

BOBBY GE
THE GATE ILLUMINED

For two sopranos and sinfonietta

Text by Bai Juyi
Translated by Bobby Ge

Full score in C

2021

Instrumentation

Flute
Oboe
Clarinet (both A and Bb Cl.)
Alto Saxophone
Baritone Saxophone
Bassoon

Horn in F
Trumpet in C
Tenor Trombone

Trap set

Keyboard (electric piano patches)

High Soprano
Low Soprano

Violin I
Violin II
Viola
Violoncello
Contrabass

This is a C score.
Duration: c. 9'40"

Text

Text compiled from the poetry of Bai Juyi

In Chinese (simplified):

I. 草

离离原上草 一岁一枯荣
野火烧不尽 春风吹又生
远芳侵古道 晴翠接荒城
又送王孙去 萋萋满别情

II. 花非花

花非花，雾非雾
夜半来，天明去
来如春梦，不多时
去似朝云，无觅处

III. 庾楼晓望/立春后五日

独凭朱槛立凌晨
山色初明水色新
竹雾晓笼街岭月
频风暖送过江春
子城阴处犹残雪
衙鼓声前未有尘...

...白日斜渐长，碧云低欲堕
残冰坼玉片，新萼排红颗
遇物尽欢欣，爱春非独我
迎芳后园立，就暖前檐坐
还有惆怅心，欲别红炉火

IV. 春眠

...日照房门巾未开
还有少年春气味...

— 白居易

Translated/reinterpreted into English:

I. Departing plains

Year to year, the endless plains, they wither away
Year to year, they burn, they flourish
Fields burn away, and in spring they recover
The wind that burns all to ash then restores
The sky fills with embers - see, they depart
and you go with them

II. Bloom, unbloomed

Bloom, unbloomed - snow soon thaws (by the dawn)
Midnight snow shrouds the night:
Snow of the night, cleared by dawn's breaking light
The moment of the dawn and the moment of the night snow
are of equal duration

III. First light

Night clearing - rays of sun touch the mountains, the rivers renewed at
first light, dawning
The wind returns full of warmth; snow thaws away
Night ice recedes from city gates; drums resound in the city

Above the earth, the sun extends its day
Blue-grey clouds suspended low meet the hillside
Ice crystals shatter into jade; verdant stems flower into red
The air fills with a gentle joy
In the garden, unbloomed bloom once more in the sunlight
Yet in my heart, one regret: my winter hearth returns to ash

IV. The gate illumined

The gate illumined by
the sun brings the sweet taste of spring.

- Translation by the composer

Performance Notes

General:

Hairpins and Glissandi

- Hairpins and glissandi should be played smoothly and should last for the notated duration. If stems are written out, the glissandi should be rearticulated according to the written rhythms.

Symbols and Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

Woodwinds:

Flute

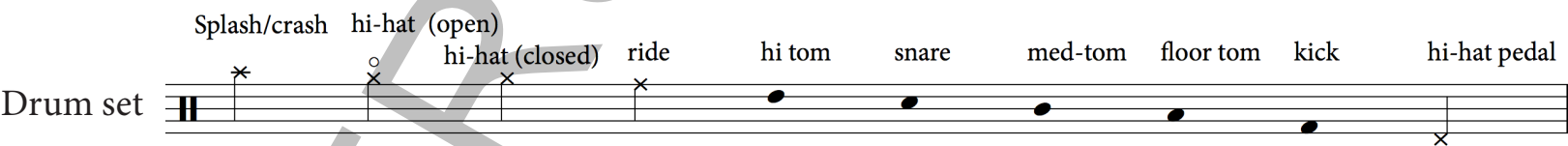
- Half-air, half-pitched notes indicate that the pitches should be as airy and wispy as possible.
- Fluttersong is indicated with flz. and three lines of tremolo.

Brass:

- Air noise may be most effectively produced by turning mouthpieces around and placing the cup against the leadpipe. Blowing through the shank should then create a strong sound devoid of pitch. Note that the dynamics indicate the volume of the resulting sound.
- Wavy glisses always refer to lip glisses, while lines indicate true glisses (and thus are only given in the trombone part).
- Fluttersong is indicated with flz. and three lines of tremolo.

Percussion:

Setup and Required Mallets



Mallets required:

- Drumsticks
- Wire brushes
- At several passages, the percussionist is also asked to brush the snares rhythmically using the wire brushes. This should produce an airy, gentle quality that nonetheless should clearly articulate the rhythms written.

Strings:

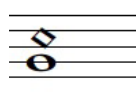
Bow Techniques

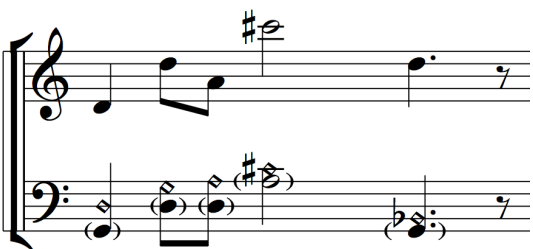
- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.
- 'Normale' (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.

Performance Notes (cont.)

Strings:

Harmonics

 - Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. On a cello, the written passage in the bottom stave sounds as the top stave.

Voices:

- Throughout, the singers should aim for an indie/folk-like straight tone. Excessive vibrato should be avoided.

Program Notes

Newness was on my mind in late February 2021 when David Alan Miller asked me to write a piece for the Albany Symphony's 'Dogs of Desire.' I had recently graduated from school, spring was around the corner, and slowly but surely, the world seemed to be inching toward some semblance of normalcy. It had been a long, dark winter, and there was a hesitant hope in the air even around me where I lived: some of Baltimore's more enthusiastic cherry blossoms had begun to prematurely flower.

I did not want to write a simple 'spring has sprung!' piece, however - the harsh realities of the last year would have made such an approach disingenuous for myself. Instead, I was drawn toward the beautiful ambiguities of Tang dynasty poet Bai Juyi's work. His poetry was filled with natural imagery of the seasons that he shaped into dark yet lyrical ruminations on life, death, and rebirth.

Fall - '...The wind that burns to ash then restores.
The air fills with embers
And you go with them.'

- excerpted from his poem, '草 (Grass)'

Winter - 'Bloom, unbloomed - snow soon thaws (by the dawn)
midnight snow shrouds the night..'

- excerpted from his poem, '花非花 (Flower, no flower)'

Spring - 'The gate illumined by
The sun brings the sweet taste of spring.'

- excerpted from his poem, '春眠 (Spring sleep)'

Relatively few of Bai's poems seemed to concern the summer, and so *The Gate Illumined* is shaped around Bai Juyi's preferred seasons. The music begins tentatively, opening with a brief flurry of motion that is quickly suspended. The gesture repeats, slowly unfolding into running scales and drifting harmonies as two singers trade phrases back and forth. The two are initially opposed - one sings of desolation, the other restoration. Gradually, the music begins to shed its equivocation as its pulse solidifies into running motion. A gathering sense of optimism swells through the ensemble as the singers find agreement. Ultimately, the piece ends the way it began, culminating in the opening gesture.

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www.bobbygemusic.com
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for David Alan Miller and the Albany Symphony's 'Dogs of Desire'

THE GATE ILLUMINED

Bobby Ge

I. Departing plains
Hesitant, ♩ = 120
half air, half pitch

Flute
n *mf*

Oboe
p

Clarinet in Bb
p *loco* *n* *mf* *ppp*

Alto Saxophone
p *loco* *n* *mf* *ppp*

Baritone Saxophone
p *loco* *n* *mf* *n*

Bassoon
p *loco* *n* *mf* *ppp*

Horn in F
air sound
n *mf*

Trumpet in C
air sound
n *mf*

Trombone
air sound
n *mf*

Drum Set
wire brushes
brush snare rhythmically
n *mp*

Keyboard
Round and sine-like patch. Keyboard must be touch sensitive.
A standard 'electric piano' setting should do nicely.
mp

High Soprano

Low Soprano

I. Departing plains
Hesitant, ♩ = 120
non vib.

Violin I
mf *pp* s.p. m.s.p.

Violin II
mf *pp* s.p. (pressure trill) m.s.p.

Viola
mf *pp* s.p. (pressure trill) m.s.p.

Violoncello
pizz. arco *f* *n* *mf* *pp*

Contrabass
pizz. arco (sounds up 2 8ves and a fifth) *f* *n* *mf* *n*

1 2 3 4

Fl. *mf* flz. *mp* *n* ord. *n*

Ob. *pp*

Cl. *p* *3 n* *mf* *ppp* *n*

Alto Sax. *p* *n* *mf* *ppp* *n*

Bari. Sax. *p* *n* *mf* *ppp*

Bsn. *p* *n* *mf* *ppp* *n*

Hn. *mf* *n*

C Tpt. *mf* *n*

Tbn. *mf* *n*

Dr. *mp* brush snare rhythmically *n* *mp* *n* *mp* *n* ride *pp* *3*

Kybd. *mp*

Hi Sop. *p pure* *3* *mp* *3* Year to year the end - less plains

Low Sop. *p pure* *mp* Year to year the

Vln. I (non vib.) norm. *mf* *pp* m.s.p. norm. m.s.p.

Vln. II (non vib.) norm. *mf* *pp* m.s.p. norm. m.s.p.

Vla. (non vib.) norm. *mf* *pp* m.s.p. norm. m.s.p.

Vc. pizz. *f* arco *n* *mf* *ppp* *n* *mp* *n* *n* *mp* *n*

Cb. *f* pizz. arco *n* *mf* *ppp* *n* *mp* *n* *mp* *n*

5 6 7 8 9

Fl. *mf*

Ob. *mp* *pp*

Cl. *mp* *n* *mf* *ppp*

Alto Sax. *mp* *n* *mp* *ppp*

Bari. Sax. *mp* *n* *mp* *n* *n* *mp* *n*

Bsn. *mp* *n* *mf* *ppp* *n* *mp*

Hn. *mf* *ord. round, mellow* *n* *p* *n*

C Tpt. *mf* *ord. round, mellow* *n* *p* *n*

Tbn. *mf* *ord. round, mellow* *n* *p* *n* *n*

Dr. *mp* *n* *mp* *n* *mp* *n* *p* *n* *mp*

Kybd. *mp*

Hi Sop. *p* *3* The end - less plains The end -

Low Sop. *3* *pp* *mp* wi - ther - ing plains they wi - ther a - way

Vln. I *norm.* *mf* *3* *pp*

Vln. II *norm.* *mf* *pp* gliss over entire bar gliss. off the string

Vla. *norm.* *mf* *pp* gliss over entire bar gliss. off the string (rearticulate!) gliss.

Vc. *f* *pizz.* *arco* *n* *mf* *ppp* *pp* off the string (rearticulate) gliss.

Cb. *f* *pizz.* *arco* *n* *mf* *n* *n* *mp* *n*

10 11 12 13 14

Fl. *n mp n* ord. *n p n* *n*

Ob. *n p n*

Cl. *mp ppp n p n ppp*

Alto Sax. *n p n*

Bari. Sax. *n mp n n p n n*

Bsn. *n n p n ppp*

Hn. *n p n* air sounds *n*

C Tpt. *n p n* air sounds *n*

Tbn. *p n* air sounds *n*

Dr. *n p* *p 3*

Kybd.

Hi Sop. *3* less plains

Low Sop. *p 5 mp mf* they wi - ther a - way

poco rit. ♩ = 108

Vln. I *(pp) 3 mp pp 3* m.s.p.

Vln. II *mp pp 3 mp pp 3* m.s.p.

Vla. *mp pp gliss.* m.s.p.

Vc. *mp pp n p n*

Cb. *n mp n*

15 16 17 18 19

A Slightly faster than before, ♩ = 126

5

Fl. *mf* *p* *mf* *n* *mf* *p* *mf*

Ob. *mf* *p* *mf* *n* *mf* *p* *mf*

Cl. *mf* *p* *mf* *n* *mf* *p* *mf*

Alto Sax. *mf* *p* *mp* *mfp* *mf* *p* *mp*

Bari. Sax. *mf* *p* *mp* *mfp* *mf* *p* *mp*

Bsn. *mf* *p* *mp* *mfp* *mf* *p* *mp*

Hn. *mf* *n* *mf*

C Tpt. *mf* *n* *mf*

Tbn. *mf* *n* *mf*

Dr. *mf* *p* *mf*

Kybd. *sf* *mp* *sf* *sf* *sf*

Hi Sop. *mf*
year to year

Low Sop. *mf* *p*
Year to year they burn year to year

A Slightly faster than before, ♩ = 126

Vln. I *norm.* *mf* *p* *f* *n* *mf* *p* *f*

Vln. II *norm.* *mf* *p* *f* *n* *mf* *p* *f*

Vla. *norm.* *mf* *p* *f* *n* *mf* *p* *f*

Vc. *pizz.* *sf* *mf* *sf*

Cb. *sf* *mf* *sf*

20 21 22 23 24

Fl. *ppp* *mf* *p* *mf* (3.2.2)

Ob. *n* *mf* *p* *mf*

Cl. *ppp* *mf* *p* *mf*

Alto Sax. *p* *f* *n* *mf* *p* *mp* *p*

Bari. Sax. *p* *f* *n* *mf* *p* *mp* *p*

Bsn. *> p* *f* *n* *mf* *p*

Hn. *n* *mf* *n* *mf*

C Tpt. *n* *mf* *n* *mf*

Tbn. *n* *mf* *n* *mf*

Dr. *n* *mf* *n* *p* *mf* *p*

Kybd. *f* *p* *mp*

Hi Sop. *3* they flou - rish *p* And in

Low Sop. *mf* *p* Fields burn a - way

Vln. I (2.2.2.3) *n* *f* *p* *3* (3.2.2) off the string *mp*

Vln. II *n* *f* *p* off the string *mp*

Vla. *n* *f* *p* off the string *mp*

Vc. *f* arco *p*

Cb. *f* arco *p*

25 26 27 28

B With gathering motion
(2.2.3)

(2.2.2.3)

Fl. *n* *mf* *n* *mp* *n*

Ob. *n* *mf* *n* *mp*

Cl. *n* *mp* *pp*

Alto Sax. *mf* *n* *mp*

Bari. Sax. *mf* *mp*
all notes equally short

Bsn. *mf* *mp*

Hn. *n* *mf* *n* *mf*

C Tpt. *n* *mf* *n* *mf*

Tbn. *n* *mf* *n* *mf*

Dr. *mp* *mf* *mp* *p* *p*

Kybd. *mf* *mp*

Hi Sop. *f* *p*
spring They re - co - ver

Low Sop.

B With gathering motion
(2.2.3)

(2.2.2.3)

Vln. I *pp* *f* *n* *mp* *n*

Vln. II *pp* *f* *n* *mp* *p* off the string
scurrying; part of the texture

Vla. *pp* *f* *p* *mp* *p* *mf*
off the string
pizz. scurrying; part of the texture

Vc. *f* *mp*

Cb. *f* *mp*

29 30 31 32

(2.2.3)

Fl. *n* *mp* *n*

Ob. *n* *mp* *n*

Cl. *n* *mp* *n*

Alto Sax. *n* *mp* *n*

Bari. Sax. *p* *mp*

Bsn. *p* *mp*

Hn. *n* *p*

C Tpt. *n* *p*

Tbn. *n* *p*

Dr. *p* *mp*

Kybd. *pp* *mp* *pp* *mp*

Hi Sop. *p*
The wind

Low Sop. *p*
The wind

(2.2.3) off the string
Vln. I *mp* *p* scurrying; part of the texture *mp* *n* *p* *mp*

Vln. II *mp* *p* *mp* *n* *mp* *n* *p*

Vla. *p* *mp* *p* *mp* *p*

Vc. *p*

Cb. *p*

Fl. *n* *mp* *n* *p* *mf* *p*

Ob. *n* *mp* *n* *n* *mp* *n*

Cl. *n* *mp* *n* *p*

Alto Sax. *n* *mp* *n*

Bari. Sax. *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *n* *n*

C Tpt. *n* *n*

Tbn. *n* *n* *mp*

Dr. *p* *p* *p*

Kybd. *p* *mp* *p*

Hi Sop. *p* The wind

Low Sop. *3 p* that burns *p* The wind that burns *3*

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *mp* *p* *p* *mp*

Vla. *p* *mp* *p* *mp* *p* *mp*

Vc. *p*

Cb. *p*

(2.3)

36 37 38 39

Fl. *mp* *p* *mf* *p*

Ob. *mp*

Cl. *p* *mp* *n* *mp* *n* *p*

Alto Sax. *p* *mp* *n* *mp* *n*

Bari. Sax. *n*

Bsn. *n*

Hn. *mp* *n* *n*

C Tpt. *mp* *n*

Tbn. *n* *n* *mp*

Dr. *x*

Kybd. *p* *mp* *p* *mp* *p*
mf *mf*

Hi Sop. *p* *mp*
then re - stores The wind that

Low Sop. *mp* *3*
The wind that burns to ash

Vln. I *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp*

Vc. *n*

Cb. *n*

Fl. *p* *mf* *p* *mf*

Ob. *n* *p* 3 3 *n* *p* 3 3

Cl. *p*

Alto Sax. *p* *mp* *n* *n* *mp* *n*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mp* *n*

C Tpt. *n* *mp* *n*

Tbn. *n*

Dr. *mf*

Kybd. *p* *mp* *mf* *p*

Hi Sop. burns then re - stores The wind that burns then re - stores The wind

Low Sop. *mp* 3 3 *mf* 3 3 The wind that burns all to ash The wind that burns all to ash

Vln. I *p* *p* *p* *p*

Vln. II *p* *p* *p* *p*

Vla. *p* *p* *p* *p*

Vc. *arco* *mf*

Cb. *arco* *p* *mf*

43 44 45 46

Fl. *p* *p* *mf* *p* *p*

Ob. *mp* *n* *n* *mf* *n* *n*

Cl. *mp* *n* *p* *mf* *n* *p*

Alto Sax. *p* *mp* *n* *p* *mf*

Bari. Sax. *p* *mp* *n* *p* *mf*

Bsn. *p* *mp* *n* *p* *mf*

Hn. *n* *mp* *p*

C Tpt. *p*

Tbn. *n* *mf* *p*

Dr. *very steady cresc.*

Kybd. *mp* *p* *p* *mp* *p*

Hi Sop. *f*
that burns then re - stores re - stores re - stores re - stores

Low Sop. *f*
to ash to ash to ash

Vln. I *p* *mp* *mp* *p* *mf*

Vln. II *p* *mp* *mp* *p*

Vla. *p* *mp* *mp*

Vc. *p*

Cb. *mf* *p* *mf* *p*

47 48 49 50

Fl. *mf* *p* *f* *p*

Ob. *mf* *p* *f* *p*

Cl. *mf* *p* *f* *p*

Alto Sax. *n* *p* *f* *p*

Bari. Sax. *f* *f* *f* *f*

Bsn. *f* *f* *f* *f*

Hn. *mf* *p* *f* *f*

C Tpt. *mf* *p* *f* *f*

Tbn. *mf* *mf* *f* *f*

Dr. *mf* *f* *f* *f*

Kybd. *p* *mf* *p* *f* *p* *mf* *p* *f*

Hi Sop. re - stores re *ff*

Low Sop. to ash to *ff*

Vln. I on the string *f*

Vln. II *mf* on the string *f*

Vla. *p* *mf* on the string *f*

Vc. *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

51 52 53 54

55

non vib. rit.

pp f

6

n

air sound n f

air sound n f

air sound n f

p mf

(8)

Kybd. p 3 5 mf 6

Ped.

rit.

non vib. non vib.

f n f

f n f

f

3 n f

58 59 60 61

(only snares are brushed)

Violin I: *n* *f* *mf* *ppp*

Violin II: *n* *f* *mf* *mf*

Viola: *n* *f* *mf* *mf*

Violoncello: *n* *f* *mf* *p*

Contrabass: *mf* *mp* *p*

Measures: 62 63 64 65

Tempo: ♩ = 108

Fl. *ppp* *p* *ppp*

Ob.

Cl. *p* *ppp*

Alto Sax.

Bari. Sax.

Bsn. *n* *p*

Hn. *n* *mf* *n* *n*

C Tpt. *n* *mf* *n* *n*

Tbn. air sound *n* *mf* *n* *n*

Dr.

Kybd.

Hi Sop.

Low Sop. *ppp* *p* The sky fills with

Vln. I *gliss.* *s.p.*

Vln. II *gliss.* *s.p.* *ppp*

Vla. *ppp* pizz.

Vc. *ppp* *p*

Cb. pizz. *n* *p*

66 67 68

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

em - bers see they de - part

m.s.p. norm. m.s.p. norm.

p ppp ppp ff

m.s.p. norm. m.s.p. norm.

p ppp ppp ff

s.p. m.s.p. norm.

p ppp ppp ff

very pure

69 70 71 72 73

[illegible]

D II. Bloom, unbloomed
With motion once more, ♩ = 126

(2.2.3)

ord.

Fl.

Ob.

Cl. Clarinet in A

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

p

mf

n

p

mf

n

p

mf

n

p

mf

p

p

gentle

3

Bloom un-bloomed

p

3

Snow soon thaws__

D II. Bloom, unbloomed
With motion once more, ♩ = 126

(2.2.3)

[illegible]

(2.2.3) (2.2.3) (2.2.3)

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84 85 86 87 88

mp *mf* *p* *pp* *light* *ord.* *mf* *pp* *mp* *mf* *pp* *off the string* *p* *sempre staccato*

bloom un - bloomed

Mid - night snow

This page of a musical score, likely for a symphony orchestra, contains the following instruments and parts:

- Flute (Fl.):** Features rapid sixteenth-note passages in measures 89 and 90, and sustained notes in measures 91 and 92. Dynamics include *p*, *mf*, and *p*.
- Oboe (Ob.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *n* (no sound), *p*, and *mp*.
- Clarinet (Cl.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *mp*, *mf*, and *pp*.
- Alto Saxophone (Alto Sax.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *pp*, *p*, *mf*, and *pp*.
- Bari. Sax. (Bari. Sax.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *pp*, *p*, *p*, and *mf*.
- Bsn. (Bsn.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *f*.
- Hn. (Hn.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mf*.
- C Tpt. (C Tpt.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mf*.
- Tbn. (Tbn.):** Plays sustained notes in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mf*.
- Dr. (Dr.):** Plays a rhythmic pattern in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *f*. A note in measure 91 says "switch to sticks".
- Kybd. (Kybd.):** Plays a sustained note in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mp*.
- Hi Sop. (Hi Sop.):** Plays a sustained note in measures 89 and 90, and a melodic line in measure 91. Dynamics include *mp*. A note in measure 91 says "Snow".
- Low Sop. (Low Sop.):** Plays a sustained note in measures 89 and 90, and a melodic line in measure 91. Dynamics include *mp*.
- Vln. I (Vln. I):** Plays a melodic line in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mp*. A note in measure 91 says "off the string".
- Vln. II (Vln. II):** Plays a melodic line in measures 89 and 90, and a melodic line in measure 91. Dynamics include *p* and *mp*. A note in measure 91 says "off the string".
- Vla. (Vla.):** Plays a melodic line in measures 89 and 90, and a melodic line in measure 91. Dynamics include *mp* and *p*.
- Vc. (Vc.):** Plays a melodic line in measures 89 and 90, and a melodic line in measure 91. Dynamics include *f*.
- Cb. (Cb.):** Plays a melodic line in measures 89 and 90, and a melodic line in measure 91. Dynamics include *f*.

The score is divided into four measures, with dynamic markings and performance instructions throughout. The measures are numbered 89, 90, 91, and 92 at the bottom.

Fl. *p* *f* *p*

Ob. *p*

Cl. *mp* *p*

Alto Sax. *mp*

Bari. Sax. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *mp*

Dr. *mp*

Kybd. *p* *mp* *p*

Hi Sop. *mp* 3 *mp* 3
— soon thaws. Snow soon thaws.

Low Sop. *mp* 3
Mid - night snow shrouds the night

Vln. I (2.2.3) (2.2.2.3)

Vln. II

Vla. *arco*

Vc. *p* *mf*

Cb. *arco* *mf*

93 94 95 96

[illegible]

(2.2.2.3)

Fl. *p* *mf* *p* *mp* 3 *n*

Ob. *p* *mp*

Cl. *mp* *p* *mp*

Alto Sax. *mp* *p* *mp*

Bari. Sax. *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *p*

C Tpt. *n* *p*

Tbn. *p*

Dr. *n*

Kybd. 3 3 3 3

Hi Sop. *mf* *n* *mp* 3
dawn's break - ing light

Low Sop. *mf* *mp*
shrouds the night shrouds the night shrouds the

(2.2.2.3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

100 101 102 103

(2.2.2.3)

Fl. *p* 6 *f* *p* *p* 6 *mf*

Ob. *n* *p*

Cl. *p* *part of the texture*

Alto Sax. *p* *part of the texture*

Bari. Sax. *mf* *p* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p* *mf* *p*

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop. *mp* 3 break - ing light break - ing light break - ing light

Low Sop. *mp* night night

Vln. I (2.2.2.3) 3

Vln. II

Vla.

Vc.

Cb.

E A ray of optimism

(2.2.3)

Fl. *p* *mp*

Ob. *mp* *p*

Cl. *p* *mf* *p*

Alto Sax. *p* *mf* *p*

Bari. Sax. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *n*

C Tpt. *p* *lyrical, bright; balance with soprano*

Tbn. *p*

Dr. *sticks* *pp* *mp* *p*

Kybd. *p*

Hi Sop. *night*

Low Sop. *night*

E A ray of optimism

(2.2.3)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb. *arco* *p* *mf* *p*

107 108 109 110

Fl.

(2.2.3)

(2.2.3)

Ob.

p

mf

p

Cl.

Alto Sax.

Bari. Sax.

mp

Bsn.

p

mp

p

mp

Hn.

p

C Tpt.

Tbn.

p

Dr.

Kybd.

Hi Sop.

mp

Snow of the night

Low Sop.

Vln. I

(2.2.3)

(2.2.3)

mp

Vln. II

mp

Vla.

mp

Vc.

arco
IV

p

gliss.

III

mp

p

gliss.

mp

Cb.

IV

p

gliss.

IV

mp

p

gliss.

mp

111

112

113

114

Fl. (2.2.3)

Ob. *p* *mp* *p*

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn. *mp*

C Tpt. *p* *mp* *p*

Tbn. *gliss.* *mp* *p*

Dr.

Kybd.

Hi Sop. *mp*
cleared by dawn's

Low Sop.

Vln. I (2.2.3)

Vln. II (2.2.3)

Vla.

Vc. II *gliss.* *p* *mp* *p* *mp*

Cb. *gliss.* *p* *mp* *p* *mp*

115 116 117 118

30

(2.2.3)

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

gliss.

p

mp

f

break - ing light

119

120

121

122

Fl. *f* *p* murmuring

Ob. *f*

Cl. *f* *p* murmuring

Alto Sax. *f* *p*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Dr. *f* to brushes *p* brushes

Kybd. *f* *p* Red →

Hi Sop.

Low Sop.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

V *n* *p* *n*

V *n* *p* *n*

V *n* *p* *n*

123 124 125 126

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

air sound

air sound

air sound

The

The

mo - ment

mo - ment

n

mp

n

f

p

p

n

mp

n

n

mp

n

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Bb Cl.

brush snare

of the dawn

of the night snow

n

p

mp

f

n

mp

n

gliss.

pizz.

mp

n

131

132

133

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

n

p

mp

mf

p

mp

n

mf

n

mp

n

p

mp

n

mp

gliss.

mp

mp

mp

The mo - ment of the dawn

And the

134 135 136

[illegible]

[illegible]

III. First light
Bright, vibrant, ♩ = 126+

non vib. (2.2.2.3)

Fl. *mp* *p* *f* *mp* *p*

Ob. *mp* *p* *mp* *mp* *p*

Cl. *mp* *p* *f* *pp* *mp* *p*

Alto Sax. *p* *pp* *mp* *p*

Bari. Sax. *p*

Bsn. *p* *pp* *mp* *pp*

Hn. *n* *f*

C Tpt. *n* *f*

Tbn. *n* *f*

Dr. *mp* *pp* *mp* side stick

Kybd. *mf* *p* *mf*

Hi Sop. *n* *p* Night clear - ing

Low Sop. *n* *p* Night clear - ing

Vln. I *mf* *pizz.* *p* *mf*

Vln. II *mf* *pizz.* *p* *mf*

Vla. *mf* *pizz.* *arco* *n* *f* *mf*

Vc. *mf* *pizz.* *arco* *n* *f* *mf*

Cb. *n* *f*

151 152 153 154

(2.2.2.3)

Fl. *f* *mp*

Ob. *mf* *mp*

Cl. *f* *mp* *p* *mp* notes equally short

Alto Sax. *mf* *mp* *p* *mp*

Bari. Sax. *mp* *pp* *mf* *mp*

Bsn. *f* *mp* *pp* *mf* *mp*

Hn. *n* *f* *n* *f*

C Tpt. *n* *f* *n* *f*

Tbn. *n* *f* *n* *f*

Dr. *p* *mp*

Kybd. *p* *mf*

Hi Sop. *mp* *p* *mp*
Rays of sun

Low Sop. *mp* *p* *mp*
Rays of sun

(2.2.2.3)

Vln. I *n* *f* *arco, non vib.* *pizz.* *mf*

Vln. II *n* *f* *arco, non vib.* *pizz.* *mf*

Vla. *arco* *n* *f* *pizz.* *mf*

Vc. *arco* *n* *f* *pizz.* *mf*

Cb. *pizz.* *mf* *arco* *n* *f* *pizz.* *mf*

155 156 157 158

(2.2.2.3)

Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

Cl. *p* *mp* *p* *mp*

Alto Sax. *p* *mp* *p*

Bari. Sax. *pp* *mf* *pp* *mf* *pp*

Bsn. *pp* *mf* *pp* *mf* *pp*

Hn. *n* *f* *n* *f*

C Tpt. *n* *f* *n* *f*

Tbn. *n* *f* *n* *f*

Dr. *p* *mp* *p* *mf* *p*

Kybd. *mp* *p* *mf* *p* *mf* *p*

Hi Sop. *p* *mf* *p* *mf*
Touch the moun - tains The ri - vers re - newed

Low Sop. *p* *mf* *p* *mf*
Touch the moun - tains The ri - vers re - newed

(2.2.2.3) arco *n* *f* pizz. arco *n* *f* arco *n* *f* off the string *mf*

Vln. I *n* *f* pizz. arco *n* *f* arco *n* *f* off the string *mf*

Vln. II *n* *f* pizz. arco *n* *f* arco *n* *f* off the string *mf*

Vla. *f* arco *n* *f* arco *n* *f* off the string *mf*

Vc. *mf* *pp* *mf* *gliss.*

Cb. *mf* *pp* *mf*

159 160 161 162

(2.2.2.3)

Fl. *f* *n* *mp*

Ob. *f* *n* *p*

Cl. *f* *n* *mp*

Alto Sax. *f* *n*

Bari. Sax. *f*

Bsn. *f*

Hn. ord. *p* *f*

C Tpt. ord. *p* *f*

Tbn. ord. *p* *f*

Dr. *f* *ppp* light, jazzy

Kybd. *f* *ppp*

Hi Sop. *p* *f* at first light dawn - ing *n*

Low Sop. *p* *f* at first light dawn - ing *n*

Vln. I *p* *f* *n* *p*

Vln. II *p* *f* *n* *p*

Vla. *p* *f* *n*

Vc. *p* *f*

Cb. *p* *f*

163 164 165 166

H Gradually building to a groove

(2.2.3)

(2.2.3)

Fl. *pp* *n* *p* *pp*

Ob. *ppp* *mp* *pp*

Cl. *pp* *n* *p* *mp* *pp*

Alto Sax. *p* *ppp* *p* *mp* *pp*

Bari. Sax. *mp* *pp* *mf* *pp*

Bsn. *mp* *pp* *mf* *pp*

Hn. air sounds *n* *f* *n* *f*

C Tpt. air sounds *n* *f* *n* *f*

Tbn. air sounds *n* *f* *n* *f*

Dr. *mp* *ppp* *mp* *ppp*

Kybd. *mp* *pp* *mp* *pp*

Hi Sop.

Low Sop. *mp*
The wind

H Gradually building to a groove

(2.2.3)

(2.2.3)

Vln. I *n* *n* *p* *f* *pp*

Vln. II *ppp* *p* *f* *pp*

Vla. *p* *f* *pp* *gliss.*

Vc. *mp* *pp* *gliss.* *mf* *pp* *gliss.*

Cb. *mp* *pp* *gliss.* *mf* *pp* *gliss.*

167 168 169 170

(2.2.2.3) (2.2.3)

Fl. *mp* *pp* *mf* *p* *p*<

Ob. *mp* *pp* *mf* *p* *p*<

Cl. *mp* *pp* *mf* *p* *p*<

Alto Sax. *mp* *mf* *p* *mf* *p*<

Bari. Sax. *mf* *pp* *mf*

Bsn. *mf* *pp* *mf*

Hn. *ord.* *pp* *mf* *p*<

C Tpt. *ord.* *pp* *mf* *p*<

Tbn. *ord.* *p* *mf* *p*<

Dr. *mp* *pp* *mf*

Kybd. *mp* *pp* *mf* *p*

Hi Sop. *mp* *mp* *mf*

Low Sop. *mp* *mf*

re - - turns re - - turns

The wind full

(2.2.2.3) (2.2.3)

Vln. I *mp* *pp* *f* *p*

Vln. II *mp* *pp* *gliss.* *f* *p*

Vla. *mp* *pp* *f* *p*

Vc. *mf* *pp* *mf*

Cb. *mf*

171 172 173 174

14

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(2.2.2.3)

Full of warmth the snow

warmth thaws a way

175

176

177

Fl. *pp*

Ob. *rf* *p* *mf* *rf*

Cl. *pp*

Alto Sax. *rf* *p* *mf* *rf* *p* *mf* *rf*

Bari. Sax. *f*

Bsn. *f* *pp* *mp*

Hn. *mf* *rf* *p* *mf* *pp* *mp*

C Tpt. *mf* *rf* *p* *mf* *p* *mf* *rf* *p* *mf* *rf*

Tbn. *mf* *rf* *p* *mf* *p* *mf* *rf* *rf*

Dr. *mf* *pp* *mp*

Kybd. *f* *mp* *p* *mf*

Hi Sop. *mf* *3* *thaws a - way*

Low Sop. *mf* *a way* *snow thaws a -*

Vln. I *mf* *rf* *p* *f* *p*

Vln. II *mf* *rf* *p* *f* *p*

Vla. *mf* *rf* *p* *f* *p*

Vc. *f* *pp* *mp*

Cb. *f*

178 179 180

[illegible]

47

I

Fl.

mp

pp

Ob.

n

mp

Cl.

mp

pp

Alto Sax.

Bari. Sax.

Bsn.

p

Hn.

C Tpt.

Tbn.

Dr.

ff

Kybd.

mp

pp

p

Hi Sop.

Low Sop.

I

off the string

Vln. I

mf

pp

off the string

Vln. II

mf

pp

off the string

Vla.

mf

pp

Vc.

off the string

p

Cb.

off the string

p

184 185 186

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Night ice re - cedes from

Night ice re - cedes from

187 188 189 190

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Alto Sax. *mf* *p* *f*

Bari. Sax. *mf* *p* *f*

Bsn. *mf* *p* *f*

Hn. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Dr. *mf* *p* *mf*

Kybd. *p* *f*

Hi Sop. *mf* *f*
ci - ty gates. Drums re - soun - ding

Low Sop. *mf* *f*
ci - ty gates. Drums re - soun - ding

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

191 192 193

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

194

195

196

197

in the ci - ty

Drums re - sound

ord.

II

gliss.

ord.

III

gliss.

ord.

II

gliss.

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Alto Sax. *p* *f* *mf* *p* *mf* *p* *f*

Bari. Sax. *f* *mf*

Bsn. *f* *mf*

Hn. *p* *f* *mf* *p* *mf* *p* *f*

C Tpt. *p* *f* *mf* *p* *mf* *p* *f*

Tbn. *p* *f* *gliss.* *mf* *p* *mf* *p* *f*

Dr. *p* *mf* *p* *mf*

Kybd. *mp* *f*

Hi Sop. in the ci - ty

Low Sop. in the ci - ty *mf* Snow

Vln. I *mp* *mf* *gliss.* *mp* *f* *mp*

Vln. II *mp* *mf* *gliss.* *mp* *f* *mp*

Vla. *mp* *mf* *gliss.* *mp* *f* *mp*

Vc. *mf*

Cb. *mf*

198 199 200 201

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ci - ty re - soun - ding

thaws a - way

Night

Night

202 203 204 205

Fl. *mp* *f* *mp* *f* (3.3.3)

Ob. *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f*

Alto Sax. *mp* *f* *mp* *mf*

Bari. Sax. *f*

Bsn. *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Dr. *p < mf*

Kybd. *f*

Hi Sop. ice re - cedes from the ci - ty

Low Sop. ice re - cedes from the ci - ty

Vln. I *f* *mp* *f* (3.3.3)

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f*

Cb. *f*

206 207 208 209

212

This page contains musical notation for measures 213 through 216. The instruments listed are Fl., Ob., Cl., Alto Sax., Bari. Sax., Bsn., Hn., C Tpt., Tbn., Dr., Kybd., Hi Sop., Low Sop., Vln. I, Vln. II, Vla., Vc., and Cb.

The notation includes various musical symbols such as notes, rests, dynamics (*p*, *f*, *ff*, *mp*), articulation marks (*loco*, *flz.*), and performance instructions like *non vib.*, *m.s.p.*, and *ord.*

A large diagonal watermark reading "FOR PAPER USE ONLY" is overlaid across the page.

Fl. (2.2.3) ord. (2.2.3)

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr. choke

Kybd.

Hi Sop.

Low Sop.

Vln. I (2.2.3) (2.2.3)

Vln. II

Vla.

Vc.

Cb.

217 218 219 220 221

[illegible]

Fl. (2.2.3)

Ob. *p* *mp*

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn. *mp*

C Tpt. *p*

Tbn. *gliss.* *mp*

Dr.

Kybd.

Hi Sop. *mf*
sus - pen - ded low

Low Sop. *p* *mf*
See, the blue grey clouds meet the

Vln. I (2.2.3) *mp*

Vln. II *mp*

Vla. *mp*

Vc. II *gliss.* *p* *mp* III *gliss.* *p* *mp*

Cb. *gliss.* *p* *mp* IV *gliss.* *p* *mp*

230 231 232 233

[illegible]

L Lush, warm

(2.2.3)

61

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to jade

to wire brushes

mp very pure

Ver - dant

238 239 240 241

62

(2.2.3)

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stems _____ Flo - wer full of red _____

The air _____

(2.2.3)

(2.2.3)

gliss.

gliss.

gliss.

pizz.

pizz.

mp

mp

mp

mf

mf

242

243

244

245

Fl. (2.2.3)

Ob.

Cl. (2.2.3) *pp* to A Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn. *p* *gliss.* *mp*

Dr.

Kybd. *pp* *mp*

Hi Sop. *mp*
In the gar - den

Low Sop. *mp*
fills with a gen - tle joy In the gar - den

Vln. I (2.2.3) *mp* *gliss.* *pp*

Vln. II *mp* *gliss.* *pp*

Vla. *mp* *pp*

Vc. *mp*

Cb. *mp*

246 247 248 249

poco rit.

M

Vast, ♩ = 100 - 108

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Un - bloomed bloom once more

Un - bloomed bloom once more

poco rit.

M

Vast, ♩ = 100 - 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

250 251 252 253 254

Fl.

Ob.

Cl. Clarinet in A

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

air sounds

air sounds

like rolling waves

Un - bloomed in the gar - den now

Un - bloomed now

III non vib. s.p. pressure trill

non vib. s.p. pressure trill

non vib. s.p. pressure trill

ppp

pp

255

256

257

258

Fl. *p*

Ob.

Cl. *p*

Alto Sax.

Bari. Sax.

Bsn. *3* *n*

Hn. *like rolling waves*
n *mp* *n*

C Tpt. *like rolling waves*
n *mp* *n*

Tbn. *like rolling waves*
n *mp* *n*

Dr. *mp* *n* *n* *mp* *n* *n*
(p)

Kybd. *n* *p* *ppp*

Hi Sop. blooms once more in the sun - - light

Low Sop. blooms once more in the sun - - light

Vln. I *5* *n* *p* *n*

Vln. II *3* *n* *p* *gliss.* *7* *quasi-gliss down to G#* *7* *6* *n*

Vla. *p* *n*

Vc. *n* *mp* *n* *p*

Cb. *n* *p* *n* *mp* *n*

259 260 261 262

timbre trill 67

Fl. *p* *n* *p*

Ob.

Cl. *n* *p* *n*

Alto Sax.

Bari. Sax.

Bsn. *p* *n* *n* *p* *n* *n*

Hn. *n* *mp* *n* *n* *mp* *n* *n*

C Tpt. *n* *mp* *n* *n* *mp* *n* *n*

Tbn. *n* *mp* *n* *n* *mp* *n* *n*

Dr. *mp* *n* *n* *mp* *n* *n* *mp*

Kybd. *p* *ppp* *8va* *3*

Hi Sop. Yet in my heart one re - gret.

Low Sop. Yet in my heart one re - gret.

Vln. I *n* *p* *n* *p*

Vln. II *n* *p* *gliss.* *n* *n* *p*

Vla. *n* *p* *n* *p*

Vc. *n* *p* *n* *p* *n*

Cb. *n* *p* *n* *p* *n*

263 264 265 266 267

Fl. *n* *p* *ppp*

Ob. *p* *n*

Cl. *n* *p* *n* *n* *p* *3* *3* *p* *ppp*

Alto Sax.

Bari. Sax.

Bsn. *p* *n* *pp*

Hn. *mp* *n* *n* *mp* *n* *n*

C Tpt. *mp* *n* *n* *mp* *n* *n*

Tbn. *mp* *n* *n* *mp* *n* *n*

Dr. *n* *mp* *n* *mp* *n*

Kybd.

Hi Sop. *p*
My win - ter hearth re - turns to ash

Low Sop. *p*
My win - ter hearth re - turns to ash

Vln. I *n* *ppp* norm. non vib.

Vln. II *n* *ppp* norm. non vib. *3*

Vla. *n* *ppp* norm. non vib.

Vc. *p* *ppp* *p*

Cb. *p*

268 269 270 271 272

N IV. Coda: The gate illuminated

$\text{♩} = 120$

Fl. *mp* flz. loco *mp* *n*

Ob. *mp* loco *n* *mp* *ppp*

Cl. *mp* loco *n* *mf* *ppp*

Alto Sax. *mp* loco *n* *mp* *ppp*

Bari. Sax. *mp* loco *n* *mp* *ppp*

Bsn. *mp* loco *n* *mf* *ppp*

Hn. *f* *n*

C Tpt. *f* ord. loco *n* *mp* *ppp*

Tbn. *f* *n*

Dr. *mp* to sticks

Kybd. *mp*

Hi Sop. *mp* 3 The gate il - lu - mined

Low Sop. *mp* The gate il - lu - mined

N IV. Coda: The gate illuminated

$\text{♩} = 120$

Vln. I *f* 3 non vib. *pp* *mf* *pp* s.p. m.s.p.

Vln. II *f* non vib. *pp* *mf* *pp* s.p. m.s.p.

Vla. *f* non vib. *pp* *mf* *pp* s.p. m.s.p.

Vc. *mf* loco *n* *mf* *ppp*

Cb. *mf* loco *n* *mf* *ppp*

273 274 275 276

Fl. *mf* *n* *mf* *ppp* *n* *f* *n* *mf*

Ob. *mf* 3 *n* *mf* *ppp* *n* *f* *n* *mf*

Cl. *mf* *n* *mf* *ppp* *n* *mf* *pp*

Alto Sax. *mf* *n* *mf* *ppp* *ppp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf* *p*

Bsn. *mf* *n* *mf* *ppp* *f* *pp*

Hn. *f* *n* *mp* *n* *n* *mp* *p* *f* *pp*

C Tpt. *mp* 3 *n* *mp* *n* *n* *f* *n*

Tbn. *f* *n* *mp* *n* *n* *f* *pp*

Dr. *mf* *n* *mf*

Kybd. *mf* *f*

Hi Sop. *mp* 3 by the sun brings the sweet taste of spring the sun brings the sweet

Low Sop. *mp* 3 3 by the sun brings the sweet taste of spring, taste of spring the sun

Vln. I norm. 3 *mf* *pp* s.p. m.s.p. norm. 3 *mf* *pp*

Vln. II norm. *mf* *pp* s.p. m.s.p. norm. 3 *mf* *pp*

Vla. norm. *mf* *pp* s.p. m.s.p. norm. *mf* *pp*

Vc. *mf* *pp* *f* *pp*

Cb. *mf* *pp* *f* *pp*

277 278 279 280 281

Fl. *ppp* *p* *f* *n* *mf* *p* *f*

Ob. *ppp* *p* *f* *p* *mf* *p* *p* *f*

Cl. *mf* *p* *f* *pp* *mf* *p*

Alto Sax. *n* *n* *f* *pp* *mf* *p*

Bari. Sax. *f* *p* *f* *p*

Bsn. *mf* *p* *f* *p* *f* *p*

Hn. *mf* *n* *n* *f* *pp* *mf* *p*

C Tpt. *mf* *n* *n* *f* *n* *mf* *n* *n*

Tbn. *f* *pp*

Dr. *p* *p* *f* *p* *f*

Kybd. *f*

Hi Sop. *3* *3* *3* *3* *3* *3* *f* *3* *3*
taste of spring the sun brings the sweet taste of spring the sun brings the sweet taste of

Low Sop. *5* *5* *f*
brings the sweet taste of spring the sun brings the sweet taste of spring the

Vln. I *mf* *pp* *f* *pp* *f*

Vln. II *mf* *pp* *f* *pp* *f*

Vla. *mf* *pp* *f* *pp* *f*

Vc. *f* *p*

Cb. *f* *p*

282 283 284 285

a little s.p.

a little s.p.

a little s.p.

Fl.

Ob.

Cl.

Alto Sax.

Bari. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Kybd.

Hi Sop.

Low Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spring, taste of spring! The sun brings the sweet taste of spring The sun brings the sweet

sun brings the sweet taste of spring the sun brings the sweet taste of spring the sun brings the sweet taste of spring, taste

286 287 288 289

Fl. *p* *f* *p* *f* *p* *f* *p* *ff*

Ob. *p* *f* *p* *f* *p* *f* *p* *ff*

Cl. *f* *p* *f* *f* *p* *f* *f* *p* *ff*

Alto Sax. *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Bari. Sax. *f* *p* *f* *f* *p* *f* *p* *f* *p*

Bsn. *f* *f* *p* *f* *f* *p* *f* *ff* *p*

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *ff* flz.

C Tpt. *p* *p* *f* *p* *p* *f* *p* *p* *ff* flz.

Tbn. *f* *p* *f* *p* *f* *p* *f* *ff* *p*

Dr. *p* *f*

Kybd. *ff*

Hi Sop. *3* *3* *3* *3* *3* *3* *3* *3* *3*
taste of spring, taste of spring the sun brings the sweet taste of spring taste of

Low Sop. *3*
of spring. the sun brings the sweet taste of spring taste of spring taste of spring taste of

Vln. I *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vln. II *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vc. *f* *f* *p* *f* *p* *f* *p*

Cb. *f* *f* *p* *f* *p*

290 291 292 293

O Radiant

poco rit. ord., non vib.

Fl. *3 p f mf*

Ob. *non vib. f p mf*

Cl. *p f p mf*

Alto Sax. *p f p mf p*

Bari. Sax. *ff n f n p*

Bsn. *ff n f n mf*

Hn. *ord. p f mf p*

C Tpt. *ord. p f p mf*

Tbn. *ff n f n mf*

Dr. *mf to brushes*

Kybd. *p p p mf Ped. →*

Hi Sop. *spring taste of spring taste of spring*

Low Sop. *spring taste of spring taste of spring*

O Radiant

poco rit. non vib. norm.

Vln. I *p f mf p*

Vln. II *p f mf p*

Vla. *p f mf p*

Vc. *ff p f p mf*

Cb. *ff p f p mf*

Fl. *3 p mf pp* *mf > pp* *mf > pp < mf > pp < mf*

Ob. *mf* *pp* *mf > pp* *mf > pp < mf > pp < mf* *n*

Cl. *p* *mf* *pp* *mf > pp* *mf > pp < mf > pp < mf* *n*

Alto Sax. *mf* *pp* *mf > pp*

Bari. Sax. *mf* *pp* *mf > pp*

Bsn. *n*

Hn. *mf* *p* *mf > p* *air sounds* *n* *mf* *n*

C Tpt. *p* *mf* *p* *air sounds* *n* *mf* *n*

Tbn. *n* *air sounds* *n* *mf* *n*

Dr. *brushes* *n* *mf* *n*

Kybd. *3 3 ppp* *improvise on this pattern in own time; stay soft and shimmering*

Hi Sop. *p* *p sotto voce* *taste of spring*

Low Sop. *p*

Vln. I *mf* *p* *n* *f* *n < f* *n* *f* *n*

Vln. II *mf* *pp* *mf > pp* *mf > pp < mf* *n*

Vla. *mf* *pp* *mf > pp* *mf > pp* *n* *f* *n* *mp*

Vc. *p* *n* *mp* *n*

Cb. *p* *n* *f* *n* *f*

299 300 301 302 303

Fl. *n* *pp* *f*

Ob.

Cl. *n* *pp* *f*

Alto Sax. *p* very sharp!

Bari. Sax. *p* very sharp!

Bsn. *p*

Hn. *n* *mf* *n* *n* *mf* *n* *n* *fff*

C Tpt. *n* *mf* *n* *n* *mf* *n* *n* *fff*

Tbn. *n* *mf* *n* *n* *mf* *n* *n* *fff*

Dr. *n* *mf* *n* *n* *mf* *n* *n* *f*

Kybd. *p*

Hi Sop. *as possible*

Low Sop.

Vln. I *mf* *n* *mp* *n* *n* *mp* *n* *mp* *p* *ff*

Vln. II *n* *mf* *n* *mp* *n* *n* *mp* *n* *mp* *p* *ff*

Vla. *n* *mp* *n* *n* *mp* *n* *n* *mp* *n* *ff*

Vc. *n* *mp* *n* *n* *mp* *n* *pizz.* *n* *ff*

Cb. *n* *ff*

304 305 306 307 308