



2012

## April: A Song Cycle for Low Voice and Chamber Orchestra

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Dr. Lance Brunner, Director of Graduate Studies

APRIL:  
A SONG CYCLE FOR LOW VOICE  
AND CHAMBER ORCHESTRA

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THESIS

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A thesis submitted in partial fulfillment of the  
requirements for the degree of Master of Music in the  
College of Fine Arts  
at the University of Kentucky

By

Daniel Arnold

Lexington, Kentucky

Director: Mr. Joseph Baber, Professor of Composition

Lexington, Kentucky

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## ABSTRACT OF THESIS

### APRIL: A SONG CYCLE FOR LOW VOICE AND CHAMBER ORCHESTRA

An original composition in five movements for voice and a chamber orchestra of eleven instruments. The first movement is an overture; the second and fifth movements have text by Sara Teasdale; the third and fourth movements have text by Edna St. Vincent Millay.

**KEY WORDS:** Music composition, chamber music, song cycle, musical score, chamber orchestra

Multimedia Elements Used: Audio File (.MP3)

Daniel Arnold  
March 20, 2013



APRIL:  
A SONG CYCLE FOR LOW VOICE  
AND CHAMBER ORCHESTRA

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## List of Files

I. Overture (.MP3) 

II. April (.MP3) 

III. Song of a Second April (.MP3) 

IV. “The first rose on my rose-tree (.MP3) 

V. The Garden (.MP3) 

# I. Overture

Moderately (♩ = c. 70)

5

Flute

Oboe

Clarinet in B<sub>♭</sub>

Bassoon

Horn in F

*p*

*p*

Moderately (♩ = c. 70)

5

Marimba

Violin 1

Violin 2

Viola

Cello

Bass

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

I. Overture

7 **A** 10

Fl. *rit.* *a tempo*

Ob. *rit.* *a tempo*

B♭ Cl. *rit.* *a tempo*

Bsn. *rit.* *a tempo*

Hn. *rit.* *a tempo*  
*p*

Mrb. 7 *rit.* *a tempo*  
*p*

Vln. 1 *rit.* *a tempo*  
arco

Vln. 2 *rit.* *a tempo*  
arco

Vla. *rit.* *a tempo*  
arco

Vlc. *rit.* *a tempo*  
arco

Cb. *rit.* *a tempo*  
arco

10

I. Overture

This musical score is for the first movement of an Overture. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.), a string section with Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.), and a Mallet Percussion (Mrb.) part. The score is written in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play a melodic line, while the mallet percussion provides a rhythmic accompaniment. The score is divided into two systems. The first system covers measures 1 through 14, and the second system covers measures 15 through 18. A rehearsal mark 'B' is placed above the first staff of the second system. Dynamics include *mp* (mezzo-piano) and *p* (piano). The string parts in the second system are marked *pizz.* (pizzicato). A measure number '15' is indicated in a box above the first violin staff at the start of the second system.

I. Overture

This musical score is for the first page of an Overture. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B<sup>b</sup> Cl.), Bassoon (Bsn.), and Horn (Hn.), a mallet percussion part (Mrb.), and a string section with Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play a melodic line with some rests, while the mallet percussion provides a rhythmic accompaniment. Dynamics include *pp* (pianissimo) for the woodwinds, *mf* (mezzo-forte) for the mallet percussion, and *mp* (mezzo-piano) for the strings. The score is written in a key with one sharp (F#) and a common time signature (C).

I. Overture

20

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

Mrb. *f*

20

Vln. 1 *mf* arco *mp*

Vln. 2 *mf* arco *mp*

Vla. *mf* arco *mp*

Vlc. *mf* arco *mp*

Cb. *mf* arco *mp*



I. Overture

C

Mrb. *p*



The mallet part features a complex rhythmic pattern in the bass clef. It begins with a series of eighth notes, followed by a sequence of sixteenth notes with accents (>). The pattern continues with more sixteenth notes and accents, creating a dense, rhythmic texture. The dynamic is marked *p* (piano).

28

B $\flat$  Cl. *mp*

Bsn. *mp* *p*

Hn. *p*

Mrb. *p*



This section of the score covers measures 28 to 30. It includes parts for B $\flat$  Clarinet, Bassoon, Horn, and Mallets. The B $\flat$  Clarinet part starts with a rest in measure 28 and enters in measure 29 with a melodic line marked *mp*. The Bassoon part has a melodic line in measure 29 marked *mp*, and a rest in measure 30. The Horn part has a melodic line in measure 28 marked *p*, and rests in measures 29 and 30. The Mallet part continues with its complex rhythmic pattern, marked *p*. Measure 30 is marked with a box containing the number 30. The dynamic *mp* (mezzo-piano) is indicated for the B $\flat$  Clarinet and Bassoon parts in measure 30.

I. Overture

**D** **31**

Fl. *mp*

Ob. *mp*

B $\flat$  Cl. *mp*

Bsn. *mp*

Hn. *mp*

Mrb. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf* pizz.

Cb. *mf* pizz.

I. Overture

E

35

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn.

Hn.

Mrb. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. pizz.

Cb. pizz.

I. Overture

Fl. *rit.* **F** *a tempo* *p*

Ob. *rit.* *a tempo* *p*

B $\flat$  Cl. *rit.* *a tempo* *pp*

Bsn. *rit.* *a tempo* *p*

Hn. *rit.* *a tempo* *p*

Mrb. *rit.* *a tempo*

Vln. 1 *rit.* *a tempo* *pizz.* *pp*

Vln. 2 *rit.* *a tempo* *pizz.* *pp*

Vla. *rit.* *a tempo* *pizz.* *pp*

Vlc. *rit.* *arco* *a tempo* *pizz.* *pp*

Cb. *rit.* *a tempo* *pizz.* *pp*





I. Overture

Fl. *a tempo* *mf* *mf* *mp* *p*

Ob. *a tempo* *mf* *mf* *mp* *p*

B♭ Cl. *a tempo* *mf* *mf* *mp* *p*

Bsn. *a tempo* *mf* *mp* *mf* *mp* *p*

Hn. *a tempo* *mf* *mp* *mf* *mp* *p*

Mrb. *a tempo* *mp* *mp* *mp* *p*

Vln. 1 *a tempo* *mf* *mp* *mf* *mp* *p*

Vln. 2 *a tempo* *mf* *mp* *mf* *mp* *p*

Vla. *a tempo* *mf* *mp* *mf* *mp* *p*

Vlc. *a tempo* *mf* *mp* *mf* *mp* *p*

Cb. *a tempo* *mf* *mp* *mf* *mp* *p*

50 *molto rit.*

# II. April

Moderately (♩ = c. 70)

The musical score is arranged in a system with the following parts from top to bottom:

- Flute:** Treble clef, 3+3+4 time signature. Starts with a rest, then enters in the third measure with a *mp* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Oboe:** Treble clef, 3+3+4 time signature. Starts with a rest, then enters in the third measure with a *mp* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Clarinet in B♭:** Treble clef, 3+3+4 time signature, key signature of one sharp (F#). Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Bassoon:** Bass clef, 3+3+4 time signature. Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Horn in F:** Treble clef, 3+3+4 time signature, key signature of one sharp (F#). Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Marimba:** Treble clef, 3+3+4 time signature. Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Voice:** Bass clef, 3+3+4 time signature. Remains silent throughout the piece.
- Violin 1:** Treble clef, 3+3+4 time signature. Starts with a rest, then enters in the third measure with a *mp* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Violin 2:** Treble clef, 3+3+4 time signature. Starts with a rest, then enters in the third measure with a *mp* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Viola:** Alto clef, 3+3+4 time signature. Starts with a rest, then enters in the third measure with a *mp* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Cello:** Bass clef, 3+3+4 time signature. Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.
- Bass:** Bass clef, 3+3+4 time signature. Starts with a *p* dynamic, playing a sixteenth-note pattern. Ends with a *mf* dynamic.



II. April

**A** 6

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Mrb. *p* *mp* *mf*

V. *mp* *mf*

The roofs are shin - ing from the rain, The spar - rows twit-ter as they fly,

**5**

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *p* *mp* *mf* *mp*

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

II. April

**B** **C**

Fl. 10

Ob.

B♭ Cl.

Bsn.

Hn. *mp*

Mrb. *pp*

V. *mp*

And with a windy A - pril grace \_\_\_\_ The lit - tle clouds \_\_\_\_ go by.

Vln. 1 *p* 10

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb.

II. April

Fl. *pp* 15

Ob. *pp*

B♭ Cl. *pp*

Bsn.

Hn. *p*

Mrb. *p* *dead stroke* *pp*

V. *p*  
Yet the back-yards are bare and brown With on-ly one un-chang-ing

Vln. 1 *pp* 15

Vln. 2 *pp*

Vla. *p*

Vlc.

Cb. *pizz.* *p*

Detailed description: This is a page of a musical score for the second movement, 'II. April'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Maracas (Mrb.), Violin (V.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is written in treble clef with a key signature of one sharp (F#). The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). A box containing the number '15' is placed above the Flute staff in the second measure. The vocal line (V.) has lyrics: 'Yet the back-yards are bare and brown With on-ly one un-chang-ing'. The Maracas part includes a 'dead stroke' marking. The Viola part has a 'pizz.' (pizzicato) marking. The Contrabass part also has a 'pizz.' marking. The Flute and Violin 1 parts have a box with '15' above them in the second measure.

II. April

17 **D**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

tree I could not be so sure of Spring

17

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*pp*

*p*

*p*

arco

*p*

Detailed description of the musical score: The score is for a section titled 'II. April'. It features a vocal line and several instrumental parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section includes Maracas (Mrb.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line has lyrics: 'tree I could not be so sure of Spring'. The score includes dynamic markings: *pp* (pianissimo) for the Bassoon and Maracas, *p* (piano) for the Maracas and Violoncello, and *arco* (arco) for the Contrabass. A rehearsal mark '17' is present at the beginning of the section, and a key signature change to D major is indicated by a 'D' in a box.



# III. Song of a Second April

Slowly (♩ = c. 60)

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Marimba

Voice

Violin 1

Violin 2

Viola

Cello

Bass

*p*

*poco cresc.*

*p*

*sim.*

*mp*

A - pril \_\_\_\_\_ of

5

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

III. Song of a Second April

7

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

this year, \_\_\_\_\_ not oth-er-wise Than A - pril \_\_\_\_\_ of a year a-go, \_\_\_\_\_ Is full of whis-pers, \_\_\_\_\_ full of

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a piece titled "III. Song of a Second April". The score is arranged in a standard orchestral format with multiple staves. At the top, the title "III. Song of a Second April" is centered. The score begins with a measure marked with a circled "7". The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Mellophone (Mrb.), Violin (V.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal line (V.) is positioned between the Mellophone and Violin 1 staves. The lyrics for the vocal line are: "this year, \_\_\_\_\_ not oth-er-wise Than A - pril \_\_\_\_\_ of a year a-go, \_\_\_\_\_ Is full of whis-pers, \_\_\_\_\_ full of". The score includes various musical notations such as notes, rests, and slurs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The bottom of the page features the page number "-20-".

III. Song of a Second April

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

sighs, Ofdazling mud and din-gy snow; He - pat - i - cas that pleased you so Are

10

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony. The title is 'III. Song of a Second April'. The page contains staves for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Maracas, Violoncello, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A vocal line is also present with lyrics: 'sighs, Ofdazling mud and din-gy snow; He - pat - i - cas that pleased you so Are'. A box with the number '10' is placed above the first staff. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and articulation marks.



III. Song of a Second April

Fl. 15 B *mp*  
 Ob. *mp*  
 B♭ Cl. *mp*  
 Bsn.  
 Hn.  
 Mrb.  
 V. *mf* *mp*  
 here a - gain, — and but - ter - flies. — There rings a ham - mer - ing — all day,  
 Vln. 1 15 arco B *mp*  
 Vln. 2 arco *p*  
 Vla. arco *p* *mp*  
 Vlc. arco *p*  
 Cb. arco *p*



III. Song of a Second April

Fl. *rit.* *p*

Ob. *rit.* *p*

B♭ Cl. *rit.* *p*

Bsn. *rit.* *mp*

Hn. *rit.* *p*

Mrb. *rit.*

V. bores, And men are mer - ry at their chores, And chil-dren earn - est at their play. *rit.*

Vln. 1 *rit.* *mp*

Vln. 2 *rit.* *mp*

Vla. *rit.* *mp*

Vlc. *rit.* *mp*

Cb. *rit.* *mp*

Detailed description: This page of a musical score is for the third movement, 'III. Song of a Second April'. It features a vocal soloist and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal soloist part is written in the bass clef. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes in groups of three, often with slurs and accents. The vocal line consists of lyrics: 'bores, And men are mer - ry at their chores, And chil-dren earn - est at their play.' The score includes performance markings such as 'rit.' (ritardando) and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The page number '-24-' is centered at the bottom.

III. Song of a Second April

C

A bit more slowly and

somewhat more freely (♩ = c. 55)

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Mrb.

V. *p*

3

30

A bit more slowly and

somewhat more freely (♩ = c. 55)

The lar-ger streams run still and deep,

Nois-y and swift the small brooks run;

A-mong the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

25

30

III. Song of a Second April

Very freely

35

More slowly and freely

Fl. *rit.* *pp*

Ob. *rit.* *pp*

B♭ Cl. *rit.* *pp*

Bsn. *rit.*

Hn. *rit.*

Mrb. *rit.*

V. *rit.* *pp*

mul-lein stalks\_\_\_ the sheep go up the hill-side in the sun, Pen-sive-ly, on-ly you are gone.\_\_\_ You that a-lone I cared to keep.

Very freely

35

More slowly and freely

Vln. 1 *rit.* *pp*

Vln. 2 *rit.* *pp*

Vla. *rit.* *pp*

Vlc. *rit.*

Cb. *rit.*

# IV. "The first rose on my rose-tree"

Moderately (♩ = c. 75)

rit. a tempo rit. 5 a tempo rit.

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Marimba

Voice

*mp*

The

Moderately (♩ = c. 75)

rit. a tempo rit. 5 a tempo rit.

Violin 1

Violin 2

Viola

Cello

Bass

*p*

IV. "The first rose on my rose-tree"

**A**

12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*pp*

*p*

first rose on my rose - tree Bud - ded, bloomed, and shat - tered, Dur - ing

10 pizz.

12

pizz.

pizz.

pizz.

pizz.

pizz.

3

3

3

3

IV. "The first rose on my rose-tree"

15

Fl. *rit.* **B** *a tempo*

Ob. *rit.* *espress.* *a tempo*  
*mp*

B♭ Cl. *rit.* *a tempo*

Bsn. *rit.* *a tempo*  
*p*

Hn. *rit.* *a tempo*  
*p*

Mrb. *rit.* *a tempo*  
*p*

V. *rit.* *a tempo*  
sad days when to me Noth-ing mat-tered.

Vln. 1 15 *arco* *rit.* *espress.* *a tempo*  
*mp*

Vln. 2 *arco* *rit.* *a tempo*  
*p*

Vla. *arco* *rit.* *a tempo*  
*p*

Vlc. *arco* *rit.* *a tempo pizz.*  
*p*

Cb. *arco* *rit.* *a tempo pizz.*  
*p*



IV. "The first rose on my rose-tree"

espress.

20

Fl.

mp

rit.

Ob.

rit.

B♭ Cl.

p

3

rit.

Bsn.

3

3

rit.

Hn.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

V.

20

Vln. 1

rit.

Vln. 2

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Vla.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Vlc.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Cb.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

IV. "The first rose on my rose-tree"

A little more slowly (♩ = c. 70)

Fl. C 26 *pp* *rit.*

Ob. *p* *rit.*

B♭ Cl. *p* *pp* *rit.*

Bsn. *p* *pp* *rit.*

Hn. *p* *pp* *rit.*

Mrb. *rit.*

V. *mp* *rit.*

Grief of grief \_\_\_\_\_ has drained me clean; Still it seems a pit - y No - one saw,

A little more slowly (♩ = c. 70)

Vln. 1 25 *pizz.* *p* *rit.*

Vln. 2 *pizz.* *p* *rit.*

Vla. *pizz.* *p* *rit.*

Vlc. *arco* *pizz.* *p* *rit.*

Cb. *arco* *pizz.* *p* *rit.*

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), and Mellophone (Mrb.). The string section includes Violin (V.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'A little more slowly' with a metronome marking of ♩ = c. 70. The score is divided into two systems. The first system covers measures 25-28, and the second system covers measures 29-32. The first system begins with a 'C' time signature change and a measure rest. The second system begins with a '25' measure rest. Dynamics range from *pp* to *mp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score concludes with a *rit.* (ritardando) marking.

IV. "The first rose on my rose-tree"

**D**

30

Even more slowly (♩ = c. 65)

*rit.*

35

*ppp*

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *rit.*

Mrb. *rit.*

V. *p* *rit.*

it must have been Ver-y pret-ty.

Even more slowly (♩ = c. 65)

30

35

Vln. 1 *espress.* *p* *arco* *rit.*

Vln. 2 *pp* *arco* *rit.*

Vla. *pp* *arco* *rit.*

Vlc. *espress.* *p* *arco* *rit.*

Cb. *pp* *arco* *3* *rit.*

# V. The Garden

Slowly (♩ = c. 65)

5 A

Flute *pp*

Oboe *p*

Clarinet in B♭ *pp*

Bassoon *pp*

Horn in F *pp*

Voice *p*

My heart is a gar - den

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

V.

tired — with au - tumn, Heaped with ben - ding as - ters and dahl - ias hea - vy and dark,

V. The Garden

**B** 15 20

Vln. 1 *p* *espress.*

Vln. 2 *pp* *p*

Vla. *pp*

Vlc. *pp*

Cb. *pp* *pizz.*

V. The Garden

C

At the same tempo (♩ = c. 65)

22

Musical score for woodwinds and strings. The score is in 3+3+4 time and G major. It includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Maracas (Mrb.), and Violin (V.). The woodwinds play a rhythmic pattern of eighth notes, while the maracas play a steady accompaniment. The violin part is mostly silent, with some notes in the second measure.

At the same tempo (♩ = c. 65)

In the ha - zy sun - shine, the gar - den re - mem - bers

22

Musical score for strings. It includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The strings play a simple accompaniment of eighth notes. The Vlc. and Cb. parts are marked 'arco' and 'mp'. The Vln. 1, Vln. 2, and Vla. parts are silent.

V. The Garden

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

A - pril, The drench of rains and a snow - drop quick and clear as a spark; Daff - o - dils blow - ing

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

V. The Garden

30 D

*rit.* *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Mrb.

V.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

in the cold wind of morn-ing, And gold-en tu-lips, gob-lets hold-ing the rain. The

*mp* *pp* *pp* *pp* *pp*

*rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*



V. The Garden

35

Fl. *pp* *rit.*

Ob. *pp* *rit.*

B♭ Cl. *pp* *rit.*

Bsn. *pp* *rit.*

Hn. *pp* *rit.*

Mrb. *pp* *rit.*

V. *rit.*  
gar - den will be hushed with snow, — for - got - ten soon, for got - ten

35

Vln. 1 *rit.*

Vln. 2 *rit.*

Vla. *rit.*

Vlc. *rit.*

Cb. *rit.*

V. The Garden

40 **Very freely**

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Mrb.

V.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Af - ter the still - ness, will spring come a - gain?

40 **Very freely**

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

## VITA

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