

4 SONGS FOR SOPRANO AND WIND ENSEMBLE

# FOLGORE'S MONTHS

FEBRUARY

AUGUST

MAY

DECEMBER

BY DAVID LIPTAK

## INSTRUMENTATION

- |                                |   |
|--------------------------------|---|
| 1 – Conductor Score            | 1 – Trumpet in C 1  |
| 1 – Flute 1                    | 1 – Trumpet in C 2  |
| 1 – Flute 2                    | 1 – Trombone 1  |
| 1 – Flute 3 (doubling piccolo) | 1 – Trombone 2  |
| 1 – Oboe 1                     | 1 – Tuba  |
| 1 – Oboe 2                     | 1 – Timpani   |
| 1 – English horn               | 4 – Percussion 1  |
| 1 – B $\flat$ Clarinet 1       | (Crotales [chromatic set, high octave],<br>Tubular Bells, Marimba, Ratchet [small,<br>with crank] 5 Temple Blocks, Bamboo<br>Wind Chimes)   |
| 1 – B $\flat$ Clarinet 2       | 4 – Percussion 2  |
| 1 – B $\flat$ Clarinet 3       | (Claves, Xylophone, Guiro, 4 Tom-Toms,<br>Triangle, Tuned Gongs [from lowest to<br>highest: D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ ], Glockenspiel) |
| 1 – B $\flat$ Bass Clarinet    | 4 – Percussion 3  |
| 1 – Bassoon 1                  | (Suspended Cymbal, Vibraslap, Lion's Roar,<br>Maracas, Large Tam-Tam, Vibraphone)   |
| 1 – Bassoon 2                  | 1 – Contrabass  |
| 1 – Contrabassoon              | 1 – Soprano   |
| 1 – Alto Saxophone 1           |   |
| 1 – Alto Saxophone 2           |   |
| 1 – Horn 1                     |   |
| 1 – Horn 2                     |   |
| 1 – Horn 3                     |   |
| 1 – Horn 4                     |   |

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

## **PROGRAM NOTES**

---

Duration: 15 minutes

*Folgore's Months* was commissioned by a consortium of wind ensembles led by Mark Scatterday, Music Director of the Eastman Wind Ensemble. The participating conductors and organizations are:

Mark Scatterday, Eastman School of Music  
Gary M. Ciepluch, Case Western Reserve University  
Robert W. Rumbelow, Columbus State University  
Steven K. Steele, Illinois State University  
Frank Wickes, Louisiana State University  
Tim Weiss, Oberlin College  
Craig Kirchhoff, University of Minnesota  
Thomas Duffy, Yale University

*Folgore's Months* is dedicated to Mark Scatterday. The work is written for the extraordinary musicianship and voice of soprano Tony Arnold. Finally, the 4th song, "December," is dedicated in memory of John Thow, the American composer who died in 2007 at age 57.

## **TEXTS AND TRANSLATIONS**

---

Sonetti dei "Mesi" by Folgore da San Gimignano (14th century)  
English translation by Dante Gabriel Rossetti and John Thow

### *February*

In February I give you gallant sport  
Of harts and hinds and great wild boars; and all  
Your company good foresters and tall,  
With buskins strong, with jerkins close and short:

And in your leashes, hounds of brave report;  
And from your purses, plenteous money-fall,  
In very spleen of misers' starveling gall,  
Who at your generous customs snarl and snort.

At dusk wend homeward, ye and all your folk  
All laden from the wilds, to your carouse,  
With merriment and songs accompanied:

And so draw wine and let the kitchen smoke;  
And so be till the first watch glorious;  
Then sound sleep to you till the day be wide'

(Folgore/Rossetti)

### *Di febbraio*

E di febbraio vi dono bella caccia  
di cervi, cavrioli e di cinghiari,  
corte gonnelle con grossi calzari,  
e compagnia che vi diletta e piaccia;

can da guinzagli e segugi da traccia,  
e le borse fornite di danari,  
ad onta degli scarse e degli avari,  
o chi di questo vi dà briga e 'mpaccia;

e la sera tornar co' vostri fanti  
carcati della molta salvaggina,  
avendo gioia ed allegrezza e canti;

far trar del vino e fumar la cucina  
e fin al primo sonno star razzanti;  
e poi posar infin' alla mattina.

### *August*

For August, be your dwelling thirty towers  
Within an Alpine valley mountainous,  
Where never the sea-wind may vex your house,  
But clear life separate, like a star, be yours.

There horses shall wait saddled at all hours,  
That ye may mount at morning or at eve:  
On each hand either ridge ye shall perceive,  
A mile apart, which soon a good beast scours.

So alway, drawing homewards, ye shall tread  
Your valley parted by a rivulet  
Which day and night shall flow sedate and smooth.

There all through noon ye may possess the shade,  
And there your open purses shall entreat  
The best of Tuscan cheer to feed your youth.

(Folgore/Rossetti)

### *May*

I give you horses for your games in May,  
And all of them well trained unto the course,—  
Each docile, swift, erect, a goodly horse;  
With armour on their chests, and bells at play

Between their brows, and pennons fair and gay;  
Fine nets, and housings meet for warriors,  
Emblazoned with the shields ye claim for yours,  
Gules, argent, or, all dizzy at noonday.

And spears shall split, and fruit go flying up  
In merry counterchange for wreaths that drop  
From balconies and casements far above;

And tender damsels with young men and youths  
Shall kiss together on the cheeks and mouths;  
And every day be glad with joyful love.

(Folgore/Rossetti)

### *December*

For December I bring you a town on the plain  
With rooms lit by large fireplaces  
Warm, with fine carpets and elegant game boards.

The host is a tipsy Catalan  
Who serves up the most delicious roast pig  
Tasty bites for everyone  
And there are drinks from a tankard as big as a cathedral

You will be well dressed in elegant clothes  
Making light of those misfortunes  
Now banished from your thoughts.

(Folgore/Thow)

### *D'agosto*

D'agosto si vi do trenta castella  
in una valle d'alpe montnina,  
che non vi possa vento di marina,  
per istar sani e chiari come stella;

e palafreni da montare in sella,  
e cavalcar la sera e la mattina;  
e l'una terra all'altra sia vicina,  
ch'un miglio sia la vostra giornatella,

tornando tuttavia verso casa;  
e per la valle corra una fiumania,  
che vada notte e dí traente e rasa;

e star nel fresco tutta meriggiana;  
la vostra borsa sempre a bocca pasa  
per la miglior vivanda di Toscana.

### *Di maggio*

Di maggio si vi do molti cavagli,  
e tutti quanti sieno affrenatori,  
portanti tutti, dritti corritori;  
pettorali e tentiere di sonagli,

bandiere e coverte a molti intagli  
e di zendadi di tutti colori;  
le targe a modo degli armeggiatori;  
viuole e rosa e fior, ch'ogn'uom v'abbagli;

e rompere e fiaccar bigordi e lance,  
e piover da finestre e da balconi  
in giú ghirlande ed in su melerance;

e pulzelle e giovani garzoni  
baciarsi nella bocca e nelle guance;  
d'amore e di goder vi si ragioni.

### *Di dicembre*

E di dicembre una città in piano:  
sale terrene e grandissimi fuochi,  
tappeti tesi, tavolieri e giuochi,  
torticci accesi, star co' dadi en mano,

e l'oste inebriato e catelano,  
e porci morti e finissimi cuochi;  
e morselli ciascun, bèa e manuchi;  
le botti sien maggior che San Galgano

E siate ben vestiti e foderati  
di guarnacche, tabarri e di mantelli  
e di cappucci fini e smisurati;

e beffe far de' tristi cattivelli,  
de' miseri dolenti sciagurati  
avari: non vogliate usar can elli.

## **DONALD HUNSBERGER**

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

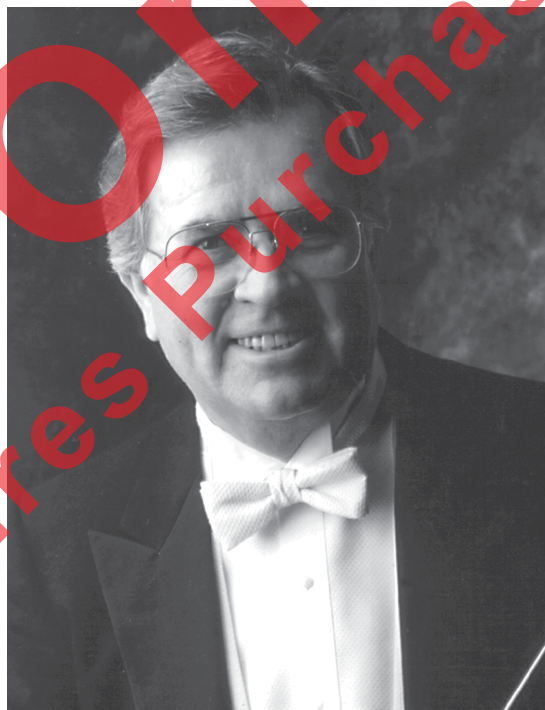
Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50-DHWL 001CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Pub.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University ) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.





# Folgore's Months

Score in C

February

David Liptak

**4/4 Boisterous** ♩ = ca. 92

**4/4 Boisterous** ♩ = ca. 92

**4/4 Boisterous** ♩ = ca. 92











17

Fl. 1 *mf p* *f* *p* *f*

Ob. 1 *mp*

Eng. Hn. *f* *p*

Cl. 1 *p* *p*

Cl. 2, 3 *p*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Alto Sax. 1 *p*

Sop.  
bring you gal - lant sport of harts and hinds and great wild boars; and all your

Hn. 1, 2 *p* *p*

Hn. 3, 4 *p*

C Tpt. 1, 2 *mf* 1. *mf* 2. *p*

Tbn. 1, 2 *p* *p*

Tba. *p*

Ratchet *p*

Xyl. *p* *mf* *p* *mf*

Lion's Roar *p* *f*

Cb. *p*

21 3/4

Picc. *mp*

Fl. 1 *mp* *f*

Ob. 1 *f*

Eng. Hn. *f* *pp*

Cl. 1 *mf* *p* *f* *pp*

Cl. 2, 3 *p* *f* *pp*

B. Cl. *p* *pp*

Bsn. 1, 2 *pp*

Cbsn. *f* *pp*

Alto Sax. 1 *f* *pp*

Sop. *mp* *mf*

com-pa-ny good for - es - ters and tall, With bus-kins strong,

Hn. 1, 2 *mp* *f* a2

Hn. 3, 4 *mp* *f* a2+

Tbn. 1, 2 *open* *p* *f*

Tba. *p*

Timp. *p* *f*

Ratchet *p* *mf*

Xyl. *p* *mf*

Maracas *pp* *f* *p*

Cb. *f* *p*

**Preview Only**  
Legal Use Requires Purchase

25  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $f$   $p$   $f$

Fl. 1  $p$   $f$

Fl. 2  $p$   $f$

Ob. 1, 2  $p$   $f$

Eng. Hn.  $p$   $f$

Cl. 1  $mp$   $mf$   $p$

Cl. 2, 3  $p$   $f$

B. Cl.  $p$   $f$

Bsn. 1, 2  $p$   $f$

Cbsn.  $p$   $f$

Alto Sax. 1  $mp$   $mf$   $mp$   $f$

Alto Sax. 2  $mp$   $mf$   $p$   $f$

Sop.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $ff$

— with ger-kins close and short; short; short; And in your leash es, hounds of brave re- port;

Hn. 1, 2  $p$   $mp$   $ff$  open a2

Hn. 3, 4  $p$   $mp$   $ff$  open a2

Tbn. 1, 2  $p$   $f$  open a2

Tba.  $p$

Timp.  $p$

Ratchet  $p$

Claves  $p$   $mf$   $p$   $mf$

Vibraslap  $mf$

Cb.  $p$   $mf$



30  $\frac{4}{4}$

Picc. *ff* take flute

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff* *mp*

Eng. Hn. *ff* *mp*

Cl. 1 *ff* *mf* *mp*

Cl. 2, 3 *ff* *mf* *mp*

B. Cl. *ff* *mf* *mp*

Bsn. 1, 2 *ff* *mf* *mp*

Cbsn. *ff* *mf* *mp*

A. Sax. 1, 2 *ff* *mf* *mp*

Sop. *mf*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. 1, 2 *ff*

Tba. *ff*

Timp. *fp* *ff*

Crotales *ff*

Guero *ff* *mp*

Cym. *pp* *ff* *p* *ff* *l.v.*

Cb. *ff* *mp*

And from your pur - ses, plen -

34

Fl. 1 *mf* 6 *mf* *mp* *mp* 6

Fl. 2, 3 *mf* 2. *mf* *mp* (2,3) *mp*

Ob. 1 *mp* *mp* *mf*

Ob. 2 *mp* *mp* *mf*

Eng. Hn. *mf* *mp*

Cl. 1 (mp) (2,3)

Cl. 2, 3 2. (mp)

B. Cl. *mp*

Bsn. 1

Bsn. 1, 2 (1.) *mp*

Sop. *f*  
 te - ous mon-ey fall, in ve - ry spleen of mi - sers' starve - - ling gall,

Hn. 1, 2 *p*

Ratchet *mp*

Claves *mf*

Vibraslap *mf*

Maracas *p* *mf*

Cb. *mp*





38

Fl. 1

Fl. 2, 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1, 2

Cbsn.

A. Sax. 1, 2

Sop.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

Timp.

Ratchet

Mar.

Tom-t.

Lion's Roar

Cb.

*pp*, *f*, *mf*, *ppp*, *f*, *mp*, *f*, *ff*, *p*, *f*, *pp*, *mf*, *f*, *p*, *f*, *mute*, *f*, *pp*, *mf*, *p*, *f*

Who at your ge-ne-rous cus-toms snarl and snort.

3/4



42  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Picc. *ff* *ff* *ff*

Ob. 1, 2 *ff* *ff* *ff*

Cl. 1 *ff* *ff* *ff*

Cl. 2, 3 *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

Bsn. 1 *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff*

A. Sax. 1, 2 *ff* *ff* *ff*

Hn. 1, 2 *ff* *ff* *ff*

Hn. 3, 4 *ff* *ff* *ff*

C Tpt. 1 *f* *f* *ff*

Tbn. 1, 2 *f* *f* *ff*

Tba. *f* *f* *ff*

Timp. *f* *f* *ff*

Ratchet *mp* *mp* *mp*

Tom-t. *mp* *mp* *mp*

Cym. *mp* *mp* *mp*

Cb. *ff* *ff* *ff*

47  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl. 1 *ff* 6 *p* 6 *p* 6

Fl. 2, 3 *ff* *p* 2,3 *p*

Ob. 1 *pp*

Ob. 2 *pp*

Eng. Hn.

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f* *pp*

B. Cl. *f* *pp*

Alto Sax. 1 *p* *mf*

Alto Sax. 2 *p* *mf*

Sop. *mf*  
At dusk wend home-ward, ye \_\_\_\_\_ and

C Tpt. 1,2 *f* open

Tbn. 1 *f*

Crotales *ff* 3

Tri. *lv.*

Cym. *ff* *lv.* *p*

51  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 *p* 6 *pp* fl. 3 take picc. 2. *pp*

Fl. 2, 3 *p* *pp*

Ob. 1 *p* *pp* *mp*

Ob. 2 *p* *pp* *mp*

Eng. Hn. *pp*

Cl. 1 *mp* *pp* *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

Bsn. 1, 2 1. *pp* 1,2 *(mp)*

Cbsn. *pp* *mp*

Sop. all your folk All la - den from the wilds, to your ca - *mp*

C Tpt. 1 *pp* *mp* open

C Tpt. 2 *p* open

Tri.

Cym. *pp*

Cb. *pp* Arco



56

Picc. *ff* *f*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1, 2 *ff* *mf*

Eng. Hn. *ff*

Cl. 1 *ff* *mf*

Cl. 2, 3 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. 1, 2 *ff*

Cbsn. *ff*

A. Sax. 1, 2 *ff* *fp* *ff*

Sop. *ff*

rouse, With mer-ri-ment and songs:

Hn. 1, 2 *ff* *fp* *ff* *mp*

Hn. 3, 4 *ff* *fp* *ff* *mp*

C Tpt. 1, 2 *f* *ff* *mp*

Tbn. 1, 2 *ff* *fp* *ff*

Tba. *ff*

Timp. *f* *ff*

Chim. *ff* *lv.*

Xyl. *f* *p*

Cym. *f*

Cb. *ff* *Pizz*

*ff*



Musical score for page 16, featuring various instruments and a vocal line. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Alto Saxophone 1, Soprano, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Crotales, Xylophone, Maracas, and Cymbal. The vocal line includes the lyrics: "And so draw wine".

60

Picc. *ff* 3

Fl. 1 *ff* 6

Fl. 2 *ff* 3

Ob. 1, 2

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

Bsn. 1, 2 *p* a2 1.

Cbsn. *p*

Alto Sax. 1

Sop. *f* *mp*  
And so draw wine

Hn. 1, 2 *f* *mp*

Hn. 3, 4 *f* *mp*

C Tpt. 1 *ff* 3

C Tpt. 2 *ff* 3

Tbn. 1, 2 *f* *p* a2 1. *p*

Tba. *p*

Crotales *ff* 3

Xyl. *f*

Maracas *f* *pp* *p*

Cb. *sfz* *p* (Pizz)

64 take flute

Picc. *mp*

Fl. 1 *p* 3

Ob. 1, 2 (1.) *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

Bsn. 1 *p*

Cbsn. *p*

Sop. — and let the kit-chen smoke; And so be till the first watch glo-ri-ous;—

Hn. 1, 2 *p*

Hn. 3, 4 *p*

C Tpt. 1 *p* mute

Tbn. 1 *p* mute

Tba. *p*

Ratchet *p*

Guero *p*

Tri. *pp* *mp*

Maracas *p*

Cb. *p*





**4/4 Warm, serene ♩ = ca. 63-66**

Flute 1 *pp* *p*

Flute 2,3 *p*

Clarinet in B♭ 1 *pp* *p*

Clarinet in B♭ 2 *p*

Soprano **Warm, serene ♩ = ca. 63-66** *p*  
For Au gust, be your dwell-ling

Horn in F 1,2 *pp* *pp*  
a2 con sord

Trumpet in C 1,2 *pp* *pp*  
mute - Harman mute, stem in

Crotales *p* *p* *p*

Tuned Gongs *p* *p* *p*

Vibraphone *p* *p* *p*

Contrabass *p*



6

Fl. 1 *p* *pp* *p*

Fl. 2, 3 *p* *p*

Ob. 1, 2 *p*

Eng. Hn. *pp*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

Bsn. 1, 2 *pp*

Alto Sax. 1 *p*

Sop. *p*

thir - ty tow - ers With-in an Al - pine val - ley moun-tain - ous,

Hn. 1 (con sord) *p*

Hn. 3 (senza sord) *p*

Crotales *p*

Gongs *p*

Tri. *p*

Vib. *p*

Preview Only  
Legal Use Requires Purchase







Fl. 1 *p* *mp* *p*

Ob. 1 *pp* *p*

Cl. 1 *p*

B. Cl. *pp*

Bsn. 1 *pp*

Sop.  
 mount at mor-ning or at eve: On each hand ei-ther ridge ye shall per-ceive, A

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

C Tpt. 1 *p*

Tbn. 1, 2 *pp*

Tba. *pp*

Mar. *pp* *mp*

Gongs

Vib.

Cb. *pp*



28

poco rit. . . . .

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn. 1

Sop.

mi - le a - part, which soon a good beast scours.

C Tpt. 1

C Tpt. 2

Mar.

Gongs

Vib.

Cb.

*p* *mf* *pp* *f* *poco rit.*

Serene and distant  $\text{♩} = \text{c. } 56$

poco accel. . . . . A tempo  $\text{♩} = \text{ca. } 63-66$

32

Fl. 1 *p*

Fl. 2, 3 *pp*

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

Bsn. 1 *p* *pp*

Serene and distant  $\text{♩} = \text{c. } 56$

poco accel. . . . . A tempo  $\text{♩} = \text{ca. } 63-66$

Sop. *mp*  
So al-way, draw-ing

Hn. 1, 2 *lontano* (con sord) *pp*

Hn. 3, 4 (con sord) *pp*

C Tpt. 1 *mp*

Tbn. 1, 2 (mute) *pp*

Crotales *p*

Mar.

Gongs *p*

Vib. *p*

Cb. *p*



37 *poco rit.*

Fl. 1 *p mp mp mp*

Fl. 2, 3 *p mp mp mp* fl. 3 take picc.

Ob. 1, 2 *mp mp mp*

Cl. 1 *p mp mp mp pp*

Cl. 2, 3 *p mp mp mp pp*

Sop. home-wards, ye shall tread Your val-ley par-ted by a ri-vu-let Which day and night shall flow

C Tpt. 1, 2 *p* mute

Crotales *p mp mp p*

Tri. *mp*

Vib. *p mp mp mp p*

Preview Only  
Legal Use Requires Purchase







51  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *mf*

Fl. 1 *pp* *mf*

Fl. 2 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1 *mp* *mf*

Sop.  
— ye may pos - sess the shade, And there your op-en pur-ses shall en - treat — The

C Tpt. 1 *p* *mf*

Crotales *mf*

Mar. *mf*

Gongs

Tri. *mf* *mf*

Vib. *mf*



Lively, energetic ♩ = ca. 84

May

This musical score is for the piece 'May' and is marked 'Lively, energetic' with a tempo of approximately 84 beats per minute. The score is written for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, 3, Bass Clarinet, Bassoon 1, 2, Contrabassoon, and Alto Saxophone 1.
- Brass:** Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, 2, Trombone 1, 2, and Tuba.
- Percussion:** Timpani, Temple Blocks, and Suspended Cymbal.
- String:** Contrabass.

The score is divided into five measures, each with a different time signature: 3/4, 4/4, 3/4, 4/4, and 3/4. The music features a variety of dynamics, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). There are also markings for *pp* and *f* with hairpins indicating crescendos and decrescendos. The woodwinds and strings play melodic lines, while the brass and percussion provide a rhythmic accompaniment. The contrabass part includes a 'Pizz' (pizzicato) marking.

5  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Picc.  $mp$   $f$

Fl. 1, 2  $(mp)$   $p$   $f$

Ob. 1, 2  $p$   $f$   $f$

Eng. Hn.  $p$   $f$

Cl. 1  $fp$   $mp$

Cl. 2, 3  $fp$   $p$

B. Cl.  $p$   $f$

Bsn. 1, 2  $fp$   $p$   $p$

Cbsn.  $p$   $f$

A. Sax. 1, 2  $p$   $f$

Sop.  $ff$   $3$   $3$   
I give you hor ses for your games in May.

Hn. 1, 2  $ff$

Hn. 3, 4  $ff$

C Tpt. 1, 2  $ff$

Tbn. 1, 2  $ff$

Tba.  $ff$

Timp.  $ff$

T. Bl.  $ff$   $f$

Xyl.  $fp$   $fp$

Cb.  $fp$



4/4

10

Picc. *f*

Fl. 1, 2 *mp* *f* *f* *p*

Ob. 1, 2 *p* *f* *f* *p*

Cl. 1 *f* *fp*

Cl. 2, 3 *f* *fp*

Bsn. 1, 2 *f* *f* *f* *p*

A. Sax. 1, 2 *p* *f* *mf*

Sop. *ff*  
And all of them well trained run - to the course,

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

C Tpt. 1 *f*

Tbn. 1 *mf* *p*

4/4

T. Bl.

Mar. *f*

Xyl. *f* *p*

Preview Only  
Legal Use Requires Purchase

14

Picc. *p* *pp*

Fl. 1 *p* *p*

Ob. 1 *p*

Eng. Hn. *p*

Cl. 1 *p* *p*

Alto Sax. 1 *p*

Sop. *mf*

Each do-cile, swift, e-rect, a good-ly horse; With ar-mour on their chests, and bells at play

C Tpt. 1 *p*

Mar. *p* *mf* *p*

Xyl. *balance with marimba*



18

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

Sop.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

T. Bl.

Cym.

1. *pp*

2. *p*

*f*

*f*

*f*

*pp*

*f*

*mp*

2. *p*

*pp*

*p*

*pp*

*f*

*ff*

Be - tween their brows, and pen - nons fair and gay.

a2 *p*

a2 *mp*

*p* (*mp*)

*p*

2/4 3/4 4/4

*p* *f* *p*



22  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc. *ff* *mp* 1.

Fl. 1, 2 *ff* *mp* 1.

Ob. 1, 2 *pp* *f* *pp* *p* *ff* *mp* 1.

Eng. Hn. *f* *pp*

Cl. 1 *f* *pp* *mp* *f* *pp*

Cl. 2, 3 *f* *pp* *pp* *f* *pp* 2.

B. Cl. *f* *pp* *p* *f* *pp*

Bsn. 1, 2 *pp* *f* *pp* *ff* *p* 1.

Cbsn. *ff* *pp* *ff* *p*

A. Sax. 1, 2 *pp* 1. *f* *pp* *pp* *ff* 1.

Sop. *mf*  
Fine nets,

Hn. 1, 2 *ff* *p* *f* *p* *ff* *p* *ff* *p*

Hn. 3, 4 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

C Tpt. 1, 2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Tbn. 1, 2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Tba. *ff* *ff*

Timp.  $\frac{4}{4}$  *ff* *p*  $\frac{3}{4}$  *ff* *p* *ff* *p*  $\frac{4}{4}$  *ff* *p*

T. Bl. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Xyl. *ff* *mp*

Cym. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cb. *ff* *p* *ff* *p* *ff* *p* *ff* *ff*



26

Picc.  $\frac{3}{4}$   $\frac{4}{4}$  *f*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Eng. Hn. *p*

Cl. 1 *mp* *pp*

Cl. 2, 3 *pp* *mp* *pp* *pp*

Bsn. 1, 2 (1,2)

Alto Sax. 1 *mp* *p* *mf*

Sop. — and hou sings meet for war-ri- ors, Em - bla-zoned with the shields ye claim — for your,

Mar.  $\frac{3}{4}$   $\frac{4}{4}$  *mp*

Xyl. *f*

30

Picc. *mp* *mf* *f* *p* *mf*

Fl. 1, 2 *mp* *p* *f* *f* a2

Ob. 1, 2 *mp* *mf* *f* *p* *f* 1.

Eng. Hn. *mp* *mf* *f* *p* *f*

Cl. 1 *mp* *mf* *f* *p* *f*

Cl. 2, 3 *mp* *mf* *f* *p* *f*

B. Cl. *mp* *mf* *f* *p* *f*

Bsn. 1, 2 *f* *p* *f* 3

Cbsn. *f* *p* *f* 3

A. Sax. 1, 2 *mf* *f* 1.

Sop. *f* *ff*  
 Gules, ar - gent, or, all diz - zy at noon - day. And

C Tpt. 1 *f* *p* *f*

Tbn. 1, 2 *mp* *f* *p*

Tba. *f* *p*

T. Bl. *f* 3/4

Mar. *mp* *mf* *mf* *f* *f*

Xyl. *mp* *mp* *mf* *f* *f*

Lion's Roar

Cym. *mf* *p* *f*

Cb. *mf* *p* *f* Arco

3/4







42  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *p*

Fl. 1 *p*

Ob. 1 *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

A. Sax. 1, 2 *p*

Sop. *p*  
And ten - der dam - sels with young men and youths. <sup>3</sup>

C Tpt. 1 *pp* *p*

Mar.  $\frac{3}{4}$   $\frac{4}{4}$  *p* *pp*

Xyl. *p* *pp*

Maracas *p* *pp*





50  $\frac{3}{4}$   $\frac{4}{4}$

Picc.

Fl. 1, 2  
*p* 3

Ob. 1, 2

Eng. Hn.

Cl. 1  
*pp*

Cl. 2, 3  
*pp*

B. Cl.  
*pp*

Bsn. 1, 2  
*pp*

A. Sax. 1, 2

Sop.  
♩ = c. 66 *mf*  
And ev - ery day be glad with joy - - ful love.

Hn. 1, 2  
*pp*

Hn. 3, 4

C Tpt. 1  
*f* 3

C Tpt. 2  
*f*

Tbn. 1  
*f*

Chim.

A. Cym.

Vib.  
*f* *Red.*

Cb.  
Pizz  
*f*





- in memoriam John Thow -

December

Luminous ♩ = c. 66-69

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Piccolo:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *mf* → *p*, *p*, *mf* → *p*.
- Flute 1, 2:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *mf*, *mp* → *pp*, *p*, *mf*, *mp* → *pp*.
- Oboe 1, 2:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *p*, *pp*, *p*, (*p*).
- Clarinet in B♭ 1:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *mf* → *p*, *mf* → *p*.
- Clarinet in B♭ 2:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *mf*, *p*, *pp*, *p*, *mf*, *p*.
- Clarinet in B♭ 3:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *mf*, *p*, *pp*, *p*, *mf*, *p*.
- Trumpet in C 1, 2:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *p*.
- Crotales:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *p*.
- Triangle:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *p*.
- Vibraphone:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *mp* → *pp*, *p*, *mp*.
- Contrabass:** Part 1 (4/4, 3/4, 2/4, 4/4, 3/4), dynamics: *p*, *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large red watermark 'Preview - Legal Use Requires Purchase' is overlaid diagonally across the page.



10

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1, 2

Sop.

Tri.

Vib.

*p*

*pp*

*mp*

For De- cem - ber I bring you a town on the plain

*p*

*pp*

15

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Cl. 2, 3

Bsn. 1, 2

A. Sax. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Crotales

Tri.

Vib.

*p* *f* *p* *pp* *f* *p* *ff* *f* *p* *mp* *mp* *mp* *mp* *f* *ff* *p*

con sord

con sord

mute

mute

a2

2.

19

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Alto Sax. 1

Sop.

Bamboo W.C.

Gongs

Vib.

*p* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *mp* *mp* *p* *mf* *mf* *mf*

With rooms lit by large fire places Warm, with fine

23

3/4

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Eng. Hn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *pp*

Alto Sax. 1 *mf* *pp*

Sop. *f*  
car - pets - and e - le - gant game boards -

Mar. *mp*

Gongs *mp*

Vib. *mp*

Preview Only - Legal Use Requires Purchase





32  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $f$   $mp$   $p$

Fl. 1, 2  $f$   $mp$   $p$

Ob. 1  $f$   $mp$   $p$

Ob. 2  $f$   $mp$   $p$

Eng. Hn.  $mf$   $f$   $p$

Cl. 1  $f$   $mf$   $p$   $mf$   $mp$

Cl. 2, 3  $f$   $mf$   $p$   $mf$   $mp$

A. Sax. 1, 2  $f$   $p$

Sop.  $ff$   
li - cious roast pig

Hn. 1, 2  $f$

Hn. 3, 4  $f$

C Tpt. 1, 2  $p$   $f$

Tbn. 1, 2  $p$   $f$

Timp.  $f$

Gongs  $p$

Claves  $f$

Vib.  $f$   $p$

Cb.  $p$   $mf$

poco rall. . . . . Tempo primo ♩ = c. 66-69

36

Picc. *p*

Fl. 1, 2 *p* a2

Ob. 1, 2 *p*

Eng. Hn. *pp*

Cl. 1 *p* *pp* *pp*

Cl. 2, 3 *p* *pp* *pp*

B. Cl. *pp*

Bsn. 1, 2 1. *p* *pp*

A. Sax. 1, 2 *pp* *p*

poco rall. . . . . Tempo primo ♩ = c. 66-69

Sop. *p*  
Tas-ty bites for ev-ery-one, Tas-ty bites \_\_\_\_\_

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

C Tpt. 1 *p* mute

Tbn. 2 *pp*

Crotales *p*

Vib. *pp*

Cb. *p*





44

Picc. *ff* take flute

Fl. 1, 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Eng. Hn. *f* *p*

Cl. 1 *f* *pp* *p*

Cl. 2, 3 *f* *pp* *p*

B. Cl. *f* *pp*

Bsn. 1, 2 *f* *pp*

A. Sax. 1, 2 *f* *p* 1.

Sop. *ff* *f* *p* relaxed, languid  
the - dral You will be

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1 *ff* *mf* *pp*

C Tpt. 2 *ff* *mf* *pp*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Timp.

Chim. *ff* *p*

Trp. *ff* *p*

Vib. *ff* *p*

Cb. *f*

48

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

Bsn. 1 *p*

A. Sax. 1, 2 *p*

Sop. *f* *mp*  
well dressed in e - - le - gant

Hn. 1, 2 *pp* con sord

Hn. 3, 4 *pp* con sord

C Tpt. 1, 2 *pp*

Tam-tam *pp*



56

Fl. 1

Fl. 2, 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Sop.

Crotales

Glock.

Vib.

*pp* *pp* *pp* *pp* *ppp*

*pp* *pp* *pp*

*pp* *pp* *pp*

*pp*

of those mis-for - tunes. Now ba - nished

*pp*

(sustain tones with pedal)

61

Fl. 1

Fl. 2, 3

Sop.

Gongs

Vib.

*pp* *ppp*

rit. rit.

from your eyes.