

REDUCED FORCES

J O A N S Z Y M K O

IT IS HAPPINESS

a choral suite in three movements
on poems by Mary Oliver
for SSA(A) with instrumental chamber ensemble

- 1. The Summer Day
- 2. Sunrise
- 3. Wild Geese

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It Is Happiness, may be performed with FULL or REDUCED orchestration.

FULL FORCES

Flute
Oboe
• doubling English Horn
Clarinet in Bb
Bassoon
Violin I
Violin II
Violincello
Piano

REDUCED FORCES

Flute
Violin
Violincello
Piano

Catalog #JS-118.1 (Piano Reduction-SSAA chorus) is to be used in rehearsal preparation for performance of either of the the available orchestrations.

Movement No.1 -*The Summer Day* is available as a stand alone movement in following formats:

#JS-119: SSA Chorus / Piano / Flute
#JS-120 SAB Chorus / Piano / Flute

JOAN SZYMKO (b. 1957)

Joan Szymko's music is regularly performed across North America and abroad including performances at national and international choral festivals and competitions. Notably, her music has been presented on stage or in session at every National Conference of the American Choral Directors Association since 2003. The ACDA recognized Szymko's lasting impact on the choral arts in North America by selecting her as the recipient of the prestigious Raymond W. Brock Memorial Commission in 2010. As resident composer with Portland, OR based Do Jump! Movement Theater (1995-present), Szymko has created vocal underscoring for several major touring productions in the US, earning praise from the New York Times for her "ethereal vocal music."

Szymko makes her home in the Pacific Northwest where she has led choruses for over four decades. A dynamic conductor, she has workshopped her compositions with numerous choirs as a visiting artist in a variety of community and educational settings across the country, and abroad. Her catalog of over 150 choral works is published by Santa Barbara Music Publishing, Roger Dean Music Publishing, Oxford University Press, Walton Music. earthsongs, and independently published by Joan Szymko Music. To preview and listen to the entire catalog, see www.joanszymko.com.

NOTE from the COMPOSER

In 1995, I was invited to create a major work for Aurora Chorus, a then 140-voice women's ensemble I had recently begun to lead as Artistic Director. As with all my choral works, words come first. And so I went about the careful process of choosing the "perfect" text for my very first choral composition to be accompanied by small orchestra. I kept returning to to Mary Oliver's poems for their powerful beauty and grace; for Oliver's ability to move me to tears. Her words and images made me feel at home in the world. Even then, I felt disconnected from so much cultural hype and with an accelerating technological incursion that disembodied human communication. So it was with great solace that I turned to the volume: *New and Selected Poems*— to a woman who considers her one life to be "wild and precious" who "knows how to pay attention, how to fall down into the grass... how to feel idle and blessed" —and who asks in her poem "Sunrise,"

What is the name
of the deep breath I would take
over and over for all of us?

"It is happiness" she tells us— words I selected as the title of the three-poem choral suite. Oliver later wrote to me: "I like the title *it is happiness* a lot." — which meant a lot to me.

I was thrilled when I heard from Mary Oliver again after she received the recording of the premiere performance. In a typewritten note she responded:

Dear Joan Szymko,

Just a note to tell you...that I have been listening to the tape of "It is Happiness" every morning for the past many mornings, in my car, early, on my way to the woods, and it has made me very happy. I like...its tenderness, its lushness, its entrenchment into the text. I like the instruments, what they do, and the surprise that they are there is a pleasant one, I thought it was chorus only. I like the certainty of the melodic line, and the play of it, its circling around. I like it ... altogether.

Thank you, therefore.
Cordially,

Mary Oliver

MARY OLIVER (1935-2019)

"Mary Oliver was born and raised in Maple Hills Heights, a suburb of Cleveland, Ohio. She would retreat from a difficult home to the nearby woods, where she would build huts of sticks and grass and write poems ... As a young poet, Oliver was deeply influenced by Edna St. Vincent Millay and briefly lived in Millay's home, helping Norma Millay organize her sister's papers. Oliver is notoriously reticent about her private life but it was during this period that she met her long-time partner, Molly Malone Cook. The couple moved to Provincetown, Massachusetts, and the surrounding Cape Cod landscape has had a marked influence on Oliver's work. Known for its clear and poignant observations and evocative use of the natural world, Oliver's poetry is firmly rooted in place and the Romantic nature tradition." "Mary Oliver." *Poetry Foundation*, www.poetryfoundation.org/poets/mary-oliver

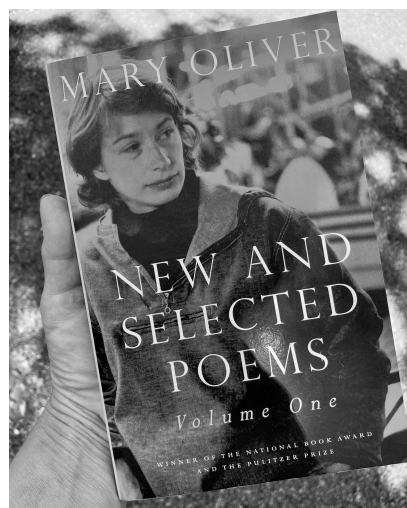
Oliver's work received early critical attention and she became one of America's most significant and best-selling poets. Among her many honors are winning the Pulitzer Prize in 1984 for *American Primitive*, the 1992 National Book Award for *New and Selected Poetry* and fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

"Beginning with her first book in 1963, Mary Oliver's poetry has been a touchstone for understanding our world and ourselves. She described her work as loving the world. Her poems capture the human spirit and nature's complexity with wonder and awe. Starting with an openness to the teachings contained in the smallest of moments, Mary Oliver is a determined explorer of the mysteries of our daily experience."

Mary Oliver." www.maryoliver.com/poetry/

Mary Oliver summed up her desire for amazement in her poem "When Death Comes" from *New and Selected Poems*:

*When it's over, I want to say: all my life
I was a bride married to amazement.
I was the bridegroom, taking the world into my arms.*



Upon learning of Mary Oliver's passing on January 17, 2019, composer Joan Szymko posted on Facebook:

Rest in peace Mary Oliver— poet, healer, advisor, spirit guide, Muse. I feel as though I have lost a dear intimate friend. Today the world is a poorer place without her in it. And yet my life will always be richer because of how she paid attention, how she breathed; how she loved this world. With deep gratitude for her life and poetry and for being allowed the rare privilege of setting her words to music.

IT IS HAPPINESS
by Joan Szymko
Poems by Mary Oliver

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No1. The Summer Day

Who made the world?
Who made the swan, and the black bear?
Who made the grasshopper?
This grasshopper, I mean—
the one who has flung herself out of the grass,
the one who is eating sugar out of my hand,
who is moving her jaws back and forth instead of up and down—
who is gazing around with her enormous and complicated eyes.
Now she lifts her pale forearms and thoroughly washes her face.
Now she snaps her wings open, and floats away.
I don't know exactly what a prayer is.
I do know how to pay attention, how to fall down
into the grass, how to kneel in the grass,
how to be idle and blessed, how to stroll through the fields,
which is what I have been doing all day.
Tell me, what else should I have done?
Doesn't everything die at last, and too soon?
Tell me, what is it you plan to do
With your one wild and precious life?

"The Summer Day" by Mary Oliver
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No 2. Sunrise

You can
die for it—
an idea,
or the world. People
have done so,
brilliantly,
letting
their small bodies be bound
to the stake,
creating
an unforgettable
fury of light. But
this morning,
climbing the familiar hills

in the familiar
fabric of dawn, I thought
of China,
and India
and Europe, and I thought
how the sun
blazes
for everyone just
so joyfully
as it rises
under the lashes
of my own eyes, and I thought
I am so many!
What is my name?
What is the name
of the deep breath I would take
over and over
for all of us? Call it
whatever you want, it is
happiness, it is another one
of the ways to enter
fire.

"Sunrise" by Mary Oliver

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No 3. Wild Geese

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting—
over and over announcing your place
in the family of things.

"Wild Geese" by Mary Oliver

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IT IS HAPPINESS

No. 1

The Summer Day

Mary OliverJoan Szymko

Pastoral
Adagio ♩=72

Soprano 1

Soprano 2

Alto

Flute

Violin

Cello

Piano

for perusal only

Pastoral
p

p *mp*

Adagio ♩=72

7 *poco rit.*

Fl.

Vln. *mp*

Vc. *mp*

Pno. *mp* *poco rit.*

Ped.

12 *Meno mosso*

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

Vln. *mf* *mp* *mf*

Vc. *mf* *mp*

Pno. *mf* *mp*

for perusal only

17 **A** *Con moto* ♩=144

S.1

S.2

A. *mf*
Who made the world? Who made the swan, and the black bear?

Fl.

Vln.

Vc. *pizz.* *mf*

Pno. *mf*

21

S.1 *mf* Who made the world?_

S.2 *mf* Who made the world? Who made the swan, and the black bear?

A.

Fl. *mf*

Vln. *mf*

Vc. arco *mf*

Pno. 21

25

S.1 **B** *mf* Who made the swan, and the black bear? *f* Who made the world?_ *f* Who made the world?_

S.2 *mf* Who made the world? *f* Who made the world?

A. *mf* Who made the black bear?_ *f* Who made the

Fl.

Vln.

Vc. *mp* *f*

Pno. 25 **B** *mf*

29 *mf* *f*

S.1 Who made the grass-hop - per? This grass-hop - per.

S.2 *mf* *f* Who made the grass-hop - per? This grass-hop - per.

A. world? *mf* *f* Who made the grass-hop - per? This grass-hop - per.

Fl.

Vln. pizz. *mf* *f*

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

Pno. 29 *f* *mf*

35 **C** *mf* *f* *mp*

S.1 I mean the one who has flung her-self out of the grass, the one who is eat-ing su-gar out of my

S.2 *mf* *f* *mp* I mean the one who has flung her-self out of the grass, the one who is eat-ing su-gar out of my

A. *mf* *f* *mp* I mean the one who has flung her-self out of the grass, the one who is eat-ing su-gar out of my

Fl.

Vln.

Vc. arco

Pno. 35 *f* *mp* **C**

39

S.1
hand, _____ who is mo-ving her jaws back and forth in-stead of up and down— who is

S.2
hand, _____ who is mo-ving her jaws back and forth in-stead of up and down— who is

A.
hand, _____ who is mo-ving her jaws back and forth in-stead of up and down— who is

Fl.
f mp

Vln.
arco *mp* *mf* *f mp*

Vc.
mf pizz. *mp*

Pno.
mf *f mp*

for perusal only

45

S.1
gaz - ing a - round _____ with her e - nor-mous and com-pli-ca-ted eyes. _____

S.2
gaz - ing a - round, a - round her e - nor-mous and com-pli-ca - ted eyes. _____

A.
gaz - ing a - round _____ her e - nor-mous and com-pli-ca - ted eyes. _____

Fl.

Vln.
mp *p*

Vc.
arco *p*

Pno.
p

51 **D** *With tender amazement* *mf*

S.1 *Now she*

S.2

A. *mp*
Now she lifts her pale fore - arms and tho - rough - ly wash - es her face.

Fl. *colla voce*
mp *mf*

Vln. *mp*

Vc. *Buoyant*
mp

Pno. 51 **D** *Rocking gently*
mp

58 **for perusal only**

S.1 *snaps her wings o - pen, _____ and floats a - way. _____*

S.2

A.

Fl. *Brightly*
mf

Vln. *mf*

Vc.

Pno. 58 *Flowing*
mf

64

E

Playfully

S.1

S.2

A.

Fl.

Vln.

Vc.

Pno.

Who made the world? Who made the swan, and the

for perusal only

69

S.1

S.2

A.

Fl.

Vln.

Vc.

Pno.

Who made the world? Who made the swan, and the black bear?

black bear? Who made the world? Who made the swan, and the black bear?

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82

CHORUS TACET UNTIL M91

F

Fl.

Vln.

Vc.

Pno.



88

for perusal only

Fl.

Vln.

Vc.

Pno.



93

Fl.

Vln.

Vc.

Pno.

97

Fl.

Vln.

Vc.

Pno.

mp *p* *ff* *f*

tr

103

S.1

S.2

A.

Fl.

Vln.

Vc.

Pno.

mf *mf* *mp* *mf* *mp*

G

dolce leggiero

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110

S.1 *p* I don't know ex - act-ly what a prayer is. I don't know ex-

S.2 *p* I don't know ex - act-ly what a prayer is. I don't know ex-

A. *p* I don't know ex - act-ly what a prayer

Fl.

Vln. *p*

Vc. *p*

Pno. *p*

for perusal only

115

S.1 *mf* *mp* act-ly what a prayer is. I don't know ex - act-ly what a

S.2 *mf* *mp* act-ly what a prayer is. I don't know ex - act-ly what a

A. *mf* *mp* is. I don't know ex - act-ly, I don't know ex - act-ly what a

Fl. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp* *p* *mp*

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protection

131

S.1 *mf* how to be i - dle and blessed,

S.2 *mf* how to kneel down in the grass, how to be i - dle and blessed,

A. *mf* how to be i - dle and blessed,

Fl. *mp* *mf*

Vln. *mf*

Vc. *mf* pizz. arco

Pno. 131 *mf* *mp* *leggi ro* *mf*

for perusal only

138

S.1 *mp* how to stroll through the fields which is what I have been do - ing all day.

S.2 *mp* how to stroll through the fields which is what I have been do - ing all day.

A. *p* how to stroll through the fields which is what I have been

Fl. *p*

Vln.

Vc.

Pno. 138

144

S.1 *mf* **I** *Determined*

S.2 *mf*

A. *mp* *mf* *f*
do - ing all day. Tell me,

Fl. *mp* *mf*

Vln. *f*

Vc. *mf* *f* *Determined*

Pno. 144 **I** *f*

for perusal only

148

S.1 what else should I have done?

S.2 *f* *mf* *f*
what else should I have done? what else should I have

A. *f*
what else should I have done? what else should I have done?

Fl.

Vln. *mf*

Vc.

Pno. 148

for perusal only

[illegible]

165 **Con moto** ♩=72

S.1
what is it you plan to do what is it you plan to do With your one wild

S.2
what is it you plan to do what is it you plan to do With your one wild

A.
what is it you plan to do what is it you plan to do With your one wild

Fl.

Vln.

Vc.

Pno.

169 **ff**

S.1
and pre - cious life?

S.2
and pre - cious life?

A.
and pre - cious life?

Fl.

Vln.

Vc.

Pno.

169 **ff**

Joan Szymko

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13 *mf* poco accel. **A** ♩=♩=54

S. an i-de-a or the world. Peo-ple have done so bril-liant-ly_

A. an i-de-a or the world. Peo-ple have done so bril-liant-ly_

Fl. *mf*

Vln. 1 *mp* *mf*

Vc. *mp* *mf*

Pno. 13 poco accel. **A** ♩=♩=54

18 *f* *p* *p*

S. bril-liant-ly_ Let-ting their small

A. bril-liant-ly_ Let-ting their small

Fl. *mp* *p*

Vln. 1 *mp* *p*

Vc. *mp* *p*

Pno. 18

21

S. *mp* bod-ies be bound to the stake, cre - a - ting an

A. *mp* bod-ies be bound to the stake, cre - a - ting an

Fl. *mp*

Vln. 1 *mp*

Vc. *mp* *cresc. poco a poco*

Pno. *mp* *cresc. poco a poco*

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23

S. *mf* un - for- get- ta- ble fu - ry of light. *f* *poco rit.* tacet to M36

A. *mf* un - for- get- ta- ble fu - ry of light. *f*

Fl. *f* *tr*

Vln. 1 *mf*

Vc. *mf*

Pno. *f* *poco rit.*

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36

C

S.
A.

p

Ah

Fl.

p

mf

Vln. 1

p

mp

Vc.

Pno.

pp

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39

S.
A.

mp

Fl.

mf

Vln. 1

mf

Vc.

mp

Pno.

p

mp

42

S. A. *mf*

[Ah]

Fl. *mp* *f*

Vln. 1 *mf* *f*

Vc. *mf* *f*

Pno. *mf*

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45

S. A.

Fl. *f*

Vln. 1

Vc.

Pno.

48

S. A. *f*

[Ah]

Fl. *ff* *f*

Vln. 1 *f*

Vc. *f*

Pno. *f*

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51

molto rit.

D ♩.=50 *mf*

S. A. But this morn - ing, —

Fl. *mf*

Vln. 1 *mf* *mp* *p*

Vc. *mf* *mp* *p*

Pno. *mf* *no ped.* *Ped.*

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64

S.
joy-ful ly as it ris - es un-der the lash-es of my own eyes, and I thought I am so

A.
joy-ful ly as it ris - es un-der the lash-es of my own eyes, and I thought I am so

Fl.

Vln. 1

Vc.

Pno.

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68 rit. **F** ♩=76

S.
man - y! What is my name? I am so man - y! What is my

A.
man - y! What is my name? I am so man - y! What is my

Fl.

Vln. 1

Vc.

Pno.

ped. every bar

73 *f* *ff* **rall.** **A tempo**

S. name? I am so man - y What is my name?

A. name? I am so man - y What is my name?

Fl.

Vln. 1 *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff* **rall.** **A tempo**

78 **rit.** **Più mosso** **Poco accel.**

S.

A.

Fl.

Vln. 1 *f* *mf* *mp*

Vc. *f* *mf* *mp*

Pno. *mf* *mp* *p*

78 **rit.** **Più mosso** **Poco accel.**

Pno. *mf* *mp* *p*

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With a simple grace

G

Più mosso

85

S.

A.

Fl.

Vln. 1

Vc.

With a simple grace

G

Più mosso

85

Pno.

91

S.

A.

Fl.

Vln. 1

Vc.

91

Pno.

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108

I

S.

pp

p

Call it what - ev - er you want,___ it is hap - pi - ness,_____

A.

pp

p

Call it what - ev - er you want,___ it is hap - pi - ness,_____

Fl.

Vln. 1

Vc.

p

Pno.

pp

p

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113

S.

mp

mf

f

it is hap - pi ness,___ it is hap - pi ness,___ it is hap - pi - ness, it is

A.

mp

mf

f

it is hap - pi ness,___ it is hap - pi ness,___ it is hap - pi - ness, it is

Fl.

mf

f

Vln. 1

mp

mf

f

Vc.

mp

mf

Pno.

mp

mf

117 **J**

S. hap - pi - ness. It is an -

A. hap - pi - ness. It is an -

Fl.

Vln. 1

Vc. *f*

Pno.

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119

S. oth - er one of the ways to en - ter

A. oth - er one of the ways to en - ter

Fl.

Vln. 1

Vc.

Pno.

cresc.

121

ff

S. fire, it is an-

ff

A. fire, it is an-

Fl. *ff* 3 *f*

Vln. 1 *ff* 3

Vc.

Pno. *f* 6 6 6 6 6 6

Maestoso *rit.*

123 *Meno mosso* *ff*

S. oth - er one of the ways to en - ter fire.

ff

A. oth - er one of the ways to en - ter fire.

Fl. *ff* 8^{va}

Vln. 1 *f* *ff*

Vc. *f* *ff*

Pno. *Maestoso* *cresc.* *rit.* *fff* 8^{va}

126 **Tempo primo**

S.

Fl.

Vln. 1

Vc.

Pno.

sub.p *mp* *p*

sub.p *mp* *p* *pp*

attacca

No.3
Wild Geese

Mary Oliver

Joan Szymko

1  = 108

Soprano 1

Soprano 2

p *mp* *p*

N.B.

You do not have to be good. You do not have to be good. You do not have to walk on your

Alto

p

You do not have to be good. You do not have to be good. You do

Flute

Violin

Cello

Piano

1  = 108

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6

S. *mp* knees for a hun dred miles through the de-sert, *p* re - pen - ting. You do not have to be

A. *mp* not have to walk on your knees for a hun-dred miles re pen ting. You

10 *mp* *mf*

S. You do not have to be good. You do not have to walk on your knees for a hun dred miles through the

S. *mp* *mf* good. You do not have to be good. walk on your knees for a hun dred miles through the

A. *mp* *mf* good You You do not have to walk on your knees through the

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14

S. de- sert, re- pent- ing.

S. de- sert, re- pent- ing.

A. de- sert, re- pent- ing.

Fl. *mp*

Vln. 1

Vc. pizz. *mp*

Pno. *mp*

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37 *mf*

S. You do not have to be good. You do not have to be good. You do not have to walk on your knees for a

S. let the soft_____ an - i - mal of you bo - dy love what it loves. You on - ly have to *mp*

A. let the soft_____ an - i - mal of your bo - dy love what it loves. You on - ly have to *mp*

Vln. 1

Vc. *p*

Pno.

for perusal only

43 *mp* **B**

S. hundred miles_____ through the de - sert, re - pen ting. You do not have to be good. *mf*

S. let the soft_____ an - i - mal of you bo - dy love_____ what it loves. *mf*

A. let the soft_____ an - i - mal of your bo - dy love_____ what it loves. You on - ly have to *mf*

Vln. 1 *mp* *colla voce* *mf*

Vc. *mp* *colla voce* *arco* *mp*

Pno. *mf* **B**

49

S.

S.

on - ly have to let the soft_____ a - ni-mal of your bod - y love___ what it loves. You

A.

let the soft_____ an - i-mal of your bod - y love what it loves. You on - ly have to

Fl.

Vln. 1

Vc.

Pno.

55

S.

You on-ly have to

S.

on - ly have to let the soft an i-mal of your bod - y love what it loves_____

A.

let the soft_____ an - i-mal of your bod - y love what it loves. You on - ly have to

Fl.

Vln. 1

Vc.

Pno.

61

S. let the soft_____ an- i- mal of your bod- y love what it loves. You on- ly have to let the soft_____

S. _____ what it loves _____ what it loves _____

A. let the soft_____ an- i- mal of your bod- y love what it loves. You on- ly have to let the soft_____

Fl. _____

Vln. 1 _____

Vc. _____

Pno. **for perusal only**

pno tacet until M81

poco a poco dim.

68

S. _____ an- i- mal of your bod- y love what it loves.

S. _____ what it loves _____ what it loves.

A. _____ an- i- mal of your bod- y love what it loves. You on- ly have to let the soft_____

Fl. _____ *mp* _____

Vln. 1 _____ *p* _____

Vc. _____ *mp* *arco* _____ *poco a poco dim.*

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85 **poco rall.** **D** ♩ = 70

S. pair, yours, and I will tell you mine.

S. yours, and I will tell you mine.

A. yours, and I will tell you mine.

Fl. *mf* *f* *mf*

Vln. 1 *mf* *f* *mf* *pp*

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

Pno. 85 **poco rall.** **D** ♩ = 70 *f* *mf* *p* 3 3 3 3 Ped.

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90 *mp*

S. Mean - while the

A. *mp* Mean - while the world goes on. Mean - while the

Fl.

Vln. 1

Vc. pizz. *p*

Pno. 90 3 3 3 3 3 3 3 3 3 3 3 3 *mp* pedal freely

93

S. *mf*
sun and the clear peb - bles of the rain are mov - ing a - cross the land - scapes,

A. *mf*
sun and the clear peb - bles of the rain are mov - - - ing

Fl. *mp*

Vln. 1

Vc. *mp*

Pno.

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96

S. *f* *rit.*
o - ver the prai - ries and the deep trees, o - ver the moun - tains and

A. *f*
o - ver the prai - ries and the deep trees, o - ver the moun - tains and

Fl. *mf*

Vln. 1 *mp* *mf*

Vc. *mp* *arco* *mf* *rit.*

Pno.

A tempo

99 *p* *mp*

S. riv- ers. Mean - while the wild geese, high in the clean blue

A. riv- ers. Mean - while the wild geese, high in the clean blue

Fl.

Vln. 1 *pp* *mp*

Vc. *pp* *mp*

Pno. *p* *mp*

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103 **E** ♩=56

S. air, are head-ing home a - gain.

A. air, are head-ing home a - gain.

Fl. Solo: *Yearning, with a bit of melancholy* *mp*

Vln. 1 *p* *dolce* *p* *simile*

Vc. *pizz.* *p* *mp*

103 **E** ♩=56 *sostenuto*

Pno. *mp* *p*

107

S. *mf* 3 Who-e-ver you

A. *mf* 3 Who-

Fl. *mf* *f* *mf* *mp*

Vln. 1 *mp* *mf* *mp* *p*

Vc. *mf* *mp*

Pno. *mp* *mf* *mp*

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110

S. *f* 3 Tell me a-bout des - pair *mp*

S. are, no mat-ter how lone-ly, the *mp*

S. are, how lone - ly, the *mp*

A. *f* 3 ev-er you are, no mat-ter how lone-ly, the *mp*

Fl. *mp*

Vln. 1 *mp* *mf* *p*

Vc. *mp* *p*

Pno. *mf* *p* 8va

Ped.

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120 **rall.** $\text{♩} = 84$

S. *dim.* *mp* **rit.**
o-ver and o-ver an-noun-cing your place in the fam-ily of

S. *dim.* *mp*
o-ver and o-ver an-noun-cing your place in the fam-ily of

A. *dim.* *mp*
o-ver and o-ver an-noun-cing your place in the fam-ily of

Fl. *p*

Vln. 1 *mf* *p*

Vc. *f* *mf* *mp* *p*
pizz. *arco*

Pno. *f* *mf* *mp* **rit.**

125 **A tempo**

S. things. **for perusal only**

S. things. **for perusal only**

A. things. **for perusal only**

Fl.

Vln. 1 *espress.* *p*

Vc. *p*

Pno. *p*

132

Fl.

Vln. 1

Vc.

Pno.

mp *mf*

mf *mp* *mp*

137 rit. ♩.=44

Fl.

Vln. 1

Vc.

Pno.

p *mp* *pp*

p *pp* *p* *pp* *p*

p *pp*

141

Fl.

Vln. 1

Vc.

Pno.

p *mp* *pp*

mp *pp*

mp *pp*