

# The Sacred Grove

♩ = 80c. joyful

Solo Vc. *mf* *p* *f* *p sub.* *mp*

1.2 Va. con sord. *pp* sempre gliss. *\*\*\**)

3.4 Va. con sord. *pp* sempre gliss. *\*\*\*\**)

*\*\*\**) three-quarter tone sharp  
*\*\*\*\**) quarter-tone sharp

\*) conductor cues violas (follow solo cello)  
 \*\*) violas 1 & 2 play strictly together, as do 3 & 4,  
 it is not necessary, however for 1.2 to align with 3.4

(25)

Solo Vc. *f* *mf*

1.2 Va.

3.4 Va.

(26)

Solo Vc. *p* *mf* *p*

1.2 Va.

3.4 Va.

13

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

1.2 Va. *pp*

3.4 Va. *pp*

27

19 *mf* *tr#* *tr#* *p* *mf*

Solo Vc.

Va.

senza sord.

Measures 27-28. Solo Violoncello part: starts with a trill (tr#) and a dynamic of *mf*. The melody features eighth-note patterns with trills and a triplet. Dynamics change to *p* and then back to *mf*. A sixteenth-note figure is marked with a '6'. The Viola part is marked 'senza sord.'.

28 c.15"

20 *p* *tr#*

Solo Vc.

Vn.1

*pp* freely - (birdsong)

repeat ad lib.  
vary length of fermata

Measures 28-29. Solo Violoncello part: starts with a dynamic of *p* and a sixteenth-note figure marked with a '6'. It ends with a trill (tr#). Violin I part: marked *pp* freely - (birdsong). It features a melodic line with rests and a fermata. The instruction 'repeat ad lib. vary length of fermata' is present.

29 c.15"

21

1

Vn.

6

*p* freely - (birdsong)

repeat ad lib.  
vary length of fermata

Measures 29-30. Violin I part: marked *p* freely - (birdsong). Violin II part: marked *p* freely - (birdsong). Both parts feature melodic lines with rests and a fermata. The instruction 'repeat ad lib. vary length of fermata' is present.

30 c.20"

22

1

Vn.

6

Va.1

*p* freely - (birdsong)

repeat ad lib.  
vary length of fermata

Measures 30-31. Violin I and Violin II parts: marked *p* freely - (birdsong). Viola part: marked *p* freely - (birdsong). All parts feature melodic lines with rests and a fermata. The instruction 'repeat ad lib. vary length of fermata' is present.

31 c.30"

Solo Vc. *ff*

1 *f* repeat ad lib. vary length of fermata

2 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

3 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

4 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

Vn. 5 *f* freely - (birdsong) repeat ad lib. vary length of fermata

6 *f* freely - (birdsong) repeat ad lib. vary length of fermata

7 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

8 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

9 *ff* *f* freely - (birdsong) repeat ad lib. vary length of fermata

10 *f* freely - (birdsong) repeat ad lib. vary length of fermata

1 *f* repeat ad lib. vary length of fermata

2 *f* freely - (birdsong) repeat ad lib. vary length of fermata

Va. 3 *f* freely - (birdsong) repeat ad lib. vary length of fermata

4 *f* freely - (birdsong) repeat ad lib. vary length of fermata

Vc. *ff*

Cb. *ff*

\*) enter on conductor's signal; immediately begin walking (see plan at front of score); players may stand still at any time and may face in any direction  
 \*\*) enter freely; begin walking (see plan at front of score); players may stand still at any time and may face in any direction

This image shows a page of a musical score, page 22, containing two systems of staves. The first system is for Violins (Vn.) and consists of 10 individual staves, numbered 1 through 10. The second system is for Violas (Va.) and consists of 4 individual staves, numbered 1 through 4. Each staff begins with a treble clef. A vertical brace on the left side of each system groups the staves together. A dashed vertical line runs down the right side of the staves, and a downward-pointing arrow is located at the top right corner of the page.

32 c.30"

Solo Vc. *ff* *tr#*

1 *dim. poco a poco*

2 *dim. poco a poco*

3 *dim. poco a poco*

4 *dim. poco a poco*

5 *dim. poco a poco*

Vn. 6 *dim. poco a poco*

7 *dim. poco a poco*

8 *dim. poco a poco*

9 *dim. poco a poco*

10 *dim. poco a poco*

1 *dim. poco a poco*

2 *dim. poco a poco*

3 *dim. poco a poco*

4 *dim. poco a poco*

Vc. *ff*

Cb. *ff*

\*) after conductor has cued solo cello, cellos and basses at 32) play this music while returning to your music stand (n.b. violin 7 and violin 10 return last)

The image shows a musical score for a string ensemble, specifically Violins (Vn.) and Violas (Va.). It consists of two systems of staves. The first system has 10 staves, with the first six labeled 'Vn.' and the last four unlabeled. The second system has 4 staves labeled 'Va.'. Each staff contains a musical phrase starting with a double bar line, a dynamic marking of *pp*, and an asterisked note (\*). The phrase ends with a repeat sign and the instruction 'repeat once or twice'. The time signature is 4/4. The key signature has one sharp (F#).

\*) play this music after you have returned to your music stand

33 ♩ = 66c.

25

Solo Vc. *p*

7 Vn. *pp* repeat once or twice

10 *tr<sup>b</sup>* repeat once or twice

Va. UNIS. sul tasto *p*

Vc. UNIS. sul tasto *p*

\*) play this music after you have returned to your music stand (after violas and cellos enter at 33)

29

Solo Vc. *mf* *p* *mf* *p* *mf* *sf p*

Va. ord. DIV. *ff*

Vc. ord. *ff*

34 as if falling off a high ledge into darkness

32

Solo Vc. *ff* \*\*)

Vn. *f* *ff*

Va. UNIS. *ff*

Vc. *ff*

1 Cb. *mf* *pp* \*\*)

2 *ff* *pp*

\*\*) the join between solo cello and contrabass 1 should be seamless: one long glissando

36 *div. sul pont.* 35

Va. *pp*

Vc. *div. sul pont.* *pp*

1 *ppp*

2 *ppp*

41

Vn. 4-5 9-10 *p* 6

Va.

Vc.

1

2





45

Solo Vc.

*p* *mf*

1

*tr#* *mp* *tr#* *tr#* *mp* *tr#* *tr#*

2.3

port. *mp* port. port. *mp* port. port.

4

6

Vn.

5

6

6.7.8

*mp* *mp*

9.10

6

Va.

Vc.

1

Cb.

2

36

Musical score for measures 47-50. The score includes parts for Solo Vc., 1st Violin, 2nd Violin, Violin 3-5, Violin 6-8, Viola, Violoncello, and Contrabass. The Solo Vc. part starts at measure 47 with a *mp* dynamic, followed by a *f* dynamic and a *p* dynamic. The Solo Vc. part ends with the instruction "senza vib.". The 1st Violin part features trills (*tr#*) and a *mp* dynamic. The 2nd Violin part features portamento (*port.*) and a *mp* dynamic. The Violin 3-5 part features a *mp* dynamic and a triplet of sixteenth notes. The Violin 6-8 part features a *mp* dynamic and a triplet of sixteenth notes. The Viola part features a *mp* dynamic and a triplet of sixteenth notes. The Violoncello part features a *mp* dynamic and a triplet of sixteenth notes. The Contrabass part features a *mp* dynamic and a triplet of sixteenth notes.

49

Solo Vc. *cresc.*

1 *mp* *tr#* *tr#*

2.3 *mp* *port.* *port.*

4 *mp* *port.* *port.* *port.*

Vn. 3 6 6 6 6

5 3 6 6 6 6

6.7.8 *mp* *mp* *mp*

9 3 6 6 6 6

10 3 6 6 6 6

Va. UNIS. ord. senza vib. *b*

Vc. *p* *cresc.*

Cb. 1 2

51

Solo Vc. *ff*

1.2.3 *mf* *mf p* *ff* pizz. *fff*

4 (8va) *fff*

5 *fff*

Vn. senza vib. *mf p* *ff* pizz. *fff*

6.7.8 *fff*

9 *fff*

10 *fff*

Va. ord. UNIS. pizz. *fff*

Vc. *ff* DIV. *fffz*

1 *fffz*

Cb. *fffz*

2 *fffz*

attacca