

14

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

p

cresc.

p

cresc.

mp

mf

One rib-bon at a time.

19

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

(spoken)

The news like squirrels

(spoken)

The steep-les swam in am-e-thyst.

f

mp

24

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

ran.

f

f

mf

p

f

(spoken)

The hills un-tied their bon-nets.

28

Fl.

mf

(spoken)

mf

B♭ Cl.

mf

The Bob-o-links, be-gun.

B. Tbn.

mf

Vib.

mf

I.v.

Tri.

34

Fl.

f

B♭ Cl.

f

34

B. Tbn.

p

Vib.

34

Tri.

39

Fl.

p

pp

(spoken)

"That must

(spoken)

must have

remove mute

39

B♭ Cl.

p

pp

B. Tbn.

p

pp

Vib.

39

sub.pp

I.v.

Then I said soft-ly to my - self, have been

I.v.

I.v.

Tri.

45 *mp* the Sun"! *mf* *f* *mp*

B♭ Cl. *mp* the Sun"! *mp* *f* *mp sub.*

45 *mp* (spoken) open *p* *f*

Vib. *mp* the Sun"! *f* *p*

Tri. *p* *f*

50 *p* *pp*

B♭ Cl. *pp*

50 *p* cup mute (spoken)

B. Tbn. But how he set, I know not. *p*

Vib. *p*

Tri. *p*

56 *mp* *f* *mf* *mp*

B♭ Cl. *mp* *f* *mf* *mp*

56 *p*

B. Tbn.

Vib. *mp*

Tri.

61

Fl. *p* *pp*

B♭ Cl. *p* *pp*

B. Tbn. (spoken)

Vib. *p* There seemed a pur-ple stile

Tri.

65

Fl. *p* *mp*

B♭ Cl. *p* *mp*

B. Tbn. 65

Vib. 65 That lit - tie Yel-low boys and girls Were climb-ing all the while, *mp* I.v.

Tri.

69

Fl. Till when they reached the o - ther side,

B♭ Cl. *mf*

B. Tbn. 69 *mf*

Vib. 69 (spoken) I.v. *mf* A Dom - i - nie in Gray,

Tri. *mf* I.v.

75

Fl. *mp* *p* *pp*

B♭ Cl. *mp* *pp*

B. Tbn. *pp*

Vib. *p*

Tri. I.v. I.v.

Put gent - ly up

80

Fl. *p* (spoken) And led the flock a-

B♭ Cl. *p*

B. Tbn. *p*

Vib. *p* I.v.

Tri. I.v. I.v.

the eve - ning Bars,

86

Fl. *poco rit.* *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp*

B. Tbn. *pp* *poco rit.* *p* *pp*

Vib. *p* *poco rit.* *p* *pp*

Tri. I.v.

way.

To Make a Prairie

Text: Emily Dickinson

Music: Mark Zuckerman

Flute

Clarinet in B $\flat$

Bass Trombone

Vibraphone

Triangle

Fl.

B $\flat$ Cl.

B. Tbn.

Vib.

Tri.

$\bullet = 84$

straight mute

motor off

mf

pp

mp

p

p

In spoken passages the written pitches are meant to suggest an approximate inflection contour and not actual notes. The text should be spoken as close to natural speech as possible in the notated rhythm and with the indicated inflection.

It is very much in keeping with the spirit of this setting for players to gesture to one another as they pass along musical ideas. So speakers may gesture toward the next entering instrumentalist and players may use physical gestures to reinforce passing their musical gestures to other players (e.g., the "bee" passages).

8

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mp

pp

motor on slow

mf

13

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

p

mf

18

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

p

mf

ped.

23

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

p

mf

27

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

f

pp

p

mf

f

f

ped.

f

(spoken)

To make a prai-rie

I.v.

I.v.

33

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

p

pp

mf

52

Fl.

mp *mf* *p*

B♭ Cl.

p

B. Tbn.

52

Vib.

(spoken)

Tri.

f

I.v. One clo-ver,

57

Fl.

B♭ Cl.

57

B. Tbn.

p

57

Vib.

mf *ped.* *ped.* *ped.*

(spoken)

Tri.

and a bee,

61

Fl.

mf

(spoken)

B♭ Cl.

mf

And re-ve-ry.

61

B. Tbn.

mp

61

Vib.

ped.

I.v.

Tri.

66

Fl. *p*

B♭ Cl. *p*

B. Tbn. *pp*

Vib. *p* motor off

Tri.

72

Fl.

B♭ Cl. *mp*

B. Tbn. 72

Vib. 72 motor on slow *ped.*

Tri.

78

Fl. *< mf* *pp*

B♭ Cl. *< mf* *pp*

B. Tbn. 78 (spoken) *< mf*

Vib. 78 *< mf* motor off *p*

Tri. *< mf* *l.v.*

Re - ve - ry a - lone will do,

(rev. 2) - 6 -

84

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

mf

pp

mp

I.v.

If bees are few.

89

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

mf

motor on slow

93

Fl.

B♭ Cl.

B. Tbn.

Vib.

Tri.

97

Fl.

B $\flat$ Cl.

B. Tbn.

Vib.

Tri.

p

p

mp

motor off

100

Fl.

B $\flat$ Cl.

B. Tbn.

Vib.

Tri.

p

ped.

motor on slow

ped.

l.v.

l.v.