

WILLIAM TRACHSEL

CLIFFS THAT DRAW BREATH

for two woodwind trios
and string quartet

[c. 10' 30"]

2021

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INSTRUMENTATION

Trio 1 [Stage Right]

Flute 1 (doubling Alto Flute)

Oboe (or Soprano Saxophone) 1

Clarinet 1 in B^b

Trio 2 [Stage Left]

Flute 2 (doubling Piccolo)

Oboe (or Soprano Saxophone) 2

Clarinet 2 in B^b

Quartet [Center Stage]

Violin 1

Violin 2

Viola

Violoncello

Score in C

PROGRAM NOTE

In late May 2018 my wife and I took a road trip from Indianapolis to Mesa Verde National Park in southwest Colorado. I was enamored with the sweeping, picturesque cliffs and plains of the southwest. The wind was ever-present, an integral part of the landscape. I vividly recall standing at the highest point of Mesa Verde, powerful gusts of wind swirling around me as I looked out for miles across the plain more than 1,000 feet below. This rushing wind, in tandem with the immense beauty and scale of the landscape gave me an overwhelming sense that Mesa Verde is a living, breathing entity. It is ancient, yet constantly changing. The mesa feels timeless, yet it is vulnerable to the influences of its environment. In the fall of 2018, I wrote a brief sketch about the experience, but looming deadlines for some other projects forced me to set the sketch aside. I finally had time to return to the Mesa Verde Sketch in early 2020. I wrote a little less than half of a piece before the pandemic arrived, but as society shut down, so did my will to write. I left the Mesa Verde piece abandoned for a second time.

Like so many, quarantine took a severe toll on my mental health. I often thought longingly of my time at Mesa Verde during this time. The memory became symbolic, but it was not just about my love of the place. When I felt trapped in my house, trapped by my own mind, Mesa Verde was a symbol of happier times, and of the sense of freedom that comes from traveling across the country on an open road. I eagerly returned to the Mesa Verde piece at the beginning of 2021, but after working for a few weeks I realized that I had changed too much, and my relationship with the memory of Mesa Verde had changed too much to complete the piece in an honest way. Frustrated, I decided to throw out everything I had written in 2020, return to the original sketch, and start over. This fresh start would become *Cliffs that Draw Breath*.

Cliffs that Draw Breath is scored for two antiphonal woodwind trios positioned on either side of a string quartet. The woodwind trios depict wind by rapidly exchanging motivic fragments, building gestures that echo and swirl around the listener. The string quartet often serves as a foundation, occasionally building swirling, echoing textures of their own. The music is both a depiction of my memory of Mesa Verde, and a reflection of the symbol the place has become for me. *Cliffs that Draw Breath* is a celebration of Mesa Verde, and it is a way for me to express gratitude to the mesa for helping to sustain me through dark days. Most importantly the piece is a reminder that places like Mesa Verde must be preserved, and that preservation is a choice we must continually make and maintain from generation to generation.

- William Trachsel, May 2022

SCORE IN C

CLIFFS THAT DRAW BREATH

WILLIAM TRACHSEL

$\text{♩} = 120$

Flute 1
Flute 2
Violin 1
Violin 2
Viola
Violoncello

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ flautando, sempre legato $\frac{2}{4}$ $\frac{4}{4}$

pp mf p pp

6

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

p mp pp $\frac{3}{4}$ mf p mf p

p pp mf p mp pp mp

$\frac{3}{4}$ full value $\frac{4}{4}$

p

pp

12

Fl. 1 Ob. 1 Cl. 1

Fl. 2 Ob. 2 Cl. 2

Vn. 1 Vn. 2 Va. Vc.

gracenotes should always occur *before* the beat

18

Fl. 1 Ob. 1 Cl. 1

Fl. 2 Ob. 2 Cl. 2

Vn. 1 Vn. 2 Va. Vc.

full value

Musical score for orchestra, page 22, measures 1-4. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Flute 2, Oboe 2, Clarinet 2, Violin 1, Violin 2, Bassoon, and Cello. The instrumentation is as follows:

- Fl. 1:** Measures 1-4. Dynamics: mf^3 , p , mf , pp , mf , pp , mp , pp .
- Ob. 1:** Measures 1-4. Dynamics: p , mf , ppp , mp , pp .
- Cl. 1:** Measures 1-4. Dynamics: mp , pp .
- Fl. 2:** Measures 1-4. Dynamics: mf , pp , $\frac{3}{4} mp$, pp , mp , p .
- Ob. 2:** Measures 1-4. Dynamics: pp , mf , pp .
- Cl. 2:** Measures 1-4. Dynamics: mp , pp , p , pp , p , ppp .
- Vn. 1:** Measures 1-4. Dynamics: p , pp .
- Vn. 2:** Measures 1-4. Dynamics: mp .
- Va.:** Measures 1-4. Dynamics: p .
- Vc.:** Measures 1-4. Dynamics: p .

The score also features time signature changes: $4/4$, $5/4$, $3/4$, $4/4$, $4/4$, $5/4$, $3/4$, $4/4$.

Fl. 1

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

27

30

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

32

Fl. 1 f p
Ob. 1
Cl. 1 mf p
Fl. 2 4/4 3/4
Ob. 2 mf pp
Cl. 2 4/4 3/4
Vn. 1
Vn. 2 mp
Va.
Vc.

ord.
sul tasto
ppp
mf
pp
mf
pp

37

Fl. 1 mf pp
Ob. 1
Cl. 1 mp p
Fl. 2 4/4 3/4
Ob. 2 mp p
Cl. 2 pp
Vn. 1
Vn. 2
Va.
Vc.

ff³
ff³
ff³
ff³
ff³
ff³
ff³
ff³
ppp
mf
f
mf
3/4
2/4
3/4
5/4
pp
mf
3/4
2/4
3/4
5/4
legato bow changes
ppp
f
pp
f
legato bow changes

42

Fl. 1

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

43

5

4

3

4

3

4

47

Fl. 1

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

48

4

solo

mf molto express.

sempre legato

poco a poco cresc.

pp

p IV

pp

pp

mp

pp

52

Fl. 1

Fl. 2

Vn. 1

Vn. 2

Va.

Vc.

5

4

5

4

4

4

f

mf

p

(legato bow changes)

mf

mp

pp

56

Fl. 1

Fl. 2

Vn. 1

Vn. 2

Va.

Vc.

4

4

3

sotto voce

To Picc.

4

3

ppp

ppp

mp

p

61

62

Fl. 1

Fl. 2

Vn. 1

Vn. 2

Va.

Vc.

4

4

4

mf

p

mp

mf

legato bow change

p

66

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

69 Blustering

2 **4** **4** **2**

Piccolo

ff **ff** **ff**

2 **4** **4** **2**

legato bow change

full value

mf **pp**

p **pp**

71

Fl. 1
Ob. 1
Cl. 1
Picc.
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

2 **3** **4** **4** **2** **3** **4** **4**

mf **pp** **pp** **mf** **p** **ff** **p**

p **f** **p** **ff** **p** **f** **p** **mf** **p** **f** **ff** **p**

2 **p** **f** **3** **4** **4** **4** **f** **p** **ff** **f**

Musical score for orchestra, page 76, measures 1-4. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Piccolo, Oboe 2, Clarinet 2, Violin 1, Violin 2, Cello, and Bassoon. The instrumentation is as follows:

- Fl. 1:** Measures 1-4. Dynamics: pp , mf , pp , f .
- Ob. 1:** Measures 1-4. Dynamics: pp , mf , pp , pp , mf .
- Cl. 1:** Measures 1-4. Dynamics: mf , pp , f , 2 , 4 , ff , p , 3 , 3 , 3 , ff , f .
- Picc.:** Measures 1-4. Dynamics: mp , ff , p , f , pp , ff .
- Ob. 2:** Measures 1-4. Dynamics: ff , p , ff , p , ff , p , ff , f .
- Cl. 2:** Measures 1-4. Dynamics: mp , ff , p , f , pp , ff .
- Vn. 1:** Measures 1-4. Dynamics: p , mp , mp , f .
- Vn. 2:** Measures 1-4. Dynamics: ppp , mp , mp , mf .
- Va.:** Measures 1-4. Dynamics: p , sfz .
- Vc.:** Measures 1-4. Dynamics: p , sfz .

Measure 1: Flute 1 (pp), Oboe 1 (pp), Clarinet 1 (mf), Piccolo (mf), Oboe 2 (ff), Clarinet 2 (ff). Measure 2: Flute 1 (pp), Oboe 1 (mf), Clarinet 1 (pp), Piccolo (pp), Oboe 2 (ff), Clarinet 2 (ff). Measure 3: Flute 1 (pp), Oboe 1 (pp), Clarinet 1 (p), Piccolo (p), Oboe 2 (ff), Clarinet 2 (ff). Measure 4: Flute 1 (f), Oboe 1 (pp), Clarinet 1 (ff), Piccolo (ff), Oboe 2 (f), Clarinet 2 (ff).

Fl. 1

Ob. 1

Cl. 1

Picc.

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

81

83

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. 1

Ob. 1

Cl. 1

Picc.

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

87

91

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

To A. Fl.

Fl. 1

Ob. 1

Cl. 1

Picc.

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

92

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

off the string

ff

off the string

ff

f

pp

ff

ff

pp

pp

97

Fl. 1
Ob. 1
Cl. 1
Picc.
Ob. 2
Cl. 2

4 **2** **4** **7** **4** **3**

Vn. 1
Vn. 2
Va.
Vc.

4 **2** **4** **7** **4** **3**

pp **ff** **pp** **ff** **pp** **ff**

f **pp**

101

102

Fl. 1
Ob. 1
Cl. 1
Picc.
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

3 **2** **4** **3** **4** **2** **4**

ff **pp** **ff** **pp** **ff** **pp**

Flute

pp **ff** **pp** **ff** **pp** **ff** **pp**

pp

mf

108

Fl. 1

Ob. 1 *pp*

Cl. 1 *f*

4 **2** **3** **4** **2** **4** **2** **3**

Fl. 2 *f*

Ob. 2 *pp*

Cl. 2 *mf*

4 **2** **3** **4** **2** **4** **2** **3**

Vn. 1 *mp*

Vn. 2 *mp*

Va. *mp*

Vc. *f*

=

114

Alto Flute, Solo

 $\text{♪} = \text{♪}$ Alto Flute, count this bar in $\frac{3}{4}$ $\text{♪} = \text{♪}$

Fl. 1

Ob. 1 *mp*

Cl. 1 *pp*

3 **4** **12** **16** **6** **16** **4** **4**

Fl. 2 *mp*

Ob. 2 *pp*

Cl. 2 *mp*

3 **4** **12** **16** **6** **16** **4** **4**

Vn. 1 *ppp*

Vn. 2 *ppp*

Va. *ppp*

Vc. *pp*

120

A. Fl.

Ob. 1

Cl. 1 ppp

4 **3** **4**

Fl. 2 mp pp p ppp

Ob. 2

Cl. 2 mp ppp 3 4 p

Vn. 1 ppp p

Vn. 2 ppp p

Va. ppp p

Vc. p ppp

125

A. Fl. mp f p

Ob. 1

Cl. 1 p ppp

Fl. 2 p ppp

Ob. 2

Cl. 2 ppp pp

Vn. 1 ppp

Vn. 2 ppp

Va. ppp ord. ppp

Vc. ppp p

129

A. Fl. *f*

Ob. 1

Cl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Ob. 2

Cl. 2 *ppp* *p* *ppp*

Vn. 1 *ppp*

Vn. 2 *ppp* *p*

Va. *p* *ppp*

Vc. *p* *ppp*

5 4 12 16 3 4 2 4

134

A. Fl. *ff*

Ob. 1

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

Fl. 2 *p*

Ob. 2

Cl. 2 *p* *ppp*

Vn. 1 *p* *ppp*

Vn. 2

Va. *p* *ppp*

Vc. *p*

2 4 4 2 4 2 4

139

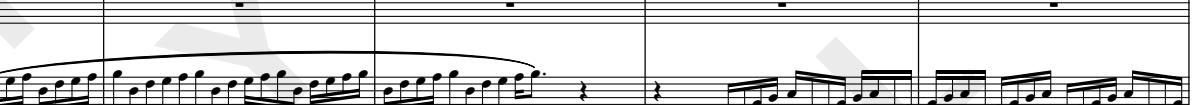
A. Fl. 

Ob. 1 

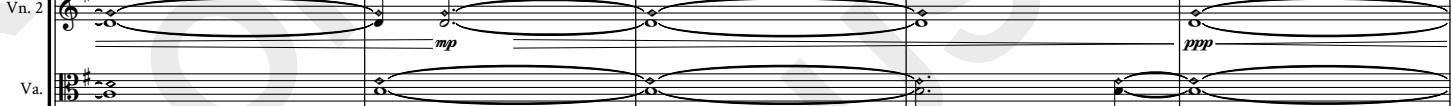
Cl. 1 

Fl. 2 

Ob. 2 

Cl. 2 

Vn. 1 

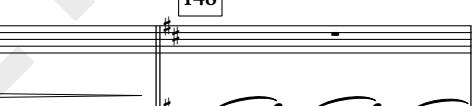
Vn. 2 

Va. 

Vc. 

144

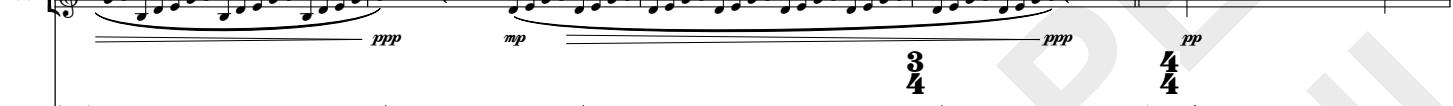
A. Fl. 

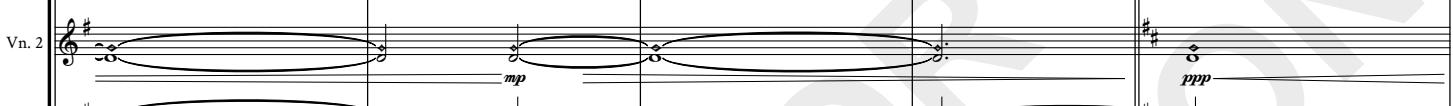
Ob. 1 

Cl. 1 

Fl. 2 

Ob. 2 

Cl. 2 

Vn. 1 

Vn. 2 

Va. 

148

A. Fl. 

Ob. 1 

Cl. 1 

Fl. 2 

Ob. 2 

Cl. 2 

Vn. 1 

Vn. 2 

Va. 

149

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

solo, molto espressivo

156

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

159

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

163

164

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

169

A. Fl.

Ob. 1

Cl. 1

4

Fl. 2

Ob. 2

Cl. 2

4

Vn. 1

mf

3

7

8

3

4

Vn. 2

Va.

Vc.

98

175 $\text{♩} = 80$ ($\text{♪} = \text{♪}$)

A. Fl.

Ob. 1

Cl. 1

9

8

Fl. 2

Ob. 2

Cl. 2

9

8

Vn. 1

mp

12

8

Vn. 2

Va.

Vc.

9

8

179

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

180

$\frac{9}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

$\frac{9}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

$\frac{6}{8}$

p *mp*

pp

mf
free bowing

free bowing

183

A. Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

$\frac{6}{8}$ $\frac{12}{8}$

$\frac{6}{8}$ $\frac{12}{8}$

$\frac{9}{8}$

p *mf*

ppp *p*

ppp

p

p *mf*

ppp *p*

ppp

p

mf

p

ppp

p

191

193 3+3+3

$\text{♩} = \text{♩} = 80$

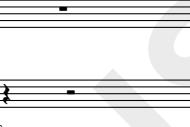
A. Fl. 

Ob. 1 

Cl. 1 

Fl. 2 

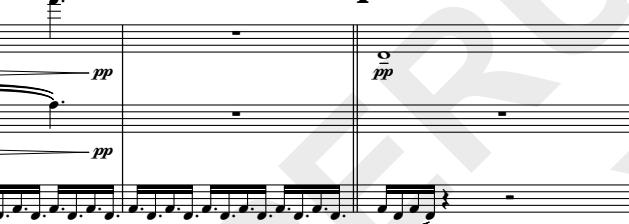
Ob. 2 

Cl. 2 

Vn. 1 

Vn. 2 

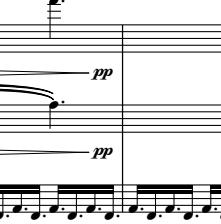
Va. 

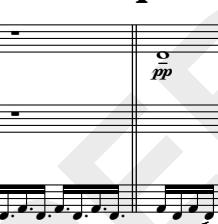
Vc. 

Fl. 2 

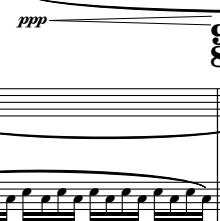
Ob. 2 

Cl. 2 

Vn. 1 

Vn. 2 

Va. 

Vn. 1 

Vn. 2 

Va. 

Vc. 

Fl. 2 

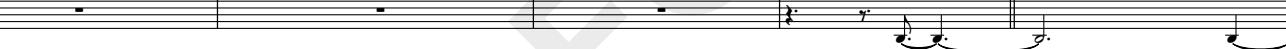
Ob. 2 

Cl. 2 

Vn. 1 

Vn. 2 

Va. 

Vc. 

196

A. Fl. Ob. 1 Cl. 1
 5 4 3 4 4 4 3 4

Fl. 2 Ob. 2 Cl. 2
 5 4 3 4 4 4 3 4

Vn. 1 Vn. 2 Va.
 f^3 mf f mf

Vc.

201

A. Fl. Ob. 1 Cl. 1
 3 4 2 4 4 2 4 3 4

Fl. 2 Ob. 2 Cl. 2
 pp mf f 3 f 3 mp

Vn. 1 Vn. 2 Va.
 f^3 f 3 f 3 mf

Vc.

207

To Fl.

A. Fl. *p*

Ob. 1 *p*

Cl. 1 *mp*

Fl. 2 *mp*

Ob. 2 *p*

Cl. 2 *mp*

Vn. 1 *mp*

Vn. 2 *mp*

Va. *dig in!* *ff*

Vc. *mf*

5 *4* *3* *4* *3* *4* *5*

5 *4* *3* *4* *3* *4* *5*

3 *3* *3* *3* *3* *3* *3*

mp

212

A. Fl.

Ob. 1

Cl. 1 *p* *poco a poco cresc.*

Fl. 2

Ob. 2 *mp*

Cl. 2 *p* *poco a poco cresc.*

Vn. 1 *p* *poco a poco cresc.*

Vn. 2 *p* *poco a poco cresc.*

Va. *f* *ff*

Vc. *poco a poco cresc.*

5 *4* *4* *3* *mp* *6* *6* *6*

5 *4* *4* *3* *mp* *6* *6* *6*

3 *3* *3* *3* *3* *3* *3*

mp *6* *6*

mp *6*

mf

215

216

A. Fl.

Ob. 1

Cl. 1 *poco a poco cresc.* $\frac{4}{4}$

Fl. 2

Ob. 2

Cl. 2 *poco a poco cresc.* $\frac{4}{4}$

Vn. 1 *poco a poco cresc.* $\frac{4}{4}$

Vn. 2 *poco a poco cresc.* $\frac{4}{4}$

Va.

Vc.

Flute $\frac{3}{4}$

219

220

Fl. 1 $\frac{2}{2}$

Ob. 1 $\frac{2}{2}$

Cl. 1 $\frac{2}{2}$

Fl. 2 $\frac{2}{2}$

Ob. 2 $\frac{2}{2}$

Cl. 2 $\frac{2}{2}$

Vn. 1 $\frac{2}{2}$

Vn. 2 $\frac{2}{2}$

Va.

Vc.

120

225

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

p *mf* *ff* *f*
f *p* *f* *p*
f *ff* *p* *ff* *f*
f *p* *f* *p*
p *f* *p*

3/*4* *4*/*4* *3*/*4* *4*/*4*

230

231

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

f *p* *f* *p* *f*
f *p* *f* *p* *f*
p *f* *p* *f* *p*
f *p* *f* *p* *f*
p *f* *p* *f* *f*

4/*4* *4*/*4*

235

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

237

3/4 f ff p ff 2/4 ff 3/4 2/4

mp ff p ff ff f ff 3/4 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

p f p f ff 3/4 ff 2/4 3/4 2/4

240

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

f
f
pp mf pp

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

p ff f
p ff f
p ff f
p ff f

$\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f
p
mf
p

Musical score for orchestra, page 12, measures 244-245. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Flute 2, Oboe 2, Clarinet 2, Violin 1, Violin 2, Viola, and Cello. The key signature is A major (three sharps). Measure 244 starts with a dynamic of f . The instrumentation is as follows:

- Fl. 1:** Playing sixteenth-note patterns with grace marks.
- Ob. 1:** Playing sixteenth-note patterns with grace marks.
- Cl. 1:** Playing sixteenth-note patterns with grace marks.
- Fl. 2:** Playing sixteenth-note patterns with grace marks. Measure 244 ends with a dynamic of fff .
- Ob. 2:** Playing sixteenth-note patterns with grace marks.
- Cl. 2:** Playing sixteenth-note patterns with grace marks.
- Vn. 1:** Playing sixteenth-note patterns with grace marks. Measure 245 begins with a dynamic of p .
- Vn. 2:** Playing sixteenth-note patterns with grace marks. Measure 245 begins with a dynamic of p .
- Va.:** Playing sixteenth-note patterns with grace marks. Measure 245 begins with a dynamic of p .
- Vc.:** Playing sixteenth-note patterns with grace marks. Measure 245 begins with a dynamic of f .

Measure 245 concludes with a dynamic of fff and a time signature change to $\frac{12+6}{16}$.

Musical score for orchestra, page 249, measures 1-16. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Flute 2, Oboe 2, Clarinet 2, Violin 1, Violin 2, Viola, and Cello. The key signature is A major (three sharps). The tempo is indicated as $\text{♩} = 160$ ($\text{♩} = \text{♪}$). Measure 1 starts with a dynamic f . Measures 2-16 show various patterns of eighth-note pairs and sixteenth-note groups. Measure 12 features a 12+6/16 time signature, while measure 16 features a 3+6/16 time signature. The strings play eighth-note patterns labeled "on the string". The bassoon part is present in the score but has no visible notes in these measures.

Musical score page 253 (Measures 1-10). The score includes parts for Flute 1, Oboe 1, Clarinet 1, Flute 2, Oboe 2, Clarinet 2, Violin 1, Violin 2, Viola, and Cello. The tempo is $\text{♩} = 120$. The instrumentation is as follows:

- Fl. 1:** Playing eighth-note patterns with dynamic ff .
- Ob. 1:** Playing eighth-note patterns with dynamic ff .
- Cl. 1:** Playing eighth-note patterns with dynamic ff .
- Fl. 2:** Playing sixteenth-note patterns with dynamic ff .
- Ob. 2:** Playing sixteenth-note patterns with dynamic ff .
- Cl. 2:** Playing sixteenth-note patterns with dynamic ff .
- Vn. 1:** Playing sixteenth-note patterns with dynamic ff .
- Vn. 2:** Playing sixteenth-note patterns with dynamic ff .
- Va.:** Playing sixteenth-note patterns with dynamic ff .
- Vc.:** Playing sixteenth-note patterns with dynamic ff .

The score features time signature changes: $3+6/4$ followed by $5/4$. The instrumentation is as follows:

- Flute 1:** Playing eighth-note patterns with dynamic ff .
- Oboe 1:** Playing eighth-note patterns with dynamic ff .
- Clarinet 1:** Playing eighth-note patterns with dynamic ff .
- Flute 2:** Playing sixteenth-note patterns with dynamic ff .
- Oboe 2:** Playing sixteenth-note patterns with dynamic ff .
- Clarinet 2:** Playing sixteenth-note patterns with dynamic ff .
- Violin 1:** Playing sixteenth-note patterns with dynamic ff .
- Violin 2:** Playing sixteenth-note patterns with dynamic ff .
- Viola:** Playing sixteenth-note patterns with dynamic ff .
- Cello:** Playing sixteenth-note patterns with dynamic ff .

Musical score for orchestra, page 257. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Flute 2, Oboe 2, Clarinet 2, Violin 1, Violin 2, Viola, and Cello. The score shows various musical measures with dynamics like *mp*, *ff*, and *f*, and performance instructions like slurs and grace notes.

261

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

267

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

269

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

f *mp* *mf* *p*
mp *p*
—mp *f* *p*
ff *mp* *f* *p*
ff *mp*

4 *4* *3* *4* *4*
4 *3* *4* *4*

275

Fl. 1
Ob. 1
Cl. 1
Fl. 2
Ob. 2
Cl. 2
Vn. 1
Vn. 2
Va.
Vc.

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

280

Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

3

4

3

4

285

287

Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

4

3

4

4

3

4

4

Musical score page 290. The score consists of ten staves. From top to bottom: Flute 1 (G clef), Oboe 1 (C clef), Clarinet 1 (C clef), Flute 2 (G clef), Oboe 2 (C clef), Clarinet 2 (C clef), Violin 1 (G clef), Violin 2 (C clef), Bassoon (B♭ clef), and Cello (C clef). The key signature is A major (three sharps). The score features various dynamics: *mp*, *pp*, *mf*, and *p*. Time signatures alternate between $\frac{3}{4}$ and $\frac{4}{4}$. The bassoon and cello staves have instruction lines: "bring out this line" and "pp". Measure numbers 290-299 are indicated at the top of each staff.

295

Fl.

Ob. 1

Cl. 1

4

Fl. 2

Ob. 2

Cl. 2

4

Vn. 1

Vn. 2

Va.

Vc.

300

Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$=$

305

Fl.

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

$\frac{5}{4}$

$\frac{3}{4}$

309

Fl.

Ob. 1

Cl. 1

3
4

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

4
4

2
4

314

poco rit.

Fl.

Ob. 1

Cl. 1

2
4

Fl. 2

Ob. 2

Cl. 2

Vn. 1

Vn. 2

Va.

Vc.

3
4

4
4

2
4

4
4

319 $\text{♩} = 116$

Fl. p

Ob. 1

Cl. 1 mp

Fl. 2 ppp

Ob. 2

Cl. 2

Vn. 1 p

Vn. 2 p

Va.

Vc. mp

rit. $\text{♩} = 108$

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

p

solo