

*Gwyneth Walker*

# *About Leaves*

*Three Portraits for Chamber Orchestra*

*inspired by the poetry of Robert Frost*

- I. *"Treading on Leaves"*
- II. *"Light As Balloons"*
- III. *"The Last Color"*

## Program Notes

**About Leaves: Three Portraits for Chamber Orchestra** is inspired by three poems of New England poet Robert Frost (1874-1963). Each portrait presents a distinct aspect of autumn foliage. The poems may be read aloud before each movement. Or, the music may be played without interruption.

I. "Treading on Leaves" follows the Frost poem "A Leaf Treader," and specifically focuses upon the lines:

*I have been treading on leaves all day until I am autumn-tired.  
God knows all the color and form of leaves I have trodden on and mired.  
Perhaps I have put forth too much strength and been too fierce from fear.  
I have safely trodden underfoot the leaves of another year.*

The music initiates with forceful 'tromping' rhythms in the strings marked "As if treading on leaves -- with a mixture of joy and determination." The winds punctuate the string phrases with added insistence and energy. This movement aims to capture the good humor and hard work associated with "leaf control!"

II. "Light As Balloons" is a fanciful movement inspired by the poem "Gathering Leaves." Many of the images of the music, especially the airy chases between the clarinets, are derived from the opening lines of the poem:

*Spades take up leaves no better than spoons.  
And bags full of leaves are light as balloons.*

III. "The Last Color" is a reflective movement dealing with the fading of the foliage colors and the end of the beauty of autumn. Often the musical lines fall, as one might picture the last few leaves gently falling to the ground, or perhaps falling tears. Chords unfold slowly, as the blurring of colors. In the end, the music fades away, as in Robert Frost's beautiful poem, "Nothing Gold Can Stay."

*Then leaf subsides to leaf.  
So Eden sank to grief.  
So dawn goes down to day.  
Nothing gold can stay*

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Kate Tamarkin, Music Director  
Castleton, Vermont  
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*Duration: 12'*

*A Leaf Treader*

*by Robert Frost*

*I have been treading on leaves all day until I am autumn-tired.  
God knows all the color and form of leaves I have trodden on and mired.  
Perhaps I have put forth too much strength and been too fierce from fear.  
I have safely trodden underfoot the leaves of another year.*

*All summer long they were over head, more lifted up than I.  
To come to their final place in earth, they had to pass me by.  
All summer long I thought I heard them threatening under their breath.  
And when they came it seemed with a will to carry me with them to death.*

*They spoke to the fugitive in my heart as if it were leaf to leaf.  
They tapped at my eyelids and touched my lips with an invitation to grief.  
But it was no reason I had to go because they had to go.  
Now up to my knee to keep on top of another year of snow.*

# About Leaves

## I. Treading On Leaves

♩ = 126

*As if treading on leaves — with a mixture of joy and determination*

Gwyneth Walker

**Flute**  
*p* *f* *f* *f*

**Clarinets in B $\flat$**   
*p* *f* *f* *f*

**Bassoon**  
*p* *f* *f* *f*

**Violin 1**  
*p* *f* *p* *f* *f* *p*

**Violin 2**  
*p* *f* *p* *f* *f* *p*

**Viola**  
*p* *f* *p* *f* *f* *p*

**Violoncello**  
*p* *f* *p* *f* *f* *p*

**Bass**  
pizz. *f* *f* *f*

**Fl.** **A**  
*f* *f* *mf*

**Clar.** **A**  
*f* *f* *mf*

**Bsn.** **A**  
*f* *f* *mf*

**Vlns.** **A**  
*f* *f* *p* *mf* *p* *mf*

**Vla.** **A**  
*f* *f* *p* *pizz.* *p* *mf*

**Vlc.** **A**  
*f* *f* *p* *pizz.* *p* *mf*

**Bass** **A**  
*f* *f* *p* *pizz.* *p* *mf*

**12**

**B**

Musical score for measures 12-17. It features six staves: Flute (Fl.), Clarinet (Clar.), Bassoon (Bsn.), Violins (Vlns.), Viola (Vla.), and Bass. The key signature is three flats and the time signature is 3/4. Measures 12-17 contain a complex arrangement of triplets and sixteenth notes. Dynamics include *mf* and *f*. A section marker **B** is placed above the Flute staff at measure 15. The Flute, Clarinet, and Bassoon parts all play a similar triplet melody starting in measure 15. The Violin, Viola, and Bass parts play a rhythmic accompaniment, with the Bass part marked *arco* starting in measure 15.

**18**

Musical score for measures 18-23. It features the same six staves as the previous system. Measures 18-23 continue the musical material from the first system. The Flute, Clarinet, and Bassoon parts play the same triplet melody as in measures 12-17, with dynamics alternating between *mf* and *f*. The Violin, Viola, and Bass parts continue their accompaniment, with the Bass part marked *arco* and dynamics alternating between *f* and *p*.

23

Fl. *f* *p*

Clar. *f* *p*

Bsn. *f* *mf* *f* *p*

Vlns. *f* *mf* *f* *p*

Vla. *f* *mf* *f* *p*

Vlc. *f* *mf* *f* *p*

Bass *f* *mf* *f* *p*

*gliss ad lib.*

27

Fl. *p* *mf* *p delicato*

Clar. *p* *mf* *p delicato*

Bsn. *p* *mf* *p delicato*

Vlns. *sfp* *mf* *f* *p*

Vla. *sfp* *mf* *f* *p*

Vlc. *p* *mf* *pizz.* *arco* *p*

Bass *p* *mf* *pizz.* *arco* *p*

**C**

D

32

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

Clar. *p* *mf* *f* *mf* *f*

Bsn. *p* *mf* *f* *mf* *f*

This block contains the woodwind staves for measures 32 through 37. It includes parts for Flute (Fl.), Clarinet (Clar.), and Bassoon (Bsn.). The music features a rhythmic pattern of eighth notes with triplets. Dynamic markings range from piano (p) to fortissimo (f). A box labeled 'D' is positioned above the first measure.

D

Vlns. *mf* *f* *p* *f* *p*

Vla. *mf* *f* *p* *f* *p*

Vlc. *pizz.* *arco* *f* *p* *f* *p*

Bass *pizz.* *arco* *f* *p* *f* *p*

This block contains the string staves for measures 32 through 37. It includes parts for Violins (Vlns.), Violas (Vla.), Violoncellos (Vlc.), and Basses (Bass). The strings play a rhythmic pattern of eighth notes with triplets. Dynamic markings range from mezzo-forte (mf) to fortissimo (f). The Vlc. and Bass parts include 'pizz.' (pizzicato) and 'arco' (arco) markings. A box labeled 'D' is positioned above the first measure.

38

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

Clar. *mf* *f* *mf* *f*

Bsn. *mf* *f* *f*

This block contains the woodwind staves for measures 38 through 43. It includes parts for Flute (Fl.), Clarinet (Clar.), and Bassoon (Bsn.). The music continues with the rhythmic pattern of eighth notes with triplets. Dynamic markings range from mezzo-forte (mf) to fortissimo (f).

Vlns. *f* *p* *f* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

Bass *mf* *f* *f*

This block contains the string staves for measures 38 through 43. It includes parts for Violins (Vlns.), Violas (Vla.), Violoncellos (Vlc.), and Basses (Bass). The strings continue with the rhythmic pattern of eighth notes with triplets. Dynamic markings range from fortissimo (f) to mezzo-forte (mf).



43 **E**

Fl. *mf*

Clar. *mf*

Bsn.

Detailed description: This system contains measures 43 through 46. The Flute part is mostly silent, with a final note in measure 46 marked *mf*. The Clarinet part features a melodic line with triplets in measures 43, 44, and 46, and a triplet of eighth notes in measure 45. The Bassoon part is silent throughout.

**E**

Vlns. *p*

Vla. *p*

Vlc. *pizz.* *p*

Bass *p*

div.

Detailed description: This system contains measures 43 through 46. The Violin and Viola parts play a sustained chord in measure 43, marked *p*, which then divides into two parts in measure 45, labeled "div.". The Violoncello part plays a rhythmic accompaniment of chords, marked *pizz.* and *p*. The Bass part plays a simple eighth-note accompaniment, marked *p*.

47 *blurred, rapidly* **F**

Fl. *mf*

Clar. *p*

Bsn. *mf*

Detailed description: This system contains measures 47 through 50. The Flute part has a melodic line with triplets in measures 47, 48, and 50, and a "blurred, rapidly" section in measure 49. The Clarinet part has a rhythmic accompaniment of eighth notes with triplets in measures 47, 48, and 50, marked *p*. The Bassoon part is silent in measures 47-49 and enters in measure 50 with a melodic line marked *mf*.

**F**

Vlns. *unis.* *p*

Vla. *p*

Vlc. *p*

Bass *p*

Detailed description: This system contains measures 47 through 50. The Violin part plays a rhythmic accompaniment of eighth notes with triplets in measures 47, 48, and 50, marked *unis.* and *p*. The Viola part is silent. The Violoncello part plays a rhythmic accompaniment of chords, marked *p*. The Bass part plays a simple eighth-note accompaniment, marked *p*.

52

Fl. *p* *mf* blurred

Clar. *p* *mf* blurred

Bsn. *p*

Vlns. *p*

Vla. *p*

Vlc. *p*

Bass *p*

56

Fl. *p* *mf*

Clar. *p* *mf*

Bsn. *p*

Vlns. *mf* *p* pizz.

Vla. *mf* *p* div. unis.

Vlc. *mf* *p*

Bass *mf* *p*

G

60

Fl. *f* *mf* *f*

Clar. *f* *mf* *f*

Bsn. *f* *mf* *f*

Musical score for measures 60-64, woodwind section. Flute, Clarinet, and Bassoon parts. Includes triplets and dynamic markings *f*, *mf*, and *f*. A box labeled 'G' is above measure 62.

G

Vlns. *f* *p* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

Bass *f* *mf* *f*

Musical score for measures 60-64, string section. Violins, Violas, Violoncellos, and Bass parts. Includes triplets, *div.*, *arco*, and *unis.* markings. Dynamic markings include *f*, *p*, *mf*, and *f*. A box labeled 'G' is above measure 62.

65

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

Clar. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Vlns. *f* *p* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

Bass *mf* *f* *f*

Musical score for measures 65-69, full orchestra. Includes woodwinds and strings. Dynamic markings include *mf*, *f*, and *p*. Triplets are present throughout.

70 **H**

Fl. *p* *mf* *p delicato*

Clar. *p* *mf* *p delicato*

Bsn. *p* *mf* *p delicato*

**H**

Vlins. *p* *mf* Solo *p* Tutti *p*

Vla. *p* *mf* Solo *p* Tutti *p*

Vlc. *p* *mf* Solo arco *p* Tutti *p*

Bass *p* *mf* Solo arco *p* Tutti *p*

75

Fl. *p* *mf* *p*

Clar. *p* *mf* *p*

Bsn. *p* *mf* *p*

Vlins. *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Bass *mf* *p*

79

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

82

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

**I** *rit.* ..... , **a tempo**

**I** *rit.* ..... , **a tempo**

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

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

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

87

Fl. *p*

Clar. *p*

Bsn. *p*

Vlns. *p*

Vla. *p*

Vlc. *p*

Bass *p*

90 *rit.* ..... *a tempo*

Fl. *f*

Clar. *f*

Bsn. *f*

Vlns. *f*

Vla. *f*

Vlc. *f*

Bass *f*

*gliss.*

*gliss. to end of string*

*slap pizz.*

Gathering Leaves

by Robert Frost

*Spades take up leaves  
No better than spoons,  
And bags full of leaves  
Are light as balloons.*

*I make a great noise  
Of rustling all day  
Like rabbit and deer  
Running away.*

*But the mountains I raise  
Elude my embrace,  
Flowing over my arms  
And into my face.*

*I may load and unload  
Again and again  
Till I fill the whole shed,  
And what have I then?*

*Next to nothing for weight;  
And since they grow duller  
From contact with earth,  
Next to nothing for color.*

*Next to nothing for use.  
But a crop is a crop,  
And who's to say where  
The harvest shall stop?*

*Spades take up leaves  
No better than spoons,  
And bags full of leaves  
Are light as balloons.*

## II. Light as Balloons

$\bullet = 132$

Flute

(as balloons rising in the air)

Clarinet in B $\flat$

*p* light and feathery

*p* light and feathery

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Bass

5

*rit.* ..... A

Fl.

Clar.

Bsn.

Vns.

Vla.

Vlc.

Bass



11

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vcl.

Bass

con sord.  
pizz.  
*p*

con sord.  
*p*

**B**

17

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vcl.

Bass

*mf*

*p*

*mf*

**B**

div.

arco  
*p*  
arco

*p*  
(pizz.)

22

Fl. *mf*

Clar.

Bsn. *p* *mf*

Vlns. unis.

Vla. unis.

Vlc.

Bass

27

Fl. *p* *mf* *p* *mf*

Clar. *mf* *mf*

Bsn. *p* *mf* *p* *mf*

Vlns. *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vlc. *p* *mf* *p* *mf*

Bass *p* *mf* *p* *mf*

gliss. div. unis.

arco gliss.

33

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

38

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

43 **D** Slower, more freely ♩ = c.120 //

Fl.

Clar.

Bsn.

**D** Slower, more freely ♩ = c.120

*lightly, as leaves flying off*

*slow, leisurely tremolo*

*lightly, as leaves flying off*

*unis.*

*div.*

Vlns.

Vla.

Vlc.

Bass

47 **E** //

Fl.

Clar.

Bsn.

*playfully*

*mp*

**E** *unis.*

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

Vlns.

Vla.

Vlc.

Bass

49

Fl. *playfully*

Clar. *mp* 3 3 3 3 3 3

Bsn. *mp* 3 3 3 3 3 3

Vins. *sf*

Vla. *sf*

Vlc. *sf*

Bass *sf*

*playfully* *mp* 3 3 3 3 3 3

51

Fl.

Clar.

Bsn. *mp* 3 3 3 3 3 3

Vins. *sf*

Vla. *sf*

Vlc. *sf*

Bass *sf*

**F** [ 1/2 only, — others remove mutes ]  
pizz. *p*

**F** [ 1/2 only, — others remove mutes ]  
pizz. *p*

(arco) *mp*  
div. *mp*

pizz. *p*

pizz. *p*

53 *lightly, as leaves flying off*

Fl. *p* *poco* *2*

Clar. *p* *poco* *2*

Bsn. *mp*

Vlins. *div. arco* *poco* *2* *p* *[others remove mutes] unis. pizz.* *div. arco*

Vla. *poco* *mp*

Vlc. *poco* *p*

Bass *poco* *p*

Musical score for measures 56-58. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet (Clar.), Bassoon (Bsn.), and Violins (Vlns.). The second system includes Viola (Vla.), Violoncello (Vcl.), and Bass. The key signature is one flat (B-flat major). The tempo/mood is marked *gradual accel.*. Dynamics include *mf* and *p*. Performance instructions include *[all Violins senza sord.] unis.* and *senza sord.* for the strings.

Musical score for measures 59-62. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet (Clar.), and Bassoon (Bsn.). The second system includes Violins (Vlns.), Viola (Vla.), Violoncello (Vcl.), and Bass. The key signature is one flat (B-flat major). The tempo/mood is marked *G* with a metronome marking of  $\text{♩} = 132$ . Dynamics include *f*. Performance instructions include *senza sord.* for the strings.

65 **H**

Fl. *p* *f*

Clar. *f*

Bsn. *p* *f*

**H**

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

*at point of bow*

*div.* *unis.* *at point of bow*

*p* *f* *p*

70

Fl. *p* *f*

Clar. *p*

Bsn. *p* *f* *p*

*div.* *unis.*

*f* *p*

*div.* *unis.*

*f* *p*

*f* *p*

*f* *p*

*f* *p*



I

74

Fl. *p* *f* *p* *f*

Clar. *f* *f*

Bsn. *f* *p* *f*

Detailed description: This block contains the woodwind parts for measures 74 through 78. The Flute part starts with a *p* dynamic and features a long melodic line with a crescendo to *f* at measure 75, followed by a decrescendo to *p* and a final crescendo to *f*. The Clarinet and Bassoon parts provide harmonic support, with the Clarinet playing a sustained note and the Bassoon playing a rhythmic pattern. Dynamics are clearly marked throughout.

I

Vlns. *f* *p* *p* *f* *div.*

Vla. *f* *p* *p* *f*

Vlc. *f* *p* *p* *f*

Bass *f* *p* *p* *f*

*at point of bow*

Detailed description: This block contains the string parts for measures 74 through 78. The Violins, Violas, and Cellos play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *p*. The Bass part plays a similar rhythmic pattern. The Violins and Violas have a *div.* (divisi) marking at the end of the section. The instruction *at point of bow* is written above the string parts.

79

Fl. *p* *f*

Clar. *f*

Bsn. *p* *f*

Detailed description: This block contains the woodwind parts for measures 79 through 83. The Flute part has a *p* dynamic in measure 79, followed by a *f* dynamic in measure 80. The Clarinet and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics are clearly marked throughout.

Vlns. *p* *p* *f* *div.* *unis.*

Vla. *p* *p* *f*

Vlc. *p* *p* *f*

Bass *p* *p* *f*

*unis.*

Detailed description: This block contains the string parts for measures 79 through 83. The Violins, Violas, and Cellos play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The Bass part plays a similar rhythmic pattern. The Violins and Violas have a *div.* (divisi) marking in measure 80 and a *unis.* (unison) marking in measure 81. Dynamics are clearly marked throughout.

84

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

**J**

*mf*

*p*

*mf*

*p*

**J**

*a few players*

*p*

*p*

*p*

*p*

89

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

*mf*

*non dim.*

*joyously*

*joyously* 4:3

*mf* 4:3

*p*

*mf*

*p*

The image shows a page of a musical score for the piece 'Light as Balloons'. It is page 21 of the score. The score is divided into two systems, each containing staves for Flute (Fl.), Clarinet (Clar.), Bassoon (Bsn.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Bass. The first system starts at measure 84 and ends at measure 88. It features a key signature of two flats and a 4/3 time signature. A section marked 'J' begins at measure 84. Dynamics include *mf*, *p*, and *mf*. The second system starts at measure 89 and ends at measure 92. It continues the piece with dynamics *mf*, *non dim.*, *joyously*, and *mf*. A section marked 'J' begins at measure 89. Dynamics include *p*, *mf*, and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

94

Fl.

Clar.

Bsn.

*p* *mf* 4:3

*joyously* *mf* 4:3

*joyously* *mf* 4:3

**K**

Vlns.

Vla.

Vlc.

Bass

*a few players*

99

Fl.

Clar.

Bsn.

*p* *mf* *f*

**L**

Vlns.

Vla.

Vlc.

Bass

*tutti* *mf* *f*

**L**

104

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

110

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

**M**

*rit.*

118 **N** Quickly ♩. = 144

Fl.

Clar.

Bsn.

*p*

**N** Quickly ♩. = 144

Vlns.

Vla.

Vlc.

Bass

*p*

*div. 2*

*sim.*

**O** *rit.* ..... **a tempo** ♩. = 144

Fl.

Clar.

Bsn.

*f*

*p*

**O** *short, high gliss.* *longer; higher gliss.* **a tempo** ♩. = 144

Vlns.

Vla.

Vlc.

Bass

*f*

*hold bows up*

Nothing Gold Can Stay

by Robert Frost

*Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf is a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.*

III. The Last Color

♩ = 88 *gently, as falling leaves and colors unfolding*

Flute

Clarinets in B $\flat$

Bassoon

♩ = 88 *gently, as falling leaves and colors unfolding*

Violin 1

Violin 2

Viola

Violoncello

Bass

con sord.  
*p*

7

A slightly faster ♩ = 100

Fl.

Clar.

Bsn.

A slightly faster ♩ = 100

Vns.

Vla.

Vlc.

Bass

*poco accel.*

**B** ♩ = 112

13

*lightly, as a speck  
of gold color*

*mp*

*breathe when necessary*

*poco accel.*

**B** ♩ = 112

{div. in 3 (p)

div. (p)

(p)

18

*mp*

*mp*



C a tempo ♩ = 112

22 rit. . . . .

Fl. *p*

Bsn. *p*

Vln.1 *p* lightly separate bows

Vln.2 *p* unis. lightly separate bows

Vla. *p*

Vlc. *p*

Bass *p*

rit. . . . . D more relaxed ♩ = 100

27

Fl. *mf*

Clar. *mf* *espr.*

Bsn. *mf* *mf espr.*

Vlns. *mf* *p* *mf*

Vla. *mf* *p*

Vlc. *mf* *p*

Bass *mf* *p* *pizz.*

*accel.* .....

32

Fl.

Clar.

Bsn.

*mf*

*p*

*mf*

*lightly tongued*

*mf*

*mf*

*p*

*accel.* .....

Vlns.

Vla.

Vlc.

Bass

*p*

*mf*

*mf*

*arco*

*mf*

*p*

*mf*

*mf*

*senza sord.*

*mf*

*senza sord.*

*senza sord.*

**E** ♩ = 112

36

Fl.

Clar.

Bsn.

*mf*

*mf*

*mf*

**E** ♩ = 112

Vlns.

Vla.

Vlc.

Bass

*senza sord.*

*mf*

*mf*

*mf*

*mf*

*mf*

40

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

44

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

*molto rit.*

♩ = 88

48

Fl.

Clar.

Bsn.

*molto rit.*

♩ = 88

div.

Vln.1

Vln.2

Vla.

Vlc.

Bass

G

51

Fl.

Clar.

Bsn.

*mp*

*p*

G

Vln.1

Vln.2

Vla.

Vlc.

Bass

*mp*

*p*

*poco accel.* .....  
 56 H  $\text{♩} = 100$

Fl.  
 Clar.  
 Bsn.

*poco accel.* .....  
H  $\text{♩} = 100$

Vln.1  
 Vln.2  
 Vla.  
 Vlc.  
 Bass

*accel.* .....

Fl.  
 Clar.  
 Bsn.

*accel.* .....

Vlns.  
 Vla.  
 Vlc.  
 Bass

I ♩ = 112

65

Fl. *mf*

Clar. *mf*

Bsn. *mf*

This block contains the woodwind staves for measures 65 through 68. The Flute (Fl.) part begins with a melodic line in measure 65, marked *mf*. The Clarinet (Clar.) part has a rest in measure 65 and enters in measure 66 with a melodic line, also marked *mf*. The Bassoon (Bsn.) part has a rest in measure 65 and enters in measure 66 with a bass line, marked *mf*. The music is in 4/4 time and features a tempo of 112 beats per minute.

I ♩ = 112

Vlns. *mf*

Vla. *mf*

Vlc. *mf*

Bass *mf*

This block contains the string staves for measures 65 through 68. The Violins (Vlns.) and Violas (Vla.) parts play a rhythmic pattern of eighth notes, marked *mf*. The Violoncello (Vlc.) and Double Bass (Bass) parts play a bass line, marked *mf*. The music is in 4/4 time and features a tempo of 112 beats per minute.

69

Fl. *mf*

Clar. *mf*

Bsn. *mf*

This block contains the woodwind staves for measures 69 through 72. The Flute (Fl.) part continues its melodic line in measure 69, marked *mf*. The Clarinet (Clar.) part continues its melodic line in measure 69, marked *mf*. The Bassoon (Bsn.) part continues its bass line in measure 69, marked *mf*. The music is in 4/4 time and features a tempo of 112 beats per minute.

Vlns. *mf*

Vla. *mf*

Vlc. *mf*

Bass *mf*

This block contains the string staves for measures 69 through 72. The Violins (Vlns.) and Violas (Vla.) parts continue their rhythmic pattern of eighth notes, marked *mf*. The Violoncello (Vlc.) and Double Bass (Bass) parts continue their bass line, marked *mf*. The music is in 4/4 time and features a tempo of 112 beats per minute.

J ♩ = 100

*rit.*

73

Fl.

Clar.

Bsn.

*rit.*

J ♩ = 100

Vlns.

Vla.

Vlc.

Bass

78

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

*(non tremolo)*

*(non tremolo)*

*(non tremolo)*

Tutti arco

34 *accel.* ..... **K** ♩ = 112

82

Fl.

Clar.

Bsn.

*accel.* ..... **K** ♩ = 112

Vlns.

Vla.

Vcl.

Bass

87

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vcl.

Bass



92 L *gradual rit.*

Fl. *3*

Clar. *3*

Bsn. *3*

Vlns. *3*

Vla. *3*

Vlc. *3*

Bass *3*

97 M ♩ = 100 *delicately, as a single leaf fluttering in the breeze*

Fl. *p*

Clar. *p*

Bsn. *p*

Vlns. *p*

Vla. *p* *div.*

Vlc. *p* *div.*

Bass *p*

102 N

Fl.

Clar.

Bsn.

N

Vlns.

Vla.

Vlc.

Bass

107 O slightly faster ♩ = 112 *accel.* ..... ♩ = 126

Fl.

Clar.

Bsn.

O slightly faster ♩ = 112 *accel.* ..... ♩ = 126

Vlns.

Vla.

Vlc.

Bass

111

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

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

114

Fl. *f*

Clar. *f*

Bsn. *f*

Vlns. *f*

Vla. *f*

Vlc. *f*

Bass *f*

117

Fl.

Clar.

Bsn.

Vlns.

Vla.

Vlc.

Bass

119

Fl.  
Clar.  
Bsn.  
Vlns.  
Vla.  
Vlc.  
Bass

123

*rit.* ..... **Q** ♩ = 112 *gradual rit.* .....

Fl.  
Clar.  
Bsn.  
Vlns.  
Vla.  
Vlc.  
Bass

This musical score page, numbered 40, contains two systems of music. The first system, starting at measure 128, features woodwind instruments: Flute (Fl.), Clarinet (Clar.), and Bassoon (Bsn.). The Flute, Clarinet, and Bassoon parts begin with a forte (*f*) dynamic and a quarter rest, then enter with a melodic line marked mezzo-forte (*mf*) and later fortissimo (*ff*). The Bassoon part includes triplet markings and a sforzando (*sfp*) dynamic. The second system features string instruments: Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Bass. The strings play a rhythmic accompaniment of eighth notes, with the Violoncello and Bass parts including triplet markings. The strings are marked with a forte (*f*) dynamic and a sforzando (*sfp*) dynamic. Both systems include a tempo change to "slower" with a metronome marking of 88. The first system also includes a "fingered tremolo" instruction for the strings. The score is written in a key signature of two sharps (F# and C#) and a common time signature.

