ABSTRACT

Title of Dissertation: *Desire Paths: Chamber Symphony for Double Wind Quintet and Piano*

Jared William Kenlon,
Doctor of Musical Arts, 2017

Dissertation directed by: Professor Mark Wilson
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Taking its title from a term in urban planning and landscape architecture, *Desire Paths: Chamber Symphony for Double Wind Quintet and Piano* is an original musical work that explores the ideas of resistance, resilience, and adaptation, primarily through the recurrence of a central theme in each of its five movements. It spans approximately 27 minutes in performance.

The first movement may be considered a "title track" of sorts, as it is also called "Desire Paths." Beginning with a twelve-tone row that is gradually deconstructed, the main melody of the work first arises about halfway through this first movement.

The second movement, "Sirens On the Stern," takes inspiration from Greek mythology in its title and in its formal concerns. The English horn and bass clarinet are cast as the titular sirens, intoning delicate lines decorated with beguiling arabesques.

The third movement introduces a discreet textual source. "The Dream with the Magnolia Tree" is in sound and expressive intent a response to Pablo Neruda's forty-sixth love sonnet, "De las estrellas que admiré..." ("Of all the stars

I have admired..."). The rhythm and lilt of that Spanish text informs the melodic material unique to this movement, while the main theme is presented in an abridged form.

More insistent and aggressive in character than the preceding three movements, "Wem das Schicksal schlägt" ("When fate strikes") pits original melodic material against fragments taken from Leoš Janáček's 1919 song cycle *The Diary of One Who Disappeared*.

The fifth and final movement, like the third, is in large part an instrumental setting of a textual source. A passage from Jeannette Winterson's 1993 novel *Written on the Body* provides both the melodic material and the quiet ecstasy of the fifth movement, entitled "Let Loose in Open Fields."

Accompanying the score of *Desire Paths*, a prose document details the origins of the work, the extramusical factors that served as catalysts for its composition, and the role each movement plays in an ongoing mediation between melodic flexibility and persistence.

DESIRE PATHS:
CHAMBER SYMPHONY FOR DOUBLE WIND QUINTET AND PIANO

by

Jared William Kenlon

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2017

Advisory Committee:
Professor Mark Wilson, chair
Professor Robert Gibson
Professor Alene Moyer
Professor Michael Votta
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INTRODUCTION, ORIGINS, AND LOGISTICAL CONCERNS

In planning a project suitable for the parameters of a doctoral dissertation in composition, I considered a number of possibilities. Given my own background in classical vocal performance and the frequency with which I have worked in the medium of art song, my initial impulse was to compose a chamber opera. After some time laying the foundations for such a project, it became clear that finding (or writing) a suitable libretto in a timeframe compatible with my degree completion was unlikely, and I was free to consider other options.

Practicality was a primary consideration as I narrowed my options down to a project involving woodwinds. In personal conversations with composers David Maslanka and John Mackey, I was advised that more possibilities for performance would present themselves if I wrote a piece suitable for a collegiate wind ensemble as opposed to more common "new music" configurations such as Pierrot ensemble, chamber orchestra, or sinfonietta. Having previously composed two works for variously-sized wind groups (*Bruised Like A Summer Fruit*, 2011; *Entry Vectors*, 2013), I felt reasonably well-prepared to take on such a project again.

Further conversations with wind conductors revealed an interest, previously unknown to me, in works for "Harmoniemusik" ensembles. In a tradition dating back to the mid-eighteenth century and continually refined since, the Harmoniemusik instrumentation began with horns and double reeds, and later grew to encompass clarinets and flutes, as well as additional non-wind

instruments. Repertoire for such ensembles includes transcriptions of much opera and orchestral music, as well as original works. Haydn and Mozart are among the more well-known figures to have composed Harmoniemusik works for the entertainment of their patrons.[1]

The "double woodwind quintet with one additional instrument" permutation of the basic Harmoniemusik concept occupies a curious space between large-ensemble music and chamber music; its core instrumentation can be seen either as the paired winds common in chamber orchestras, or as two distinct quintets. While in the preparatory stages for *Desire Paths*, I elected to emphasize the chamber aspects by spatially separating each quintet, and for the sake of color and registral extension, added piano. A comprehensive survey of works with this general instrumentation[2] reveals that only eight works are known to have been written for this exact combination of instruments, leading me to believe that a new work for double wind quintet and piano would both fit into an existing tradition and add to what is currently a very small body of repertoire.

To open the piece up to an even greater variety of performance settings, the music for Quintet 1 is intended to be challenging enough to engage professional performers, whereas the music for Quintet 2 is written at a level more appropriate for advanced undergraduate student performers. Thus, a traveling professional quintet could use this piece, or selections from it, to work

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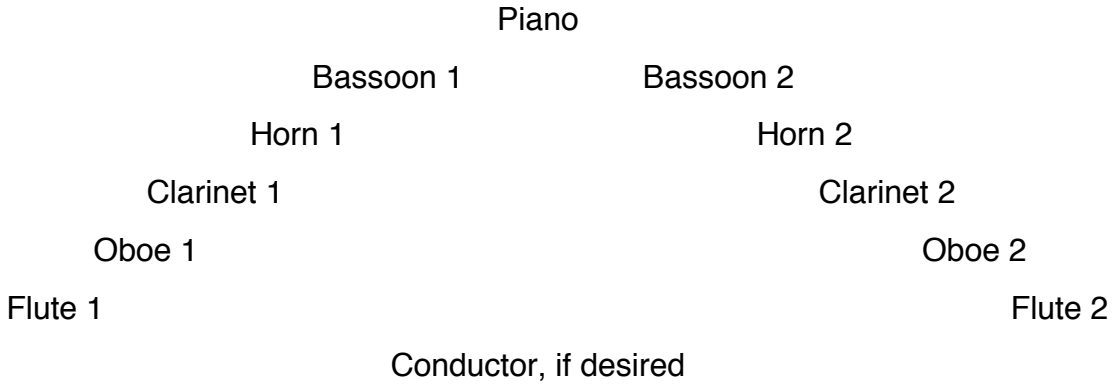
[1] Roger Hellyer. "Harmoniemusik," *Oxford Music Online*, Oxford University Press, accessed March 14, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/12392>.
[2] Catherine Gerhart, "Annotated Bibliography of Double Wind Quintet Music," *University of Washington*, accessed March 14, 2017, <http://faculty.washington.edu/gerhart/dwqbibliography/>.

with a quintet of students at a university; or, two professional quintets could program it and simply take turns as Quintet 1 or Quintet 2; or, a professional or collegiate wind ensemble could program it and give the brass and percussion some time off.

In any performance setting, the players should be positioned as follows:



As noted previously, this is to emphasize an atmosphere of chamber music—that of two functioning quintets rather than an ensemble of paired winds—and also to allow for stereophonic interplay between the two groups, which is among the matters discussed in the following section.

MUSICAL AND SEMIOTIC STRUCTURES IN *DESIRE PATHS*

Having introduced the basic practical considerations of this piece, I now address the less quantifiable considerations of what extramusical factors inform the music, and what point(s) I intend to convey through it. Robert Schumann wrote in 1836 that "the best way to talk about music is to be quiet about it,"[3] but since he declined to follow his own advice throughout his career, I will as well. This work and its movement titles are laden with references to nonmusical images, stories, and ideas, and given the principle that anything that *can* be misunderstood almost certainly *will* be misunderstood, I feel obliged to make available an explication of the web of references and signals within *Desire Paths*.

I will stop short of sub-classifying the modalities of musical meaning in the manner of Kofi Agawu or Leo Treitler, as such discussions exceed the scope of my intent with this document. Terms such as "denoting," "expressing," "representing," and "symbolizing"—all ways of linking concrete musical events to things other than themselves[4]—will be used interchangeably. I will use the term "affect" to generally describe the interaction of music with emotion, in the sense of its use by Ray Jackendoff and Fred Lerdahl,[5] in the following discussion of how I intend my music to convey meaning, and what that meaning is.

The Western art music that I return to the most often as a listener is music that has some sort of concealed internal architecture that would be of interest to

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[3] Leo Treitler, "Language and the Interpretation of Music" in *Music and Meaning*, ed. Jennifer Robinson (Ithaca, NY: Cornell University Press, 1997), 26.
[4] Treitler, 28–29.
[5] Ray Jackendoff and Fred Lerdahl, "The Capacity For Music: What Is It, and What's Special About It?" *Cognition*, Vol. 100, No. 1 (May 2006), 33.

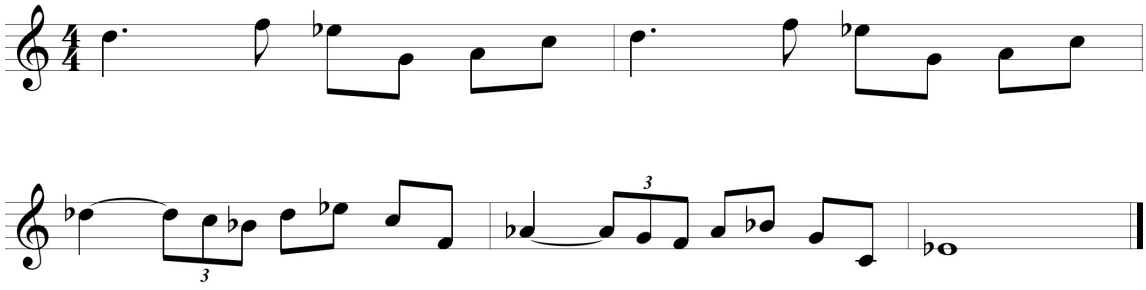
a "learned" listener, but which is also sufficiently clear and earnest in its affect as to not completely alienate the uninitiated. Works such as *New York Skyline Melody* (1939) or *Bachianas Brasileiras No. 1* (1930) by Heitor Villa-Lobos, the E-flat flute sonata of J.S. Bach (BWV 1031, c. 1734), the duo movements of Messiaen's *Quatuor pour la fin du temps* (1941), or any number of works by Claude Debussy or Gustav Mahler are prime examples of what I consider an ideal balance.[6] I can scarcely think of a work of mine in which I do not channel such works in an attempt to counter artifice with earnestness, technique with truth, or cleverness with clarity. *Desire Paths* follows in this by using concealed musical devices as well as overtly emotive gestures and references to nonmusical sources of meaning.

The first stratum of meaning that a listener is likely to encounter is the title of the work, as in most concert situations a printed program is provided. Thus, the title warrants immediate explanation, and I will address movement titles as we proceed through each. A "desire path," in urban planning and landscape architecture, is a foot-trail created by pedestrians or animals where approved thoroughfares have not been provided.[7] I found the term fascinating when I first encountered it some years ago; it struck me as sounding oddly profound for such an everyday phenomenon, and it led me to ask myself what other kinds of desire paths could exist. This line of thinking led to the research questions explored in

[6] Dates and other historical information from *Oxford Music Online* unless otherwise noted.
[7] Kurt Kohlstedt, "Least Resistance: How Desire Paths Can Lead to Better Design," *99 Percent Invisible*, January 25, 2016, accessed March 14 , 2017, <http://99percentinvisible.org/article/least-resistance-desire-paths-can-lead-better-design/>.

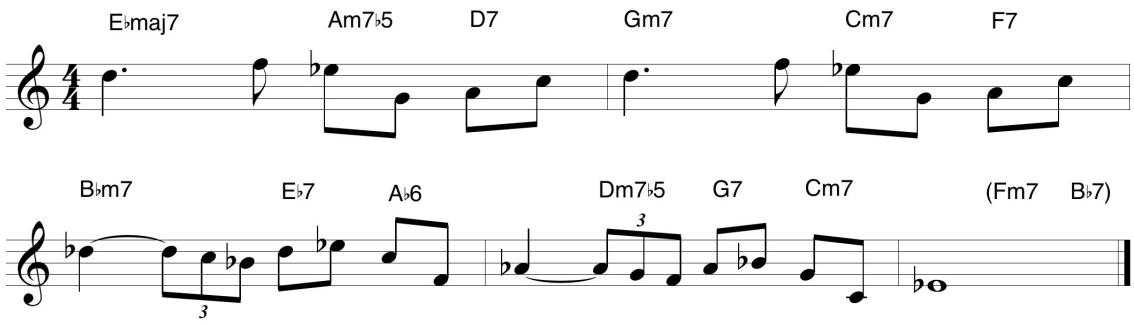
the work. Could there be invisible desire paths not through fields of grass, but through non-physical spaces? Are we all creating desire paths in our lives whenever we make unexpected choices or otherwise defy the courses that seem to be set before us? In music, could a melody or other musical idea forge a desire path through a given sequence of impedances? The last of these questions provided the initial spark for the composition of *Desire Paths*.

The melody that serves as the main theme of the work is as follows:



(Figure 1)

It is more diatonic than most melodies that I compose, and immediately after I notated it, I realized that it could very easily be harmonized in the style of the Great American Songbook, as seen on the following page. (The phrase length would be unusual for that style, but harmonically, it would not be out of place on an album of jazz standards.)

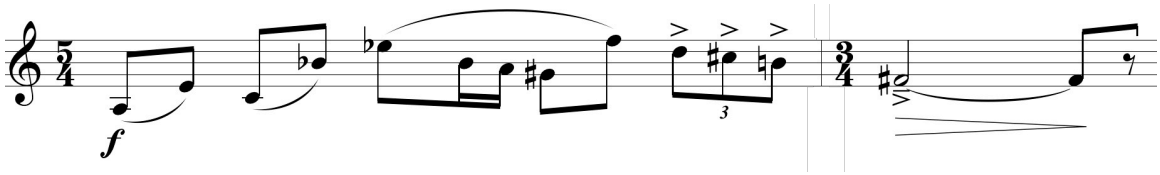


(Figure 2)

As such a harmonization would be alien to my compositional style, I do not at any point in the finished work frame the melody as demonstrated in Figure 2. However, the simple, clear, largely diatonic character of the melody was entirely appropriate for my formal intentions. In many respects, those intentions have been impacted by the political climate that has arisen and steadily worsened from late 2015 through the time of this writing. The idea of resistance and resilience in the face of seemingly endless assaults on truth and beauty is very much at the forefront of my day-to-day life, and it would be difficult to insulate my artistic output from that. Thus, it became imperative for this musical object of straightforward lyrical character to persist throughout the work despite the obstacles placed before it.

The importance of desire paths as a governing concept of the work led me to treat the first movement as a "title track" in the tradition of albums in the popular music world. That first movement, then, is perhaps the most direct representation of an adversarial relationship between the main theme and other musical elements. The opposing forces are primarily represented by an

unforgiving twelve-tone row (harmonized only by portions of itself), declaimed by the horns and bassoons in the first two measures of the piece:



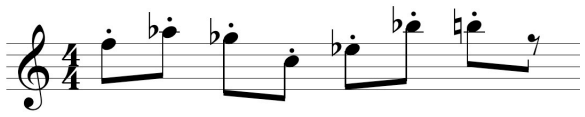
(Figure 3)

After this initial statement, the row is immediately deconstructed into three tetrachords taken from the first, second, and third sets of four pitches (disregarding the second B-flat as an oscillation). Those three tetrachords (0137, 0146, and 0237, respectively) serve as the harmonic basis for the following several minutes of material. The intended atmosphere for this beginning is one of instability and turbulence, which, when broken in measure 56, gives way to a gradual, peaceful introduction of the main theme. That theme is first clearly heard in m. 86 (distributed amongst horns and bassoons), and after being supplanted by material derived from the opening section in mm. 92–105, emerges more confidently from m. 106 through the end of the movement.

This first movement also provides the first of several moments in *Desire Paths* wherein the spatial placement of each quintet is an element of the unfolding drama. In mm. 32–52 and 92–105, the material of the discrete quintets is conversational in nature, and were both sides of the discourse coming from the same space, those passages would lose a great deal of their intended impact

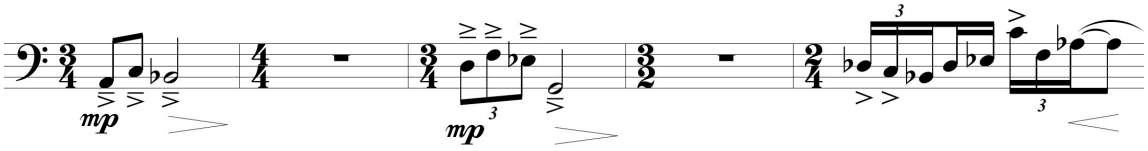
and sonic interest. Further instances of this will arise in the coming discussion of the fourth movement.

The title of the second movement, "Sirens on the Stern," is a reference to the Greek myth of the Sirens, whose seductive song lures sailors close to rocky coastlines where their ships are wrecked. The English horn and bass clarinet spend most of their time in the role of the titular Sirens, intoning delicate lines decorated with beguiling arabesques, much to the enchantment of the rest of the ensemble. That enchantment, portrayed by skittering flute and piccolo figures over a series of minor-seventh chords (mm. 23–24, 34–37, 51–65), is where the main theme first appears this movement. The flute first plays an adaptation of the theme in m. 23 and proceeds more freely afterward:



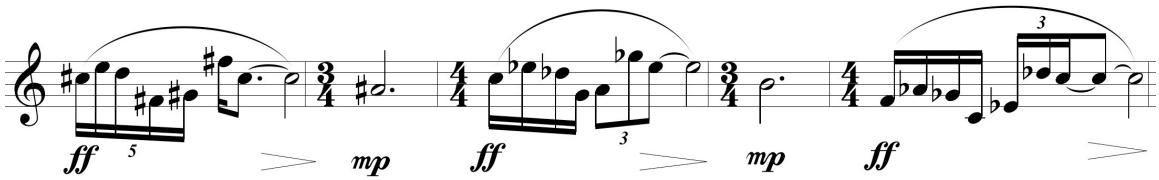
(Figure 4)

Three fragmentary invocations of the theme by the horns and bass clarinet seem to indicate an urgent need for resistance to the sirens' song (mm. 40–44):



(Figure 5)

And three somewhat tortured variations of the main theme, coming from the English horn, seem to decry the enchantment inherent in the flutes' music (mm. 51–55):



(Figure 6)

Although the flutes' enchantment does not fade, they seem to have resisted the sinuous lines of the Sirens just enough to get by. The fact that the flutes' material is derived from the main theme will be a detail lost on many listeners, but it remains an important component of the structure of this movement. It serves as an example of a concealed interior element that lends formal integrity to the work, while the appealing melodic contours and surface elements such as texture and color are still easily appreciated upon first hearing.

The foregoing discussion of the first two movements of *Desire Paths* concentrates on what Edward Lippman identifies as primary concerns of twentieth-century musical aesthetics: "specifically musical forms and principles" such as "interrelations and transformations of motives," and "underlying or background structures that are not really audible themselves but that nevertheless are important determinants of the form and sense of the music."[8] An intriguing overlap occurs between the last-named concern and Arnold

[8] Edward Lippman, *A History of Western Musical Aesthetics* (Lincoln, NE: University of Nebraska Press, 1992), 351.

Schering's assertion of how the essentially dualistic relationship between instrumental and vocal music is broken down by composers: "Instrumental music seeks to raise itself to a higher state through a relation to vocal music. ... An instrument may take up a vocal melody, or it may imitate the rhetorical characteristics of affective speech and song, becoming in the latter case definitely symbolic."[9] In the remaining three movements of *Desire Paths*, it so happened that external textual sources and an essentially vocal concept of relating them to instrumental music became important determinants of the form and sense of the pieces, and are also unquestionably symbolic.

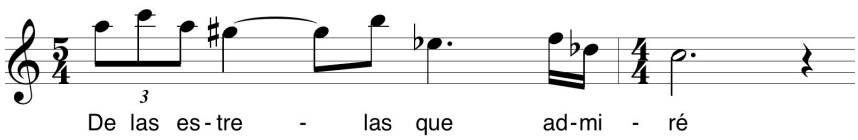
Movement three, "The Dream With the Magnolia Tree," is both a reaction to a dream I had of an emotionally intense reunion underneath an exceptionally large magnolia tree, and a reflection of an association of that dream with Pablo Neruda's forty-sixth love sonnet, seen below alongside its English translation by Stephen Tapscott.

De las estrellas que admiré, mojadas	Of all the stars I admired, drenched
por ríos y rocós diferentes,	in various rivers and mists,
yo no escogí sino la que yo amaba	I chose only the one I love.
y desde entonces duermo con la noche.	Since then I sleep with the night.
De la ola, una ola y otra ola,	Of all the waves, one wave and another wave,
verde mar, verde frío, rama verde,	green sea, green chill, branchings of green,
yo no escogí sino una sola ola:	I chose only the one wave,
la ola indivisible de tu cuerpo.	the indivisble wave of your body.

[9] Ibid., 365.

Todas las gotas, todas las raíces,	All the waterdrops, all the roots,
todos los hilos de la luz vinieron,	all the threads of light gathered to me here;
me vinieron a ver tarde o temprano.	they came to me sooner or later.
Yo quise para mí tu caballera.	I wanted your hair, all for myself.
Y de todos los dones de mi patria	From all the graces my homeland offered
sólo escogí tu corazón salvaje.	I chose only your savage heart.[10]

That poem served as a source of ideas and images that I wished to abstractly convey through pitch and timbre, but also as a basis for how the melodic material unique to this movement should be constructed prosodically. Following a brief introductory section, the following notes are heard from the first oboe (mm. 8–9), which I have paired below with the first line of Neruda's sonnet.

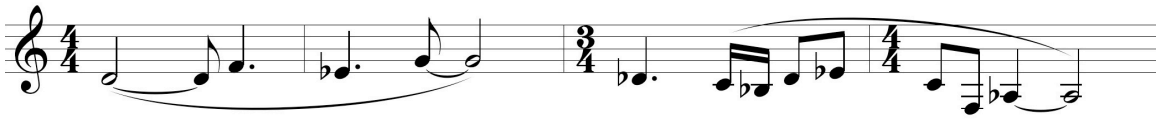


(Figure 7)

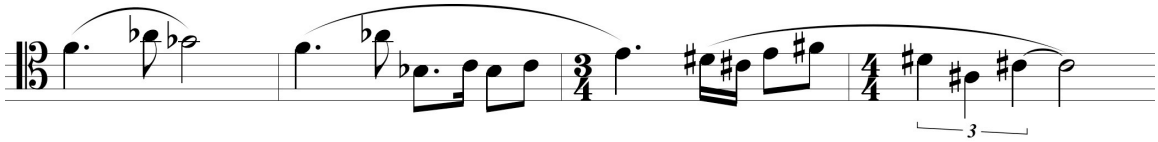
Although in this movement I elected not to instrumentally set the entire text note by note, that is a tactic I have used elsewhere (*Lyric Suite for English Horn*, 2014), including in the fifth movement of *Desire Paths*. In the movement at hand, my reliance upon this text is more accurately characterized as a guiding force that is only sometimes felt in an explicit and literal way.

[10] Pablo Neruda, trans. Stephen Tapscott, *Cien sonetos de amor* (Austin: University of Texas Press, 1986), 98–99.

Since "The Dream With the Magnolia Tree" represents something of a departure from the reality set up by the first two movements and continued in the final two—by virtue of having the word "dream" in the title—it is perhaps the movement in which the main theme of *Desire Paths* has the subtlest presence. It is only referenced by the horn (mm. 42–45, Figure 8) and bassoon (mm. 46–49, Figure 9) as though it were a hazy and partially inaccurate memory, surrounded by meandering flute and clarinet lines that waft through the texture of the piece.



(Figure 8)



(Figure 9)

Through its title, a combination of loose recollections of previously heard music with fresh material based upon an external poetic source, and the aforementioned meandering woodwind lines, one of the intended affects of this movement is mild disorientation, or a sense of sudden displacement from a space to which one is accustomed. Whether a listener is aware of the Neruda connection or not, it is my hope that that affect is adequately conveyed through purely musical means.

Similarly, the fourth movement, "Wem das Schicksal schlägt," is intended to be accessible on a purely musical level: it is brisk and fleet, and offers some surprising gestural twists and turns. However, it also contains multiple layers of reference, both internally (within *Desire Paths*) and to other sources of music and text.

The title is a German expression that may be loosely translated as "when fate strikes," which relates back to the broader questions of how a metaphorical desire path might be manifested in an individual's life. Is a desire path an act of defiance against fate, or, since the desire path indicates the successful traversing of a space, was that desire path fated all along?

Pondering these questions led me to revisit a favorite vocal work: Leoš Janáček's *The Diary of One Who Disappeared*. Composed between 1917 and 1919 and premiered in 1921, Janáček's work occupies a strange but compelling space between song cycle and opera; beginning with tenor and piano, a mezzo-soprano joins during the ninth song, and in short order a small women's chorus is added as well. By the twelfth song, the mezzo and choir have departed, and the remaining ten songs of the cycle feature tenor and piano only.

The texts of the cycle are anonymous poems that were published in the Czech newspaper *Lidové Noviny* in May 1916. They tell the story of a young farm boy (a role portrayed by the tenor) who glimpses a Gypsy woman in the woods near where he and his oxen are plowing fields. When a wooden peg on his plow axel breaks and he ventures into the woods to fashion a replacement,

he encounters the Gypsy woman (now given voice by the mezzo), who sings for him—in a particularly beautiful moment narrated by the women's chorus—and in short order their mutual infatuation is consummated. Back at work the next day, he is distracted by his recollections, and in the end, he leaves his family to follow the Gypsy girl in her wanderings.[11]

The importance of fate in Janáček's work is frequently referenced in the text, perhaps most significantly in the last song, in which the protagonist not only expresses that he cannot defeat fate, but also that he does not *wish* to do so, stating, "I want to undertake all/That fate demands from me."[12] Given that fate here seems to dictate that he abandon his previous plans in favor of adventures with his beloved Gypsy girl, his ultimate destiny is indeed a desire path; it is one he forges in fearless noncompliance with societal expectations.

It is with that reading of the song texts that I began work on "Wem das Schicksal schlägt." In addition to the intended affect of my instrumental music being in agreement with the young protagonist's decision to create a fresh desire path through life, I also freely use six fragments of Janáček's music from the cycle as themes for variation. Each of them is reproduced in its original form on the following two pages, paired with the text that accompanies it in *The Diary of One Who Disappeared*.[13]

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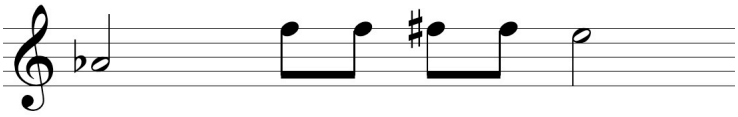
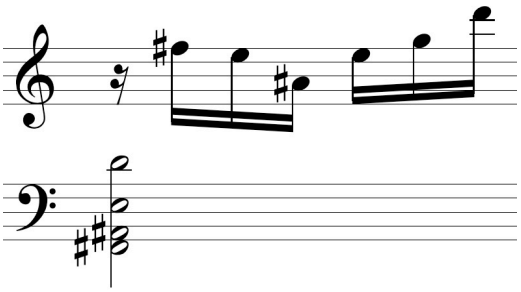
[11] Bohumír Štédroň, notes to *Janáček: The Diary of One Who Disappeared* (Prague: Artia, 1956).
[12] Yveta Synek Graff and Robert T. Jones, liner notes for *Janáček: The Diary of One Who Disappeared* (Grayson Hirst, Antonin Kubalek, et al.), Arabesque CD Z6513. All translations of the original Czech text are from this source.
[13] Leoš Janáček, *The Diary of One Who Disappeared* (Prague: Artia, 1956).

From song 2: "I would be happier if she would leave..."



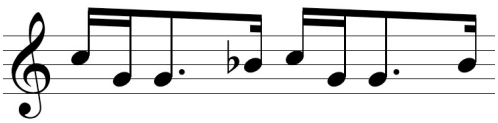
(Figure 10)

From song 3: "The moon goes down, no one can see, but there is someone standing... "



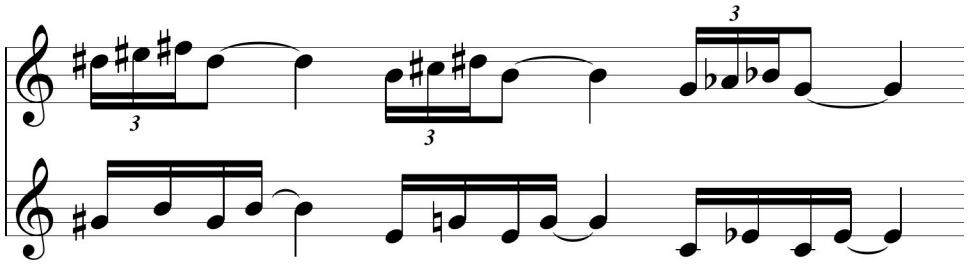
(Figure 11)

From song 6, "Hey you, my gray oxen, plow carefully. Do not look toward the elder trees. Do not look."



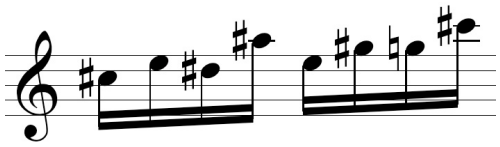
(Figure 12)

From song 9, "She folded her hands; she sang so sadly, her sorrowful song would move any heart."



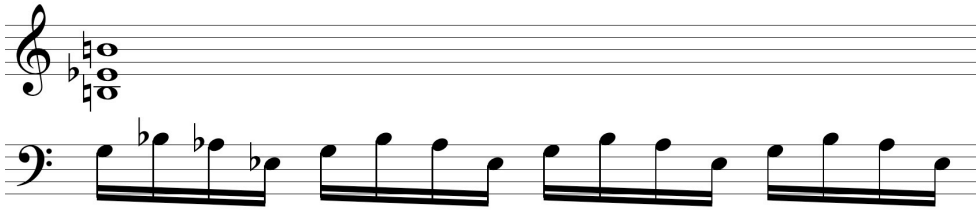
(Figure 13)

From song 11, "The perfume floats toward the woods..."



(Figure 14)

From song 17, "What is one's fate? One cannot escape it."



(Figure 15)

A measure-by-measure breakdown of how each fragment is used in "Wem das Schicksal schlägt" would be so lengthy as to disqualify it from inclusion here, but some of the more structurally significant occurrences of the above material warrant mention. The overall rhythmic scheme of the movement is based on

Figure 12, doubled in duration and tempo so as to avoid an excessive number of flags and beams. The most prominent harmonic progression is various transpositions of Figure 13, a pervasive element exemplified (among many other places) in mm. 45–52. Figures 11 and 14 provide both melodic and chordal material; most of the tutti staccato interjections (mm. 21–25 and elsewhere) are verticalizations of those two pitch collections, while the piano in mm. 191–194 presents a horizontal version. In the contrasting middle section (mm. 179–199; recalled also in mm. 275–277), the primary linear material is a quotation of Figure 10 set over the harmonies of Figures 11 and 13. Embedded within the slow section based on Figure 10, mm. 183–188 introduce Figure 15 as an accompanimental element.

Like the first movement, "Wem das Schicksal schlägt" contains many moments of interest from a spatial perspective. The placement of each quintet is exploited in antiphonal passages both brief and extended. The tutti staccato moments such as that referenced in the previous paragraph (mm. 21–25) pit the quintets against each other in rapid-fire exchanges, whereas at the end of the movement (mm. 264–274), the quintets trade off on a prolonged diminuendo that moves laterally across the stage as the dynamic level decreases.

The appearances of the main theme of *Desire Paths* here suggest a rondo form in which the refrain is that theme and all other material is episodic. Although adherence to traditional forms is not among my considerations when composing a new work, this particular classification was helpful in constructing the

movement. Given the theme's presence in the previous three movements, I expect that listeners are more likely to recognize it rather than any of the Janáček fragments. It is my hope that frequent returns to it—even in its rhythmically adapted state (e.g., mm. 56–62)—serve as a source of some stability amidst a more turbulent musical texture than had previously been explored in this piece.

The fifth and final movement, "Let Loose In Open Fields," takes its title as well as all of its melodic content from a passage in Jeannette Winterson's 1993 novel *Written On the Body*. This fascinatingly-crafted novel, in which the gender of the first-person narrator is never revealed, contains the following paragraph:

> This is where the story starts, in this threadbare room. The walls are exploding. The windows have turned into telescopes. Moon and stars are magnified in this room. The sun hangs over the mantelpiece. I stretch out my hand and reach the corners of the world. The world is bundled up in this room. Beyond the door, where the river is, where the roads are, we shall be. We can take the world with us when we go and sling the sun under your arm. Hurry now, it's getting late. I don't know if this is a happy ending but here we are let loose in open fields.[14]

Upon reading this some years ago, I was immediately struck by the almost transcendental ecstasy of it, particularly as its optimism is paired with a sense of uncertainty as to the ultimate goodness or rightness of the situation.

As the book revolves (somewhat approvingly) around an extramarital affair, it does not entirely square with my own values, but the beauty of the above paragraph remained with me. When I decided to use it as a basis for a movement of *Desire Paths*, I began by sketching out a setting of the full text, such as would be appropriate for a solo singer, as seen on the following page.

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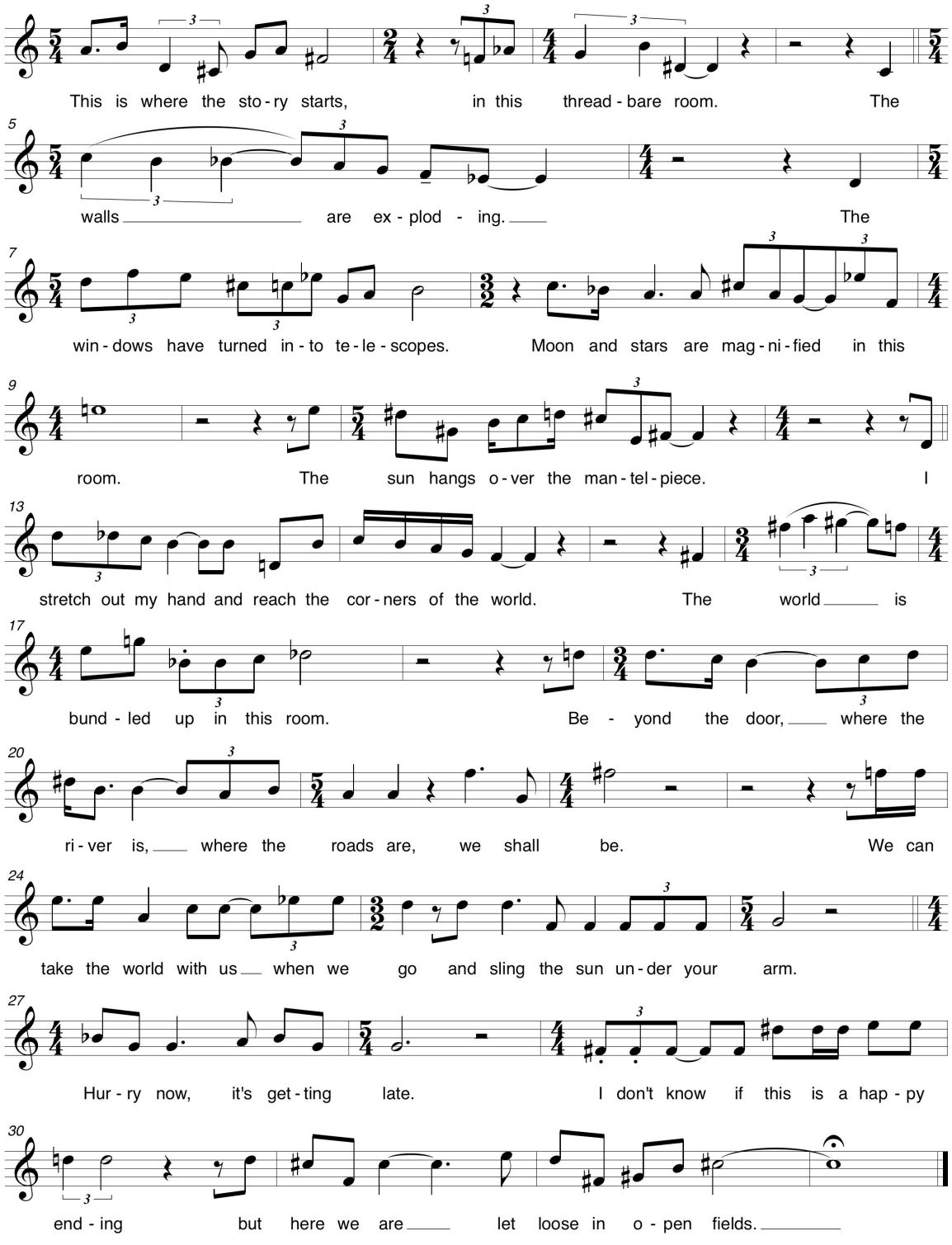
[14] Jeannette Winterson, *Written on the Body* (New York: Alfred A. Knopf, 1993), 240.


This is where the sto - ry starts, in this thread - bare room. The
walls are ex - plod - ing. The
win - dows have turned in - to te - le - scopes. Moon and stars are mag - ni - fied in this
room. The sun hangs o - ver the man - tel - piece. I
stretch out my hand and reach the cor - ners of the world. The world is
bund - led up in this room. Be - yond the door, where the
ri - ver is, where the roads are, we shall be. We can
take the world with us when we go and sling the sun un - der your arm.
Hur - ry now, it's get - ting late. I don't know if this is a hap - py
end - ing but here we are let loose in o - pen fields.

(Figure 16)

The double bar lines between mm. 4–5, 12–13, and 26–27 in Figure 16 are present to illustrate the divisions I have imposed upon the text to make it partially strophic. The first sentence serves as an introduction, the second through fifth sentences as A (mm. 5–12), the sixth through ninth sentences as A' (mm. 13–26), and the last two sentences as a coda. In each of the four sentences of the A and A' sections, intervallic content is loosely maintained on a sentence-by-sentence basis. This can be seen by comparing m. 5 with mm. 13–14, mm. 6–7 with mm. 15–17, mm. 8–9 with mm. 19–22, and mm. 10–11 with mm. 23–26. Rhythms within each line have been freely altered to suit the syllables and emphases in the unmetered text, an endeavor aided by carefully placed melismas.

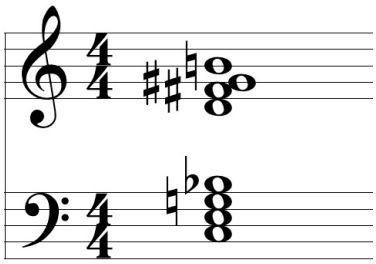
Further significant points about this setting are the scattered references to previous movements. The first three measures contain the tetrachords 0137 ("the story starts") and 0146 ("this threadbare room"), which were heavily featured in the first movement. A reference to the fast-moving fourth movement first occurs in mm. 27–28 ("Hurry now, it's getting late"), followed immediately by repeated F-sharps in m. 29 ("I don't know if") that signal a recollection of the Siren song of movement two and elide into a second quotation of movement four ("if this is a happy ending," set to the same rhythm and intervals as Janáček's setting of "I would be happier if she would leave..."). Finally, the text "let loose in open fields" of mm. 31–33 is set to a strain from the main theme of *Desire Paths*.

This last text-setting decision is integral to how I view the rhetoric of not just this movement, but of the work as a whole. Throughout the preceding four movements, the main theme has been beset by a series of external agents: in the first movement, a rigid and unsympathetic twelve-tone row sought to repress the main theme's attempt at forging its own path through the piece; in the second, the main theme narrowly avoided being waylaid by a seductive Siren song; in the third, the theme drifted into a strange dream world; and in the fourth, it was paired with and pitted against echoes of music that raised unanswered questions about fate and destiny. In this final movement, that theme, like Mozart's Tamino, has passed the trials necessary to attain a final goal. In the case of that swainish protagonist from *Die Zauberflöte*, the goal was the affections of Pamina, but in the case of the *Desire Paths* theme, the goal is freedom: messy and uncertain, but unquestionably necessary.

In the full orchestration of "Let Loose In Open Fields," I have inserted interludes after the A and A' sections that reminisce on the theme's earlier misadventures. In mm. 16–22, the oboe and English horn recall the opening cell of the melody from "The Dream With the Magnolia Tree," a backward reference intensified by trills from the second clarinet (a gesture also characteristic of that movement). This is answered by the piccolo and flute, repeating their earlier reaction to the Siren song of the second movement. Similarly, in mm. 38–42, recollections of "Wem das Schicksal schlägt" from flutes, oboe, and clarinets are

again met with brief echoes of the second movement before moving to the conclusion.

In that conclusion, the musical material that I intend to symbolize being let loose in open fields is repeated by piano, flute, piccolo, horn, and English horn. The harmony over which this final mantra is intoned is one I have used in other works to symbolize attainment (*Suite For Chamber Orchestra*, 2011; *Little Dream Pieces, Vol. 2*, 2012; *Four Frozen Sketches*, 2014). That harmony could be defined in a number of terms, but "the chord of resonance" was the name Olivier Messiaen assigned it[15] and which I favor as well. It appears below in close position.



(Figure 17)

Various inversions of this chord rooted in C, A, F-sharp, and E-flat rotate through mm. 49–58, finally settling on the chord as spelled in Figure 17. It is a fascinating combination of notes that contains a huge number of conventional chordal sonorities (C major, C major-seventh, C dominant-seventh, B minor, E minor-seventh, G minor major-seventh, G-sharp half-diminished, etc.); yet, when

[15] Olivier Messiaen, trans. John Satterfield, *The Technique of My Musical Language* (Paris: Alphonse LeDuc, 1944), 50.

spaced across a wide registral compass, it sounds remarkably uncluttered. This is the freedom that the *Desire Paths* theme has spent five movements yearning for. Indeed, I do not know if it is a happy ending, but as the piece concludes, the theme is finally let loose in an open field of almost limitless chordal possibilities.

As I mentioned in the opening paragraphs of this essay, the foregoing explanation should not be necessary in order for a listener to enjoy a performance of *Desire Paths*. Moreover, I would welcome any alternate readings that a concertgoer might bring to me following a performance. In the triangular model of listener, music, and what the music refers to, or, more generally, "a stimulus, the thing to which it refers, and the individual for whom the stimulus has meaning,"[16] I can guarantee only the stimulus—the music and its title(s). The individual experiencing that stimulus may or may not make any of the connections I have detailed here. In writing and making available this document clarifying my intentions in terms of the music, the external sources it draws upon, and the planned affect of the resulting musical/referential combination, I hope that interested listeners and performers are able to derive additional meaning and enjoyment from *Desire Paths* beyond its purely sonic parameters.

[16] Leonard B. Meyer, *Music, the Arts, and Ideas* (Chicago: University of Chicago Press, 1967), 1.

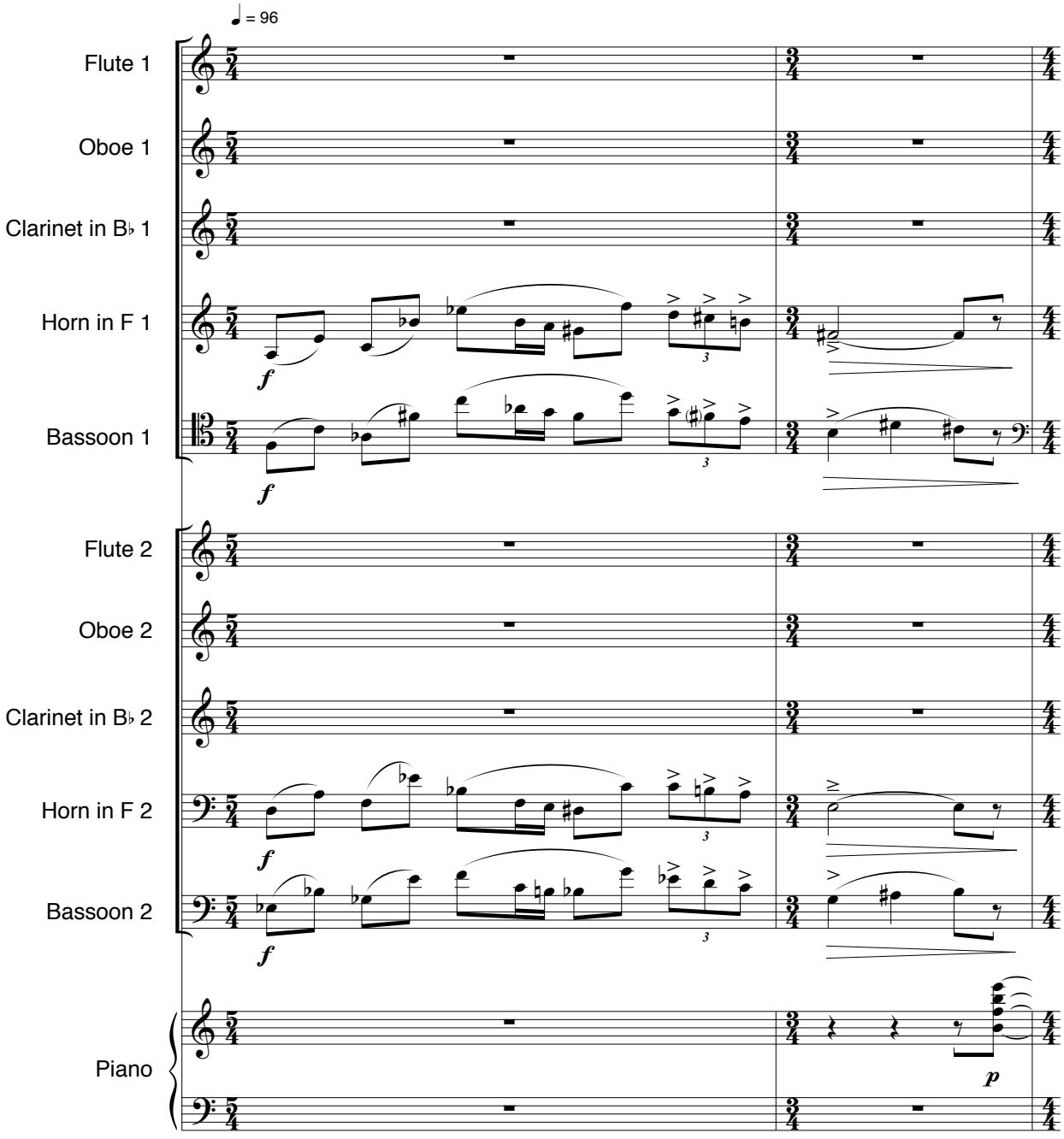
Desire Paths

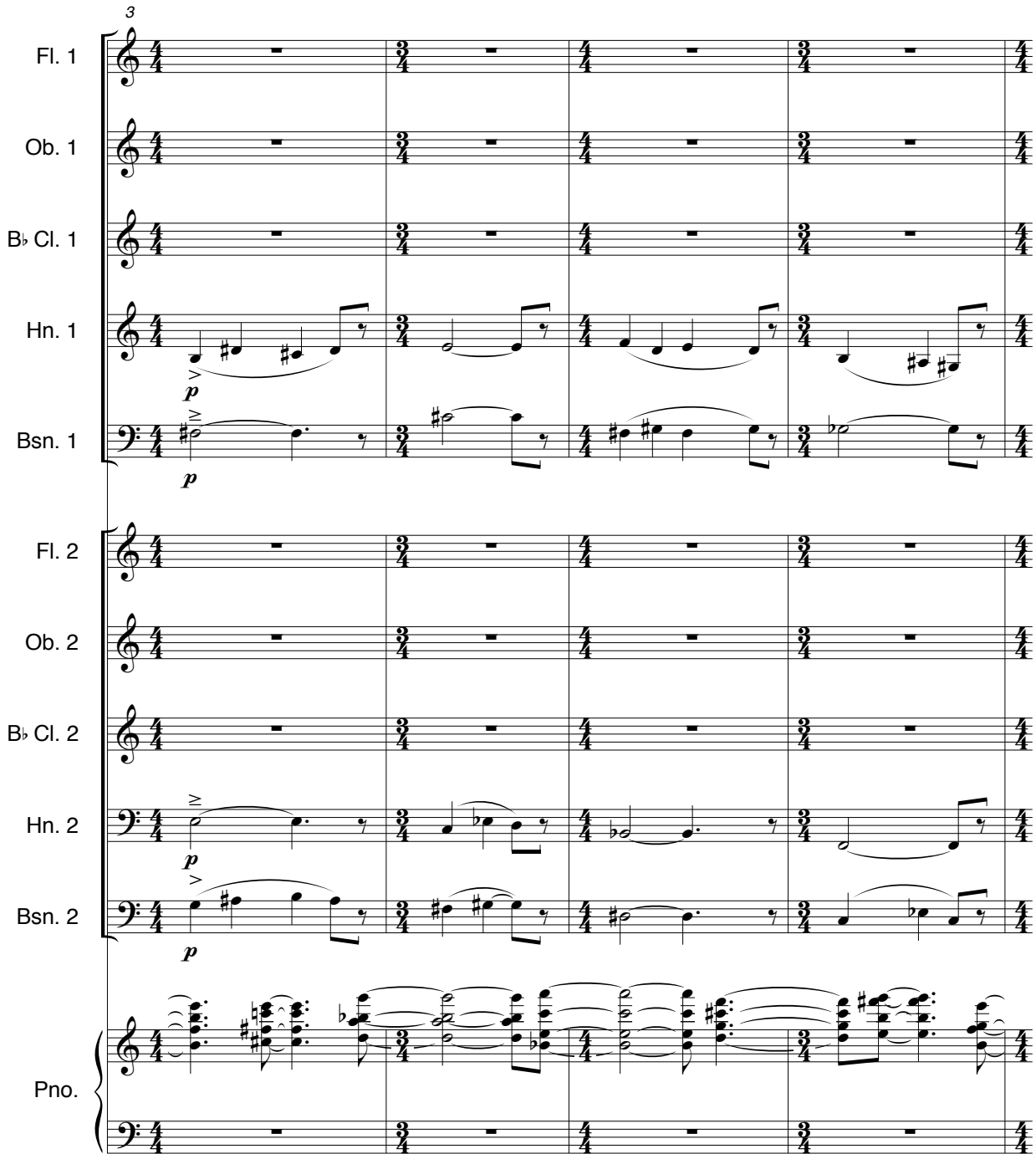
Chamber Symphony for Double Wind Quintet and Piano

I. Desire Paths

Score in C

William Kenlon

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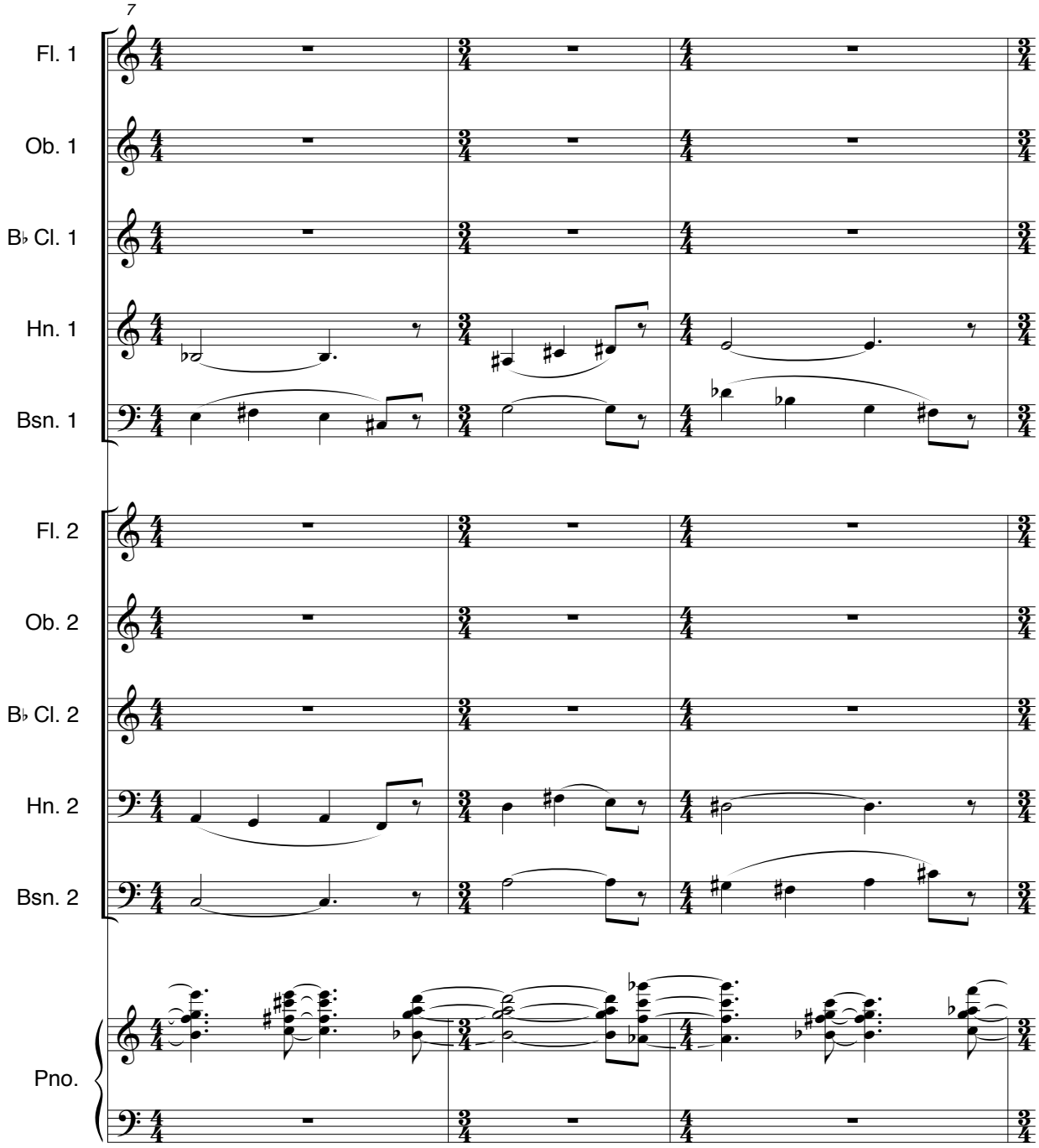
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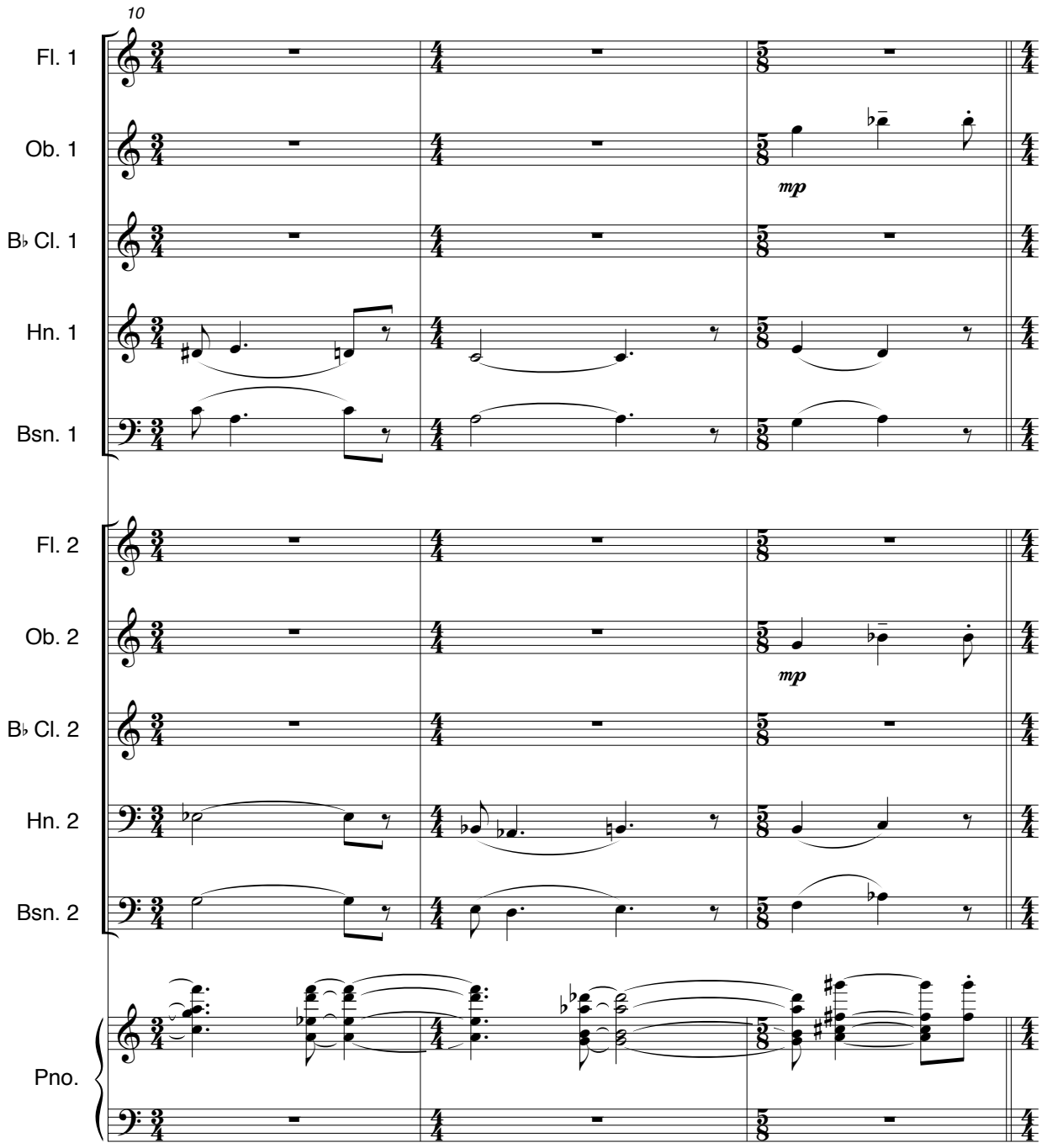
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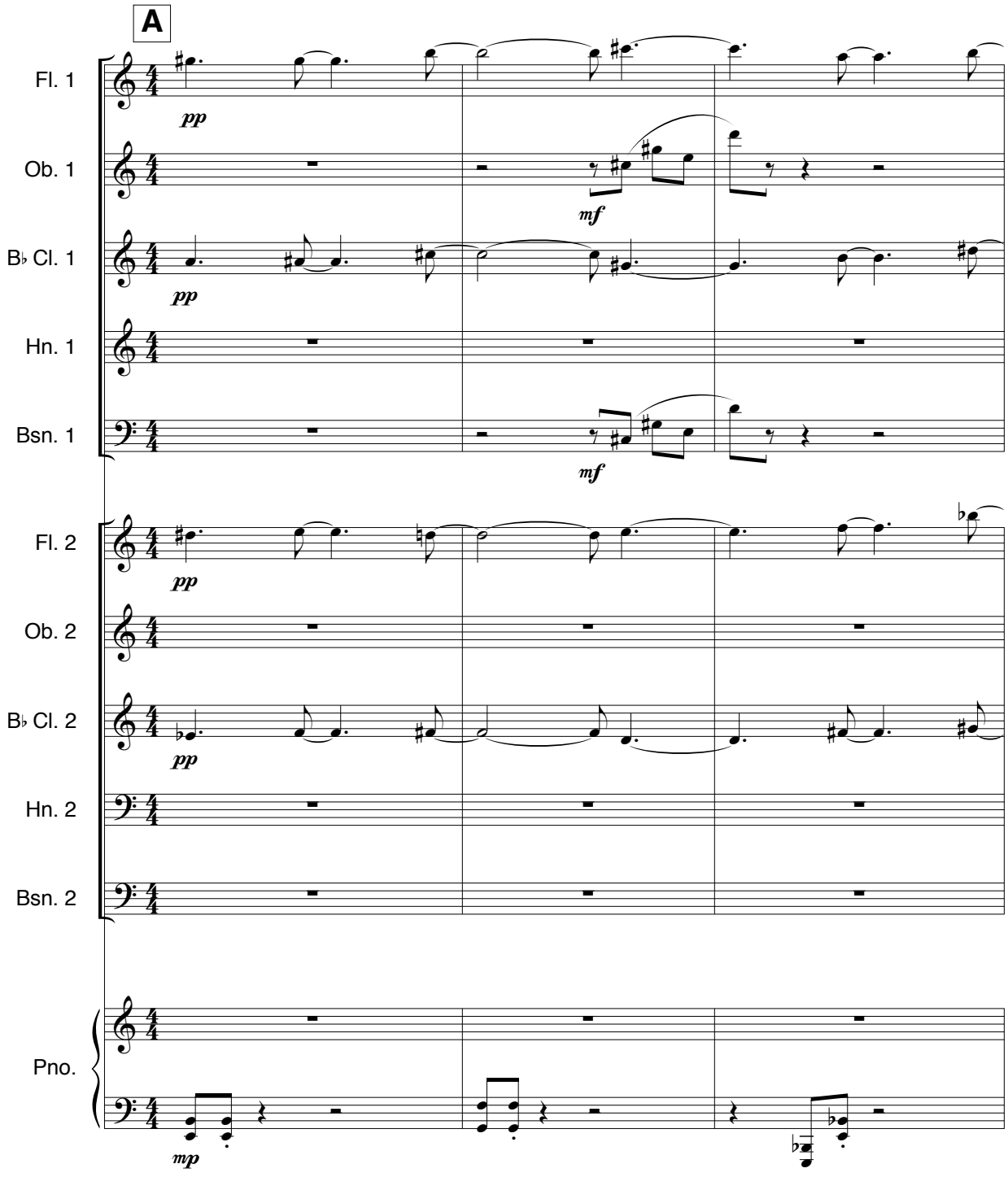
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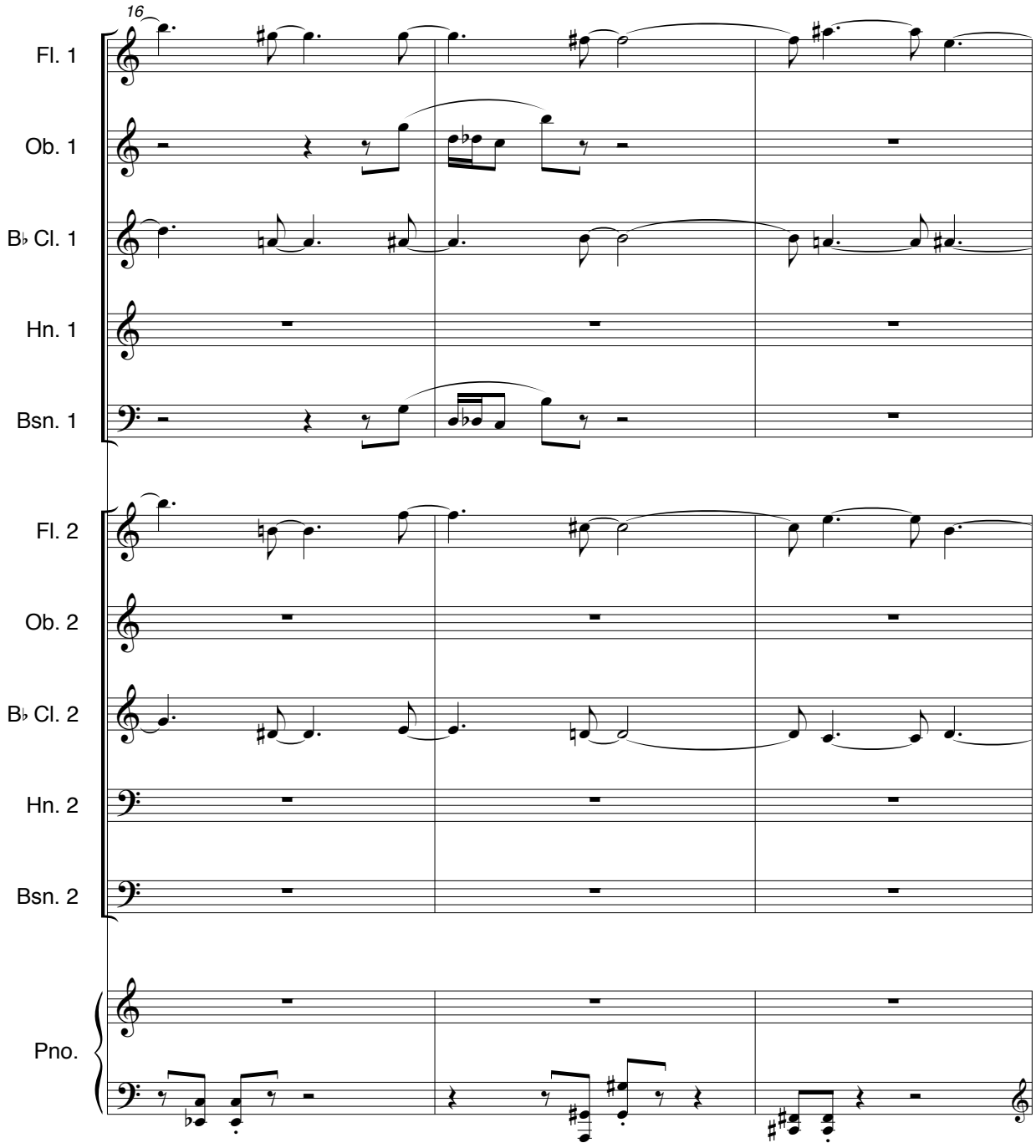
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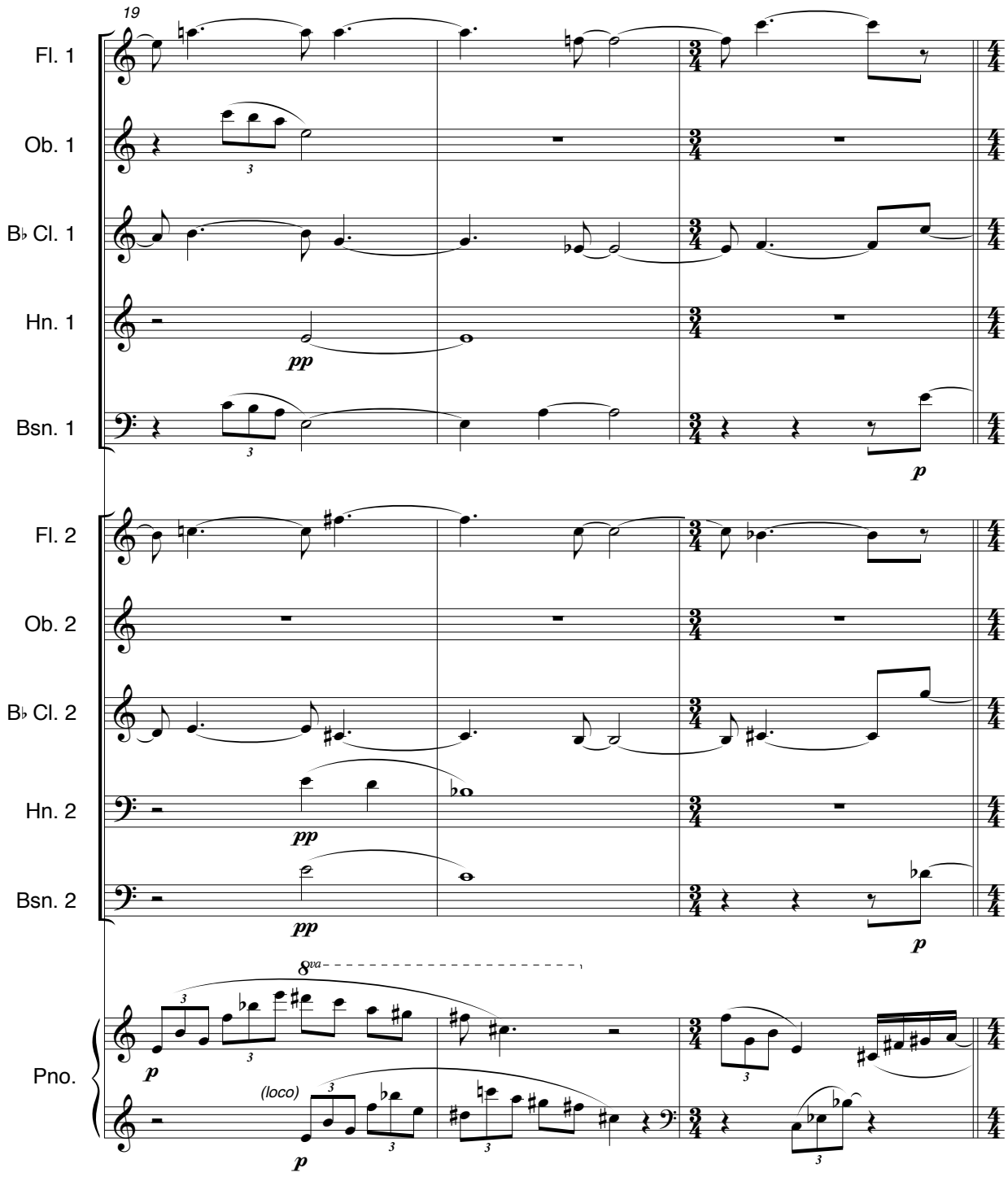
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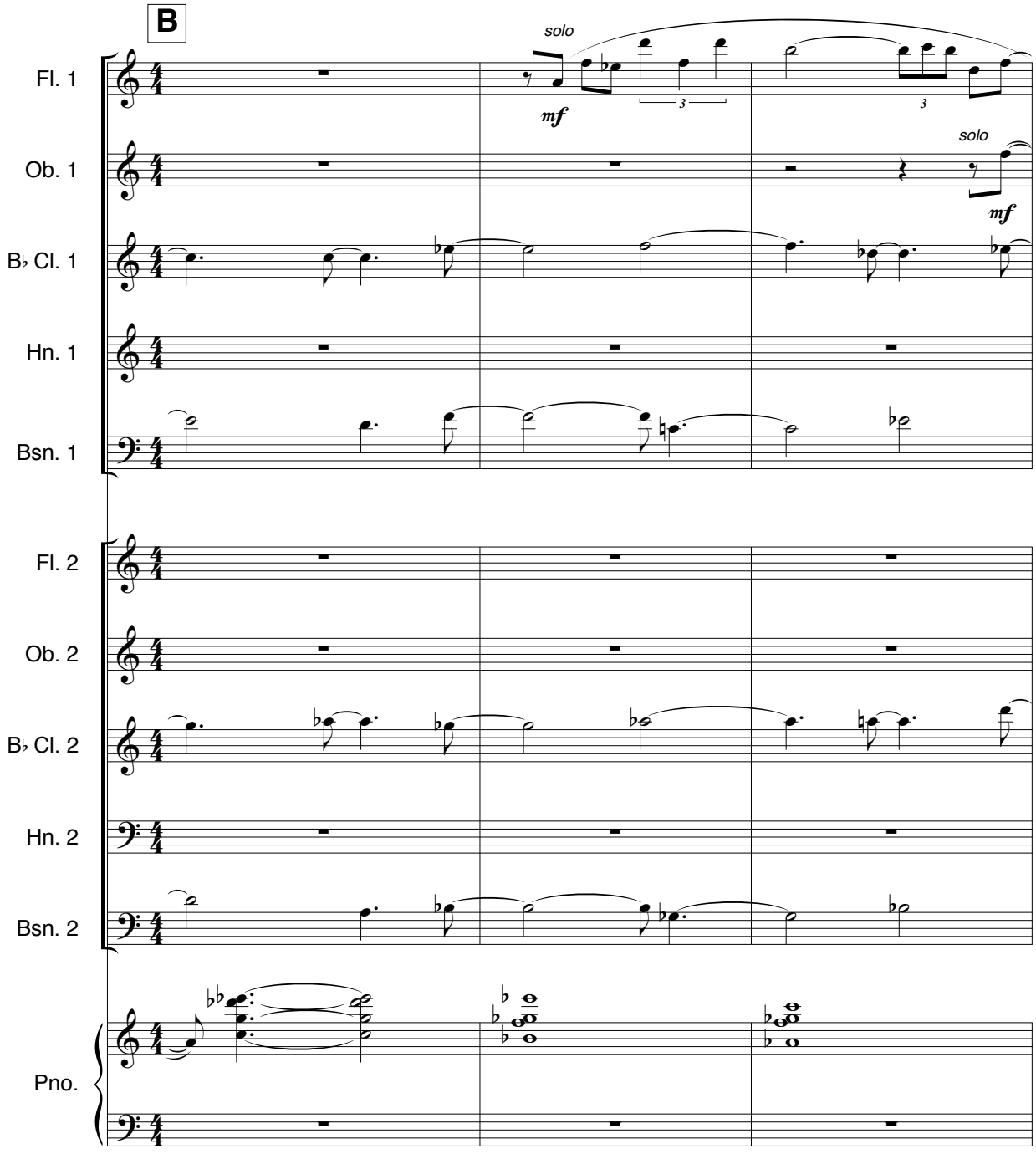
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solo
mf
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Bsn. 2
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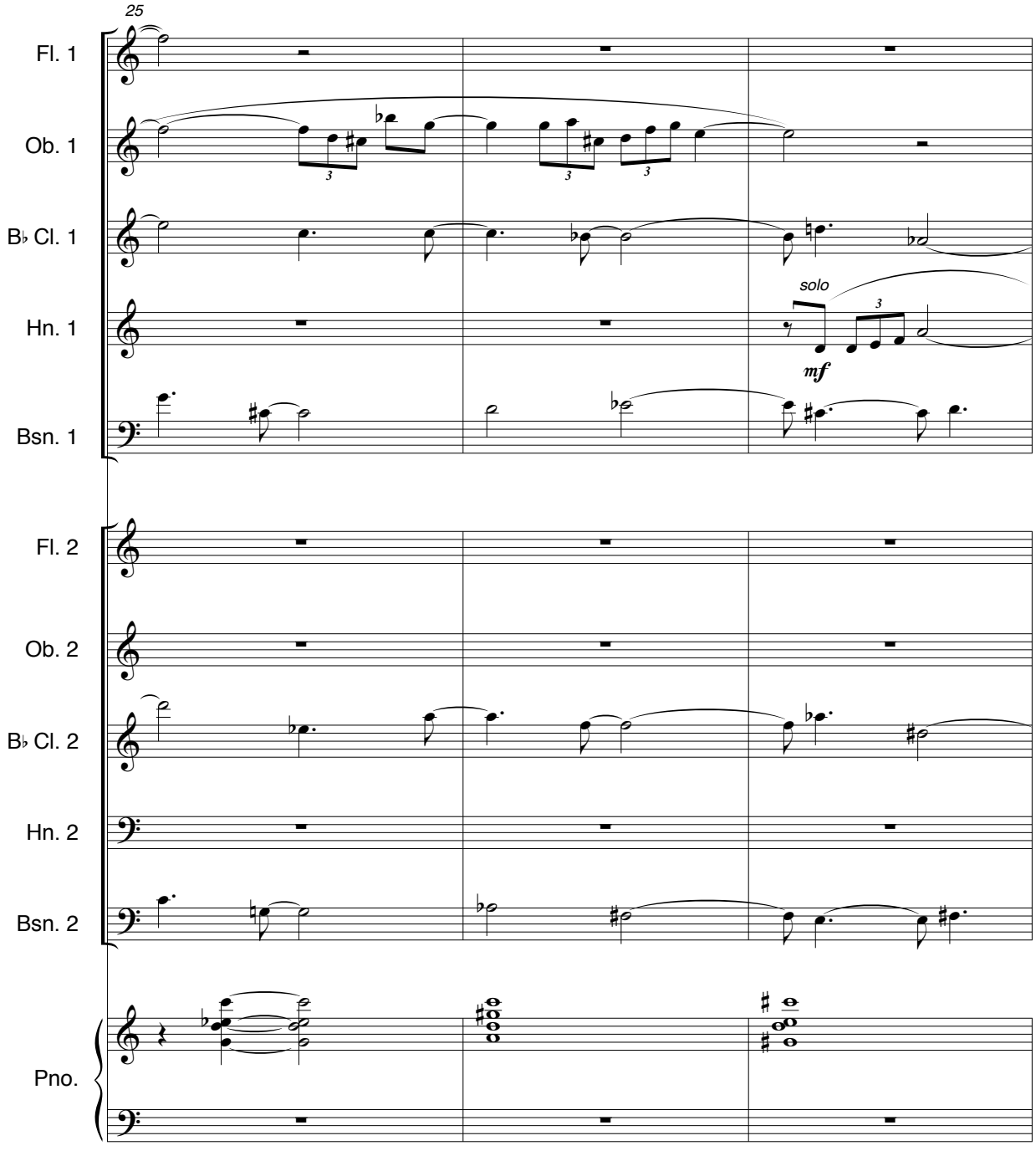
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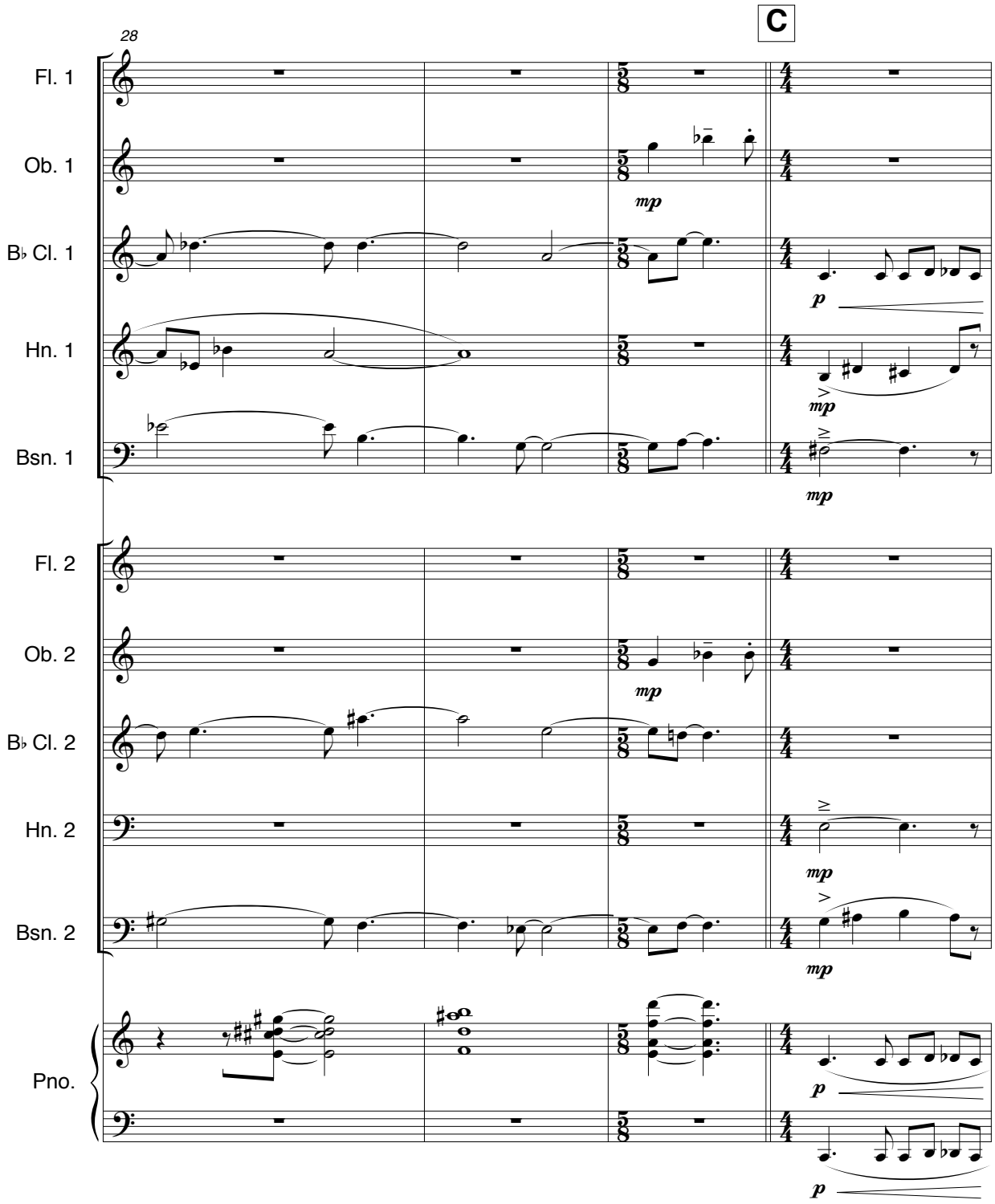
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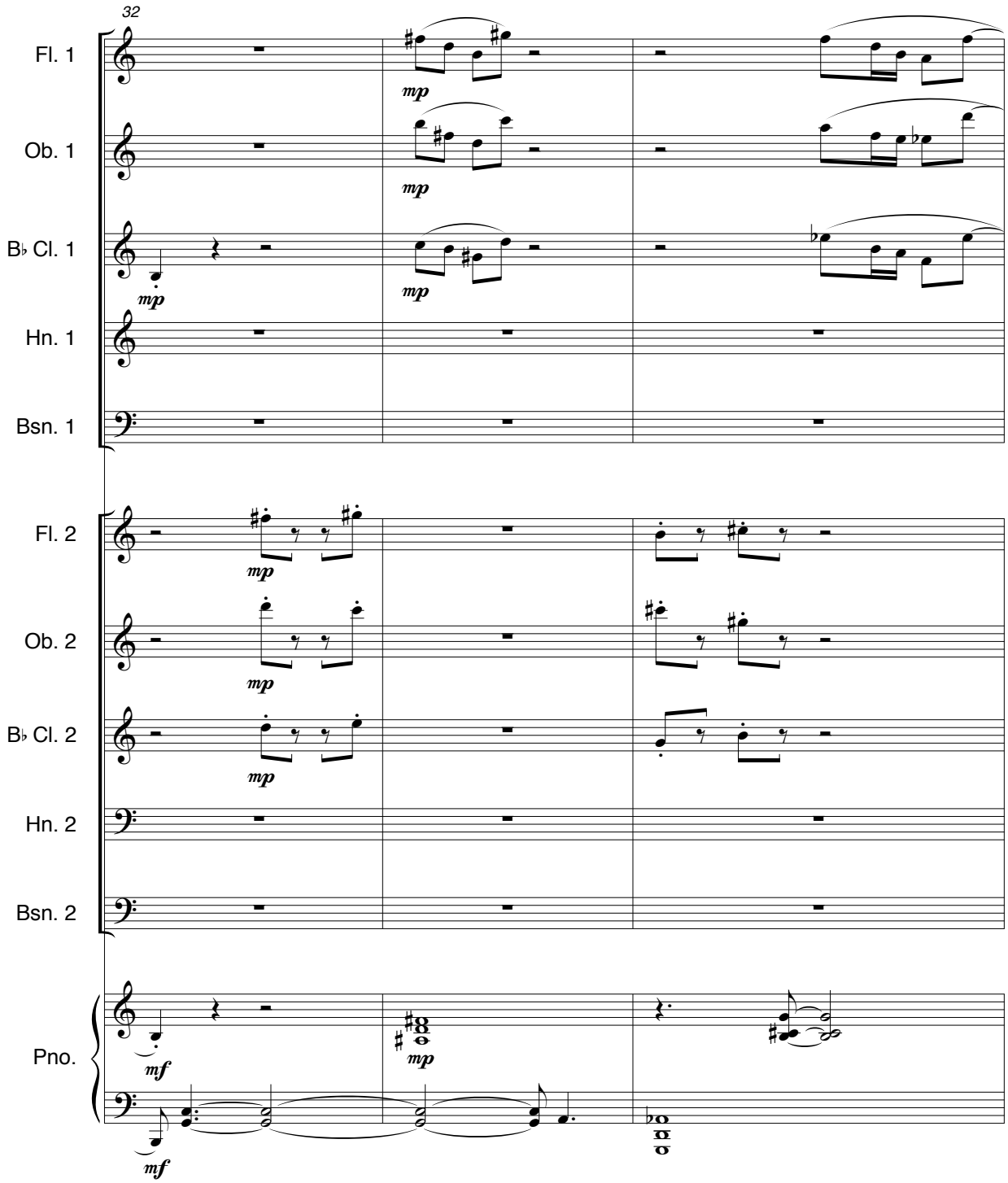
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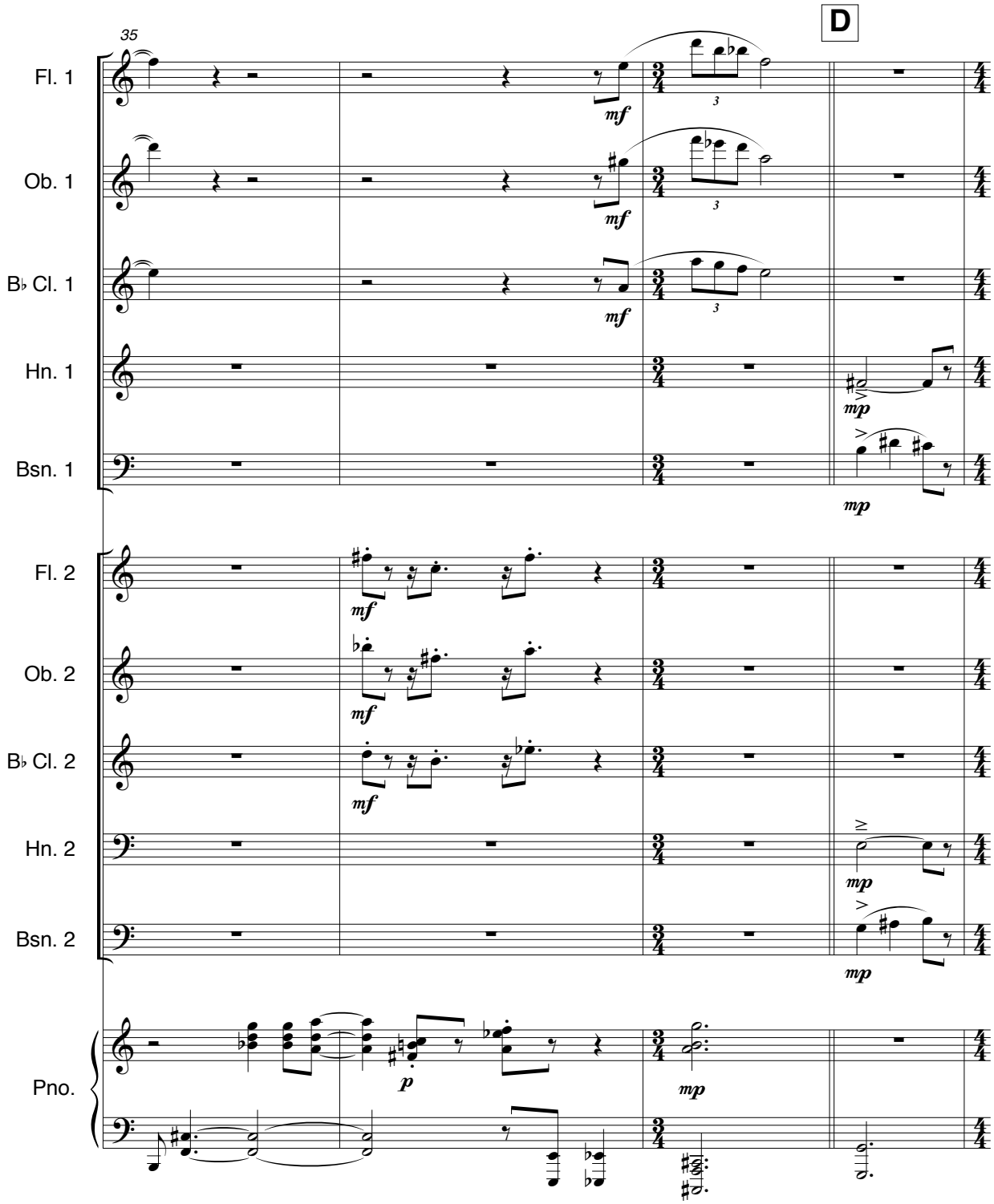
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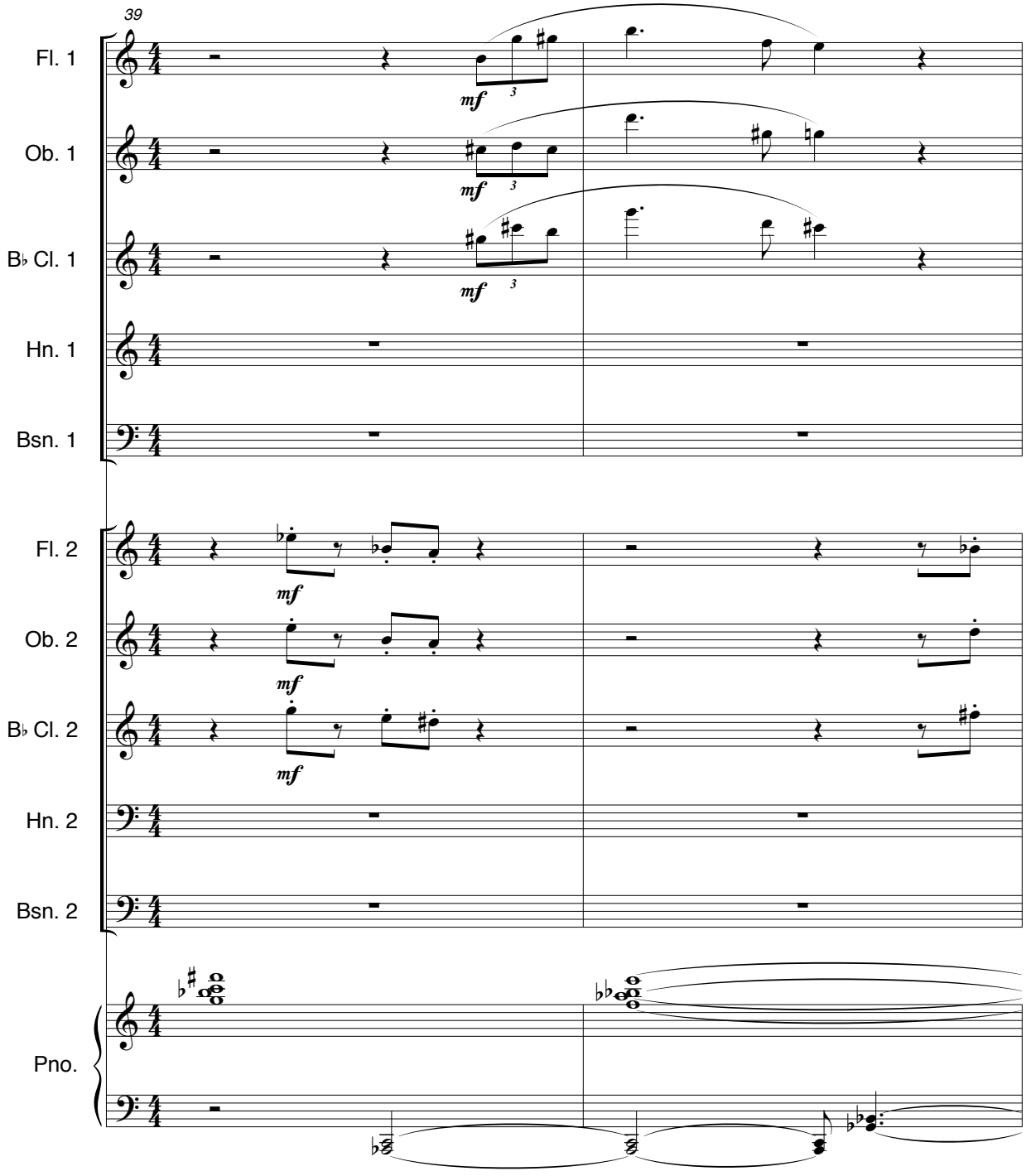
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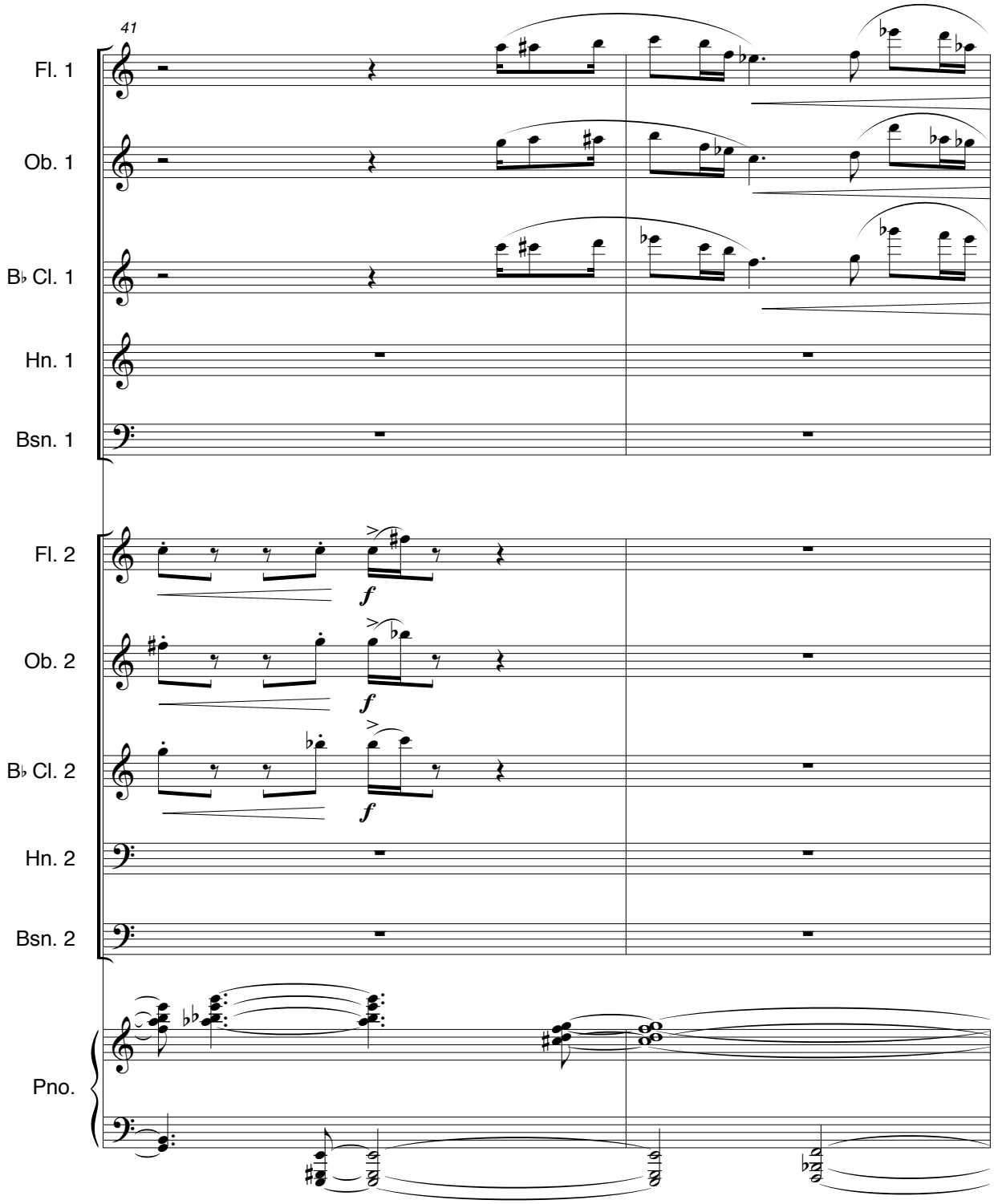
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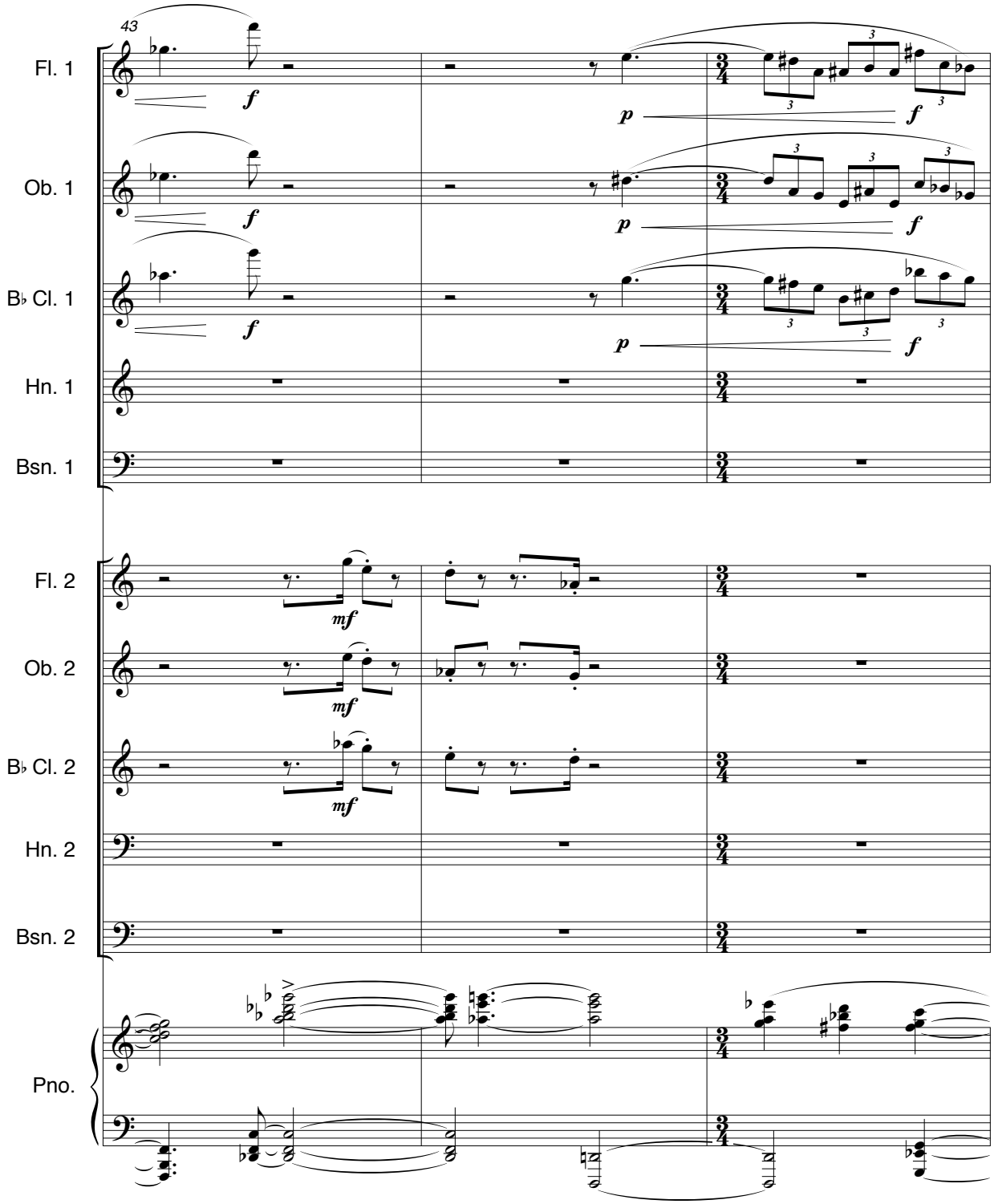
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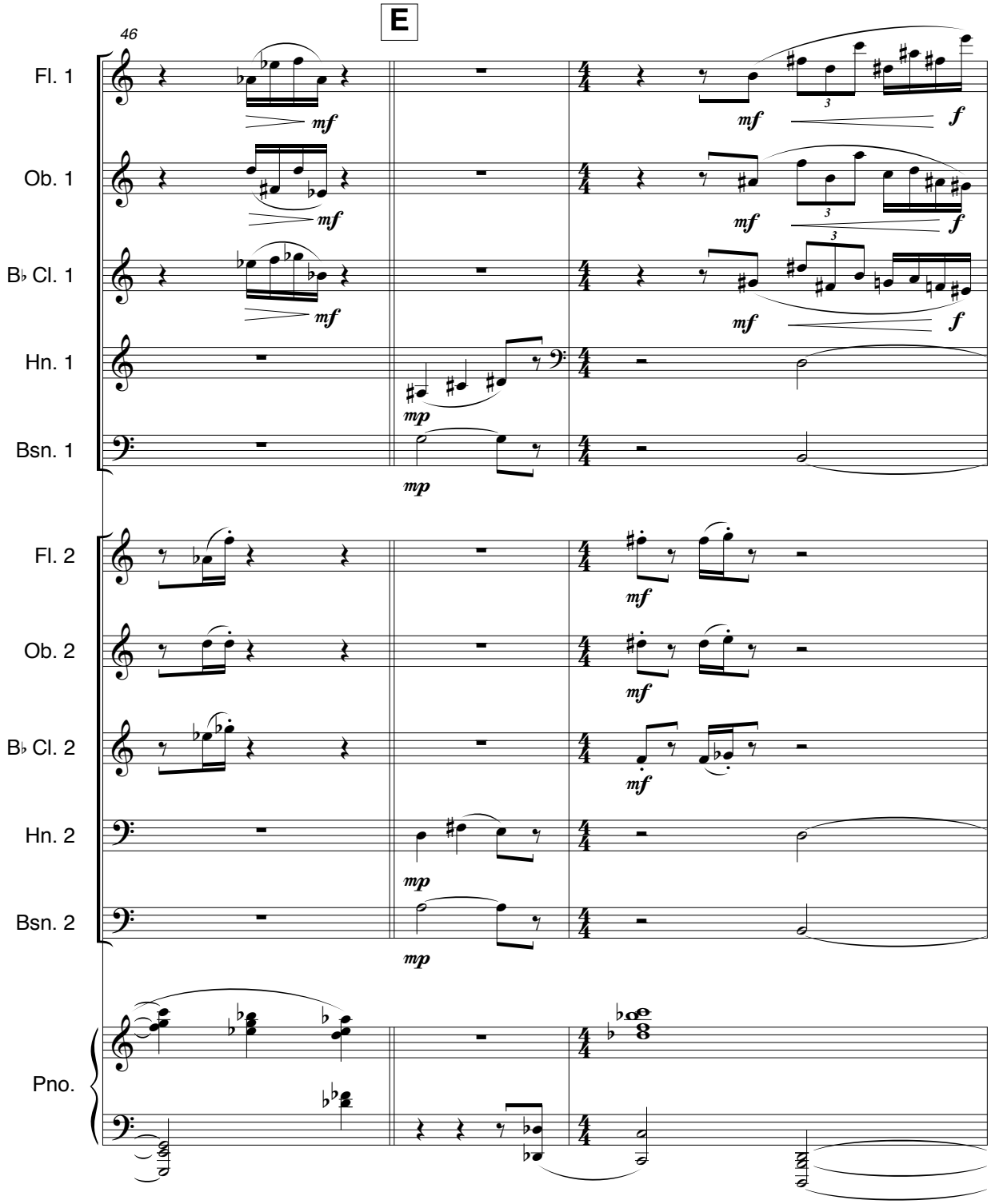
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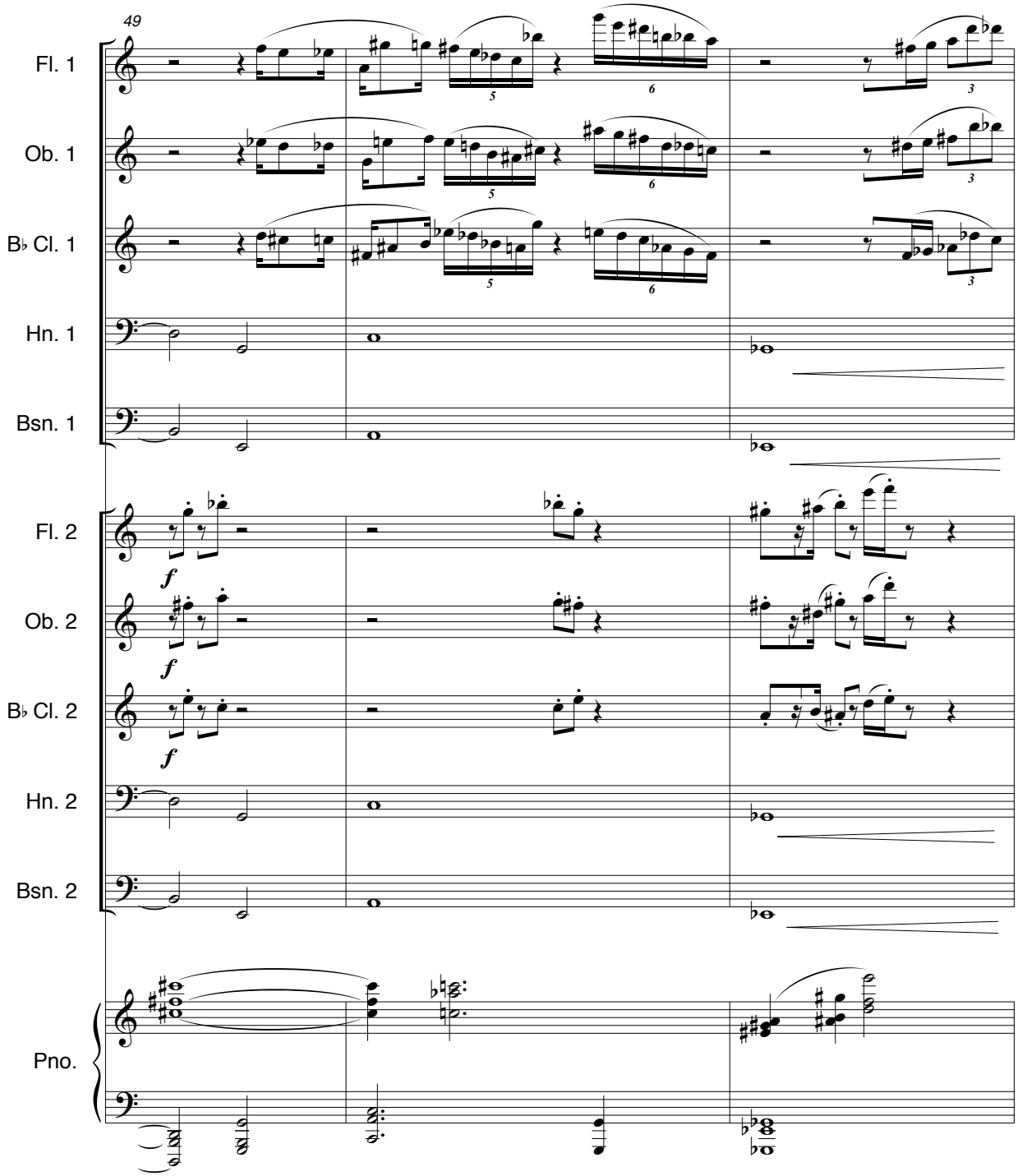
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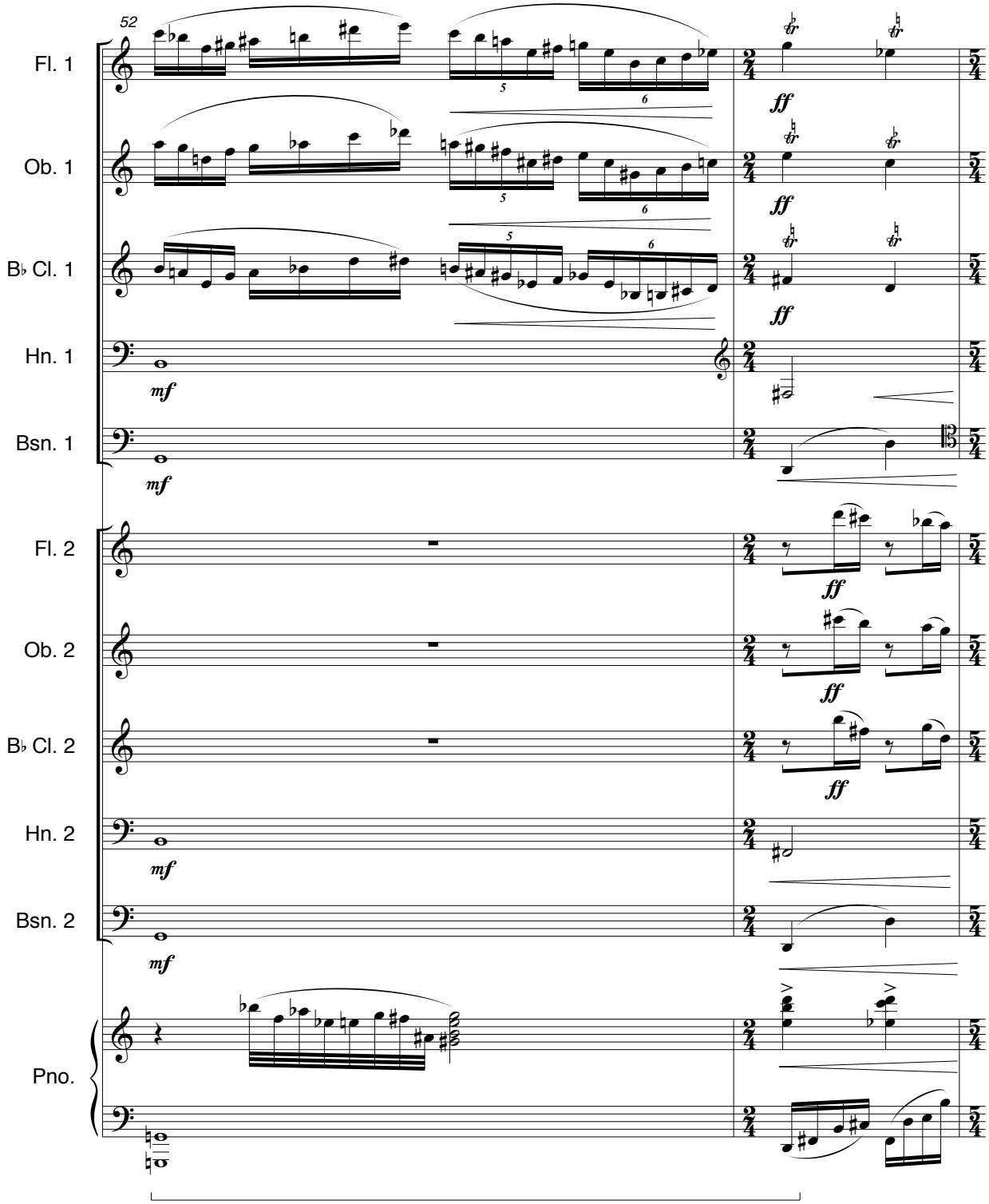
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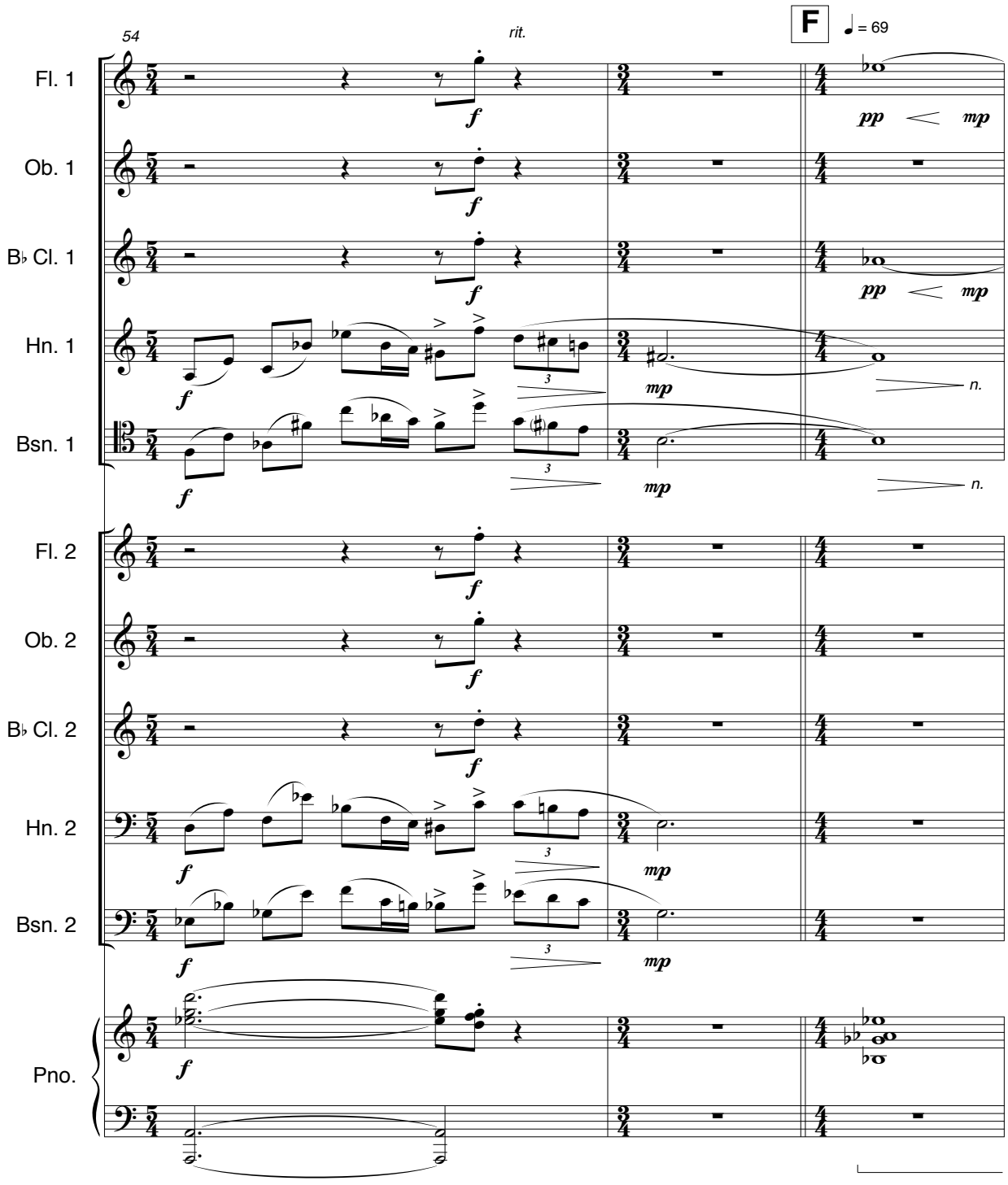
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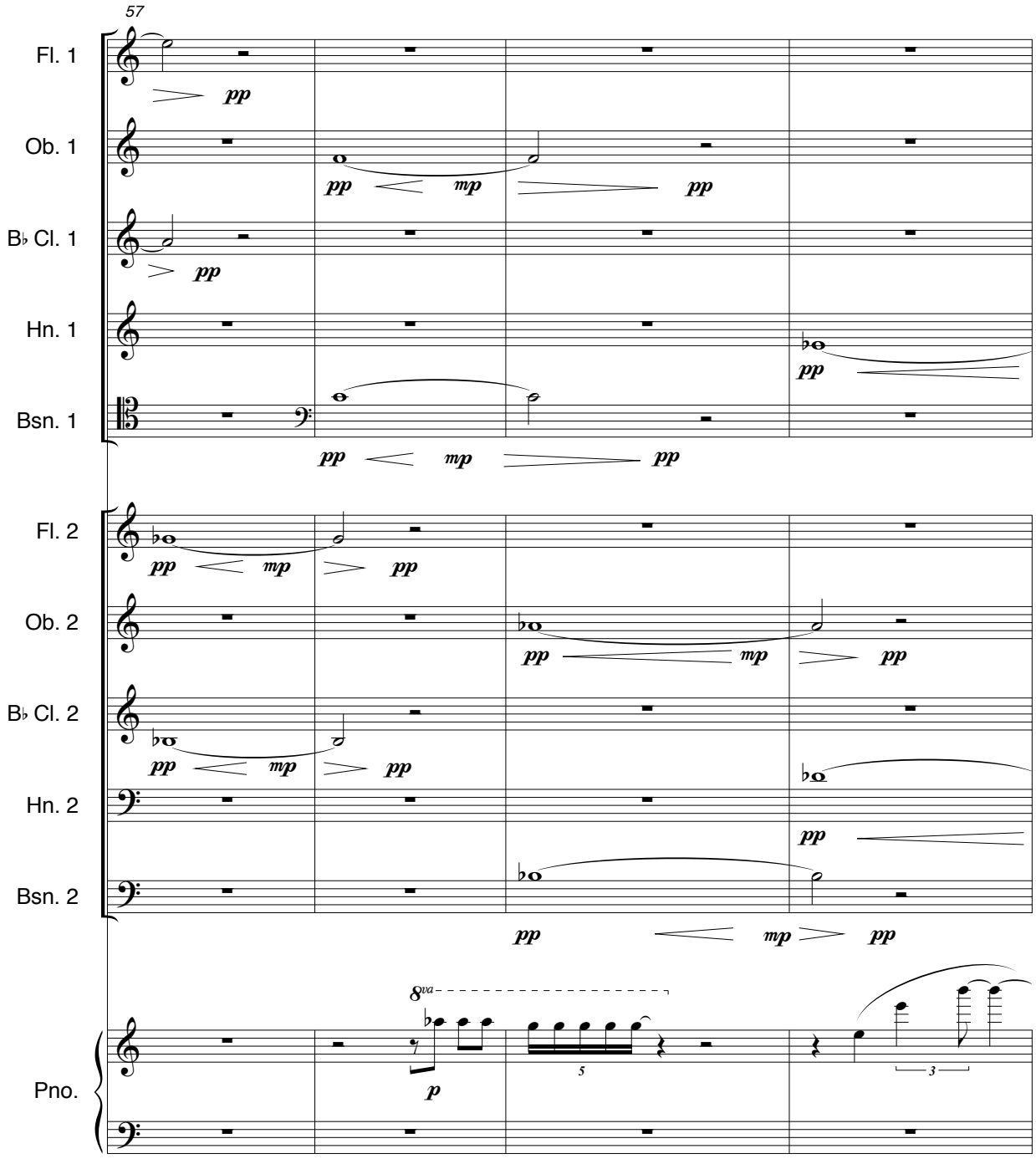
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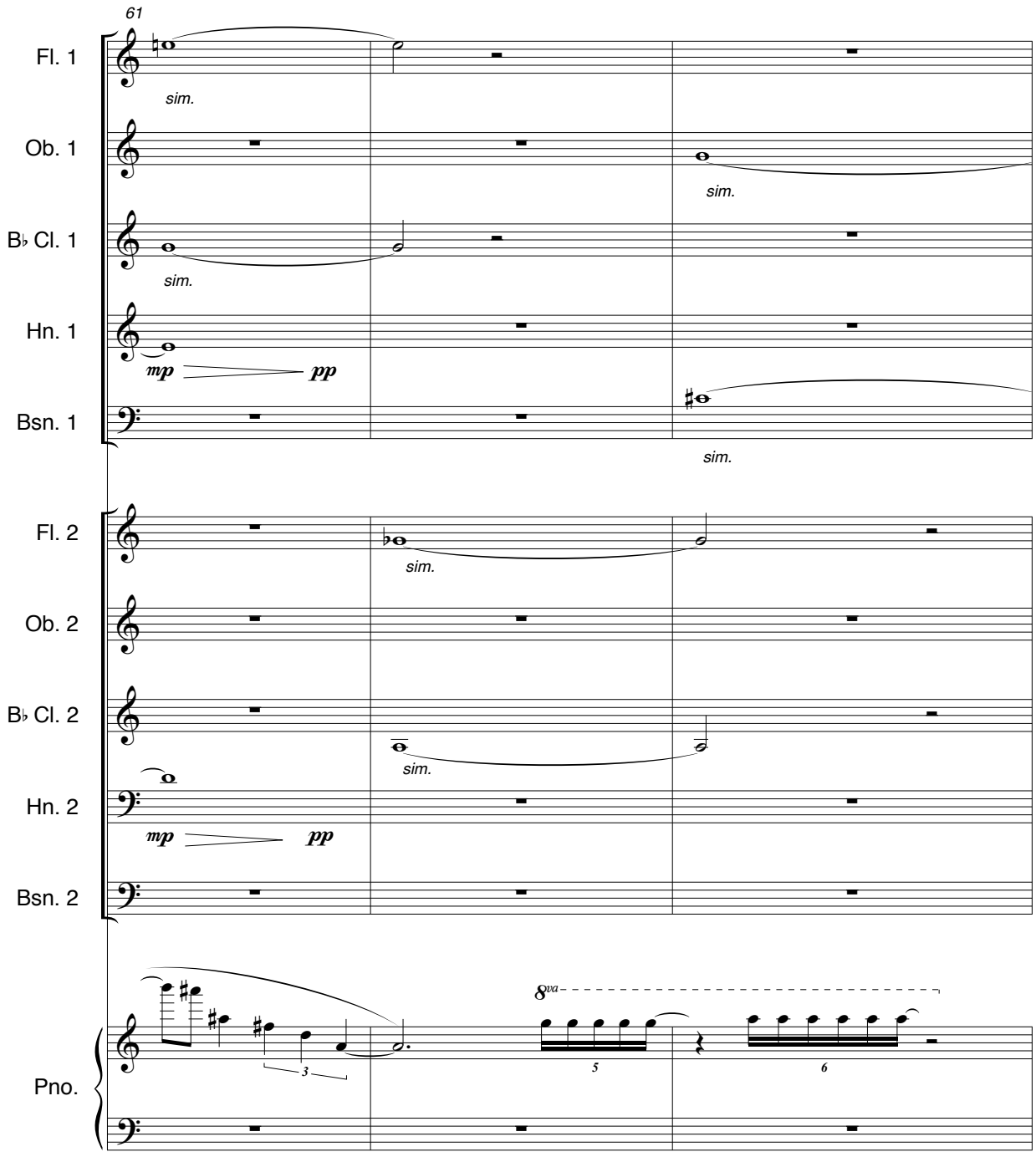
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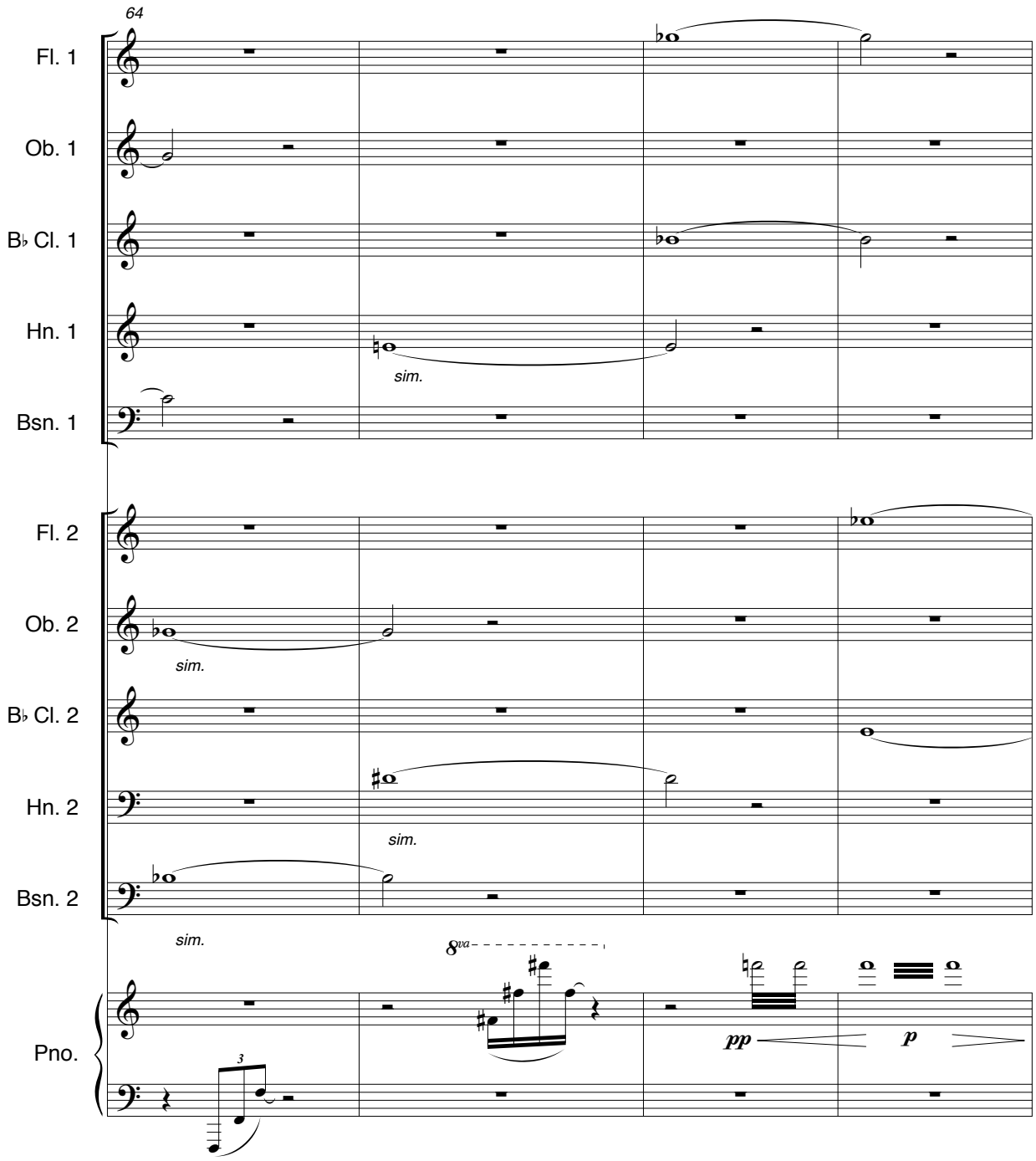
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8va
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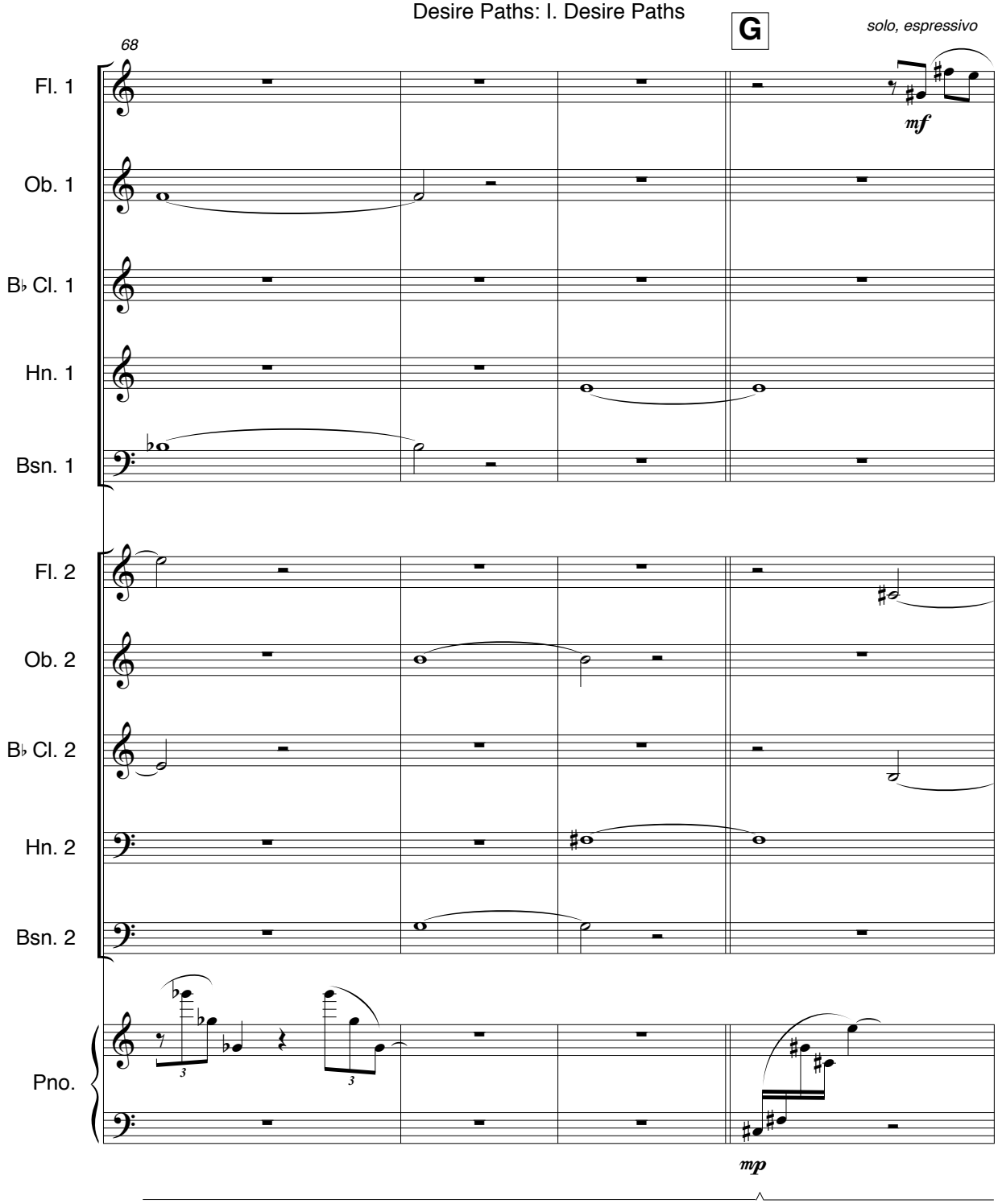
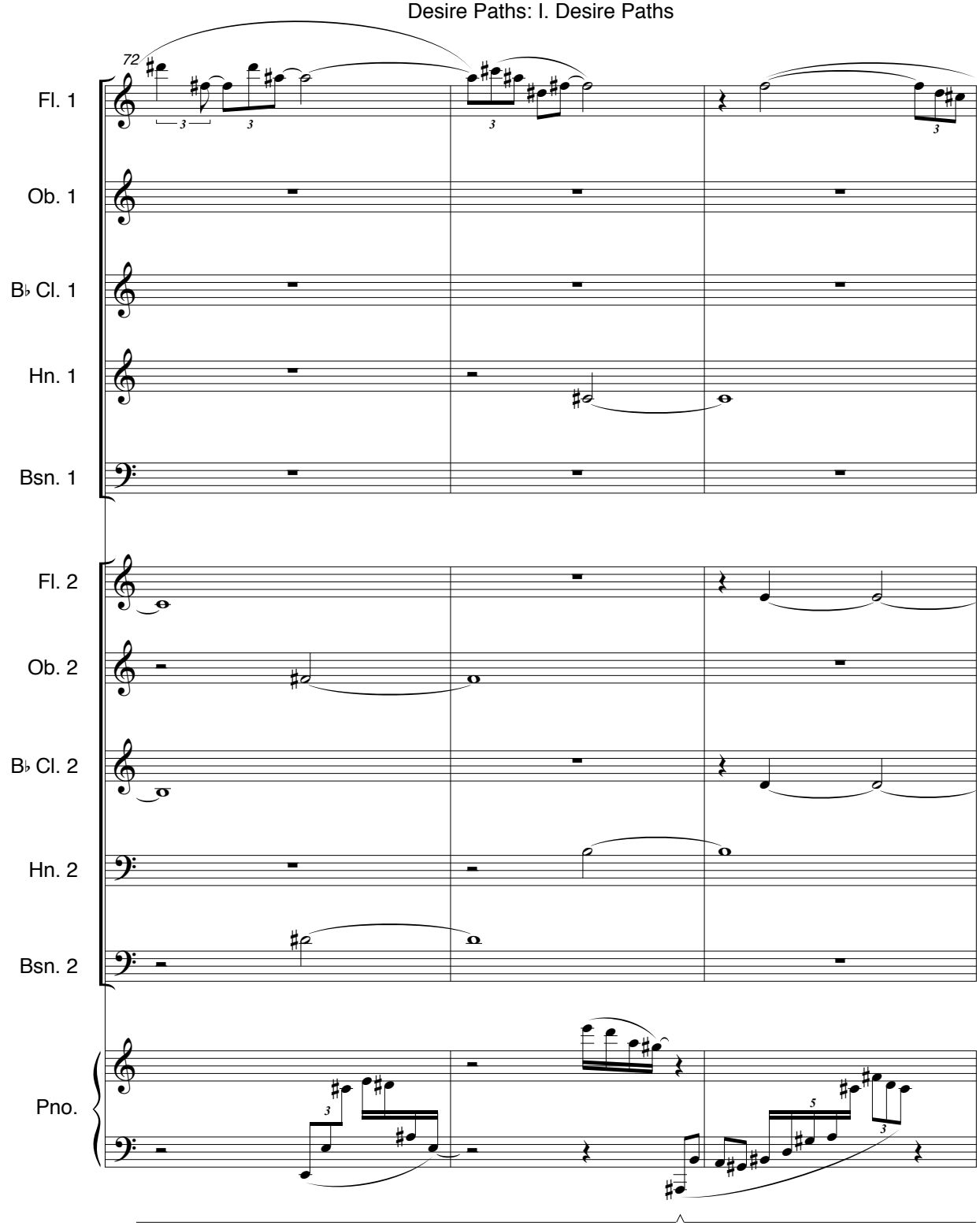
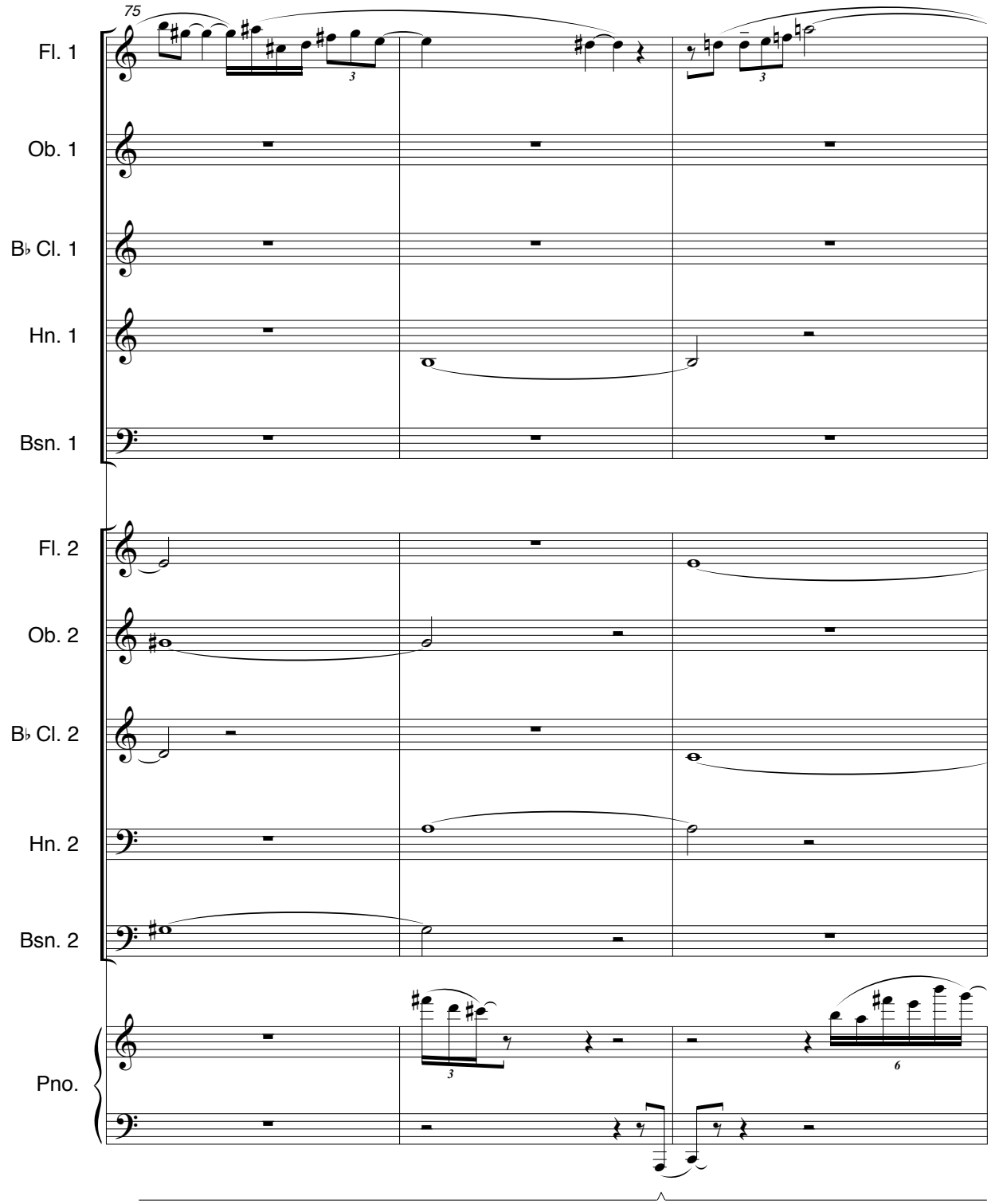
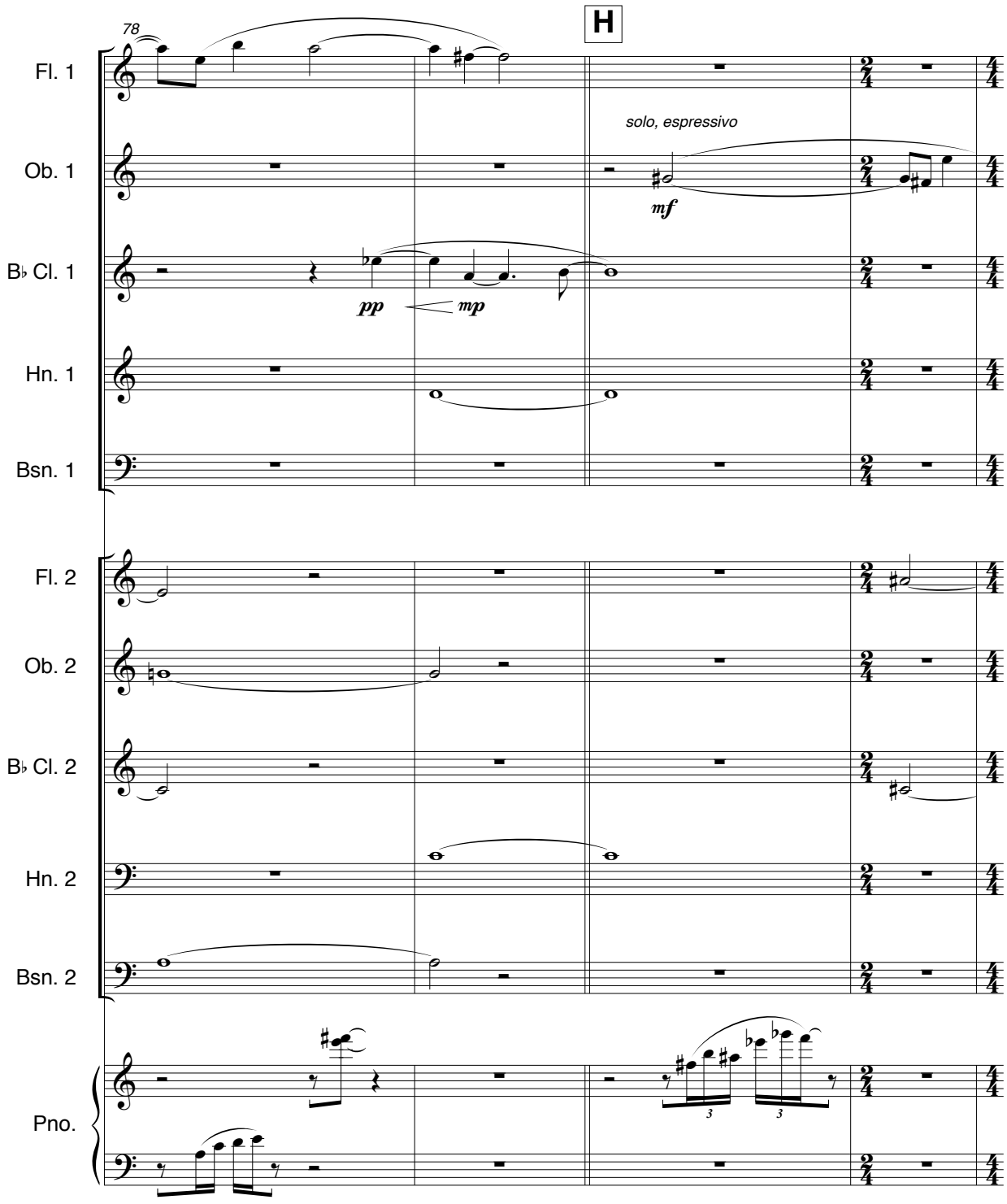
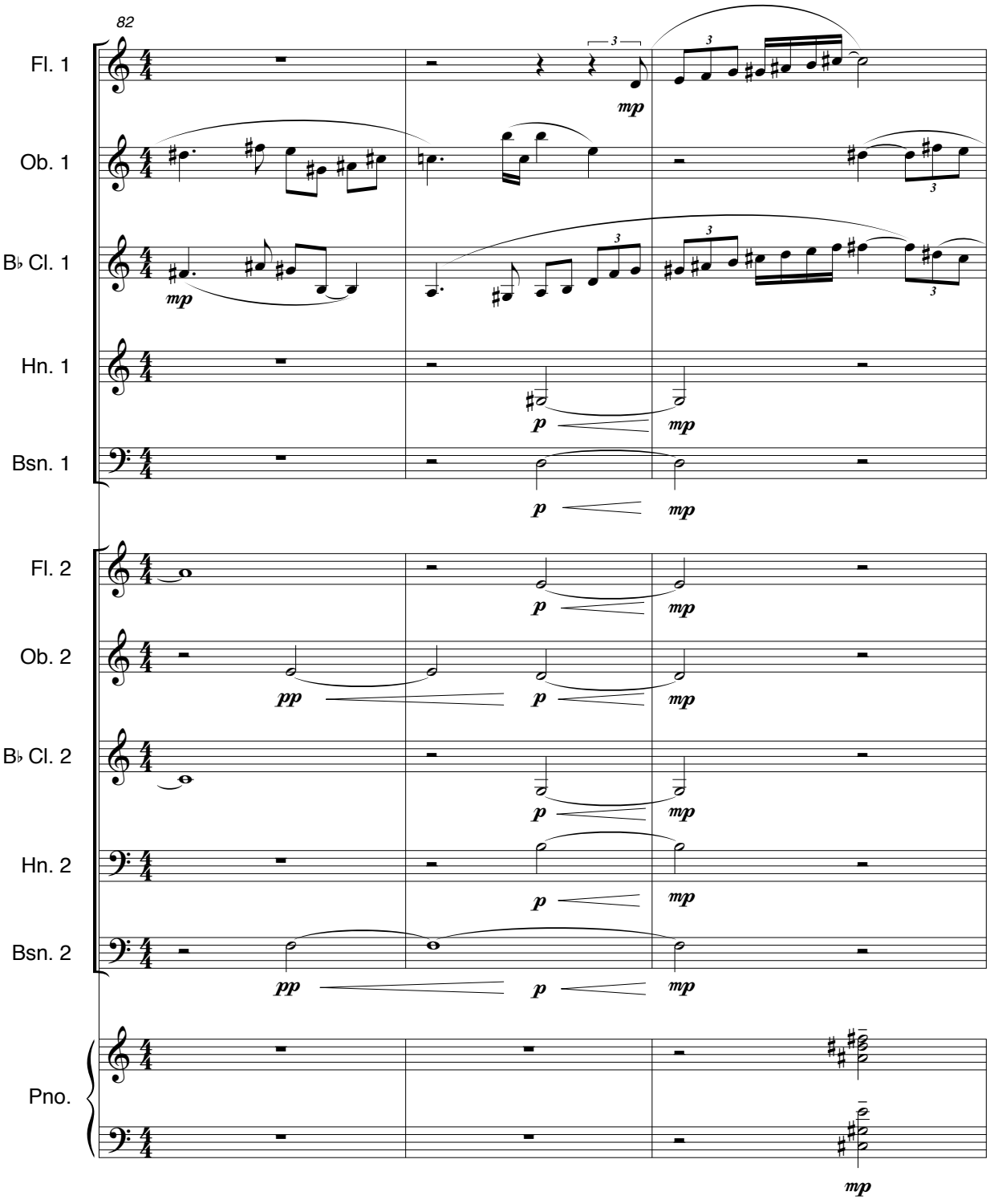
3
pp
p

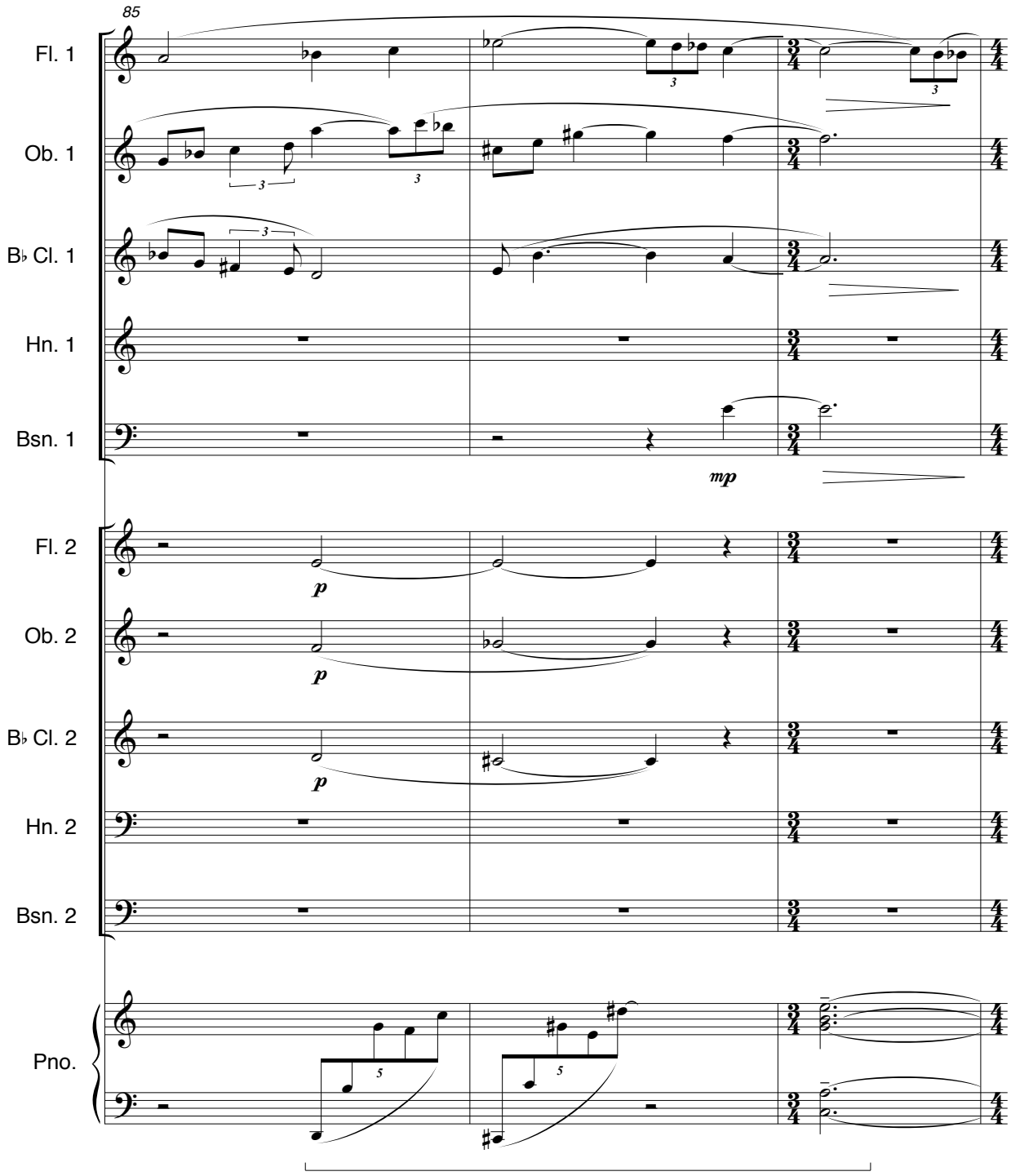

G
solo, espressivo
68
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
mp

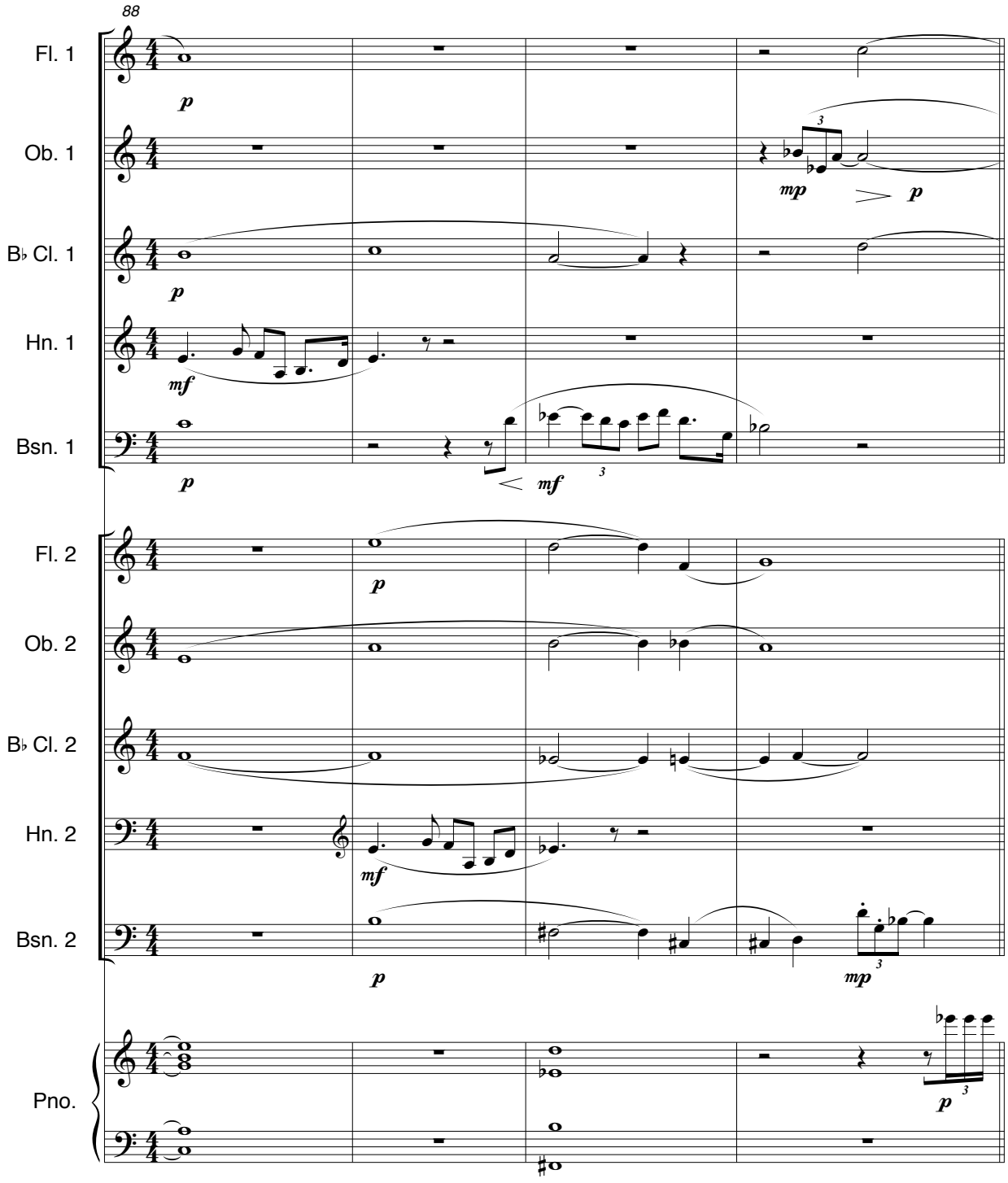

72
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

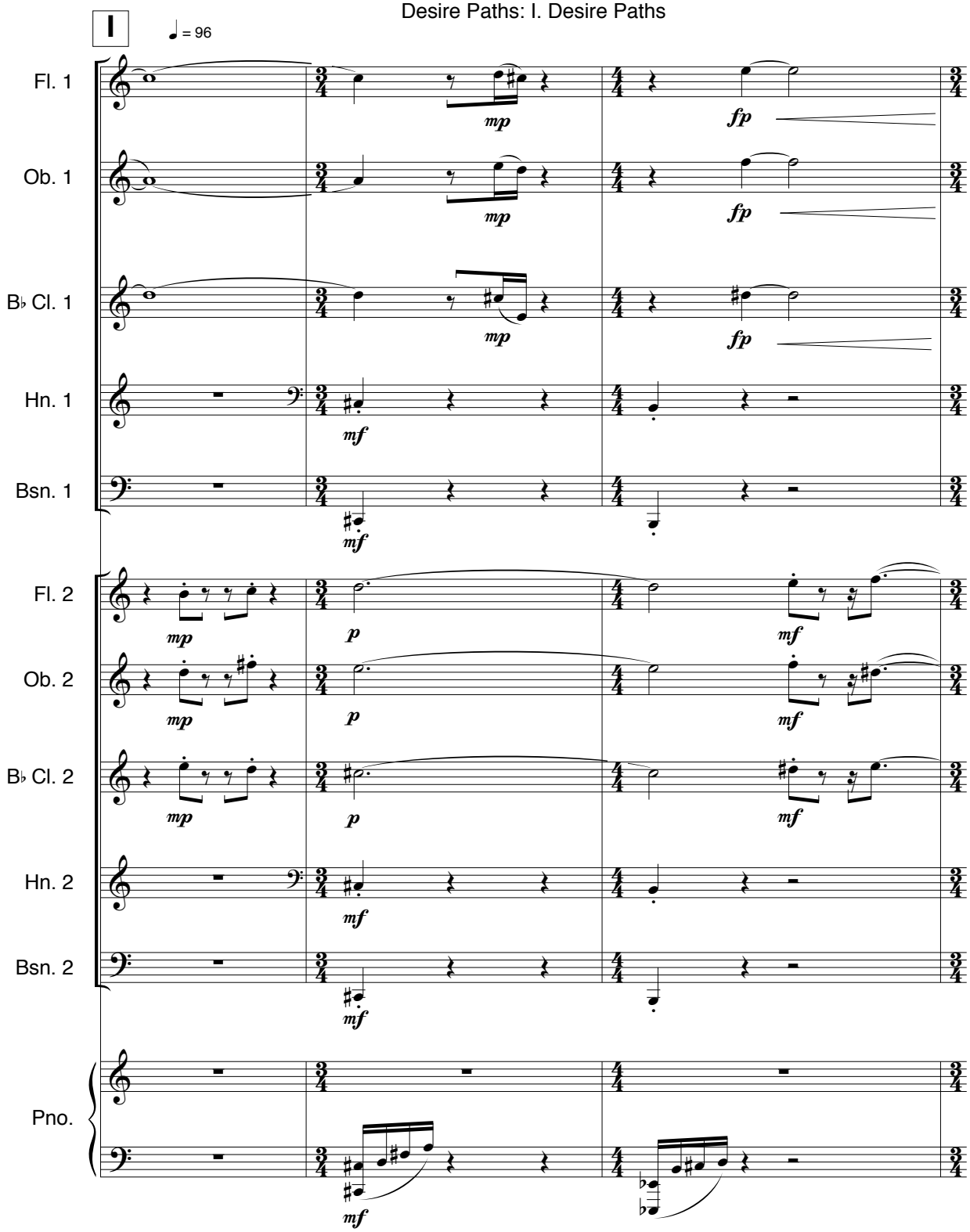

75
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

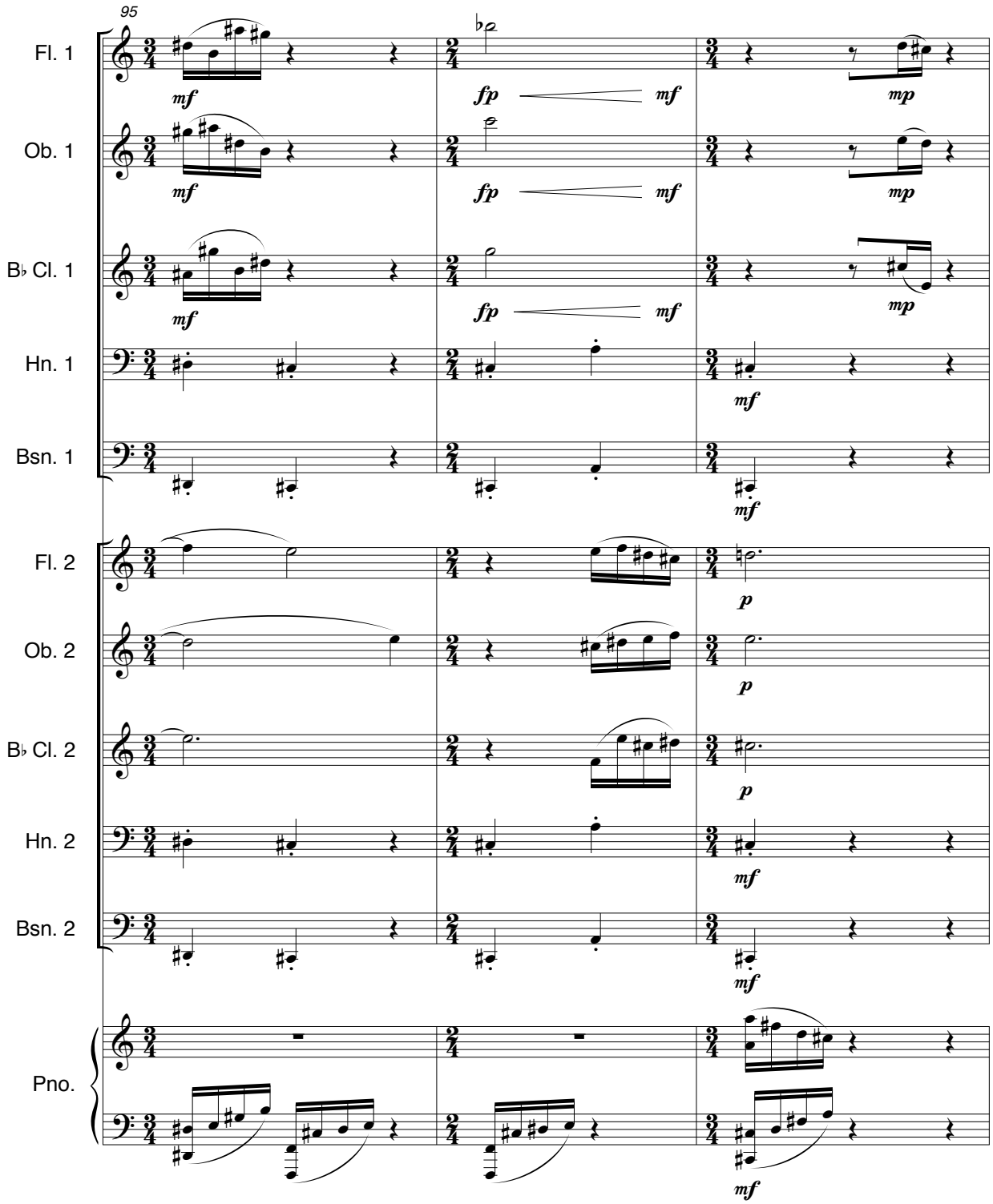

H
78
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
solo, espressivo
mf
pp
mp

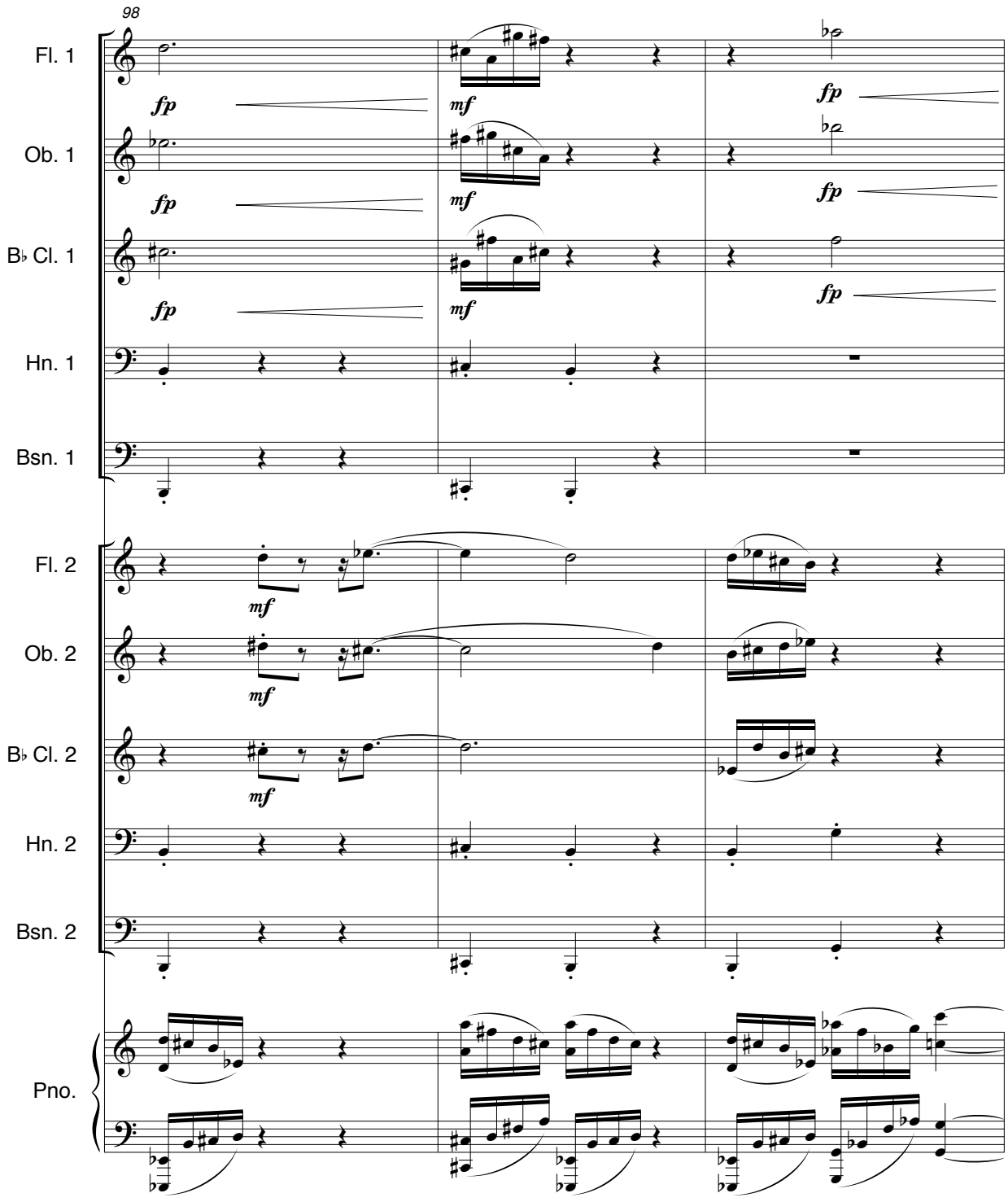

82
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
pp

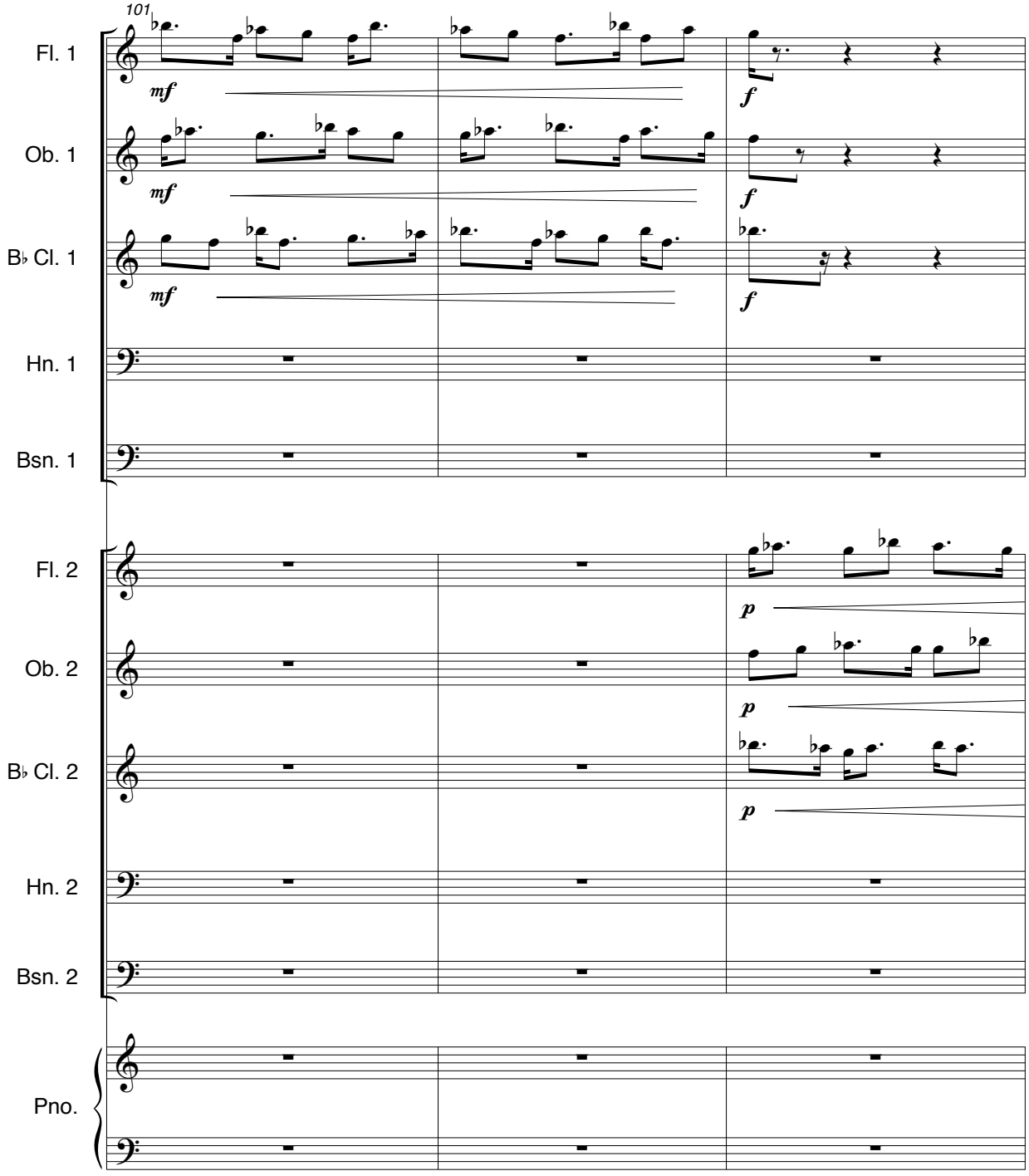

85
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
mp
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
p
Pno.

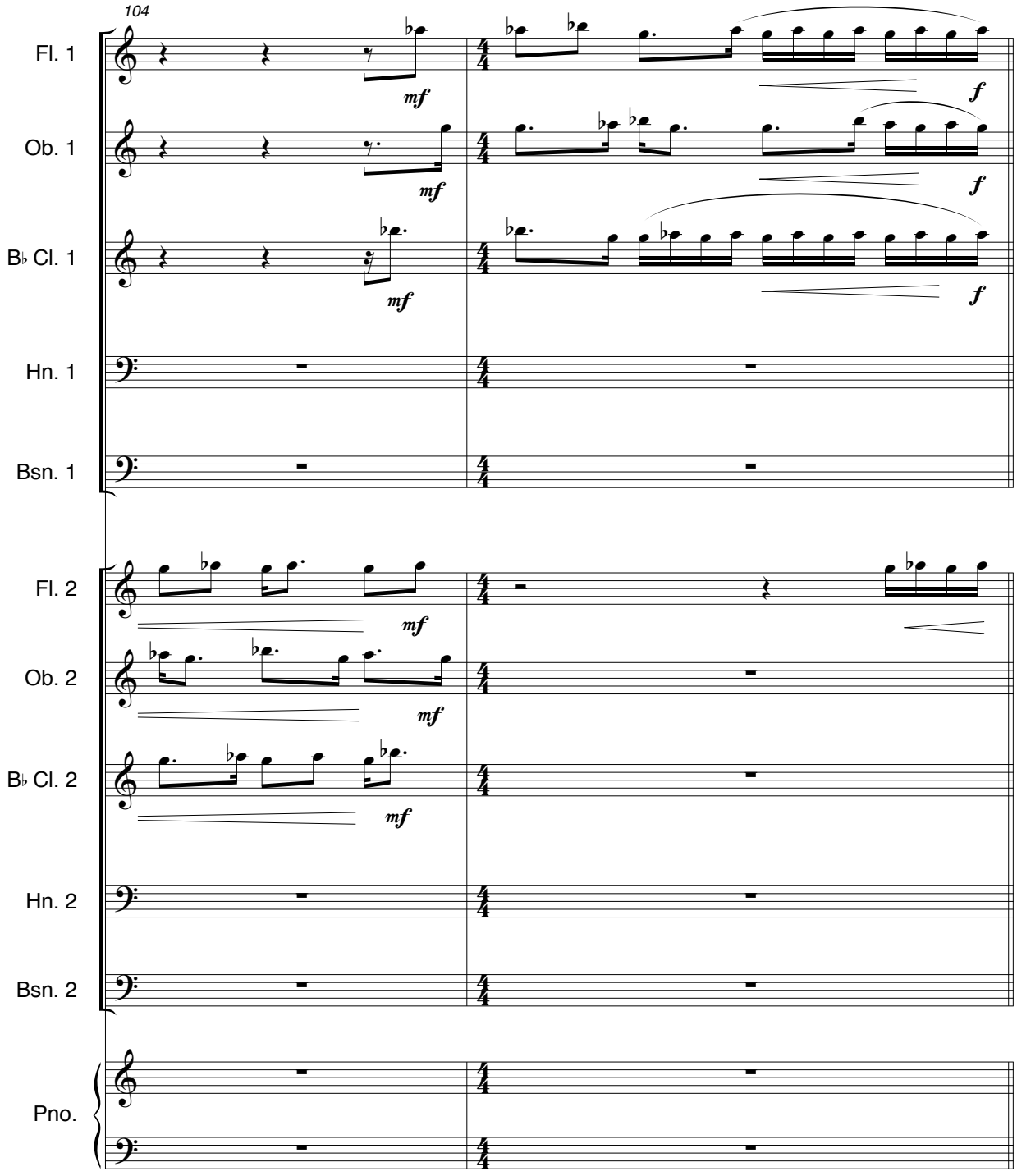

88
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mp
mf

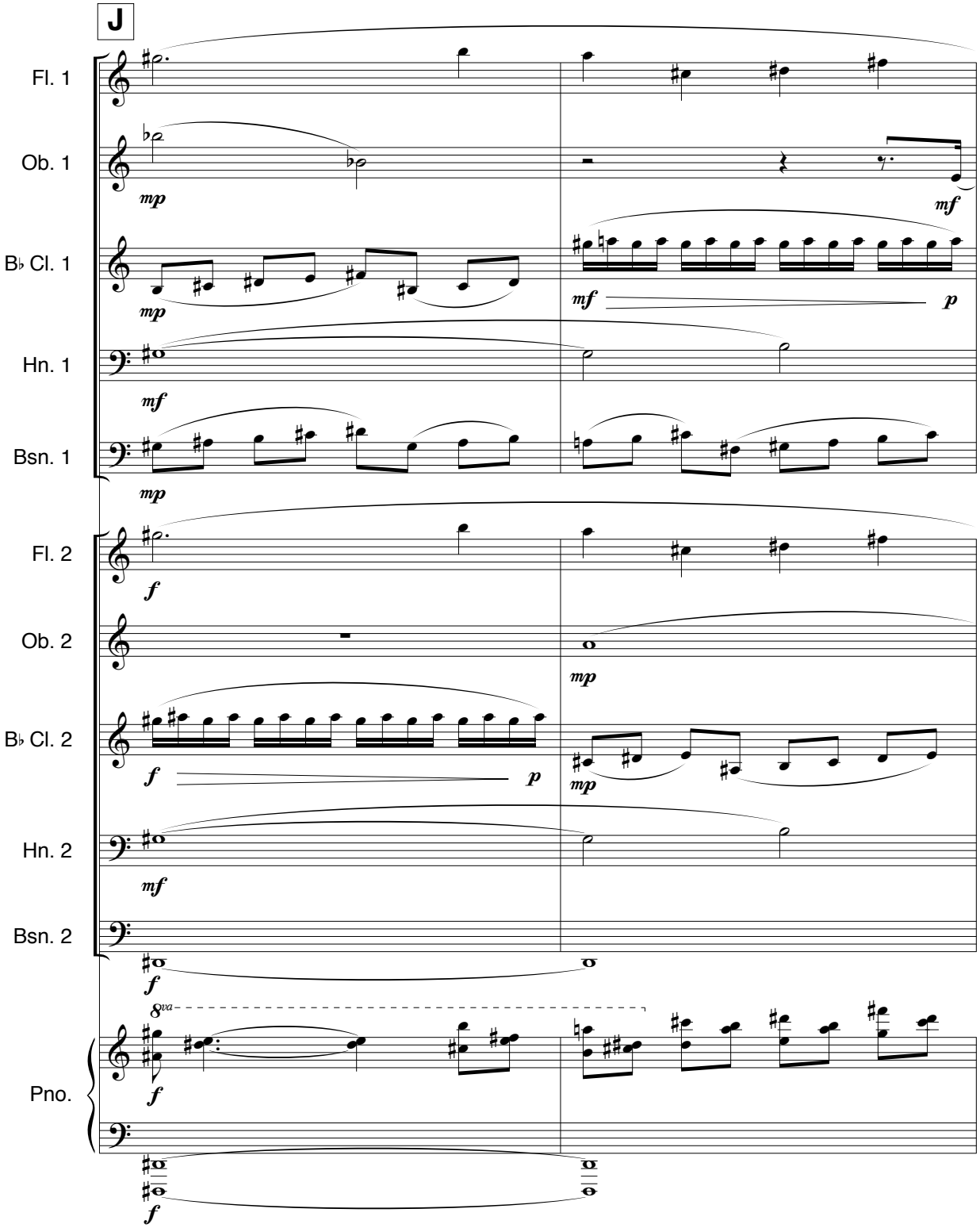

I
♩ = 96
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
fp
mf
p

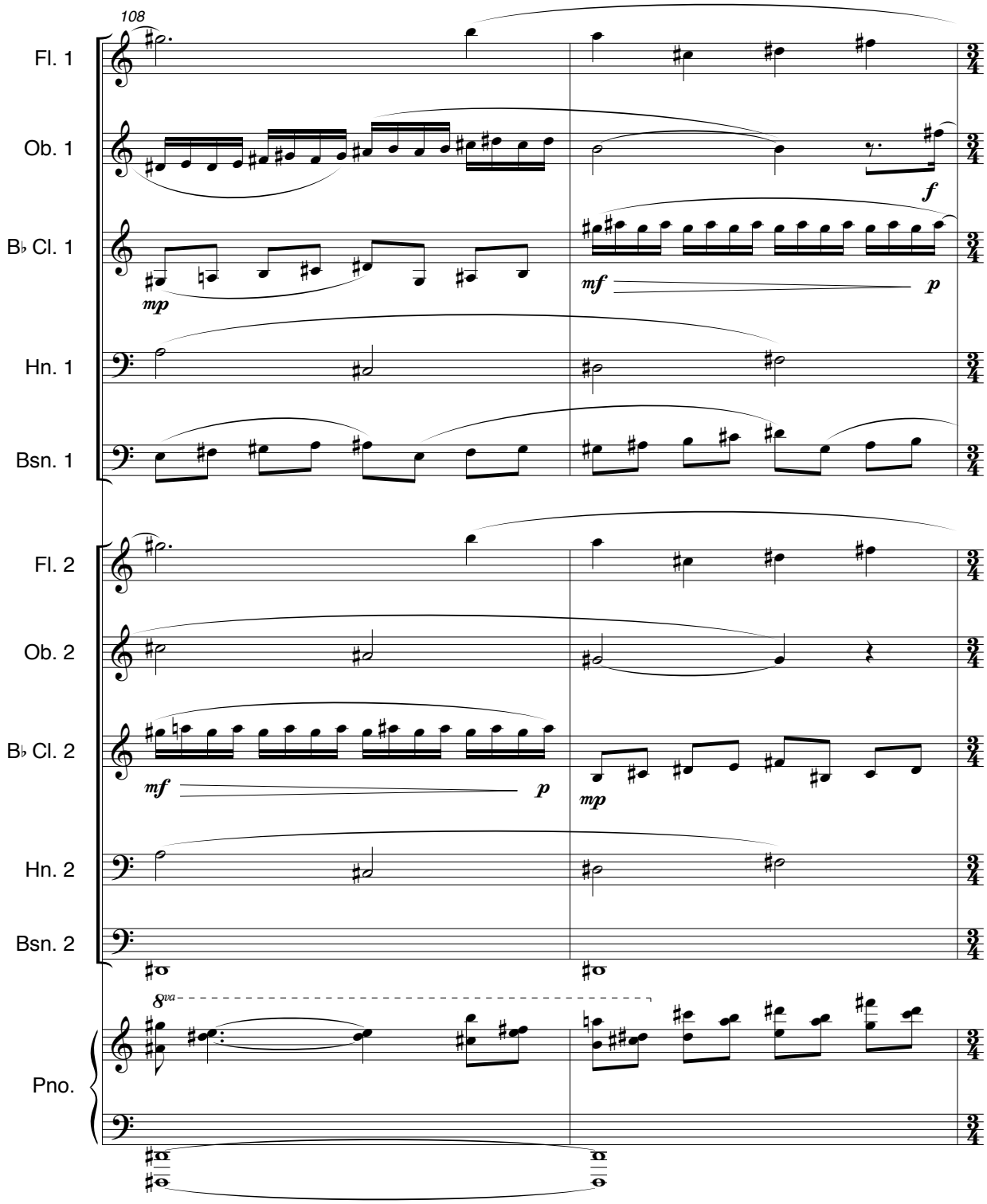

95
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
fp
mp
p

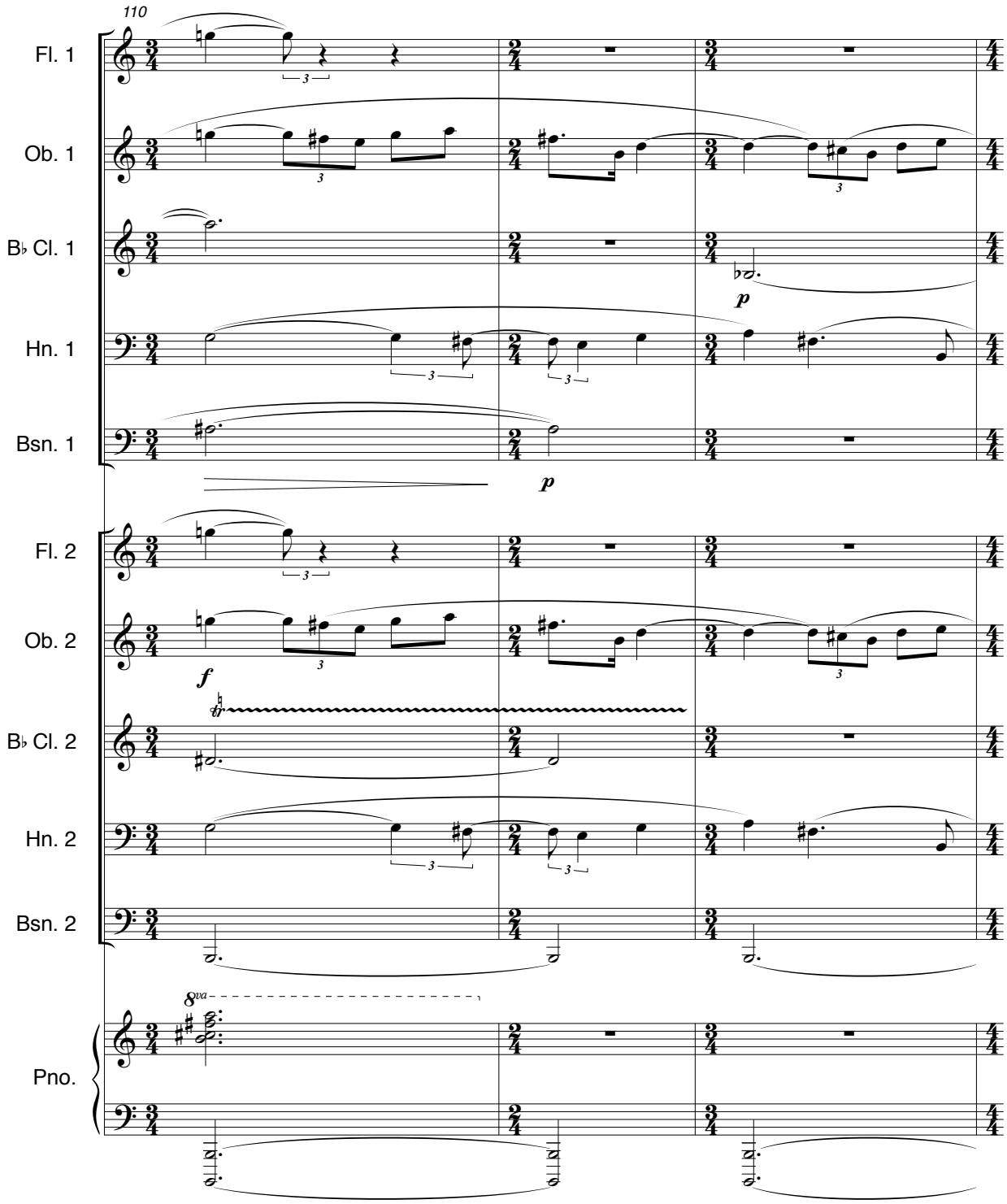

98
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
fp
mf

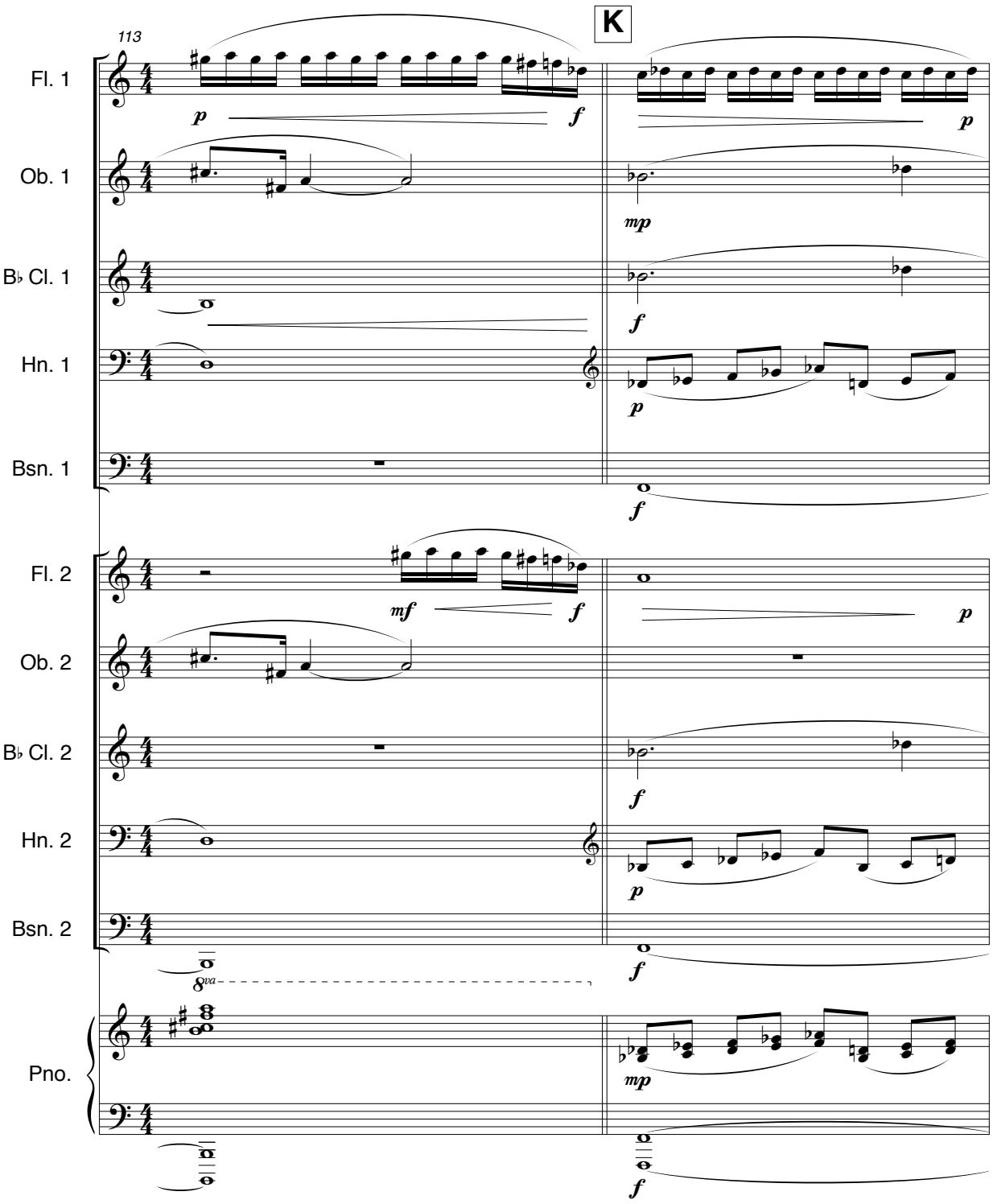

101
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
f
p

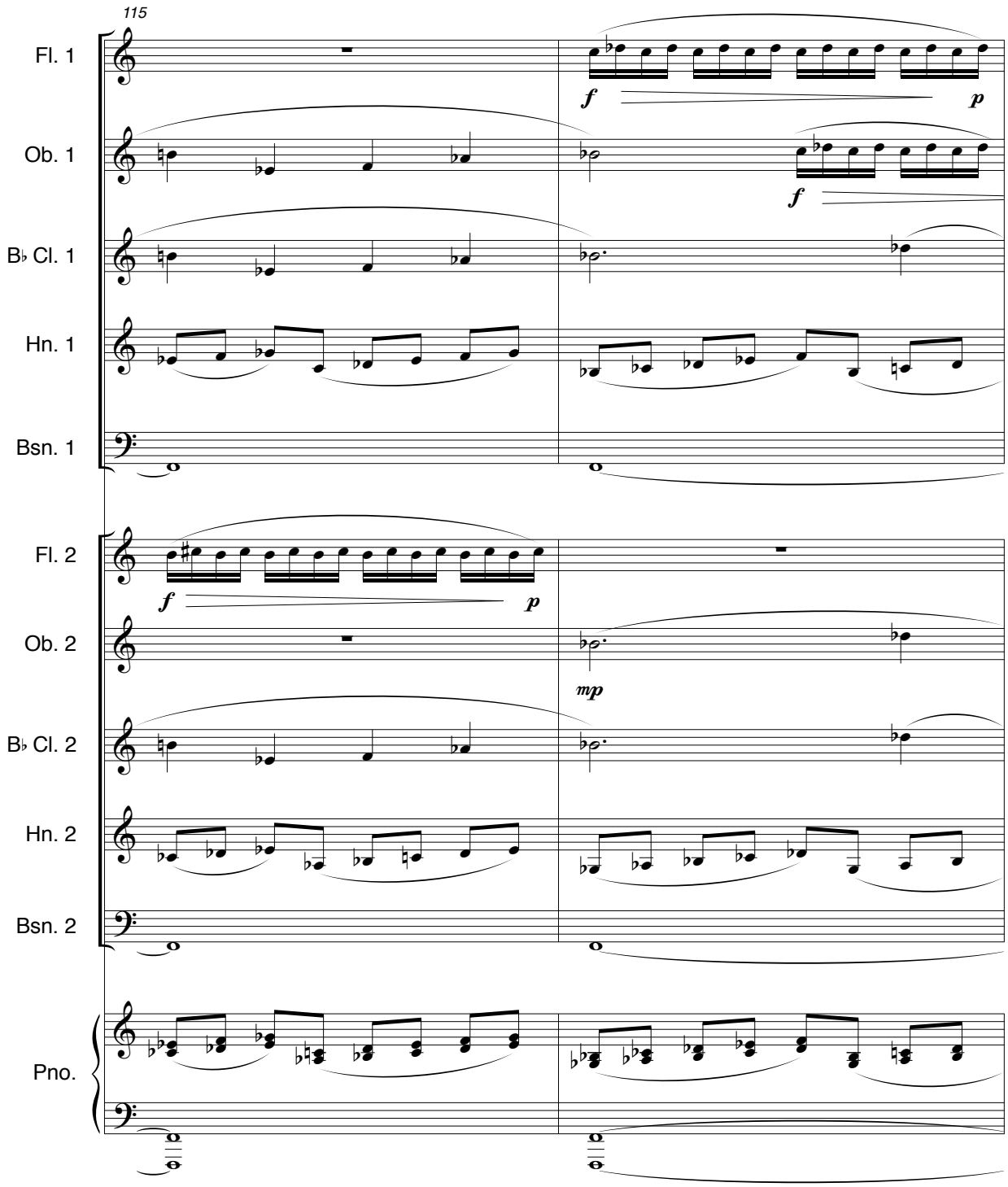

104
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
f

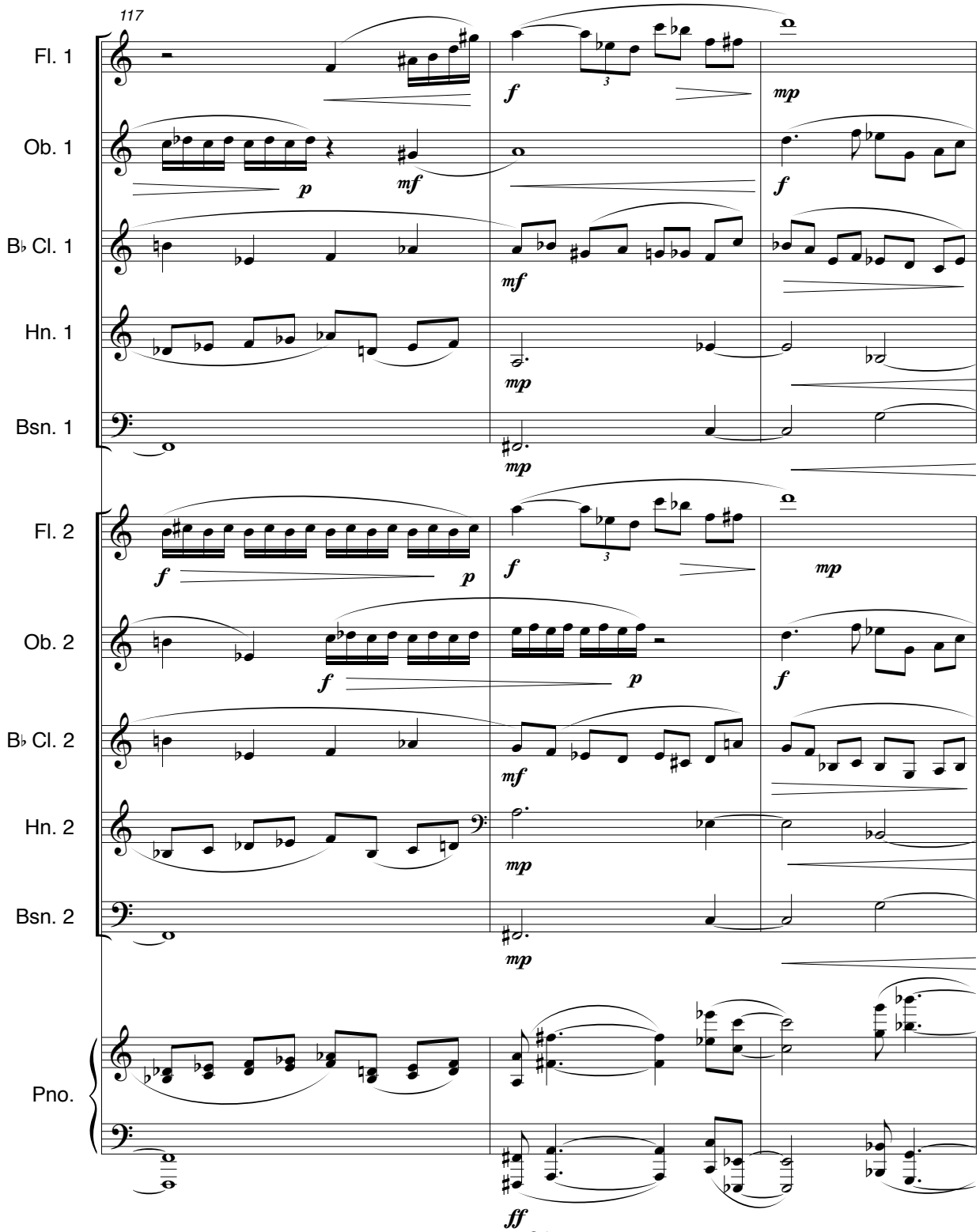

J
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va

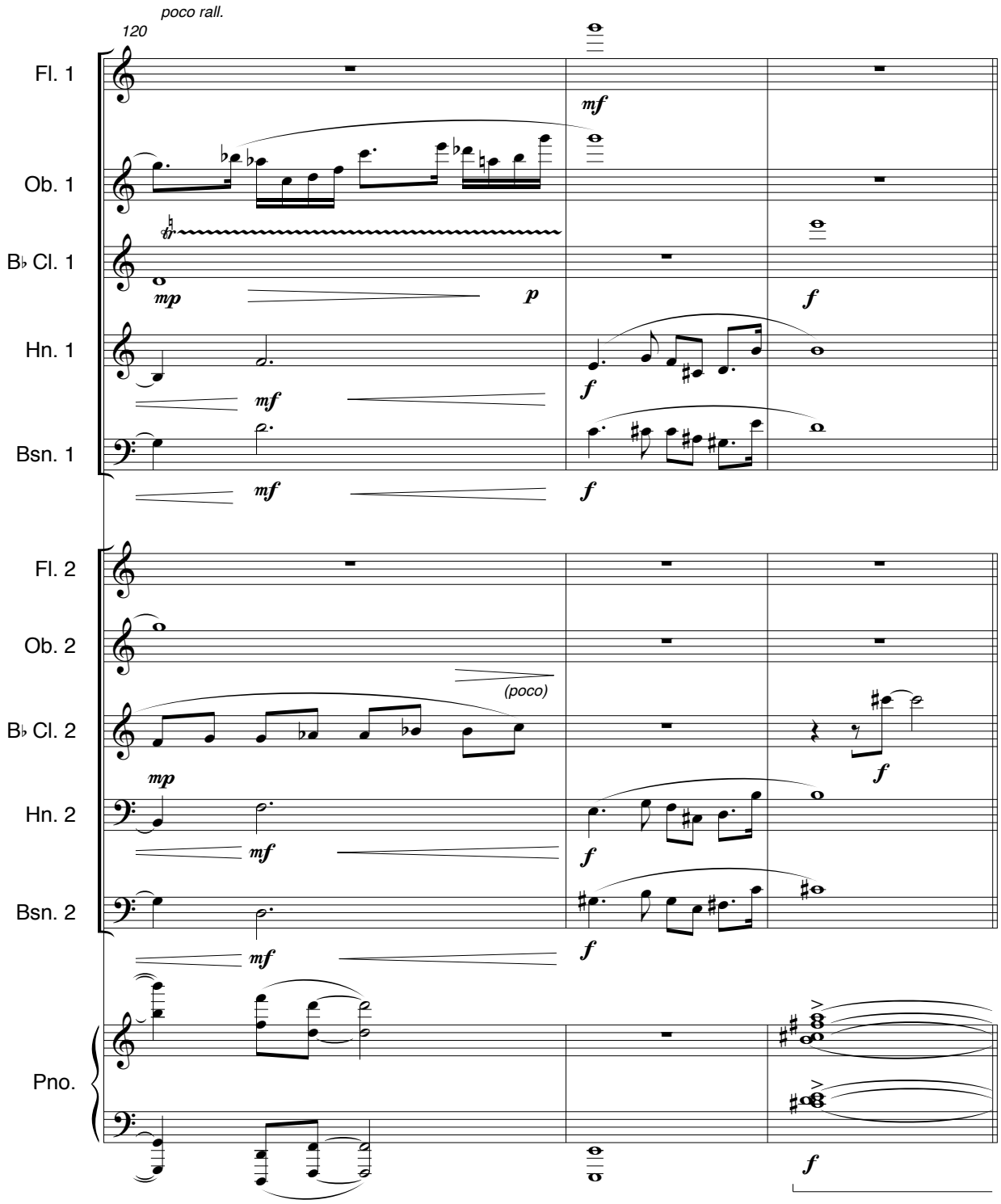

108
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va
f
mf
p
mp
mf
p
mp

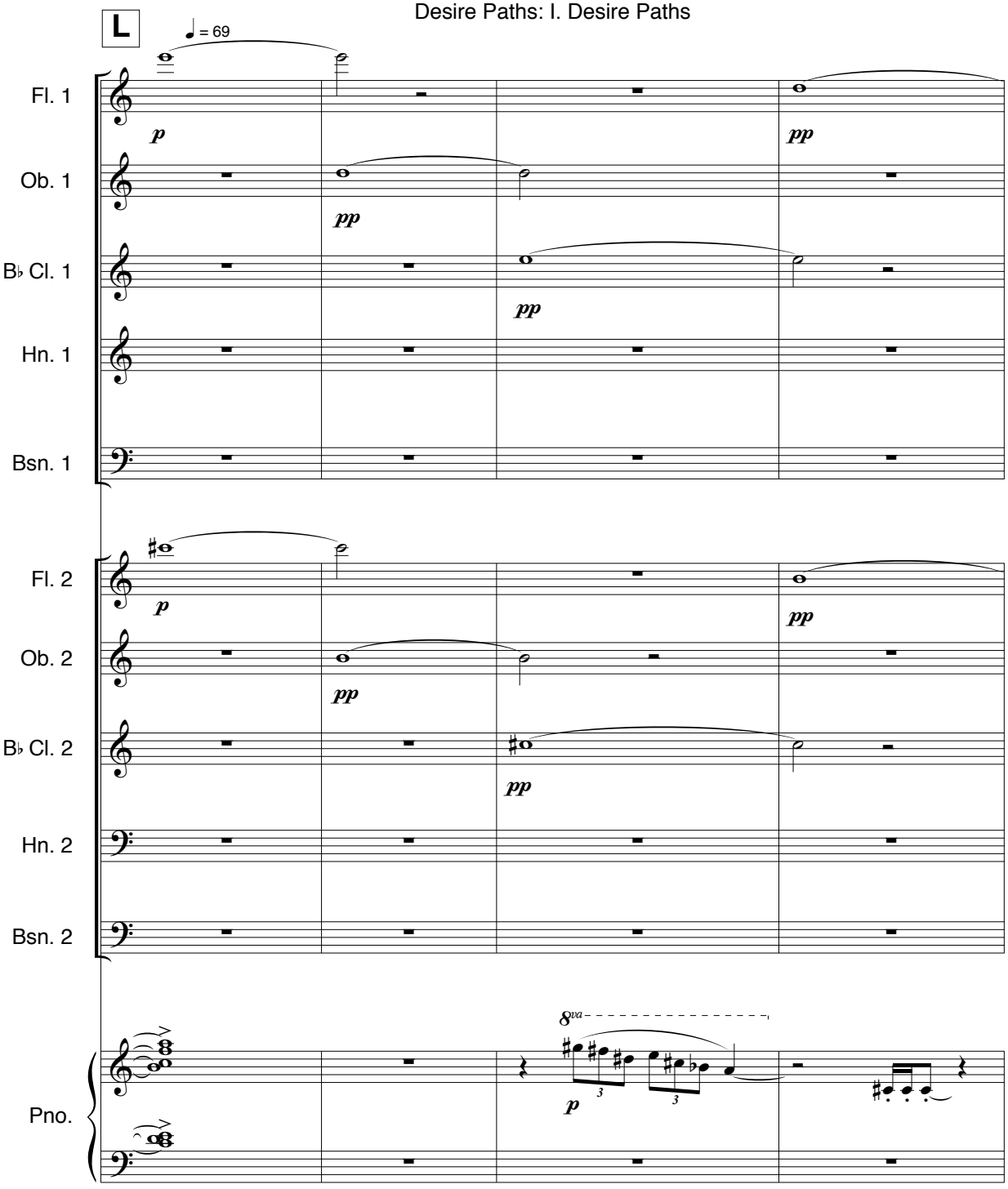

110
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
p
Fl. 2
Ob. 2
f
B♭ Cl. 2
Hn. 2
Bsn. 2
8va
Pno.

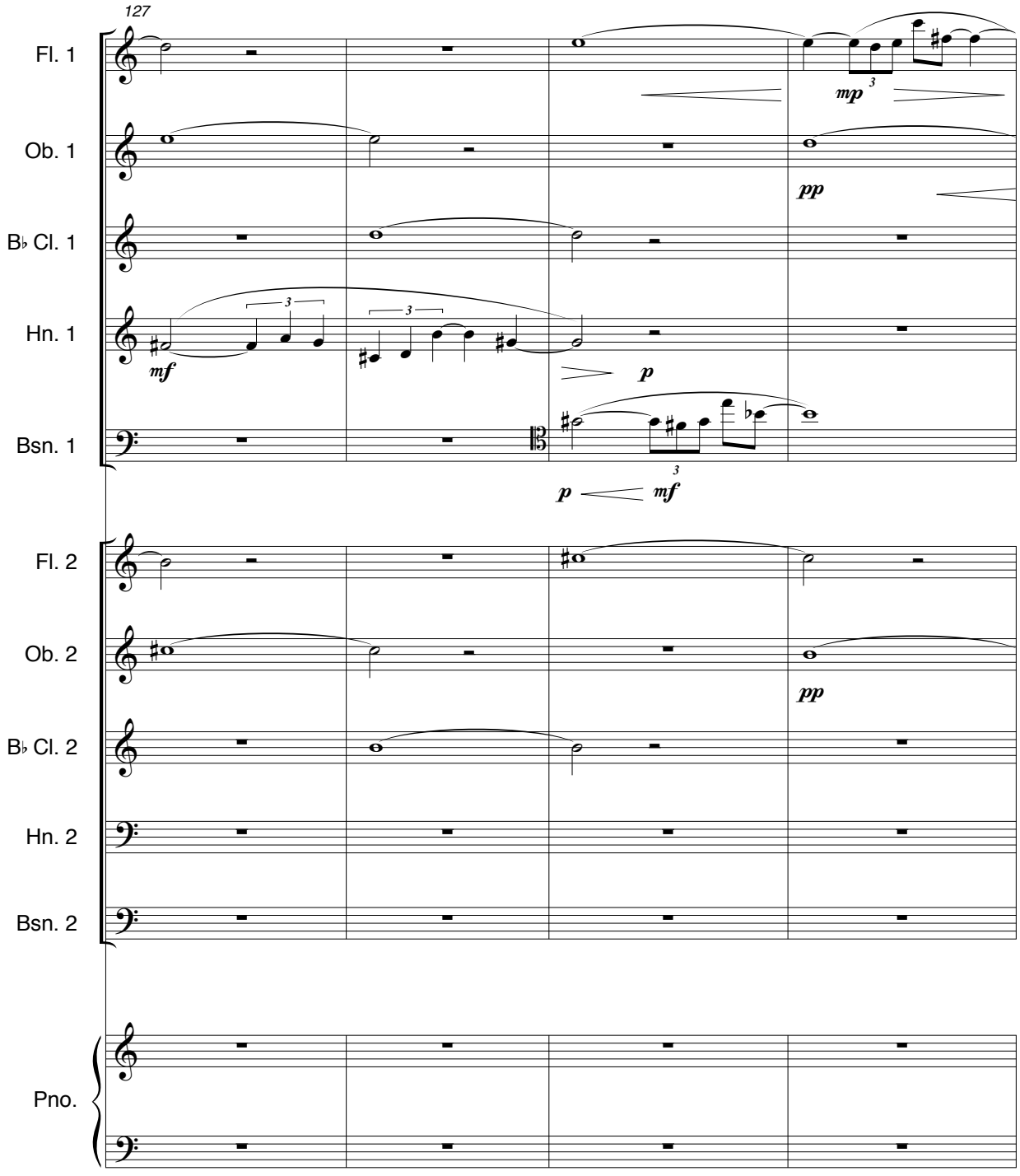

K
113
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va

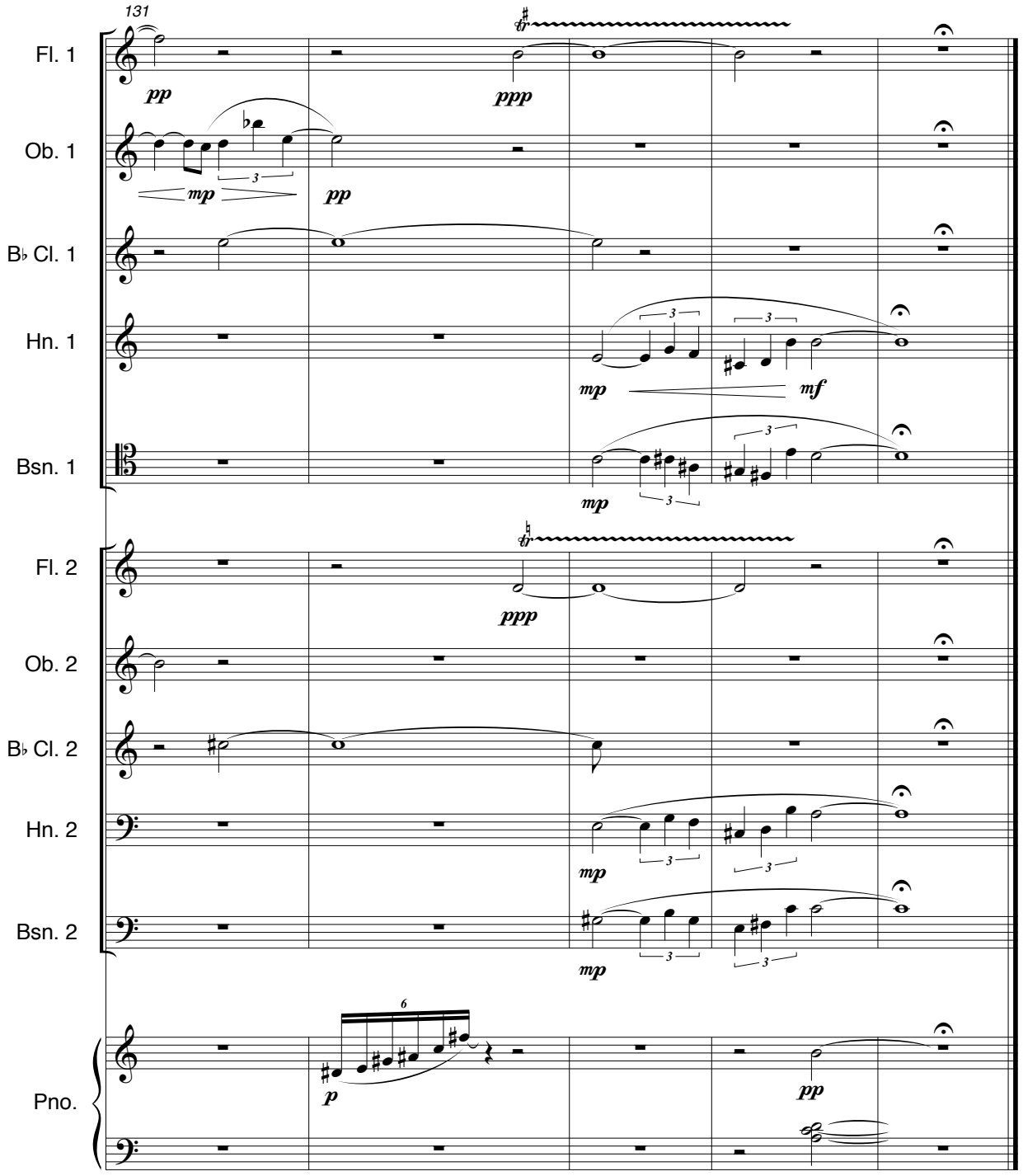

115
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
p
f
f
p
mp


117
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mp
p
mf
ff

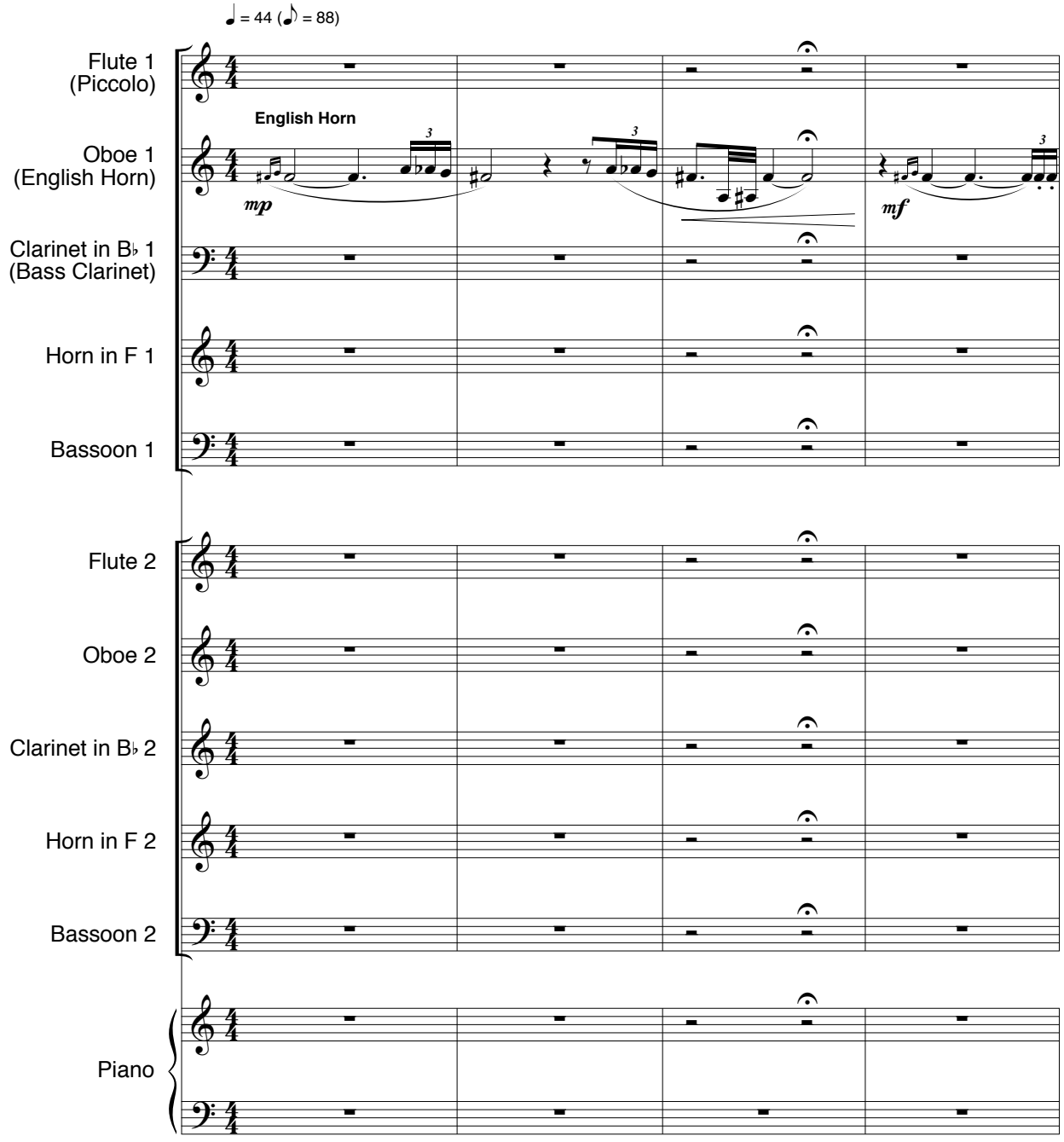

poco rall.
120
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
mp
p
f
(poco)

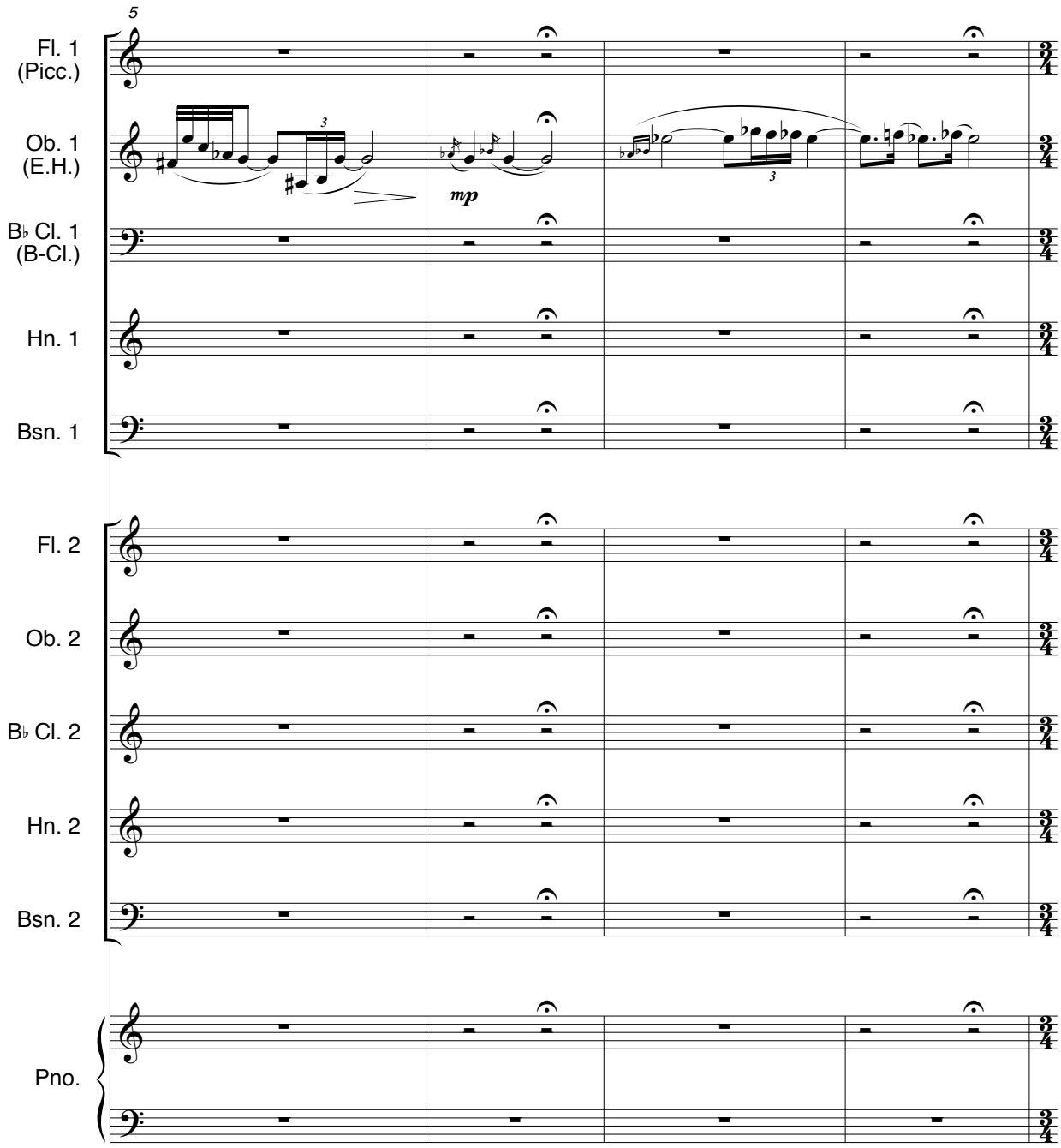

L
♩ = 69
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
pp
8va

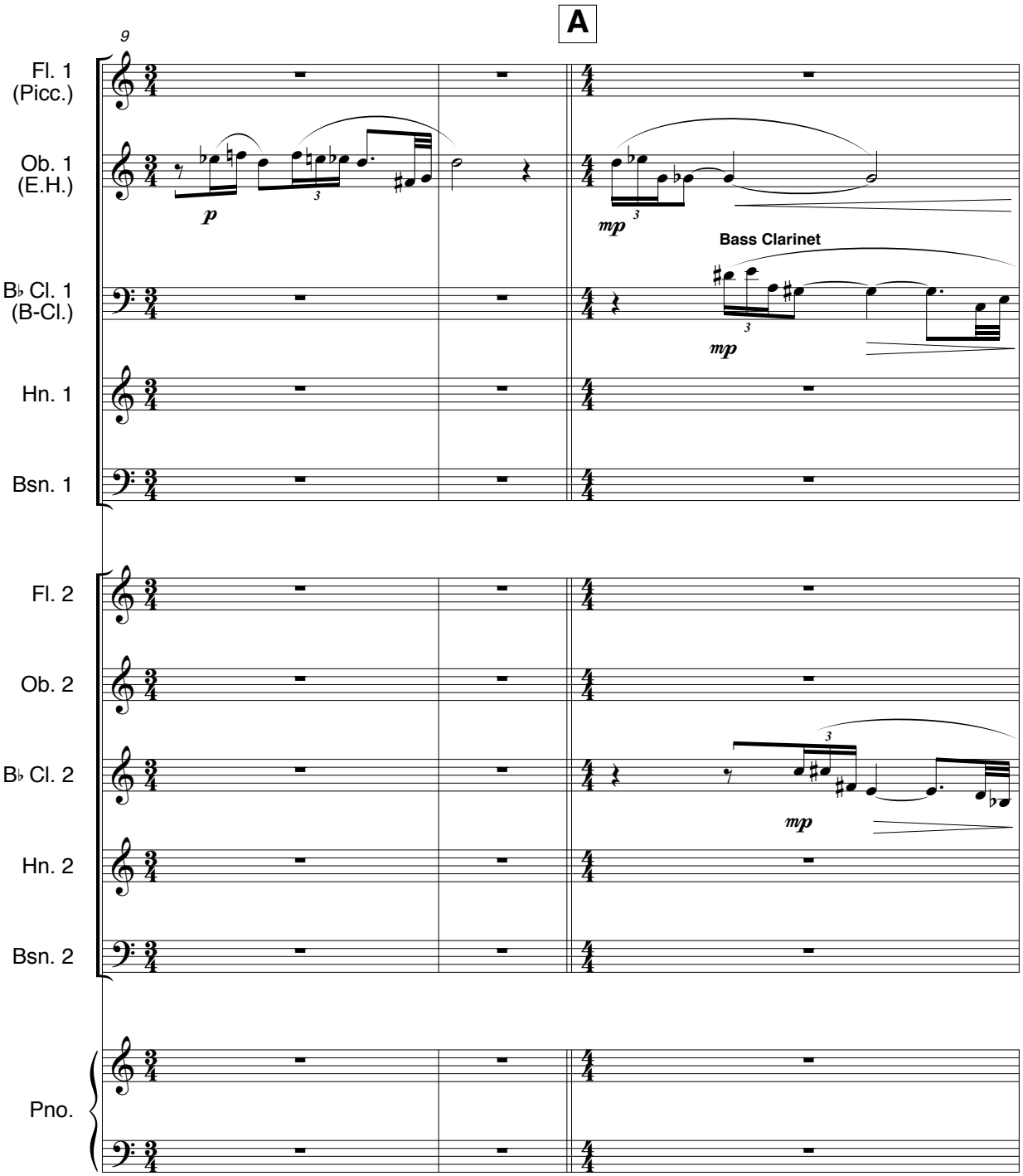

127
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
mp
pp
p
mf
pp

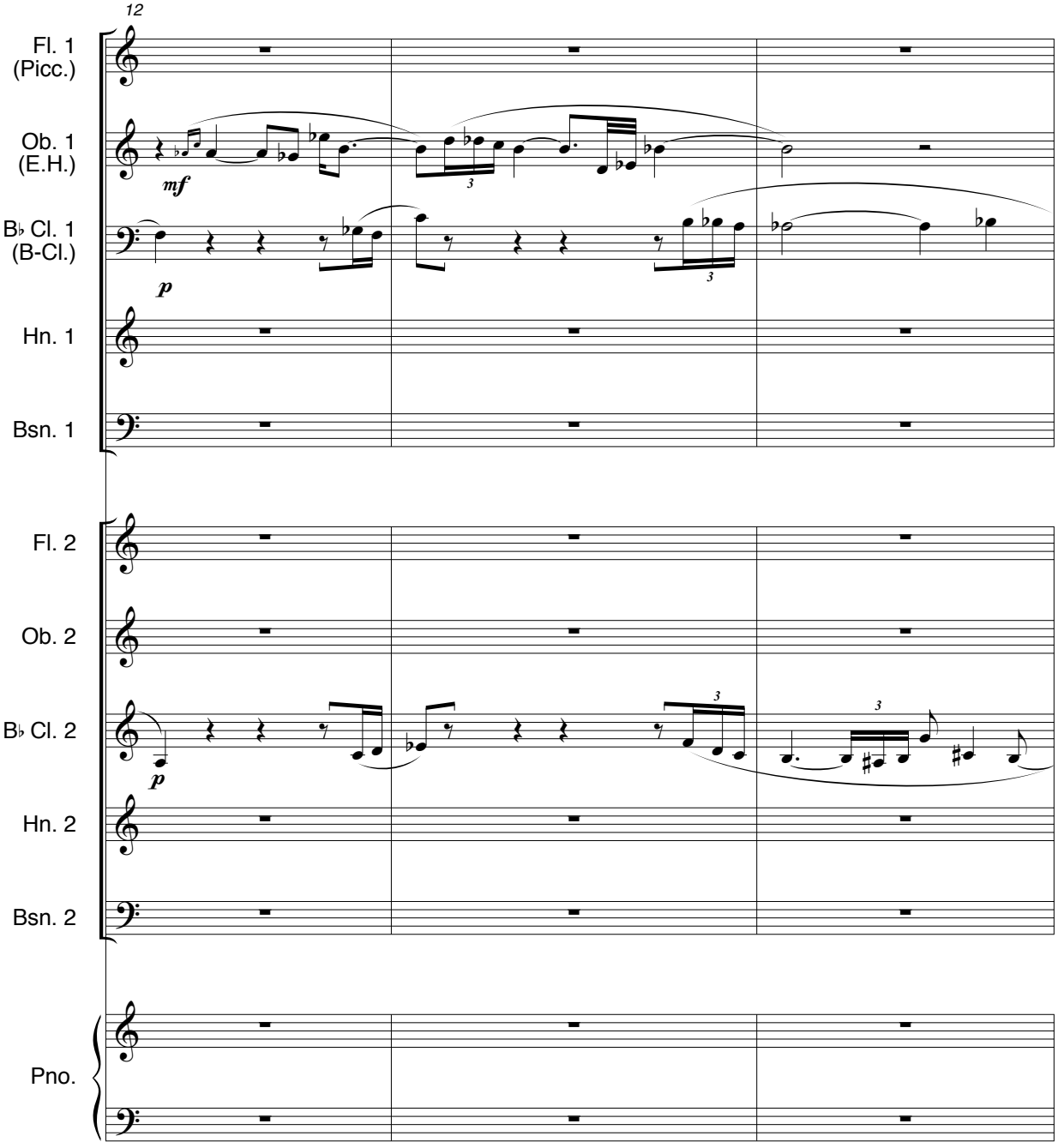

131
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
ppp
mp
mf
p

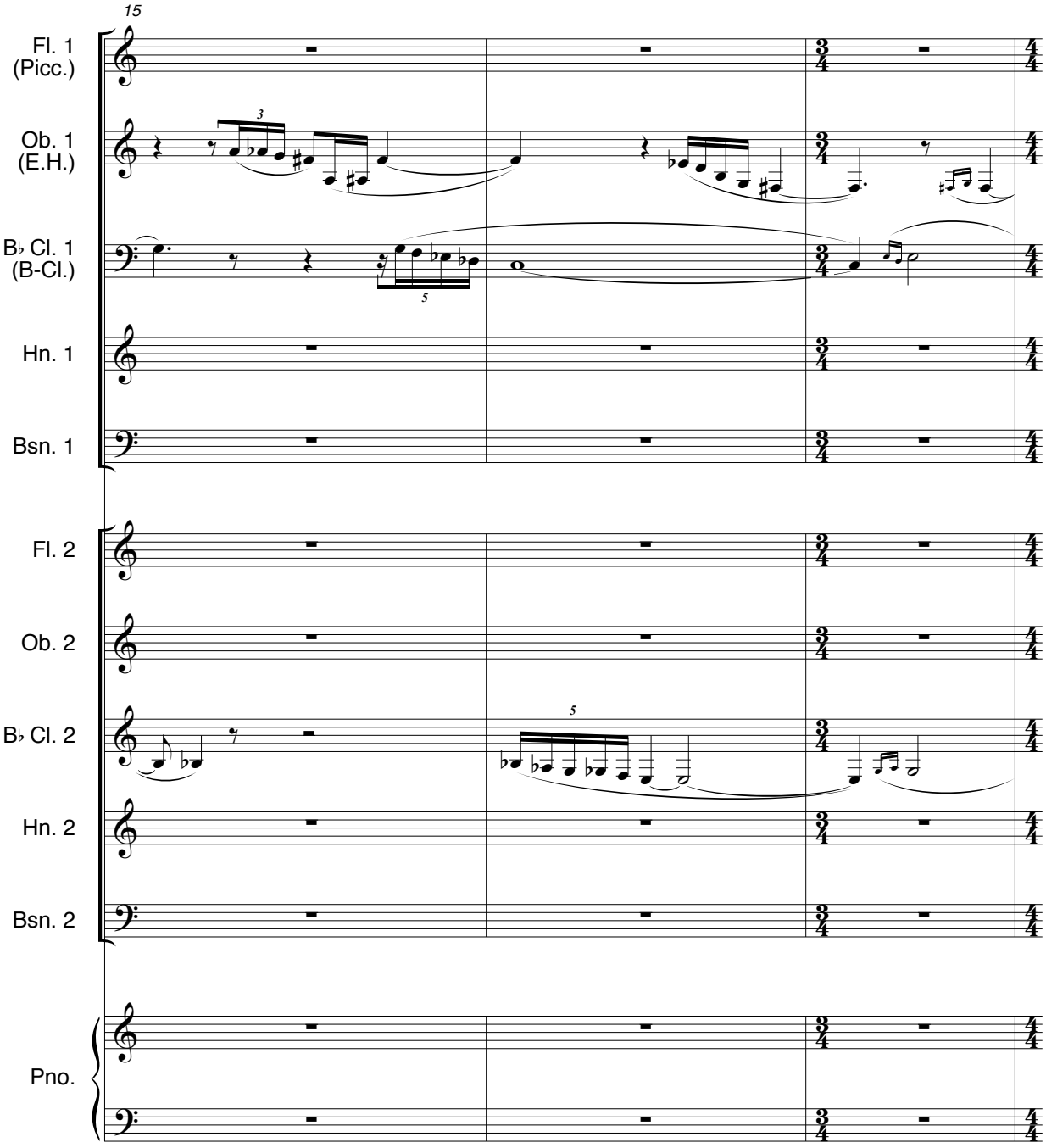
II. Sirens on the Stern

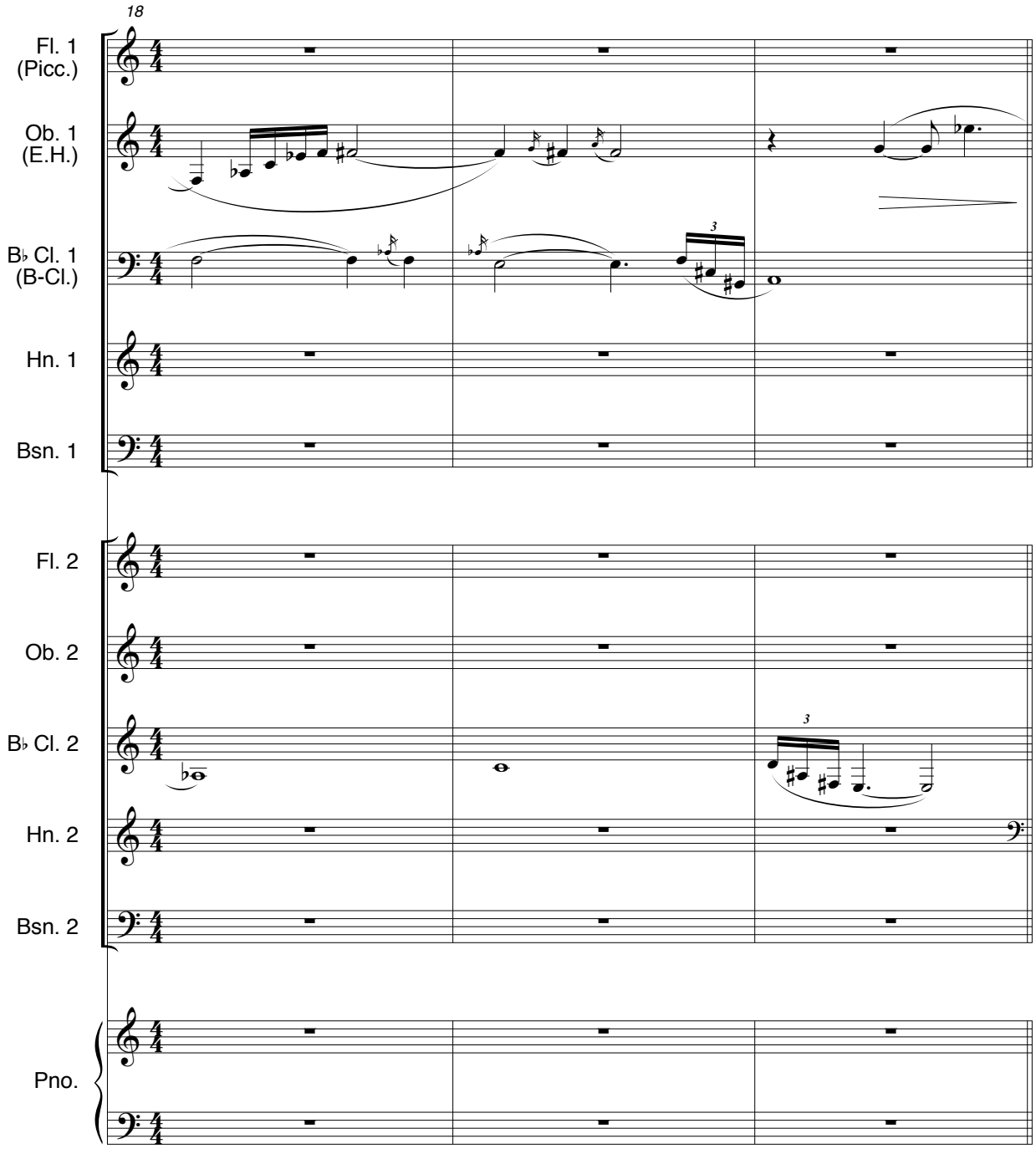


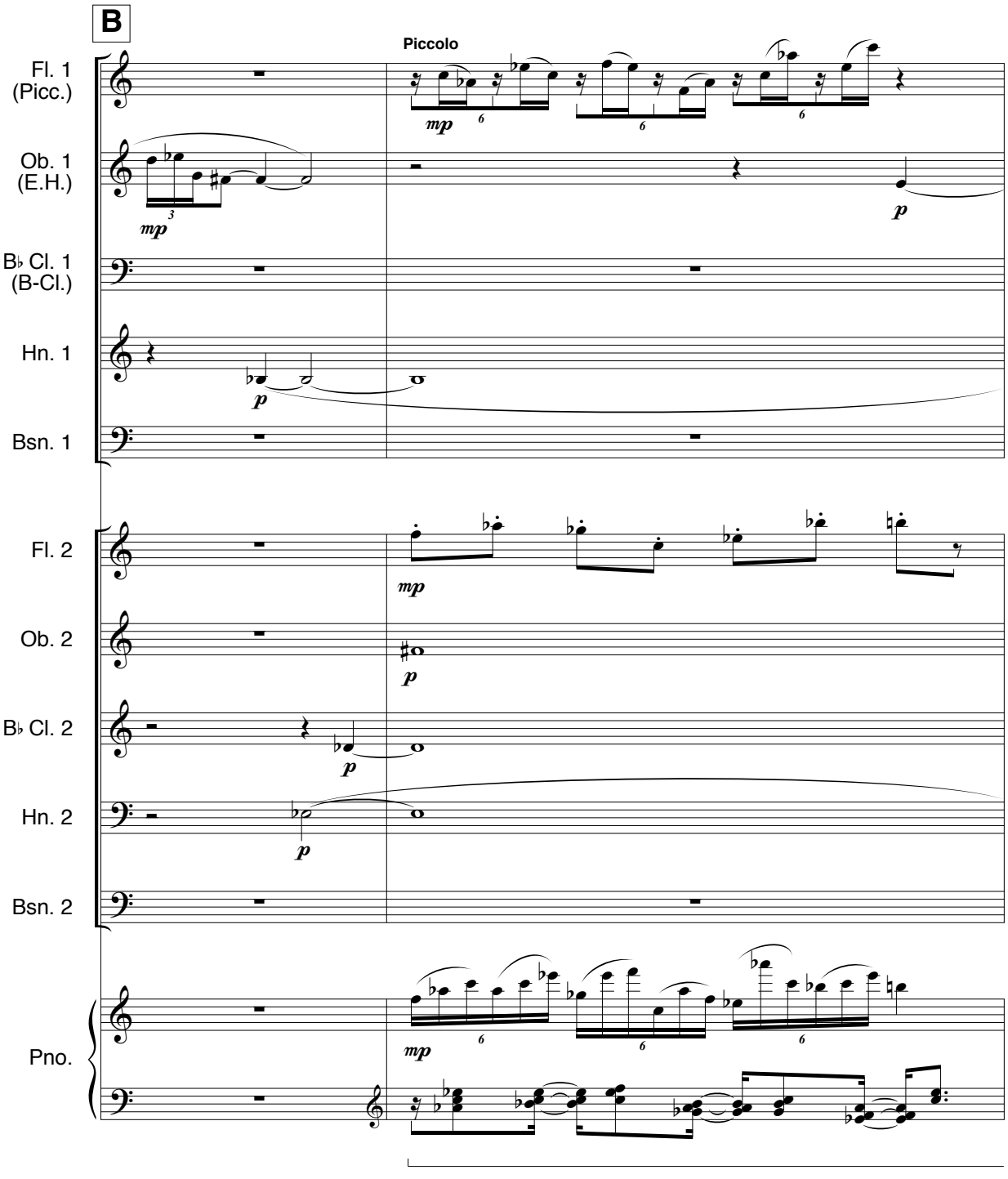

5
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp

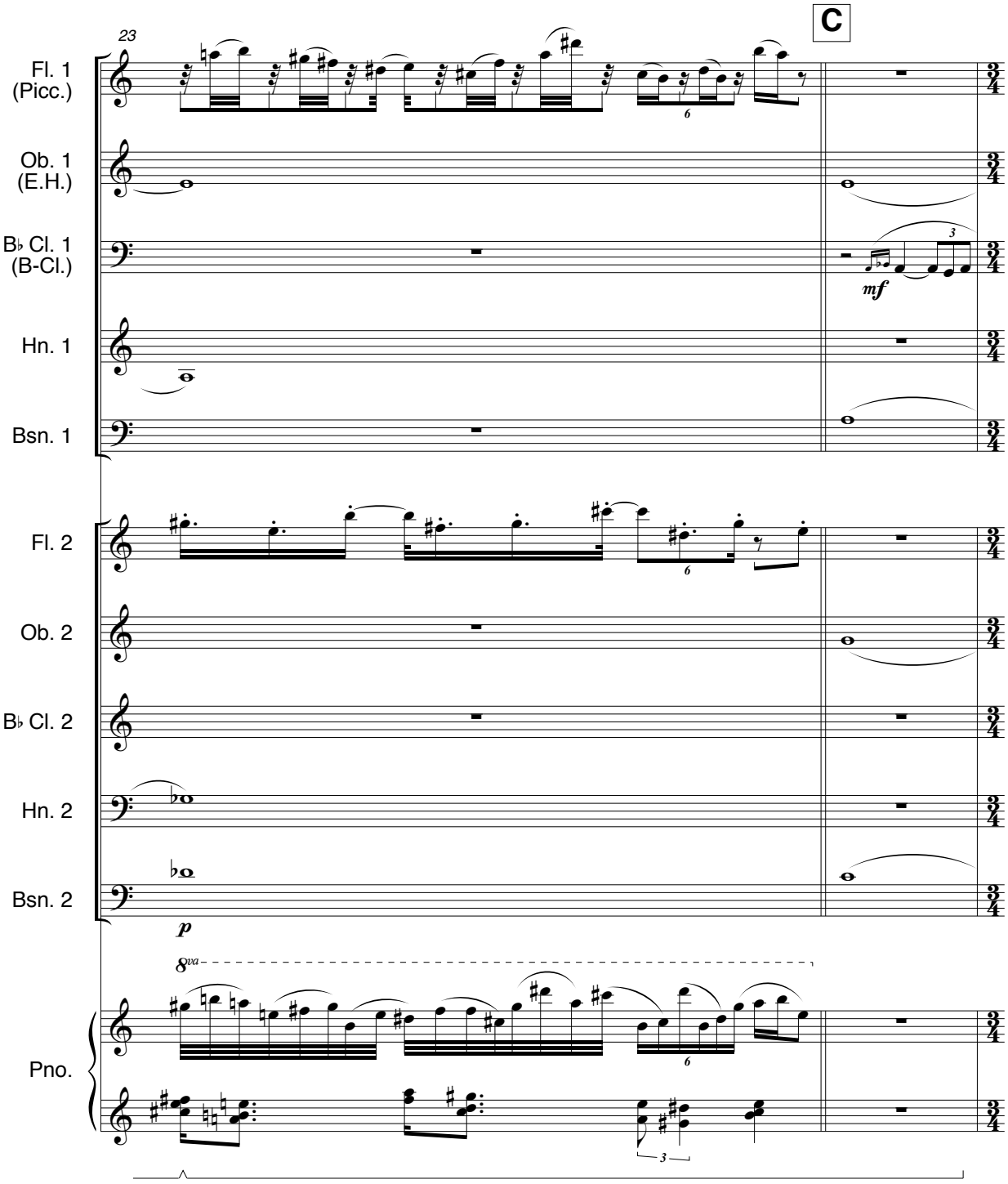

A
9
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mp
Bass Clarinet
mp
mp

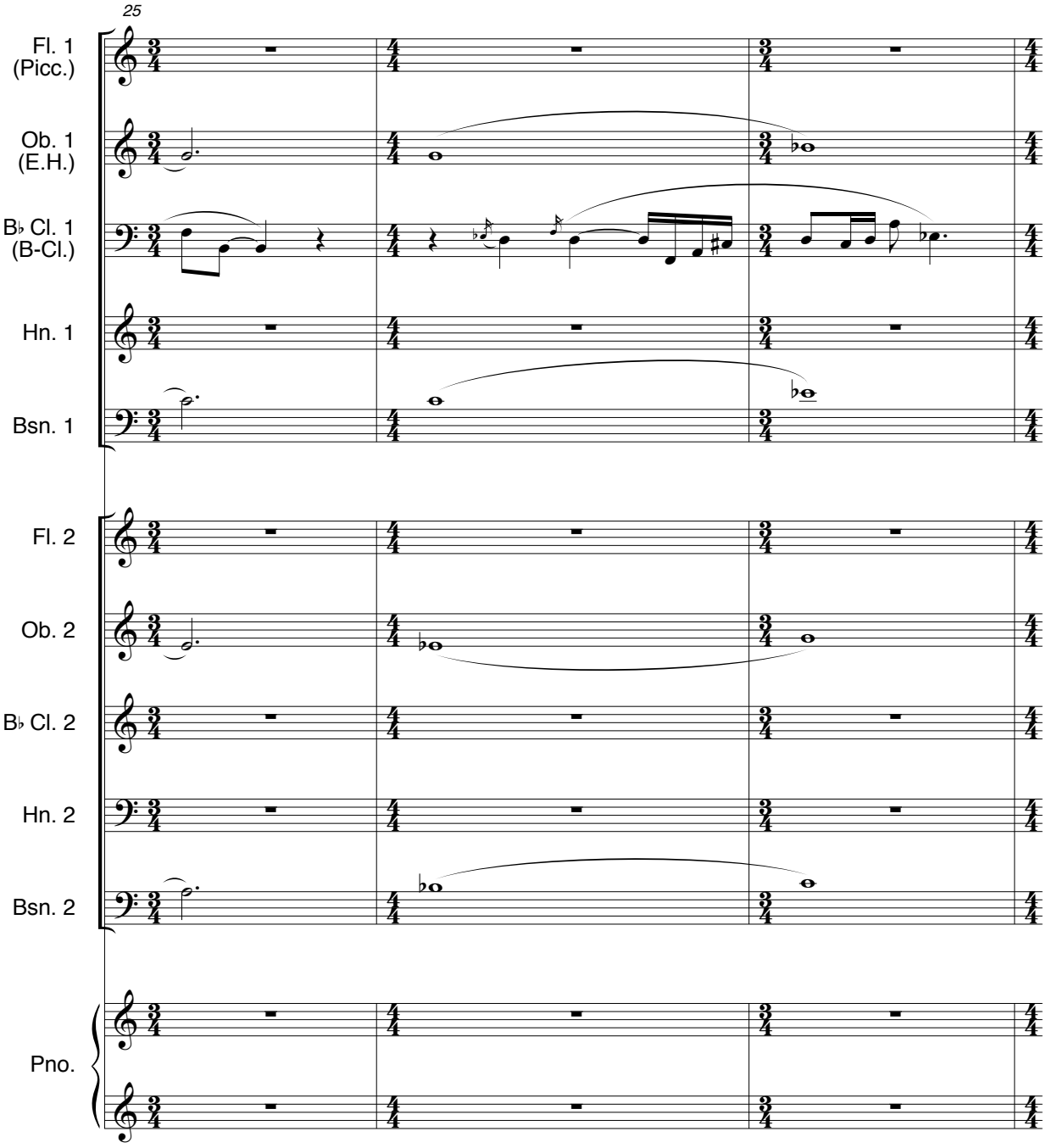

12
Fl. 1
(Picc.)
Ob. 1
(E.H.)
mf
B♭ Cl. 1
(B-Cl.)
p
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
p
Hn. 2
Bsn. 2
Pno.

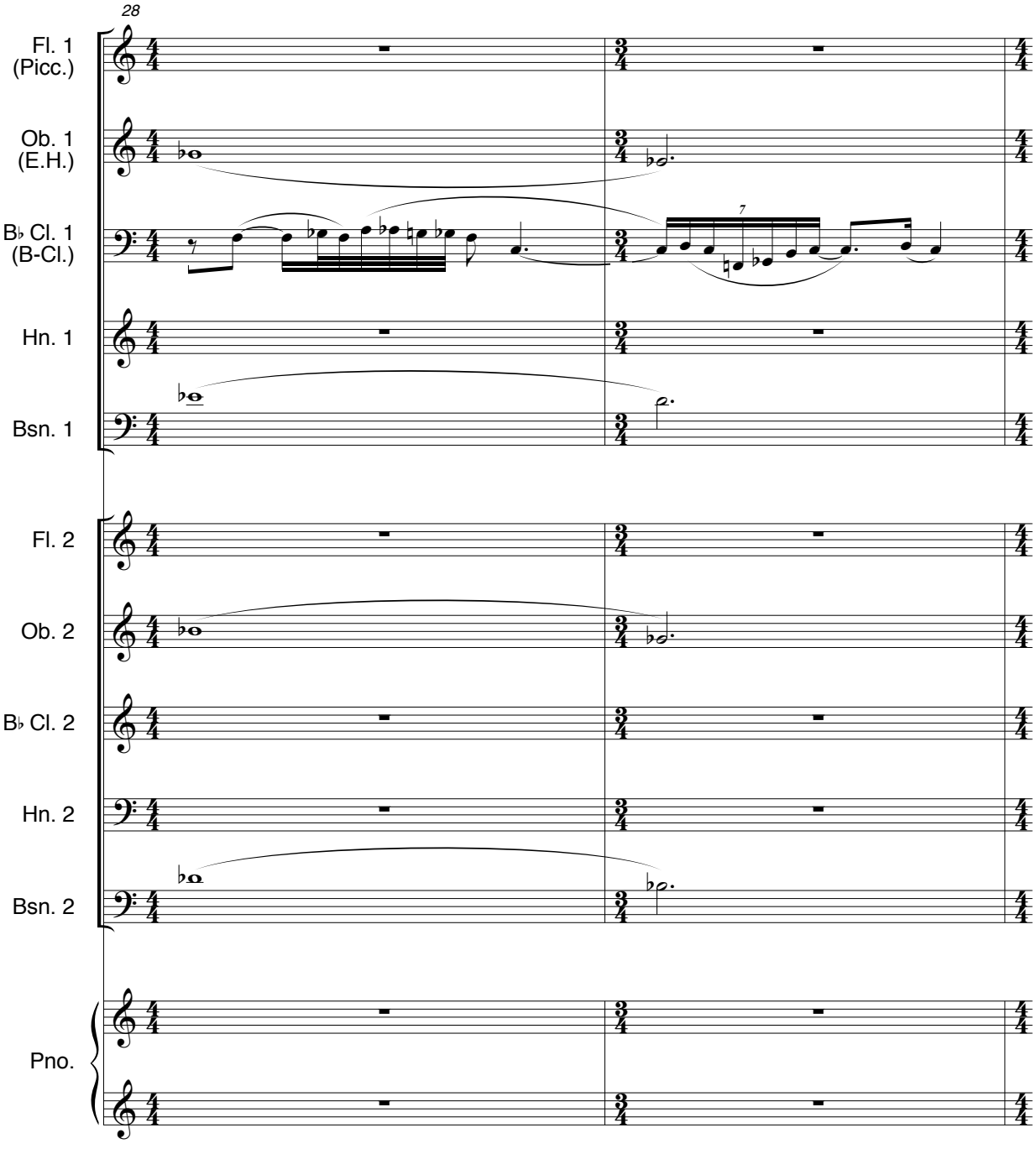

15
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

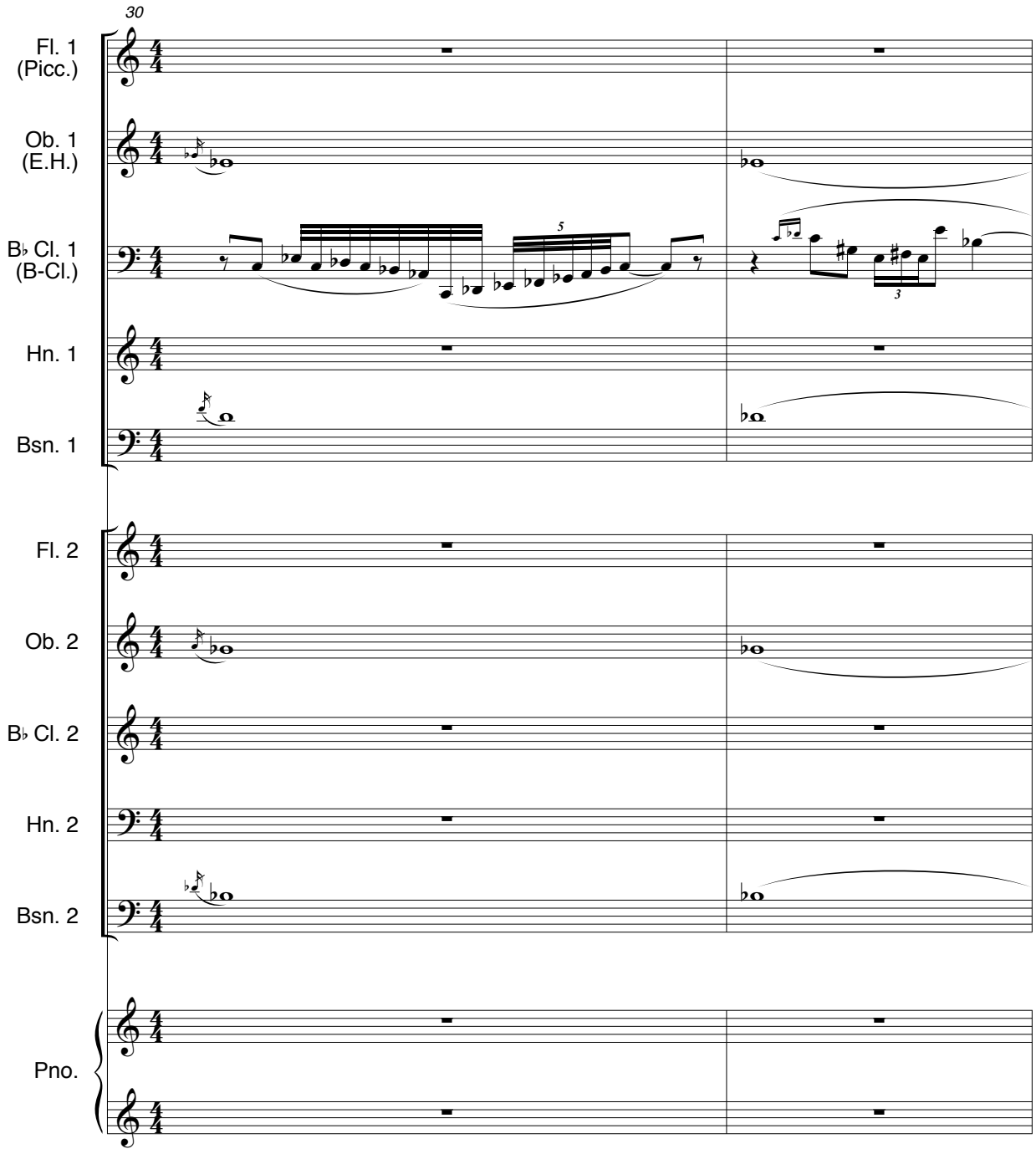

18
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

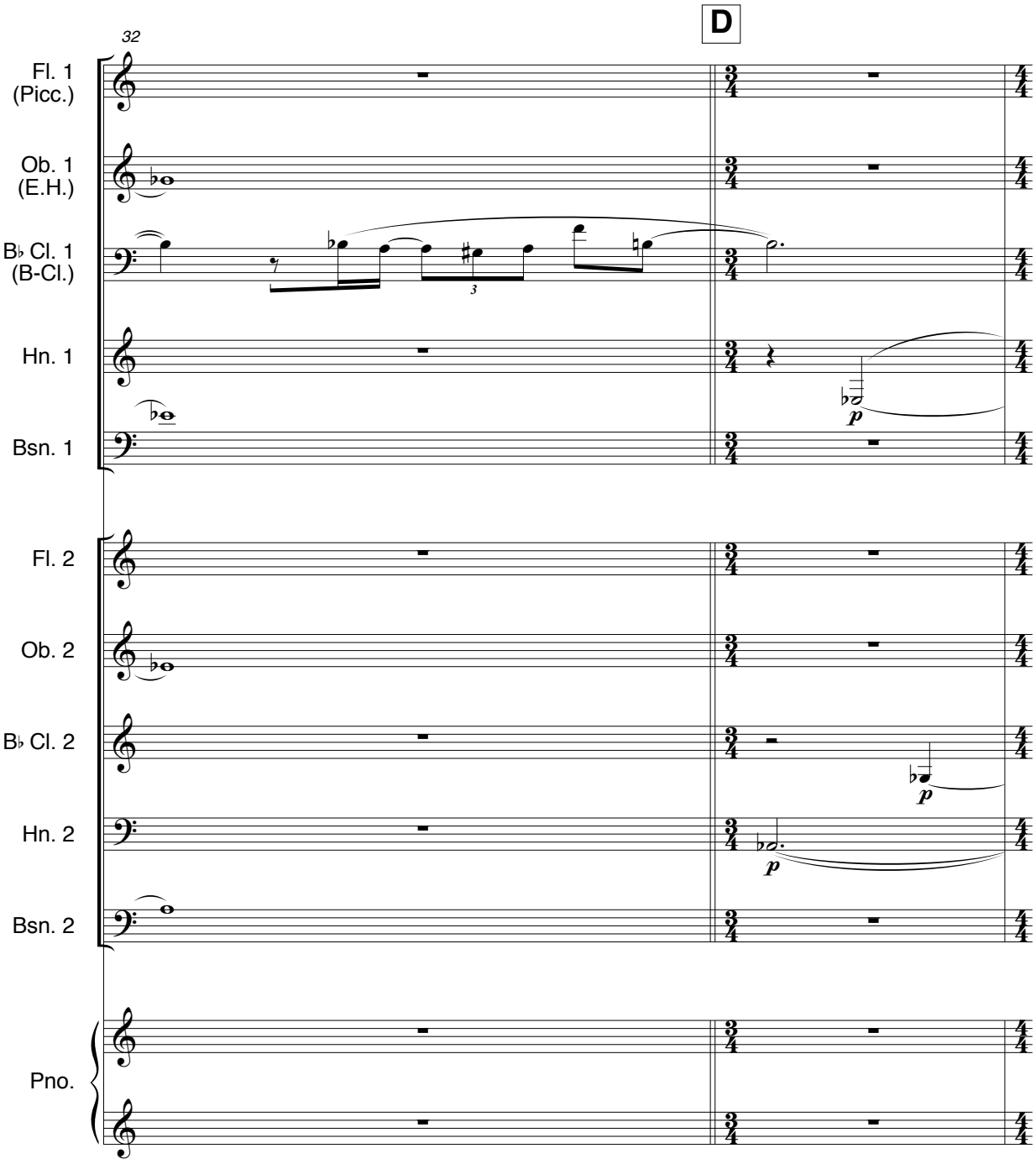

B
Piccolo
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p

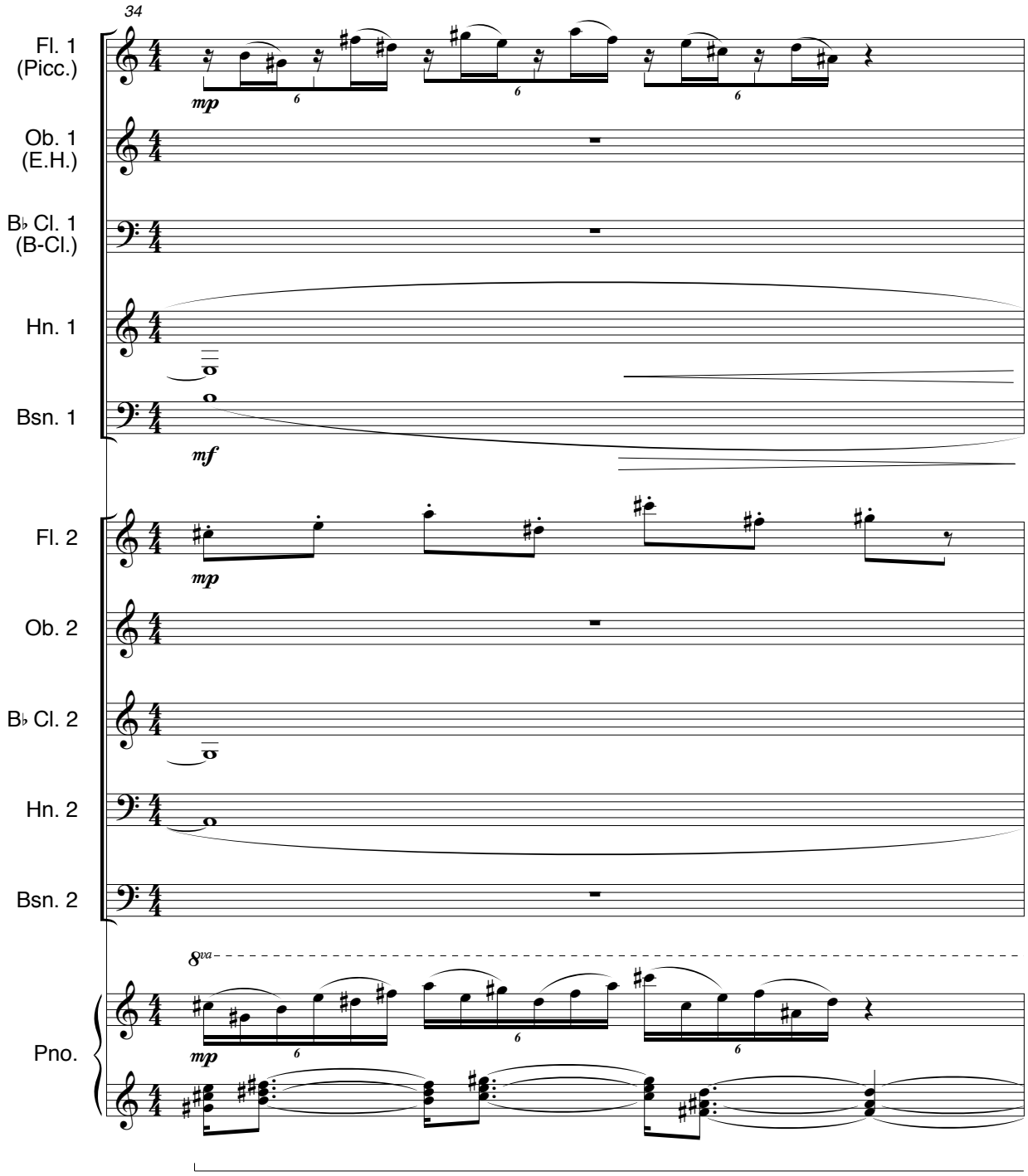

C
23
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
8va

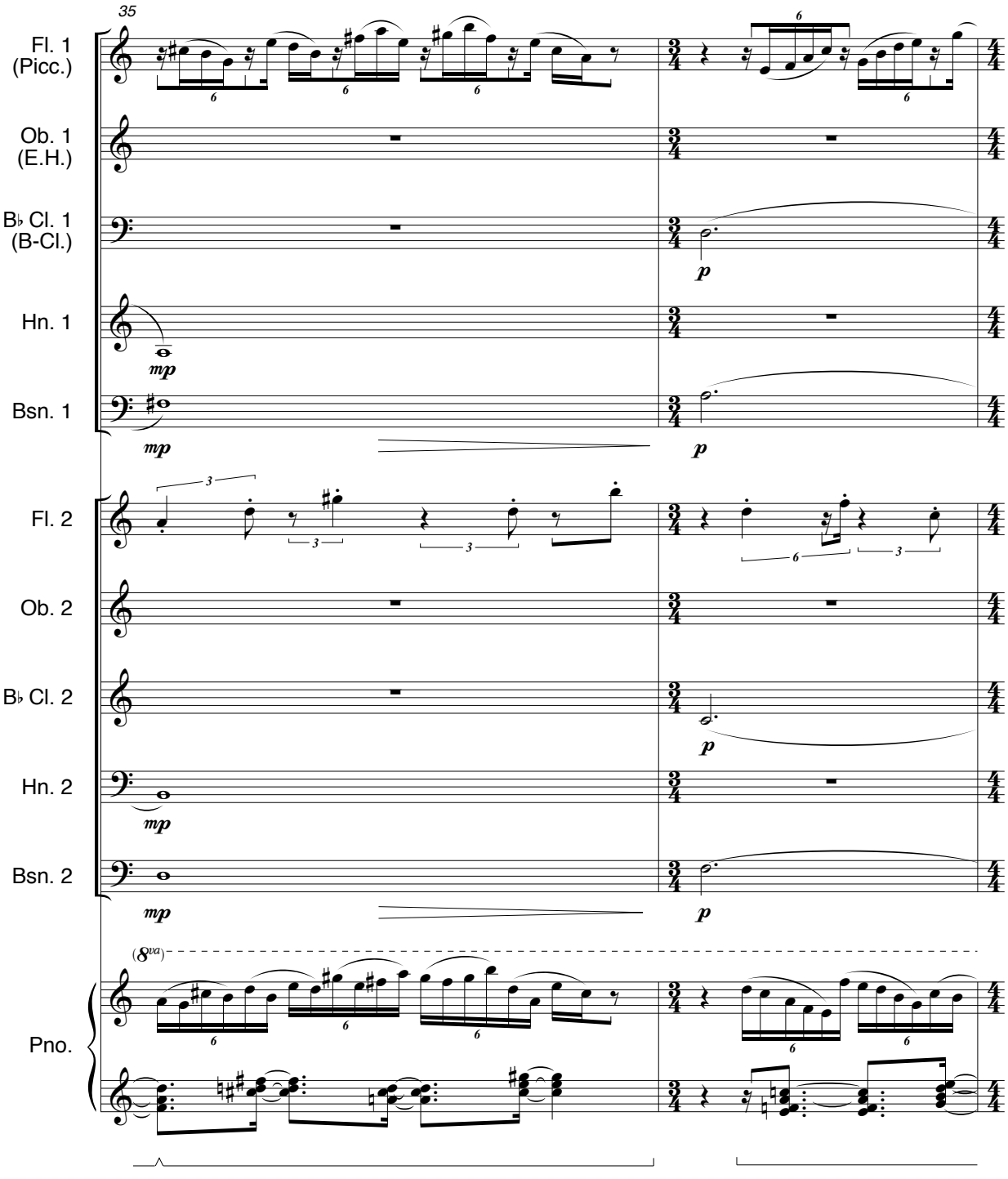

25
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

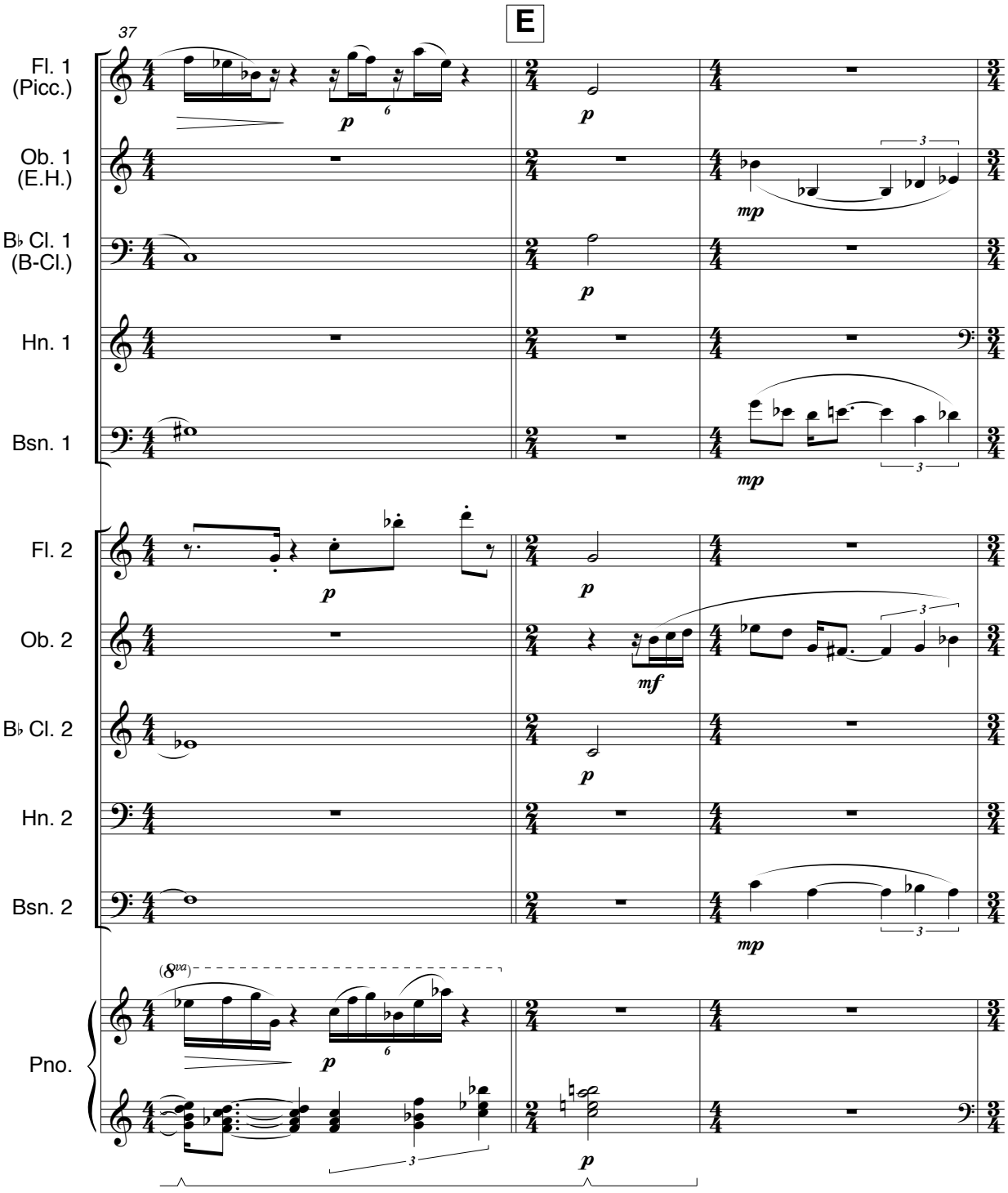

28
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

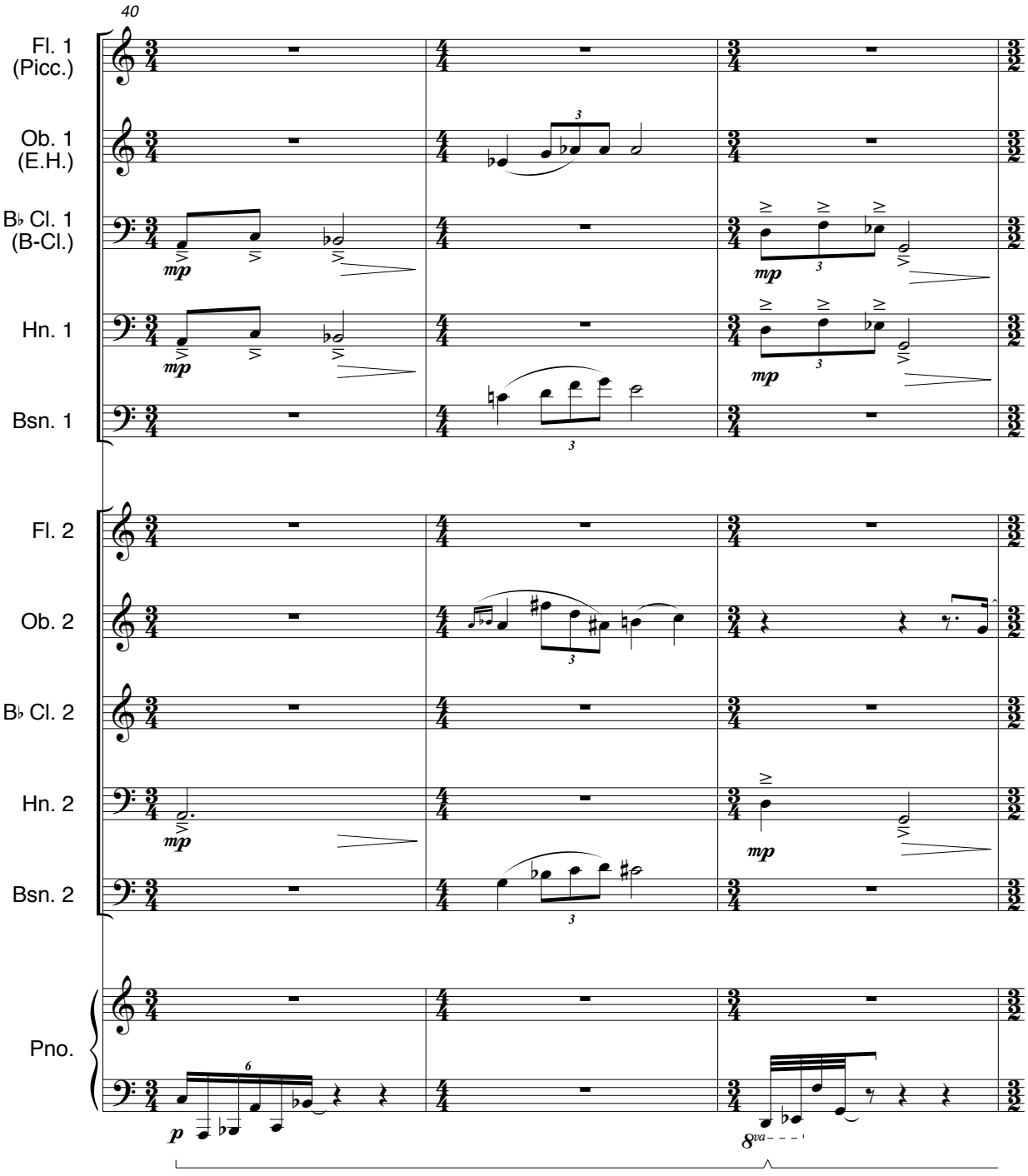

30
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

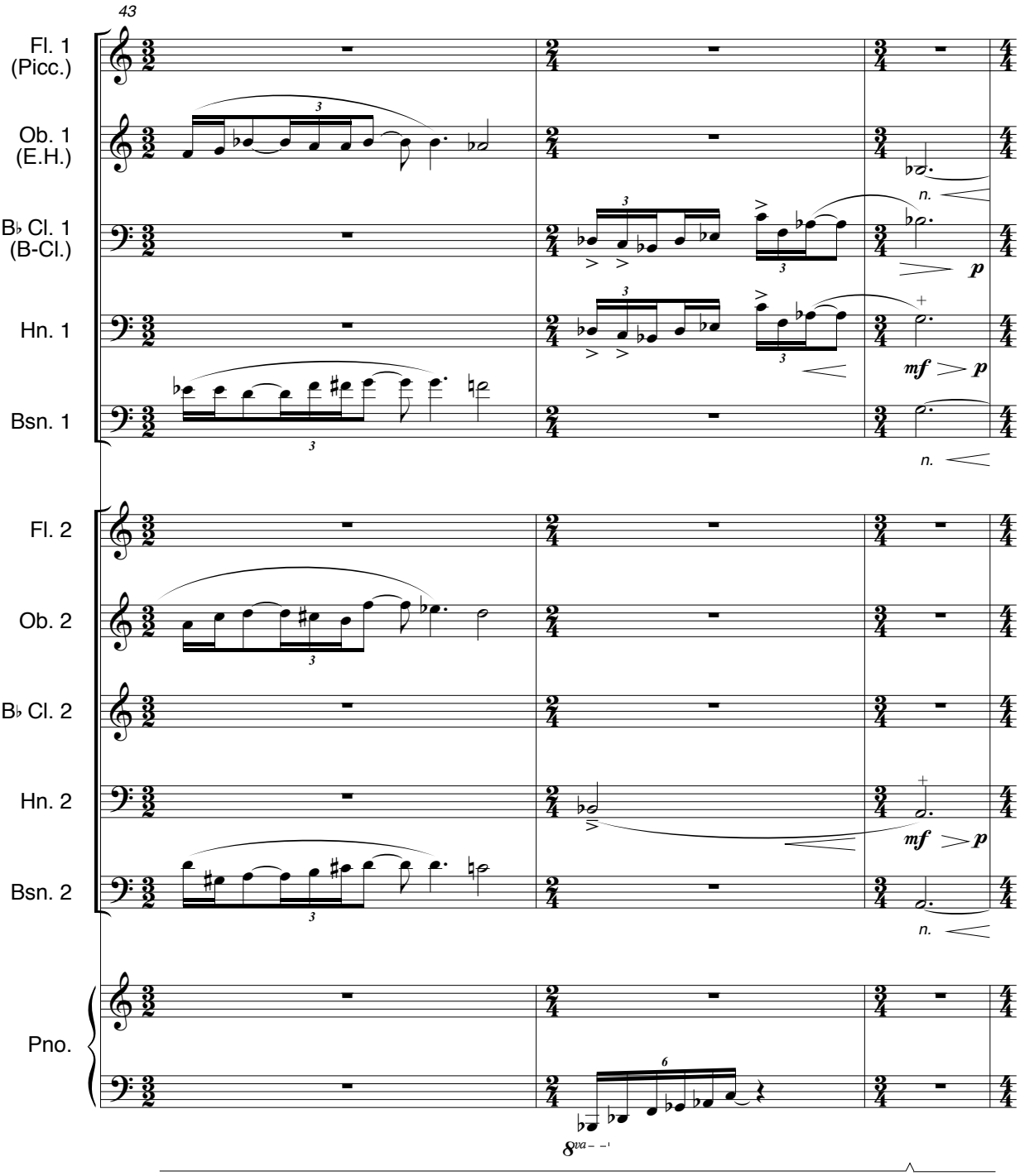

D
32
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
3
p
p
p

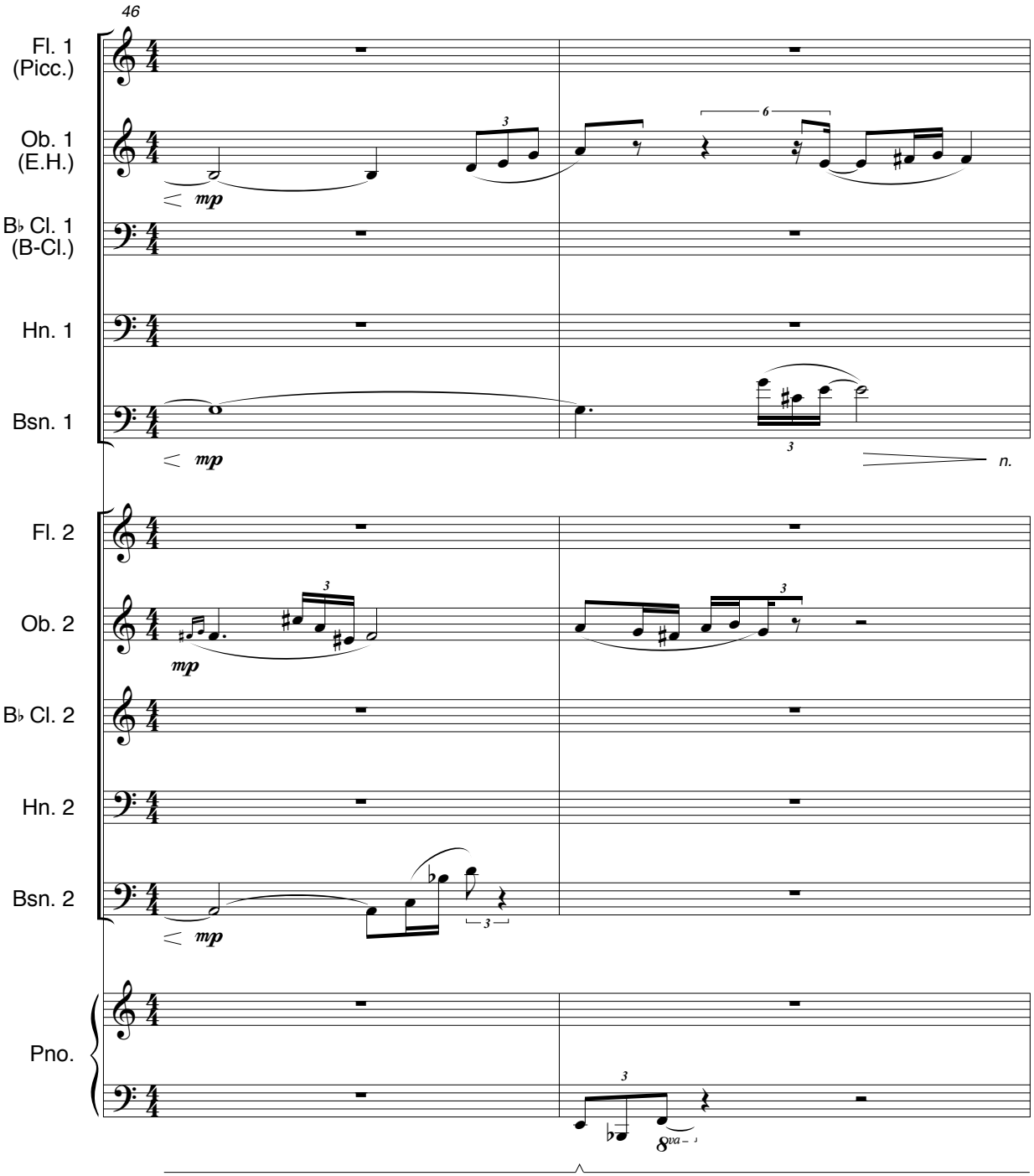

34
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
mp
mf
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
mp
8va
Pno.
mp

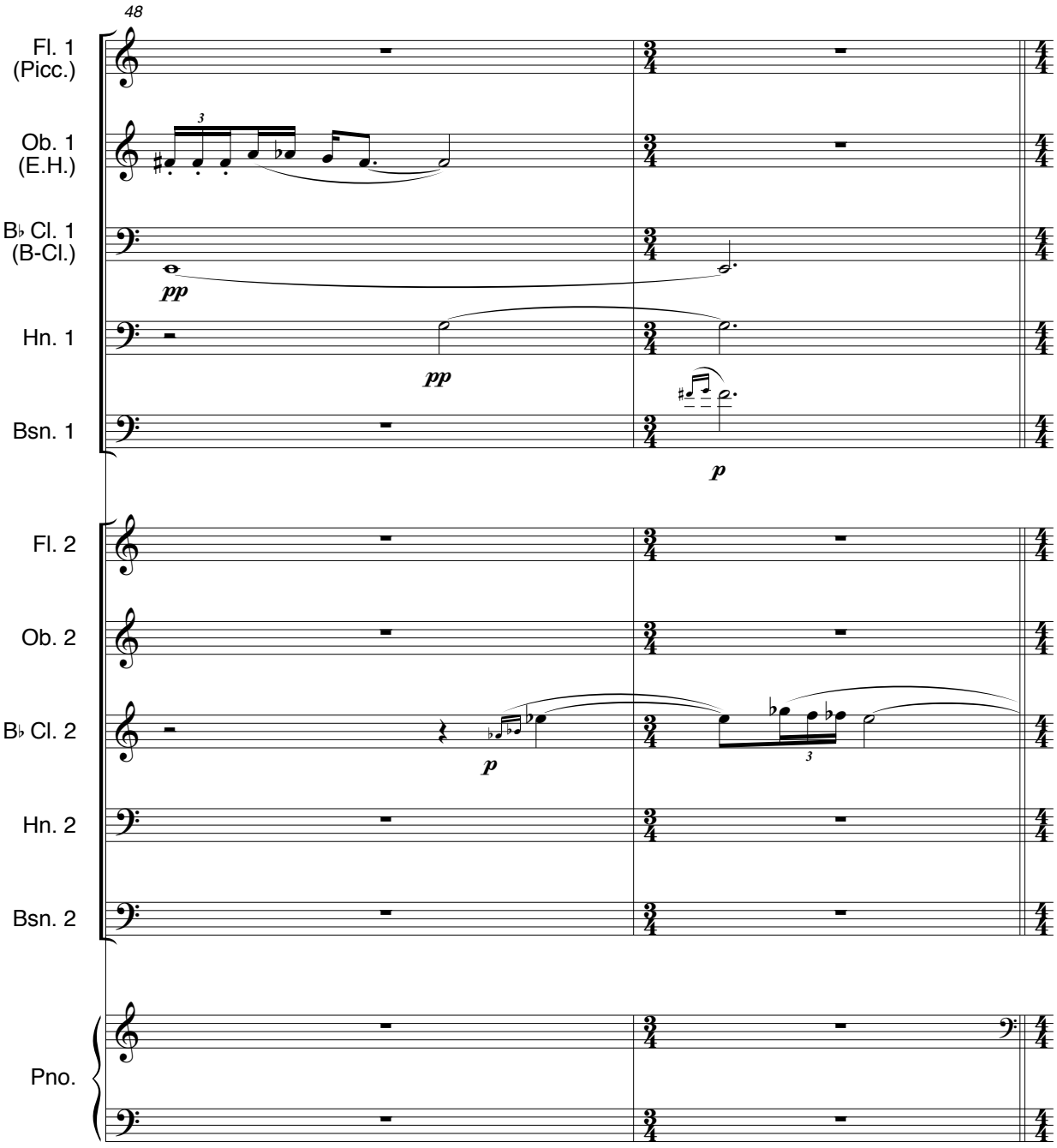

35
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(8va)
mp
p

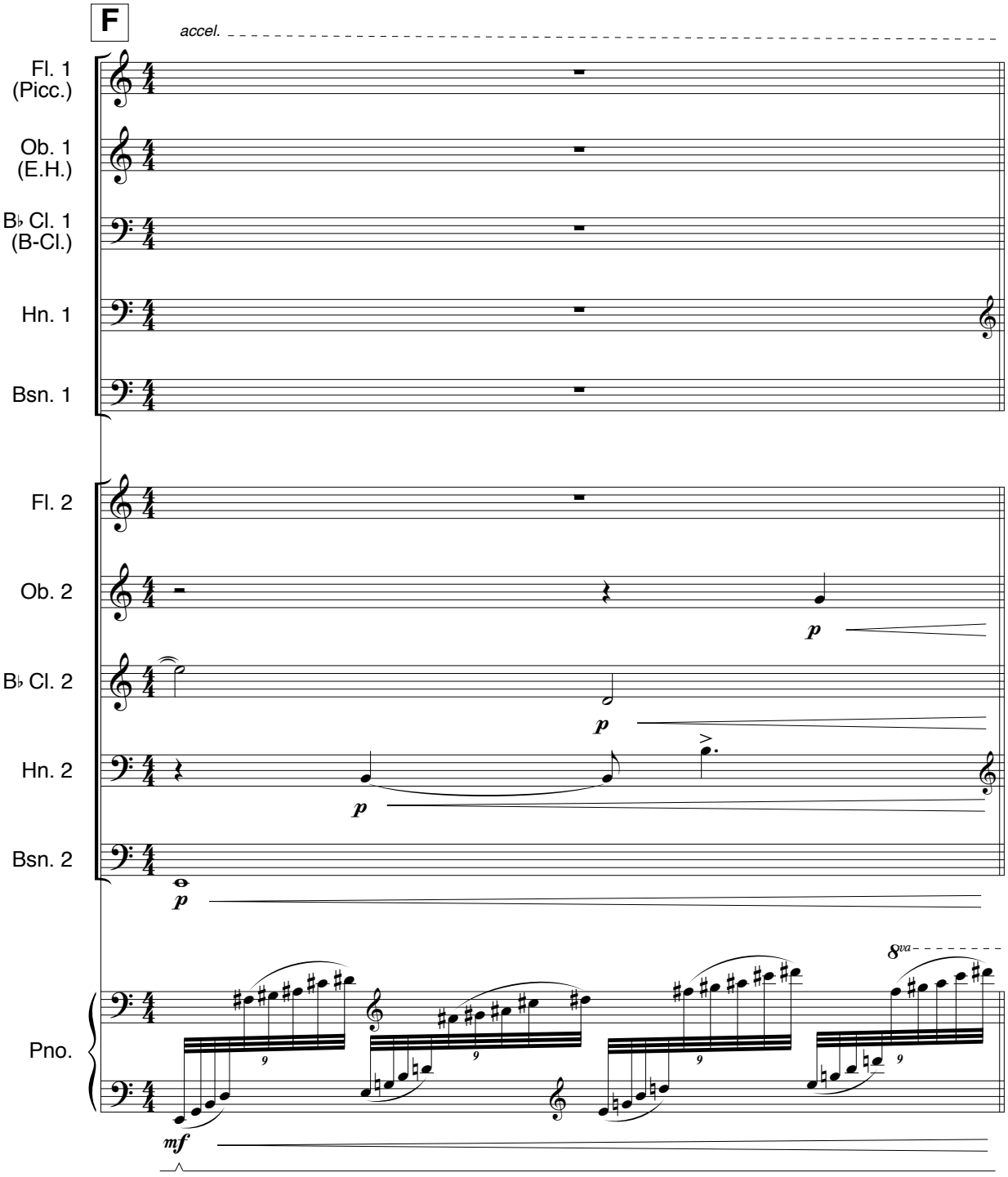

E
37
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(8va)
p
mp
mf

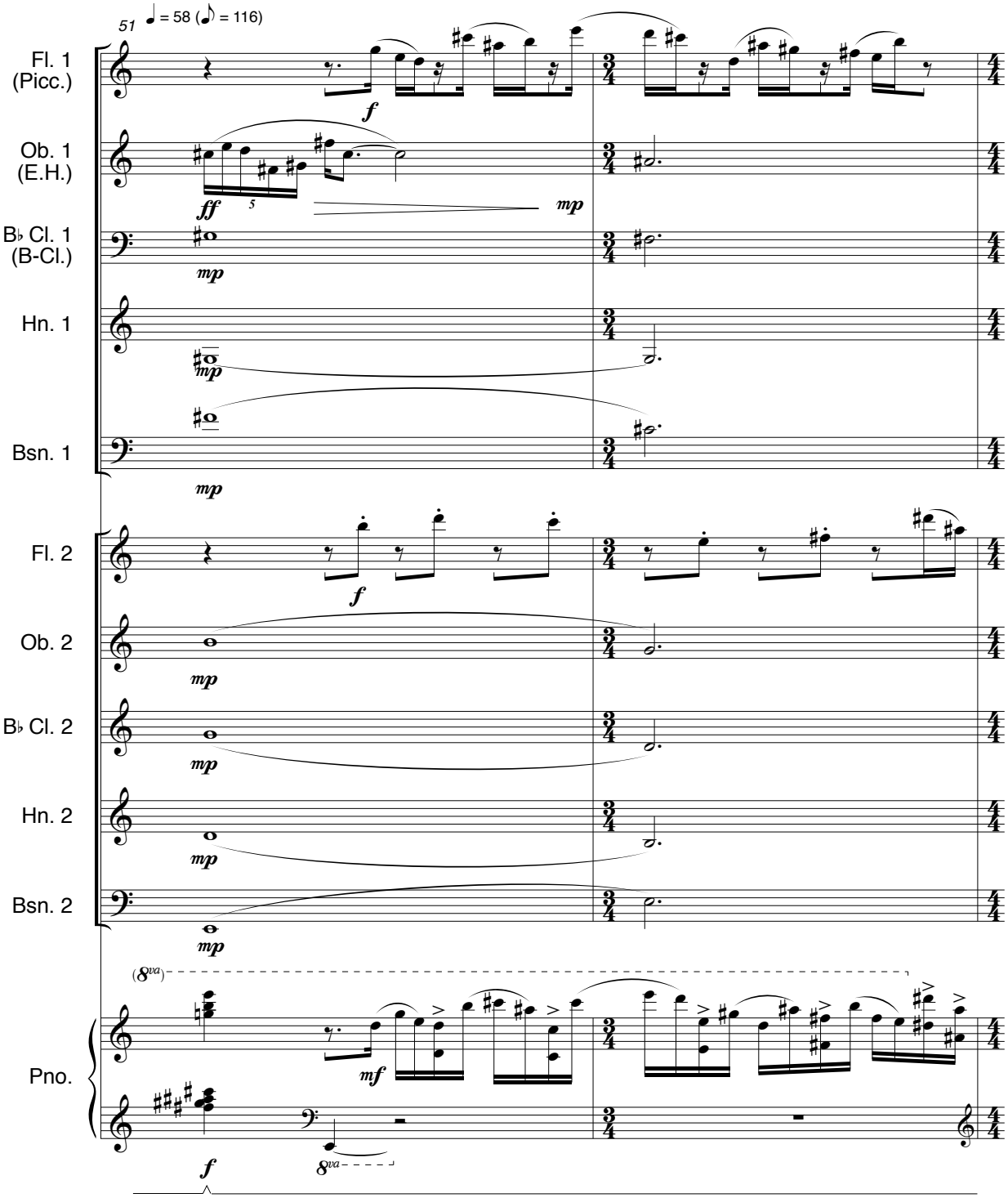

40
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
8va

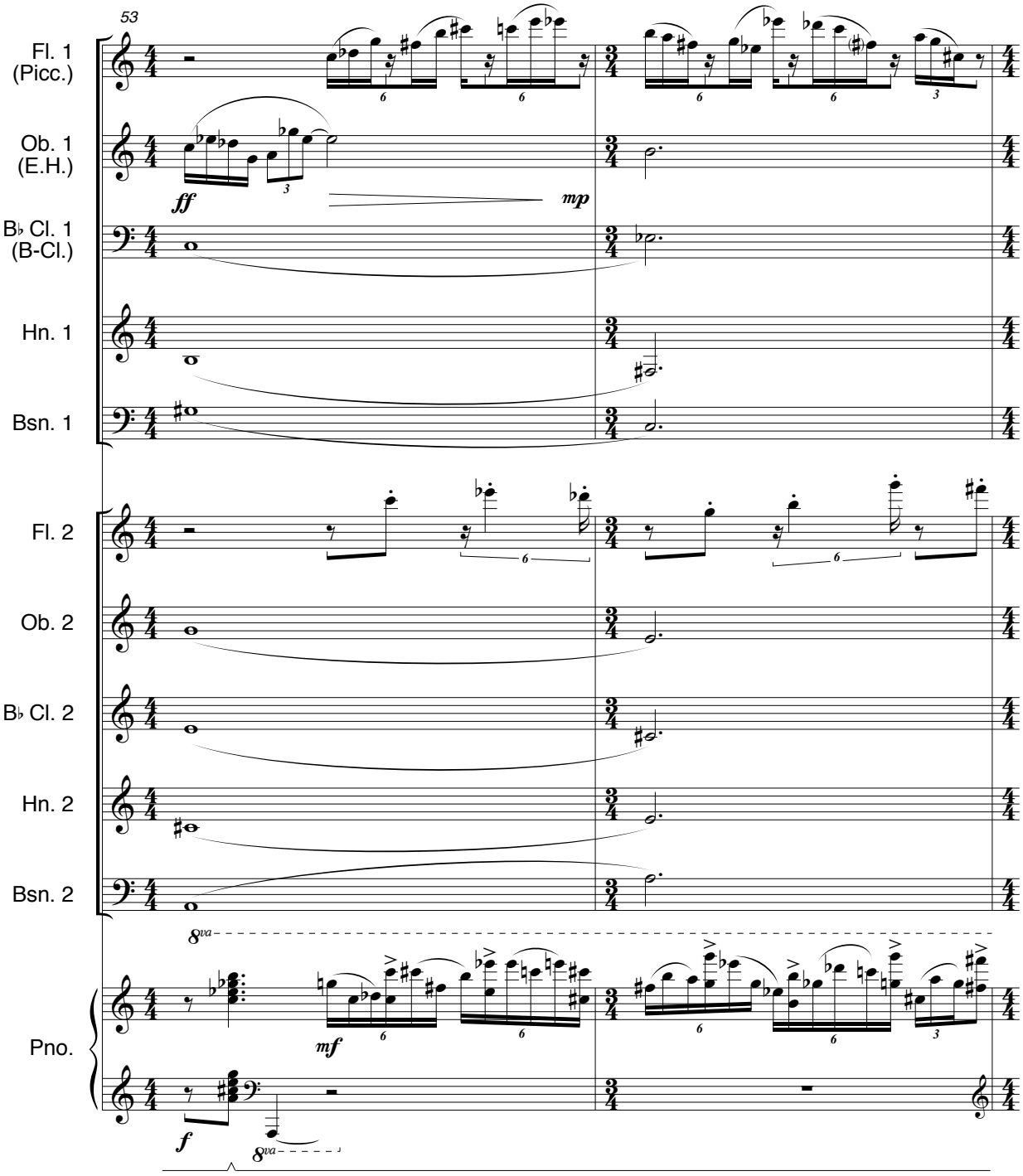

43
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
n.
8va

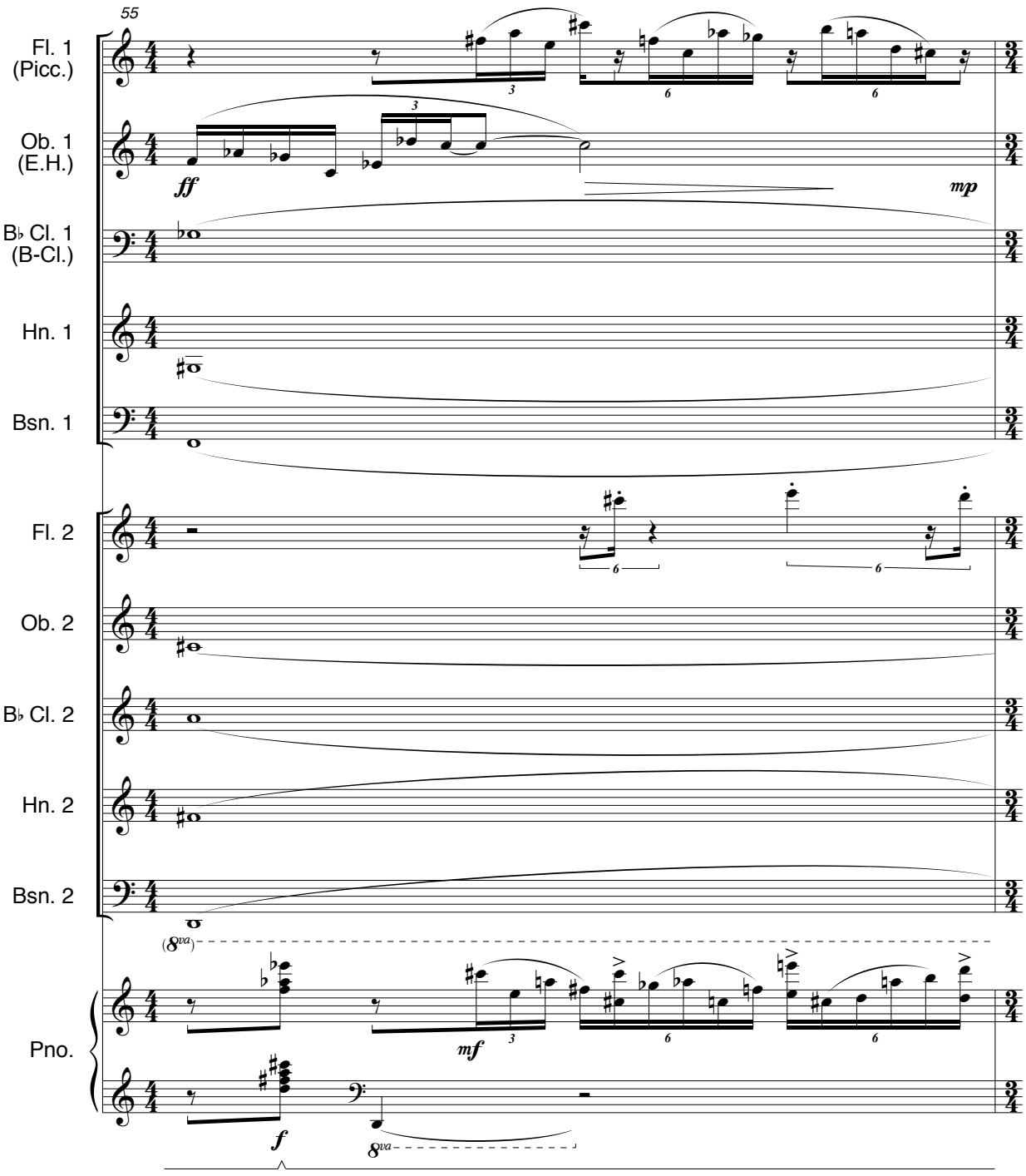

46
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
mp
n.
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va

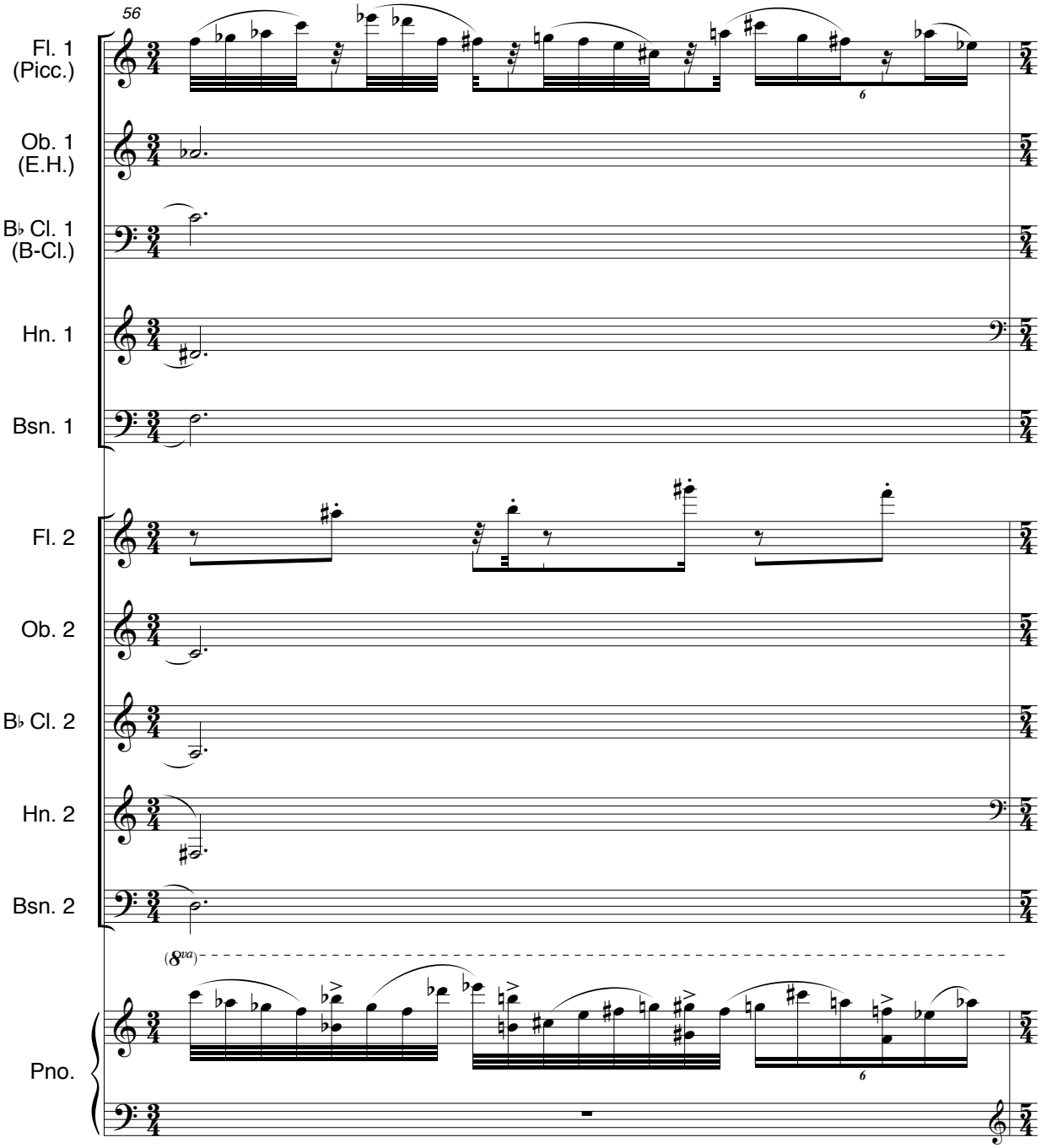

48
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
pp
p
p

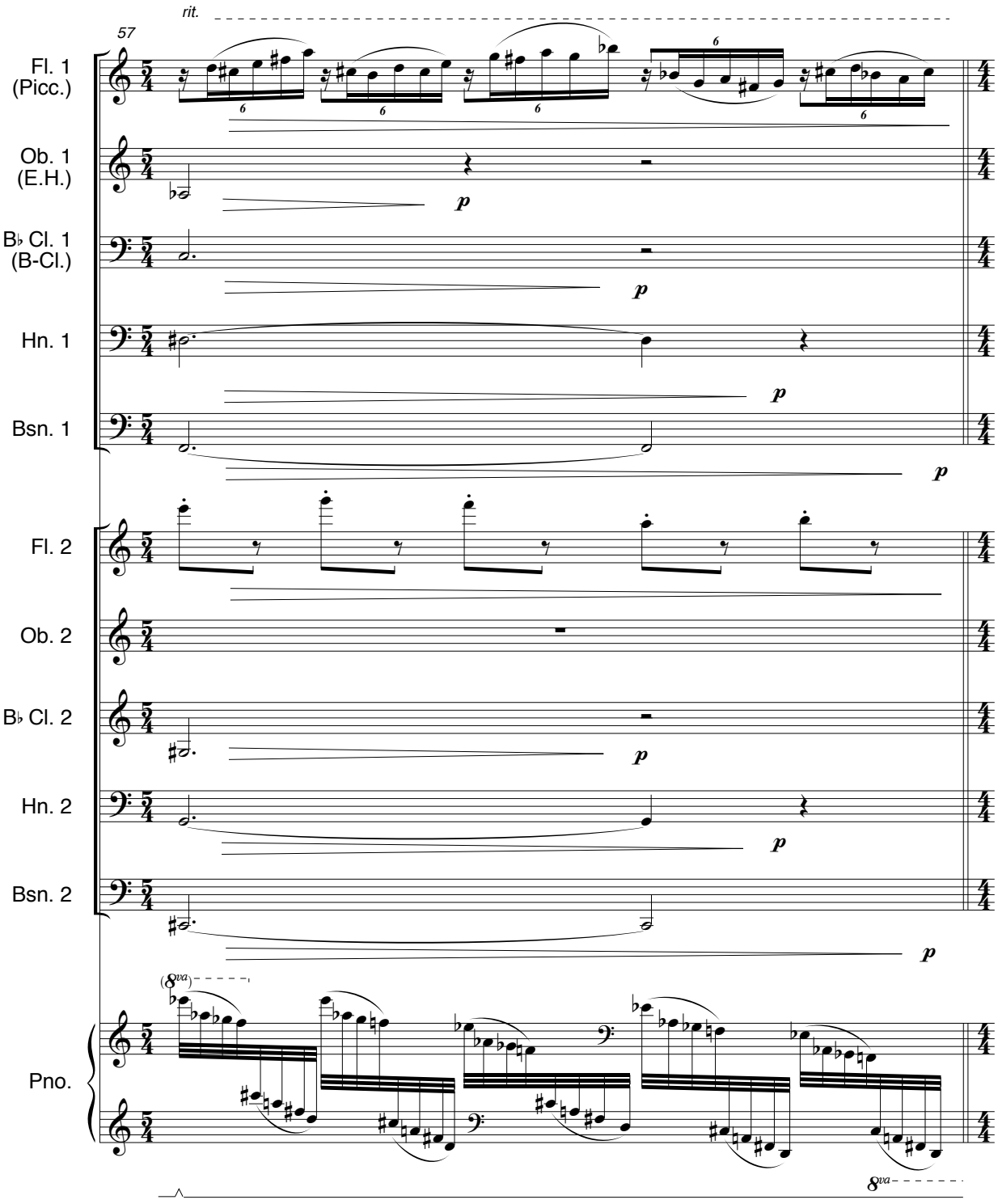

F
accel.
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
8va

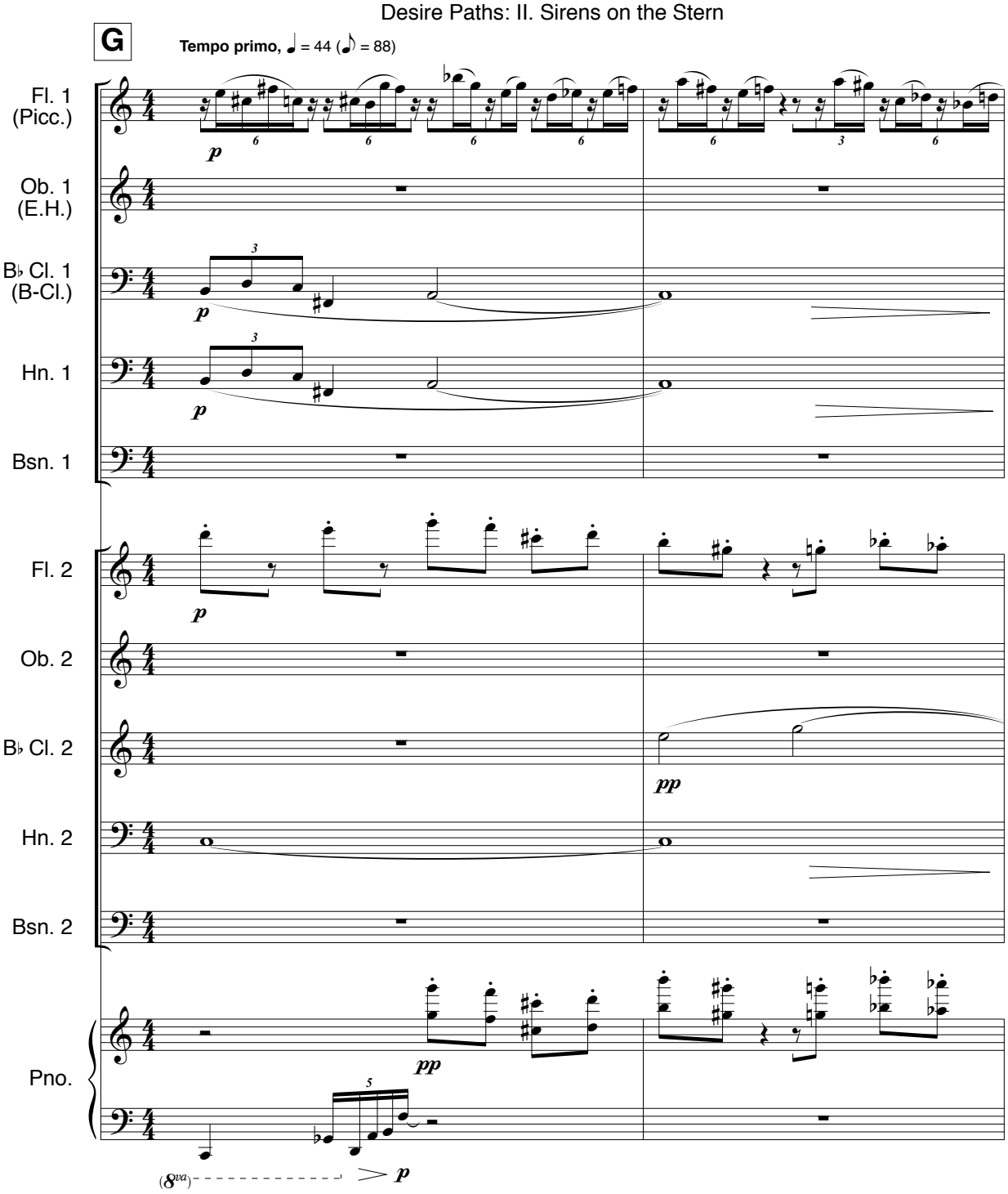

51
♩ = 58 (♪ = 116)
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(8va)
8va

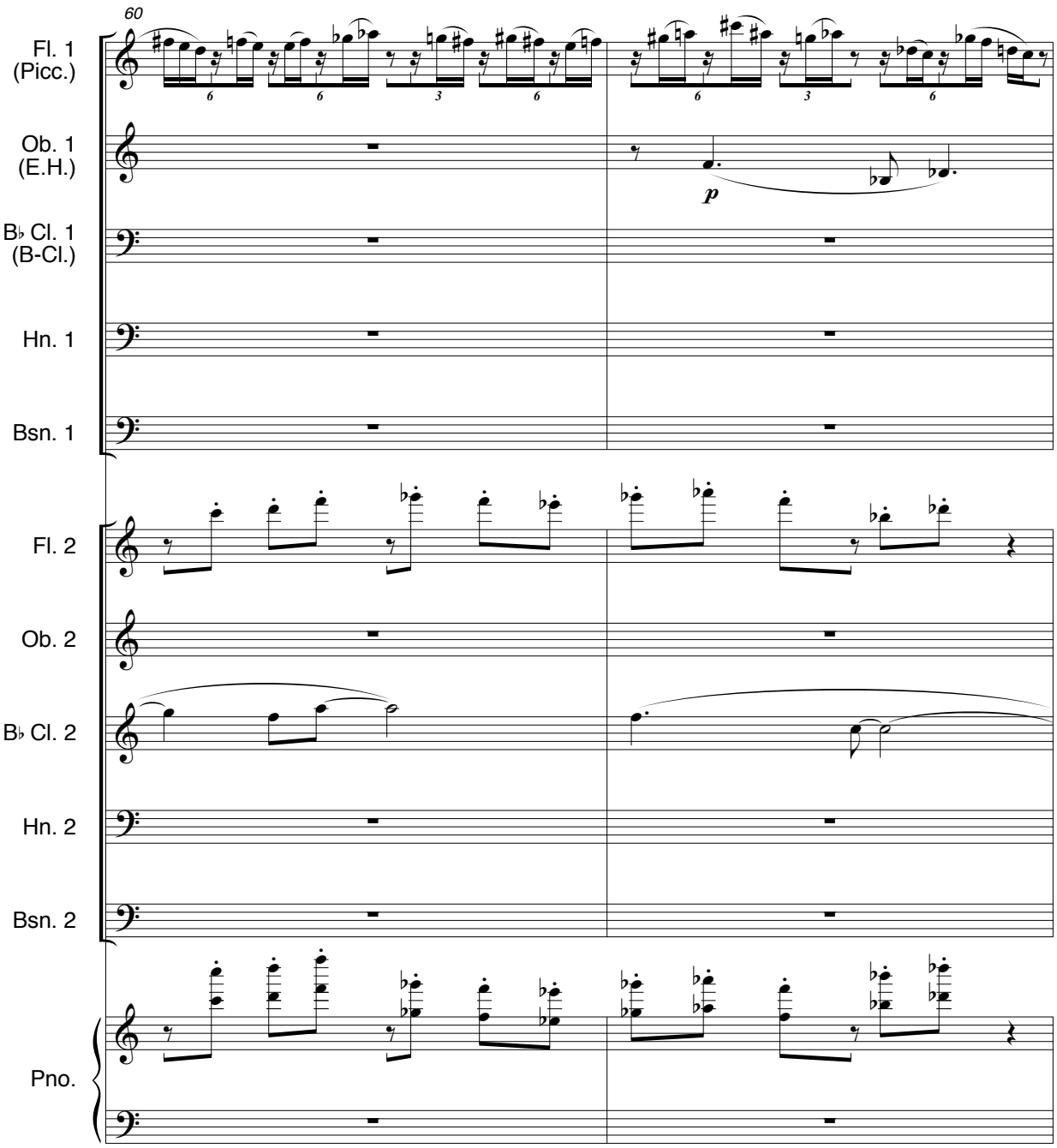

53
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
ff
mp
mf
f
8va

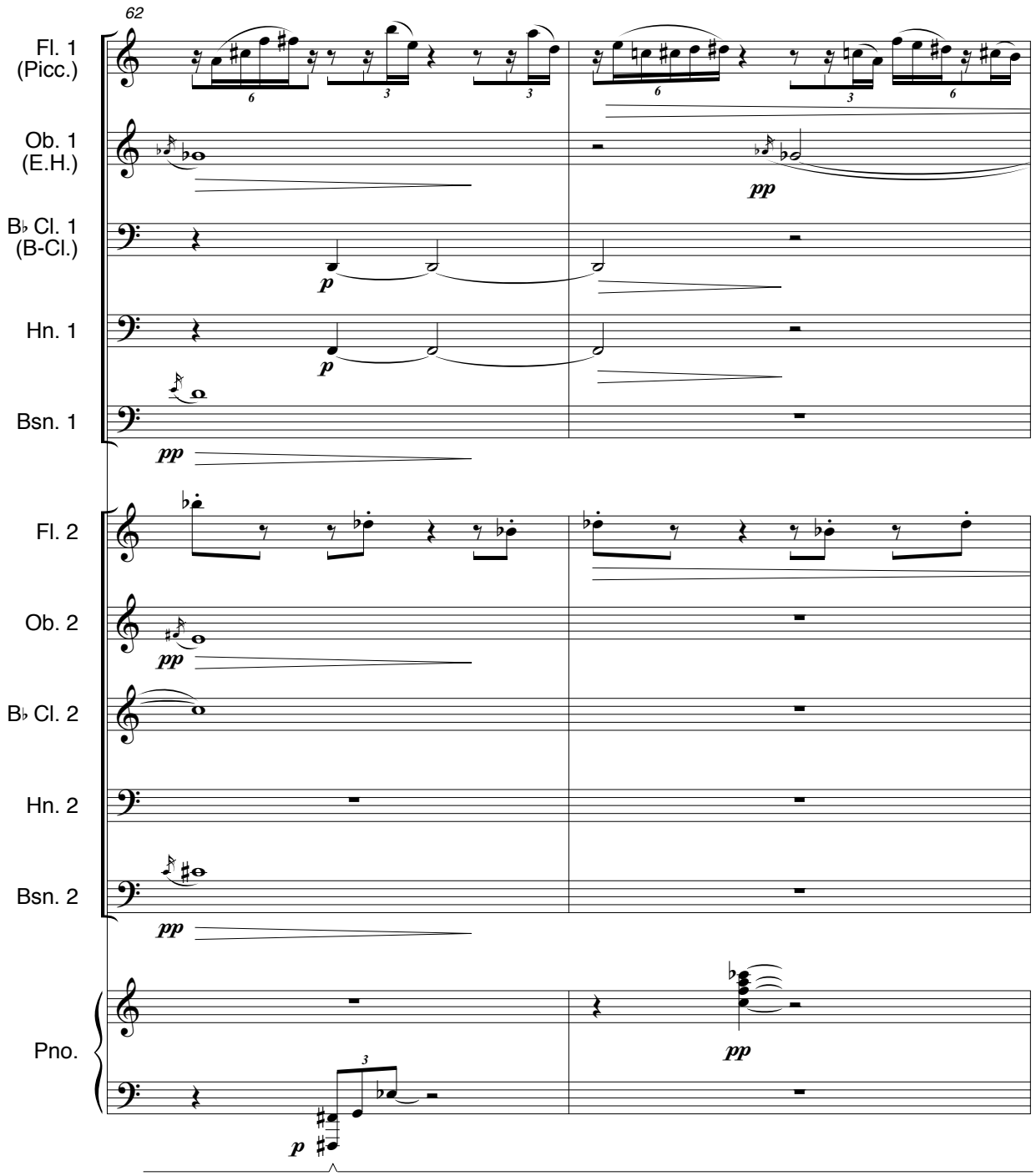

55
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
ff
mp
mf
f
(8va)
8va

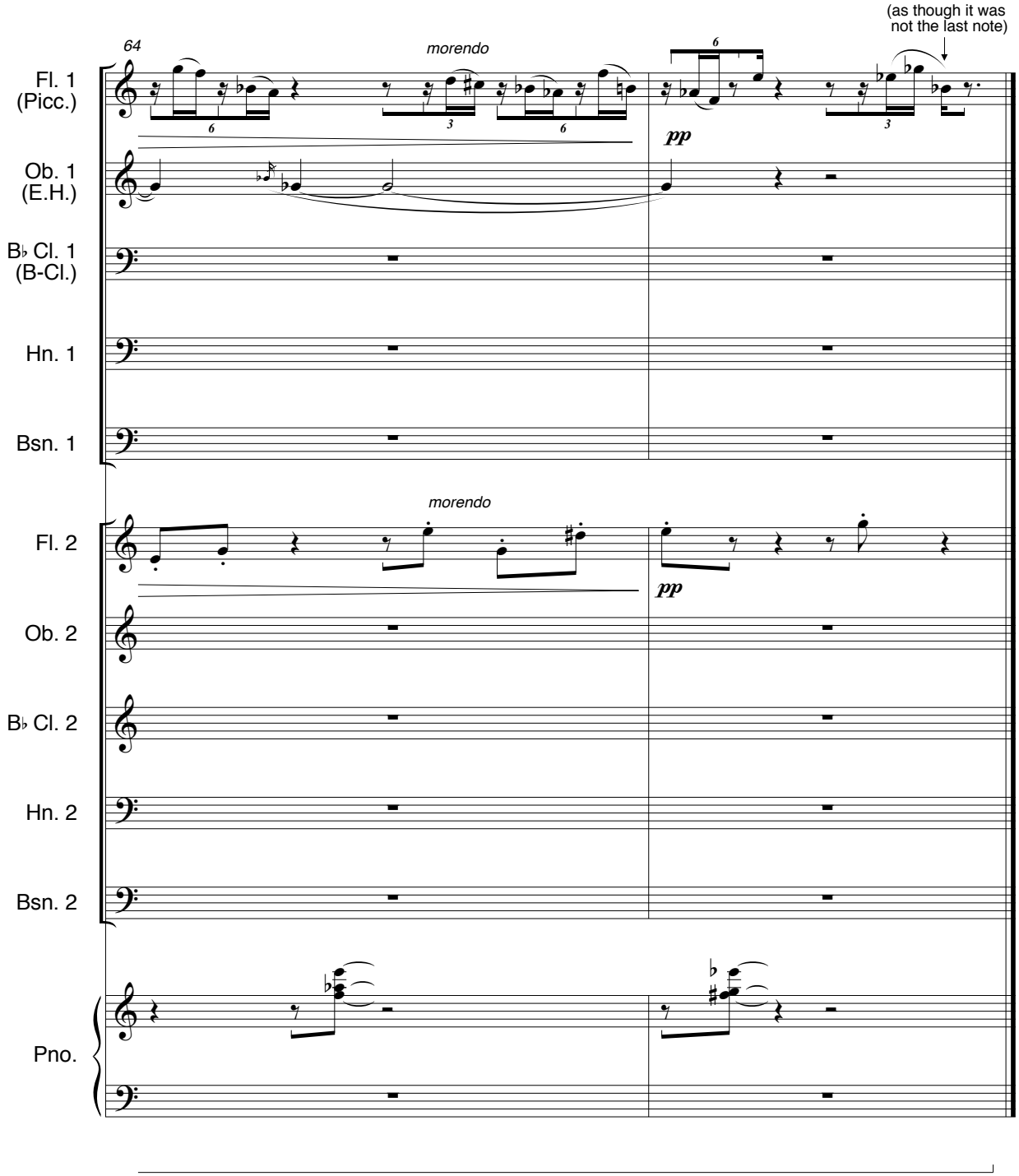

56
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
(8va)
Pno.


rit.
57
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
(8va)
8va

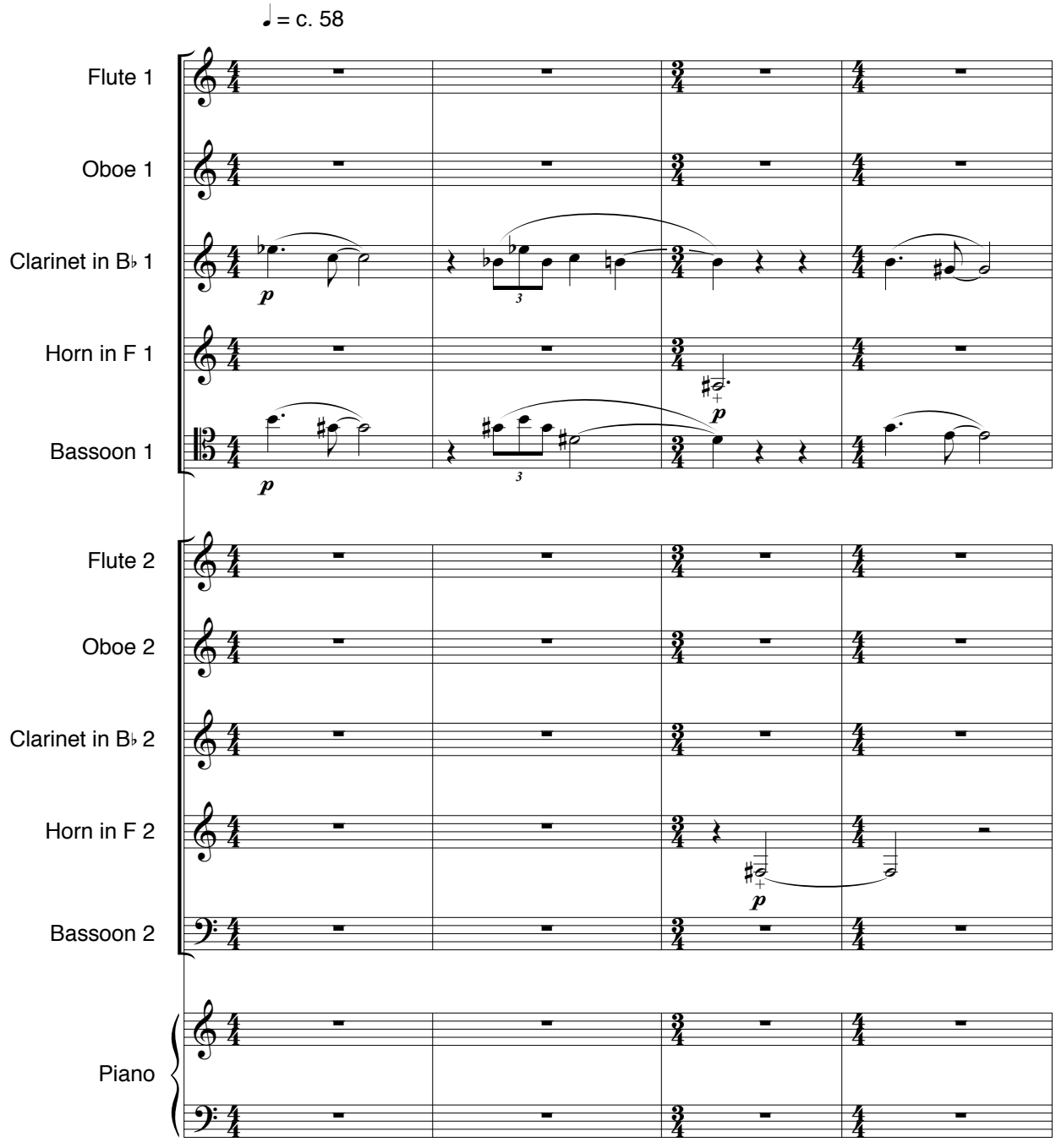

G
Tempo primo, ♩ = 44 (♪ = 88)
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
pp
(8va)

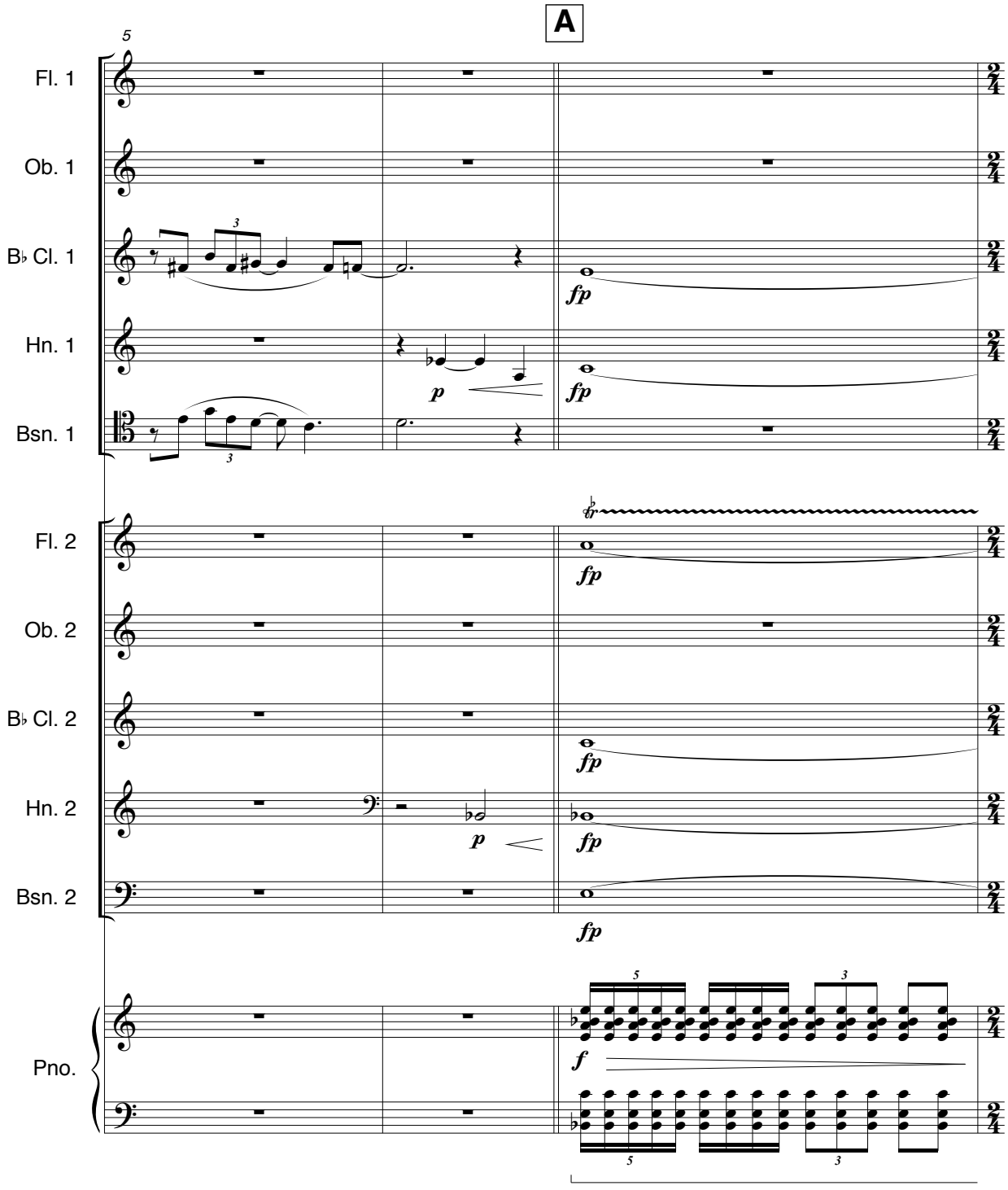

60
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p

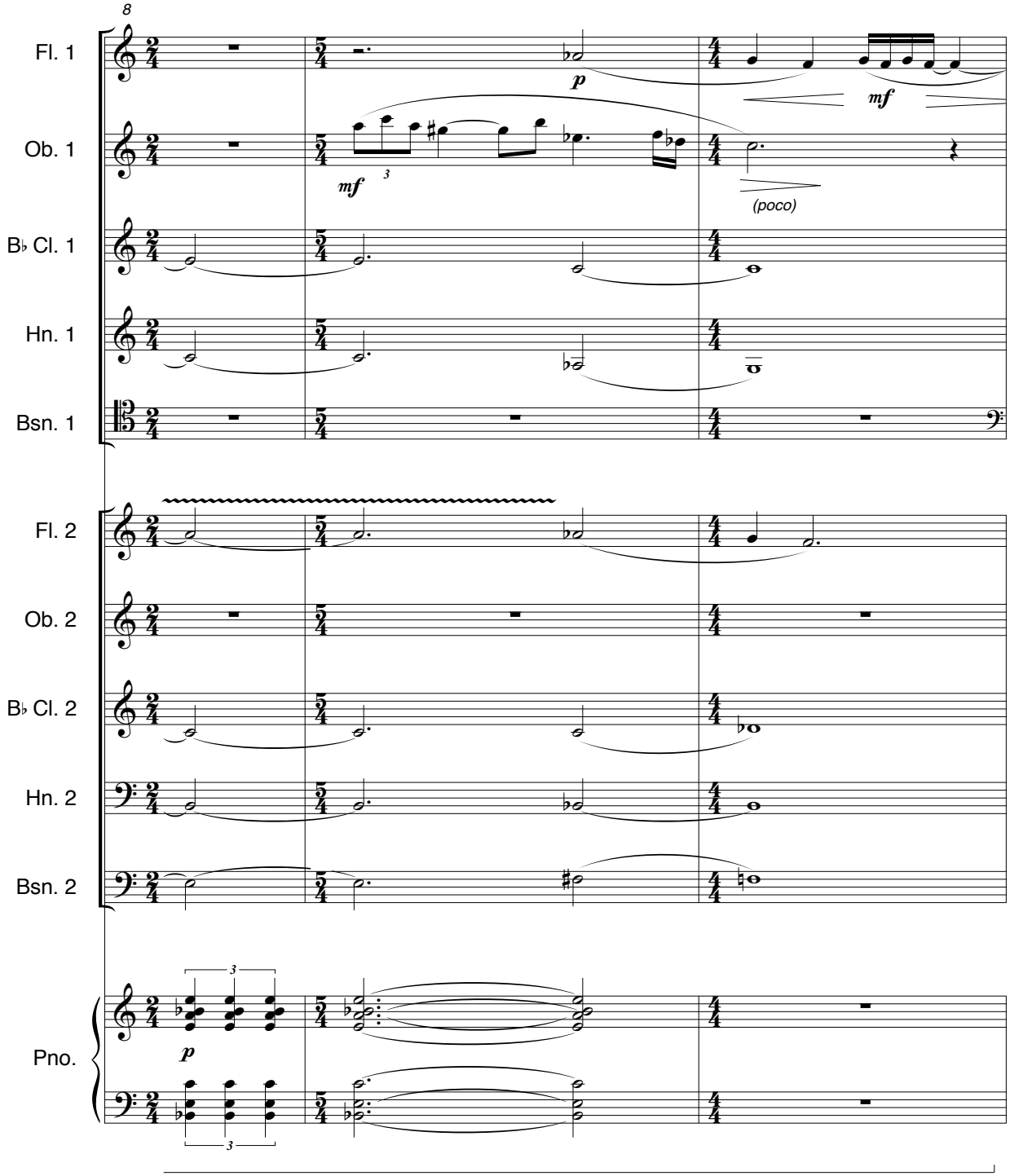

62
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
p

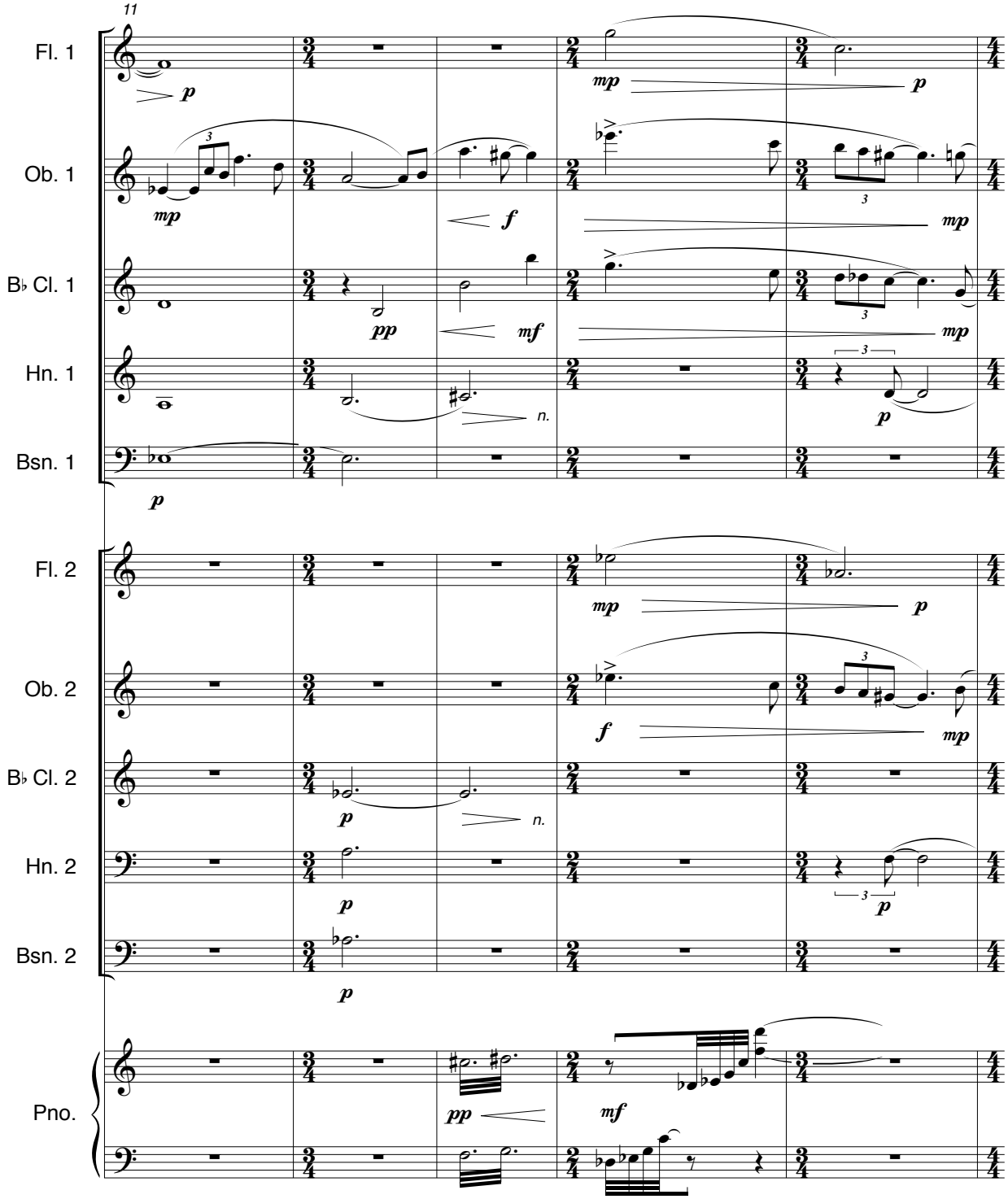

64
morendo
(as though it was not the last note)
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
pp
morendo
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
pp
Pno.

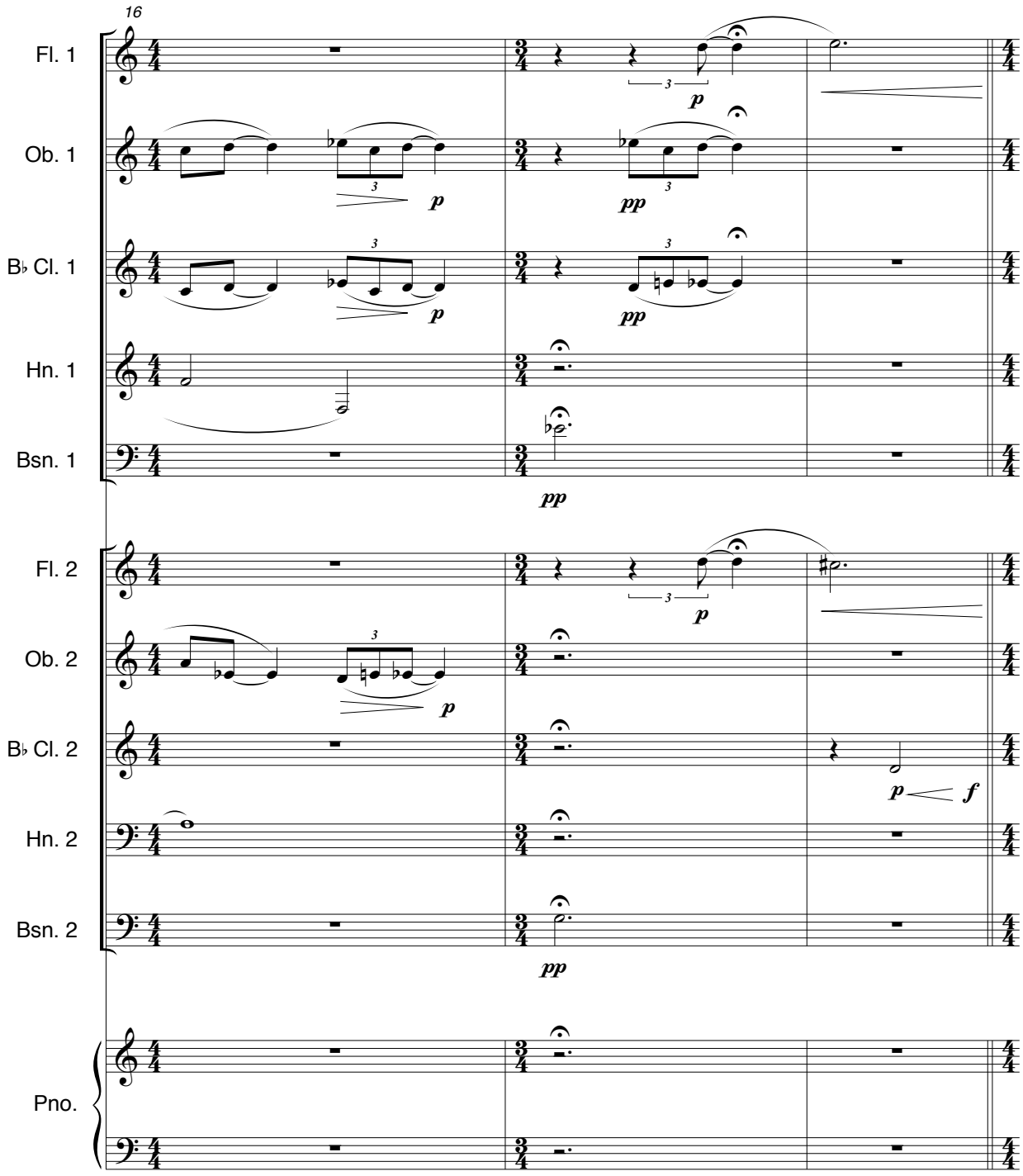
III. The Dream with the Magnolia Tree

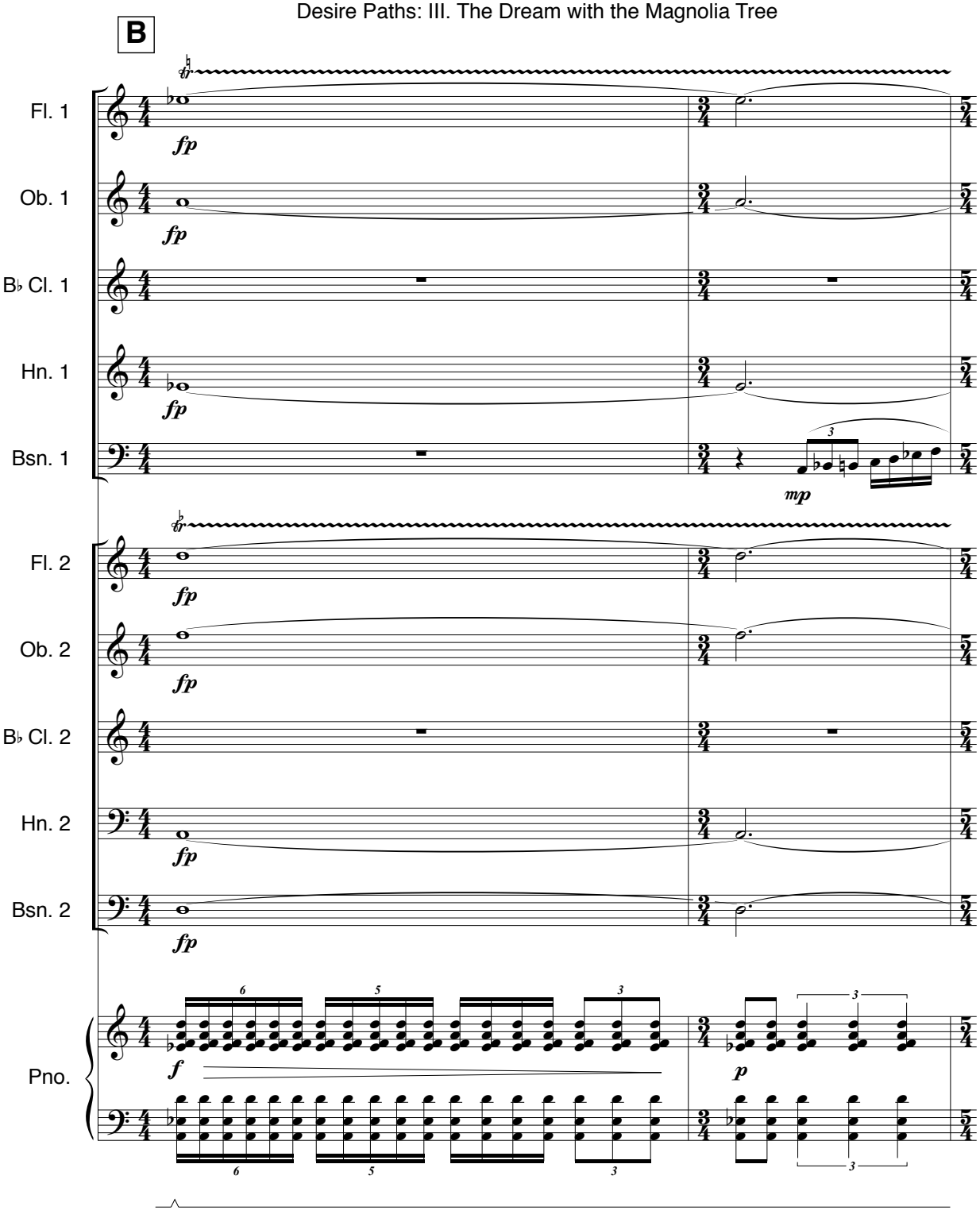


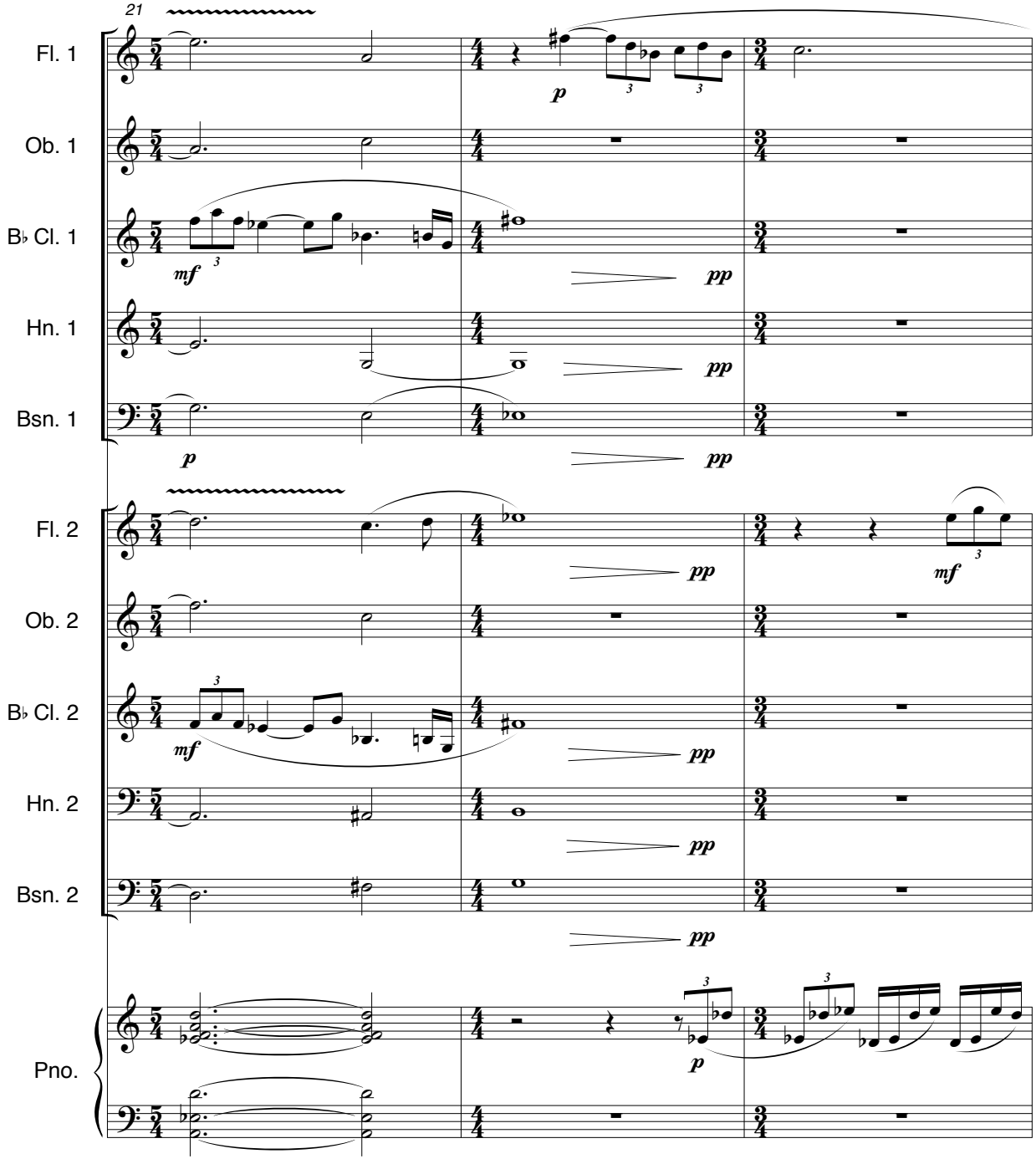

A
5
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
fp
p
f

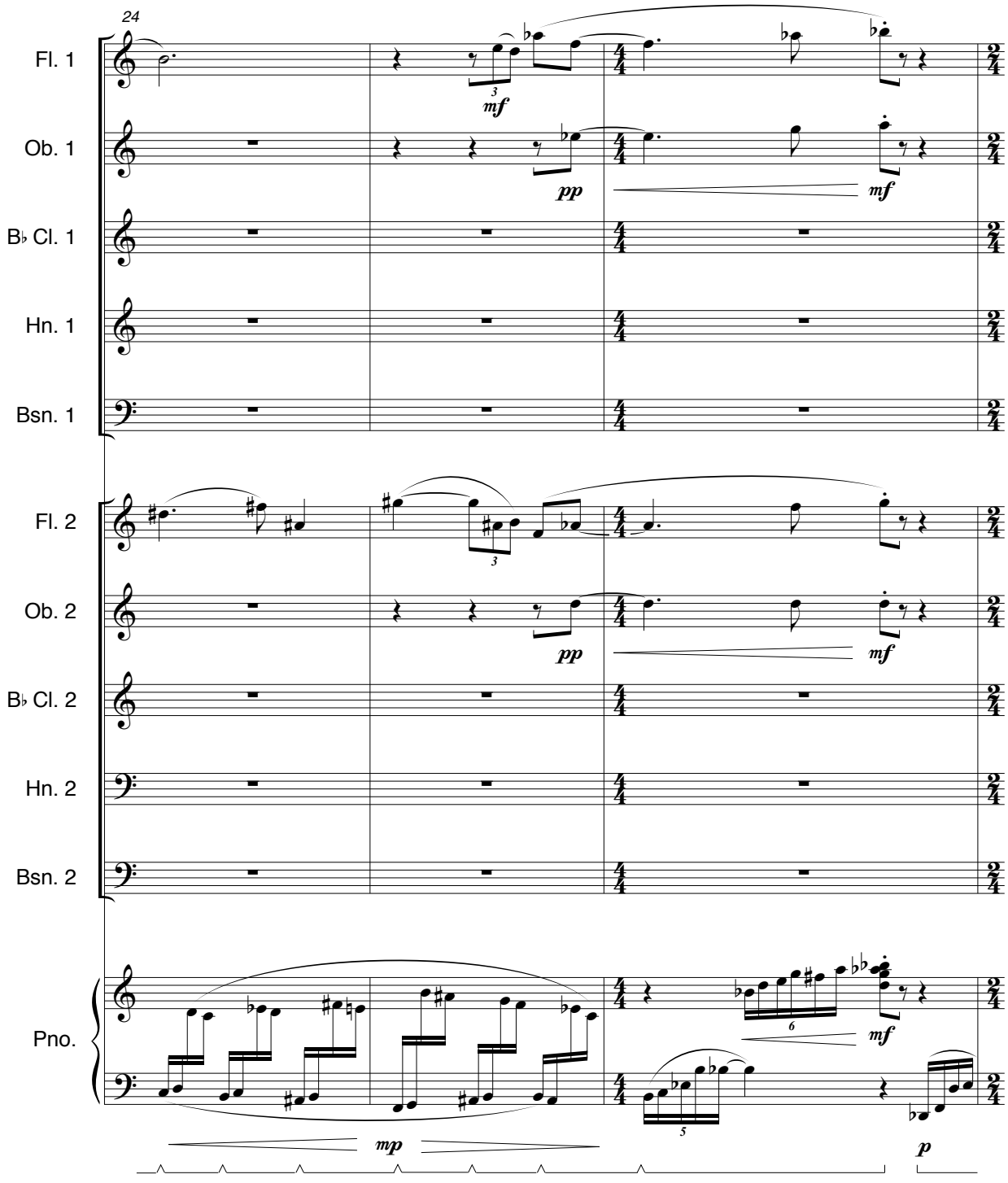

8
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
mf
(poco)
p

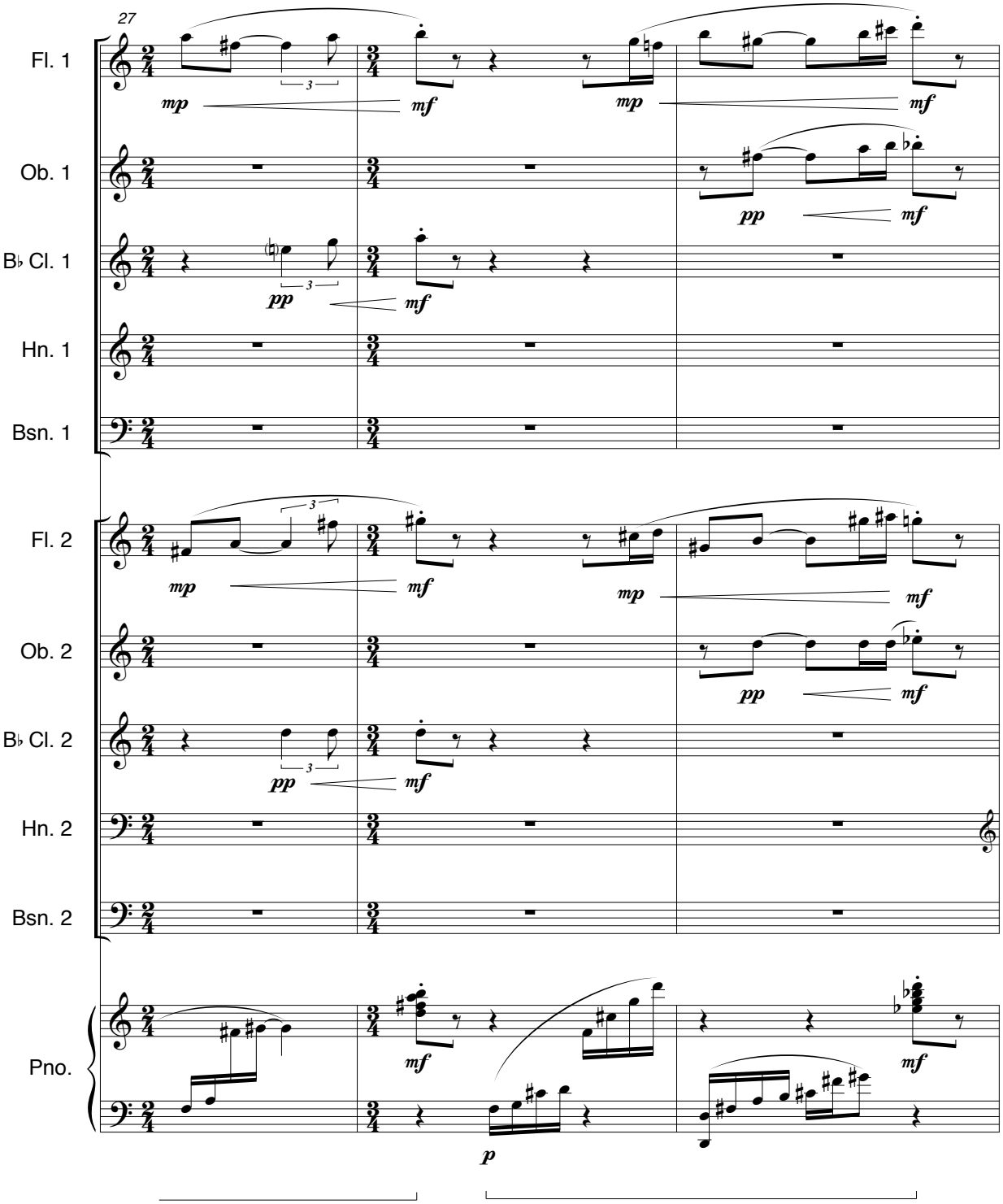

11
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mp
mf
f
pp
n.

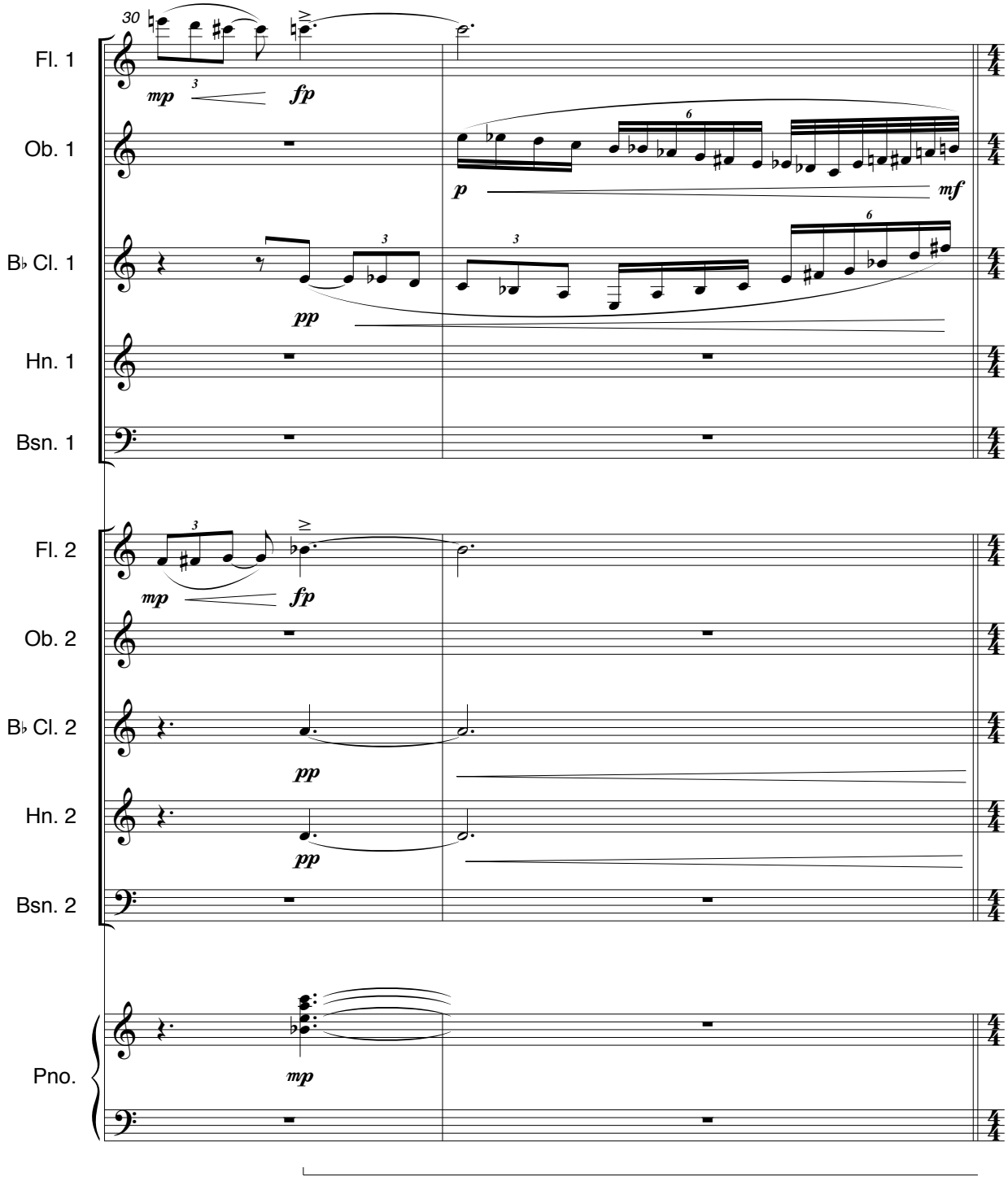

16
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
pp
f

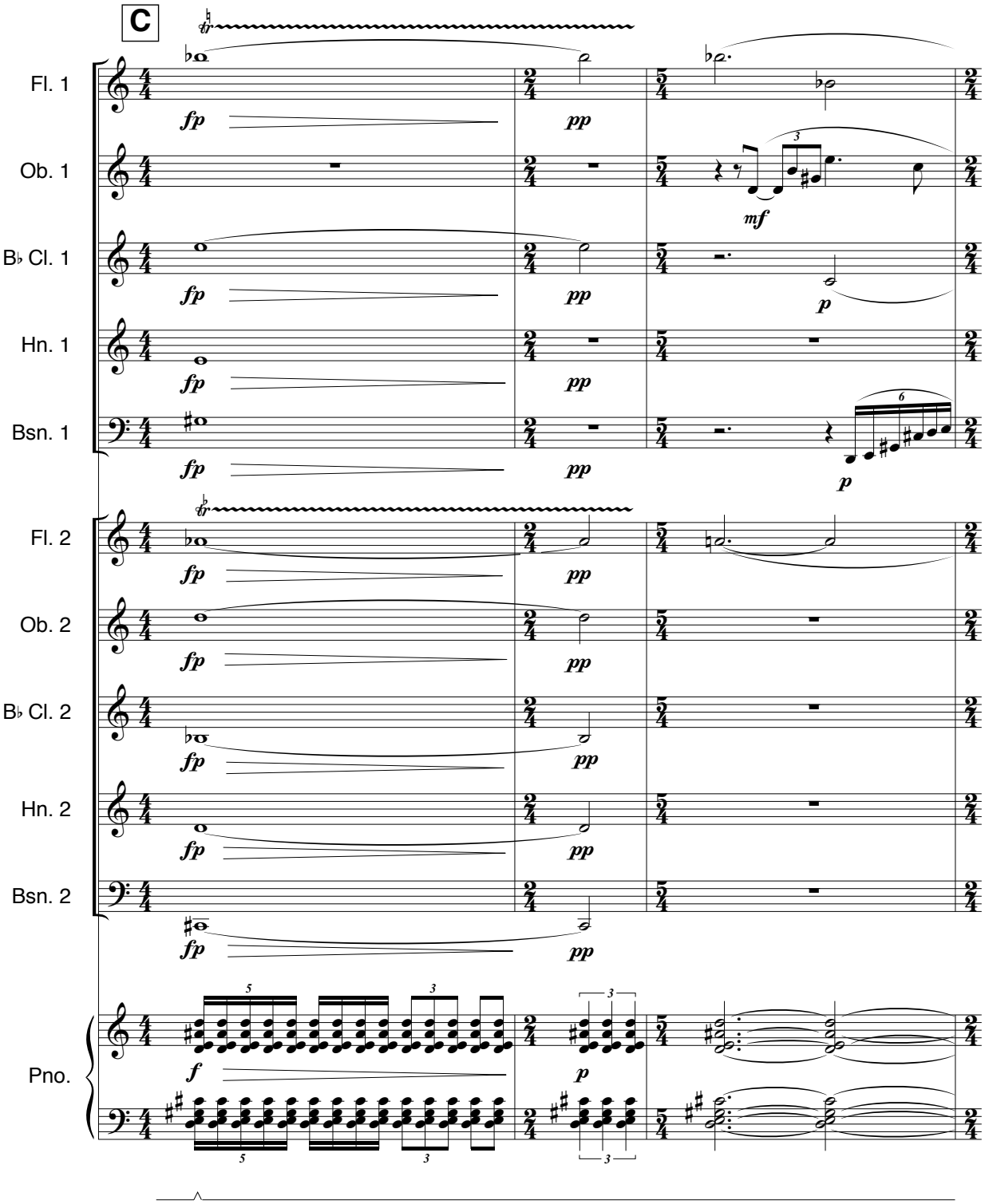

B
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
fp
mp
f
p

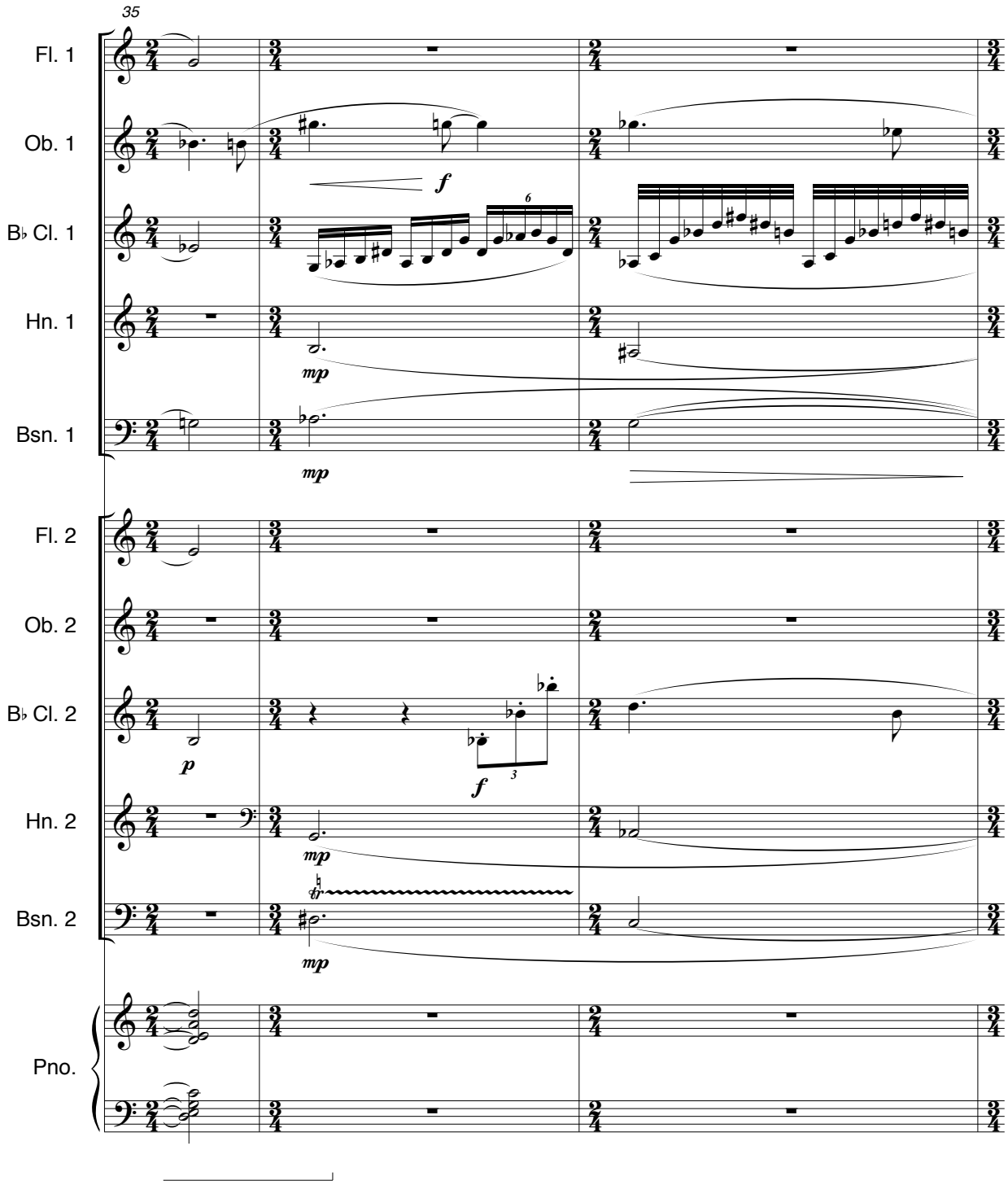

21
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
pp

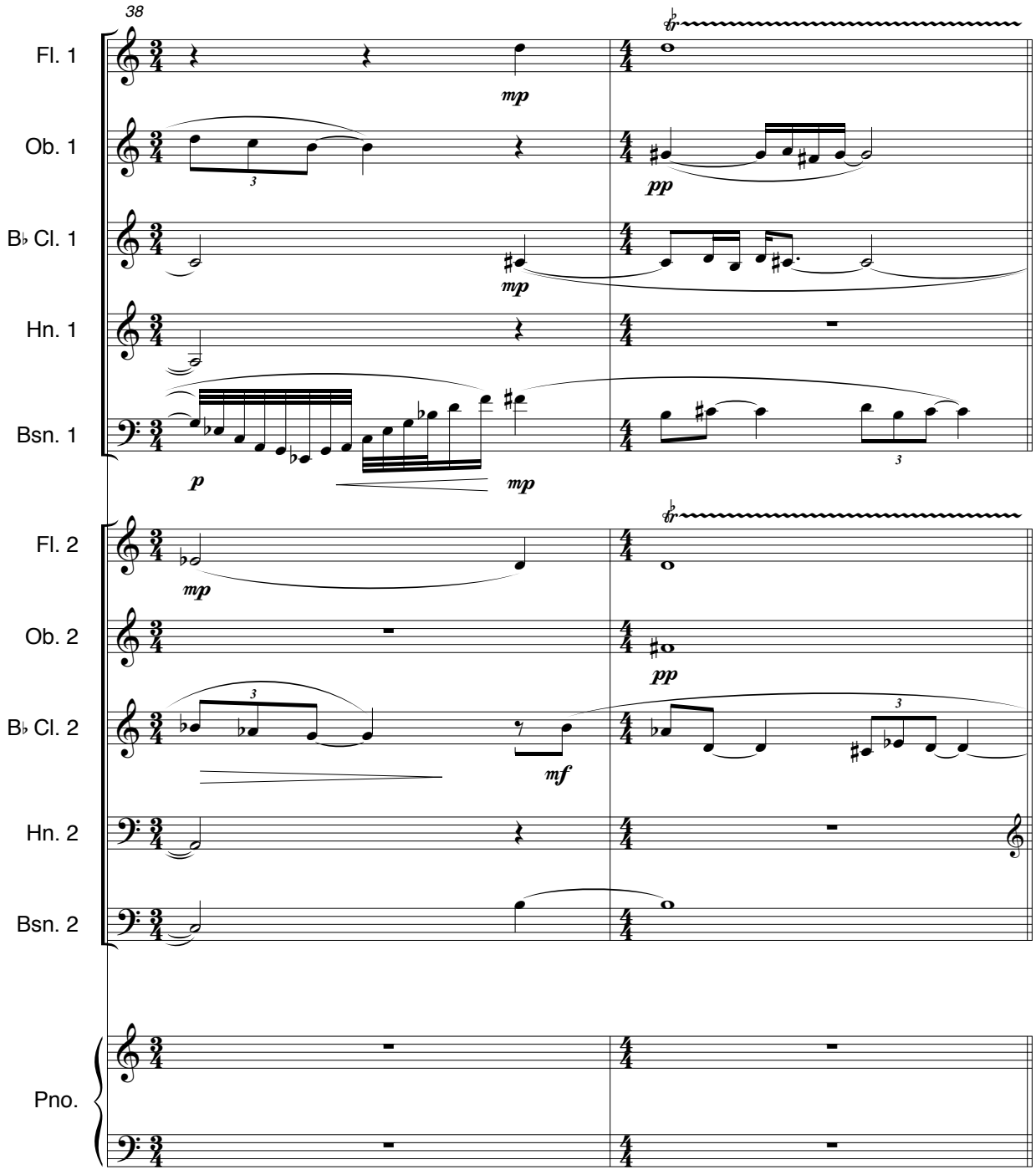

24
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
pp
mf
pp
mf
mf
mp
p

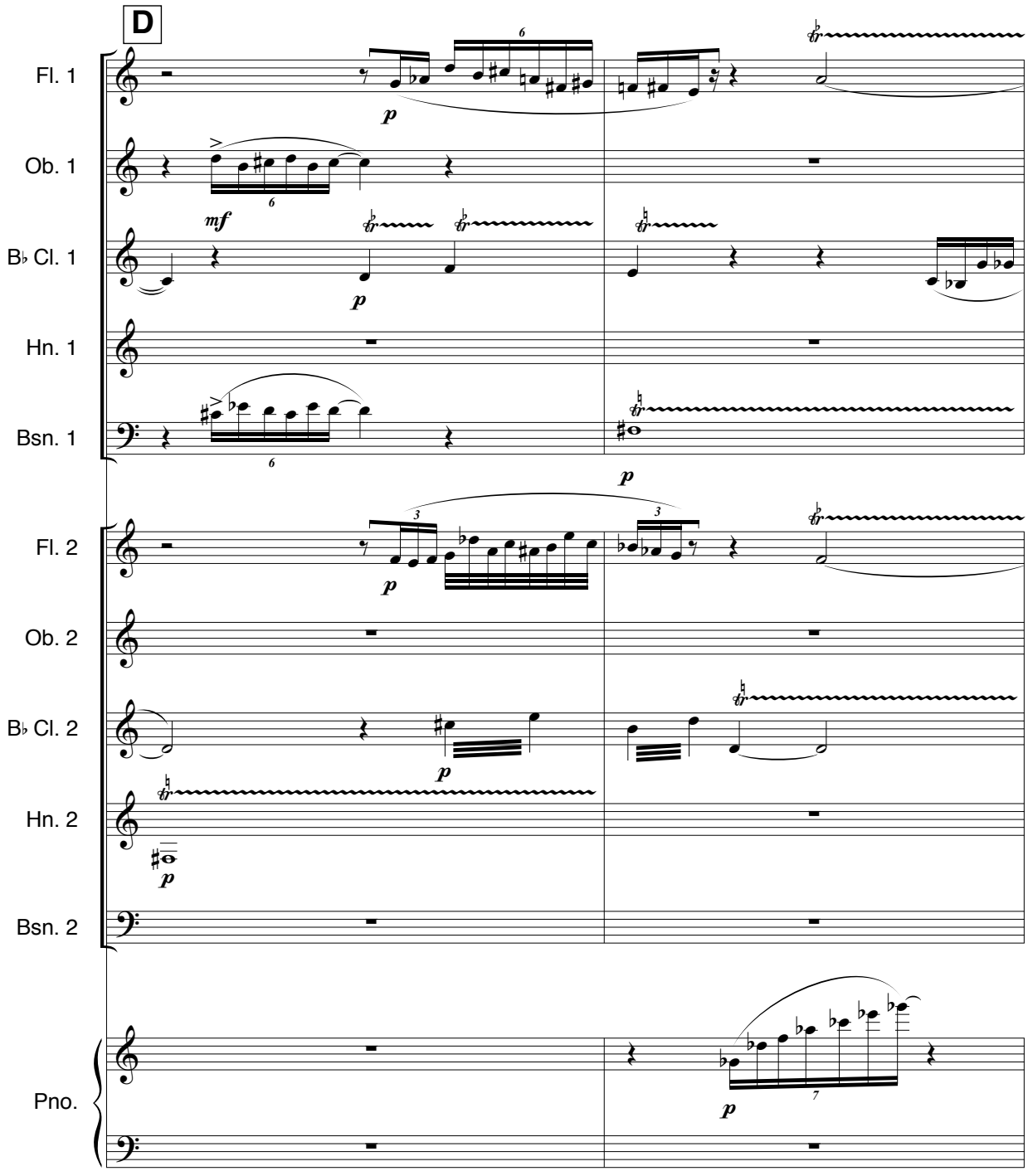

27
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mf
pp
p

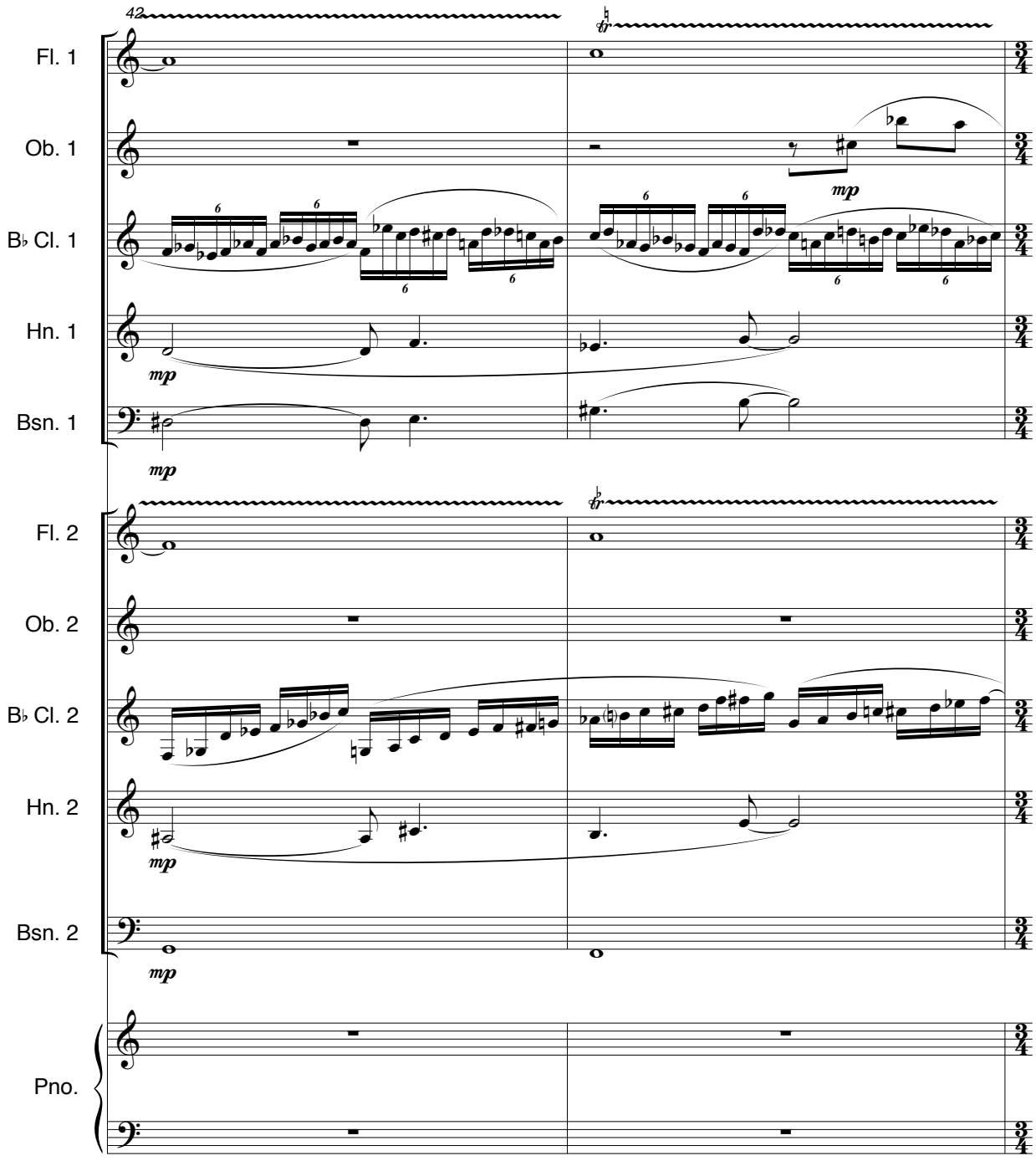

30
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
fp
p
mf
pp

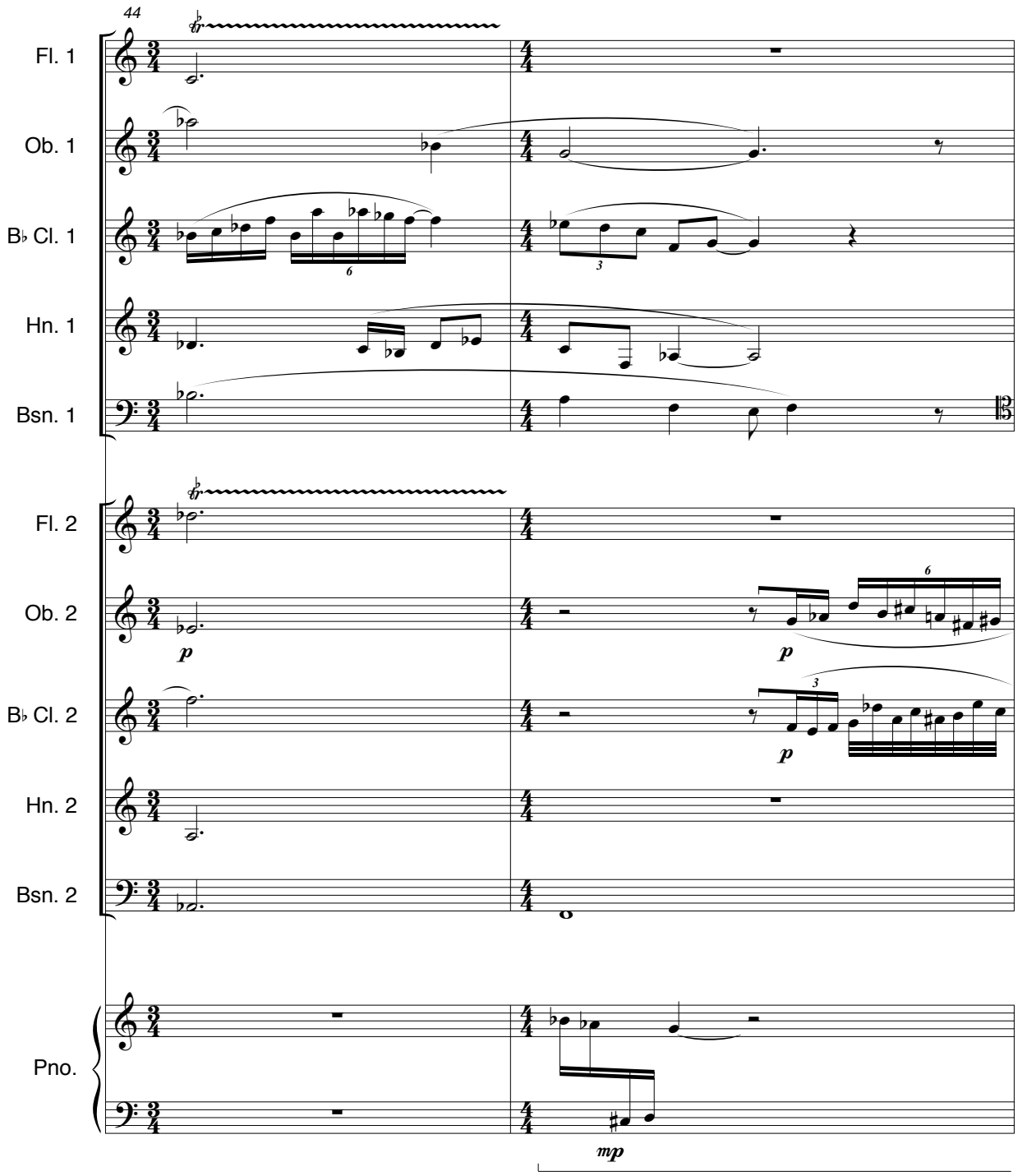

C
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
fp
pp
mf
p
f

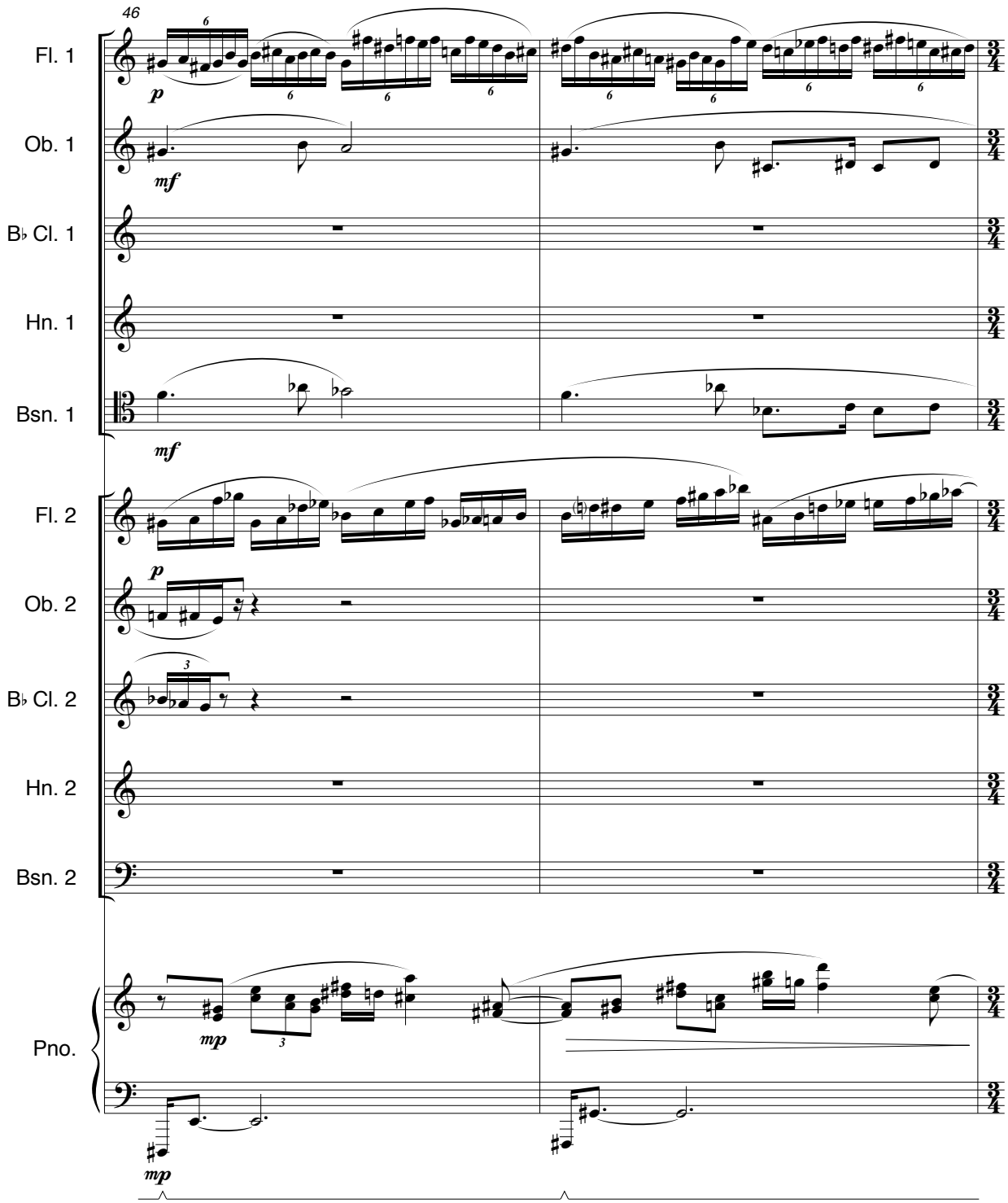

35
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mp
mp
p
f
3
mp
mp
6

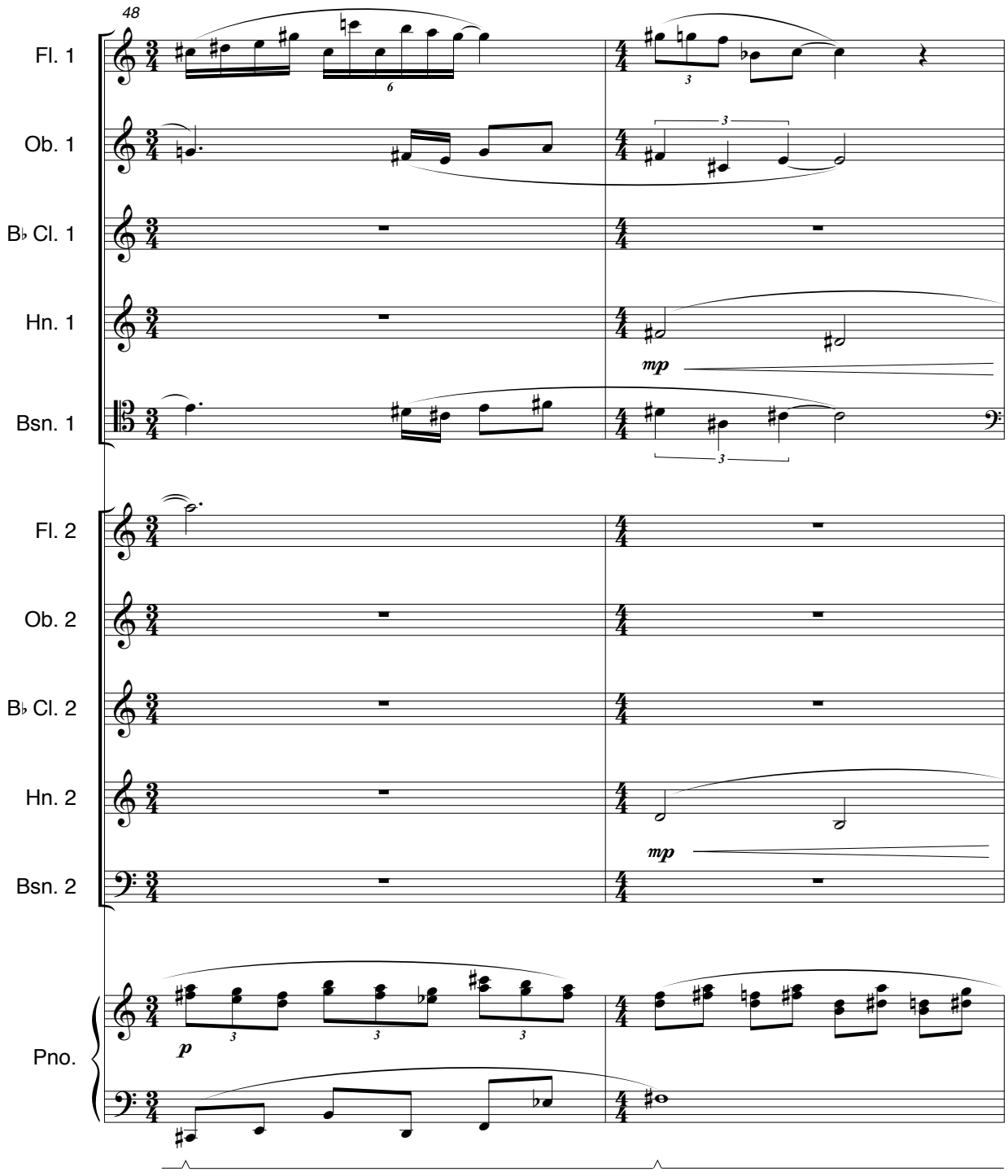

38
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
pp
p
mf

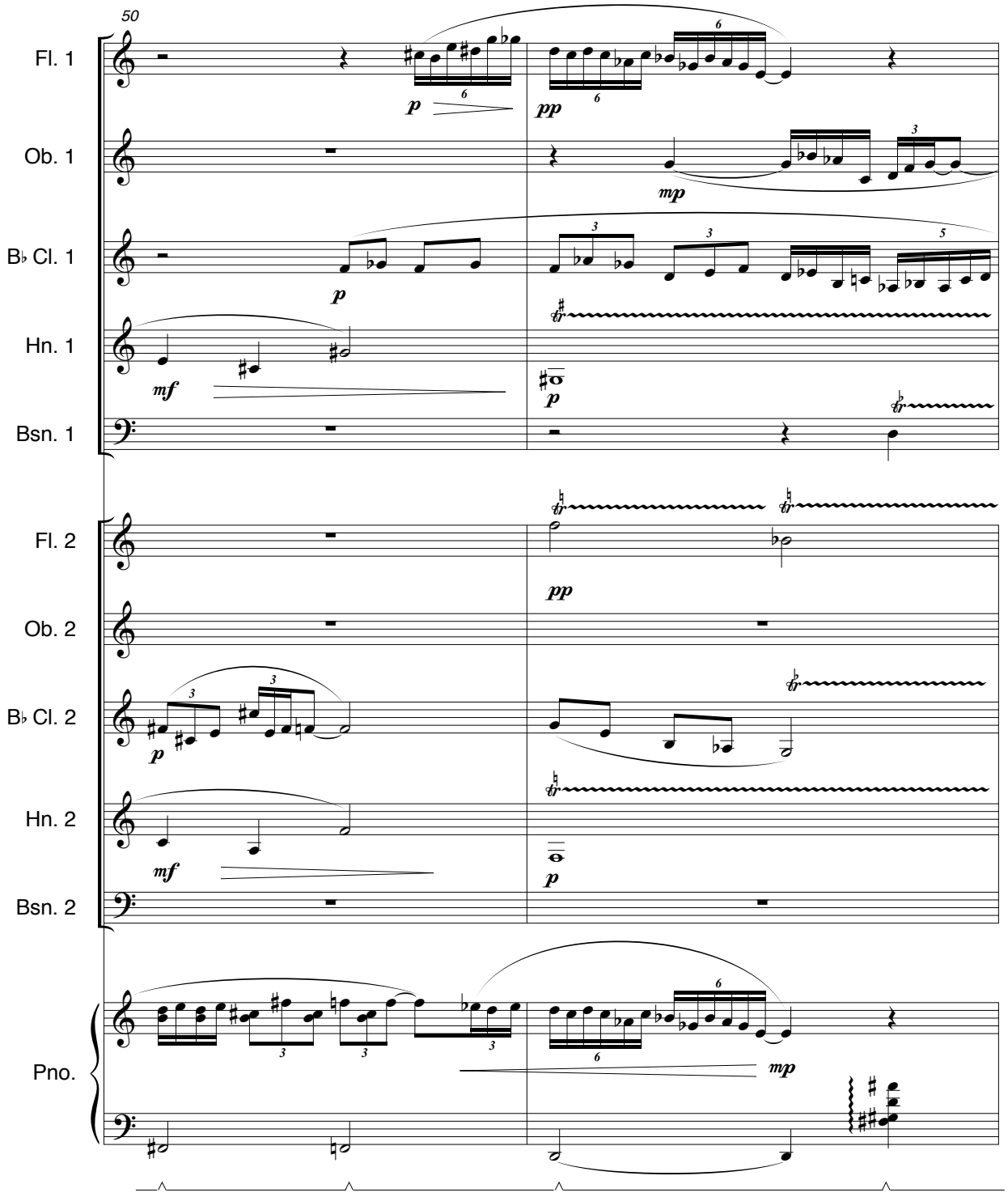

D
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p

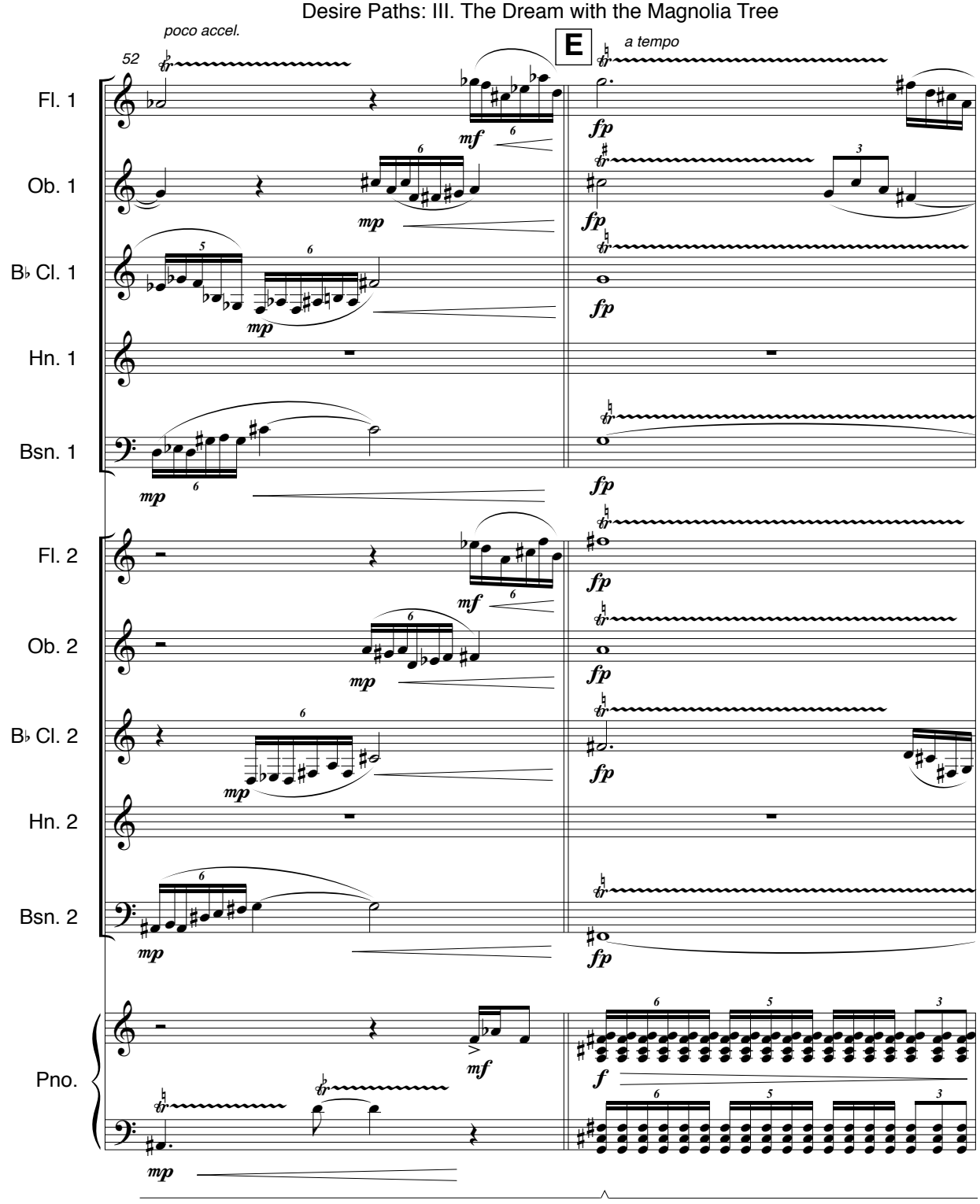

42
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp

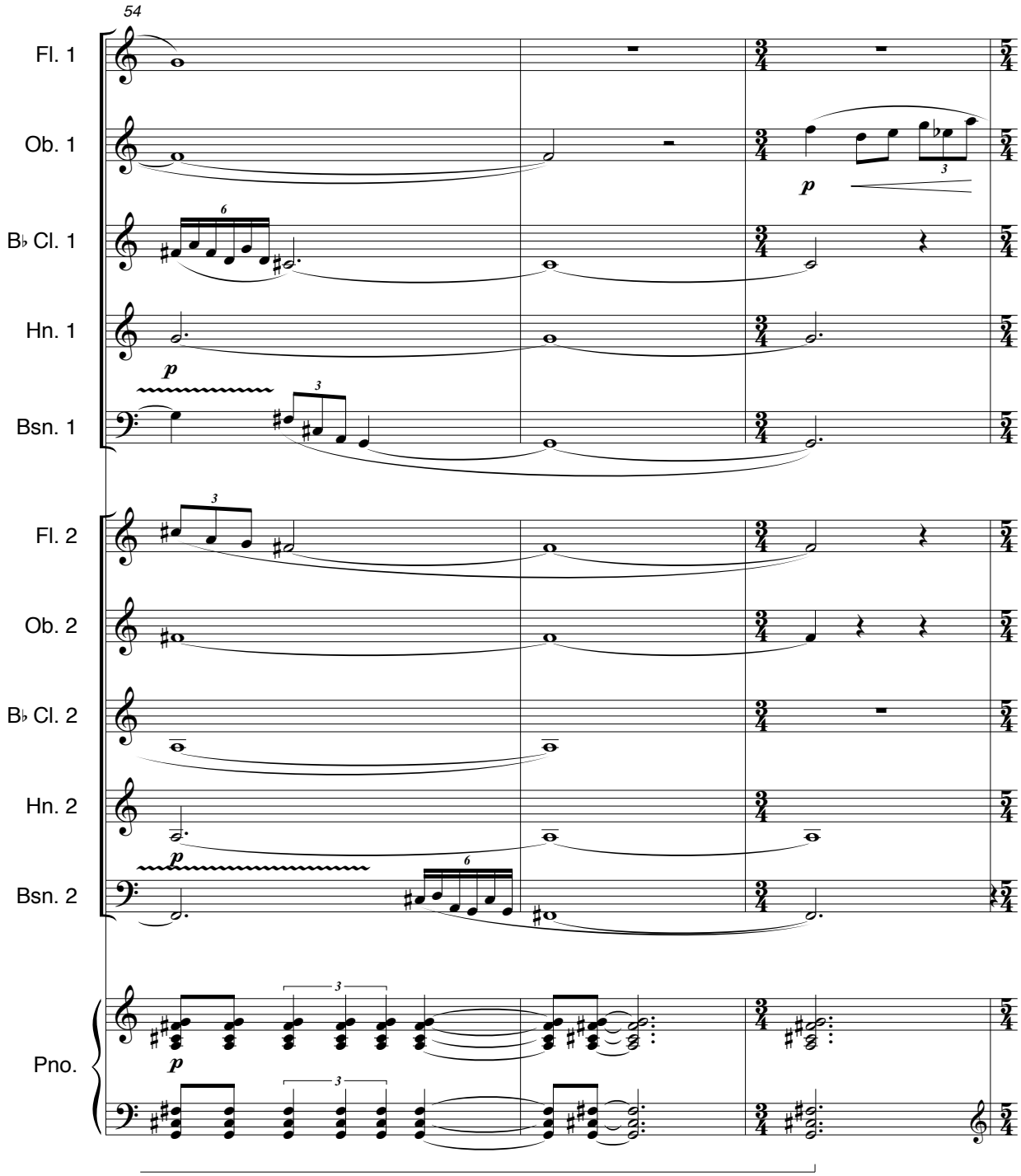

44
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
p
p
mp

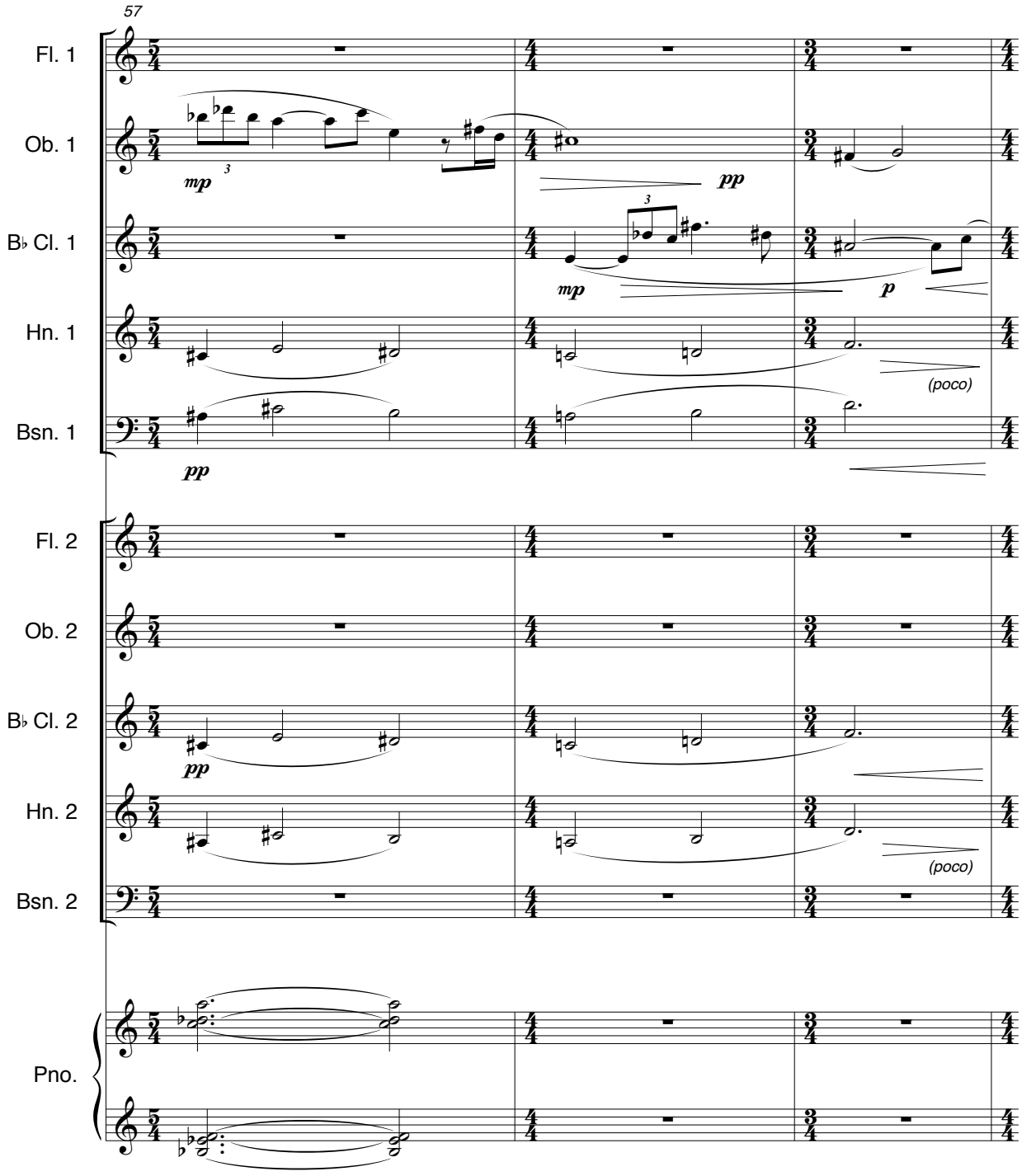

46
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
mf
p
mp
mp

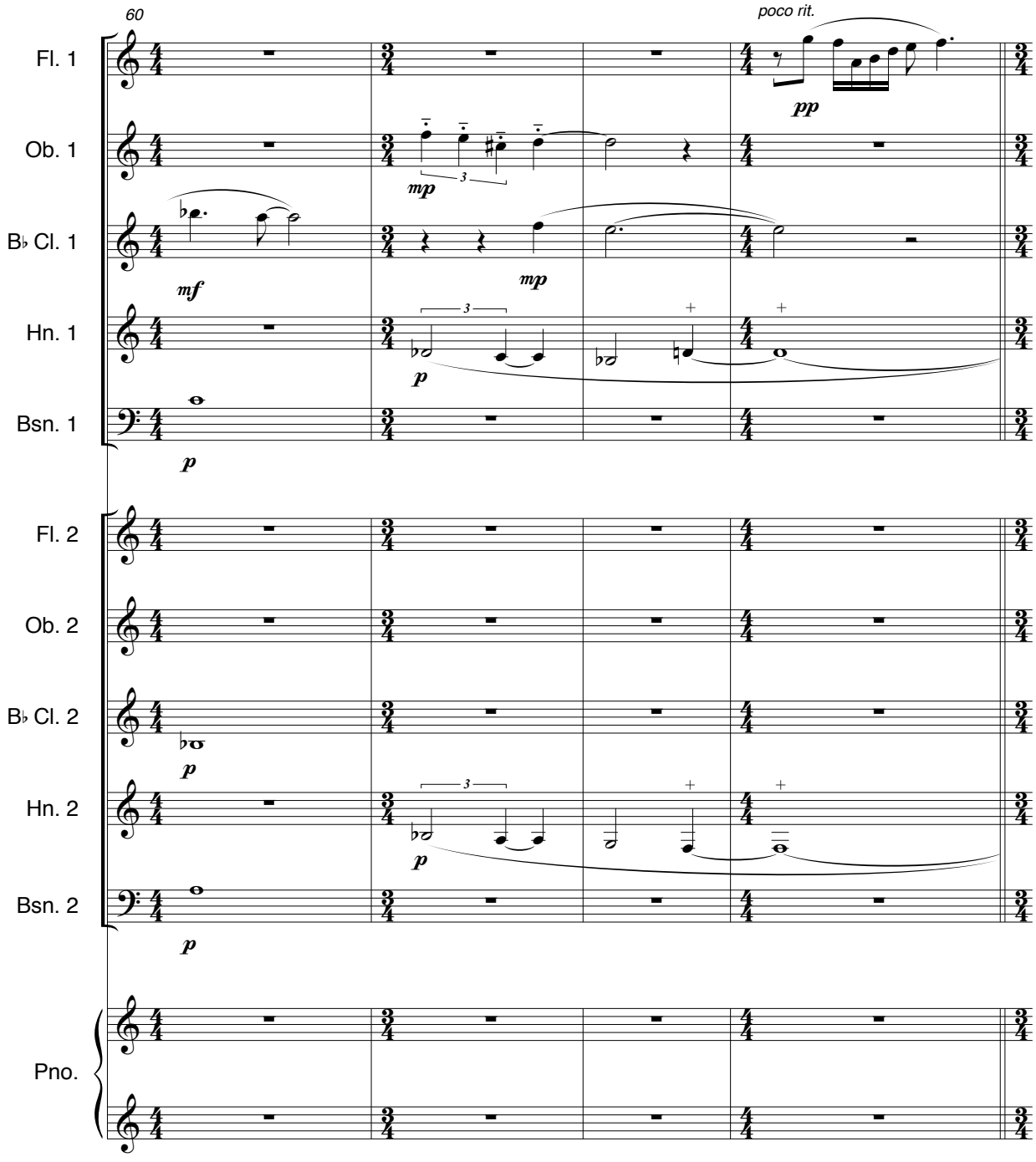

48
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mp
p

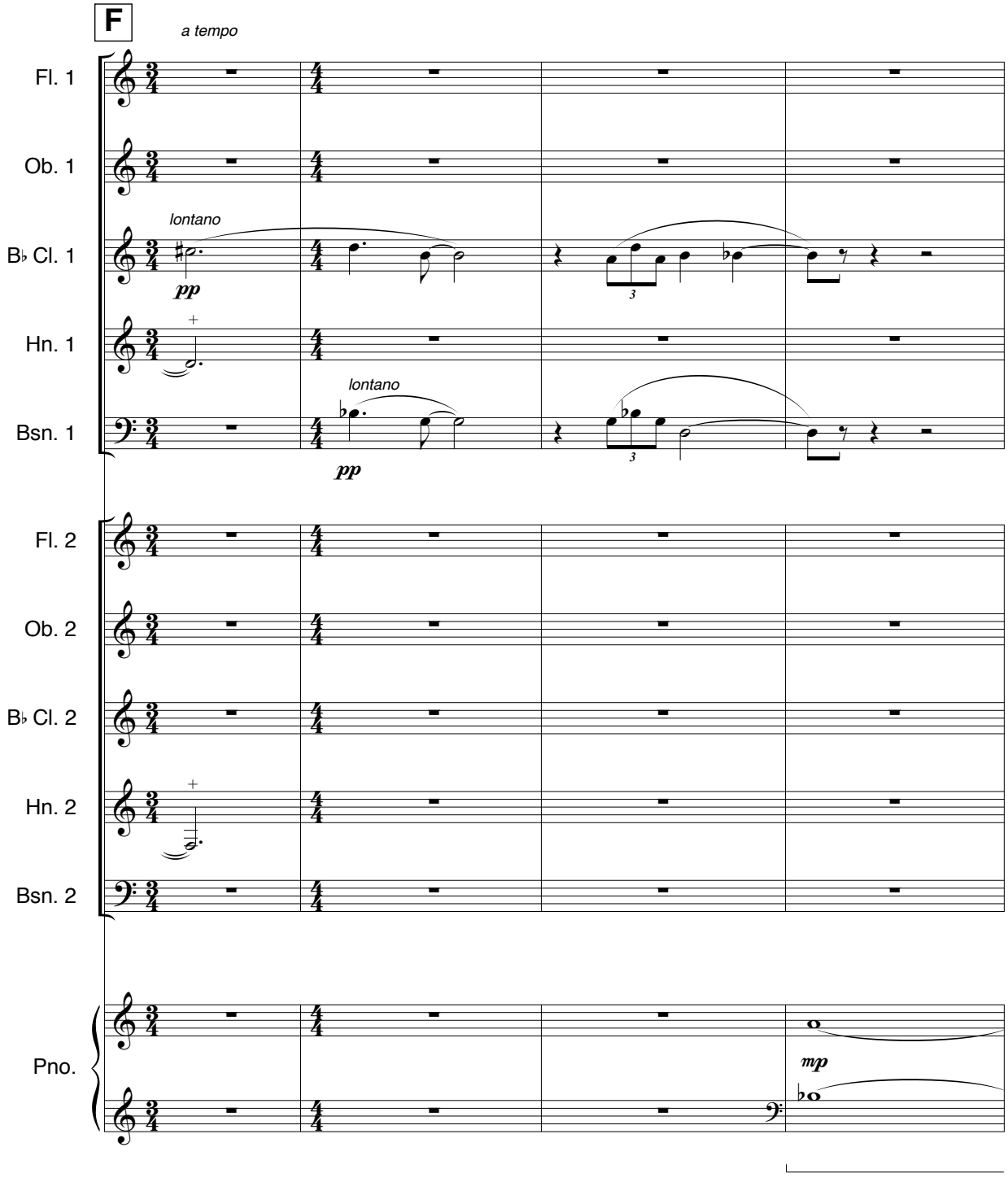

50
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
pp
mp
mf

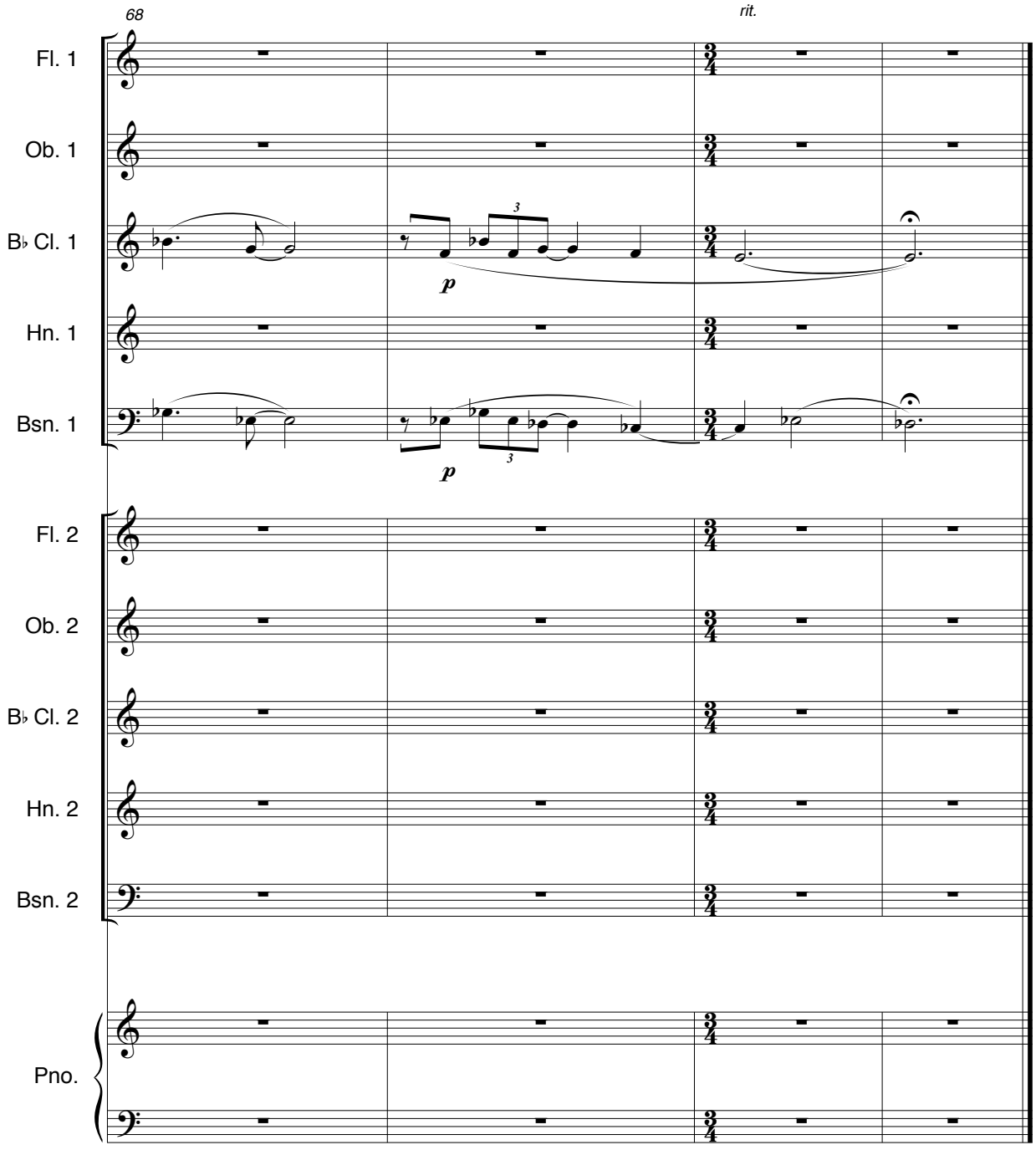

poco accel.
52
E
a tempo
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mf
fp
f


54
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p

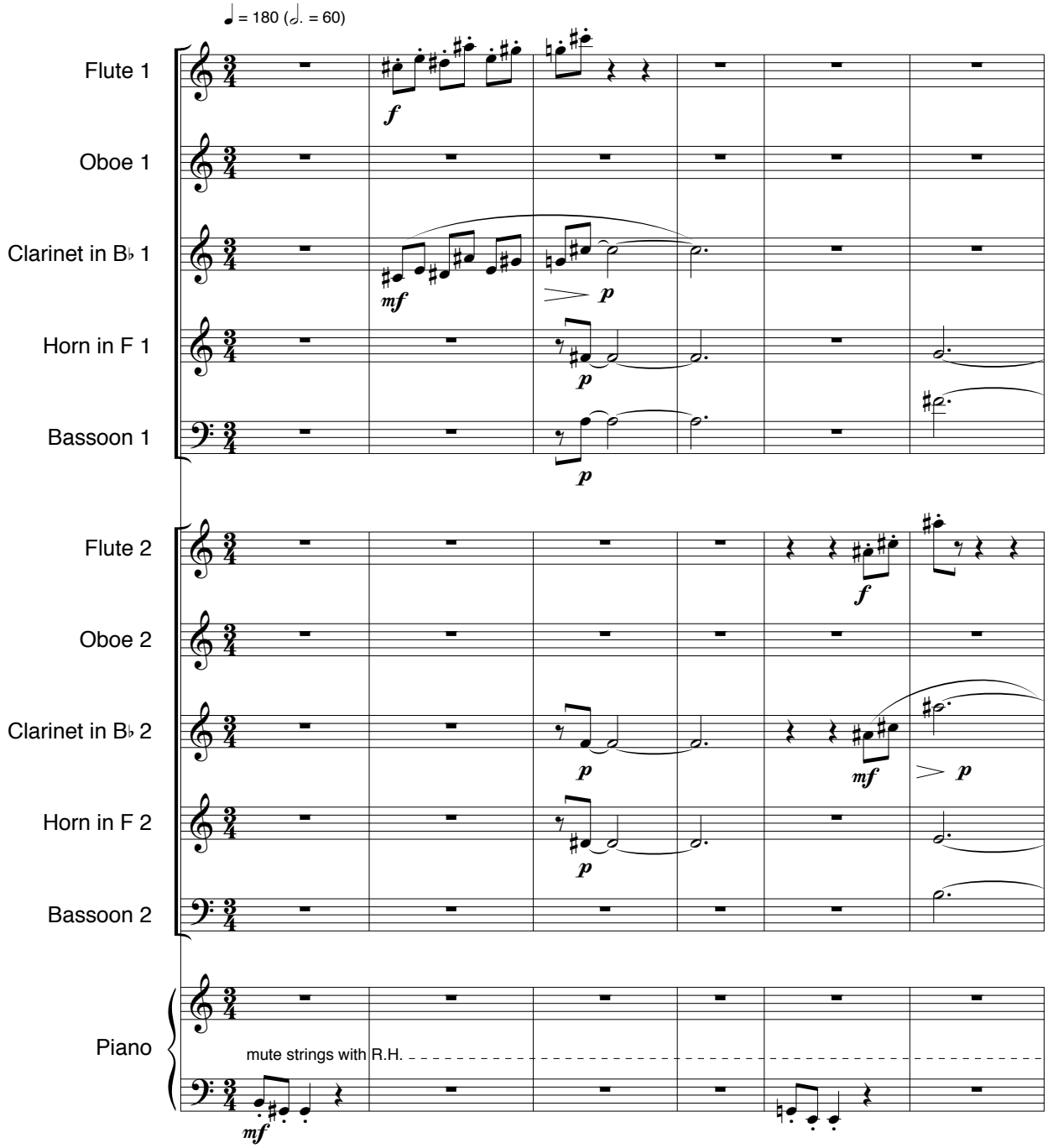

57
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
pp
mp
p
(poco)
pp
pp
(poco)

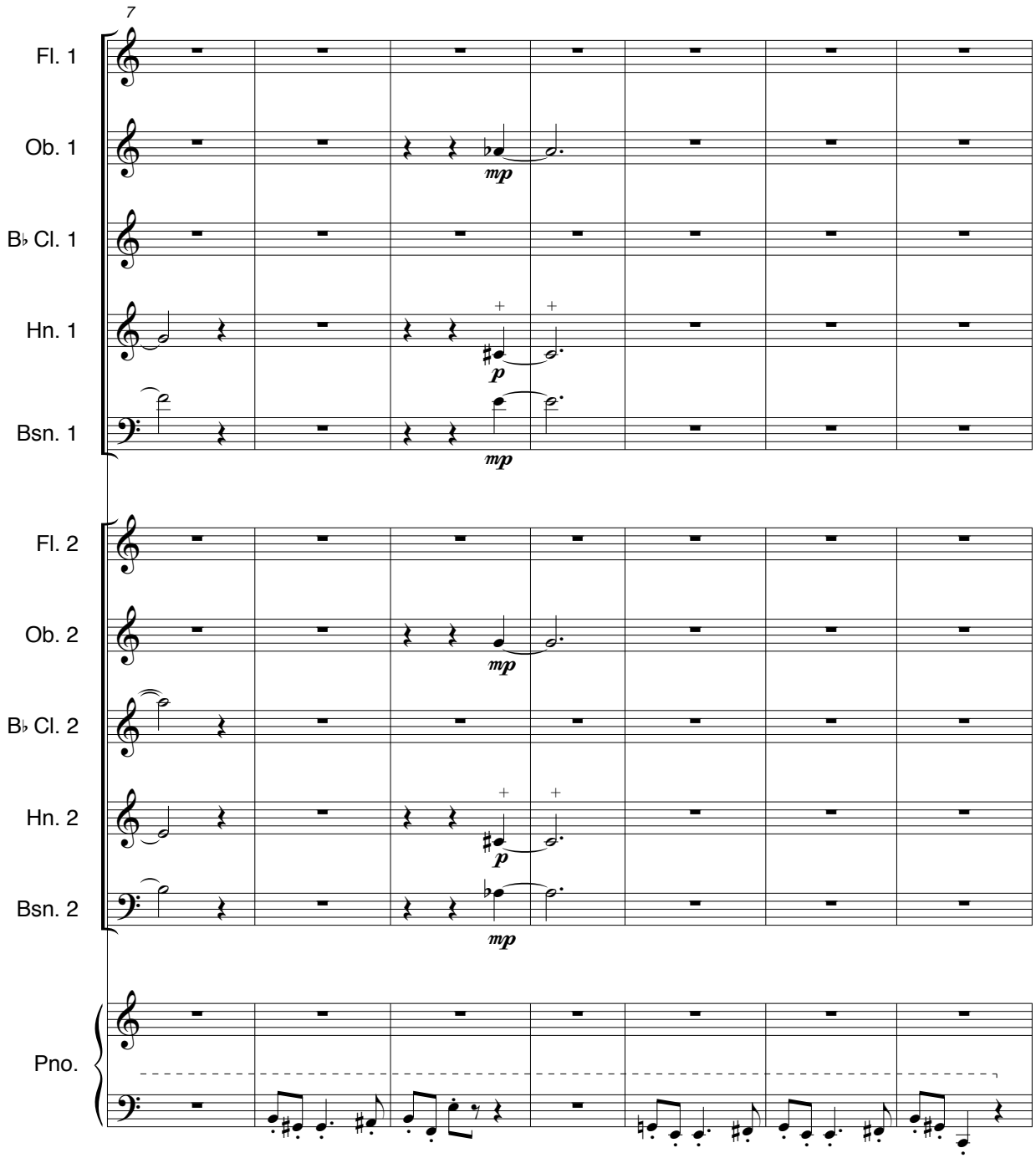

60
poco rit.
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
mp
mf
p

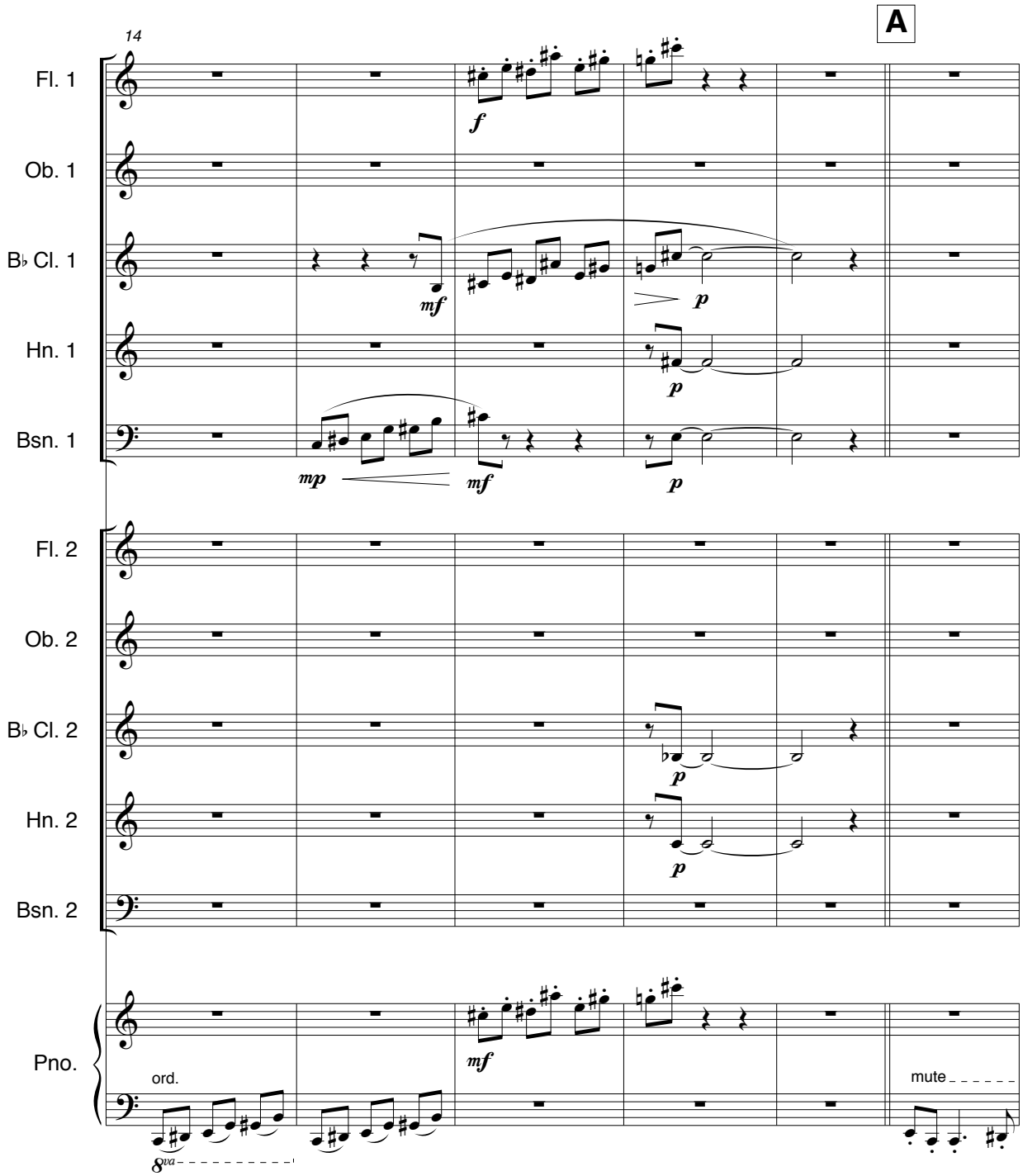

F
a tempo
Fl. 1
Ob. 1
B♭ Cl. 1
lontano
pp
Hn. 1
Bsn. 1
lontano
pp
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp

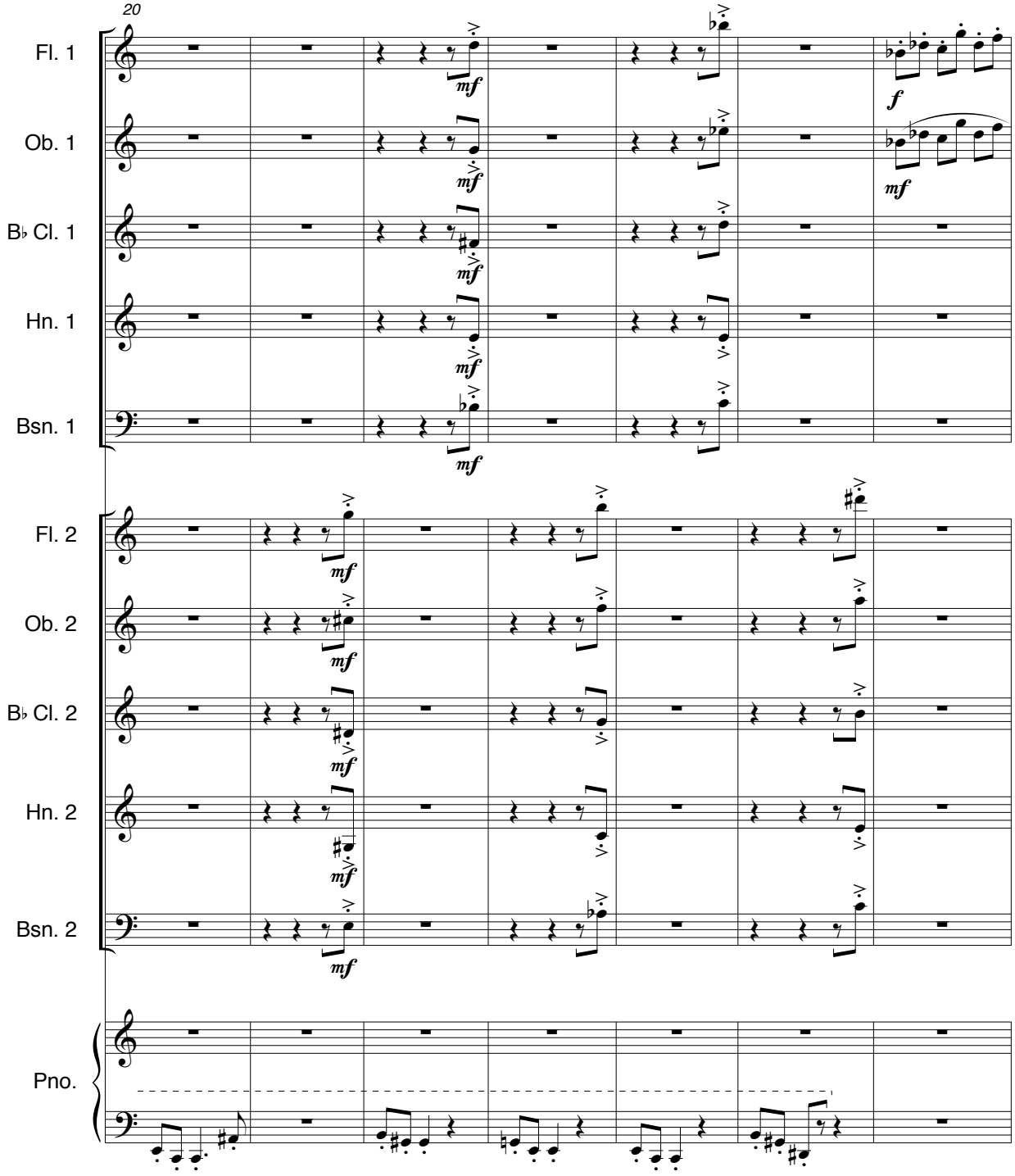

68
rit.
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
p

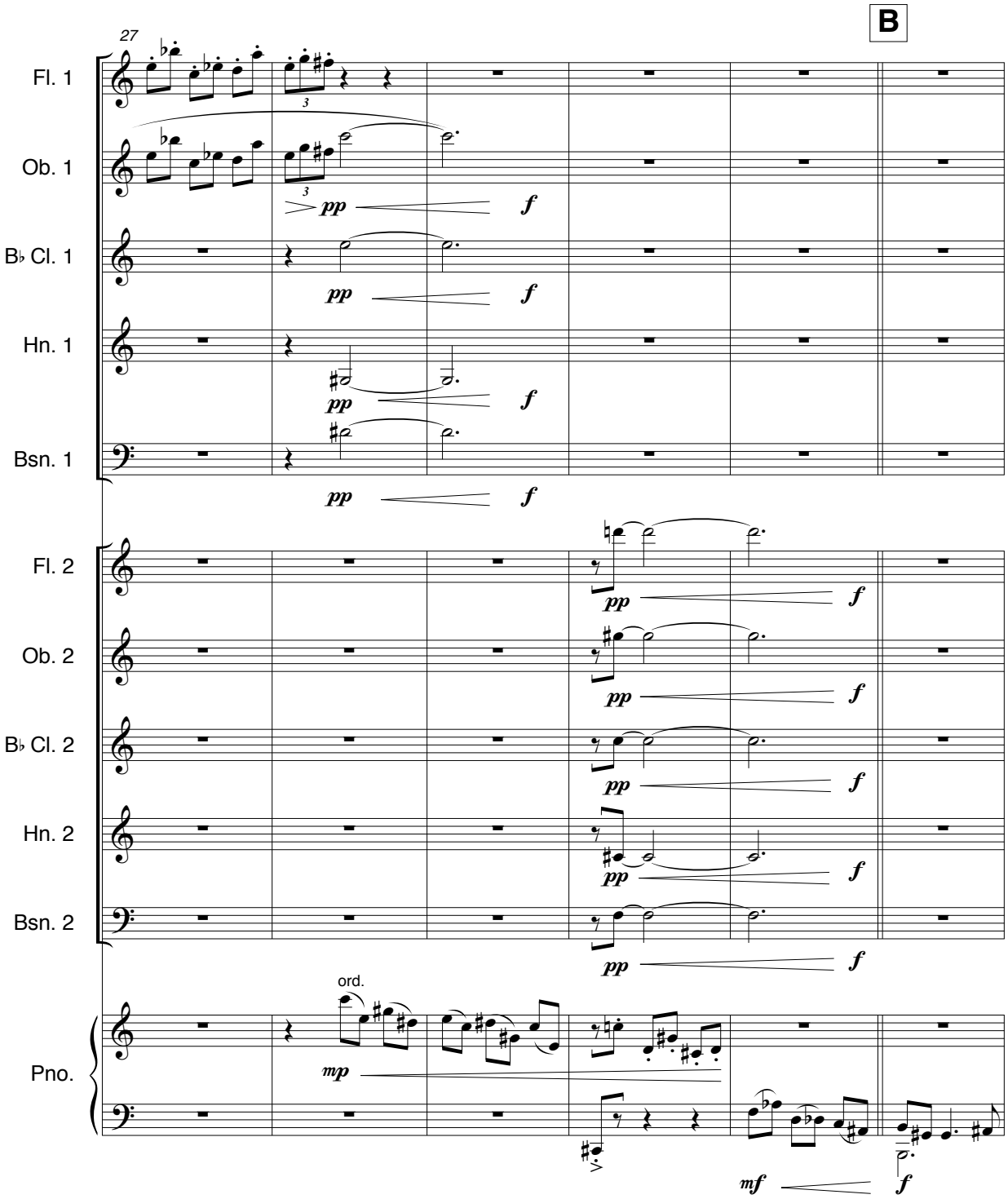
IV. Wem das Schicksal schlägt

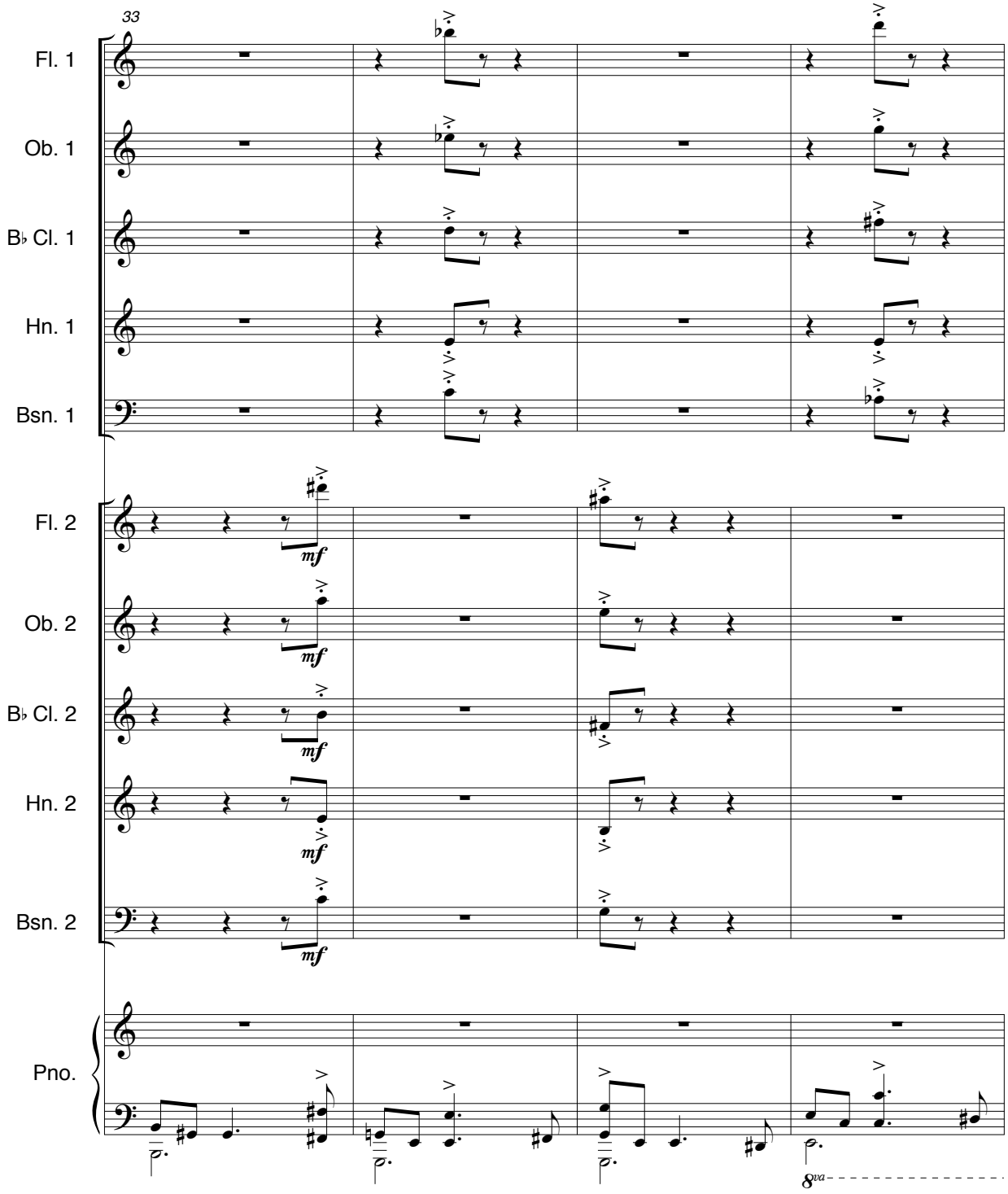


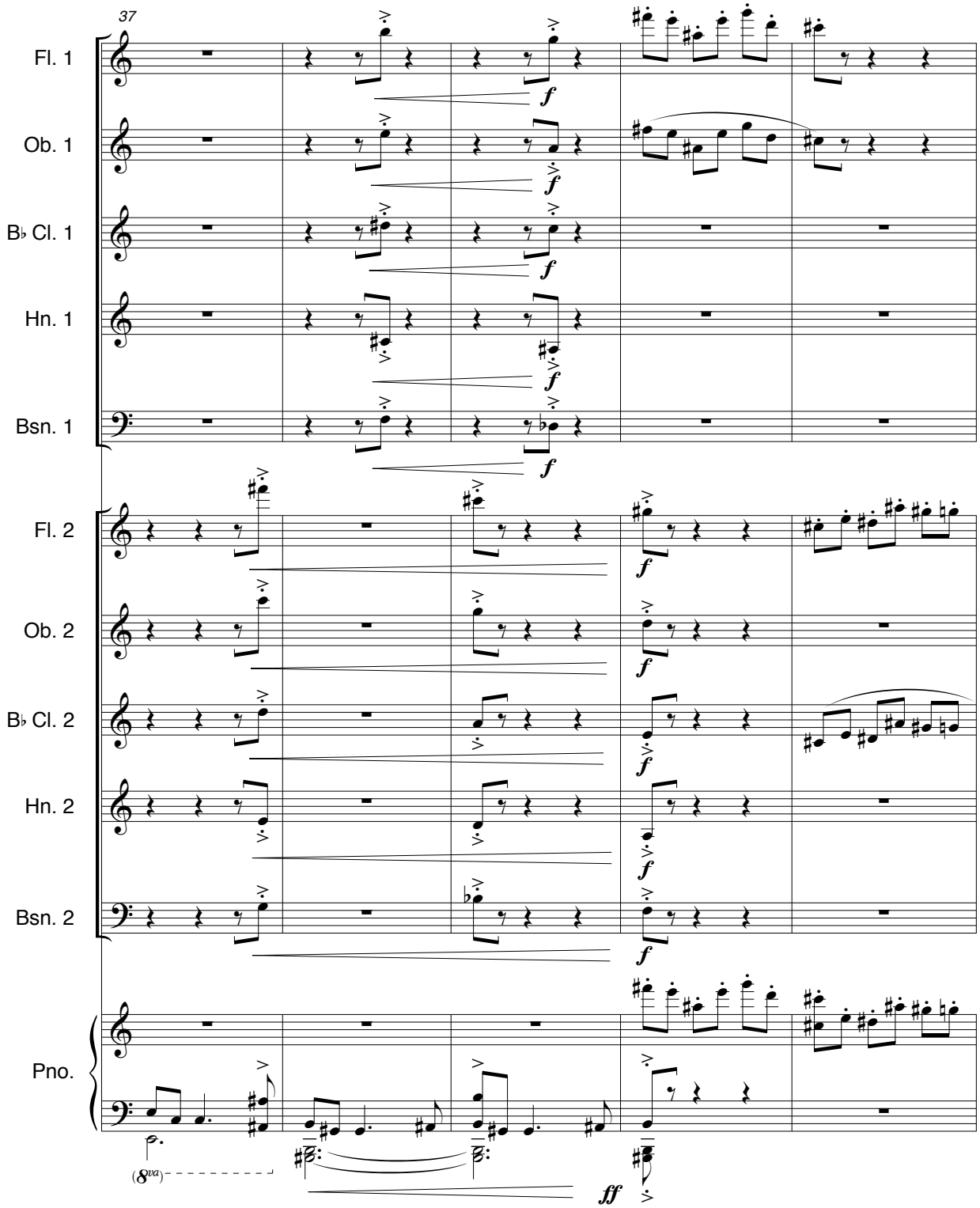

7
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
mp
mp
p
mp

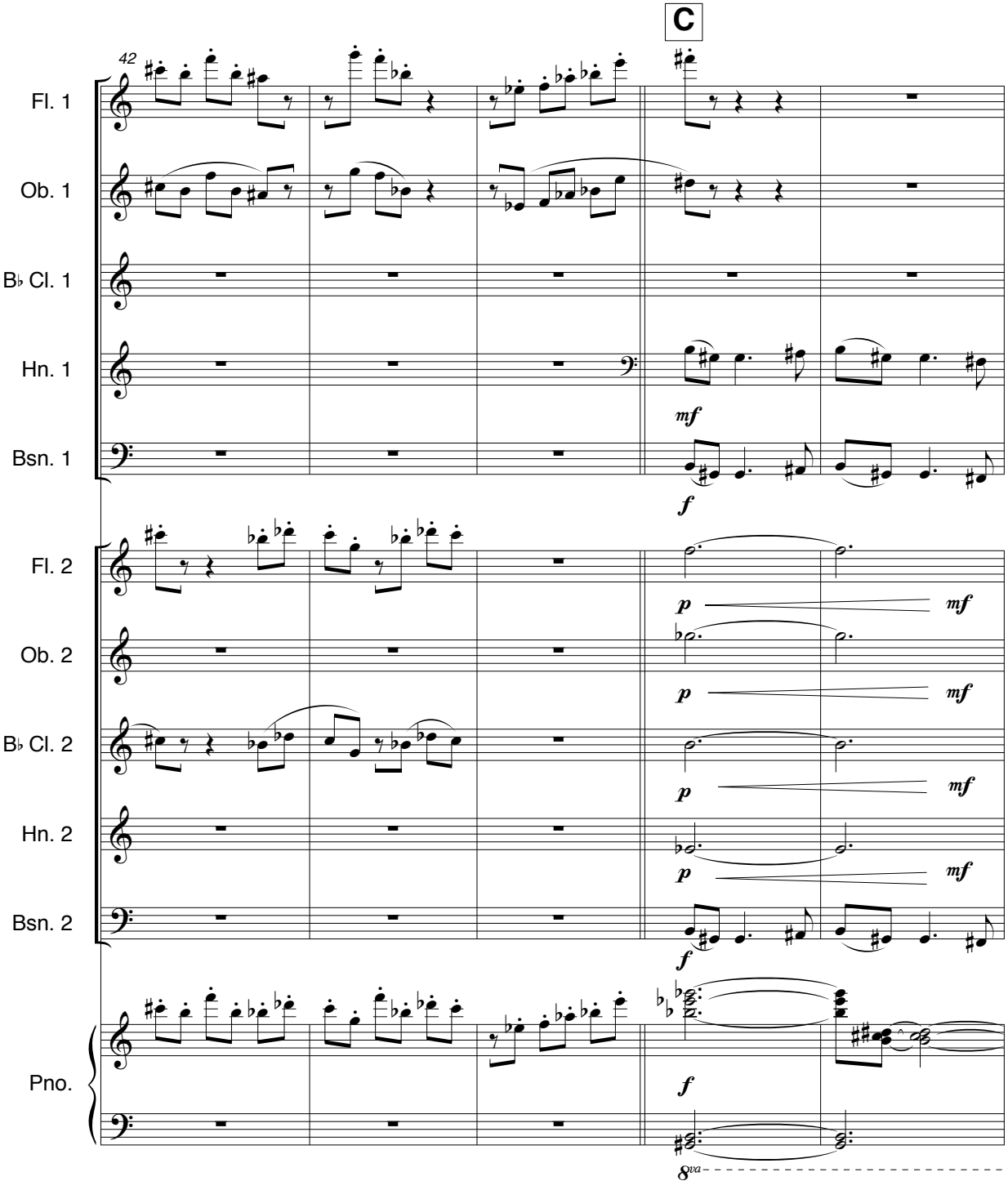

A
14
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mf
p
mp
ord.
8va
mute

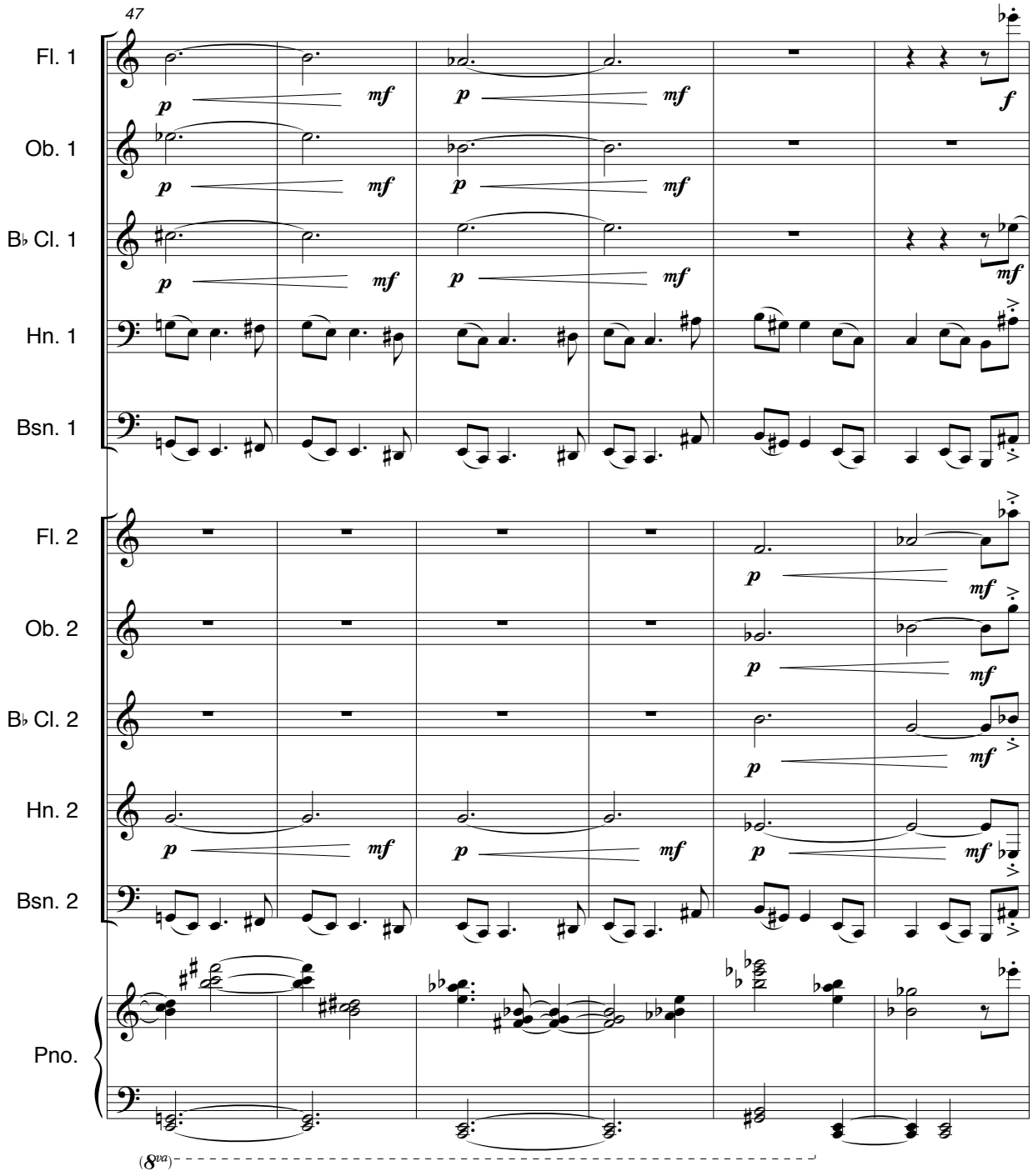

20
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
f

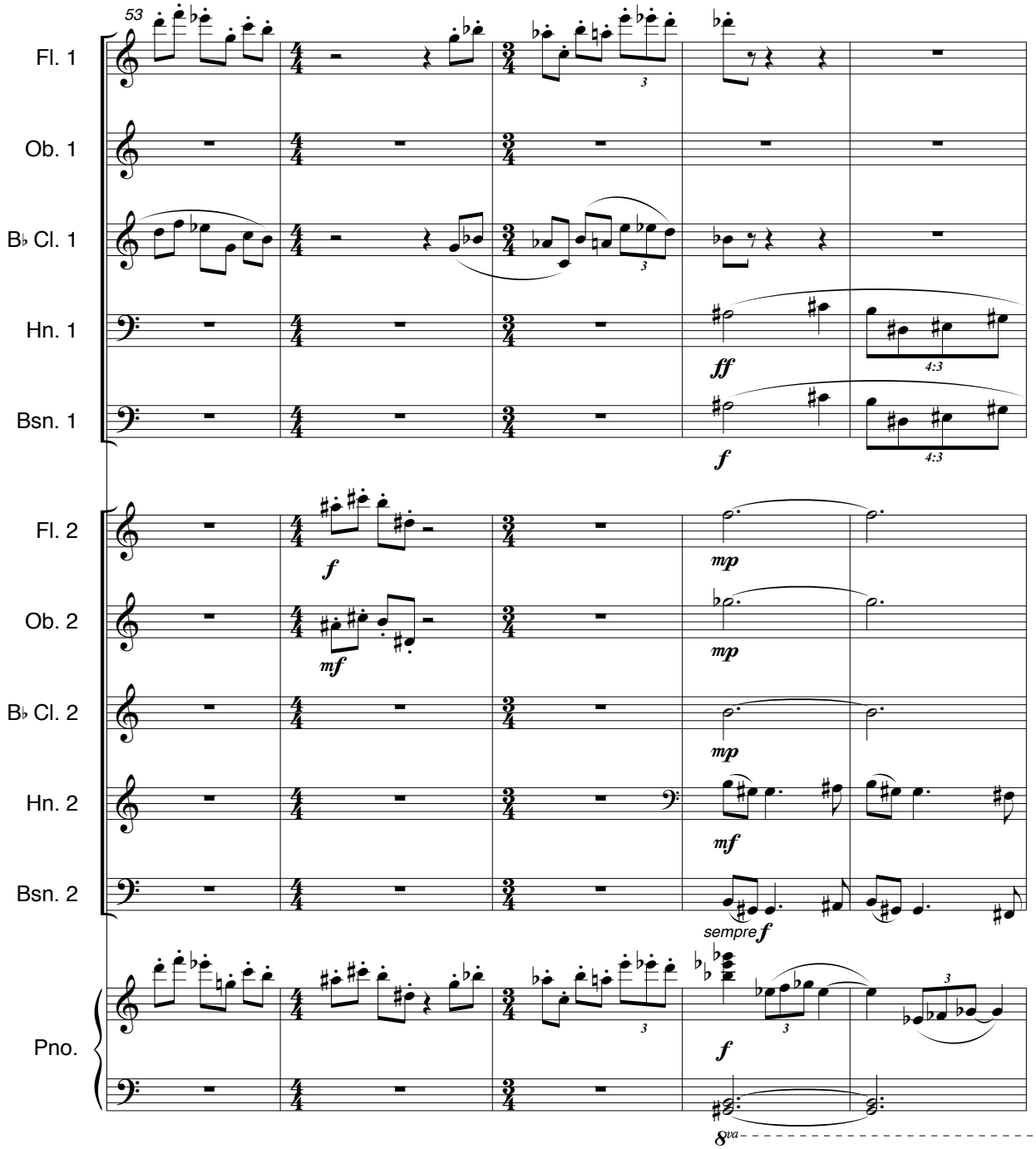

B
27
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
ord.
pp
f
mp
mf

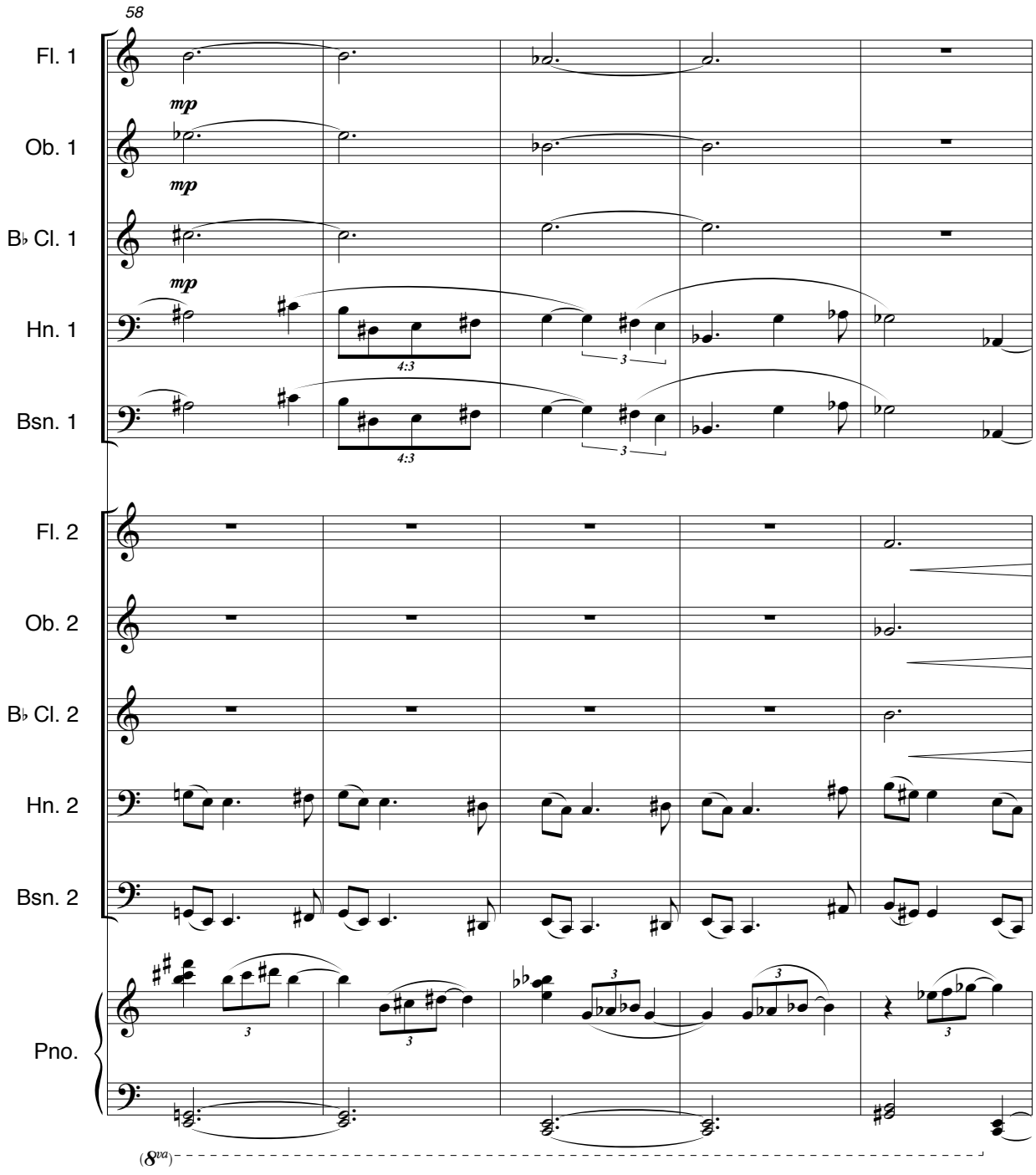

33
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
8va

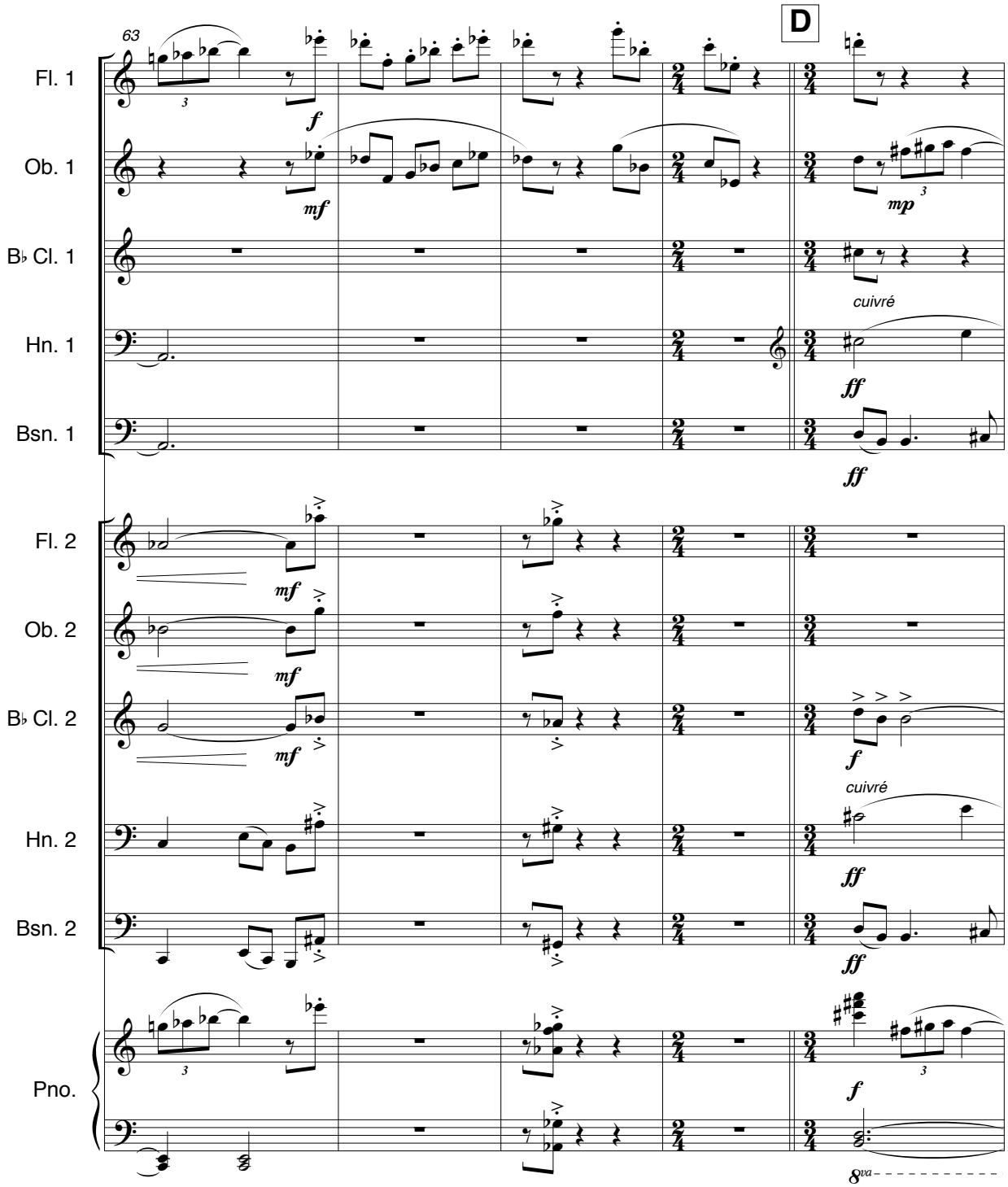

37
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
ff
(8va)

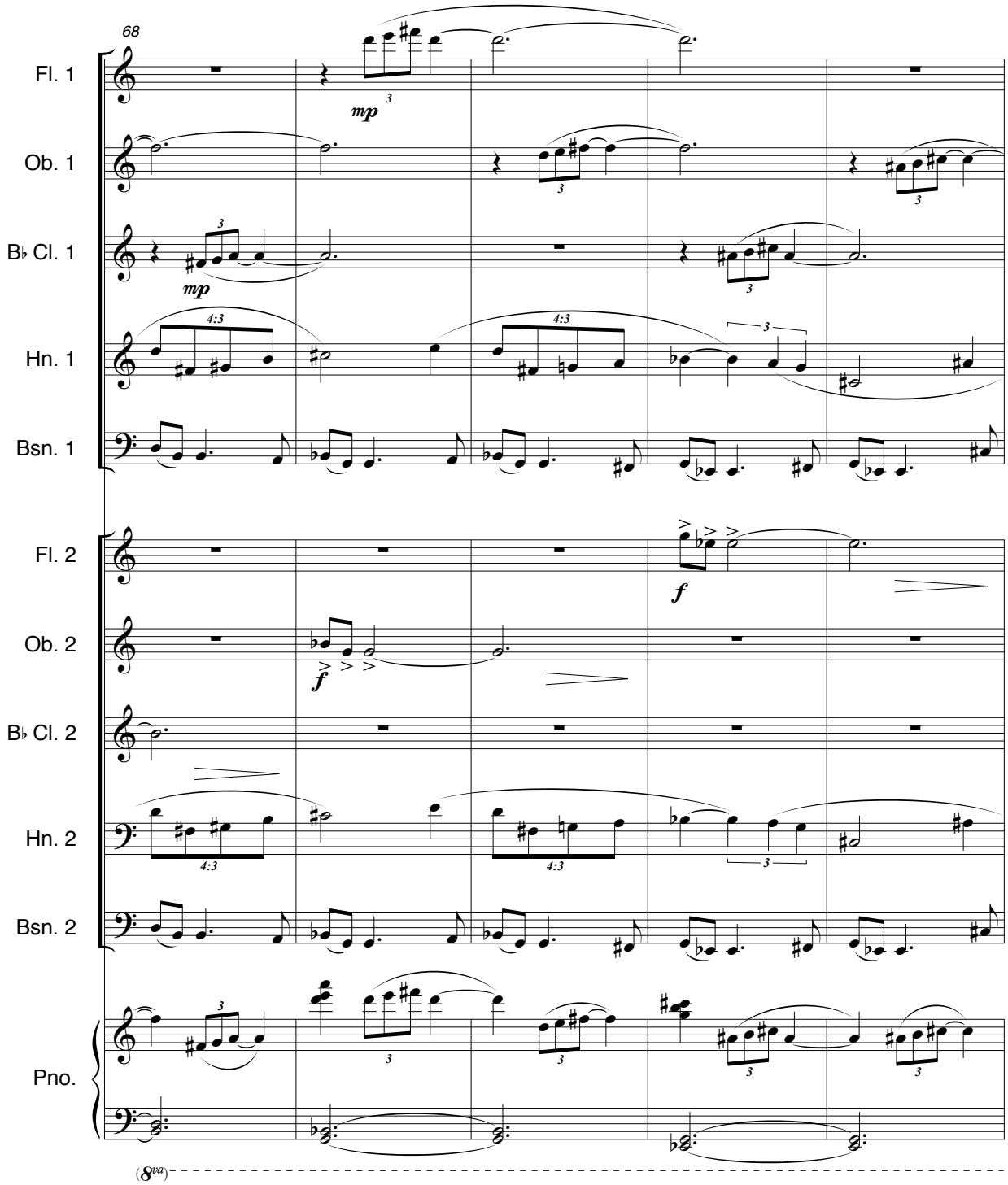

C
42
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
mf
f
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
p
mf
f
Pno.
8va

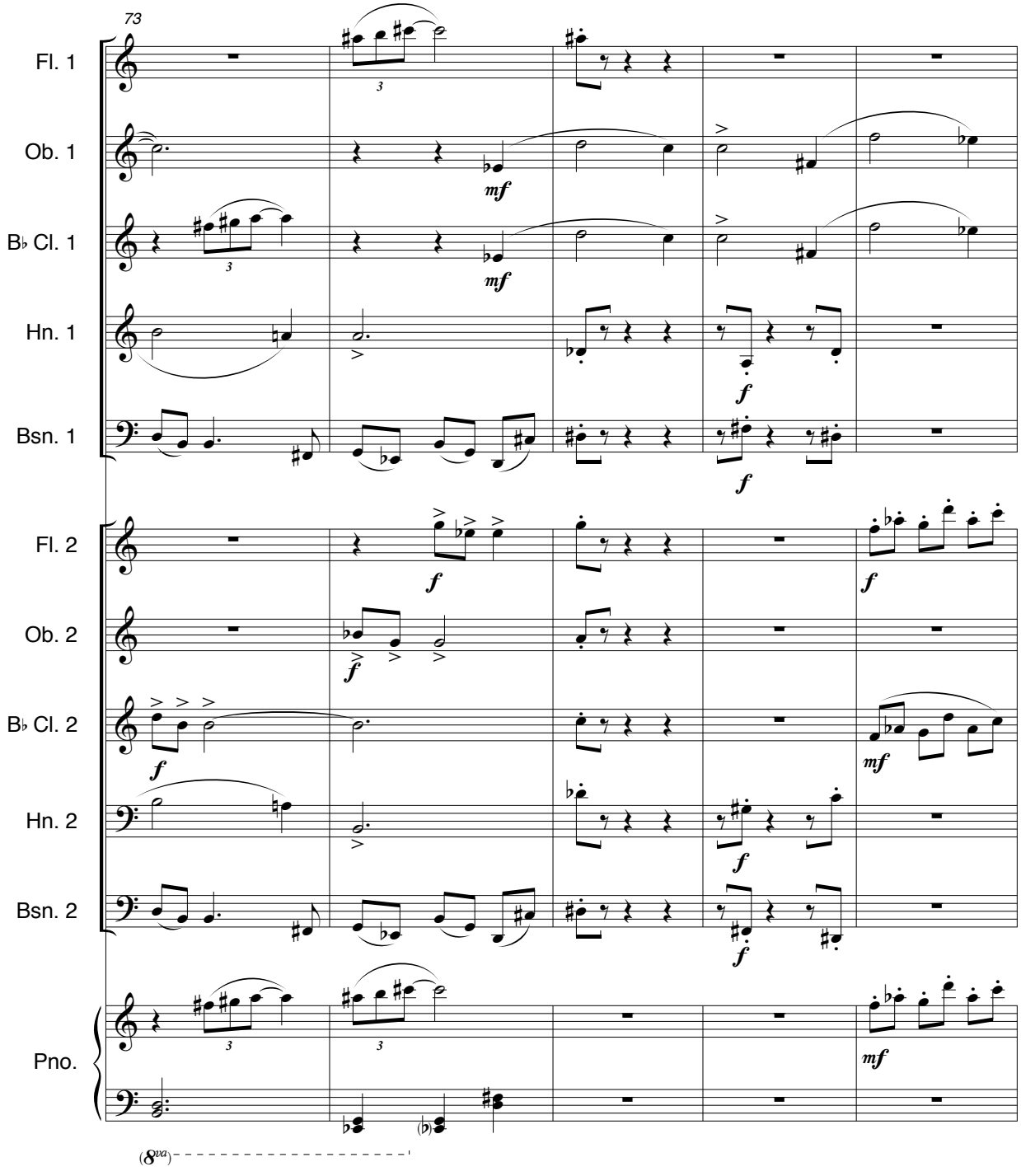

47
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(8va)

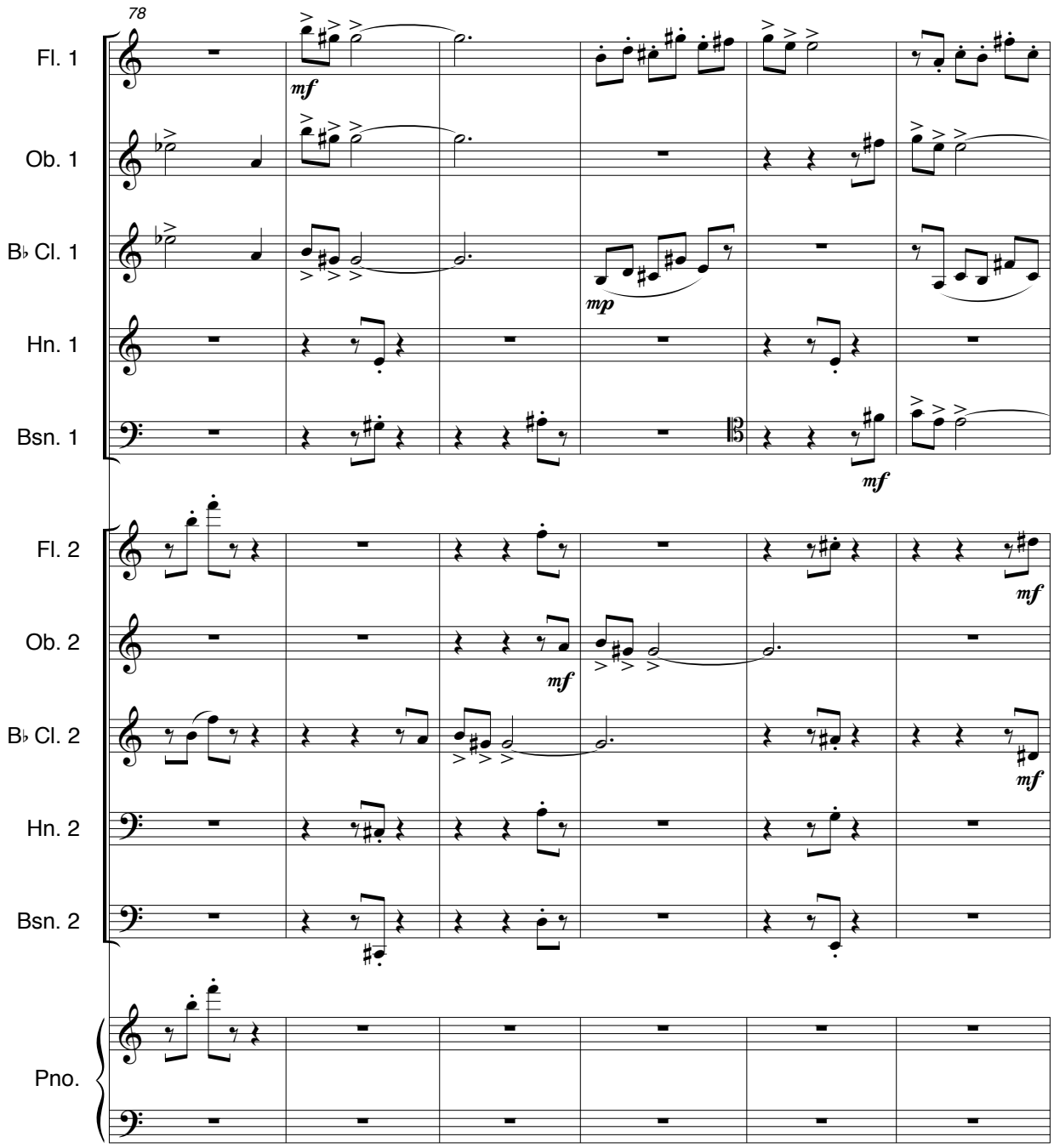

53
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
ff
f
mf
mp
sempre f
8va
4:3
3

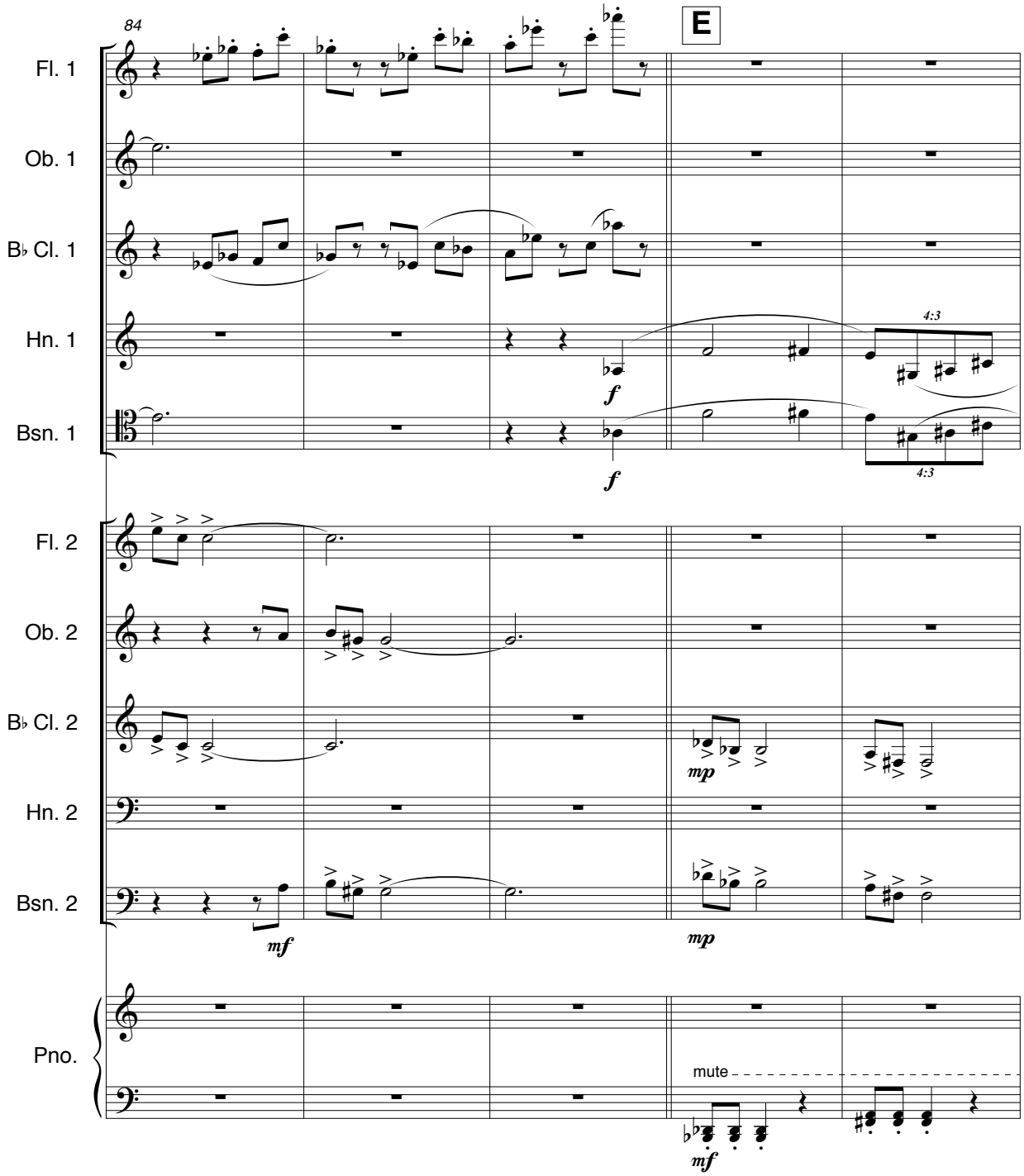

58
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
4:3
3
(8va)

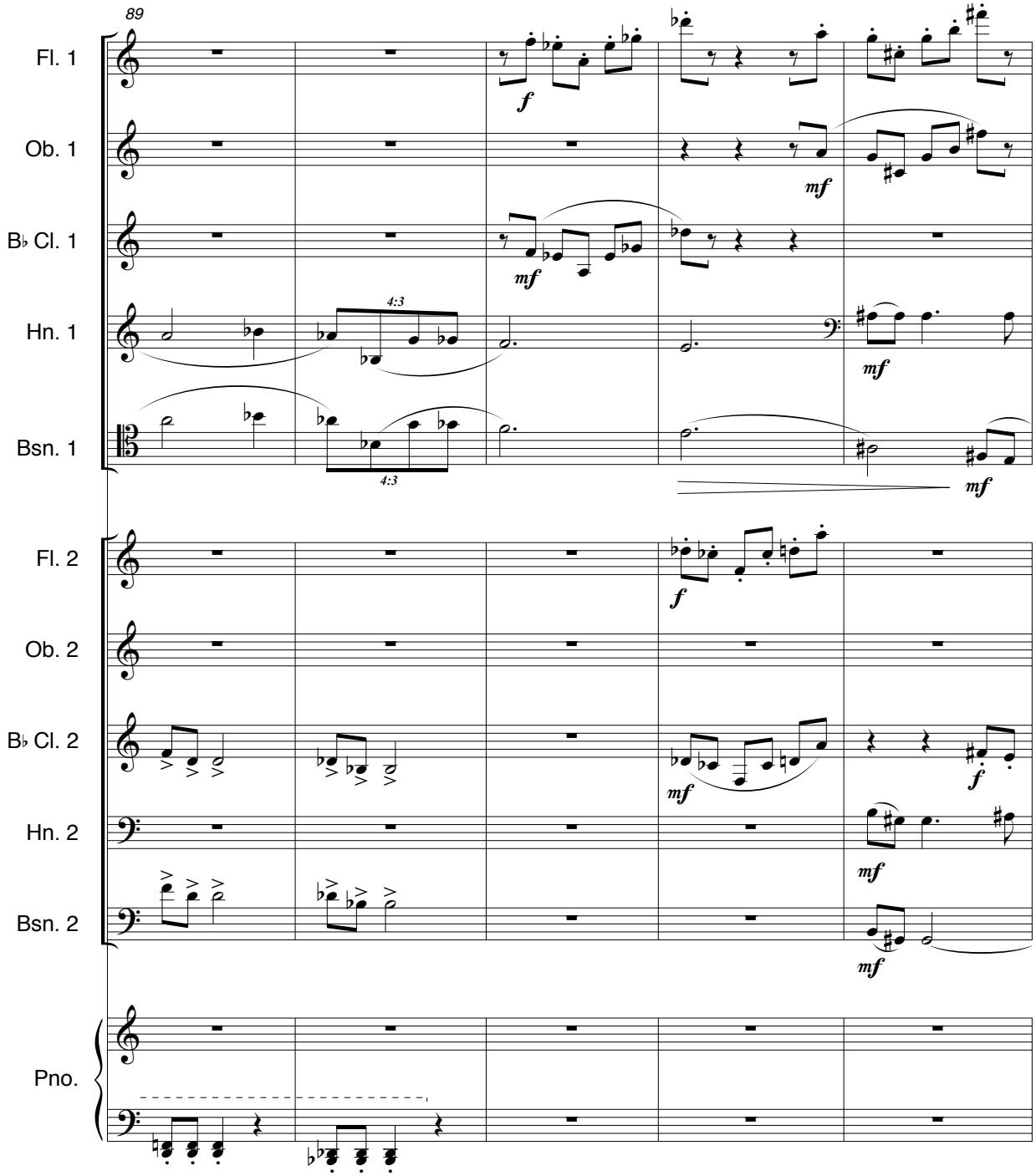

63
D
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mf
mp
ff
cuivré
8va

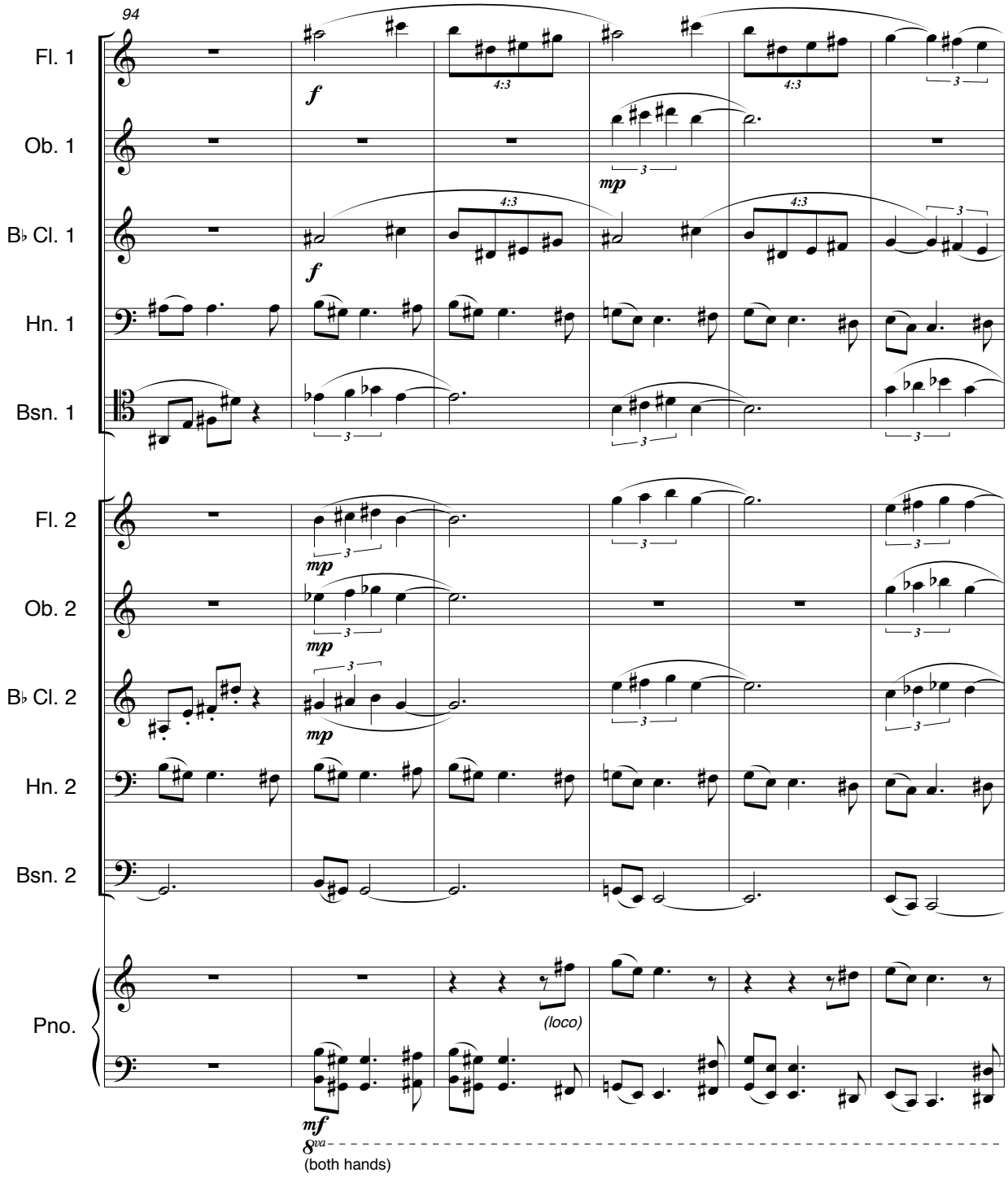

68
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
f
4:3
3
(8va)

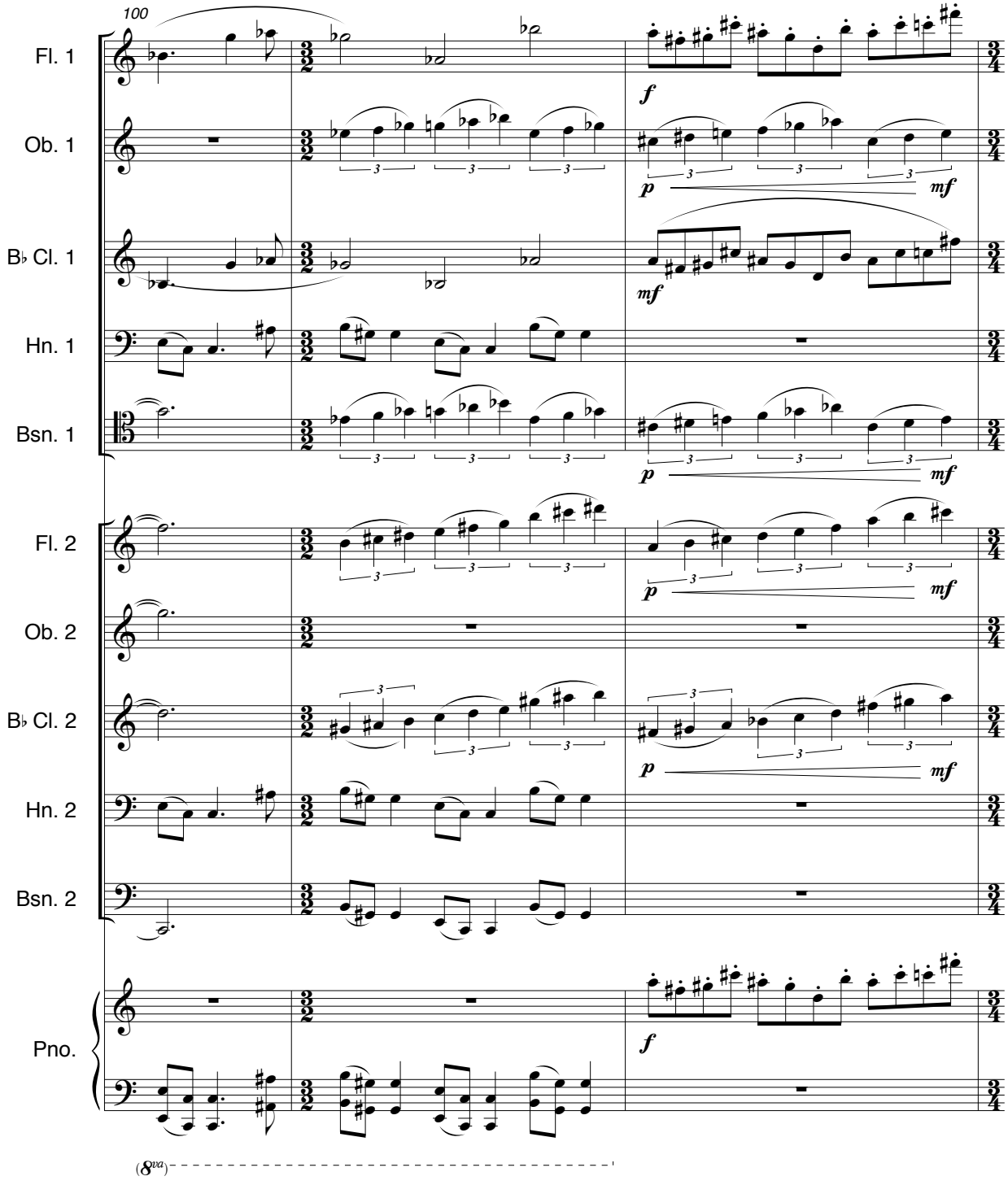

73
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
f
(8va)

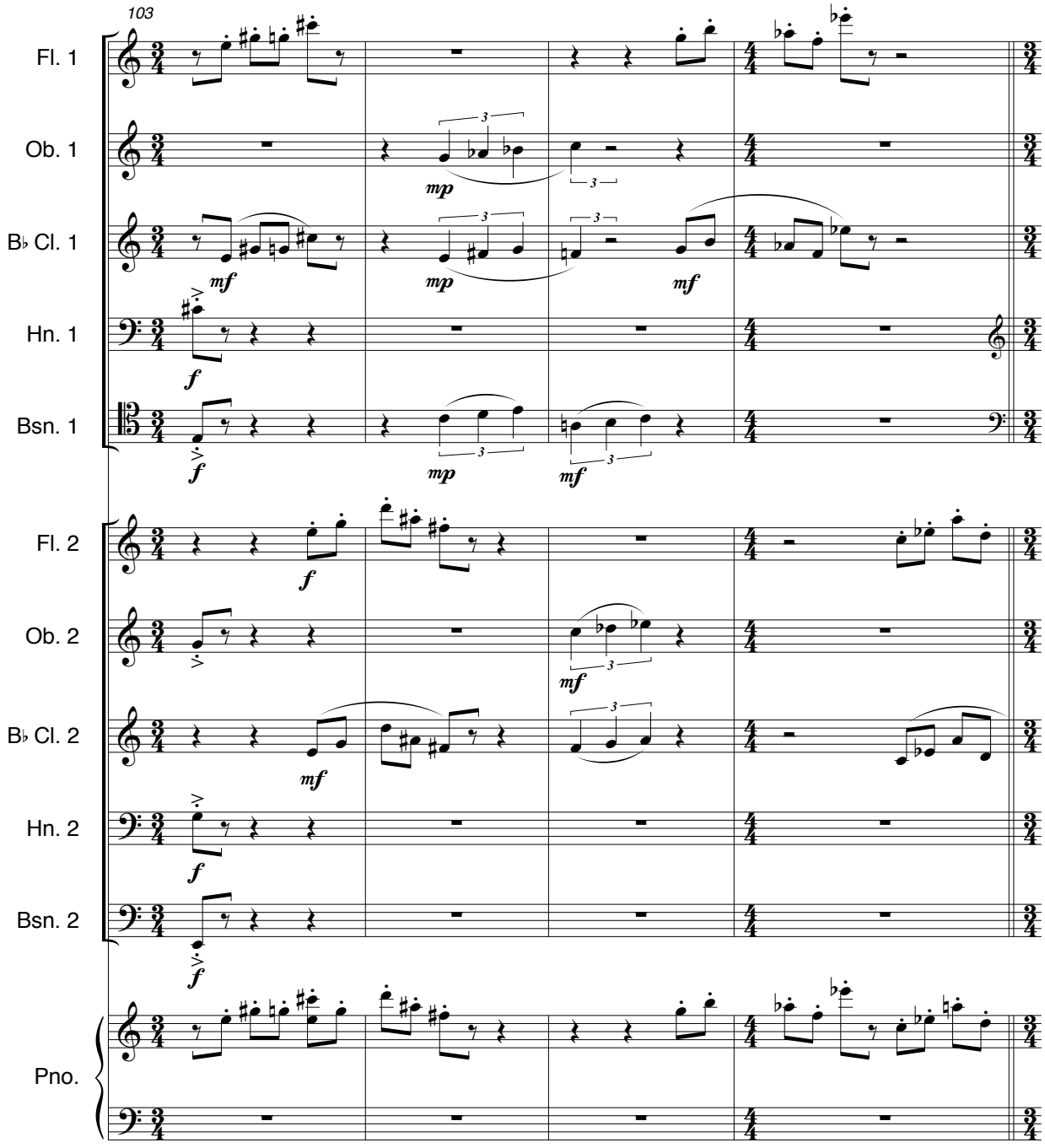

78
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
mp
mf
mf
mf
mf

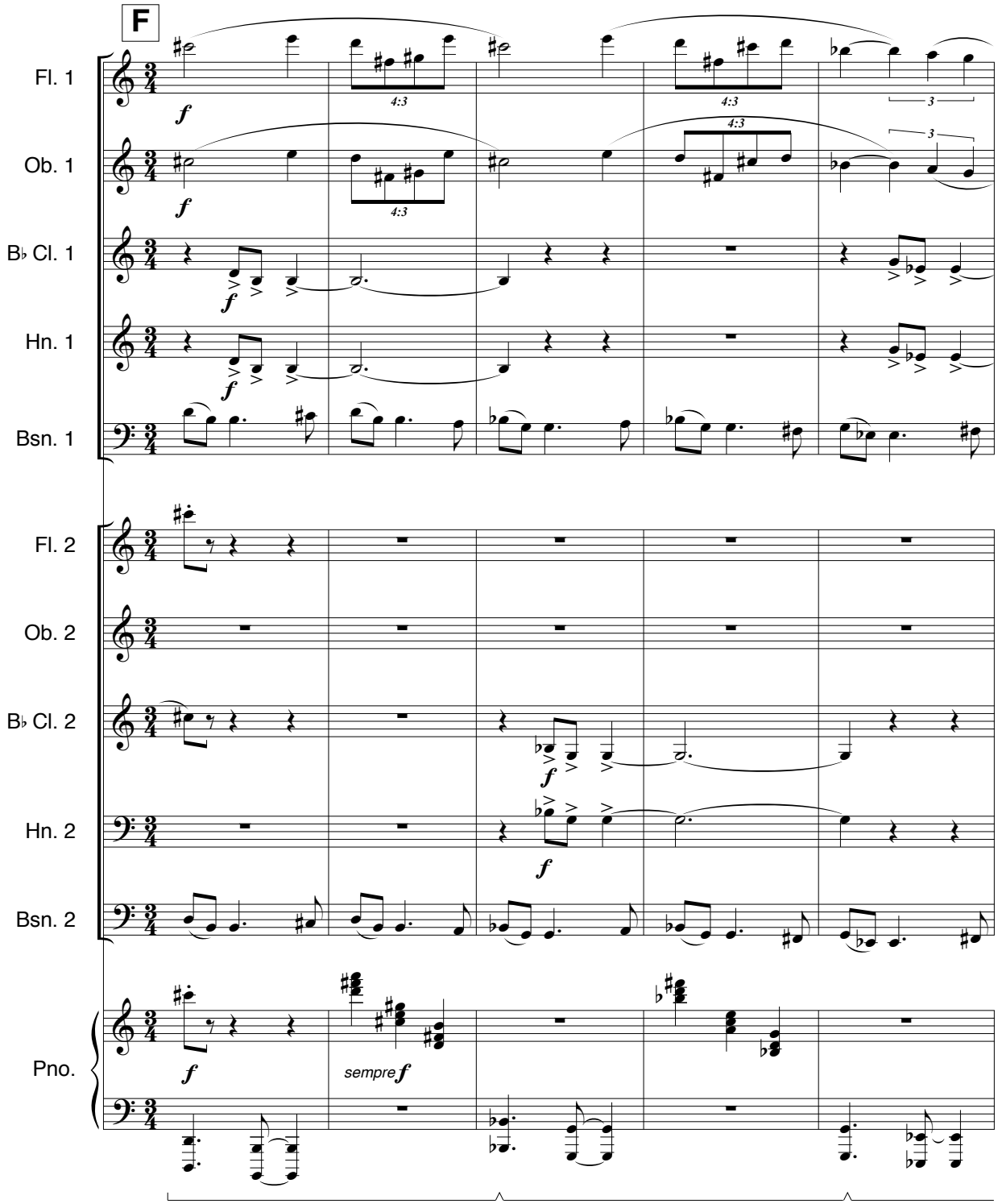

84
E
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
4:3
mf
mp
mute

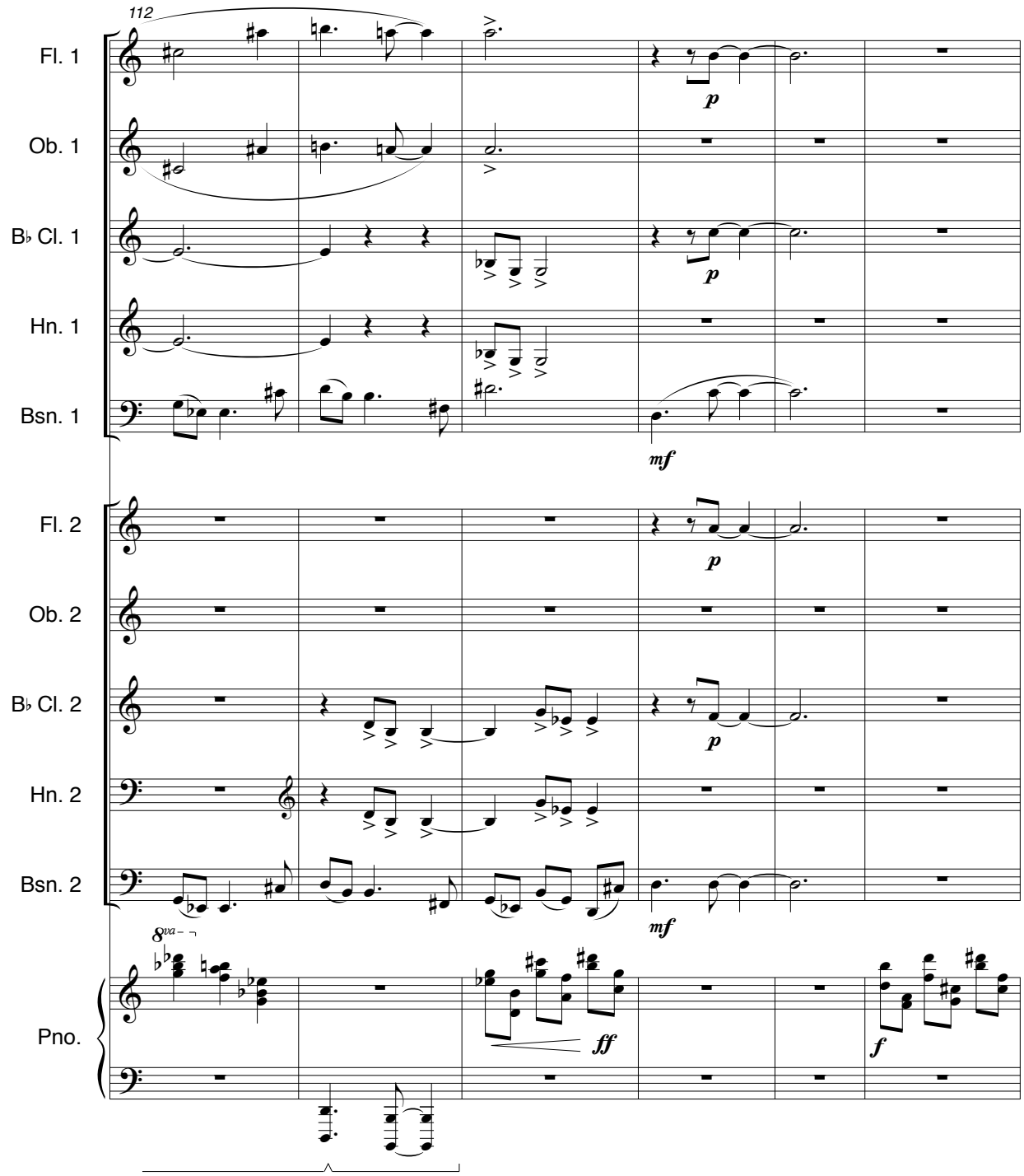

89
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
4:3
4:3
f
mf
mf
mf
mf
f
mf
f
mf
mf

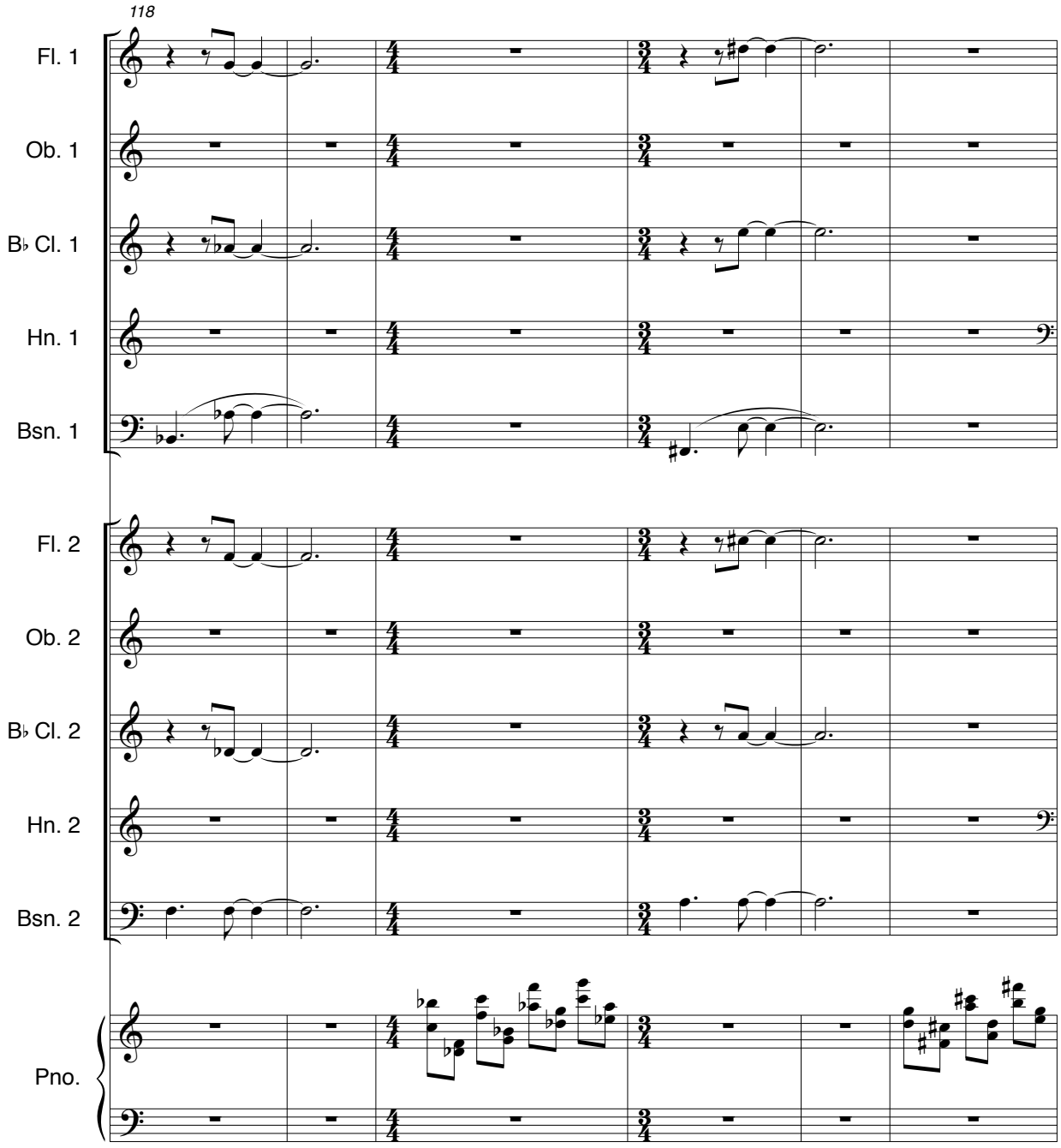

94
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mp
mf
4:3
3
(loco)
8va
(both hands)

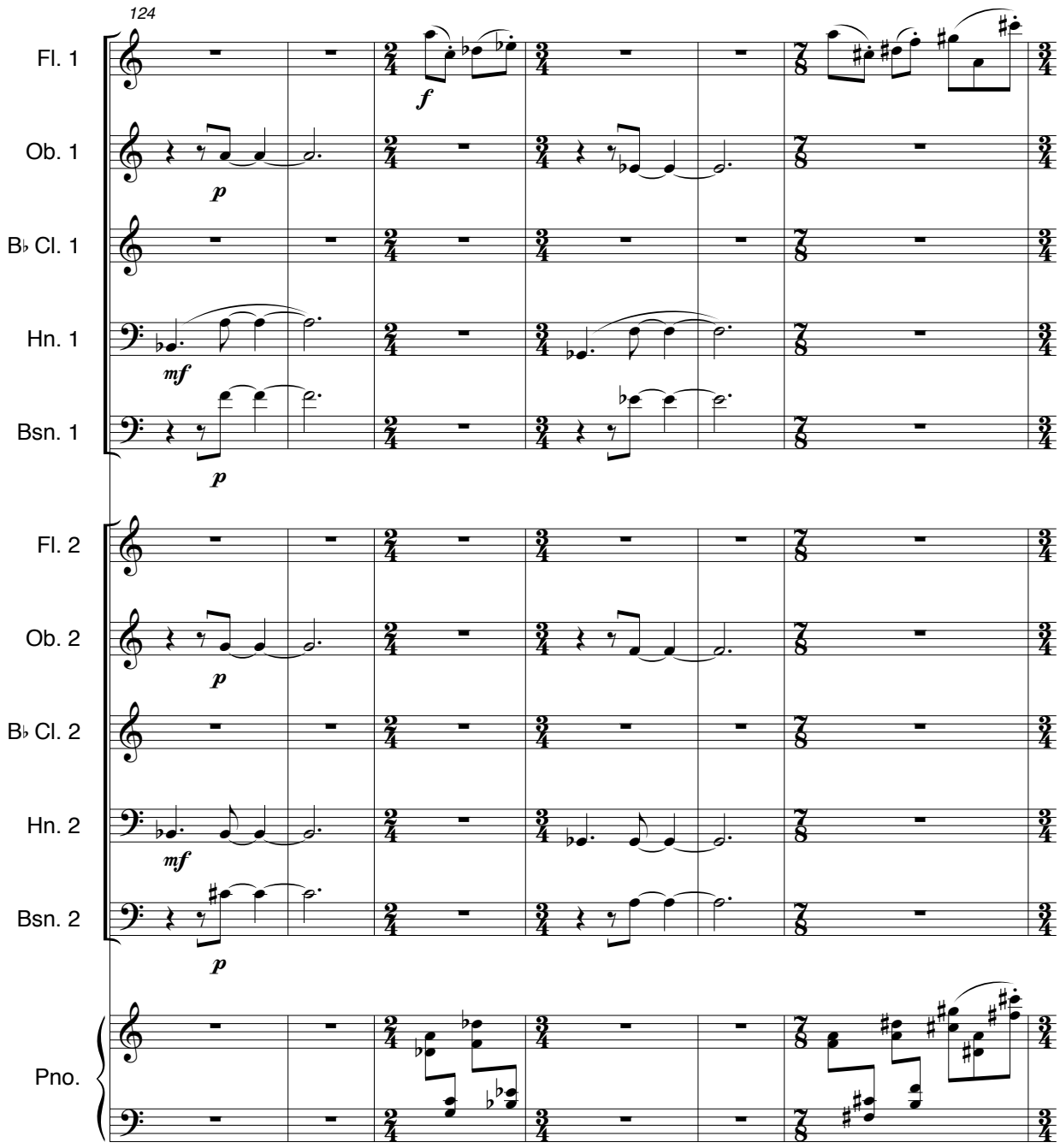

100
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
p
mf
(8va)

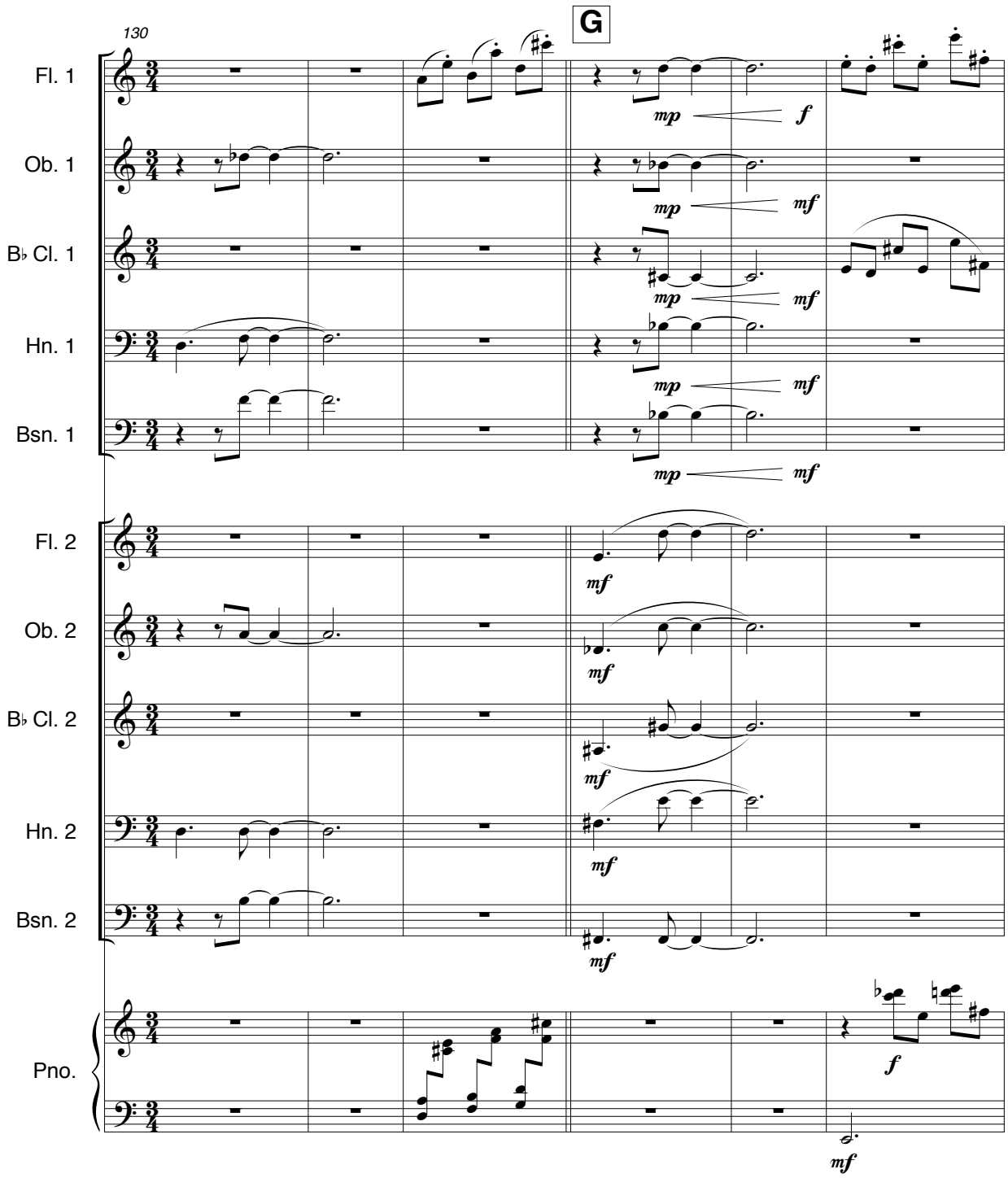

103
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mf
f

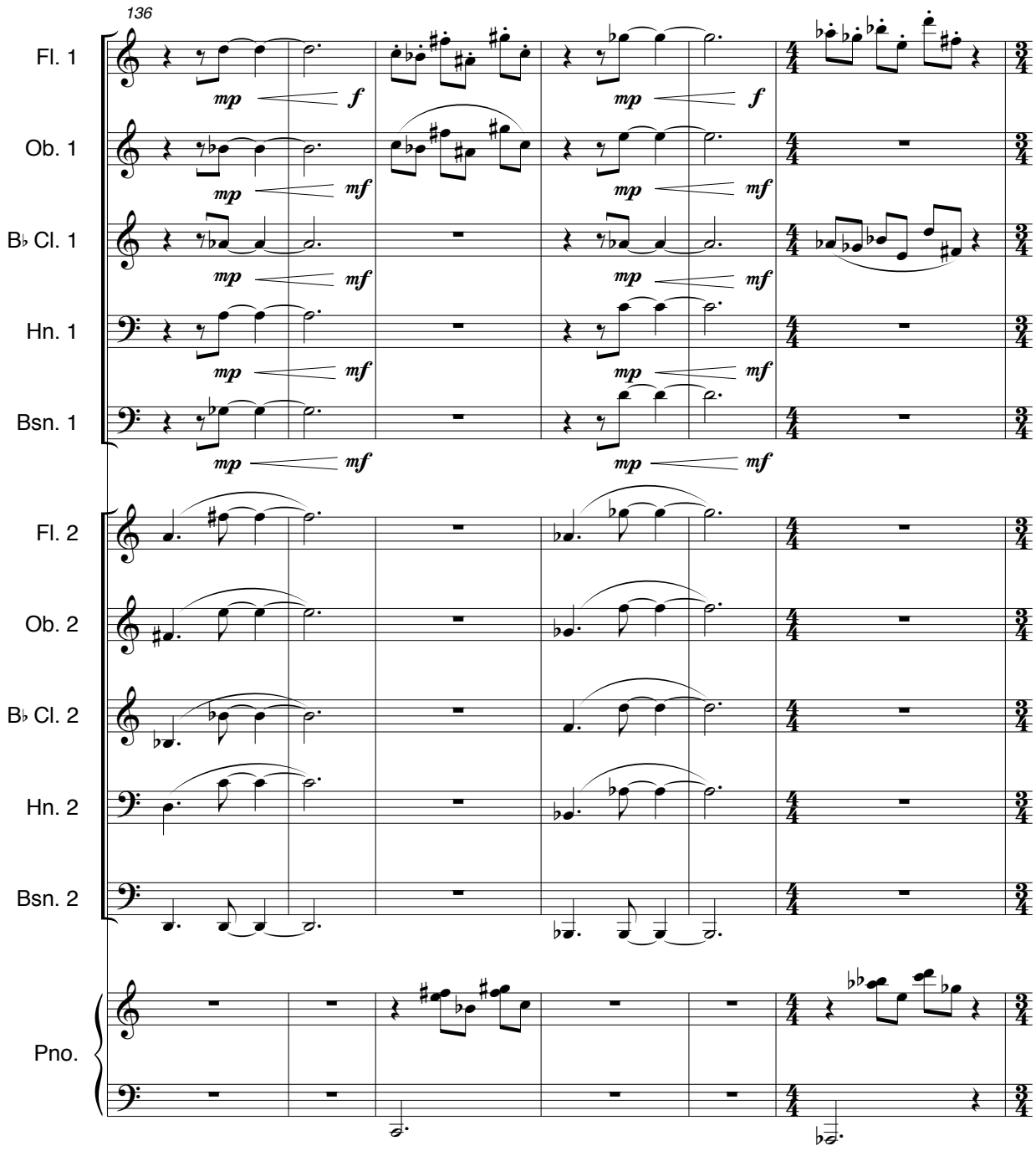

F
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
sempre f
4:3
3

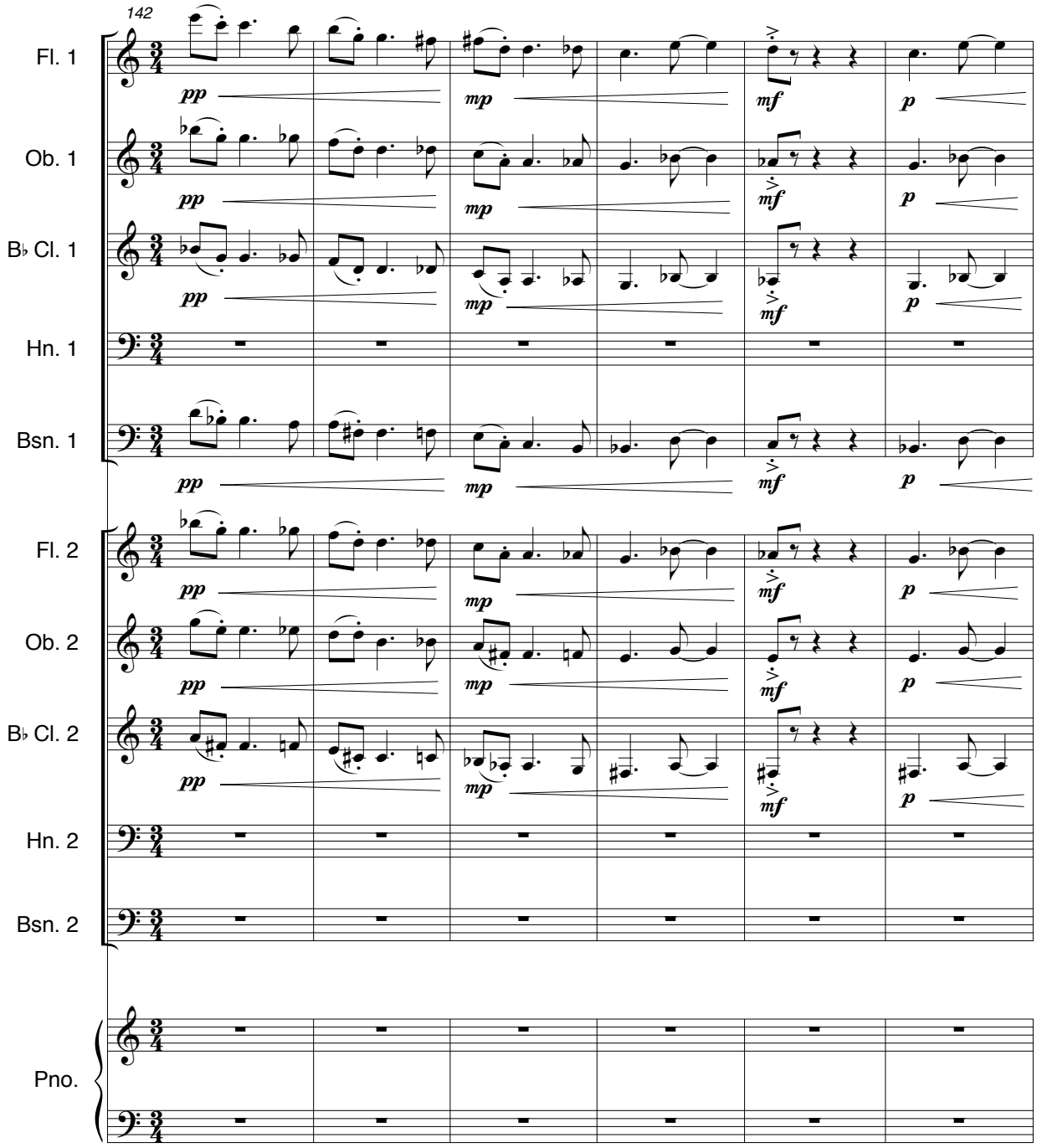

112
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
ff
f
8va

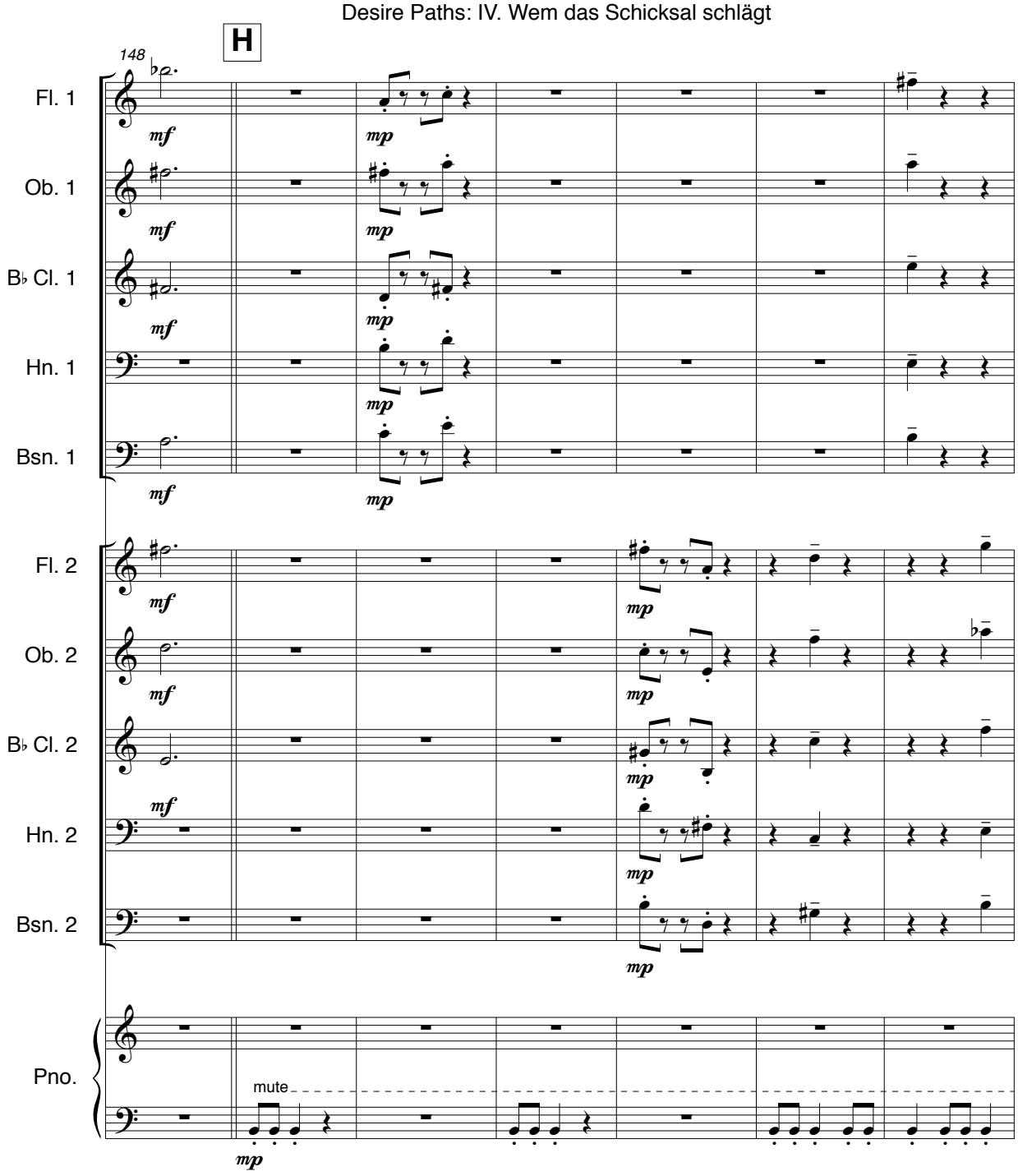

118
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

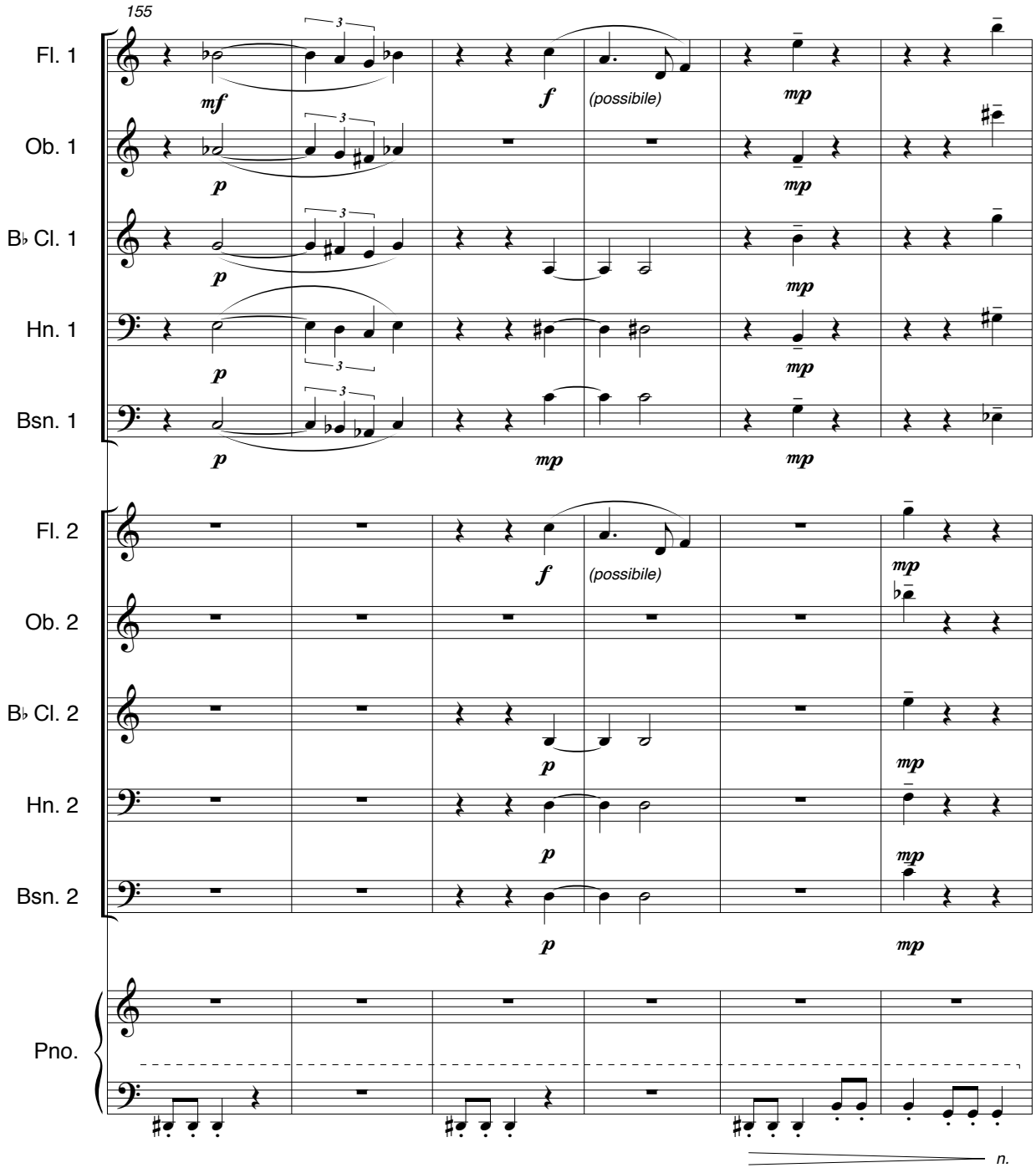

124
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
p
mf
p
p
mf
p

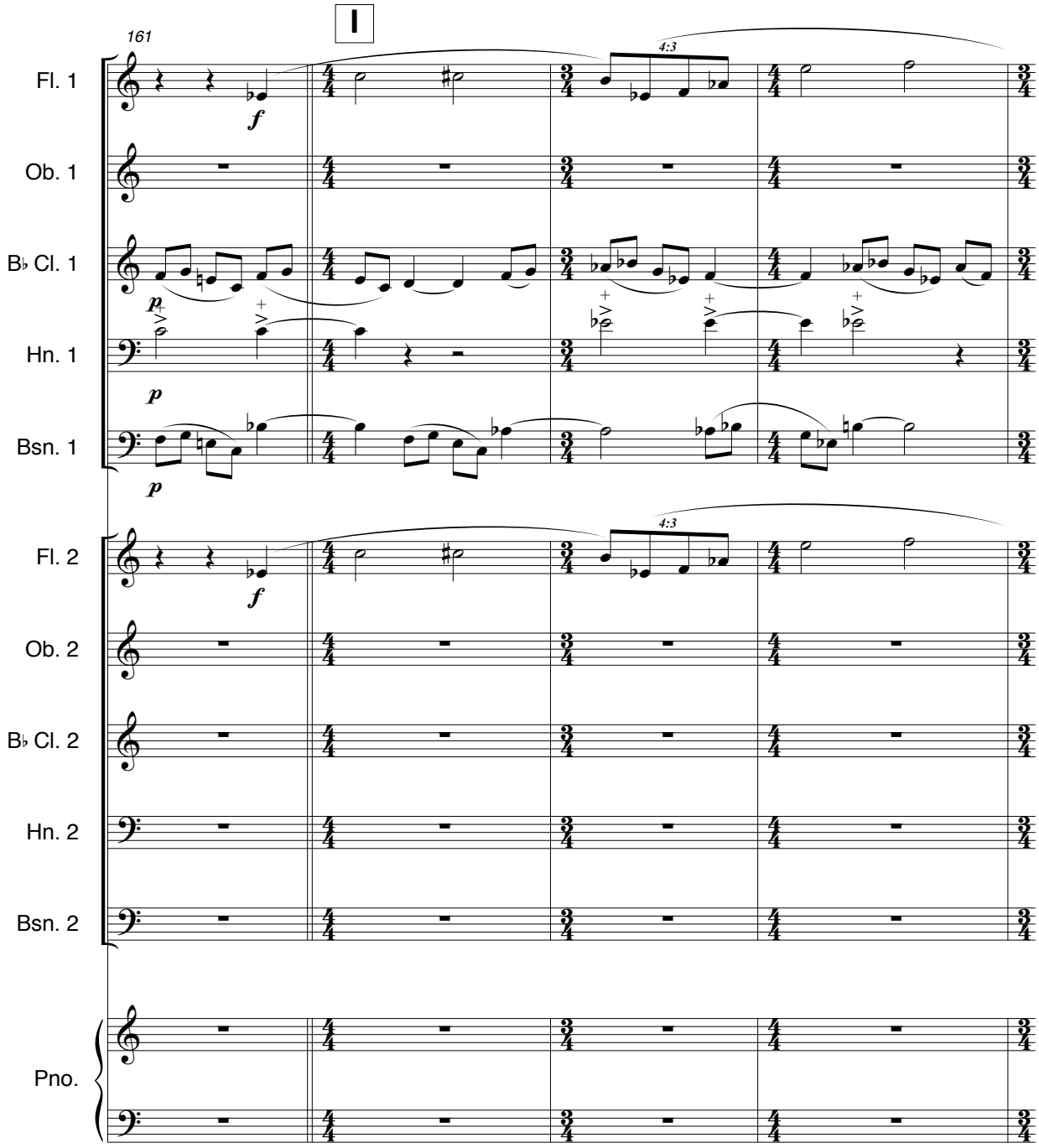

G
130
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
f
mf

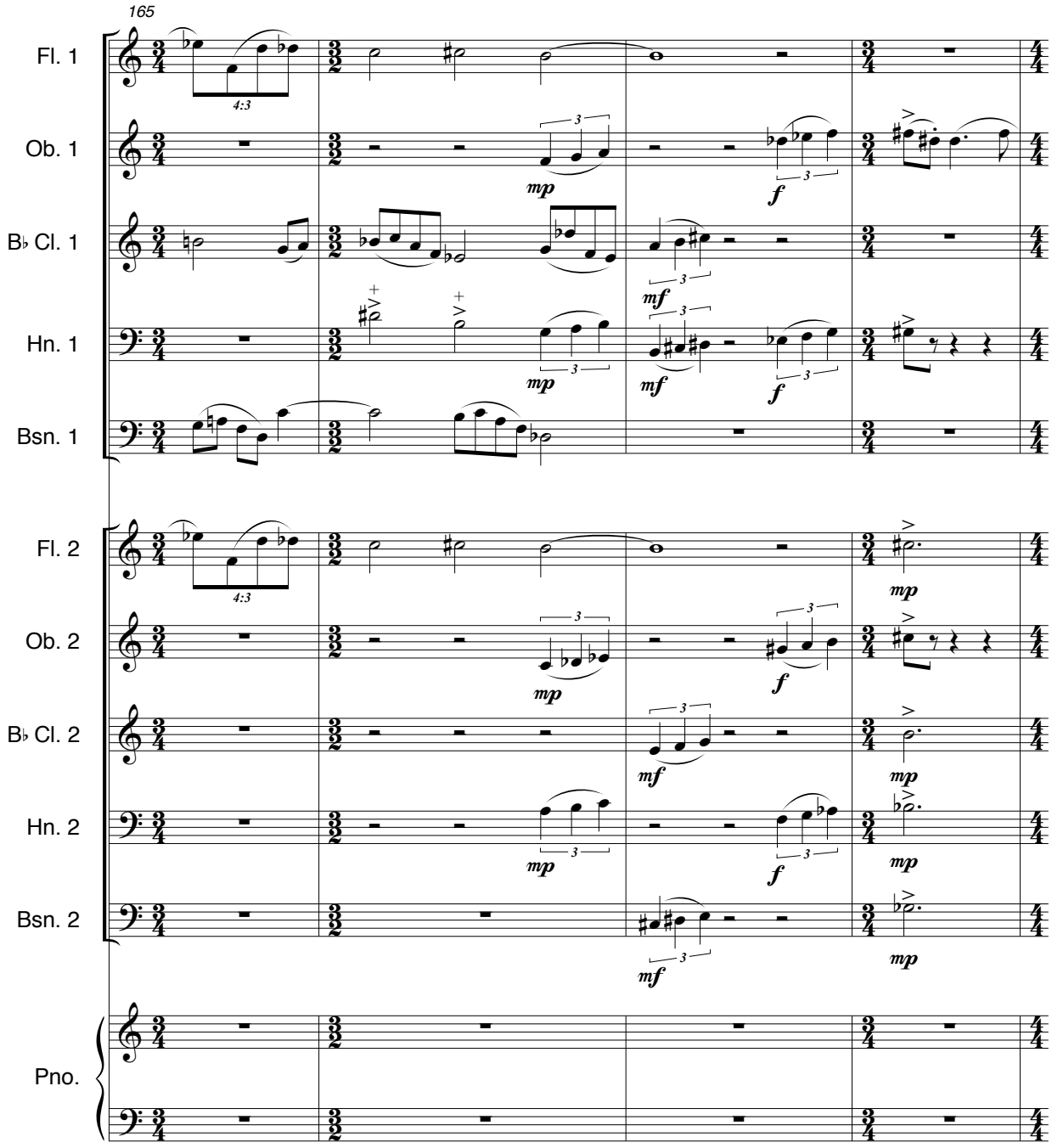

136
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
f
mf

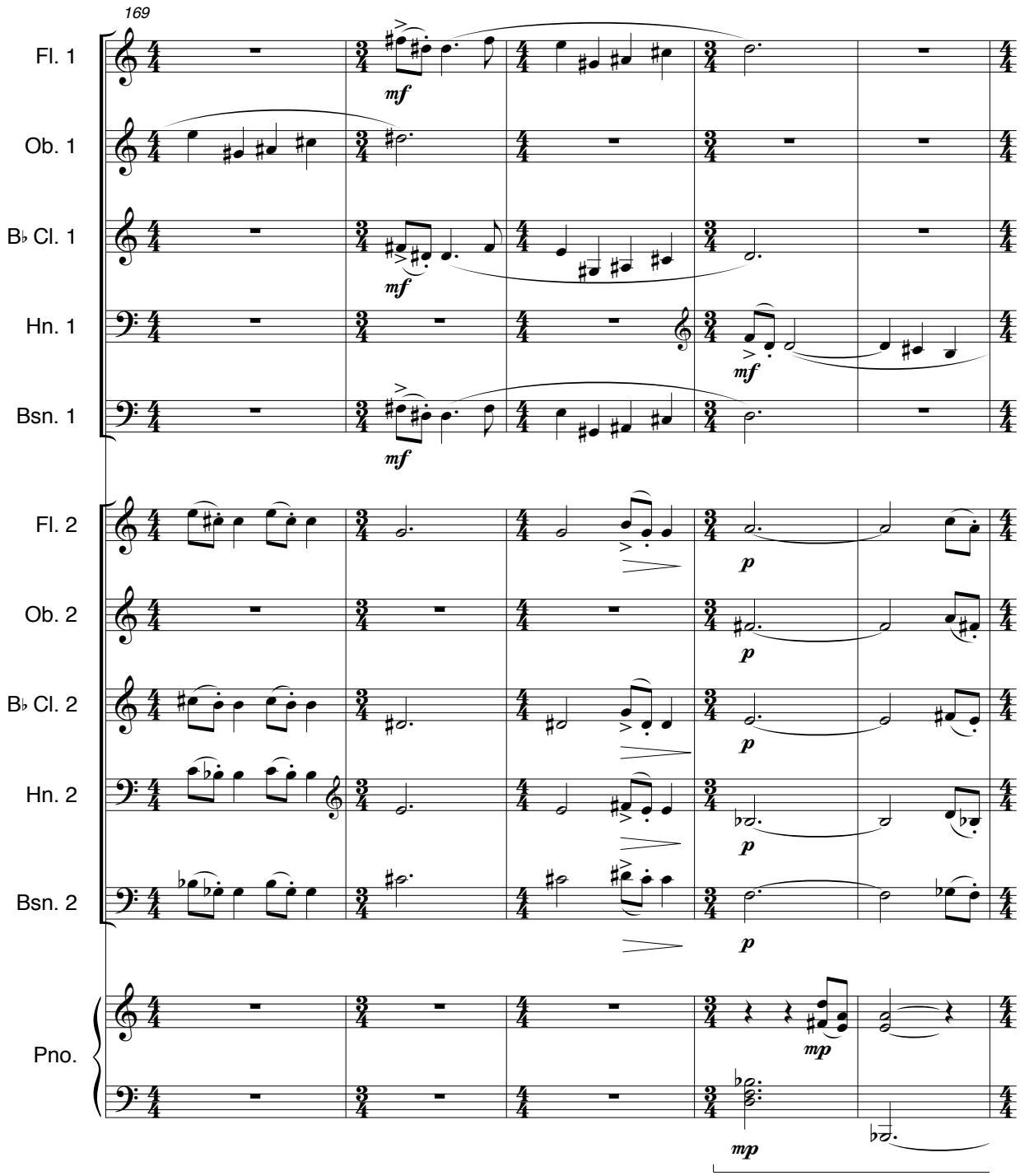

142
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
mp
mf
p

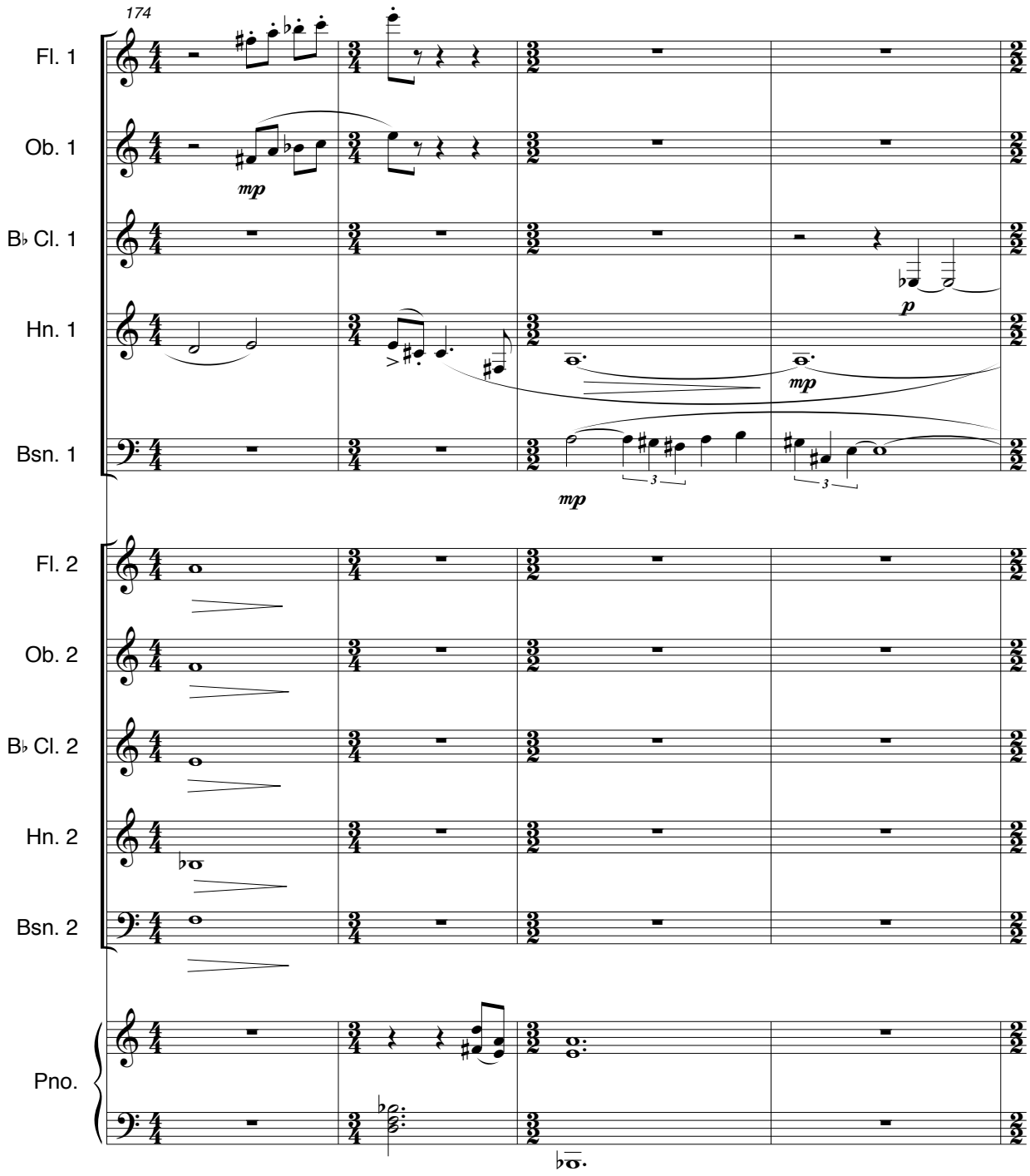

H
148
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mute
mf
mp

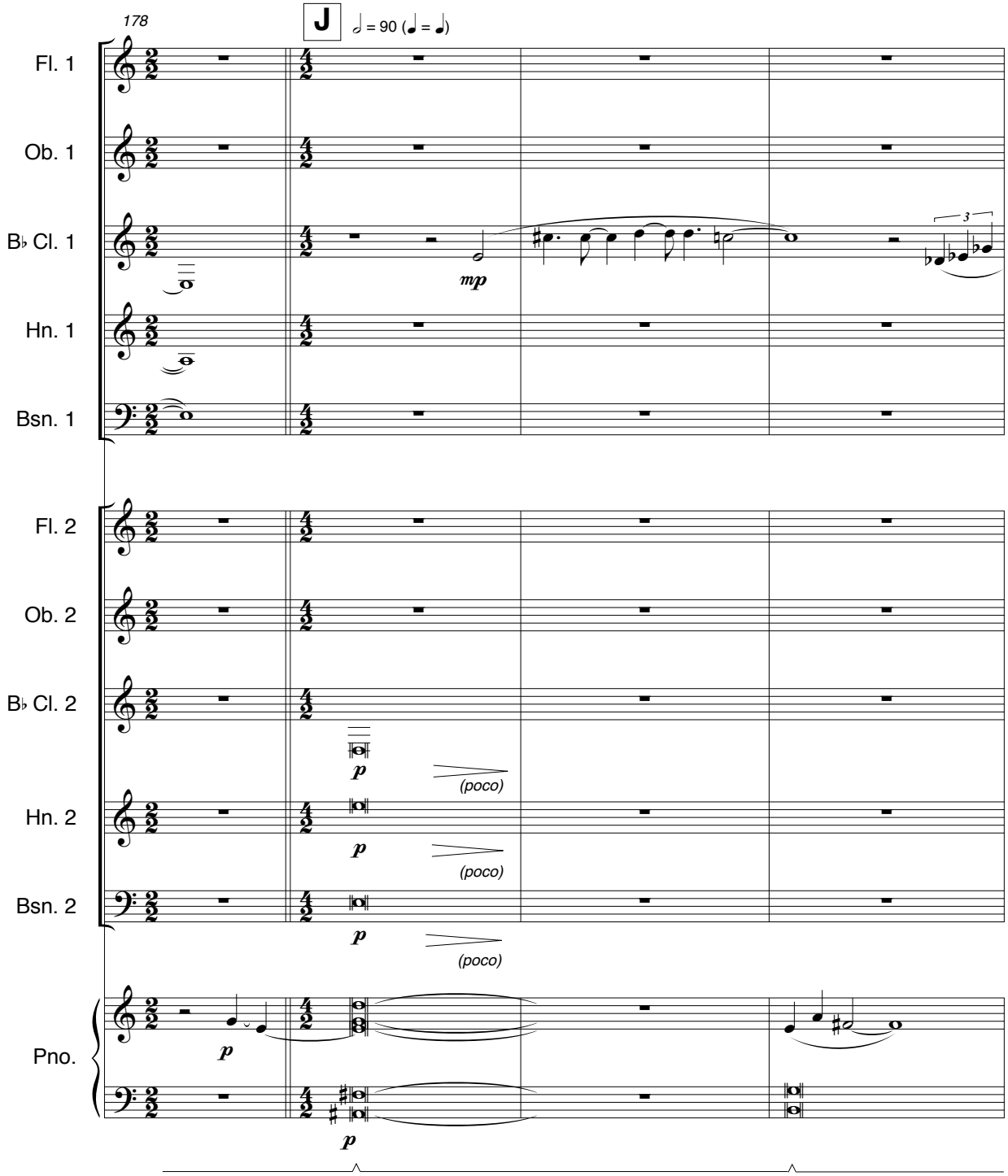

155
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
f
(possibile)
mp
p
n.

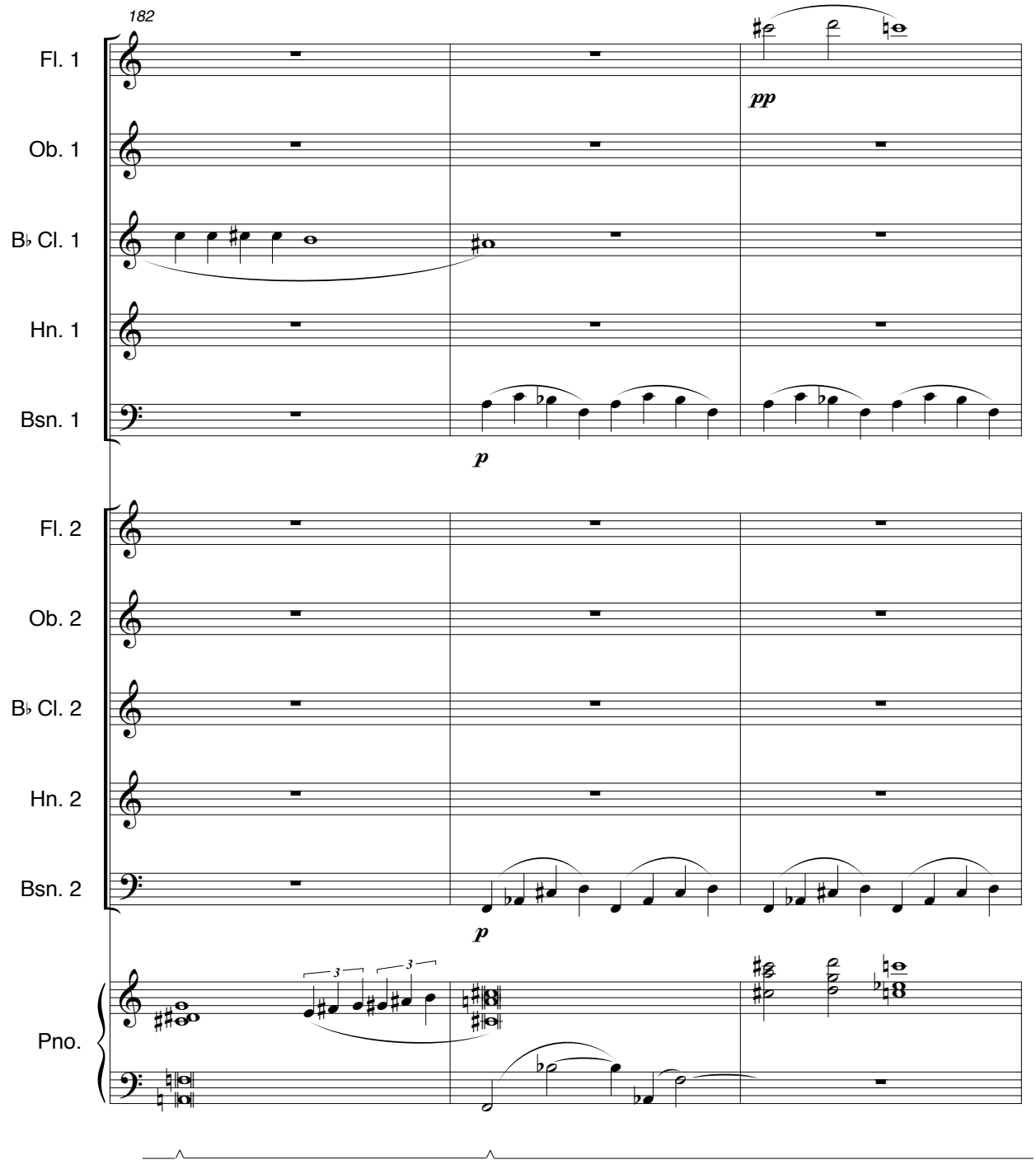

I
161
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
4:3
4:3

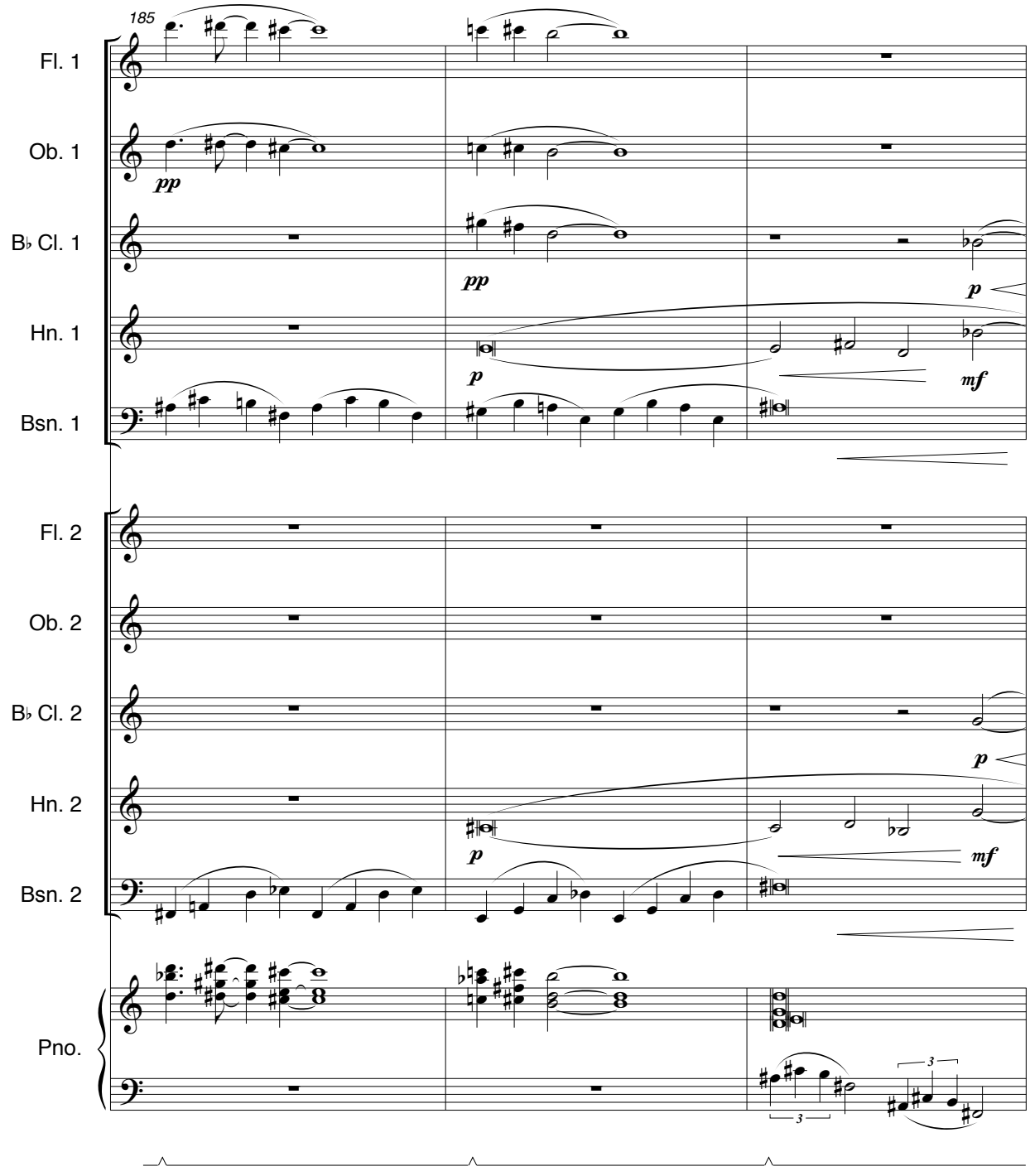

165
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
4:3
mp
f
mf

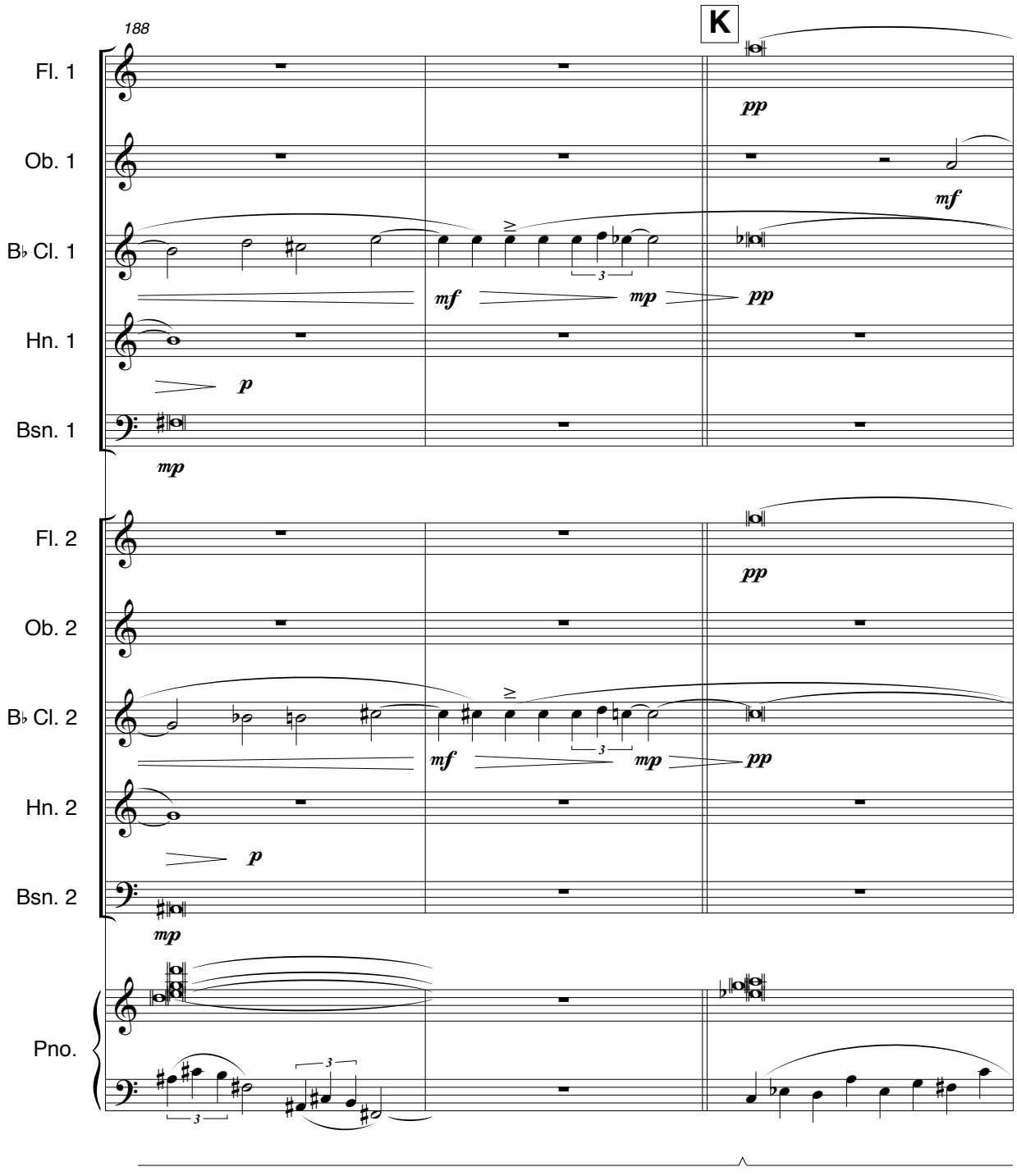

169
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
mp

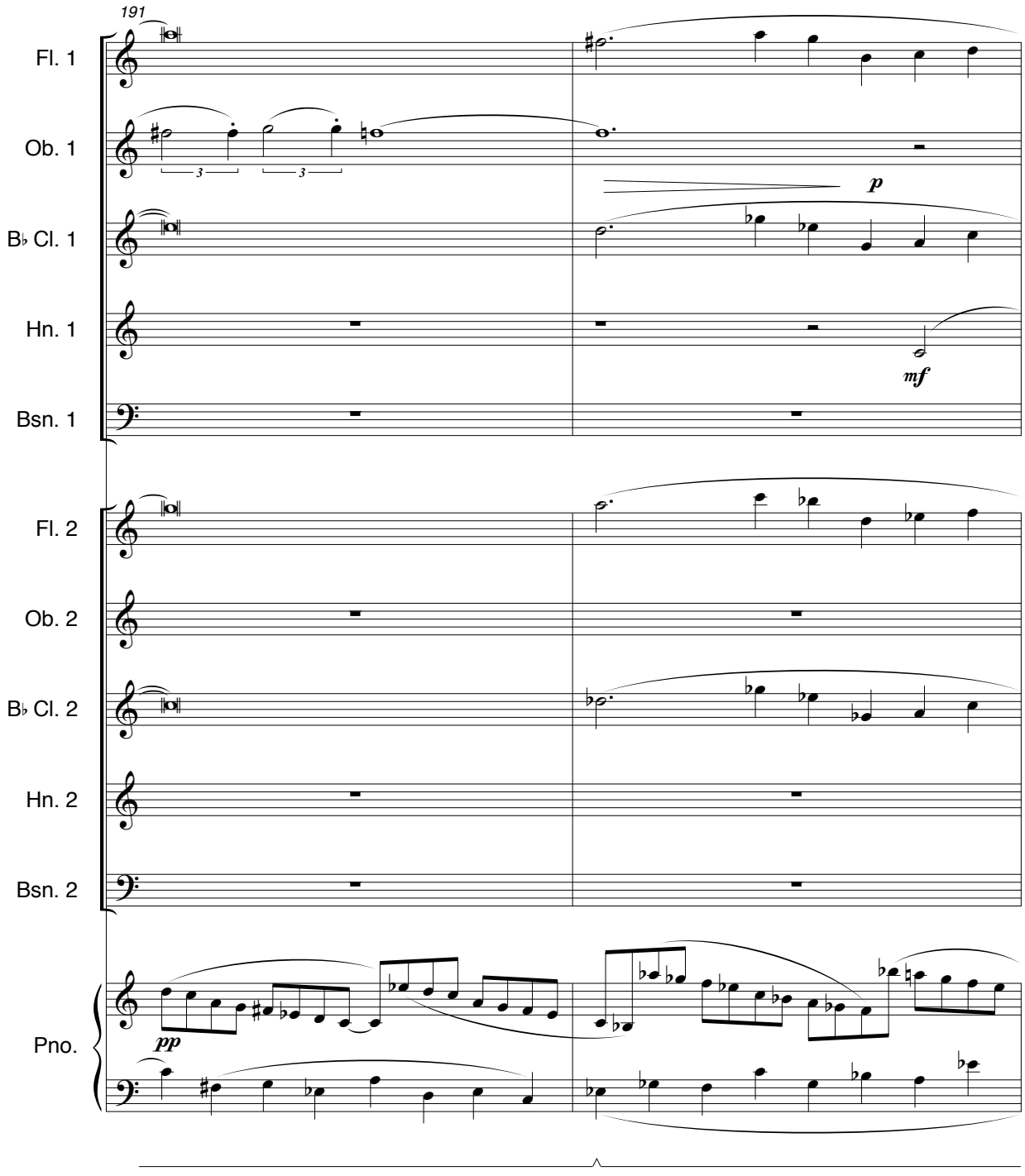

174
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
mp
mp
3
3

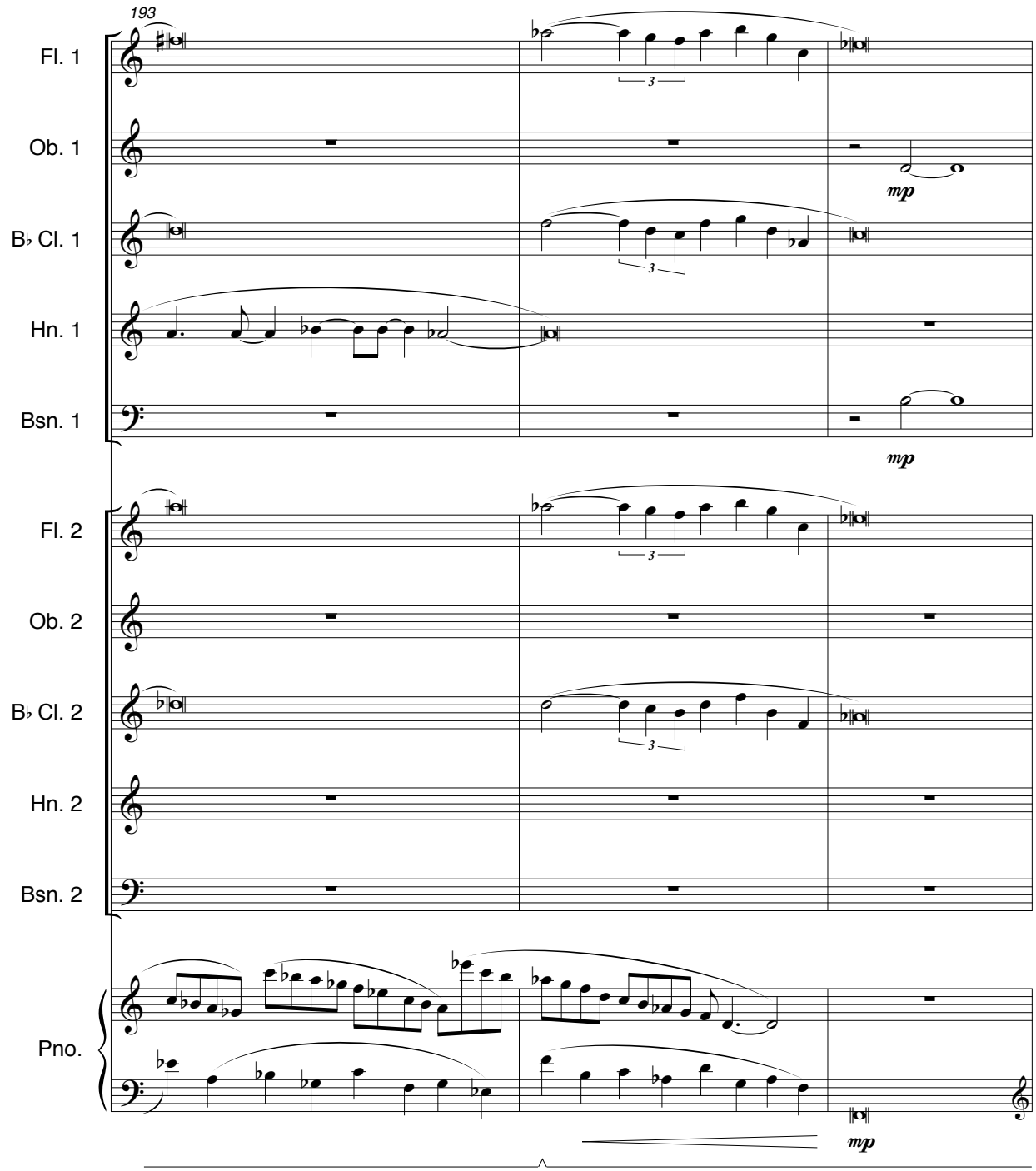

178
J
♩ = 90 (♩ = ♩)
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
(poco)
3

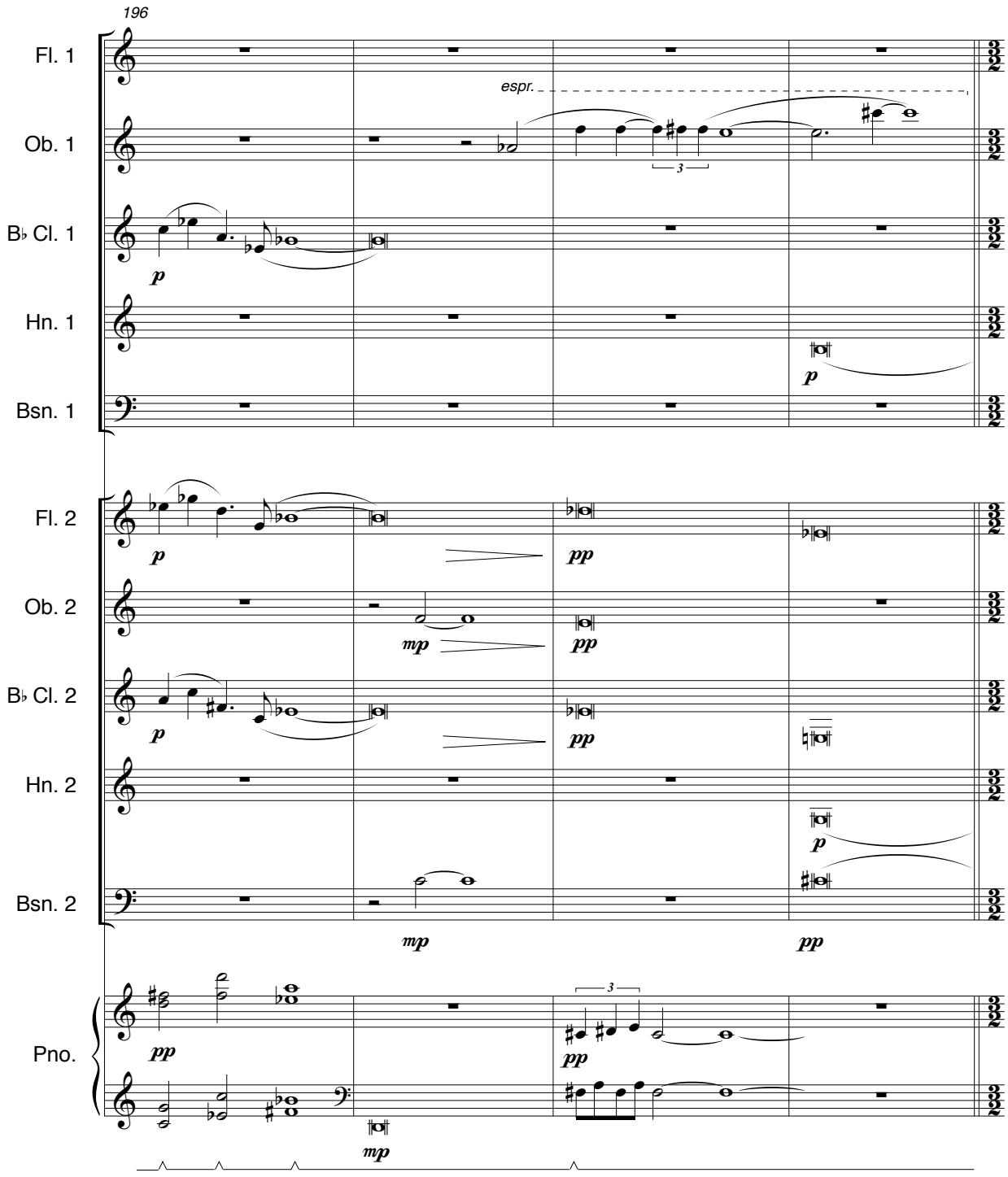

182
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
pp
p
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
p
Pno.

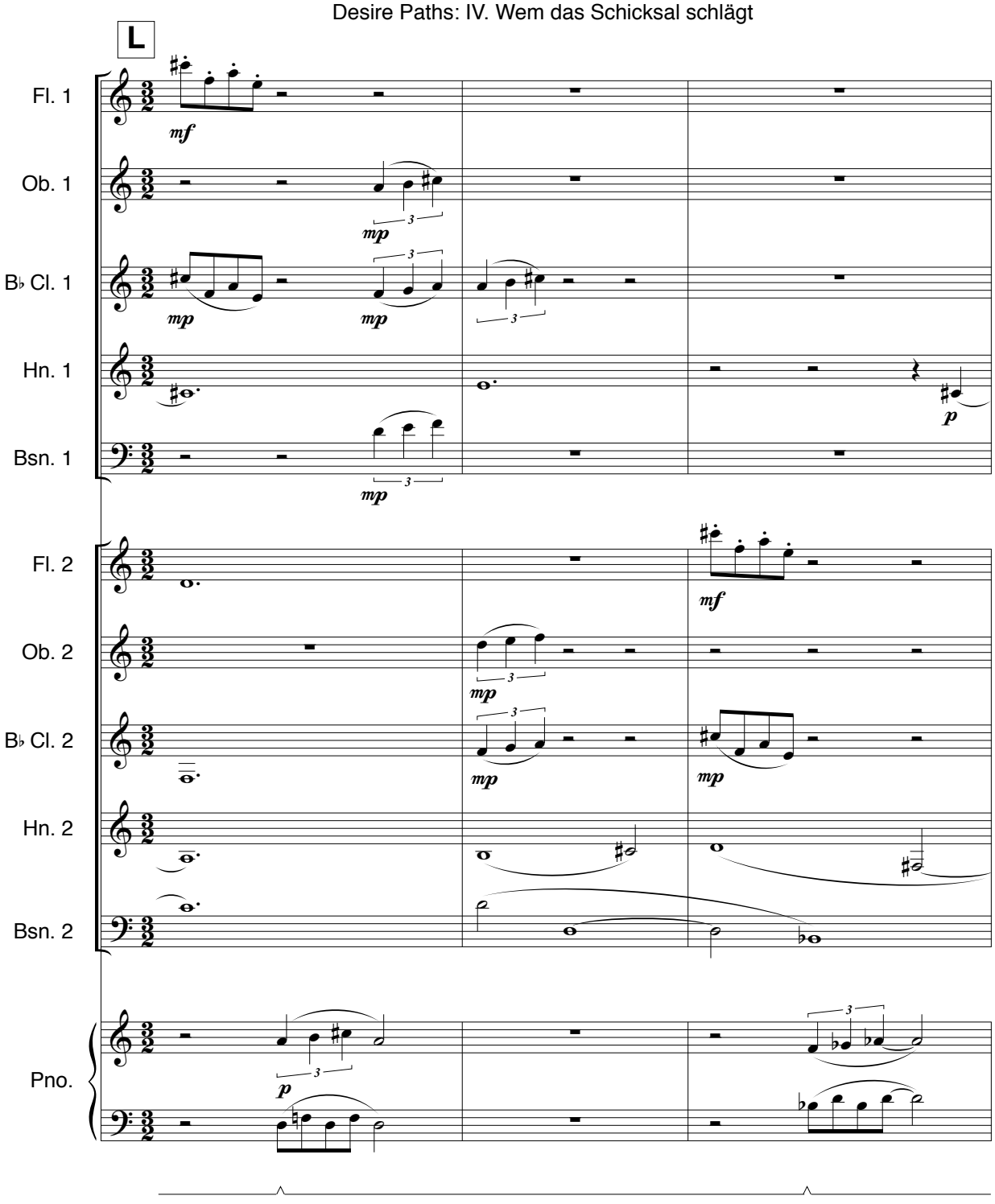

185
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
pp
p
p
mf
p
p
mf
3
3

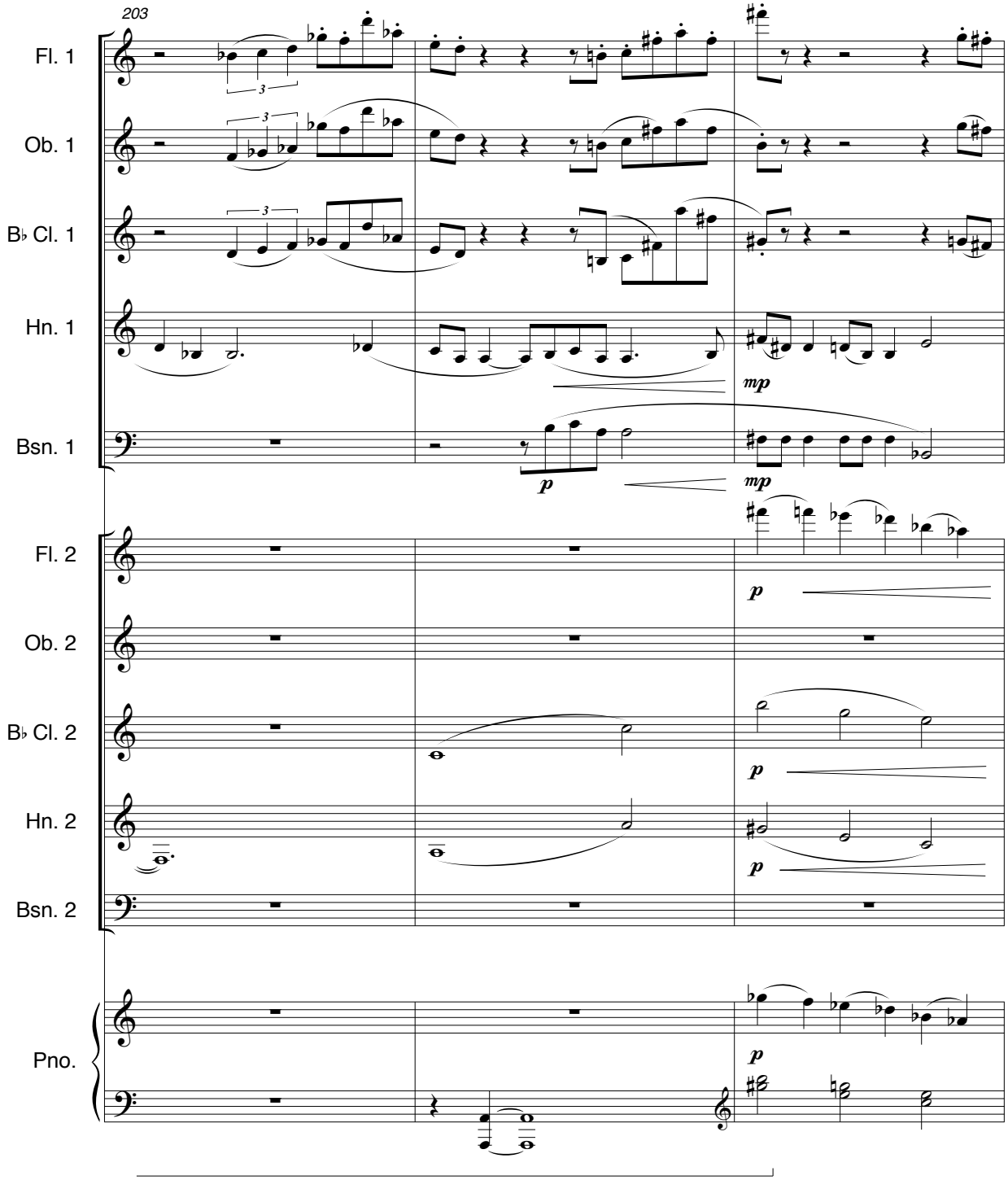

188
K
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
mf
mp
p
3

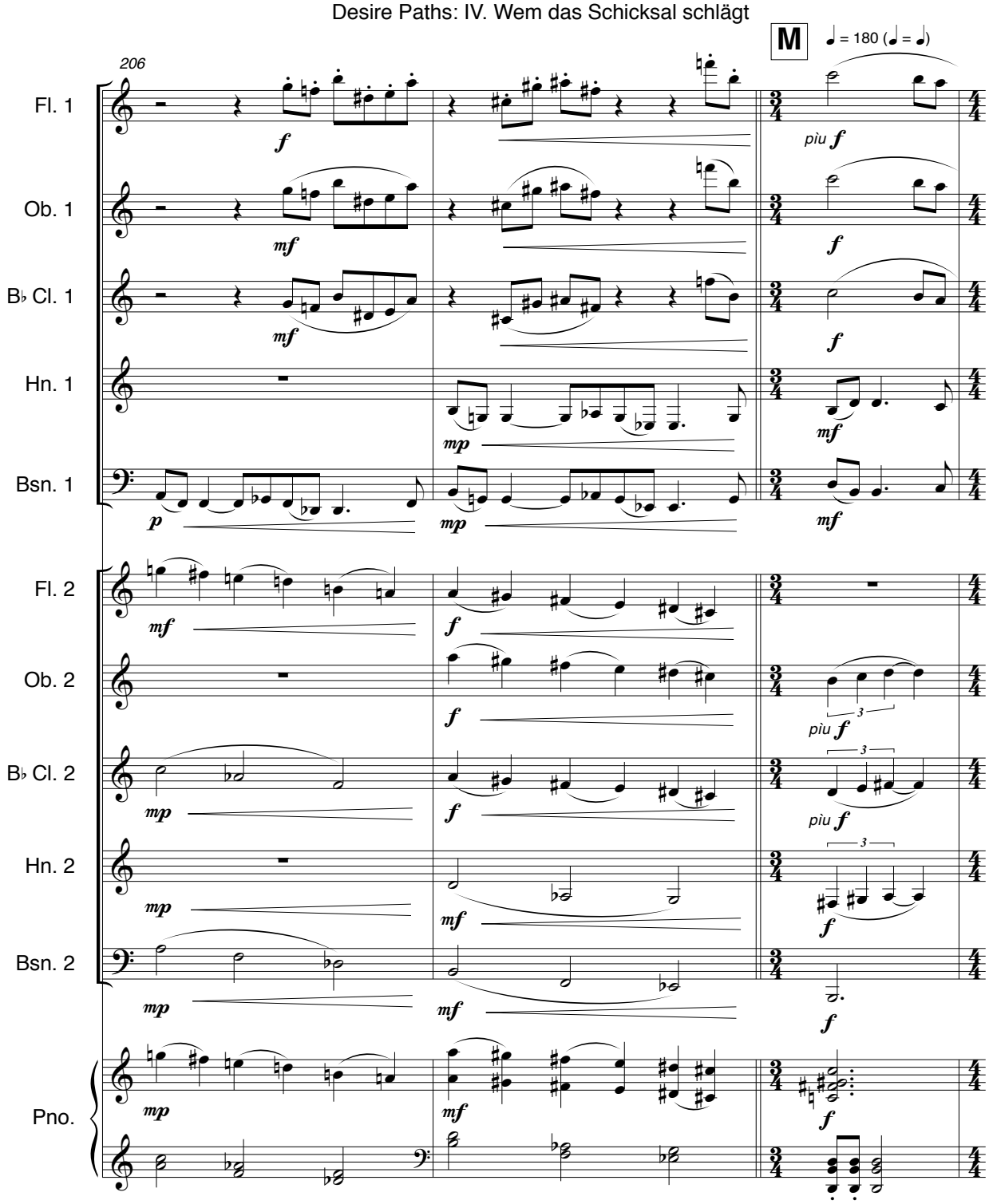

191
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
pp

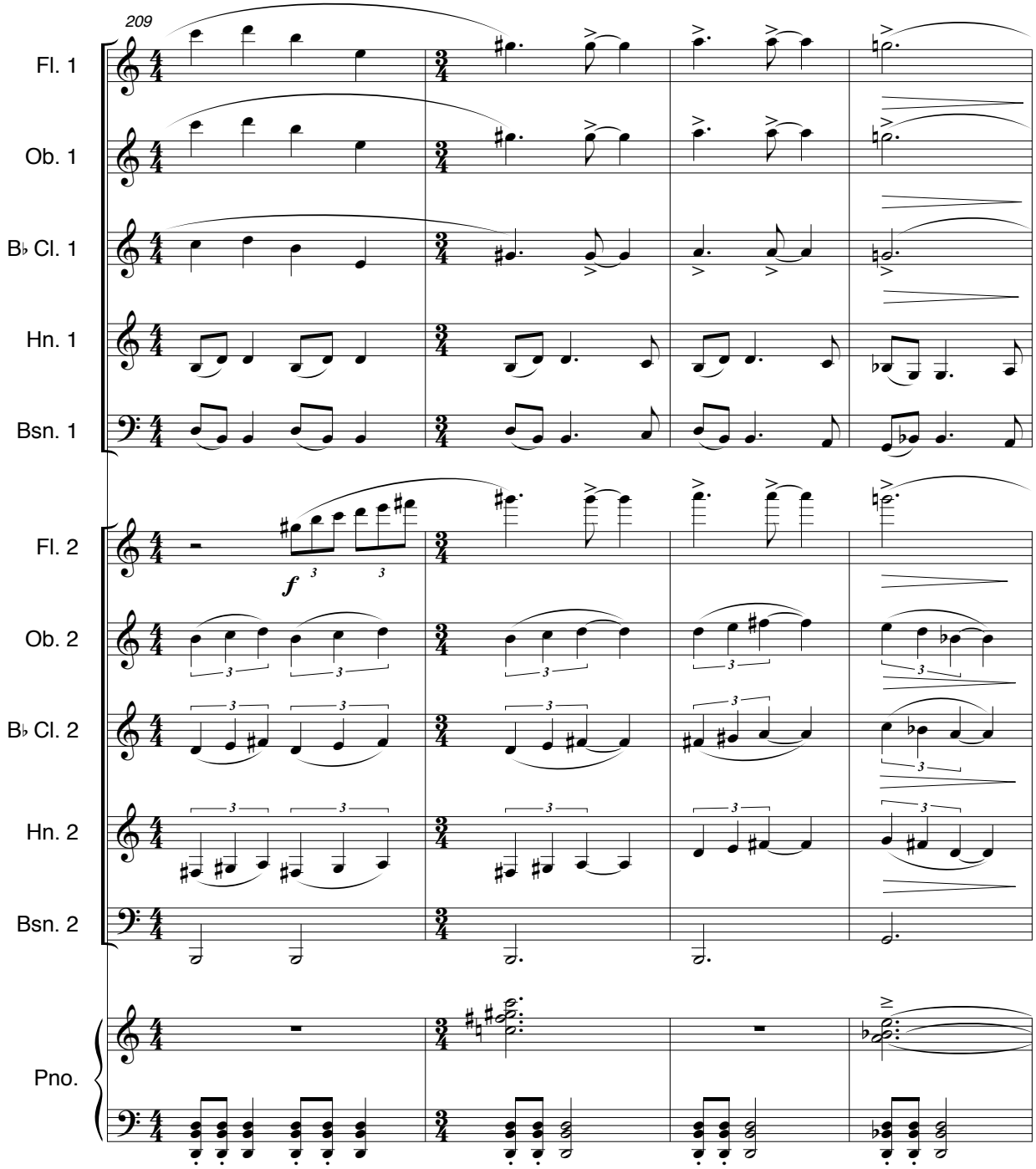

193
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
mp
mp
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp

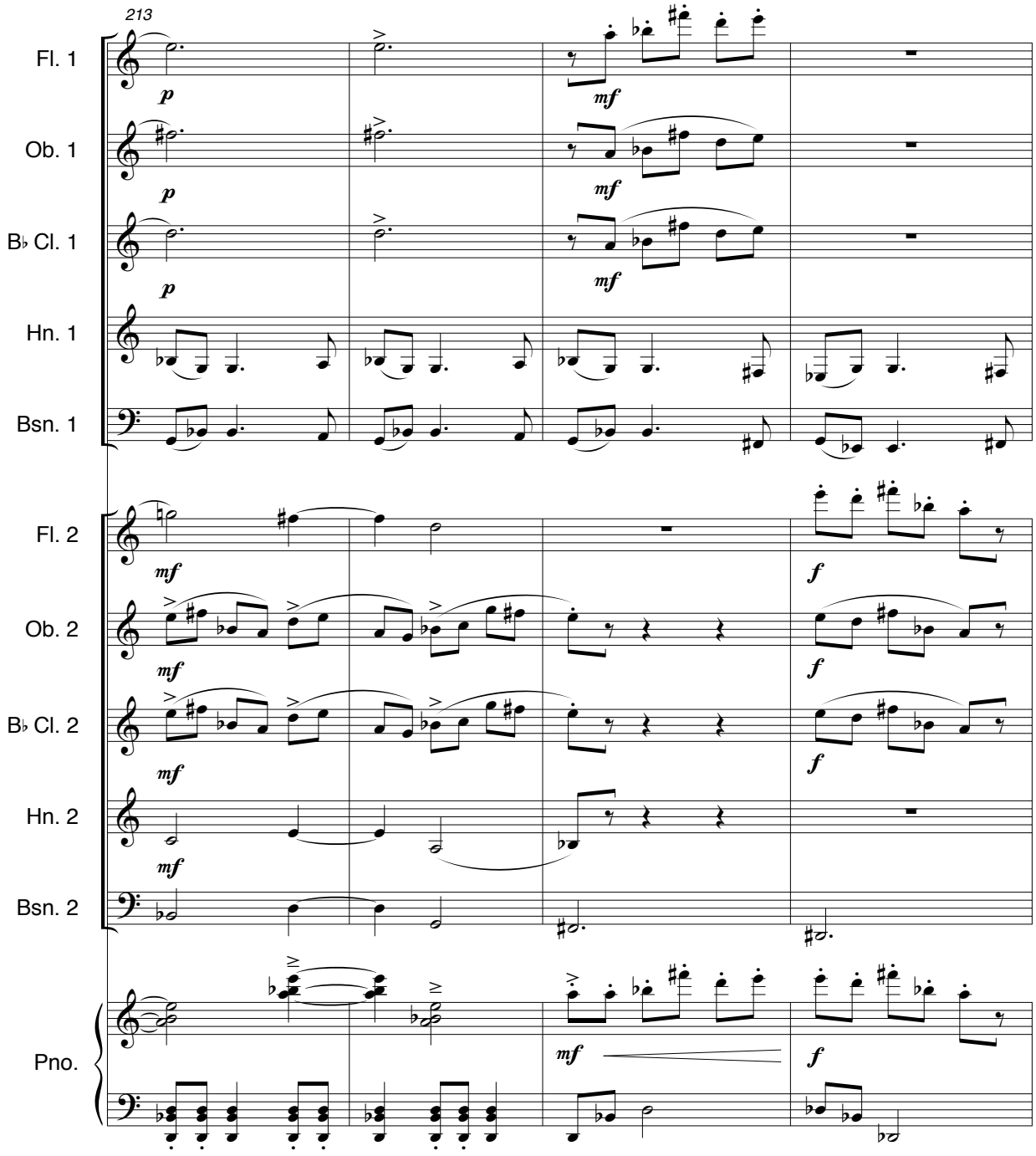

196
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
espr.
3
p
pp
mp

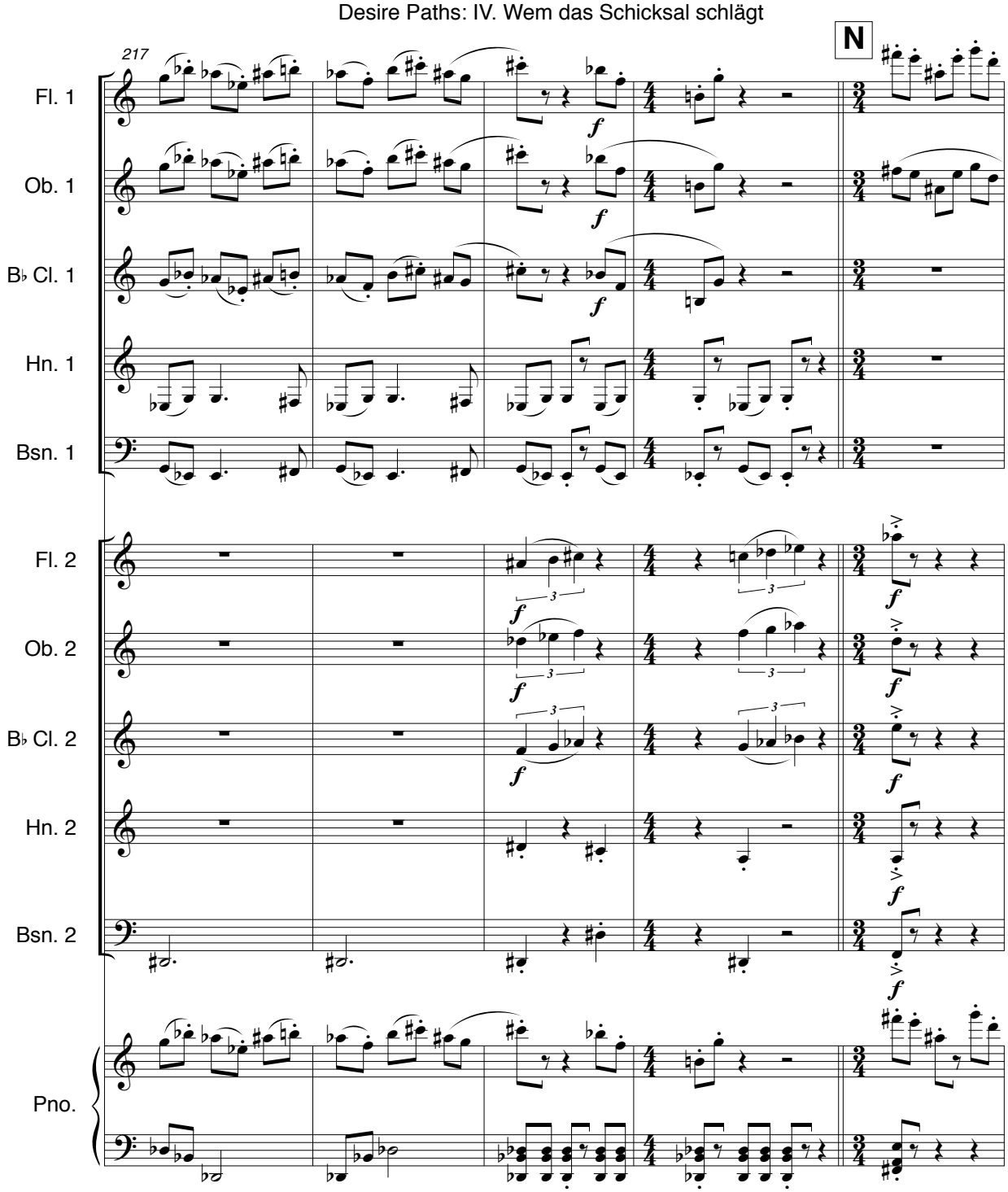

L
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
mp
p

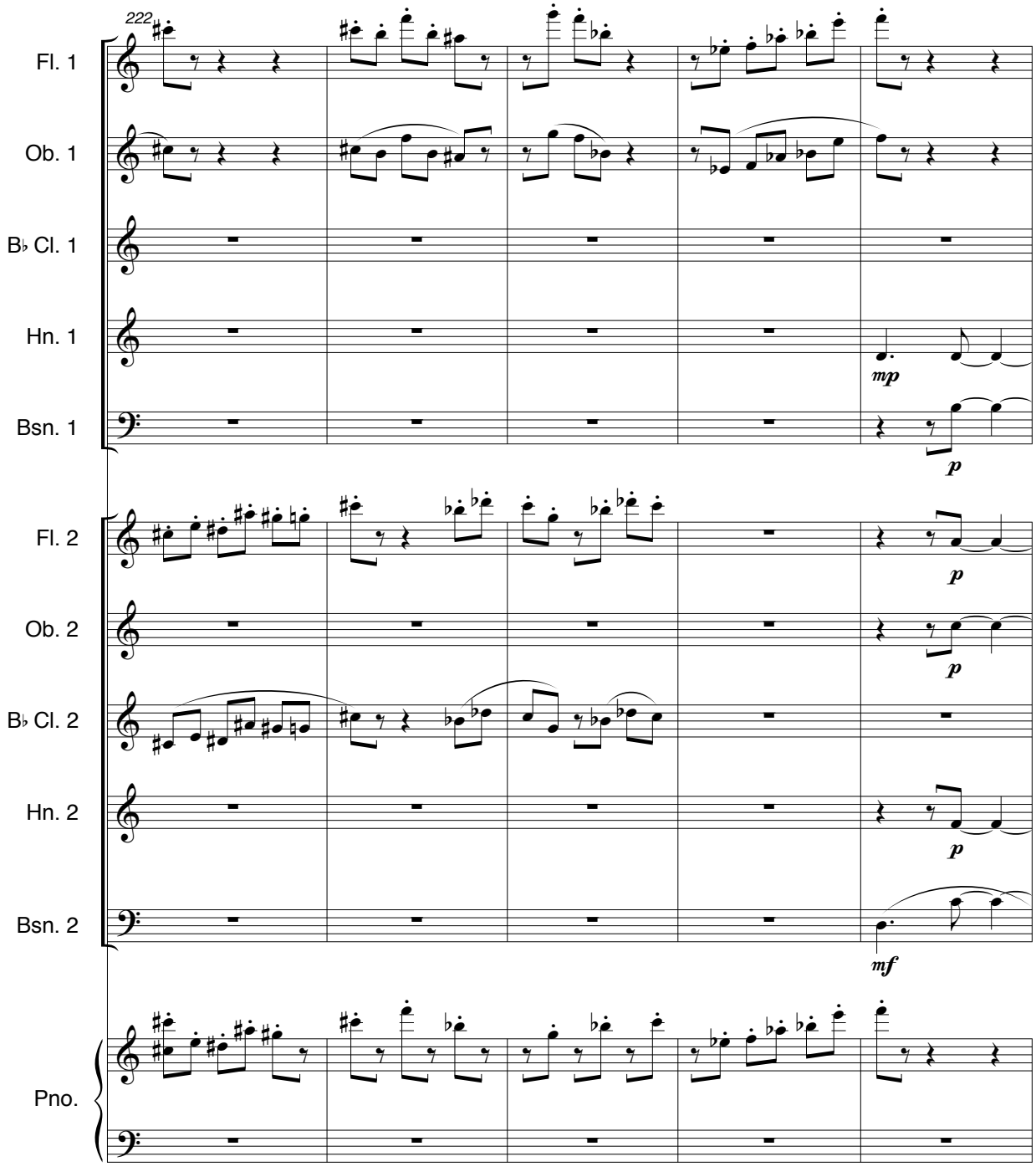

203
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
mp
p
p
p
p

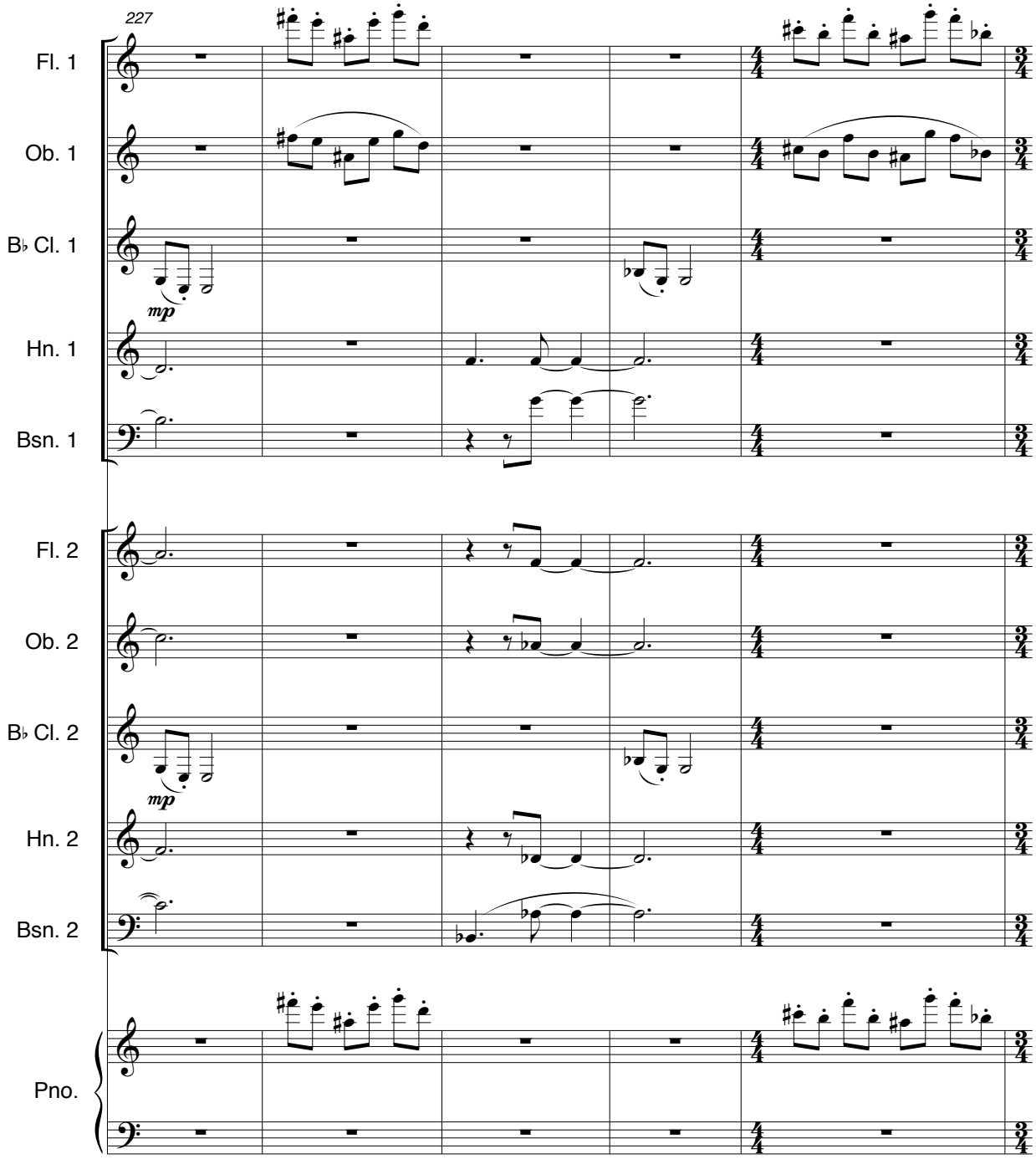

M
♩ = 180 (♩ = ♩)
206
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
più f
3

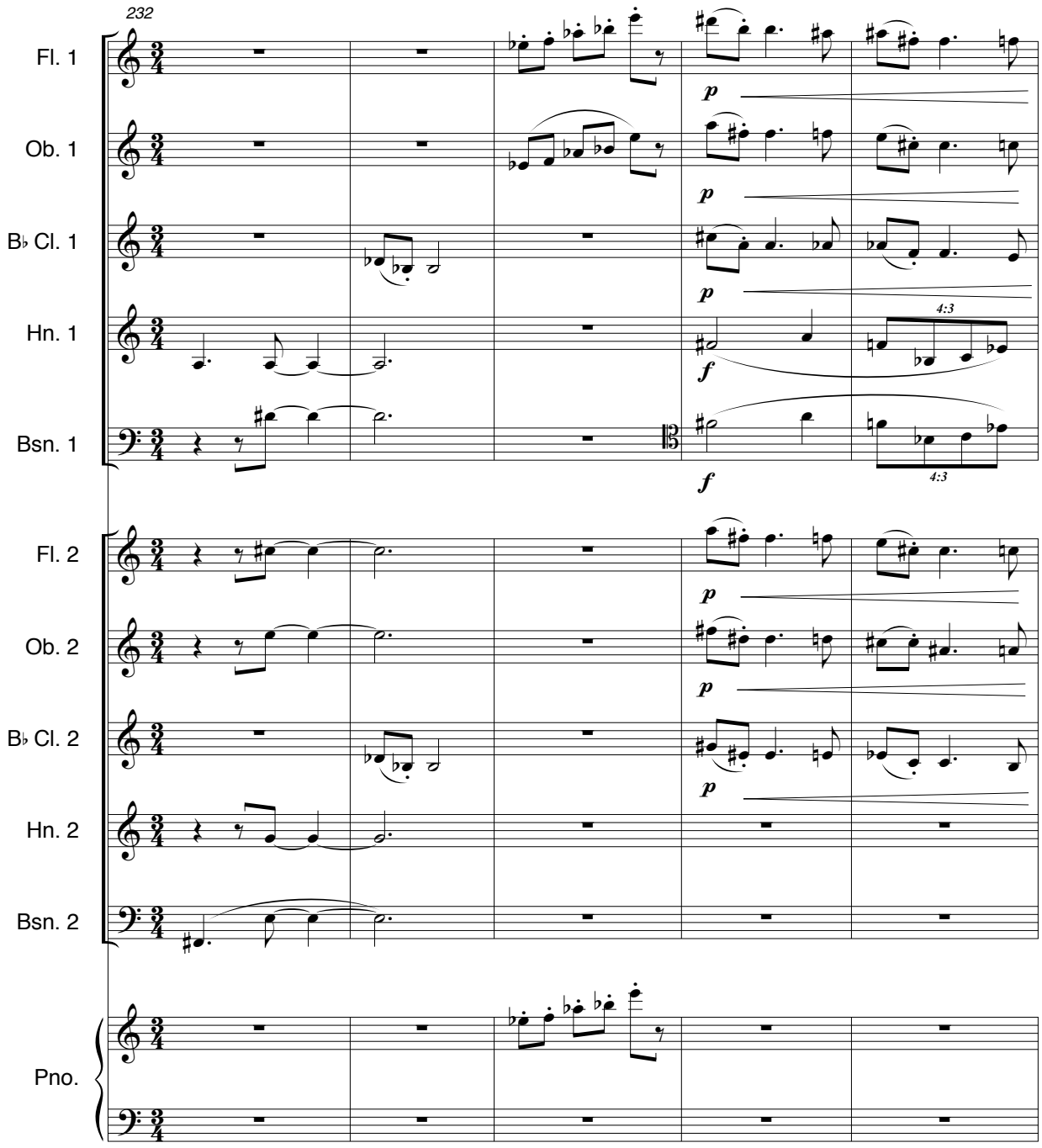

209
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f

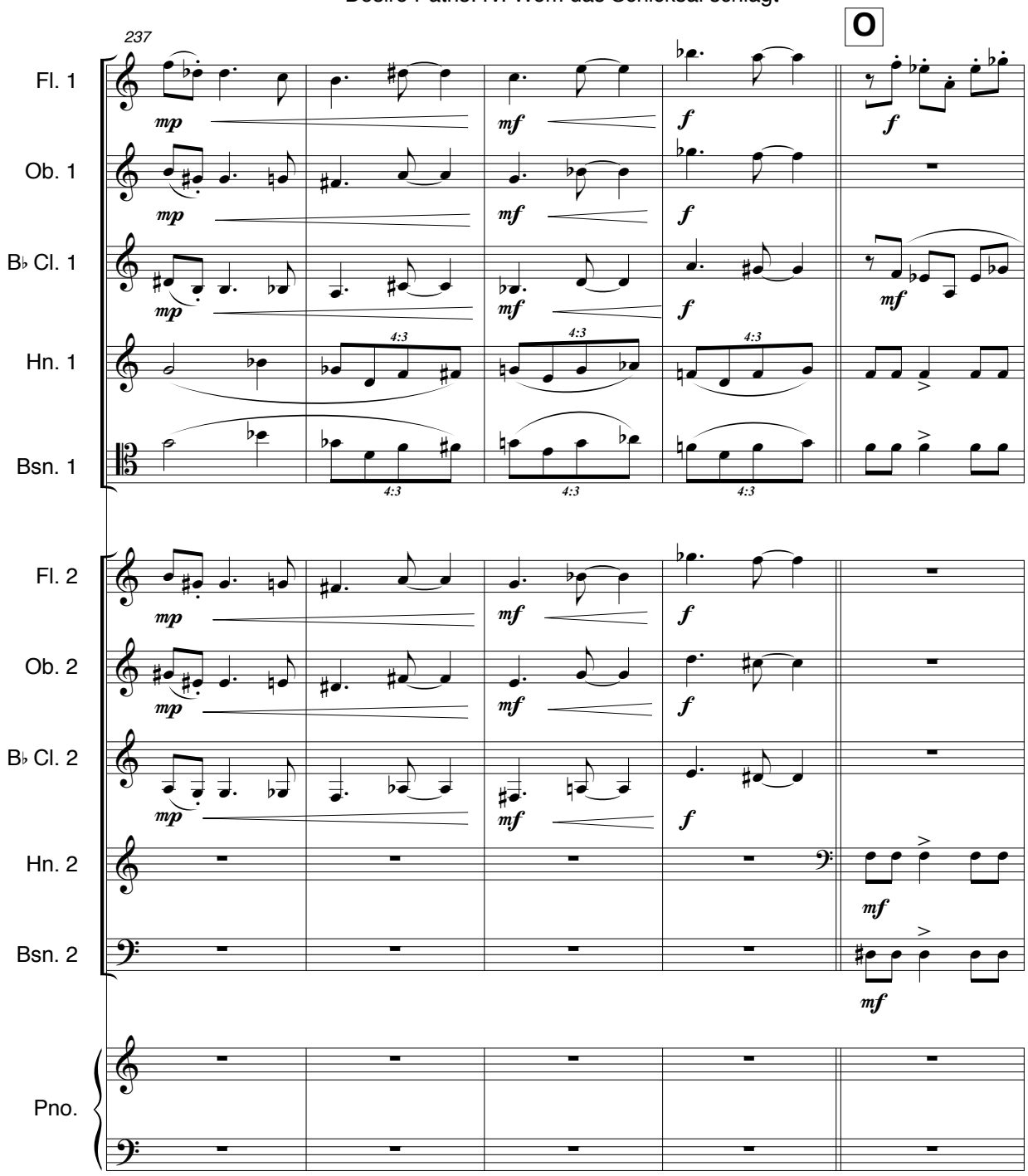

213
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
f

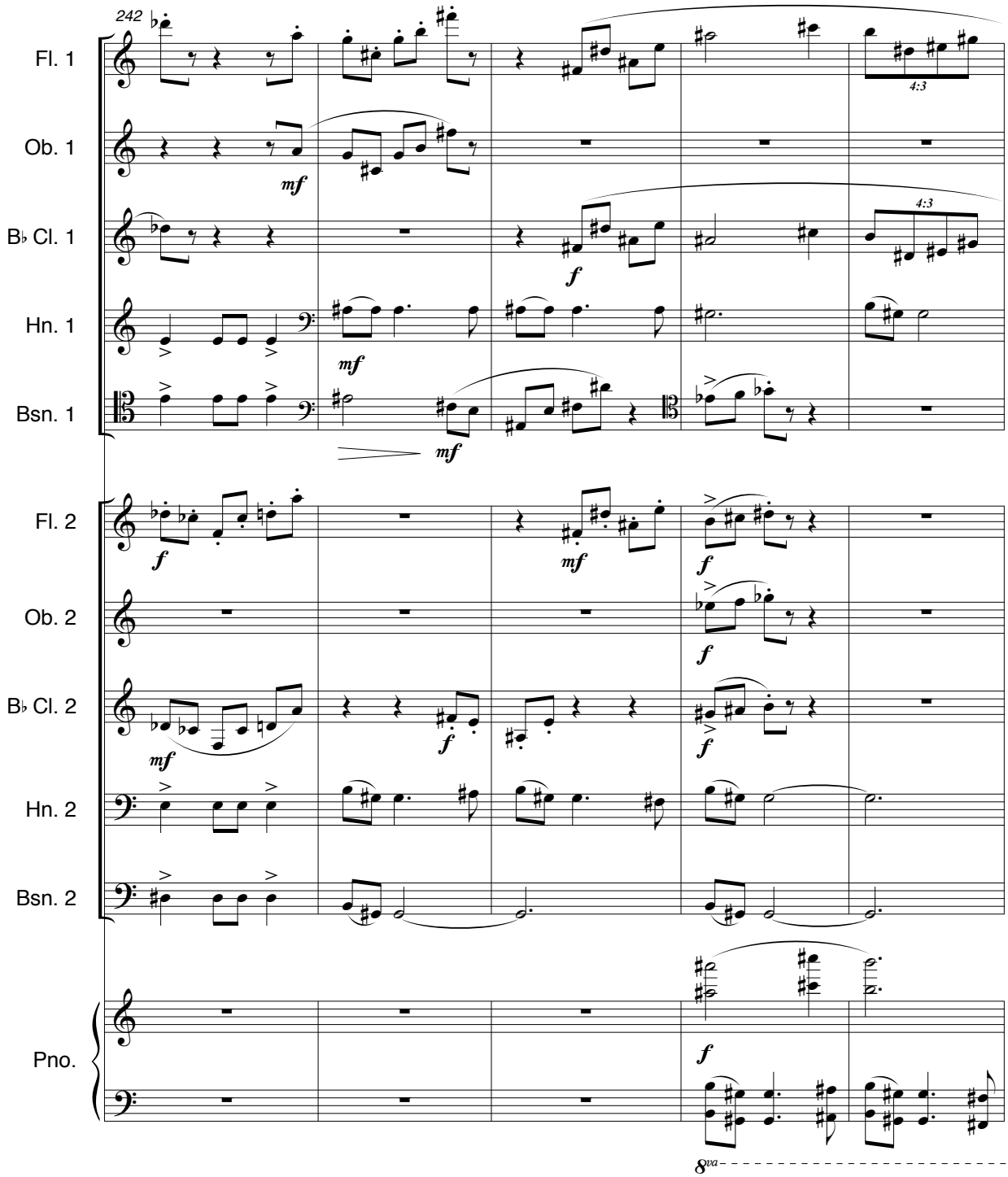

217
N
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

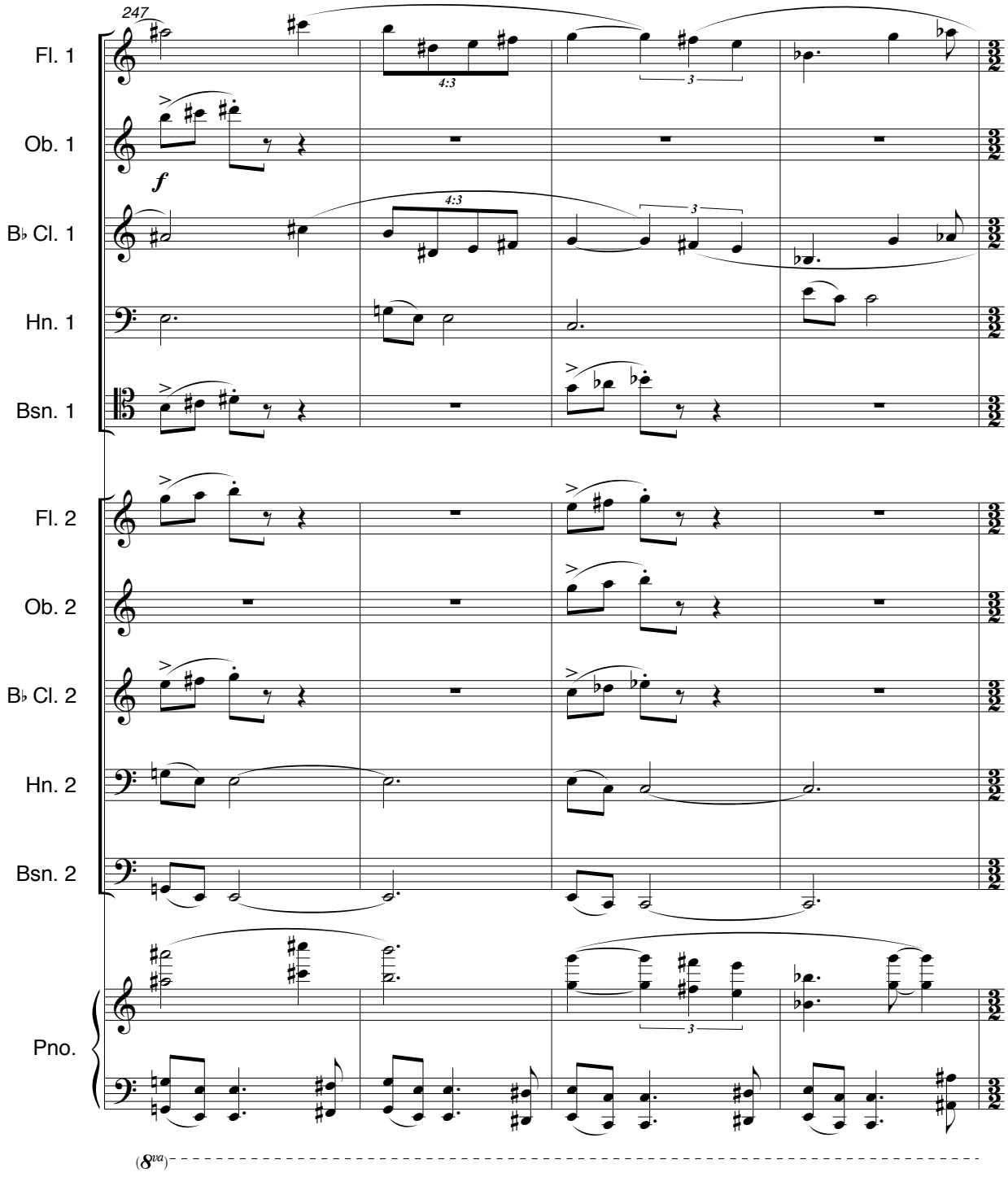

222
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
p
p
p
mf

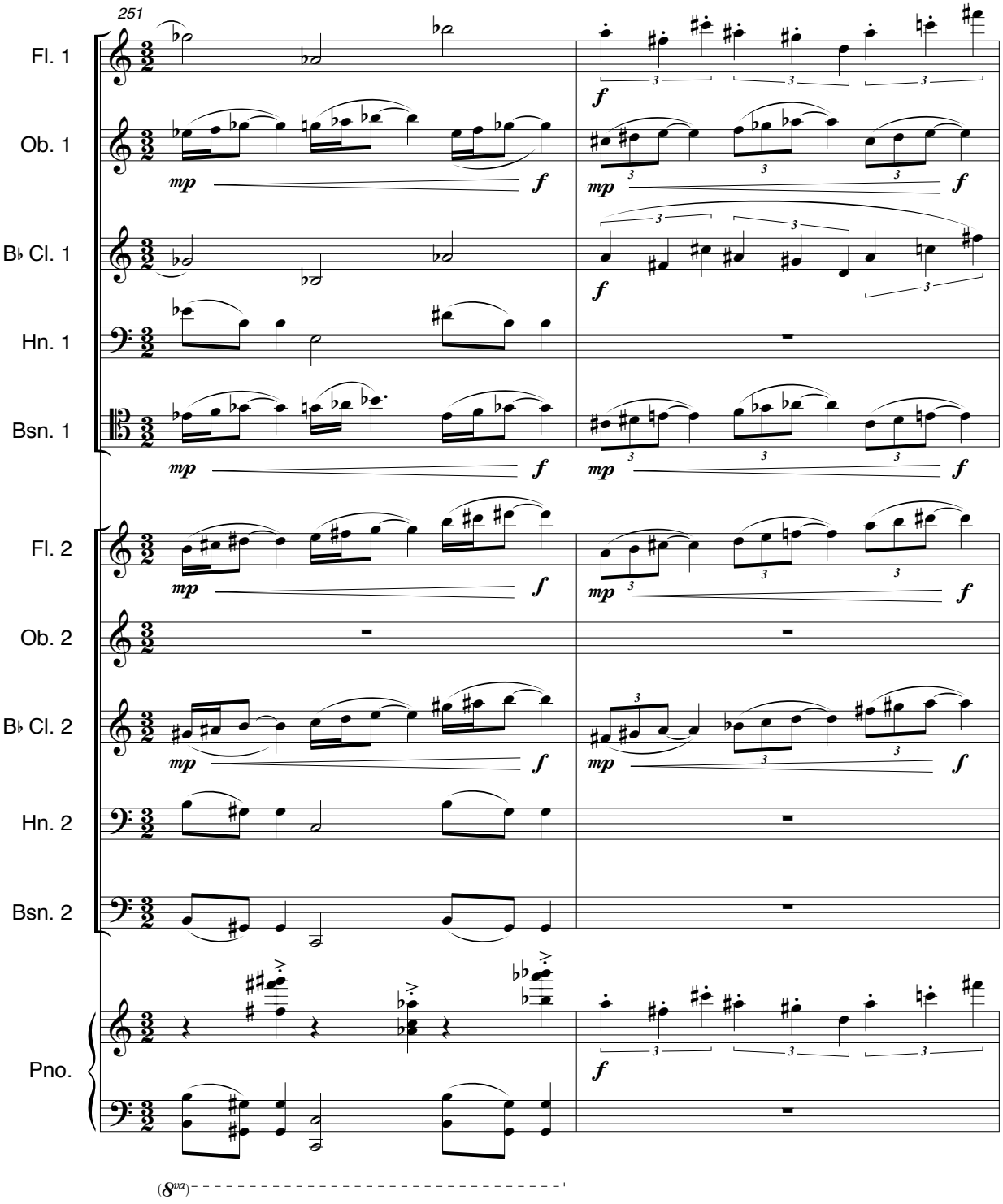

227
Fl. 1
Ob. 1
B♭ Cl. 1
mp
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
mp
Hn. 2
Bsn. 2
Pno.

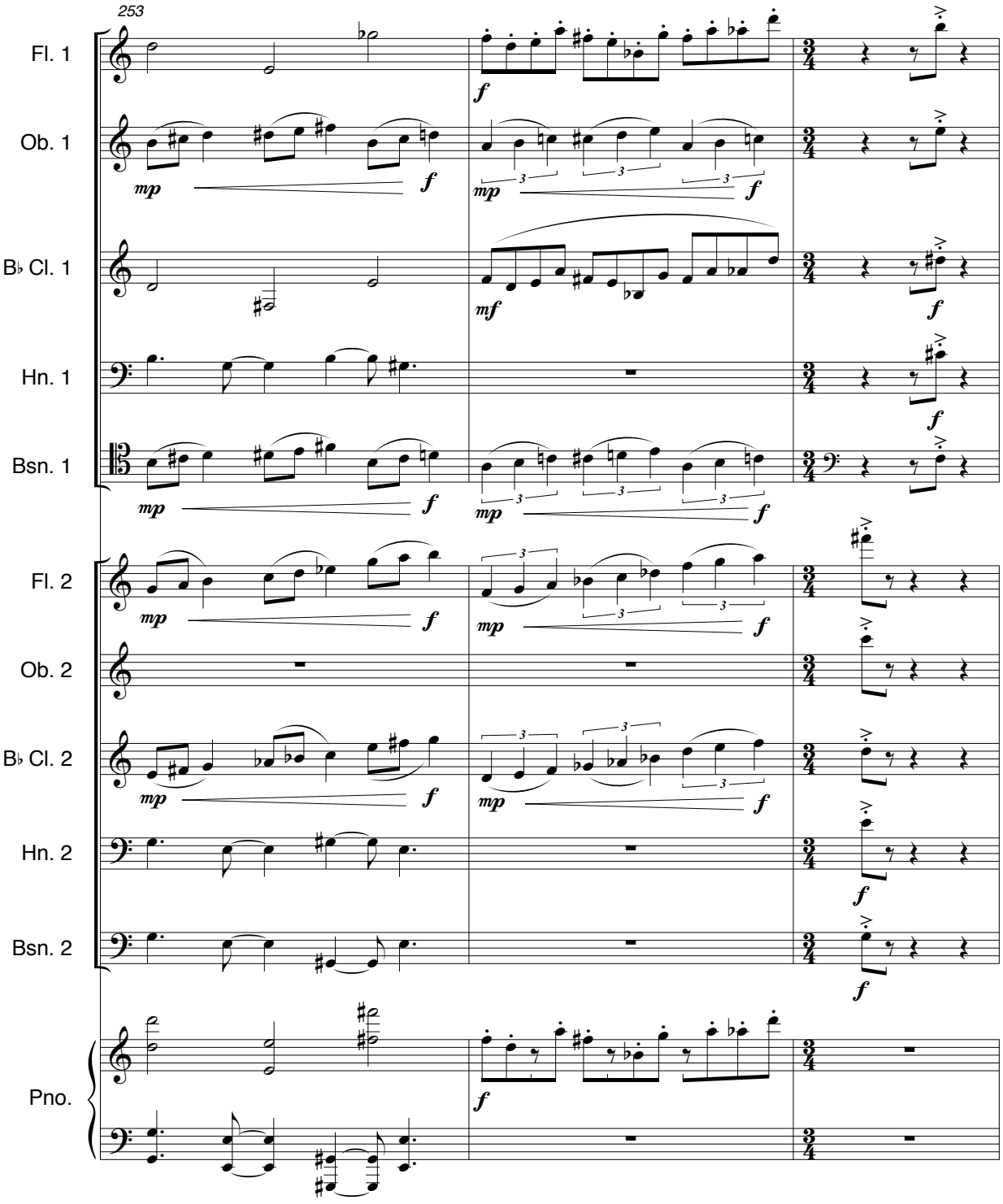

232
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
f
4:3

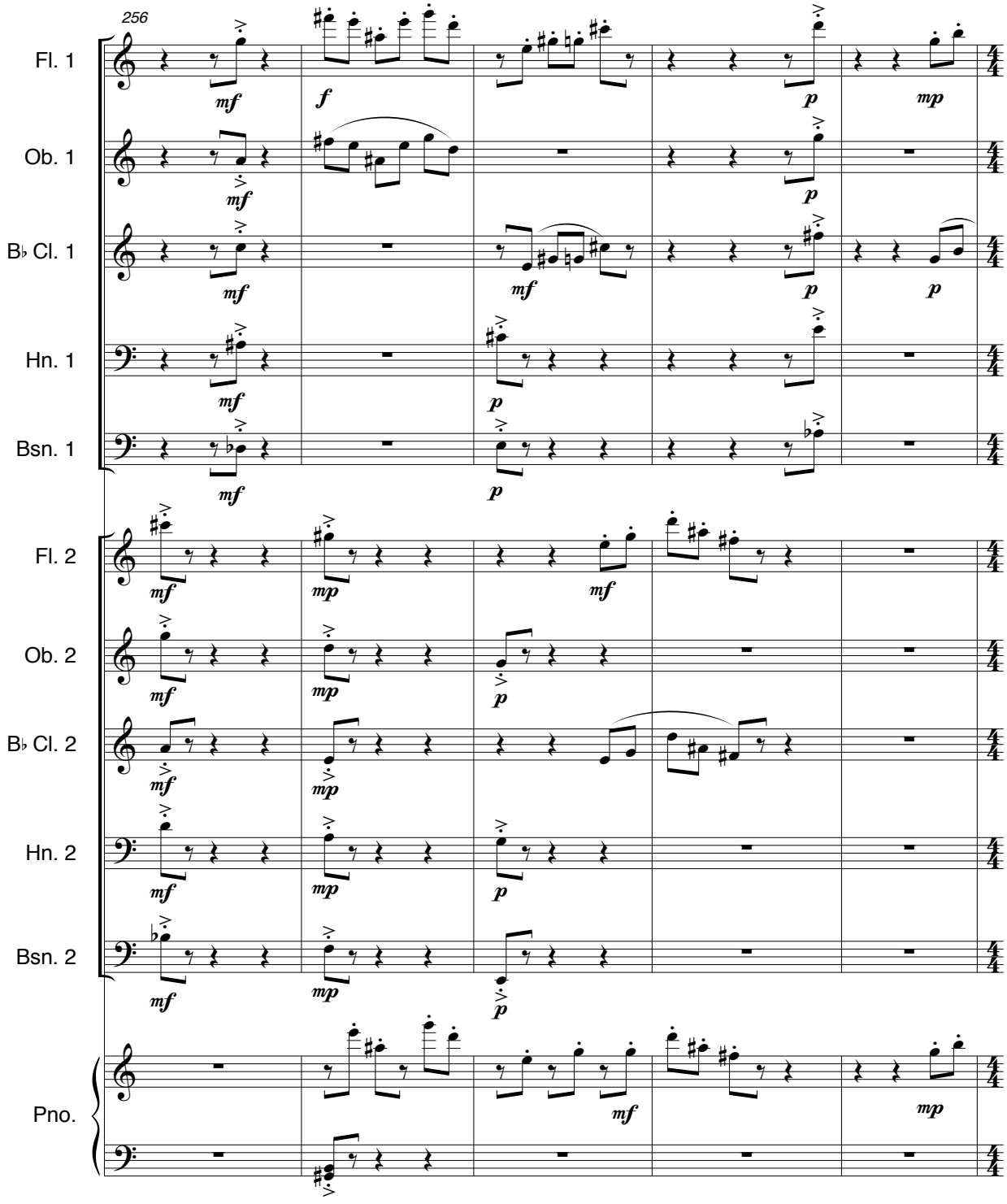

237
O
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mf
f
4:3

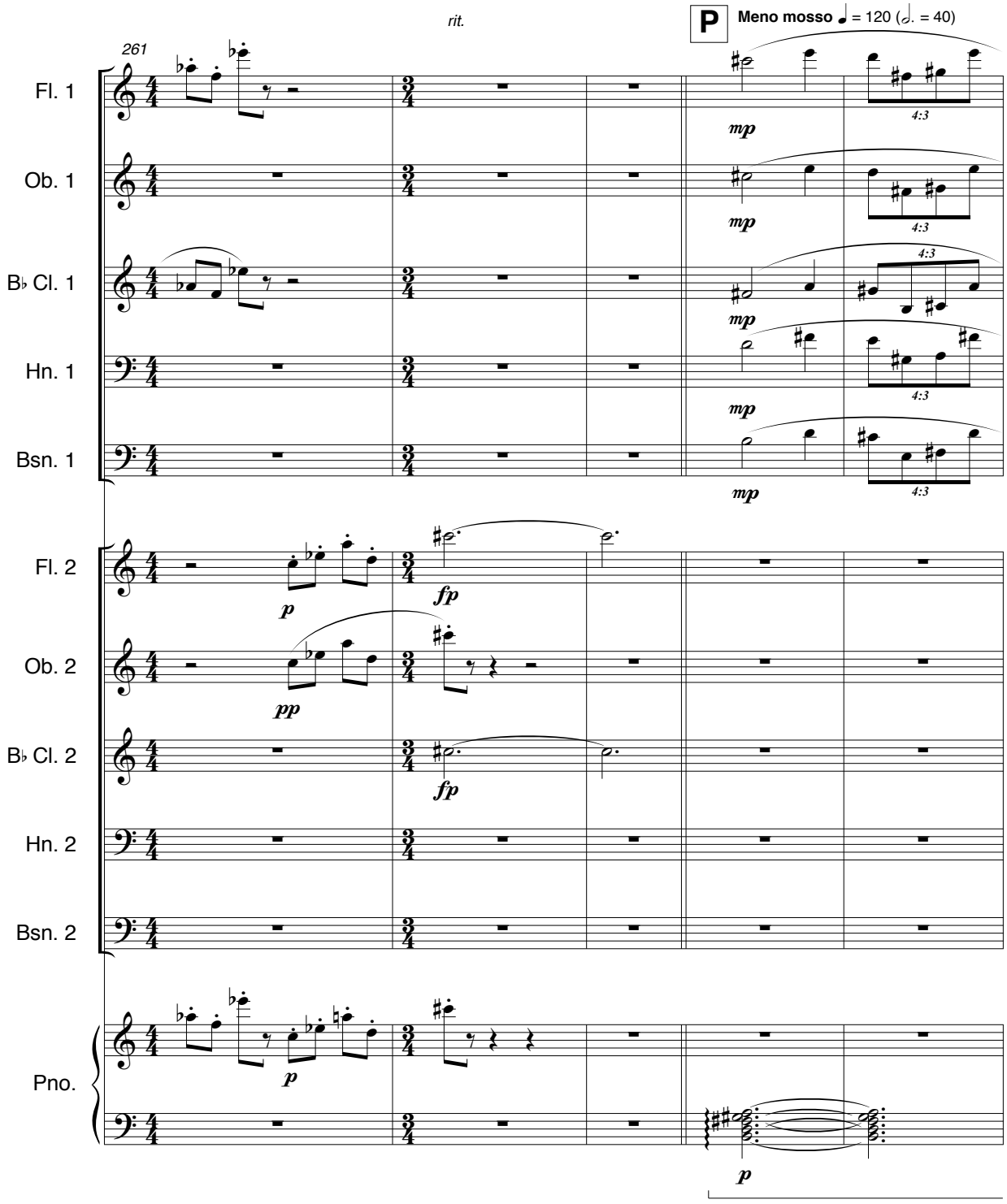

242
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
4:3
4:3
mf
f
mf
mf
f
mf
f
f
mf
f
f
f
8va

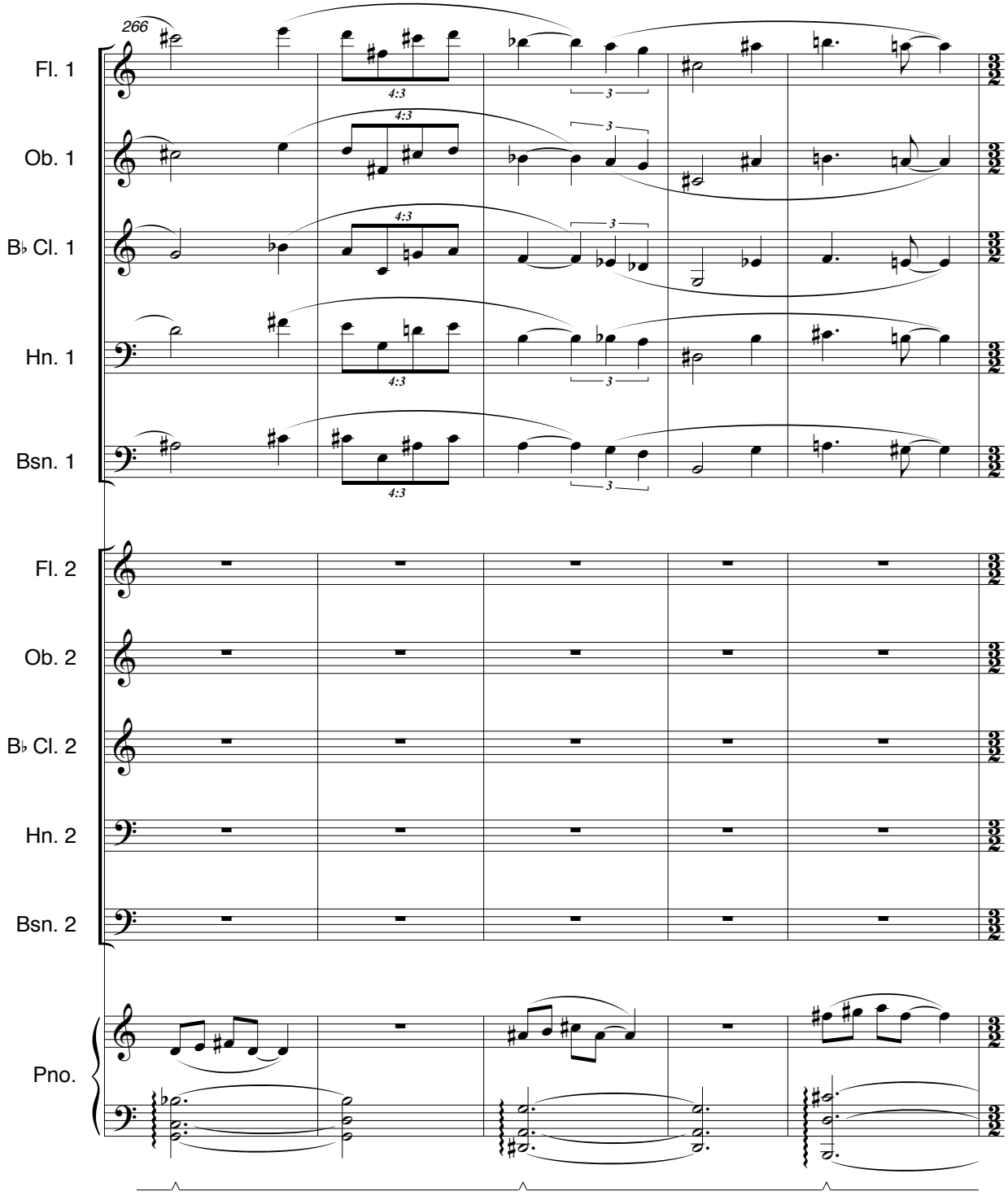

247
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
4:3
3
(8va)

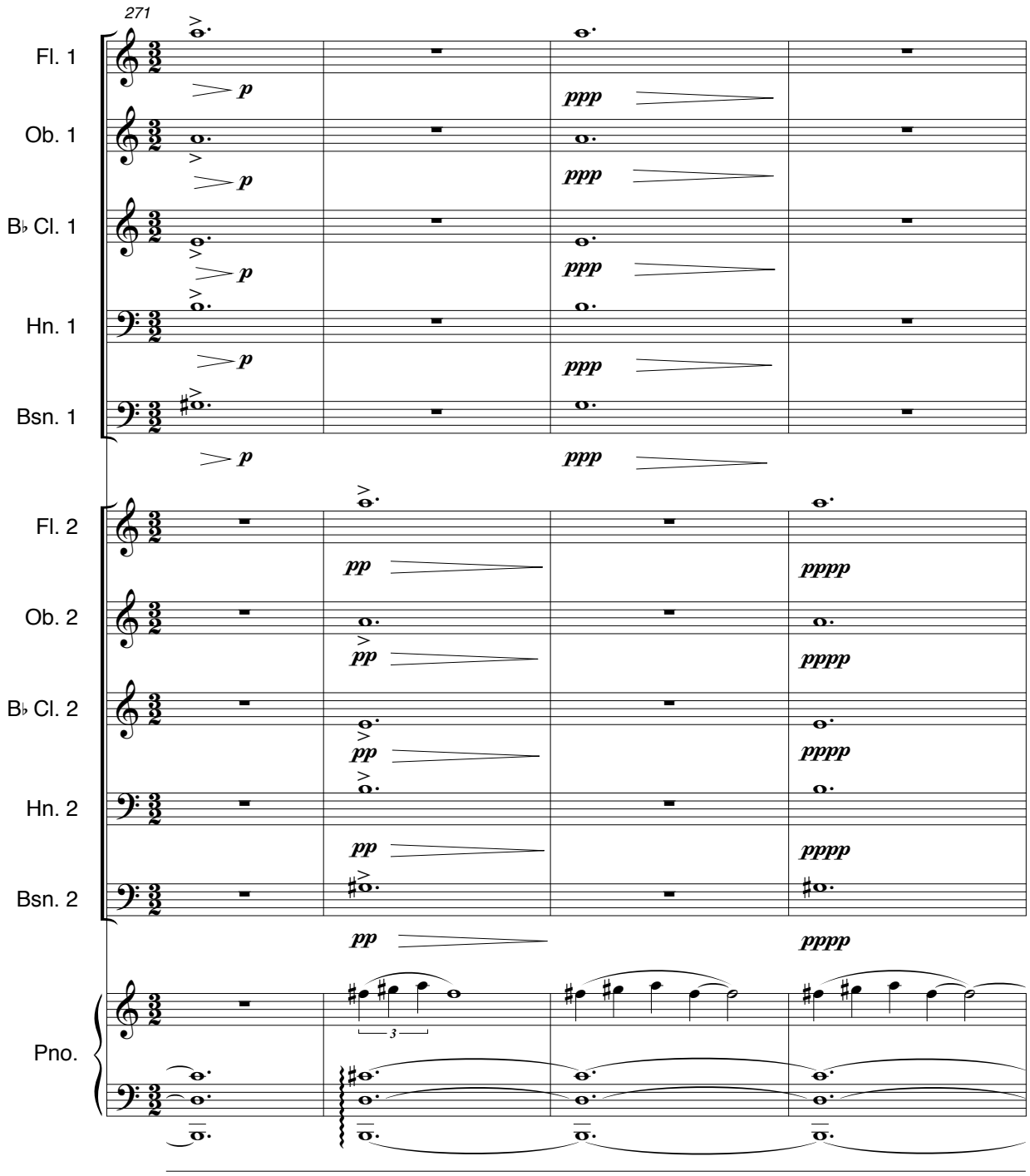

251
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
f
(8va)

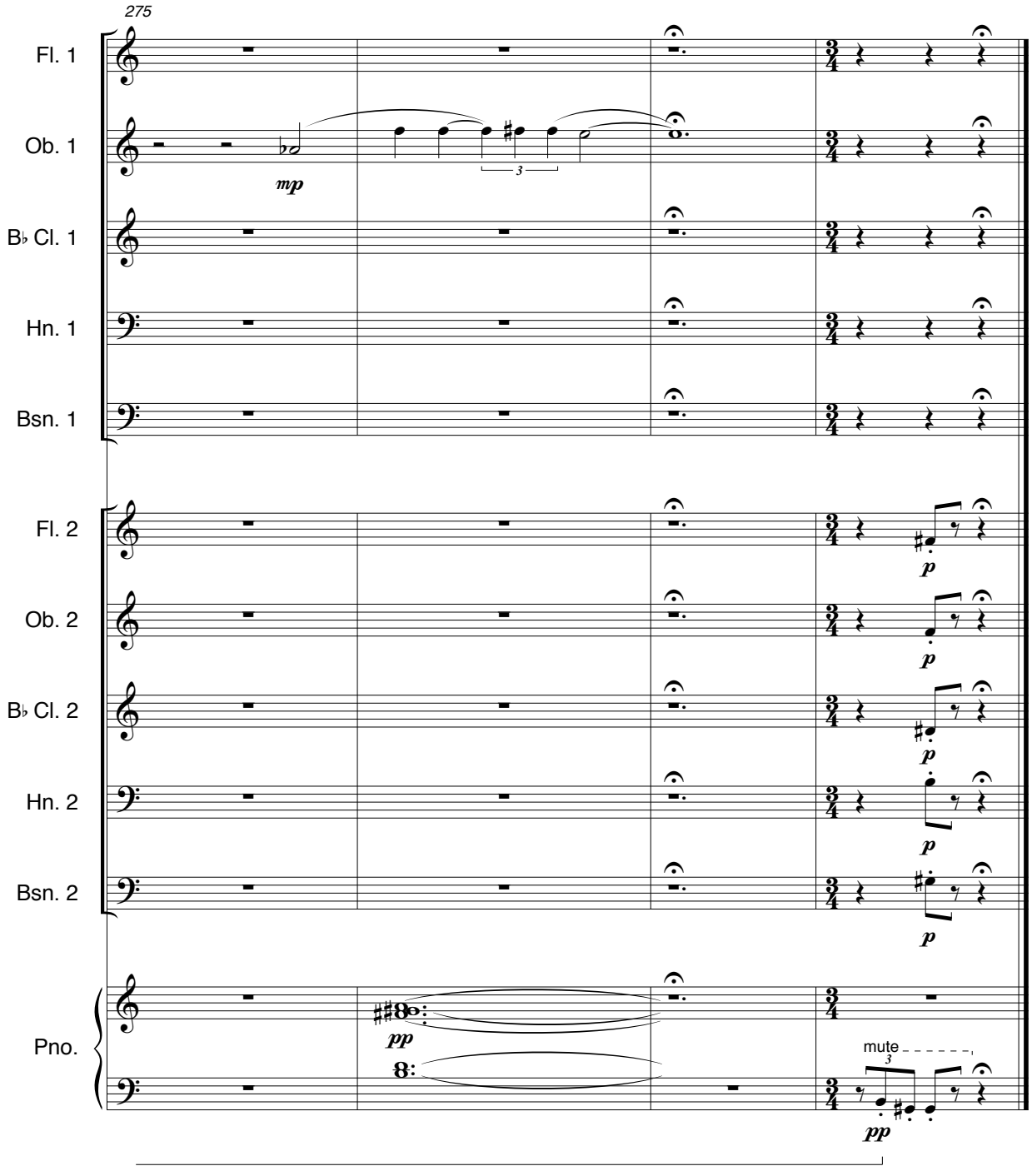

253
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.


256
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.

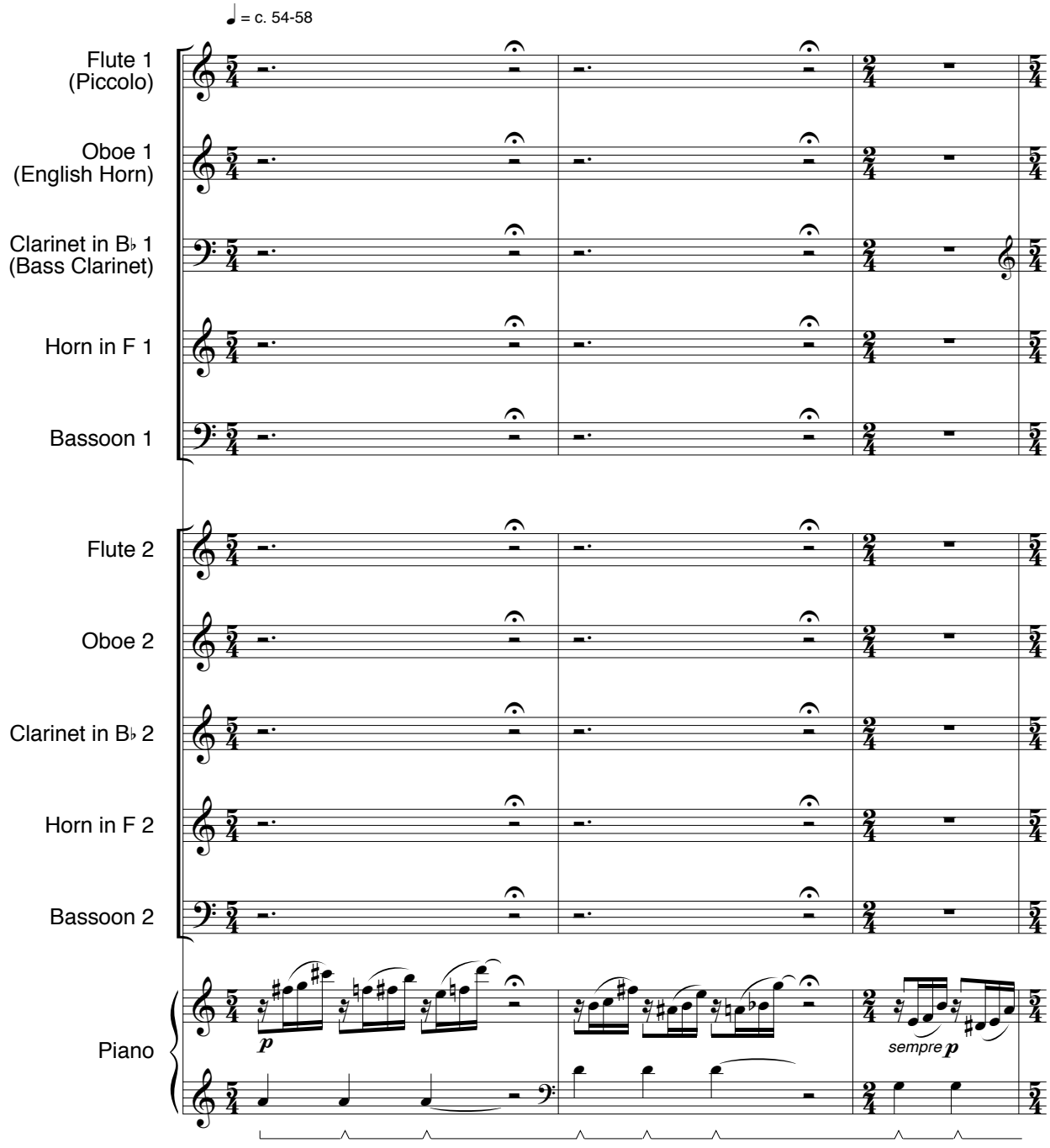

rit.
P
Meno mosso ♩ = 120 (𝅗𝅥. = 40)
261
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
4:3
p
fp
pp

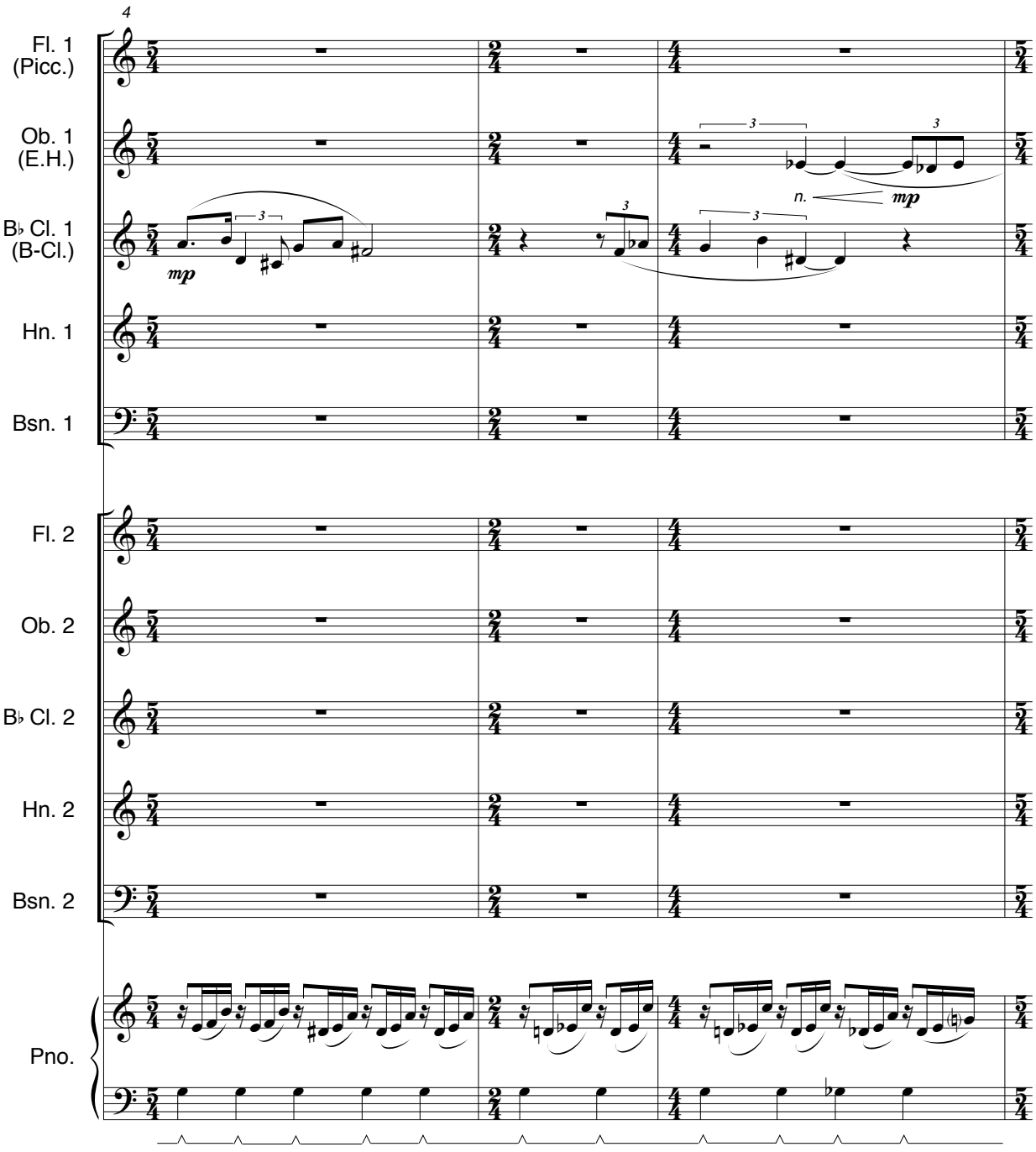

266
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
4:3
3

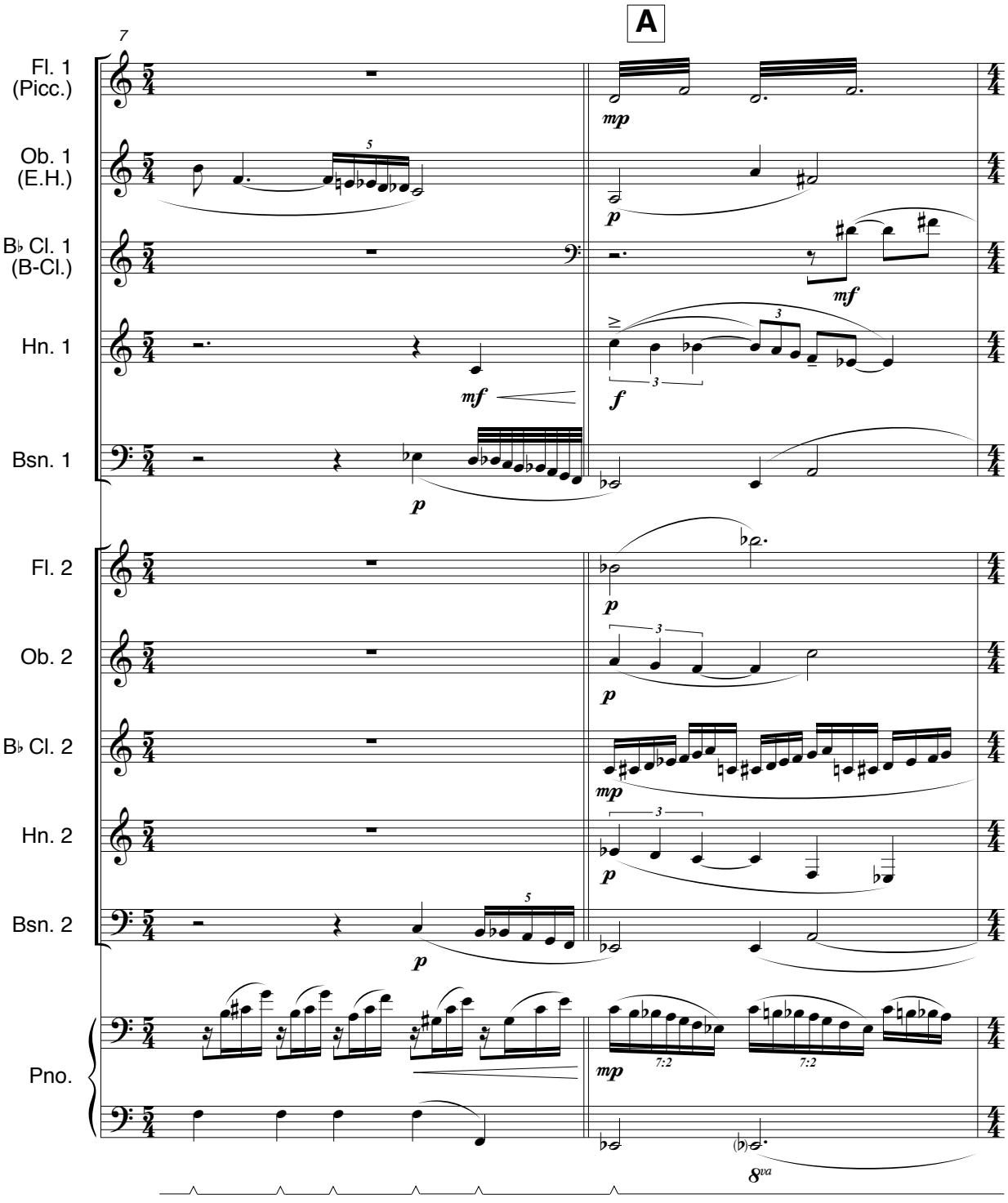

271
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
ppp
pp
pppp
3

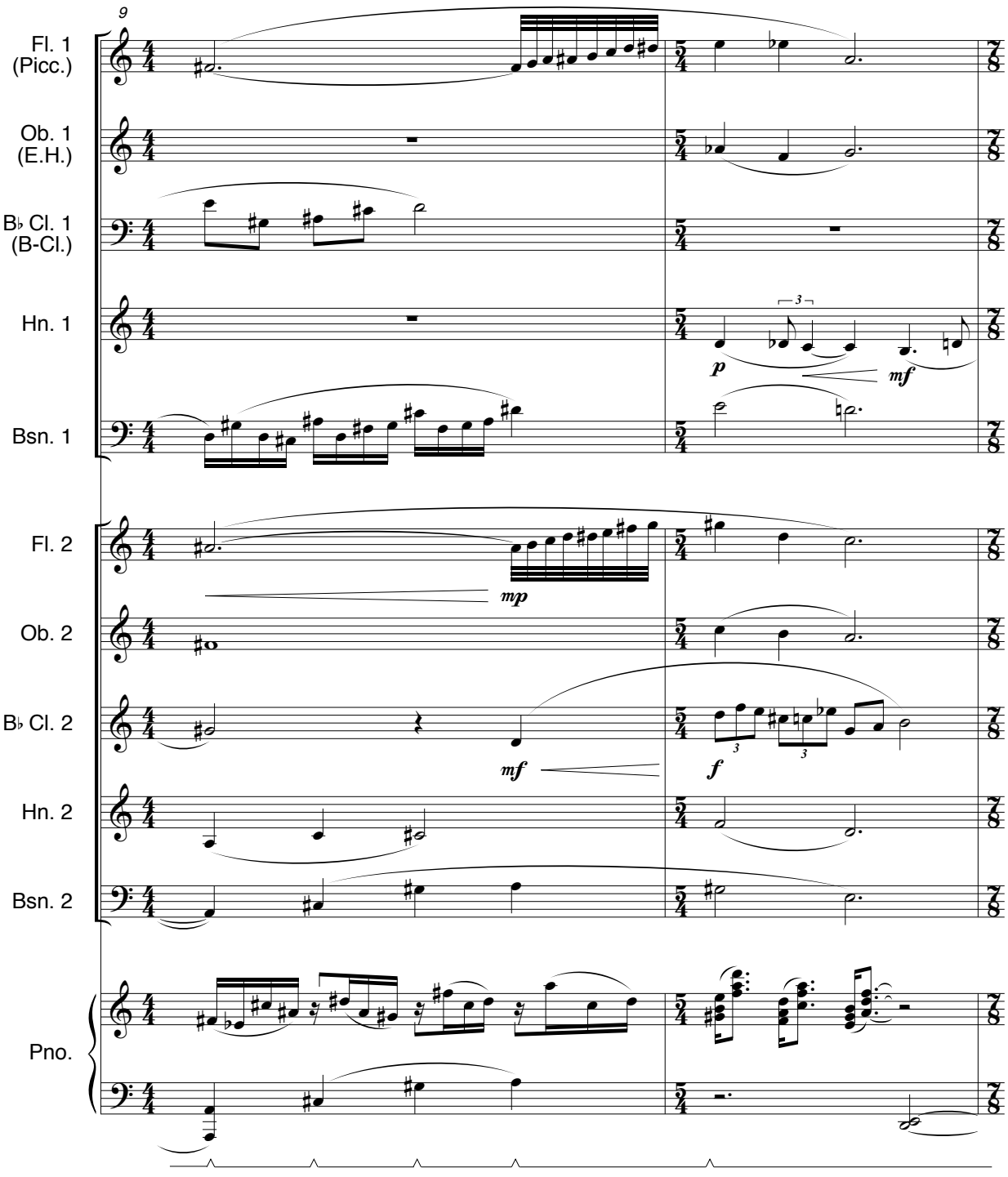

275
Fl. 1
Ob. 1
B♭ Cl. 1
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
3
p
pp
mute
3
pp

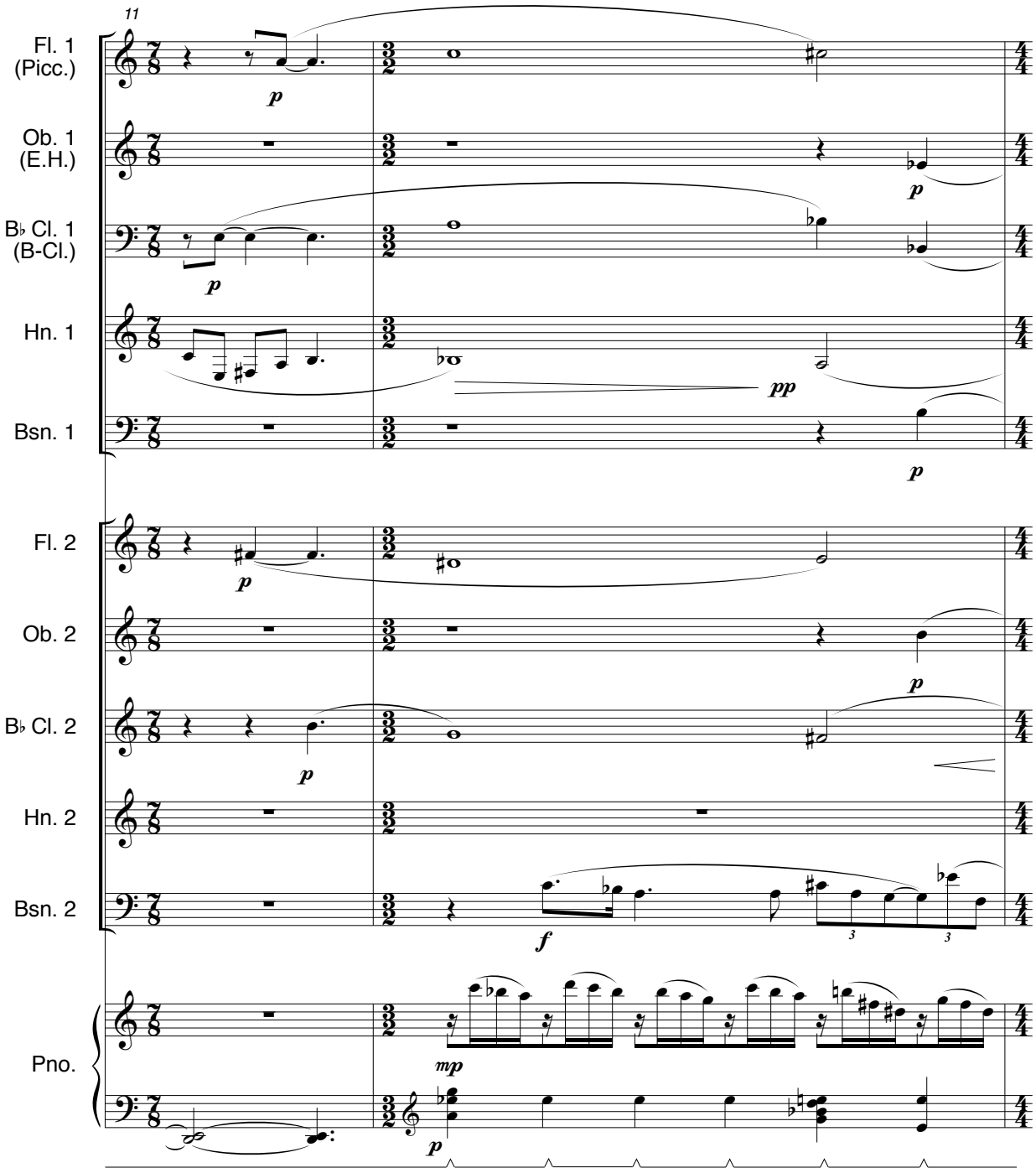
V. Let Loose in Open Fields

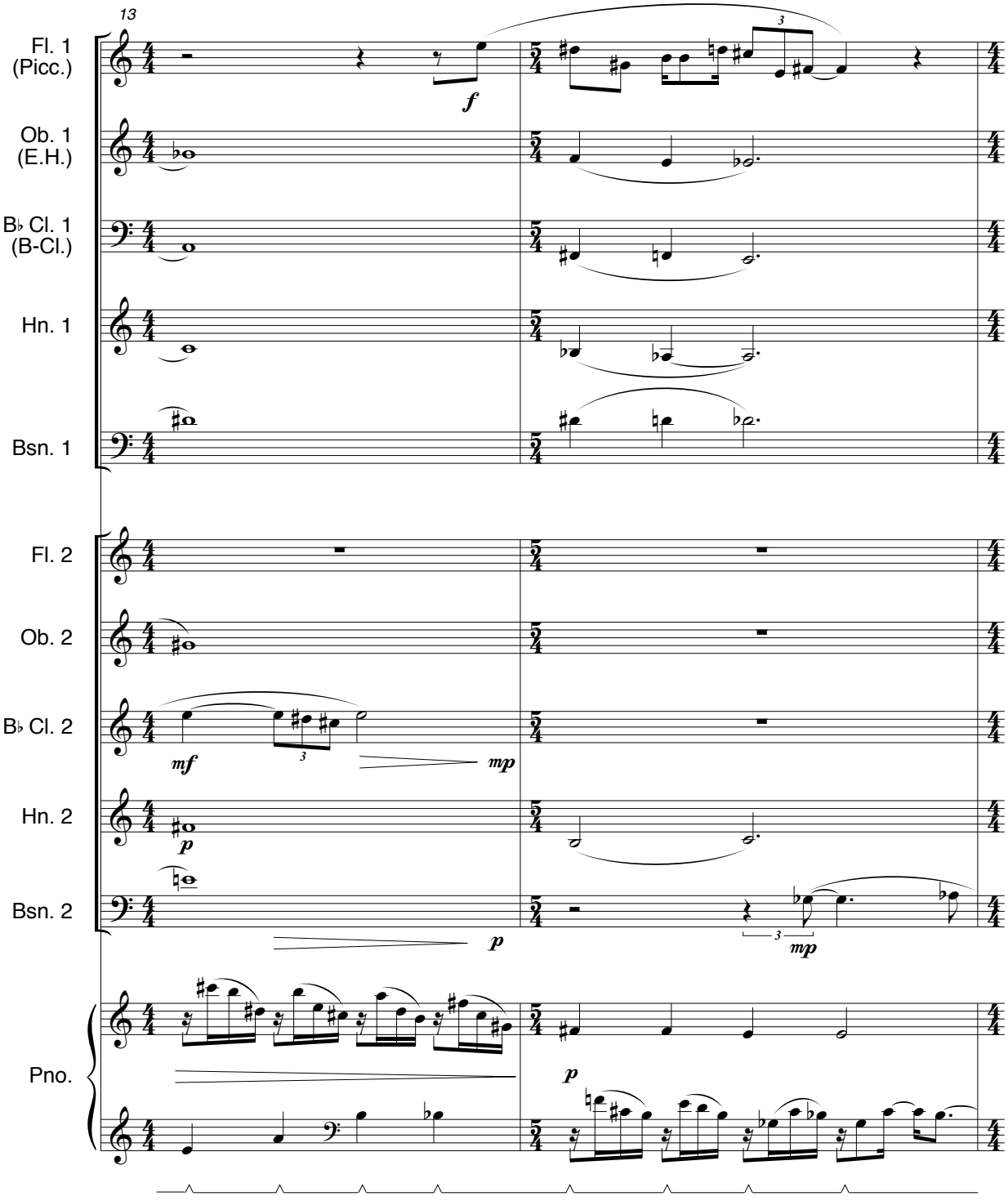


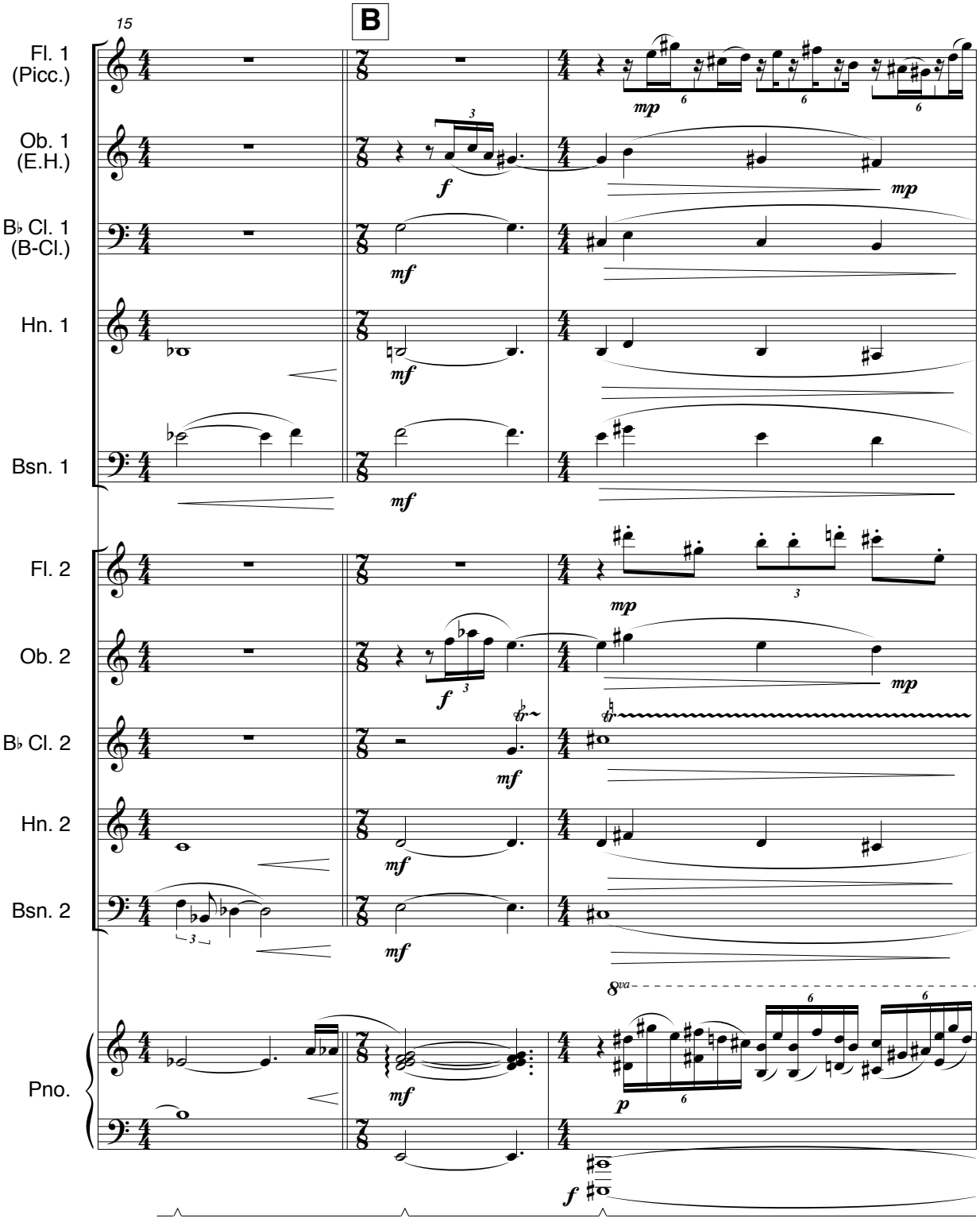

4
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
n.
mp

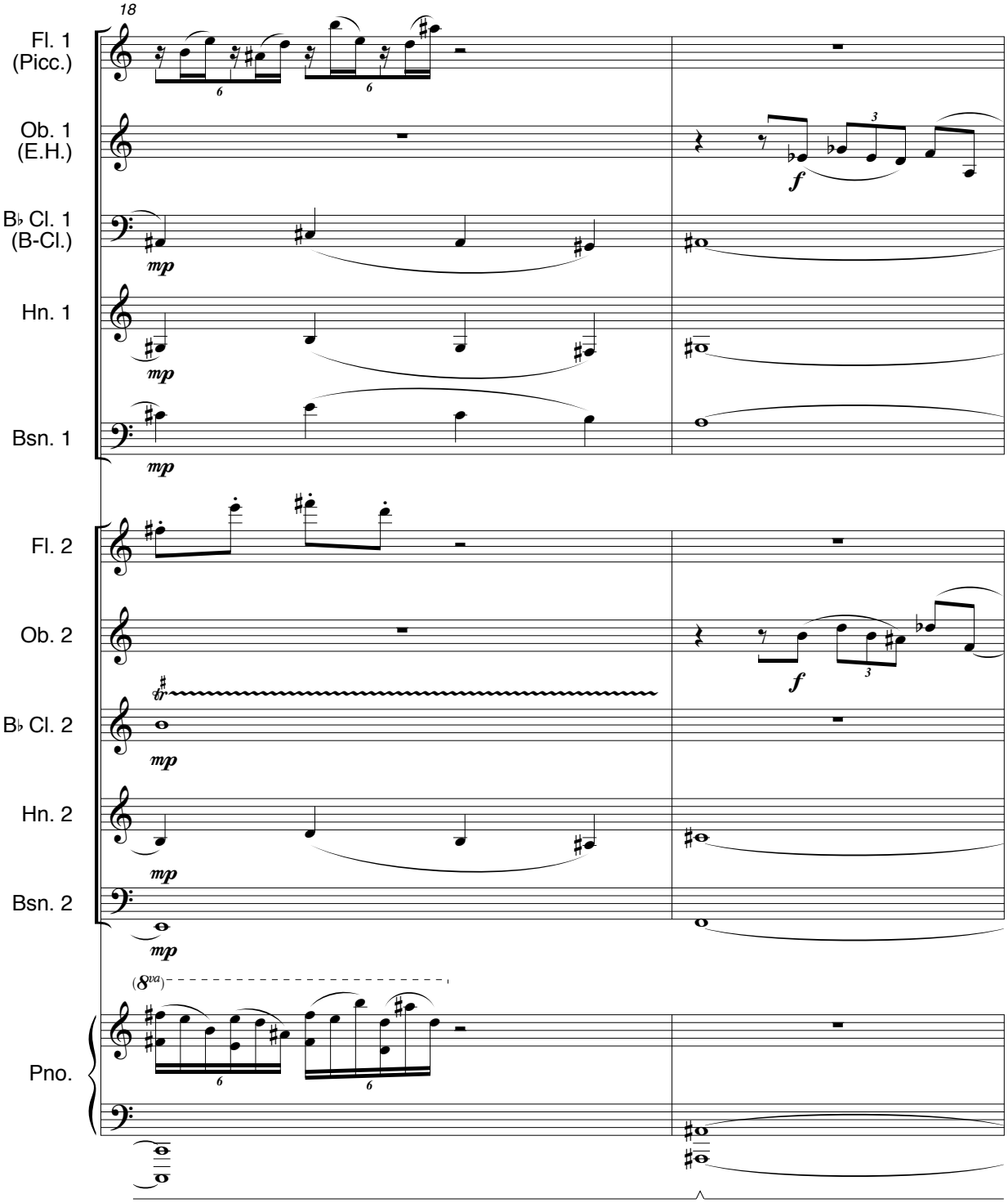

A
7
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
mf
f
7:2
8va

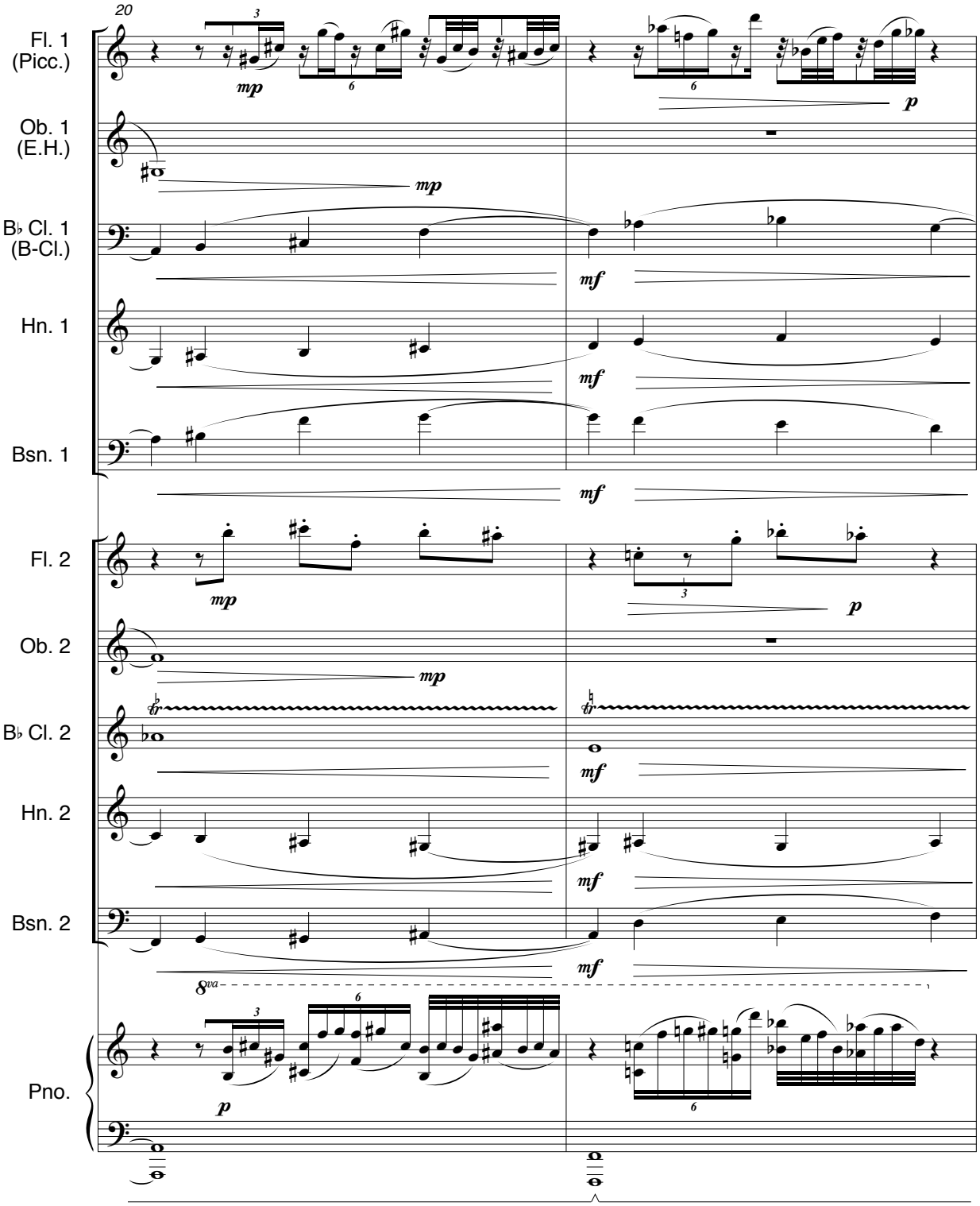

9
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mf
mp
mf
f

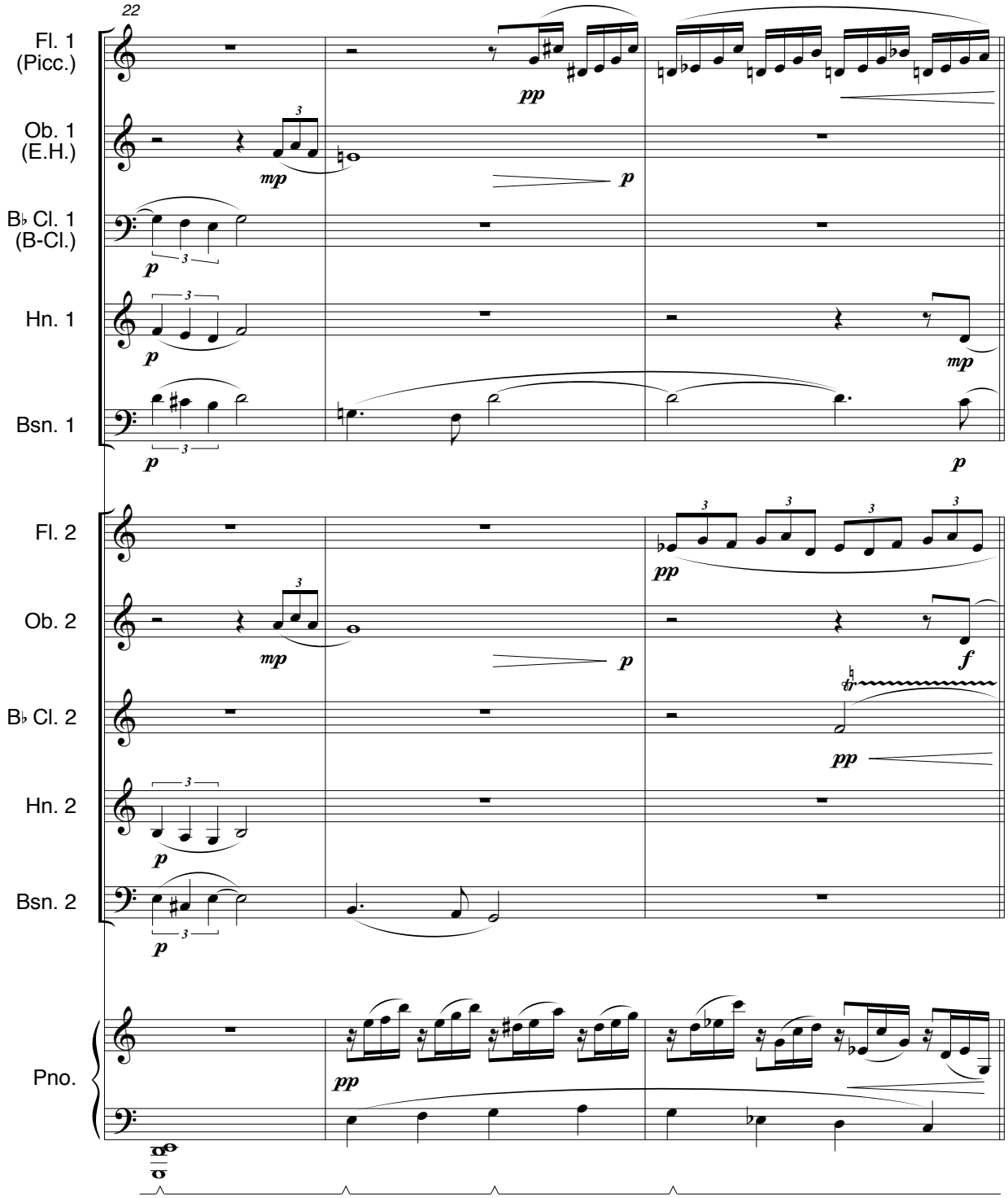

11
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
pp
mp
f

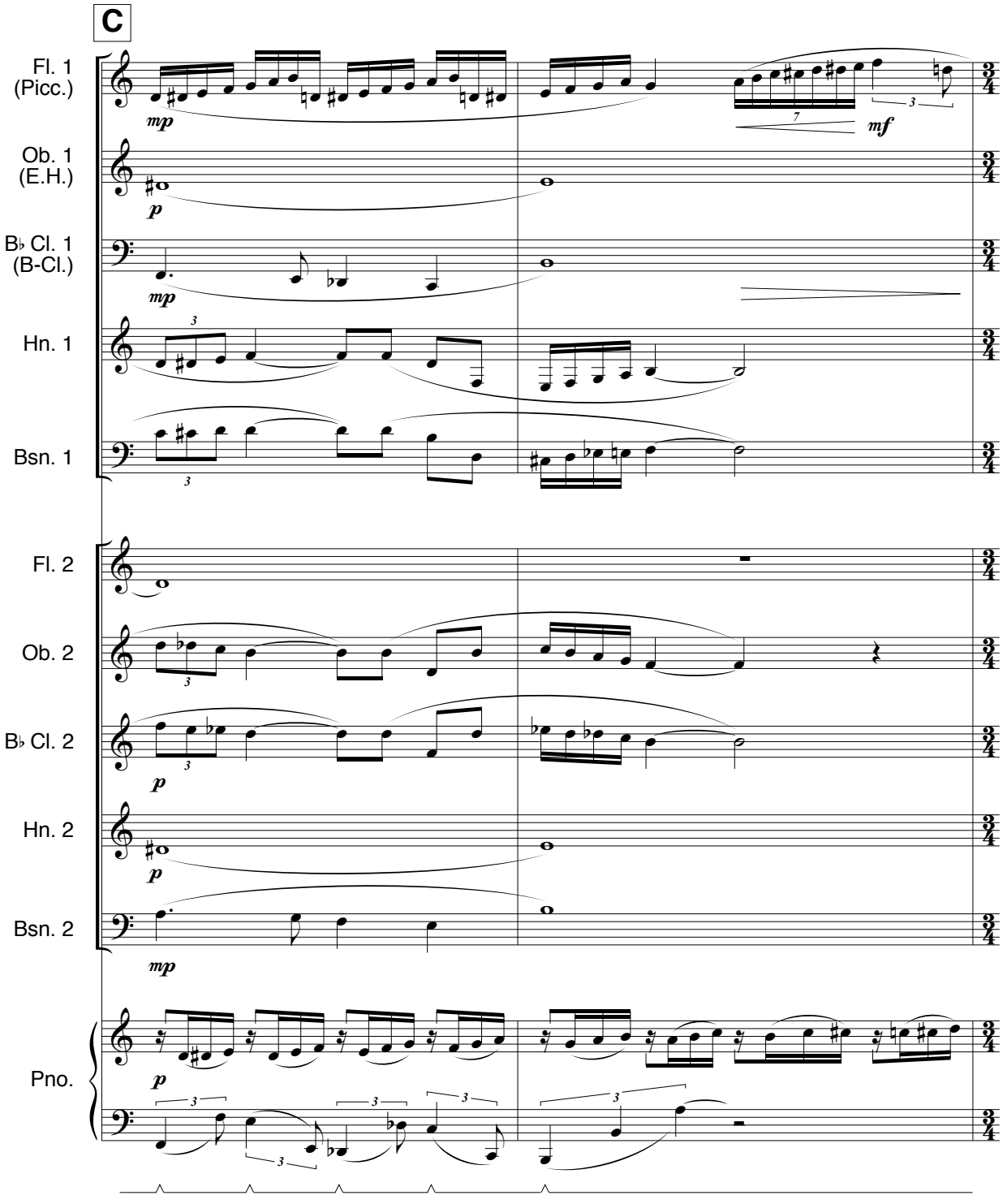

13
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
mf
mp
p
p
mp
p

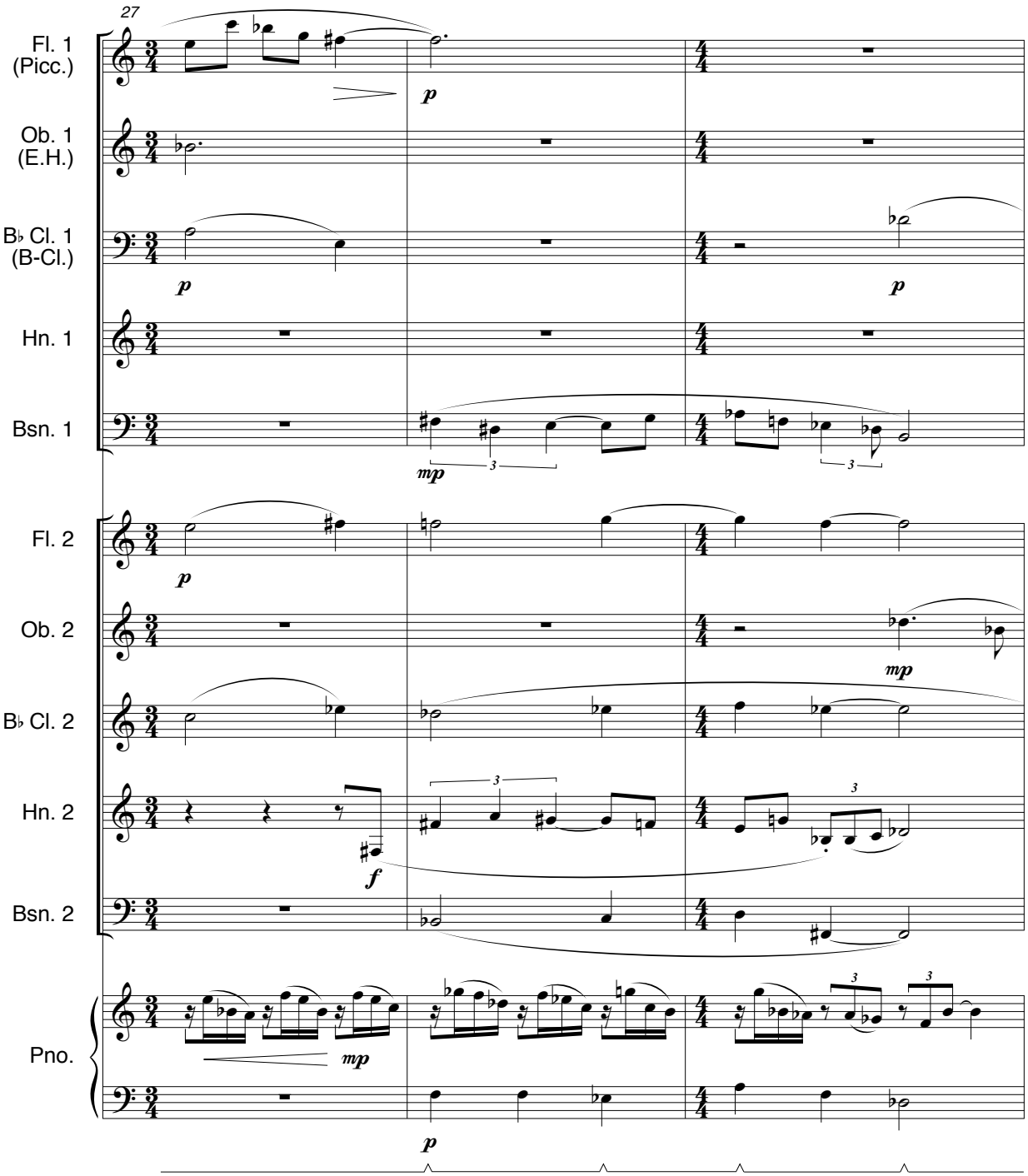

15
B
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va

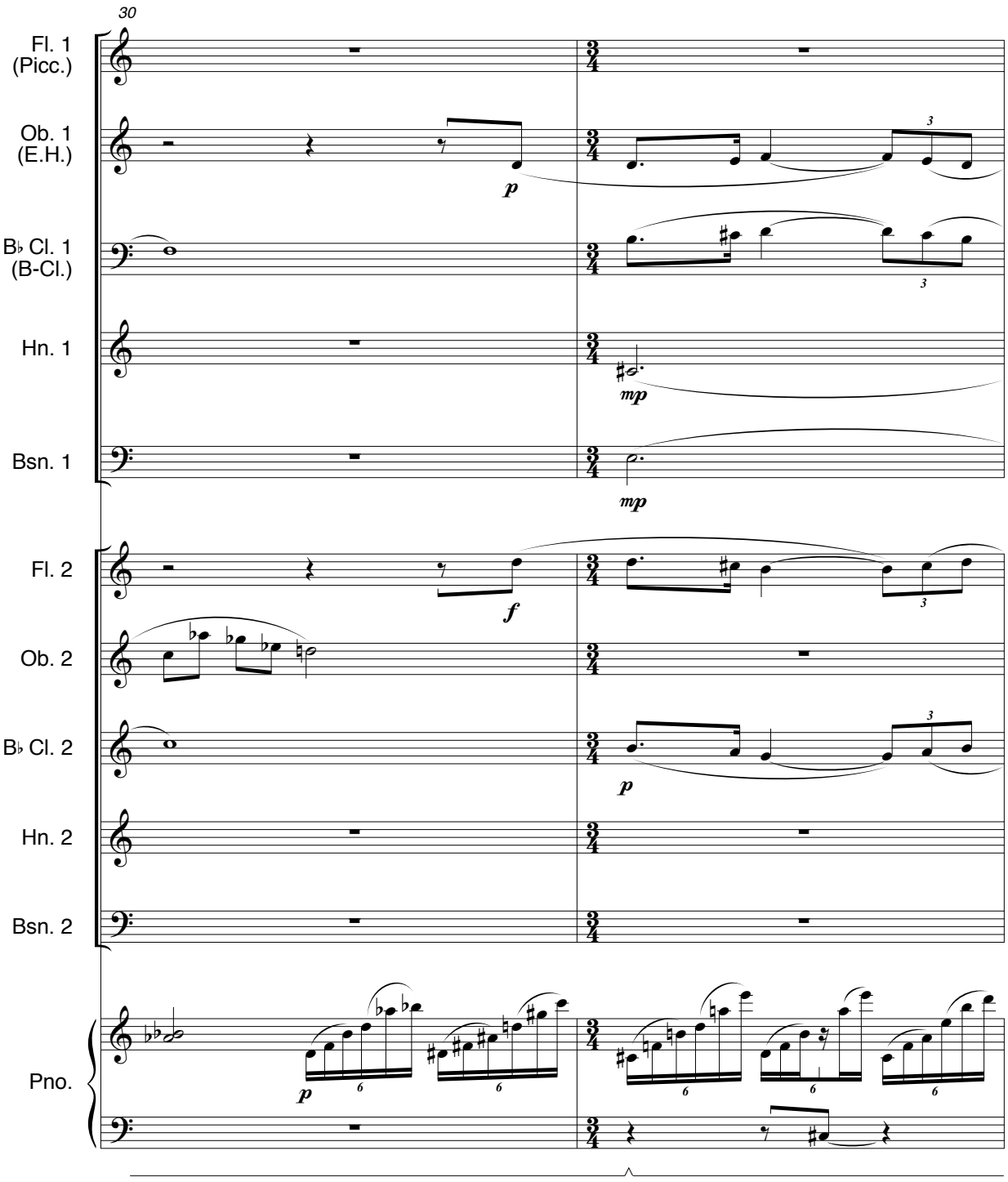

18
Fl. 1
(Picc.)
Ob. 1
(E.H.)
B♭ Cl. 1
(B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
f
(8va)

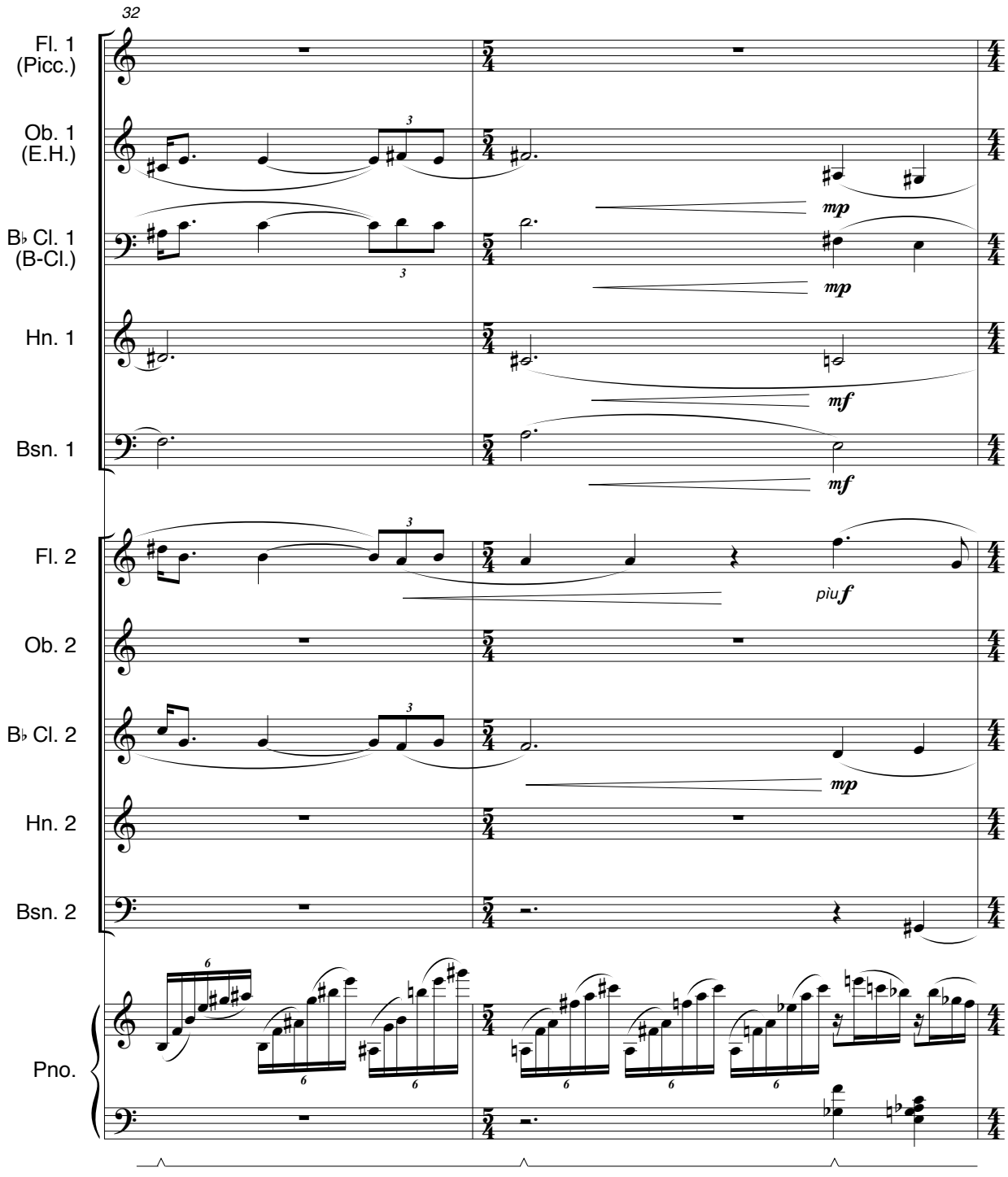

20
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va
mp
mf
p

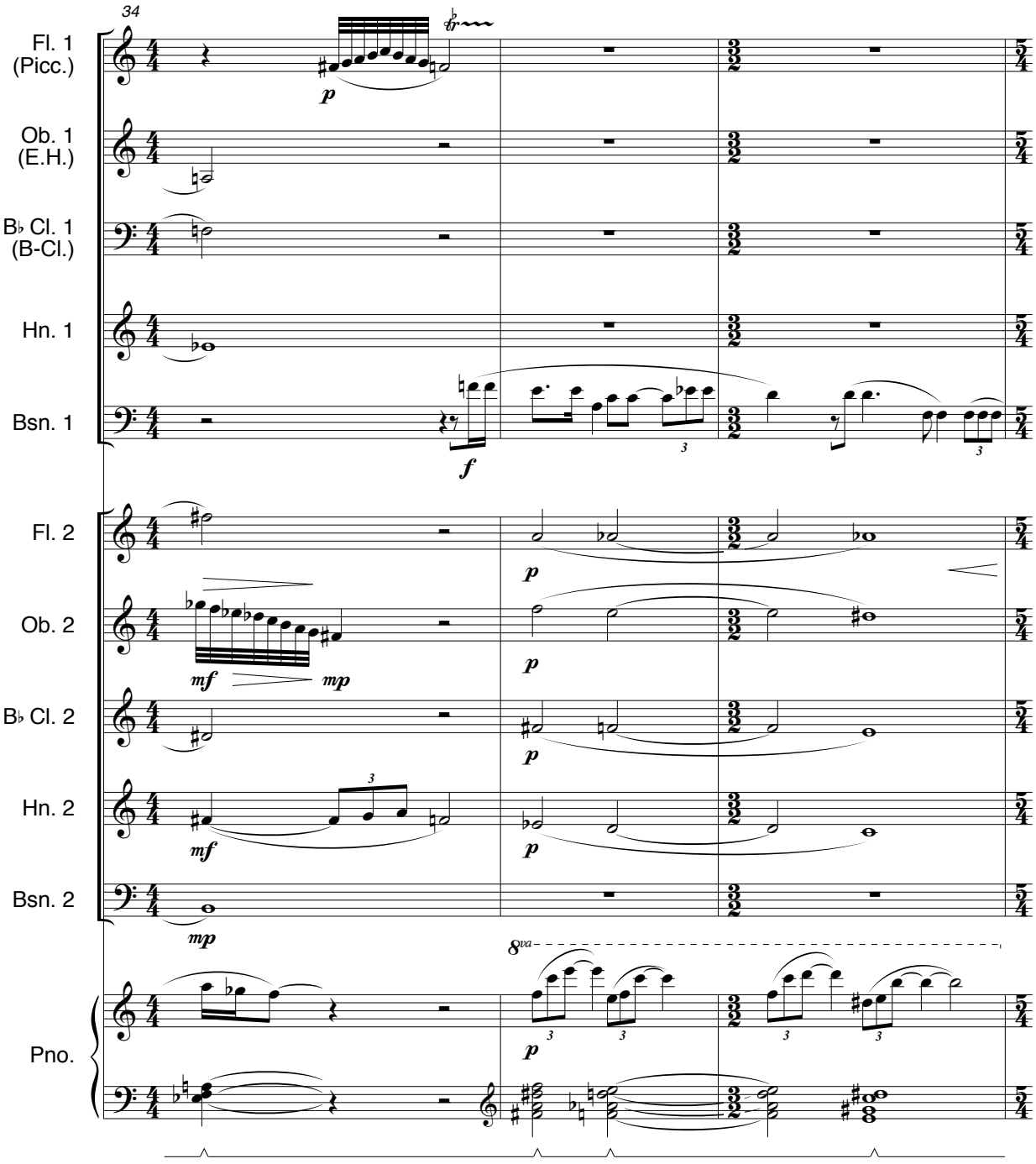

22
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
mp
p
mp
p
pp
mp
p
f
pp
p
pp

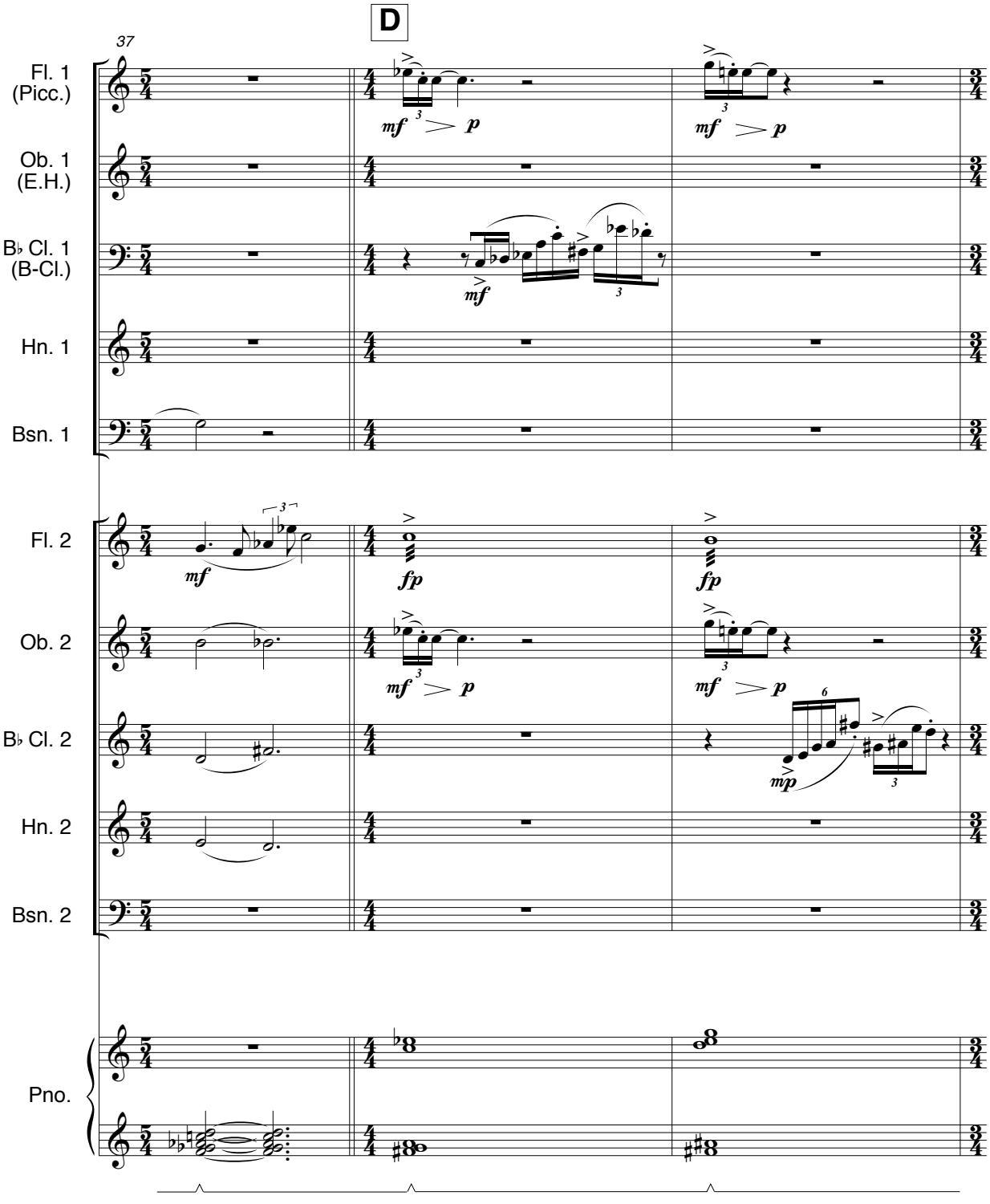

C
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
p
mf

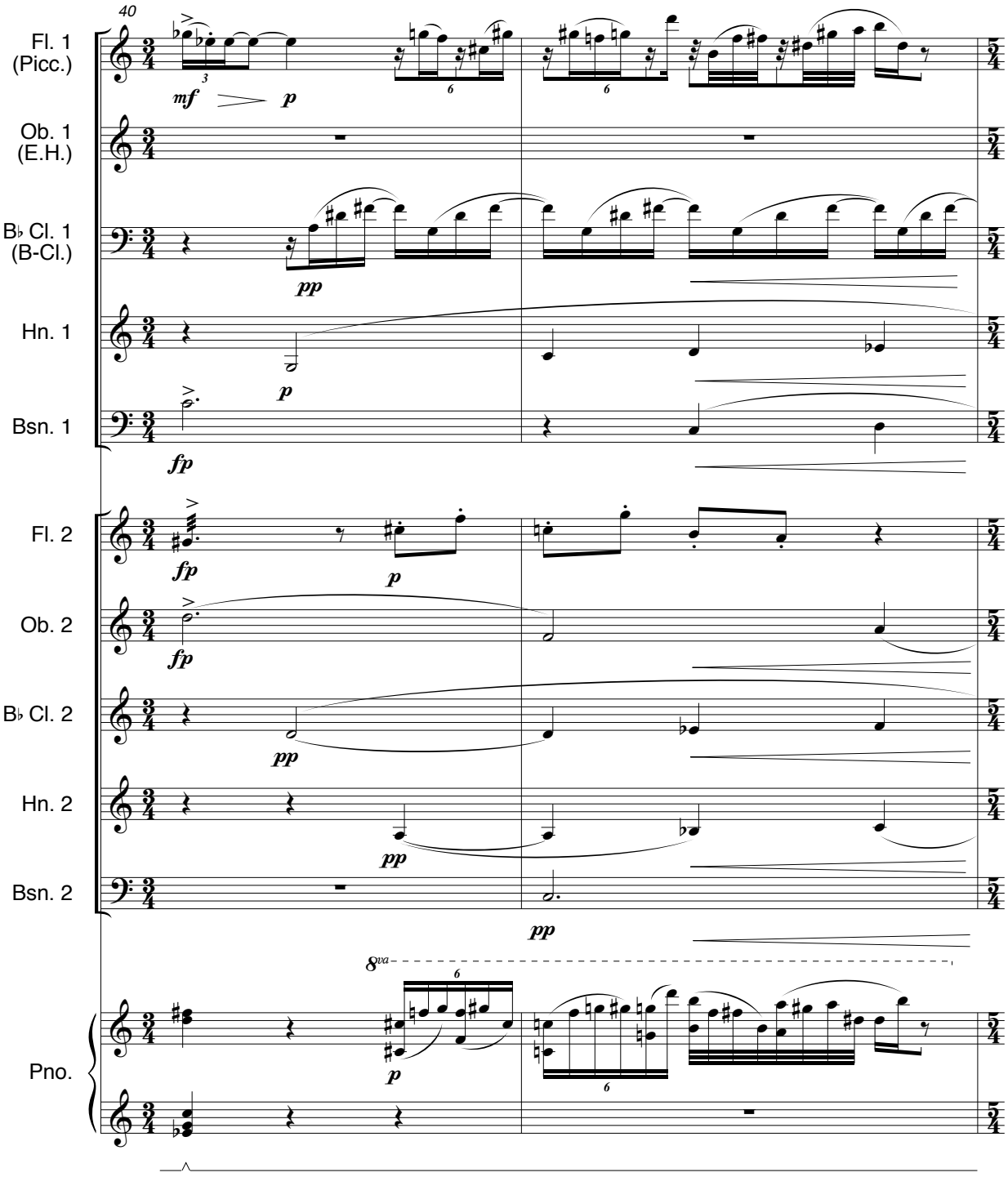

27
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mp
f
3

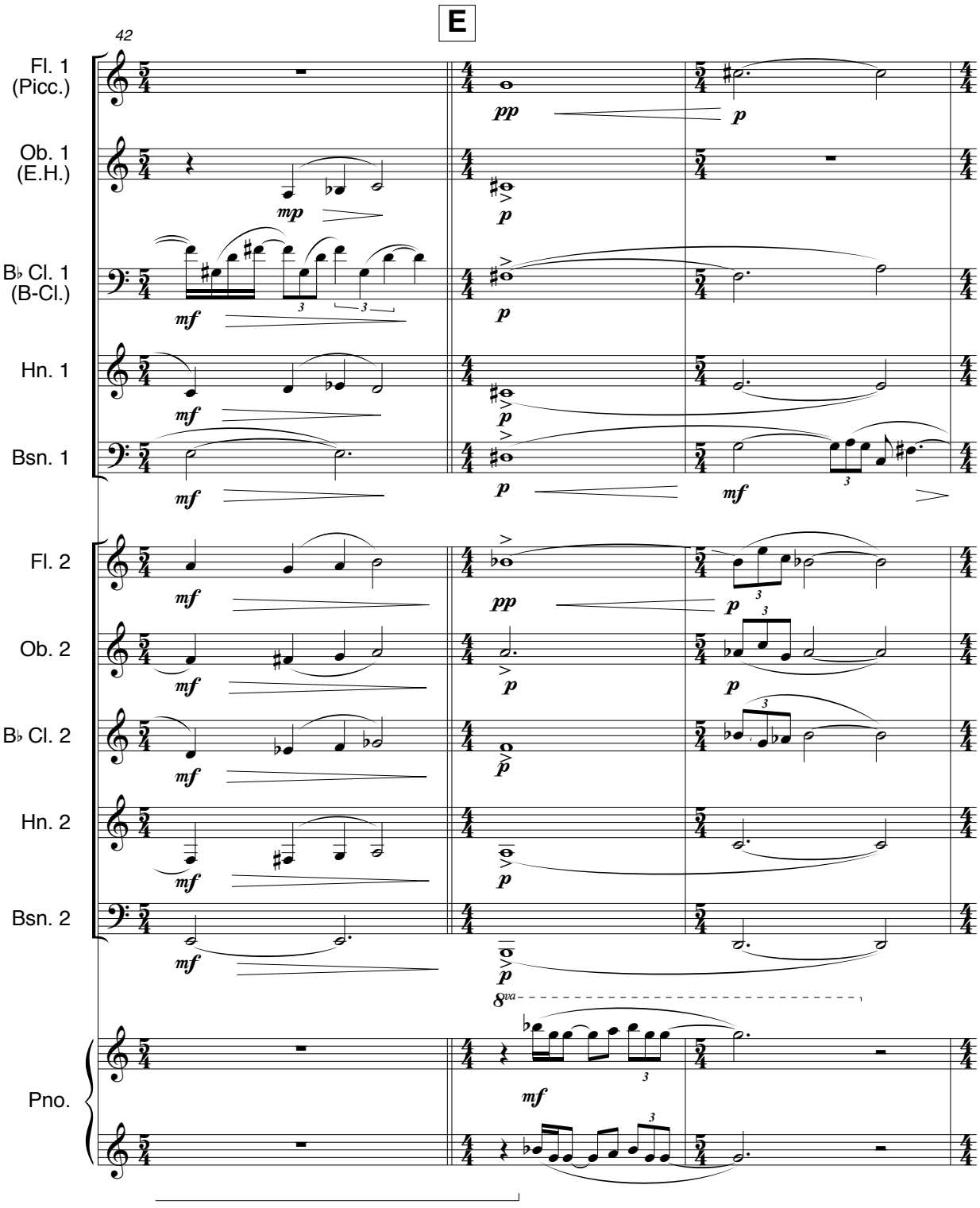

30
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
mp
f

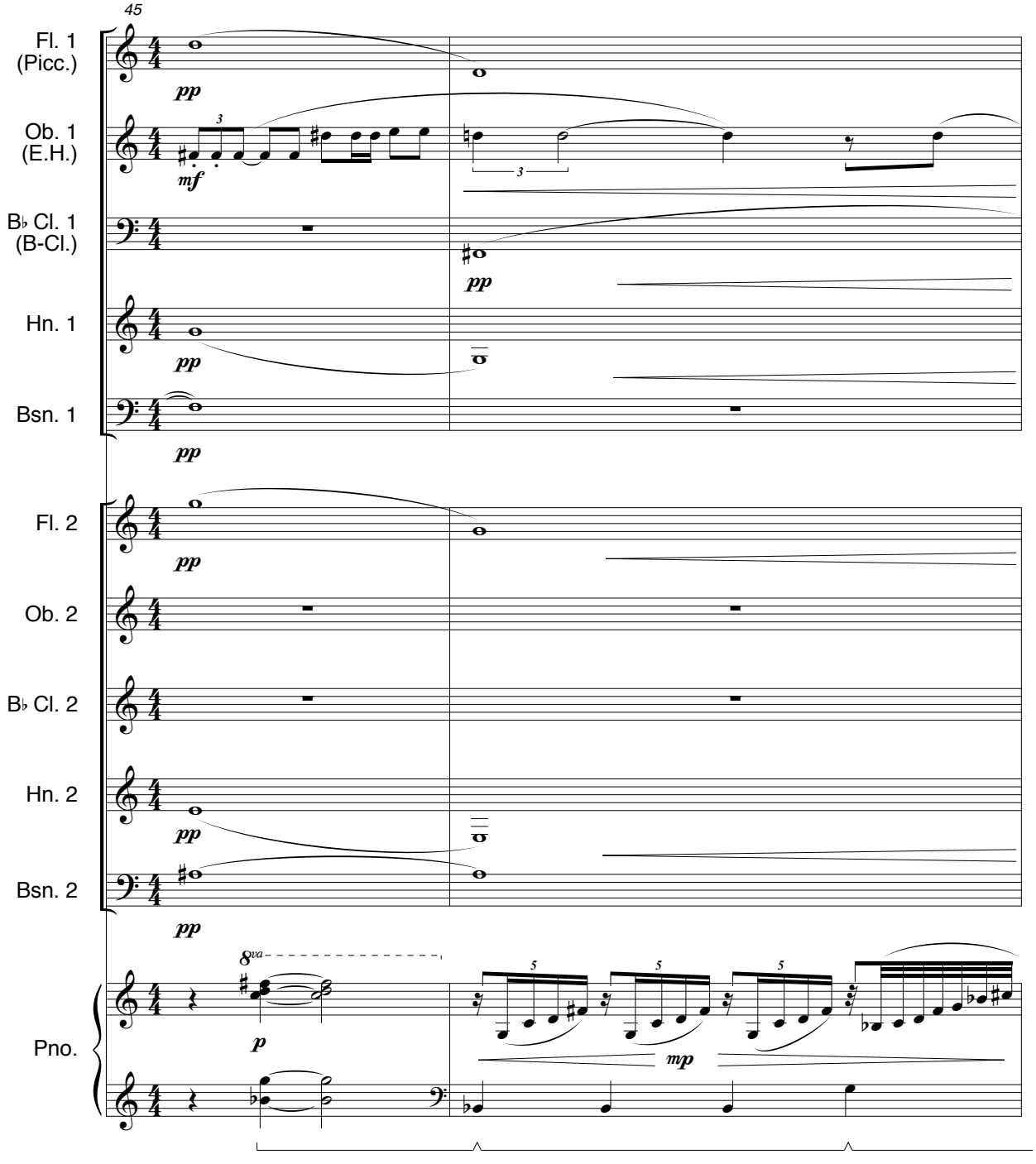

32
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mp
mf
più f

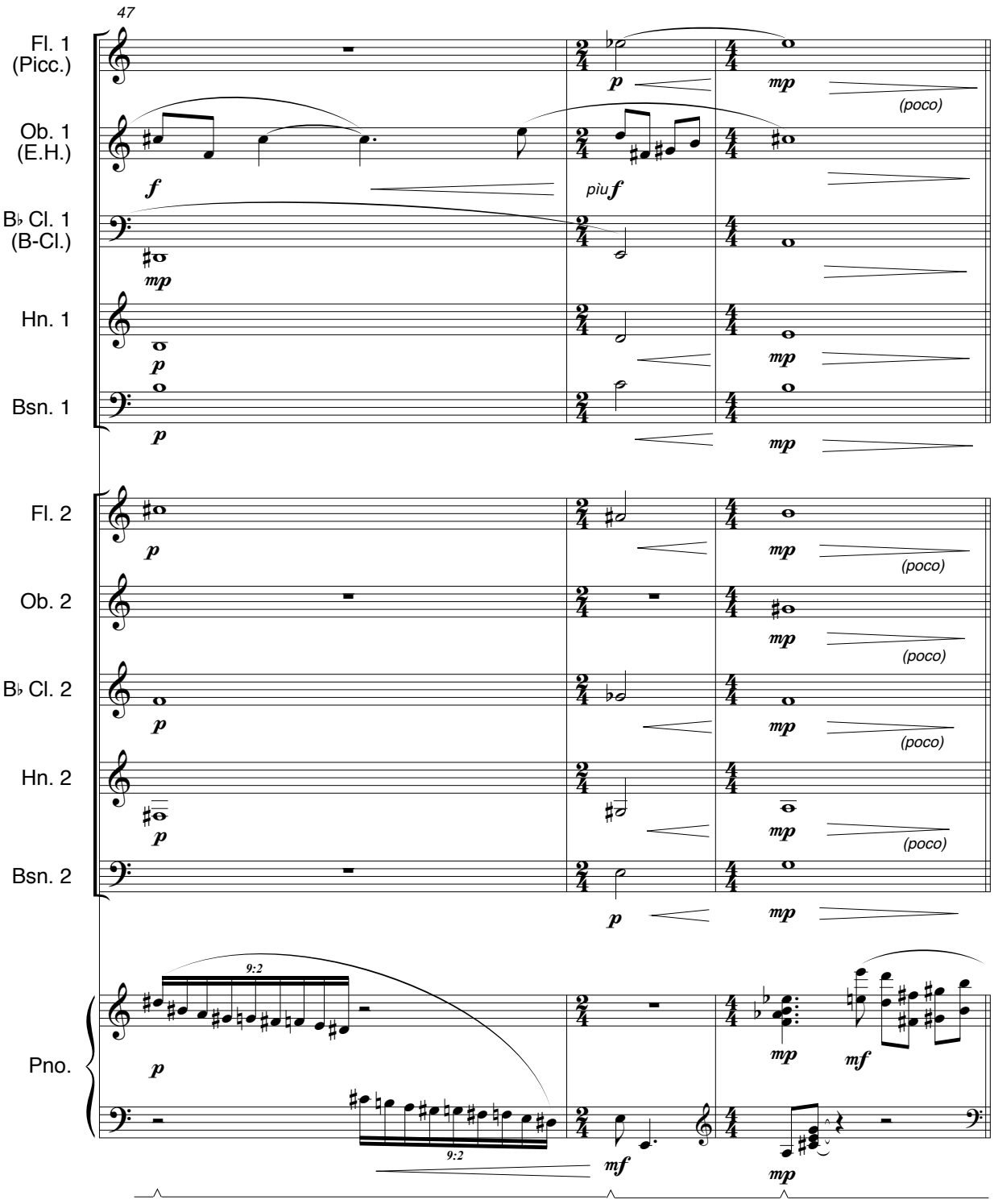

34
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va

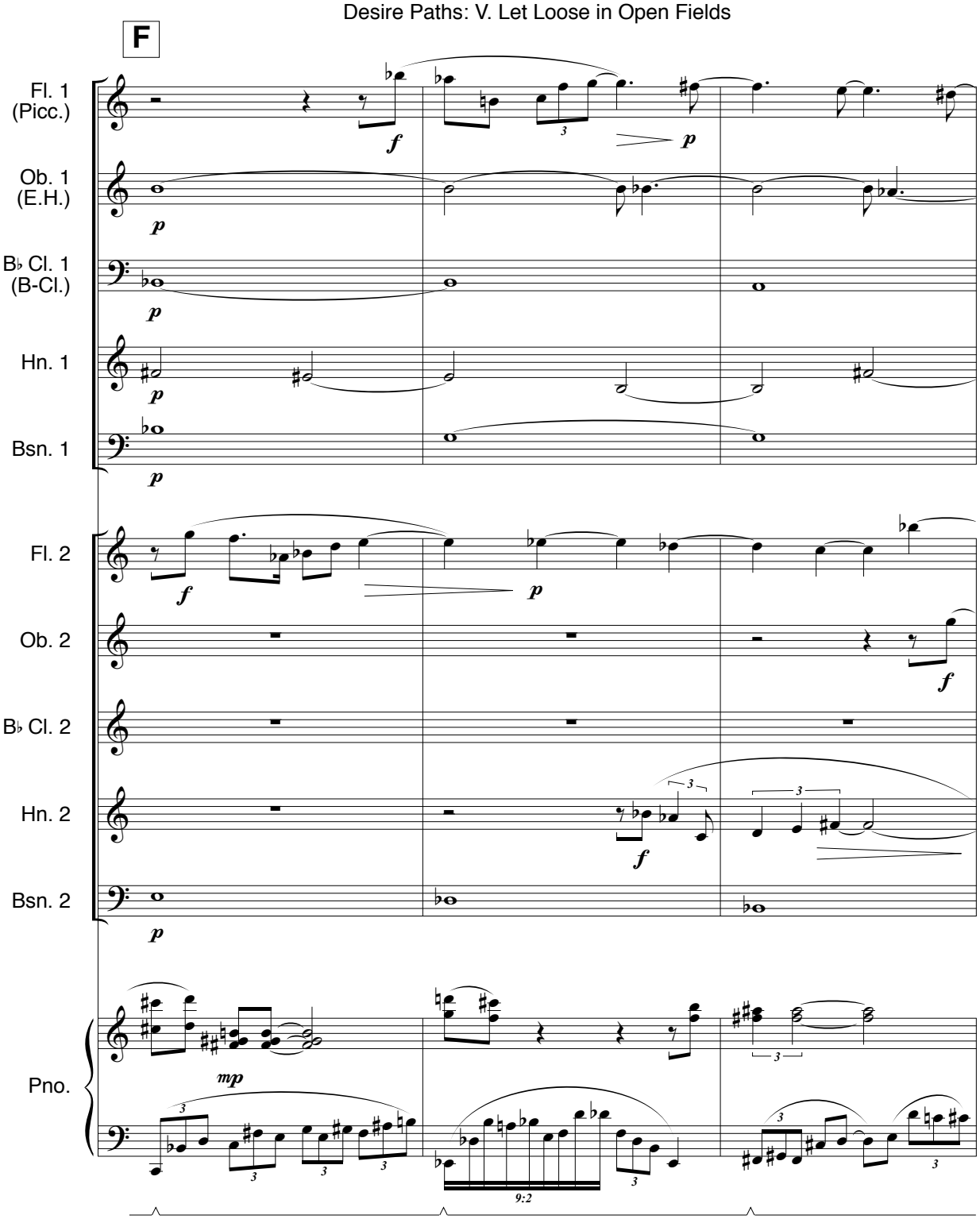

D
37
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
fp
mp

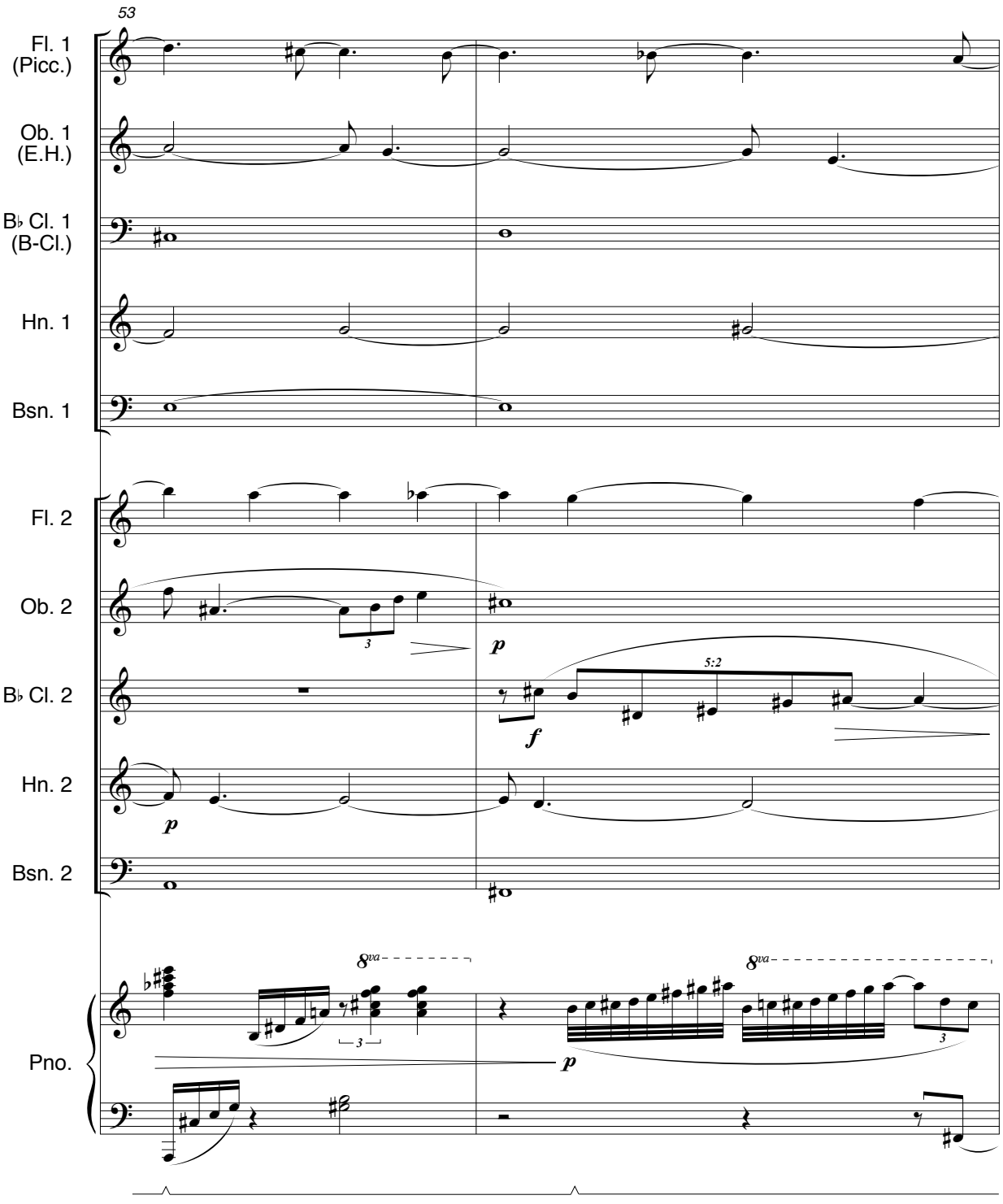

40
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
mf
p
pp
fp
8va

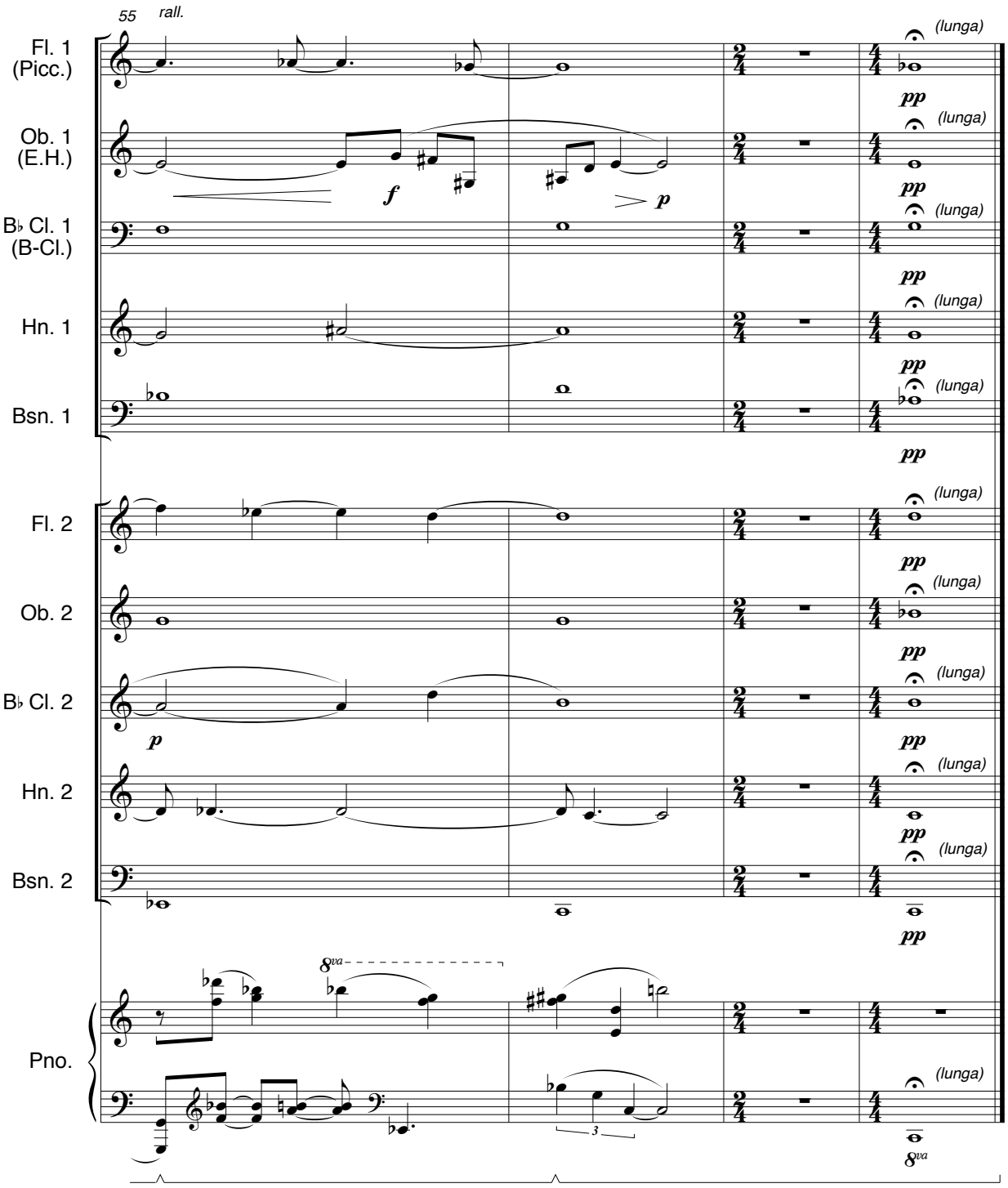

E
42
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
8va


45
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
pp
mf
p
mp
8va


47
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(poco)
più f
9:2


F
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
f
p
mp
9:2


53
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
p
f
5:2
8va
8va


55
rall.
Fl. 1 (Picc.)
Ob. 1 (E.H.)
B♭ Cl. 1 (B-Cl.)
Hn. 1
Bsn. 1
Fl. 2
Ob. 2
B♭ Cl. 2
Hn. 2
Bsn. 2
Pno.
(lunga)
f
p
pp
8va

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