

## ABSTRACT

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

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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

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Advisory Committee:  
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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.<sup>1</sup>

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<sup>2</sup> 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

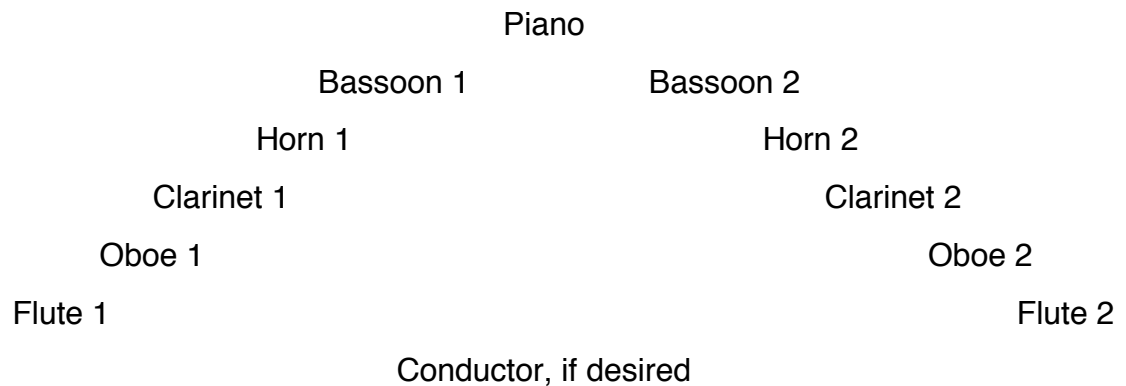
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<sup>1</sup> Roger Hellyer. "Harmoniemusik," *Oxford Music Online*, Oxford University Press, accessed March 14, 2017, <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/12392>>.

<sup>2</sup> 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,"<sup>3</sup> 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<sup>4</sup>—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,<sup>5</sup> 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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<sup>3</sup> Leo Treitler, "Language and the Interpretation of Music" in *Music and Meaning*, ed. Jennifer Robinson (Ithaca, NY: Cornell University Press, 1997), 26.

<sup>4</sup> Treitler, 28–29.

<sup>5</sup> 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.<sup>6</sup> 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.<sup>7</sup> 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

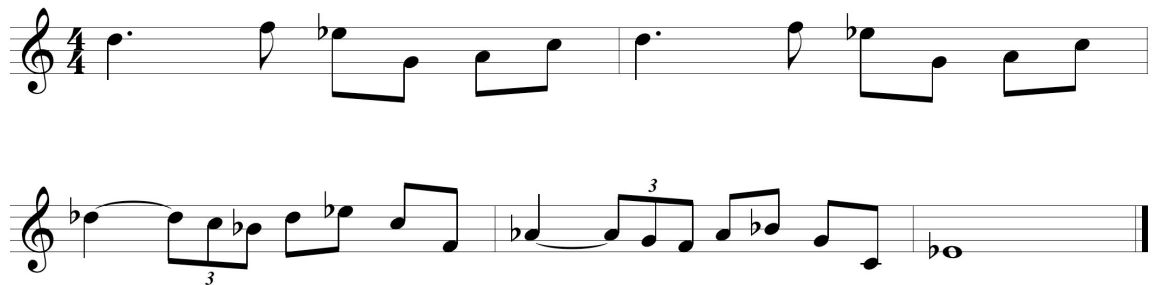
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<sup>6</sup> Dates and other historical information from *Oxford Music Online* unless otherwise noted.

<sup>7</sup> 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)

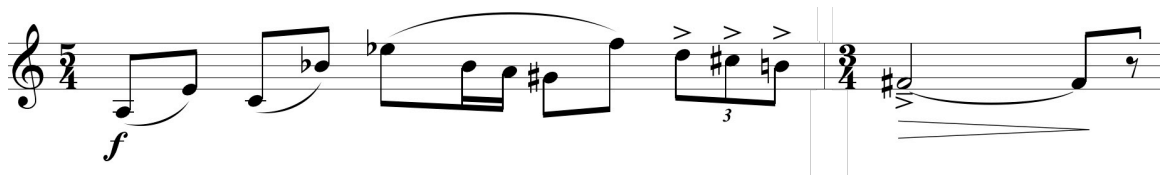
It is more diatonic than most melodies that I compose, and immediately after I notated it, I realized that it could very easily be harmonized in the style of the Great American Songbook, as seen on the following page. (The phrase length would be unusual for that style, but harmonically, it would not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

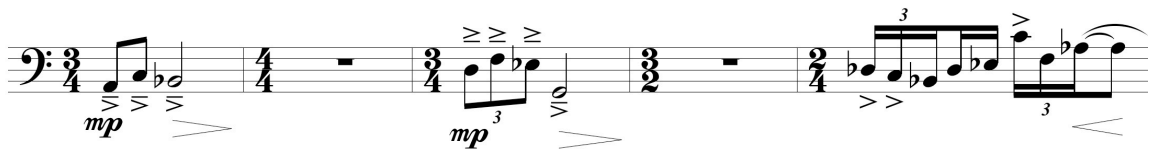
and sonic interest. Further instances of this will arise in the coming discussion of the fourth movement.

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)

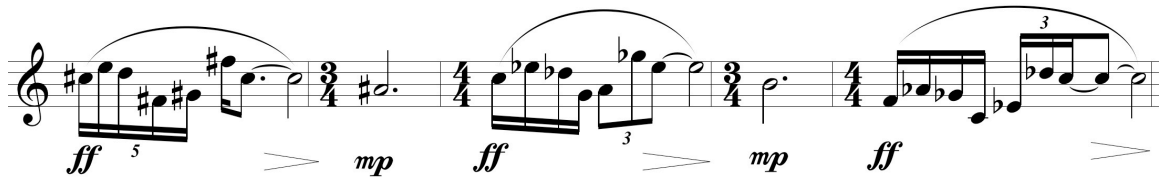
Three fragmentary invocations of the theme by the horns and bass clarinet seem to indicate an urgent need for resistance to the sirens' song (mm. 40–44):



(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."<sup>8</sup>

An intriguing overlap occurs between the last-named concern and Arnold

<sup>8</sup> 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."<sup>9</sup> 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  
por ríos y rocós diferentes,  
yo no escogí sino la que yo amaba  
y desde entonces duermo con la  
noche.*

Of all the stars I admired, drenched  
in various rivers and mists,  
I chose only the one I love.  
Since then I sleep with the night.

*De la ola, una ola y otra ola,  
verde mar, verde frío, rama verde,  
yo no escogí sino una sola ola:  
la ola indivisible de tu cuerpo.*

Of all the waves, one wave and  
another wave,  
green sea, green chill, branchings of  
green,  
I chose only the one wave,  
the indivisible wave of your body.

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<sup>9</sup> Ibid., 365.

*Todas las gotas, todas las raíces,  
todos los hilos de la luz vinieron,  
me vinieron a ver tarde o temprano.*

All the waterdrops, all the roots,  
all the threads of light gathered to me  
here;  
they came to me sooner or later.

*Yo quise para mí tu caballera.  
Y de todos los dones de mi patria  
sólo escogí tu corazón salvaje.*

I wanted your hair, all for myself.  
From all the graces my homeland  
offered  
I chose only your savage heart.<sup>10</sup>

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.

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<sup>10</sup> 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 axle 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.<sup>11</sup>

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."<sup>12</sup> 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*.<sup>13</sup>

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<sup>11</sup> Bohumír Štědroň, notes to *Janáček: The Diary of One Who Disappeared* (Prague: Artia, 1956).

<sup>12</sup> 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.

<sup>13</sup> 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."



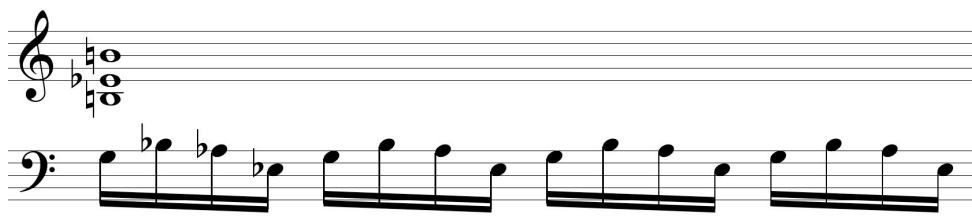
(Figure 13)

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.<sup>14</sup>

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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<sup>14</sup> 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 unmetred text, an endeavor aided by carefully placed melismas.

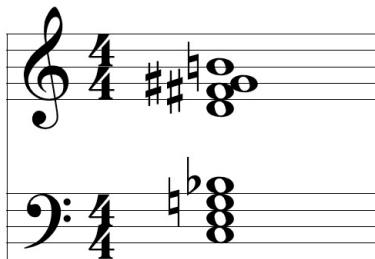
Further significant points about this setting are the scattered references to previous movements. The first three measures contain the tetrachords 0137 ("the story starts") and 0146 ("this threadbare room"), which were heavily featured in the first movement. A reference to the fast-moving fourth movement 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<sup>15</sup> 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

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<sup>15</sup> 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,"<sup>16</sup> 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.

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<sup>16</sup> 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

$\text{♩} = 96$

Flute 1

Oboe 1

Clarinet in B $\flat$  1

Horn in F 1

Bassoon 1

Flute 2

Oboe 2

Clarinet in B $\flat$  2

Horn in F 2

Bassoon 2

Piano

*f*

*f*

*f*

*p*



Desire Paths: I. Desire Paths

3

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*

Detailed description: This is a page of a musical score for a woodwind and brass ensemble with piano accompaniment. The score is divided into three systems. The first system includes Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system is for the Piano. The music is in 4/4 time and features a complex, multi-measure rest pattern for the woodwinds and brass, with the piano providing harmonic support. The tempo is marked with a '3' above the first measure. Dynamics include piano (*p*) and accents (*>*).

Desire Paths: I. Desire Paths

7

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Detailed description: This page of a musical score, numbered 27, contains the first system of music for the piece 'Desire Paths: I. Desire Paths'. The system is marked with a rehearsal number '7' at the beginning. It consists of ten staves. The first five staves are for woodwinds: Flute 1, Oboe 1, B-flat Clarinet 1, Horn 1, and Bassoon 1. The next five staves are for woodwinds: Flute 2, Oboe 2, B-flat Clarinet 2, Horn 2, and Bassoon 2. The final staff is for Piano (Pno.), which is a grand piano with both treble and bass clefs. The music is written in 4/4 time and features a complex, multi-measure rest structure. The first measure is a whole rest for all instruments. The second measure is a 3/4 rest for all instruments. The third measure is a 4/4 rest for all instruments. The fourth measure is a 3/4 rest for all instruments. The woodwind parts (Hn. 1, Bsn. 1, Hn. 2, Bsn. 2) have melodic lines with various accidentals and phrasing slurs. The piano part has a complex texture with many beamed notes and slurs.

Desire Paths: I. Desire Paths

10

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

Detailed description: This page of a musical score, numbered 10, is for the piece 'Desire Paths: I. Desire Paths'. It features a woodwind section and a piano. The woodwinds include Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, and Horn 1 and 2. The piano part is shown in grand staff notation. The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 4/4. The woodwinds have various melodic lines, with the Oboe and Flute 2 parts marked *mp* (mezzo-piano). The piano part consists of chords and arpeggiated figures in both hands.

Desire Paths: I. Desire Paths

**A**

Fl. 1 *pp*

Ob. 1 *mf*

B $\flat$  Cl. 1 *pp*

Hn. 1

Bsn. 1 *mf*

Fl. 2 *pp*

Ob. 2

B $\flat$  Cl. 2 *pp*

Hn. 2

Bsn. 2

Pno. *mp*

Detailed description: This is a page of a musical score for a woodwind and piano ensemble. The title is 'Desire Paths: I. Desire Paths'. The score is marked with a box containing the letter 'A'. It consists of ten staves. The first five staves are for woodwinds: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), B-flat Clarinet 1 (B $\flat$  Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The next five staves are for woodwinds: Flute 2 (Fl. 2), Oboe 2 (Ob. 2), B-flat Clarinet 2 (B $\flat$  Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The final staff is for Piano (Pno.). The music is in 4/4 time. Flute 1 and Flute 2 play a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G#4. Oboe 1 and Bassoon 1 play a similar melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. B-flat Clarinet 1 and B-flat Clarinet 2 play a rhythmic accompaniment of quarter notes: G#4, A4, B4, C5, B4, A4, G#4. Horn 1 and Horn 2 are silent. The piano accompaniment consists of chords in the bass clef: a G4-A4 dyad, a G4-A4-B4 triad, and a G4-A4-B4-C5 tetrad. Dynamics include *pp* (pianissimo) for the flutes and clarinets, *mf* (mezzo-forte) for the oboe and bassoon, and *mp* (mezzo-piano) for the piano.

Desire Paths: I. Desire Paths

16

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Detailed description: This is a page of a musical score for a woodwind ensemble and piano. The score is divided into three systems. The first system includes Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system is for the Piano. The music is in 3/4 time and begins at measure 16. Flute 1 has a melodic line with slurs and accents. Bassoon 1 has a rhythmic accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand.

Desire Paths: I. Desire Paths

19

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*  
*pp*  
*pp*  
*p*  
*p*  
*(loco)*  
*p*

*8va*

3

3/4 4/4

Detailed description: This page of a musical score, numbered 19, is for the piece 'Desire Paths: I. Desire Paths'. It features a woodwind section with two parts each for Flute (Fl. 1, Fl. 2), Oboe (Ob. 1, Ob. 2), B♭ Clarinet (B♭ Cl. 1, B♭ Cl. 2), Horn (Hn. 1, Hn. 2), and Bassoon (Bsn. 1, Bsn. 2). The piano part (Pno.) is also present. The score is divided into two systems. The first system (measures 19-22) has a 3/4 time signature, and the second system (measures 23-26) has a 4/4 time signature. The woodwinds play melodic lines with various articulations and dynamics, including *pp* (pianissimo) and *p* (piano). The piano part features triplet patterns in both hands, with the left hand marked *(loco)*. A *8va* marking is present above the piano staff in the first system. The page number '31' is centered at the bottom.

Desire Paths: I. Desire Paths

**B**

The musical score is for a section titled "Desire Paths: I. Desire Paths", marked with a box containing the letter "B". It is written in 4/4 time. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), Bassoon 1 (Bsn. 1), Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), Bassoon 2 (Bsn. 2), and Piano (Pno.).

Fl. 1: Starts with a rest, then plays a melodic line starting in the second measure with a *mf* dynamic and a *solo* marking. It features a triplet of eighth notes and a triplet of sixteenth notes, all under a long slur.

Ob. 1: Remains silent until the third measure, then plays a short melodic phrase with a *mf* dynamic and a *solo* marking.

B♭ Cl. 1: Plays a melodic line with a slur across the first two measures, then continues with a similar line in the third measure.

Hn. 1: Remains silent throughout the section.

Bsn. 1: Plays a melodic line with a slur across the first two measures, then continues with a similar line in the third measure.

Fl. 2: Remains silent throughout the section.

Ob. 2: Remains silent throughout the section.

B♭ Cl. 2: Plays a melodic line with a slur across the first two measures, then continues with a similar line in the third measure.

Hn. 2: Remains silent throughout the section.

Bsn. 2: Plays a melodic line with a slur across the first two measures, then continues with a similar line in the third measure.

Pno.: Provides harmonic support with chords in the right hand and rests in the left hand. The chords are in the key of B-flat major and include a tritone.

Desire Paths: I. Desire Paths

25

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.

*solo*

*mf*

3

3

3

3



Desire Paths: I. Desire Paths

28 C

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*

*mp*

*p*

*p*

Desire Paths: I. Desire Paths

32

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*mf*  
*mp*

Detailed description: This page of a musical score, numbered 32, features a woodwind and piano ensemble. The woodwinds are arranged in three systems. The first system includes Flute 1, Oboe 1, B-flat Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, B-flat Clarinet 2, Horn 2, and Bassoon 2. The piano part is at the bottom. The score is divided into three measures. In the first measure, Flute 1, Oboe 1, and B-flat Clarinet 1 play a melodic line starting on a half note G4 with a sharp sign, moving to F4, E4, and D4. The piano part begins with a half note chord of G4 and B4. In the second measure, the woodwinds continue their melodic line, and the piano part has a half note chord of G4, B4, and D5 with a sharp sign. In the third measure, the woodwinds conclude their phrase, and the piano part has a half note chord of G4, B4, and D5 with a sharp sign. Dynamics include *mp* for the woodwinds and *mf* for the piano.

Desire Paths: I. Desire Paths

35 D

Fl. 1 *mf* 3

Ob. 1 *mf* 3

B $\flat$  Cl. 1 *mf* 3

Hn. 1 *mp*

Bsn. 1 *mp*

Fl. 2 *mf*

Ob. 2 *mf*

B $\flat$  Cl. 2 *mf*

Hn. 2 *mp*

Bsn. 2 *mp*

Pno. *p* *mp*

Desire Paths: I. Desire Paths

39

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1

Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2

Pno.

*mf* 3

*mf*

*mf*

*mf*

$b^{\#}$

$b^b$

Desire Paths: I. Desire Paths

41

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

The score is divided into three systems. The first system (measures 41-43) features Flutes 1, Oboe 1, and Bass Clarinet 1 with melodic lines, while Horns 1 and Bassoon 1 are silent. The second system (measures 44-46) features Flutes 2, Oboe 2, and Bass Clarinet 2 with melodic lines, all marked with a forte (*f*) dynamic and accents. Horns 2 and Bassoon 2 are silent. The third system (measures 47-49) features the Piano with a complex accompaniment of chords and moving lines in both hands.





Desire Paths: I. Desire Paths

49

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.



Desire Paths: I. Desire Paths

52

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.

This musical score page includes parts for Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, Bassoon 2, and Piano. The piano part is written in a grand staff. The woodwind parts feature complex melodic lines with slurs and fingering numbers (5 and 6). Dynamic markings include *mf* and *ff*. The score is divided into two systems by a vertical line. The first system covers measures 52-54, and the second system covers measures 55-57. The time signature changes from 2/4 to 5/4 at the start of the second system.

Desire Paths: I. Desire Paths

54 *rit.* **F** ♩ = 69

Fl. 1 *f* *pp* < *mp*

Ob. 1 *f*

B♭ Cl. 1 *f* *pp* < *mp*

Hn. 1 *f* *mp* *n.*

Bsn. 1 *f* *mp* *n.*

Fl. 2 *f*

Ob. 2 *f*

B♭ Cl. 2 *f*

Hn. 2 *f* *mp*

Bsn. 2 *f* *mp*

Pno. *f*

Desire Paths: I. Desire Paths

57

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* *mp* *pp*  
*pp*  
*pp* *mp* *pp*  
*pp* *mp* *pp*  
*pp* *mp* *pp*  
*pp* *mp* *pp*  
*pp* *mp* *pp*  
*p*  
5  
3

Desire Paths: I. Desire Paths

61

Fl. 1  
*sim.*

Ob. 1  
*sim.*

B♭ Cl. 1  
*sim.*

Hn. 1  
*mp* *pp*

Bsn. 1  
*sim.*

Fl. 2  
*sim.*

Ob. 2

B♭ Cl. 2  
*sim.*

Hn. 2  
*mp* *pp*

Bsn. 2

Pno.  
3  
5  
6  
*gpa*

Desire Paths: I. Desire Paths

64

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*sim.*

*sim.*

*sim.*

*sim.*

*sim.*

*pp*

*p*

8<sup>va</sup>

3

Detailed description: This page of a musical score, numbered 64, is for the piece 'Desire Paths: I. Desire Paths'. It features a woodwind section with five parts: Flute 1, Oboe 1, B-flat Clarinet 1, Horn 1, and Bassoon 1; a second woodwind section with Flute 2, Oboe 2, B-flat Clarinet 2, Horn 2, and Bassoon 2; and a Piano part. The woodwinds play sustained notes with various dynamics, including *sim.* (sforzando). The piano part includes a triplet in the bass line and a series of chords in the right hand, with dynamics *pp* (pianissimo) and *p* (piano). An 8<sup>va</sup> (octave up) marking is present above the piano part. The score is written in a common time signature.

Desire Paths: I. Desire Paths

G

*solo, espressivo*

68

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf*

*mp*

Desire Paths: I. Desire Paths

72

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

3

3

3

3

3

5

3

Detailed description: This page of a musical score, numbered 72, is titled "Desire Paths: I. Desire Paths". It features a woodwind and piano ensemble. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The Piano (Pno.) part is at the bottom. Flute 1 has a melodic line starting at measure 72 with triplets and a slur. Flute 2, Oboe 1, Oboe 2, B-flat Clarinet 1, and Bassoon 1 have rests. Horn 1 has a half note. Bassoon 2 has a half note. The Piano part has a complex accompaniment with triplets, a quintuplet, and a triplet. The score is written in treble and bass clefs with various accidentals and articulations.

Desire Paths: I. Desire Paths

75

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

3

3

3

6

Detailed description: This page of a musical score, numbered 75, is titled "Desire Paths: I. Desire Paths". It features a woodwind section and a piano. The woodwind section includes Flute 1, Oboe 1, B-flat Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, B-flat Clarinet 2, Horn 2, and Bassoon 2. The piano part is at the bottom. The score is divided into three measures. In the first measure, Flute 1 plays a melodic line with a triplet of eighth notes. In the second measure, Horn 1 and Bassoon 2 play a sustained note. In the third measure, Flute 1 and Piano play melodic lines, with the piano part featuring a triplet of eighth notes and a sixteenth-note figure. The piano part also has a sixteenth-note figure in the second measure.



Desire Paths: I. Desire Paths

78 **H**

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*solo, espressivo*

*mf*

*pp* *mp*

3 3

Desire Paths: I. Desire Paths

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*

*mp*

*mp*

*p*

*mp*

*pp*

*p*

*mp*

*p*

*mp*

*pp*

*p*

*mp*

*mp*

Desire Paths: I. Desire Paths

85

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*

3

3

3

3

3

5

5

Desire Paths: I. Desire Paths

88

Fl. 1 *p*

Ob. 1 *mp* *p*

B $\flat$  Cl. 1 *p*

Hn. 1 *mf*

Bsn. 1 *p* *mf* *3*

Fl. 2 *p*

Ob. 2

B $\flat$  Cl. 2

Hn. 2 *mf*

Bsn. 2 *p* *mp* *3*

Pno. *p* *3*

Desire Paths: I. Desire Paths

I ♩ = 96

The score is for a woodwind quintet and piano. It consists of 11 staves: Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, Bassoon 2, and Piano. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked as ♩ = 96. The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 3/4. Dynamics include *mp*, *fp*, *mf*, and *p*. The piano part features a melodic line in the bass clef.

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

Desire Paths: I. Desire Paths

95

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mf* *fp* *mf* *mp*  
*mf* *fp* *mf* *mp*  
*mf* *fp* *mf* *mp*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*mf*

Desire Paths: I. Desire Paths

98

Fl. 1  
*fp* *mf* *fp*

Ob. 1  
*fp* *mf* *fp*

B♭ Cl. 1  
*fp* *mf* *fp*

Hn. 1

Bsn. 1

Fl. 2  
*mf*

Ob. 2  
*mf*

B♭ Cl. 2  
*mf*

Hn. 2

Bsn. 2

Pno.

Desire Paths: I. Desire Paths

101

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

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

Detailed description: This page of a musical score is for the first movement, 'Desire Paths'. It features a woodwind section with Flute 1, Oboe 1, B-flat Clarinet 1, Horn 1, and Bassoon 1 in the first system, and Flute 2, Oboe 2, B-flat Clarinet 2, Horn 2, and Bassoon 2 in the second system. A Piano part is shown in the third system. The score is in 3/4 time and begins at measure 101. The first system shows the first three measures. Flute 1, Oboe 1, and B-flat Clarinet 1 play a melodic line starting on a half note G4 (with a flat) and moving through a series of eighth notes. The dynamic starts at mezzo-forte (mf) and increases to forte (f) by the third measure. Horn 1 and Bassoon 1 are silent. The second system shows measures 4-6. Flute 2, Oboe 2, and B-flat Clarinet 2 enter in measure 4 with a piano (p) dynamic. The piano part remains silent. The third system shows measures 7-9. The woodwinds continue their melodic line, with Flute 1, Oboe 1, and B-flat Clarinet 1 still at forte (f) and Flute 2, Oboe 2, and B-flat Clarinet 2 at piano (p). The piano part remains silent.



Desire Paths: I. Desire Paths

104

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf*

*f*

*mf*

*mf*

*mf*

Desire Paths: I. Desire Paths

J

Musical score for 'Desire Paths: I. Desire Paths', starting at rehearsal mark J. The score is arranged for a woodwind and brass section, plus piano. The instruments and their parts are:

- Fl. 1:** Treble clef, playing a melodic line with a slur across the first two measures.
- Ob. 1:** Treble clef, playing a melodic line with a slur across the first two measures. Dynamics: *mp* in the first measure, *mf* in the second.
- B $\flat$  Cl. 1:** Treble clef, playing a melodic line with a slur across the first two measures. Dynamics: *mp* in the first measure, *mf* in the second, and *p* in the third.
- Hn. 1:** Bass clef, playing a melodic line with a slur across the first two measures. Dynamics: *mf* in the first measure.
- Bsn. 1:** Bass clef, playing a melodic line with a slur across the first two measures. Dynamics: *mp* in the first measure.
- Fl. 2:** Treble clef, playing a melodic line with a slur across the first two measures. Dynamics: *f* in the first measure.
- Ob. 2:** Treble clef, playing a melodic line with a slur across the first two measures. Dynamics: *mp* in the second measure.
- B $\flat$  Cl. 2:** Treble clef, playing a melodic line with a slur across the first two measures. Dynamics: *f* in the first measure, *p* in the second, and *mp* in the third.
- Hn. 2:** Bass clef, playing a melodic line with a slur across the first two measures. Dynamics: *mf* in the first measure.
- Bsn. 2:** Bass clef, playing a melodic line with a slur across the first two measures.
- Pno.:** Grand staff (treble and bass clefs), playing a complex accompaniment. Dynamics: *f* in the first measure. An *8va* marking is present above the treble clef staff.

The score is written in 2/4 time and features a key signature of one sharp (F#). The piano part includes a dynamic marking of *f* and an *8va* marking. The woodwind and brass parts include various dynamic markings such as *mp*, *mf*, *f*, and *p*.

Desire Paths: I. Desire Paths

108

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

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

*mp* *p* *mp*

*mf* *p*

Desire Paths: I. Desire Paths

110

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*f*

8<sup>va</sup>

Desire Paths: I. Desire Paths

113 K

Fl. 1 *p* *f* *p*

Ob. 1 *mp*

B $\flat$  Cl. 1 *f*

Hn. 1 *p*

Bsn. 1 *f*

Fl. 2 *mf* *f* *p*

Ob. 2

B $\flat$  Cl. 2 *f*

Hn. 2 *p*

Bsn. 2 *f*

Pno. *mp* *f*

Desire Paths: I. Desire Paths

115

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*f* *p*

*f* *p*

*mp*

Desire Paths: I. Desire Paths

117

Fl. 1: *f* *mp*

Ob. 1: *p* *mf* *f*

B♭ Cl. 1: *mf*

Hn. 1: *mp*

Bsn. 1: *mp*

Fl. 2: *f* *p* *f* *mp*

Ob. 2: *f* *p* *f*

B♭ Cl. 2: *mf*

Hn. 2: *mp*

Bsn. 2: *mp*

Pno.: *ff*

64

Desire Paths: I. Desire Paths

120 *poco rall.*

Fl. 1 *mf*

Ob. 1

B $\flat$  Cl. 1 *mp* *p* *f*

Hn. 1 *mf* *f*

Bsn. 1 *mf* *f*

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *mp* *(poco)* *f*

Hn. 2 *mf* *f*

Bsn. 2 *mf* *f*

Pno. *f*



Desire Paths: I. Desire Paths

**L**  $\text{♩} = 69$

The score is divided into three systems. The first system includes Flute 1 (FI. 1), Oboe 1 (Ob. 1), Clarinet in B-flat 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (FI. 2), Oboe 2 (Ob. 2), Clarinet in B-flat 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The third system is for Piano (Pno.).

Flute 1 and Flute 2 parts feature a melodic line starting with a half note, marked *p*, and ending with a half note, marked *pp*. Oboe 1, Clarinet in B-flat 1, Oboe 2, and Clarinet in B-flat 2 parts feature a melodic line starting with a half note, marked *pp*, and ending with a half note, marked *pp*. Horn 1, Horn 2, Bassoon 1, and Bassoon 2 parts are marked with a flat line, indicating they are silent.

The Piano part features a melodic line starting with a half note, marked *p*, and ending with a half note, marked *pp*. The piano part also includes a triplet of eighth notes marked *p* and a triplet of eighth notes marked *pp*.

Desire Paths: I. Desire Paths

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*

*mp*

*pp*

*p*

*mf*

3

3

3

3

Detailed description: This page of a musical score, numbered 127, is titled 'Desire Paths: I. Desire Paths'. It features a woodwind section with two parts for Flute (Fl. 1, Fl. 2), Oboe (Ob. 1, Ob. 2), B♭ Clarinet (B♭ Cl. 1, B♭ Cl. 2), Horn (Hn. 1, Hn. 2), and Bassoon (Bsn. 1, Bsn. 2), along with a Piano (Pno.) part. The Flute 1 part begins with a whole note, followed by a half note, and then a triplet of eighth notes marked *mp*. The Oboe 1 part has a whole note followed by a half note, with a *pp* dynamic marking. The B♭ Clarinet 1 part has a whole note followed by a half note. The Horn 1 part plays a triplet of eighth notes marked *mf*, followed by a half note marked *p*. The Bassoon 1 part has a whole note followed by a half note, with a triplet of eighth notes marked *p* and *mf*. The Flute 2 part has a whole note followed by a half note. The Oboe 2 part has a whole note followed by a half note, with a *pp* dynamic marking. The B♭ Clarinet 2, Horn 2, and Bassoon 2 parts are silent. The Piano part is also silent.

Desire Paths: I. Desire Paths

131

The musical score is arranged in three systems. The first system includes Flute 1 (FI. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (FI. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The third system is for the Piano (Pno.).

Key musical features include:

- Flute 1:** Starts with a *pp* dynamic, followed by a *ppp* section with a wavy line indicating a tremolo or rapid oscillation.
- Oboe 1:** Features a triplet of eighth notes with a *mp* dynamic, followed by a *pp* section.
- Horn 1 and Bassoon 1:** Both play triplets of eighth notes, with Horn 1 moving from *mp* to *mf* and Bassoon 1 remaining at *mp*.
- Flute 2:** Features a *ppp* section with a wavy line.
- Piano:** Starts with a sixteenth-note triplet marked with a '6' and a *p* dynamic, followed by a *pp* section.

## II. Sirens on the Stern

$\text{♩} = 44$  ( $\text{♩} = 88$ )

The musical score is for a section titled "II. Sirens on the Stern". It is in 4/4 time with a tempo of quarter note = 44 (half note = 88). The score includes parts for Flute 1 (Piccolo), Oboe 1 (English Horn), Clarinet in B $\flat$  1 (Bass Clarinet), Horn in F 1, Bassoon 1, Flute 2, Oboe 2, Clarinet in B $\flat$  2, Horn in F 2, Bassoon 2, and Piano. The Oboe 1 part features a melodic line with triplets and dynamic markings of *mp* and *mf*. The Piano part is mostly silent, with some rests indicated by horizontal lines on the staff.

Flute 1 (Piccolo)

English Horn

Oboe 1 (English Horn)

Clarinet in B $\flat$  1 (Bass Clarinet)

Horn in F 1

Bassoon 1

Flute 2

Oboe 2

Clarinet in B $\flat$  2

Horn in F 2

Bassoon 2

Piano



Desire Paths: II. Sirens on the Stern

**A**

9

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*mp*

*mp*

*mp*

Bass Clarinet

Desire Paths: II. Sirens on the Stern

12

Fl. 1 (Picc.)

Ob. 1 (E.H.) *mf*

B $\flat$  Cl. 1 (B-Cl.) *p*

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *p*

Hn. 2

Bsn. 2

Pno.

Detailed description: This is a page of a musical score for a symphony. The title is 'Desire Paths: II. Sirens on the Stern'. The page number is 12. The score is arranged in three systems. The first system includes Flute 1 (Piccolo), Oboe 1 (English Horn), Bassoon 1 (B-flat Clarinet), Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bassoon 2 (B-flat Clarinet), Horn 2, and Bassoon 2. The third system is for the Piano. The Oboe 1 part starts with a melody marked *mf* and includes a triplet. The Bassoon 1 part starts with a melody marked *p* and includes a triplet. The Bassoon 2 part starts with a melody marked *p* and includes two triplets. The Piano part is currently silent.

Desire Paths: II. Sirens on the Stern

15

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.



Desire Paths: II. Sirens on the Stern

18

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: II. Sirens on the Stern

**B**

Piccolo

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

The musical score is divided into three systems. The first system includes Fl. 1 (Picc.), Ob. 1 (E.H.), B $\flat$  Cl. 1 (B-Cl.), Hn. 1, and Bsn. 1. The second system includes Fl. 2, Ob. 2, B $\flat$  Cl. 2, Hn. 2, and Bsn. 2. The third system includes the Piano (Pno.). The Piccolo part features a melodic line with sixteenth-note patterns and slurs, marked *mp*. The Oboe 1 part has a triplet of eighth notes marked *mp* and a sustained note marked *p*. The Horn 1 part has a sustained note marked *p*. The Flute 2 part has a melodic line marked *mp*. The Oboe 2 part has a sustained note marked *p*. The Horn 2 part has a sustained note marked *p*. The Piano part features a complex accompaniment with sixteenth-note patterns and chords, marked *mp*.

Desire Paths: II. Sirens on the Stern

23 C

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf*

*p*

*Sua*

6

3

3

Desire Paths: II. Sirens on the Stern

25

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: II. Sirens on the Stern

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.

Desire Paths: II. Sirens on the Stern

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.

Desire Paths: II. Sirens on the Stern

**D**

32

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: II. Sirens on the Stern

34

Fl. 1 (Picc.) *mp* 6

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1 *mf*

Fl. 2 *mp*

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno. *mp* 6 6 6 8<sup>va</sup>





Desire Paths: II. Sirens on the Stern

E

37

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*p*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*p*

Desire Paths: II. Sirens on the Stern

40

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

3

3

3

3

3

6

8va



Desire Paths: II. Sirens on the Stern

46

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*mp*

*mp*

*n.*

3

6

3

3

3

3

3

3

8<sup>va</sup>

Desire Paths: II. Sirens on the Stern

48

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*pp*

*pp*

*p*

*p*



Desire Paths: II. Sirens on the Stern

51 ♩ = 58 (♩ = 116)

The score is for a woodwind and piano ensemble. It consists of the following parts: Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, Bassoon 1, Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, Bassoon 2, and Piano. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 58 (♩ = 116). The score begins at measure 51. The woodwinds play melodic lines with various dynamics including *f*, *ff*, and *mp*. The piano part features a rhythmic accompaniment with a *f* dynamic and includes an 8va marking. The score is divided into two systems, with the piano part continuing in the second system.



Desire Paths: II. Sirens on the Stern

53

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*ff* *mp* *mf* *f*

8va

Desire Paths: II. Sirens on the Stern

55

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

ff

mp

mf

f

8va

8va

Desire Paths: II. Sirens on the Stern

56

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

6



Desire Paths: II. Sirens on the Stern

**G**

Tempo primo, ♩ = 44 (♩ = 88)

The musical score is arranged in three systems. The first system includes Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system is for the Piano. The score is in 4/4 time and begins with a *p* dynamic. Flute 1 has a melodic line with sixteenth-note runs and slurs. Bass Clarinet 1 and Horn 1 play a triplet of eighth notes. Bass Clarinet 2 and Horn 2 play a sustained note with a *pp* dynamic. The Piano part features a bass line with a quintuplet of eighth notes and a *pp* dynamic. A *8va* marking is present at the bottom of the piano part.

Desire Paths: II. Sirens on the Stern

60

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

Desire Paths: II. Sirens on the Stern

62

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

Desire Paths: II. Sirens on the Stern

64 *morendo* *pp* (as though it was not the last note)

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2 *morendo* *pp*

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.



### III. The Dream with the Magnolia Tree

♩ = c. 58

The musical score is arranged in two systems. The first system includes Flute 1, Oboe 1, Clarinet in B $\flat$  1, Horn in F 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Clarinet in B $\flat$  2, Horn in F 2, Bassoon 2, and Piano. The score is in 4/4 time and consists of four measures. The first two measures are in 4/4 time, and the last two are in 3/4 time. The Clarinet in B $\flat$  1 and Bassoon 1 parts feature melodic lines with dynamics of *p* and triplets. The Horn in F 1 and Bassoon 2 parts have rests in the first two measures and a single note in the third measure.

Flute 1

Oboe 1

Clarinet in B $\flat$  1

Horn in F 1

Bassoon 1

Flute 2

Oboe 2

Clarinet in B $\flat$  2

Horn in F 2

Bassoon 2

Piano



Desire Paths: III. The Dream with the Magnolia Tree

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*

3

3

3

Detailed description: This page of a musical score, numbered 8, is for the piece 'Desire Paths: III. The Dream with the Magnolia Tree'. It features a woodwind section and a piano. The woodwinds include Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, and Bassoon 2. The piano part is at the bottom. The score is in 2/4 time and consists of three measures. The first measure is in 2/4 time, the second in 5/4 time, and the third in 4/4 time. Flute 1 starts with a rest in the first two measures and enters in the third with a half note G4, marked *p*. Oboe 1 has a triplet of eighth notes in the second measure, marked *mf*, and a half note G4 in the third, marked *mf*. B♭ Clarinet 1 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. Horn 1 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. Bassoon 1 has a whole rest in all three measures. Flute 2 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. Oboe 2 has a whole rest in all three measures. B♭ Clarinet 2 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. Horn 2 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. Bassoon 2 has a half note G4 in the first measure, a half note G4 in the second, and a half note G4 in the third. The piano part has a triplet of eighth notes in the first measure, marked *p*, and a half note G4 in the second and third measures.

Desire Paths: III. The Dream with the Magnolia Tree

11

The musical score is arranged in three systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), B♭ Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), B♭ Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The third system is for the Piano (Pno.). The score is written in 3/4 time and consists of 11 measures. The key signature has one flat (B♭). Dynamics include *p*, *mp*, *f*, *pp*, *mf*, and *n.* (no dynamics). There are several trills and triplets indicated with a '3' and a bracket. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Desire Paths: III. The Dream with the Magnolia Tree

16

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p* < *f*

*pp*

*pp*

Desire Paths: III. The Dream with the Magnolia Tree

**B**

The musical score is arranged in two systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The Piano (Pno.) part is at the bottom. The score is in 4/4 time and features a key signature of one flat (B♭). The first system has a dynamic marking of *fp* for the woodwinds. The second system also has *fp* markings. The piano part starts with a dynamic of *f* and changes to *p* in the second system. The score includes various musical notations such as slurs, accents, and fingerings (6, 5, 3, 3).

Desire Paths: III. The Dream with the Magnolia Tree

21

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*mf*

*pp*

*p*

*mf*

*pp*

*pp*

*p*

Desire Paths: III. The Dream with the Magnolia Tree

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*

*mp*

*p*

3

3

6

5



Desire Paths: III. The Dream with the Magnolia Tree

27

Fl. 1  
*mp* *mf* *mp* *mf*

Ob. 1  
*pp* *mf*

B $\flat$  Cl. 1  
*pp* *mf*

Hn. 1

Bsn. 1

Fl. 2  
*mp* *mf* *mp* *mf*

Ob. 2  
*pp* *mf*

B $\flat$  Cl. 2  
*pp* *mf*

Hn. 2

Bsn. 2

Pno.  
*mf* *p* *mf*



Desire Paths: III. The Dream with the Magnolia Tree

**C**

The score is for a woodwind and brass ensemble with piano accompaniment. It is in 4/4 time and consists of 12 measures. The key signature has one flat (B-flat). The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Horns 1 & 2, Bassoons 1 & 2) play a sustained note in the first measure, marked *fp*, which then softens to *pp* in the second measure. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand, marked *f* in the first measure and *p* in the second. The piano part includes several triplets and quintuplets. The woodwinds have specific melodic lines: Flute 1 has a triplet in the third measure; Clarinet 1 has a triplet in the third measure; Bassoon 1 has a sextuplet in the third measure. The score is marked with a 'C' in a box at the beginning.

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*fp* *pp* *mf* *p* *f* *p*

Desire Paths: III. The Dream with the Magnolia Tree

35

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*f*

*p*

*f*

*mp*

Desire Paths: III. The Dream with the Magnolia Tree

38

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mp*  
*pp*  
*mp*  
*p* *mp*  
*mp*  
*pp*  
*mf*

Desire Paths: III. The Dream with the Magnolia Tree

**D**

Fl. 1: *p*, 6

Ob. 1: *mf*, 6

B $\flat$  Cl. 1: *p*

Hn. 1

Bsn. 1: 6, *p*

Fl. 2: *p*, 3

Ob. 2

B $\flat$  Cl. 2: *p*

Hn. 2: *p*

Bsn. 2

Pno.: *p*, 7

Detailed description: This page of a musical score is for the third movement, 'The Dream with the Magnolia Tree'. It features a woodwind section with two flutes, two oboes, two B-flat clarinets, and two bassoons, along with a piano. The score is divided into two systems. The first system includes Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The piano part is shown at the bottom. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (*p*, *mf*), articulation (>), and fingerings (6, 7). A section marker 'D' is located at the top left.

Desire Paths: III. The Dream with the Magnolia Tree

Musical score for "Desire Paths: III. The Dream with the Magnolia Tree". The score is divided into two systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The Piano (Pno.) part is shown at the bottom but contains no notation. The score is in 3/4 time and features a key signature of one flat. The first system begins at measure 42. The Flute parts have wavy lines above them, indicating a tremolo effect. The Bass Clarinet parts feature sixteenth-note patterns with sixteenth rests, marked with a *mp* dynamic. The Horn and Bassoon parts play sustained notes with a *mp* dynamic. The Piano part is marked with a *mp* dynamic. The score concludes with a double bar line and a final measure in 3/4 time.

Desire Paths: III. The Dream with the Magnolia Tree

44

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

Detailed description: This page of a musical score is for the piece 'Desire Paths: III. The Dream with the Magnolia Tree'. It covers measures 44 and 45. The score is arranged in three systems. The first system includes Flute 1, Oboe 1, Clarinet in B-flat 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Clarinet in B-flat 2, Horn 2, and Bassoon 2. The third system is for the Piano. The key signature has one flat (B-flat), and the time signature is 3/4. At measure 44, the Flute 1 part has a tremolo. The Clarinet in B-flat 1 part has a sixteenth-note sextuplet. The Bassoon 1 part has a sixteenth-note triplet. At measure 45, the time signature changes to 4/4. The Oboe 2 and Clarinet in B-flat 2 parts have sixteenth-note sextuplets and triplets, both marked with a piano (*p*) dynamic. The Piano part has a sixteenth-note triplet marked with a mezzo-piano (*mp*) dynamic.



Desire Paths: III. The Dream with the Magnolia Tree

46

Fl. 1 *p*

Ob. 1 *mf*

B $\flat$  Cl. 1

Hn. 1

Bsn. 1 *mf*

Fl. 2 *p*

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno. *mp*

Desire Paths: III. The Dream with the Magnolia Tree

48

The musical score is divided into three systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). Fl. 1 has a sixteenth-note triplet (marked '6') in measure 48 and a triplet of eighth notes (marked '3') in measure 49. Ob. 1 has a triplet of eighth notes (marked '3') in measure 49. Hn. 1 and Bsn. 1 have a half-note chord in measure 49, marked *mp*. The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). Fl. 2 has a half-note in measure 48. Hn. 2 and Bsn. 2 have a half-note chord in measure 49, marked *mp*. The third system is for Piano (Pno.), with a right-hand part featuring a triplet of eighth notes (marked '3') in measure 48 and a triplet of eighth notes (marked '3') in measure 49, starting with a *p* dynamic. The left-hand part has a quarter-note in measure 48 and a half-note in measure 49.

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*

6

3

3

3

Desire Paths: III. The Dream with the Magnolia Tree

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*

6 6 3 3 5

Desire Paths: III. The Dream with the Magnolia Tree

*poco accel.* **E** *a tempo*

52

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*

6 5 3

Detailed description: This is a page of a musical score for a symphony. It features ten staves for woodwinds and one for piano. The woodwinds are arranged in two sections: Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Horn 1 and 2, and Bassoon 1 and 2. The piano part is at the bottom. The score is divided into two measures. The first measure starts at measure 52 and includes the instruction 'poco accel.'. The second measure starts with a key signature change to E major, indicated by a box with the letter 'E', and includes the instruction 'a tempo'. Dynamics range from mezzo-piano (mp) to fortissimo (fp) and fortissimo (f). Fingerings (6, 5, 3) and articulation (>) are marked. The piano part features complex rhythmic patterns with sixteenth notes and triplets.

Desire Paths: III. The Dream with the Magnolia Tree

54

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.

Musical score for measures 54-57. The score includes woodwind parts (Flute 1, Oboe 1, Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, Clarinet 2, Horn 2, Bassoon 2) and Piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score contains various musical notations including slurs, dynamics (p), and articulation marks (6, 3).

Desire Paths: III. The Dream with the Magnolia Tree

57

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp* *pp* *p* *(poco)* *pp* *(poco)*

3

3

Desire Paths: III. The Dream with the Magnolia Tree

60 *poco rit.*

Fl. 1 *pp*

Ob. 1 *mp*

B $\flat$  Cl. 1 *mf*

Hn. 1 *mp*

Bsn. 1 *p*

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *p*

Hn. 2 *p*

Bsn. 2 *p*

Pno.

Desire Paths: III. The Dream with the Magnolia Tree

**F** *a tempo*

The score is for a woodwind quintet and piano. It consists of 12 staves. The woodwinds are Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, and Bassoon 1. The piano part is on the bottom staff. The music is in 3/4 time and changes to 4/4 time at the beginning of the second measure. The first measure is marked with a box containing the letter 'F'. The tempo is 'a tempo'. The B♭ Clarinet 1 and Bassoon 1 parts have a melodic line starting in the second measure, marked 'lontano' and 'pp'. The piano part has a sustained chord in the final measure, marked 'mp'.

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*



Desire Paths: III. The Dream with the Magnolia Tree

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*

3

*rit.*

# IV. Wem das Schicksal schlägt

♩ = 180 (♩. = 60)

The musical score is for the piece "IV. Wem das Schicksal schlägt". It is written in 3/4 time with a tempo of 180 beats per minute (♩ = 180) and a half note equal to 60 (♩. = 60). The score is arranged for a woodwind and string ensemble. The instruments are: Flute 1, Oboe 1, Clarinet in B $\flat$  1, Horn in F 1, Bassoon 1, Flute 2, Oboe 2, Clarinet in B $\flat$  2, Horn in F 2, Bassoon 2, and Piano. The piano part includes the instruction "mute strings with R.H.". The score is divided into two systems. The first system includes Flute 1, Oboe 1, Clarinet in B $\flat$  1, Horn in F 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Clarinet in B $\flat$  2, Horn in F 2, and Bassoon 2. The piano part is shown at the bottom of the second system. The music features various dynamics including *f*, *mf*, and *p*, and includes articulation marks such as accents and slurs.

Desire Paths: IV. Wem das Schicksal schlägt

7

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*p*

*mp*

*p*

*mp*

Desire Paths: IV. Wem das Schicksal schlägt

A

14

Fl. 1 *f*

Ob. 1

B $\flat$  Cl. 1 *mf* *p*

Hn. 1 *p*

Bsn. 1 *mp* *mf* *p*

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *p*

Hn. 2 *p*

Bsn. 2

Pno. *ord.* *mf* *mute*

*8va*-----

Desire Paths: IV. Wem das Schicksal schlägt

20

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Detailed description of the musical score: The score consists of three systems. The first system (measures 20-24) includes parts for Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, and Bassoon 1. The second system (measures 20-24) includes parts for Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, and Bassoon 2. The third system (measures 20-24) includes the Piano part. Dynamics include *mf* and *f*. The piano part features a rhythmic accompaniment in the bass clef, with a dashed line indicating a sustained chord in the treble clef.

Desire Paths: IV. Wem das Schicksal schlägt

**B**

27

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*pp*  $\longrightarrow$  *f*

*pp*  $\longrightarrow$  *f*

*pp*  $\longrightarrow$  *f*

*pp*  $\longrightarrow$  *f*

*pp*  $\longrightarrow$  *f*

*pp*  $\longrightarrow$  *f*

ord.

*mp*  $\longrightarrow$  *mf*  $\longrightarrow$  *f*

Detailed description: This is a page of a musical score for a woodwind and piano ensemble. The score is divided into three systems. The first system includes Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system is for the Piano. The music is in 3/4 time and features a key signature of one flat. The score includes various dynamics such as *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte), along with crescendos and decrescendos. There are also markings for 'ord.' (order) and '3' (triplets). The page number 127 is at the bottom.

Desire Paths: IV. Wem das Schicksal schlägt

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*

*mf*

*mf*

*mf*

*mf*

8va

Desire Paths: IV. Wem das Schicksal schlägt

37

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p.*  
(8<sup>va</sup>)

*ff*



Desire Paths: IV. Wem das Schicksal schlägt

C

42

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf*

*f*

*p* ————— *mf*

*p* ————— *mf*

*p* ————— *mf*

*p* ————— *mf*

*f*

*f*

8<sup>va</sup>

Desire Paths: IV. Wem das Schicksal schlägt

47

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

(*8va*)

Detailed description: This page of a musical score covers measures 47 through 51. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Horns 1 and 2, and Bassoons 1 and 2. The Piano part is also present. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The woodwinds play sustained notes with crescendos and decrescendos. The strings play a rhythmic pattern of eighth notes. The piano part consists of chords in the right hand and sustained notes in the left hand. A dashed line with the marking (*8va*) is located below the piano part.

Desire Paths: IV. Wem das Schicksal schlägt

53

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*f*

*mf*

*mp*

*ff*

*f*

*sempre f*

*f*

*g $ua$*

4:3

4:3

3

3

3

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

Desire Paths: IV. Wem das Schicksal schlägt

58

Fl. 1  
*mp*

Ob. 1  
*mp*

B $\flat$  Cl. 1  
*mp*

Hn. 1  
4:3 3

Bsn. 1  
4:3 3

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.  
3 3 3

(8<sup>va</sup>)

Desire Paths: IV. Wem das Schicksal schlägt

63 D

Fl. 1 *f*

Ob. 1 *mf* *mp*

B♭ Cl. 1 *cuivré*

Hn. 1 *ff*

Bsn. 1 *ff*

Fl. 2 *mf*

Ob. 2 *mf*

B♭ Cl. 2 *mf* *f* *cuivré*

Hn. 2 *ff*

Bsn. 2 *ff*

Pno. *f* *8va*

Desire Paths: IV. Wem das Schicksal schlägt

68

Fl. 1

mp 3

Ob. 1

3

B $\flat$  Cl. 1

mp 3

Hn. 1

4:3 4:3 3

Bsn. 1

Fl. 2

f

Ob. 2

f > >

B $\flat$  Cl. 2

Hn. 2

4:3 4:3 3

Bsn. 2

Pno.

3 3 3 3

(8<sup>va</sup>)

Desire Paths: IV. Wem das Schicksal schlägt

73

The musical score is for a woodwind and piano ensemble. It consists of the following parts:

- Fl. 1 (Flute 1)
- Ob. 1 (Oboe 1)
- B $\flat$  Cl. 1 (B-flat Clarinet 1)
- Hn. 1 (Horn 1)
- Bsn. 1 (Bassoon 1)
- Fl. 2 (Flute 2)
- Ob. 2 (Oboe 2)
- B $\flat$  Cl. 2 (B-flat Clarinet 2)
- Hn. 2 (Horn 2)
- Bsn. 2 (Bassoon 2)
- Pno. (Piano)

Key markings and features include:

- Measures 73 and 74.
- Triplet markings (3) in measures 73 and 74.
- Dynamics: *mf* (mezzo-forte) for Fl. 1, Ob. 1, and B $\flat$  Cl. 1; *f* (forte) for Bsn. 1, Fl. 2, Ob. 2, Hn. 2, and Bsn. 2.
- Accents (>) are placed above notes in measures 74 and 75.
- The piano part includes an octave shift marking *8va* with a dashed line in measure 74.

Desire Paths: IV. Wem das Schicksal schlägt

78

The musical score is arranged in three systems. The first system contains Flute 1, Oboe 1, B♭ Clarinet 1, Horn 1, and Bassoon 1. The second system contains Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, and Bassoon 2. The third system contains the Piano (Pno.) part. The score begins at measure 78. Flute 1 and Oboe 1 play a melodic line starting with a half note G4 (F#4 in the key signature) and a quarter note A4, marked *mf*. B♭ Clarinet 1 plays a similar line, marked *mp*. Horn 1 and Bassoon 1 play a rhythmic accompaniment of quarter notes. Flute 2, Oboe 2, B♭ Clarinet 2, Horn 2, and Bassoon 2 play a similar melodic line, marked *mf*. The Piano part is mostly silent, with some notes in the first measure.



Desire Paths: IV. Wem das Schicksal schlägt

84 E

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*f*

*f*

*mf*

*mp*

*mp*

*mf*

mute

4:3

4:3

Desire Paths: IV. Wem das Schicksal schlägt

89

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

4:3

4:3

### Desire Paths: IV. Wem das Schicksal schlägt

94

Fl. 1  
 Ob. 1  
 B $\flat$  Cl. 1  
 Hn. 1  
 Bsn. 1  
 Fl. 2  
 Ob. 2  
 B $\flat$  Cl. 2  
 Hn. 2  
 Bsn. 2  
 Pno.

*f*  
*mp*  
*f*  
*mp*  
*mp*  
*mf*  
*8va*  
 (both hands)

*(loco)*

4:3  
 3  
 4:3  
 3  
 4:3  
 3  
 3  
 3  
 3  
 3  
 3  
 3



Desire Paths: IV. Wem das Schicksal schlägt

103

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*

*mp*

*mf*

*f*

*mf*

*f*

*f*

Desire Paths: IV. Wem das Schicksal schlägt

**F**

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1

Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2

Pno.

*f*  
*sempre f*

4:3  
4:3  
3

Desire Paths: IV. Wem das Schicksal schlägt

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*

Desire Paths: IV. Wem das Schicksal schlägt

118

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.

Detailed description of the musical score: The score is for measures 118-121. It features a woodwind ensemble and piano. The key signature is one flat (B♭). The time signature is 4/4 for measures 118-119 and 121, and 3/4 for measure 120. The woodwinds (Flutes, Oboes, Clarinets, Horns, Bassoons) play a melodic line in measures 118-119, which then changes in measure 120. The piano accompaniment provides harmonic support, with chords and arpeggios in the right hand and a steady bass line in the left hand.



Desire Paths: IV. Wem das Schicksal schlägt

124

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*f*

*p*

*mf*

*p*

*mf*

*p*

Desire Paths: IV. Wem das Schicksal schlägt

130 G

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mp*  $\rightarrow$  *f*  
*mp*  $\rightarrow$  *mf*  
*mp*  $\rightarrow$  *mf*  
*mp*  $\rightarrow$  *mf*  
*mp*  $\rightarrow$  *mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*mf*

Desire Paths: IV. Wem das Schicksal schlägt

136

Fl. 1  
*mp*  $\curvearrowright$  *f*

Ob. 1  
*mp*  $\curvearrowright$  *mf*

B $\flat$  Cl. 1  
*mp*  $\curvearrowright$  *mf*

Hn. 1  
*mp*  $\curvearrowright$  *mf*

Bsn. 1  
*mp*  $\curvearrowright$  *mf*

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: IV. Wem das Schicksal schlägt

142

Fl. 1  
pp mp mf p

Ob. 1  
pp mp mf p

B $\flat$  Cl. 1  
pp mp mf p

Hn. 1

Bsn. 1  
pp mp mf p

Fl. 2  
pp mp mf p

Ob. 2  
pp mp mf p

B $\flat$  Cl. 2  
pp mp mf p

Hn. 2

Bsn. 2

Pno.

Desire Paths: IV. Wem das Schicksal schlägt

H

148 *mf*

Fl. 1 *mf* *mp*

Ob. 1 *mf* *mp*

B♭ Cl. 1 *mf* *mp*

Hn. 1 *mf* *mp*

Bsn. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 2 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

Hn. 2 *mf* *mp*

Bsn. 2 *mf* *mp*

Pno. *mp* mute

Desire Paths: IV. Wem das Schicksal schlägt

155

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mf*  
*p*  
*p*  
*p*  
*p*  
*f* (possibile)  
*mp*  
*p*  
*p*  
*p*  
*f* (possibile)  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*mp*  
*n.*

Desire Paths: IV. Wem das Schicksal schlägt

161 I

Fl. 1 *f*

Ob. 1

B $\flat$  Cl. 1 *p*

Hn. 1 *p*

Bsn. 1 *p*

Fl. 2 *f*

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: IV. Wem das Schicksal schlägt

165

The musical score consists of three systems of staves. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B♭ Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B♭ Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The third system is for Piano (Pno.). The score is in 3/4 time and features a complex rhythmic structure with multiple time signatures: 3/4, 2/3, 3/4, and 4/4. Dynamics include *mp*, *mf*, and *f*. Performance markings include slurs, triplets, and accents. A 4:3 ratio is indicated for the first flute part in the first measure.



Desire Paths: IV. Wem das Schicksal schlägt

169

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*p*  
*mp*  
*mp*

Desire Paths: IV. Wem das Schicksal schlägt

174



Musical score for 'Desire Paths: IV. Wem das Schicksal schlägt', measures 174-177. The score is written for a woodwind and piano ensemble. The woodwinds (Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, Bassoon 1) have melodic lines, while the second woodwinds (Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, Bassoon 2) play sustained notes with dynamic markings. The piano part provides harmonic support.

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*p*

*mp*

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

Desire Paths: IV. Wem das Schicksal schlägt

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*

*p*

*p*

*p*

*p*

Desire Paths: IV. Wem das Schicksal schlägt

182

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*pp*

*p*

*p*

3 3

#e e be

#e e e

Desire Paths: IV. Wem das Schicksal schlägt

185

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*pp*

*pp*

*p*

*mf*

*p*

*mf*

*p*

*mf*

3

3

Detailed description: This is a page of a musical score for a woodwind and piano ensemble. The score is divided into three systems. The first system includes Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system is for the Piano. The music is in a key with one sharp (F#) and a common time signature. The first system starts at measure 185. Flute 1 and Oboe 1 play a melodic line with slurs and accents. Bass Clarinet 1 and Bassoon 1 play a rhythmic accompaniment. Horn 1 and Horn 2 play sustained notes with dynamic markings. The piano part features chords and a triplet in the right hand. Dynamic markings include *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The score is written for a woodwind quintet and piano.

Desire Paths: IV. Wem das Schicksal schlägt

188 K

Fl. 1 *pp*

Ob. 1 *mf*

B $\flat$  Cl. 1 *mf* *mp* *pp*

Hn. 1 *p*

Bsn. 1 *mp*

Fl. 2 *pp*

Ob. 2

B $\flat$  Cl. 2 *mf* *mp* *pp*

Hn. 2 *p*

Bsn. 2 *mp*

Pno.

3

Desire Paths: IV. Wem das Schicksal schlägt

191

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*pp*

*p*

*mf*

Desire Paths: IV. Wem das Schicksal schlägt

193

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*

*mp*





Desire Paths: IV. Wem das Schicksal schlägt

**L**

The musical score is arranged in three systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Bass Clarinet 1 (B $\flat$  Cl. 1), Horn 1 (Hn. 1), and Bassoon 1 (Bsn. 1). The second system includes Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Bass Clarinet 2 (B $\flat$  Cl. 2), Horn 2 (Hn. 2), and Bassoon 2 (Bsn. 2). The third system is for the Piano (Pno.). The score is in 3/4 time and features various dynamics such as *mf*, *mp*, and *p*. It includes several triplet markings and rests for some instruments.

Desire Paths: IV. Wem das Schicksal schlägt

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*

Desire Paths: IV. Wem das Schicksal schlägt

**M** ♩ = 180 (♩ = ♩)

206

Fl. 1 *f* *piu f*

Ob. 1 *mf* *f*

B♭ Cl. 1 *mf* *f*

Hn. 1 *mp* *mf*

Bsn. 1 *p* *mp* *mf*

Fl. 2 *mf* *f*

Ob. 2 *f* *piu f*

B♭ Cl. 2 *mp* *f* *piu f*

Hn. 2 *mp* *mf* *f*

Bsn. 2 *mp* *mf* *f*

Pno. *mp* *mf* *f*

Desire Paths: IV. Wem das Schicksal schlägt

209

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: IV. Wem das Schicksal schlägt

213

Fl. 1  
*p* *mf*

Ob. 1  
*p* *mf*

B♭ Cl. 1  
*p* *mf*

Hn. 1

Bsn. 1

Fl. 2  
*mf* *f*

Ob. 2  
*mf* *f*

B♭ Cl. 2  
*mf* *f*

Hn. 2

Bsn. 2

Pno.  
*mf* *f*

Desire Paths: IV. Wem das Schicksal schlägt

N

217

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

The score consists of 11 staves. The first five staves (Fl. 1, Ob. 1, B $\flat$  Cl. 1, Hn. 1, Bsn. 1) play a melodic line with eighth and sixteenth notes, often beamed together. The next five staves (Fl. 2, Ob. 2, B $\flat$  Cl. 2, Hn. 2, Bsn. 2) play a similar melodic line, with some staves featuring triplets and dynamic markings like *f* and *ff*. The Piano part at the bottom provides a harmonic accompaniment with chords and moving lines in both hands. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature changes from 4/4 to 3/4 in the final measure.

Desire Paths: IV. Wem das Schicksal schlägt

222

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*p*

*p*

*p*

*mf*



Desire Paths: IV. Wem das Schicksal schlägt

227

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

The musical score is arranged in three systems. The first system contains Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, and Bassoon 1. The second system contains Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The third system contains the Piano. The score is in 3/4 time and consists of four measures. The first measure is marked with a piano (*mp*) dynamic. The woodwinds play various melodic lines, while the piano provides harmonic support. The score ends with a double bar line and a repeat sign.

Desire Paths: IV. Wem das Schicksal schlägt

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*

*p*

*p*

4:3

4:3

Desire Paths: IV. Wem das Schicksal schlägt

237 O

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*mp* *mf* *f* *f*  
*mp* *mf* *f*  
*mp* *mf* *f*  
4:3 4:3 4:3  
*mf* *mf*

Desire Paths: IV. Wem das Schicksal schlägt

242

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

4:3

4:3

8<sup>va</sup>

Desire Paths: IV. Wem das Schicksal schlägt

247

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

(8<sup>va</sup>)

Desire Paths: IV. Wem das Schicksal schlägt

251

Fl. 1

Ob. 1

B♭ Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B♭ Cl. 2

Hn. 2

Bsn. 2

Pno.

(8<sup>va</sup>) -----

Desire Paths: IV. Wem das Schicksal schlägt

253

The score is for a woodwind quintet and piano. It consists of ten staves: Flute 1, Oboe 1, Bass Clarinet 1, Horn 1, Bassoon 1, Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, Bassoon 2, and Piano. The music is in 3/4 time. The first measure (measure 253) features a key signature of one flat (B-flat major) and a common time signature. The second measure (measure 254) changes to a key signature of two sharps (D major) and a 3/4 time signature. The piano part begins in the second measure with a forte (*f*) dynamic. The woodwind parts feature various dynamics including *mp*, *f*, and *mf*, along with trills and triplets. The score ends with a fermata over the final note of the piano part in the third measure.

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: IV. Wem das Schicksal schlägt

256

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

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



Desire Paths: IV. Wem das Schicksal schlägt

*rit.*

**P** **Meno mosso** ♩ = 120 (♩ = 40)

261

Fl. 1 *mp* 4:3

Ob. 1 *mp* 4:3

B $\flat$  Cl. 1 *mp* 4:3

Hn. 1 *mp* 4:3

Bsn. 1 *mp* 4:3

Fl. 2 *p* *fp*

Ob. 2 *pp*

B $\flat$  Cl. 2 *fp*

Hn. 2

Bsn. 2

Pno. *p* *p*

Desire Paths: IV. Wem das Schicksal schlägt

266

Fl. 1

Ob. 1

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

The score consists of ten staves. The first five staves (Fl. 1, Ob. 1, B $\flat$  Cl. 1, Hn. 1, Bsn. 1) contain active musical notation. The next five staves (Fl. 2, Ob. 2, B $\flat$  Cl. 2, Hn. 2, Bsn. 2) are mostly empty, with some rests. The Piano (Pno.) part is at the bottom, with a grand staff. The music features a key signature of one sharp (F#) and a 4:3 time signature. There are several measures with a 4:3 time signature and a 3-measure triplet. The score is numbered 266 at the beginning of the first staff.

Desire Paths: IV. Wem das Schicksal schlägt

271

Fl. 1  
Ob. 1  
B $\flat$  Cl. 1  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

*p*  
*ppp*  
*pp*  
*pppp*  
*pp*  
*pppp*  
*pp*  
*pppp*  
*pppp*

3

Desire Paths: IV. Wem das Schicksal schlägt

275

Fl. 1

Ob. 1 *mp*

B $\flat$  Cl. 1

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno. *pp* *pp* mute 3

3

# V. Let Loose in Open Fields

♩ = c. 54-58

Flute 1 (Piccolo)

Oboe 1 (English Horn)

Clarinet in B $\flat$  1 (Bass Clarinet)

Horn in F 1

Bassoon 1

Flute 2

Oboe 2

Clarinet in B $\flat$  2

Horn in F 2

Bassoon 2

Piano

*p*

*sempre p*

The score consists of ten staves for woodwinds and two for piano. The woodwinds (Flute 1/Piccolo, Oboe 1/English Horn, Clarinet in B $\flat$  1/Bass Clarinet, Horn in F 1, Bassoon 1, Flute 2, Oboe 2, Clarinet in B $\flat$  2, Horn in F 2, Bassoon 2) all play sustained notes with accents in measures 1, 2, and 4. The piano part features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a *p* dynamic and continues with *sempre p*. The left hand provides a simple harmonic accompaniment. The score is divided into measures 1, 2, 3, and 4, with a time signature change from 3/4 to 2/4 in measure 3.

Desire Paths: 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.

The score is for a woodwind and brass ensemble with piano accompaniment. It consists of 11 staves. The first five staves are for woodwinds and brass: Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, and Bassoon 1. The next five staves are for woodwinds and brass: Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The final staff is for Piano. The music is in 5/4 time and divided into four measures. The first measure is in 5/4, the second in 2/4, the third in 4/4, and the fourth in 5/4. The piano part features a rhythmic pattern of eighth notes with slurs and accents. The woodwind parts have rests in the first two measures and then enter in the third measure with triplet figures. The Bass Clarinet 1 part includes dynamic markings of *mp* and *n.* (pianissimo).

Desire Paths: V. Let Loose in Open Fields

**A**

The score is in 4/4 time and includes the following parts:

- Fl. 1 (Picc.):** Starts with a rest, then plays a melodic line starting at measure 7 with a *mp* dynamic.
- Ob. 1 (E.H.):** Plays a melodic line with a quintuplet (5) in measure 7 and a *p* dynamic.
- B♭ Cl. 1 (B-Cl.):** Starts with a rest, then plays a melodic line starting at measure 7 with a *mf* dynamic.
- Hn. 1:** Starts with a rest, then plays a melodic line starting at measure 7 with a *mf* dynamic that increases to *f* (marked with a hairpin). It includes a triplet (3).
- Bsn. 1:** Starts with a rest, then plays a melodic line starting at measure 7 with a *p* dynamic.
- Fl. 2:** Starts with a rest, then plays a melodic line starting at measure 7 with a *p* dynamic.
- Ob. 2:** Starts with a rest, then plays a melodic line starting at measure 7 with a *p* dynamic.
- B♭ Cl. 2:** Starts with a rest, then plays a melodic line starting at measure 7 with a *mp* dynamic.
- Hn. 2:** Starts with a rest, then plays a melodic line starting at measure 7 with a *p* dynamic.
- Bsn. 2:** Starts with a rest, then plays a melodic line starting at measure 7 with a *p* dynamic.
- Pno.:** The right hand plays a rhythmic accompaniment of eighth notes with a *mp* dynamic and a 7:2 ratio. The left hand plays a simple harmonic accompaniment.

The score includes various musical notations such as rests, dynamics (*mp*, *p*, *mf*, *f*), articulation marks, and performance instructions like *8<sup>va</sup>*.

Desire Paths: V. Let Loose in Open Fields

9

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*p*

*mf*

*mf*

*f*

The score is for a woodwind quintet and piano. It begins at measure 9. The woodwinds (Flutes 1 and 2, Oboes 1 and 2, Bassoon 1 and 2, and Clarinet in B-flat) play melodic lines, often with long phrases and trills. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics range from piano (*p*) to forte (*f*).



Desire Paths: V. Let Loose in Open Fields

11

Fl. 1 (Picc.) *p*

Ob. 1 (E.H.) *p*

B $\flat$  Cl. 1 (B-Cl.) *p*

Hn. 1 *pp*

Bsn. 1 *p*

Fl. 2 *p*

Ob. 2 *p*

B $\flat$  Cl. 2 *p*

Hn. 2

Bsn. 2 *f*

Pno. *mp* *p*

Detailed description: This page of a musical score, numbered 11, is for the piece 'Desire Paths: V. Let Loose in Open Fields'. It features a woodwind section with two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two bassoons (Bsn. 1 and Bsn. 2), and two bass clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2). The piano part (Pno.) is also present. The score is in 7/8 time and 4/4 time. The woodwinds play various melodic lines, often with long notes and slurs. The piano part features a rhythmic accompaniment with triplets and slurs. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte).

Desire Paths: V. Let Loose in Open Fields

13

Fl. 1 (Picc.) *f*

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *mf* *mp*

Hn. 2 *p*

Bsn. 2 *p* *mp*

Pno.

The musical score is arranged in two systems. The first system includes Fl. 1 (Picc.), Ob. 1 (E.H.), B $\flat$  Cl. 1 (B-Cl.), Hn. 1, and Bsn. 1. The second system includes Fl. 2, Ob. 2, B $\flat$  Cl. 2, Hn. 2, and Bsn. 2. The piano part is shown in a grand staff. The score is in 4/4 time, with a 5/4 measure in the middle of each system. Fl. 1 starts with a forte (*f*) dynamic and a triplet. B $\flat$  Cl. 2 and Hn. 2 have dynamics of *mf*, *mp*, and *p* respectively. Bsn. 2 has dynamics of *p* and *mp*. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Desire Paths: V. Let Loose in Open Fields

15 **B**

Fl. 1 (Picc.) *mp* 6 6 6

Ob. 1 (E.H.) *f* 3 *mp*

B $\flat$  Cl. 1 (B-Cl.) *mf*

Hn. 1 *mf*

Bsn. 1 *mf*

Fl. 2 *mp* 3

Ob. 2 *f* 3 *mp*

B $\flat$  Cl. 2 *mf*

Hn. 2 *mf*

Bsn. 2 *mf*

Pno. *mf* *p* 6 6 8<sup>va</sup> *f*

Desire Paths: V. Let Loose in Open Fields

18

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mp*

*f*

*mp*

*mp*

*mp*

*mp*

6

6

3

3

6

6

Desire Paths: V. Let Loose in Open Fields

Musical score for "Desire Paths: V. Let Loose in Open Fields". The score is divided into two systems, each with two measures. The instruments are:

- Fl. 1 (Picc.): Starts with a triplet of eighth notes (mp), followed by a sixteenth-note pattern (6) and a sixteenth-note pattern (6) ending with a piano (p) dynamic.
- Ob. 1 (E.H.): Sustained note (mp).
- B♭ Cl. 1 (B-Cl.): Sustained notes (mf).
- Hn. 1: Sustained notes (mf).
- Bsn. 1: Sustained notes (mf).
- Fl. 2: Starts with a quarter note (mp), followed by a triplet of eighth notes (p).
- Ob. 2: Sustained note (mp).
- B♭ Cl. 2: Sustained notes (mf).
- Hn. 2: Sustained notes (mf).
- Bsn. 2: Sustained notes (mf).
- Pno.: Starts with a triplet of eighth notes (p), followed by a sixteenth-note pattern (6) and a sixteenth-note pattern (6).

The score includes dynamics such as *mp*, *mf*, and *p*. There are also performance markings like *8va* and *6* (fingerings). The piano part features complex rhythmic patterns with triplets and sixteenth-note runs.

Desire Paths: V. Let Loose in Open Fields

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*

*f*

*pp*

*pp*

*p*

*p*

*pp*

*f*

*pp*

*pp*

*p*

*pp*

*f*

*pp*

*pp*

*p*

*pp*

*f*

5/8

Desire Paths: V. Let Loose in Open Fields

**C**

Fl. 1 (Picc.) *mp* *mf*

Ob. 1 (E.H.) *p*

B $\flat$  Cl. 1 (B-Cl.) *mp*

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2 *p*

Hn. 2 *p*

Bsn. 2 *mp*

Pno. *p*

The score is for a woodwind quintet and piano. It consists of 11 staves. The woodwinds are Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, and Bassoon 1. The second woodwind section includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The piano part is on the bottom staff. The music is in 3/4 time and features various dynamics and articulations such as *mp*, *mf*, and *p*, along with triplets and slurs.

Desire Paths: V. Let Loose in Open Fields

27

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*mp*

*f*

*p*



Desire Paths: V. Let Loose in Open Fields

30

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*p*

*f*

*mp*

*p*

6

3

3

6

6

6

6

Desire Paths: V. Let Loose in Open Fields

32

The musical score is arranged in a system of staves. It includes parts for:  
 - Flute 1 (Piccolo): mostly rests.  
 - Oboe 1 (English Horn): melodic line with triplets and dynamics *mp*.  
 - Bass Clarinet 1 (Bass Clarinet): melodic line with triplets and dynamics *mp*.  
 - Horn 1: melodic line with dynamics *mf*.  
 - Bassoon 1: melodic line with dynamics *mf*.  
 - Flute 2: melodic line with triplets and dynamics *piu f*.  
 - Oboe 2: mostly rests.  
 - Bass Clarinet 2: melodic line with triplets and dynamics *mp*.  
 - Horn 2: mostly rests.  
 - Bassoon 2: mostly rests.  
 - Piano: complex accompaniment with sixteenth-note patterns and dynamics *mf*.

The score is divided into three measures by vertical bar lines. The first measure is in 2/4 time, the second in 3/4, and the third in 4/4. The overall tempo and mood are indicated by dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *piu f* (piu forte). Various articulations like triplets and slurs are used throughout the woodwind parts.

Desire Paths: V. Let Loose in Open Fields

34

Fl. 1 (Picc.) *p*

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1 *f* 3

Fl. 2

Ob. 2 *mf* *mp* *p*

B $\flat$  Cl. 2 *p*

Hn. 2 *mf* *p* 3

Bsn. 2 *mp*

Pno. *p* 3 3 3 3 *8va*

Desire Paths: V. Let Loose in Open Fields

**D**

37

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

Desire Paths: V. Let Loose in Open Fields

40

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

*mf* *p* *pp* *fp* *p* *pp* *8va* *p*

3 6 6 6

5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

Detailed description: This page of a musical score, numbered 40, is for the movement 'Desire Paths: V. Let Loose in Open Fields'. It features ten staves of woodwinds and brass, and a piano. The time signature is 5/4. The first flute part (Fl. 1) begins with a triplet of eighth notes marked *mf*, followed by a crescendo to *p*. The oboe parts are mostly silent. The bassoon parts have a *fp* dynamic. The second flute part (Fl. 2) starts with a *fp* dynamic. The piano part includes an *8va* marking and a sixteenth-note sextuplet. The score concludes with a double bar line.

Desire Paths: V. Let Loose in Open Fields

42 E

Fl. 1 (Picc.)  
Ob. 1 (E.H.)  
B $\flat$  Cl. 1 (B-Cl.)  
Hn. 1  
Bsn. 1  
Fl. 2  
Ob. 2  
B $\flat$  Cl. 2  
Hn. 2  
Bsn. 2  
Pno.

Dynamic markings: *pp*, *p*, *mf*, *mp*, *p*, *mf*, *pp*, *p*, *mf*, *p*, *mf*, *mf*, *p*, *mf*, *mf*, *p*, *mf*, *p*, *mf*, *mf*, *p*, *mf*, *p*.

Articulation:  $>$ ,  $\text{8va}$ .

Phrasing: Slurs, triplets (3).

Desire Paths: V. Let Loose in Open Fields

45

Fl. 1 (Picc.) *pp*

Ob. 1 (E.H.) *mf*

B $\flat$  Cl. 1 (B-Cl.) *pp*

Hn. 1 *pp*

Bsn. 1 *pp*

Fl. 2 *pp*

Ob. 2

B $\flat$  Cl. 2

Hn. 2 *pp*

Bsn. 2 *pp*

Pno. *p* *mp*

8<sup>va</sup>

5

5

5

5

Detailed description: This page of a musical score, numbered 45, is for the piece 'Desire Paths: V. Let Loose in Open Fields'. It features a woodwind section and a piano. The woodwind parts include Flute 1 (Piccolo), Oboe 1 (English Horn), Bassoon 1, Flute 2, Oboe 2, Bassoon 2, Horn 1, and Horn 2. The piano part is written for grand piano. The score is in 4/4 time. The woodwinds play sustained notes with dynamic markings of *pp* (pianissimo) or *mf* (mezzo-forte). The piano part begins with a *p* (piano) dynamic and features a melodic line with triplets and a bass line with a *mp* (mezzo-piano) dynamic. A '5' is written above the piano's melodic line, and an '8<sup>va</sup>' (octave up) marking is present above the first measure.

Desire Paths: V. Let Loose in Open Fields

47

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

The image displays a musical score for a woodwind and string ensemble. It is divided into three systems. The first system contains parts for Flute 1 (Piccolo), Oboe 1 (English Horn), Bassoon 1, and Horn 1. The second system contains parts for Flute 2, Oboe 2, Bassoon 2, and Horn 2. The third system is for the Piano. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. It begins at measure 47. The woodwind parts feature various dynamics including piano (p), mezzo-piano (mp), piano-forte (p $\gg$ ), and fortissimo (f), along with articulation like accents and slurs. The piano part features a complex rhythmic pattern with a 9:2 ratio indicated above and below the staff. The score concludes with a final cadence in the piano part.



Desire Paths: V. Let Loose in Open Fields

**F**

Fl. 1 (Picc.) *f* *p*

Ob. 1 (E.H.) *p*

B $\flat$  Cl. 1 (B-Cl.) *p*

Hn. 1 *p*

Bsn. 1 *p*

Fl. 2 *f* *p*

Ob. 2 *f*

B $\flat$  Cl. 2

Hn. 2 *f*

Bsn. 2 *p*

Pno. *mp*

9:2

Detailed description: This page of a musical score is for the piece 'Desire Paths: V. Let Loose in Open Fields', marked with a 'F' in a box. It features a woodwind and brass section with two flutes (one Piccolo), two oboes, two B-flat clarinets, two horns, and two bassoons. The piano part is also present. The score is divided into three measures. The first measure shows the flute parts starting with a forte (*f*) dynamic, while the woodwinds and brass play softly (*p*). The second measure continues the flute lines, with a crescendo leading to a piano (*p*) dynamic. The piano part features triplet patterns in both hands. The third measure shows the flute parts concluding with a piano (*p*) dynamic, while the piano part continues with triplet patterns. A rehearsal mark '9:2' is located at the bottom of the page.

Desire Paths: V. Let Loose in Open Fields

53

Fl. 1 (Picc.)

Ob. 1 (E.H.)

B $\flat$  Cl. 1 (B-Cl.)

Hn. 1

Bsn. 1

Fl. 2

Ob. 2

B $\flat$  Cl. 2

Hn. 2

Bsn. 2

Pno.

8va

*p*

*f*

3

5:2

3

3

3

3

Detailed description: This page of a musical score, numbered 53, is for the piece 'Desire Paths: V. Let Loose in Open Fields'. It features a woodwind section with five parts: Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, and Bassoon 1. The second system includes Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The piano part is shown in a grand staff. The score includes various musical notations such as slurs, accents, dynamics (piano *p* and forte *f*), and performance markings like '8va' (octave up) and '3' (triplets). The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes on this page with a fermata over the final notes.

Desire Paths: V. Let Loose in Open Fields

55 *rall.*

Fl. 1 (Picc.) *(lunga)*  
*pp*

Ob. 1 (E.H.) *(lunga)*  
*pp*

B♭ Cl. 1 (B-Cl.) *(lunga)*  
*pp*

Hn. 1 *(lunga)*  
*pp*

Bsn. 1 *(lunga)*  
*pp*

Fl. 2 *(lunga)*  
*pp*

Ob. 2 *(lunga)*  
*pp*

B♭ Cl. 2 *(lunga)*  
*pp*

Hn. 2 *(lunga)*  
*pp*

Bsn. 2 *(lunga)*  
*pp*

Pno. *(lunga)*  
*pp*

Detailed description of the musical score: The score is for a woodwind quintet and piano. It consists of 11 staves. The woodwinds are Flute 1 (Piccolo), Oboe 1 (English Horn), Bass Clarinet 1 (Bass Clarinet), Horn 1, Bassoon 1, Flute 2, Oboe 2, Bass Clarinet 2, Horn 2, and Bassoon 2. The piano part is at the bottom. The music is in 2/4 time. The first staff (Fl. 1) starts with a melodic line. The second staff (Ob. 1) has a melodic line with dynamics *f* and *p*. The third staff (B♭ Cl. 1) has a sustained note. The fourth staff (Hn. 1) has a sustained note. The fifth staff (Bsn. 1) has a sustained note. The sixth staff (Fl. 2) has a melodic line. The seventh staff (Ob. 2) has a sustained note. The eighth staff (B♭ Cl. 2) has a melodic line with dynamics *p*. The ninth staff (Hn. 2) has a melodic line. The tenth staff (Bsn. 2) has a sustained note. The eleventh staff (Pno.) has a complex accompaniment with dynamics *pp* and *ppp*. The score includes performance markings such as *rall.*, *(lunga)*, *pp*, *f*, *p*, and *ppp*. There are also some markings like *8va* and *3*.

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