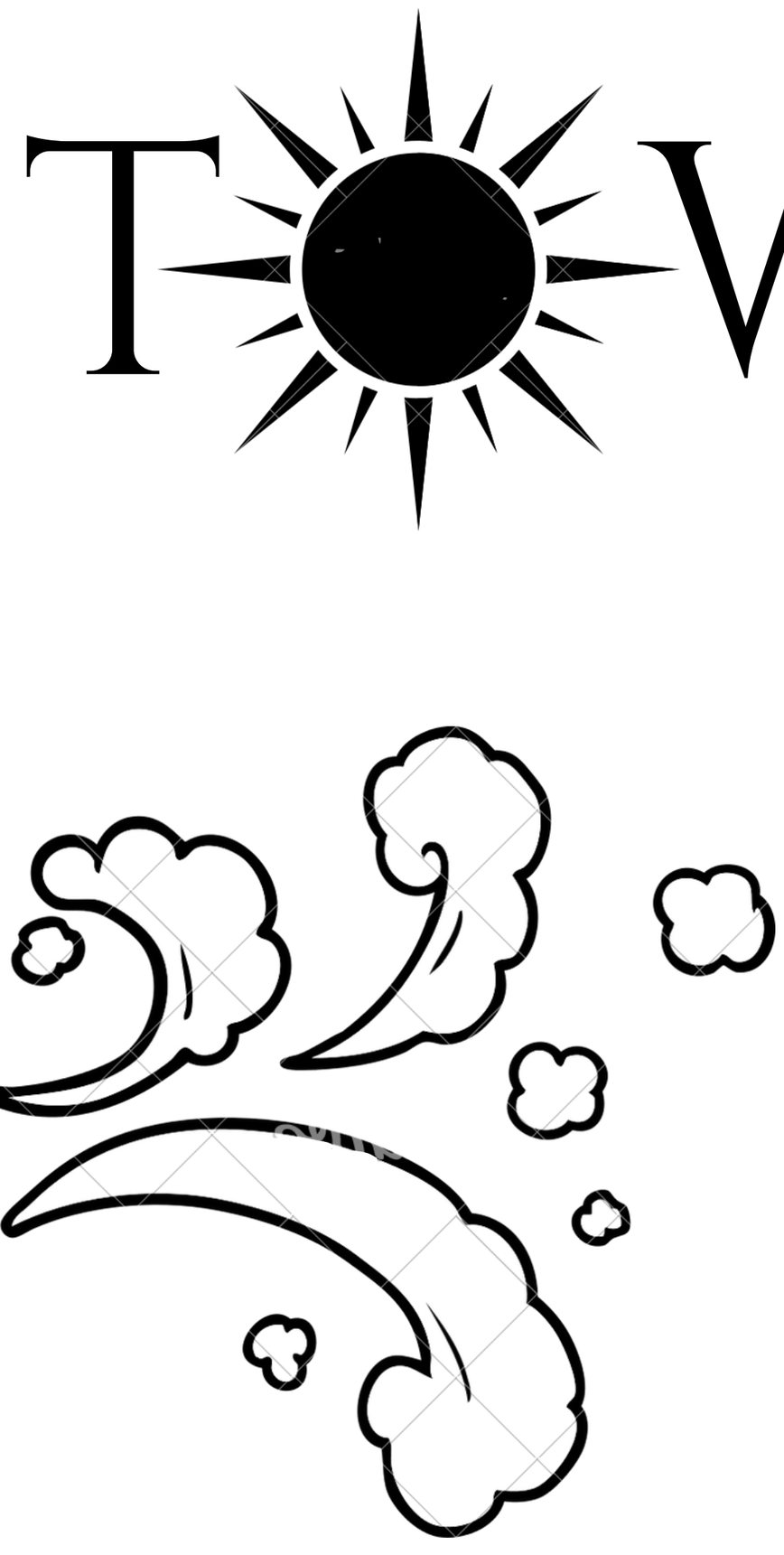
TOWER



OF THE

WINDS

FOR DOUBLE WIND QUINTET

for Peter Lewis and The Bay State Winds

JAKE GUNNAR WALSH

TOWER OF THE WINDS

For Peter Lewis and the Bay State Winds

JAKE GUNNAR WALSH

INSTRUMENTATION:

2 Flutes
2 Oboes
2 B-flat Clarinets
2 F Horns
2 Bassoons

Approximate duration: 14'

PROGRAM NOTE

Much of the mythology of Ancient Greece can be seen as explanations for natural phenomena which cannot be seen. Perhaps one of the most powerful, yet invisible forces of nature are the Greek *Anemoi*, or the four Wind gods: Boreas, Eurus, Notos, and Zephyrus. Each of these *Anemoi* is associated with a particular directional wind, season, and thus, imbued with certain individual personalities and characteristics. The Tower of the Winds is a 40-foot-tall clock tower that was constructed in Athens in approximately 50 B.C. Still standing today, it is considered the oldest meteorological station in the world. Supposedly, the four Wind Gods would have met here in the Tower of the Winds and interacted, which is the concept that my piece desires to explore. Each of the four movements can be seen as representing the different qualities of each of the four Wind Gods, and the way each of the movements is connected to one another makes the work as a whole represent their interaction high atop the Tower in Athens.

Boreas, the North Wind, is the bringer of Winter. He is said to be temperamental, bringing harsh weather conditions and violent storms. With a biting, icy, opening in the high winds followed by a low grumble in the horns and bassoons, Boreas' iconic temper permeates this opening movement. Boreas is often depicted as holding a conch shell, probably to represent the howling of the winter wind.

Eurus, the East Wind, is the bringer of Autumn. Eurus opens with a foggy Autumnal haze, and a series of freely unmetered sections, representing the gradual taming of the harsh Winter. With the least known stories remaining about him, Eurus' second movement is a bridge between the reckless Boreas, and the more effervescent Notos.

Notos, the South Wind, is the bringer of Summer. He brings warm Summer rains and plentiful flowers. The third movement can be seen as a reaction to the outbursts in the first two, as the regression through the seasons from Winter to Spring becomes more apparent. Notos is described as having quick, lightly leaping feet, which can be heard in the flourishes and swells throughout Movement III.

Zephyrus, the West Wind, is the bringer of Spring. Seen as the most gentle, Zephyrus is often described as a mediator between the other three Anemoi. With a vernal, grassy energy, quiet Zephyrus is a series of alternating hymns and bird calls. Each of the other three winds comes back in this fourth movement, all having their own individual "last word" before Zephyrus's ultimate radiant peak. The piece ends with a gentle breeze, a reminder of the journey from Winter, to Autumn, to Summer, with a final prayer for Spring.

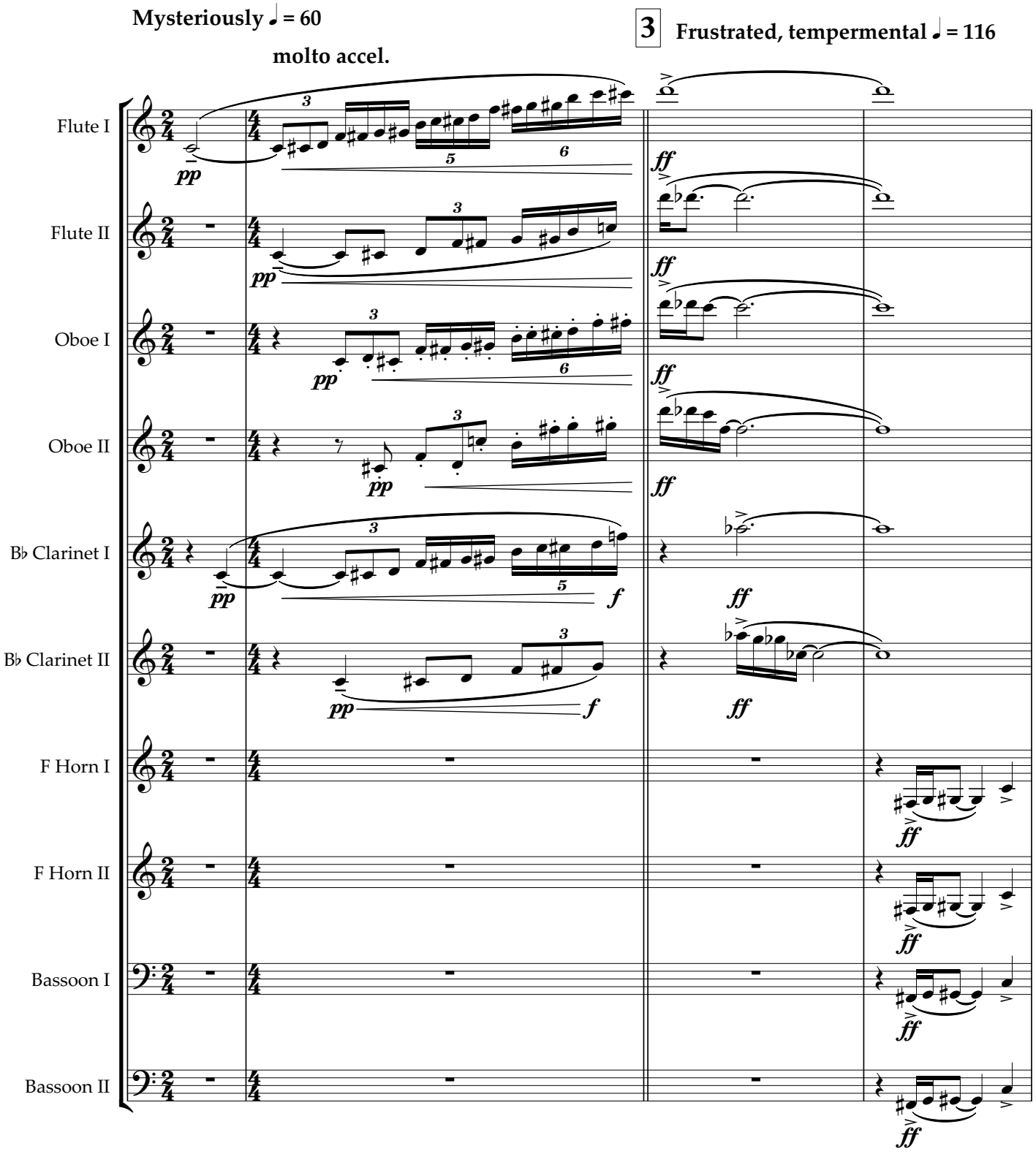
SCORE IN C

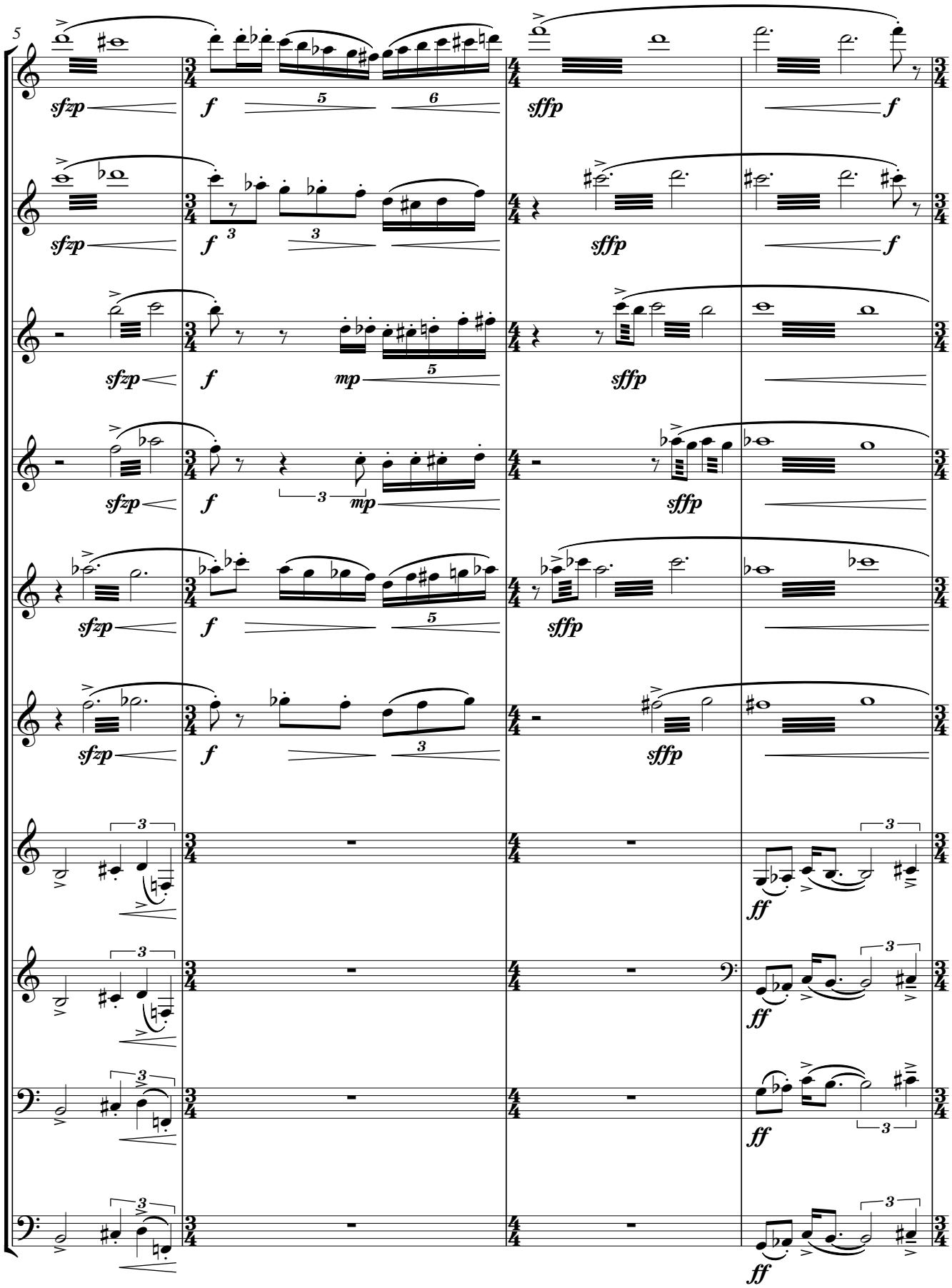
TOWER OF THE WINDS

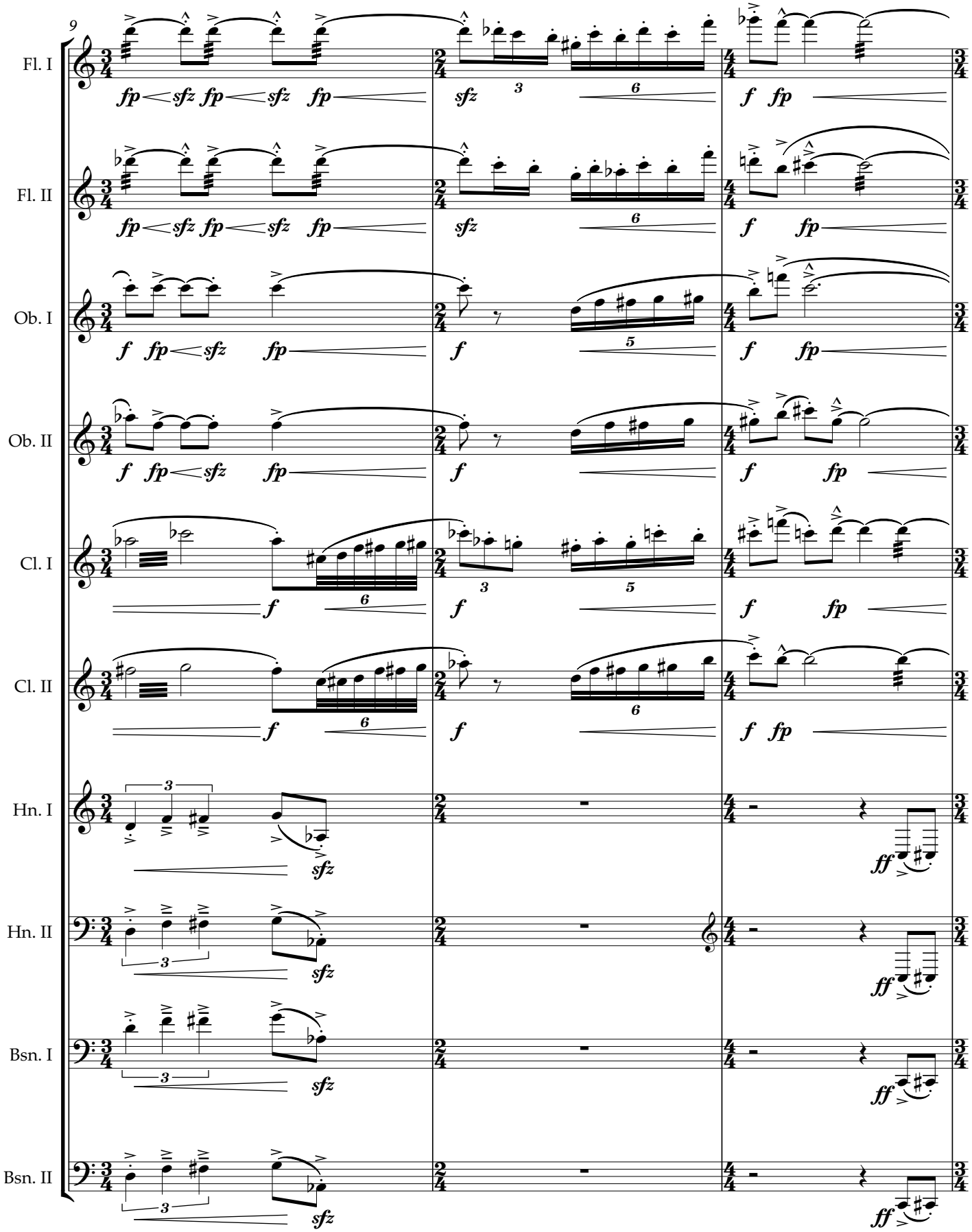
for Peter Lewis and the Bay State Winds

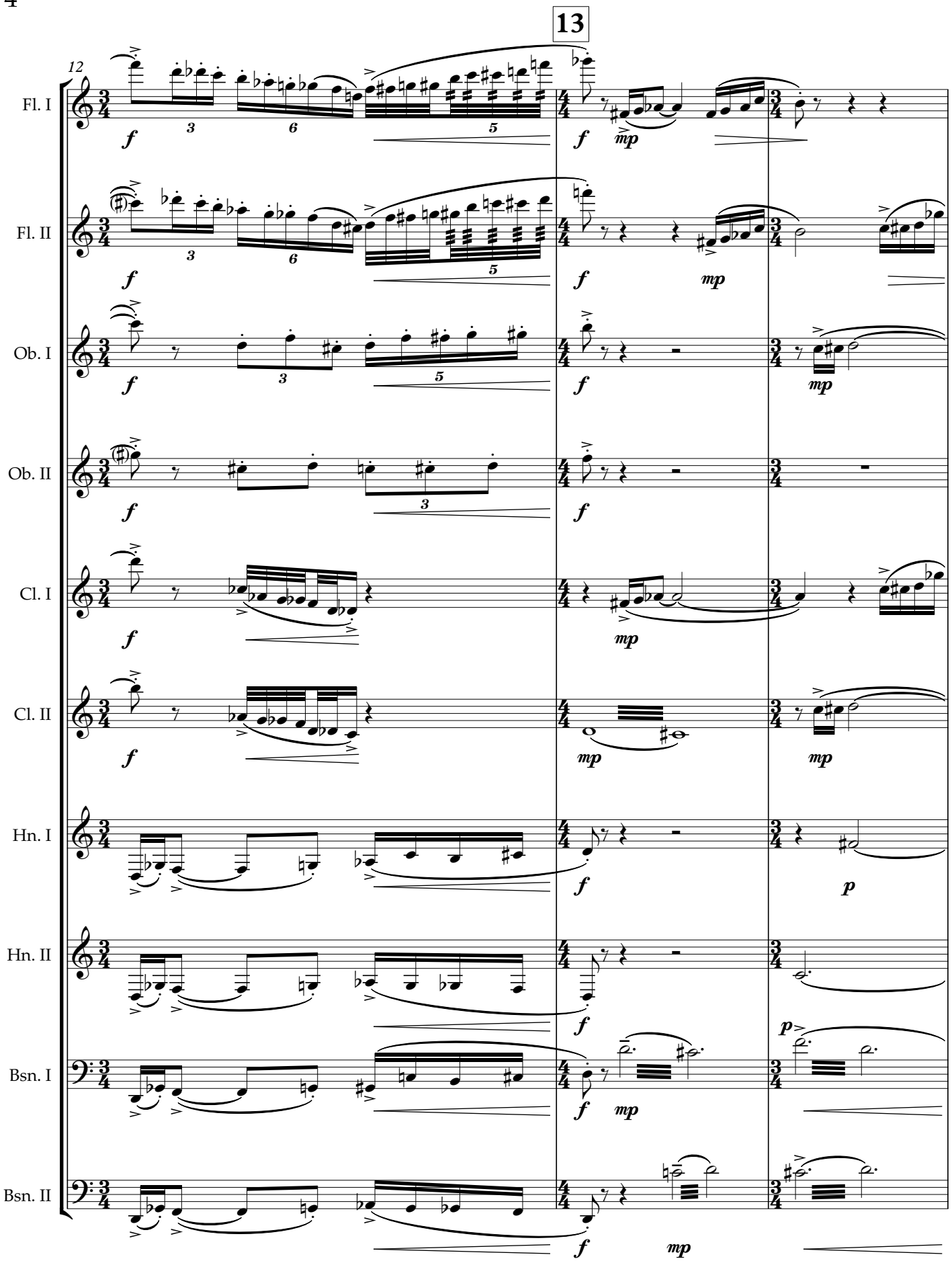
I. BOREAS

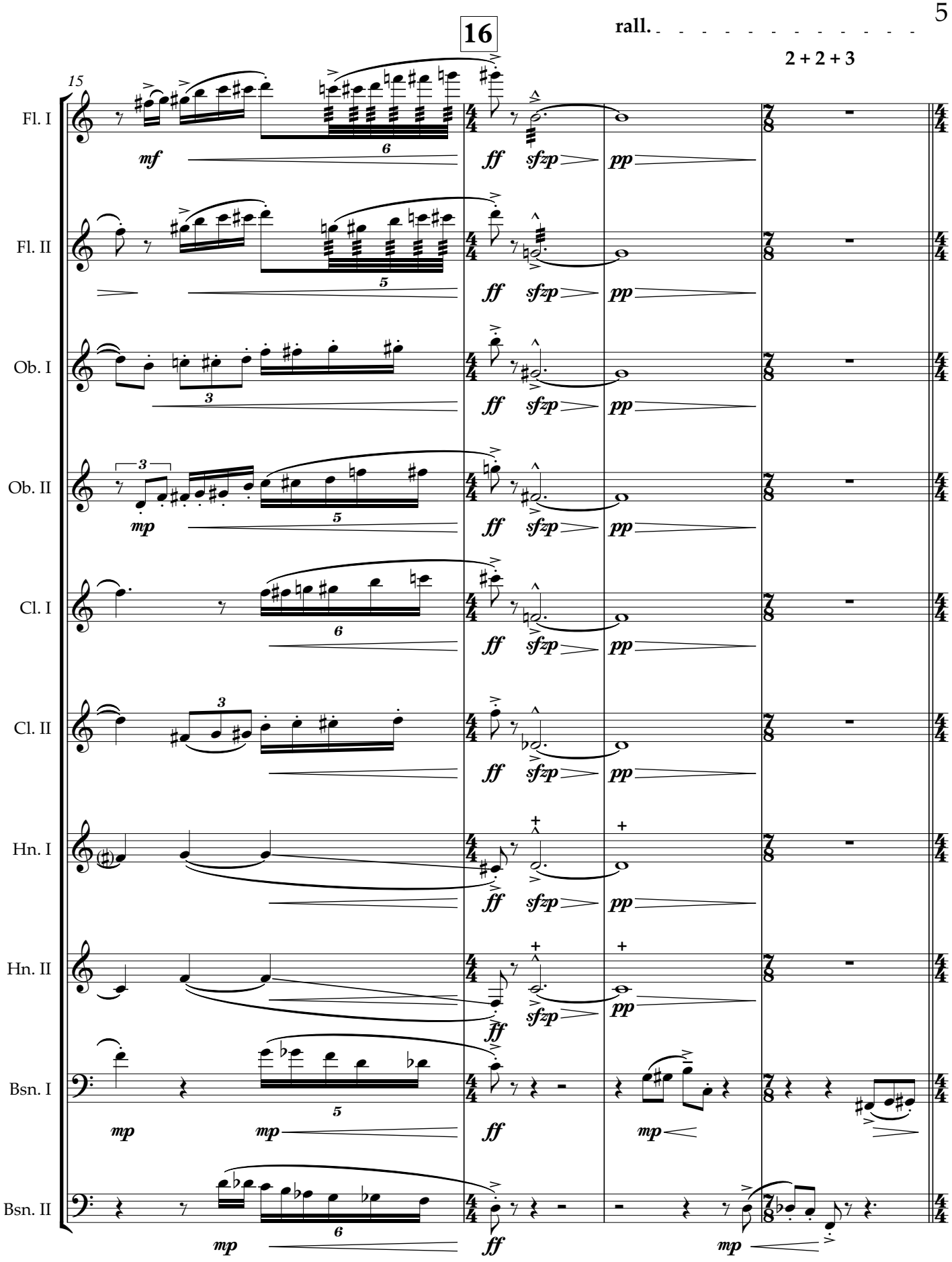
JAKE GUNNAR WALSH

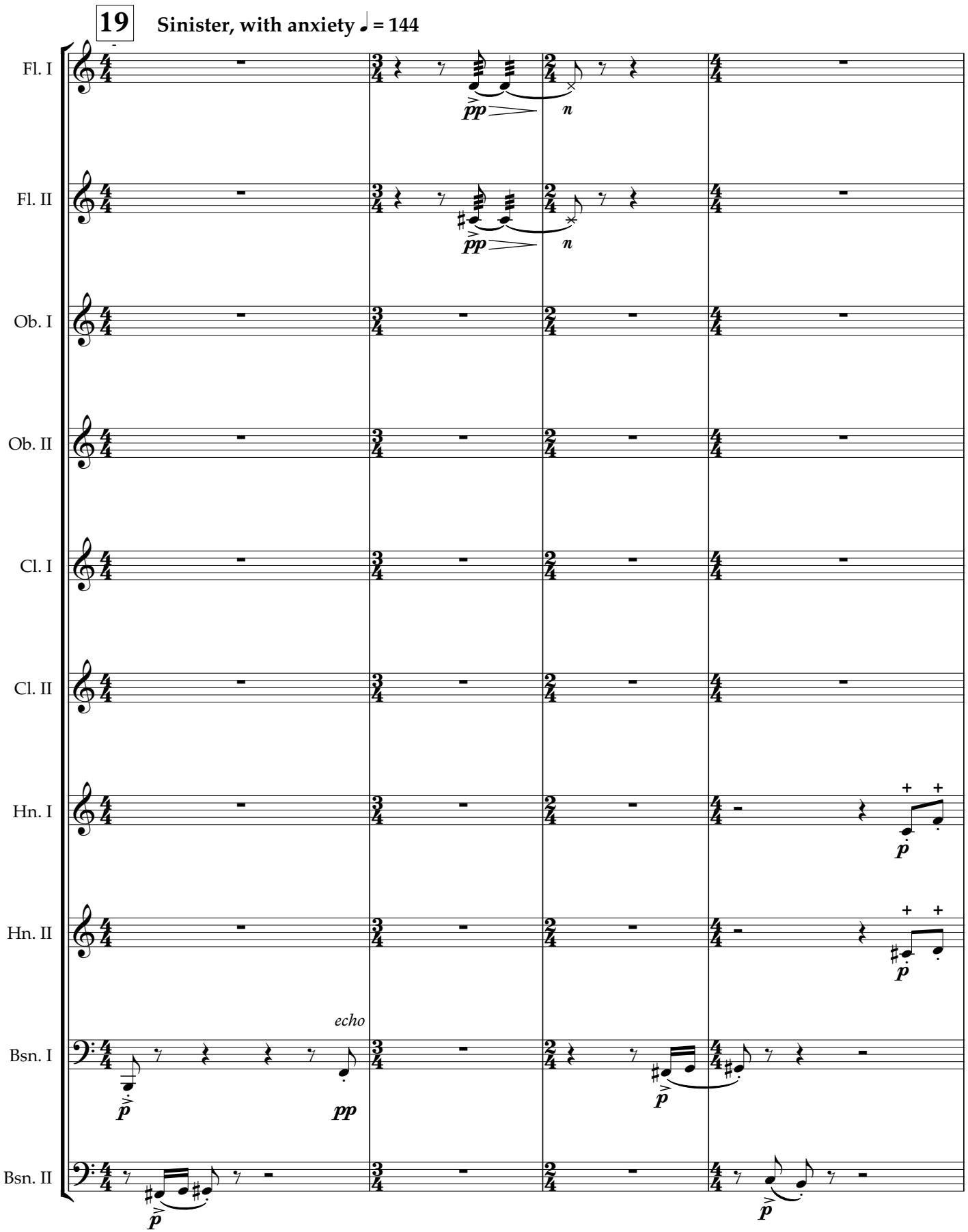


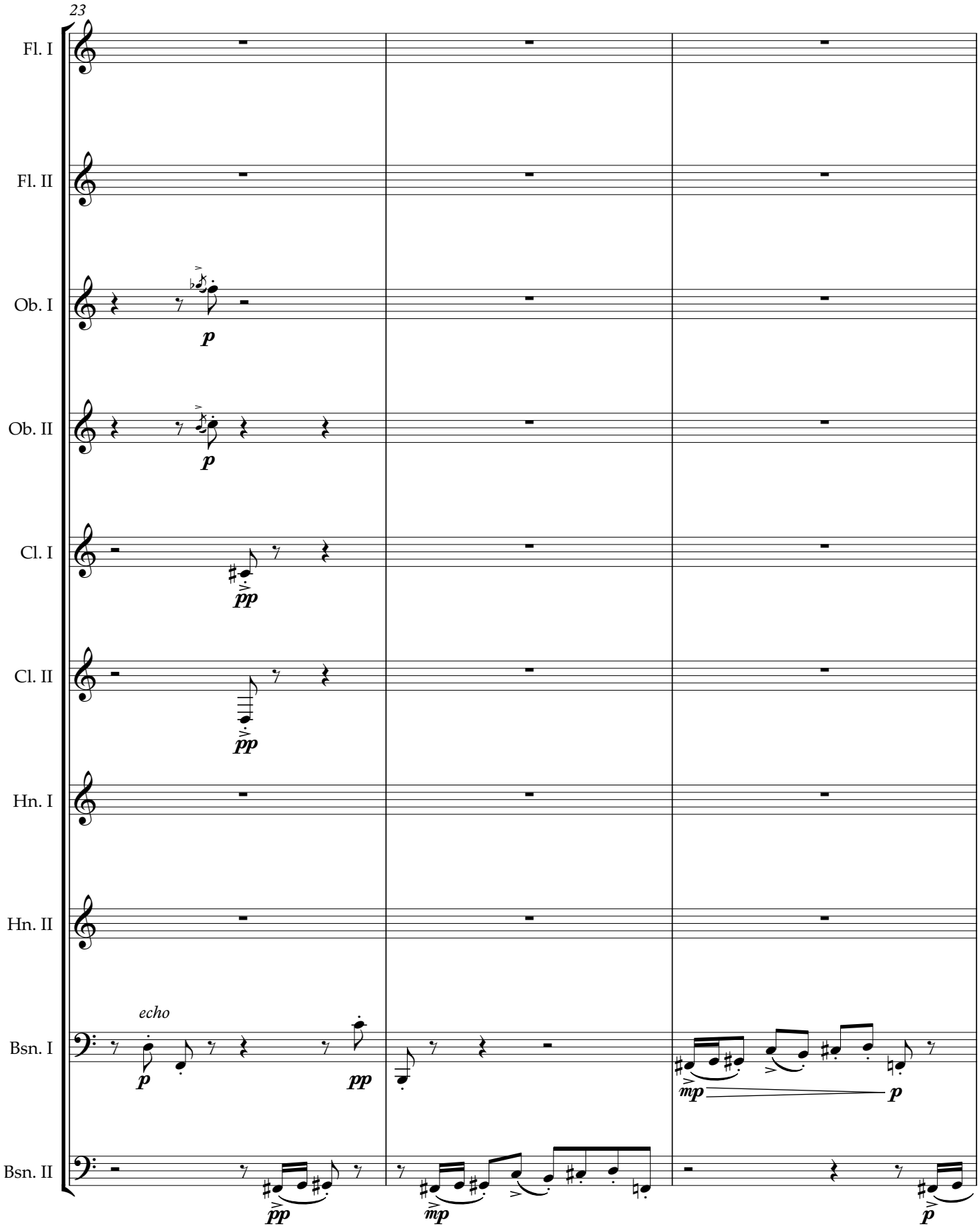

5
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
sfzp
f
sffp
mp
ff

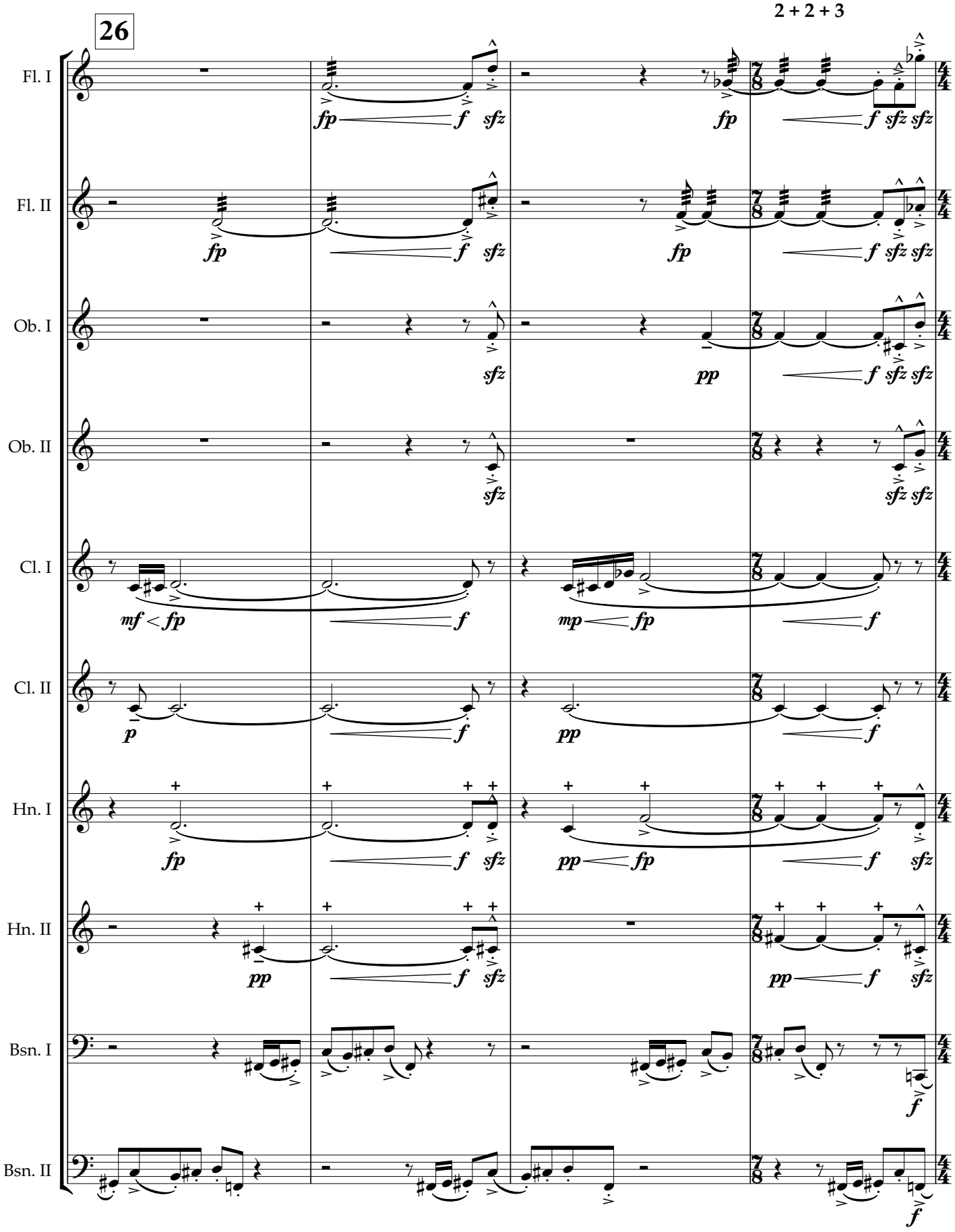

9
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

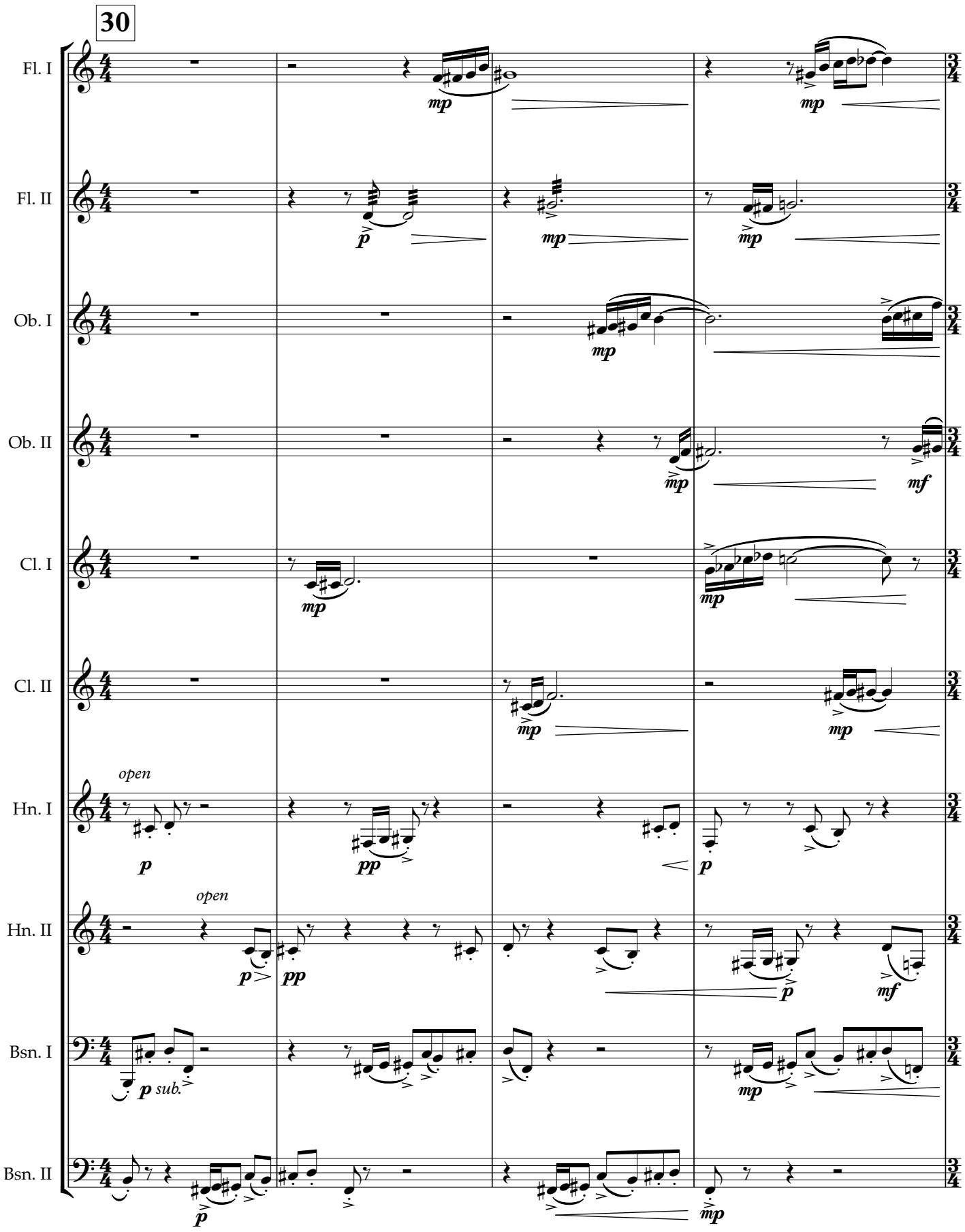

13
12
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

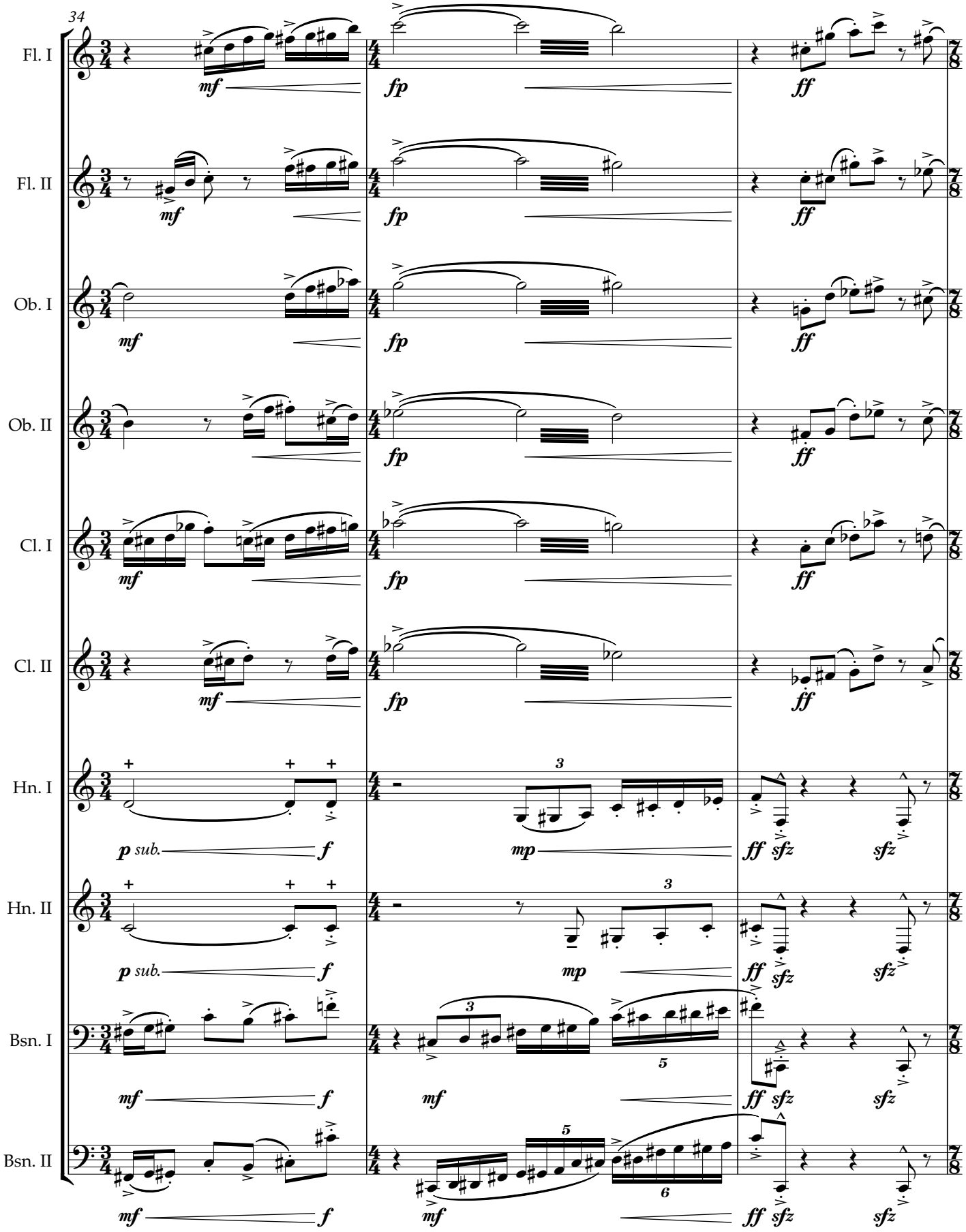

16
rall.
2 + 2 + 3
15
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mp
ff
sfzp
pp

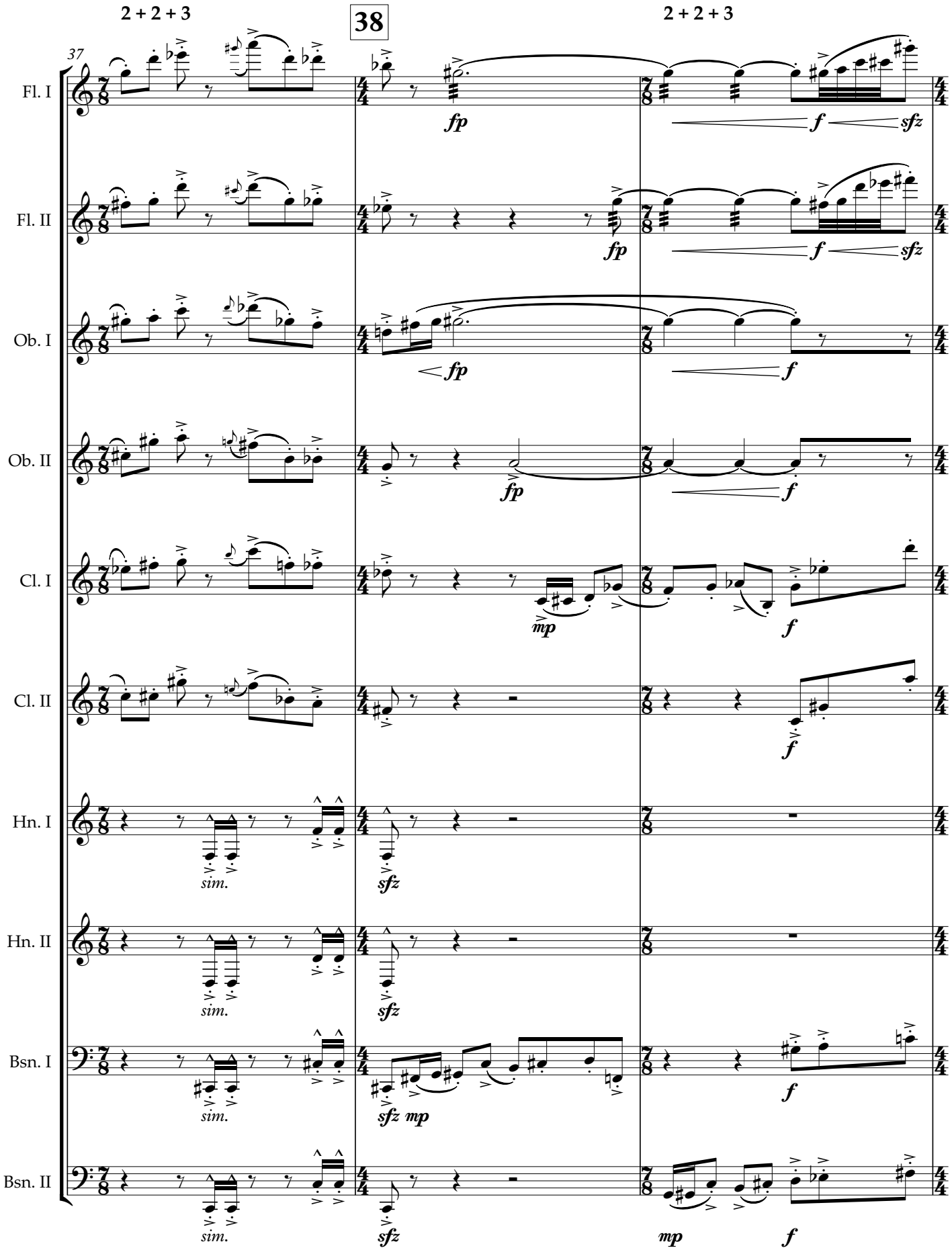

19
Sinister, with anxiety ♩ = 144
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
echo

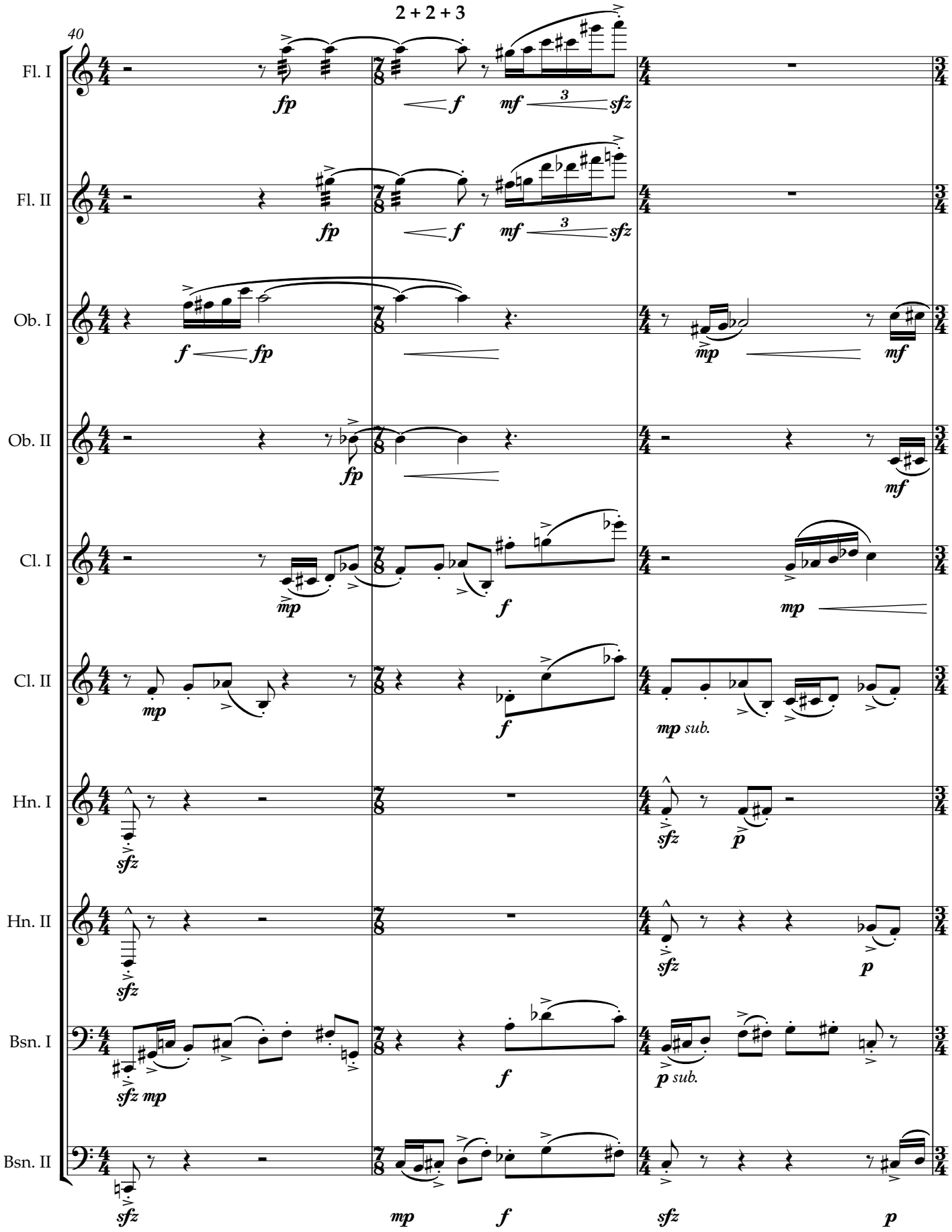

23
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
echo
p
pp
mp

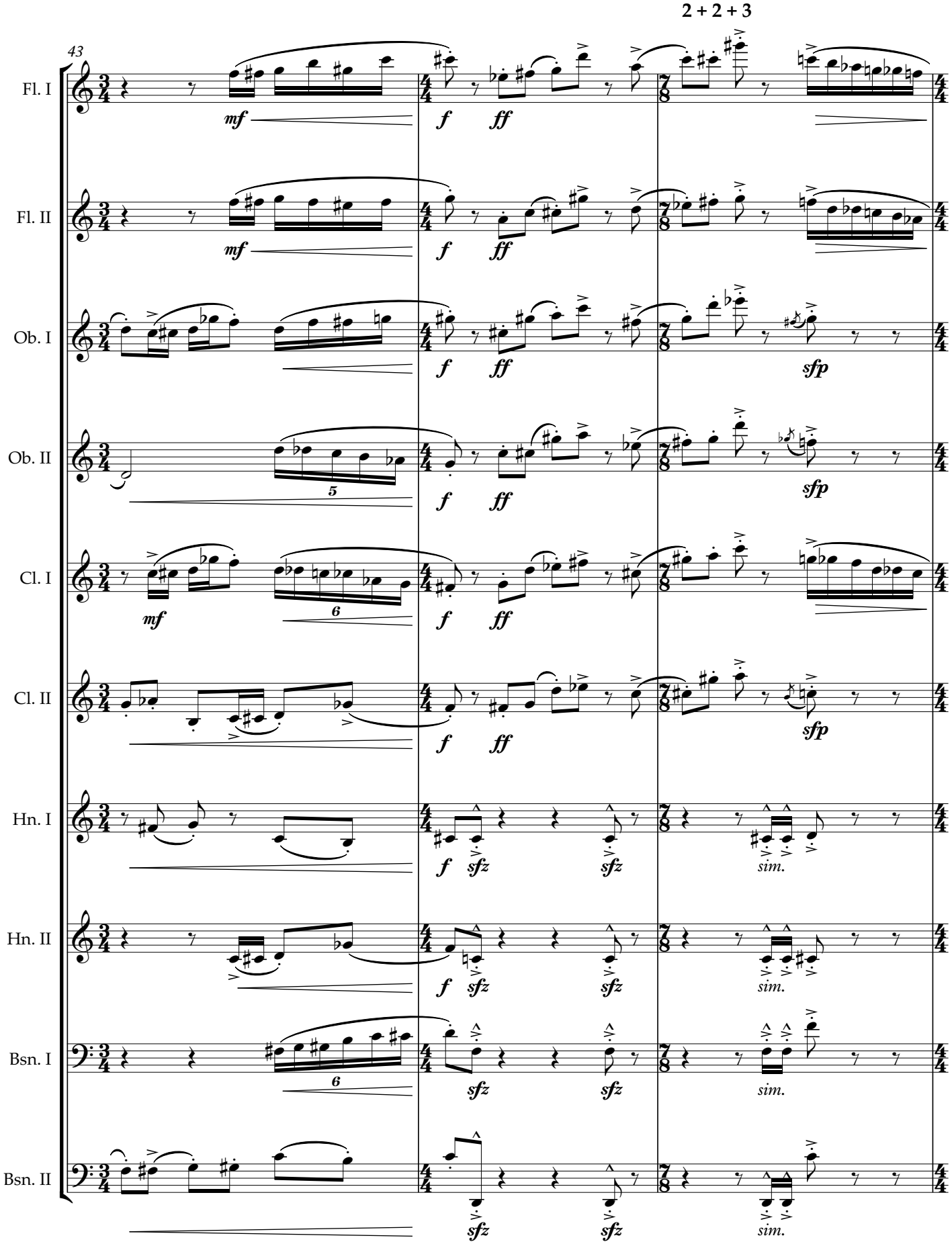

26
2 + 2 + 3
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

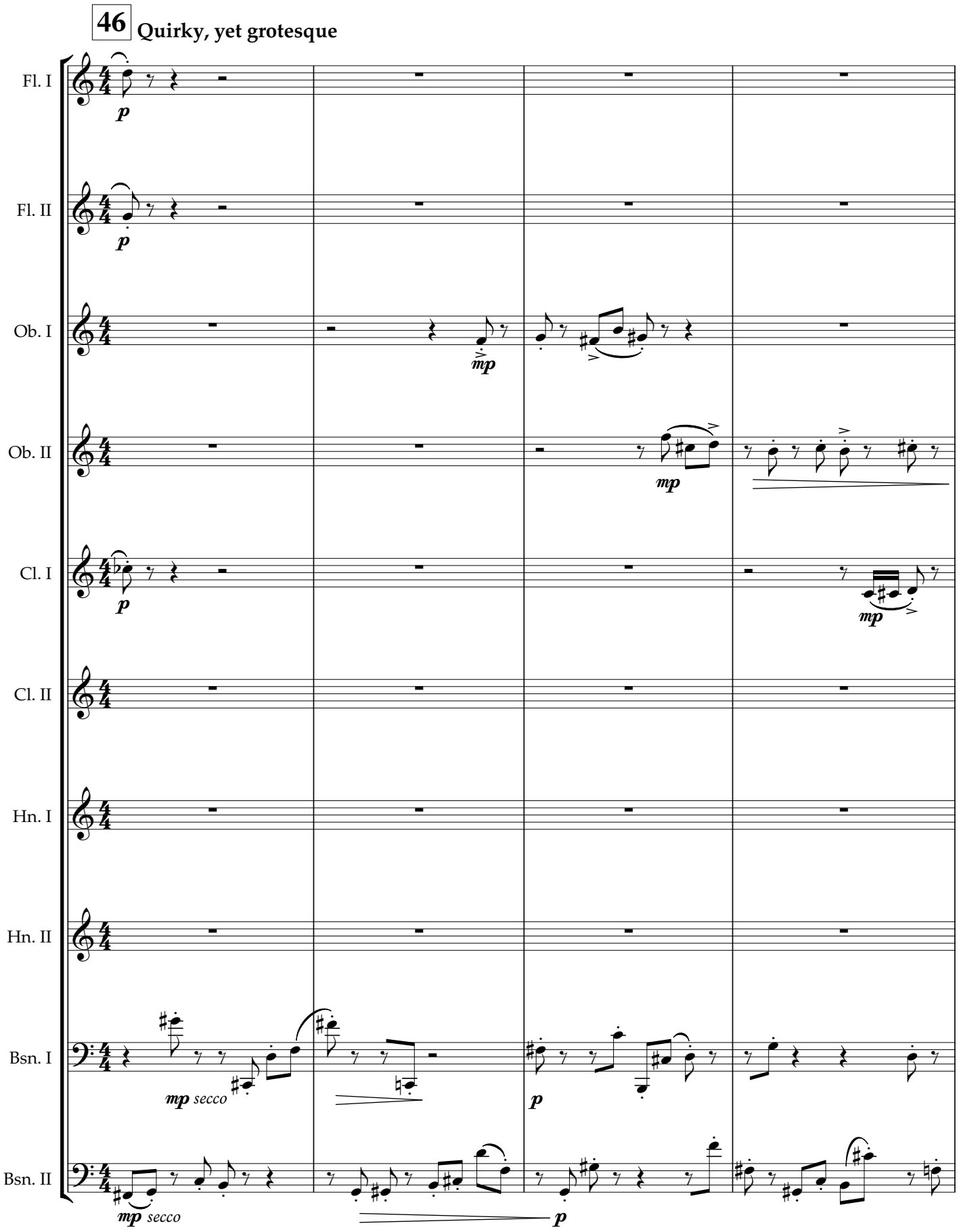

30
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
open
sub.

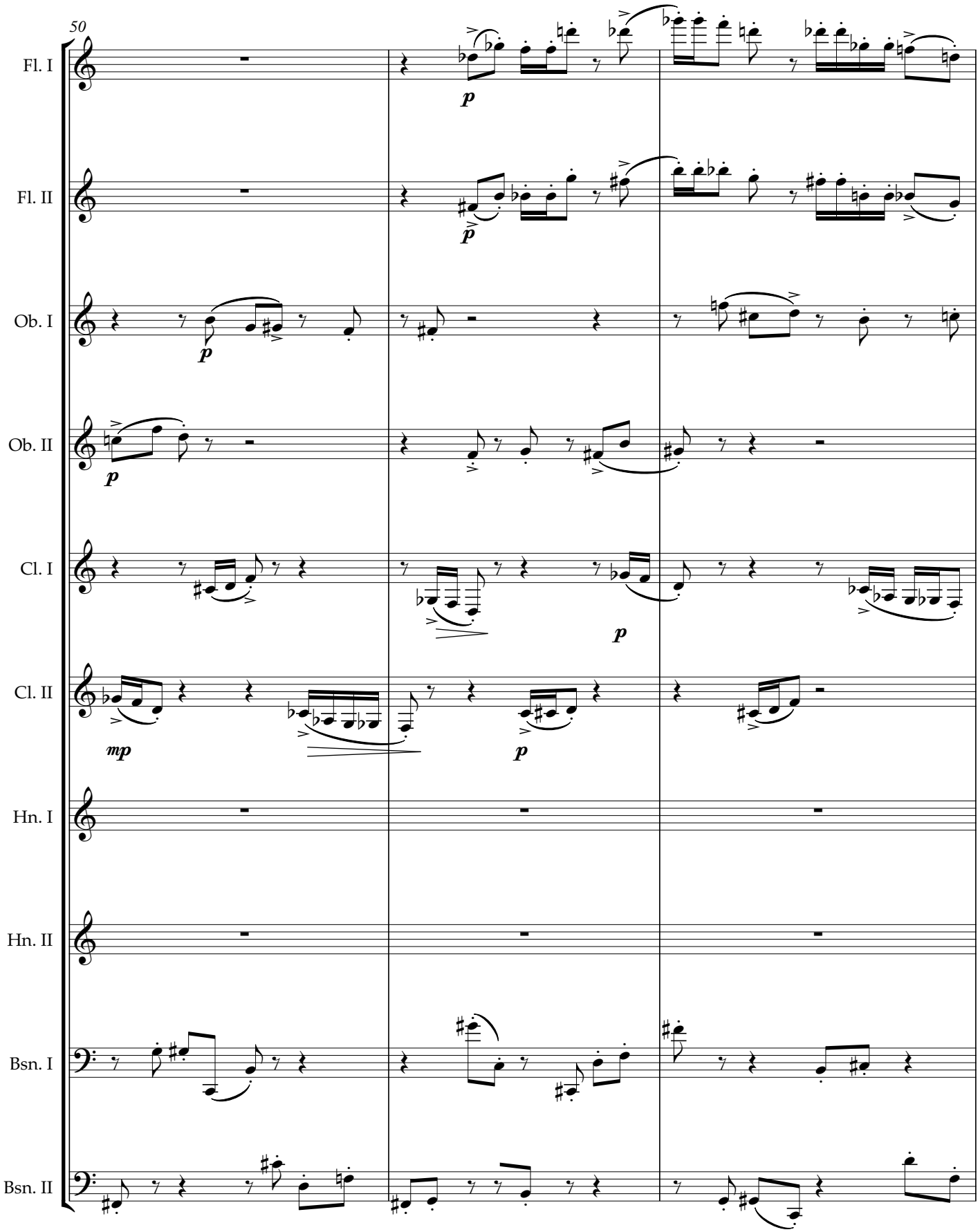

34
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
fp
ff
p sub.
f
mp
sfz

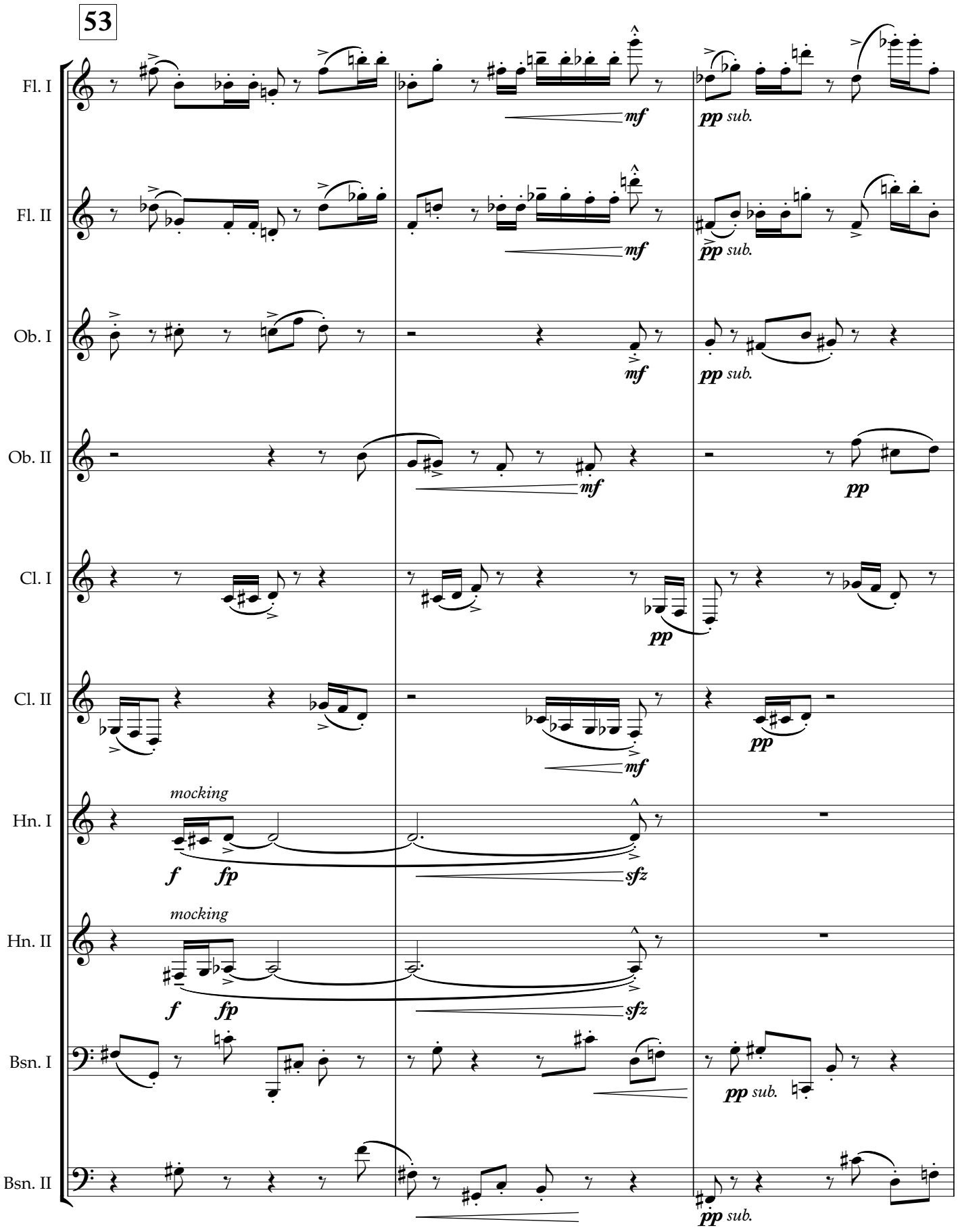

2 + 2 + 3
38
2 + 2 + 3
37
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
fp
f
sfz
mp
sim.

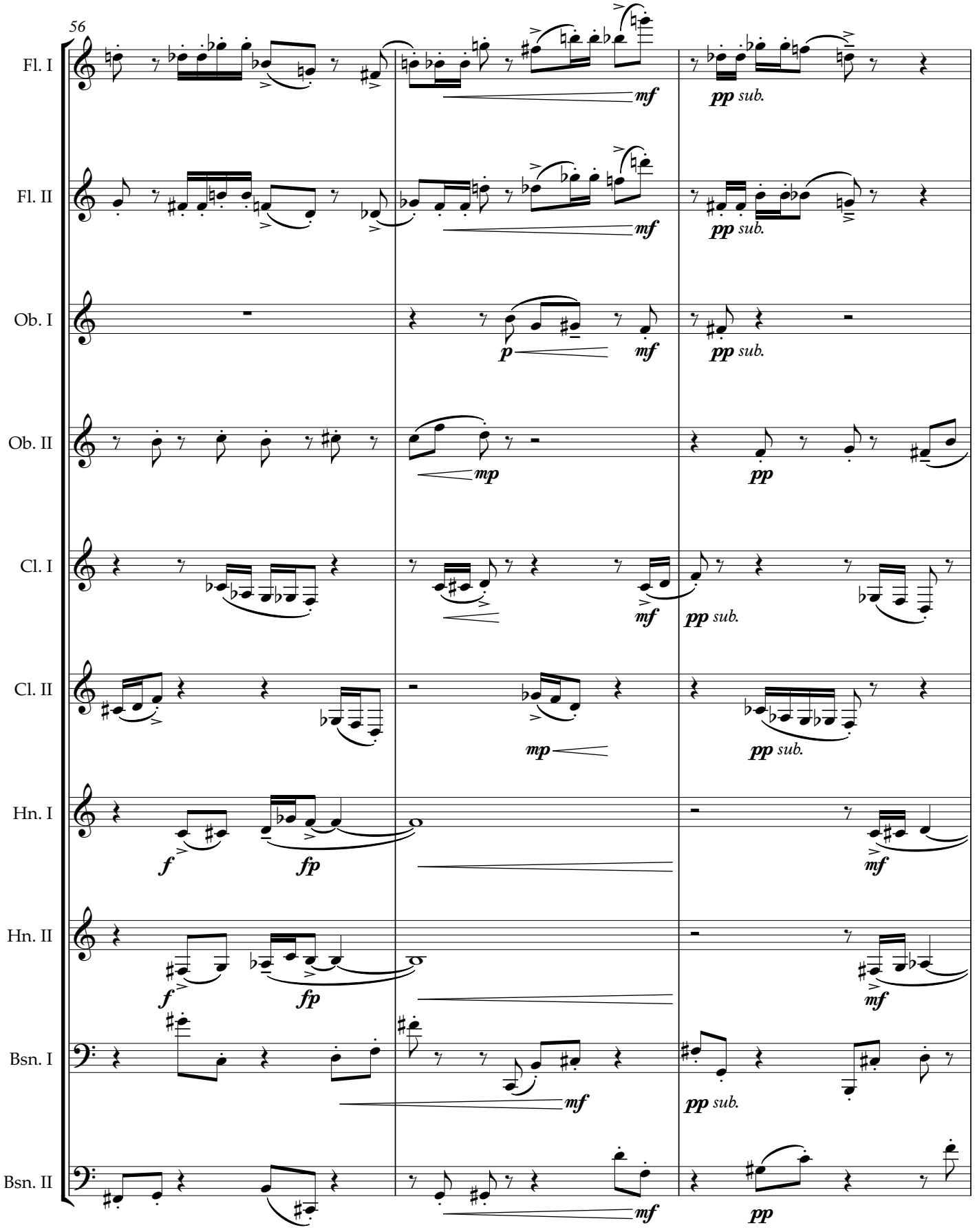

2 + 2 + 3
40
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
fp
f
mf
sfz
mp
p
mp sub.
p sub.

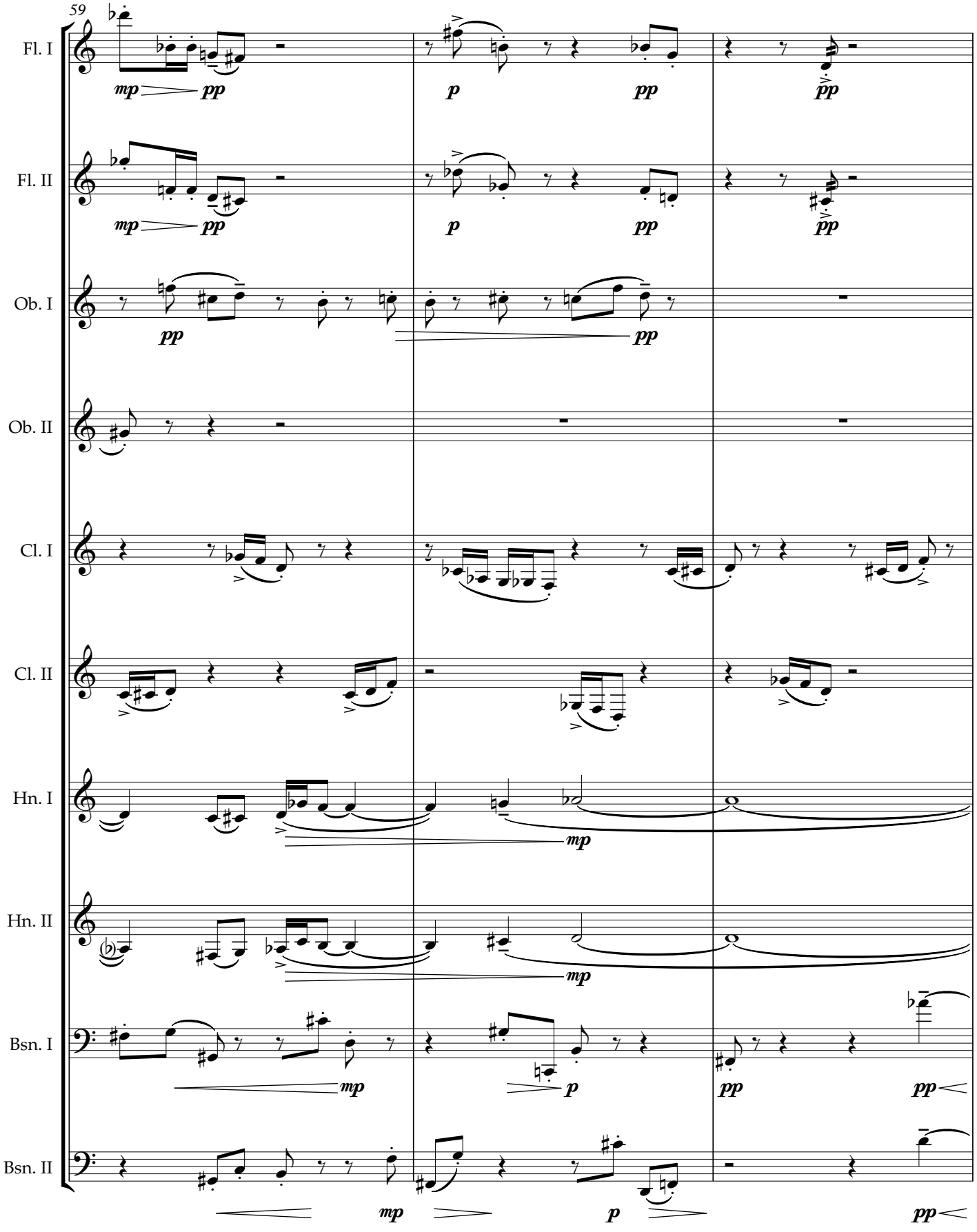

2 + 2 + 3
43
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
f
ff
sfp
sfz
sim.
5
6

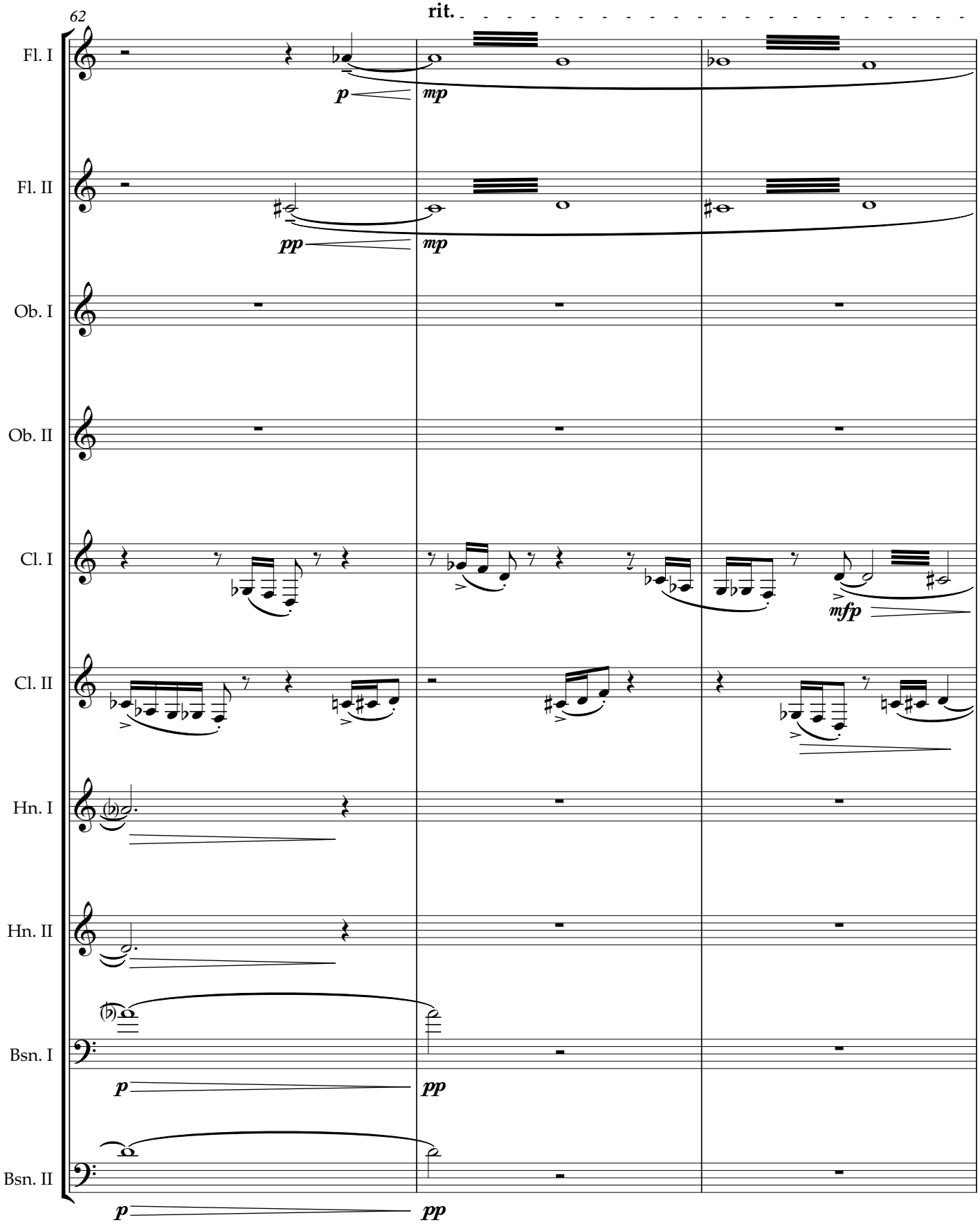

46
Quirky, yet grotesque
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
p
mp
mp secco
p
mp
mp secco
p

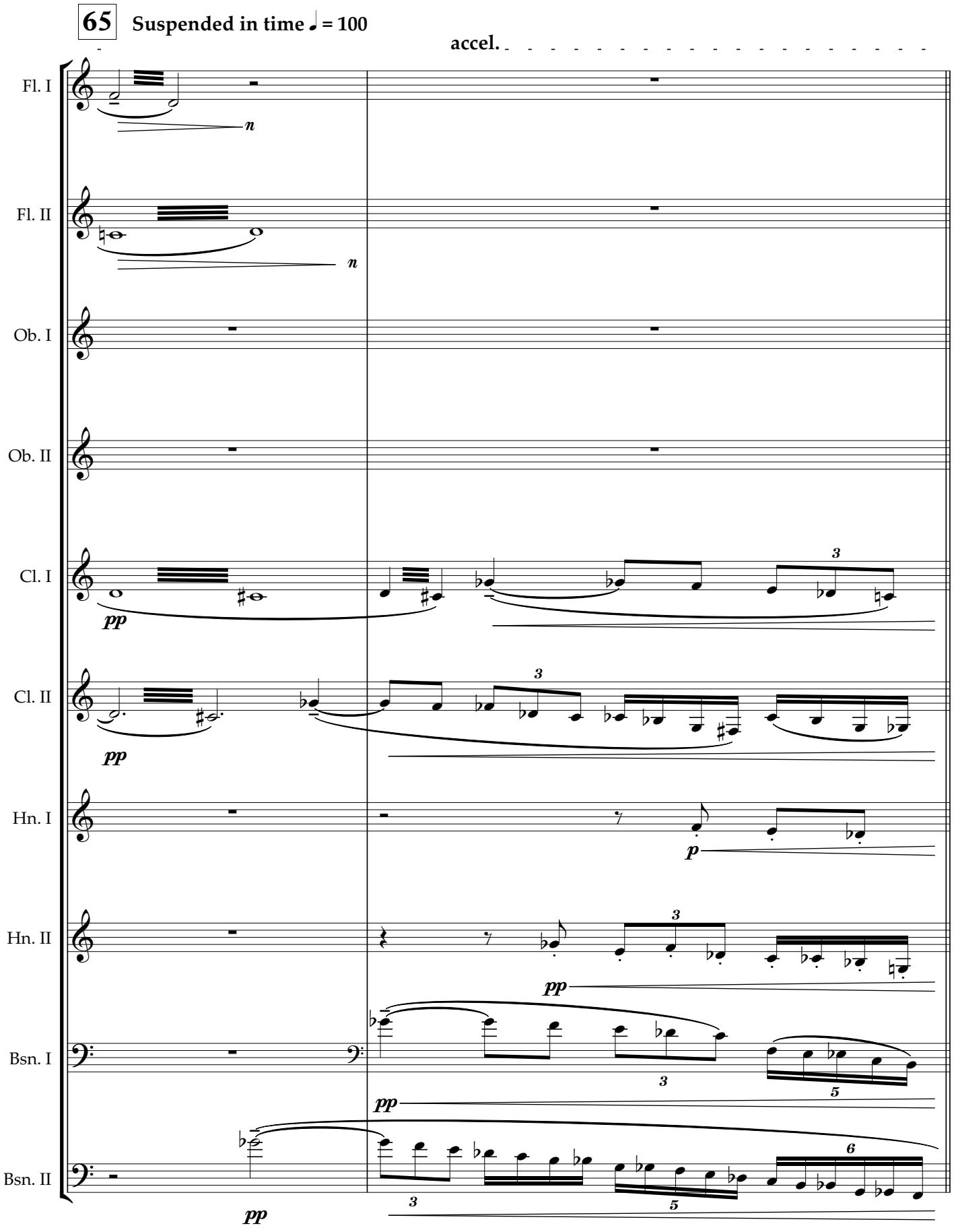

50
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
p
mp

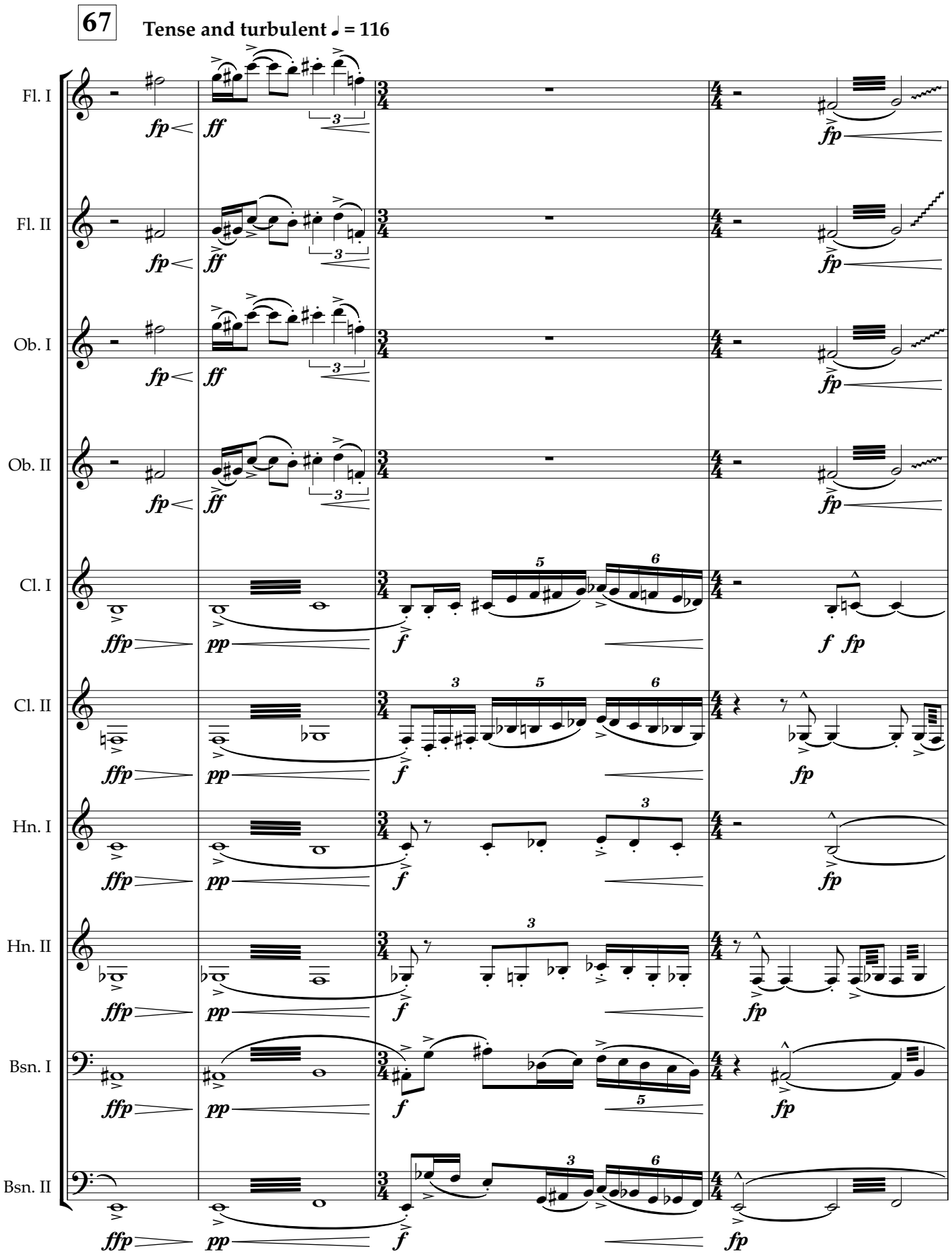

53
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mocking
mocking
mf
pp sub.
pp
f
fp
sfz

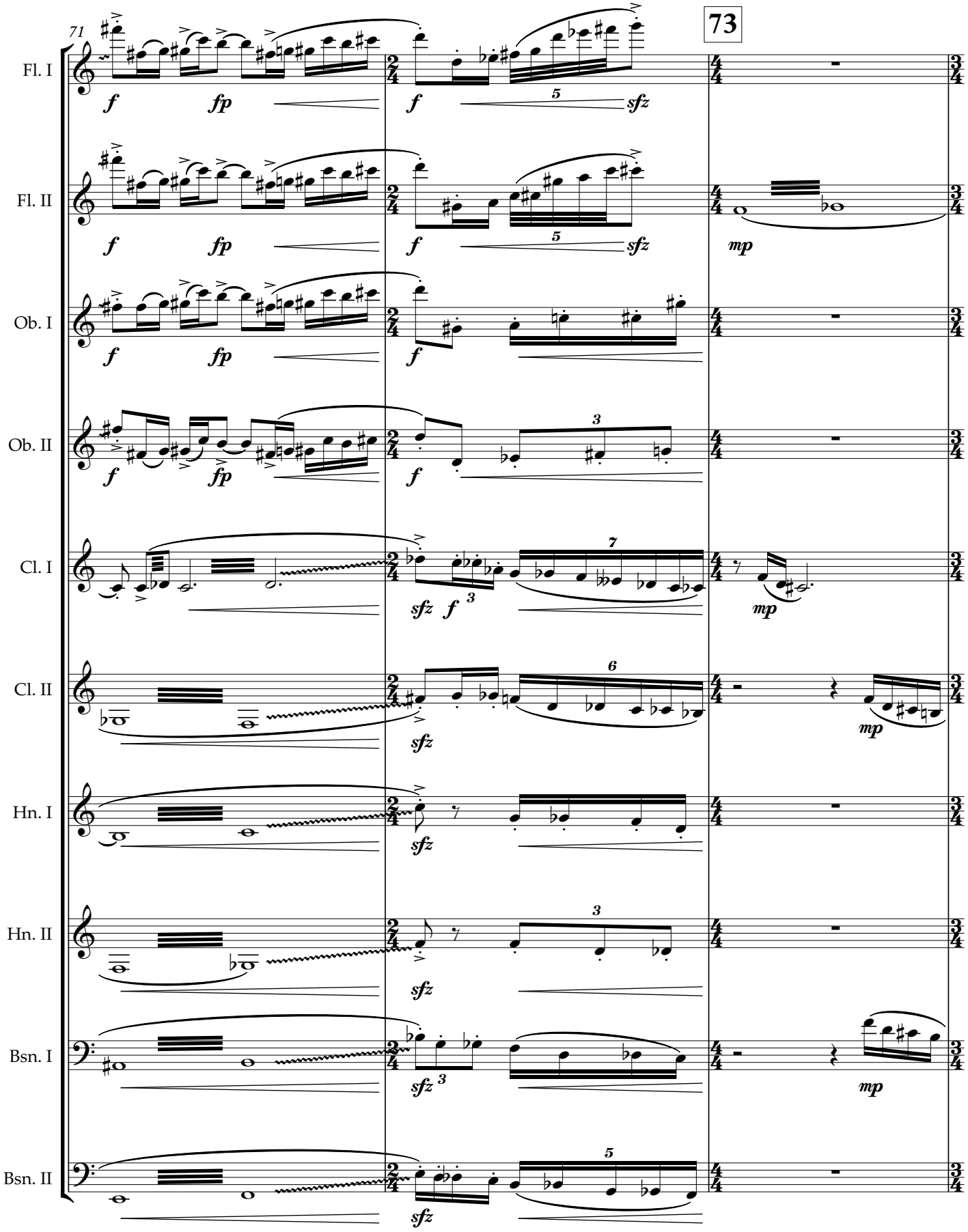

56
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
pp sub.
p
mp
f
fp
pp

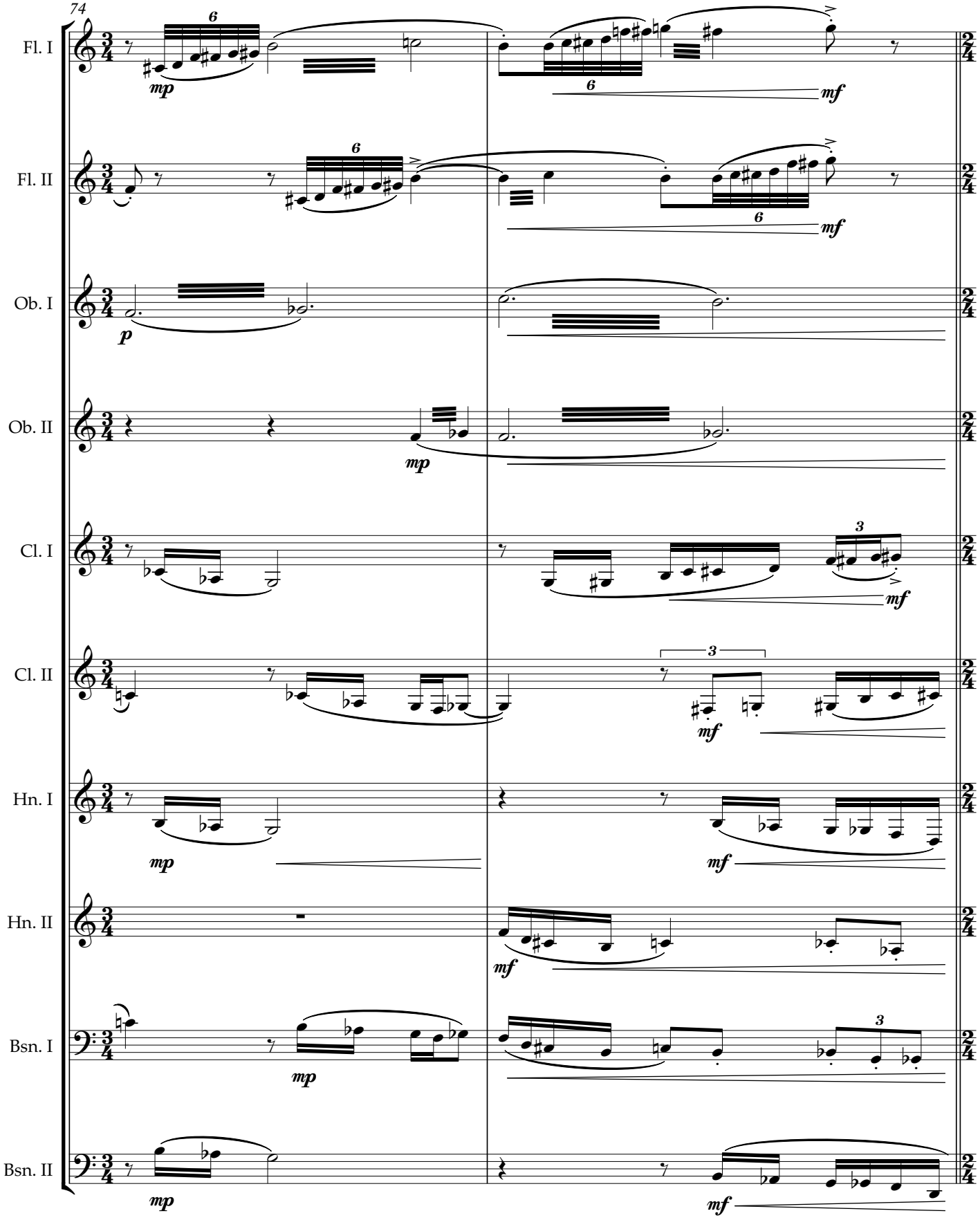

59
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
pp
p
pp
pp
pp
pp
mp
mp
mp
p
pp
pp
mp
p
pp

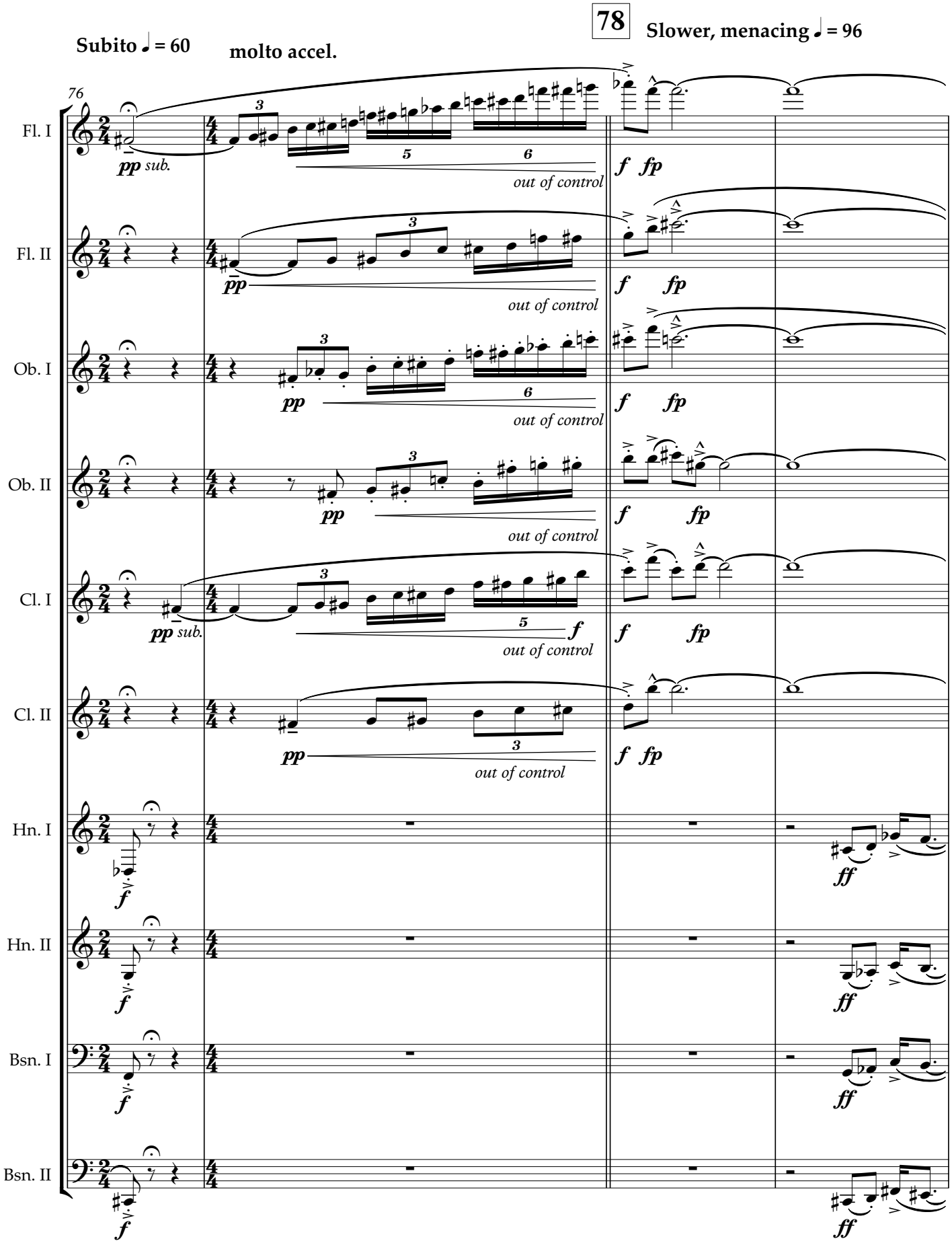

62
rit.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
p
mp
pp
mp
mfp
p
pp
p
pp

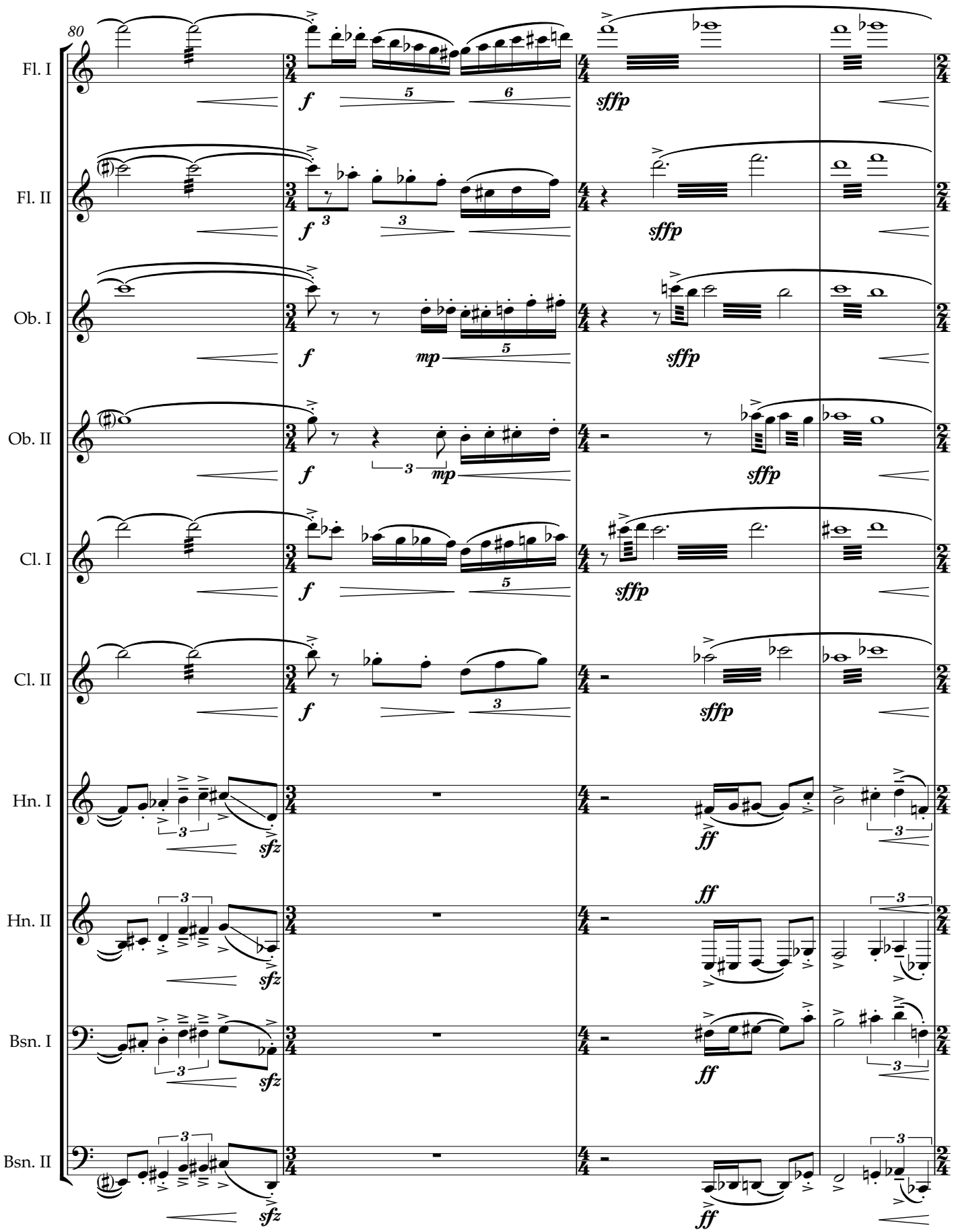

65
Suspended in time ♩ = 100
accel.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
n
pp
p
3
5
6

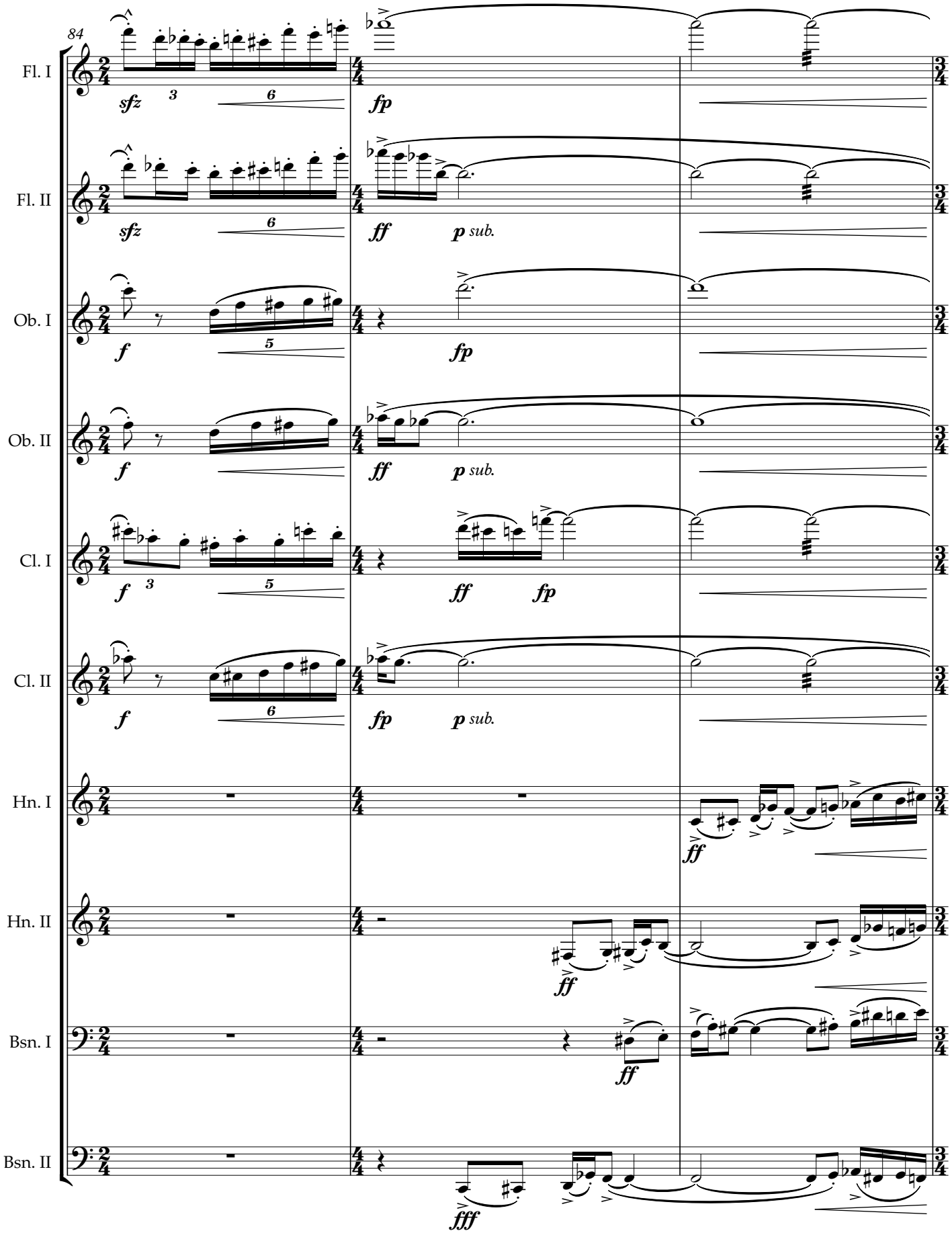

67
Tense and turbulent ♩ = 116
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

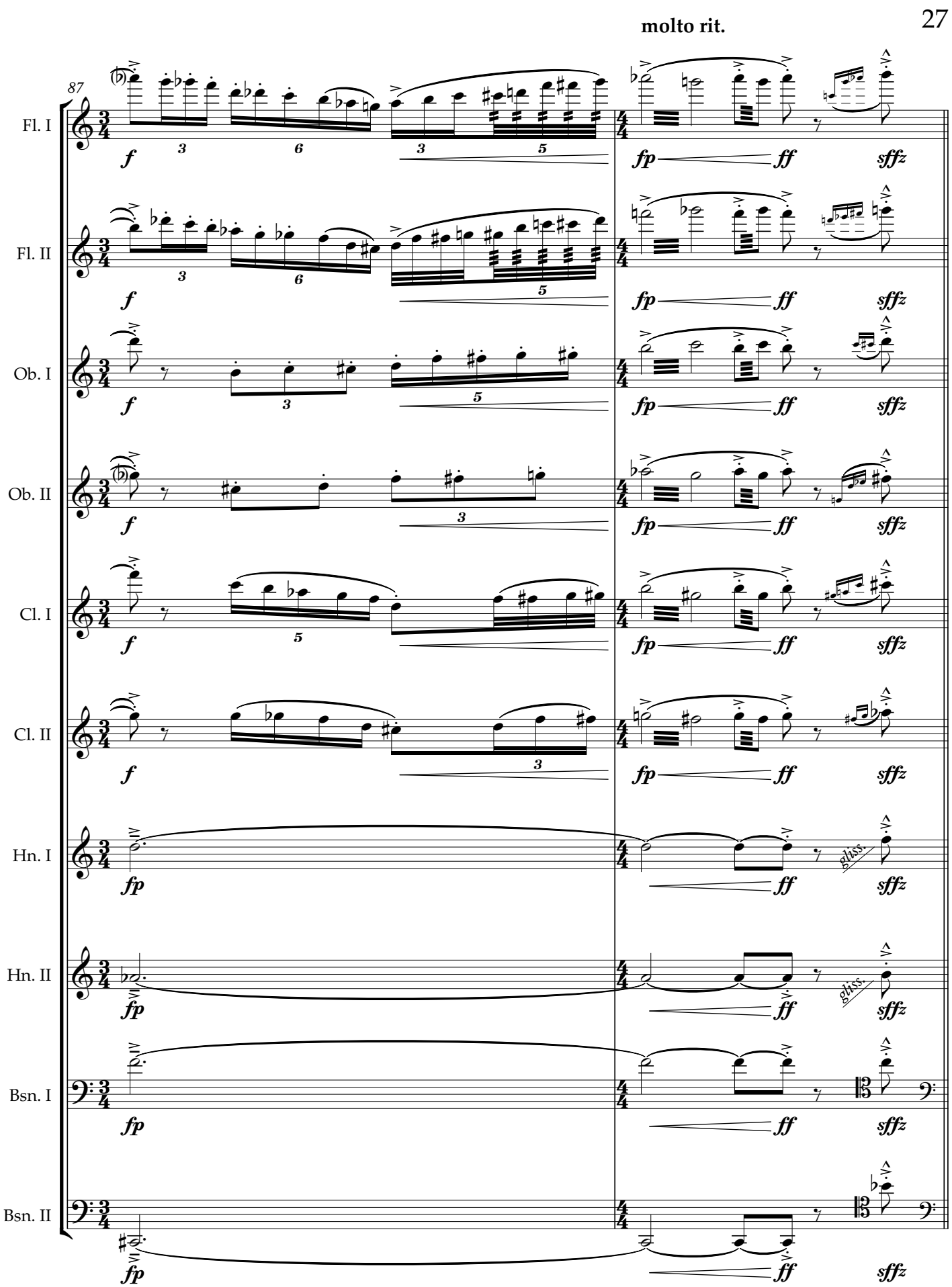

71
73
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
f
fp
sfz
mp

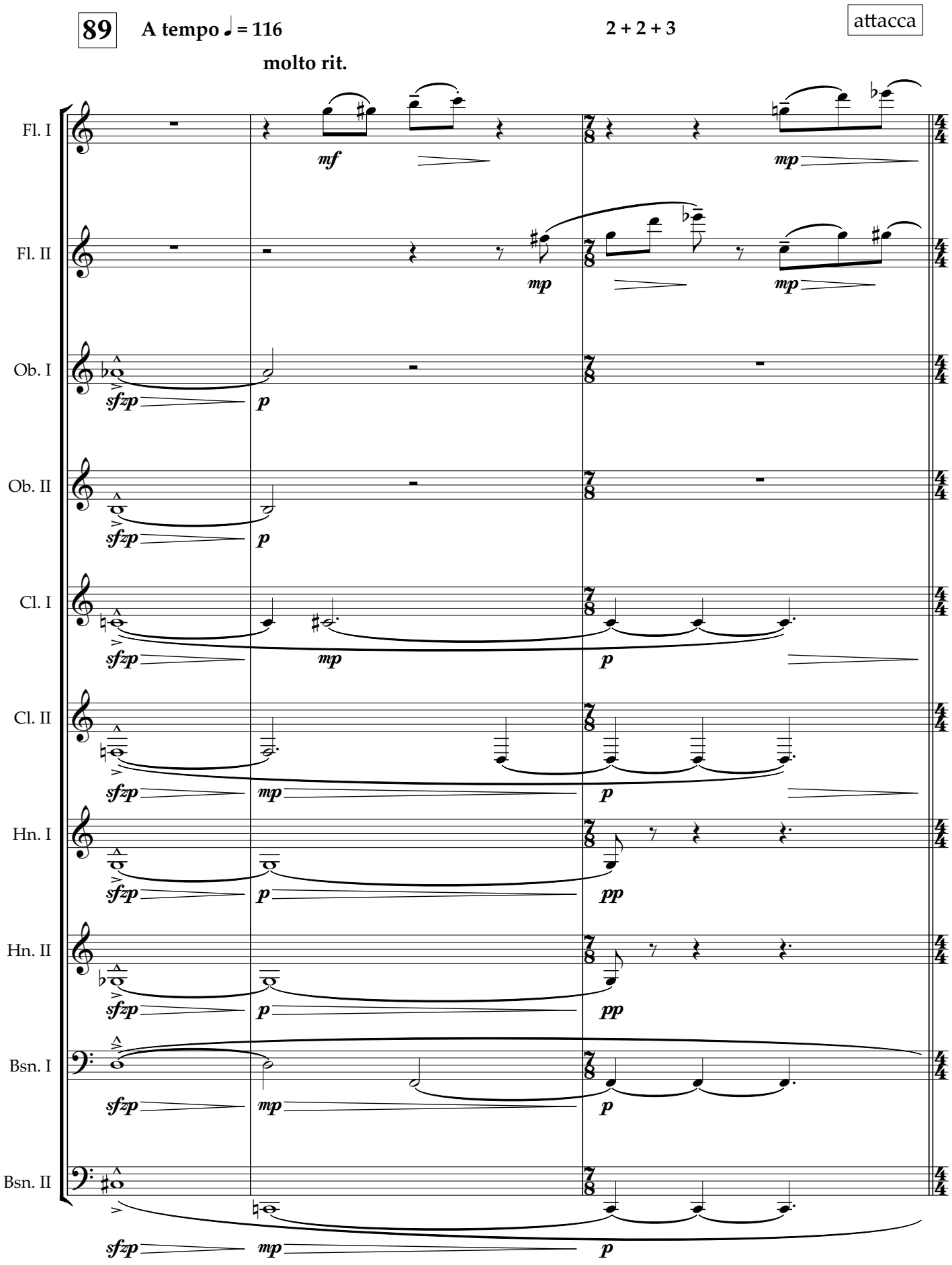

74
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
mf
p
6
3


78
Slower, menacing ♩ = 96
Subito ♩ = 60
molto accel.
76
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
pp sub.
pp
f fp
out of control
ff


80
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
f
sffp
mp
sfz
ff

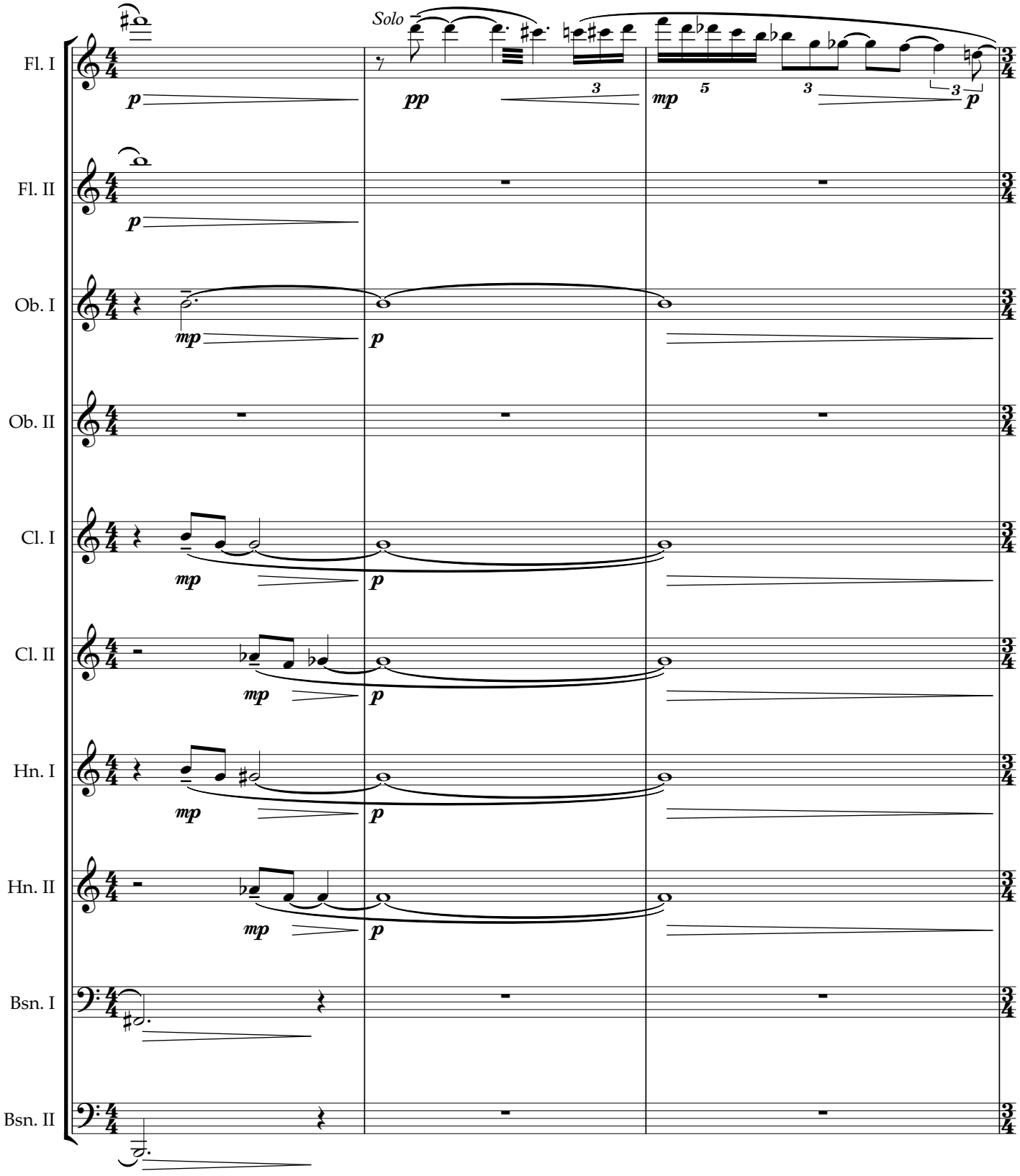

84
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
sfz
fp
ff
p sub.
f
fff

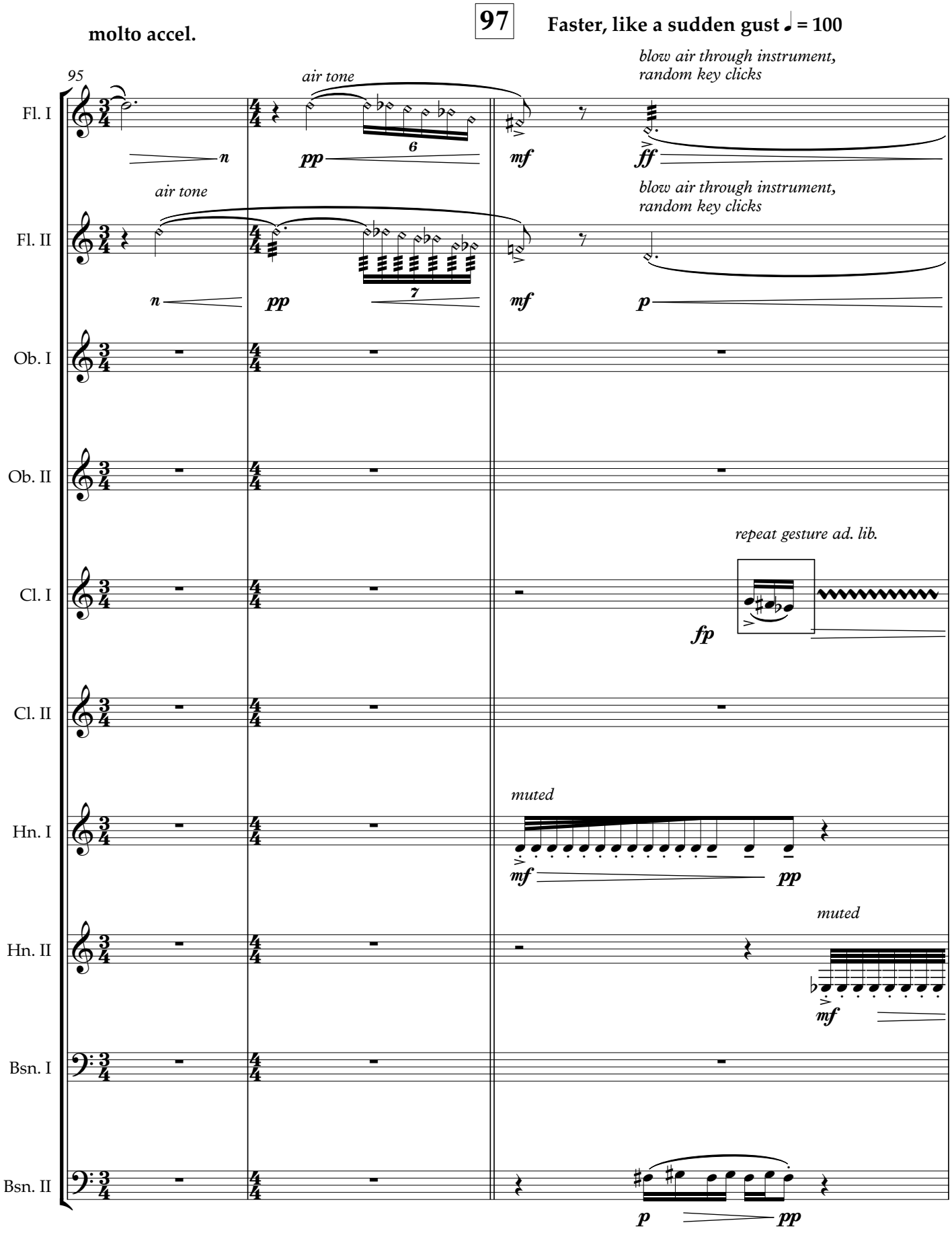

molto rit.
87
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
f
fp
ff
sffz
gliss.

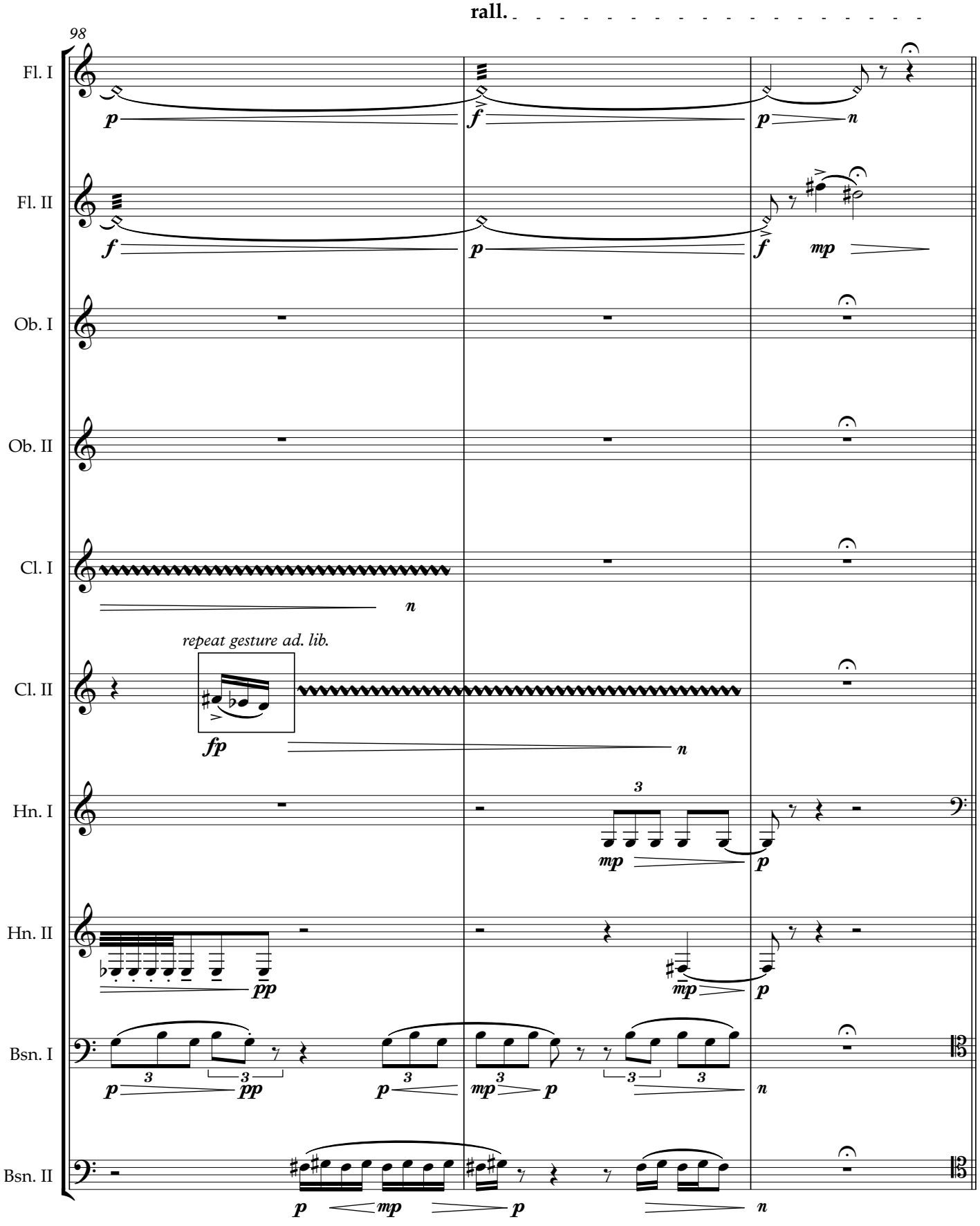

89
A tempo ♩ = 116
molto rit.
2 + 2 + 3
attacca
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mp
sfzp
p
pp

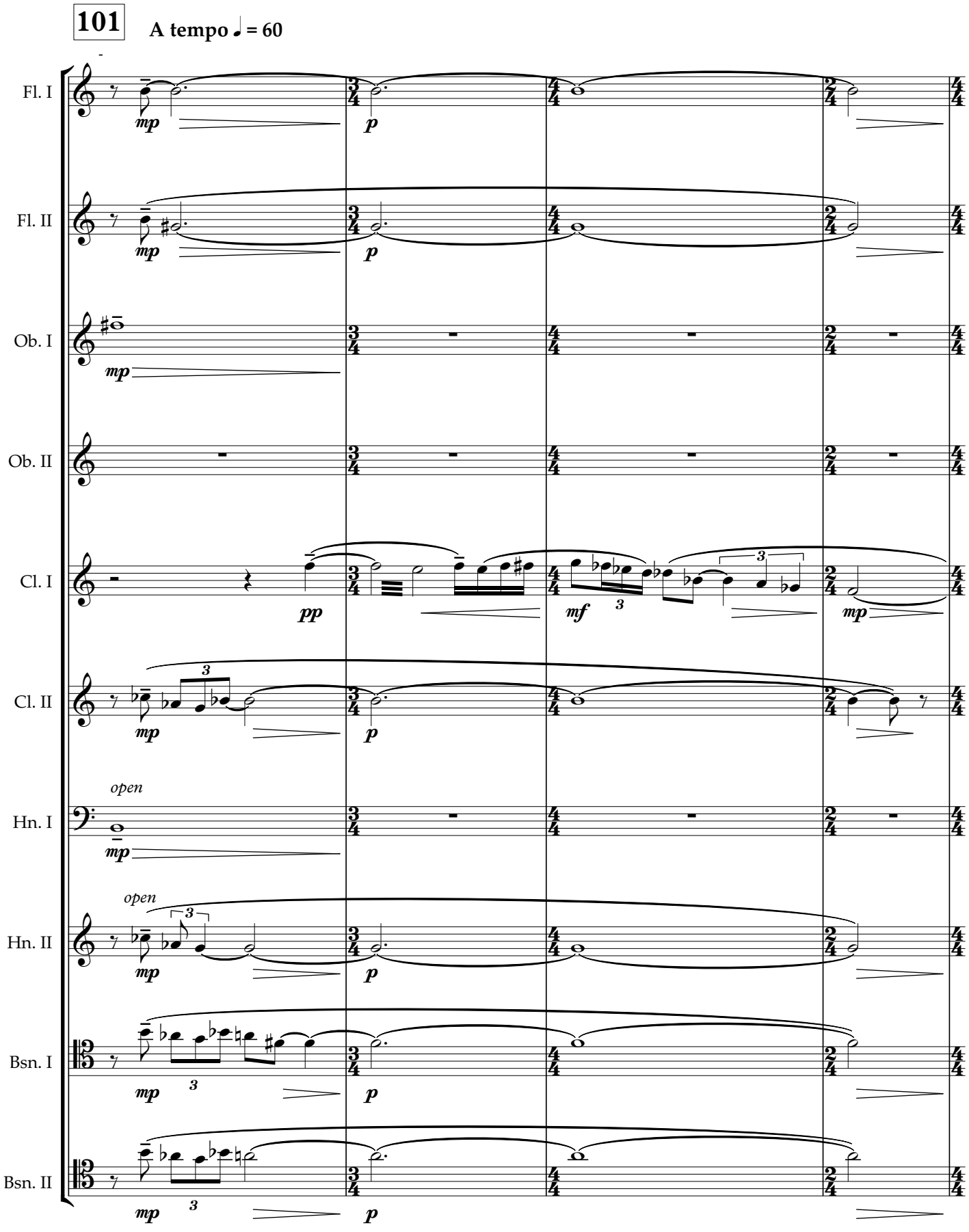
II. EURUS

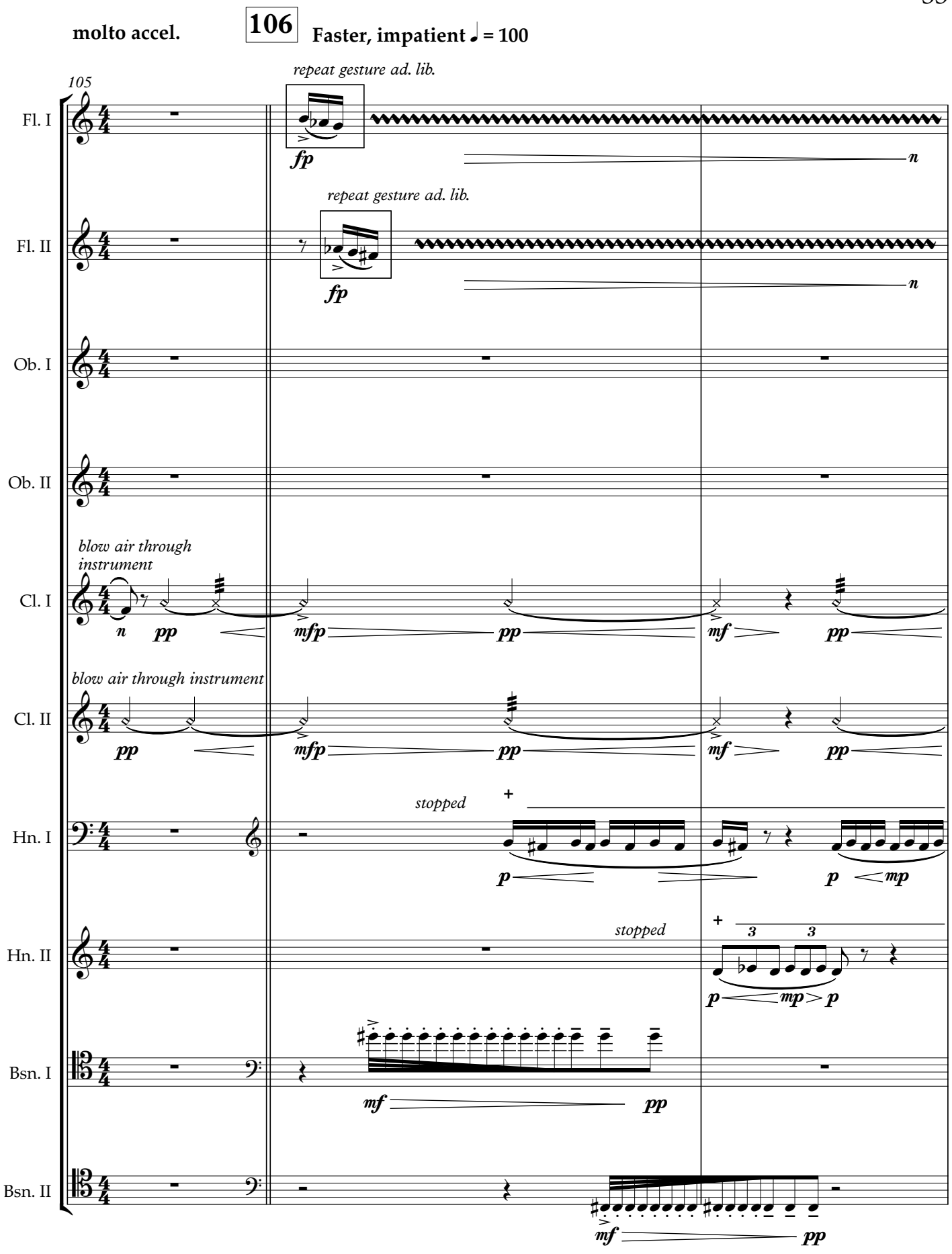
92 **Slowly, like a hazy fog** ♩ = 60

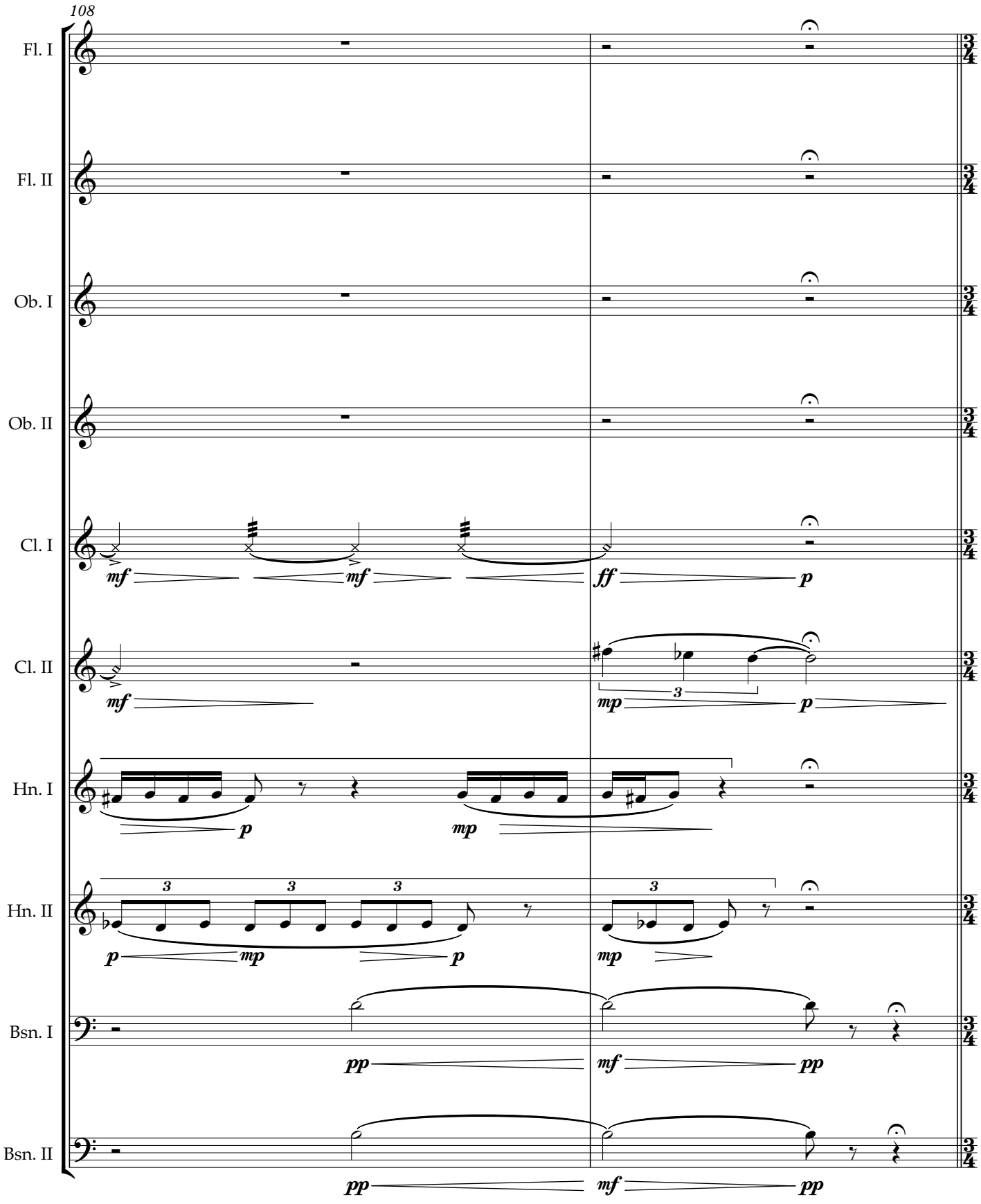


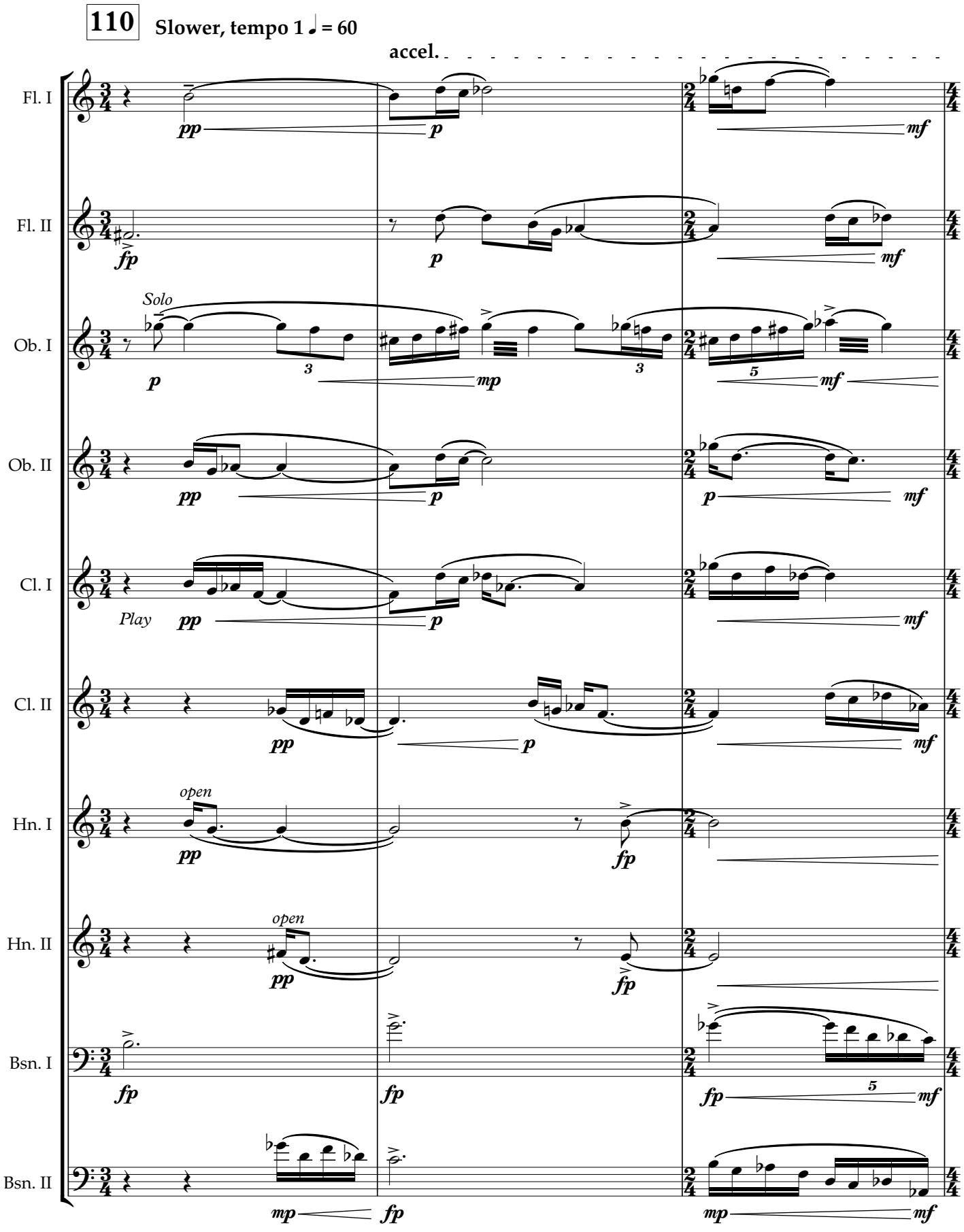

molto accel.
97
Faster, like a sudden gust ♩ = 100
95
Fl. I
air tone
blow air through instrument, random key clicks
Fl. II
air tone
blow air through instrument, random key clicks
Ob. I
Ob. II
repeat gesture ad. lib.
Cl. I
Cl. II
muted
Hn. I
muted
Hn. II
Bsn. I
Bsn. II

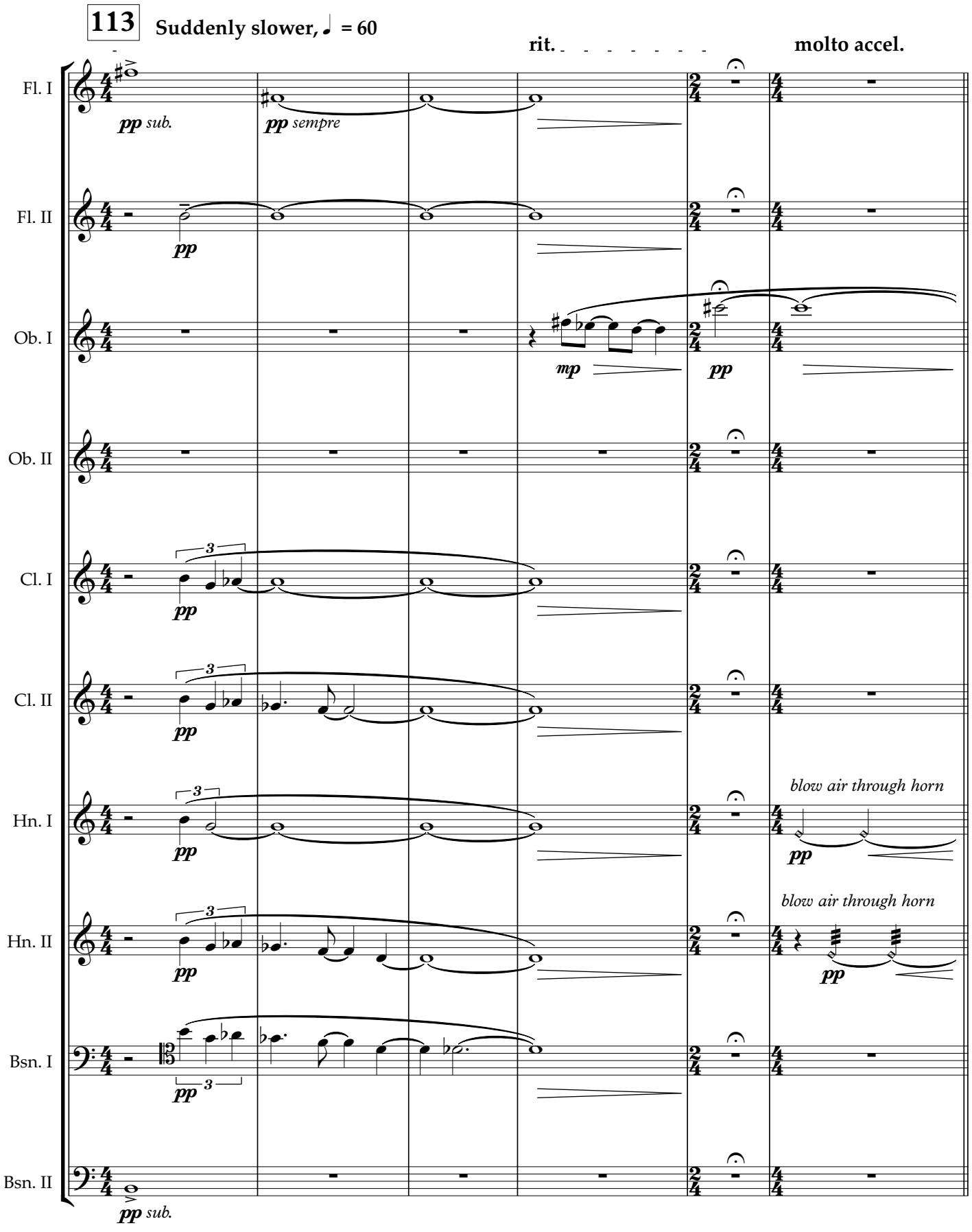

rall.
98
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
repeat gesture ad. lib.
Hn. I
Hn. II
Bsn. I
Bsn. II

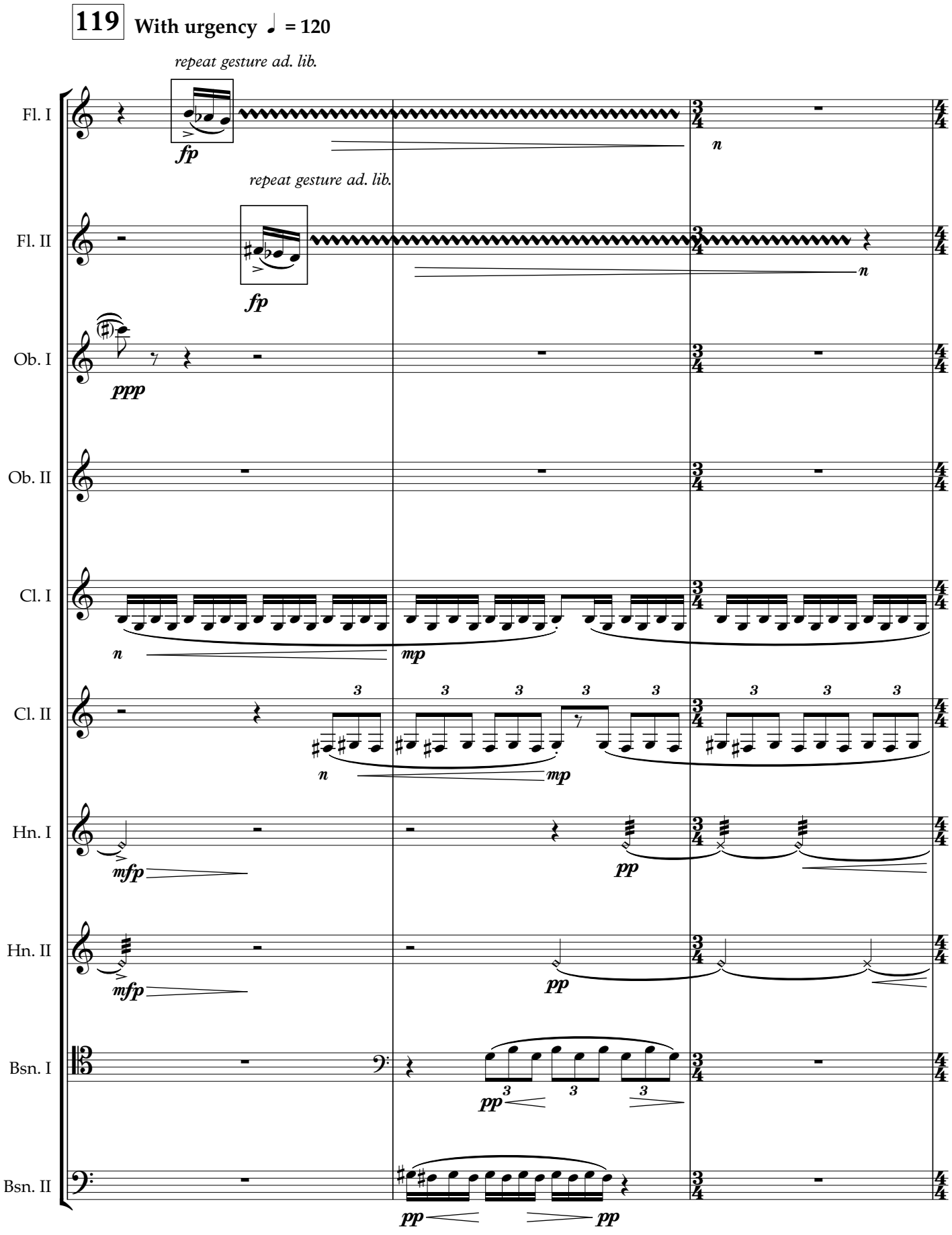

101
A tempo ♩ = 60
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
open
mp
p
pp
mf

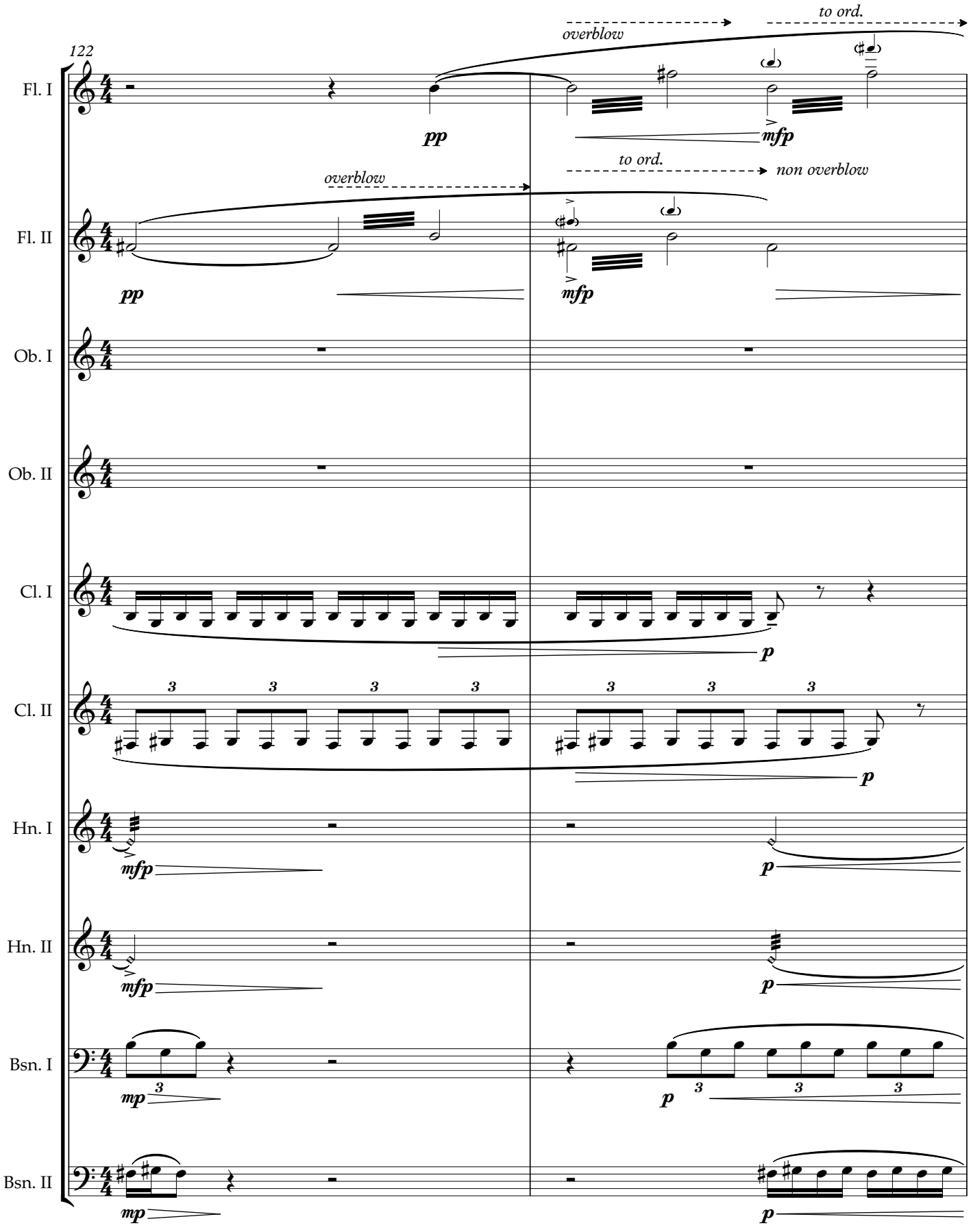

molto accel.
106
Faster, impatient ♩ = 100
105
repeat gesture ad. lib.
repeat gesture ad. lib.
Fl. I
Fl. II
Ob. I
Ob. II
blow air through instrument
blow air through instrument
Cl. I
Cl. II
stopped
stopped
Hn. I
Hn. II
Bsn. I
Bsn. II
fp
n
pp
mfp
mf
mp
p
3

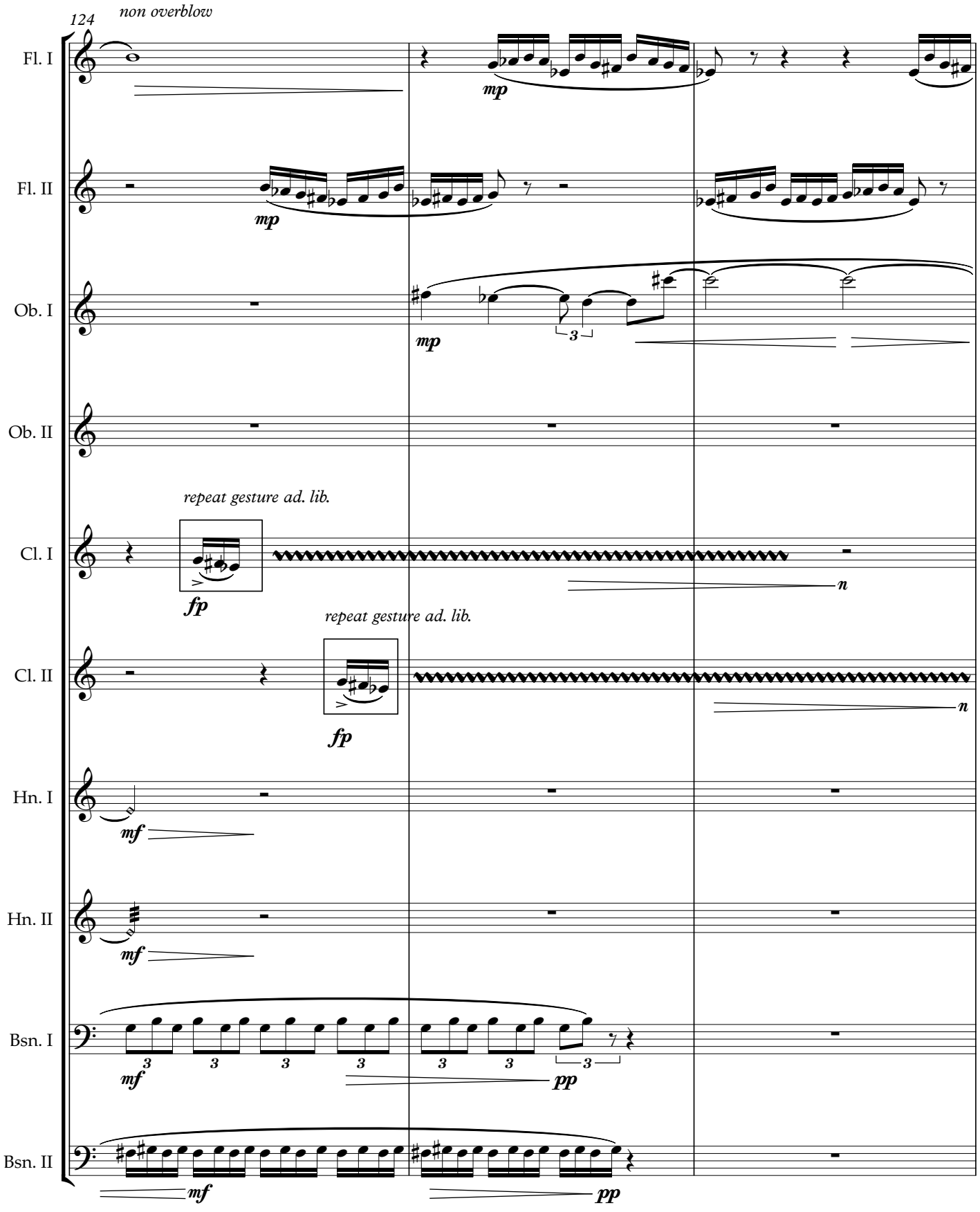

108
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mf
ff
p
mf
mp
p
p
mp
3
3
3
3
p
mp
p
mp
pp
mf
pp
pp
mf
pp

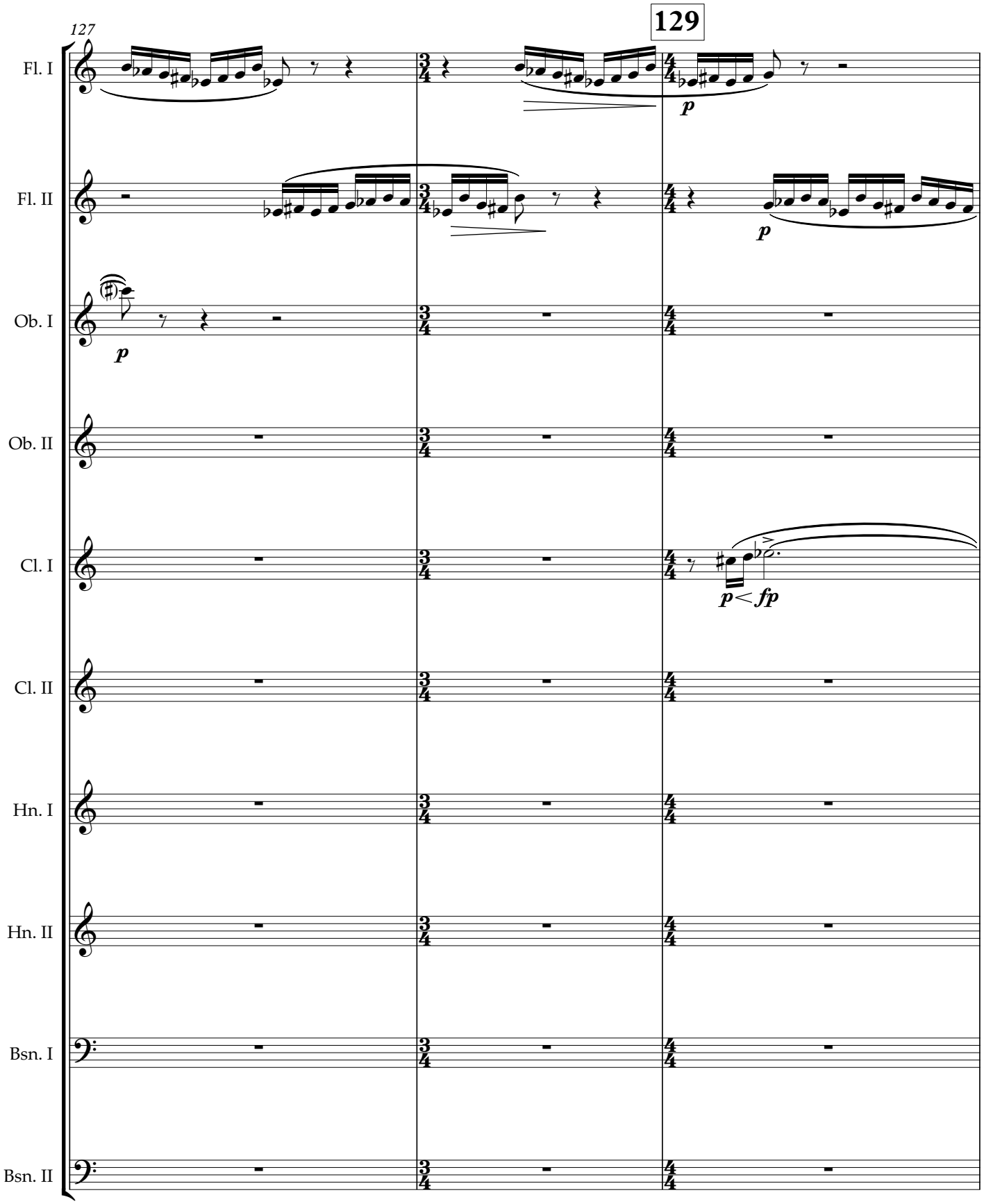

110
Slower, tempo 1 ♩ = 60
accel.
Fl. I
Fl. II
Ob. I
Solo
Ob. II
Cl. I
Play
Cl. II
Hn. I
open
Hn. II
open
Bsn. I
Bsn. II

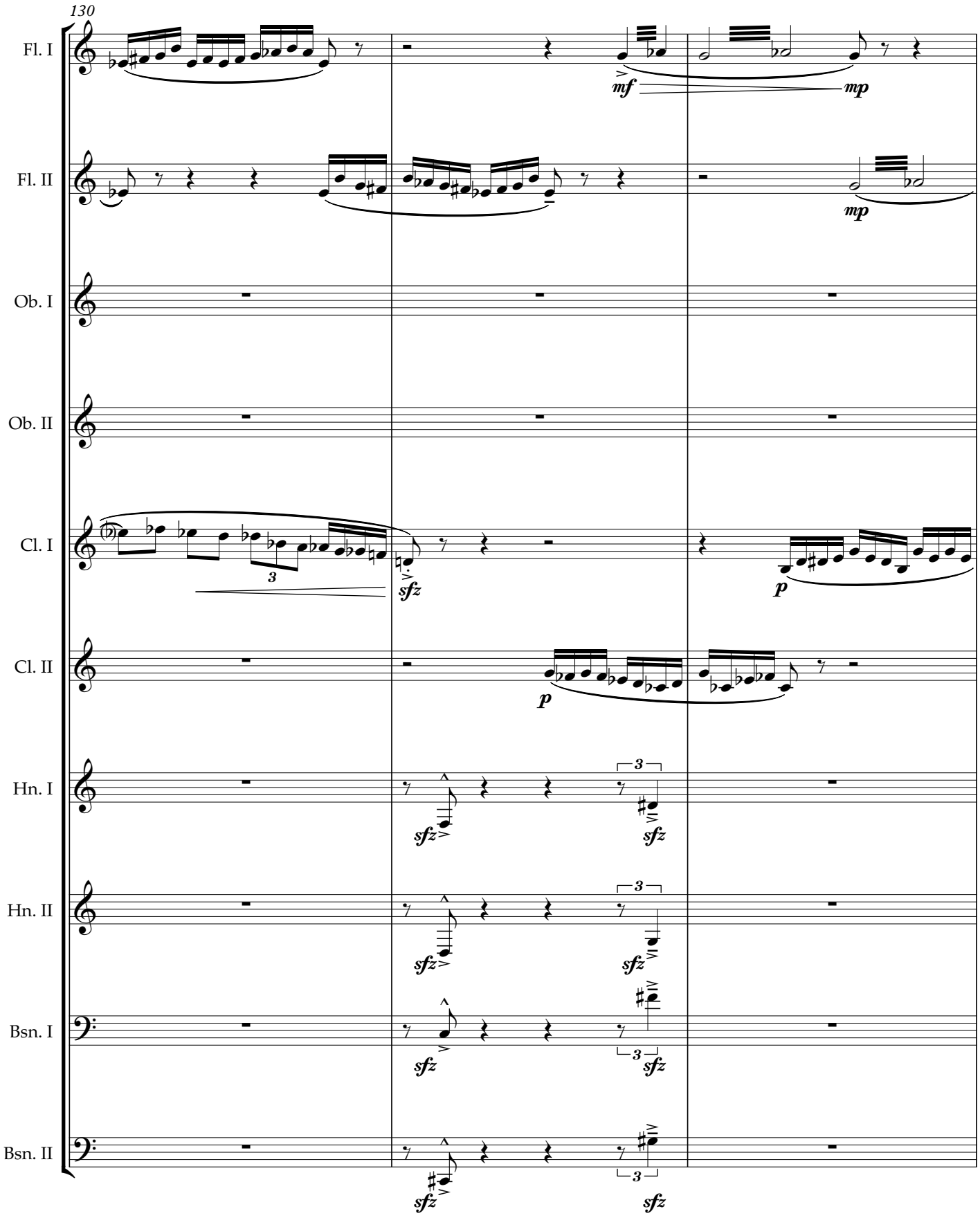

113
Suddenly slower, ♩ = 60
rit.
molto accel.
Fl. I
pp sub.
pp sempre
Fl. II
pp
Ob. I
mp
pp
Ob. II
Cl. I
3
pp
Cl. II
3
pp
Hn. I
3
pp
blow air through horn
pp
Hn. II
3
pp
blow air through horn
pp
Bsn. I
pp
3
Bsn. II
pp sub.

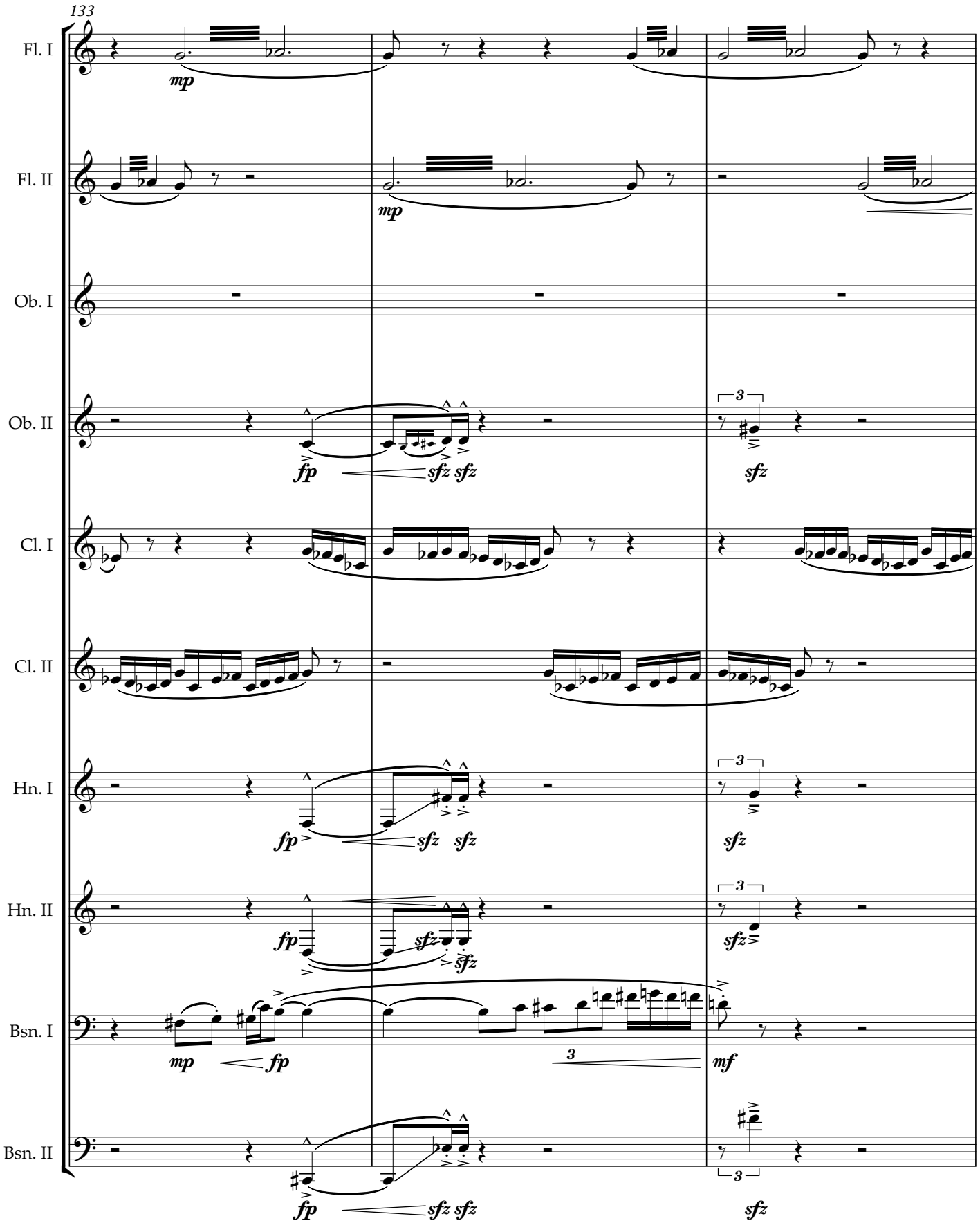

119
With urgency ♩ = 120
repeat gesture ad. lib.
Fl. I
fp
n
repeat gesture ad. lib.
Fl. II
fp
n
Ob. I
ppp
Ob. II
Cl. I
n
mp
Cl. II
3
n
mp
Hn. I
mfp
pp
Hn. II
mfp
pp
Bsn. I
pp
Bsn. II
pp
pp

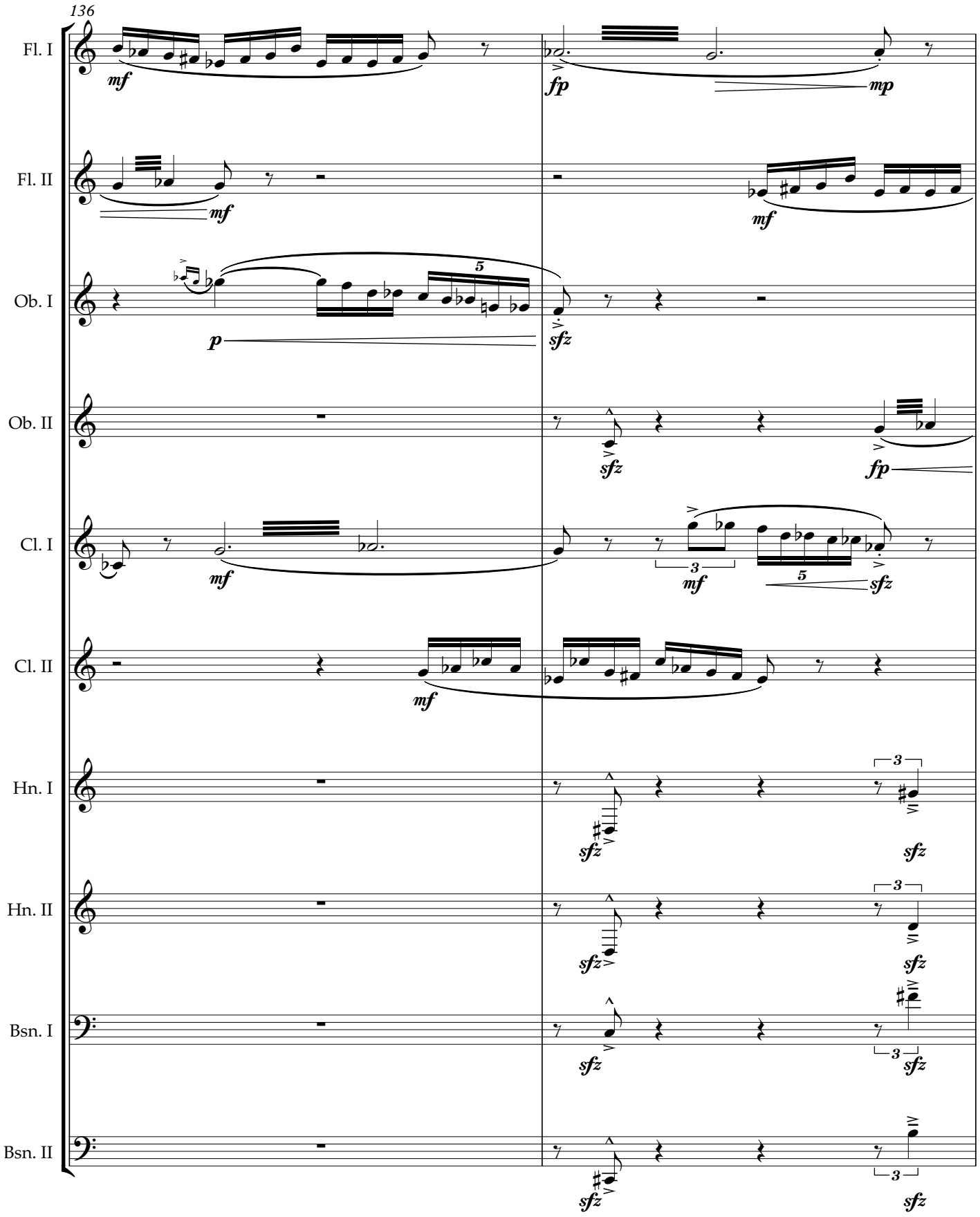

122
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
overblow
to ord.
pp
mfp
overblow
to ord.
non overblow
pp
mfp
p
3
p
mfp
p
mfp
p
mp
3
p
3
3
3
mp
p

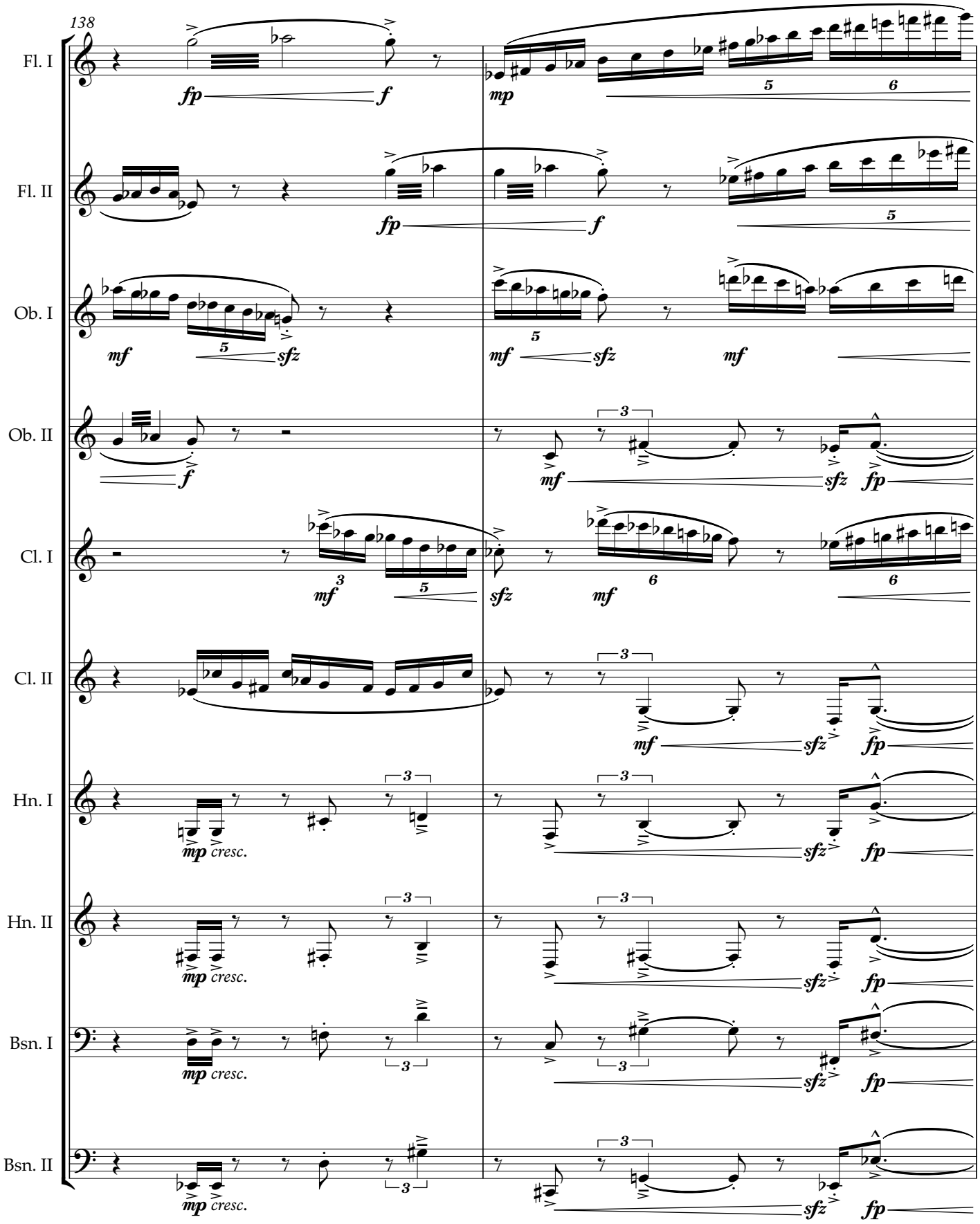

124
non overblow
Fl. I
Fl. II
Ob. I
Ob. II
repeat gesture ad. lib.
Cl. I
repeat gesture ad. lib.
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
fp
mf
pp
n

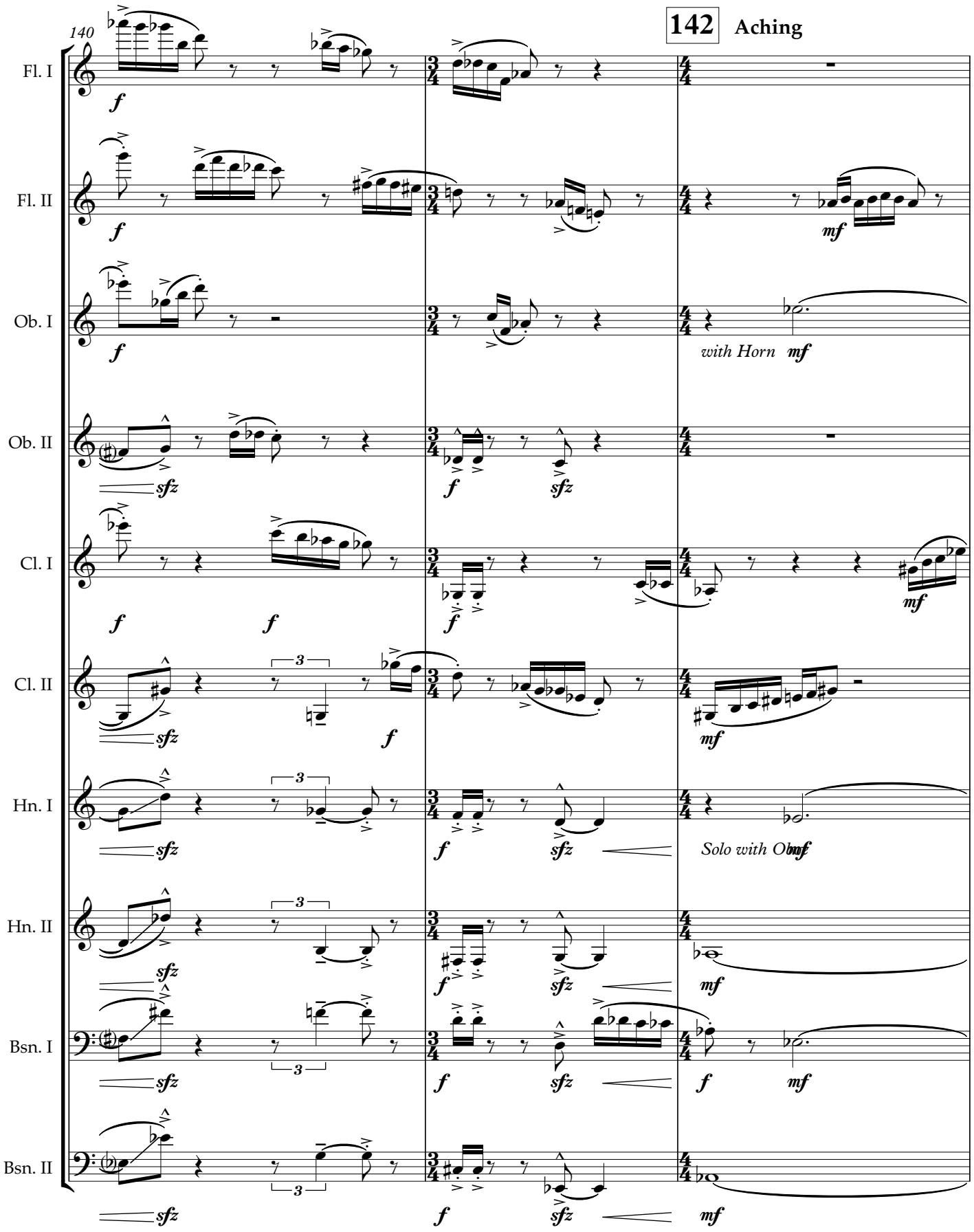

127
129
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
p
p
p
p < fp

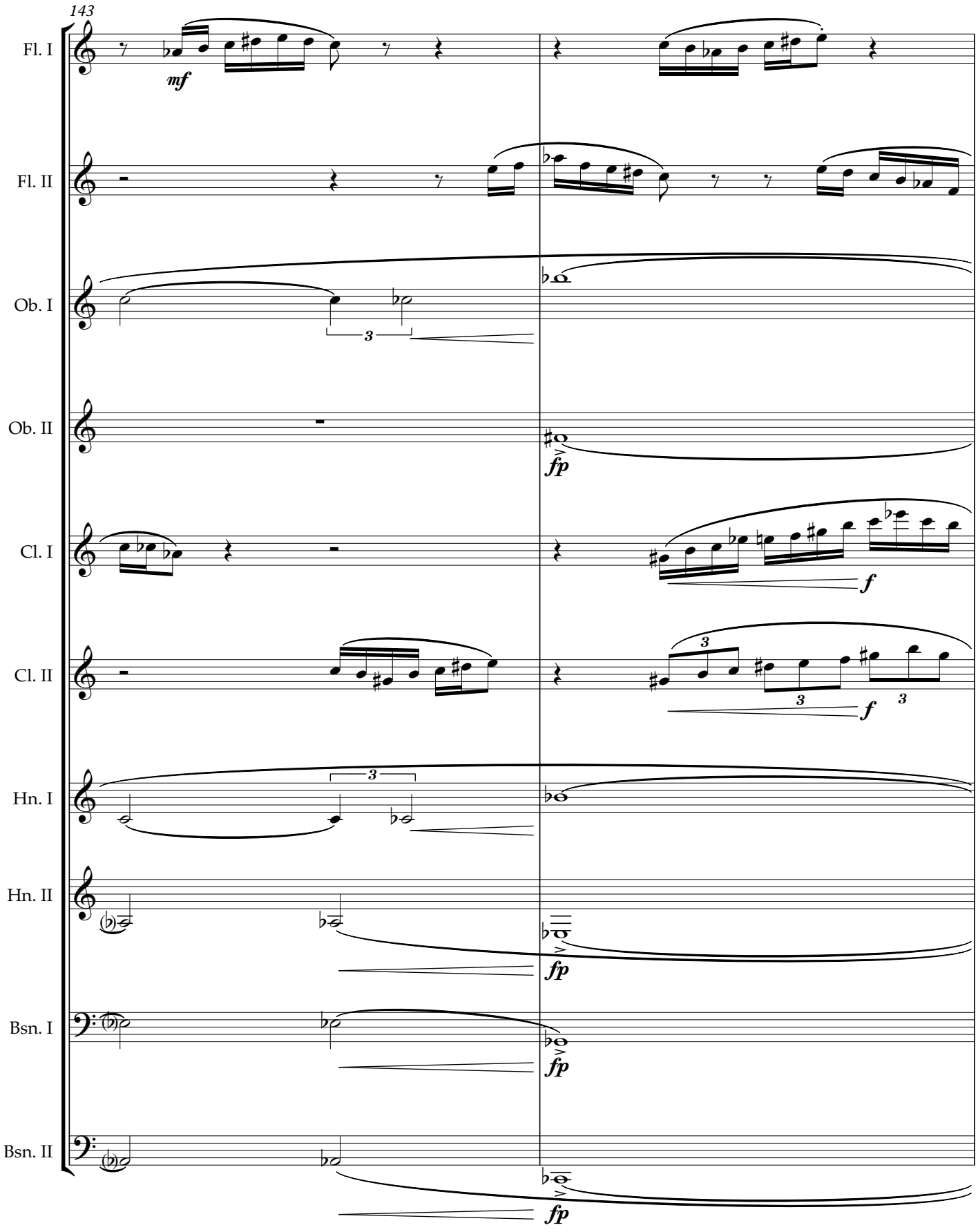

130
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mp
mp
sfz
p
p
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
3
3
3
3

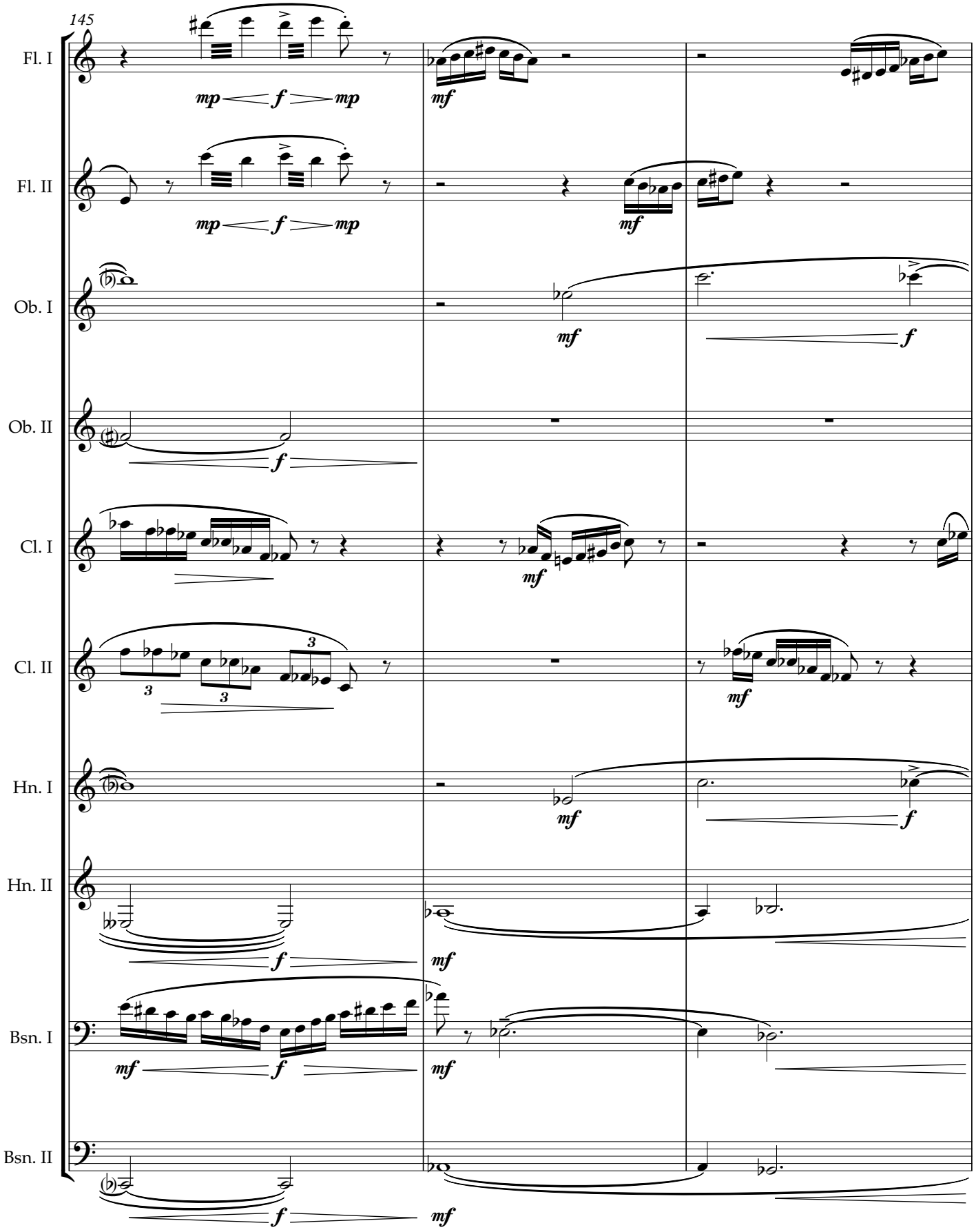

133
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
fp
sfz
mf
3

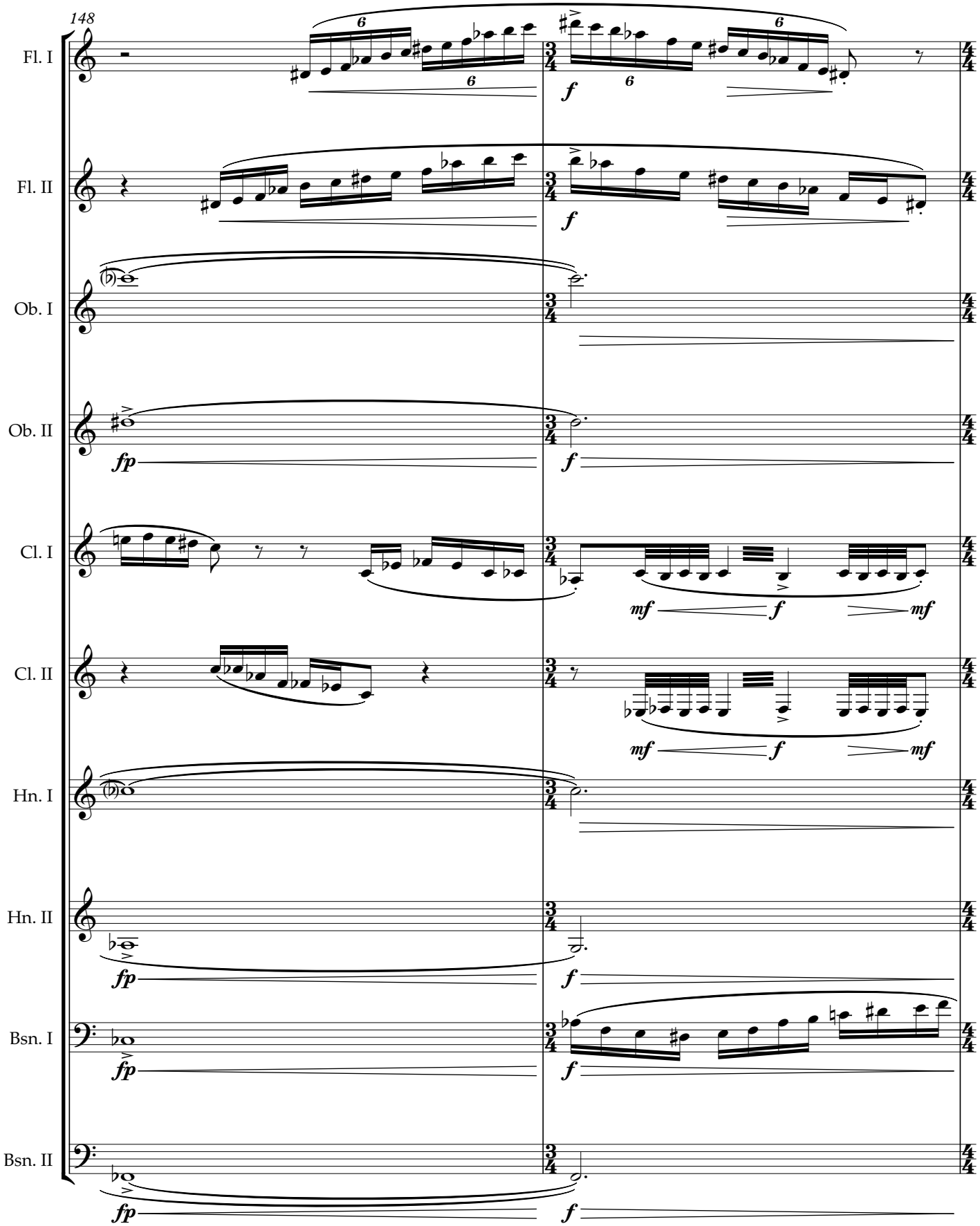

136
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
fp
mp
p
sfz

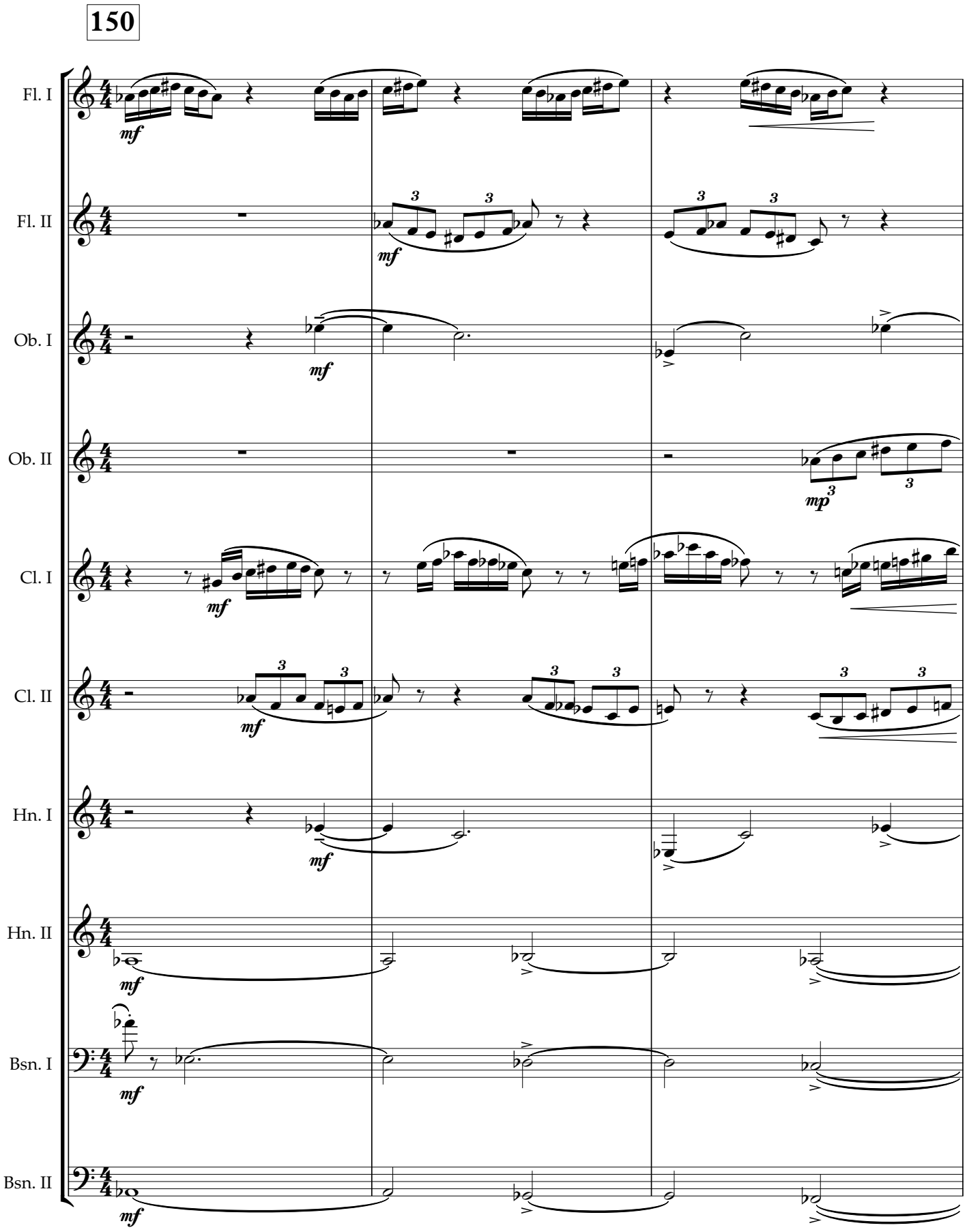

138
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
fp
f
mp
mf
sfz
cresc.

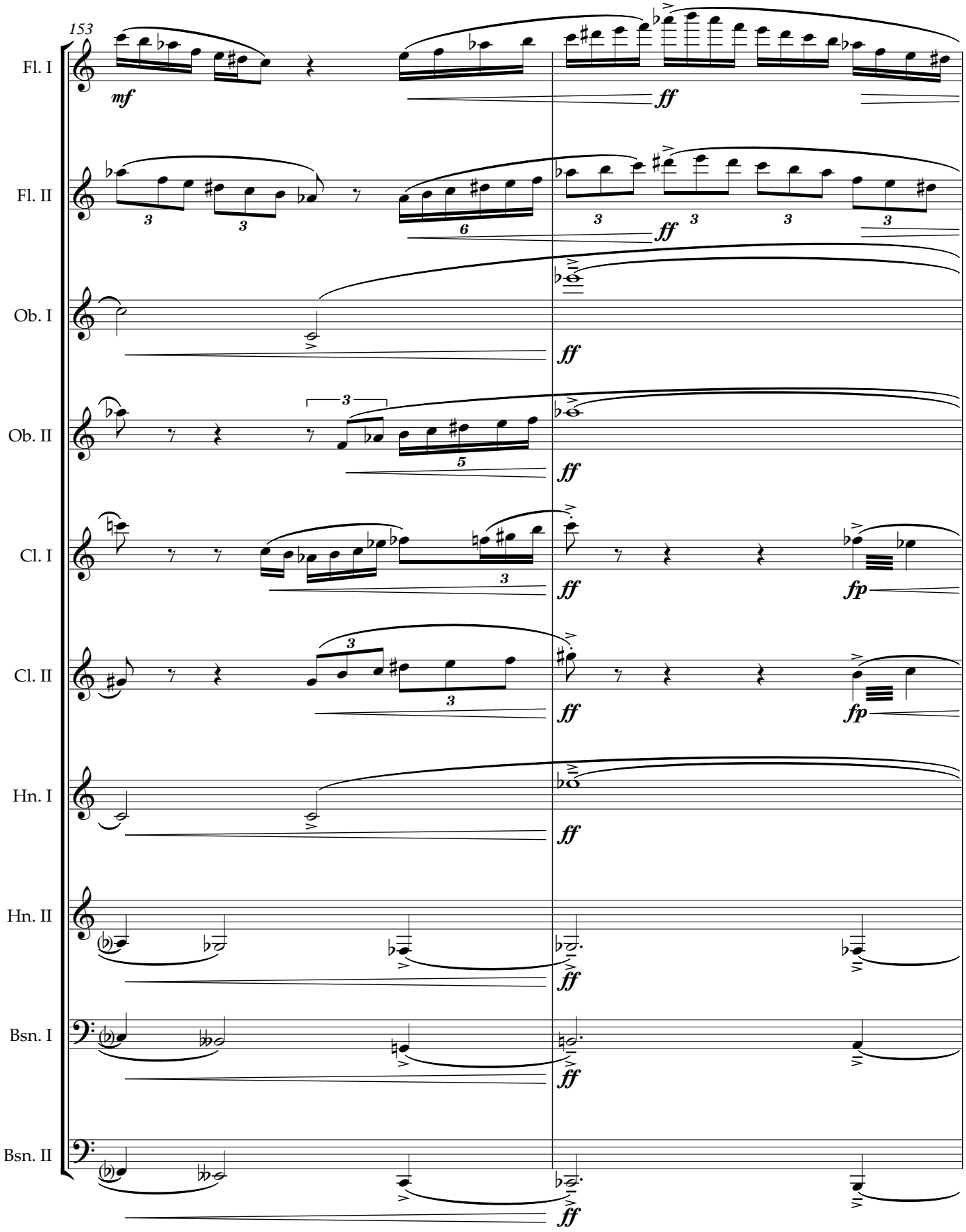

140
142
Aching
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
with Horn
Solo with Ob

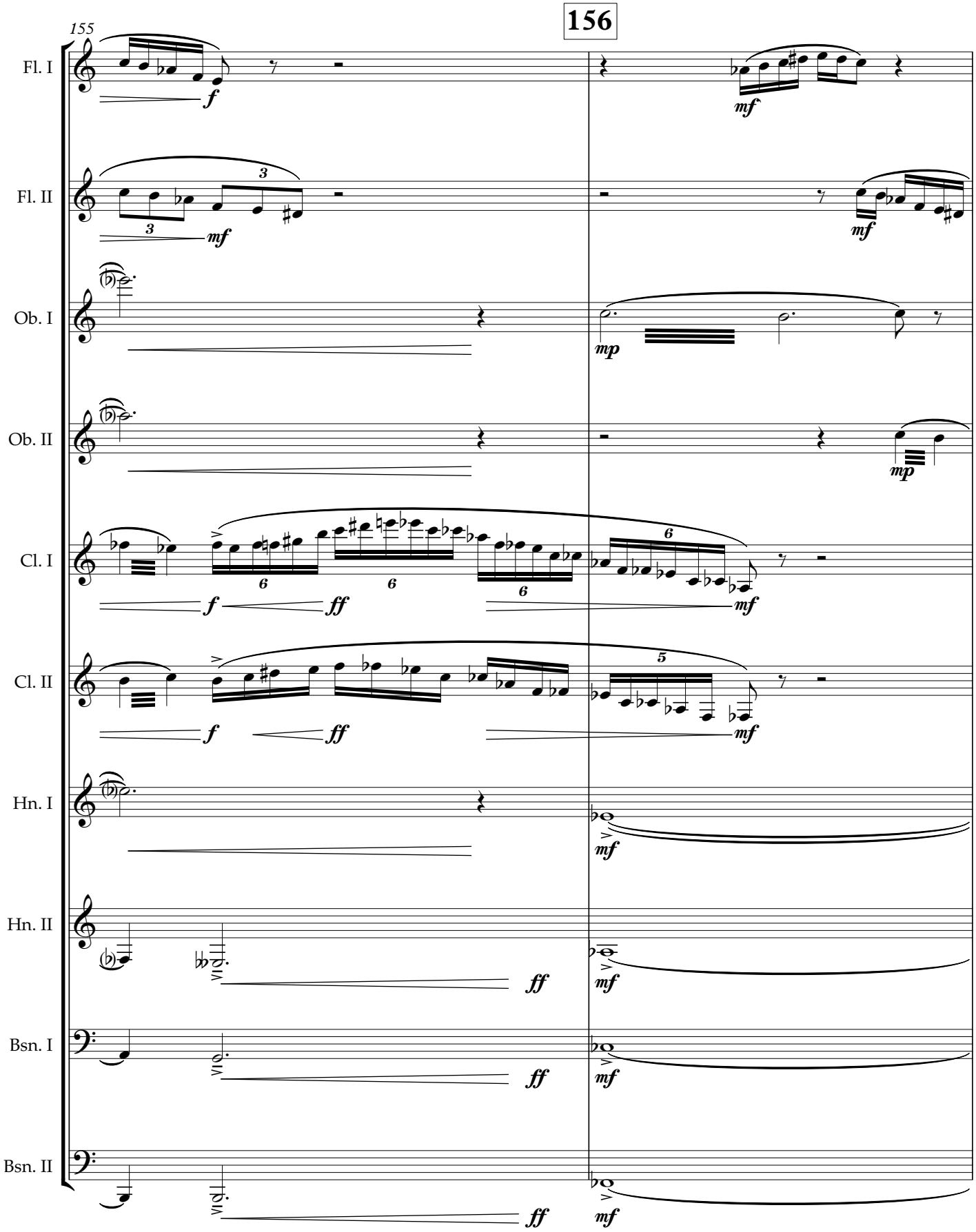

143
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
fp
f
3

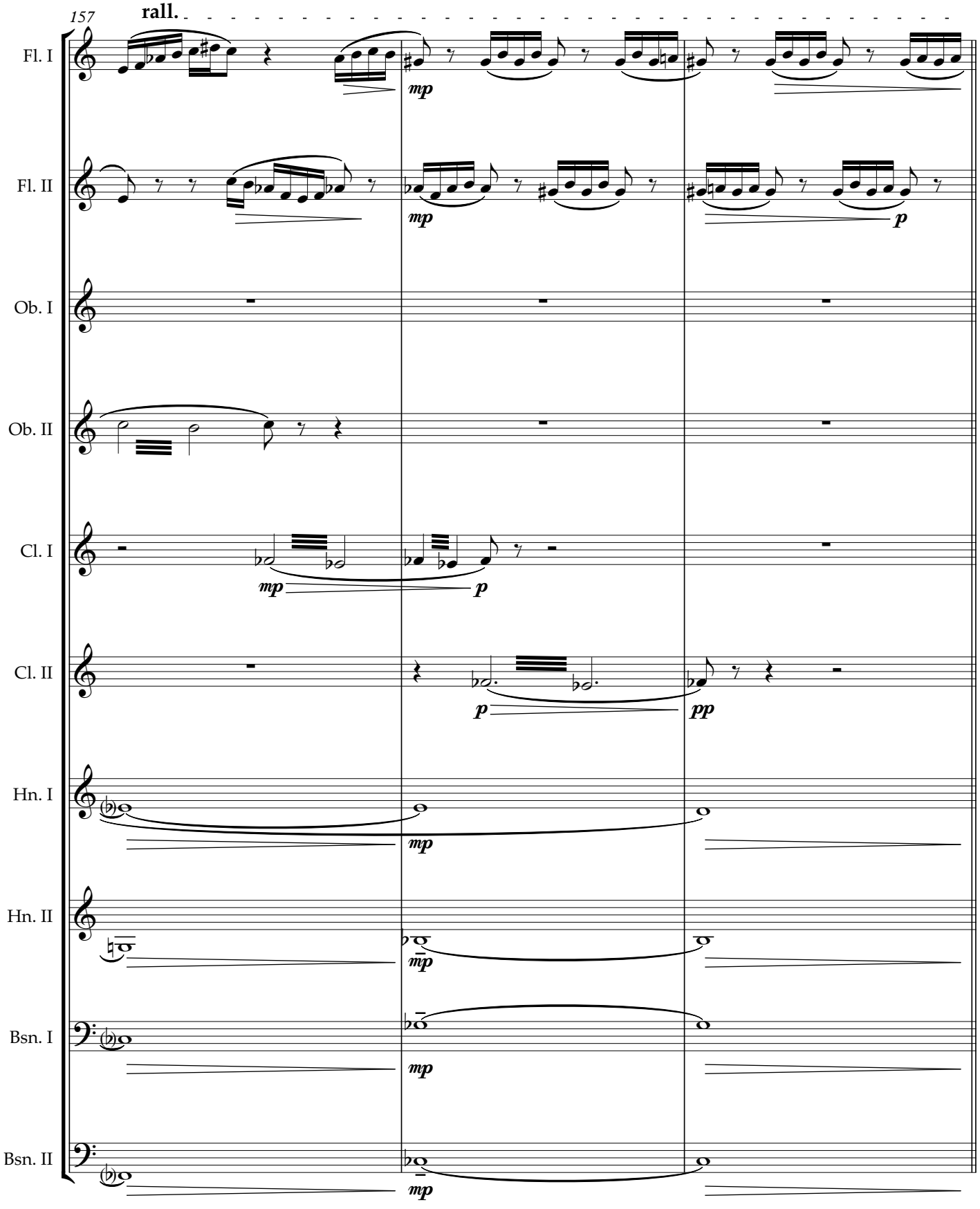

145
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

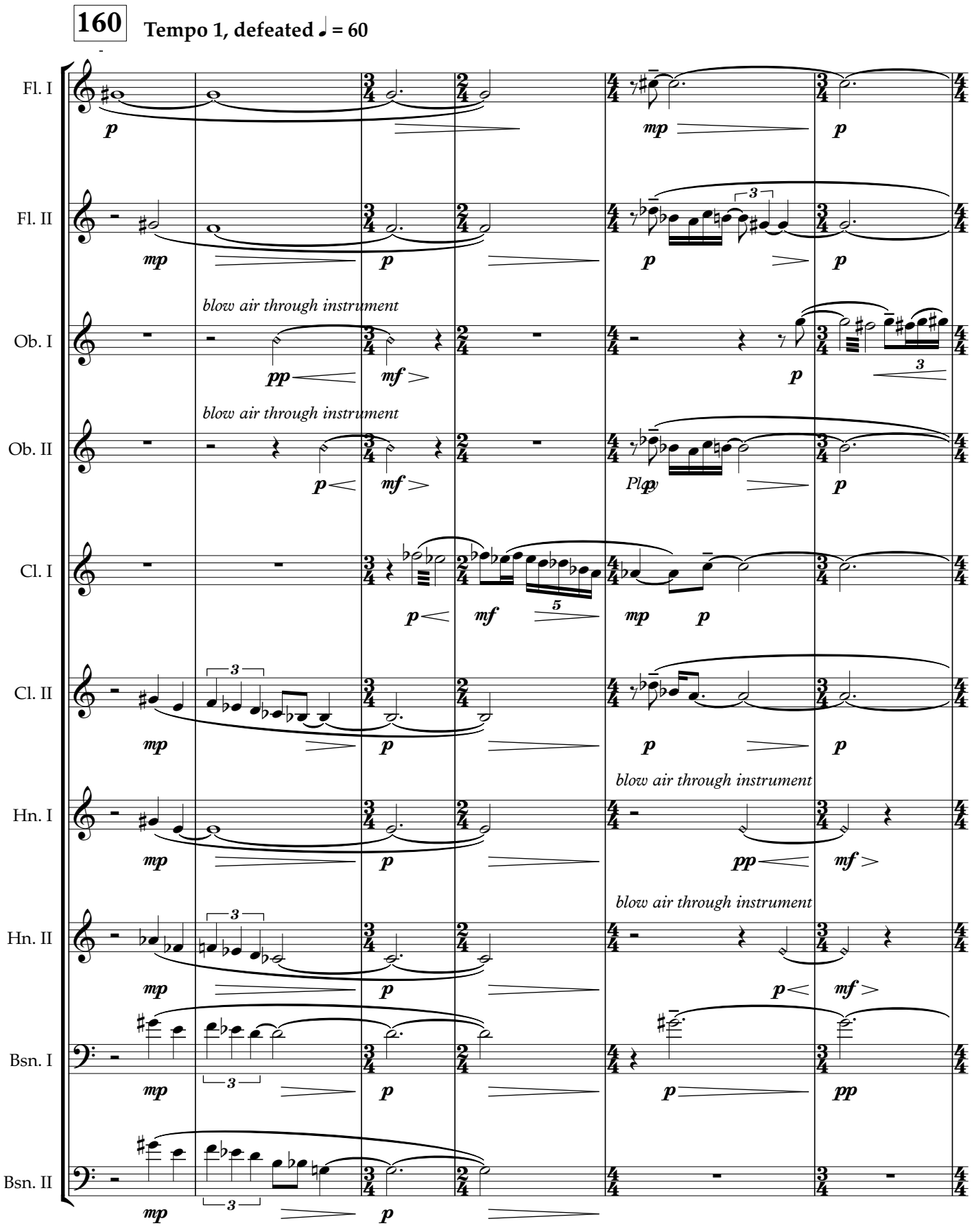

148
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
6
f
fp
mf

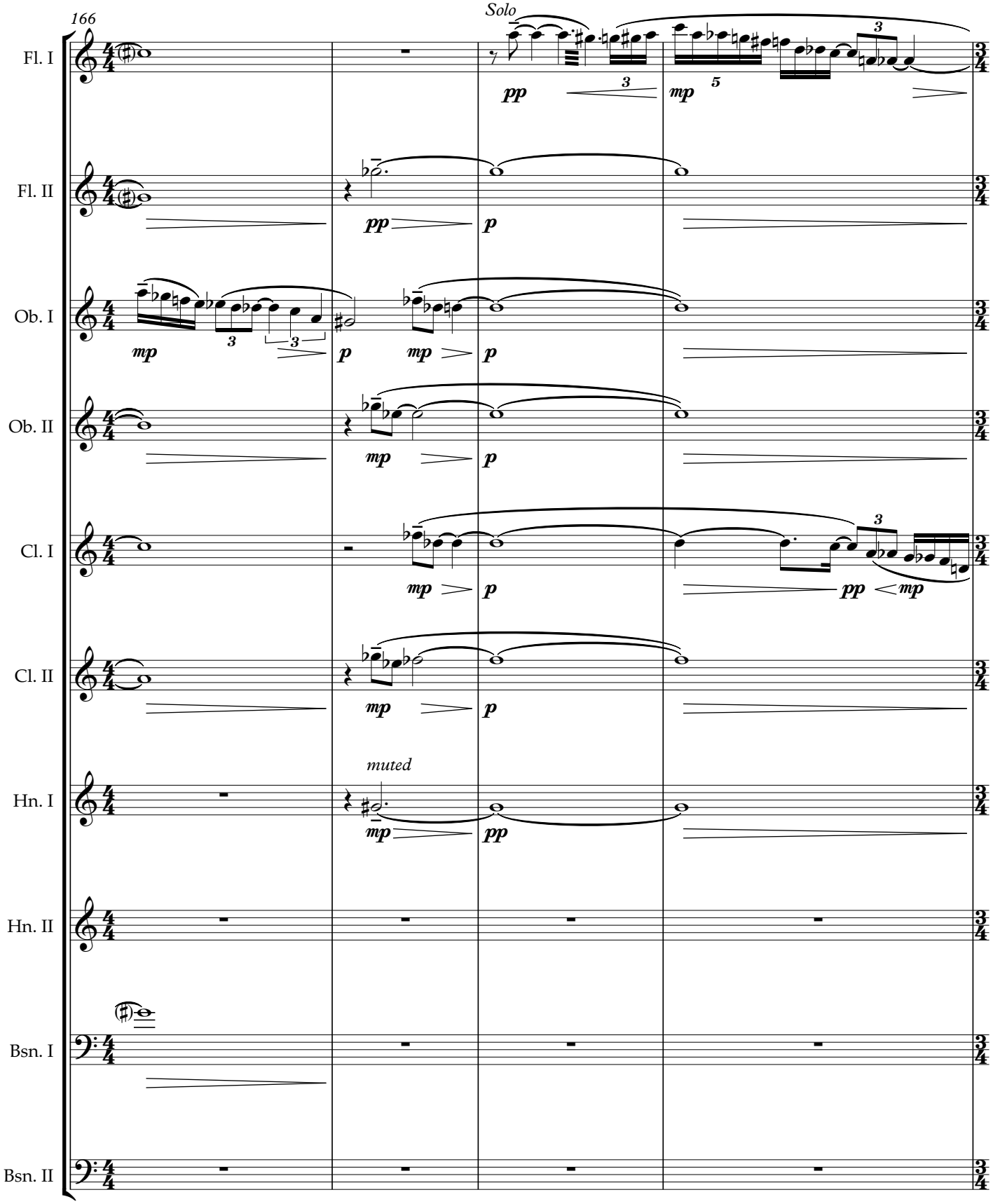

150
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mp

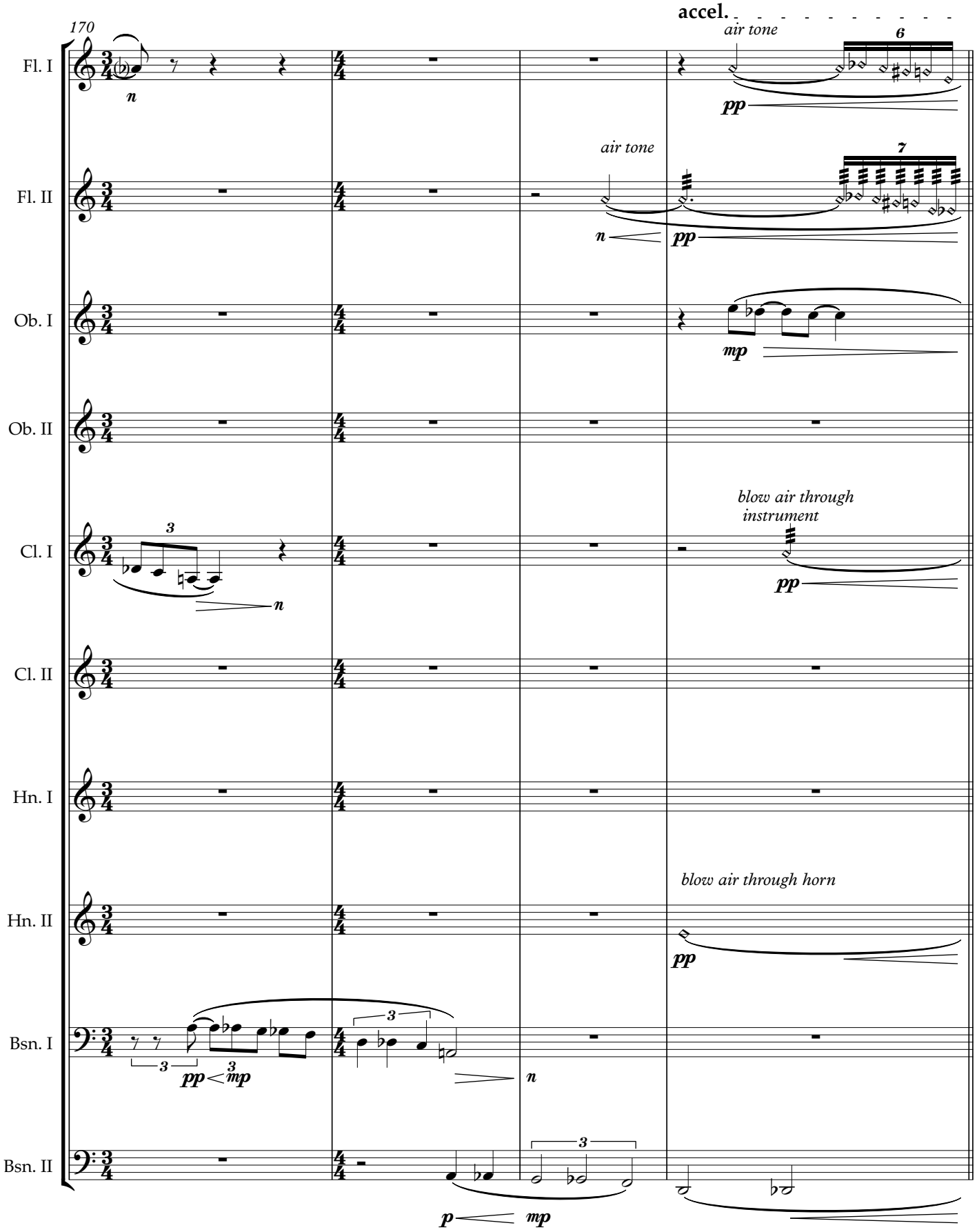

153
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
ff
fp


155
156
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

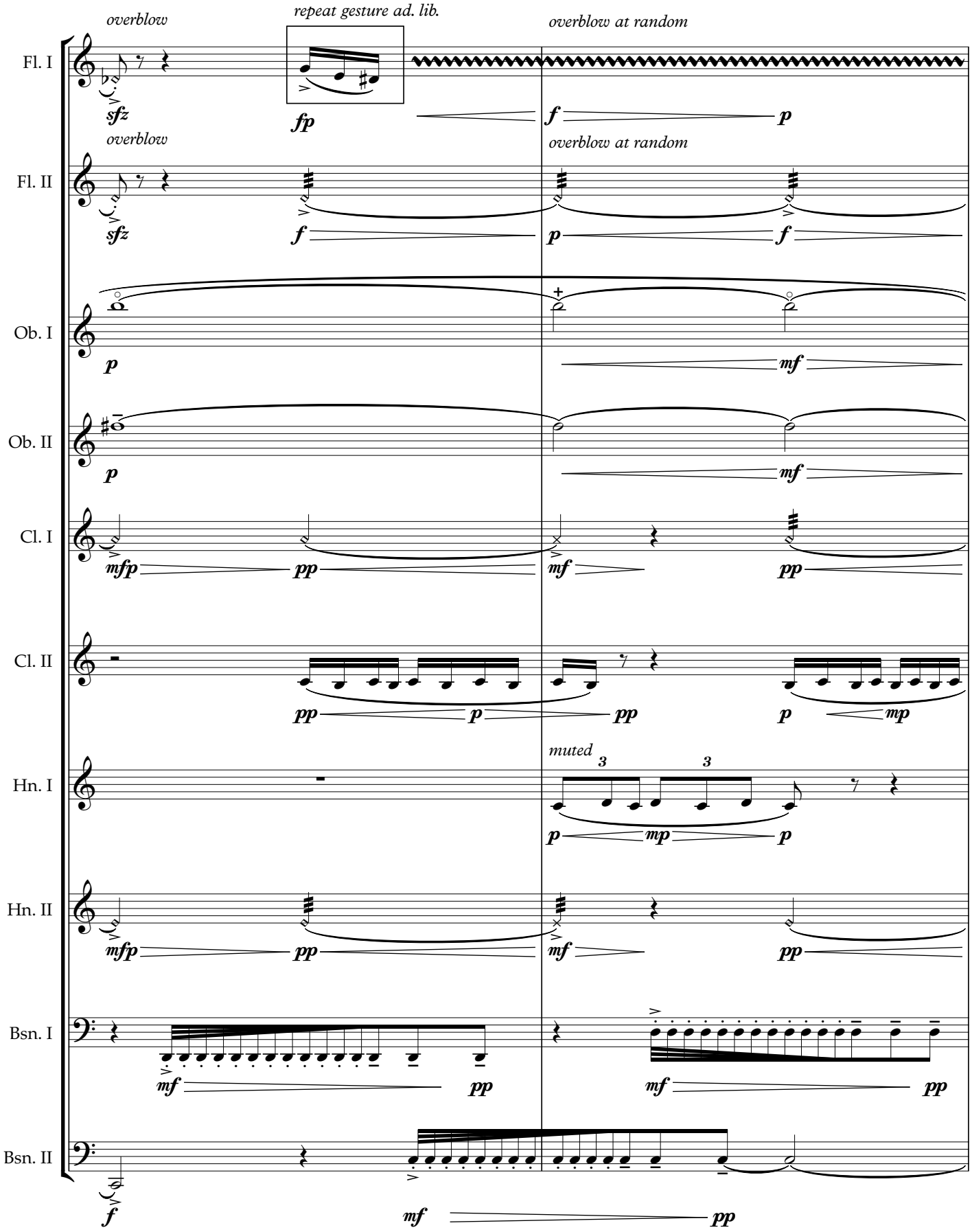

157
rall.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
p
pp


160
Tempo 1, defeated ♩ = 60
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
blow air through instrument
blow air through instrument
blow air through instrument
blow air through instrument
Play

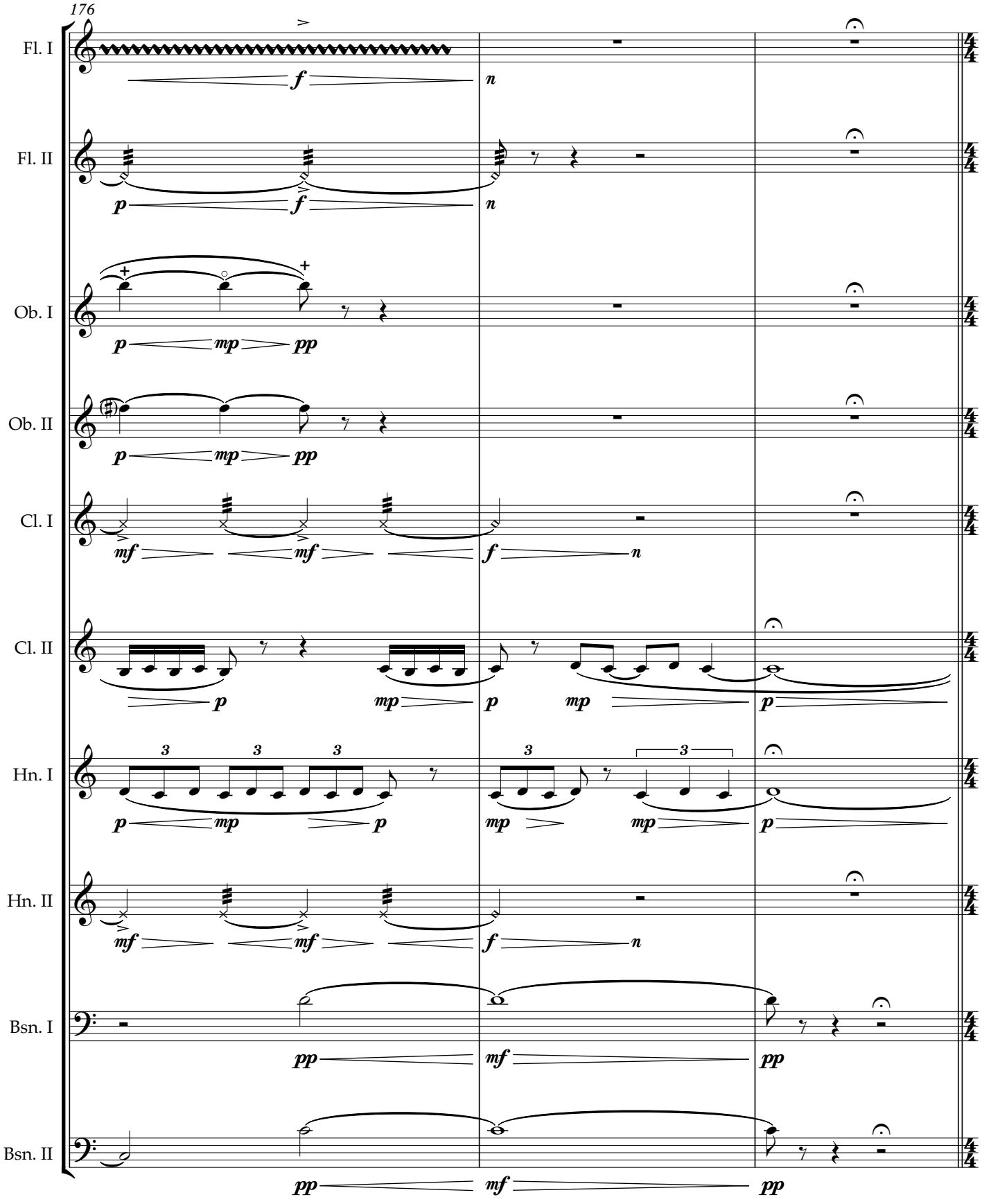

166
Solo
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
muted
Hn. II
Bsn. I
Bsn. II


170
accel.
Fl. I
air tone
6
pp
Fl. II
air tone
7
n
pp
Ob. I
mp
Ob. II
Cl. I
3
n
blow air through instrument
pp
Cl. II
Hn. I
Hn. II
blow air through horn
pp
Bsn. I
3
pp
3
mp
3
n
Bsn. II
3
p
mp

174 **Slowly, with an air of mystery** ♩ = 56

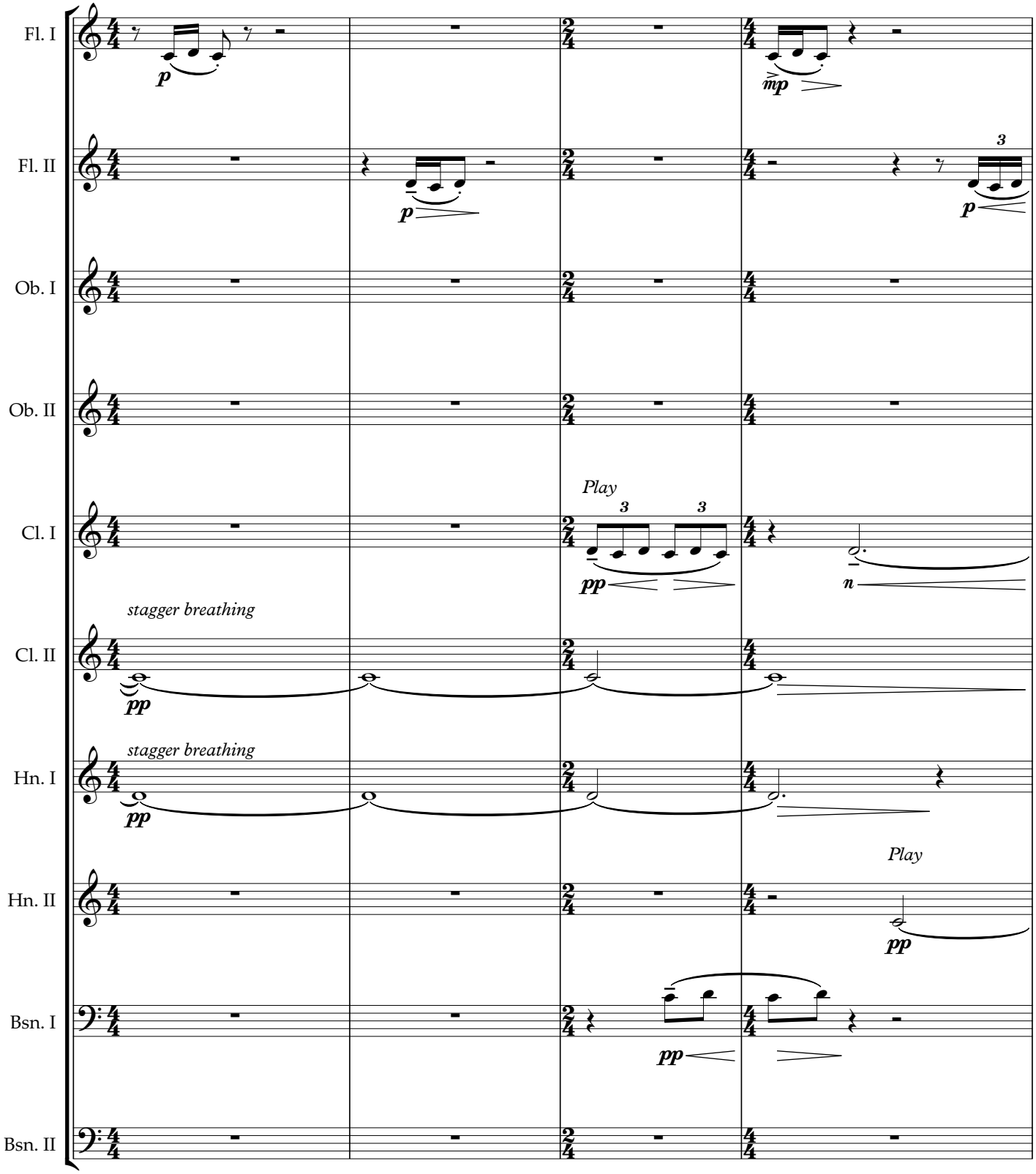


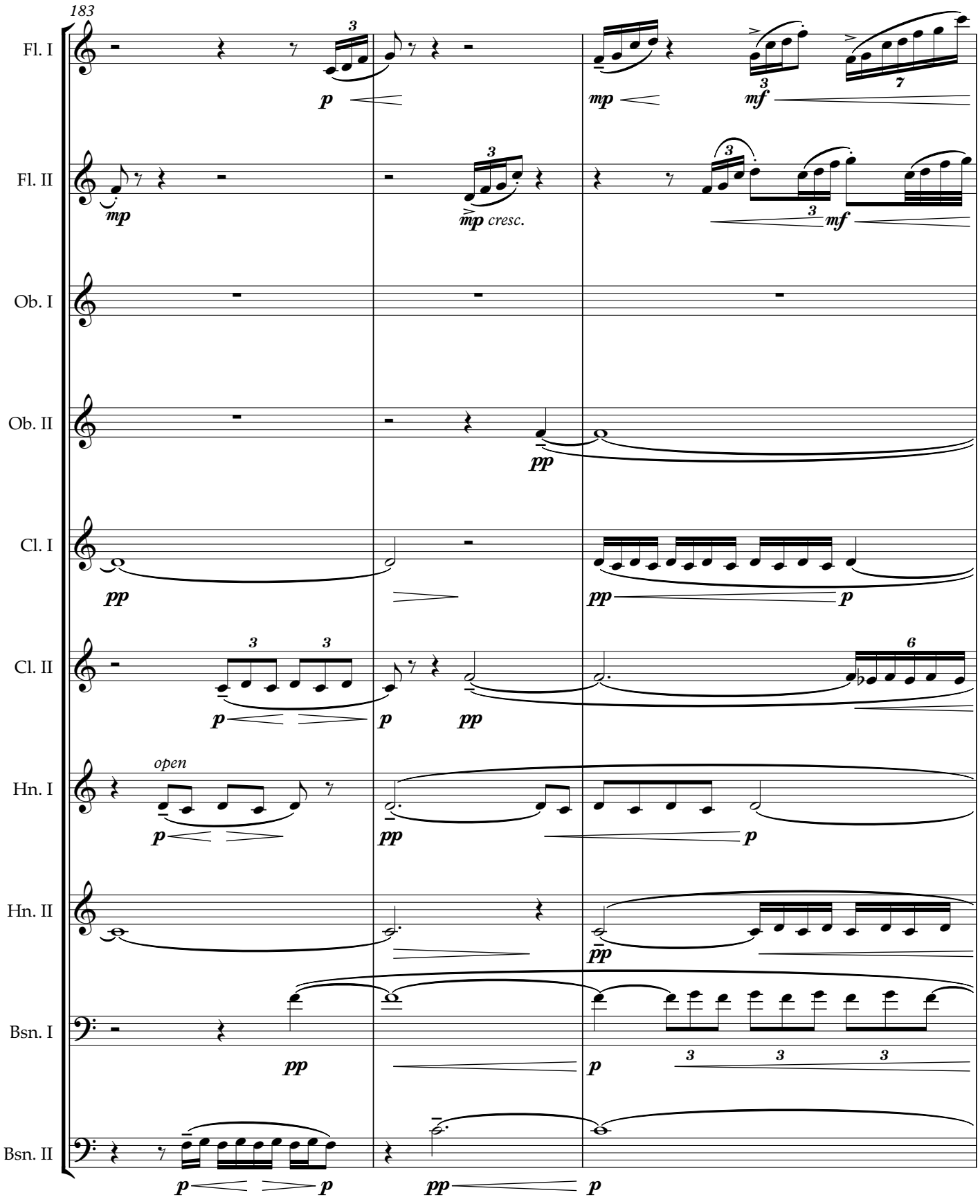
attacca

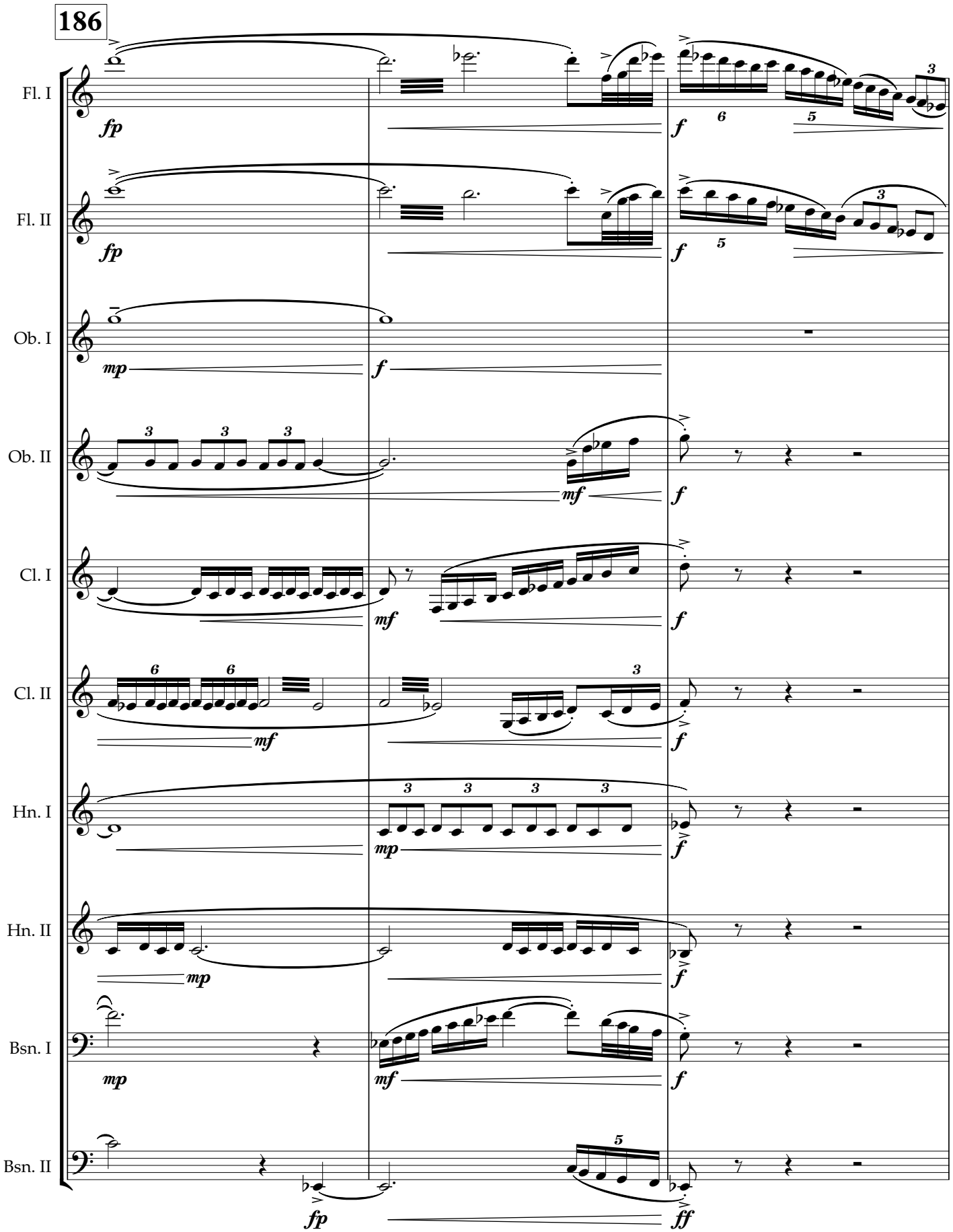


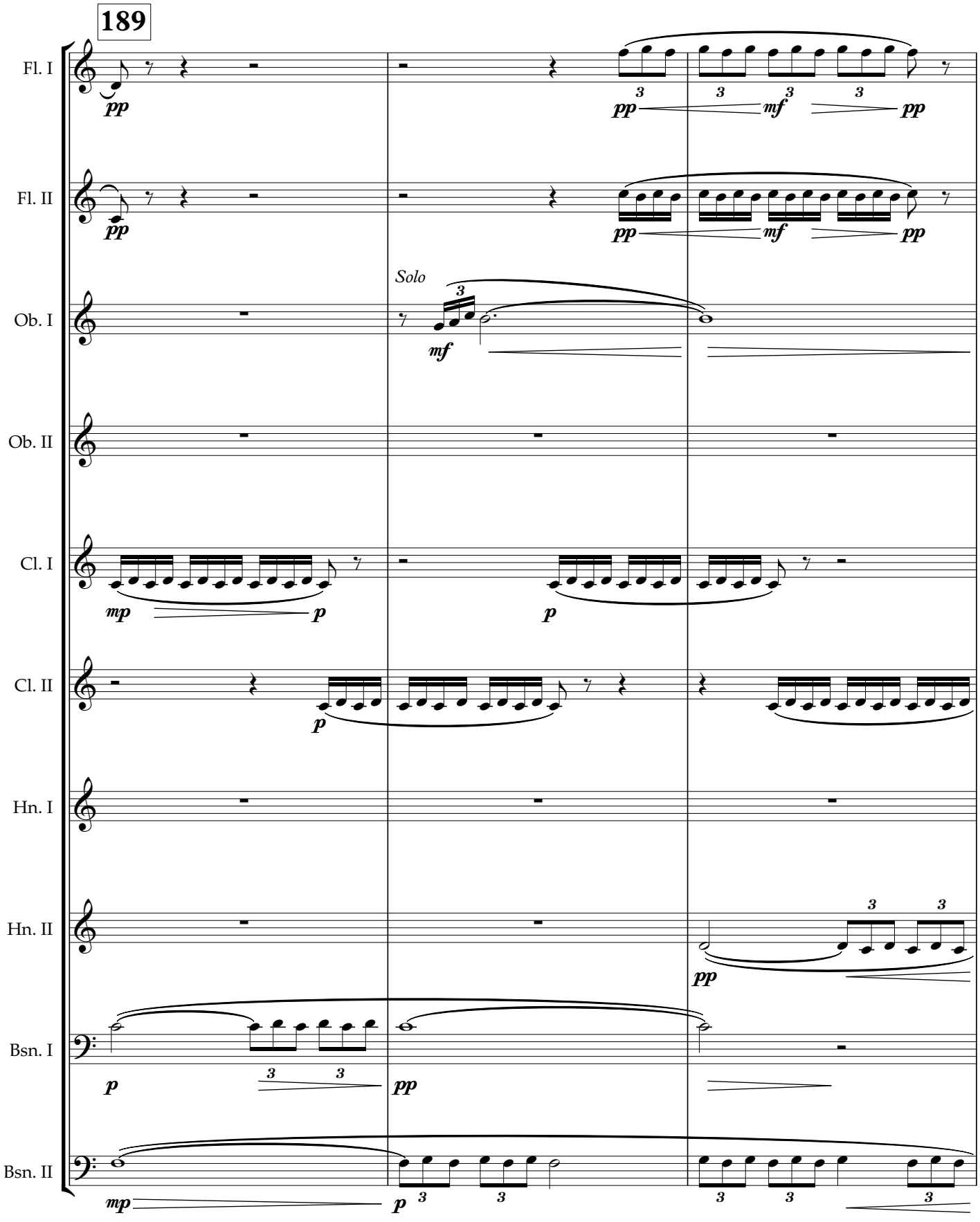
III. NOTOS

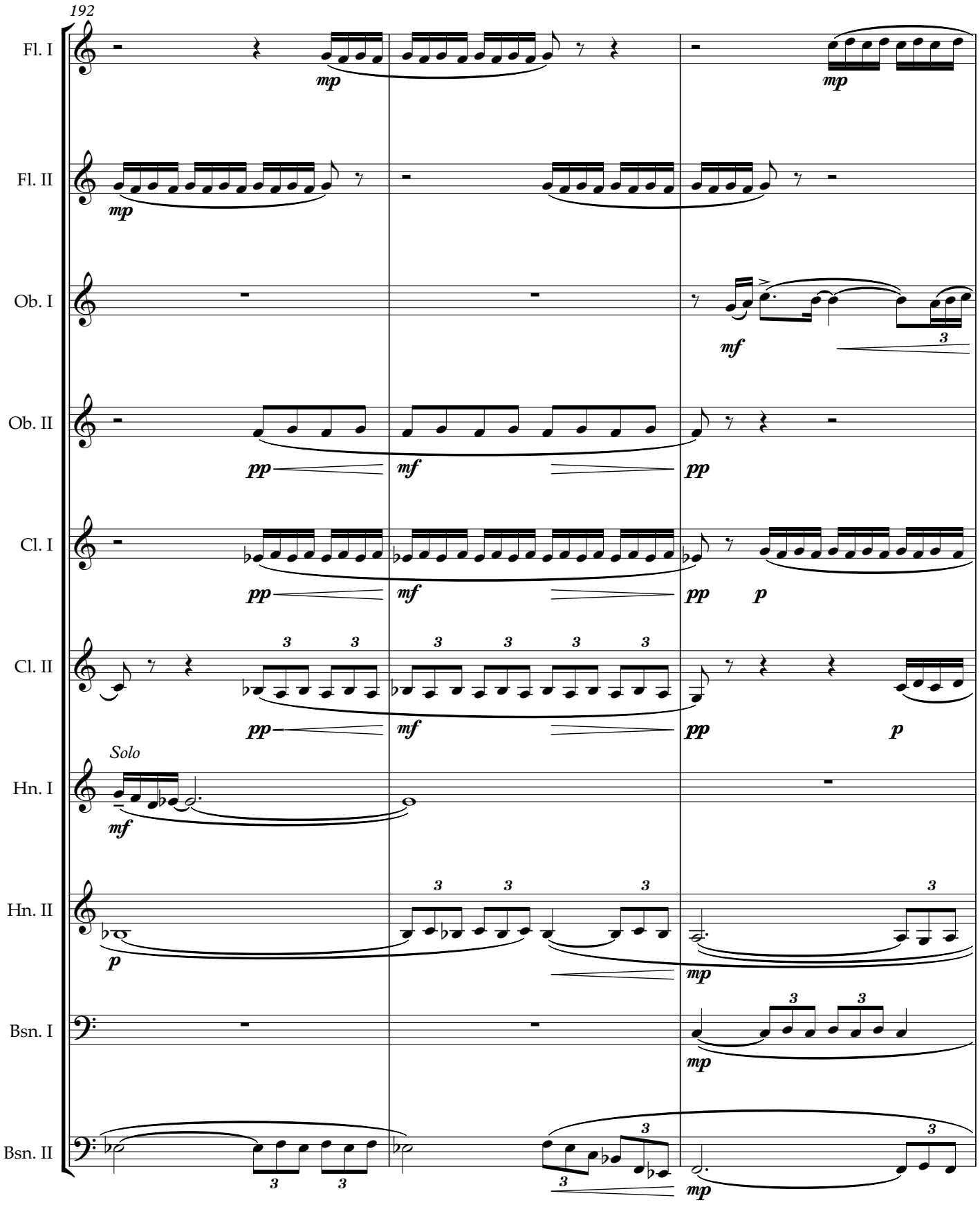
179 **With renewed energy** ♩ = 116

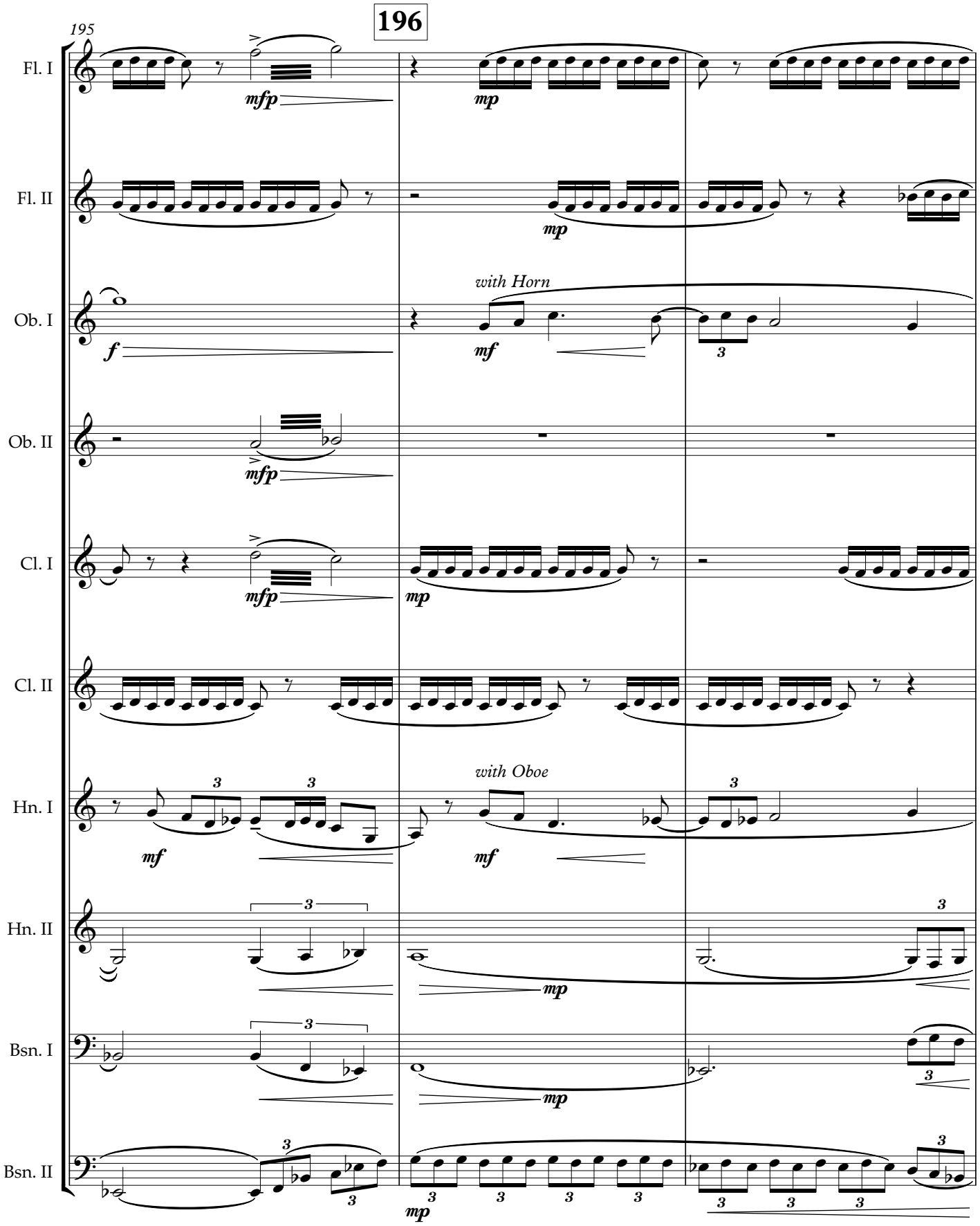


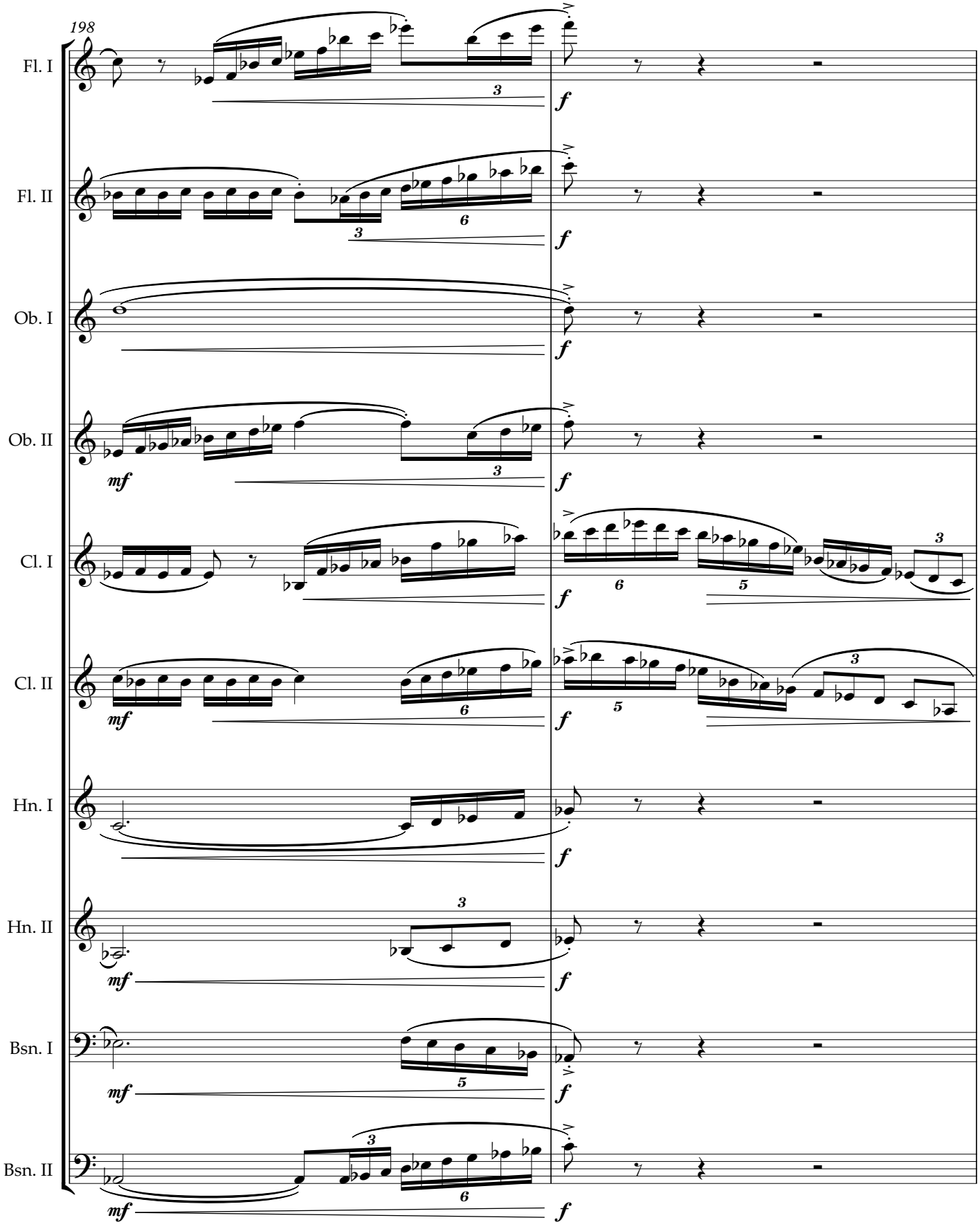

183
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
cresc.

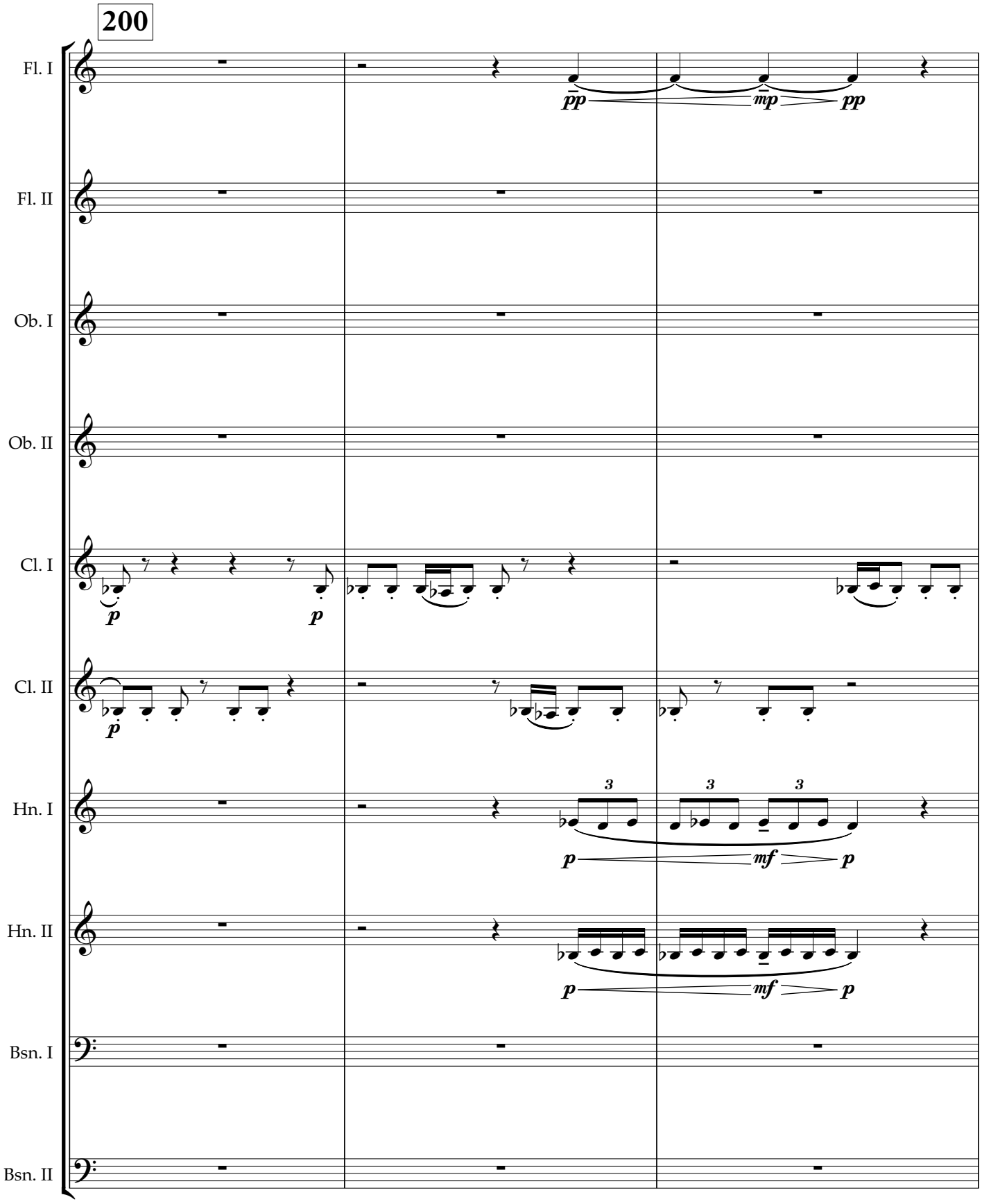

186
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

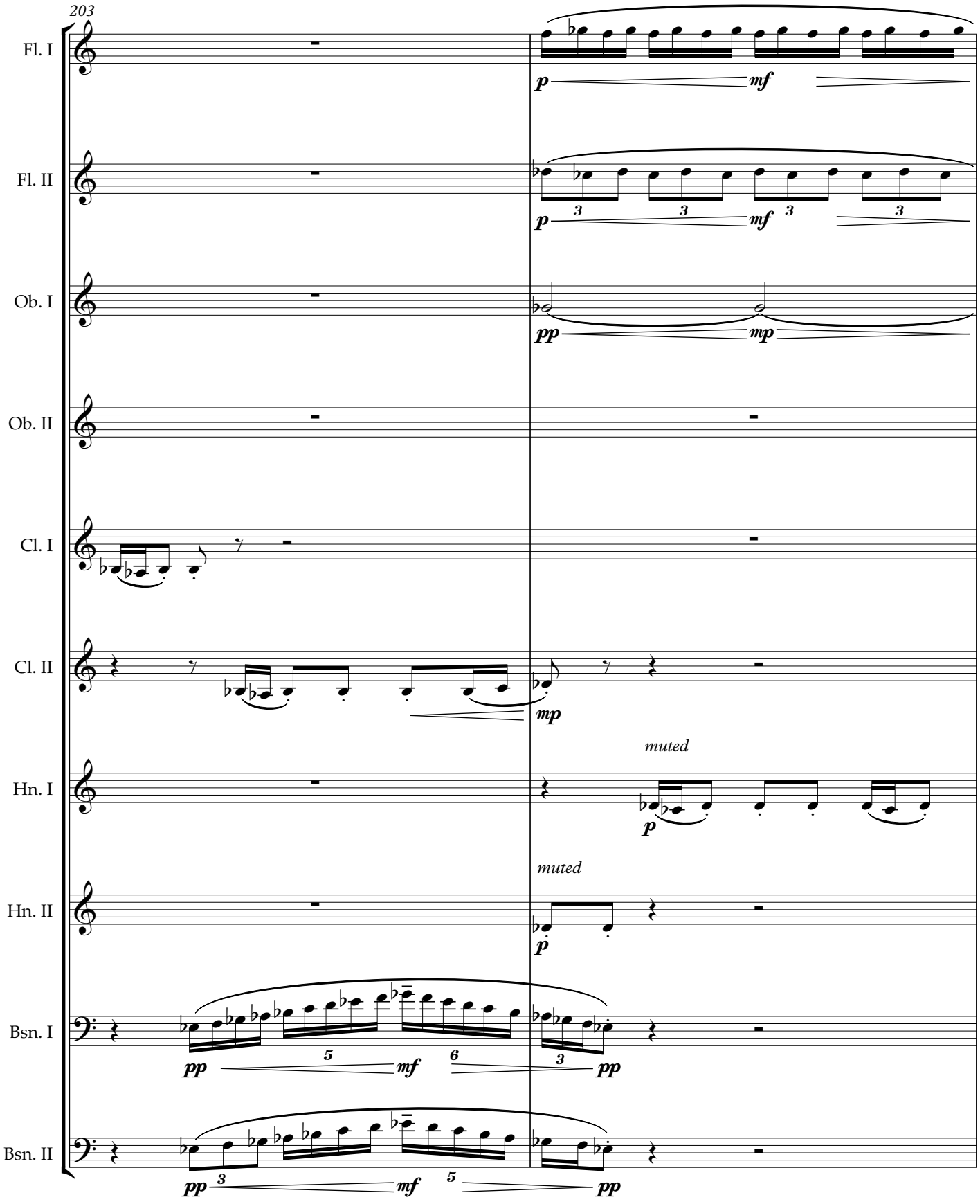

189
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
Solo

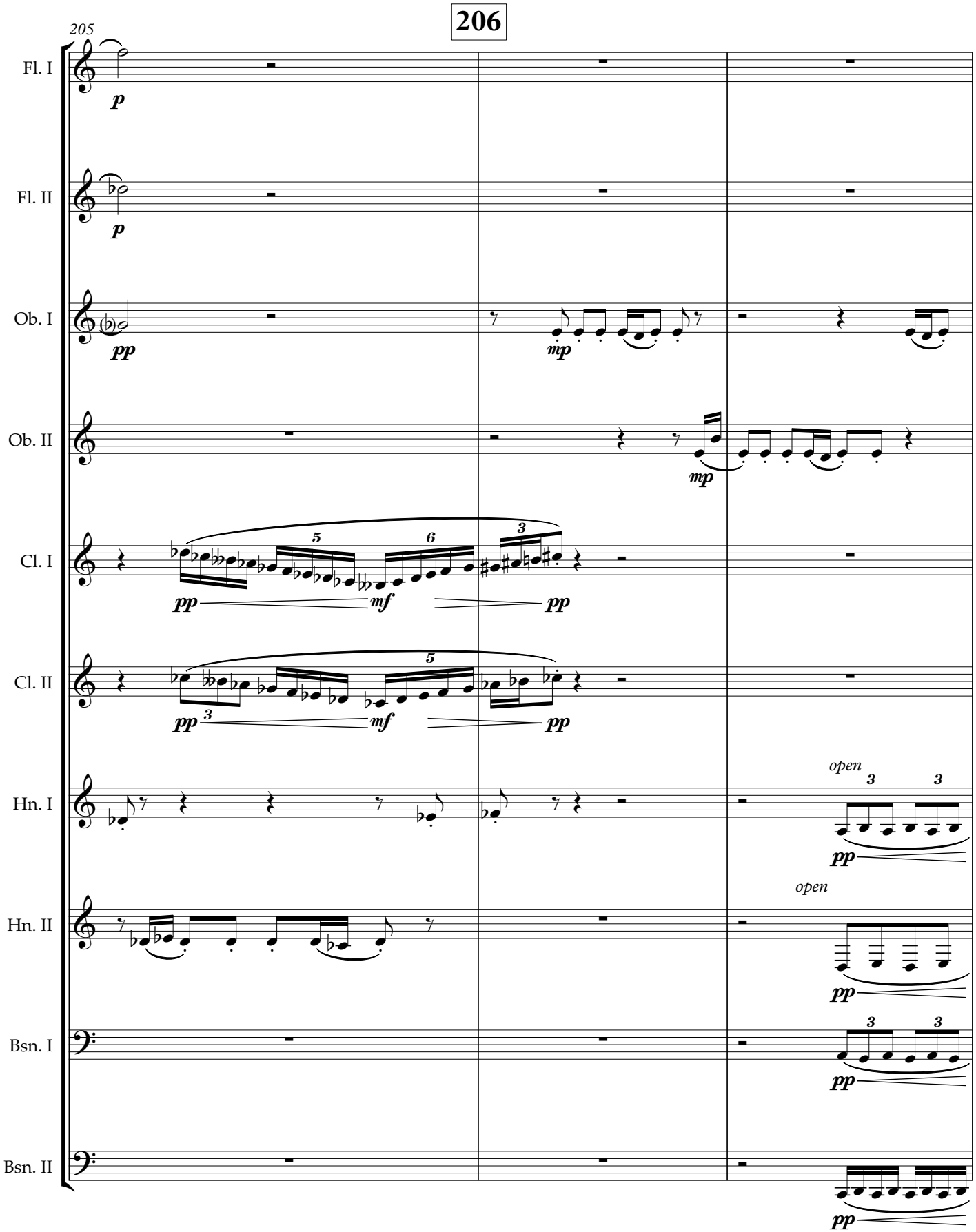

192
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
Solo
mp
mf
pp
p

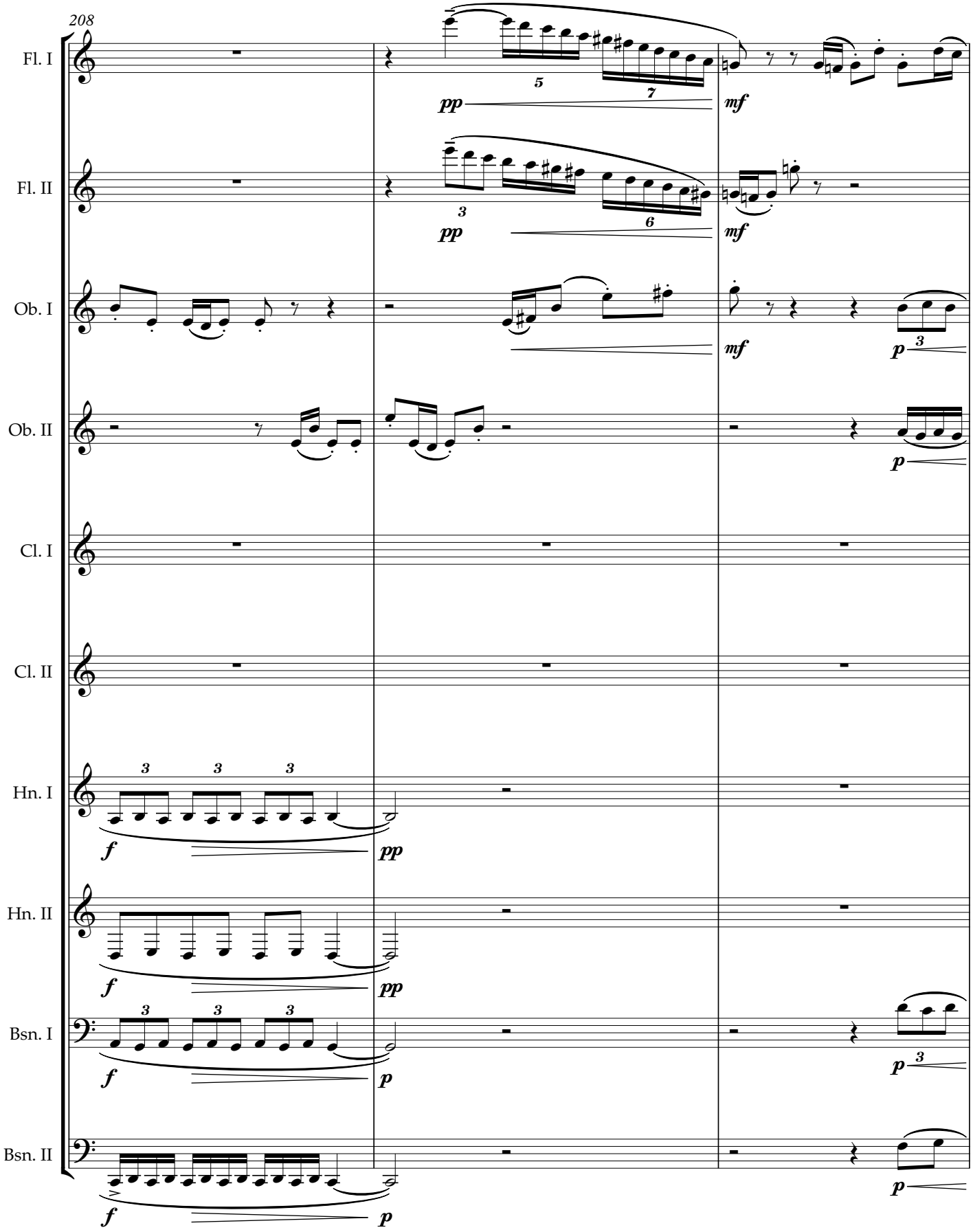

196
195
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
with Horn
with Oboe
mfp
mp
f
mf

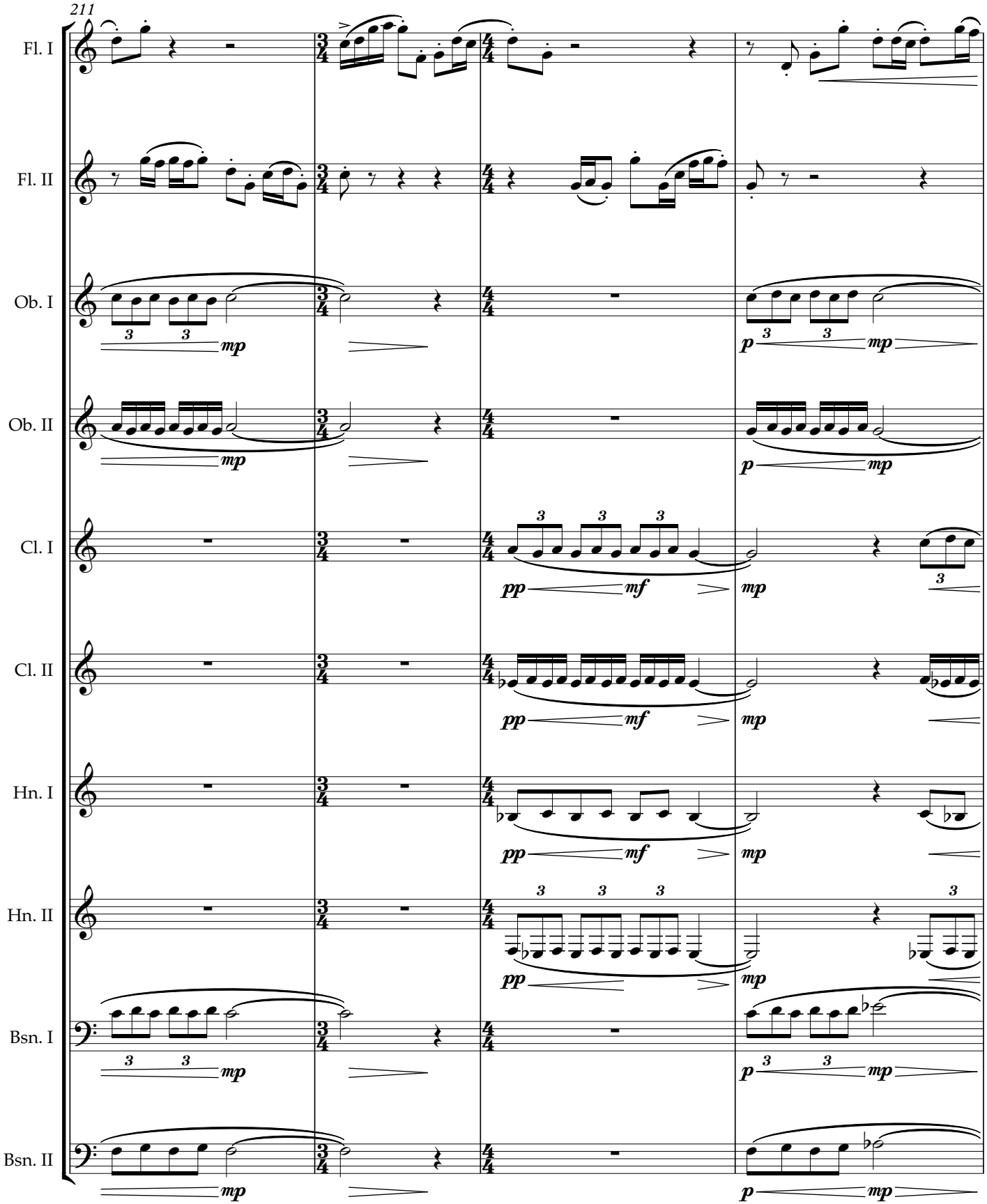

198
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
f

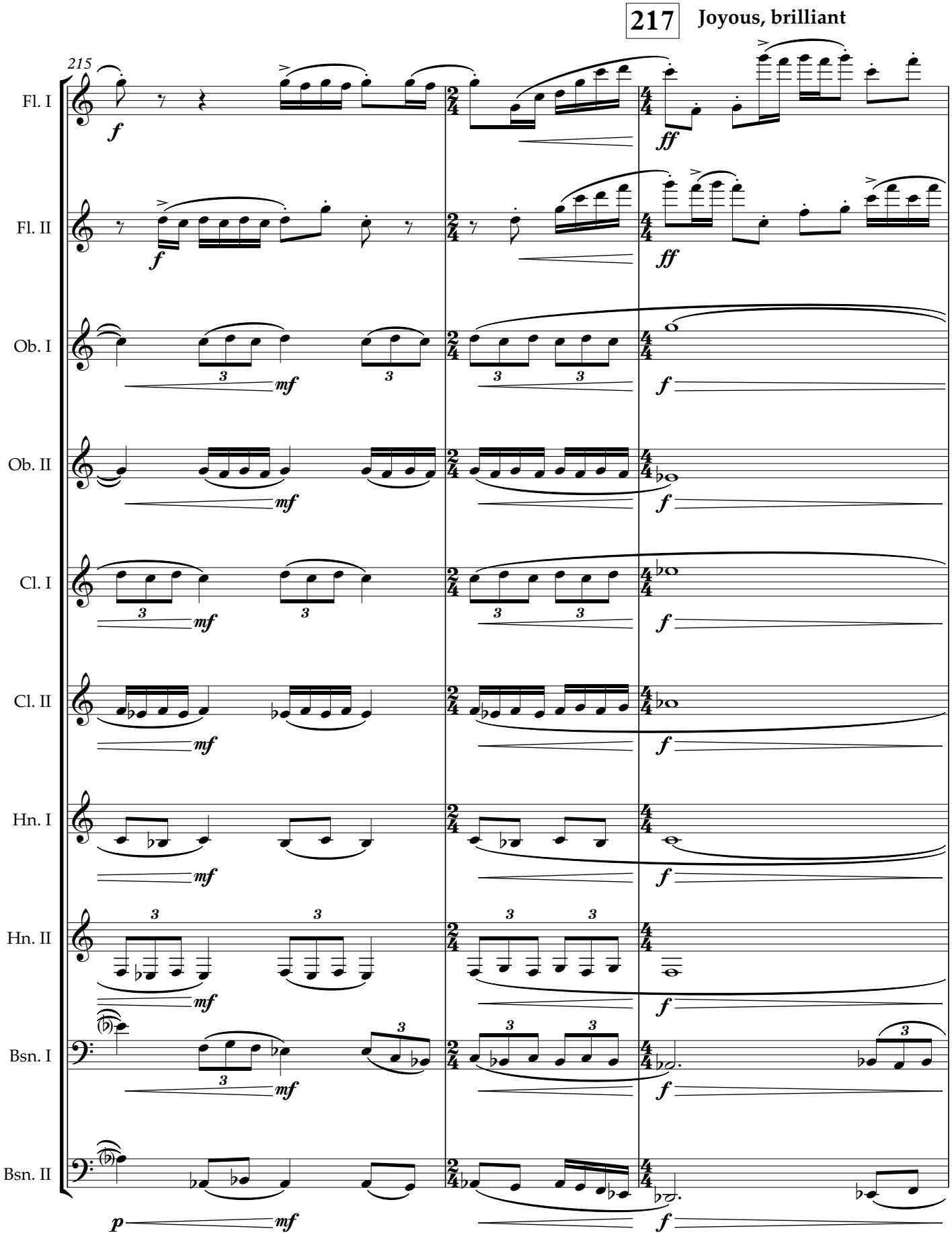

200
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
pp
mp
pp
p
p
p
3
3
3
p
mf
p
p
mf
p

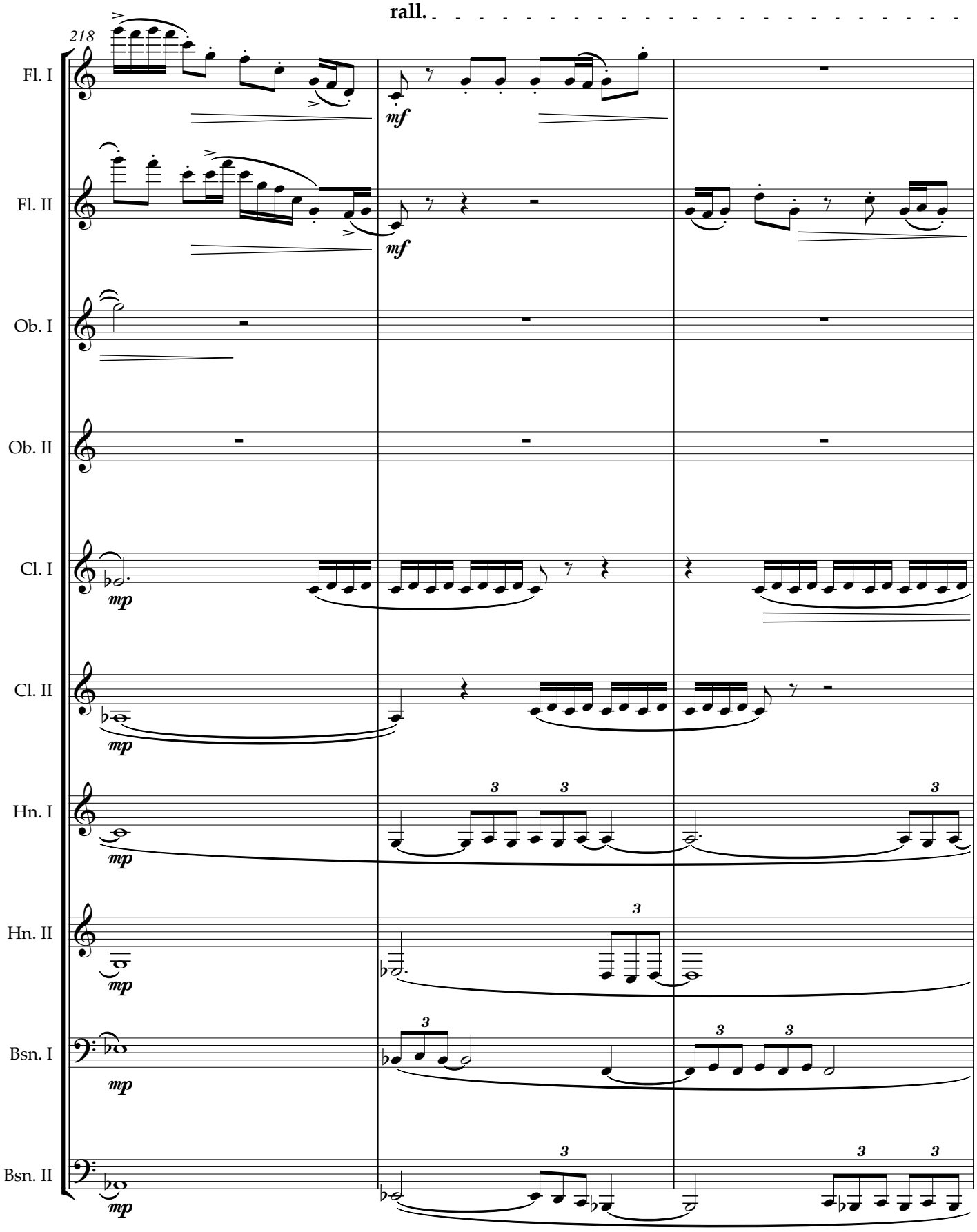

203
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
muted
muted

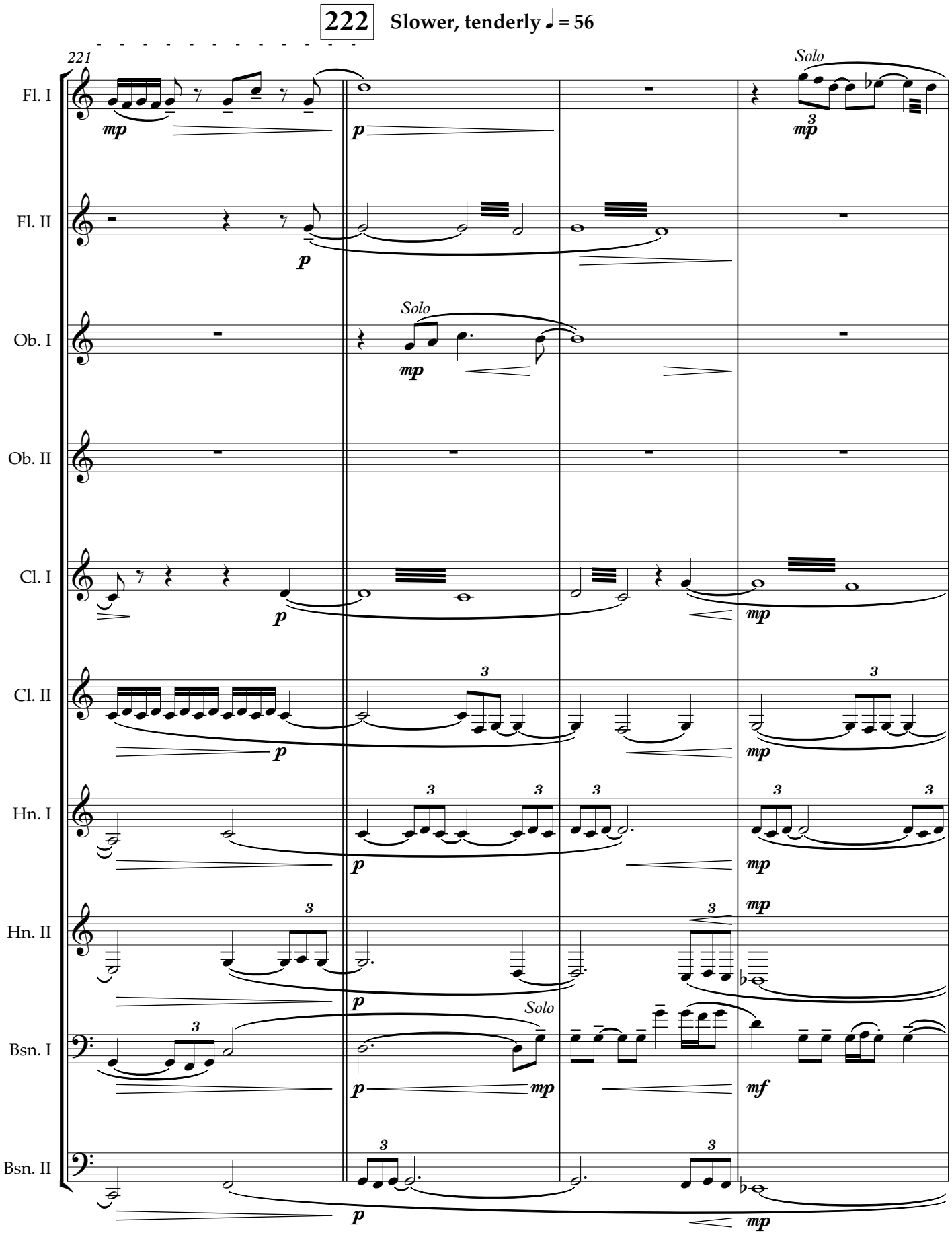

206
205
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
open

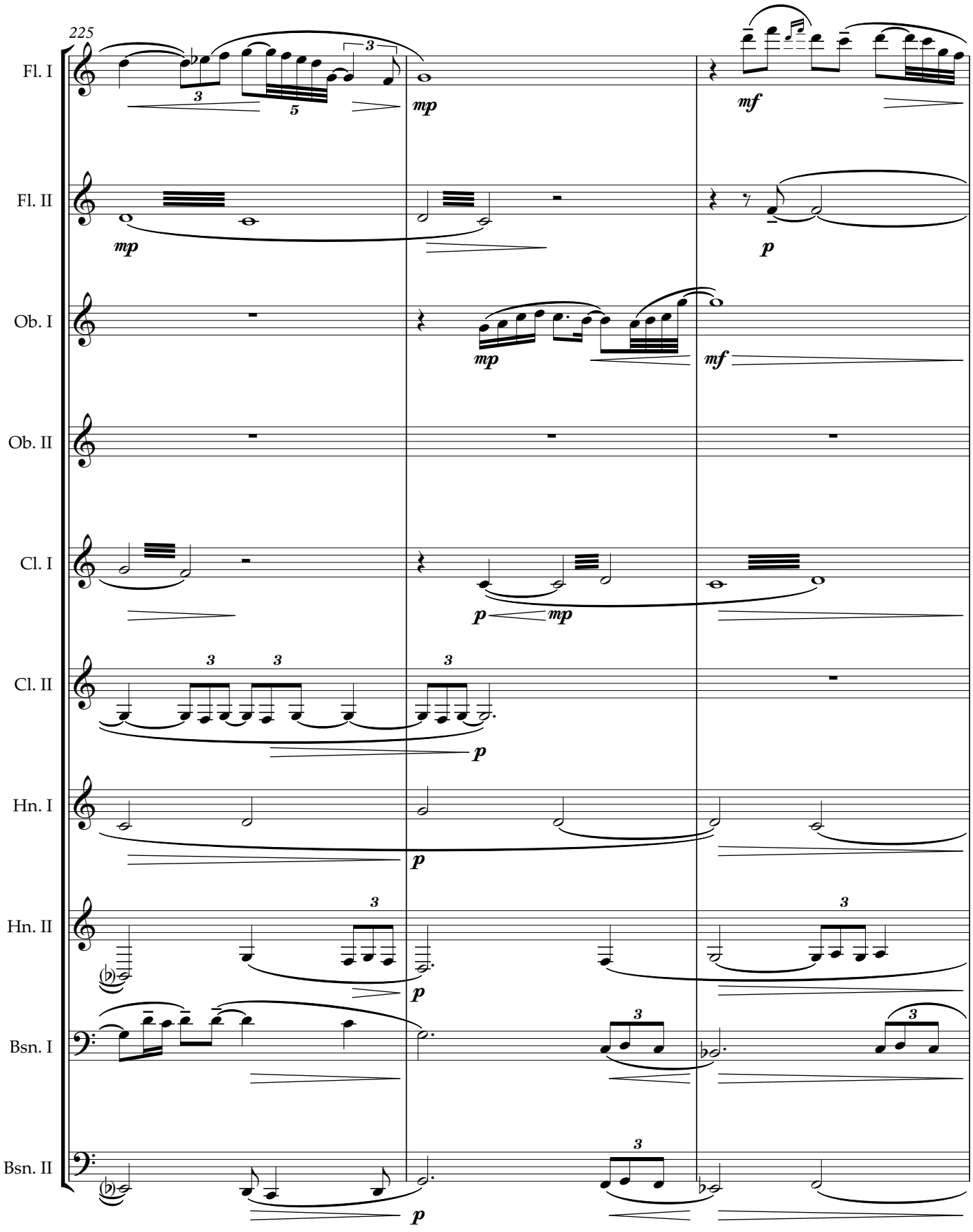

208
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
pp
mf
p
f

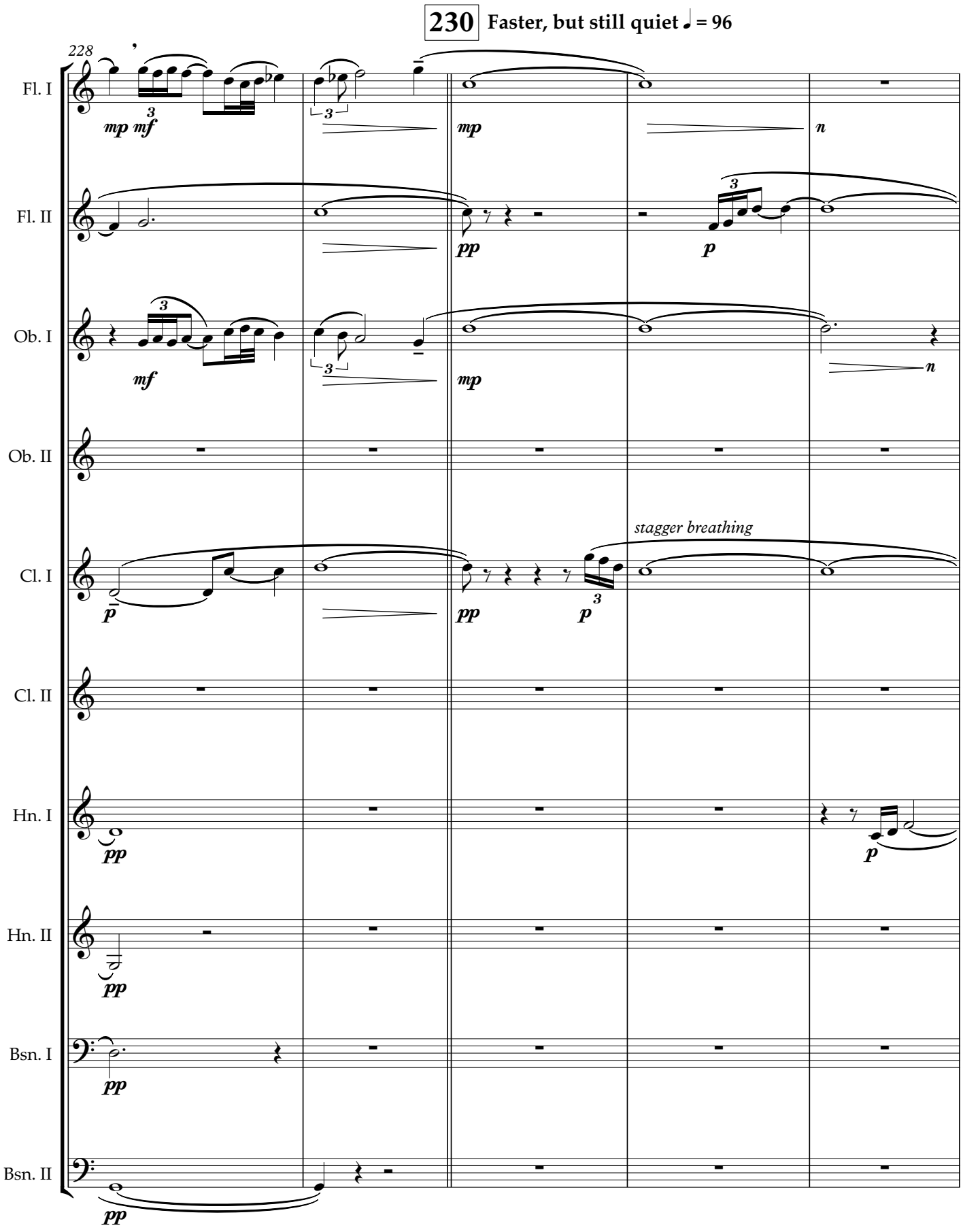

211
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
p
pp
mf


217
Joyous, brilliant
215
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
f
ff
mf
p


rall.
218
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
mp
3


222
Slower, tenderly ♩ = 56
221
Solo
Fl. I
Fl. II
Solo
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Solo
Bsn. I
Bsn. II


225
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
mf
p
3
5


230
Faster, but still quiet ♩ = 96
228
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
stagger breathing

attacca

237 **Rubato**

233

rit.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

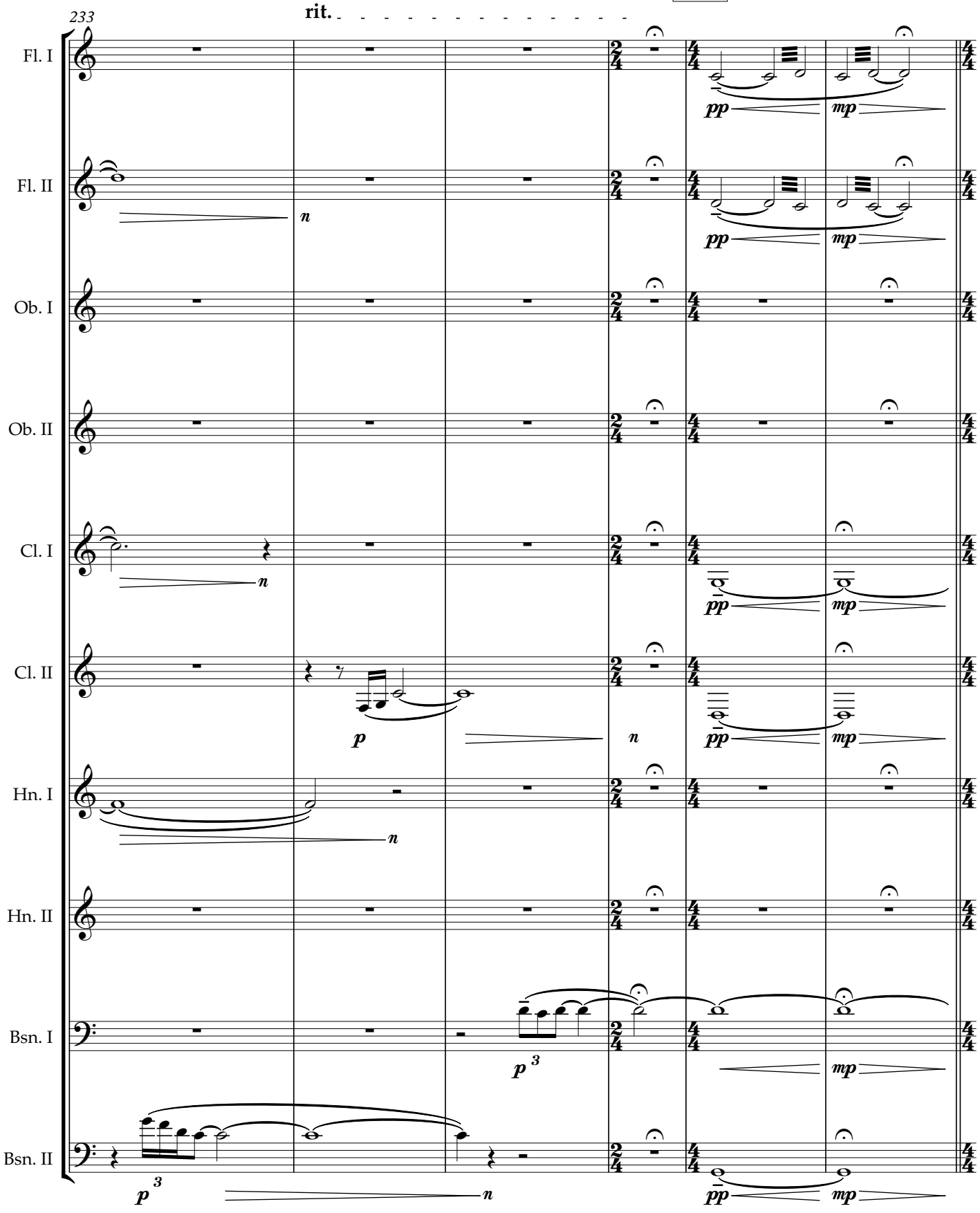
Cl. II

Hn. I

Hn. II

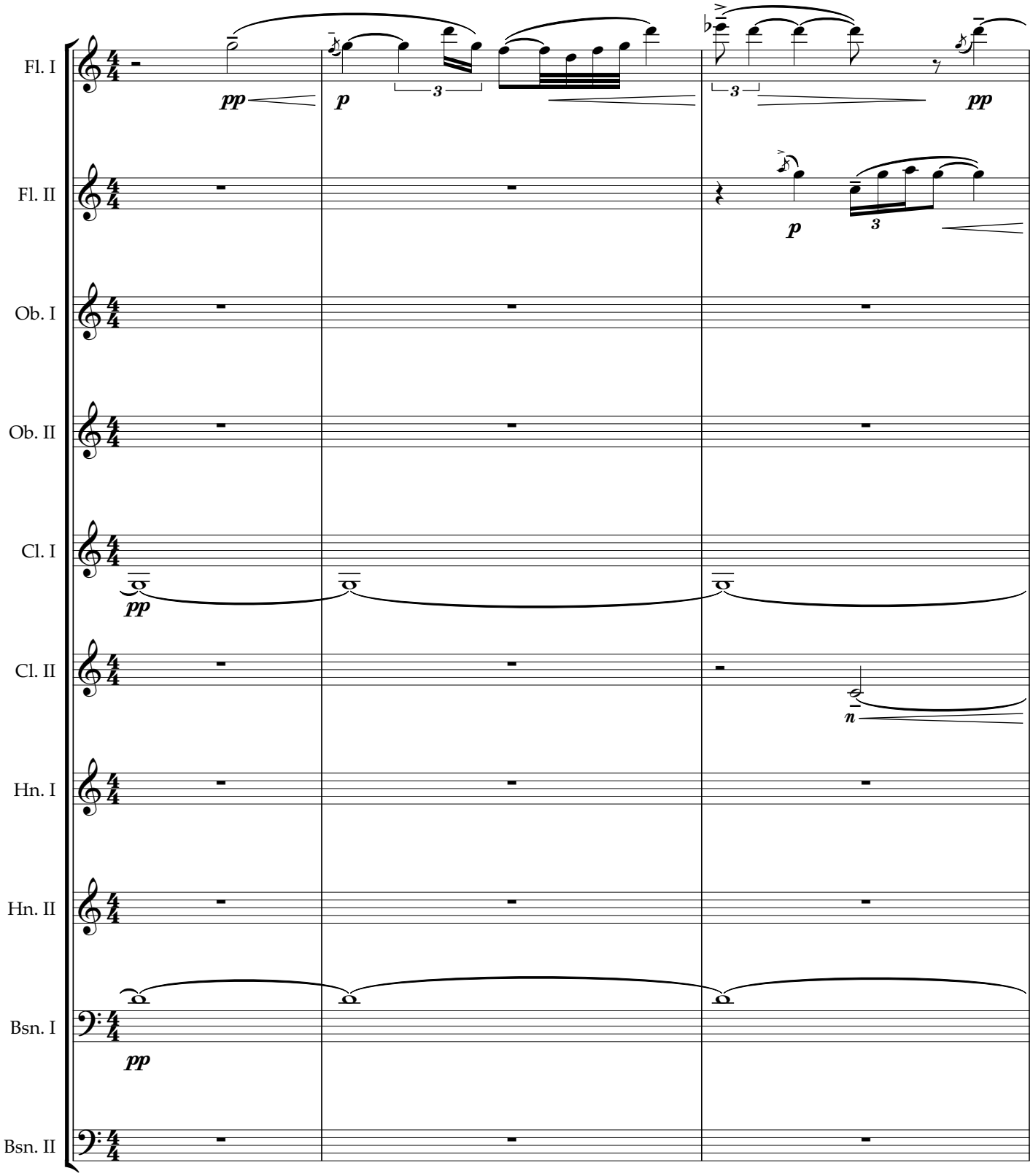
Bsn. I

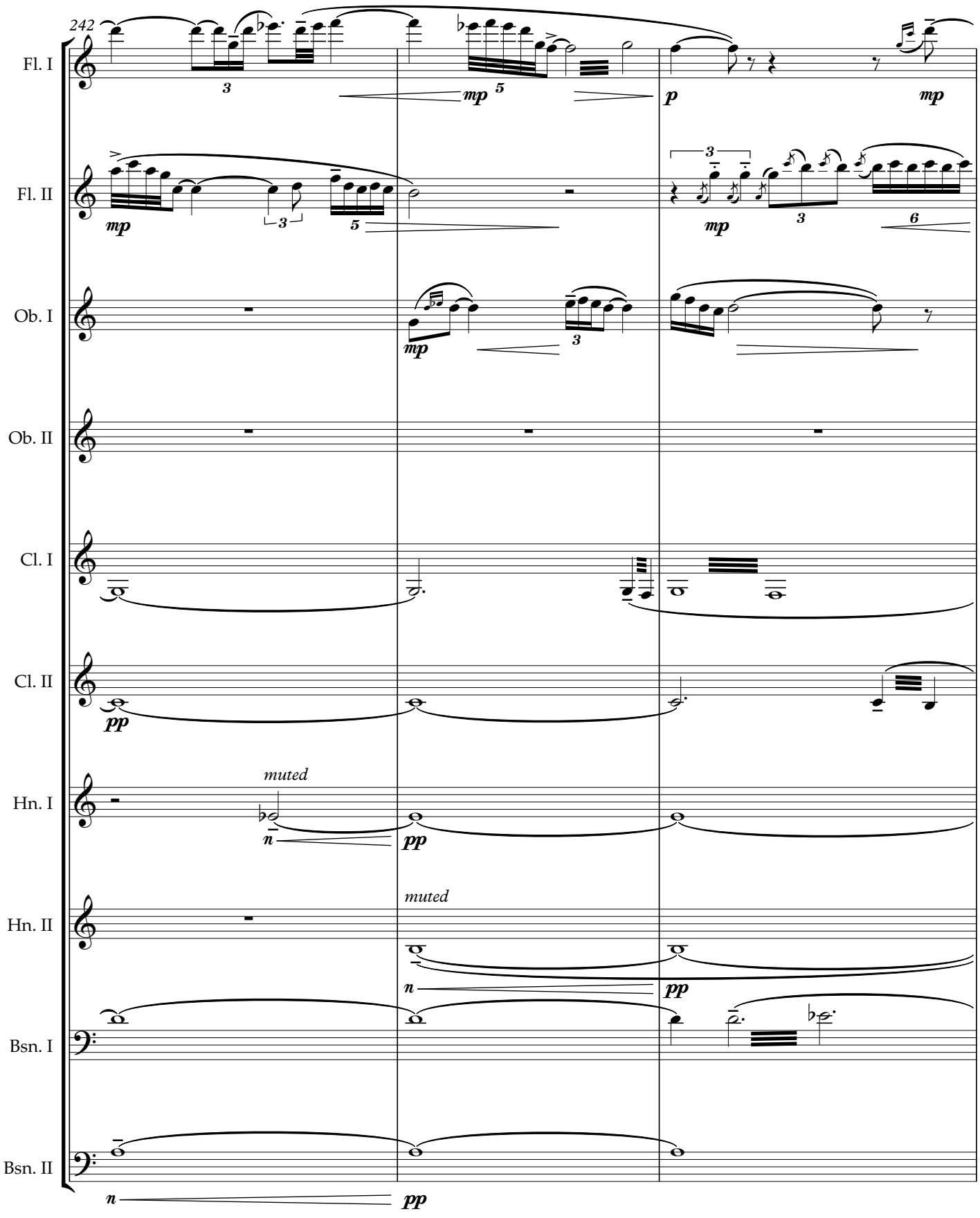
Bsn. II

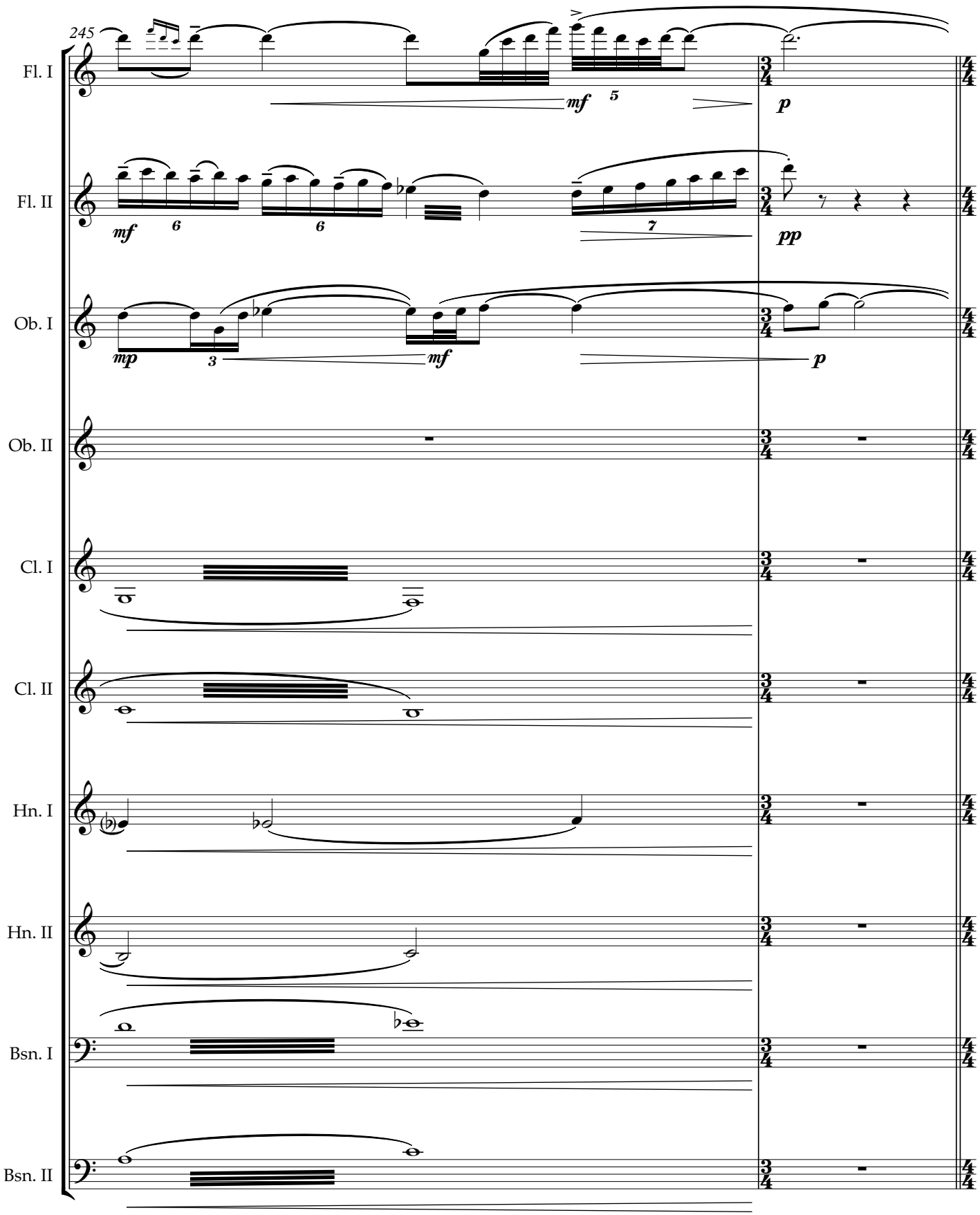


IV. ZEPHYRUS

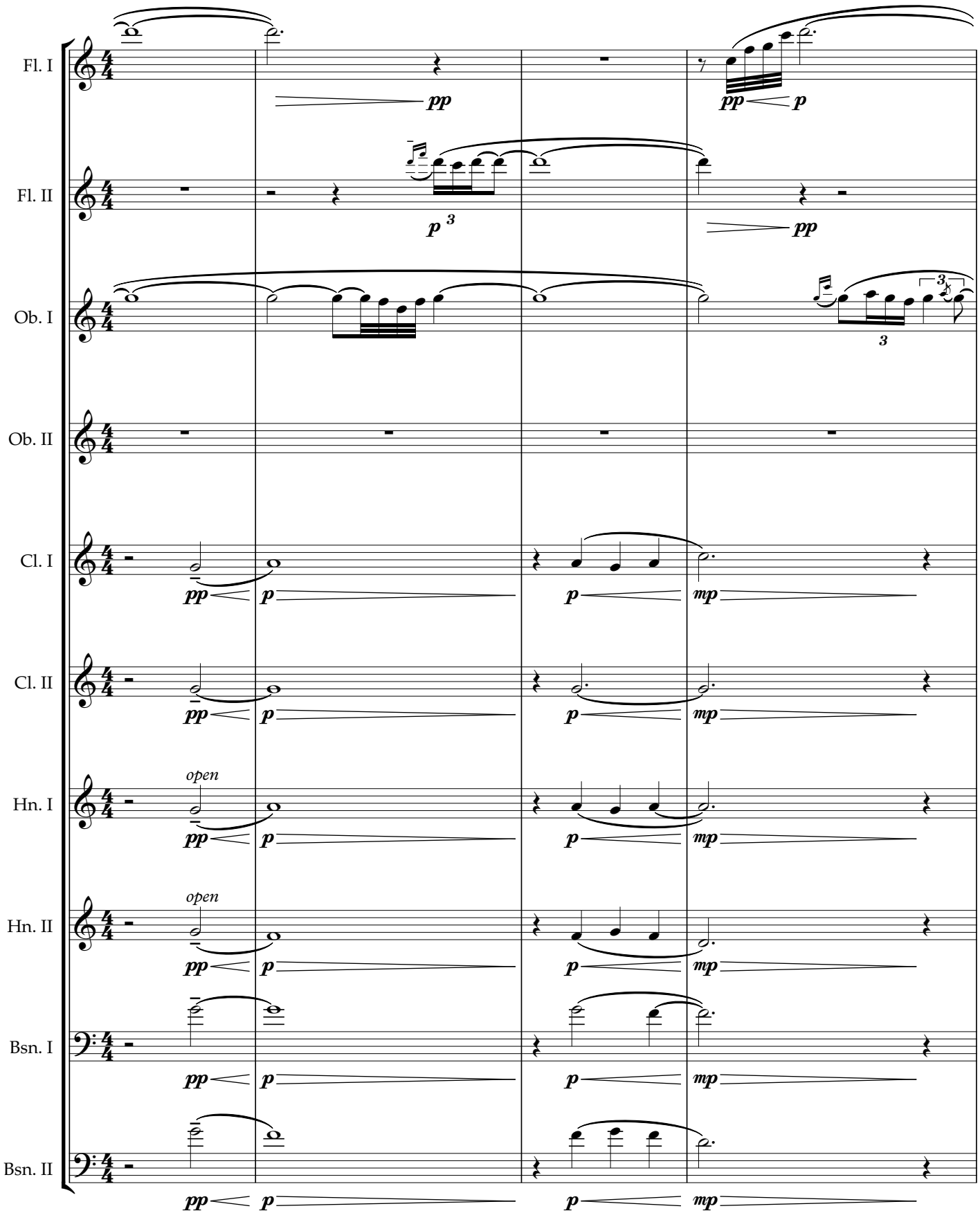
239 **Freely, rhapsodic** ♩ = 80

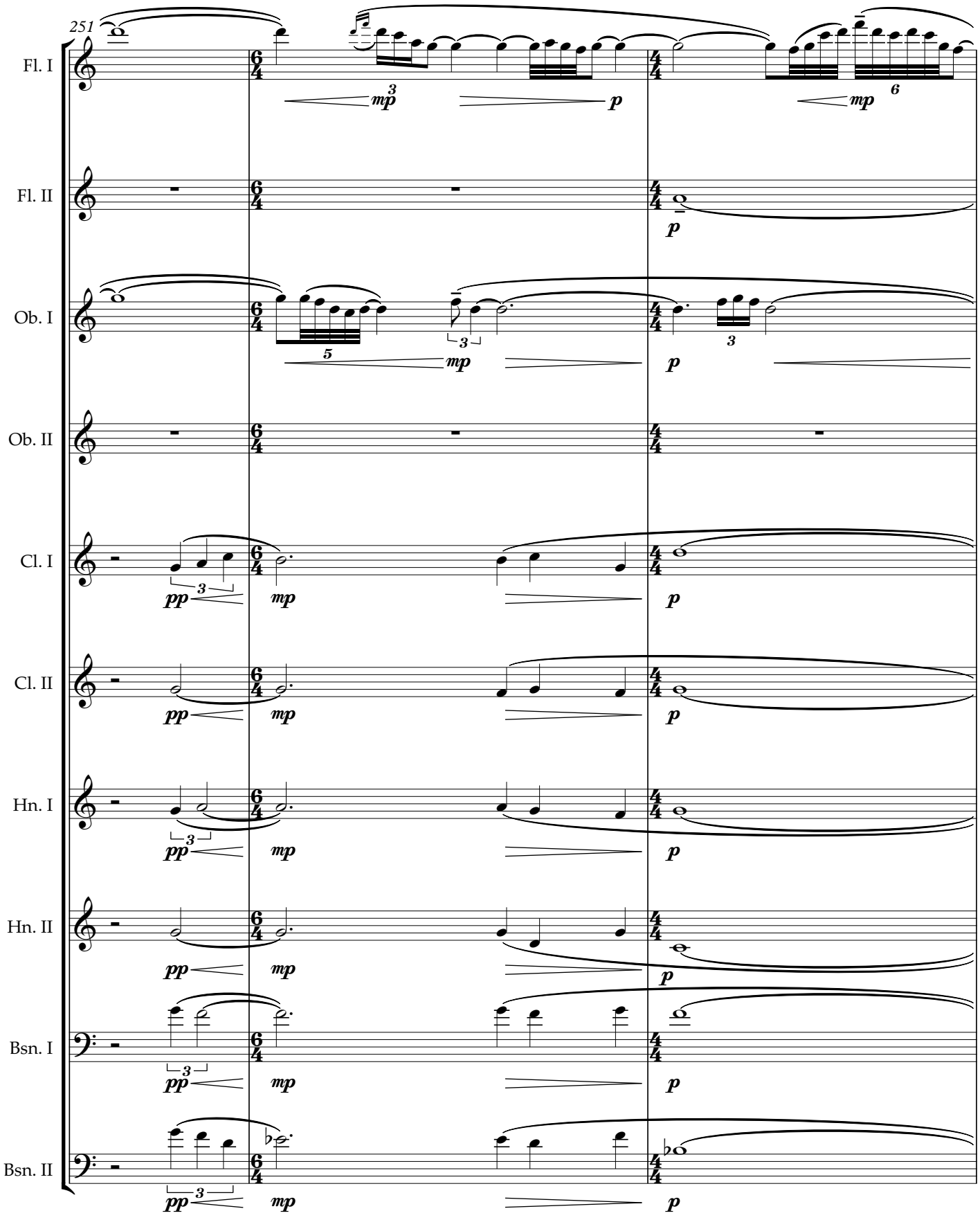


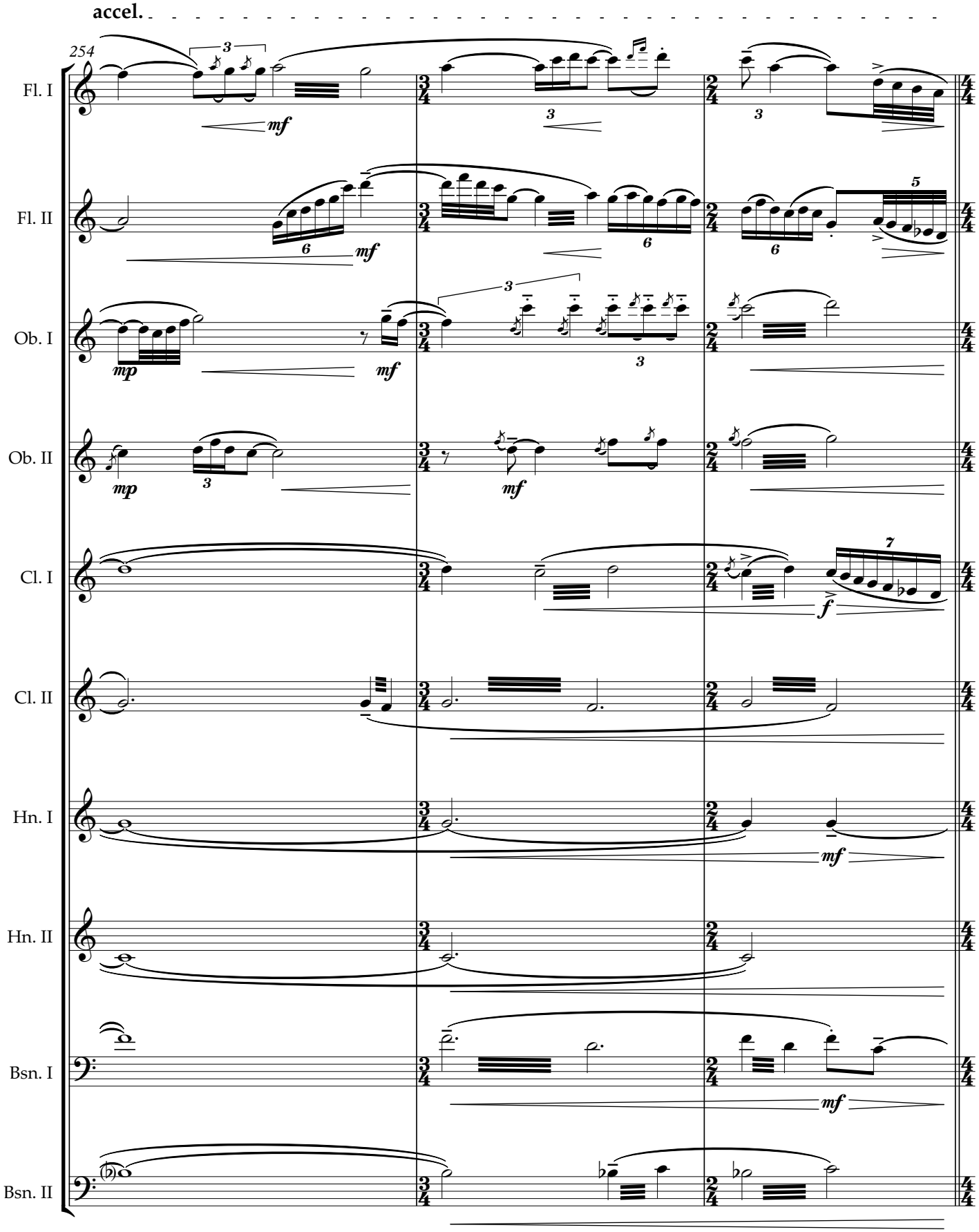

242
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
muted
muted
mp
p
pp


245
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mf
p
mf
pp
mp
mf
p

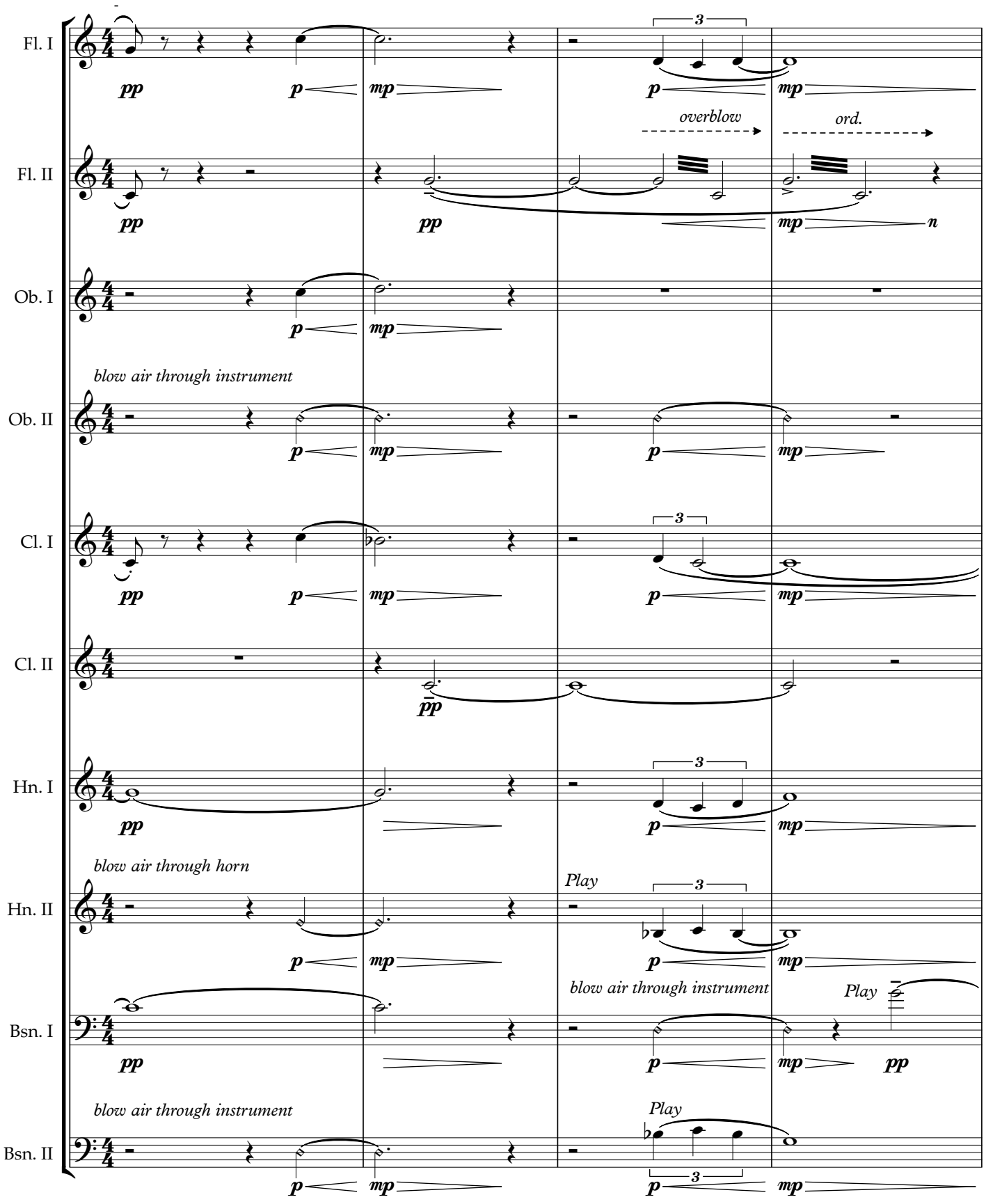
247 **Slowly, like a prayer** ♩ = 76

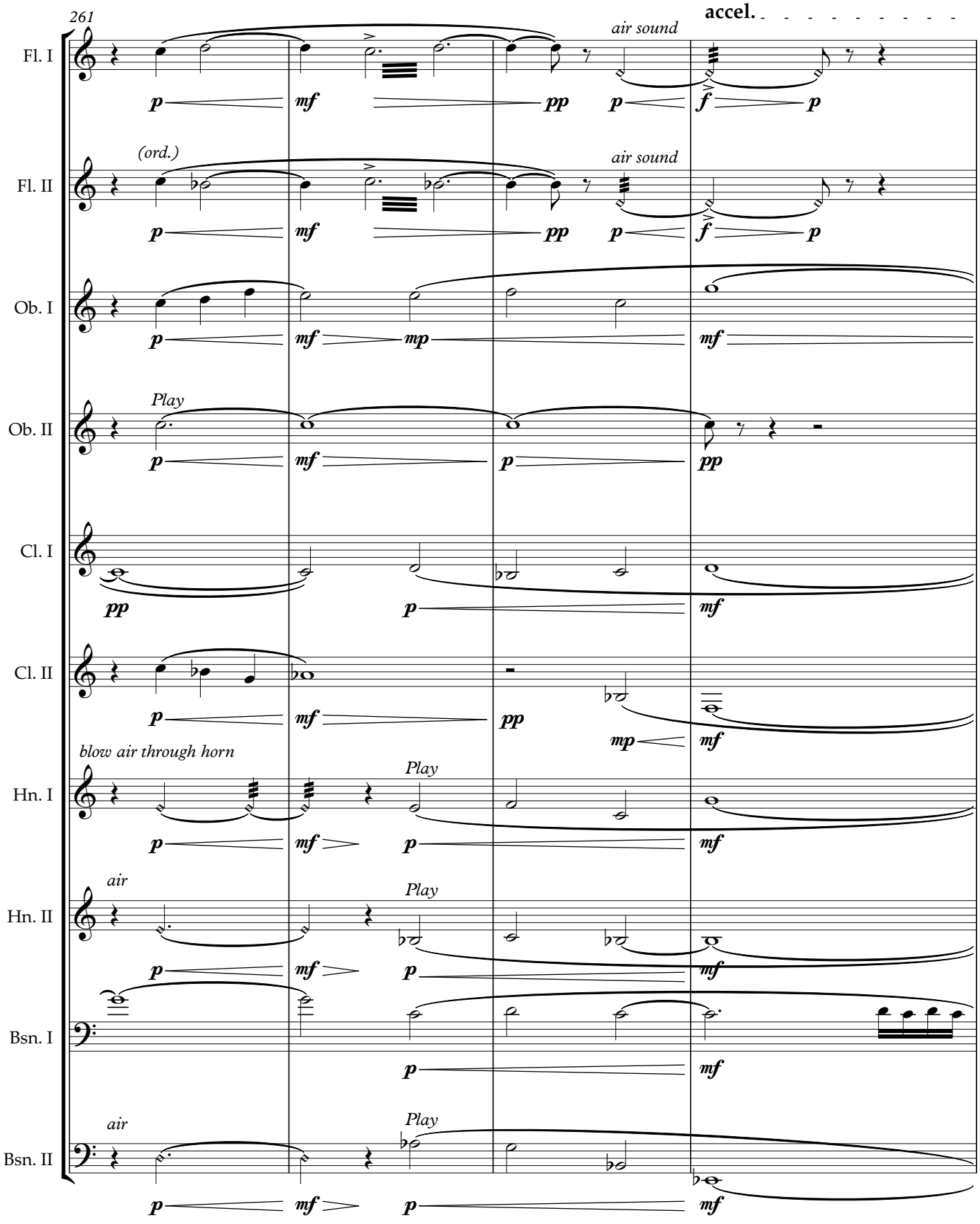


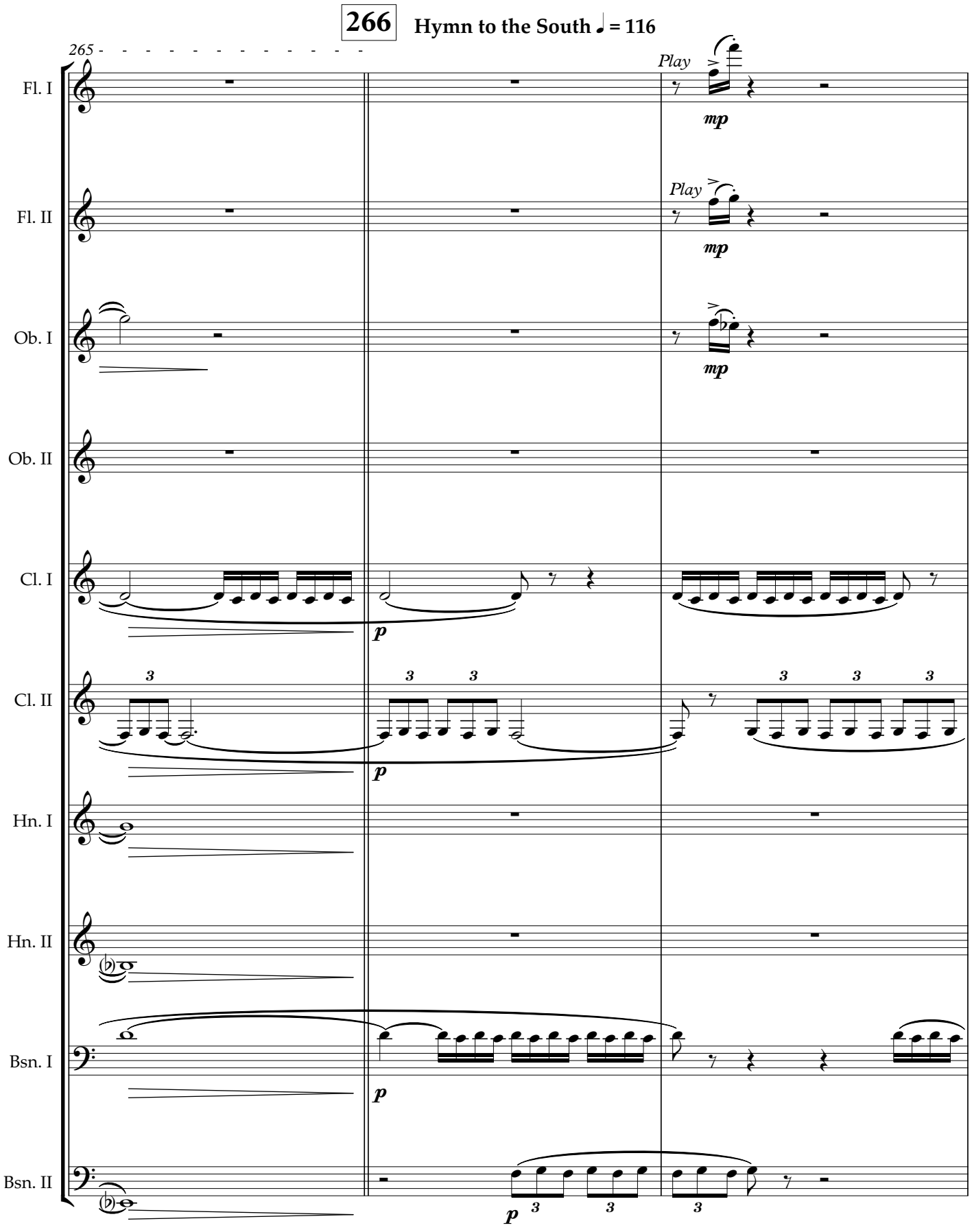

251
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
pp
mp
p

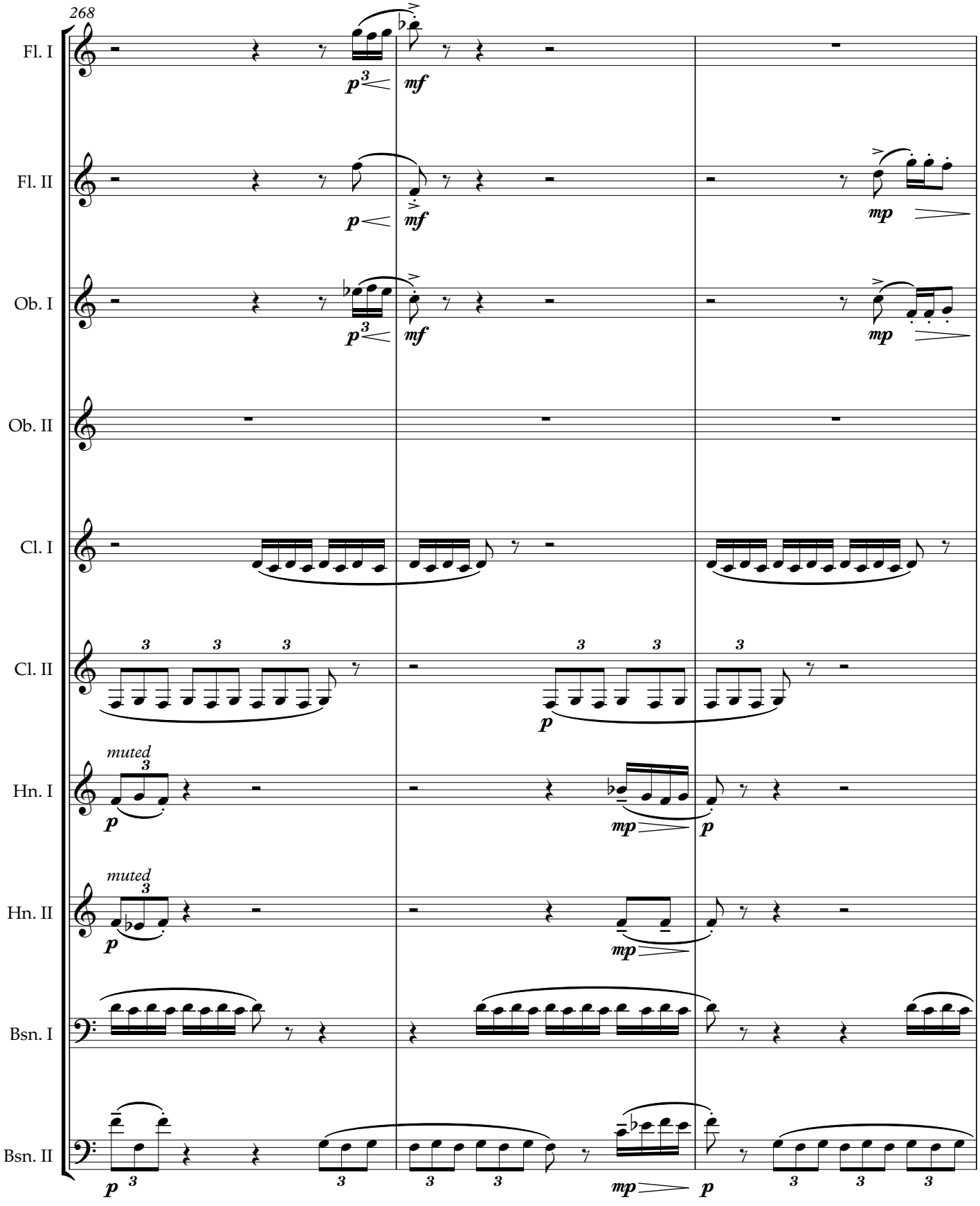

accel.
254
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II

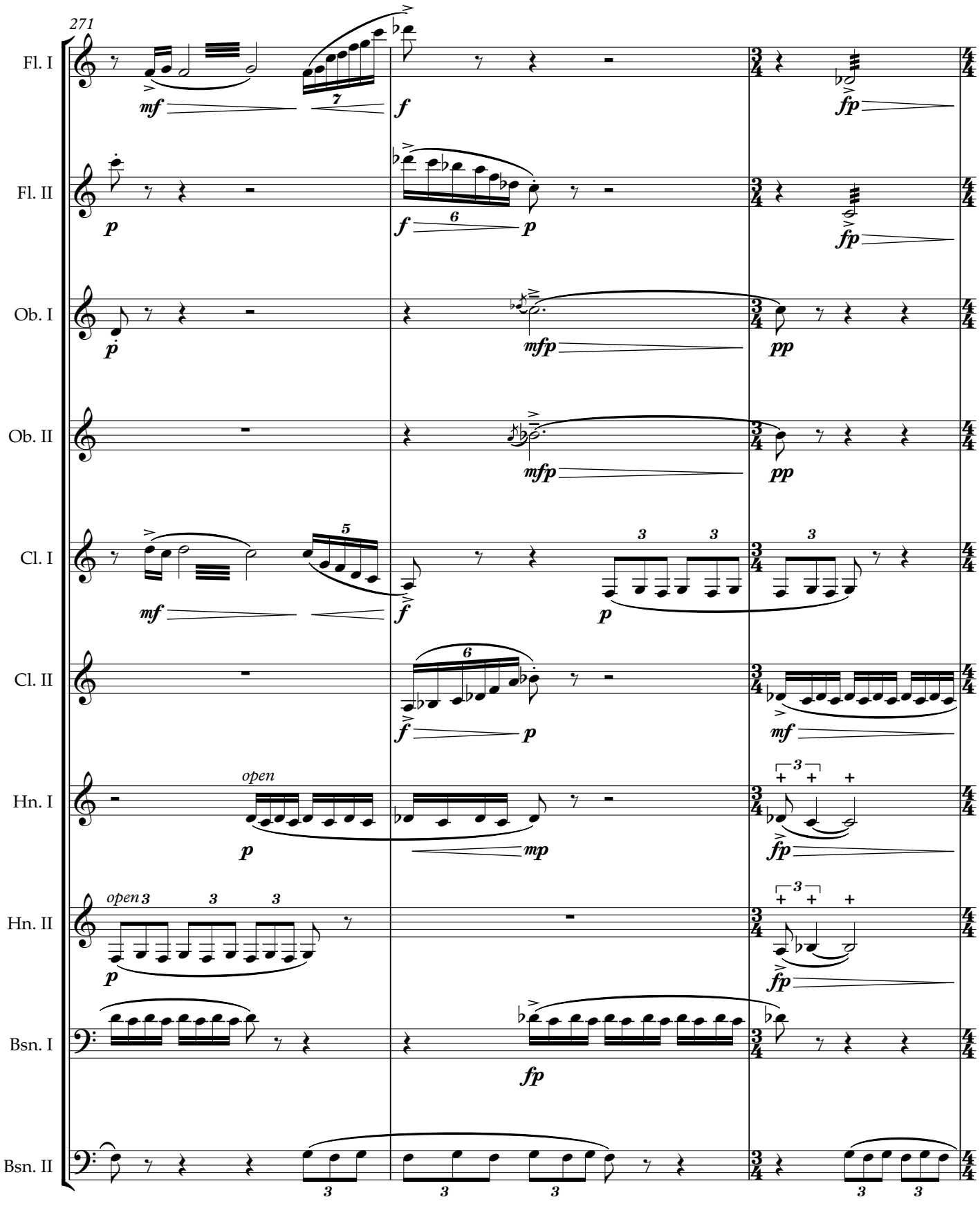
257 **Hymn to the East** ♩ = 76

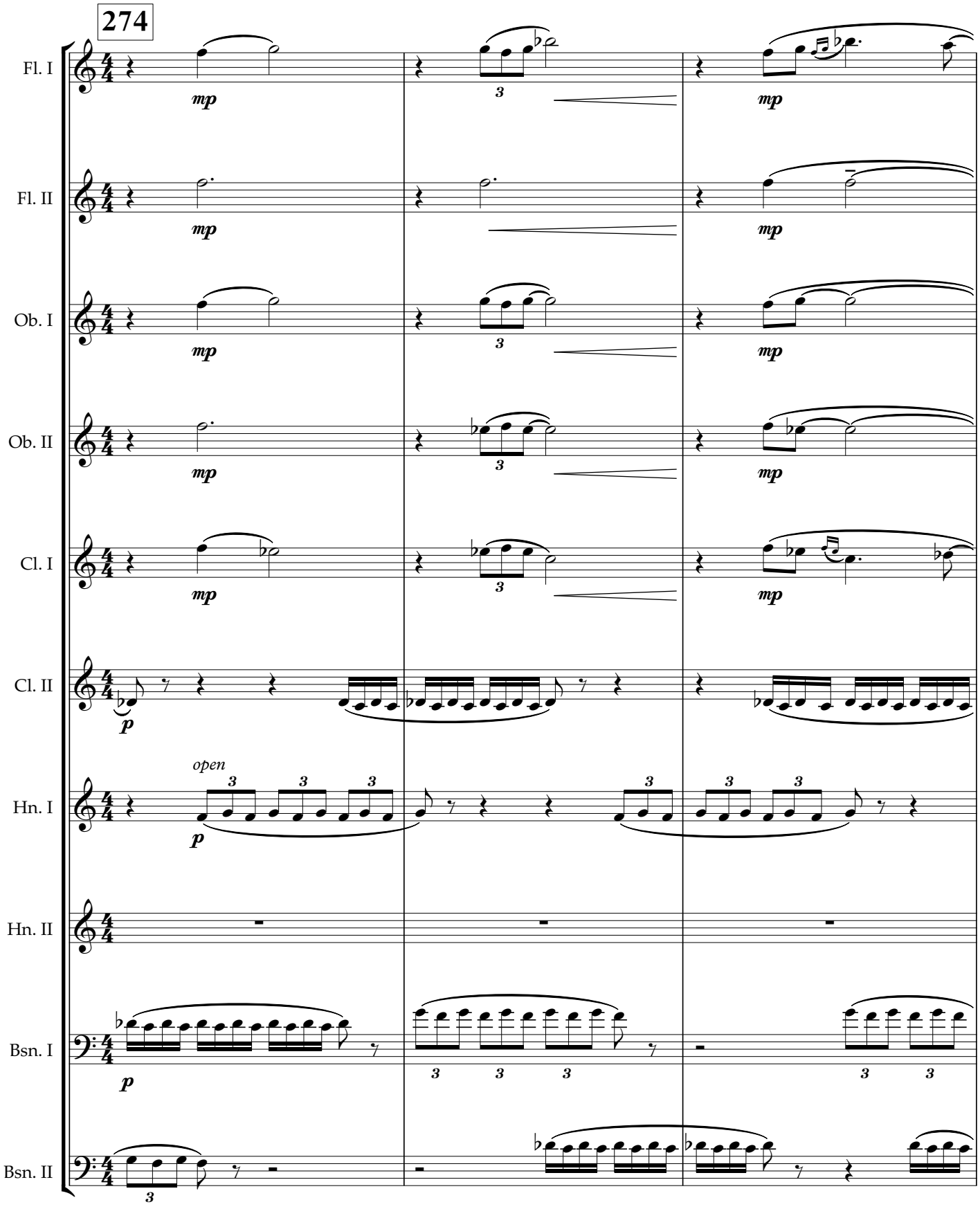


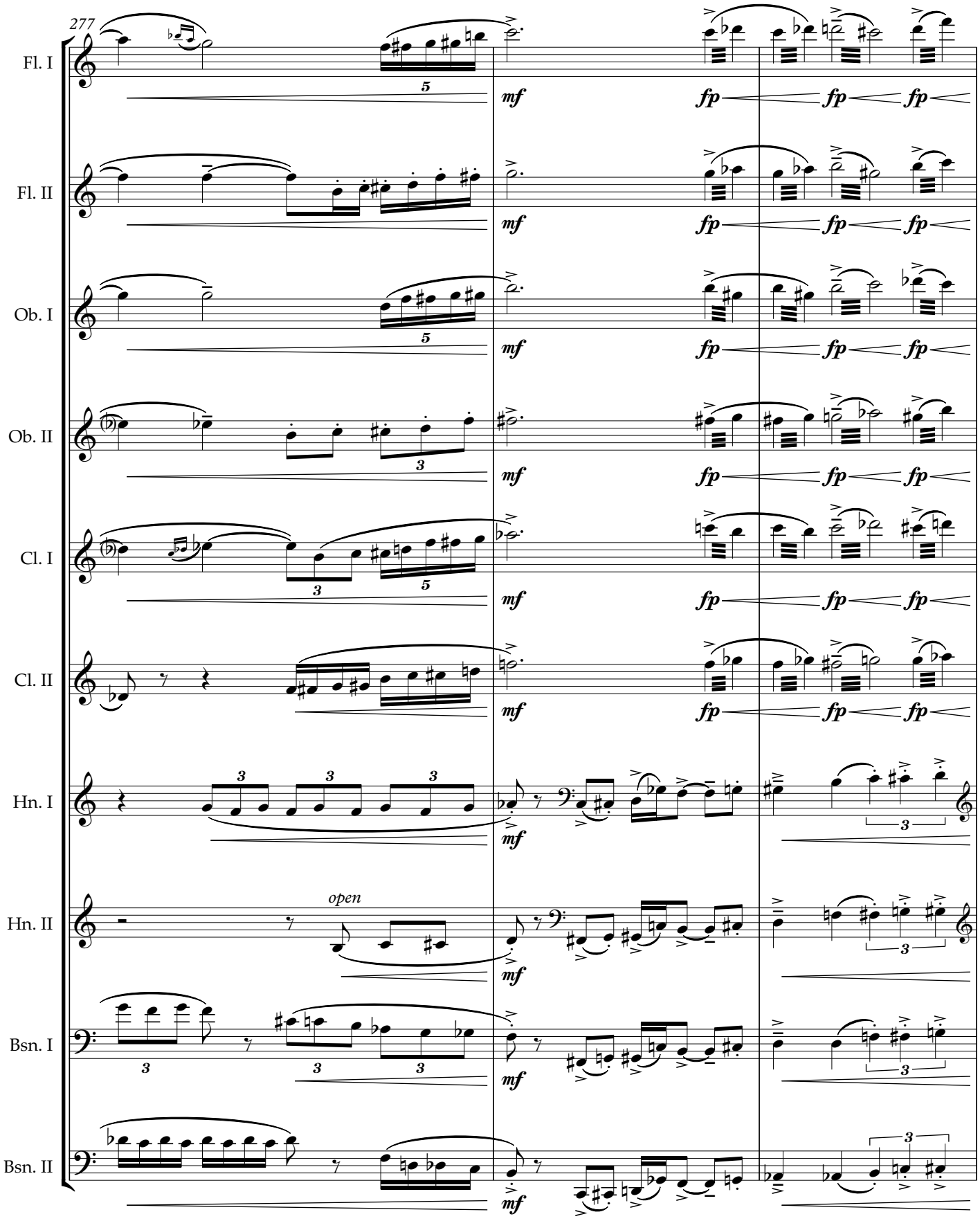

261
accel.
Fl. I
air sound
Fl. II
(ord.)
air sound
Ob. I
Ob. II
Play
Cl. I
Cl. II
blow air through horn
Play
Hn. I
air
Play
Hn. II
Bsn. I
air
Play
Bsn. II

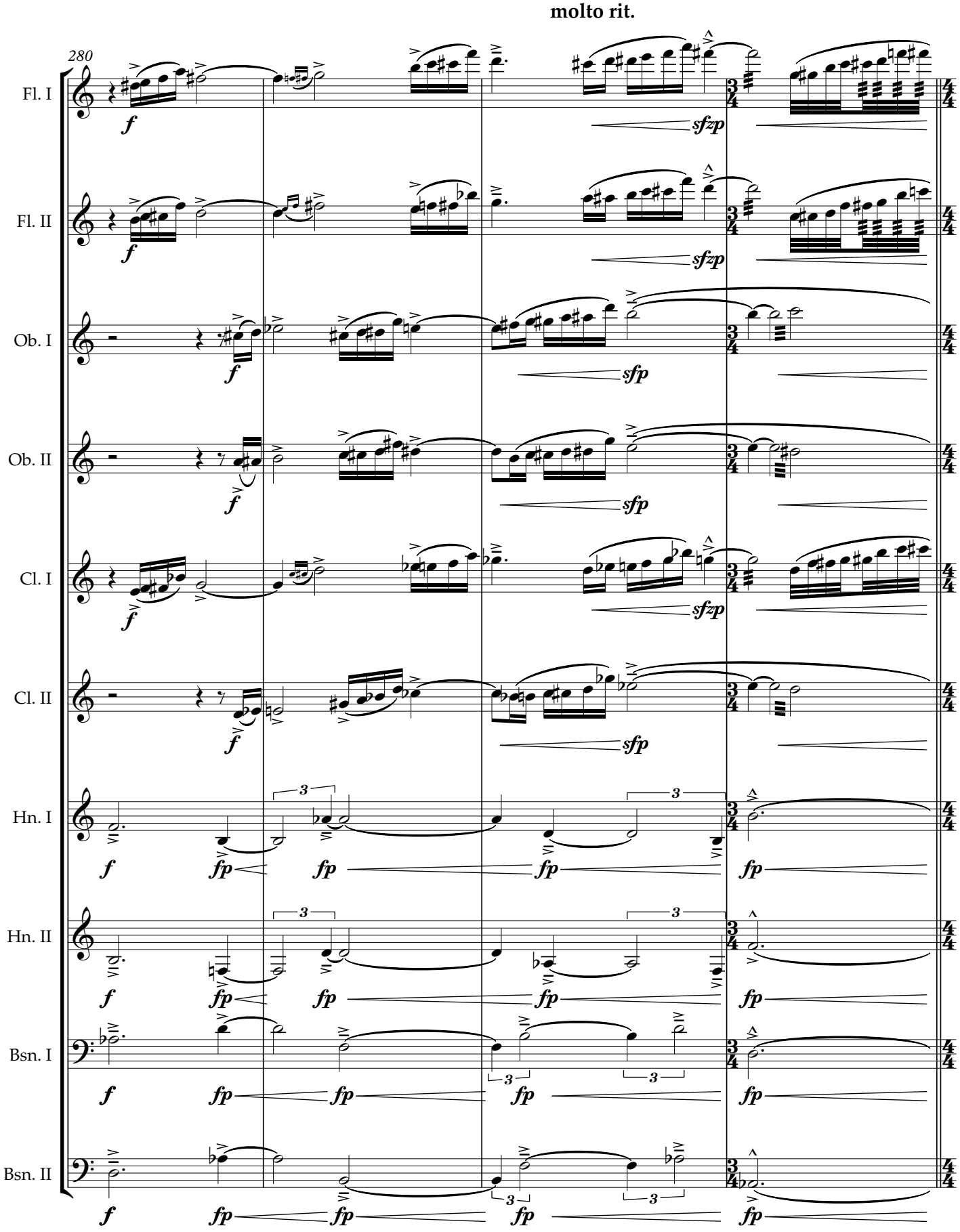

266
Hymn to the South ♩ = 116
265
Play
Play
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
p


268
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
muted
muted
p
mf
mp

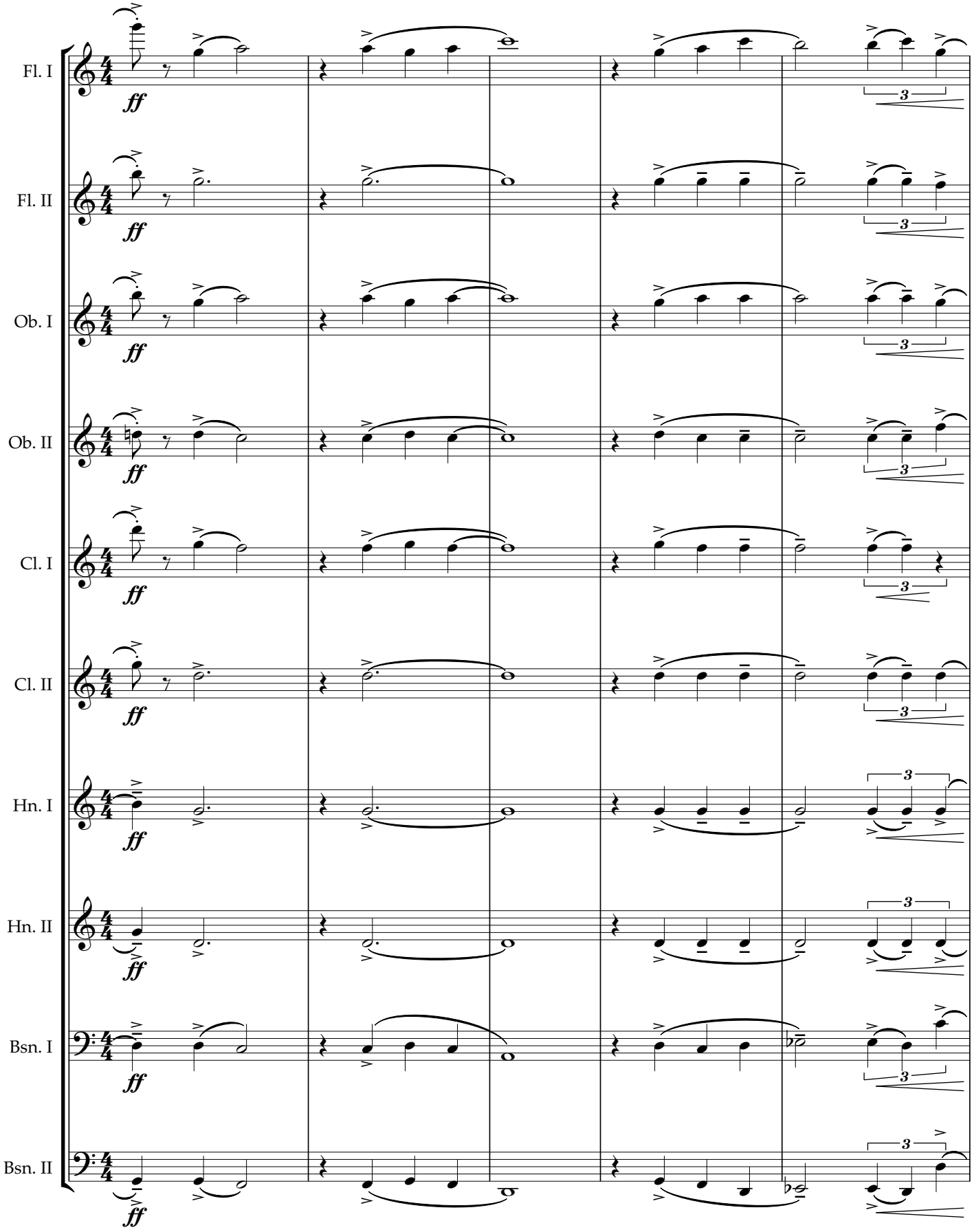

271
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
mf
f
fp
p
mfp
pp
mp


274
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
mp
p
open

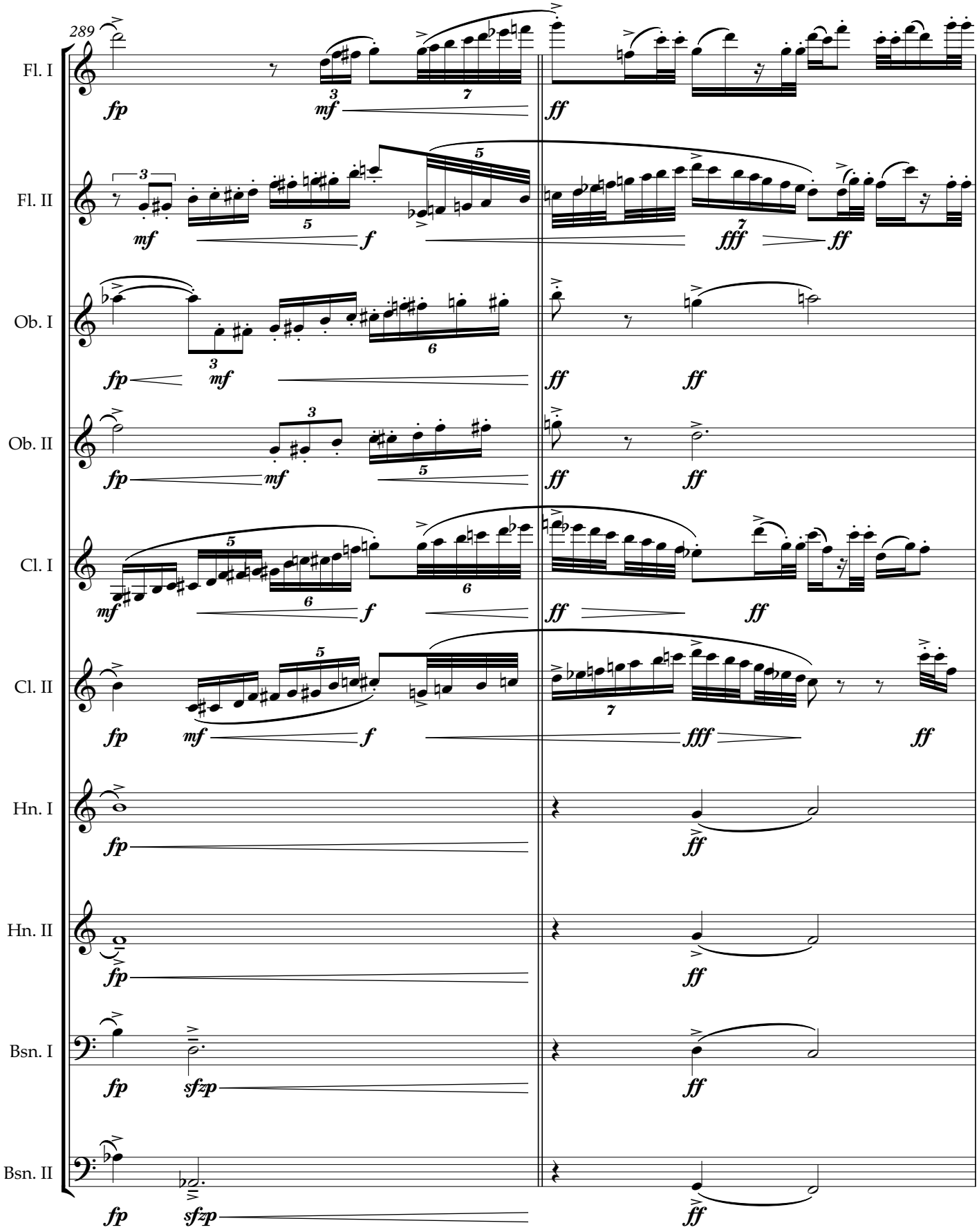

277
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
open
mf
fp

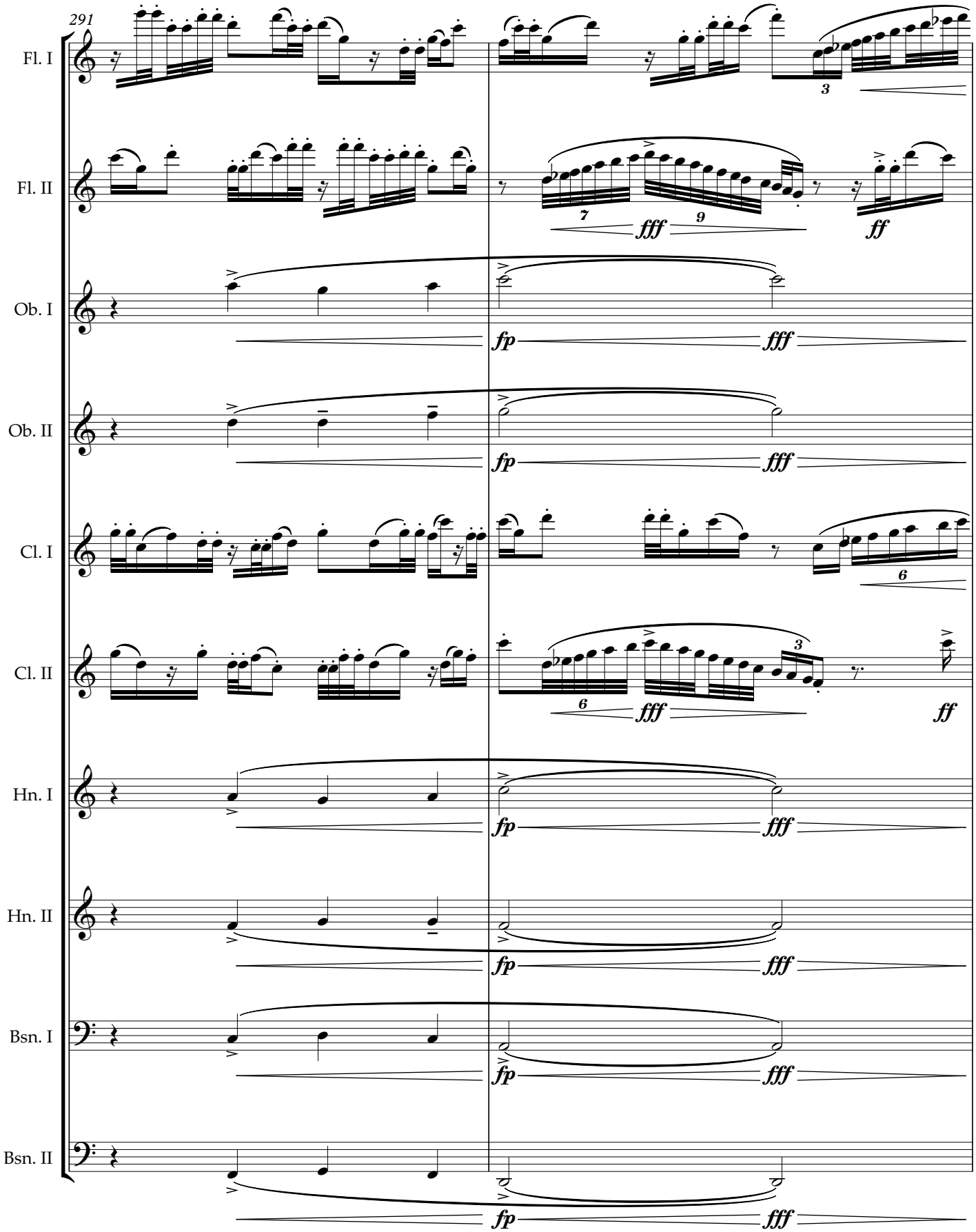

molto rit.
280
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
f
sfzp
sfp
fp
3

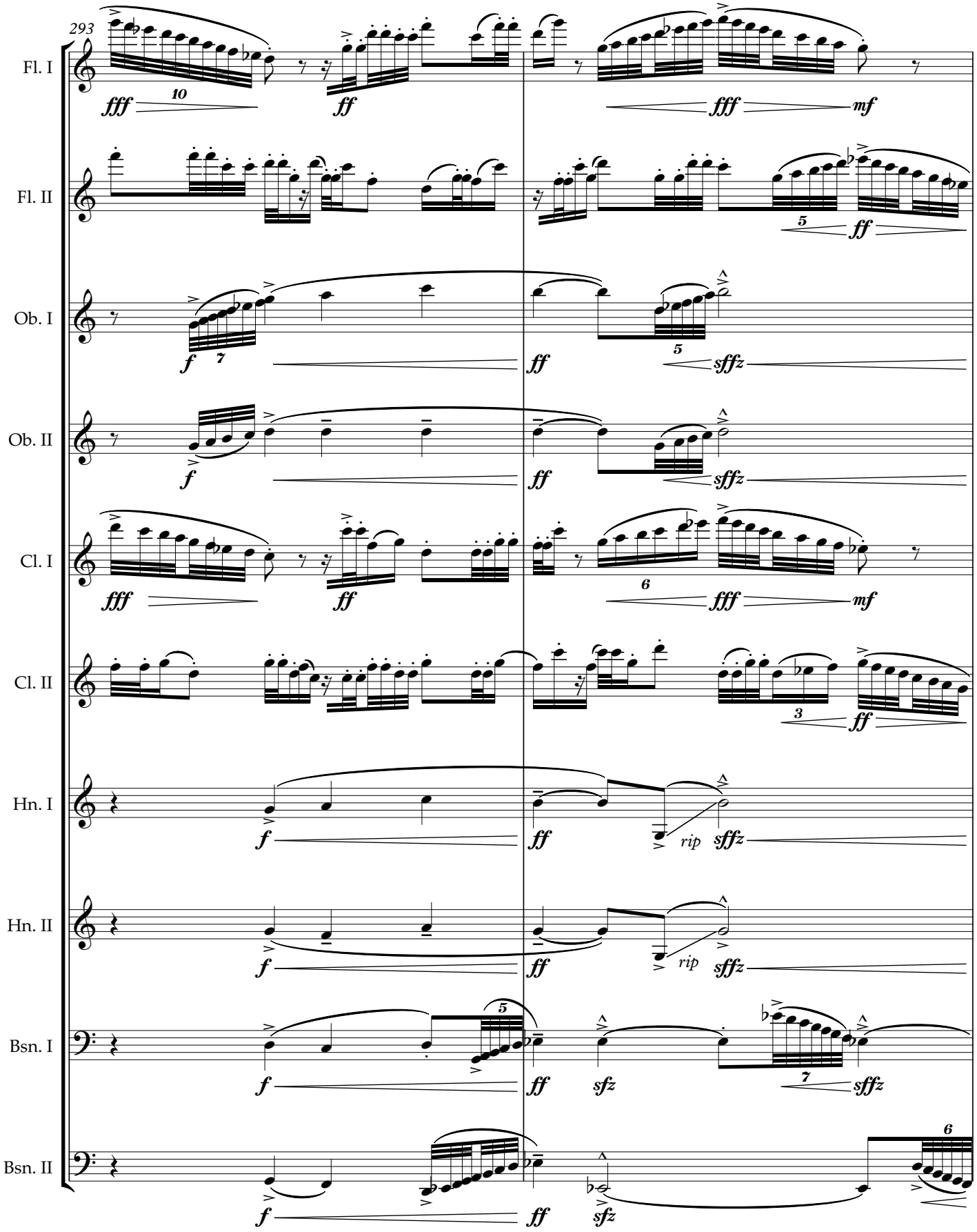
284 **Slower, with radiant joy** ♩ = 76

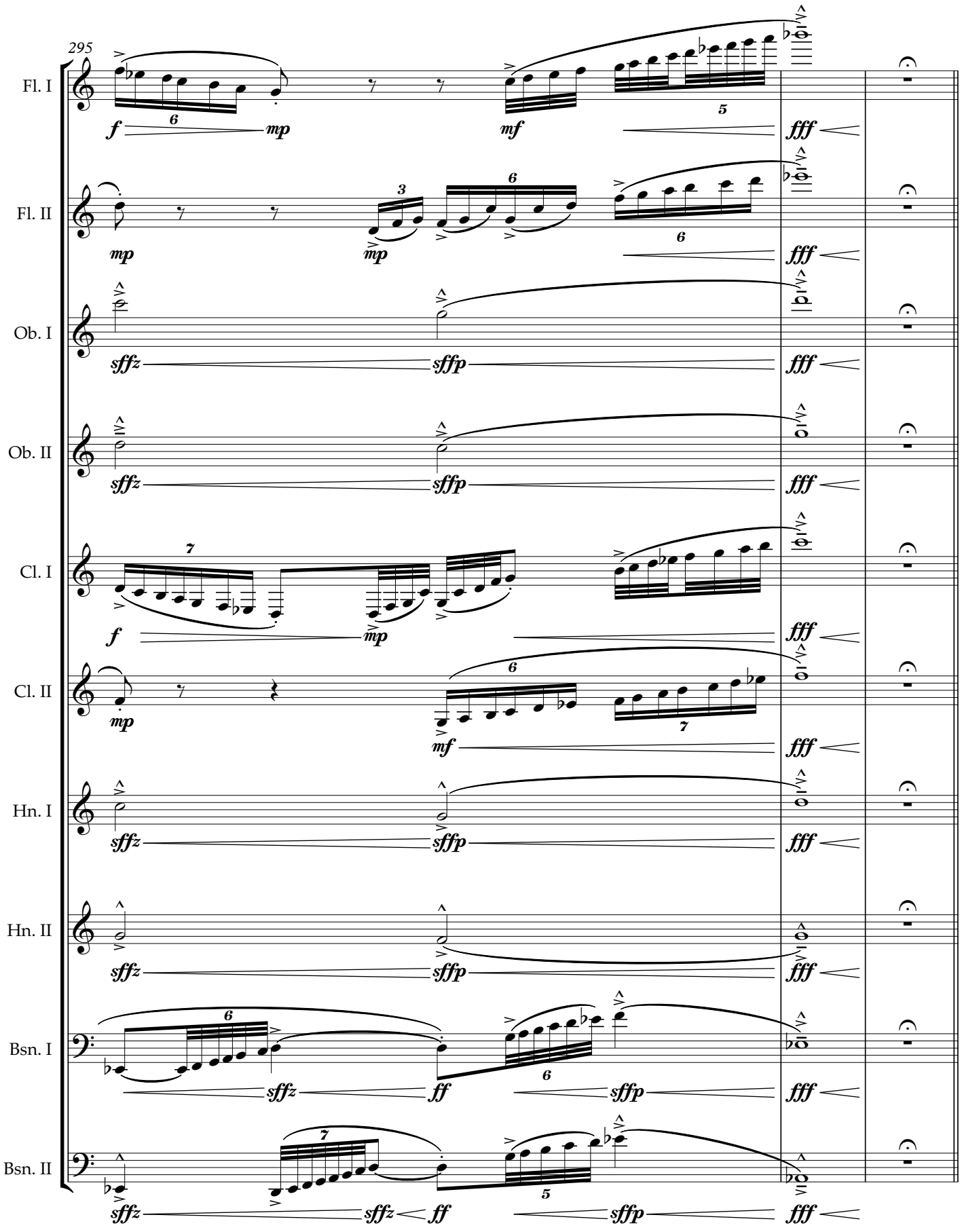


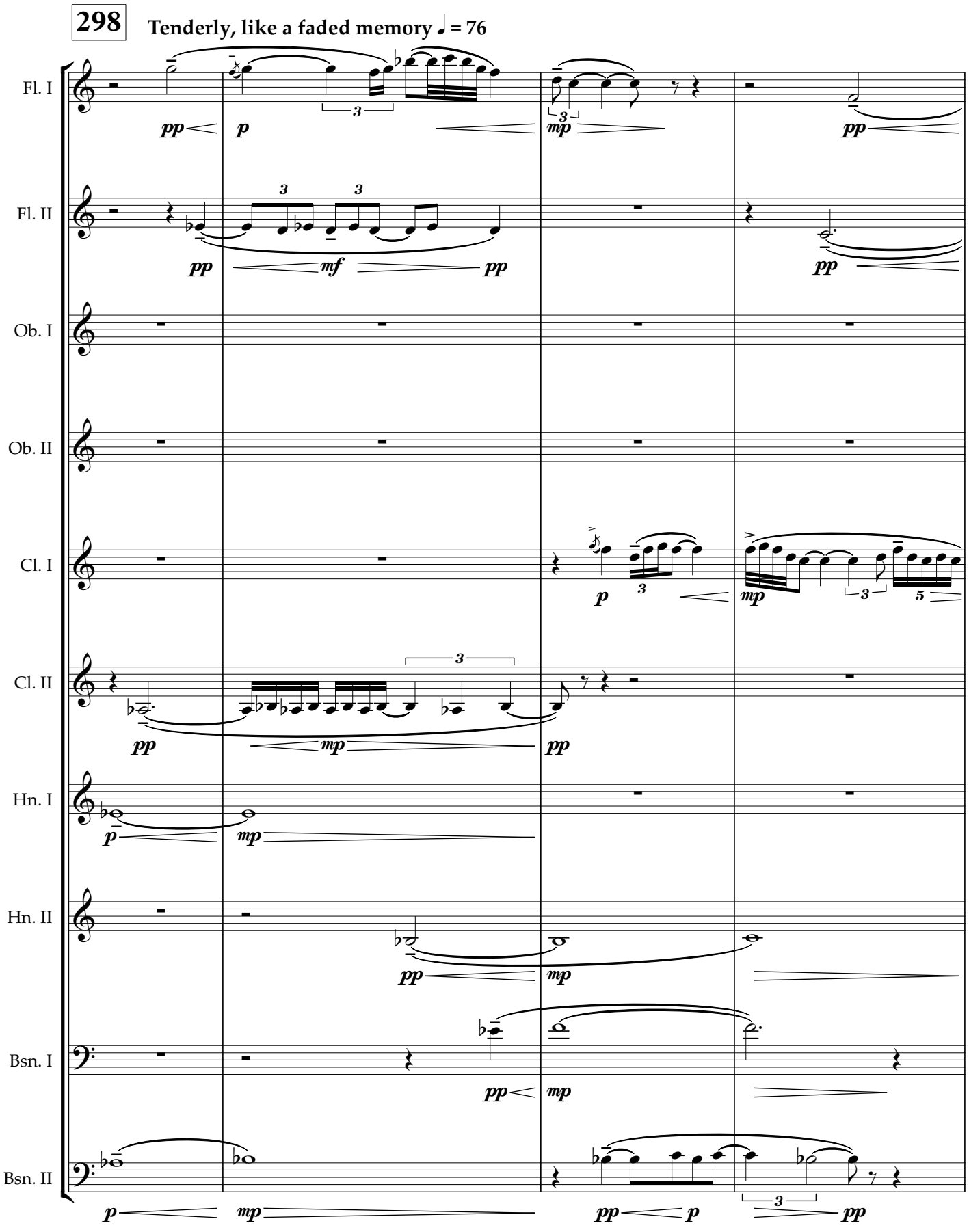
290 **Hymn to the West**

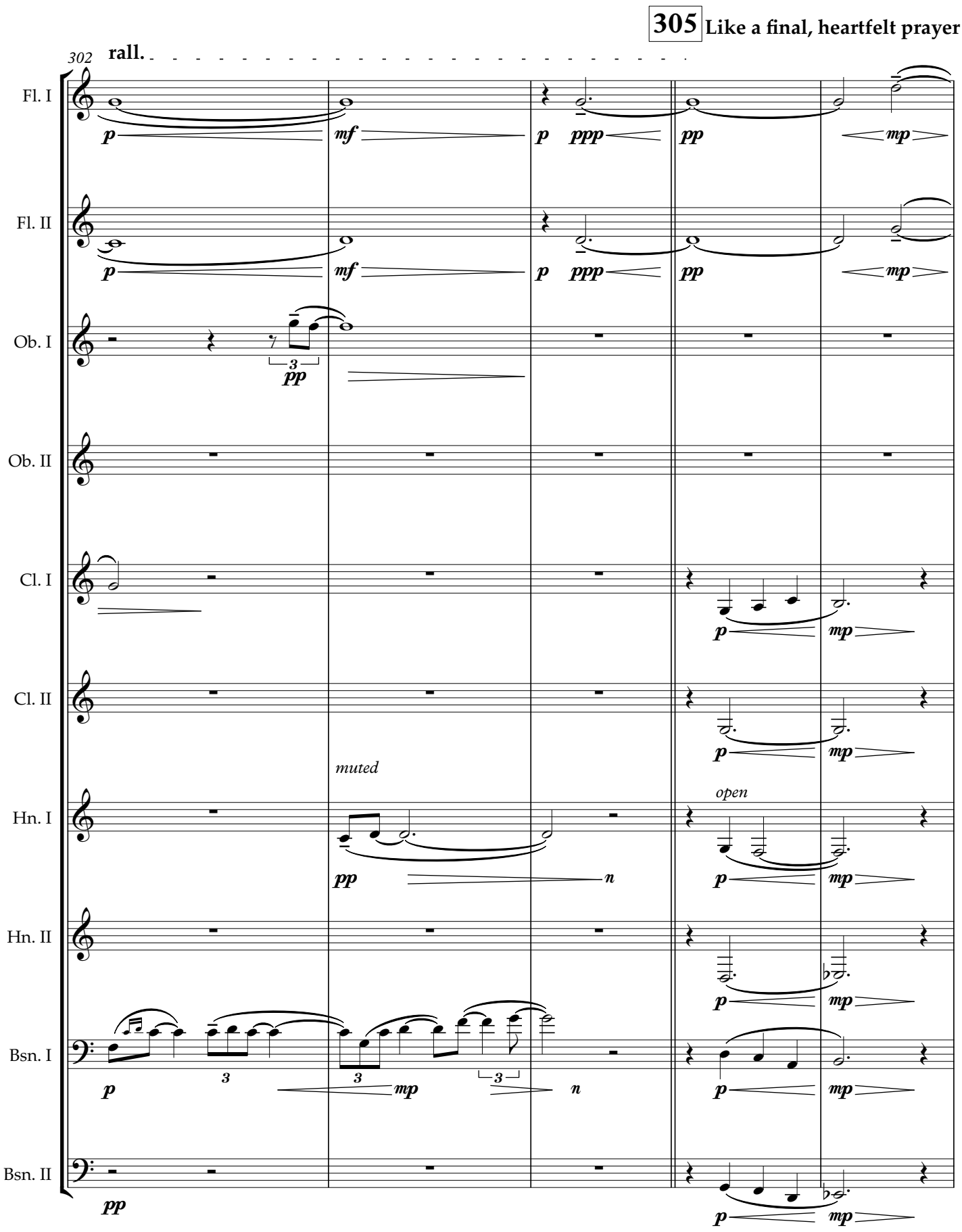


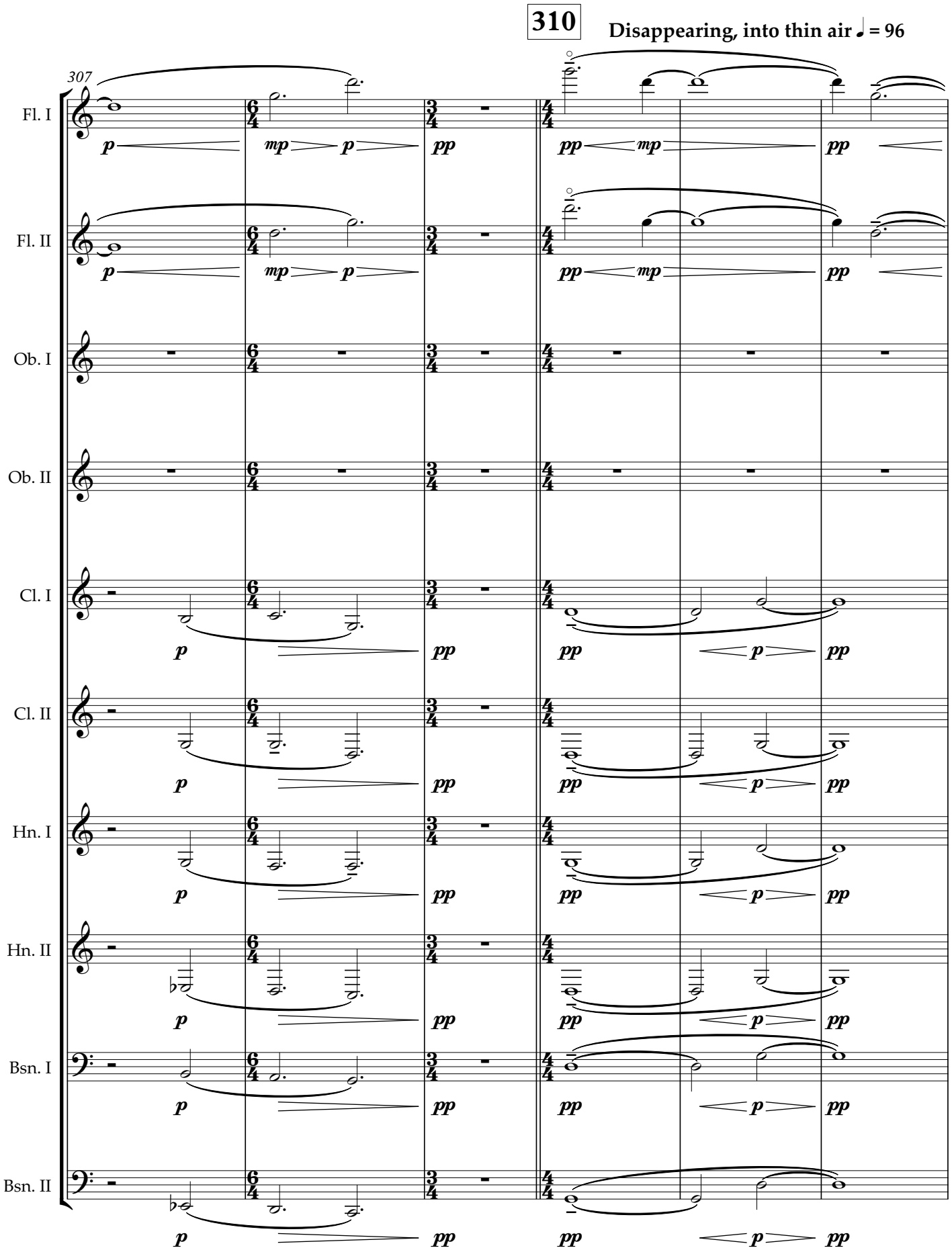

291
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
fp
fff
ff

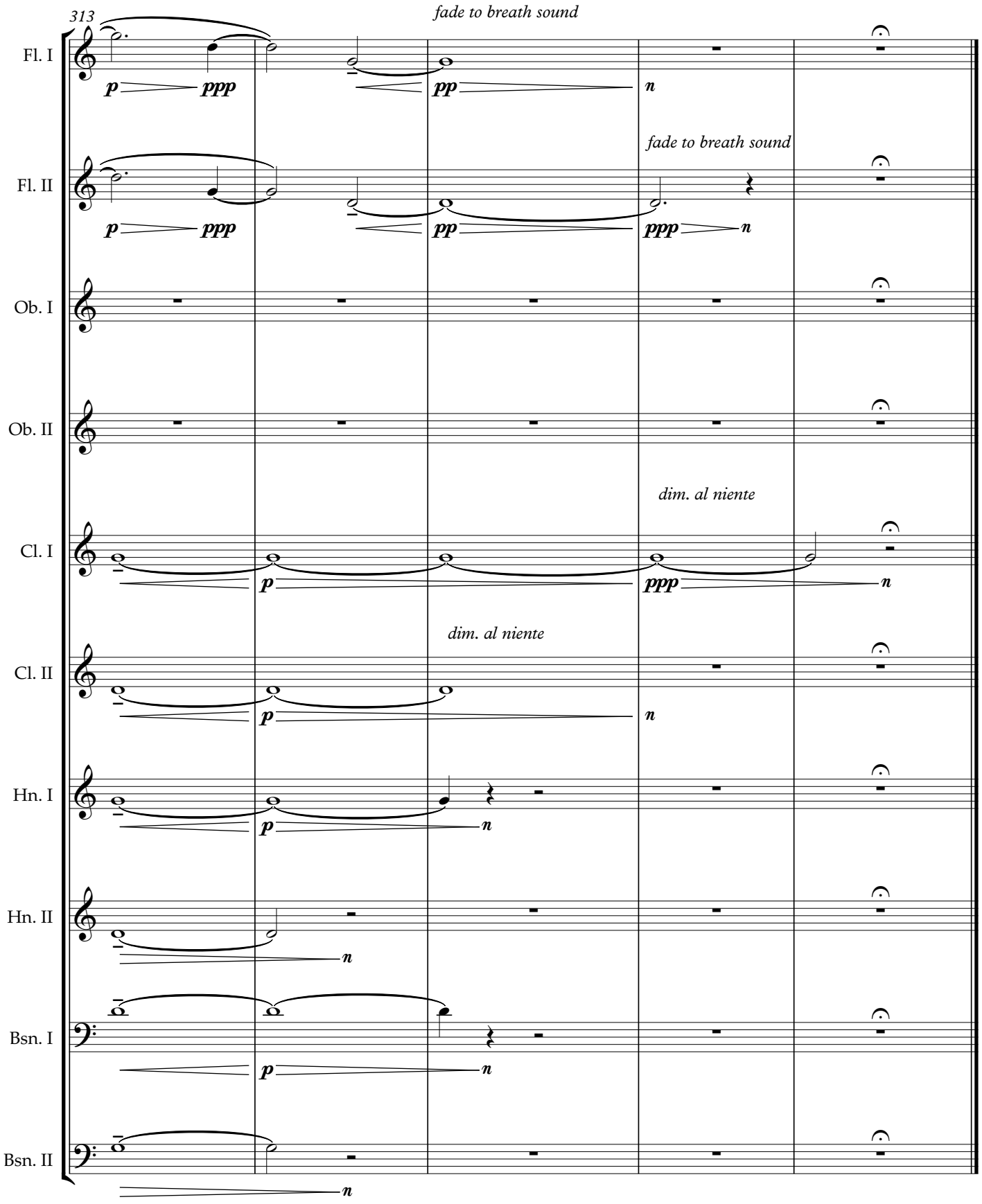

293
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
fff
ff
mf
f
sffz
sfz
rip


295
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II


298
Tenderly, like a faded memory ♩ = 76
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II


305 Like a final, heartfelt prayer ♩ = 60
302
rall.
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II
muted
open


310
Disappearing, into thin air ♩ = 96
307
Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hn. I
Hn. II
Bsn. I
Bsn. II


313
fade to breath sound
Fl. I
p
ppp
pp
n
fade to breath sound
Fl. II
p
ppp
pp
ppp
n
Ob. I
Ob. II
dim. al niente
Cl. I
p
ppp
n
dim. al niente
Cl. II
p
n
Hn. I
p
n
Hn. II
n
Bsn. I
p
n
Bsn. II
n