

# The Wind's Trace Rests on Leaves and Waves

## for string quintet (2004-05)

Violin 1  
Violin 2  
Viola  
Cello  
Contrabass

*pp* *mp* *mf* *mp* *p* (sub) *mp* *pp*

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

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

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

*pp* *mp* *mf* *pp* (con sord.)

(s.v.) = senza vibrato; c.v. = con vibrato

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

(c.v.) (s.v.) (c.v.) (s.v.) (c.v.)

(sub) *p* *mp* *pp* (sub) *mp* *pp* *pp* *pp* *p* *mp*

*pp* *p* *mp*

*pp* *p* *mp*

*pp* *p* *mp*

*pp* *p* *mp*

*p* *mp* *mf*

(bass blends as smoothly as possible with unmuted timbre of other four instruments)

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(a fleeting ghost!)

(sul tasto)

Musical score for measures 9-12, featuring Vln. 1, Vln. 2, Vla., Vlc., and Cb. with various dynamics and performance instructions.

**Vln. 1:** *p*  $\rightarrow$  *pp* *mp*  $\rightarrow$  *n.* (con sord.) *ppp*  $\rightarrow$  *n.* (sul tasto)

**Vln. 2:** *p*  $\rightarrow$  *pp* *mp*  $\rightarrow$  *p*  $\rightarrow$  *n.* (con sord.) *ppp*  $\rightarrow$  *n.* (sul tasto)

**Vla.:** *p*  $\rightarrow$  *pp* *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp* *p*  $\rightarrow$  *n.* (con sord.) *ppp*  $\rightarrow$  *n.* (sul tasto)

**Vlc.:** *p* *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp* *p*  $\rightarrow$  *pp*  $\rightarrow$  *n.* (con sord.) *ppp*  $\rightarrow$  *n.* (sul tasto)

**Cb.:** *mp* *cresc.*  $\rightarrow$  *sf* *mp*  $\rightarrow$  *mf*  $\leftarrow$  *sf* *mf*  $\leftarrow$  *sf* *mp*  $\rightarrow$  *mf*  $\leftarrow$  *f* *mp* (sul tasto)

Musical score for measures 13-16, featuring Vln. 1, Vln. 2, Vla., Vlc., and Cb. with various dynamics and performance instructions.

**Vln. 1:** *pp* (s.v.) (sul tasto) *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp* (ord.)

**Vln. 2:** *pp* (s.v.) (sul tasto) *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\leftarrow$  *p*  $\rightarrow$  *n.* (c.v.)

**Vla.:** *pp* (s.v.) (sul tasto) *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\leftarrow$  *p*  $\rightarrow$  *n.* (c.v.)

**Vlc.:** *pp* (s.v.) (sul tasto) *mp*  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\leftarrow$  *p*  $\rightarrow$  *n.* (c.v.)

**Cb.:** *pp* (s.v.) (sul tasto) *mp*  $\rightarrow$  *sf* *mp*  $\rightarrow$  *mf*  $\leftarrow$  *sf* (ord.)

16

Vln. 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp* (s.v.) (c.v.)

Vla. (ord.) *p* *mp* *mf* (s.v.) (c.v.)

Cb. *mf* *sf* *mp* *mf* *f* *mp* *p* (s.v.) (c.v.)

19

Vln. 1 *mp* *pp* *p* *pp* *<>pp* (no sul tasto) (s.v.)

Vln. 2 *pp* (s.v.)

Vla. *p* *mp* *mf* *mp* *mf* *sf* *mp* *p* *pp* (s.v.) (no sul tasto) (s.v.)

Vlc. *pp* (s.v.) *ppp*

Cb. *mp* *pp* *p* *pp* *<>pp* *ppp* (s.v.) (c.v.) (s.v.)

(senza sord.)

Vln. 1 *ppp* (c.v.) *n.*

Vln. 2 *mp* (c.v.)

Vla. *mp* *mf* (senza sord.) *mp* *mf*

Vlc. (senza sord.)

Cb. (senza sord.)

25

Vln. 2

Vla.

26

*mp* *mf* *mf* *mp* *mf* *sf* *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

28

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

(c.v.)

(senza sord.)

(senza sord.)

(c.v.)

(c.v.)

*cresc.*

Vln. 1

Vlc.

Cb.

31

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

34

Vln. 1 *mp* < *mf* *mp* *f* < *sf* *mf* < *f* < *sf* *mf*

Vln. 2 *f* < *sf* *mf* < *f* < *sf* *mf*

Vla. *f* < *sf* *mf* < *f* < *sf* *mf*

Vcl. *f* *mf* *f* *f* < *sf* *mf* < *f* < *sf* *mf*

Cb. *f* < *sf* *mf* < *f* < *sf* *mf*

8<sup>va</sup>

39

Vln. 1 *f* < *ff* *mp* < *f* > *p*

Vln. 2 *f* < *ff* *mp* < *f* > *p*

Vla. *f* < *ff* *mp* < *mf* > *mp* *p* *pp* *p* *mp* *p*

Vcl. *f* < *ff* *mp* < *mf* > *mp* *p* *pp* *p* *mp* *p*

Cb. *f* < *ff* *mp* < *f* > *p*

45

Vla. *pp* *mp* *p* *mf* *p* *mp* *p*

Vcl. *pp* *mp* *p* *mf* *p* *mp* *p*

Vln. 1

Vla. (s.v.) *pp*

Vlc. (s.v.) *pp* *p* *pp* *n.* *pp* *mp* *p*

49

Vln. 1

Vln. 2 *ppp*

Vla.

Vlc. *n.* *mp* *p* *mp* *p* *pp* *ppp*

Cb. *ppp*

53

Vln. 1 (natural harmonic off A string) *n.*

Vln. 2

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vlc. *n.*

Cb. *p* (sul tasto) (ord.)

60

(With a ghostly tread, soft but relentless)

(♩ = 72)

66

Vln. 1

Vla.

Vcl.

Cb.

*p*  
(natural harmonic off D string)

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

*p*

*pp*

72

Vln. 1

Vla.

Vcl.

*mp* *p* *mp* *p*

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

*mp* *p* *mp* *p*

78

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp* *mf* *p* (sul tasto)

*mf* *mp* *f* *mp* *p* (sul tasto)

*mp* *mf* *p* (sul tasto)

*p*

*p* (sul tasto)

*p* (sul tasto)

*p*

83

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

83

87

Vla.

Vcl.

Cb.

87

91

Vln. 2

Vla.

Vcl.

Cb.

91



Rit.-----

96

Vln. 1 *ppp*

Vln. 2 *p* *< mp* *> p* *mf* *mp < mf* *p*

Vla. *ppp* *n.* *ppp* *n.* *(senza sord.)* *pp*

Vlc. *ppp* *n.* *ppp* *n.* *(senza sord.)* *pp*

Cb. *ppp* *n.* *ppp* *n.* *(senza sord.)* *pp*

Rit.-----

102

Vln. 1 *mp > p* *mp* *p* *< mp > p* *pp* *(s.v.)*

Vln. 2 *mp > p* *mp* *p* *< mp > p* *pp > ppp* *(s.v.)*

Vla. *mp > p* *mp* *p* *< mp > p* *pp > ppp* *(s.v.)*

Vlc. *mp > p* *mp* *p* *< mp > p* *pp > ppp* *(s.v.)*

Cb. *mp > p* *mp* *p* *< mp > p* *pp* *(s.v.)*

108

Vln. 1 *(c.v.)* *(glassy, delicate)* *< mp (sub) pp*

Cb. *(c.v.)* *(a distant rumble)* *mp* *p* *mp > p*

(natural harmonics off A string)

Vln. 1  
*ppp*  
(c.v.)

Vla.  
*pp* *p* *mp* *p* *mp*

Vlc.  
*ppp* *p* *pp* *p* (sub) *pp*

Cb.  
*pp*

113

Vln. 1  
*p* *p* *mp* *p*

Vln. 2  
*p* (c.v.) *p* *mp* *p* *mp* *p* *mp* *p*

Vla.  
*p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vlc.  
*p* *pp* *mp* *mp* *p* *mp* *p* *mp* *p*

Cb.  
*(sub) ppp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

116

(a shiver!)

Vln. 1  
pp <p> p pp

Vln. 2  
pp <p> mp p

Vla.  
pp <p> p pp

Vlc.  
pp <p> p pp

Cb.  
pp <p> p mp p

120

Vln. 1  
<mp p> mp p

Vln. 2  
mp

Vla.  
<mp p> mp mf

Vlc.  
<mp p> mp mf

Cb.  
<mp p> mp mf

122

Vln. 2  
cresc. mf mp mf

Cb.  
cresc. mf mp mf

124

127

Vln. 1 *mp* < *mf* > *p*

Vln. 2 *mp* < *mf* > *mp* *cresc.* *f*

Vla. *mp* < *mf* > *p*

Vlc. *mp* < *mf* > *mp* *cresc.*

Cb. *mp* < *mf* > *mp* *mf*

(pizz.)

3 5

130

Vln. 1 *mp* *mf* *f* *mf*

Vln. 2 *mf* *f* *mp* *mf* *f* *mf*

Vla. *mp* *mf* *f* *mf*

Vlc. *mf* *f* *mp* *mf* *sf* > *mf* *sf* > *mf* < *f*

Cb. *f* *mp* *mf* *f* *mf*

6 7 3 3 3

3  
(♩ = ♩)  
(♩ = 84)

Vln. 1  
*f* *mf* *f*

Vln. 2  
*f* *mf* *f* *mf* *f* *(sub) mp*

Vla.  
*f* *mf* *f* *mf* *f* *mp* *mf* *mp*

Vlc.  
*mf* *f* *mf* *f* *sfmp* *f* *(sub) mp*

Cb.  
135 *f* *mf* *f*

Vln. 2

Vla.  
*mf* *mp* *mf* *mp* *mf*

Vlc.  
140

Vln. 2

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

Vlc.

Cb.  
143 *mp* *mf* *mp*

147

Vla. *(con sord.)* *(ghostly)* *p*

Vlc. *mf* *mp*

Cb.

150

Vla. *(senza sord.)*

Vlc. *(arco)* *pp* *mp* *(pizz.)*

Cb. *mf* *mp* *(arco)*

153

Rit. ----- (♩ = 72)

Vln. 1 *(pizz.)* *mp* *mf* *mp*

Vln. 2 *(pizz.)* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

Cb. *mf* *mp*

(Growing increasingly--though rigorously--chaotic!)

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

157 *mf* *mp cresc.* *f* (sub) *mp* *f*

Vln. 2  
Vla.  
Vlc.  
Cb.

161

Vln. 2  
Vla.  
Cb.

166 *mp* *mf*

168

Vln. 2

Vla.

Vlc.

Cb.

*f* *>mf f* *>mf*

*f* *p*

*>mf f* *>mf*

*p*

Accel. ----- (♩=96) Rit. ----- (♩=72)

170

Vln. 2

Vlc.

*f* *>mf mp* *mf* *f*

*f* *>mf mp* *mf* *f*

(Every gesture concluded with a flourish!)

(arco)

Accel. -----

173

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f* *sf > mp*

*f* *sf > mp*

*f* *sf > mp*

*f* *sf > mp*

*f* *sf > mp*



(♩ = 80) (skittering, edgy)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

179

*ff* *ff* *ff* *ff* *ff*

*(sub) mp* *(sub) mp*

(♪=♪) (♪=♪)

Vln. 1

Vln. 2

Vla.

Cb.

181

*p*

Vln. 1

Vln. 2

Cb.

184

*mp*

Vln. 1  
Vln. 2  
Vlc.  
Cb.

186 *mf* *mp* *mf*

Vln. 1  
Vln. 2  
Vlc.  
Cb.

189 *mp*

Vln. 1  
Vln. 2  
Vlc.  
Cb.

192 *cresc.* *mf* *Rit.* *mf* *mf* *mf*

(♩ = 72)

195

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

8<sup>va</sup>

197

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *mf*

Vla.

Vlc.

Cb.

8<sup>va</sup>

199

Vln. 1 *mf* *f* *mp* *mf* *mf* *f* *mf* *f* *mf*

Vln. 2

Vln. 1  
Vln. 2  
Vla.

202 *mf*

Vln. 1  
Vln. 2  
Vla.  
Cb.

204 *mp* *cresc.*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

205 *f* *(sempre f)*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(sempre f)

207

(separate bows simile)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

209

Rit. ----- (♩ = 64)

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

214

*ff sf>mp < f > mf*

*ff sf>mp < f > mf*

*ff sf>mp < f > mf*

*ff sf>mp < f > mf*

*ff sf>mp < f > mf*

*p mp*

Detailed description: This system contains measures 214 through 218. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and Cb. The music is in a minor key with a 3/4 time signature. A 'Rit.' (ritardando) marking is present at the top. The first measure (214) starts with a forte (ff) dynamic. The second measure (215) features a sforzando (sf) dynamic followed by a decrescendo to mezzo-piano (mp), then a crescendo to forte (f), and finally a decrescendo to mezzo-forte (mf). The third measure (216) continues with the mf dynamic. The fourth measure (217) has a decrescendo to piano (p), followed by a crescendo to mezzo-piano (mp) in the fifth measure (218). The strings play a rhythmic pattern of eighth notes, with various articulations and slurs. The Viola, Violoncello, and Contrabasso parts are mostly sustained notes or simple rhythmic accompaniment.

Vln. 1  
Vln. 2  
Vla.

219

*mf*

*f mf < f mf*

*mp mf*

Detailed description: This system contains measures 219 and 220. It features three staves: Vln. 1, Vln. 2, and Vla. The music continues with the same key and time signature. Measure 219 starts with a mezzo-forte (mf) dynamic. Measure 220 features a dynamic sequence of forte (f), mezzo-forte (mf), decrescendo to forte (f), and decrescendo to mezzo-forte (mf). The strings play a rhythmic pattern of eighth notes with various articulations and slurs. The Viola part has a mezzo-piano (mp) dynamic in measure 219 and mezzo-forte (mf) in measure 220.

Vln. 1  
Vln. 2  
Vla.

221

*f mf*

*f mf < f mf < f*

*f*

Detailed description: This system contains measures 221 and 222. It features three staves: Vln. 1, Vln. 2, and Vla. The music continues with the same key and time signature. Measure 221 starts with a forte (f) dynamic, followed by a decrescendo to mezzo-forte (mf). Measure 222 features a dynamic sequence of forte (f), mezzo-forte (mf), decrescendo to forte (f), mezzo-forte (mf), and decrescendo to forte (f). The strings play a rhythmic pattern of eighth notes with various articulations and slurs. The Viola part has a forte (f) dynamic in measure 222.

Musical score for measures 223-225, featuring Vln. 1, Vln. 2, Vla., and Vlc. parts. The music is in 3/4 time and includes dynamic markings such as *f* and *mf*. It features various musical techniques including triplets, sixteenth-note runs, and slurs.

Musical score for measures 226-228, featuring Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts. The music is in 6/4 time and includes dynamic markings such as *mp*, *mf*, *f*, and *ff*. It features various musical techniques including triplets, slurs, and *8va* markings.

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

231

(Open, full-throated, rhapsodic!)

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

234



Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

238 *f*

*ff* *f* *ff* *f*

*mp* *mf* *mp*

*mf* *f* *mf* *f*

*f* *mf* *f* *mf*

*f* *mf*

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

241 *f*

*ff* *mf* *f* *mf* *f* *< ff*

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

*mf* *f* *mf* *f* *< ff*

*f* *mf* *f* *< ff*

*f* *mf* *f* *< ff*

8va (• = 56) 8va

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

246

Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

253

259

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f* *ff* *p* *pp* *n.*

*f* *ff* *pp* *mp* *p* *pp* *n.*

*f* *ff* *pp* *mp* *p* *pp* *n.*

*f* *ff* *pp* *mp* *p* *pp* *n.*

*f* *ff* *p* *mp* *p* *pp* *n.*

8<sup>va</sup>

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