DAVID BIEDENBENDER

WHAT IS WRITTEN ON THE LEAVES

symphony for winds and percussion

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BENT SPACE MUSIC

Dedicated with profound gratitude to John E. Williamson.

Commissioned by a consortium of conductors and ensembles led by:

Matthew Westgate and the University of Massachusetts at Amherst
Dustin Barr and California State University, Fullerton
James Batcheller and Central Michigan University

and

Eastman School of Music – Mark Scatterday
Nazareth College – Jared Chase
SUNY Potsdam, Crane School of Music – Brian Doyle
University of Delaware – Lauren Reynolds
University of North Carolina at Greensboro – John Locke & Kevin Geraldi
Western Michigan University – Scott Boerma
Brooklyn Wind Symphony – Jeff W. Ball
University of Oklahoma – Shanti Simon
Southern Illinois University – Chris Morehouse
Texas Tech University – Eric Allen
Virginia Tech – Jonathan Caldwell
Azusa Pacific University – John Burdett
Bowling Green State University – Michael Thomas King
University of Arkansas – Chris Knighten
University of Nevada, Reno – Reed Chamberlin
West Virginia University – Scott Tobias & Stephen Lytle
University of Connecticut – Vu Nguyen

Performance materials available from Bent Space Music (Publisher):
www.davidbiedenbender.com

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I am profoundly grateful to my friends Robert Fanning, Viet Cuong, Ken Heinlein, Evan Ware, Judy Bozone, Paul Dooley, my wife Angela, and my sister Ashley for their invaluable support, keen insights, and critical ears during the creation of this piece and to my sons, Izaak and Declan, for reminding me of what's truly important. This music could not exist without them.

I would also like to thank my friend Matthew Westgate for asking me to dream big and for bringing together the people that made this piece possible.

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INSTRUMENTATION

Piccolo
Flute 1–2
Oboe 1–2
English Horn
Bassoon 1–2
Contrabassoon

B♭ Clarinet 1–4
B♭ Bass Clarinet
B♭ Contrabass Clarinet

B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

F Horn 1–4
B♭ Trumpet 1–3
Tenor Trombone 1–3
Bass Trombone
Euphonium 1–2
Tuba 1–2

Double Bass [with low C extension]

Timpani [4 drums]

Percussion 1–5

Harp
Piano

Percussion List:

Percussion Player 1
- Vibraphone
- Xylophone
- Bamboo Chimes

Percussion Player 2
- Marimba [5-octave]
- Crotales (shared with perc. 3)
- Key Chimes or Mark Tree

Percussion Player 3
- Crotales (shared with perc. 2)
- Glockenspiel
- Snare Drum
- Suspended Cymbal
- Triangle (mounted)

Percussion Player 4
- Suspended Cymbal
- Sizzle Cymbal
- Sandpaper blocks
- Wood Block
- Egg Shaker
- Cabasa

Percussion Player 5
- Large (concert) Bass Drum
- Large Tam-tam
- Suspended Cymbal
- Sandpaper blocks
- Whip

Movement durations:

1. **I no longer recognize my hands**
   ca. 4:30

2. **Coming Home (Doxology)**
   ca. 12:15

3. **And the trees clap for winter**
   ca. 8:15

Total duration: *ca.* 25:00

Transposed Score

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PROGRAM NOTE

What is Written on the Leaves was commissioned by a consortium of conductors and ensembles led by Matthew Westgate and the University of Massachusetts at Amherst, Dustin Barr and California State University, Fullerton, and James Batcheller and Central Michigan University. It is dedicated with gratitude to John E. Williamson, Director of Bands at Central Michigan University from 1979 until his retirement in 2018 and in whose wind ensemble I played euphonium throughout my undergraduate studies. Mr. Williamson had a profound impact on my conception of music; he both pushed my understanding of what is possible and honed my approach to nuance, detail, and expression.

The title *What is Written on the Leaves* comes from a poem by my friend Robert Fanning (see below). Robert's poem is a beautiful reflection on letting go, and, like much of his work, seemed to be the words I needed to hear at that particular moment in my life. As I meditated on Robert's words, the metaphor of trees seemed to me to be an apt way to describe the relationship students have with their teachers: bold, green branches and leaves sprouting from deeply rooted trunks of wisdom and experience, eventually, new seeds falling to earth and becoming new trees. The next generation of musicians may not have the chance to experience Jack Williamson's extraordinary perspicuity on the podium, but his words and his passion will continue through the work of his students, in the same way each autumn the ephemeral leaves fall from their branches and eventually become the soil that nourishes the tree itself.

The first movement is entitled *I no longer recognize my hands*, which is a line from Robert's poem. For me, John Williamson's wind ensemble was home. I have been listening to the Central Michigan University Symphonic Wind Ensemble since the beginning of my formal music education. But you have to leave home in order to know it. Graduating from Central Michigan University and heading out into the world was when I truly began to appreciate and understand the music we had all made together. It is also when I began to understand myself and the music I eventually wanted to write. It is a strange but important feeling to realize that you have changed but to also realize that change is an important part of the process of finding yourself.

The second movement stems from a vivid dream my father had and recounted for me and the title, *Coming Home*, came from an article written by composer Steven Stucky. Steven's words speak to how everyone—even the most original and innovative artists—come from *somewhere*. It is a beautiful reflection on how to find your own way while acknowledging the people and the places from which you come, and it has stuck with me for a long time. In many ways, this piece, this metaphor, is a way to say thank you to all of my mentors and teachers.

The last movement, *And the trees clap for winter*, was inspired by a conversation I had with my son, Izaak, when he was three years old. For the first time, he had noticed the leaves changing colors and falling off the trees, and, in his innocent and somewhat concerned voice, he asked me what was happening. I told him about the change of the seasons and mustered an explanation for how this cycle is all a very natural and important part of life. Izaak paused for a moment and described the movement of the trees as the "trees clapping for winter." This final movement is a dance, at times dark and earthy and at other times ecstatic and radiant. Ultimately, it is a celebration of the past and those who have set a path before us as well as the future and the change that will come.

What is Written on the Leaves
by Robert Fanning

Of the season, let go. Of the ache to shape and make meaning,
let go. Of the hand in the dark, moss and worm, the awful gnaw.
Of the docked tongue, the root-clenched heart. Let go trunk mold,
branch rot. Of the green shoot that sprouts through your death,
being born, let go. Of the changing light—the euphonious chorus
of children, let go. Of your mother's hand, your father's laughter.
Of what has happened to us. Of all far-flung and gone, let go.
Of holding your head in your hands. Of the sap-drawn kiss,
the tickle and itch of weeds, of love's ooze and ease, let go.
Of *I am sorry*. Of mote and thorn, of throat dust. Of *I need to,*
I want to, I have to, I forgot to. Of empty and ample. Of all
the threadbare maps, let go. Of lavish and blaze, the crimson
and gold of this glorious leaving. Sister, prayerful sister,
brother hanging from a branch, let go. Of the myriad and ravenous,
these parasitic griefs, let go. Of the gnarled lie, the spine, the trunk
bent earthward, of gravemouth and world. Of *I miss everyone*
even when they're near. Of faith, of the perennial kneel,
the anchored dream, the hold and hull of flesh and soul.
Of *what should I have said to save you*, of withered stalk:
stuck here, wanting there, let go. Of the clank and drag
of anger's black anvil. Of the fresh and cleansing rain, of every breath.
Of snow, of the fluttering moth, of shadow, of the tethers
of language, let go. *Of look at all I've accomplished*. Of province
and coastline, of tall grass swaying, the thunderhead tumble
of summer, of a loneliness that's known you best, of a box
of shells, of the gulls, let go. Let go of thrust and skirl, of desire.
Let go of panic and skitter and sweat. Of pleasure, of bloodroot
and blossom, of touch and hunger. Of phlox and lily, of homesick,
of who was I then, let go. Of marigold, iris, daisy, of the moon
and the pines, of the dew-wet lick and wisp, the lemon spill
of spring mornings, of chasing kites, of running with shoes untied.
Let go of all the songs. Of wall and beam, of plumb line and pen,
of *I no longer recognize my hands*. Let go of the worn pages,
of pilgrimage, of grace, of afterward. Of *stay with me, don't go*,
let go. Of all the shatter and ash. Of your daughter's, your son's,
your love's hands. Of horizon, of *what will become of all of this*.
Of loose tooth, spindrift, farewell, here goes: let go.

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Transposed Score

dedicated to John Williamson
Commissioned by a consortium of ensembles led by Matthew Westgate and the University of Massachusetts Amherst, Dustin Barr and California State University, Fullerton, and James Batcheller and Central Michigan University

WHAT IS WRITTEN ON THE LEAVES

symphony for wind ensemble

1. I no longer recognize my hands

David Biedenbender

Precise♩ = 96

Piccolo
Flute 1 2
Oboe 1 2
English Horn
Bassoon 1 2
Contrabassoon
Clarinets in B♭ 1 2 (1,2 / 3,4)
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Soprano Saxophone in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Horns 1-4 in F
Trumpets 1-3 in B♭
Trombones 1-3
Bass Trombone
Euphonium 1 2
Tuba 1 2
Double Bass
Timpani
Xylophone
Marimba
Snare Drum
Shaker
Vibraslap
Wood Block
Cabasa
Bass Drum
Harp
Piano

mp brittle icy

(staccato♪&𝅘𝅥𝅯 always equal in length)

8va (match marimba)

mp brittle icy
(match xylophone)

mf

1 2 3 4

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

6

1. straight mute

5 6 7 8

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1
Tpt. 2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

1,2
mp
mf
pp
3,4
(1. straight mute)
p
f
(2.)
(3.)
mp clear, articulate
straight mute
1. only
To Sus. Cym.
ppp

9 10 11 12

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 Tpt.
3 Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

20

(1,2)

(1-4) stopped glissando
(slowly insert hand into bell)

(remove mute)

arco

Sus. Cym.
(soft mallets)

(damp bass drum to match release of low winds)

17 18 19 20 21

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

27 28 29 30 31

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

32

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

32

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

32

Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

32 33 34 35 36

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1
Tpt.
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

37

1,2
1. one player
2.one player
3.one player
4. (all)
1-4
1
2,3
a2
div.
1-3

37 38 39

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1
2
Tpt.
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
Whip
Sandpaper Blocks
Hp.
Pno.

(1-4)
1.
2.
3.
1,2
To Perc. 5

40 41 42

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

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Picc.
1 Fl.
2 Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 Cl.
2 Cl.
3 Cl.
4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4 Hn.
1 Tpt.
2 Tpt.
3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
Whip
Sandpaper Blocks
Hp.
Pno.

50

solo

Sandpaper blocks

To Perc. 4

47 48 49 50 51

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Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
Whip
Sandpaper Blocks
Hp.
Pno.

56

1,2
1. solo
solo
Perc. 4

52 53 54 55 56

WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
1 Cl.
2
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
Whip
Sandpaper Blocks
Hp.
Pno.

To Sus. Cym.

57 58 59 60 61

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Picc.
Fl. 1
Fl. 2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1-4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1-3
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
Whip
Sandpaper Blocks
Hp.
Pno.

63

one player

(all)

1,2

Sus. Cym.

To B. Dr.

62 63 64 65

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

67

Picc.
Fl. 1
Fl. 2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1-4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

all
one player
1,2
1.
2,3

66 67 68 69

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72

Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
1 Cl.
2
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1.
2.
3,4

(1-3)

70 71 72

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76 **Faster** ♩ = 120

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

76 **Faster** ♩ = 120

Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

76 **Faster** ♩ = 120

Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

76 77 78 79 80

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

85

(1,2)
(3,4)
(to straight mute)
straight mute

81 82 83 84 85

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

86 87 88 89 90

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WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

92

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

straight mute

91 92 93 94

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

100 101 102 103

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106

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

104 105 106

WHAT IS WRITTEN ON THE LEAVES

1. I no longer recognize my hands

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(1.)
(2,3)
1. (straight mute)
to harmon mute
2,3

107 108 109

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2. Coming Home

Slowly ♩ = 56

Piccolo
Flute 1 2
Oboe 1 2
English Horn
Bassoon 1 2
Contrabassoon

Clarinets in B♭ 1 2 / 3 4
Bass Clarinet in B♭
Contrabass Clarinet in B♭

Soprano Saxophone in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭

Slowly ♩ = 56

Horns 1-4 in F
Trumpets 1-3 in B♭
Trombones 1-3
Bass Trombone
Euphonium 1 2
Tuba 1 2

Double Bass

Timpani

Slowly ♩ = 56

Vibraphone
Marimba
Crotales 2
Sizzle Cymbal
Bass Drum

Harp

Piano

1. *pp* 2. 3,4 *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

ricochet *mp* *sim.*

p Ped. bowed *p* super ball mallet: bounce (match double bass ricochet) *mp* *sim.* 3 3 3 *p* Ped.

1 2 3 4 5 6

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9

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2
1 Tbn.
2
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sz. Cym.
B. Dr.
Hp.
Pno.

(1.)
(2.)
pp glassy, breathy, distant
harmon mute
stem out
straight mute
1. straight mute
gliss.
arco (sul G)
sim. (let all vib.)
bowed
(bowed)
(Ped.)

7 8 9 10

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accel. 19 **With more motion ♩ = 69**

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4 Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
1 Tba
2 Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sz. Cym.
B. Dr.
Hp.
Pno.

16 17 18 19 20

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
1 2 Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1. solo
solo
1,2
3,4
(1-4)
(1-3)
(Ped.)

21 22 23 24

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27

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
1 Tba
2
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sus. Cym. 1
B. Dr.
Hp.
Pno.

mf gently
(1. solo)
ff
p
mf
(1,2)
(3,4)
f
(1.)
1. solo
1. open
pp
mp
gliss.
(very soft mallets)
Ped.

25 26 27

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34

Picc.
Fl.
(1. solo)
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2
Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2
Hn.
3 4
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sus. Cym. 1
Tam.
To Tam.
Hp.
Pno.

32 33 34 35

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sus. Cym. 1
Tam.
Hp.
Pno.

(div.) 1. solo 1. non vib. (non solo) 2. non vib. non vib. (1,2) 1-4 (1.) 1. open Sus. Cym.

36 37 38 39 40 41

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42

Picc.
non vib.
pp mf

Fl.
1. non vib. (non solo)
2. non vib.
pp mf

Ob.
mf

Eng. Hn
mf

Bsn.

Cbsn.

Cl.
1-4
pp f pp

Bs. Cl.
mf
pp f

Cb. Cl.
pp f

S. Sax.
(non vib.)
mf pp mf

A. Sax.
(non vib.)
mf pp mf

T. Sax.
(non vib.)
mf pp mf

B. Sax.
(non vib.)
mf pp mf

42
(1-4)

Hn.

Tpt.

Tbn.
pp mf

Bs. Tbn.
pp mf

Euph.
pp mf

Tba
pp mf

D.B.
pp mf

Timp.

42

Vib.
bowed
p

Mar.

Crot. 2
bowed
To Glock.
p

Sus. Cym. 1

Tam.

Hp.

Pno.

42 43 44 45 46 47 48

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

49

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
Tam.
Hp.
Pno.

1. (non vib.)
1.
2.
(non vib.)
gradually add vib.→
(1.)
1. straight mute

49 50 51 52 53 54 55 56

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57 **(no break between bars; clarinets are present at cutoff of previous bar)**

Picc. Fl. Ob. Eng. Hn Bsn. Cbsn. Cl. Bs. Cl. Cb. Cl. S. Sax. A. Sax. T. Sax. B. Sax. Hn. Tpt. Tbn. Bs. Tbn. Euph. Tba D.B. Timp. Vib. Mar. Glock. Sus. Cym. 1 Tam. Hp. Pno.

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64 **Steady, gently ♩ = 72**

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

1. solo (vib.)

mf espr.

1.
2.
3.
4.

p *mf*

3

mp warm espr.

(1-3)

pp

64 **Steady, gently ♩ = 72**

64 **Steady, gently ♩ = 72**

64 65 66 67 68 69

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

80

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1
2
Hn.
3
4
1
Tpt.
2
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

1. solo
(2.)
(3,4)
solo

77 78 79 80 81 82 83

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88 **Lighter, with more motion** ♩ = 88

rit.

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2
Hn.
3 4
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

pp mp p
[trill: begin relatively fast and gradually slow]
p warm
p warm, espr.
mp p
(1-3)
(arco)

84 85 86 87 88 89 90

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94

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

mp pp mf p

1.

(1-4)

(2.)

2. harmon mute stem in (∅ = alternate fingering: 2 3)

sim.

pizz.

Ped.

8va

91 92 93 94 95 96

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

pp
(2.) sim.→
mp
solo
f espr.
(glock.)
mp
(8)

97 98 99 100 101 102

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

poco rit.

1,2
(1,2)
mf
(mf)
mp
p
f
Sz. Cym.

109 110 111 112 113

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114 **Slower** ♩ = 60

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
Tam.
Hp.
Pno.

1-4
1,2
3,4
(1-4)
(tpts: stems out)
1. harmon mute
2. harmon mute
3. harmon mute
remove mute
(soft mallets)
To B. Dr.
a2
pizz.

114 115 116 117 118 119

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn. 1 2 3
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

125

1,2 6 mf

1,2 5 mf

(1,2) (1.) 1,2 mp espr. mf 1. open p espr. mf

(pizz.) mf

120 121 122 123 124 125

WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1,2 Cl.
3,4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 Tpt.
3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

accel.

126 127 128 129

131
♩ = 88

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1,2 Cl.
3,4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2 Tpt.
3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

cresc.
f

130 131 132

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1,2 Cl.
3,4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1,2
f
1.
2.
3.
4.
to straight mute
straight mute
(Ped.)
To Sus. Cym.

136 137 138 139

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl. 1,2
Cl. 3,4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(1,2)
straight mute
1.
Sus. Cym.

140 141 142

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143 **Floating, suspended ♩ = c. 76**

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

143 **Floating, suspended ♩ = c. 76**

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

143 **Floating, suspended ♩ = c. 76**

Vib.
1
Crot.
2
Sus. Cym. 1
B. Dr.
Hp.
Pno.

bowed
To Crot.
To Crot.
Crot. (bowed)
To Sz. Cym.
let all notes ring

143 144 145 146 147

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1
2
Cl.
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
(Ped.)
1
Crot.
Crot. (bowed)
2
Sz. Cym.
B. Dr.
Hp.
Pno.

148 149 150 151 152 153

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154

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl. 1 2 3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

154

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

154

Vib.
(Ped.)
Crot. 1 2
Sz. Cym.
B. Dr.
Hp.
Pno.

154 155 156 157 158 159

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Picc.
1. 2. Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
1 Crot. 2
Sz. Cym.
B. Dr.
Hp.
Pno.

non vib.
pp
non vib.
pp

*m. 160 optional: played only by soprano saxophone (for intonation)

f ff pp

(Ped.)

To Glock.

p

160 161 162 163 164 165

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166 **Slower** ♩ = 60

Picc.
1 Fl.
2 Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 Cl.
2 Cl.
3 Cl.
4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

166 **Slower** ♩ = 60

Hn.
1 Tpt.
2 Tpt.
3 Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

166 **Slower** ♩ = 60

Vib.
Crot. 1
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

harmon mute
harmon mute
harmon mute
arco
(very soft mallets)
(bowed)
Sz. Cym.
To Sus. Cym.
B. Dr.

166 167 168 169

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
1 Cl.
2
3
4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt.
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(bowed)

gliss.

170 171 172 173

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WHAT IS WRITTEN ON THE LEAVES

2. Coming Home

rall.

Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
1 Tpt. 2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(1,2)
(3,4)

To Tam.
Tam-tam
To B. Dr.

179 180 181 182 183 184

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185 **Slower, still ♩ = 56**

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1,2
1. solo
mp tender, espr.
non vib.
p
pp
mp
(1-4)
(1-3)
p
mp
Sus. Cym.
pp very gently
mallets
mp
Ped.
Mar.
Glock.
B. Dr.
(let ring)
let all ring

185 186 187 188 189

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193

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2
Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(Ped.)

190 191 192 193 194 195

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attacca

Picc.
Fl. (non vib.) pp mp
Ob.
Eng. Hn
Bsn. pp mp
Cbsn.

1,2
1 2 Cl. mf pp mf
3. 3 Cl. mp pp p
4. 4 Cl. mp pp p
Bs. Cl. mp pp mf
Cb. Cl. mp pp mf

S. Sax.
A. Sax. pp mp
T. Sax. pp mp
B. Sax. pp mp

attacca

Hn. mp p
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba

D.B.
Timp.

attacca
[let ring into silence]

Vib. (Ped.) p pp
Mar.
Glock. p pp
Sus. Cym. 1
B. Dr.

Hp. p pp

Pno.

196 197 198 199 200 201

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3. and the trees clap for winter

Freely (♩ = ca. 60)

Piccolo
Flute 1 2
Oboe 1 2
English Horn
Bassoon 1 2
Contrabassoon

Clarinets in B♭
Bass Clarinet in B♭
Contrabass Clarinet in B♭

Soprano Saxophone in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭

Freely (♩ = ca. 60)

Horns 1-4 in F
Trumpets 1-3 in B♭
Trombones 1-3
Bass Trombone
Euphonium 1 2
Tuba 1 2

Double Bass

[initial tuning]
Timpani

[gently tap single chimes sporadically, like a gentle wind; start very sparsely, randomly → gradually become more frequent, though still irregular → dying away again]
Bamboo Chimes

[gently tap single chimes sporadically, like a gentle wind; start very sparsely, randomly → gradually become more frequent, though still irregular → dying away again]
Key Chimes (or Mark Tree)

mp (never play linear gliss. of mark tree; must always sound random)

Snare Drum

[branch or vine of leaves (real or fake) crumpled and swept gently, like leaves and branches blowing in a gentle wind (not overly dramatic or visual); start very sparsely, randomly → gradually become more frequent, though still irregular → dying away again]
Leaves

mp

Whip
Sandpaper blocks

Freely (♩ = ca. 60)

Harp

Piano

1 2 3 4 5

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6 **Steady, precise ♩ = 108**

Picc.
breath only (articulated air)
pp

Fl.
1,2 breath only (articulated air)
pp

Ob.

Eng. Hn

Bsn.

Cbsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

6 **Steady, precise ♩ = 108**

Hn.

Tpt.

Tbn.
1,2,3 breathe through horn and articulate air
pp *f*

Bs. Tbn.
breathe through horn and articulate air
pp *f*

Euph.
1,2 breathe through horn and articulate air
pp *f*

Tba

D.B.

Timp.

Bam. Ch.
To Xyl.

Keys
To Mar.

Sn. Dr.
brush swept across drum head
pp *f* *pp*

Leaves
To cabasa
pp *f*

Whip
Sandpaper Blocks
pp *f* *pp* *pp* *f*

6 **Steady, precise ♩ = 108**

Hp.

Pno.

6 7 8 9

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18

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
Whip
Sandpaper Blocks
Hp.
Pno.

1,2

breathe through horn and articulate air

brushes (ord.)

arco

15 16 17 18 19

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
Whip
Sandpaper Blocks
Hp.
Pno.

1,2
(1,2)
(hard mallets)
Mar.
To B. Dr.
(Ped.)

20 21 22 23 24

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25

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

(1,2)

pp f pp

(pp) f pp

(Ped.)

25 26 27 28 29

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

30

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

1,2
(1,2)
(1-4)
1,2
3,4
B. Dr.

pp f pp (pp) mp p

30 31 32 33 34

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37

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

(staccato 𝅗𝅥 & 𝅘𝅥𝅯 always equal in length)

1,2

1. multiphonic trill
(fingerings in part)

(1,2)

1.
straight mute

Xyl.

(staccato 𝅗𝅥 & 𝅘𝅥𝅯 always equal in length)

35 36 37 38

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

42

1,2

1. multiphonic trill

div.

1,2
3,4

(brushes – ord.)

(shaker)

1,2 (stopped)

aggressive

sub.

Ped.

39 40 41 42

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

48

Picc.

1 Fl.

2

1 Ob.

2

Eng. Hn

Bsn.

Cbsn.

(1-4)

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

48

1 2 Hn.

3 4

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

48

Vib.

Mar.

Sn. Dr.

Shak. Vib. W. Bl. Cab.

B. Dr.

Hp.

Pno.

(stagger breaths as needed)

(double trill – fingering in part; stagger breaths as needed)

(wd. blk.)

F♯, A, D♮, B♭

48 49 50

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Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Bsn.
Cbsn.
Cl. 1
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1 2
Hn. 3 4
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
Shak. Vib. W. Bl. Cab.
B. Dr.
Hp.
Pno.

51 52 53

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

54

Picc.
Fl. (1,2) 1,2
Ob. (1,2)
Eng. Hn
Bsn. 1,2
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

54

1 2 Hn.
3 4 Hn.
1. harmon mute, stem out
2. harmon mute, stem out
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

54

Vib.
Mar.
Sn. Dr.
Shak. Vib. W. Bl. Cab. (shaker)
B. Dr.
Hp.
Pno.

8ba
Ped.

54 55 56 57 58

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61

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

61

1-4
3,4

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

61

Vib.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

sticks
(stick shot)

59 60 61 62 63

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Sn. Dr.
Shak. Vib. W. Bl. Cab.
B. Dr.
Hp.
Pno.

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
1 Tbn.
2
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Shak. Vib. W. Bl. Cab.
To Sus. Cym.
B. Dr.
Hp.
Pno.

69 70 71 72 73

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

76

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Mar.
Crot. 2
Sus. Cym. 1
B. Dr.
Hp.
Pno.

74 75 76 77

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Crot. 2
Shak.
Vib.
W. Bl.
Cab.
Whip
Sandpaper Blocks
Hp.
Pno.

1,2
1-4
1-3
Xyl.
Perc. 4
Perc. 5
To B. Dr.

78 79 80 81 82

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Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

91

1.
2.
1,2
div.
1.
2,3
(soft mallets)
(medium mallets)
Sn. Dr.
(let all ring)
F♮, G♭, A♮

88 89 90 91

Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

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Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

solo
f cantabile
(1,2)
1,2
3.
pizz.
→B♭, D♭, F♭, A♭
(match marimba)
(match xylophone)
To Perc. 5

96 97 98

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

100

Picc.

1 Fl.

2

Ob.

Eng. Hn

Bsn.

Cbsn.

Cl.

Bs. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

100

Hn.

Tpt.

Tbn.

Bs. Tbn.

Euph.

Tba

D.B.

Timp.

100

Xyl.

Mar.

Sn. Dr.

Shak.
Vib.
W. Bl.
Cab.

(cabasa)

Whip
Sandpaper Blocks

Hp.

Pno.

99 100 101

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Picc.
1 Fl.
2
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
Whip
Sandpaper Blocks
Hp.
Pno.

(overblow harmonics)
(overblow harmonics)
(overblow harmonics)
(snare drum)
arco
sul D
(harmonic glissando, bow freely)
gliss.
Perc. 5
cresc.

102 103 104 105

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

PERUSAL SCORE

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106 107 108 109

Picc.
Fl. unis.
Ob. (1-2)
Eng. Hn
Bsn.
Cbsn.
Cl. (1-4) 1,2 pp f pp
Bs. Cl.
Cb. Cl.
S. Sax. pp f pp
A. Sax.
T. Sax.
B. Sax.
1 2 Hn. 1,2
3 4 3,4
1 Tpt.
2 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar. pp f pp
Sn. Dr. p mp
Shak. Vib. W. Bl. Cab. (Wd. Blk.) p
Whip Sandpaper Blocks
Hp.
Pno.

110 111 112 113 114

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121

Picc.
Fl. 1,2
Ob. 1,2
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

121

Hn. 1 2 3 4
Tpt. 1 2 3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

121

Xyl.
Mar.
Sn. Dr.
Shak. Vib. W. Bl. Cab.
Whip Sandpaper Blocks
Hp.
Pno.

ff aggressive
p sub.
(to straight mute)
arco
To Sus. Cym.
B. Dr.
$B_{\flat}\rightarrow D_{\flat}$, $A_{\natural}\rightarrow F_{\sharp}$

120 121 122 123

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
1
2
3
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1,2
3,4
(1-4)
(1-3)
1. straight mute
2. straight mute
3. straight mute

124 125 126 127

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

128 129 130 131

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

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Picc.
Fl. (1,2)
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4 Hn.
Tpt.
Tbn. (1-3)
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Sn. Dr.
Shak. Vib. W. Bl. Cab.
To Perc. 4
Perc. 4
f
B. Dr.
Hp.
Pno.

135 136 137 138

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

140

Picc.
(1-2)
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

140

1 2 Hn.
3 4
1. straight mute
1 Tpt.
2. straight mute
2
1-3 open
Tbn.
Bs. Tbn.
opt. 8ba
Euph.
div.
Tba
D.B.
Timp.

140

8va
Xyl.
Mar.
Sn. Dr.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

139 140 141 142

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4 Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Tri.
Shak.
Vib.
W. Bl.
Cab.
B. Dr.
Hp.
Pno.

146

1,2 f
mf
3,4 f
(to cup mute)
cup mute
opt. 8ba
pizz.
To Tri.
(Cabasa)
mp
To Sus. Cym.

143 144 145 146

152

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Tri.
Shak.
Vib.
W. Bl.
Cab.
Sus. Cym. 2
Hp.
Pno.

1,2
(1,2)
(remove mute)
soli
Tri.
To Sz. Cym.
To B. Dr.

152 153 154 155

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

158

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Tri.
Sz. Cym.
B. Dr.
Hp.
Pno.

soli
open
To Glock.
arco
gliss.

156 157 158 159

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Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Xyl.
Mar.
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

(1,2)
(1,2)
1,2
1,2
3
To Vib.
To Crot.
gliss.

160 161 162 163

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

164 ♩ = 144

Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn
Bsn.
Cbsn.
Cl. 1 2 3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

164 ♩ = 144

Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.

164 ♩ = 144

Vib.
Crot. 1
Glock.
Sz. Cym.
B. Dr.
Hp.
Pno.

crotales
let all notes ring

Glock.
let all notes ring

Vib.
(no pedal to the end)

To Sus. Cym.

164 165 166 167

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Picc.
1 Fl.
2
1 Ob.
2
Eng. Hn
Bsn.
Cbsn.
1,2
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
div.
D.B.
Timp.
Vib.
Crot. 1
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.
(Ped.)
168
169
170
171

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
1 Fl.
2
1 Ob.
2
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Glock.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

172 173 174 175

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176

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn
Bsn.
Cbsn.
Cl. 1-4
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn. 1. 2. 3,4
Tpt.
Tbn.
Bs. Tbn.
Euph. div.
Tba 8ba
D.B.
Timp. (no l.v. tie = damp)
Vib. (ff)
Crot. 1
Glock. To Sn. Dr.
Sus. Cym. 1
B. Dr. f ff
Hp.
Pno. (8) ff Ped.

176 177 178

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

181

Picc.
1 Fl.
2 Fl.
1 Ob.
2 Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(1-4)

Sn. Dr.

Sus. Cym.

179 180 181

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(1,2)
(1,2)
(1-4)
a2
(8)
sffz
mf
f
ff
p
gliss.

185 186 187

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188

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
1 2 Cl.
3 4 Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.

188

Hn.
Tpt.

1. [IV] (trombones: smooth continuous glissando; breath re-entrances should be concealed)

1
2. [VII]
Tbn. 2
3. [VII]
3
Bs. Tbn.
Euph.
Tba

(8)

D.B.
Timp.

188

Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

(8)

188 189 190 191

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Hn.
Tpt.
1
Tbn.
2
3
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

195

192 193 194 195

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198

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4 Hn.
Tpt.
1 Tbn.
2 Tbn.
3 Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

196 197 198

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WHAT IS WRITTEN ON THE LEAVES

3. and the trees clap for winter

Picc.
Fl.
Ob.
Eng. Hn
Bsn.
Cbsn.
Cl.
Bs. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
1 2 Hn.
3 4
Tpt.
Tbn.
Bs. Tbn.
Euph.
Tba
D.B.
Timp.
Vib.
Crot. 1
Sn. Dr.
Sus. Cym. 1
B. Dr.
Hp.
Pno.

1,2
1-4
1-3
div.
[let crotales and piano ring to silence]
(let D and A ring to silence)
[damp other notes, let R.H. ring]
fff
ff
p sub.
Ped.

199 200 201 202

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