

Canticle of Saint Frances Xavier Cabrini

for flute, oboe, clarinet, bassoon, violin, viola, and cello

Thomas J. Dempster (BMI)

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commissioned by Susan Bell Léon

composed for members of the
Arkansas Symphony Orchestra

dedicated to Susan and Rafa

Hot Springs, AR -- Feb. 2020 - Dec. 2021

Program Note

Canticle of Saint Frances Xavier Cabrini is a work in honor of Saint Frances Xavier Cabrini and those for whom she is the patron saint (immigrants and hospital workers). Frances Cabrini, born in Italy and an immigrant to the United States at the end of the 19th Century, settled ultimately in Chicago where she opened orphanages, hospitals, and schools for immigrants – principally of Italian descent but ultimately for all newcomers – during a time in this country's history when anti-immigrant sentiment (as well as anti-Catholic sentiment) was at, arguably, its peak. Frances Cabrini was not just the first canonized American saint: perhaps ironically, or fittingly, the first canonized saint from the United States was also an immigrant who became a naturalized American citizen.

As a pervading darkness swept back across this country – a darkness that still has potency and terror to it about which we must remain ever-vigilant – over the past few years, particularly toward immigrants and people of differing faiths, I revisited the lives of the saints (I admit having been a lapsed Catholic for almost three decades now), and around the time I was trying to, in a secular way, connect with the real and symbolic miracles offered up by the venerated and canonized, Susan Bell Léon approached me about composing a work for a chamber group from within the Arkansas Symphony. I began working on the piece early in 2020 when, not long into the year, the COVID-19 pandemic upended the globe (and it was only then that I learned of Cabrini's patron status to hospital workers and administrators; only fitting, sadly). I returned to the work and, with a March 2022 performance deadline, completed the piece in December 2021.

The *Canticle* is not religious in any strict sense of the term; it is, in essence, a rather secular paean to a woman who used her faith and courage during a time of deep resentment and bitterness toward people like her to better the world around her. It deals obliquely with the struggles, travails, fleeting moments of rapture, constant prayerfulness, and measured optimism she must have felt and that many of us have been trying to slog through for two years now in a world that seems at times utterly apocalyptic.

Canticle in a sense also traces some of my family's roots through immigration: Lithuania, Germany, Italian-speaking Slovenia and Austria. While deeply personal as to the choice, two folk songs are used – and the opening bassoon solo is kind of a hybrid of both with my own spin. The first is a Lithuanian *sutartinė*, or part-song, named “Kukal' Rože Ratilio” (“Corn-cockle and rose”), a summer solstice song, and the other a well-known Italian lullaby and Christmas carol “Dormi, Dormi, Bel Bambin” (“Sleep, sleep, beautiful child”). The songs are hidden and woven throughout, violently interrupted or abandoned, only to ultimately shine through in the middle, rollicking section before giving way to a more sparkling, less occluded, clearer final section that recalls and reconsiders both melodies as the underlying music both becomes more transparent but also more urgent as the end arrives.

Thomas J Dempster – 17 December 2021, Hot Springs, AR

Performance Notes

Accidentals apply only within the measure and the octave in which they appear.

Dynamics and articulations throughout are highly detailed. Proper balance and color depends upon following these strictly, particularly in more stratified textures.

Portamenti/glissandi/slides are notated as a solid line between pitches without “glissando.”

All artificial harmonics are given with full node and resultant pitch notation. Where there is no string designation for natural harmonics, the player may choose based on context.

Breath marks should not be interpreted as rhythmic/metrical pauses. They are not used with the strings.

Bowings are provided on occasion. If those are wrong or poorly-suggested, please do your own thing.

Frequently, sustained notes will tie into a rest. For especially string instruments, this notation suggests allowing the note to sustain beyond the notated duration. For winds, the sustained note can be dynamically tapered and released into the subsequent rests.

Other notes will be added for subsequent editions.

Questions? Comments? Contact the composer.

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for flute, oboe, clarinet, bassoon, violin, viola, and cello

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The score is for a chamber ensemble and includes the following parts and markings:

- Flute:** Part of the woodwind section, marked with a **Cold** dynamic and a tempo of $\text{♩} = c. 56-60$.
- Oboe:** Part of the woodwind section, marked with a **Cold** dynamic and a tempo of $\text{♩} = c. 56-60$.
- Clarinet in B \flat :** Part of the woodwind section, marked with a **Cold** dynamic and a tempo of $\text{♩} = c. 56-60$.
- Bassoon:** Part of the woodwind section, marked with **mp-mf** and **tenuto assai**.
- Violin:** Part of the string section, marked with a **Cold** dynamic and a tempo of $\text{♩} = c. 56-60$.
- Viola:** Part of the string section, marked with **Bsn.** and **Mute**.
- Cello:** Part of the string section, marked with **pppp** and **pp**.

Rehearsal marks are present at measures 5 and 9. The score includes various dynamic markings such as **pppp**, **pp**, **mf**, **p**, and **f**, as well as performance instructions like **tenuto assai** and **Mute**.

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Musical score for measures 12-14. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The strings include Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 12-14 are marked with a box containing the number 14. The Flute part starts with a *pppp* dynamic and a *mp* dynamic. The Oboe part has a *mf* dynamic with a triplet of eighth notes. The Bass Clarinet part has a *mp* dynamic with a triplet of eighth notes. The Bassoon part has a *mp* dynamic with a triplet of eighth notes. The Violin part has a *p* dynamic and a "Mute off" instruction. The Viola and Violoncello parts have a *p* dynamic.

Musical score for measures 18-19. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The strings include Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 18-19 are marked with a box containing the number 19. The Flute part has a *mf* dynamic with a triplet of eighth notes, followed by a *p* dynamic and a *mf* dynamic. The Oboe part has a *mf* dynamic with a triplet of eighth notes, followed by a *p* dynamic and a *mf* dynamic. The Bass Clarinet part has a *mf* dynamic with a triplet of eighth notes, followed by a *p* dynamic and a *mf* dynamic. The Bassoon part has a *mf* dynamic with a triplet of eighth notes, followed by a *p* dynamic and a *mf* dynamic. The Violin part has a *pp* dynamic, followed by a *pp* dynamic and a *p* dynamic with a *dim.* instruction. The Viola part has a *pp* dynamic, followed by a *pp* dynamic and a *p* dynamic with a *dim.* instruction. The Violoncello part has a *pp* dynamic, followed by a *pp* dynamic and a *p* dynamic with a *dim.* instruction. The Violin and Viola parts have a *f* dynamic with a *pizz.* instruction and a *p* dynamic with a *pizz.* instruction. The Violoncello part has a *f* dynamic with a *pizz.* instruction and a *p* dynamic with a *pizz.* instruction. The Violin and Viola parts have a *pizz.* instruction and a *p* dynamic. The Violoncello part has a *pizz.* instruction and a *p* dynamic.

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26 **Poco Meno** $\text{♩} = \text{c. } 46-52$ *flzg.* "Kukal' Rože Ratilio" *fz* **29 Slightly Faster** $\text{♩} = \text{c. } 56$ ($\text{♩} = \text{c. } 112$) *canto; piangendo*

Fl. *mf* *p* *f* *mf* *mp*

Ob. *f* *mf* *mp*

B♭ Cl. *mp* *fz* *mf* *p* *mp*

Bsn. *f* *f dim.* *pp* *pp*

Vln. *f* *pp* *mp* *p* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *ord.* *pont.*

Vla. *pp* *f* *p* *mf* *mp* *ppp* *p*

Vc. *ppp* *f* *pp* *mf* *mf* *ppp* *p* *arco sul pont.* *pont.* *ord.*

32 **33** *mf* *mp* *mf dim.* *mp* *fp* *flzg.*

Fl. *mf* *mp* *fp*

Ob. *mf dim.* *mp*

B♭ Cl. *p* *mp* *dim.*

Bsn. *mp* *p* *pp*

Vln. *mp* *mp* *ord.* *pont.* *ord.* *tast.* *ord.* *mf*

Vla. *pizz.* *p* *p* *arco* *p* *mp* *pizz.*

Vc. *mf* *p* *mf* *mp*

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4

37 38 42

Fl. *f* *sf* *mp dolce*

Ob. *mf* *f cantabile* *mf*

B♭ Cl. *mp* *f* *mf*

Bsn. *mf* *f* *mf* *p*

Vln. *mf* *p* *mf* *cresc.*

Vla. *sp* *mf* *p* *ord.* *pont.* *ord.* *pizz.* *détaché*

Vc. *mf* *sp* *mp* *f* *p* *mf* *mf*

43 46

Fl. *mf* *cresc.* *fz* *mf bell-like*

Ob. *mf* *mf* *dim.* *cresc.* *fz* *mf bell-like*

B♭ Cl. *mp* *mf* *p* *f* *sfz* *mp*

Bsn. *p* *p* *mp* *p* *f* *mp*

Vln. *f* *pizz.* *arco* *f* *mp* *arco* *pizz.* *f* *striving to soar against the constant trudge* *mp*

Vla. *mp* *cresc.* *f* *arco* *f* *mp* *arco* *f* *p* *mp* *arco* *pizz.* *mp* *arco*

Vc. *sf* *p* *f* *p* *f* *mp* *f* *mp*

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Musical score for measures 48 to 53. The score is in 3/4 time and features the following parts:

- Flute (Fl.):** Measures 48-53. Dynamics include *ff*, *f*, *mf*, and *cresc.*. Includes a box labeled 50.
- Oboe (Ob.):** Measures 48-53. Dynamics include *f*, *mf*, and *cresc.*. Includes a box labeled 50.
- Bass Clarinet (B. Cl.):** Measures 48-53. Dynamics include *mf* and *cresc.*.
- Bassoon (Bsn.):** Measures 48-53. Dynamics include *mf* and *cresc.*.
- Violin (Vln.):** Measures 48-53. Includes a box labeled 50. Dynamics include *mf* and *cresc.*. Includes a box labeled 8^{va}.
- Viola (Vla.):** Measures 48-53. Dynamics include *mf* and *cresc.*. Includes a box labeled 8^{va}.
- Cello (Vc.):** Measures 48-53. Dynamics include *mf* and *cresc.*. Includes a box labeled 8^{va}.

Performance instructions include *arco*, *pizz.*, and *flzg.* (flageolet).

Musical score for measures 54 to 63. The score is in 4/4 time and features the following parts:

- Flute (Fl.):** Measures 54-63. Dynamics include *ff*, *mp*, and *p*. Includes a box labeled 54.
- Oboe (Ob.):** Measures 54-63. Dynamics include *ff*, *mp*, and *p*. Includes a box labeled 54.
- Bass Clarinet (B. Cl.):** Measures 54-63. Dynamics include *ff*, *f dim.*, *mf*, *mp*, and *p*. Includes a box labeled 54.
- Bassoon (Bsn.):** Measures 54-63. Dynamics include *ff*, *dim.*, *mf*, *f cantabile*, and *ppp*. Includes a box labeled 54.
- Violin (Vln.):** Measures 54-63. Dynamics include *ff*, *f*, *mp*, and *p*. Includes a box labeled 54.
- Viola (Vla.):** Measures 54-63. Dynamics include *ff*, *dim.*, *mf*, *poco flautando*, *poco dim.*, *mp*, and *dim.*. Includes a box labeled 54.
- Cello (Vc.):** Measures 54-63. Dynamics include *ff*, *dim.*, *f poco flautando*, *poco dim.*, and *p*. Includes a box labeled 54.

Performance instructions include *pizz.* and *flzg.*

Musical score for measures 64 to 73. The score is in 4/4 time and features the following parts:

- Flute (Fl.):** Measures 64-73. Dynamics include *ff*, *mp*, and *p*. Includes a box labeled 54.
- Oboe (Ob.):** Measures 64-73. Dynamics include *ff*, *mp*, and *p*. Includes a box labeled 54.
- Bass Clarinet (B. Cl.):** Measures 64-73. Dynamics include *ff*, *f dim.*, *mf*, *mp*, and *p*. Includes a box labeled 54.
- Bassoon (Bsn.):** Measures 64-73. Dynamics include *ff*, *dim.*, *mf*, *f cantabile*, and *ppp*. Includes a box labeled 54.
- Violin (Vln.):** Measures 64-73. Dynamics include *ff*, *f*, *mp*, and *p*. Includes a box labeled 54.
- Viola (Vla.):** Measures 64-73. Dynamics include *ff*, *dim.*, *mf*, *poco flautando*, *poco dim.*, *mp*, and *dim.*. Includes a box labeled 54.
- Cello (Vc.):** Measures 64-73. Dynamics include *ff*, *dim.*, *f poco flautando*, *poco dim.*, and *p*. Includes a box labeled 54.

Performance instructions include *pizz.* and *flzg.*

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6 [59] Just Slightly Faster $\text{♩} = c. 60$

Fl. *mp* *mp* *mf* *mp* *p*

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

B♭ Cl. *mp* *p* *p* *mp* *mf* *mp* *p*

Bsn. - - - - -

64

[59] Just Slightly Faster $\text{♩} = c. 60$

Vln. - - - - - *p* *p*

Vla. - - - - - *p* *p*

Vc. *pp* *p* *pp* *p*

64 arco *tr*

[71]

Strictly $\text{♩} = c. 86$

Fl. *pp* *no vib.* *mf* *ppp* *ff*

Ob. - - - - - *f* *chantlike*

B♭ Cl. *mp* *mf* *mf* *pp* *ff*

Bsn. - - - - - *ff*

[71]

Strictly $\text{♩} = c. 86$

Vln. *mp* *pp* *p* *dim.* *mp* *pp* *mp*

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

Vc. *mp* *pp* *p* *dim.* *mp* *pp* *mp*

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77 Wistful $\text{♩} = c. 63$ Strictly $\text{♩} = c. 86$

Fl. *p*

Ob.

B. Cl.

Bsn. *mp*

Vln. *mp* *dolorous; a misplaced Bachian obbligato*

Vla. *mp* *legato*

Vc. *p* *legato*

84 86 Increasingly Unsettled $\text{♩} = c. 66$

Fl. *f* *fl:zg.* *p* *subito p* *f*

Ob. *f* *mp* *dolce, childlike* *f*

B. Cl. *p*

Bsn. *f* *p* *mf* *mp* *mf* *f*

Vln. *f* *p* *pp* *f*

Vla. *f* *p* *pp* *f*

Vc. *f* *mf* *"Dormi, Dormi, Bel Bambini"* *mp* *f* *f*

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8

93 **Confident** ♩ = 90

"Kuka! Rože Ratilio"

99

f poco tenuto *f* *f*

f poco tenuto *f* *f*

f poco tenuto *f* *f*

f poco tenuto *f* *f*

f poco tenuto *ff* *canto; piangendo* *f*

102 104

f *mf* *f* *ff* *mf* *f* *ff* *p détaché* *mf* *p* *mf* *cresc.* *f*

mf *f* *ff* *mf* *f* *ff* *p détaché* *mf* *cresc.* *f*

f *mf* *f* *ff* *p détaché* *mf* *cresc.* *f*

mf *f* *ff* *p détaché* *mf* *cresc.* *f*

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109

Fl. *mp* *f* *f*

Ob. *p* *f* *f*

B. Cl. *p* *f* *f*

Bsn. *p* *f* *f*

114

109

Vln. *mp poco staccato* *mf* *p* *mp* *f* *fp* *fp* *fp* *fp*

Vla. *mp poco staccato* *mf* *p* *mp* *f* *fp* *fp* *fp* *fp*

Vc. *mp poco staccato* *mf* *p* *mp* *f* *fp* *fp* *fp* *fp*

116

120

Fl. *f* *mf* *f* *f* *cresc.* *mf* *f* *mf* *f* *mf*

Ob. *f* *pp* *mp* *f* *f* *cresc.* *mf* *f* *mf* *f* *mf*

B. Cl. *f* *pp* *mp* *f* *f* *cresc.* *f* *f* *mf* *f* *mf*

Bsn. *f* *mp* *f* *f* *cresc.* *mf* *f* *mf* *f* *mf*

116

120

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

Vla. *f* *p* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *p* *f* *f* *f* *f* *f* *f* *f* *f*

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10

poco stringendo

[129] Luminous; Ecstatic ♩ = c. 66

Musical score for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is in 3/8 time and features a key signature of two flats. It begins at measure 124. The Flute part starts with a forte (*f*) dynamic, followed by mezzo-forte (*mf*) and piano (*p*) passages, and concludes with a fortissimo (*ff*) section. The Oboe part mirrors the flute's dynamics. The Bass Clarinet and Bassoon parts provide harmonic support, with the Bassoon playing a more active role in the fortissimo section. The overall mood is luminous and ecstatic.

Musical score for Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is in 3/8 time and features a key signature of two flats. It begins at measure 124. The Violin part starts with a piano (*p*) dynamic and transitions to fortissimo (*ff*) in the later measures. The Viola and Cello parts provide a steady accompaniment, with the Cello playing a more active role in the fortissimo section. The overall mood is luminous and ecstatic.

Musical score for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is in 3/8 time and features a key signature of two flats. It begins at measure 133. The Flute part starts with a fortissimo (*ff*) dynamic and continues with a similar intensity. The Oboe part provides harmonic support. The Bass Clarinet and Bassoon parts provide a steady accompaniment. The overall mood is luminous and ecstatic.

Musical score for Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is in 3/8 time and features a key signature of two flats. It begins at measure 133. The Violin part starts with a fortissimo (*ff*) dynamic and continues with a similar intensity. The Viola and Cello parts provide a steady accompaniment. The overall mood is luminous and ecstatic.

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143 *fff*

Fl.
Ob.
B♭ Cl.
Bsn.
Vln.
Vla.
Vc.

148 Delicate ♩ = c. 63

154

p

p

mp

148 Delicate ♩ = c. 63

154

pp *mf*

pizz.

Fl.
Ob.
B♭ Cl.
Bsn.
Vln.
Vla.
Vc.

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12

157 158

Fl. *mp* *p* *mf*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Vln. *arco* *p* *p*

Vla. *p*

Vc. *p*

163 165

Fl. *f* *f* *mp*

Ob. *mp* *mp* *p*

B♭ Cl. *p* *p* *p*

Bsn. *p* *p*

163 165

Vln. *p* *mf* *pp* *mf*

Vla. *mp* *p* *f*

Vc. *p poco staccato*

168

Fl. *mp*

Ob. *p* *cresc. poco a poco*

B♭ Cl. *p* *cresc. poco a poco*

Bsn. *p*

Vln. *p*

Vla. *mp cantabile*

Vc. *p*

173

174

Fl. *sp* *mp* *mf* *mp*

Ob. *mp* *p* *mp*

B♭ Cl. *p* *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Vln. *p* *mp* *mf* *mf*

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

Vc. *mf* *mf*

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Musical score for measures 183-184. The score is for a woodwind and string ensemble. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon) and Violin I are in treble clef, while Violin II, Viola, and Cello are in bass clef. The time signature is 9/8. Measure 183 starts with a key signature of one flat. Measure 184 changes to a key signature of two flats. Dynamics include *mp* and *p*. The Cello part includes the instruction *arco*.

Musical score for measures 192-197. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon) and Violin I are in treble clef, while Violin II, Viola, and Cello are in bass clef. The time signature is 9/8. Measure 192 starts with a key signature of one flat. Measure 194 changes to a key signature of two flats. Measure 197 changes to a key signature of three flats. Dynamics include *mp*, *mf*, *dim.*, *pp*, and *mf*. The Bassoon part includes the instruction *poco pesante*.

Musical score for measures 192-197. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon) and Violin I are in treble clef, while Violin II, Viola, and Cello are in bass clef. The time signature is 9/8. Measure 192 starts with a key signature of one flat. Measure 194 changes to a key signature of two flats. Measure 197 changes to a key signature of three flats. Dynamics include *f*, *pizz.*, *arco*, *mf*, *sp*, *p*, *mf*, *dim.*, and *mp*. The Cello part includes the instruction *poco f*.

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201 *poco accel.* [204] Slightly Faster - But Calm ♩ = c. 72

Fl. *mf dolce; semplice*

Ob.

B♭ Cl. *p* *pp* *ppp*

Bsn.

Vln. *poco accel.* *p dim.* [204] Slightly Faster - But Calm ♩ = c. 72 *8va* *p* *8va* *p*

Vla. *p* *p legato; semplice*

Vc. *sp* *p legato; semplice*

[214] [221] Faster - But Calmer. Steadier ♩ = c. 80

Fl. *mp* (Flute)

Ob. *Fl.* (Flute)

B♭ Cl. *Fl.* (Flute)

Bsn. *Fl.* (Flute)

[214] [221] Faster - But Calmer. Steadier ♩ = c. 80

Vln. *mf cantabile*

Vla. *pizz.* *p*

Vc. *mf* *pizz.* *p*

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16

Musical score for measures 227-233. The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The second system includes Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute part features a complex rhythmic pattern with slurs and fingerings (7, 2, 3, 7, 8, 8, 2). Dynamics include *mp*, *mf*, and *pp*. The Oboe part has a melodic line with a slur and a dynamic of *mf*. The Bass Clarinet and Bassoon parts have melodic lines with slurs and dynamics of *mf*. The Violin part has a melodic line with a slur and a dynamic of *mp*. The Viola and Cello parts have harmonic accompaniment with slurs and dynamics of *mf*. A double bar line is present at measure 233.

Musical score for measures 235-241. The score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The second system includes Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute part features a complex rhythmic pattern with slurs and fingerings (7, 7, 7, 7, 7, 7, 7). Dynamics include *p*, *mp*, and *cresc. poco a poco*. The Oboe part has a melodic line with a slur and a dynamic of *p*. The Bass Clarinet part has a melodic line with a slur and a dynamic of *mp*. The Bassoon part has a melodic line with a slur and a dynamic of *pp*. The Violin part has a melodic line with a slur and a dynamic of *p*. The Viola and Cello parts have harmonic accompaniment with slurs and dynamics of *p*. A double bar line is present at measure 241.