

To Breathe One's First

for full orchestra

By Yvonne Freckmann

(2010)

Program Notes:

To Breathe One's First is my first venture into the symphonic realm. I wanted to explore writing gesturally for this large and varied ensemble, and to highlight the possibilities of chamber music contained within. In my first sketches and visualizations I noticed shapes that expanded and contracted like breaths, which soon became the concept for the piece. To me, breathing is a rhythm in everyday life that we take for granted, yet it so closely reflects our experiences: breath quickens with excitement or fear, slows with relaxation, or can keep a steady pace during a brisk walk. I kept this image of different waves in mind during the year I worked on this piece. Ultimately, I hope the listener feels uplifted by hearing this piece.
- Y.F.

Contact Information:

Yvonne Freckmann
(210) 287-2154 cell
yfreckmann@gmail.com

Performance Notes:

This is a transposed score.
Duration: c. 10 min.
Instrumentation: 2.2.2.2. 4.2.3.1 Timpani, 2 Percussion, Harp, Piano, Strings

2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trombones
1 Tuba
Timpani
2 Percussion
Harp
Piano
Strings

Percussion 1
Xylophone
Tam-Tam
Temple Blocks
1 Crotales (B4)

Percussion 2
Small Suspended Cymbal
Tubular Bells
4 Tom-Toms
Snare Drum
Glockenspiel

In terms of harmony, this work explores four seven-note sound fields (Phrygian or Lydian in mode) and their relationships and contrasts. These sound fields provide some freedom from tonal harmony, while giving the music a richly peaceful or playful quality.

The macro-structure is encapsulated in the microcosm of the first thirteen measures. The microcosm, which is harmonically static, establishes the use of sound fields and grows gradually, testing the contrast of the orchestra and soloists. Likewise, on the larger scale, the piece develops by exploring different textures, activity, and harmonic sounds or dissonance.

for my parents

To Breathe One's First

Transposed Score

for full orchestra

Yvonne Freckmann
(b. 1988)

3 2 Serene $\text{♩} = \text{c. 45-50}$

3 4 (♩=♩) 3 2 (b. 1988)

8

3
4

3
2

Measure 8: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

Measure 9: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

Measure 10: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

Measure 11: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

Measure 12: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

Measure 13: Fl. 1 (piano introduction, solo, p), Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1 (piano introduction, p), B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 (piano introduction, p), Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Hp. (piano introduction, p), Pno. (piano introduction, p).

14

3
4

3
2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

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

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

14 *espress.* *mf* *espress.* *pp* *mf* *pp*

Timp.

Perc. 1

Perc. 2

14 *3* *4* *3* *2*

Hp.

Pno.

14

14

3
4

3
2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

div. *mp* *mf* *mf* *f* *mf* *p* *mf* *div.* *pp* *p* *mp* *mf* *espress.* *mf* *f* *mf* *div.* *mf* *div.* *pp* *mf* *mf*

[illegible]

allarg. 38 poco meno mosso

35 3/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

p

mp

f

solo

mf vivo

div.

a tempo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

50 **3/2**

Fl. 1 *f* *ff* *mf* *p*

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

Ob. 1 *f* *ff* *mf* *p*

Ob. 2 *f* *ff* *mf* *p*

B♭ Cl. 1 *f* *ff* *mf* *mp*

B♭ Cl. 2 *f* *ff* *mf* *mp*

Bsn. 1 *f* *ff* *mf* *pp*

Bsn. 2 *f* *ff* *mf* *pp*

Hn. 1 *mf* *ff* *mf* *p* *con sord.*

Hn. 2 *mf* *ff* *mf* *p* *con sord.*

Hn. 3 *mf* *ff* *mf* *p* *con sord.*

Hn. 4 *mf* *ff* *mf* *p* *con sord.*

C Tpt. 1 *ff* *mf* *p* *con sord.*

C Tpt. 2 *ff* *mf* *p* *con sord.*

Tbn. 1 *mf* *ff* *mf* *pp*

Tbn. 2 *mf* *ff* *mf* *pp*

Tbn. 3 *mf* *ff* *mf* *pp*

Tuba *mf* *ff* *mf* *pp*

Timp. *mf* *ff* *mf* *ppp* *pp*

Perc. 1 Tam-Tam *L.v.*

Perc. 2 Small S. Cym. *p* *f* *L.v.*

Hp. *f* *ff* *fff*

Pno. *f* *ff* *ppp*

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

Vln. 2 *f* *ff* *f* *ff* *mf* *pp*

Vla. *f* *ff* *f* *ff* *mf* *pp*

Vc. *f* *ff* *f* *ff* *mf* *pp*

D.B. *f* *ff* *f* *ff* *mf* *ppp*

56 **5/4 Sparkling** ♩ = c. 88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

56 **5/4 Sparkling** ♩ = c. 88

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

34

63 Energetic $\text{J} = \text{c. } 76\text{-}82$

[illegible]

34

4⁶³
4 Energetic $\text{♩} = \text{c. } 76-82$

60

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

pp

pp

mf

sol

ruido

ff

f

div.

(2nd note short, but not hooked)

(2nd note short, but not hooked)

4 Energetic ♩ = c. 76-82

[illegible]

72

Fl. 1

sub. *p* *mf*

Fl. 2

f

Ob. 1

sub. *p* *mf*

Ob. 2

f

B♭ Cl. 1

sub. *p* *mf*

B♭ Cl. 2

sub. *p* *mf*

Bsn. 1

mf *f*

Bsn. 2

mf *f*

Hn. 1

3 *4*

Hn. 2

3 *4*

Hn. 3

3 *4*

Hn. 4

3 *4*

C Tpt. 1

mf *3* *4*

C Tpt. 2

mf *3* *4*

Tbn. 1

3

Tbn. 2

3

Tbn. 3

Tuba

Timp.

3 *4*

Perc. 1

Xylo. *f*

Perc. 2

Small S. Cym. *mf* *f*

Hp.

f

Pno.

72

Vln. 1

p *6* *3* *4* *74* *3* *4*

Vln. 2

p *6* *ff* *ff*

Vla.

mf *3* *4* *ff* *3* *4* *(2nd note short, but not hooked)* *sub. p*

Vc.

mf *3* *ff* *sub. p*

D.B.

mf *sub. p*

[illegible]

16

89 2/4 4/4 90 with growing intensity

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

89 2/4 4/4 90 with growing intensity

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

104

Tom-Tom

8va-----

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

104

8va-----

127 3/4 133 4/4

Fl. 1 *mf* *p* *pp* *ff* *mf*

Fl. 2 *mf* *p* *pp* *ff* *p*

Ob. 1 *mf* *p* *pp* *ff* *mf*

Ob. 2 *mf* *p* *pp* *ff* *pp*

Bs. Cl. 1 *mf* *p* *pp* *ff* *pp*

Bs. Cl. 2 *mf* *p* *pp* *ff* *pp*

Bsn. 1 *mf* *p* *pp*

Bsn. 2 *mf* *p* *pp*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

C Tpt. 1 *mf* *mp* *pp*

C Tpt. 2 *mf* *mp* *pp*

Tbn. 1 *mf* *mp* *pp*

Tbn. 2 *mf* *mp* *p*

Tbn. 3 *mf*

Tuba *mf* *p* *f*

Timp. *mf* *p*

Perc. 1 *p* *molto* *ff* *p*

Perc. 2 *p* *molto* *mf*

Hp. *mf* *mp* *p* *mf* *ff* *p* *mf* *f*

Pno. *mp* *p* *p* *ff secco* *p* *mf* *f*

Vln. 1 *mf* *mp* *p* *pp* *ff* *p* *div.* *mf* *f*

Vln. 2 *mf* *mp* *p* *pp* *ff* *p* *div. a 3* *mf* *f*

Vla. *mf* *mp* *p* *pp* *ff* *p* *pp* *div.* *p* *mf* *f*

Vc. *mf* *p* *p* *div.* *p* *mf* *f*

D.B. *mf* *mp* *p* *p* *mf* *f*

This page of the musical score covers measures 145 to 152. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 through 3, Tuba, Timpani, Percussion 1 and 2, Harp, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions like "wild, driving", "grand, heroic", "div." (divisi), and "unis." (unison) are present. The time signature changes from 2/4 to 4/4, 3/4, and back to 4/4. The page number 148 is indicated in a box at the top.

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

f

ff

div.

Xylo.

Tub. Bells

3
4

5
8

3
4

4
4

2/4

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Tub. Bells

Hp.

Pno.

2/4

175

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

194 Peaceful ♩ = c. 50 $\frac{3}{4}$

34

44

200

34

44

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

194

Timp.

Perc. 1

Perc. 2

194

Hp.

194

Pno.

194 **Peaceful** $\text{♩} = \text{c. } 50$ $\frac{3}{4}$

34

44

200

34

44

34

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Key signature: B-flat major / D minor

Time signature: 3/4

Dynamics: *p*, *pp*, *mf*, *f*

Tempo: Moderato

205

4
4

3
4

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

Fl. 2 *f* *p* *sub. p*

Ob. 1 *f* *p* *sub. p* *solo* 3 3 3 5 5 3 3

Ob. 2 *f* *p* *sub. p*

B♭ Cl. 1 *f* *p* *sub. p*

B♭ Cl. 2 *f* *p* *sub. p*

Bsn. 1 *f* *p* *sub. p* *solo* 3 5 3 3 5 3

Bsn. 2 *f* *p* *sub. p*

205

Hn. 1 4 4 3 4

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 4 4 3 4

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

205

Timp. 4 4 3 4

Perc. 1

Perc. 2

205

Hp.

205

Pno.

205

4
4

3
4

Vln. 1 *f* *p* *sub. p*

Vln. 2 *f* *p* *sub. p*

Vla. *f* *p* *sub. p* 4 4 3 4

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

D.B. *f* *p* *sub. p*

213

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Ped.

220

Grand

$\text{♩} = \text{c. } 54$

213

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

222

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

3
4

4
4

3
4

5
4

3
4

4
4 *rit.*

3
2 228 **Rising** ♩ = 50

230

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Bsn. 1

Bsn. 2

230

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

230

Timp.

Perc. 1

Perc. 2

230

Hp.

230

Pno.

230

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

237

239

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

239

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

239

Timp.

Perc. 1

Perc. 2

239

Hp.

239

Pno.

239

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

241

mf

p

pp

ppp

div.

unis.

bowed

non gliss

Ped.