

The next dance, "*Harlequin Dance*" is cast in a loose rondo form and is largely centered around the pitch of A. The periodic medieval and renaissance inflections recall the days of the medieval and renaissance court jester. In this scene, the bassoon is "our" court jester.

The pitch of A becomes the bridge to the "*Levitation (Love Theme)*" which is inspired by the superb artistry of magicians Larry and Wendy Volz. Cast in an ABA form, the scene features solos for oboe and piccolo which gradually rise in pitch ("levitate") to the upper tessituras of the respective instruments and then "lets the instruments back down" gradually. Between these solos is a lyrical and expressive "love theme" for brass quintet which also "levitates".

The "*Danse Finale*" is highly spirited. It develops and transforms material from the opening clarinet cadenza which has not been heard since the beginning of the work! After energetic gestures in shifting meters, there is a brief chorale-like "Andante Religioso" based on the chords which are found in bars 43 and 44 of the piece. The work ends in a festive mood intoning material from the "*Prologue*".

SEATING ARRANGEMENT: Since each of the quintets has a horn and the two horns periodically play in unison, the following seating arrangement is recommended:

WQ	BQ
[fl, ob, cl, bsn, hrn,]	[hrn, trp 1, trp 2, trb, tba]

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