

Quintet for Winds No. 1

five sketches for flute, oboe, clarinet, horn, and bassoon

Derek M. Jenkins

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*dedicated to the members of
Fifth House Ensemble*

as a small token of thanks

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Quintet for Winds No. 1

five sketches for flute, oboe, clarinet, horn, and bassoon

Duration:

approx. 9'00" 9'30"

Instrumentation:

Flute
Oboe
Clarinet in Bb
Horn in F (with mute)
Bassoon

Program Notes:

Despite my strong affinity towards wind instruments and wind ensembles, the thought of writing a woodwind quintet was something I had never considered. Due to its very nature, the ensemble presents many different problems, not least of which is its exceedingly heterogeneous sound palette (more so than other groups like the string quartet or brass quintet). The five movements of *Quintet for Winds No. 1* are then, in a sense, miniature experiments for me. They gave me a chance to explore and question different aspects of the ensemble, a chance to ask "what if...?" A couple of the movements use techniques that were completely new and foreign to me, while the others try to fuse concepts that I have used elsewhere within the context of this curious instrumentation. As this piece would never have been attempted without their encouragement, *Quintet for Winds No. 1* is dedicated to the members of Fifth House Ensemble.

If listed in the program, the piece should appear as:

Quintet for Winds No. 1
five sketches for flute, oboe, clarinet, horn, and bassoon

or

Quintet for Winds No. 1
five sketches for flute, oboe, clarinet, horn, and bassoon

Movement I Movement II

Movement III

Movement IV Movement V

Performance Notes:

- Measure numbers are left out of Movements III and IV due to their aleatory, therefore Movement II ends on m. 122 and Movement V begins on m. 123.
- Fermatas that cut through the entire staff show unmetred rests. Their length is up to the performers' discretion.
- Movement I
 - Boxed notation in the upper three woodwinds (mm. 16-20) should be played freely but with the overall feeling that the boxed notation is getting faster (i.e. flute's boxed notation in m. 19 should be overall faster than that in m. 18, and likewise the flute's boxed notation in m. 20 should feel faster than that in m. 19, etc.).
 - At m. 21, all three upper woodwinds should play boxed notation as fast as possible.
 - Movement I is attacca into Movement II.
- Movement III
 - All five performers read from the score for this movement.
 - The opening oboe solo should be free and played with rubato.
 - All double whole notes continue until the note changes and/or there is a rest. Stagger breathe as necessary.
 - Crescendi and decrescendi under double whole notes should be free and asynchronous. They should move no more than one dynamic level louder than indicated. Their placement in the score is entirely arbitrary and only serves as a rough model.
 - Boxed notation in clarinet part should be repeated several times getting faster each time.
- Movement IV
 - All five performers read from the score for this movement.
 - The four woodwind parts play each cell (one measure) as fast as possible and repeat them ad lib.
 - The four woodwind players are free to move onto the next cell on their own accord and do not need to move together.
 - Once a player moves onto the next cell they are not permitted to move backwards.
 - Horn enters before Rehearsal 1 and at Rehearsal 2 once all the other parts are trilling.
 - Each system (or time between rehearsal numbers) should last approximately 20 to 25 seconds.
 - Movement IV is attacca into Movement V.

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Quintet for Winds No. 1

Musical score for measures 15-20. The score is arranged in five staves. Measures 15-16 are in 4/4 time, and measures 17-20 are in 3/4 time. The music features various dynamics including *f*, *p*, *fp*, and *n*. Trills are marked with *tr*. A circled number 4 is placed above the first staff in measure 18. A large watermark 'PERUSAL COPY' is overlaid on the score.

Musical score for measures 20-25. The score is arranged in five staves. Measures 20-21 are in 4/4 time, and measures 22-25 are in 3/4 time. The music features various dynamics including *p*, *f*, *fp*, *f*, and *ff*. Trills are marked with *tr*. The instruction 'as fast as possible' is written above the first three staves in measures 21 and 22. A circled number 5 is placed above the first staff in measure 22. A large watermark 'PERUSAL COPY' is overlaid on the score.

* = Upper woodwinds should play boxed notation in mm. 16-20 freely with the overall feeling that the boxed notation is getting faster. At m. 21, all three parts should play as fast as possible

26 allaca

ff *p* *n*
ff *p* *mp* *n*
ff *p* *n*
ff *p* *n* *pp* *n*
ff *p* *pp* *p*

Fast, energized (♩ = 160)

II.

6

ff *f* *ff* *ff* *ff* *ff*
ff *fp* *ff* *ff* *ff* *p*
ff *p* *ff* *ff* *ff* *p*
p *ff* *fp* *ff* *ff* *p*
pp *ff* *pp* *f* *pp* *fp* *ff* *ff* *p* *f* *p* *f*

40

mf fp ff p

p fp ff f

ff

f p f p f p fp ff

p p f p f p fp ff p

7

32

ff f ff f ff

ff ff

ff pp f pp ff pp f pp

ff pp f pp ff pp f pp ff

ff p ff p

66

8

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

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

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

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

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

79

9

p *p* *f* *f* *ff* *f* *p*

f *f* *ff* *f* *p*

p *f* *f* *ff* *f* *p*

p *f* *f* *ff* *f* *p*

p *f* *f* *ff* *f* *p*

90

10

100

11

Quintet for Winds No. 1

Musical score for Quintet for Winds No. 1, measures 112-121. The score is written for five staves: Flute, Oboe, Clarinet, Bassoon, and Bassoon/Contrabass. The music is in 3/4 time and features various dynamics including *ff*, *f*, *fp*, *pp*, and *n*. There are trills, triplets, and slurs throughout the passage.

Slowly, impassioned ($\text{♩} = 60$)

III.

Musical score for Oboe, measures 122-131. The music is in 3/4 time and features various dynamics including *pp*, *f*, *fp*, *f*, *f p*, *mp*, *pp*, and *f*. There are trills and slurs throughout the passage.

12

Musical score for Quintet for Winds No. 1, measures 122-131. The score is written for five staves: Flute, Oboe, Clarinet, Bassoon, and Bassoon/Contrabass. The music is in 3/4 time and features various dynamics including *f*, *n*, *mf*, and *p*. There are trills, slurs, and a fermata at the end of the passage.

13

Musical score for measures 13 and 14. The score is written for five staves: four treble clefs and one bass clef. Measure 13 features dynamics of *p* and *sim.* with various crescendo and decrescendo markings. Measure 14 features dynamics of *f*, *p*, and *sim.*, including a boxed section with an *accel.* marking. A large 'COPY' watermark is overlaid on the score.

15

Musical score for measures 15, 16, and 17. The score is written for five staves: four treble clefs and one bass clef. Measure 15 features dynamics of *p*, *n*, *mp*, and *n*. Measure 16 features dynamics of *p*, *n*, and *sim.*. Measure 17 features dynamics of *p*, *n*, and *sim.*. A large 'PERUSAL' watermark is overlaid on the score.

Quintet for Winds No. 1

IV.

All five performers read from the score for this movement
The four woodwind parts play each cell (one measure) as fast as possible and repeat them ad lib.
The four woodwind players are free to move onto the next cell on their own accord and do not need to move together.
Once a player moves onto the next cell they are not permitted to move backwards.
Horn enters before Rehearsal 1 and at Rehearsal 2 once all the other parts are trilling
Each system (or time between rehearsal numbers) should last approximately 20 to 25 seconds.
Movement IV is attaca into Movement V

1
p
p
p
play only once
f
p

trill
play only once
mp
play only once
mp
play only once
mp
play only once
pp
play only once
mp *p*

♩ = 60 play only once

16
p
p
p
play only once
p
p

17 *tr* play only once

mf play only once

mf play only once

mf $\text{♩} = 60$ play only once

tr play only once

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

18

play only once

f *p* *fp* *fp* *fp* *fp* *mp* *fp*

Quintet for Winds No. 1

19

molto ritardando

tr

tr

tr

play only once

$\text{♩} = 60$

Grandiose ($\text{♩} = 54$)

123

20 Slow, pensive

fp *f* *fp* *f* *f* *ff* *ff* *p* *n* *p* *n* *pp* *mp* *pp*

fp *f* *fp* *f* *f* *ff* *ff* *p* *n* *p* *n* *ppp* *mp*

fp *f* *fp* *f* *f* *ff* *ff* *p* *n* *p* *n* *pp* *mp* *mp*

f *fp* *f* *fp* *ff* *p* *n* *pp* *mp* *n* *mp* *n* *pp*

fp *f* *fp* *f* *f* *ff* *ff* *p* *n* *p* *pp* *mp* *pp*

134

21

mp *mf* *pp* *mp* *ppp* *p* *n*

mf *mp* *n*

p *mf* *n* *ppp* *p* *n* *ppp* *p* *n*

mf *n* *p* *n* *p* *n*

mf *n* *ppp* *p* *n* *ppp* *n*

with mute

tr

3/4