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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

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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 unmetered rests. Their length is up to the performers' discretion.
- Movement I
    - Boxed notation in the upper three woodwinds (mm. 16-20) should by 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 fast than that in m. 19, etc.).
    - At m. 21, all three upper woodwinds should play boxed notation as fast as possible.
    - Movement I is attaca 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 decresendi 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 attaca into Movement V.

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Contact:

Derek M. Jenkins
(563) 590-4975
derek@derekmjenkins.com
www.derekmjenkins.com

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dedicated to Fifth House Ensemble

Quintet for Winds No. 1

I.

Derek M. Jenkins (b. 1986)
Houston, TX - Winter 2012

Transposed Score

Slow, pensive (♩ = 54)

Flute
Oboe
Clarinet in B♭
Horn in F
Bassoon

with mute

remove mute

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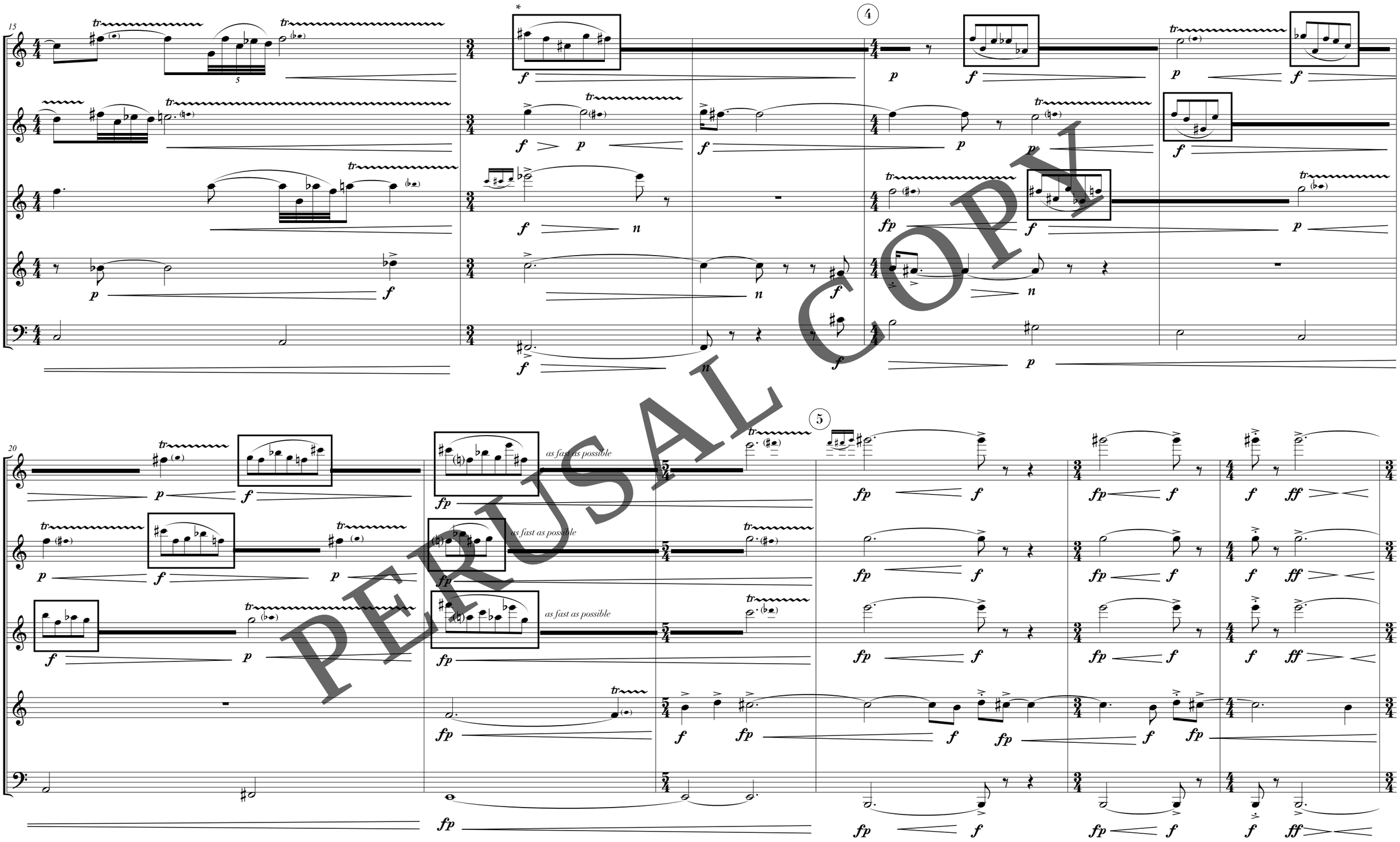

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* = Upper woodwinds should play boxed notation in mm. 16-20 freely with the overall feeling that the boxed notation is getting faster. At m. 21, all three parts should play as fast as possible

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26

attaca

II.

Fast, energized (♩ = 160)

6

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40

7

52

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66

8

79

9

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90

10

100

11

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112

III.

Slowly, impassioned (♩ = 60)

Oboe

12

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13

14

15

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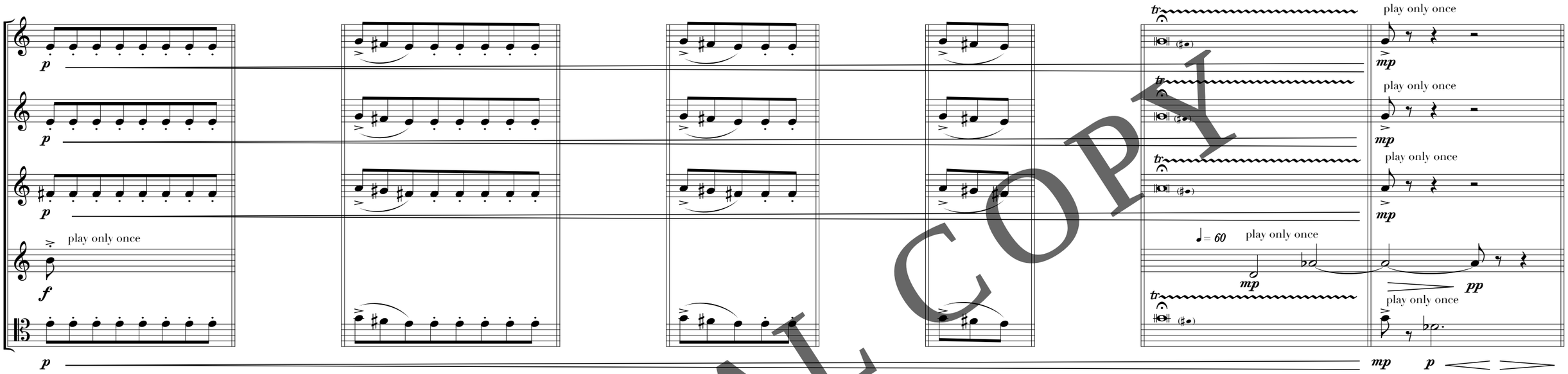
All five performers read from the score for this movement
The four woodwind parts play each cell (one measure) as fast as possible and repeat them ad lib.
The four woodwind players are free to move onto the next cell on their own accord and do not need to move together.
Once a player moves onto the next 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

IV.



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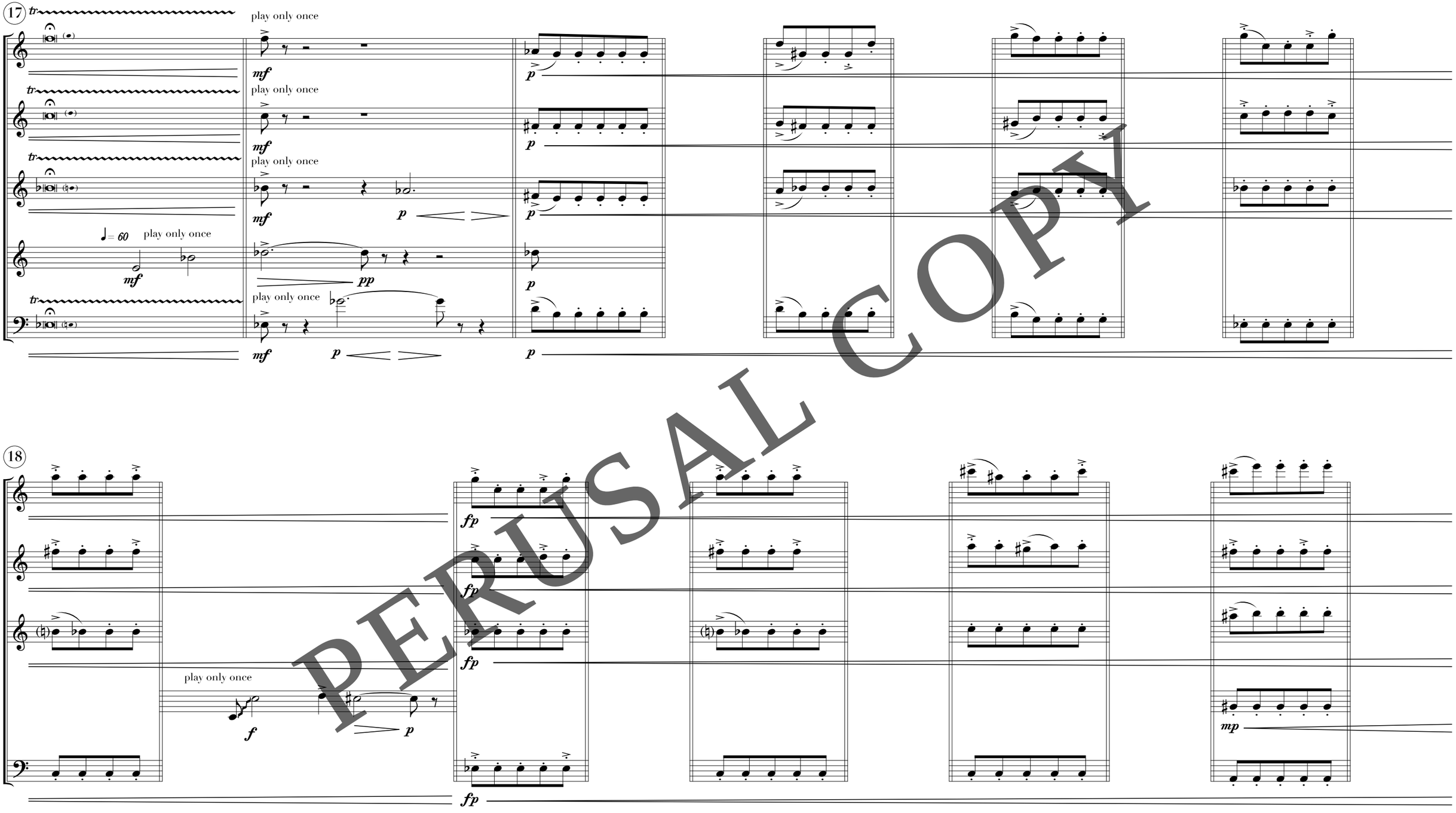

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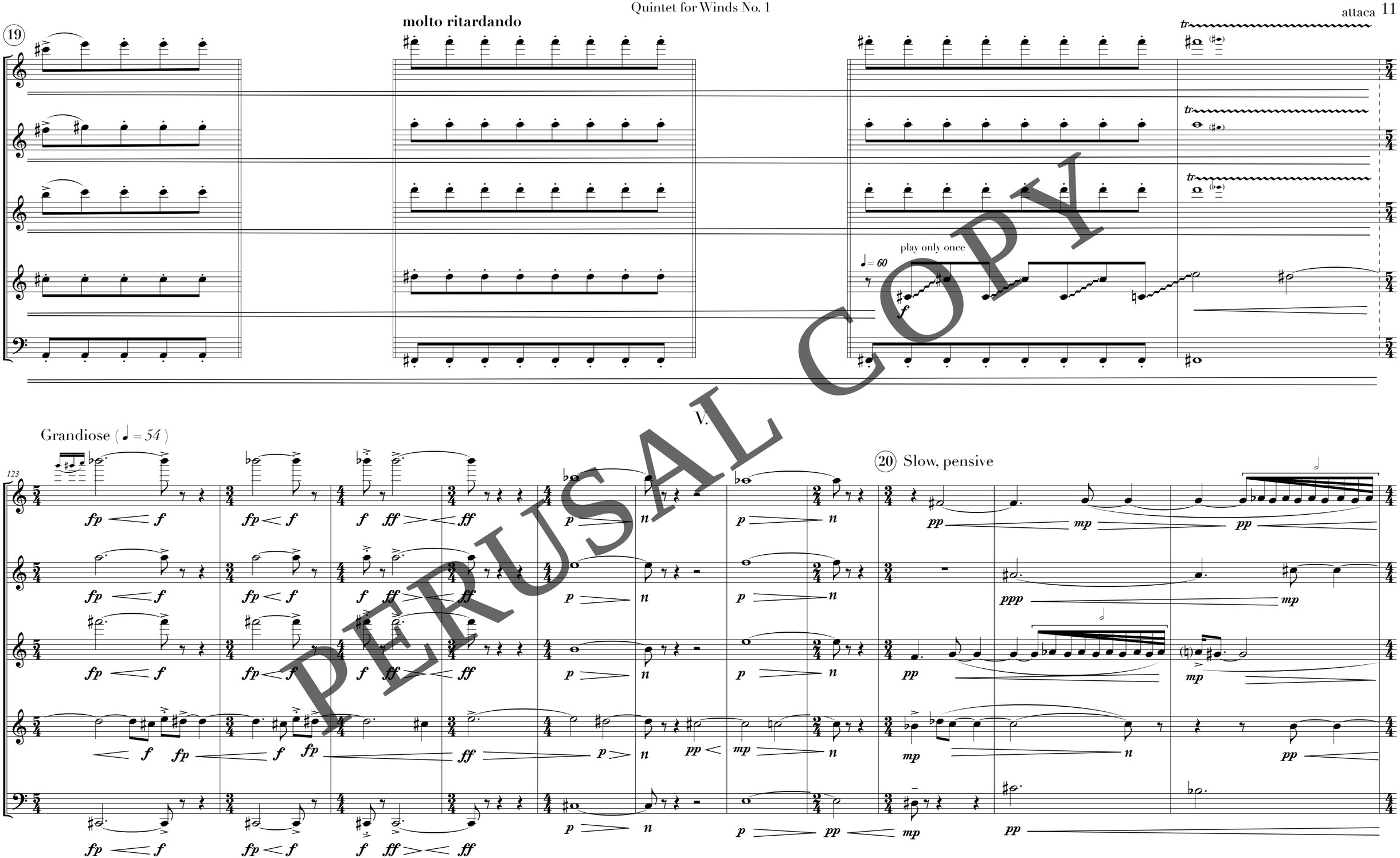

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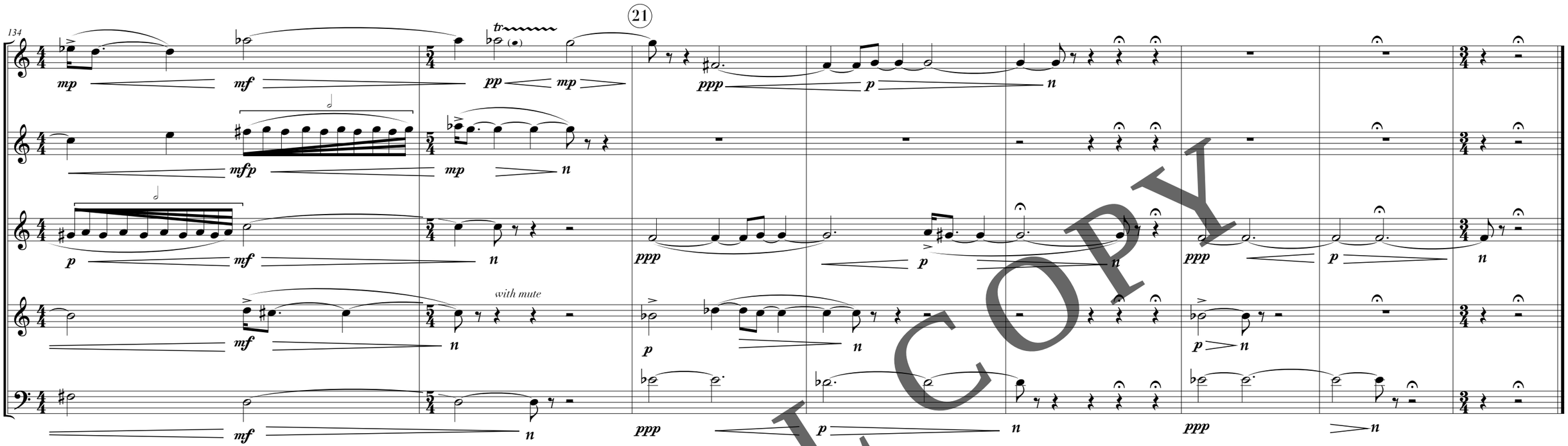

Derek M. Jenkins
February 2, 2012
Houston, TX

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