

Momentations for Wind Quintet

Angela E Slater

PERUSAL SCORE

+ indicates hand mute for the horn

All hairpin marks without end dynamics are to be treated as swells within the context of the current dynamic

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Moderato ♩ = 69 rit. A tempo rit. A tempo

Flute *mp* 3

Oboe *mp* 3

Clarinet in Bb *pp* *mp* 3

Horn in F *pp*

Bassoon *pp*

Detailed description: This system contains the first six measures of the score. The tempo markings are Moderato (♩ = 69), followed by a ritardando (rit.), then A tempo, another ritardando, and finally A tempo. The time signature changes from 3/4 to 5/8, then 3/4, 5/8, 2/4, 3/4, and finally 5/8. The Flute and Oboe parts feature triplet eighth notes. The Clarinet in Bb, Horn in F, and Bassoon parts have a more melodic line with slurs and accents. Dynamics range from *pp* to *mp*.

rit. A tempo ♩ = 69

Fl. 3 *mf* 3 *mp* 3

Ob. *mf* *mf* *mp*

Cl. *pp*

Hn. *pp*

Bsn. *pp*

Detailed description: This system contains measures 7 through 10. The tempo is marked A tempo (♩ = 69) with a preceding ritardando. The time signature changes from 5/8 to 2/4, 5/8, 3/4, and 2/4. The Flute part has a complex rhythmic pattern with triplets and slurs. The Oboe part has a melodic line with slurs. The Clarinet in Bb, Horn in F, and Bassoon parts are mostly sustained notes with some movement. Dynamics include *mf*, *mp*, and *pp*.

Più mosso (♩ = 160) ♩ = 80

Fl. 3 *mf* *mp* 3 *mp*

Ob. *mf* *mp*

Cl. *p* *mf* *p* *mp* <

Hn. *mp*

Bsn. *mp* 3

Detailed description: This system contains measures 11 through 14. The tempo is marked Più mosso (♩ = 160) with a ♩ = 80 marking. The time signature changes from 5/8 to 2/4, 5/8, 2/4, and 5/8. The Flute part has a complex rhythmic pattern with triplets and slurs. The Oboe part has a melodic line with slurs. The Clarinet in Bb part has a melodic line with slurs and accents. The Horn in F part has a melodic line with slurs. The Bassoon part has a melodic line with slurs. Dynamics range from *p* to *mp*.

17 A

Fl. *f* *pp*

Ob. *mf* *p* *mf* *pp*

Cl. *mf* *pp*

Hn. *mf* *pp* *mp*

Bsn. *mp* *mf* *pp*

21

Fl. *p* *mp* *p*

Ob. *p* *mp*

Cl. *mp* *mf* *pp* *mf*

Hn. *mp* *pp* *mp*

Bsn. *mf*

25

Fl. *mf* *f*

Ob. *f cresc.*

Cl. *f* *mf* *f cresc.*

Hn. *mf*

Bsn.

29

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

Ob. *p* *mp* *f*

Cl. *p* *f* *mp* *f* *3 cresc.*

Hn. *f* *f* *ff* *mp* *f*

Bsn. *mf* *f* *ff* *mp* *f*

33

Fl. *f cresc.*

Ob. *f cresc.*

Cl. *f cresc.*

Hn. *mf*

Bsn. *mf* *f*

36

Fl. *f* *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Hn. *f*

Bsn. *ff* *f* *ff*

accel.

Allegro ♩ = 100

39

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

Ob. *mf*

Cl. *p* *mf* *pp*

Hn. *mf*

Bsn.

43

Fl. *f* *p* *mf*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *pp* *f* *ff*

Hn. *mp* *p*

Bsn. *p*

46

Fl. *p*

Ob. *p* *mf*

Cl. *mf* *f*

Hn.

Bsn. *mf*

50

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mf

p

53 **B**

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

f

p

mf

f

mf

f

mf

57

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

f

mf

f

f

mf

f

60

Fl. *p f p mf f*

Ob. *p f mf f*

Cl. *p f p mf f*

Hn. *p f p mf f*

Bsn. *f p f p mf f*

62

accel. Allegro ♩ = 120

Fl. *sub. p f p*

Ob. *sub. p f*

Cl. *mf*

Hn. *mf*

Bsn. *mf f mf*

65

Fl. *p mf p*

Ob. *p mf*

Cl. *p f*

Hn. *f*

Bsn. *f mf*

68

Fl. *p* ³ *f* *p* ³ *mf*

Ob. *mp* ³ *p* *f*

Cl. *f*

Hn. *mf* *mf*

Bsn. *mf* *mp*

71

Fl. ⁵ *f* *mf*

Ob. *mf*

Cl. *mp*

Hn. *mf* ³ *f* con sord.

Bsn. ⁶ *f* *p* ³ *mf* ⁶

73

Fl. *mp cresc.*

Ob. *mf cresc.*

Cl. *p* ³ ⁵ *f* *mf cresc.*

Hn.

Bsn. *f*

76

Fl. *p* 3 5 *f* 3

Ob. *p* 3 5 *f* *f* *ff*

Cl. *p* 3 5 6 *f* *ff*

Hn.

Bsn. *p* 3 5 *f* *mf* *p* 3

poco rall.

Moderato ♩ = 100

78

Fl. 6 *ff* *pp*

Ob. *pp* *mp*

Cl. 3 *pp*

Hn. (con sord.) 3 *mf* *pp* *mp*

Bsn. *mf* *pp* *mp*

81

Fl. *mp* *mf*

Ob. *pp* *mf*

Cl. *p* *pp*

Hn. *p* *mp*

Bsn. *p*