James Beckwith Maxwell

pensare

for wind quintet

2005-2006

16:00 approx.

Perusal Score

General Notes:

- This piece was originally composed with the acoustics of the Vancouver Art Gallery Rotunda in mind. It is quite a reverberant space, with a curiously high level of low frequency noise (perhaps the shape of the rotunda serves to draw in and amplify the sounds occurring throughout the building). There are many instances in which the instruments are intended to "chase" their own decay, creating a sort of continuity of sound not obvious in the written score. The performers are therefore asked to pay as much attention to the reverberation in the space as possible during the performance. And it goes without saying that subsequent performances are best programmed in "lively" acoustic spaces (though a similar, and quite interesting effect could also be achieved in a dry space using amplification and digital or "sampled" reverb).

- Dynamic markings indicated as ppp (pos.) are intended to be played as softly as possible, in such a way as to reveal the internal workings of the instrument. When such markings occur at high or low registers, it is my intention that difficulties in maintaining tone be audible. Effort should be made to negotiate the balance between
maintaining tone quality and revealing the limits of the instrument's physical capabilities.

- In the Flute part, there are some instances of consonant sounds used during the attack portion, and of vowels used to alter the shape of the oral cavity. The symbols are the standard phonetic symbols.

Consonants:

ʃ - as in shout
tʃ - as in change
f - as in flame
k - as in kinetic

Vowels:

Å - as in bought

- In certain places, dynamics are given with an indication of relative levels within the ensemble, e.g.:

pp (= Cl.) mf (<Bsn.) ff (>Fl.)

These markings indicate: "pp, and balanced with Clarinet", "mf, but supporting the Bassoon", and "ff, but slightly louder than the Flute", respectively. The intention here is to help clarify subjective levels, independently of register or dynamic. In the case of crescendo or decrescendo markings from silence, there are instances where no specific dynamic is given, but only a relative level in the enemble, e.g.:

(= Ob.) or (<Fl.)

Again, the intention is to give a relative destination for the hairpin – in the second example, the level is interpreted as "just below the Flute."

Perusal Score

pensare

for the Ad Mare Wind Quintet

James B. Maxwell
2005-2006

The numbered fragments are to played during the entrance. Fragment 1) is to be played first, but any order can be chosen thereafter. If you are comfortable walking while playing, do so, otherwise the fragments can be separated by walking. You have approximately 1' 30" to reach the performance space, ready for the beginning of the piece. Fragments can be played at any dynamic from ppp to mp, can be repeated from any point, and do not need to be played to completion. The fragments given to Fl., Ob., Cl., and Bsn., accompany a solo in the Horn, which is alone in the performance space.

♩ = 90 approx.

Flute

1) Start cue is peak of Hn. cresc.

2)

3)

Oboe

1) Start cue is staccato F-G from Hn.

ppp

2)

3)

Clarinet in B♭

1) Start after first thematic statement in Hn. (Hn. mm 3-4)

2)

3)

Bassoon

1) Start cue is peak of Ob. cresc.

2)

3)

Horn in F

pp *mf* *(pp)* *mf* *pp*

Perusal Score

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5

Hn.

tr

17

Hn.

Fl.

Ob.

Cl.

Bsn.

30

Hn.

Perusal Score

44

Fl.
Ob.
Cl.
Bsn.
Hn.

51

Perusal Score

57

Fl.
Ob.
Cl.
Bsn.
Hn.

p 3 mp
p 3
pp
tr
(= Ob.)
mp 5
tr
p 3
pp
p 3
mp 3
ppp
p
ppp
p
5 pp
pp
p
pp
pp

63

Fl.
Ob.
Cl.
Bsn.
Hn.

pp p
(tr)
(< Fl.)
p
mp
5
mp
mp

Perusal Score

68

Fl.
Ob.
Cl.
Bsn.
Hn.

71

Fl.
Ob.
Cl.
Bsn.
Hn.

Perusal score

76

Fl.

Ob.

Cl.

Bsn.

Hn.

pp mp

pp mp

pp mp

81

Fl.

Ob.

Cl.

Bsn.

Hn.

pp p

mp

pp mp

p (= Bsn.)

Perusal score

86

Fl.

Ob.

Cl.

Bsn.

Hn.

tr

pp

pp

pp

solo

p

3

91

Fl.

Ob.

Cl.

Bsn.

Hn.

5

3

pp

mp

5

3

p

3

5

tr

pp

Perusal Score

95

Fl.

Ob.

Cl.

Bsn.

Hn.

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Perusal Score

106

Fl.

Ob.

Cl.

Bsn.

Hn.

♩ = ♩ Tempo Ad Lib

♩ = ♩ Tempo Ad Lib

♩ = ♩ Tempo Ad Lib

112

mf

pp

pp

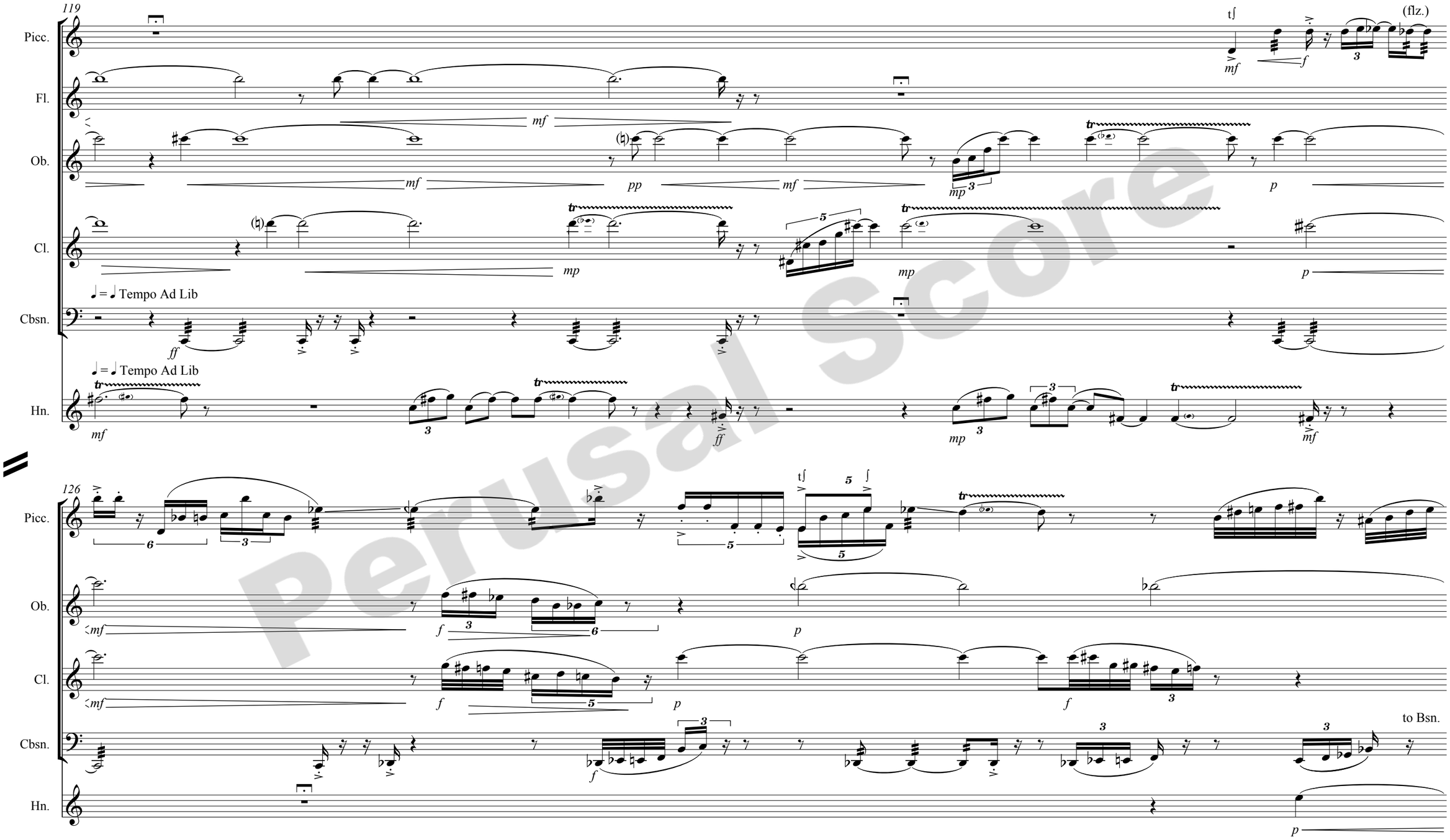
mf

mf

mf

to C. Bsn.

Perusal Score



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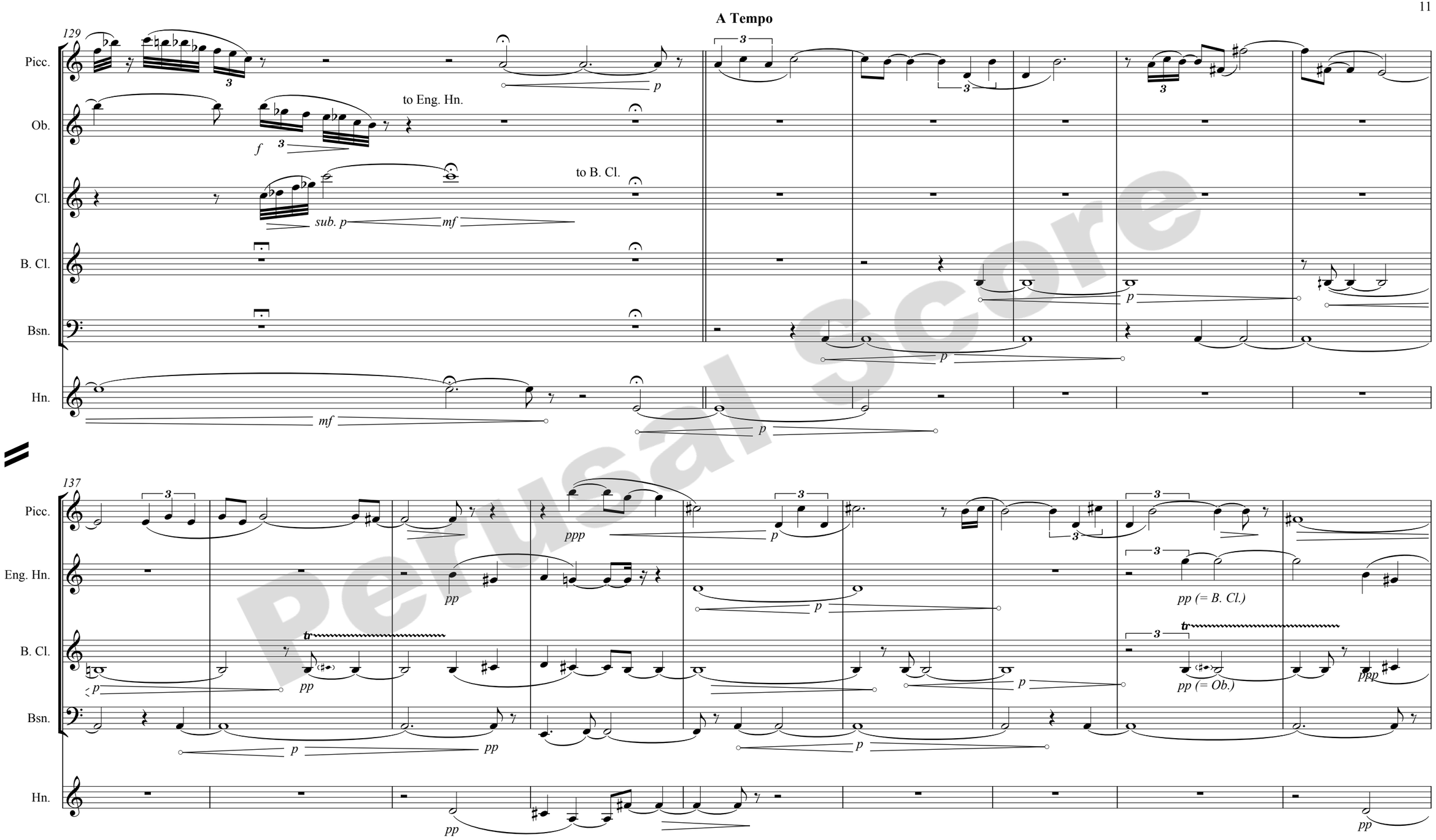


Perusal Score

146

Picc.

Eng. Hn.

B. Cl.

Bsn.

Hn.

p

pp

pp (= B. Cl.)

pp (= Ob.)

pp

pp

pp

152

p

mf

f

p

f

mf

pp

f

mf

pp

f

mf

pp

f

mf

pp

Perusal Score

Perusal Score

169

(as before)

Fl. *mf* >*p*

(as before)

Eng. Hn. *mf* >*p*

B. Cl. *mf* *p* *mp* *mf* *p* *mp* *p*

Bsn. *mf* *p* *mp* *mf* *p* *mp* *p*

Hn. *mf* *p* *mp* *mf* *pp* *mp* *p*

mf

mp

174

Fl. *mf* >*p* *p* *mp* *mf* >*p*

Eng. Hn. *mf* >*p* *p* *mf* >*p*

B. Cl. *mf* *mp* *mf* *p*

Bsn. *mf* *mp* *mf* *p*

Hn. *mf* *mp* *mf* *pp*

Perusal score

178

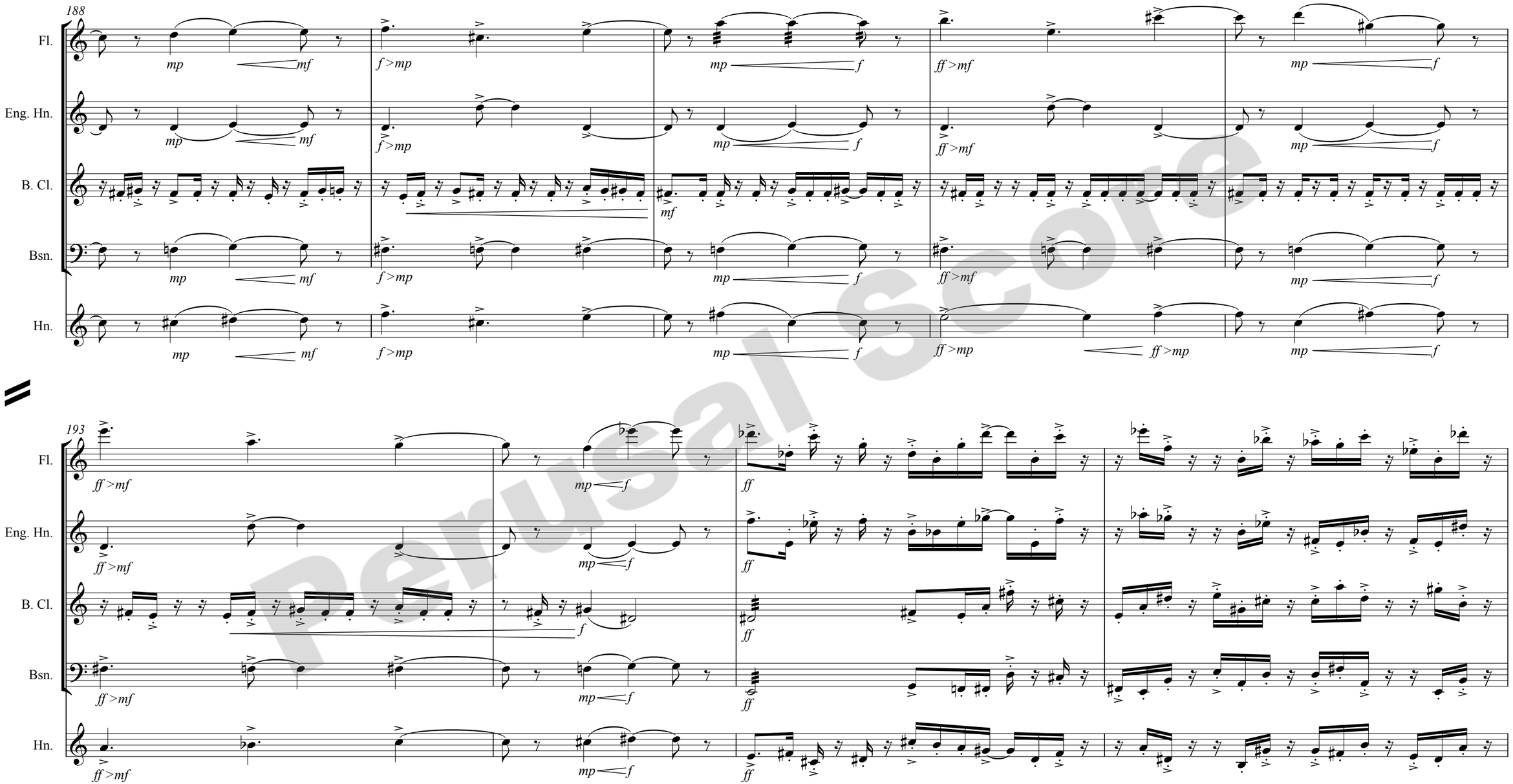
Fl.
Eng. Hn.
B. Cl.
Bsn.
Hn.

mf >p (= Bsn.)
mp
mf >p
mp
mf >p (= Bsn.)
mp
mf >p
mp
mf >p (= Eng. Hn.)
mp
mf >p
mp

183

mf >p
mp
mf
f >mp
mp
mf
f >mp
mf >p
mp
mf
f >mp
mf >p
mp
mf
f >mp
mf >p
mp
mf
f >mp
(brassy attack)
mf >p (= Bsn.)
mp
mf
(as before)
f >mp
mp
mf
f >mp

Perusal Score



Perusal Score

197

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

ff >mp *ff*

ff >mp *ff*

f

f

200

mf *mp* *p* *pp*

mf *mp* *p* *pp*

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

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

mf *mp* *pp* *pp* *p* *mf >p*

Perusal Score

204

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

mf >p

mf >p

208

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

p

mf p

tr

mf >p

tʃ

mf

mp

to C. Bsn.

mf

mp

mf >p

mf

mp

Perusal Score

213

Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

5 f tʃ k

tʃ (breath-tone)

3 f tʃ

5 f tʃ k

tr

to Ob.

to Cl.

mf >p

mf >p

mp

mf

pp

p

mp

p

220

Cl.

Cbsn.

The dynamic here is to blend with the colour of the C. Bsn., remaining almost impreceptible.

ppp (pos.)

Perusal Score

227

Fl.

Ob.

Cl.

Cbsn.

(= Cl.)

mf 3 3

ppp (pos.)

3

3 3 5

232

Fl.

(= Cl.)

mf >ppp (pos.)

3

5

5

Ob.

Cl.

(dynamic as before)

(= Fl.)

Cbsn.

Perusal Score

238

Fl.

Ob.

Cl.

Cbsn.

Hn.

(= Fl.)

(= Fl.)

pp

ppp (pos.)

ppp (pos.)

pp

mp

mp

6

243

Fl.

Ob.

Cl.

Cbsn.

(= Ob.)

(= Cl.)

(= Ob.)

(<Cl. pos.)

ppp (pos.)

(= Cl.)

Perusal Score

248

Almost impreceptible, blend
with the *timbre* of the C. Bsn.

Fl.

Ob.

Cl.

Cbsn.

Hn.

5

(= Fl.)

ppp (pos.)

pp

254

ppp (pos.)

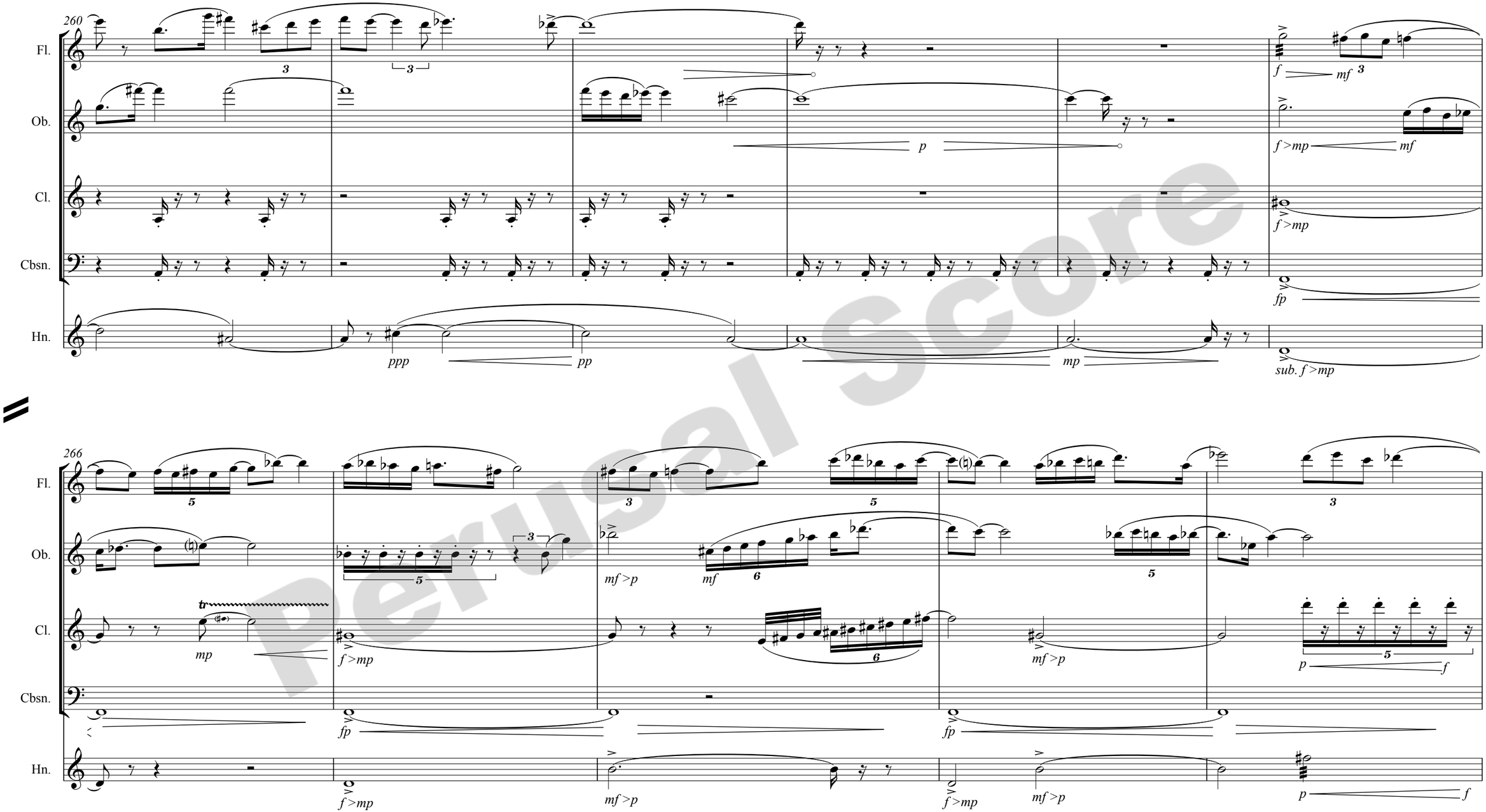
ppp (pos. = Ob.)

3

5

ppp

Perusal Score



Perusal Score

271

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tempo ad. lib. - rubato

275

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

to Bsn.

Exit, repeating this note ad. lib.

Stop when pauses contain only silence.

Perusal Score

283

Fl.

Ob.

Cl.

Bsn.

mp

Exit, repeating this note ad. lib.

Stop when pauses
contain only silence.

pp

p

291

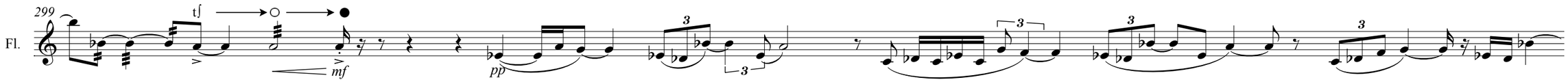
8va

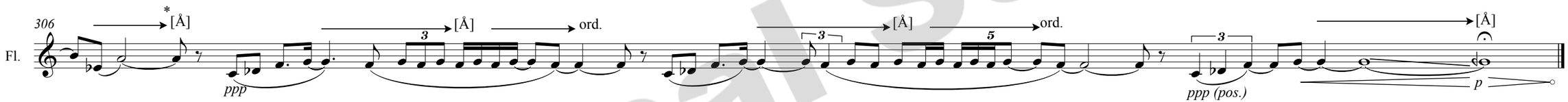
tʃ ʃ f

Exit, repeating this note ad. lib.

Stop when pauses
contain only silence.

Perusal Score





* produce a round, hollow sound with the oral cavity -- as in "bought".

Perusal Score