Lansing McLoskey

Commissioned by the International Clarinet Association, the International Double Reed Society, the International Horn Society, and the National Flute Association.

HARDWOOD

for wind quintet

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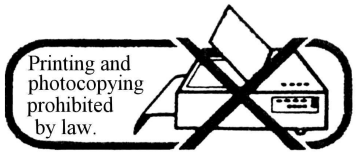

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[the International Clarinet Association, the International Double Reed Society, the International Horn Society, and the National Flute Association]

HARDWOOD

for wind quintet

Flute [dbl. Piccolo and Alto Flute*]
Oboe
B♭ Clarinet
Bassoon
Horn in F

I.	*Burnished splinters*	p.1	c.3:45
II.	Variation 1: *Cornus florida*	p.13	c.4:30
III.	Variation 2: *Ironwood*	p.17	c.2:30
IV.	Variation 3: *Alternate leaf*	p.26	c.4:00
V.	*Quaking – Peak*	p.29	c.4:30

PERFORMANCE NOTES:

Approximate duration: 20 minutes

Accidentals hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes unless otherwise indicated.

S
M = senza misura, or "without measure."

*Alto flute is featured in II. and IV. Although the alto is *highly* preferable (for register, but more importantly for it's timbre), an alternate part for C-flute is provided in the event an alto flute is absolutely unavailable.

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NOTES

The title of the piece is a multi-layered pun: First (and perhaps painfully obvious) is that it's a demanding work for woodwinds.

But more significantly, the title refers to the fact that the piece was composed while at the MacDowell Colony, located in the woods of New Hampshire. I was surrounded by hardwood trees for five weeks in the autumn, during the entire change from deep, lush greens through the explosion of colors of "peak" and then the dropping of the leaves. How could one not be moved and inspired by this transformation and the magnificent yellows, oranges, red, purples, and beautiful browns and earth-tones?

It is important to clarify that the piece is in no way a literal tone-poem attempting to portray this in sound, but rather a personal, musical refraction of my weeks in the hardwoods.

At the center of the piece are three movements forming a set of variations. However, unlike a traditional "theme and variations" scheme where the variations are based on an original theme or movement, in this case the movements are distinct-but-related variations of each other. This is similar to how different trees are not variations of one "original tree," but simply different trees; each sharing similar traits and forms, but also having distinct individual characteristics.

I am honored to have been chosen as the Winner of the First International Joint Wind Quintet Project Commission Competition, and I thank each of the societies and ensembles for their commitment to music as a *living* art form.

LM

THE INTERNATIONAL JOINT WIND QUINTET PROJECT

The Joint Wind Quintet Project was created by the ICA (International Clarinet Association), the IDRS (International Double Reed Society), the IHS (International Horn Society), and the NFA (National Flute Association) to foster the creation of new works for the chamber combination which unites the four organizations: the wind quintet. After over a year of negotiations to bring the four organizations into agreement on the shape and form of this joint endeavor, the JWQP sponsored an international competition to commission a new wind quintet, premiered at the 2012 conventions of the four societies.

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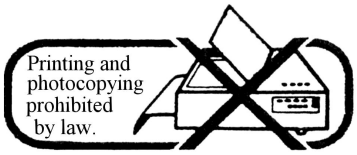
Transposed score



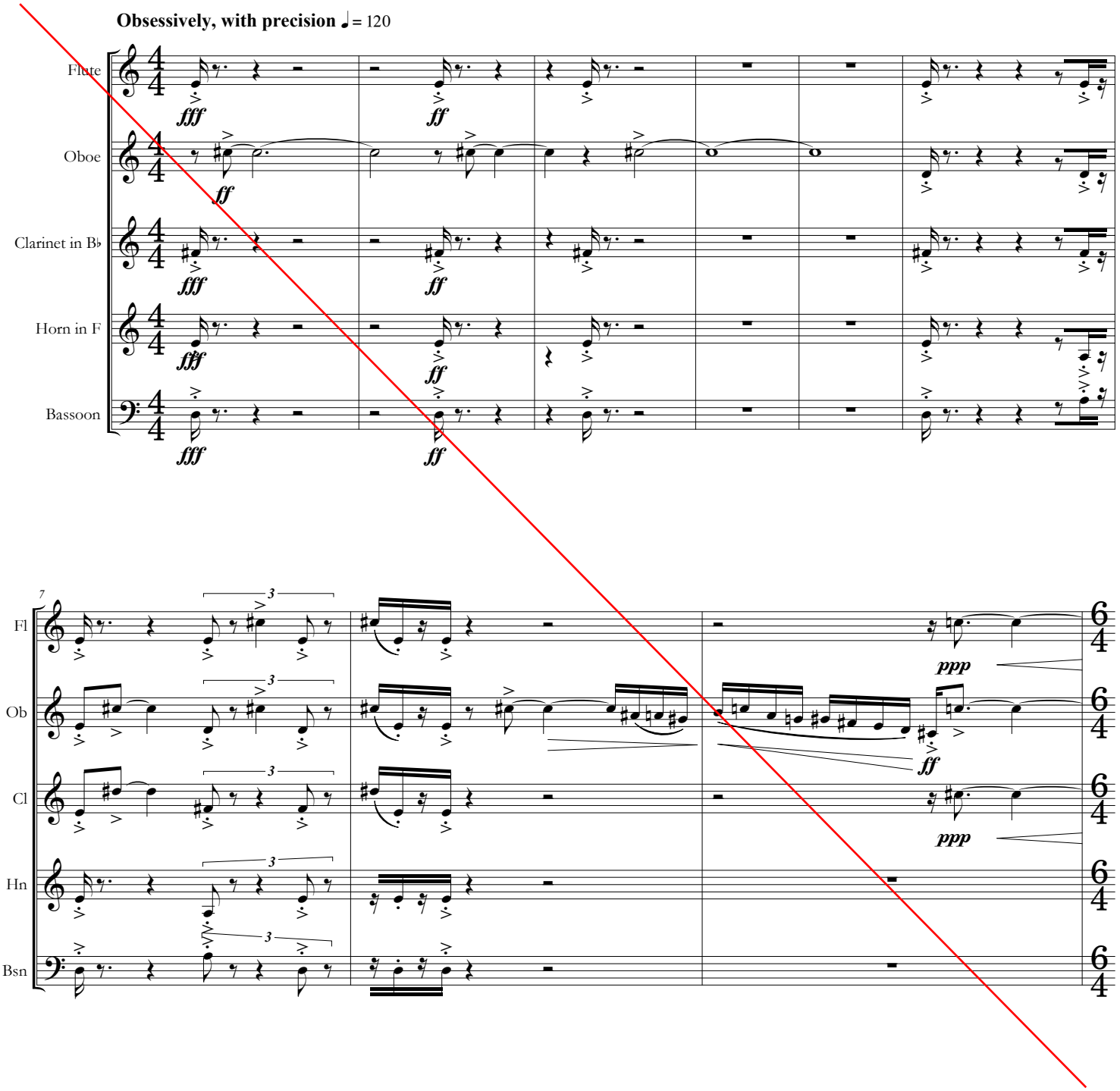
HARDWOOD

Lansing McLoskey

Commissioned by the International Joint Wind Quintet Project

[the International Clarinet Association, the International Double Reed Society,
the International Horn Society, and the National Flute Association]

I. *Burnished splinters*



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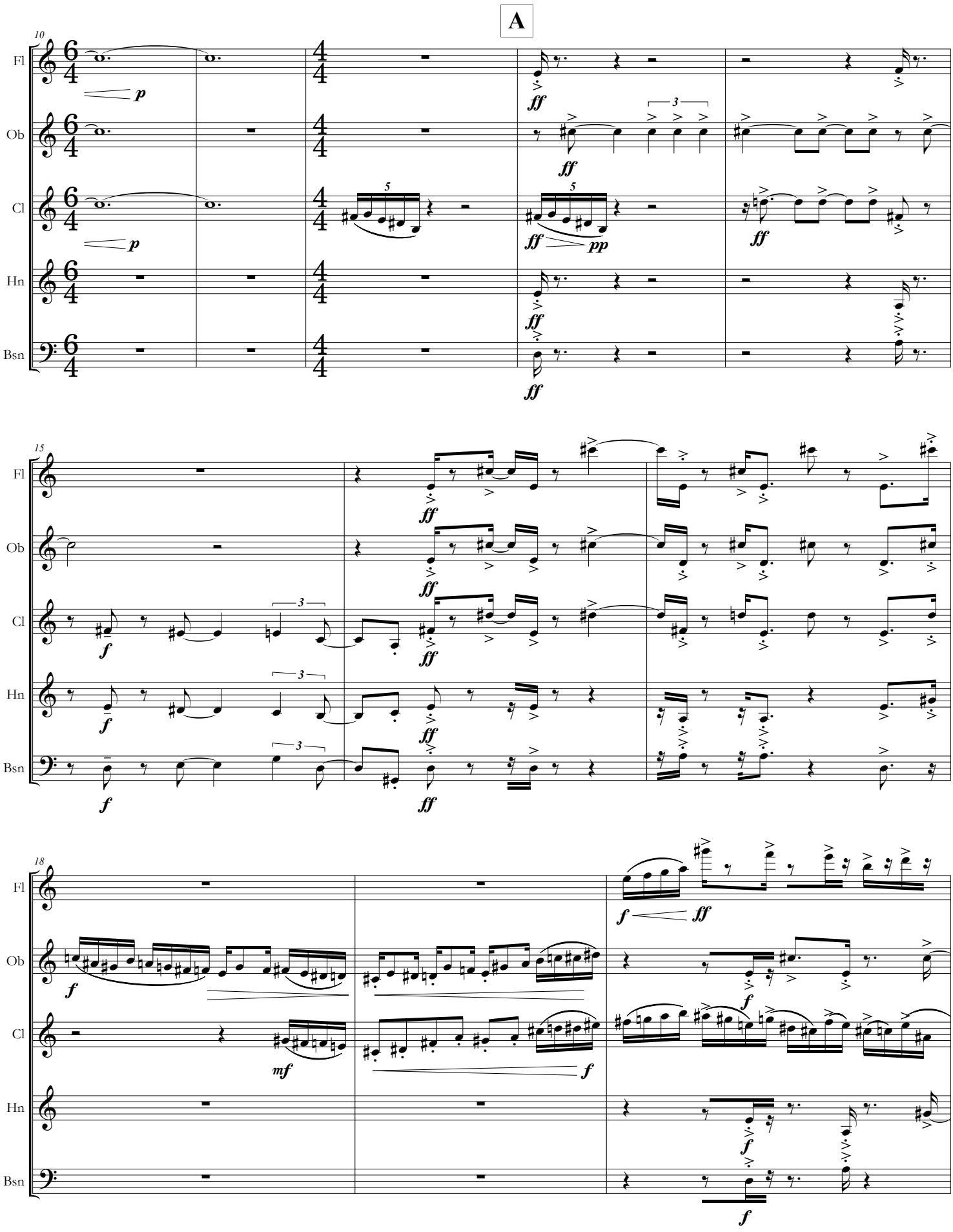
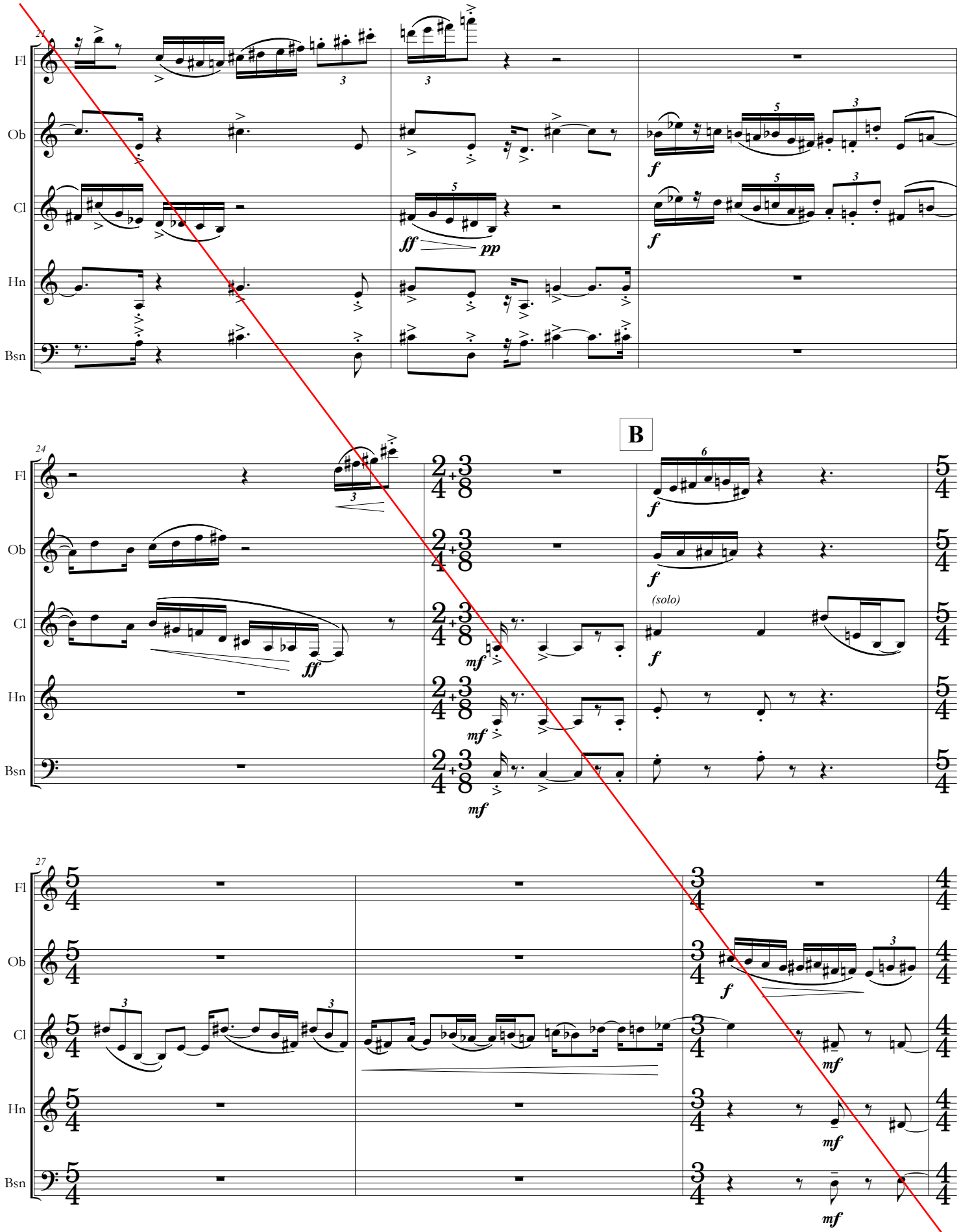
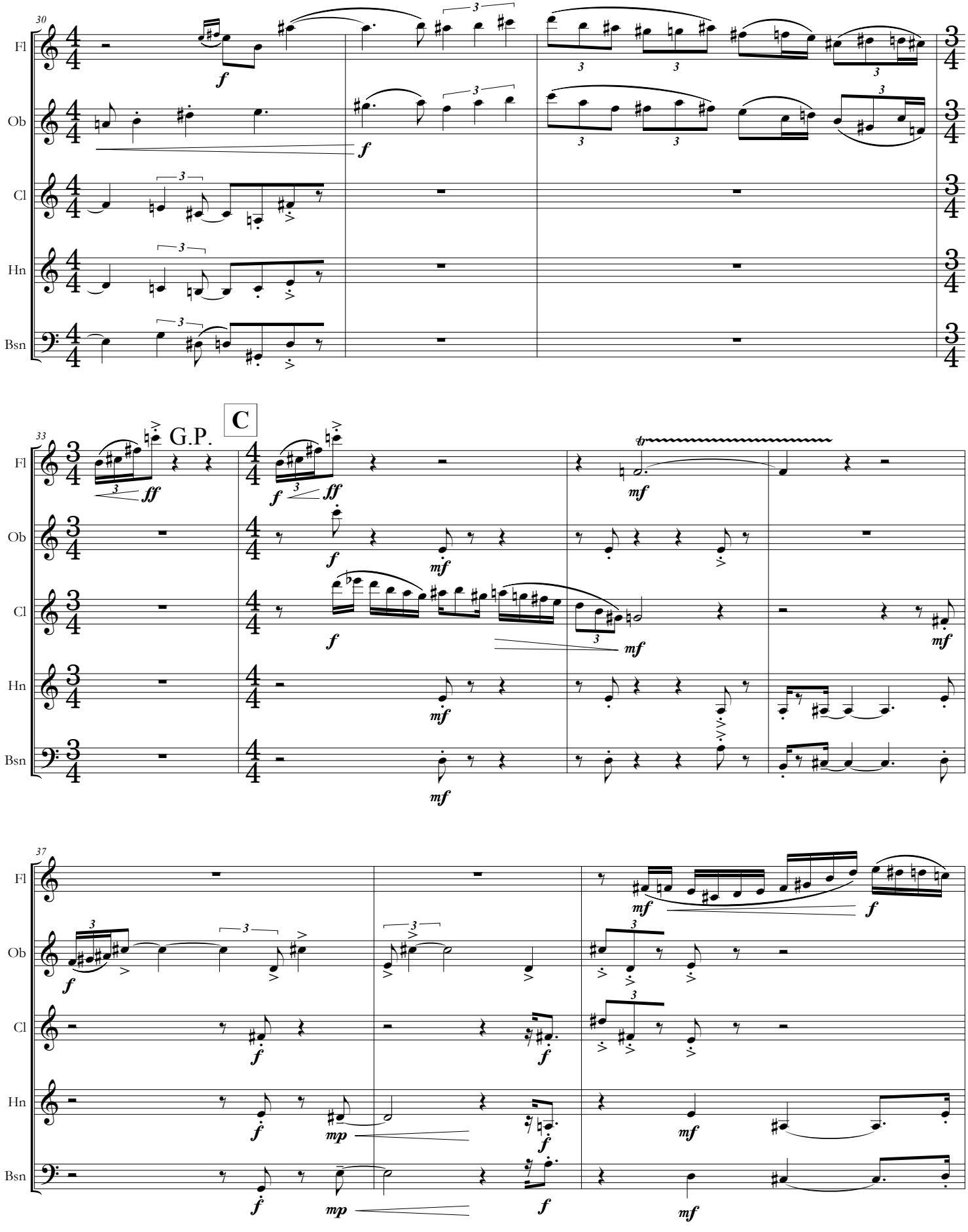
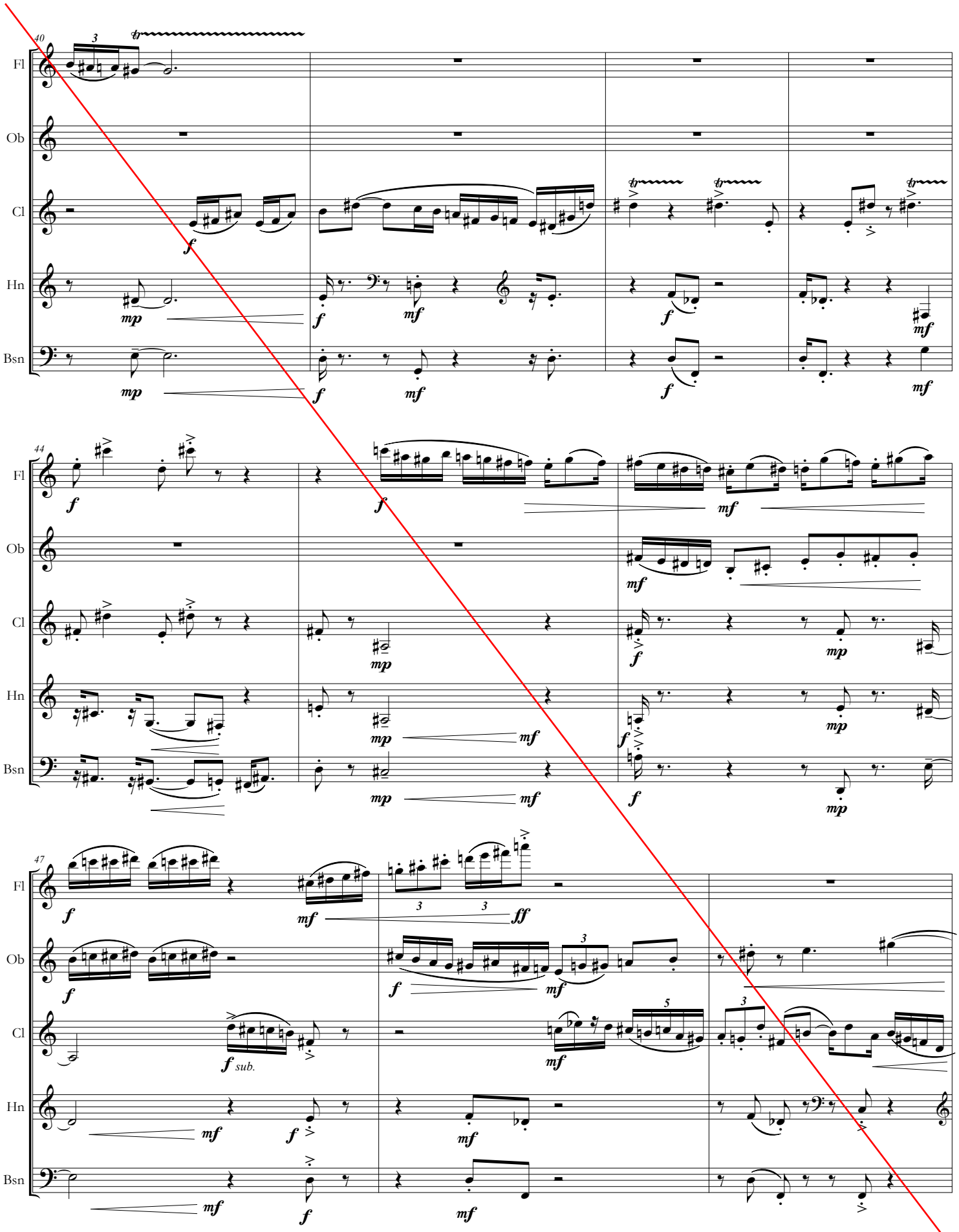
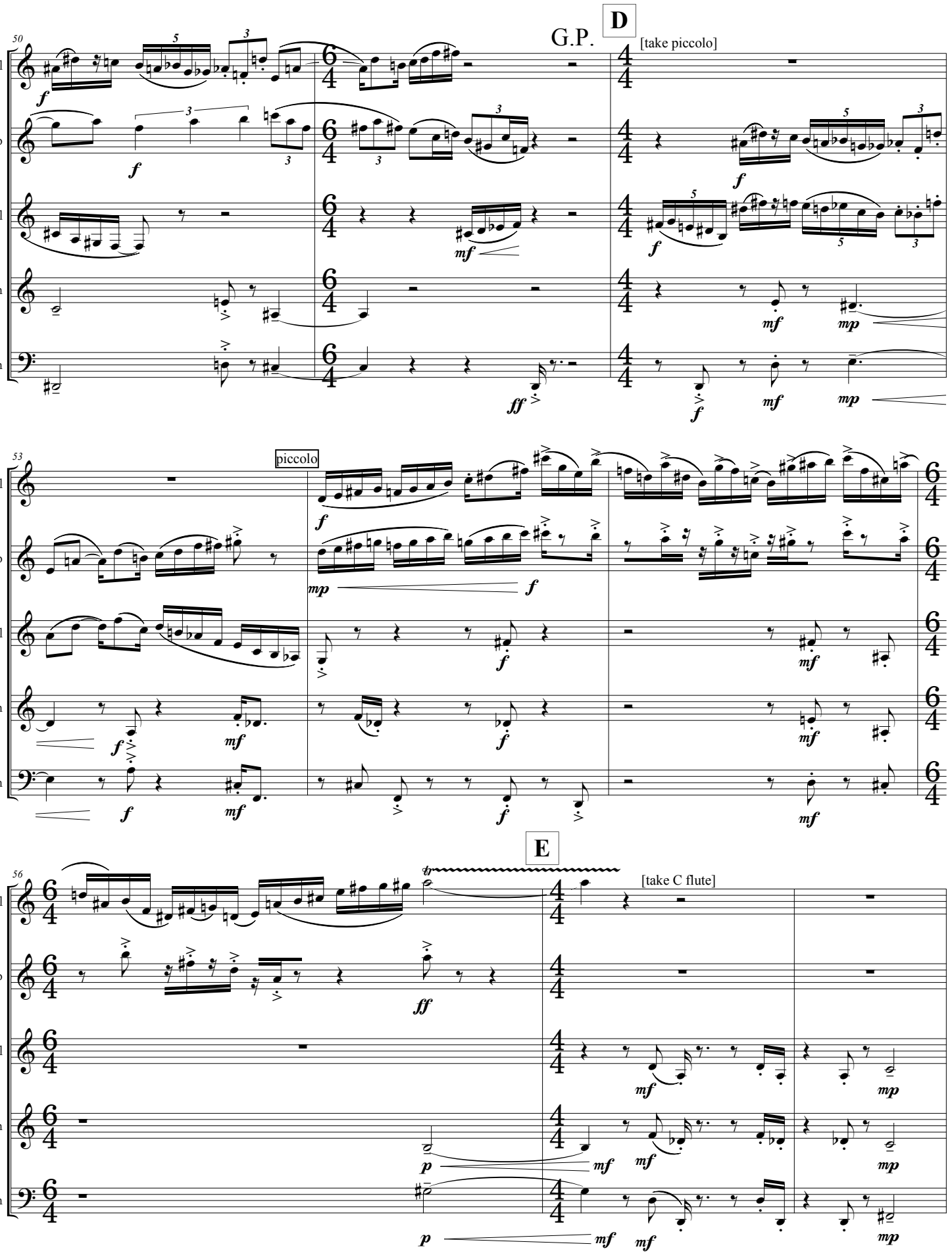
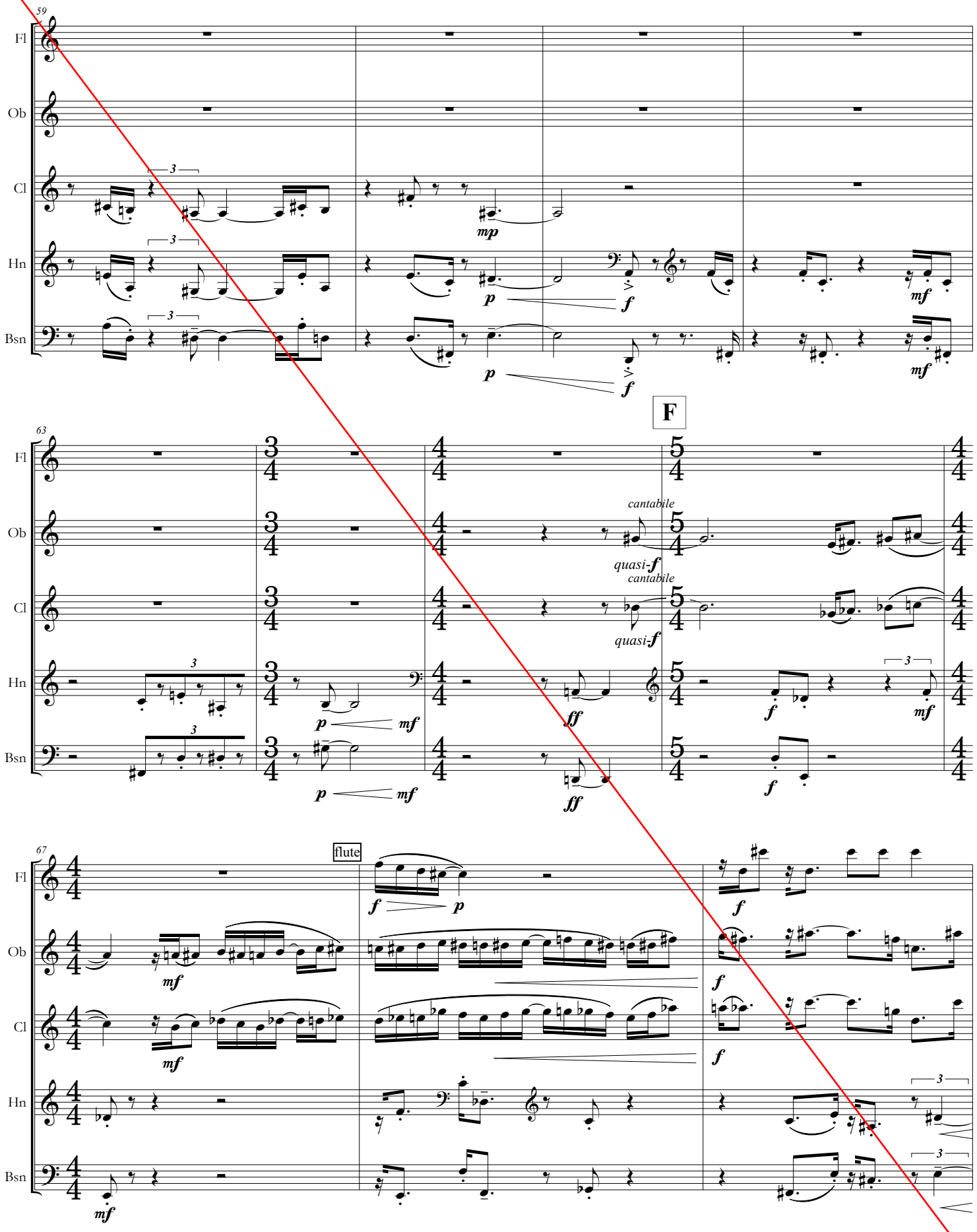

A
10
Fl
Ob
Cl
Hn
Bsn
p
ff
pp
15
f
mf
18

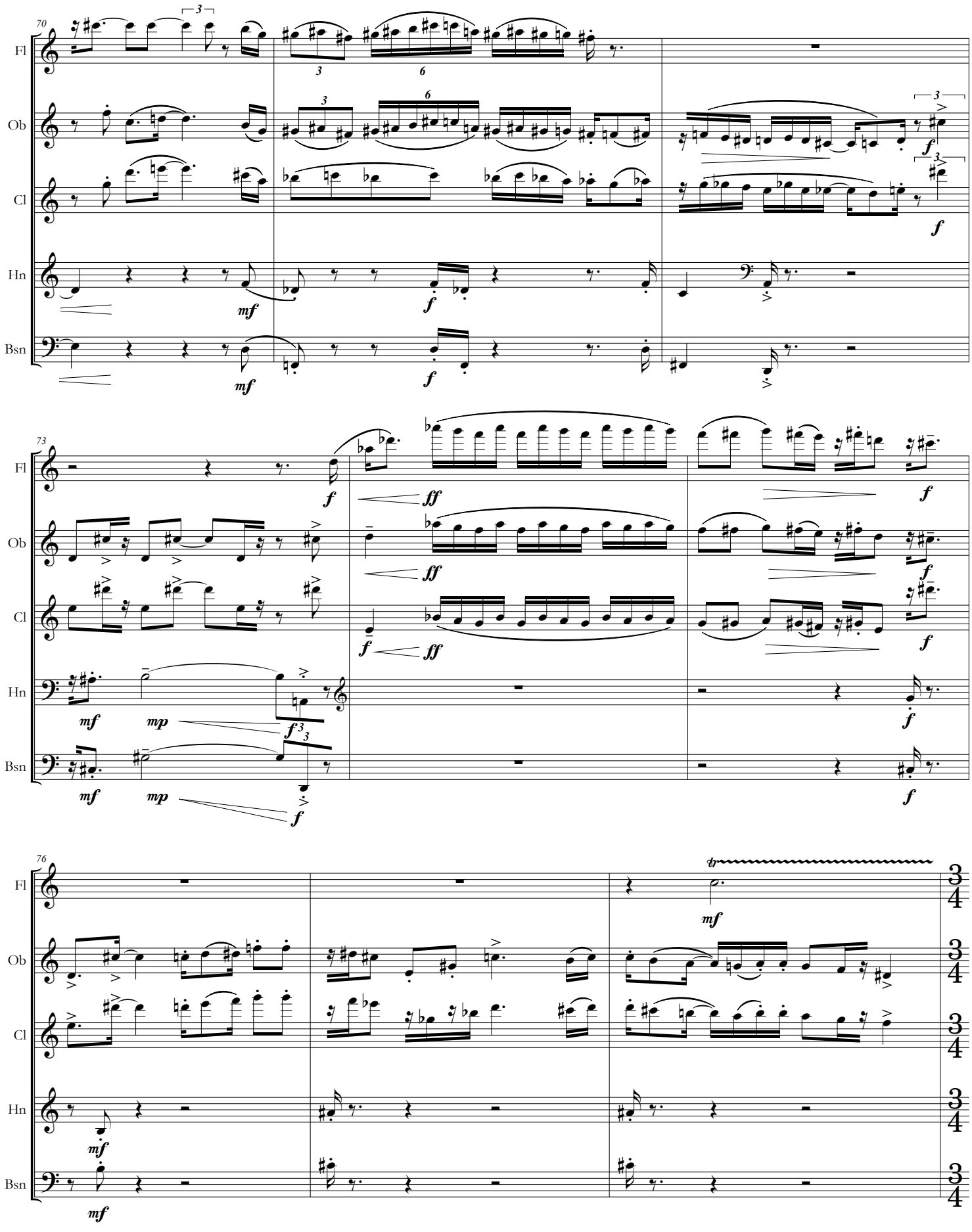

21
Fl
Ob
Cl
Hn
Bsn
ff
pp
f
24
B
mf
(solo)
27

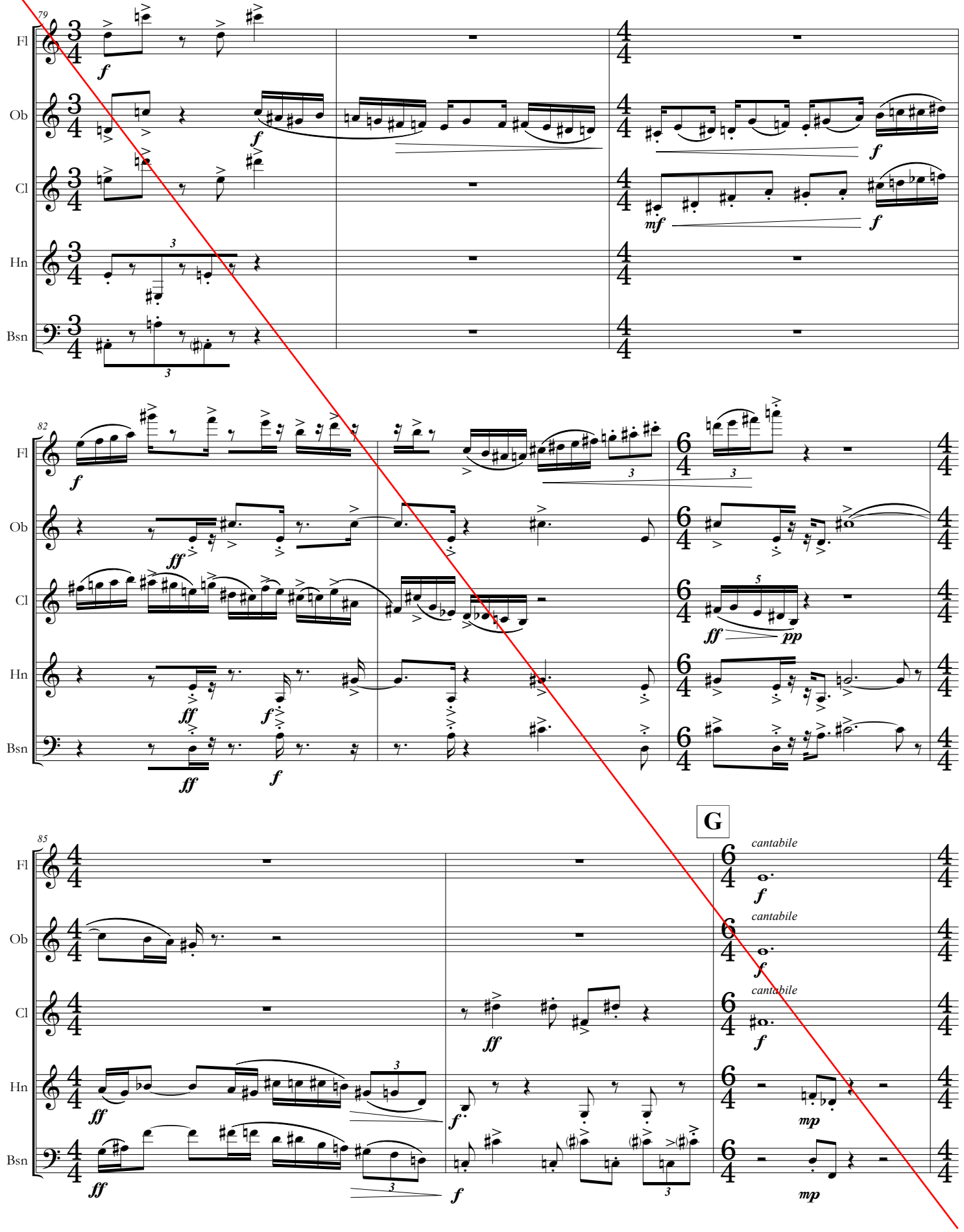

30
Fl
Ob
Cl
Hn
Bsn
33
C
G.P.
37

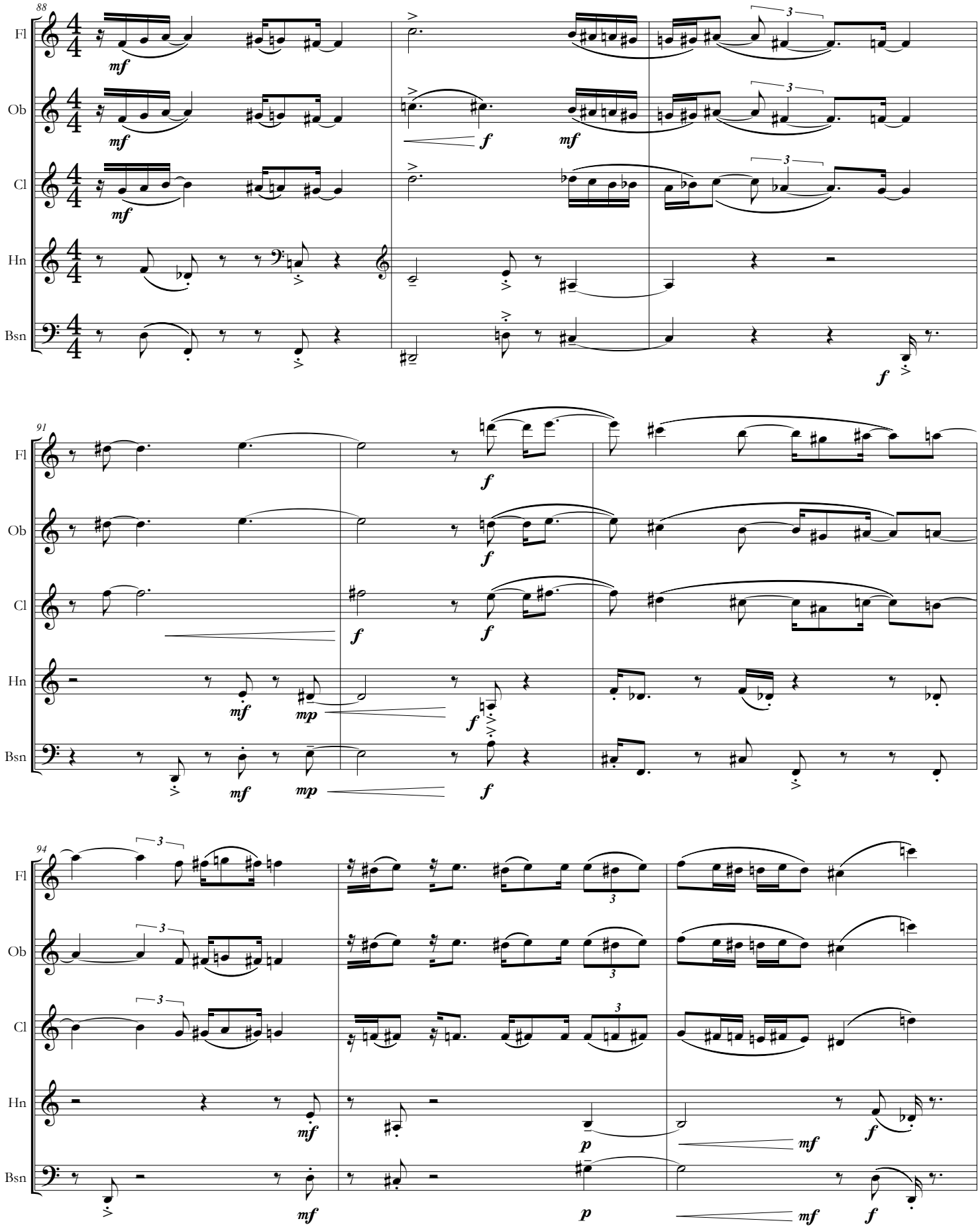

40
Fl
Ob
Cl
Hn
Bsn
44
47
sub.

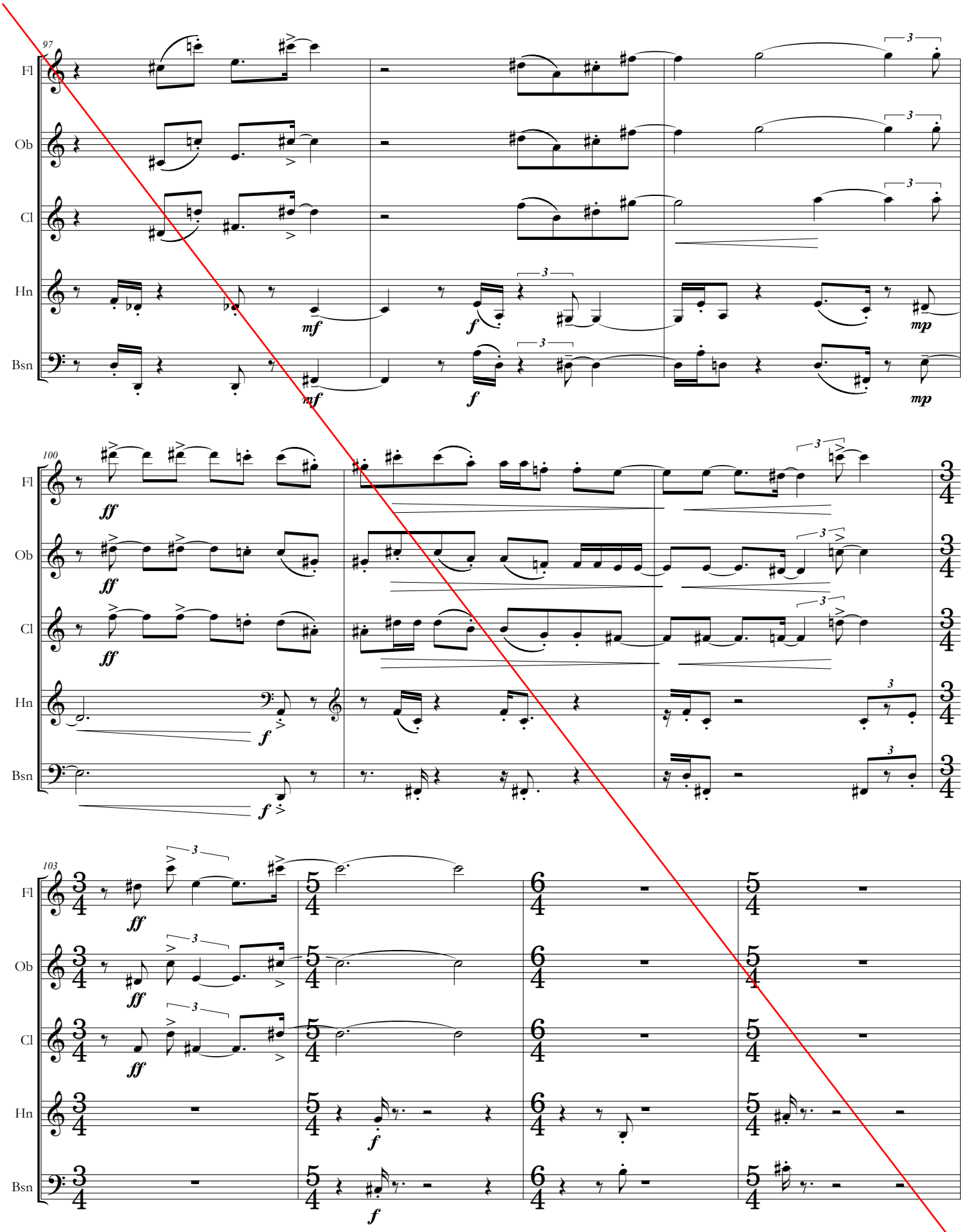

G.P.
D
[take piccolo]
piccolo
E
[take C flute]
Fl
Ob
Cl
Hn
Bsn

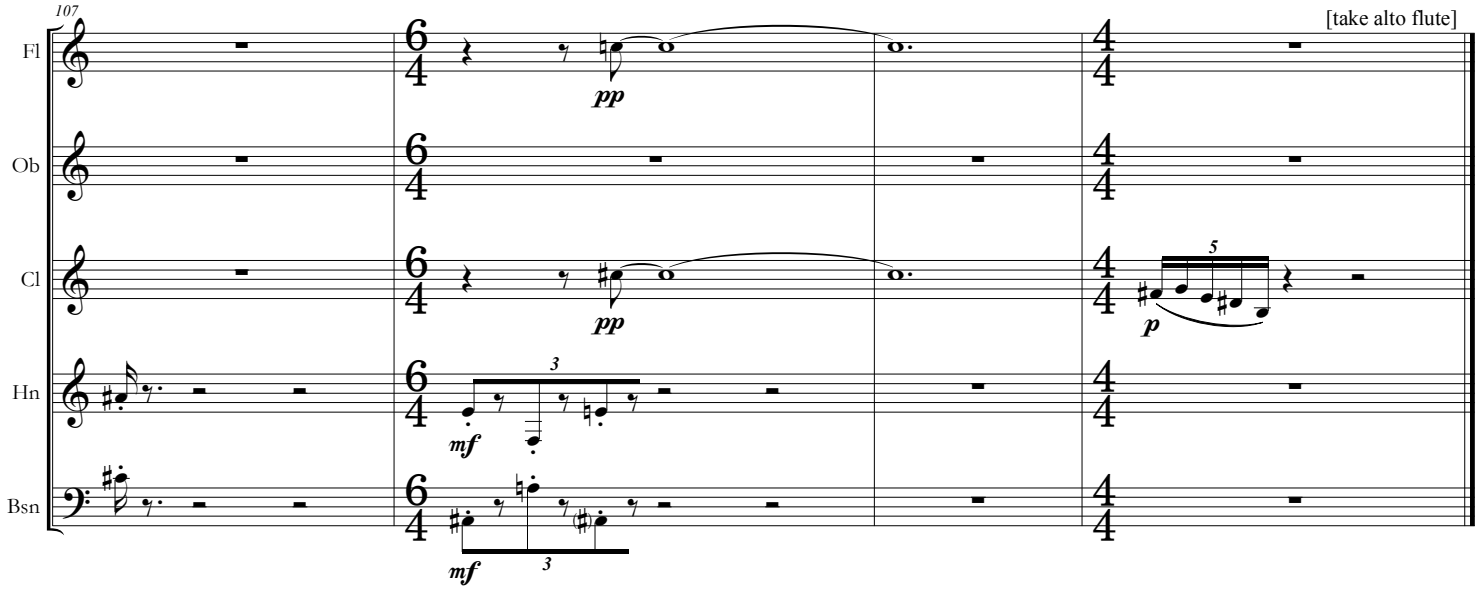

59
Fl
Ob
Cl
Hn
Bsn
mp
p
f
mf
F
63
cantabile
quasi-f
ff
67
flute


70
Fl
Ob
Cl
Hn
Bsn
mf
f
73
ff
mp
76
tr
3
4


79
Fl
Ob
Cl
Hn
Bsn
82
85
G
cantabile


88
Fl
Ob
Cl
Hn
Bsn
91
94

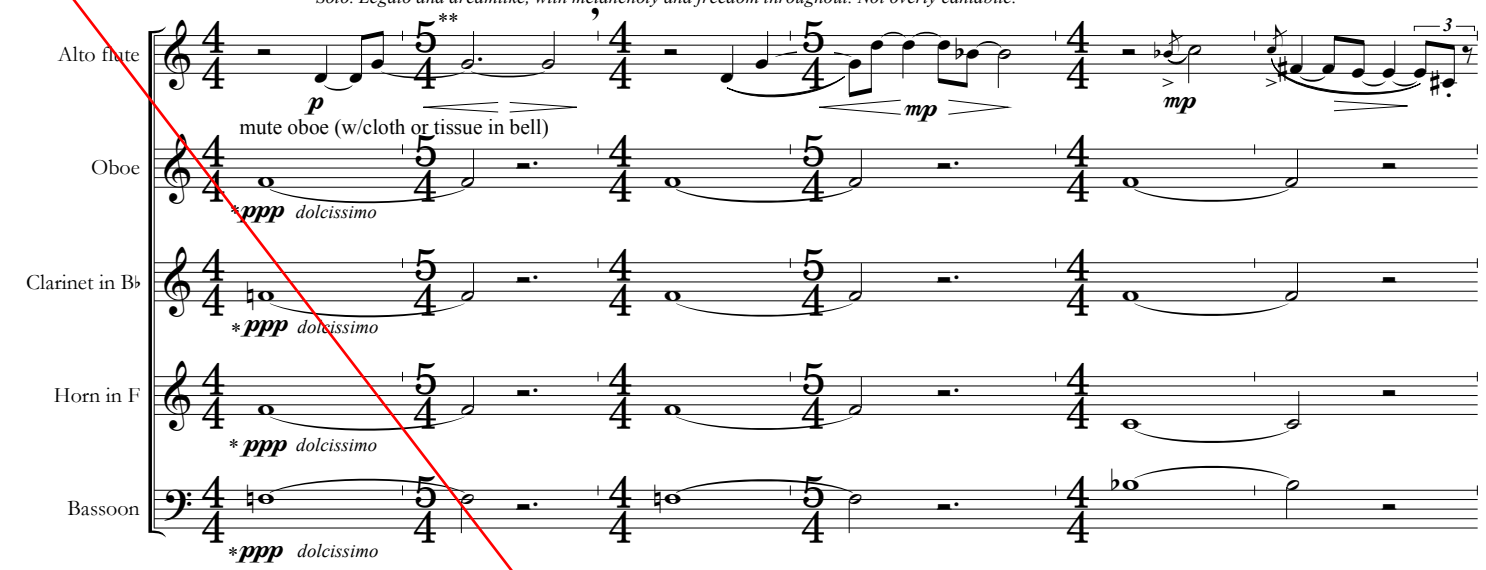

97
Fl
Ob
Cl
Hn
Bsn
mf
f
mp
100
ff
3
4
103
5
6


107
[take alto flute]
Fl
Ob
Cl
Hn
Bsn
pp
pp
p
mf
mf
3
3
5

II. Variation 1: *Cornus florida*

Asleep (don't wake up!) ♩ = 48

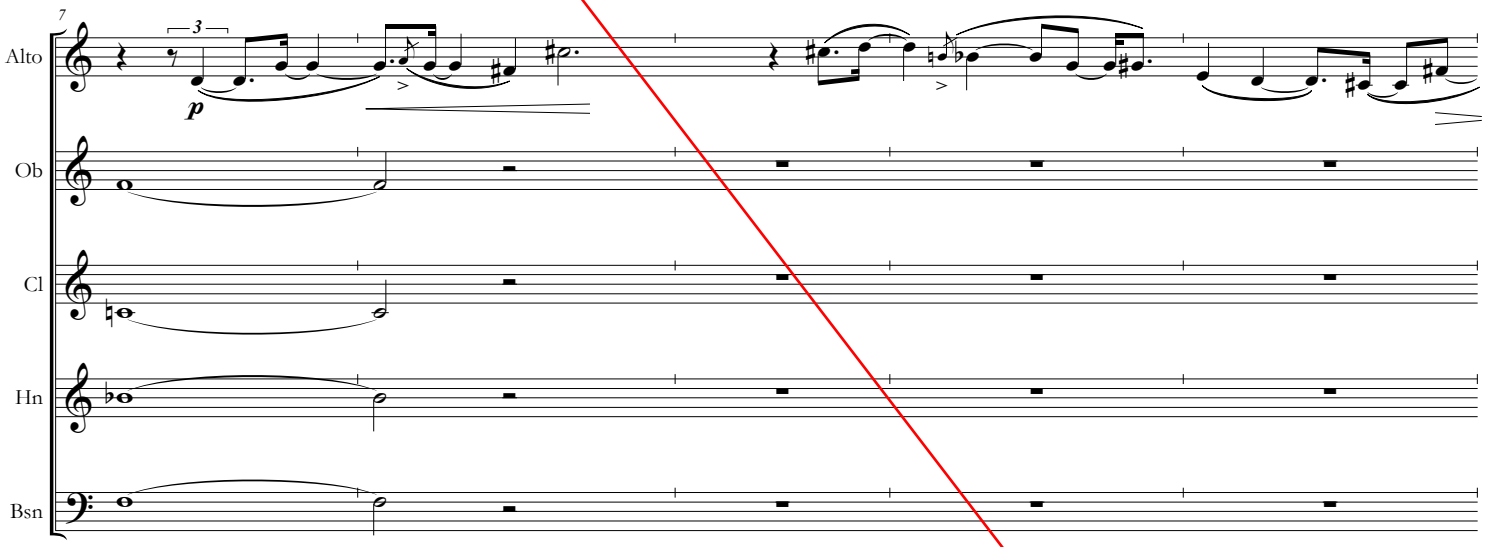
Solo. Legato and dreamlike, with melancholy and freedom throughout. Not overly cantabile.

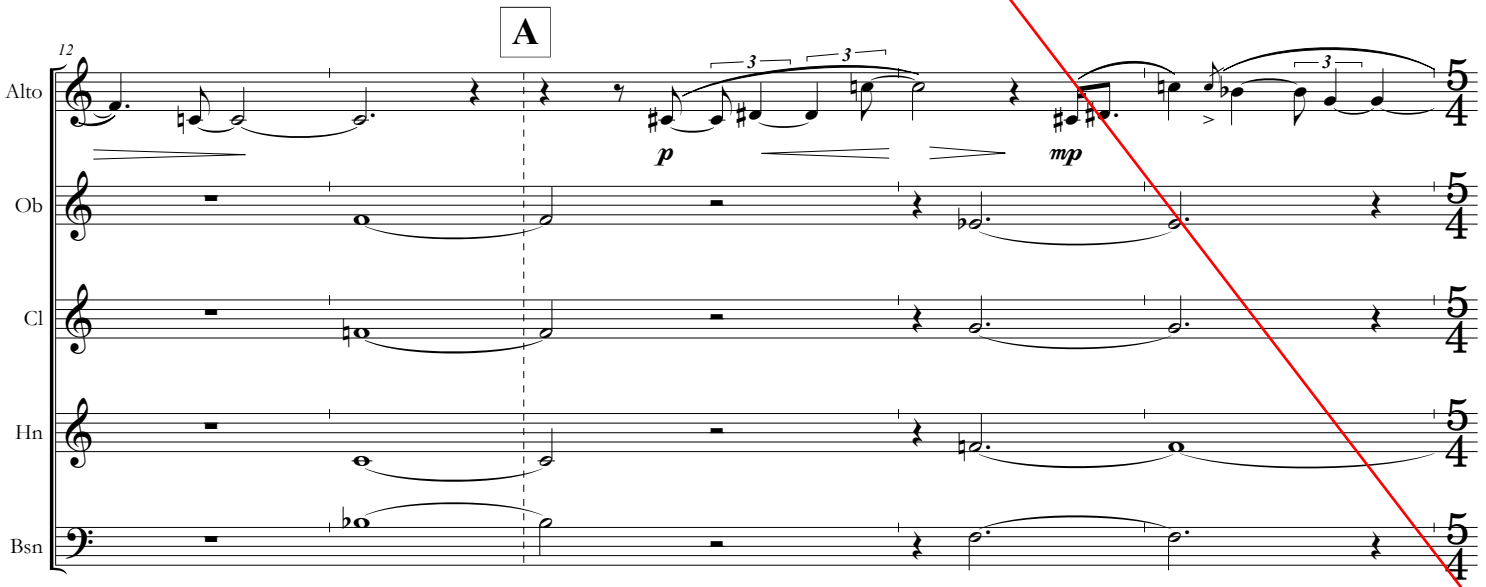


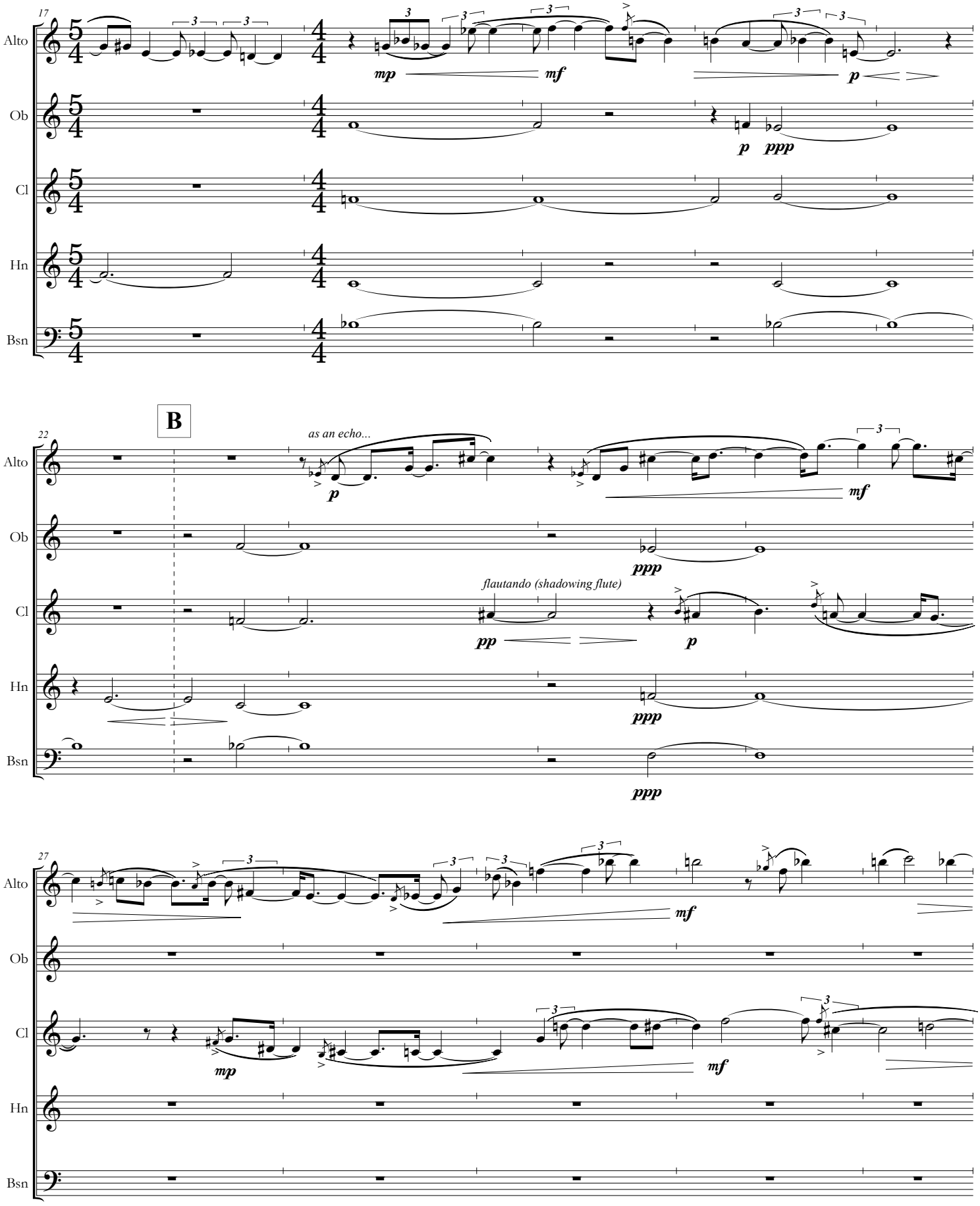
* Balance ***ppp*** dynamic absolutely evenly throughout.

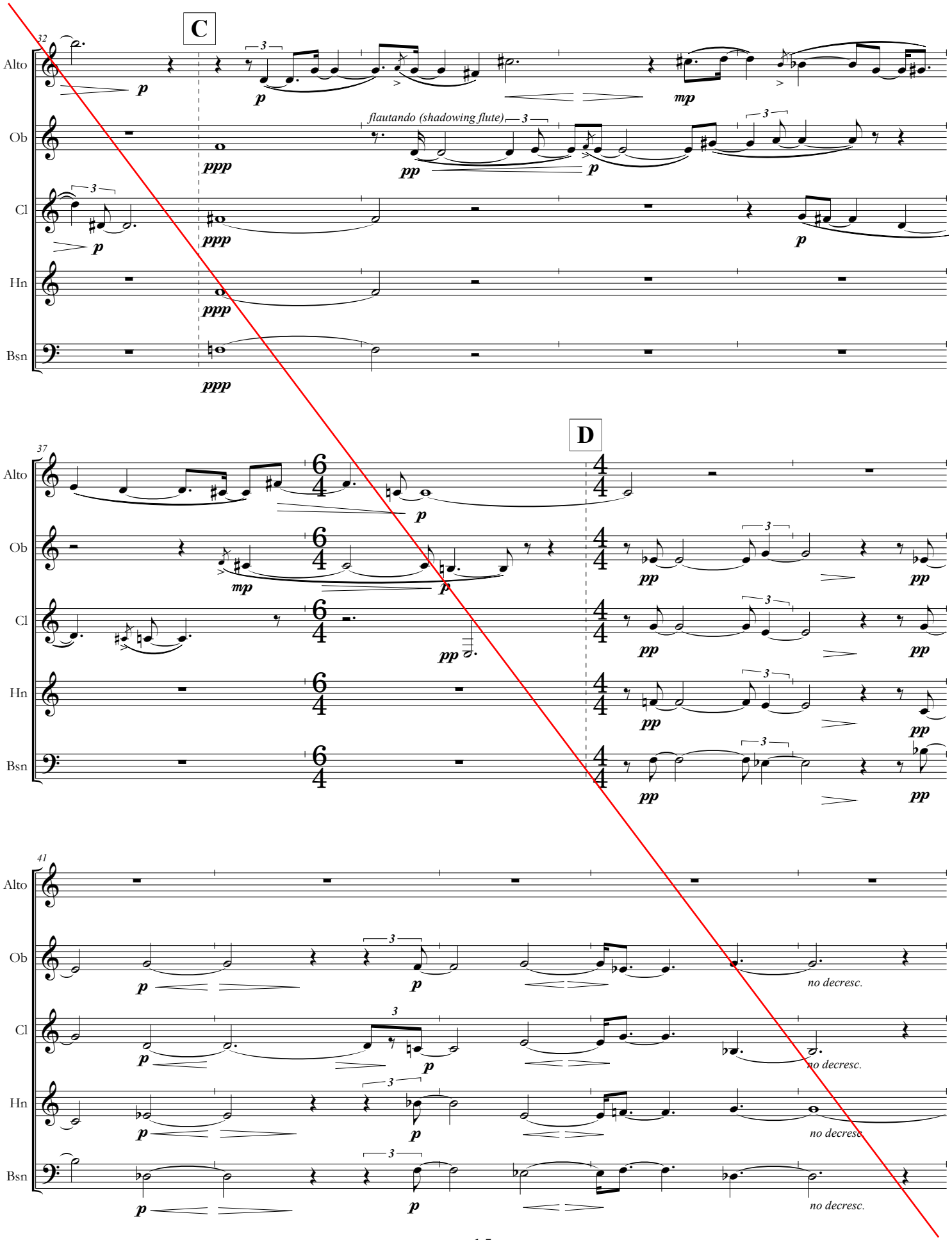
Each chord should have a *very* slight hairpin: i.e. ***ppp*** < ***pp*** > ***ppp***. Do not make an excessive swell!

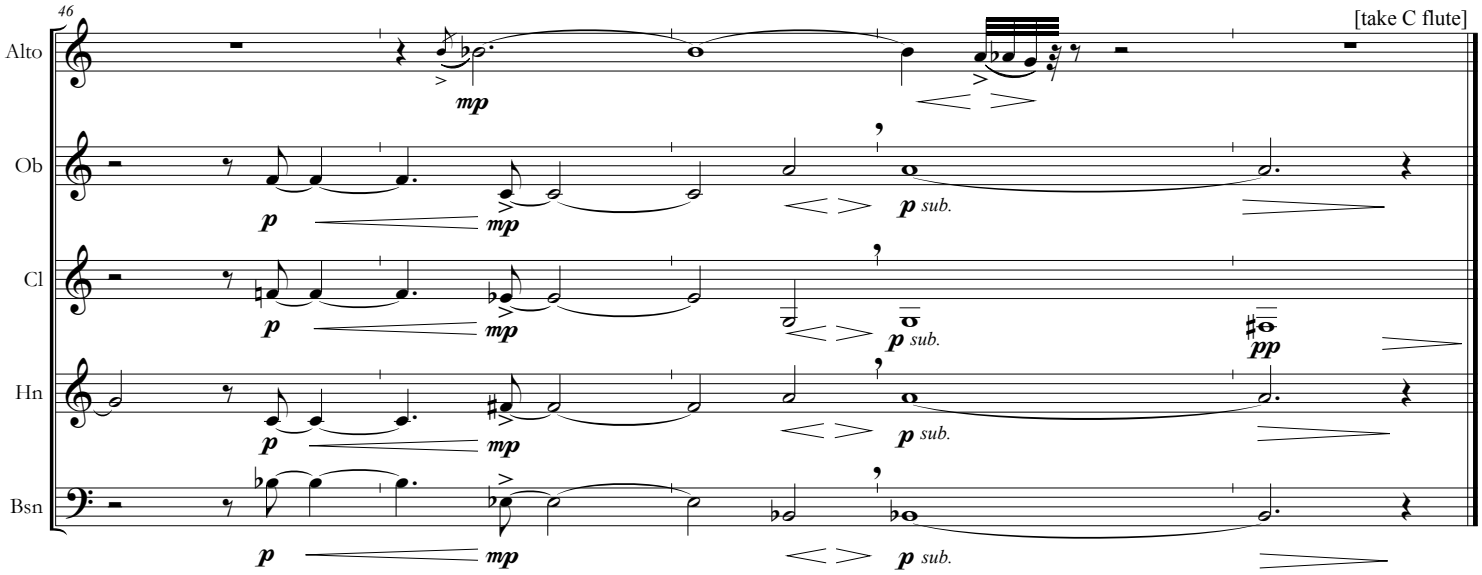
** Time signatures and tick-mark barlines are provided, but the ensemble should follow the alto flute soloist; Play as if there are no barlines or meters.



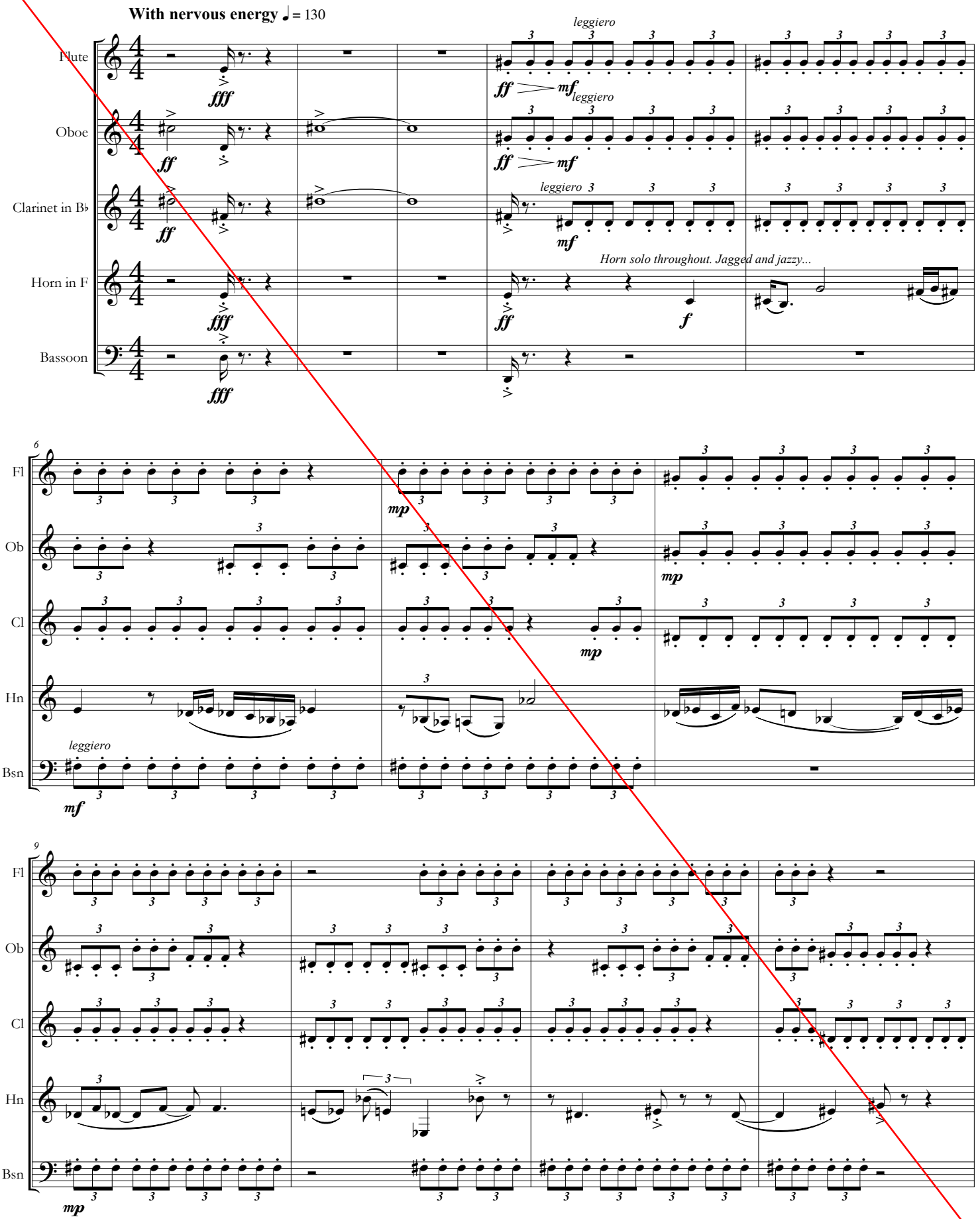


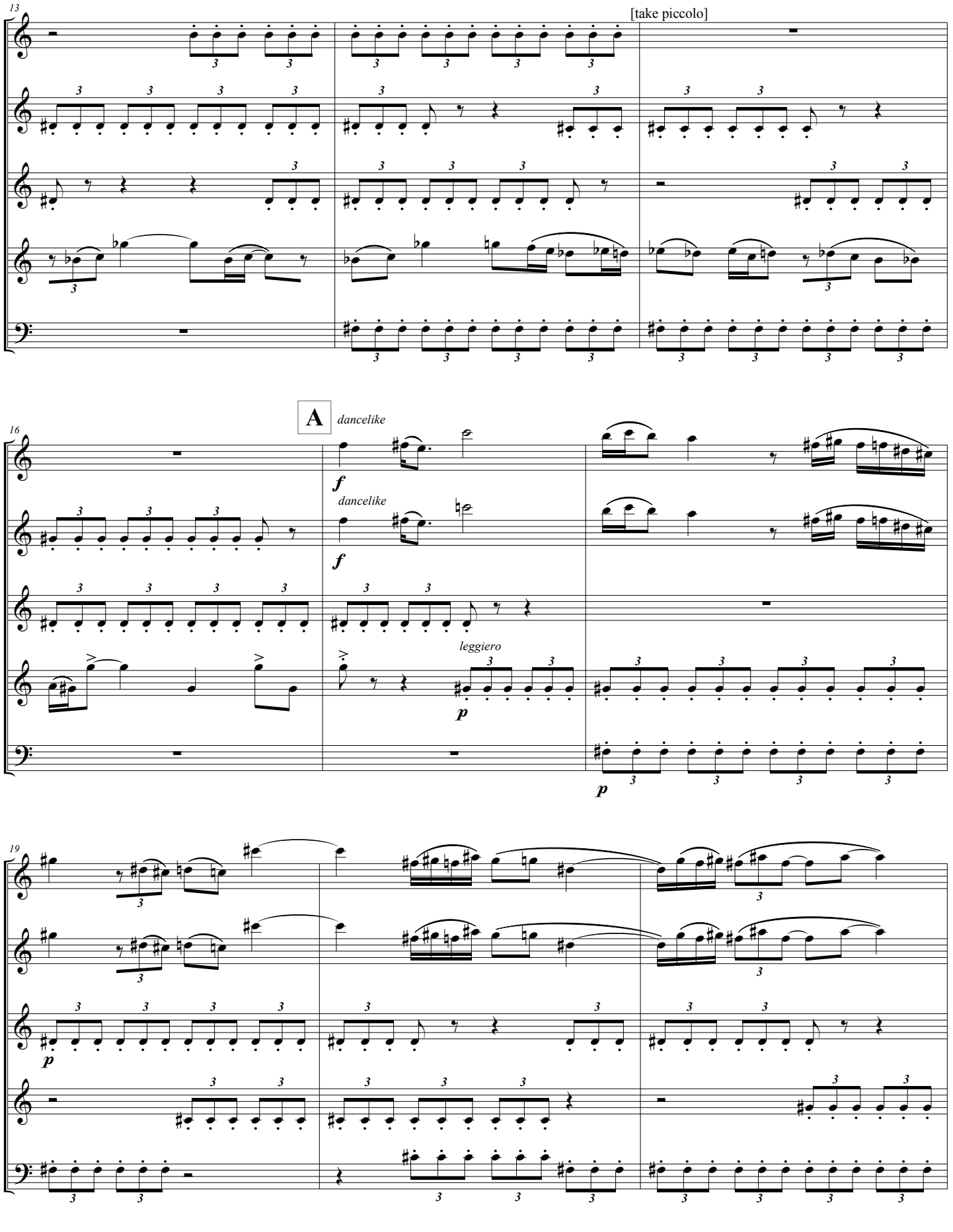

17
Alto
Ob
Cl
Hn
Bsn
mp
mf
p
p
ppp
B
22
as an echo...
p
mf
ppp
flautando (shadowing flute)
pp
p
ppp
ppp
27
mf
mp
mf

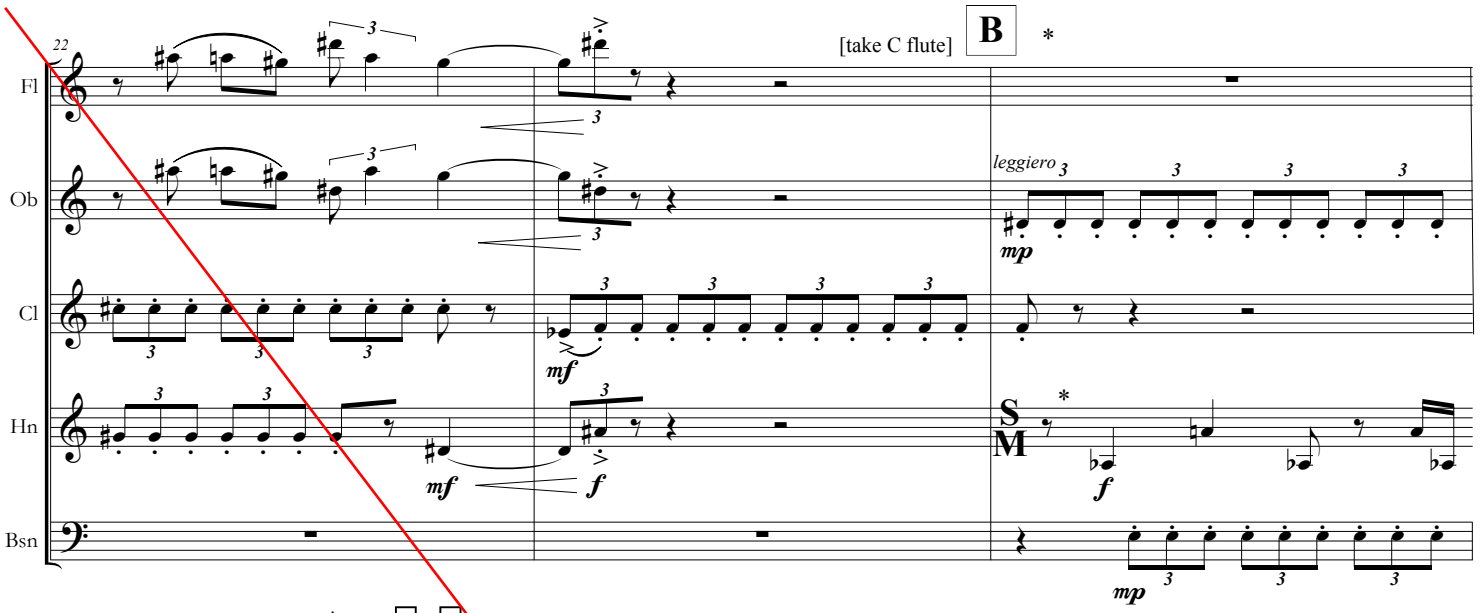

C
D
32
37
41
Alto
Ob
Cl
Hn
Bsn
flautando (shadowing flute)
no decresc.


46
[take C flute]
Alto
Ob
Cl
Hn
Bsn
mp
p
mp
p sub.
pp

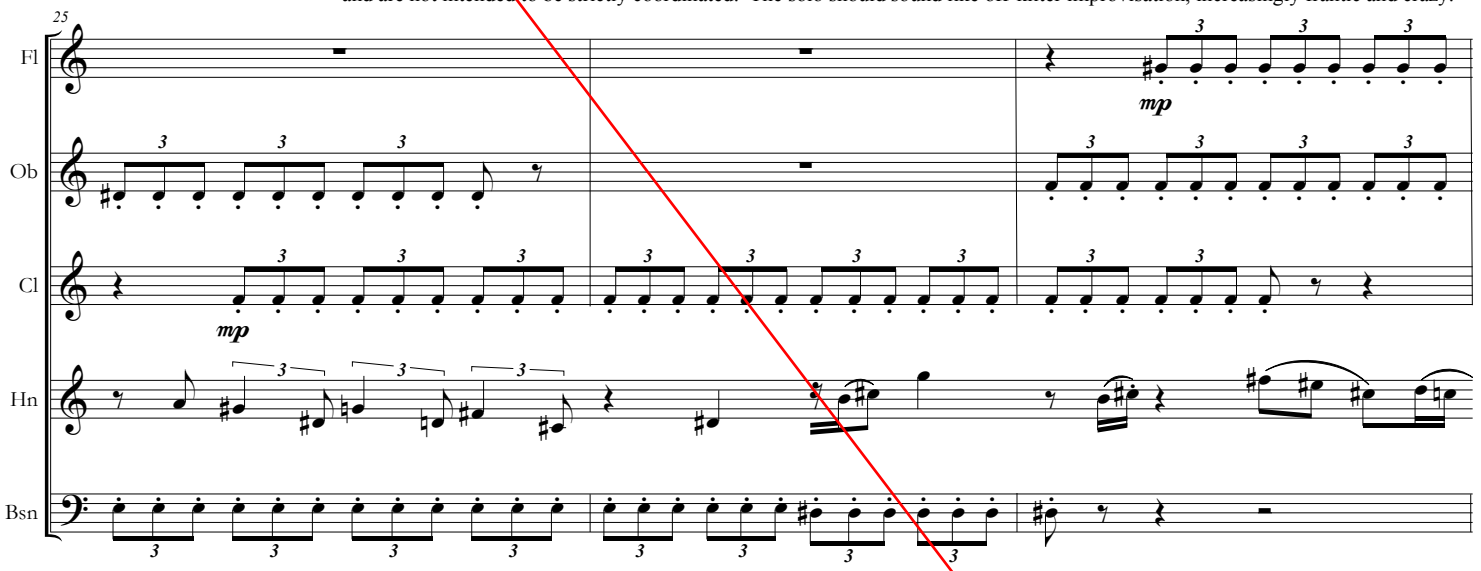
III. Variation 2: *Ironwood*

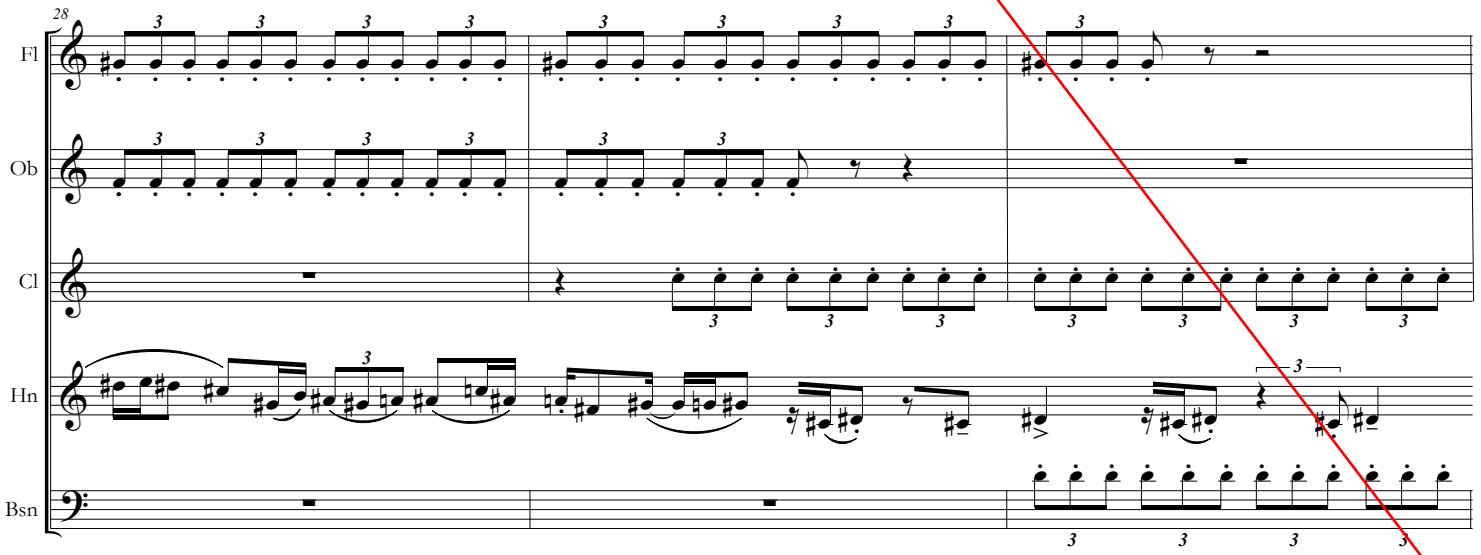


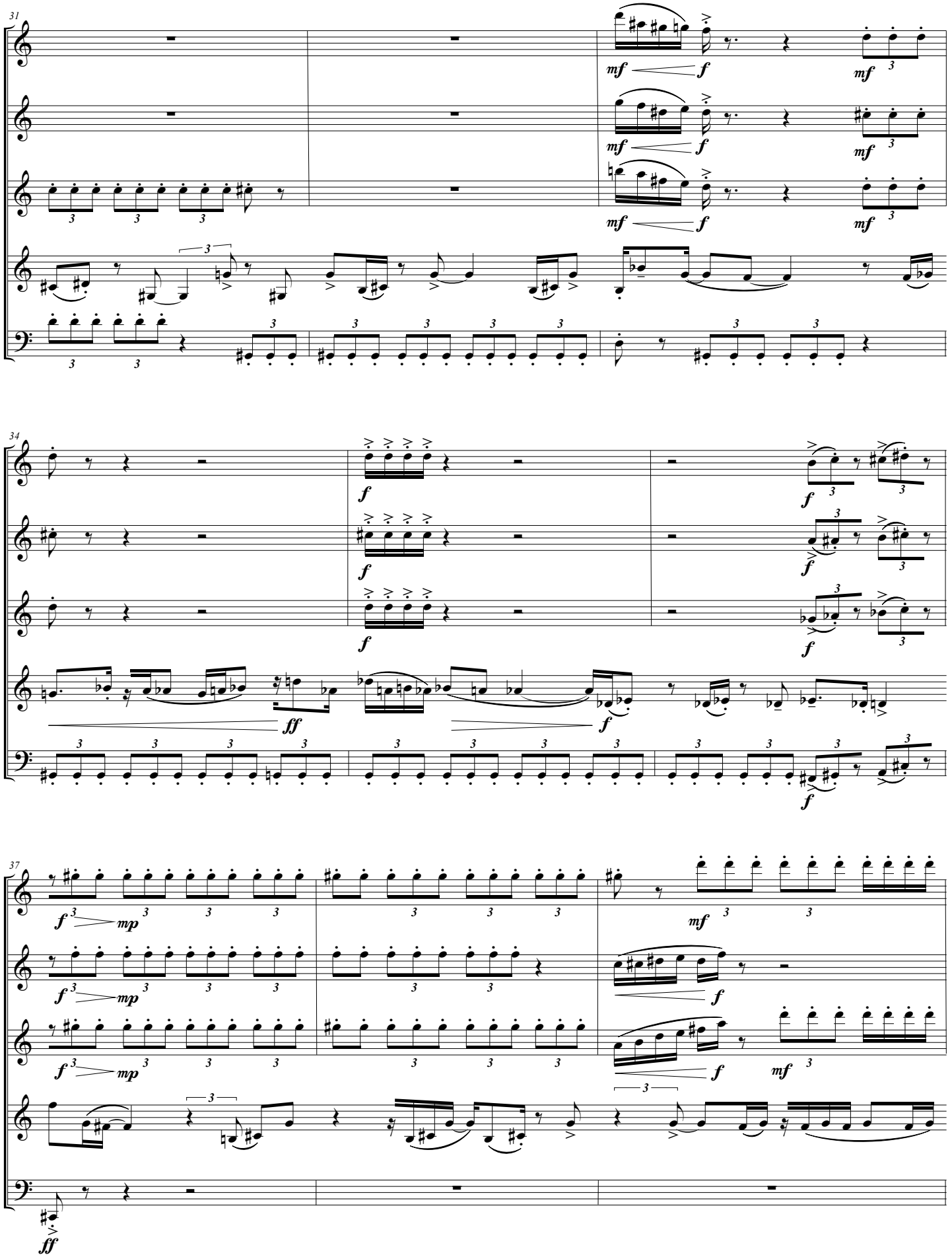

13
[take piccolo]
Fl
Ob
Cl
Hn
Bsn
A
dancelike
16
f
dancelike
f
leggiero
p
p
19
p

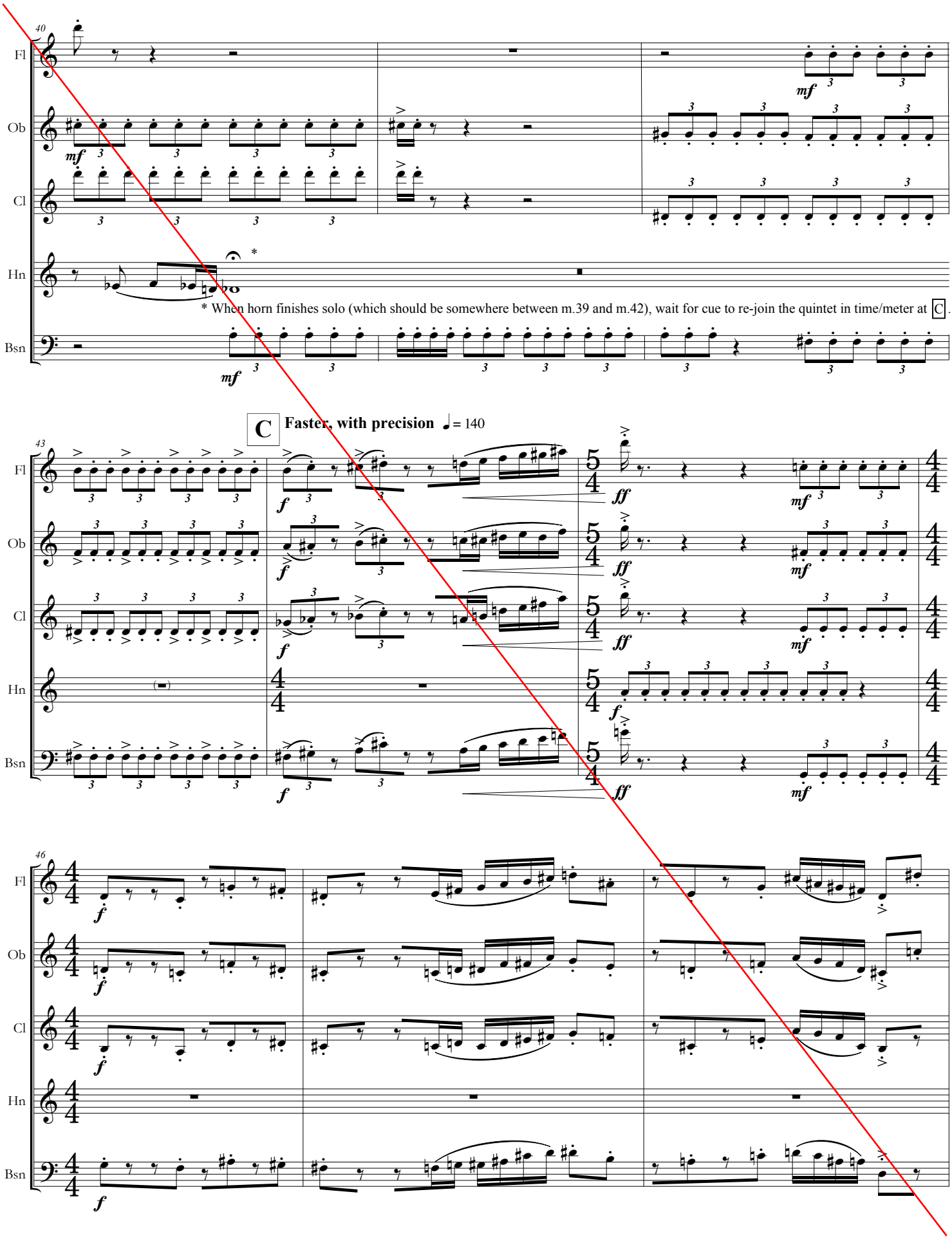


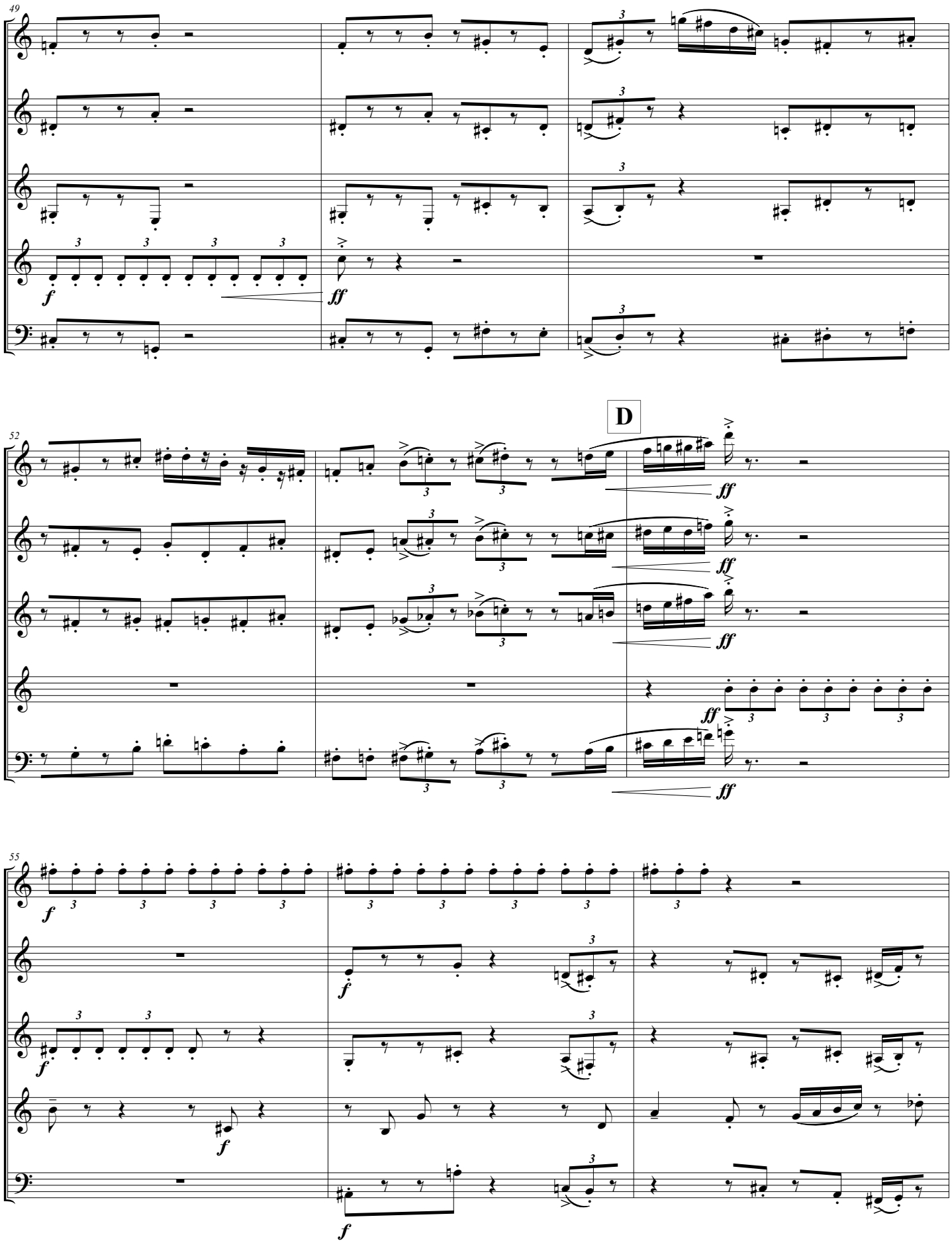
* From B to C horn solo is unmetered/unmeasured, while rest of quintet continues in strict time. Tempo of horn solo continues at roughly the same tempo (♩. = 130), but can be played with great freedom. Vertical alignments in the score are only approximations and are not intended to be strictly coordinated. The solo should sound like off-kilter improvisation, increasingly frantic and crazy.

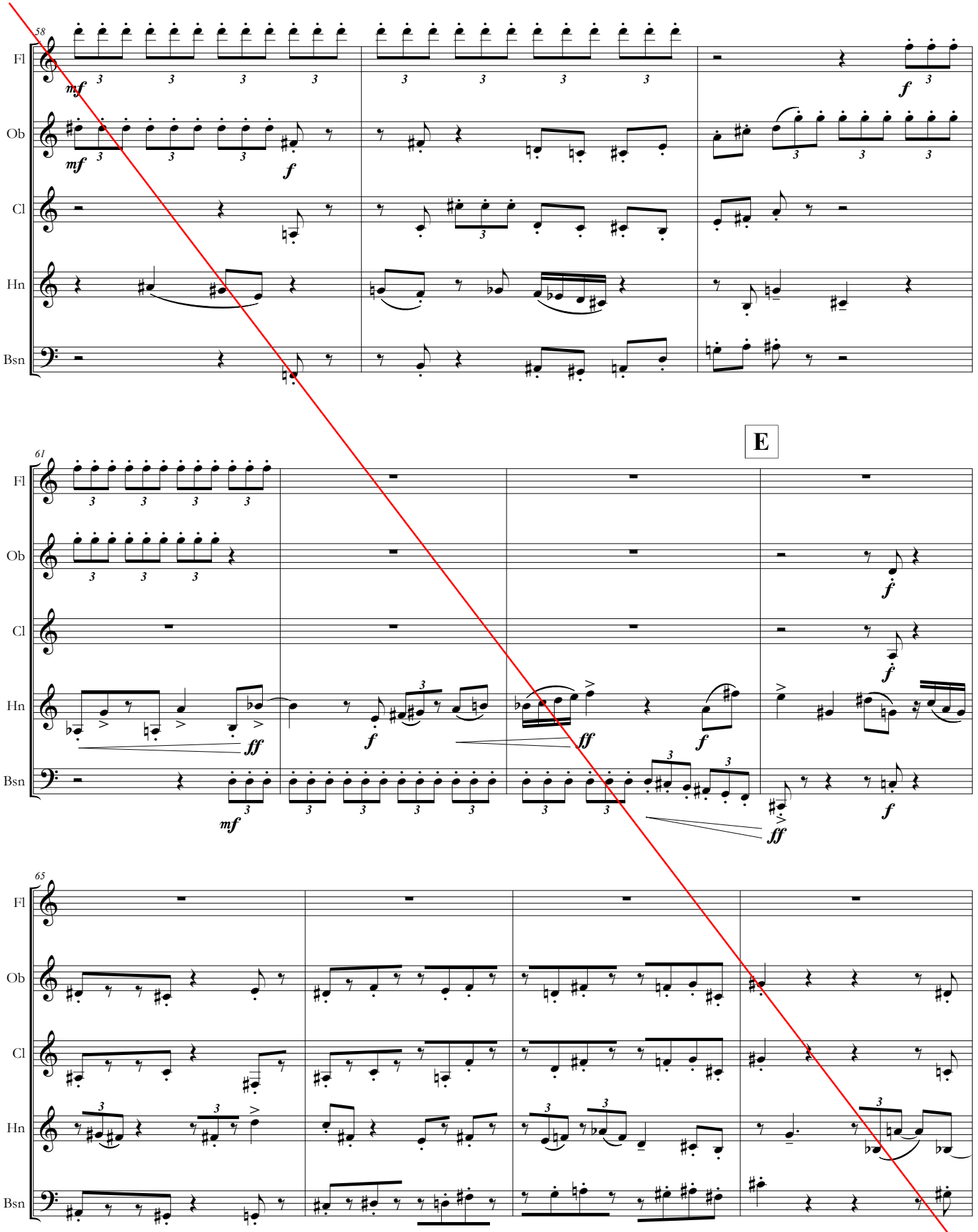


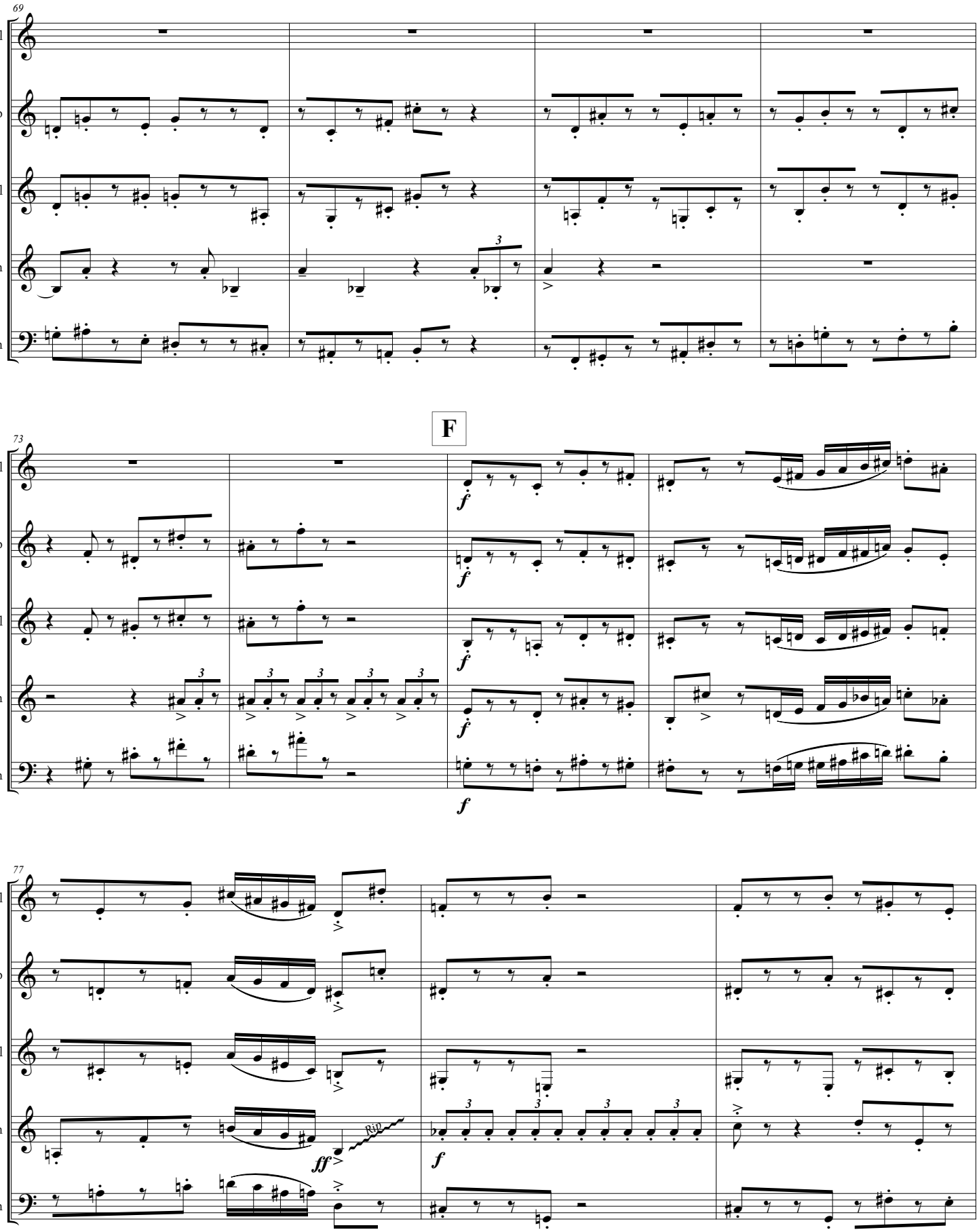


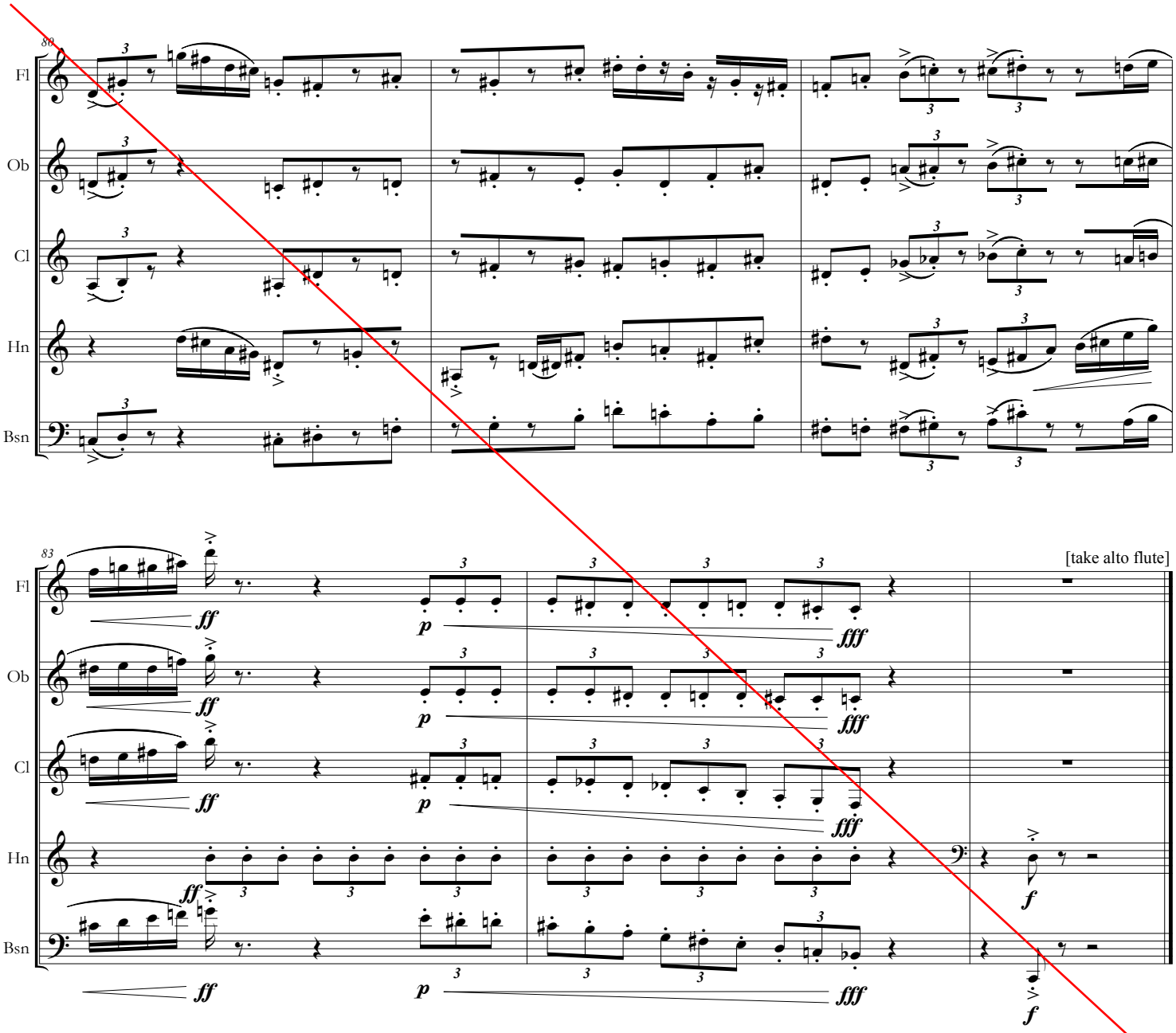

31
Fl
Ob
Cl
Hn
Bsn
mf
f
34
ff
37
mp


40
Fl
Ob
Cl
Hn
Bsn
mf
* When horn finishes solo (which should be somewhere between m.39 and m.42), wait for cue to re-join the quintet in time/meter at C.
C
Faster, with precision
= 140
43
f
ff
46

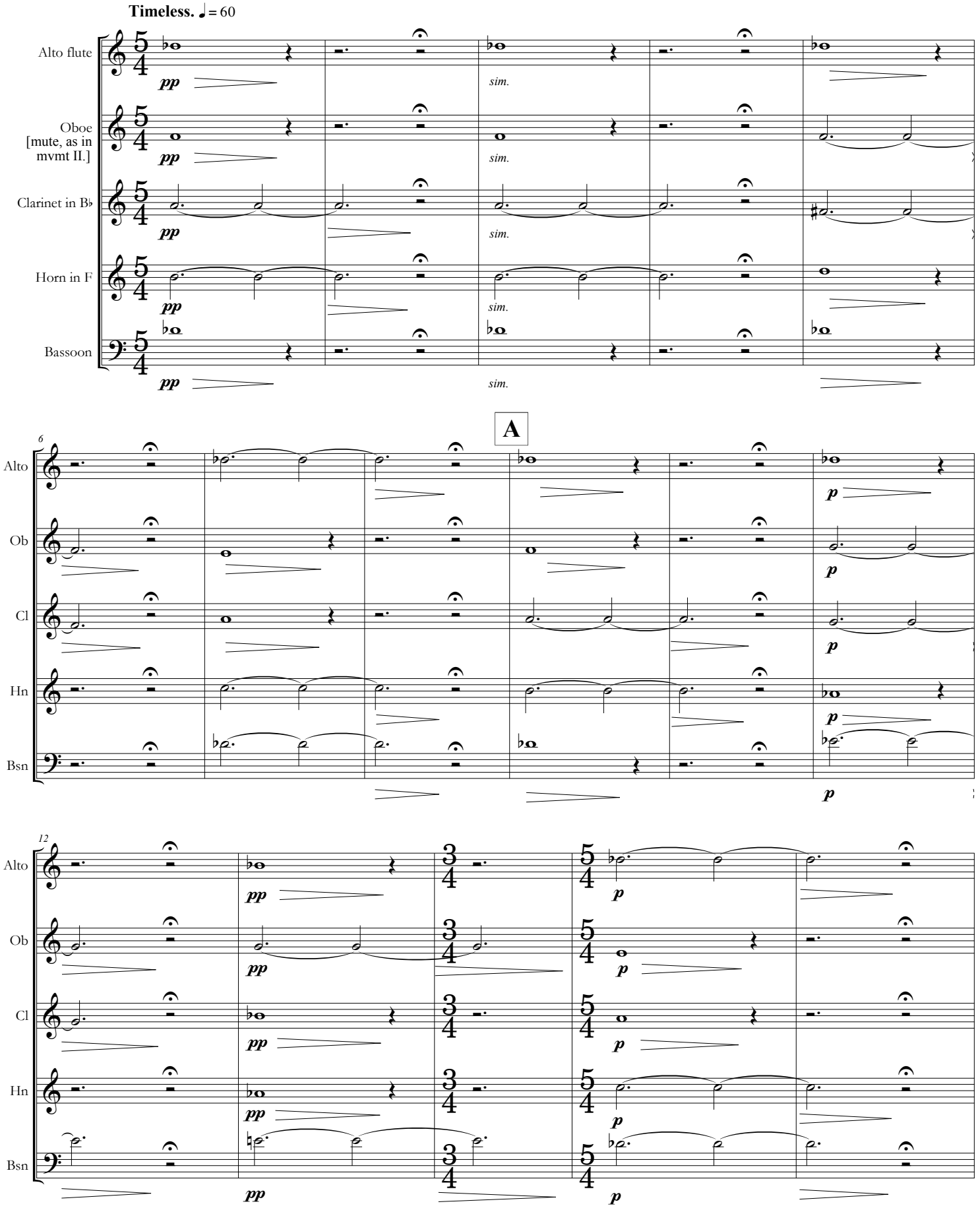

49
Fl
Ob
Cl
Hn
Bsn
f
ff
52
D
ff
55
f

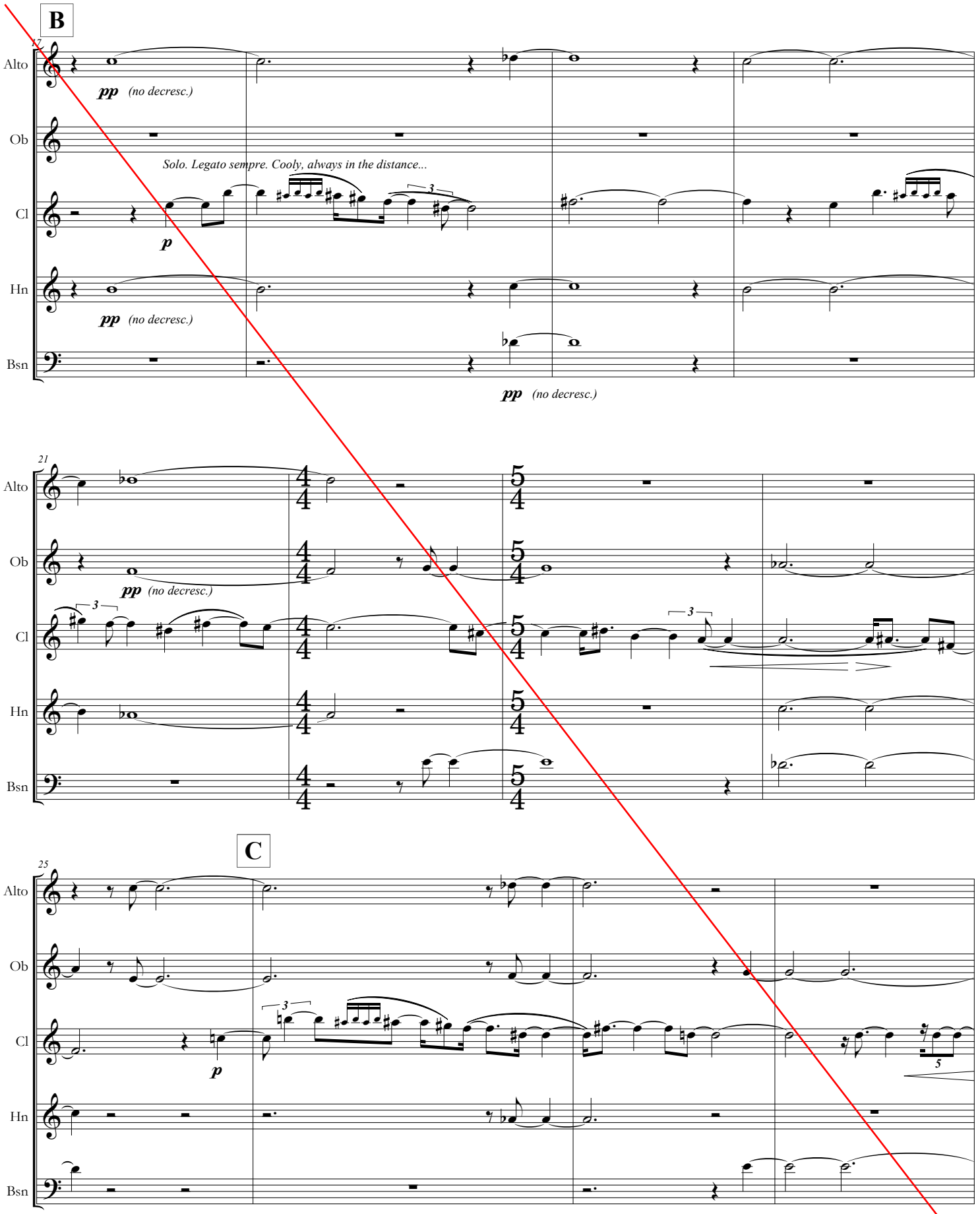

58
Fl
Ob
Cl
Hn
Bsn
mf
f
61
E
ff
mf
65

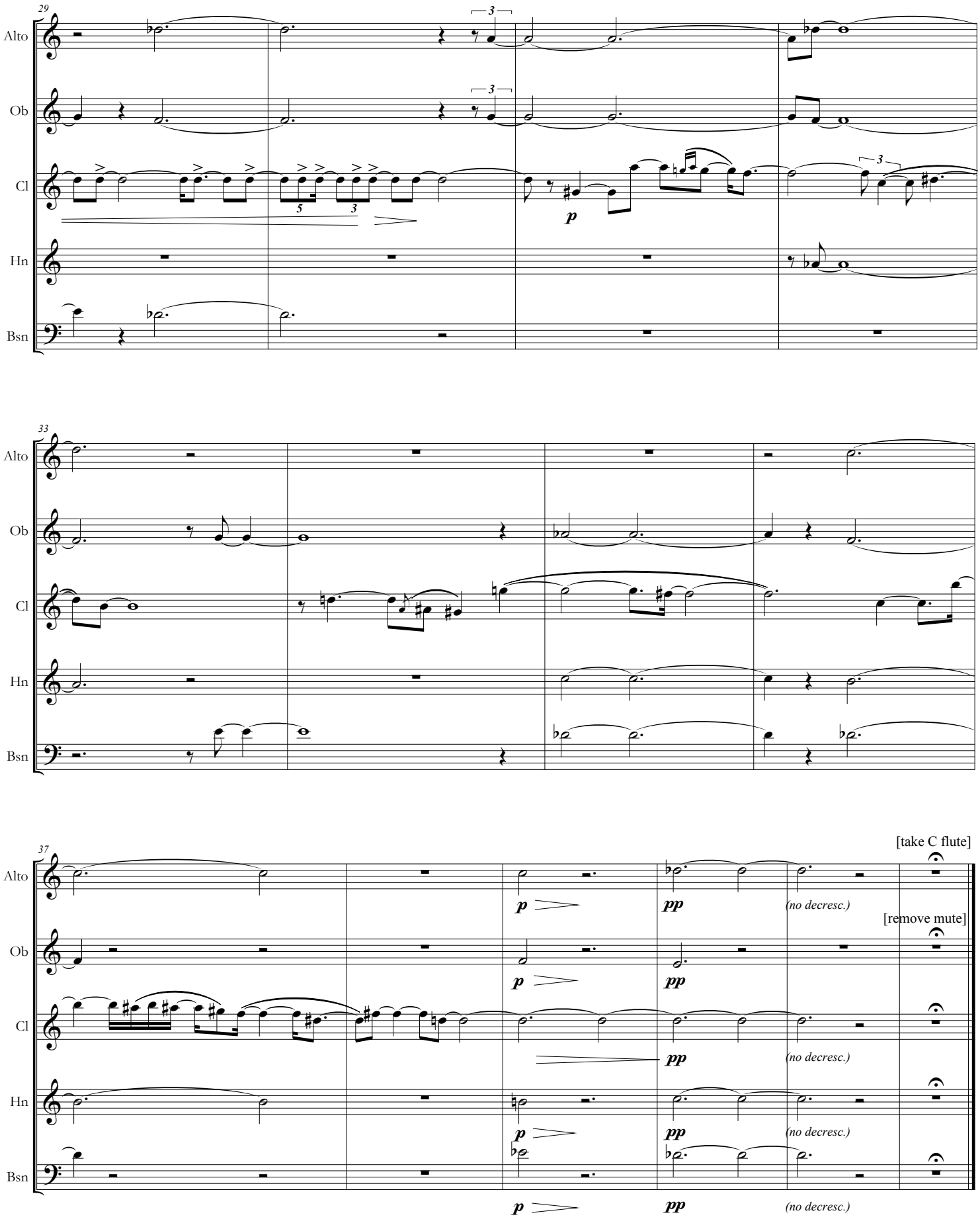

69
Fl
Ob
Cl
Hn
Bsn
F
73
Fl
Ob
Cl
Hn
Bsn
f
77
Fl
Ob
Cl
Hn
Bsn
ff
f
Rit.


80
Fl
Ob
Cl
Hn
Bsn
83
[take alto flute]
ff
p
fff
f

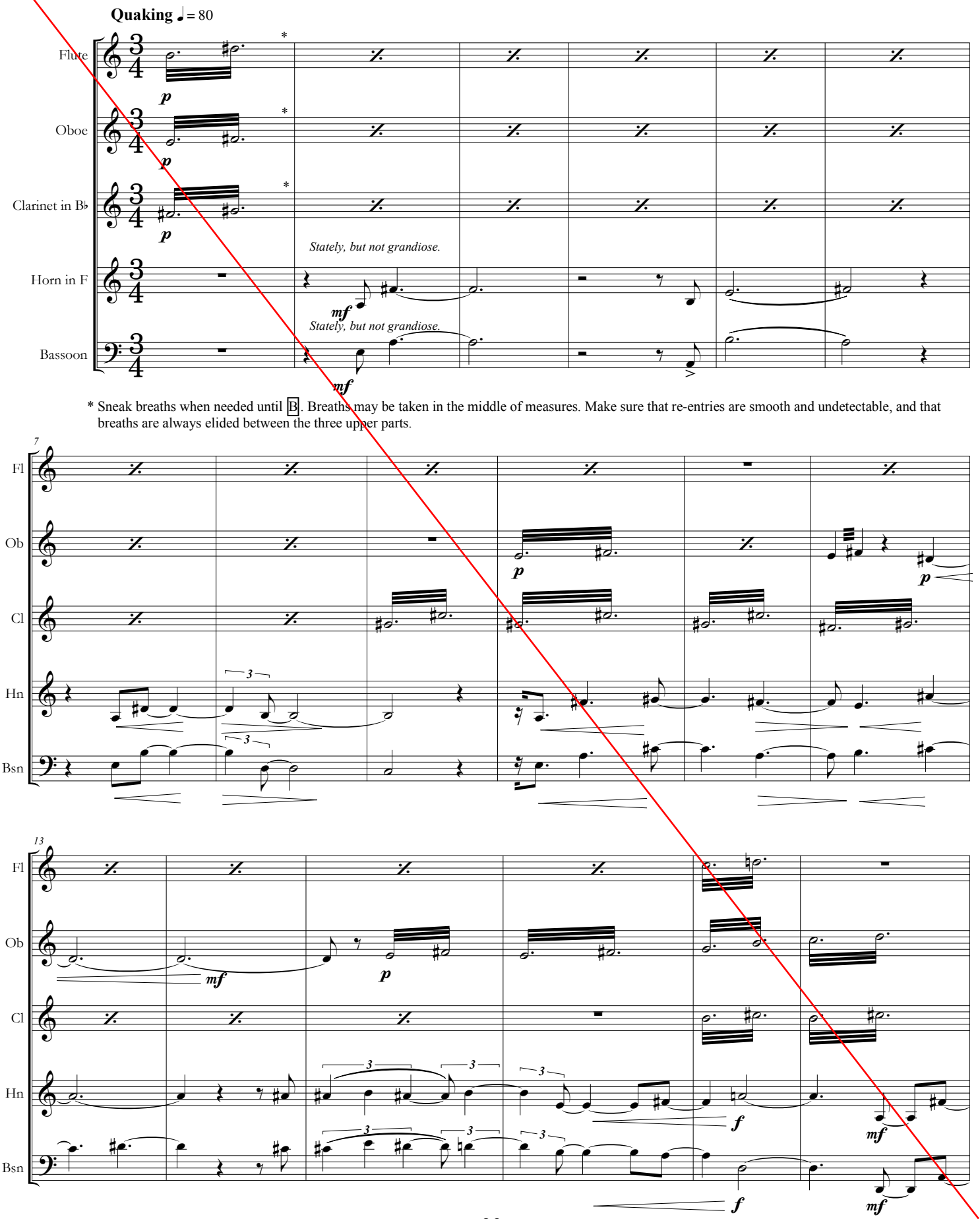
IV. Variation 3: *Alternate leaf*

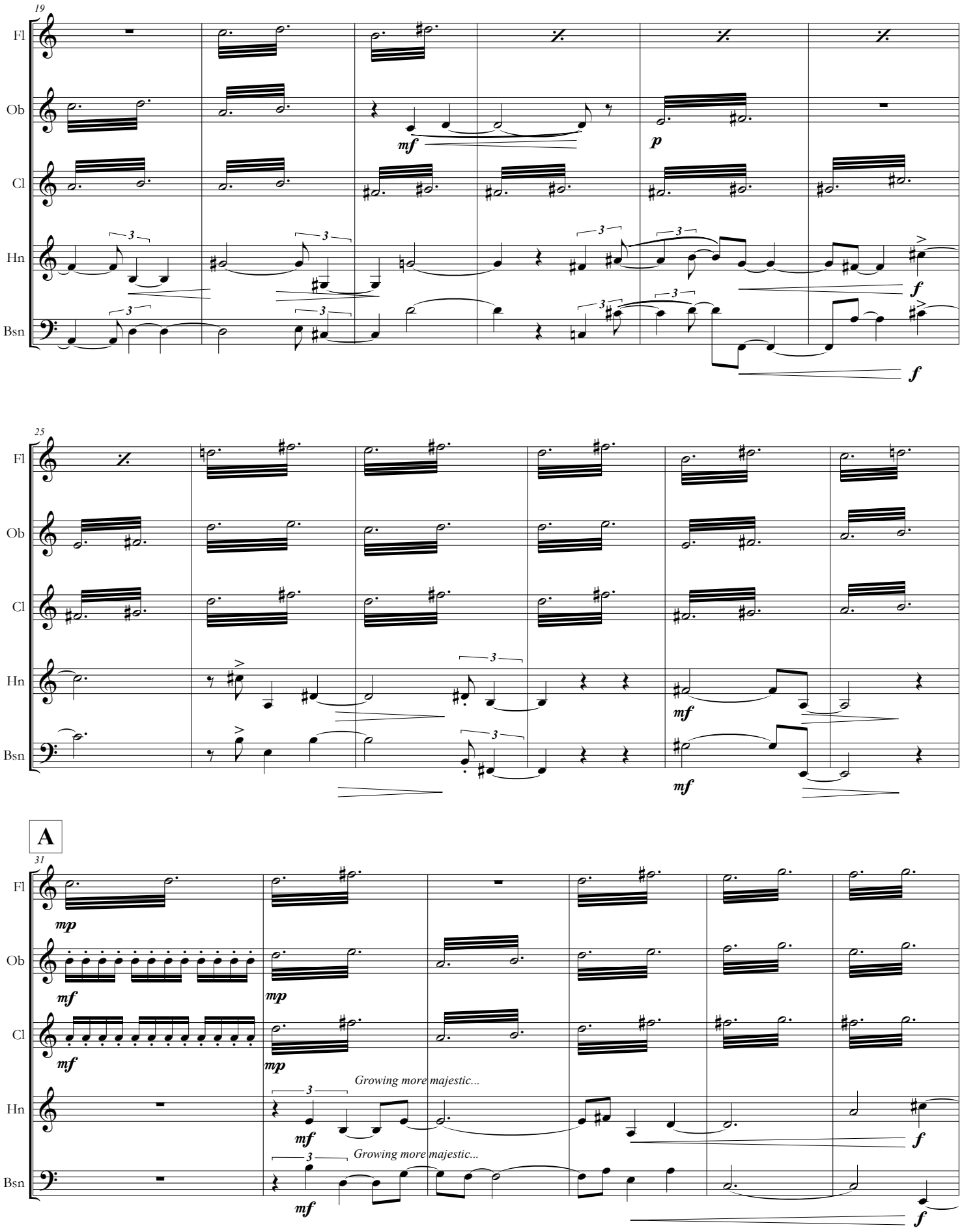


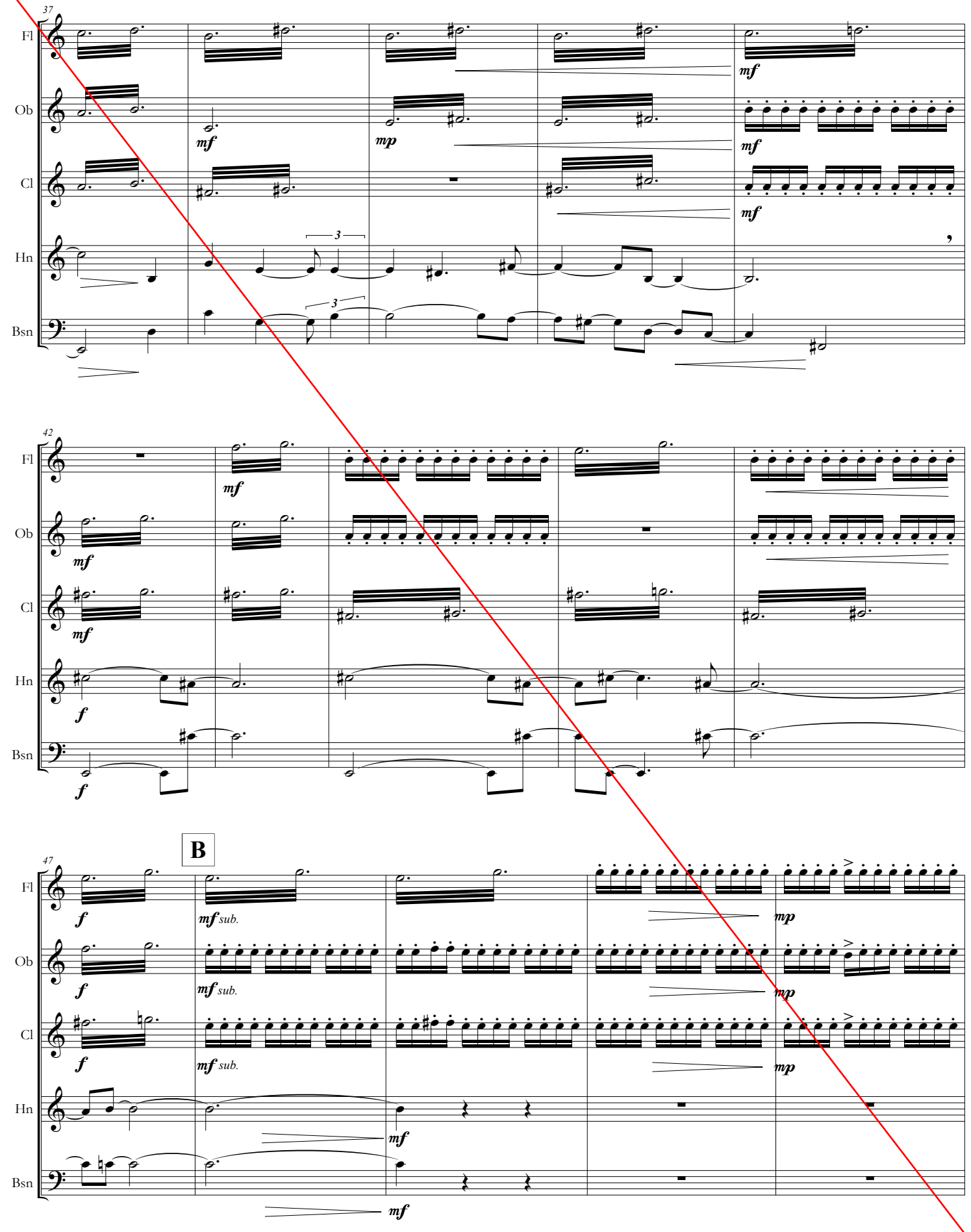

B
17
Alto
Ob
Cl
Hn
Bsn
pp (no decresc.)
Solo. Legato sempre. Cooly, always in the distance...
p
pp (no decresc.)
pp (no decresc.)
21
pp (no decresc.)
C
25
p

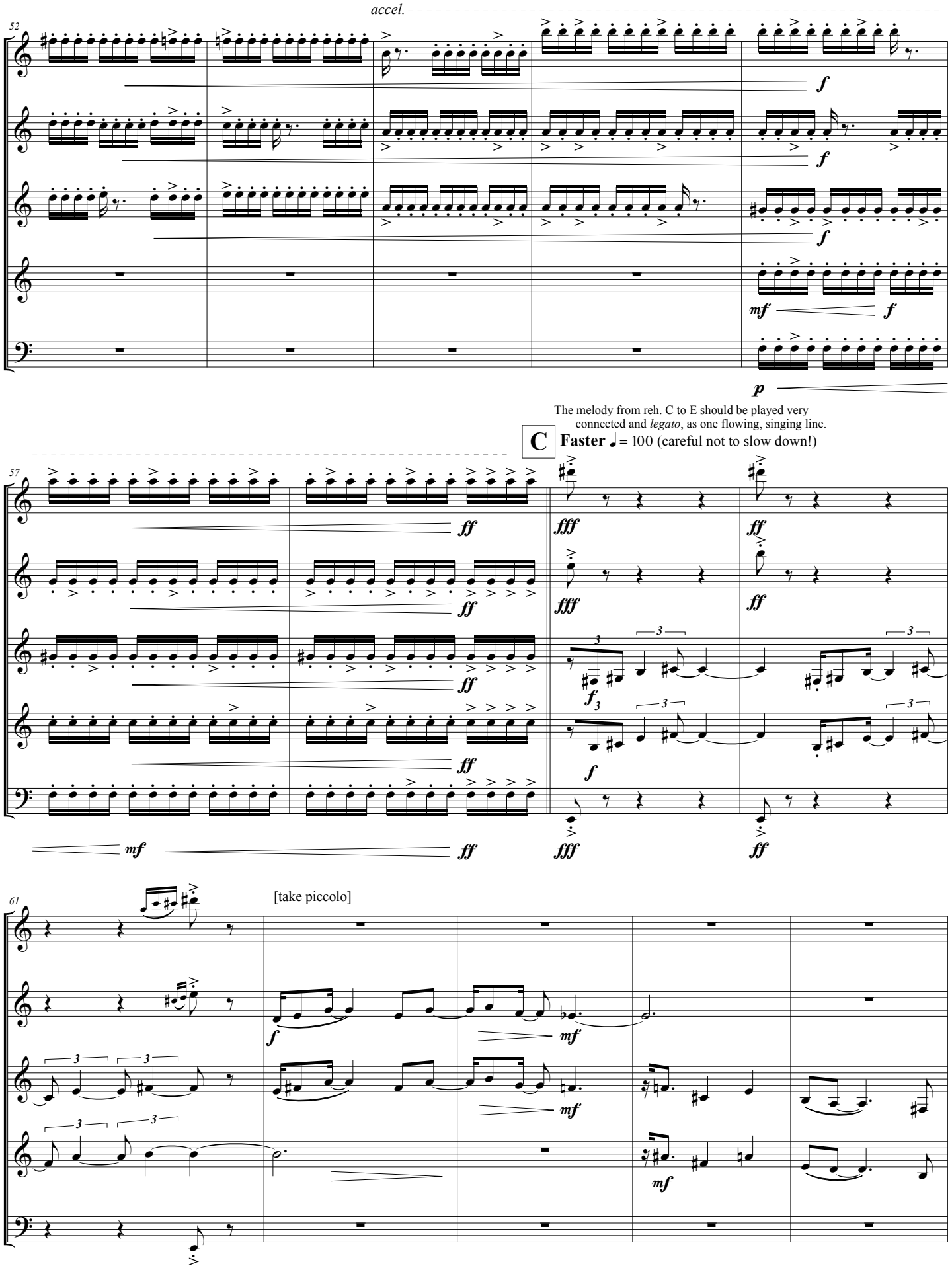

29
Alto
Ob
Cl
Hn
Bsn
3
5
p
33
37
[take C flute]
[remove mute]
pp
(no decresc.)

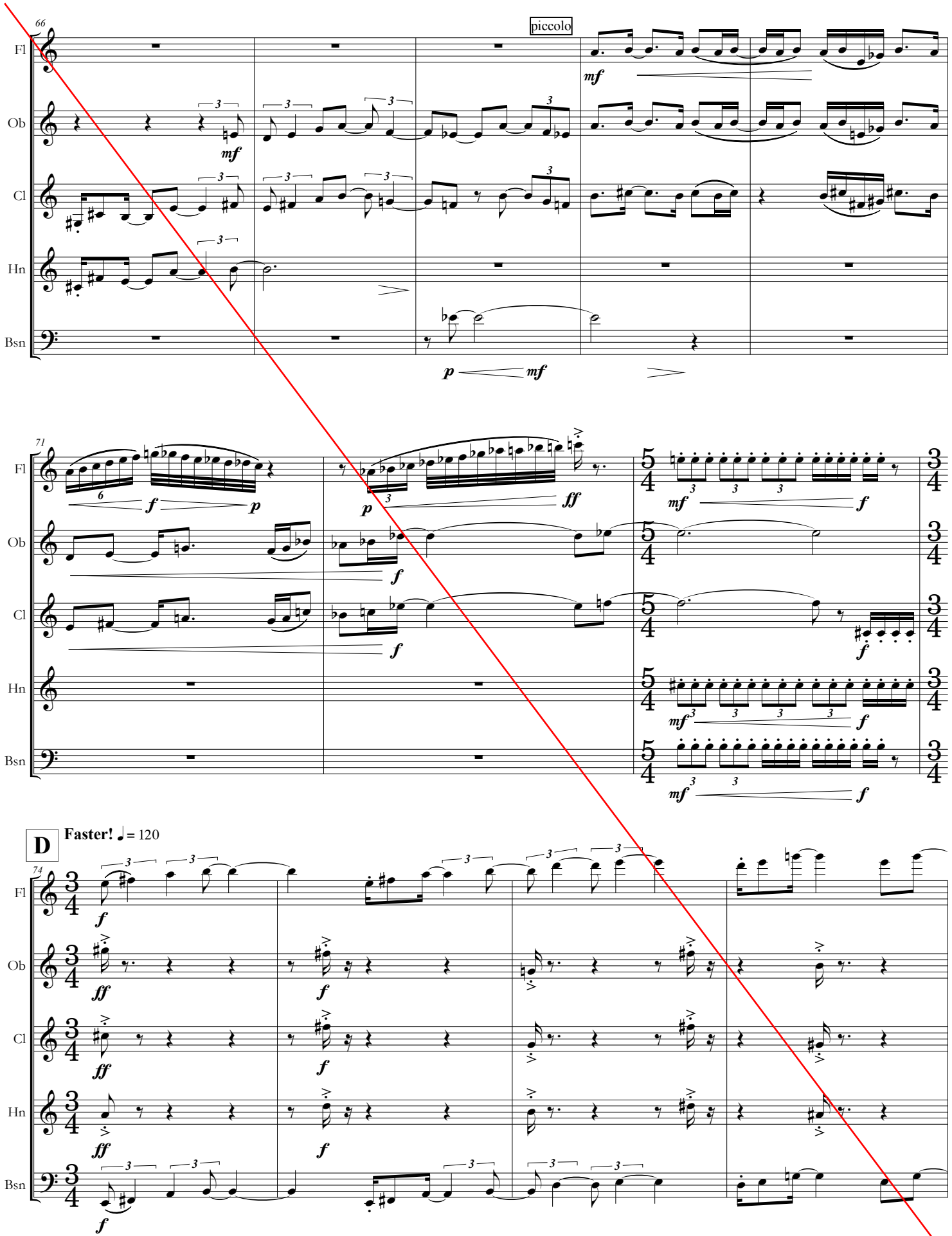
V. *Quaking - Peak*

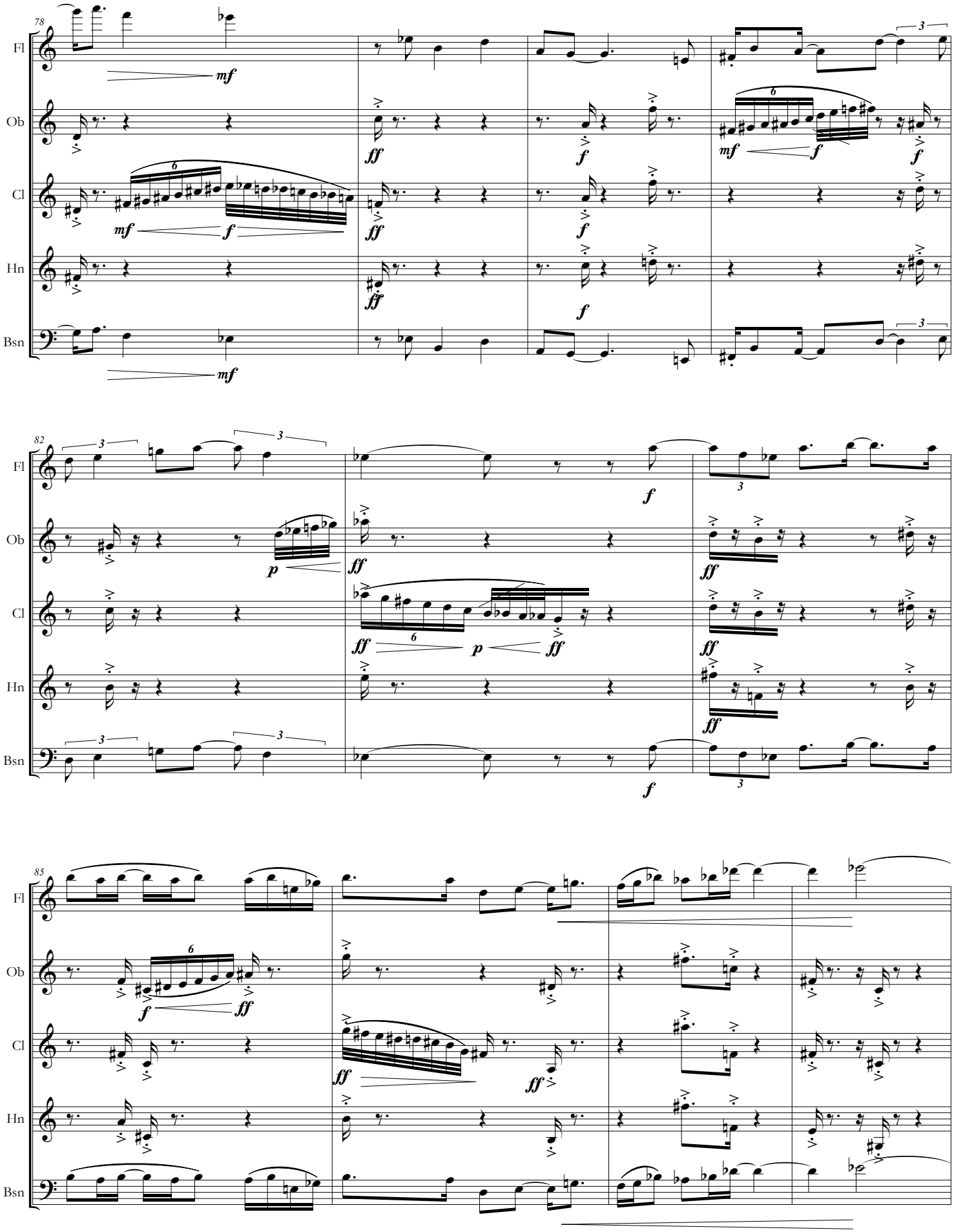


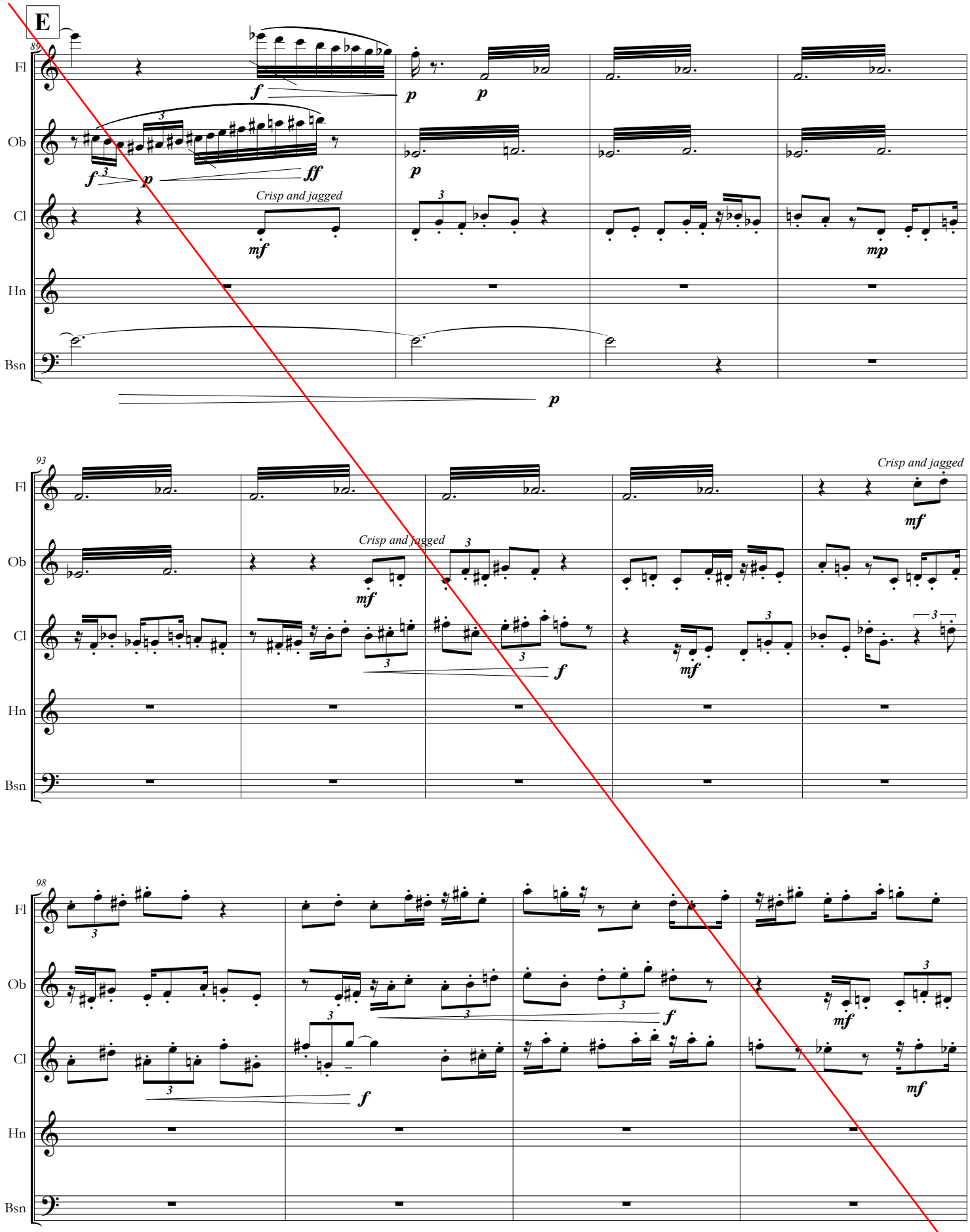

19
Fl
Ob
Cl
Hn
Bsn
mf
p
f
25
mf
A
31
mp
Growing more majestic...

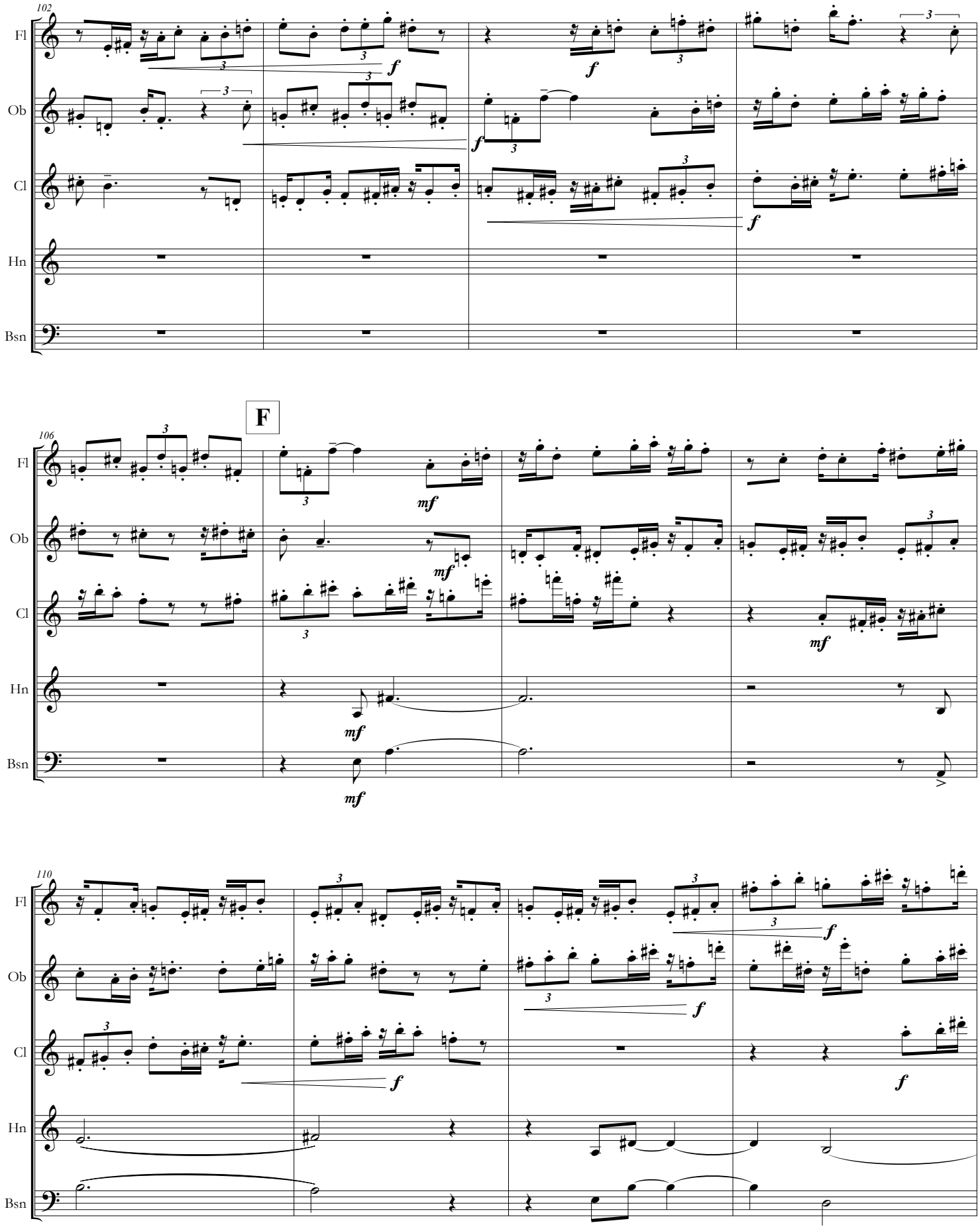

37
Fl
Ob
Cl
Hn
Bsn
mf
mp
3
42
f
B
47
mf sub.

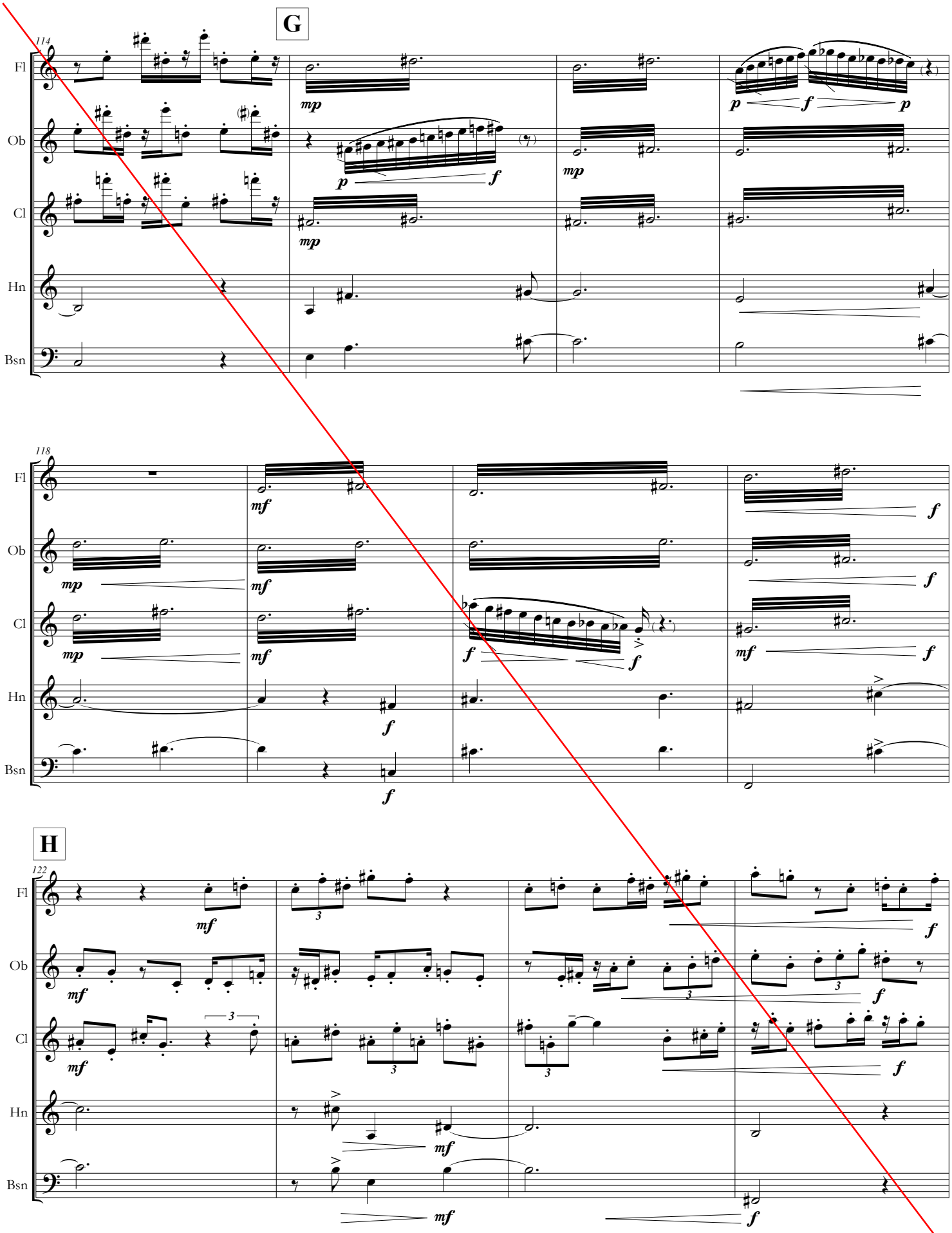

accel.
52
Fl
Ob
Cl
Hn
Bsn
f
mf
p
The melody from reh. C to E should be played very connected and *legato*, as one flowing, singing line.
C
Faster ♩= 100 (careful not to slow down!)
57
ff
fff
3
61
[take piccolo]

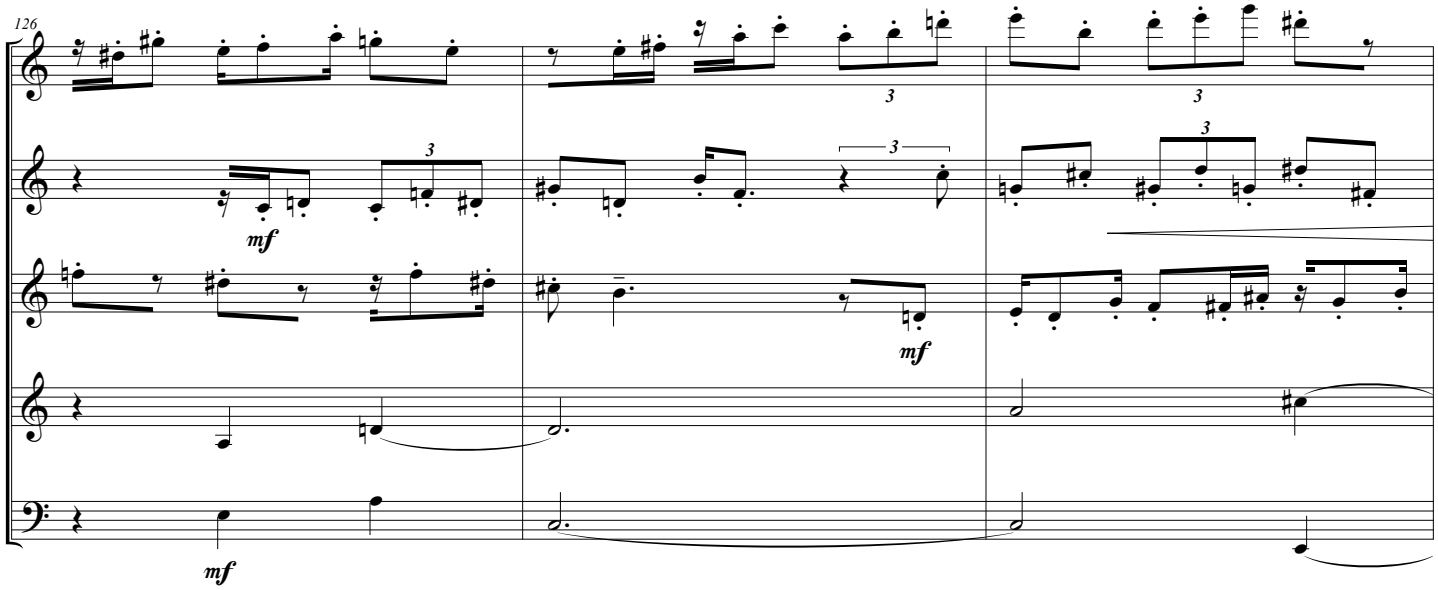

66
piccolo
Fl
Ob
Cl
Hn
Bsn
mf
p
71
ff
5/4
3/4
D
Faster! ♩= 120
74

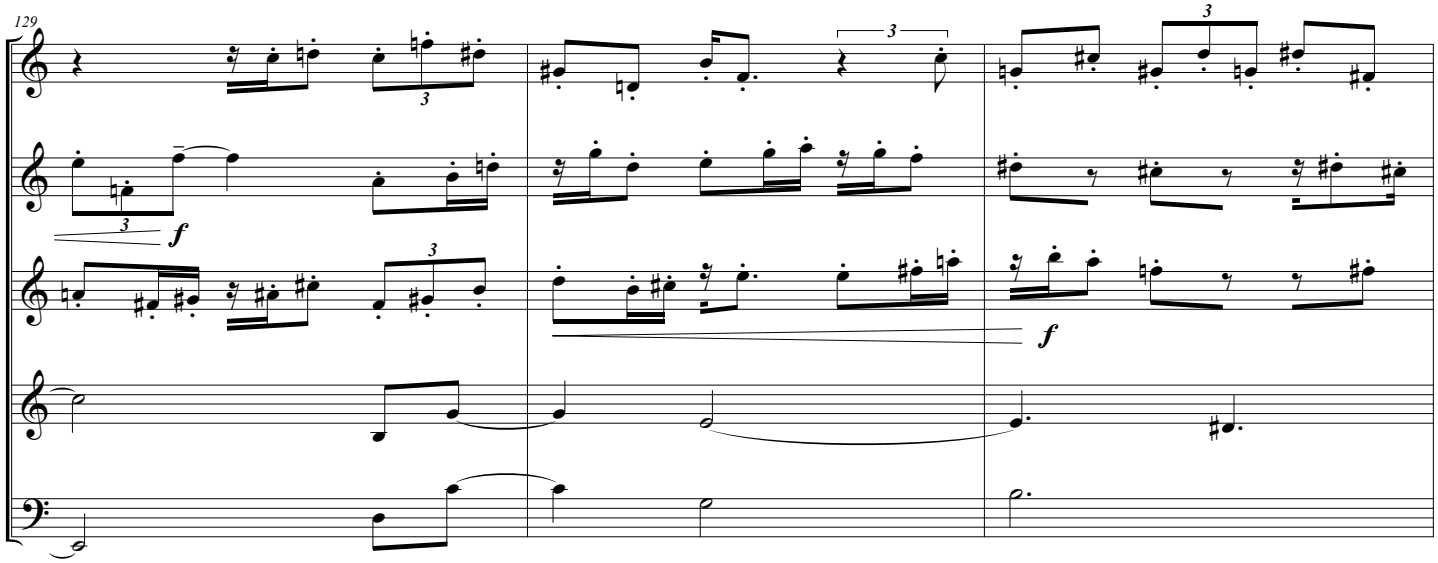

78
Fl
Ob
Cl
Hn
Bsn
82
85

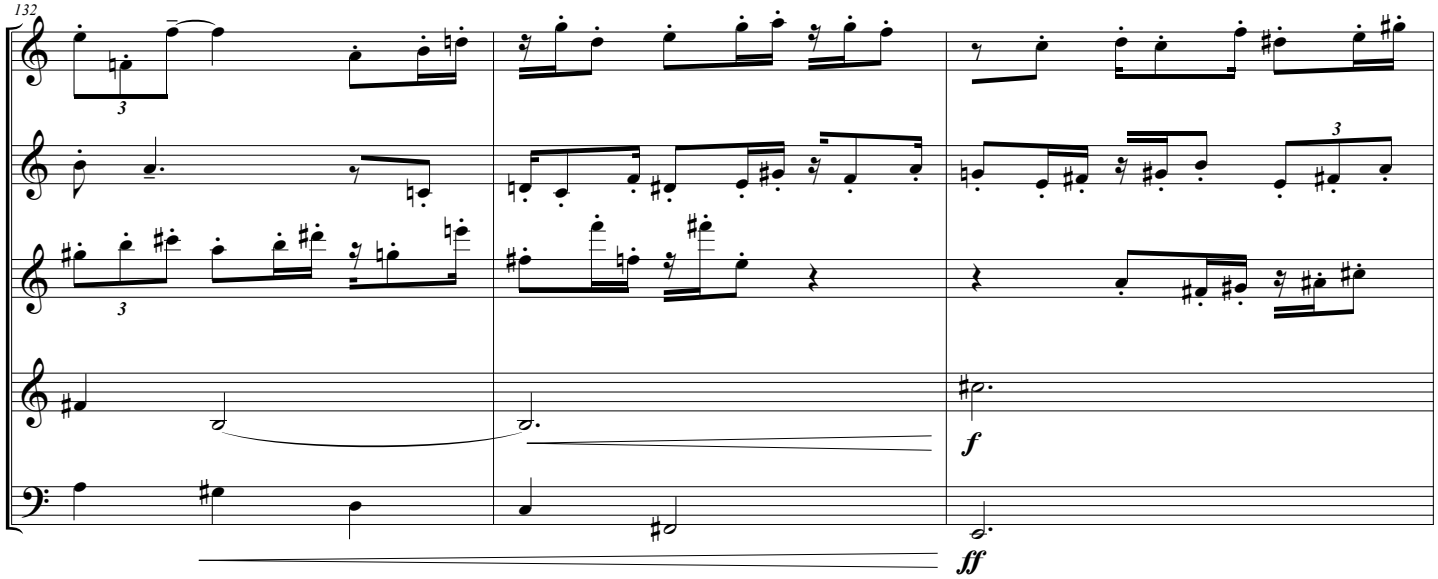

E
88
Fl
Ob
Cl
Hn
Bsn
Crisp and jagged
93
Crisp and jagged
Crisp and jagged
98


102
Fl
Ob
Cl
Hn
Bsn
f
F
106
mf
110


G
114
Fl
Ob
Cl
Hn
Bsn
118
H
122


126
Fl
Ob
Cl
Hn
Bsn
mf
mf
mf
3


129
Fl
Ob
Cl
Hn
Bsn
f
f
3


132
Fl
Ob
Cl
Hn
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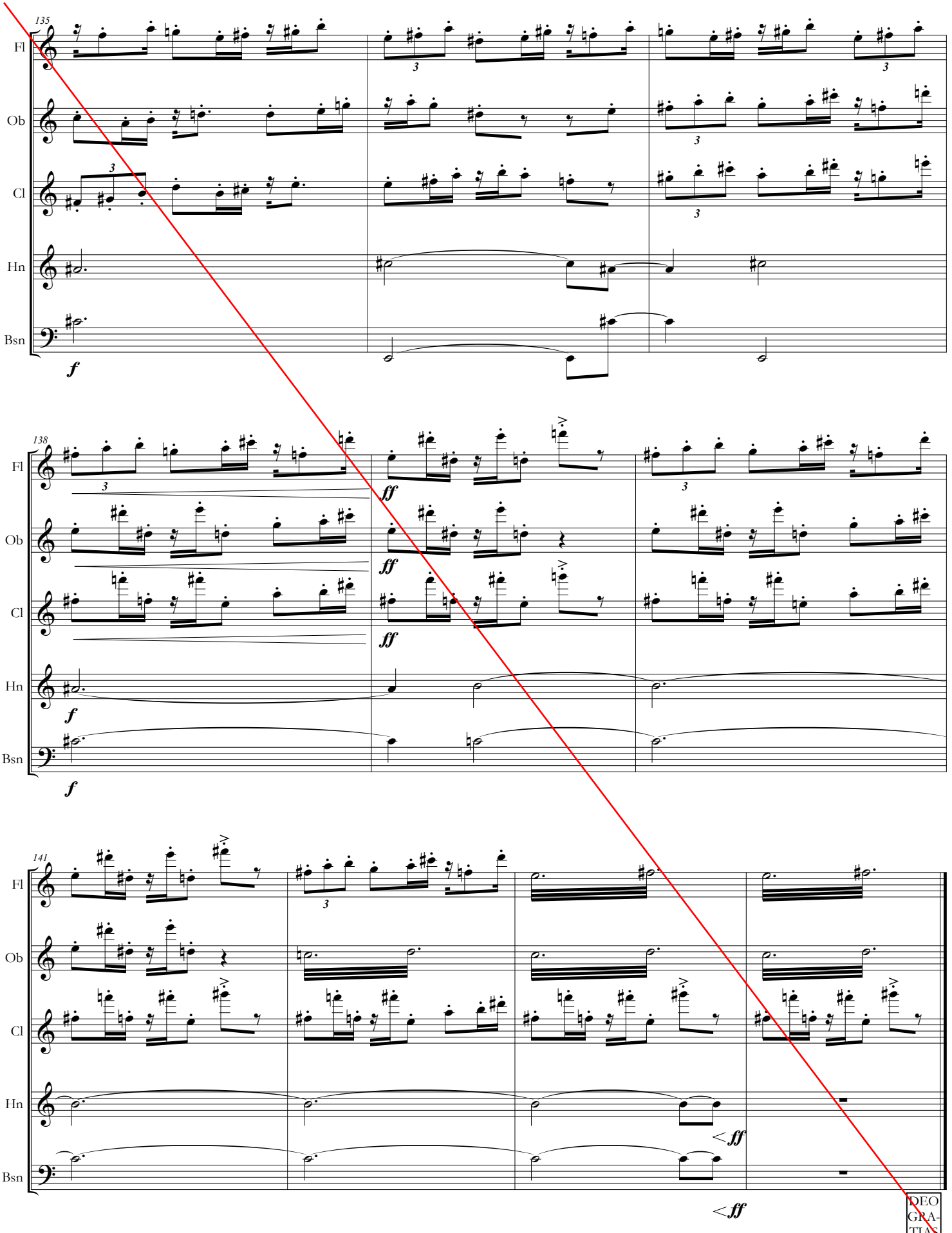
f
ff
3


135
Fl
Ob
Cl
Hn
Bsn
f
138
ff
141
< ff
DEO
GRA-
TIAS