

Lansing McLoskey

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

HARDWOOD

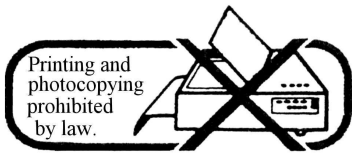
for wind quintet

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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]

HARDWOOD

for wind quintet

Flute [dbl. Piccolo and Alto Flute*]

Oboe

B \flat Clarinet

Bassoon

Horn in F

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

$\text{♩} = \text{♩}$ 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 its timbre), an alternate part for C-flute is provided in the event an alto flute is absolutely unavailable.

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.

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*

Obsessively, with precision ♩ = 120

The score is written for a wind quintet. The first system includes parts for Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The second system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The music is in 4/4 time and features a driving, rhythmic pattern. Dynamics include *fff*, *ff*, *ppp*, and *sf*. A red diagonal line is drawn across the entire score from the top left to the bottom right.

A

10

Fl *p*

Ob

Cl *p*

Hn

Bsn

ff

ff

pp

ff

ff

ff

Measures 10-14: Flute and Clarinet play a melodic line in 6/4 time, marked *p*. At measure 11, the woodwinds shift to 4/4 time. Flute, Clarinet, Horn, and Bassoon play a rhythmic pattern marked *ff*. Clarinet has a quintuplet (5) and a triplet (3) in measure 12. Oboe has a triplet (3) in measure 13.

15

Fl

Ob

Cl *f*

Hn *f*

Bsn *f*

ff

ff

ff

ff

Measures 15-17: Flute, Oboe, Clarinet, Horn, and Bassoon play a rhythmic pattern marked *f*. Flute, Oboe, Clarinet, and Bassoon play a melodic line marked *ff*. Clarinet and Horn have triplet (3) markings in measure 15.

18

Fl

Ob *f*

Cl *mf*

Hn

Bsn *f*

f

ff

f

f

Measures 18-20: Flute, Oboe, Clarinet, Horn, and Bassoon play a rhythmic pattern marked *f*. Flute, Oboe, Clarinet, and Bassoon play a melodic line marked *f*. Flute and Oboe play a melodic line marked *ff*. Clarinet has a *mf* marking in measure 18.

Fl

Ob

Cl

Hn

Bsn

21

22

23

ff *pp* *f*

Fl

Ob

Cl

Hn

Bsn

B

24

25

26

mf *f* *f*

2+3/4 3/8

6

(solo)

Fl

Ob

Cl

Hn

Bsn

27

28

29

mf *f* *mf*

5/4

3/4

30

Flute (Fl): *f*, *mf*

Oboe (Ob): *f*, *mf*

Clarinet (Cl): *f*, *mf*

Horn (Hn): *f*, *mf*

Bassoon (Bsn): *f*, *mf*

33

G.P. **C**

Flute (Fl): *ff*, *f*, *mf*

Oboe (Ob): *f*, *mf*

Clarinet (Cl): *f*, *mf*

Horn (Hn): *mf*

Bassoon (Bsn): *mf*

37

Flute (Fl): *mf*, *f*

Oboe (Ob): *f*, *mp*, *f*, *mf*

Clarinet (Cl): *f*, *mp*, *f*, *mf*

Horn (Hn): *f*, *mp*, *f*, *mf*

Bassoon (Bsn): *f*, *mp*, *f*, *mf*

This image shows a page of a musical score for woodwind instruments, including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The score is divided into three systems, with measures 40-43, 44-46, and 47-50. A prominent red diagonal line is drawn across the entire page from the top-left to the bottom-right, crossing through the musical staves. The notation includes various dynamics such as *mp*, *f*, *mf*, and *ff*, as well as articulation marks like accents and slurs. The Flute part begins with a triplet and a trill in measure 40. The Clarinet part has a *f* dynamic in measure 41. The Bassoon part has a *mp* dynamic in measure 41. In measure 44, the Flute part has a *f* dynamic, and the Bassoon part has a *mp* dynamic. In measure 47, the Flute part has a *f* dynamic, and the Bassoon part has a *mf* dynamic. The score ends with a *mf* dynamic in measure 50.

50 **G.P. D** [take piccolo]

Fl: *f*

Ob: *f*

Cl: *mf*

Hn: *mf* *mp*

Bsn: *ff* *f* *mf* *mp*

53 **piccolo**

Fl: *f*

Ob: *mp* *f*

Cl: *f* *mf*

Hn: *f* *mf*

Bsn: *f* *mf*

56 **E** [take C flute]

Fl: *tr*

Ob: *ff*

Cl: *mf* *mp*

Hn: *p* *mf* *mf* *mp*

Bsn: *p* *mf* *mf* *mp*

59

Fl

Ob

Cl

Hn

Bsn

mp

p

f

mf

63

Fl

Ob

Cl

Hn

Bsn

F

cantabile

quasi-f

quasi-f

p

mf

ff

f

mf

p

mf

ff

f

67

Fl

Ob

Cl

Hn

Bsn

flute

f

p

f

mf

f

f

mf

mf

mf

mf

79

Fl *f*

Ob *f*

Cl *f*

Hn *mf* *f*

Bsn *f*

82

Fl *f*

Ob *ff*

Cl *ff* *pp*

Hn *ff* *f*

Bsn *ff* *f*

85

Fl *f*

Ob *f*

Cl *ff* *f*

Hn *ff* *f* *mp*

Bsn *ff* *f* *mp*

G *cantabile*

88

Fl *mf*

Ob *mf* *f* *mf*

Cl *mf*

Hn

Bsn *f*

91

Fl *f*

Ob *f*

Cl *f* *f*

Hn *mf* *mp* *f*

Bsn *mf* *mp* *f*

94

Fl

Ob

Cl

Hn *mf* *p* *mf* *f*

Bsn *mf* *p* *mf* *f*

97

Fl

Ob

Cl

Hn

Bsn

mf *f* *mp*

100

Fl

Ob

Cl

Hn

Bsn

ff *f*

103

Fl

Ob

Cl

Hn

Bsn

ff *f*

107

[take alto flute]

Fl

Ob

Cl

Hn

Bsn

pp

mf

mf

p

3

3

5

17

Alto *mp* *mf* *p*

Ob *p* *ppp*

Cl

Hn

Bsn

B

22

as an echo...

Alto *p* *mf*

Ob *ppp*

Cl *flautando (shadowing flute)* *pp* *p*

Hn *ppp*

Bsn *ppp*

27

Alto *mf*

Ob

Cl *mp* *mf*

Hn

Bsn

46 [take C flute]

Alto *mp*

Ob *p* *mp* *p sub.*

Cl *p* *mp* *p sub.* *pp*

Hn *p* *mp* *p sub.*

Bsn *p* *mp* *p sub.*

III. Variation 2: Ironwood

With nervous energy ♩ = 130

Flute *ff* *mf* *leggiero*

Oboe *ff* *mf* *leggiero*

Clarinet in Bb *ff* *mf* *leggiero*

Horn in F *ff* *f* *Horn solo throughout. Jagged and jazzy...*

Bassoon *ff*

Fl *mp*

Ob *mp*

Cl *mp*

Hn *leggiero*

Bsn *mf*

Fl

Ob

Cl

Hn

Bsn *mp*

13 [take piccolo]

Fl
Ob
Cl
Hn
Bsn

16 **A** *dancelike*

Fl
Ob
Cl
Hn
Bsn

f
dancelike
f
leggiero
p
p

19

Fl
Ob
Cl
Hn
Bsn

p

22 [take C flute] **B** *

Fl

Ob *leggiere* *mp*

Cl *mf*

Hn *mf* *f* **S** *f*

Bsn *mp*

* From **B** to **C** horn solo is unmetred/unmeasured, while rest of quintet continues in strict time. Tempo of horn solo continues at roughly the same tempo ($\text{♩} = 130$), 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.

25

Fl

Ob *mp*

Cl *mp*

Hn

Bsn

28

Fl

Ob

Cl

Hn

Bsn

49

Fl

Ob

Cl

Hn

Bsn

f *ff*

52

Fl

Ob

Cl

Hn

Bsn

D

ff

55

Fl

Ob

Cl

Hn

Bsn

f

58

Fl *mf* 3 3 3 3 3 3 3 3 *f* 3

Ob *mf* 3 3 3 *f* 3 3 3

Cl

Hn

Bsn

61

Fl 3 3 3 3

Ob 3 3 3 *f*

Cl *f*

Hn *ff* *f* *ff* *f*

Bsn *mf* 3 3 3 3 3 3 3 3 *ff* *f*

E

65

Fl

Ob

Cl

Hn 3 3 3 3

Bsn

69

Fl
Ob
Cl
Hn
Bsn

73

F

Fl
Ob
Cl
Hn
Bsn

77

Fl
Ob
Cl
Hn
Bsn

80

Fl

Ob

Cl

Hn

Bsn

83

Fl

Ob

Cl

Hn

Bsn

[take alto flute]

ff

p

fff

f

IV. Variation 3: *Alternate leaf*

Timeless. ♩ = 60

Alto flute
Oboe [mute, as in mvmt II.]
Clarinet in Bb
Horn in F
Bassoon

Alto
Ob
Cl
Hn
Bsn

A

Alto
Ob
Cl
Hn
Bsn

B

Alto *pp* (no decresc.)

Ob *Solo. Legato sempre. Cooly, always in the distance...*

Cl *p*

Hn *pp* (no decresc.)

Bsn *pp* (no decresc.)

Alto *pp* (no decresc.)

Ob *pp* (no decresc.)

Cl *p*

Hn *pp* (no decresc.)

Bsn *pp* (no decresc.)

C

Alto *p*

Ob *p*

Cl *p*

Hn *p*

Bsn *p*

29

Alto

Ob

Cl

Hn

Bsn

3

5

3

p

3

33

Alto

Ob

Cl

Hn

Bsn

37

Alto

Ob

Cl

Hn

Bsn

p

pp

(no decresc.)

[take C flute]

[remove mute]

p

pp

(no decresc.)

p

pp

(no decresc.)

p

pp

(no decresc.)

V. Quaking - Peak

Quaking ♩ = 80

Musical score for measures 1-6. The score is for five instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The time signature is 3/4. The key signature has one sharp (F#). The Flute, Oboe, and Clarinet in Bb parts are marked with a piano (*p*) dynamic and an asterisk (*). The Horn in F and Bassoon parts are marked with a mezzo-forte (*mf*) dynamic. The instruction "Stately, but not grandiose." is written above the Horn and Bassoon parts. The first measure contains a whole note chord for the upper three parts. Measures 2-6 contain rests for the upper three parts and melodic lines for the lower two parts.

* Sneak breaths when needed until \square . Breaths may be taken in the middle of measures. Make sure that re-entries are smooth and undetectable, and that breaths are always elided between the three upper parts.

Musical score for measures 7-12. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The time signature is 3/4. The key signature has one sharp (F#). The Flute, Oboe, and Clarinet parts are marked with a piano (*p*) dynamic. The Horn and Bassoon parts are marked with a mezzo-forte (*mf*) dynamic. The instruction "Stately, but not grandiose." is written above the Horn and Bassoon parts. The first measure contains rests for all parts. Measures 2-12 contain melodic lines for all parts, with triplets indicated by a '3' over the notes.

Musical score for measures 13-18. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The time signature is 3/4. The key signature has one sharp (F#). The Flute, Oboe, and Clarinet parts are marked with a piano (*p*) dynamic. The Horn and Bassoon parts are marked with a mezzo-forte (*mf*) dynamic. The instruction "Stately, but not grandiose." is written above the Horn and Bassoon parts. The first measure contains rests for all parts. Measures 2-18 contain melodic lines for all parts, with triplets indicated by a '3' over the notes. The dynamics for the Horn and Bassoon parts change to forte (*f*) in the final two measures.

19

Fl

Ob

Cl

Hn

Bsn

mf

p

f

25

Fl

Ob

Cl

Hn

Bsn

mf

f

A

31

Fl

Ob

Cl

Hn

Bsn

mp

mf

mp

mf

mf

f

f

Growing more majestic...

Growing more majestic...

37

Fl

Ob

Cl

Hn

Bsn

mf

mf

mp

mf

42

Fl

Ob

Cl

Hn

Bsn

mf

mf

mf

f

f

B

47

Fl

Ob

Cl

Hn

Bsn

f

mf sub.

mp

f

mf sub.

mp

f

mf sub.

mp

mf

mf

accel. - - - - -

Musical score for measures 52-56. The score is for a woodwind section including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The key signature is one sharp (F#). The tempo is marked 'accel.' with a dashed line. The dynamics are marked *f* (forte) for Fl, Ob, and Cl, and *mf* (mezzo-forte) for Hn and Bsn. The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts have rhythmic patterns with accents. The Horn and Bassoon parts have rhythmic patterns with accents.

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!)

Musical score for measures 57-60. The score is for a woodwind section including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The key signature is one sharp (F#). The tempo is marked 'Faster' with a box around the letter 'C' and a note value of ♩ = 100. The dynamics are marked *mf* (mezzo-forte) for Fl, Ob, Cl, and Bsn, and *ff* (fortissimo) for Hn. The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts have rhythmic patterns with accents. The Clarinet and Horn parts have rhythmic patterns with accents and triplets.

Musical score for measures 61-64. The score is for a woodwind section including Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bsn). The key signature is one sharp (F#). The tempo is marked 'Faster' with a box around the letter 'C' and a note value of ♩ = 100. The dynamics are marked *f* (forte) for Ob, *mf* (mezzo-forte) for Cl, Hn, and Bsn, and *ff* (fortissimo) for Fl. The Flute part features a melodic line with slurs and accents. The Oboe, Clarinet, and Horn parts have rhythmic patterns with accents and triplets. The Bassoon part has a rhythmic pattern with accents.

66 piccolo

Fl *mf*

Ob *mf*

Cl

Hn

Bsn *p* \curvearrowright *mf*

71

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

Ob *f*

Cl *f*

Hn *mf* *f*

Bsn *mf* *f*

D **Faster!** ♩ = 120

74

Fl *f*

Ob *ff*

Cl *ff*

Hn *ff*

Bsn *f*

78

Fl *mf*

Ob *ff* *f* *mf* *f*

Cl *mf* *f* *ff* *f*

Hn *ff* *f*

Bsn *mf*

Measures 78-81: Flute (Fl) and Bassoon (Bsn) play a melodic line with a *mf* dynamic. Clarinet (Cl) and Oboe (Ob) play a sixteenth-note pattern with dynamics *ff*, *f*, *mf*, and *f*. Horns (Hn) play a similar pattern with *ff* and *f*. A *mf* dynamic is also indicated for the Flute part.

82

Fl *f*

Ob *p* *ff* *ff*

Cl *ff* *p* *ff* *ff*

Hn *ff* *ff*

Bsn *f*

Measures 82-84: Flute (Fl) plays a triplet with *f* dynamic. Oboe (Ob) plays a sixteenth-note pattern with *p* and *ff* dynamics. Clarinet (Cl) plays a sixteenth-note pattern with *ff*, *p*, and *ff* dynamics. Horns (Hn) play a sixteenth-note pattern with *ff* dynamics. Bassoon (Bsn) plays a triplet with *f* dynamic.

85

Fl

Ob *f* *ff*

Cl *ff* *ff*

Hn

Bsn

Measures 85-88: Flute (Fl) plays a sixteenth-note pattern. Oboe (Ob) plays a sixteenth-note pattern with *f* and *ff* dynamics. Clarinet (Cl) plays a sixteenth-note pattern with *ff* dynamics. Horns (Hn) and Bassoon (Bsn) play sixteenth-note patterns.

E

89

Fl *f* *p* *p*

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

Cl *mf* *Crisp and jagged* *mp*

Hn

Bsn

p

93

Fl *mf* *Crisp and jagged*

Ob *mf* *Crisp and jagged* *f* *mf*

Cl *f* *mf*

Hn

Bsn

98

Fl *f*

Ob *f* *mf*

Cl *f* *mf*

Hn

Bsn

102

Fl
Ob
Cl
Hn
Bsn

f

106

F

Fl
Ob
Cl
Hn
Bsn

mf

110

Fl
Ob
Cl
Hn
Bsn

f

G

114

Fl

Ob

Cl

Hn

Bsn

mp

p *f* *p*

118

Fl

Ob

Cl

Hn

Bsn

mf

mp *mf* *f* *f*

f *f* *mf* *f*

H

122

Fl

Ob

Cl

Hn

Bsn

mf

mf *f*

mf *f*

mf *f*

126

Fl

Ob

Cl

Hn

Bsn

mf

mf

mf

3

3

3

Detailed description: This system covers measures 126 to 128. The Flute (Fl) part begins with a triplet of eighth notes in measure 126, followed by a quarter note and another triplet in measure 127, and a quarter note with a triplet in measure 128. The Oboe (Ob) part has a quarter rest in measure 126, followed by a quarter note and a triplet in measure 127, and a quarter note with a triplet in measure 128. The Clarinet (Cl) part has a quarter rest in measure 126, followed by a quarter note and a triplet in measure 127, and a quarter note with a triplet in measure 128. The Horn (Hn) part has a quarter rest in measure 126, followed by a quarter note and a half note in measure 127, and a half note in measure 128. The Bassoon (Bsn) part has a quarter rest in measure 126, followed by a quarter note and a half note in measure 127, and a half note in measure 128. Dynamics include *mf* for the Flute, Clarinet, and Bassoon parts.

129

Fl

Ob

Cl

Hn

Bsn

f

f

3

3

3

Detailed description: This system covers measures 129 to 131. The Flute (Fl) part has a quarter rest in measure 129, followed by a quarter note and a triplet in measure 130, and a quarter note with a triplet in measure 131. The Oboe (Ob) part has a quarter note and a triplet in measure 129, followed by a quarter note and a triplet in measure 130, and a quarter note with a triplet in measure 131. The Clarinet (Cl) part has a quarter note and a triplet in measure 129, followed by a quarter note and a triplet in measure 130, and a quarter note with a triplet in measure 131. The Horn (Hn) part has a quarter note and a half note in measure 129, followed by a quarter note and a half note in measure 130, and a half note in measure 131. The Bassoon (Bsn) part has a quarter note and a half note in measure 129, followed by a quarter note and a half note in measure 130, and a half note in measure 131. Dynamics include *f* for the Flute, Oboe, and Clarinet parts.

132

Fl

Ob

Cl

Hn

Bsn

f

ff

3

3

3

Detailed description: This system covers measures 132 to 134. The Flute (Fl) part has a quarter note and a triplet in measure 132, followed by a quarter note and a triplet in measure 133, and a quarter note with a triplet in measure 134. The Oboe (Ob) part has a quarter note and a triplet in measure 132, followed by a quarter note and a triplet in measure 133, and a quarter note with a triplet in measure 134. The Clarinet (Cl) part has a quarter note and a triplet in measure 132, followed by a quarter note and a triplet in measure 133, and a quarter note with a triplet in measure 134. The Horn (Hn) part has a quarter note and a half note in measure 132, followed by a quarter note and a half note in measure 133, and a half note in measure 134. The Bassoon (Bsn) part has a quarter note and a half note in measure 132, followed by a quarter note and a half note in measure 133, and a half note in measure 134. Dynamics include *f* for the Horn part and *ff* for the Bassoon part.

135

Fl

Ob

Cl

Hn

Bsn

f

138

Fl

Ob

Cl

Hn

Bsn

f

ff

141

Fl

Ob

Cl

Hn

Bsn

ff