

Full Score

Studies in Timbral Interaction

for Wind Quintet and Vibraphone

Study I – Sostenuto e tranquillo

Sam C Henderson

Study I – Sostenuto e tranquillo

This study focuses on the use of sustained tones in each wind instrument as well as bowed articulation in the vibraphone in order to examine the most basic of timbral interactions within the ensemble at different dynamic levels. Pulsing/vibrato is introduced in each instrument towards the end of the study purely as a dynamic motivator.

Instrumentation

Vibraphone (bowed, with motor)

– 2 Players

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Performance Notes

- Vibraphone pedal should be depressed throughout.
- Vibraphone Player 1 is to play on the side closest to the lower manual, Player 2 the side closest to the upper manual.
- Rehearsal C to m. 55 – tremolo markings in wind parts represent “pulsing,” which is to be performed as follows:
 - A pulse is a slight fluctuation in dynamic level (starting at dynamic level, gradually getting softer, then gradually returning to the initial dynamic level). Transitions between pulses shall not be rearticulated.
 - One mark designates a half-note pulse repeated for the full duration of the note.
 - Two marks designate a quarter-note pulse repeated for the full duration of the note.
 - Three marks designate an eighth-note pulse repeated for the full duration of the note.

Study 1

Sostenuto e tranquillo

Sam C Henderson

Sostenuto e tranquillo ♩ = 56

Bowed throughout
let ring

sim.

Player 1
Vibraphone
Player 2
Flute
Oboe
Clarinet in B_b
Horn in F
Bassoon

pp *mp* *pp* *mp*
pp *mp*
pp *mp*
pp *mp* *ppp*
p *mp* *p*
pp *mp* *n*
pp *mp* *ppp*
pp *mp* *pp*

sempre senza vibrato
sempre senza vibrato
sempre senza vibrato
sempre senza vibrato
sempre senza vibrato

Bowed throughout
let ring
Bowed throughout
let ring

Vib. 1
Vib. 2

p *mf* *sim.*
p *mf*

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

pp *mp* *ppp* *p*
p *mp* *p* *p*
pp *mp* *n* *p*
pp *mp* *pp* *p*
pp *mp* *pp* *p*

Vib. 1
Vib. 2

p *mf* *p* *mf*
p *mf* *p* *mf*

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

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

A

Musical score for measures 1-16. The score includes parts for Vibraphone (Vib.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Vib. 1:** *mp* < *f* *mp* < *f* (measures 1-2); *p* < *mf* (measures 3-4); *mp* < *f* (measures 5-6); *p* < *mf* (measures 7-8).
- Vib. 2:** *mp* < *f* (measures 1-2); *p* < *mf* (measures 3-4); *p* < *mf* (measures 5-6).
- Fl.:** *p* < *mf* > *mp* (measures 3-4).
- Ob.:** *p* < *f* > *mp* (measures 3-4).
- B♭ Cl.:** *mf* < *p* (measures 3-4).
- Hn.:** *mp* < *pp* (measures 3-4).
- Bsn.:** *f* < *p* (measures 3-4).

Musical score for measures 17-22. The score includes parts for Vibraphone (Vib.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Vib. 1:** *mp* < *f* *p* < *mf* (measures 17-18); *mf* (measures 19-20).
- Vib. 2:** *p* < *mf* *mp* < *f* *p* < *mf* (measures 17-18); *mf* (measures 19-20).
- Fl.:** *mf* < *p* (measures 17-18); *p* < *mf* (measures 19-20).
- Ob.:** *mp* < *pp* (measures 17-18); *p* < *mf* > *p* (measures 19-20).
- B♭ Cl.:** *f* < *p* (measures 17-18); *p* < *mf* (measures 19-20).
- Hn.:** *p* < *mf* > *mp* (measures 17-18); *p* < *mf* > *p* (measures 19-20).
- Bsn.:** *p* < *f* > *mp* (measures 17-18); *p* < *mf* (measures 19-20).

D

(vibr. in p.p.s)

6.7

45

1

Vib.

2

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

(vibr. in p.p.s)

6.7 ----- 8.0

Gradually decrease motor speed Motors off

55

1

Vib.

2

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

Musical score for Study 1, page 6. The score is for a full orchestra and includes the following parts: Vibraphone (Vib.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), and Bassoon (Bsn.).

The score is divided into two systems. The first system (measures 60-62) features a *mp* dynamic. The second system (measures 63-65) features a dynamic range from *p* to *f*. The Vibraphone part has a melodic line with a crescendo from *p* to *f*. The Flute, Oboe, Bass Clarinet, Horn, and Bassoon parts have a similar dynamic progression, with the Bassoon part starting at *mp* and moving to *f*.

Measure numbers 60, 61, and 62 are indicated at the beginning of the first system. Measure numbers 63, 64, and 65 are indicated at the beginning of the second system.