

Transposed score

Making Space

for Wind Quintet

by Aidan Gold

Duration: approx. 12 min.

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Instrumentation

Flute, doubling Piccolo

Oboe

Clarinet in B $\flat$, doubling Bass Clarinet

Horn

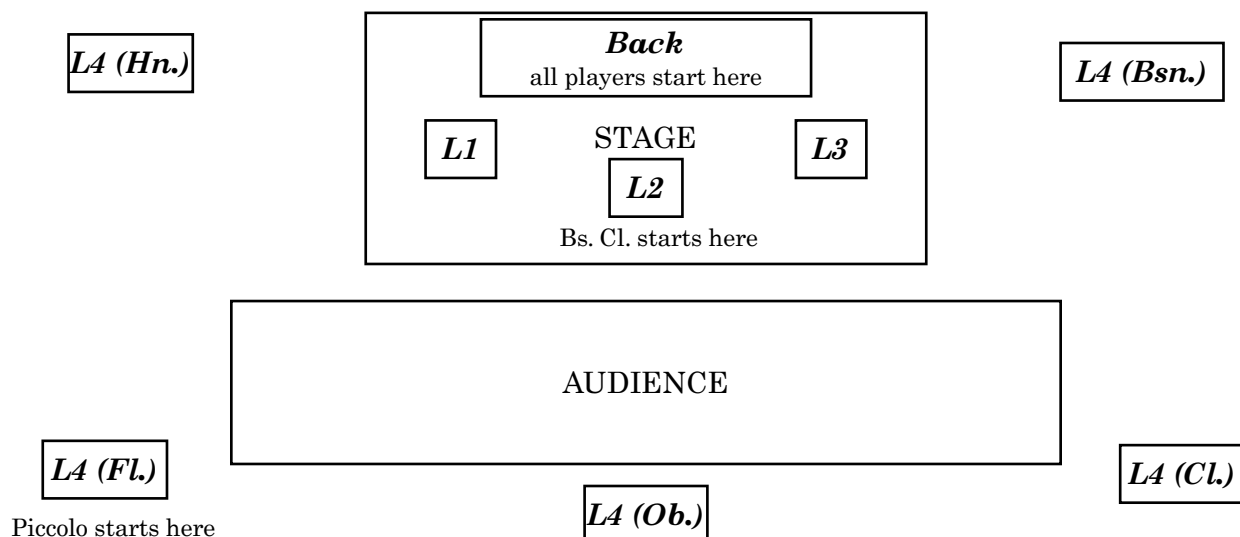
Bassoon

Program Note

The wind quintet is sometimes criticized as an ensemble for chamber music, especially when compared to the string quartet. Roger Hellyer argued that the individuality and personality of each instrument meant the wind quintet “lacks the innate quality of blend”, which, he continued, “is so essential in chamber music.” It is true that each instrument of the quintet is highly distinct. But is chamber music really all about “blending” – trading our individual identities for a homogenized collective sound? Certainly it’s not all about individualism either – we are making a collective musical experience, so we do have to work together. Perhaps there is another option, a way of making space for each other’s unique personalities in a way that supports each other instead of competing against each other.

This piece is a journey about learning to make space for one another, both musically and physically. The performers make their way through three different locations on stage, each associated with a set of musical characteristics and figures. They struggle against each other musically, often fighting for the same registral, motivic, and physical spaces. This eventually comes to a head as the performers converge on a single note, each desparately trying to be heard over one other, before they are all suddenly cast off the stage. Now physically separate, they must each find their own space. Each takes a small part of the three sound worlds on stage and makes it their own, taking up their musical space and allowing themselves to come back together in a way that still emphasizes each of their unique instrumental personalities. It is not a blend of timbres per se, but a blend of objective, perhaps more like putting interlocking puzzle pieces into place next to each other instead of mashing them together in a blender.

Setup & Location Map



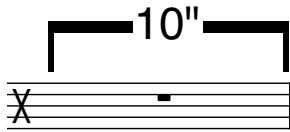
This setup may be adjusted depending on venue factors such as backstage availability, location of audience, etc.

Performance Notes

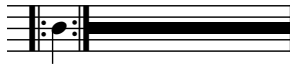
Because of the movement that occurs during this piece, some sections need to be memorized. It is recommended that the pages with the location-specific cells for each instrument (pp. 34-53) be printed out and placed on stands at their corresponding location (see diagram on previous page).

Notation

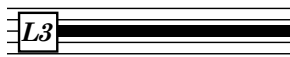
Location Info & Movement Directions are written in ***bold italic text***. They usually just indicate which location you should move to (see prev. page for diagram), but occasionally contain other information about how you should move or position yourself.



Cancels meter. Time is given in seconds (approximate, may be extended by performers if needed). Events within the bar occur proportionally in time. A whole rest here indicates a rest of indefinite duration.



Repeat the figure continuously for the duration of the solid line.



Freely repeat and move between all the musical cells in the given location for the duration of the solid line. These musical cells can be found in the last section of the score (pp. 34-53)



While playing, gradually transition from one location to another (both musically and physically). Feel free to improvise, gradually shifting material from one location to the other.



Play a multiphonic containing the written note. The players are encouraged to find creative and interesting multiphonics that they think work well for each moment. Feel free to use a different multiphonic each time.



blow air through instrument, fingering the given pitch. The resulting sound should be mostly just air, with some hint of the given pitch coming through if possible.



(for Flute) explosively intone the given consonant into the flute, creating a mostly unpitched sharp attack.



An unspecified very high pitch

+ = (for Horn) stopped



A short bend down at the end of the note, performed with the embouchure.



Hum the given pitch (without your instrument)

s.v. = senza vibrato; m.v. = molto vibrato.

When unspecified, use of vibrato is up to the performer.



quasi timbral trill following given rhythm



Freely accelerate or decelerate for the given duration. The number of pitches does not need to be exactly what is specified.



while sustaining the given pitch, create quick swells with the breath to “pulse” the indicated rhythm without rearticulating.

Making Space

Aidan Gold

[illegible][illegible]

9 $\text{♩} = 50$

5" 5" A 5"

Fl. X X

Ob. mp mf flz. mf *walk from Back to L3*

Cl. in B $\flat$ X X

Hn in F mp mf *walk from Back to L2* X L2

Bsn X L2 X

8" 8" 8" 8" 15"

13

Fl. L2 L3

Ob. L3

Cl. in B $\flat$ *To B. Cl. walk L1 -> L2* L2 *To Cl. in B $\flat$ walk L2 -> L3; take B. Clar. with you to L3* L3

Hn in F L3

Bsn L3

B ♩ = 142

18 (L3)

Flute

t t t sim.
f
ff

Oboe

(L3)
p cresc.
ff

Clarinet in Bb

(L3)
p cresc.
ff
To B. Cl.

Horn in F

(L3)
p cresc.
ff

Bassoon

p
ff driving

23

Fl.

Ob.

B. Cl.

Hn in F

Bsn

30 C

Fl. *ff*

Ob. *ff*

B. Cl. *ff driving*

Hn in F *ff* open

Bsn

36 D

Fl. *ff*

Ob. *ff driving*

B. Cl.

Hn in F *p* *sffz*

Bsn *ff*



57

Fl.

Ob.

B. Cl.

Hn in F

Bsn

p cresc.

64

Fl.

Ob.

B. Cl.

Hn in F

Bsn

F

tr

ff

mf

ff

open

mp cresc.

ff

Musical score for measures 72-78. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn in F (Hn in F), and Bassoon (Bsn). The key signature is one flat (B-flat). The time signature changes from 7/16 to 5/16, then to 6/16, then to 2/4, then to 5/16, then to 7/16, and finally to 3/8. The Flute part starts with a measure rest in 7/16, followed by eighth notes in 5/16, a quarter note in 6/16, a half note in 2/4, eighth notes in 5/16, and a quarter note in 7/16. The Oboe part starts with a measure rest in 7/16, followed by eighth notes in 5/16, a quarter note in 6/16, eighth notes in 2/4, eighth notes in 5/16, and a quarter note in 7/16. The Bass Clarinet part starts with a measure rest in 7/16, followed by eighth notes in 5/16, a quarter note in 6/16, eighth notes in 2/4, eighth notes in 5/16, and a quarter note in 7/16. The Horn in F part starts with a measure rest in 7/16, followed by eighth notes in 5/16, a quarter note in 6/16, eighth notes in 2/4, eighth notes in 5/16, and a quarter note in 7/16. The Bassoon part starts with a measure rest in 7/16, followed by eighth notes in 5/16, a quarter note in 6/16, eighth notes in 2/4, eighth notes in 5/16, and a quarter note in 7/16. The Flute part has a *ff* dynamic marking in measure 72. The Oboe part has a *ff* dynamic marking in measure 72. The Bass Clarinet part has a *ff* dynamic marking in measure 72. The Horn in F part has a *ff* dynamic marking in measure 72. The Bassoon part has a *ff* dynamic marking in measure 72.

Musical score for measures 79-84. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn in F (Hn in F), and Bassoon (Bsn). The key signature is one flat (B-flat). The time signature changes from 3/8 to 5/16, then to 8/16, then to 2/4, then to 6/16, then to 2/4, and finally to 2/4. The Flute part starts with a measure rest in 3/8, followed by eighth notes in 5/16, a quarter note in 8/16, eighth notes in 2/4, eighth notes in 6/16, and a quarter note in 2/4. The Oboe part starts with a measure rest in 3/8, followed by eighth notes in 5/16, a quarter note in 8/16, eighth notes in 2/4, eighth notes in 6/16, and a quarter note in 2/4. The Bass Clarinet part starts with a measure rest in 3/8, followed by eighth notes in 5/16, a quarter note in 8/16, eighth notes in 2/4, eighth notes in 6/16, and a quarter note in 2/4. The Horn in F part starts with a measure rest in 3/8, followed by eighth notes in 5/16, a quarter note in 8/16, eighth notes in 2/4, eighth notes in 6/16, and a quarter note in 2/4. The Bassoon part starts with a measure rest in 3/8, followed by eighth notes in 5/16, a quarter note in 8/16, eighth notes in 2/4, eighth notes in 6/16, and a quarter note in 2/4. The Flute part has a *ff* dynamic marking in measure 79, which changes to *p* in measure 80. The Oboe part has a *ff* dynamic marking in measure 79, which changes to *p* in measure 80. The Bass Clarinet part has a *p* dynamic marking in measure 80. The Horn in F part has a *ff* dynamic marking in measure 79, which changes to *pp* in measure 80. The Bassoon part has a *ff* dynamic marking in measure 79, which changes to *p* in measure 80. A box labeled 'G' is placed above the Flute part in measure 80.

86

Fl. *flz.*
pp

Ob.

B. Cl.

Hn in F

Bsn

93

H

Fl. *mf*
sffz
t

Ob.

B. Cl.

Hn in F *pp*

Bsn

99 *ff*

Fl. *t*

Ob.

B. Cl.

Hn in F *walk from L3 to L2*

Bsn

106 **I**

Fl. *t*

Ob.

B. Cl.

Hn in F

Bsn

113

Fl. *mf* *walk from L3 to L2*

Ob. *walk from L3 to L2*

B. Cl.

Hn in F

Bsn

118

Fl. *flz.* *pp*

Ob.

B. Cl. *pp*

Hn in F *(L2) open* *ppp*

Bsn *ppp*

J *(L2)*

121

Fl.

Ob.

B. Cl.

Hn in F

Bsn

(L2)
timbral
tr

fpp

fpp

124

Fl.

Ob.

B. Cl.

Hn in F

Bsn

ppp

tr

walk from L3 to L2

K

127

15"

when not playing, go to Back

Flute

L1

Oboe

when not playing, go to Back

Bass Clarinet

when not playing, go to Back

L2

Horn in F

when not playing, go to Back

Bassoon

L2

128

15"

Fl.

L2

Ob.

L1

B. Cl.

Hn in F

L1

Bsn

L

131

15"

Fl.

Ob.

To B. Cl. B. Cl.

Cl. in B $\flat$

Hn in F

Bsn

L2

L2

L2

L1

L1

132

15"

Fl.

Ob.

Cl. in B $\flat$

Hn in F

Bsn

L1

L2

L1

L2

L2

133 15"

Fl. *L1*

Ob. *L2* *L2*

Cl. in B $\flat$ *L1*

Hn in F *L3* *L3*

Bsn *L2* *L2*

134 15"

Fl. *L2*

Ob. *L3*

B. Cl. *L2*

Hn in F

Bsn *L1*

M

135

15"

Fl.

Ob.

B. Cl.

Hn in F

Bsn

L3

L3

L1

136

15"

Fl.

Ob.

Cl. in B $\flat$

Hn in F

Bsn

L2

L1

L3

L1

L3

137 15"

Fl.

Ob.

B. Cl.

B. Cl.

Hn in F

Bsn

L2

L2

L2

L1

L2

138 15"

Fl.

Ob.

Cl. in Bb

Cl. in Bb

Hn in F

Bsn

L1

L1

L1

L1

L1

N With surging energy ♩ = 72

(L1)

Flute

139

ff 5

Oboe

(L1)

ff 5

Bass Clarinet

walk with B $\flat$ Clar. from L1 to L2, then take Bass Clar.

Horn in F

walk from L1 to L2

gliss.

sffz

walk from L1 to L2

Bassoon

ff 7 7 3

Fl.

140

Ob.

ff 7 7

B. Cl.

Hn in F

gliss.

sffz

Bsn

O

walk from L1 to L3

(as if abruptly cut off)

141

Fl. *mf cresc.* *3* *3* *3* *3* *t k t k t k sim.*

Ob. *5* *ff strident*

B. Cl. *(L2)* *flz.* *ffp growl < f > < f >* *p*

Hn in F *(L2)* *flz.* *ffp growl < f > < f >* *p*

Bsn *(L2)* *flz.* *ffp growl < f > < f >* *p*

143 $\overset{-3}{\frown} = \text{trill}$ ($\text{♩} = 108$)

Fl. *sffz*

Ob. *ff*

B. Cl. *3* *tr* *ffp* *f > < f > < f >*

Hn in F *3* *tr* *ffp* *f > < f > < f >*

Bsn *3* *tr* *ffp* *f > < f > < f >*

145 (L3) P ♩ = ♩ (♩ = 72)

Fl. *t k t k* *t k sim.*

Ob. *mf cresc.* *ff* *5* *ffz*

B. Cl. *p* *ffp*

Hn in F *p* *ffp*

Bsn *p* *ffp*

148 (very grad. pitch bend w/embochure)

Fl. *p* *f* *f* *sim. (swell on each tie)*

Ob. *ff* *3* *ff* *3* *p* *walk from L1 to L3*

B. Cl. *f* *f* *sim. (swell on each tie)*

Hn in F *f* *f* *sim. (swell on each tie)*

Bsn *f* *f* *sim. (swell on each tie)*



R ♩ = 108 accel.

gradually move closer and closer together, crowding each other more and more

158 (L3)

Fl. *mf cresc. poco a poco*

Ob. (L3) *mf cresc. poco a poco*

Cl. in Bb (L3) *mf cresc. poco a poco*

Hn in F (L3) *mf cresc. poco a poco*

Bsn (L3) *mf cresc. poco a poco*

S

165

Fl.

Ob.

Cl. in Bb

Hn in F

Bsn

171

Fl.

Ob.

Cl. in Bb

Hn in F

Bsn

f cresc. poco a poco

f cresc. poco a poco

f cresc. poco a poco

f cresc. poco a poco

f cresc. poco a poco

T

176

Fl.

Ob.

Cl. in Bb

Hn in F

Bsn

182

Fl.

Ob.

Cl. in Bb

Hn in F

Bsn

♩ = 142

U

ff

ff

ff

ff

ff

189

Fl.

Ob.

Cl. in B $\flat$

Hn in F

Bsn

V

195

Fl.

Ob.

Cl. in B $\flat$

Hn in F

Bsn

p cresc.

ffp cresc.

ffp cresc.

ffp cresc.

ffp cresc.

[illegible]

205

Fl.

ff furiously

Ob.

Cl. in Bb

Hn in F

Bsn

5

3

3

7

7

3

3

7

9

3

3

5

3

3

5

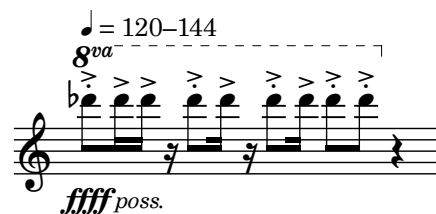
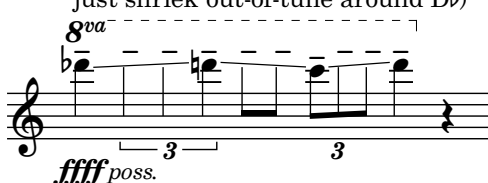
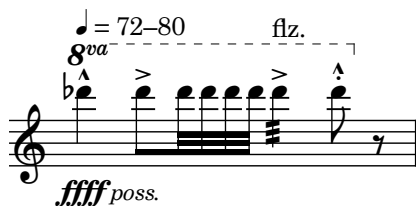
15"

Everyone: freely repeat and alternate between the given cells. Begin facing each other, extremely close together, blasting your instrument in each other's faces. Slowly back away throughout this page, while still facing each other.

Flute

♩ = 72–80

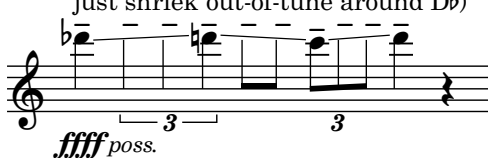
(don't worry about exact pitches,
just shriek out-of-tune around Db)



Oboe

♩ = 72–80

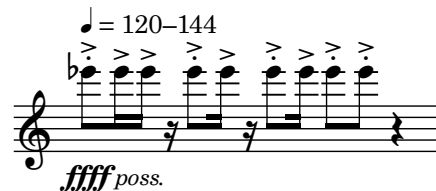
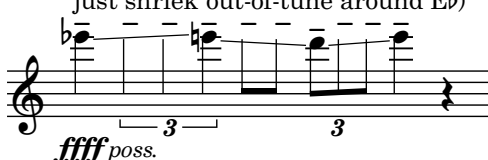
(don't worry about exact pitches,
just shriek out-of-tune around Db)



B♭ Clarinet

♩ = 72–80

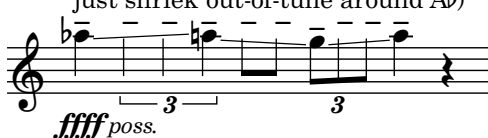
(don't worry about exact pitches,
just shriek out-of-tune around Eb)



Horn

♩ = 72–80

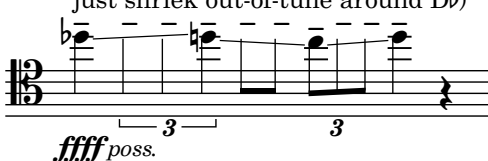
(don't worry about exact pitches,
just shriek out-of-tune around Ab)



Bassoon

♩ = 72–80

(don't worry about exact pitches,
just shriek out-of-tune around Db)



40"

Everyone: suddenly turn away from each other and begin repeating the first cell on this page. Slowly, with your head down, make your way to Location 4. Once you reach Location 4, move to the second cell. Once everyone is at L4, go on to the next page.

Flute



Z

2 min.

208

Piccolo

Oboe

Clarinet in Bb

Horn in F

Bassoon

AA

30"

$\text{♩} = 66-80$

209

Picc.

Ob.

Cl. in Bb

Hn in F

Bsn

pp

ff

(grad. more and more confident)

BB

Everyone: grad. transition from playing to humming (in most comfortable octave)
make the transition as smooth as possible, don't synchronize transition with other players

210 **20"**

Picc. *ppp distant* hum

Ob. *ppp distant* hum

Cl. in B $\flat$ *ppp distant* hum

Hn in F *ppp distant* hum

Bsn *ppp distant* hum

This is the end of the piece. The following pages contain the cell-based music to be played at each of the four locations.

Location 1: Flute

Musical notation for a piano piece, featuring various dynamic markings and performance instructions. The notation includes treble clefs, notes, rests, and dynamic markings such as *fp*, *f*, *sfz*, *p*, *ff*, *pp*, and *fz*. Performance instructions include *(quasi timbral trill)* and *tr*. The tempo is indicated as $\text{♩} = 72-80$. The notation is organized into several systems, with some measures containing multiple notes and rests.

Location 1: Oboe

$\text{♩} = 72-80$

fp f 3 fp

fp f sfz

f 5 3 3 fp

(quasi timbral trill)

p f 3 3 fp > pp

ff p f 3 fp

f 3 fp > pp f 3 fp

p f p < >

p ff 3 p

Location 1: B $\flat$ Clarinet

$\text{♩} = 72-80$

fp f^3 *fp* *fp* f *sfz*

f f^5 f^3 f^3 *fp*

(quasi timbral trill)

p f^3 f^3 *fp* pp

ff *p* f^3 *fp* *f* f^3 *p*

f f^3 *fp* pp f^3 *fp*

p f *p* $\text{p} < >$

f^3 *p* f *p*

p ff f^3

Location 1: Horn

$\text{♩} = 72-80$

fp *fp*

fp $<$ *f* *f*

p *fp*

(quasi timbral trill)

p *f* *fp* $>$ *sfz*

ff *p* 3

f 3 *p*

f *fp* $>$ *pp* *f*

p *f* *p*

p *f* *ff* *open* 3

f *p* *f* *p*

Location 1: Bassoon

$\text{♩} = 72-80$

fp f^3 fp f^3 sfz f fp

f 5 3 3 fp

(quasi timbral trill)

p f $\text{fp} > \text{pp}$

ff p f^3 fp

f^3 $\text{fp} > \text{pp}$ f^3 fp

p f p f

f p f p

p ff 3

Location 2: Flute

Very slow — grad. overflow into multiphonic —→

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

— grad. overflow into multiphonic —→

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

multiph. —→ ord.

ff > *pp*

multiph. —→ ord.

ff > *pp*

air —→ pitch

p >

pitch —→ air

p >

pp > *f* > *pp*

3 3 3

< > < > < > < *sim.*

3 3

< > < > < > < *sim.*

pp > *f* > *pp*

Location 2: Bass Clarinet

Very slow

grad. overflow into multiphonic → ord.

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

grad. overflow into multiphonic → ord.

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

multiph. → ord.

ff > *pp*

multiph. → ord.

ff > *pp*

air → pitch

p

pitch → air

p

pp < *f* > *pp*

3 3 3

< > < > < > *sim.*

3 3

< > < > < > *sim.*

pp < *f* > *pp*

Location 2: Horn

Very slow

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

pp < *f* > *p* < *f* > < > < > *sim.* *ff* >

ff > *pp*

ff > *pp*

p >

p >

pp < *f* > *pp*

< > < > < *sim.*

< > < > < *sim.*

pp < *f* > *pp*

Location 2: Bassoon

Very slow

grad. overblow into multiphonic

ord.

pp < *f* > *p* < *f* > < > < > *sim.* *ff*

grad. overblow into multiphonic

ord.

pp < *f* > *p* < *f* > < > < > *sim.* *ff*

multiph. → ord.

ff *pp*

multiph. → ord.

ff *pp*

air → pitch

p

pitch → air

p

pp *f* *pp*

< > < > < *sim.*

< > < > < *sim.*

pp *f* *pp*

Location 3: Oboe

*Note: for this location only,
rhythmically synchronize at the
level of ♪ with any other players
currently at L3.*

$\text{♩} = 142$
 rhythmically synchronize at the level of ♩ with any other players currently at L3.

The image displays ten musical staves, each containing a sequence of notes and rests. The staves are arranged in a grid-like fashion. The first staff starts with a tempo marking $\text{♩} = 142$ and a note "rhythmically synchronize at the level of ♩ with any other players currently at L3." The staves contain various musical notations including notes, rests, and dynamic markings like *fp*, *sfz*, *f*, and *mf*. Some staves also have accents (^) and slurs.

Location 3: B $\flat$ Clarinet

*Note: for this location only,
rhythmically synchronize at the
level of ♩ with any other players
currently at L3.*

$\text{♩} = 142$

fp *sfz*

fp *sfz*

fp *fp* *sfz*

fp *fp* *sfz*

fp *sfz*

fp *mf* *sfz*

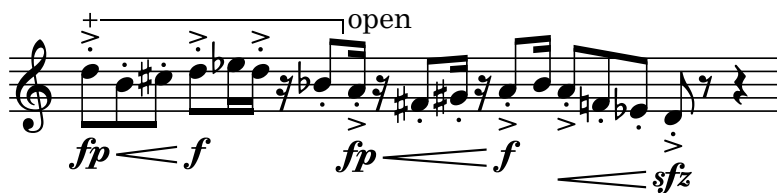
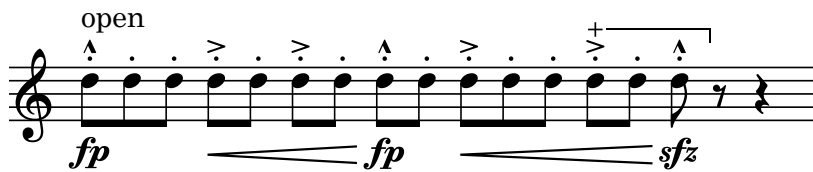
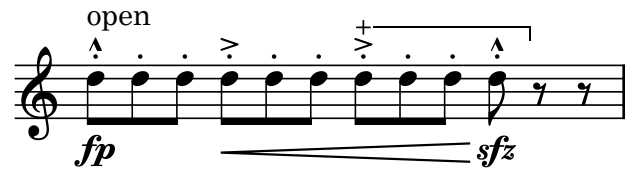
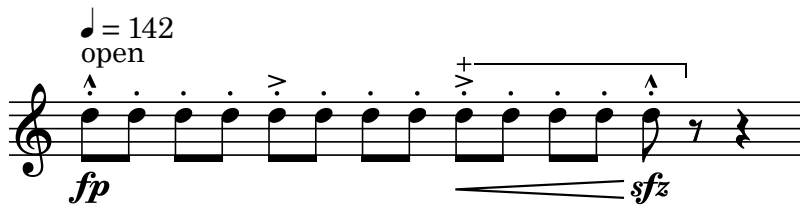
mf *sfz*

fp *f* *fp* *f* *sfz*

fp *sfz*

Location 3: Horn

Note: for this location only, rhythmically synchronize at the level of ♩ with any other players currently at L3.



Location 3: Bassoon

Note: for this location only, rhythmically synchronize at the level of ♩ with any other players currently at L3.

♩ = 142

The musical score for the Bassoon in Location 3 consists of 11 staves of music in 3/5 time. The tempo is marked as ♩ = 142. The score includes various dynamics and articulations:

- Staff 1:** Starts with *fp* (fortissimo piano) and ends with *sfz* (sforzando).
- Staff 2:** Starts with *fp* and ends with *sfz*.
- Staff 3:** Starts with *fp*, has a *fp* dynamic in the middle, and ends with *sfz*.
- Staff 4:** Starts with *fp* and ends with *sfz*.
- Staff 5:** Starts with *fp*, has a *fp* dynamic in the middle, and ends with *sfz*.
- Staff 6:** Starts with *fp* and ends with *sfz*.
- Staff 7:** Starts with *mf* (mezzo-forte) and ends with *sfz*.
- Staff 8:** Starts with *mf* and ends with *sfz*.
- Staff 9:** Starts with *fp*, has a *f* (forte) dynamic in the middle, and ends with *sfz*.
- Staff 10:** Starts with *fp*, has a *f* dynamic in the middle, and ends with *sfz*.
- Staff 11:** Starts with *fp* and ends with *sfz*.

Location 4: Piccolo

♩ = 80-96
air → pitch

p

p molto espr.

p molto espr. 3

pp playfully

pp playfully

air → pitch

p

air

pp playfully

pitch → air

p molto espr.

senza vib. → molto vib. → senza vib.

p

pp sempre

Location 4: Oboe

$\text{♩} = 66-80$

p molto espr.

p molto espr.

p molto espr. *mf* *pp*

p molto espr. *mf*

p molto espr. *f* *p*

p molto espr.

p molto espr.

p molto espr. *f* *pp sub.*

senza vib. $\rightarrow$ molto vib. $\rightarrow$ senza vib.

p

pp sempre

Location 4: B $\flat$ Clarinet

$\text{♩} = 66-80$

mf *p*

mf *p* *mf* *p*

p

p

p

pp *mf* *p*

p *mf* *p*

p

senza vib. $\longrightarrow$ molto vib. $\longrightarrow$ senza vib.

pp sempre

Location 4: Horn

♩ = 60-76

p warm

p warm

p warm *mf* *p* 3

p warm

p warm

p warm

p warm

p *mf* *p*

senza vib. → molto vib. → senza vib. *p*

pp sempre

