

Score

Ommateum

for Woodwind Quintet

DRAFT - IN PROGRESS...

Burton Goldstein

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Ommateum

for Woodwind Quintet

Flute
Oboe
Bb Clarinet - doubles on Bb Bass Clarinet
Bassoon
Horn in F

Tempo Changes in This Piece

If you are familiar with metric modulation, you probably can skip this note. Elliot Carter started using metric modulations in the 1940s, so what I have done is nothing new. Once you get the hang of it, it should be easier to get to the new tempo than having to just know what a metronome marking is supposed to sound like. Also you can get the true feel of the tempo changes.

The tempi in this piece are related to each other so that in a sense, the tempo never changes.

For ex., in m.22, count 8th notes and switch to 6/8. The tempo does not change in the sense that a quarter still equals 120, even if you are counting 8ths (at 240 bpm)

If you were going to stay in 6/8 for a while, you could start to count 1 (2 3) 4 (5 6) thus counting dotted 8ths.

If the 'beat' you are counting is dotted 8ths, you are therefore counting dotted quarter notes at 80 bpm.

In that case you could also say the tempo is 'the same' as quarter note = 120 because 8th notes are the same speed.

I confess m 64 is not so easy. After counting two bars in 3/8, count the next bar in 16th notes. While this is uncomfortably fast, it will make it possible to go into the 7/16 section at the perfect tempo. After counting to 7 a few bars, you may find it possible and convenient to count 4 + 3, emphasizing 1 (2 3 4) 5 (6 7).

When you get to the next metric modulation, you can just emphasize the "1" and divide the bar into 7 equal parts.

m 79 is different from the previous meter changes because the previous bar of 7/16 equals the duration of the new bar. So if you can count the 7/16 bars, after a while, "in 1," you can count the new bars in "1" for a while. Then count it as indicated.

So if the piece is too fast to play as is, just pick a different starting tempo. All the tempi in the piece should therefore automatically scale down.

If there's any changes in notation I can make which will help you perform the piece, please let me know!

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Ommateum for Woodwind Quintet

I.

Burton Goldstein

Vivace ♩=108

Flute
Oboe
Bb Clarinet
Bassoon
Horn in F

7

Fl.
Ob.
Bb Cl.
Bsn.
Hn. in F

10

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bsn. *mp*

Hn. in F *mp*

12

Fl. *f mp mf f mp*

Ob. *f mp mf f mp*

Bb Cl. *f mp mf f mp*

Bsn. *mp mf mp f mp*

Hn. in F *f mp mf f mp*

14

Fl. *mf* *f*

Ob. *mf* *f*

Bb Cl. *mf* *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn. in F *mf* *f*

16

Fl. *ff* *mp*

Ob. *ff* *mp*

Bb Cl. *ff* *mp*

Bsn. *mf*

Hn. in F *ff* *mp*

lo stesso tempo ♩ = 108 (♩ = ♩)
(♩ = 72)

19

Fl. *p* *pp* *p* *pp* *p*

Ob. *p* *pp* *p* *pp* *p*

Bb Cl. *p* *pp* *p* *pp* *p*

Bsn. *f* *p* *pp* *p* *pp* *p*

Hn. in F *mp* *pp* *mp* *pp* *mp*

26

Fl. *pp* *mp* *f* *p* *pp*

Ob. *pp* *mp* *f* *p* *pp*

Bb Cl. *pp* *mp* *mf* *mp*

Bsn. *pp* *mp* *f*

Hn. in F *f* *p* *pp*

31

Fl. *mf* *mp* *p* *f*

Ob. *mf* *mp* *p* *f*

Bb Bass Clar. *mf* *ff* *ff* *ssia 8va*

Bsn. *ff*

Hn. in F *mf* *mp* *p* *f*

34

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4}$

Bb Bass Clar. *pp* $\frac{2}{4}$

Bsn. *pp* $\frac{2}{4}$

Hn. in F $\frac{2}{4}$

36

Fl.

Ob.

Bb Bass Clar.

Bsn.

Hn. in F

mp

ossia 8va

6

40

Fl.

Ob.

Bb Bass Clar.

Bsn.

Hn. in F

pp mp

f

3

3

5

pp mp

44

Fl. *pp* *mp* *p* *mp* *p*

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

Bb Bass Clar. *p* *mp* *p* *mp* *p*

Bsn. *p* *mf* *mf*

Hn. in F *pp* *mp* *p* *mp* *p*

49

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

Ob. *mf* *p* *mf* *f* *ff*

Bb Clar. *mf* *p* *mf* *f* *f*

Bsn. *mf* *f* *f* *ff*

Hn. in F *mf* *p* *mf* *f* *ff*

56

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

Ob. *mp* > *p* *mp* > *p* *mp*

Bass Cl.

Bb Bass Clar. *mp* *mp* < *mf* *mp* < *mf*

Bsn.

Hn. in F *mp* *p* *mp* > *p* *mp*

lo stesso tempo ♩ = 108 (♩ = ♩)
(bar = ca. 123) ossia: 8^{va} -----

62

Fl. *f* *mf* < *f* *mf*

Ob. *f* *mf* < *f* *mf*

Bb Bass Clar. *f*

Bsn. *f*

Hn. in F *f* *mf* < *f* *mf*

68

Fl.

Ob.

Bb Bass Clar.

Bsn.

Hn. in F

72

Fl.

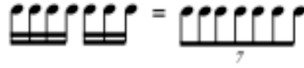
Ob.

Bb Bass Clar.

Bsn.

Hn. in F

f



$\text{♩} = \text{ca. } 62$ ($\text{♩} = \text{ca. } 123$)

(bar = bar)

77

Fl. *f* *ff* *mf* *f*

Ob. *f*

Bb Bass Clar. *f* *ff*

Bsn. *ff* *p*

Hn. in F

82

Fl. *ff*

Ob. *f* *ff*

Bb Bass Clar.

Bsn. *f* *ff*

Hn. in F *mp*

86

Fl. *mf*

Ob. *mf*

Bb Bass Clar. *mf*

Bsn. *mf*

Hn. in F *mf*

91

Fl. *mf*

Ob. *mf*

Bb Bass Clar. *mf* *ff*

Bsn. *mf*

Hn. in F *mf*

94

Fl. *p*

Ob. *p*

Bb Bass Clar.

Bsn. *p*

Hn. in F *p*

100

Fl. *mp* *f* *solo*

Ob. *f* *end solo*

Bb Bass Clar. *mp*

Bsn. *mp*

Hn. in F *mp*

104

Fl. *f* *mf* *end solo*

Ob. *mf*

Bb Bass Clar. *mp*

Bsn.

Hn. in F *f* *solo*

107

Fl.

Ob.

Bb Bass Clar. *mf*

Bsn.

Hn. in F *f*

109

Fl. *mf*

Ob. *mf*

Bb Bass Clar. *mf*

Bsn.

Hn. in F *mf* *end solo*

111

Fl. *p* *f* *f* *mf* *solo*

Ob. *p* *f* *f*

Bb Clar. *p*

Bsn. *p* *f* *f* *mp*

Hn. in F *f* *f*

116

Fl. *f mp mf mp f ff*

Ob. *mp mf mp f ff*

Bb Clar. *mp mf mp f*

Bsn. *mf mp f ff*

Hn. in F *mp mf mp f*

123

Fl. *pp mf mf*

Ob. *pp mf*

Bb Clar. *pp mf*

Bsn. *pp mf mp mf*

Hn. in F *pp mf mp mf*

130

Fl.

Ob.

Bb Clar.

Bsn.

Hn. in F

137

Fl.

Ob.

Bb Clar.

Bsn.

Hn. in F

flute solo, ad lib.

143

Fl. *pp* *f* *p* *mp* *f* *pp* on vibr. *mp*

Ob.

Bb Clar. *pp*

Bsn. *pp*

Hn. in F

149

Fl. *p* *ff* *pp* *ppp* *pp* *p* *pp*

Ob. *pp* *p* *pp*

Bb Clar. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. in F *pp* *p* *pp*

a tempo

157

Fl. *p* \rightrightarrows *pp* *mp* *p* \rightrightarrows *pp* *p* \rightrightarrows *pp*

Ob. *p* \rightrightarrows *pp* *mp* *p* \rightrightarrows *pp* *p* \rightrightarrows *pp*

Bb Clar. *p* \rightrightarrows *pp* *mp* *p* \rightrightarrows *pp* *p* \rightrightarrows *pp*

Bsn. *p* \rightrightarrows *pp* *mp* *p* \rightrightarrows *pp* *p* \rightrightarrows *pp*

Hn. in F *p* \rightrightarrows *pp* *mp* *p* \rightrightarrows *pp* *p* \rightrightarrows *pp*

165

Fl. *mf* *mf*

Ob. *mf* 3 3 3 3 3

Bb Clar.

Bsn.

Hn. in F *mf*

170

Fl. *f* *mf* *mf*

Ob. *f* *mf* *mf*

Bb Clar.

Bsn.

Hn. in F *f* *mf*

174

Fl. *ff* *ff* *f* *ff*

Ob. *ff* *ff* *f* *ff*

Bb Clar. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. in F *f* *ff* *ff* *ff*