

five foci
for wind quintet

Nikolaos-Laonikos Psimikakis-Chalkokondylis

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for wind quintet

Instrumentation:

flute (doubling Piccolo)
oboe (doubling Cor Anglais)
clarinet in Bb (doubling A clarinet and bass clarinet)
horn in F
bassoon

The score is transposed (clarinet sounds a major 2nd lower than written, bass clarinet sounds a major 9th lower than written, and the horn sounds a 5th lower than written).

Duration: about 6 minutes

Program Note

In this wind quintet I tried to explore both writing music down on paper as a way to compose music (i.e. taking a principal part in affecting the composition itself other than just being a medium for writing my ideas down on paper) and the timbral soundscape that the diverse instruments of the wind quintet can produce. The pieces can be performed in any order (the listing below is alphabetical).

"hauraton" is a piece focusing on musical materials. Each instrument's line in the first section is derived from materials I took from other scores (such as Varese's Density 21.5, a Bach cantata and many others). I wrote down the musical phrases I wanted to use (some of them famous passages for the instruments, some others not), distilled them in rhythms and pitches, and then after studying them and assimilating them, I wrote out the lines of the instruments by using various pitch and rhythmic material from what I had gathered, but used and mixed in an intuitive way. From the second section onwards, some instruments' lines remain exactly the same, some change slightly (i.e. using same rhythmic material but different pitch material, by moving all pitches one step to the left, by moving all rhythms one step to the right etc), and one of the parts changes drastically (and remains like that until the end of the piece, or is changed slightly), until all instruments (last one being the flute) have changed their line. The last section was written completely intuitively, but is of course influenced by the materials I used in the previous piece.

"kaleidophone" is a piece which focuses on the various sounds each of the wind quintet instruments can produce. The number of seconds before the texts is the amount of time the players have to wait before starting to perform their activity/activities. The players start all together, and as soon as any one of the players hits their stand or stamps their foot on the ground loudly, they move on to the next box.

"narcosis" (*νάρκωσις*) means "anaesthesia" in Greek, and it's the title of a piano piece I wrote in 2007. To write this wind quintet movement, I focused on three seconds from the recording of the piece and played them reversed and transcribed down the pitches.. That passage consists of just ten notes, which are held over (in the original version) to form a sustained chord. So in the reversed version, it's notes that form a chord and then dissolve, moving on to the next one and then to silence (going backwards). The piece is performed by playing the first panel for the duration indicated, taking breaths freely (but as seamlessly as possible), and the players are given a secondary note to which they can "jump" for a few seconds before returning to their main note. All secondary notes are primary notes of other instruments, thus creating a constant flux of dove-tailing, which depends on the players and their listening of the others playing.

"omega" focuses on a fundamental aspect of wind playing – breathing. It is also an attempt to see how the parts can be more than the whole (i.e. the idea that there is no score for a particular piece, but only parts and the music is generated through the performance of each individual part). The players choose one of the notes of each segment and play it at the dynamic indicated for as long as they can. Then, they remain silent for half that duration before they play the next one. In the last section, they just produce breath sounds. The piece is called "omega" because in this piece, the beginning is going to be more or less the same, but it is the ending that is more important, because that's when the main differences between each player will show (in terms of how long one can hold their breath).

"parathyra" (*παράθυρα*) means "windows" in Greek, and I used this title in the piece because there is constant material that runs through each instrument and I have chosen when this material will be audible or not. This piece focuses on a simple function (that of opening and closing windows) that is applied in this constantly running musical material. Apart from opening windows to the material, I also "froze" some of the material (by sustaining the last note until the next one), freezing more and more lines until in the end all the lines are almost static.

coldly, but different each time ($\text{♩} = 72-81$)

Flute

Cor Anglais

Clarinet in B \flat

Horn in F

Bassoon

play softly together with the others

5

play softly together with the others

Fl.

Cor. A.

B \flat Cl.

Hn.

Bsn.

3"

five foci - hauraton (focus on materials)

Fl.

Cor. A.

B♭ Cl.

Hn.

Bsn.

12

stand out of the others, but not too much louder

5

Musical score for Flute (Fl.), Clarinet A (Cor. A.), Bassoon (Bsn.), and Horn (Hn.). The score consists of five staves. The Flute starts with a melodic line. The Clarinet A enters with a rhythmic pattern of eighth and sixteenth notes. The Bassoon and Horn provide harmonic support. Measure 18 begins with a dynamic f . The score includes various time signatures: 2, 6, 8, and 4. Articulation marks like dots and dashes are present. The bassoon has a prominent role, particularly in the later measures. Measure 21 features a bracketed instruction "(to oboe)" above the bassoon's staff.

4"

five foci - hauratón (focus on materials)

3

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), and Horn (Hn.) in measures 23 through 28. The score consists of five staves. Measure 23 starts with a 3/8 time signature. Measures 24-25 transition through various time signatures (4/8, 5/8, 3/8) with dynamic markings like $\text{f} \text{ p}$, $\text{f} \text{ f}$, and $\text{f} \text{ f}$. Measure 26 begins with a 3/8 time signature. Measure 27 starts with a 4/8 time signature. Measure 28 concludes with a 3/8 time signature. The vocal line for the oboe in measure 24 includes the instruction: "stand out of the others, but not too much louder". Measure 28 ends with a fermata over the bassoon's note.

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), and Horn (Hn.) in measures 29 through 34. The score consists of five staves. Measure 29 starts with a 6/8 time signature. Measures 30-31 transition through various time signatures (4/8, 6/8, 3/8). Measures 32-33 continue with 4/8 and 6/8 time signatures. Measure 34 concludes with a 3/8 time signature. The vocal line for the oboe in measure 30 includes the instruction: "stand out of the others, but not too much louder". Measure 34 ends with a fermata over the bassoon's note. To the right of the score, there is a large number "1" followed by two double quotes ("") indicating a repeat or section label.

five foci - hauratón (focus on materials)

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

mf

f

stand out of the others, but not too much louder

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

mf

3 "

five foci - hauratón (focus on materials)

5

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

45

stand out of the others, but not too much louder

mf *mf* *mf* *f*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

51

mf *mf*

5"

five foci - hauratón (focus on materials)

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

56

mf

mf

mf

f

3

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

62

<img alt="Musical score for Flute, Oboe, Bassoon, Clarinet, and Horn in section 62. The score shows five staves of music with various dynamics and articulations. Measures 1-4 show eighth-note patterns with '3' markings. Measures 5-8 show sixteenth-note patterns with '3' markings. Measures 9-12 show eighth-note patterns with '3' markings. Measures 13-16 show sixteenth-note patterns with '3' markings. Measures 17-20 show eighth-note patterns with '3' markings. Measures 21-24 show sixteenth-note patterns with '3' markings. Measures 25-28 show eighth-note patterns with '3' markings. Measures 29-32 show sixteenth-note patterns with '3' markings. Measures 33-36 show eighth-note patterns with '3' markings. Measures 37-40 show sixteenth-note patterns with '3' markings. Measures 41-44 show eighth-note patterns with '3' markings. Measures 45-48 show sixteenth-note patterns with '3' markings. Measures 49-52 show eighth-note patterns with '3' markings. 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mf

mf

3

3 //

kaleidophone

| | | | | |
|-------------------|---|---|---|---|
| flute (piccolo) | 1" or long low notes with 1" rests in between | frantic key-click for 1-2" with 1" rests in between or short high-pitched flutter-tongued notes or really loud, then really soft notes on the piccolo | don't play | 0" [piccolo] play a passage for the piccolo from memory but slower than it's supposed to be and very softly or play random fingerings |
| | 0" or triple-tonguing in the high register twice then as above | the highest pitch you can play, ad lib with 1-2" rests in between or play any two notes sharply | 2" very short, pinched sounds from the high register at least 1" silence after every three sounds | 2" mouthpiece noises very frantically in the beginning, and slowly change towards very scarce |
| Bb and A clarinet | 0" medium length low notes <ff> with 3" rests in between | as high as possible, short notes, decrescendo with 4" rest in between 1" or breath sounds | subtones, ad lib and/or 1" play with the Bb clarinet into the A clarinet the lowest notes you can play, scarcely | 4" mouthpieces noises scarcely or play glissandi upwards with 3" rests in between |
| horn in F | don't play | 0" play two quick glissandi in the high register then play the lowest note as softly as possible and wait | 2" long breath sounds with 2-3" rests in between or play any one note twice | don't play |
| bassoon | 2" frantic slap-tonguing in low register as continuous as possible | don't play | scarce key-clicks, soft 0" you may play 2 slap-tongued notes at any point, if you wish | 3" very scarce mouthpiece noises, slowly shifting towards very rapid mouthpiece noises |

kaleidophone

| | | | | |
|-------------------|--|--|---|---|
| flute (piccolo) | 1" play three flap-tongued notes, then play four keyclicks, then wait or make five really weird sounds with your flute | 1" play wobbly sounds with mouthpiece only don't wobble too much try to tune in to pitches of other instruments | 0" play the flumbone (flute without mouthpiece) and try to imitate whatever the horn player plays | 1" play a long note dynamics/expression ad lib hit the stand together with everyone else to end the piece |
| | 1" play three high notes as softly as possible and very long | 2" play any one note in as many different ways as possible (soft, loud, short, long, double-tonguing etc) with 1" rests in between | 2" try to play a jolly tune (improvise if needed) | 3" play a long note dynamics/expression ad lib hit the stand together with everyone else to end the piece |
| Bb and A clarinet | 1" medium length low notes with 3" rests in between | 3" as high as possible, short notes, decrescendo with 4" rest in between or breath sounds | 1" play an ugly multiphonic then try to play a jolly tune (improvise if needed) | 3" play a long note dynamics/expression ad lib hit the stand together with everyone else to end the piece |
| horn in F | 1" play four notes then play scarce mouthpiece noises or play 10 key-clicks quickly and shout | 4" play two quick glissandi in the high register then play the lowest note as softly as possible and wait | 2" play three notes, one high one middle then one low (durations ad lib) then try to imitate the flute player and what they play | 3" play a long note dynamics/expression ad lib hit the stand together with everyone else to end the piece |
| bassoon | 1" play the pitches of a passage for the bassoon but with all durations equal and not too fast | 5" reed and mouthpipe noises shout once | 0" slap-tongue like crazy for 2" then rest for 1" or try to play a jolly tune (improvise if needed) | 3" play a long note dynamics/expression ad lib hit the stand together with everyone else to end the piece |

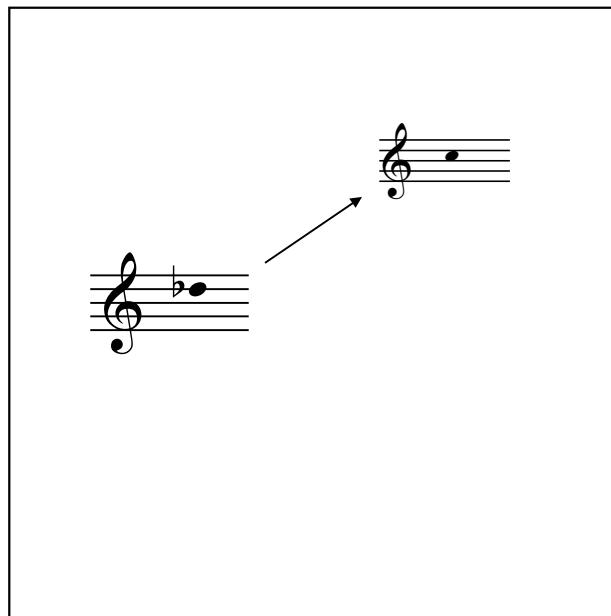
narcosis

Nikolaos-Laonikos Psimikakis-Chalkokondylis

flute

0:10

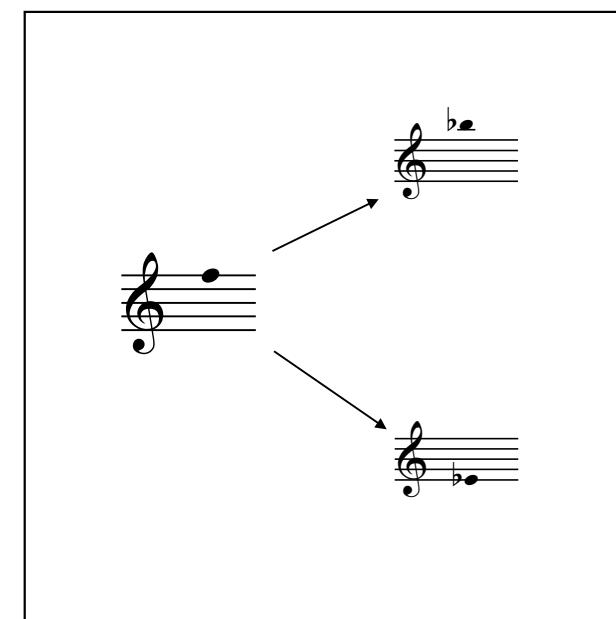
0:45



as softly
as possible

0:50

1:10



as softly
as possible

(the piece lasts approximately 1:30)

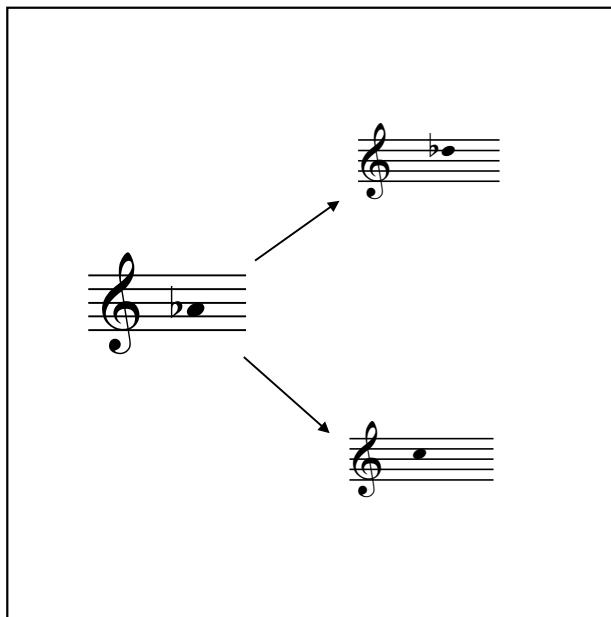
narcosis

Nikolaos-Laonikos Psimikakis-Chalkokondylis

Oboe

0:03

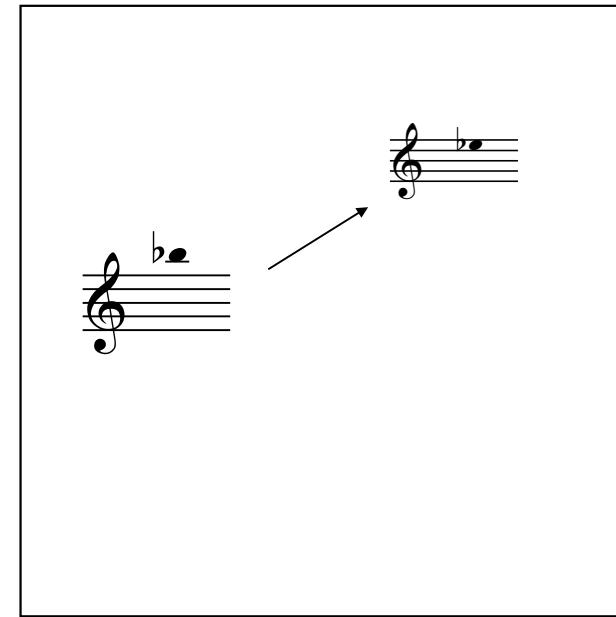
0:55



as softly
as possible

0:60

1:25



as softly
as possible

(the piece lasts approximately 1:30)

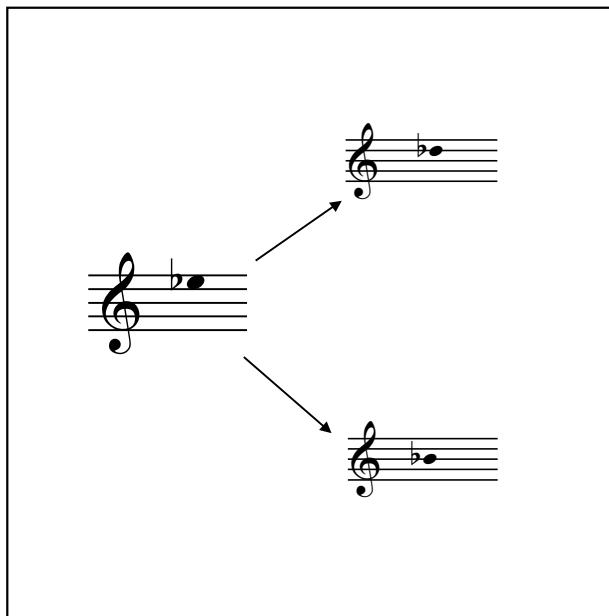
narcosis

Nikolaos-Laonikos Psimikakis-Chalkokondylis

B_b Clarinet

0:01

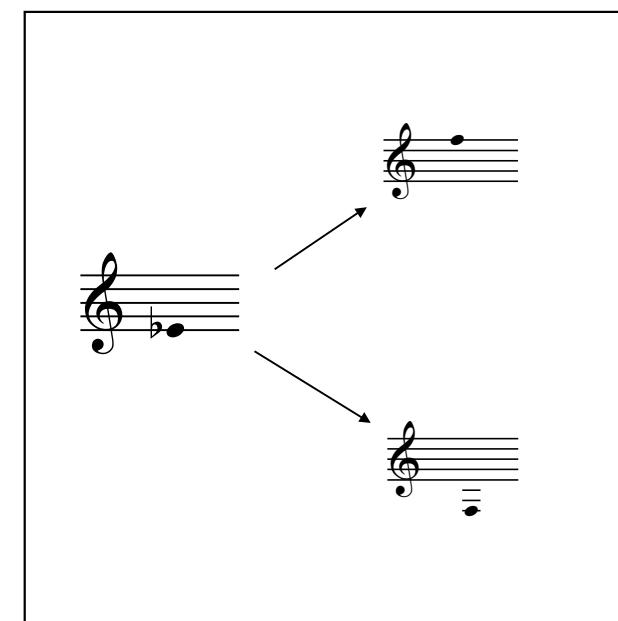
0:35



as softly
as possible

0:40

1:05



as softly
as possible

(the piece lasts approximately 1:30)

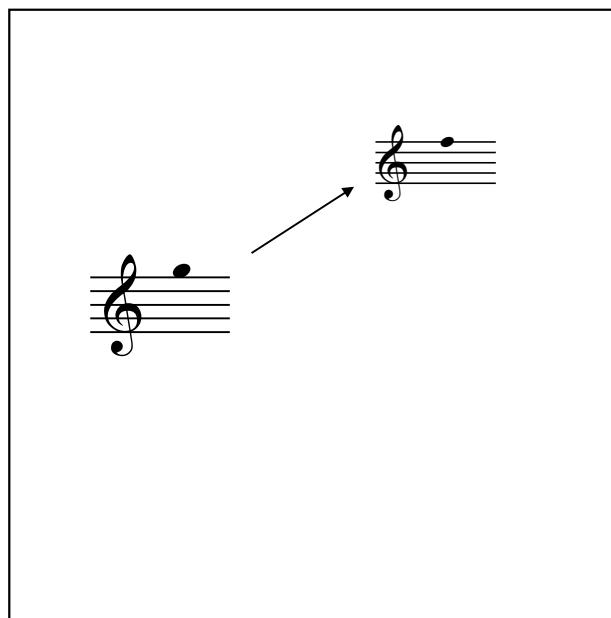
narcosis

Nikolaos-Laonikos Psimikakis-Chalkokondylis

Horn in F

0:17

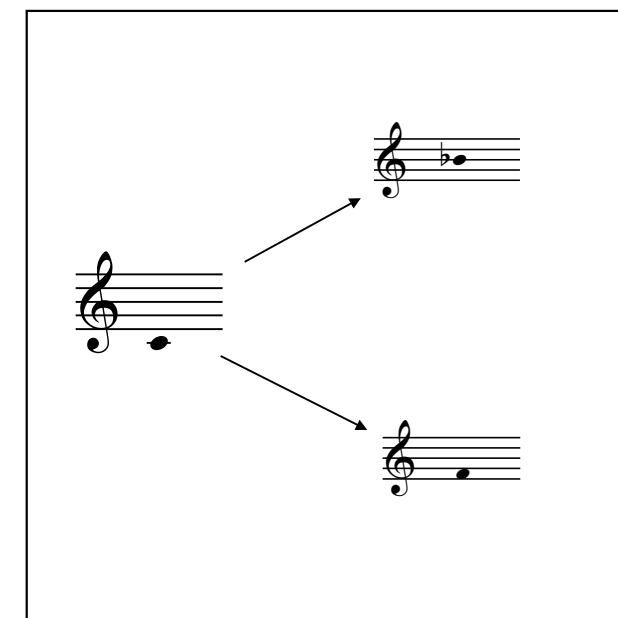
1:00



as softly
as possible

1:04

1:20



as softly
as possible

(the piece lasts approximately 1:30)

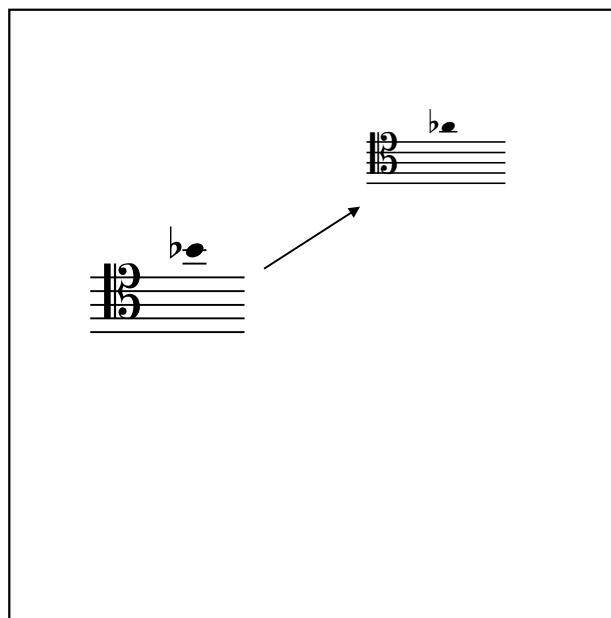
narcosis

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Bassoon

0:10

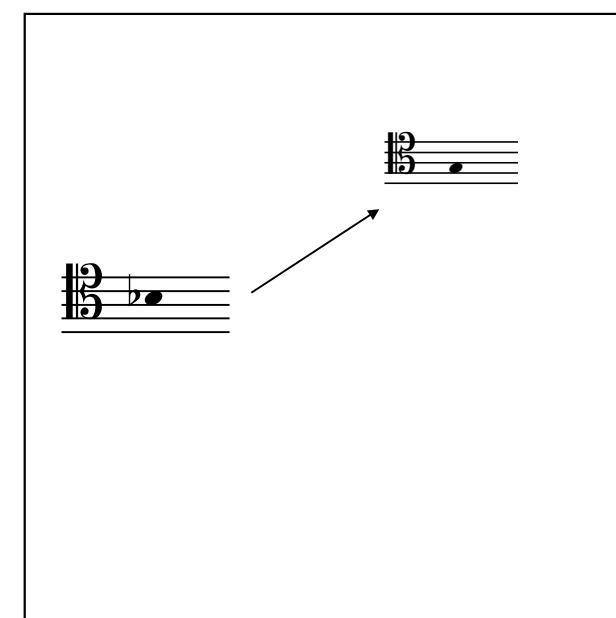
0:50



as softly
as possible

0:58

1:30



as softly
as possible

(the piece lasts approximately 1:30)

omega

Nikolaos-Laonikos Psimikakis-Chalkokondylis

flute

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

$<ff>$ $<f>$ $<mf>$ $<mp>$ $<pp>$ $<\text{as softly as possible}>$ $<\text{just air}>$
(blow into mouthpiece)

omega

Nikolaos-Laonikos Psimikakis-Chalkokondylis

oboe

A musical score for oboe consisting of seven measures. The first measure shows a half note followed by a rest. The second measure shows a half note with a sharp sign, followed by a rest. The third measure shows a half note with a sharp sign, followed by a rest. The fourth measure shows a half note with a sharp sign, followed by a rest. The fifth measure shows a half note with a sharp sign, followed by a rest. The sixth measure shows a half note with a sharp sign, followed by a rest. The seventh measure shows a half note with a sharp sign, followed by a rest.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

$<ff>$ $<mf>$ $<mp>$ $<f>$ $<p>$ $<\text{as softly as possible}>$ $<\text{just air}>$

omega

Nikolaos-Laonikos Psimikakis-Chalkokondylis

b_b clarinet

$\frac{1}{2}$ <*ff*> $\frac{1}{2}$ <*mf*> $\frac{1}{2}$ <*f*> $\frac{1}{2}$ <*mp*> $\frac{1}{2}$ <*pp*> $\frac{1}{2}$ <as softly as possible> $\frac{1}{2}$ <*just air*>

omega

Nikolaos-Laonikos Psimikakis-Chalkokondylis

horn in F

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

<*ff*> <*f*> <*mf*> <*mp*> <*p*> <*as softly as possible*> <*just air*>

omega

Nikolaos-Laonikos Psimikakis-Chalkokondylis

bassoon

The musical score for bassoon consists of ten measures. Measure 1: Bass clef, 2/4 time, dynamic *f*, note. Measure 2: 1/2 note. Measure 3: Bass clef, dynamic *ff*, note. Measure 4: 1/2 note. Measure 5: Bass clef, dynamic *mf*, note. Measure 6: 1/2 note. Measure 7: Bass clef, dynamic *mp*, notes. Measure 8: 1/2 note. Measure 9: Bass clef, dynamic *p*, note. Measure 10: 1/2 note. Measure 11: Bass clef, dynamic "as softly as possible", note. Measure 12: 1/2 note. Measure 13: Bass clef, dynamic "just air", note.

parathyra

Nikolaos-Laonikos Psimikakis-Chalkokondylis

$\text{♩} = 72$ *

Musical score for Flute, Oboe, Bass Clarinet, Horn in F, and Bassoon. The score consists of five staves. The Flute and Oboe parts are primarily in treble clef, while the Bass Clarinet, Horn in F, and Bassoon parts are in bass clef. The instrumentation includes woodwind instruments. The score features various dynamics such as *p*, *pp*, *mf*, *f*, and *sffz*. Measure 1 starts with *pp* for Flute and Oboe. Measure 2 shows *p* for Bass Clarinet and *pp* for Oboe. Measure 3 has *mf* for Flute and *p* for Bassoon. Measure 4 features *pp* for Flute and Oboe. Measure 5 includes *p* for Bass Clarinet and *pp* for Oboe. Measure 6 shows *p* for Bassoon and *pp* for Flute. Measure 7 ends with *sffz* for Bassoon.

Musical score for Flute, Oboe, Bass Clarinet, Horn in F, and Bassoon, continuing from measure 7. The score consists of five staves. The Flute and Oboe parts are primarily in treble clef, while the Bass Clarinet, Horn in F, and Bassoon parts are in bass clef. The instrumentation includes woodwind instruments. The score features various dynamics such as *p*, *pp*, *mf*, *f*, *fff*, *sffz*, *ff*, and *p*. Measure 7 continues with *p* for Flute and *pp* for Oboe. Measure 8 shows *p* for Bass Clarinet and *pp* for Oboe. Measure 9 features *mf* for Flute and *f* for Bassoon. Measure 10 includes *pp* for Flute and *ppp* for Oboe. Measure 11 shows *sffz* for Flute and *pp* for Bassoon. Measure 12 ends with *mf* for Flute and *p* for Bassoon.

* time signatures and barlines do not imply pulsation or accents;
they serve merely as an aid to synchronize the performers.

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parathyra

2
13

Fl. *sfz*
f

Ob. *pp* *p* *sfz* *pp* <*mf*> *p* <*ff*> *p* *sfz* *p* *pp* <*f*>

B. Cl.

Hn.

Bsn. *sfz* *pp* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

B

19

Fl. *pp* *f* *p* *ff* *p* *f*

Ob. *pp* *f* *p* *p* *pp mp* <*f*> *mp* *p*

B. Cl.

Hn. *p* *sfz* *p* *o* *ppp* *p* *pp* *sfz* *mf*

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

C

parathyra

3

Musical score for orchestra, page 3, system 25. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B. Cl.), and Horn (Hn.). The music consists of four measures. Measure 1: Flute plays *ppp*, Oboe plays *ppp*, Bassoon plays *p*, Clarinet plays *f*, Horn plays *p*. Measure 2: Flute plays *mp*, Oboe plays *ff*, Bassoon plays *p*, Clarinet plays *mf*, Horn plays *p*. Measure 3: Flute plays *pp*, Oboe plays *f*, Bassoon plays *p*, Clarinet plays *pp*, Horn plays *p*. Measure 4: Flute plays *sfp*, Oboe plays *p*, Bassoon plays *sfp*, Clarinet plays *p*, Horn plays *sfp*.