

BASSOON

Avian Soirée

for Woodwind Quintet

Music by
Vanessa McClintock

Copyright © 2020 by Vanessa McClintock

Avian Soirée

for Woodwind Quintet

NOTES

Avian Soirée is a "character" piece.

It is neither programmatic nor abstract. It could be thought of as a blend of the two, an eponymic imaginary study, if you will.

One could say—for better or worse—that the piece is "for the birds." In fact, while composing it, those were the guiding thoughts, hence the titles and sub-titles for each movement.

Perhaps as a performer and listener, one can image a gathering of flocks of birds, different birds, birds not all of the same feather, and many that are. Imagine any group or combinations of these perhaps chatting away with or at each other. Some of them take flight and entertain in mysterious patterns with leadership and direction frequently changing; some in predatory pursuit, some in preservational retreat, and some in comic relief.

Musically, the work is more concerned with lateral conversational relationships than vertical harmony, though it is very tonal.

Tempi are relative to the music hall, and the skill and interpretation of the musicians. However, tempi markings are indicated and should be taken into account in performance.

Dynamics, again, are relative, but should be taken into account. The music must *BREATHE*.

Throughout the performance, perhaps the governing concept is that of *conversations* and interaction amongst the performers.

At all times, play from the heart, guided by the spirit of the music, and your experience.

Performance time is approximately twenty minutes.

Vanessa McClintock
February 21, 2020
Roseville, California, U.S.A.

Avian Soirée

for Woodwind Quintet

I - The Flocks

(... introduction and gathering)

II - Taking to Flights

(... of fantasies)

III - Wafting

(... on a peaceful breeze)

IV - Jocular Wags

(... in frolicking flight)

Music by
Vanessa McClintock

Copyright © 2020 by Vanessa McClintock

Bassoon

Avian Soirée
I: The Flocks
(... introduction and gathering)

Vanessa McClintock

Allegro (M.M. ♩ = c. 120)

1 2 mf

8

15

22 rit. a tempo

27 2 6

39

45

50

55 2

61



67



72



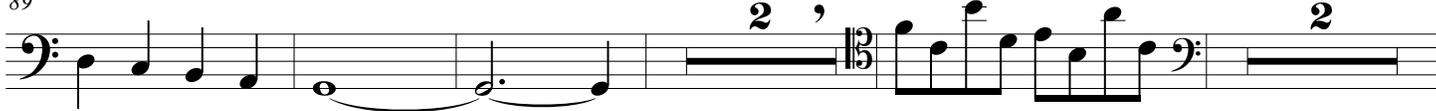
77



89

rit.

a tempo



97



103



108



113



Bassoon

Avian Soirée
II: Taking to Flights
(... of fantasies)

Vanessa McClintock

Leisurely ♩ = 120

8

mf

18

mf

rit.

Piu Mosso ♩ = 180

mf

33

42

mf

Oboe

62

mf

72

mf

a tempo

81

mf

92

mf

109

mf

124

mf

Allegro ♩ = 160

Avian Soirée III: Taking to Flights / Bassoon

132

140 8 Flute 4 rit.

157 Poco meno ♩ = 140 mf

163 2

171 Tempo Primo ♩ = 120 6 mf rit.

183 5 10 Piu Mosso ♩ = 160 mp mf

204 mf

212 5

224 mf 5

236 2

Bassoon

Avian Soirée III: Wafting (... on a peaceful breeze)

Vanessa McClintock

Gently and peaceably ♩ = 92

Musical staff 1: Bassoon part, measures 1-7. Includes dynamics *mp* and a triplet of eighth notes.

Musical staff 2: Bassoon part, measures 8-13.

Musical staff 3: Bassoon part, measures 14-19. Includes markings *rit.* and *a tempo*.

Musical staff 4: Bassoon part, measures 20-24.

Musical staff 5: Bassoon part, measures 25-30.

Musical staff 6: Bassoon part, measures 31-37. Includes tempo marking *Poco piu animato* and ♩ = 120.

Musical staff 7: Bassoon part, measures 38-42.

Musical staff 8: Bassoon part, measures 43-47.

Musical staff 9: Bassoon part, measures 48-52.

54 **3**
mp

62

67

72 *rit.* Gently and peaceably ♩ = 80
mp

77 **3**

83

88 *rit.* **'** *a tempo*

93

98

Detailed description: This is a musical score for the Bassoon part of 'Avian Soirée / III: Wafting'. The score is written in bass clef with a key signature of one flat (Bb). It consists of ten staves of music, numbered 54 to 98. The first staff (54) begins with a triplet of eighth notes, followed by a series of dotted half notes. A dynamic marking of *mp* is present. The second staff (62) continues with a melodic line. The third staff (67) features a more complex rhythmic pattern with many beamed notes. The fourth staff (72) includes a *rit.* (ritardando) marking and a tempo instruction 'Gently and peaceably ♩ = 80'. A *mp* dynamic is also shown. The fifth staff (77) contains a triplet of eighth notes. The sixth staff (83) shows a melodic line with a slur. The seventh staff (88) has a *rit.* marking followed by an accent (**'**) and an *a tempo* instruction. The eighth staff (93) continues the melodic line with slurs. The ninth staff (98) ends with a change in time signature to 6/4, followed by a 5/4 section, and concludes with a double bar line.

Bassoon

Avian Soirée IV: Jocular Wags (... in frolicking flight)

Vanessa McClintock

Frolickingly $\text{♩} = 80$

5 (hom)

15 rit. (flute)

24 *a tempo*

mf

6

37

7

48

3

2

57

63

3

72

2

3

80

10

95

9

mf

112

121

129

135

144

153

163

182

191

199

221

230

rit.

Reflectively ♩=92

p *mf*

accel.

Piu mosso ♩=120

mf

Avian Soirée / IV: Jocular Wags / Bassoon

239 **2**

245

250

256 **8** **2** *mp* *mf*

269 **2**

278

283

287

292 *mf*

Detailed description: This is a page of musical notation for a Bassoon part, numbered 3. The title is 'Avian Soirée / IV: Jocular Wags / Bassoon'. The score consists of ten staves of music, each starting with a measure number. The first staff (239) begins with a double bar line and a '2' above it, indicating a second ending. The music is written in bass clef with a key signature of one sharp (F#). It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff (245) continues the melodic line. The third staff (250) shows a sequence of notes with some accidentals. The fourth staff (256) contains a measure with a 'C' time signature and an '8' above it, followed by a measure with a '2' above it, and then a double bar line. A dynamic marking 'mp' (mezzo-piano) is placed below the staff, with a wedge-shaped hairpin leading to 'mf' (mezzo-forte) further to the right. The fifth staff (269) starts with a '2' above it. The sixth staff (278) continues the melodic development. The seventh staff (283) shows a steady eighth-note pattern. The eighth staff (287) features a more complex rhythmic pattern with slurs. The ninth staff (292) ends with a double bar line and a 'mf' dynamic marking. The notation includes various musical symbols such as slurs, accents, and dynamic markings.