

for the Hindemith Woodwind Quintet

TETRIS

Commissioned by the Hochschule für Musik, Mainz
with kind support from the Annie Eisler Lehmann Stiftung

LIOR NAVOK

1. Keep Moving

♩ = 146 *energico, veloce*

Musical score for measures 1-5. The score is for a Hindemith Woodwind Quintet. The instruments are Flutes 1-2, Oboes 1-2, Clarinets (B_♭) 1-2, Horns (F) 1-2, and Bassoons 1-2. The time signature is 3/4. The tempo is *energico, veloce* with a quarter note equal to 146 beats. The key signature has one flat (B_♭). The dynamics are *f* *leggero*, *p*, *f*, and *mp*. The Flutes and Clarinets play a melodic line with slurs and accents. The Oboes and Bassoons play a rhythmic accompaniment of eighth notes. The Horns play a sustained chordal accompaniment.

Musical score for measures 6-11. The instruments are Flutes 1-2, Oboes 1-2, Clarinets 1-2, Horns 1-2, and Bassoons 1-2. The dynamics are *leggero*, *p*, *f*, *mp*, *f*, *mp*, *f*, *sub. p*, *mp*, *f*, *ff*, *f*, *ff*, *sub. mp*, and *mf*. The Flutes and Oboes play a melodic line with slurs and accents. The Clarinets play a rhythmic accompaniment of eighth notes. The Horns and Bassoons play a sustained chordal accompaniment.

Musical score for measures 12-15. The instruments are Flutes 1-2, Oboes 1-2, Clarinets 1-2, Horns 1-2, and Bassoons 1-2. The dynamics are *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, and *mf*. The Flutes and Oboes play a melodic line with slurs and accents. The Clarinets play a rhythmic accompaniment of eighth notes. The Horns and Bassoons play a sustained chordal accompaniment.

18

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

Musical score for measures 18-23. The score is for a woodwind and brass ensemble. The instruments are Flute 1-2, Oboe 1-2, Clarinet 1-2, Horns 1-2, and Bassoons 1-2. The music features complex rhythmic patterns and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). There are also markings for *sfz* (sforzando) and *mf* (mezzo-forte). The key signature has one flat (B-flat) and the time signature is 4/4.

24

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

Musical score for measures 24-29. The score continues with the same instruments and dynamic markings. The dynamics range from *sub. p* (sub-piano) to *ff* (fortissimo). There are also markings for *mf* (mezzo-forte) and *p* (piano). The key signature has one flat (B-flat) and the time signature is 4/4.

1

30

Fl. 1-2

Ob. 1-2

Cl. I

Cl. II

Hns 1-2

Bns 1-2

Musical score for measures 30-35. The score continues with the same instruments and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). There are also markings for *pp* (pianissimo) and *p* (piano). The key signature has one flat (B-flat) and the time signature is 4/4.

36

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

mf *n.* *p*

mf *n.* *pp*

pp *mp*

mp *p*

mf *n.* *p*

42

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

mf *n.* *pp* *mp*

mf *n.* *pp* *mp*

mf *n.*

mf *pp* *mp* *pp*

mf *p* *mf* *p*

48

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

mp *p* *f*

mp *p* *f*

pp *f* *mp* *f*

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

mf *p* *n.*

54

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

60

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

66

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hn I

Hn II

Bns 1-2

2. Gutter People

9 ♩ = 48 poco rubato, pensoso

222

Fl. 1-2

Ob. 1-2

Cl. 1-2
p cantabile

Hns 1-2
p

Bns 1-2

227

Fl. 1-2
p *mp* *n.* *p*

Ob. 1-2
p *mp* *n.* *p*

Cl. 1-2
pp *mp* *pp*

Hns 1-2
ppp *mp* *pp*

Bns 1-2
ppp *mp* *pp*

con sord. (wood)

poco rit. -----

231

Fl. I
ppp *mp* *n.* *pp* *p* *p < mp*

Fl. II
mp *n.* *pp* *p* *p < mp*

Ob. 1-2
p *pp*

Cl. I
pp *mp* *n.* *pp* *p*

Cl. II
mp *n.* *pp* *p*

Hns 1-2
p *n.*

Bns 1-2
p cantabile *mp* *p* *pp* *n.*

poco rit. ----- a tempo (♩ = 40)

Musical score for measures 235-242. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet 1-2, Horns 1-2, and Basses 1-2. Measure 235 is circled. Dynamics include *pp*, *mf*, and *mp*. A first ending bracket labeled (1.) spans measures 238-242. The Flute part features a melodic line with a first ending. The Clarinet part has a rhythmic accompaniment of eighth notes in groups of three. The Horns and Basses provide harmonic support with sustained notes.

Musical score for measures 239-242. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet I, Clarinet II, Horns 1-2, and Basses 1-2. Measure 239 is circled. A tempo marking *poco rit.* is indicated with a dashed line. A metronome marking $\text{♩} = 35$ is shown, along with the instruction *sostenuto, cantabile*. A box containing the number 10 is placed above measure 240. A first ending bracket labeled (2.) spans measures 240-242. Dynamics include *pp*, *p cantato*, and *pp*. The Flute part has a melodic line. The Oboe part has a melodic line with a first ending. The Clarinet I and II parts have a rhythmic accompaniment of eighth notes in groups of six. The Horns and Basses provide harmonic support with sustained notes.

Musical score for measures 243-246. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet I, Clarinet II, Horns 1-2, and Basses 1-2. Measure 243 is circled. Dynamics include *mf*, *pp*, *p*, *mp*, and *ppp*. The Flute part has a melodic line. The Oboe part has a melodic line. The Clarinet I and II parts have a rhythmic accompaniment of eighth notes in groups of six. The Horns and Basses provide harmonic support with sustained notes.

poco rit. --- a tempo

Fl. I *mp* *ppp* *mf* *n.*

Fl. II *mp* *ppp* *mf* *n.*

Ob. 1-2 *ppp* *f* *pp*

Cl. I *mp* *ppp* *mf* *n.*

Cl. II *mp* *ppp* *mf* *n.*

Hns 1-2 *p* *pp* *mf* *n.*

Bns 1-2 *p* *pp* *mf* *n.*

poco più mosso (♩ = 40)

a2 non vib. *espressivo*

Fl. 1-2 *ppp* *p*

Ob. 1-2 *(1.)* *pp* *pp* *n.*

Cl. 1-2 *pp* *mp* *pp* *mf* *n.*

Hns 1-2 *n.* *mp* *n.* *mf* *pp*

Bns 1-2 *ppp* *ppp* *n.*

> ppp (non cresc.) *ppp*

rubato ♩ = 48

Fl. 1-2 *p* *p* *n.*

Ob. 1-2 *pp* *pp* *pp lontano*

Hns 1-2 *pp* *n.*

Bns 1-2 *pp* *n.*

rit. ----- 11 $\bullet = 48$ poco rubato

Fl. 1-2 non vib. \rightarrow molto vib. *pp* \rightarrow *mf*

Ob. 1-2 1. *pp* \leftarrow *mp* \rightarrow *p* \rightarrow *mf*

Cl. 1-2 non vib. \rightarrow molto vib. *pp* \rightarrow *mf*

Hns 1-2 non vib. *pp* \rightarrow *mf*

Bns 1-2 *pp* \rightarrow *mf*

poco rit. ----- a tempo

Fl. I non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *ppp*

Fl. II non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *ppp*

Ob. 1-2 *p* \rightarrow *f* \rightarrow *pp*

Cl. I non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *ppp*

Cl. II non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *ppp*

Hns 1-2 non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *p* \rightarrow *mp*

Bns 1-2 non vib. \rightarrow molto vib. ord. *sub. p* \rightarrow *mf* \rightarrow *pp*

3. Getting Busy

12 ♩ = 110

278

Fl. 1-2 *mf* *f*

Ob. 1-2 *f* *sffz*

Cl. 1-2 *f* *mf* *sffz* (*p*)

Hns 1-2 *f* *mf* *f*

Bns 1-2 *ff* *ff* *sfz* *sffz*

281

Fl. 1-2 *mp* *sfz*

Ob. 1-2 *f* *mp*

Cl. 1-2 *mp* *sfz* *f* *mp* *pp* *p*

Hns 1-2 *p* *p* *p* *p* *n.*

Bns 1-2 *n.*

poco rit. ♩ = 55 *poco rit.*

286

Fl. 1-2 *mp*

Ob. 1-2 *p*

Cl. 1-2 *pp* *mp* *p* *p* *mp* *n.*

Hns 1-2 *p* *(open)* *mp* *n.* *p* *mp* *n.*

Bns 1-2 *n.*

♩ = 45 *poco rubato*

13 $\text{♩} = 70$ poco a poco accel. ----- $\text{♩} = 100$ rit. -----

300

Fl. 1-2 *p* *mp* *p* *mp* *p* *f*

Ob. 1-2

Cl. 1-2 *f* *p*

Hns 1-2

Bns 1-2 *f*

$\text{♩} = 70$ poco a poco accel. ----- molto ----- $\text{♩} = 110$ (non rit.)

305

Fl. 1-2

Ob. 1-2

Cl. I *p* *ff*

Cl. II *mf* *f*

Hns 1-2

Bn I *pp* *ff*

Bn II *pp* *f*

poco rit. sub. $\text{♩} = 110$

309

Fl. 1-2 *pp* *mp* *p*

Ob. 1-2

Cl. 1-2 *p* *mf* *sub. p* *f* *sub. p* *ff*

Hns 1-2

Bns 1-2 *p* *mf* *sub. p* *f* *sub. p* *ff*

poco rit. ----- molto accel. ----- $\text{♩} = 124$ poco accel. -----

Fl. 1-2
Ob. 1-2
Cl. 1-2
Hns 1-2
Bns 1-2

[2'26'']
attacca

4. Keeping Busy

$\text{♩} = 124$ *leggero*

15

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Hns 1-2
Bns 1-2

339

Fl. I *mp* < *f* *p* *mp* < *f*

Fl. II *f* *mp* < *f*

Ob. I *mp* < *f* *p* *mp* < *ff*

Ob. II *f*

Cl. I *mp* < *f* *p* *mp* < *f*

Cl. II *f* *mp* < *f*

Hns 1-2 *p* *mf* *mp* < *f* *p* *f* *ff* *p* < *mf*

Bns 1-2 *p* *f* *mp* < *ff* *mp* < *f*

poco agitato-----, *a tempo*

344

Fl. 1-2 *mp* *mf* *f*

Ob. 1-2 *mp* *mf* *ff*

Cl. 1-2 *p* *mp* *f* *p*

Hns 1-2 *mp* *f* *mf*

Bns 1-2 *mf* *ff* *mp* *ff*

350

Fl. 1-2 *mp* *mf*

Ob. 1-2 (1.) *mp* < *mf* *mf*

Cl. 1-2 (1.) *mp* *mf*

Hns 1-2 *pp* *cresc.*

Bns 1-2 *p* *cresc.*

356

Fl. 1-2 *ff mf*

Ob. 1-2 *ff mf*

Cl. 1-2 *ff f*

Hn I *f*

Hn II *f mf*

Bn I *ff f*

Bn II *ff f*

359

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *mf*

Hns 1-2 *pp mf*

Bn I *ff f*

Bn II *f*

362

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Cl. 1-2 *mf*

Hns 1-2 *pp mf*

Bn I *f ff*

Bn II *f*

365

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

17

368

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hns 1-2

Bns 1-2

371

Fl. 1-2

Ob. 1-2

Cl. I

Cl. II

Hns 1-2

Bns 1-2