

**Petr Bakla**

# **WIND QUINTET**

(2005)

durata 6'30''

Fl, Ob, Cl (B), Cor, Fg

score in C

# WIND QUINTET

dedicated to Pees

Petr Bakla  
(2005)

1  $\bullet = 60$

2

FL

OB

CL (B)

COR

FG

3

4

FL

OB

CL

COR

FG

FG+COR: bizarre interference is welcome  
but try unison

## EXPLANATORY NOTES:

- durata ca. 6:30
- score in C
- accidentals apply to the whole bar
- the notes with arrowed accidentals are to be raised / lowered a quarter-tone approx.

5 6

\*)  
COR: in the bars 5-6, the notes marked "bouche" should sound at least as loud as the notes marked "aperto"

FL (mf)  
OB (mf)  
CL (mf)  
COR ff\*) f y (+)  
FIR p mf

7 8

FL  
OB  
CL  
COR mf p mf  
FIR p mf

1/2 valve  
NB

9 10

CL: irregular pitch oscillations, rather fast, ca. 2 semitones

11 12

trill ossia: 1/4tone trill

"brillante"

f sempre

13

14

FL+OB+CL: Please pay great attention to the accents

Musical score for measures 13 and 14. The score includes parts for Flute (FL), Oboe (OB), Clarinet (CL), Cor Anglais (COR), and Bass Drum (FD). The Flute, Oboe, and Clarinet parts are heavily marked with accents and slurs. The Cor Anglais part has a dynamic marking of *f* and a note marked *molto tenuto!*. The Bass Drum part has a dynamic marking of *ff* and a note marked *mf*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

15

16

Musical score for measures 15 and 16. The score includes parts for Flute (FL), Oboe (OB), Clarinet (CL), Cor Anglais (COR), and Bass Drum (FD). The Flute part has a dynamic marking of *ff* and a note marked *full. (OSSIA: ovv.)*. The Oboe and Clarinet parts have dynamic markings of *ff* and *mf*. The Cor Anglais part has a dynamic marking of *f* and a note marked *p*. The Bass Drum part has a dynamic marking of *ppp*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

17 18

FL  
OB  
CL  
COR  
TR

1/2 valve  
dal niente  
pp  
al niente  
dal niente  
pp  
al niente

19 20

FL  
OB  
CL  
COR  
TR

trill  
trill (ossia: 1/4 tone trill)  
CL: piercing multiphonic ad lib.  
poco dim  
sub. ppp

21 22

Fl  
Ob  
Cl  
Cor  
Fg

ppp  
pppp  
ppp  
ppp  
ppp  
al niente

23 24

Fl  
Ob  
Cl  
Cor  
Fg

ppp  
ppp  
ppp  
ppp  
ppp  
(+)

25 26

breathe ad lib.

breathe ad lib.

CL: rather slow pitch oscillations, ca. semitone

27 28

flull.

(ord.)

ossia: 1/4 tone trill

see note on p. 3



29 30

Fl *mf* *pp* *mf* *frull.* *frull. poco a poco ordinario* *al niente*

Ob *pp* *frull.* *ossia: 1/4 tone trill* *al niente*

Cl *frull.* *al niente*

Cor *fp* *f*

Fg *stf*

31 32

Fl *stf* *frull.* *stf*

Ob *stf* *frull.* *stf* *ossia: 1/4 tone trill* *stf*

Cl *stf* *stf* *f*

Cor *stf* *stf* *f*

Fg *stf* *stf* *f*

33 34

Fl  
OB  
Cl  
COR  
FR

35 36 36a

Fl  
OB  
Cl  
COR  
FR

37 38

FL

OB (pp)

CL

COR 1/2 valve ppp

FR pp pp

39 40 40a 40b

FL

OB (ppp) lunga (12-16sec.) take breath very calmly ppp

CL

COR p p

FR mf pp

41 42

Fl: trill. p mf

Ob: ppp al niente

Cl: p mf

COR: f sempre tenuto

Tb: f p f p f (SEMPRE TENUTO)

43 44

FL+OB+CL: f sempre tenuto

FL+OB+CL: f sempre tenuto

Fl: p mf

Ob: p mf

Cl: p mf

COR: f mf

Tb: f p ff p

45

FL+OB+CL:

*f* sempre tenuto

46

FL+OB+CL:

*f* sempre tenuto

Musical score for measures 45 and 46. The score is written for five staves: Flute (FL), Oboe (OB), Clarinet (CL), Cor Anglais (COR), and Bass Drum (FR). The key signature has one sharp (F#). The time signature is 4/4. The score includes dynamic markings such as *f*, *ff*, *mf*, and *pp*, along with performance instructions like "sempre tenuto" and "tr.". There are also handwritten notes "N.B." above the Flute and Oboe staves in measure 46. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

47

48

Musical score for measures 47 and 48. The score continues from the previous page for the same five staves: Flute (FL), Oboe (OB), Clarinet (CL), Cor Anglais (COR), and Bass Drum (FR). The key signature remains one sharp (F#). The time signature is 4/4. The score includes dynamic markings such as *mf*, *f*, *pp*, and *ff*, along with performance instructions like "N.B." and "tr.". There are also handwritten notes "N.B." above the Flute and Oboe staves in measure 47. The music continues with complex rhythmic patterns and dynamic contrasts.

49                      49a                      50                      50a                      50b

Fl

Ob

Cl

COR: irregular pitch oscillations, ca. 3 semitones, not too slow

in tune

COR+FG: molto legato, quasi gliss.

see note on p.3

in tune

f *fm.* pp f pp mf ppp mf p p p p p p

(H)

> p ppp mf p p p p p p

poco

51                      52

Fl

Ob

Cl

COR

FG

pp pp pp ppp mf ppp mf

53  $\text{♩} = 40$

54

Fl  $\text{♩} = 40$

Ob

Cl

COR+FG: irregularly, not synchronized;  
molto legato, quasi gliss.

Cor

Ftr

55

56  $\text{♩} = 60$  (Tempo primo)

Fl *p espressivo*

Ob

Cl

Cor

Ftr

ca. d

"gliss-legendissimo"

57 58

~~~~~ = see note on p. 3

Fl  
ppp mf mf

Ob  
ppp mf mf

Cl  
ppp mf mf

Cor  
fff fml.

Fg  
mf fff

Detailed description: This block contains the musical notation for measures 57 and 58. It features five staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor Anglais (Cor), and Bassoon (Fg). Measures 57 and 58 are marked with vertical dashed lines. A wavy line symbol is defined as 'see note on p. 3'. The Flute, Oboe, and Clarinet parts begin with a half note G#4 (marked 'ppp') and transition to a wavy line texture (marked 'mf') starting at measure 58. The Cor part plays a half note G#4 (marked 'fff') in measure 57 and then rests (marked 'fml.') in measure 58. The Bassoon part plays a half note G#4 (marked 'mf') in measure 57 and then a wavy line texture (marked 'fff') in measure 58.

59 60

Fl  
mf

Ob  
mf

Cl  
mf

Cor  
mf fff

Fg  
mf fff

Detailed description: This block contains the musical notation for measures 59 and 60. It features the same five staves as the previous block. Measures 59 and 60 are marked with vertical dashed lines. The Flute, Oboe, and Clarinet parts continue with the wavy line texture from measure 58, marked 'mf'. The Cor part plays a half note G#4 (marked 'mf') in measure 59 and then a triplet of eighth notes (marked 'fff') in measure 60. The Bassoon part plays a half note G#4 (marked 'mf') in measure 59 and then a triplet of eighth notes (marked 'fff') in measure 60.



61 62

Fl (mf) f

Ob (mf) (mf)

Cl (mf) f

Cor f

Fg mf fff

63 64

Fl mf ff

Ob mf ff

Cl mf ff

Cor f

Fg fff f

65 66

FL (p) mf

OB (p) mf

CL (p) mf

COR (mf)

PR TENUTO fff f ff fff ff f mf

67 68

FL (mf) senza dim.

OB (mf) senza dim.

CL (mf) senza dim.

COR fff

PR (mf) fff mf p

69 70

FL *pp*

OB *pp*

CL *pp*

COR *pp*

FB *pp*

LUNGA

71 72

FL *TACE*

OB *TACE*

CL *TACE*

COR *pp senza crescendo!*

FB *pp senza crescendo!*

see note on p. 13

73 74

Cor

(pp) mf pp < p > pp

tone + air

p

Fl

p

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