

Eric Domenech

# Bläserquintett Nr. 1

- die Partitur ist klingend notiert -

# Bläserquintett Nr. 1

## "Im Paradies"

- für Johan de Wit -

Eric Domenech

Andante (♩ = 96)

ruhig und zufrieden

poco rit. . . . .

Musical score for the first system of the woodwind quintet. The score is in 3/4 time and consists of five staves: Flöte (Flute), Oboe, Klarinette in A (Clarinete in A), Horn in F (Horn in F), and Fagott (Bassoon). The Flute part begins with a melody marked *mp*. The Clarinete in A part has a melody marked *mf*. The Horn in F part has a melody marked *mp*. The Bassoon part has a melody marked *mp*. The Oboe part is silent in this system. The score concludes with a *poco rit.* marking.

Musical score for the second system of the woodwind quintet, starting at measure 10. The score is in 3/4 time and consists of five staves: Fl. (Flute), Ob. (Oboe), Kl. (Clarinete in A), Hn. (Horn in F), and Fg. (Bassoon). The Flute part begins with a melody marked *p*, which then changes to *mf*. The Oboe part has a melody marked *mp*. The Clarinete in A part has a melody marked *p*. The Horn in F part is silent in this system, with the instruction *sordino...*. The Bassoon part has a melody marked *p*. The score concludes with a *mf* marking.

2

21

Fl.

Ob.

Kl.

Hn.

Fg.

*rubato,  
nachdenklich fragend*

**A**

*f* *p* *pp* *p* *pp* *con sordino* *senza sordino* *molto rubato e espressivo* *solo*

34

Fl.

Ob.

Kl.

Hn.

Fg.

*poco accel.*

**B** *a tempo*

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

*(senza sordino)*

accel.

♩ = 120

48

Fl. *mf* *f* *subito p*

Ob. *mf* *mp* *mf*

Kl. *mf* *subito p*

Hn. *mf* *mf* *subito p*

Fg. *legato* *f* *subito p*

**C**

**Maestoso**

rit. . . , ♩ = 102

60

Fl. *p* *f* *p*

Ob. *f*

Kl. *f*

Hn. *f*

Fg. *f*

75

Fl. G.P. **D**

Ob. *mf* *ppp*

Kl. *mf* *ppp*

Hn. *mf* *ppp*

Fg. *pp*

89

Fl. *p* *mf* *f* *mp* *mfp* Flz

Ob. *p* *mf*

Kl. *mf* *f* *mp* *mfp*

Hn. *p* *mf*

Fg. *p* *mf*

96 Flz.

Fl. *pp*

Ob. *mf* *p* *mf*

Kl. *p* *p* *mp*

Hn. *p* *p* *mp* *mp*

Fg. *mp* *mp* *mf*

103 Flz.

Fl. *subito p* *mf* *f* *subito mf* *sf* *legato*

Ob. *mf* *pp* *f* *subito mf* *f* *sf*

Kl. *mp* *f* *subito mf* *sf* *sf* *legato*

Hn. *mp* *f* *subito mf* *sf* *generell: offen, wenn kein +* *sf*

Fg. *subito mp* *f* *subito mp* *sf* *sf*

6

114

störrisch      naiv      etwas langsamer      a tempo

Fl. *ff* *mf* *f* *subito mp* *ff* *subito p* *ff* *G.P.*

Ob. *ff* *ff* *mf* *subito mp* *ff* *subito p* *ff* *G.P.*

Kl. *ff* *ff* *mf* *subito mp* *ff* *subito p* *ff* *G.P.*

Hn. *ff* *ff* *mf* *subito mp* *f* *subito p* *ff* *G.P.*

Fg. *ff* *ff* *mf* *subito mp* *ff* *subito p* *ff* *G.P.*

125

**E** Agitato  $\text{♩} = 160$

Fl. *p* *ff*

Ob. *p* *ff*

Kl. *p* *ff*

Hn. *dolce* *p* *hervortretend* *ff*

Fg. *p* *ff*



♩ = ♩  
(♩ = 80)

**F** ♩ = 62 poco rit.

7

137

Fl. *ff* *f* *ff* *f* *ff* *p* *ff* *f* *mf* 6

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

Kl. *ff* *f* *ff* *f* *ff* *p* *ff* *f* *mf* 6

Hn. *ff* *f* *ff* *f* *ff* *p* *ff* *f* *mf*

Fg. *ff* *f* *ff* *f* *ff* *p* *ff* *f* *mf*

150

*a tempo* *poco rit.* *a tempo* *zögerlich, fragend* *poco rit.* *a tempo*

Fl. *p* 6 *pp* *ff* *fp* *ff* *p* 6 *p* 6

Ob. *pp* *pp* *ff* *fp* *ff* *p* 6 *p* 6

Kl. *p* 6 *pp* *ff* *fp* *ff* *p* 6

Hn. *pp* *ff* *fp* *ff* *subito* *p* *p*

Fg. *pp* *ff* *fp* *ff* *subito* *p*

a tempo  
poco accel.

G ♩ = 80

8

159

poco rit.

tr

huschend

*p* *f* *mf* *ppp*

3 3 3 3 6 6 6 6 3 3 3 3

Fl.

Ob.

Kl.

Hn.

Fg.

*mf* *f* *mf* *f*

165

*mf* *pp* *mf* *f* *fp* *f*

3 3 6 6 3 3 6 6 6 3 3 3 3 3

Fl.

Ob.

Kl.

Hn.

Fg.

*mf* *pp* *mf* *f* *fp* *f*

*mf* *pp* *mf* *f* *fp* *f*

*mf* *pp* *mf* *f* *fp* *f*

*mf* *pp* *mf* *f* *fp* *f*

Flatterzunge

173

Fl. *fp* *f* *fp* *f* *fp* *ff* *ff* *p*

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

Kl. *f* *fp* *f* *fp* *f* *fp* *f* *fff* *mf*

Hn. *fp* *f* *fp* *f* *fp* *f* *ff* *fff*

Fg. *f* *fp* *f* *fp* *f* *fp* *f* *fff* *mf*

182

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

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

Kl. *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

Hn. *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f*

Fg. *mf* *f* *mf* *f* *f* *f* *f* *f* *f* *f*

10

189

Fl.

Ob.

Kl.

Hn.

Fg.

*f* *mf*<sup>3</sup> *f* *mf* *fp* *f*

*lyrisch* *mp*<sup>3</sup> *aus der Ferne* *p* *lyrisch* *mp*

*scherzando*

6

195

Fl.

Ob.

Kl.

Hn.

Fg.

*sf* *mf* *mf* *ff* *mf* *sf*

*scherzando* *scherzando*

6 5

201

Fl. *f* *mf*

Ob. *f* *mf*

Kl. *f* *mf*

Hn. *f* *mf*

Fg. *f* *mf*

206 *poco rit.* *etwas ruhiger*

Fl. *sf*

Ob. *sf* *p* *mf* *p*

Kl. *p* *mf* *p* *mf* *p*

Hn. *p* *mf* *p* *mf* *p*

Fg. *sf*

♩ = 140  
verbissen

12

212

*poco rit.* **I** *dolce*

Fl. *sf* *mp marcato* *f* *ff*

Ob. *mf marcato* *f* *ff* *f*

Kl. *mf marcato* *f* *ff* *f*

Hn. *fp* *mf marcato* *f* *ff* *f*

Fg. *mf* *mf marcato* *f* *ff* *f*

226

*drängend*

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

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

Kl. *ff* *mf* *f* *f*

Hn. *ff* *quasi gliss* *sim.* *f* *f*

Fg. *ff* *mf marcato* *ff* *fff* *f*

232 **J** ♩ = 160

Fl. *ff*  
*dolce*

Ob. *ff*

Kl. *ff*

Hn. *dolce*  
*ff*

Fg. *ff*

♩ = 140  
schreiend,  
pesante

**K** ♩ = 72  
äußerst flächig und dicht,  
mit Ahnung

Fl. *f*  
*ff*  
*f*  
*pp*  
*sim.*

Ob. *f*  
*sf*  
*f*  
*pp*  
*sim.*

Kl. *f*  
*ff*  
*f*  
*pp*  
*sim.*

Hn. *f*  
*ff*  
*f*  
*pp*  
*sim.*

Fg. *f*  
*ff*  
*f*  
*pp*  
*sim.*

14 poco rit. . . . . a tempo  
(♩ = 76)

Musical score for measures 251-255. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Horn (Hn.), and Bassoon (Fg.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo changes from 'poco rit.' to 'a tempo' at measure 251. The starting dynamic is *mf*. In measure 255, the Flute part has a trill and a five-measure rest. The Oboe and Clarinet parts feature triplets. The Horn and Bassoon parts have a *f* dynamic marking. The Flute part has a *sf* dynamic marking.

Musical score for measures 256-260. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Horn (Hn.), and Bassoon (Fg.). The key signature has one sharp (F#) and the time signature is 4/4. The starting dynamic is *f*. In measure 260, the Flute part has a *fff* dynamic marking. The Oboe and Clarinet parts feature triplets. The Horn and Bassoon parts have a *fff* dynamic marking. The Flute part has a *fff* dynamic marking.



**L**  $\text{♩} = 96$   
tastend, schlicht

260

Fl. *fff* *sf* *sf* *p*

Ob. *fff* *mp*

Kl. *fff* *subito mp* *sf* *sf*

Hn. *fff*

Fg. *fff* *sf*

Detailed description: This system contains measures 260 through 267. The Flute part features a five-measure rest followed by a melodic line starting at measure 262, with dynamics *fff*, *sf*, *sf*, and *p*. The Oboe plays a continuous triplet pattern, starting at *fff* and moving to *mp* at measure 264. The Clarinet has a similar triplet pattern, starting at *fff* and moving to *subito mp* at measure 264, then *sf* and *sf* later. The Horns play a rhythmic pattern of eighth notes, starting at *fff*. The Bassoon has a melodic line starting at measure 262, with dynamics *fff* and *sf*.

268

Fl. *sf* *sf* *sf* *sf* *sf*

Ob. *p* *sf* *mp*

Kl. *sf* *sf* *sf* *mp*

Hn. *mf* *p* *sf* *sf* *mf*

Fg. *mf* *sf* *p* *sf* *mf*

Detailed description: This system contains measures 268 through 275. The Flute part has a melodic line with dynamics *sf*, *sf*, *sf*, *sf*, and *sf*. The Oboe has a melodic line starting at *p* and moving to *sf* and *mp*. The Clarinet has a melodic line with dynamics *sf*, *sf*, *sf*, and *mp*. The Horns play a rhythmic pattern, starting at *mf*, moving to *p*, then *sf* and *sf*, and ending at *mf*. The Bassoon has a melodic line starting at *mf*, moving to *sf*, *p*, *sf*, and ending at *mf*.

poco rit. . . . .

a tempo

(♩ = 96)

274

Fl. *mf*

Ob. *sf sf mp mf*

Kl. *sf p mf*

Hn. *mf mf mf*

Fg. *mf sf sf mf mf*

6 *f* *mp*

6 *f* *mp*

6 *f* *mp*

6 *f* *mp*

6 *f* *mp*