

to ensemble diX, with friendship  
**Fragmented Lines in Time**

FOR WOODWIND QUARTET

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**I. Allegro con forza**  $\text{♩}$  ca. 82

**Cantabile con moto**  $\text{♩}$  ca. 69

Musical score for the first two measures of the piece. The Piccolo part features sixteenth-note runs with dynamics *pp*, *fff*, *f*, and *mf*. The Oboe part has a long note followed by a five-measure rest. The Clarinet in Bb part has a similar sixteenth-note run with dynamics *pp*, *fff*, *f*, and *mf*. The Bassoon part has a sixteenth-note run with dynamics *pp*, *fff*, and *f*.

Musical score for measures 3 and 4. The Piccolo part includes a triplet and a  $\frac{1}{4}$  tone gliss. (bend pitch) with dynamics *f* and a 'change to Fl.' instruction. The Oboe part has dynamics *p*, *pp*, and *pp*. The Clarinet part has dynamics *p*, *mf*, *p*, *mf*, *p*, and *pp*. The Bassoon part has dynamics *p* and *mf*, with a 'slap' instruction.

Musical score for measures 5 and 6. The Flute part starts with an 'airy sound' instruction and dynamics *pp*. The Oboe part has dynamics *mf*, *pp*, and *mp*. The Clarinet part has dynamics *mf*, *p*, *mf*, *p*, and *mf*. The Bassoon part has dynamics *pp*, *mf*, and *mp*, with an 'ord.' instruction.

7 (ca. 69)

Fl. *mp* *p* *mf* *p*

Ob. *mf* *p* *p*

Cl. *p* *pp*

Bn. *pp* *p* *mf* *p*

9

*accel. ...*  
1/4 tone gliss. (bend pitch)

ca. 72

Fl. *mf* *p* *mfp* *mf*

Ob. *mfp* *pp* *p*

Cl. *mfp* *mfp* *mf* *p*

Bn. *mfp* *solo* *p* *mp*

1/4 tone gliss. (bend pitch)

11

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

Ob. *mp* *p* *p*

Cl. *f* *p* *overblowing*

Bn. *mf* *p* *p* *mf* *pp* *p*

13 (ca.72)

Fl. *mf* *mf* *pp* *pp* *mf*

Ob. *pp* *pp* *mf p*

Cl. *p* *mf* *p* *pp* *p*

Bn. *p* *mf* *pp* *mf*

Measures 13 and 14 of a woodwind score. The Flute part features a melodic line with dynamics *mf*, *mf*, *pp*, *pp*, and *mf*. The Oboe part has a melodic line with dynamics *pp* and *mf p*. The Clarinet part has a melodic line with dynamics *p*, *mf*, *p*, *pp*, and *p*. The Bassoon part has a melodic line with dynamics *p*, *mf*, *pp*, and *mf*. Fingerings of 5 and 6 are indicated for the Oboe and Bassoon respectively.

15

Fl. *mf p* *mf* *p* *mf* *pp*

Ob. *pp* *mf p*

Cl. *mf p*

Bn. *p* *mf p*

Measures 15 and 16 of a woodwind score. The Flute part features a melodic line with dynamics *mf p*, *mf*, *p*, *mf*, and *pp*. The Oboe part has a melodic line with dynamics *pp* and *mf p*. The Clarinet part has a melodic line with dynamics *mf p*. The Bassoon part has a melodic line with dynamics *p* and *mf p*. A 1/4 tone gliss. (bend pitch) is indicated for the Oboe and Clarinet parts. Fingerings of 5 and 6 are indicated for the Flute and Bassoon respectively.

17

Fl. *mf* *pp*

Ob. *p* *pp* *pp*

Cl. *pp* *p*

Bn. *pp*

Measures 17 and 18 of a woodwind score. The Flute part features a melodic line with dynamics *mf* and *pp*. The Oboe part has a melodic line with dynamics *p*, *pp*, and *pp*. The Clarinet part has a melodic line with dynamics *pp* and *p*. The Bassoon part has a melodic line with dynamics *pp*. A triplet of 3 is indicated for the Clarinet part. A 7 is indicated for the Clarinet part.

ca. 69

19

Fl. *p* *mf p* *pp* *mf* *slap*

Ob. *mp* *pp* *p*

Cl. *pp* *pp* *mf p*

Bn. *mf*

*rotate freely*

*8<sup>va</sup>*

21

Fl. *mf* *p*

Ob. *mp* *p* *p*

Cl. *p* *loco* *p*

Bn. *mp* *mf*

*rotate freely*

*5*

*5*

*5*

23

Fl. *mf* *ord.* *pp* *mp*

Ob. *pp* *pp*

Cl. *mf* *mf p*

Bn. *mp* *mf*

*gliss.*

*5* *6*

*D#*

(ca. 69)

Fl. *solo*  
*molto vibr.*  
*pp* *mp* *mf* *pp* *mp*

Ob. *p* *mf*

Cl. *mp* *p*

Bn. *pp* *mf* *p* *ord.*

release air pressure and embouchure  
in order to create multiphonic sound

Fl. *p*

Ob. *mp* *pp* *p*

Cl. *p* *p*

Bn. *p*

*più mosso* (ca. 76)

Fl. *mf* *(mf)*

Ob. *mf p* *mf*

Cl. *mf* *(mf)*

Bn. *mf p* *mf*

31

Fl. *frull.* *ord.*  
*sub. p* *mf p*

Ob. *pp* *mf* *pp* *pp*

Cl. *pp*

Bn. *pp* *mf* *pp*

blow through the instrument

33

Fl. *mf* *ca.69* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bn. *mp* *p* *mf p* *mp* *mf* *p*

*gliss.*

35

Fl. *mf*

Ob. *mf*

Cl.

Bn. *mf*

*mf* brass sound (distorted, metallic sound) play on the tip of the mouthpiece.

Allegretto drammatico, con moto ca.66

II. 8<sup>va</sup>

37

Fl. *overblowing* *ff* *pp* *mf p*

Ob. *overblowing* *ff* *pp* *mf p*

Cl. *overblowing* *ff* *p* *pp* *pp* *mf p*

Bn. *ff* *pp* *mf p*

41

Fl. *p* *(p)*

Ob. *gliss.* *p* *pp* *mf p*

Cl. *p* *p* *pp* *mf p*

Bn. *p* *mf p* *pp*

43

Fl. *pp* *p* *mf* *loco*

Ob. *p* *mf p*

Cl. *mp* *p* *mf*

Bn. *p* *p* *mf*

45

Fl. *mf p* *gliss.* 5

Ob. *p* 5 *mf p* 3 *pp*

Cl. *pp* *p* 5 *p* 3 *p*

Bn. *p* 5 *mp* *p* *mf p* 3

47

Fl. *p* 5 6 *mf p* *mf p*

Ob. *mf p* *pp*

Cl. *1/4 tone gliss.* 6 *mf p* *p*

Bn. *mf p* 3 *mf p* *pp*

49

Fl. *p* *mf* *8va*

Ob. *p* 7 *mf* *mf p*

Cl. 5 3 *p* 5 3 *p*

Bn. *mp* (M) *fp* *ord.* *mf p*

\* release air pressure and embouchure, in order to create multiphonic sound



51

Fl. *pp* *mp* *pp* *mp* *pp* *mp*

Ob. *pp* <> <>

Cl. *pp* *mp* *p* *mp*

Bn. *pp* *mp* *pp* *mf p* *gliss.*

Detailed description: This system contains measures 51-54. The Flute part features a melodic line with dynamic markings *pp*, *mp*, and *pp*, and includes a quintuplet in measure 52. The Oboe part has a long note in measure 51 and rests in 5/4, with <> markings in measure 54. The Clarinet part has a melodic line with dynamics *pp*, *mp*, *p*, and *mp*, including a triplet in measure 52. The Bassoon part has a melodic line with dynamics *pp*, *mp*, *pp*, and *mf p*, ending with a glissando in measure 54. The time signature changes from 4/4 to 5/4 in measure 52 and back to 4/4 in measure 54.

53

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

Ob. *ppp* *p* *mf p*

Cl. *mf p* *p*

Bn. *mf p* <> <>

Detailed description: This system contains measures 53-54. The Flute part has a rest in measure 53 and a melodic phrase in measure 54 with dynamics *p* and *mf p*. The Oboe part has a long note in measure 53 and rests in 5/4, with a melodic phrase in measure 54 and dynamics *ppp* and *mf p*. The Clarinet part has a melodic line with dynamics *mf p* and *p*. The Bassoon part has a long note in measure 53 and rests in 5/4, with <> markings in measure 54. The time signature changes from 4/4 to 5/4 in measure 53 and back to 4/4 in measure 54.

**Allegro con moto**  $\text{♩}$  ca. 76

55

Fl. *mf*

Ob. *p* *mf*

Cl. *mf*

Bn. *mf*

Detailed description: This system contains measures 55-58. The Flute part has a melodic line with dynamics *mf* and quintuplets in measures 56 and 57. The Oboe part has a melodic line with dynamics *p* and *mf*, and sextuplets in measures 56 and 57. The Clarinet part has a melodic line with dynamics *mf* and a quintuplet in measure 56. The Bassoon part has a melodic line with dynamics *mf*. The time signature is 4/4 throughout.

56

Fl.

Ob.

Cl.

Bn.

*(mf)* 3 5 3 5

58

Fl.

Ob.

Cl.

Bn.

*(mf)* 5 5 5 5 *f* 3 6 *f*

*(mf)* 5 5 3 *mf* 5 6 *f*

*(mf)* 3 *f*

*(mf)* 6 *pp* gliss.

change to Bass Horn

*poco sostenuto* ca.66

1/2
2
3
4
2
3
4
5+6

60

Fl.

Ob.

B. Hn.

Bn.

change to Picc.

*mf*

*mf*

B. Horn

*p* 5 *p*

*mp* 3 5 *mf p* 5 *pp* 5 *p*

*a tempo* ♩ ca.76

62 Picc.

62 Picc. *p* *mf* 5

Ob. *p* *mf* 5 5 5

B. Hn *mf* 5 5 5 5

Bn *mf* 3 6 3 6 3 3

Detailed description: This system contains measures 62 and 63. The Piccolo part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) by measure 63. The Oboe part also starts piano (*p*) and moves to mezzo-forte (*mf*). The Bass Horn part is marked mezzo-forte (*mf*) throughout. The Bassoon part is marked mezzo-forte (*mf*) and features triplet and sextuplet markings. A vertical line separates measures 62 and 63.

64 Picc.

64 Picc. *mf* 5 *f* 5 *mf* 5

Ob. *mf* 5 3 3 *mf* 5 6 *f*

B. Hn *mf* 5 5 *f* 3 5

Bn *mf* 3 5 3 6 5 3 6

Detailed description: This system contains measures 64 and 65. The Piccolo part starts at mezzo-forte (*mf*), reaches fortissimo (*f*) in measure 65, and returns to mezzo-forte (*mf*). The Oboe part starts at mezzo-forte (*mf*) and reaches fortissimo (*f*) in measure 65. The Bass Horn part starts at mezzo-forte (*mf*) and reaches fortissimo (*f*) in measure 65. The Bassoon part starts at mezzo-forte (*mf*) and reaches fortissimo (*f*) in measure 65. A vertical line separates measures 64 and 65.

66 Picc.

66 Picc. *mf* 7 *p* 7

Ob. *p* 3 *mf* *p* 6 *mf* *p* 6

B. Hn *p* 7 *mf* 6 *p* 5 *mf* 3

Bn *p* 5 *mf* 5 *p* 3 *mf*

Detailed description: This system contains measures 66 and 67. The Piccolo part starts at mezzo-forte (*mf*) and moves to piano (*p*) in measure 67. The Oboe part starts piano (*p*), moves to mezzo-forte (*mf*), and returns to piano (*p*) in measure 67. The Bass Horn part starts piano (*p*) and moves to mezzo-forte (*mf*) in measure 67. The Bassoon part starts piano (*p*) and moves to mezzo-forte (*mf*) in measure 67.

67 *con moto*  $\text{♩}$  ca. 72

change to Fl.

Picc. *mf*

Ob. *mf*

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

Bn *p* *mf* *p* *mf* *p*

68 ( $\text{♩}$  ca. 72)

Fl. *fp* *mf* *f*

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

B. Hn *p* *mf* *p* *f* *mf* *f* *overblowing*

Bn *mf* *p* *f* *mf* *f*

*overblowing*

70

Fl. *pp sub.* *mf* *mp*

Ob. *pp sub.* *mf*

B. Hn *pp sub.* *p* *mf*

Bn *pp sub.* *mf p* *pp*

71

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B. Hn *mf* *mp* *p*

Bn *mf* *mp* *p*

73

Fl. *mp cresc.* *ff*

Ob. *mp cresc.* *ff*

B. Hn *ff*

Bn *ff*

75 *con moto* ca. 78

Fl. *p* *f*

Ob. *pp* *f* *overblowing*

B. Hn *p* *mf* *mp* *mf*

Bn *p* *mf* *f*

change to Cl.

77

Fl. *mfpp* *pp* *mp* *pp* *mp* *p*

Ob. *mf > pp* *poco s. tasto pp* *mp* *p cresc.<sup>5</sup>*

Cl. *mp* *p* *p* *mf*

Bn. *mf* *mf*

III. Andantino tranquillo ca. 60

79

Fl. *ff*

Ob. *ff* *p* *pp*

Cl. *ff* *p*

Bn. *ff* *p* *gliss.*

1/4 tone gliss.

1/2
2
3
4
2
3
4
5+6

81

Fl. *p* *f*

Ob. *mf*

Cl. *p* *mf*

Bn. *mf* *p* *f*

83

Fl. *mf p* *mf* *slap*

Ob. *mf p*

Cl. *mf p* *sul tasto* *mf*

Bn. *mf p* *mf*

85 *ca. 66*

Fl. *sub. p* *p* *mf* *p*

Ob. *sub. p* *mf*

Cl. *sub. p* *mf p* *mf p*

Bn. *sub. p* *mf* *gliss.* *mf p*

87

Fl. *gliss.* *mf p* *mf* *> p*

Ob. *mf* *p*

Cl. *p* *<>*

Bn. *mf* *p* *gliss.* *gliss.* *mf*

*airy sound*

89 *overblowing*

Fl. *mf* *p* *gliss.* <sup>5</sup>

Ob. *p* *mf* *mp* *pp*

Cl. *p* *mfp* *mf* *p* *mf* *p* <sup>5</sup>

Bn. *mfp* *mfp*

91 (ca. 66)

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

Ob. *p* *mfp*

Cl. *mf* *p*

Bn. *p* *p*

93

Fl. *mp* *mf* *mf*

Ob. *mp* *pp* *pp* *p* *mf*

Cl. *mp* *pp* *mf*

Bn. *mp* *(mp)* *mf* *mf*



95

Fl. *mf* *3* *8va-- loco slap* *(mf)* blow through the instrument windy sound

Ob. *p* *mf* *pp* *mf*

Cl. *mf p* *6* *f* *p* *5*

Bn. *p* *f* *p* *3*

97

Fl. *ord.* *p* *5* *mf* *f* *8va-- sostenuto ca.60* *ord.* *p* *pp*

Ob. *p* *p* *p* *p > pp*

Cl. *pp* *3* *p*

Bn. *p* *f* *p* *pp*

99

Fl. *p* *5* *p* *change to Picc.*

Ob. *p* *mp* *p* *p* *3* *pp*

Cl. *p* *3* *5* *p* *5* *p* *pp*

Bn. *p* *p* *mp*

101 Picc. *p* *mf* *ca. 69 accel. ...* *ca. 78*

Ob. *mf* 5

Cl. *mf* 5 6

Bn. *p* *mf* 5 3 5

103 Picc. *(mf)* *f*

Ob. *(mf)* *f*

Cl. *(mf)* *ff*

Bn. *mf* *f*

104 Picc. *fff* *overblowing*

Ob. *fff* *overblowing*

Cl. *fff* *overblowing*

Bn. *fff* *overblowing*