

CONCERT SCORE

Richard Cumming

**Two Pieces for
Woodwind Quintet**

for

Flute

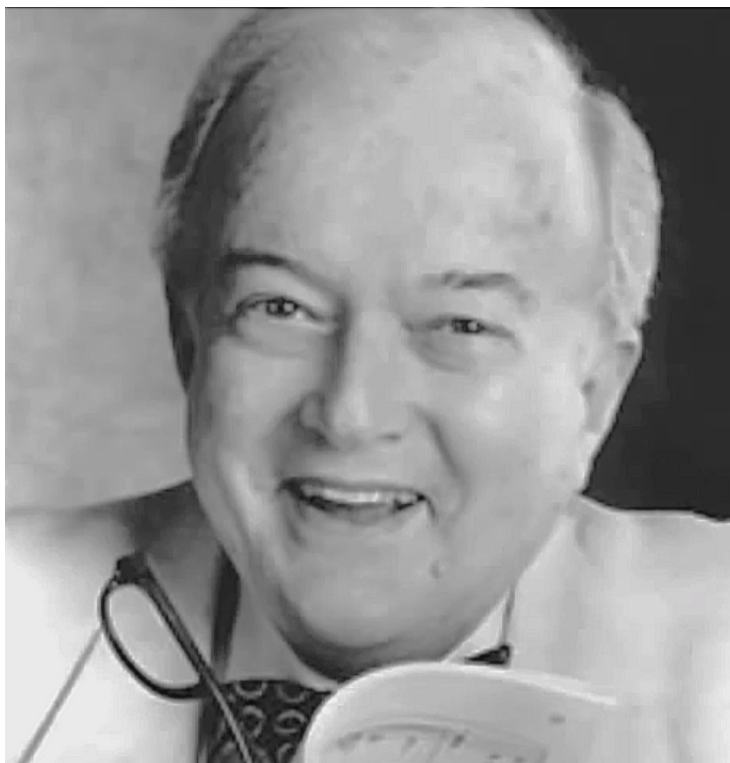
Oboe

Clarinet

Horn

and

Bassoon

TWO PIECES FOR WOODWIND QUINTET (2:12)**I. Allegro giocoso (1:18) 1****II. Allegro deciso (0:50) 7**

Richard Cumming (9 June 1928 – 25 November 2009), composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.

Two Pieces for Woodwind Quintet

Richard Cumming

I.

Allegro giocoso

The musical score is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 7. The instruments are arranged in five staves: Flute (top), Oboe, Clarinet in B \flat , Horn in F, and Bassoon (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part features a melodic line with dynamic markings of *f* and *mp*, and includes a first ending bracket over measures 1 and 3. The Oboe, Clarinet in B \flat , and Bassoon parts provide harmonic support with dynamic markings of *f*, *p*, *mp*, *mf*, and *f*. The Horn in F part has dynamic markings of *f*, *p*, *mp*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

A

7

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

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

B♭ Cl. *p* *mp* *mf* *f* *p*

Hn. *p* *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

B

10

Fl. *f* *mp* *dolce*

Ob. *f* *p* *dolce*

B♭ Cl. *f* *p* *mp* *p*

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

Bsn. *f* *sfz* *p dolce* *mp* *p*

C

14

Fl. *mf*

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

B^b Cl. *mf* *mp* *mf* *mf* *mp*

Hn. *mf* *mp* *mf* *mf*

Bsn. *mf* *mp* *mf*

D

18

Fl. *mf*

Ob. *mf* *mf* *p* *poco a poco cresc.*

B^b Cl. *mf* *mp* *p* *poco a poco cresc.*

Hn. *mp* *p* *poco a poco cresc.*

Bsn. *mf* *mp* *p* *poco a poco cresc.*

E

22

Fl. *mp poco a poco cresc.* *f* *mp*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

25

Fl. *f* *mp*

Ob. *p mp mf f p mp mf*

B♭ Cl. *p mp mf f p mp mf*

Hn. *p mp mf f p mp mf*

Bsn. *p mp mf f p mp mf*

28

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

F

f *f* *p* *mp*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

31

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

G

mf *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

35

Fl. *sfz* *f* *mf* *mp* *p*

Ob. *sfz* *f* *mf* *mp* *p*

B♭ Cl. *sfz* *mf* *mp* *p*

Hn. *sfz* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p*

37

Fl. *f* *mp* *ff* *sfz*

Ob. *f* *mp* *ff* *sfz*

B♭ Cl. *f* *mp* *ff* *sfz*

Hn. *f* *mp* *ff* *sfz*

Bsn. *f* *mp* *ff* *sfz*

II.

Allegro deciso

1

Fl.

Ob.

B^b Cl.

Hn.

Bsn.

f

f

f

6

A

Fl.

Ob.

B^b Cl.

Hn.

Bsn.

f

f

10

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

14

Fl. **B** *flautando*

più f

Ob. *più f*

B \flat Cl. *più f*

Hn. *più f*

Bsn. *più f*

18 C

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

Hn. *ff*

Bsn. *ff*

22

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

B \flat Cl. *f* *mf* *p*

Hn. *f* *mf* *p*

Bsn. *f* *mf* *p*