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Title

Which Strange Bird?

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score in C

5
4 **Lethargic** ♩ = 46, ♩ = 92
(3 + 2)

Which Strange Bird?

for Woodwind Quintet and String Quintet

6
4

5
4 (3 + 2)

2
2

Cole M. Wilson

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello

Double Bass

A
Grave

5/4 (3+2) 2/2 3/2 2/2 3/2 7/4 (2+2+3) 2/2

ff. *f* > *n*

ff. *f* > *n*

f > *n*

pp *p* *mp*

f *p* *pp* *n* *pp* *p* *mp*

f *p* *pp* > *n* *pp* *p* *mp*

5/4 2/2 3/2 2/2 3/2 7/4 2/2

poco vib. senza vib. sul tasto espressivo senza vib.

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

poco vib. senza vib. sul tasto

p *pp* *p* *mp*

poco vib. senza vib. sul tasto

p *pp* *p* *mp*

poco vib. arco senza vib.

p *pp* *p* *mp*

poco vib. pizz. arco senza vib. pizz. arco

ff *p* *pp* *p* *mp*

2/2 **B** **Wandering** brighter 7/4 (2+2+3) 2/2 6/4 (3+3) 2/2 6/4 (3+3) 9/4 **C** (3+3+3) 2/2 3/2 2/2

fl. *pp* *p* *pp*

ob. *pp* *p* *pp* *mp* *pp*

B♭ cl. *pp* *mp* *mf* *pp*

bsn. *p* *mp* *pp* *mf* *ppp*

hn. *pp* *p* *pp* *pp* *mf*

2/2 ord. poco vib. 7/4 2/2 6/4 2/2 6/4 9/4 sul tasto senza vib. 2/2 3/2 2/2

vln. I *p* *n* *n* *mp* *mf* *p* *mp*

vln. II *p* *mp* *mf* *p* *mp*

vla. *p* *mp* *mf* *p* *mp*

vc. poco vib. *p* *mp* *mf* *p* *mp*

db. poco vib. *p* *mp* *mf* *p* *mp*

6/4 (3+3) 9/8 (3+3+3) 2/2 (♩+♩+♩) 6/4 (3+3) 3/4 2/2 5/4 (2+3) 3/2 2/2 3/2 2/2 **E** 3/4

fl. *pp*

ob.

B♭ cl. *ppp*

bsn.

hn. *pp*

vln. I *mp p f p pp mp pp ord.*

vln. II *mp p f p pp p pp ord.*

vla. *mp p f p pp p pp ord.*

vc. *mp p f p pp p pp ord.*

db. *p mf*

51

3/4 2/2 5/4 (2+3) 2/2 5/4 (3+2) 2/2 6/4 2/2 5/4

fl. *p*

ob. *p* *f* *mp* *p*³

B \flat cl. *f* *p*³

bsn. *fp* *ppp*

hn. *fp* *ppp*

3/4 2/2 5/4 2/2 5/4 2/2 6/4 2/2 5/4

vln. I *mf* *p* *pp* *f*

vln. II *mf* *p* *pp* *f*

vla. *mf* *p* *pp* *f*

vc. *mf* *p* *pp* *f*

db. *pizz.* *p*

5/4 (2+3) 3/2 7/4 (2+2+3) 5/4 (3+2) 2/2 5/4 (3+2)

F
Nervous

6/4

fl.

ob.

B \flat cl.

bsn.

hn.

5/4 3/2 7/4 senza vib. 5/4 2/2 poco vib. 5/4 6/4

vln. I

vln. II

vla.

vc.

db.

p *pp* *ppp* *p* *ppp*

senza vib. (senza vib.)

p *pp* *ppp* *p* *ppp*

senza vib. (senza vib.)

p *pp* *ppp* *p* *ppp*

Solo poco vib.

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

pp *p*

6/4 (3+3)

5/4 (3+2)

2/2

G
Exhilarated
(♩ = ♩ = 92, ♩ = 61)

6/8 (2+3)

3/8

6/8

5/8 (2+3)

3/8

6/8

fl. *pp* *mf* *p* *mf* *p* *f* *mp* *mf* *p* *3* *flz.*

ob. *mp* *f* *mp* *mf* *f* *mp* *mf* *p*

B♭ cl. *f* *3* *3* *3* *mf* *f* *3* *3* *3* *mf* *3*

bsn. *f* *mp* *f*

hn. *f* *mp* *f*

6/4

5/4

2/2

6/8

5/8

3/8

6/8

5/8

3/8

6/8

vln. I *f* *mf* *pizz.* *arco* *pizz.*

vln. II *f* *p* *pp* *arco sul pont.* *mf*

vla. *f* *pizz.*

vc. *mp* *p* *p* *mf* *p* *f* *end solo* *espressivo* *f* *mf* *f*

db. *f* *mf* *f*

6 5 (2+3) 6 **Doubling** 5 (2+3) 3 6 5 (2+3) 3 6

fl. *f* *p* *fp* *pp* *p* *mp* *fp* *pp* *3* *fltz.*

ob. *f* *mp* *f* *p* *fp* *mp* *p* *mp* *fp* *mf* *p*

Bb cl. *f* *3* *3* *f* *3* *p* *3* *mp* *f* *3* *p* *3* *pp* *3*

bsn. *f* *fp* *f* *mp* *fp*

hn. *f* *fp* *f* *mp* *fp*

vln. I *pizz.* *p* *pp* *p* *arco sul pont.* *pizz.* *p*

vln. II *p* *pp* *p* *arco* *pp*

vla. *p* *p*

vc. *fp* *fp*

db. *fp* *n*

6/8 (2+3+3) 5/8 (2+3) 2/4 **H** 3/4 5/8 (3+2) 2/4

Convinced

fl. *mp* *mf* *p* *p* *f* *mp* *p*

ob. *mp* *p* *f* *mp*

B♭ cl. *mp* *f* *ff* *f*

bsn. *mp* *f*

hn. *mp* *f*

vln. I arco *p* *mf* *pp*

vln. II pizz. *mp* arco *f*

vla. *mp* arco molto espress. *f*

vc. *mp* *f* *mf*

db. *f* *mp*

fl. *mp* *mf* *f* *mp* *p* *mp*

ob. *p* *pp* *mp*

Bb cl. *p* *mp* *f*

bsn. *mf* *f* *mf*

hn. *mf* *f* *mf*

vln. I *f*

vln. II *f* *p*

vla. *mf* *f* *ff* *f*

vc. *p* *ff*

db. *ff*

111 *p*

2/4 3/4 3/8 1/4 **I** 3/8 3/4 1/4 3/8

fl. *f* *ff* *fff* *p* *f*

ob. *mf* *f* *ff* *fff* *f*

B♭ cl. *mf* *f* *ff*

bsn. *f* *ff* *fff* *p* *f*

hn. *f* *ff* *fff* *f*

pizz. 2/4 3/4 3/8 1/4 3/8 3/4 1/4 3/8

vln. I *p* *mf* *fff* *ff* *p* *pp* *pp* *ff*

vln. II *mf* *fff* *ff* *p* *pp* *pp* *ff*

vla. *fff* *ff* *p* *pp* *pp* *ff*

vc. *f* *fff* *ff*

db. *f* *fff*

116

fl. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

ob. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

B \flat cl. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

bsn. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

hn. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

vln. I $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

vln. II $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

vla. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

vc. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

db. $\frac{3}{8}$ $\frac{5}{8}$ (3+2) $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$

Dynamics: *ff*, *p*, *f*, *mp*, *fff*, *pp*, *p*, *ff*, *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *pp*, *pp*, *ff*, *mp*, *fff*, *ppizz.*, *fff*, *ppizz.*, *fff*

7/8 (2+3+2) 4/4 **K** 5/8 (2+3) 2/4

fl. *pp* *p* *ppp* *pp* *mp* *p* *mp* *f* *mp*

ob. *mf* *p* *mp* *p* *mp* *f* *obnoxious* *mf* *mf* *p*

Bb cl. *pp* *p* *mp* *p* *mp* *f* *mp* *mf* *mp*

bsn. *p* *f*

hn. *p* *f* *mp* *mf* *mp*

vln. I *f* *p*

vln. II *f* *p*

vla. *f* *p*

vc. *f* *p*

db. *p* *mf* *f* *p*

aggravated

obnoxious

140

2/4 3/8 5/4 2/4 7/8 (3+2+2) 6/8 9/8

fl. *p* *f* *mf* *p* *mp* *f* *ff*
 ob. *mp* *p* *f* *mf* *p* *f* *mf* *ff*
 B♭ cl. *f* *mp* *p* *f* *mf* *mp* *mf* *f* *p* *f* *mp* *f* *mf* *ff*
 bsn. *mf* *mf* *f* *mp* *f* *ff*
 hn. *mf* *f* *mf* *f* *mp* *f* *ff*
 vln. I *mf* *f* *p* *f* *ff*
 vln. II *f* *mf* *f* *ff*
 vla. *f* *mf* *f* *ff*
 vc. *f* *mf* *f* *ff*
 db. *f* *mf* *mp* *f* *ff*

arco
 pizz.
 arco

(3 + 2 + 2) $\begin{matrix} 5 \\ 8 \end{matrix}$ (3 + 2) $\begin{matrix} 7 \\ 8 \end{matrix}$ (2 + 2 + 3) $\begin{matrix} 9 \\ 8 \end{matrix}$ (3 + 3 + 3) $\begin{matrix} 9 \\ 8 \end{matrix}$ (3 + 2 + 3) $\begin{matrix} 6 \\ 8 \end{matrix}$

fl. *f* *mf*

ob. *f* *sub.p* *f* *mf* *pp*

B♭ cl. *f* *sub.p* *f* *mf* *pp* end solo

bsn. *p* *f* *Solo* *ffp* *ff*

hn. *mf* *p* *f* *mp* *fp* *p* *f* *ff*

vln. I *mf* *f* *p*

vln. II *f* *mf* *f* *p*

vla. *f* *mf* *f* *p*

vc. *f* *mf* *f* *p*

db. *p* *f*

3/4 4/4 3/4 7/8 (2+2+3) 1/4 3/4

fl. *sfz* *p* *f* *f* *sfz* *sffz*

ob. *sfz* *p* *ff* *f* *sfz* *sffz*

B♭ cl. *sfz ff* *p* *ff* *f* *sfz* *sffz*

bsn. *sfz ff* *ff* *f* *sfz* *sffz*

hn. *sfz ff* *ff* *mf* *f* *sfz* *sffz*

3/4 4/4 3/4 7/8 1/4 3/4

vln. I *sfz f* *p* *f* *p mp* *f sffz*

vln. II *sfz f* *p* *f* *p mp* *f sffz*

vla. *sfz f* *p* *f* *p mp* *f sffz*

vc. *sfz f* *p* *f* *p mp* *f sffz*

db. *sfz f* *p* *f* *p mp* *f sffz*

3/4 7/8 (3+2+2) 3/4 7/8 **N** **Aside** 4/4 10/8

fl. *f* *sfz* *sfz* *sfz* *ffz*

ob. *f* *sfz* *sfz* *sfz* *ffz*

Bb cl. *f* *sfz* *sfz* *sfz* *ffz*

bsn. *f* *sfz* *sfz* *sfz* *ffz*

hn. *mf* *f* *sfz* *sfz* *ffz* *pp* *ppp* *Solo*

3/4 7/8 3/4 7/8 4/4 10/8

vln. I *p* *mf* *f* *sfz* *sfz* *sfz* *ffz* *pp* *ppp*

vln. II *p* *mf* *f* *sfz* *sfz* *sfz* *ffz* *pp* *ppp*

vla. *p* *mf* *f* *sfz* *sfz* *sfz* *ffz* *pp* *ppp*

vc. *p* *mf* *f* *sfz* *sfz* *sfz* *ffz* *pp* *ppp*

db. *p* *mf* *f* *sfz* *sfz* *sfz* *ffz* *pp* *ppp*

10
8 (2+3+3+2)

7
8 (2+2+3)

6
8

7
8 (2+3+2)

2
4

5
8 (2+3)

6
8

fl.

ob.

B \flat cl.

bsn.

hn.

10
8

7
8

6
8

7
8

2
4

5
8

6
8

vln. I

vln. II

vla.

vc.

db.

p *ppp* *pp* *p* *pp* *mf* *f* *sub.p*
p *ppp* *pp* *p* *pp* *mf* *f* *sub.p*
p *ppp* *pp* *p* *pp* *mf* *f* *sub.p*
p *ppp* *pp* *p* *pp* *mf* *f* *sub.p*
p *ppp* *pp* *p* *pp* *mf* *f* *sub.p*

6/8 5/8 (2+3) 2/4 5/8 (2+3) 3/8 7/8 (2+2+3) 5/8 (2+3) 3/4

fl. ob. B \flat cl. bsn. hn. vln. I vln. II vla. vc. db.

mf *f* *p* *pp* *mf* *f* *p* *pp* *mf* *f* *p* *pp*

3/4 (3+3)

5/8 (3+2)

9/8

2/4

3/4 O

5/8

7/8

fl.

ob.

B \flat cl.

bsn.

hn.

vln. I

vln. II

vla.

vc.

db.

becoming staccato

becoming legato

end solo

pp

ff

p

mf

p

mf

p

mf

fp

ff

3/4

5/8

9/8

2/4

3/4

5/8

7/8

fp

ff

p

mf

fp

ff

p

mf

fp

ff

p

mf

fp

ff

p

mf

fp

ff

p

mf

7/8 (2+2+3) 3/4 4/4 2/4 6/8

fl. *sfz*

ob. *sfz*

Bb cl. *sfz* *p* *f*

bsn. *sfz* *p* *f*

hn. *sfz* *p* *f*

vln. I *sfz* *p* *f*

vln. II *sfz* *p* *f*

vla. *sfz* *p* *f*

vc. *sfz* *p* *f*

db. *sfz* *p* *f*

201

P
Brooding

fl. *sfz p* *mp* *ff* *fff p* *f* *ff* *p*

ob. *sfz p* *mp* *sfz f* *ff sfzz* *f* *ff* *p*

B♭ cl. *sfz p* *mp* *sfz f* *ff sfzz* *f* *ff*

bsn. *sfz p* *mp* *sfz f* *ff* *mp* *f* *ff* *mp*

hn. *sfz p* *mp* *sfz f* *ff sfzz* *f* *ff* *p*

vln. I *sfz p* *mp* *sfz f* *ff sfzz* *pp* *ff* *f* *p* *pp*

vln. II *sfz p* *mp* *sfz f* *ff sfzz* *pp* *ff* *f* *p* *pp*

vla. *sfz p* *mp* *sfz f* *ff sfzz* *pp* *ff* *f* *p* *pp*

vc. *sfz p* *mp* *sfz f* *ff sfzz* *ff*

db. *sfz p* *mp* *sfz f* *ff sfzz*

205

6/8 6/8 1/4 3/8 5/8 (3+2) 3/4

6/8 6/8 1/4 3/8 5/8 3/4

3/4 1/4 3/8 5/8 2/4 1/4 3/8 5/8 3/4

fl. *f* *ff* *p* *f* *ff* *p*

ob. *f* *ff* *p* *f* *ff* *p*

B♭ cl. *mp* *f* *ff* *f* *ff* *pp*

bsn. *f* *ff* *mp* *f* *ff* *mp* *pp*

hn. *mp* *fff* *f* *ff* *p* *f* *ff* *p* *pp*

3/4 1/4 3/8 5/8 2/4 1/4 3/8 5/8 3/4

vln. I *ff* *f* *p* *pp* *pp* *ff* *f* *p* *pp*

vln. II *ff* *f* *p* *pp* *pp* *ff* *f* *p* *pp*

vla. *ff* *f* *p* *pp* *pp* *ff* *f* *p* *pp*

vc. *mp* *ff* *ff*

db.

fl.

ob.

B \flat cl.

bsn.

hn.

vln. I

vln. II

vla.

vc.

db.

short but not clipped
with minimal direction

pp

Detailed description: This page of a musical score features woodwind and string parts. The woodwind section includes flutes (fl.), oboes (ob.), B-flat clarinets (B \flat cl.), bassoons (bsn.), and horn (hn.). The string section includes violins I (vln. I), violins II (vln. II), viola (vla.), violoncello (vc.), and double bass (db.). The flute part is silent. The oboe part plays a rhythmic eighth-note pattern. The B-flat clarinet part plays a similar pattern. The bassoon part enters in the second measure with a *pp* dynamic and a specific articulation instruction. The horn part is silent. All string parts are silent.

R

fl.

ob.

B \flat cl.

bsn.

hn.
pp
 short but not clipped
 with minimal direction

vln. I
pp
 senza vib.
 sul pont.
 with minimal direction

vln. II
 arco
 senza vib.
 sul pont.
 with minimal direction
pp

vla.

vc.

db.

fl.

ob.

Bb cl.

bsn.

hn.

vln. I

vln. II

vla.

vc.

db.

arco with minimal direction
senza vib.
sul pont.

pp

Detailed description: This page of a musical score features eight staves. The top five staves are for woodwinds: flute (fl.), oboe (ob.), B-flat clarinet (Bb cl.), bassoon (bsn.), and horn (hn.). The bottom three staves are for strings: violin I (vln. I), violin II (vln. II), and viola (vla.). The cello (vc.) and double bass (db.) staves are present but contain only rests. The woodwind parts are highly rhythmic, consisting of eighth-note patterns. The string parts are more melodic, with long, flowing lines. The viola part begins in the fourth measure with a dynamic marking of *pp* and includes performance instructions: 'arco with minimal direction', 'senza vib.', and 'sul pont.'. The score is set in a key with one flat and a 2/4 time signature.

short but not clipped
with minimal direction

pp

fl.

ob.

B \flat cl.

bsn.

hn.

vln. I

vln. II

vla.

vc.

db.

arco with minimal direction
senza vib.
sul pont.

pp

This musical score page features a woodwind section and a string section. The woodwind section includes five staves: Flute (fl.), Oboe (ob.), B♭ Clarinet (B♭ cl.), Bassoon (bsn.), and Horn (hn.). The string section includes four staves: Violin I (vln. I), Violin II (vln. II), Viola (vla.), and Violoncello (vc.). A Double Bass (db.) staff is also present at the bottom but contains only rests. The woodwinds play a rhythmic pattern of eighth notes with various accidentals, while the strings play a melodic line with long slurs. The page number 260 is located at the bottom left.

This musical score page features six staves. The top five staves are for woodwinds: fl. (flute), ob. (oboe), B♭ cl. (clarinet in B-flat), bsn. (bassoon), and hn. (horn). The bottom three staves are for strings: vln. I (Violin I), vln. II (Violin II), vln. III (Viola), vc. (Violoncello), and db. (Double Bass). The woodwind parts consist of rhythmic eighth-note patterns with various accidentals (flats and naturals) and some dynamic markings like *f* and *ff*. The string parts are primarily sustained notes with long slurs, indicating a slow or static texture. The double bass part is mostly silent, represented by rests.

fl.

ob.

Bb cl.

bsn.

hn.

vln. I

vln. II

vla.

vc.

db.