

Patrick Andrew Thompson

WARM CHROMATICS

for wind quintet

Premiered on October 9th, 2020
at NACWPI 2020 National Conference
by the Khaos Wind Quintet

PROGRAM NOTE

Like the painting which gives this quintet its title, František Kupka's works are marked by an emphasis on color, shape, lyricism, and musical illusion. While he is most known for his role in pioneering abstraction and orphic cubism, my favorite of Kupka's works are those which lie at the boundaries of all his various influence and inventions. Each of this quintet's three movements is inspired by one such work.

The first, "Machinisme," turns the quintet a large meta-instrumental machine. The music is angular and aggressive, with sharp cuts and rigidly unfolding processes, though dramatically independent melodic lines sometimes manage to break free. "Nocturne" is far more abstract, characterized by dark, fluid, and overlapping forms. The pulse is almost entirely lost, as expressive solo lines create a more inward, improvisatory atmosphere. The third movement follows the colorful, spinning motion of Kupka's "Disks of Newton," and takes on a much more playful, geometric, and contrapuntal character.

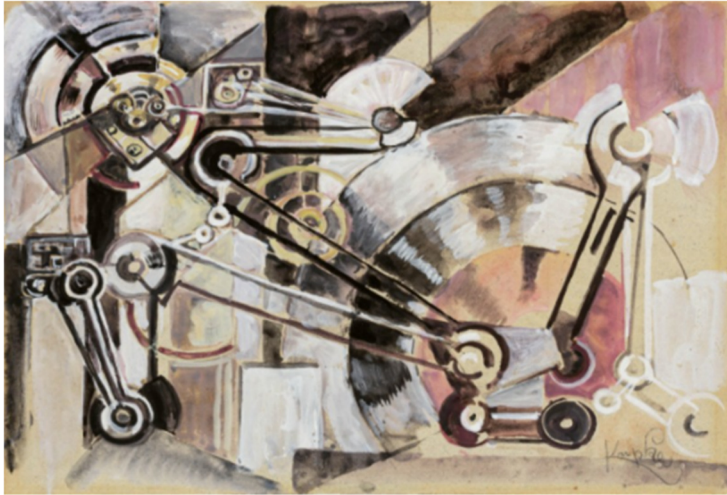
While I hope that the influence of each painting can be heard, each movement is hardly an attempt to render the image musically. Kupka wrote of his own work that "the painting comes first, not the idea." It is likewise with my music.

PERFORMANCE NOTE

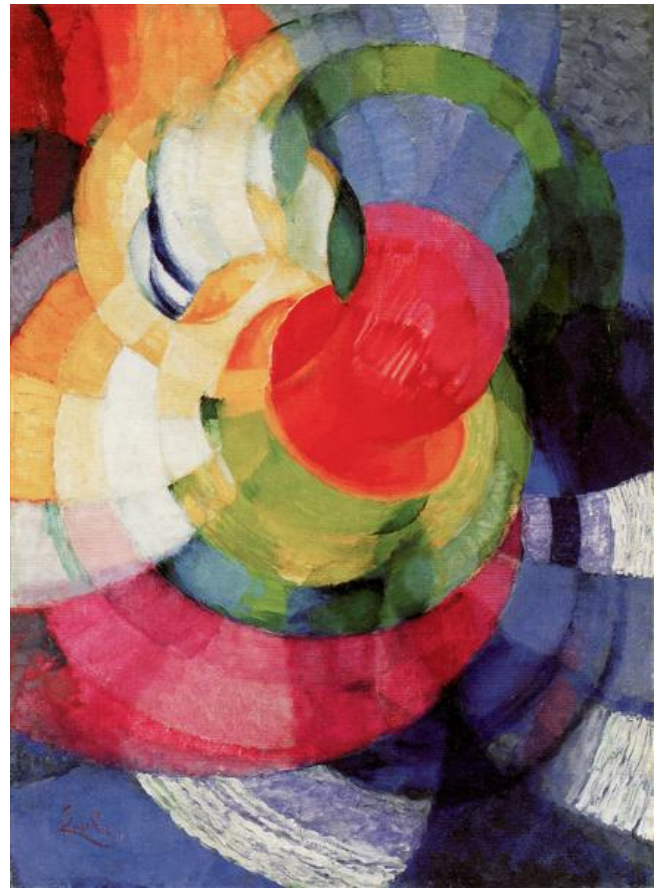


These figures, seen throughout "Nocturne," represent three pitch 'trills.' They are to be performed by rapidly moving through adjacent pitches from the 3-pitch set, in any order, for as long as the trill line continues. Parenthesized notes are used to clarify the length of these figures within each bar. The 6-note sample contours provided at the start of each figure are simply guides.

Duration: ca. 12 minutes



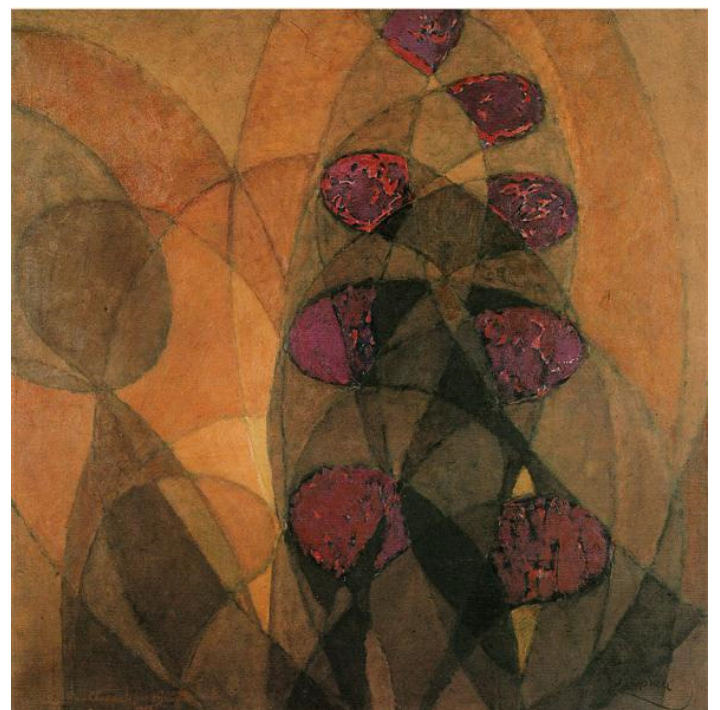
Étude pour la Série Machinisme
(1929)



Disks of Newton (Study for "Fugue in Two Colors")
(1911)



Nocturne
(1913)



Warm Chromatics
(1912)

for the KHAOS Wind Quintet

WARM CHROMATICS

Score in C

Patrick Andrew Thompson

2020

1. Machinisme

Driving, mechanical ♩ = 172

Flute
ff marcato
f — *ff*

Oboe
ff marcato
f — *ff* *p* <

B♭ Clarinet
ff marcato
f — *ff* *p* <

F Horn
ff marcato
f *p* — *ff*

Bassoon
ff marcato
f *ff*

Fl.
f *mf* — *ff* — *mf* *ff* — *mf*

Ob.
ff *p* < *ff* *f* *mf* — *ff* — *mf* *p* < *f*

Cl.
ff *p* < *ff* *f* *p* — *f* *p* < *f* *mf* < *ff* — *mf* *f*

Hn.
p < *f* *mf* < *ff* — *mf* *ff* — *mf*

Bsn.
p < *f* *mf* < *ff* — *mf* *ff* — *f*

14

Fl. *f* *ff* *p* *flz.* *ord.*

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

Cl. *ff* *f* *ff* *p* *flz.* *ord.*

Hn. *p* *ff* *p* *mp* *not too short*

Bsn. *p* *ff* *p*

19

20

Fl.

Ob. *mp* *p* *mp* *p*

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

Hn. *p cresc.*

Bsn. *mp* *p* *p cresc.*

27

Fl. *mf cresc.* *f*

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

Cl. *mf cresc.* *f*

Hn. *f*

Bsn. *mf cresc.* *f*

35 36

Fl. *ff*

Ob. *ff*

Cl. *ff* not too short *p* *mf* *p*

Hn. *ff* *mf* *p*

Bsn. *ff* *mf* *p*

41

Fl.

Ob.

Cl. *mf* *p* *mp*

Hn. *mf* *p* *mp*

Bsn. *p*

46

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

Ob. *sfz*

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

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

Bsn.

50

Fl. *p* 10 *mf dim.* 3 5
rhythms serve as guide for smooth accelerando

Ob.

Cl. *p* *mp* *p*

Hn. *p* *mp* *p*

Bsn.

54

Fl. 3 3 *p* 10 *mf*

Ob.

Cl. *mp* *p* *pp* *f* *p* under flute and oboe until m. 75

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

Bsn. *pp* *f* *p* under flute and oboe until m. 75

59

Fl. *p* *sfz* 10 *f* *p* *sfz* *p* *mp*

Ob. *pp* *sfz* *pp* *sfz* *p* *mp*

Cl. *p* *mp* *p*

Hn. *p* under fl. and ob until m. 75 *mp* *p*

Bsn. *f* *mp* 8:6

78

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

p

pp < mp

p lightly pulsing

83

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

pp < mp

pp < mp

87

Fl.

Ob.

Cl.

Hn.

Bsn.

p

p cresc.

cresc.

p cresc.

p cresc.

p cresc.

90

Fl. *mf* *f* *pp sub.*

Ob. *(mf cresc.)* *f* *p*

Cl. *(mf cresc.)* *f* *pp*

Hn. *(mf cresc.)* *f* *pp*

Bsn. *mf* *f* *pp*

93

Fl. *ff marcato* *f* *ff*

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

Cl. *ff marcato* *f* *ff*

Hn. *ff marcato* *f* *p* *ff*

Bsn. *ff marcato* *f* *ff*

99

Fl. *flz.* *ord.* *mf* *p < mf* *pp < mp* *pp < mp*

Ob. *p < ff* *p < f* *dim.*

Cl. *p < ff* *p < f* *mf dim.*

Hn. *p < ff* *f* *p < f* *mf* *mp*

Bsn. *p < ff* *f* *p < f* *dim.*

106

Fl.

Ob.

Cl.

Hn.

Bsn.

(mf dim.)

mp

pp *mp*

pp *mp*

(mf dim.) *mp*

112

Fl.

Ob.

Cl.

Hn.

Bsn.

pp *mp*

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

p *pp*

118

Fl.

Ob.

Cl.

Hn.

Bsn.

p *mf*

p *pp*

mp *pp*

mp *p* *pp*

123

Fl.

Ob.

Cl.

Hn.

Bsn.

mp *p* *mf* *mp*

pp *mp* *p*

mp *pp* *mp* *p*

128

129

Fl.

Ob.

Cl.

Hn.

Bsn.

pp *f aggressively* *pp* *f* *pp* *f*

f aggressively *pp* *f* *pp* *f*

f aggressively

f aggressively

f aggressively

135

Fl.

Ob.

Cl.

Hn.

Bsn.

pp *f* *pp* *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp* *f* *pp*

f *pp* *f* *pp* *f*

pp *f*

pp *f*

143 145

FL. *f* *ff*

Ob. *f* *ff*

Cl. *tr* *ff*

Hn. *ff*

Bsn. *ff*

Musical score for measures 143-145. The Flute part starts with a forte (*f*) dynamic and features sixteenth-note runs with slurs and accents. Measure 145 includes a fortissimo (*ff*) section with sixteenth-note triplets and sextuplets. The Oboe part also begins with *f* and has a fortissimo (*ff*) section with slurs and accents. The Clarinet part has a trill (*tr*) and a fortissimo (*ff*) section. The Horn and Bassoon parts are marked fortissimo (*ff*) throughout.

147

FL. *p* *ff*

Ob. *p* *ff*

Cl. *tr* *ff*

Hn. *p* *ff*

Bsn. *p* *ff*

Musical score for measures 147-150. The Flute part starts with a piano (*p*) dynamic and features sixteenth-note runs with slurs and accents. Measure 150 includes a fortissimo (*ff*) section. The Oboe part has a piano (*p*) dynamic and a fortissimo (*ff*) section. The Clarinet part has a trill (*tr*) and a fortissimo (*ff*) section. The Horn and Bassoon parts are marked piano (*p*) and fortissimo (*ff*) respectively.

151

FL. *p* *ff dim.*

Ob. *p* *ff dim.*

Cl. *p* *ff dim.*

Hn. *p* *ff dim.*

Bsn. *p* *ff dim.*

Musical score for measures 151-154. The Flute part starts with a piano (*p*) dynamic and features sixteenth-note runs with slurs and accents. Measure 151 includes a fortissimo (*ff*) section with a decrescendo (*dim.*). The Oboe part has a piano (*p*) dynamic and a fortissimo (*ff*) section with a decrescendo (*dim.*). The Clarinet part has a piano (*p*) dynamic and a fortissimo (*ff*) section with a decrescendo (*dim.*). The Horn and Bassoon parts are marked piano (*p*) and fortissimo (*ff*) with a decrescendo (*dim.*) respectively.

155

Fl. *(mf dim.)* *mp*

Ob. *(mf dim.)* *mp* *p*

Cl. *tr* *(mf dim.)* *p*

Hn. *(mf dim.)* *p*

Bsn. *(mf dim.)* *p*

159

Fl. *p*

Ob. *p*

Cl. *p* *mp*

Hn. *p*

Bsn.

164

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

Ob. *pp* *mp* *pp*

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

Hn. *mp*

Bsn.

169

Fl. *mp pp* *f* *mf*

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

Cl. *mp pp* *f* *pp* *f* *mf*

Hn. *pp* *f*

Bsn. *pp* *f*

Detailed description: This system contains measures 169 through 172. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute, Oboe, and Clarinet parts have dynamic markings of *mp pp*, *f*, and *mf*. The Horn part has *pp* and *f*. The Bassoon part has *pp* and *f*. The music includes various articulations like accents and slurs.

173

175

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *p*

Hn. *mf* *mp* *p*

Bsn. *p* lightly pulsing

Detailed description: This system contains measures 173 through 177. The Flute and Oboe parts have dynamic markings of *pp* and *mp*. The Clarinet part has *p*. The Horn part has *mf*, *mp*, and *p*. The Bassoon part has *p* and the instruction "lightly pulsing". The music includes various articulations like accents and slurs.

178

Fl. *p* 5

Ob. *mp* *p* 5

Cl. *p* 5

Hn. *pp* *mp* *p* lightly pulsing

Bsn. *p* 5

Detailed description: This system contains measures 178 through 181. The Flute, Oboe, and Bassoon parts have dynamic markings of *p* and the instruction "5". The Oboe part also has *mp*. The Clarinet part has *p* and "5". The Horn part has *pp*, *mp*, *p*, and "lightly pulsing". The music includes various articulations like accents and slurs.

183

Fl. *mp*

Ob.

Cl. *mp*

Hn. *pp < mp* *pp < mp*

Bsn.

187

Fl. *p* *cresc.*

Ob. *p cresc.*

Cl. *p cresc.* 5

Hn. *p cresc.* *mp*

Bsn. *p cresc.* 5

191

Fl. *(mf cresc.)*

Ob. *(mf cresc.)*

Cl. *(mf cresc.)* 5

Hn. *mf* *mp* *f*

Bsn. *(mf cresc.)*

194 198

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *mf* *ff*

Bsn. *ff*

furioso

199

Fl. *furioso* *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff* *tr*

Hn. *furioso* *mf* *ff*

Bsn. *mf* *ff*

206

Fl. *pp*

Ob. *mf* *pp*

Cl. *tr* *pp* *mp* *pp*

Hn. *mp* *pp*

Bsn. *pp*

2. Nocturne

Inward, suspended ♩ = 84

FL. -

Ob. *p espressivo*

Cl. *mp p mp p*

Hn. -

Bsn. -

5

FL. *pp*

Ob. *mp pp*

Cl. *p espressivo mp pp*

Hn. straight mute (for whole movement) *mp > pp*

Bsn. *pp blend with horn*

9

FL. flz. *ppp* ord. *mp pp cresc.*

Ob. *pp cresc.*

Cl. *p mp pp cresc.*

Hn. *mp*

Bsn. *mp > pp*

12 13

Fl. *mp* *ppp*

Ob. *mp* *ppp* *p espressivo* *mp*

Cl. *mp* *ppp* *ppp* *under oboe*

Hn. *p* *p*

Bsn. *mp* *ppp* *p* *p*

15

Fl. *p espressivo* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

Cl. *pp*

Hn. *pp* *mp*

Bsn. *mp* *pp*

flz. ord. *tr*

19

Fl. *p*

Ob. *p*

Cl. *pp* *mp* *pp*

Hn. *mp* *pp*

Bsn. *mp* *pp*

mp *pp*

22

Fl. *mp*

Ob. *mf* *mp*

Cl. flz. *mf* *mp* ord.

Hn. *mf* *p*

Bsn. *mf* *p*

f

3

7 16

25

Fl. *pp*

Ob. *pp*

Cl. *p* *pp* *p* *pp* flz. *p* *pp*

Hn. *pp*

Bsn. *pp* *p* sempre tenuto

ord.

27

28

Fl. *p* *pp* *p* *pp* flz. *p* *pp* ord. *p* *pp*

Ob.

Cl. ord. *p* *pp* *p* *pp* flz. *p* *pp* ord. *p* *pp*

Hn.

Bsn. *mp*

30

Fl. *p* *pp* *flz.* *p* *pp* *ord.* *p* *pp* (in time) *p* *pp*

Ob. *p* 3

Cl. (in time) *p* *pp* *flz.* *p* *pp* *ord.* *p* *pp* *p* *pp*

Hn. *ppp* *mp* *ppp*

Bsn. 3 3 3 3 *p*

32

Fl. *p* *pp* (in time) *p* *pp* *flz.* *p* *pp*

Ob. 3 *mf* *p*

Cl. (in time) *p* *pp* *flz.* *p* *pp* *ord.* *p* *pp*

Hn. *ppp* *mp* *ppp*

Bsn. 3 3 3 3 *mf* *p*

34 35

Fl. *ord.* *p* *pp* 6 *ppp* 7 *pp* 6

Ob. 6 3 *p* *ppp* 6 3 *p* *ppp*

Cl. 6 3 *p* *ppp* 6 3 *p* *ppp*

Hn. *p* *espressivo*

Bsn. 6 3 *p* *ppp* 6 3 *p* *ppp*

37

Fl. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Ob. *p* *ppp* *p* *ppp* *pp* *ppp*

Cl. *p* *ppp* *p* *ppp*

Hn. *mp* *p* *mp*

Bsn. *p* *ppp*

41

Fl. *ppp* *pp* *mp* *pp* *p* *pp* *ppp*

Ob. *ppp* *pp* *mp* *pp*

Cl. "crossfade" with horn *pp*

Hn. *p* "crossfade" with clarinet

Bsn. *pp* *mp* *pp*

Slightly slower $\text{♩} = 76$

Tempo I $\text{♩} = 84$

46

p *espressivo*

47

Fl. *mp* *pp* *p*

Ob.

Cl. *p* *ppp* *p*

Hn. *p* *ppp* *p*

Bsn. *p* *ppp* *p*

51

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

Ob.

Cl. *pp* gradually to air (no pitch)

Hn. *ppp*

Bsn. *ppp*

3. Disks of Newton

With Playful Energy ♩ = 168

Fl.

Ob. *pp cresc.*

Cl. *pp cresc.*

Hn. + muted to m. 8 *pp cresc.*

Bsn. *pp cresc.*

Fl. *mp cresc.*

Ob. *mp cresc.*

Cl. *mp cresc.*

Hn. *mp cresc.*

Bsn. *mp cresc.*

(♩ = 120)

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

p

13

Fl.

Ob.

Cl.

Hn.

Bsn.

f

17

Fl.

Ob.

Cl.

Hn.

Bsn.

mf *p* *p sub.*

mf

p *mf* *mf*

mf *p* *mf*

p *mf* *mf*

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

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

21

Fl.

Ob.

Cl.

Hn.

Bsn.

f *f* *f* *f* *f*

mp *f*

26 27

Fl. *ff* *mf*

Ob. *ff* *f* *mp* *tr*

Cl. *ff* *f* *mp* *gliss.*

Hn. *ff* *p* *mp* *p* *gliss.*

Bsn. *ff* *mp* 4:3 4:3 4:3 4:3

29

Fl.

Ob.

Cl. *ppp* *p*

Hn. *mp* *p singing*

Bsn. *tr* *ppp* *p*

33

Fl. *mp* *pp* *flz.* *ord.* *mp* *pp* *mp* *pp* *mp* *pp*

Ob.

Cl.

Hn. *mp*

Bsn.

36

Fl. *flz.* *ord.* *flz.* *ord.*
mp *pp* *mp* *pp* *mp* *pp*

Ob.

Cl. *flz.* *ord.*
p *mf* *p* *mf* *p*

Hn. *p* *pp* *mp*

Bsn. *p* *mf* *p* *mf* *pp* *mp* *pp*

39

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

Ob.

Cl. *flz.* *ord.* *flz.* *ord.*
p *mf* *p* *mf* *p*

Hn. *p* *pp* *mp*

Bsn. *p* *mf* *p* *mf* *pp* *mp* *pp*

43

Fl. *mf* *f* *mf*

Ob. *pp* *f*

Cl. *mf* *f*

Hn. *p* *f* *p*

Bsn. *flz.* *ord.*
pp *mp* *pp* *mp* *pp* *p* *f*

Detailed description: This page of a musical score contains three systems of staves for woodwind instruments. The first system (measures 36-38) features a Flute (Fl.) part with 'flz.' and 'ord.' markings and dynamic markings of *mp* and *pp*. The Clarinet (Cl.) part has 'flz.' and 'ord.' markings and dynamics of *p* and *mf*. The Bassoon (Bsn.) part has dynamics of *p*, *mf*, and *pp*. The second system (measures 39-42) includes Trill (tr) markings for the Flute and Clarinet. The Flute and Clarinet parts have dynamics of *p* and *mf*. The Bassoon part has dynamics of *p*, *mf*, and *pp*. The third system (measures 43-45) shows the Flute and Clarinet parts with dynamics of *mf* and *f*. The Bassoon part has dynamics of *pp*, *mp*, *pp*, *mp*, *pp*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and articulation marks.

46

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

Ob. *mf dim.* *p*

Cl. *mf* *f* *mf* *dim.* *p*

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

Bsn. *pp*

49

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

Ob. *p*

Cl.

Hn.

Bsn.

flz. ord.

55

Fl.

Ob. *mp*

Cl. *mp*

Hn. *p*

Bsn. *p*

60

FL. *mf*

Ob. *mf*

Cl. *mf*

Hn. *pp* *mf* *mp*

Bsn. *pp* *mf* *p*

64

FL. *p* *mp* *mf* *p* *f*

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

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

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

Bsn. *mp* *f*

68

FL. *mp* *p* *mf* *f*

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

Cl. *pp* *mf* *f*

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

Bsn. *p* *mf* *f*

71

73

Fl. *f dim.*

Ob. *dim.*

Cl. *dim.*

Hn. *dim.*

Bsn. *dim.*

77

Fl. *(mf dim.)*

Ob. *(mf dim.)*

Cl. *(mf dim.)*

Hn. *(mf dim.)*

Bsn. *(mp dim.)*

pp

80

81

Fl. *p*

Ob.

Cl. *p*

Hn. *p*

Bsn. *p*

83

Fl. *mp* *pp* *mp*

Ob. *p singing* *mp*

Cl. 6 7 6 7

Hn.

Bsn. 6 6 6

86

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

Ob.

Cl. 6 6 6 6

Hn. *mp*

Bsn. 6 6

flz. ord. flz. ord.

89

92

Fl. *mp* *pp* *mf* (under melody)

Ob. *p* *mf* (under melody)

Cl. 6 6 *f sempre*

Hn. *f sempre*

Bsn. 6 *mp* *f sempre*

93

Fl.

Ob.

Cl.

Hn.

Bsn.

97

Fl.

Ob.

Cl.

Hn.

Bsn.

100

Fl.

Ob.

Cl.

Hn.

Bsn.

103

Fl. *f*

Ob. *f > mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f*

Hn.

Bsn.

107

Fl. *p sub.* *ff* *p*

Ob. *p sub.* *ff* *p*

Cl. *p < mf* *p* *ff* *p* *pp*

Hn. *p sub.* *ff* *mf* *p*

Bsn. *p sub.* *ff* *mf* *mp*

113 (♩. = 168)

Fl.

Ob. *pp cresc.*

Cl. *pp cresc.*

Hn. *pp cresc.* + muted to m. 121

Bsn. *p* *pp cresc.*

119

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

mf cresc.

mf cresc.

(♩ = 120)

123

Fl.

Ob.

Cl.

Hn.

Bsn.

pp sub.

ff

pp sub.

ff

pp sub.

ff

pp sub.

ff

pp sub.

ff

pp sub.

ff

gliss.

126

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

pp

ff

p

f

pp

ff

f

f

ff

f

ff

ff