

Douglas C. Wadle
Logos prior Logos, No. 3

woodwind quintet

PLAINSOUND MUSIC EDITION

THIS PDF FILE IS A SAMPLE SCORE EXCERPT

TO OBTAIN THE COMPLETE SCORE
AND/OR PERFORMANCE MATERIALS
PLEASE CONTACT

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Thank You!

Logos prior Logos, No. 3 (2005)

for woodwind quintet

INSTRUCTIONS FOR PERFORMANCE:

The piece progresses slowly through increasingly complicated interpretations of formal logic propositions containing in the ur-score, *Logos prior Logos, oil on canvas, score for performance*. Each instrument has been assigned a set of propositions from the painting from which are derived the rules determining the range of possible actions for that instrument. A separate set of rules, governing the interactions among the instruments, was derived from the totality of the formal logic statements contained within the painting. The material should be declaimed in a straightforward and unadorned fashion. Dynamics must be strictly observed, as they are quite meaningful with in the context of these logical propositions. All decrescendos not terminated in a dynamic marking should be understood as fading to *niente*.

X-shaped noteheads indicate key clicks for all woodwind instruments. X-shaped noteheads in the horn part will be accompanied by either the symbol  or , indicating that the bell should be struck with a soft mallet on the outside or the inside of the bell, respectively. Triangular noteheads indicate slap-tonguing, and square noteheads indicate an audible air stream without definite pitch.

Los Angeles, December 2005

Logos prior Logos, No. 3

Douglas C. Wadle

$\text{♩} = \text{ca. } 50$

English Horn in F *mp*

9 Eng. Hn.

18 Eng. Hn.

26 Eng. Hn.

35 Eng. Hn.

42 Bsn. *mp*

50 Eng. Hn.
Bsn.

58 Eng. Hn.

67 Bsn. *dim.....*

76 Eng. Hn.
Bsn. *ppp*

The score is written for English Horn in F and Bassoon. It consists of ten systems of music. The first system is for the English Horn in F, starting at measure 9 with a mezzo-piano (*mp*) dynamic. The second system continues the English Horn part. The third system introduces a Bassoon part at measure 18. The fourth system continues the Bassoon part. The fifth system continues the Bassoon part. The sixth system continues the Bassoon part. The seventh system continues the Bassoon part. The eighth system continues the Bassoon part. The ninth system continues the Bassoon part. The tenth system continues the Bassoon part. The score includes various musical notations such as rests, notes, beams, and slurs. Dynamics range from mezzo-piano (*mp*) to pianissimo (*ppp*). There are also articulation marks like a cross (x) and a dotted line with 'dim'.

84

Bsn. *p* *ppp*

93

Eng. Hn. *mf*

Bsn. *pp* *mp*

101

Eng. Hn. *mp*

Cl. *p*

109

Eng. Hn.

Cl. *mf* *mp*

Bsn. *ppp*

116

Eng. Hn.

Cl.

124

Eng. Hn.

Cl. *f* *p*

132

Eng. Hn.

141

Cl.

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

148

Cl.

mp *p*

Bsn.

mf *p*

157

Fl.

mp

Cl.

166

Fl.

mf *p* *mf* *p*

Eng. Hn.

p

175

Fl.

mf *p* *p* *pp*

184

Fl.

pp *ppp*

Eng. Hn.

p

191

Fl.

Eng. Hn.

Hn.

p *ppp* *mp*

198

Hn.

mp *mf* *p* *ppp*

206

Eng. Hn.

mp

Bsn.

215

Eng. Hn.

Bsn.

224

Hn.

mp *mp* *mp*

Bsn.

233

Bsn.

241

Hn.

mp *mp* *mp*

Bsn.

250

Cl.

mp *mf* *p*

Hn.

mp > ppp *p*

258

Eng. Hn. *mp* *p*

Hn. *ppp* *p* *ppp*

266

Fl. *mp* *ppp* *mp*

Bsn. *mp*

274

Fl. *p*

Bsn.

283

Cl. *pp* *p*

Hn. *mf* *mp*

Bsn. *mp* *p* *pp*

292

Eng. Hn. *mf*

Cl. *mf* *p*

Hn. *p* *pp* *mf*

299

Fl. *mf* *pppp* *p*

Eng. Hn.

Cl.

Hn.



308

Fl. *p*

Cl.

Hn.

Bsn. *p*



317

Fl. *pp*

Eng. Hn. *mp*

Cl.

Hn. *mp* *pppp*