

QUICK OPENER

Tocatta for Woodwind Quintet

Don Freund
1973

16th's very fast throughout

FLUTE
opt. Alto Flute
begin [E, H] end

CLARINET

BASSOON

HORN

C-score

f In these sections which are not marked staccato or slurred, the players should employ enough two-note slurs to create an overall intermediate articulation effect.

6" ↓ [A]

4" ↓

p subito

p subito

p subito

with flute

3" ↓ [B]

The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.

↓ player should give cue.
Durations indicate time between 1/2's and/or double bars. Durations are approximate.

7" ↓

A musical score for five staves. The first staff has a dynamic marking of *f*. Each of the five staves has a *cresc.* marking. The music consists of six measures of sixteenth-note passages. A box containing a square symbol is positioned above the first measure of the top staff.

5" ↓

1" ↓

1" ↓

1" ↓

3" ↓

A musical score for four staves. The first staff has a *5" ↓* marking. The second staff has a *1" ↓* marking. The third staff has a *1" ↓* marking. The fourth staff has a *1" ↓* marking. The music consists of six measures of sixteenth-note passages. There are four boxes around the staves: one on the first staff, one on the second staff, one on the third staff, and one on the fourth staff containing a square symbol.

1" ↓

1" ↓

1" ↓

2" ↓

4"

A musical score for four staves. The first staff has a *1" ↓* marking. The second staff has a *1" ↓* marking. The third staff has a *1" ↓* marking. The fourth staff has a *2" ↓* marking. The music consists of six measures of sixteenth-note passages. There are four boxes around the staves: one on the first staff, one on the second staff, one on the third staff, and one on the fourth staff.

Handwritten musical score for the first system, consisting of five staves. The top staff has a boxed 'E' above it. The second staff begins with a treble clef and contains notes with dynamic markings *f* and *p*. The third staff has a bass clef and notes with dynamic markings *f* and *p*. The fourth staff has a treble clef and notes with dynamic markings *ff* and *pp*. The fifth staff has a bass clef and notes with dynamic markings *ff* and *pp*. There are also some handwritten annotations like '3'' and arrows.

Handwritten musical score for the second system, consisting of five staves. The first staff has a treble clef and notes with dynamic marking *pp*. The second staff has a bass clef and notes with dynamic marking *pp*. The third staff has a treble clef and notes with dynamic marking *pp*. The fourth staff has a bass clef and notes with dynamic marking *pp*. The fifth staff has a treble clef and notes with dynamic marking *pp*. There are also some handwritten annotations like '2'' and 'pp stopped'.

Handwritten musical score for the third system, consisting of five staves. The first staff has a treble clef and notes with dynamic marking *f*. The second staff has a bass clef and notes with dynamic marking *f*. The third staff has a treble clef and notes with dynamic marking *f*. The fourth staff has a bass clef and notes with dynamic marking *f*. The fifth staff has a treble clef and notes with dynamic marking *f*. There are also some handwritten annotations like '5'' and '♩=60'.

Handwritten musical score system 1. It consists of four staves. The top staff is a treble clef with a tempo marking of quarter note = 184. The music features complex chords and triplets. The second staff has a dynamic marking of *f*. The third and fourth staves are empty.

Handwritten musical score system 2. It consists of four staves. The top staff is a treble clef. The music continues with complex chords and triplets. The second staff has a dynamic marking of *f*. The third and fourth staves are empty.

Handwritten musical score system 3. It consists of four staves. The top staff is a treble clef. A box containing the letter 'G' is positioned above the first measure. The music features complex chords and triplets. The second staff has a dynamic marking of *f*. The third and fourth staves are empty.

H

J

6
4

Handwritten musical score for the first system. It consists of a treble clef staff and a bass clef staff. The treble staff begins with the instruction "marcato" and contains a series of notes, including a triplet of eighth notes. The bass staff contains corresponding notes and rests. There are dynamic markings of f and mf throughout the system.

Handwritten musical score for the second system. It features a treble clef staff and a bass clef staff. A large section of the music is enclosed in a rectangular box. Above the treble staff, there is a boxed-in section with the dynamic marking "mf". Below the bass staff, there is another boxed-in section with the dynamic marking "mf" and the instruction "mf open". A square box containing the letter "K" is positioned above the treble staff. The system concludes with a double bar line and a fermata.

Handwritten musical score for the third system. It features a treble clef staff and a bass clef staff. A section of the music is enclosed in a rectangular box. Above the treble staff, there is a boxed-in section with the dynamic marking "mf". Below the bass staff, there is another boxed-in section with the dynamic marking "mf". The system concludes with a double bar line and a fermata.

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, notes, rests, and dynamic markings such as *f* (forte) and *open*. The score is divided into three boxed sections labeled L, M, and N.

- Section L:** Located on the third staff, it begins with a box containing the letter 'L'. Below it, the notation specifies $5'' \text{ } \text{♩} = 80$ and *f* open. The notes are on the 5th string.
- Section M:** Located on the sixth staff, it begins with a box containing the letter 'M'. It includes a $1''$ marking and a *f* dynamic marking. The notes are on the 1st string.
- Section N:** Located on the eighth and ninth staves, it begins with a box containing the letter 'N'. It includes $1''$ and $3''$ markings, indicating the 1st and 3rd strings. The notation includes various rhythmic patterns and dynamic markings.



Q

6" ↓

8va ad lib.*

8va ad lib.*

8ve ad lib.*

R

loco simile

loco simile

loco simile

loco simile

loco simile

8" ↓

fff

fff

fff

fff

fff

fff

12/11

Memphis

* Some, but not all, of the figures may be played an octave higher

QUICK OPENER

Toccata for Woodwind Quintet

FLUTE

Don Freund

An alternate part, transposed for Alto Flute double follows this part. 1973

16ths very fast throughout *

In those sections which are not marked staccato or slurred, use enough two-note slurs to create an overall intermediate articulation.

Musical staff 1: Treble clef, key signature of one flat. Starts with a half note G4, followed by a half note A4. A fermata is placed over the A4. A 5" slur covers the next two measures. Dynamics: *f*.

Musical staff 2: Treble clef. Starts with a whole rest. A 6" slur covers the first measure. A box labeled [A] is above the first measure. Dynamics: *f*, *(tutti)*. A 4" slur covers the next two measures. A 3" slur covers the final measure. Dynamics: *f*. A horn part is indicated with a downward arrow and "(horn)".

Musical staff 3: Treble clef. A box labeled [B] is above the staff. A 3-measure rest is indicated. Dynamics: *P*.

Musical staff 4: Treble clef. Starts with a 7" slur. A box labeled [C] is above the staff. Dynamics: *cresc.*, *f*.

Musical staff 5: Treble clef. Starts with a 1" rest. A box labeled [D] is above the staff. Dynamics: *f*. A horn part is indicated with a downward arrow and "(horn)".

Musical staff 6: Treble clef. Starts with a 5" rest. A box labeled [E] is above the staff. Dynamics: *f*. A horn part is indicated with a downward arrow and "(horn)".

Musical staff 7: Treble clef. Starts with a 1" rest. A box labeled [F] is above the staff. Dynamics: *f*. A horn part is indicated with a downward arrow and "(oboe)".

Musical staff 8: Treble clef. Starts with a 5-measure rest. Dynamics: *f*. A 5-measure rest is indicated.

Musical staff 9: Treble clef. Starts with a 3-measure rest. Dynamics: *f*.

* Notation key on page 3.

2.

f1

G ↓ (oboe) *f*

H ↓ (oboe + clarinet) *pp*

J 25" duet - clarinet and bassoon

K 2" after clarinet cue to horn

L 25" horn solo *mf*

M 1" after oboe ↓ (bassoon) *f* **N** 1" after oboe

↓ (horn) *f* **O** 1/2" after bassoon

↓ (horn) *f* **P** 1/2" after bassoon


↓ (oboe) *f*

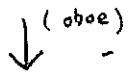
6" **Q** ↓ (tutti) *f*

8ve ad lib *

* Some, but not all, of the figures may be played an octave higher

NOTATION KEY:

 The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.

 - cue to be given to instrument in parentheses.

Durations are approximate and are measured from the closest previous cue or double bar.

FLUTE

double on Alto Flute

QUICK OPENER

Toccata for Woodwind Quintet

Don Freund

1973

16ths very fast throughout *

In those sections which are not marked staccato or slurred, use enough two-note slurs to create an overall intermediate articulation.

Alto Flute

v.s.

* Notation key on page 3

C flute $\text{♩} = 60$ **F** (oboe)

$\text{♩} = 184$ **f**

G (oboe) **f**

taka Alto Flute 2" **H** (oboe + clarinet) **pp**

J 25" duet - clarinet and bassoon

K 2" after clarinet cue to horn **mf**

L 25" horn solo

M 1" after oboe (bassoon) **N** after oboe

(horn) **O** after 1/2" bassoon **f**

fl. + a. fl.

(horn) ↓

f

P

after bassoon $\frac{1}{2}$ "

(oboe) ↓

f

6" **Q** (tutti)

f

8ve ad lib (some, but not all, of the figures may be played an 8ve higher.)

with **R** horn

f

8" (tutti)

fff

Notation Key



The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.

↓ (oboe) - cue to be given to instrument in parentheses.

Durations are approximate and are measure from the closest cue or double bar.

QUICK OPENER

Toccata for Woodwind Quintet

OBOE

Don Freund

1973

16th's very fast throughout *

with Flute cue see note on articulation (page 3)

Musical staff 1: Treble clef, starting with a forte (f) dynamic. It features a series of sixteenth-note runs. A boxed letter 'A' is placed above the staff with the text 'Flute cue' below it. To the right, the text '10" duet - flute and horn' is written.

Musical staff 2: Treble clef, starting with a piano (p) dynamic. A boxed letter 'B' is placed above the staff with the text 'p subito' and 'Flute cue' below it.

Musical staff 3: Treble clef, starting with a crescendo (cresc.) dynamic. A boxed letter 'C' is placed above the staff with the text 'flute cue' below it.

Musical staff 4: Treble clef, starting with a 5" mark and a downward arrow labeled '(bassoon)'. A boxed letter 'D' is placed above the staff with the text 'after horn' and a downward arrow labeled '(clarinet)'.

Musical staff 5: Treble clef, starting with a forte (f) dynamic. A boxed letter 'E' is placed above the staff with the text 'with horn'. A boxed letter 'F' is placed above the staff with the text 'flute cue' and '♩ = 60'.

Musical staff 6: Treble clef, starting with a forte (f) dynamic. It features a series of sixteenth-note runs. A tempo marking of $\text{♩} = 184$ is present. A boxed letter 'G' is placed above the staff with the text 'with flute'.

Musical staff 7: Treble clef, starting with a forte (f) dynamic. It features a series of sixteenth-note runs.

Musical staff 8: Treble clef, starting with a forte (f) dynamic. It features a series of sixteenth-note runs.

* Notation Key on page 3.

v.s.

2.

Ob

H with flute
 pp

J 25" duet - clarinet and bassoon

K 1" after clarinet cue to horn

L 25" horn solo
 mf

M 1" after horn cue (flute)
 f

N 1" after bassoon cue (flute)
 f

O 1/2" after horn

P 1/2" after flute
 f

Q with flute
 f

8ve ad lib *

* Some, but not all, of the figures may be played an octave higher.

Ob.

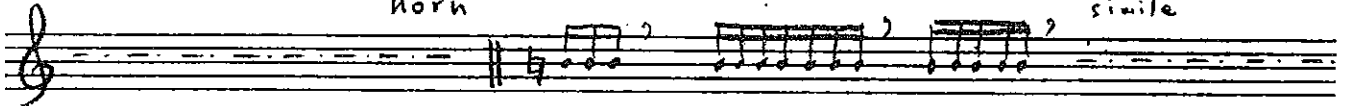
3.

R

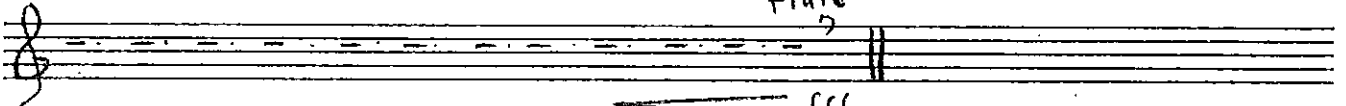
with
horn

loco

simile



with
flute



fff

NOTATION KEY



The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.

↓ (bassoon)

- cue to be given to instrument in parentheses.

Durations are approximate and are measured from the closest previous cue or double bar.

In those sections which are not marked staccato or slurred, the players should employ enough two-note slurs to create an overall intermediate articulation effect.

QUICK OPENER

B^b Clarinet

Toccata for Woodwind Quintet

Don Freund

1973

16th's very fast throughout* see note on articulation (page 3)

with flute

f

f

A

flute cue 10" duet - flute and horn

flute cue **B** p subito

p.

flute cue **C** cresc.

f

1" after flute (horn)

D 1" after oboe (bassoon) f

E with horn 3"

f (bassoon horn)

f p

pp **F** 25" duet - flute and oboe **G** **H** 4" after low flute (bassoon horn) 3" after horn

* Notation Key on page 3

2.

[J] ↓ (bassoon)

cl.

$\text{♩} = 92$

f marcato

f

f

[K] ↓ (horn)

4" ↓ (bassoon)

2" ↓ (bassoon horn)
mf

[L] 25" horn solo *mf*

[M] 1" after bassoon ↓ (horn)
f

[N] 3" ↓ (horn)
f

[O] 1/2" after oboe ↓ (bassoon)
f

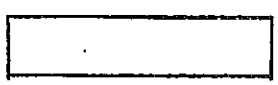
[P] 1/2" after horn ↓ (bassoon)
f

with [Q] flute
f

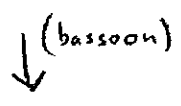
8ve ad lib.*

* Some, but not all, of the figures may be played an octave higher.

NOTATION KEY



The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.



cue to be given to instrument in parentheses.

Durations are approximate, and are measured from the closest previous cue or double bar.

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QUICK OPENER

BASSOON

Toccata for Woodwind Quintet

Don Freund

1973

16th's very fast throughout * see note on articulation (page 3)

with flute
f

[A] with flute 10" duet - flute + horn
p subito

[B] with flute
p

cresc.
with flute
f

[C]

1" after oboe (horn)
f

[D] 1" after clarinet
f (oboe)

with horn
f P

[E] 1" after clarinet
PP

[F] 25" duet - flute and oboe

[G] [H] with clarinet

* Notation key on page 3.

bn

with Q
flute

f

with R
horn

f

sim. le

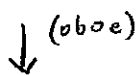
with flute

fff

NOTATION KEY



The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid notes in the texture.



- cue to be given to instrument in parentheses.

Durations are approximate and are measured from the closest previous cue or double bar.

In those sections which are not marked staccato or slurred, the players should employ enough two-note slurs to create an overall intermediate articulation effect.

2.

bn

J with clarinet
 ♩ = 92
 f $b\bar{o}$

marcato

K with clarinet 2

after clar. 1"

mf

L 25" horn solo

↓ (clarinet)

M after flute 1"

↓ (oboe) f

N after clar. 1"

↓ (flute)

O after clar. 1/2"

↓ (flute) f

P after clar. 1/2"

QUICK OPENER
Toccata for Woodwind Quintet

F HORN

Don Freund

1973

16ths very fast throughout * see note on articulation (page 3)

with flute

f

A

with flute

each note with flute

f

A

B after flute

p

with flute

cresc.

f

C

after 1" bassoon

(flute)

f

after 3" clarinet

D

(oboe)

f

after 2" flute

E

(tutti)

4"

ff

after 3" clar.

pp stopped

F

25" duet - flute and oboe

G

H

with clarinet

2"

* Notation Key on page 3.

↓ (clarinet)

PP stopped

[J] 25" duet - clarinet + bassoon

[K] with clarinet after clarinet 6"

[L] ♩ = 80 mf open

f open

3 ↓ (oboe) [M]

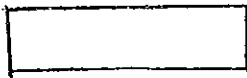
1" after clar. [N] 6"

4" [O] (oboe) ↓

5" after flute [P] (clarinet) ↓

with flute [Q]

NOTATION KEY



The patterns in the box are to be repeated in any order throughout the duration of the broken line. Breaths and rests to avoid fatigue should be spaced so as to avoid holes in the texture.

↓ (oboe) - cue to be given to instrument in parentheses.

Durations are approximate and are measured from the closest previous cue or double bar.

In those sections which are not marked staccato or slurred, the players should employ enough two-note slurs to create an overall intermediate articulation effect.