

Ong Ping Din

# Propagations

*for reed quintet*

(2022)

## **Duration**

ca. 5'30"

## **Instrumentation**

Oboe, Clarinet in B ♭, Bass Clarinet, Soprano Saxophone, Bassoon

## **Programme Notes**

**propagation** /prɒpə'geɪʃ(ə)n/ *n.*

transmission of motion, light, sound, etc. in a particular direction or through a medium.

*Propagations* explore the transmissions of musical material across the different instruments of the quintet, drawing attention to the timbral, textural and spatial relationships of the instruments and the transformations of the material. Three movements explore the propagations in different ways;

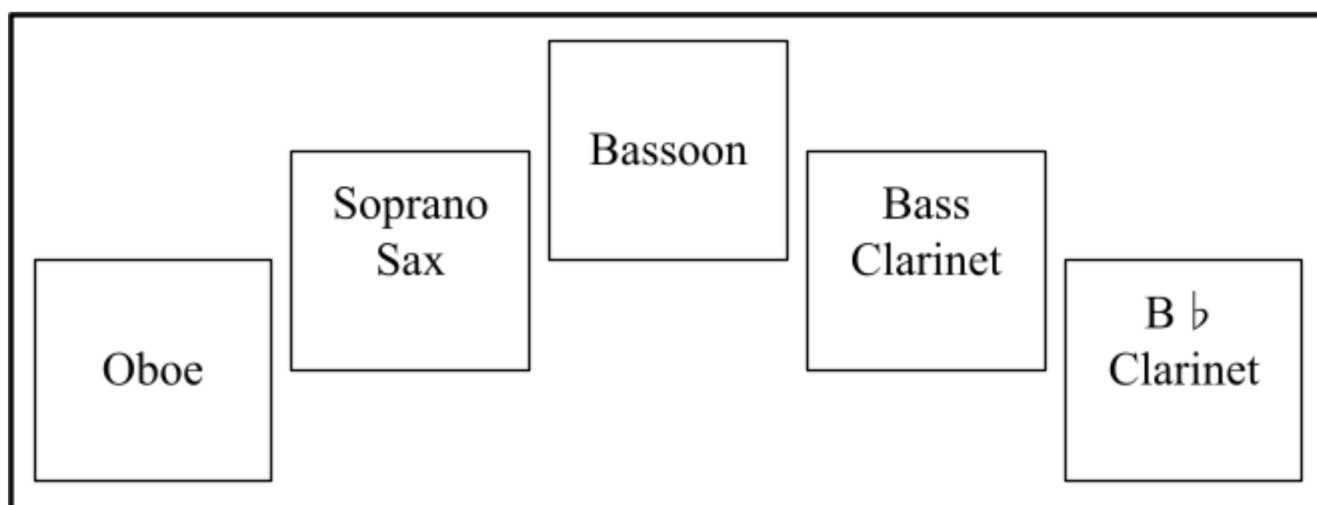
Movement **I** features shifting timbres through the passing around of unison tones. The pitches begin to shift towards and away from each other through glissandi, eventually converging at a B ♭;

Movement **II** begins with independent melodic layers, before the instruments begin to pass around melodic fragments seamlessly, where the fragments shorten and reach a climax. A new longer motive is gradually slowed into single long tones and the instruments begin to overlap and layer above each other;

Movement **III** explores diverging pitches and expanding textures as unison tones split into separate tones through glissandi and single tones in the clarinets split into spectral multiphonics. The rest of the quintet imitates the pitches of the multiphonics and passes them back and forth.

## **Performance Directions**

### **Ensemble Layout**



## **Dynamics**

All changes in dynamics without hairpins in between are to be played *subito*.

## **Notations**

Performance directions for special notations are provided in the score and marked with asterisks. This is a non-transposing full score in C.

Propagations  
for reed quintet

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**I.** ♩ = c. 56

Oboe  
Clarinet in B $\flat$   
Soprano Saxophone  
Bass Clarinet in B $\flat$   
Bassoon

Ob.  
Cl.  
Sop. Sax.  
B. Cl.  
Bsn.

\*) *Straight glissando*: Play a continuous portamento as smoothly as possible.

\*\*) The note stems indicate the duration that the glissando is to be held and do not indicate any special articulation.

18

Ob. *f*

Cl. *sfz f < sfz f < sfz sempre*

Sop. Sax. *sfz f*

B. Cl. *f < sfz f < sfz sempre*

Bsn. *sfz mf* *gliss.*

*sfz > mp*

*sfz > mp*

*sfz > mp*

*sfz > mp*

*sfz > mp*

23

Ob. *p mp p mf p mf*

Cl. *mp p mp p mf*

Sop. Sax. *p mp p mf p mf*

B. Cl. *p mp p mf p*

Bsn. *mp p mp p mf*

28

Ob. *p f > mp ff > mf ff > (p) ff > (p) p*

Cl. *p f > mp ff > (p) ff > (p) ff > mf p*

Sop. Sax. *p mf < ff > (p) ff > mf ff > (p) p*

B. Cl. *f > mp ff > (p) ff > (p) ff > (p) p*

Bsn. *p ff > (p) ff > (p) ff > (p) p* *attacca*

# II. ♩ = c. 86

Oboe

Clarinet in B♭

Soprano Saxophone

Bass Clarinet in B♭

Bassoon

*ff*

*ff*

*ff*

*ff*

*ff*

Ob.

Cl.

Sop. Sax.

B. Cl.

Bsn.

*pp*

Ob.

Cl.

Sop. Sax.

B. Cl.

Bsn.

*pp*

*pp*

*pp*

52  $\text{♩} = \text{♩}$

Ob.  $f$   $ff$   $(pp)$   $mf > mp < (mf)$   $> mp <$

Cl.  $mp$   $(ff)$   $mf$   $(pp)$   $mf > mp < (mf)$   $> mp <$

Sop. Sax.  $mf$   $(ff)$   $f$   $(pp)$   $f > mf$   $(f)$   $> mf$

B. Cl.  $p$   $(ff)$   $mp$   $(pp)$   $f > mf$   $(f)$   $> mf$

Bsn.  $p$   $ff$   $pp$   $ff > f$   $ff > f$

56

Ob.  $ff > f$   $ff$   $p$   $ff$   $p$

Cl.  $(mf)$   $f > mf$   $ff > mf$   $f$

Sop. Sax.  $ff > f$   $ff$   $p$   $ff$   $p$

B. Cl.  $(f)$   $> mf$   $ff > mf$   $f$

Bsn.  $(ff)$   $mf > mp < ff > mf$   $f$

61  $\text{♩} = \text{♩}$

Ob.  $ff$   $p$   $ff$   $p$   $ff$

Cl.  $ff$   $f$   $p$   $f$   $ff$   $mp$   $ff$

Sop. Sax.  $ff$   $p$   $ff$   $p$   $mp < mf$   $ff$   $p$

B. Cl.  $ff$   $f$   $p$   $f$   $ff$   $p$   $f < ff$

Bsn.  $ff$   $f$   $p$   $f$   $ff$   $f$   $ff$   $p$

66  $\text{♩} = \text{♩}$

Ob. *p* *ff* *sf* *ff*

Cl. *sf*

Sop. Sax. *ff* *fff* *ff* *pp*

B. Cl. *fff* *ff*

Bsn. *ff* *fff* *pp*

69

Ob. *pp* *ff* *pp* *ff* *pp*

Cl. *ff* *pp* *ff* *pp* *ff*

Sop. Sax. *ff* *pp* *ff* *pp* *ff*

B. Cl. *pp* *ff* *pp* *ff* *pp*

Bsn. *ff* *pp* *ff* *pp* *ff*

72

Ob. *ff* *pp* *ff* *pp* *ff* *p*

Cl. *pp* *ff* *pp* *ff* *pp*

Sop. Sax. *pp* *ff* *pp* *ff* *mp*

B. Cl. *pp* *ff* *mf*

Bsn. *ff* *pp* *ff*

76

Ob. *ff* 4 4 4 4 4 4 *ff* *mf*

Cl. *ff* 2 2 2 2 2 *f* *fff*

Sop. Sax. *ff* *mp*

B. Cl. *ff* *mf* *f*

Bsn. *fff* *ff*

80

Ob. *p* *mp* *pp* *f* *pp* *fff*

Cl. *ff* *p* *mp* *mf* *pp* *fff*

Sop. Sax. *mf* *f* *p* *pp* *fff*

B. Cl. *ff* *p* *mp* *pp* *fff*

Bsn. *mp* *mf* *pp* *fff* *attacca*



# III. ♩ = c. 56

Oboe

Clarinet in B♭

Soprano Saxophone

Bass Clarinet in B♭

Bassoon

*pp* *ff* *pp* *ff* *mf* *ff* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *mf*

*pp* *ff* *pp* *ff* *mf* *ff* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *pp*

*pp* *ff* *pp* *ff* *pp* *ff* *pp*

94

Ob.

Cl.

Sop. Sax.

B. Cl.

Bsn.

*mf* *ff* *p*

*mf* *ff* *p*

*mf* *ff* *f*

*mf* *ff* *mf* *p*

*mf* *ff* *mp* *p*

99

Ob.

Cl.

Sop. Sax.

B. Cl.

Bsn.

*p* *mf* *mp* *mf* *(p)* *pp* *mf* *mp* *mf* *(p)* *mp*

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

*p* *mf* *f* *ff* *(p)* *pp* *mf* *f* *ff* *(p)* *f*

*pp* *mf* *f* *(p)* *mf*

*pp* *mf* *mp* *mf* *(p)* *pp* *mf* *mp*

*pp* *mf* *mp* *mf* *(p)* *pp* *mf* *mp*

106

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

Cl. *f* *(mf)* *mp* *f* *sfz*

Sop. Sax. *ff* *mf* *ff* *f*

B. Cl. *(f)* *(mp)* *f*

Bsn. *(mf)* *mp* *(p)* *mf* *f* ord.

113

Ob. *sfz* *mf* *sfz* *mf* *sfz* *mf* *(sfz)* *f* *sfz* *f* *sfz* *f*

Cl. *mf* *sfz* *mf* *sfz* *mf* *sfz* *ff*

Sop. Sax. *sfz* *mf* *sfz* *mf* *sfz* *mf* *(sfz)* *f* *sfz* *f* *sfz* *f*

B. Cl. *f* *sfz* *f* *sfz* *f* *sfz*

Bsn. *sfz* *mf* *sfz* *mf* *sfz* *mf* *(sfz)* *f* *sfz* *f* *sfz* *f*

\*) *Spectral multiphonic*: While playing the lower (round) note, drop the jaw until the higher (diamond) note begins to sound.

\*\*) *Spectral glissando*: Play the initial spectral multiphonic, then move the back of the tongue up to produce an upward glissando. The ending pitch of the glissandi are unspecified.

\*\*\*) *Wavy glissando*: Play a chromatic glissando.

