

Meaning 'Inward Shift'

Inward Shift is a composition that is about the start of winter season and how it influences us. People often change in their behavior, how they feel and they turn more inward. This change, this feeling is what I have tried to capture in Inward Shift.

How to play 'Inward Shift'

The composition consists of 3 parts, which you can see in the piece: PART A, PART B en PART C.

For **PART A** I let the musical sheet speak for itself.

PART B and C are meant to be timed a lot freer (also played *molto rubato*)

PART B is already getting introduced at the end of PART A.

- The *Bb-clarinet* 'loops' the bar (repeating without stopping)
- After 2 'loops' of the *Bb-clarinet*, the *Alto-oboe* and the *Bass-clarinet* start and start looping as well
- After 2 more 'loops' the *Alto-saxophone* and the *Bassoon* start and start looping as well
- Now the 'loops' played by the musicians will be played in an increasing and decreasing tempo in a natural way so that the different notes will overlap/shift. It's not necessary anymore to hold on strictly to the triads
- After more or less 1 minute, the *Bb-clarinet* player starts to solo his other part *molto rubato* over the layers of triads
- From the last bar of the *Bb-Clarinet* part, there will be a crescendo of all parts. The *Bb-Clarinet* player will also mark the ending (a stop all together) of PART B. PART B stops when the melody of the *Bb-Clarinet* ends.

PART C :

- A short silence (c.a. 10 seconds) after ending PART B will set the tone for the atmosphere in PART C.
- After the silence the *Bb-Clarinet* player starts playing the solopart of the composition, the final part of the piece
- When the *Bb-Clarinet* player is 5 bars in, the other instrumentalists start breathing through their instruments (without making a tone/note)
- This will continue, until the solo is finished.

A little bit about me

My name is Femke Bun, I'm 21 years old and I composed Inward Shift as a challenge for myself to start making with reed instruments. I used to play oboe when I was a kid, and recently I picked it up again. I also started learning how to play the clarinet, for my sister used to play but never used her instrument anymore. Inward Shift is the first reed quintet I ever wrote and I had a lot of fun experimenting with sound and experiencing writing this piece. I hope you find it enjoyable and challenging!

Inward Shift (Part A)

for Reed Quintet

Femke Bun

$\text{♩} = 95$

Hobo *mf*

Klarinet in B \flat *mf*

Alt-saxofoon

Bas-klarinet

Fagot *p*

5

Ob. *p*

B \flat Kl. *p*

A. Sax.

Bs. Kl.

Fgt. *p*

11

Ob.

B \flat Kl.

A. Sax.

Bs. Kl.

Fgt.

16

Ob.

B \flat Kl.

A. Sax.

Bs. Kl.

Fgt.

p

21

Musical score for measures 21-24. The score is for five instruments: Ob., B♭ Kl., A. Sax., Bs. Kl., and Fgt. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the Oboe and Bass Clarinet, a rhythmic accompaniment in the Alto Saxophone and Bass Clarinet, and a bass line in the Bassoon. Dynamics include *p* (piano) and *f* (forte).

25

Musical score for measures 25-28. The score is for five instruments: Ob., B♭ Kl., A. Sax., Bs. Kl., and Fgt. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the Oboe and Bass Clarinet, a rhythmic accompaniment in the Alto Saxophone and Bass Clarinet, and a bass line in the Bassoon. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte).

32

Musical score for measures 32-39. The score is for five instruments: Ob., B♭ Kl., A. Sax., Bs. Kl., and Fgt. The key signature is two sharps (F# and C#). The dynamics are marked as follows: Ob. (ff, mf), B♭ Kl. (f, p), A. Sax. (ff, mf), Bs. Kl. (f, p), and Fgt. (f, mp). The notation includes various note values, rests, and dynamic markings.

40

Musical score for measures 40-47. The score is for five instruments: Ob., B♭ Kl., A. Sax., Bs. Kl., and Fgt. The key signature is two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings.

Ob.

B♭ Kl.

A. Sax.

Bs. Kl.

Fgt.

The musical score for five instruments is as follows:

- Ob. (Oboe):** Treble clef, key signature of two sharps (F# and C#). It features a series of whole rests for the first four measures, followed by a quarter rest in the fifth measure, and a dotted quarter note in the sixth measure.
- B♭ Kl. (B-flat Clarinet):** Treble clef, key signature of two sharps. It plays a melodic line starting with a half note, followed by quarter notes, and ending with a half note.
- A. Sax. (Alto Saxophone):** Treble clef, key signature of two sharps. It plays a complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure.
- Bs. Kl. (Bass Clarinet):** Treble clef, key signature of two sharps. It plays a melodic line with half notes and quarter notes, featuring a slur over the first two measures.
- Fgt. (Bassoon):** Bass clef, key signature of two sharps. It plays a melodic line with half notes and quarter notes, featuring a slur over the first two measures.

Vertical bar lines are present at the end of each staff, and there are some additional markings on the right side of the page, including a double bar line and a fermata-like symbol.

Inward shift (Part B)

for Reed Quintet

Femke Bun

$\text{♩} = 80$

Alt-hobo

Klarinet in B \flat

Alt-saxofoon

Bas-klarinet

Fagot

molto rubato

B \flat Kl. 2

B \flat Kl. 7

Inward Shift (Part C)

Clarinet solo

Femke Bun

molto rubato

