

SHATTERED MUSIC  
FOR WOODWIND QUINTET

A DISSERTATION IN  
Music Composition

Presented to faculty of the University of  
Missouri-Kansas City in partial fulfillment of  
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by

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## ABSTRACT

*Shattered Music* (2023) is approximately a twenty-minute composition for woodwind quintet. This piece explores my feelings and reflections over the past ten years of composition studies at the collegiate level. I explore the woodwind quintet ensemble through texture, timbre, range, and maximizing playability. Each movement features goal-oriented music. The goals have a distinct sound because the rhythms and harmonic textures align in homophony. These sections are the building blocks to my overarching form in each movement.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory have examined a thesis titled “Shattered Music,” presented by Martin Walters, candidate for the Doctoral of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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## INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Duration: ca. 20 minutes

## PROGRAM NOTES

*Shattered Music* is approximately a twenty-minute work for woodwind quintet. The piece explores my feelings over time studying composition and how I have interpreted these composition lessons over the past ten years. During one of the music festivals I attended, I had lessons with over fifteen different composers using the same piece of music. Not only did I have fifteen different perspectives, but also different opinions over sections of my piece. I slowly realized that composition is more self-reflection and internal mental challenges. I find that this may create anxiety for some students, especially for myself. This piece is about the anxiety of uncertainty as a student composer. The title of this piece has two important meanings to me. *Shattered Music* reflects the anxiety of trying to take every teacher's feedback as honestly as possible and integrate their feedback into my music. The second important meaning to me is the largest work I composed in my undergraduate degree was titled *Shattered Voices* (2016), a thirty-minute string quartet. Each movement has a unique concept tying into the overall piece:

### I. *Blank*

All movements in this piece features absolute music. I attached to absolute music as a student and wanted to emphasis the importance of absolute music. Programmatic music tends to dominate pieces by living composers today, and I take the opportunity to write movements that I feel is important to still have in new music. I find collaborative music extremely important, especially those that reference other art forms outside of music, but sometimes having absolute music may be refreshing. I chose "Blank" as the title of this movement to emphasize absolute music.

## II. *No Tradition*

My second movement introduces a melody that is written untraditionally. Personally, untraditional melodic writing means there is no expansion of the melody after the first minute or two of the music. Formally, I chose an AB structure, with a large B section, because of how common ternary forms are. I purposely do not return to the melody in this movement because I try to emphasize the "no tradition" by not conforming to a ternary form.

## III. *Lost Melodies Die* & IV. *No Stereotypes*

The third movement begins the same way the second movement begins. I use the same melodic material of the second movement and again the melody dies. This movement eventually becomes horn and bassoon duet that leads into the attacca fourth movement. "No Stereotypes," my fourth movement, involves a change of harmonic writing. While all other movements center around a few tones, this movement becomes strict tonal writing. "No Stereotypes" emphasizes the idea of writing whatever I want. Whether I was successful in composing dramatic and contrasting harmonies or not, I feel that I wanted to express my voice through this idea. While the material is connected to the other movements, I use the harmonic language to break away from consistent pitch centers and harmonies used in other movements.

## V. *The closet unchains the cold. It died.*

The title of my last movement came from the concept of writing random words on a page every morning before composing. The last time I did this, I composed a piece during my master's degree called *Unfolding words do not reflect the unchained* (2017). This movement takes musical ideas from the other four movements and combines them. The title also connects the movements and concepts of *Shattered Music*. I found throughout studying



composition that I learn best from talking through my ideas with my teachers and from score studying. In this movement, I use one quote from Brahms's Symphony No. 1 in C minor, Op. 68. I studied this piece so much, as well as many living and nonliving composers' works, that I felt I needed to emphasize my emotional attachment to many composers' music.

Though the initial concept to this piece came from anxiety of all the different opinions of my teachers throughout my career, I want to give a special thanks to all the professors that have helped me over the past decade. A special thank you to Dr. Andrew Rindfleisch, Dr. Greg D'Alessio, Prof. Michael Hersch, Dr. Yotam Haber, Dr. Chen Yi, and Dr. Paul Rudy for everything.

# Shattered Music

## I. Blank

Score in C

Martin Walters

♩ = ca. 104 Desolate

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

*fff*

*fff*

♩ = ca. 128

6

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp*

*pp*

*pp*

10 ← ♩. = ♩. →

Fl.

Ob.

Cl.

Hn.

Bsn.

18

**A**

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

*ff*

*ff*

25

Fl.

Ob.

Cl.

Hn.

Bsn.

*fff*

*fff*

*fff*

*fff*

*fff*

32

Fl.

Ob.

Cl.

Hn.

Bsn.

*f*

*f*

*f*

39

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

46

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

54 **B**

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *f*

Hn.

Bsn. *f*

62

Fl.

Ob.

Cl.

Hn.

Bsn.

69

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

Detailed description: This system of musical notation covers measures 69 through 74. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Oboe parts consist of eighth-note patterns with various accidentals. The Clarinet part has a more melodic line with slurs. The Horn part is mostly silent, with a few notes in measures 72-74, including a dynamic marking of *ff*. The Bassoon part provides a steady accompaniment of eighth notes.

75

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of musical notation covers measures 75 through 80. It features the same five staves as the previous system. The Flute and Oboe parts continue with their eighth-note patterns. The Clarinet part has a melodic line with slurs. The Horn part has a rhythmic pattern of eighth notes with rests. The Bassoon part continues with its eighth-note accompaniment.

81

Fl. *fff* C

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff*

89

Fl.

Ob. *f*

Cl.

Hn.

Bsn.



96

Fl. *ff*

Ob. *ff*

Cl. *ff* *sfffzpp*

Hn. *ff* *sfffzpp*

Bsn. *ff* *sfffzpp*

103

Fl.

Ob.

Cl. *fff* *p* *fff*

Hn. *fff* *p* *fff*

Bsn. *fff* *p* *fff*

110

Fl. *fff*

Ob. *fff*

Cl. *ff* *sfffzpp* *fff*

Hn. *ff* *sfffzpp* *fff*

Bsn. *ff* *sfffzpp* *fff*

**D**

117

Fl. *f* *fff*

Ob. *f* *fff*

Cl. *f*

Hn. *f*

Bsn. *f*

124

Fl.

Ob.

Cl.

Hn.

Bsn.

*fff*

*fff*

*fff*

**E**

131

Fl.

Ob.

Cl.

Hn.

Bsn.

*sub. pp*

*sub. pp*

*pp* — *mp* — *mf* — *sffz-pp*

*pp* — *mp* — *mf* — *sffz-pp*

*pp* — *mp* — *mf* — *sffz-pp*

138

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff*

**F**

145

Fl. *fff*

Ob. *fff*

Cl. *p* — *fff*

Hn. *p* — *fff*

Bsn. *p* — *fff*

152

Fl.

Ob.

Cl.

Hn.

Bsn.

*fff*

*fff*

*fff*

*fff*

160

Fl.

Ob.

Cl.

Hn.

Bsn.

170 **G** ♩ = ca. 54 Dark, bleak

Fl. *pp* < *f* > *pp* < *f* > *pp* *fff* *pp*

Ob. *pp* *fff* *pp*

Cl. *pp* < *f* > *pp* < *f* > *pp* *fff* *pp*

Hn. *pp* *fff* *pp*

Bsn. *pp* < *f* > *pp* < *f* > *pp* *fff* *pp*

178

Fl. *fff* *p*

Ob. *fff* *p*

Cl. *fff* *p*

Hn. *fff* *p*

Bsn. *fff* *p*

H  $\text{♩} = \text{ca. } 108$

184

Fl. *ff* *pp* *ff* *p*

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

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

Hn. *ff* *pp* *ff* - - -

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

191

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *pp*

Bsn. *pp*

201

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff* *pp* *ff*

210

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp* *ff* *pp*



**I**  
220

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

*ff* *pp* *ff*

230

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

*pp* *ff*

239

Fl.

Ob.

Cl.

Hn.

Bsn.

J

248

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

*ff*

[3]

[3]

256

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

**K**  
264

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

*ff*  
*mf*  
*mf*  
*mf*

271

Fl. *ff*

Ob.

Cl. *ff*

Hn. *ff*

Bsn. *ff*

L

277

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *ff*

283

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system covers measures 283 to 288. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Oboe parts are highly active, playing sixteenth-note patterns with frequent accents. Both parts include a triplet of eighth notes in measure 284. The Clarinet, Horn, and Bassoon parts provide a harmonic accompaniment with sustained notes and occasional melodic fragments. The key signature has two sharps (F# and C#), and the time signature is 3/4.

289

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system covers measures 289 to 294. It features the same five staves as the previous system. The Flute and Oboe parts continue with their sixteenth-note patterns and accents, with triplets of eighth notes appearing in measures 289, 291, and 293. The Clarinet, Horn, and Bassoon parts maintain their accompaniment. The key signature and time signature remain consistent with the previous system.

**M**

294

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

299

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

304

Fl.

Ob.

Cl.

Hn.

Bsn.

N

309

Fl.

Ob.

Cl.

Hn.

Bsn.

313 O ♩ = ca. 54 Dark, bleak

Fl. *pp* *f* *pp* *f* *pp*

Ob.

Cl. *pp* *f* *pp* *f* *pp*

Hn.

Bsn. *pp* *f* *pp* *f* *pp*

321

Fl. *fff* *pp* *fff*

Ob. *pp* *fff* *pp* *fff*

Cl. *fff* *pp* *fff*

Hn. *pp* *fff* *pp* *fff*

Bsn. *fff* *pp* *fff*







14

Fl.

Ob.

Cl.

Hn.

Bsn.

*n* *mf* *pp* *mf* *p*

20

Fl.

Ob.

Cl.

Hn.

Bsn.

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

**A**

27

Fl. *fff*

Ob. *pp* *mf*

Cl. *mf* *fff* *mf* *sffz* *sffz*

Hn. *mf* *fff* *mf* *sffz* *sffz*

Bsn. *mf* *fff* *mf*

32

Fl. *mf* *ff*

Ob. *ff* *fffpp* *ff* *mf*

Cl. *ff* *fffpp* *ff* *mf*

Hn. *ff* *fffpp* *ff* *mf*

Bsn. *ff* *fffpp* *ff* *mf*

37

Fl. *f* *ff*

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

41

**B**

Fl. *f*

Ob. *ff* *p* *pp*

Cl. *ff* *p* *pp*

Hn. *ff* *p* *pp*

Bsn. *ff* *p* *pp*

46

Fl.

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

49

Fl. *f*

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

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

Hn. *ff* *p* *pp* *ff*

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

53 C

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

56

Fl. *f* 3 3 3 *ff*  
Ob. *p* *pp* *ff*  
Cl. *p* *pp* *ff*  
Hn. *p* *pp* *ff*  
Bsn. *p* *pp* *ff*

3/4

60

Fl.

Ob.

Cl.

Hn.

Bsn.

**D** ♩ = ca. 132  
molto accel.

♩ = ca. 160

63

Fl.

Ob.

Cl.

Hn.

Bsn.



68

Fl.

Ob.

Cl.

Hn.

Bsn.

72

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

*ff*

76 **E**

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

This system contains measures 76, 77, and 78. The key signature has one flat (B-flat), and the time signature is 4/4. A box labeled 'E' is positioned above the first measure of measure 77. The Flute part features a melodic line with eighth and sixteenth notes, including slurs and accents. The Oboe part plays a similar melodic line with some grace notes. The Clarinet, Horn, and Bassoon parts provide harmonic support with rhythmic patterns of eighth and sixteenth notes.

79

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

This system contains measures 79, 80, and 81. The instrumentation remains the same. The Flute part continues with a melodic line, showing a change in dynamics or articulation in measure 80. The Oboe part follows a similar pattern. The Clarinet, Horn, and Bassoon parts continue with their respective rhythmic accompaniment.

81

Fl.

Ob.

Cl.

Hn.

Bsn.

Musical score for measures 81-82. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part starts with a circled 'B' above the first measure. The Oboe part has a circled 'B' above the first measure. The Clarinet part has a circled 'B' above the first measure. The Horn part has a circled 'B' above the first measure. The Bassoon part has a circled 'B' above the first measure. The music is in 4/4 time and features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with many notes marked with accents.

83

Fl.

Ob.

Cl.

Hn.

Bsn.

*sub. pp*

Musical score for measures 83-84. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has a circled 'B' above the first measure. The Oboe part has a circled 'B' above the first measure. The Clarinet part has a circled 'B' above the first measure. The Horn part has a circled 'B' above the first measure. The Bassoon part has a circled 'B' above the first measure. The music is in 4/4 time and features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with many notes marked with accents. The dynamic marking *sub. pp* is present in the first measure of each instrument's part.

**F**

85

Fl.

Ob.

Cl.

Hn.

Bsn.

87

Fl.

Ob.

Cl.

Hn.

Bsn.

89

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

91

Fl.

Ob.

Cl.

Hn.

Bsn.

93

Fl.

Ob.

Cl.

Hn.

Bsn.

95

G

Fl.

Ob.

Cl.

Hn.

Bsn.

*sub. pp*

*sub. pp*

*sub. pp*

*sub. pp*

98

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*p*

101

Fl.

Ob.

Cl.

Hn.

Bsn.

104

Fl. Ob. Cl. Hn. Bsn.

Detailed description: This block contains the musical notation for measures 104, 105, and 106. The Flute (Fl.) part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (flats and naturals). The Oboe (Ob.) part follows a similar rhythmic pattern but includes a dynamic marking '(h)' in measure 106. The Clarinet (Cl.) part consists of sustained notes with slurs. The Horn (Hn.) part has a steady eighth-note accompaniment. The Bassoon (Bsn.) part features a melodic line with slurs and a flat in the first measure.

**H**

107

Fl. Ob. Cl. Hn. Bsn.

Detailed description: This block contains the musical notation for measures 107, 108, and 109, starting with a section marker 'H' in a box. The Flute (Fl.) part continues with its complex rhythmic pattern. The Oboe (Ob.) part includes a dynamic marking '(h)' in measure 107. The Clarinet (Cl.) part has sustained notes with slurs. The Horn (Hn.) part features a triplet of eighth notes in measure 109. The Bassoon (Bsn.) part has a melodic line with slurs.



109

Fl.

Ob.

Cl.

Hn.

Bsn.

112

Fl.

Ob.

Cl.

Hn.

Bsn.

**I**  
115

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

Detailed description: This system contains measures 115 and 116. Measure 115 is marked with a first ending bracket 'I'. The Flute part has a dynamic marking of *ff* and features a melodic line with a flat. The Oboe part also has a dynamic marking of *ff* and plays a similar melodic line. The Clarinet part has a dynamic marking of *ff* and plays a rhythmic pattern of eighth notes. The Horn and Bassoon parts have dynamic markings of *ff* and play a rhythmic pattern of eighth notes with various accidentals.

117

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system contains measures 117 and 118. The Flute part has a dynamic marking of *ff* and features a melodic line with a flat. The Oboe part has a dynamic marking of *ff* and plays a similar melodic line. The Clarinet part has a dynamic marking of *ff* and plays a rhythmic pattern of eighth notes. The Horn and Bassoon parts have dynamic markings of *ff* and play a rhythmic pattern of eighth notes with various accidentals.

119

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of musical notation covers measures 119 and 120. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a treble clef and a key signature of one flat (B-flat). The Oboe, Clarinet, and Bassoon parts also begin with a treble clef and a key signature of one flat. The Horn part begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of rhythmic patterns with various articulations, including accents and slurs. The Flute part has a melodic line with some grace notes. The Oboe, Clarinet, and Bassoon parts play a steady eighth-note accompaniment. The Horn part plays a similar eighth-note accompaniment.

121

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of musical notation covers measures 121 and 122. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a treble clef and a key signature of one flat (B-flat). The Oboe, Clarinet, and Bassoon parts also begin with a treble clef and a key signature of one flat. The Horn part begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music continues with rhythmic patterns. In measure 121, there are triplets marked with a '3' in the Oboe, Horn, and Bassoon parts. In measure 122, there are triplets marked with a '3' in the Oboe, Horn, and Bassoon parts. The Flute part has a melodic line with some grace notes. The Oboe, Clarinet, and Bassoon parts play a steady eighth-note accompaniment. The Horn part plays a similar eighth-note accompaniment.

123

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of music covers measures 123 and 124. The Flute (Fl.) part begins with a rest in measure 123, followed by a melodic line in measure 124. The Oboe (Ob.) part features a triplet of eighth notes in measure 123 and continues with a melodic line in measure 124. The Clarinet (Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) and Bassoon (Bsn.) parts both play triplet eighth notes in measure 123 and continue with a melodic line in measure 124. Dynamic markings include accents (v) and breath marks (b) throughout the passage.

125

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of music covers measures 125 and 126. The Flute (Fl.) part begins with a melodic line in measure 125 and continues in measure 126. The Oboe (Ob.) part features a triplet of eighth notes in measure 125 and continues with a melodic line in measure 126. The Clarinet (Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) and Bassoon (Bsn.) parts both play triplet eighth notes in measure 125 and continue with a melodic line in measure 126. Dynamic markings include accents (v) and breath marks (b) throughout the passage.

127

Fl.

Ob.

Cl.

Hn.

Bsn.

129

**J**

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp*

*pp*

*pp*

*pp*

*pp*

132

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

*ff*

135

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

*ff*

137

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

Detailed description: This musical score shows five staves for woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is divided into four measures. Measures 137 and 138 feature active melodic lines for all instruments, with various articulations and dynamics. Measures 139 and 140 show a change in the Flute and Oboe parts, with some rests, while the Clarinet, Horn, and Bassoon continue with their respective parts. The notation includes notes, rests, and dynamic markings such as 'v' (forte).

### III. Lost Melodies Die

♩ = ca. 76 Empty

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

*n* *p*  
*legato*

*n* *p*  
*legato*

*n*  
*legato*

6

Fl.

Ob.

Cl.

Hn.

Bsn.

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

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

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



12

Fl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl. *mf* *p* *ff* *p* *ff*

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

Bsn. *mf* *p* *ff* *p* *ff*

18 **A**

Fl. *mf* *ff*  
*legato*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Hn. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

22

Fl. *f*

Ob. *p* *ff* *pp*

Cl. *p* *ff* *pp*

Hn. *p* *ff* *pp*

Bsn. *p* *ff*

25

Fl.

Ob.

Cl.

Hn.

Bsn.

$\frac{3}{4}$

28 **B** = ca. 66 Desolate, dark, bleak

Fl.

Ob.

Cl.

Hn. *pp*

Bsn. *pp*

36

Fl. 4/4 3/4 5/4

Ob. 4/4 3/4 5/4

Cl. 4/4 3/4 5/4

Hn. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

41 ♩ = ca. 80

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp* *mf* *pp* *fff*

*pp* *mf* *pp* *fff*

46 C

Fl.

Ob.

Cl.

Hn.

Bsn.

*n* *p* *mf* *p* *f*

*n* *p* *mf* *p* *f*

52

Fl.

Ob.

Cl.

Hn.

Bsn.

*p* *ff*

59

Fl.

Ob.

Cl.

Hn.

Bsn.

*n* *p* *ff*

attacca

attacca

attacca

attacca

attacca

# IV. No Stereotypes

66 **D** ♩ = ca. 69 Warm

Fl. - - - - -  
Ob. - - - - -  
Cl. *pp* - - - - - *mf* > *pp*  
Hn. - - - - - *pp* < *mf*  
Bsn. *pp* - - - - - *pp* < *mf*

75

Fl. *p* - - - - - *ff* *mf*  
Ob. *p* - - - - - *ff* *p*<  
Cl. *f* > *p* - - - - - *ff* *p*<  
Hn. *pp* - - - - - *f* > *p* - - - - - *ff* *p*<  
Bsn. *pp* - - - - - *f* > *p* - - - - - *ff* *p*<

**E**  
82

Fl. *f* *ff*

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

Cl. *f* *p* *ff* *p*

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

Bsn. *f* *p* *ff* *p*

87

Fl.

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

91

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Hn. *p* *ff*

Bsn. *p* *ff*

94

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

Ob. *pp* *f* *p* *f*

Cl. *pp* *f* *p* *f*

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

Bsn. *pp* *f* *p* *f*



**F**

97

Fl.

Ob.

Cl.

Hn.

Bsn.

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

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

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

**G**

105

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

110

Fl. *fff*

Ob. *fff*

Cl. *fff* *p* *n*

Hn. *fff*

Bsn. *fff*

# V. The closet unchains the cold. It died.

♩ = ca. 120 Rapport, controlled

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Detailed description: This system contains measures 1 through 4 of the piece. The time signature is 4/4. The Flute part is silent, indicated by a whole rest in each measure. The Oboe and Clarinet in B♭ parts play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Horn in F and Bassoon parts are also silent, indicated by whole rests in each measure. The Oboe and Clarinet parts feature triplet markings over their eighth notes.

5

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system contains measures 5 through 8. The Flute part is silent, indicated by a whole rest in each measure. The Oboe and Clarinet in B♭ parts continue their rhythmic pattern, now with a more complex eighth-note figure. The Horn in F part is silent, indicated by whole rests in each measure. The Bassoon part enters in measure 5 with a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Oboe and Clarinet parts feature triplet markings over their eighth notes.

8

Fl. *f* 3 3 3 3

Ob. 3 3 3 3

Cl. 3 3 3 3

Hn.

Bsn. 3 3 3 3

**A**

10

Fl. *ff* 3 3 3 3

Ob. *ff* 3 3 3 3

Cl. *ff* 3 3 3 3

Hn. 3 *ff*

Bsn. *ff* 3 3 3 3

12

Fl.

Ob.

Cl.

Hn.

Bsn.

This system contains measures 12 and 13. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts feature continuous eighth-note triplets. The Horn (Hn.) part is mostly silent, with a triplet of eighth notes in measure 13. The music is written in a key with one sharp (F#) and a common time signature.

14

Fl.

Ob.

Cl.

Hn.

Bsn.

This system contains measures 14 and 15. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts continue with eighth-note triplets. The Horn (Hn.) part has a few notes in measure 15, including a triplet of eighth notes. The music is written in a key with one sharp (F#) and a common time signature.

16

Fl.

Ob.

Cl.

Hn.

Bsn.

18

Fl.

Ob.

Cl.

Hn.

Bsn.

Articulated if possible

Articulated if possible

**B**

20

Fl.

Ob.

Cl.

Hn.

Bsn.

22

Fl.

Ob.

Cl.

Hn.

Bsn.

24

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

26

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.



28

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Hn. *p* *ppp*

Bsn. *p* *ppp*

32 **C**

Fl. -

Ob. *pp*

Cl. *pp*

Hn. -

Bsn. *pp*

34

Fl. *pp* *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Detailed description: This system contains measures 34 and 35. The Flute (Fl.) part starts with a piano (*pp*) dynamic and changes to mezzo-forte (*mf*) at measure 35. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts maintain a consistent mezzo-forte (*mf*) dynamic throughout. All parts feature a rhythmic pattern of eighth-note triplets. The Horn (Hn.) part is silent in measure 34 and enters in measure 35 with a triplet of eighth notes.

36

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system contains measures 36 and 37. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts continue with the eighth-note triplet pattern. The Horn (Hn.) part continues with its triplet pattern, which includes a slur and a fermata over the final note of the triplet in measure 37.

38

Fl.

Ob.

Cl.

Hn.

Bsn.

40

Fl.

Ob.

Cl.

Hn.

Bsn.

42

Fl.

Ob.

Cl.

Hn.

Bsn.

44

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

46

Fl.

Ob.

Cl.

Hn.

Bsn.

*fff*

*fff*

*fff*

*fff*

48

**D**

Fl.

Ob.

Cl.

Hn.

Bsn.

50

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

52

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

56 **E** ♩ = ca. 60 Warm, gentle

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp* *mf* *p* *mf* *pp*

*pp* *mf* *p* *mf*

*pp* *mf* *p* *mf*

66 ♩ = ca. 72

Fl.

Ob.

Cl.

Hn.

Bsn.

*f* *p* *ppp* *f* *pp* *f*

*pp* *f* *p* *ppp* *f* *pp* *f*

*pp* *f* *p* *ppp* *f* *pp* *f*

74

←  $\text{♩} = \text{♩}$  →

**F**

Fl. *pp* *fff* *p* *mf*

Ob. *pp* *fff*

Cl. *pp* *fff* *p* *mf*

Hn. *pp* *pp* *fff* *p* *mf*

Bsn. *pp* *fff* *p* *mf*

82

Fl. *pp* *f* *p* *ppp*

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

Cl. *pp* *f* *p* *ppp*

Hn. *pp* *f* *p* *ppp*

Bsn. *pp* *f* *p* *ppp*



90

Fl.

Ob.

Cl.

Hn.

Bsn.

*n*

*n*

*n*

98 **G** ♩. = ca. 100

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*p*

*p*

103

Fl.

Ob.

Cl.

Hn. *p*

Bsn.

Detailed description: This system of music covers measures 103 to 106. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute, Oboe, and Clarinet parts play a steady eighth-note melody. The Horn part has a rest in measure 103, followed by a triplet of eighth notes in measures 104, 105, and 106, marked with a piano (*p*) dynamic. The Bassoon part plays a consistent eighth-note accompaniment throughout the system.

107

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system of music covers measures 107 to 110. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute, Oboe, and Clarinet parts continue with their eighth-note melody. The Horn part plays a triplet of eighth notes in measures 107, 108, and 109. The Bassoon part continues with its eighth-note accompaniment.

110

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

Detailed description: This system of music covers measures 110, 111, and 112. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes. The Oboe (Ob.) and Clarinet (Cl.) parts follow a similar melodic pattern. The Horns (Hn.) play a triplet of eighth notes in each measure. The Bassoon (Bsn.) part consists of a steady eighth-note accompaniment.

113

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

Detailed description: This system of music covers measures 113, 114, and 115. In measure 113, the Flute (Fl.) part has a melodic line. In measure 114, the Flute part features a triplet of eighth notes. In measure 115, the Flute part has a melodic line with a triplet of eighth notes. The Oboe (Ob.) and Clarinet (Cl.) parts continue their melodic lines. The Horns (Hn.) play a triplet of eighth notes in each measure. The Bassoon (Bsn.) part continues with its eighth-note accompaniment.

**H** ♩ = ca. 120 Unchained

Musical score for measures 115-116. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or E-flat minor) and the time signature is 4/4. The tempo is marked as ca. 120 Unchained. The dynamics are marked as *ff* (fortissimo). The Flute part features a melodic line with triplets and slurs. The Oboe, Clarinet, and Bassoon parts feature rhythmic patterns with triplets. The Horn part has a melodic line with a triplet and a slur. The score is divided into two systems, with measures 115 and 116.

Musical score for measures 117-118. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or E-flat minor) and the time signature is 4/4. The tempo is marked as ca. 120 Unchained. The dynamics are marked as *ff* (fortissimo). The Flute part features a melodic line with triplets and slurs. The Oboe, Clarinet, and Bassoon parts feature rhythmic patterns with triplets. The Horn part has a melodic line with a triplet and a slur. The score is divided into two systems, with measures 117 and 118.

119

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

121

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

123

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Hn.

Bsn. *mf* *ff*

I

125

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff*

127

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

129

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

131

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp*

**J**

134

Fl.

Ob.

Cl.

Hn.

Bsn.

*fff*



136

Fl. *sffz* *fff*

Ob. *sffz* *fff*

Cl. *sffz* *fff*

Hn. *sffz* *fff*

Bsn. *sffz* *fff*

12/8 4/4

139

Fl. *sffzppp* *ffff*

Ob. *sffzppp* *ffff*

Cl. *sffzppp* *ffff*

Hn. *sffzppp* *ffff*

Bsn. *sffzppp* *ffff*

4/4

## VITA

Martin Walters (b. 1993) is an active composer and educator living in the Greater Cleveland area. He was born in Cleveland, Ohio and began piano and trombone lessons around fourteen years old. Martin was raised in Amherst, Ohio and took private lessons at Oberlin Conservatory. He enrolled at Cleveland State University for a degree in music composition studying under Andrew Rindfleisch and Greg D'Alessio. After finishing his undergraduate degree, Martin pursued his Master of Music degree in music composition again at the Peabody Institute of the Johns Hopkins University studying under Michael Hersch. Currently, Martin is pursuing a Doctor of Musical Arts degree at the University of Missouri-Kansas City where he studies with Yotam Haber, Chen Yi, Zhou Long, and Paul Rudy. He currently works as a Library Circulation Supervisor at the Cleveland Institute of Music.