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# Sydney Hodkinson

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## **Tres Vientos**

*Seis Bocaditos para Trio de Viento*

Commissioned by  
**TRES VIENTOS**

(Tammara Phillips, flutes - Ann Adams, oboe  
& english horn - Lynn Musco, clarinets)

DELAND, FLORIDA

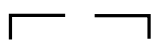
**Instrumentation:**

- FLUTE (doubling Piccolo and Alto Flute)\*
- OBOE (doubling English Horn)\*
- CLARINET in B $\flat$  (doubling B $\flat$  Bass Clarinet)\*

**\* THE SCORE IS TRANSPOSED**

**Performance Notes:**

. . . all accidentals hold for the full measure, but *not* at the octave, as in customary practice.



. . . square brackets indicate principal melodic lines which should be brought to the foreground of the texture.

*n*

. . . niente: used as a dynamic beneath the range of pianississimo (*ppp*).

NV

. . . non vibrato; cancelled by ord. (ordinario).



. . . fingered chromatic glissandi, the length depending on the encompassed interval.

*flt.*

. . . the use of flutter-tongue.

+

. . . (flute) slap-key.

. . . Suggested subdivisions of the asymmetric meters are given in brackets above the signature, e.g. :

[3•2] [2•3•2•2] [4•3]  
 $\frac{5}{8}$   $\frac{9}{8}$   $\frac{7}{16}$

- Further instructions to the players are given in numbered asterisks as they occur within the score context.

# **TRES VIENTOS** (2010)

*Sydney Hodkinson*  
(b. 1934)

## **Seis Bocaditos para trio de viento**

		<u>Duration</u>		<u>Page</u>
1 -	Dust Devil	2:30	-	1
2 -	Lamentation	4:00	-	7
3 -	Valse Perdue	2:30	-	13
4 -	A Short Flight	1:45	-	18
5 -	Elegy	3:00	-	22
6 -	Quick Shift	1:45	-	25

**Performance Time** : approximately 18 minutes.

### **PROGRAM NOTE:**

Tres Vientos was formed in 1990 by flutist Jean Ohlssohn West, oboist Ann Adams and clarinetist Lynn Musco, all applied faculty at Stetson University in Deland, Florida. The ensemble is very active giving recitals and master classes; their CD "Tres Vientos", featuring music of American composers, was released in 2000. Jean West was appointed Dean of the School of Music at Stetson University in 2008, so Tammara Phillips has joined the ensemble as flutist.

When the trio requested a work from me in the fall of 2010, I stole both their name and a Spanish subtitle ("six tasty snacks") for this wind divertimento. The result was a collection of six miniatures which vary widely in their tempos and character. The third tid-bit is perhaps the most conventional and tonally "at peace": a waltz which, while gentle, tends to stumble a bit. The fourth piece is a quick ride, testing the performers' nimbleness. The kinship of movements 2 and 5 will be readily apparent: the former - a solo for the oboe - is the longest of the set and probably the most dramatic; the latter is a predominantly gentle incantation. The opening and closing segments are fast: No. 1 very rhythmic, and No. 6 scurrying.

**TRES VIENTOS** is approximately 18 minutes in duration and makes extensive use of the trio's abilities on their "doubling" instruments: Alto Flute, English Horn and Bass Clarinet. The score was commissioned by, and is affectionately dedicated to, the Tres Vientos; it was composed in September - October of 2010 in Ormond-by-the-Sea, Florida.

S.H.



Flt. [2•3] *sub.* **ff** (flt.) (TK) *sub.*

Ob. **ff** *mf*

Clt. *sub.* **fsfz** *sim.*

Flt. [24] (slap key) *p* *mp* (TK) *mf* [28] **ffsfz**

Ob. **fsfz** *p* *mp* *f* **sfz**

Clt. *mf* *p* *mp* *sub.* *f* **sfz**

Flt. *sim.* **(ff)** *p sub.* [34] *mf sub.*

Ob. *sim.* **(f)** *p sub.*

Clt. *sim., bouncing* **(f)** *p sub.* *mf sub.*

Flt. *mp* *mf* *mp* *p* *mf* *molto*

Ob. *mf* *sim.* *p* *mf* *molto*

Clt. *mf* *pp* *mf* *p* *mf* *molto*

## 43 Molto ritmico

Flt.  $[2 \cdot 3]$  *p poss.*  $[2 \cdot 3 \cdot 2]$  *(ppp)* *ff*

Ob. *p* *ppp (echo)* *ff*

Clt. *p* *ppp (echo)* *ff*

## 48

Flt.  $[2 \cdot 2 \cdot 1]$  *sfz*  $[3 \cdot 2]$  *mf* *f* *sfz*  $[3 \cdot 2 \cdot 2]$  *sffz* *sfz*

Ob. *sfz* *mf* *f* *sfz* *sfz*

Clt. *mf marc., spitting* *f* *sfz* *sfz*

## 54 accel. poco a poco (to ms. 59)

Flt. *(flt.)* *più f* *ff* *sfz* *sfz*

Ob. *più f* *sfz* *ff* *sfz* *sfz*

Clt. *(flt.)* *più f* *(flt.)* *non flt.* *sfz* *ff* *sfz* *sfz*

(accel.)

## 59 Più mosso

Flt.  $[3 \cdot 2]$  *shadowy* *pp* *cresc. poco* *p*

Ob. *molto* *mp* *p* *shadowy* *pp*

Clt. *molto* *mp* *pp* *shadowy* *p*

*a poco (cresc.) (to ms. 68)*

Flt. *mp sfz sfz sfz mf sfz sfz f sfz*

Ob. *p sfz mp sfz sfz sfz mf sfz sfz f sfz*

Cl. *sfz sfz sfz mf sfz sfz f sfz*

*(cresc.) (TK)* **70** *l'istesso tempo (GO!) (slap key)*

Flt. *ff sfz fff sfz ff poss. molto dim.*

Ob. *ff sfz fff sfz ff*

Cl. *ff sfz fff sfz mf (poco sfz) ff f molto dim.*

*rit. poco a poco al* **78** *Tempo 1° (♩ = c. 120)*

Flt. *(TK) mf sim. mp f mp mf*

Ob. *f mp f mp mf*

Cl. *pp espr. mp mf*

**85**

Flt. *p (TK) mp mf f p mp p*

Ob. *p ppp mp pp*

Cl. *poco mp pp*

⊛ 1  
[89] Poco Meno mosso  
[♩ = c. 112]

poco rit.

Flt. *ppp* *n* *pp*

Ob. *p* *pp* *mf* *pp*

Cl. *mp* *p* *mf* *rfz* *p*

[3•2]

[93] ord. *sim.*

Flt. *mp* *pp* *sim.*

Ob. *mp* *pp* *sim.*

Cl. *p* *mp* *pp* *sim.* *mp* *sfz*

[97] NV [102]

Flt. *mf* *rfz* *p* *mp* *p* *senza espr.* *p*

Ob. *mf* *rfz* *p* *mp* *mf* *p*

Cl. *mf* *mf* *p* *sim.* *p* *senza espr.* *p*

sempre *sim.*

Flt. [take Alto Flute]

Ob. *ppp*

Cl. [ ]

⊛ 1  
ms. 89 al fine: absolutely tempo giusto.



(accel.) molto agitato

13

Alt. Flt. *p* *mp* *poco sfz*

Ob. *mf* *sfz*

Clt. *mp* *p* *mp*

*(tr)* *(slow)* *(fast)* *tr*

16 Più mosso [ tempo 2° ]

[ ♩ = 63 ~ 66 ]

pressando

Alt. Flt. *flt.* *mf sfz p* *mf sfz p* *sfz p* *mf*

Ob. *energico* *sfz* *sfz* *sfz* *sfz*

Clt. *mf sfz* *sfz p* *mf sfz* *sfz p* *sfz p*

*tr* *tr* *tr* *tr* *tr*

(pressando)

23

Alt. Flt. *sfz p* *sfz p* *f sfz* *p sub.*

Ob. *cresc.* *sfz* *sfz* *f unrelenting* *legato tongue*

Clt. *tr* *mp* *mf* *f sfz* *mp sub.*

*tr* *tr* *tr* *tr* *tr*

allarg.

28 a tempo (mosso)

Alt. Flt. *ord.* *mf* *sfz* *ff* *f* *sfz mp* *p*

Ob. *ord.* *sfz* *sffz* *ff* *molto marc., angrily*

Clt. *ord.* *mf* *sfz* *ff* *f* *sfz mp* *p*

*tr* *tr* *tr* *tr* *tr*

Alt. Flt. *sim.*  
*f* *f* *p f* *p* *ff*

Ob.

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

Alt. Flt. (flt.) **33** *p* *fsfz* *relaxing* *mf* *unevenly*

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

Cl. *p* *fsfz* *f* *mf* *sub.* *p*

Alt. Flt. *molto* *ord.* *p* *pp*

Ob. *pp* *mp* *mf*

Cl. *tr* *(b.)* *(slowing)* *(no tr.)* *p* *pp*

**38** Rit. poco a poco

Alt. Flt. *mp* *p* *mp*

Ob. *f espr.* *mp* *mf* *pp* *mp*

Cl. *fsfz* *p* *evaporating* *pp*

(rit.)  
(Alto Flute)  
[3•2]

G.P.

(still 'breathy':  
half-tone)  
Flute (>)

42 Tempo 1° [♩ = c. 54]

Alt. Flt. *pp* (take Flute) *mf* *pp* *tr*

Ob. *poco* (>) (remain poised) *pp* (still solo)

Clt. *p* *pp* *sub-tone (come prima)*

*molto rubato* (to ms. 51)

Flt. *p* *mp* *p* *3* *9*

Ob. *mp* *pp*

Clt. *ppp* *n*

Flt. *pp* *p* *3* *3*

Ob. *p* *mf* *p espr.* *5*

Clt. (from flt.) *pp* *p* *6* *n*

[2•3]

48 (>)

Flt. *mp* *pp* *mp* *pp* *p* *pp*

Ob. *mp* *mp*

Clt. *mp* *pp* *p* *pp*

51 Subito Tempo 2° (♩ = 63 ~ 66)  
(as meas. 16)

half-staccato - - - - - to - - - - - ord.

Flt. [2•3] *ppp* 6 5 3 3 *p*

Ob. *mf* *sub.* *ff* *p*

Cl. *p* *n* *ppp* 5 3 *p*

Flt. [2•3] *pp* *n* *f* 7 6 6

Ob. *mf* *tr* *slowing* *molto* *ppp* *tr* *mf*

Cl. *pp* *n* *mf* 6 5 5

Flt. *molto dim.* *mf* 5 3 *rit. poco a poco* *sim.*

Ob. *f* 5 3 *mp* *p* *tr*

Cl. *mp* 3 *sim.* *p*

ms. 56 - 59 : Fl./Cl. poco rinforzando - bell-like,

61 Tempo 1° [♩ = c. 54]

Flt. (rit.) *p* *pp* *sub. mp* *n* *pp*, molto delicato

Ob. no tr. *pp* 3 *p* *pp*

Cl. *pp* *tr* *sub. mp* *n* *pp*, molto delicato 3 3

ancora rit.

Flt. *(pp)* 5

Ob. *pp*, senza espress.

Cl. 3 3 3 3 5 5 5

Ancora meno mosso

65 [♩ = c. 48]

Flt. *(pp)* 3

Ob. [take English Horn]

Cl. *(pp)* 3 3 3 3 *p* *mp*

Flt. 3 3 7 *n*

Ob. *n*

Cl. 3 7 *pp* *p* *n*



Flt. *p* *pp*

E. H. *mf* *p (echo)* *mp* *p* *pp*

Clt. *mp* *p*

Flt. **29** as 6: *mp* TK *fl.* *p* **33** *mf*

E. H. *p* *mf*

Clt. *mf*

Flt. as 2/4: *mp* *pp (echo)*

E. H. as 2/4: *mp* *p* *mp* *p*

Clt. *mp* *p*

Flt. **40** (+ key slap) *sub.* *f* *mp* *p* *sim.+* *sfz* *p*

E. H. *pp* *mf* *mp*

Clt. *(p)* *mf* *mp*