

Chris Kincaid

Sipag Na Buhay

(Industrious Life)

for wind quintet

2010

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Instrumentation

Flute
Oboe
Bb Clarinet
Horn
Bassoon

Duration

4:30

Program Notes

In the spring of 2010 I had the opportunity to spend two weeks in Manila, Philippines. I arrived knowing little about the culture, and even less about the cities pace. I found out very quickly that there is not a moment when the city is not alive, bustling, and growing in all directions. The prevailing theme of Manila is movement, and the movement of the Pinoy (everything Filipino) culture is easily found; whether it's at an indie rock club, street vendors selling balut (fertilized duck eggs), or the business person belting out a Sinatra tune on a street corner karaoke machine. This diversity is amplified by the constant movement of life in the city, and offers the outsider a glimpse of a place that is truly like no other.

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L=115

Flute: Starts with a sixteenth-note pattern, dynamic *mf*.
 Oboe: Starts with an eighth-note pattern, dynamic *mp*.
 Clarinet in B \flat : Starts with a sixteenth-note pattern, dynamic *mp*.
 Horn in F: Rests throughout.
 Bassoon: Rests throughout.

Measure 3 ends with a bassoon line: *mp*, followed by a rest.

4

Flute: Starts with a sixteenth-note pattern, dynamic *mp*.
 Oboe: Starts with an eighth-note pattern, dynamic *mp*.
 Clarinet in B \flat : Starts with a sixteenth-note pattern, dynamic *mf*.
 Horn in F: Rests throughout.
 Bassoon: Starts with a sixteenth-note pattern, dynamic *mp*.

8

Flute: Starts with a sixteenth-note pattern, dynamic *mp*.
 Oboe: Starts with an eighth-note pattern, dynamic *mf*.
 Clarinet in B \flat : Starts with a sixteenth-note pattern, dynamic *mf*.
 Horn in F: Rests throughout.
 Bassoon: Starts with a sixteenth-note pattern, dynamic *mp*.

Measure 10 ends with a bassoon line: *mf*, followed by a rest.

11

mp *mf* *f*

mp *mf*

mp *f*

13

mp *f*

mp *mf*

mp *f*

mp *mf*

mp *f*

mp *mf*

mf

mp

n

mf

n

16

mf

mf

mf

mf

f

mf

mf

mf

mf

f

mf

mf

18

20

Musical score page 20. The score consists of five staves. The top two staves have treble clefs, and the bottom three have bass clefs. Measure 20 starts with a rest in the first staff, followed by eighth-note pairs in the second staff. The third staff has a sustained note. The fourth staff has a dynamic *p* followed by *mf*. The fifth staff has a dynamic *mp* followed by *mf*. Measures 21 and 22 show various patterns of eighth and sixteenth notes across the staves, with dynamics *n*, *mf*, and *mp*.

24

Musical score page 24. The staves remain the same as page 20. Measure 24 starts with a dynamic *p* followed by *mf*. The second staff features a sixteenth-note pattern with grace marks. The third staff has a dynamic *mp* followed by *mf*. The fourth staff has a dynamic *mf* followed by *n*. The fifth staff has a dynamic *mf*. Measures 25 and 26 continue the rhythmic patterns with dynamics *n* and *mf*.

29

Musical score page 29. The staves remain the same. Measure 29 starts with a dynamic *mf*. The second staff has a dynamic *p* followed by *mp*. The third staff has a dynamic *mf* followed by *p*. The fourth staff has a dynamic *f*. The fifth staff has a dynamic *mp*. Measures 30 and 31 continue the patterns with dynamics *f*, *n*, *f*, and *p*.

33

mf

p — *mf*

mp — *f*

mf

36

f — *fp*

mf

mp

mf

fp

mf

p

mp

f — *n*

mf

mp

38

mp

mp

mp

mp

mp

mp

41

p — *mf* — *p*

mp

mf — *p*

mp

45

p
mf
mp

mf

49

mp
mf

52

p
mf
f
f
p

p
mf

54

mf

f

mp *f*

mp *mf*

mp *mf*

56

mp *f*

mf

f *p*

f

59

mf

mf *p* *mf*

mf

mp *f* *mp*

p

mf

62

mf — *f* — *mp* — *mf*

mf — *mp* — *f* — *mp* — *mf*

64

f — *ff* — *f* — *f* — *mf* — *mp* — *f*

66

p — *pp*

pp

After the Show

9

$\text{♩} = 100$

*Non Pitched Blowing

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

p

73

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

81

p **f** **mp**
n **p** **mf** **n** **f**
n **mp** **mp**
f **slow vib.** **ord.**

10

90

slow vib.

f *n*

p *n*

n

mf *f* *n*

f *mf* *f* *n*

mf *mf* *n* *p*

p *f* *slow vib.*

n *slower vib.*

p *mf* *slowest vib.*

p *p*

*Breathing Motion

*Breathing Motion (4 in/6 out/2 pause)

101

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

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

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

mf *n* *mf* *n* *Breathing Motion (4 in/6 out/2 pause)

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

mf *slowest vib.* *mf*

p *n*

112

mf *f* *n* *n* *mf* *n* *ff* Silence!

f *n* *mf* *f* *n* *n* *ff* Silence!

mf *f* *n* *n* *mf* *n* *ff* Silence!

f *n* *mf* *f* *n* *n* *ff* Silence!

n *mf* *n* *ff* Silence!