No. 6067p

QUINCY PORTER

DIVERTIMENTO
for Woodwind Quintet

Flute, Oboe, Clarinet, Bassoon, Horn

American Music Awards Series

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Flute, Oboe, Clarinet, Bassoon, Horn

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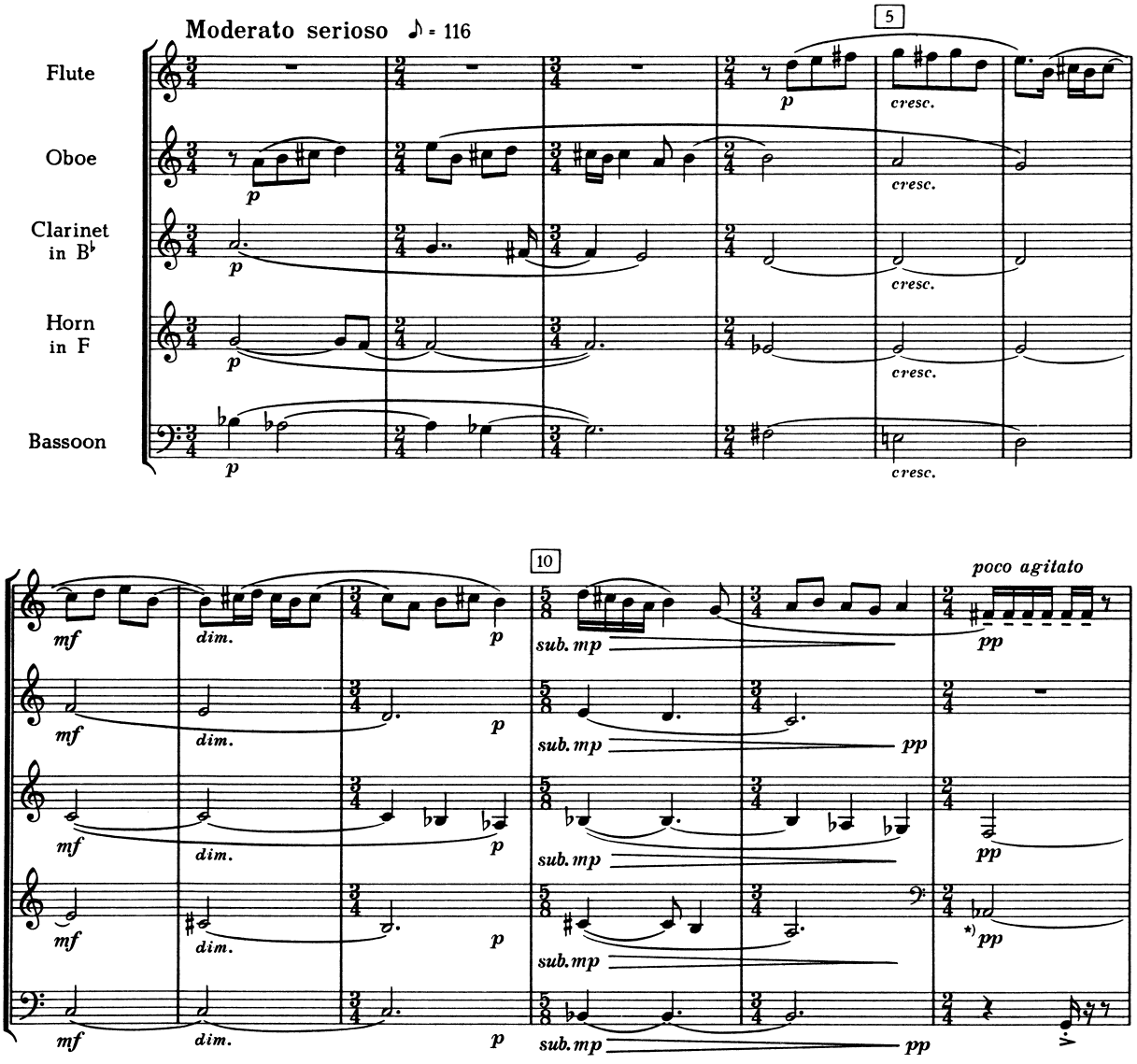
DIVERTIMENTO

for

Woodwind Quintet

QUINCY PORTER



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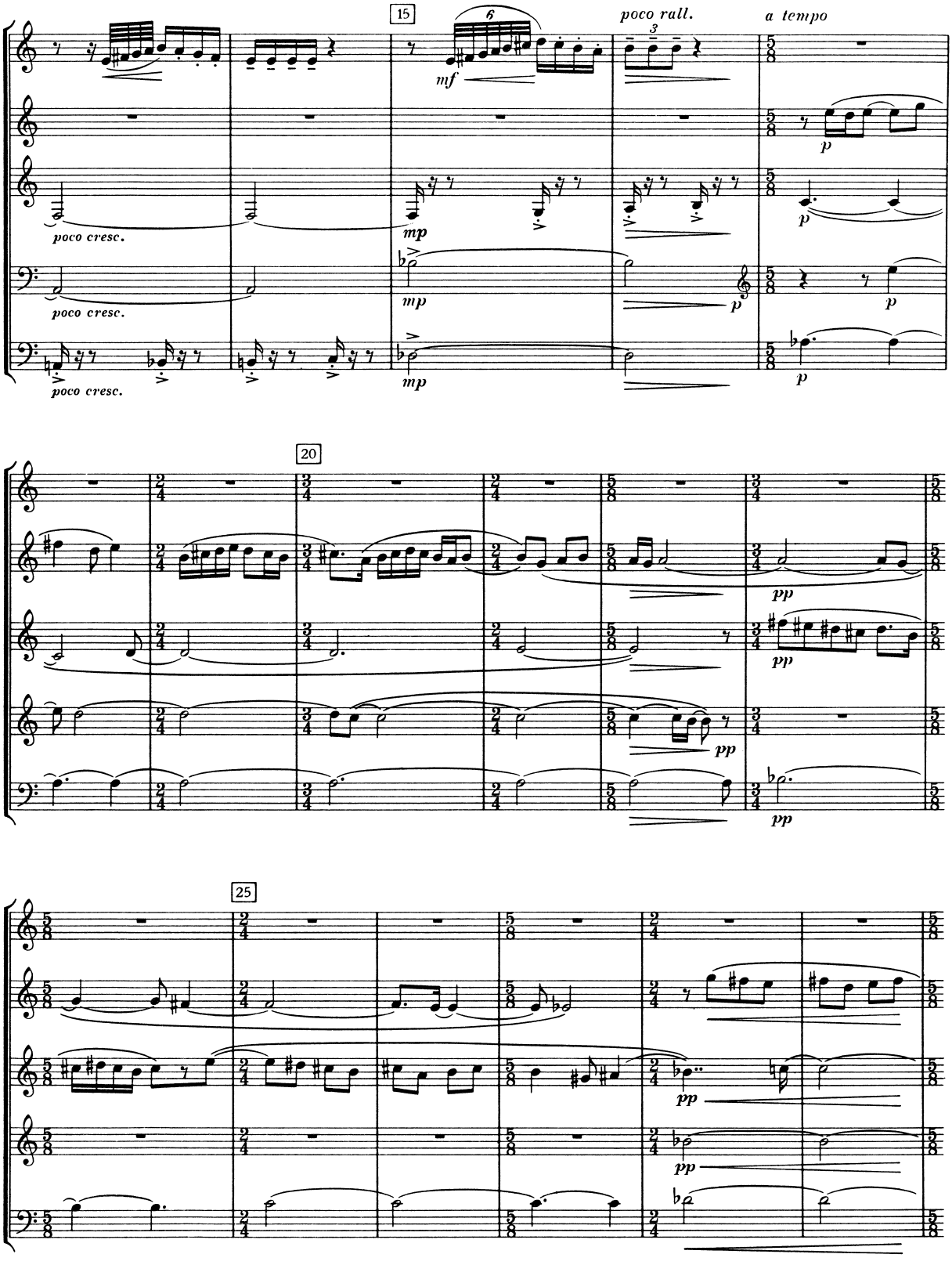
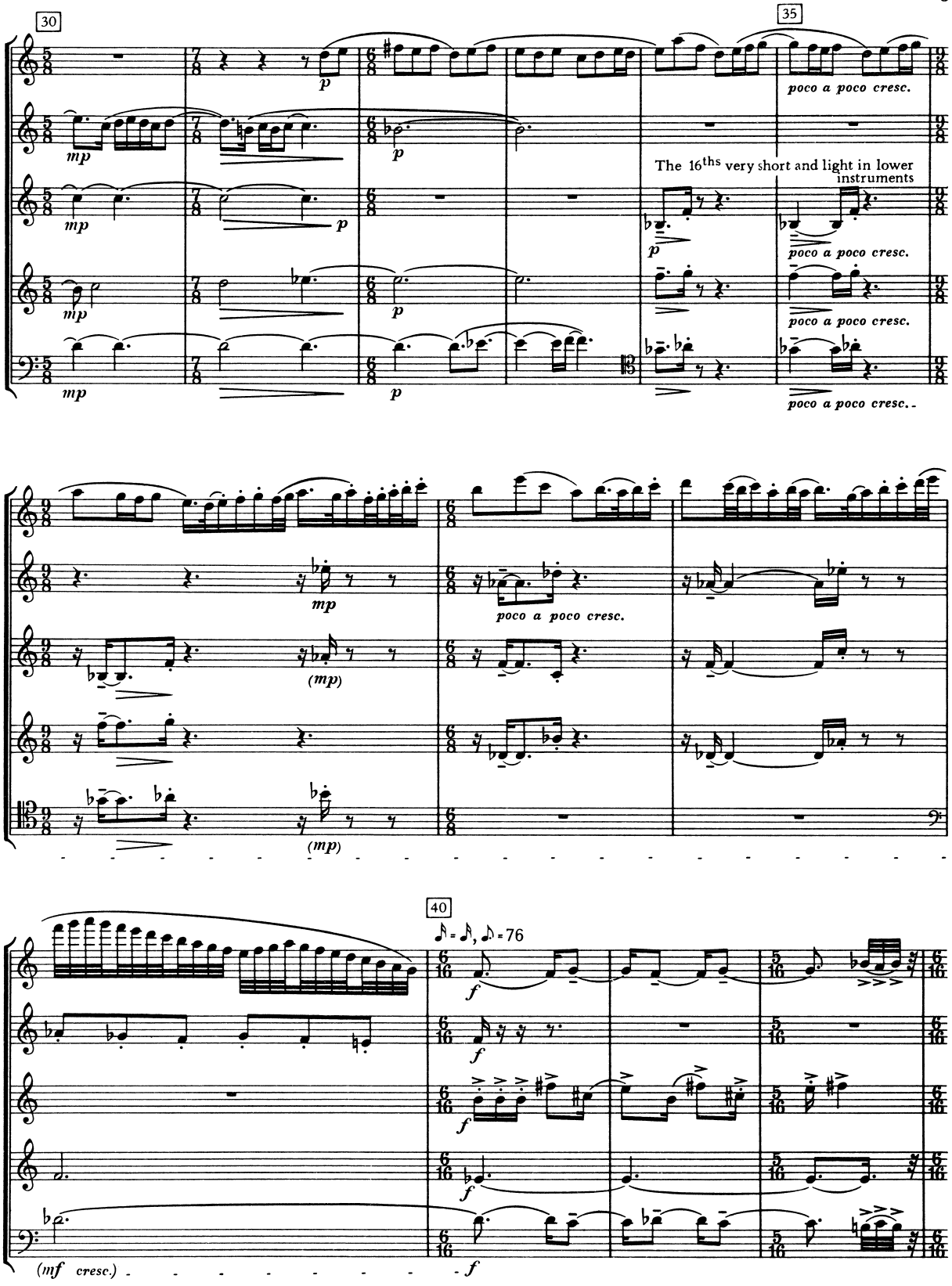
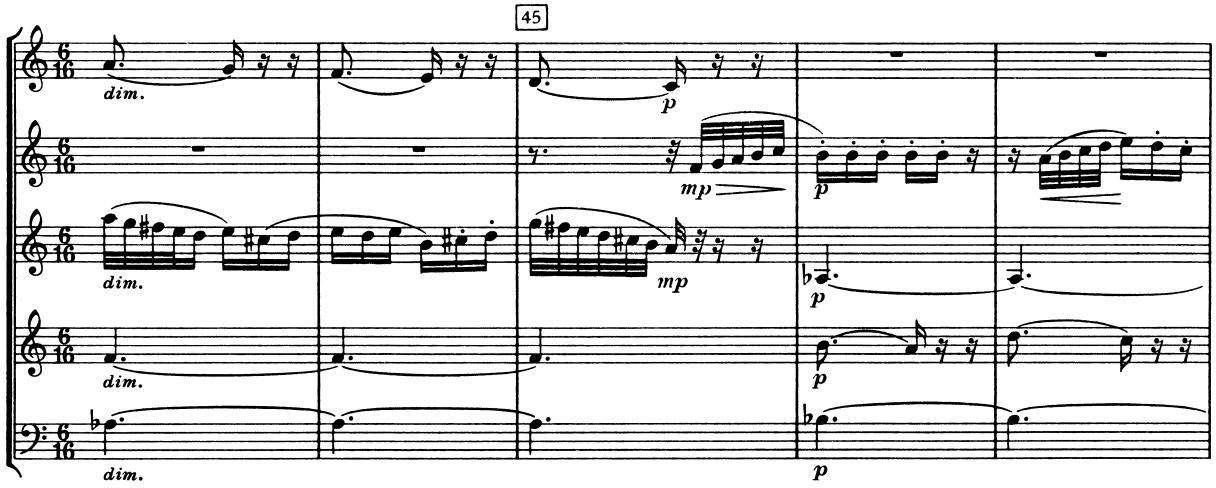
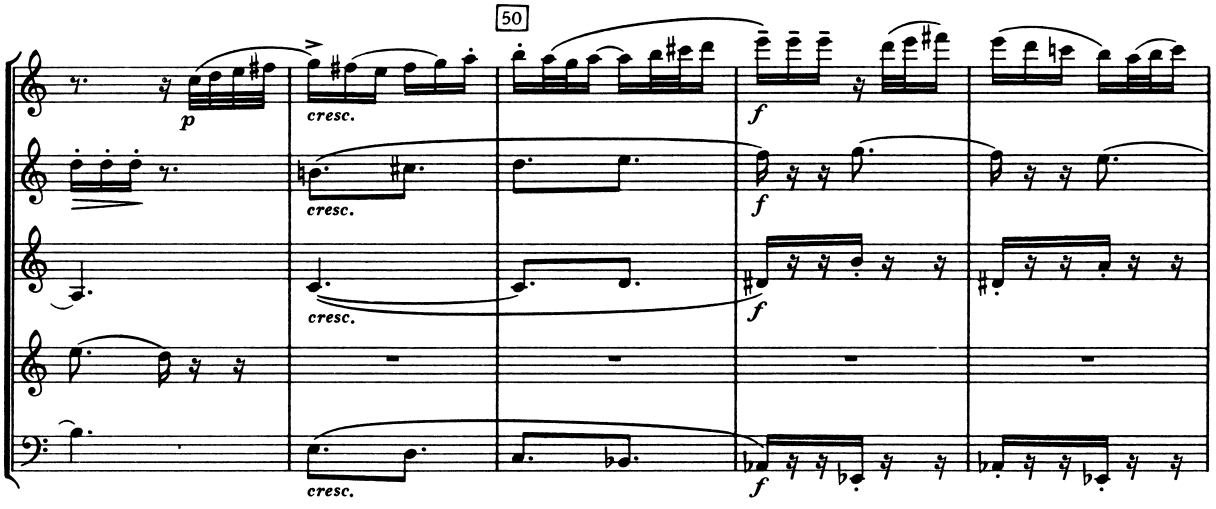
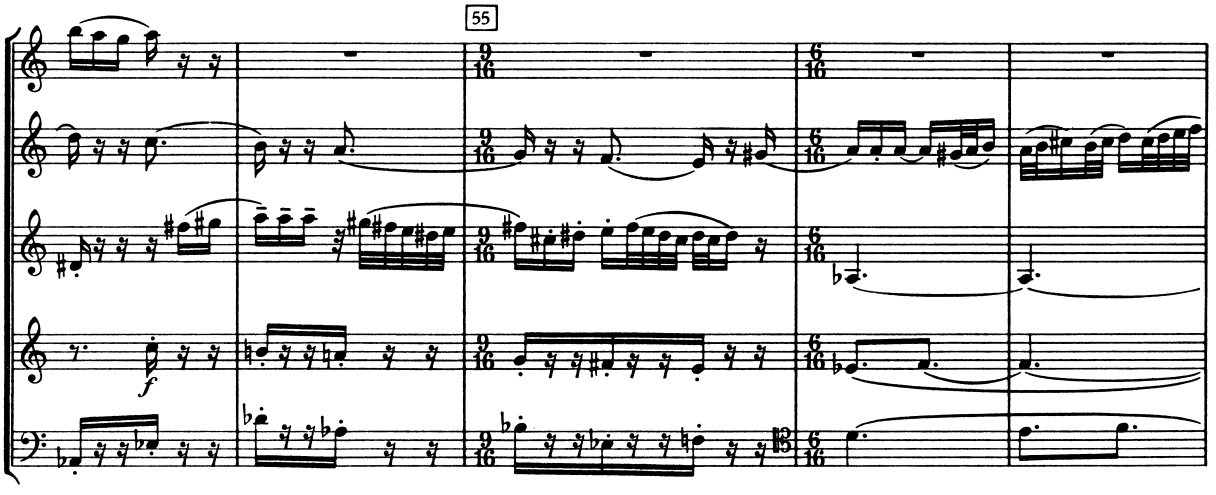
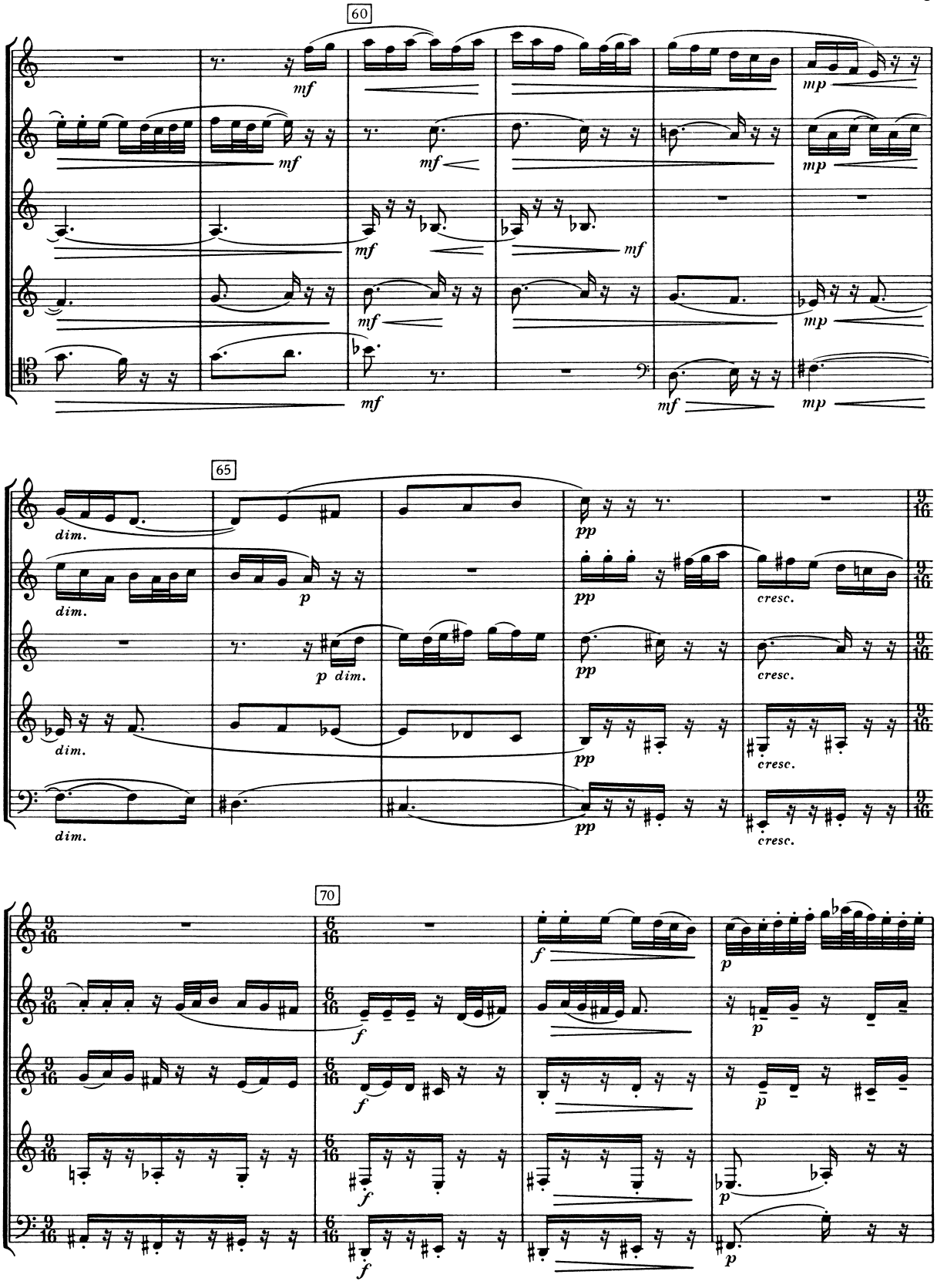

15
poco rall.
a tempo
mf
poco cresc.
mp
p
20
pp
25

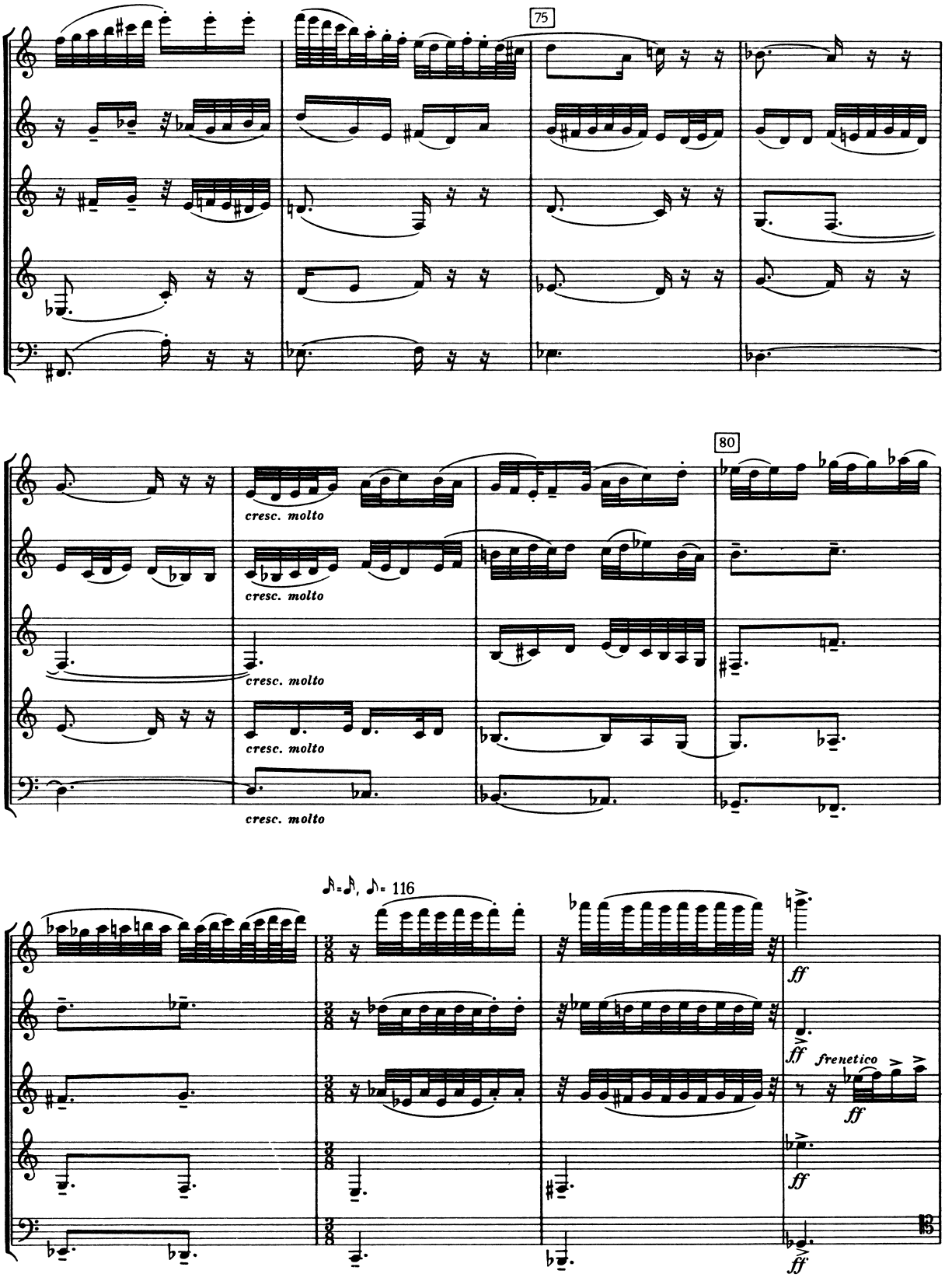

30
35
poco a poco cresc.
The 16ths very short and light in lower instruments
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
40
(mf cresc.)

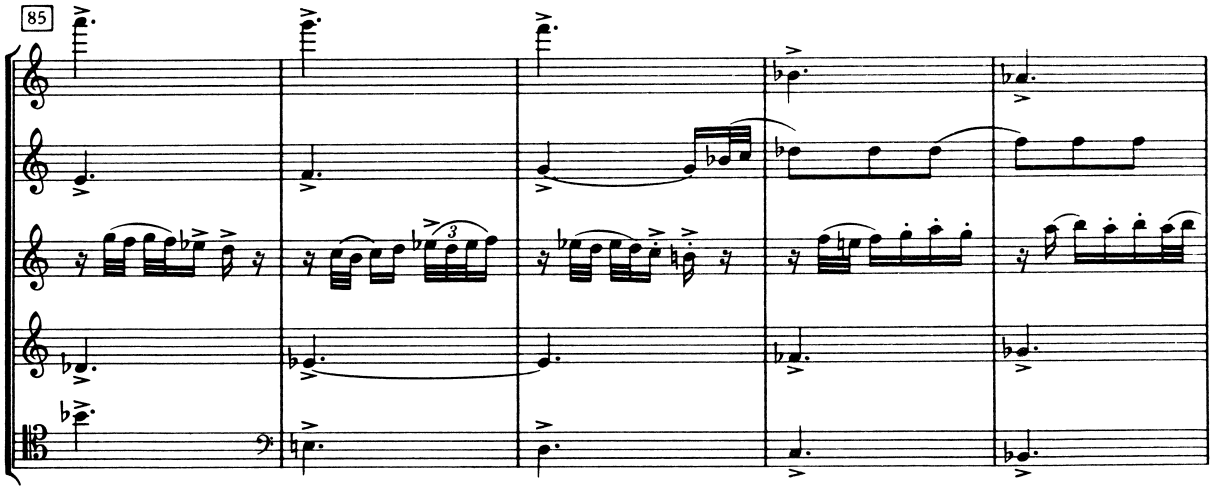

45
dim.
dim.
dim.
dim.
p
mp
mp
p
p
p

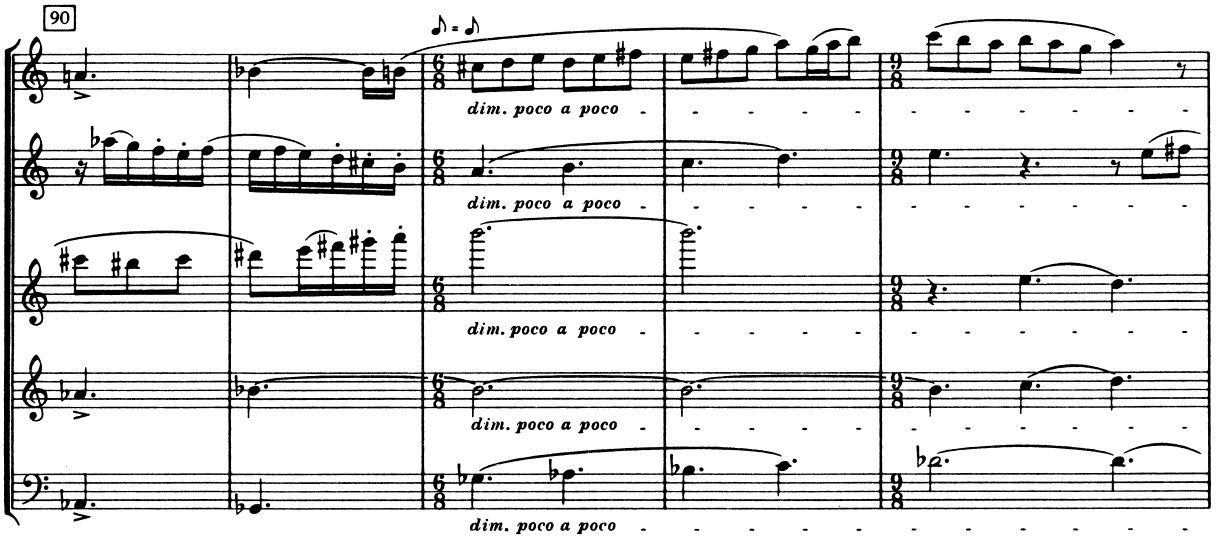

50
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f

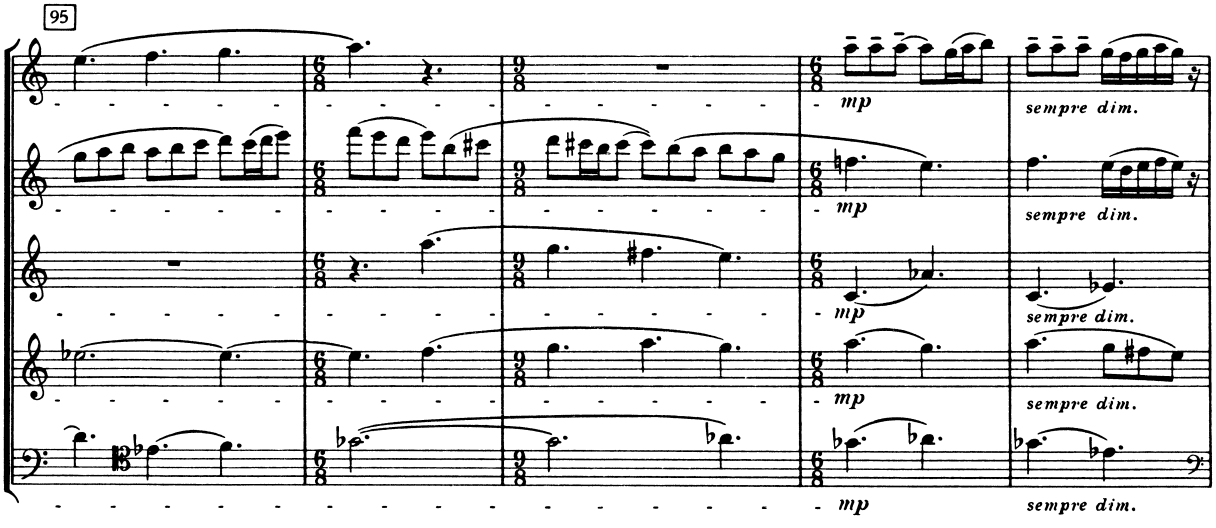

55
f

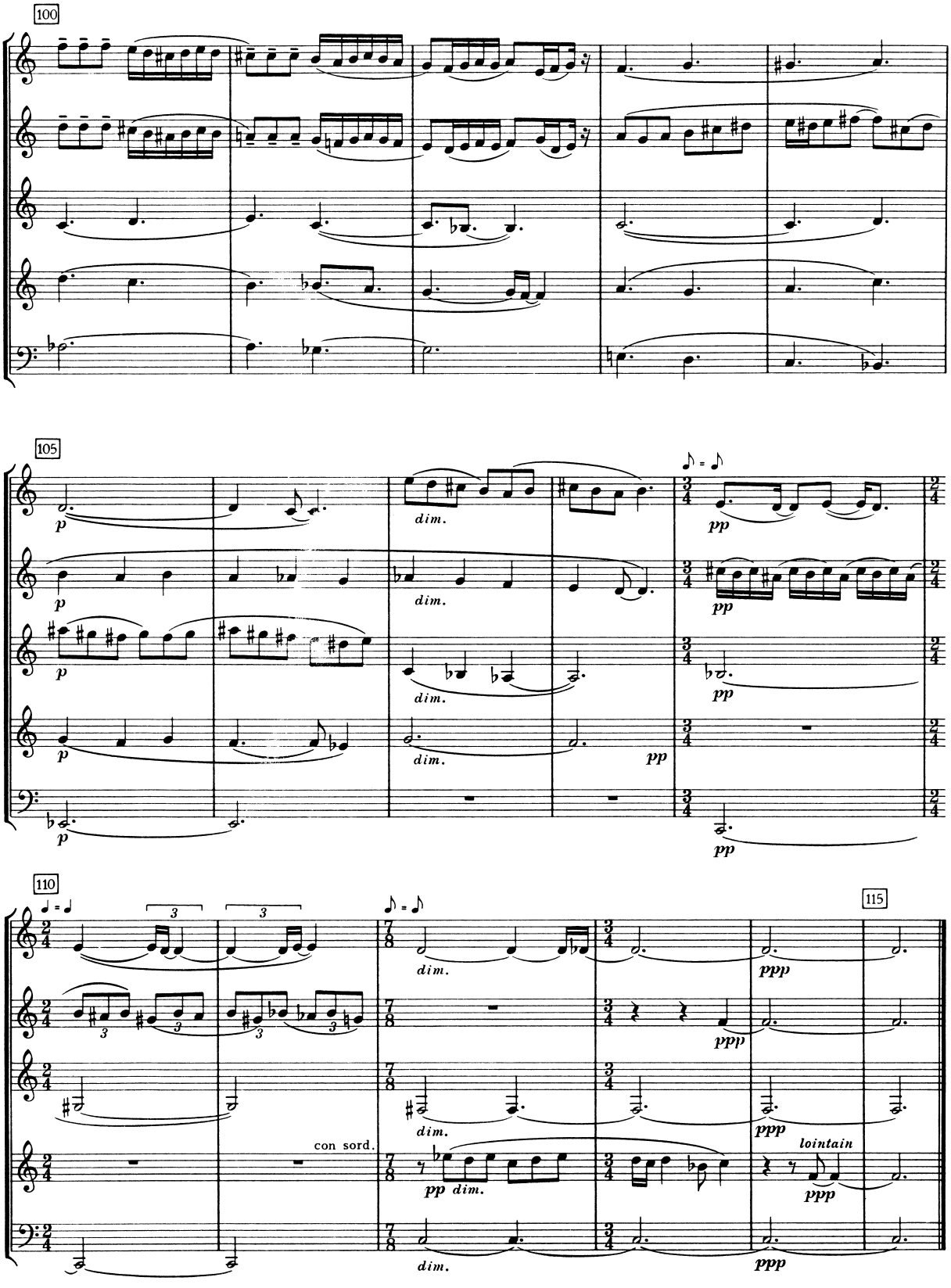

60
mf
mp
65
dim.
p
pp
cresc.
70
f
p

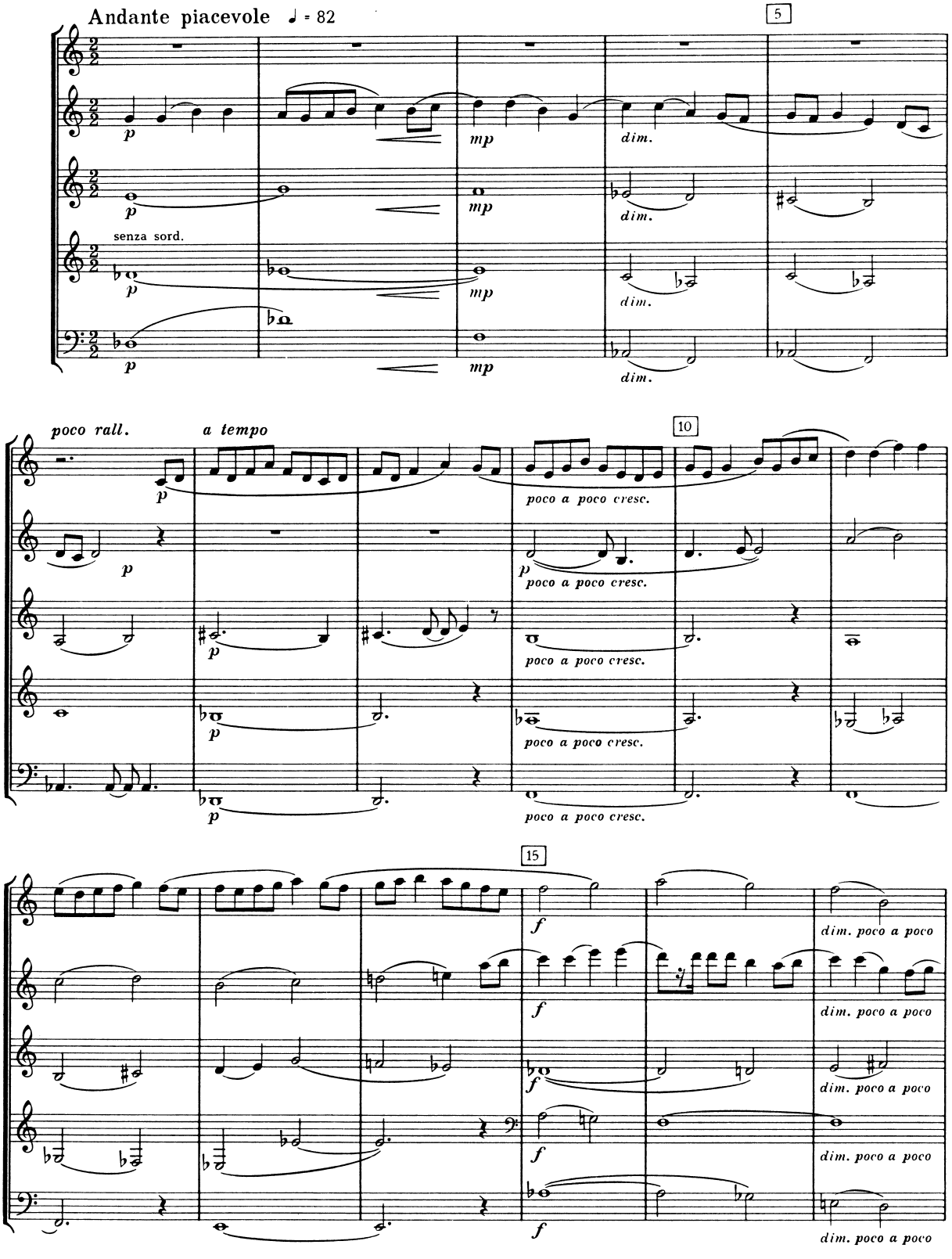

75
80
cresc. molto
cresc. molto
cresc. molto
cresc. molto
♪=♪, ♪= 116
ff
ff
frenetico
ff
ff
ff

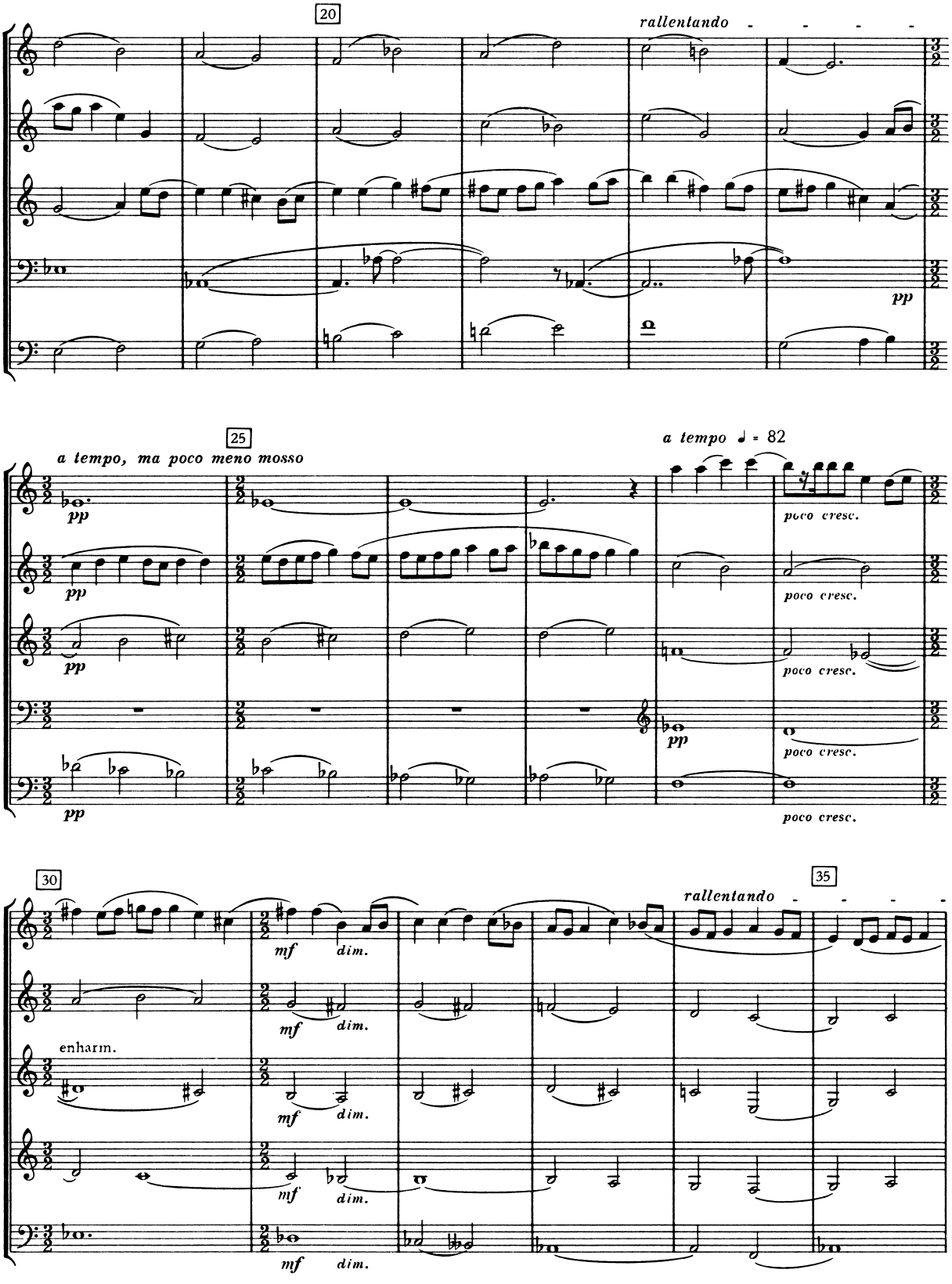

85

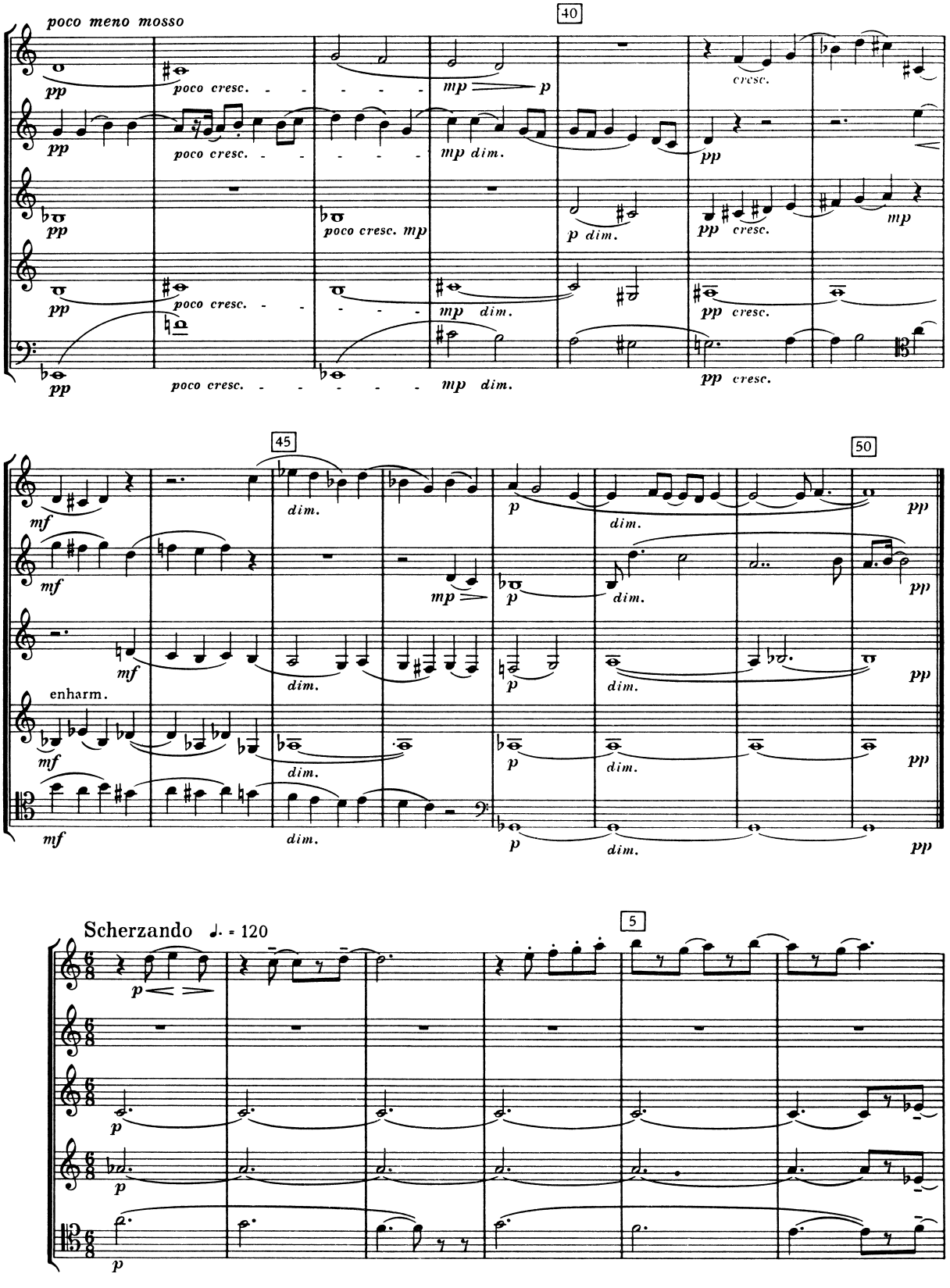

90
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco

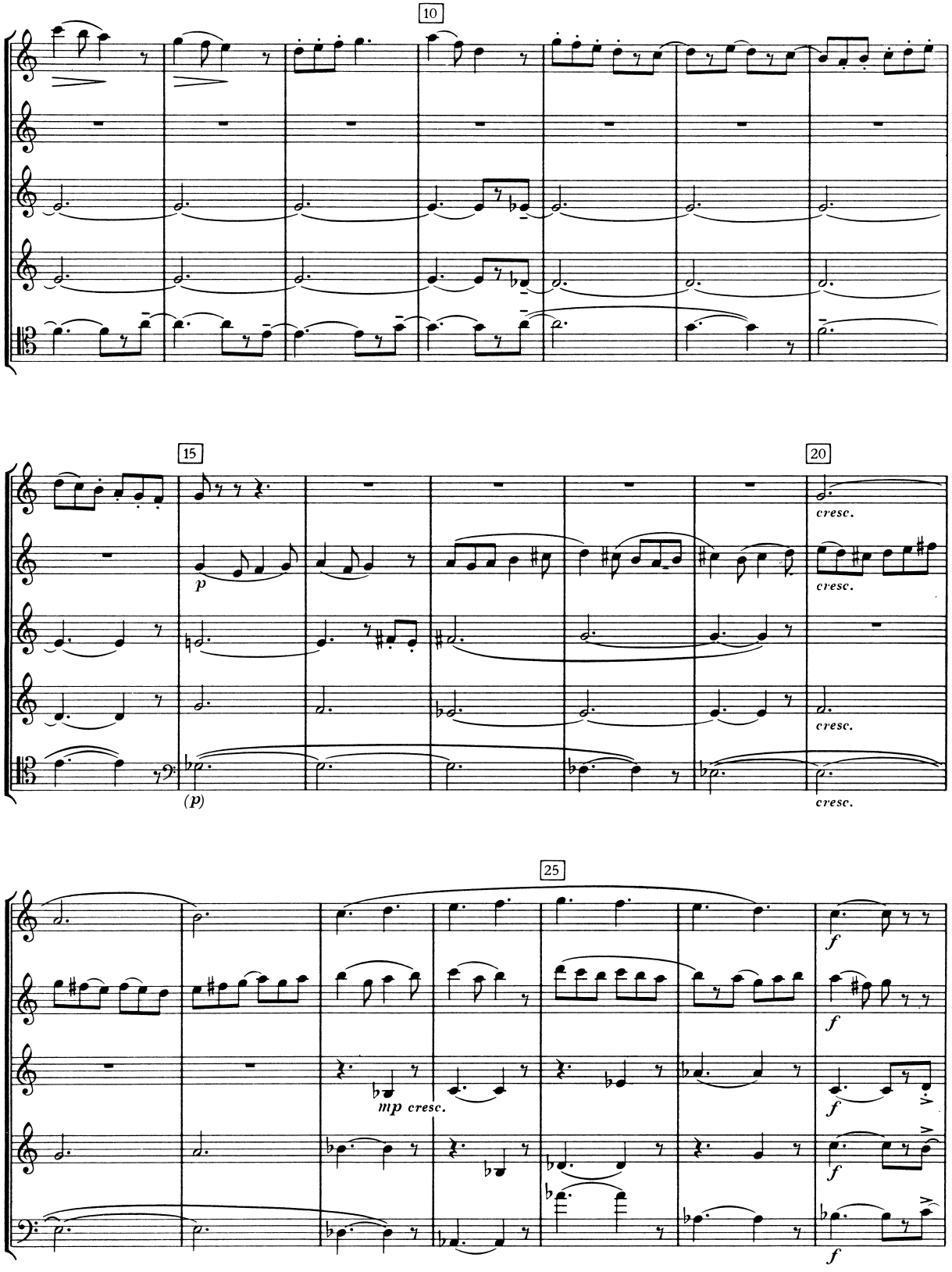

95
mp
sempre dim.
mp
sempre dim.
mp
sempre dim.
mp
sempre dim.

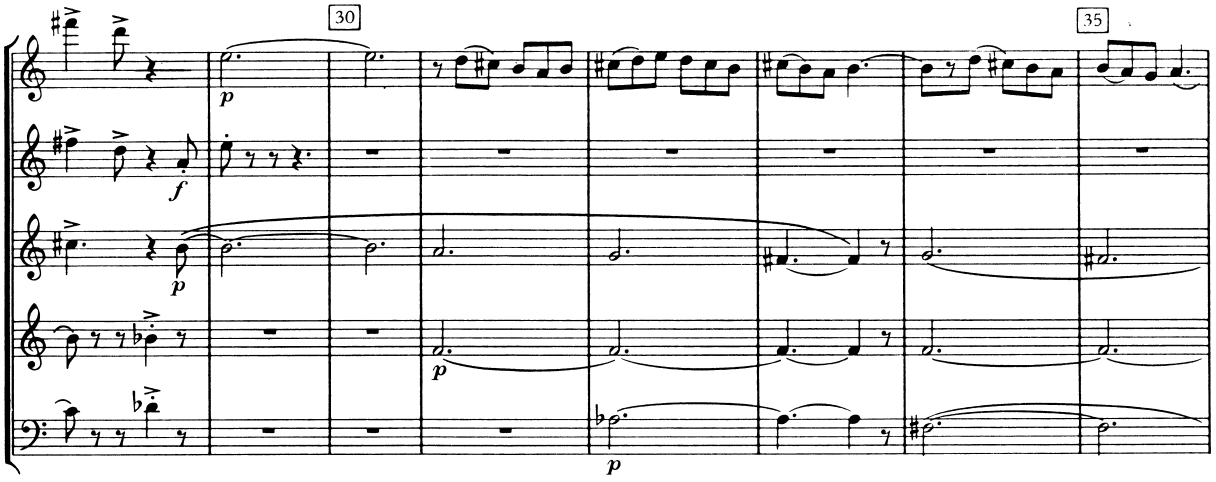

100
105
110
115
dim.
pp
ppp
con sord.
lointain

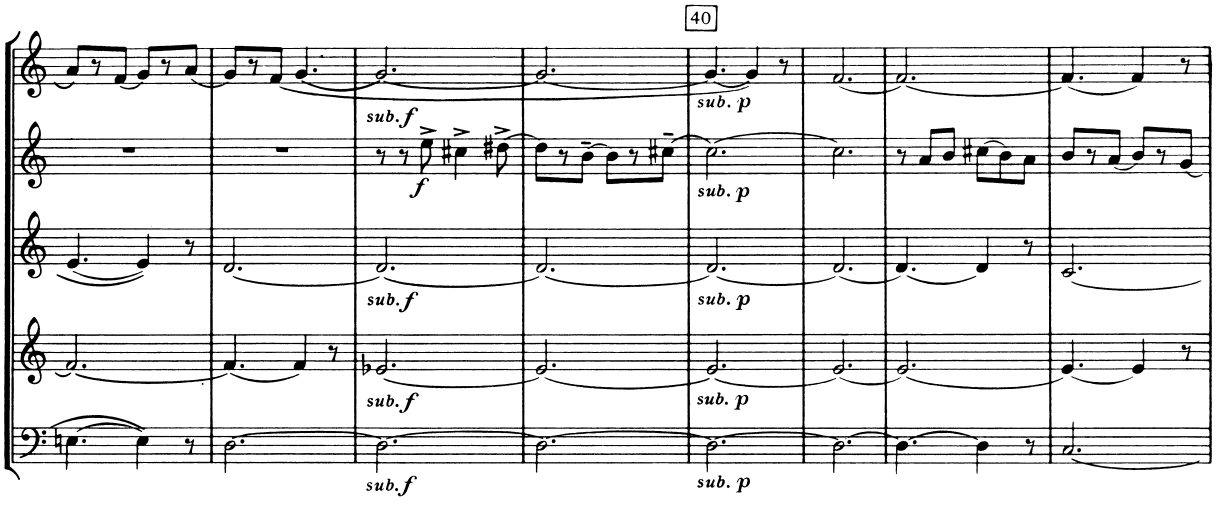

Andante piacevole ♩ = 82
5
senza sord.
poco rall.
a tempo
10
poco a poco cresc.
15
dim. poco a poco

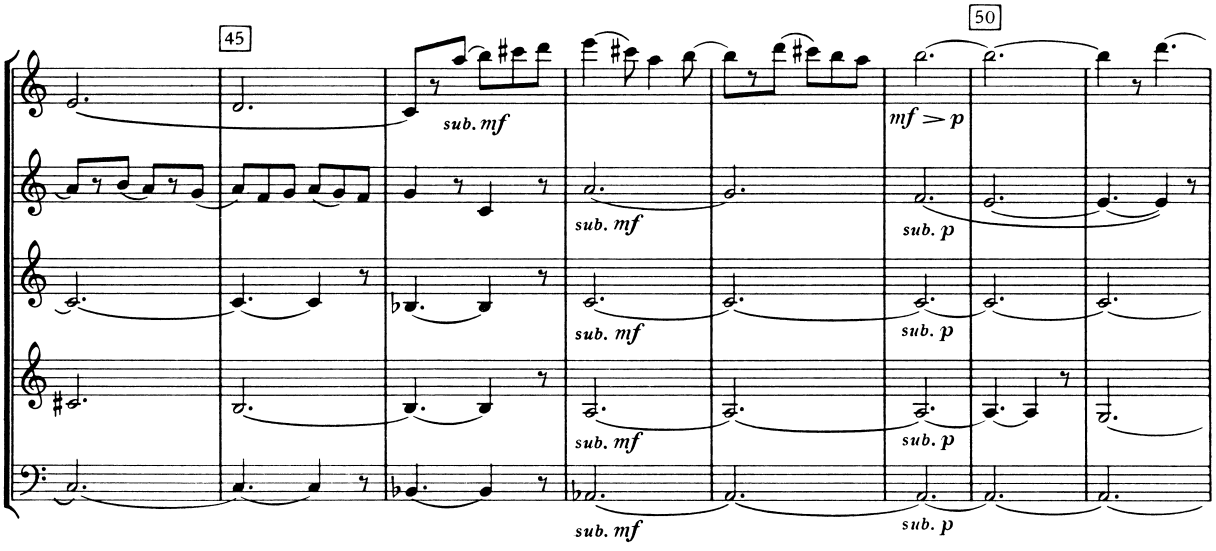

20
rallentando
pp
25
a tempo, ma poco meno mosso
pp
a tempo ♩ = 82
poco cresc.
30
enharm.
mf
dim.
35
rallentando

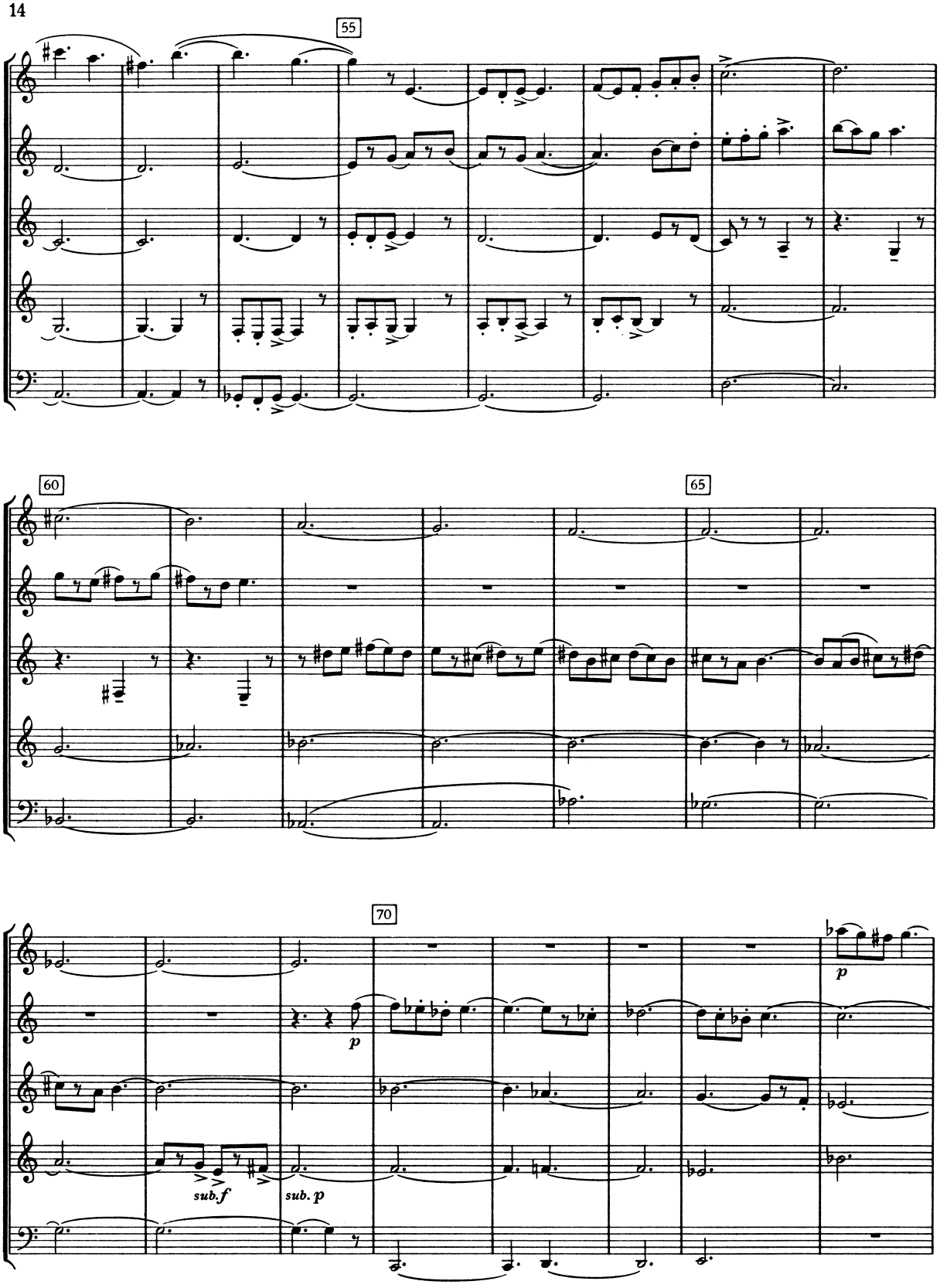

poco meno mosso
40
pp
poco cresc.
mp
p
cresc.
mp dim.
poco cresc. mp
p dim.
pp cresc.
mp
45
50
mf
dim.
enharm.
Scherzando ♩. = 120
5

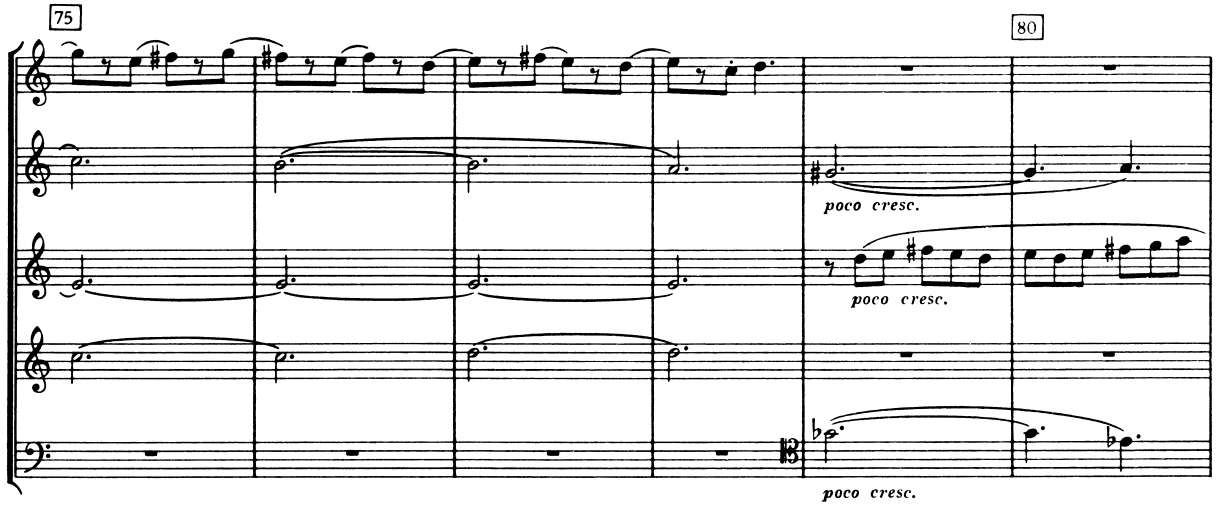

10
15
20
25
p
(p)
cresc.
cresc.
cresc.
cresc.
mp cresc.
f
f
f
f
f

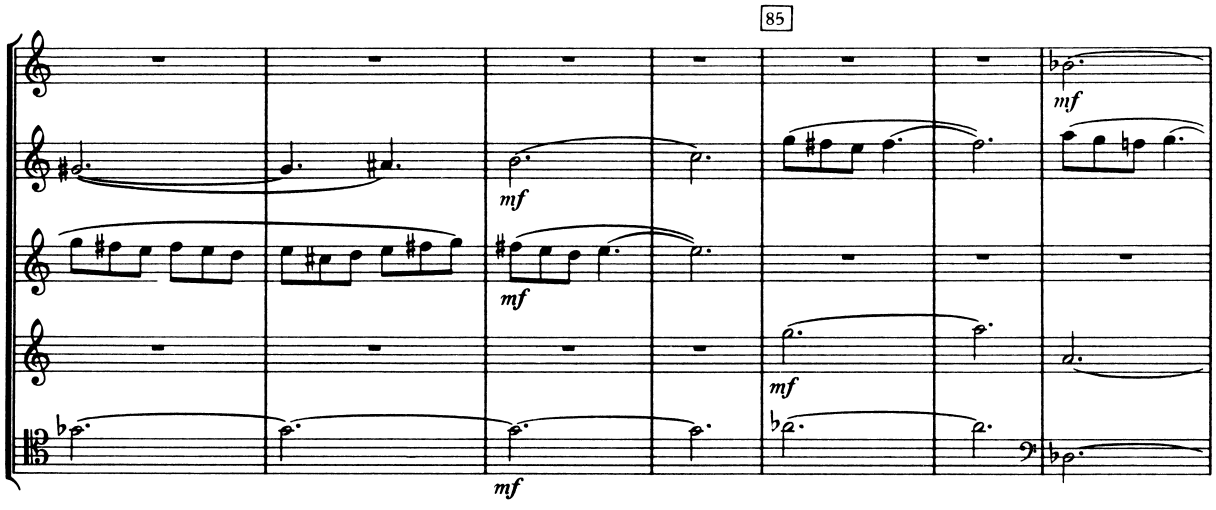

30
35
p
f
p
p
p

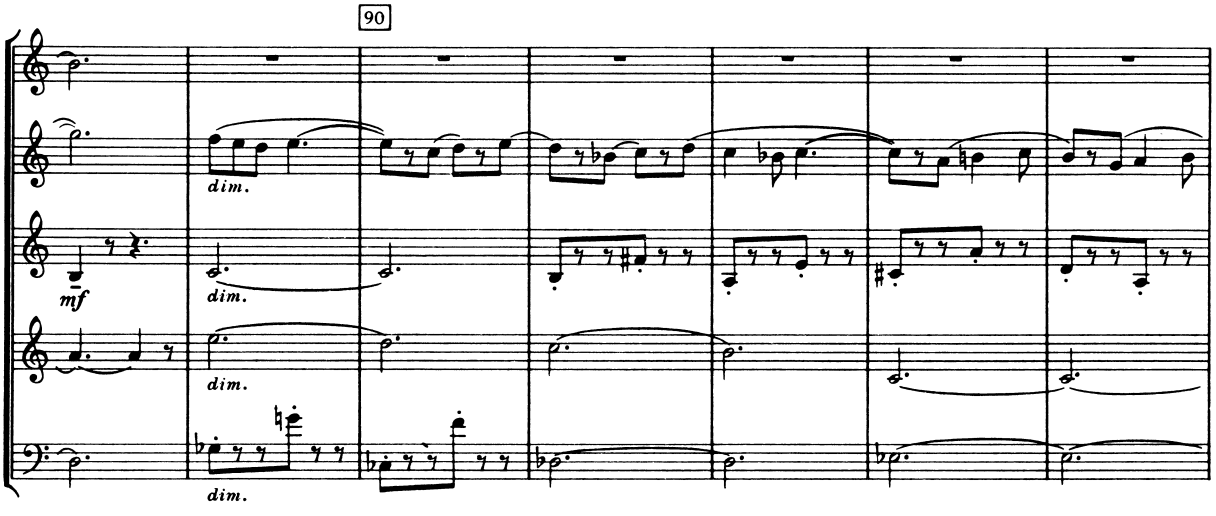

40
sub. f
f
sub. p
sub. f
sub. p
sub. f
sub. p
sub. f
sub. p

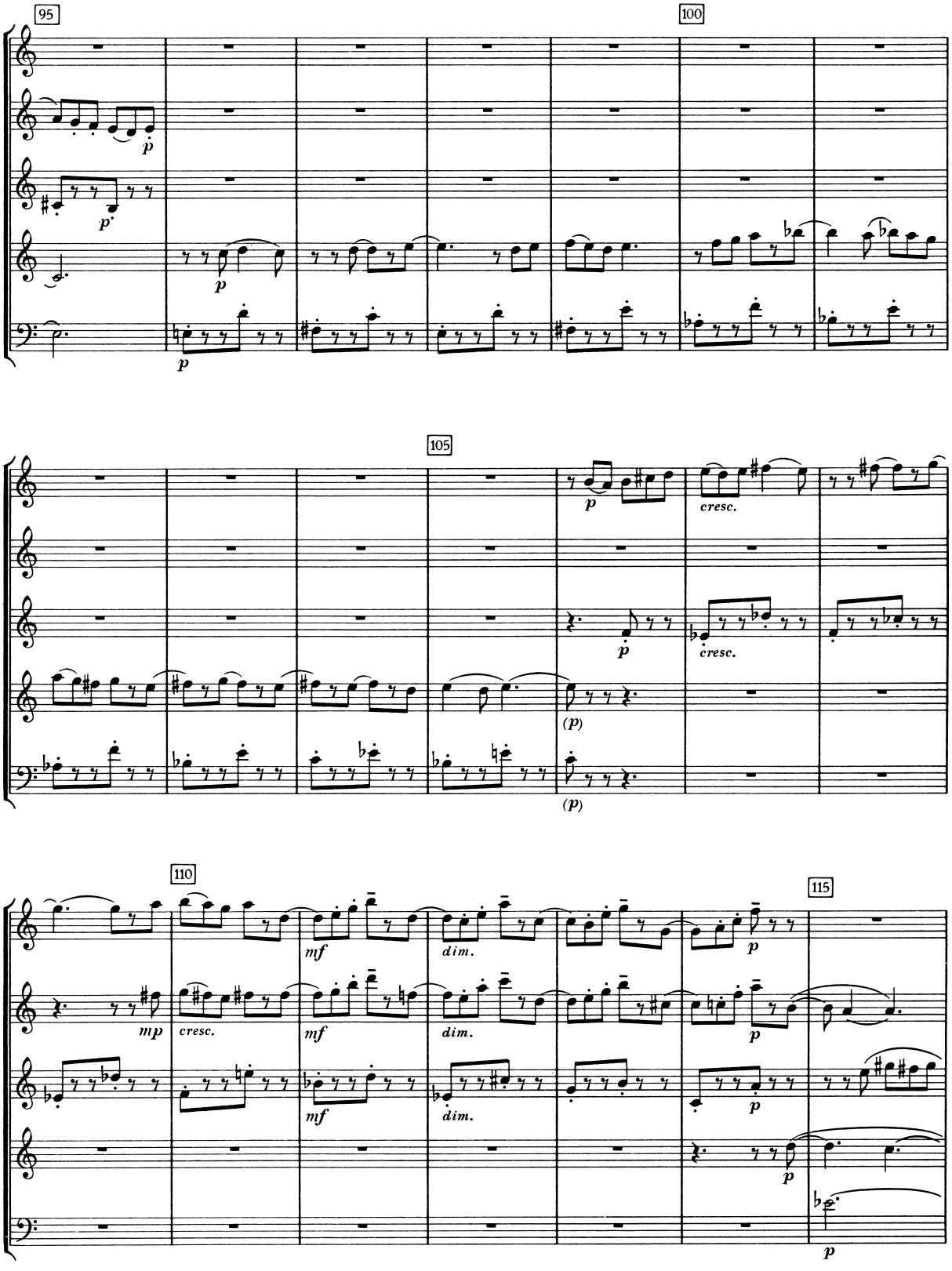

45
50
sub. mf
mf > p
sub. mf
sub. p
sub. mf
sub. p
sub. mf
sub. p

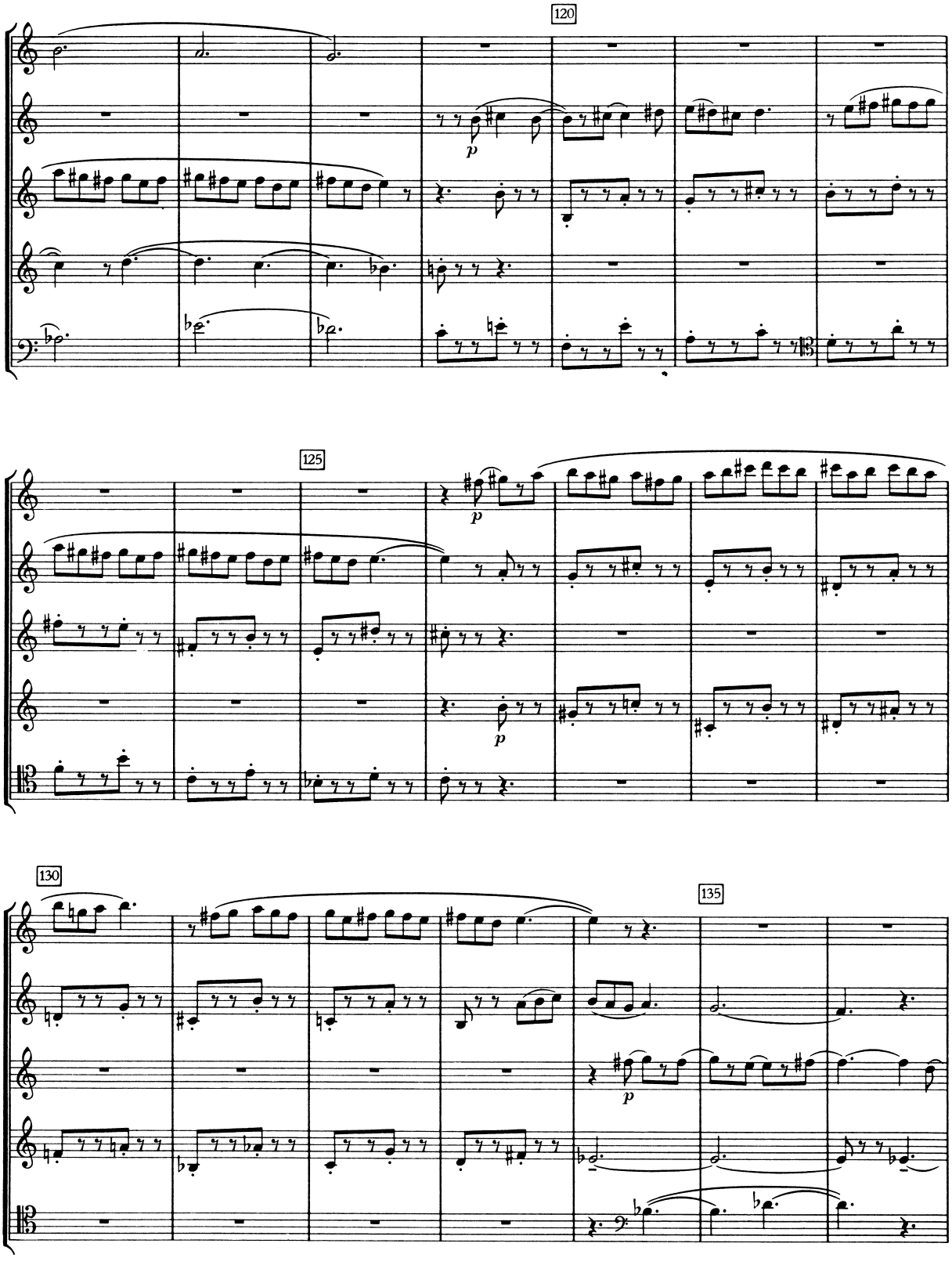

55
60
65
70
sub.f
sub. p
p
p

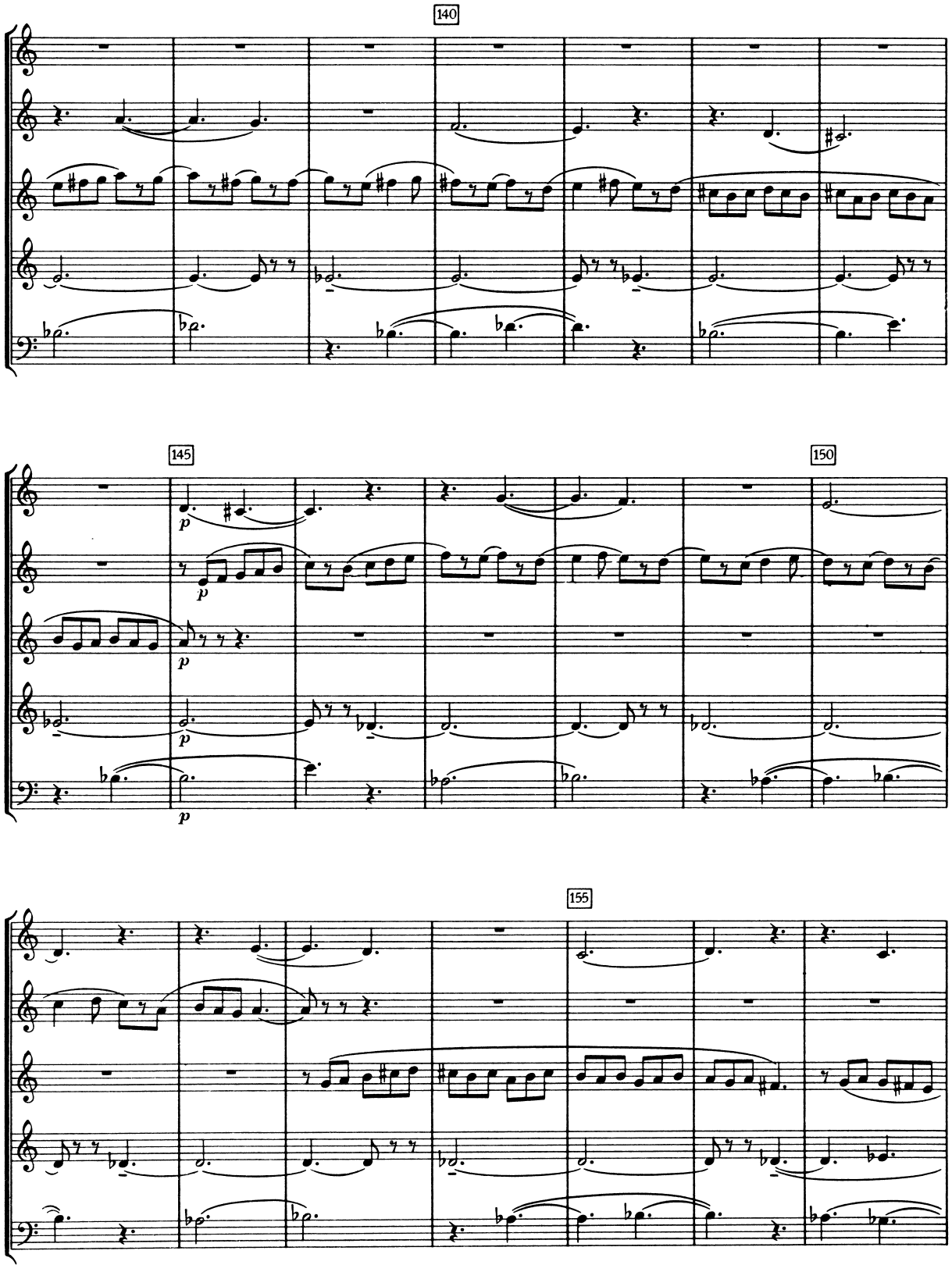

75
80
poco cresc.
poco cresc.
poco cresc.

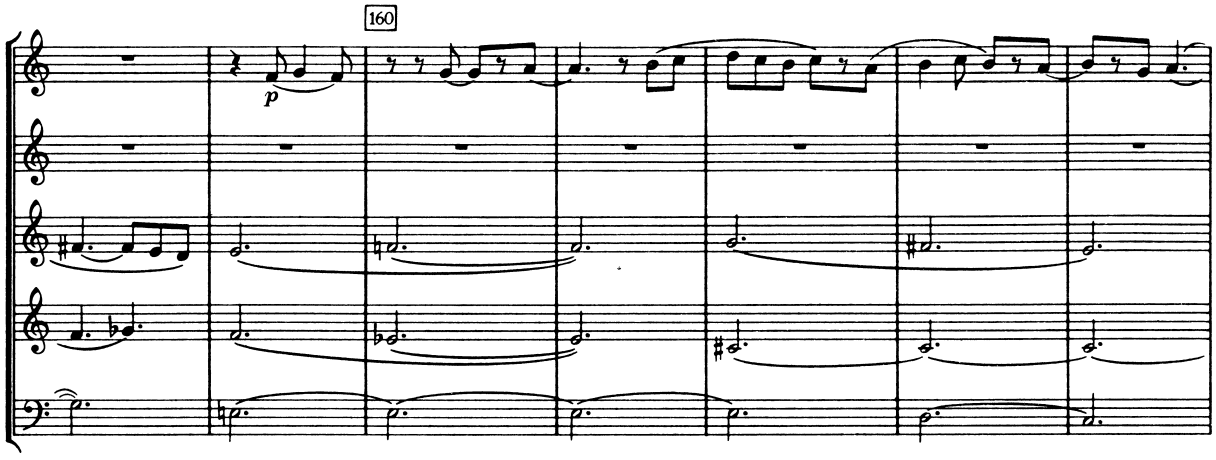

85
mf
mf
mf
mf
mf

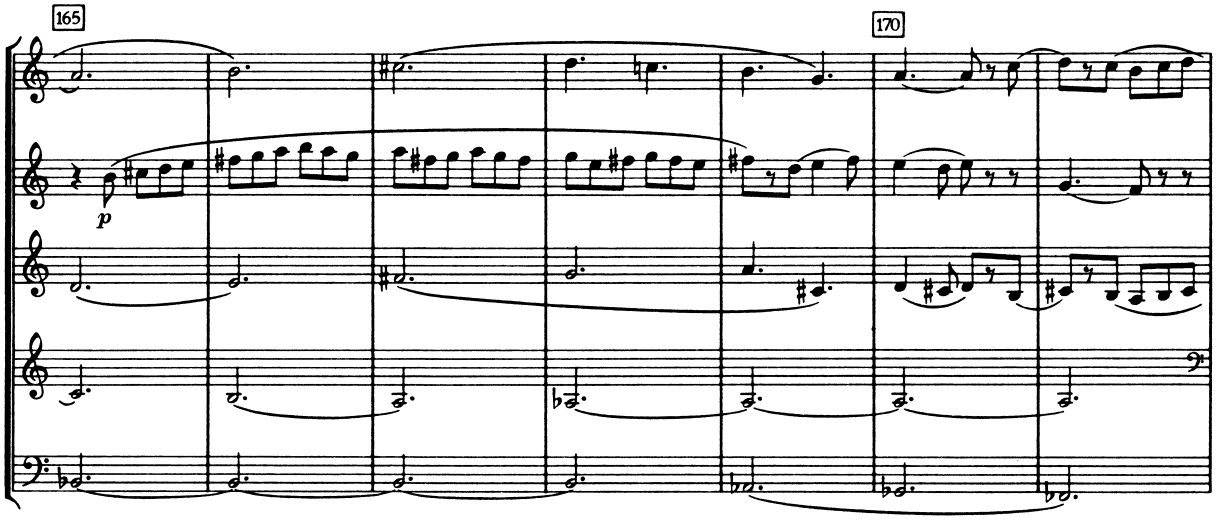

90
dim.
mf
dim.
dim.
dim.

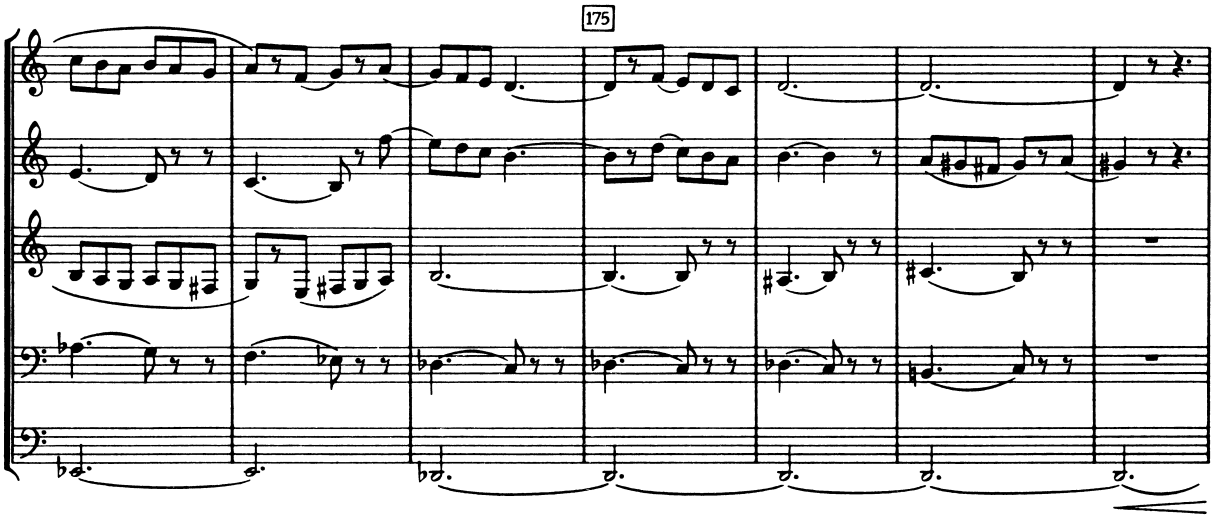

95
100
105
110
115
p
cresc.
(p)
mf
dim.
mp


120
p
125
p
p
130
135
p


140
145
150
155
p
p
p
p


160
p


165
170
p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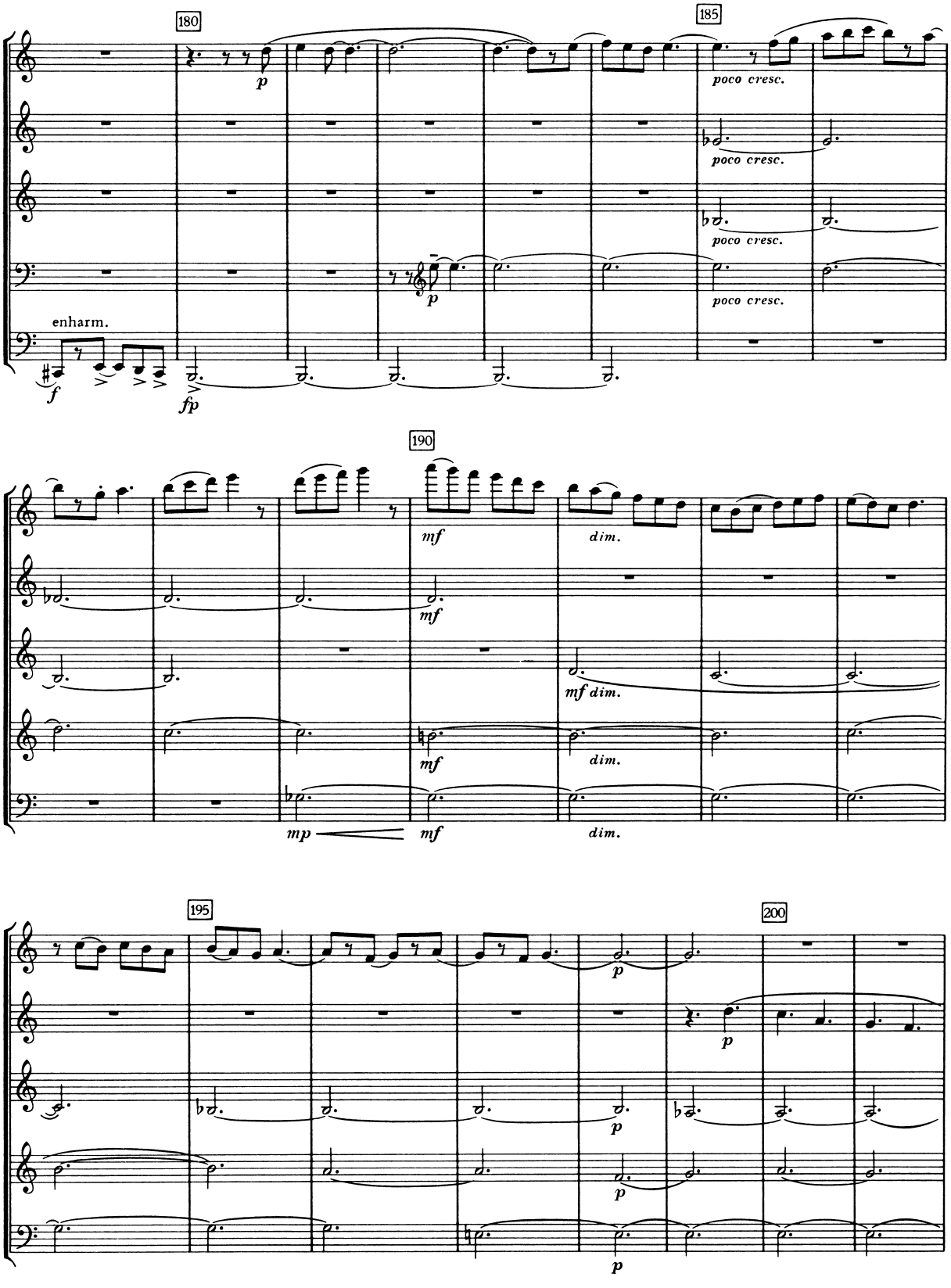
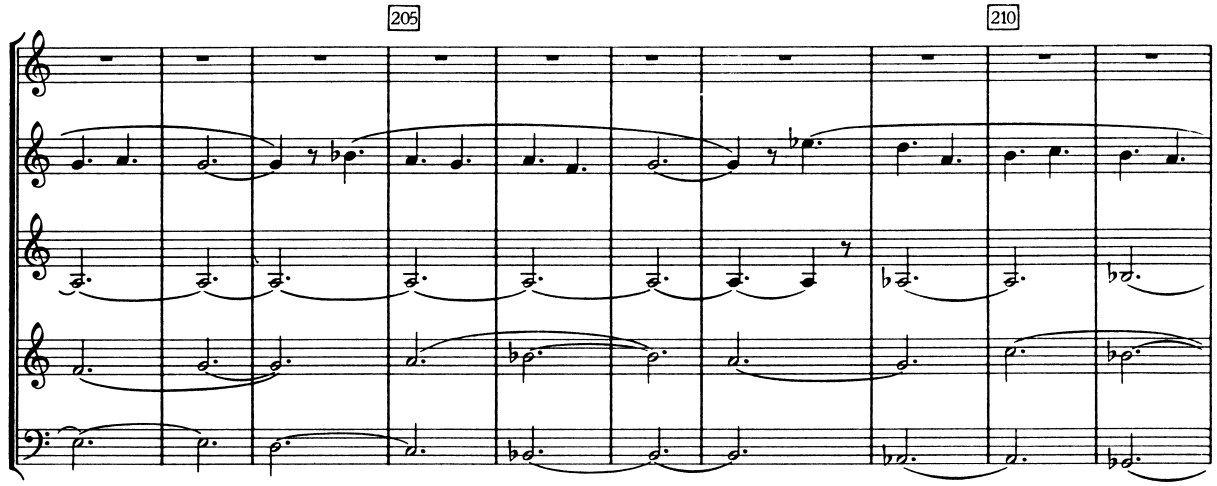
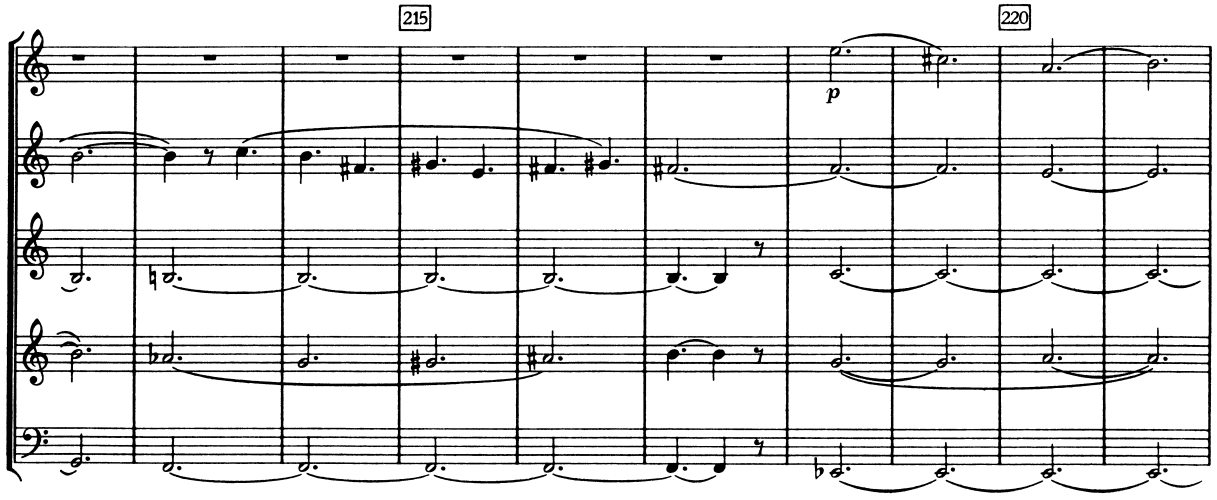
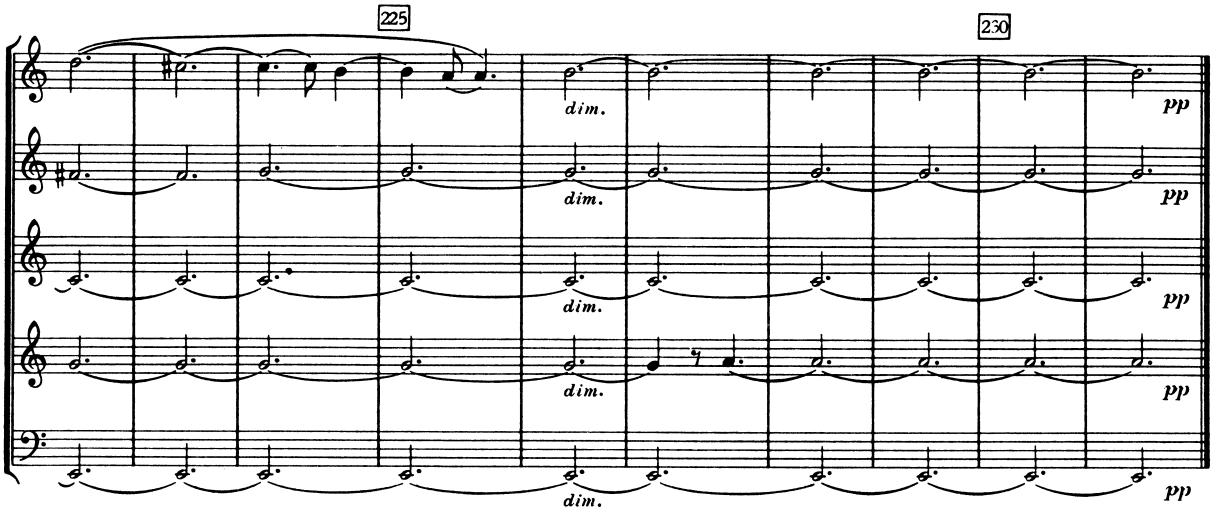
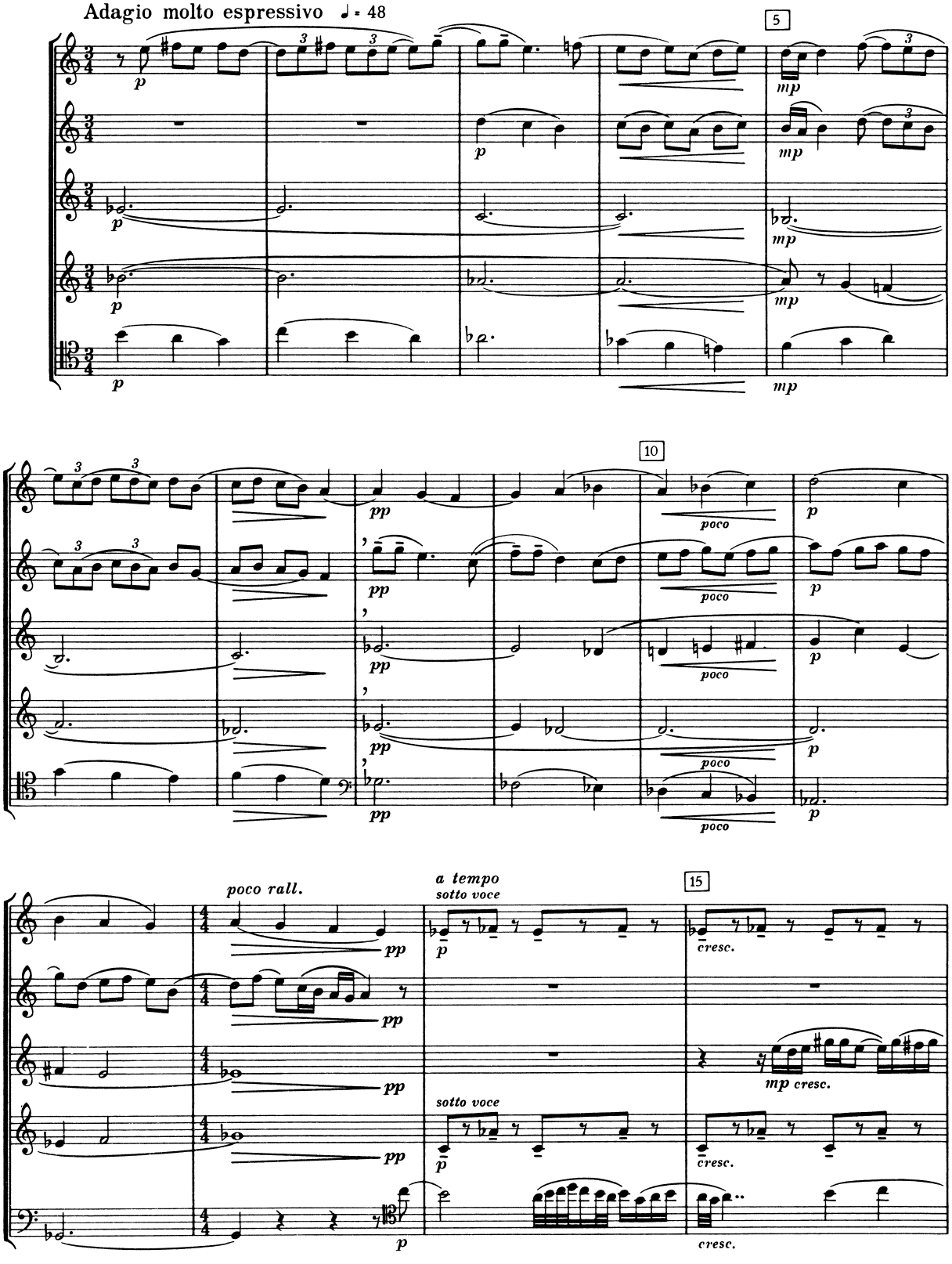
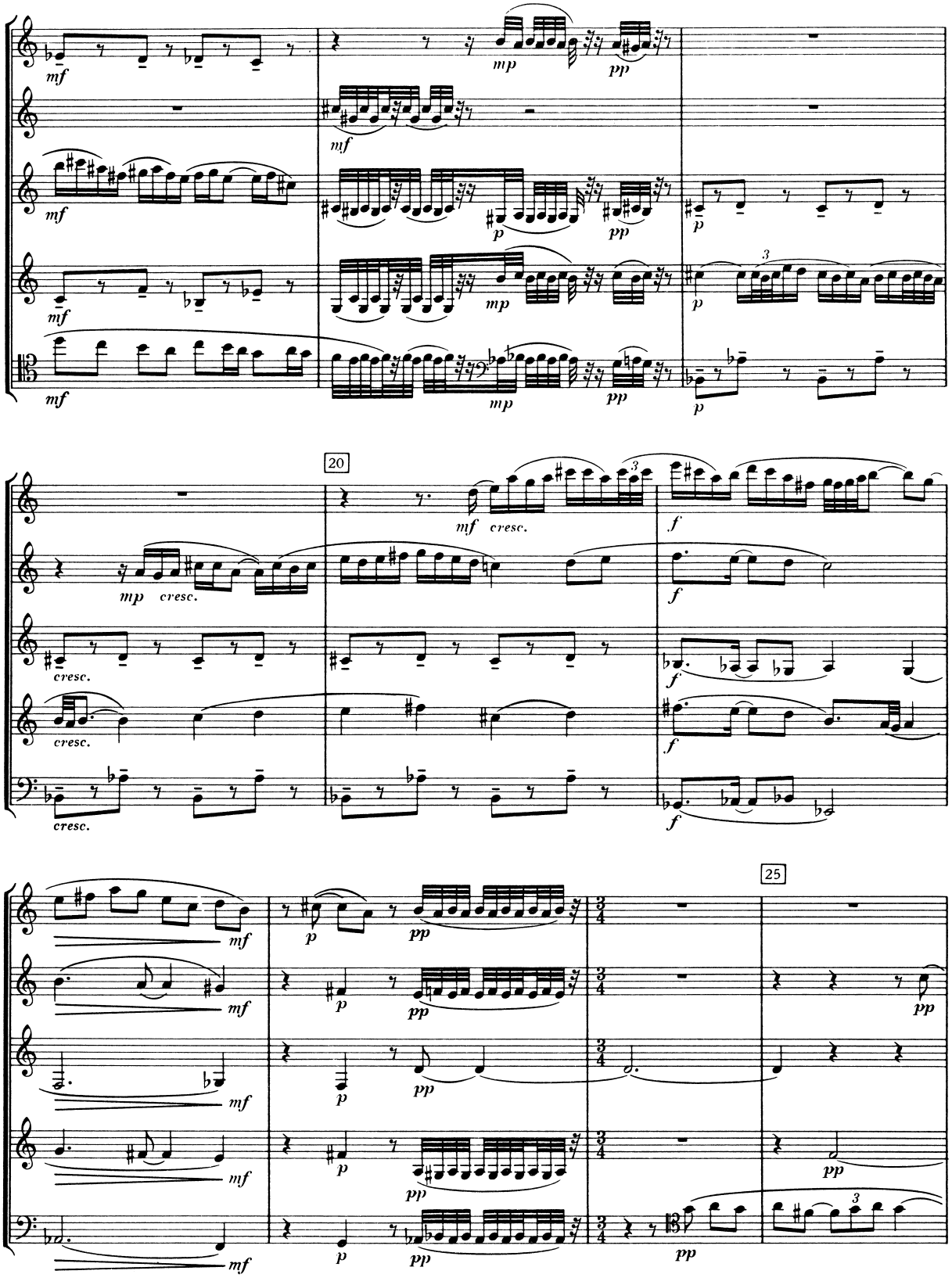

180
185
190
195
200
p
poco cresc.
enharm.
f
fp
mf
dim.
mp

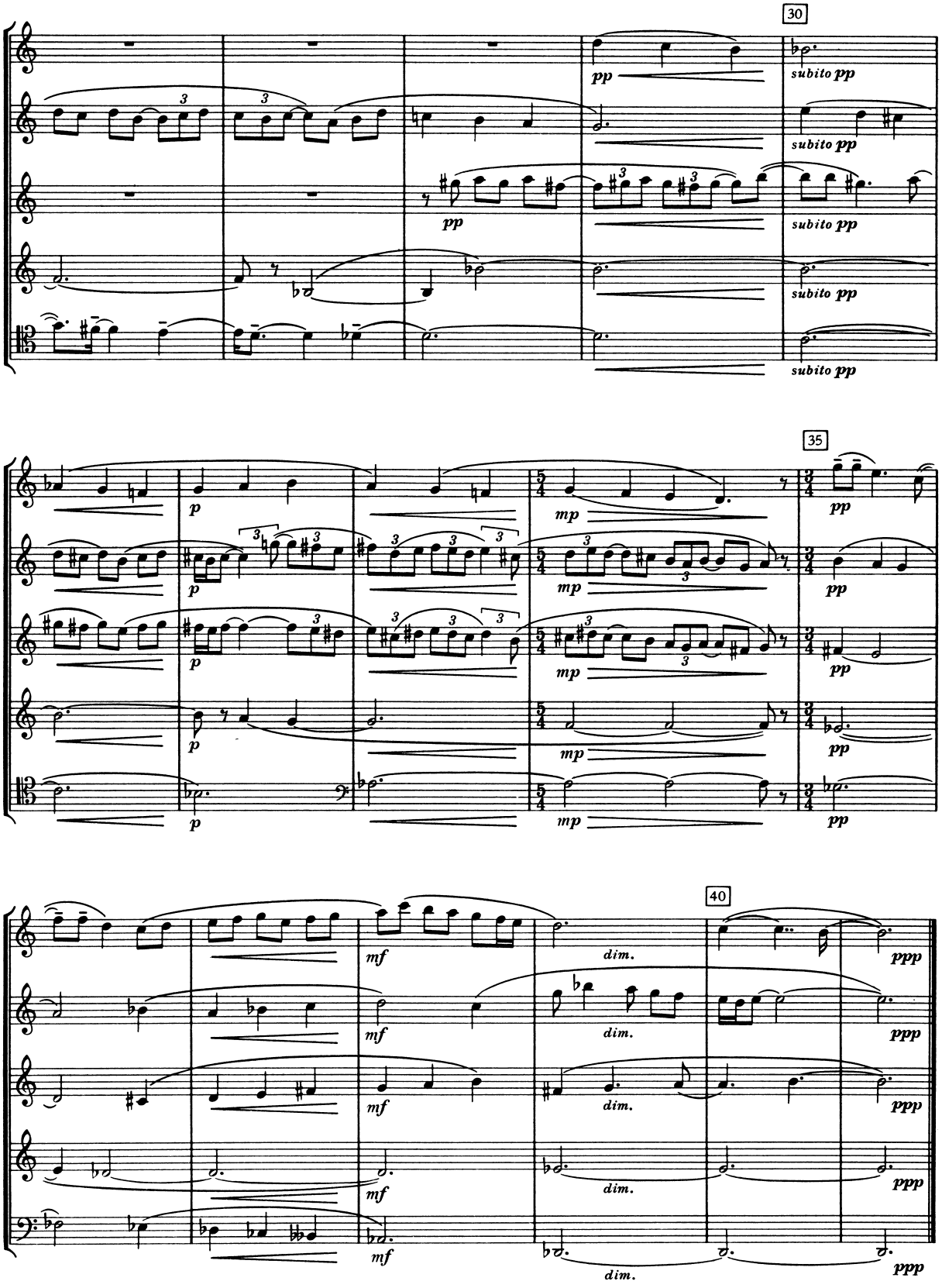

205
210


215
220
p


225
230
dim.
dim.
dim.
dim.
dim.
pp
pp
pp
pp
pp


Adagio molto espressivo ♩ = 48
5
10
15
poco rall.
a tempo
sotto voce
sotto voce


20
25



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III. Canzona
IV. Canzona
V. Canon in Four Keys
VI. Aria
VII. Fugue (Finale)

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HORN, BASSOON
OR
FOUR CLARINETS

VIER BLASINSTRUMENTE

OBOE, KLARINETTE
HORN, FAGOTT
ODER
VIER KLARINETTEN

Many critics have written lyrically about the music of Quincy Porter. "Imagine music so lithe and well-tailored as to suggest a trim sloop taking the breeze and you have a hint of the clean, clear-headed sort of thing Quincy Porter has been turning out the past two decades. It has both form and expressiveness. It is forthright, vital and uninhibited, yet compact, terse and trenchant.

"It ranges emotionally from a sort of nervous exuberance in the fast movements to a wistful, tender serenity in the slow movements. When it is not buoyant and hopeful, it is likely to be a little nostalgic, with a touch of exotic color, unexpected in a native of New Haven, but understandable in a one-time pupil of Ernest Bloch. There is no groping, no uncertainty, even in the dreamy, evocative mystery of the adagios. It rides the sea smoothly, steadily and gracefully. Its implications are often witty, its abbreviations and understatements genial and stimulating. For all its meticulously polished workmanship, it is never content within the limitations of its chosen course."

This appraisal by the distinguished composer-critic Herbert Elwell appeared over a decade ago in *Modern Music*. He added that Porter's music "forges ahead with fine, fresh independence, yet it remains in unbroken continuity with the past. He achieves orientation and progressiveness, not by scuttling tradition, but by conserving those things which, because of their power to bring people together in agreement, are perhaps the most valuable things that could be nurtured in a world torn apart by uncertainty and confusion."

Quincy Porter, a direct descendant of the great New England divine, Jonathan Edwards, and the son and grandson of Yale professors, was born in New Haven, Connecticut, in 1897. During his early music studies he became proficient in playing both the violin and viola, and later studied composition with Horatio Parker as did his Connecticut predecessor, Charles Ives. His friends and classmates at Yale included both Douglas Moore and Roger Sessions.

Following his graduation, Porter went to Paris where he studied at Vincent d'Indy's Schola Cantorum; after his return, he played violin in the Capitol Theatre orchestra which was conducted by Eugene Ormandy. At this time both Porter and Roger Sessions were studying privately with Ernest Bloch and, when he was invited to teach at the Cleveland Institute, both young men accompanied him to continue their studies and also join the faculty there. For a time in Cleveland, Porter played viola in the de Ribaupierre Quartet, and his great interest and skill in writing for that medium dates from that period. Many performers and critics have observed that some of the finest contemporary quartet writing of the present is that done by Quincy Porter.

In 1928 Porter returned to Paris on a Guggenheim grant and remained there for the next three years. Ten years later, he was active in his most administrative post, as dean of Boston's New England Conservatory; four years later, he succeeded Wallace Goodrich as its director. In 1946 Porter was given a Professorship at Yale where he has since remained.