

LINCOLN HERRING

# Diversity

*Duration: c. 4'*

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## Program Notes

I wrote Diversity for the National PTA Reflections Contest. The theme I had to exemplify was "Diversity Is..." I composed Diversity for woodwind quintet, as a challenge for myself to learn the rich histories of those five instruments, each of which is given a movement to be featured. The first movement, Call to Prayer, has the oboe playing a Muslim call to prayer. Eagle's Cry is a flute feature, relying heavily on Native American flute technique. Fanfare shows the broad European history of the horn, drawing mainly on the styles of the great Romantics (such as Mahler). The bassoon feature, Tango-Fugue, portrays a Latin tango style. New Orleans Blues shows off the influence the clarinet has had on the evolution of jazz.

In the sixth and final movement, The Culmination of Diversity, every instrument plays a motif from their earlier feature. This represents that today, society is based on the support of many different backgrounds and cultures. Diversity is life.

# Diversity

Lincoln Herring

## I. Call to Prayer Molto Rubato ( $\text{♩} = 200$ )

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

5

Fl.

Ob.

Cl.

Hn.

Bsn.

11

Fl.

Ob.

Cl.

Hn.

Bsn.

### II. Eagle's Cry

Freely, with ease

(♩ = 96)

18

Fl. *mf* pitch bend down pitch bend down pitch bend down pitch bend down

Ob.

Cl.

Hn.

Bsn.

23

Fl. pitch bend up (slightly)

Ob.

Cl.

Hn.

Bsn.

### III. Fanfare

28 Moderato brillante (♩ = 96)

Fl.

Ob.

Cl.

Hn. *mf*

Bsn.

34

Fl.

Ob.

Cl.

Hn.

Bsn.

*mf*

*mf*

*f*

39

Fl.

Ob.

Cl.

Hn.

Bsn.

*f*

#### IV. Tango-Fugue

44 Allegro non ma troppo (♩ = 144)

Fl.

Ob.

Cl.

Hn.

Bsn.

*mp*

*f*

*f*

*mf*

*f*

50

Fl. *mp*

Ob.

Cl. *mp*

Hn. *mf* clap

Bsn. *mf*

*mf*

56

Fl. *mf* *f*

Ob. *mf* *f* trummm

Cl. *mf* *f* (play)

Hn. *mf* *f*

Bsn. *mf* *f*

*mf* *f*

### V. New Orleans Blues

Medium up (♩ = 156)

61

Fl.

Ob.

Cl. *f*

Hn.

Bsn. *mf*

*mf*

68

Fl. -  
Ob. -  
Cl. -  
Hn. -  
Bsn. -

Detailed description: This system of music covers measures 68 through 73. The Flute (Fl.), Oboe (Ob.), Horn (Hn.), and Bassoon (Bsn.) parts are mostly silent, indicated by horizontal lines. The Clarinet (Cl.) part features a melodic line starting in measure 69 with a dynamic marking of *v* (forte). The Bassoon part provides a steady bass line with eighth notes and quarter notes.

74

Fl. -  
Ob. -  
Cl. -  
Hn. -  
Bsn. -

Detailed description: This system covers measures 74 through 79. The Clarinet part continues its melodic line with various ornaments and dynamics. The Bassoon part continues its bass line. The other instruments remain silent.

80

(no break)

Fl. -  
Ob. -  
Cl. -  
Hn. -  
Bsn. -

Detailed description: This system covers measures 80 through 84. The Clarinet part has a melodic line that ends in measure 84 with a dynamic marking of *v*. The Bassoon part continues its bass line. The other instruments remain silent. A time signature change to 3/4 is indicated at the end of measure 84.

### VI. The Culmination of Diversity

Broad, majestic

(♩ = 66)

85

Fl. "Eagle's Cry" *f*

Ob. "Call to Prayer" *f*

Cl.

Hn. "Fanfare" *f*

Bsn.

87

Fl.

Ob.

Cl. "New Orleans Blues" *f*

Hn. "Tango-Fugue" *f*

Bsn. *f*

89

Fl. *mf*

Ob. *mf*

Cl.

Hn. *mf*

Bsn. *mf*

(duration: c. 4 minutes)