

Woodwind quintet n. 2

M. William Karlins

"...and all the world is dew..."¹ WOODWIND QUINTET N. 2 was composed between August 1977 and January 1978. The Title of the piece was inspired by two haiku poems by Issa:

On The Death of His Child

Dew Evaporates
And all our world
Is dew, so dear,
So fresh, so fleeting.

The world of dew is
A world of dew...and yet,
And yet

It is dedicated to the memory of my Godson, Lee Robert Kantscheidt (March 29, 1954 – August 8, 1976). It was not an easy piece to compose, because of my being emotionally involved with the death of my Godson and, six weeks before that, the death of my nephew. It was also an intense period of reevaluation of my work.

The background material for the quintet is the tone row: Db F A D Ab C E G B Eb Bb Gb, which is used with a good deal of flexibility. In my music the order of the tone row is a starting point and open to free rotation, segmentation and whatever inspiration demands. A cursory look at the row reveals that it is made up mostly of triads, including three augmented triads. The piece is composed using the chromatic scale and centered tonally in Db, I refer to this process as tonality without a key.

The first movement, *Prelude*, is in a three-part design. The first part begins with and returns to, in measure 17, sudden, loud leaping gestures. The second part is in five sections, each one beginning with a tremolo. The section becomes more agitated until the return of the leaping gesture, in measure 68, on Db, and winds down ending on the central pitch, Db.

The second movement is titled *Capriccio*. The first section, *Tranquillo con Grazia*, is fugal. The first pitches of the first three subjects are Ab, Db and F, outlining the Db major triad. After a short transition, a set of variations, with a focus on Ab, is built on a two voiced ground beginning in the clarinet and horn. The variations proceed to a climactic section, *Con Fuoco*, centered on Ab, and continues until it is interrupted by a horn solo which leads to a closing *Tranquillo con Mistero*. A static transition proceeds directly to the third movement, *Epilogue*.

Part 1, *Reflections*, is sectional and canonic. A static transition, similar to the one that connected the second and third movements, this time in the horn and clarinet, connects *Reflections* to Part 2, *Meditation*, marked *Calmato*. *Meditation* begins with long held four-part chords (the first six of which contain the Db augmented triad) interrupted by long rests, and proceeds to a progression of uninterrupted chords,

ending with a cadence on the central pitch of Db in the bassoon, and F, the tenth above, in the clarinet.

The piece was commissioned by the Western Illinois University College of Fine Arts, for the Camerata Woodwind Quintet, who recorded it, along with my Woodwind Quintet n. 1, on an OPUS ONE CD, number CD 154.

Note

1. "...and all the world is dew..." *WOODWIND QUINTET N.2* is published by Música Hodie under permission of Garlic Music.

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dedicated to the memory of my Godson
Lee Robert Kautscheidt (March 29, 1954-August 8, 1976)

"...and all our world is dew..." Woodwind Quintet No. 2

M. William Karlins
(1977-78)

C score

I. Prelude

$\dot{t} = \text{ca. } 100$

a little slower

decrsc.

ff *f*

Flute

Oboe

Clarinet in Bb
(actual pitch)

Horn in F
(actual pitch)

Bassoon

a tempo

p *f*

rubato *non rubato*

Fl.

Ob.

Cl.

Hr.

Bsn.

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10

Fl. *poco a poco decresc.* *p* *slower* *a tempo*

Ob. *poco a poco decresc.* *p*

Cl. *poco a poco decresc.* *p*

Hn. *poco a poco decresc.* *p*

Bsn. *poco a poco decresc.* *p*

16

Fl. *ritard.* *a tempo* *f* *ff* *f* *ff* *f*

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

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

Hn. *f*

Bsn. *f*

a little slower a tempo

Fl. *mp*

Ob.

Cl. *mp*

Hn.

Bsn. *mp*

Fl. *mp* *poco cresc.*

Ob. *mp* *espressivo*

Cl. *mp*

Hn.

Bsn. *poco cresc.* *mp*

28

Fl. *poco cresc. --- mf* *ff* *mf*

Ob. *ff* *mf*

Cl. *(non cresc.)* *mf*

In. *mf* *ff* *open* *mf*

Bsn. *poco cresc. --- mf* *mp*

31

Fl.

Ob.

Cl.

In.

Bsn.

34

Fl. *mf* *mp*

Ob. *f*

Cl. *f ff*

Hn.

Bsn. *ff*

37

Fl.

Ob. *mf*

Cl. *mf*

Hn. *f* *mp* *f* *f*

Bsn. *pp* *mf*

41

Fl.

Ob.

Cl.

Hn.

Bsn.

decr.sc. *p*

f *mf*

mf

mp

Detailed description: This system of musical notation covers measures 41, 42, and 43. The Flute part (Fl.) consists of whole notes on a high G (G5) in measures 41 and 42, and a whole note on a high G (G5) in measure 43. The Oboe (Ob.) and Clarinet (Cl.) parts begin in measure 42 with a descending eighth-note scale starting on B4, moving down to B3. The Horn (Hn.) part features a complex rhythmic pattern of eighth and sixteenth notes with triplets and accents throughout measures 41-43. The Bassoon (Bsn.) part plays a steady eighth-note accompaniment in measure 41, which transitions to a more melodic line in measures 42 and 43. Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *decr.sc.* (decrescendo) for the Oboe and Clarinet, and various accents and slurs for the other instruments.

44

Fl.

Ob.

Cl.

Hn.

Bsn.

f *f* *f*

Detailed description: This system of musical notation covers measures 44, 45, and 46. The Flute (Fl.) part continues with whole notes on G5 in measures 44 and 45, and a whole note on G5 in measure 46. The Oboe (Ob.) and Clarinet (Cl.) parts continue their descending eighth-note scale from measure 42, reaching B3 in measure 46. The Horn (Hn.) part maintains its complex rhythmic accompaniment with triplets and accents. The Bassoon (Bsn.) part continues its melodic line with eighth notes and rests. Dynamic markings include *f* (forte) for the Oboe, Clarinet, and Horn parts. Performance instructions include slurs and accents throughout the passage.

46

Fl. *ff*

Ob. *ff* *mf*

Cl. *ff*

Hn. *ff* *f > p* *f > p* open

Bsn. *ff*

49

Fl. *f* *f > p*

Ob. *f > p* *f > p*

Cl. *f* *f > p*

Hn. *f > p* *f > p*

Bsn. *f* *f > p*

51

Fl. flutter tongue s ff

Ob. Ed

Cl. s.3 ff

Hn. flutter tongue s ff

Bsn. ff

54

Fl. mf

Ob. f mf Ed

Cl. f

Hn. f

Bsn. f

56

Fl.

Ob.

Cl.

Hn.

Bsn.

58

Fl.

Ob.

Cl.

Hn.

Bsn.

cresc.

ff

ff

cresc.

ff

p

cresc.

flutter tongue

ff

cresc.

ff

60

Fl. *p cresc.* *f cresc.*

Ob. *mp cresc.* *f cresc.* ***ff***

Cl. ***ff***

Hn. open *flutter tongue* ***ff***

Bsn. ***ff***

63

Fl. ***ff*** *flutter tongue*

Ob. ***ff***

Cl.

Hn.

Bsn.

65

Fl.

Ob.

Cl.

Hn.

Bsn.

67

no flutter tongue

Fl.

Ob.

Cl.

Hn.

Bsn.

70

Fl. *decrusc.* *p* *slower* *a tempo*

Ob. *decrusc.* *p*

Cl. *decrusc.* *p*

Hn. *decrusc.* *p*

Bsn. *decrusc.* *p*

74

Fl. *ritard. molto* *a tempo* *A*

Ob. *A*

Cl. *A*

Hn. *A*

Bsn. *A*

80

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

f

f

84

slower

Fl.

Ob.

Cl.

Hn.

Bsn.

p

p

rubato

p

p

p