Wind Quintet #2

William Bunker Hansen

Score

Program Notes
Wind Quintet #2, William Bunker Hansen
April 10, 2020 (updated October 26, 2020)

This is my second wind quintet. The first was composed when I was 12 or 13 years old. (I'm now 70.) Someday, I may locate the first quintet.

I'm not trained in composition, but I have been a diligent student of music generally and wind quintets specifically. In composing this piece, my goal has been to provide music that would be interesting for wind players to play and would be engaging to the listener. As I completed the composition, I often thought, "If the music cannot be profound, at least it can fun."

First Movement: Andante Giacoso, Solenne

The first movement generally follows the sonata form with two contrasting themes. There is an exposition of a first theme in the tonic key (B-flat; andante giacoso [meaning merrily]) followed by a bridge in which the key is changed to the dominant key (F; solenne [meaning solemnly]) and the exposition of the second theme. The second theme is an arrangement of "Come, Thou Glorious Day of Promise" by A. C. Smyth. (In earlier LDS hymn books, the words to this hymn were attributed to my wife Kathy's ancestor Alexander Neibaur.) The development that follows uses motifs, first from the second theme then, after a modulation back into the tonic key. The first section is repeated. There is then continued development and a recapitulation of the first and second themes. During the recapitulation, the second theme is presented in the tonic key. The development bounces between the whimsical tenor of the first theme and the solemn attitude of the hymn.

Second Movement: Pastorale (Moderato)

The second movement is after Carl Michael Bellman's song, *Liksom en Herdinna, högtids klädd* (Like a shepherdess, solemnly dressed) from a 1790s collection.

There are four motifs, each has both a melodic and rhythmic element that I use throughout the movement. To these motifs I add phrases that have sixteenth runs and arpeggios. The melodic line is mostly passed among the flute, oboe, clarinet, and bassoon. The horn is often (but not always) used as a drone, which is common for pastorale compositions.

Third Movement: Variations on a Theme

The third movement consists of variations on the hymn "In Our Lovely Deseret" composed by George F. Root with words by Eliza R. Snow. I should note that I think "In Our Lovely Deseret" is the goofiest hymn in the LDS hymnbook.

> In our lovely Deseret, Where the saints of God have met
> There's a multitude of children all around,
> They are generous and brave; They have precious souls to save;
> They must listen and obey the gospel's sound, etc.

After an impromptu introduction, the first variation uses sets of sixteenth notes to keep the allegretto tempo, passing the melody from instrument-to-instrument with refrains from the introduction included.

The second variation (con moto) is in 7/16 except the refrain which is in 2/4. The 7/16 meter ends up having the feel of an out-of-balance wheel or someone who limps on one leg while they walk.

The third variation (moderato) changes keys from F to B-flat. It features oboe and bassoon that start each phrase with a measure of dotted quarter and eighth notes followed by measures that feel speeded up with dotted eighths and sixteenths. The flute, clarinet, and horn play punctuation marks.

The fourth variation (adagietto) loosely keeps motifs from the theme but presents them as a wind chorale.

The last two variations (presto and prestimissimo) start with the horn breaking out of the mellow ending of the fourth variation into a gallop with the flute, oboe, clarinet, and bassoon pursuing the melody. There is a modulation from B-flat to F between the fifth and sixth variations. The horn takes on the melody with the a slightly faster meter.

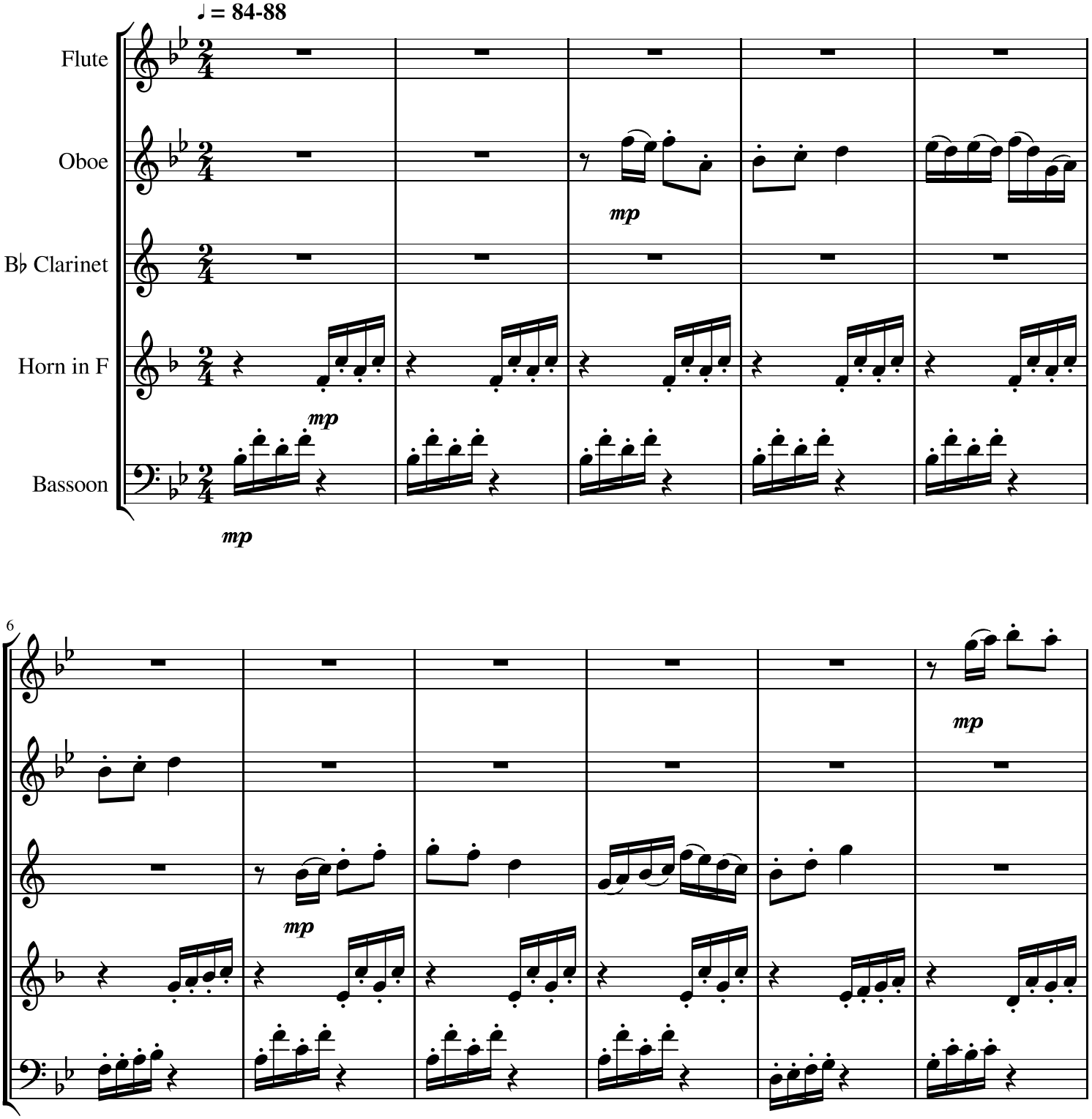
The ending reprises the introduction and ends with a lighthearted cadence.

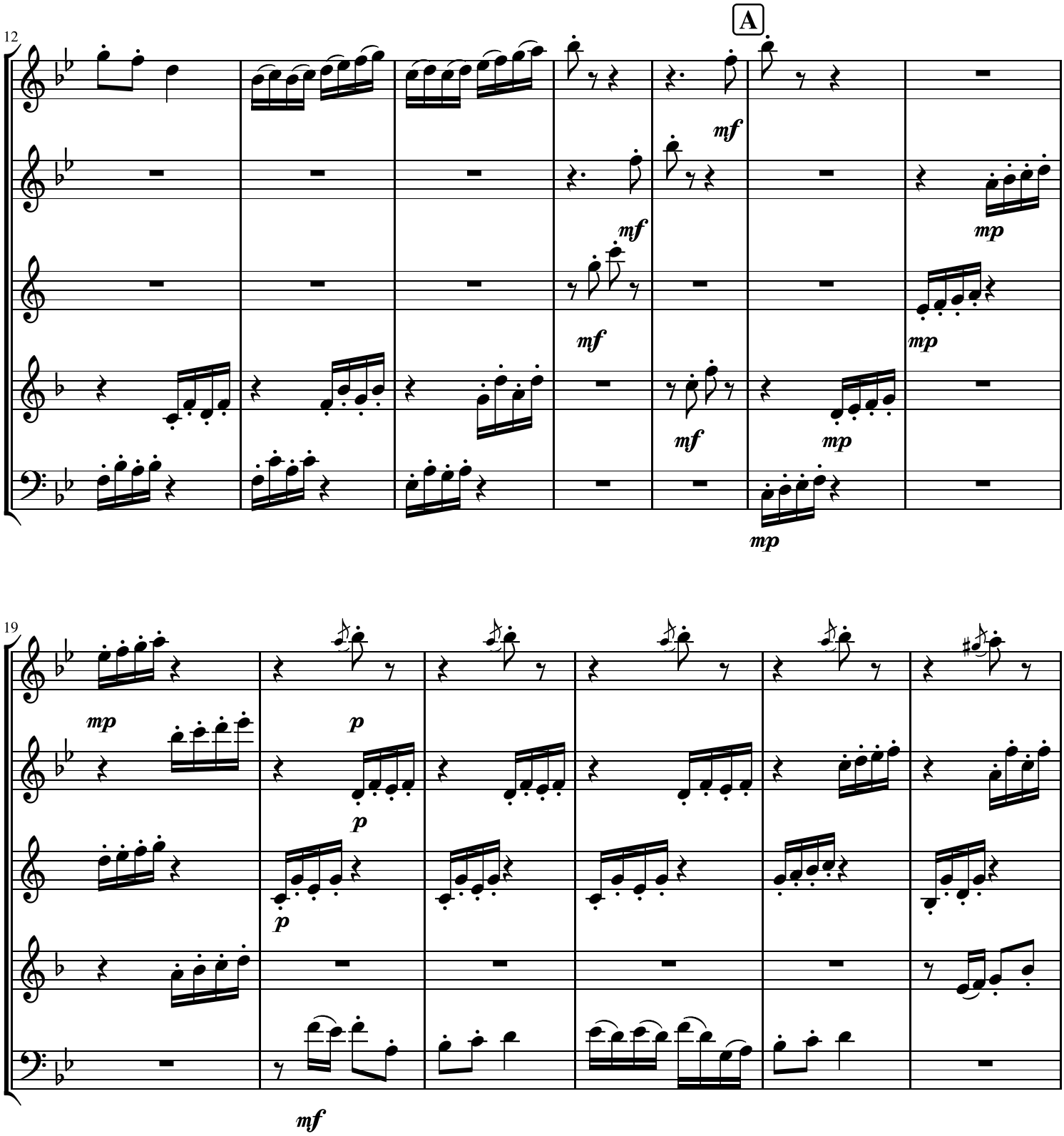
Wind Quintet #2

I

William Bunker Hansen

Andante giacoso
♩ = 84-88

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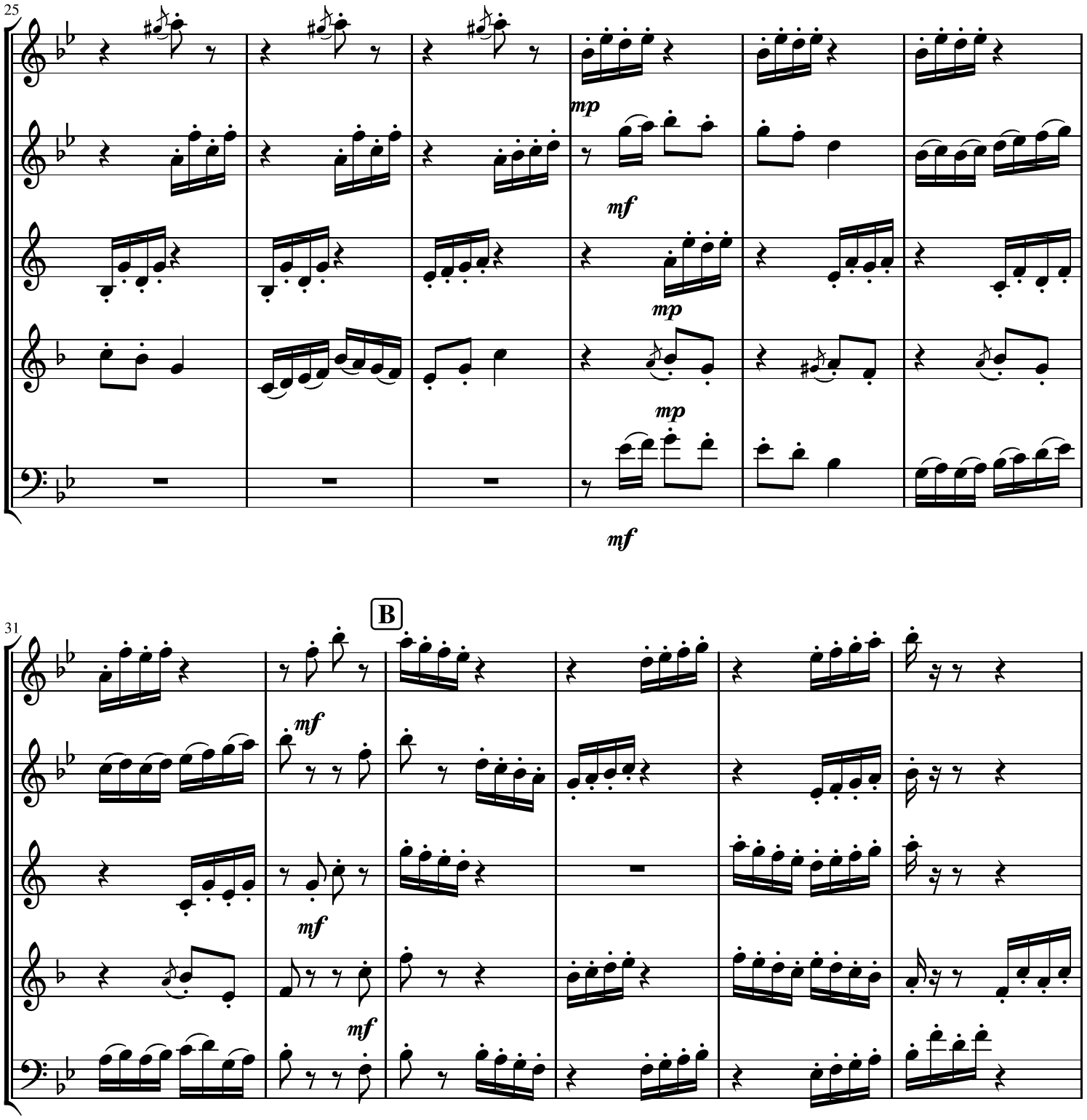
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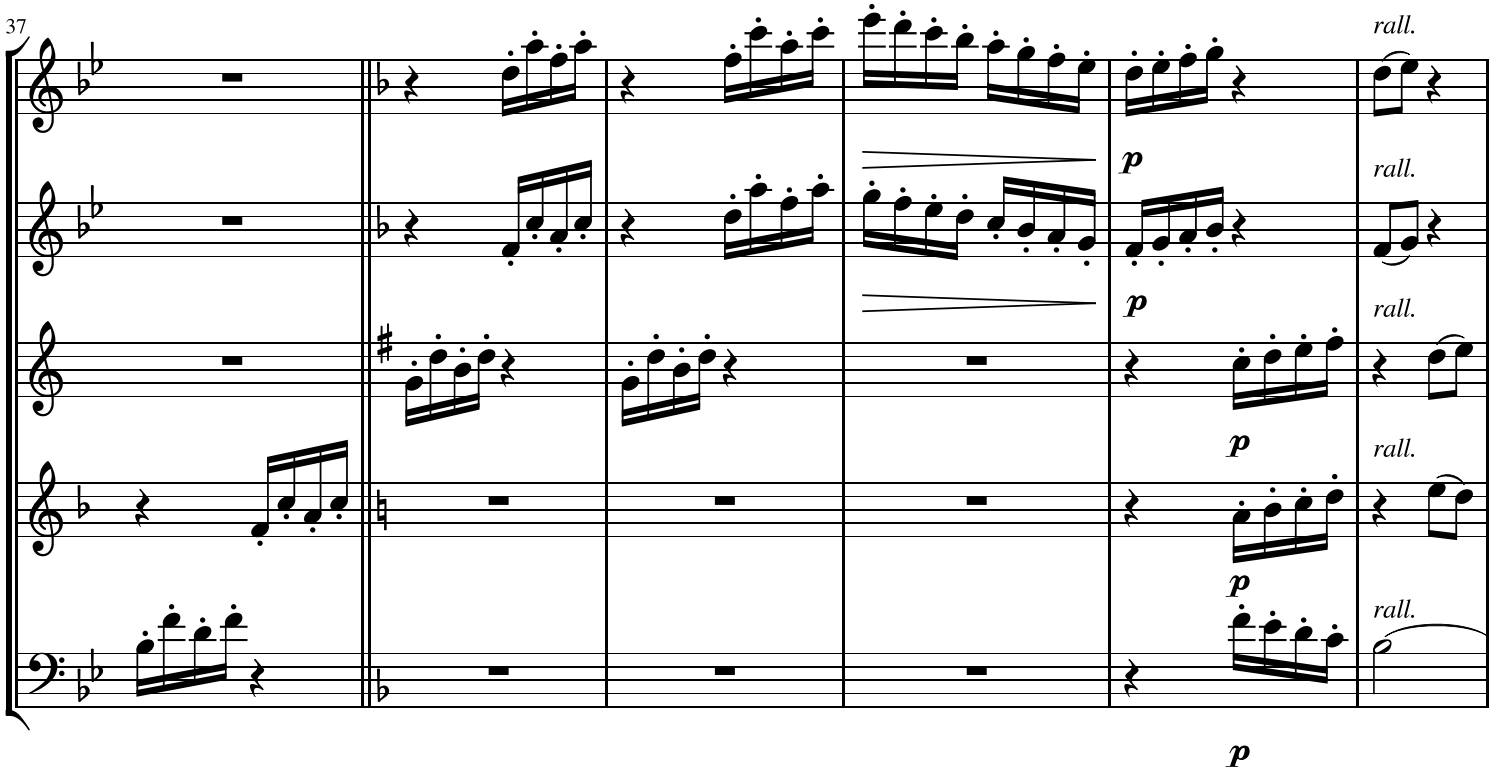
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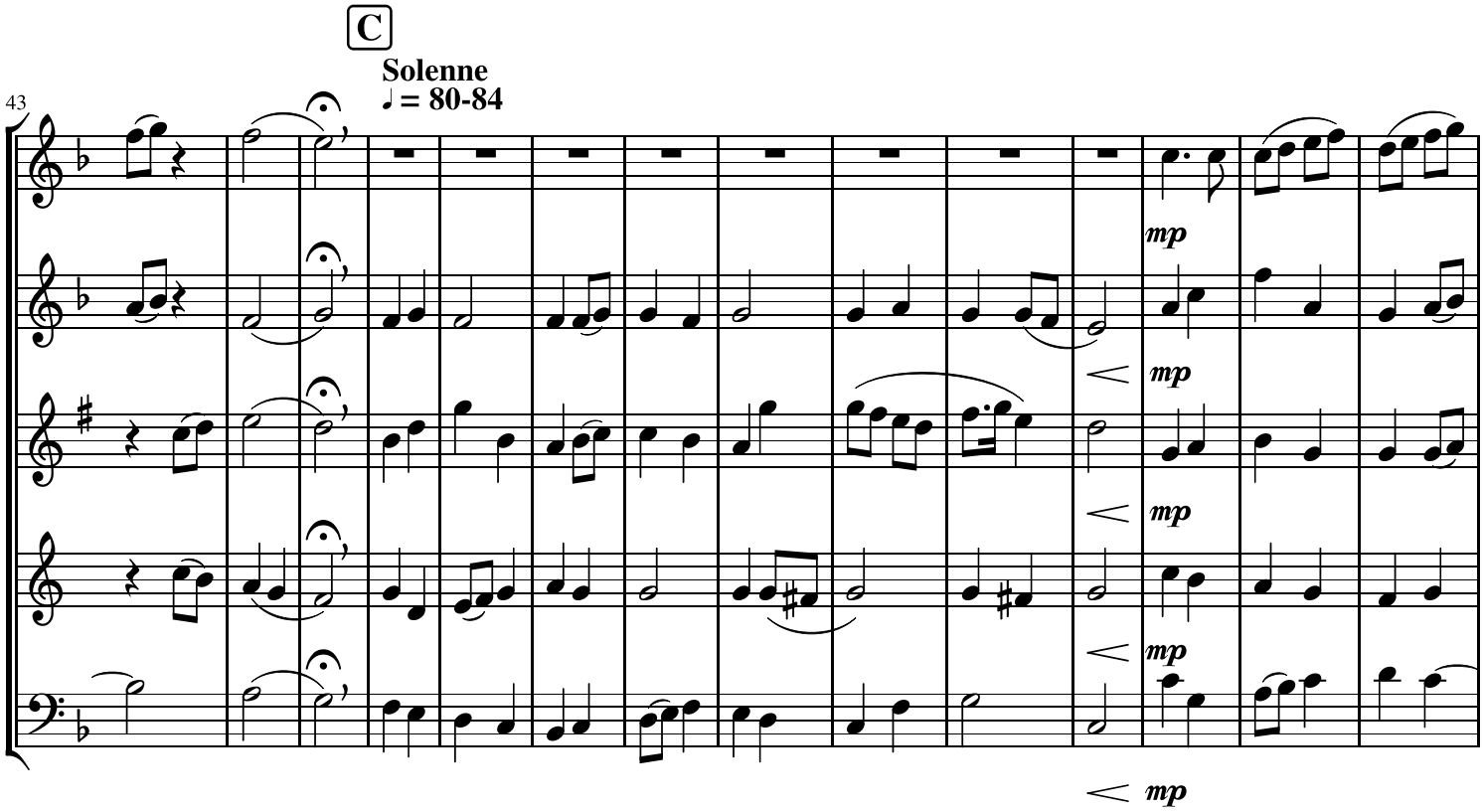
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Solenne
♩ = 80-84
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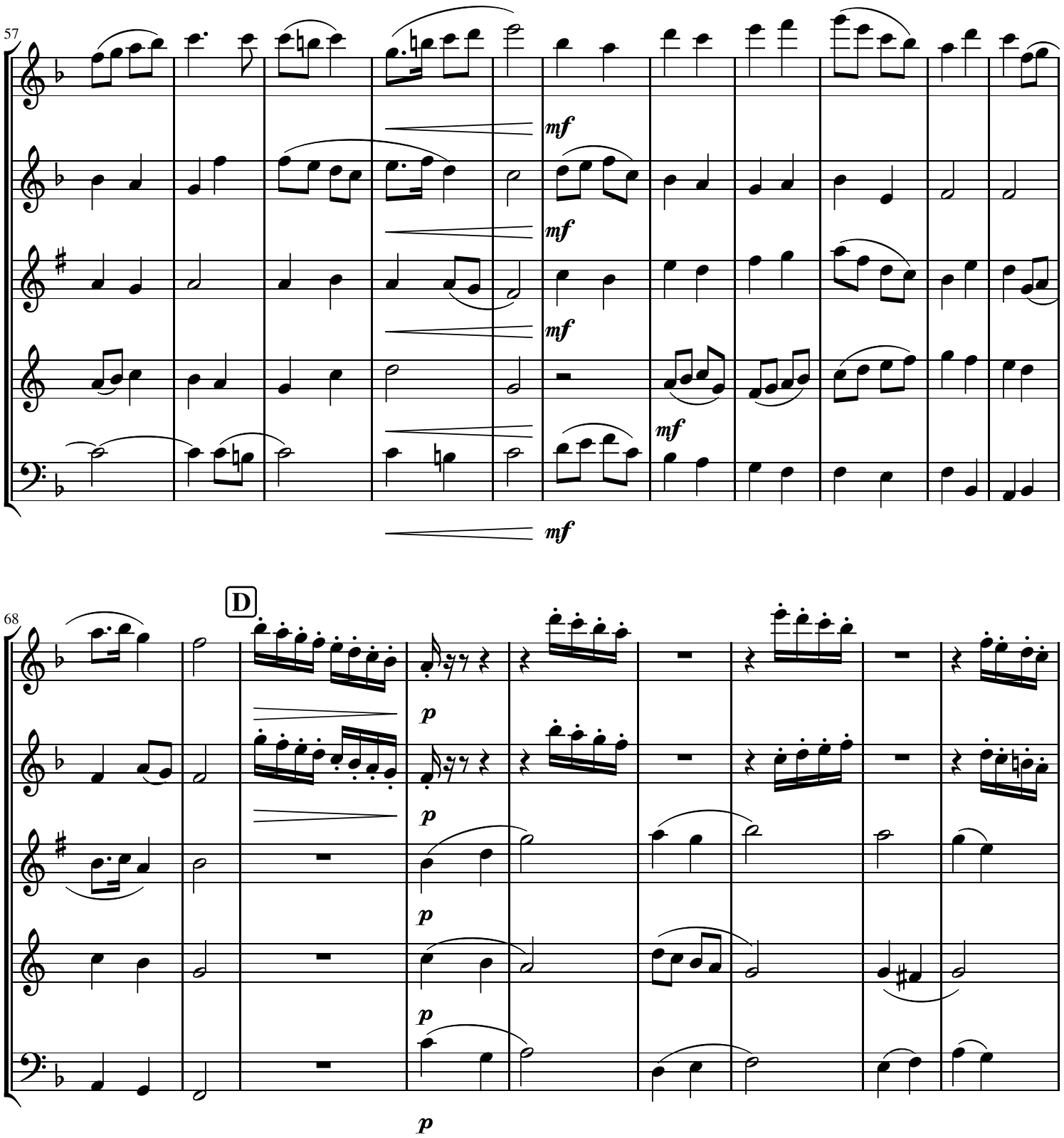
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68
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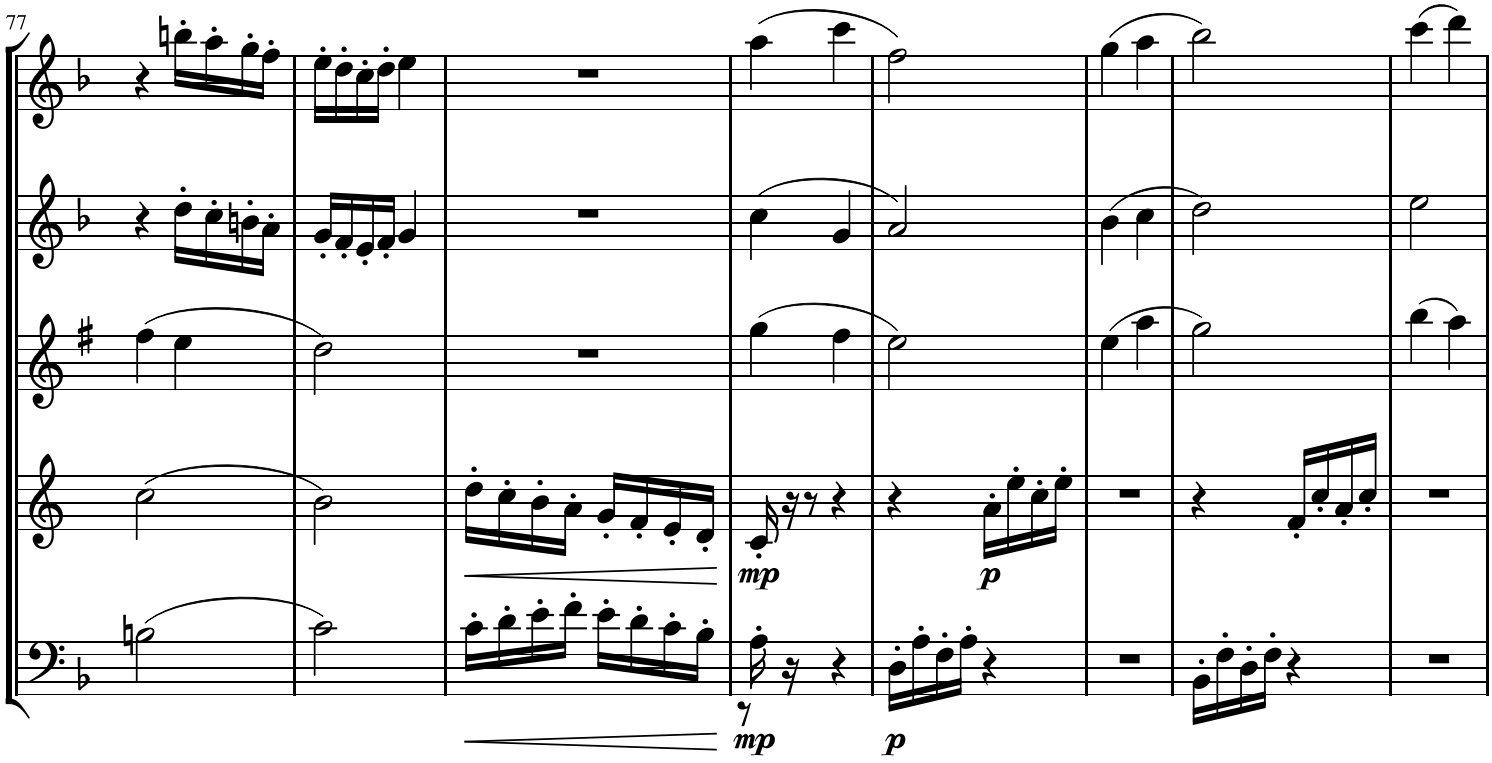
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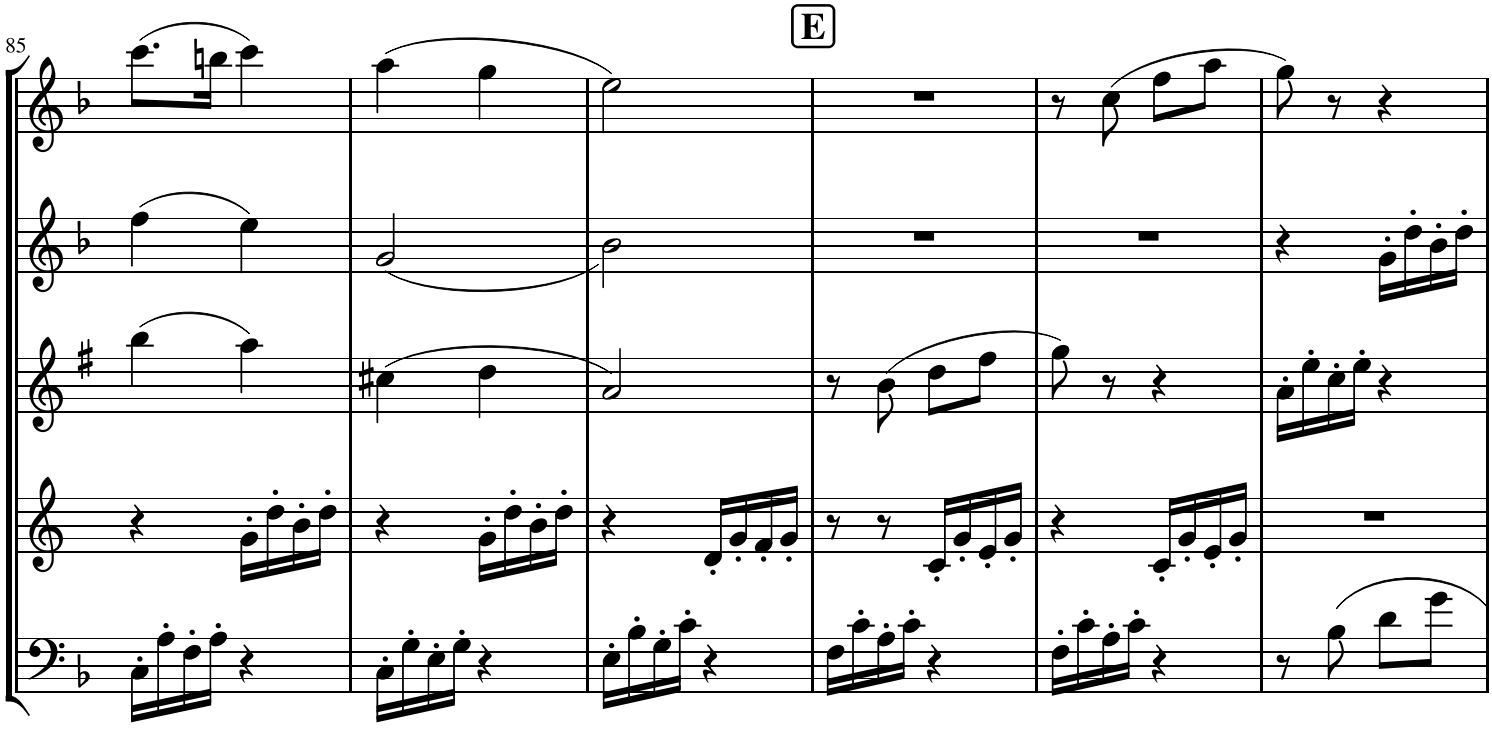
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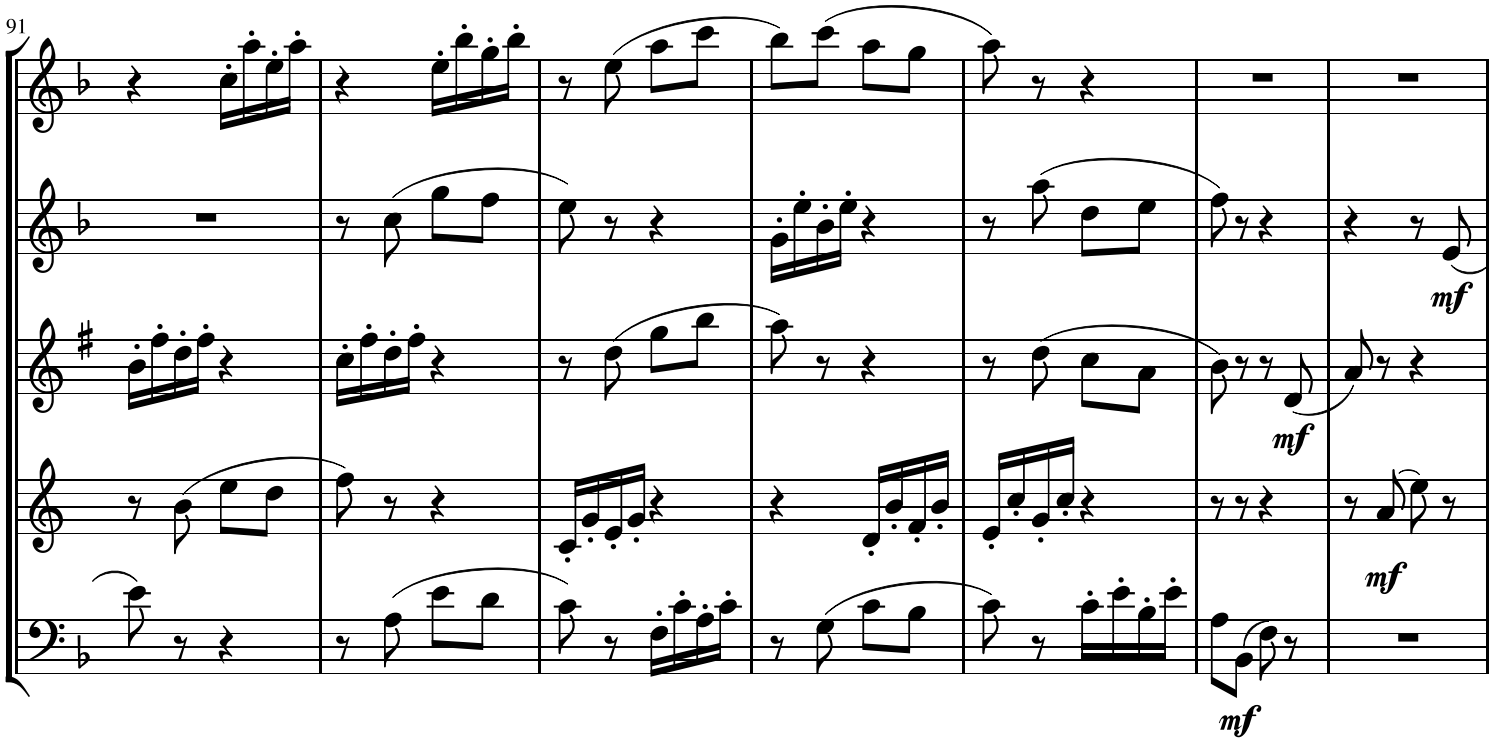
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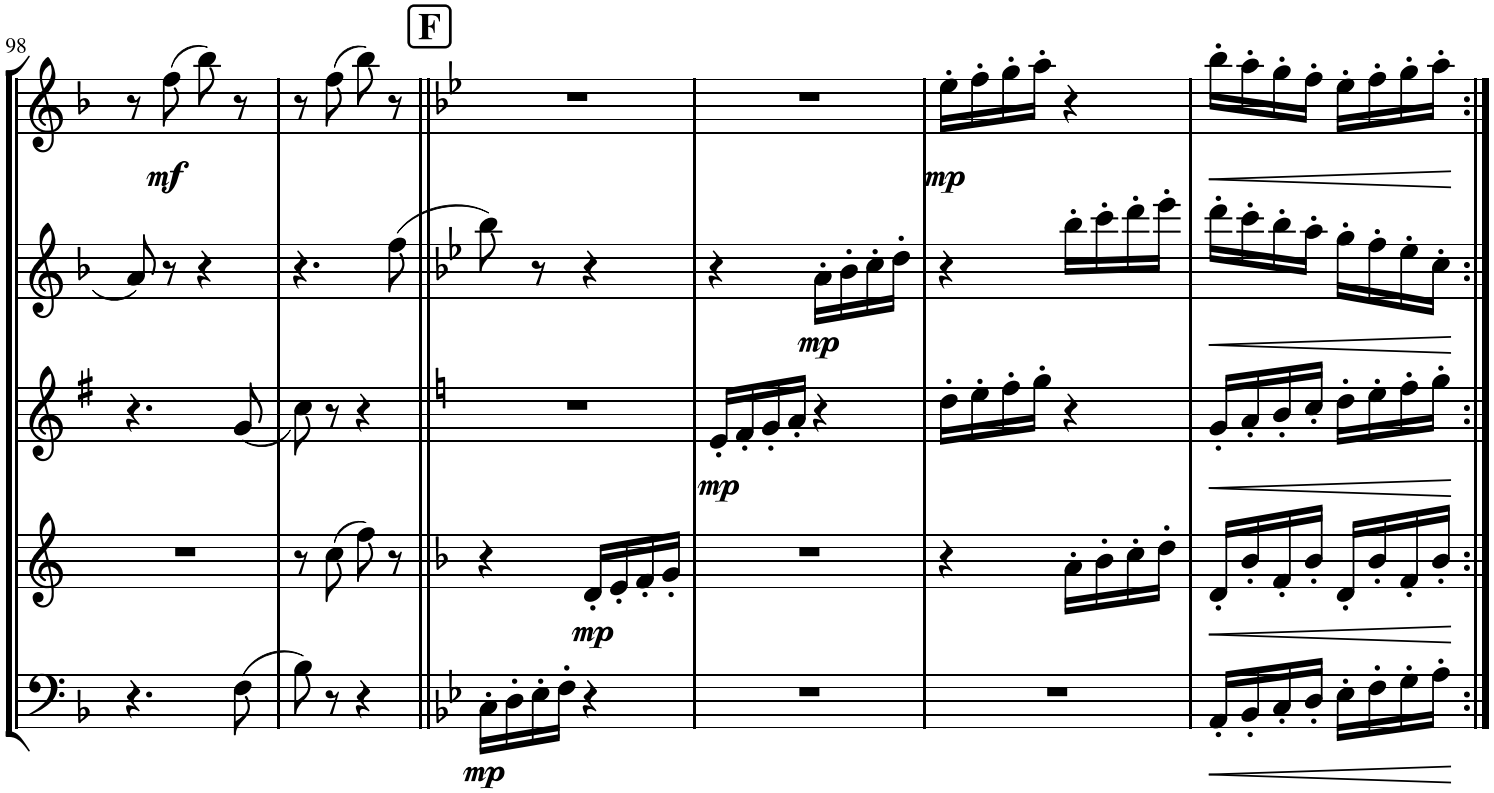
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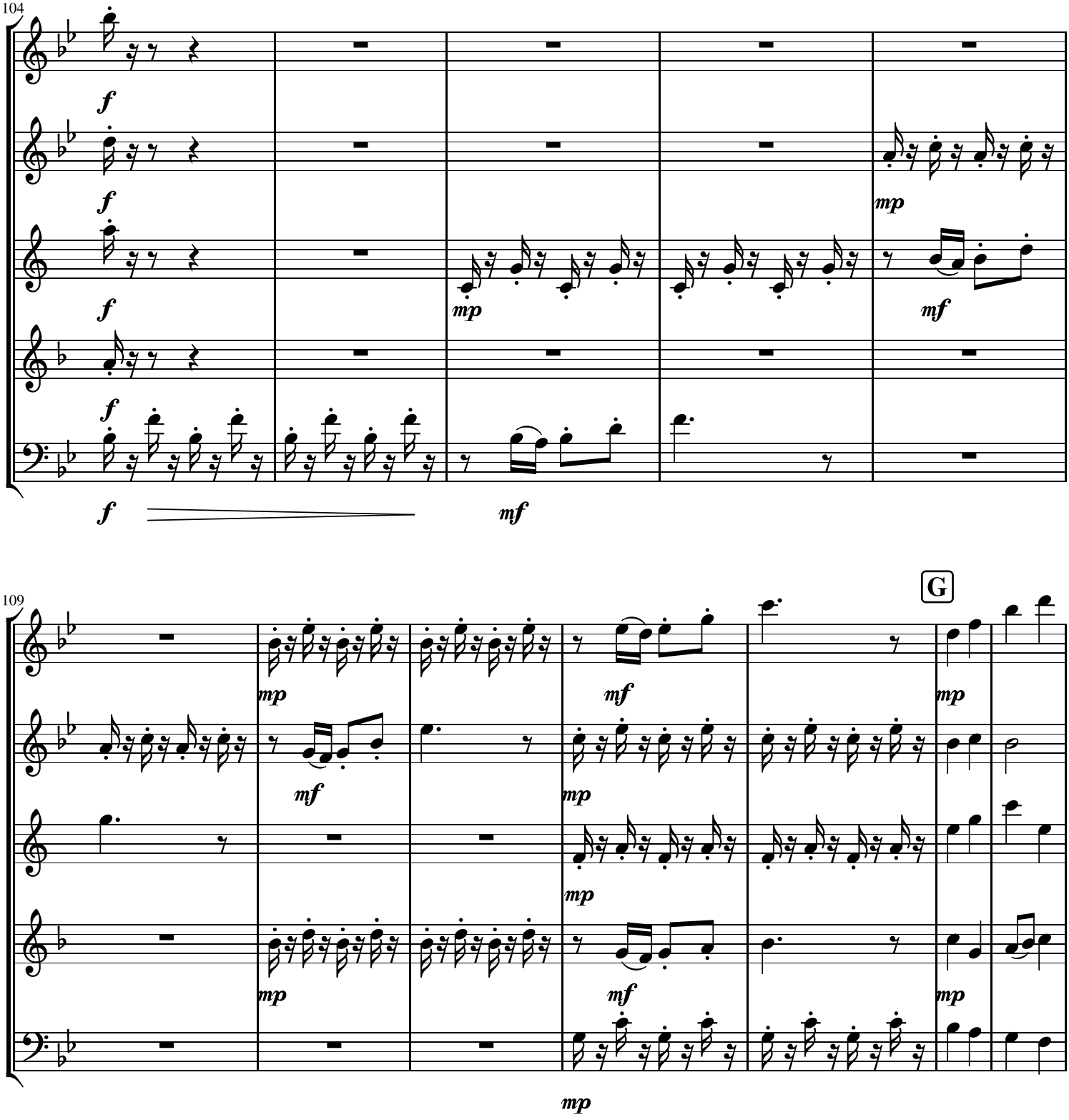
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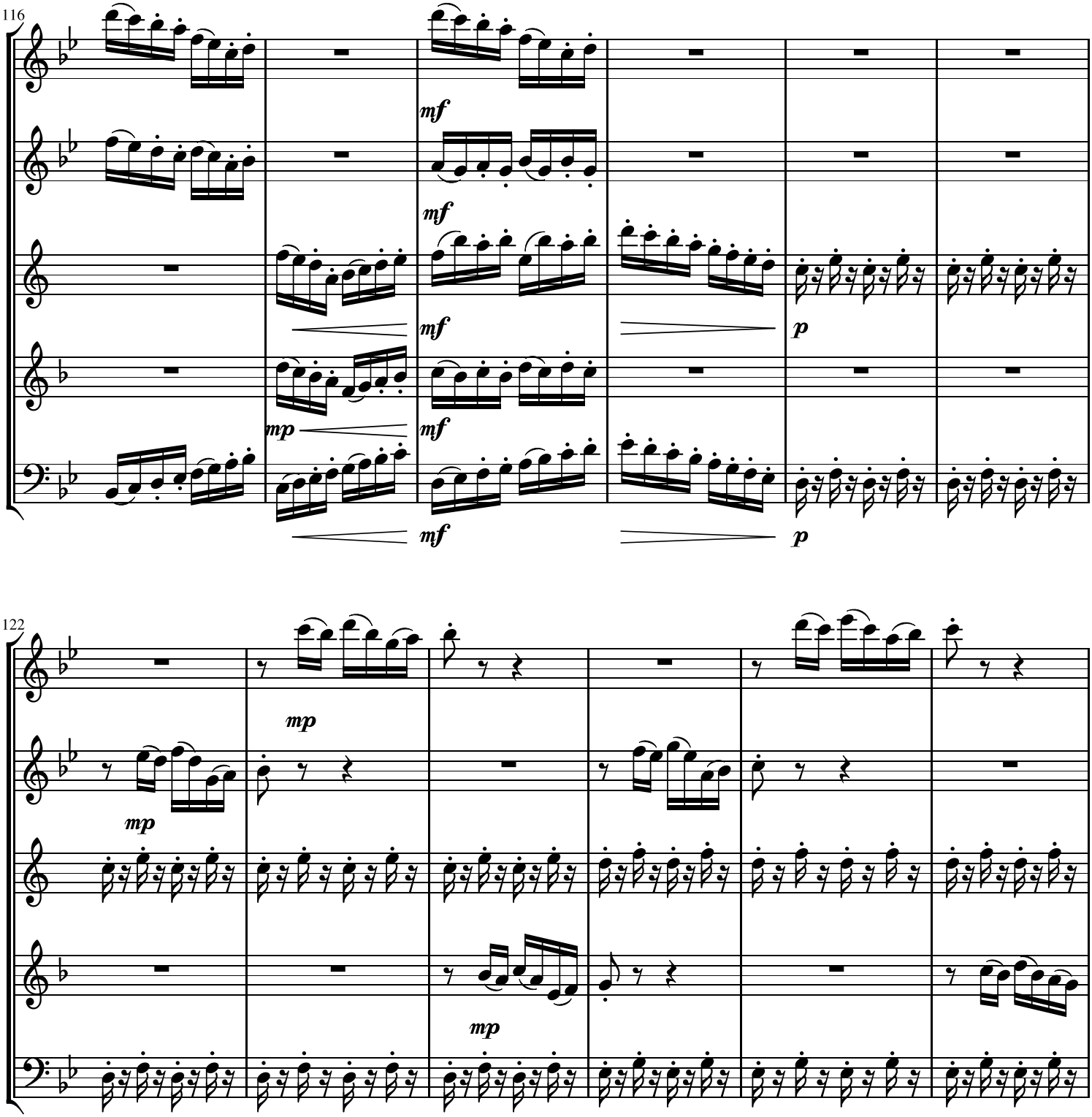
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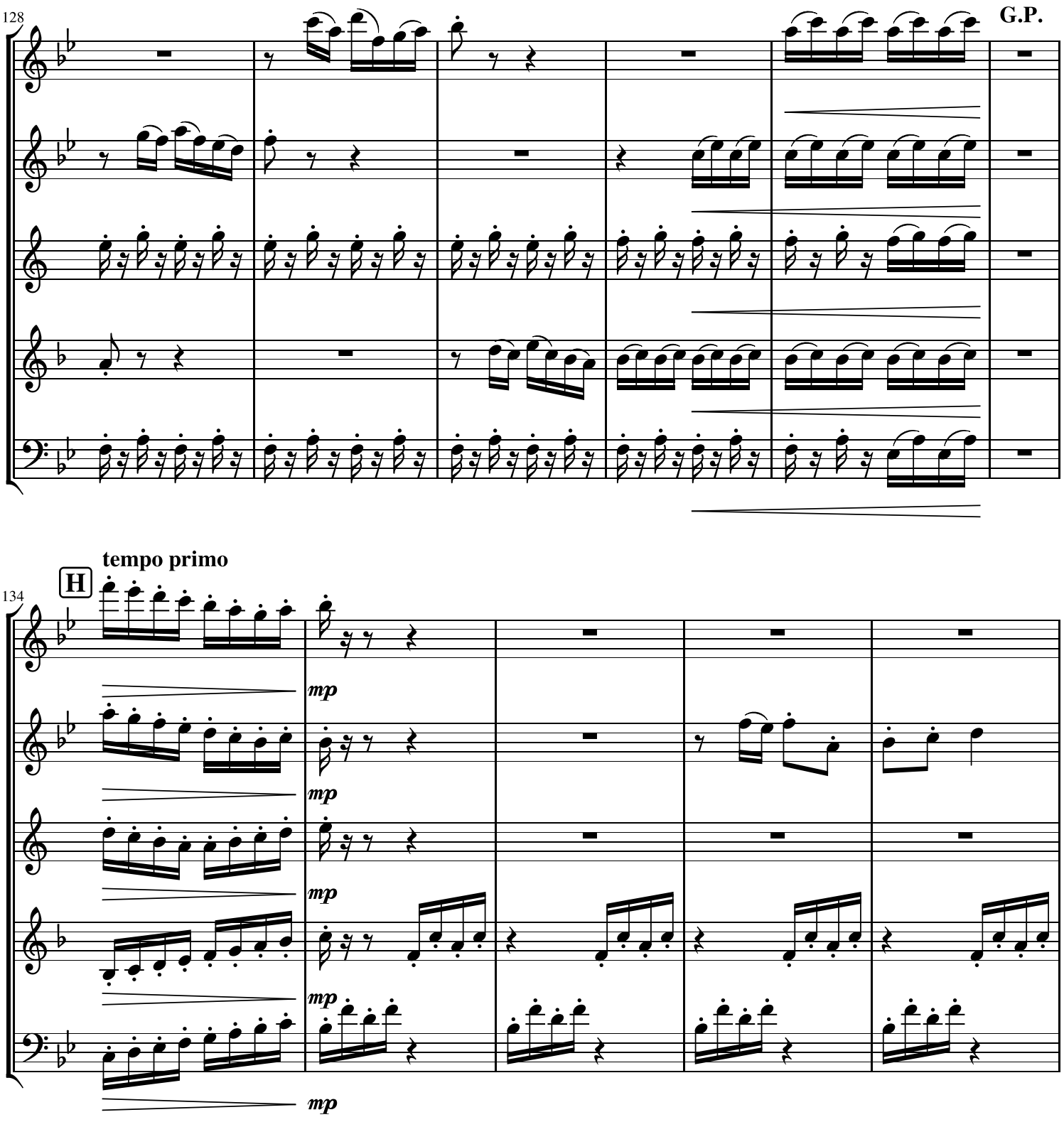
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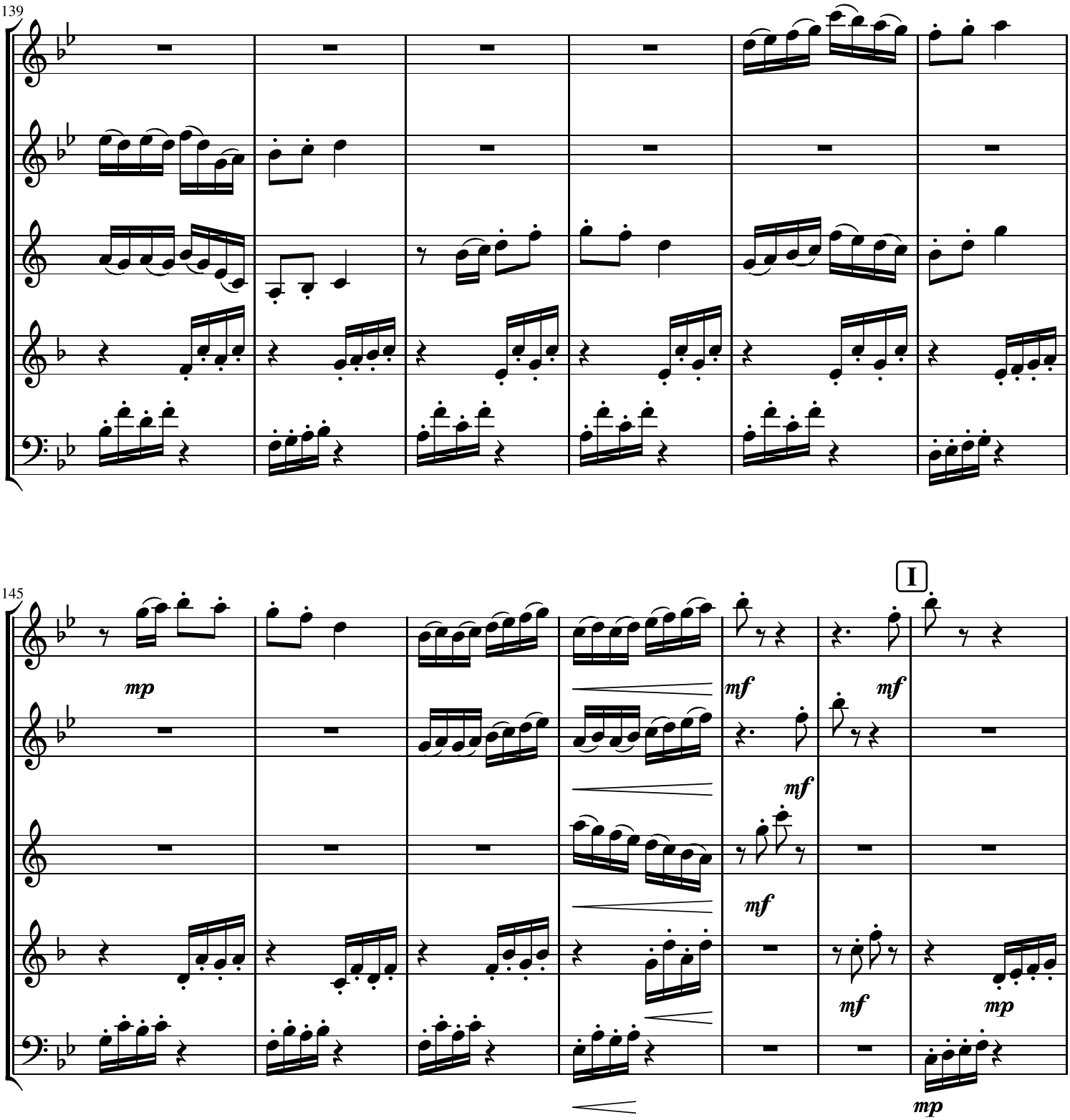
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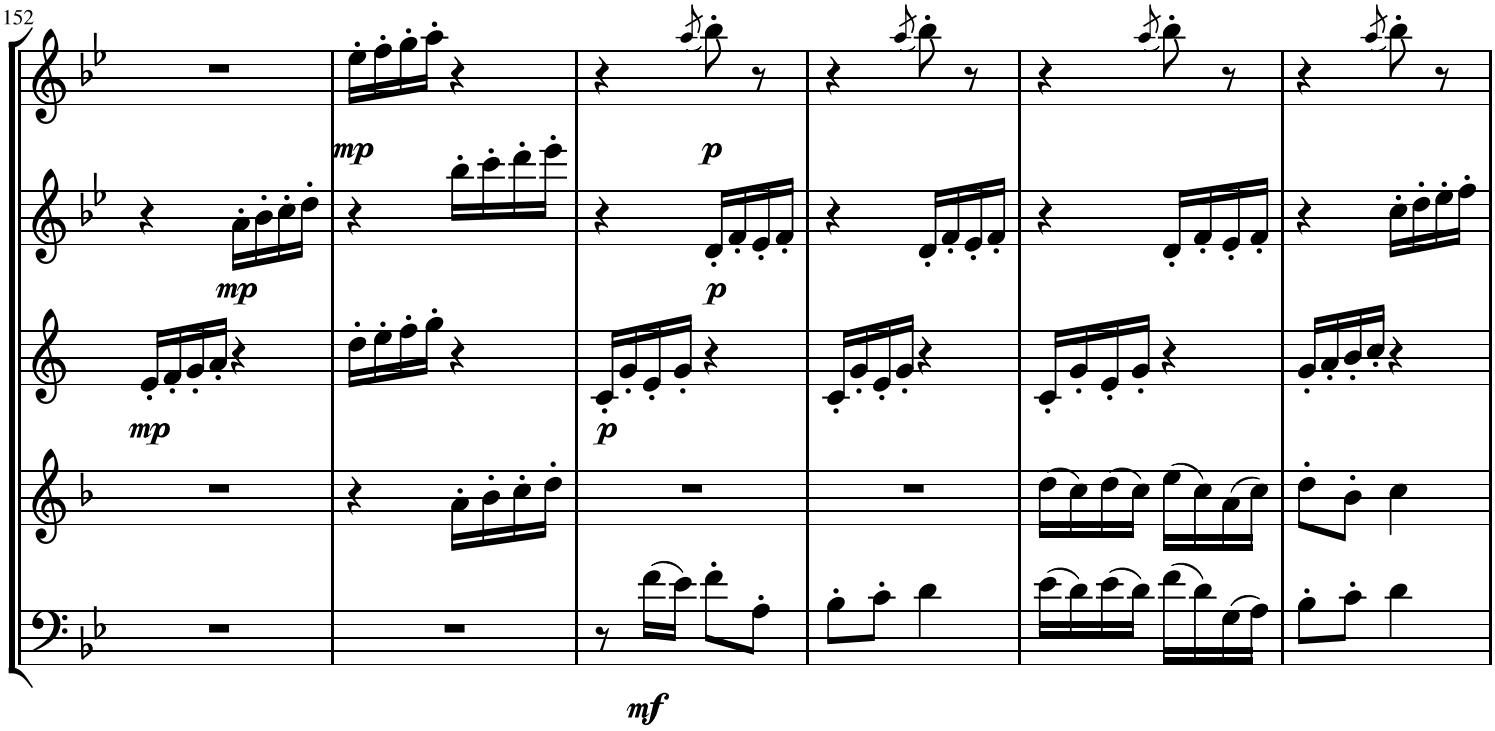
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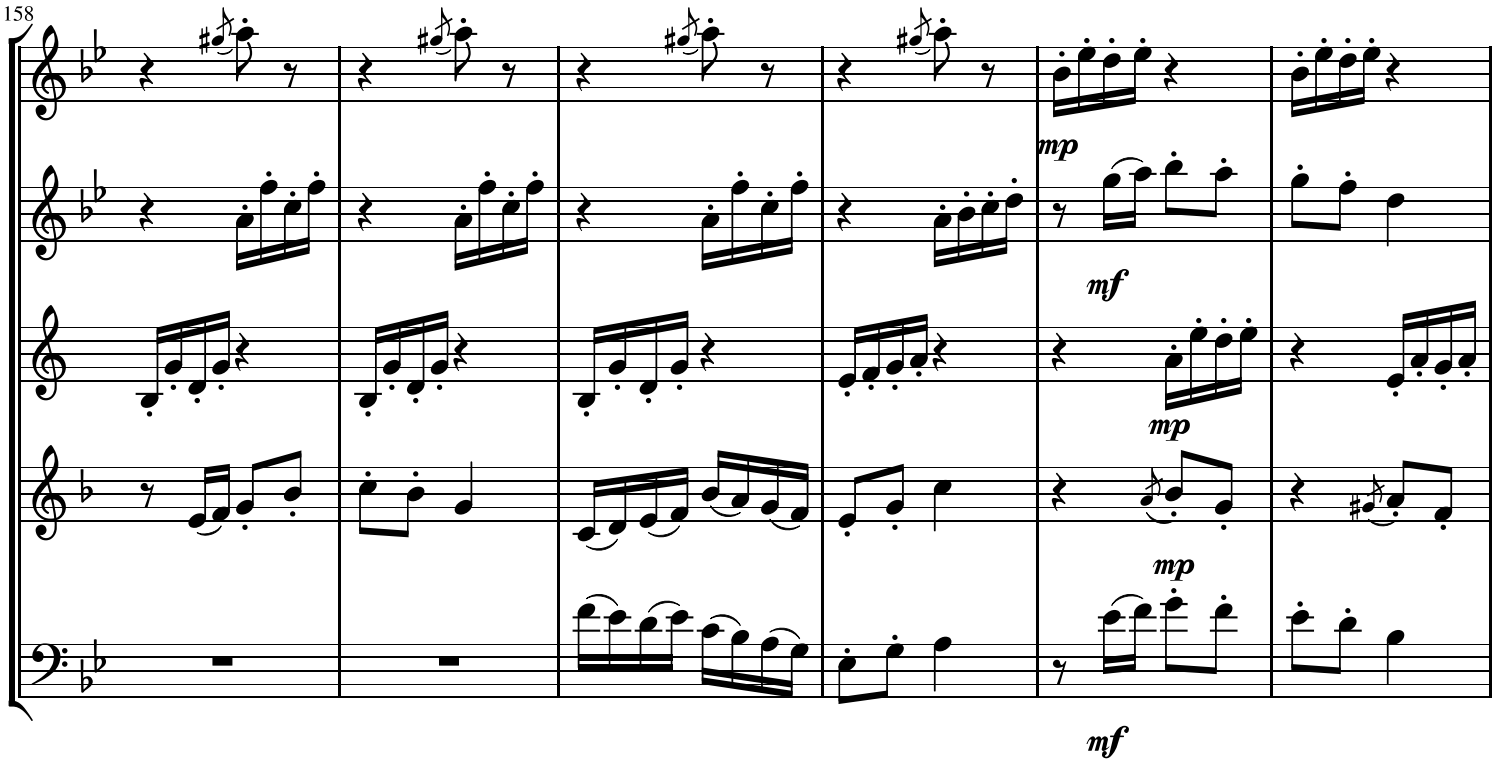
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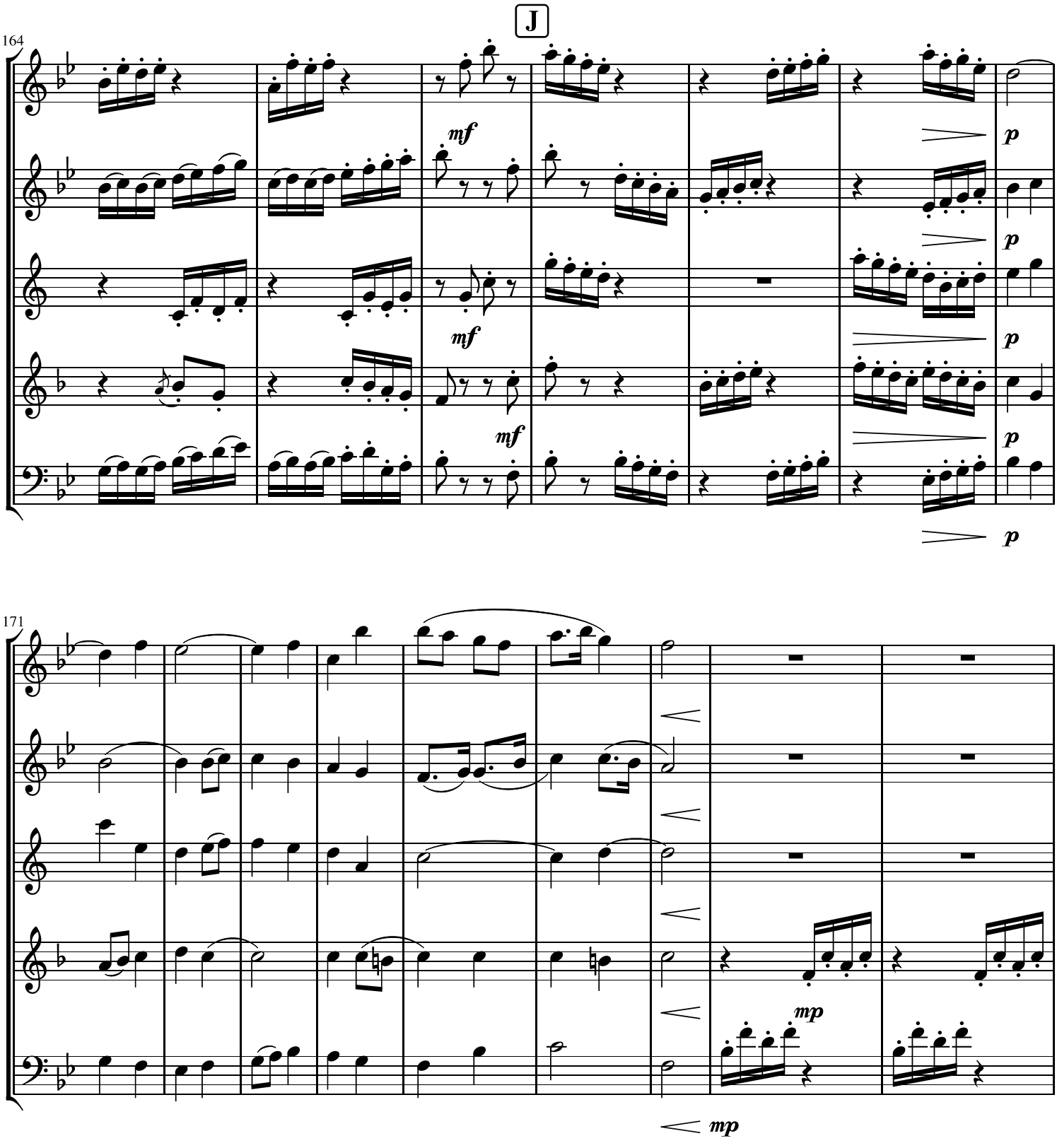
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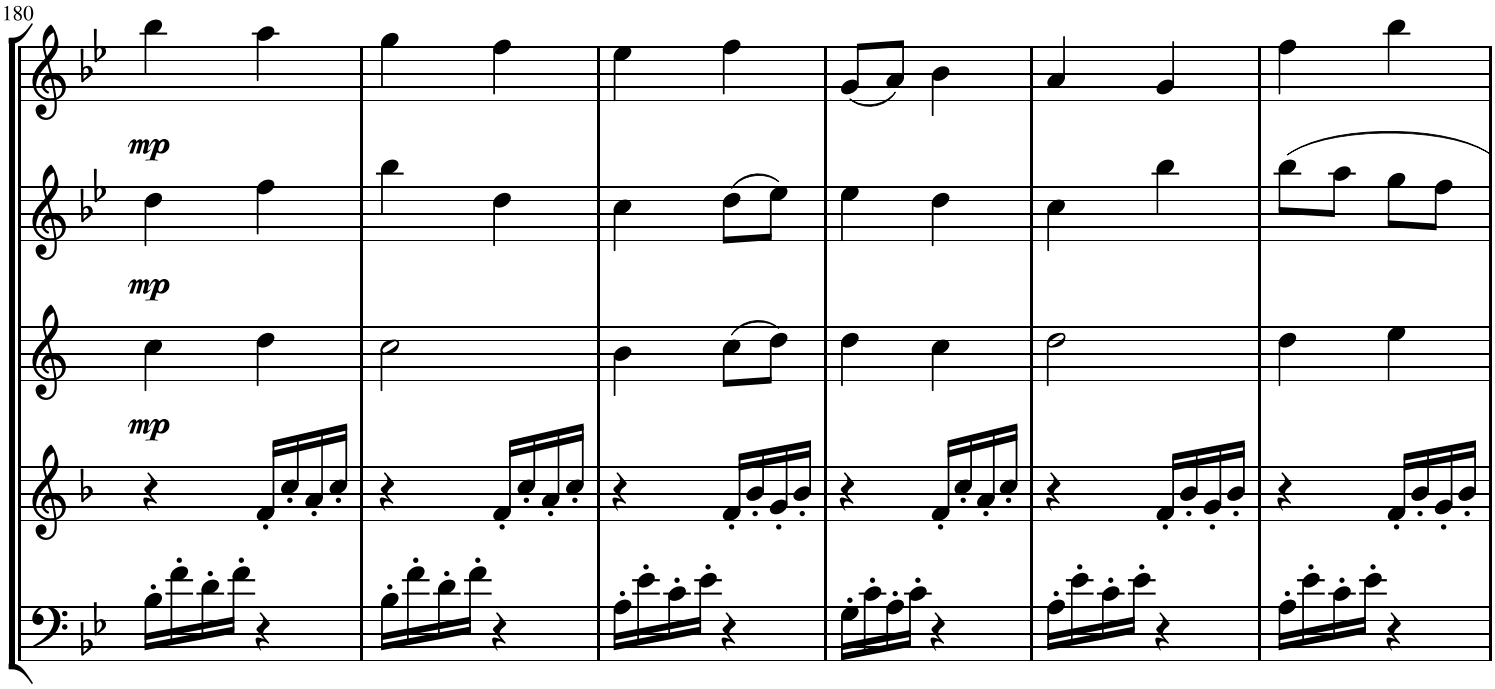
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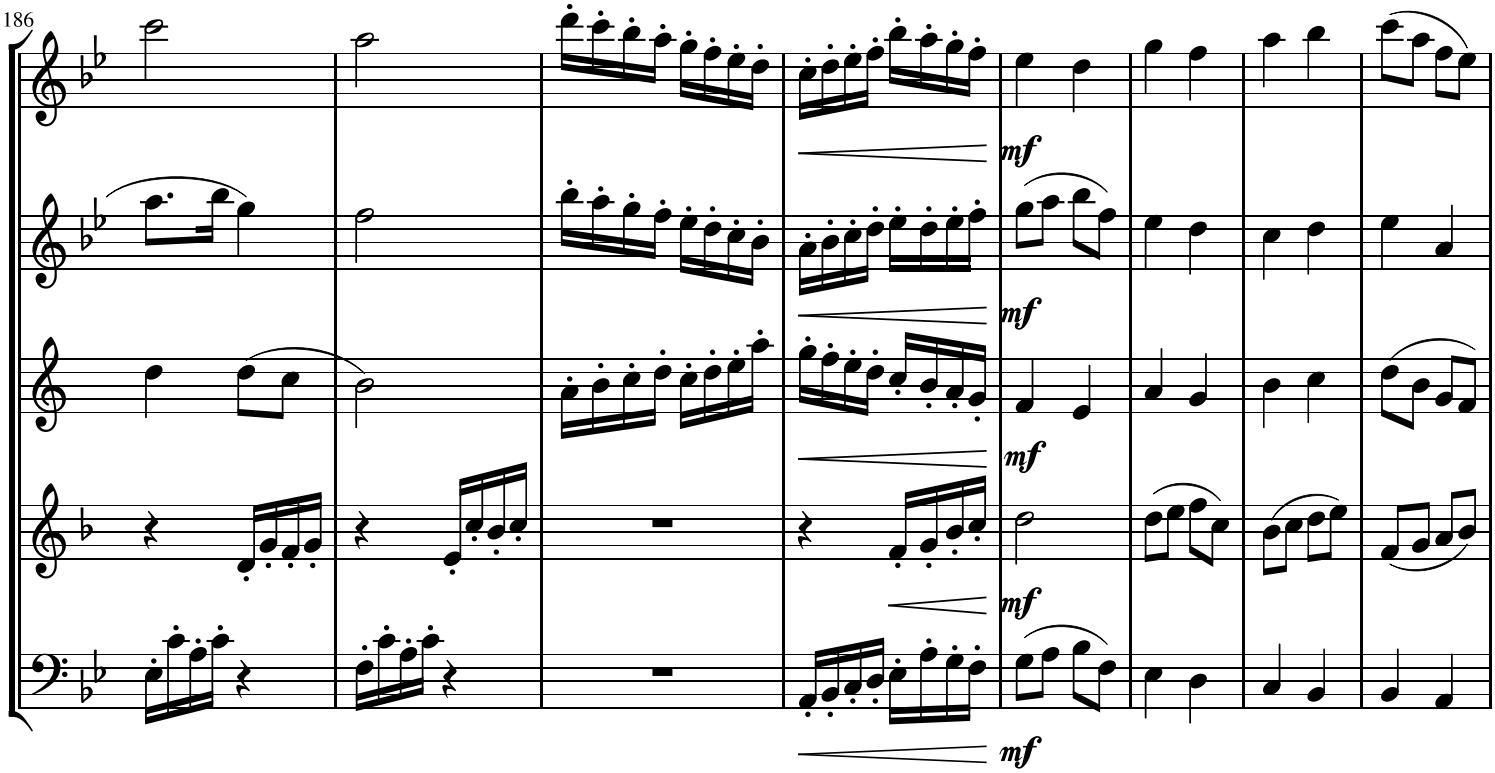
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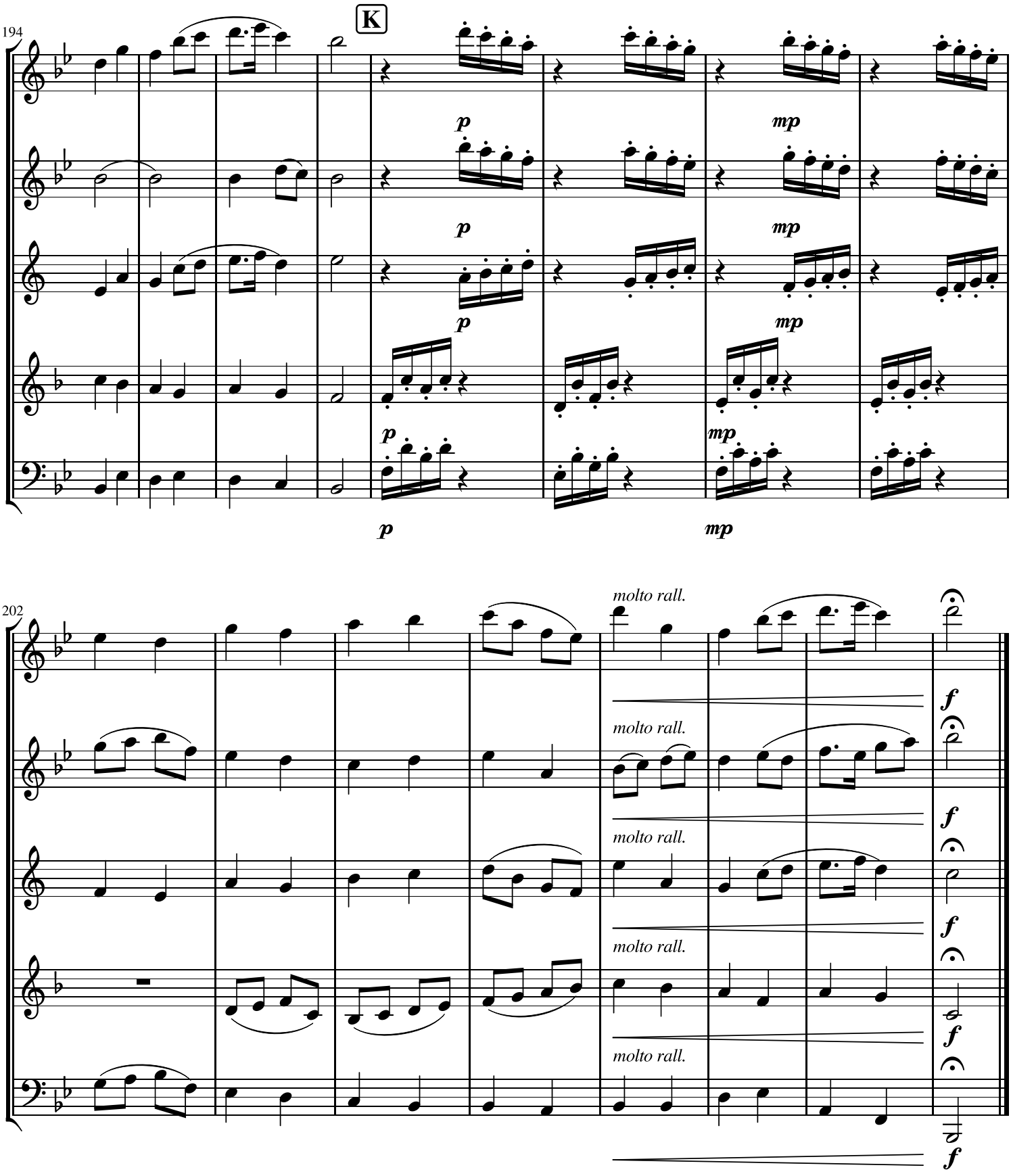
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f
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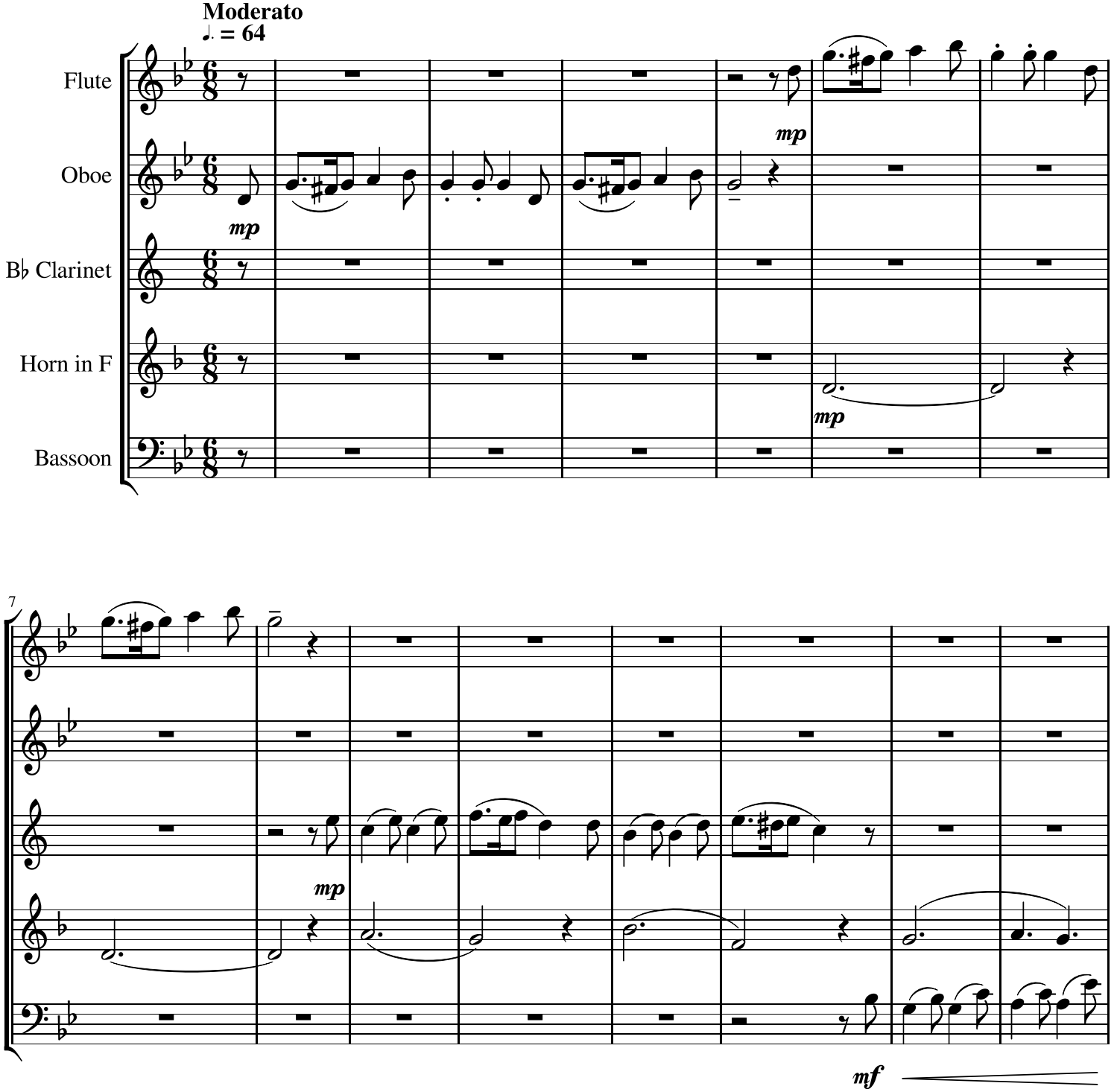
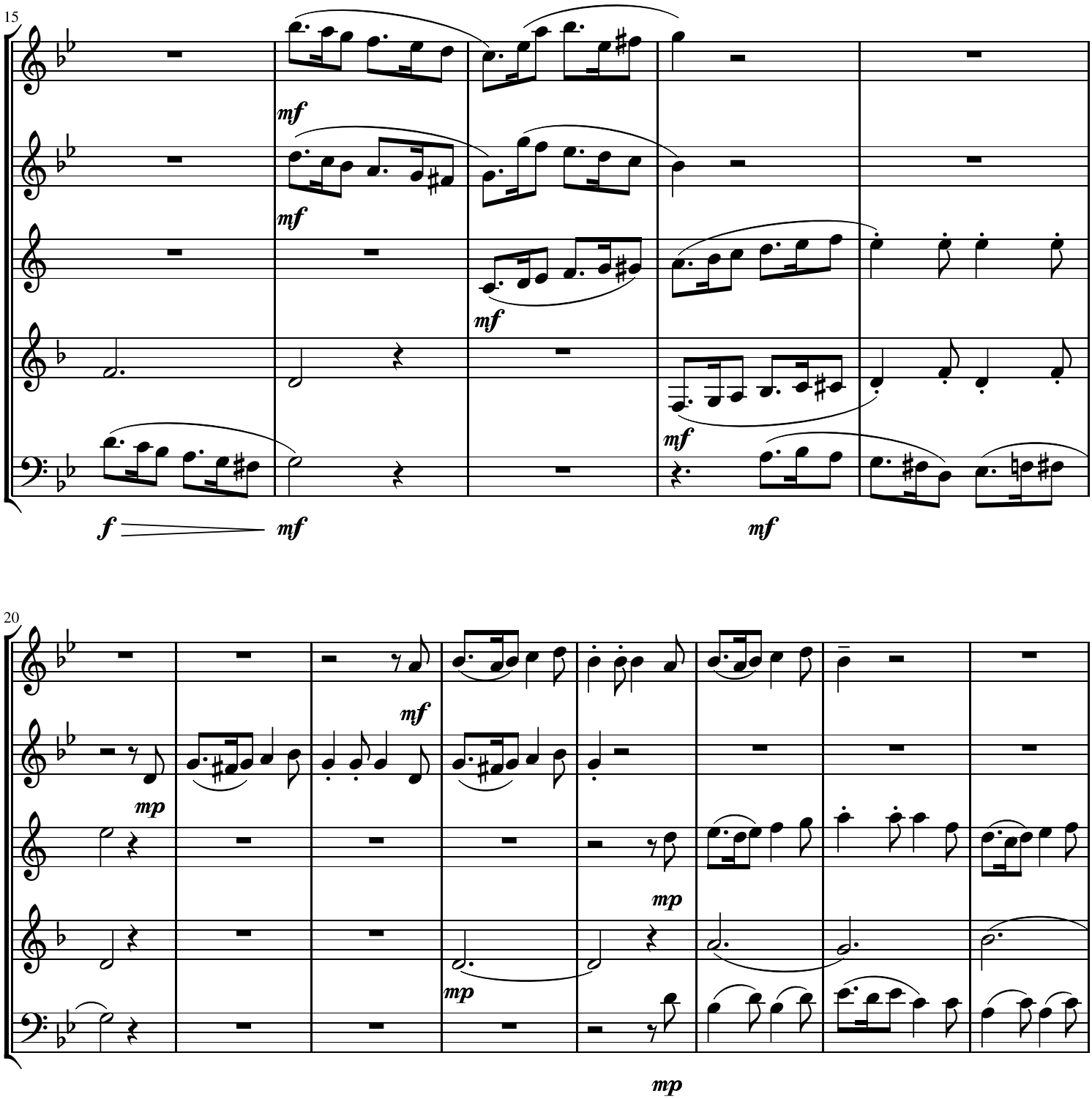
II

Pastorale after Carl Michael Bellman's "Liksom en Herdinna, Högtids Klädd"

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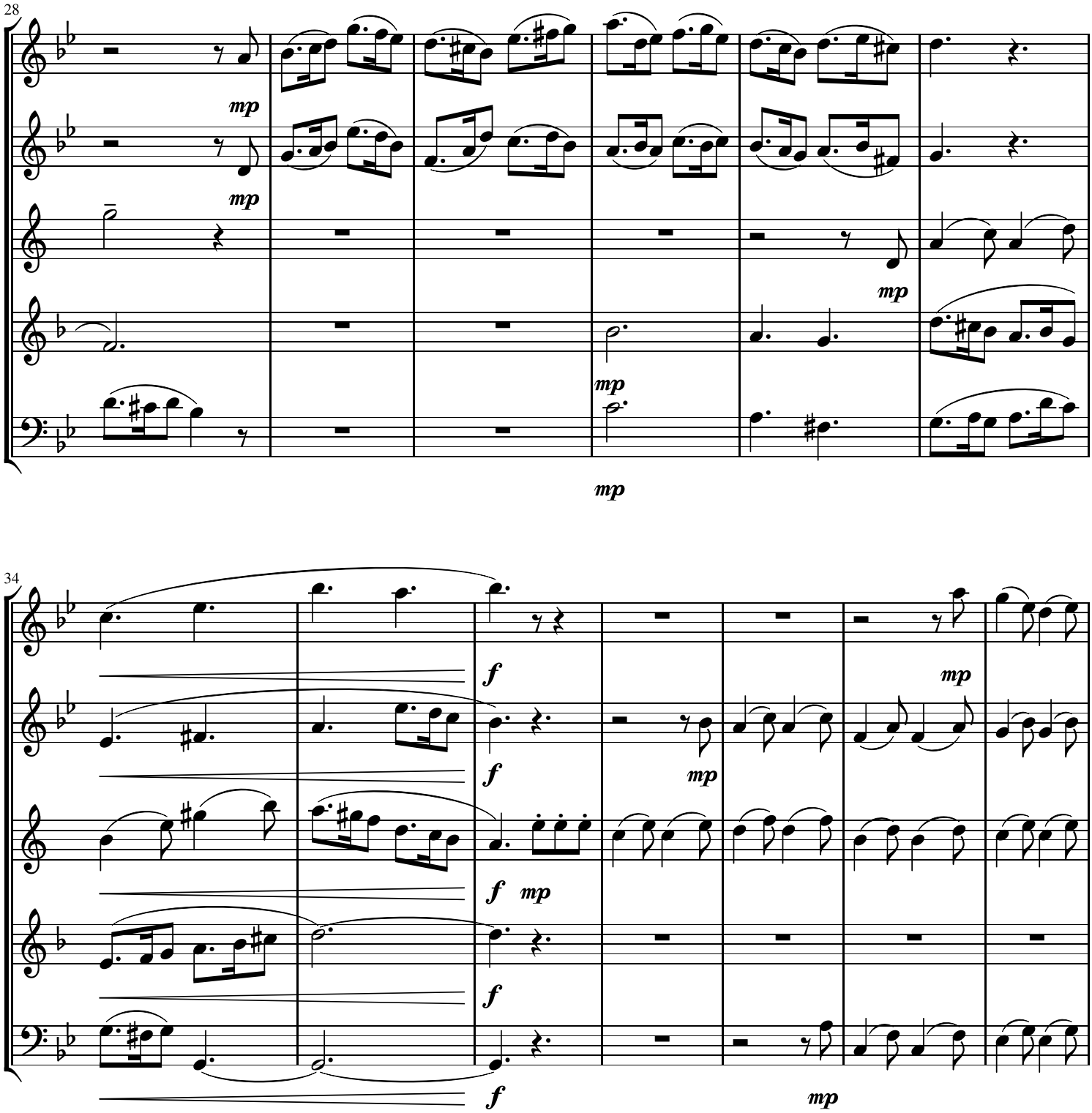
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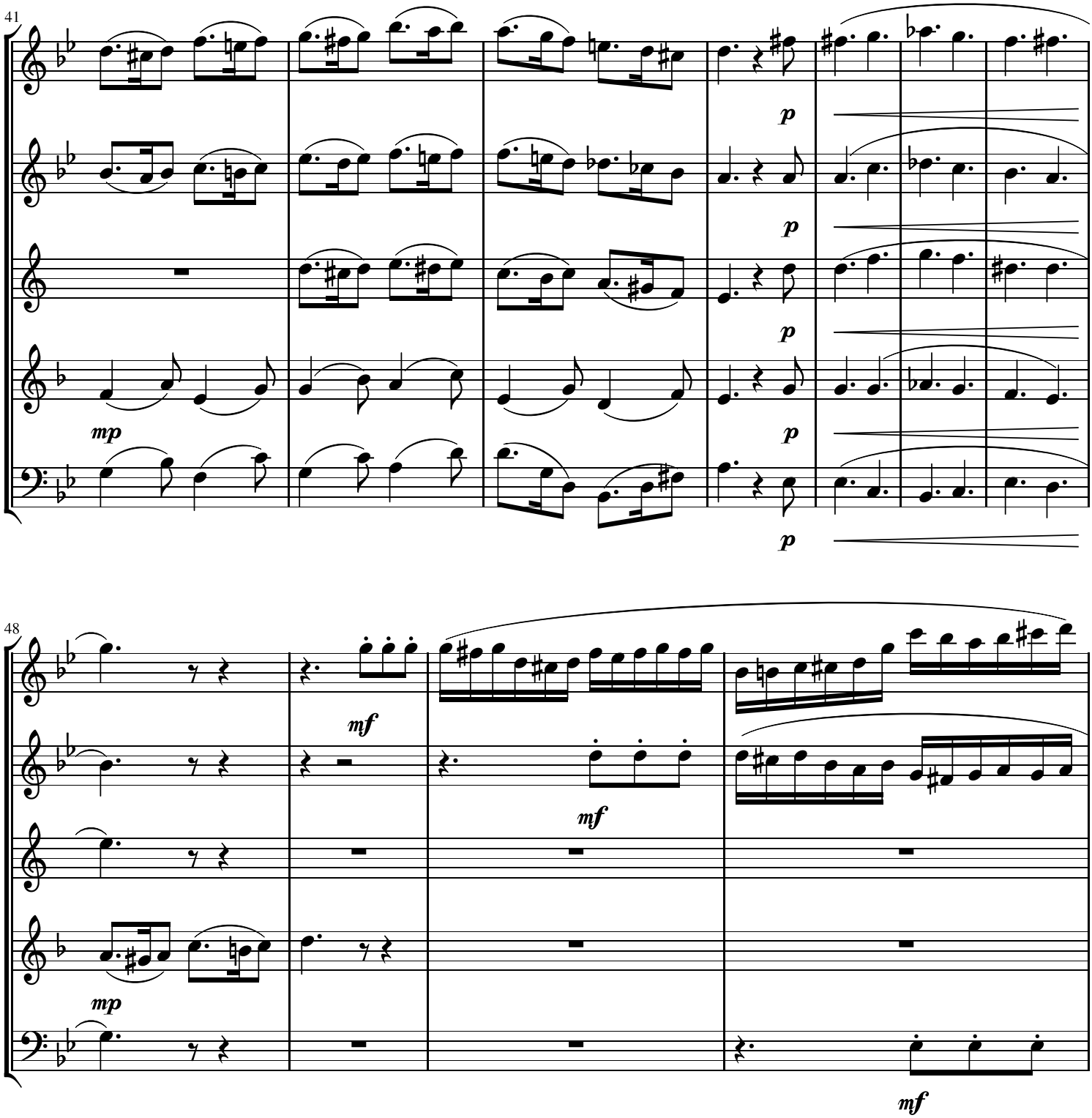
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mf

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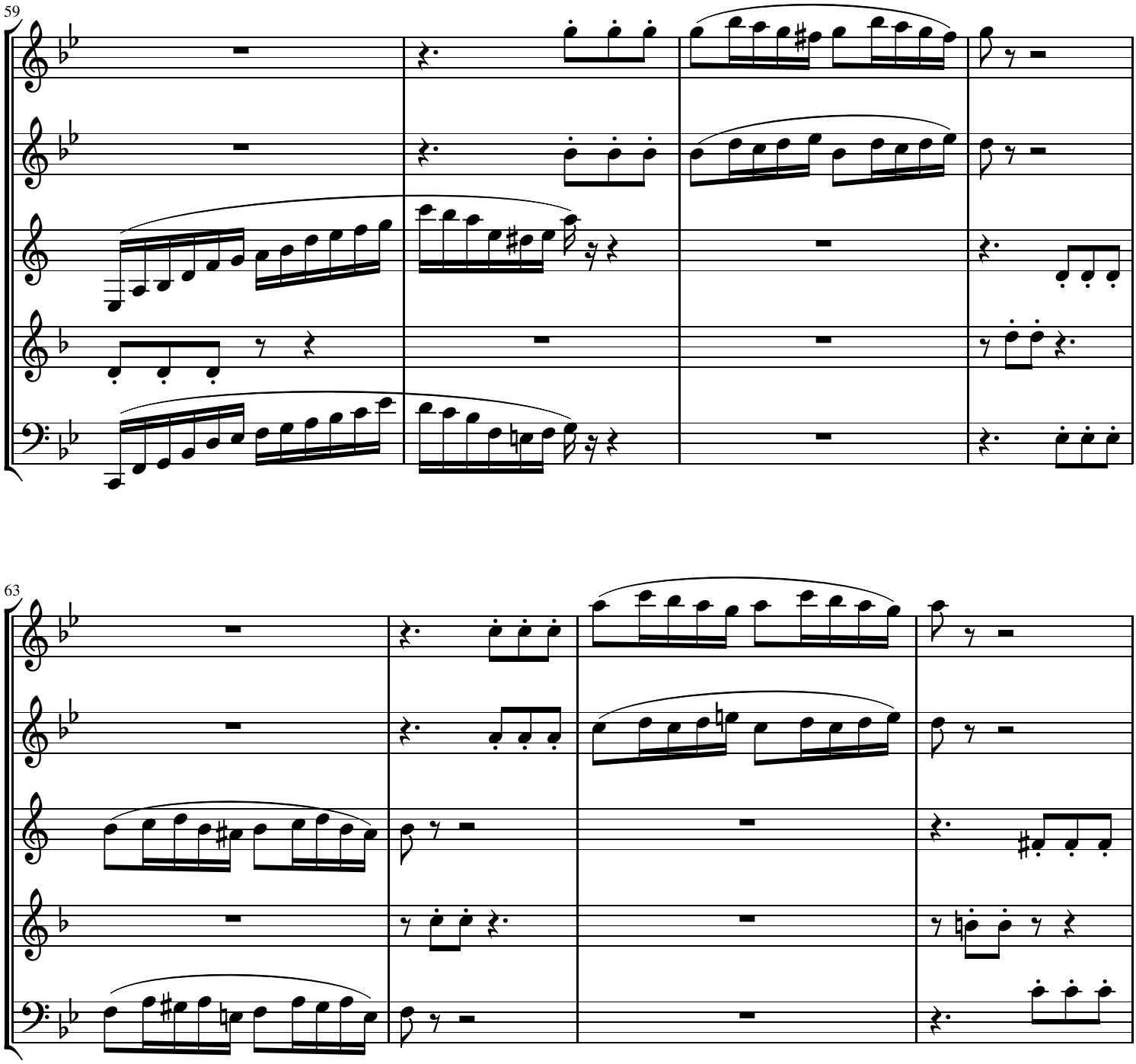
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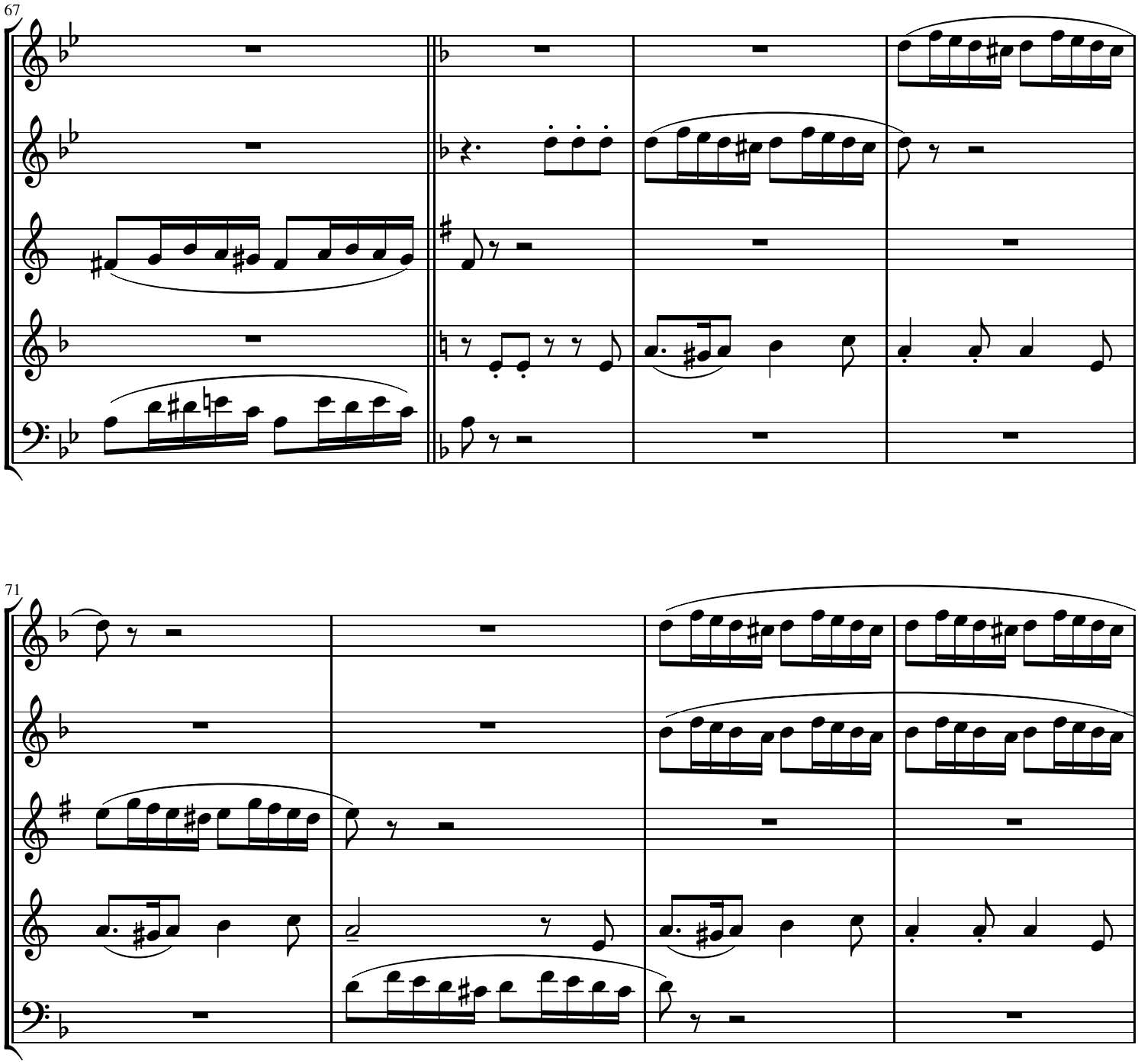
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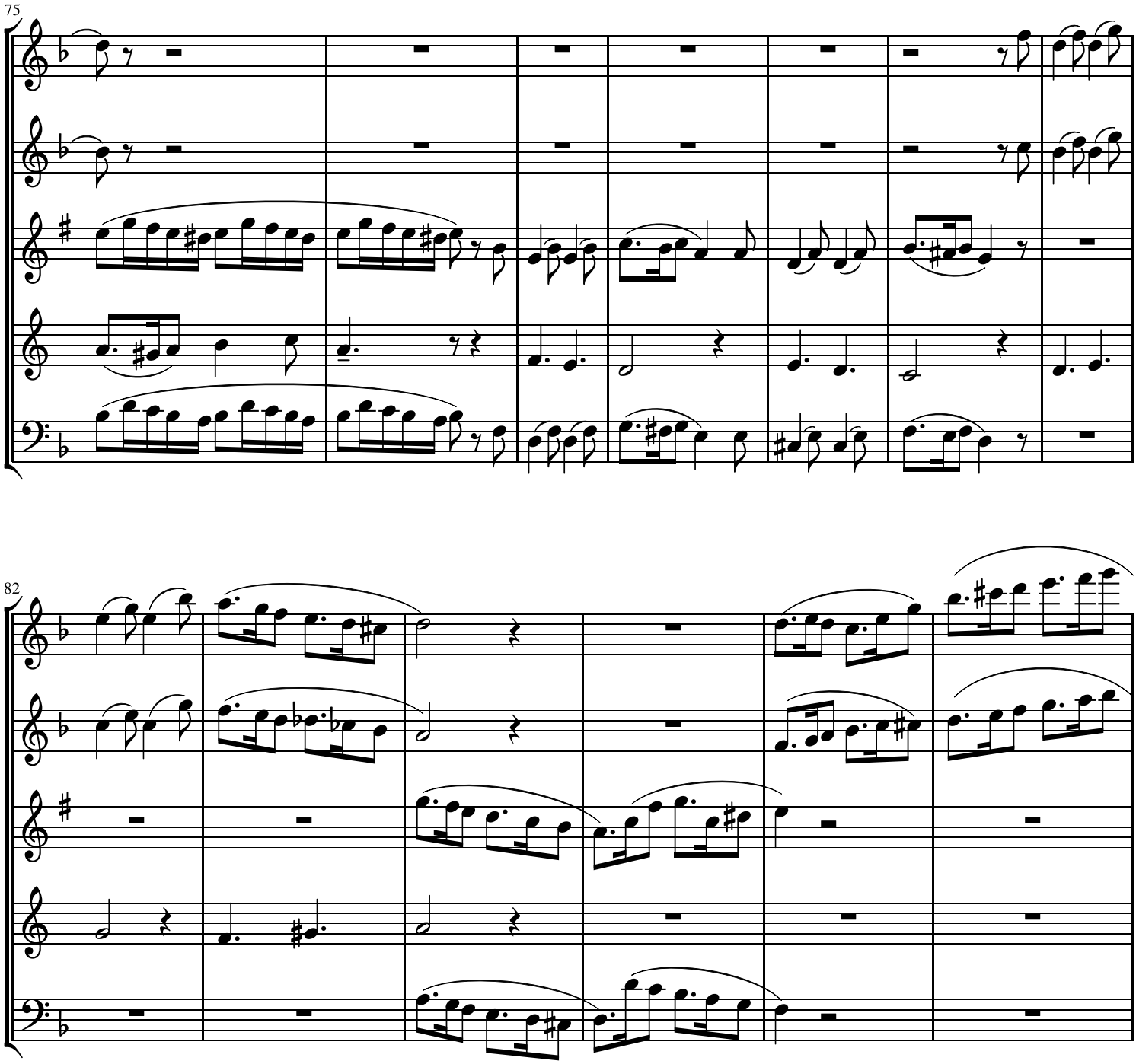
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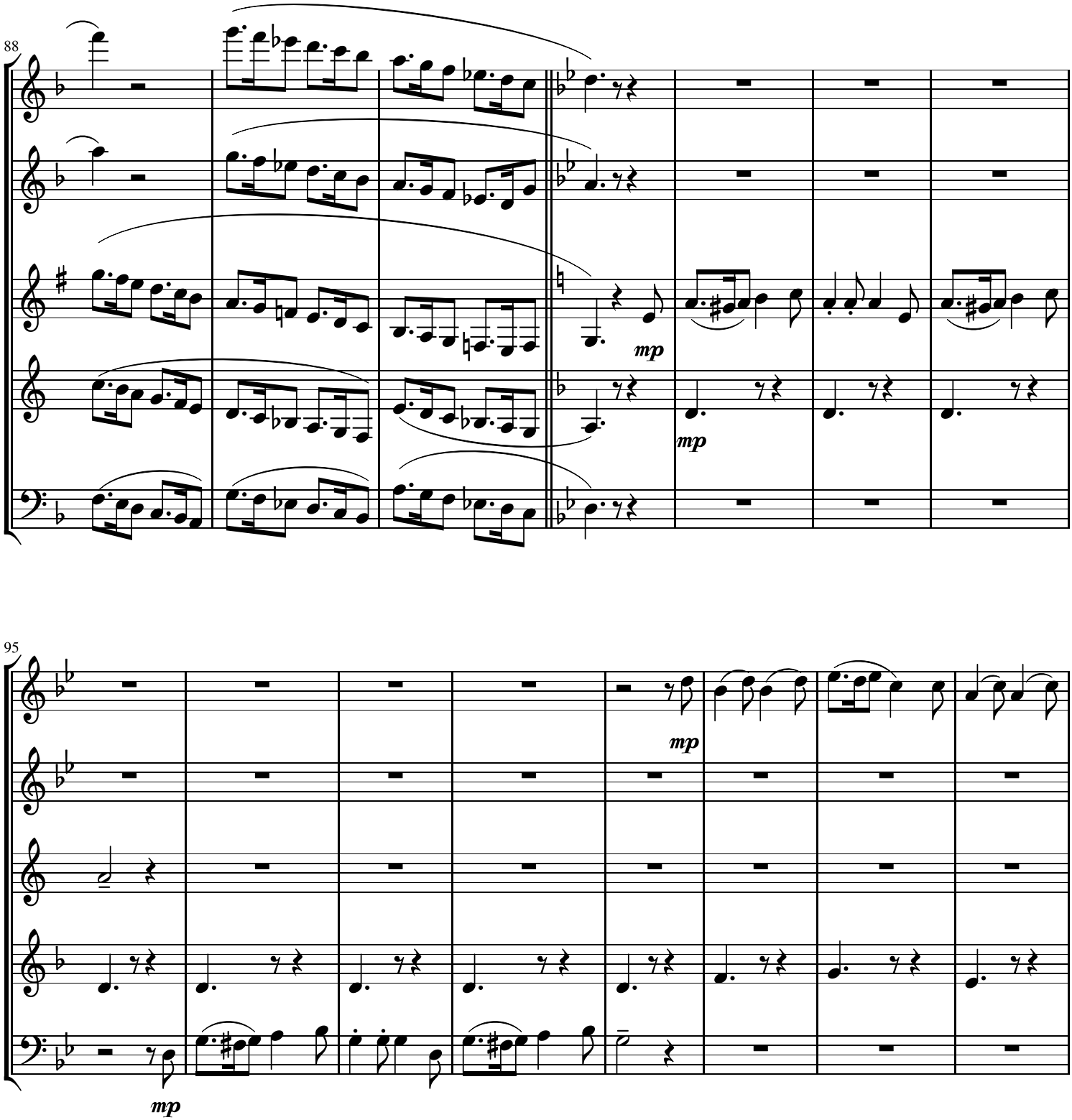
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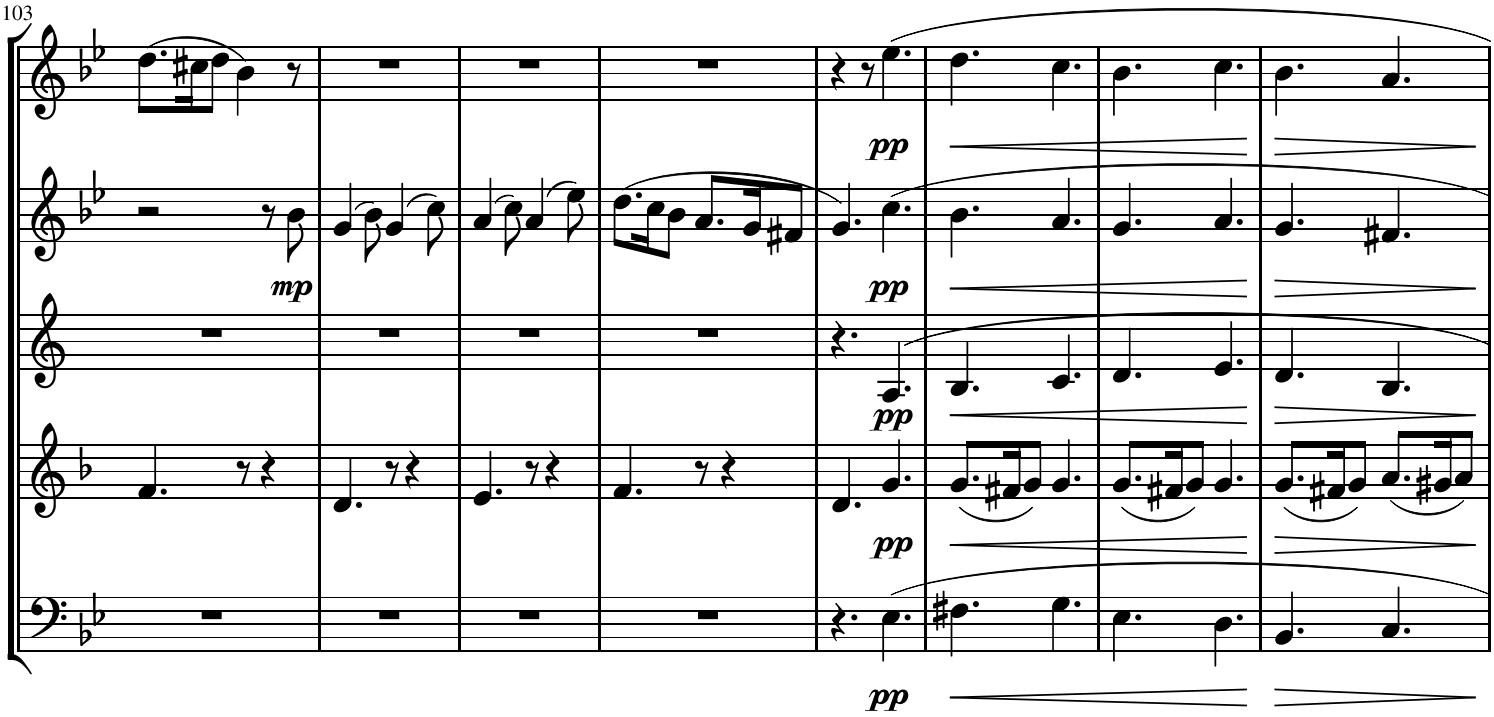
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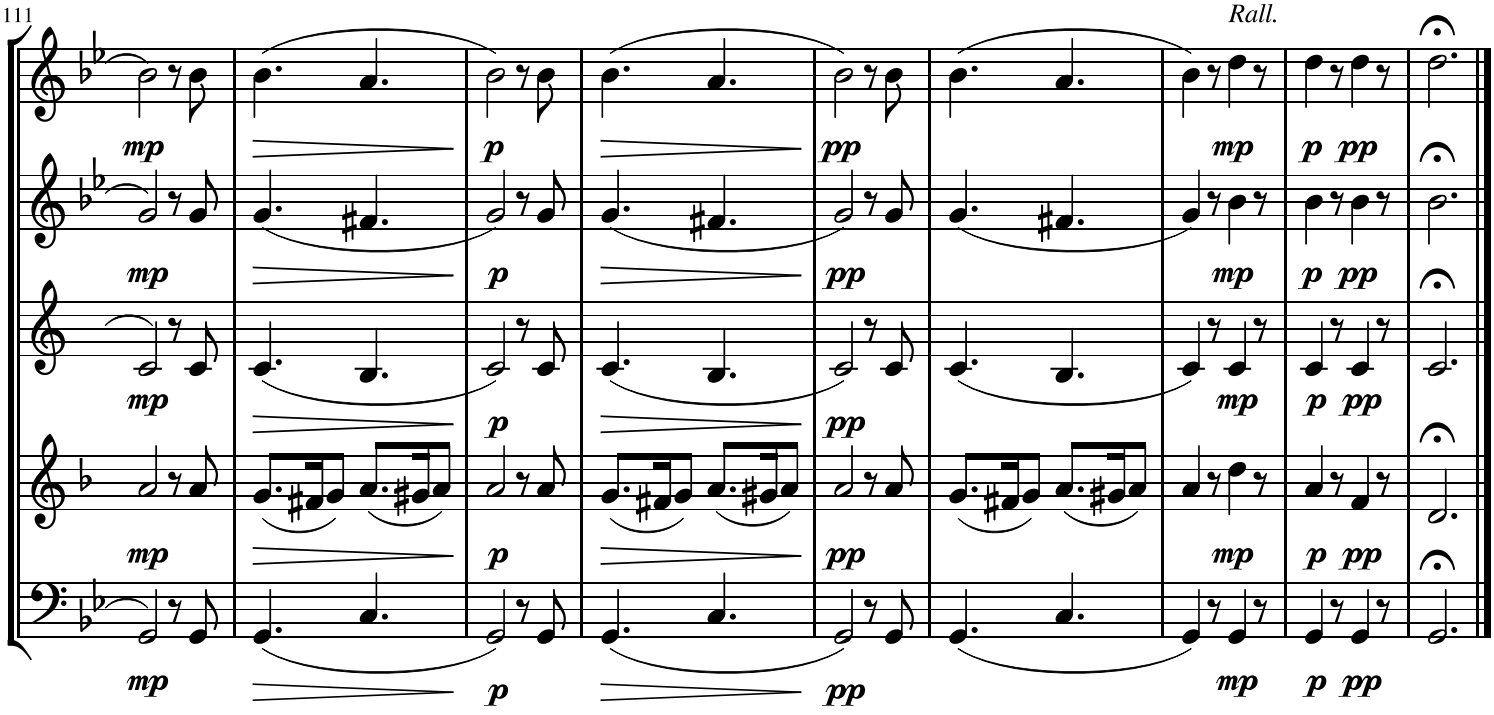
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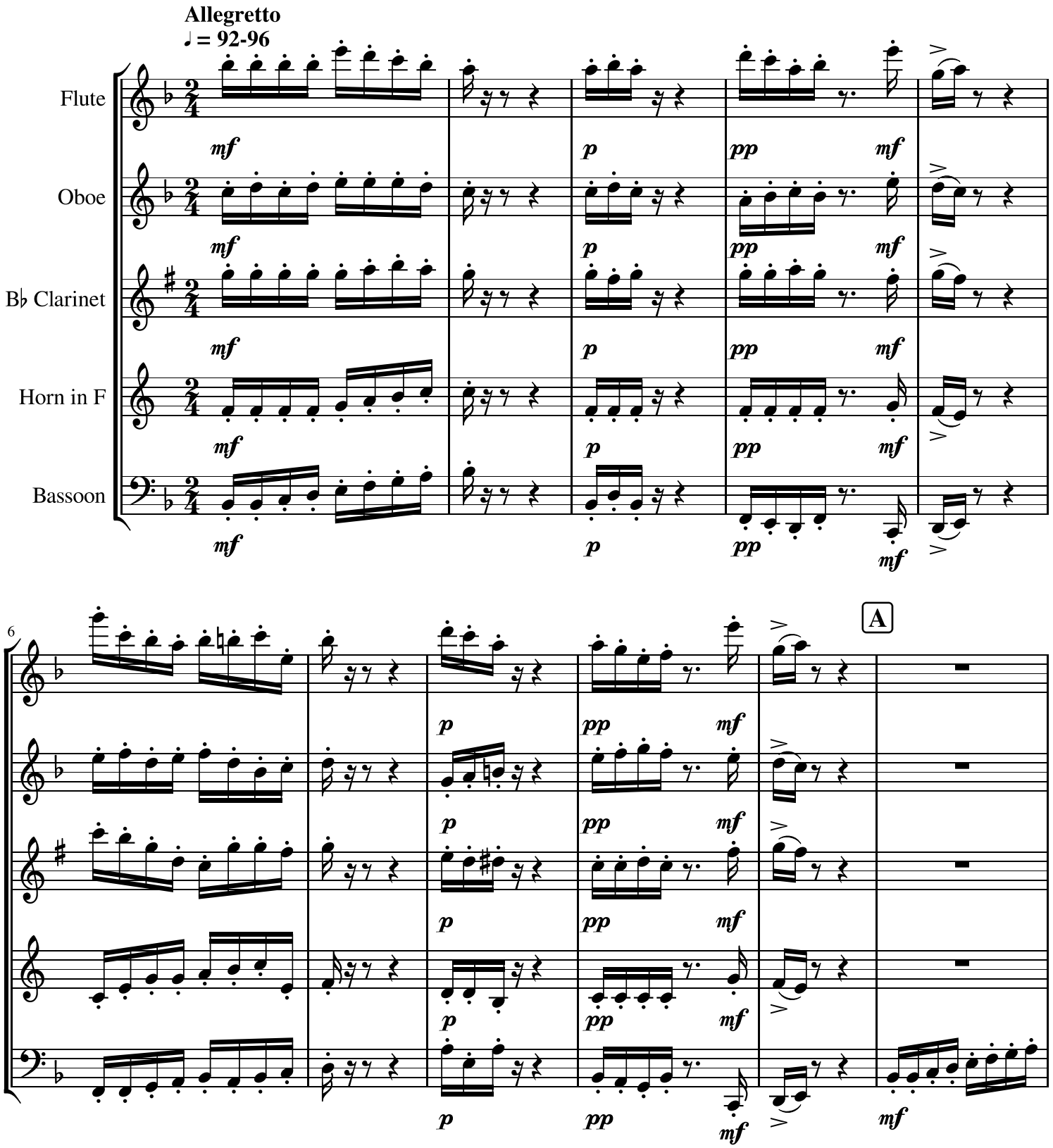
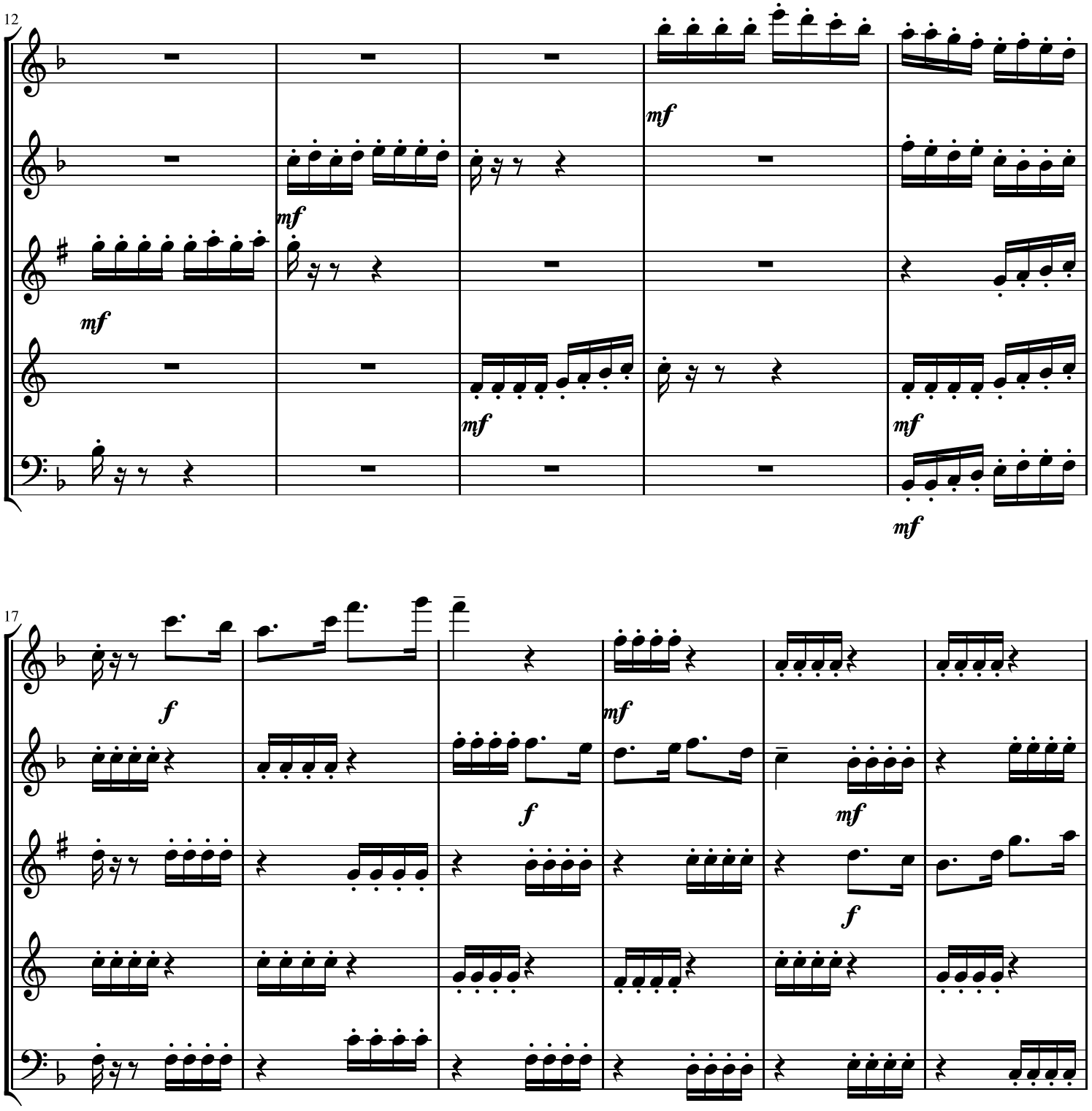
III

Variations on a Hymn by George F. Root

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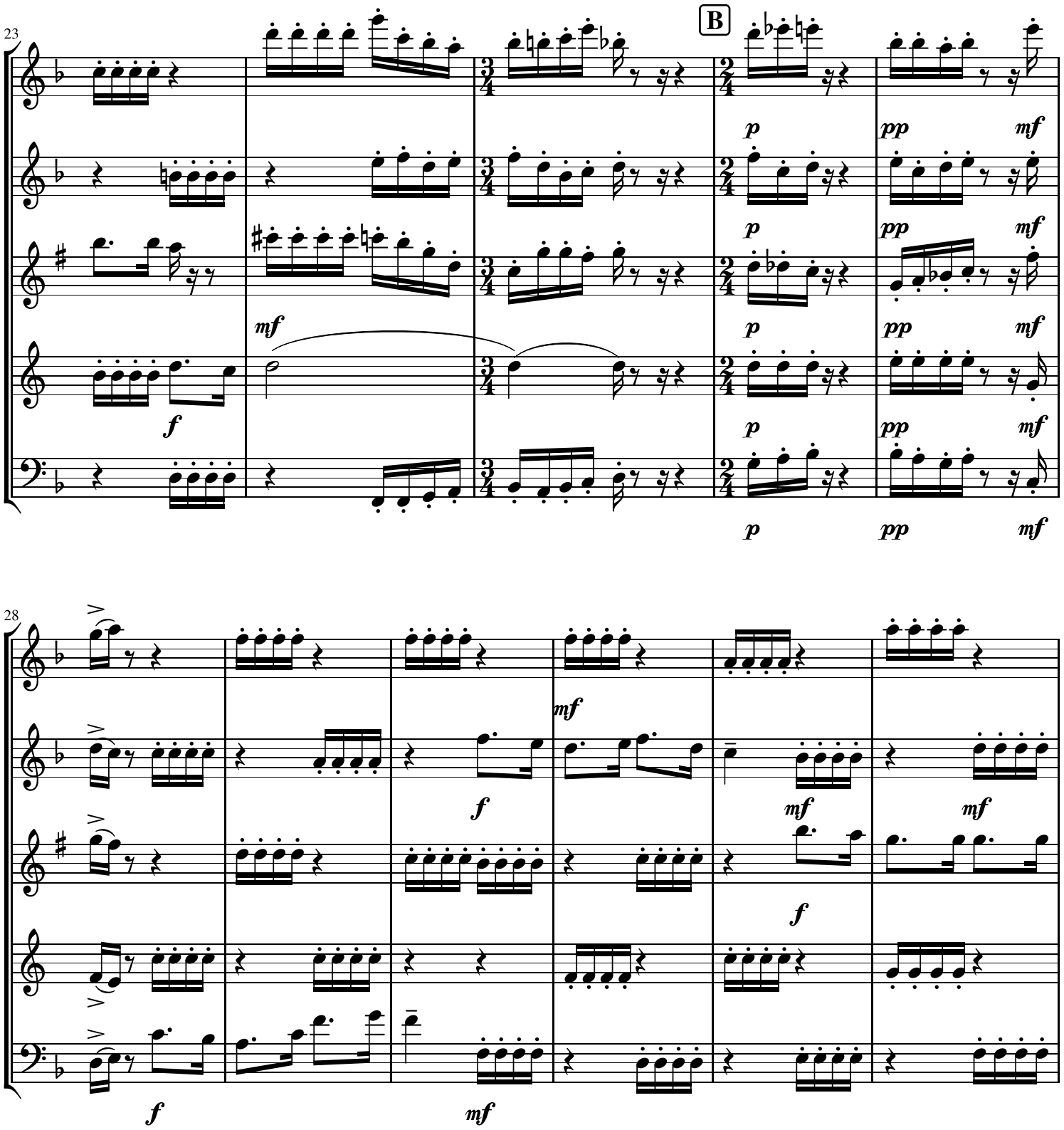
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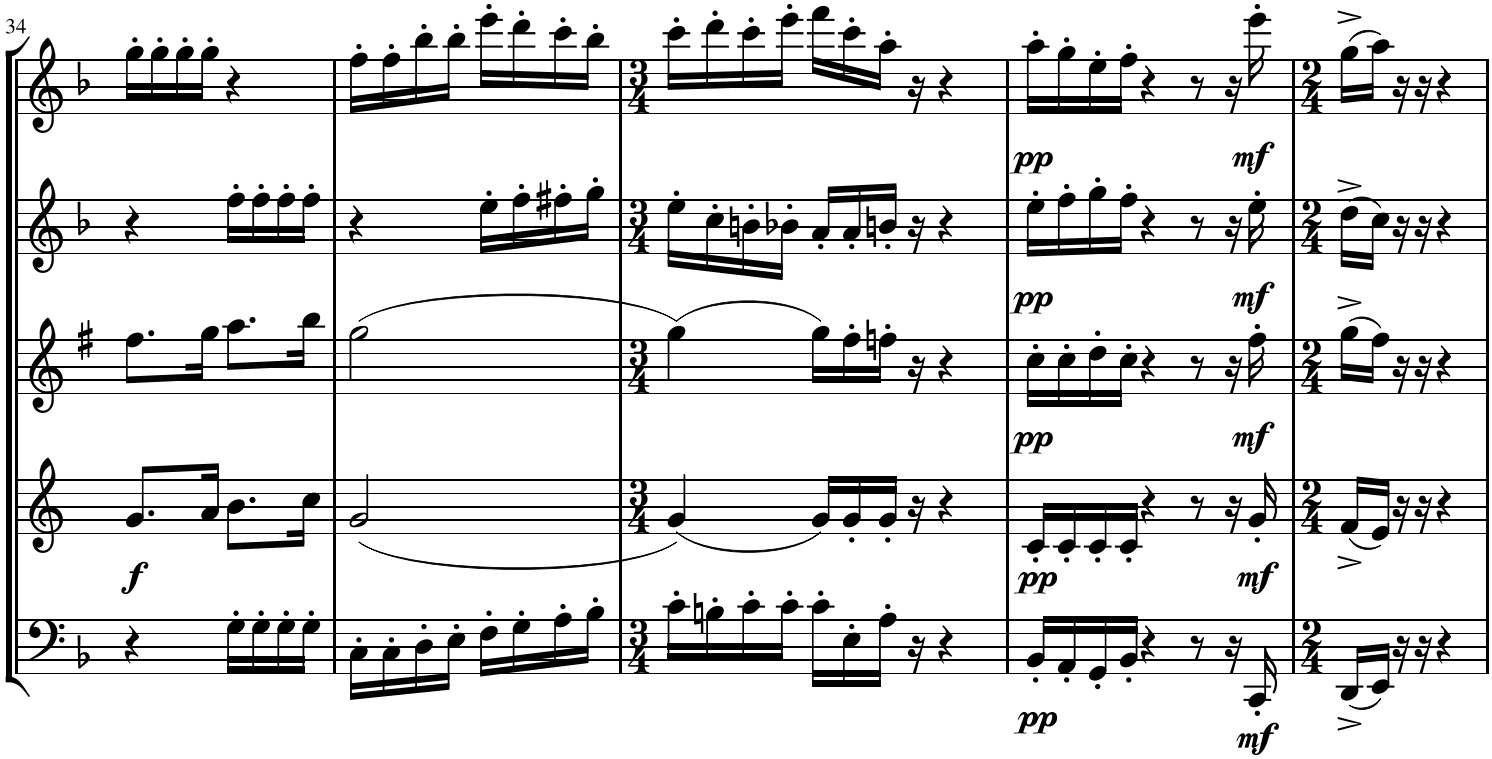
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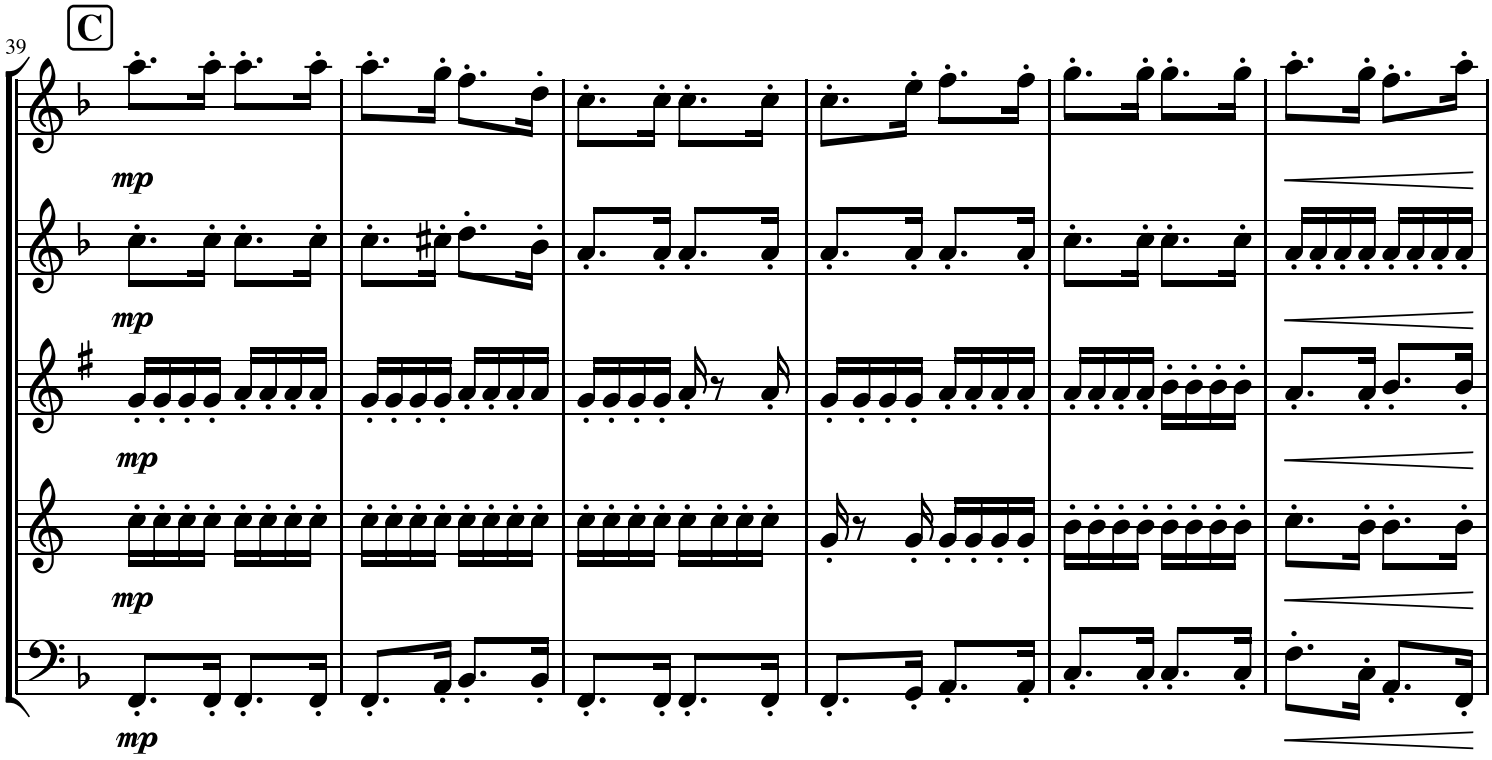
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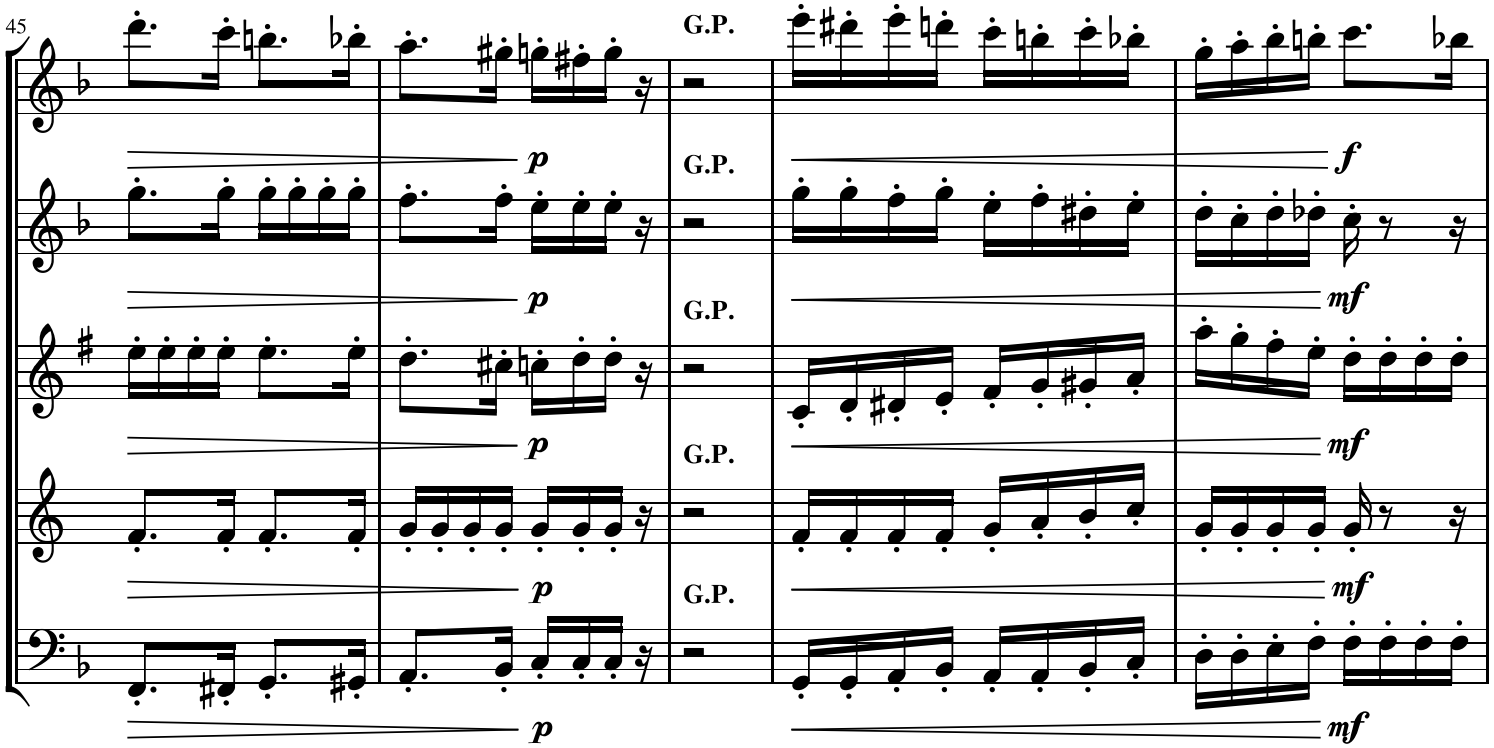
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G.P.
G.P.
G.P.
G.P.
p
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p
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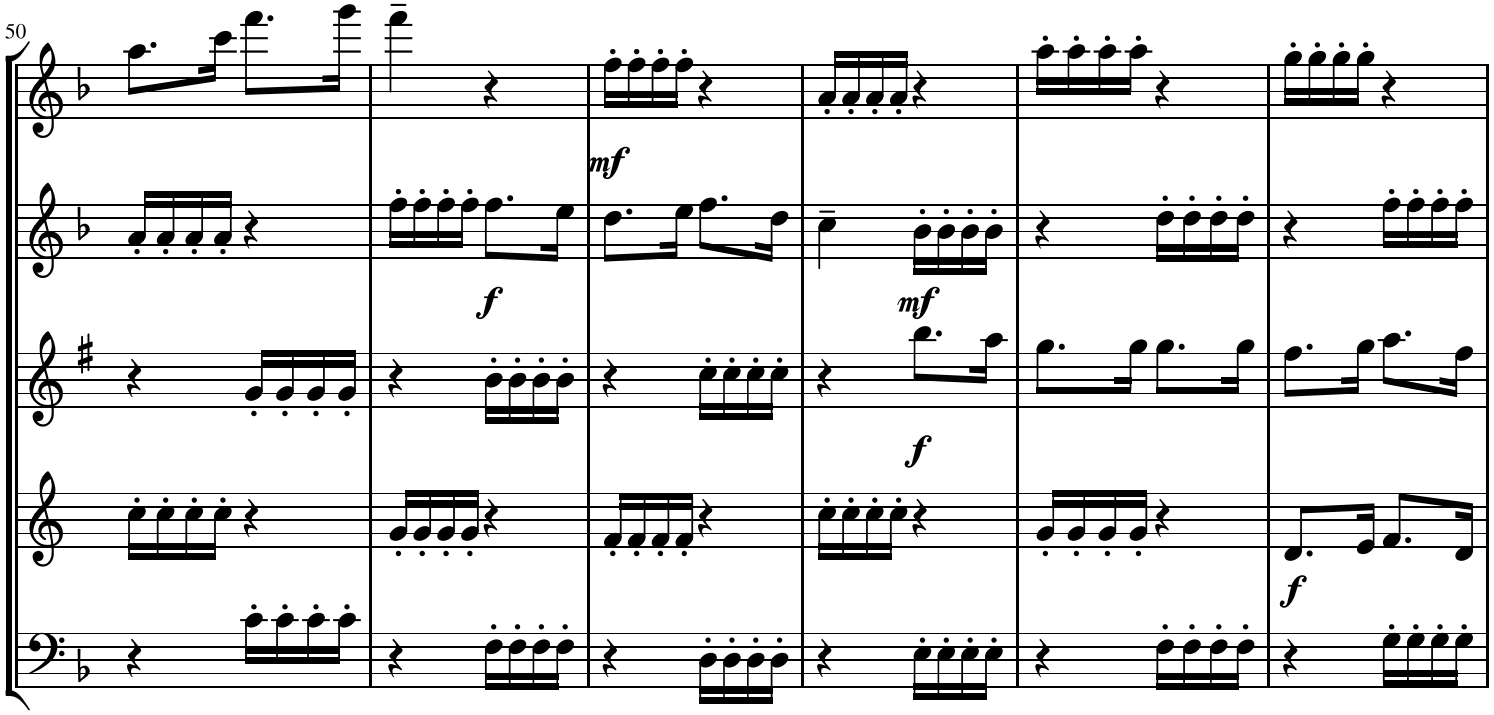
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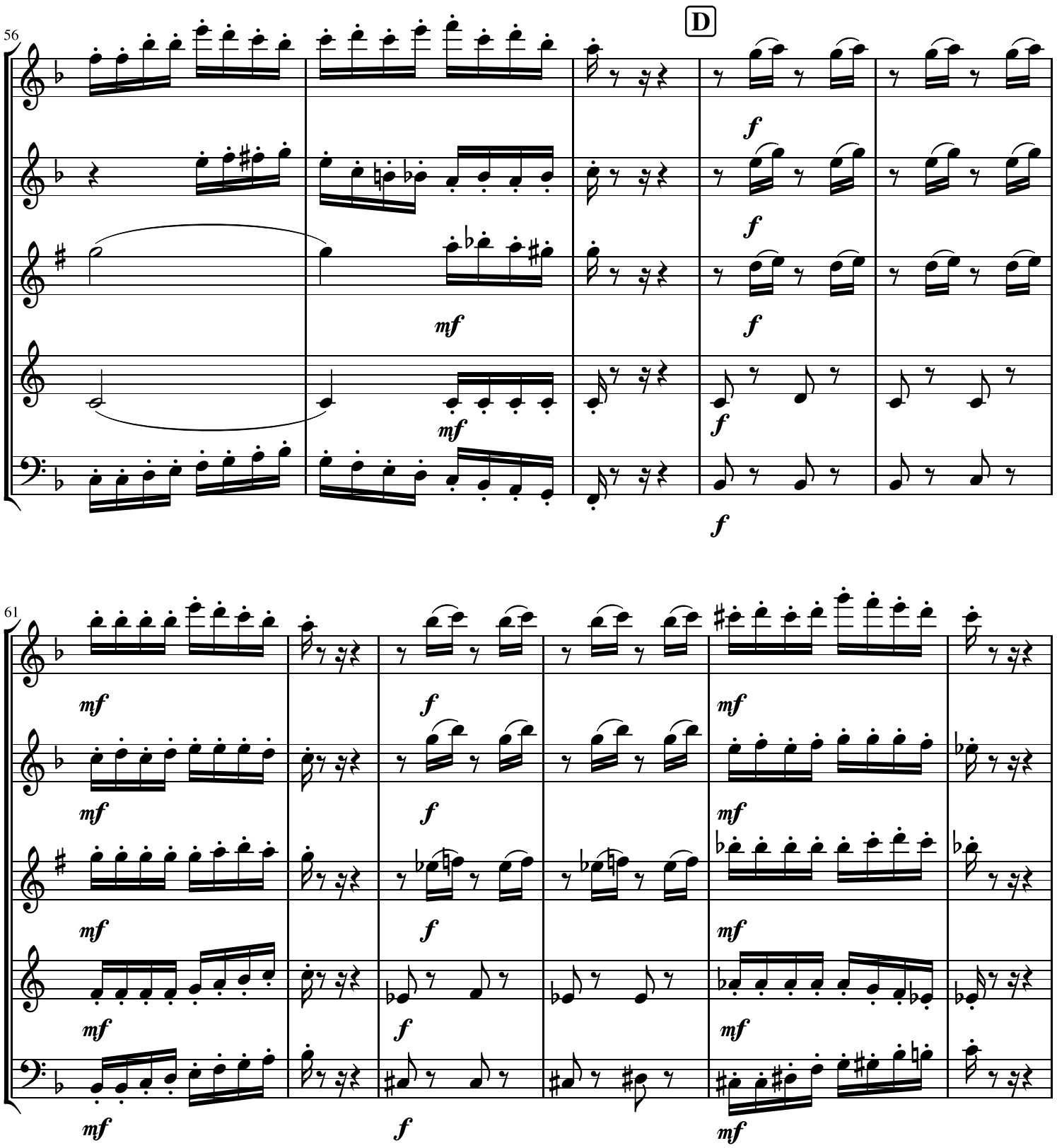
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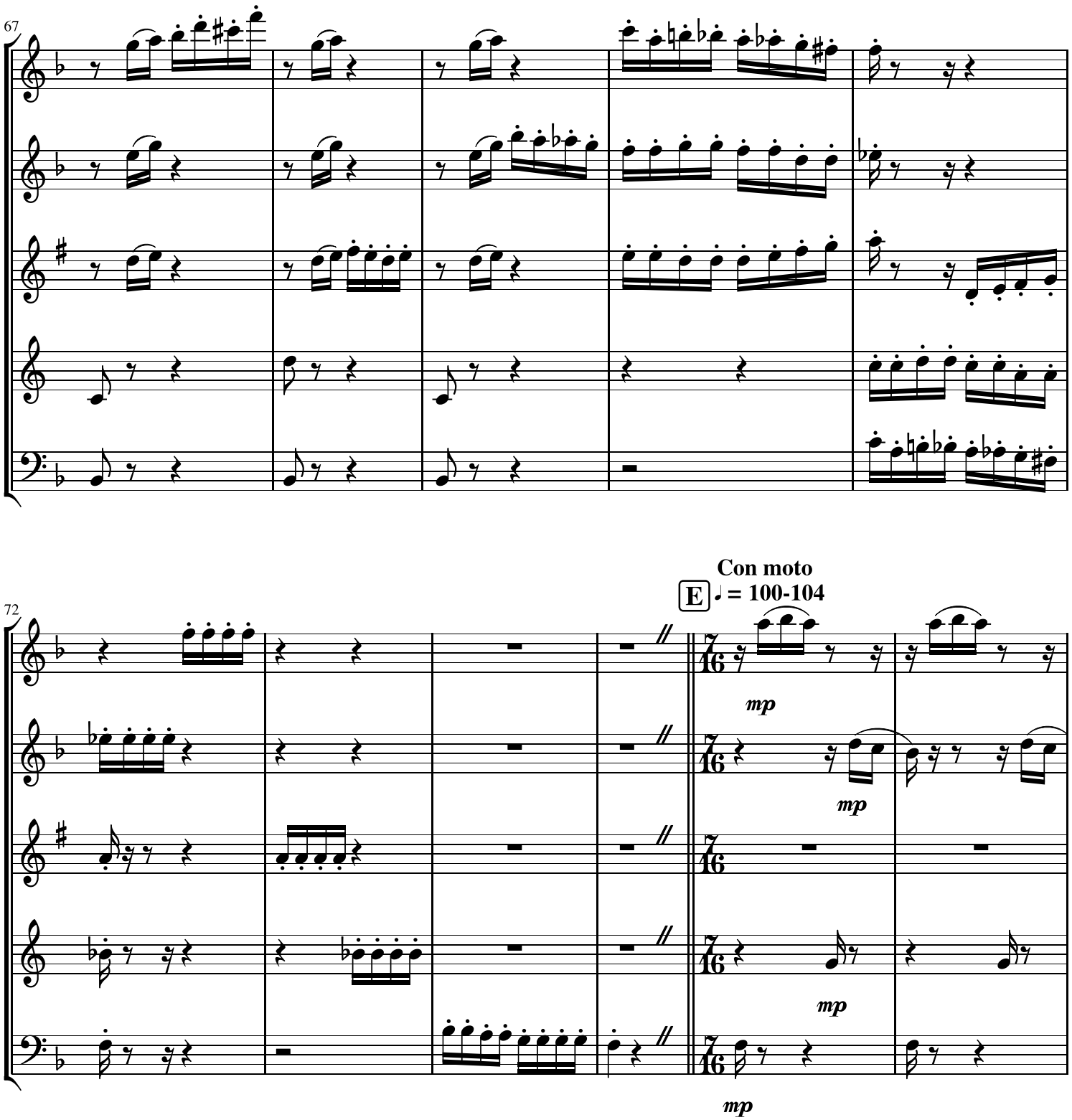
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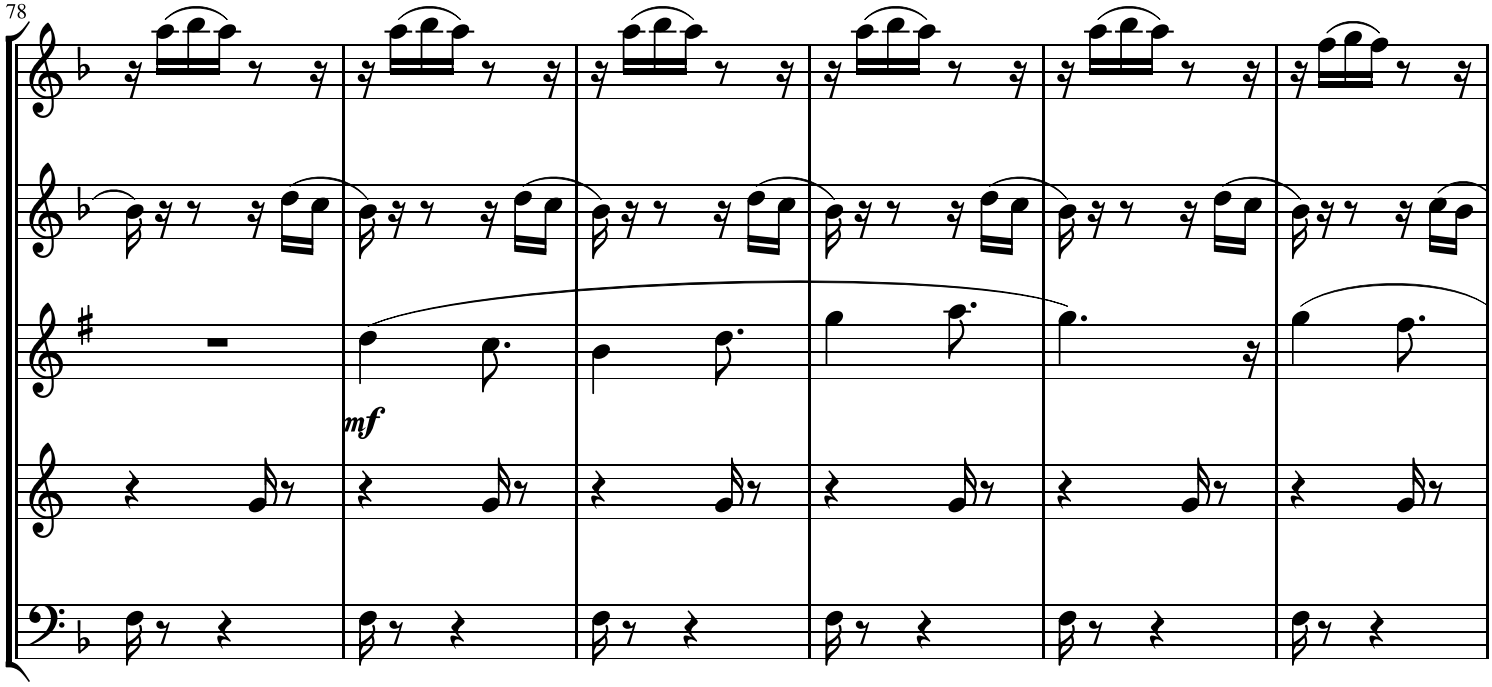
Con moto
E
♩ = 100-104
mp
mp
mp
mp

78



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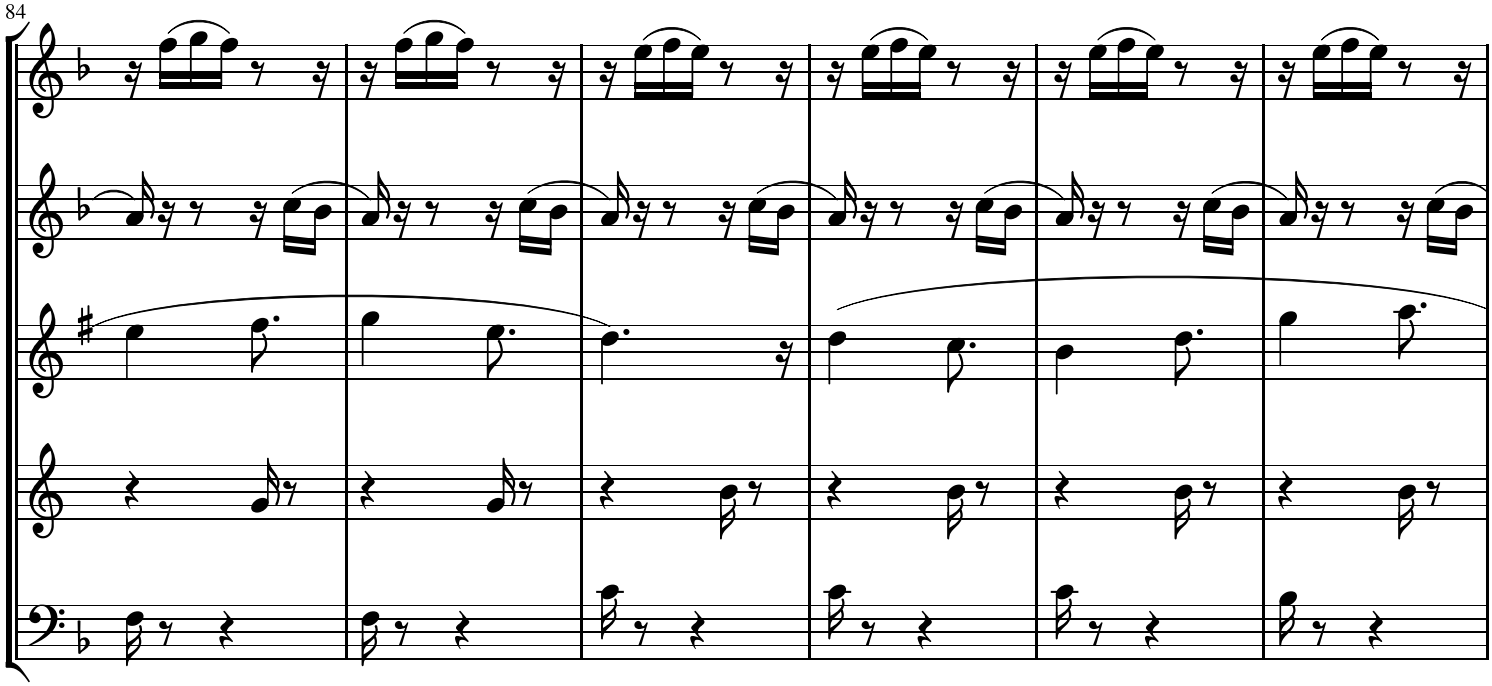

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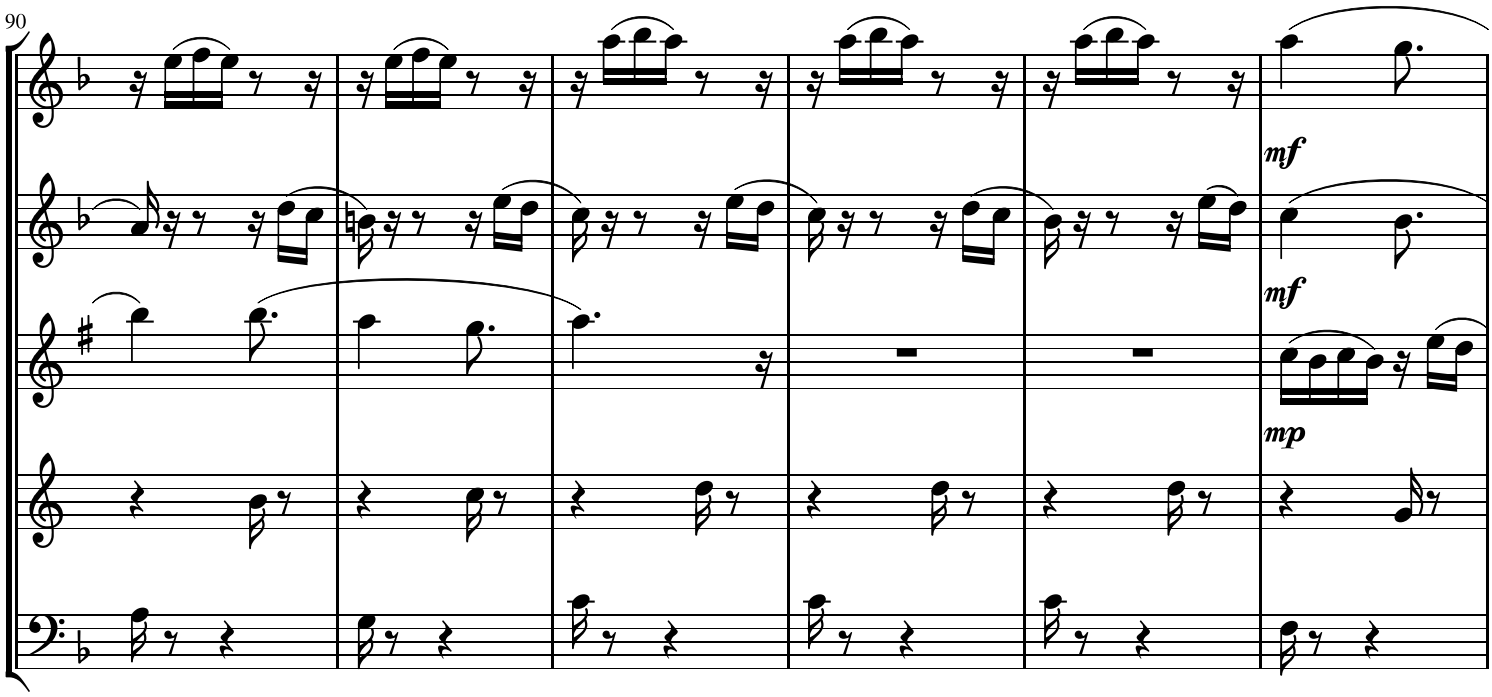

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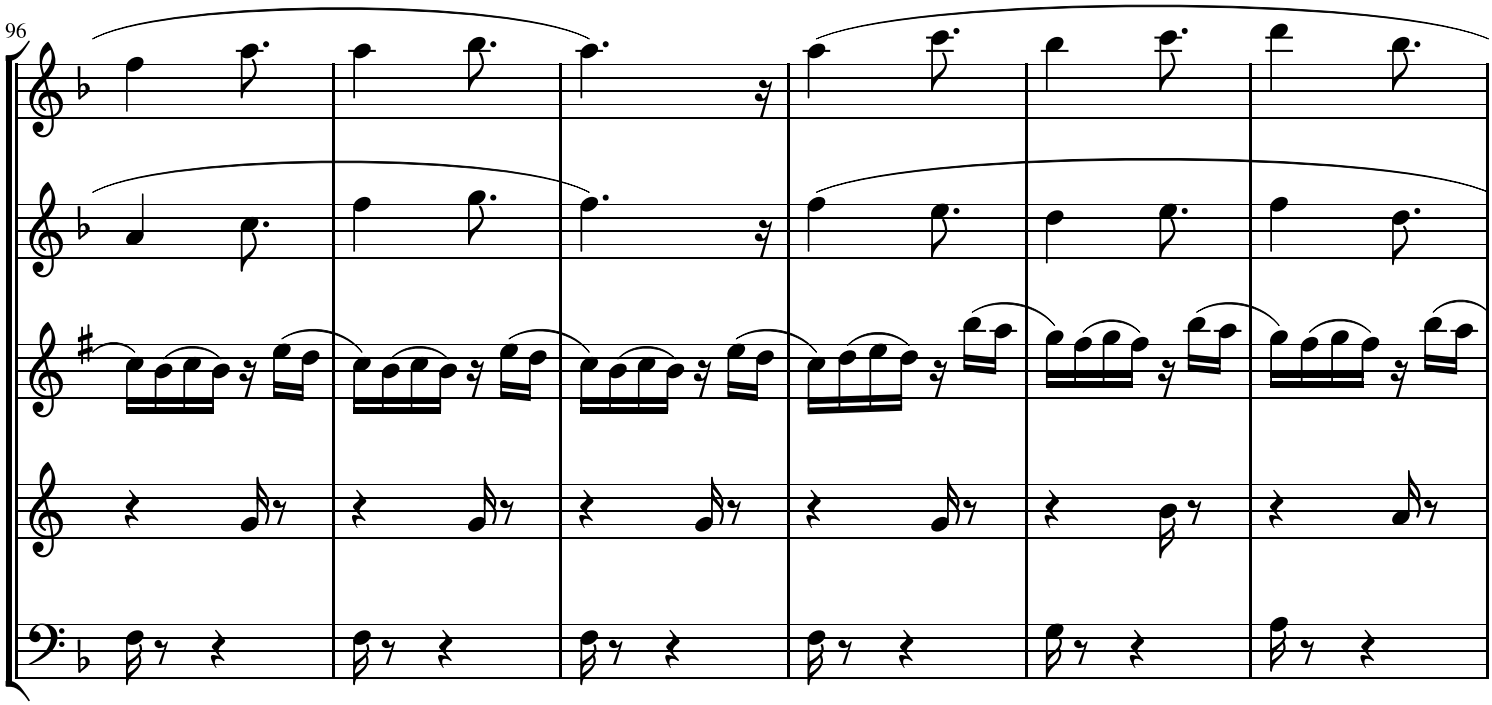

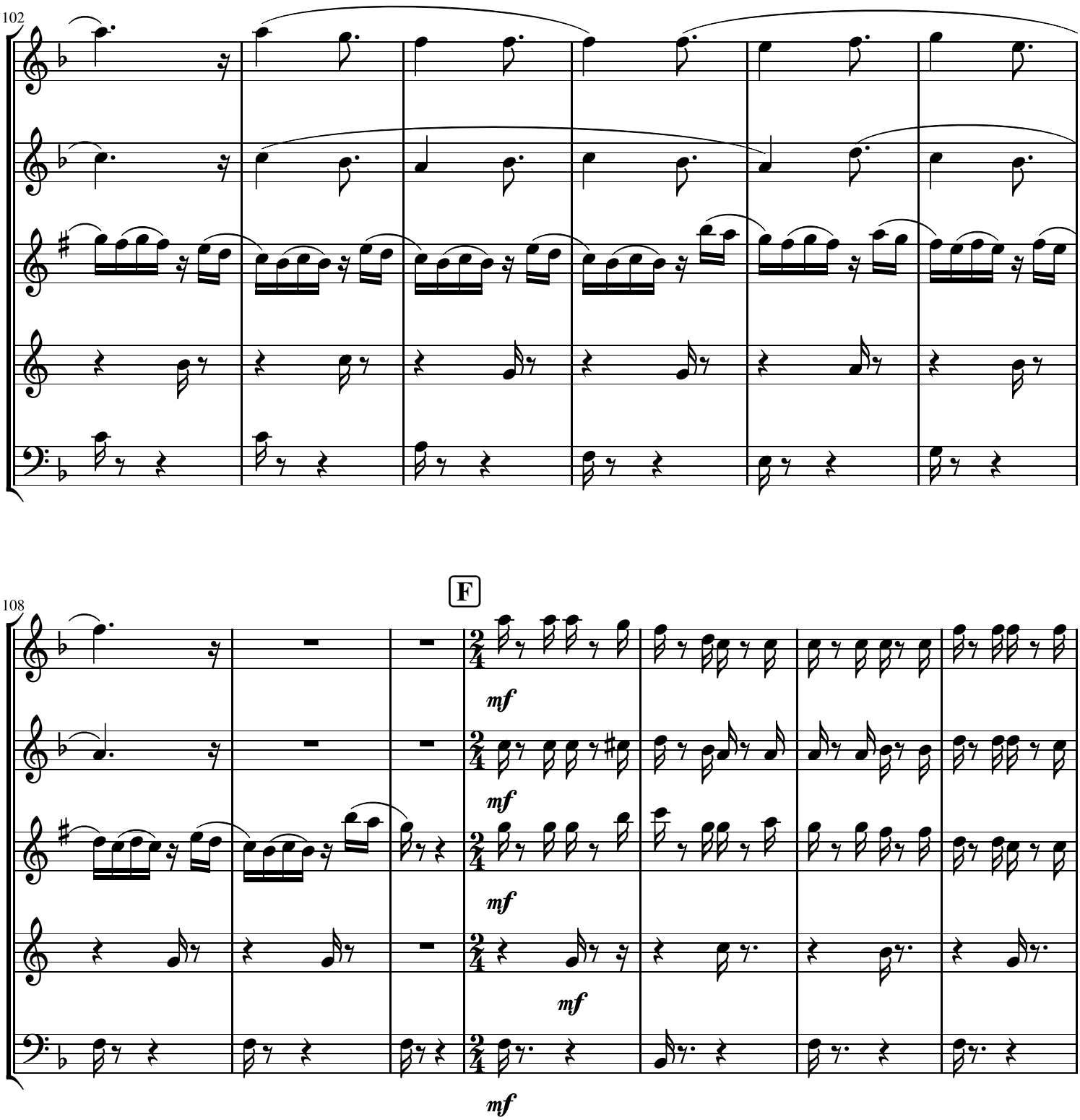
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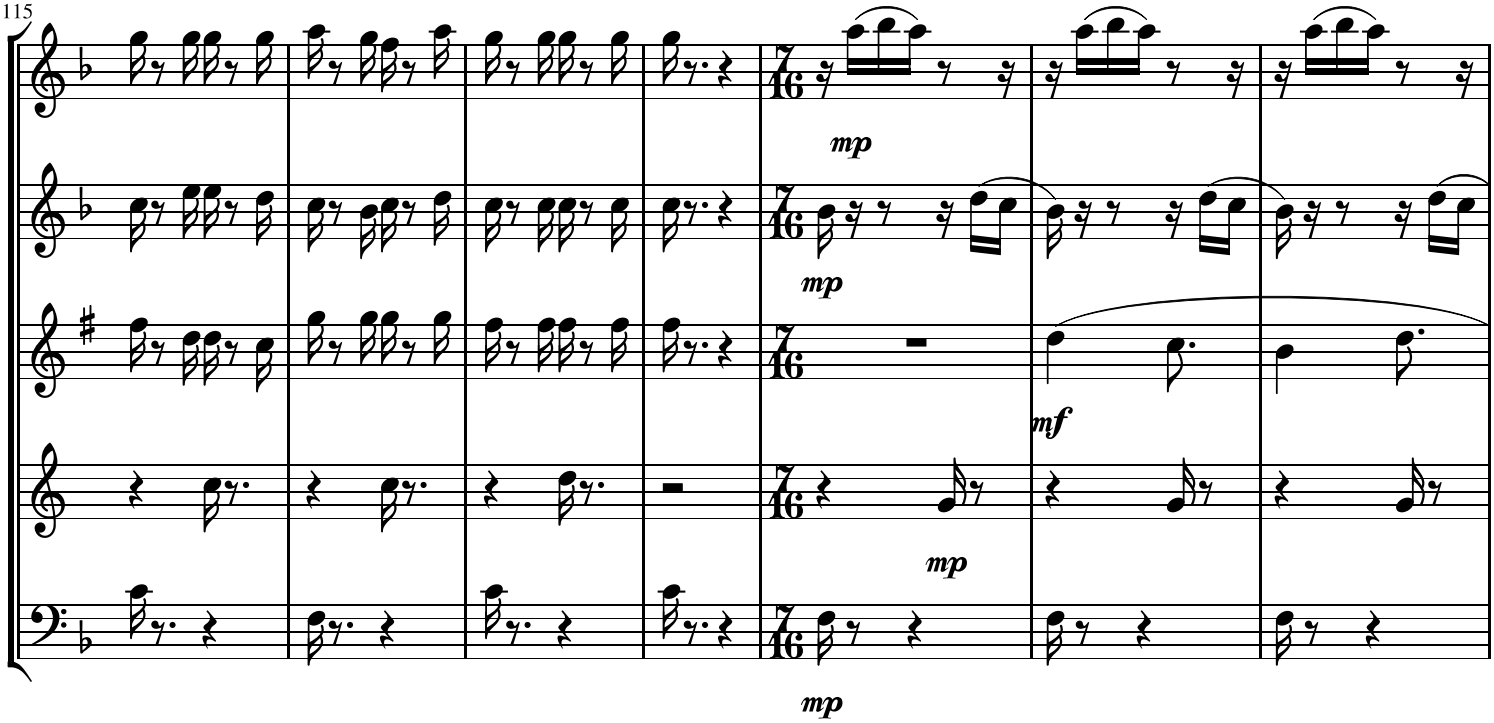

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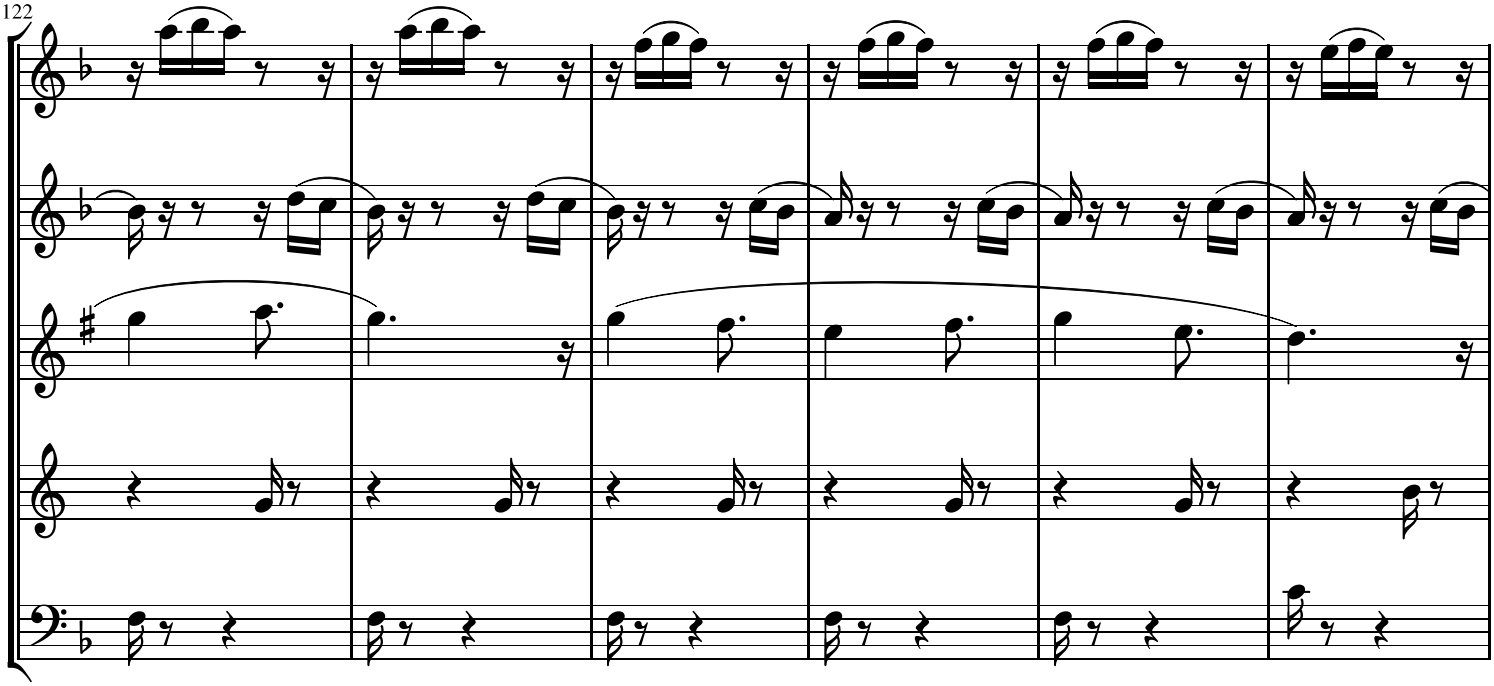

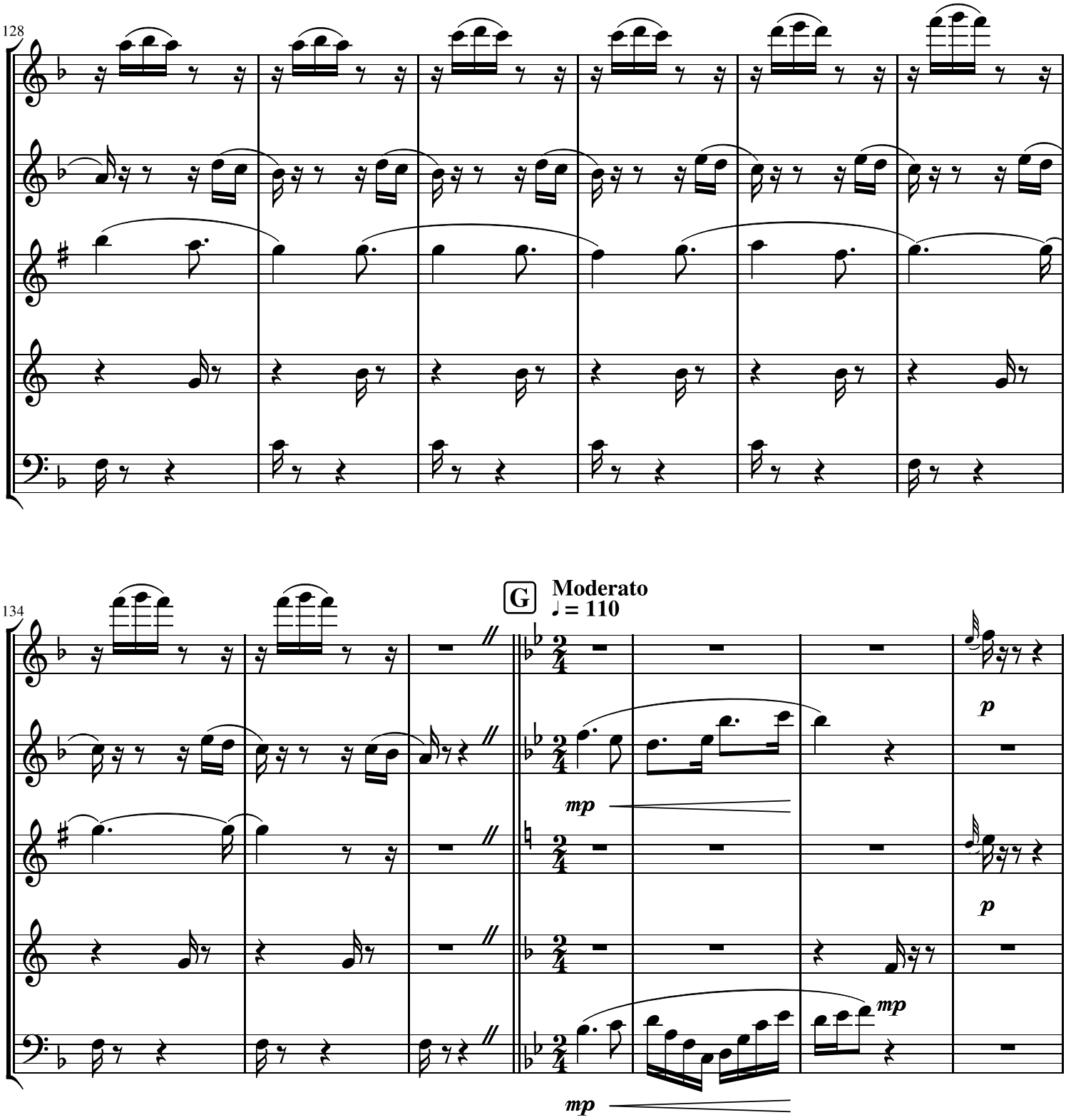
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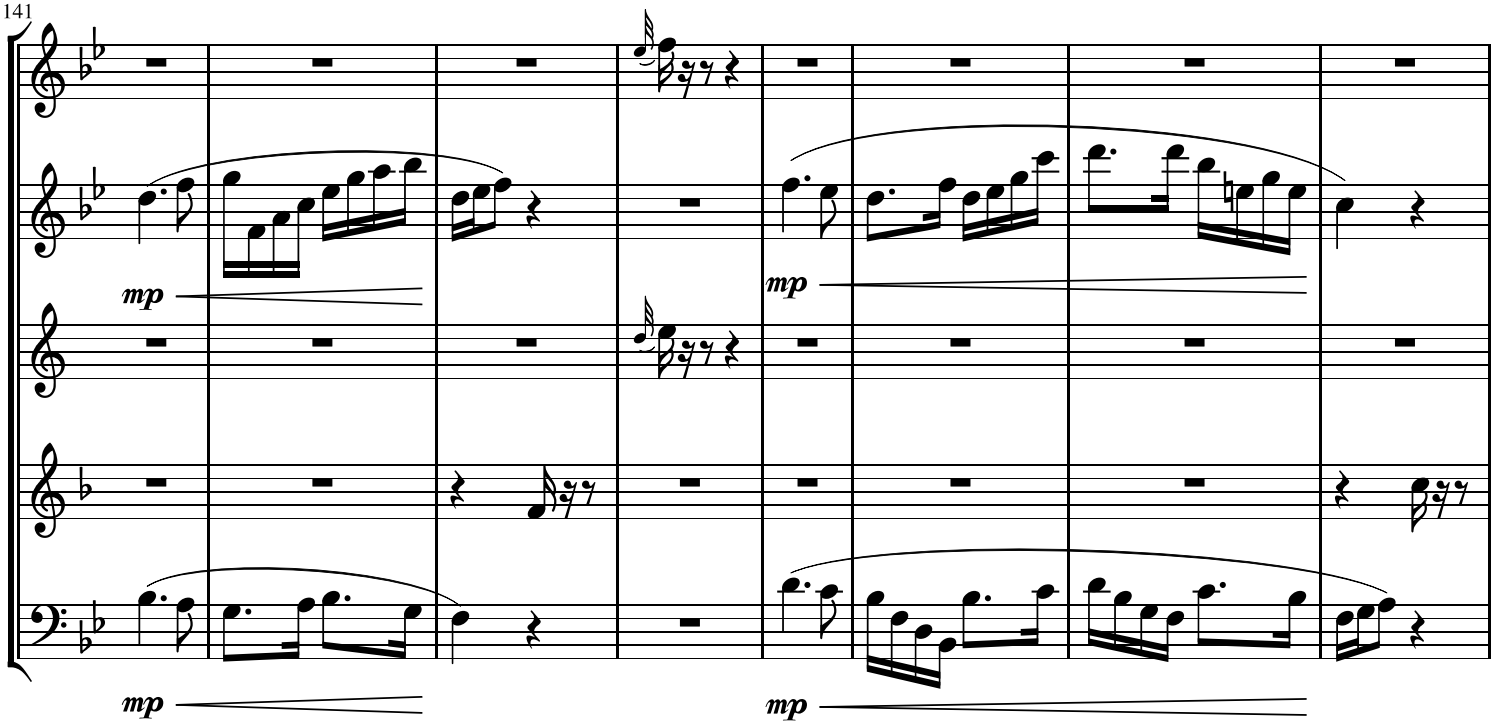
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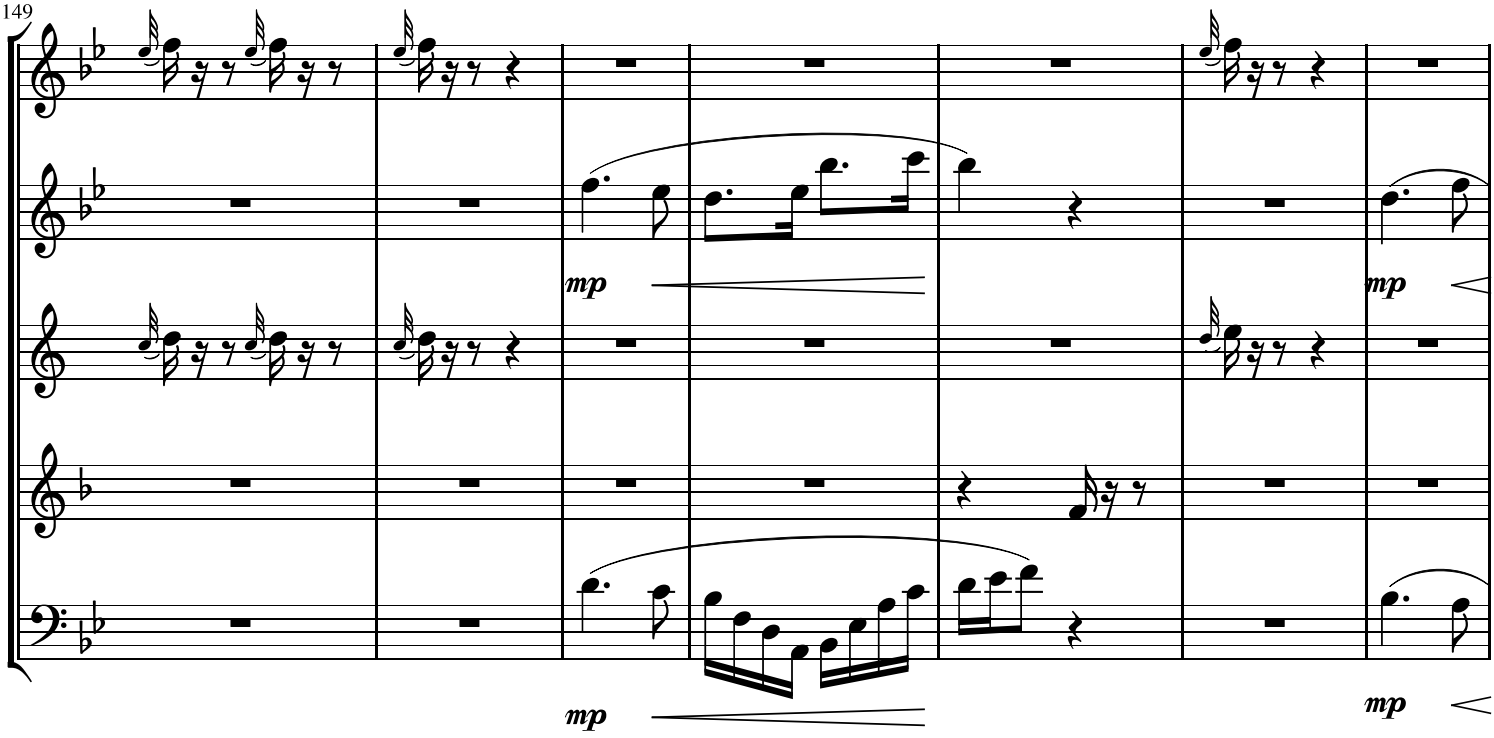
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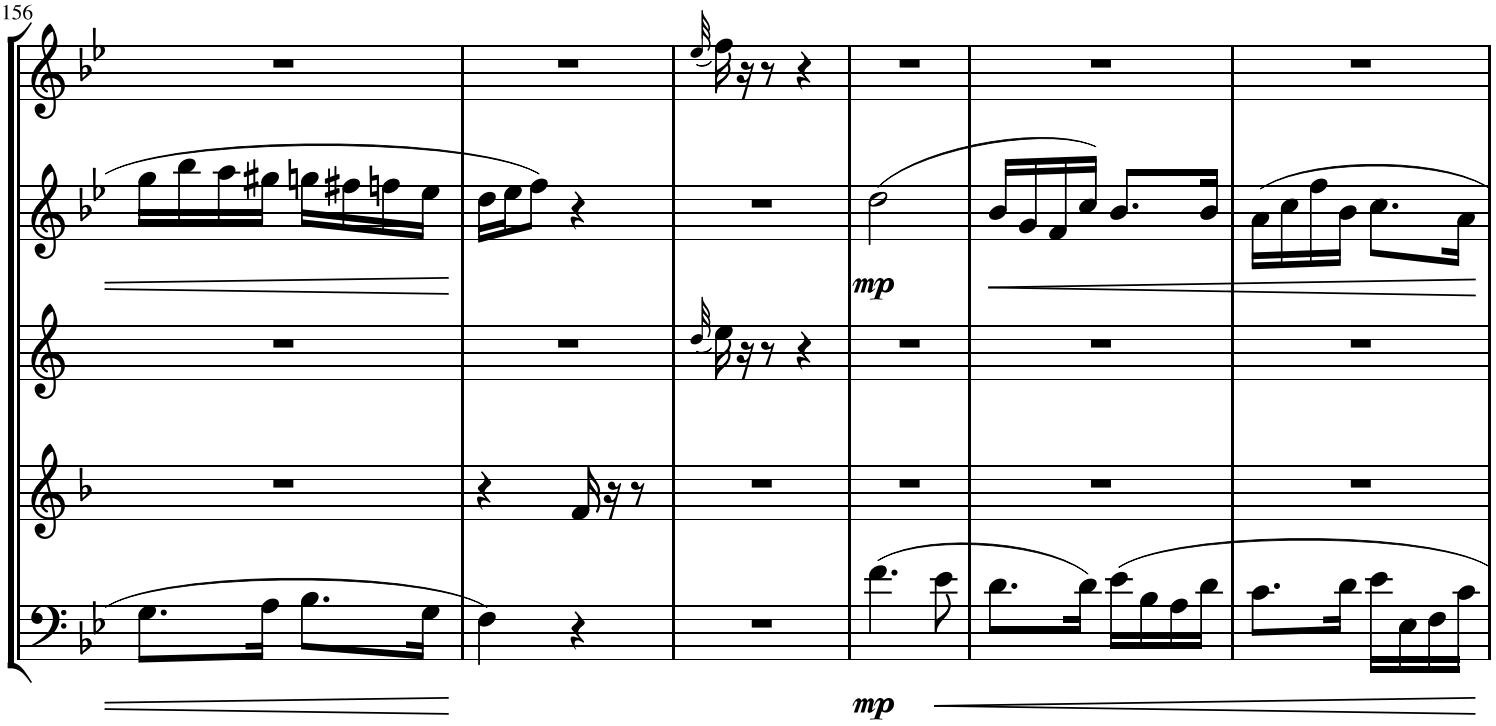

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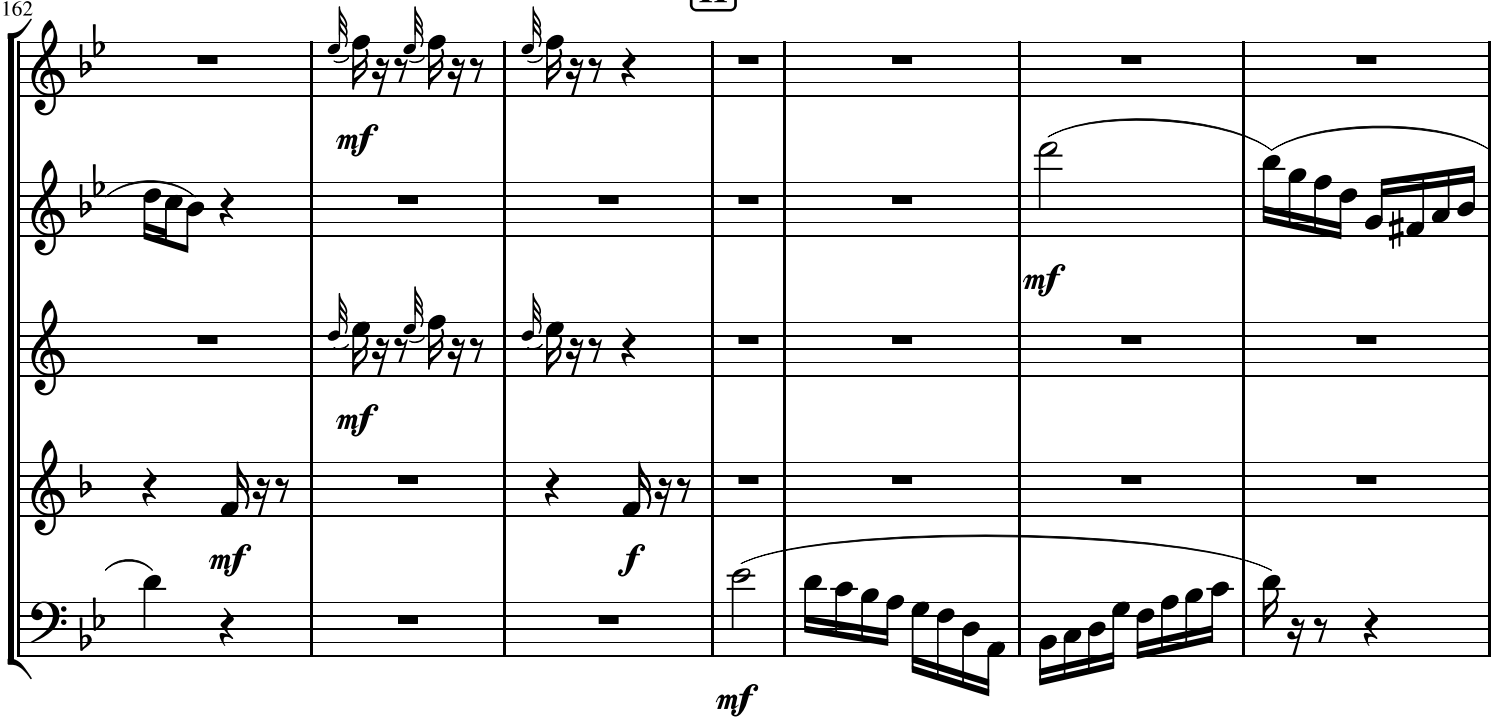

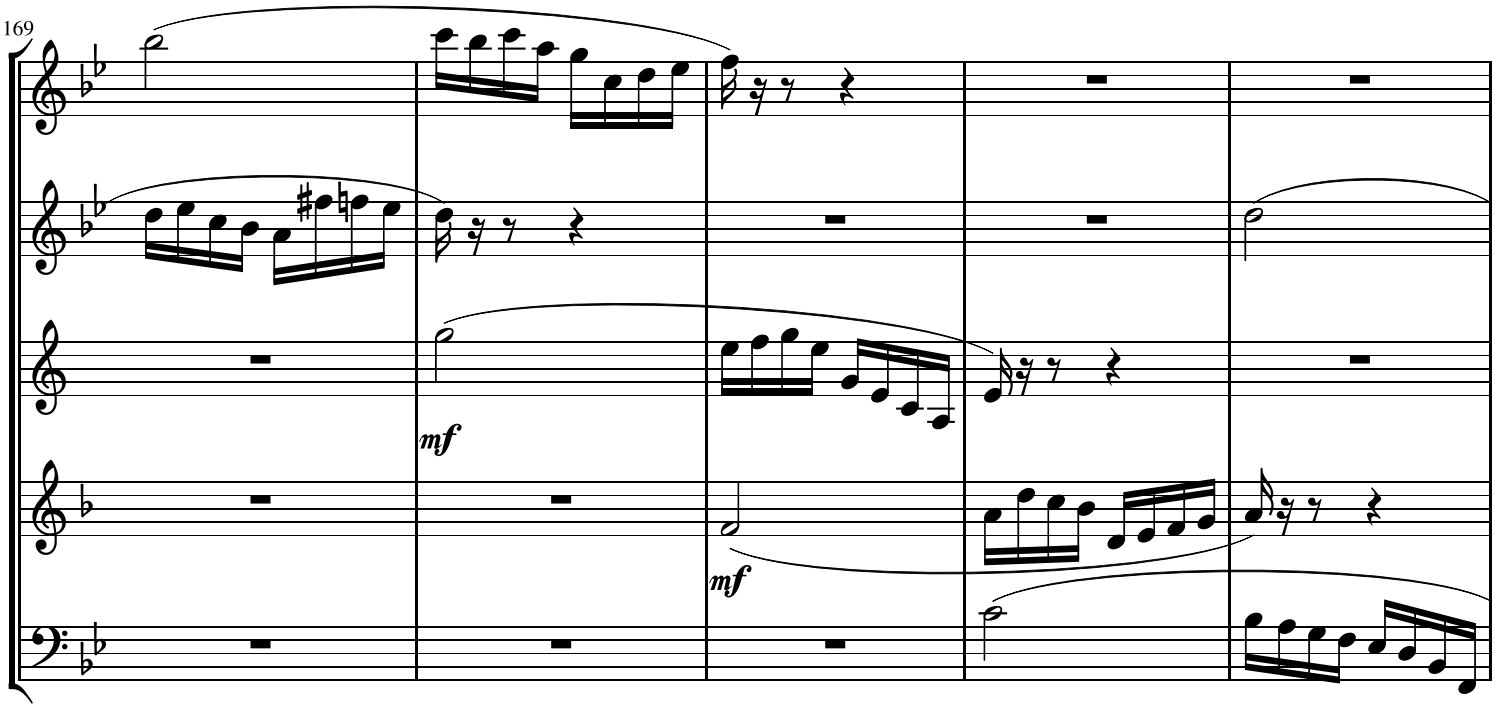
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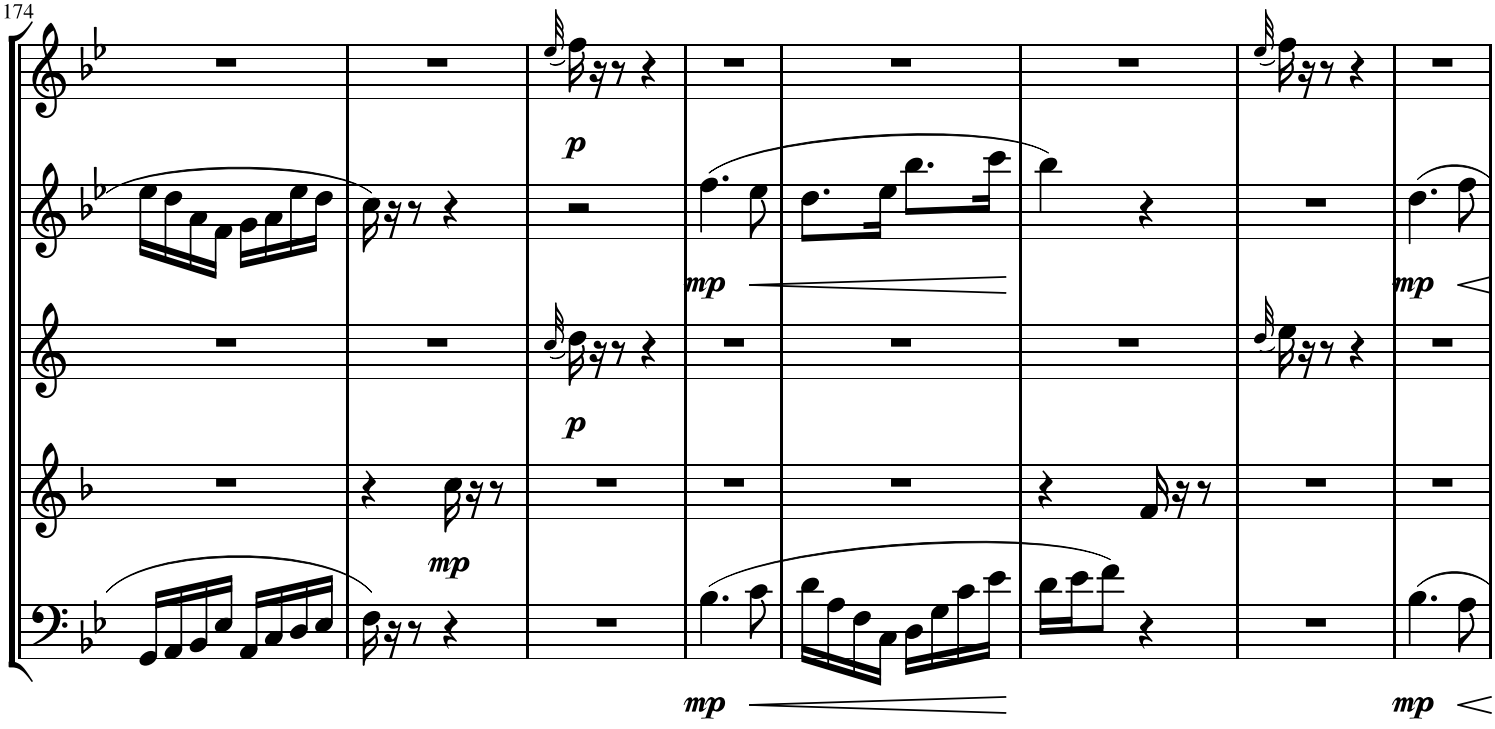
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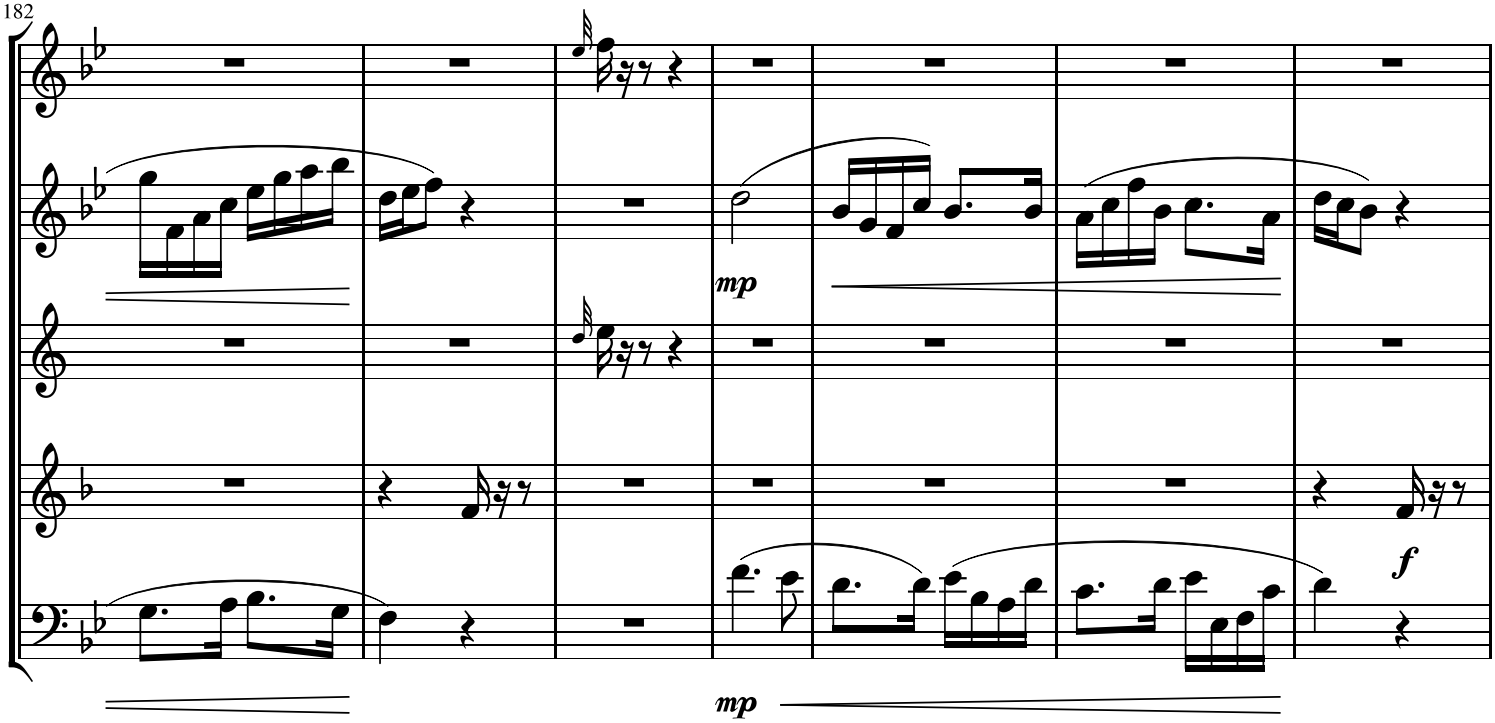
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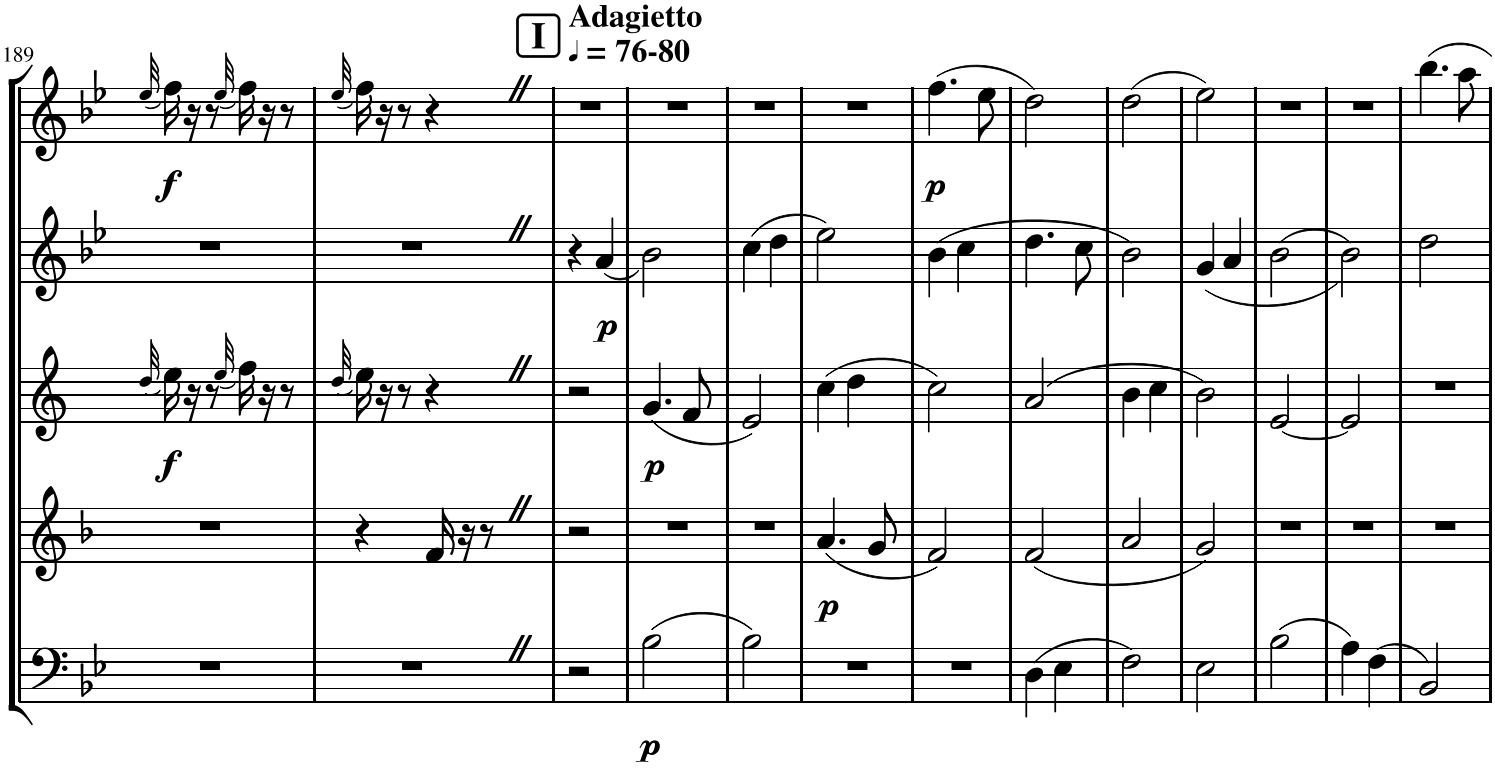
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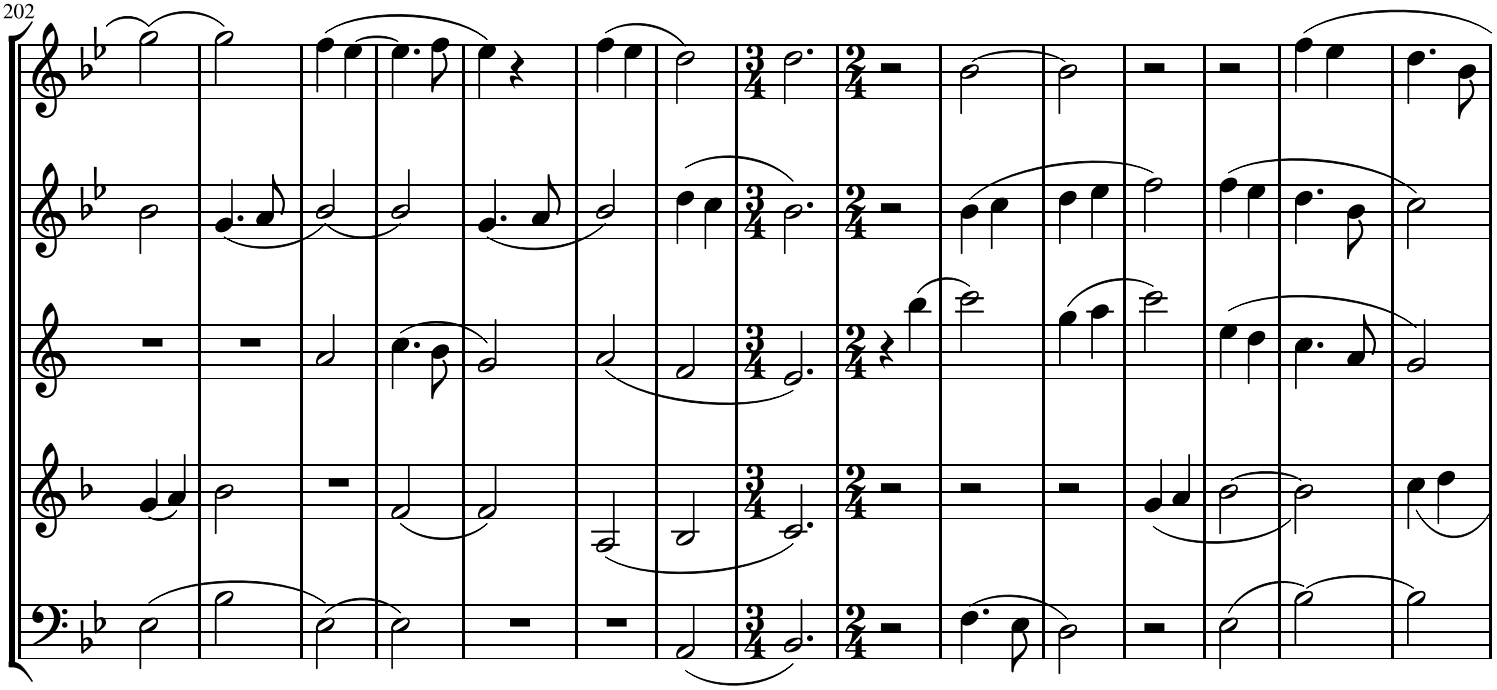

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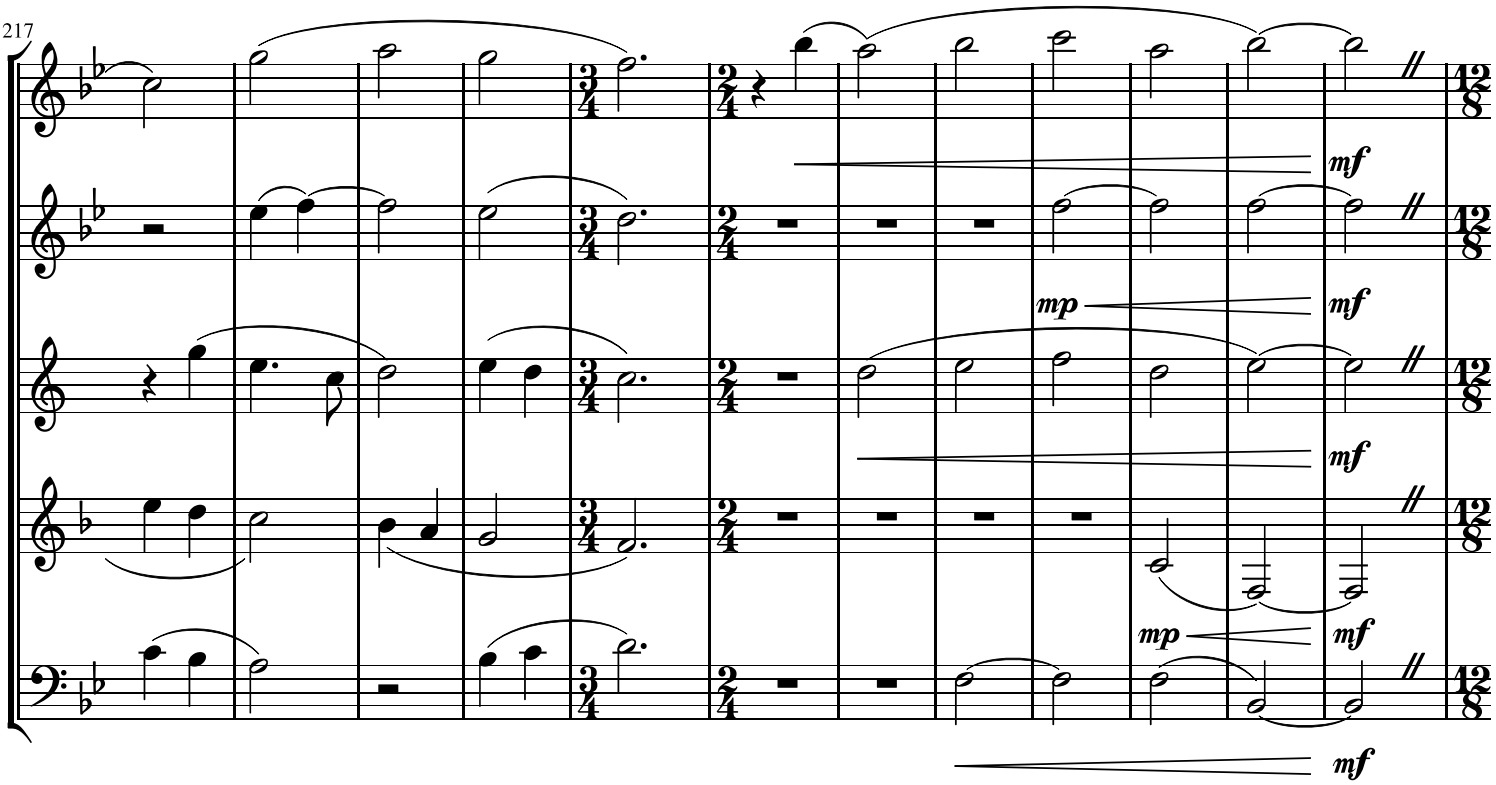

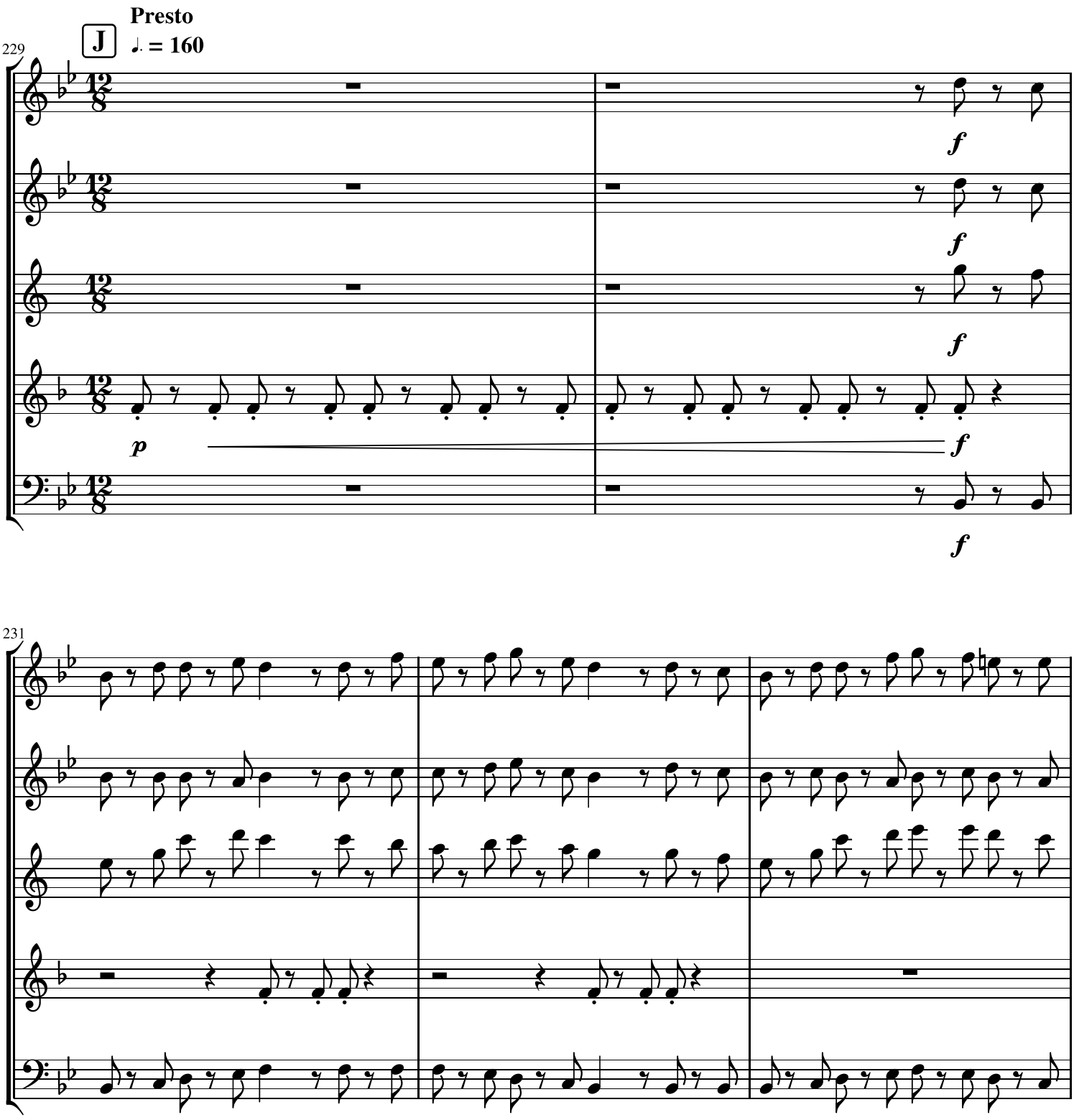
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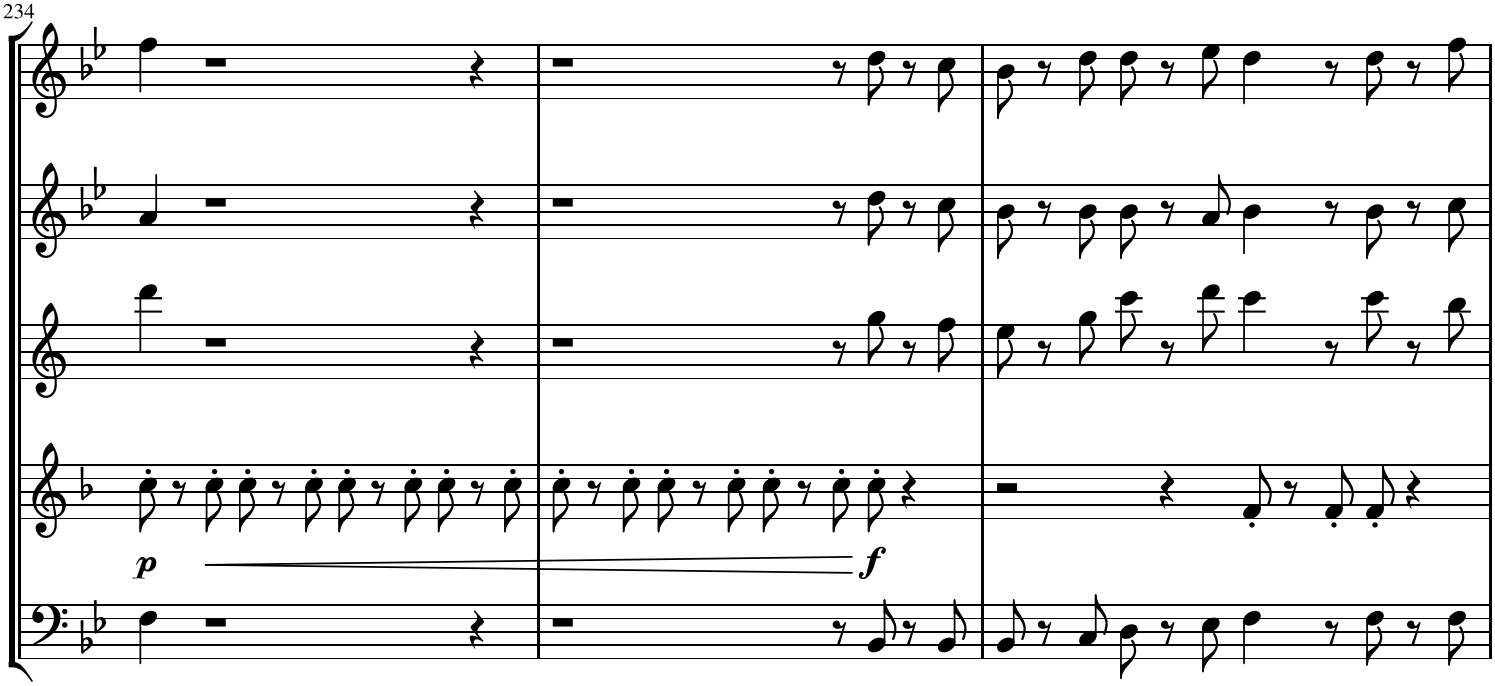

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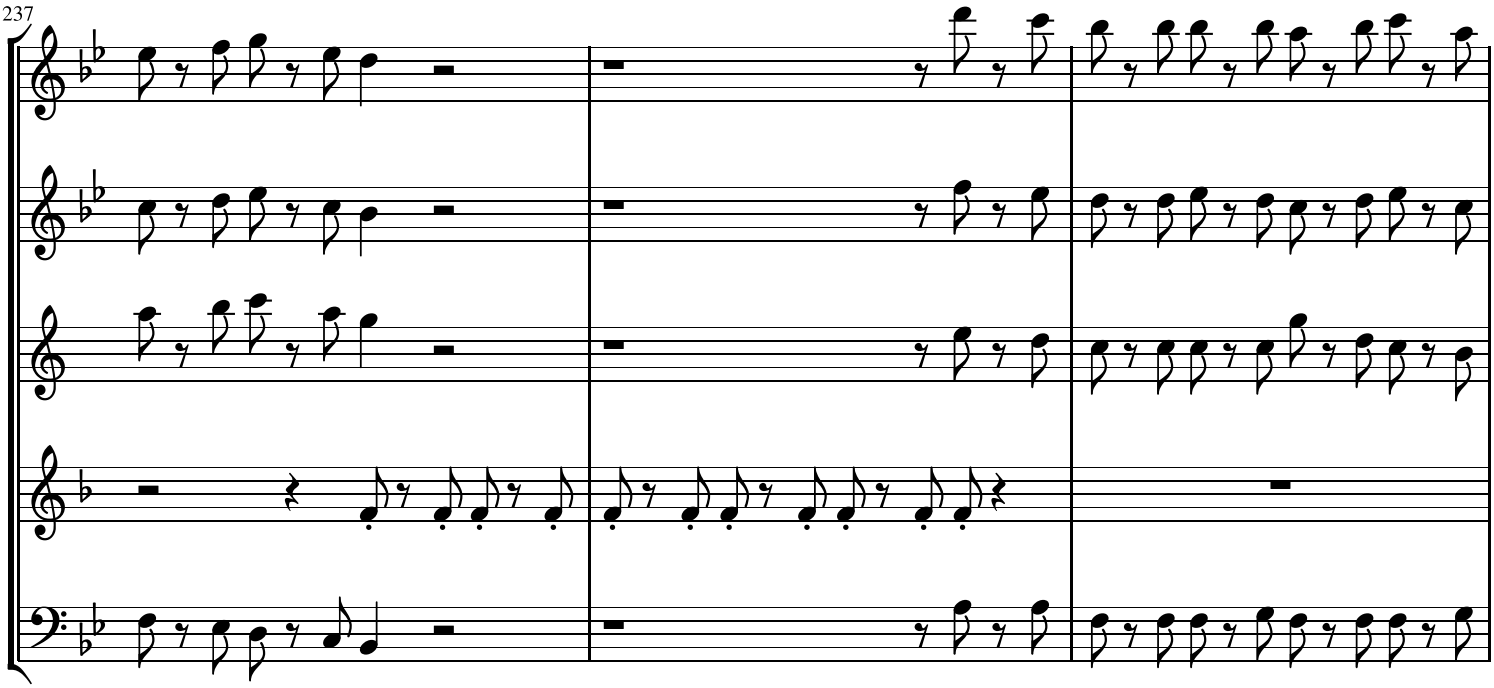

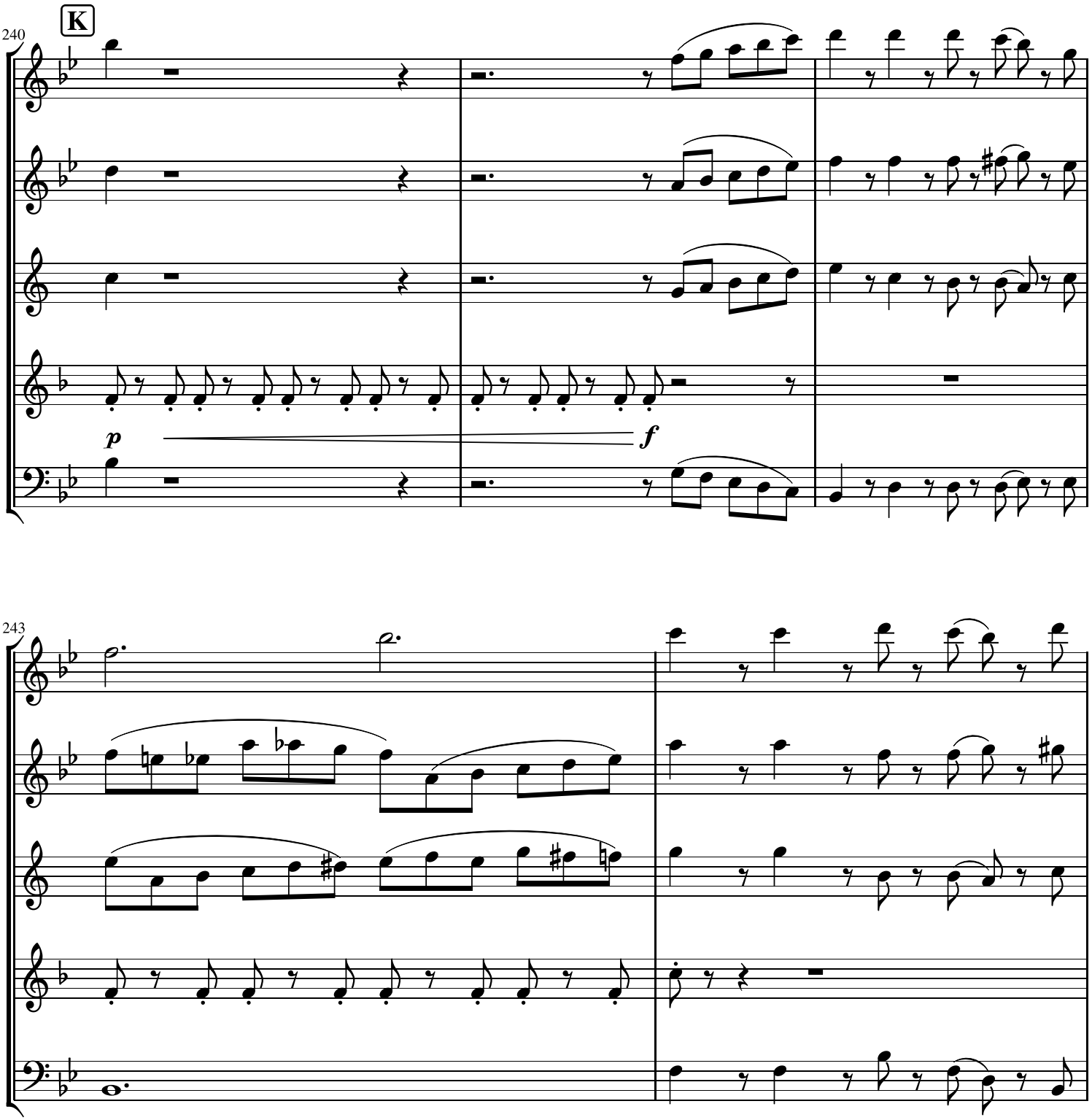
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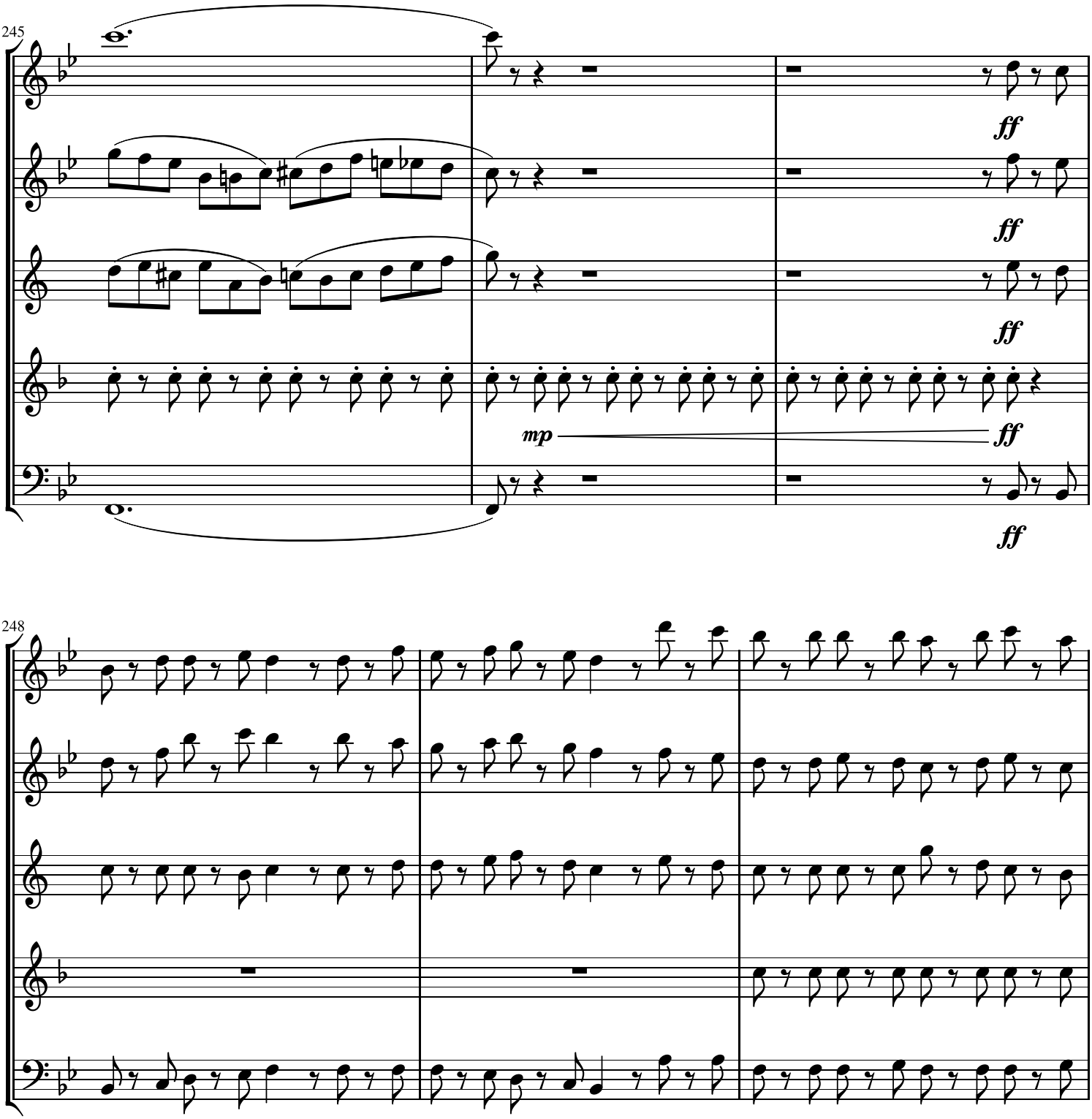
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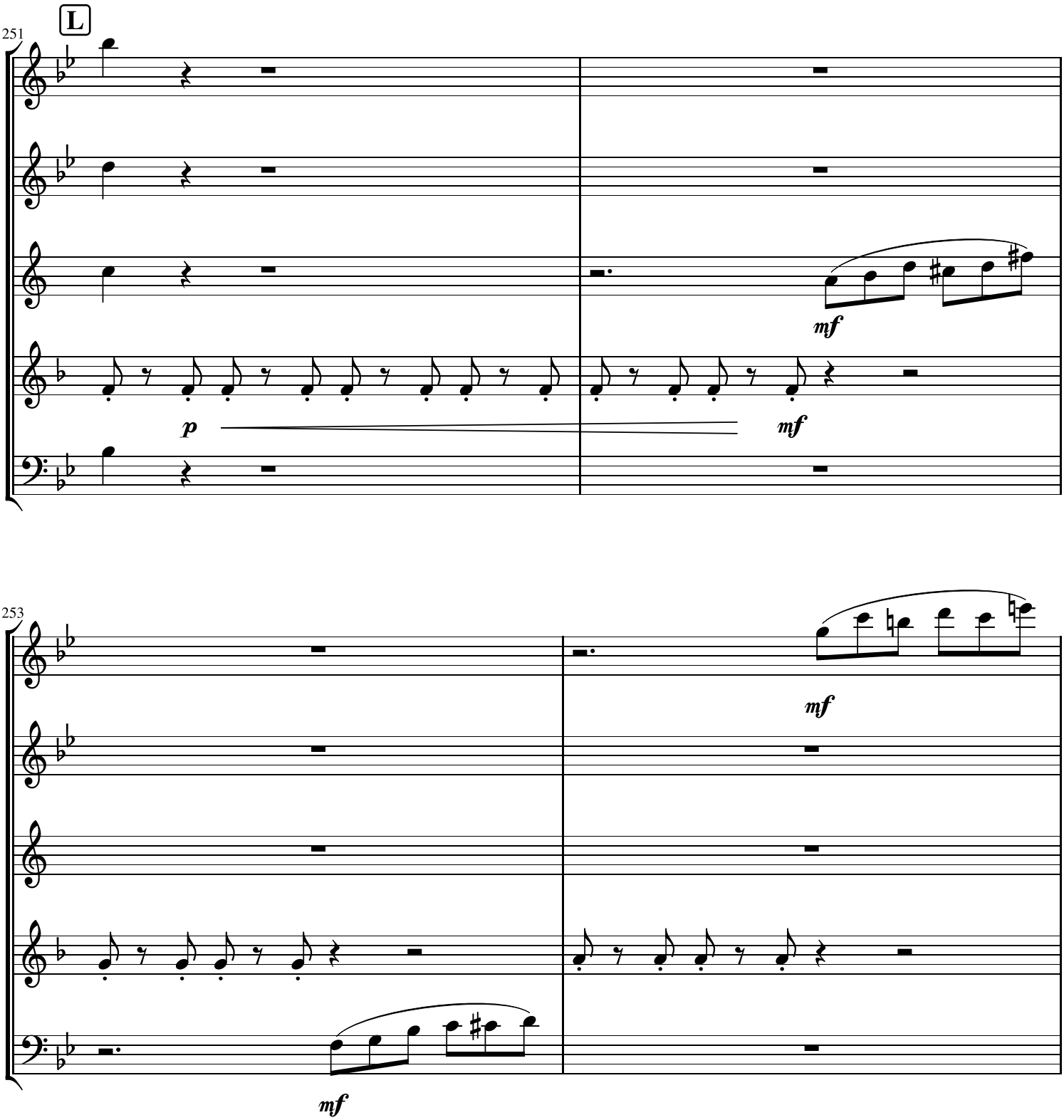
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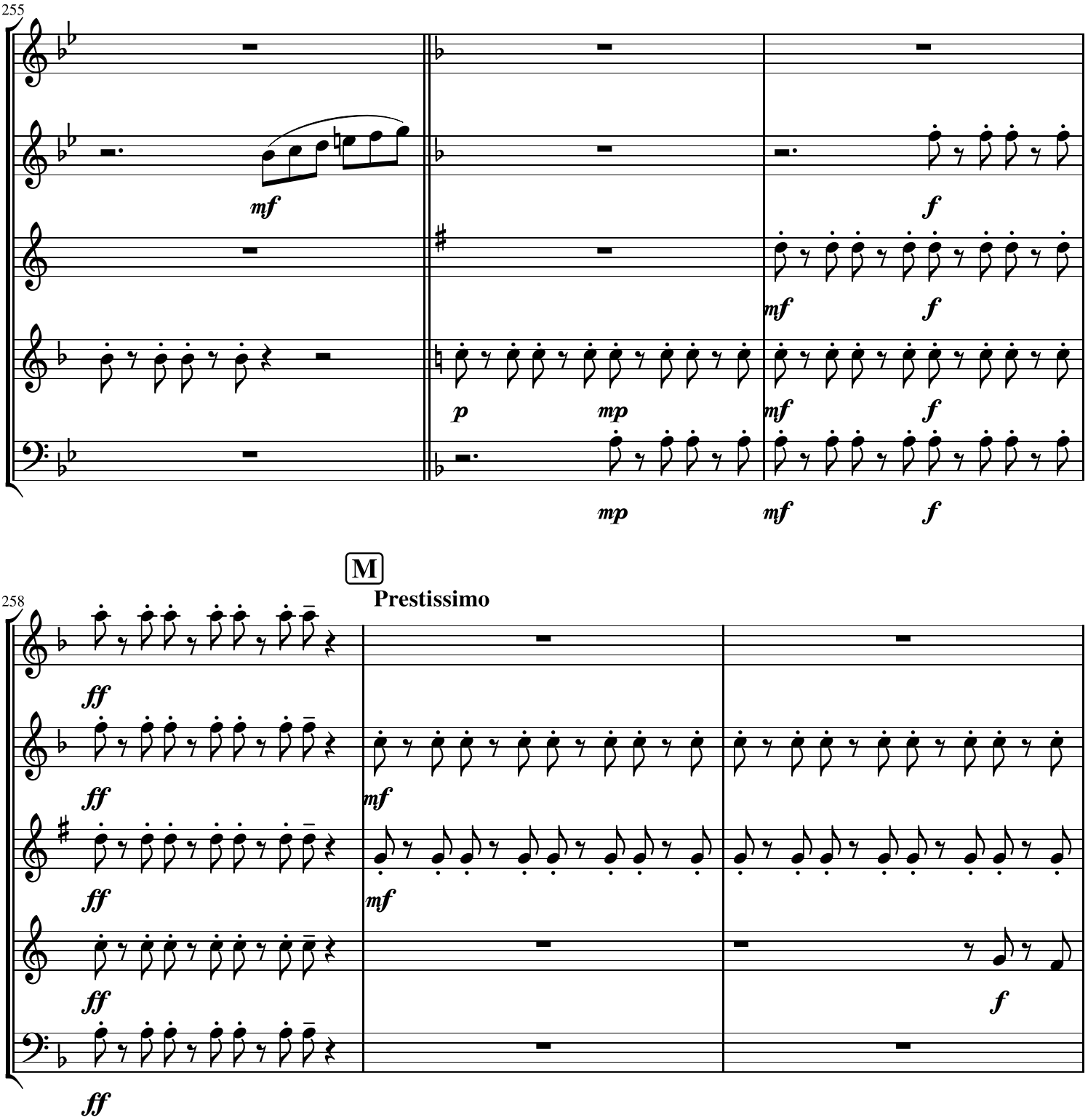
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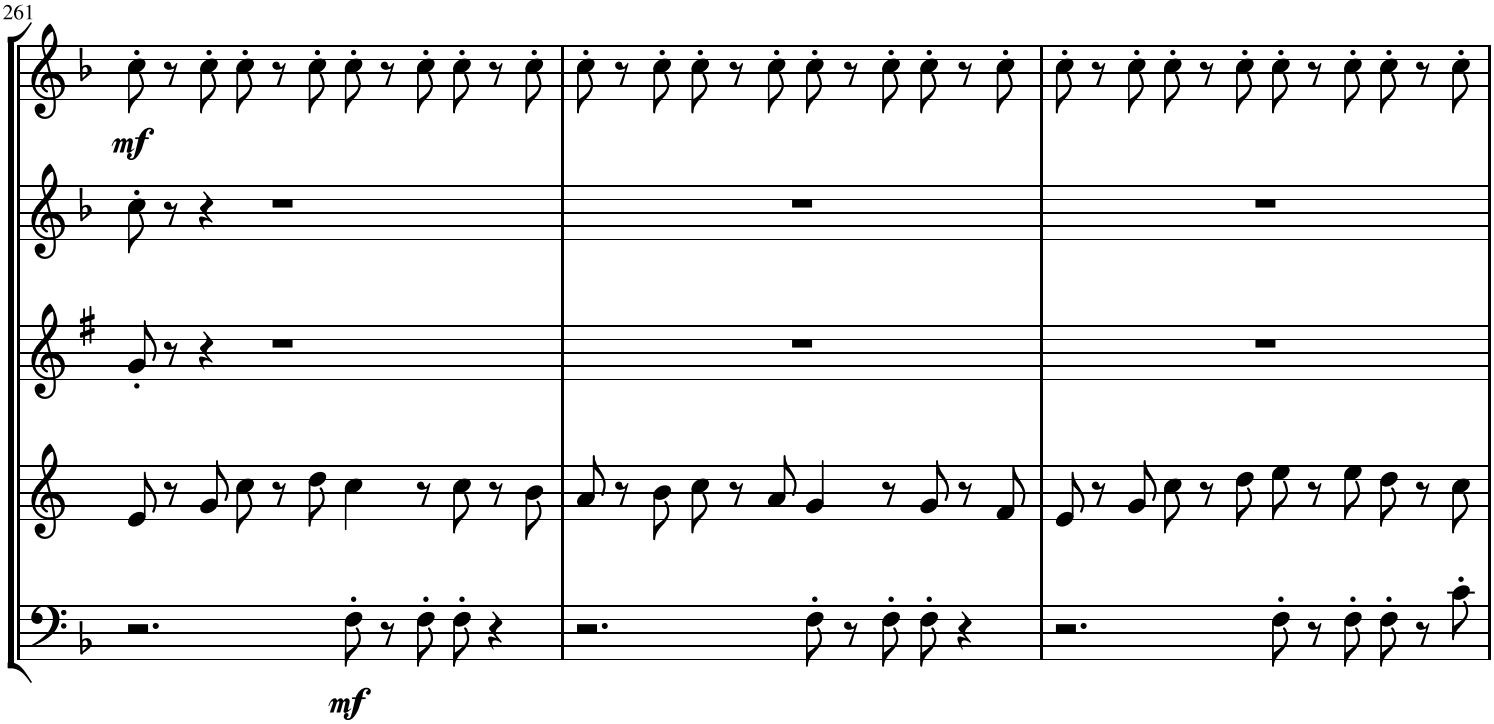

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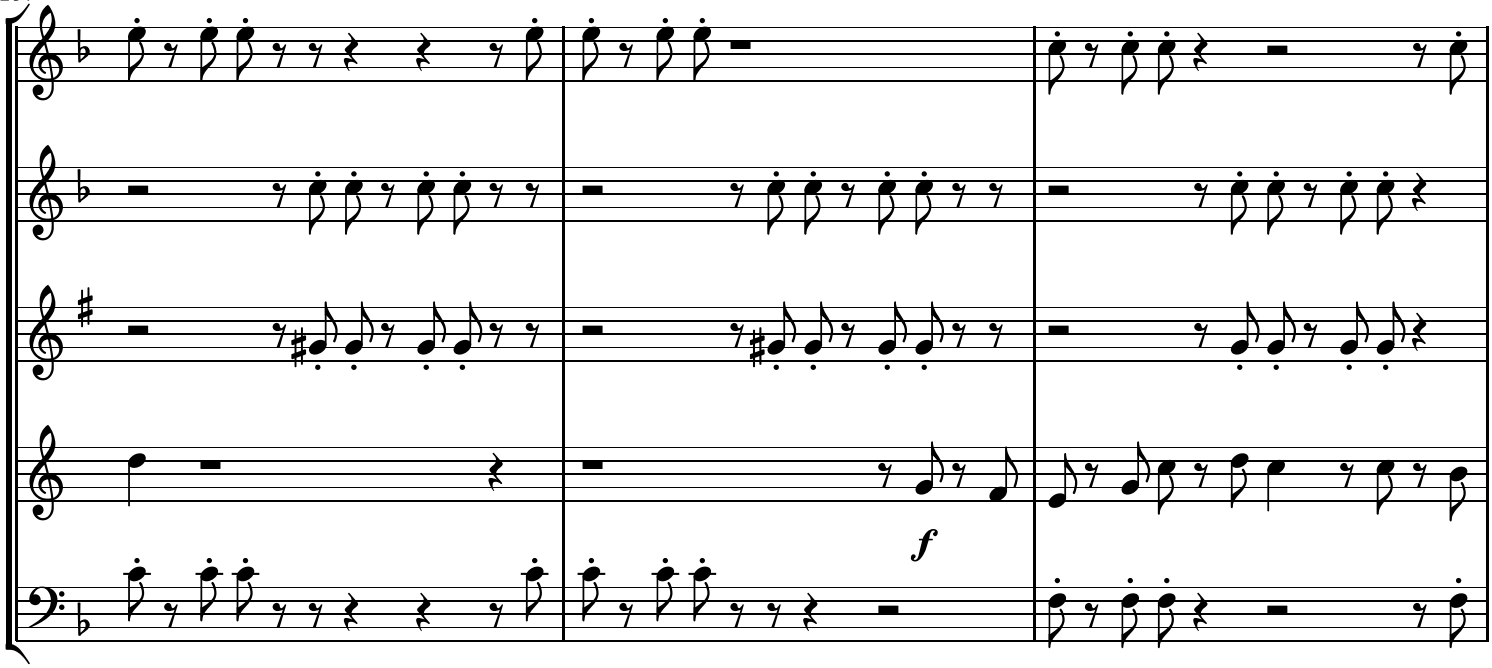

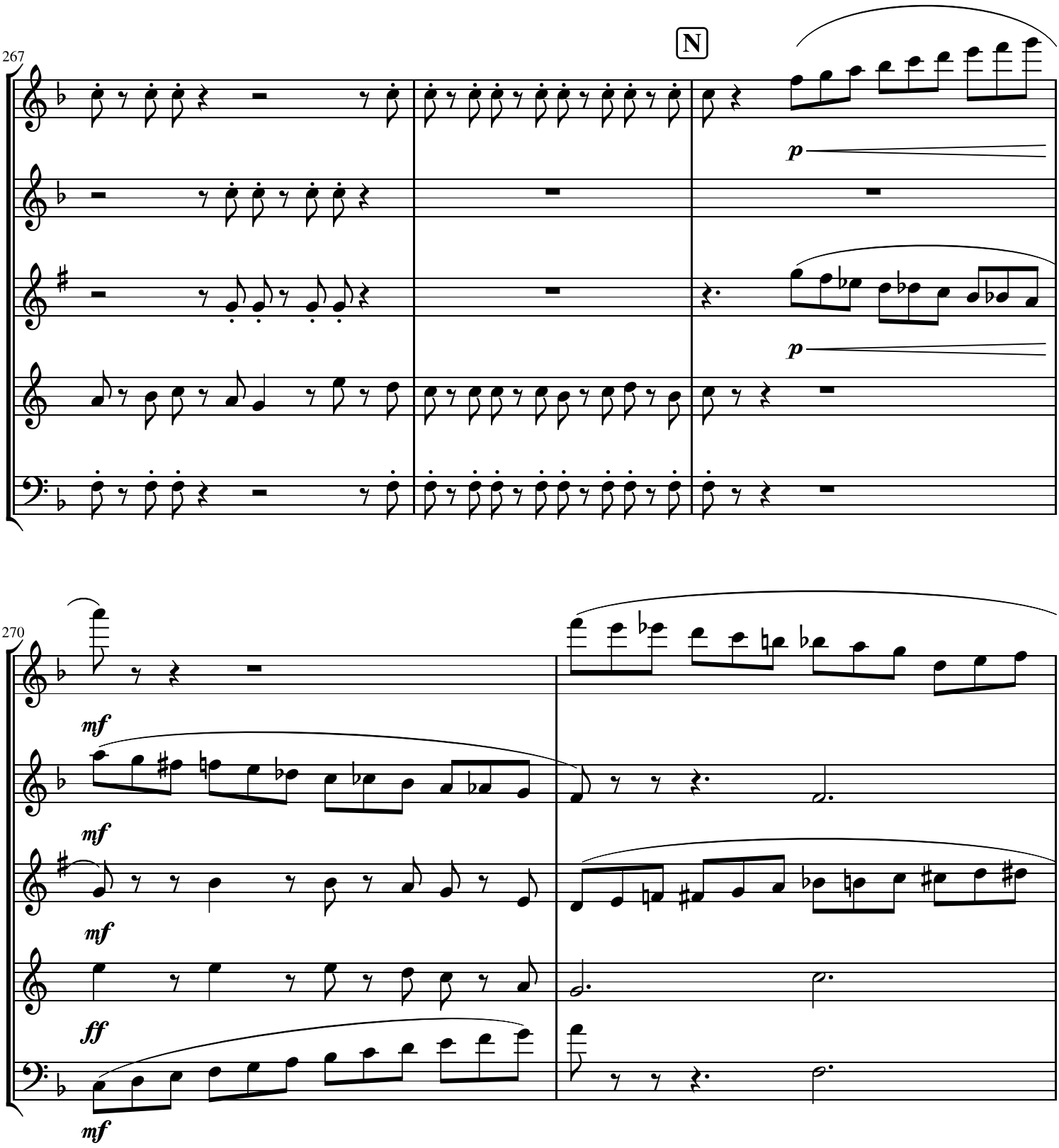
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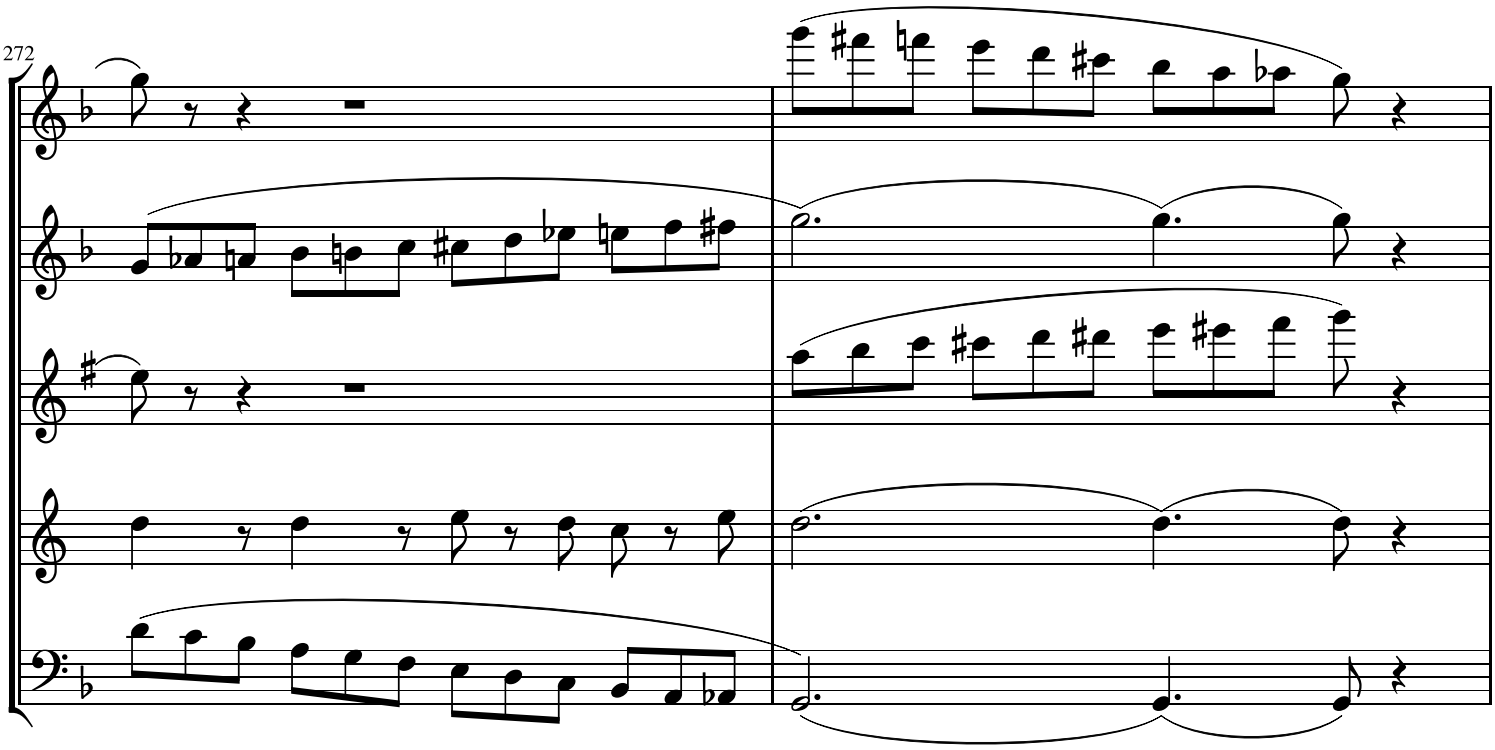
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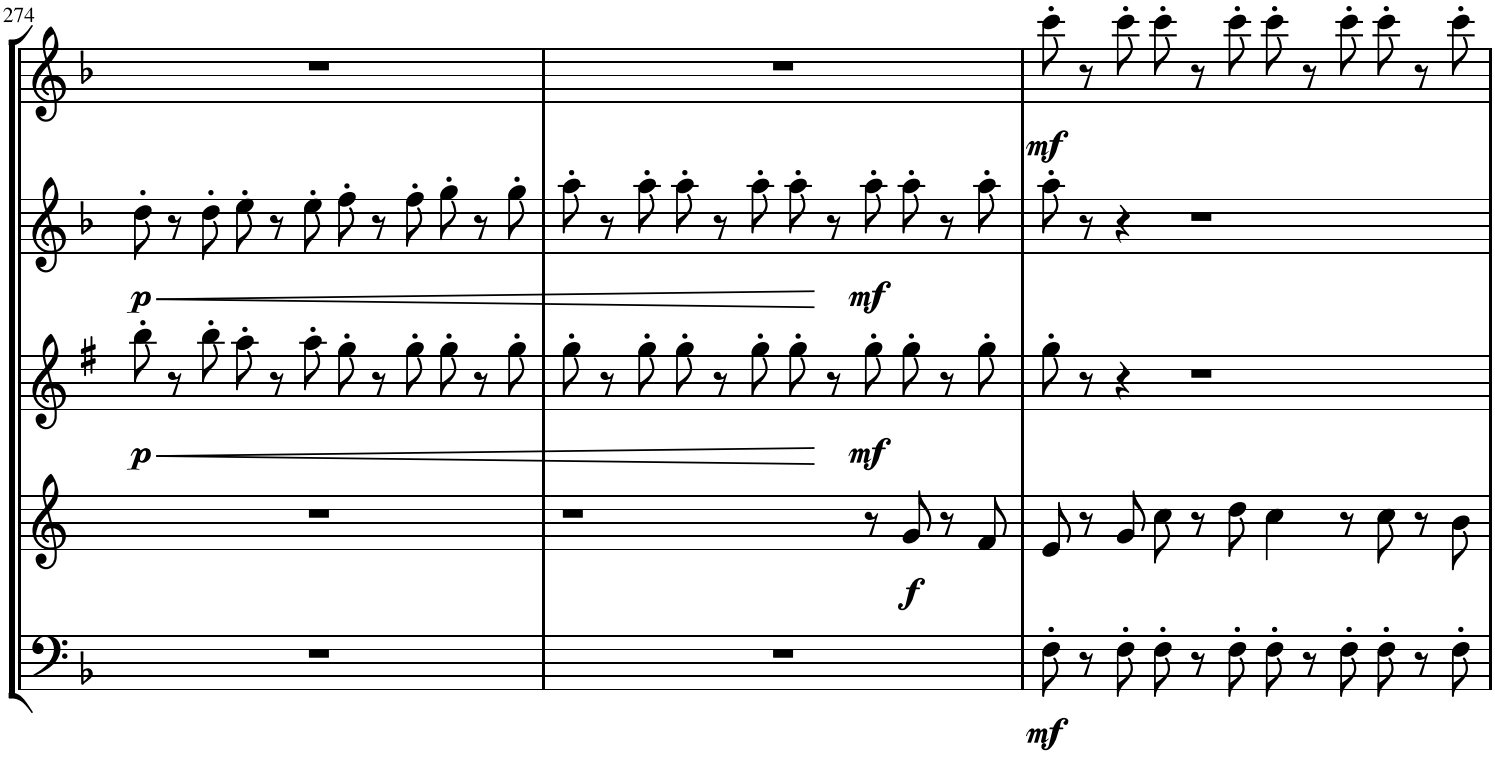
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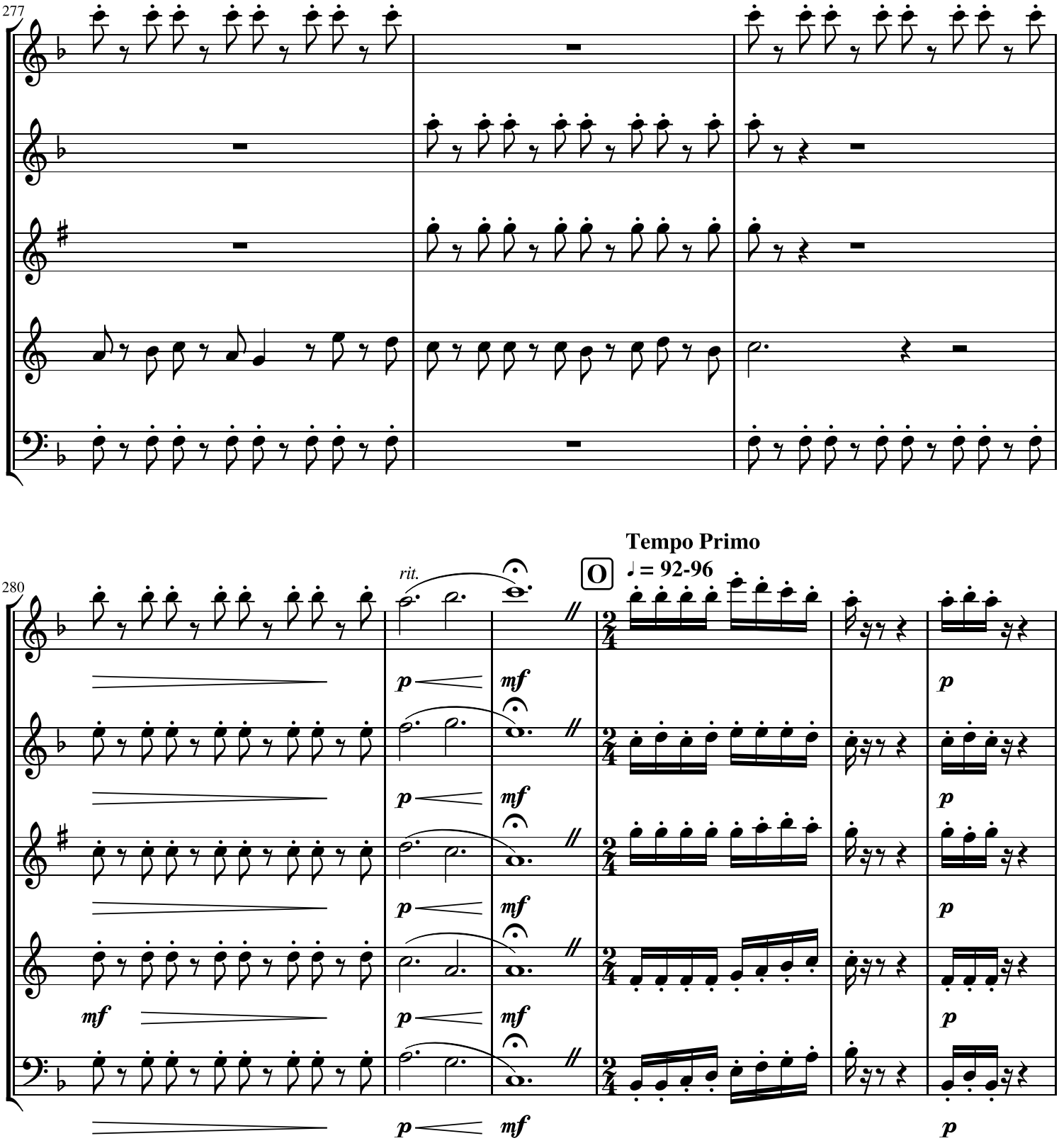
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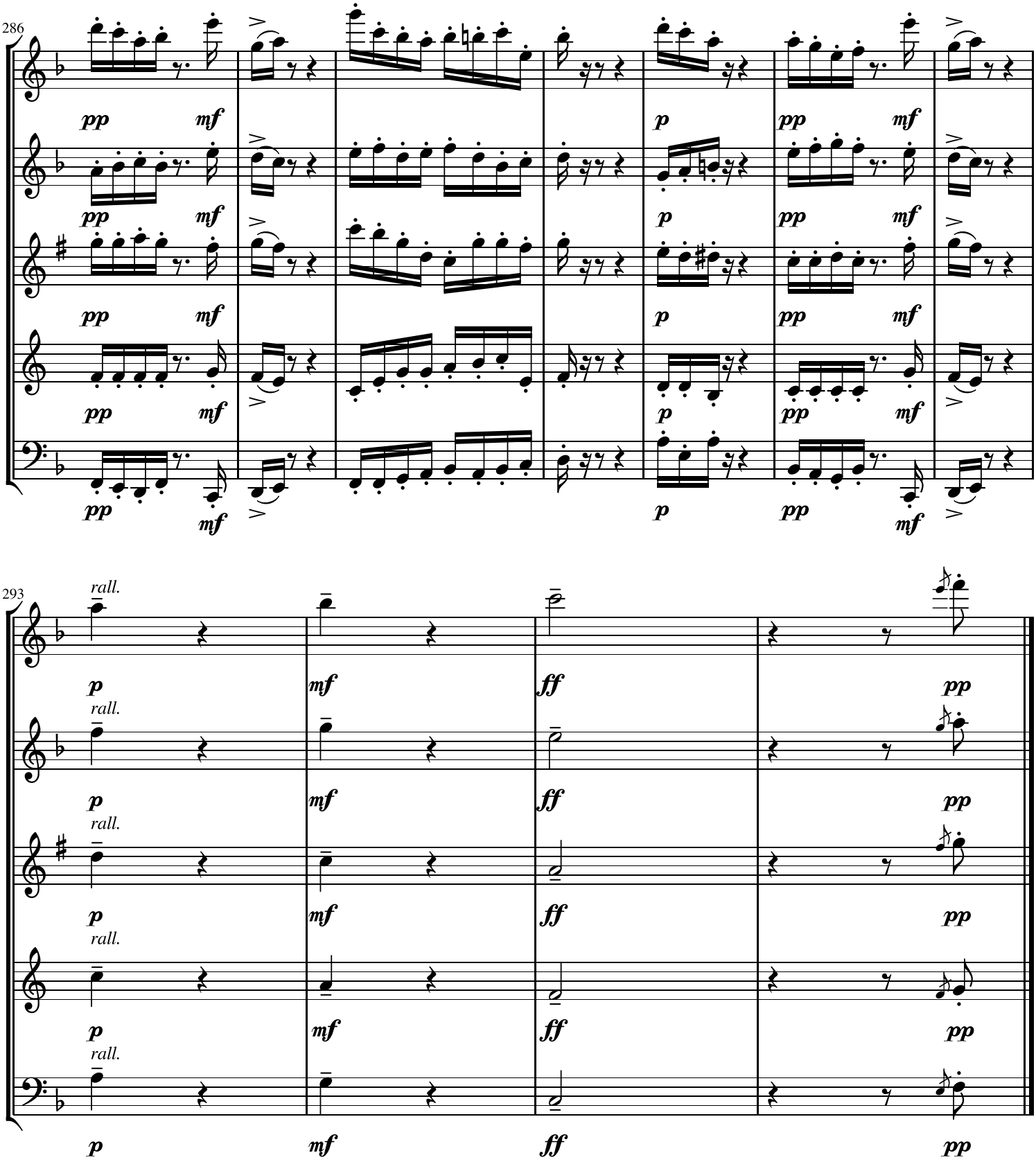
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