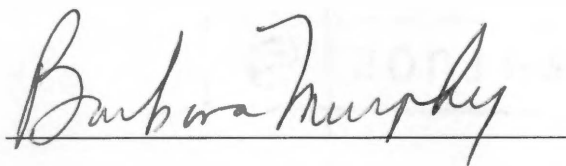


To the Graduate Council:

I am submitting herewith a thesis written by Karen Teresa McNeely entitled *Chimera Odyssey: Suite for Wind Quintet*. I have examined the final paper copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.


Kenneth Jacobs, Major Professor

We have read this thesis and
recommend its acceptance:





Acceptance for the Council:


Vice Chancellor and Dean
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Music

Thesis

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**CHIMERA ODYSSEY:
SUITE FOR WIND QUINTET**

A Thesis Presented
for the Master of Music Degree
The University of Tennessee, Knoxville

Karen Teresa McNeely
May 2005

DEDICATION

This thesis is dedicated to my parents, Alan and Linda McNeely, who have made all things possible for me, listened to every note, and encouraged me all the way.

ACKNOWLEDGMENTS

I wish to thank all the exceptional professors and teachers at the UT School of Music who have guided my learning in the Masters of Music program. I would like to thank Dr. Jacobs for directing me to “listen to my own voice” and make it better and for introducing me to a wealth of teachers: the composers who will continue to instruct me. I would like to thank Dr. Murphy for not only explaining but also for demonstrating what it takes to be an excellent theory teacher. Many thanks also to Dr. Hawthorne, who has shown me in previous years that it is impossible to understand the music without first understanding the composer and the human spirit.

Lastly, I would like to thank my family and friends, whose interest, suggestions, and support made this work possible.

ABSTRACT

Chimera Odyssey is a suite for wind quintet in five movements. It was written for the Southerly Winds quintet, and it was also written to fulfill the requirements for the Master's of Music degree in composition. The main inspiration for the work came from the composer's experience studying and performing wind quintet music, and the preferred sources of inspiration can be heard throughout the work.

The title of the work has a double meaning: a chimera is "an illusion or fabrication of the mind; an unrealizable dream." A chimera is also a fire-breathing she-monster from Greek mythology with a lion's head, a goat's body, and a serpent's tail. Because of the synthesis of diverse movements within the whole work, *Chimera Odyssey* may be compared to the mythological monster and her incongruous body that makes up a powerful and cohesive creature. More specifically, the work is a "fabrication of the mind," as are all musical works, and each movement is reminiscent of a dream and the struggle in completing the journey to the end. The movement titles describe the overall theme of fantasy and imagination :

- I. Phantasy Quest
- II. Midnight Melee
- III. Pegasus (double meaning: "poetic inspiration" and winged horse)
- IV. Sol's Return
- V. Dream Caprice

The composition was completed in March, 2005 by Karen T. McNeely. It is approximately thirteen minutes in duration. The work was primarily composed using a Yamaha™ SO3 music synthesizer, a Power Macintosh™ G3 computer, and Coda®'s Finale® notation software, version 2003.

The purpose of this study is to discuss the composition within the historical context of the wind quintet medium, examine its formal and structural elements as compared to other quintets or works that were a source of initial inspiration, and describe the applied compositional techniques. The study will include concepts such as form, melody, harmony, rhythm, texture, and timbre, and these elements will be considered along with similar devices used in the following works: *Summer Music* by Samuel Barber, *Deux Images* by Béla Bartók, *Ballad* by Henry Cowell, *Quintette* by Jean Françaix, *Quintet, Op. 43* by Carl Nielsen, *Sextet* by Francis Poulenc, and *Fantasia on a Theme by Thomas Tallis* by Ralph Vaughan Williams. Conclusions from this study will include a modern perspective on the wind quintet in view of its past, present, and future role in chamber music composing and performance, details of the compositional process in writing for wind quintets, and an in-depth knowledge of the components used to create *Chimera Odyessey*.

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CHAPTER I

Historical Development of the Wind Quintet

Also known as "woodwind quintet," (this title can refer to the ensemble itself or to the music written for it) this chamber music ensemble consists of a flute, oboe, clarinet, French horn, and bassoon. This combination of instruments as a chamber group became established in the early 1800's. The wind ensembles that frequently performed in the Viennese courts in 1782 were the predecessors of the modern wind quintet. The common grouping for the court performances consisted of two oboes, two clarinets, two horns, and two bassoons (no flutes). Technical improvements were being made to wind instruments at this time, allowing for greater musical and technical possibilities. Although a few composers began writing for wind instrument chamber groups in the late 1700's (e.g., Antonio Rosetti, Nikolaus Schmitt, G.M. Cambini), the wind quintet medium did not gain much recognition until 24 quintets were written by Czech theorist, teacher and composer Antoine Reicha from 1811-20 and also the nine quintets written by prolific German composer Franz Danzi from 1820-24.¹ These works remain some of the most widely-performed by wind quintet ensembles today.

Reicha's aim was to put wind music at the same level of importance as the string quartet, moving it into the concert hall and away from the social entertainment, dancing, or military purposes it had been used for in the 18th century. Reicha was himself a flutist in Bonn, and thoroughly studied the musical and technical properties of the wind quintet instruments. His 24 quintets were grouped into four cycles each of six works. They were received by the public and critics with enthusiasm, but interest gradually declined.

¹ S. Baron, "The Woodwind Quintet: A Symposium," *Woodwind Magazine* vi, 4 (1954): 4.

However, due to Reicha's influence through his pupils and peers, about 66 quintets were written by 16 composers in the first half of the 19th century. Attention was not given to the wind quintet until Paul Hindemith (*Kleine Kammermusik*, Op. 24, No. 2) and Carl Nielsen (Op. 43) wrote their quintets in 1922.

A brief overview of wind quintet composition in the twentieth century by decade and geography consists of the following: in the twenties, Central Europe produced quintets by Hindemith, Schonberg, and Nielsen. France found quintets popular in the thirties with works by Milhaud, Ibert, and Poulenc. In the United States, 1945-1980 has been a highly-active period of quintet writing, with a diverse list of composers: Ingolf Dahl, Irving Fine, Samuel Barber, Alvin Etler, Gunther Schuller, Wallingford Riegger, Walter Piston, William Bergsma, Alec Wilder, Meyer Kupferman, John Harbison, Ezra Laderman, Joseph Goodman, Lukas Foss, Jacob Druckman, Ralph Shapey, Donald Martino, Bernhard Heiden, Michael Colgrass, David Diamond, and Elliott Carter, among several others.² Unfortunately, the wind quintet has never been given the same recognition or prestige as the string quartet, nor has it been approached by most composers with the same reverence: indeed, many prominent composers have not even attempted the medium.³

An increase in wind playing since the 1950's, either in schools or by amateurs, has caused an increase in a variety of chamber music for winds to be composed, including the

2 S. Baron, "The Rebirth of the Woodwind Quintet," *American Ensemble* 6, 3 (1983): 17.

3 I. Haidinger, "The Origin and Early History of the Wind Quintet," *Woodwind/Brass & Percussion* 23, 6 (1984): 4-5.

wind quintet. The quintet repertoire is growing due to various factors: high performance standards, greater exposure for performing quintets, and increased visibility of the medium. Hundreds of professional wind quintets exist today, including the famous Dorian, Manhattan, and Reykjavik quintets. Very often, members of a quintet will be competent or exceptional composers and arrangers, sometimes out of necessity for their respective group, and much music has been created for the medium in this way.

CHAPTER II

Form

Formal design of the wind quintet has been similar to the structure of other chamber works composed in the past two hundred years, varying from larger, one-movement forms to works composed of up to seven or more short movements. Because the wind quintet medium has not been explored by many composers to the extent that the string quartet, symphony, or other standard mediums have been explored, its possibilities and potential have only barely been tapped.

Common “forms” of wind quintets are characterized by titles, including dances, shanties, sinfonia, fantasia, partita, theme and variations, but most often titles are simply “quintet,” a fact that is evident through observation. Few wind quintets are programmatic. *Chimera Odyssey* makes use of a free-form structure, being five movements of varying character and tonality within a larger whole. Each movement is approximately three minutes in duration.

The first movement, “Phantasy Quest,” is organized using a theme and variations. The movement is marked by a four-measure tutti punctuation that splits the movement in half, twenty-seven measures on each side of the punctuation (not including the slow introduction). The following description shows the overall form:

I. Introduction (mm. 1-25) Theme A fragments in doublings followed by slow thematic development.

II. Section 1 (mm. 26-57) Fast theme A statements carried throughout the voices.

A. Theme A with tutti homophony (mm. 34-42).

B. Thematic development (mm. 43-53).

< Tutti punctuation (mm. 54-57). >

III. Section 2 (mm. 57-84) Thematic development.

A. Theme A return with tutti homophony (mm 67-72).

[B. Climax (mm. 73-77)].

< Tutti punctuation (mm. 78-84). >

The movement ends with a second tutti punctuation with an attaca that acts as a dramatic pause leading into the second movement. This attaca technique is employed in other quintet works, such as in Francaix's *Quintette*: the last measure of movement II uses an abrupt, accented eighth-note to punctuate and pause before the third movement begins.

The remaining four movements of *Chimera Odyssey* all have a basic ternary design (ABA form), although sections of each movement are approached using different techniques. For example, movement II, "Midnight Melee," has three sections that are, for the most part, fast-paced, as a melee tends to be, leaving little room for down time. Section A (mm. 1-47) uses a collection of motives that are combined in a polyphonic setting, accented with homorhythmic punctuations (mm. 31-34, mm. 39-42). Section B (mm. 48-90) is comprised of two lighter, dance-like themes that make up an ABA form, creating a ternary within a ternary form. This section (section B) acts as a building device that is abruptly weakened by the return of the A section (m. 91). The repeat of section A is characterized by a slower tempo and thinner texture at its beginning, and eventually builds back into a climactic ending.

"Pegasus," the third movement, is a stark contrast from the previous movement. The first A section (mm. 1-10) is in quadruple meter, with a slow, melodic character. Section B (mm. 11-45) is in a lively compound time (6/8) with a dance-like melody. A dramatic climax (mm. 37-43) leads into the return of the slow A section (mm. 46-55). The formal design of this movement (ternary) was inspired by Henry Cowell's *Ballad* for string orchestra, written in 1954 and later arranged for wind quintet. Although the *Ballad*

is written in an ABABA structure, the sections of Pegasus were fashioned according to the choir-like settings of the *Ballad* that are interrupted by faster, folk dance sections.

The penultimate movement, “Sol’s Return,” uses a 5/4 meter in the A section (mm. 1-19), which is active and abrupt. The B section (mm. 20-46) is lyrical and vibrant, a slower feel in 4/4. Finally, A returns (mm. 47-54) to appropriately conclude the musical ideas.

Movement V, “Dream Caprice,” also in ternary form, returns to section A using dal segno and coda markings. Structural design of this movement may be compared to the second movement of Carl Nielsen’s *Quintet*, Op. 43:

Quintet by Carl Nielsen (movt. II)

A (60 measures) light style, thin texture
B (35 measures) heavier, building, added voices
A (52 measures) light again, end increases tension

Chimera Odyssey (movt. V)

A (55 measures) same style
B (38 measures) same style
A (17 measures) same style

The only real difference in form between the two is that “Dream Caprice” has a shortened A return and uses only one repeat, whereas Nielsen’s work contains three repeats, being in a minuet and trio form (mm. 16, 53, 73). General shape and section character are similar in both pieces.

La Cheminée du Roi René (The Chimney of King René) by Darius Milhaud is a suite for woodwind quintet arranged in 1942 from film music he had scored a few years earlier. Common to his music, this work was inspired by his birth-place, Provence. The seven movements are of similar character and length, infused with a light-hearted style and folk-like wistfulness. *La Cheminée du Roi René* is unique to the wind quintet medium in that many quintets do not have more than three movements, much less seven. *Chimera Odyssey* follows a similar suite construction, having a programmatic design

with a lightweight style as the predominant character of the work. Milhaud's work of quirky inventiveness was one inspiration for *Chimera Odyssey*, which also follows the pathway of musical fantasy. *La Cheminée du Roi René* has a free structure as a whole, and each movement of the suite has its own small form. For example, movement I, "Cortège," has a ternary form as well as movement IV, "La Maousinglade." *Chimera Odyssey* was inspired by Milhaud's free structure within a suite, with each movement having its own small role and cohesive form.

CHAPTER III

Melody

Often considered the "point of departure,"⁴ melody is the musical element of greatest importance in the works of Milhaud, Nielsen, Poulenc, and Vaughan Williams. Instilled in their music are noble dances, whimsical tunes, and traditional folk-songs. Nielsen, for instance, was adept at creating concise, melodic motives.⁵ With Milhaud, "the entire significance of his music depends on the indispensable presence of melodic line."⁶ Vaughan Williams, a life-long collector of folk songs, was Vice-President and an active member of the English Folk Song Society for most of his life.⁷ It is no secret that his works are heavily infused with traditional songs from the country. Poulenc was also considered one of the greatest writers of melodies of his time.⁸

Like the aforementioned composers, melody is also the key ingredient of *Chimera Odyssey*. This quintet is inspired by works of the above composers, and elements of their melodic style are undoubtedly a part of this work. The character of movements II-V is particularly defined by their original melodies or melodic motives.

The second movement of *Chimera Odyssey* uses a complex of four-measure motives in section A that create a modulating sequence into the climax. The various motives generally use a harmonic minor scale, and the motives include: a syncopated

4 Olivier Messiaen, *The Technique of My Musical Language* (Paris: Alphonse Leduc, 1956), 12.

5 K. Marie Stolba, *The Development of Western Music: A History* (Boston: McGraw-Hill, 1998), 376.

6 Paul Collaer and Jane Hohfeld Galante, *Darius Milhaud* (San Francisco: San Francisco Press, 1988), 34.

7 Ursula Vaughan Williams, *R.V.W. A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 150.

8 Keith W. Danie, *Francis Poulenc: His Artistic Development and Musical Style* (Ann Arbor, MI: UMI Research Press, 1982),

eighth-note pattern against beat-accented eighth-notes that serve as an ostinato, sixteenth-notes against eighth-note triplets that are driven by leaps of thirds and fourths against chromatic runs that move up by step, and finally a syncopated rhythm that cadences with a quarter-note triplet and dramatic minor-seventh leap. All these motives are boldly juxtaposed to give “Midnight Melee” a hurried sense of commotion. Section B has an eight-measure theme that develops into a series of chromatic ascents via sixteenth-notes before cadencing (see Figure 1).

Poulenc often treats his melodies in a similar fashion: moderate chromaticism while still maintaining tonality and lightness, along with varying rhythmic contrasts to enhance melodic figures. His *Sextet* for wind quintet and piano, written between 1932-39, never designates a key signature, but maintains various tonal centers at different points in each melody while exploring chromatic versions of the tonalities (Fig. 2).



Figure 1. Chimera Odyssey: Eight-measure theme of section B, mvmt. II , mm. 66-74.



Figure 2. Chromatic gestures in Poulenc's *Sextet*, mvmt. I, mm. 22-25.

Movements III and V of *Chimera Odyssey* contain folk-like melodies that are tonally straightforward for the most part. Movement III has a main theme in section A that makes up a contrasting period with two four-bar phrases, having a slow and melodic character in g-minor. A secondary melody accompanies the primary melody in another voice. The two melodies partially derive their character from their nonharmonic passing tones that create dissonant seconds together, resolving to consonant intervals. The third melody (in section B) is two four-bar phrases, creating a parallel period with a lyrical, dance-like quality, moving from Bb-major to F-major, back to g-minor.

Movement V has two main melodic ideas that maintain a tonal center without staying in one particular mode or key. The two melodies combine to form two contrasting phrases. For example, theme A begins with a graceful tune in a-natural minor that shortly becomes an a-harmonic minor sixteenth-note sequence (Fig. 3). Theme B undergoes chromatic alterations while preserving a D tonal center.

Much like the melody in Figure 3 (*Chimera Odyssey*), Vaughan Williams used modal folk melodies in most of his works. *Fantasia on a Theme by Thomas Tallis* is one such example and one of his most famous compositions. It was written in 1910 for string orchestra (specifically for the sonority of the walls of Gloucester Cathedral). The main thematic idea begins in fragments in D-phrygian (Fig. 4), and it eventually acquires more chromatic elements as the theme is stated completely in contrasting phrases, mingling key tonality and modality and shifting in out and of major and minor.



Figure 3. *Chimera Odyssey*: Theme A fragment, mvmt. V, mm. 3-8.

A multi-staff musical score for a solo voice and orchestra. The staves are labeled: Soli, Orchestra I & II tutti, V I solo, V II tutti, Vla tutti, Vlo tutti, Vlo (last desk), and Ch. tutti. The music features a folk-like melody with a D-phrygian flavor, characterized by a lowered second scale degree. The tempo is marked 'Larghetto (♩) a tempo (♩)'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

Figure 4. Folk-like lyricism, D-phrygian theme in Vaughan Williams' *Tallis Fantasia*, mm. 9-15.

Melody is often regarded as the most noble and supreme element of music⁹, and that is certainly true of *Chimera Odyssey*. Melodic ideas were the forerunners during the conception of almost every part of this composition, and preference was given to melody in treatment of harmonic, rhythmic, and textural surroundings. In other words, melody is the most important musical aspect of *Chimera Odyssey* overall, and all other musical elements of the suite adhere to the melodic ideas.

⁹ Messiaen, *Technique*, 22.

CHAPTER IV

Harmony

"My secret desire of enchanted gorgeousness in harmony has pushed me toward those swords of fire, those sudden stars, those flows of blue-orange lavas, those planets of turquoise, those violet shades, those garnets of long-haired arborescence, those wheelings of sounds and colors in a jumble of rainbows...It is a glistening music we seek, giving to the aural sense voluptuously refined pleasures."¹⁰

These vivid words by Olivier Messiaen reflect his desire to maintain the "true"¹¹ or, the "glistening" harmony, in his compositions. Whether subtle or prominent, harmony may be described as all the colored concepts above, its forms and usage being vast and varied. Although melody is the focal point in much of *Chimera Odyssey*, harmony is the latent and active component that is guided by the melodic motion, seeking to obtain "voluptuously refined pleasures."

Overall, *Chimera Odyssey* makes use of free or, extended, tonality, moving in and out of major and minor tonalities. The use of major and minor second intervals, major and minor seventh and ninth chords, as well as quartal and quintal parallel motion all describe the general harmonic characteristics of the quintet. Several works share the abovementioned harmonic traits with *Chimera Odyssey*, and they served as a source of inspiration in composing the movements: *Sextet* by Francis Poulenc, *Quintet, Op. 43* by Carl Nielsen, *La Cheminée du Roi René* by Darius Milhaud, and the *Tallis Fantasia* by Ralph Vaughan Williams.

The first movement begins with modal gestures of parallel fourths (see Figure 5). This introduction is reminiscent of Vaughan Williams' *Tallis Fantasia*, which introduces

¹⁰ Ibid., 52.

¹¹ Ibid., 12.

the theme in measure four in D-phrygian with the low strings rising slowly in quintal harmony (Fig. 5) and later using quartal harmonies.

Vaughan Williams' most frequent harmonic techniques include the use of modes and the setting of traditional-style melodies with their tonic-dominant relationships into a "new and arresting context."¹² Movement V of *Chimera Odyssey* approaches melodies in a similar fashion, featuring a primary melody in a major mode that includes harmony at the octave (Fig. 6), and moving away from a tonic-dominant connection later in the section.

Milhaud and Nielsen make use of multiple-tonalities within each movement of their quintets, freely and frequently changing the tonal centers. Both Milhaud and Nielsen were strong proponents of polytonality and polymodality¹³, and their preference for shifting tonal centers is apparent in their quintet compositions. Portions of Nielsen's wind quintet "utilizes and explores aspects of a harmonic language and syntax which were indeed radical and still modern."¹⁴ Although far from radical, *Chimera Odyssey* maintains tonality but moves fluidly within a tonal context. For example, the B section of movement IV begins with an Eb-mixolydian melody that quickly changes to a G tonality (Fig. 7), and then continues to shift tonal centers throughout the section, not cadencing on any exact point.

¹² James Day, *Vaughan Williams* (New York: Oxford University Press, 1998), 204.

¹³ Stolba, *Development*, 376.

¹⁴ Richard S. Parks, "Pitch Structure in Carl Nielsen's Wind Quintet," in *The Nielsen Companion*, ed. Mina Miller (Portland, OR: Amadeus Press, 1994), 589.

Orchestra I.

Violin I.

Violin II.

Viola.

Violoncello (tutti).

Violoncello (solo).

Contrabass.

Figure 5. Parallel quintal harmonies in Vaughan Williams' *Tallis Fantasia*, mm. 1-8, orchestra I.

Fl.

Ob.

Cl. in Bb

Hn. in F

Bsn.

Figure 6. *Chimera Odyssey*: Octave doubling of the melody in the oboe and horn, movement away from tonic-dominant relationship, mvmt. V, mm. 64-71.

Cl. in Bb

Figure 7. *Chimera Odyssey*: Melody from mvmt. IV, section B, mm. 20-23.

Similar to Milhaud's style, Poulenc frequently used accidentals rather than key signatures, allowing him to explore his harmonic language outside the confines of one tonal point of departure and arrival.¹⁵ In his *Sextet*, Poulenc changes tonal centers almost as often as pitches themselves. His harmonic style is distinguished by “much chromaticism...generated by fluid and sometimes unorthodox harmonic motion within a tonal context.”¹⁶ The first section of movement I has extensive chromaticism and clashes of minor seconds within more consonant contexts. Chromatic sequences are common, as in mm. 41-46 where the overall tonality is ascending in parallel motion.

Chimera Odyssey also refrains from using key signatures (except in movement III), and delves into a variety of chromatic possibilities. Movements I, II, and IV especially have frequent tonal shifts due to chromatic sequences and changes in harmonic force within the voices. Figure 8 shows one chromatic sequence, the voices beginning their statements with a D tonality in m. 31, then m. 33 shows the tonality shifting up one step to E (Fig. 8).

Also similar to Poulenc's harmonic style is the frequent use of seconds against more consonant harmonies, as in the third movement of his *Sextet*. Consistent use of non-harmonic passing tones creates dissonance as a contrast to the tertian chords used throughout the movement (Fig. 9).

A final harmonic trait of distinction in this quintet is the overt application of major and minor seventh and ninth chords. These chords are especially abundant in movements I, II, and V.

¹⁵ Daniel, *Poulenc*, 73.

¹⁶ *Ibid.*, 74.

Figure 8. *Chimera Odyssey*: Chromatic sequence, mvmt. II, mm. 31-34.

Figure 9. *Chimera Odyssey*: Passing-tone dissonance within tertian context, mvmt. III, mm. 1-4.

Frequent use of seventh and ninth chords adds a sonority and tone color that lacks the dissonance of some other tone combinations in the same movements. The use of such chords is partially influenced by music of Poulenc, who was generous with seventh and ninth chords.¹⁷

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Overall, the harmony of *Chimera Odyssey* may be described by the “voluptuously refined pleasures” that Messiaen described in his own music. Harmonic traits found in music by Vaughan Williams, Nielsen, Poulenc, and Milhaud have all been influencing factors in the shaping of harmony in *Chimera Odyssey*, and free tonality within a consonant context is a general feature of the *Chimera* suite.

¹⁷ Daniel, Poulenc, 75.

¹⁸ Daniel, Poulenc, 75.

CHAPTER V

Rhythm

"Music begins to atrophy when it departs too far from the dance...Bach and Mozart are never too far from physical movement."¹⁹

With these words, poet and composer Ezra Pound (1885-1972) summarized one of his preferences in music, specifically rhythm. Renowned teacher and composer Joseph Schillinger agreed with this ideal, asserting that the real meaning of music is the expression of the forms of movement, fluctuating with the rhythm of the human body.²⁰ Although these ideas may hold some truth, there is also room for a music that floats across time-space like clouds in the air, lacking any dance or body rhythms. *Chimera Odyssey* applies both dance rhythms and offbeat patterns, seeking to provide stark contrast for the listener.

Rhythm, like harmony, is constructed in most movements of *Chimera Odyssey* to follow the rhythm of the melody. General rhythmic devices include syncopations, frequent meter changes, triplet figures, and hemiolas, with homorhythms acting against polyrhythms to create tension and contrast. Comparisons may be drawn to the works of Samuel Barber and Jean Francaix.

Movement I stands out among the other movements because it is almost completely homorhythmic, except for two brief tutti polyrhythmic sections (mm. 47- 53, 58-62). The primary melody is itself completely syncopated, causing the rest of the joining rhythmic figures to be syncopated. Although almost entirely in quadruple meter,

¹⁹ Ezra Pound, quoted in Sallye Leventhal, ed., *Notations: Quotations on Music* (New York: Barnes & Noble, 2003), 60.

²⁰ Joseph Schillinger, *The Schillinger System of Musical Composition*, 4th ed (New York: Carl Fischer, 1946), 232.

the beat accents shift to on and off-beats (creating the syncopations), and this shifting of beat accents depends on the entry placement of the melodic ideas.

The second movement is quite different, with polyrhythmic movement from the beginning. The meter shifts from 3/4 to 4/4 in every measure, and later changes to a 6/8 time. Cross-rhythms (hemiolas) are frequent features, created by the eighth-note and quarter-note triplet figures. The goal of this initial rhythmic contrast is to create a sense of hurried agitation, which continues into the circus-like second section (m. 48) of the movement and is only briefly relieved during a slower tempo (m. 75) before the climax at the end.

Summer Music by Samuel Barber has several rhythmic features in common with these two movements. Barber's use of triplet figures in the main theme creates syncopations against accompaniment figures (m. 13). Although at a much slower tempo, his use of polyrhythms and hemiolas have a stirring effect in the lilting section marked "with motion" (Fig. 10).



Figure 10. Syncopations and hemiolas in Barber's *Summer Music*, mm. 8-11, theme introduction.

Distinct in its simplicity, movement III of *Chimera Odyssey* lends its charm to the dance-like 6/8 section that suggests some long-lost folk-tune or sea shanty. The pairs of eighth-notes with dotted-eighth-sixteenth figures lead the rest of the voices in a swaying waltz that pulses as if on the waves of the ocean. These rhythms were somewhat inspired by similar rhythms found in the *Quintette* by Jean Françaix. Françaix's unique style is fully displayed in his quintet, written in 1951. Movement III of the Françaix quintet is made up of four variations a thematic idea, and variation 2 bears the most similarity to *Chimera Odyssey*. Variation 2 of the Françaix quintet is in compound time, with homorhythms supporting the main melody. The melody outlines the pulse, just as in *Chimera's* third movement. The rhythms of the two movements also have a graceful character and a similar voice setting.

Movement IV of *Chimera Odyssey* is the most interesting rhythmically, with constant polyrhythmic motion in the first section. The fourth movement is in a 5/4 meter, and the rhythm is often syncopated, therefore the exact feel of the pulse is often lost within the meter. The most important aspect of the primary melody is rhythm: an eighth-note entry on the second half of the beat tied to another eighth-note (syncopation over the beat) automatically throws the pulse out of a strong-weak beat pattern. This pattern is followed by two sixteenth notes that lead into three quarter notes, the last note being tied across the barline as in the beginning. This rhythmic pattern repeats in each voice in a dizzying stretto, creating more and more polyrhythmic effects until it has a tutti homorhythmic cadence that dwindles into section B. In section B (mm. 20-46), the clarinet is showcased in a section that uses triplet leaps in almost every measure as the bassoon answers with similar triplet patterns. The closing section (mm. 47-54) brings

both rhythmic patterns (syncopations and triplets) together to climax in a homorhythmic finale. The main purpose of both melodies is to create a fugal layering effect via imitation. One example of fugal layering through imitation is given in Figure 11.

Overall, the significant rhythmic elements of *Chimera Odyssey* are frequent meter changes, syncopations, hemiolas, and triplet figures. Rhythm is not the dominant feature of every movement in *Chimera Odyssey*, but it is a delightful aspect of the piece when used as a main idea, as in the first movement.

The musical score for Figure 11 shows a fugal entry in measures 10-13 of movement IV. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Horn in F (Hn. in F), and Bassoon (Bsn.). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score shows a stretto layering effect where the Bassoon enters in measure 10 with a rhythmic figure, followed by the Oboe, Flute, and Clarinet in Bb in subsequent measures. The Horn in F plays a sustained harmonic line. Dynamics include forte (f) and mezzo-forte (mf).

Figure 11. *Chimera Odyssey*: Stretto layering via rhythmic imitation in mvmt. IV, mm. 10-13.

CHAPTER VI

Texture

In order to achieve distinction between and within movements, a wide array of textural changes is necessary. Significant textural elements of *Chimera Odyssey* include monophonic parallelism, thick contrapuntal passages, homophonic accompanimental layers, and tutti sections that act as textural punctuation and cadential devices.

Movement I is characterized initially by a thin, monophonic texture, doubled at the fourth, creating a parallel effect. Once the main ideas begin to be fully introduced and developed, the texture is extremely thick and homorhythmic, every voice resounding within each harmonic progression. Much contrast is provided between the singular rhythm played in every part and the later passages that are completely contrapuntal. Figure 12 provides an example of this textural contrast.

Another important textural aspect of this movement is the use of punctuation. Measures 54-57 break up the previous polyphonic section by being completely

The musical score for measures 51-55 of *Chimera Odyssey*, Movement I, is presented for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Horn in F (Hn. in F), and Bassoon (Bsn.). The key signature is one flat (Bb) and the time signature is 4/4. The score illustrates a homorhythmic texture where all instruments play the same rhythmic pattern. Dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The texture is interrupted by a completely homophonic section in measures 54-57.

Figure 12. *Chimera Odyssey*: Homorhythmic texture interruption of the polyphonic line, mvmt. I, mm. 51-55.

homorhythmic in texture, descending and then ascending chromatically into the next passage. This same textural device is used to mark the end of the movement (mm. 78-84), creating tension through a combination of volume and united force in all five voices playing the same rhythm at the same time.

The second movement is characterized by its ostinato patterns, introduced in the bassoon and used later in other voices, syncopating the rapid and abrupt sixteenth-note figures and sustained tones. This multi-layered polyphonic texture created by the static supporting parts in the other voices is striking.

Movement II also makes use of the homorhythmic texture used as punctuation (eg., mm. 31-34). Almost all of movement II is texturally dense and polyphonic, but the punctuation sections (mm. 31-34, 39-42, 44-46, 92-95, 100-103, 105-107) serve to aurally sweep away the constant density and counterpoint, if only for a moment. These punctuation sections are also thinner, having an imitative style as two voices answer three. Béla Bartók used this punctuation device many times, although punctuation was often used to denote a section change within a work.

Known for refashioning and reshaping Hungarian folk tunes, Bartók composed *Deux Images* (Two Pictures) for orchestra in 1910. The second movement of this work, "Village Dance," is identified by its use of dense homorhythmic texture and passages that are contrasted with the polyphonic line, as if the dance were a sort of rushing march. These sections also make use of an imitative character as one section of the orchestra answers another in the same textural style. Measures 31-34, 39-41, 92-94, and 100-102 of *Chimera Odyssey* (mvmt. II) have a very similar textural quality to measures found in the first section of *Deux Images*. Also, most of the first movement of the *Chimera* suite



Figure 13. Homorhythmic texture found in Bartók's *Deux Images* (piano version), mvmt. II, mm. 11-20

may be compared to *Deux Images* in its textural similarities. Figure 13 gives an example of Bartók's use of homorhythm.

The third movement of *Chimera Odyssey* is texturally fashioned after the *Ballad* by Henry Cowell. His style is described as "piquant...born of ego and imitativeness, picturesque imagery, and sheer love of sonority."²¹ His *Ballad* is certainly a late example of this style, and its resonant beauty is due to the texture. Organized in an ABABA structure, each A section has a thick polyphonic texture while the B sections are thinner with more of a homophonic texture. The first section is written to sound like a massive choir, each string section moving individually and independently while still supporting the primary and secondary melodies. Melodies often overlap in their statements, creating a stretto effect that blends evenly with the other parts. The B section is homophonic, although the harmonic and rhythmic support is actually homorhythmic in texture.

²¹ Michael Hicks, *Henry Cowell, Bohemian* (Urbana, IL: University of Illinois Press, (2002), 31.

In the same manner, movement III of *Chimera Odyssey* is written to have the fluid and steady sound of the bows against the strings or of voices singing their individual parts in a choir. The layers of contrapuntal motion with stretto and static support lead into a homophonic, dance-like section that is distinct in character from the first (Fig. 14), only to return to the slow and uninterrupted polyphony.

25

Fl.

Ob.

Cl. in Bb

Hn. in F

Bsn.

Figure 14. *Chimera Odyssey*: Homophonic dance-like section, mvmt., III, mm. 25-27.

CHAPTER VII

Final Points

With regards to timbre, the wind quintet is a very delicate ensemble. More so than with most instrumental ensembles, great care must be given in handling the range, dynamics, and overall balance of each voice in a composition or arrangement for wind quintet. For example, oboe and clarinet are two instruments for which doubling should generally be avoided in thin textures.²² The flute cannot be written too low in a thick texture or else its sound will be covered over. The oboe will stand out the most in a tutti section and therefore must be given a proper register so as to maintain dynamic levels. These and dozens of other facts to remember about instrument nature are necessary when writing for wind quintet.

An additional consideration is instrument "personality." The timbre, note execution speed, register, dynamic, and other factors of each instrument are so unique and varied that it is necessary to become very familiar with each one. Nielsen and Francaix were both adept at "capturing the personalities"²³ of each instrument and giving them an animated life that stood out of the ensemble. Their works were obvious choices for study when writing this quintet.

Chimera Odyssey was written with performance in mind: practical playability, approachable melodies and harmonies, and formal balance. In order to reach the concert hall, as Reicha once aimed to do with his quintet works, it is often expedient and albeit rewarding, to write what performers want to play. It is the composer's wish that this

²² Samuel Adler, *The Study of Orchestration* (New York: W.W. Norton, 2002), 219.

²³ Jack Lawson, *Carl Nielsen* (London: Phaidon Press, 1997), 175.

work will not only frequent the concert stage, but will also serve as delightful entertainment for wind players for years to come.

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APPENDIX

Chimera Odyssey:

Suite for Wind Quintet

by Karen T. McNeely

- 1. Phantasy Quest*
- 2. Midnight Melee*
- 3. Pegasus*
- 4. Sol's Return*
- 5. Dream Caprice*

(transposed score)

1. Phantasy Quest

$\text{♩} = 90$ Solemnly

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

23 $\text{♩} = 120$ With fever

Measures 23-27. Dynamics: *f*, *mp*.

28

Measures 28-33. Dynamics: *mp*, *mf*. Theme.

34

Measures 34-38. Dynamics: *mf*, *f*. Theme.

$\text{♩} = 140$

10

mp *mf* *mf* *mp* *mf*

16

mp *f* *mf* *f* *f*

22

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

59

mp

mp

mp

mp

mp

mf

66

mf

p

mf

mf

mf

mf

Theme

f

p

mf

70

mf

f

mf

mf

mf

Theme

mf

f

mf

mf

mf

76

f *mp*

81

p *ff*

2. Midnight Melee

$\text{♩} = 120$ With hurried motion

Flute *mf*

Oboe *mf*

Clarinet in Bb

Horn in F

Bassoon *mf*

5

System 9-12: This system contains measures 9 through 12. It features five staves. Measures 9 and 10 are in 4/4 time, while measures 11 and 12 are in 3/4 time. The music includes various melodic lines with triplets and slurs, and a wavy line in measure 11. Measure 12 ends with a repeat sign.

System 13-16: This system contains measures 13 through 16. It features five staves. Measures 13 and 14 are in 4/4 time, while measures 15 and 16 are in 3/4 time. The music includes various melodic lines with triplets and slurs, and a wavy line in measure 13. Measure 16 ends with a repeat sign. Dynamics include *p* (piano) in measures 15 and 16.

System 17-20: This system contains measures 17 through 20. It features five staves. Measures 17 and 18 are in 4/4 time, while measures 19 and 20 are in 3/4 time. The music includes various melodic lines with triplets and slurs, and a wavy line in measure 17. Measure 20 ends with a repeat sign. Dynamics include *mf* (mezzo-forte) in measures 19 and 20.

21

25

29

33

System 33-36: This system contains measures 33 through 36. It features five staves. The top two staves (treble clef) have complex melodic lines with many accidentals (flats and naturals) and triplets. The bottom three staves (treble and bass clef) provide harmonic support with simpler rhythms and some accidentals. Measure 33 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The system concludes with a repeat sign.

37

System 37-40: This system contains measures 37 through 40. It features five staves. Measures 37-39 continue the melodic and harmonic development. Measure 40 is marked with a forte (*f*) dynamic and features more complex melodic patterns in the upper staves. The system concludes with a repeat sign.

41

System 41-44: This system contains measures 41 through 44. It features five staves. Measures 41-43 continue the melodic and harmonic development. Measure 44 is marked with a forte (*f*) dynamic and features more complex melodic patterns in the upper staves. The system concludes with a repeat sign.

46 $\text{♩} = 100$

ff *mp* *ff* *mp* *ff* *mp* *mf* *mp*

51 *mf* *mp* *mp*

55 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

This musical score consists of three systems of five staves each, spanning measures 59 to 68. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 59-63) features a complex melodic line in the top staff with many beamed sixteenth notes, while the other staves provide harmonic support. The second system (measures 64-67) includes a 'Glissando' marking over a descending scale in the top staff and a 'f' (forte) dynamic. The third system (measures 68-71) continues the piece with more melodic and harmonic development, also featuring a 'Glissando' marking. Dynamic markings like 'mf' (mezzo-forte) and 'f' are used throughout to indicate volume changes. The score is written in a key with one flat and a 4/4 time signature.

71 *f* *Glissando* *mf* *f*

75 $\text{♩} = 70$ *Abruptly slow and somber* *mp* *mp* *< mp*

80 $\text{♩} = 100$ *Propelling forward* *mp* 3 3

$\text{♩} = 120$ With full force

84 *mf*

88

91

95

System 1 (measures 95-98) features five staves. The top two staves (treble clef) contain complex melodic lines with many beamed sixteenth and thirty-second notes, often grouped in threes. The bottom three staves (bass clef) provide a harmonic foundation with longer note values and some triplet figures. The key signature has two flats, and the time signature is 4/4.

99

System 2 (measures 99-102) continues the musical development. Measures 99 and 100 show a change in the lower staves. Measures 101 and 102 are marked with a forte (*f*) dynamic and feature more active, beamed patterns in the upper staves. The bottom staves also show more rhythmic activity with eighth and sixteenth notes.

103

System 3 (measures 103-106) begins with measure 103. The top staves continue with intricate melodic passages. Measures 104 and 105 show a return to a more sustained melodic line in the upper staves, while the lower staves maintain a steady accompaniment. Measure 106 concludes the system with a triplet figure in the top staves.

106

The musical score consists of five staves. The first staff (treble clef) begins with a measure number of 106. It contains a series of eighth notes, many of which are grouped in triplets, indicated by a '3' below the notes. A long slur covers the first two measures. The second staff (treble clef) also features triplet eighth notes and a slur. The third staff (treble clef) continues the triplet pattern. The fourth staff (treble clef) has triplet eighth notes. The fifth staff (bass clef) starts with a whole rest in measure 106, followed by eighth notes in measure 107, and triplet eighth notes in measures 108 and 109. A crescendo hairpin is placed below the bottom staff, starting in measure 107 and reaching a fortissimo (*ff*) dynamic in measure 109. The key signature has one sharp (F#) and the time signature is 4/4.

3. Pegasus

Flute
 Oboe
 Clarinet in Bb
 Horn in F
 Bassoon

11 $\text{♩} = 65$ Playfully

mf

18

25

32

System 32-37: This system contains six measures of music. The first staff has a treble clef and a key signature of two flats. It begins with a measure containing a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter rest. The subsequent measures continue with various rhythmic patterns, including quarter and eighth notes, and rests. The second staff has a treble clef and continues the melodic line. The third staff has a treble clef and features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. The fourth staff has a treble clef and contains mostly rests. The fifth staff has a bass clef and contains mostly rests. The sixth staff has a bass clef and contains mostly rests.

38

System 38-44: This system contains seven measures of music. The first staff has a treble clef and a key signature of two flats. It begins with a measure containing a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter rest. The subsequent measures continue with various rhythmic patterns, including quarter and eighth notes, and rests. The second staff has a treble clef and continues the melodic line. The third staff has a treble clef and features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. The fourth staff has a treble clef and contains mostly rests. The fifth staff has a bass clef and contains mostly rests. The sixth staff has a bass clef and contains mostly rests. The seventh staff has a bass clef and contains mostly rests.

ff *mf rit.* *f* *ff* *mf rit.* *f* *ff* *mf rit.*

45

System 45-50: This system contains six measures of music. The first staff has a treble clef and a key signature of two flats. It begins with a measure containing a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter rest. The subsequent measures continue with various rhythmic patterns, including quarter and eighth notes, and rests. The second staff has a treble clef and continues the melodic line. The third staff has a treble clef and features a more complex rhythmic pattern with many beamed eighth and sixteenth notes. The fourth staff has a treble clef and contains mostly rests. The fifth staff has a bass clef and contains mostly rests. The sixth staff has a bass clef and contains mostly rests.

mp *mp* *mp* *mf* *mp*

♩ = 60 With passion

50

f *mf*

53

f *ff* *p*

4. Sol's Return

$\text{♩} = 100$ *Forcefully*

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

The musical score is for a piece titled "4. Sol's Return". It is in 5/4 time, indicated by the "5" over the "4" in the time signature. The tempo is marked as $\text{♩} = 100$ and the dynamics as *Forcefully*. The score is arranged for a woodwind section and strings. The woodwinds include Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The strings are represented by five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The woodwinds enter with a melodic line starting in the second measure, marked with a *mf* dynamic. The strings provide a rhythmic accompaniment with a pattern of eighth and sixteenth notes. The score is divided into three systems, with measures 1-6, 7-10, and 11-14. The key signature has one flat (Bb).

10

System 10 (Measures 10-12):

- Staff 1: Treble clef, starts with a half rest, then a melodic line with a slur over measures 11-12.
- Staff 2: Treble clef, starts with a half rest, then a melodic line with a slur over measures 11-12.
- Staff 3: Treble clef, starts with a half rest, then a melodic line with a slur over measures 11-12.
- Staff 4: Treble clef, starts with a half rest, then a melodic line with a slur over measures 11-12.
- Staff 5: Bass clef, starts with a half rest, then a melodic line with a slur over measures 11-12.

Dynamics: *f* (measures 10-11), *mf* (measure 11), *f* (measure 12).

13

System 13 (Measures 13-15):

- Staff 1: Treble clef, starts with a half rest, then a melodic line with a slur over measures 14-15.
- Staff 2: Treble clef, starts with a half rest, then a melodic line with a slur over measures 14-15.
- Staff 3: Treble clef, starts with a half rest, then a melodic line with a slur over measures 14-15.
- Staff 4: Treble clef, starts with a half rest, then a melodic line with a slur over measures 14-15.
- Staff 5: Bass clef, starts with a half rest, then a melodic line with a slur over measures 14-15.

Dynamics: *f* (measure 14).

16

System 16 (Measures 16-18):

- Staff 1: Treble clef, starts with a half rest, then a melodic line with a slur over measures 17-18.
- Staff 2: Treble clef, starts with a half rest, then a melodic line with a slur over measures 17-18.
- Staff 3: Treble clef, starts with a half rest, then a melodic line with a slur over measures 17-18.
- Staff 4: Treble clef, starts with a half rest, then a melodic line with a slur over measures 17-18.
- Staff 5: Bass clef, starts with a half rest, then a melodic line with a slur over measures 17-18.

Dynamics: *f* (measure 17).

19 $\text{♩} = 80$ *Tenderly*

mf

23

mf

27

mf

31

This system contains measures 31 through 34. It features five staves. The first staff has a treble clef and a key signature of one flat. Measures 31 and 33 contain triplets of eighth notes. Measures 32 and 34 contain triplets of sixteenth notes. The second staff has a treble clef and contains a triplet of eighth notes in measure 31 and a triplet of sixteenth notes in measure 34. The third staff has a treble clef and contains a triplet of eighth notes in measure 31 and a triplet of sixteenth notes in measure 34. The fourth staff has a treble clef and contains a triplet of eighth notes in measure 31 and a triplet of sixteenth notes in measure 34. The fifth staff has a bass clef and contains a triplet of eighth notes in measure 31 and a triplet of sixteenth notes in measure 34.

35

This system contains measures 35 through 38. It features five staves. The first staff has a treble clef and a key signature of one flat. Measures 35 and 37 contain triplets of eighth notes. Measures 36 and 38 contain triplets of sixteenth notes. The second staff has a treble clef and contains a triplet of eighth notes in measure 35 and a triplet of sixteenth notes in measure 38. The third staff has a treble clef and contains a triplet of eighth notes in measure 35 and a triplet of sixteenth notes in measure 38. The fourth staff has a treble clef and contains a triplet of eighth notes in measure 35 and a triplet of sixteenth notes in measure 38. The fifth staff has a bass clef and contains a triplet of eighth notes in measure 35 and a triplet of sixteenth notes in measure 38.

39

This system contains measures 39 through 42. It features five staves. The first staff has a treble clef and a key signature of one flat. Measures 39 and 41 contain triplets of eighth notes. Measures 40 and 42 contain triplets of sixteenth notes. The second staff has a treble clef and contains a triplet of eighth notes in measure 39 and a triplet of sixteenth notes in measure 42. The third staff has a treble clef and contains a triplet of eighth notes in measure 39 and a triplet of sixteenth notes in measure 42. The fourth staff has a treble clef and contains a triplet of eighth notes in measure 39 and a triplet of sixteenth notes in measure 42. The fifth staff has a bass clef and contains a triplet of eighth notes in measure 39 and a triplet of sixteenth notes in measure 42. A dynamic marking of *f* (forte) is present at the end of the system.

[illegible]

46 *With restrained force*

This musical score segment contains measures 46, 47, and 48. The tempo/mood is marked 'With restrained force'. The music is written for five staves. Measures 46 and 47 are in 2/4 time, while measure 48 is in 5/4 time. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The first staff has a '3' under a triplet of eighth notes in measure 46. The second staff has a '3' under a triplet of eighth notes in measure 46 and a '3' under a triplet of eighth notes in measure 48. The third staff has a '3' under a triplet of eighth notes in measure 48. The fourth staff has a '3' under a triplet of eighth notes in measure 48. The fifth staff has a '3' under a triplet of eighth notes in measure 48.

49

f *mf* *f* *mf*

The musical score for 'The Rose Tree' is presented in five staves. The first staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with a descending eighth-note pattern. The second staff (treble clef) starts with a mezzo-forte (*mf*) dynamic and continues the melodic development. The third staff (treble clef) returns to a forte (*f*) dynamic. The fourth staff (treble clef) is marked mezzo-forte (*mf*) and provides a harmonic accompaniment. The fifth staff (bass clef) provides a steady bass line. The score is divided into two systems, with the first system containing measures 49-50 and the second system containing measures 51-52. The key signature has one flat (B-flat), and the time signature is 4/4.

52

This musical score consists of five staves, likely for a piano and string quartet. The notation is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measures 52-54 are shown. The first staff (treble clef) features a triplet of eighth notes in measure 52, followed by a half note in measure 53, and a whole note in measure 54. The second staff (treble clef) has a half note in measure 52, a quarter note in measure 53, and a half note in measure 54. The third staff (treble clef) has a half note in measure 52, a quarter note in measure 53, and a half note in measure 54. The fourth staff (treble clef) has a half note in measure 52, a quarter note in measure 53, and a half note in measure 54. The fifth staff (bass clef) has a half note in measure 52, a quarter note in measure 53, and a half note in measure 54. Dynamics include *f* (forte) in measures 52 and 53. A triplet of eighth notes is marked in measure 52 of the first staff.

5. Dream Caprice

$\text{♩} = 100$

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

mf

7

mp

f

11

mp

mf

mp

16

mf

mp

mp

mf

This system contains measures 16 through 21. It features a complex texture with multiple staves. The first staff has a melodic line with slurs and accents. The second staff has a more active line with many slurs. The third and fourth staves are mostly rests, with some activity in measure 17. The fifth staff has a simple bass line. Dynamics include *mf* (measures 16, 21) and *mp* (measures 17, 20).

22

f

mf

f

f

mp

f

mp

This system contains measures 22 through 25. The first staff has a very active, fast-moving line with many slurs, marked *f* in measures 22, 23, and 25. The second staff has a more active line, marked *mf* in measures 22 and 23, and *f* in measures 24 and 25. The third staff has a simple line, marked *mf* in measures 22 and 23, and *f* in measures 24 and 25. The fourth staff has a simple line, marked *f* in measures 22 and 23, and *mp* in measures 24 and 25. The fifth staff has a simple line, marked *f* in measures 22 and 23, and *mp* in measures 24 and 25.

26

mf

mp

mp

This system contains measures 26 through 31. The first staff has a melodic line with slurs and accents, marked *mf* in measure 26. The second staff has a more active line with many slurs, marked *mp* in measures 26 and 27. The third staff has a simple line, marked *mp* in measures 26 and 27. The fourth staff has a simple line, marked *mp* in measures 26 and 27. The fifth staff has a simple line, marked *mp* in measures 26 and 27.

32

mp

This system contains measures 32 through 37. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including accents and slurs. The second staff has a steady eighth-note accompaniment. The third staff is mostly silent, with some notes appearing in measures 35 and 36. The fourth and fifth staves are also silent.

38

mp

This system contains measures 38 through 43. The top staff continues with a highly active melodic line. The second staff has a more varied accompaniment, including some rests. The third staff has a melodic line with some slurs. The fourth staff has a simple accompaniment. The fifth staff continues with a steady eighth-note pattern.

44

$\text{♩} = 100$

mf

mf

mf

mf

This system contains measures 44 through 49. It begins with a tempo marking of quarter note = 100. The top staff has a melodic line with some slurs. The second staff has a melodic line with some slurs. The third staff has a melodic line with some slurs. The fourth staff has a simple accompaniment. The fifth staff has a steady eighth-note accompaniment.

50

System 1 (measures 50-53) features a complex texture with multiple staves. The top staff has a melodic line with many beamed sixteenth notes, marked with a forte (*f*) dynamic. The middle staves contain rhythmic accompaniment with similar beamed patterns. The bottom staves provide a harmonic foundation with sustained notes and moving lines. The key signature has one sharp (F#), and the time signature is 2/4.

54

System 2 (measures 54-61) shows a change in dynamics and tempo. A tempo marking of $\text{♩} = 80$ is present. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The musical texture continues with intricate patterns in the upper staves and more rhythmic accompaniment in the lower staves. The key signature remains one sharp, and the time signature is 2/4.

62

System 3 (measures 62-69) continues the musical development. It features a variety of dynamics, including *mf* and *f*. The melodic lines in the upper staves are more prominent, while the lower staves provide a steady accompaniment. The key signature has one sharp, and the time signature is 2/4.

71

mp

mf

78 Increasing in tension

mf

f

f

f

f

86

poco rall.

mp rit.

mp rit.

mp rit.

mp rit.

mp rit.

92 *D.S. al Coda* *Coda* ♩ = 100

p *D.S. al Coda*

p *D.S. al Coda*

p *D.S. al Coda*

p *D.S. al Coda*

p

96

rit. *mp*

rit. *mp*

rit. *mp*

rit. *mp*

mp

VITA

Karen McNeely was born in Knoxville, TN on January 31, 1980. She has lived all over the state of Tennessee, including Waverly, Gallatin, and Chattanooga. She graduated from Clinton Senior High School in 1998, where she performed for four years with the concert and marching bands on French horn and mellophone. Her initial interest in composition and instrumental music began here, being exposed primarily to band and film music. She later graduated from the University of Tennessee with honors in 2003, earning a Bachelor of Music in Composition and a minor in Spanish. Her activities included performance with the UT Symphony Orchestra, Studio Orchestra, Horn Ensemble, Concert Choir, Women's Chorale, and Southerly Winds Quintet, as well as frequent composing and arranging for student ensembles. She was awarded a theory teaching assistantship in spring 2004 while completing her Masters of Music in Composition at UT. Her works have been premiered at the Society of Composer's National Conference in Oklahoma City, the Southeastern Composer's League Forum at the University of Georgia, UT's New Music Concert, UT's Piano Night, and during UT Symphony Orchestra reading and recording sessions under the baton of James Fellenbaum. She also initiated and organized UT's first series of semi-annual New Music Concerts (2004-2005). Karen was a student of Dr. Kenneth A. Jacobs.