

Walker | Full Circle | Flute, Clarinet & Piano

Score

GWYNETH WALKER

Full Circle

for Flute, B \flat Clarinet and Piano

*commissioned by the Palisades Virtuosi
premiered by the Palisades Virtuosi
Margaret Swinchoski, flute Donald Mokrynski, clarinet Ron Levy, piano
at the Unitarian Society of Ridgewood, New Jersey
March 8, 2008*

Duration: 11 minutes

These three movements for flute, clarinet and piano celebrate life. Specifically, they have been inspired by the "Humanist Teachings" (collection of poetry) in the Unitarian Hymnal. And with this in mind, poems may be read before the playing of each movement. Or, the music may be performed without break.

"Setting Forth" is a musical response to the Walt Whitman poem, "Song of the Open Road." Phrases rise, often spanning an octave or more of "open" space. There is energy expressed as the tempo quickens, and the harmonic center shifts upward. After several exuberant passages, the music softens to a quiet ending, as though listening to what path will appear next.

"The Grace of the World" follows the Wendell Berry poem, "The Peace of Wild Things," although several other poems in this section of the Teachings are of similar sentiments. Musical motion is slow-paced, perhaps best demonstrated by the opening chords in the piano where most pitches move only stepwise, and some are held through. These chords return throughout the piece, providing a pond of "still water" beneath the winds. The flute and clarinet are the melodic voices representing the activity of nature – birds, stars.

Just as "Setting Forth" serves as a starting point for the musical expedition, so does a benediction of "Let Tomorrow Come" offer closing sentiments. And these are sentiments of rejoicing as well as acceptance. For there is the acknowledgment that the journey from dark to light is accomplished not by ourselves alone. In the words of the Wendell Berry poem, "Not by your will is the house carried through the night."

Therefore, the musical celebration takes the form of a lively mixed-meter dance. The articulation is staccato (short) to represent specks of light. Delight is taken in the rhythmic vitality of this music. Morning has arrived!

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council. Walker's catalog includes over 170 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

Commissioned by the Palisades Virtuosi

Full Circle

for Flute, Clarinet and Piano

Gwyneth Walker

1. Setting Forth

Flute

Slowly, relaxed ♩ = 60

p

B♭ Clarinet (in C)

Piano

Slowly, relaxed ♩ = 60

Fl.

Cl.

p

Fl.

Cl.

p

A

p

A

Red.

10

Fl. *p* *mf*

Cl. *p* *mf*

mf

mf

Reo. Reo.

12

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

p

p

Reo.

14

Fl. *mf*

Cl. *mf*

mf

p

Reo. Reo.

16

Fl. *tr* *p* *f*

Cl. *tr* *p* *f*

f

And.

18

Fl. *tr*

Cl. *tr*

And.

20

Fl. *rit.* **B** Faster ♩ = 80

Cl. *rit.* **B** Faster ♩ = 80

rit. *p*

And. *And.*

22

Fl.

Cl.

mf

And. *simile*

This system covers measures 22 and 23. The Flute part is silent. The Clarinet part begins in measure 23 with a melodic line marked *mf*. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

24

Fl.

Cl.

mf

This system covers measures 24 and 25. The Flute part begins in measure 24 with a melodic line marked *mf*. The Clarinet part continues its melodic line from measure 23. The piano accompaniment remains consistent with the previous system.

26

Fl.

Cl.

This system covers measures 26 and 27. The Flute part begins in measure 26 with a melodic line. The Clarinet part continues its melodic line from measure 25. The piano accompaniment continues with the same rhythmic and harmonic pattern.

28

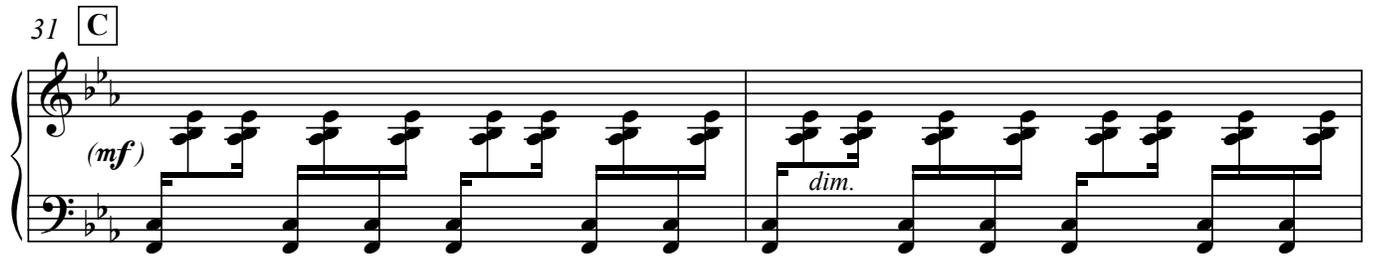
Fl. 

Cl. 



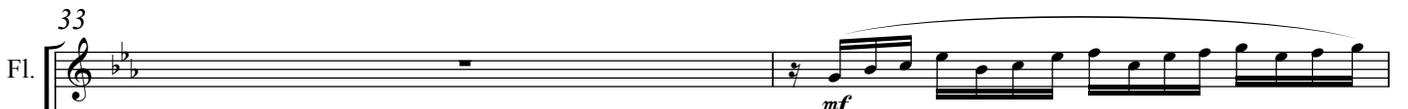
mf

31 C

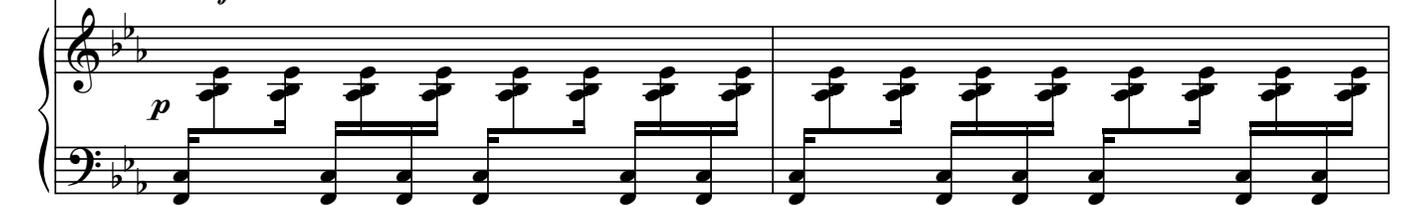


(mf) *dim.*

33

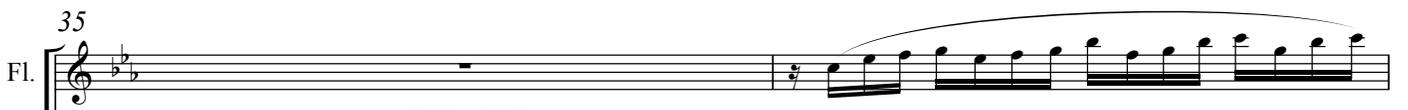
Fl. 

Cl. 

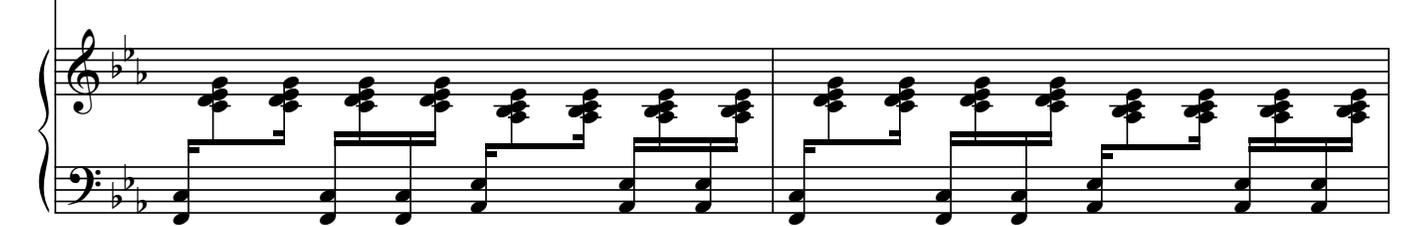


mf *p*

35

Fl. 

Cl. 



37

Fl. *f*

Cl. *f*

cresc.

ped.

39

Fl.

Cl.

f

ped.

41

Fl. *p* *f*

Cl. *p* *f*

p *f*

D Quickly ♩ = 96

with pedal

43

Fl.

Cl.

f

Musical score for measures 43-45. The Flute part is mostly silent. The Clarinet part begins with a forte (*f*) dynamic and features a melodic line with a slur. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand.

46

Fl.

Cl.

f

Musical score for measures 46-48. The Flute part begins with a forte (*f*) dynamic and features a melodic line with a slur. The Clarinet part also features a melodic line with a slur. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand.

49

Fl.

Cl.

Musical score for measures 49-51. The Flute part features a melodic line with a slur. The Clarinet part also features a melodic line with a slur. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand.

52 **E**

Fl. *p*

Cl. *p*

E

p

Red. *Red.* *Red.*

55

Fl. *f*

Cl. *f*

f

Red.

58 **F** ritard. to end

Fl. *p*

Cl. *p*

F ritard. to end

p

Red. stays to end

60 (rit.)

cresc.

(*Seq.*)

Detailed description: This system shows measures 60 and 61 of a piano accompaniment. The music is in a minor key and features a steady eighth-note pattern in the right hand, with a more active bass line in the left hand. A *cresc.* (crescendo) marking is present in measure 60. The system concludes with a *(Seq.)* (sequenza) marking.

61 (rit.)

(cresc.)

(*Seq.*)

Detailed description: This system shows measures 61 and 62. The piano accompaniment continues with the eighth-note texture. A *(cresc.)* marking is placed at the beginning of measure 61. The system ends with a *(Seq.)* marking.

62 (rit.)

Fl. *f* *dim. to end*

Cl. *f* *dim. to end*

(rit.) *dim. to end*

(*Seq.*)

Detailed description: This system covers measures 62 and 63. It includes parts for Flute (Fl.) and Clarinet (Cl.), both starting with a forte (*f*) dynamic and a *dim. to end* (diminuendo) instruction. The piano accompaniment is mostly silent, with a final melodic flourish in measure 63 marked *(rit.)* and *dim. to end*. The system concludes with a *(Seq.)* marking.

64 (rit.)

Fl. *(dim.)*

Cl. *(dim.)*

(rit.) *(dim.)*

(*Seq.*)

Detailed description: This system covers measures 64 and 65. The Flute and Clarinet parts continue with a *(dim.)* (diminuendo) instruction. The piano accompaniment features a melodic line in the right hand, also marked *(rit.)* and *(dim.)*. The system ends with a *(Seq.)* marking.

2. The Grace of the World

Cl. *Peacefully* ♩ = 80 A

mp cantabile

p

with pedal

ped.

Cl. ⁶ * ,

ped.

Fl. ¹¹ B *sustained*

mp cantabile

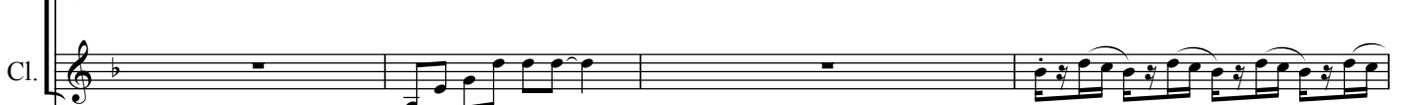
Cl.

ped.

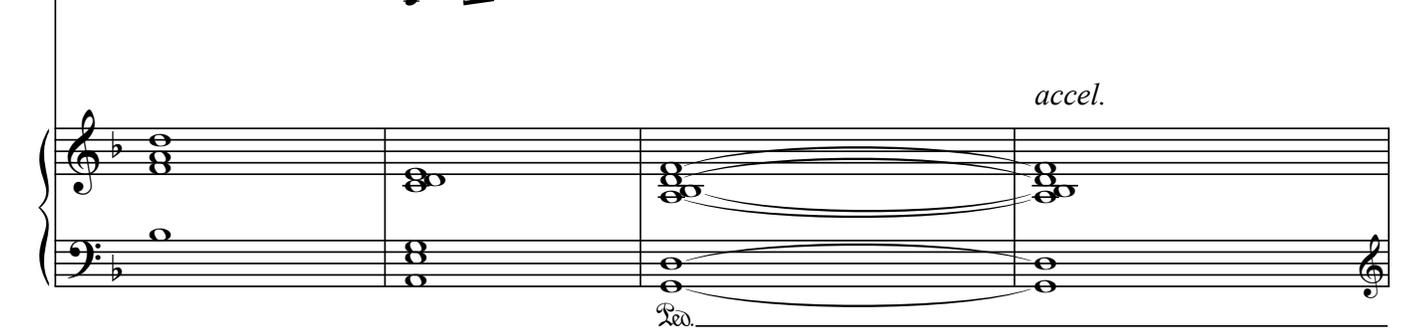
* grace note precedes the beat

15 *accel.*

Fl. 

Cl. 

accel.



19 **C** Faster ♩ = 96

Fl. 

Cl. 

C Faster ♩ = 96

(p) *mf*

(Ped.) *with pedal*



22 *tr*

Fl. 

Cl. 



25

Fl.

Cl.

Red.

Musical score for measures 25-27. The Flute (Fl.) and Clarinet (Cl.) parts are mostly rests. The Piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A 'Red.' marking is present below the piano part.

28

Fl.

Cl.

D

mf

mf

D

p

Musical score for measures 28-30. The Flute (Fl.) and Clarinet (Cl.) parts have melodic lines. The Piano accompaniment features chords and eighth notes. Dynamic markings include *mf* and *p*. A 'D' marking is present above the piano part.

31

Fl.

Cl.

Musical score for measures 31-33. The Flute (Fl.) and Clarinet (Cl.) parts have melodic lines. The Piano accompaniment features chords and eighth notes.

34

Fl. *mf*

Cl. *mf*

mf

Leg.

37

Fl. *mf* **F**

Cl. *mf*

mf

Leg.

42

Fl. *rit.* *p*

Cl. *rit.* *p*

rit.

Leg.

47 **G** Start slowly and gradually accelerate

p

3

50 (accel.)

H Faster ♩ = 112

53 (accel.)

Fl. *mf*

Cl. *mf*

H Faster ♩ = 112

(accel.)

mf

56

Fl.

Cl.

59

Fl. *cresc.*

Cl. *cresc.*

cresc.

62

Fl. *f* **I** ^{*}(7 7)

Cl. *f* ^{*}(7 7)

f **I**

65

Fl. (7 7)

Cl. (7 7) (7 7)

68

Fl. (7 7) **J**

Cl. **J**

f **J**

And.

*Parenthetical eighth rests are provided as possibilities for optional breathing.

90

Fl. *p* *rit.*

Cl.

M More slowly

94

Fl. *f*

Cl. *p* *f*

99

Fl.

Cl.

103 **N** *a tempo* (♩ = 96)

Fl. *p*

Cl. *p*

N *a tempo* (♩ = 96)

RH *cresc.* 3

LH

106

Fl.

Cl.

109 **O** *ritard. to end*

Fl.

Cl.

O *ritard. to end*

f *mf* *p*

3. Let Tomorrow Come

Cl. $\text{♩} = 66$
p

$\text{♩} = 66$

4 *rit.*
p [A] Quickly $\text{♩} = 116$ ($\text{♩} = 168$)

Fl.

Cl.

[A] Quickly $\text{♩} = 116$ ($\text{♩} = 168$)

rit.
p lightly

8

Fl.

Cl.

p lightly

p lightly

13 [B]

17

Fl. *p*

Cl. *p*

21 [C]

Fl. *f*

Cl. *f*

[C]

f

Rec.

25

Fl.

Cl.

Rec.

29 **D**

Fl. Cl. Piano

33

Fl. Cl. Piano

37 **E**

Fl. Cl. Piano

41

Fl. *mf*

Cl. *mf*

Musical score for measures 41-44. The Flute (Fl.) and Clarinet (Cl.) parts are in 7/8 time. The piano accompaniment is in 7/8 time. The Flute part starts with a *mf* dynamic. The Clarinet part starts with a *mf* dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 4/4 time signature change occurs at measure 43.

45 [F]

Fl. *f*

Cl. *f*

[F]

f

Rec.

Musical score for measures 45-48. The Flute (Fl.) and Clarinet (Cl.) parts are in 7/8 time. The piano accompaniment is in 7/8 time. The Flute part starts with a *f* dynamic. The Clarinet part starts with a *f* dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 4/4 time signature change occurs at measure 47. A first ending bracket labeled "Rec." spans measures 47 and 48.

49

Fl.

Cl.

Rec.

Musical score for measures 49-52. The Flute (Fl.) and Clarinet (Cl.) parts are in 7/8 time. The piano accompaniment is in 7/8 time. A 4/4 time signature change occurs at measure 51. A first ending bracket labeled "Rec." spans measures 51 and 52.

53 **G**

pedal lightly

Measures 53-56: Piano accompaniment. Treble clef, bass clef. Key signature: one flat. The music consists of chords and single notes. Vertical lines with 'v' indicate pedaling points. A horizontal line with a downward-pointing arrow is above the treble staff in measures 55 and 56.

57

Cl. *p*

Measures 57-60: Clarinet and piano accompaniment. Clarinet part (treble clef) starts with a *p* dynamic and features accents and a long slur. Piano part (treble and bass clefs) features chords and a wavy line in the treble staff in measure 60.

61

Fl. *p*

Cl. *mp*

Measures 61-64: Flute, Clarinet, and piano accompaniment. Flute part (treble clef) starts with a *p* dynamic. Clarinet part (treble clef) starts with a *mp* dynamic. Piano part (treble and bass clefs) features chords and a *du* dynamic marking in measure 63.

65

Fl. *mp*

Cl.

Measures 65-68: Flute, Clarinet, and piano accompaniment. Flute part (treble clef) starts with a *mp* dynamic. Clarinet part (treble clef) features a long slur. Piano part (treble and bass clefs) features chords and a wavy line in the treble staff in measure 66.

69 **H**

Fl. *mf*

Cl. *mf*

H

mf

This system contains measures 69 through 72. The Flute (Fl.) and Clarinet (Cl.) parts are in a key signature of two flats and a 3/4 time signature. Both instruments play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with accents (v) on the piano. A rehearsal mark 'H' is placed above measure 69.

73

Fl.

Cl.

This system contains measures 73 through 76. The Flute and Clarinet parts continue their melodic line. The piano accompaniment continues with chords and single notes, maintaining the same rhythmic and harmonic structure as the previous system.

77

Fl.

Cl.

This system contains measures 77 through 80. The Flute and Clarinet parts continue their melodic line. The piano accompaniment continues with chords and single notes, maintaining the same rhythmic and harmonic structure as the previous systems.

81

Fl. *Reo.*

Cl. *Reo.*

5 5

5 5

Reo. *Reo.*

84

Fl. *f*

Cl. *f*

I

I

f

(*Reo.*)

5 5

5 5

f

(*Reo.*)

88

Fl.

Cl.

Reo. *Reo.* *Reo.* *Reo.*

Reo. *Reo.* *Reo.* *Reo.*

93

Fl.

Cl.

Ped.

98

Fl.

Cl.

Ped. Ped. Ped.

103

Fl.

Cl.

tr rit. rit. (Ped.)

108 (rit.) **J** *a tempo*
spoken, not on pitch

Fl. *ta ta ta ta ta ta*

Cl. *ta ta ta ta ta ta*

p *(p)*

112

Fl. *ta ta ta ka ta ta ta ka ta ta ta ka ta ta*

Cl. *ta ta ta ka ta ta ta ka ta ta ta ka ta ta*

116

Fl. *ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta*

Cl. *ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta*

120

Fl. ta ka ta ta *f*

Cl. ta ka ta ta *f*

K

120

121

122

123

Fl.

Cl.

Leg.

123

124

125

126

127

Fl.

Cl.

Leg.

127

128

129

130

131

Fl. L

Cl.

L

with pedal

135

Fl.

Cl.

139

Fl.

Cl.

143

Fl.

Cl.

p

Ped.

147

Fl.

Cl.

f

f

f

M

151

Fl.

Cl.