

Reduced-size perusal score

Gwyneth Walker

Nocturne

for Clarinet and String Orchestra

Nocturne for Clarinet and String Orchestra is a reflective and quiet work. These characteristics are often associated with a nocturne, or 'night piece'.

Canto is a single-line melody framed by background sounds (including tappings) and echoes of itself. The clarinet theme is often answered by all of the strings in close *stretti*, thereby creating a blurred effect – perhaps the effect of playing or singing a melody out-of-doors at night, generating reverberations and ambient sounds.

Tarantella is a light-hearted treatment of the familiar 6/8 dance. The motion of the *tarantella* is often halted abruptly and divided into contrasting fragments. The clarinet, which does not appear until the *tarantella* has amply established itself in the strings, arrives as a devilish creature – mocking and toying with the strings. His playing is often marked 'obnoxiously' or 'impudently'. The strings, snapping their bows at him, reprimand and ultimately silence his rude behavior.

Appassionato is a through-composed movement with numerous changes in mood – all contributing to a love song. The opening section is gentle and textural, perhaps hearkening back to the **Canto**. This is followed by an ebb and flow of the music, often rising in intensity and then resolving into peaceful, *cantabile* passages. The closing section brings back 'sighing' motives (descending semi-tone or whole-tone *appoggiaturas*...rising and falling thirds) reminiscent of the opening, but now presented in the strings as well as the clarinet. The movement often contrasts intense/passionate moments with those which are tender/peaceful.

Duration: 16-17 minutes

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, Walker 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.

Walker's catalog includes over 120 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council. In addition, she has been awarded the Orchestral Commission from the Vermont High School All-State Festival for a new work to celebrate the 75th season of the Festival – 2002.

Nocturne

for Clarinet and String Orchestra

Canto

Gwyneth Walker

Conducted with a slow sweeping motion from
Violin I (left) to Violoncello/Bass(right)

All Strings: tap left hand fingers on body of instrument

Violin I *pp* barely audible

Violin II *pp* barely audible

Viola *pp* barely audible

Cello *pp* barely audible

Bass *pp* barely audible

[Duration approx. 15'']

2 Soli enter in free rhythm, not together (blurred)
[not conducted]

S.Vln. 1 *con sord.* *pp*

S.Vln. 2 *con sord.* *pp*

S.Vla. *con sord.* *pp*

S.Vlc. *con sord.* *pp*

[Duration approx. 15'']

Gradually all players, from the front of each section to the
rear, switch from tapping sounds to bowed notes
freely, not together

Vlns. *pp* *con sord.*

Vla. *pp* *con sord.*

Vlc. *pp* *con sord.*

Bass *pp* *con sord.*

[Duration approx. 15'']

4 *freely, cantabile*
somewhat plaintively

Clar. *p*

Vlins.

Vla.

Vlc.

Bass

Clar.

Vlins.

Vla.

Vlc.

Bass

Clar. *mf*

S. Vln. 1

Vlins.

Vla.

Vlc.

Bass

senza sord.
stop playing

Clarinet and Solo Violin cue each other
Freely, not conducted

5

Clar. *p*

S.Vln. 1 (*senza sord.*) *p*

Vlns.

Vla.

Vlc.

Bass

Clar.

S.Vln. 1

Vlns.

Vla.

Vlc.

Bass

Clar. *mf*

S.Vln. 1 *mf*

Vlns.

Vla. stop playing
senza sord.

Vlc.

Bass

Canto

6 **Slowly** ♩ = 80 *accel.* **Flowing** ♩ = 80

Clar. *mf*

Vlins. *mf*

Vla. *p* (senza sord.) *mf* div. gliss. *mf*

Vcl. *p* (senza sord.) *mf* div. gliss. *mf*

Bass div. gliss. *mf*

Basses: play lower notes if possible

11

Clar. *mf*

Vlins. *mf*

Vla. *mf*

Vcl. *mf*

Bass *mf*

15 breathe when necessary

Clar. *mf*

Vlins. *p*

Vla. *p*

Vcl. *p*

Bass *p*

20 *rit.* **Slower** 5

Clar. *rit.* **Slower**

Vlins. *mf*

Vla. *mf* gliss. to end of string div.

Vlc. gliss. to end of string

Bass gliss. to end of string

Free measures (25-27)

25 *f* alternate fingerings *f* 3

Clar. *f*

Vlins. *p*

Vla. *p*

Vlc. *p*

Bass *p*

27 **With gentle motion** ♩ = c. 66 *accel. poco a poco* *freely*

Clar. *mf*

S.Vln. 1 *mf*

Vlins. *div.a3*

Vla. *(p) gently* *div.a3* *(p) gently*

Vlc. *(p)* *gently*

Bass *(p)* *gently*

Canto

6

♩ = 84

30

Clar. *mf*

S.Vln. 1 *freely* *mf*

Vlns. *mf* *div.* *unis.* ♩ = 84

Vla. *mf* *div.a2*

Vlc. *mf*

Bass *mf*



♩ = ♩ **Grandly** ♩ = 56 *molto rit.* **Intensely** ♩ = 66

33

Clar. *f*

Vlns. *f* *f* *f*

Vla. *f* *unis.* *gliss. to end of string* *f*

Vlc. *f* *gliss. to end of string* *f*

Bass *f* *gliss. to end of string* *f*



poco accel.

37

Clar. *f espr.*

Vlns. *f* *f* *f*

Vla. *f*

Vlc. *f* *3*

Bass *f* *3*

Canto *f* *3*

40 *slightly faster* breathe when necessary *poco rit.*

Clar. *p*

Vlins. *p* *f* *p* *gently*

Vla. *f* *p*

Vlc. *p*

Bass *p*

Basses: Play lower notes if possible

43 **a tempo** ♩ = 66 *rit.* *freely, slowly*

Clar. *p* *mp*

Vlins. **a tempo** ♩ = 66 *rit.* *p sub.*

Vla. *p* *div. 3* *p sub.*

Vlc. *p* *3* *p sub.*

Bass *p sub.*

47 *rit.* **Slowly, gently** *rit.*

Clar. *rit.*

Vlins. *rit.* **Slowly, gently** *rit.*

Vla. *unis.* *p*

Vlc. *p* *Solo* *gli altri*

Bass *p*

Canto

50

Clar. *pp* *p* *lazily* *3*

S.Vcl. *p* *lazily pizz.* *with some motion* *♩ = 132*



52

Clar. *p* *mf* *Giusto* *animato* *poco accel.* *♩ = 72*

Vlins. *mf* *Giusto* *animato* *poco accel.* *♩ = 72* *rhythmically arco*

Vla. *pizz.* *p* *mf*

Vcl. *Tutti (pizz.)* *(p)* *mf*

Bass *pizz.* *p* *mf*



57

Clar. *mf*

Vlins. *arco* *mf* *rhythmically*

Vla. *arco*

Vcl. *arco*

Bass *arco*

Canto

60

Clar. *mf*

Vlins. *p* *sfp*

Vla. *p* *sfp*

Vlc. *p* *sfp*

Bass

$\text{♩} = 72$
Same tempo, with intensity

63

Clar. *mf*

$\text{♩} = 72$
Same tempo, with intensity

Vlins. *f*

Vla. *f*

Vlc. *f* pizz. arco

Bass *f* pizz. arco *mf*

similar scalar runs

66

Clar. *mf* *sim.*

Vlins. *mf*


Vla. *mf*


Vlc. *mf*


Bass *mf* *sim.*


Canto


gradual accel.

Clar. 

Vlins. 

Vla. 

Vlc. 

Bass 

p

gradual accel.

f

non dim.



Clar. 

Vlins. 

Vla. 

Vlc. 

Bass 

mf

f

mf

f

f

f




Clar. 

Vlins. 

Vla. 

Vlc. 

Bass 

Canto

Quickly

Freely, not conducted

82

Clar. *f*

S.Vln. 1 *ff*

Clarinets and Solo Violin cue each other

Quickly

Vlns. *ff* *div.* *p sub.*

Vla. *ff* *div.* *p sub.*

Vic. *ff* *unis.*

Bass *ff*

Clar. *f* *blurred*

S.Vln. 1 *f* *blurred*

Conductor cues tutti cut-offs and entrances

Vlns. *pp blurred* *con sord.*

Clar. *f* *blurred*

S.Vln. 1 *f* *blurred*

Vlns. *pp blurred* *con sord.*

Canto

Clar. *f*

S.Vln. 1 *f*

Vlins.

Vla. *pp* blurred

Clar. *pp* key clicks

S.Vln. 1 *pp* finger taps *dim.*

Vlins. *dim.*

Vla. *dim.*

Vlc. *pp* not together *pp* con sord. *div.*

Bass *pp* con sord.

Clar. *fade out*

S.Vln. 1 *fade out*

Vlins. *fade out*

Vla. *fade out*

Vlc. *fade out*

Bass *fade out*

Gradually all players, from the front of each section to the rear, switch from bowed notes to tapping sounds.

Tarantella

Vivace ♩ = 138

jagged break

Musical score for measures 1-8. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Vivace' with a quarter note equal to 138 beats per minute. The first measure is marked 'Solo' and 'p impishly'. The second measure is marked 'jagged break'. The third measure is marked 'Solo' and 'f'. The fourth measure is marked '(♩)'. The fifth measure is marked 'Solo pizz.' and 'p'. The sixth measure is marked 'Solo' and 'p'. The seventh measure is marked 'Solo' and 'p'. The eighth measure is marked 'Solo' and 'p'.



a tempo, jaunty ♩ = 138

tutti (arco)

Musical score for measures 9-15. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'a tempo, jaunty' with a quarter note equal to 138 beats per minute. The first measure is marked 'tutti pizz.' and 'p'. The second measure is marked 'tutti pizz.' and 'p'. The third measure is marked 'tutti pizz.' and 'p'. The fourth measure is marked 'tutti pizz.' and 'p'. The fifth measure is marked 'tutti (arco)' and 'mp'. The sixth measure is marked 'tutti (arco)' and 'mp'. The seventh measure is marked 'tutti (arco)' and 'mp'. The eighth measure is marked 'tutti (arco)' and 'mp'. The ninth measure is marked 'tutti (arco)' and 'mp'. The tenth measure is marked 'tutti (arco)' and 'mp'. The eleventh measure is marked 'tutti (arco)' and 'mp'. The twelfth measure is marked 'tutti (arco)' and 'mp'. The thirteenth measure is marked 'tutti (arco)' and 'mp'. The fourteenth measure is marked 'tutti (arco)' and 'mp'. The fifteenth measure is marked 'tutti (arco)' and 'mp'.



16

Musical score for measures 16-20. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'a tempo, jaunty' with a quarter note equal to 138 beats per minute. The first measure is marked '(arco)' and 'mp'. The second measure is marked '(arco)' and 'mp'. The third measure is marked '(arco)' and 'mp'. The fourth measure is marked '(arco)' and 'mp'. The fifth measure is marked '(arco)' and 'mp'. The sixth measure is marked '(arco)' and 'mp'. The seventh measure is marked '(arco)' and 'mp'. The eighth measure is marked '(arco)' and 'mp'. The ninth measure is marked '(arco)' and 'mp'. The tenth measure is marked '(arco)' and 'mp'. The eleventh measure is marked '(arco)' and 'mp'. The twelfth measure is marked '(arco)' and 'mp'. The thirteenth measure is marked '(arco)' and 'mp'. The fourteenth measure is marked '(arco)' and 'mp'. The fifteenth measure is marked '(arco)' and 'mp'. The sixteenth measure is marked '(arco)' and 'mp'. The seventeenth measure is marked '(arco)' and 'mp'. The eighteenth measure is marked '(arco)' and 'mp'. The nineteenth measure is marked '(arco)' and 'mp'. The twentieth measure is marked '(arco)' and 'mp'.

25

musical score for measures 25-33, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as p, mf, and f.

musical score for measures 25-33, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as p, mf, and f.



34

musical score for measures 34-41, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as p, mp, and f.

musical score for measures 34-41, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as p, mp, and f.



42

musical score for measures 42-49, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as f, p, and mf.

musical score for measures 42-49, featuring Vln. I, Vln. II, Vla., Vcl., and Cb. with dynamic markings such as f, p, and mf.

49

Clar. *f* grotesquely, obnoxiously *mf* playfully

Vln. I *p* sub. arco *f* sub. *p*

Vln. II *p* sub. arco *f* sub. *f* *p* *f* *p* *p*

Vla. *p* sub. arco *f* sub. *f* *p* *f* *p* *mp* *p* *mp* *p* *p*

Vlc. *p* sub. arco *f* sub. *f* *p* *f* *p* *mp* *p* *mp* *p* *pizz.* *p*

Cb. *p* sub. arco *f* sub. *f* *p* *f* *p* *mp* *p* *mp* *p* *pizz.* *p*



58

Clar. *f* *with abandon* *f*

S.Vln. I *f* *with abandon* *f*

Vln. I *f* *pizz.* *mf*

Vln. II *f* *pizz.* *mf*

Vla. *f* *p*

Vlc. arco *mf*

Cb. arco *mf*

Clar. *f* flutter

S.Vln. I

Vln. I *arco*

Vln. II *arco*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Clar. *p sub.*

Vln. I *f* *with abandon* *p sub.* *div.*

Vln. II *f*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f*

Clar. *mf*

Vln. I *f* *strident* *p*

Vln. II *f* *p* *f* *p* *p*

Vla. *f* *p* *mp* *p* *mp* *p*

Vlc. *f* *p* *mp* *p* *mp* *p*

Cb. *f* *p* *f* *p*

89

Clar. *p*

(div.)

Vln. I *mf* *p*

Vln. II

Vla. *p*

Vcl. *p* div.

Cb. *p*

97

Clar. *p* *mf* *f*

4:3 4:3 4:3

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

105

Clar. *rudely, with abandon*

unis. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

111

Clar. *flutter*
f

Vln. I *div.*
p *mf* *f*

Vln. II *p* *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

119

Clar. *mf* *f* *key clicks*

Vln. I *unis.*
mf *f* *p*

Vln. II *p* *pp* *p*

Vla. *f* *pp*

Vcl. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

a tempo

126

Vln. I *ord.*

Vln. II *ord.* *p* *div.* *p*

Vla. *div.* *ord.* *p* *unis.* *p*

Vcl. *arco* *(p)*

Cb. *(p)*

132

Clar. *mf* *f*

All Strings: snap bows (audibly) in air

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

141

Clar. *f*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

144

Clar. *p* *mf*

All Strings: gentle finger taps on body of instrument

Vln. I

Vln. II

Vla. Solo *p* *mf*

Vlc.

Cb.

142 **a tempo** ♩. = 138

Clar. *mf*

Vln. I *mf* div.

Vln. II *mf* *p*

Vla. *tutti* *mf* *p*

Vcl. *mf* div.

Cb.

150

Clar. *f* flutter (*f*)

Vln. I *f* unis.

Vln. II *f* div. unis.

Vla. *f*

Vcl. *f* unis.

Cb. *f*

158

Clar. flutter (*f*)

Vln. I *f* div.

Vln. II *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

Tarentella

Appassionato

Slowly, peacefully **FREE MEASURES** *espr. (as a sigh)*

Clarinet *mp* *mp*

Slowly, peacefully **FREE MEASURES**

Violin 1 *con sord.* *div. a3* *p*

Violin 2 *con sord.* *div.* *p*

Viola *div.* *con sord.* *p*

Violoncello *con sord.* *p*

Bass *con sord.* *p*

gently, freely
(not necessarily at the same tempo as strings)

4

Clar. *mp*

Vln. *unis.* *gently*

Vla. *unis.* *gently*

Vlc. *div.* *gently* *unis.*

Bass *gently*

6 $\text{♩} = 72$

Clar. *mp* *p*

Vln. *div.* *sim.* *(p)*

Vla. *(p)* *sim.* *(p)*

Vlc. *(p)* *sim.* *mp* *p*

Bass *(p)* *mp* *p*

25 $\text{♩} = 100$ (or faster) $\text{♩} = 76$ with intensity *rit.*

Clar. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

Bass *f* senza sord.



33 $\text{♩} = 66$

Clar. *p* gently, tenderly

Solo Vla. *mf* \rightarrow *p* *p*

Solo Vlc. *mf* \rightarrow *p* *p*

Vln. *mf* \rightarrow *p* *p*

Vla. *mf* \rightarrow *p* *p*

Vlc. *mf* \rightarrow *p*

Bass *mf* \rightarrow *p*

Appassionato

accel. **Faster**

38

Clar. *mf*

Solo Vla. *mf*

Solo Vlc. *mf*

accel. **Faster**

Vln. *mf*

Vla. *mf*

Vlc. *mf* div. unis.

Bass *mf*



43 *molto rit.* **Slowly** ♩ = 60

Clar. *f* peacefully, cantabile *p*

Solo Vla. *f* intensely

Solo Vlc. *f* intensely

Solo Vla. and Vlc. col tutti

molto rit. **Slowly** ♩ = 60

Vln. *f* intensely (*f*) *p*

Vla. *f* intensely (*f*) non div. *p*

Vlc. *f* intensely (*f*) *p*

Bass *f* intensely (*f*) *p* Play lower note if possible

Appassionato

accel......

58

Clar. *blurred* *bend pitch down*

Vln.

Vla.

Vlc.

Bass

accel......

61

Clar. $\text{♩} = 80$

Vln. *passionato*

Vla. *passionato*

Vlc. *passionato* *div.* *unis.*

Bass *passionato*

64

Clar. *f* *passionato*

Vln. *f*

Vla. *f*

Vlc. *f*

Bass *f*

f Play lower note if possible

Appassionato

♩ = 66

75

Clar. *p flowing*

Vln. *p flowing*

Vla. (con sord.) *div.*

Vlc. (con sord.) *p*

Bass (con sord.) *p*

mf espr.

(con sord.) *div.*

mp

p unis.

div.

unis.

div.

unis.



80

Clar. *mf*

Solo Vln. *senza sord.* *mf espr.*

Vln. *p*

Vla.

Vlc.

Bass

Appassionato

85

Clar. *mf*

Solo Vln. *mf*

Solo Vlc. senza sord. *mf espr.* *p*

Vln.

Vla.

Vlc.

Bass



90

Clar.

Solo Vln.

Solo Vlc. *plaintively, as a sigh*

Vln.

Vla.

Vlc.

Bass

Appassionato

95 *p gently* (sneak a breath when needed)

Clar.
Solo Vln.
Solo Vlc.
Vln.
Vla.
Vlc.
Bass



98 *gradual rit.*

Clar.
Solo Vln.
Solo Vlc.
Vln.
Vla.
Vlc.
Bass

Appassionato

101

Clar.

Solo Vln.

Solo Vlc.

Vln.

Vla.

Vlc.

Bass



104 **Slowly** *rit.* *plaintively, as a sigh*

Clar.

Solo Vln.

Solo Vlc.

Vln.

Vla.

Vlc.

Bass