

Full Score

GWYNETH WALKER

One Clear Call

for Flute and String Orchestra

One Clear Call

Duration: 9 minutes

ONE CLEAR CALL, for flute and strings, was inspired by the opening lines of the poem by Alfred, Lord Tennyson, “Crossing the Bar.”

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

The “one clear call” may be heard in the simple opening phrase of an octave leap (Cs), resolving downward a semitone to B. This motive symbolizes simplicity and clarity (the Cs) and the “putting out to sea” (the rising and falling wavelike pitch pattern).

This extended one-movement work is shaped in rondo form. The theme returns many times, each time separated by contrasting sections. These “divergencies” explore different textures (dialogue between flute and pizzicato bass), different tonalities (a middle section in the key of C Minor) and different meters (an energetic 6/8 passage).

A cadenza fills the closing section, followed by a final entrance by the strings. The music ends with the flute sustaining alone the high C – the clear call of the soul heading out to sea.

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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 as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum.

Walker's catalog includes over 190 commissioned works for orchestra, chamber ensembles, chorus and solo voice. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

One Clear Call

for Flute and String Orchestra

Gwyneth Walker

Crossing the Bar

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

— Alfred, Lord Tennyson

Gently flowing ♩ = 96

Flute

mf cantabile

Violins 1

Violins 2

Viola

Violoncello

Contrabass

p

p

p

p

p

pizz.

p

gentle accent

7

Fl.

(mf)

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

p

p

p

p

p

simile

simile

simile

simile

simile

simile

13

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

poco rit. *accel.* *a tempo*

18

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

(p) *mf* *p*

(p) *mf* *p*

(p) *mf* *p*

(p) *mf* *p*

arco *(p)* *mf* *p*

23

B

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

mf *p*

mf *p*

mf *p*

mf *p*

mf *p* *pizz.*

27

Fl. *p* *p* *p* *mf*

Vlns. 1 *cresc. poco a poco*

Vlns. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco* *arco*

31

Fl. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

C

35

Fl. *poco rit.* *accel.*

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

4 *a tempo*

39 D

Fl.

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *pizz.* *p*

44 *Solo* *Soli (2 players)*

Vlns. 1

Vlns. 2

Vla.

Vlc. *p*

Cb.

48 *Tutti*

Fl. *p*

Vlns. 1 *cresc.* *Tutti*

Vlns. 2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.* *arco*

E

51

Fl. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

p

mf cantabile

mf cantabile

56 *rit.* **Slower**

Fl. *mf cantabile* *f* *rit.*

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *p* *f*

Vla. *p* *f*

Vcl. *(mf)* *f*

Cb. *p* *f*

mf cantabile

div.

61 *a tempo* (♩ = 96) *rit.*

Fl.

Vlns. 1

Vlns. 2

Vla.

Vcl. *unis.* *div.*

Cb.

6 **F** Slower, freely

65

Fl. *mf*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p* pizz.

Cb. *p*

Solo

Solo

Solo

Solo

Solo

mf

69

Fl.

Vlns. 1 *Tutti* (*p*)

Vlns. 2 *Tutti* (*p*)

Vla. *Tutti* (*p*)

Vlc. *Tutti, div.* (*p*)

Cb. *Tutti* (*p*)

Solo

Solo

Solo

Solo

Solo

mf

72

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

76 G

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

80

accel.

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

p

arco

84

rit.

Tutti

f

Fl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

f

p

H More quickly ♩ = 120

(creating gentle chord clusters)

89

div.

p

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

(p)

94

I

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

unis.

(p)

unis.

(p)

Solo

p

99

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

104

1 Vlns. *pp*

2 Vlns. *pp* *unis.* (*pp*)

Vla. *pp*

Vlc. *pp* *Tutti, pizz.* *pizz.*

Cb. *pp*

Detailed description: This system covers measures 104 to 106. It features five staves: Violins 1 and 2, Viola, Violoncello, and Contrabass. The key signature has three flats. The Violins 1 and 2 parts are marked *pp*. The Viola part has a continuous eighth-note accompaniment, also marked *pp*. The Violoncello and Contrabass parts are marked *pp* and *Tutti, pizz.*. In measure 105, the Violins 1 and 2 parts are marked *unis.* and *(pp)*. The system ends with a double bar line.

107

Fl. *mf cantabile*

1 Vlns. *pp* *unis.* (as a faint background)

2 Vlns. (as a faint background)

Vla. (as a faint background)

Vlc. *pp*

Cb. *pp*

Detailed description: This system covers measures 107 to 109. It features six staves: Flute, Violins 1 and 2, Viola, Violoncello, and Contrabass. The Flute part is marked *mf cantabile* and includes a triplet in measure 109. The Violins 1 and 2 parts are marked *pp* and *unis.*, with a note in measure 108 that they are to be played "as a faint background". The Viola part is also marked "as a faint background". The Violoncello and Contrabass parts are marked *pp*. The system ends with a double bar line.

110

Fl.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

Detailed description: This system covers measures 110 to 112. It features six staves: Flute, Violins 1 and 2, Viola, Violoncello, and Contrabass. The Flute part has a melodic line. The Violins 1 and 2 parts have a continuous eighth-note accompaniment. The Viola part has a continuous eighth-note accompaniment. The Violoncello and Contrabass parts have a simple harmonic accompaniment. The system ends with a double bar line.

113

Fl.

Vlns. 1 2

Vla.

Vlc.

Cb.

116 **K**

Fl.

Solo Vlns. *Solo* *mf*

Vlns. 1 2

Vla.

Vlc.

Cb.

119

Fl.

Solo Vlns.

Vlns. 1 2

Vla.

Vlc. *arco*

Cb. *arco*

122

Fl.

Solo

Vlns. 1

2

Vla.

Vlc.

Cb.



125

rit.

Fl.

Solo

Vlns. 1

2

Vla.

Vlc. *pizz.* *arco* *(arco)*

Cb. *pizz.* *(pizz.)*

L *Slower, freely*

128

Fl.

Solo

Vlns. 1 *p* *Tutti*

Vlns. 2

Vla.

Vcl.

Cb. *Solo*

132

Fl.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cb.

136

Fl.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cb.

M With energy ♩. = 96

140

Fl. *p*

Vlns. 1 *p* *div.* *unis.* *div.*

Vlns. 2 *p*

Vla. *div.* *unis.*

Vlc. *p*

Cb. *Tutti, arco* *p*

Detailed description: This system covers measures 140 to 145. The Flute part begins at measure 140 with a *p* dynamic and a melodic line. The Violins and Viola play a rhythmic accompaniment, with the Violins marked *p* and *div.* (divisi) in measures 140-141, then *unis.* (unison) in measures 142-143, and *div.* again in measure 144. The Violoncello and Contrabass play a steady bass line, with the Cb. marked *Tutti, arco* and *p*.

146

Fl. *p*

Vlns. 1 *unis.* *div.* *unis.* *div.*

Vlns. 2 *unis.* *div.*

Vla. *div.* *unis.*

Vlc. *p*

Cb. *p*

Detailed description: This system covers measures 146 to 151. The Flute part continues with a melodic line. The Violins and Viola play a rhythmic accompaniment, with the Violins marked *unis.* (unison) in measures 146-147, *div.* (divisi) in measures 148-149, *unis.* in measures 150-151, and *div.* again in measure 151. The Violoncello and Contrabass play a steady bass line, with the Cb. marked *p*.

152 **N**

Fl. *cresc. poco a poco (to O)*

Vlns. 1 *cresc. poco a poco (to O)*

Vlns. 2 *cresc. poco a poco (to O)*

Vla. *cresc. poco a poco (to O)*

Vlc. *cresc. poco a poco (to O)*

Cb. *cresc. poco a poco (to O)*

Detailed description: This system covers measures 152 to 155. The Flute part begins at measure 152 with a melodic line, marked *cresc. poco a poco (to O)*. The Violins and Viola play a rhythmic accompaniment, with the Violins marked *cresc. poco a poco (to O)* in measures 152-153, *cresc. poco a poco (to O)* in measures 154-155, and *cresc. poco a poco (to O)* in measure 155. The Violoncello and Contrabass play a steady bass line, with the Cb. marked *cresc. poco a poco (to O)*.

156

Fl. *(cresc.)*

Vlns. 1 *(cresc.)*

Vlns. 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

Cb. *(cresc.)*

160

Fl. *f*

Vlns. 1 *f* *div.* *unis.* *div.*

Vlns. 2 *f* *div.* *unis.*

Vla. *f*

Vlc. *f*

Cb. *f*

166

Fl.

Vlns. 1 *unis.* *div.* *unis.* *div.* *unis.* *div.*

Vlns. 2 *div.* *unis.*

Vla. *div.* *unis.*

Vlc.

Cb.

171 P

Fl.

Vlins. 1 2

Vla.

Vlc.

Cb.

unis.

p

p

div.

unis.

div.

p

p

175

Fl.

Vlins. 1 2

Vla.

Vlc.

Cb.

f

p

p

unis.

div.

p

p

p

179 *rit.* Q ♩ = 120

Fl.

Vlins. 1 2

Vla.

Vlc.

Cb.

div.

unis.

p

unis.

div.

unis.

div.

unis.

div.

unis.

p

p

p

p

183

Fl. *p cresc.*

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *pizz.* *cresc.* *arco*

187

Fl. *(cresc.)*

Vlns. 1 *(cresc.)*

Vlns. 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

Cb. *(cresc.)*

R

190

Fl. *f*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. *f* *p* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

195 *rit.* **Slower** *rit.*

Fl. *mf* *f*

Vlns. 1 *mf* *p* *f*

Vlns. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vlc. *(mf)* *f* *div.*

Cb. *p* *f*

a tempo (♩ = 120)

200 **S**

Fl. *Solo*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p* *pizz.*

Cb. *p*

204

Soli (2 players)

Vlns. 1 *p* **8**

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

208

Fl. *tr.* **T**

p *f*

(Soli) *Tutti, div.* *unis.*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *arco* *f*

212

Fl. *mf*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *mf*

Cb. *mf*

217

Fl. *rit.* *p*

Vlns. 1 *Solo* *p*

Vlns. 2 *Solo* *p*

Vla. *Solo* *p*

Vlc. *Solo* *p*

Cb. *p*

U Slower, freely, as a cadenza

220 *mf espr.*

226

231

235 *molto rit.* **V** *a tempo* (♩ = 96)

p *Tutti*

239 *rit.*