

KEVIN WILT

with Bryan Guarnuccio

PRELUDE AND
PASSACAGLIA

for Flute and Piano

WHISTLING VINE PUBLISHING CO.

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PROGRAM NOTE:

I composed PRELUDE AND PASSACAGLIA in collaboration with flutist Bryan Guarnuccio in the Spring of 2009. The idea behind the partnership, as well as the resulting piece, was to explore the various timbres and registers of the flute, while making it "fit well" under the fingers of the player.

The passacaglia theme is transformed through the traded variations into a new, longer, more lyrical melody carried by the flute (see Variations 16 and 17). It is this melody that provides the material for the prelude.

The performance of this piece should always prioritize the flute, with the piano clearly serving as accompaniment.

- KEVIN WILT

PERFORMANCE NOTE:

The harmonics and boxed events of the prelude are meant to guide the player to create a smeared sound. It is important that the performer not settle on any focused pitch or melodic shape, as an airy, unfocused texture is desired here as opposed to any well-defined notes or musical lines.

Approximate Duration: 6 minutes

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PRELUDE AND PASSACAGLIA

for Flute and Piano

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Prelude

Very Still ♩ = 54

hollow tones, n.v.

Flute

* Smear through the harmonics, freely moving among the given fundamentals using the rhythmic and melodic contour provided below the staff. Use an unfocused sound, and avoid triadic arpeggios.

** Same idea as before, but with more energy.

Passacaglia

Presto ♩ = 176

Flute *nat.* *p* *very still*

Piano *pp echo* *very still*

pedal freely unless otherwise indicated

Theme

6 *suddenly rolling* *mp*

p

11

Var.1

both hands 8va

pp lightly

21

(8)

Var.2

mf

loco

mp

29

33

Var.3

Measures 1-5 of Var.3. Treble clef: *p*. Bass clef: *f*. Time signatures: 2/4, 3/4, 4/4, 2/4, 4/4.

Measures 41-45 of Var.3. Treble clef. Time signatures: 2/4, 3/4, 4/4, 2/4, 4/4.

Var.4

Measures 1-5 of Var.4. Treble clef: *mf*. Bass clef: *mf*, *sf*. Time signatures: 2/4, 3/4, 4/4, 2/4, 4/4.

Measures 51-55 of Var.4. Treble clef. Bass clef: *sf*. Time signatures: 2/4, 3/4, 4/4, 2/4, 4/4.

Var.5

Musical score for Variation 5, measures 45-58. The score is written for piano and bass. The piano part features a melodic line with slurs and accents, marked *ff expansive*. The bass part provides a rhythmic accompaniment with slurs and accents, also marked *ff expansive*. A *Ped.* (pedal) marking is present at the beginning. A *bring out* instruction is placed above the bass staff in measure 52. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for Variation 5, measures 59-62. The piano part continues with slurs and accents, marked *ff*. An *8va* marking is present above the piano staff in measure 60. The bass part continues with slurs and accents, marked *ff*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical score for Variation 5, measures 63-66. The piano part features a melodic line with slurs and accents, marked *fff*. An *8va* marking is present above the piano staff in measure 64. The bass part continues with slurs and accents, marked *fff*. The time signature changes from 3/4 to 2/4 and back to 4/4.

Var.6

Musical score for Variation 6, measures 67-70. The piano part features a melodic line with slurs and accents, marked *mf*. The bass part provides a rhythmic accompaniment with slurs and accents, marked *fff*. A *sub. mp* (subito mezzo-piano) marking is present above the bass staff in measure 68. The time signature changes from 3/4 to 4/4.

69

ff sub. mp

This system contains measures 69 through 72. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *ff* at the beginning, which changes to *sub. mp* in measure 70. The time signature changes from 2/4 to 4/4 in measure 70, then to 3/4 in measure 71, and back to 4/4 in measure 72.

73

ff sub. mp

This system contains measures 73 through 76. The piano part has a dynamic marking of *ff* in measure 74, which changes to *sub. mp* in measure 75. The time signature changes from 4/4 to 2/4 in measure 74, then to 4/4 in measure 75, and back to 4/4 in measure 76.

Var.7

sfz

This system is labeled "Var.7" and contains measures 77 through 80. The piano part has a dynamic marking of *sfz* in measure 79. The time signature changes from 4/4 to 3/4 in measure 77, then to 4/4 in measure 78, 2/4 in measure 79, and back to 4/4 in measure 80.

81

p sporadically pp

This system contains measures 81 through 84. The piano part has a dynamic marking of *p sporadically* in measure 81, which changes to *pp* in measure 82. The time signature changes from 4/4 to 3/4 in measure 81, then to 4/4 in measure 82, 2/4 in measure 83, and back to 4/4 in measure 84.

Var.8

rit.

pp

p settling in

91

Var.9

Meno mosso (ca. ♩ = 144)

mp not too heavy

pedal freely

101

Var.10

slide to rim of D key *sim.*

mp snake-like

ff sonorus

p

111 Finger G and roll in. to produce F# *sim.*

ff

p

Var.11

mf

f

mp

pp

121 *molto rit.*

p

pp

ppp

Var.12

Tempo I (♩ = 176) *like a snare drum*

flt.

p broken, mechanical

ppp grumbly

8^{va} pedal very lightly

131

(8)

Var.13

f *p* *f* *p*

poco e poco cresc.

(8)

139

f *p* *f*

(8)

*Longer notes should be thought of as melodic, while fluttered notes are interruptions.

143

mp *f* *mp* *ff*

(poco e poco cresc.)

(8)

Var.14

building up steam

mp *ff* *mp*

building up steam

mf

149

ff *mp* *ff*

sputtering like an engine trying to turn over *now it's working!* N.B.

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

cresc.

Var.15

ff *espress. and confidently*

ff

159

sfz

163

ff

Var.16

169

173

Var.17

fff

fff

sfz *sfz* *sfz* *sfz* *sfz*

180

accel.

sub. pp *cresc.*

sub. pp *cresc.*

sfz

183

fff

fff

Cadenza (Var. 18)

Slowly, not in time

186

mp *p* *f* *p* *f*

187

mp *f* *ff* *fff*

accel.

gradually shorten articulation

188

pp *cresc.* *ff* *mp* *fff*

Var.19

Passacaglia Tempo, ♩ = 176

ff *fiery!*

ff

191

5 3 3 5

5 3 5

194

6 3 5

196

6 3 5 6 3 5

199

pp *f* *p* *fff*

pp *f* *p* *fff*

For more information about this piece or any others written by Kevin Wilt, please visit:

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