

KEVIN WILT

with Bryan Guarnuccio

PRELUDE AND
PASSACAGLIA

for Flute and Piano

WHISTLING VINE PUBLISHING CO.

KEVIN WILT

with Bryan Guarnuccio

PRELUDE AND
PASSACAGLIA

for Flute and Piano

WHISTLING VINE PUBLISHING CO.

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

WHISTLING VINE PUBLISHING CO.

www.kevinwilt.com

PRELUDE AND PASSACAGLIA

for Flute and Piano

KEVIN WILT
with Bryan Guarnuccio

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

p
f

41

Var.4

mf
mf
sf ... *sf* ...

51

mf
mf
sf ... *sf* ...

Var.5

Musical score for Variation 5, measures 45-58. The score is written for piano and grand staff. The piano part features a melodic line with slurs and accents, marked *ff expansive*. The grand staff includes a bass line with slurs and accents, also marked *ff expansive*. A *Ped.* (pedal) marking is present at the bottom. A *bring out* instruction is placed above the piano 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*. The grand staff includes a bass line with slurs and accents, marked *ff*. An *8va* marking is present above the piano staff in measure 60. 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 continues with slurs and accents, marked *fff*. The grand staff includes a bass line with slurs and accents, marked *fff*. An *8va* marking is present above the piano staff in measure 64. 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 grand staff includes a bass line with slurs and accents, marked *fff*. A *sub. mp* marking is present above the piano 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 is divided into two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4, then to 3/4, and finally to 4/4. Dynamics include *ff* and *sub. mp*. There are various articulations such as accents and slurs.

73

ff sub. mp

This system contains measures 73 through 76. It features a vocal line and a piano accompaniment. The piano part is divided into two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4, then to 4/4, and finally to 4/4. Dynamics include *ff* and *sub. mp*. There are various articulations such as accents and slurs.

Var.7

sfz

This system contains measures 77 through 80, labeled as a variation. It features a vocal line and a piano accompaniment. The piano part is divided into two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4, then to 2/4, and finally to 4/4. Dynamics include *sfz*. There are various articulations such as accents and slurs.

81

p sporadically pp

This system contains measures 81 through 84. It features a vocal line and a piano accompaniment. The piano part is divided into two staves. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4, then to 2/4, and finally to 4/4. Dynamics include *p sporadically* and *pp*. There are various articulations such as accents and slurs.

Var.8

pp

p settling in

rit.

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*

mf

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

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

cresc.

N.B.

Var.15

ff *espress. and confidently*

ff

159

sfz

163

ff

Var.16

169

173

Var.17

180

accel.

sub. pp

cresc.

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*

6 6

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

www.kevinwilt.com

or contact the composer at:

kevin@kevinwilt.com

586.925.3089

