KEVIN WILT

PRELUDE and PASSACAGLIA

for flute and piano

WHISTLING VINE MUSIC

PRELUDE and PASSACAGLIA

for flute and piano

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.

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

Approximate Duration is 6:00

PRELUDE AND PASSACAGLIA

for Flute and Piano

KEVIN WILT
with Bryan Guarnuccio

Prelude

Very Still ♩ = 54

Flute

hollow tones, n.v. *vib.* *- to -* *no vib.* *back to hollow tones, n.v*

ppp ***n*** ***ppp***

accel.

5 *vib.* *- to -* *no vib.* *nat.* (♪ = ♪)

n ***ppp*** *cresc.* *trying to take flight, but faltering*

10" to 15 "

10

3

decresc. by simply running out of breath

p ***n***

accel.

Tempo I (♩ = 54)

11 *back to hollow tone, n.v.* *vib.* *- to -* *no vib.* *nat.*

ppp ***n*** ***ppp*** *cresc.* *trying again, but still failing*

10" to 15 "

19

mf

rit. into

(breathy)

n

Tempo I (♩ = 54) *attaca*

20 *back to hollow tone, n.v.* 3 *vib.* *- to -* *no vib.* N.B.

ppp ***n*** +1

* 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.

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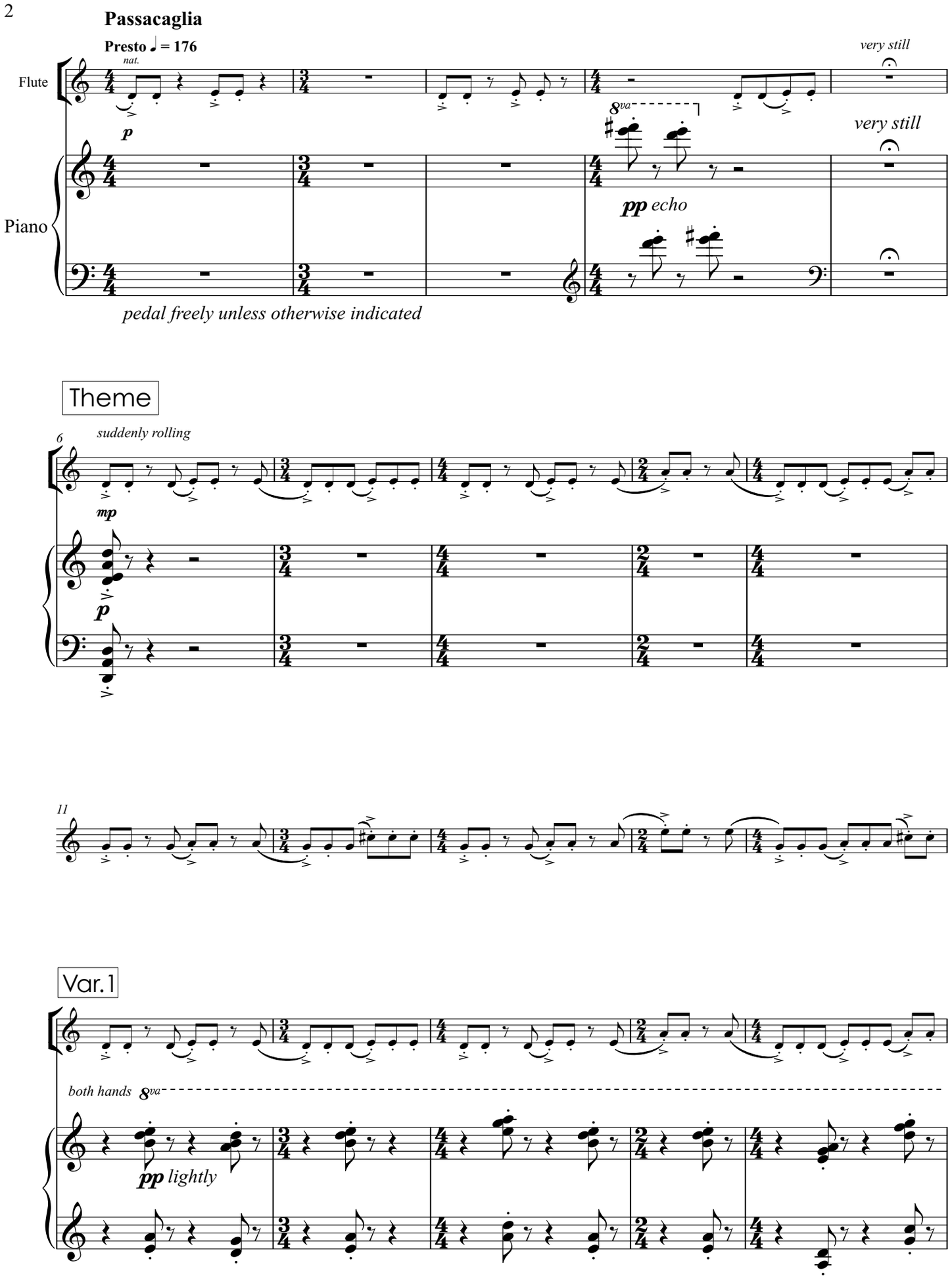
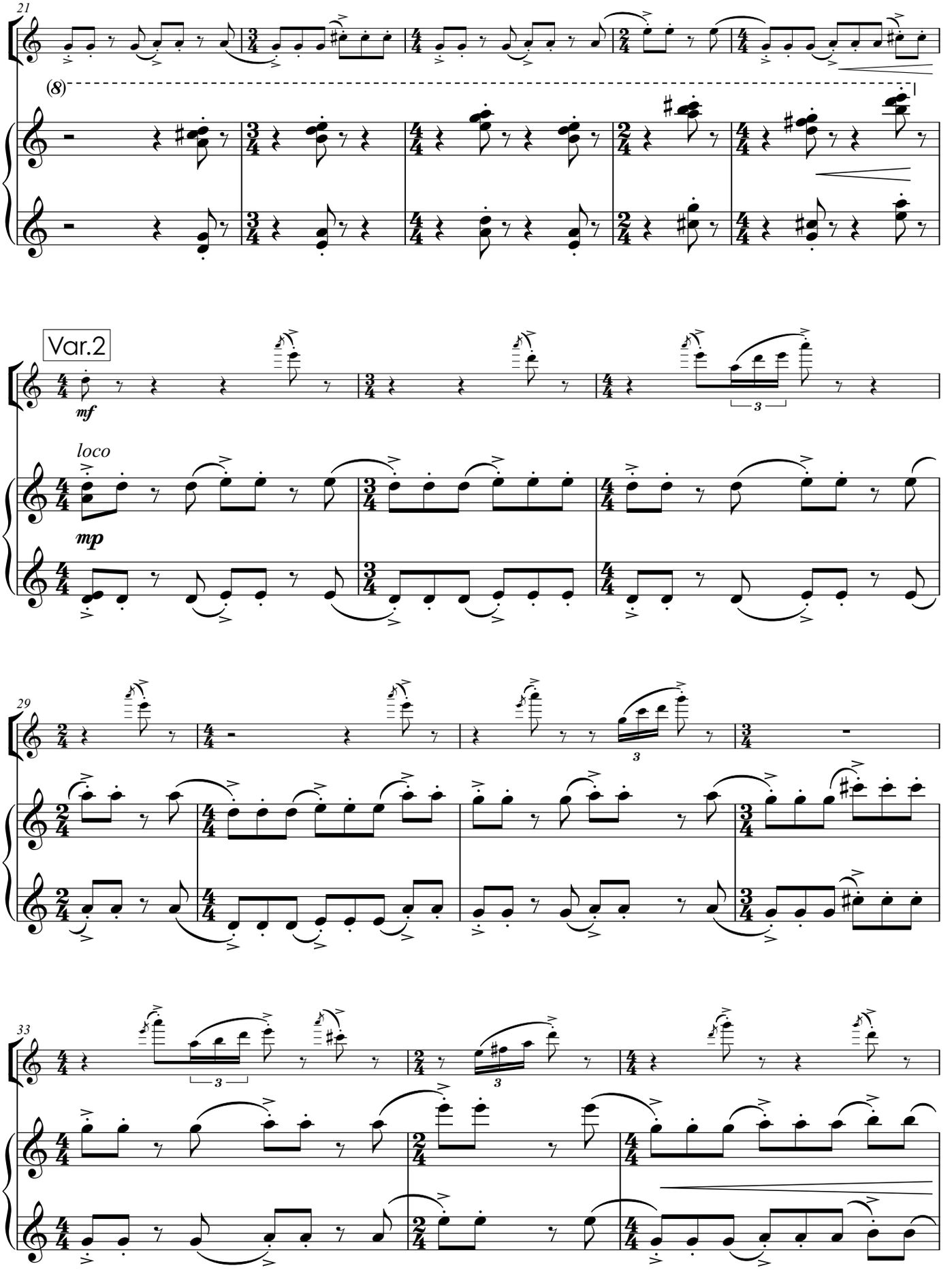
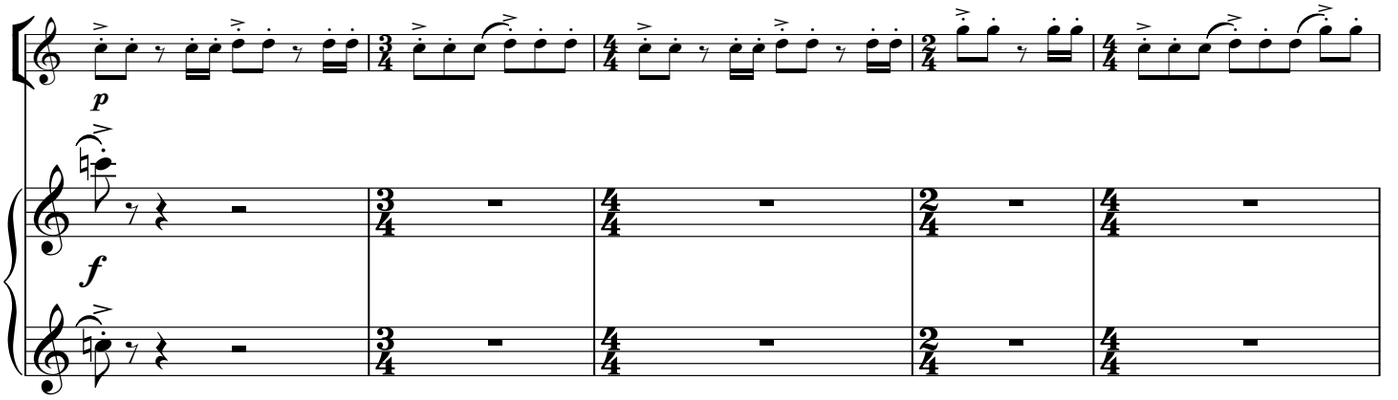
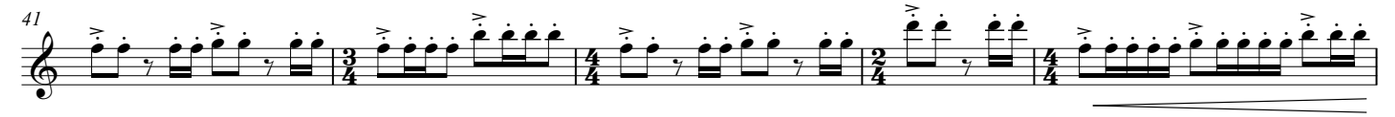

Passacaglia
Presto ♩ = 176
nat.
very still
Flute
Piano
p
8va
very still
pp echo
pedal freely unless otherwise indicated
Theme
6
suddenly rolling
mp
p
11
Var.1
both hands 8va
pp lightly

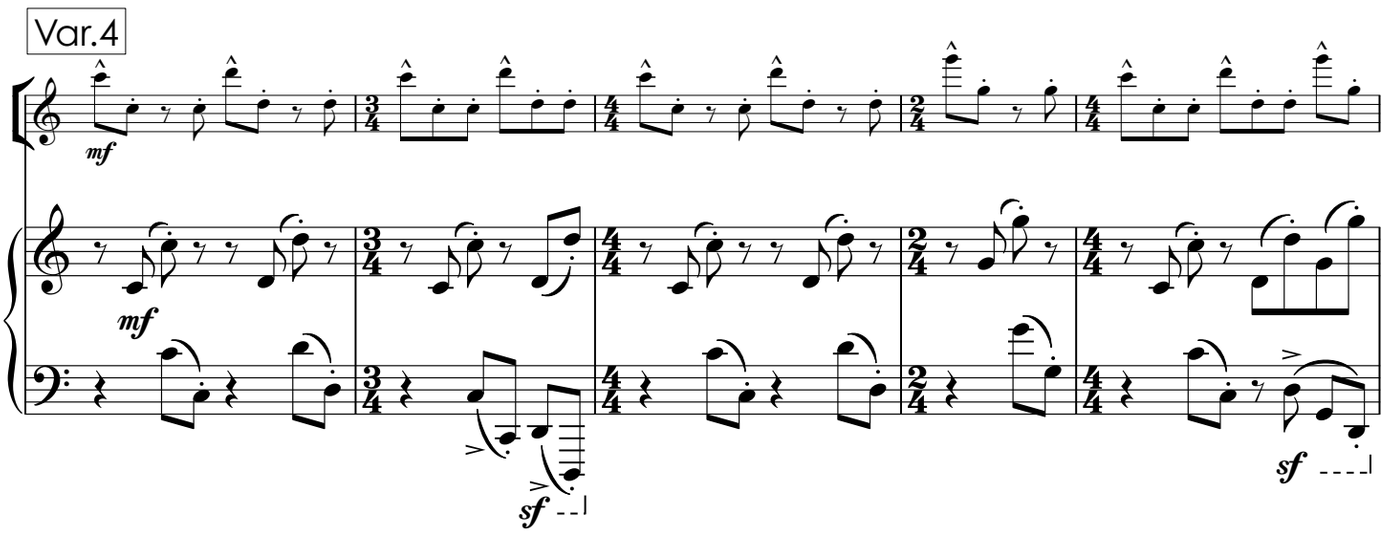

21
(8)
Var.2
mf
loco
mp
29
33

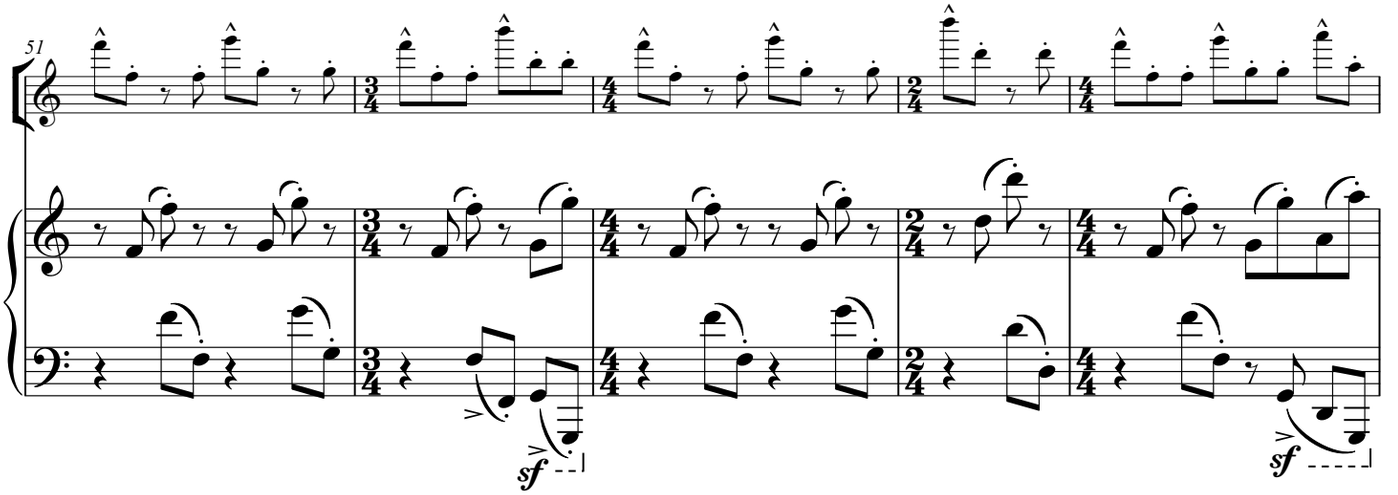
Var.3

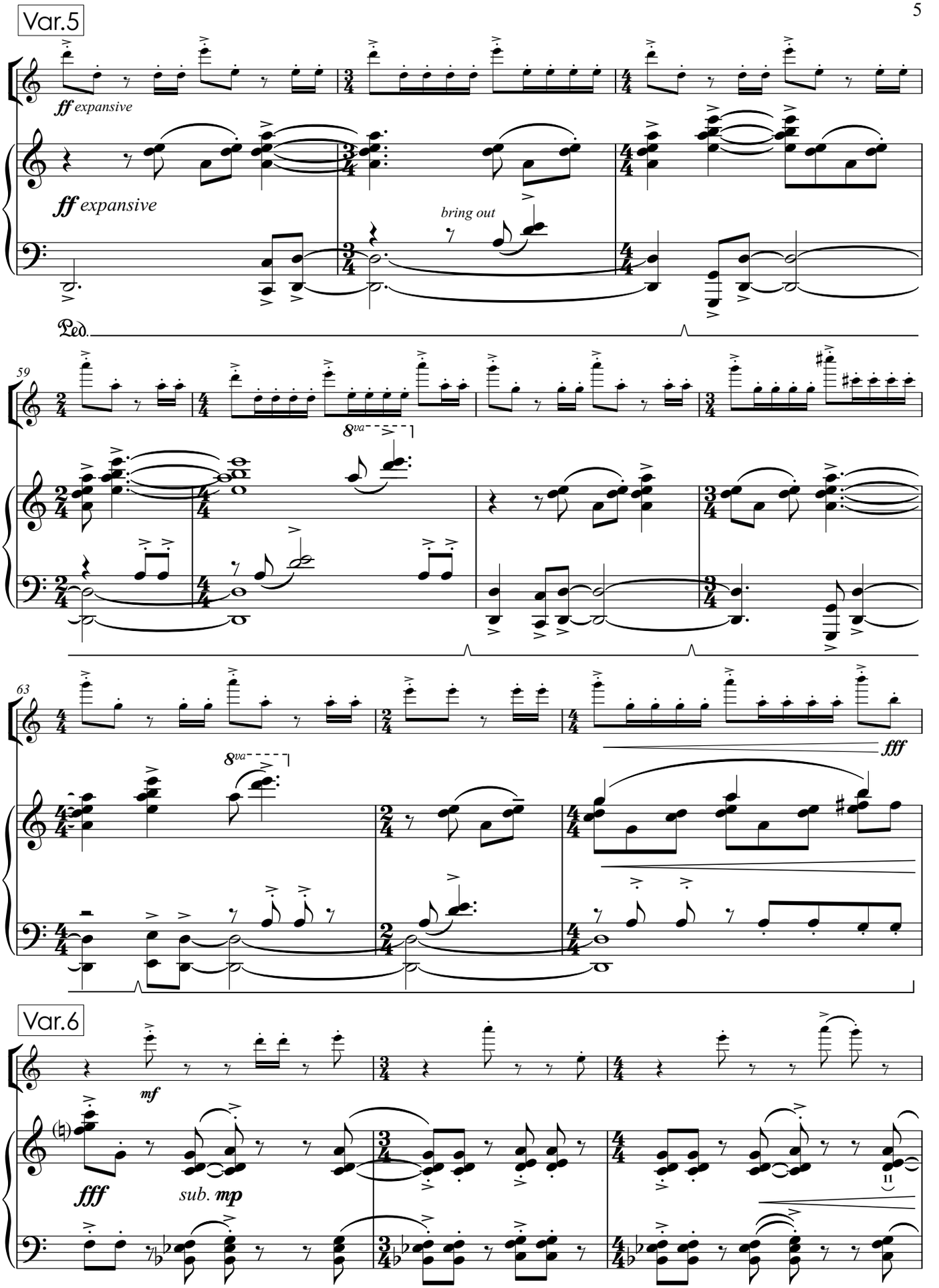


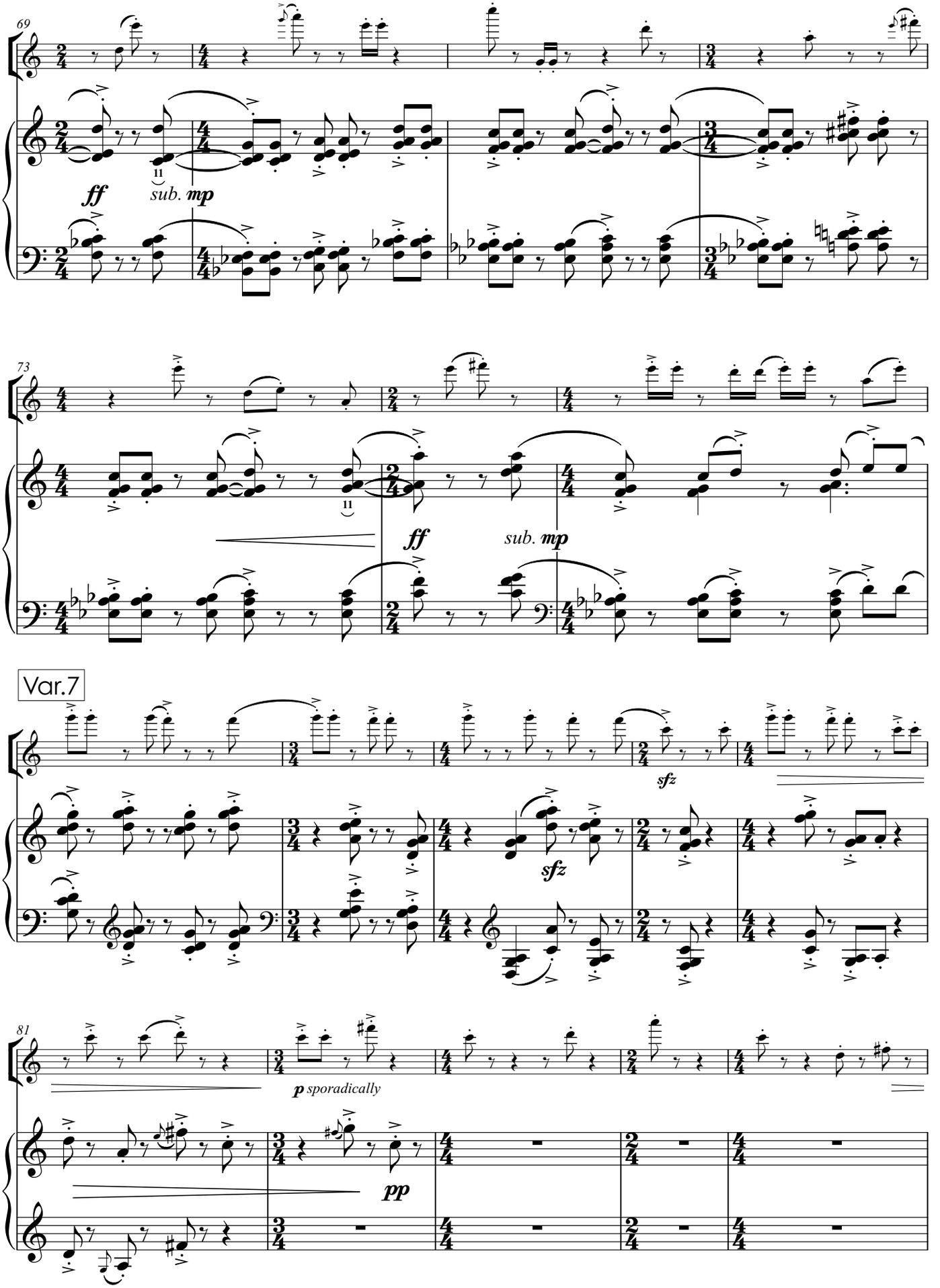


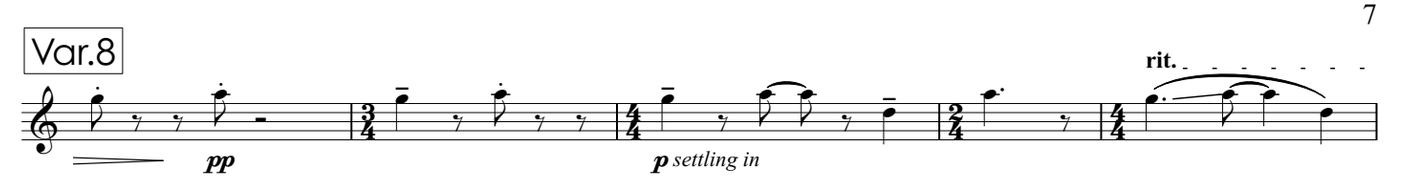
Var.4

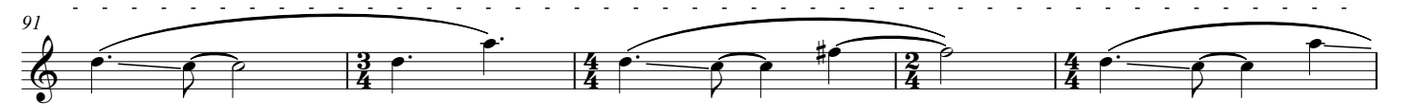


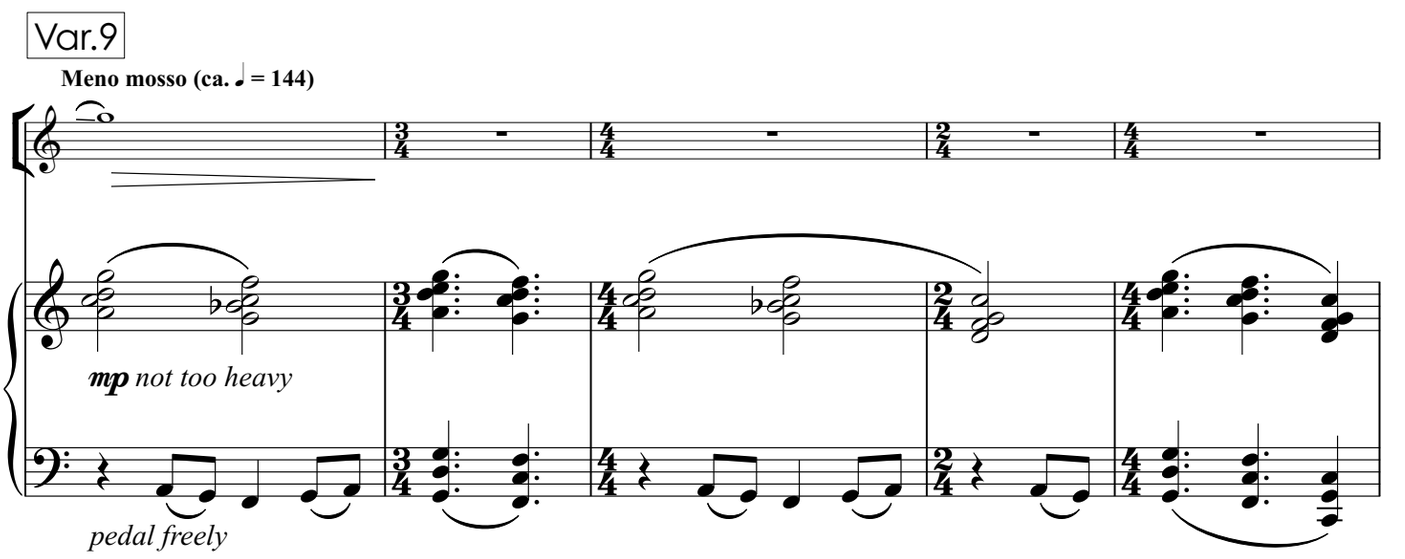


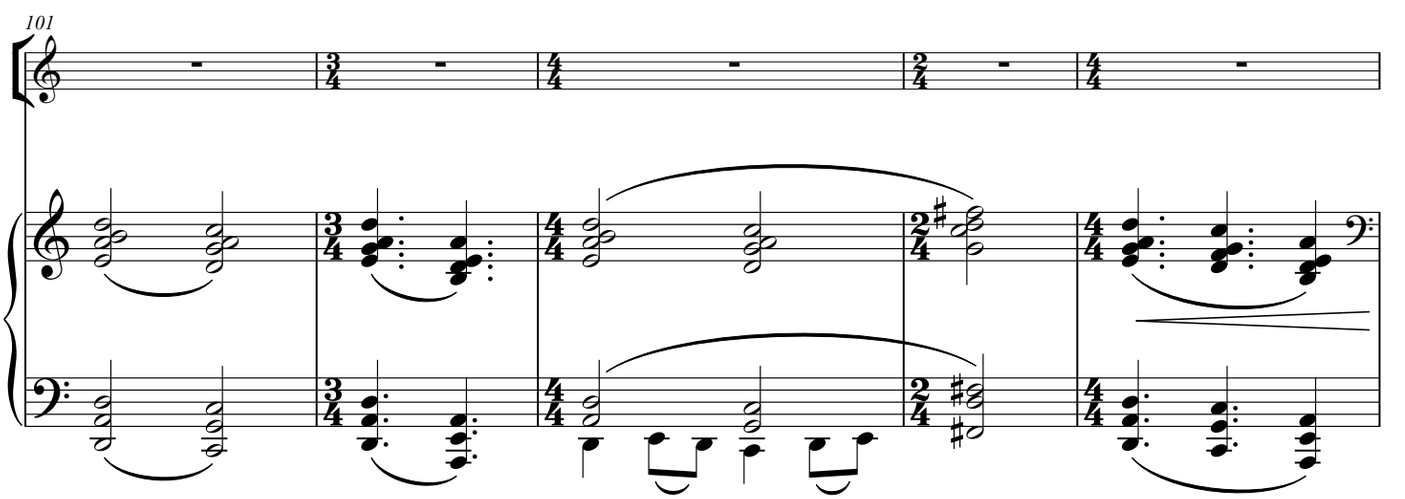

Var.5
ff expansive
ff expansive
bring out
Ped.
59
8va
63
8va
fff
Var.6
mf
fff
sub. mp


69
ff
sub. mp
73
ff
sub. mp
Var.7
sfz
sfz
81
p sporadically
pp


Var.8
rit.
pp
p settling in


91


Var.9
Meno mosso (ca. ♩ = 144)
mp not too heavy
pedal freely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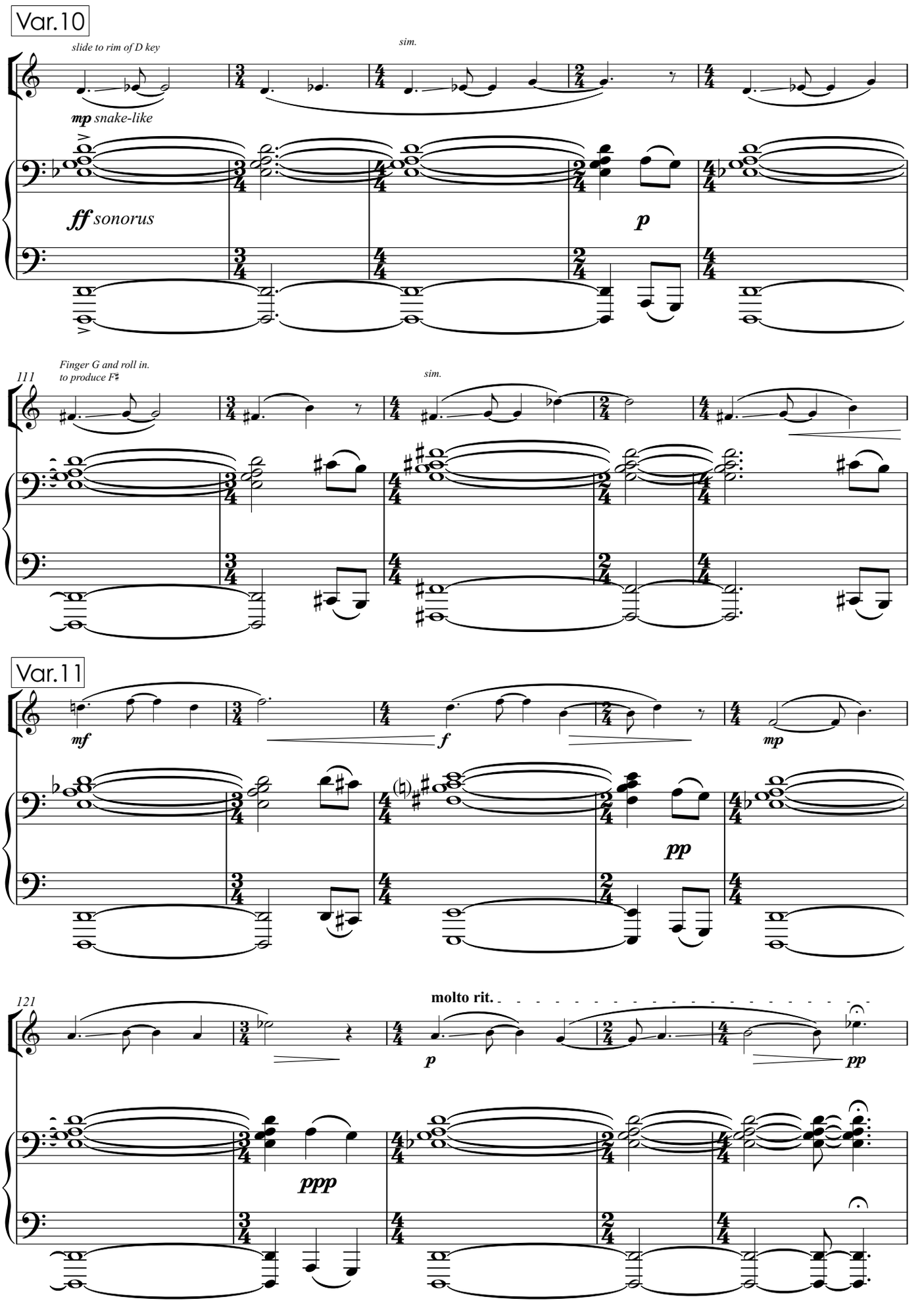

Var.10
slide to rim of D key
sim.
mp snake-like
ff sonorus
p
111
Finger G and roll in.
to produce F♯
sim.
Var.11
mf
f
mp
pp
121
molto rit.
p
pp
ppp

Var.12

Tempo I (♩ = 176)

like a snare drum

flt.

p *broken, mechanical*

ppp *grumbly*

8va

pedal very lightly

131

(8)

Var.13

f ***p*** ***f*** ***p***

poco e poco cresc.

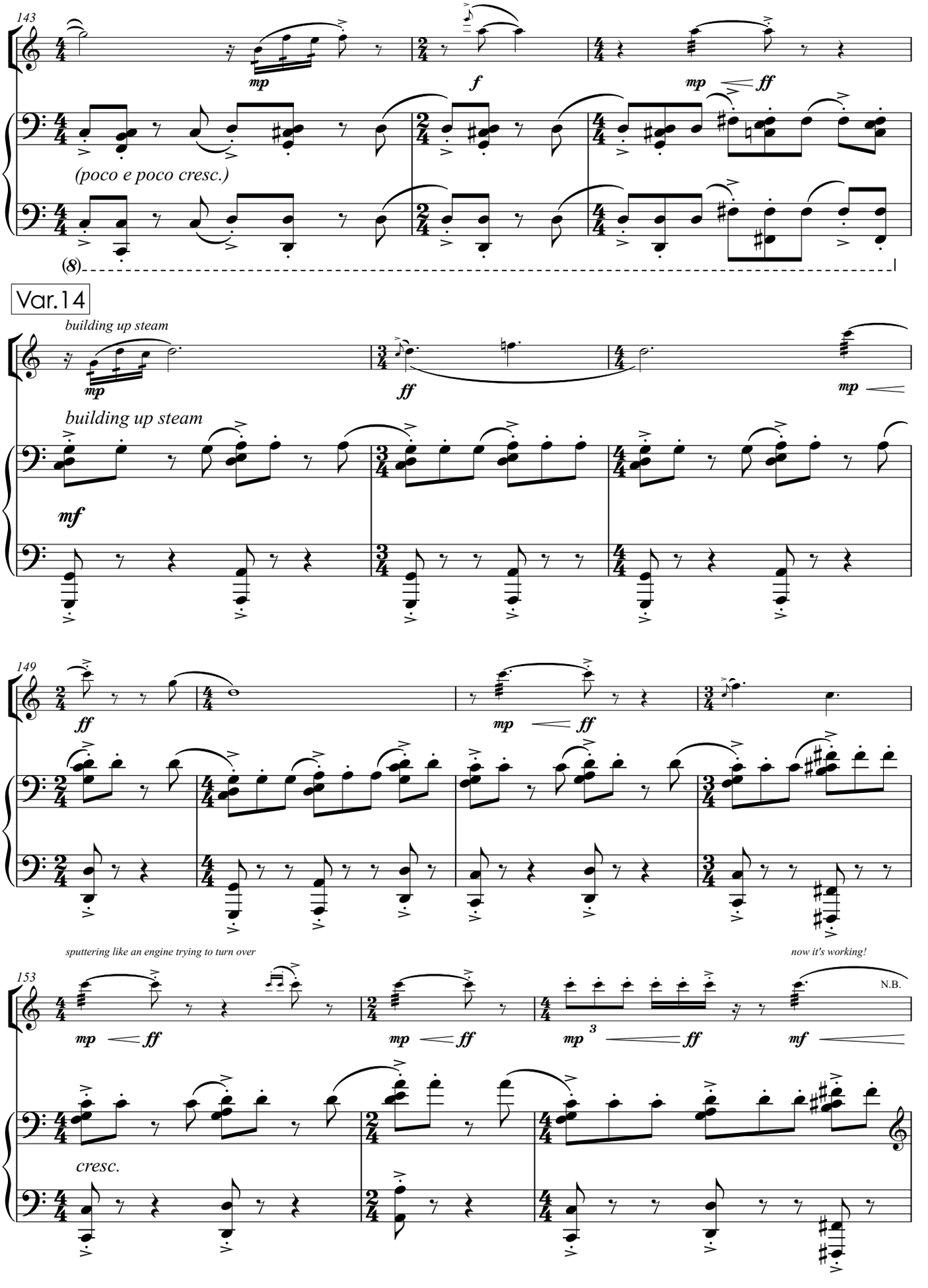
(8)

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!
153
mp
ff
mp
ff
mp
3
ff
mf
N.B.
cresc.

Var.15

ff espress. and confidently

ff

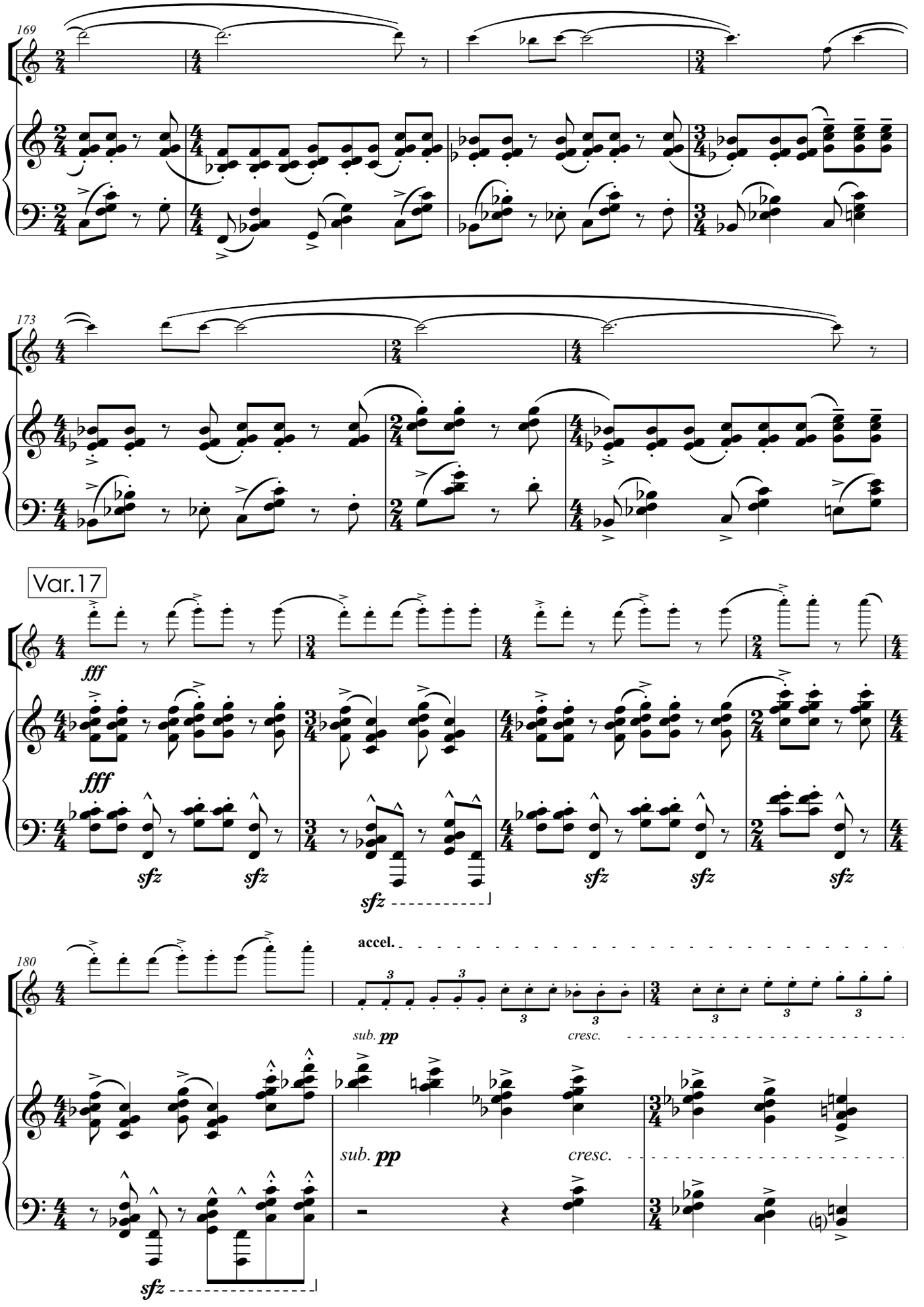
159

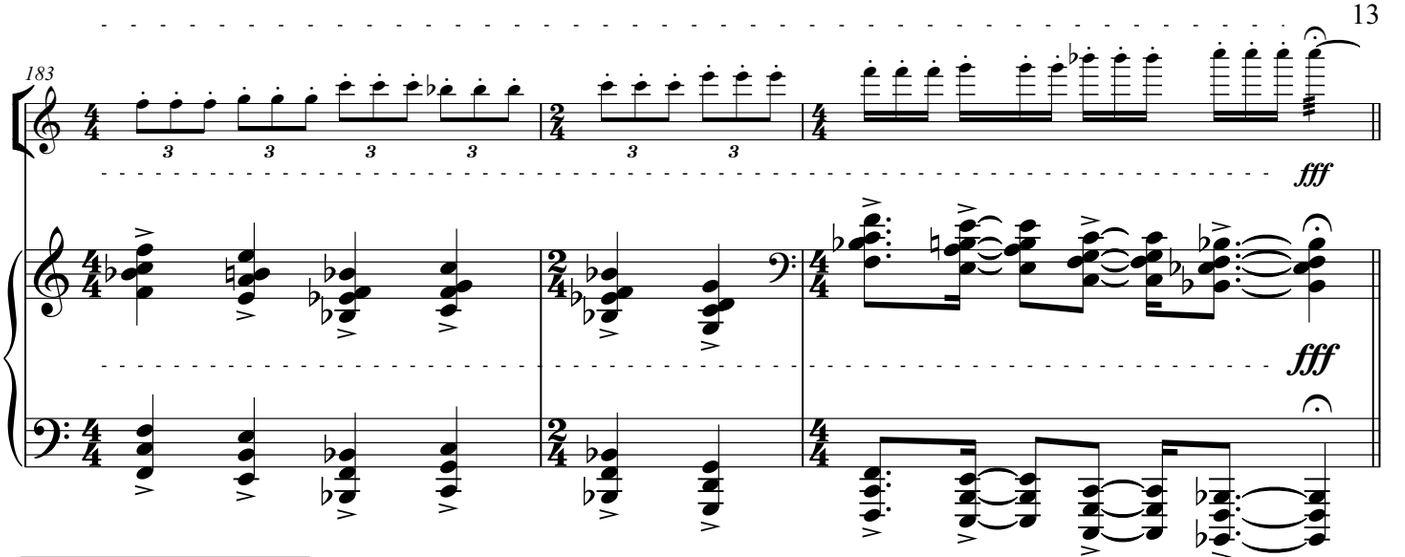
sfz

163

(ff)

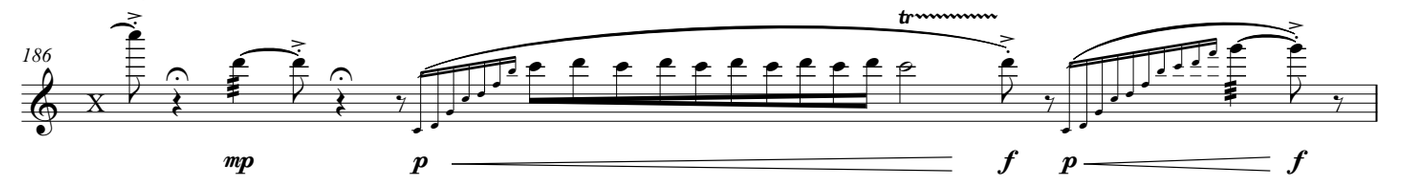
Var.16

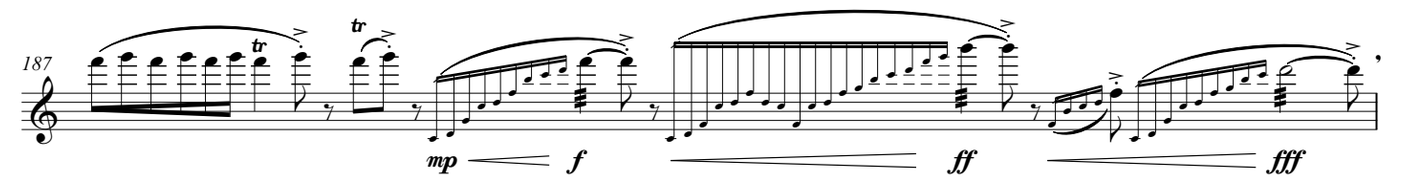

169
173
Var.17
fff
fff
sfz
sfz
sfz
sfz
sfz
sfz
sfz
180
accel.
sub. pp
cresc.
sub. pp
cresc.
sfz

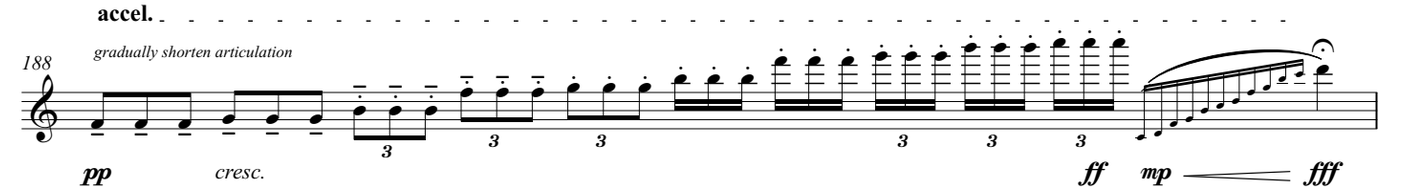


Cadenza (Var. 18)

Slowly, not in time

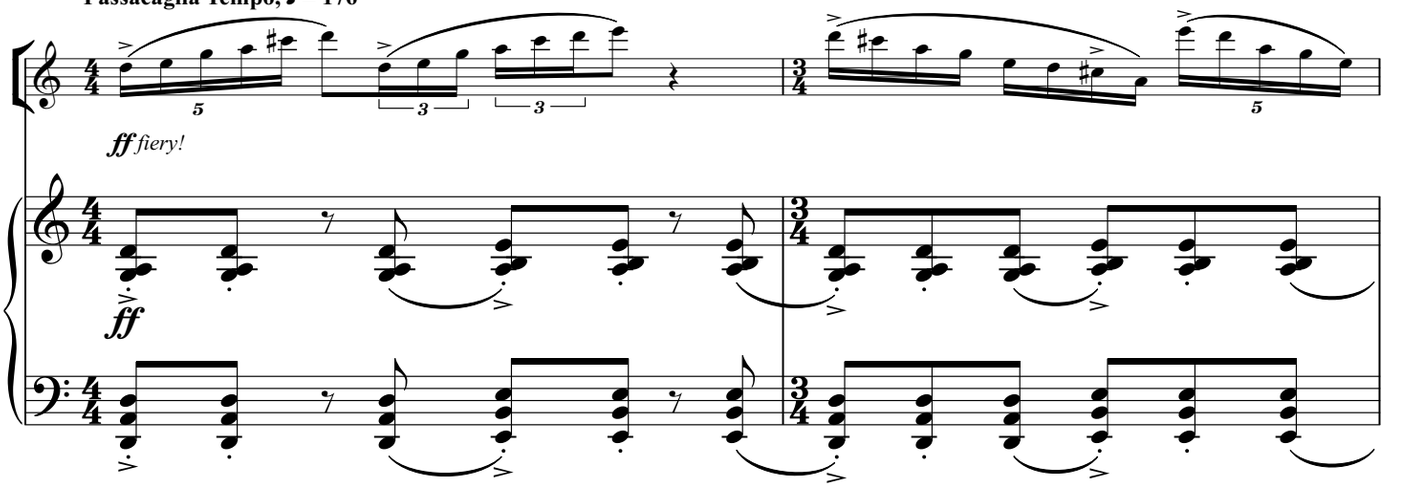


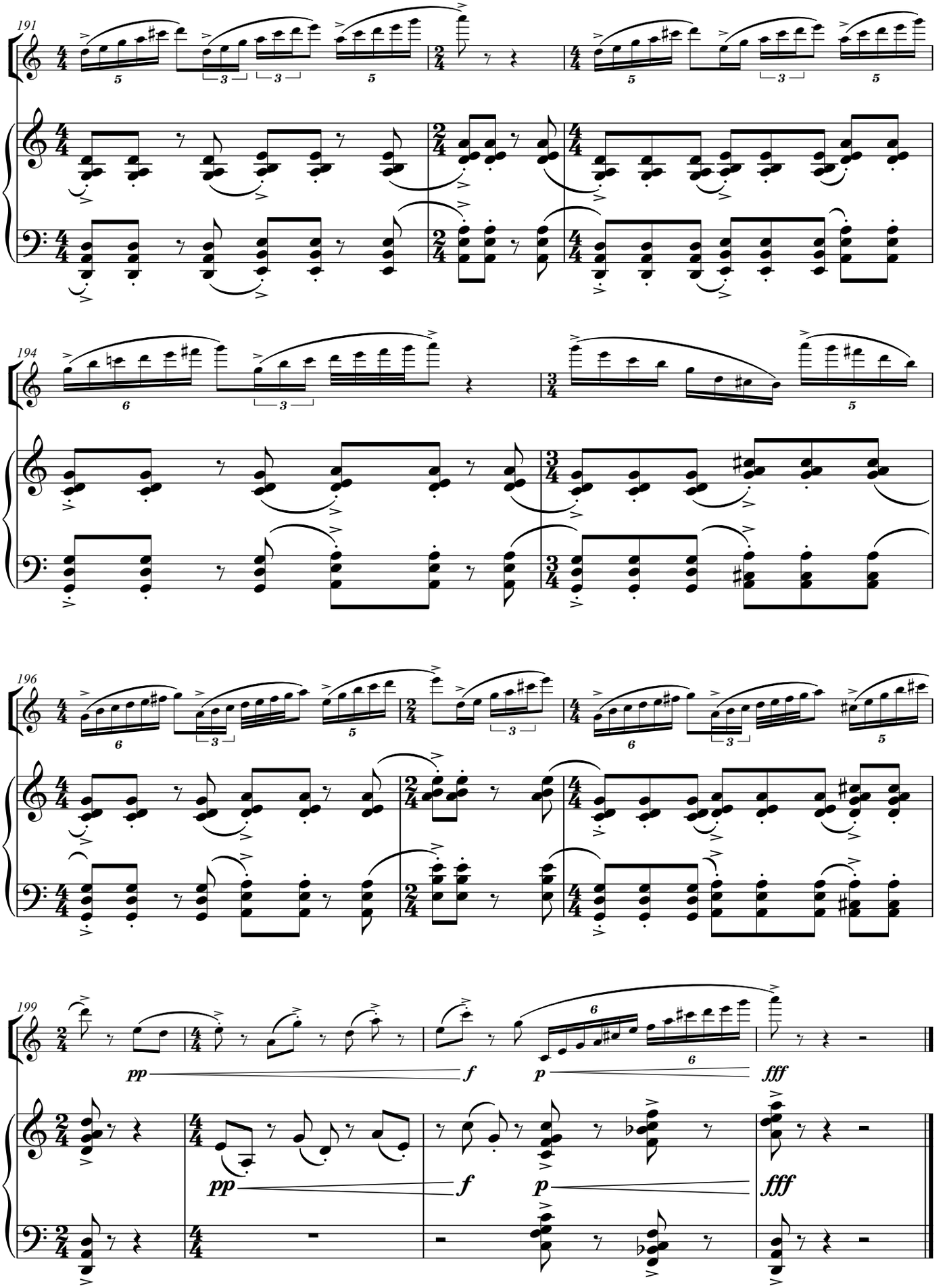




Var.19

Passacaglia Tempo, ♩ = 176




191
194
196
199
pp
f
p
fff