

Gwyneth Walker

**SONATA FOR
CLARINET AND PIANO**

"Genesis"

1. *"The Sea and the Land"*
2. *"The Creatures Thereon"*
3. *"The Heavens Above"*

(the human spirit reaching to the heavens above)

duration: 11' 30"

composed as part of the "Music for Students" project – 2005

Program Notes

*The **Sonata for Clarinet and Piano** was composed in response to the recent Tsunami devastation to the land and peoples bordering the Indian Ocean. Images of complete devastation filled the media. It appeared that in some areas, all traces of civilization and humanity had been washed away. The land lay clear, barren and unformed. It was as though the world was starting anew. There was only the sea and the land.*

And yet many creatures, guided by their natural instincts, had escaped annihilation. They had fled to higher ground. And then, in the face of immense loss, survivors emerged. A resilient human spirit came forth.

*This **Sonata** is entitled "Genesis." For, it springs from images of the beginning of the world: the sea and the land, then the creatures on the earth, and then the human spirit rising to the heavens above.*

The first movement, "The Sea and the Land," focuses on images of the waves, as portrayed by the piano. The clarinet presents slowly rising lines. Perhaps these represent the land rising from the sea. The tempi and dynamics increase with the rising lines, in the spirit of a triumphant creation. The forceful climax of this movement then yields to a playful passage, perhaps pre-announcing the arrival of the animals. Or simply, of energy. The music then recedes into the opening wave patterns.

The creatures arrive in the second movement, with bouncy joy. There are mostly hopping creatures, although some "heavier-footed" ones might be heard. The glissandi are related to birds in flight.

"The Heavens Above" (the human spirit reaching to the heavens above) is less visually-inspired than the previous two movements. This music is intended as a testament to the power of the human spirit in the face of adversity. There is a reaching up to heaven. The musical lines are often rising, either stepwise or in ascending intervals of 6ths. The closing cadenza in the clarinet rises from the depths of the range to the heights, effortlessly, as the soul reaching to heaven.

About the Composer

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.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published E.C. Schirmer of Boston (choral/vocal music) and MMB Music of St. Louis (orchestral/instrumental music).

In the beginning God created the heaven and the earth.

And the earth was without form...

And the Spirit of God moved upon the waters.

Genesis: Chapter 1

Sonata for Clarinet and Piano: "Genesis"

1. The Sea and the Land

Gwyneth Walker

Clarinet (C)

Slowly unfolding, as the dawn of creation

Piano

start slowly, gradually accel.
pp barely audible
poco cresc.

Red. simile

Cl.

p cantabile

2 **A** ♩ = 72

p quietly murmuring

Red. sim.

Cl.

5

Cl.

9

Cl. *mp* *p*

13 **B**

Cl. *mp*

17 **accel.**

Cl. *mf*

21 **(accel.)** **C** **Faster** ♩ = 92 *continue accel.*

cresc. *mf*

Cl.

25 **(accel.)**

Cl. *cresc.* *f*

29 (accel.) **D** Faster ♩ = 92 *continue accel.*

Cl. (accel.)

33 (accel.)

Cl. (accel.)

36 (accel.) **Quickly** ♩ = 108 *emphatically*

Cl. *ritard.* *f* **E** ♩ = 92

40 *ritard.*

Cl.

75
Red. *sim.*

Cl.

79 **H**
mf cantabile
(p)
Red. *sim.*

Cl.

82
Red. *sim.*

Cl.

85 *ritard.*
p
Red. *Sub.*

2. The Creatures Thereon

Cl. $\text{♩} = 168$

p bouncy, with energy *poco cresc.*

Cl.
 6

(poco cresc.) *mf* *slight Ped.*

Cl.
 11 **A**

mf *p* *no Ped.*

Cl.
 16

mf *p* *mf*

Cl. *mf*

21 **B**

mf

slight Ped.

Cl.

27 **C**

Cl. *mf* *p*

32

mf *p*

Cl. *f*

37 **D**

f

Cl. *f*

H

83 (8^{va})

f

with Ped.

Cl.

86 (8^{va})

Cl.

89 (8^{va})

I

p

Cl.

mf

p

93

p

Cl. *f*

98 *f* *8va*

Cl.

101 *(8va)*

Cl.

104 *(8va)*

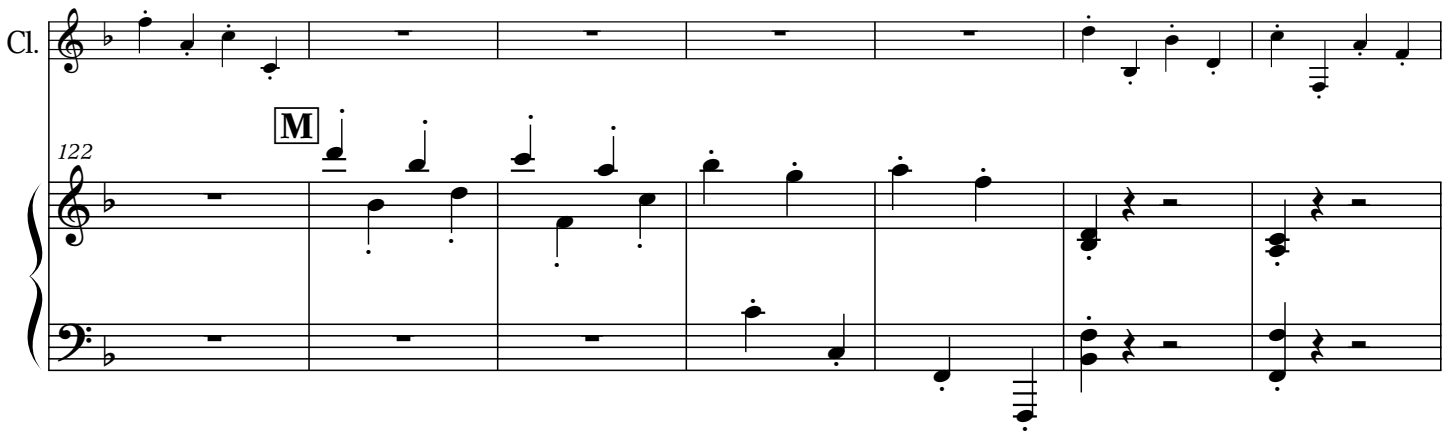
Cl.

K *playfully disjointed, in strict tempo*

107 *p* *playfully disjointed, in strict tempo*

Cl. 

114 **L**

Cl. 

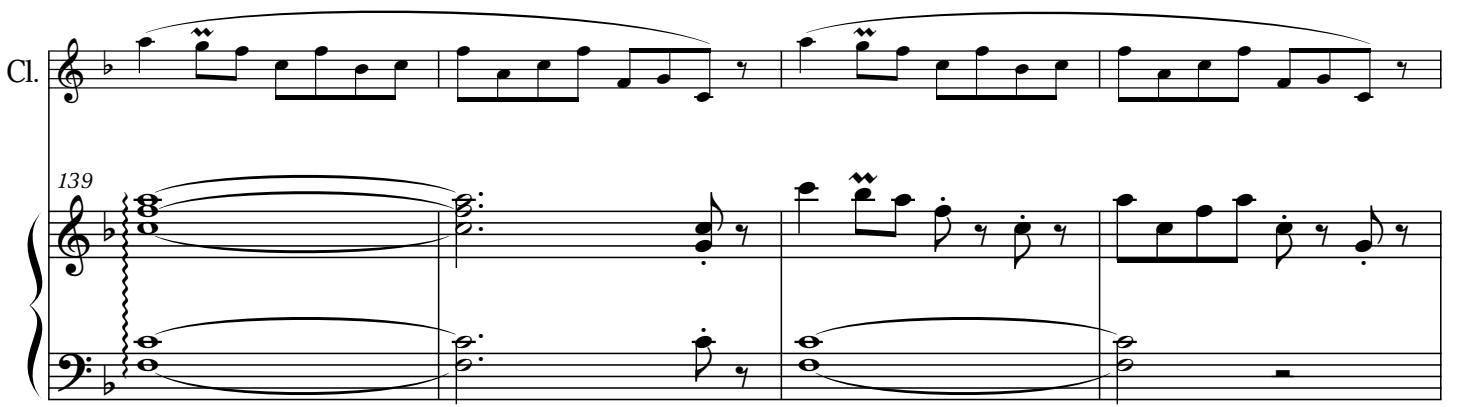
122 **M**

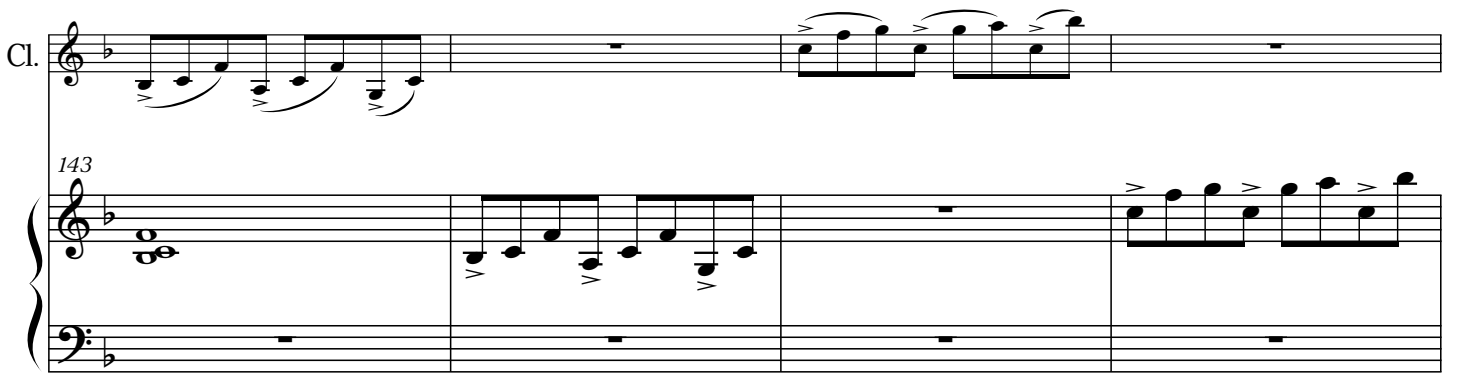
Cl. 

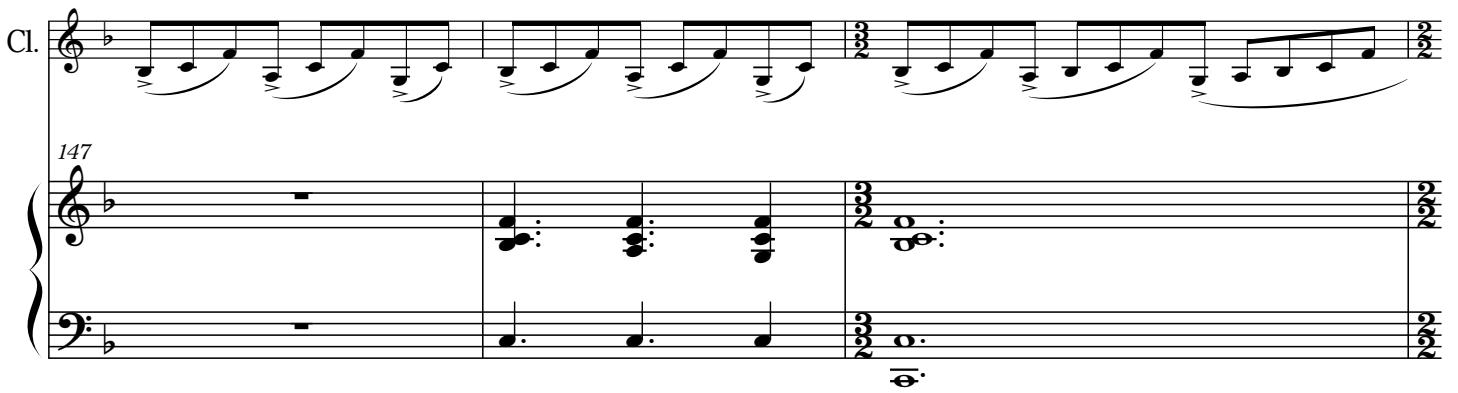
129 *cresc.*

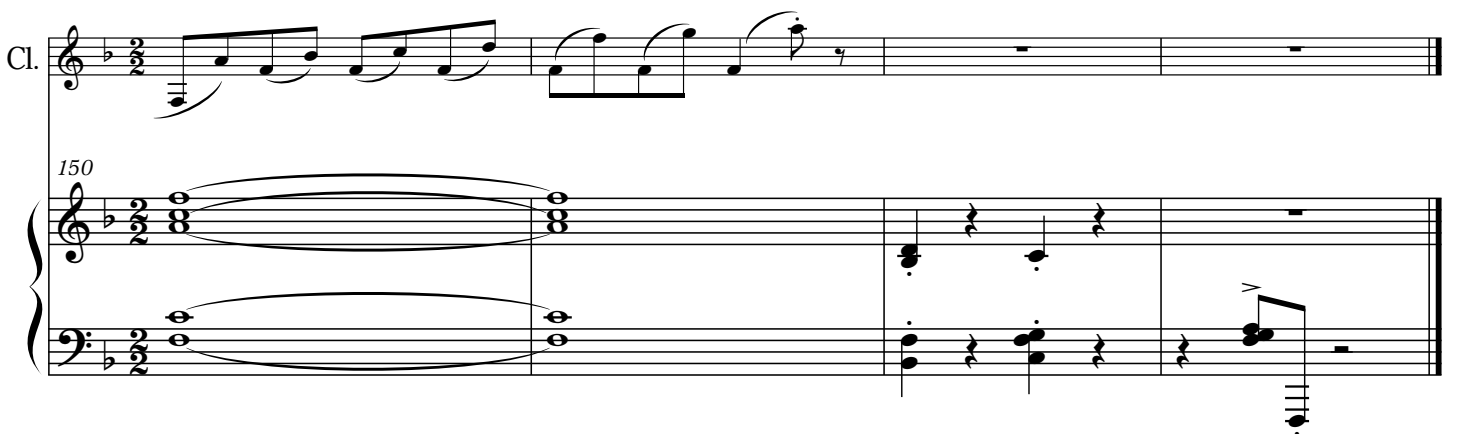
Cl. 

134 *(cresc.)* **ritard.** **N** ♩ = 72 very energetically *8va* *(f)*

Cl. 

Cl. 

Cl. 

Cl. 

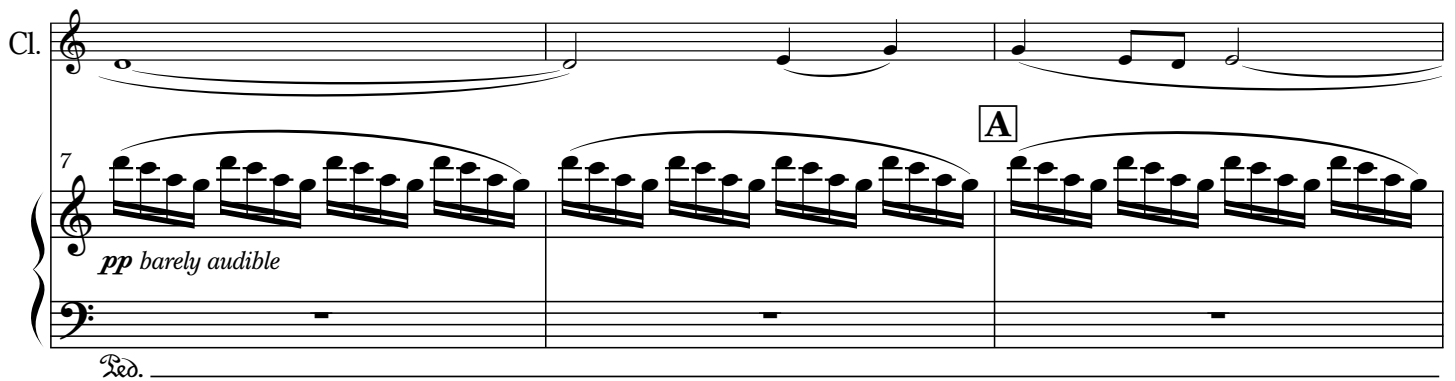
3. The Heavens Above

(The human spirit reaching to the heavens above)

Cl. 

p

at a peaceful tempo ♩ = 108

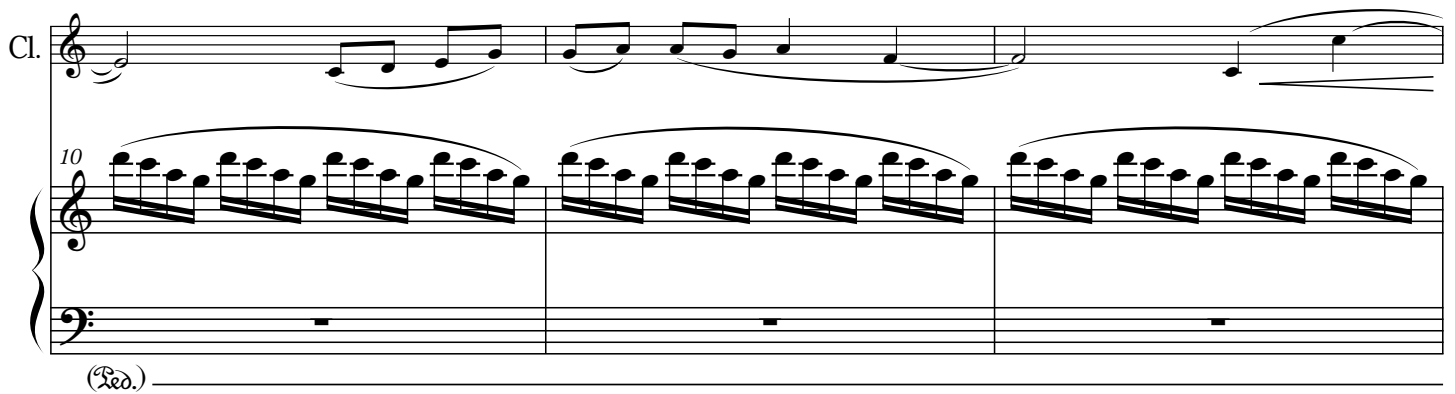
Cl. 

7

pp barely audible

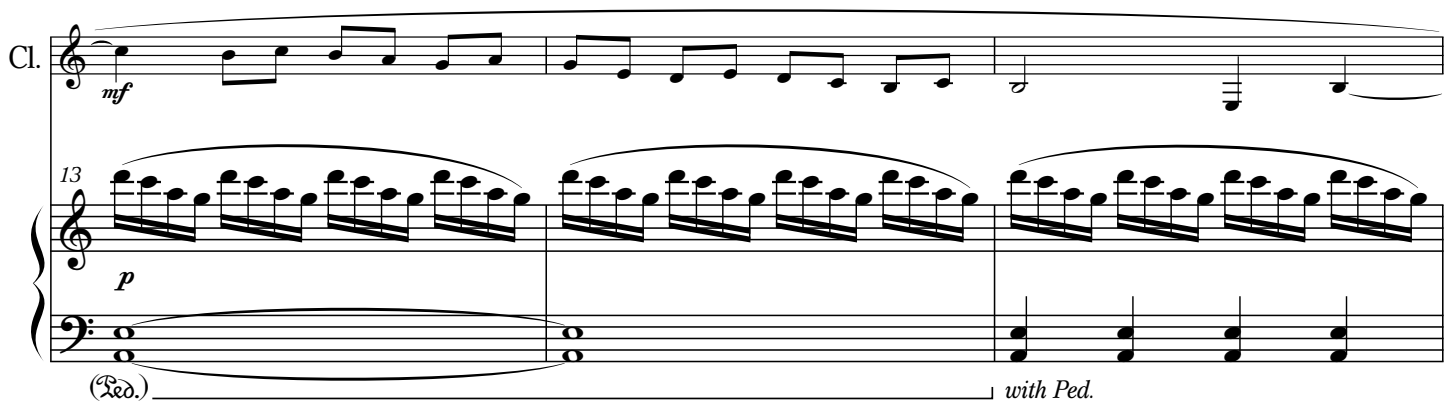
A

Red.

Cl. 

10

(Red.)

Cl. 

mf

13

p

(Red.) with *Ped.*

Cl. *p*

16 *mf* *p*

Cl. *f*

20 *accel.* **B** Slightly faster ♩ = 120 *f*

Red.

Cl.

25 *sim.*

Cl. *f*

30 **C** *p*

Red. *sim.*

Cl. *p*

35 *f* **D** *p*

Cl. *mp* *p*

40 *mp* *p* *mp* *p*

Cl. *mf* *f*

45 **E** more quickly ♩ = 132 *f*

Cl. *mf*

49 *p* (*p*)

slight Ped.

Cl. *mp*

93 **I**

p *mp* *p* *mp*

Cl. *p* *mf* *f*

97 *ritard.* *mf*

Cl. *dim. to* **K**

J Slower, freely

101 *f*

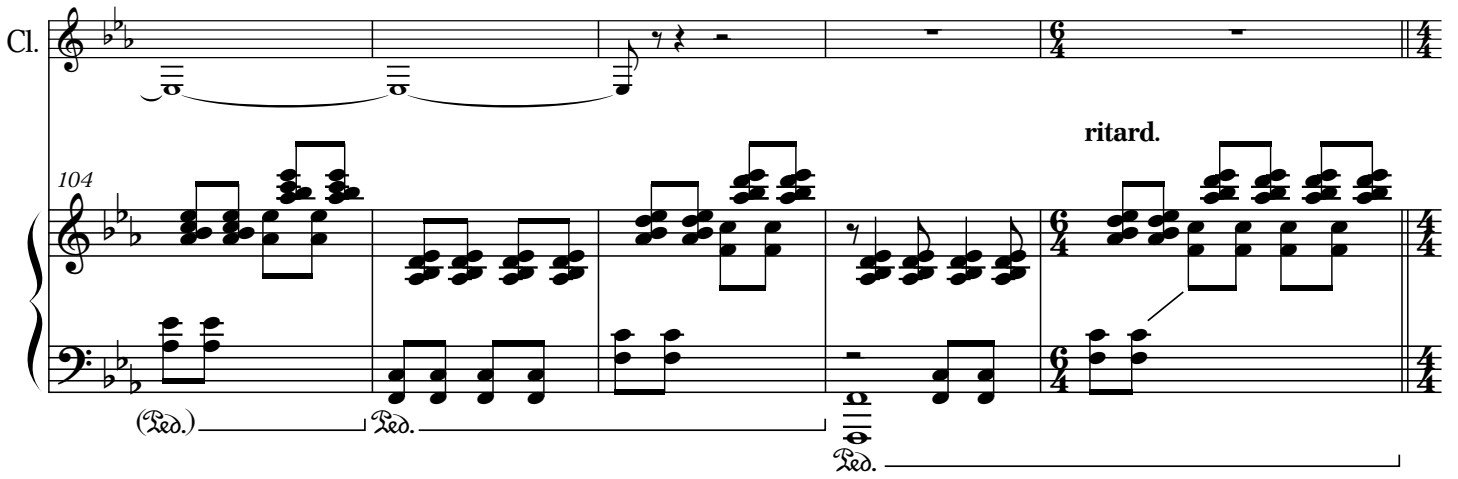
red.

Cl. *dim.* *p*

102 *ritard.* **K** a tempo ♩ = 132

p

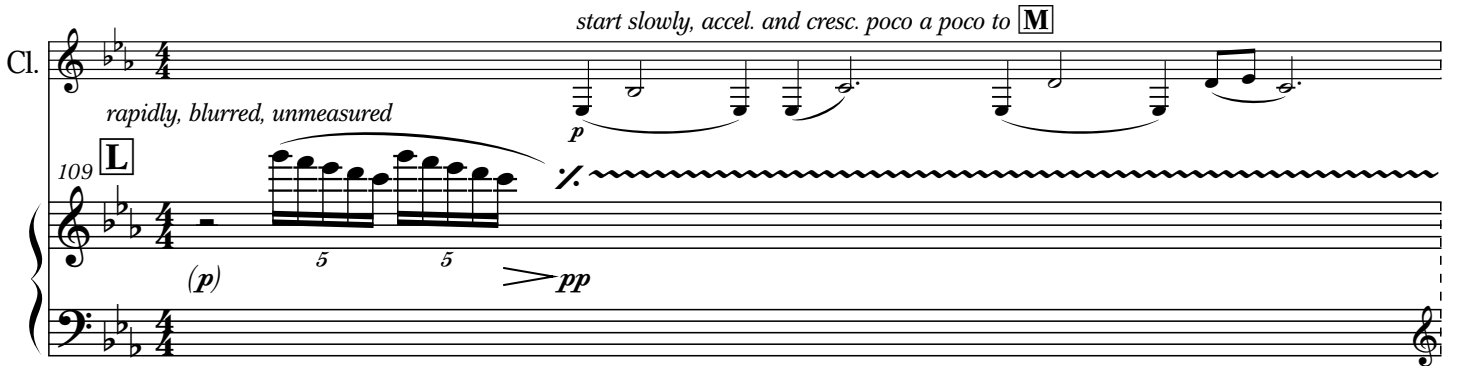
red.

Cl. 

104

ritard.

(Red.) Red. Red.

Cl. 

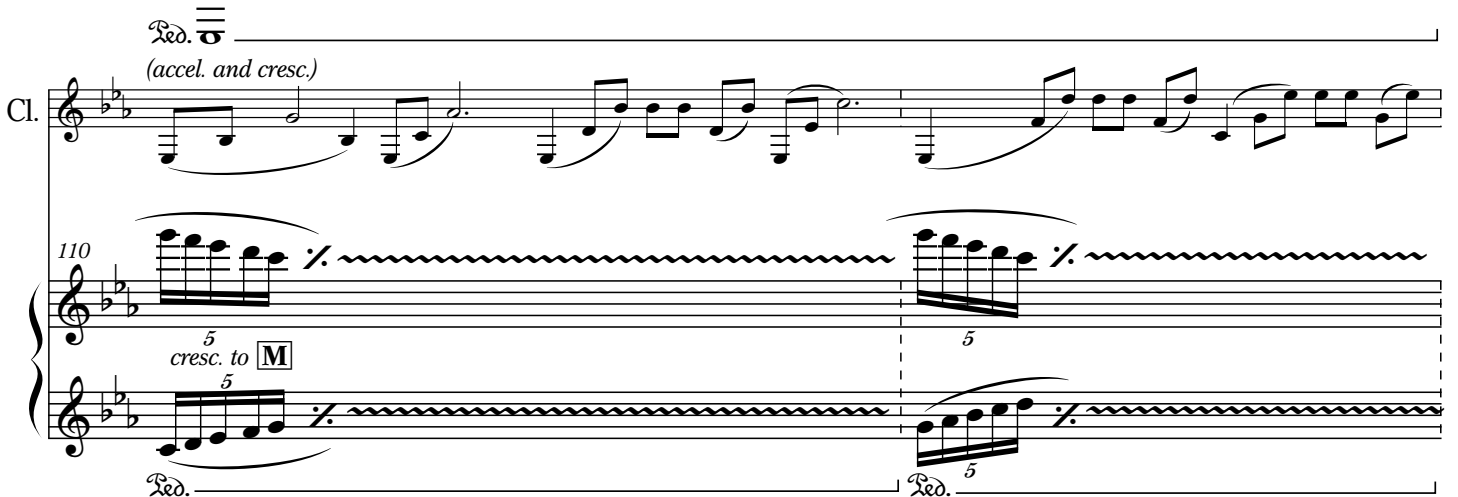
Cl. *start slowly, accel. and cresc. poco a poco to M*

rapidly, blurred, unmeasured

109 **L**

p

(p) 5 5 > pp

Cl. 

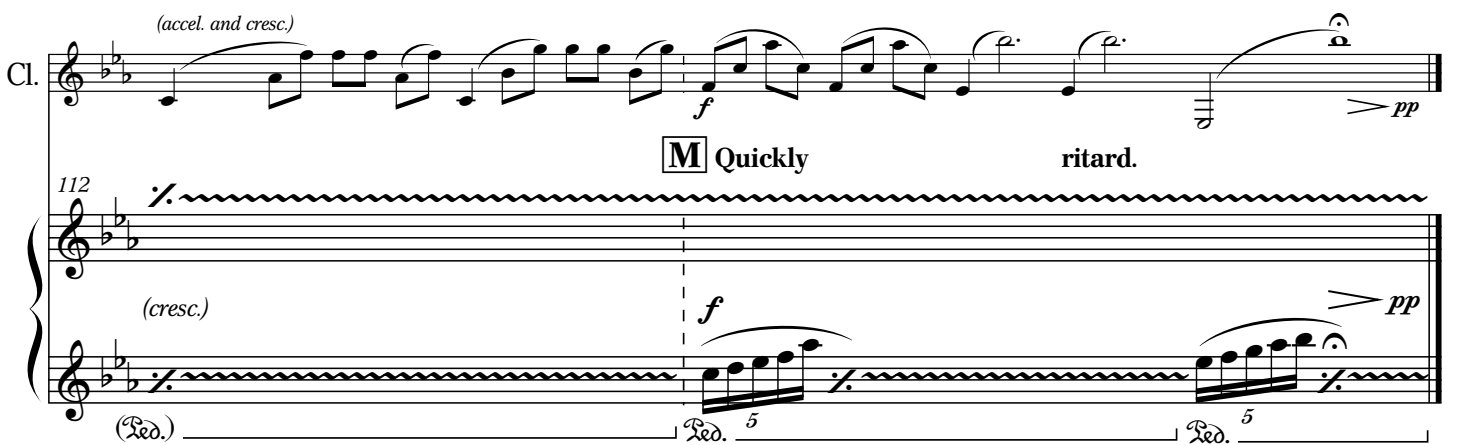
Cl. *(accel. and cresc.)*

110

5

cresc. to M

Red. Red.

Cl. 

Cl. *(accel. and cresc.)*

112

f

M Quickly

ritard.

pp

(cresc.)

(Red.) Red. Red.