

Flute

Gwyneth Walker

# *The Youthful Traveler*

Songs of travel and adventure  
for Flute, Women's Chorus and Piano

1. Free Spirit
2. Arise, and Come Away!
3. Back and Forth on the Ferry

2 Flute

for Bella Voce Women's Chorus of Burlington, Vermont  
and especially Laurel Ann Maurer, Flute

# The Youthful Traveler

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## 1. Free Spirit

With energy  $\text{♩} = 80$

*f*

6

12 **A** *p* 3

21 *(p)* 4 *(p) cresc.*

31 **B** *(cresc.)* *f*

36 **C**

42 4 2 *(f)*

52 D

4

61 *poco rit.*

*mf*

3

(rit.) E Slightly slower

70

*f*

3

*accel.* F *a tempo* (♩. = 80)

79

2

86 G

(*f*)

92

92

97

97

102 *rit.* H Slower ♩ = 132

*p*

7

accel. **I** *a tempo* (♩. = 80)

113 *mf* *f* *f*

Musical staff 113-118: Treble clef, key signature of one flat (B-flat). Measures 113-118. Dynamics: *mf* (measures 113-116), *f* (measures 117-118). Performance markings: accents (>) on notes in measures 113, 114, and 117. A slur covers measures 113-116. A fermata is placed over measure 118. A 3/4 time signature change occurs at the end of measure 118.

119

Musical staff 119-124: Treble clef, key signature of one flat. Measures 119-124. Dynamics: *f* (measures 119-120), *p* (measures 121-124). Performance markings: accents (>) on notes in measures 119, 121, 122, 123, and 124. A slur covers measures 119-120. A fermata is placed over measure 124.

125 **J** *rhythmically* *p*

Musical staff 125-130: Treble clef, key signature of one flat. Measures 125-130. Dynamics: *p* (measures 125-130). Performance markings: accents (>) on notes in measures 125, 127, 128, 129, and 130. A slur covers measures 125-126. A fermata is placed over measure 130.

131

Musical staff 131-136: Treble clef, key signature of one flat. Measures 131-136. Dynamics: *f* (measures 131-132), *p* (measures 133-134), *f* (measures 135-136). Performance markings: accents (>) on notes in measures 131, 133, 134, 135, and 136. A slur covers measures 131-132. A fermata is placed over measure 136.

137

Musical staff 137-141: Treble clef, key signature of one flat. Measures 137-141. Dynamics: *f* (measures 137-141). Performance markings: accents (>) on notes in measures 137, 138, 139, 140, and 141. A slur covers measures 137-141. A fermata is placed over measure 141.

**K** *Lively, with bounding energy* *f*

142 **2** **4**

Musical staff 142-147: Treble clef, key signature of one flat. Measures 142-147. Dynamics: *f* (measures 142-147). Performance markings: accents (>) on notes in measures 142, 143, 144, 145, 146, and 147. A slur covers measures 142-147. A fermata is placed over measure 147. A '2' is written above measure 142, and a '4' is written above measure 147.

**L** 154

Musical staff 154-158: Treble clef, key signature of one flat. Measures 154-158. Dynamics: *f* (measures 154-158). Performance markings: accents (>) on notes in measures 154, 155, 156, 157, and 158. A slur covers measures 154-158. A fermata is placed over measure 158.

159

Musical staff 159-163: Treble clef, key signature of one flat. Measures 159-163. Dynamics: *f* (measures 159-163). Performance markings: accents (>) on notes in measures 159, 160, 161, 162, and 163. A slur covers measures 159-163. A fermata is placed over measure 163.

164 *rit.* **2** *Ad lib.*

Musical staff 164-168: Treble clef, key signature of one flat. Measures 164-168. Dynamics: *rit.* (measures 164-165), *f* (measures 166-168). Performance markings: accents (>) on notes in measures 164, 165, 166, 167, and 168. A slur covers measures 164-165. A '2' is written above measure 166. A fermata is placed over measure 168. The text 'Ad lib.' is written vertically at the end of the staff.

## 2. Arise, and Come Away!

**Cantabile** ♩ = 120  
*with motion*

*8va* ----- *poco rit.* ----- *a tempo loco* ----- *poco rit.*

*f*

5

*a tempo* ----- *poco rit.* ----- *a tempo*

3 3 3

**A** Gently flowing (♩ = 120)

9

*p*

13 **B** 2 [Alto]

the li - ly of the val - ley. —

27

[Sop.] **C** *Play*

As the li - ly a - mong the *mp*

32

*mf*

38

**D** 2 2

45

*rit.* **E** *p* 2

49 **F** *a tempo* **G**

9 2

[Sop. 2] For lo, the win - ter is past, and the rain is o - ver and gone.

65 *Play* *f* *tr*

70 *mf*

73 **I** *mf* 2

78

82 **J**

86 *rit.*

91 **K** *a tempo* *f* *tr*

96 3

102 L *Play tr*

[Sop.] I am the rose of Sha - ron, *p* *f* *p* *mf*

109 M

*mf*

116

119 *rit.*

*p* *pp*

In these four measures, as a lead-in to the next song,  
the Chorus sways gently Left and Right.

$\text{♩} = 80$

*p*

### 3. Back and Forth on the Ferry

**A** With youthful exuberance ♩. = 80 Play (tired)

4 [Sop.] We were ver - y tired, *mf*

8 *(merry)* *p*

16 *(tired)* *(merry)* **B** *mf* > *p*

26 **C** *mf* > *p* *(p)*

34 **D** *p* < *f* *f*

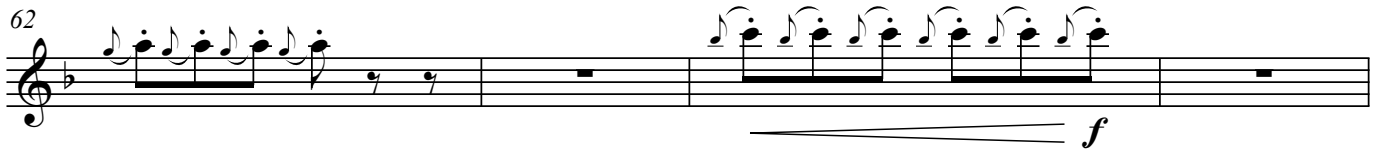
41 **E** *(f)*

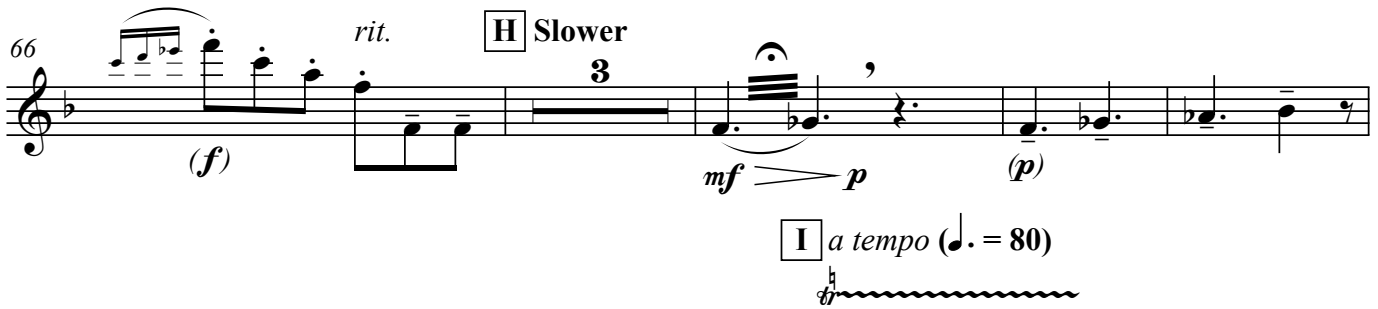
45 *mf*

49 **F** *mf*

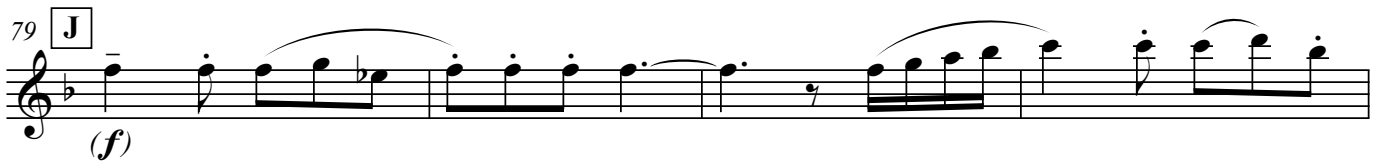
57 **G** *p* *p*



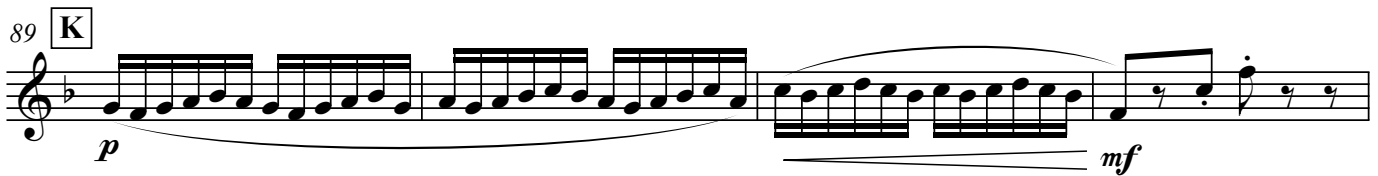
62 

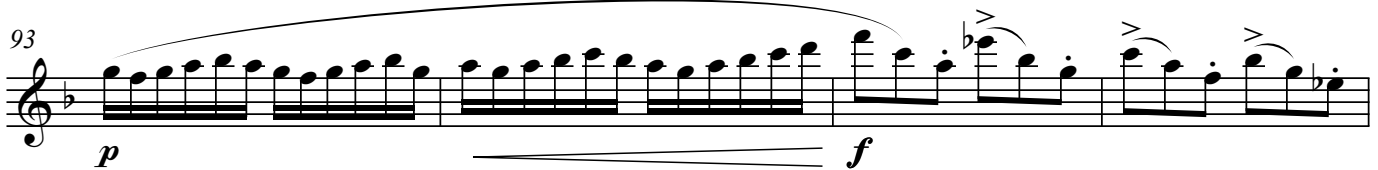
66 *rit.* **H** Slower 3 

73 *accel.* 

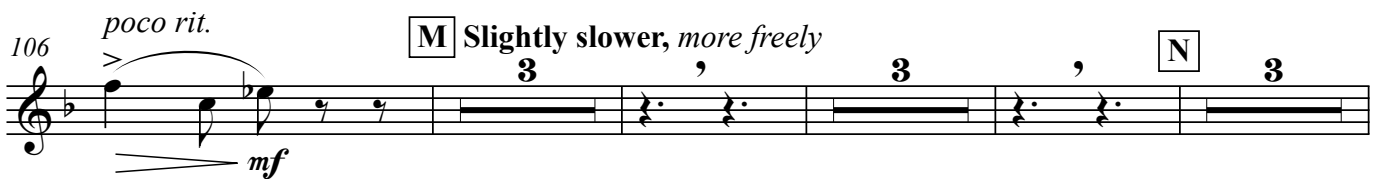
79 **J** 

83 

89 **K** 

93 

97 **L** 2 

106 *poco rit.* **M** Slightly slower, more freely 3 

118 *accel.*

[Chorus] and<sup>2</sup> we gave<sup>2</sup> her all<sup>2</sup> our mon - ey, all our mon - ey, but out sub - way

**O** *a tempo* (♩. = 80)

123 *Play* *f* *p* **P** *with building energy*

129 *accel. poco a poco*  
*cresc. poco a poco*

**Q** *Quickly, emphatically*

133 (*accel.*) *f*

137 *rit.* *a tempo* (♩. = 80) *p*

[at the end, the singers collapse upon one another with the exhaustion of an all-night adventure!]

[Flute collapses too!]

143 *f*

for Bella Voce Women's Chorus of Burlington, Vermont  
and especially Laurel Ann Maurer, Flute

*duration: 11'15"*

### **Program Notes**

The topic of travel has inspired the creation of many colorful and imaginative poems. Three of these texts have been set to music in *THE YOUTHFUL TRAVELER*.

The flute is a good traveling instrument – light to carry, and, in its transverse playing position, suggestive of motion, back and forth. Thus, it seemed natural to create songs for women's chorus, featuring the flute as a traveling companion!

The Walt Whitman poem, "Song of the Open Road," provides the material for the opening song, "Free Spirit." "Afoot and lighthearted, I travel the open road." The piano chords are open and sparse (unencumbered for the trip). The flute is often playing in a high register, with staccati (short notes), as "dots of energy." The chorus bounces through "lighthearted" phrases, and celebrates the joy of the open road.

"Arise, and Come Away!" is based on the beautiful words from the Song of Solomon: "I am the rose of Sharon. I am the lily of the valley." For these passages, the piano provides a gentle accompaniment marked "as a filigree of sound" – perhaps suggestive of rose petals falling.

A middle section expresses "My beloved spoke to me...rise up and come away." The flute soars in the high range. This central passage is the climax of the song. Then, the filigree of rose petals surrounds the voices, as they quietly sing "I am the rose of Sharon."

The poem, "Recuerdo," by Edna St. Vincent Millay, is a charming depiction of an "all-nighter." The young couple, with limitless energy, ride the ferry (the Staten Island Ferry) back and forth all night, enjoying each other's company, oblivious to the passing hours. They were "very tired...very merry." Perhaps each of us can remember such a time in our lives, when we were a *YOUTHFUL TRAVELER!*

*- notes by the composer*