Full Score

One Warm Line

for Clarinet and Orchestra

John Mindeman

December 2021

for Julia

One Warm Line

for Clarinet and Orchestra
written for clarinetist Eric Ginsberg

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I. Adagio - Andante mosso.....p. 3

II. Allegro - Moderato.....p. 16

III. Adagio.....p. 27

Instrumentation

Solo Clarinet in B♭
Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
Bass Clarinet
2 Bassoons
4 Horns in F
3 Trumpets in B♭
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion (3 Players)
1. Crotales
Marimba
2. Glockenspiel
5 Tom-toms
Tambourine
3. Suspended Cymbal
Whip
Triangle
Harp
Celesta
Violin I
Violin II
Viola
Violoncello
Contrabass

One Warm Line for Clarinet and Orchestra (or Wind Ensemble) was composed in 2021 for clarinetist Eric Ginsberg. The piece is dedicated to my daughter, Julia.

The title of the work comes from the following chorus to the song Northwest Passage by the great Canadian singer/songwriter Stan Rogers, who died tragically in 1983 at the age of 33—

> "Ah, for just one time I would take the Northwest Passage
> To find the hand of Franklin reaching for the Beaufort Sea
> Tracing one warm line through a land so wide and savage
> And make a Northwest Passage to the sea."

The song represents the centuries of effort to find a route westward from the Atlantic to the Pacific Ocean through the Arctic Archipelago of what is now Canada. In it are echoes of the lives lost and the great, but flawed, leaders. The song's central theme is a comparison between the journeys of these past explorers and Stan Rogers' own voyage through the same region. The literal journey expands into a metaphor for the journey we all must make in life, moving forward even in the face of immense challenges to an understanding of ourselves and of our place in the world. Then, at last, as Rogers says in the final verse of the song, "to fine there but the road back home again."

OneWarm Line is a work for clarinet and orchestra (or wind ensemble) in three movements. The piece highlights the idea of the musical line, shape, or gesture, not only in the solo clarinet part, but also throughout the ensemble. Often a single line or idea is shared among dierent solo instruments or sections, providing timbre changes along the way. Harmonic materials include the use of polytonal chords, and alternating major/minor sounds within those chords. Present throughout are the descending third and the seventh as unifying and thematic intervals.

The first movement begins with two clarinet cadenzas placed between statements of a seven-note theme. This theme is also the basis for much of the harmonic content of the piece. A long, lyrical clarinet melody and countermelody follow to make up the bulk of this section. The first and second movements are connected by means of a sustained chord. The highly rhythmic second movement is harmonically similar to the first, though contrasting in its character, texture, and dynamic content. The third movement is introspective, with soliloquies from the solo clarinet against a backdrop of slowly changing colors in the ensemble.

-John Mindeman

Full Score
(Transposed)

for Julia

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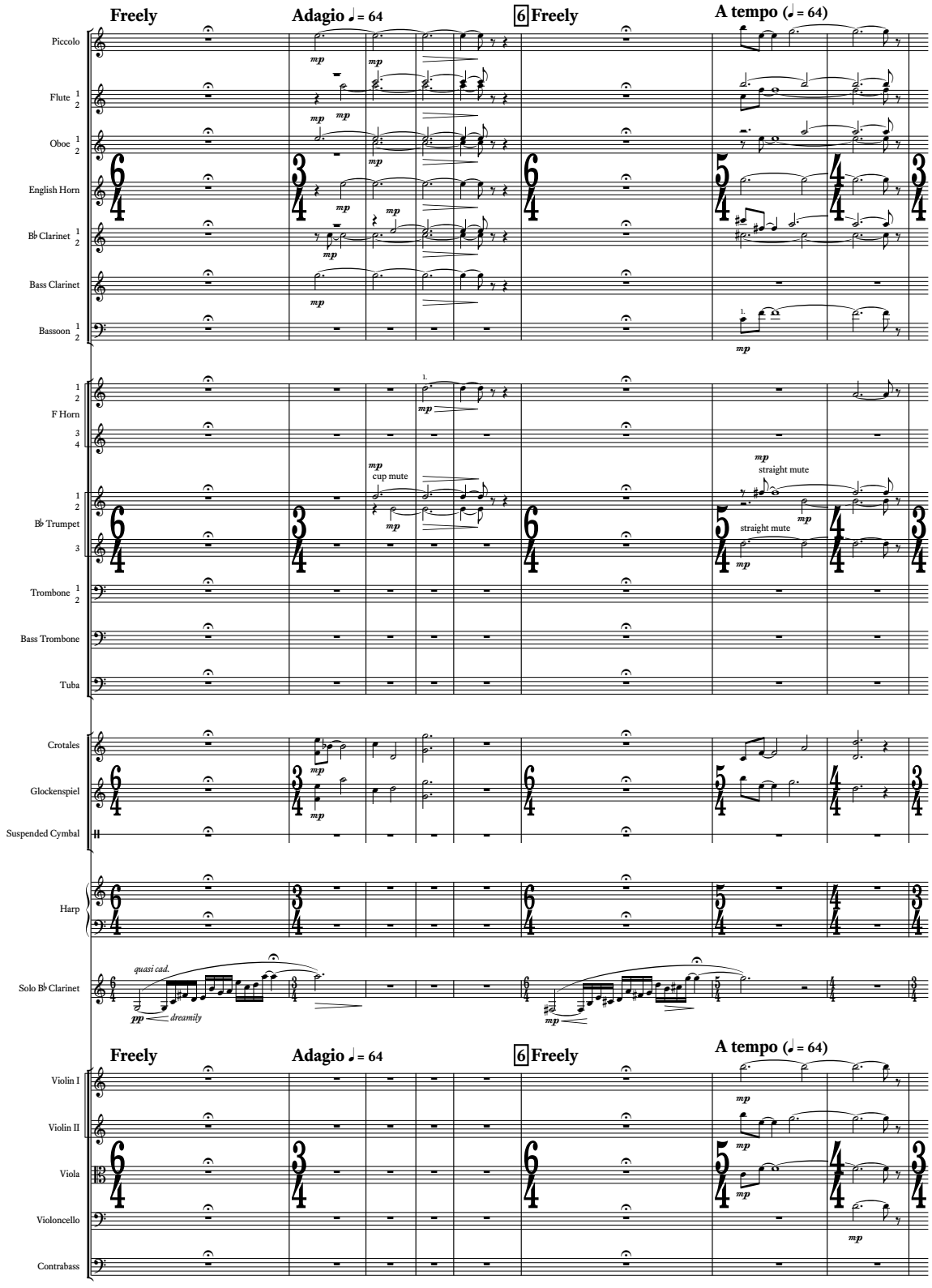
I.



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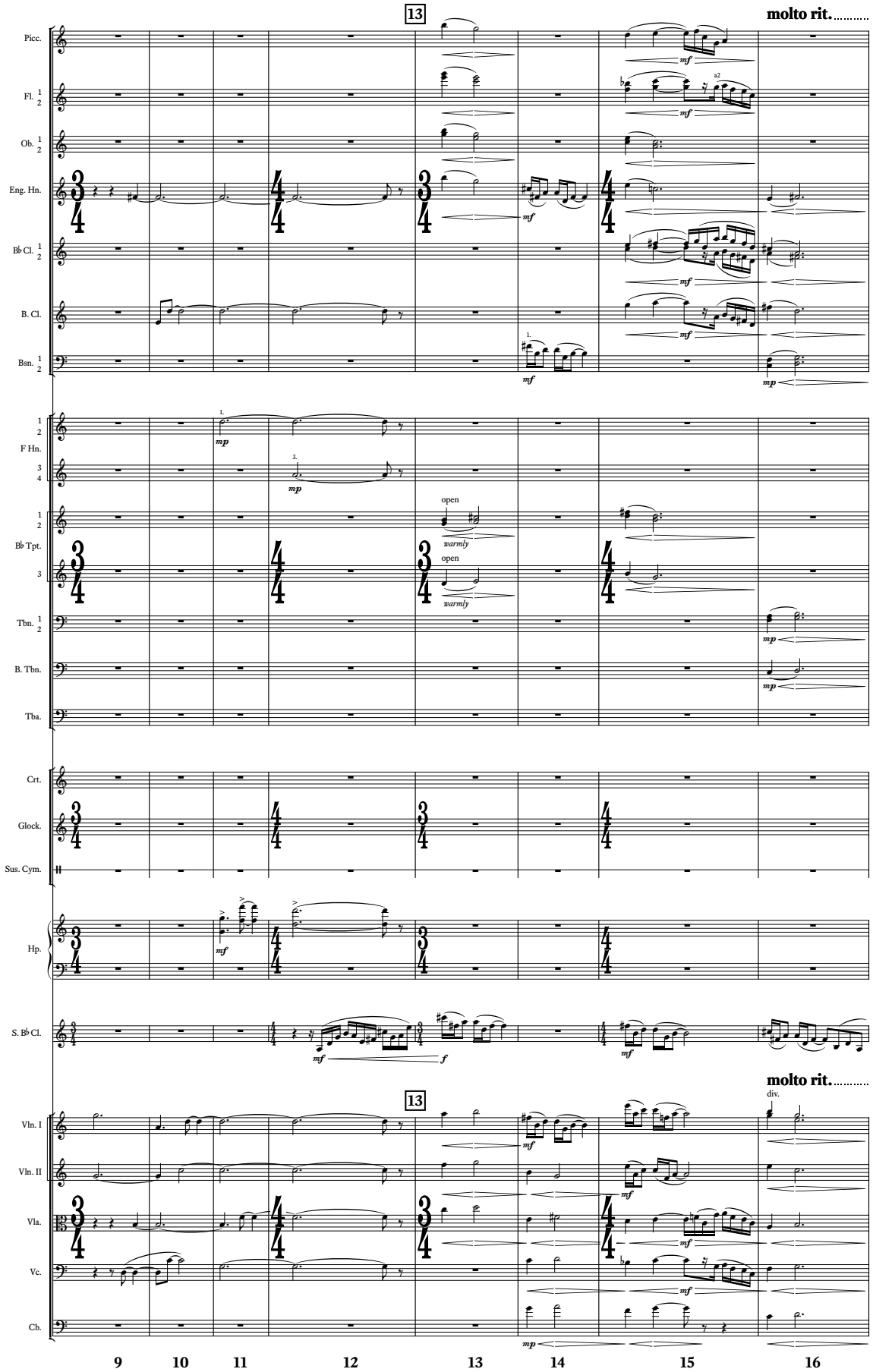
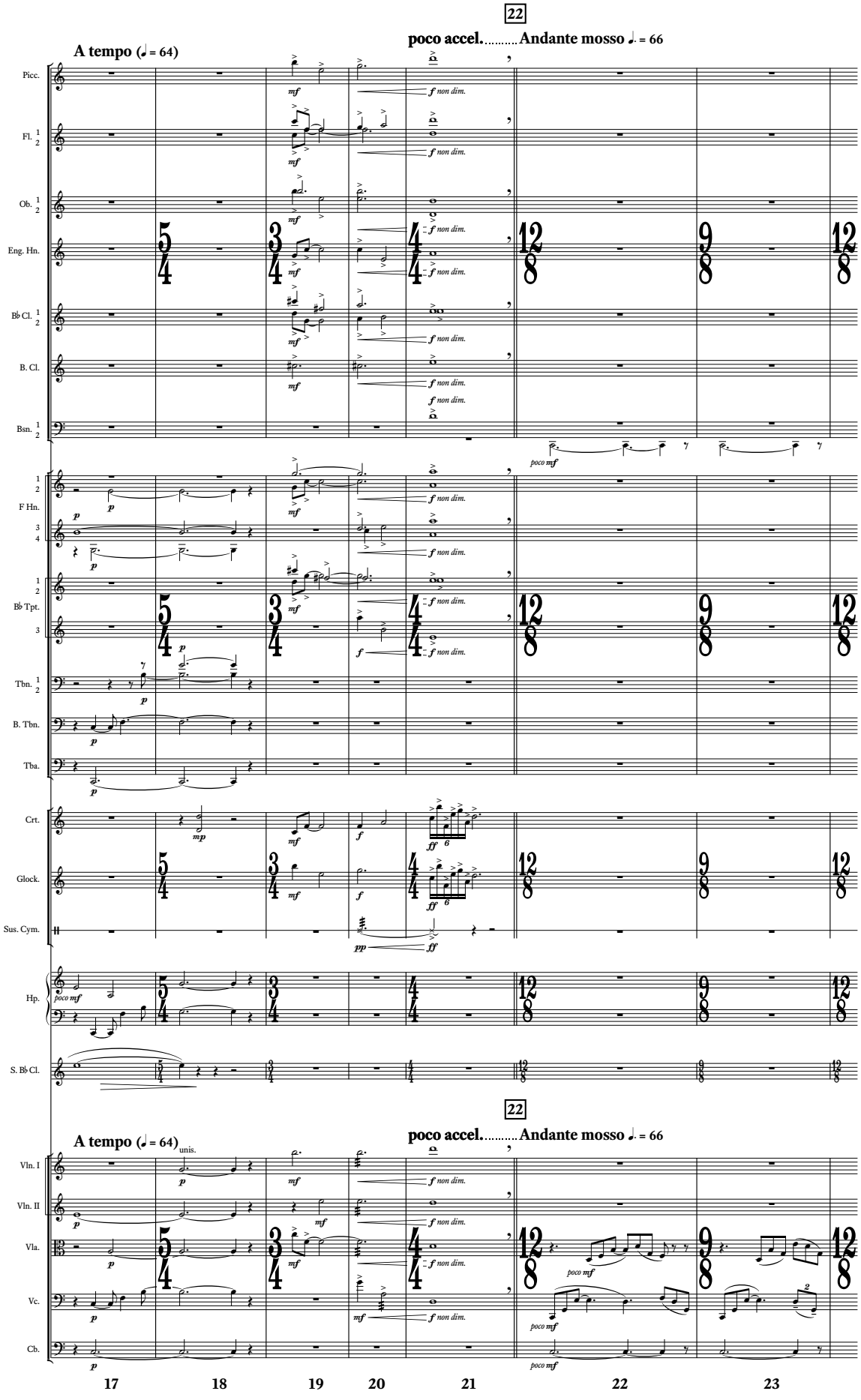
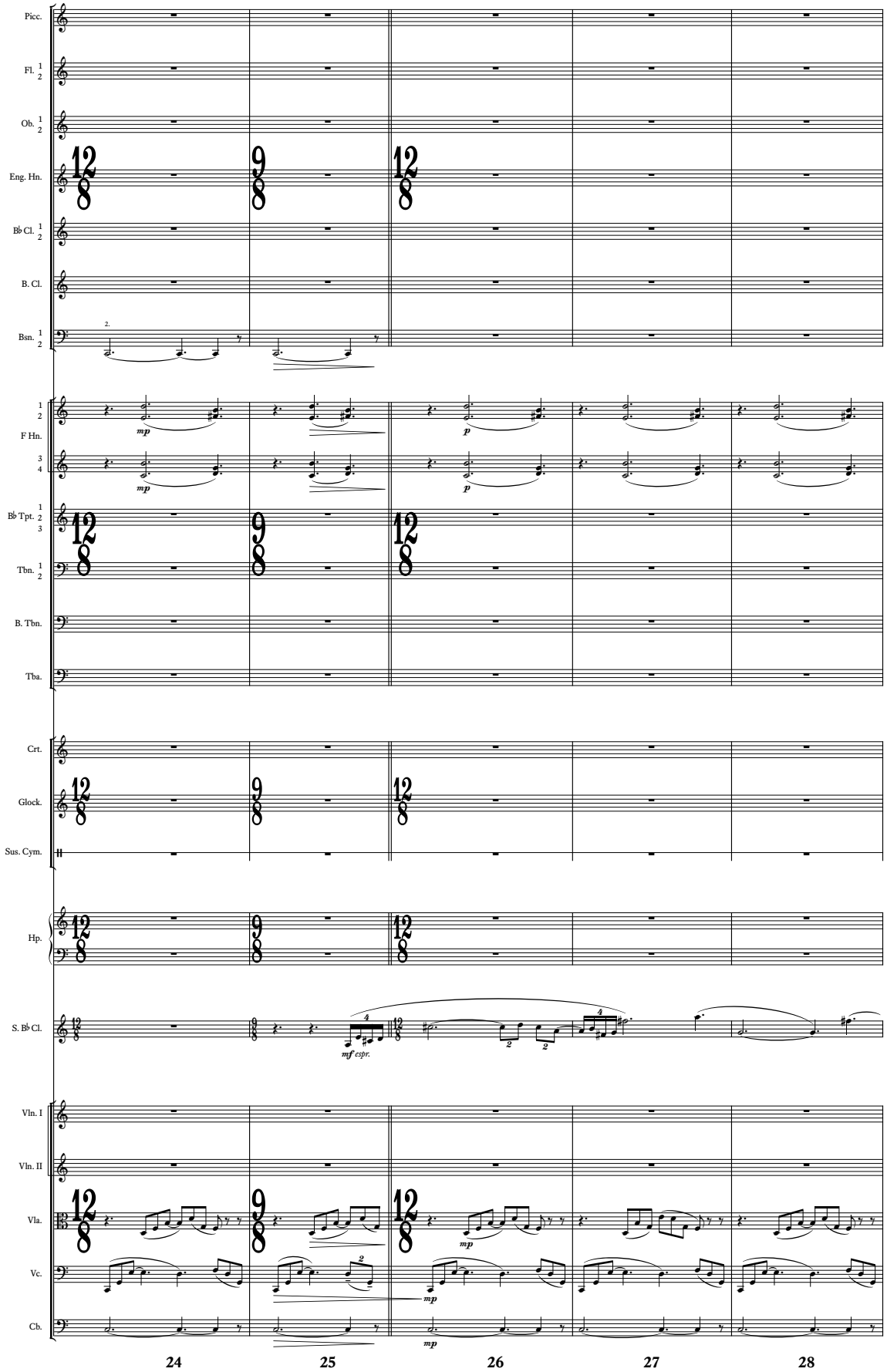
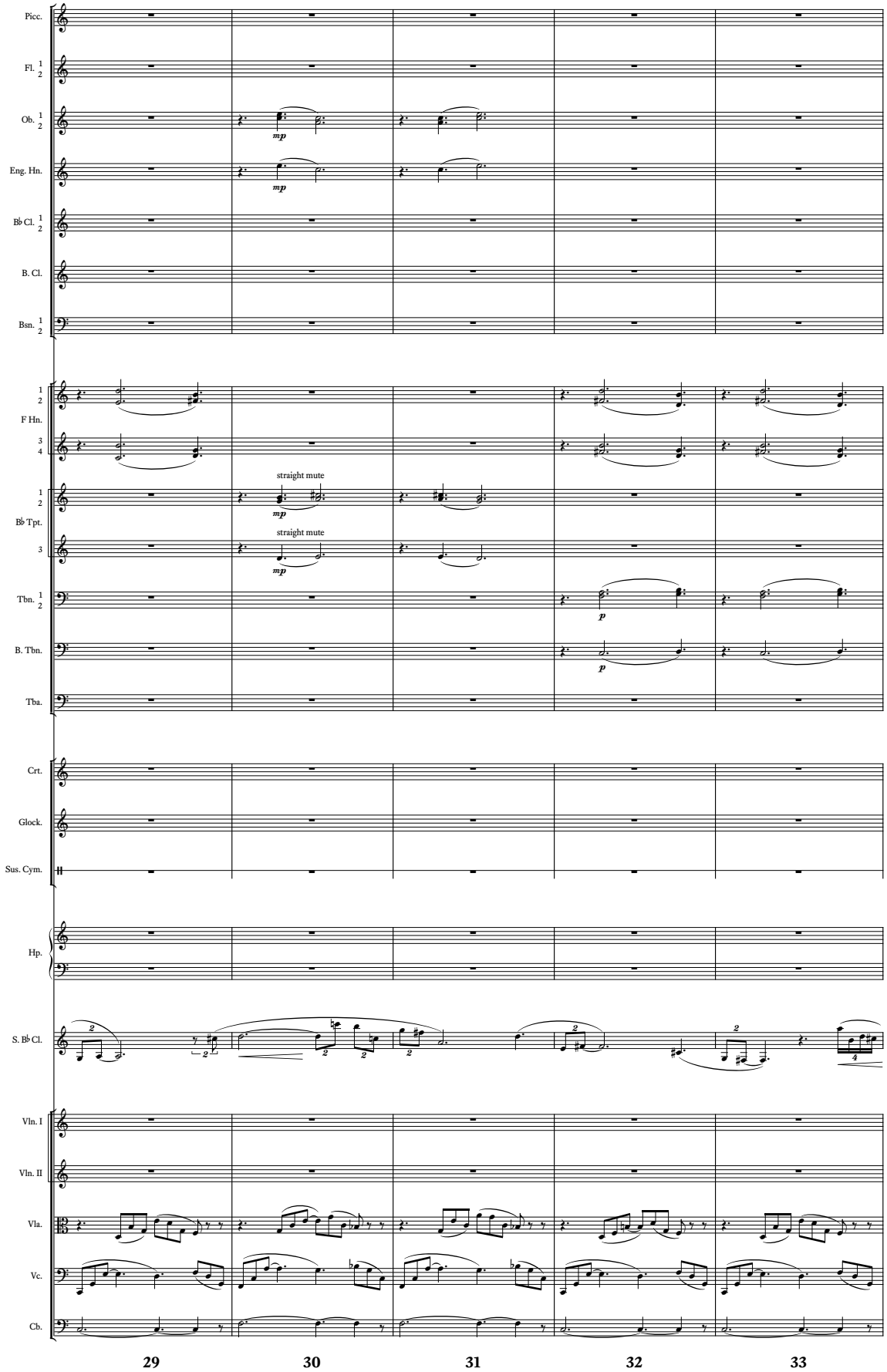
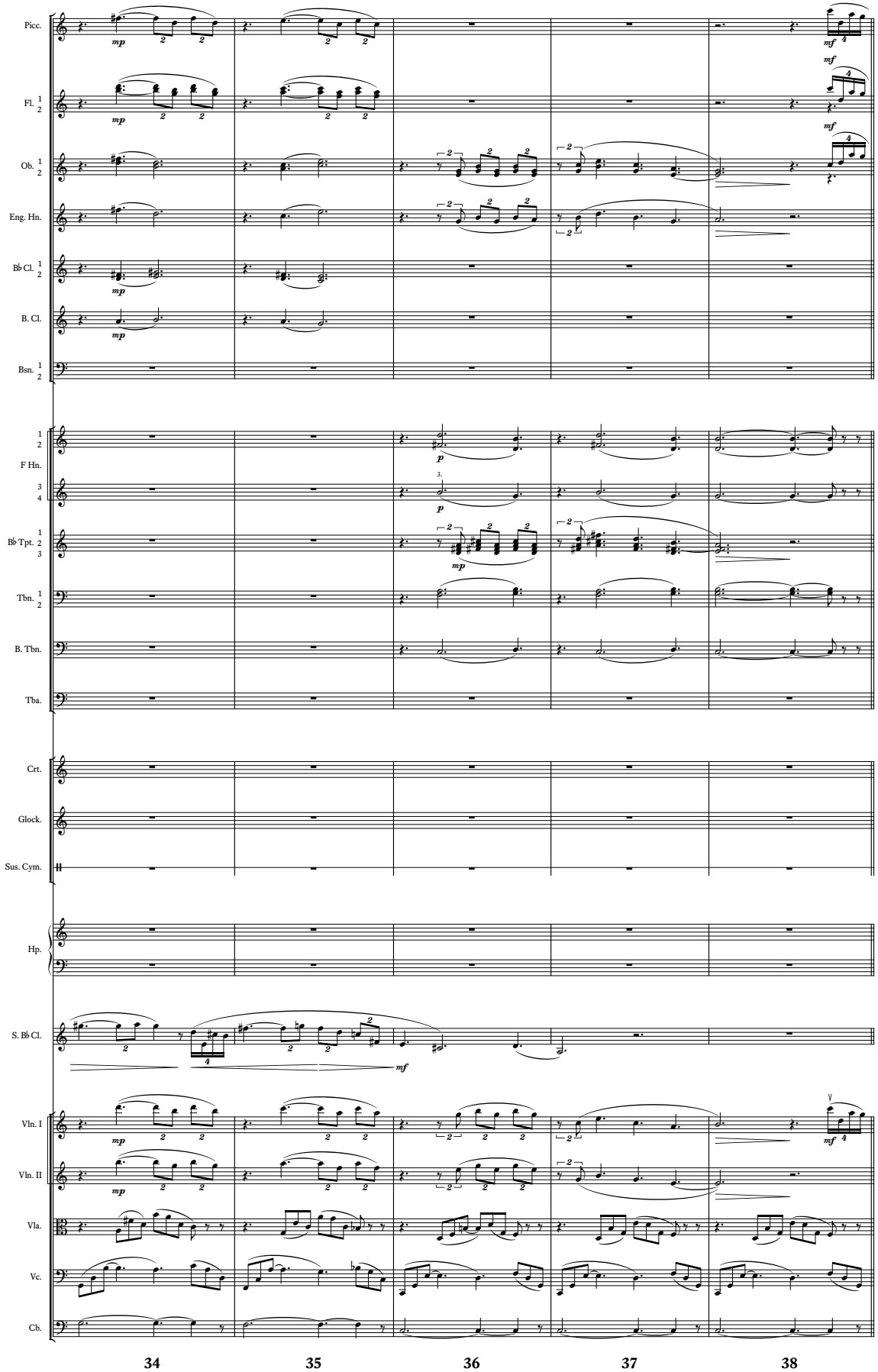
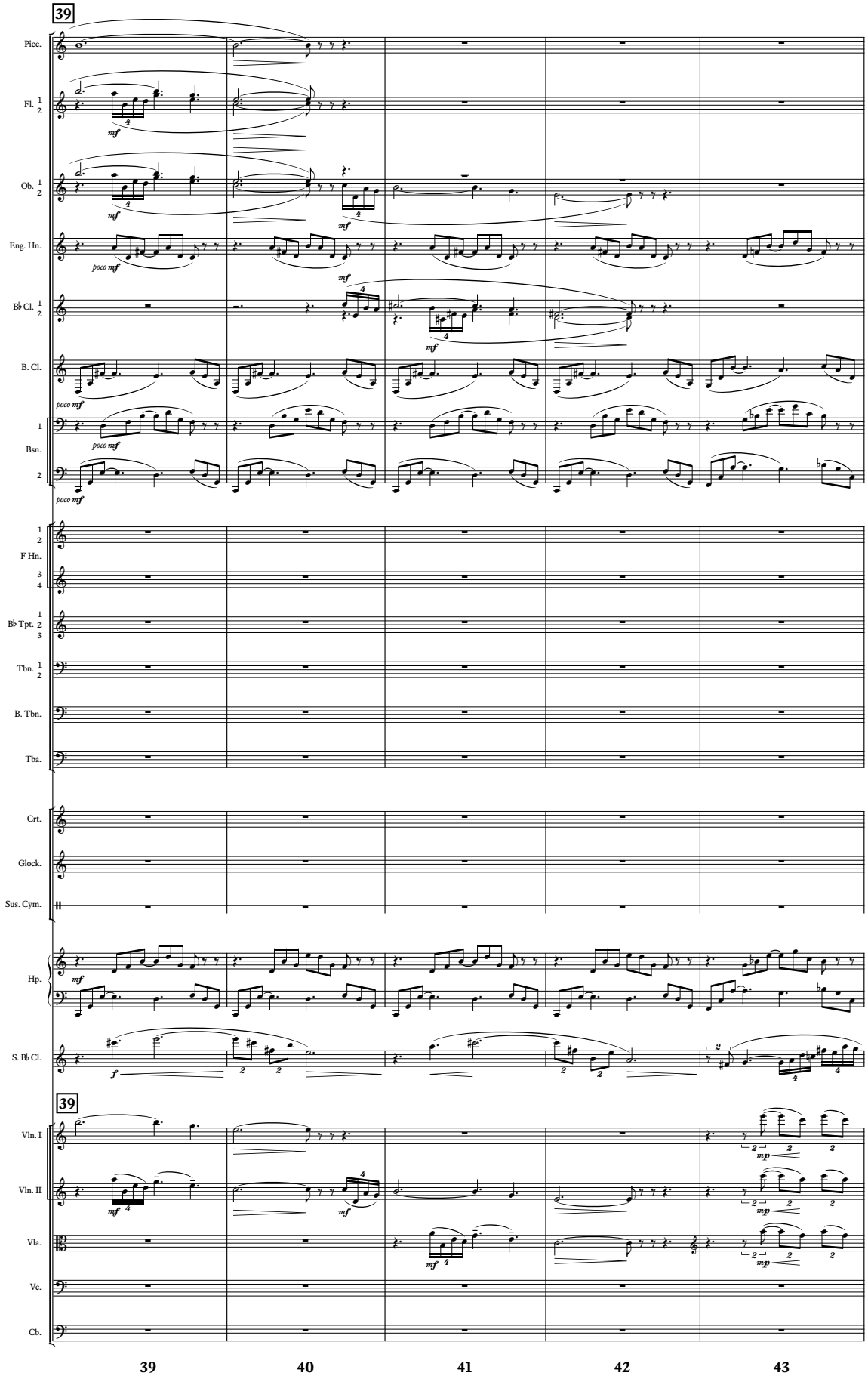

13
molto rit.
Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
F Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
warmly
div.
9 10 11 12 13 14 15 16

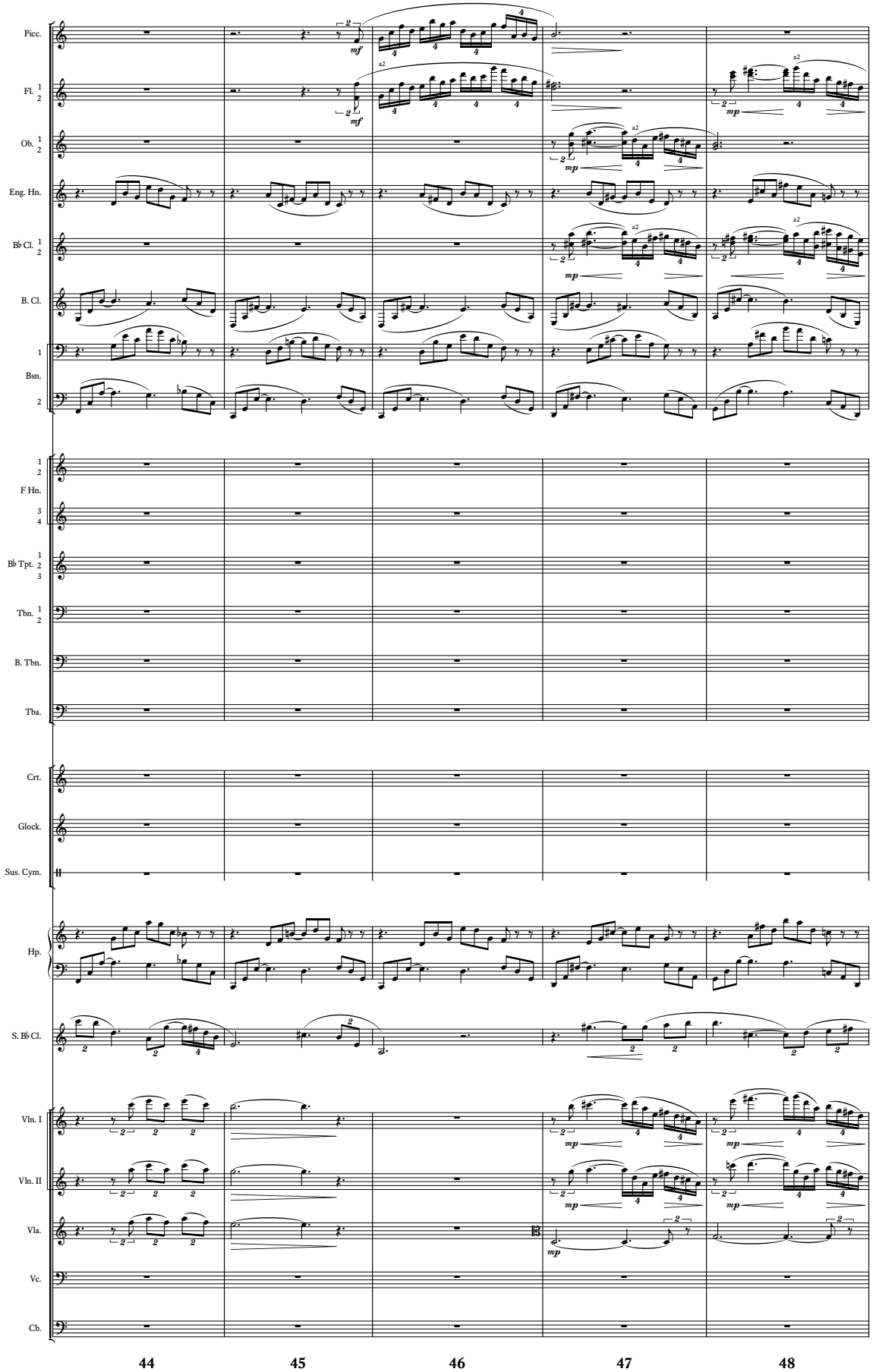

22
A tempo (♩ = 64)
poco accel. Andante mosso ♩. = 66
Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
F Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
22
A tempo (♩ = 64)
poco accel. Andante mosso ♩. = 66
unis.
Vln. I
Vln. II
Vla.
Vc.
Cb.
17 18 19 20 21 22 23


Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
F Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf espr.
24
25
26
27
28


Picc.
Fl. 1 2
Ob. 1 2
mp
Eng. Hn.
mp
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
1 2 F Hn.
3 4
straight mute
mp
1 2 B♭ Tpt.
straight mute
3
mp
Tbn. 1 2
p
B. Tbn.
p
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
29
30
31
32
33


Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
1 2
F Hn.
3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
34
35
36
37
38


39
Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
F Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
39
Vln. I
Vln. II
Vla.
Vc.
Cb.
39 40 41 42 43


Picc.
Fl. 1 2
Ob. 1 2
Eng. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
F Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Crt.
Glock.
Sus. Cym.
Hp.
S. B♭ Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
a2
44
45
46
47
48