

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 \flat

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B \flat

Bass Clarinet

2 Bassoons

4 Horns in F

3 Trumpets in B \flat

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.”

One Warm 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 different 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

for Julia
One Warm Line

for Clarinet and Orchestra
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I.

Freely Adagio $\text{♩} = 64$ **6** Freely A tempo ($\text{♩} = 64$)

1 2 3 4 5 6 7 8

13 **molto rit.....**

13 **molto rit.....**

13 **molto rit.....**
div.

9 10 11 12 13 14 15 16

22

A tempo (♩ = 64) **poco accel. Andante mosso** ♩ = 66

Score for measures 17-23 and the first seven measures of the second system. The score includes parts for Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horns, Bass Clarinets (1 & 2), Clarinets (B. Cl.), Bassoons (Bsn. 1 & 2), Horns (1 & 2), French Horns (F. Hn.), Trumpets (B♭ Tpt. 1 & 2, 3), Trombones (Tbn. 1 & 2, B. Tbn.), Tuba, Cymbals (Sus. Cym.), Glockenspiel (Glock.), Harp (Hp.), and String Bass (S. B♭ Cl.). The score features various time signatures (5/4, 3/4, 4/4, 12/8, 9/8) and dynamic markings (mf, f, non dim, p, poco mf).

22

A tempo (♩ = 64) **poco accel. Andante mosso** ♩ = 66

Score for measures 22-23 of the second system. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings (p, mf, f, non dim, poco mf) and a time signature change to 12/8.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The score covers measures 24 through 28. The time signature changes from 12/8 to 9/8 and back to 12/8. The key signature is one flat (B-flat major/D minor). The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf espr.* (mezzo-forte, *espr.* for *espressivo*). The woodwind section (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are primarily playing sustained chords. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment. The Saxophone (S. B♭ Cl.) has a melodic line starting in measure 25. The percussion section (Cym. and Glock.) is mostly silent.

The musical score is arranged in a standard orchestral layout. The top section includes Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Bb Cl. 1 & 2, B. Cl., Bsn. 1 & 2, F Hn. 1, 2, 3, 4, Bb Tpt. 1, 2, 3, Tbn. 1 & 2, B. Tbn., and Tba. The middle section includes Crt., Glock., and Sus. Cym. The bottom section includes Hp., S. Bb Cl., Vln. I, Vln. II, Vla., Vc., and Cb. The score spans measures 29 to 33. Dynamics include *mp* and *p*. Performance instructions include "straight mute" for the Bb Tpt. parts. The S. Bb Cl. part features a melodic line with slurs and accents. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide a rhythmic and harmonic foundation.

Picc. *mp* *mf*

Fl. 1 2 *mp* *mf*

Ob. 1 2 *mp* *mf*

Eng. Hn. *mp* *mf*

Bb Cl. 1 2 *mp*

B. Cl. *mp*

Bsn. 1 2

F Hn. 1 2 3 4 *p*

Bb Tpt. 2 3 *mp*

Tbn. 1 2

B. Tbn.

Tba.

Crt.

Glock.

Sus. Cym.

Hp.

S. Bb Cl. *mf*

Vln. I *mp* *mf*

Vln. II *mp*

Vla.

Vc.

Cb.

39

The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bass Clarinet 1 & 2, Clarinet in Bb, Bassoon 1 & 2, French Horns 1-4, Trumpets in Bb 1-3, Trombones 1-2, Baritone Trombone, Tuba, Cor Anglais, Glockenspiel, Suspended Cymbal, Harp, and Soprano Bass Clarinet. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *poco mf*, *f*, and *mp*. Measure numbers 39, 40, 41, 42, and 43 are indicated at the bottom.

This page contains the musical score for measures 44 through 48. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 44 with a *mf* dynamic and a 2-measure rest, then playing a melodic line with a 4-measure slur.
- Fl. 1 & 2**: Flutes, starting in measure 44 with a *mf* dynamic and a 2-measure rest, then playing a melodic line with a 4-measure slur.
- Ob. 1 & 2**: Oboes, starting in measure 44 with a *mf* dynamic and a 2-measure rest, then playing a melodic line with a 4-measure slur.
- Eng. Hn.**: English Horn, playing a melodic line with a 4-measure slur.
- Bb Cl. 1 & 2**: Bass Clarinets, starting in measure 44 with a *mf* dynamic and a 2-measure rest, then playing a melodic line with a 4-measure slur.
- B. Cl.**: Clarinet, playing a melodic line with a 4-measure slur.
- Bsn. 1 & 2**: Bassoons, playing a melodic line with a 4-measure slur.
- F Hn. 1, 2, 3, 4**: French Horns, all staves are empty.
- Bb Tpt. 1, 2, 3**: Trumpets, all staves are empty.
- Tbn. 1 & 2**: Trombones, all staves are empty.
- B. Tbn.**: Baritone Trombone, all staves are empty.
- Tba.**: Tuba, all staves are empty.
- Crt.**: Cymbals, all staves are empty.
- Glock.**: Glockenspiel, all staves are empty.
- Sus. Cym.**: Suspended Cymbal, all staves are empty.
- Hp.**: Harp, playing a melodic line with a 4-measure slur.
- S. Bb Cl.**: Saxophone, playing a melodic line with a 4-measure slur.
- Vln. I & II**: Violins, playing a melodic line with a 4-measure slur and a *mp* dynamic.
- Vla.**: Viola, playing a melodic line with a 4-measure slur and a *mp* dynamic.
- Vc.**: Violoncello, all staves are empty.
- Cb.**: Contrabass, all staves are empty.