

James T. Worlton

*through the edge*

for flute, viola and harp

***Program Note***

The title of the work comes from a remark made by a sheep herder in Romania (from Ed Vulliamy, "Romania's new day," National Geographic, Sept. 1998, 44):

The sheep move through the forest in silence, spectral in the mist. Finally we pass the tree line, out through driving snow onto a barren expanse where the wind bites and the horizon is lost. Mircea [Costache]'s description is apt: 'Here we go through the edge and out into the empty.'

At its roots, this piece is a light-hearted look at boundaries, particularly in its form, pitch material and in its relationship to geometry.

The form was conceived as a five-part arch, in which the boundaries between sections are blurred--sometimes to the point of nonexistence. Tonally, the language ranges from modal to twelve-tone while still maintaining a sense of coherence. All of this is influenced by the Golden Proportion:  $(\sqrt{5} - 1) / 2$  -- or about 0.618.

James T. Worlton

# through the edge

James T. Worlton (1998)

flute  $\bullet = 104$

viola *con sord.*  
*p*

harp *mf* l. v.

D# C# B# | E# F# G# A#

fl. *mp* *f*

vla.

hrp.

A

fl. *mf* *mp*

vla.

hrp. *mf*

C#

16

fl.

vla. *pizz.* *arco* *mf*

hrp. *mp*

F# Bb Eb

20

fl.

vla. *pp*

hrp. *p*

Ab

B

25

fl.

vla. *p*

hrp.

Gb CbDb

30

*fl.*

*mf*  $\rightarrow$  *mp*

*vla.*

*hrp.* *f*

E $\flat$  D $\sharp$

34

*fl.*

*p*

*vla.*

*hrp.*

C

38

*fl.*

*vla.*

*hrp.*

*p*

42

fl. *ft.*

vla. *senza sord.*

hrp.

A<sup>b</sup> C<sup>#</sup>D<sup>b</sup> E<sup>b</sup> G<sup>b</sup> A<sup>b</sup> C<sup>b</sup>

47

fl. *p* *non vib.* *gradually to vib. ord.* *f*

vla. *p* *III* *gradually to sul pont.* *ff* *pizz.* *arco ord.* *pp*

hrp. *p* *pp*

E<sup>b</sup> F<sup>#</sup> C<sup>#</sup>B<sup>b</sup>

52

fl. *mp* *pp* *mf* *p* *f* *mp* *p*

vla. *mf* *p* *f* *sfp* *ff* *gradually to sul pont.* *pizz.*

hrp. *mf* *p* *f* *p*

F<sup>b</sup> B<sup>b</sup> C<sup>b</sup>

E

59

fl. *pp* *cresc.* *arco ord.* *ff* *p* *mf* *p* *f*

vla. *pp* *cresc.* *ff* *sub. p* *mf* *p* *f*

hrp. *pp* *cresc.* *ff* *mf* *f*

E $\flat$  C $\sharp$  B $\flat$  D $\flat$  E $\flat$  B $\flat$  C $\flat$

66

fl. *ff* *pp* *p* *mf* *p* *f* *p* *mf*

vla. *ff* *pp* *p* *mf* *p* *f* *p* *mf*

hrp. *ff* *pp* *p* *mf* *f* *p*

C $\flat$  E $\flat$

F

71

fl. *p* *p* *mf* *p* *pp*

vla. *p* *mf* *p* *pp* *n.* *mp* *mf*

hrp. *p* *p* *mf* *l. v.* *mp* *mf*

G $\flat$  C $\flat$  G $\flat$  B $\flat$  C $\sharp$  D $\sharp$

All harp harmonics sound one octave higher than notated.

78

fl. *mf* *p* *mf* *p* *pp* *sfp* *mp*

vla. *f* *mf* *mp* *p* *f* *mf* *mp* *p* *mp*

hrp. *f* *l. v.* *ff* *mp* *p*

E# A#

G

84

fl. *f* *p* *f* *p*

vla. *mf* *f* *p* *f* *p* *n.* *f* *p*

hrp. *mf* *p* *f* *p*

F# Ab C# C#

91

fl. *mf* *p* *mf* *f* *p*

vla. *p* *mf* *f*

hrp. *mp* *l. v.* *mf* *f* *p*

A# G#



H

fl. *mf* *p* *mf* *p*

vla. *f* *p* *mf* *p* *pp* *p*

hrp. *mf* *p*

fl. *f* *mp* *f* *pp* *mf* *fp*

vla. *f* *mp* *f* *pp* *mf* *p*

hrp. *f* *mp* *mf* *f* *mf* *p*

I

fl. *f* *pp*

vla. *f* *pp*

hrp. *f* *pp*

E<sup>4</sup> G<sup>4</sup>

119 J

*fl.* *p* *f* *mp*

*vla.* *p* *f* *mp*

*hrp.* *p* *f* *mp*

D<sup>♯</sup> E<sup>b</sup> F<sup>♯</sup> A<sup>b</sup> C<sup>♯</sup>

125

*fl.* *ff* *p* *mf* *mp*

*vla.* *ff* *sub. p* *mf* *mp*

*hrp.* *ff* *p* *mf* *mp*

G<sup>♯</sup> A<sup>♯</sup> C<sup>♯</sup> A<sup>♯</sup>

131 K

*fl.* *f* *fff* *p*

*vla.* *f* *fff* *p* *p*

*hrp.* *f* *fff* *p*

G<sup>♯</sup> E<sup>♯</sup> F<sup>♯</sup>G<sup>♯</sup> C<sup>♯</sup>D<sup>♯</sup>

137

fl.

vla.

hrp.

141

fl.

vla.

hrp.

145

L

fl.

vla.

hrp.

A# C#

C#

A#

149

*ft.*

*vla.*

*hrp.*

*mf* *mp* *p*

C# C#

153

*ft.*

*vla.*

*hrp.*

*mf* *pp* *p* *mf*

M

157

*ft.*

*vla.*

*hrp.*

*p* *mf* *f* *mf* *pp*

*mf* *f* *mp* *p* *pp*

*p* *mf* *p* *f* *mf* *mp* *p*

*slight rit.* -----

A#