

Alexandra Gardner

# The Way of Ideas

flute, clarinet, violin and cello

(2007)

PERUSAL SCORE — NOT FOR PERFORMANCE

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**Program Note:**

**The Way of Ideas** was written for the Seattle Chamber Players. The title is based upon a quote from Philip Pullman's book, *The Golden Compass*:

*The idea hovered and shimmered delicately, like a soap bubble, and she dared not even look at it directly in case it burst. But she was familiar with the way of ideas, and she let it shimmer, looking away, thinking about something else...*

For me this immediately leapt off the page as a refreshingly clear description of how thoughts become reality. The ideas we do not become overly attached to, or grasp at, are the ones that manifest in the world. I am fascinated by the notion that wishes, ideas and questions must be held lightly, that they cannot be forced in order for us to discover their answers.

In this composition I wanted to fold this concept into a musical landscape that evokes the everyday machinations of the human mind - an environment in which chattering thoughts suddenly fly away or are pulled slowly apart, return again, and change and develop into new forms which travel along different pathways. Musical textures expand and contract, and the focus twists and turns to reveal threads of intertwined rhythms and gestures that encompass a continually transforming organism.

for the Seattle Chamber Players

# The Way of Ideas

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with hushed excitement ♩ = 126

Musical score for measures 1-5. The score is for Flute, Clarinet in B $\flat$ , Violin, and Cello. The time signature changes from 3/4 to 2/4 and back to 3/4. The Flute part starts with a *p* dynamic. The Clarinet in B $\flat$  part starts with a *pp* dynamic. The Violin part starts with a *pp* dynamic. The Cello part starts with a *pp* dynamic.

Musical score for measures 6-12. The score is for Flute (Fl.), B $\flat$  Clarinet (B $\flat$  Cl.), Violin (Vln.), and Cello (Vlc.). The time signature changes from 3/4 to 2/4 and back to 3/4. The Flute part starts with a *f* dynamic and includes a *gliss.* marking. The B $\flat$  Clarinet part starts with a *f* dynamic. The Violin part starts with a *f* dynamic. The Cello part starts with a *f* dynamic and includes a *gliss.* marking.

Musical score for measures 13-17. The score is for Flute (Fl.), B $\flat$  Clarinet (B $\flat$  Cl.), Violin (Vln.), and Cello (Vlc.). The time signature changes from 3/4 to 2/4 and back to 3/4. The Flute part starts with a *pp* dynamic and changes to *mf*. The B $\flat$  Clarinet part starts with a *pp* dynamic and changes to *mf*. The Violin part starts with a *pp* dynamic and changes to *mf*. The Cello part starts with a *pp* dynamic and changes to *mf*.

The Way of Ideas

21

Fl. *p f*

B $\flat$  Cl. *p f*

Vln. *f* gliss.

Vlc. *f*

29

Fl. *mp f mf*

B $\flat$  Cl. *mp f mf*

Vln. *f mf* gliss.

Vlc. *f mf* gliss.

37

Fl. *mp mp f mf* flt.

B $\flat$  Cl. *mp mp f mf* flt.

Vln. *mp mp f mf*

Vlc. *mp mp f mf*

48

Fl. *mp* *f* *f* *p*

B♭ Cl. *mp* *f* *f* *p* *mp* *light, bouncy*

Vln. *p* *f* *f* *p* *f*

Vlc. *p* *f* *f* *p* *f*

57

Fl. *light, bouncy* *mf*

B♭ Cl. *mf*

Vln. *mp*

Vlc. *mp* *mf*

(\* all trills whole-step unless otherwise indicated)

61

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vlc. *f*

66

Fl. *p* *mp*

B $\flat$  Cl. *mp* *mp*

Vln. *p* *mp*

Vlc. *mp* *mp* *light, dancing*

72

Fl. *f* *mp*

B $\flat$  Cl. *f* *p* *mf*

Vln. *f* *mp*

Vlc. *f* *mp*

77

Fl. *f* *mp*

B $\flat$  Cl. *p*

Vln. *f*

Vlc. *f*

81

Fl. *mf*

B $\flat$  Cl. *mf*

Vln.

Vlc.

86

Fl. *p* *f* *f*

B $\flat$  Cl. *p* *f* *f*

Vln. *p* *f* *ff* *f* *mp*

Vlc. *p* *f* *ff* *f* *mp*

gliss.

V

94

Fl. *mf* *f*

B $\flat$  Cl. *mp* *f* *mf*

Vln. *f* *mp* *f* *f* *mp*

Vlc. *f* *mp* *f* *f* *mp*

V