

*Gwyneth Walker*

***A Vision of Hills***

*for Piano Trio*

*duration: 11 minutes and 30 seconds*

*jointly commissioned by*

*The Bartholdy Ensemble – Montpelier, Vermont*

*and Trio Tulsa – Tulsa, Oklahoma*

*A Vision of Hills is an extended, one-movement musical exploration of the traditional Irish hymn tune, "Be Thou My Vision." This has always been one of the composer's favorite melodies.*

*The reference to hills comes from the view of the hilly Vermont countryside as seen from the composer's studio. This landscape infuses the music.*

*The opening patterns in the piano might be heard as the first light appearing over the hills in the morning. The Violin and Cello are marked "as a voice calling out across a valley." As the fullness of morning arrives, the piano descends into mid-range, and the melody is presented in the strings.*

*Contrasting lively sections are inspired by dancing particles of light on the hills. These sections frame a middle portion where the theme is presented in an oscillating or trembling texture in the piano. This is perhaps a "quivering reverence."*

*The final statement of the theme is placed in a 2/2 meter to emphasize the triumphant nature of the hymn tune. This is intended to reflect the strength of faith, and of the hills.*

\* \* \* \* \*

*Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, Walker resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.*

*Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).*

*Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.*

# A Vision of Hills

for Violin, Violoncello and Piano

Gwyneth Walker

Violin  $\text{♩} = 72$  Gently, as the coming of dawn

Violoncello  $\text{♩} = 72$  Gently, as the coming of dawn

Piano *p* *8va*

*with Ped.*

5

(*8va*)

5

con sord. (*as a voice calling out across a valley*) *p*

con sord. (*answering Violin*) *p*

9 *loco*

13

13

17 *poco accel.* . . . . . remove mute

remove mute

17 *poco accel.* . . . . .

17 *poco cresc.* - - - - -

17

20 (*poco accel.*) . . . . . **A** Slightly faster ♩ = 80-88

senza sord.

*mf cantabile*

20 (*poco accel.*) . . . . . **A** Slightly faster ♩ = 80-88

(*cresc.*) - - - - - *mf*

20

23

23

26 *senza sord.*  
*mf cantabile*

26

29

32 **B**

32 **B**

35

35

The musical score consists of four systems. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo and dynamics are marked 'mf cantabile'. The score begins at measure 26. The piano accompaniment features intricate sixteenth-note patterns, often grouped in pairs and marked with fingerings 5 and 6. A section marked with a boxed 'B' starts at measure 32. The vocal line consists of a few notes, mostly rests, and a long note at the end of each system.

38

38

41

41

44

44

47

47

50 poco accel. C Slightly faster ♩ = 100

Musical notation for measures 50-56, vocal line. The key signature has two flats. The tempo is marked 'poco accel.' and 'Slightly faster ♩ = 100'. The notation includes a fermata over the first measure and rests in the second and third measures.

50 poco accel. C Slightly faster ♩ = 100

Musical notation for measures 50-56, piano accompaniment. The key signature has two flats. The tempo is marked 'poco accel.' and 'Slightly faster ♩ = 100'. The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamics markings include *red.* and *sim.*

Musical notation for measures 57-62, vocal line. The key signature has two flats. The notation includes a fermata over the first measure and rests in the second and third measures.

Musical notation for measures 57-62, piano accompaniment. The key signature has two flats. The piano part features a complex texture with many beamed sixteenth notes and chords.

Musical notation for measures 63-68, vocal line. The key signature has two flats. The notation includes a fermata over the first measure and rests in the second and third measures.

Musical notation for measures 63-68, piano accompaniment. The key signature has two flats. The piano part features a complex texture with many beamed sixteenth notes and chords.

69 accel. . . . .

Musical notation for measures 69-74, vocal line. The key signature has two flats. The notation includes a fermata over the first measure and rests in the second and third measures. The tempo is marked 'accel.' with a dotted line.

69 accel. . . . . *cresc.*

Musical notation for measures 69-74, piano accompaniment. The key signature has two flats. The piano part features a complex texture with many beamed sixteenth notes and chords. The tempo is marked 'accel.' with a dotted line, and the dynamic is marked *cresc.*

75 . . . . . **D** Faster ♩ = 120

75 (cresc.) - - - *f* *espr.*

81 *f*

81

87 *f* *f* **E**

87 **E** *dim.*

93 *p* *f*

93 *(dim.)*

Detailed description: This page of a musical score contains six systems of music. The first system (measures 75-80) features a vocal line with trills and a piano line with a trill. The second system (measures 81-86) shows a piano accompaniment with a crescendo and forte espr. dynamic. The third system (measures 87-92) includes a vocal line with a forte dynamic and a piano line with a forte dynamic. The fourth system (measures 93-98) shows a piano accompaniment with a piano dynamic and a forte dynamic. The fifth system (measures 99-104) shows a piano accompaniment with a piano dynamic and a forte dynamic. The sixth system (measures 105-110) shows a piano accompaniment with a piano dynamic and a forte dynamic.

99

*mf*

*f*

*(dim.)*

105

*mf*

*(dim.)*

111

rit. . . . .

pizz.

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*mf*

*8va*

**F** as a light dance ♩ = 160

116

*arco*

*arco (brush stroke)*

*f*

**F** as a light dance ♩ = 160

116

*f*

*f*

121 (brush stroke)

121

125

Red.

126

126

130

Red.

*p*

G

131

131

135

*p*

136

136

140

*f*

H

Red.



194 M

*pp*

*pp*

194 *p* M

*8va* *mf dolce*

*8va*

*And.* *sim.*

198 *mf* *p*

*mf* *p*

198 *p* *mf*

203 *mf* *p* N

*mf* *p*

203 N *p* *mf*

207 *mf* *non dim.*

*mf* *non dim.*

207 *non dim.*

239 (poco rit.) . . . . . Q ♩ = 160

*pp* *p delicately* *f bruskiy*

239 (poco rit.) . . . . . Q ♩ = 160

*(p)* keep Ped. down

244

*mf* *p* *mf* *p*

244

250

*f bruskiy* *mf* *pizz.* *p* *arco* *mf*

250

256 R

*p* *mf*

256 R

261

*p* *f* **S**

261 *cresc.* **S**

266

**T**

266 *v*

271

**T**

271 *red.* **T**

276

276

281

281

286

286

291

*(cresc.)* - - - - - *f*

*rit.* . . . . .

296

*(rit.)* . . . . . **V** a tempo ♩ = 144

(♩ = 72)

*f* triumphantly

*f* triumphantly

302

302

309

309

**W** accel. to m. 331 . . . . .

Musical notation for measures 316-330, vocal line. The key signature is two sharps (F# and C#). The melody consists of eighth and sixteenth notes with various articulations like accents and slurs. A triplet of eighth notes appears at the end of measure 330.

**W** accel. to m. 331 . . . . .

Musical notation for measures 316-330, piano accompaniment. The right hand features chords and moving lines, while the left hand provides a steady bass line. A fermata is placed over the final measure.

(accel.) . . . . .

Musical notation for measures 323-329, vocal line. The melody continues with eighth and sixteenth notes, including slurs and accents.

(accel.) . . . . .

Musical notation for measures 323-329, piano accompaniment. The right hand has a dense texture of chords and sixteenth notes, while the left hand has a simpler accompaniment.

(accel.) . . . . . **X** Faster ♩ = 100

Musical notation for measures 330-333, vocal line. The melody is held in long notes with a fermata over the final measure.

(accel.) . . . . . **X** Faster ♩ = 100

Musical notation for measures 330-333, piano accompaniment. The right hand has a rapid sixteenth-note pattern, while the left hand has a steady accompaniment.

Musical notation for measures 334-336, vocal line. The melody is held in long notes with a fermata over the final measure.

Musical notation for measures 334-336, piano accompaniment. The right hand has a rapid sixteenth-note pattern, while the left hand has a steady accompaniment.

337

337

340

340

343 rit. a tempo

343 rit. a tempo

346

346

8va