

VCL

*Gwyneth Walker*

***North Country Concerto***

*for Cello and Orchestra*

## Program Notes

*“Early in the Morning – at the Break of Day” refers to the energy one often has during the first part of the day. The opening rhythm of repeated 8th-notes in the accompaniment speaks the words of the title. The harmonies are open and sparse, perhaps with a morning freshness. The cello is spirited, with glissandi and rapid bowings of repeated notes.*

*“A Stillness” focuses on short patterns, which vary slightly and grow in intensity. The music unfolds slowly. Perhaps one might feel that one is in the forest, with the stillness of trees balanced against gentle calls of birds. The cello might be heard as the subjective voice responding to the sounds of the forest.*

*The third movement is influenced by rough-hewn folk music. The patterns of bowing across the strings suggest a crossing, or ‘arcing’ motion rising at the end into an image of “An Arc in the Sky.”*

*The fourth movement is based on the familiar “Riddle Song” [“I gave my love a cherry that had no stone..I gave my love a baby with no cryin’.”] The opening cello solo serves as a bridge between movements III and IV. Then, after an introduction in the accompaniment, the cello enters with the song-theme. The original melody is never fully presented. Rather, the image of “cryin’” engenders the rest of the movement. One might hear sighing motives throughout. Blues harmonies (a mixture of major and minor sonorities) and non-tonal excursions surround the simple tune.*

## Notes About the Composer

*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, she 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. In addition, she has been awarded the Orchestral Commission from the Vermont High School All-State Festival for a new work to celebrate the 25th season of the Festival – 2002.*

# Solo Violoncello

## North Country Concerto

### I. Early in the Morning – At the Break of Day

Gwyneth Walker

With energy  $\text{♩} = 120$

Tpt.1

Measures 1-5 of the cello part. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The first measure contains a whole rest. The second measure has a '4' above it. The third and fourth measures contain eighth-note patterns with accents. The fifth measure has a '5' above it.

A Flutes

Measures 1-5 of the flutes part. The key signature has two flats. The first measure has a quarter rest. The second measure has a quarter note with an accent. The third and fourth measures have quarter notes with accents. The fifth measure has a quarter note with a trill (tr) and a fermata, followed by a '4' above it.

B

Measures 1-5 of the clarinet part. The key signature has two flats. The first measure has a whole rest. The second measure has a '4' above it. The third and fourth measures contain eighth-note patterns. The fifth measure contains a quarter-note pattern.

C

Measures 6-10 of the cello part. The key signature has two flats. The first measure has a whole rest. The second measure has a whole note chord with a 'p' dynamic. The third measure has a 'IV' above it and a 'spirited descent' annotation. The fourth measure has a 'p' dynamic. The fifth measure has a 'f' dynamic.

D

Measures 11-15 of the cello part. The key signature has two flats. The first measure has a whole rest. The second measure has a whole note chord with a 'p' dynamic. The third measure has a 'f' dynamic. The fourth measure has a whole rest. The fifth measure has a whole note chord with a 'p' dynamic.

E

Measures 16-20 of the cello part. The key signature has two flats. The first measure has a whole rest. The second measure has a whole note chord with a 'p' dynamic. The third measure has a 'f' dynamic. The fourth measure has a whole rest. The fifth measure has a whole note chord with a 'p' dynamic.

F

Measures 21-25 of the cello part. The key signature has two flats. The first measure has a whole rest. The second measure has a whole note chord with a 'f' dynamic. The third measure has a 'mf' dynamic. The fourth measure has a whole rest. The fifth measure has a whole note chord with a 'f' dynamic.

Solo Violoncello

The musical score for Solo Violoncello, page 2, is written in bass clef. It begins with a dynamic marking of *mf*. The first staff features a melodic line with a dashed line indicating a bowing technique, followed by a *f* dynamic. The second staff starts with a box labeled 'H' and a *mf* dynamic. The third staff continues the melodic line, ending with a *f* dynamic and a *p* *echo* marking. The fourth staff begins with a box labeled 'I' and a *f* dynamic, followed by a *p* *echo* marking. The fifth staff features a series of sixteenth-note patterns with accents (>) and a *mf* dynamic. The sixth staff starts with a *f* dynamic, followed by a *mf* dynamic and a box labeled 'J'. The seventh staff continues the melodic line. The eighth staff begins with a box labeled 'K' and a *mf* dynamic. The final staff is written in treble clef and continues the melodic line.

## II. A Stillness

**A** a tempo  $\text{♩} = 76$

**B**

**C**

**D** slightly faster  $\text{♩} = 80$

**E**

**F**

**G** Clar.1

**H** slightly faster  $\text{♩} = 84$  *plaintively* *mf* *rit.*

**I** *mf* *rit.*

**J** slightly faster  $\text{♩} = 88$  *mf* *rit.*

**K** *mf* *rit.*

**L** slightly faster  $\text{♩} = 92$  *mf* *f* *rit.*

M

First staff of music for section M, starting with a 3/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat.

Second staff of music for section M, continuing the previous staff. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat.

N L'istesso tempo ♩=92

First staff of music for section N, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *mf* and *p*.

O

First staff of music for section O, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *mf* and *f*.

Second staff of music for section O, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *gliss.*, *molto rit.*, *G.P.*, and *p*.

Q

First staff of music for section Q, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *arco*, *mf*, and *p*.

Second staff of music for section Q, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *mf* and *p*.

R

First staff of music for section R, starting with a 4/4 time signature. It features a triplet of eighth notes followed by a quarter rest, then a quarter note, and a triplet of eighth notes. The key signature has one flat. Dynamics include *mf* and *gruffly*.

S

2

### III. Arc in the Sky

Jagged and interrupted ♩ = 120

Solo Violin

Violin 1 (Tutti)

A 2 B 2

C 2

D *mf* E with energy *mf*

F arco (*mf*) G pizz. arco (*mf*)

H (*mf*)

I (*mf*) *f* J (*f*)

**P**

**Q**

**R**

(f)

**S**

(f)

**T**

(f)

ff





Solo Violoncello

**E** *a tempo* (♩=100)

lightly  
*p*

3 3 3

Detailed description: This is the first staff of section E. It begins with a treble clef and a key signature of one flat. The tempo is marked 'a tempo' with a quarter note equal to 100 beats per minute. The music starts with a series of eighth notes, some beamed together, and includes three triplet markings. The dynamics are marked 'lightly' and 'p' (piano).

*accel.* -----

Detailed description: This is the second staff of section E, continuing the piece. It features a dense texture of sixteenth notes with frequent slurs and accents. The tempo is marked as 'accel.' (accelerando) with a dashed line indicating the increase in speed.

**F** *faster* (♩=108)

*(p)*

Detailed description: This is the first staff of section F. The tempo is marked 'faster' with a quarter note equal to 108 beats per minute. The music consists of a continuous stream of sixteenth notes with slurs and accents. The dynamics are marked '(p)' (piano).

Detailed description: This is the second staff of section F, continuing the rapid sixteenth-note passage with slurs and accents.

**G** (♩=108)

*mf*

**H** (♩=108)

*f*

7

3 3

Detailed description: This is the first staff of section G. The tempo is marked with a quarter note equal to 108 beats per minute. The dynamics are marked 'mf' (mezzo-forte). It features a whole rest for 7 measures, followed by a bass clef and a series of eighth notes with slurs and accents. A triplet marking is present. The dynamics then change to 'f' (forte).

3 3 3 3 3 3 3

Detailed description: This is the second staff of section G, continuing the eighth-note passage with slurs and accents. It includes several triplet markings.

**I** (♩=108)

*(f)*

3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This is the first staff of section I. The tempo is marked with a quarter note equal to 108 beats per minute. The dynamics are marked '(f)' (forte). The music consists of eighth notes with slurs and accents, including several triplet markings.

3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This is the second staff of section I, continuing the eighth-note passage with slurs and accents, including several triplet markings.

**J** (♩=108)

6

Detailed description: This is the first staff of section J. The tempo is marked with a quarter note equal to 108 beats per minute. The music features eighth notes with slurs and accents, followed by a whole rest for 6 measures.

*accel.*

*ff*

**N** *slowly, freely, cantabile*

*p subito dolce*

**O** *a tempo* (♩=88)

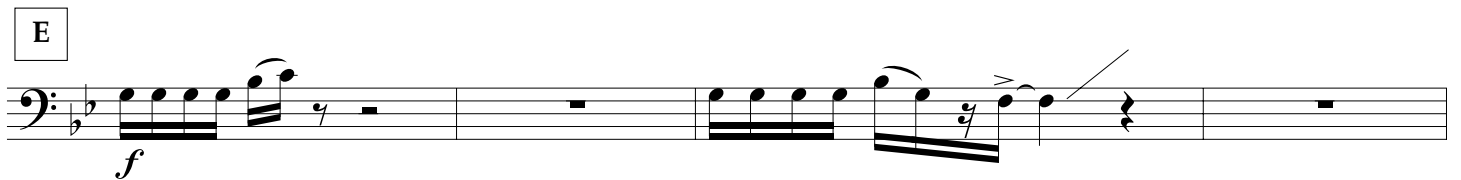
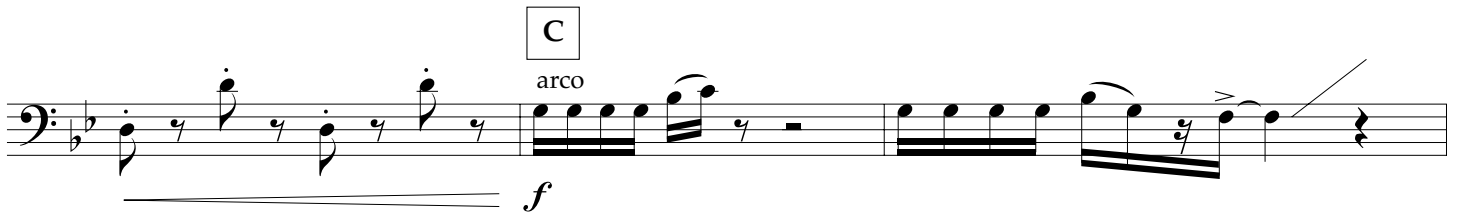
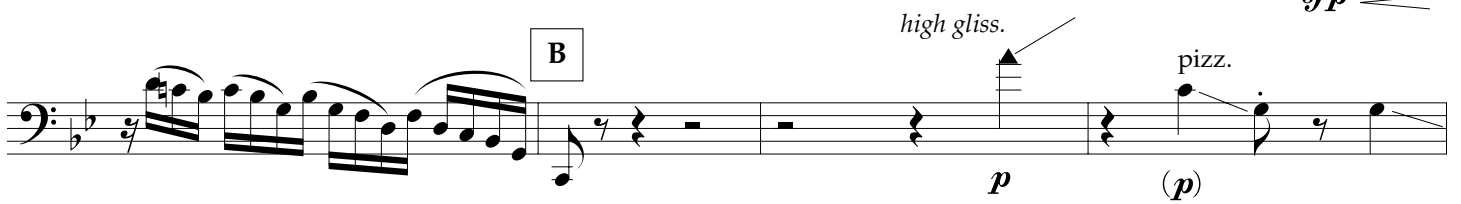
*f*

*rit.* ..... *a tempo*  
*p* *p*  
*sul I*

*rit.* ..... *Slowly*

V. *Here and Now!*

♩ = ca. 100  
 swing rhythm  
 Conga Drum



(*f*) (*f*)  
*mp* *p*  
*rapidly, blurred*

**J**

*f* energetic

**K**

*rit.*

**L** a tempo

*p* *f*  
*briskly*  
 Clarinet  
*pizz.*  
*f*