

Program Notes:

Steps was inspired by the adventure of mountain climbing. One starts at the base, looking up in wonderment. Then comes the climb, the ascent. The summit is reached, and the glory of the journey brings a special closeness to the natural world – a time to listen to the earth.

These duets employ a variety of Cello techniques, enjoying possibilities which include *rolled pizz*, tapping on strings, and *tremoli* up and down the body of the Cello. In the “Summit” movement, one Cello plays arching patterns of harmonics, “suggestive of mountain peaks.” The wide range of the Cello allows for dramatic **steps!**

Steps

for Violoncello Duet

Gwyneth Walker

1. Wonderment

(looking up from the base)

Slowly ($\text{♩} = \text{ca. } 66$)
Two Cellos: as one, yet distinct

Violoncello I

pizz.

p

Violoncello II

p

I

arco

II

(arco)

I

A

cresc. poco a poco

II

cresc. poco a poco

I

mf

II

mf

15 *pizz.*

I *p*

II *pizz.*

p

mf

arco

mf

rit.
arco

18 *a tempo, with more energy*

I *p*

II *p*

lighty, rhythmic

B
21

I *mf*

II *mf*

23

I

II

25

I

II

Measure 15: Bassoon I plays single notes. Bassoon II plays eighth-note pairs. Dynamics: dynamic marking *pizz.*, dynamic *p*, dynamic *pizz.*, dynamic *p*, dynamic *mf*, dynamic *arco*, dynamic *mf*, dynamic *rit.* (ritardando).

Measure 18: Bassoon I starts with a dynamic *p*. Bassoon II starts with a dynamic *p*. Dynamic *a tempo, with more energy*.

Measure 21: Bassoon I starts with a dynamic *mf*. Bassoon II starts with a dynamic *mf*. Dynamic *lighty, rhythmic*.

Measure 23: Bassoon I and Bassoon II play sixteenth-note patterns.

Measure 25: Bassoon I and Bassoon II play sixteenth-note patterns.

27

I II

29 **C**

I II

f *f*

32 *pizz.* *arco*

I II

p *f*

35

I II

dim. to end

37 *rit.*

I II

(dim.)

2. Ascent

[connector from previous]

Slowly ($\text{♩} = \text{ca. } 60$)

I p *sost.*

II p *sost.*

5 *rit.* **A** **With motion** ($\text{♩} = 120$) **barely, audible**

I “ascent” motive
“lightly rhythmic”

II (p)

9

I

II

13 **B**

I mf

II mf

16

I

II

The musical score consists of six systems of music for two voices (I and II). The first system (measures 1-4) is labeled 'Slowly' with a tempo of approximately 60 BPM. The second system (measures 5-8) is labeled 'With motion' at 120 BPM, with instructions for 'barely, audible' volume and 'ascent' motive 'lightly rhythmic'. The third system (measures 9-12) shows both voices continuing their eighth-note patterns. The fourth system (measures 13-16) is labeled 'B' and features sustained notes with eighth-note patterns above them. Measure numbers 5, 9, 13, and 16 are explicitly marked. Dynamics like p , p *sost.*, *rit.*, pp , and mf are indicated throughout the score.

20

I

II

C

24

I

II

28

I

II

D

31

I

II

34

I

II

cresc. poco a poco

cresc. poco a poco

6

37

I

E

II

40

I

II

43

I

II

46

I

dim. poco a poco

II

dim. poco a poco

50

I

p

(p)

II

p

simile

F

54 I II (p)

58 I II

G

62 I II
cresc. poco a poco

66 I II
(cresc.)

H

69 I II
f

72

I II

75 I

I II

dim. poco a poco

dim. poco a poco

79

I II

(dim.)

p

put bow down

(dim.)

p

82 J

I II

tap/pat strings

(p)

85

I II

take bow

The musical score consists of five systems of music for two bowed bass parts (I and II). Measure 72 shows eighth-note patterns. Measure 73 transitions to sixteenth-note patterns, followed by eighth-note patterns. Measure 74 continues with eighth-note patterns. System I starts at measure 75 with eighth-note patterns, followed by sixteenth-note patterns, then eighth-note patterns, and finally sixteenth-note patterns. System II follows a similar pattern. Measure 79 shows eighth-note patterns for both systems, with dynamic markings *(dim.)*, *p*, and *put bow down*. Measure 82 shows sixteenth-note patterns for both systems, with dynamic *(p)* and instruction *tap/pat strings*. Measure 85 shows sixteenth-note patterns for both systems, with the instruction *take bow*.

88

I

II

rapidly, unmeasured blur

(*arco*)

(p) 3 3 3 3

91

I

II

rapidly, unmeasured blur

3:00

3. Summit

(harmonics arching pattern)
suggestive of mountain peaks
 [change bow slowly]

Moderate tempo ($\text{♩} = 120$)

I
II

pizz.

A

6

arco

(p) cantabile

12

pizz.

arco

19

B

pizz.

arco

pizz.

26

arco

pizz.

arco

*Cello I continues the "mountain peaks" harmonics pattern throughout this movement (as a quiet background)
 Walker | Steps | 3. Summit

C

34

I (pp) pizz.

II

D

39

I
alternate between regular and harmonic (on same pitch) *ad lib.*
as if traveling a high mountain ridge

II
arco V V V V | V V V V | simile
poco cresc. mp

E

44

I
(alternate reg. and harm. *ad lib.*)

II
ord.

F

50

I
(alternate)

II
ord.

57

I
(alternate)

II
ord.

64

I
(alternate)

II
ord. pizz.

12

70

I [(pp)] (x) cresc. (col II)
 (alternate reg. and harm. *ad lib.*)
arco V V V V V V V V
 II poco cresc.

75

G

I (.) wavy line *mf*
 II eighth-note pairs *ord.* *mf*

81

I (.) wavy line (alternate) *ord.*
 II eighth-note pairs *ord.*

87

H

I (.) wavy line (alternate) *ord.*
 II eighth-note pairs *ord.*

93

I (.) wavy line (alternate) *ord.*
 II eighth-note pairs *ord.*

I

I (.) wavy line (alternate) *ord.* *pizz.*
 II eighth-note pairs *ord.* *pizz.*

105

I [(pp)] (.) (alternate reg. and harm. *ad lib.*)
II arco

110

I (.) cresc. (col II) f
II cresc. ord. f

115 **J**

I (.) (alternate) ord.
II

122 **K**

I pizz. (.) (alternate) arco
II + +

129 rit. to end

I (.) dim. to end
II dim. to end

134

I (dim.) ord.
II (dim.)

4. Listening to the Earth

Both players tremolo on the body of their instrument using the flesh of the tip of two fingers (rising and moving down towards the floor) *to suggest tapping sounds of the earth.*

circa 4 seconds per measure

Musical score for measures 1-2. Both players (I and II) play a continuous tremolo pattern on the body of their instruments. Player I starts with a short rest followed by a tremolo. Player II begins with a tremolo. The music is in common time, key signature is one flat, and the tempo is indicated as "circa 4 seconds per measure".

Musical score for measures 3-4. The instrumentation remains the same. The music continues with tremolo patterns. A "rit." (ritardando) instruction is present above the staff. Measure 4 concludes with a fermata over the second beat of the measure.

3
rit.
I
II

A **Somber** ($\text{♩} = 72$)
deeply in the earth

5

I ♩ **p** tap on cello body

II ♩ **p**

Musical score for measures 5-6. The instrumentation is two cellos. Measure 5 starts with a dynamic **p**. The instruction "tap on cello body" is placed above the second measure. Measure 6 continues with the same dynamic and instrumentation.

8

I

II

Musical score for measures 7-8. The instrumentation is two cellos. Measure 7 shows slurs and grace notes. Measure 8 continues with the same rhythmic pattern and instrumentation.

11

I II

poco cresc.

II

B

mf

pat strings

mf

14

I

II

take bow

17

I

p arco

II

C

19

I

cresc.

II

cresc.

21

I

D

f

II

f

23

I II

25

I II

27

I II

29

I II

31

I II

33

I II

cresc.

pizz.

arco

35 [F]

I II

f

37

I II

39

I II

41

I II

LH finger tremolo
towards bottom of Cello
(similar to beginning)

2:25 | Total - 11:40
May 4, 2023

New Canaan, Connecticut