



Gwyneth Walker

# **Up-FRONT**

## **Concerto**

for Hand Drums Soloist & Chamber Orchestra

*Gwyneth Walker*  
**UP-FRONT CONCERTO**

**Duration:**  
10 minutes

**Instrumentation:**  
1 fl 1 ob 1 cl 1 bsn 1 hn 1 tpt 1 tbn 1 perc strings

**Notes:**

The UP-FRONT CONCERTO brings the percussionist, along with an unusual array of hand drums, to the front of the orchestra. The intent is to present the audience with a clear and entertaining view of Congas, Cuica, Rain Stick and Grapes in concert performance. This music was written especially for the Children's Concerts Series of the Women's Philharmonic, and is recommended for Young People's or Pops Concerts.

**Performance History:**  
Premiered by the Women's Philharmonic  
March 11, 1993 Oakland, CA

**Memorable Quote:**

*"UP-FRONT CONCERTO by Gwyneth Walker was the highlight of our in-school performances ... and captivated our young audience's attention. I would highly recommend this music for youth concerts".*

Miriam Abrams, Executive Director  
The Women's Philharmonic  
San Francisco, CA

*Commissioned by the Women's Philharmonic  
and dedicated to Johanna Johnson, Percussionist ,  
and the Women's Philharmonic*

*The Up-Front Concerto brings the percussionist, along with an unusual array of hand drums, to the front of the orchestra. The intent is to present the audience with a clear and entertaining view of Congas, Cuica, Rain Stick and Grapes in concert performance.*

*This music was written especially for the morning Children's Concert Series of the Women's Philharmonic, and was premiered at the Thorne Hill Elementary School (Oakland, California) on March 11, 1993. The first movement, "Rise and Shine," was intended to help the orchestra players overcome the hardship of having to play their instruments at an unusually early hour of the day! The music starts gently, and then picks up in energy as it "awakens."*

*"About Rain" celebrates the special sounds and sights of a Rain Stick -- an instrument often associated with Shakuhachi playing, but now used in a context simply about the falling of rain. The related sonorities of Maracas and Grapes are interwoven.*

*The last movement, "Flying Tattoos!", is a homage to our raucous nature -- whether or not we have tattoos! It contains the first notated Cuica-Violin duet in the orchestral repertoire.*

#### *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.*

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

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

# Up—Front Concerto

1

Gwyneth Walker

## RISE AND SHINE

*with energy*  $\text{d}=88$ 

Musical score for measures 1-6. The score includes parts for Violin 1, Violin 2, Viola, Violoncello (marked Solo and Tutti), and Bass. The tempo is  $\text{d}=88$ . The instrumentation changes from a small ensemble (Violin 1, Violin 2, Viola) to a full orchestra (Violoncello, Bass) at the "Tutti" section.



Musical score for measures 7-11. The instrumentation includes Vlns., Vla., Vlc., and Bass. Measure 7 starts with a dynamic  $p$ . Measure 8 begins with a dynamic  $p$ . Measures 9-11 show sustained notes and rhythmic patterns.



Musical score for measures 12-16. The instrumentation includes Clar., Bsn., Vlns., Vla., Vlc., and Bass. Measure 12 starts with a dynamic  $p$ . Measures 13-15 show sustained notes and rhythmic patterns. Measure 16 ends with a dynamic  $p$ .

2

17

Fl. *f*

Ob. *f*

Clar. *mf*

Bsn. *mf*

Horn

Tpt.

Trb.

Congas

Vlns. *mf*

Vla.

Vlc. *mf*

Bass *mf*

units.

This musical score page shows the instrumentation for orchestra and percussion. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Congas, Violins, Viola, Cello, and Bass. The dynamic markings for the woodwind section (Flute, Oboe, Clarinet, Bassoon) are *f*, *f*, *mf*, and *mf* respectively. The brass section (Horn, Trumpet, Trombone) has rests. The Congas part starts with *mf* and ends with a rhythmic pattern. The string section (Violins, Viola, Cello, Bass) consists of four staves, each with sustained notes and dynamic markings of *mf*. The bassoon part has a dynamic marking of *mf* at the bottom of the page. The score is numbered 2 and measures 17.

22

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc. & Bass

27

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc. & Bass

32

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc.

4

37

Clar. *f*

Horn

Tpt. *f*

Trb.

Congas *f*

Vlns. *p*

Vla. *p*

Vlc. *mf*

Bass *mf*

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt. *p*

Trb. *p*

Vlns. *sim.*

Vla. *sim.*

Vlc. *sim.*

Bass

47

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Vlns.

Vla.

Vlc. & Bass

*p*

*arco*

*mf*

*arco*

*p*

*sim.*

*sim.*

(+ Bass)

*p*

52

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc. & Bass

*f*

*f*

*f*

*flutter*

*flutter*

*flutter*

*f*

*f*

*sim.*

*f*

*f*

6

57

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc. & Bass

62

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc. & Bass

**Up—Front Concerto**

67

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc.

Bass

*jagged*

72

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc.

Bass

77

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

*rit.*

*rit.*

Vlns.

Vla.

Vlc.

Bass

81     *a tempo*

Bsn.

Congas

*repeat these four measures  
or vary pattern*

*p*

*a tempo*

Vlns.

Vla.

Vlc.

Bass

*p*

*p*

*p*

*p*

87

Fl.

Ob.

Clar.

Bsn.

Congas

Vlns.

Vla.

Vlc.

Bass

mp

tr

mp

tr

mp

mp

mp

mp

mf

mp

mp

mp

mp

mf

mp

mf

93

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

Vla.

Vlc.

Bass

mf

tr

tr

tr

mf

97

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Congas

Vlns.

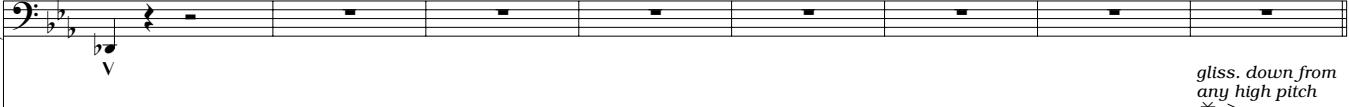
Vla.

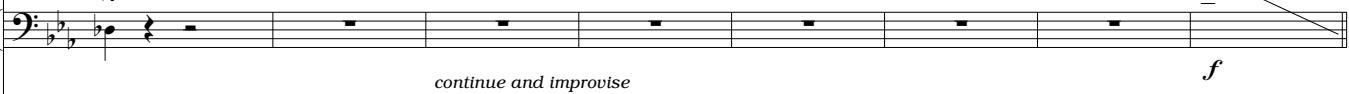
Vlc.

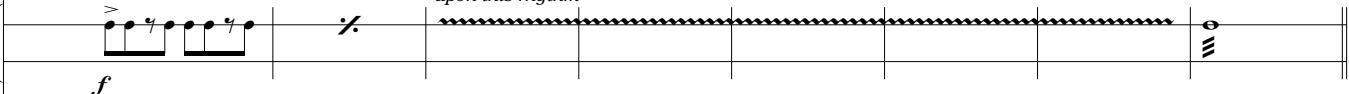
Bass

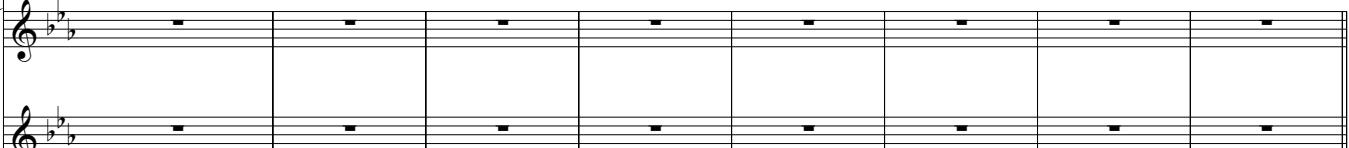
The musical score page contains ten staves of music. The first four staves (Flute, Oboe, Clarinet, Bassoon) are in treble clef, while the remaining six (Horn, Trumpet, Trombone, Congas, Violins, and Bass) are in bass clef. The key signature is one flat. Measure 97 begins with dynamic *f*. The Flute has a sixteenth-note pattern with grace notes. The Oboe and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The Horn and Trumpet play eighth-note patterns. The Trombone has sustained notes. The Congas play eighth-note patterns. The Violins play eighth-note patterns. The Viola and Cello play eighth-note patterns. The Bass plays eighth-note patterns. Measure 98 begins with dynamic *f*. The Flute continues its sixteenth-note pattern. The Oboe and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The Horn and Trumpet play eighth-note patterns. The Trombone has sustained notes. The Congas play eighth-note patterns. The Violins play eighth-note patterns. The Viola and Cello play eighth-note patterns. The Bass plays eighth-note patterns. Measure 99 begins with dynamic *f*. The Flute continues its sixteenth-note pattern. The Oboe and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The Horn and Trumpet play eighth-note patterns. The Trombone has sustained notes. The Congas play eighth-note patterns. The Violins play eighth-note patterns. The Viola and Cello play eighth-note patterns. The Bass plays eighth-note patterns. Measure 100 begins with dynamic *f*. The Flute continues its sixteenth-note pattern. The Oboe and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The Horn and Trumpet play eighth-note patterns. The Trombone has sustained notes. The Congas play eighth-note patterns. The Violins play eighth-note patterns. The Viola and Cello play eighth-note patterns. The Bass plays eighth-note patterns.

101

Bsn. 

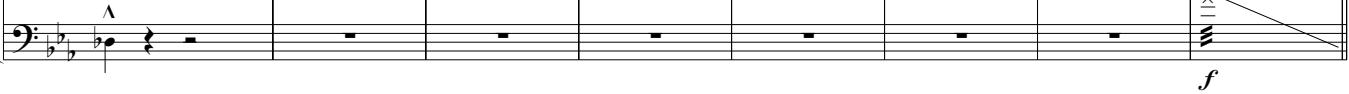
Trb. 

Congas   
continue and improvise upon this rhythm

Vlns. 

Vla. 

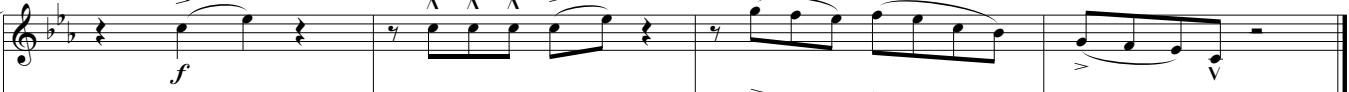
Vlc. 

Bass 

gliss. down from any high pitch  
\*—

*f*

109

Fl. 

Ob. 

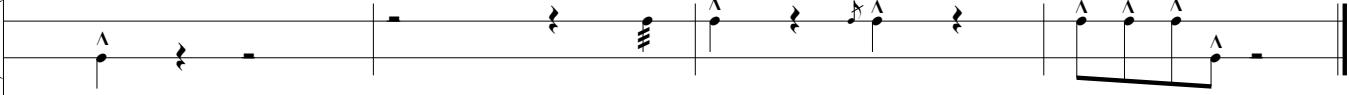
Clar. 

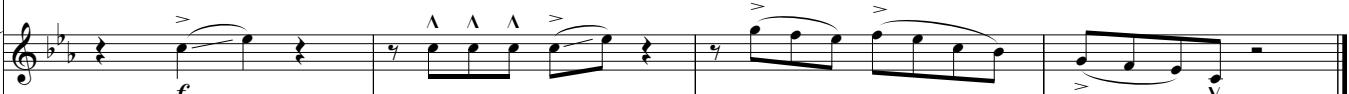
Bsn. 

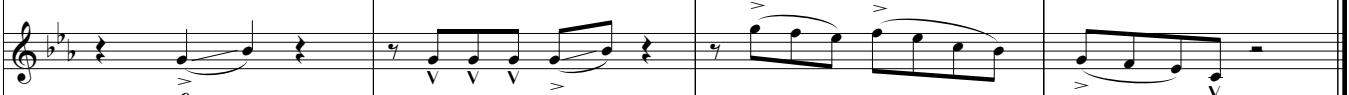
Horn 

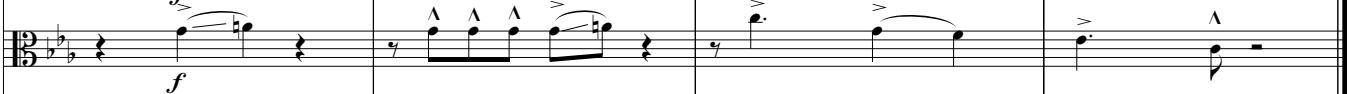
Tpt. 

Trb. 

Congas 

Vlns. 

Vla. 

Vlc. 

Bass 

Percussionist comes to stage center, holding Rain Stick

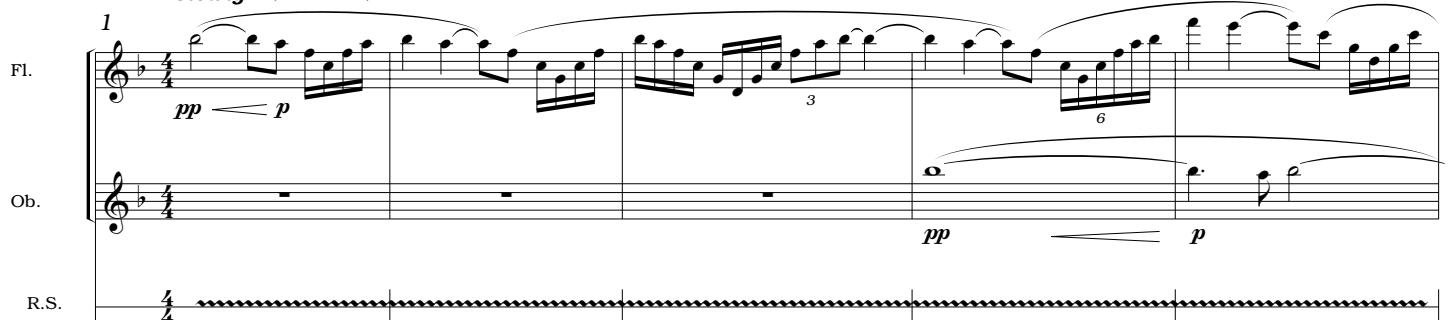
20" — 30"

Rain Stick  | 

### Waiting for Rain

*gently flowing, as clouds drifting across the sky*

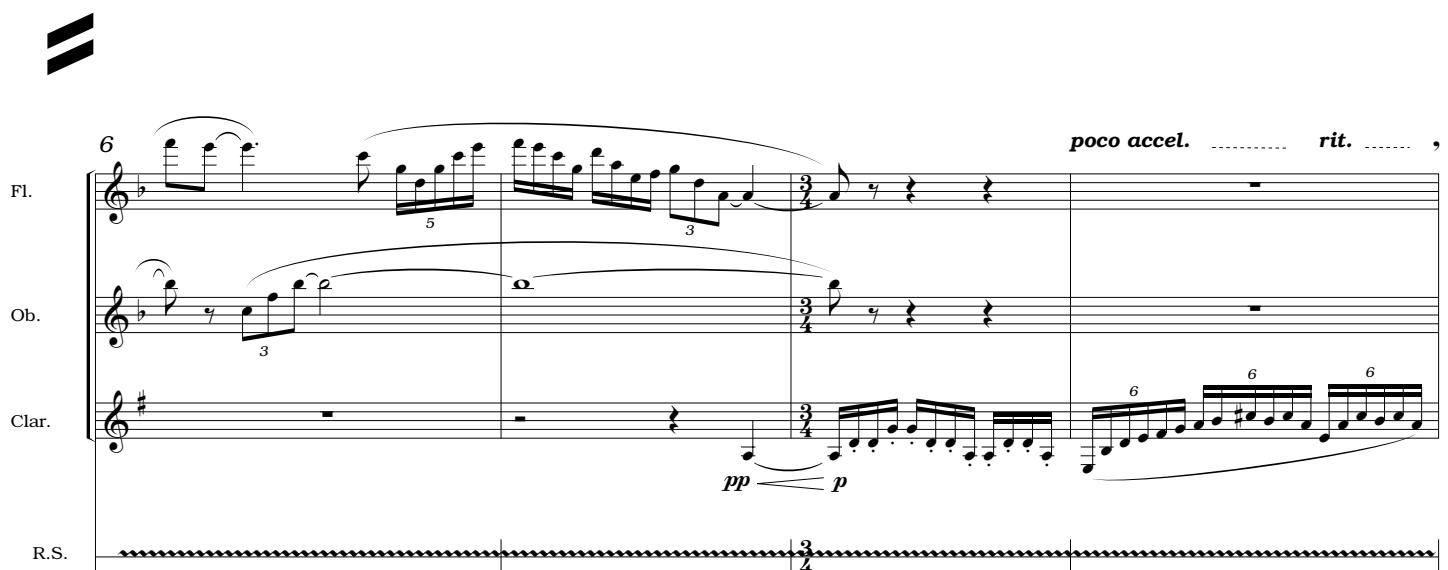
**Slowly** ( $\text{♩} = \text{ca. } 72$ )



Fl.

Ob.

R.S. 



Fl.

Ob.

Clar.

R.S. 

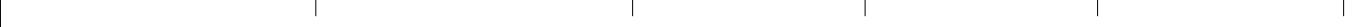


Fl.

Ob.

Clar.

Bsn.

R.S. 

Vcl.

Bass

**Storm gathering**

**agitato**  
**a tempo** ( $\text{♩} = 72$ )

15 as rapidly as possible (blurred)

**Free Section**  
**not conducted**

Fl.

Ob.

Clar.

Bsn.

R.S.

**agitato**  
**a tempo** ( $\text{♩} = 72$ )      as rapidly as possible (blurred) *con sord.*

Vlns.

Vla.

Vlc.

Bass

**Rain Drops**

cue entrances

**a** (Tpt.)

Horn

Tpt.

Trb.

R.S.

Vlns.

Vla.

**b** (Horn) muted

$\text{♩} = 144$  or faster (like raindrops)  
cup mute

continue pattern,  
vary rhythms if you wish

**c** (Trb.)

**d** (Bsn.)

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

R.S.

Vlns.

Vla.

continue pattern,  
vary rhythms if you wish

cup mute

*p*

**e** (Oboe)

**f** (Clar.)

**g** (Flute)

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

R.S.

Vlns.

Vla.

continue pattern,  
vary rhythms if you wish

*mf*

*mf*

*mf*

continue pattern,  
vary rhythms if you wish

(♩=144)

conducted  
(cue Rain Stick to fade out)  
20

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

R.S.

*Rain stick may stop at any point now*

(♩=144)

*senza sord.*

*senza sord. f*

*senza sord. f*

*arco*

*f arco*

*f*

22

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Vlns.

*div.*

Vla.

Vlc.

Bass

# Rain Dance

*joyfully* ♩=144

17

25

Fl. f

Ob.

Clar. f

Bsn.

Horn

Tpt. f open

Maracas

*joyfully* ♩=144

Vlns. (pizz.) ♫ f arco

Vla. (pizz.) ♫ (f)

Vlc. & Bass (pizz.) ♫ (f) arco (f)

f (f)

====

30

Fl.

Ob.

Clar.

Bsn. >

Horn

Tpt.

Trb. open > v

Maracas held high and lowered visibly, as rain falling sim.

Vlns.

Vla.

Vlc. >

Bass >

Up—Front Concerto

34

Horn

Tpt.

Trb.

Maracas

Vlns.

Vla.

Vlc.

Bass

*low to high*

*p*

*div.*

*sfp*

*f*

38

Fl.

Ob.

Clar.

Bsn.

*delicato*

*p subito*

*p delicato*

*p delicato*

*p delicato*

Maracas

*R.H. only*

*p*

Vlns.

Vla.

Vlc.

Bass

*unis.*

*p*

*unis.*

*p*

*unis.*

*p*

42

F1.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Maracas  
*both hands*  
*stacc.*

Vlns.

Vla.

Vlc.  
*unis.*

Bass

*blurred*

46

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Maracas

Vlns.

Vla.

Vlc.

Bass

*high to low*

*blurred*

*non div.*

*non div.*

*non div.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

## 50 The Storm Subsides

*molto rit.*

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Vlns.

Vla.

Vlc.

Bass

53  $\text{♩} = 72$

Ob.

Clar.

Horn

Trb.

Vlns.

Vla.

Vlc.

Bass

*gently*

*pp*  $\xrightarrow{\text{p}}$

*ad lib. with rests interspersed*

Grapes

$\text{♩} = 72$

*sul tasto*

*p sul tasto*

*p sul tasto*

*p sul tasto*

*p sul tasto*

60

Fl.

Ob.

Grapes

Vlc.

Bass

*gently*

*p*

*3*



*rit.*  $\text{♩} = 60$

64

Fl.

Ob.

Rain Stick  
enter ad lib.

*p*

*pp*

$\frac{3}{4}$

*rit.*  $\text{♩} = 60$

Vlns.

Vla.

Vlc.

Bass

*con sord.*

*p* peacefully, blurred

*con sord.*

*p* peacefully, blurred

*p* peacefully, blurred

*con sord.*

68

Clar.

Bsn. *lightly tongued*

*p*

R.S.

Vlns.

Vla.



*rit.*

74

Clar.

R.S.

*rit.*

Vlns.

Vla.

Duration: 4'

## FLYING TATTOOS !

*Rough, freely*

Horn in F      f      rit. .... a tempo

Trumpet in B♭      f      rit. .... a tempo

Trombone      f      rit. .... a tempo

*Rough, freely*

Violin 1      pizz.      arco      rit. .... a tempo

Violin 2      pizz.      arco      rit. .... a tempo

Viola      pizz.      arco      rit. .... a tempo

Violoncello      pizz.      arco      rit. .... a tempo

Bass      pizz.      arco      rit. .... a tempo

5

Fl.      f      rit. .... a tempo

Ob.      f      rit. .... a tempo

Clar.      f      rit. .... a tempo

Bsn.      f      rit. .... a tempo

Horn      f      rit. .... a tempo

Tpt.      f      rit. .... a tempo

Trb.      f      rit. .... a tempo

Vlns.      div.      rit. .... a tempo units.

Vla.      div.      rit. .... a tempo units.

Vlc.      div.      rit. .... a tempo units.

Bass      div.      rit. .... a tempo units.

Fl. rit. 8 a tempo (f)

Ob. (f)

Clar. (f) 3 3 3 3 sfp = f

Bsn. (f) 3 3 sfp = f

Horn 3 3 3 3 sfp = f

Tpt. f 3 3 3 3 f

Trb. f 3 3 3 3 sfp = f

Cuica f 3 3 3 3

Vlns. rit. a tempo rit. f

Vla. rit. a tempo rit. f

Vlc. rit. a tempo rit. f

Bass rit. a tempo rit.

13 *a tempo*

Fl. Ob. Clar. Bsn. Horn Tpt. Trb.

*rit.*

Cuica

*ascending patterns ad lib.*

*f*

*a tempo*

Vlns. Vla. Vlc. Bass

*rit.*

**Swing rhythm**  
♩ ca. 92

17

Ft.  
Ob.  
Clar.  
Bsn.  
Cuica  
**Swing rhythm**  
♩ ca. 92

Vlns.  
Vla.  
Vlc.  
Bass

21

Ft.  
Ob.  
Clar.  
Bsn.  
Cuica  
**Vlns.**  
Vla.  
Vlc.  
Bass

25

Fl.

Ob.

Clar.

Bsn.

Cuica

Vlns.

Vla.

Vlc.

Bass



29

Fl.

Ob.

Clar.

Bsn.

Cuica

Vlns.

Vla.

Vlc.

Bass

33

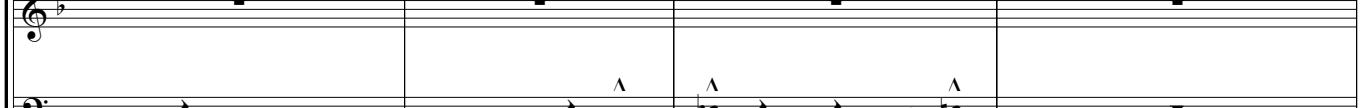
Clar. 

Bsn. 

Cuica 

Vlns. 

Vla. 

Vlc. 

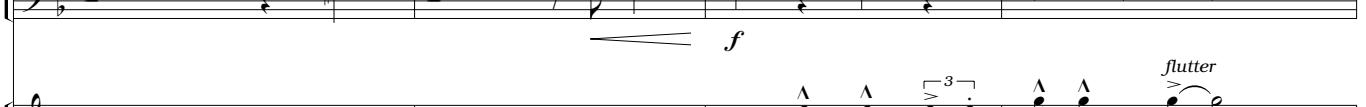
Bass 

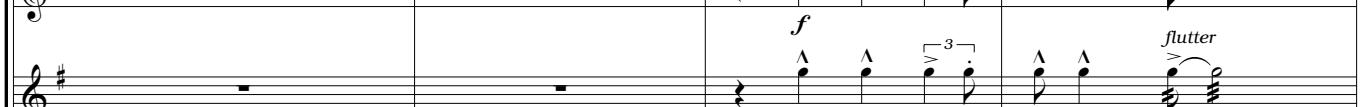
37

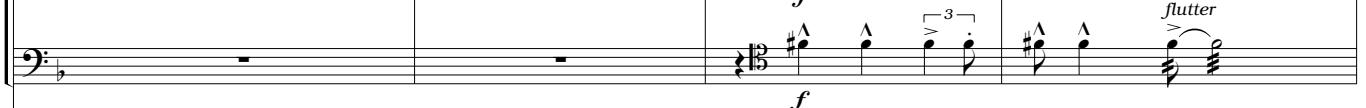
Fl. 

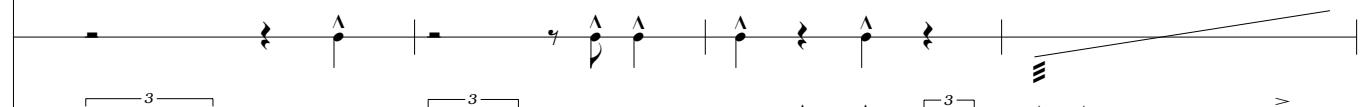
Ob. 

Clar. 

Bsn. 

Horn 

Tpt. 

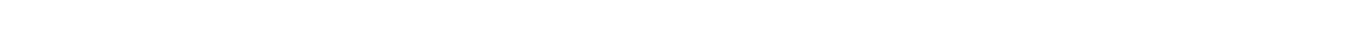
Trb. 

Cuica 

Vlns. 

Vla. 

Vlc. 

Bass 

41

Fl.  
Ob.  
Clar.  
Bsn.  
Horn  
Tpt.  
Trb.  
Cuica  
Vlns.  
Vla.  
Vlc.  
& Bass

45

Fl.  
Ob.  
Clar.  
Bsn.  
Horn  
Tpt.  
Trb.  
Cuica  
Vlns.  
Vla.  
Vlc.  
Bass

49

Fl.  
Ob.  
Clar.

Vlns.  
Vla.  
Vlc.  
Bass

*p*

*p*

*p*

— 3 — — 3 —  
— 3 — — 3 —  
— 3 — — 3 —

*Percussionist walks over near concertmaster, carrying cuica*

Cuica  
Vlns.  
Vla.  
Vlc.  
Bass

*p*

*p*

*p*

53

*(answers Violin solo)*  
*(mimicking, perhaps impishly)*

Cuica  
Vlns.  
Vla.  
Vlc.  
Bass

*f*

*Solo*  
*f*

*pizz.*  
*p swing rhythm*  
*pizz.*  
*p swing rhythm*

57

Cuica  
Vlns.  
Vla.  
Vlc.  
Bass

*3*  
— 3 —  
— 5 —



69

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Cuica

Vlc.

Bass

Percussionist resumes original position

73

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Cuica

Vlc.

Bass

pizz.

arco

pizz.

arco

mf

Musical score for orchestra and woodwind quintet, page 10, measures 77-80. The score includes parts for Clarinet (Clar.), Bassoon (Bsn.), Trombone (Trb.), Cuica, Violins (Vlns.), Viola (Vla.), Cello (Vlc.), and Double Bass (Bass). Measure 77 starts with a dynamic *mf*. Measures 78-79 show various rhythmic patterns with grace notes and slurs. Measure 80 begins with a dynamic *mf*, followed by a section marked *div.* The score uses a mix of common time and 3/4 time signatures throughout the measures.

Fl.

Ob. *mf*

Clar.

Bsn.

Trb.

Cuica

Vlns. *mf*

Vla.

Vlc.

Bass

*molto rit.*

3

V

**Broadly**

*d = ca. 60*

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Cuica

*rit.* ..... **Slower**

**Broadly**

*d = ca. 60*

Vlns.

Vla.

Vlc.

Bass

*rit.* ..... **Slower**

90

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Cuica

*cuica answers brass*

*mf*

*f*

*f*

*f*

*f*

*mf*

*f*

96

Fl.

Ob.

Clar.

Bsn.

Horn

Tpt.

Trb.

Cuica

Vlns.

Vla.

Vlc.

Bass

The musical score page 96 consists of ten staves of music. The top four staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The next three staves are brass instruments: Horn (Horn), Trumpet (Tpt.), and Trombone (Trb.). The fifth staff is Cuica. The bottom three staves are strings: Violin (Vlns.), Viola (Vla.), Cello (Vlc.), and Bass (Bass). The music is in 2/4 time. Dynamics include *f* (fortissimo) and *p* (pianissimo). Articulation marks like '>' and '—' are present. Measures 1 through 4 show eighth-note patterns with grace notes. Measures 5 through 8 show sixteenth-note patterns with grace notes. Measures 9 through 12 show eighth-note patterns with grace notes. Measures 13 through 16 show sixteenth-note patterns with grace notes. Measures 17 through 20 show eighth-note patterns with grace notes. Measures 21 through 24 show sixteenth-note patterns with grace notes. Measures 25 through 28 show eighth-note patterns with grace notes. Measures 29 through 32 show sixteenth-note patterns with grace notes. Measures 33 through 36 show eighth-note patterns with grace notes. Measures 37 through 40 show sixteenth-note patterns with grace notes. Measures 41 through 44 show eighth-note patterns with grace notes. Measures 45 through 48 show sixteenth-note patterns with grace notes. Measures 49 through 52 show eighth-note patterns with grace notes. Measures 53 through 56 show sixteenth-note patterns with grace notes. Measures 57 through 60 show eighth-note patterns with grace notes. Measures 61 through 64 show sixteenth-note patterns with grace notes. Measures 65 through 68 show eighth-note patterns with grace notes. Measures 69 through 72 show sixteenth-note patterns with grace notes. Measures 73 through 76 show eighth-note patterns with grace notes. Measures 77 through 80 show sixteenth-note patterns with grace notes. Measures 81 through 84 show eighth-note patterns with grace notes. Measures 85 through 88 show sixteenth-note patterns with grace notes. Measures 89 through 92 show eighth-note patterns with grace notes. Measures 93 through 96 show sixteenth-note patterns with grace notes.

**Quickly**

102

F.  
Ob.  
Clar.  
Bsn.

Horn  
Tpt.  
Trb.

Cuica

Vlns.  
Vla.  
Vlc.  
Bass

*raucous* *rit.*

106

Ft. Ob. Clar. Bsn. Horn Tpt. Trb. Cuica

*very raucous*

Vlns. Vla. Vlc. Bass

*raucous* *rit.*

Duration: 3'20"