

Gwyneth Walker

*Concerto for Bassoon
and Strings*

*A Light Touch
A Moment of Peace
In Motion*

Program Notes

The three movements of the **Concerto for Bassoon and Strings** focus on three distinct sets of characteristics often associated with the Bassoon: bouncy & light; lyrical & expressive; rhythmic & assertive.

The first movement, "A Light Touch," is marked 'with a joyous lilt'. The Bassoon enters, bouncing down the scale, and then jumping back up the octave. This diatonic theme is contrasted with sections that carry the tonal center far from the original D Minor, into the A Flat regions. The contrasting sections bring some dissonance and syncopation against the theme. But, all resolves quickly at the end. This movement is a rondo in form.

"A Moment of Peace" is established through slowly unfolding chords and lines. After introductory patterns in the strings, the Bassoon initiates a melody with the simple, stepwise motif of E-F-E-D (within a C Major-A Minor tonality). The delicacy of this theme is created through mordents, grace notes and other forms of ornamentation. This movement is structured as a theme and variations which rarely stray far from the home tonality, yet cover a wide range of dynamics, tempi and mood. The expressive high range of the Bassoon is explored particularly in the closing section.

"In Motion" can best be described as a "driven rondo-with-cadenza." The pace of this movement is relentless, with the Bassoon as the most active player. A restlessness is felt with the shifting tonal centers of each new statement of the theme. The harmonic structures are spare, and the style is forceful. This is energetic music.

Concerto for Bassoon and Strings was composed especially for Bassoonist Janet Polk of the Vermont Symphony Orchestra. The composer has enjoyed her collaborations with Ms. Polk in the past, and wished to create something special to further the musical dialogue!

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, Dr. 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 and MMB Music of St. Louis. Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

I. A Light Touch

Gwyneth Walker

♩ = 132

Bassoon

Violin I

Violin II

Viola

Violoncello

Bass (optional)

5 **A**

Bsn.

Vlns.

Vla.

Vlc.

Bass

9

Bsn. *p* *mf*

Vlins. *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

Vlc. *pizz.* *p* *arco* *mf*

Bass *pizz.* *p* *arco* *mf*

13 **B**

Bsn. *p* *mf*

Vlins. **B** *p* *mf*

Vla. *p*

Vlc. *pizz.* *p* *arco* *mf*

Bass *pizz.* *p* *arco* *mf*

17

Bsn. *f* *p*

Vlns. *p* *f*

Vla. *p* *f*

Vcl. *p* *mf* *p*

Bass *p* *mf* *p*

21 **C**

Bsn. *f* *mf* *f*

Vlns. *mf* *f* *f*

Vla. *mf* *f* *f*

Vcl. *f* *mf* *f*

Bass *f* *mf* *f*

25

Bsn. *p* *f*

Vlins. *mf* pizz. arco *f* 3

Vla. *mf* pizz. arco *f* 3

Vlc. *mf* pizz. arco *f* 3

Bass *mf* pizz. arco *f* 3

28

Bsn. *p* *mf*

Vlins. *p* sul ponticello

Vla. *p* sul ponticello

Vlc. *p* pizz.

Bass *p* pizz.

32 **D**

Bsn. *p*

Vlins.

Vla.

Vlc. *mf*

Bass *mf*

36 *mf*

Bsn. *(p)*

Vlins. *(p)*

Vla. *(p)*

Vlc. *mf*

Bass *mf*

40 **E**

Bsn. *mf*

Vlins. *mf*

Vla. *p* sul ponticello

Vcl. *p* sul ponticello

Bass *p*

ord. *mf*

ord. *mf*

ord. *mf*

44

Bsn. *mf*

Vlins. *p* *mf* *f*

Vla. *f*

Vcl. *p* *sfp* *f*

Bass *p* *sfp* *f*

ord. *f*

ord. *f*

ord. *f*

48 **F**

Bsn. *f* *mf* *f*

Vlns. *f* *mf* *p* *f*

Vla. *mf* *f* *f*

Vcl. *f* *mf* *f*

Bass *f* *mf* *f*

52

Bsn. *p* *f*

Vlns. *mf* *p* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Bass *mf* *f*

56 **G**

Bsn. *mf*

Vlins. *pizz.* *p* *mf* *p* *f*

Vla. *pizz.* *p* *mf* *f*

Vlc. *p* *f*

Bass *p* *f*

60

Bsn. *p*

Vlins. *p*

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

Bass *pizz.* *p*

64 **H**

Musical score for measures 64-67. The score is for five instruments: Bassoon (Bsn.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Bass. The key signature has one flat (B-flat). The time signature is 6/4. Measure 64 starts with a rehearsal mark 'H'. The Bassoon part features a melodic line with triplets and dynamics *f*, *mf*, and *f*. The Violins, Viola, and Bass parts feature rhythmic accompaniment with triplets and dynamics *f* and *mf*. The Violoncello part features a rhythmic accompaniment with triplets and dynamics *mf* and *f*.

68

Musical score for measures 68-71. The score is for five instruments: Bassoon (Bsn.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Bass. The key signature has one flat (B-flat). The time signature is 6/4. Measure 68 starts with a rehearsal mark 'H'. The Bassoon part features a melodic line with triplets and dynamics *f*. The Violins, Viola, and Bass parts feature rhythmic accompaniment with triplets and dynamics *f* and *mf*. The Violoncello part features a rhythmic accompaniment with triplets and dynamics *f* and *mf*. Measures 69-71 show a change in dynamics and articulation, with *p* and *pizz.* markings appearing in the Violins and Viola parts.

72

I

Bsn.

Vlins.

Vla.

Vlc.

Bass

f 3 3 3 3 3 3

arco

f 3 3 3 3 3 3

arco

f 3 3 3 3 3 3

p sul ponticello

p sul ponticello

p

p

p

76

Bsn.

Vlins.

Vla.

Vlc.

Bass

pizz.

80

Bsn. *mf*

Vlns. (sul pont.)

Vla. arco

Vcl. pizz.

Bass pizz.

84

Bsn. *mf*

Vlns.

Vla. *mf*

Vcl.

Bass

88

Bsn. **K**

Vlins. **K** (sul pont.)

Vla. **K** (sul pont.)

Vlc.

Bass

92

Bsn.

Vlins.

Vla.

Vlc.

Bass

95

Bsn. *mf*

Vlns. *mf* ord.

Vla.

Vlc. *mf* arco

Bass *mf*

99

Bsn. *f* L

Vlns. *f* L

Vla. *f*

Vlc. *f*

Bass *f*

103

Bsn. *pizz.* *arco*

Vlns. *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.* *arco*

Bass *pizz.* *arco*

107

Bsn. *p*

Vlns. *pizz.* *arco*

Vla. *pizz.* *arco*

Vcl. *pizz.*

Bass *pizz.*

111

Bsn. *f*

Vlins. *f*

Vla. arco

Vlc. arco

Bass arco

114

Bsn.

Vlins.

Vla.

Vlc.

Bass

II. A Moment of Peace

Tempo markings: **Slowly** $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

Bassoon

Violin I *con sord.* $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

Violin II *con sord.* $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

Viola *con sord.* $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

Violoncello *con sord.* $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

Bass (optional) *con sord.* $\text{♩} = 44$ ($\text{♩} = 132$) ($\text{♩} = 44$)

p

11

Bsn.

Violins *smoothly*

Viola *smoothly* *pizz.*

Vlc. *p* *mp* *p* *mp*

Bass *p* *mp* *p* *mp*

21 **A**

Bsn. *mp cantabile* (upper note)

Vlns.

Vla. arco *p*

Vlc. *p* *mp* *p non cresc.*

Bass *p* *mp* *p non cresc.*

30 **B**

Bsn. grace notes precede the beat

Vlns. **B**

Vla. pizz.

Vlc. *p* *mp*

Bass *p* *mp*

39 *light staccato, delicately*

Bsn.

/Ins.

Vla.

Vlc.

Bass

p non cresc.

p non cresc.

p non cresc.

arco

47 **C**

Bsn.

/Ins.

Vla.

Vlc.

Bass

mp

C

55 **D**

Bsn.

Vlns.

Vla.

Vlc.

Bass

pizz. *p* *mp* *p*

63 **E**

Bsn.

Vlns.

Vla.

Vlc.

Bass

mp *p* *mp*

71

Bsn. *playfully, as a waterfall*

Ins. *p mp*

Vla.

Vlc.

Bass

78

Bsn. **F** *gradual accel. to* **G** *mp*

Ins. **F** *gradual accel. to* **G** *p senza sord. pizz. senza sord. arco mp*

Vla. *senza sord. arco p mp*

Vlc. *arco p mp senza sord.*

Bass *arco p mp senza sord.*

86

Bsn. *mf* *f*

Vlns. *mp* *mf* *f* arco

Vla. *mf* *f*

Vlc. *mf* *f*

Bass *mf* *f*

95

G $\text{♩} = 60$ flowing

Bsn. *f*

Vlns. *p*

Vla. *p*

Vlc. *p* *f*

Bass *p* *f*

104

Bsn.

H

p *f*

Vlns.

Vla.

Vlc.

Bass

p *f*

p *f*

113

Bsn.

p *f*

Vlns.

Vla.

Vlc.

Bass

p *f*

p *f*

122

Bsn. *p*

I

I

Vlns.

Vla.

Vcl.

Bass

pizz.

pizz.

arco

arco

131

Bsn. *p*

rit.

Vlns.

Vla.

Vcl.

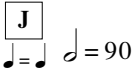
Bass

pizz.

arco

rit.

24

J


139

Bsn. *f*

J ♩ = 90

f

Vlns. *f*

Vla. *f*

Vlc. pizz. + arco *f*

Bass pizz. *f* arco *f*



147

K

Bsn. *f*

K

f

Vlns.

Vla.

Vlc.

Bass



155

Bsn.

Ins.

Vla.

Vlc.

Bass

163

Bsn.

Ins.

Vla.

Vlc.

Bass

171

Bsn. *p* **M** *poco accel.*

Ins. *p* *poco accel.*

Vla. *p*

Vlc. *p*

Bass *p*

179

Bsn.

Ins.

Vla.

Vlc.

Bass

185 **Quickly** *molto rit.* **N** $\text{♩} = 60$ *flowing*

Bsn. *f* *p*

Quickly *molto rit.* **N** $\text{♩} = 60$ *flowing*

√Ins. *f* *p*

Vla. *f* (*f*)

Vlc. *f* (*f*)

Bass *f*

194

Bsn. *f*

√Ins. *p*

Vla. *p*

Vlc. *f* *p*

Bass *f* *p*

O (♩. = 60)

202

Bsn. *p*

O (♩. = 60)
con sord.

f con sord.

f con sord.

f con sord.

f con sord.

f con sord.

f

210

start slowly, accel.

Bsn. *f* *p*

P

P

p

f

p

f

p

f

p

f

Q

215

Bsn. *f* *p*

Ins. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Bass *p* *f*

R

220

Bsn. *f* *p*

Ins. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Bass *p* *f*

225 S $\text{♩} = 90$ $\text{♩} = 60$

Bsn. *f* *p*

Ins. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Bass *p* *f*

229 *free tempo*

Bsn. *p* *mp*

Ins. *p* rapidly, blurred (not together)

Vla. *p* rapidly, blurred (not together)

Vlc. *p* rapidly, blurred (not together)

Bass *p* rapidly, blurred (not together)

Bsn. *mf*

Ins.

Vla.

Vlc.

Bass

Bsn. *f* *rit.* *pp*

Ins. *pp*

Vla. *pp*

Vlc. *pp*

Bass *pp*

III. In Motion

$\text{♩} = 144$

Bassoon

Violin I

Violin II

Viola

Violoncello

Bass (optional)

5

Bsn.

Vlns.

Vla.

Vlc.

Bass

9 **A**

Bsn. *mf*

p *p*

Vla.

Vlc.

Bass

14 **B**

Bsn. *p* *f*

p *f*

f arco

f arco

f arco

f arco

f arco

f

B

18

Score for measures 18-21. The Bsn. part features a complex rhythmic pattern of sixteenth notes, alternating between *p* and *f*. The strings (Vla., Vlc., Bass) provide a steady accompaniment with dynamic markings of *p* and *f*. The woodwinds (Flutes) have a melodic line with dynamics *mf* and *f*.

22

Score for measures 22-25. The Bsn. part continues with its rhythmic pattern, ending with a *p* dynamic. The strings (Vla., Vlc., Bass) maintain their accompaniment with *p* and *f* dynamics. The woodwinds (Flutes) play a melodic line with dynamics *p* and *f*, including *pizz.* and *arco* markings.

26

Bsn.

f *p*

C

/Ins.

p *f*

Vla.

p *f*

Vlc.

p pizz. arco *f* *p* pizz.

Bass

p *f* *p*

30

Bsn.

/Ins.

p *f* *p* *f*

Vla.

p *f* *p* *f*

Vlc.

arco pizz. arco pizz. arco

Bass

arco pizz. arco pizz. arco

f *p* *f* *p*

35 **D** (upper note)

Bsn. *f*

Vlns. *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

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

Bass *f* *p* *f* *p*

Articulations: *pizz.*, *arco*

39 **E**

Bsn. *p* *f* **E**

Vlns. *f* *p* *f* **E**

Vla. *sfz* *sfz* *sfz* *sfz* *f*

Vlc. *sfz* *sfz* *sfz* *sfz* *f*

Bass *sfz* *sfz* *sfz* *sfz* *f*

Articulations: *arco*, *sfz*

44

Bsn.

Vlns.

Vla.

Vlc.

Bass

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

49

Bsn.

Vlns.

Vla.

Vlc.

Bass

mf 3 3 3 3 3 3 3 3

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

53 *sim.*

Bsn.

Vlns.

Vla.

Vlc.

Bass

57

Bsn.

Vlns.

Vla.

Vlc.

Bass

61

Bsn.

/Ins.

Vla.

Vlc.

Bass

65

Bsn.

/Ins.

Vla.

Vlc.

Bass

mf

f

f

p

f

p

69

Bsn.

Vlns.

Vla.

Vlc.

Bass

mf — *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

74

I

Bsn.

Vlns.

Vla.

Vlc.

Bass

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

79

Bsn.

√Ins.

Vla.

Vlc.

Bass

83 **J**

Bsn.

√Ins.

Vla.

Vlc.

Bass

87

Bsn.

Vlns.

Vla.

Vlc.

Bass

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

91 **K** (lower note)

Bsn.

Vlns.

Vla.

Vlc.

Bass

mf *p* *pizz.* *p*

95

Bsn. /Ins. Vla. Vlc. Bass

arco

arco

Detailed description: This system of musical notation covers measures 95 through 98. The Bsn. part features a melodic line with accents and a key signature change to one sharp (F#) in measure 96. The strings (Ins., Vla., Vlc., Bass) play a rhythmic accompaniment of eighth notes. The Violin and Bass parts are marked 'arco' starting in measure 98.

99

Bsn. /Ins. Vla. Vlc. Bass

f

f

f

f

f

f

Detailed description: This system covers measures 99 through 102. The Bsn. part has a melodic line with accents and a dynamic marking of *f* in measure 99. The strings continue with their rhythmic accompaniment, also marked with *f*. The Violin and Bass parts are marked *f* and have a dynamic change to *mf* in measure 102.

104

Bsn.

7/Ins.

Vla.

Vlc.

Bass

M

108

Bsn.

7/Ins.

Vla.

Vlc.

Bass

112

Bsn. *p*

Vlns. *p* pizz.

Vla. *p* pizz.

Vlc. *p*

Bass *p*

117

Bsn.

Vlns. arco

Vla. arco

Vlc. pizz.

Bass pizz.

122

Bsn. *f* *p* *f*

O

f *p* *f*

f *p* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

Bass *f* *p* *f*

125

Bsn. *p* *f* *p* *f* *rit.*

p *f* *p* *f* *rit.*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

129 **More slowly**

Bsn.

More slowly

/Ins. *sfz*

Vla. *sfz*

Vlc. *sfz*

Bass *sfz*

133 **P** [Not conducted] **Q** *sim.*

Bsn. *p* start slowly, accel. into blur *p* *sim.*

P [Not conducted] **Q**

/Ins.

Vla.

Vlc.

Bass

135 **R**

Bsn. *f*

3

/Ins.

Vla.

Vlc.

Bass

136 **S** **Slowly, freely** ♩ = c. 72

Bsn. *p*

gradual accel.

gradual cresc.

3 *3* *3* *3*

Bsn.

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

[Conducted] $\text{♩} = \text{c. } 120$ *gradual accel. to* U

137 T

Bsn.

[Conducted] $\text{♩} = \text{c. } 120$ *gradual accel. to* U

T

∕Ins.

Vla.

Vlc. *pp* *barely audible*
pizz.

Bass *p*
pizz.

141

∕Ins.

Vla.

Vlc. *arco*

Bass *arco*

145 **U** Quickly ♩ = 144

Bsn. *f*

Quickly ♩ = 144

U

√Ins. *f*

Vla. *f* *p* *f* *p* *f*

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

Bass *f* *p* *f* *p* *f*

150

Bsn. *f*

√Ins.

Vla. *p* *f* (*f*)

Vlc. *p* *f* (*f*)

Bass *p* *f* (*f*)

155

Bsn.

Vlns.

Vla.

Vlc.

Bass

160

Bsn.

Vlns.

Vla.

Vlc.

Bass

Duration: 4'30"
Total Duration: 14'
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