

Gwyneth Walker

# **Duets at Home**

for Viola and Cello

**Duets at Home** were composed during the Spring of 2020, when the Covid-19 pandemic kept many musicians isolated at home, away from their customary concert travels. For the fortunate “paired musicians” (married couples, partners living under the same roof), duets offered a solution for music-making. Hence, **Duets at Home** were composed for Suzanne Corey-Sahlin (Viola) and her husband Gunnar Sahlin (Cello), friends and neighbors of the composer.

The first three movements of this suite represent indoor activities – a “Morning Call” to awaken, “Listening” to one another, and “Scurrying” about the house with restless energy. Finally, the players feel confident that they will survive this time of isolation. In triumph, they play a unison theme, “We Shall Return!”

“Familiar Encounter” is an adaptation of an earlier duet (for Trumpet and Bassoon) which seemed especially appropriate for a married couple. This intimate “encounter” (a dance) incorporates strains from the song “Tea for Two.” At the end, the players bow to one another. Formal manners are still valued, even during this *Stay-at-Home* time!

# Duets at Home

for Viola and Violoncello

Gwyneth Walker

## 1. Morning Call

Moderate tempo (♩ = 120)

Viola

Violoncello

*with subtle energy*

*p*

**A**

5 *joyous "morning" theme*

Vla.

Vlc.

*mf*

*mf*

9

Vla.

Vlc.

13 **B**

Vla.

Vlc.

*p*

*p*

17

Vla.

Vlc.

*cresc. poco a poco*

*cresc. poco a poco*

**C**

*f*

*f*

22 [playful contrasts]

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

25

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

28

Vla. *p*

Vlc. *p*

put down bow  
(to prepare for  
"tapping" section)

33

Vla. **D**

Vlc. *very rhythmic*

Tap Viola to provide percussive accompaniment to Cello  
use notated rhythms, or improvise

38

Vla. **E**

Vlc. *cresc. poco a poco (to F)*

43

Vla.

Vlc. *(cresc.)*

47 F

Vla. *arco* *f*

Vlc. *(cresc.)* *f*

Take bow

51

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

54

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

57 G Grandly

Vla. *p* *ff* *p* *ff*

Vlc. *p* *ff* *p* *ff*

61

Vla. *p* *ff* *p* *ff*

Vlc. *p* *ff* *p* *ff*

65

Vla. *p*

Vlc. *p*

*as a delicate afterthought*

## 2. Listening

In one (♩ = 60)

*pizz.*  
*daintily, lightly*

**System 1 (Measures 1-7):**  
 Vln. *p*  
 Vcl. *pizz. daintily, lightly* *p* *f sub.*

**System 2 (Measures 8-15):**  
 Vln. *arco* *f sub.* *pizz. p*  
 Vcl. *pizz. p* *arco f sub.*

**System 3 (Measures 16-21):**  
 Vln. *arco f* *p* **A**  
 Vcl. *p*

**System 4 (Measures 22-26):**  
 Vln. *cresc. poco a poco (to B)*  
 Vcl. *cresc. poco a poco (to B)*

**System 5 (Measures 27-30):**  
 Vln. *(cresc.)*  
 Vcl. *(cresc.)*

31 B

Vla. *(cresc.)* *f*

Vcl. *(cresc.)* *f*

37

Vla.

Vcl.

43

Vla.

Vcl.

49 C Very energetically (♩ = 144) or faster

Vla. *rit.* *pizz.* *snap* *f*

Vcl. *p* *f*

54 *arco*

Vla.

Vcl.

58

Vla.

Vcl.

## 3. Scurrying

Lively (♩ = 120)

Vla. *p*

Vlc. *p*

5 **A**

Vla. *mf*

Vlc. *mf*

9

Vla. *p* *mf*

Vlc. *p* *mf*

13

Vla. *p* *non cresc.*

Vlc. *p* *non cresc.*

17 **B**

Vla. (*p*)

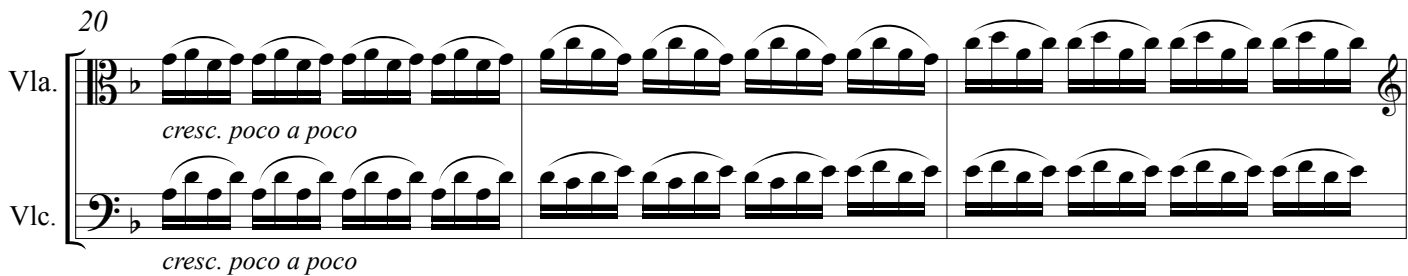
Vlc. (*p*)



20

Vla. *cresc. poco a poco*

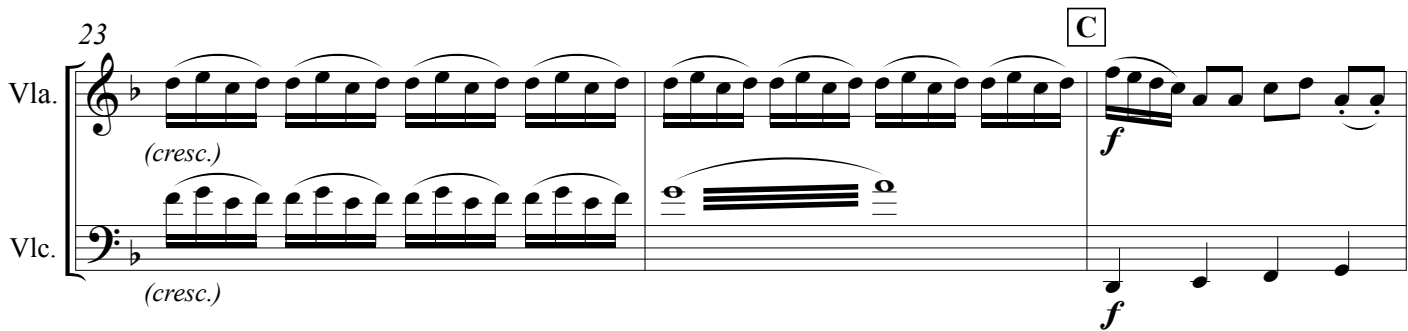
Vcl. *cresc. poco a poco*



23

Vla. *(cresc.)* **C** *f*

Vcl. *(cresc.)* *f*



26

Vla.

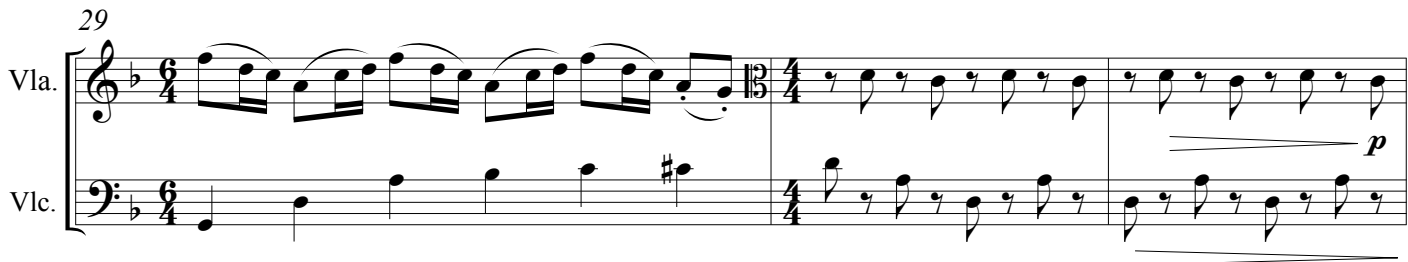
Vcl.



29

Vla.

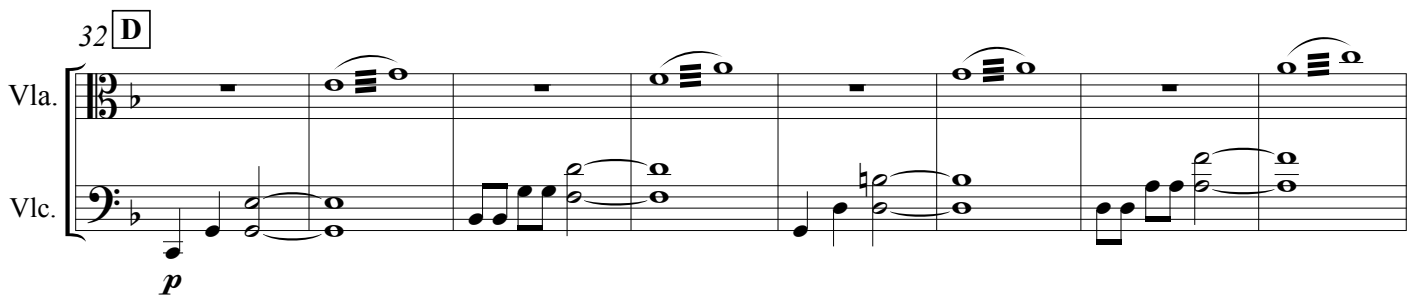
Vcl. *p*



32 **D**

Vla.

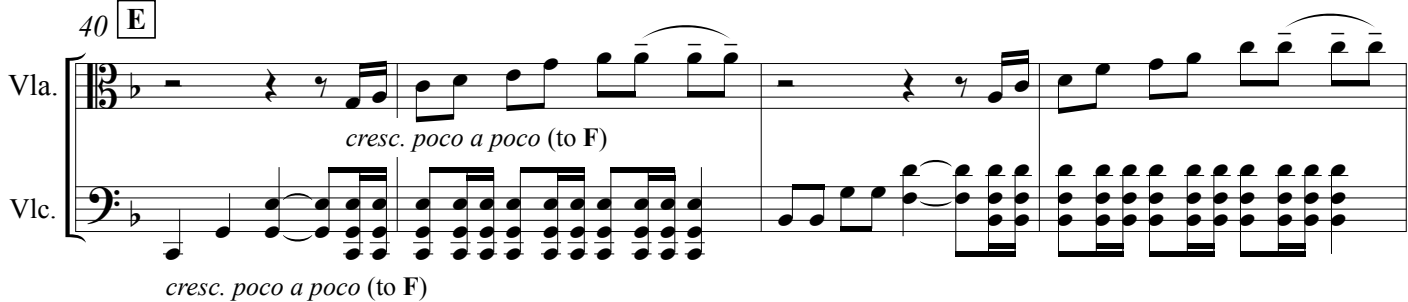
Vcl. *p*



40 **E**

Vla. *cresc. poco a poco (to F)*

Vcl. *cresc. poco a poco (to F)*



44

Vla. *(cresc.)*

Vcl. *(cresc.)*

47

Vla. *(cresc.)* **F** *f*

Vcl. *(cresc.)* *f*

50

Vla. *p* *f*

Vcl. *p* *f*

53

Vla. *p* *f*

Vcl. *p* *f*

56

Vla. *p* *f*

Vcl. *p* *f*

59

Vla. *f*

Vcl. *f*

Detailed description: This page contains six systems of musical notation for Violin (Vcl.) and Viola (Vla.). Each system consists of two staves. The first system (measures 44-46) shows both instruments with a *(cresc.)* marking. The second system (measures 47-49) includes a dynamic *f* and a fermata 'F' above the Viola staff. The third system (measures 50-52) features dynamics *p* and *f*. The fourth system (measures 53-55) also features *p* and *f*. The fifth system (measures 56-58) continues with *p* and *f*. The sixth system (measures 59-61) shows the Viola staff with a *f* dynamic and a key signature change to one sharp (F#), while the Violin staff continues with *f*. The piece concludes with a double bar line.

## 4. Triumph – We Shall Return!

Grandly, triumphantly (♩ = 108) or slower rit. A a tempo

Vla. *f* *f*

Vlc. *f* *f*

6

Vla.

Vlc.

11 rit. a tempo

Vla.

Vlc.

16

Vla.

Vlc.

20 B *mf* *mf*

Vla.

Vlc.

10

24

Vla. Vlc.

This system covers measures 24 to 27. The Violin (Vla.) part is in the treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It plays a steady eighth-note melody. The Violoncello (Vlc.) part is in the bass clef and provides harmonic support with chords and occasional eighth-note patterns. Measure 24 starts with a whole rest in the cello part.

28

Vla. Vlc.

This system covers measures 28 to 31. Both the Violin and Violoncello parts play eighth-note patterns. The Violin part continues its melodic line, while the Violoncello part provides a rhythmic accompaniment.

32

Vla. Vlc.

This system covers measures 32 to 35. The Violin part has some rests in measures 32 and 33, while the Violoncello part continues with eighth-note patterns. The Violin part resumes its melody in measure 34.

36

Vla. Vlc.

**C**

*f*

*f*

This system covers measures 36 to 39. A box containing the letter 'C' is positioned above measure 36. The Violin part features accents (>) and a dynamic marking of *f* (forte) starting in measure 36. The Violoncello part also has a dynamic marking of *f* and continues with eighth-note patterns.

40

Vla. Vlc.

This system covers measures 40 to 43. The Violin part has a fermata in measure 40 and continues with eighth-note patterns. The Violoncello part plays a consistent eighth-note accompaniment.

44

Vla. Vlc.

This system covers measures 44 to 47. The Violin part has a fermata in measure 44 and concludes with a long, sustained note in measure 47. The Violoncello part continues with eighth-note patterns.

48 D

Vla. *p* *p*

Vlc. *p*

52

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

56

Vla. *(cresc.)* *mf*

Vlc. *(cresc.)* *mf*

60

Vla.

Vlc.

63 E Slower, grandly

Vla. *rit.* *f*

Vlc. *f*

67

Vla.

Vlc.

**F** Quickly, with energy

(♩ = 132) or faster

71

Vla.

Vlc.

75

Vla.

Vlc.

78

Vla.

Vlc.

81

Vla.

Vlc.

# 5. Familiar Encounter (a dance)

**Freely, as an introduction** *a coy response*

Vla. *p*

Vlc. *f* *as if inviting a partner to dance*

*playfully* *rit.*

Vla. *p* *f*

Vlc. *p* *f*

2 **A** **At a dancing tempo** (♩ = 112) [unpitched vocal sounds]

Vla. tsss ta ta tss ta ta ka ta

Vlc. *pizz.* *p* *delicately*

6 tss ta ta tss ta ta ka ta ta

Vla. *Play pizz.* *p* *delicately*

Vlc.

10 **B** *arco*

Vla. *(p)*

Vlc. *arco* *mf*

13

Vla.

Vlc.

16

Vla. *pizz.* **C** *arco*

Vlc. *mf* *pizz.* *arco* *(mf)*

20

Vla.

Vlc.

23

Vla.

Vlc. *pizz.* *lightly* **D** *lightly* *p*

27

Vla.

Vlc.

30

Vla.

Vlc.



**E** As a waltz (♩ = 164)

33

Vla. *arco*  
*mf* lightly

Vcl. *arco*  
*mf* lightly

37

43

Vla. *rit.*

Vcl.

**F** Very jagged, humorously (♩ = 164)

50

Vla. *p*

Vcl. *p*

54

**G** As a waltz (♩ = 164)

58

Vla. *mf* lightly

Vlc. *mf* lightly

65

Vla.

Vlc. *p* *cresc.*  
*poco a poco*

71

Vla. *p* *cresc.* *rit.* *f*

Vlc. *(cresc.)* *f*

**H** Original tempo (♩ = 112)

78

Vla. *p* *f* *p*

Vlc. *p* *f* *p*

81

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

84 I

Vla. *mf*

Vcl. *mf*

88

Vla.

Vcl.

91

Vla.

Vcl.

94

Vla. *f*

Vcl. *f*

[bow to each other]

3:00 | Total - 12:05  
 June 10, 2020  
 New Canaan, Connecticut