

Gwyneth Walker

Duos by the Lake

for Flute and Piano

“Clear Lake”

“Where the Great Heron Feeds”

“Footprints”

“Above the Waves”

Program Notes:

During the summer of 2016, the composer attended a beautiful concert (including flute and piano) in a cathedral by Lake Champlain, in Burlington, Vermont. It was a sunny day. The light filled the sanctuary as the musicians played.

With this imagery in mind, the composer has created a set of **Duos by the Lake**. Each movement is inspired by water themes.

#1. "Clear Lake" opens with rapid patterns in piano, as the mist rising. Flute lines are sparse and open, with clarity. Floating, *filigree* patterns emerge. The mist rises once again.

#2. "Where the Great Heron Feeds" opens with with expanding arpeggios, adding extra beats to successive measures, as a heron opening large wings in flight. The flute theme moves slowly, stepwise, as the movement of a great bird.

#3. "Footprints" is marked *stealthily, daintily*. Perhaps these are the tracks left by small birds in the sand by the lake shore. At the end, the creature scurries away!

#4. "Above the Waves" is based on a Celtic ballad, "The Great Silkie." This is the story of a creature which is half-seal, half-man. He comes upon the land to mate, and then returns to the sea. In this interpretation, he comes back to claim his son, teaching him to swim in the ocean, to soar above the waves.

This music explores both the *floating upon the waves* and the *depths of the sea* sonorities.

I am a man upon the land, I am a silkie (seal) on the sea.

And I shall teach my little young son to swim above the waves with me.

Duos by the Lake

for Flute and Piano

Gwyneth Walker

1. Clear Lake

Flute

ca. 4" ca. 4"

pp barely audible

*umeasured, rapidly blurred,
to suggest mist rising from a lake*

Piano

pp barely audible

Leg.

Fl. ³

Leg.

Fl. ⁶ ♩ = 60

p

rit.

rit.

Leg.

9 **A** With motion ♩ = 108

p

And. *simile*

12

Fl.

mf cantabile

(cresc.) *mf*

14

Fl.

16

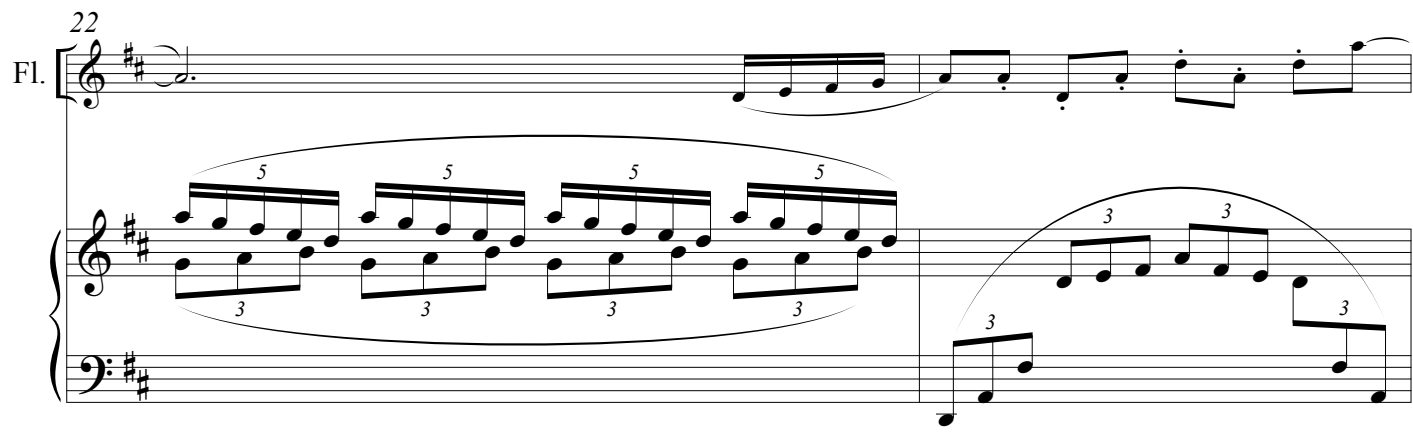
Fl.

19

Fl. 

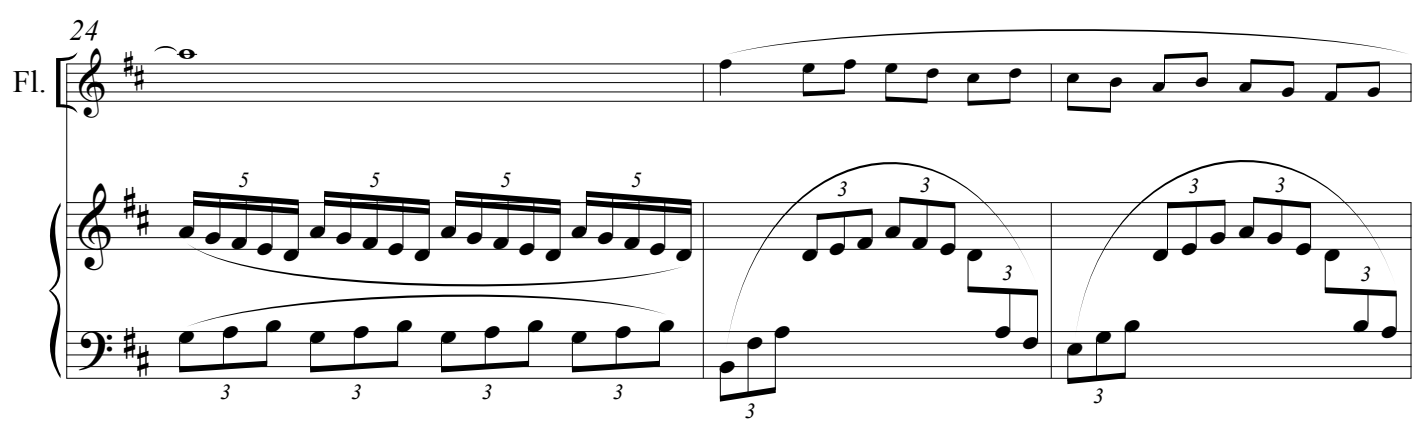
B

22

Fl. 

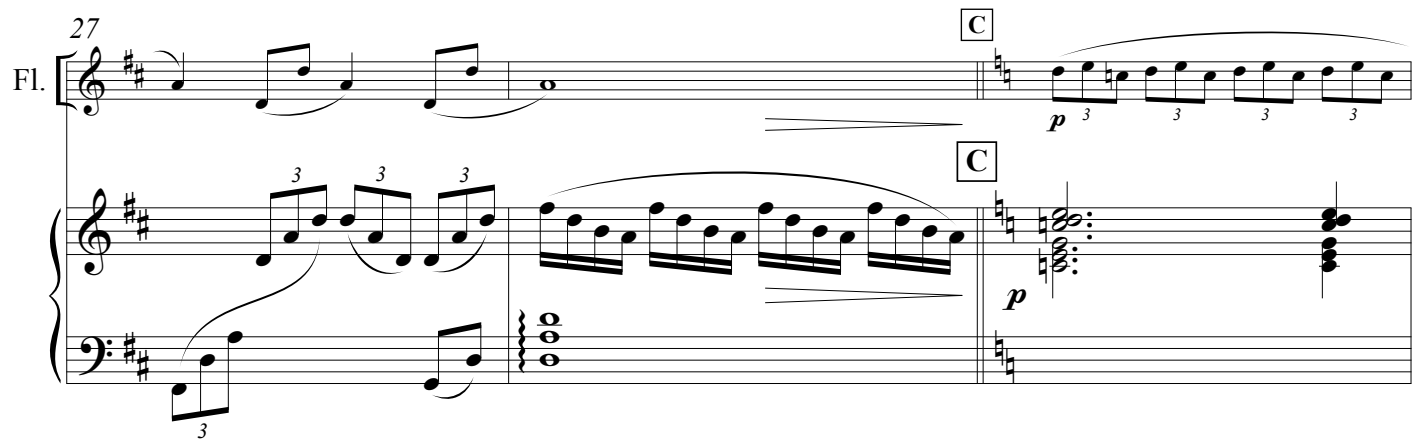
5 3

24

Fl. 

5 3

27

Fl. 

C

p

C

p

30

Fl.

3 3 3 3 3 3

33

Fl.

rit.

cresc.

rit.

3 3 3 3 3 3

cresc.

3 3 3 3 3 3

rit.

3 3

Ped. Ped. Ped. Ped.

36 (*rit.*)

f

rit.

f

3 3 3 3

a tempo (♩ = 108)
as quietly and softly as possible, as a filigree

p 3 3 3 3

a tempo (♩ = 108)

3 3 3 3

Ped. Ped.

39

Fl.

D

3 3 3 3 3 3 3 3

D

mf 3 3 3 3

*The last two notes of this measure may be omitted if needed for a good breath.

42

Fl.

45

Fl.

48 E *a tempo* (♩ = 108)

Fl.

E *a tempo* (♩ = 108)

p

51

Fl.

*The last two notes of this measure may be omitted if needed for a good breath.

54

Fl. *rit.*

rit.

8va

rit.

Ped.

57

Fl. *(rit.)* **Slower**

(rit.) loco **Slower**

p

(Ped.)

F *a tempo* (♩ = 108)
with a floating quality

60

Fl. *p*

63

66 **G** *rit.* *molto rit.*

Fl.

G *rit.* *molto rit.*

p

Leg. *Leg.* *Leg.* *Leg.*

70

Fl.

unmeasured, blurred (as at the beginning)

[ca. 2"] [2"] [2"] [2"]

pp

Leg.

72

Fl.

Sustained ♩ = 60 rit.

p *pp*

[4"] *8va*

Sustained ♩ = 60 rit.

(*Leg.*)

2. Where the Great Heron Feeds

$\text{♩} = 120$

p peacefully

5

8

Fl. *p peacefully*

A

A

(*And.*) *And.* *simile*

12

Fl.

The musical score is divided into four systems. The first system (measures 1-4) is for piano, with a tempo of 120 beats per minute. The second system (measures 5-7) continues the piano accompaniment. The third system (measures 8-11) introduces the flute part, which begins with a fermata and a dynamic marking of *p peacefully*. The piano accompaniment in this system includes a section marked *And.* (Ad libitum) and *simile*. The fourth system (measures 12-15) continues both the flute and piano parts.

16 B

Fl. *mp with warmth*

mp

20

Fl. *mf*

mf

24 C

Fl.

C

28

Fl. *(mf)*

(mf)

32 D

Fl.

35

Fl.

Ped.

39

Fl.

Ped. Ped.

43 *rit.*

Fl.

rit.

47 **E** Slower ♩ = 108, relaxed mood

Fl. 

E Slower ♩ = 108, relaxed mood



with pedal

50

Fl.  *mf espr.*



53

Fl. 



56

Fl. 



59 **F**

Fl.

62

Fl.

66

Fl.

69 **G**

Fl.

72

Fl.

75

Fl.

79

Fl.

82

Fl.

85 *more freely*

Fl. *more freely*

Ped.

88 *rit.*

Fl. *rit.*

rit.

(Ped.)

91 **I** *Slower*

Fl. *p*

I *Slower*

p

Ped.

94 *rit. to end*

Fl. *rit. to end*

pp

rit. to end

LH

(Ped.)

3. Footprints

♩ = 100

stealthily, daintily

Musical notation for measures 1-4. Treble clef, 4/4 time, key signature of two flats. Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter notes with rests. Bass clef accompaniment is mostly rests, with a few notes in the final measure.

Musical notation for measures 5-7. Treble clef, 4/4 time, key signature of two flats. Measures 5 and 6 feature a continuous eighth-note pattern in the treble. Measure 7 continues the pattern with some chords. Bass clef accompaniment consists of quarter notes and rests.

Musical notation for measures 8-10. Flute (Fl.) part starts at measure 8 with a **A** dynamic marking. Treble clef, 4/4 time, key signature of two flats. Measure 8 has a *mf* dynamic. Measures 9 and 10 continue the eighth-note pattern. Piano accompaniment features chords in the treble and quarter notes in the bass. A **A** dynamic marking is present above measure 9.

Musical notation for measures 11-13. Flute (Fl.) part starts at measure 11 with a *f* dynamic marking. Treble clef, 4/4 time, key signature of two flats. Measures 11 and 12 continue the eighth-note pattern. Measure 13 has a *f* dynamic. Piano accompaniment features chords in the treble and quarter notes in the bass. A *f* dynamic marking is present above measure 13. A *8^{vb}* marking is at the bottom right, with a dashed line and the text "with pedal" below it.

14

Fl.

8vb

17

Fl.

B

B

8vb

loco

21

Fl.

f

p

C with energy

f

p

C with energy

24

Fl.

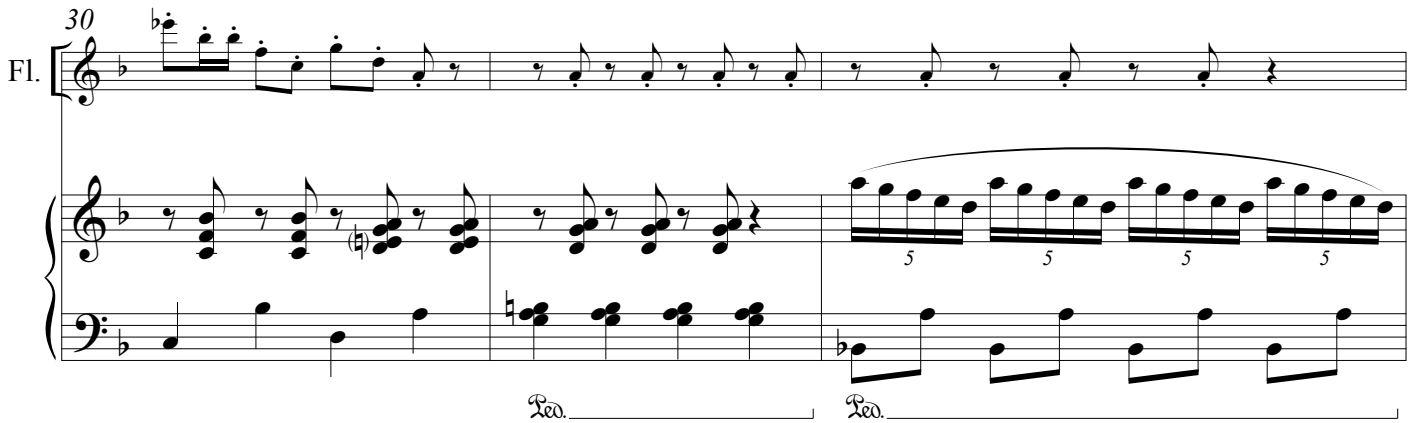
f

f

27

Fl. 

30

Fl. 

33

Fl. 

36

Fl. 

39 **E**

Fl. *mf*

E

p

42

Fl. *p*

p

Ped.

45

Fl. *mf*

mf

mf

48 **F**

Fl. **F**

F

mf

Ped.

51

Fl. *(mf)* *f* **G**

cresc. *f* **G**

ped. *ped.*

54

Fl.

ped. *ped.* *ped.*

57

Fl.

59

Fl. *8va*

[black-note clusters, to end of keyboard]

8vb

4. Above the Waves

Moderate tempo ♩ = 88
as though from afar *as waves*

Fl. *p*

6 *rit.* **Flowing** ♩ = 108 *pp*

pp *barely audible* *rit.* **Flowing** ♩ = 108 *p* *tenderly*

11 **A** *p* *tenderly* **A**

pp *barely audible* *rit.* **Flowing** ♩ = 108 *p* *tenderly*

16 *pp* *barely audible* *rit.* **Flowing** ♩ = 108 *p* *tenderly*

21 **B**

Fl.

3

26

Fl.

Leg.

31

Fl.

Leg.

36 **C**

(p) lightly

Fl.

C

D

from the depths of the ocean

The musical score is divided into four systems, each with a Flute (Fl.) part and a Piano (P.) part. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 40-44):** The piano part begins with a *(p) lightly* dynamic. The flute part is silent. Dynamics in the piano part include *cresc.* and *mf full sonority*. Pedal markings are present at the beginning and end of the system.
- System 2 (Measures 45-48):** The flute part enters with a *mf* dynamic. The piano part continues with a steady accompaniment. Pedal markings are present at the beginning and end of the system.
- System 3 (Measures 49-53):** The flute part continues with a melodic line. The piano part features a more active accompaniment. Pedal markings are present at the beginning and end of the system.
- System 4 (Measures 54-58):** The flute part has a rest in the first measure, followed by a melodic phrase. The piano part includes a triplet in the third measure. Pedal markings are present at the beginning and end of the system.

59

Fl.

Ped. *simile*

64

Fl.

F *p flowing*

F *p*

69

Fl.

flowing

73

Fl.

G *cresc. poco a poco*

G

77

Fl. *(cresc.)*

cresc. poco a poco

81

Fl. *f*

(cresc.)

f

H *more reflective*
quasi recitative, less lyrical

H *more reflective*

Rec.

85

90

Fl. *p*

I

I

Rec.

J with growing excitement

95

Fl. *p*

a quiet murmuring

J with growing excitement

Leg. *simile*

100

Fl. *cresc.* *accel.* **Faster** *mf*

accel. **Faster** *mf*

104

Fl. *cresc.* *rit.* **f**

rit. *8va* **f**

Leg.

108 **K** *Slowly, peacefully* *p* *pp*

K *Slowly, peacefully* *8va* *pp*