Gwyneth Walker

ESSAY FOR ORCHESTRA

INSTRUMENTATION:

2 flutes

2 oboes

2 B^b clarinets (II doubling as bass clarinet)

2 bassoons

4 horns

2 C trumpets

3 trombones

Percussion (3 players):

4 timpani	tambourine	triangle
	crash cymbals	ratchet
	4 tom-toms	snare drum
	tam-tam	glockenspiel
	suspended cymbal	chimes

strings

duration: 8' 20"

Gwyneth Walker -- ESSAY FOR ORCHESTRA

(Bio. & Program Notes)

Gwyneth Walker is a resident of New Canaan, CT and Randolph, VT. A graduate of Brown University and the Hartt School of Music, she has studied primarily with Arnold Franchetti.

After 14 years of teaching at the Hartt School of Music, the Oberlin College Conservatory and the Hartford Conservatory, Dr. Walker resigned from academic employment in order to devote her time solely to composing.

She has been awarded grants from the Connecticut Commission on the Arts, the Vermont Council on the Arts, Meet the Composer, Inc. and the University of Tampa.

Among her better-known works are: FANFARE, INTERLUDE & FINALE (Chamber Orchestra); IN MEMORIAM (solo 'cello); WHITE HORSES and MY LOVE WALKS IN VELVET (choral pieces); MATCH POINT (a comic-musical dramatization of a tennis point); 2 comic operas -- OPERA BUFFET and TAKING IT OFF!; and MARY, COME RUNNING (a Christmas opera for children).

* * * * *

ESSAY FOR ORCHESTRA is a one-movement "short story." Although the piece may be subdivided into various sections, according to mood and tempo, a thematic continuity is maintained. Thus, the rhythmic and melodic fragments heard in the opening section permeate the work, engendering related themes.

Upon hearing the piece in live performance, the composer has chosen to describe it as "sensuous and energetic!"

ESSAY FOR ORCHESTRA is the result of a special commissioning project sponsored by the Wallingford, Meriden, Ridgefield, Manchester and Willimantic Symphony Orchestras. The work was premiered by the Wallingford Symphony in March of 1985.

♩ = 72 Mysterioso

5

I Fl. II

I Ob. II

I Cl.

Bass

2 Bsn.

I II Hn. III IV

muted

muted

mf

p

I Tpt. II

('Shhh' Sound)

I II Tbn. III

gliss, air

p < f > p

Timp.

low Tom-tom

Glock.

tr

p < mf > p

3

p < mp > p

I Vln. II

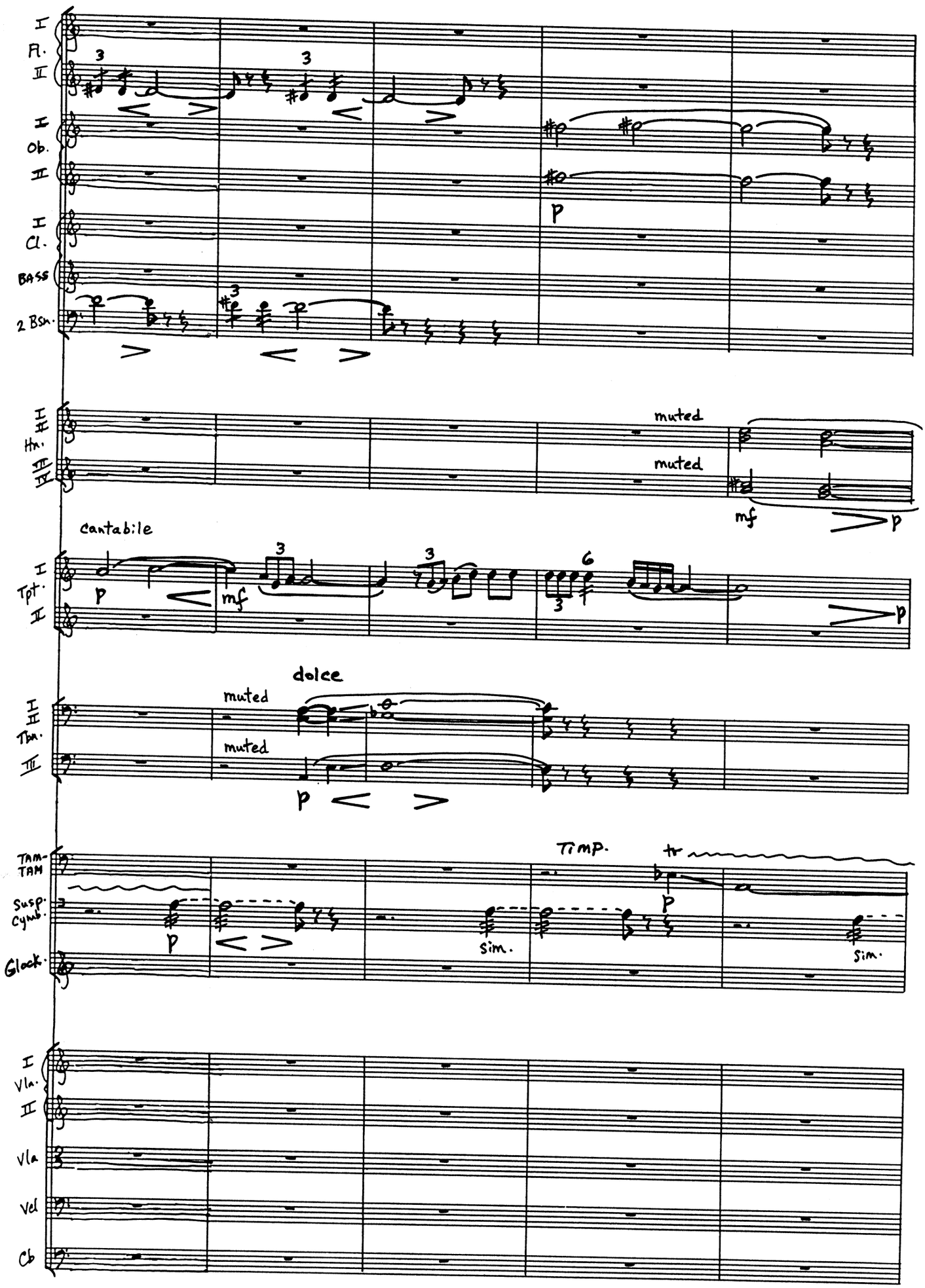
Vla

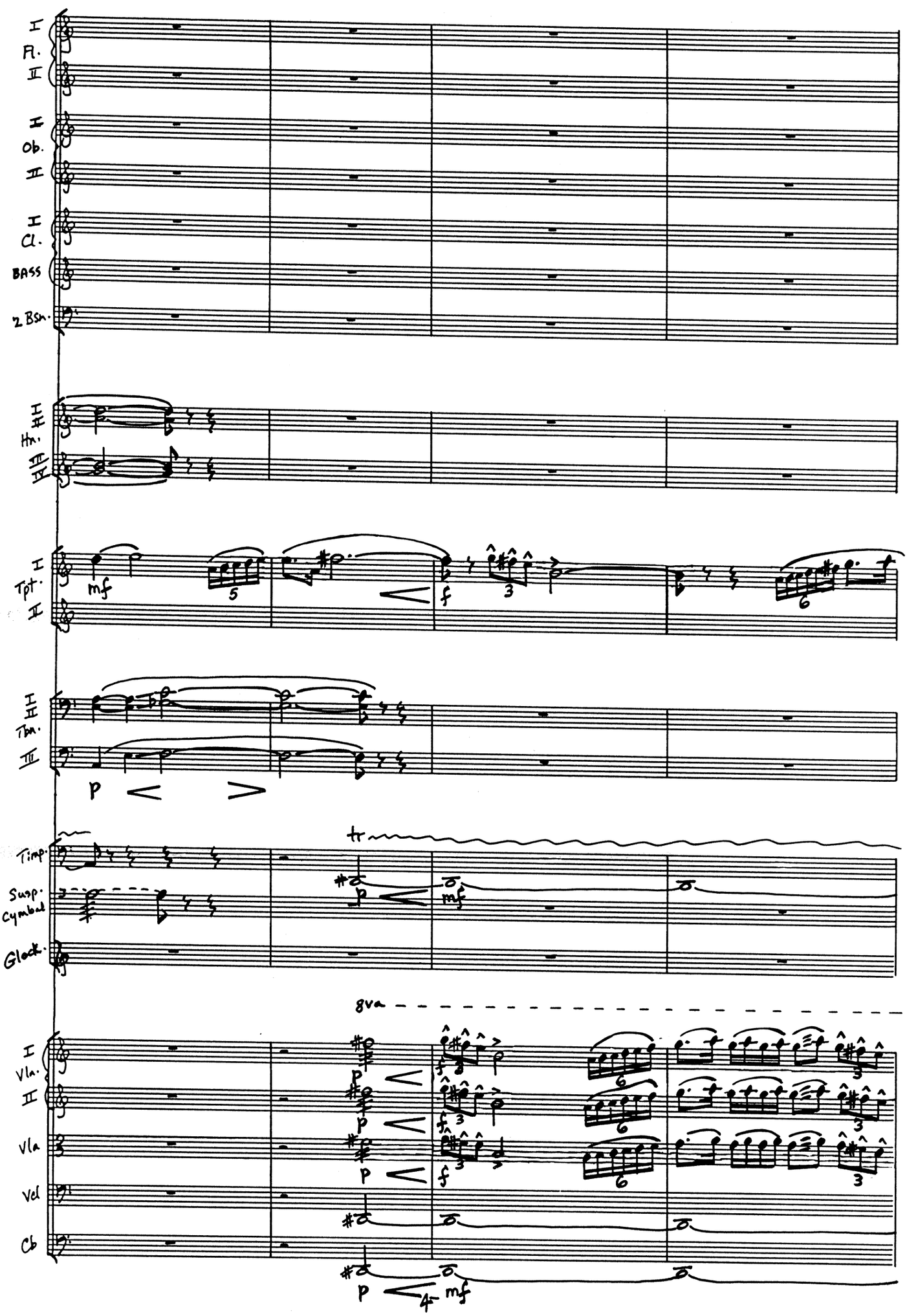
Vcl

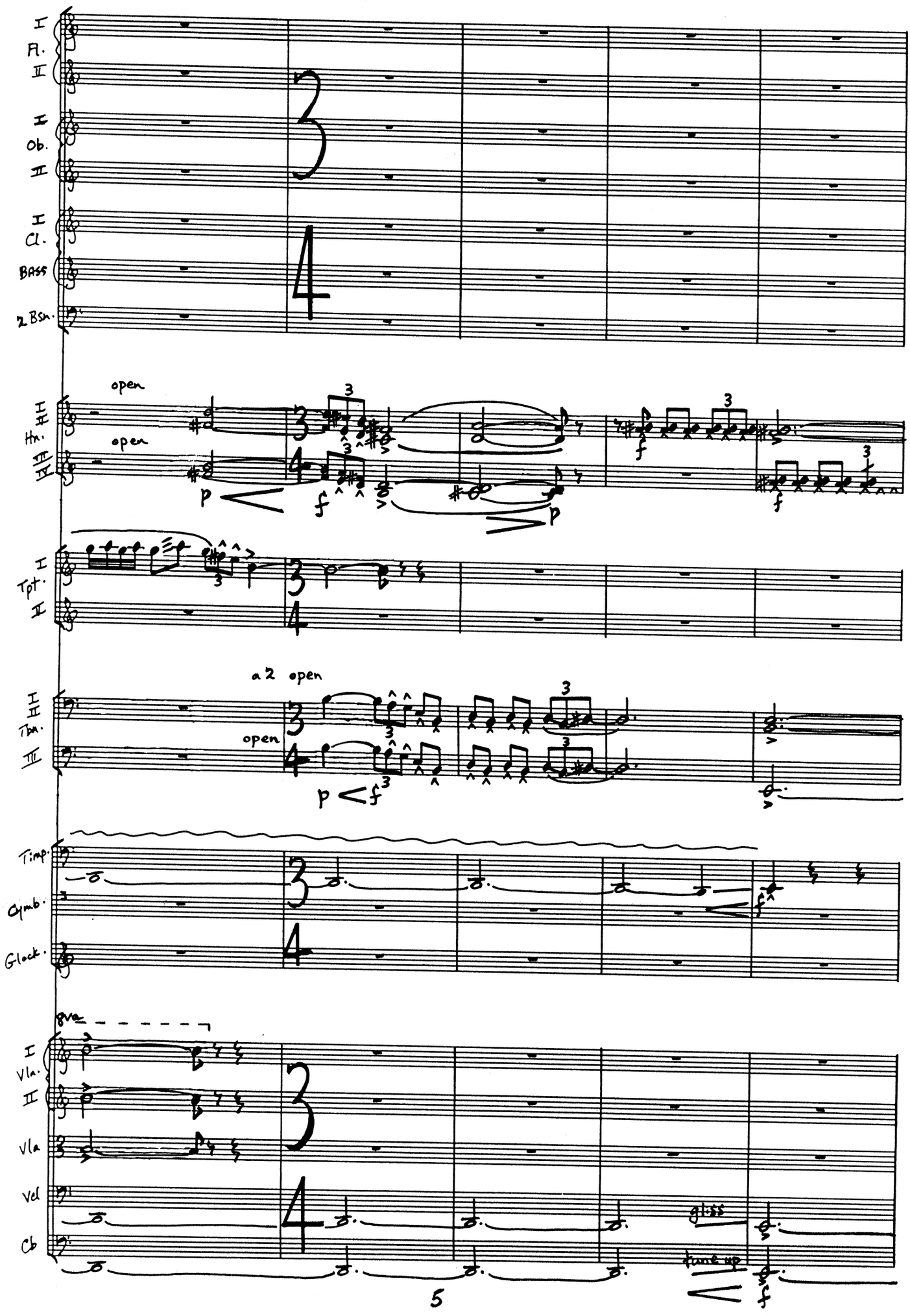
Cb.

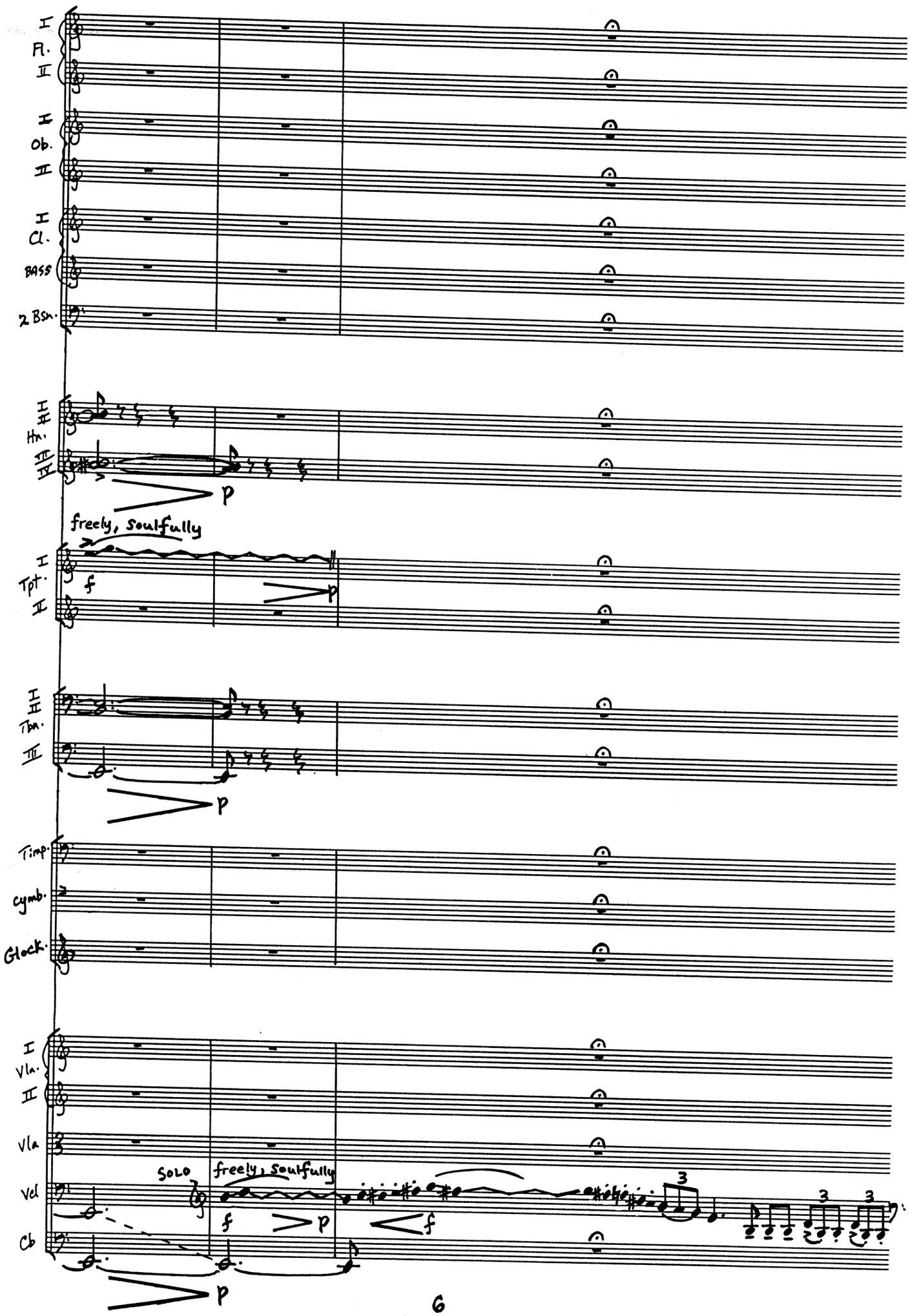
tune E♭ D♯

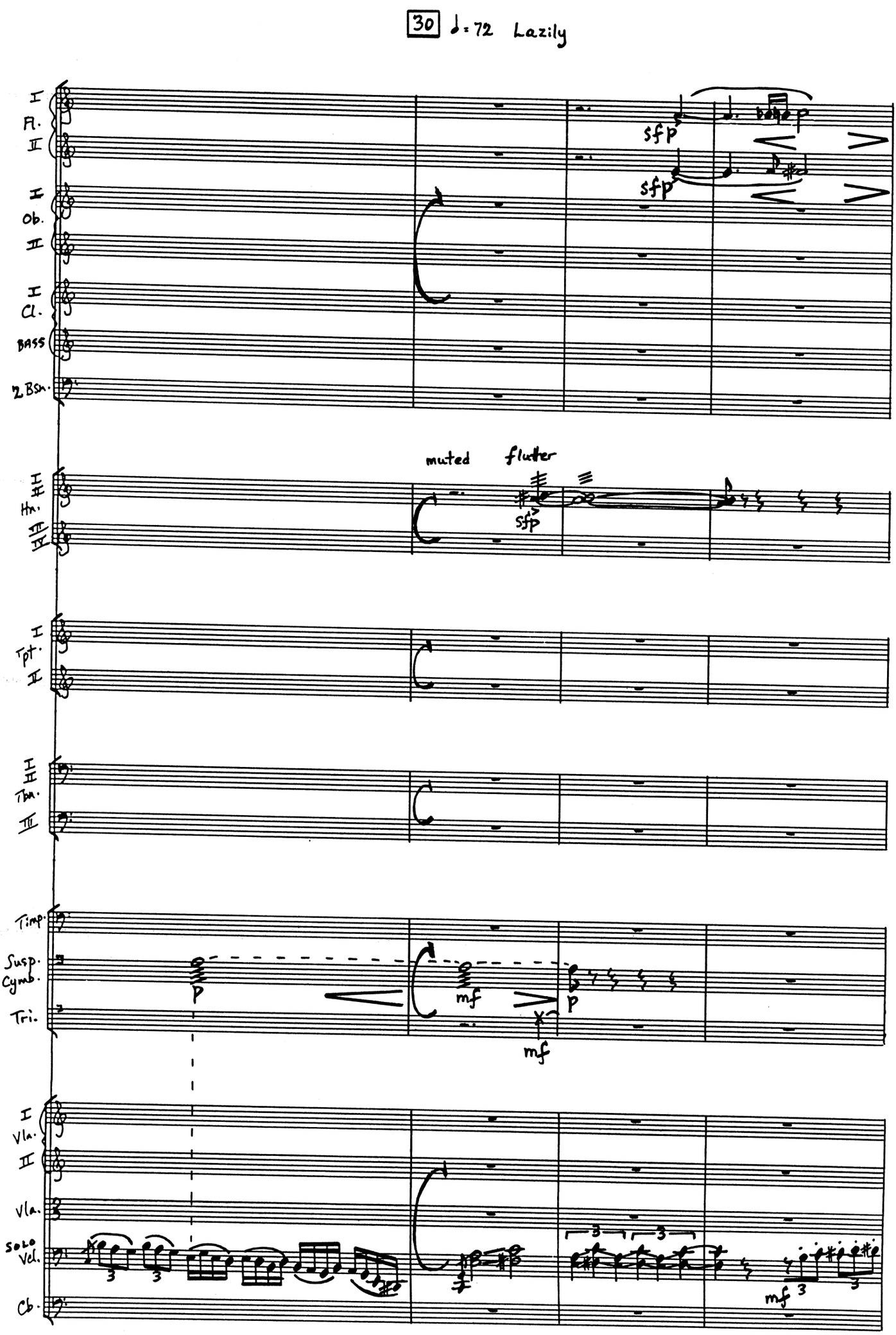
10
I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
I
II
Hn.
III
IV
I
Tpt.
II
('Shhh' Sound)
gliss, air
I
II
Tbn.
III
p
< f
> p
Timp.
low Tom-tom
Tri.
Tam-Tam
p L.V.
GLOCK.
p L.V.
p < mp > p
8va
I
Vln.
II
Vla
Vcl
Cb
p
pp
mf > p

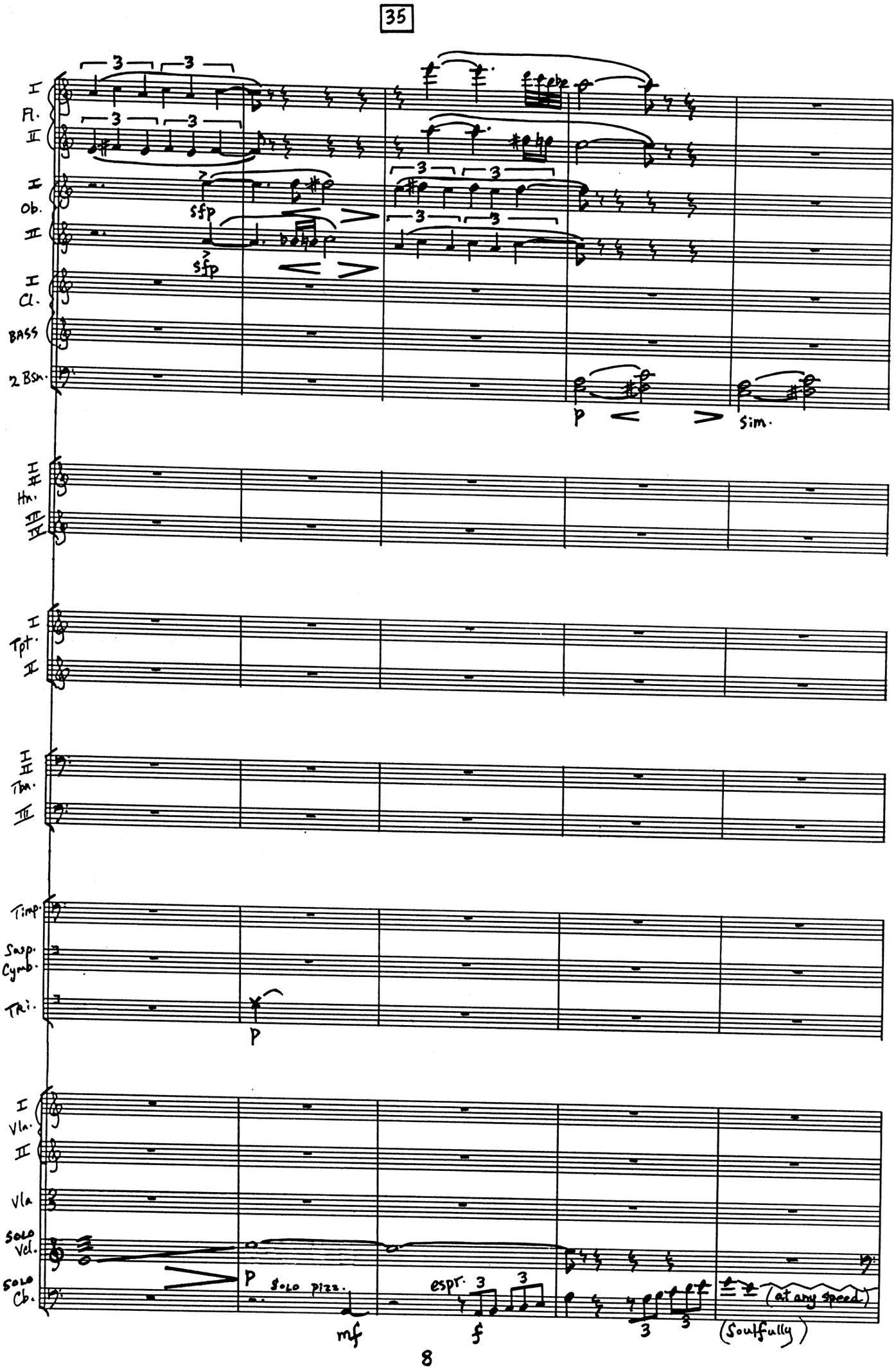

I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
p
I
II
Hn.
III
IV
muted
muted
mf
p
cantabile
I
Tpt.
II
p
mf
p
dolce
I
II
Tbn.
III
muted
muted
p
Timp.
tr
p
TAM-TAM
Susp. Cymb.
Glock.
p
sim.
sim.
I
Vln.
II
Vla
Vcl
Cb

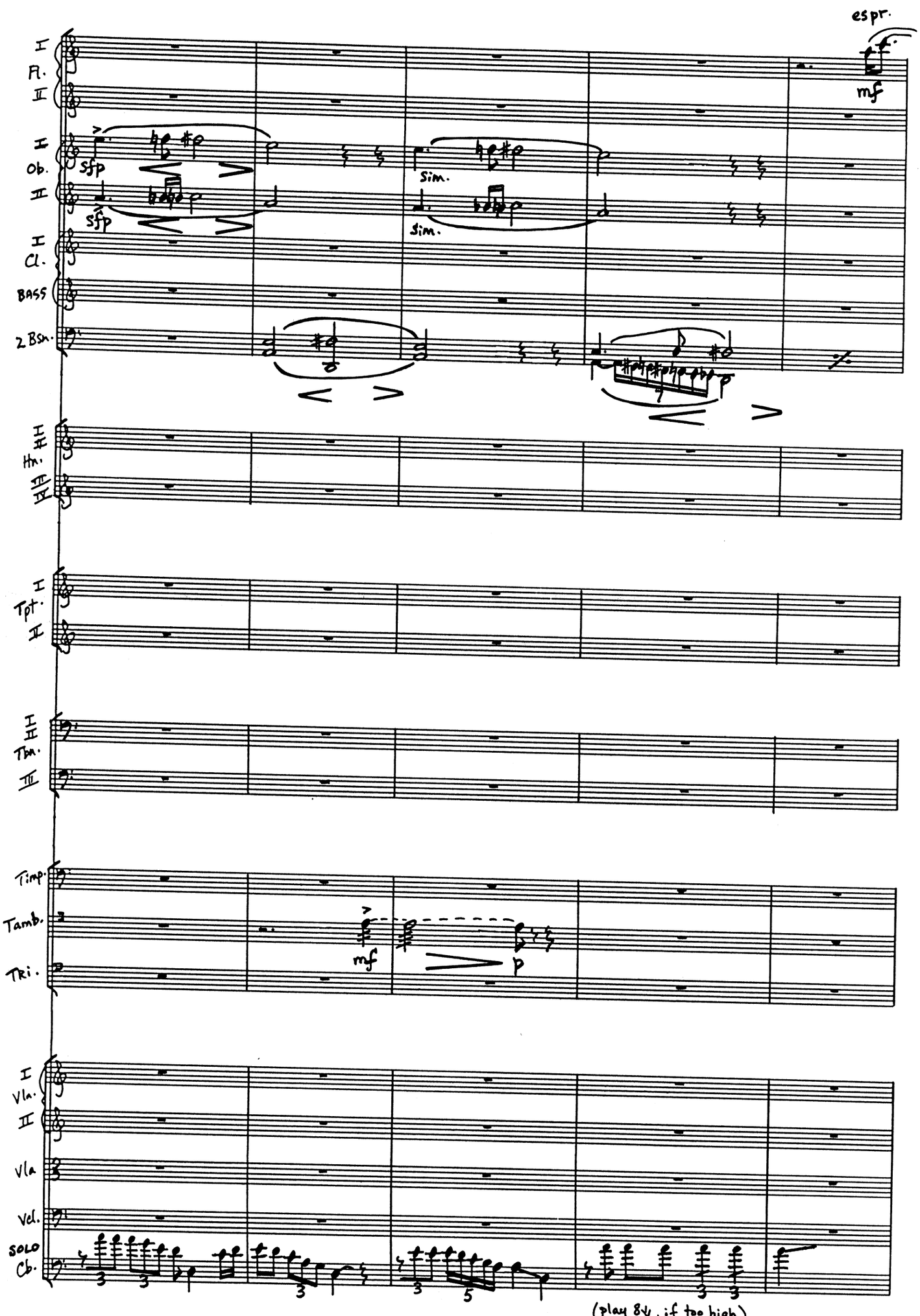

I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
I II
Hn.
III IV
I
Tpt.
II
mf
f
I II
Tbn.
III
p
Timp.
Susp. Cymbal
Glock.
tr
p
mf
8va
I
Vln.
II
Vla
Vcl
Cb
p
f
mf

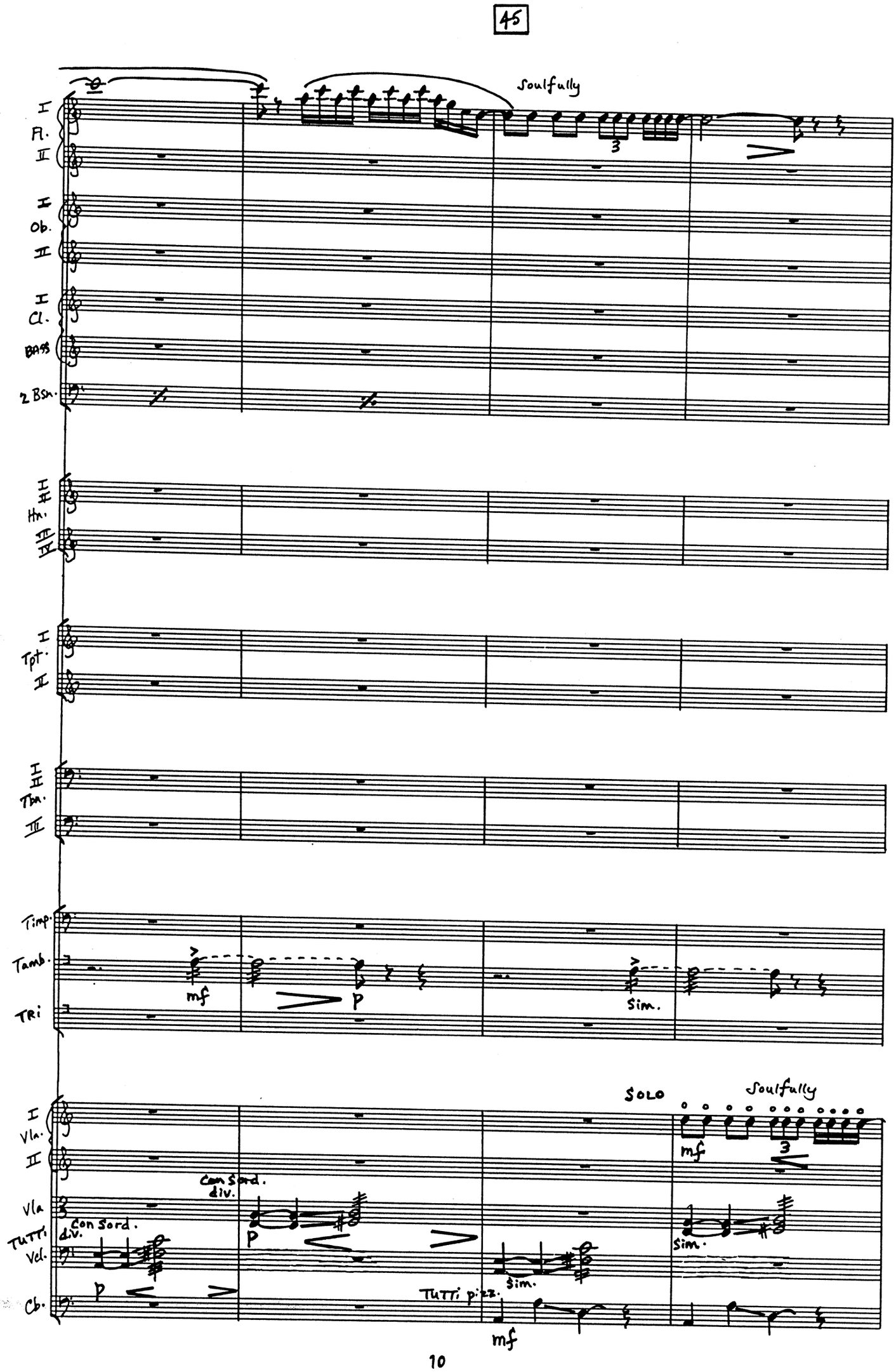

I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
open
I
II
Hn.
open
III
IV
p
f
p
f
I
Tpt.
II
a 2 open
I
II
Tbn.
open
III
p
f
Timp.
Cymb.
Glock.
f
8va
I
Vln.
II
Vla
Vcl
Cb
gliss
tune up
f

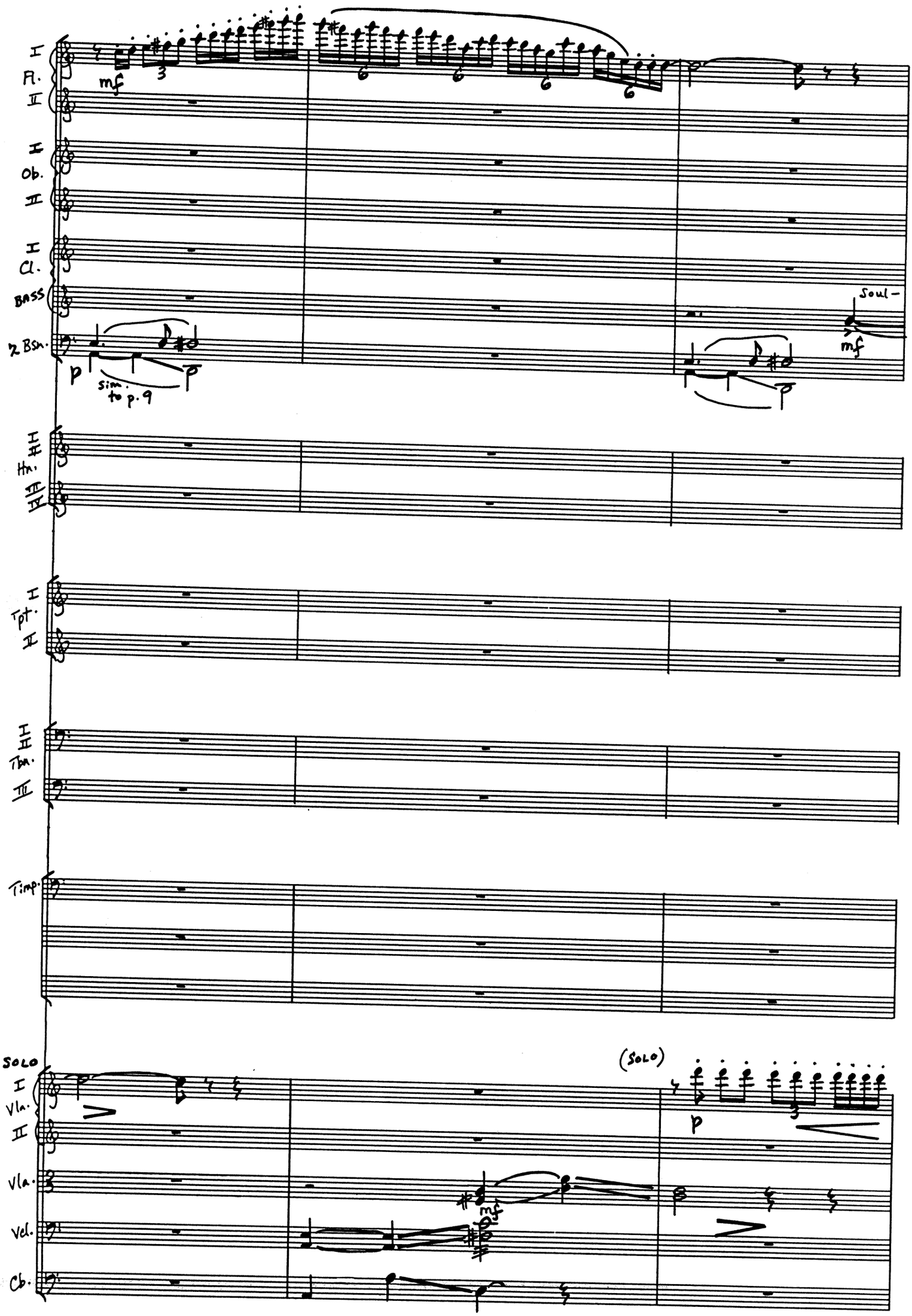

I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
I
II
Hn.
III
IV
p
freely, soulfully
I
Tpt.
II
f
p
I
II
Tbn.
III
p
Timp.
cymb.
Glock.
I
Vln.
II
Vla
Vcl
Cb
SOLO
freely, soulfully
f
p
f
3
3
3
p

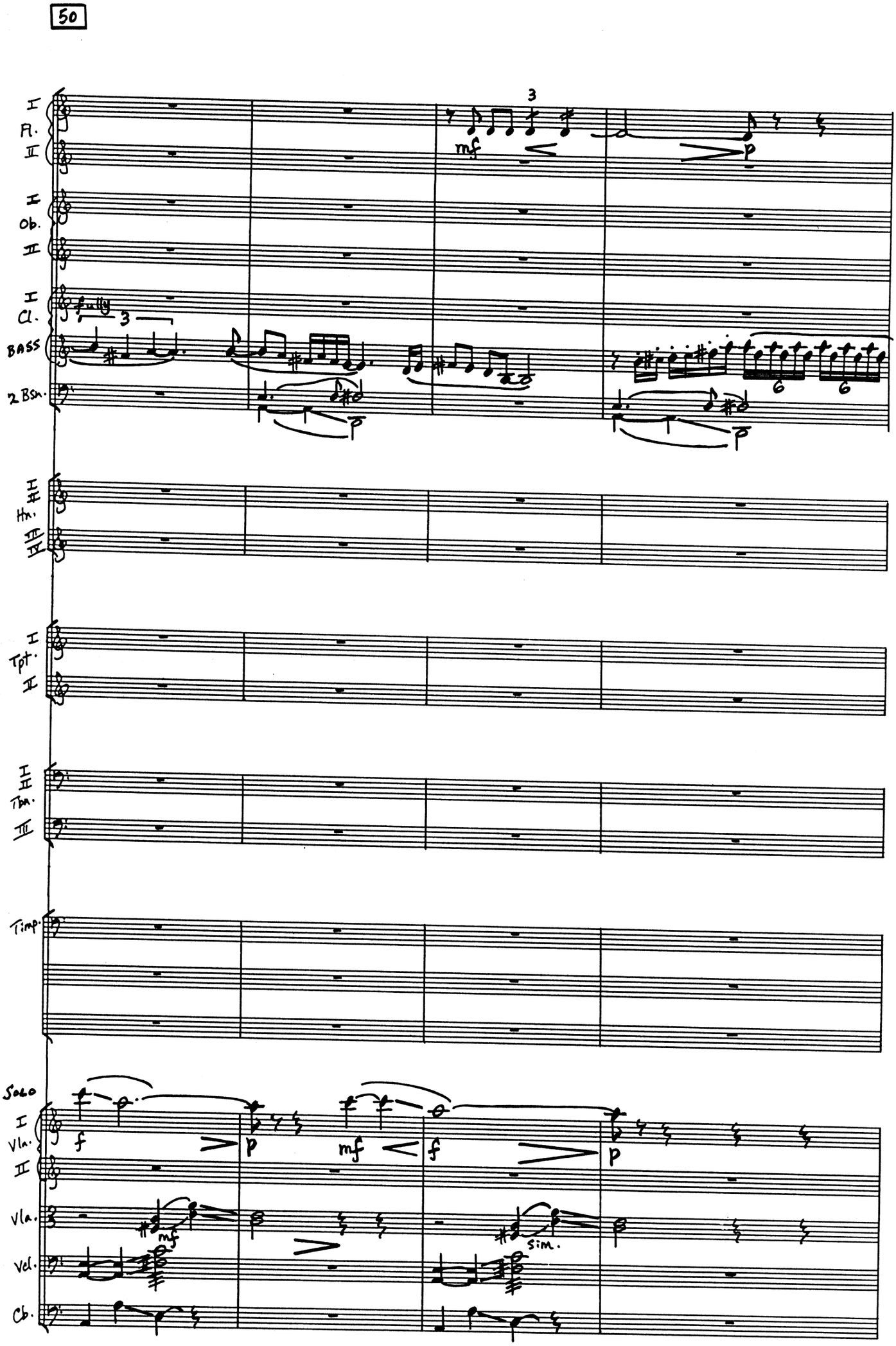

30 ♩= 72 Lazily
I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
sfp
sfp
p
I II
Hn.
III IV
muted
flutter
sfp
I
Tpt.
II
I II
Tbn.
III
Timp.
Susp. Cymb.
Tri.
p
mf
p
mf
I
Vla.
II
Vla.
Solo Vcl.
Cb.
3
3
3
3
mf
3

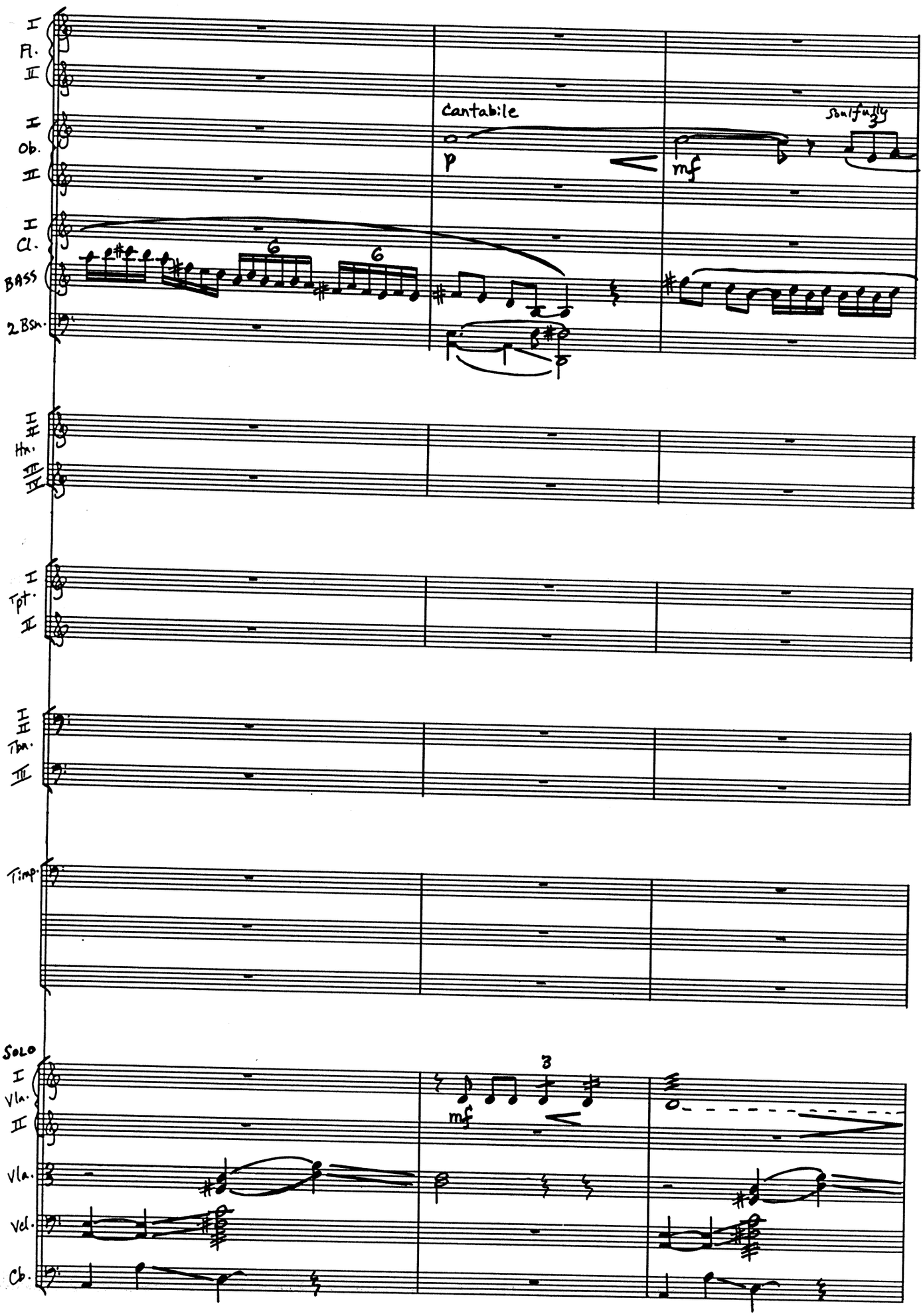

35
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
sfp
sfp
p
sim.
I II
Hn.
III IV
I
Tpt.
II
I II
Tbn.
III
Timp.
Susp. Cymb.
Tri.
p
I
Vla.
II
Vla
SOLO Vcl.
SOLO Cb.
p
SOLO pizz.
mf
espr.
f
(at any speed)
(Soulfully)

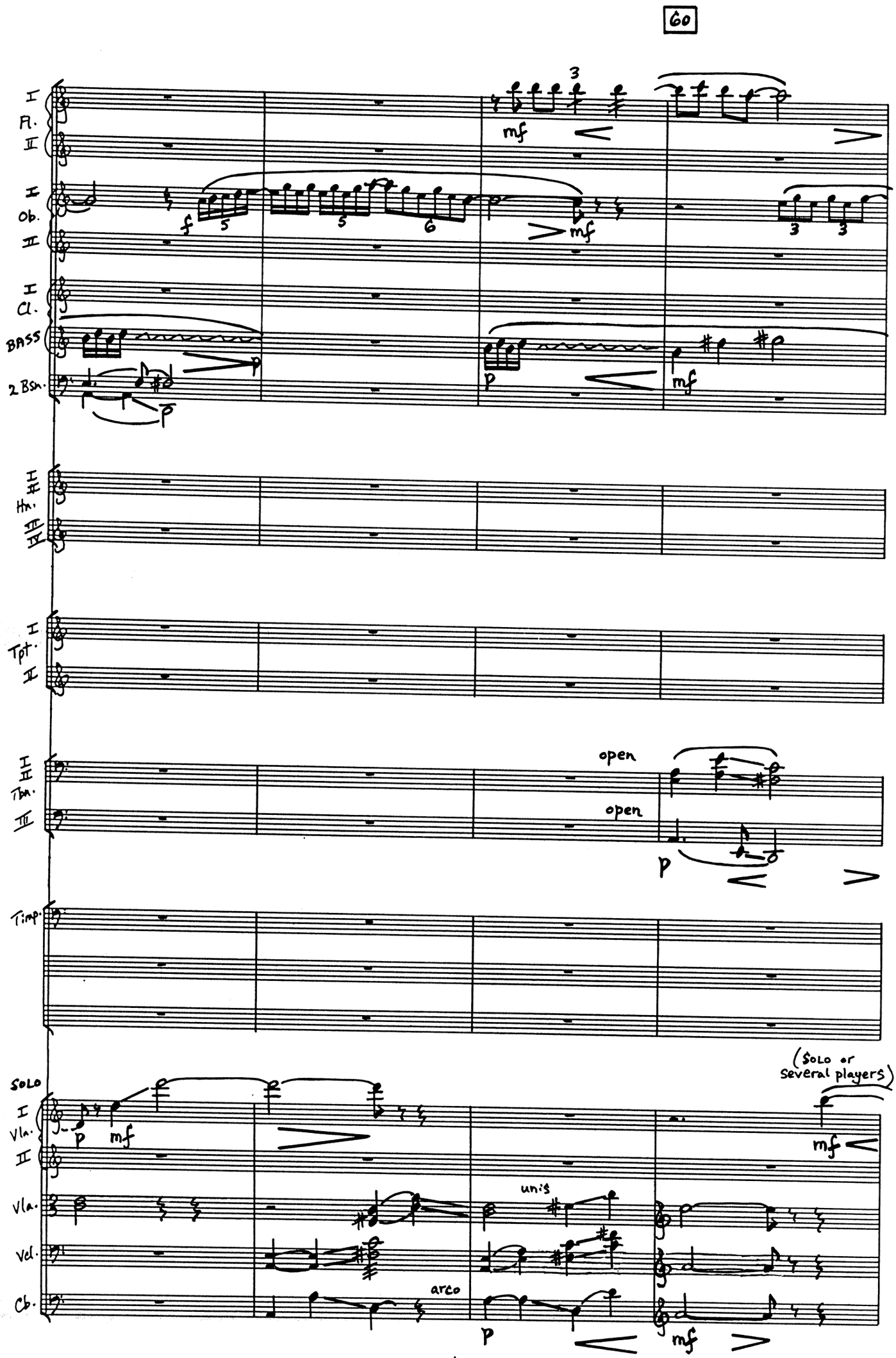

espr.
mf
I Fl. II
I Ob. II
sfp
sfp
Sim.
Sim.
I Cl.
BASS
2 Bsn.
I II Hn. III IV
I Tpt. II
I II Tbn. III
Timp.
Tamb.
Tri.
mf
p
I Vla. II
Vla
Vcl.
SOLO Cb.
3
3
3
3
5
3
3
(play 8va, if too high)

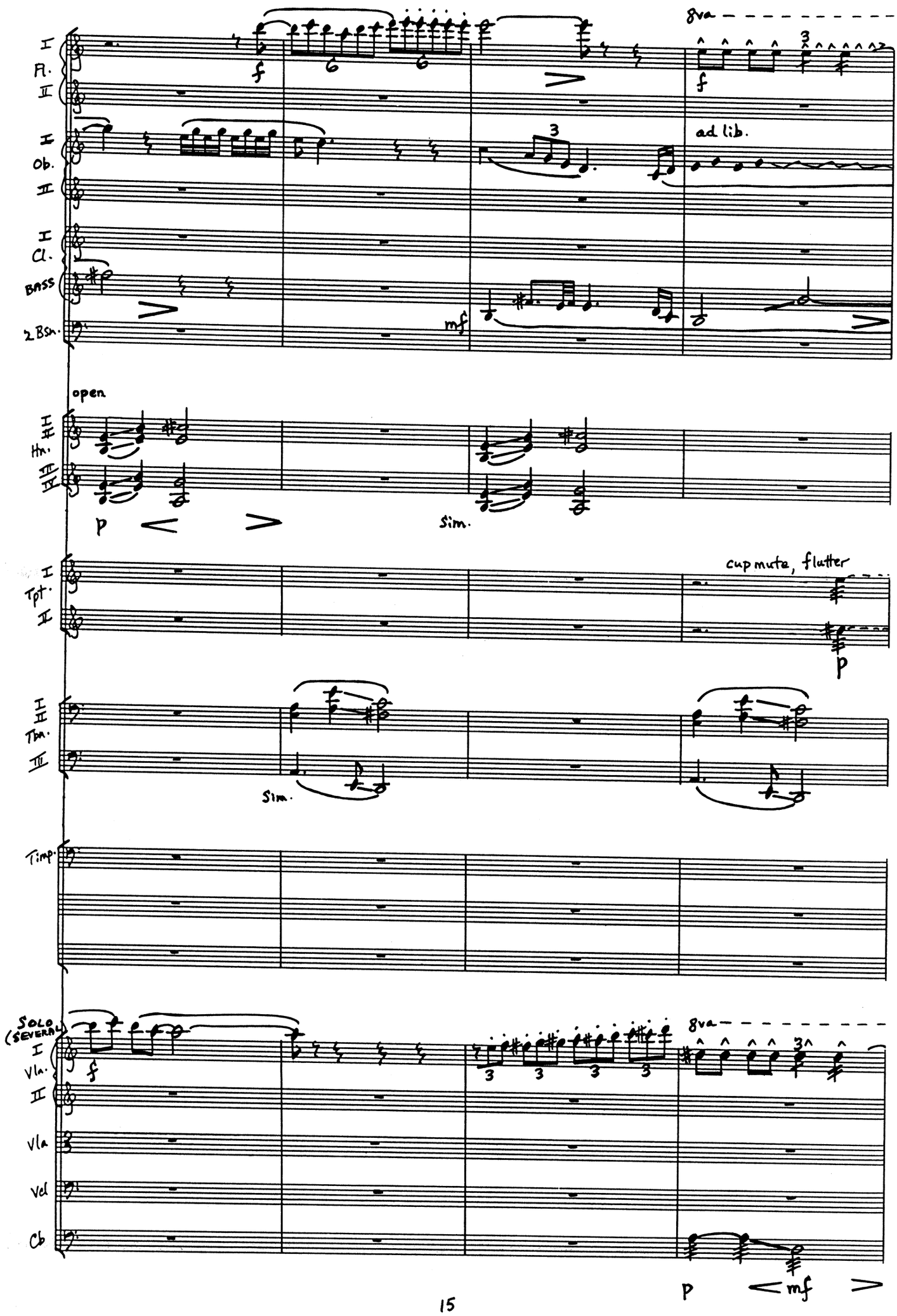

45
Soulfully
I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
I II
Hn.
III IV
I
Tpt.
II
I II
Tbn.
III
Timp.
Tamb.
Tri
mf
p
Sim.
SOLO
Soulfully
I
Vln.
II
Con Sord.
div.
Vla
TUTTI
Vcl.
Cb.
p
mf
Sim.
TUTTI pizz.

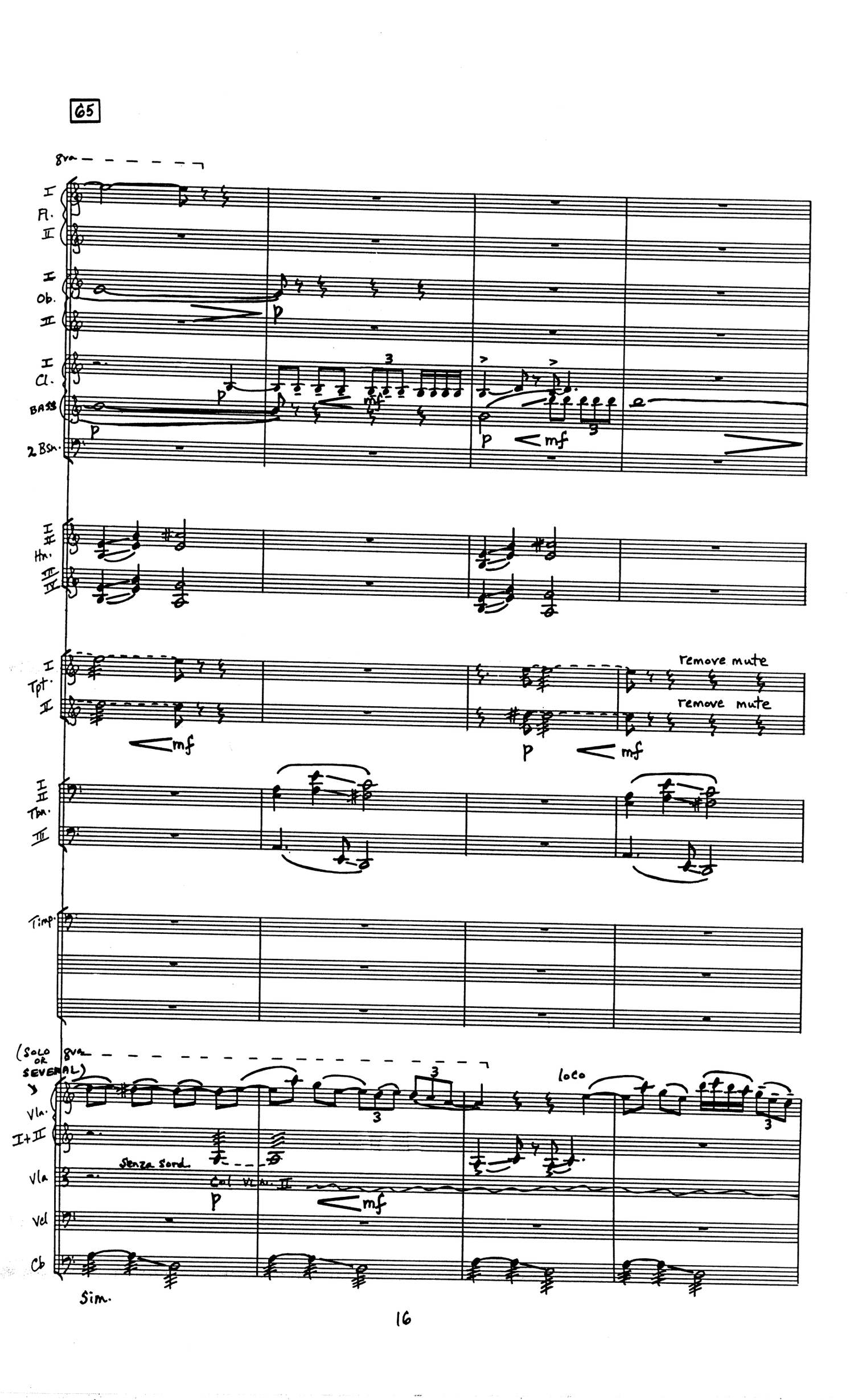

I
Fl.
II
mf
3
6
I
Ob.
II
I
Cl.
BASS
2 Bsn.
p
sim.
to p. 9
Soul-
mf
I
II
Hn.
III
IV
I
Tpt.
II
I
II
Tbn.
III
Timp.
SOLO
I
Vln.
II
(SOLO)
p
mf
Vla.
Vcl.
Cb.

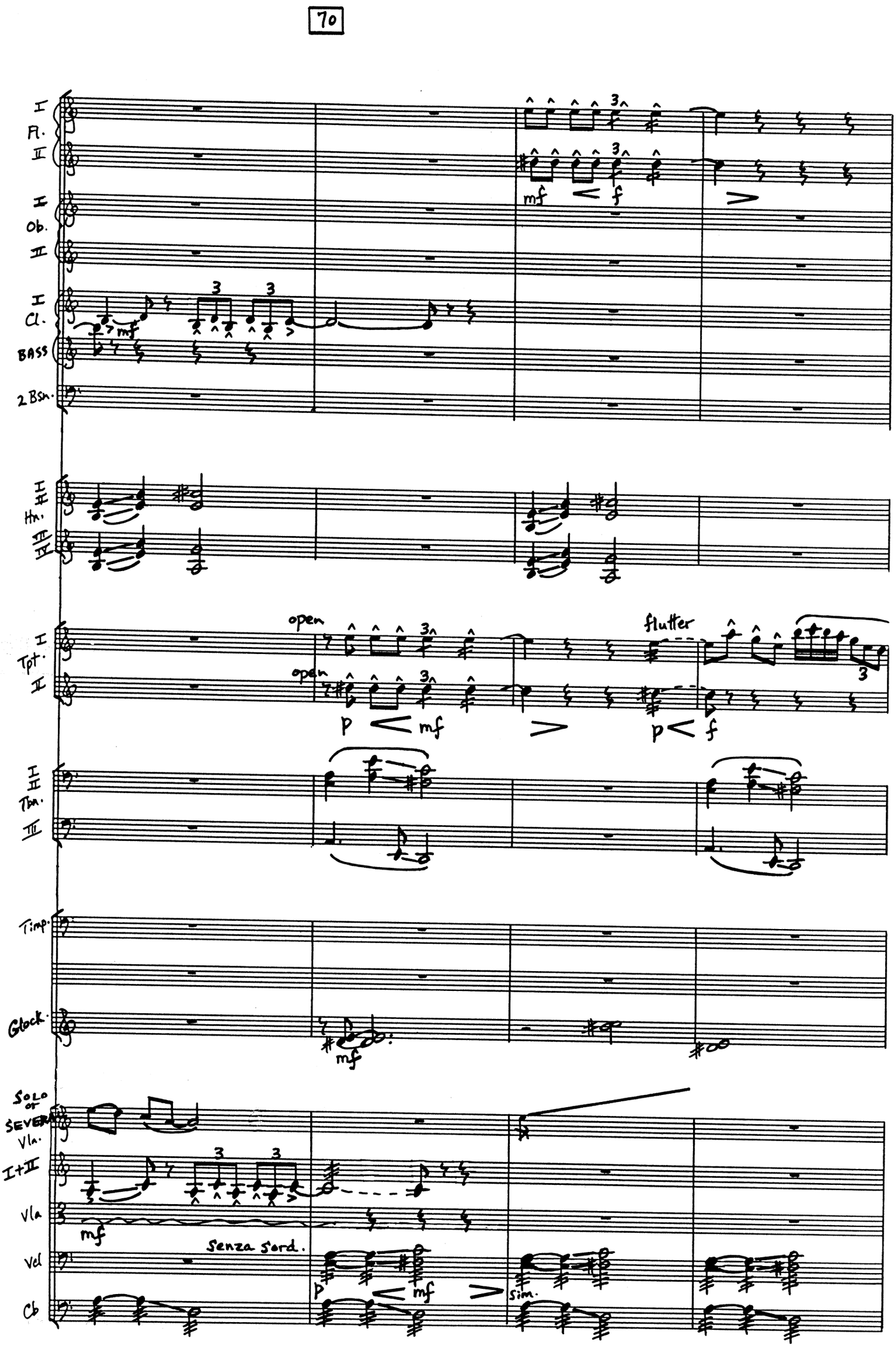

50
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
I II
Hn.
III IV
I
Tpt.
II
I II
Tbn.
III
Timp.
Solo
I
Vla.
II
Vla.
Vcl.
Cb.
mf
p
f
mf
sim.

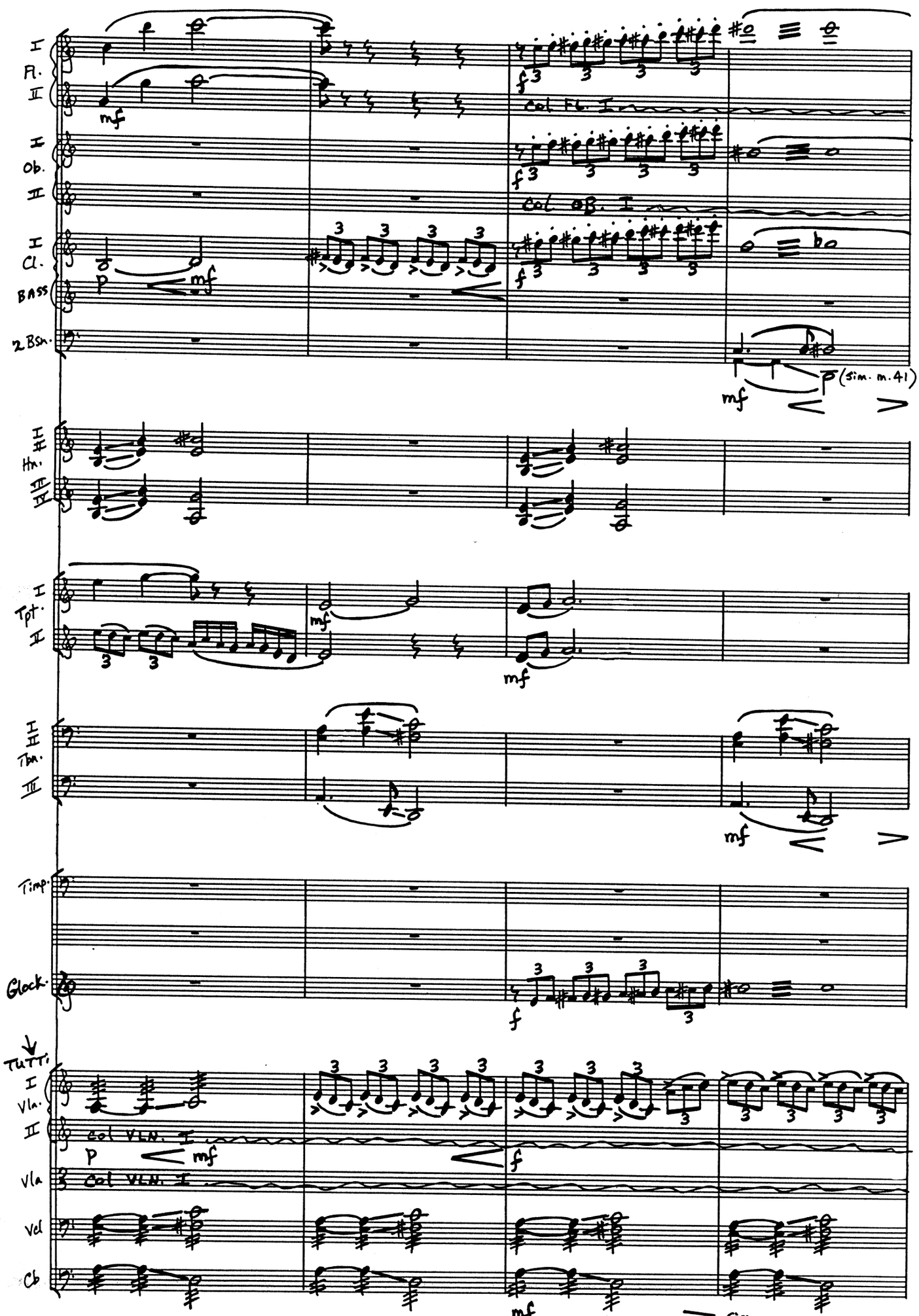

I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
Cantabile
p
mf
Sul tasto
I
II
Hn.
III
IV
I
Tpt.
II
I
II
Tbn.
III
Timp.
SOLO
I
Vln.
II
Vla.
Vcl.
Cb.
mf

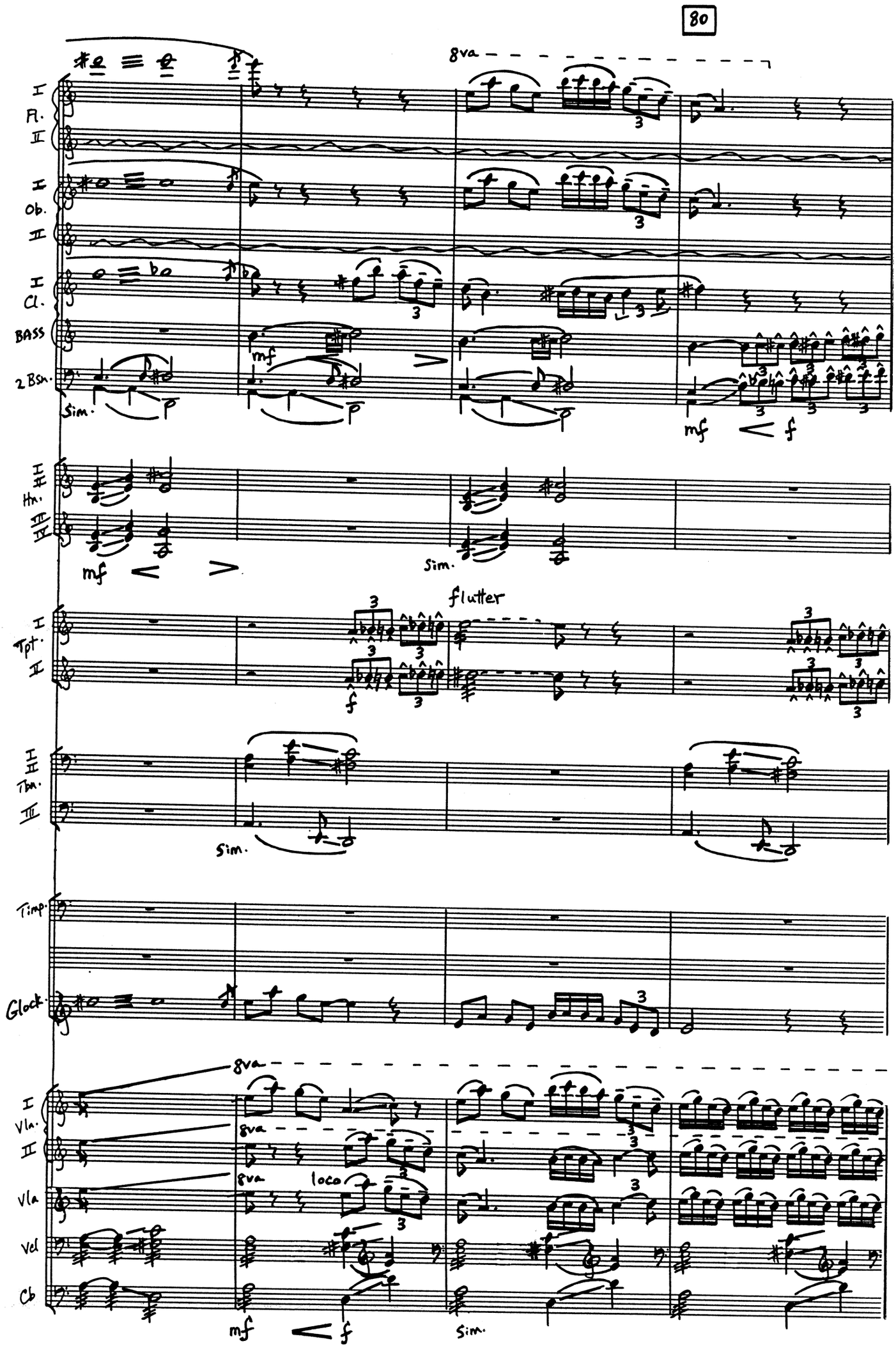

60
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
mf
f
mf
p
mf
III
IV
Hn.
I
Tpt.
II
I
II
Tbn.
III
open
open
p
Timp.
SOLO
(SOLO or
several players)
I
Vla.
II
p
mf
mf
Vla.
Vcl.
Cb.
unis
arco
p
mf

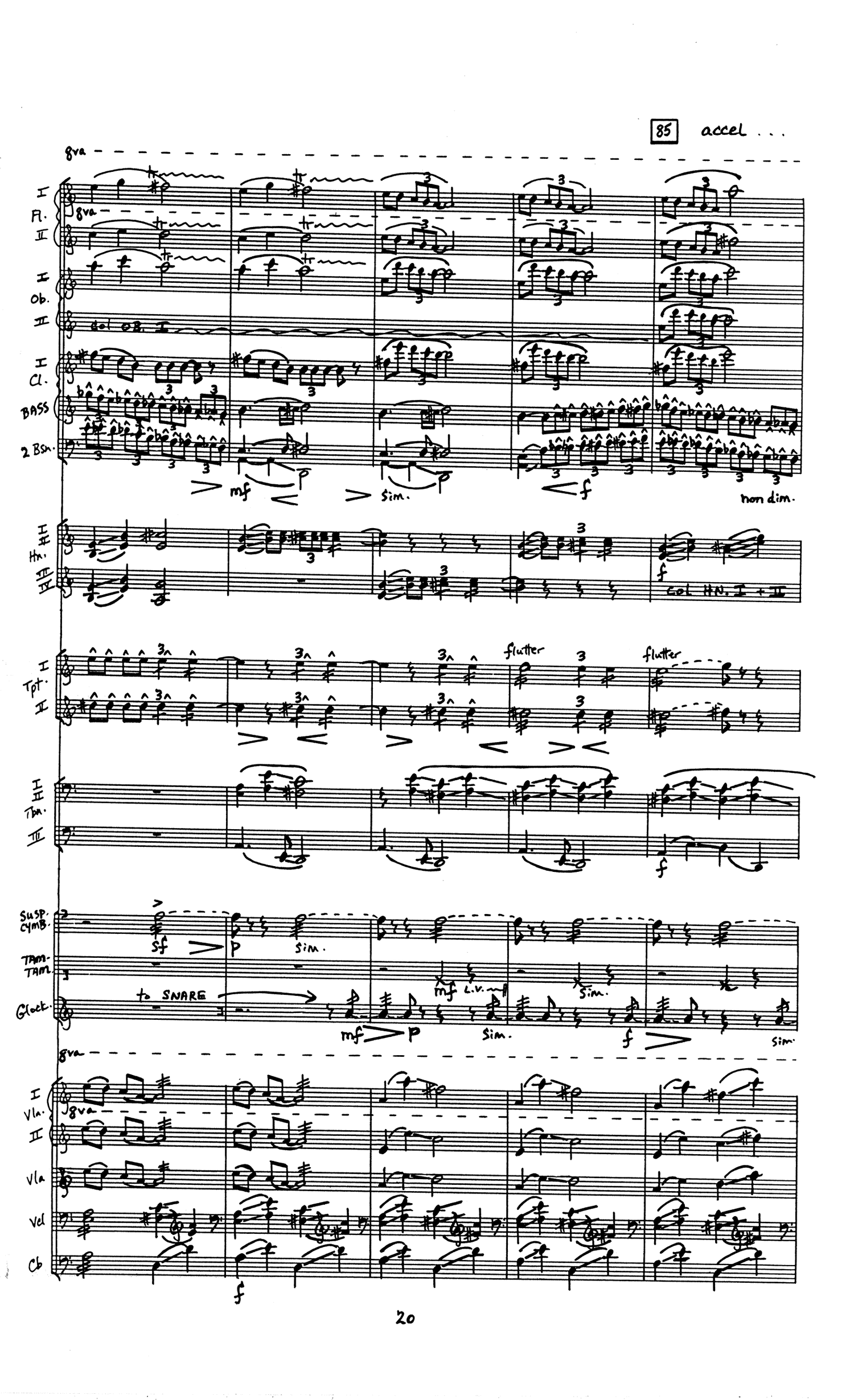

I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
8va
f
ad lib.
mf
open
I
II
Hn.
III
IV
p
Sim.
cup mute, flutter
I
Tpt.
II
p
I
II
Tbn.
III
Sim.
Timp.
SOLO (SEVERAL)
I
Vln.
II
Vla
Vcl
Cb
8va
p
mf

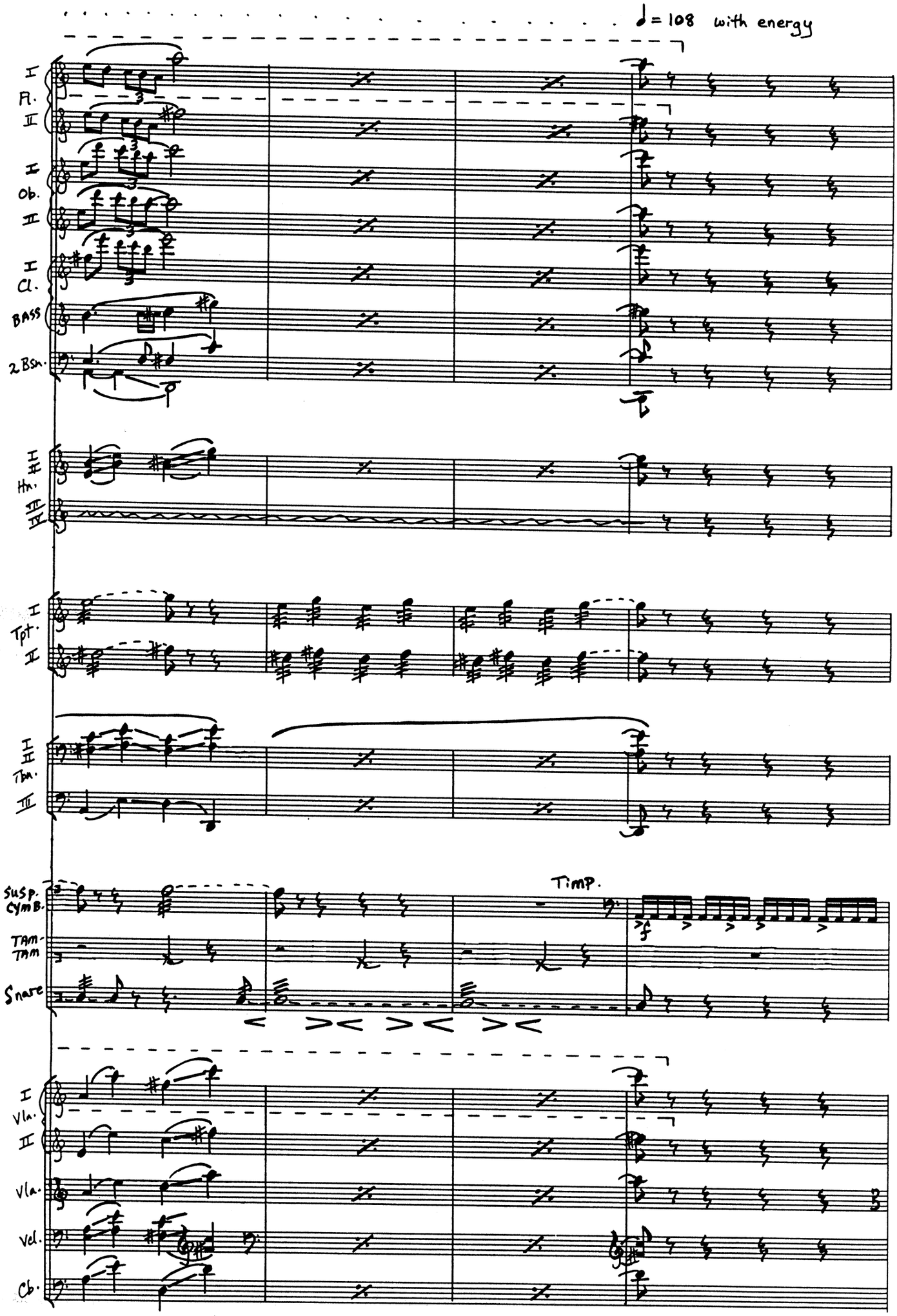

65
8va
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
p
mf
I
II
Hn.
III
IV
I
Tpt.
II
mf
p
mf
remove mute
remove mute
I
II
Tbn.
III
Timp.
(SOLO OR SEVERAL)
8va
loco
Vla.
I+II
Senza Sord.
Col Vlns. II
Vla
Vcl
Cb
Sim.

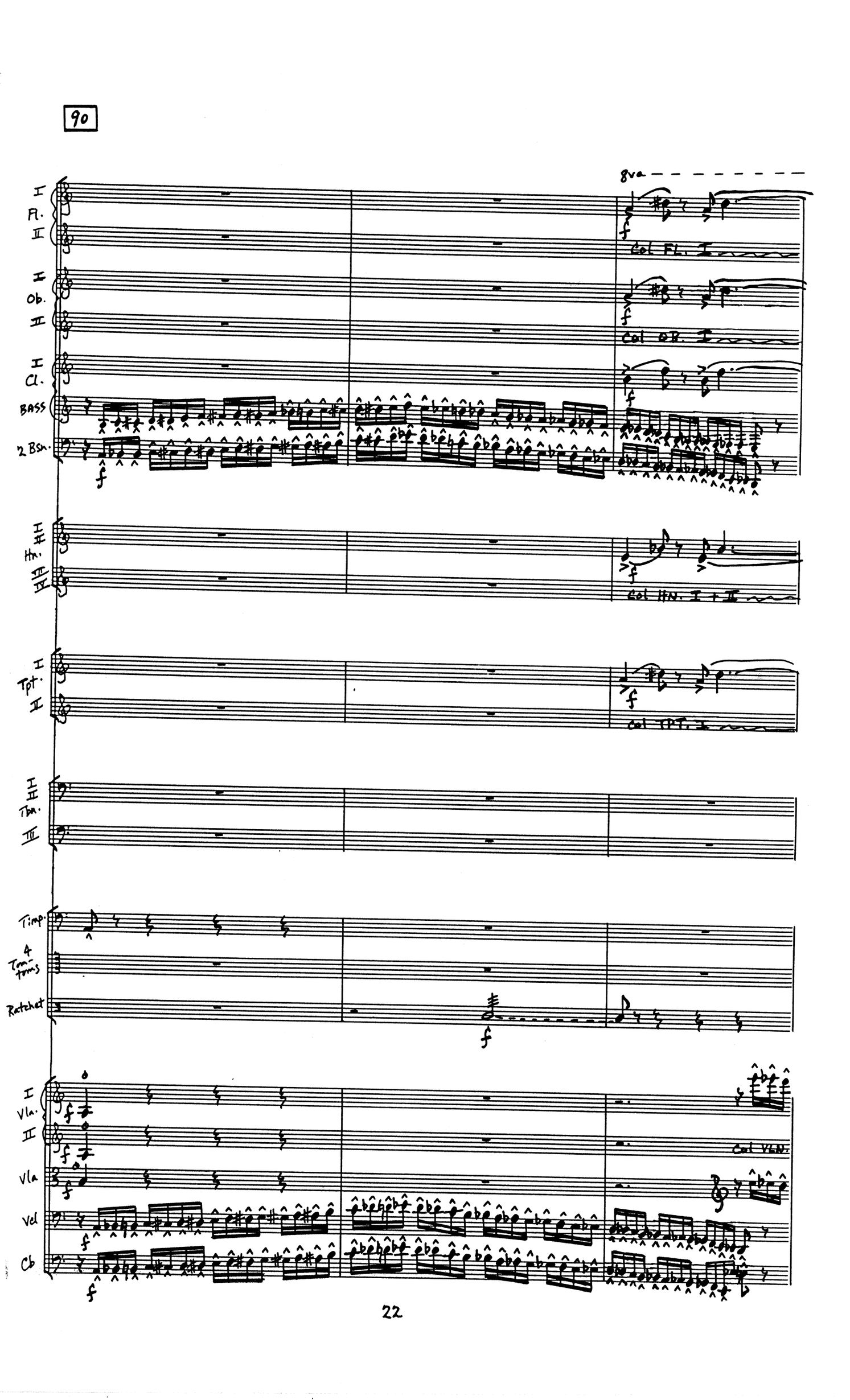

70
I Fl.
II
I Ob.
II
I Cl.
BASS
2 Bsn.
I II Hn.
III IV
open
open
flutter
I Tpt.
II
I II Tbn.
III
Timp.
Glock.
SOLO OF SEVERAL Vln.
I+II
Vla
Vcl
Cb
Senza Sord.
Sim.

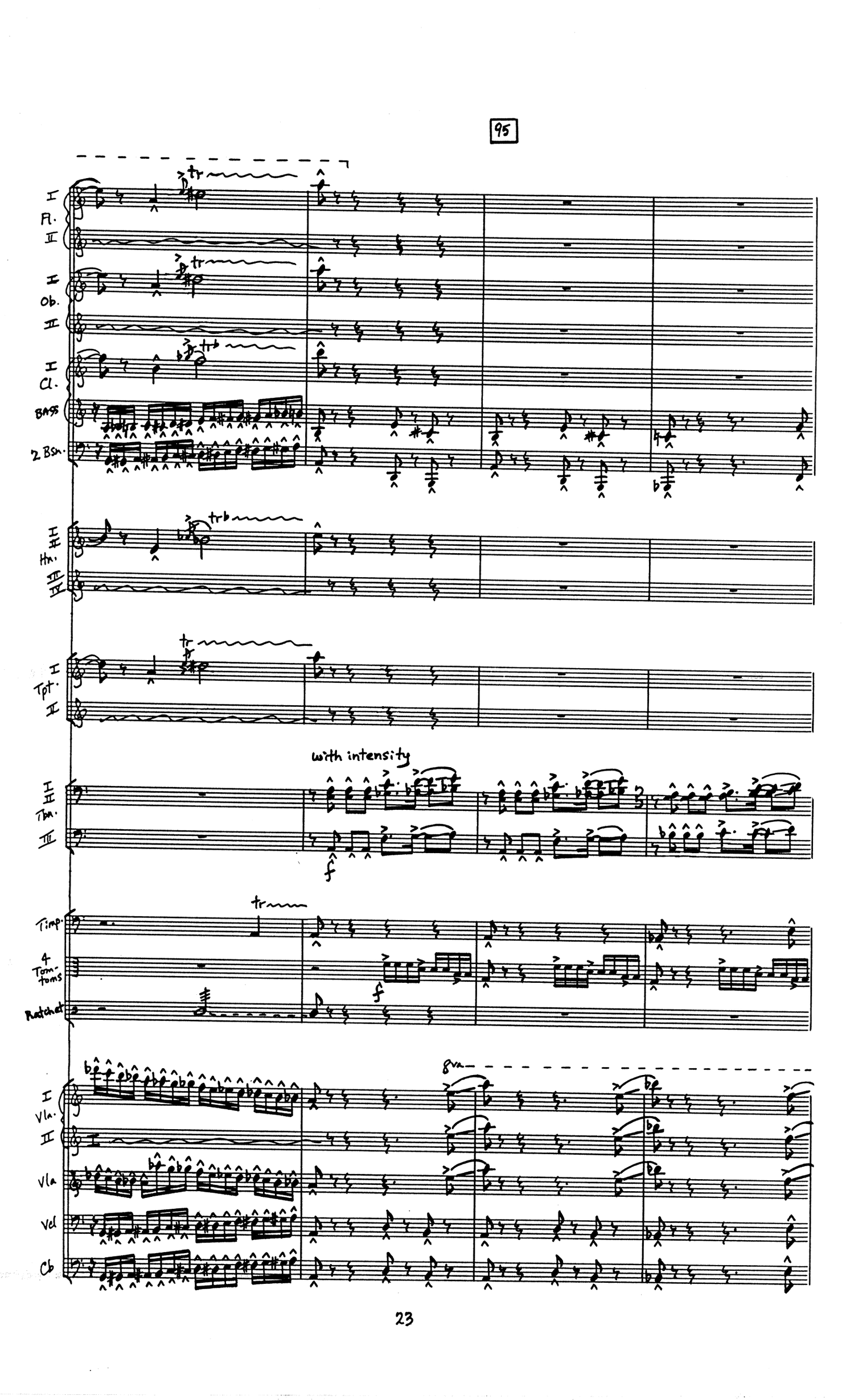

I
Fl.
II
mf
f
Col Fl. I
I
Ob.
II
f
Col OB. I
I
Cl.
BASS
p
mf
f
2 Bsn.
mf
p (sim. m. 41)
I
II
Hn.
III
IV
I
Tpt.
II
mf
mf
I
II
Tbn.
III
mf
Timp.
Glock.
f
TUTTI
I
Vla.
II
Col VLN. I
p
mf
f
Vla
Col VLN. I
Vcl
Cb
mf
sim.

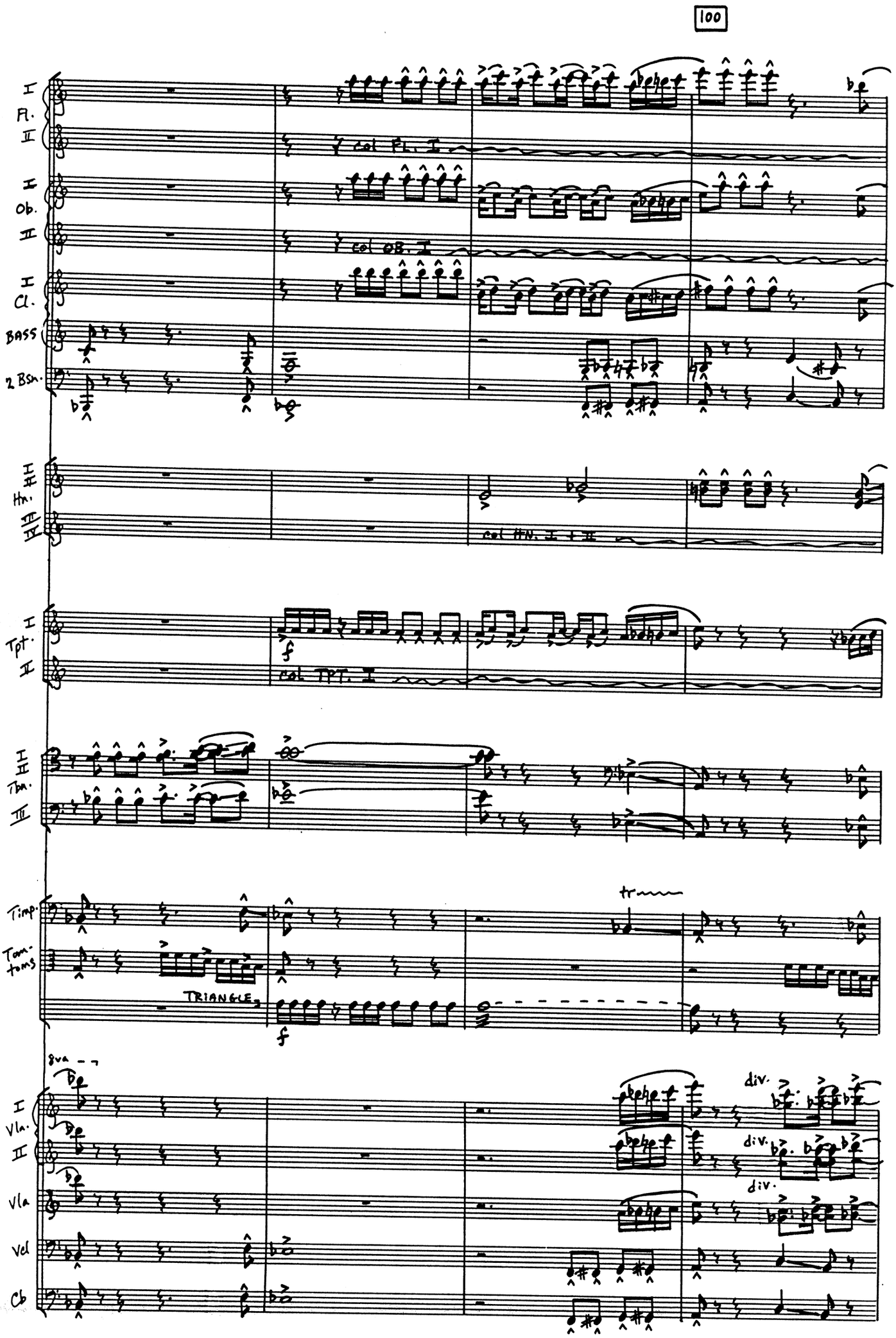

80
8va
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
mf
Sim.
mf
f
I
II
Hn.
III
IV
mf
Sim.
flutter
I
Tpt.
II
f
I
II
Tbn.
III
Sim.
Timp.
Glock
8va
I
Vla.
II
8va
8va
loco
Vla
Vcl
Cb
mf
f
Sim.

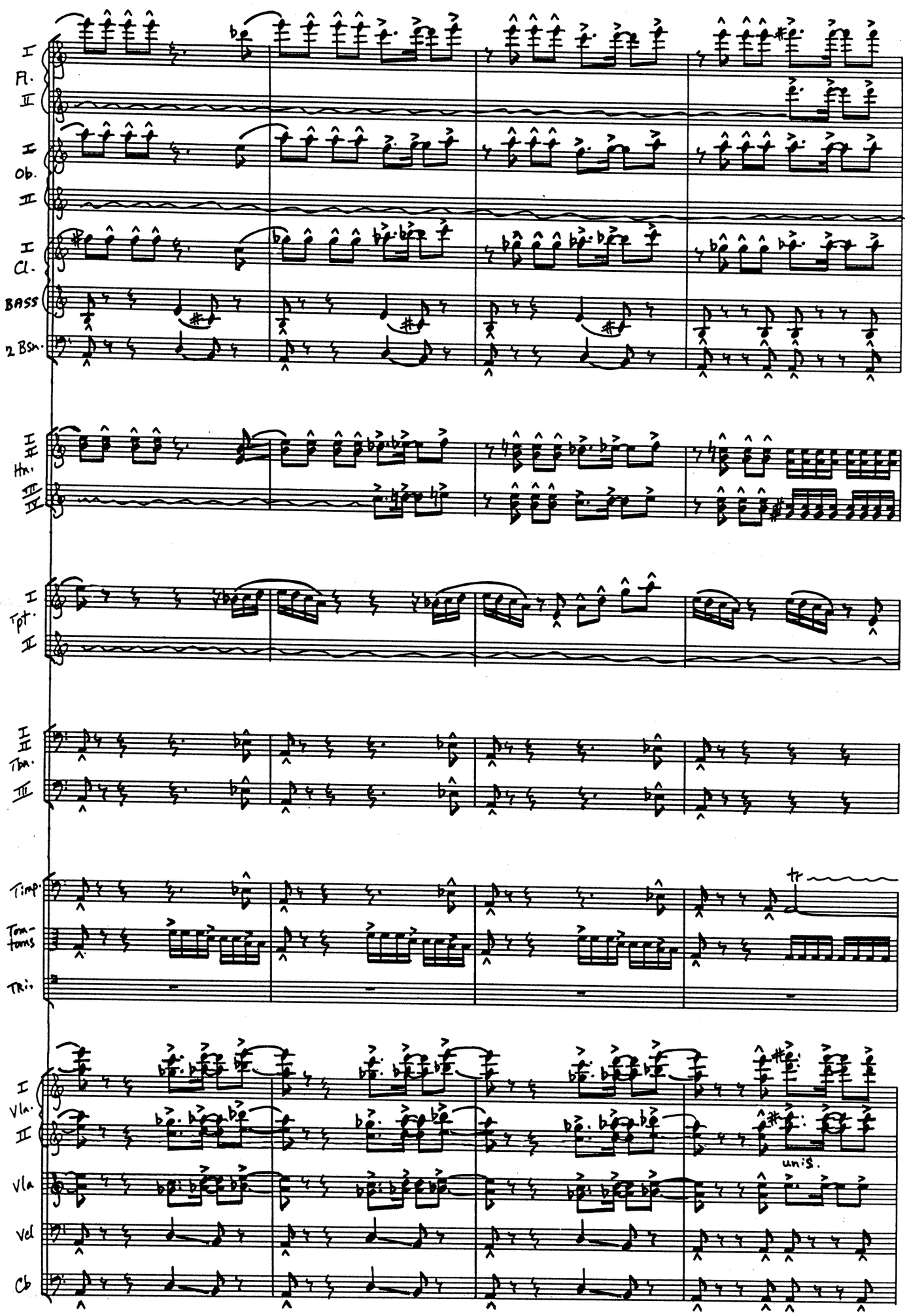

85
accel . . .
8va
I Fl.
II
I Ob.
II
col Ob. I
I Cl.
BASS
2 Bsn.
mf
sim.
f
non dim.
I II Hn.
III IV
f
col Hn. I + II
I Tpt.
II
flutter
flutter
I II Tbn.
III
f
Susp. Cymb.
Tam-Tam
Glock.
sf
p
sim.
to SNARE
mf
l.v.
mf
p
sim.
f
sim.
8va
I Vla.
II
Vla
Vcl
Cb
f

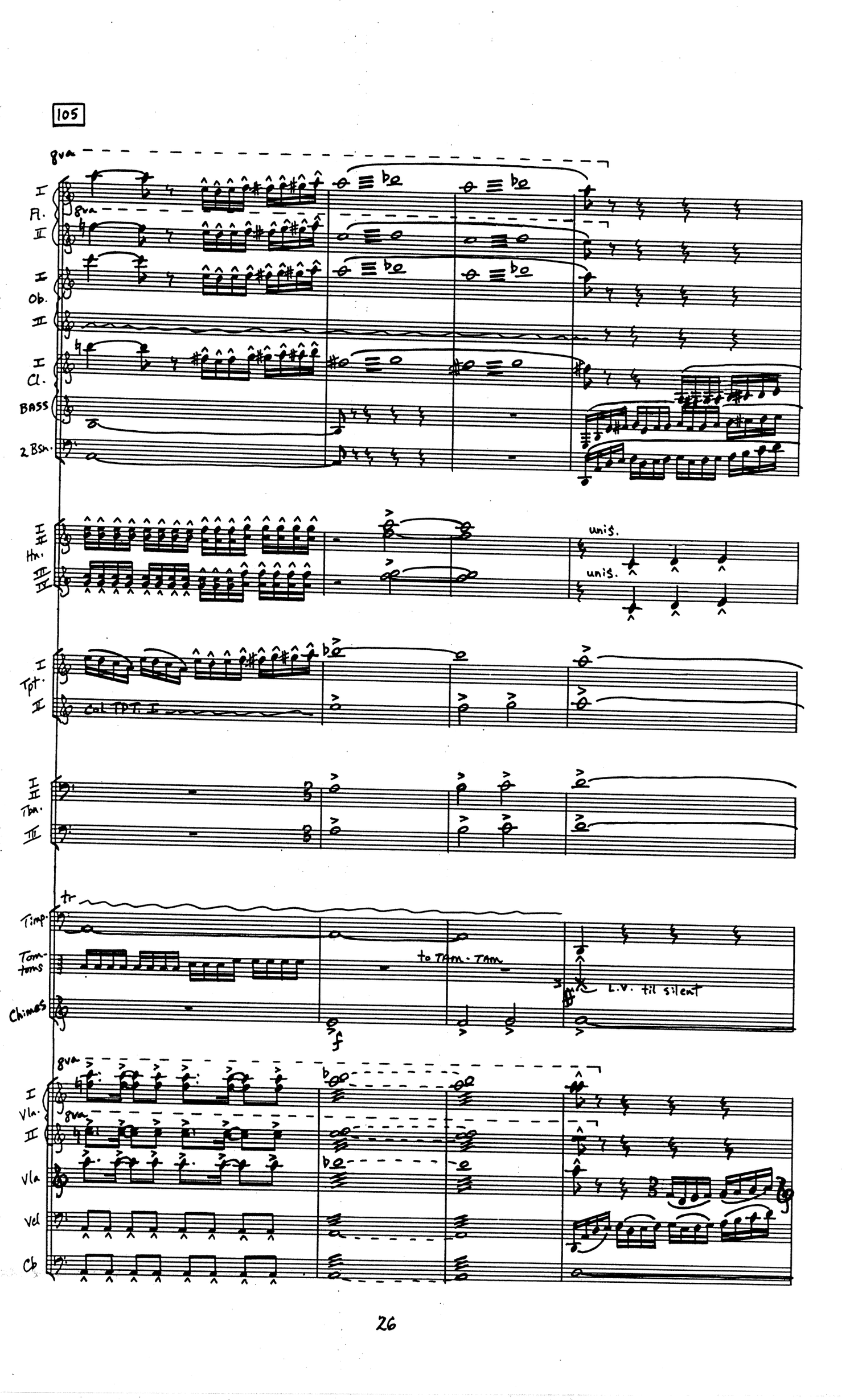

♩= 108 with energy
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
I
II
Hn.
III
IV
I
Tpt.
II
I
II
Tba.
III
Timp.
Susp. Cym.
Tam-Tam
Snare
I
Vln.
II
Vla.
Vcl.
Cb.

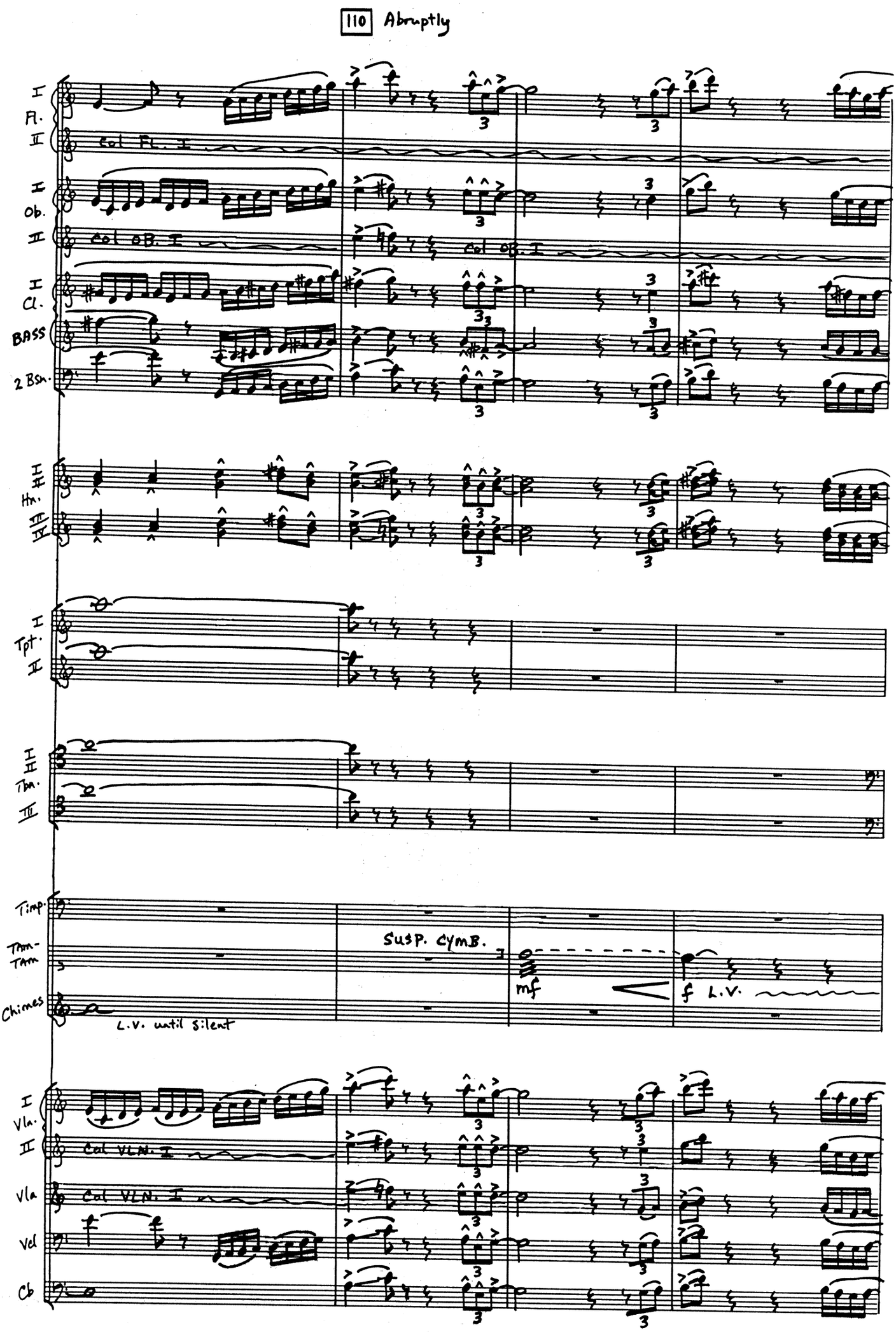

90
8va
I Fl. II
Col Fl. I
I Ob. II
Col Ob. I
I Cl.
BASS
2 Bsn.
I II Hn. III IV
Col Hn. I + II
I Tpt. II
Col Tpt. I
I II Tbn. III
Timp.
4 Tom-toms
Ratchet
I Vln. II
Col Vln.
Vla
Vcl
Cb

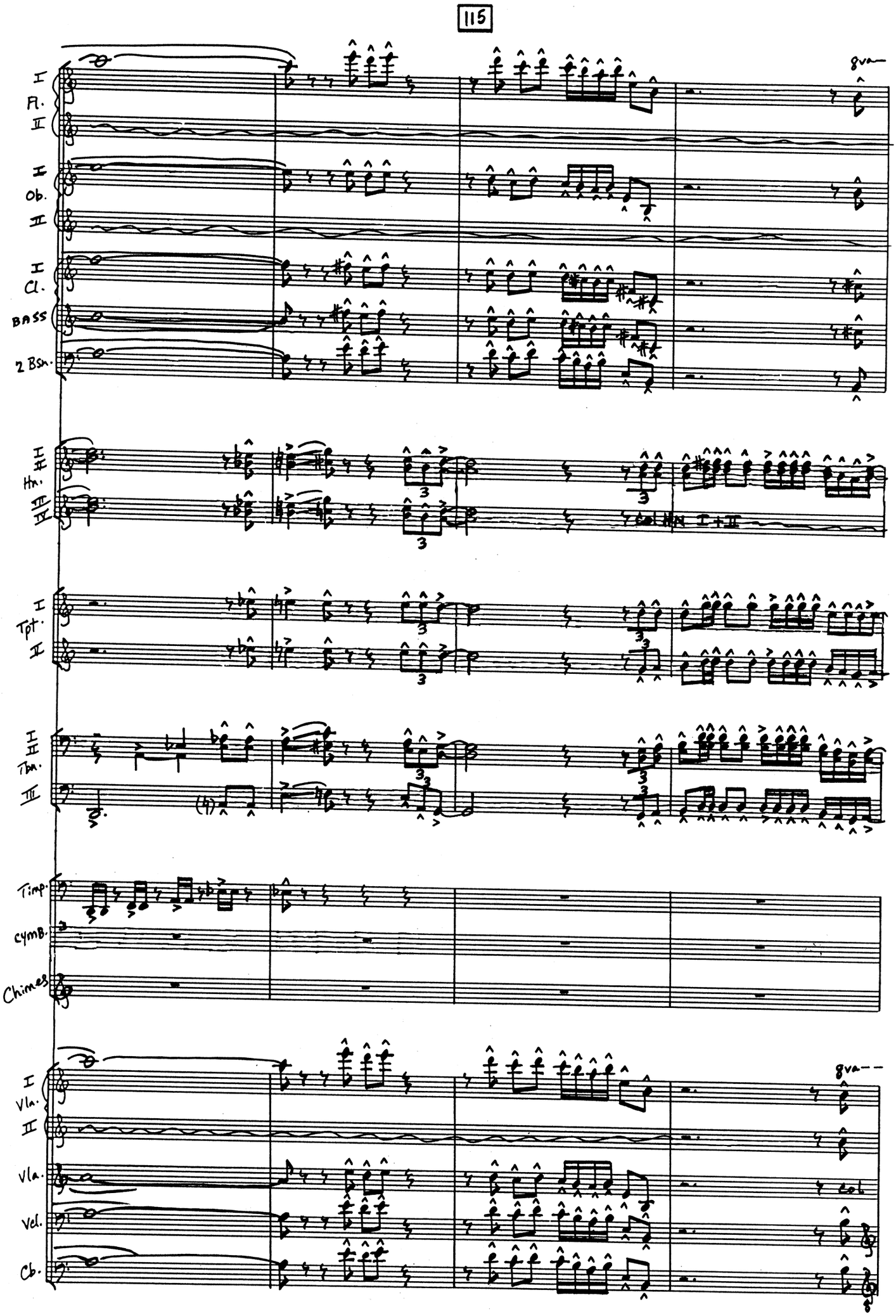

95
I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
I II
Hn.
III IV
I
Tpt.
II
with intensity
I II
Tbn.
III
Timp.
4 Tom-toms
Ratchet
8va
I
Vln.
II
Vla
Vcl
Cb

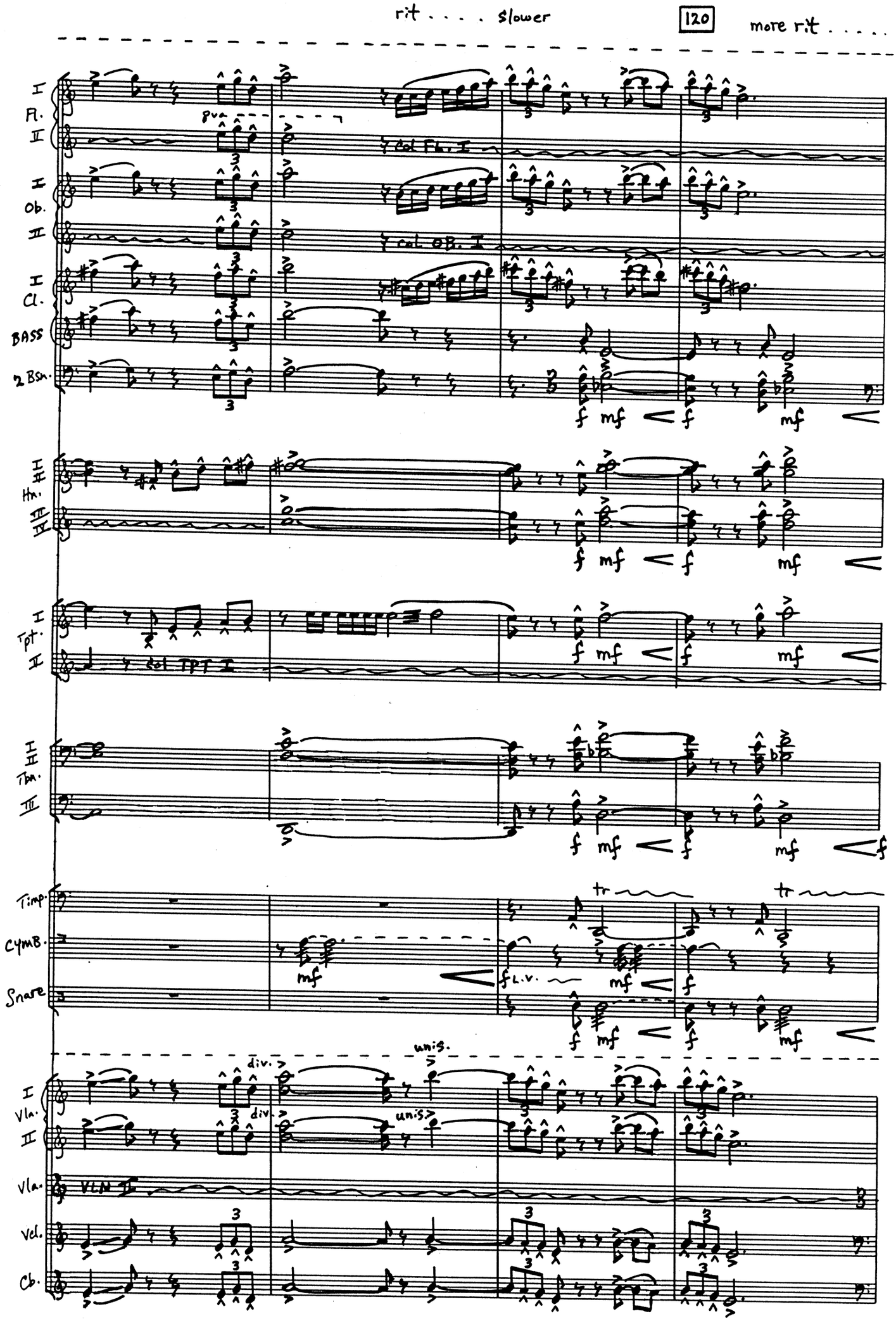

100
I Fl.
II
col Fl. I
I Ob.
II
col Ob. I
I Cl.
BASS
2 Bsn.
III Hn.
IV
col HN. I + II
I Tpt.
II
f
col TPT. I
I Tbn.
II
III
Timp.
Tam-toms
tr
TRIANGLE
f
8va
I Vln.
II
div.
div.
div.
Vla
Vcl
Cb

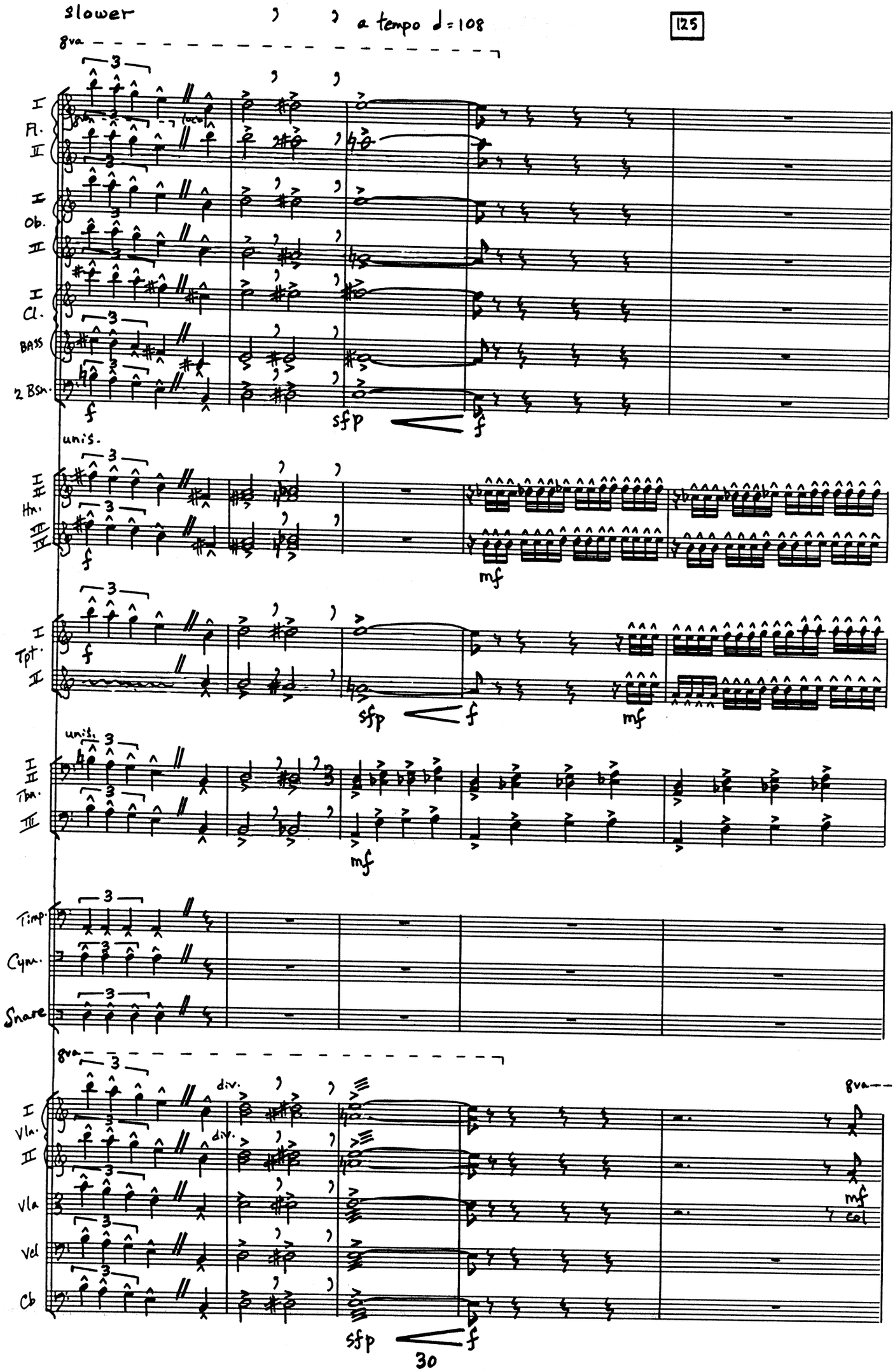

I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
I, II
Hn.
III, IV
I
Tpt.
II
I, II
Tbn.
III
Timp.
Tom-toms
Tri.
tr
I
Vln.
II
Vla
Vcl
Cb
unis.

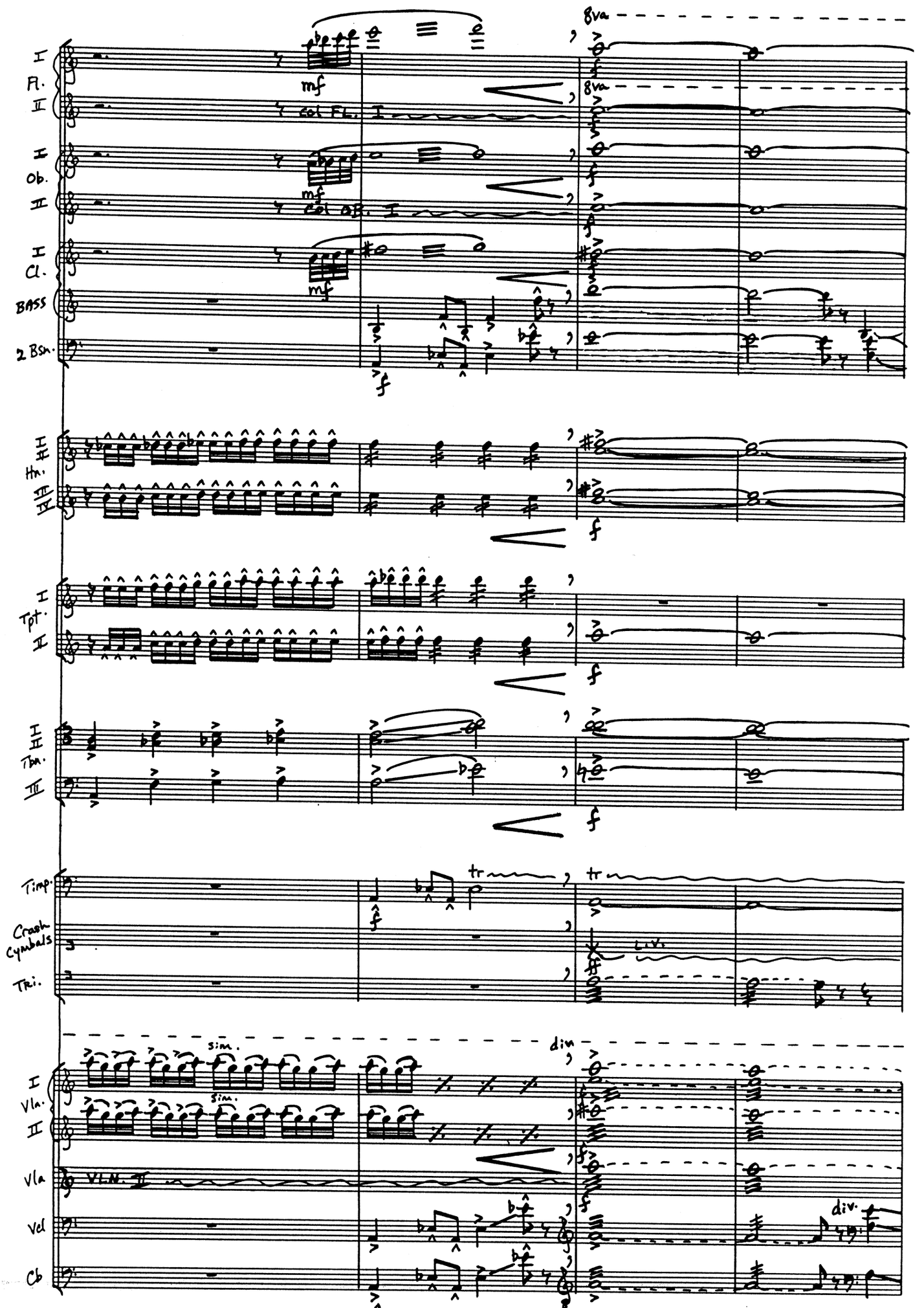

105
8va
I
Fl.
II
8va
I
Ob.
II
I
Cl.
BASS
2 Bsn.
I
II
Hn.
III
IV
unis.
unis.
I
Tpt.
II
Col Tpt. I
I
II
Tbn.
III
tr
Timp.
Tom-toms
to Tam-Tam
Chimes
L.V. til silent
f
8va
I
Vln.
II
8va
Vla
Vcl
Cb

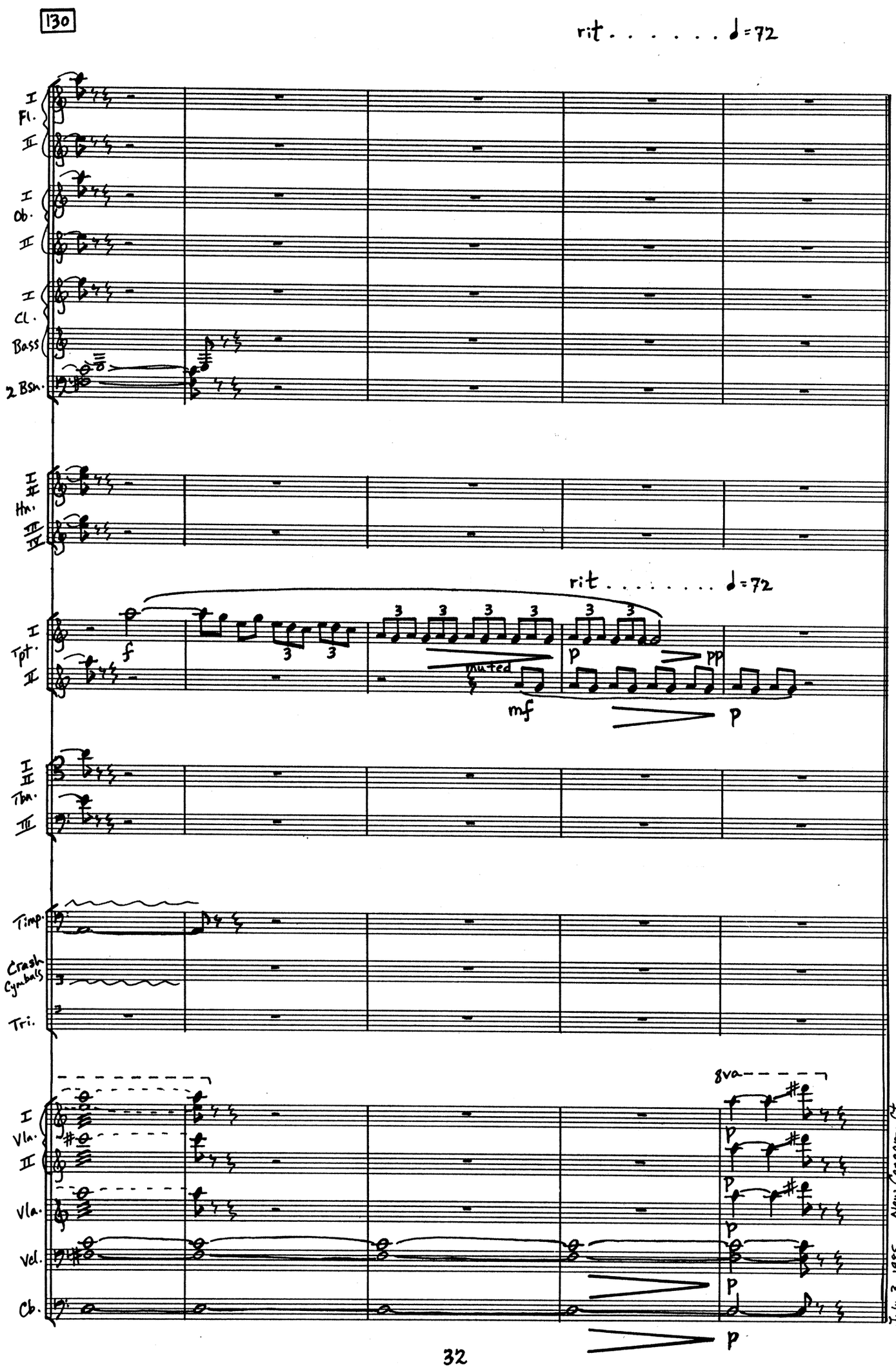

110 Abruptly
I Fl.
II
Col Fl. I
I Ob.
II
Col Ob. I
I Cl.
BASS
2 Bsn.
I II Hn.
III IV
I Tpt.
II
I II Tbn.
III
Timp.
Tam-Tam
Chimes
Susp. Cymb.
mf
f L.V.
L.V. until silent
I Vla.
II
Col VLN. I
Vla
Col VLN. I
Vcl
Cb


115
I
Fl.
II
I
Ob.
II
I
Cl.
Bass
2 Bsn.
8va
I
II
Hn.
III
IV
I+II
I
Tpt.
II
I
II
Tbn.
III
Timp.
cymB.
Chimes
I
Vla.
II
Vla.
Vcl.
Cb.
8va


rit . . . . slower
120
more rit . . . . .
I Fl. II
I Ob. II
I Cl.
BASS
2 Bsn.
I II Hn. III IV
I Tpt. II
I II Tbn. III
Timp.
CYMB.
Snare
I Vln. II
Vla.
Vcl.
Cb.
8va
Col Fl. I
Col Ob. I
Col TPT I
VLN I
div.
unis.
tr
L.V.
f
mf


slower
a tempo ♩=108
125
8va
I
Fl.
II
I
Ob.
II
I
Cl.
BASS
2 Bsn.
f
sfp
f
unis.
I
II
Hn.
III
IV
f
mf
I
Tpt.
II
f
sfp
f
mf
unis.
I
II
Tbn.
III
mf
Timp.
Cym.
Snare
8va
div.
I
Vln.
II
Vla
Vcl
Cb
div.
sfp
f
8va
mf
col
30


I
Fl.
II
col Fl.
I
Ob.
II
col Ob.
I
Cl.
BASS
2 Bsn.
mf
8va
I
II
Hn.
III
IV
f
I
Tpt.
II
I
II
Tbn.
III
Timp.
Crash Cymbals
Tri.
tr
l.v.
sim.
div.
I
Vln.
II
Vla
VLN. II
Vcl
Cb


130
rit . . . . . ♩=72
I Fl.
II
I Ob.
II
I Cl.
Bass
2 Bsn.
I II Hn.
III IV
rit . . . . . ♩=72
I Tpt.
II
f
3
muted
mf
p
pp
I II Tbn.
III
Timp.
Crash Cymbals
Tri.
8va
I Vla.
II
Vla.
Vcl.
Cb.
p
July 3, 1985 New Canaan, Ct.