

Gwyneth Walker

***OVERTURE
OF DIAMONDS***

Duration: 6 minutes

*Commissioned by the 2002 Vermont All State Music Festival Orchestra
to commemorate the Festival's 75th anniversary*

*Premiered May 11, 2002 – Kate Tamarkin, Conductor
Burlington, Vermont*

Program Notes:

This music is inspired by images of diamonds. There are four sections, each with a central image:

1. Cutting Diamonds

*angular, constructing chords of fourths
a "splitting" motive of a semi-tone
repeated "hammering" accents on the downbeats
glistening D Major triads at the cadences*

2. Transparent Diamonds

*a sparse texture, allowing the light to shine through
cascading patterns in the winds
tremoli and trills in the strings
waves of sound*

3. Dancing Diamonds

*Clarinet and Percussion
the joy and sparkle of diamonds
"dots of energy" from the Viola and Piccolo
everyone joins in the dance, which grows into –*

4. Jubilant Diamonds

*the return of the opening materials (4ths) now generating a melody in the brass
rapid figures in the strings and winds create a flurry of celebration and excitement
the "Transparent Diamonds" theme returns, forcefully,
leading to the final statement of the "splitting" motive (semitones, accented)*

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, 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 120 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music). Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Overture of Diamonds

1. Cutting Diamonds

Gwyneth Walker

With energy, forcefully $\text{♩} = 132$

Woodwind and Brass section score for the first section of the Overture of Diamonds. The score includes parts for Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, Horns in F (1, 3, 2, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), Tuba, and Timpani. The music is in 4/4 time and begins with a dynamic of *f*. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, with some parts featuring triplets. The score includes various dynamic markings such as *f*, *sf*, *sfz*, and *fz*. A rehearsal mark is present at the beginning of the section.

With energy, forcefully $\text{♩} = 132$

String section score for the second section of the Overture of Diamonds. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Bass. The music is in 4/4 time and begins with a dynamic of *f*. The strings play a rhythmic pattern of eighth and sixteenth notes, with some parts featuring triplets. The score includes various dynamic markings such as *f*, *sf*, *sfz*, and *fz*. A rehearsal mark is present at the beginning of the section.

21 A

Fl. *p*

Ob. *p*

Cl. 1. *p*

Bsn. 1. *mf* *p* *p*

1 3 *mf cantabile* *p*

Hr. *mf cantabile* *p*

2 4

1 *mf cantabile*

Tpt. *mf cantabile*

2 3

1 2 *p*

Trb. *p*

3 *p*

Tuba *p*

Tri. *f*

A

Vln. *p*

Vla. *p*

Vic. *p* *pizz.* *p*

Bass *p* *pizz.* *p*

30

Fl. *mf*

Ob. *mf*

Cl. *a2* *p* *mf*

Bsn. 1. *mf*

1 3 *mf* *p*

Hn. 2 4 *a2* *p* *mf*

1 *p*

Tpt. 2 3 *mf* 2. *mf* 1. *mf*

1 2 *mf*

Trb. 3

Tuba

Timp. *mf*

Vln. *mf* *mf*

Vla. *mf*

Vlc. *arco* *mf*

Bass *arco* *mf*

Overture of Diamonds

39 **B**

Pic. *f*

Fl. *f*

Ob. *f*

Cl. *p* *f*

Bsn. *p* *f* *sfz* *f* *sfz* *f*

1 *a2* *f* *sfz* *f* *f* *sfz* *f*

3 *f* *sfz* *f* *f* *sfz* *f*

2 *a2* *f* *sfz* *f* *f* *sfz* *f*

4 *f* *sfz* *f* *f* *sfz* *f*

1 *sfz* *f*

2 *f* *sfz* *f*

3 *f* *sfz* *f*

1 *a2* *f* *sfz* *f* *f* *sfz* *f*

2 *a2* *f* *sfz* *f* *f* *sfz* *f*

3 *a2* *f* *sfz* *f* *f* *sfz* *f*

1. *p* *a2* *f* *sfz* *f* *f* *sfz* *f*

2 *a2* *f* *sfz* *f* *f* *sfz* *f*

3 *a2* *f* *sfz* *f* *f* *sfz* *f*

1. *p* *sfz* *f* *sfz* *f* *f* *sfz* *f*

2 *sfz* *f* *sfz* *f* *f* *sfz* *f*

3 *a2* *f* *sfz* *f* *f* *sfz* *f*

1. *p* *sfz* *f* *sfz* *f* *f* *sfz* *f*

2 *sfz* *f* *sfz* *f* *f* *sfz* *f*

3 *a2* *f* *sfz* *f* *f* *sfz* *f*

Crash Cym. *f*

B

Vin. *p* *f* *div.* *f* *unis.*

Vla. *p* *f* *div.* *f* *unis.*

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

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

3 (play only if needed to support Horns)

div.

unis.

Picc. Fl. Ob. Cl. Bsn. 1 3 Hn. 2 4 Tpt. 1 2 3 Trb. 1 2 3 Tuba Timp. Sus. Cym. Vln. Vla. Vlc. Bass

Musical score for measures 50-59. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tubas, Timpani, Snare Drum, Violins, Violas, and Cellos/Double Basses. It features various dynamics like *p*, *f*, and *mf*, and includes performance instructions such as "grace notes precede the beat".

C

59

Fl.
Ob.
Cl.
Bsn.
1
3
Hn.
2
4
1
Tpt.
2
3
1
2
Trb.
3
Tuba
Tri.
Wind
Chimes

C

Vln.
Via.
Vlc.
Bass

2. Transparent Diamonds

Same tempo (♩ = 132)

64

Picc. *f* *p*

Fl. *f* *p*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 3

Hn. 2 4

Tpt. 1

Tpt. 2 3

Trb. 1 2

Tuba 3

Glock. *f* *p gently*

Wind Chimes

Same tempo (♩ = 132)

pp sul pont., perhaps just a few players

Vln. *pp* sul pont., perhaps just a few players

Vla. *pp* sul pont., perhaps just a few players

Vlc.

Bass

[Flute 1 may be played an octave lower, if necessary — Flute 2 stays as written]

69

Pic. *mf* *p* *mf* *p*

Fl. *mf* *p* *mf* *p*

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

1
3
Hn. *p* *mf* *p* *mf*

2
4

1
2
Trb. *p* *mf* *p* *mf*

3
Tuba *p* *mf* *p* *mf*

Glock. *mf*

Wind Chimes

Vln. *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p*

Vlc. *p* *mf* *p* *mf*

Bass *p* *mf* *p* *mf*

79

E

Pic. *p* *mf* *p* *mf* *p*

Fl. *p* *mf* *p* *mf* *p*

Ob. *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

1 3
Hn. *mf* *p* *mf* *p*

2 4

Glock. *mf* *p* *mf* *p*

E

Vln. *p* *mf* *p* *mf* *p* Tutti, ord.

Vla. *p* Tutti, ord.

Vic. *p* *mf cantabile*

Bass *p* Tutti, ord.

92

Picc. *p* *f* *p* *f* *f*
 Fl. *p* *f* *p* *f* *f*
 Ob. *p* *f* *p* *f* *f*
 Cl. *p* *f* *p* *f* *f*
 Bsn. *p* *f* *p* *f* *f*
 1 3 Hn. *p* *f* *p* *f*
 2 4 *p* *f* *p* *f*
 1 Tpt. *p* *f* *p* *f*
 2 3 *p* *f* *p* *f*
 1 2 Trb. *f*
 3 Tuba *p* *f*
 Chimes *lv.*
 Vln. *p* *f* *p* *f* *f*
 Vla. *p* *f* *p* *f* *f*
 Vlc. *f sempre* *f*
 Bass *p* *f* *p* *f* *f*

rit. **Slower** ♩ = 100

106

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Trb.
Tuba

1
3
2
4
1
2
3

Chimes
Sus.
Cym.

f *p* *f*

rit. **Slower** ♩ = 100

Vln.
Vla.
Vlc.
Bass

3. Dancing Diamonds

Same tempo ♩ = 100

dancing rhythms

116

Musical score for the Percussion section. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Claves, Wood Block, and Cowbell. The second system includes Claves, Wood Block, and Cowbell. The music is in 6/4 time and features various rhythmic patterns. Dynamics include *p* (piano) and *pp* (pianissimo). Performance instructions include "held high and shaken" for the Cowbell and "pizz." (pizzicato) for the Claves.

Same tempo ♩ = 100

dancing rhythms

Musical score for the String section. The score is divided into two systems. The first system includes Violin I (Vln.), Violin II (Vln.), Viola (Via.), Violoncello (Vlc.), and Bass. The second system includes Bass. The music is in 6/4 time and features sustained notes and rhythmic patterns. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include "pizz." (pizzicato) for the Bass and "short high gliss. ad lib. (all upbows)" for the Violins and Viola.

123

G

Picc. Fl. Ob. Cl. Bsn.

1 Tpt. 2 3

Claves Wood Block Cowbell

G

Vln. Vla. Vcl. Bass

130

H

Pic. *mf*

Fl. 1. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hr. 1 3 *mf*

Hr. 2 4 *mf*

Tpt. 1 open *mf*

Tpt. 2 3 open *mf*

Trb. 1 2 *p* *mf*

Tuba 3 *p* *mf*

Claves *mf*

Wood Block *mf*

Cowbell *mf*

H

Vln. arco *mf* (all upbows)

Vln. arco *mf* (all upbows)

Vla. even higher gliss. *mf*

Vcl. *mf*

Bass *mf*

136

Picc. *f* *p* *f* *p* *f*
 Fl. *f* *p* *f* *p* *f*
 Ob. *f* *p* *f* *p* *f*
 Cl. *f* *p* *f* *p* *f*
 Bsn. *f* *p* *f* *p* *f*
 1 3 *f* *p* *f* *p* *f*
 2 4 *f* *p* *f* *p* *f*
 1 *f*
 2 3 *f*
 1 2 *f*
 3 Tuba *f*
 Claves
 Wood Block *f* *p* *f* *p* *f*
 Cowbell *f*
 Vln. *f* *p* *f* *p* *f*
 Vla. *f* *p* *f* *p* *f*
 Vlc. *f* *p* *f* *p* *f*
 Bass *f* *p* *f* *p* *f*

Overture of Diamonds

141

Picc.
Fl.
Ob.
Cl.
Bsn.

1 3
Hn.
2 4
1
Tpt.
2 3
1 2
Tub.
3
Tuba

Tom-Toms

Vln.
Vla.
Vlc.
Bass

I

accel.

146

Fl. *p*

Ob.

Cl.

Bsn. ^{a2}

1 3 Hn. *sf*

2 4 Hn. ^{a2} *sf*

1 Tpt. *sf*

2 3 Tpt. ^{a2} *sf*

1 2 Trb. ^{a2} *sf*

3 Tuba ^{a2} *sf*

Chimes *p*

Tom-Toms *p*

I

accel.

Vln. *p*

Vln. *p*

Vla. *p*

Vlc. *p*

Bass *p*

149

Picc.

Fl.

Ob.

Cl.

Bsn.

1
3
Hn.

2
4

1
Tpt.

2
3

1
2
Trb.

Chimes

Sus.
Cym.

Vin.

Vla.

Vlc.

Bass

f

mf

mf

p

4. Jubilant Diamonds

Tempo primo ♩ = 132
with excitement

152

Picc.

Fl.

Ob.

Cl.

Bsn.

1
3
Hn.

2
4

1
2
Trb.

3
Tuba

Timp.

Sus.
Cym.

Tri.

Tempo primo ♩ = 132
with excitement

Vln.

Vla.

Vlc.

Bass

155

Pic.

Fl.

Ob.

Cl.

Bsn.

1
3

Hn.

2
4

1
2
3

Tpt.

1
2
3

Trb.

3

Tuba

Trb.3

Timp.

Sus.
Cym.

Tri.

Vln.

Vla.

Vlc.

Bass

159

Pic.

Fl.

Ob.

Cl.

Bsn.

Hn. 1 3 4

Tpt. 1 2 3

Trb. 1 2 3

Tuba

Trb. 3

Timp.

Sus. Cym.

Tri.

Vln.

Vla.

Vlc.

Bass

J

163

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Trb.), Tubas, and Timpani (Timp.). The bottom section includes Tom-Toms, Violins (Vln.), Viola (Via.), and Bass. The score is marked with a 'J' in a box at the top center and a measure number '163' at the top left. Dynamics include *p*, *mp*, and *f*. Performance instructions include accents and slurs. The Tom-Toms part features a rhythmic pattern of eighth notes with dynamics *f*, *p*, *mp*, and *p*. The Violin and Viola parts have long, sustained notes with dynamics *p* and *mp*. The Bass part has a rhythmic pattern of eighth notes with dynamics *p* and *mp*.

178

L

Picc. *p*

Fl. *p*

Ob. *p* *mp* *mp*

Cl. *p* *mp* *mp*

Bsn. *p* *mp* *mp*

1 3
Hn. *p*

2 4
Hn. *p*

1
Tpt. *a2*

2 3
Tpt. *p*

1 2
Tbn. *p*

3
Tuba *p*

Timp. *f*

Crash Cym.

L

Vin. *p* *mp* *mp*

Vla. *p* *mp* *mp*

Vlc. *p*

Bass *p*

187

Pic. *p* *f*

Fl. *f*

Ob. *mp* *mf* *f* *a2*

Cl. *mp* *mf* *f* *a2*

Bsn. *p* *f* *a2*

1 3 *a2* *p* *f*

Hn. *a2* *p* *f*

2 4 *p* *f*

1 *f*

Tpt. 2. *p* *f*

2 3 *p* *f*

1 2 *f*

Trb. *f*

3 *f*

Tuba *f*

Glock. *f*

Tri. *f*

Vln. *f* *unis.*

Vla. *div.* *mp* *mf* *f* *unis.*

Vla. *div.* *mp* *mf* *f* *unis.*

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

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

195

Picc. Fl. Ob. Cl. Bsn.

1 3 Hn. 2 4 Tpt. 1 2 3 Trb. 1 2 3 Tuba

Timp. Glock. Tom-Toms Tri.

Vln. Vla. Vcl. Bass