

Gwyneth Walker

# Shadows and Light



*for Violin, Violoncello and Piano*

1. Flowing
2. Day and Night
3. Calm
4. Infused With Light

# Shadows and Light

*duration: 12'20"*

These are four short movements (images) for piano trio. A listener, seated in a concert hall or church, may envision moments of light (sunlight pouring through the windows) and of shadow (trees blocking the sun). These contrasting qualities translate into music through open harmonies and buoyant rhythms (light) and nocturnal, “blues” chords (shadow).

This is gentle music – both flowing and calm.



Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. 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, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at  
**[www.gwynethwalker.com](http://www.gwynethwalker.com)**

# Shadows and Light

for Violin, Violoncello and Piano

Gwyneth Walker

## 1. Flowing

Moderate tempo ♩ = 120, with motion

Piano

*mf*

*with pedal*

*simile*

Vlc.

*mf cantabile*

5 **A**

9 (V)

13 **B**

17

Vlc.

(v)

21

Vln.

*mf cantabile*

*rolled pizz.*

Vlc.

**C**

**C**

25

Vln.

Vlc.

*arco*

*arco*

29 **D**

Vln. *f*

Vlc. *f*

**D**

*f*

*mf*

34 **E**

Vln.

Vlc.

**E**

*quivering with excitement*

*p*

*with slight pedal*

39

Vln. *p*

Vlc. *p*

*mf*

*p*

*mf*

44 **F**

Vln. *p*

Vlc. *p*

*p* *mf*

48

Vln. *mf*

Vlc. *mf*

*(mf)*

52 **G** *poco rit.* *a tempo*

Vln. *f*

Vlc. *f*

*poco rit.* *f*

**G** *a tempo*

57

Vln.

Vlc.

**H**

*p*

58

59

60

61

62

Vln.

Vlc.

*(p)*

*mf*

63

64

65

66

67

Vln.

Vlc.

**I**

*mf*

68

69

70

71

71

Vln.

Vlc.

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

74

Vln.

Vlc.

5 5 5 5 5

5 5 5 5 5

5 5 5 5 5

77

Vln.

Vlc.

*f espr.*

*f espr.*

*f espr.*

J

J



82

Vln. *f*

Vlc. *f*

87

Vln. *mf* **K** *rit.* *Slower*

Vlc. *mf* *p*

93

Vln. *rit. to end* *rolled pizz.* *p*

Vlc. *rit. to end*

## 2. Day and Night

Playful tempo ♩ = 132

Vln. *arco*  
*p*

*p*

5

Vlc. *p playfully*

9

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

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

Leisurely tempo, sensuously, as a tango  
♩ = 66 (♩ = ♩)

*mf*

*with pedal*

LH

13 **A**

Vln. *mf*

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

17

Vln. *pizz.*

Vlc. *pizz.*

20

Vln. *pizz.* *p*

Vlc. *p*

23 **B**

Vln. *arco* *gliss.* *p* *mf* *(mf)*

Vcl. *arco* *(mf)*

**B** *mf* *LH*

27

Vln.

Vcl.

31 **C**

Vln.

Vcl.

**C** *p*

34

Vln. *p* *mf* *p*

Vlc. *p* *mf* *p*

This system contains measures 34 through 37. The Violin and Viola parts are written in a 2/4 time signature with a key signature of three flats. The Violin part begins with a dynamic of *p* (piano), followed by a crescendo to *mf* (mezzo-forte) in measure 35, and then returns to *p* in measure 36. The Viola part follows a similar dynamic pattern. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

38

Vln.

Vlc.

This system contains measures 38 through 40. The Violin part continues with a melodic line, featuring accents and slurs. The Viola part provides a rhythmic accompaniment. The piano accompaniment continues with chords and a bass line.

41

Vln.

Vlc.

This system contains measures 41 through 44. The Violin part features a long, sustained note in measure 41, followed by rests. The Viola part continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes and chords.

45 **D**

Vln. *gliss.*

Vlc. *gliss.*

**D**

49

Vln. *gliss.*

Vlc. *gliss.*

53

Vln. *gliss.*

Vlc. *p*  $\longleftarrow$  *mf*

57

Vln.

Vlc.

with pedal

61 **E** *sul pont.*

Vln.

Vlc.

*(mf)*

*sul pont.*

**E**

*(mf)*

*with pedal*

64

Vln.

Vlc.

67 *ord.* **F** Quickly, with energy, *frenzied*

Vln. *p* *f*

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

**F** Quickly, with energy, *frenzied*  
(use two hands)

*p* *f*

*Red.* *Red.*

71

Vln. *p* *f*

Vlc. *p* *f*  
(RH only)

(use two hands)

*Red.* *Red.*

75

Vln. *p* *f*

Vlc. *p* *f*  
(RH only)

*simile*

*Red.* *Red.*



**G** ♩ = 66 *as a tango, sensuously*

79

Vln. *p* *f* [strong break]

Vlc. *p* *f* [strong break]

[strong break] *p* [strong break] *with pedal*

*Leg.*

83

Vln. *p* *gliss.*

Vlc. *p* *gliss.*

87

Vln. *p* *rit.* *pp*

Vlc. *p* *pp* *rit.* *pp*

*pp*

*Leg.*

### 3. Calm

At a restful tempo ♩ = 100

Vln. *p* very gradual cresc. (to B)

At a restful tempo ♩ = 100

*p* very gradual cresc. (to B)

7

Vln. (cresc.) **A**

(cresc.) **A**

14

Vln. (cresc.) poco accel. **B** Slightly more motion ♩ = 108 *mf*

Vlc. *mf*

poco accel. **B** Slightly more motion ♩ = 108 *mf*

(cresc.) *mf*

ped.

19

Vln.

Vlc.

24

Vln.

Vlc.

C

30

Vlc.

poco rit.

espr.

D Original tempo ♩ = 100

35

Vlc.

39

Vln.

Vlc.

*p*

43

Vln.

Vlc.

*mf*

*mf*

*cresc.*

*mf*

*with pedal*

E

47

Vln.

Vlc.

51 **F** (Same tempo)

Vln. Vlc. **F** (Same tempo)

54

Vln. Vlc. *p*

57 *as specks of light*

Vln. Vlc. *p* *as specks of light*

60

Vln. *mp*

Vlc. *mp*

3 3 3 3

3 3

3 3 3 3

3 3 3 3

63

Vln. *mf*

Vlc.

**G**

**G**

*mf*

3 3

3 3 3 3

66

Vln.

Vlc. *mf*

*8va*

*mf*

*8va*

3 3 3 3

3 3 3 3

3 3

70

Vln.

Vlc.

3 3 3 3 3 3 3 3

74

Vln.

Vlc.

**H**

*f* emphatic

*f* emphatic

**H**

*cresc.*

*f*

78

Vln.

Vlc.

83

Vln.

Vlc.

*f*

*f*

Reo.

88

Vln.

Vlc.

*p* *f*

*p* *f*

*f*

Reo.

92

Vln.

Vlc.

*p* *f*

*p* *f*

Reo.



96

Vln. *f* **J**

Vlc. *f* **J**

(*Teo*) *Teo*

101 *rit. to end*

Vln. *rit. to end*

Vlc. *rit. to end*

107 *(rit.) gently*

Vln. *pp*

Vlc. *pp*

*(rit.)*

*Teo*

*attacca*

# 4. Infused With Light

Slowly ♩ = 100

*rit.*

**A** With light and energy ♩ = 120

The first system of the piano score is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and the instruction "with slight pedal". The right hand plays a series of eighth notes, while the left hand has a whole note chord. A *rit.* (ritardando) marking is placed over the second measure. The system concludes with a boxed section labeled **A**, marked "With light and energy ♩ = 120", where the tempo increases and the music becomes more rhythmic. A *ped.* (pedal) marking is at the end of the system.

The second system features a Violin (Vln.) part and piano accompaniment. The Vln. part starts at measure 4 with a *p* dynamic and the instruction "gentle, light tremolo at the tip". The piano accompaniment consists of a dense texture of chords in the right hand and rests in the left hand. A *ped.* (pedal) marking is at the end of the system.

The third system continues the Violin (Vln.) and piano accompaniment. The Vln. part begins at measure 7 with a *p* dynamic. The piano accompaniment maintains the chordal texture. A *ped.* (pedal) marking is at the end of the system.

The fourth system features a Violin (Vln.) part and piano accompaniment. The Vln. part starts at measure 10 with an *ord.* (ordine) marking and a *p* dynamic. A boxed section labeled **B** is indicated. The piano accompaniment continues with chords. A *ped.* (pedal) marking is at the end of the system.

*gentle, light tremolo  
at the tip*

13

Vlc. *p*

*p*

(Ped.) Ped.

17

Vln. *p* *mf*

Vlc. *ord.* *mf*

*mf*

*mf*

20

Vln. **C**

Vlc. **C**

*p*

*with pedal*

23

Vln.

Vlc.

*p* ————— *f espr.*

*cresc.*

*f* *espr.*

Red.

26

Vln.

Vlc.

*mf* ————— *f*

Red.

29 **D**

Vln.

Vlc.

*mf* ————— *f*

**D**

Red.

*simile*

32

Vln. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Vlc. 3

35

Vln. 3 3 3 3 3 3 3 3 **E** 3 3 3 3

Vlc. **E** *f*

**E**

*Rec.*

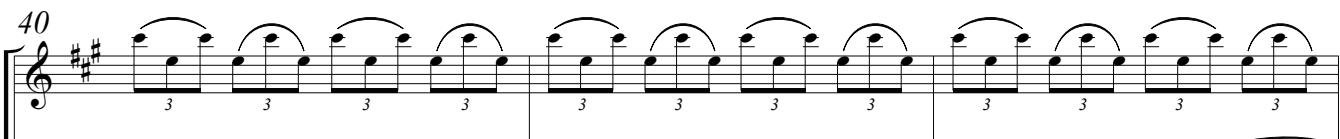
38


Vln. 3 3 3 3 3 3 3 3

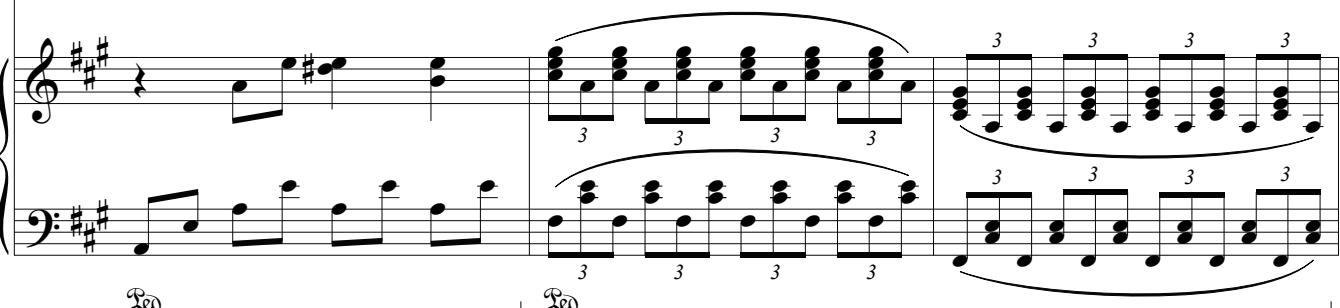
Vlc. *Rec.*

5 5 5 5 5 5 5 5

40

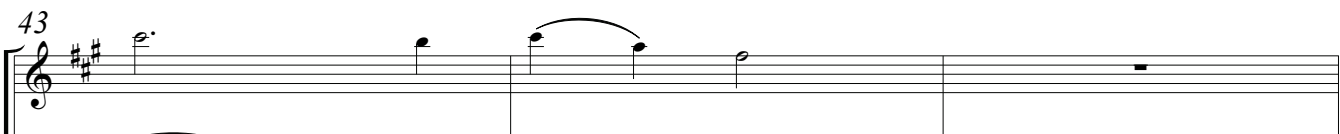
Vln. 

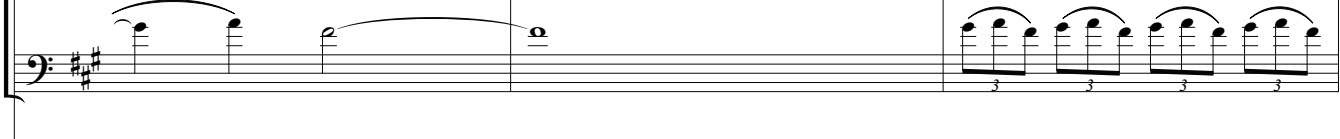
Vlc. 

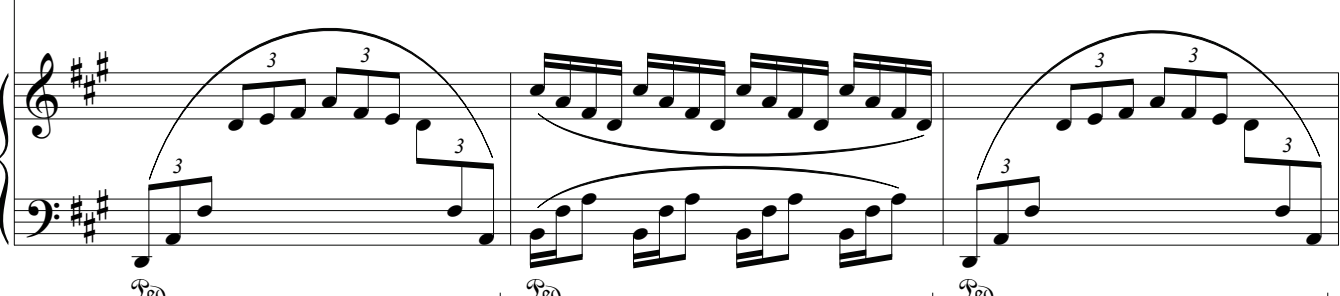


*Leg.* *Leg.*

43

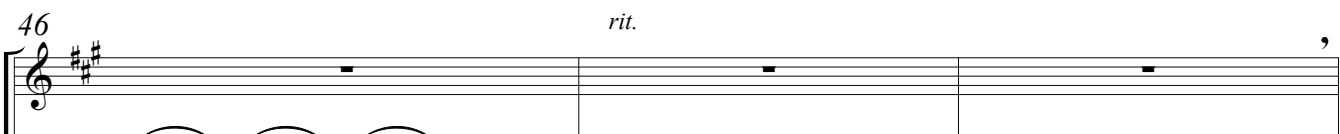
Vln. 


Vlc. 

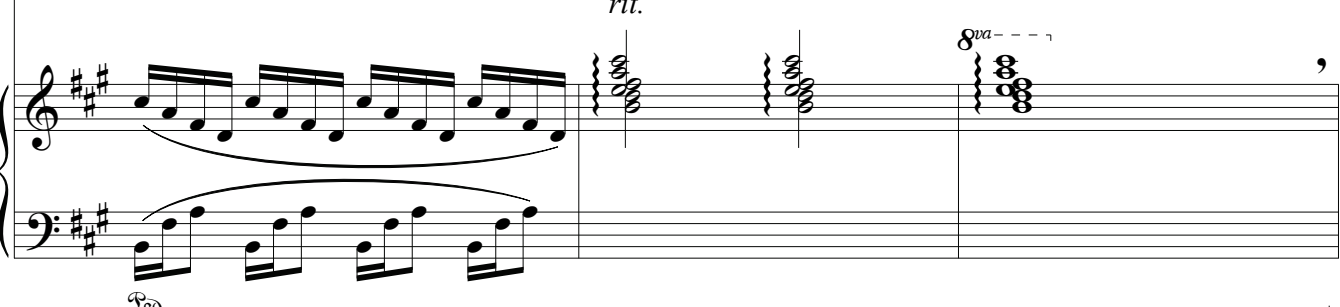


*Leg.* *Leg.* *Leg.*

46

Vln. 

Vlc. 



*rit.* *rit.* *8va* *p*

49 **F** Moderate tempo ♩ = 100 *very light and playfully*

Vln. *p*

Vlc. *very light and playfully* (*p*)

**F** Moderate tempo ♩ = 100

*loco*

*p* *very light and playfully*

52

Vln. (*p*)

Vlc. (*p*)

*p*

55

Vln. *mp* *mf*

Vlc. *mp* *mf*

*mp* *mf*

58 *accel.*

Vln. *f*

Vlc. *f*

*accel.*

61 **G** Slightly faster ♩ = 108

Vln. *mf* *f*

Vlc. *mf* *f*

**G** Slightly faster ♩ = 108

*Ped.* *simile*

64

Vln. *mf* *f* *mf*

Vlc. *mf* *f* *mf*



67

Vln. *f*

Vlc. *f*

*Ped.*

70

Vln. *rit.*

Vlc. *rit.*

*p* ————— *ff*

*p* ————— *ff*

*rit.*

*ff*

*sva*

*Ped.*

2'40"  
Total: 12'20"  
August 12, 2015  
New Canaan, Connecticut