

TUBA

Gwyneth Walker

CHANTIES AND BALLADS

Songs of the Sea for Tuba and Orchestra

in three movements:

“Coming Up for Air”

“Far From Home”

“Bonny Tuba”

duration: 15 minutes

Premiere Performance: The Millikin-Decatur Symphony Orchestra
Dr. A. Wesley Tower, Conductor
Mark Nelson, Tuba Soloist
February 4, 1996 -- Decatur, Illinois

Program Notes

*The Tuba is an instrument with depth of tone and yet a buoyant and agile personality. Thus, it seems uniquely suited to music with a nautical flavor such as these **Chanties and Ballads - Songs of the Sea**.*

The first movement, "Coming Up For Air," features a jaunty melody for the Tuba with ascending scale-runs and glissandi suggestive of rising up to the surface.

"Far From Home" is a ballad -- perhaps a lament sung by a homesick sailor. Sounds of the ship's rigging may be heard in the Percussion.

The final movement, "Bonny Tuba," is a set of variations on a well-known melody. There is the customarily somber (perhaps sunken) variation in the minor mode followed by a virtuosic triplet arpeggiation variation. And, since the performance skills of a fine Tuba player are intended to be seen as well as heard, the Tuba mute becomes a featured visual element in this movement.

***Chanties and Ballads** was completed during the summer of 1995 in the composer's studio on the Brainstorm Dairy Farm in Braintree, Vermont. Geographically remote, the ocean was nevertheless present in the imagination!*

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 130 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. And, as part of a focus on local performances, Gwyneth Walker will be creating a new musical theater work to be premiered at Chandler Hall, Randolph, VT in June, 2003.

Chanties and Ballads

Solo Tuba

I. Coming Up for Air

Gwyneth Walker

$\text{♩} = 120$ *triumphantly*
f

a tempo **A** $\text{♩} = 120$ *a tempo* **B** *jaunty* *mf*

C

fluttersong *descent ad lib.* **D**

mp *lightly* **E**

mf **F** *p* *f*

N *f*

O

P *mf*

f

Q *rit.*

R *freely* *(f)* *tr* *chromatic ascent ad lib.*

S *Quickly* *rit.* *a tempo*

Coming Up for Air

II. Far From Home

Flowing ♩ = 92
Vln.1

Violin 1 part, measures 1-4. The music is in 3/4 time and begins with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 2 and 3.

Violin 1 part, measures 5-8. Measure 5 contains a whole note G4. Measure 6 contains a whole note A4. Measures 7 and 8 contain a melodic line starting with a quarter note B4, followed by eighth notes C5, D5, E5, F5, G5, A5, B5, and C6. The dynamic marking is *mf cantabile*.

Violin 2 part, measures 1-4. The music starts with a half note G3, followed by quarter notes A3, B3, and C4. There are rests in measures 2 and 3.

Violin 2 part, measures 5-8. The music consists of a continuous eighth-note melodic line starting on G3 and ascending to C5.

Violin 2 part, measures 9-12. Measure 9 contains a whole note G3. Measure 10 contains a whole note A3. Measures 11 and 12 contain a melodic line starting with a quarter note B3, followed by eighth notes C4, D4, E4, F4, G4, A4, B4, and C5. The dynamic marking is *mf*.

Violin 2 part, measures 13-16. Measures 13 and 14 contain a melodic line starting with a quarter note B3, followed by eighth notes C4, D4, E4, F4, G4, A4, B4, and C5. Measures 15 and 16 contain a whole note G3.

Violas and Flutes

Violas and Flutes part, measures 1-4. Measure 1 contains a whole note G3. Measure 2 contains a whole note A3. Measures 3 and 4 contain a melodic line starting with a quarter note B3, followed by eighth notes C4, D4, E4, F4, G4, A4, B4, and C5. The dynamic marking is *mf*.

L

f

M

rit. N *Slower, freely* ♩ = ca. 80

O ♩ = 80 *gradual rit. to end*

f *mf*

8vb

III. Bonny Tuba

Slowly, as an introduction

Bsn.1 & Vlc. (trem.)

Musical staff with notes and rests, including a tremolo marking.

Musical staff with notes, rests, and dynamic markings like "slowly, hesitantly" and "mf".

A a tempo $\text{♩} = 66$ joyfully, lightly

Musical staff with notes and rests, starting section A.

Musical staff with notes and rests, starting section B.

Musical staff with notes and rests, continuing section B.

Musical staff with notes and rests, starting section C.

Musical staff with notes and rests, starting section D.

Musical staff with notes and rests, starting section E.

Same tempo

Solo Tuba

Musical score for Solo Tuba, measures 8-15. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including slurs, accents, dynamics (*mf*, *f*, *p*), articulation (accents, staccato), and performance instructions like *rit.* and *con sord.*. Rehearsal marks F, G, H, I, J, and K are placed above the staff. Measure numbers 2, 3, and 8 are also indicated.

Clarinets enter

Bonny Tuba

p mournfully

Solo Tuba

Tempo Primo $\text{♩} = 66$ (or as fast as possible)

Quickly
3

Q

Musical staff 1: Bass clef, key signature of one sharp (F#). Starts with a 3-measure rest, followed by a series of eighth notes with triplets and slurs. A dynamic marking 'f' is present.

Musical staff 2: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 3: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 4: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 5: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 6: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 7: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

Musical staff 8: Continuation of the eighth-note triplet pattern with slurs and dynamic markings.

3 3 3 3 3 3

T 3

f

3 2 con sord. 2

p echo 3 senza sord.

(keep mute in hand, ready for use)

open 2 con sord. senza sord. open

f p echo f

V gradual accel. con sord. open

p echo f

con sord. open con sord. open con sord. open

p f p f p f

$\text{♩} = 88 \text{ or faster}$

W con sord.

p f p f p f p

with energy tr. end open and discard mute

f p sim.

X Vln.1

f p sim.

Grandly
rit.

a tempo