

Gwyneth Walker

Music for Cazenovia

for Piano Solo

- I. Prelude
- II. Birds In Flight
- III. Around "C"
- IV. Remembrance
- V. Leaving "D"

*This music was composed especially for the pianists in Cazenovia, NY,
who presented the premiere on October 26, 2013.*

Program Notes

These five short pieces for piano display a variety of styles, ranging from traditional to jazz and folk sonorities, and from programmatic to analytical. Often the unexpected occurs.

The opening “*Prelude*” starts in the very tonal language of Bach Preludes. Soon the style shifts to lyrical/romantic. And then the dancing “specks of light,” in folk language, lead to accented jazz-oriented dissonances. The patterns “whisk away” at the end.

“*Birds in Flight*” focuses upon a simple, ascending melody in the key of E Minor. Counter melodies descend, marked “flowing.” A middle section introduces short motives, perhaps suggestive of birds’ wings in flight. The principal theme returns, with intensity. Final downward arpeggios may be heard as the bird flying away. There is sorrow in the dissonances.

“*Around C*” and its companion piece, “*Leaving D*,” are studies of pitches. In the “C” movement, pitches encircle middle C, rising, then falling away from the center, diatonically. A chromatic “episode” begins, creating dense chord clusters. Unexpectedly, a chromatic melody forms above the chords, leading to forceful octaves which eventually return to...middle C. The opening encircling of the tonic returns at the end, as an afterthought.

In the “D” movement, pitches move away from the center, rather than circling about. With each new note added to the chord, or with each new step of the scale examined, this music would seem to be quite “studious.” Yet, the more dry and cerebral that this style might tend to be, the more the exploration of the notes starts to yield adventure, amusement and even humor. In short, the notes become characters. They “play” upon the keyboard, and often have the last laugh!

The fourth movement, before it was given a title, brought to mind the Edna St. Vincent Millay poem, “Mindful of you the earth in spring...” The theme, extremely tonal and simple, grew from the composer’s childhood folk music language. This movement hearkened to the past, and thus it became entitled “*Remembrance*.” Perhaps this is a testimony to youthful days of song, and to the friends who shared in the singing. The closing section of the music is marked “with strength and conviction.” For the soul of youth survives... and the beauty of the human spirit endures.

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duration: 15’30”

Music for Cazenovia

for Piano Solo

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I. Prelude

Gently flowing ♩ = 108

p

with pedal

The first system of the prelude consists of three measures. The right hand plays a continuous eighth-note melody in a treble clef, while the left hand provides a simple accompaniment in a bass clef. The music is in the key of A major (indicated by three sharps) and 4/4 time. The first measure begins with a piano (*p*) dynamic marking.

4

The second system contains measures 4 through 7. The musical texture remains consistent with the first system, featuring a steady eighth-note flow in both hands.

8

cresc. poco a poco (to m. 17)

The third system covers measures 8 to 11. A crescendo marking, *cresc. poco a poco (to m. 17)*, is placed in the left hand to indicate a gradual increase in volume over the course of the piece.

12

(cresc.)

The fourth system includes measures 12 to 15. The crescendo continues, with the marking *(cresc.)* appearing in the left hand.

16

(cresc.) *mf*

The fifth system contains measures 16 to 19. The piece concludes with a mezzo-forte (*mf*) dynamic marking in the left hand.

2
20 *rit.* Slightly faster ♩ = 116

23

26

29

32

35 *rit.* Slowly, freely, with intensity

38

41 *rit.*

44 (*rit.*) , Original tempo ♩ = 108 *playfully, as specks of light*

48

51 *cresc.*

II. Birds In Flight

Flowing ♩ = 108

p delicately
pedal ad lib.

5 *rit.*

ped. *ped.* *ped.* *ped.*

10 *(rit.)* *a tempo*

(ped.) *ped.* *ped.* *ped.*

14

ped. *ped.* *ped.* *ped.* *ped.*

19

(ped.) *ped.* *ped.* *ped.*

6

23

rit.

Ped. Ped. Ped. Ped.

27 (rit.)

, a tempo

Ped. Ped. Ped.

31

(Ped.) Ped. Ped.

35

(Ped.) simile

(Ped.) (Ped.) (Ped.)

39

(Ped.) (Ped.) (Ped.)

43

f

(bring out left hand)

47

Musical notation for measures 47-50. Treble clef has chords, bass clef has a moving line.

51

Musical notation for measures 51-54. Treble clef has chords, bass clef has a moving line.

55

Musical notation for measures 55-57. Treble clef has chords, bass clef has a moving line.

Ped.

58

Musical notation for measures 58-60. Treble clef has chords, bass clef has a moving line.

Ped.

61

Musical notation for measures 61-64. Treble clef has triplets and chords, bass clef has a moving line.

Ped.

65

Musical notation for measures 65-68. Treble clef has a melodic line with a slur, bass clef has a moving line.

rit.

Ped.

8
Start slowly
as birds

69 *p*
poco ped. ad lib.

72

75 *accel. poco a poco (to m. 85)*
cresc. poco a poco

78 *(accel.)*
(cresc.)

81 *(accel.)*
(cresc.)

84 *(accel.)*
(cresc.)
f
Quickly ♩ = 120, with intensity

III. Around "C"

"Theme"

Moderate tempo ♩ = 108

p

4

8 "Up"

cresc. poco a poco
(to m. 17)

12

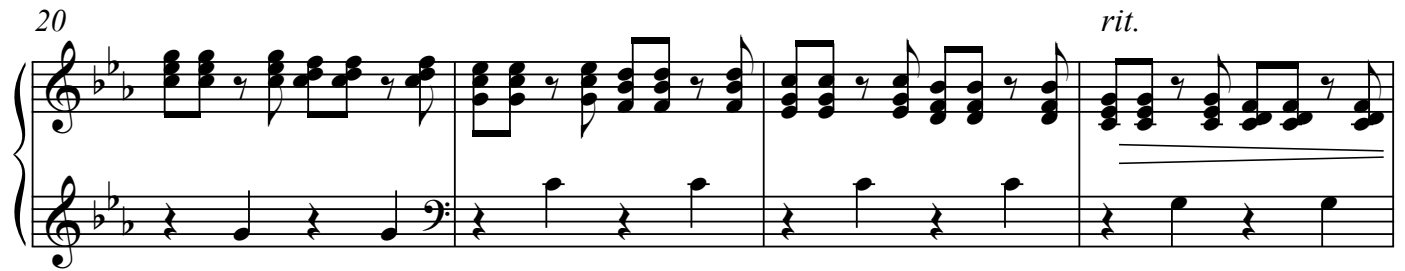
(cresc.)

16

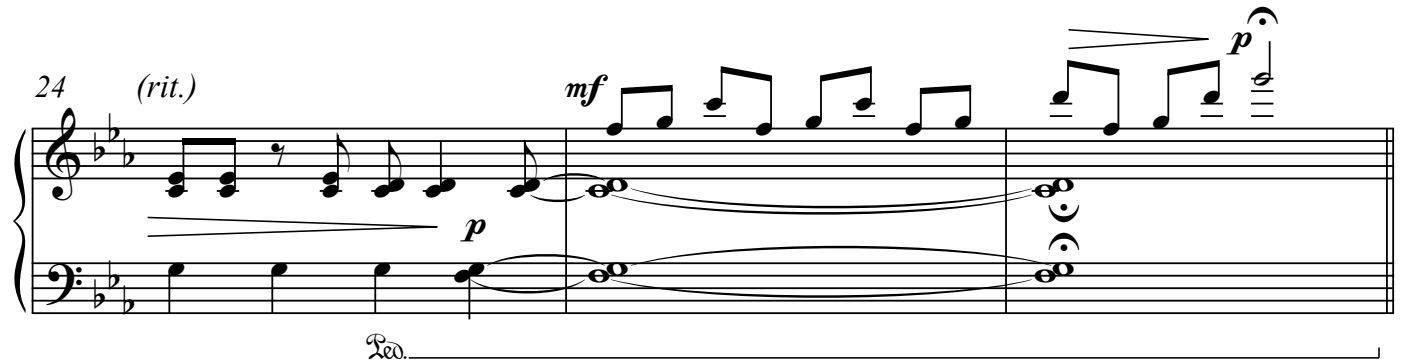
(cresc.) *f*

poco ped. ad lib.

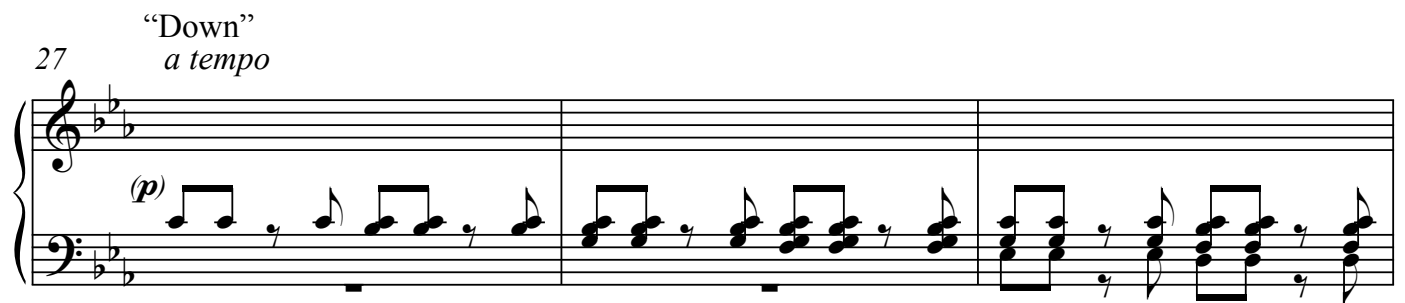
20 *rit.*



24 *(rit.)* *mf* *p*



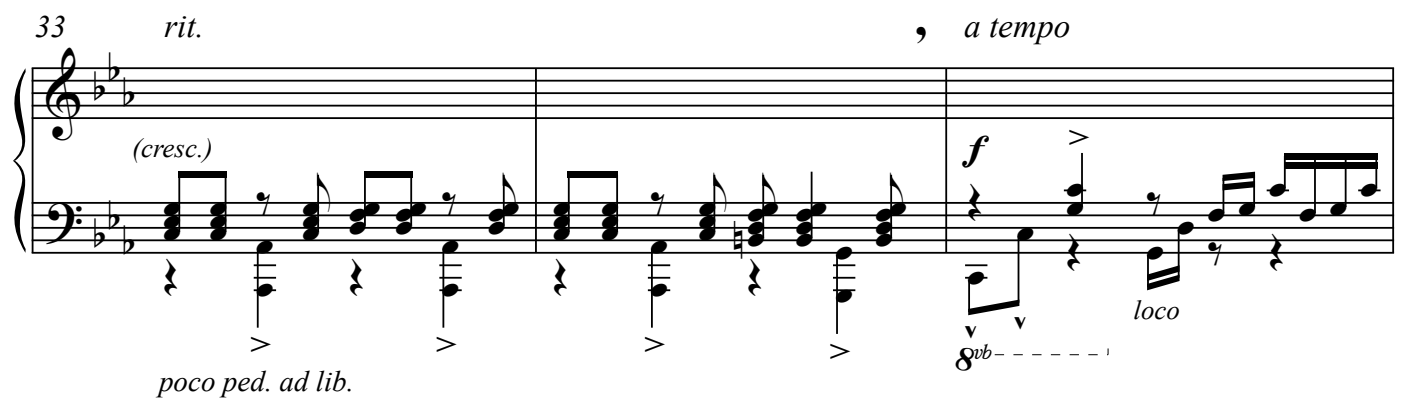
27 “Down”
a tempo *(p)*



30 *cresc. poco a poco*



33 *rit.* *a tempo* *(cresc.)* *f* *loco* *poco ped. ad lib.* *8vb*



12

36

Musical notation for measures 12-36. The system consists of two staves (treble and bass clef). The music is in a minor key. Measure 12 starts with a whole rest in the treble and a half note in the bass. The piece concludes with a fermata over a whole note chord in the bass staff, marked *Ped.*

39

Musical notation for measures 39-42. The system consists of two staves. The music continues with various rhythmic patterns and articulation marks. It concludes with a fermata over a whole note chord in the bass staff, marked *Ped.*

Grandly

42

Musical notation for measures 42-45. The system consists of two staves. Measure 42 features a *p sub.* marking in the treble staff and a *f* marking in the bass staff. The piece concludes with a fermata over a whole note chord in the bass staff, marked *Sub* with a dashed line.

45

Musical notation for measures 45-48. The system consists of two staves. Measure 45 features a *loco* marking in the bass staff. The music continues with various rhythmic patterns and articulation marks.

48

Musical notation for measures 48-51. The system consists of two staves. Measure 48 features a *rit.* marking in the treble staff and a *non dim.* marking in the bass staff. The piece concludes with a fermata over a whole note chord in the bass staff, marked *Ped.*

51 *(rit.)*
(f) non dim.

“Chromatic”
a tempo

p

(Ped.)

54

mf

(p)

57

60

cresc. (LH only)

mf

add pedal ad lib.

63

66

poco accel.

cresc.

IV. "Remembrance"

This music was inspired by the Edna St. Vincent Millay poem "Mindful of you the earth in spring"

Mindful of you the sodden earth in spring,
 And all the flowers that in the springtime grow,
 And dusty roads, and thistles, and the slow
 Rising of the round moon, all the throats that sing
 The summer through, and each departing wing,
 And all the nests that the bared branches show,
 And all winds that in any weather blow,
 And all the storms that the four seasons bring.

You go no more on your exultant feet
 Up paths that only mist and morning knew,
 Or watch the wind, or listen to the beat
 Of a bird's wings too high in air to view,—
 But you were something more than young and sweet
 And fair,— and the long year remembers you.

Moderate tempo ♩ = 112

The first system of the musical score is in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Moderate tempo' with a quarter note equal to 112. The music is written for piano. The right hand plays a melody of quarter notes, while the left hand has whole rests. The first measure is marked *p gently*. Pedal markings are present at the end of the first and second measures.

The second system of the musical score begins at measure 5. The right hand continues the melody with quarter notes and eighth notes. The left hand has whole rests. A *ped.* marking is present at the end of the first measure of this system, followed by the instruction *simile*.

The third system of the musical score begins at measure 10. The right hand continues the melody with quarter notes. The left hand has eighth notes with beamed pairs. The system concludes with a final cadence.

16

15 *rit.*

, *a tempo*

(wings)

Musical notation for measures 15-19. The piece is in G major (one sharp) and 4/4 time. Measure 15 starts with a *rit.* marking. Measure 16 has a *mf* dynamic marking. Measure 17 has a *a tempo* marking. Measure 18 has a *(wings)* marking. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

20

“Theme”

Musical notation for measures 20-24. The piece is in G major (one sharp) and 4/4 time. Measure 20 has a *cantabile* marking. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

25

Musical notation for measures 25-29. The piece is in G major (one sharp) and 4/4 time. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

30

Musical notation for measures 30-34. The piece is in G major (one sharp) and 4/4 time. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

35

Musical notation for measures 35-39. The piece is in G major (one sharp) and 4/4 time. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

40

Musical notation for measures 40-44. The piece is in G major (one sharp) and 4/4 time. The notation includes a grand staff with treble and bass clefs, featuring various melodic lines and chords.

45

, a tempo

50 *poco rit.* *poco cresc.* *f*

55 *p* 3 3 3 3 3

59 *f* *p* 3 3 3

63 3 3 3 *f* (Ped.)

67 *p* 3 3 3 3 3 *(f)*

Rec.

71 *rit.*

76 *Slowly* *gva* *p* *a tempo* (♩ = 112) *loco* *(p) delicately*

82

87 *cresc. poco a poco* (to m. 104)

92

(cresc.)

97

(cresc.)

102

(cresc.)

f

107

rit.

dim. poco a poco

Ped.

112

(*rit.*)

a tempo

(*dim.*)

p

Ped.

Ped.

simile

V. Leaving "D"

Lively ♩ = 132

reflectively, as if studying the pitches on the keyboard

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

22

Same tempo ♩ = 132

21

(Melody I: moving away from D)

mf

poco ped. ad lib.

24

27

cresc.

f

studying the pitches once again

31

p

35

p

add pedal

(Same tempo)

(Melody II: moving further away from D)

40

mf

pedal ad lib.

44

48

52

56

studying, once again

f

60

64

rit.

p

(gradually exploring away from the center, "D")

68 (*rit.*)

Start slowly

accel. poco a poco (to m. 87)

p

cresc. poco a poco (to m. 87)

with pedal

72 (*accel.*)

cresc.

75 (*accel.*)

cresc.

79 (*accel.*)

cresc.