

Gwyneth Walker

The Northlands

for Violin, Violoncello and Piano

1. Due North – Elevation
2. While Ice Fishing
3. Open Land – Colors
4. Lumberjack's Song
5. Call of the North

The Northlands

duration: 13'30"

The Northlands trio is inspired by the North Country, specifically Northern New England (the composer's home). However, any North Country might suit this music.

"Due North – Elevation" speaks of the excitement of driving up to the North Country (as the composer has done very often). A brief piano introduction (upwardly leaping octaves) beckons the listener to travel North. This is energetic, "set off on the journey" music. The violin theme is marked "with exuberance." A slightly slower middle section offers time for reflection, before the travels resume, with joy. The high sonorities at the end celebrate the arrival at the North Country.

Life in the North Country is now explored. The Cello plays a descending scale, as if dropping a fishing line down through a hole in the ice-covered lake. A rough-hewn, "salty" theme is now heard. Up-bow glissandi in the Violin may suggest catching a fish. The jagged middle section, filled with rests, is a time for fishing and waiting. And then...at the end...a catch!

The open land and autumn colors of the landscape are truly spectacular. Tone clusters (piano) grow into full blocks of sound. A simple A major theme of open intervals is shared between Violin and Cello. The music then alternates between the "open land" theme and the color-filled chord clusters. These are gentle sounds.

In contrast, the "Lumberjack's Song" is assertive and heavy-footed, perhaps in the style of a clogging tune. Subtlety is lost as the logger swings away. After a hard day's work, it is time for a libation and a final toast, with friends.

"Call of the North" is a nostalgic movement. The introduction revisits the opening invitation to travel north. This leads to a theme (Cello), which rises slowly, reverently and tonally. A gentle counter motive (Violin) falls gracefully, as a quiet waterfall. The final ascending scales lead to high pitches, held, as a heartfelt singing gesture to the beloved land.



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.

Further information concerning Gwyneth Walker and her works is available at
www.gwynethwalker.com

The Northlands

for Violin, Violoncello and Piano

Gwyneth Walker

1. Due North – Elevation

Introduction: as a call from afar, beckoning the listener to travel North
(Violin and Cello listen attentively to this “call” to go North)

Free tempo, not rushed

8^{va}-

Piano

p

3

with much pedal

5 (8^{va})

8 *accel. loco* “excitement grows”

cresc.

“The Journey Begins”

10 ♩ = 120

Vln. *pizz.*

Vlc. *mf*

pp barely audible

p

♩ = 120

mf

with slight pedal

15 A *With exuberance*

Vln. *mf* *arco p*

Vlc. *mf* *p*

mf

20 A *With exuberance*

Vln. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

25 B

Vln. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

B

30

Vln.

Vlc.

Violin and Viola parts: Measure 30-31: Rests. Measure 32: Violin has a quarter note G4, Viola has a quarter note G3. Measure 33: Violin has a quarter note A4, Viola has a quarter note A3. Measure 34: Violin has a quarter note B4, Viola has a quarter note B3. A 'V' marking is above the violin staff in measure 34.

Piano accompaniment: Measure 30: Treble clef has a quarter note G4, bass clef has a quarter note G3. Measure 31: Treble clef has a quarter note A4, bass clef has a quarter note A3. Measure 32: Treble clef has a quarter note B4, bass clef has a quarter note B3. Measure 33: Treble clef has a quarter note C5, bass clef has a quarter note C4. Measure 34: Treble clef has a quarter note D5, bass clef has a quarter note D4.

35

Vln.

Vlc.

C

pizz.

Violin and Viola parts: Measure 35: Violin has a quarter note G4, Viola has a quarter note G3. Measure 36: Violin has a quarter note A4, Viola has a quarter note A3. Measure 37: Violin has a quarter note B4, Viola has a quarter note B3. Measure 38: Violin has a quarter note C5, Viola has a quarter note C4. A 'pizz.' marking is above the violin staff in measure 38. A 'C' marking is in a box above the violin staff in measure 38.

Piano accompaniment: Measure 35: Treble clef has a quarter note G4, bass clef has a quarter note G3. Measure 36: Treble clef has a quarter note A4, bass clef has a quarter note A3. Measure 37: Treble clef has a quarter note B4, bass clef has a quarter note B3. Measure 38: Treble clef has a quarter note C5, bass clef has a quarter note C4. A '(b)' marking is above the treble clef in measure 38.

39

Vln.

Vlc.

arco

Violin and Viola parts: Measure 39: Violin has a quarter note G4, Viola has a quarter note G3. Measure 40: Violin has a quarter note A4, Viola has a quarter note A3. Measure 41: Violin has a quarter note B4, Viola has a quarter note B3. Measure 42: Violin has a quarter note C5, Viola has a quarter note C4. Measure 43: Violin has a quarter note D5, Viola has a quarter note D4. Measure 44: Violin has a quarter note E5, Viola has a quarter note E4. An 'arco' marking is above the violin staff in measure 44.

Piano accompaniment: Measure 39: Treble clef has a quarter note G4, bass clef has a quarter note G3. Measure 40: Treble clef has a quarter note A4, bass clef has a quarter note A3. Measure 41: Treble clef has a quarter note B4, bass clef has a quarter note B3. Measure 42: Treble clef has a quarter note C5, bass clef has a quarter note C4. Measure 43: Treble clef has a quarter note D5, bass clef has a quarter note D4. Measure 44: Treble clef has a quarter note E5, bass clef has a quarter note E4.

44

Vln.

Vlc.

D

Detailed description: This system covers measures 44 to 48. The Violin part (Vln.) has a single note in measure 44 with a fermata that extends through measures 45, 46, 47, and 48. The Viola part (Vlc.) plays a melodic line starting in measure 44. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'D' chord symbol is placed above the piano part in measure 45.

49

Vln.

Vlc.

D

Detailed description: This system covers measures 49 to 53. The Violin part (Vln.) has a single note in measure 49 with a fermata that extends through measures 50, 51, 52, and 53. The Viola part (Vlc.) plays a melodic line starting in measure 49. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'D' chord symbol is placed above the piano part in measure 50.

54

Vln.

Vlc.

E

f

E

f

Detailed description: This system covers measures 54 to 58. The Violin part (Vln.) has a melodic line starting in measure 54. The Viola part (Vlc.) has a long note in measure 54 with a fermata that extends through measures 55, 56, 57, and 58. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. 'E' chord symbols are placed above the piano part in measures 57 and 58. A forte (*f*) dynamic marking is present in measures 57 and 58.

59

Vln.

Vlc.

f

64

Vln.

Vlc.

F

F

Leg.

69

Vln.

Vlc.

rit.

f

mf

mf

rit.

74 **G** *Slightly slower, more relaxed tempo*

Vln. *p*

Vlc. *p*

G *Slightly slower, more relaxed tempo*

gently, a bit reflectively

ped.

79 **H**

Vln. *mf*

Vlc. *mf*

H

ped.

83

Vln. *p*

Vlc. *p*

ped.

88

Vln. *mf*

Vlc. *mf*

I

mf

I

mf

ped. *with pedal*

92

Vln. *p*

Vlc. *p*

p

97

Vln. *mf*

Vlc. *mf*

J

mf

J

117

Vln.

Vlc.

122 **L**

Vln.

Vlc.

L

127 *rit. to end*

Vln.

Vlc.

with exuberance (for everyone has arrived in the Northland)

rit. to end

p *ff*

p *ff*

8va

2. While Ice Fishing

The call from afar (from the beginning) is heard again
(Violin and Cello listen attentively to this "call of the North")

Free tempo, slowly **Slightly faster, anticipation grows**

8va -----

loco

p

with pedal

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a soft (*p*) dynamic and a 'with pedal' instruction. The right hand features a melodic line with a trill and a grace note, while the left hand provides a simple accompaniment. The tempo shifts from 'Free tempo, slowly' to 'Slightly faster, anticipation grows'.

gaining enthusiasm
(heading to the ice fishing shack)

With a swagger ♩ = 69 *high gliss., up bow, ad lib.*
(as if catching a fish) ✓

(Same tempo) accel. **(Same tempo) accel.**

With a swagger ♩ = 69
in a "rough-hewn" manner

p *f*

f

no pedal

This section covers measures 7 through 11. The violin part starts with a rest and then enters with a 'With a swagger' instruction at a tempo of ♩ = 69. It includes a 'high gliss., up bow, ad lib.' instruction and a dynamic shift from *p* to *f*. The piano accompaniment also features a 'With a swagger' instruction and a dynamic shift to *f*. The tempo is marked as '(Same tempo) accel.' for both parts. The piano part ends with a 'no pedal' instruction.

12 **A** "Salty" theme

f

A

This section covers measures 12 through 15. The violin part begins with a rest and then enters with a 'Salty' theme marked with a box 'A' and a dynamic of *f*. The piano accompaniment also features a 'Salty' theme marked with a box 'A'. The piano part includes a trill and a grace note in the right hand.

17

Vln.

Vlc.

21

B

(f)

rolled pizz.

(f)

B

Vln.

Vlc.

26

p

arco

p

p

Vln.

Vlc.

31 **C**

Vln.

Vlc.

f

36 **D** *rolled pizz.*

Vln.

Vlc.

f

rolled pizz.

D

with slight pedal (as a walking bass)

40

Vln.

Vlc.

44

Vln.

Vlc.

“waiting for fish to bite” motive

ped. ped. ped. ped.

E jagged, playful section
(fishing and waiting)

48

Vln. *arco* “waiting for fish to bite” motive

Vlc. *arco*

p *f*

a surprise “bite”
snap pizz.

E jagged, playful section
(fishing and waiting)

waiting for a fish

p

F waiting for a fish

53

Vln. *arco* waiting for a fish

Vlc. *arco* waiting

p *pizz.* *p*

high gliss., up bow, ad lib.
(as if catching a fish)

F

f

8va⁻¹

58 **G**

Vln. *arco*
mf

Vlc. *mf*

G waiting
p
loco
mf

62 **H**

Vln. *high gliss.* (up bow fishing gestures)

Vlc. *high gliss.* (up bow fishing gestures)

H enjoying fishing

66

Vln. *p*

Vlc. *p*

p

69 I "Salty" theme

Vln. *cresc.* *f*

Vlc. *cresc.* *f*

cresc. *f*

72

Vln.

Vlc.

76 J

Vln. *p* ————— *f*

Vlc. *p* ————— *f*

J

Ped. *Ped.*

80

Vln. *p* ————— *f*

Vlc. *p* ————— *f*

Red. *Red.* *Red.*

84

Vln. *rit.*

Vlc. *rit.*

Red. *Red.* *Red.* *Red.*

88

Vln. *p* *big upbow – caught one!*

Vlc. *p* *big upward motion with arm – caught a fish!*

pp *pp*

molto rit.

Red. *Red.* *Red.* *Red.*

*Violin and Cello may omit playing actual pitches (which are doubled in the piano), and focus entirely on the “fishing gestures” for visual effect.
Walker | *The Northlands* | 2. While Ice Fishing

3. Open Land – Colors

♩ = 120

gathering tones into full color

p *cresc.*

with much pedal (for a blurring of tones/colors)

Slowly, with the grandeur of open land and Fall foliage

6 *(cresc.)* *rit.* *f*

Ped.

10 *p < f* *p < f* *p < f*

Ped. *Ped.* *Ped.*

15 *ecstatic* **A** Gently flowing ♩ = 138, reverently

ecstatic **A** Gently flowing ♩ = 138, reverently

p

Ped. *with pedal*

20 theme of "open land and clean air"

Vln. *mf cantabile*

Vlc. *p lightly*

26 [B]

Vln.

Vlc.

[B]

32 [C]

Vln. *(mf)*

Vlc.

[C]

38 *sul pont. shimmering*

Vln.

Vlc.

44 **D** *ord.*

D

rolled pizz.

Vln.

Vlc.

49 **E**

arco

p lightly

mf

E

mf

Leg.

Vln.

Vlc.

54

Vln.

Vlc.

59

Vln.

Vlc.

p

dim.
rolled pizz.

dim.

64

F (Same tempo)

Vln.

Vlc.

(dim.)

p

(dim.)

p

F (Same tempo)
a blur of tones/colors

(dim.)

p

Leg.

69 G

Vln. *p* *arco* *mf*

Vlc. *p* *mf*

mf *p*

Red. Red.

74

Vln. *p*

Vlc. *p*

cresc. *mf*

(Red.) Red.

79 H

Vln. *mf* (*mf*)

Vlc. *mf* (*mf*)

mf (*mf*)

(Red.) Red. Red.

84

Vln.

Vlc.

(Ped.)

Ped.

Ped.

89

Vln.

Vlc.

(Ped.)

93 I

Vln.

Vlc.

a cascade of sounds, black keys
(use both hands)

I

f

(Ped.)

98

Vln. *f*

Vlc. *f*

(*Leo.*) *Leo.*

102

Vln. *p* delicately

Vlc. *p* delicately

gradual dim. *pp* barely noticeable

(*Leo.*)

108

Vln. *rit.*

Vlc. *rit.*

(*Leo.*)

114 (rit.) **K** Slower

Vln. Vlc.

(rit.) **K** Slower

p

119 *legato* **L**

Vln. Vlc.

legato **L**

(p)

124 *rit.*

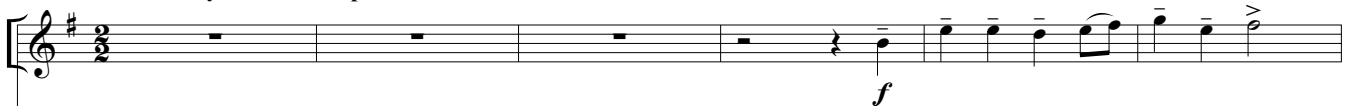
Vln. Vlc.

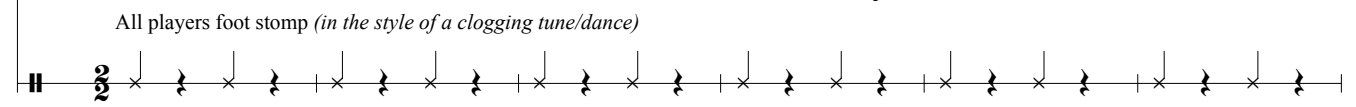
rit.

Dec.

4. Lumberjack's Song

At a "heavy-footed" tempo ♩ = 88

Vln. 

FS 

All players foot stomp (in the style of a clogging tune/dance)


Vln. 


Vlc. 

FS 

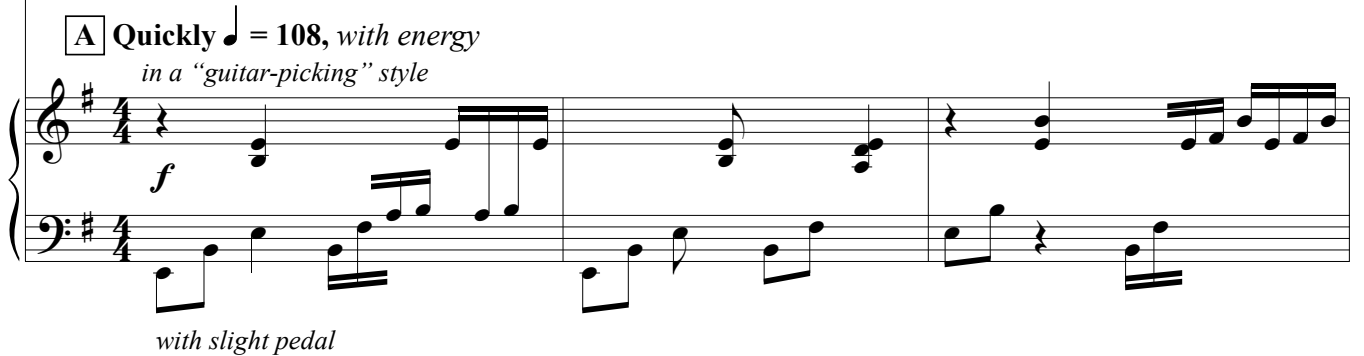


A Quickly ♩ = 108, with energy

Vln. 

Vlc. 

A Quickly ♩ = 108, with energy
in a "guitar-picking" style



with slight pedal

15

Vln. *f*

Vlc.

19

Vln. *f*

Vlc. *f* *arco*

B

B

23

Vln. Foot stomp *snap pizz.*

Vlc. Foot stomp *snap pizz.* *arco* *p*

Foot stomp
(or Pianist may tap
piano ledge instead)

27 **C** *arco*

Vln. *f*

Vlc.

Piano

31

Vln.

Vlc.

Piano

35 **D**

Foot stomp *snap pizz.* *arco*

Vln.

Vlc.

Foot stomp (or tap ledge) **D** *with pedal*

Piano

39

Vln. *p* *f* *p*

Vlc. *p* *f* *p*

42

Vln. *f*

Vlc. *f*

45

Vln. Foot stomp *snap pizz.*

Vlc. Foot stomp *snap pizz.*

Foot stomp (or tap ledge)

49 E

Vln. *arco*

Vlc. *arco*

E "jagged" theme

with slight pedal

53 "jagged" theme

Vln.

Vlc.

56

Vln.

Vlc. "jagged" theme

59 **F** *snap pizz.* *arco*

Vln. *snap pizz.* *arco*

Vlc. *snap pizz.* *arco*

F

62

Vln.

Vlc.

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

65 *rit.* **G** *Slower, emphatically* *ff*

Vln. *rit.* **G** *Slower, emphatically* *ff*

Vlc. *rit.* **G** *Slower, emphatically* *ff*

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

Detailed description of the musical score: The score is for measures 59 through 65. It features three staves: Violin (Vln.), Viola (Vlc.), and Piano (P). The key signature is one sharp (F#). Measure 59 starts with a boxed 'F' and the instruction 'snap pizz.' for both Vln. and Vlc. The Vln. part has six half notes (F#, C, G, C, F#, C) followed by a rest. The Vlc. part has six half notes (F#, C, G, C, F#, C) followed by a rest. Both then transition to 'arco' with eighth-note patterns. Measure 60 continues these patterns. Measure 61 shows the piano accompaniment with a boxed 'F' and a rhythmic pattern of eighth notes. Measure 62 shows the Vln. and Vlc. parts with eighth-note patterns. Measure 63 continues the piano accompaniment with 'ped.' markings. Measure 64 continues the piano accompaniment with 'ped.' markings. Measure 65 begins with 'rit.' and 'ff' dynamics. The Vln. part has a series of eighth notes followed by a rest. The Vlc. part has a series of eighth notes followed by a rest. The piano accompaniment has a series of eighth notes followed by a rest. Measure 66 starts with a boxed 'G' and the instruction 'Slower, emphatically'. The Vln. part has a series of eighth notes followed by a rest. The Vlc. part has a series of eighth notes followed by a rest. The piano accompaniment has a series of eighth notes followed by a rest.

a tempo (♩ = 108)

69
Vln. Foot tap
p

Vlc. Foot tap
p

a tempo (♩ = 108)
Foot tap (or tap ledge)
p

*Freeze in position, with bows up.
Pianist with RH above keys.*

73
Vln. *arco*
p cresc.

Vlc. *pizz.*
p cresc.

non rit.

f

cresc. poco a poco

non rit.

f

8va-1

2'30''

5. Call of the North

Introduction

(Violin and Cello once again listen to this “call from afar”)

Free tempo*8^{va}*

p

*with pedal**in a soothing manner, enjoying the North Country**8^{va}*

loco

*ped.**suggesting Autumn leaves blowing in the wind*

rit. **With motion**

rit.

8^{va}

20 **Moderate tempo** ♩ = 108, *flowing*

(p) gently

24 **A**

Vln. 

Vlc. 

mf cantabile

A



Detailed description: This system covers measures 24 to 27. The violin part is silent. The violoncello part plays a series of notes: a dotted half note in measure 24, followed by quarter notes in measures 25, 26, and 27. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords in the right hand.

28

Vln. 

Vlc. 



Detailed description: This system covers measures 28 to 31. The violin part is silent. The violoncello part plays a dotted half note in measure 28, followed by a half note in measure 29, and a half note with a slur in measure 30. The piano accompaniment continues with eighth and sixteenth notes, including some chords and slurs.

32 **B** *a light, delicate commentary*

Vln. 

Vlc. 

p

B



Detailed description: This system covers measures 32 to 35. The violin part plays a melodic line starting in measure 32 with a piano (*p*) dynamic. The violoncello part plays a dotted half note in measure 32, followed by quarter notes in measures 33, 34, and 35. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some slurs and chords.

37

Vln.

Vlc.

C a cascade of sounds

mf

C

(p)

ped. *ped.* with pedal

42

Vln.

Vlc.

a cascade of sounds

p

p \leftarrow *mf*

47

Vln.

Vlc.

D

mf

p

D col Violin

mf

52

Vln.

Vlc.

p

p

56 **E**

Vln.

Vlc.

mf

mf

E

60

Vln.

Vlc.

mf

64 **F**

Vln.

Vlc.

F

68

Vln.

Vlc.

F

73

Vln.

Vlc.

F

78 G

Vln. *p*

Vlc. *p*

p

G *lightly*

leg.

82

Vln. *pizz.* *p*

Vlc. *pizz.* *p*

88 H

Vln. *arco*

Vlc.

H

leg. *leg.*

94

Vln. **I**

Vlc.

p cresc. poco a poco (to J)

I

p cresc. poco a poco (to J)

arco

mf

99

Vln.

Vlc.

(cresc.)

(cresc.)

(Leo.)

104

Vln.

Vlc.

(cresc.)

cresc. poco a poco (to J)

(cresc.)

5

Leo.

Detailed description: This page of a musical score contains three systems of music for Violin, Viola, and Piano. The first system (measures 94-98) features a first violin part with a first ending bracket and a first violin part with a first ending bracket. The piano accompaniment includes a first ending bracket. The second system (measures 99-103) shows the violin playing a melodic line with a crescendo, the viola playing an arco line with a mezzo-forte dynamic, and the piano accompaniment with a crescendo and first ending bracket. The third system (measures 104-108) features the violin playing a melodic line with a crescendo, the viola playing a line with a crescendo, and the piano accompaniment with a crescendo and first ending bracket. The piano part includes a five-fingered scale in the right hand and a bass line in the left hand.

106

Vln. *(cresc.)*

Vlc. *(cresc.)*

(cresc.)

(Ped.)

"The Beauty of the North Country"

108 **J**

Vln. *f*

Vlc. *f*

J *f*

(Ped.) *(Ped.)*

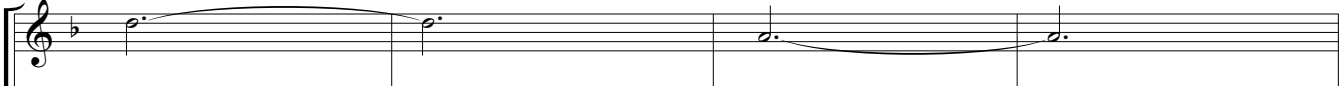
112

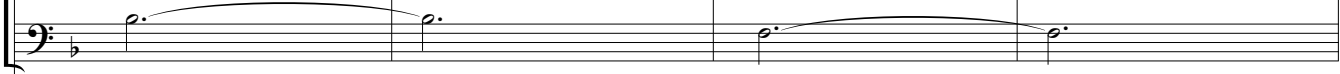
Vln.

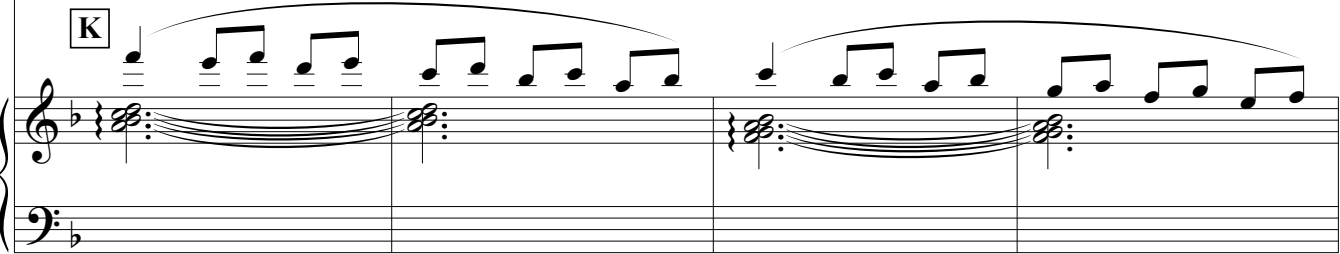
Vlc.


(Ped.) *(Ped.)*

116 **K**


Vln. 


Vlc. 




Ped. 

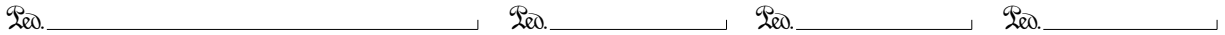
120 *rit. to end*

Vln. 

Vlc. 



rit. to end

Ped. 

125 *(rit.)*

Vln. 

dim. to end

Vlc. 

dim. to end

(rit.)



dim. to end

Ped. 