

# Moments of Music

GWYNETH WALKER

*Viola or Clarinet, Violoncello, and Piano*

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**Duration: 12:20**

*Dedicated to Suzanne Corey-Sahlin (Viola), Gunnar Sahlin (Violoncello) and Marsha Hall (Piano)*

## PROGRAM NOTES

**Moments of Music** is a series of short works composed during the (pandemic) Winter of 2021. The intent was to provide repertoire for solo strings (viola, cello) with piano accompaniment. This music can be played at home (even substituting a MIDI realization in MP3 format for the live pianist if necessary), or in concert/church performance.

In “Falling Light,” the cello assumes a melodic role, while the piano provides a cascading background (as light descending, perhaps at the end of the day). In contrast, “Morning Comes” gives the viola a rhythmic character which is shared with the piano. While “Falling Light” suggests an evening mood, “Morning Comes” starts the day with energy!

“Amazing Grace” opens with a piano introduction supporting *sostenuto*, pulsing 8ths in the strings. This texture may suggest some of the longing felt in this time of isolation. The melody arrives in the cello, answered by viola. This is the familiar hymn tune of the movement’s title, adapted to an elongated approach. The arrangement ends triumphantly, marked with strength.

The fourth movement is based on the Gaelic melody associated with the hymn “Morning Has Broken.” Here the emphasis is on complete simplicity. The key is simply C major, and the music opens with a solo line in the piano. The new morning arrives. There is joy as the harmony fills in with arpeggio patterns. And the music ends with celebratory rhythms.

Specifically, these pieces were composed for the husband/wife duo of Gunnar Sahlin (Cello) and Suzanne Corey-Sahlin (Viola), friends and neighbors of the composer. Indeed, since these string players live under the same roof, they can perform the music at home. Or, they may join forces with pianist/colleagues for concerts in local Connecticut churches.

**Gwyneth Walker (b. 1947)**

For biographical information visit:  
[www.ecspublishing.com](http://www.ecspublishing.com)

# Moments of Music

for Viola or Clarinet (B $\flat$  and A), Violoncello, and Piano

Gwyneth Walker

## 1. As the Falling Light

Moderate tempo ♩ = 108

Violoncello

Moderate tempo ♩ = 108

Piano

with pedal

Vlc.

A

A

Ped.

simile

Vlc.

12

pizz.

arco

(p)

16

Vlc.

20

B

B

24

*feathery light*

27

C

C

3

Detailed description: This page of a musical score contains measures 16 through 30. It is written for Violin (Vlc.) and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system (measures 16-19) features a long, sweeping melodic line in the violin and a rhythmic accompaniment in the piano. The second system (measures 20-23) includes a section marked 'B' in both staves, with a triplet of eighth notes in the piano part at measure 23. The third system (measures 24-26) is marked 'feathery light' and features a rapid sixteenth-note pattern in the violin. The fourth system (measures 27-30) includes a section marked 'C' in both staves, with a triplet of eighth notes in the piano part at measure 29.

31

Vlc.

35

Vlc.

39

Vlc.

43

Vlc.

## 2. Morning Comes

With relaxed energy ♩ = 144  
(a gentle rhythmic background)

Viola

*p*

With relaxed energy ♩ = 144  
(a gentle rhythmic background)

Piano

*p*

*And.* *simile*

4

Vla.

*mf with joy*

**A**

*cresc.* *mf*

8

Vla.

12 **B**

16 **B**

20 **C**

24 **C**

28 D

Vla.

31 D

Vla.

34

Vla.

38 E Rhythmic interlude

Vla.

*no pedal*



### 3. Amazing Grace

With gentle motion ♩ = 112

Viola

Violoncello

*sostenuto, very smoothly*

*p* *poco*

With gentle motion ♩ = 112

[chords of grace]

Piano

*p*

*Leg.* *simile*

6

Vla.

Vlc.

*sostenuto, very smoothly*

*p* *poco*

*p* *poco*

12

Vla.

Vlc.

*(p)*

*(p)*

18 A

Vla. *legato*

Vlc. *mf espr.*

*mf*

*And.* *simile*

24 *legato*

Vla. *mf espr.*

Vlc.

29

Vla.

Vlc. 3

34

Vla.  Vlc. 



This system contains measures 34 through 38. The Violin part (Vla.) features a melodic line with a long slur across measures 34 and 35, followed by a rest in measure 36 and a final note in measure 38. The Viola part (Vlc.) has a similar melodic line with a slur across measures 34 and 35, and a triplet of eighth notes in measure 38. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

39

Vla.  Vlc. 



This system contains measures 39 through 43. The Violin part (Vla.) includes a triplet of eighth notes in measure 39, followed by a long slur across measures 40 and 41, and a final note in measure 43. The Viola part (Vlc.) has a similar melodic line with a slur across measures 40 and 41, and a triplet of eighth notes in measure 43. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

44

Vla.  Vlc. 



This system contains measures 44 through 48. The Violin part (Vla.) has a long slur across measures 44 and 45, followed by a rest in measure 46 and a final note in measure 48. The Viola part (Vlc.) has a long slur across measures 44 and 45, followed by a rest in measure 46 and a final note in measure 48. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand.

## 4. Mine is the Sunlight!

(Morning Has Broken)

“Mine is the sunlight, mine is the morning”  
from the hymn *Morning has Broken*

Traditional Gaelic Melody  
arr. by Gwyneth Walker

Peaceful tempo ♩ = 132

Viola

Violoncello

Piano

(with piano)

(with piano and viola)

*p*

*p*

*p*

with slight pedal

9

Vla.

Vlc.

17

Vla. 

Vlc. 



*p.*

*ped.*

24

Vla. 

Vlc. 



*mf*

*ped.*

*simile*

**A**

30

Vla. 

Vlc. 



*mf*

35

Vla. 

Vlc. 



Measures 35-39: Violin I and II parts with piano accompaniment. The key signature has one flat (B-flat). Measure 35 starts with a half note G4 in the Violin I part and a half note G3 in the Violin II part. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

40

Vla. 

Vlc. 



Measures 40-44: Violin I and II parts with piano accompaniment. Measure 40 begins with a half note G4 in the Violin I part and a half note G3 in the Violin II part. The piano accompaniment continues with similar rhythmic patterns, including a chromatic descent in the bass clef.

45

Vla. 

Vlc. 



Measures 45-49: Violin I and II parts with piano accompaniment. Measure 45 starts with a half note G4 in the Violin I part and a half note G3 in the Violin II part. The piano accompaniment features a melodic line in the bass clef and chords in the treble clef.