

A Walk in the Woods

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Kathryn Cater was born in the Willamette Valley on a small farm. She lives there to this day with her husband & daughters. She loves working in her garden, exploring the woods behind her house, and writing music.

Kathryn performs many of her works on her YouTube channel. Please visit www.harprose.com to learn more about her work.

Cover design by Diana Cater

Having Fun with the Music: Thoughts on Practice and Performance

Barefoot Wanderer: My hope is that this lighthearted piece will inspire some arranging and improvising.

In the Treetop: Feel this in long phrases. We “climb this tree” up to measure 29, and then settle in on the favorite branch, where the breezes blow.

Wildflowers: Students may be tempted to play this too fast too soon. The second page is more difficult and requires attention to fingering (you may choose alternate fingerings to my suggestions).

Salamander: The particular way our slow moving salamanders deliberately place each little foot inspired me to write some connected placement passages.

Fox Trail: It’s all about the rhythm. (ONE two three ONE two three one two) Improvisation is encouraged. This could be very fun as a harp duet. Get creative!

The Fawns: This piece is about one of those surprise encounters with nature, when you try so hard not to move or even breathe, not wanting to end the moment. To achieve that breathless quality, I have the performer lightly stopping the live strings in a few places. (roughly beat two) This effect may not be satisfying on some harps and may be omitted. The performer is encouraged to be highly expressive and use rubato as they feel it.

Tango of the Owls: We have a pair of Great Horned Owls in the woods, and they often glide between the trees in long, sweeping arcs. Think of this motion to help you make the glissandi deliberate and graceful. Measures 30-35 is “who who who”. Play this with dramatic expression. Be a show off! The tango rhythm may also be interpreted as a double dotted quarter – sixteenth note.

Lady Buggedy: Encourage accented boogie rhythm, not speed. (Heavy on beats one and four) This piece should have a good natured rocking feel.

Secret Agent Super Bunny: Must be performed with strong swing rhythm. If you have back up players, have them snap their fingers on the off beats! LH bass lines on second page may be played with thumb. PDLT with second finger. (or place)

TITLES – This goes for all of my student harp compositions.

If a student has a creative idea for altering a title for a specific performance, great! Just please note in the program that the title has been changed for the performance and give the name of the book “A Walk in the Woods” by Kathryn Cater.

If you put a performance video on the internet, please use original titles only, as well as name the book and credit me as the composer. Thank you! I enjoy your performances online.

Barefoot Wanderer

Kathryn Cater

Repeats are *OPTIONAL* and the performer is encouraged to improvise.
Smaller harps play notes below staff 8va.

♩ = 100-130 Play both hands 8va first time m. 1-8 (opt)

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with long, sustained notes and some eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the start of the first system.

Musical notation for measures 5-8. The right hand continues the melodic pattern from the previous system. The left hand maintains the bass line with some rhythmic variation. A measure rest is indicated in the right hand for measure 6.

swing rhythm playfully (opt)

Musical notation for measures 9-12. The right hand continues the melodic line. The left hand changes to a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present at the start of the system.

Musical notation for measures 13-16. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. A dynamic marking of *cresc. on repeat* is present in the right hand for the final measure of the system.

Musical notation for measures 17-20. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the start of the system.

mp on repeat