

Full Score

Gwyneth Walker  
**Awaiting Spring**  
*For Two Violins and Piano*

1. Eagerly Waiting
2. All is Quiet
3. Letting Go
4. In Full Bloom

# Awaiting Spring

*duration: 10 minutes*

A request was received for music for two violins and piano. Thus, this work was composed at the end of an especially snowy and inclement New England Winter. The title of *Awaiting Spring* seemed appropriate!

“Eagerly Waiting” is an energetic, upwardly-focused movement. One is optimistic, looking to the sky for sun and warmth. *Tremoli* in the middle section suggest listening for signs of Spring.

“All is Quiet” is serene and peaceful. This may be heard as *indoor, contemplative music*.

“Letting Go” is brimming with energy – the arrival of Spring. The tempo at beginning and end is fast. A leisurely middle section in 6/8 meter, marked *lightly, as a touch of Spring*, provides a playful contrast before the rapid opening motives return and end abruptly.

“In Full Bloom” is inspired by the image of flower buds opening in Spring. The piano piles notes upon each other, spreading outward. The Violin theme is rhapsodic – in love with Spring! A few contrasting sections are sparse and jagged. But the theme returns in full texture, with piano chords and string *arpeggios*, ending with the *flower buds opening* ascent in piano. Spring has arrived!



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.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at  
**[www.gwynethwalker.com](http://www.gwynethwalker.com)**

# Awaiting Spring

for 2 Violins and Piano

Gwyneth Walker

## 1. Eagerly Waiting

Lively tempo ♩ = 120

Violin I

Violin II

Piano

**f** with energy

**f** boldly

with slight pedal

**f** with energy

*loco*

**f**

8

I

II

11 **B** *lightly*

*mf*

*mf*

*p*

**B**

*mf*

*p*

*with slightly more pedal*

14

*p*

*mf*

*mf*

*mf*

17 C with much energy

I

II

*p* *f*

*p* *f*

*p* *f*

Red. Red.

20

I

II

*with great enthusiasm*

*Red.* *simile*

23

I

II

*Red.*

26

I

II

dim.

dim.

dim.

29

I

II

(dim.) p

(dim.) p

**D** Slightly slower,  
more relaxed

(dim.) p

(p)

Ped.

33

as if listening for the arrival of Spring

I

II

(p)

mf

as if listening for the arrival of Spring

(p) mf

gently, as a Spring breeze

white-note gliss. ad lib.

**E** loco

(Ped.)

Ped.

Ped.

37

I

II

*p* *mf* *p sub.* *p sub.*

*white-note gliss. ad lib.*

*8va*

**F** *loco* *p sub.*

(Loco.) *Loco.* *Loco.*

41

I

II

*cresc. poco a poco (to H)* *cresc. poco a poco (to H)*

**G** *cresc. poco a poco (to H)*

(Loco.) *Loco.*

45

I

II

*accel.* *accel.*

*(cresc.)* *(cresc.)* *(cresc.)*

**G** *accel.*

(Loco.) *Loco.*

6

**H** *a tempo* (♩ = 120), with energy and joy

I

II

*f*

*f*

**H** *a tempo* (♩ = 120), with energy and joy

*f*

*loco*

*loco*

*8va-*

*8va-*

I

II

*p sub.*

*cresc.*

*p sub.*

*cresc.*

*8va-*

*8va-*

I

II

*(cresc.)*

*(cresc.)*

*non rit.*

*ff*

*ff*

*non rit.*

*p cresc.*

*ff*

*8va-*

*8va-*



## Interlude

Moderate tempo ♩ = 116  
 as an introduction of overlapping notes  
*con sord.*

I *p* *con sord.*

II *p*

6

*attacca*

## 2. All is Quiet

Same tempo ♩ = 116  
 very gently and peacefully

*gentle tremolo,  
 at the tip*

I *pp* *p*

II *pp* *p*

Same tempo ♩ = 116  
 very gently and peacefully

*gently*

*white-note gliss. ad lib.*

*p*

*Ped.* *Ped.* *simile*

5 **A**

*mf*

*mf* *p*

*mf* *p*

*gently*  
*white-note gliss.*

9

*p* *mf*

*mf*

*with pedal*

13 **B**

*on the string*

*mf* *p*

*mf* *p*

*(mf)*

*p*

17

I

II

*mf*

*mf*

20

I

II

*p*

*pp*

*p*

white-note gliss.

*p*

with pedal

C

23

I

II

*pp*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

26

I *cresc. poco a poco*

II *(cresc.)*

*(cresc.)*

29 **D**

I *mf*

II *mf*

**D** *mf*

32

I

II

35

I

II

*p*

*p*

*dim.*

*p*

E

E

38

I

II

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

42

I

II

*(cresc.)*

*(cresc.)*

*f*

*f*

E

E

46

I

II

(f)

Ped.

50

I

II

(f)

3

p

(Ped.)

52

I

II

(f)

3

3

Ped.



Musical score for measures 66-69. The score is in 3/4 time and features two woodwinds (I and II) and a piano. The woodwinds play a melodic line with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *mp*.

Musical score for measures 70-73. The woodwinds play sustained notes with a *rit.* marking. The piano accompaniment features a *rit.* section with a *pp* dynamic. The score concludes with a double bar line. A *Ped.* marking is present at the bottom left.

(pedal stays into next movement)  
attacca

3:10



### 3. Letting Go

#### Introduction

Slowly, pensively

*rit.*

Musical score for the Introduction section, measures 1-4. The score is in 4/4 time. The upper staff (treble clef) features a melodic line starting on a high octave (8va) with a dotted line above it. The notes are quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff (bass clef) is mostly empty, with a single half note G2 in the final measure. Dynamics include *pp* in the first measure and *rit.* above the final measure. A rehearsal mark (Led.) is located below the first measure.

Quickly, with energy ♩ = 120

*senza sord.*

Musical score for measures 5-7, first system. The upper staff (I) contains a rapid sixteenth-note pattern. The lower staff (II) contains a single quarter note G2 in each measure. Dynamics include *f* and *senza sord. snap pizz.* in the first measure.

Quickly, with energy ♩ = 120

Musical score for measures 5-7, second system. This system shows the grand staff (treble and bass clefs) which is mostly empty, with rests in all staves.

Musical score for measures 8-10. The upper staff (I) features a rapid sixteenth-note pattern. The lower staff (II) contains a single quarter note G2 in each measure. The grand staff (treble and bass clefs) contains chords in measures 9 and 10, marked with *f* and accents (>). Rehearsal marks 'A' are placed above the first and second measures of this system.

Musical score for measures 11-12. It features two vocal staves (I and II) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a 'with slight pedal' instruction. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Musical score for measures 13-15. It features two vocal staves (I and II) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A section labeled 'B' with the lyrics 'enjoying the beauty of Spring' begins in measure 13. Dynamics include *mf* and *sim.* (sostenuto). The piano part features chords and moving lines in both hands.

Musical score for measures 16-18. It features two vocal staves (I and II) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A section labeled 'C' begins in measure 16. The piano part continues with chords and moving lines.

19

I

II

*p*

*p*

**D** with energy

22 *f*

I

II

*f*

*f*

*gliss.*

25 **E**

I

II

*f*

*f*

*gliss.*

28

I

II

30 *rit.* **F** Leisurely tempo ♩. = 96

I

II

*p*

*p*

**F** Leisurely tempo ♩. = 96  
*lightly, as a "touch of Spring"*

*rit.*

*p*

*with pedal*

34

I

II

*playfully*

*(p)*

*playfully*

39

I

II

*playfully*  
*(p)*

G

44

I

II

*light tremolo, at the tip*

50

I

II

*rit.*

**H** Original tempo ♩ = 120

*f*

*f*

*rit.*

**H** Original tempo ♩ = 120

*f*

53

I

II

I

56

I

II

*p*

*f*

*p*

*p*

*f*

*p*

*gliss.*

I

59

I

II

*f*

*f*

*sva*

(Ped.)

# 4. In Full Bloom

Slowly  
*as flower buds opening in Spring*

Musical notation for measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a half note followed by a quarter note, then a half note with a fermata. The bass clef accompaniment consists of quarter notes. Rehearsal marks labeled "Reo." are placed below the first and second measures.

Musical notation for measures 5-8. Treble clef, key signature of three sharps, 4/4 time signature. The instruction "let ring" is written above the treble staff. The melody continues with quarter notes and a half note with a fermata. The bass clef accompaniment features eighth notes and quarter notes. Rehearsal marks labeled "Reo." are placed below the first and second measures.

Musical notation for measures 9-12. Treble clef, key signature of three sharps, 4/4 time signature. The instruction "A Flowing tempo ♩ = 108" is written above the treble staff. The dynamic is *mf* *espr.*. The melody includes a triplet of eighth notes. The bass clef accompaniment features eighth notes and quarter notes. Rehearsal marks labeled "(Reo.)" and "Reo." are placed below the first and second measures. The word "simile" is written below the third measure.

Musical notation for measures 13-16. Treble clef, key signature of three sharps, 4/4 time signature. The instruction "A Flowing tempo ♩ = 108" is written above the treble staff. The melody includes a triplet of eighth notes. The bass clef accompaniment features eighth notes and quarter notes. A rehearsal mark labeled "I" is placed at the beginning of the first measure.

17

I

II

*mf espr.*

B

21

I

II

25

I

II

C



28

I

II

31

I

II

34 **D**

*p playfully*

*p playfully*

*p playfully*

**D**

37

40

43

46

I

II

*Leg.*

49

I

II

*Leg.*

*dim.*

51

*rit.*

I

II

*rit.*

*(dim.)*

*pp*

*(Leg.)*

26

**F**

*a tempo*

53

*short and jagged*

Musical notation for measures 53-56. Part I (Violin I) starts with a *p* dynamic. Part II (Violin II) starts with a *p* dynamic. The piano accompaniment is silent.

**F**

*a tempo*

Piano accompaniment for measures 53-56, showing treble and bass staves with rests.

(*Leg.*)

57

Musical notation for measures 57-60. Part I (Violin I) starts with a *mp* dynamic. Part II (Violin II) starts with a *mp* dynamic. The piano accompaniment is silent.

Piano accompaniment for measures 57-60, showing treble and bass staves with rests.

61

Musical notation for measures 61-63. Part I (Violin I) starts with a *mf* dynamic. Part II (Violin II) starts with a *mf* dynamic. The piano accompaniment starts with a *mf* dynamic.

Piano accompaniment for measures 61-63, showing treble and bass staves with notes and dynamics.

*with slight pedal*

64

I

II

**G**

*f* flowing

*f* flowing

**G**

*f*

more *And.*

67

I

II

70

I

II

73 **H**

I

II

**H**

75

I

II

77

I

II

79

I

II

81 *rit. to end*

I

II

*rit. to end*

Ped.

83 *(rit.)* *(change bow ad lib.)*

I

II

*(rit.)* *as many flower buds opening*

Ped.