

Gwyneth Walker

For Peace and Hope

[a benediction]

for Symphony Orchestra

Premiered on December 31, 2009
by the Vermont Youth Orchestra – Burlington, Vermont
Andrew Massey, Music Director

Duration: 5 minutes 30 seconds

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B flat
2 Bassoons

4 Horns in F
3 Trumpets in C (B flat parts available)
3 Trombones
Tuba

Percussion (Two Players)

Glockenspiel, Timpani, Snare Drum, Medium and Low Tom-Toms, Bongo, Triangle, Maracas, Wind Chimes, Suspended Cymbal

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Program Notes

FOR PEACE AND HOPE, a benediction, is an orchestral interpretation of the American spiritual, “Let Us Break Bread Together.” This is a gentle, yet powerful, prayer of healing and uniting.

Let us break bread together on our knees.
Let us break bread together on our knees.
When I fall on my knees with my face to the rising sun,
O Lord, have mercy on me.

The music opens with peaceful brass chords (perhaps expressive of joining together in harmony), followed by cascading “tear-like” patterns in the winds. The theme then enters in the strings, with a solo flute, as the one, quiet voice of prayer.

Subsequent thematic entrances (verses of the song) grow in dynamics and tempi. The second verse, “Let us love one another,” is presented in the horns and trombones. And the third verse, “Let our tears flow together,” is heard in the woodwinds and strings.

A contrasting middle section has been created within this benediction. The texture thins down to arpeggio patterns in the celli, with soli winds in counterpoint above. This is a time for individual reflection, rather than communal prayer.

Soon, the strings re-enter and gather energy for final verse, “May our song rise together.” This triumphant statement features the brass with the melody. The strings and winds provide surrounding affirmation, and often play ascending phrases, expressive of the lyrics:

May our song rise together.
May our song rise together.
May our song rise together,
And bring us peace.

FOR PEACE AND HOPE is the second in a set of American Songs for Orchestra. Each of these “songs” (which can function as an overture or separate orchestral selection) will be based on a familiar American song. The premise will be to expand upon the song, and explore its musical character, through orchestral presentation

— notes by the composer —

The Composer

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. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. 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.

Walker’s catalog includes over 190 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Dedicated to the Vermont Youth Orchestra, Andrew Massey, Music Director

For Peace and Hope

[a benediction]

Gwyneth Walker

Gently ♩ = 108 *rit.*

The score is for a symphony orchestra. It features a variety of instruments including woodwinds, brass, percussion, and strings. The music is in 4/4 time and B-flat major. The tempo is marked 'Gently' at 108 beats per minute. The score is divided into two systems. The first system includes Piccolo, Flutes, Oboes, B♭ Clarinets, Bassoons, Horns in F, Trumpets in C, Trombones, Tuba, Percussion, Violins, Viola, Violoncello, and Contrabass. The second system includes Violins, Viola, Violoncello, and Contrabass. The music is marked with dynamics such as *p* (piano), *mp* (mezzo-piano), and *rit.* (ritardando). The string parts are marked with *pizz. con sord.* (pizzicato con sordina) and *p* (piano).

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

Horns in F 1 2 3 4

Trumpets in C 1 2 3

Trombones 1 2 3

Tuba

Percussion
[Glockenspiel, Timpani,
Snare Drum, Medium and
Low Tom-Toms, Bongo,
Triangle, Maracas, Wind
Chimes, Suspended Cymbal]

Violins 1 2

Viola

Violoncello

Contrabass

*Trumpet parts in B♭ are available.

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7 **A** *a tempo*

Picc. *p*

Fls. 1 *p*

Fls. 2 *p*

Obs. 1 *p*

Obs. 2 *p*

Cls. 1 *p*

Cls. 2 *p*

Bsns. 1 *p*

Bsns. 2 *p*

Hns. 1 *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4 *p*

Tpts. 1 *p*

Tpts. 2 *p*

Tpts. 3 *p*

Tbns. 1 *p*

Tbns. 2 *p*

Tbns. 3 *p*

Tuba *p*

Perc. *p* Glock.

Vlns. 1 *con sord., div.* *p*

Vlns. 2 *con sord.* *p*

Vla. *con sord.* *p*

Vlc. *con sord., div.* *p*

Cb. *arco* *p*

(*p*)

12 B

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

18 (1.)

Fls. 1 2

2. Solo *p* peacefully *poco* *mp*

Cls. 1 2

Bsns. 1 2

p

Perc. (S. D.)

mp

Vlns. 1 2

poco *mp*

Vla.

poco *mp*

Vlc.

poco *mp*

Cb.

poco *mp*

23

Fls. 1 2

p *poco* *mp*

Cls. 1 2

p *mp*

Perc.

p

Vlns. 1 2

p *poco* *mp*

Vla.

p *poco* *mp*

Vlc.

p *poco* *mp*

Cb.

p *poco* *mp*

28 D

Picc. *(mp)* *p* +2.

Fls. 1 *p*

Fls. 2

Obs. 1 *p*

Obs. 2 *p*

Cls. 1 *p*

Cls. 2 *p*

Bsns. 1 *a2* *p*

Bsns. 2 *p*

Hns. 1 *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4

Tpts. 1 *p*

Tpts. 2 *p*

Tpts. 3 *p*

Tbns. 1 *p*

Tbns. 2 *p*

Tbns. 3 *p*

Tuba *p*

Perc. *p* Triangle

Med. & Low Tom-Toms *p*

D

Vlns. 1 *p* *pizz.*

Vlns. 2 *p* *pizz.*

Vla. *p* *pizz.*

Vlc. *p* *pizz.*

Cb. *p* *pizz.*

33

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Tri.)
Bongo *p*

Vlns. 1
2

Vla.

Vlc.

Cb.

(p)
a2
(p)
mf cantabile
p
a2
mf cantabile
(p)
(p)
(p)
(p)
via sord.
via sord.
via sord.
via sord.
via sord.

38 **E**

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Bongo)

Vlins. 1
2

Vla.

Vlc.

Cb.

p

a2

(p)

mf cantabile

E a few players
arco, senza sord.
p sost.

a few players
arco, senza sord.
p sost.

a few players
arco, senza sord.
p sost.

a few players
pizz., senza sord.
p

43

F

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Bongo)

Vlns. 1
2

Vla.

Vlc.

Cb.

(p)

(p)

(p)

(mf)

(mf)

(mf)

(p)

(p)

(p)

(F)

(F)

47

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

Faster ♩ = 120

56 (accel.)

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

(accel.)

Vlins. 1 2

Vla.

Vlc.

Cb.

Tutti

Faster ♩ = 120

61

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Tom-Toms)

Vlns. 1
2

Vla.

Vlc.

Cb.

H

a2

p f

66

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

p *f*

a2

70 I

Picc.
Fls. 1 2
Obs. 1 2
Cls. 1 2
Bsns. 1 2
Hns. 1 2 3 4
Tpts. 1 2 3
Tbns. 1 2 3
Tuba
Perc. (Tom-Toms)
Vlns. 1 2
Vla.
Vlc.
Cb.

lightly

lightly

lightly

75 J

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. *p* *f*

Vlins. 1
2

Vla.

Vlc.

Cb.

80 *rit.*

Picc. *mf*

Fls. 1 *mf*

2

Obs. 1 *mf*

2

Cls. 1 *mf*

2

Bsns. 1 *mf*

2

Hns. 1 *mf*

2 *a2*

3 *mf*

4

Tpts. 1 *mf*

2 *a2*

3 *mf*

Tbns. 1

2

3

Tuba

Perc. (Tom-Toms) *mf* Bongo *mf*

Vlns. 1 *mf* *pizz.*

2 *mf* *pizz.*

Vla. *mf* *pizz.*

Vlc. *mf*

Cb. *mf*

85 **Slower** ♩ = 108

Clars. 1 2

Bsns. 1 2

Hrns. 1 2

Tpts. 1 2 3

Perc. (Bongo) Maracas

pp

Slower ♩ = 108

Vlins. 1 2

Vla.

Vlc.

Cb.

arco, div.
pp

arco, div.
pp

arco
pp

p

p

89

Obs.

Clars. 1 2

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

mf cantabile

mf cantabile

(pp)

(pp)

(pp)

p

p

93 (1.)

Obs. 1 2
Cls. 1 2
Perc. (Mar.)
Vlns. 1 2
Vla.
Vlc. 3
Cb.

Detailed description: This system contains measures 93 through 96. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The Oboe (Obs.) and Clarinet (Cls.) parts feature long, sustained notes with slurs. The Percussion (Perc.) part includes a mallet part (Mar.) with a rhythmic pattern. The Violins (Vlns.) and Viola (Vla.) parts play sustained chords. The Violoncello (Vlc.) part has a triplet of eighth notes. The Contrabass (Cb.) part has a simple melodic line.



97

Obs. 1 2
Cls. 1 2
Bsns. 1 2
Perc.
Vlns. 1 2
Vla.
Vlc. 3
Cb. pizz. arco

L

mf cantabile

p *mf*

Detailed description: This system contains measures 97 through 100. A double bar line is followed by a repeat sign and a box containing the letter 'L'. The Oboe (Obs.) and Clarinet (Cls.) parts have slurs. The Bassoon (Bsns.) part starts with a first ending (1.) and has a dynamic marking of *mf cantabile*. The Percussion (Perc.) part has a mallet part. The Violins (Vlns.) and Viola (Vla.) parts play sustained chords. The Violoncello (Vlc.) part has triplet eighth notes. The Contrabass (Cb.) part has a pizzicato (*pizz.*) section followed by an arco section. Dynamic markings *p* and *mf* are present in the Clarinet part.

101 M

Picc. 1 2

Fls. 1 2

Obs. 1 2 (1.)

Cls. 1 2 (1.)

Bsns. 1 2 (1.)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. Bongo *p*

Vlns. 1 2 *p*

Vla. *p*

Vlc. *pizz.* 3 3 3 3 3 3 3 3 3 3 3 3

Cb. *pizz.* 3 3 3 3 3 3 3 3

105

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Bongo)

Vlns. 1
2

Vla.

Vlc.

Cb.

110 *accel.*

Picc. *mf cresc.*

Fls. 1 *p cresc.* *mf cresc.*

2 *p cresc.* *mf cresc.*

Obs. 1 *p cresc.* *mf cresc.* *a2*

2 *p cresc.* *mf cresc.* *a2*

Cls. 1 *p cresc.* *mf cresc.* *a2*

2 *p cresc.* *mf cresc.* *a2*

Bsns. 1 *a2*

2 *a2*

Hns. 1 *a2 cresc.* *f triumphantly*

2 *f triumphantly*

3 *f triumphantly*

4 *f triumphantly*

Tpts. 1 *cresc.* *f triumphantly*

2 *p cresc.* *f triumphantly*

3 *f triumphantly*

4 *f triumphantly*

Tbns. 1 *cresc.* *a2 f triumphantly*

2 *f triumphantly*

3 *f triumphantly*

Tuba *f triumphantly*

Perc. *Susp. Cym. p cresc.* *cresc.* *Med. Tom-Tom*

Vlins. 1 *accel. cresc.* *div.*

2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.* *mf* *f triumphantly*

Cb. *cresc.* *arco* *mf* *f triumphantly*

N **Faster** ♩ = 120

114

Picc. *f* triumphantly

Fls. 1 *f* triumphantly

2 *f* triumphantly

Obs. 1 *f* triumphantly

2 *f* triumphantly

Cls. 1 *f* triumphantly

2 *f* triumphantly

Bsns. 1 *f* triumphantly

2 *f* triumphantly

Hns. 1 *f* triumphantly

2 *f* triumphantly

3 *f* triumphantly

4 *f* triumphantly

Tpts. 1 *f* triumphantly

2 *f* triumphantly

3 *f* triumphantly

Tbns. 1 *f* triumphantly

2 *f* triumphantly

3 *f* triumphantly

Tuba *f* triumphantly

(Susp. Cym.)

Perc. *f* (Tom-Toms)

N **Faster** ♩ = 120

unis. *f* triumphantly

Vlins. 1 *f* triumphantly

2 *f* triumphantly

Vla. *f* triumphantly

Vlc. *f* triumphantly

Cb. *f* triumphantly

118

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

122

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. Timp.

Vlins. 1
2

Vla.

Vlc.

Cb.

O

126

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

p *f* *a2* *sfp* *f* *Susp. Cym.* *p* *f* *div.* *unis.* *div.* *p* *f* *p* *f* *p* *f* *p* *f*

132

rit.

Picc. *p* *f* *p cresc.*

Fls. 1 2 *p* *f* *p cresc.* a2

Obs. 1 2 *p* *f* *p cresc.* a2

Cls. 1 2 *p* *f* *p cresc.* a2

Bsns. 1 2 *f* *p cresc.*

Hns. 1 2 3 4 *p* *f* *p cresc.* a2

Tpts. 1 2 3 *f* *p cresc.* a2

Tbns. 1 2 3 *p* *f* *p cresc.*

Tuba *p* *f* *p cresc.*

(Timp.) *p* *f* *p cresc.*

Perc. (Susp. Cym.) *p* *f* *p cresc.*

Vlins. 1 2 *p* *f* *p cresc.* *rit.*

Vla. *p* *f* *p cresc.*

Vlc. *p* *f* *p cresc.*

Cb. *p* *f* *p cresc.*

138 *(rit.)* Slower ♩ = 108 **P**

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *f*

Cls. 1 *ff*

Cls. 2 *f*

Bsns. 1 *ff*

Bsns. 2 *f*

Hns. 1 *ff*

Hns. 2 *f*

Hns. 3 *ff*

Hns. 4 *f*

Tpts. 1 *ff*

Tpts. 2 *f*

Tpts. 3 *ff*

Tpts. 4 *f*

Tbns. 1 *ff*

Tbns. 2 *f*

Tbns. 3 *ff*

Tuba *ff*

Perc. *ff*

Glock. *p*

Wind Chimes *p*

(rit.) Slower ♩ = 108 **P**

Vlins. 1 *ff* *con sord., div.*

Vlins. 2 *ff* *con sord., div.*

Vla. *ff* *con sord.*

Vlc. *ff* *con sord., div.*

Cb. *ff* *con sord.*

rit. to end

143

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. (Glock.)
(W.C.)

Vlns. 1
2

Vla.

Vlc.

Cb.

p sustained

p sustained

p sustained

p sustained

p sustained

p sustained

p sustained

p sustained

p sustained

rit. to end

unis. V

pizz.

V

pizz.

V

pizz.

V

pizz.

V

pizz.

V

pizz.

148 (rit.)

Picc. *pp* barely audible

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. *pp*

(rit.)

Vlns. 1 2 *arco* *pp*

Vla. *arco* *pp*

Vlc. *arco unis.* *div.* *pp*

Cb. *arco* *pp*