Gwyneth Walker

The Light of Three Mornings

Sketches of Braintree Hill

for Orchestra

Duration: 17 minutes

Commissioned by the Lake Placid Sinfonietta

Premiered by the Lake Placid Sinfonietta
David Gilbert, Music Director
Lake Placid, New York – July 26, 1987

The Light of Three Mornings: Sketches of Braintree Hill *is a three-movement work inspired by the purity and beauty of mornings spent in the composer's studio in Braintree, Vermont. The view of nearby Braintree Hill predominates.*

The first movement, "When the Stars Begin to Fall," is a contemporary arrangement of the familiar spiritual tune, "My Lord, What a Morning! (when the stars began to fall." A newly-composed rhythmic middle section is inserted to emphasize the celebratory nature of the song. Near the end of the movement, "glissandi" in the strings and cascading scales in the winds are the falling stars.

First Light" is a slow second movement featuring a sustained melody for solo violin. This melodic line is engendered from the blurred patterns heard in the woodwinds at the end of the first movement. As the theme travels among the instruments, it grows in intensity. The ending is abrupt.

"Hints and Tappings" was composed in a spirit of fun. Delight is taken in exploring unusual instrumental (and vocal!) sounds. This is rhythmic and light-hearted music. The theme and harmonic progressions are derived from the first movement. A full quotation from "When the Stars Begin to Fall" appears in the upper strings near the end, but the tappings prevail.

* * * * *

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, Walker 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.

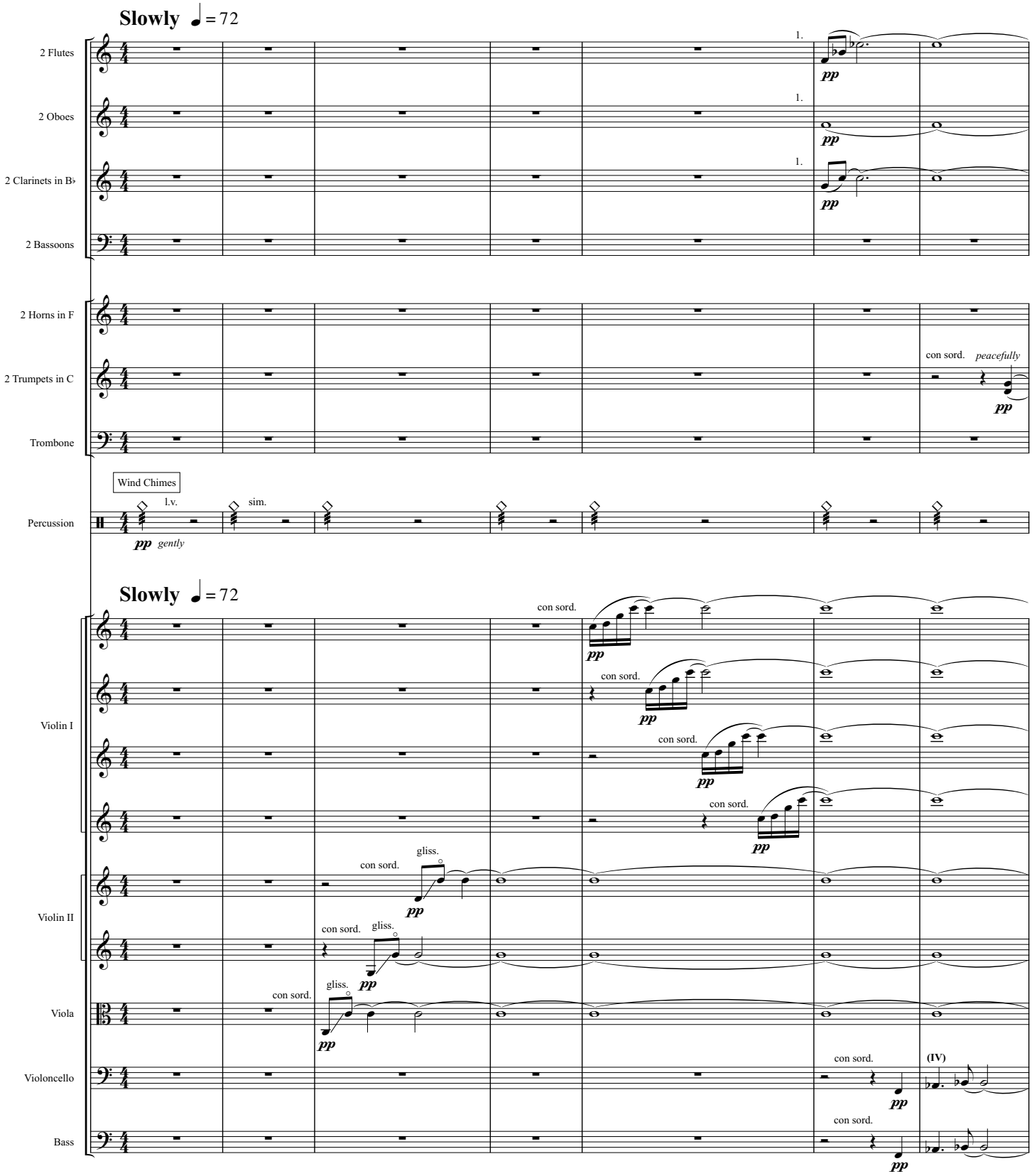
Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).

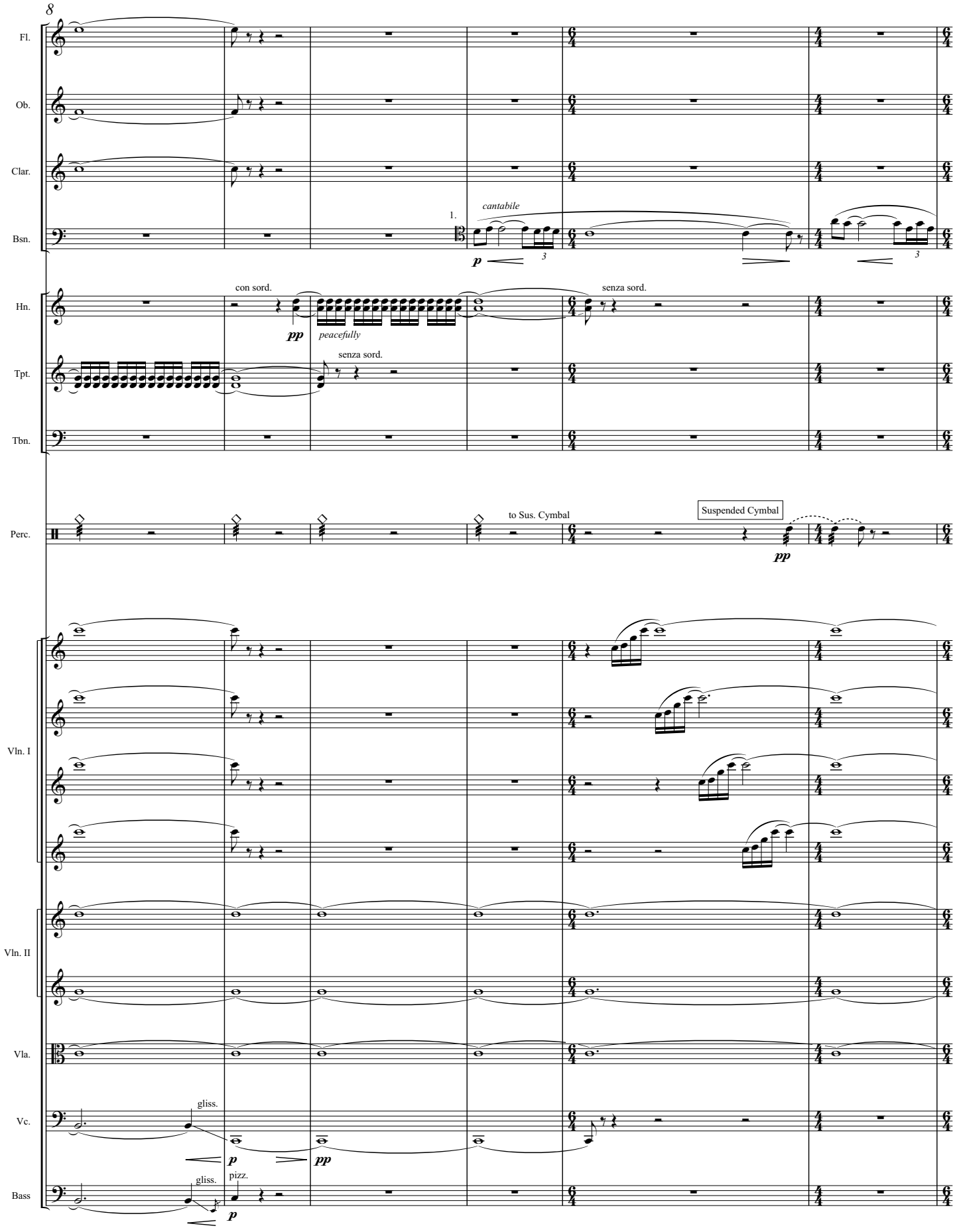
Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

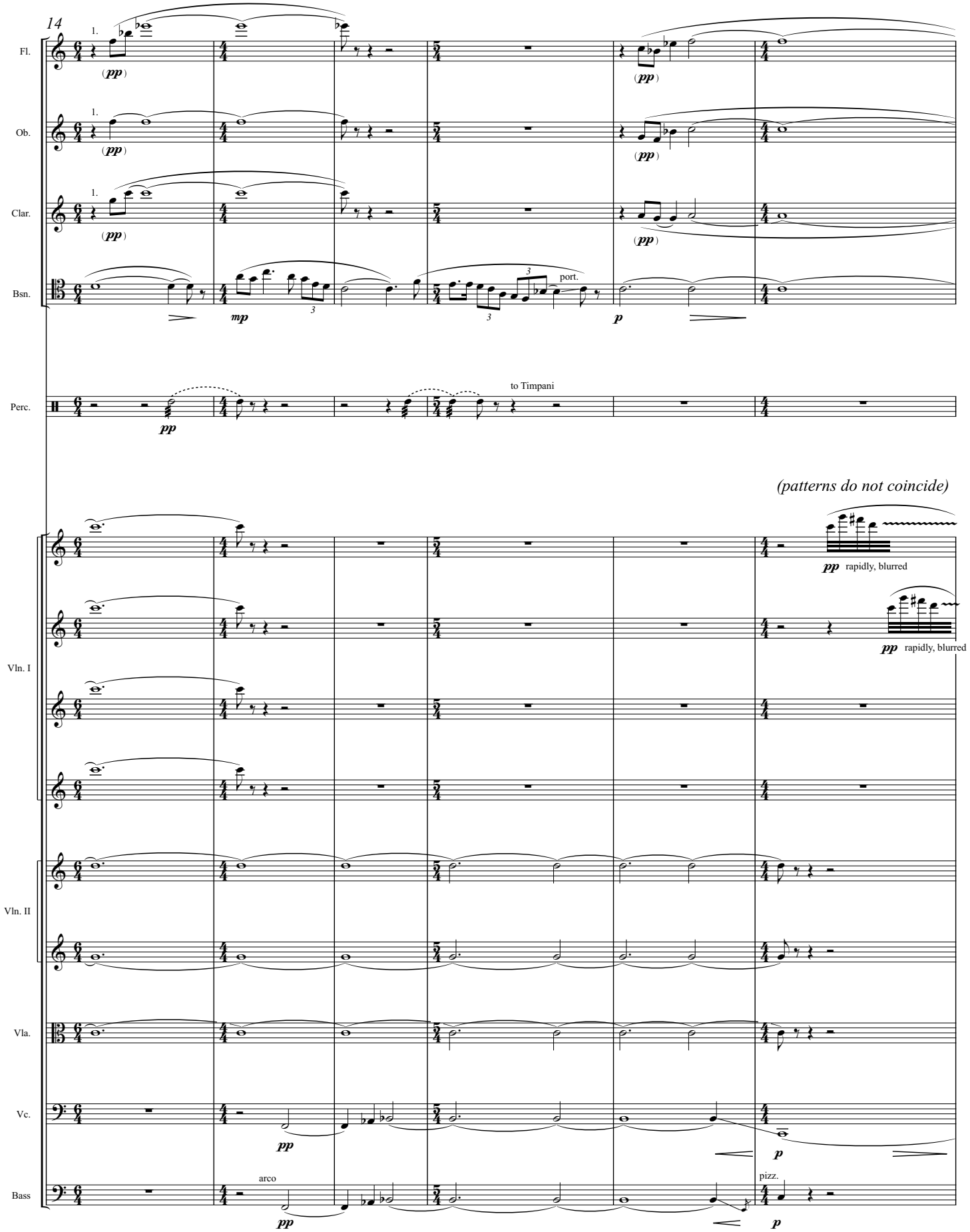
The Light of Three Mornings

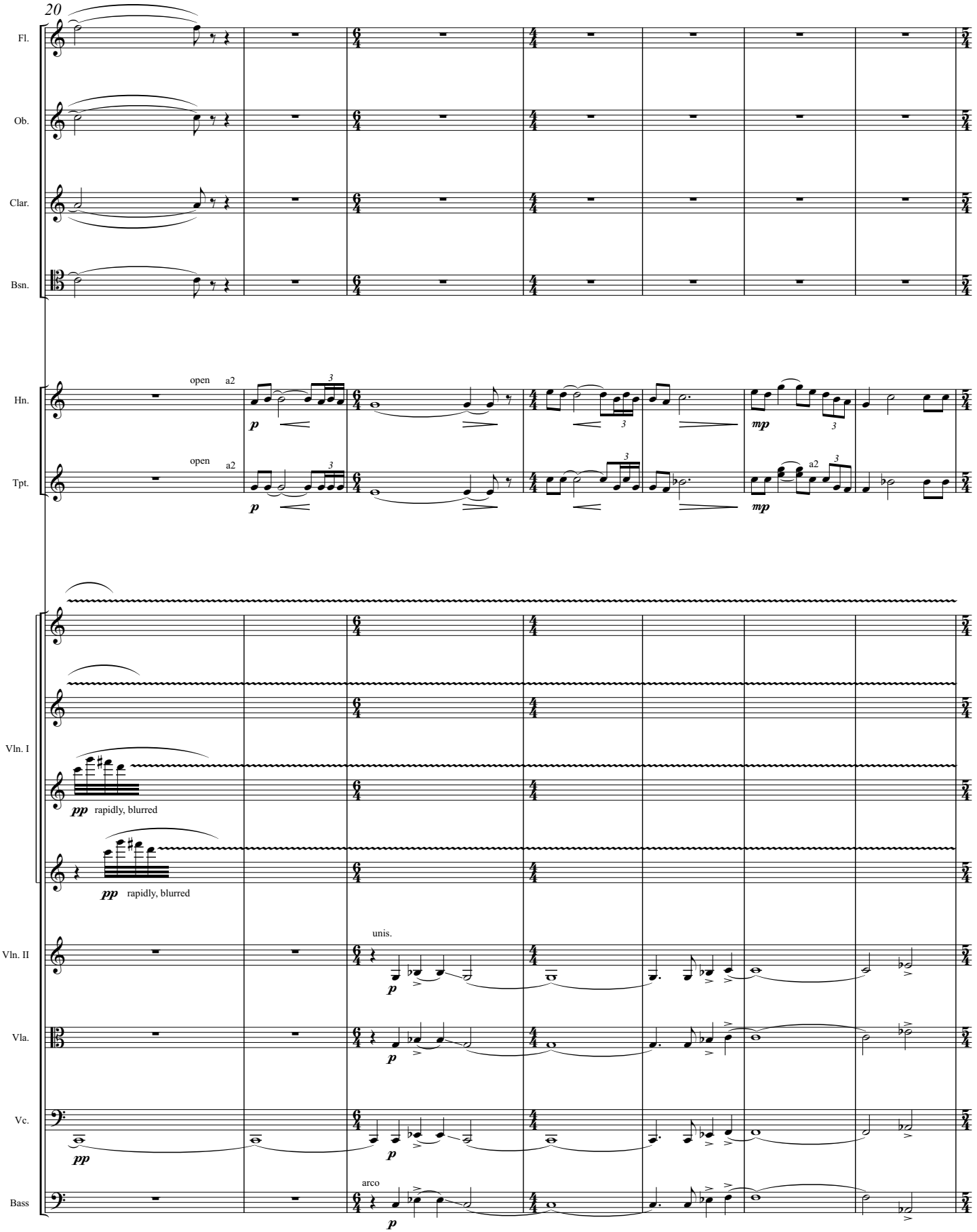
1. When the Stars Begin to Fall

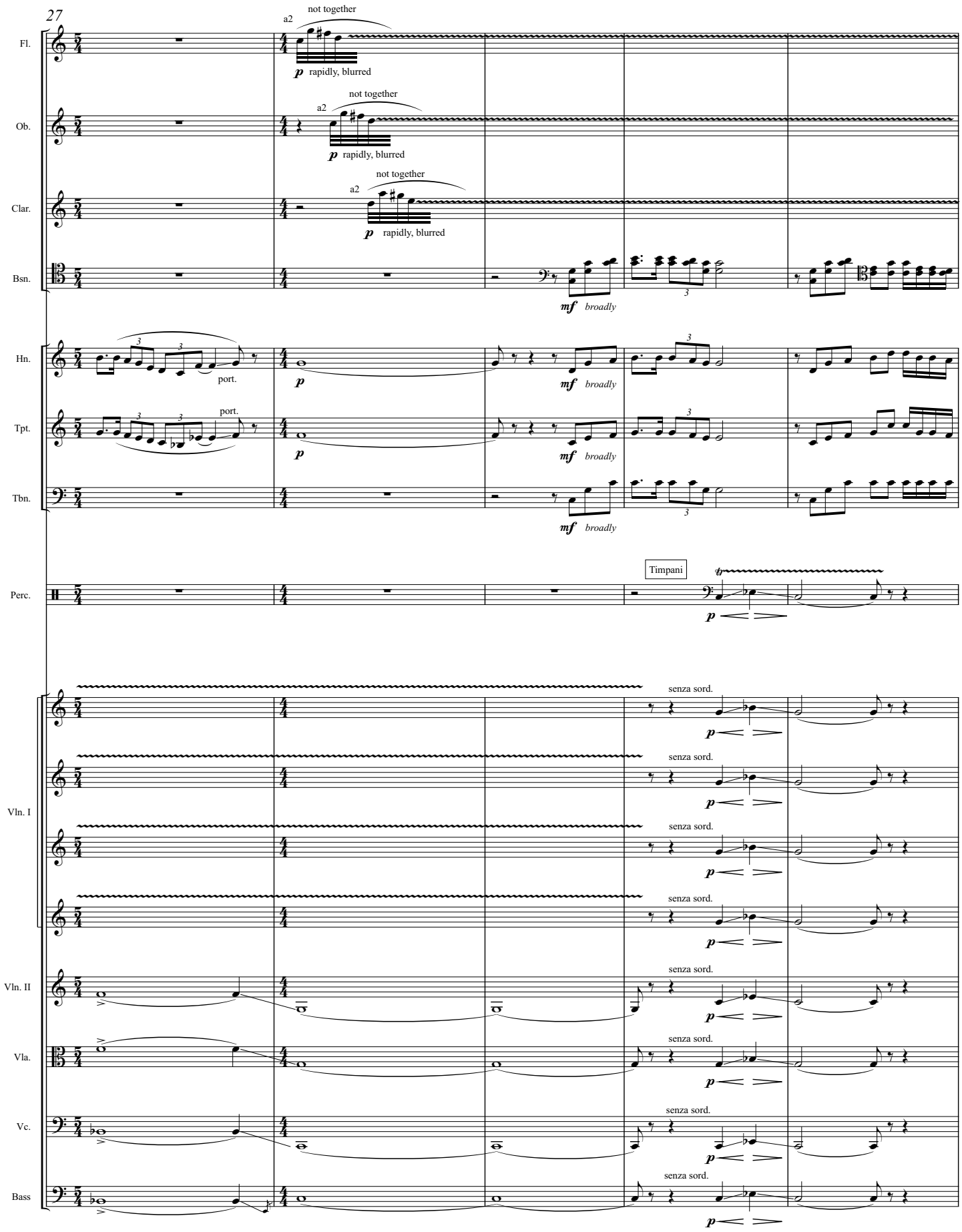
Gwyneth Walker

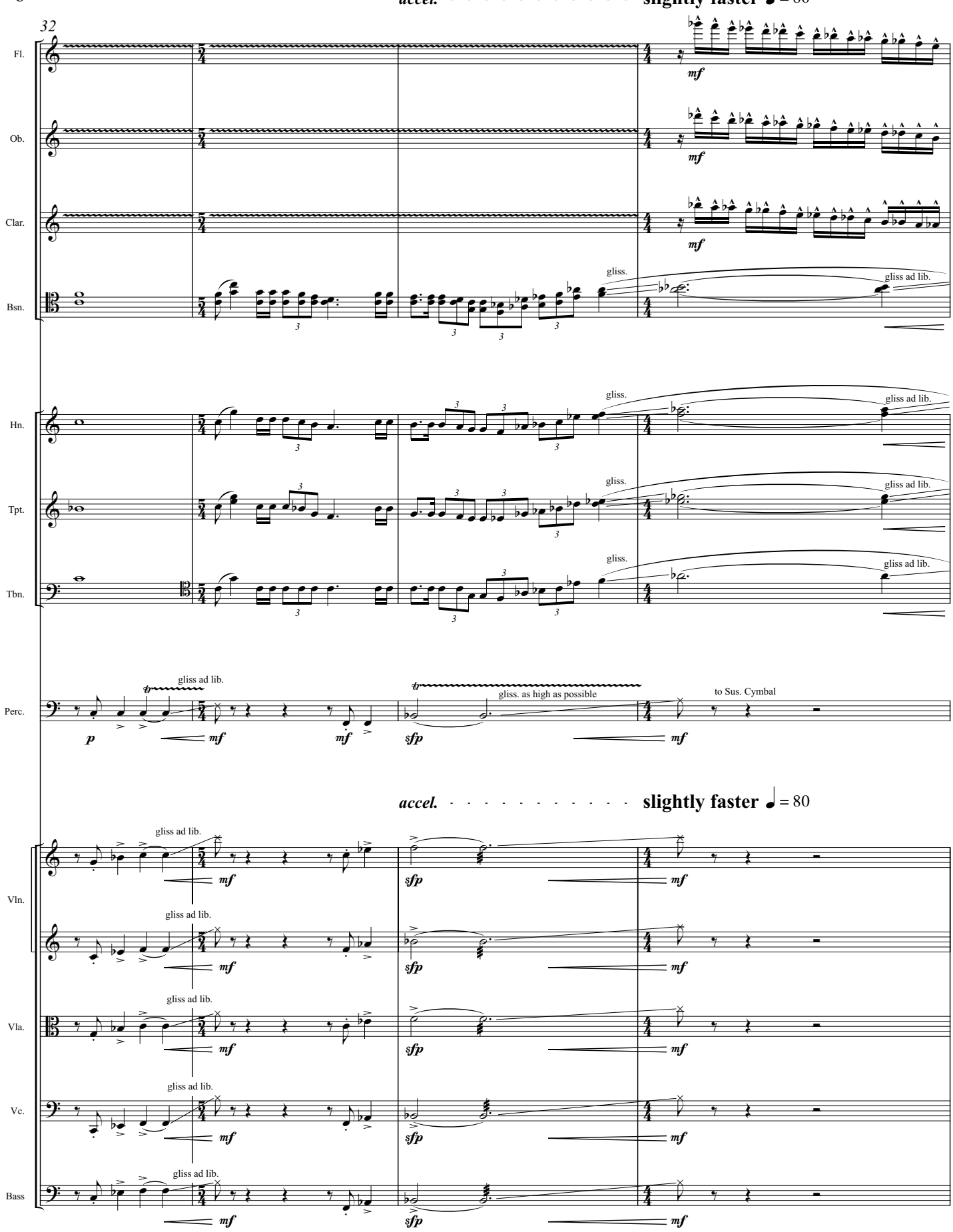


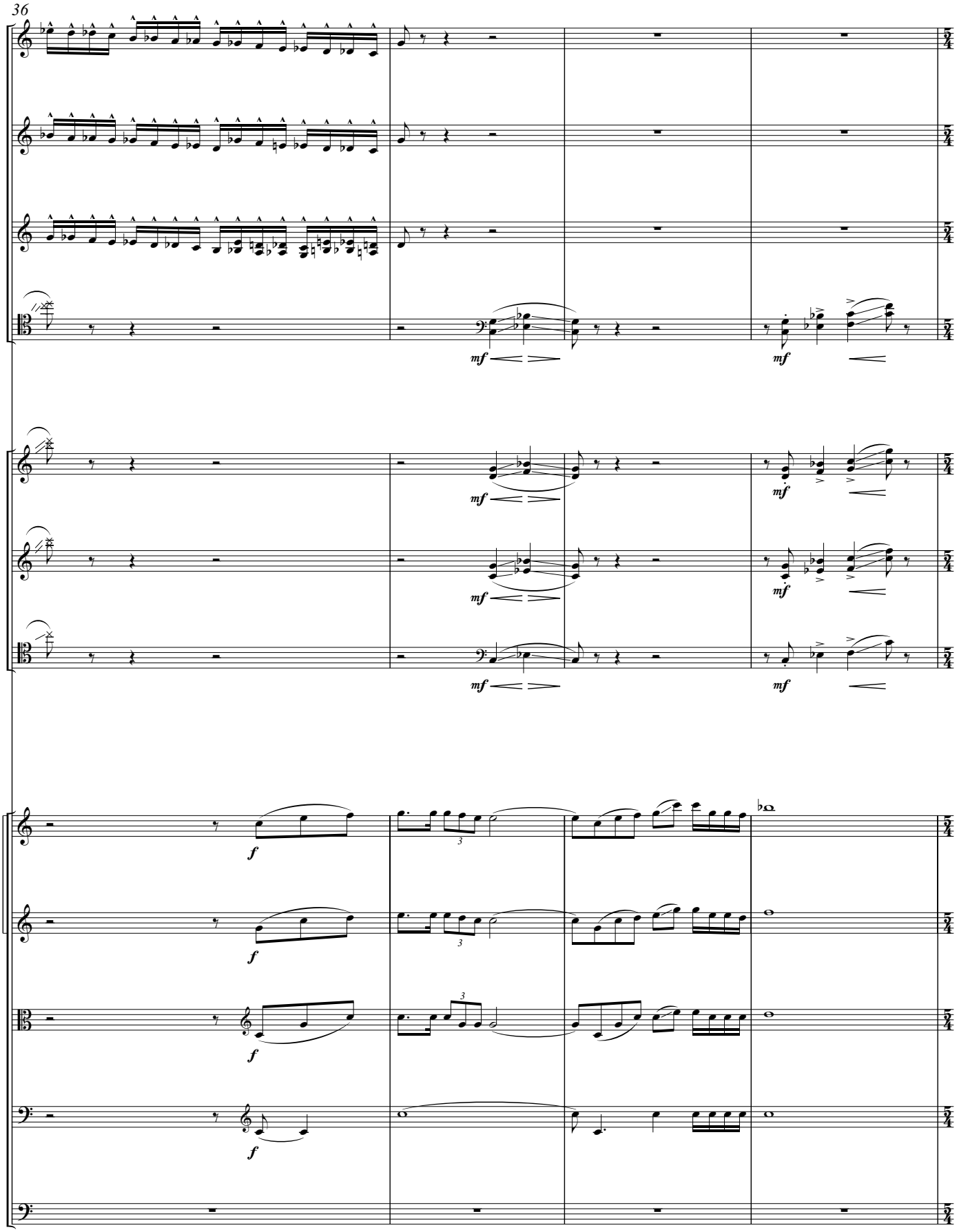

8
Fl.
Ob.
Clar.
Bsn.
1.
cantabile
p
3
3
Hn.
con sord.
pp
peacefully
senza sord.
Tpt.
senza sord.
Tbn.
Perc.
to Sus. Cymbal
Suspended Cymbal
pp
Vln. I
Vln. II
Vla.
Vc.
gliss.
p
pp
Bass
gliss.
pizz.
p

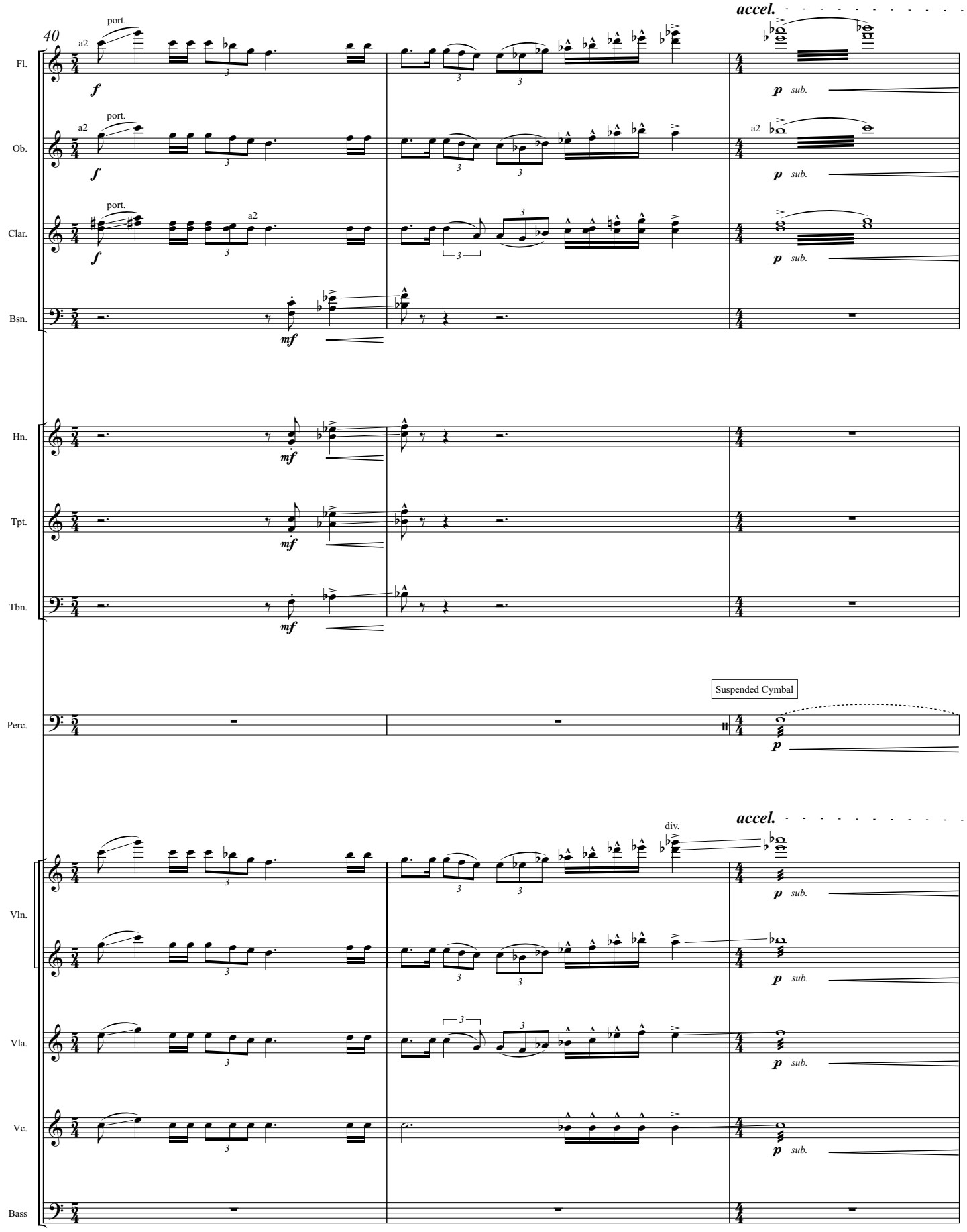

14
Fl.
Ob.
Clar.
Bsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Bass
1.
(pp)
mp
p
port.
to Timpani
pp
(patterns do not coincide)
pp rapidly, blurred
arco
pizz.

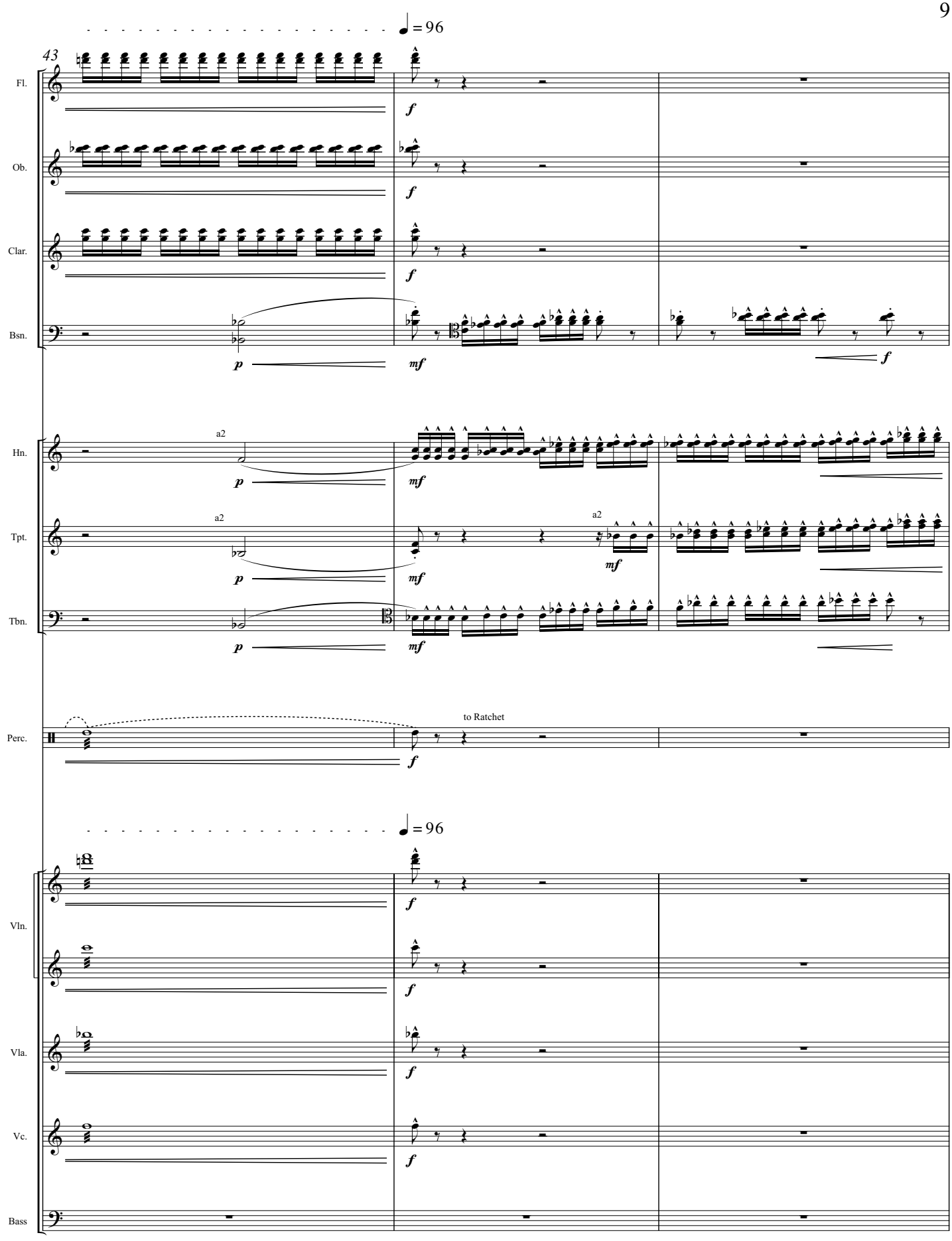

20
Fl.
Ob.
Clar.
Bsn.
Hn.
open
a2
p
mp
Tpt.
open
a2
p
mp
a2
Vln. I
pp rapidly, blurred
pp rapidly, blurred
Vln. II
unis.
p
Vla.
p
Vc.
pp
p
Bass
arco
p

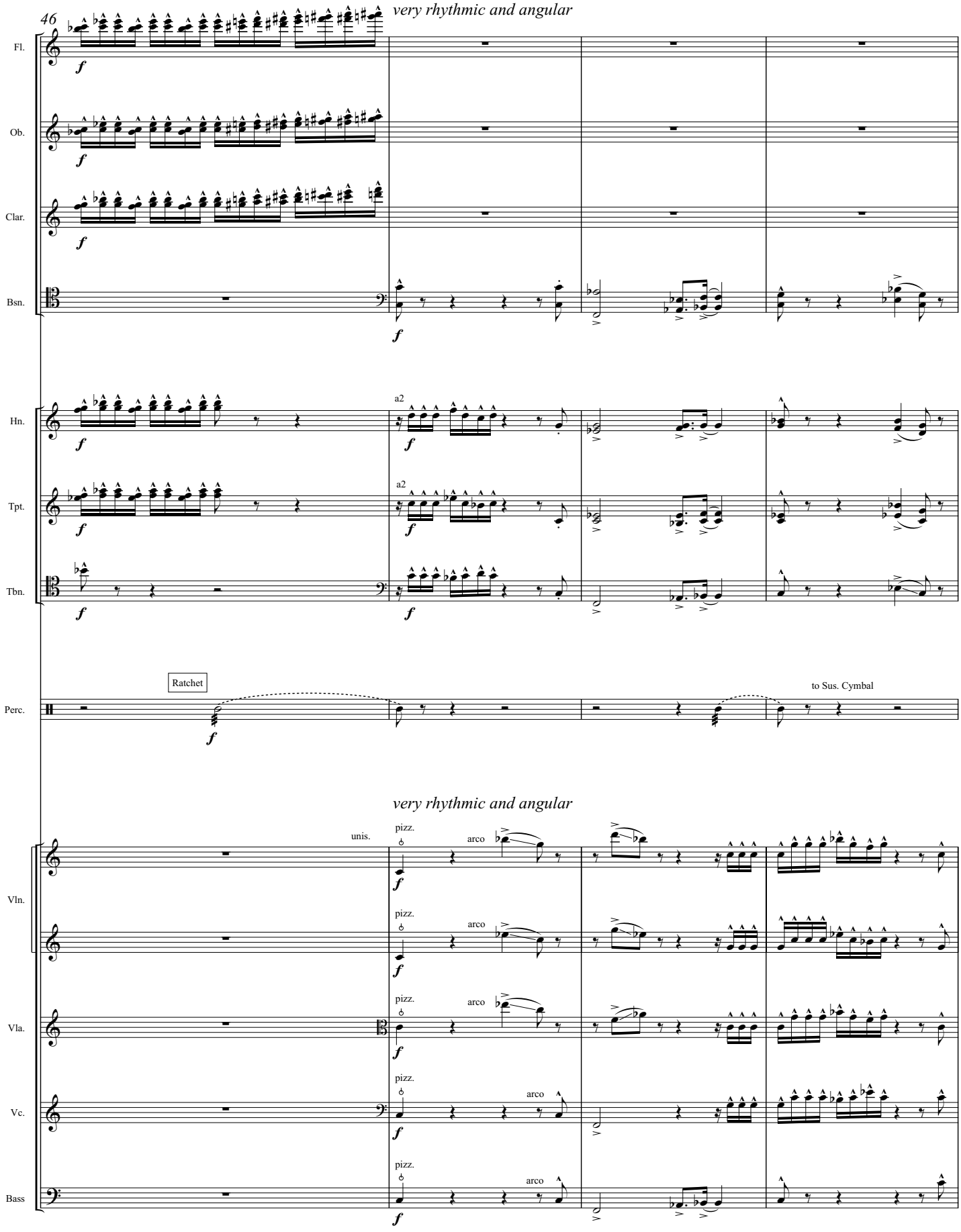

27
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Bass
a2
not together
p rapidly, blurred
mf broadly
port.
Timpani
senza sord.

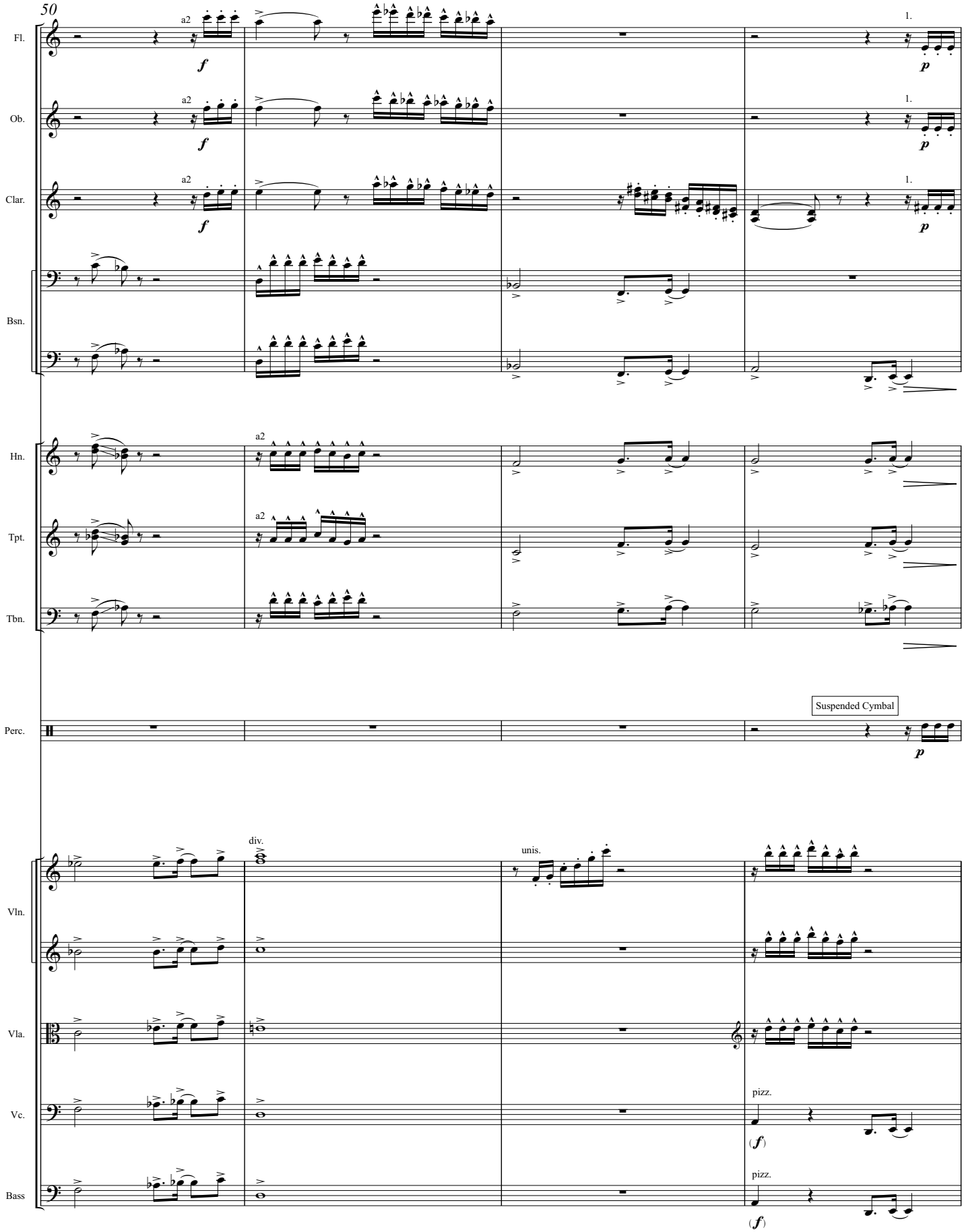

accel.
slightly faster ♩ = 80
32
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
mf
gliss.
gliss ad lib.
p
sfp
gliss ad lib.
gliss. as high as possible
to Sus. Cymbal

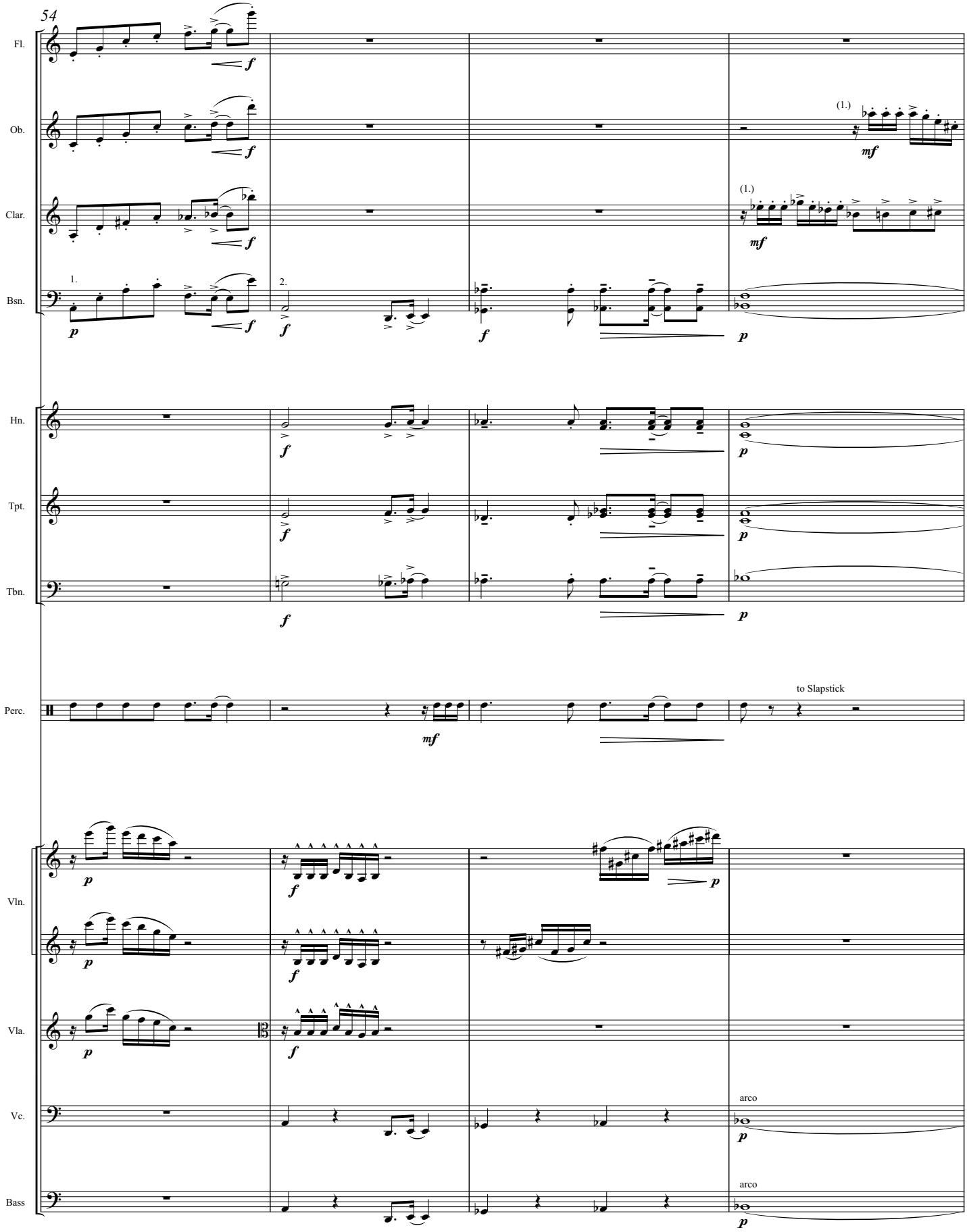

36
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Vln.
Vln.
Vla.
Vc.
Bass
mf
f
3

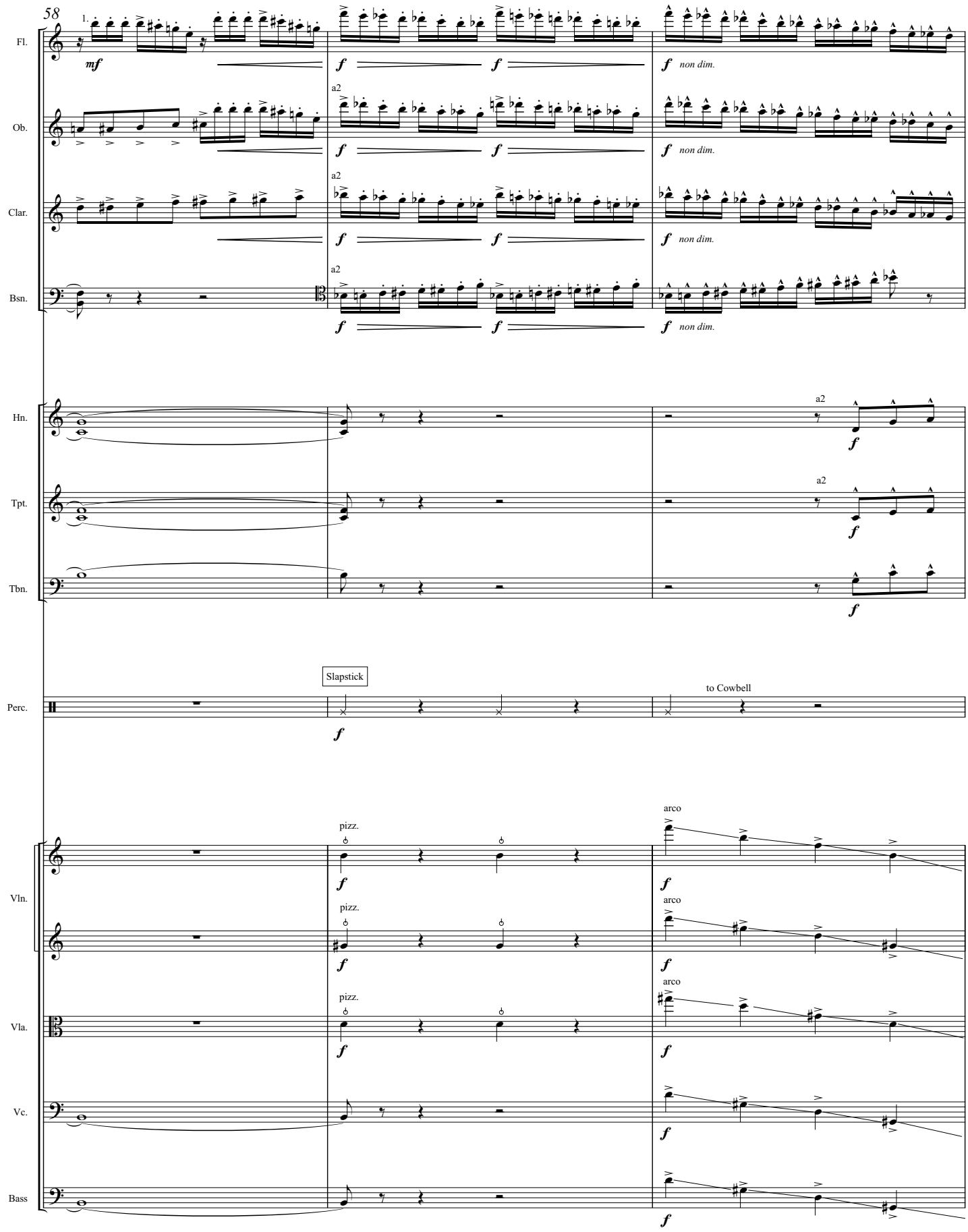

40
accel.
port.
a2
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Suspended Cymbal
Vln.
Vla.
Vc.
Bass
div.
f
mf
p
sub.

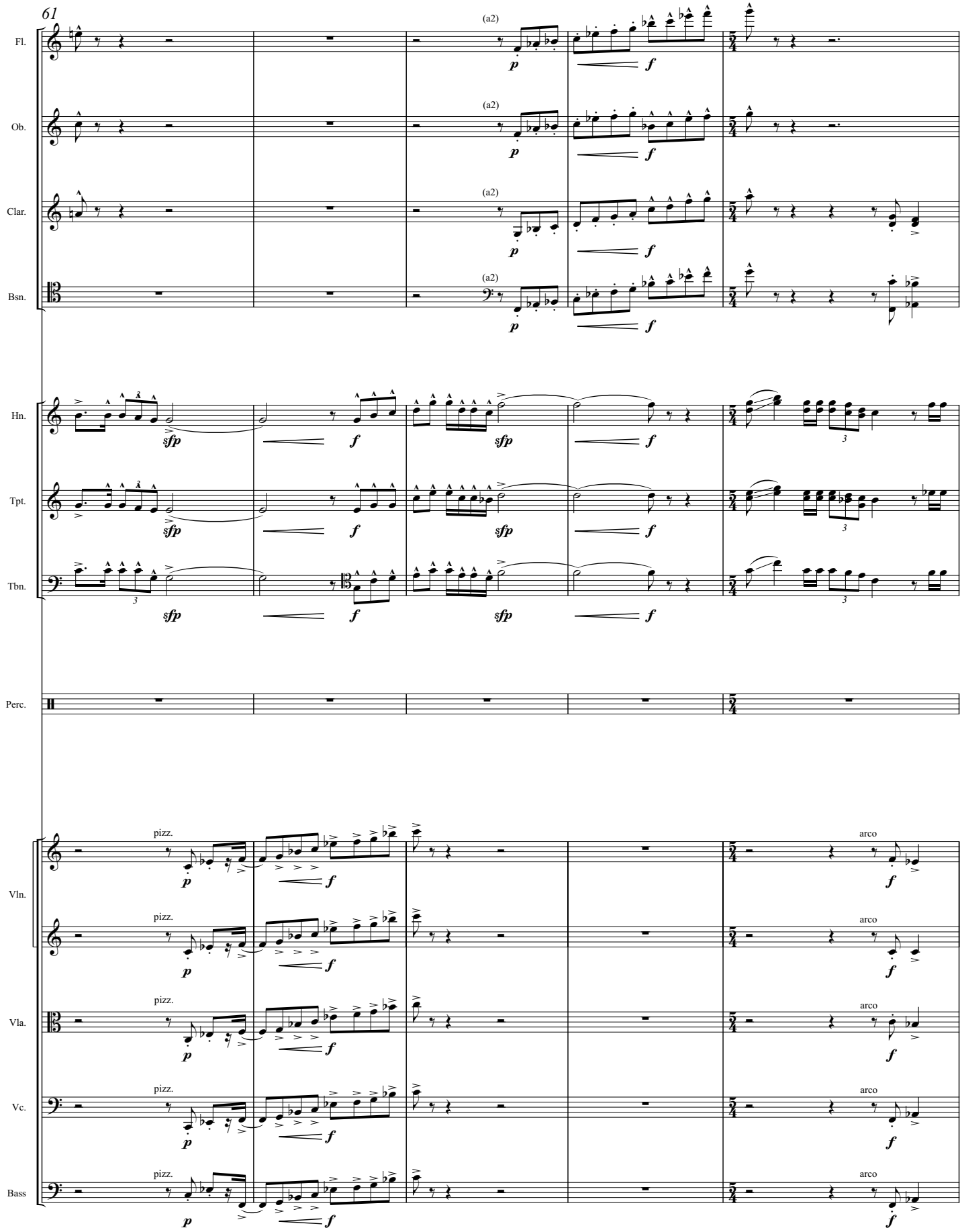

43
♩ = 96
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
a2
to Ratchet
♩ = 96
Vln.
Vla.
Vc.
Bass
p
mf
f

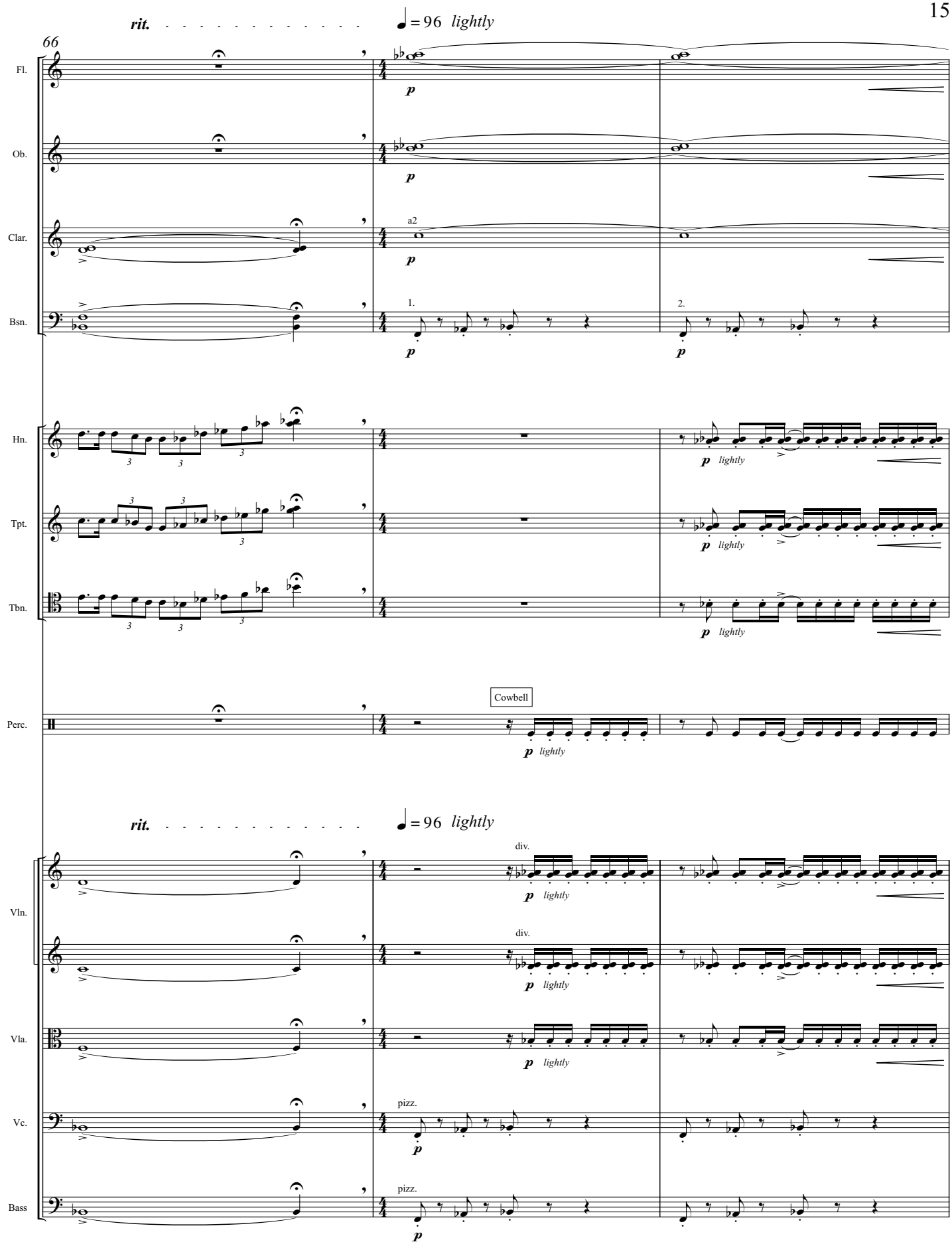

46
very rhythmic and angular
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
a2
a2
Ratchet
to Sus. Cymbal
very rhythmic and angular
Vln.
Vla.
Vc.
Bass
unis.
pizz.
arco

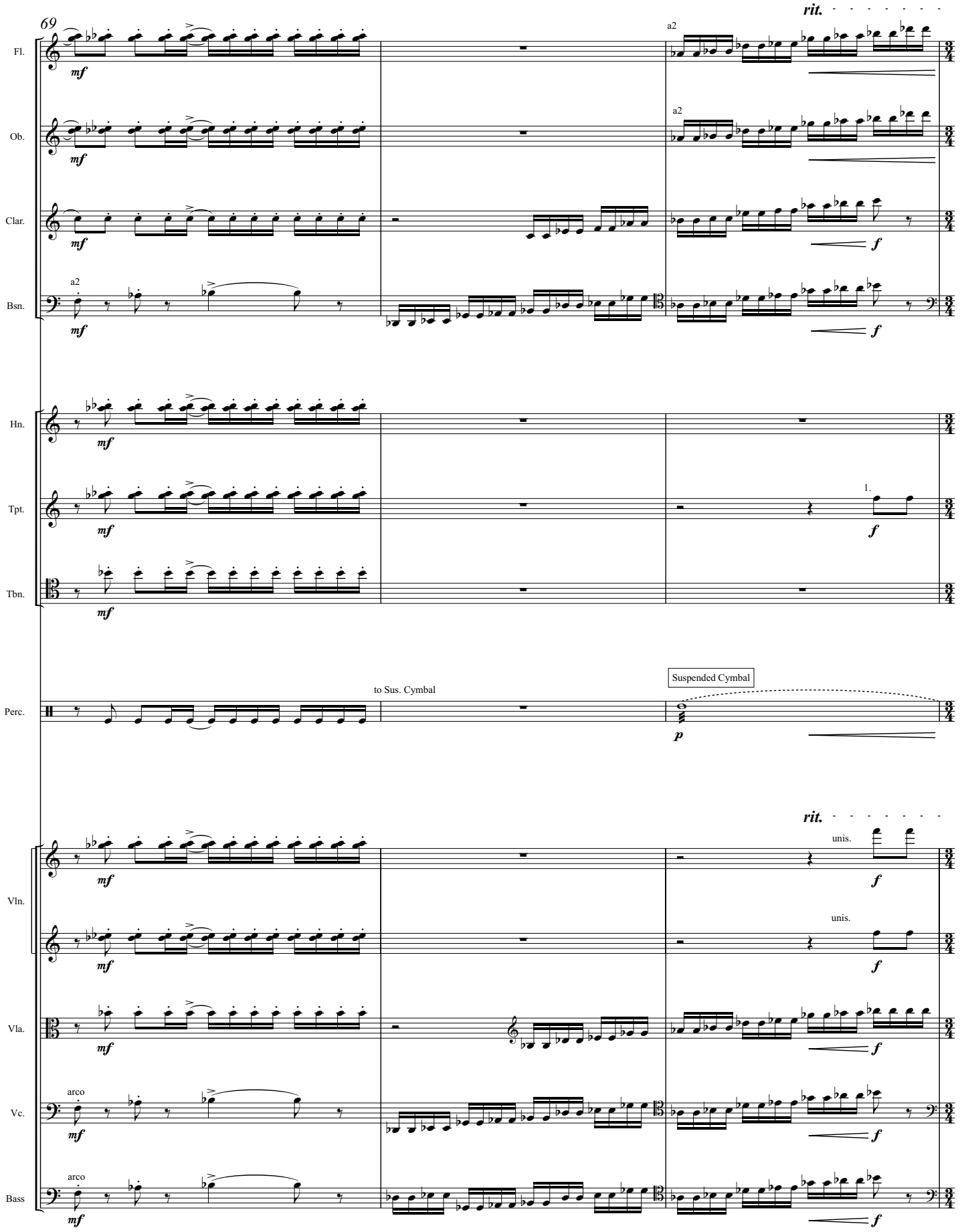

50
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
a2
1.
f
p
Suspended Cymbal
div.
unis.
pizz.
(f)

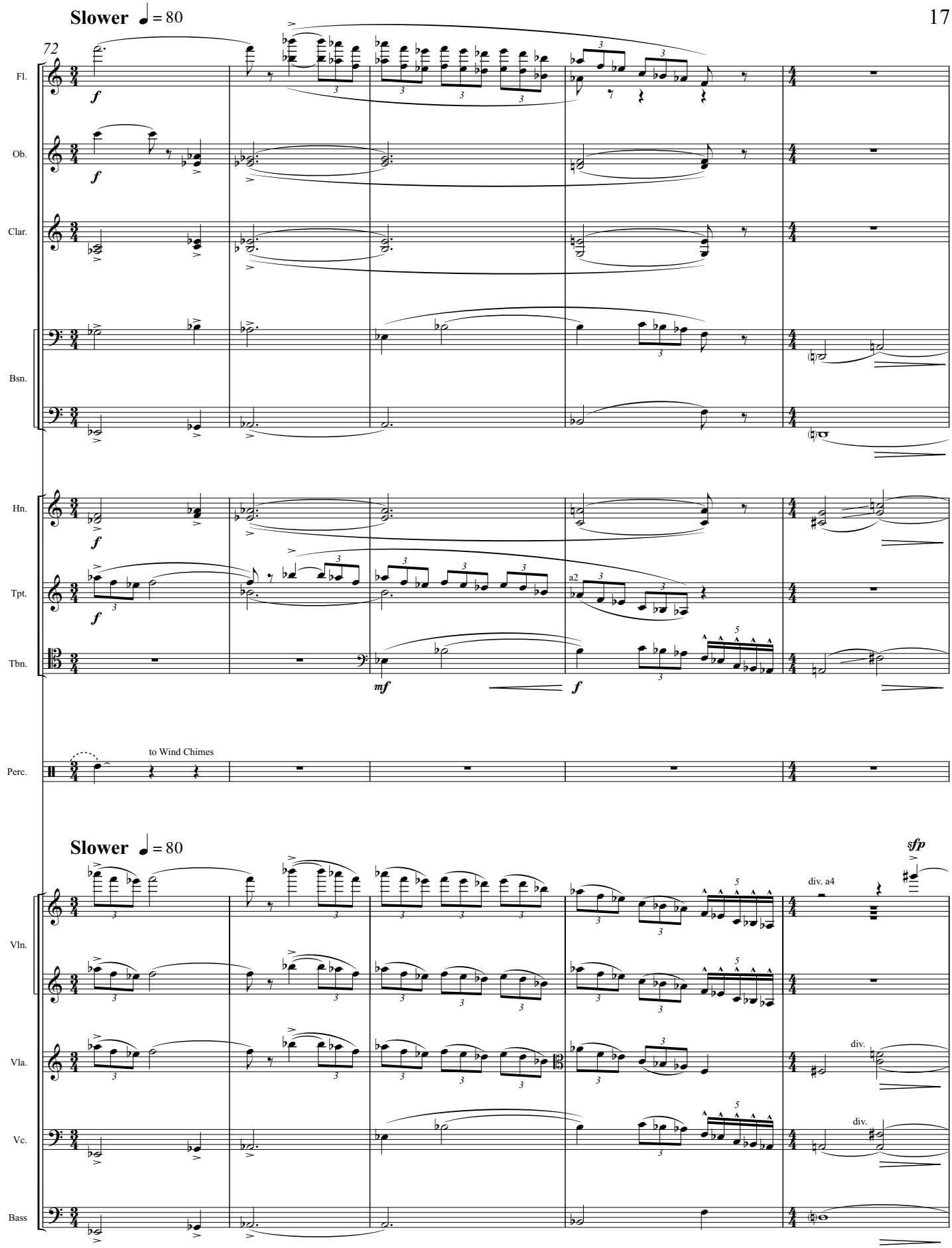

54
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
(1.)
1.
2.
to Slapstick
arco
arco

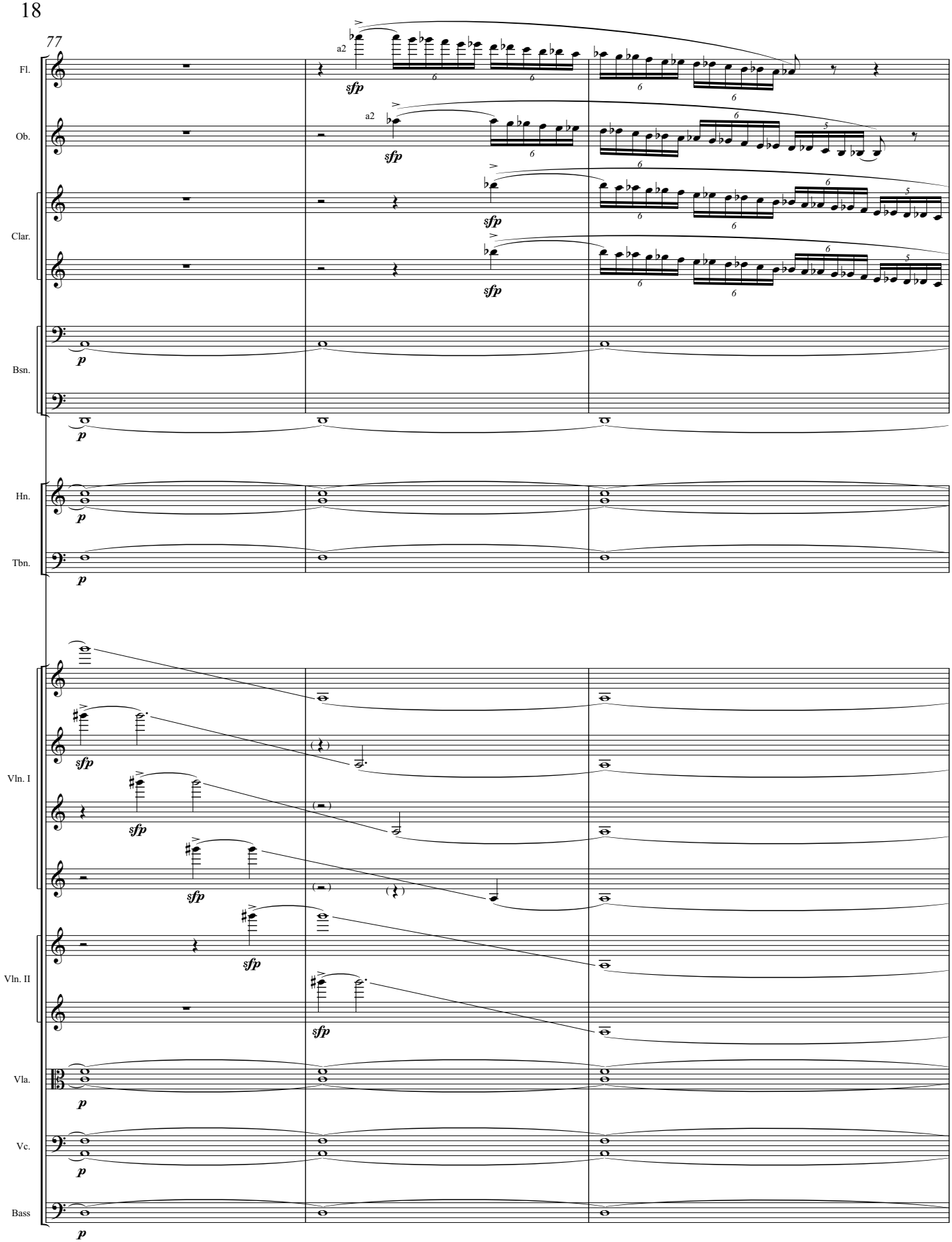

58
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
1.
mf
a2
f
non dim.
Slapstick
to Cowbell
pizz.
arco

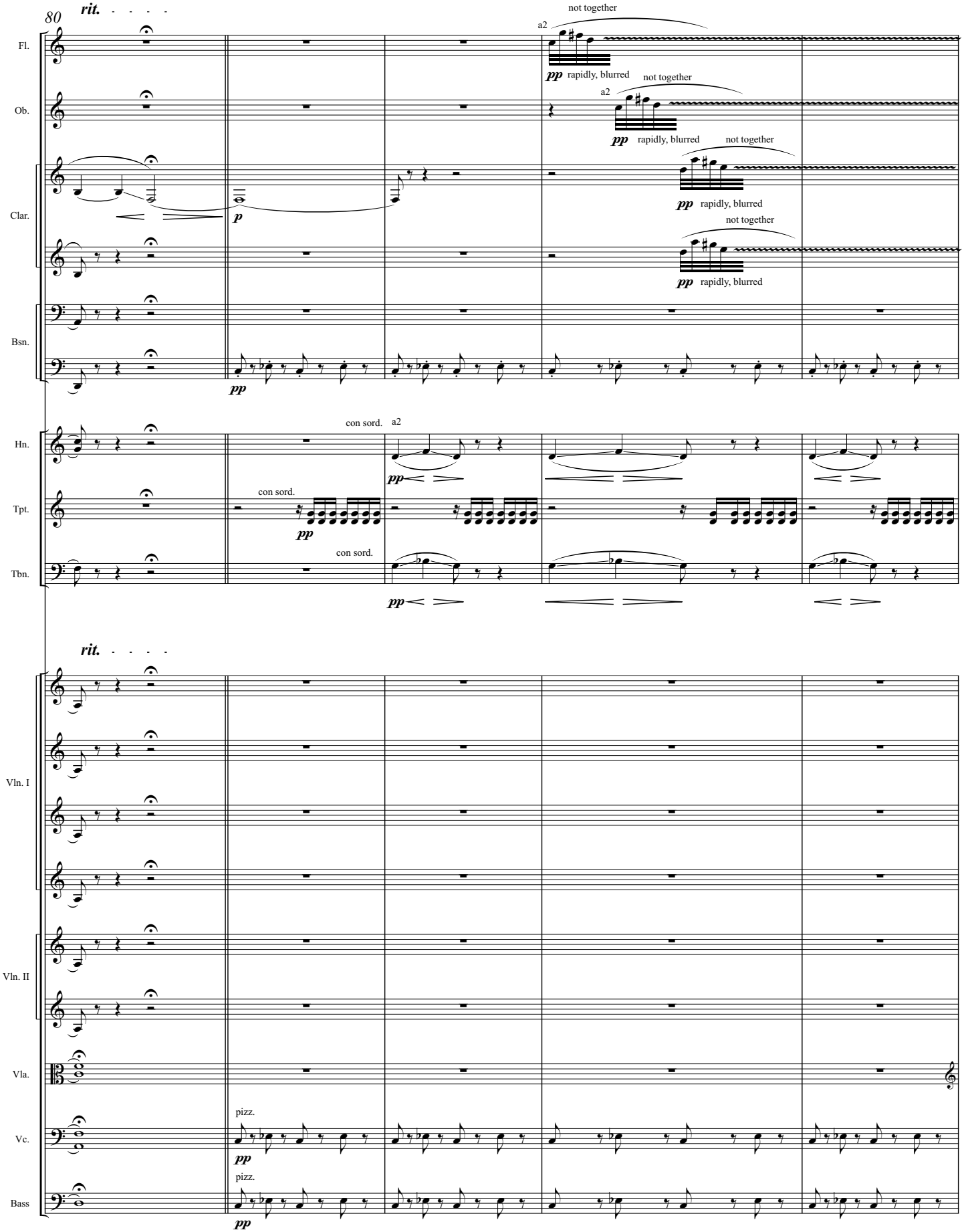

61
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
(a2)
pizz.
arco
p
f
sfp

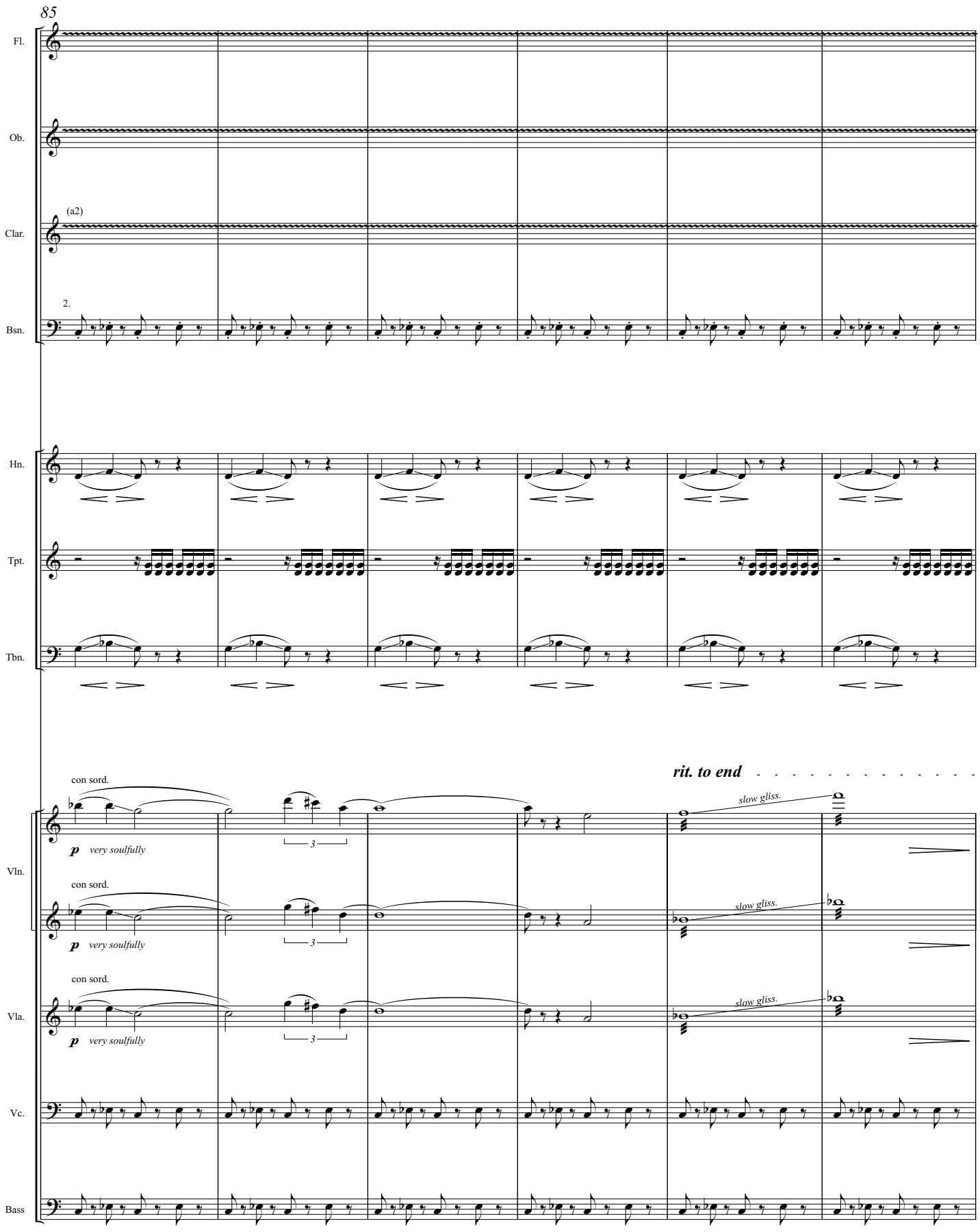

rit.
♩ = 96 lightly
66
Fl.
Ob.
Clar.
a2
Bsn.
1.
2.
Hn.
Tpt.
Tbn.
lightly
Perc.
Cowbell
rit.
♩ = 96 lightly
div.
Vln.
Vla.
Vc.
pizz.
Bass

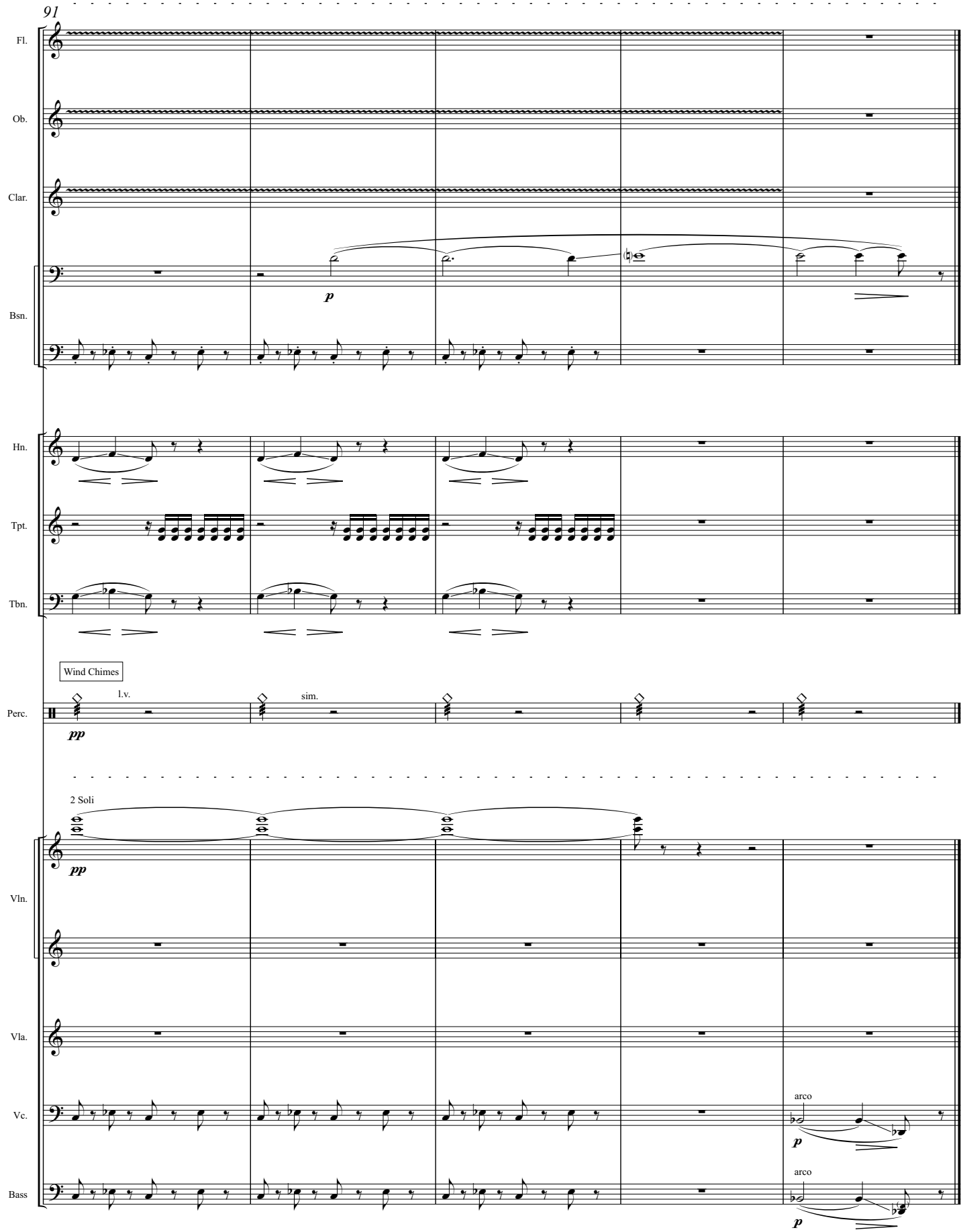

69
rit.
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
a2
arco
1.
unis.
to Sus. Cymbal
Suspended Cymbal
mf
f
p


Slower ♩ = 80
72
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
to Wind Chimes
Slower ♩ = 80
Vln.
Vla.
Vc.
Bass
a2
div. a4
div.
div.


77
Fl.
Ob.
Clar.
Bsn.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Bass
a2
sfp
p

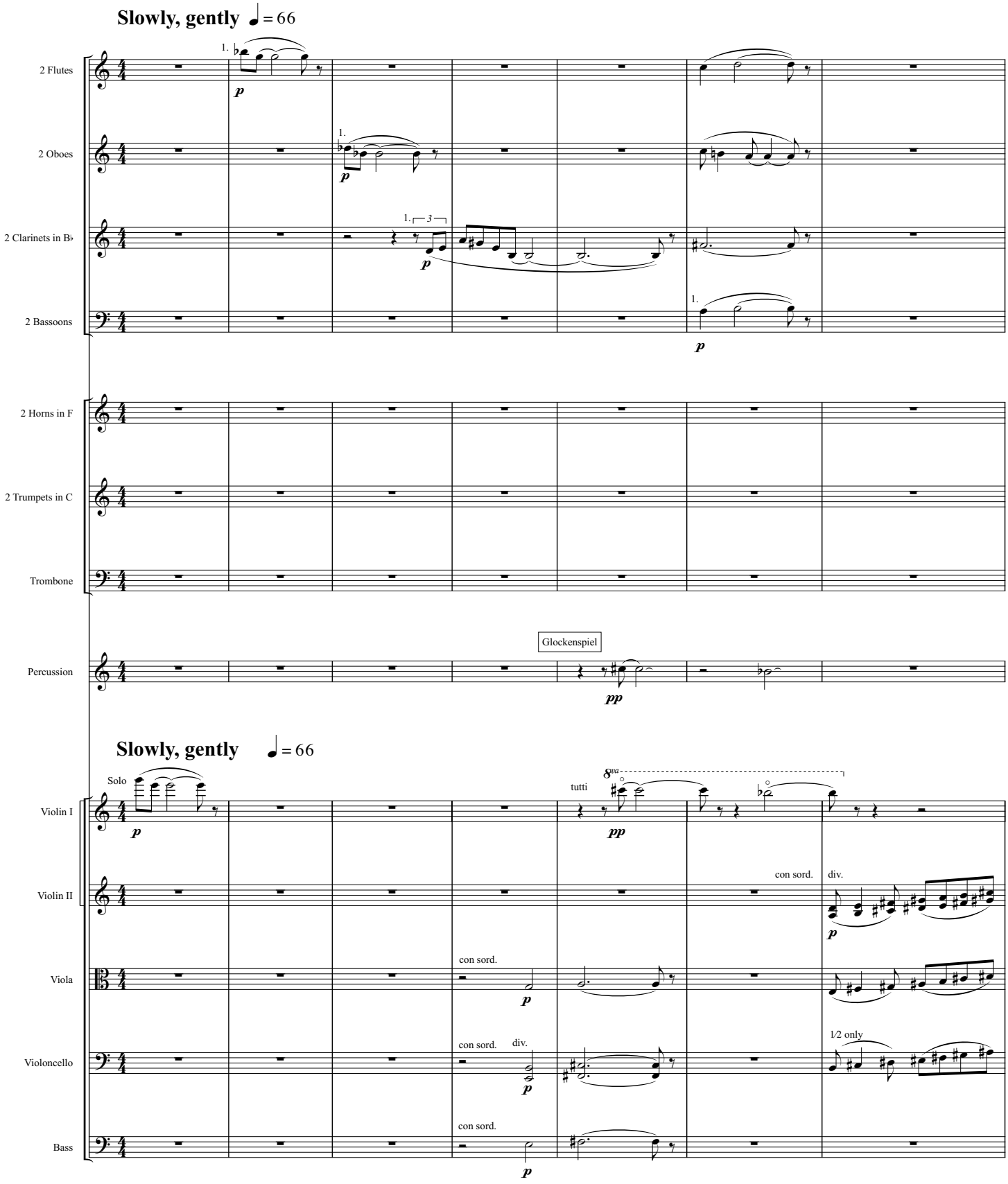

80
rit.
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Bass
a2
not together
pp
rapidly, blurred
p
con sord.
pizz.

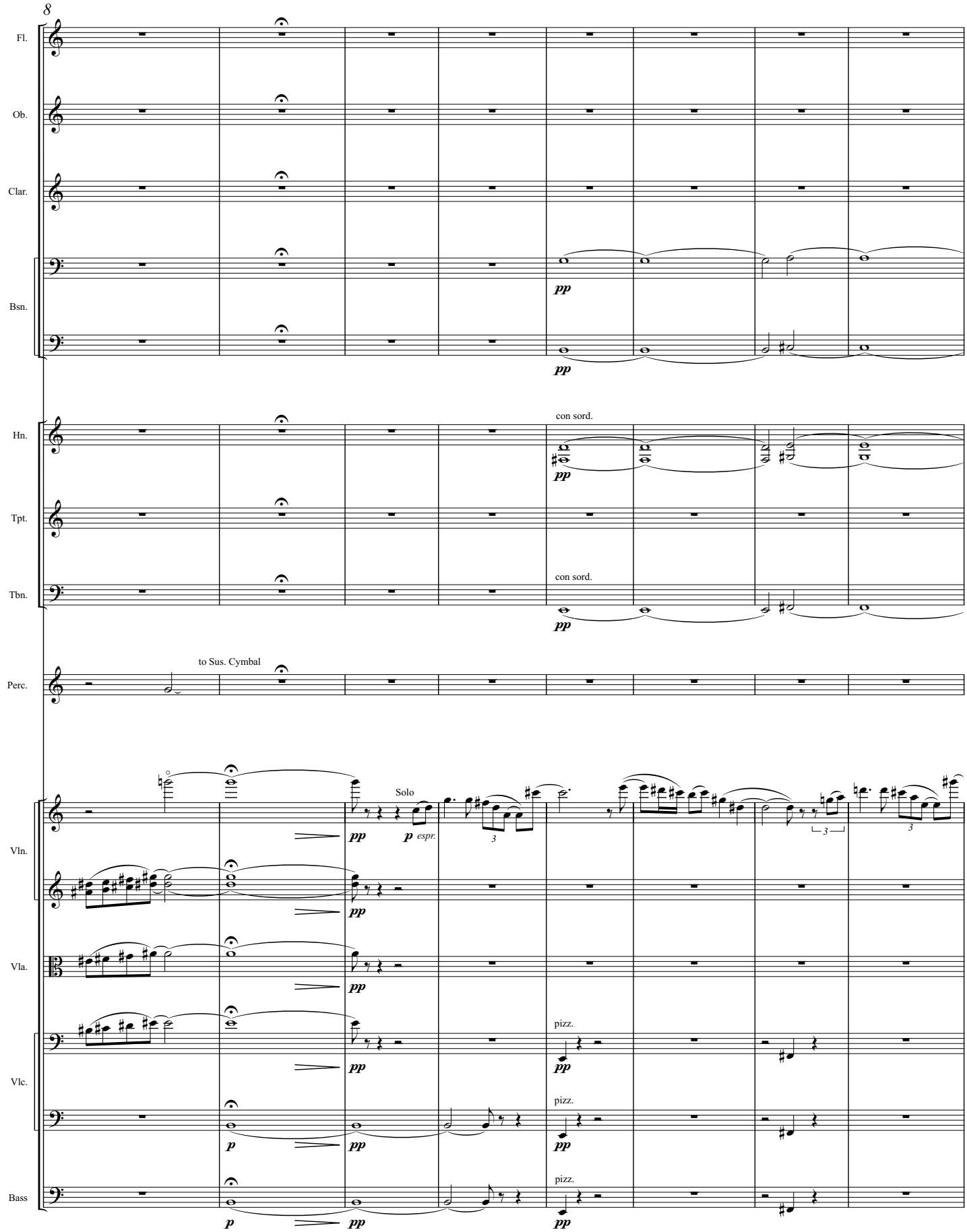

rit. to end
85
Fl.
Ob.
(a2)
Clar.
2.
Bsn.
Hn.
Tpt.
Tbn.
rit. to end
con sord.
p very soulfully
3
slow gliss.
Vln.
con sord.
p very soulfully
3
slow gliss.
Vla.
con sord.
p very soulfully
3
slow gliss.
Vc.
Bass

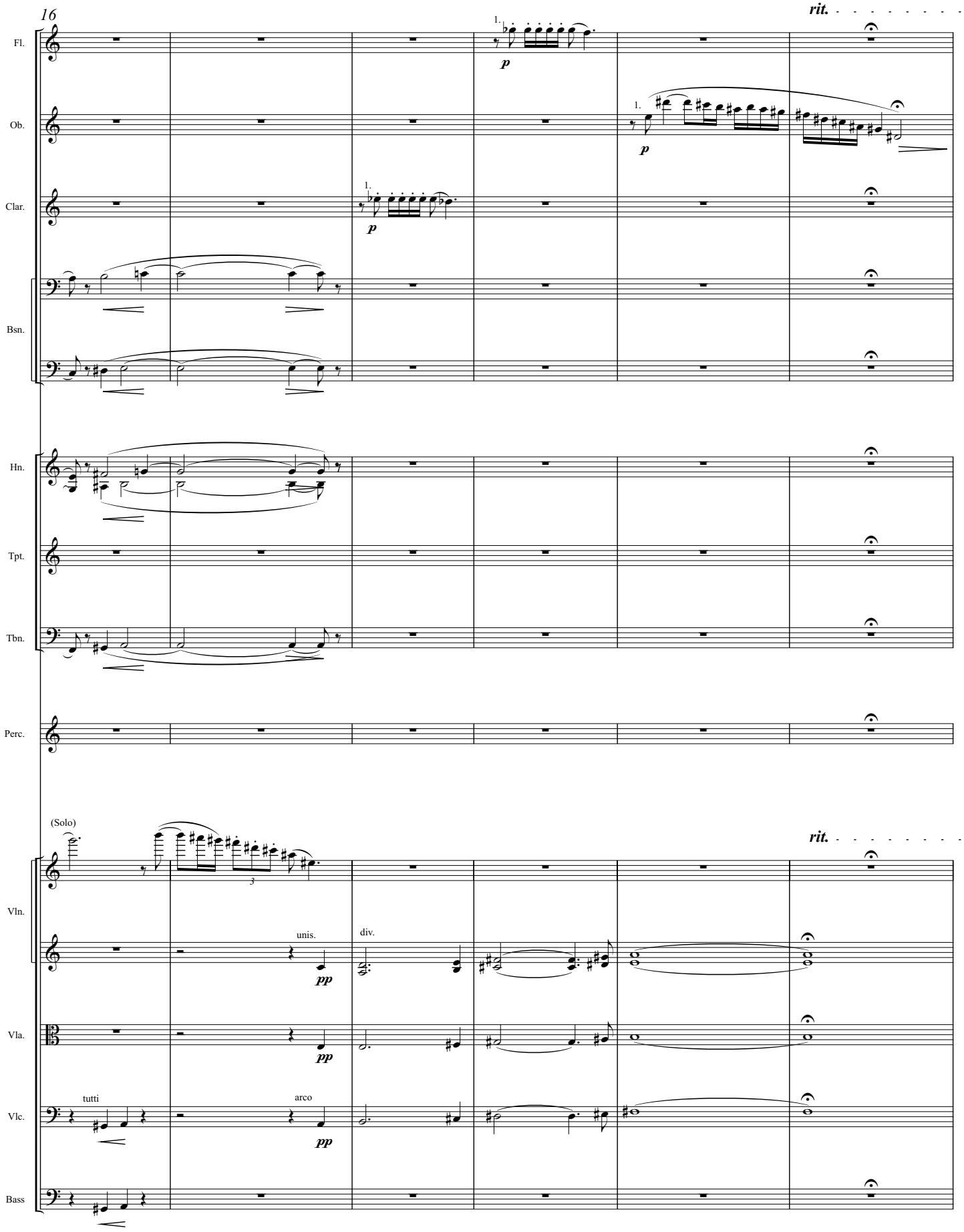


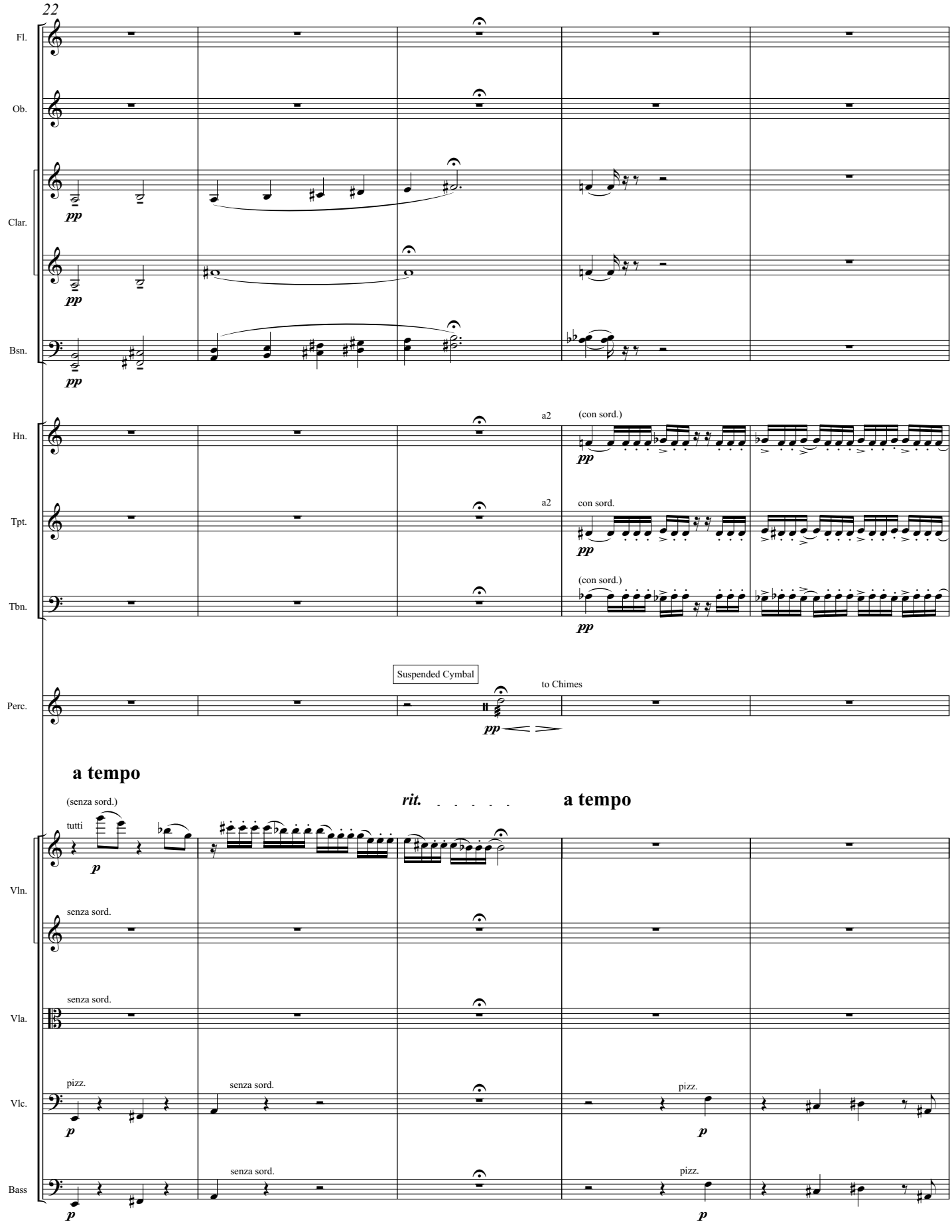
Duration:4’45”

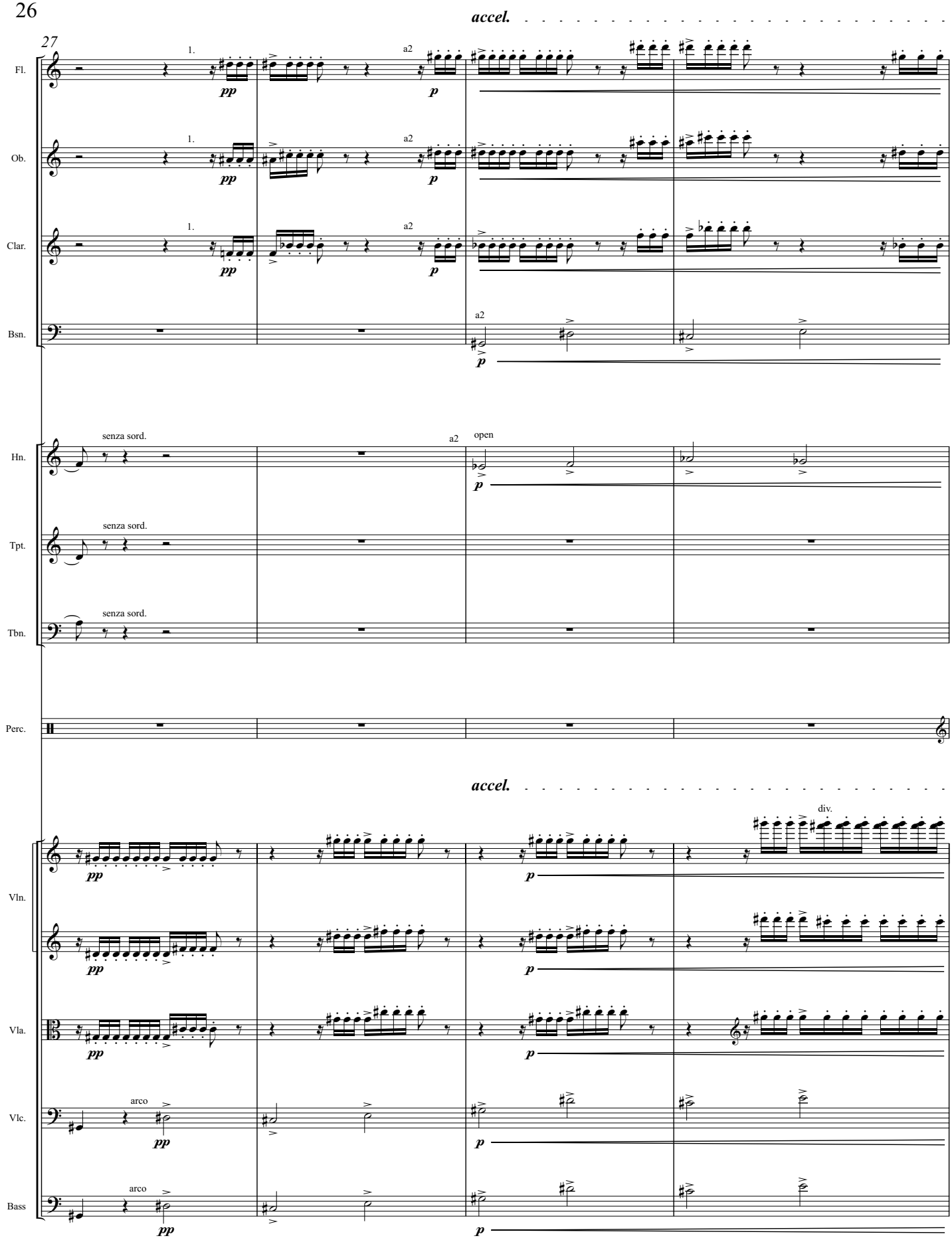
2. First Light

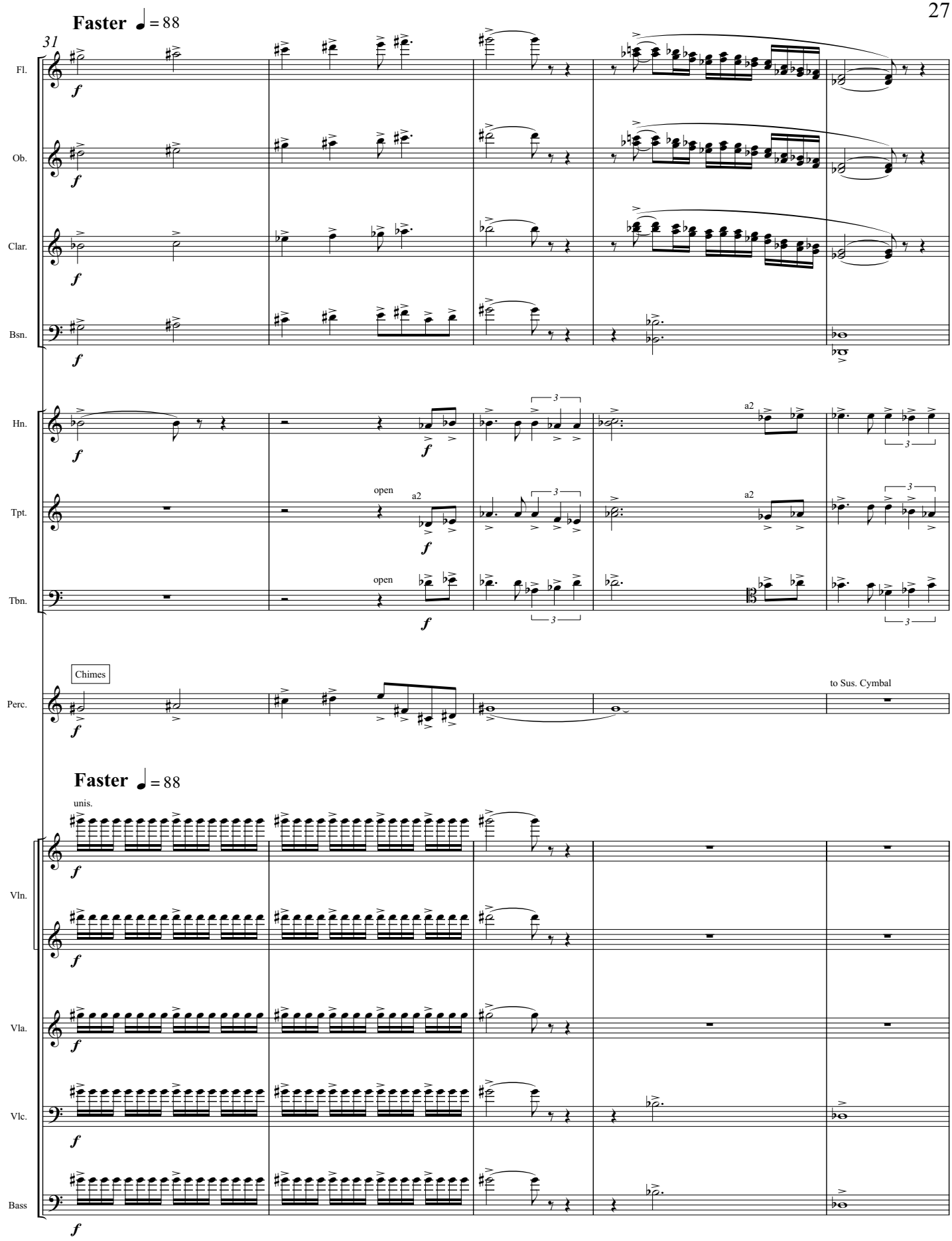


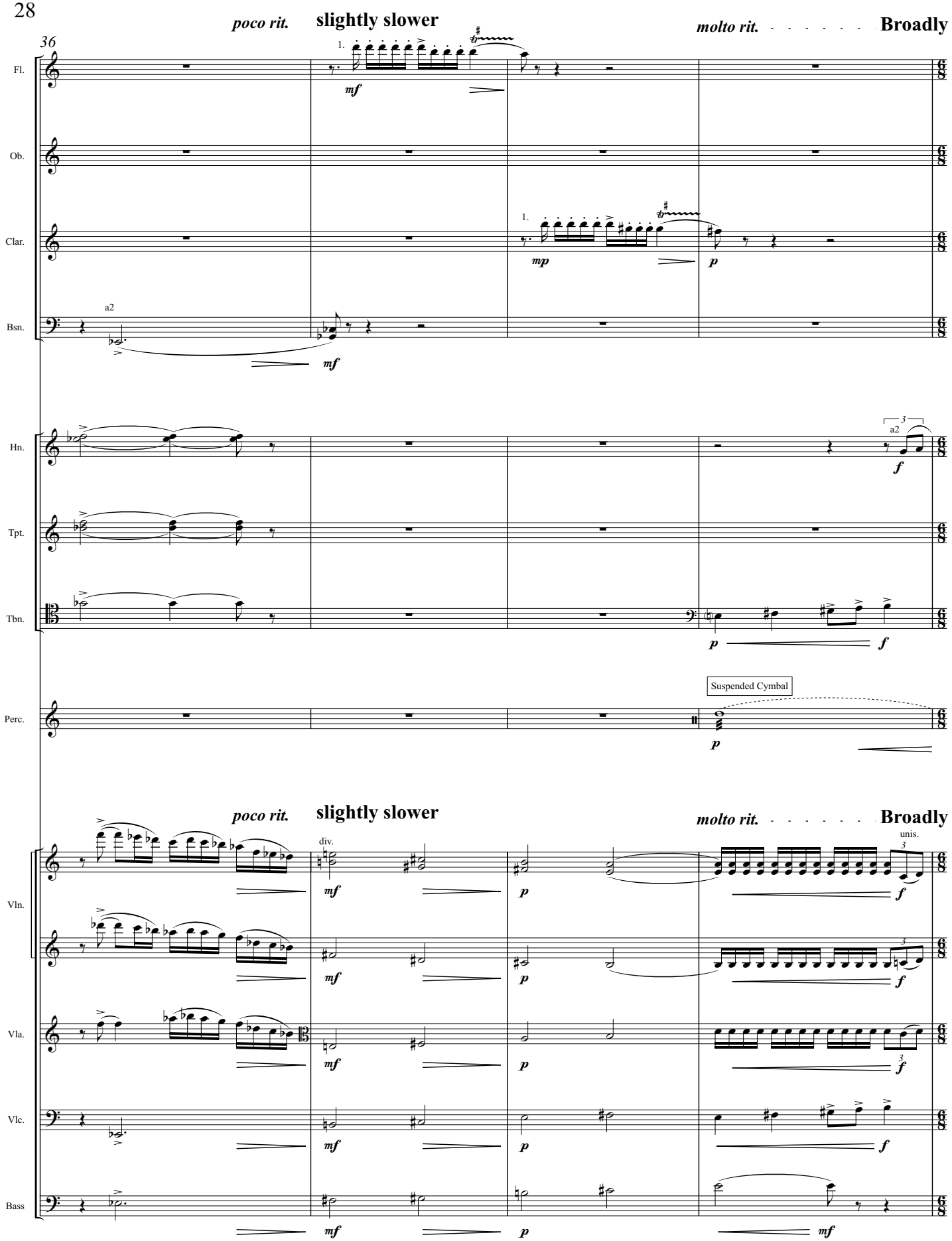

8
Fl.
Ob.
Clar.
Bsn.
pp
Hn.
con sord.
Tpt.
Tbn.
Perc.
to Sus. Cymbal
Solo
p espr.
Vln.
Vla.
Vlc.
pizz.
Bass
p

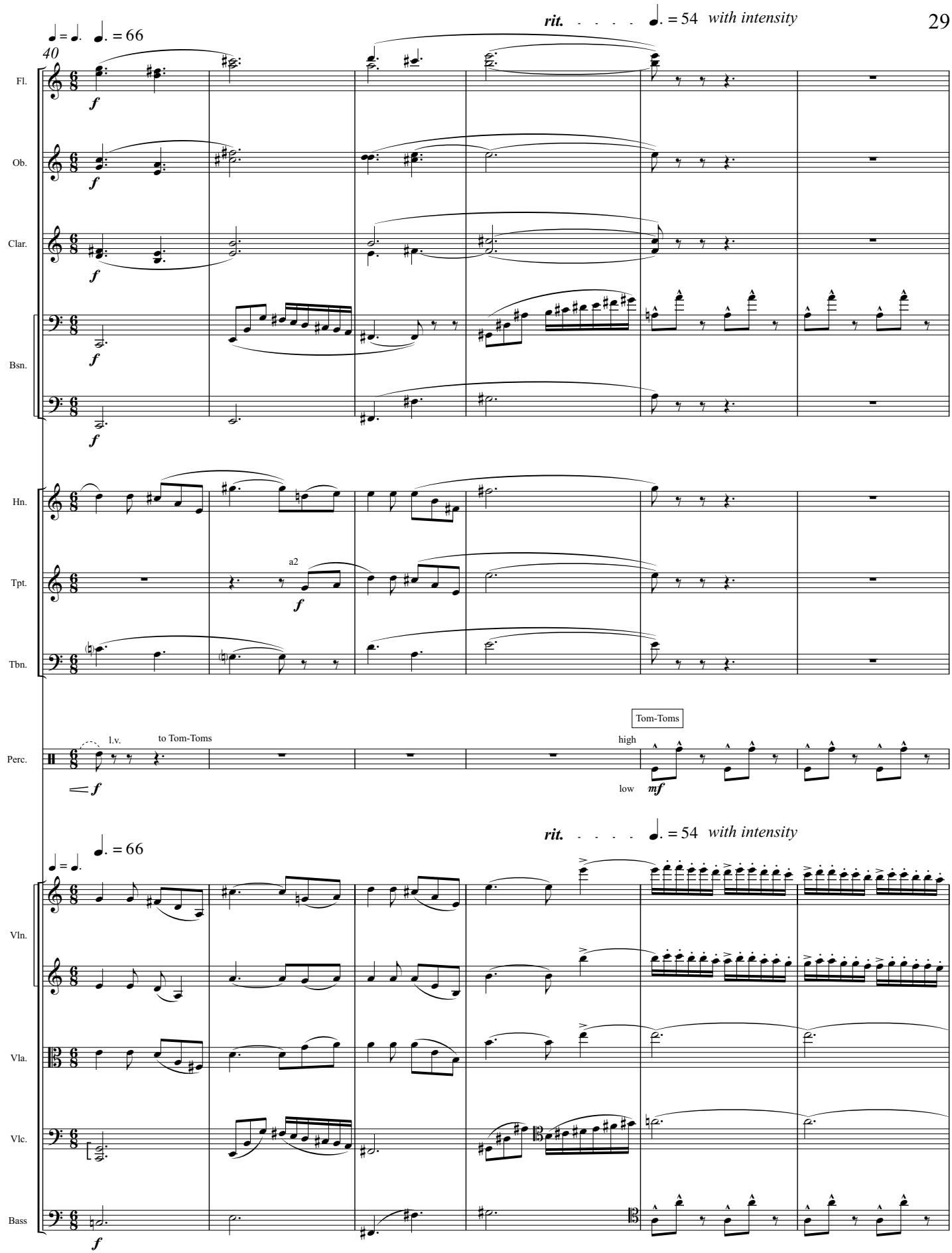

16
rit.
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
(Solo)
rit.
Vln.
Vla.
Vlc.
Bass
unis.
div.
tutti
arco
p
pp

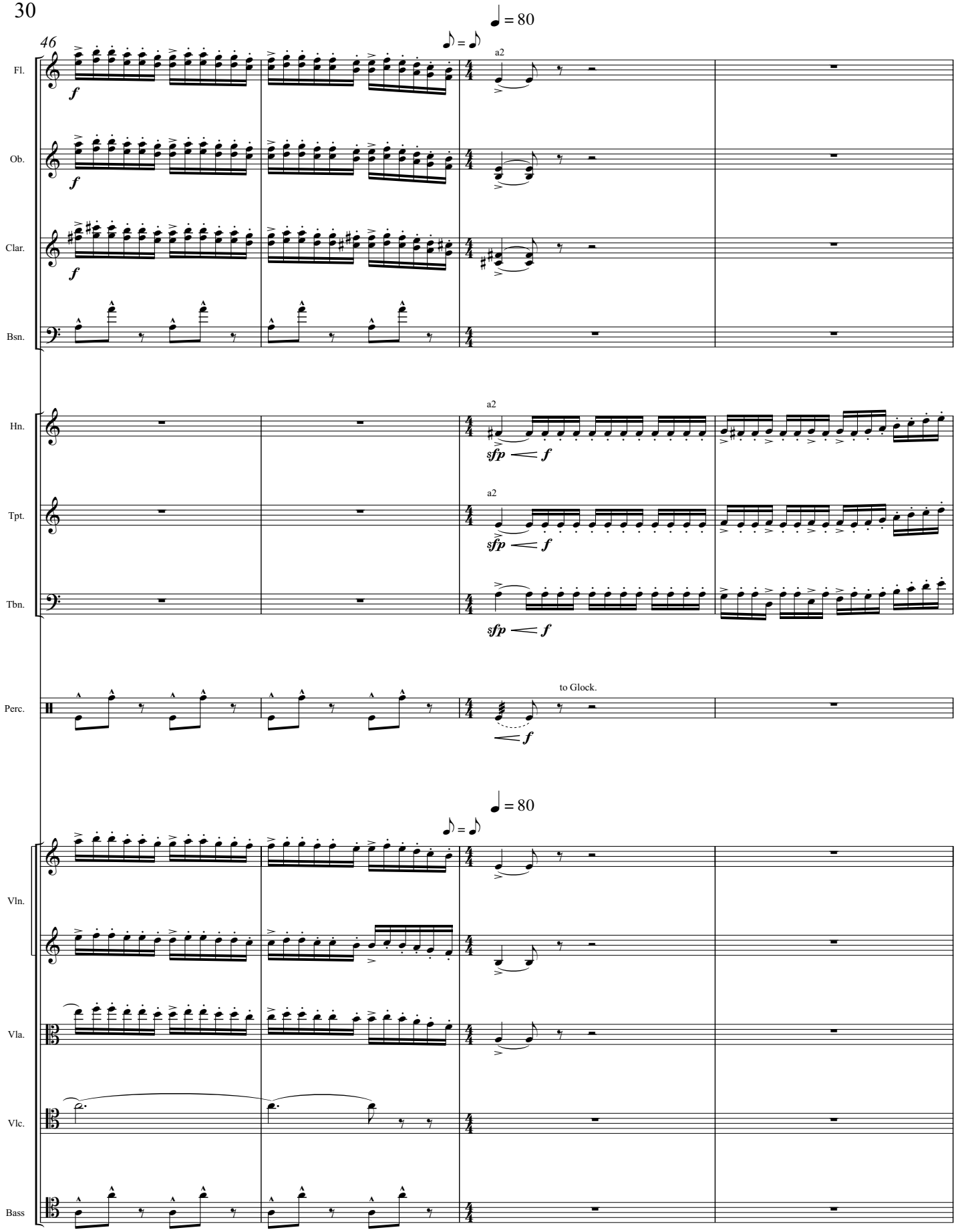

a tempo
rit.
a tempo
22
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
pp
a2
(con sord.)
con sord.
Suspended Cymbal
to Chimes
a tempo
(senza sord.)
rit.
a tempo
tutti
Vln.
Vla.
Vlc.
Bass
senza sord.
pizz.
p

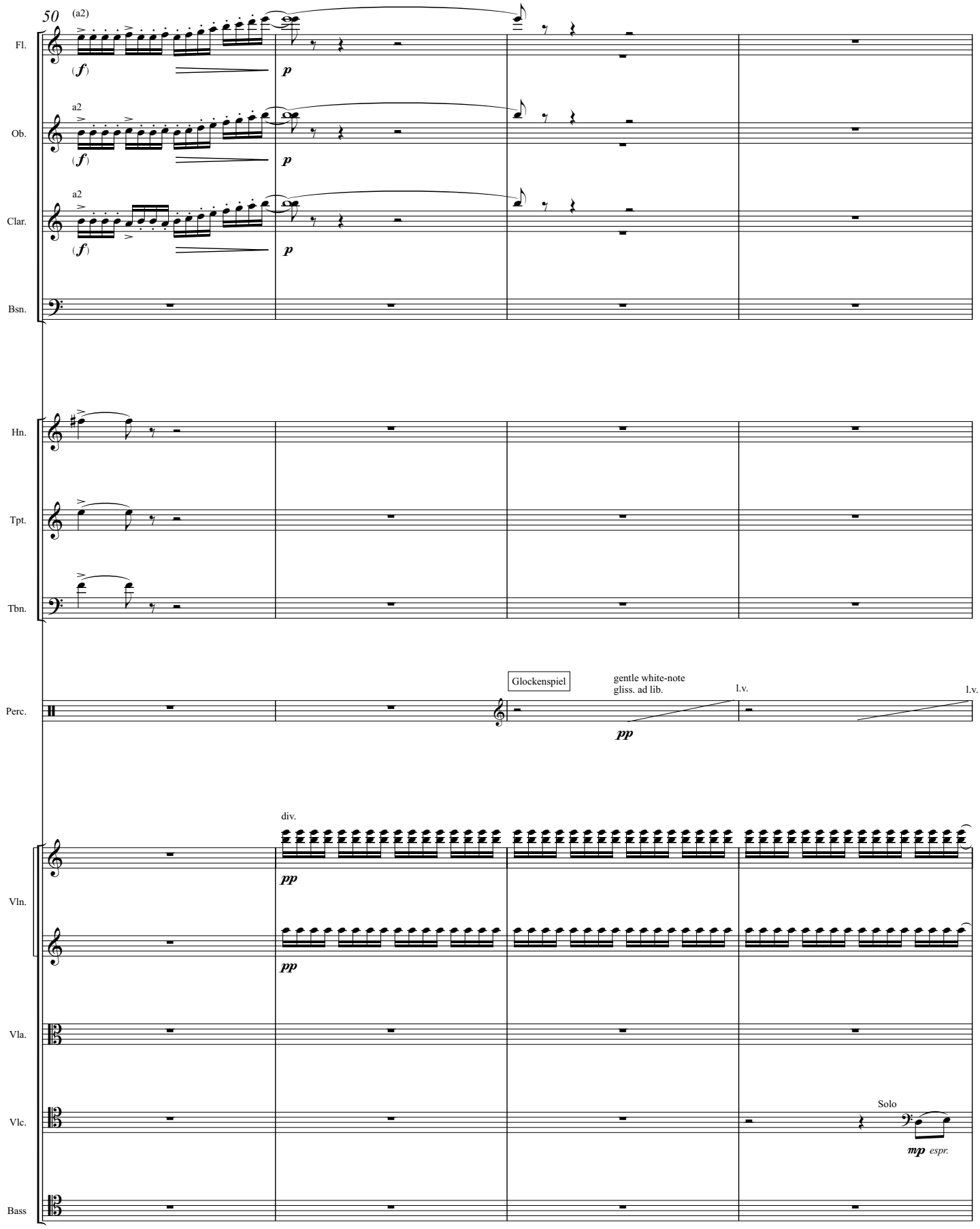

accel.
27
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vlc.
Bass
1.
a2
pp
p
senza sord.
open
arco
div.

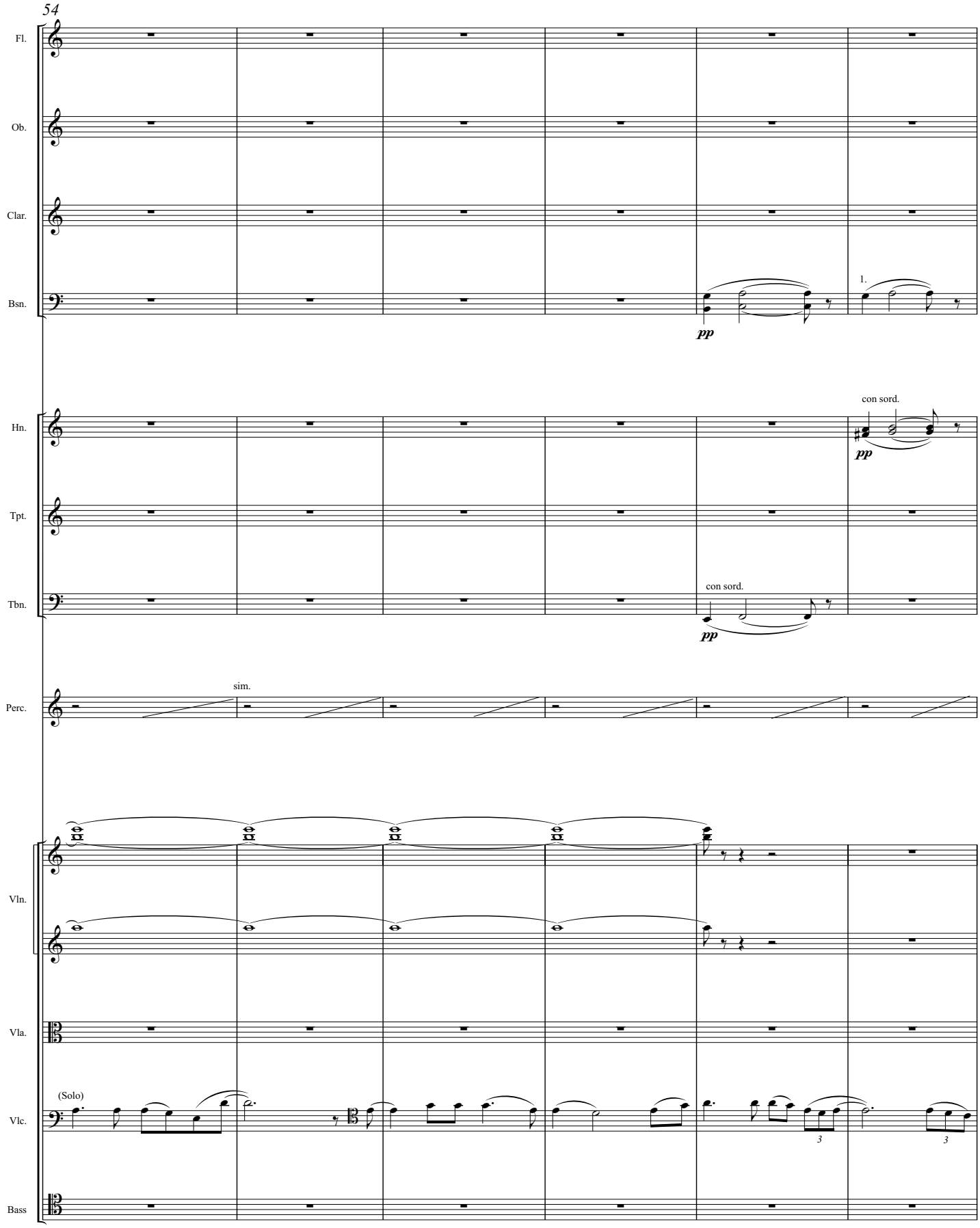

Faster ♩ = 88
31
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Chimes
open
a2
to Sus. Cymbal
Faster ♩ = 88
unis.
Vln.
Vla.
Vlc.
Bass

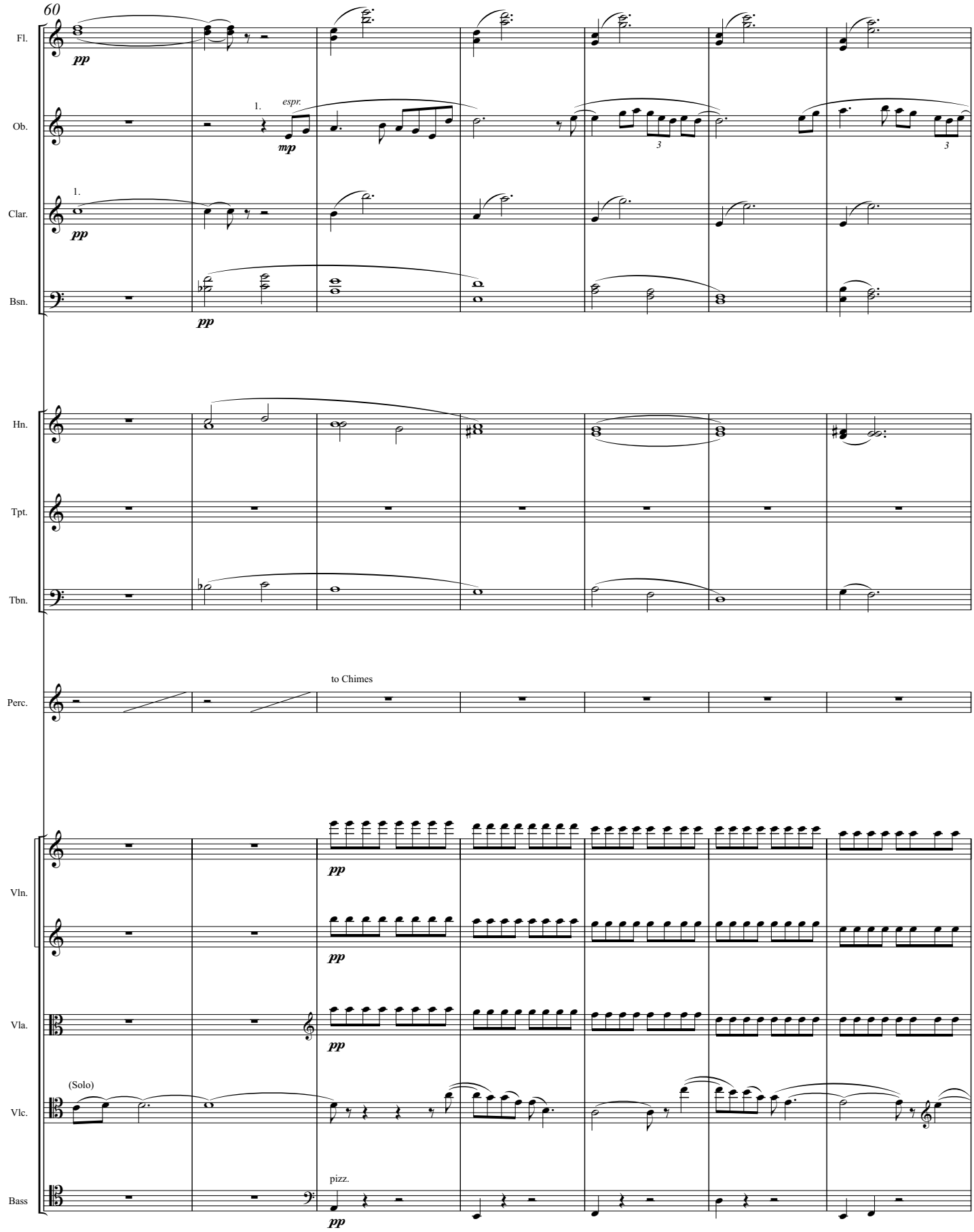

poco rit.
slightly slower
molto rit.
Broadly
36
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Suspended Cymbal
Vln.
Vla.
Vlc.
Bass
mf
mp
p
f
a2
div.
unis.

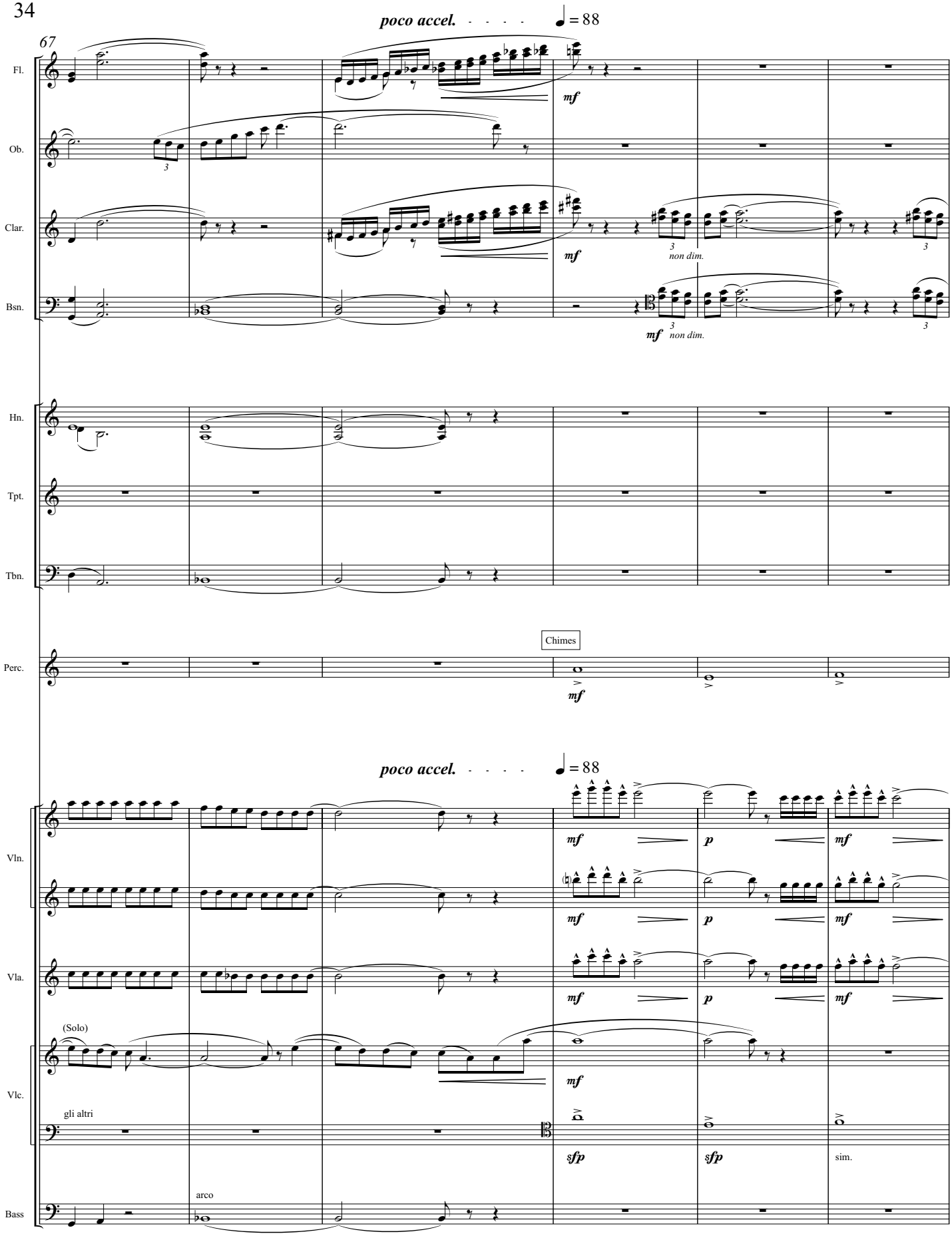

rit. . . . . ♩. = 54 with intensity
♩ = ♩. ♩. = 66
40
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
a2
Tbn.
Perc.
l.v.
to Tom-Toms
Tom-Toms
high
low
rit. . . . . ♩. = 54 with intensity
♩. = 66
♩ = ♩.
Vln.
Vla.
Vlc.
Bass

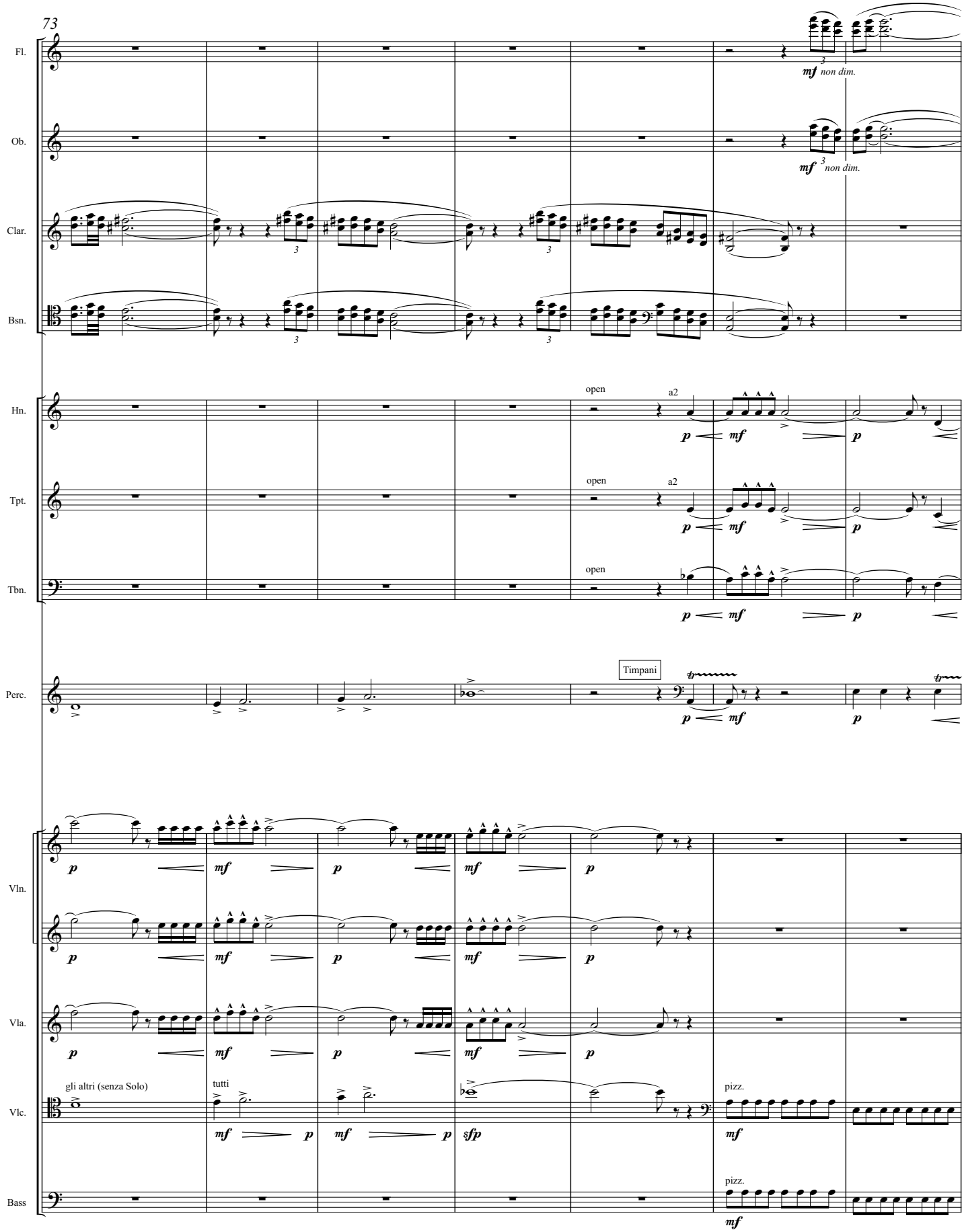

46
♩ = 80
♪ = ♪
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vlc.
Bass
a2
f
sfp
to Glock.

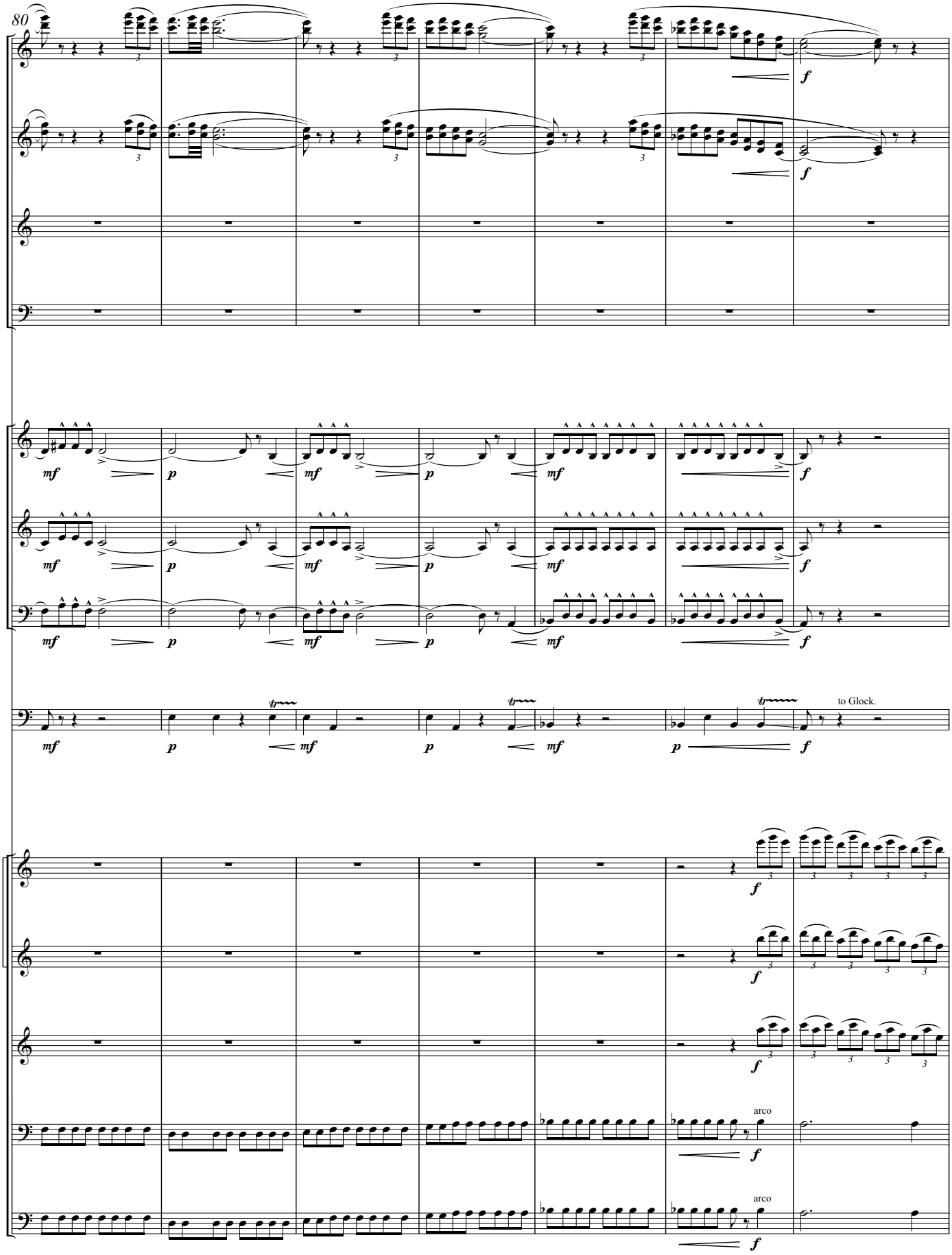

50
(a2)
Fl.
(f)
p
a2
Ob.
(f)
p
a2
Clar.
(f)
p
Bsn.
Hn.
Tpt.
Tbn.
Glockenspiel
gentle white-note
gliss. ad lib.
l.v.
l.v.
Perc.
pp
div.
pp
Vln.
pp
Vla.
Solo
Vlc.
mp espr.
Bass

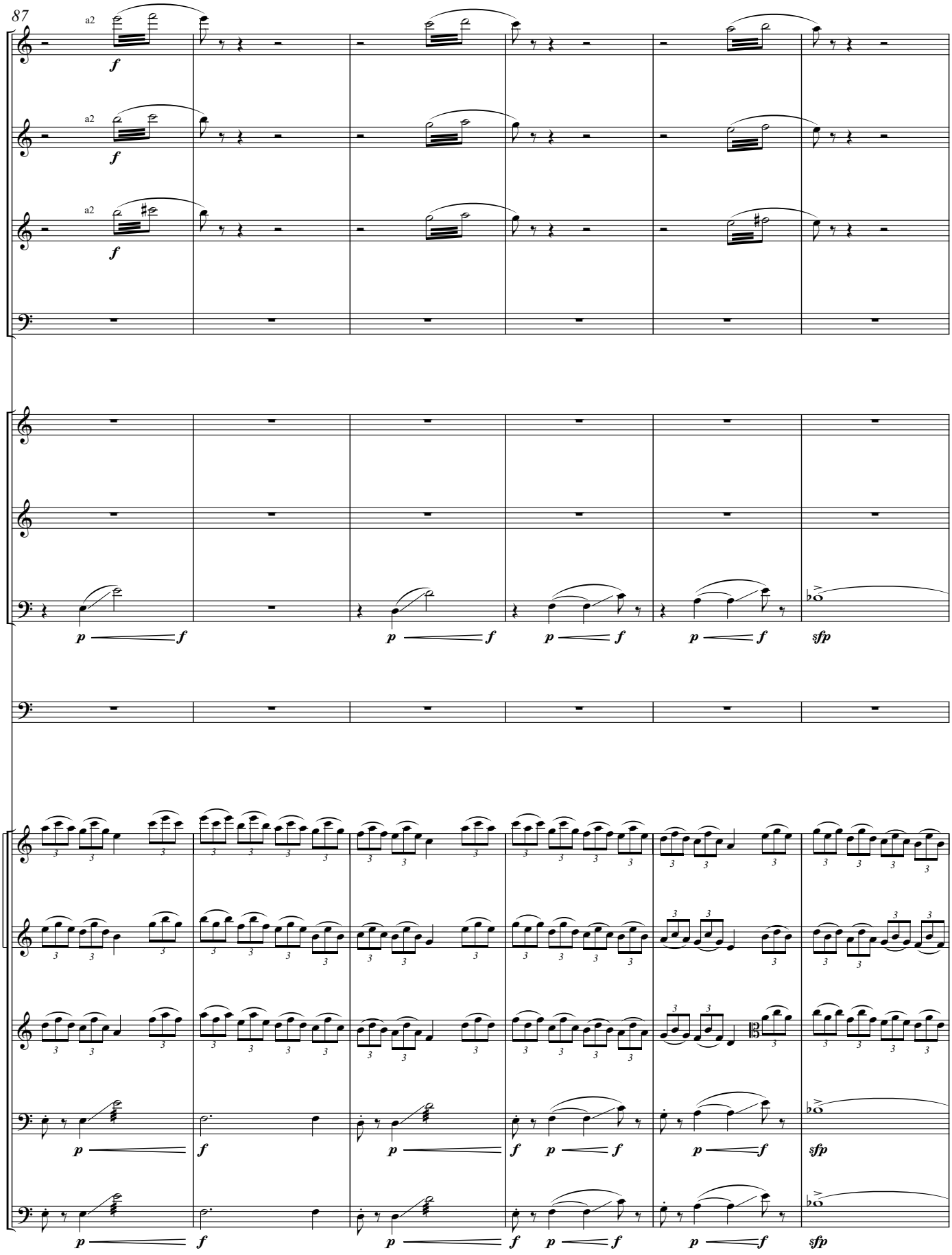

54
Fl.
Ob.
Clar.
Bsn.
pp
1.
Hn.
con sord.
pp
Tpt.
Tbn.
con sord.
pp
Perc.
sim.
Vln.
Vla.
(Solo)
Vlc.
3
3
Bass

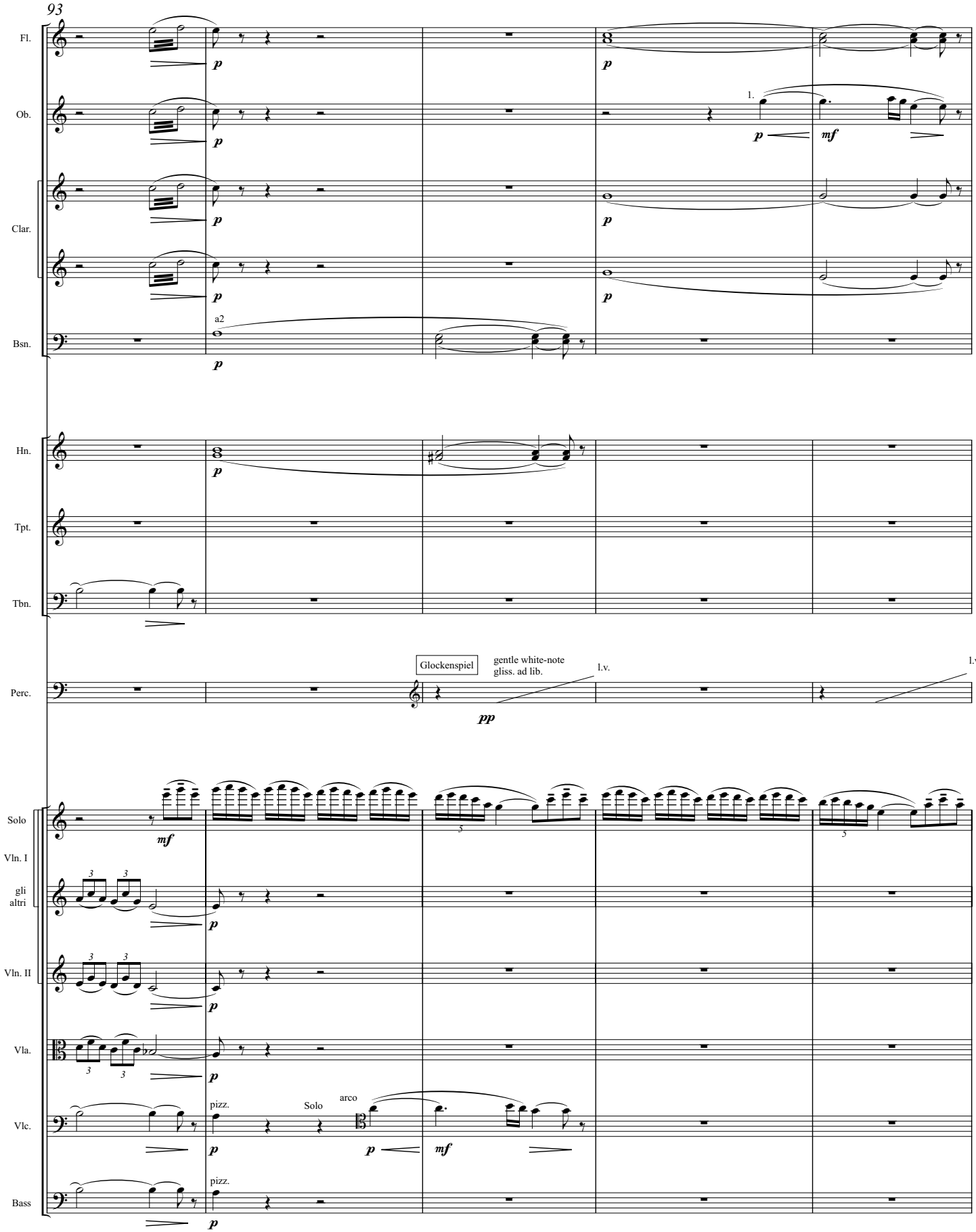

60
Fl.
pp
Ob.
1.
espr.
mp
Clar.
1.
pp
Bsn.
pp
Hn.
Tpt.
Tbn.
Perc.
to Chimes
Vln.
pp
pp
Vla.
pp
(Solo)
Vlc.
Bass
pizz.
pp

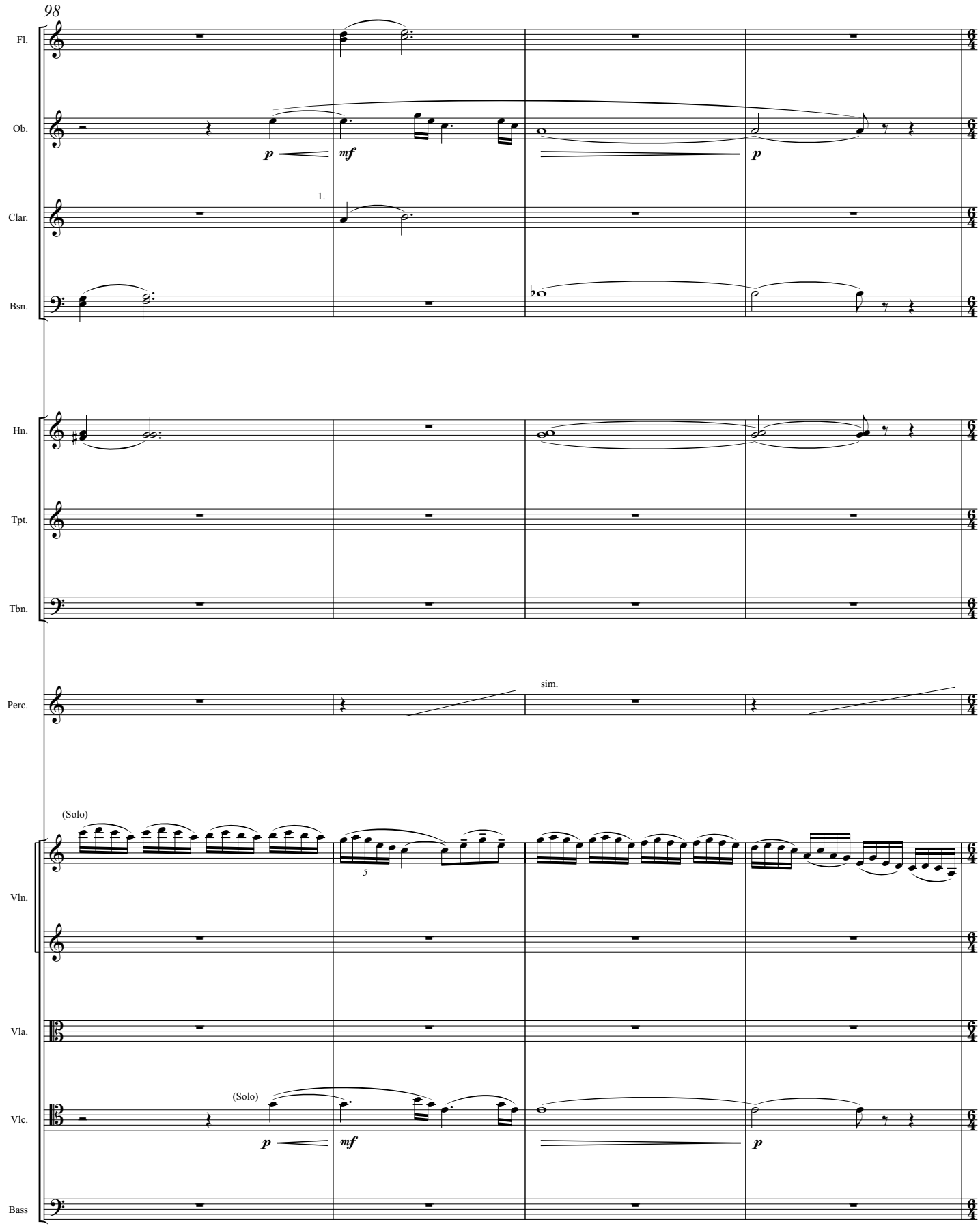

poco accel.
♩ = 88
67
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Chimes
mf
non dim.
poco accel.
♩ = 88
Vln.
Vla.
Vlc.
Bass
(Solo)
gli altri
arco
p
sfp
sim.

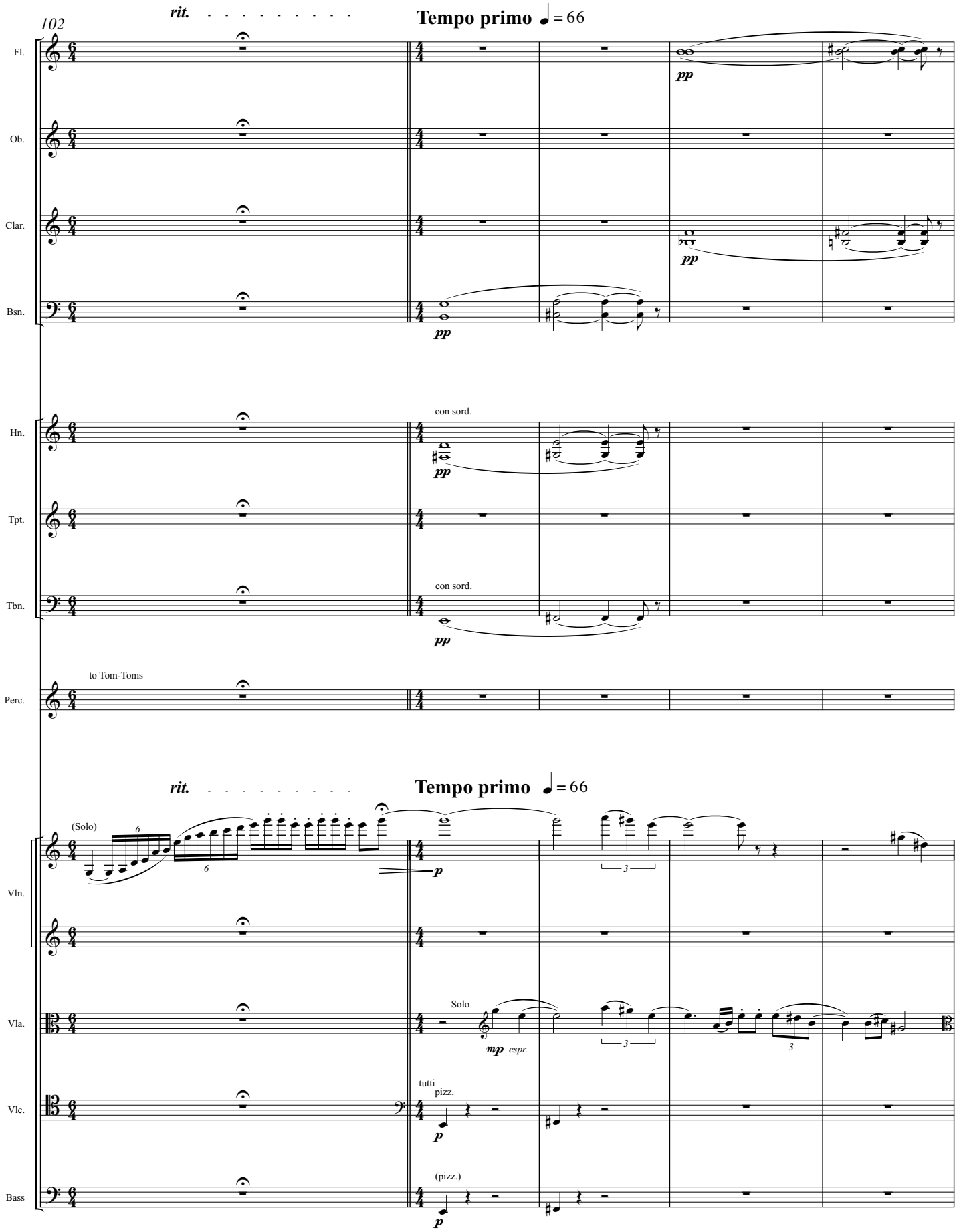

73
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vlc.
Bass
mf non dim.
open
a2
Timpani
gli altri (senza Solo)
tutti
pizz.

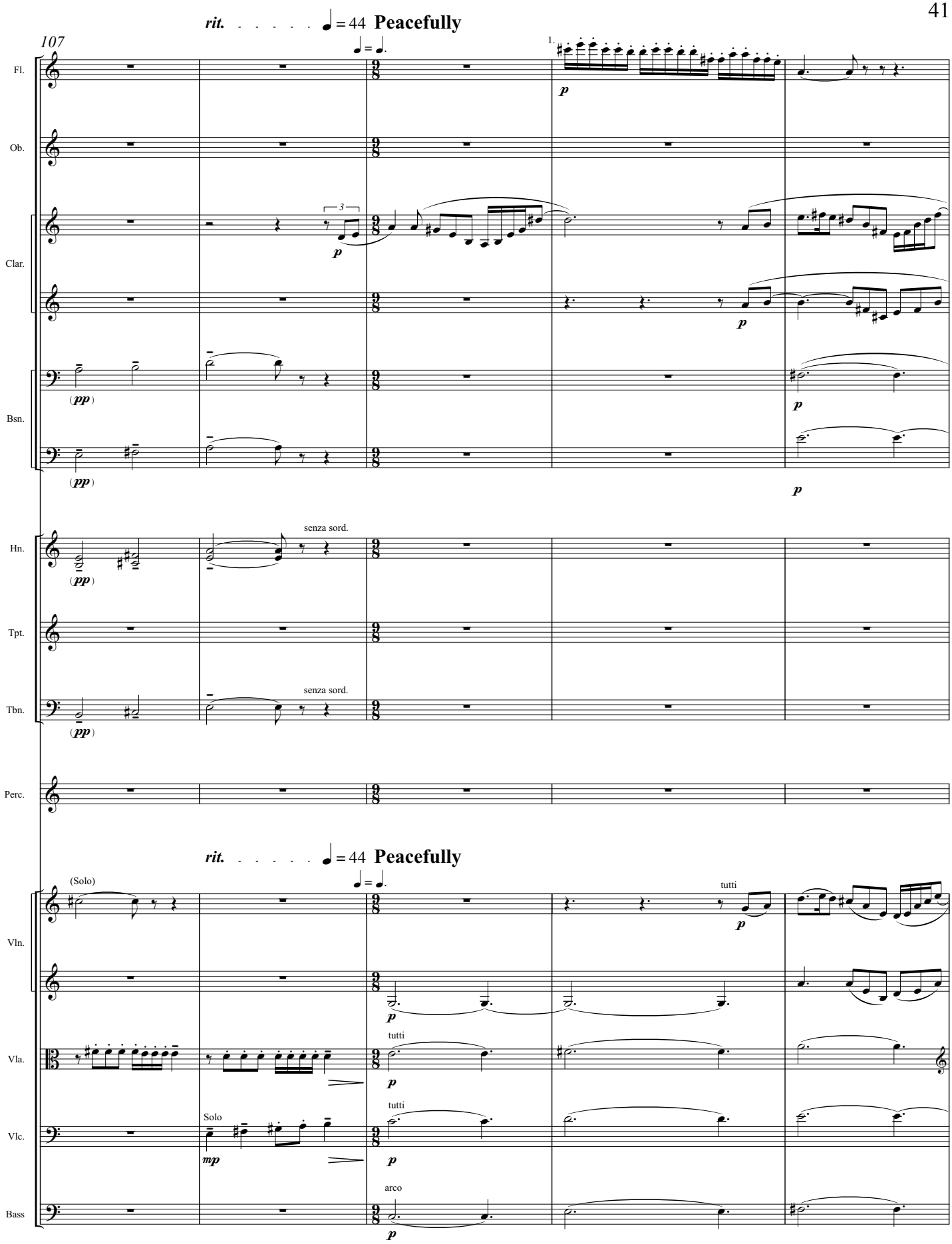

80
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
to Glock.
Vln.
Vla.
Vlc.
arco
Bass
arco

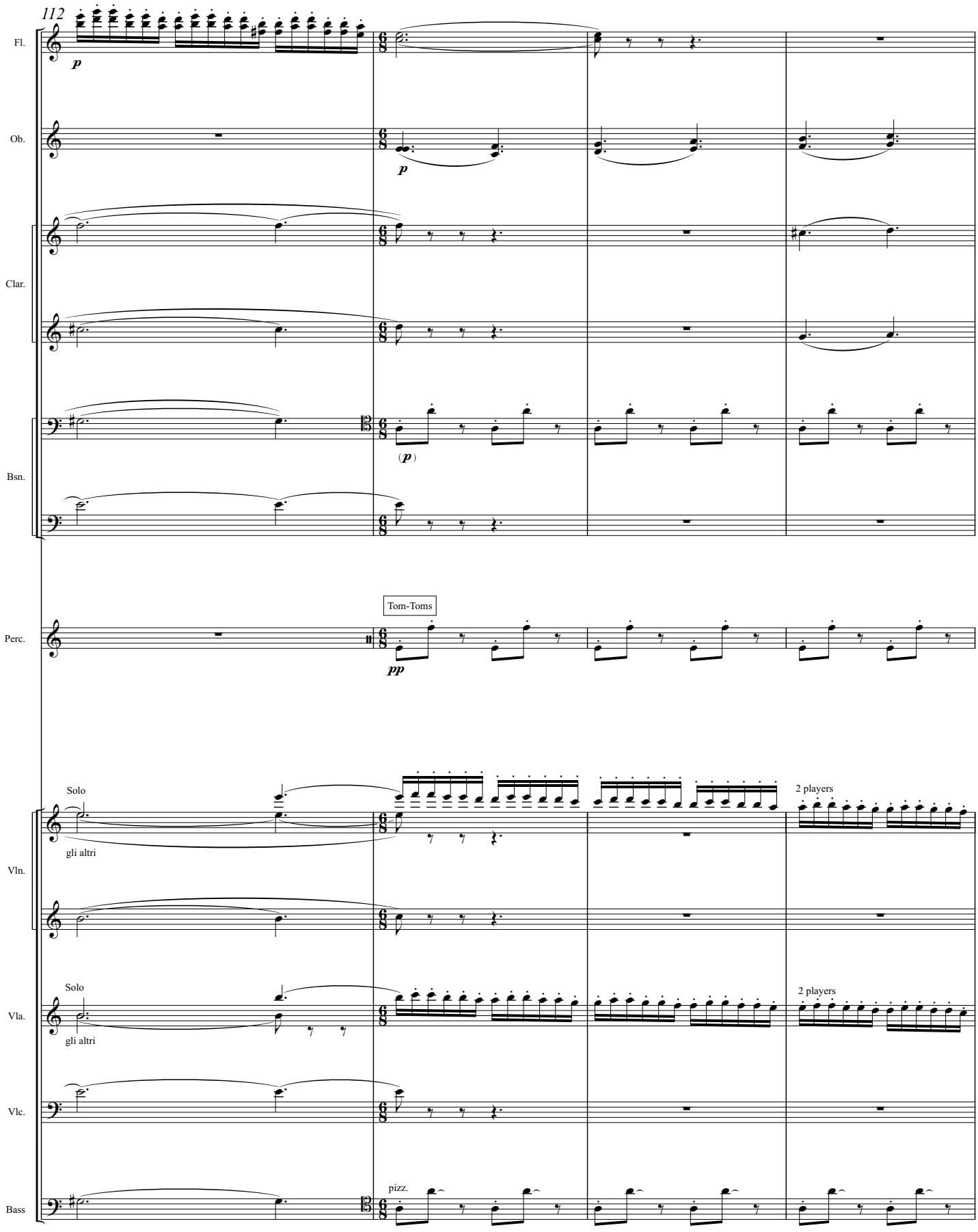

87
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vlc.
Bass
a2
f
p
sfp

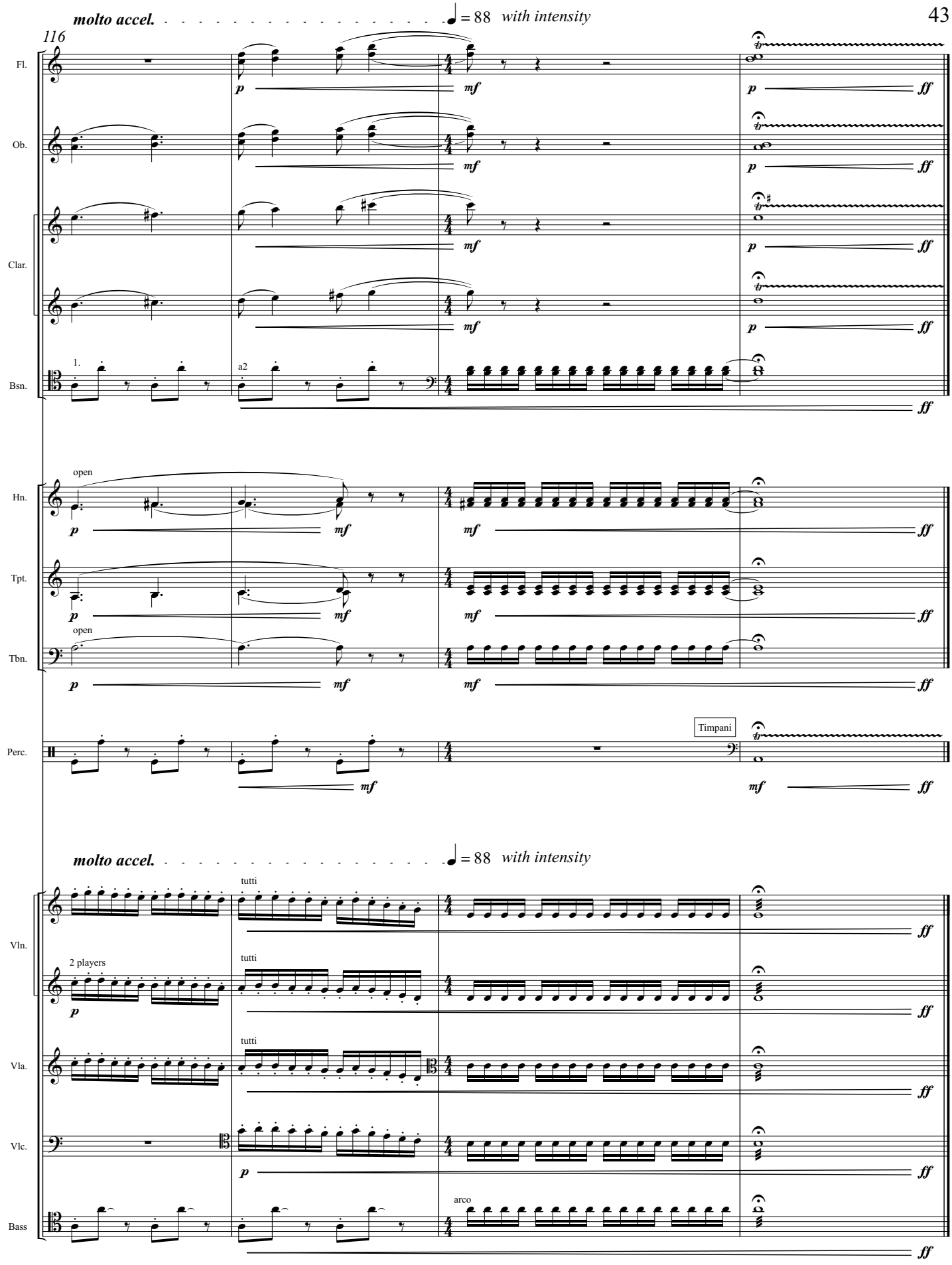

93
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Solo
Vln. I
gli altri
Vln. II
Vla.
Vlc.
Bass
a2
1.
Glockenspiel
gentle white-note gliss. ad lib.
l.v.
pizz.
Solo
arco
p
mf
pp


98
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vlc.
Bass
1.
(Solo)
(Solo)
sim.
p
mf
p
p
mf
p
5

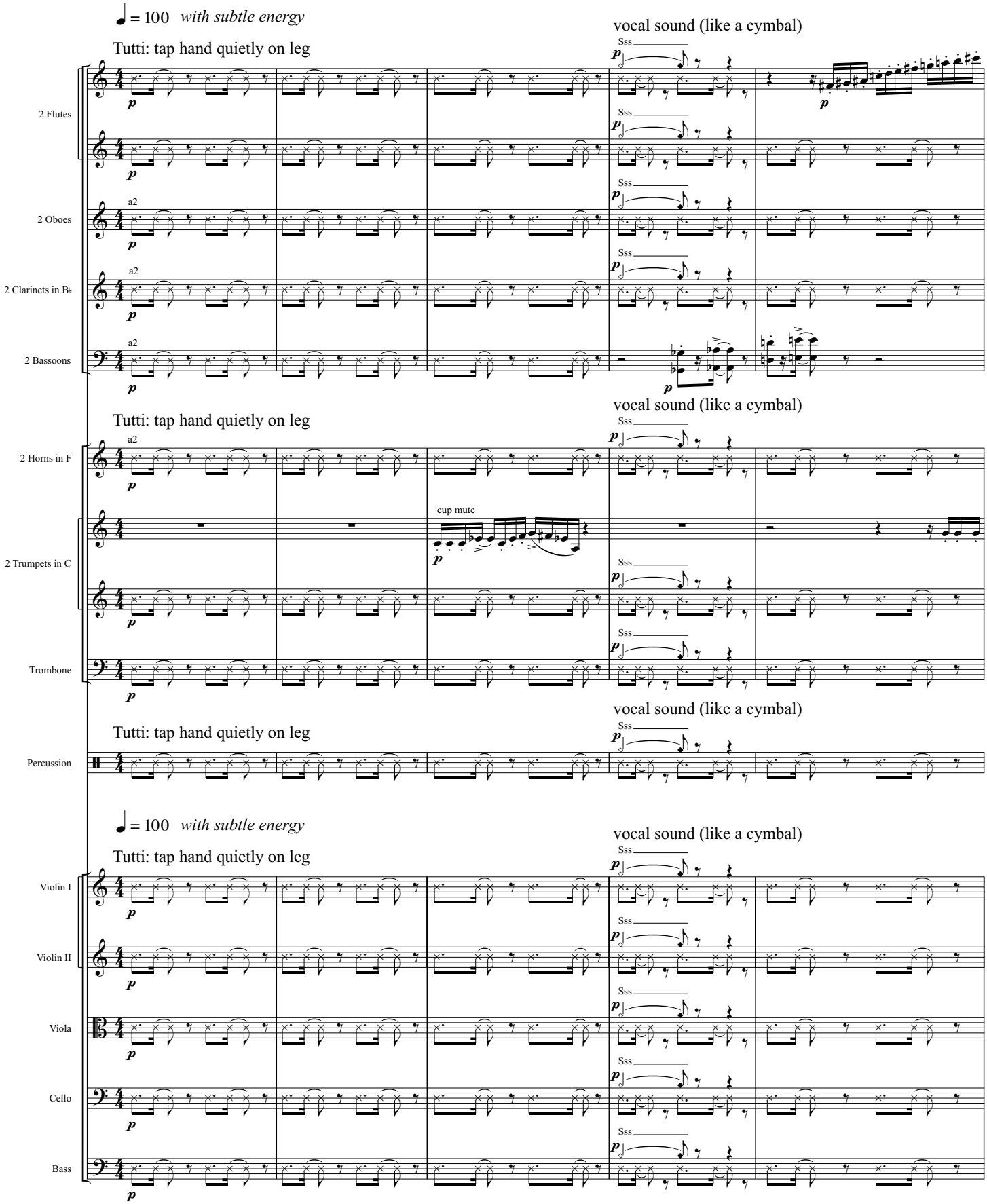

102
rit.
Tempo primo ♩ = 66
Fl.
Ob.
Clar.
Bsn.
pp
Hn.
con sord.
Tpt.
Tbn.
Perc.
to Tom-Toms
(Solo)
p
Vln.
Vla.
Solo
mp espr.
tutti
pizz.
Vlc.
(pizz.)
Bass

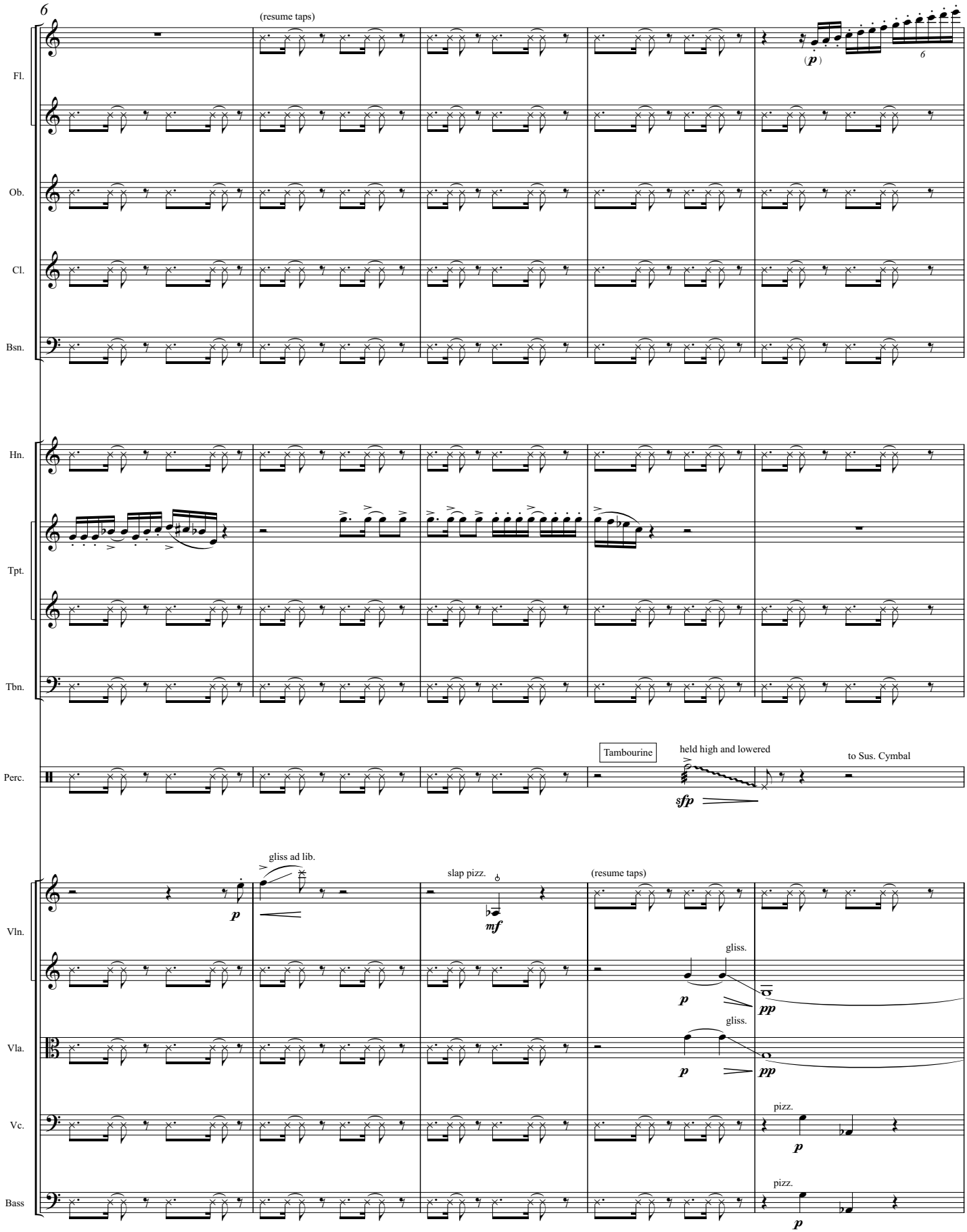

rit. . . . . ♩ = 44 Peacefully
107
♩ = ♩.
1.
Fl.
Ob.
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
(pp)
p
3
senza sord.
rit. . . . . ♩ = 44 Peacefully
(Solo)
tutti
Vln.
Vla.
Vlc.
Bass
Solo
mp
arco


112
Fl.
p
Ob.
p
Clar.
Bsn.
(p)
Perc.
Tom-Toms
pp
Solo
gli altri
2 players
Vln.
Solo
gli altri
2 players
Vla.
Vlc.
pizz.
Bass


molto accel.
= 88 with intensity
116
Fl.
Ob.
Clar.
Bsn.
1.
a2
Hn.
open
Tpt.
Tbn.
open
Perc.
Timpani
molto accel.
= 88 with intensity
Vln.
tutti
2 players
tutti
Vla.
tutti
Vlc.
Bass
arco

III. Hints and Tappings




6
(resume taps)
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Tambourine
held high and lowered
to Sus. Cymbal
gliss ad lib.
slap pizz.
(resume taps)
Vln.
gliss.
Vla.
gliss.
Vc.
pizz.
Bass
pizz.

rit. - - - - - - - -

11

a tempo, rhythmically

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

Bass

p *pp*

(taps stop)

Sss

1.

(cup mute)

cup mute

Suspended Cymbal

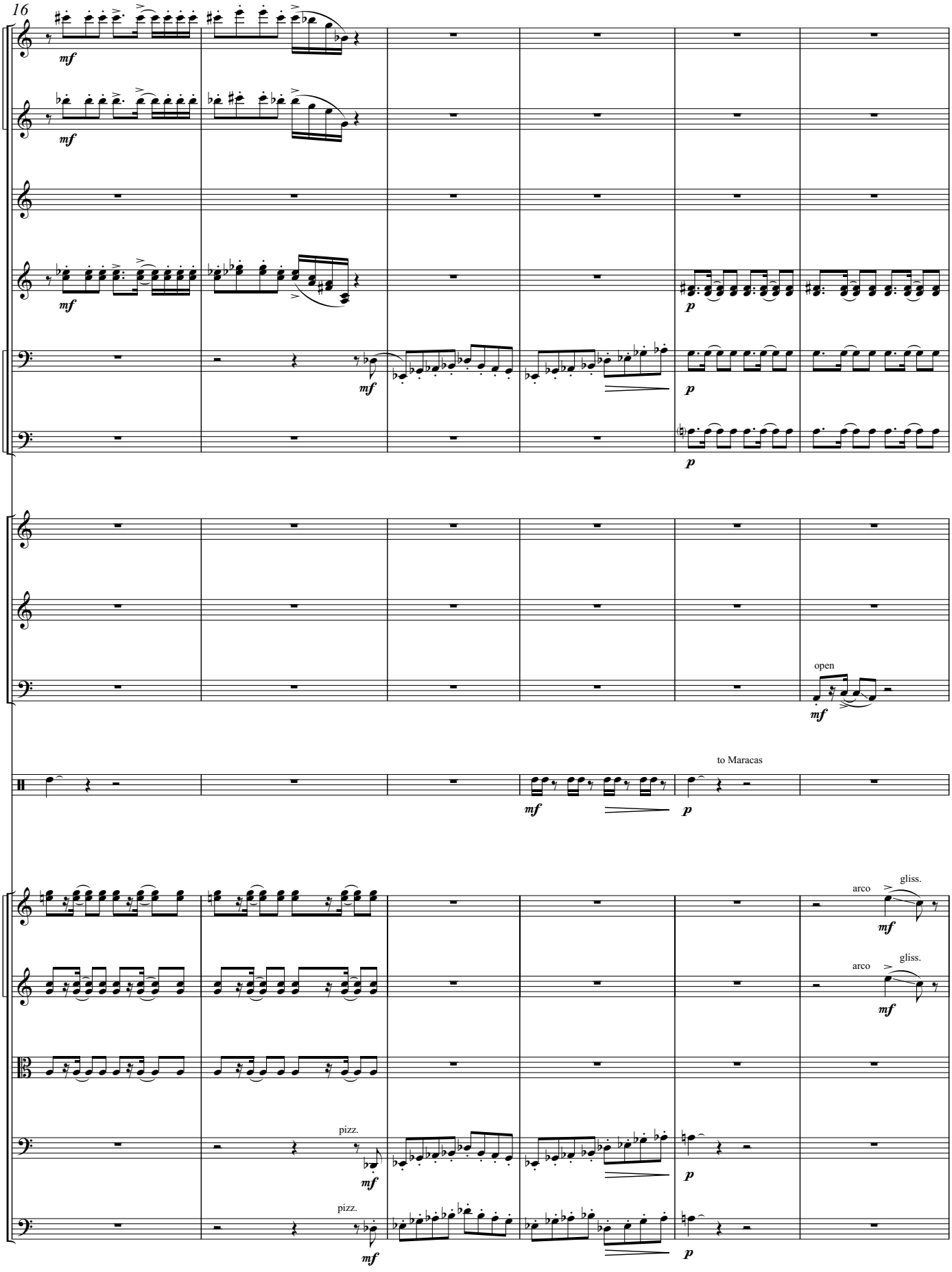
mf

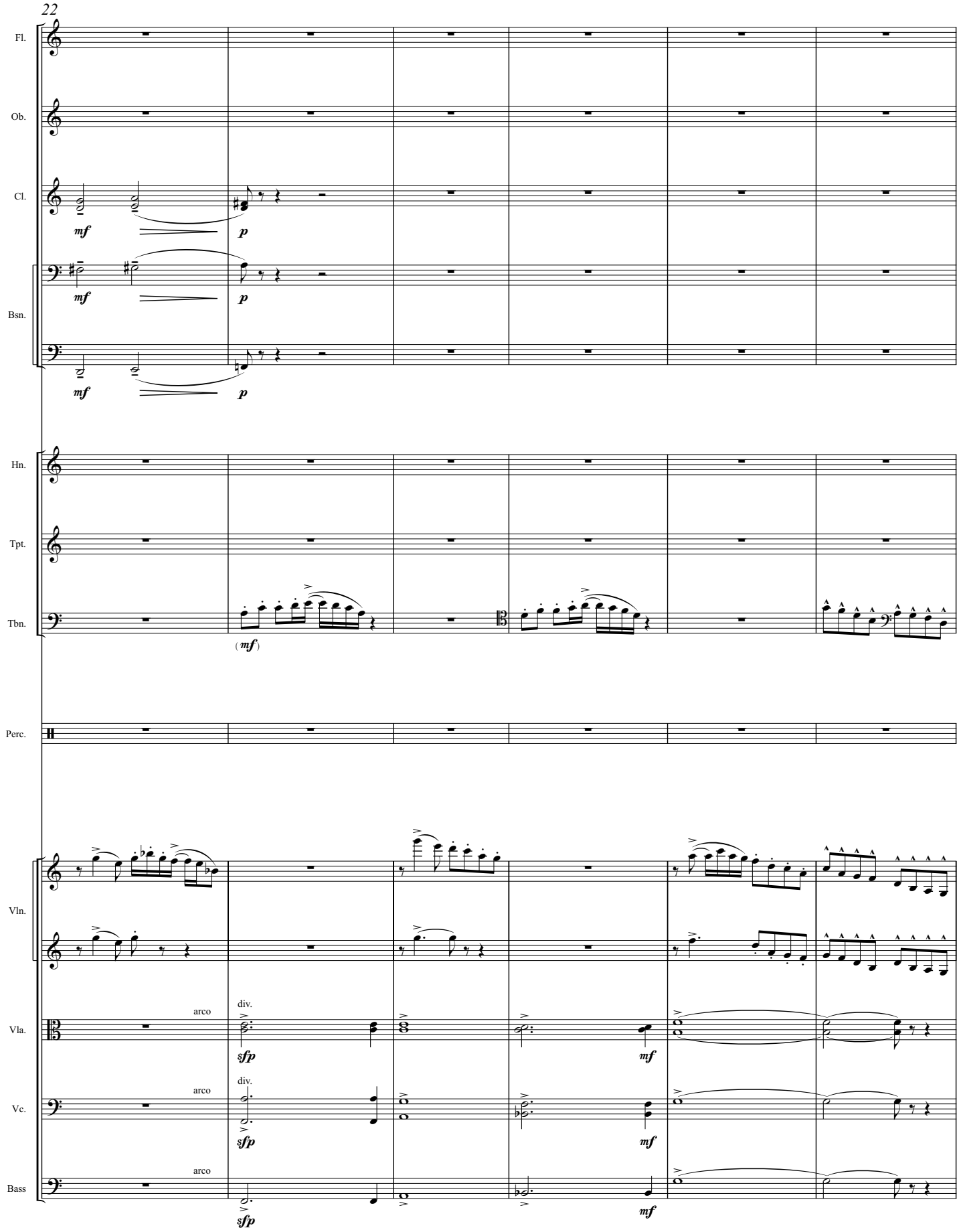
rit. - - - - - - - -

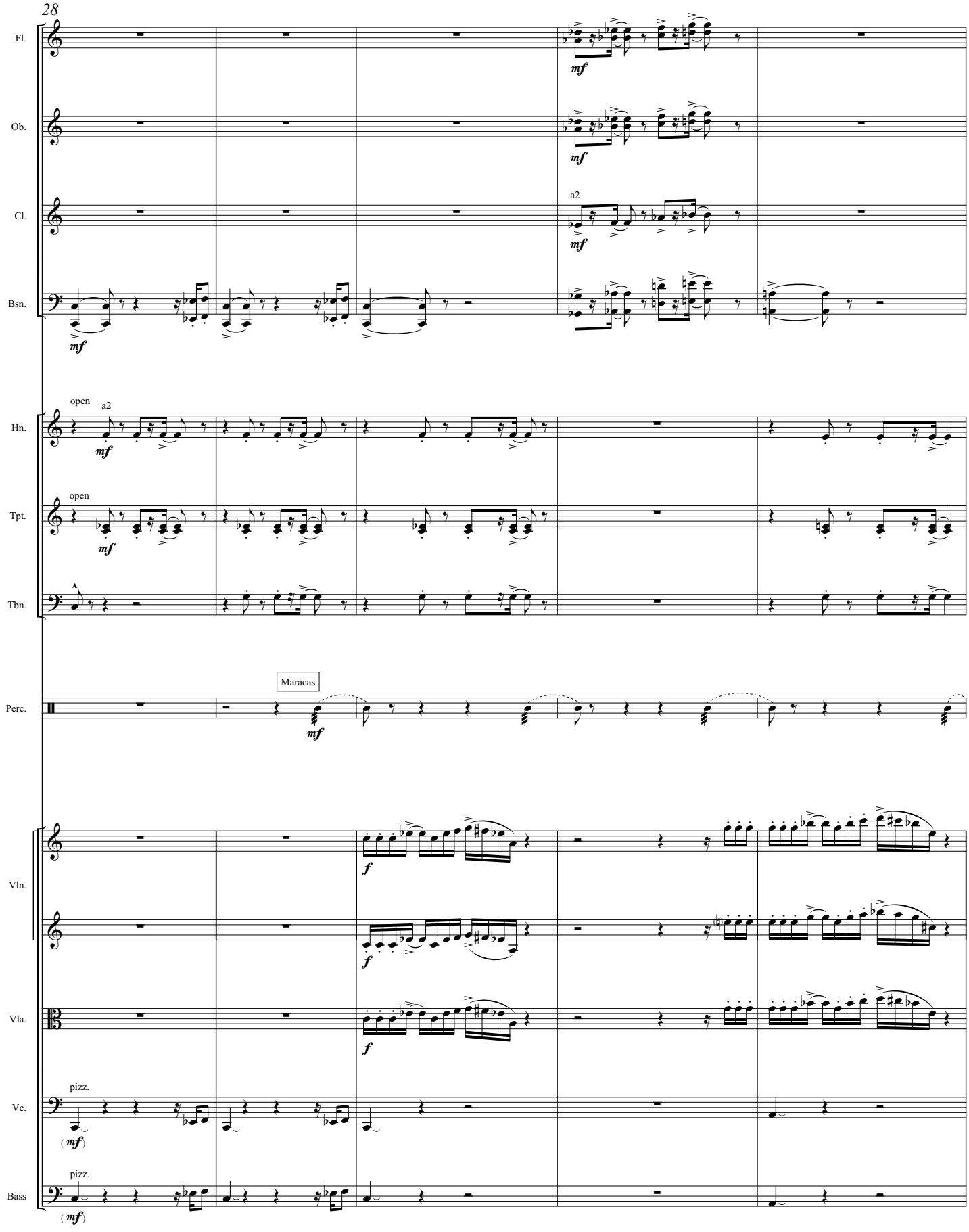
a tempo, rhythmically

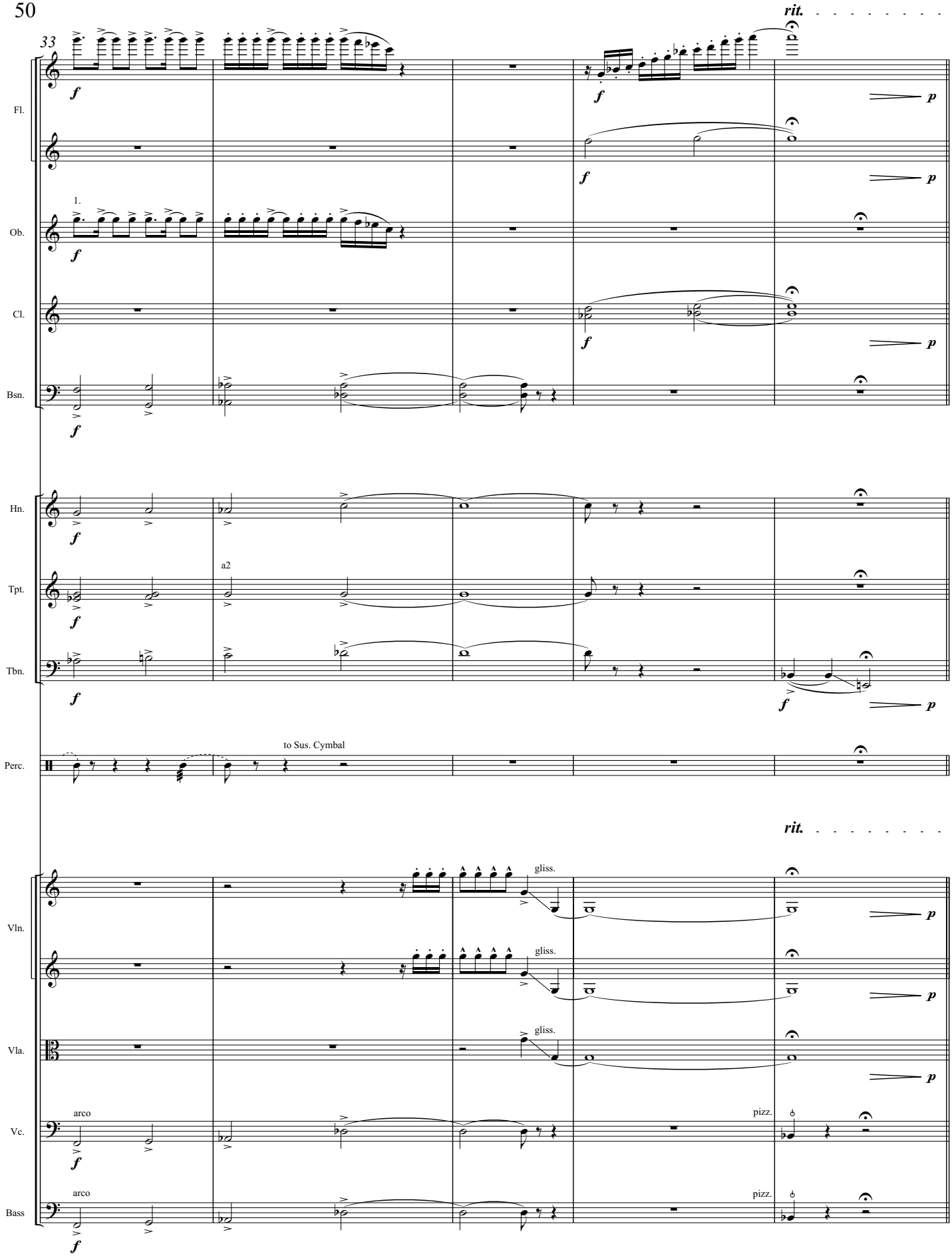
div.

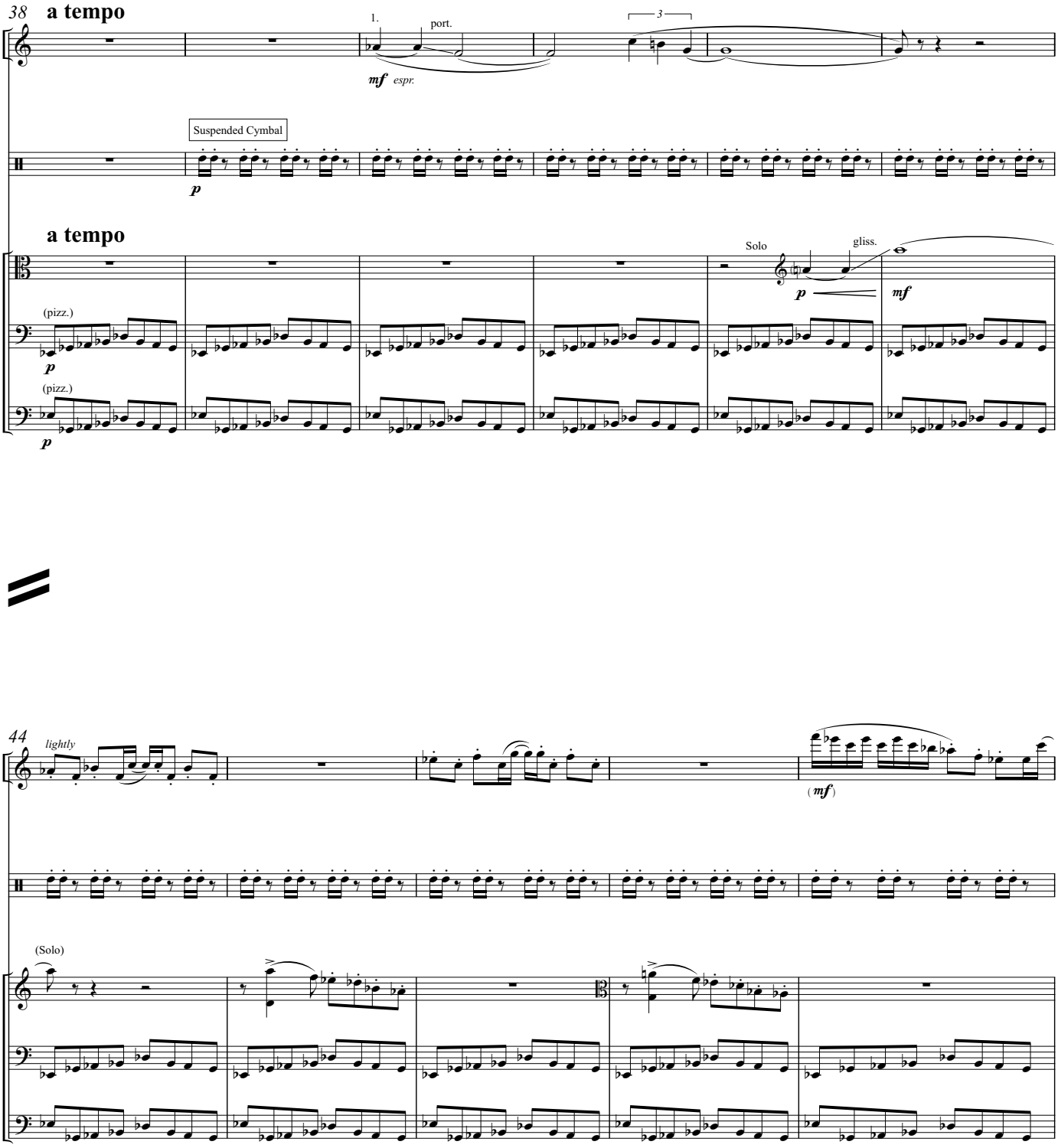
pizz.

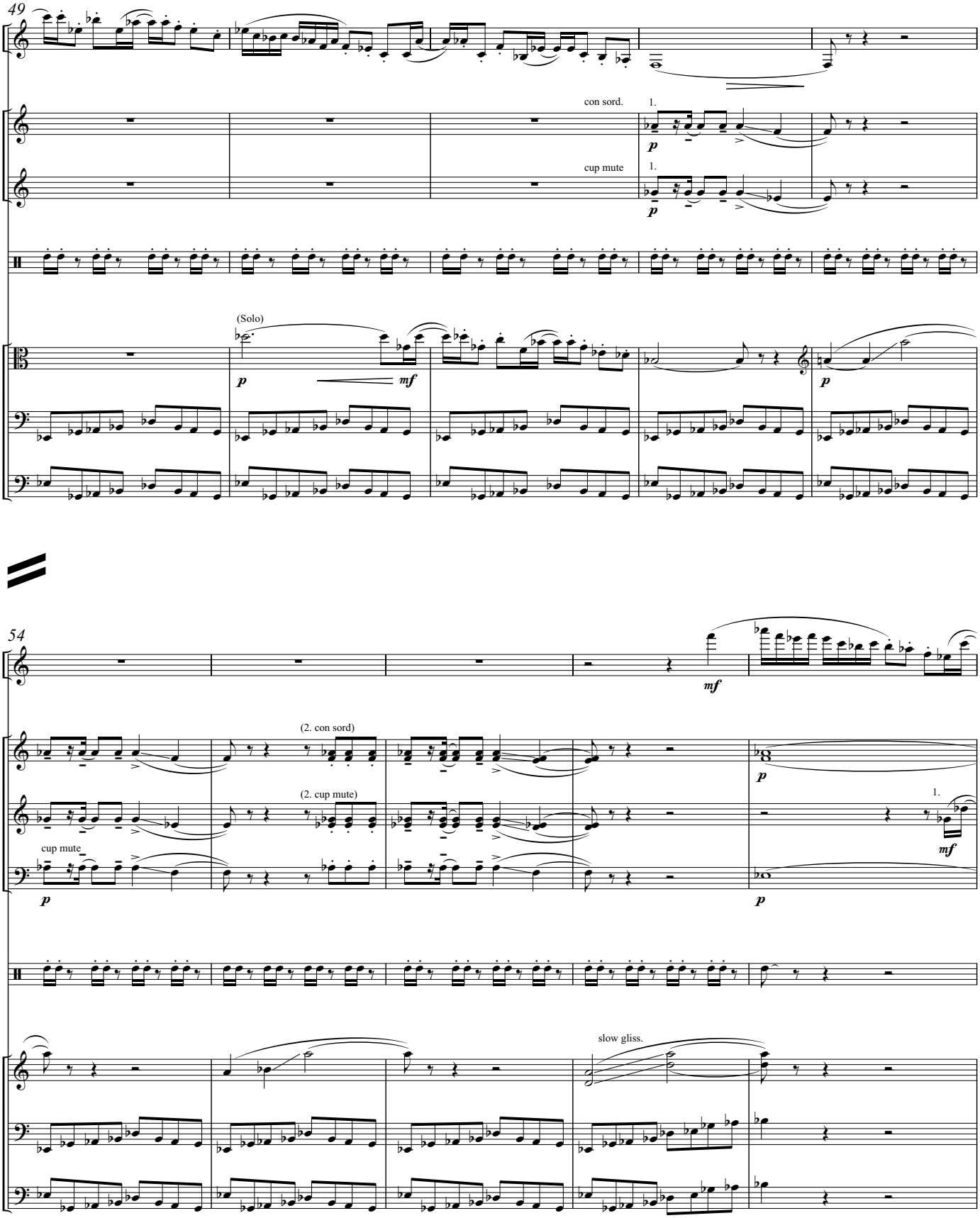

16
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
mf
p
open
to Maracas
arco
gliss.
pizz.

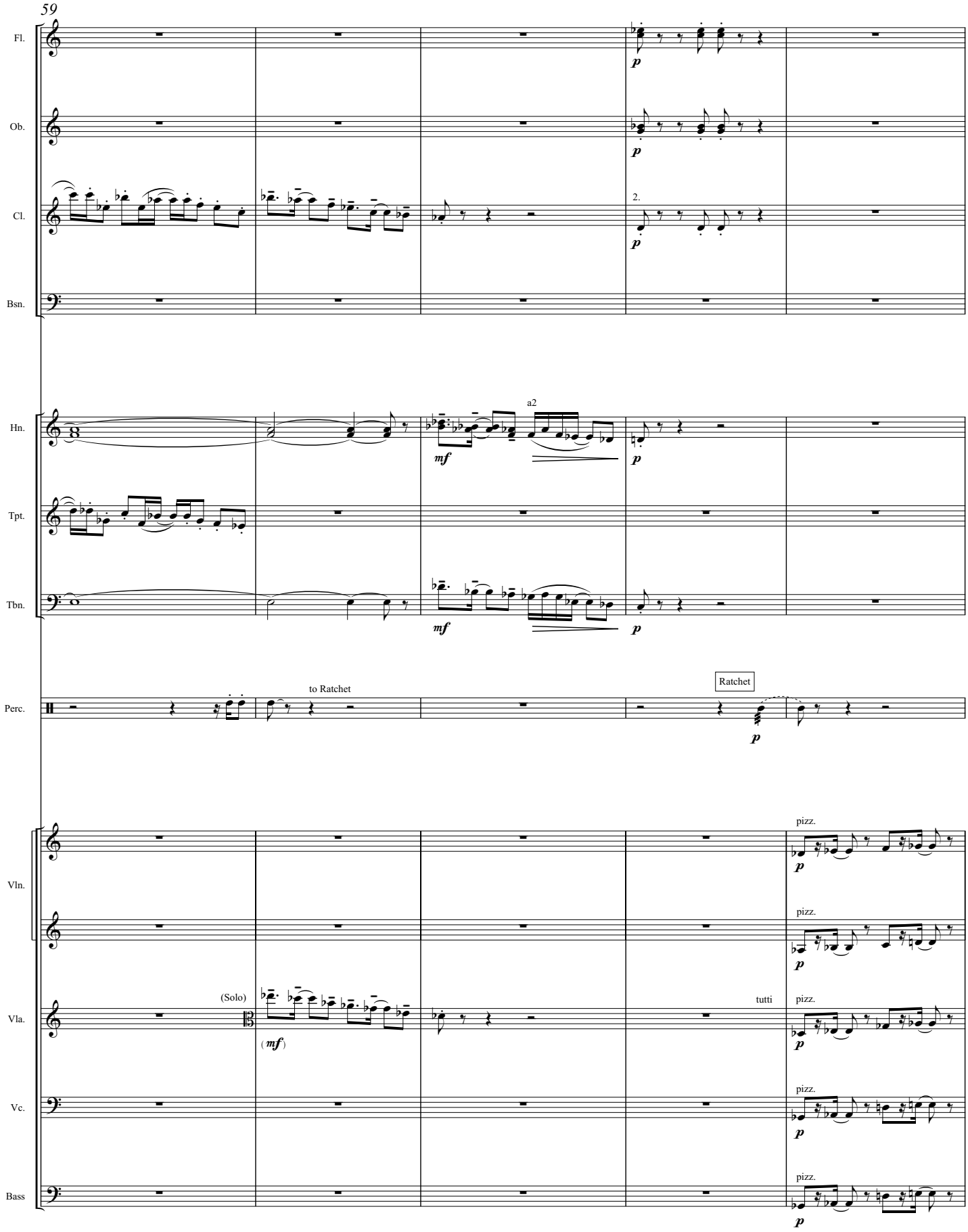

22
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
mf
p
(mf)
arco
div.
sfp

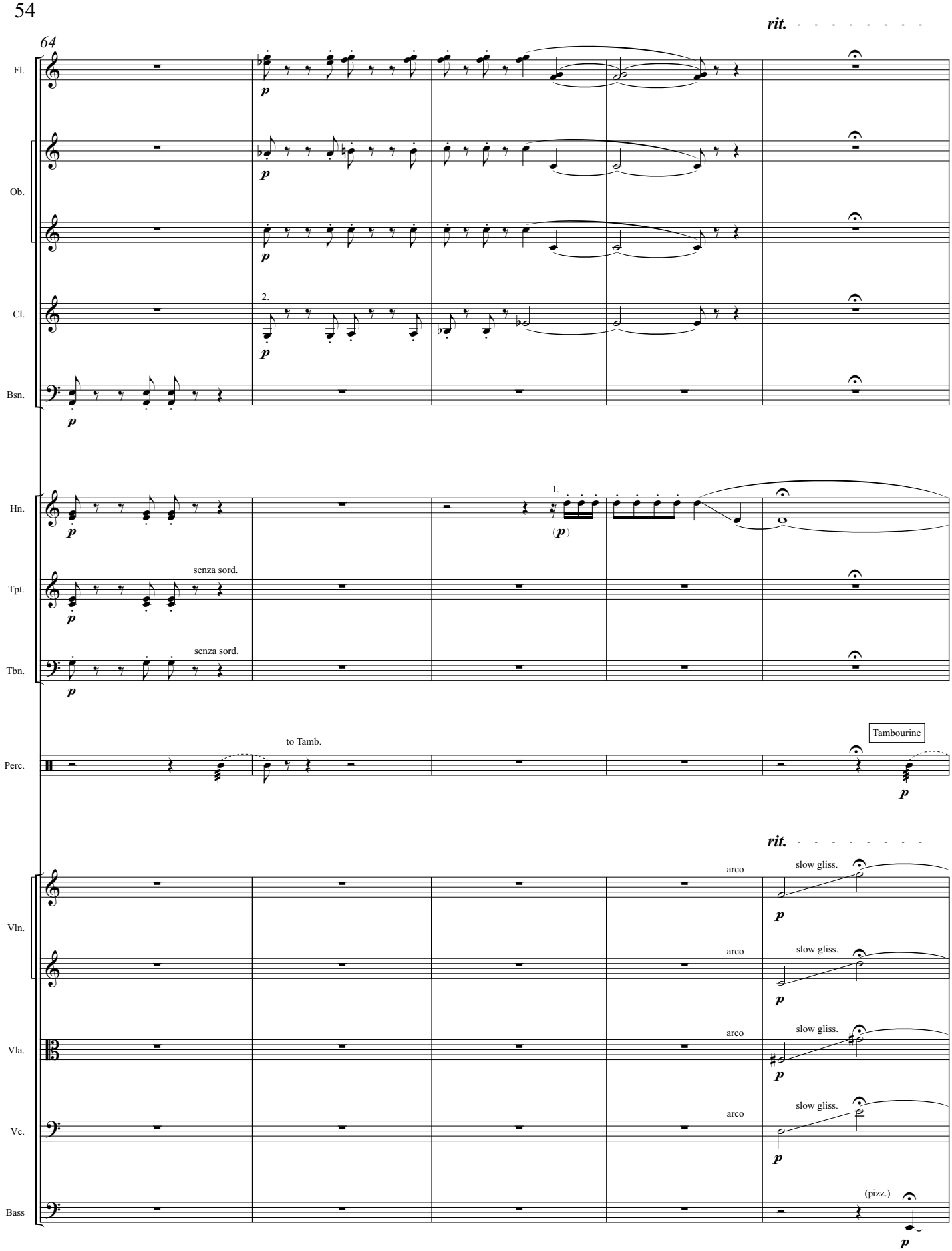

28
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
mf
a2
open
Maracas
f
pizz.
(mf)

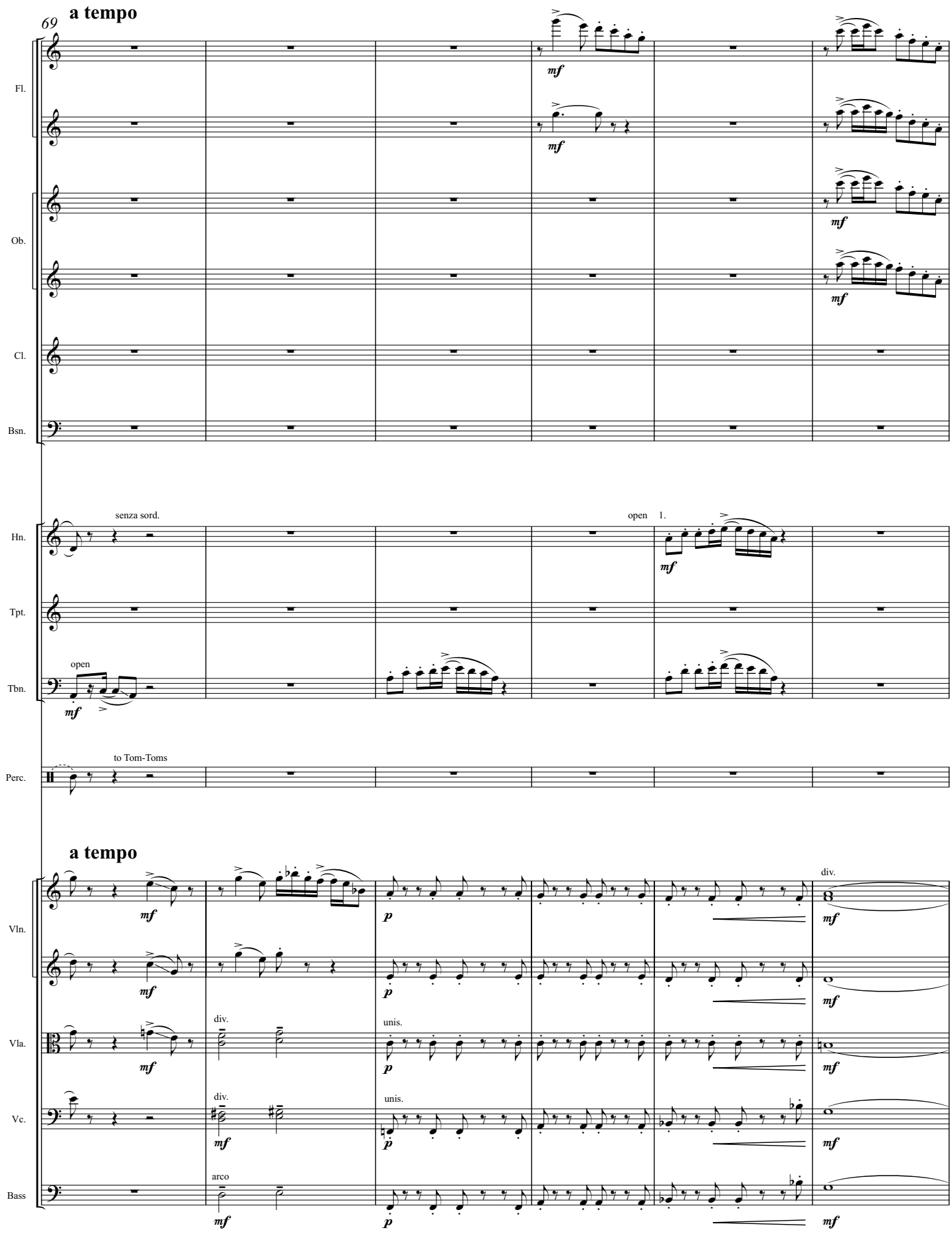

rit.
33
Fl.
Ob.
1.
Cl.
Bsn.
Hn.
Tpt.
a2
Tbn.
Perc.
to Sus. Cymbal
rit.
Vln.
Vla.
Vc.
Bass
arco
gliss.
pizz.
f
p

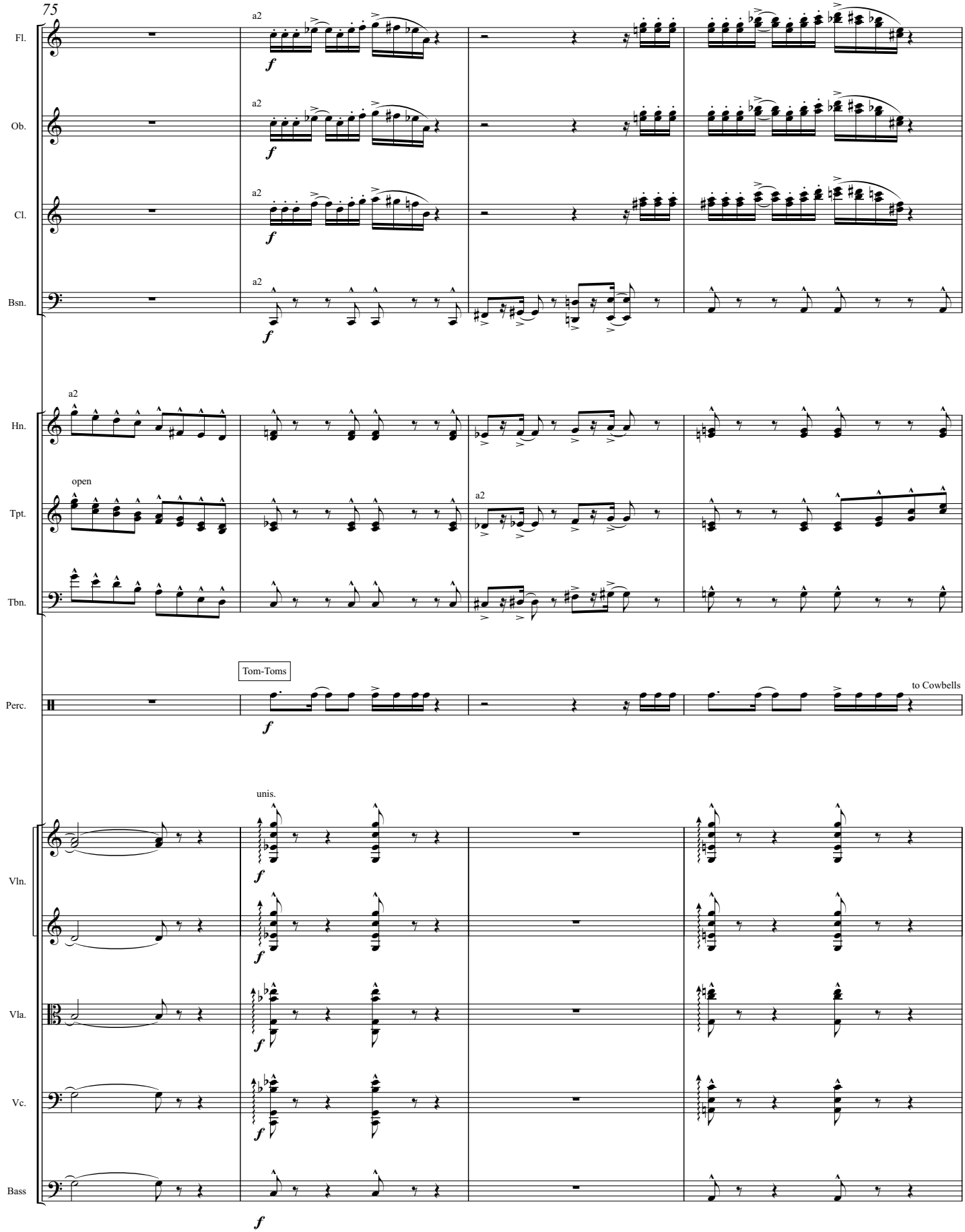

38
a tempo
Cl.
1.
port.
mf espr.
3
Suspended Cymbal
Perc.
p
a tempo
Vla.
Solo
gliss.
p
mf
(pizz.)
Vc.
p
(pizz.)
Bass
p
44
lightly
Cl.
(mf)
Perc.
(Solo)
Vla.
Vc.
Bass

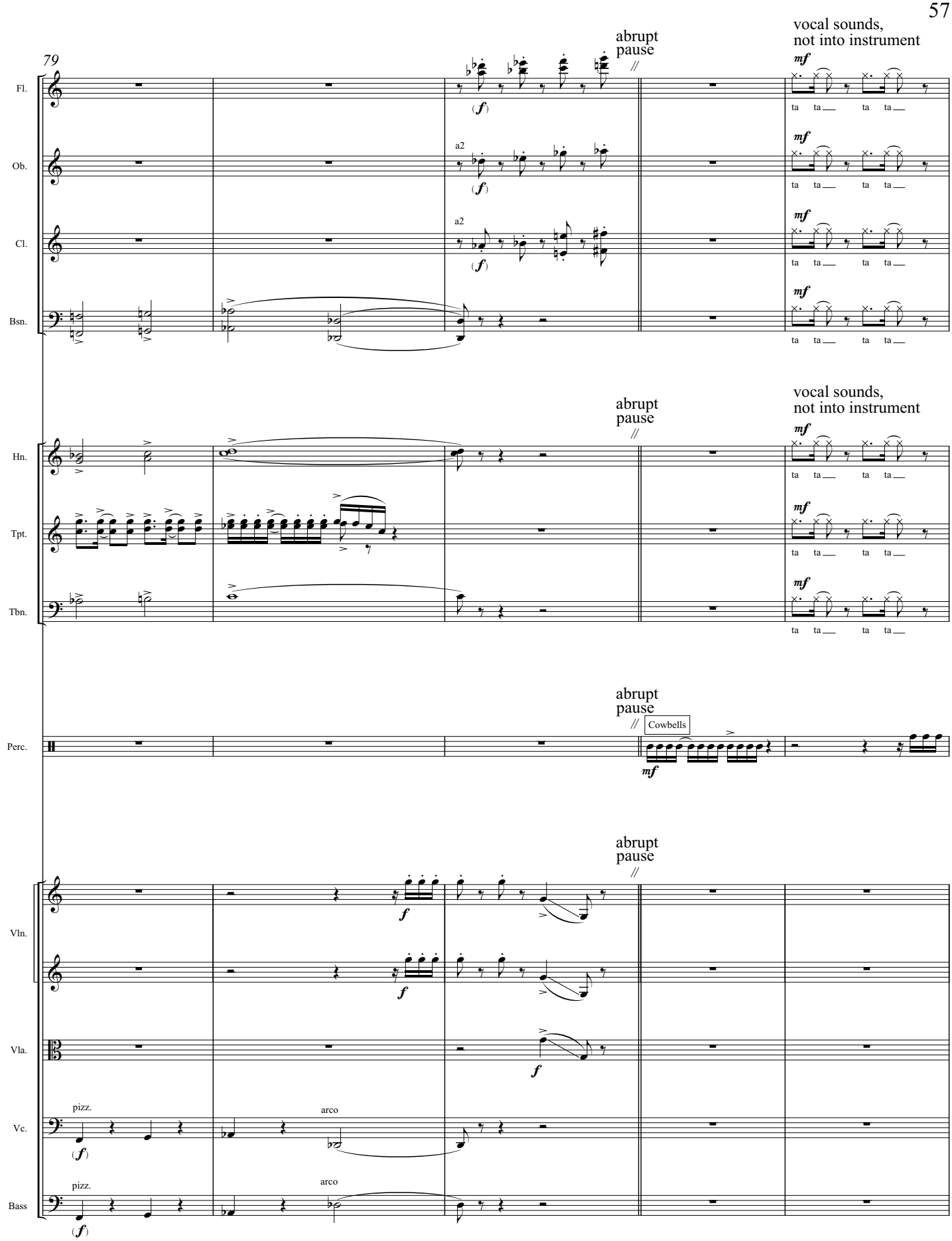

49
Cl.
Hn.
con sord.
1.
p
Tpt.
cup mute
1.
p
Perc.
(Solo)
Vla.
p
mf
p
Vc.
Bass
54
Cl.
mf
Hn.
(2. con sord)
p
Tpt.
(2. cup mute)
1.
mf
cup mute
Tbn.
p
p
Perc.
Vla.
slow gliss.
Vc.
Bass

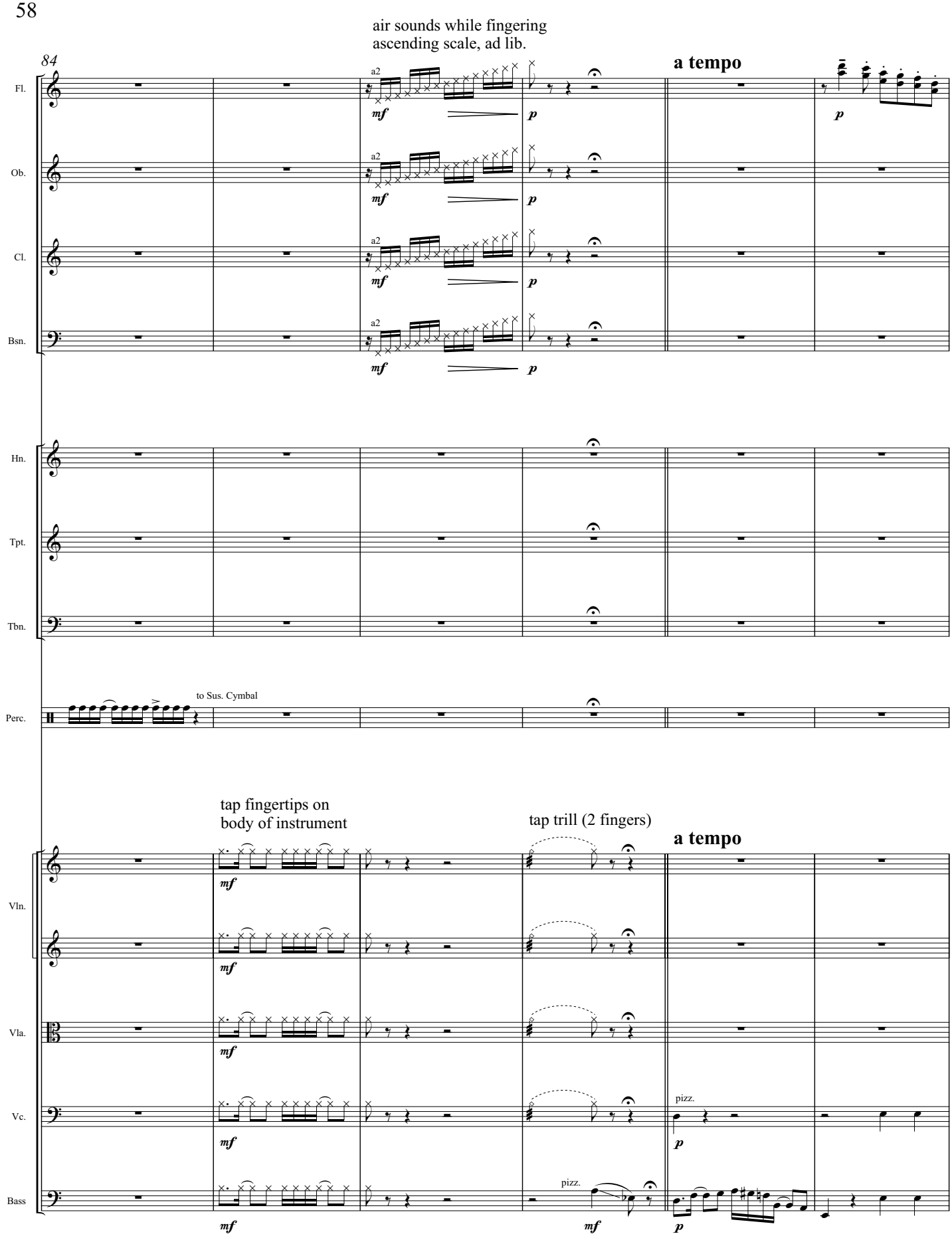

59
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
2.
a2
mf
p
to Ratchet
Ratchet
(Solo)
(mf)
tutti
pizz.

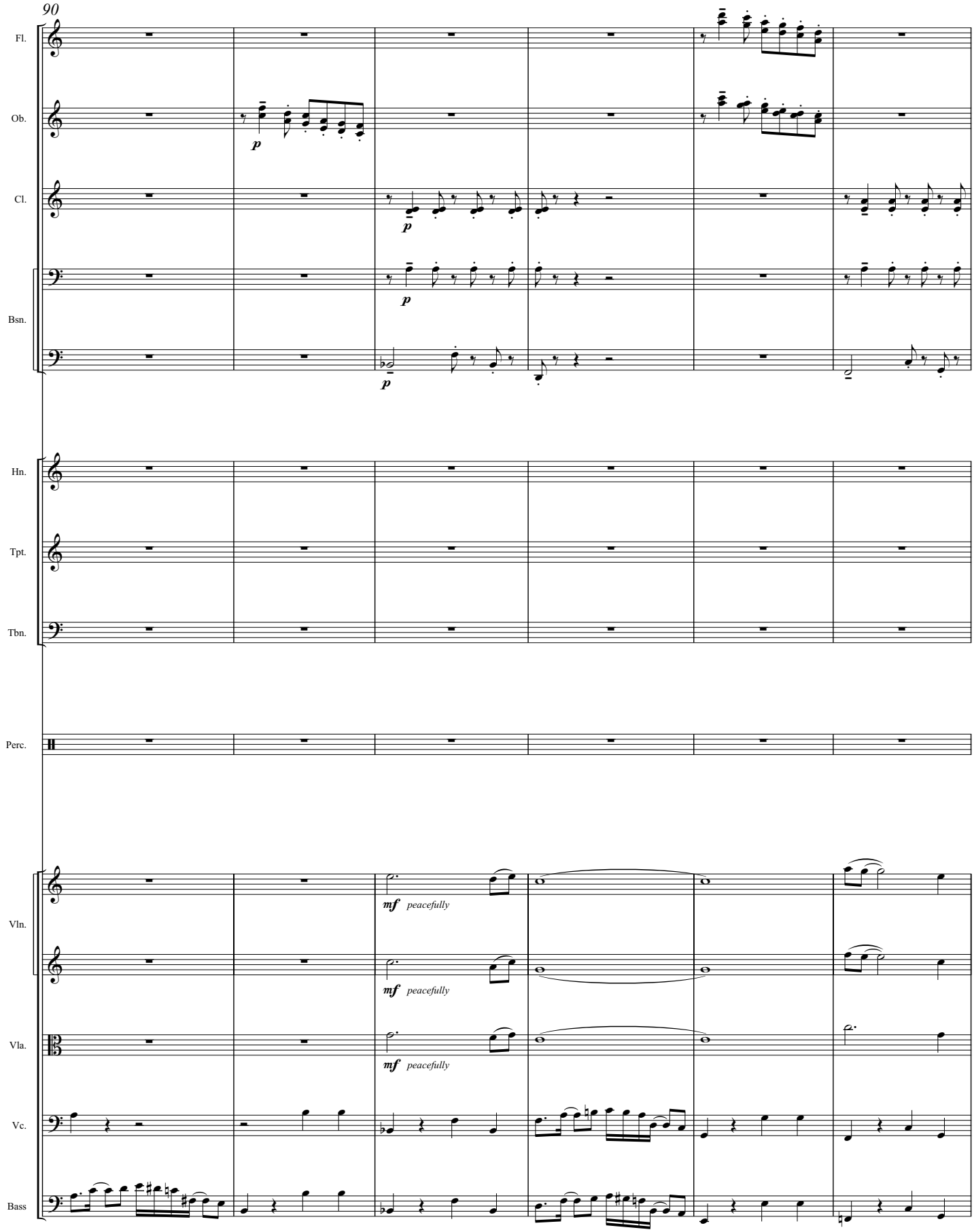

64
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
p
2.
1.
(p)
senza sord.
to Tamb.
Tambourine
arco
slow gliss.
(pizz.)

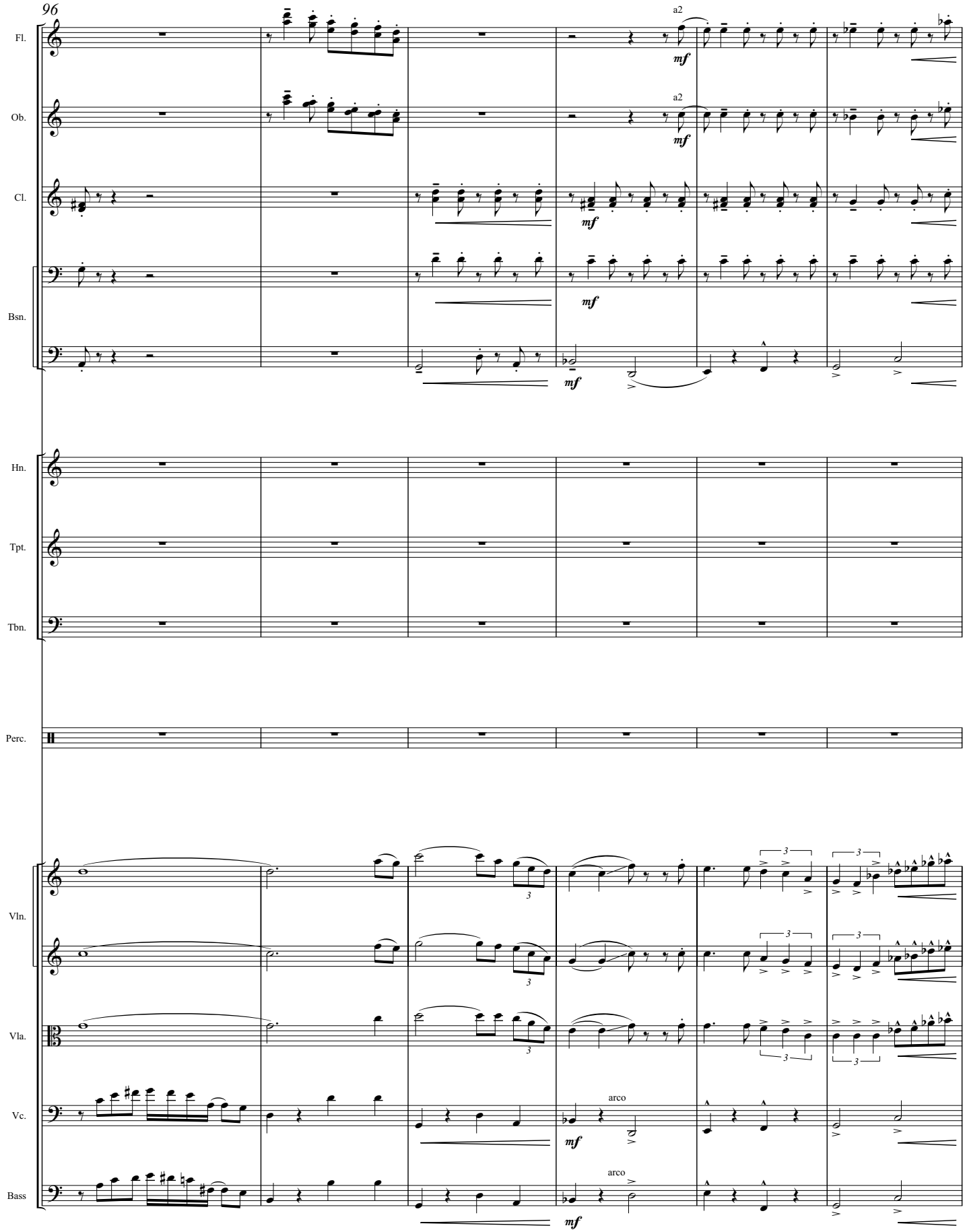

69
a tempo
Fl.
Ob.
Cl.
Bsn.
Hn.
senza sord.
open
1.
Tpt.
Tbn.
open
Perc.
to Tom-Toms
a tempo
Vln.
Vla.
Vc.
Bass
div.
unis.
arco
mf
p

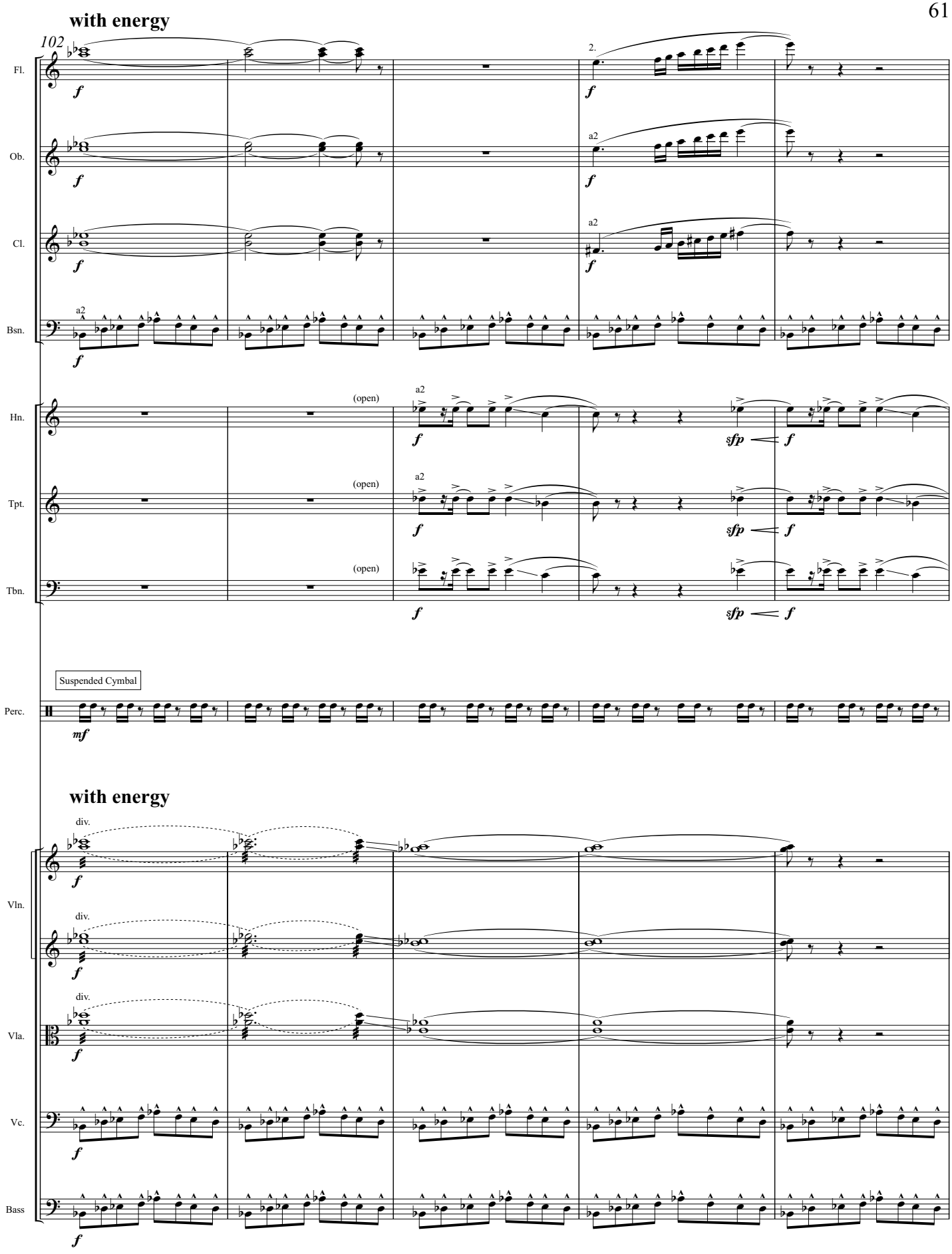

75
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
a2
open
Tom-Toms
to Cowbells
unis.
f

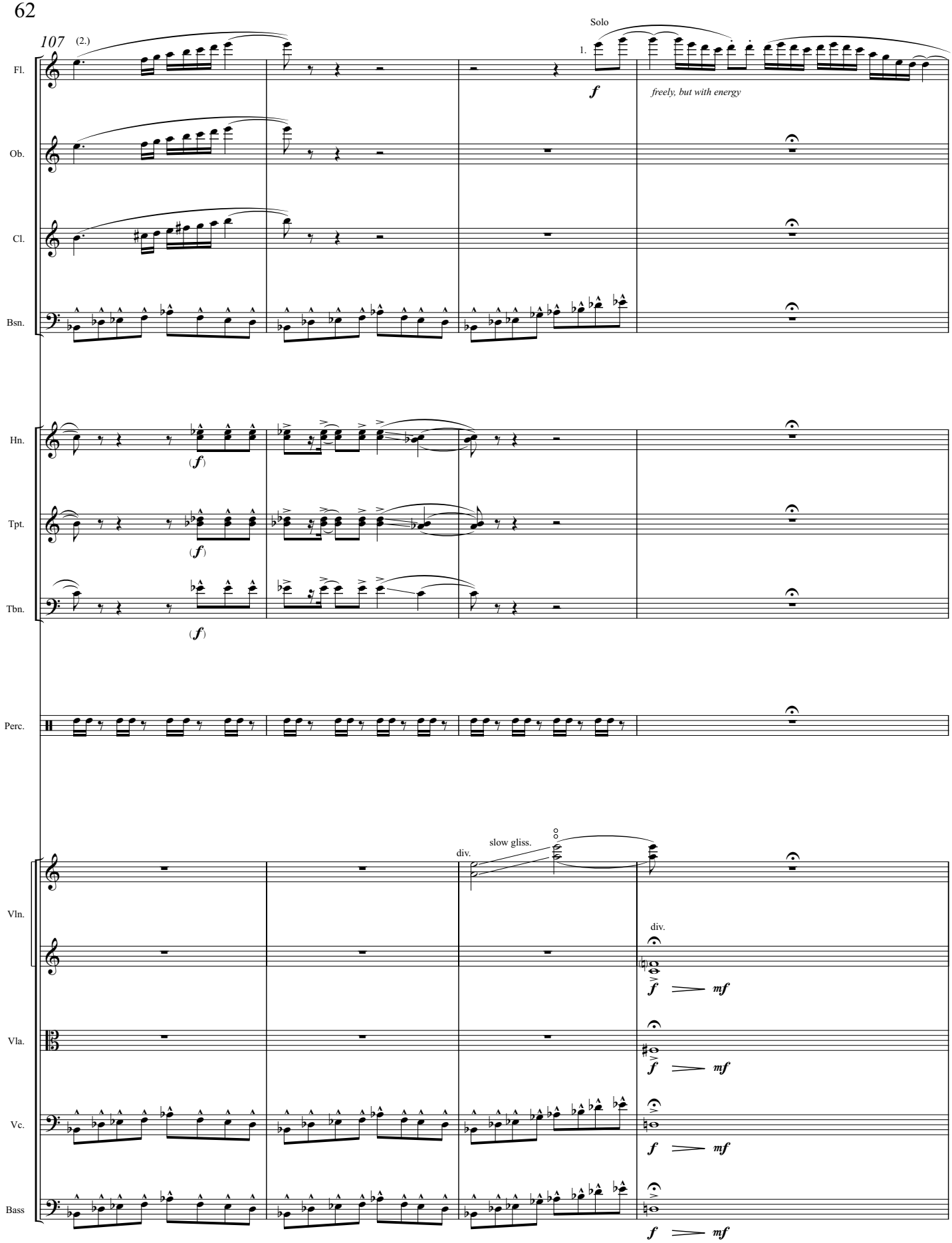

79
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
abrupt pause
vocal sounds, not into instrument
a2
pizz.
arco
Cowbells
ta ta ta ta

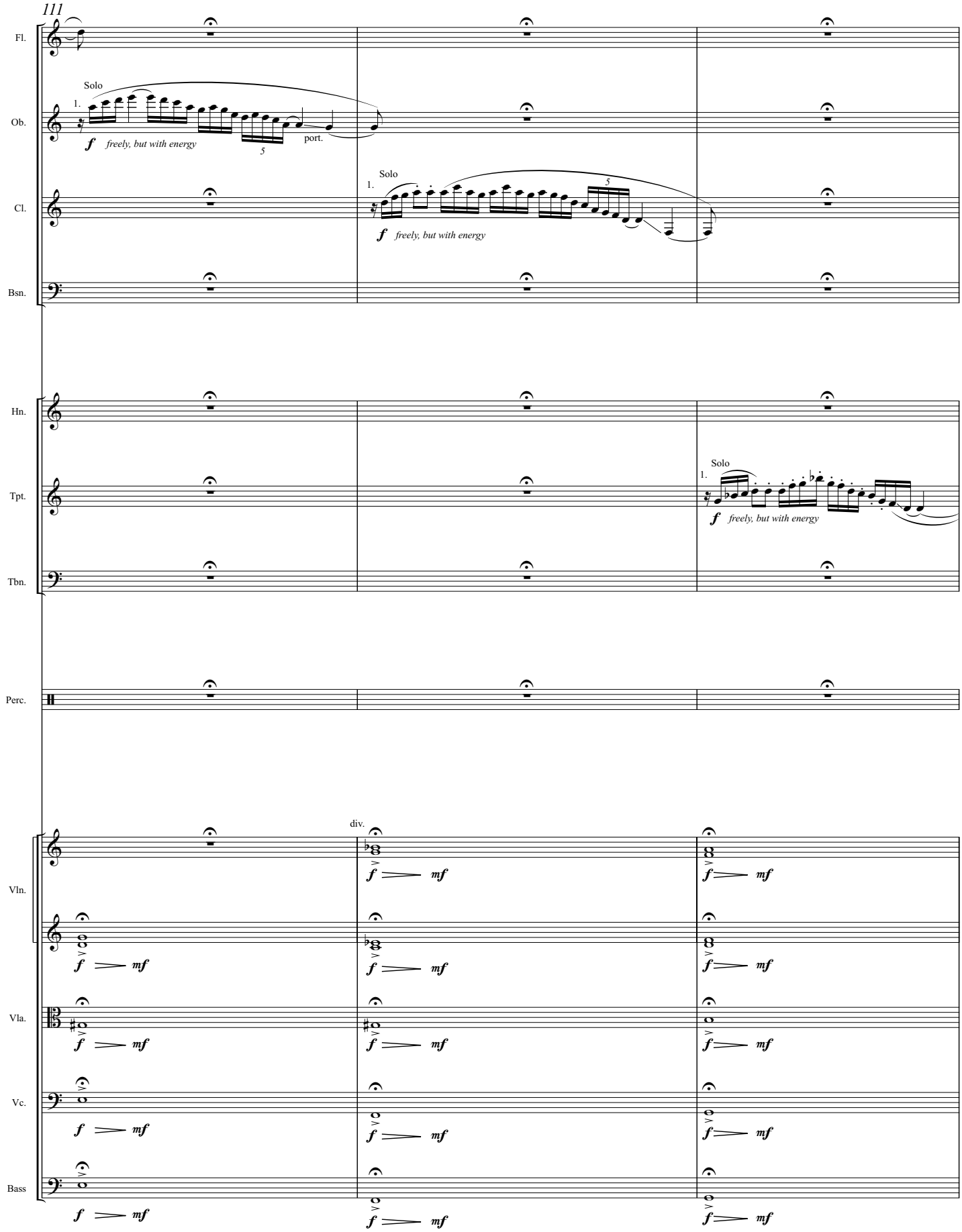

air sounds while fingering
ascending scale, ad lib.
84
a tempo
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
to Sus. Cymbal
tap fingertips on
body of instrument
tap trill (2 fingers)
a tempo
Vln.
Vla.
Vc.
Bass
pizz.
pizz.

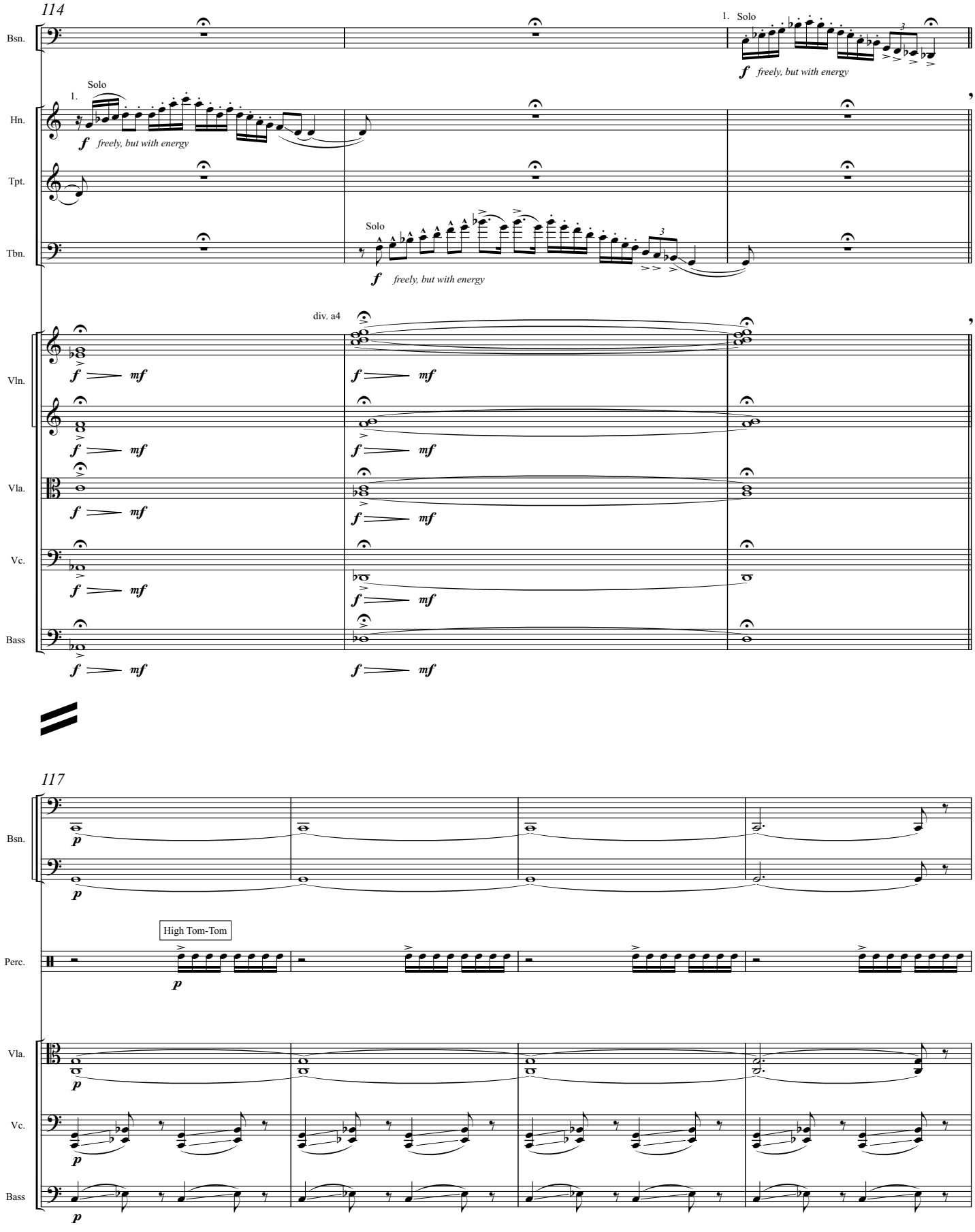

90
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
p
mf peacefully

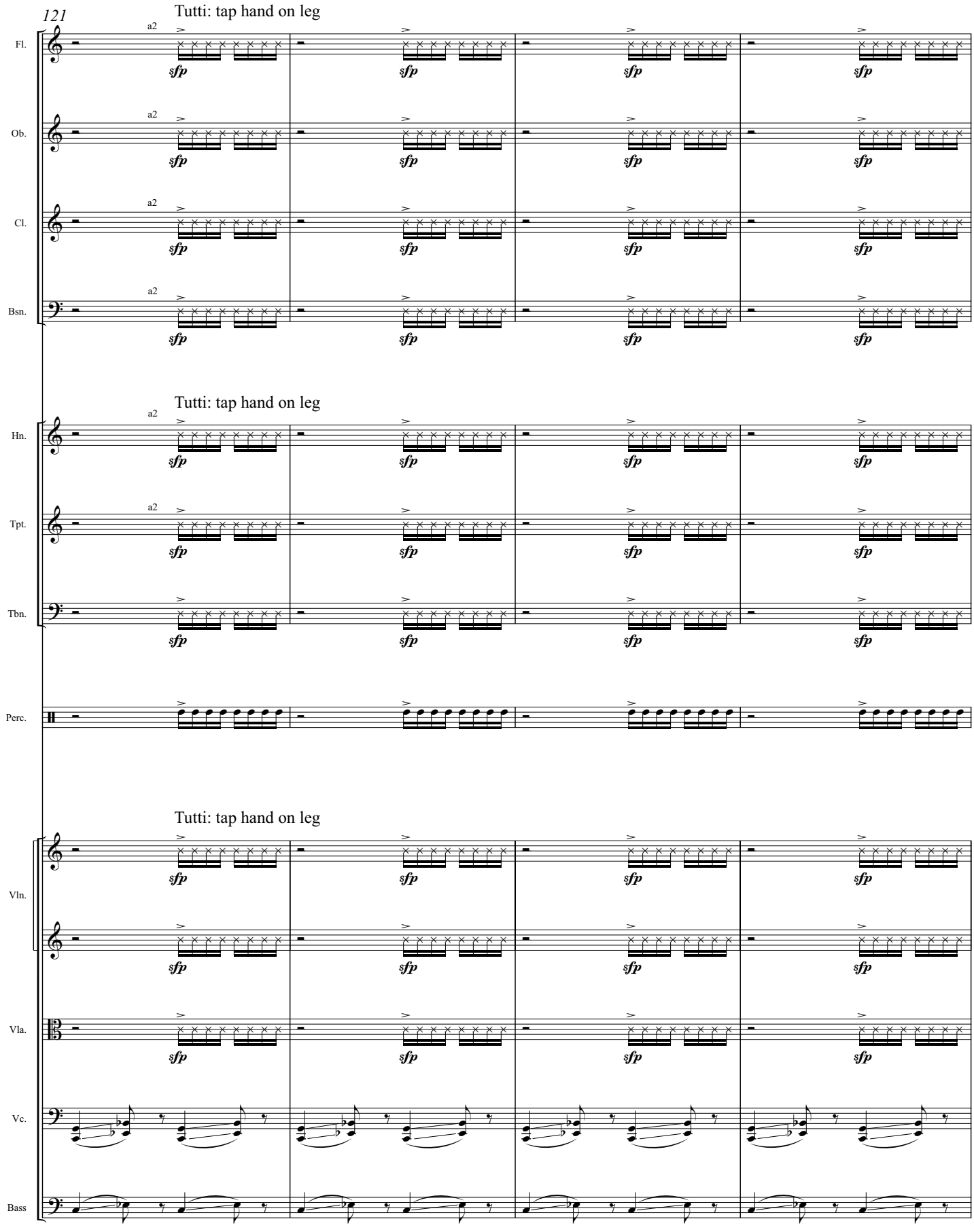

96
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
a2
a2
mf
arco
arco


with energy
102
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
2.
a2
(open)
Suspended Cymbal
with energy
div.
Vln.
Vla.
Vc.
Bass


107 (2.)
Solo
1.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vln.
Vla.
Vc.
Bass
f
freely, but with energy
(f)
div.
slow gliss.
mf


111
Fl.
Ob.
Solo
1.
f freely, but with energy
port.
Cl.
Solo
1.
f freely, but with energy
Bsn.
Hn.
Tpt.
Solo
1.
f freely, but with energy
Tbn.
Perc.
Vln.
div.
Vla.
Vc.
Bass
f mf


114
Bsn.
1. Solo
f freely, but with energy
Hn.
1. Solo
f freely, but with energy
Tpt.
Tbn.
Solo
f freely, but with energy
div. a4
Vln.
Vln.
Vla.
Vc.
Bass
f mf
117
Bsn.
p
Perc.
High Tom-Tom
p
Vla.
Vc.
Bass


121
Tutti: tap hand on leg
Fl.
Ob.
Cl.
Bsn.
a2
sfp
Tutti: tap hand on leg
Hn.
Tpt.
Tbn.
Perc.
Tutti: tap hand on leg
Vln.
Vla.
Vc.
Bass

125

in strict time (senza rit.)

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

in strict time (senza rit.)

Vln.
Vln.
Vla.
Vc.
Bass

sfp *pp*

pizz.

Duration: 5'

June 11, 1987 Braintree Vermont and New Canaan, Connecticut
revised and rescored April 27, 2001 Braintree, Vermont