

GWYNETH WALKER

Alpha and Omega

*for SAB Soli, SATB Chorus,
Brass Quintet, Percussion and Organ*

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Program Notes

The *Alpha and Omega* songs were created to celebrate the Christmas spirit. They are based on traditional Christmas carols, with the intent of breathing new, fresh life into the beloved hymns. And, with colorful orchestral or brass accompaniment, it is hoped that these new arrangements will be especially imaginative.

The underlying approach to this work has been to dramatize the lyrics. For example, in the first movement, *The Father's Love* (based on the hymn *Of the Father's Love Begotten*), the original plainchant melody is surrounded by a filigree of patterns marked “to suggest the spirit of life forming.” As the melody is sung, one might hear chimes (church bells) in the background. By the arrival of the second verse (“O ye heights of heaven adore him”), the tempo has picked up and the melody has changed into a celebratory expression. Many of the words in the hymn text are quite powerful and inspiring. And thus, the musical setting focuses on bringing these lyrics to full life. The climax of this song comes with the words “Let no tongue on earth be silent, every voice in concert ring... for He is Alpha and Omega. Evermore!”

Star of Night is a new presentation of the familiar *We Three Kings of Orient Are*. The original 3/4 meter is changed to 2/2, suggestive of camels walking (to Bethlehem). Within the dramatic nature of this work, three soloists step forth to portray the kings as they wander by, following the star. The music reaches its greatest intensity on the words “O Star of Wonder, Star of Night.” Then the singing fades away, leaving just one star (high F#) shining in the sky.

As *The Father's Love* speaks of the coming of Christ, and *Star of Night* leads to the place of his birth, so then the completion of the story comes with the third song, *The Child is Born*. Here, a new melody has been composed. With dotted-note rhythms and intervallic leaps, the melodic contour is particularly energetic and jubilant. For this is a song of strength. A middle section modulates from the home key of D Major to the mediant, F Major, to speak of Mary's love for her son. There is a “cantabile” passage with the words “lead us all with hearts aflame...” Then, the tempo quickens and the dynamics increase, leading to a return to D Major, for a strong statement of the central lyrics: “Alpha and Omega be, let the organ thunder! We shall raise our voice to Thee, and tear the air asunder. We shall raise our voice to Thee, forever!”

—Gwyneth Walker

Total duration: 12'30”

Performance Options

Instrumentation and ordering information for the orchestral version: 2 flutes, oboe, B \flat clarinet, bassoon, 2 horns in F, 2 trumpets in C, trombone, percussion (wind chimes, chimes, hi and low bongos, low and medium tom-toms, triangle, tambourine, bass drum, crash cymbals, suspended cymbals, temple blocks [5], glockenspiel, timpani), strings. The full score and parts are available on rental from the publisher.

Instrumentation and ordering information for the version for brass quintet, percussion and organ: 2 trumpets in C, horn in F, trombone, tuba, percussion (wind chimes, chimes, high and low bongos, low and medium tom-toms, triangle, suspended cymbal, tambourine, temple blocks [5], glockenspiel, bass drum, maracas, hi-hat cymbal, timpani). The full score (Catalog No. 7727) and parts (Catalog No. 7728) are available for sale from the publisher.

Ordering information for the three choral scores: 1. *The Father's Love* (SATB & piano, Catalog No. 7721) 2. *Star of Night* (SAB Soli, SATB & piano, Catalog No. 7722, 3. *The Child is Born* (SATB & piano, Catalog No. 7723).

The orchestral version was premiered on December 12, 2010 by the Concert Choir and Symphony Orchestra at Mesa State College, Grand Junction, CO, Dr. Monte Atkinson, Music Director.

The organ, brass and percussion version was premiered on December 19, 2010 by the Choir and Festival Brass Quintet at the The First Congregational Church of Cheshire, CT, Joseph D'Eugenio, Music Director, Allan Conway, organist.

Alpha and Omega

for SAB Soli, SATB Chorus, Brass Quintet, Percussion and Organ

1. The Father's Love

Marcus Aurelius Prudentius Clemens (348 –c. 410)
 translated by John Mason Neale, 1854
 adapt. Henry W. Baker, 1859
 G. Walker, alt.

Divinum Mysterium
 Plainsong, Mode 5
 Sanctus Trope, 11th century
 Arranged by Gwyneth Walker

Stately tempo ♩ = 66

The score is written for a Brass Quintet (Trumpets in C, Horn in F, Trombone, Tuba), Percussion, Chorus (Soprano, Alto, Tenor, Bass), and Organ. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Stately tempo' with a quarter note equal to 66 beats per minute. The percussion part includes Wind Chimes, Chimes, High and Low Bongos, Low and Medium Tom-Toms, Triangle, Suspended Cymbal, Tambourine, Temple Blocks (5), Glockenspiel, Bass Drum, Maracas, Hi-Hat Cymbal, and Timpani. The organ part includes a section marked 'quickly, ad lib.' and another marked 'Stately tempo'.

Trumpets in C 1 2
 Horn in F
 Trombone
 Tuba
 [One player]
 Percussion (Wind Chimes, Chimes, High and Low Bongos, Low and Medium Tom-Toms, Triangle, Suspended Cymbal, Tambourine, Temple Blocks (5), Glockenspiel, Bass Drum, Maracas, Hi-Hat Cymbal, Timpani)
 Wind Chimes
pp very gently, to suggest the spirit of life forming
 Soprano
 Alto
 Chorus
 Tenor
 Bass
 Organ
pp quickly, *ad lib.*
pp enter *ad lib.*
Stately tempo ♩ = 66

Note-setting and format by Gwyneth Walker Music Productions.

A Smoothly, as a chant

4

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

unis. p

Of the Fath - er's love be - got - en, —

unis. p

Of the Fath - er's love be - got - en, —

A Smoothly, as a chant

Org.

8

Tpts. 1 2

Hn.

Tbn. Tuba

Chimes
p *L.V.*

Perc.

— Ere the worlds be - gan — to be, — He is Al - pha and O - me - ga, —

— Ere the worlds be - gan — to be, — He is Al - pha and O - me - ga, —

— Ere the worlds be - gan — to be, — He is Al - pha and O - me - ga, —

Org.

12

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

He the source, the ending he; _____

He the source, the ending he; _____ *unis.* Of the

p

16 **B**

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

unis.

a2

Of the things that are, that have _____ been, And that fu - ture years shall see, _____

things that are, that have _____ been, _____ And that fu - ture years shall see, _____

B

p

20 *accel.* *rem. mute* **C With energy** ♩ = 80

Tpts. 1 2 *Open* *p* *f*

Hn. *rem. mute* *Open* *p* *f*

Tbn. *rem. mute* *Open* *p* *f*

Tuba *rem. mute* *Open* *p* *f*

Perc. *Bongo* *p* *Low Tom-Tom* *f*

S *mf cresc.* *f*
and ev - er - more!

A *mf cresc.* *f*
and ev - er - more, ev - er - more!

T *mp cresc.* *f*
and ev - er - more, and ev - er, ev - er - more!

B *(p) cresc.* *f*
Ev - er - more, and ev - er - more, ev - er - more!

Org. *accel.* *f* **C With energy** ♩ = 80

24

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

27 **D**

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

mf

(f) celebratory

p *f*

mf *f* *mf*

O ye heights of heav'n a - dore Him; An - gel hosts, his prais - es

(f) celebratory

D

O ye heights of heav'n a - dore Him; An - gel hosts, his prais - es

30

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

Man.

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

sing; Pow'rs, do - min - ions bow be - fore him, and ex -

sing; Pow'rs bow be - fore him,

33

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

cresc. *p* *f* *f* *unis.* *f* *E* *f* *E*

tol, ex - tol our God and King. Let no tongue on earth be

ex - tol our King.

36



Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

si - lent, Ev - 'ry voice in con - cert ring, Ev - er -

p *f* *p* *f* *f* *p* *f* *mf*

Ped.

Tri.

Bass

39



Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A
T
B

Org.

and ev - er - more!, and ev - er - more, ev - er - more!, and ev - er - more, and ev - er, ev - er - more!, more, and ev - er - more, ev - er - more!

mf *mf* *f* *mf* *p* *f* *mf* *f*

Bongo

Susp. Cym.

Man.

Ped.

48 *poco rit.*

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

S
al-le-lu-ia, al-le-lu-ia, al-le-lu, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, lu-ia! Christ,

A
al-le-lu-ia, al-le-lu-ia, al-le-lu, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, lu-ia! Christ,

T
al-le-lu-ia, al-le-lu-ia, al-le-lu, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, lu-ia!

B
al-le-lu-ia, al-le-lu, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, lu-ia!

Org.

mf *f*

mf *f*

51 **G** Slightly slower *rit.*

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

B.D. *f*

S
to thee with God the Fath - er,

A
to thee with God the Fath - er,

T
And, O Ho - - - - ly Ghost, to *p*

B
And, O Ho - - - - ly Ghost, to *p*

G Slightly slower *rit.*

Org.

54 Slower ♩ = 72

S
A
T
B

p

Hymn and chant and high thanks - giv - ing, and un -
 thee, Hymn and chant and high thanks - giv - ing, and un -
 thee, Hymn and thanks - giv - ing,

Slower ♩ = 72

Org.

p

57

accel.

H With energy ♩ = 80

Tpts. 1
2
Hn.
Tbn.
Tuba

p *f*
p *f*
p *f*
p *f*

Bongo and Low Tom-Tom

Perc.

p *f*

cresc.

S
A

end - ing, un - end - ing prais - es be:

cresc.

T

end - ing, un - end - ing prais - es be: *f* triumphantly
 Hon - or, glo - ry, and do -

cresc.

B

our prais - es be: *f* triumphantly
 Hon - or, glo - ry, and do -

accel.

H With energy ♩ = 80

Org.

f

60

a2

Tpts. 1 2 *p* *f* *p*

Hn. *p* *f* *p*

Tbn. Tuba *p* *f* *p*

Perc. *p* *f* *p*

S *f* *triumphantly*
A *unis.*

do - min - ion, Hon - or, glo - ry, and do - min - ion,

T min - ion, do - min - ion,

Org.

63

rit.

Tpts. 1 2 *f* *ff*

Hn. *f* *ff* *ff*

Tbn. Tuba *f* *ff*

Perc. *f* *ff*
Bongo
Med. and Low Tom-Toms

S *ff*
A
Hon - or, glo - ry, and do - min - ion and e - ter - nal life to be.

T *ff*
B
Hon - or, glo - ry, and do - min - ion and e - ter - nal life to be.

Org. *rit.*

66 **I** Grandly ♩ = 72

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Susp. Cym.

S A

T B

Org.

Ped. *ff*

Let no tongue on earth be si - lent! For the fu - ture years shall

si - - - lent! For the fu - ture years shall

I Grandly ♩ = 72

69 *rit.* **J** Start slowly and accelerate

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Tri. Bongo

S A

T B

Org.

Ped. *p*

unis. He is Al - pha and O - me - ga, He the source, the end - ing, He the

see, He is Al - pha and O - me - ga, He the

rit. **J** Start slowly and accelerate

73 (accel.)

With energy ♩ = 80

a2

Tpts. 1 2

Hn.

Tbn.

Tuba

mf

Perc.

(Bongo)

Med. and Low Tom-Toms

f

S

source, the end - ing, He the source, the end - ing He:

f

A

source, the end - ing, He the source, the end - ing He:

f

T

source, the end - ing, He the source, the end - ing

B

source, the end - ing, He the source, the end - ing Ev - er - more and ev - er -

f

(accel.)

With energy ♩ = 80

Org.

f

76 *rit.* *a2*

Tpts. 1 2 *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Perc. *f* *p* *f* *ff*
Susp. Cym.

S *f*
and ev - er - more!

A *f*
and ev - er - more!

T *f*
and ev - er - more, and ev - er - more, ev - er - more!

B
more, more, and ev - er - more!

Org. *rit.*

attacca
4'00"

[This small interlude serves as a link to the next movement.]

Gently flowing ♩ = 108

Org. *mf* *p* *rit.*

2. Star of Night

John H. Hopkins, Jr. (1820-1891)

G. Walker, alt.

Based on *Kings of Orient*

By John H. Hopkins, Jr.

Arranged by Gwyneth Walker

At a walking tempo $\text{♩} = 66$
(camels walking to Bethlehem)

Musical score for Tpts. 1 & 2, Hn., Tbn., Tuba, Perc., and Org. (measures 1-6).
 Tpts. 1 & 2: a^2 , p
 Hn.: p
 Tbn.: p
 Tuba: p
 Perc.: Hi Bongo, Tri., Low Tom-Tom, p

At a walking tempo $\text{♩} = 66$
(camels walking to Bethlehem)

Musical score for Org. (measures 1-6).
 Org.: (p) , mf

Musical score for Tpts. 1 & 2, Hn., Tbn., Tuba, Perc., and Org. (measures 7-10).
 Tpts. 1 & 2: (p)
 Hn.: (p)
 Tbn.: (p)
 Tuba: (p) , (p) legato
 Perc.: Wind Chimes, mf
 Org.: p , mf

A

A

Vocal score for Tenor (T) and Bass (B) (measures 7-10).
 T: mf cantabile
 B: mf cantabile
 Lyrics: We three Kings of O - ri - ent are, _____

13

Musical score for measures 13-18. The score includes parts for Tpts. 1 & 2, Hn., Tbn., Tuba, Perc., T., B., and Org. The lyrics for the vocal parts are: "bear - ing gifts_ we_ trav-erse a - far_". The organ part features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

19

Musical score for measures 19-24. The score includes parts for Tpts. 1 & 2, Hn., Tbn., Tuba, Perc., T., B., and Org. The lyrics for the vocal parts are: "field and_ field and_ foun - tain,". The organ part features a melodic line in the right hand and a bass line in the left hand, with *mf* and *p* dynamic markings. A **B** rehearsal mark is present above the Tuba part in measure 20 and above the Organ part in measure 23. A *p* dynamic marking is also present at the bottom of the page.

25

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

Tempo Blocks (5)

T

B

Org.

p *mf* *p* *mf* *p* *mf* *p*

moor and moun - tain, fol - low - ing, fol - low - ing,
 foun - tain, moor and moun - tain,

moor and moun - tain, fol - low - ing, fol - low - ing,

30

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

Tri.

T

B

Org.

mf

fol - low - ing yon - der star.
 fol - low - ing yon - der star.

35 C

Hn. *p*

Tbn. *p*

Tuba *p*

Perc. Hi Bongo *p*

S *unis. mf cantabile*
Born a King on Beth - le - hem's plain, —

A

T *p >*
Beth - le - hem plain, — Beth - le - hem plain, —

B *p >*
Beth - le - hem plain, — Beth - le - hem plain, —

Org. *p*

40

Hn. *(p)*

Tbn. *(p)*

Tuba *(p)*

Perc. *(p)*

S gold — I bring — to — crown him a - gain, —

A

T *(p) >*
crown him a - gain, — crown him a - gain, —

B *(p) >*
crown him a - gain, — crown him a - gain, —

Org. *(p)*

45 D

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc. Susp. Cym.

S. *div.* ceas - ing nev - er,

A. King for - ev - er, ceas - ing nev - er,

T. *(p)* Hmm_ Hmm nev - er,

B. *(p)* Hmm_ Hmm nev - - - - - er,

Org. D

51

The musical score is arranged in a standard orchestral layout. At the top, the brass section includes two parts of Trumpets (Tpts. 1 & 2), Horns (Hn.), Trombones (Tbn.), and a Tuba. The percussion (Perc.) part features a triangle (Tri.). Below these are the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). At the bottom, the Organ (Org.) part is shown with both treble and bass staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first two measures show the brass and percussion parts with dynamics *mf* and *p*. The vocal parts enter in the first measure with the lyrics "o - ver us, o - ver us, o - ver us all to reign." and continue through the fourth measure. The organ part provides accompaniment throughout.

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

Tri.

S

A

T

B

Org.

mf *p*

mf *mf*

mf *mf*

mf *mf*

o - ver us, o - ver us, o - ver us all to reign.

o - ver us, o - ver us, o - ver us all to reign.

o - ver us, o - ver us, o - ver us all to reign.

o - ver us, o - ver us, o - ver us all to reign.

55

E Celebratory

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Glock. *triumphant gliss.*

S

A

T B

Org.

f

f

f

f

f

f

O star of won - der, star of

O star of won - der, star of

O star of won - der, star of

E Celebratory

59

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

S

A

T B

Org.

p

cresc.

p

cresc.

p

cresc.

night,

night,

O

61

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

S

A

T B

Org.

f *p* *cresc.*

triumphant gliss.

O star with roy - al beau - ty bright,

O star with roy - al beau - ty bright,

star with roy - al beau - ty bright,

64

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

S

A

T B

Org.

(cresc.) *f* **F**

(cresc.) *f*

(cresc.) *f*

(cresc.) *f*

west - ward lead - ing still pro -

west - ward lead - ing, still pro -

west - ward lead - ing, still pro -

F

68

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S

A

T
B

Org.

ceed - ing, guide us to thy per - fect light.

ceed - ing, guide us to thy per - fect light.

ceed - ing, guide us to thy per - fect light.

p

p

p

Tri.

mf

f

f

74

Tpts. 1
2

S

A

T
B

Org.

Cup mute

p

p

p

p

79 **G**

Tpts. 1 2

Hn. Muted

Tbn. Tuba

Perc. Tri. *mf* W. C. *p*

Alto Solo **Solo f proudly* in - cense is the

Bass Solo Frank - in - cense, I of - fer the King,

[Chorus: bow from the waist, in reverence to the child.]

S A *p* Hmm, mm,

T B *p* Hmm, mm,

84 **H**

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Glock. *mp*

Sop. Solo *Solo f proudly* myrrh is mine in a gol - den jar,

Alto Solo gift - I - bring,

S A Hmm, mm,

T B Hmm, mm,

*It is suggested that the Soloists be standing in the front row of the chorus, and step forward, apart from one another, to sing their solo lines.

90

Tpts. 1 2

Hn.

Tbn. Tuba

Sop. Solo

Alto Solo

Bass Solo

S A

T B

rem. mute

(p)

rem. mute

These are the gifts I bring from a - far,

These are the gifts I bring from a - far,

These are the gifts I bring from a - far,

mm,

mm,

96

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

Sop. Solo

Alto Solo

Bass Solo

S A

T B

Open a2

Open

Glock.

rit.

far,

fol - low - ing, fol - low - ing, fol - low - ing, fol - low - ing, fol - low - ing yon - der star,

fol - low - ing, fol - low - ing, fol - low - ing, fol - low - ing, fol - low - ing yon - der star,

un. p

p

cresc.

cresc.

[During this short interlude (mm. 97-101) the "Three Kings" wander the stage as if following the star. By m. 101, they stand together.]

101 *(stop trill)* **Slowly** J *a tempo* (♩ = 66)

Tpts. 1
2 *f*

Hn. *(stop trill)* *f*

Tbn. *(stop trill)* *f*

Tuba *f*

Perc. *f* Tri. *mf*

[Soloists standing together at front of stage]

Sop. Solo *f grandly*
for we three Kings of O - rient are!_____

Alto Solo *f grandly*
for we three Kings of O - rient are!_____

Bass Solo *f grandly*
for... for we three Kings_ of_ O - rient are!_____

S
A *f*

T
B *f*

Org. **Slowly** J *a tempo* (♩ = 66) *mf*

106

Cup mute

rem. mute

p *mf*

Temples Blocks (5)

mf

[Soloists bow to the child, and then return to their places in the chorus.]

Sop. Solo

Alto Solo

Bass Solo

S A

mf

Glo - rious now be - hold him a - rise,

Org.

non dim. (*mf*) lightly, as a walking pattern

111

Muted

rem. mute

p *mf* *p*

Cup mute

rem. mute

p *mf* *p*

Perc.

S A

T B

mf

King and God and Sac - ri - fice;

Org.

K

116

B.D.

Perc. *mf*

S Al - le - lu - ia, al - le - lu - ia! sounds through the

A Al - le - lu - ia, al - le - lu - ia! sounds through the

T Al - le - lu - ia, al - le - lu - ia! sounds through the

B Al - le - lu - ia, al - le - lu - ia! sounds through the

Org.

122

L Very celebratory

Tpts. 1 2 *Open* *p* *ff*

Hn. *Open* *p* *ff*

Tbn. *Open* *p* *ff*

Tuba *Open* *p* *ff*

Perc. *Susp. Cym.* *p* *f* *Glock.* *triumphant gliss.* *ff*

S earth and skies. *cresc.*

A earth and skies. *cresc.*

T earth and skies. *cresc.* O star of

B earth and skies. *cresc.* O star of

Org. *ff*

L Very celebratory

126

Musical score for measures 126-128. The score includes staves for Tpts. 1 & 2, Hn., Tbn. Tuba, Perc., S A, T B, and Org. The vocal parts have lyrics: "won - der, star of night, O Night!". Dynamics include *mf* and *ff*. The organ part features a dense texture of sixteenth notes.

129

Musical score for measures 129-131. The score includes staves for Tpts. 1 & 2, Hn., Tbn. Tuba, Perc., S A, T B, and Org. The vocal parts have lyrics: "O star with roy - al beau - ty bright, bright!". Dynamics include *ff*, *mf*, and *f*. The Percussion part is marked "triumphant gliss." and *ff*. The organ part features a dense texture of sixteenth notes.

132

Tpts. 1 2

Hn.

Tbn.

Tuba

Perc.

S.

A.

T.

B.

Org.

M

ff

B.D.

west - ward lead - - - ing, still pro -

west - ward lead - - - ing, still pro -

west - ward lead - - - ing, still pro -

west - ward lead - - - ing, still pro -

M

136

Tpts. 1 2

Hn.

Tbn.

Tuba

S

A

T

B

Org.

ceed - - - ing, guide us to thy per - fect light,

ceed - - - ing, guide us to thy per - fect light,

ceed - - - ing, guide us to thy per - fect light,

ceed - - - ing, guide us

[N] rit. poco a poco al fine

142

Tpts. 1 2

Hn.

Perc.

B

Org.

Cup mute

Muted

W. C.

to thy per - fect light.

to thy per - fect light.

145 (rit.)

Musical score for measures 145-146. The score includes staves for Tpts. 1 & 2, Hn., Perc., S, A, T, B, and Org. The lyrics are "perfect light". The music is in a key with one sharp (F#) and a common time signature. The tempo is marked "rit.". Dynamics include *p* and *(p)*. The organ part features a continuous sixteenth-note pattern in the right hand.

147 (rit.)

Musical score for measures 147-148. The score includes staves for Tpts. 1 & 2, Hn., Perc., S, A, T, B, and Org. The lyrics are "perfect light". The music is in a key with one sharp (F#) and a common time signature. The tempo is marked "rit.". Dynamics include *p* and *(p)*. The organ part features a continuous sixteenth-note pattern in the right hand. The trumpets and horns are marked "rem. mute" in measure 148.

149 (rit.)

B

Org.

(rit.)

Solo 2' only

p

151 (rit.)

Perc.

Wind Chimes

p

S

light.

pp

A

light.

pp

T

light.

pp

B

pp

Org.

(rit.)

attacca
4'45"

[This small interlude serves as a link to the next movement.]

$\text{♩} = 108$

Org.

p gently, as light falling from heaven

rit.

cresc.

3. The Child is Born

Traditional Latin, 15th century
translated by Percy Dearmer (1867-1936)
G. Walker, alt.

Gwyneth Walker

With motion $\text{♩} = 80$

Open

f

Low Tom and Bongo

f

f jubilantly

Un - to us a

f jubilantly

Un - to us a

Org.

6

f

(Bongo)

f

child is born, the Hope of all cre - a - - - - tion, cre -

child is born, the Hope of all cre - a - - - - tion, cre -

Org.

12

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc. (Bongo)

S
A
T
B

Org.

a - tion, who came in - to a world for - lorn: the_

a - tion, who came in - to a world for - lorn: _____

17 [B]

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc. Low Tom and Bongo

S
A
T
B

Org.

gift_ of_ peace the_ light_ of ev - 'ry

gift_ of_ peace, the_ light_ of ev - 'ry

the_ gift_ of_ peace, the_ light_ of ev - 'ry

the_ gift_ of_ peace the_ light_ of ev - 'ry

21 a2

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

f *f* *f* *p*

na - tion. na - tion.

25 **C** Same tempo ($\text{♩} = 80$)

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

pp *pp* *p* *pp*

St. mute

Maracas gently shaken

p *p* delicately

p tenderly

low - o - - o - - o,

Cra - dled in a sta - ble low, with

C Same tempo ($\text{♩} = 80$)

pp quiet background

29

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

(pp)

pre - si - i - i - i - i - ding,
sleep - ing cows pre - si - - - - - ding, pre - si - ding, ___

33

Tpts. 1
2

Hn.

Tbn.

Tuba

Perc.

S
A

T
B

Org.

rem. mute

(pp)

they would know - o - - - o - - - o

but the qui - et ones would know ___ the ___ *(p)*

*The cows

Low Tom (and Bongo)

37 **D**

Perc. *p*

S *p*
the gen - tle touch, the love of God a -

A *p*
the gen - tle touch, the love of God a -

T *(p)*
gen - tle touch, the love of God a -

B *(p)*
gen - tle touch, the love of God a -

Org. **D** *p cresc.*

41 Open

Tpts. 1 *f*
2 *f*

Hn. *f*

Tbn. *f*
Tuba *f*

Perc. *f* *p*

S *f*
A *f*
bi - ding.

T *f*
bi - ding.

B *f*
bi - ding.

Org. *f*

45 **E** Very rhythmically and joyously (♩ = 80)

Perc. Hi-Hat (Foot) *p*

S
A
T
B

p

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

p

Al - le... al - le, al - le - lu - ia, al - le... al - le, al - le - lu - ia,

E Very rhythmically and joyously (♩ = 80)

Org.

p

49 St. mute

Tpts. 1
2

p

Hn. Muted

p

Tbn. Tuba Tbn. - St. mute (Tuba - Open)

p

Perc. + Temple Blocks (2 highest)

p

S
A
T
B

p

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le - lu - ia.

p

al - le... al - le, al - le - lu - ia, al - le, al - le - lu - ia, al - le, al - le - lu - ia.

Org.

p

53 **F**

Tpts. 1 2 *f* *rem. mute* *rit. Open a2* *(f)*

Hn. *f* *rem. mute* *Open (f)*

Tbn. Tuba *f* *rem. mute (Tbn.)*

Perc. *f*

S A *f* Now may Mar - y's child to love us,

T *f* who came so long a - go to love us,

B *f* who came so long a - go to love us,

Org. **F** *f* *rit.*

59 **G** *Slower, cantabile* $\text{♩} = 72$

Tbn. Tuba *Open (Tbn.)* *p* *f*

Perc. *Glock.* *f* *p*

S A *f* lead us all with hearts a - flame, *unis. p* *f*

T B un - to the joy, *f*

Org. *Slower, cantabile* $\text{♩} = 72$ **G** *f*

64 *accel.*

Tpts. 1
2 *p legato* *mf*

Hn. *p legato* *mf*

Tbn. *p legato* *mf*

Tuba *mf*

Perc. *Susp. Cym.* *p*

S *p* *cresc. poco a poco*
un - to e - ter - nal life a - bove us.

A *p* *cresc. poco a poco*
un - to e - ter - nal life a - bove us.

T *p* *cresc. poco a poco*
e - ter - nal life a - bove us.

B *p* *cresc. poco a poco*
e - ter - nal life a - bove us.

Org. *accel.* *f*

70 **H Jubilantly** $\text{♩} = 80$

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc. *f* *mf* Hi and Low Bongos Low and Med. Tom-Toms

S
A

T
B

Org.

Al - pha and O - me - ga be.

Al - pha, Al - pha and O - me - - - ga

74 **H Jubilantly** $\text{♩} = 80$

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc. *f* *mf*

S
A

T
B

Org.

Let the or - gan thun - der.

be. Let the or - gan thun - - - der,

78

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

f *mf* *f* *mf* *f* *mf* *f*

We shall raise our voice to Thee, _____

thun - der! _____ raise our voice to Thee, and fill the

6 6

82 I

Tpts. 1
2

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

Org.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Susp. Cym.

and tear the air a - sun - der, _____

and fill the skies, and tear the air a - sun - der, _____

I

I

skies, _____ and tear the air a - sun - der, _____

J Very rhythmically and joyously (♩ = 80)

88

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Low Tom and Bongo Hi-Hat (Foot)

Soprano A

Tuba B

a - sun - der! Al - le... al - le, al - le - lu - ia, al - le...

a - sun - der! Al - le - lu - ia, al - le - lu - ia. al - le - lu - ia,

J Very rhythmically and joyously (♩ = 80)

Org.

93

Tpts. 1 2 St. mute

Hn. Muted

Tbn. Tuba Tbn. - St. mute (Tuba - Open)

Perc. +Temple Blocks (2 highest)

Soprano A

Tuba B

al - le, al - le - lu - ia. Al - le... al - le, al - le - lu - ia, al - le, al - le - lu - ia, *cresc.*

al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, *cresc.*

Org. *p*

K With strength (♩ = 80)

97

rem. mute Open *f* *f* *f* B.D. Cr. Cyms. *f*

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

f Sop. div.

S A

al - le, al - le - lu - ia. Al - pha and O - me - ga be!

T B

al - le - lu - ia, al - le - lu - ia, Al - pha and O - me - ga be!

K With strength (♩ = 80)

Org.

Ped.

102

Tpts. 1 2

Hn.

Tbn. Tuba

Perc.

B.D. Cr. Cyms. *f*

S A

f Al - pha and O - me - ga be!

T B

f Al - pha and O - me - ga be!

Org.

106

rit.

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. B.D. Cr. Cyms.

S A

T B

Al - pha and O - me - ga be!

Al - pha and O - me - ga be!

Let the or - gan

Org.

rit.

L Slower, emphatically
♩ = 66

111

accel.

Tpts. 1 2

Hn.

Tbn. Tuba

Perc. Timpani Glock.

S A

T B

Tear the air a - sun - der!

thun - der!

We shall raise our voice to Thee for - ev - er, and

We shall raise our voice to Thee for - ev - er, and

Org.

accel.

cresc.

117

M Quickly, in celebration $\text{♩} = 88$ or faster

1
2
Tpts.

Hn.

Tbn.
Tuba

Perc.
Timp.

S
A

T
B

ev - er, and ev - - - er, for - ev - er,

ev - er, for - ev - er, and ev - er, for - ev - er,

M Quickly, in celebration $\text{♩} = 88$ or faster

Org.

f

121

1
2
Tpts.

Hn.

Tbn.
Tuba

Perc.

S
A

T
B

and ev - er, for - ev - er, and ev - er,

and ev - er, for - ev - er, and ev - er,

Org.

Gwyneth Walker (b. 1947)

For biographical information about
the composer please visit her Web site.
<<http://www.gwynethwalker.com>>

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