

Catalog No. 6642

Gwyneth Walker

Collected Songs

for Medium-Low Voice and Piano

Gwyneth Walker

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.

Walker's catalog includes over 150 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 MMB Music of St. Louis (orchestral and instrumental music).

During the 2004-5 season, Gwyneth Walker traveled across the United States working with a variety of musicians as they premiered her works. The primary areas of focus were choral and chamber music. The locations were as diverse as Sarasota, FL and Wenatchee, WA, Raleigh, NC and Toledo, OH. Performers ranged from professional soloists to high school singers. A highlight of the season was a recital at the Chicago Cultural Center to celebrate the release of the new CD, "The Sun is Love." This recording is devoted entirely to the song cycles and piano music of Gwyneth Walker. The performers are Michelle Areyzaga, Soprano and Jamie Shaak, Piano.

*In addition to the composing of new works, there has also been a special project of creating orchestral accompaniments for a number of choral and vocal works in the Walker catalog. Thus, the **Songs for Women's Voices, I Thank You God, I Will Be Earth** and the song cycle, **No Ordinary Woman!**, have all been orchestrated. Two performances of this repertoire will be given at Carnegie Hall during the 2005-6 season.*

Commissions for the coming year include several choral works with orchestra, one based on the poetry of W. B. Yeats for the Saginaw (MI) Choral Society. There will be Christmas music for the Cathedral Choral Society of the Washington National Cathedral. A suite for solo guitar is on the schedule, as is a piano trio in commemoration of the Centennial of Mesa Verde National Park in Colorado. A clarinet sonata will be created as part of the composer's Residency at the Springfield (MA) Community Music School. A light-hearted medley, "The Flying Trapeze," for brass quintet will be followed by a "cantabile" work for cello and orchestra.

This variety of genres is reflective of the composer's enthusiasm for a wide range of creative endeavors. Orchestral, chamber, choral and vocal works are all part of the Walker musical life. The common element is the pursuit of imaginative expression.

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The Songs

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1. My Love Walks in Velvet (1978)

for medium-low voice and Piano

Words and Music by
Gwyneth Walker

$\text{♩} = 72$

Piano

p dolce

Red. *3* ** simile* *3* *3*

4 *p dolce*

My love walks in — vel - vet, —

sempre legato

7

with her hand she holds — the moon, —

The musical score is written for a medium-low voice and piano. It begins with a tempo marking of quarter note = 72. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line with triplets and a more melodic upper line. The vocal line enters at measure 4 with the lyrics 'My love walks in — vel - vet, —'. The piano part continues with a 'sempre legato' instruction. The score concludes at measure 7 with the lyrics 'with her hand she holds — the moon, —'. Performance markings include 'p dolce', 'Red.', '3', '* simile', and 'sempre legato'.

10

and soft - er - than - the - kiss - of dew de -

Musical score for measures 10-13. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a triplet in the bass line at measure 10 and a wavy line in the right hand at measure 13.

14

scends her - voice - less tune, de - scends her - voice - less tune.

Musical score for measures 14-17. The vocal line continues with the lyrics. The piano accompaniment includes a triplet in the bass line at measure 17.

18

My love walks in - sil - ver, -

Musical score for measures 18-20. The vocal line starts with a rest, then the lyrics. The piano accompaniment features a triplet in the bass line at measure 18 and a wavy line in the right hand at measure 20.

21

with her tears - she holds - the rain, -

Musical score for measures 21-24. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a triplet in the bass line at measure 21 and a wavy line in the right hand at measure 24.

24

— and light - er — than - the — snow - felt dove I —

28

kiss - a - way — her pain, I — kiss - a - way — her pain.

32

mf

My love walks in — crim - son, — with her

cresc. *mf*

36

light she holds — the dawn, — and I — shall fol - low her

40

ri - vers wind - ing down, un - til the two are one, and

44

I shall fol - low her ri - vers wind - ing down, un -

48

Slowly **Faster** ♩ = 92

til we two are one. My love

52

walks in scar - let, with her eyes - she holds the sun, and

75

ritard.

p *>* *pp*

done.

pp

Red.

2. after all white horses are in bed (1979)

e.e. cummings

Gwyneth Walker

Slowly

Red. *soft Ped.* *simile*

5

♩ = 88 p dolce

af-ter all white hor - ses are in

soft Ped. off

10

bed

will you walk-ing be - side me, my ve-ry

14

la - dy, touch light - ly my eyes, touch

18

light - ly my eyes and send life out of me and the night ab-so-lute-ly - in - to me

slow arpeggiation

21

poco accel.

af - ter all, af - ter all, af - ter all white hor - ses are in

25 ♩ = 108

bed

29

mf

af-ter all white hor - ses are in bed

33

will you walk-ing be - side me, my ve-ry la - dy,— touch

37

p

light - ly my eyes, touch, touch, touch, touch light - ly my eyes my ve-ry

42

*mp**mf*

la - dy,— my ve - ry la - dy,— touch

46

light - ly my eyes

pp

p

Detailed description: This system contains measures 46 through 49. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'light - ly my eyes' and is marked *pp*. The piano accompaniment is marked *p*. The music is in a minor key and includes various melodic and harmonic textures.

50

mf

Detailed description: This system contains measures 50 through 53. It features a piano accompaniment marked *mf*. The music continues with complex harmonic structures and melodic lines in both hands.

54

Detailed description: This system contains measures 54 through 57. It features a piano accompaniment with intricate rhythmic patterns and melodic lines in both hands.

58

af - ter all, af - ter all, af - ter all white

mf

Detailed description: This system contains measures 58 through 61. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics 'af - ter all, af - ter all, af - ter all white' and is marked *mf*. The piano accompaniment is also marked *mf*. The music concludes with a final cadence.

3. maggie and milly and molly and may (1979)

e.e. cummings

Gwyneth Walker

$\text{♩} = 120$

p playfully

4 *p*
mag-gie and mil - ly and mol - ly and may went

6
down to the beach to play one day and

8
mag-gie dis - cov-ered a shell that sang so sweet-ly she could-n't re-mem-ber her trou-bles and

10

mil-ly and mil-ly and mil-ly be-friend-ed a strand-ed star whose rays fire lan-guid fin-gers

mf

13

spoken, not on pitch

were and mol-ly was chased by a hor-ri-ble thing which

15

raced side-ways while blow-ing bub-bles: and may

p

18

and may came home with a smooth round stone as

p

30

mag-gie and mil-ly and mol-ly and may

4. As a Branch in May (1983)

Words and Music by
Gwyneth Walker

Moderato

mp
poco Ped. ad lib.

7

mp
I will bring my love a branch of May a
soft Ped.

14

blos-som of Spring to bright-en his way I will bring my

21

ritard. , a tempo

love a branch of May, for the budding and blooming of our wedding

27

day.

ord.

34

I will bring my love a silver swan so

41

gently she glides in motionless song I will bring my

48

ritard. , *a tempo*

love a sil - ver - swan, for the swan is in Sum - mer as branch is in May, and -

55

both shall I gath - er for our wed - ding day.

mp

62

Ah

p

p

68

Ah

Red.

* Red.

75

I will bring my love an Au - tumn leaf the

pp

82

blaz-ing of gold and bind-ing of sheaf I will bring my

p

89

love an Au - tumn leaf, for the leaf is in Au-tumn as swan is in Sum-mer as

ritard. *a tempo*

96

branch is in May, and - all shall I gath - er for our - wed - ding day.

p 8va

102

I will bring my love a

(8va)

107

Win - ter rose a crim - son

(8va)

112

splen - dor blooms as it grows I will

(8va)

117

bring my love a Win - ter rose, for hope is in Win-ter as

ritard. , a tempo

(8va) loco

5. Mornings Innocent (1993)

May Swenson

Gwyneth Walker

Gently, freely, with motion

8^{va}

p

Red. *Red.*

8^{va}

Red.

p cantabile

I wear your smile up - on my lips, a

loco *poco ritard.*

Red. *Red.*

3

ris - ing on morn - ings — in - no - cent. Your laugh - ter o - ver - flows my throat, your

8

skin is a fleece a - bout me. With your prince-ly walk I sa - lute the

Red.

13

sun. Ah peo - ple say I am hand - - - some. A -

mf

Red.

18

ris-ing on morn-ings in - no - cent, - birds make the sound of kiss-es, of kiss-es, I

ritard.

Red.

22

wear your smile up - on my lips, a - ris-ing on morn-ings in - - - no - cent.

Slower

with motion

ritard. **a tempo** ♩ = ca. 88

f cantabile

Red.

27

mp quasi recitative

Leaves flick - er light and

p subito

Red.

30

dark like eyes, I melt be - neath the mag - net

Red.

32

of your gaze, your - husk - y breath em - bra - ces my

simile

35

*with gathering energy**accel.*

ear, a - - - lert and fresh as grass I wake and rise on morn - ings

Red.

(accel.)

Quickly

39

f

in - no - cent.

black-note gliss.

f

Red.

ritard.

42

(f)

mp

Slower

Ah kiss - es and kiss - es and kiss - es, your laugh - ter o - ver - flows my

f

mp

p

simile

Red.

45

throat,

your - skin is a fleece a - bout me. -

Red.

Red.

48

Quickly, impassioned

f

Red.

with a full sonority

Red.

6. I Will Be Earth (1993)

May Swenson

Gwyneth Walker
ritard.

Piano introduction in 3/4 time, marked *p*. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Pedal markings include *Ped.* and *Ped. sim.*

6 **a tempo**
mp cantabile

Vocal line: I will be earth, You be the flow - er. You have found my

Piano accompaniment continues with a similar melodic and harmonic texture. Pedal marking: *Ped.*

11

Vocal line: root, you are the rain. I will be

Piano accompaniment continues. Pedal markings: *Ped.* and *Ped.*

16

Vocal line: boat, and - you the row-er. You - rock me, you - toss me,

Piano accompaniment continues. Pedal marking: *Ped.*

21

you_ are the sea.

26

How be stead - y earth that's now a

mp quasi recitativo

p

Red.

31

flood. _____ The root is the oar a - float where has blown our bud. _____

Red.

36

We will be des - ert, pure salt_ the seed. _____ burn_

Red.

41 *mf* **ritard.**

ra - diant love ————— born scor - pion need. —————

mf

(*Red.*) ————— *Red.* ————— *Red.* —————

Slower, appassionato

46 *f*

f

Red. ————— *sim.*

50 (*f*)

burn ra - diant love, born — scor - pion —

(*blurred*)

53 **ritard.** , **a tempo** *f*

need. ————— Ah —

p delicato

Red. ————— *sim.*

57

mf

I will be earth,

mf

Detailed description: This system contains measures 57 through 60. The vocal line begins with a melodic phrase starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes. A dynamic marking of *mf* is placed above the piano part in measure 59.

61

3

You be the — flow - er. You have found — my root, — you

Detailed description: This system contains measures 61 through 64. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it in measure 62. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line with eighth notes and a treble line with eighth and sixteenth notes.

65

are — the — rain. — I will be

Detailed description: This system contains measures 65 through 68. The vocal line has a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes, maintaining a consistent harmonic accompaniment.

69

boat, and you the — row - er. — You — rock me and —

Red.

Detailed description: This system contains measures 69 through 72. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes. The system concludes with a fermata over the final note of the piano part, labeled 'Red.'.

7. Psalm 23 (2000)

Gwyneth Walker

at a gently flowing tempo ♩ = 96

p

ritard. *sim.*

6 **ritard.** **a tempo**
mp cantabile

The Lord is my shep - herd,

11

I shall not want. He mak-eth me to lie down in green pas - - -

16

tures, He - lead - eth me,

41 **ritard.**

ters.

45 **Faster** ♩ = 112 *p* *cresc.*

Yea, though I walk through the val - ley of the sha - dow of

p *cresc.*

red. *sim.*

49 *(cresc.)* *f* **ritard.** 4

death, I will fear no e - vil,

(cresc.) *f*

red. 3

52 *(f)* **ritard.** 3/4

for Thou art with me, Thou art with me, and Thy rod and staff they com - fort me.

(f)

8. Crossing the Bar (2000)

Alfred, Lord Tennyson

Gwyneth Walker

With gentle motion ♩ = 108

p

poco Ped. ad lib.

6 **ritard.** **a tempo**
mf cantabile

Sun - set and eve-ning star, and

mp

Ped. *sim.*

11

one clear call for me! And may there be no moan-ing of the bar, when I put - out to

ritard. **a tempo**
p mf

16

sea. And may there be no moan-ing of the bar, when I put out to

mf *p*

21

ritard.

sea.

But

Slightly slower

quasi recitativo

25

such a tide as mov - ing seems a - sleep, too full for sound and

pp murmuring

soft Ped.

28

foam, when that which drew from out the bound - less deep

accel.

a tempo

31

turns a - gain ——— home. Sun - set and

soft Ped. off

f

34 *mf*

eve-ning star, and one clear call for me! And may there be no moan-ing of the bar, when

mf

39

I put-out to sea.

44 *p ritard.* **Slower** ♩ = 92 *p hushed*

Twi - light and eve-ning bell, and af - ter that the -

p *pp barely audible*

soft Ped. *Ped.*

49

dark! And may there be no sad - ness of fare-well, when I em - bark,

Ped. *Ped.* *Ped.* *Ped.*

accel.

a tempo

ritard.

a tempo

54

and may there be no sad-ness of fare-well when I em - bark;

mf *p* *mf*

soft Ped. off *mf* *p* *mf* *red.*

59

For though from out our bourne of Time and Place the

(mf) *p*

(red.)

62

flood may — bear — me far, I

mf

64

hope to see my Pi - lot face to face when

p

66 *ritard.* *f* *Slower*

I have crossed the — bar, I hope to see my Pi - lot

69 *a tempo*

face to face when I — have crossed the bar. —

74 *p*

— face to face, face to face, face to

pp

soft Ped.

77 *cresc.*

face, face to face, face to face, face to

cresc.

9. The Sunrise Ruby (2003)

Jelaluddin Rumi
(1207–1273)

Gwyneth Walker

Very peacefully ♩ = 72

pp

sustain Ped. & soft Ped.

5

p

In the ear - ly morn - ing hour, ————— just be - fore dawn, —

3

(sus. + soft Peds.)

9

lo - ver and be - lov - ed wake and take a drink of

(sus. + soft Peds.)

12

wa - ter.

8^{va} -----

loco

(sus. + soft Peds.)

15

(hum) rit. Slower, more freely *mf*

mm She asks, "Do you love me or your-self more?"

(sus. + soft Peds.)

18

mf Real-ly tell the ab - so - lute truth." poco rit.

mf

sus. Ped. only

19 **A** Slightly faster ♩ = 80

p He says,

with gentle motion *p*

Ped. sim.

21

“There’s noth - ing left of me.

22

There’s noth - ing left of me. — I’m like a

23

cresc. — — — — —
ru - by held up to the sun - rise, a
cresc. — — — — —

24

(cresc.) — — — — — *f*
ru - - by held up to the sun. —
(cresc.) — — — — — *f*

26

Is it still a stone, or a world made of red - ness?

28

It has no re - sis - tance to sun - - - - light."

p *mp*

30

B

cresc.

32

p (as a background sonority)

Ah.

(*cresc.*) - - - - *f* *p* *cresc.*

Ped. sim.

34

Ah.

(cresc.) - - - - - **f** *p* *cresc.* - - - - -

6 6

36

(cresc.) - - - - - **f** *p* *cresc.* - - - - -

6 6 6 6

8va

38

(8va)

f **f**

6 6 6 6

39

f *passionately*

"There's noth - ing left of me.

(cresc.)

40

Musical score for measures 40-41. The system includes a vocal line and a piano accompaniment. The piano part features a sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of measure 40.

41

Musical score for measures 41-42. The vocal line contains the lyrics: "There's noth - ing left of me". The piano accompaniment includes a *cresc.* marking and a large slur over the right-hand part.

42

Musical score for measures 42-43. The vocal line contains the lyrics: "I'm like a". The piano accompaniment features a sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand.

43

Musical score for measures 43-44. The vocal line contains the lyrics: "ru - by held up to the sun - rise, a". The piano accompaniment features a sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. A fermata is placed over the vocal line at the end of measure 43.

49 **D**

f slowly, more freely

p

This is how the Lord said "I am God" _____ and told the truth! The

Red. _____

52

ru - by and the sun-rise are one. _____

rit.

(Red.) _____