No. 7620 | Walker | Morning Songs | Organ Solo

# GWYNETH WALKER Morning Songs

for Organ Solo

ECSPUBLISHING COMMITTED TO THE GOMPOSER'S CRAFT

#### **Program Notes**

*Morning Songs* is a set of three, short pieces for organ. They take the form of prelude, meditation and postlude. Each work is signaled by the announcement of a thematic motive associated with the title.

*Welcome Day!* is bouncy, with triplet accompaniment. The words "welcome day" are introduced in a rhythmic pattern of eighth-note (rest), eighth-note (rest) and dotted-half note — as if to say "Welcome Day!" This is joyful music, with filigree patterns running throughout.

In This Still Room (Are Angel Voices) is an homage to the Quaker poet, John Greenleaf Whittier, in his poem In This Still Room. The Whittier poem speaks of the presence of God within the quiet Quaker Meeting. This meditation for organ is inspired by the imagery of the still room (church), often expressed in slowly-unfolding low-range sonorities, and the active presence of the spirit (perhaps angel voices), expressed by rapid patterns in a high range. The room, the stillness, the voices, the spirit appear as musical fragments which are juxtaposed and superimposed. The movement ends with one, lone high (angel) voice.

Go Forth With Joy! is an energetic postlude. The rhythmic thematic contour (pick-up quarter, followed by half-notes and a dotted-half-note) celebrates the words "go forth with joy!" This 4-note theme recurs in many guises, including a syncopated statement near the end.

The themes of all three movements are interrelated, spanning the interval of a fourth.

—Gwyneth Walker

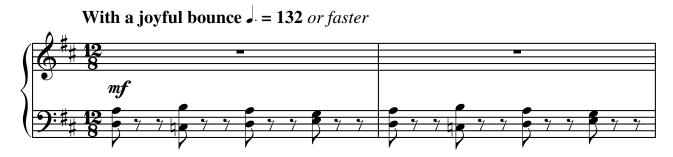
### Catalog No. 7620 Composed for Carson Cooman Premiered by Carson Cooman, January 10, 2002, The Memorial Church at Harvard University, Cambridge, Massachusetts

Morning Songs for Organ

Gwyneth Walker

## I. Welcome, Day!

Light, bright stops/colors Man. 8', 4', (2') foundations, plus opt. colorful mutation Ped. 16', 8' (4') foundations

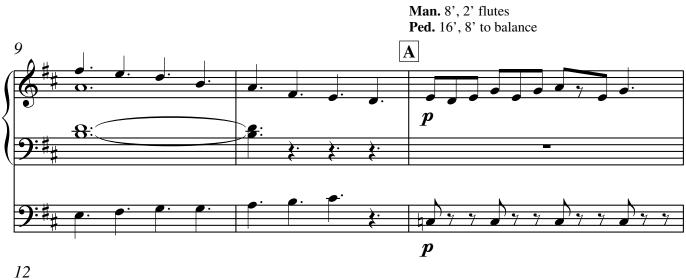






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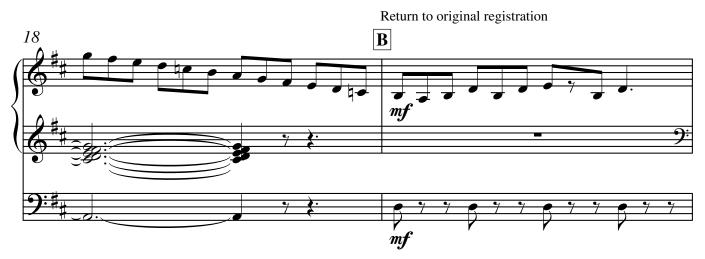












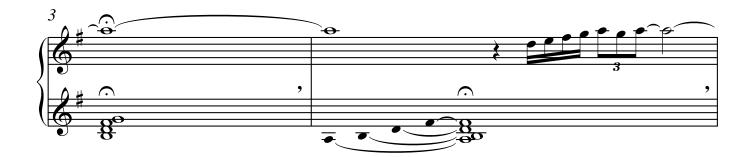




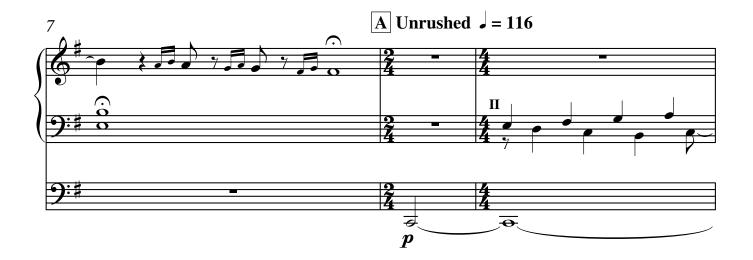
## II. In This Still Room (Are Angel Voices)

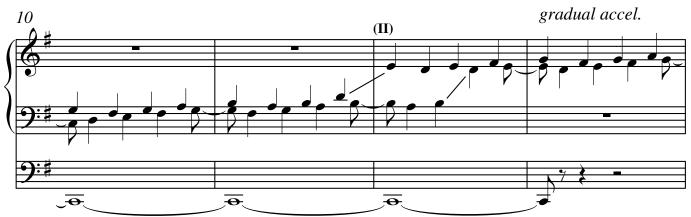
I. 8' solo flute II. 8' flute (or quiet string) + celeste – (encl. division) Ped. 16' flute















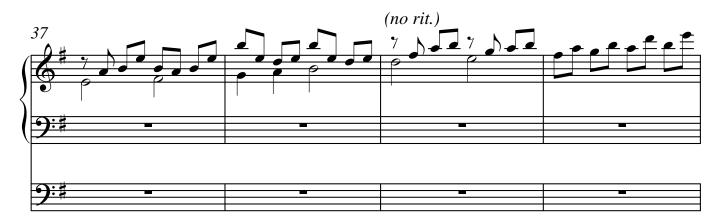








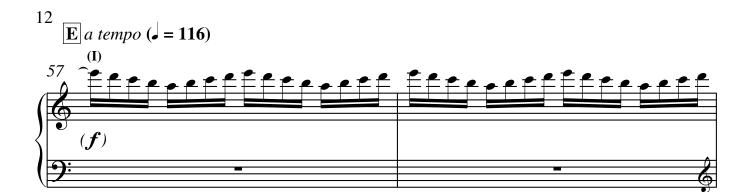


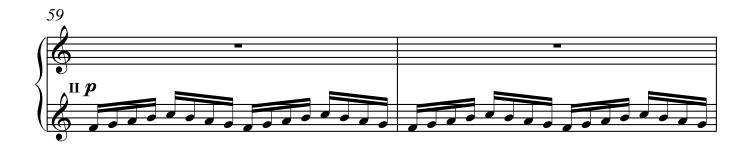


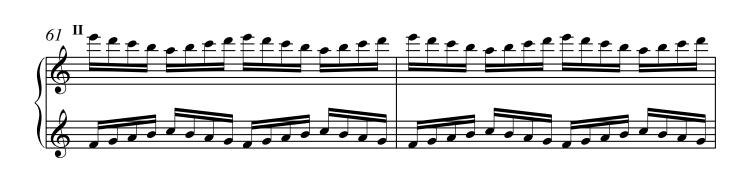
I. 8', 4', 2' full principals [II. 8' flute (or quiet string) + celeste – (encl. division)] Ped. 16', 8', 4' flutes



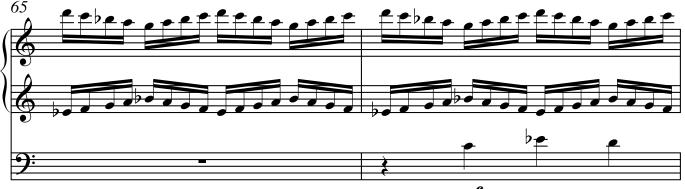




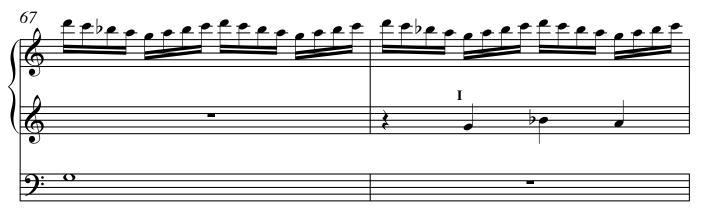


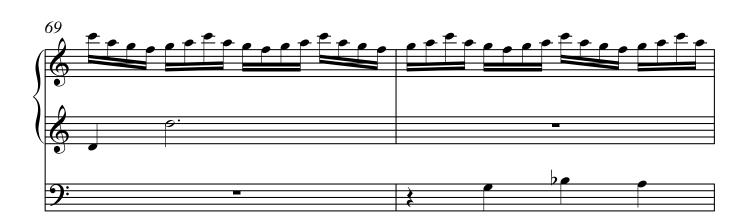






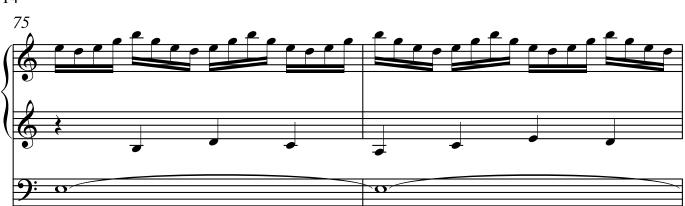
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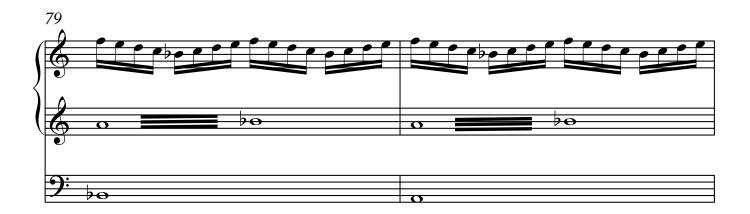


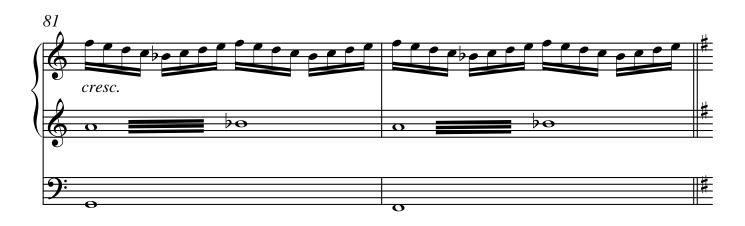




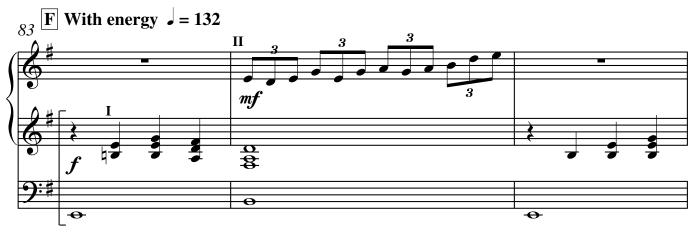








**I.** 8', 4', 2' full principals, Mixture II **II.** 8', 4', 2' principals (plus either 1' 3/5" or 2' 2/3" mutation) **Ped.** 16', 8', 4' flutes

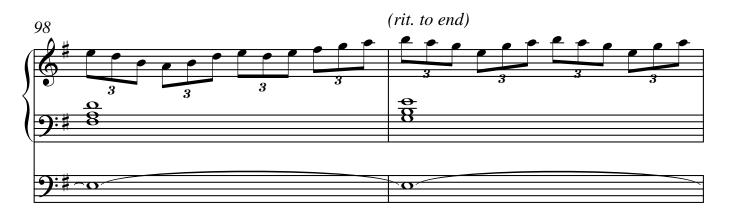


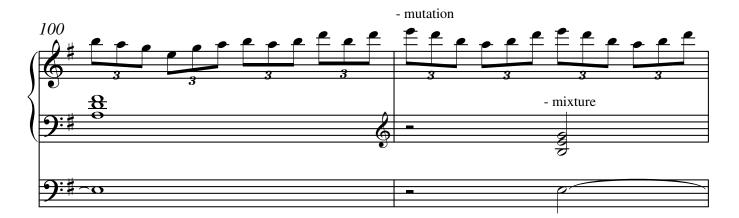


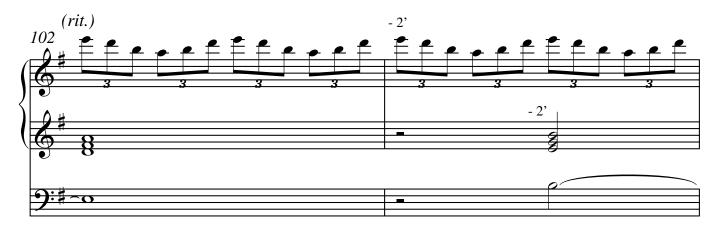






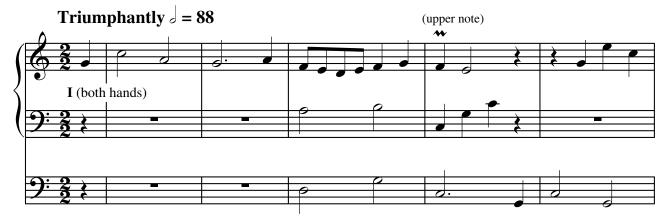






# III. Go Forth With Joy!

I. 8', 4', 2' principals and flutes, Mixture III II. 8', 4', 2' principals and flutes Ped. 16', 8', 4' principals

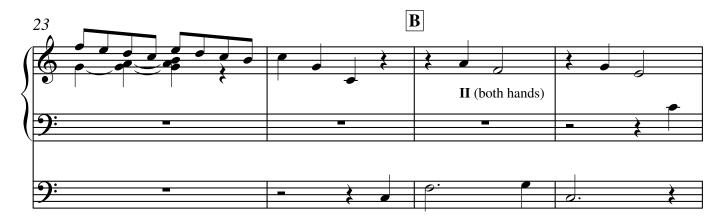






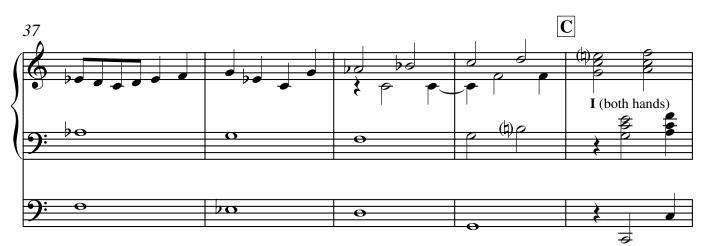








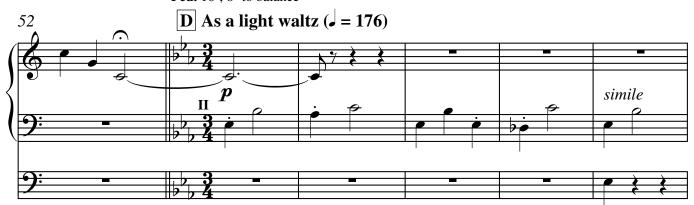








Light, playful stops I. Light solo stop [Quiet reed/oboe] II. Flutes 8', 4' Ped. 16', 8' to balance



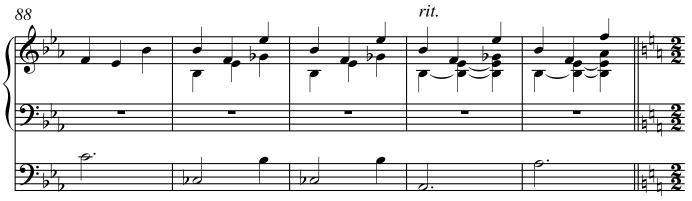




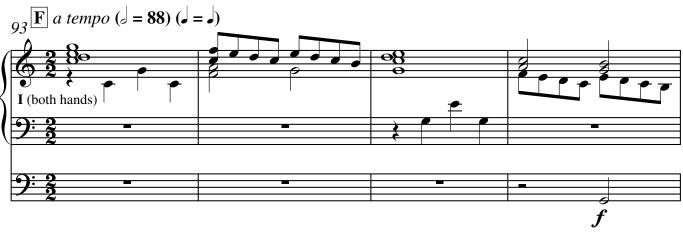


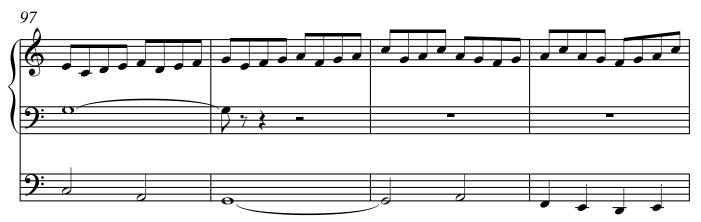


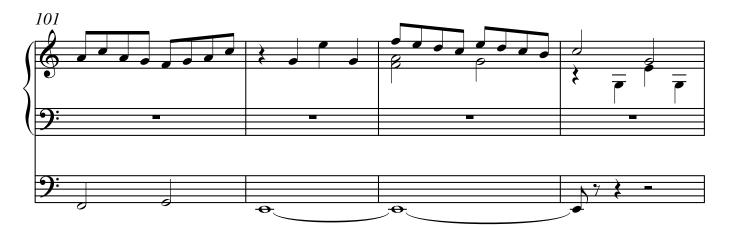




I. 8', 4', 2' principals and flutes, Mixture III, **Trumpet** II. 8', 4', 2' principals and flutes, **Reed Ped.** 16', 8', 4' principals I to **Ped** 



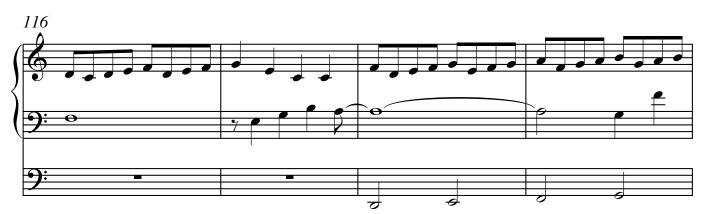








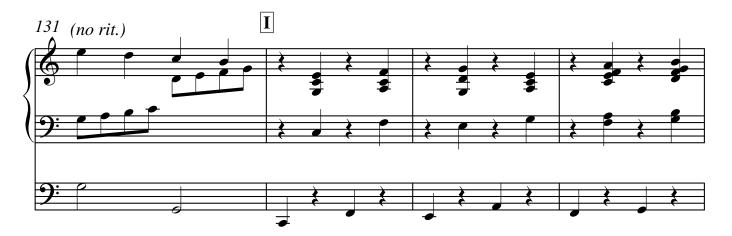


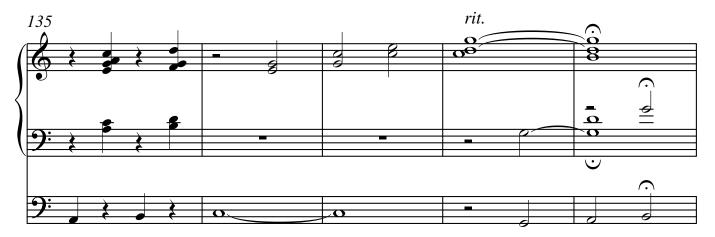


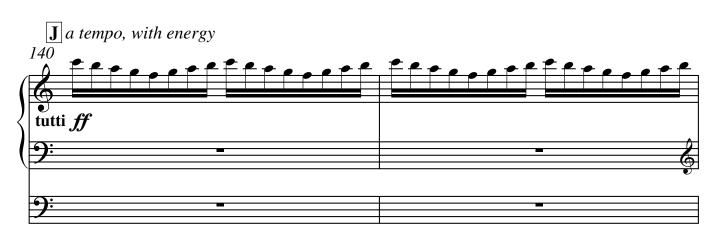












## Gwyneth Walker (b. 1947)

For biographical information about the composer, please visit her Web site. <a href="https://www.gwynethwalker.com">www.gwynethwalker.com</a>>

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