

GWYNETH WALKER  
Songs for the Christ-Child

*Christmas Folk Carols for Voice and Piano*

Hebrides Lullaby

Cherry Tree Carol

Jesus, Jesus, Rest Your Head

Go Tell It On the Mountain

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# Songs for the Christ-Child

*duration: circa 16 minutes*

These songs are based on very simple, unadorned folk carols and spirituals. The intent has been to provide singers and pianists with additional Christmas repertoire based on these genuine American tunes. In most cases, the melodies have been left in their original forms. The accompaniments aim to enhance the vocal lines and express the lyrics, while not adding “extraneous clutter.” The style remains folk music.

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# Songs for the Christ-Child

*for Voice and Piano*

## Hebrides Lullaby

Traditional

Gwyneth Walker

*The Hebrides Lullaby*, also known as *The Christ-Child's Lullaby*, has its origin in the Hebrides Islands (Scotland). As is typical of Celtic music, the Mixolydian mode (lowered 7th step) characterizes the melody. The "lowered" modality and the low vocal range are well suited to the message of this song. Mary sings with humility to her son, "Unworthy I to tend to thee." In the accompaniment, downward arpeggios are marked "as Heavenly light falling."

*My love, my dear, my darling thou,  
my treasure new, my gladness thou,  
my comely beauteous babe-son thou,  
unworthy I to tend to thee.*

*O dear the eye that softly looks,  
O dear the heart that fondly loves,  
Tho' but a tender babe thou art,  
the graces all grow up with thee.*

*White sun of hope and light art thou,  
of love the heart and eye art thou,  
tho' but a tender babe, I bow  
in Heavenly rapture unto thee.*

*Alleluia*

*Alleluia*

*Alleluia*

♩. = 52 (in one)

**Verse 1**  
*p* tenderly

Voice

*gentle, downward arpeggios,  
as Heavenly light falling*

My love, my dear, my

Piano

*p*

*with much pedal*

7

dar - ling thou, my trea - sure new, my glad - ness

Note-setting and format by Gwyneth Walker Music Productions.

2

14

thou, \_\_\_\_\_ my come - ly beau - teous babe - son thou, \_\_\_\_\_

21

\_\_\_\_\_ un - worth - y I to\_\_ tend to thee. \_\_\_\_\_

**Refrain 1**

27

*(p)*

Al - le - lu - ia. \_\_\_\_\_  
as a cradle rocking

*(p)*  
with pedal

35

Al - le - lu - ia. \_\_\_\_\_

\**ossia* provided as "comfortable options"

41

Al - le - lu - ia.

Musical score for measures 41-47. The vocal line features a melodic line with lyrics "Al - le - lu - ia." The piano accompaniment consists of chords and moving lines in both hands.

48

Al - le - lu - ia.

Musical score for measures 48-53. The vocal line continues with "Al - le - lu - ia." The piano accompaniment features a more active texture with some triplets and moving lines.

54

*mp* Verse 2

O dear the

Musical score for measures 54-59. The vocal line begins with "O dear the" and has several rests. The piano accompaniment is marked *mp* and features a steady accompaniment.

60

eye that soft - ly looks, O dear the

*gently, softly* *poco*

Musical score for measures 60-65. The vocal line continues with "eye that soft - ly looks, O dear the". The piano accompaniment includes dynamic markings *gently, softly* and *poco*, and a *rit.* marking at the end.

4

66

heart that fond - ly - loves, Tho' but a

*poco*

*Ped.*

72

ten - der babe thou art, the gra - ces

*poco*

*Ped.*

78

all grow. up with thee.

*poco accel.*

*mp*

**Refrain 2**

84 *(accel.)*

**Slightly faster**  
*(mp)*

Al - le - lu - ia.

*(accel.)*

*(mp)*

*(with pedal)*

90

Al - le - lu - ia.

This system contains measures 90 through 95. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

96

Al - le - lu - ia. Al -

This system contains measures 96 through 102. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar harmonic support.

103

le - lu... Ah, Al - le - lu -

This system contains measures 103 through 108. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords.

109

*mf*

ia.

*mf*

This system contains measures 109 through 114. The vocal line begins with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords. The dynamic marking *mf* is present in both the vocal and piano parts.

6

**Interlude**

*as the light falling from Heaven*

115

(*mf*) *espr.*  
(with pedal)

121

*Ped.*  
*p*

127

*rit.*  
*p*  
*Ped.*

133

**Original tempo** ♩. = 52

**Verse 3**

*p* reverantly, with awe

White sun of hope and  
shimmering light  
*pp* barely audible  
*+ soft pedal*

139

light art thou, of love the heart and  
*Ped.*



145

eye art thou, tho'

(Lec.) Lec.

Detailed description: This system covers measures 145 to 148. The vocal line features a melodic phrase starting with a half note 'eye', followed by quarter notes 'art' and 'thou,', and ending with a half note 'tho'' which is tied to the next system. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A repeat sign is present at the beginning of the piano part.

149

but a ten - - - der babe,

(Lec.) Lec.

Detailed description: This system covers measures 149 to 151. The vocal line has a half note 'but', followed by quarter notes 'a', 'ten', and 'der', and a half note 'babe,'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. A repeat sign is present at the beginning of the piano part.

152

I bow in

(Lec.) Lec.

Detailed description: This system covers measures 152 to 154. The vocal line has a half note 'I', followed by a half note 'bow' which is tied to the next system, and a half note 'in'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. A repeat sign is present at the beginning of the piano part.

155

heaven - ly rap - ture un - - - to

(Lec.) Lec.

Detailed description: This system covers measures 155 to 158. The vocal line has a half note 'heaven', followed by quarter notes 'ly', 'rap', and 'ture', and a half note 'un' which is tied to the next system. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. A repeat sign is present at the beginning of the piano part.

159

*rit.*

thee. \_\_\_\_\_

*rit.*

ped. \_\_\_\_\_ ped. \_\_\_\_\_

- soft pedal

**Refrain 3**

163

*a tempo, celebratory*

*mf*

*a tempo, celebratory* Al - le - lu -

*mf*

with pedal

169

- - ia. \_\_\_\_\_ Al - le - lu -

175

- - ia. \_\_\_\_\_ Al - - - le -

# Cherry Tree Carol

Traditional

Gwyneth Walker

The *Cherry Tree Carol* is an Appalachian folk ballad. The story is told of Mary and Joseph before the birth of Jesus. While in the garden, Mary, with child, asks for cherries to eat. The tree bows down and offers its fruit. This is but one of the many miracles to come with the birth of The Child.

*When Joseph was an old man, an old man was he,  
he courted Virgin Mary, the Queen of Galilee.*

*When Joseph and Mary  
walked through the orchard green,  
there were apples and cherries, plenty to be seen.*

*Then Joseph flew in anger, in anger flew he,  
"Let the father of the baby gather cherries for thee!"*

*Then up spoke Baby Jesus, a few words spoke He,  
"Let my mother have some cherries,  
bow down O cherry tree."*

*The cherry tree bowed down, bowed low to the ground,  
and Mary gathered cherries while Joseph stood around.*

*Then Joseph took Mary all on his right knee,  
"O Lord, what have I done, have mercy on me!"*

*Then Joseph took Mary all on his left knee,  
"O tell me, little Baby, when thy birthday will be."*

*"On the day of my birth, so wondrous to see,  
the earth and the elements will tremble with glee!"*

Flowing ♩ = 120

When

5 Verse 1

Jo - seph was an old man, an old man was he, he\_\_ court - ed Vir - gin

10

Mar - y, the Queen of Gal - i - lee. He court - ed Vir - gin

15

Mar - y, the Queen of Gal - i - lee.

20

*Verse 2*

When Jo - seph and Mar - y walked through the orch - ard green, there were  
*"lushly" rolled chords*  
 (Leo.) with pedal

25

ap - ples and cher - ries, plent - y to be seen. There were

12

30

ap - ples and cher - ries, plent - y to be seen.

Verse 3

35

*p meekly*

Then Mar - y spoke to Jo - seph, so meek and so mild.

Leo. Leo. Leo.

40

“Jo - seph gath - er me some cher - ries, for I am with child.”

Leo. Leo. Leo. Leo.

44

“Jo - seph gath - er me some cher - ries, for I am with child.”

*Interlude I*  
*anger rising*

49

child.”

54

59

*f* Verse 4

Then Jo - seph flew in an - ger, in an - ger flew  
with anger, disjointed

64

he. “Let the fath - er of the Ba - by gath - er cher - ries for thee!”

*loco* *8vb-*

14

69

“Let the fath - er of the Ba - by gath - er cher - ries for thee!”

(8<sup>va</sup>) - - - - -  
loco

Verse 5

74

*pp* gently, tenderly

Then up spoke Ba-by Je - sus, a

*dim.* *pp* gently, tenderly

79

few words spoke He. “Let my moth - er have some cher - ries, bow -

83

down, O cher - ry tree.” “Let my moth - er have some

Ped. Ped.

87

cher - ries, bow down, O cher - ry tree."

*LH*

92

*mf gracefully*

*mf gracefully*

— The — cher - ry tree bowed down, — bowed low to the ground. And —

97

Mar - y gath - ered cher - ries, while Jo - seph stood a - round - (!) — — — — — And

102

Mar - y gath - ered cher - ries, while Jo - seph stood a - round. — — — — —



*Interlude II*  
*picking cherries*

Musical score for measures 106-110. The vocal line begins with a long note. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand. A *mf* dynamic marking is present in the piano part.

*(mf) animated*  
*slightly chastizing Joseph for not helping to pick cherries*

Musical score for measures 111-115. The vocal line contains the lyrics: "Jo-seph gath-er cher-ries, cher-ries, cher-ries for the". The piano accompaniment provides harmonic support.

Musical score for measures 116-120. The vocal line contains the lyrics: "Ba-by... for \_\_\_". The piano accompaniment continues with a steady bass line and chords.

*Verse 7*

Musical score for measures 121-125. The vocal line contains the lyrics: "I, \_\_\_ by... for \_\_\_ I am with child." Then Jo-seph took \_\_\_". The piano accompaniment features a *cresc.* marking and a *f* dynamic. The section concludes with a *p* dynamic and a *slow arpeggio* instruction.

*rit.*  
**Slower, freely**

*p* **sorrowfully**

*rit.*  
**Slower, freely**

*slow arpeggio*

126

Mar - y all on his right knee. "O Lord, what have I done, have

131

mer - cy on me." "O Lord, what have I

135

done, have mer - cy on me!"

*rit.*

*Verse 8*

**Slightly faster**

140

*mf* Then Jo - seph took Mar - y all on his left

**Slightly faster**

(Ped.)

144

knee. "O tell, me lit - tle Ba - by, when thy birth - day will

148

be." *f* "O tell me, lit - tle Ba - by, when thy

152

birth - day will be." *poco accel.* *mf*

*poco accel.* *dim.*

*a tempo* (♩ = 120)

*The Heavens explode with joy*

157

*p*

*with much pedal*

Verse 9

160

*f* celebratory

“On the day of my \_\_\_\_\_

The musical score for measures 160-161 features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *f* starting at measure 161.

162

birth, \_\_\_\_\_ so won - drous to see, the

The musical score for measures 162-164 continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *f* starting at measure 162. The piano accompaniment includes triplets in the right hand and single notes in the left hand.

165

earth and the el - e - ments will trem - ble with

*8vb* *loco*

The musical score for measures 165-167 continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *8vb* starting at measure 165 and *loco* starting at measure 166. The piano accompaniment includes triplets in the right hand and single notes in the left hand.

# Jesus, Jesus, Rest Your Head

Traditional

Gwyneth Walker

*Jesus, Jesus, Rest Your Head* traces its origins to Kentucky. This song has two sections, both of which repeat. A lullaby opens the music. The melody (“Jesus, Jesus, rest your head”) is gentle and is surrounded by Shepherds’ calls (Horn-like arpeggios) in the distance. The second section is filled with excitement, announcing the birth of Christ. The accompaniment is rapid, perhaps suggesting news “flying through the air!”

**Refrain**

*Jesus, Jesus, rest your head.  
You have got a manger bed.  
All the evil folk on earth  
Sleep in feathers at their birth.  
Jesus, Jesus, rest your head.  
You have got a manger bed.*

**Verse 1**

*Have you heard about our Jesus?  
Have you heard about his fate?  
How his mammy went to the stable  
On that Christmas Eve so late?  
Winds were blowing, cows were lowing,  
Stars were glowing, glowing, glowing.*

**Verse 2**

*To the manger came then wise men.  
Bringing things from hin and yon,  
For the mother and the father,  
And the blessed little Son.  
Milkmaids left their fields and flocks  
And sat beside the ass and ox.*

Moderate tempo ♩ = 100

*as a shepherd's call in the distance*

**Refrain 1**

*Reo.*

5 *p gently*

Je - sus, Je - sus, rest your head. You have got a man - ger bed. All the e - vil\*

(*Reo.*)

10 *poco rit.* , *a tempo*

folk on earth sleep in feath - ers\*\* at their birth. Je - sus, Je - sus, rest your head.

*poco rit.* , *a tempo*

*Reo.* *Reo.*

\*evil, in this case, reflects wealthy, spoiled

\*\*a soft, comfortable bed

*poco rit.* , Slightly slower ♩ = 92

You have got a man - ger bed.

*poco rit.* , Slightly slower ♩ = 92  
with excitement, announcing the birth of Jesus

*mf*

(Leo.) \_\_\_\_\_ Leo. \_\_\_\_\_

Verses 1 & 2

*mf*

1. Have you heard a - bout our Je - sus?\_\_ Have you heard a - bout his fate?\_\_  
2. To the man - ger came then wise men.\_\_ Bring - ing things from him and yon,\_\_

*p*

*f* *f*

(Leo.) \_\_\_\_\_ Leo. \_\_\_\_\_ Leo. \_\_\_\_\_

How his mam - my went to that sta - ble\_\_ on that Christ - mas Eve so late?\_\_  
for the moth - er and the fath - er,\_\_ and the Bless - ed lit - tle Son.\_\_

*f* *f*

(Leo.) \_\_\_\_\_ Leo. \_\_\_\_\_ Leo. \_\_\_\_\_

*rit.*

Winds were blow - ing, cows fields were low - ing,  
Milk - maids left their fields and flocks and

*mf* *rit.*

3

(Leo.) \_\_\_\_\_ Leo. \_\_\_\_\_

with pedal

23 *(rit.)* *molto rit.* *a tempo* (♩ = 100) *(mf)*

stars were glow - ing, glow - ing, glow - ing. Je - sus, Je - sus, rest your head.  
sat be - side the ass and ox.

*(rit.)* *molto rit.* *a tempo* (♩ = 100) *(mf)*

26

You have got a man - ger bed. All the e - vil folk on earth sleep in feath - ers

31 *poco rit.* *a tempo* *p* *poco rit.*

at their birth. Je - sus, Je - sus, rest your head. You have got a man - ger bed.

*poco rit.* *a tempo* *p* *poco rit.*

**Refrain 3**

36 *Slightly slower, more freely* ♩ = 92 *(mf)* very tenderly

Je - sus, Je - sus, rest your head. You have got a man - ger bed.

*Slightly slower, more freely* ♩ = 92 *(mf)*

with pedal

# Go Tell It On The Mountain

Traditional

Gwyneth Walker

The familiar spiritual, *Go Tell it on the Mountain*, is presented in an unaccustomed upbeat style. Although the song starts slowly, with an announcement-like introduction, the tempo quickens into patterns of eighth-notes similar to folk guitar-picking techniques. This is celebratory music. In the middle section, the phrase “The stars in the Heavens will dance with delight” summarizes the joy of the message, and the energy of the guitar style.

**Refrain**

*Go tell it on the mountain,  
over the hills and everywhere.  
Go tell it on the mountain  
that Jesus Christ is born.*

**Refrain**

*Go tell it on the mountain,  
over the hills and everywhere,  
Go tell it on the mountain  
that Jesus Christ is born.*

**Interlude**

*Away in a manger,  
no crib for a bed,  
the little Lord Jesus  
lay down his His sweet head.*

**Verse 1**

*When I was just a learner,  
I sought both night and day.  
I asked the Lord to help me,  
and He showed me the way.*

**Verse 2**

*While shepherds kept their watching  
over wandering flocks by night  
Behold from out the Heavens,  
then shone a holy light.*

*The stars in the Heavens  
will dance with delight,  
for the beautiful Baby  
is born this night.*

*He made of me a watchman  
upon the city wall,  
And if I am a Christian,  
I am the least of all.*

*The shepherds feared and trembled  
when high above the earth  
rang out the angel chorus  
that hailed the Savior's birth.*

**Refrain**

*Go tell it on the mountain,  
over the hills and everywhere,  
Go tell it on the mountain  
that Jesus Christ is born.*

**Moderate tempo**  $\text{♩} = 92$   
*as if making an announcement*

*slight pedal ad lib.*

6

12 *accel. poco a poco*



26 *Refrains 1 & 2*

Lively tempo  $\text{♩} = 108$

17 *f joyfully*

Go tell it on the moun - tain, o - ver the

Lively tempo  $\text{♩} = 108$

*f joyfully*

22

hills and ev' - ry - where. Go tell it on the

27

moun - tain that Je - sus Christ is born.

*Verses 1 & 2*

Slower  $\text{♩} = 72$

32

*rit.*

*mf as a recitative*

1. When I was just a  
2. While shep - herds kept their

Slower  $\text{♩} = 72$

*Rec.*

36

learn - er, I sought both night and day. I asked the Lord to help me, and  
watch - ing o'er wand' - ring flocks by night Be - hold from out of Hea - vens, there

(Leo)

41

He showed me the way. He made of me a watch - man up -  
shone a ho - ly light. The shep - herds feared and trem - bled when

Leo

45

on the cit - y wall. And if I am a Christ - ian, I  
high a - bove the earth rang out the an - gel cho - rus that

(Leo)

49

am the least, I am the least of all. hailed the Sav - ior's,  
that hailed the Sav - ior's birth.

*accel.*

28

**Refrain 3**

**Lively tempo** ♩ = 108

53

*f* joyfully

Go tell it on the moun - - - tain,

57

o - ver the hills and ev' - ry - where.

61

Go tell it on the moun - - - tain that

65

Je - sus Christ is born.

*Interlude I*  
Same lively tempo ♩ = 108

69 *maintain tempo*

*maintain tempo*

Same lively tempo ♩ = 108  
*in folk guitar picking style*

(*f*)

74 *mf* *rhythmically*

A - way in a man - ger, no crib for a bed, the

*mf*

79

lit - tle Lord Je - sus lay down His sweet head. The stars in the

84

Hea - vens will dance with de - light, for the beau - ti - ful

*p*

106

Christ, \_\_\_\_\_ that Je - - - sus \_\_\_\_\_

111 *rit.* , **Lively** ♩ = 108  
*with growing energy* *p*

Christ \_\_\_\_\_ is \_\_\_\_\_ born, \_\_\_\_\_

*rit.* , **Lively** ♩ = 108  
*with growing energy*

*p* *cresc. poco a poco*

*with pedal*

116 *cresc. poco a poco* *rit.* **ff**

born, \_\_\_\_\_ born! \_\_\_\_\_

*cresc.* *rit.* **ff**

**Other Versions of and Performing Materials for the Songs in this Collection**

<b>Catalog No.</b>	<b>Title</b>	<b>Voicing</b>	<b>Use</b>
5665	<i>Appalachian Carols</i> (SATB Full Score)	SATB & Brass Quintet	General
5665A	<i>Appalachian Carols</i> (Brass Parts for SATB Version)	SATB & Brass Quintet	General
5666	<i>Appalachian Carols: No. 1. Wondrous Love</i> (Choral Score)	SATB & Keyboard	Lent
5667	<i>Appalachian Carols: No. 2. The Cherry Tree Carol</i> (Choral Score)	SATB & Keyboard	Christmas
5668	<i>Appalachian Carols: No. 3. Jesus, Jesus, Rest Your Head</i> (Choral Score)	SATB & Keyboard	Christmas
5669	<i>Appalachian Carols: No. 4. Go Tell It on the Mountain</i> (Choral Score)	SATB & Keyboard	Christmas
7482	<i>Appalachian Carols</i> (SSAA Full Score)	SSAA & Brass Quintet	General
7483	<i>Appalachian Carols</i> (Brass Parts for SSAA Version)	SSAA & Brass Quintet	General
7484	<i>Appalachian Carols: No. 1 Wondrous Love</i> (Choral Score)	SSAA & Keyboard	Lent
7485	<i>Appalachian Carols: No. 2 The Cherry Tree Carol</i> (Choral Score)	SSAA & Keyboard	Christmas
7486	<i>Appalachian Carols: No. 3 Jesus, Jesus, Rest Your Head</i> (Choral Score)	SSAA & Keyboard	Christmas
7487	<i>Appalachian Carols: No. 4 Go Tell It on the Mountain</i> (Choral Score)	SSAA & Keyboard	Christmas
5268	<i>Hebrides Lullaby (The Christ Child's Lullaby)</i>	M.-S. Solo, SA <i>divisi</i>	Christmas

2014 Catalog of Vocal Music by Gwyneth Walker

Catalog No.	Title	Voicing	Use
4309	<i>As a Branch in May</i>	Medium Voice & Guitar	Wedding
6349	<i>As a Branch in May</i>	Soprano or Treble Solo & Piano	Wedding
6350	<i>As a Branch in May</i>	2 Treble Voices & Piano	Wedding
6642	<i>Collected Songs</i>	Medium/Low Voice & Piano	Secular
4320	<i>Collected Wedding Songs</i>	Medium/Low Voice & Piano	Wedding
4321	<i>Collected Wedding Songs</i>	High Voice & Piano	Wedding
4518	<i>Collected Wedding Songs: As a Branch in May</i>	Medium/Low Voice & Piano	Wedding
4515	<i>Collected Wedding Songs: My Love Walks in Velvet</i>	Medium/High Voice & Piano	Wedding
4516	<i>Collected Wedding Songs: My Love Walks in Velvet</i>	Medium/Low Voice & Piano	Wedding
5758	<i>Crossing the Bar</i>	High Voice & Piano	General
8071	<i>Good Shepherd</i>	2 Tenors (or 2 Trebles) & Organ	General
7585	<i>Come Life, Shaker Life! No. 2 I Never Did Believe</i> (Orchestra score & parts on rental)	Soprano & Tenor <i>Soli</i> & Piano	Secular
4322	<i>I Speak for the Earth</i> (Set of 3 Scores)	Soprano, Violin & Piano	Secular
7576	<i>La Ternura (Tenderness)</i> (Piano/Vocal Score)	Soprano Solo, Ob., Perc., Str. Orch.	Secular
7577	<i>La Ternura (Tenderness)</i> (Full score)	Soprano Solo, Ob., Perc., Str. Orch.	Secular
7578	<i>La Ternura (Tenderness)</i> (Parts)	Soprano Solo, Ob., Perc., Str. Orch.	Secular
5132	<i>Mornings Innocent</i>	High Voice & Piano	Secular
5728	<i>No Ordinary Woman!</i>	Soprano & Piano	Secular
5729	<i>No Ordinary Woman!</i>	Mezzo-Soprano & Piano	Secular
6614	<i>No Ordinary Woman!</i> (Individual Instrumental Part)	Soprano Solo, Chamber Orch	Secular
8073	<i>Peace, My Heart</i>	Voice & Piano	Memorial
8074	<i>Peace, My Heart</i>	Voice & Piano (opti. harmony),	Memorial
7498	<i>Poet's Heart, The</i> (Full Score)	Mezzo-Soprano, Piano, String Trio	Secular
7499	<i>Poet's Heart, The</i> (Parts for String Trio)	Mezzo-Soprano, Piano, String Trio	Secular
6591	<i>Prayers and Blessings</i> (Full Score)	Bass-Baritone, Violoncello & Organ	General
6592	<i>Prayers and Blessings</i> (Violoncello Part)	Bass-Baritone, Violoncello & Organ	General
6593	<i>Prayers and Blessings</i> (Piano/Vocal Score)	Bass-Baritone, Violoncello & Organ	General
5740	<i>Psalm 23</i>	Treble Voice & Piano	Psalm General
8066	<i>Sacred Songs, #</i> , (Voice & Organ), [General] <i>Songs of the Spirit #8123</i> , (Soprano & Piano), [General]		
<b>8121</b>	<b><i>Songs to the Christ-Child</i></b>	<b>Voice &amp; Piano</b>	<b>Christmas Lent</b>
7745	<i>Great Trees, The: No. 2 The Silence</i>	Soprano Solo, Clarinet & Piano	Secular
7936	<i>Songs of Ecstasy</i>	Tenor & Organ	General
7747	<i>Great Trees, The: No. 4 The Steps of the City</i>	Soprano Solo, Clarinet & Piano	Secular
6162	<i>Sun is Love, The</i>	High Voice & Piano	Secular
4319	<i>Though Love Be a Day (Five Songs)</i>	High Voice & Piano	Secular
6843	<i>Three Songs</i>	High Voice & Piano	Secular
4325	<i>Three Songs for Tres Voces</i>	C.-Tenor, Tenor, Baritone & Guitar	Secular

## Gwyneth Walker (b. 1947)

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. 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. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. 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. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at [www.gwynethwalker.com](http://www.gwynethwalker.com)

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