

*Commissioned by the Abbot Academy Fund  
for the Phillips Academy Andover Chamber Orchestra, Derek Jacoby, conducting  
in celebration of the fiftieth anniversary of the merger of the Phillips and Abbot academies,  
and in continuation of Abbot's tradition of boldness, innovation, and caring.  
Rehearsal preparation for the premiere performance by Derek Jacoby and Elizabeth Aureden.  
May 10, 2024 – Andover, Massachusetts*

# Awaken

*for String Orchestra*

**Gwyneth Walker**

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**Duration: 11:30**

## Program Notes

*Awaken* is a four-movement suite intended to celebrate the music of today nurtured by the legacy of fine musicianship at the combined schools of Abbot Academy and Phillips Academy, Andover, Massachusetts. The composer, Dr. Gwyneth Walker, is a graduate of Abbot Academy, class of 1964. She participated in every music group on campus during her student years! How fitting that *Awaken* should come forth on this, the 50th anniversary of the merger of Abbot with Phillips Academy, and the 60th reunion year of the composer.

The first movement, “The Notes are Flying,” is inspired by the energy of new music. The main theme, first introduced by the Violins, *leaps off the page* in jagged patterns with syncopated rhythms. Near the end, the notes rise higher and higher, as if flying off into space with joy.

In contrast, “Depth of Sound and Soul” unfolds in a slow tempo, featuring the lower strings. The Violas present the theme, marked *espressivo*. Gentle Cello harmonics offer a tender *commentary*. Meanwhile, the harmonic language often mixes major and minor modes in a blue style—the language of the soul.

“Always Something Sings” is inspired by lines from the poem “Skyborn Music,” by Ralph Waldo Emerson (1803–1882). This is a tribute to music which still exists (*sings*) even in the darkest of times.

*But in the dirt and mud of things, and in the daily flow of things,  
In the deepest, darkest, meanest things, there always, always something sings.*

This movement opens with very light hints of energy in the upper strings. Maybe this is *something which sings*! The main theme, of simple contour, enters in the Violins in the key of D Major, leading to a contrasting section in G Minor (representing the *meanest, darkest things*). The closing section returns to D Major, in celebration of the enduring presence of music. A solo Violin plays above the orchestra, representing one voice which *sings*, despite all of life’s challenges!

“Here to Stay” was composed specifically as a proud finale to *Awaken*. The style is simple and direct in harmonic and rhythmic language. Yet, the music which spoke to us in the past still speaks to us today.

Special thanks also to Gunnar Sahlin and the Fairfield County String Symphony for their initial performance of the fourth movement.

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## About the Composer

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 before returning to live in her childhood hometown of New Canaan, Connecticut.

A composer since age two, Gwyneth Walker has always placed great value on writing in a broad array of genres. More than 400 commissioned works for orchestra, chamber ensembles, solo instruments, chorus, and solo voice have been created—all arising from the impetus of performers and collaboration with musicians. Over the decades, she has traveled throughout North America to attend performances of her works and to meet her musician colleagues.

Gwyneth Walker is a proud resident of New England. She was the recipient of the 2000 “Lifetime Achievement Award” from the Vermont Arts Council and the 2018 “Alfred Nash Patterson Lifetime Achievement Award” from Choral Arts New England. In 2020, her alma mater, the Hartt School of Music of the University of Hartford, presented her with the Hartt Alumni Award.

Walker’s catalog includes musical works of many sorts: arrangements of traditional folk songs; original music in both vocal and instrumental genres inspired by great American poetry; dramatic works that combine music with readings, acting, and movement; works for student performers of all ages; and large-scale pieces for professional players and ensembles. The music of Gwyneth Walker is published by E.C. Schirmer (choral/vocal/instrumental music) and Lauren Keiser Music (orchestral/instrumental music).

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

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# Awaken

for String Orchestra

Gwyneth Walker

## 1. The Notes Are Flying

Moderate tempo (♩ = 126)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Solo (or a few players)

*p*

5

rolled pizz.

*p*

rolled pizz.

*p*

rolled pizz.

*p*

Tutti

*pizz.*

*p*

**A** With energy

arco

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

10

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

arco

14

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div.

B

*p*

*p*

*p*

*pizz.*

*p*

18

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

unis.

*pp*

*pp*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*pizz.*

*arco*

*(p)*

*cresc. poco a poco*

22

Vln. 1 *pp* *mf* *div.* *f* *unis.*

Vln. 2 *(cresc.)* *f*

Vla. *(cresc.)* *f*

Vlc. *(cresc.)* *arco* *f*

Cb. *(cresc.)* *f*

**C**

26

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

30

Vln. 1

Vln. 2

Vla. *pizz.* *arco*

Vlc.

Cb.

**D**

## 2. Depths of Sound and Soul

Flowing (♩ = 120)

Score for measures 1-8:

- Vln. 1: Rest
- Vln. 2: Rest
- Vla.: *p espr.*
- Vlc.: Solo (harm.) *p sost.*
- Cb.: Rest

Score for measures 9-16:

- Vln. 1: *p*
- Vln. 2: *p*
- Vla.: *p*
- Vlc.: *p*
- Cb.: *p*

Measure 16 includes: *div.*, *div.*, *pizz.*

*poco accel.* [A] Faster (♩ = 132)

Score for measures 17-24:

- Vln. 1: *p* to *mf*
- Vln. 2: *p sost.* to *mf*
- Vla.: *mf*
- Vlc.: *mf* arco
- Cb.: *mf*

Measure 24 includes: *Tutti*, *mf*, *unis.*

25

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div.

unis.

33

**B**

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

unis.

*p*

*pp*

*p*

*p*

*p*

*pizz.*

*(p)*

41

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p cresc. poco a poco (to C)*

*cresc. poco a poco (to C)*

*cresc. poco a poco (to C)*

*cresc. poco a poco (to C)*

*arco*

*cresc. poco a poco (to C)*

49 C

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* div.

Vlc. *f* div.

Cb. *f*

Detailed description: This system contains measures 49 through 56. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measures 49-51 show a rhythmic pattern of eighth notes with slurs. Measure 52 is marked with a dynamic of *f*. Measures 53-56 continue the pattern with some melodic variations. A rehearsal mark 'C' is located above measure 52.

57 D

Vln. 1

Vln. 2 *mf* unis. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* arco

Detailed description: This system contains measures 57 through 64. Measures 57-60 show a melodic line in the Violin 1 part. Measures 61-64 feature a more complex texture with multiple parts. Dynamics include *mf* and *mf* unis. (measures 62-64). The Viola part has a *mf* dynamic. The Violoncello and Contrabass parts are marked *mf*. The Contrabass part includes the instruction 'arco' in measure 63. A rehearsal mark 'D' is located above measure 64.

65 E

Vln. 1 *p* *p* unis. *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p* Solo *p* Tutti *mf*

Cb. *mf*

Detailed description: This system contains measures 65 through 72. Measures 65-68 feature a 'Solo' section for the Violin 1 part, marked with a dynamic of *p*. Measures 69-72 are marked 'Tutti' and feature a dynamic of *mf*. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic and includes a 'Solo' section in measure 71. The Contrabass part has a *mf* dynamic. A rehearsal mark 'E' is located above measure 72.

### 3. Always Something Sings\*

Lightly, with hints of energy (♩ = 126)  
as fragments of music in the distance

Solo, (or a few players)  
at the tip

Vln. 1 *pp*

Vln. 2

Vla.

Solo, (or a few players)  
at the tip *pp*

Solo, (or a few players)  
at the tip *pp*

6

Vln. 1 *p* Tutti

Vln. 2 *p* Tutti

Vla. *p* Tutti

Vlc. *p*

Cb. *pizz.* *p*

div.

11 **A**

Vln. 1 *mf* unis.

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf* arco

Cb. *mf*

\*Inspired by lines from the poem "Skyborn Music" by Ralph Waldo Emerson (1803–1882)

16

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

21 **B**

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*mf*

*mf*

*p*

*div.*

*pizz.*

*p*

Two players (or Solo)  
*lightly*

26

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*cresc. poco a poco (to C)*

*cresc. poco a poco (to C)*

*unis.*

*cresc. poco a poco (to C)*

*arco*

*cresc. poco a poco (to C)*

30 **Tutti** C

Vln. 1 *mp* *cresc.* *f*

Vln. 2 *(cresc.)* *f*

Vla. *(cresc.)* *f* *div.*

Vlc. *(cresc.)* *f*

Cb. *(cresc.)* *f*

35

Vln. 1

Vln. 2

Vla. *unis.* *div.* *unis.*

Vlc.

Cb.

40 D

Vln. 1 *p sub.* *pp* *div.*

Vln. 2 *p sub.*

Vla. *p sub.* *delicately* *unis.*

Vlc. *p sub.* *div.* *unis.*

Cb. *p sub.* *pizz.*

# 4. Here to Stay

Lively tempo (♩ = 144)

Violin 1 *subtle syncopation*  
*p sost.*

Violin 2 *subtle syncopation*  
*p sost.*

Viola *subtle syncopation*  
*p sost.*

Violoncello *pizz.*  
*p*

Contrabass *pizz.*  
*p*

6

Vln. 1 *mf cresc. poco a poco*

Vln. 2 *mf cresc. poco a poco*

Vla. *mf cresc. poco a poco*

Vlc. *arco*  
*mf cresc. poco a poco*

Cb. *arco*  
*mf cresc. poco a poco*

**A** *With strength*

10

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*p*

14

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*p*

18

**B**

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*mf*

*pizz.*

*mf*

