

**GWYNETH WALKER**

*Advent Hymns*

*for String Quartet*



*Of the Father's Love*

*A Rose in Winter*

*The Youngest Angel*

## *Advent Hymns*

*Total duration: 9 minutes*

In creating this arrangement of *Divinum Mystrium* (“Of the Father’s Love Begotten”), the composer has maintained the rhythmic flexibility of the plainsong through the use of mixed meters. Therefore, the theme appears in 4/4, 7/8, 11/8 and 3/4 patterns.

The first verse is presented in solo theme vs. tutti accompaniment texture. This sparseness represents the simplicity of the plainsong.

After a newly-composed middle section, the theme returns in florid and full style, with the upper strings harmonizing the melody, and the Cello providing an arpeggiated underpinning. The ending is triumphant.

...from the quiet mystery to the grandeur of the *Father’s Love*.



*A Winter Rose* is based on the 15-century German hymn, *Lo, How a Rose E’er Blooming* (*Es ist ein Ros’*). Delicacy and simplicity of texture are foremost in this music. Harmonies are sparse. The melody floats over changing meters. This is a pure, unbounded *rose*.

A newly-added element to this arrangement is the introductory section of descending patterns. These may suggest the light of God coming to earth at The Child’s birth.

Within the song itself, the extended 4/2 measures present the syncopated theme in Viola over a scale of even quarters in Cello. These lines work against each other, and then resolve quietly at the end.

In the closing section, the lower strings recap the theme, while above, Violin 1 plays *filigree* 8th-note patterns marked *with the delicacy of a Rose in Winter*.

*Flower, whose fragrance tender with sweetness fills the air.*



As the story tells us, among the choir of angels was one, young angel – a “Chorister-in-Training.” When she heard her elders *sweetly singing o’er the plains*, she joined in with her voice of youthful exuberance. This is her song.

*Gloria! Gloria! In excelsis Deo!*

**GWYNETH WALKER**

*Of the Father's Love*

*for String Quartet*

# *Of the Father's Love*

*duration: 3:10*

*Premiered on November 30, 2023  
in Grace Chapel at Lenoir-Rhyne University, Hickory, NC*

In creating this arrangement of *Divinum Mysterium* ("Of the Father's Love Begotten"), the composer has maintained the rhythmic flexibility of the plainsong through the use of mixed meters. Therefore, the theme appears in 4/4, 7/8, 11/8 and 3/4 patterns.

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...from the quiet mystery to the grandeur of the *Father's Love*.



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.

Further information concerning Gwyneth Walker and her works is available at:

[www.gwynethwalker.com](http://www.gwynethwalker.com)

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Commissioned in celebration of the 10th anniversary of Grace Chapel at Lenoir–Rhyne University: 2014–2024

# Of the Father's Love

for String Quartet

Based on the 13th century  
plainsong *Divinum Mysterium*

Gwyneth Walker

Slowly, yet with motion (♩ = 72)

Violin 1

Violin 2

Viola

Violoncello

4

A

Vln. 1

Vln. 2

Vla.

Vlc.

*mf cantabile*

8

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

12 B

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *mf* *pizz.* *arco* *p*

16 *poco accel.*

Vln. 1

Vln. 2

Vla.

Vlc.

*mf* *mf*

20 C Slightly faster (♩ = 80)

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *p* *p* *p*

23 D

Vln. 1

Vln. 2

Vla.

Vlc.

*mf* *(p)* *(p)* *(p)*

26

Vln. 1

Vln. 2 *p*

Vla. *p*

Vcl. *p*

29

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

32 [E] Same tempo

Vln. 1 *p sub.*

Vln. 2 *p sub.*

Vla. *p sub.*

Vcl. *p sub.*

35

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco*

38 *poco rit.* [F] Original tempo (♩ = 72)

Vln. 1 *(cresc.)* *f*

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

Vla. *(cresc.)* *f*

Vcl. *(cresc.)* *f*

41

Vln. 1 3

Vln. 2 3

Vla. 3

Vcl. 6 6 6 6 6 6

44

Vln. 1 3

Vln. 2

Vla.

Vcl. 6 6

47 [G]

Vln. 1 8 4 3 4

Vln. 2 8 4 3 4

Vla. 8 4 3 4

Vcl. 6 6 8 4 3 4



51 H

Vln. 1

Vln. 2

Vla.

Vlc.

54

Vln. 1

Vln. 2

Vla.

Vlc.

57 *rit. to end*

Vln. 1

Vln. 2

Vla.

Vlc.

# A Winter Rose

for String Quartet

Based on the 15th century German hymn  
*Lo, How a Rose E'er Blooming*

Gwyneth Walker

Moderate tempo (♩ = 108)

tenderly

*p* legato

Violin 1

Violin 2

Viola

Violoncello

tenderly

*p* legato

tenderly

*p* legato

tenderly

*p* legato

7

Vln. 1

Vln. 2

Vla.

Vlc.

rolled pizz.

**A**  $\text{♩} = 56$  ( $\text{♩} = \text{♩}$ )

13

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf legato* *p*

arco

*p*

17

Vln. 1

Vln. 2

Vla. *mf* pizz. *p*

Vcl. *mf legato* *p*

arco

21 **B**

Vln. 1

Vln. 2

Vla. *mf*

Vcl. *mf* pizz. arco

25 C

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

31 D

Vln. 1

Vln. 2

Vla. *cresc. poco a poco (to E)*

Vlc. *cresc. poco a poco (to E)*

36

Vln. 1 *mp cresc. poco a poco (to E)*

Vln. 2 *mp cresc. poco a poco (to E)*

Vla. *mp* *(cresc.)*

Vlc. *mp (cresc.)*

41 E *emphatically*

Vln. 1 *(cresc.)* *f*

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

Vla. *(cresc.)* *f*

Vlc. *(cresc.)* *f*

45

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

49

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

53 F *with the delicacy of a Rose in Winter*

Vln. 1 *p* *mf*

Vln. 2 *p*

Vla. *p* *mf*

Vlc. *p* *mf*

57 G

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p* *mf* *p*

Vlc. *p* *mf* *p*

60 *Free measure* *rit.*

Vln. 1 *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

# The Youngest Angel\*

*for String Quartet*

Gwyneth Walker

**With youthful energy** (♩ = 112)

*swing eighths* ( $\text{♩} = \overline{\text{♩}^3 \text{♩}}$ )

**A**

Violin 1

Violin 2

Viola

Violoncello

*f*

6

Vln. 1

Vln. 2

Vla.

Vlc.

3

3

3

3

3

3

pizz.

arco

10

Vln. 1

Vln. 2

Vla.

Vcl.

(f)

rolled pizz.

pizz.

(f)

\*This music may be played as a postlude – sending the congregation/audience home with joy!

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14

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

arco

arco

3 3

18

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

rolled pizz.

pizz.

3 3 3 3

C

22

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

arco

arco

3 3 3 3



26 **D** Peacefully

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mf*  
*a gentle walking bass*

Vlc. *p* *mf*

31 **E**

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vlc.

36

Vln. 1

Vln. 2

Vla.

Vlc.

40

Vln. 1

Vln. 2

Vla.

Vlc.

44

Vln. 1

Vln. 2

Vla.

Vlc.

*especially joyous and carefree*

**f**

rolled pizz.

rolled pizz.

48

Vln. 1

Vln. 2

Vla.

Vlc.

arco

arco

rolled pizz.

arco

52

Vln. 1

Vln. 2

Vla.

Vlc.

rolled pizz.

arco

rolled pizz.

arco

3 3 3 3 3 3

56

**G** Joyous refrain

Vln. 1

Vln. 2

Vla.

Vlc.

rolled pizz.

(arco)

arco

3 3 3 3

60

rolled pizz.

Vln. 1

Vln. 2

Vla.

Vlc.

rolled pizz.

arco

arco 3

**H**

3 3 3 3 3 3

64

Violin 1 (Vln. 1) plays a melodic line with triplets of eighth notes. Violin 2 (Vln. 2) plays a sustained chord. Viola (Vla.) plays a sustained chord. Violoncello (Vlc.) plays a melodic line with triplets of eighth notes.

67

Violin 1 (Vln. 1) plays a sustained chord. Violin 2 (Vln. 2) plays a melodic line. Viola (Vla.) plays a melodic line. Violoncello (Vlc.) plays a melodic line with triplets of eighth notes.

71

*rit.*

Violin 1 (Vln. 1) plays a sustained chord. Violin 2 (Vln. 2) plays a sustained chord. Viola (Vla.) plays a sustained chord. Violoncello (Vlc.) plays a melodic line with eighth notes.