

Full Score

Gwyneth Walker

Let There Be Music!

for Orchestra

Let There Be Music!

a festive overture

in celebration of Maestro David Kidwell's 25th season
as Music Director of the Holyoke Civic Symphony (1997-2022)

duration: 3 minutes and 40 seconds

Notes

During the pandemic years of 2020-2021, the Holyoke (MA) Civic Symphony, like many other orchestras, remained silent. Their performance venue at Holyoke Community College was closed. Group gatherings were avoided.

Yet the orchestra, under the leadership of their Music Director, David Kidwell, managed to keep their shared love of music alive. Online discussions, player profiles and chamber music videos were among the ways that group interaction was maintained.

Finally, during the Fall of 2021, it was possible to bring the orchestra back to their auditorium. Even though this first concert featured only chamber ensembles, the audience was thrilled to experience live music once again. When the players first walked onto the stage, they were greeted with a standing ovation.

This overture was inspired by this memorable concert. Let there be music!

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.

Further information concerning Gwyneth Walker and her works is available at:
www.gwynethwalker.com

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Let There Be Music!

a festive overture

Gwyneth Walker

At a stately tempo ($\text{♩} = 132$)

The musical score consists of two main sections. The first section, starting at a stately tempo, includes staves for Piccolo, Flutes (1 & 2), Oboes (1 & 2), B♭ Clarinets (1 & 2), Bassoons (1 & 2), Horns in F (1 & 2), Trombones (1 & 2), Trombone 3, Tuba, and Percussion (Timpani, Bongo, Triangle, Maracas, Tambourine, Low Tom-Tom, Glockenspiel, Suspended Cymbal, Slapstick, Ratchet, Crash Cymbals). The second section, also at a stately tempo, includes staves for Violins (1 & 2), Viola, Violoncello, and Contrabass. The score features dynamic markings like p , mp , f , and ff , and performance instructions like "a background of grandeur".

*Parts for B♭ Trumpet are also available.

8

A

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2

3 4

Tbns. 1 2

Tbn. 3

Tuba

(Timpani)

Perc.

Vlns. 1

Vla.

Vlc.

Cb.

A

unis.

This musical score page contains two systems of music. System A (measures 1-8) includes staves for Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tbn. 3/Tuba, and Perc. The instrumentation for System A consists of Piccolo, Flutes, Oboe, Clarinet, Bassoon, Horns, Trombones, Bass Trombone, Timpani, and Percussion. Measures 1-8 show mostly sustained notes or short eighth-note patterns. System A ends with a dynamic instruction "unis." (unison). System B (measures 9-16) includes staves for Vlns., Vla., Vlc., and Cb. The instrumentation for System B consists of Violin, Viola, Cello, and Double Bass. Measures 9-16 feature sustained notes with grace notes and slurs, creating a rhythmic pattern of eighth and sixteenth notes. The page number "2" is located at the top left, and a rehearsal mark "8" is at the top left of the first system. Measure numbers 1 through 16 are indicated above each staff in both systems. Measure 16 concludes with a repeat sign and a double bar line.

14

accel., gathering energy

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2 3

a2

Tbns. 1 2

Tbn. 3

Tuba

Perc.

cresc.

Vlns. 1 2

div.

Vla.

Vlc.

Cb.

cresc.

cresc.

d = 96

21 B

Picc. *f*
 Fls. 1 2 *a2* *f*
 Obs. 1 2 *a2* *a2*
 Cls. 1 2 *a2*
 Bsns. 1 2 *f* *f* *a2* 1.
 Hns. 1 2 *f* *f*
 Tpts. 1 2 3 4 *f* *f* *f* *f* *(f)* *a2*
 Tbps. 1 2 *f* *f* *f* *f* *f* *f* *f* *f* *(f)*
 Tbn. 3 *f*
 Tuba (Timpani) *f*
 Perc. *f* Bongo (hands)

d = 96

B *unis.*

Vlns. 1 2 *f* *f*
 Vla. *f*
 Vlc. *f* *pizz.* *arco*
 Cb. *f* *pizz.* *arco*

26

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1

2 3

Tbns. 1 2

Tbn. 3

Tuba

Perc.

Vlns. 1

Vla. 2

Vlc. 3

Cb. 4

div.

unis.

This musical score page contains ten staves of music. The top section (measures 1-5) includes parts for Picc., Fls., Obs., Cls., and Bsns. The middle section (measures 6-10) includes parts for Hns., Tpts., Tbns., Tbn. 3, Tuba, and Perc. The bottom section (measures 11-15) includes parts for Vlns., Vla., Vlc., and Cb. Measure 26 begins with a dynamic of > followed by a series of eighth-note chords. Measures 27-30 show various entries from the woodwind and brass sections, with dynamics like >, > b, and >. Measures 31-35 feature entries from the brass and woodwind sections, with dynamics like > and > b. Measures 36-40 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 41-45 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 46-50 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 51-55 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 56-60 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 61-65 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 66-70 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 71-75 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 76-80 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 81-85 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 86-90 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 91-95 show entries from the brass and woodwind sections, with dynamics like > and > b. Measures 96-100 show entries from the brass and woodwind sections, with dynamics like > and > b.

31

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3

Tuba

(Bongo)

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

C

a2

1.

div.

unis.

36

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2

Tpts. 1
2

Tbn. 3

Tuba

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

(f)

>

+2.

(f)

>

pizz.

arco

>

arco

41

D

Picc.

Fls. 1 2 *mf cantabile*

Obs. 1 2 *mf*

Cl. 1 2 *mf*

Bsns. 1 2 *mf*

Hns. 1 2 *mf*

3 4 *mf*

Tpts. 1

Tbns. 1 2

Tbn. 3 Tuba

Perc. (Bongo) Triangle *mf*

Vlns. 1 *mf*

Vla.

Vlc. *div. pizz.* *mf*

Cb. *pizz.*

D

Vlns. 1 *mf*

Vla.

Vlc. *div. pizz.* *mf*

Cb. *pizz.*

47

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2

Bsns. 1 2

Hns. 1 2 *mf* 3 4 *mf*

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3 Tuba

E

Timp.

Perc. *mf* Tri. *mf*

E

Vlns. 1 2 *mf* *mf*

Vla. unis. *arco*

Vlc. *div.* *pizz.*

Cb.

53

Picc.

Fls. 1 8 8

Obs. 1 2

Cl. 1 (1.) 2

Bsns. 1 2

Hns. 1 2 a2

3 4 a2

Tpts. 1 2

Tbns. 1 2

Tbn. 3

Tuba

(Timp.)

Perc.

Vlns. 1 2

Vla.

Vlc. unis. arco

Cb. div.

F Playfully

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1
2 ^{+2.}
p

Bsns. 1
2

Hns. 1
2

Tpts. 3
4

Tbns. 1
2 ^{Muted}
p

Tbn. 3
Tuba ^{Muted}
p

Perc. Maracas
p

Vlns. 1
2

Vla.

Vlc. <sup>unis.
pizz.</sup>
p

Cb. *p*

64

G

Picc.

Fls. 1
2

Obs. 1
2

Clz. 1
2

Bsns. 1
2

Hns. 1
2

3
4

Tpts. 1
2

Tbns. 1
2

Tbn. 3

Tuba

Perc.

(Mar.)

G

Vlns. 1
2

Vla.

Vlc.

Cb.

69

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2 +2.

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2

Tbns. 1 2 Open

Tbn. 3 Open

Tuba

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

Instrumental parts shown: Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tbn. 3, Tuba, Perc., Vlns., Vla., Vlc., Cb. Measures 69-70. Dynamics: f, a2, +2., a2, f, Open, div.

74

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tbn. 3
Tuba

Perc.

(Timp.)

Tambourine

mp

Vlns.

Vla.

Vlc.

Cb.

79 **H**

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 *p sustained, smoothly*

3 4 *p sustained, smoothly*

Tpts. 1

Tbns. 1 2 *p sustained, smoothly*

Tbn. 3

Tuba *p sustained, smoothly*

Perc.

Vlns. 1

Vla.

Vlc.

Cb.

Mar.

p *mp* — *p*

H

*unis.
(as a sigh)*

(p)

pizz.

pizz.

p sustained, smoothly

The musical score page contains ten staves of music. The first five staves (Picc., Fls., Obs., Cls., Bsns.) have no notes. The next five staves (Hns., Tpts., Tbns., Tbn. 3/Tuba, Perc.) show sustained notes. The Perc. staff includes dynamic markings *p*, *mp*, and *p*. The final five staves (Vlns., Vla., Vlc., Cb.) begin with sustained notes. The Vlns. staff has dynamics *unis.* and *(p)*. The Vlc. staff has dynamics *pizz.* and *pizz.*. The Cb. staff has dynamics *p sustained, smoothly*.

86

I

Picc.

Fls. 1 2

Obs. 1 2 *mf cantabile*

Cl. 1 2

Bsns. 1 2

Hns. 1 2

Hns. 3 4

Tpts. 1

Tpts. 2 3

Tbns. 1 2

Tbn. 3 Tuba

Perc. **Low Tom-Tom**
p a quiet background

I

Vlns. 1 2

Vla.

Vlc.

Cb.

This musical score page contains ten staves of music for various instruments. The top section (measures 1-7) features Picc., Fls., Obs., Cl., and Bsns. The middle section (measures 8-14) features Hns., Hns., Tpts., Tbns., Tbn., Tuba, and Perc. The bottom section (measures 15-21) features Vlns., Vla., Vlc., and Cb. Measure 15 starts with a dynamic of *mf cantabile* for Obs. 1. Measure 16 begins with a dynamic of *p a quiet background* for Perc. Measure 17 starts with a dynamic of *Low Tom-Tom*. Measures 18-21 feature sustained notes with grace notes above them.

93

J

This musical score page contains two systems of music. The top system, labeled '93', includes parts for Picc., Fls. (1 & 2), Obs. (1 & 2), Cls. (1 & 2), and Bsns. (1 & 2). The bottom system, labeled 'J', includes parts for Hns. (1 & 2), Tpts. (1, 2, & 3), Tbns. (1 & 2), Tbn. 3, Tuba, Perc., Vlns. (1 & 2), Vla., Vlc., and Cb. The score uses a 2/4 time signature and a key signature of one flat. Various musical markings are present, such as grace notes, slurs, and dynamic instructions like 'pizz.' and 'arco'.

Picc.

Fls. 1
2

Obs. 1
2

Clz. 1
2

Bsns. 1
2

Hns. 1
2

3
4

Tpts. 1
2
3

Tbns. 1
2

Tbn. 3

Tuba

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

J

pizz.

pizz.

pizz.

arco

arco

arco

100

K

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1
2

Bsns. 1
2

Hns. 1
2

3
4

Tpts. 1
2
3

Tbns. 1
2

Tbn. 3
Tuba

(Tom-Tom)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

Flute parts (Fls.) play eighth-note patterns. Oboe (Obs.) and Clarinet (Cl.) play eighth-note patterns labeled "1.". Bassoon (Bsns.) plays eighth-note patterns labeled "1." and "mf cantabile". Horn (Hns.) and Trombones (Tbns.) play eighth-note chords. Trombone 3/Tuba and Percussion (Perc.) play eighth-note patterns. Violin (Vlns.), Viola (Vla.), Double Bass (Vlc.), and Cello (Cb.) play eighth-note patterns. The section ends with a repeat sign and the label "K".

107

L

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1

2 3

Tbns. 1 2

Tbn. 3

Tuba

Perc.

Vlns. 1

Vla.

Vlc.

Cb.

This musical score page contains three systems of music. The first system, starting at measure 107, includes parts for Picc., Fls., Obs., Cls., and Bsns. The second system continues with Hns., Tpts., Tbns., Tbn. 3/Tuba, and Perc. The third system begins with Vlns., Vla., Vlc., and Cb. Measures 107 through 111 are shown, with measure 111 ending on a double bar line. Measure 112 begins with a dynamic L. The score is written in common time with a key signature of one flat. Various musical markings such as fermatas, grace notes, and slurs are present throughout the score.

114

poco rit.

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1
2

Bsns. 1
2

Hns. 1
2

Hns. 3
4

Tpts.

Tbns. 1
2

Tbn. 3
Tuba

(Tom-Tom)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

arco

poco rit.

M With energy ($\text{d} = 100$)

a flurry of excitement

120

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1

2 3

Tbns. 1 2

Tbn. 3

Tuba

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

Glockenspiel
“celebatory glissandi” *ad lib.*

Suspended Cymbal

M With energy ($\text{d} = 100$)
a flurry of excitement

125

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2

3

Tbns. 1 2

Tbn. 3

Tuba

Perc.

(Glock.)

(Susp. Cym.)

Vlns. 1 2

Vla.

Vlc.

Cb.

Tim.

a2

f

a2

f

a2

f

a2

f

mf

f

p

f

o

unis.

f

f

f

130

N

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tbn. 3

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

f

a2

mf

f

p

N

134

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

a2

3 4

Tpts. 1 2

Tbns. 1 2

Tbn. 3

Tuba

(Glock.)

(Susp. Cym.)

Vlns. 1 2

Vla.

Vlc.

Cb.

p

143

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tbn. 3

Tuba

(Timpani)

(Glock.)

(Tamb.)

Vlns.

Vla.

Vlc.

Cb.

pizz.

p

148

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2 3

Tbns. 1 2

Tbn. 3

Tuba

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

P

f

a2

f

a2

f

a2

f

Bongo (sticks)

f

Low Tom-Tom (sticks)

f

P

f

f

f

arco

f

arco

154

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1 2

Tbns. 1 2

Tbn. 3

Tuba

(Bongo)

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

Q

f

a²

unis.

Ratchet

Slapstick

f

div.

Q

unis.

f

Walker | Let There Be Music!

160 *rit. to end*

very triumphant

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2

Tbn. 3
Tuba

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

(Timp.)

Crash Cymbals

unis.

f

div.

rit. to end

very triumphant