

Love Came Down at Christmas

from "Rejoice!"

for SATB Chorus and Piano (or Organ)*

Christina Rossetti (1830–1894)

Gwyneth Walker

Gently ♩ = 88

as love descending from heaven, or snow falling

(Organ: r.h.)

7 **A** *a tempo* (♩ = 88)

p *poco* *rit.*

S Love came down at Christ - mas, love all love - ly, love di - vine;

p *poco*

A Love at Christ-mas, love all love - ly, love di - vine;

p *poco*

T Love came down at, love at Christ-mas, love all love - ly, love di - vine;

p *poco*

B Love came down at Christ - mas, love all love - ly, love di - vine;

A *a tempo* (♩ = 88)

poco *rit.*

**

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* The piano accompaniment may be adapted for organ. The organist may judiciously simplify the piano texture. Some suggestions are provided in this score. More adaptations may be made.

**Organ: sustain low C through measure.

11

a tempo

poco

rit.

a tempo

love was born at Christ - mas: star and an - gels gave the sign, star and an - gels

...born at Christ - mas: star and an - gels gave the sign, star and an - gels

love was born at, born at Christ - mas: star and an - gels gave the sign, star and an - gels

love was born at Christ - mas: star and an - gels gave the sign, star and an - gels

a tempo

rit.

a tempo

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

16

mf

p

rit.

gave the sign.

Love,

mf

p

gave the sign.

Love,

mf

gave the sign.

mf

gave the sign.

mf

rit.

Ped. Ped. Ped. Ped. Ped. Ped.

21 **B** *a tempo* (♩ = 88)

(perhaps just a few voices)

p

ah,

(perhaps just a few voices)

p

ah,

mf cantabile

p, *mf cantabile*

mf cantabile

p, *mf cantabile*

B *a tempo* (♩ = 88)

mf

p

mf

26

p

rit.

a tempo

p cresc.

p

p cresc.

p

p cresc.

p

p cresc.

rit.

a tempo

p

mf

31 C *mf* *mf*

mf Love _____

mf Love _____

mf Love, _____

mf Love, _____

C

p *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

36 D **Faster** ♩ = 108

mf with strength

_____ is the sign. _____ Wor-ship we the God - head,

mf with strength

_____ is the sign. _____ Wor-ship we the God - head,

p *mf* *non dim. mf with strength*

love, love, love is the sign. Wor-ship we the God - head,

p *mf* *non dim. mf with strength*

love, love, love is the sign. Wor-ship we the God - head,

D **Faster** ♩ = 108

p *mf* (*mf*)

Ped. Ped. Ped. Ped. Ped.

41

love in - car - nate, love di - vine; wor - ship we our Je - sus, but where - with for

love in - car - nate, love di - vine; wor - ship we our Je - sus, but where - with for

love in - car - nate, love di - vine; wor - ship we our Je - sus, but where - with for

love in - car - nate, love di - vine; wor - ship we our Je - sus, but where - with for

46

rit.

E ♩ = 88

sa - cred sign, but where - with for sa - cred sign? Love shall be our to - ken;

sa - cred sign, but where - with for sa - cred sign? Love shall be our to - ken;

sa - cred sign, but where - with for sa - cred sign? Love shall be our to - ken;

sa - cred sign, but where - with for sa - cred sign? Love shall be our to - ken;

rit.

E ♩ = 88

f triumphantly

f triumphantly

f triumphantly

f triumphantly

Ped. *Ped.* *Ped.*

51

love be yours and love be mine, love to God and neigh - bor,

love be yours and love be mine, love to God and neigh - bor,

love be yours and love be mine, love to God and neigh - bor,

love be yours and love be mine, love to God and neigh - bor,

Ped. Ped. Ped. Ped. Ped. Ped.

55

accel.
p cresc.

molto rit.

love for plea and gift and sign, and love for plea and gift and sign. And

love for plea and gift and sign, and love for plea and gift and sign. And

love for plea and gift and sign, and love for plea and gift and sign. And

love for plea and gift and sign, and love for plea and gift and sign. And

accel. *molto rit.*

59 **F** *femphatically* *rit.* **Tempo primo (♩ = 88)** *p gently*

love shall be our to - ken. For love, _____ for

femphatically *p gently*

love shall be our to - ken. For love came down, for love came down, for

femphatically *(f)* *p* *p gently*

love shall be our to - ken, our to - ken. For love came down, for

femphatically *(f)* *p* *p gently*

love shall be our to - ken, our to - ken. For

F *femphatically* *rit.* **Tempo primo (♩ = 88)** *p*

64 *rit.*

love came down at Christ - mas time. _____

love came down at Christ - mas time. _____

love came down at Christ - mas time. _____

love came down at Christ - mas time. _____

rit. *p*

8va *3*

8^{2b} *Red.*

* Play small notes only if needed to support chorus.

Commissioned by Marilyn Hangen Roverud for the Yuletide Festival 2001, Luther College

Premiered November 28, 2001 – Decorah, Iowa
by the Luther College Choirs and Orchestra
Timothy Peter, Conductor

LOVE CAME DOWN AT CHRISTMAS is a new setting of the poem by Christina Rossetti. Here, the image of descending (from the title) is the focus of the introduction, marked “gently, as love descending from heaven, or as snow falling.” The pattern of step-wise descent is then taken up by the chorus. The essence of this song is gentleness and simplicity. The tonality throughout is C major, and the meter is 4/4. At the end, while the chorus holds the final chord, a little cadenza is heard in the accompaniment – perhaps a single snowflake descending at Christmas time.

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. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. 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.

Walker's catalog includes over 180 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

In recent years, Gwyneth Walker has traveled across the United States working with a variety of musicians as they recorded her works. As a result of these collaborations, several new CDs have been released: *A Vision of Hills* (piano trios and string works, performed by Trio Tulsa), *An Hour to Dance* (music for SATB chorus recorded by the choirs at Whitman College), *Now Let Us Sing!* (with Bella Voce Women's Chorus, Burlington, Vermont), *The Sun is Love* (solo voice and piano works performed by Chicago artists Michelle Areyzaga and Jamie Shaak) and *Scattering Dark and Bright* (song cycles recorded by the Walker-Eklof Duo).

In addition to the composing of new works, there has also been a special project of creating orchestral accompaniments for many of the choral and vocal works in the Walker catalog. Thus, *the Songs for Women's Voices*, *I Thank You God, I Will Be Earth* and the song cycle, *No Ordinary Woman!*, have all been orchestrated. Another new work, *A Testament to Peace*, combines a number of peace-oriented choral works (Tell the Earth to Shake, The Tree of Peace, and There is a Way to Glory) into a set with chamber orchestra. Coming soon will be an orchestral arrangement of *Three Days by the Sea*, for the Key Chorale and the Florida West Coast Symphony in Sarasota, FL.

Another special project has been the creation of works for orchestra with narrator. *Muse of Amherst* (based on the poetry of Emily Dickinson) was recently premiered by the Holyoke (MA) Civic Symphony. An orchestral adaptation of the Walker *Acquaintance with Nature* (with readings of H. D. Thoreau) will be created for the Carson City (NV) Orchestra.

More information concerning Gwyneth Walker, her works, and upcoming projects can be found on her web site, www.gwynethwalker.com