

GWYNETH WALKER

To Love This Earth

Musical Settings of the Journals of Henry David Thoreau

*for Baritone Solo, SATB Chorus and Piano,
or optional Clarinet and String Quartet*

| | |
|---|-----------------|
| Full Score | No. 8137 |
| Parts for Clarinet & String Quartet | No. 8138 |
| → Piano/Vocal Score (Complete) | No. 8139 |
| I. Observing Nature (Piano/Vocal Score Extract) | No. 8140 |
| II. The Creatures (Piano/Vocal Score Extract) | No. 8141 |
| III. A Greater Life (Piano/Vocal Score Extract) | No. 8142 |

Program Notes

The journals of Henry David Thoreau (1817–1862) document his sojourns by Walden Pond in Concord, Massachusetts. With a scientific eye, Thoreau examines the tiny plants beneath his feet. But with a poetic heart, he writes with rapture of the magnificence of the natural world around him. Whether he speaks of the sunrise, the shimmering light upon the leaves or the bluebirds “warbling” in the distance, he sees and feels beyond the surface to a spiritual and transcendent existence to which he strives to give voice. The writings selected for *To Love This Earth* are among his most ecstatic, romantic and reverent passages.

This cantata is formed in three movements, each of which comprises several short sections (journal passages). The first movement, *Observing Nature*, is generally descriptive of the natural world. Yet each section leads to a personal reaction to the places described. “I am at home in the world...I am ascending into the sun...I am a New Englander.” As Thoreau claims his surroundings as his “native soil,” the pride of belonging emerges.

The second movement is devoted to *The Creatures*. The bluebirds warble, the fishes leap and the meadows sparkle with fireflies. But it is the cows, the well-behaved(!) cows, which capture his imagination. He finds them to be the most welcome of guests, for “They have not got to be entertained!”

Thoreau writes against greed, laziness and a world of “creature comforts” in *A Greater Life*. Nature’s bounty is there to be enjoyed, but not taken. “I am a reaper. I am not a gleaner. I breathe in the earth, but do not take.” When one opens one’s pores to Nature, one may “drink of each season as a cure.” He exhorts his neighbors to “go out and join with Nature every day.” Yes, even in the Winter!

There is a solitude and wildness to Nature. And yet, Thoreau finds spiritual companionship when he is alone. “We walked together as one.”

Thoreau values the courage to face the world in its true, rough form. He will endure the harshness and meanness of Nature, and will embrace all that life presents, to experience the reality of existence. Thus, in the closing section, “The Fullness of Life,” he speaks forcefully and eloquently. “You must love the crust of the earth on which you dwell. You must love this earth... in its completeness. Else you will live in vain.”

The musical setting is scored for SATB chorus with baritone soloist. The baritone often presents the very personal and spiritual passages, such as “I am evaporating and ascending into the sun!” or (when reveling over the call of the bluebirds), “My life partakes of infinity.” The chorus also portrays Thoreau, but in his slightly less intimate expressions. We learn of his observations of Nature, his love of cows, and his enthusiasm for venturing into the woods, “even on a Winter day!”

Performance Notes

These songs portray the natural beauty of woods, ponds, and woodland creatures. Therefore, it is suggested that the concert attire for the chorus be somewhat informal, in character with the music. Perhaps vests for the men, and scarves or sweaters for the women, would be comfortable and appropriate.

A baritone soloist is featured. He expresses the voice of the author. However, the chorus also portrays Thoreau. Therefore, the baritone may join the chorus for the ensemble passages. Perhaps if the soloist stands near the front or edge of the chorus, stepping forward to sing the solo sections, the transition between movements can be managed easily.

Duration: 20 minutes

Texts

I. Observing Nature

1. I am at Home in the World

Now the king of day is hiding
Round the corner of the world,
And every cottage window smiles
a golden smile—
A very picture of glee.

I see the water glistening in the eye.
The breath of awakening day
strikes the ear with an undulating motion.
Over hill and dale,
Pasture and woodland,
Come they to me.
I am at home in the world.

2. Ascending into the Sun

What shall I do with this hour,
So like time,
And yet so fit for eternity?

I have some notion of what the leaves
may be thinking about,
When the sun shines on me,
As on them,
And turns my thoughts into a shimmer.

I lie out indistinct
As a heath at noonday.
I am evaporating,
And ascending into the sun!

3. My Native Soil

The shore suggests the seashore,
And what I see in the distance
Looks like seals on a sand-bar.

Dear to me, to lie in the sand:
Fit to preserve the bones of a race
For a thousand years to come.
This is my home,
my native soil;
And I am a New-Englander.

Of thee, O earth, are my bone and
sinew made;
To thee, O sun, am I brother.

II. The Creatures

1. The Air is Full of Bluebirds

This afternoon I throw off my Winter coat.
A mild Spring day.
I must go to the Great Meadows...
where the air is full of bluebirds.

I lean over a rail to hear what is in the air,
Liquid with bluebirds' warble.
My life partakes of infinity.

2. The Fishes Leap

It is candle-light.
The fishes leap.
The meadows sparkle
With the coppery light of fireflies.

The evening star,
Multiplied by undulating water,
Is like bright sparks of fire,
Continually ascending

3. Cows

How well-behaved are cows!
When they approach me,
 reclining in the shade,
From curiosity,
Or to receive a wisp of grass,
Or to share the shade,
Or to lick the dog held up, like a calf,
Though just now they ran at him to toss him,
They do not obtrude.
Their company is acceptable,
For they can endure the longest pause;
They have not got to be entertained.

III. A Greater Life

1. A Reaper

I am a reaper. I am not a gleaner.
I breathe in the earth, but do not take.
I go a-reaping, cutting as broad
 a swath as I can,
And bundling and stacking up, and gathering
From field to field.
And no one knows or cares.

My crop is not their crop.
I am not gathering beans or corn.

I go to the woods and fields and streams,
and drink in the quiet wind.
I am gathering my crop.
It is always harvest-time with me.

2. Open your Pores to Nature

Open all your pores,
And bathe in the tides of Nature,
In all her streams and oceans,
At all seasons.

Grow green with Spring,
Yellow and ripe with Autumn.
Drink of each season as a cure,
A potion of all remedies,
Mixed for your special use.

3. Join with Nature

We must go out and join with
 Nature every day.
We must make root,
Send out some little fiber at last,
Even on a Winter day.

I am aware that I am drinking health
When I open my mouth to the wind.

4. This Stillness

This stillness, solitude, wildness of Nature
Is like an herb,
or food to my intellect.
This is what I go out to seek.

It is as if I always met in those places
Some grand, serene, immortal,
Infinitely encouraging, though invisible,
 companion.
We walked together as one.

5. The Fullness of Life

You must love the crust of the earth
 on which you dwell.
You must love this crust more than
 sweetness of bread or cake.
You must be able to take nourishment
 out of a sand-heap.
You must have so good an appetite as this—
the crust, the soil, the barren rock,
 the harshness and meanness of Nature—
that you will love this earth,
 in its completeness.
Else you will live in vain.

Texts by
Henry David Thoreau (1817–1862)

Adapted by
Gwyneth Walker

To Love This Earth

for Baritone Solo, SATB Chorus and Piano, or optional Clarinet and String Quartet

Texts by Henry David Thoreau (1817–1862)
G. Walker, alt.

Gwyneth Walker

I. Observing Nature *1. I am at home in the world*

Piano { *p gently, as the awakening of day*
with pedal

Slowly $\text{♩} = 100$

With motion $\text{♩} = 120$

playfully

13

(Rit.) *with pedal*

Note setting and format by Gwyneth Walker Music Productions.

16 *mf* A

S Now the King of day* is
A

T — 3 — 3 — 3 — 3 —
B — 3 — 3 — 3 — 3 —

 A

S hi - ding
A

T round the cor - ner of the
B L.H. .

 L.H. .

 L.H. .

22

S and ev - ery cot - tage win - dow
A

T world,
B ♯

 L.H. .

 L.H. .

 L.H. .

*The sun

25

S
A
T
B

smiles a gold - en smile _____
a

Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3

28 **B**

S
A
T
B

a ver - y pic - ture of glee. _____
pic - ture of glee, _____

Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3 Rhyth. 3

32

S
A
T
B

playfully _____

p
Rhyth. 5 Rhyth. 5 Rhyth. 5 Rhyth. 5

35

S A T B

p smoothly

I see the wa - ter

C

5 5 5 5 5 5 5 5

3 3 3 3

C

Reo. simile

37

S A T B

3

The

glis - ten - ing in the eye.

p

5 5 5 5 5 5 5 5

3 3 3 3

39

S A T B

breath of a - wa - kening day

mf

strikes the ear with an un - du - la - ting

mf

3

Reo. *Reo.* 3

42 *rit.*

S A T B

O - ver hill and dale,
mo - tion. D Slower

rit.

S A T B

D Slower

Rit. *Rit.*

45 *a tempo* ($\text{♩} = 120$)

S A T B

pas - ture and wood - land, ____ come they to me. *p*

T B

pas - tures and wood - land, ____ come they to me. *p* *a tempo* ($\text{♩} = 120$)

p *(p)* playfully

49 *mf* E

S A T B

the gold - en smile, the

T B

the glis - tening wa - ter, ____

mf

E

cresc.

S A T B

mf

Rit. *Rit.*

52 *f*

S A breath of a-wa - kening day, Ah

T B

rit. **F Slower**

mf peacefully

S A I am at home in the world.

T B Ah *rit.* I am at home in the world.

F Slower

dim. *mf*

57 *p* very peacefully , rit.

S A I am at home in the world.

T B I am at home in the world.

rit.

p

attacca

2. Ascending into the Sun

Solo BARITONE steps forward from the chorus.

$\text{♩} = 60$, as time passing

Musical score for Baritone Solo, measures 1-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 2/2 time. The bottom staff is in bass clef, B-flat key signature, and 2/2 time. Measure 1 starts with a dynamic *p*. Measures 2, 3, and 4 are blank. Measure 5 begins with a vocal entry. The lyrics are: "What shall I do with this hour, so like time, and". The vocal line ends with a fermata over the first note of measure 6.

5 **A** Bar. Solo *mf*

Bar. Solo

What shall I do with this hour, so like time, and

as a clock striking the hours

Musical score for Baritone Solo, measures 5-9. The vocal line continues with a melodic line. The lyrics are: "as a clock striking the hours". The vocal line ends with a fermata over the first note of measure 10.

10 **B**

Bar. Solo

yot so fit for e - ter - ni - ty? _____ I have some

B

Musical score for Baritone Solo, measures 10-14. The vocal line continues with a melodic line. The lyrics are: "yot so fit for e - ter - ni - ty? _____ I have some". The vocal line ends with a fermata over the first note of measure 15.

14

Bar. Solo

no - tion of what the leaves _____ may be think - ing a - bout, when the

cresc. poco a poco

(8^{vb}) (2ed.) (2ed.)

17

Bar. Solo

sun shines on me, as on them, _____ and turns my thoughts in - to a shim - mer.

(cresc.) (8^{vb}) (2ed.) (2ed.) loco (2ed.) (2ed.)

21

Bar. Solo

I lie out in - dis - tinct as a

(cresc.) (2ed.) C f

24

Bar. Solo

heath at noon - day. I am e - vap - or - a - ting, _____ and as -

p (2ed.) p (2ed.)

accel.

29

Bar. Solo

cend - ing in - to the sun! _____

accel.

cresc. poco a poco

15:16

Led. _____ *Led.*

D Faster $\text{♩} = 72$, with more energy

32

S A

What shall I do with this hour, _____

T B

What shall I do with this hour, so like

f

D Faster $\text{♩} = 72$, with more energy

f

> > >

>

>

36

T B

time, and yet so fit for e - ter - ni - ty? _____

rit.

>

>

>

E Original tempo ($\text{♩} = 60$)

Bar. Solo

40

f

I am e - vap - or - a - ting, — and as - cend - ing in - to the

E Original tempo ($\text{♩} = 60$)

BARITONE, with
arms raised to the sun,
returns to the chorus.

44

fff ↓

sun! —

cresc.

fff pause

3. My Native Soil

S A

$\text{♩} = 120$

$\text{♩} = 120$

pp barely audible

*start tremolo slowly
and accelerate...*

*gentle arpeggio,
as a wave on the ocean*

p

The

6 [A]

S: shore sug - gests the sea - shore, _____ and what I

T: - - - - *p* ah, _____

B: { }

A: { }

(20.)

10

S A

T B

ah, _____

{ }

Reed.

14 **B**

S A

T B

mp

ah,

Dear to me, to lie in the sand.

B

mp

Reo.

simile

17 *mp*

S A

T B

fit to pre-serve the bones of a race

mf

for a

mf

3

3

3

3

3

3

20 *mf*

S A

T B

for a thou - sand years to

thou - sand years to come,

mf

C Slower ♩ = 100

23 rit.
div.

Soprano (S) come... This is my home,
Alto (A) come... This is my home,
Tenor (T) come... This is my home,
Bass (B) come... This is my home,

C Slower ♩ = 100

27 > > > > > > > > > > >

Soprano (S) my na - tive soil, and I am a New Eng - land - er.
Alto (A) my na - tive soil, and I am a New Eng - land - er.
Tenor (T) my na - tive soil, and I am a New Eng - land - er.
Bass (B) my na - tive soil, and I am a New Eng - land - er.

C Slower ♩ = 100

31

poco rit.

D ♩ = 88

S

A

T

B

of — thee, O earth, are my bone and sin - ew made.

of thee, O earth, are my bone and sin - ew made.

p

p

p tenderly

To

unis.

p tenderly

To

poco rit.

D ♩ = 88

p

with slight pedal

Rev.

35

E With more energy ♩ = 100

(p)

A

T

B

8 *div.* *unis.* (p) This is my

thee, O earth, am I broth - er. This is my home,

div.

thee, O earth, am I broth - er.

E With more energy ♩ = 100

{

Re.

Re.

II. The Creatures

1. The Air Is Full of Bluebirds

Conductor slowly lowers arms to conduct music

With gentle motion ♩ = 108

p unobtrusive, as a hint of birds in the air

(*Reo.*)

BARITONE steps forward from chorus

a few voices p as a bird call in the distance

S: *Oo_ Oo_ Oo_ Oo_*

A: *Oo_ Oo_ Oo_ Oo_*

a few voices p as a bird call in the distance

S: *Oo_ Oo_ Oo_ Oo_*

A: *Oo_ Oo_ Oo_ Oo_*

add more voices

S: *Oo_ Oo_ Oo_ Oo_*

A: *Oo_ Oo_ Oo_ Oo_*

lococo

lococo

mf ecstatic A

Bar. Solo: *This af - ter - noon*

many voices answering each other

S: *Oo_ Oo_ Oo_ Oo_*

A: *Oo_ Oo_ Oo_ Oo_*

pp bird calls in the background

div.

many voices answering each other

S: *Oo_ Oo_ Oo_ Oo_*

A: *Oo_ Oo_ Oo_ Oo_*

pp bird calls in the background

div.

gentle arpeggio

(*Reo.*)

12

Bar. Solo I throw off my Win - ter coat. A

S Oo— Oo— Oo— Oo— Oo— Oo—
A Oo— Oo— Oo— Oo— Oo— Oo—

(*Recd.*)

15 B

Bar. Solo mild Sping day. I must

cresc. B *mf* *p*
Recd. Recd.

18

Bar. Solo go to the Great Mea - dows, where the air is full of

Recd. Recd.

21

Bar. Solo blue - birds. _____

S unis. *mf* > > > >

A unis. *mf* > > > >

{ 3 cresc. 3 3 *mf*

Reo. *Reo.*

24 C

Bar. Solo

with suspense

I lean over a rail to hear what is in the

Solo: *p* (with grace marks)

S: *mf*, *div.*

A: *mf*

B: *p*, *Ah*

C: *p*, *mf*, *3*

Leo.

26

Bar. Solo air, liq - uid with blue - birds' war - ble. —

S *p*

A *p*

p

p

Rit.

Rit.

29 *rit.* **D** Slower, freely

Bar. Solo My life par - takes of in -

cresc. **D** Slower, freely *mf*

Rit.

31 [head tone] *a tempo* ($\text{♩} = 108$)

Bar. Solo *p* fin - i - ty. —

a tempo ($\text{♩} = 108$)

p

(*Rit.*)

attacca

*Lower notes are an ossia.

2. *The Fishes Leap*

Same tempo ♩ = 108

L.H.
(*p*)
(*Reo.*)

4 Altos **p** delicately **A**

A It is can - dle - light. The

L.H. **A** *L.H.*
(*Reo.*) *Reo.*

7 **p**

S The

A fish - es leap. The

L.H.
(*Reo.*)

9 fire - flies,
mead - ows spar - kles with the cop - per - y light of fire - flies, fire - flies,
A mead - ows spar - kles with the cop - per - y light of fire - flies,

div. *div.*

3 *3* *3*

Reo.

12

S fire - flies, unis.
A fire - flies, unis.
T fire - flies. Ah
B

5 5 5 5 5 5 3 3 3 3 3 3

Rwd. Rwd.

14

S *mf* B (mf) star...
A *mf* (mf) star...
T *mf* enraptured Ah The eve - ning star,
B *mf* enraptured Ah The eve - ning star,

B

5 5 5 5 5 5 5 5 5

Rwd.

16 *div.*

S A T B

mul - ti - plied by un - du - la - ting

mul - ti - plied by un - du - la - ting

18

S A T B

mf enraptured

is like bright sparks of fire, con -

wa - ter, is like bright sparks of fire, con -

div., lightly, as sparks of light

wa - ter, is like bright... la la la la la la la la

20

mf *enraptured*

S *unis.*

A

T

B

la la

22

div.

S *f*

A *div.* *f*

T *div.* *f*

B *unis.* *div.* *f*

la la la la la as - cend - ing, as - cend - ing.

rit.

cresc.

attacca

3. Cows

Slowly, grandly

black-note clusters (both hands)
[ranging from approx. G \flat 4 to E \flat 6]

CONDUCTOR may use “*quasi petting*” gestures

f triumphantly and proudly *p* echo gently, as if petting a beloved pet

accel.

[descending black-note clusters]

CHORUS starts to move slightly in time to the music.

bouncing joyfully

cresc. 3

Lively ♩ = 120

f

3

with pedal

CHORUS “shuffles” more vigorously,
as an agitated bovine herd.

STOP movement,
stand very still
and “correct”

*p lovingly,
in admiration*

8

slight rit.

S How **p** lovingly,
in admiration

A How **p** lovingly,
in admiration

T How **p** lovingly,
in admiration

Bassoon { How

slight rit.

A more freely

11 div.

S well - be - haved are cows! , unis.

A well - be - haved are cows! , unis.

T well - be - haved are cows! , unis.

B **p** are cows!

A more freely

p

14 div.

S proach me, re - clin - ing in the shade , unis. div.

A proach me, re - clin - ing in the shade , unis. div.

T proach me, re - clin - ing in the shade , unis.

B from cur - i - os - i - ty

for rehearsal only - - - - - ,

{

17

S **B**

A

T *unis.*

B

8

or to share the shade, _____

or to share the shade, _____

B

20

S *unis. mf*

A

T held up like a calf,

B

8

, *mp* *div.*

or to lick the dog, held up like a calf,

B

, *mp*

— or to lick the dog, held up like a calf,

{

—

20

S *unis. mf*

A

T held up like a calf,

B

8

, *mp* *div.*

or to lick the dog, held up like a calf,

B

, *mp*

—

{

—

23

rit.

C Slower

a few voices

f

All, unis.
mf

S: now they ran at him to toss him. They do not ob - trude.* Their
A: they ran at him to toss him. Their
T:
B:

rit.

C Slower

p

f

27

S: com-pa - ny is ac - cept - a - ble. For they can en - dure the
A: com-pa - ny is ac - cept - a - ble. For they can en - dure the
T: For they can en - dure the
B: For they can en - dure the

, **p**

, **p**

, **p**

, **p**

mf

p

*Strongly intrude

30

S long - est pause; [recited on pitch] , **p** with admiration

A long - est pause; They have not got to be entertained.

T 8 long - est pause;

B long - est pause;

pp

33 **D** a tempo ($\text{♩} = 120$)

S How well - be - haved... **p daintily** div.

A How well - be - haved... **p daintily**

T How well - be - haved... **p daintily** div.

B

D a tempo ($\text{♩} = 120$)

[descending black-note clusters]

p bouncing joyfully

(non cresc.) 3

(p)

3

with pedal

36

S A *mp* *div.* *f more forcefully, proudly*

T *unis. mp* *div.* *f more forcefully, proudly*

How well - be - haved... How
How well - be - haved... How

39

S A **E**
well - be - haved are cows!

T well - be - haved are cows!

E *f* *3* *3* *3* *3*

rit. to end

43 *f* *div.* *p*

B be - lov - ed cows. CHORUS shake heads back and forth,
as a cow shaking her cowbell.

black-note clusters (both hands)
[ranging from approx. A♭4 to A♭6]

"petting" motive

rit. to end

p

attacca

Interlude
to transition away from cows!

Playfully $\text{♩} = 108$

8va *loco*

p

with slight pedal

rit.

2 *2* *2* *2*

p

slight pause

III. A Greater Life

1. A Reaper

Solo BARITONE steps forward from the chorus.

Flowing ♩ = 120

5 **A** Bar. Solo *mf cantabile*

Bar. Solo I am a reap - er. I am not a glean - er. I breathe in the

10
Bar. Solo earth, but do not take.

14 **B** *poco rit.* More relaxed tempo
Bar. Solo I go a - reap - ing cut - ting as broad a swath as I can, and

More relaxed tempo
B *poco rit.*
long, very gentle gliss. to end of keyboard
as if "cutting a broad swath"

18

Bar. Solo

bund - ling, and stack - ing up, and gath - er - ing from field to

22

Bar. Solo

field. And no one knows or cares.

rit.

p, **C With motion** $\text{♩} = 120$

rit.

p, **C With motion** $\text{♩} = 120$

Rit. *Rit.*

26

S A

p as a commentary

My crop is not their crop.

T B

p as a commentary

My crop is not their crop.

Rit. *Rit.* *Rit.* *Rit.*

29

Bar. Solo *poco rit.* Bar. Solo *mf espr.*

I am not gathering beans or corn.

poco rit.

32 **D More relaxed tempo**

Bar. Solo

go to the woods and fields and streams, and drink in the quiet wind.

D More relaxed tempo

mf

Reo.

35

Bar. Solo

I am gathering my crop.

Reo.

Reo.

Reo.

38 *rit.*

Bar. Solo

[E] *a tempo* ($\text{♩} = 120$) **p**,

It is al-ways har-vest time with me.

rit.

(*let ring*)

p

Rœ. _____ *Rœ.* _____ simile

42

Bar. Solo

mf *cantabile*

I am a reap - er.

S A

p as a quiet background

Ah _____

(p) answering solo

I am a reap - er,

T B

p as a quiet background

Ah _____

(p) answering solo

I am a reap - er,

mf

46

Bar. Solo I am not a glean - er. I ____ breathe in the earth, but

S A not a glean - er, Ah _____

T B not a glean - er, Ah _____

poco rit.

50

Bar. Solo do not take. **p**

S A **p**

T B **p**

poco rit.
8va-----

p

As if awakening $\text{♩} = 112$

54 (8va) BARITONE returns to chorus
loco

p

soft pedal (stays through next movement)

2. Open your Pores to Nature

Same tempo $\text{♩} = 112$

S A T B

Ah p Ah p Ah

Same tempo $\text{♩} = 112$
very gently, as if floating on air

(p) 5 5 5 5

Lev. (soft pedal stays) Lev. Lev.

4 [A] O - pen all your pores, p

and

(--) Lev. Lev. Lev.

8 in all her streams and o - ceans,—

breathe in the tides of Na - ture,

(--) Lev. Lev. Lev.

12

S A T B

at all sea - sons. *Grow*

(*z.*)

Reed. *Reed.* *simile*

(soft pedal stays)

15 **B**

S A T B

green with Spring, yel - low and ripe with

p < *mf* > *p*

B

Ah _____ Ah _____

18

S A T B

Au - tumn. *mf*

drink of each sea - son as a cure, a

p *p*

(*z.*)

p *p* *pp*

21

S A rit.

T B po - tion of all rem - e - dies, mixed for your spec - ial

(8va) - - - - - loco rit.

(soft pedal stays)

24

(rit.) **C** a tempo ($\text{♩} = 112$)

S A use. pp , Ah

T B use. pp ,

(rit.) **C** a tempo ($\text{♩} = 112$) loco

(pp) 5

$\text{R}\ddot{\text{o}}$ $\text{R}\ddot{\text{o}}$

27 **p**

S A O - pen all your pores, and bathe in the tides of

T B O - pen all your pores...

p

(soft pedal stays)

30 rit.

S A Na - nature. **8** **8** **12**

T B bathe in the tides of Na - nature. **8** **8** **12**

rit.

8va **12**

(soft pedal stays)

3. Join with Nature

Very energetically $\text{♩} = 132$

T B [Treble Bass] 12/8

All Men ***mf***

Mm _____

Very energetically $\text{♩} = 132$

p f

(soft pedal) ***soft pedal off***

A *Lively, with the enthusiasm of starting a new day*

We must go out and join with Na - ture ev - ery

A

S A [Treble Bass] 4

f

ev - ery day, ev - ery day, ev - ery, ev - ery day, make root,

T B [Treble Bass]

day. We must make root,

10

S A T B

la la la la la la la la

send out some lit - tle fi - ber at last,

day, day,

even on a Win - ter day.

13

S A T B

day, day,

even on a Win - ter day.

15

S A T B

on a Win - ter day.

I am a -

poco rit.

poco rit.

B Slightly slower
more relaxed tempo

18

S A ware____ that I am drink-ing health when I o - pen my mouth to the

B Slightly slower
more relaxed tempo

mf

rit.

(♩ = ♩.) *a tempo* (♩. = 132)
, very energetically

21

wind. rit.

(♩ = ♩.) *a tempo* (♩. = 132)
, very energetically

C

23

S

A

T

B

f

We must go

f

We must go out and

C

f

Reo.

25 *f*

S We must join with Na - ture. We must,

A We must join with Na - ture. We must,

T 8 out with Na - ture. We must go

B join with Na - ture. We must go out and

27

S we must join with Na - ture. We must,

A we must join with Na - ture. We must,

T 8 out with Na - ture. We must go

B join with Na - ture. We must go out and

29

S A we must join with Na - ture. la____ la____ la____ la____

T B out with Na - ture. la____ la____ la____ la____

join with Na - ture. la____ la____ la____ la____

rit.

31

S A rit. > long a tempo

T B la____ long p sub. e - ven on a Win - ter

rit. > long a tempo

EVERYONE blow on hand
(non rit.) (curled into a fist) as if to warm
hand on a cold, Winter day. ↓

33

T B day. <<blow>>

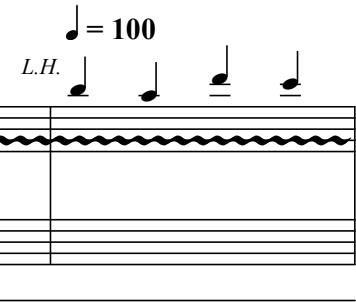
p (non rit.) glissando 8va

pause

4. This Stillness

Solo BARITONE steps forward from the chorus.

*Start slowly
and accelerate...*



4 Bar. Solo **p** quasi recitative

This still - ness, _____ sol - i - tude, wild - ness of Na - ture -

($\text{R} \infty$) _____ $\text{R} \infty$ _____ $\text{R} \infty$ _____

(A)

Bar. Solo

— is like an herb, — or food to my in - tel - lect. —

($\text{R} \infty$) _____ $\text{R} \infty$ _____ $\text{R} \infty$ _____

8

Bar. Solo

— is like an herb, — or food to my in - tel - lect. —

(A)

L.V.

($\text{R} \infty$) _____

12

Bar. Solo

This is what I go out to seek. It is as if I always

B

cresc. poco a poco

B

Bar. Solo

($\text{R} \infty$) _____ $\text{R} \infty$ _____

15

Bar. Solo

met in those pla - ces some grand, se - rene, im - mor - tal,

rit. *mf*

rit. *mf*

(*Reo.*) *Reo.*

17 **Slower**

Bar. Solo

in - fin - ite - ly en - cour-ag - ing, though in - vis - i - ble com - pan - ion. _____

Slower

(*Reo.*) *Reo.*

20

Bar. Solo

We walked to - geth - er as one. _____

a tempo ($\text{♩} = 100$) *p*

S

A

p

Im -

a tempo ($\text{♩} = 100$) *p*

Reo.

Slowly
p reverantly

23 **C**

Bar. Solo

S

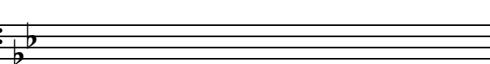
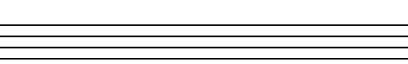
A

Im - mor - tal com - pan - ion, im - mor - tal com - pan - ion.

mor - tal com-pa - ion, im - mor - tal com-pa - ion, com - pan - ion.

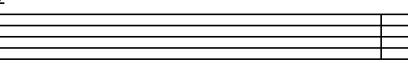
C   Slowly

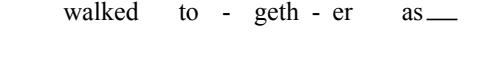
 

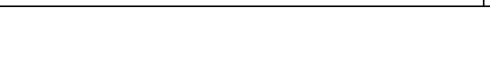
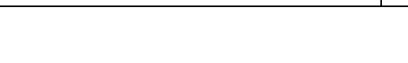
 

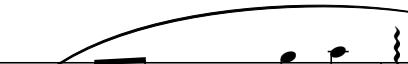
 

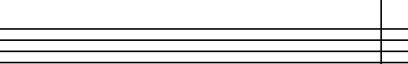
 

We

*poco div. **mp***

*poco div. **mp***

Reo. _____

Reo. _____

26

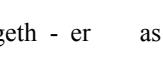
Bar. Solo

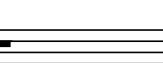
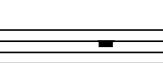
S

A

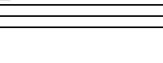
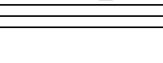
walked to - geth - er as - one.

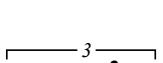
pp

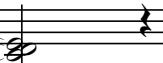
 

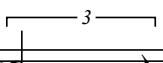
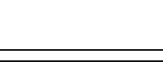
 

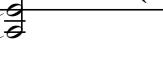
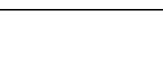
 

(Reo.) _____

Reo. _____

pause

5. *The Fullness of Life*

BARITONE returns to chorus

$\text{♩} = 112$
peacefully, thoughtfully

Musical score for Baritone part, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 1 starts with a dynamic **p**. Measures 2 and 3 show eighth-note patterns with slurs and dynamics **poco**. Measure 4 has a dynamic **(p)**. Measure 5 ends with a dynamic **p** and a instruction "with pedal". The vocal line includes sustained notes and eighth-note patterns.

Musical score for Baritone part, measures 6-10. The score continues with two staves. Measures 6-8 show eighth-note patterns with dynamics **poco** and slurs. Measure 9 begins with a dynamic **ped.** and ends with a dynamic **ped.** The vocal line includes sustained notes and eighth-note patterns.

Musical score for Soprano (S) and Alto (A) parts, measures 10-12. The Soprano part has a sustained note. The Alto part starts with a dynamic **p**, followed by eighth-note patterns with dynamics **cresc.** and **mf**. The vocal line includes sustained notes and eighth-note patterns.

Musical score for Soprano (S) and Alto (A) parts, measures 13-14. The Soprano part has a sustained note. The Alto part starts with a dynamic **p**, followed by eighth-note patterns with dynamics **mf** and **mf**. The vocal line includes sustained notes and eighth-note patterns.

Musical score for Alto part, measures 15-16. The score consists of two staves. The top staff shows eighth-note patterns with dynamics **3** and **3**. The bottom staff shows eighth-note patterns with dynamics **3** and **3**. The vocal line includes sustained notes and eighth-note patterns.

16

Soprano (S) and Alto (A) sing a sustained note. Tenor (T) and Bass (B) enter with a rhythmic pattern. The vocal line continues with lyrics: "You must love this crust more than sweet - ness of bread or". The bass part features a sixteenth-note pattern with a measure repeat sign.

19

Soprano (S) and Alto (A) sing a sustained note. Tenor (T) and Bass (B) enter with a rhythmic pattern. The vocal line continues with lyrics: "You must be a - ble to take nour - ish - ment cake._____". The bass part features a sixteenth-note pattern with a measure repeat sign.

22

Soprano (S) and Alto (A) sing a sustained note. Tenor (T) and Bass (B) enter with a rhythmic pattern. The vocal line continues with lyrics: "out of a sand - heap._____. the_____. You must love the crust of the". The bass part features a sixteenth-note pattern with a measure repeat sign.

25 *poco rit.*

S A earth on__ which you dwell.

T B earth on__ which you dwell.

poco rit.

ped. *with pedal*

29 **B** More relaxed tempo *p*

S A the

T B You must have so good an ap - pe - tite as this.

B More relaxed tempo

ped.

32 *mf*

S A crust, the soil, the bar - ren rock, the harsh - ness and mean-ness of

T B the harsh - ness and mean-ness of

p

mf

ped.

35

Soprano (S) voice part:

p echo

rit.

Slowly

Nature, the harsh - ness and mean - ness of Na - ture, — that you will

Alto (A) voice part:

p echo

div.

unis.

Nature, — the harsh - ness and mean - ness of Na - ture, — that you will

Tenor (T) voice part:

p echo

3

Nature, — the harsh - ness and mean - ness of Na - ture, — that you will

Bass (B) voice part:

p echo

div.

3

Nature, — the harsh - ness and mean - ness of Na - ture, — that you will

for rehearsal only

rit.

Play 8va-

p

38

C *accel. poco a poco*
cresc. poco a poco

Soprano (S) voice part:

love this earth, — that you will love this earth,

Alto (A) voice part:

cresc. poco a poco

love this earth, — that you will love this earth,

Tenor (T) voice part:

cresc. poco a poco

love this earth, — that you will love this earth,

Bass (B) voice part:

cresc. poco a poco

* la la

C *accel. poco a poco*
for rehearsal only

p

*A light rhythmic pulse beneath the other voices.

41 (accel.) (cresc.) *a tempo* ($\text{♩} = 112$) **f** div.

S — that you will love this earth in its com - plete - ness,
 A — that you will love this earth in its com - plete - ness,
 T — that you will love this earth in its com - plete - ness,
 B 8 — that you will love this earth in its com - plete - ness,

(cresc.) **f**

la la la la la in its com - plete - ness,

(cresc.) **f**

(accel.) (rehearsal) *a tempo* ($\text{♩} = 112$) *Play* **f**



44 *unis.*

S else you will live in vain, to _____ **mf**

A else you will live in vain, to _____

T 8 else you will live in vain, _____

B else you will live in vain, _____



(*Ad.*) _____ with pedal

47 **D**

S love this earth, to__ love this earth,
A love this earth, to__ love this earth,
T 8 to__ love this earth, to__
B to__ love this earth, to__

D

S rit. f > > ,
A div. f > > ,
T 8 love this earth, you must love this earth in its com - plete - ness,
B unis. div. f > > ,
love this earth, you must love this earth in its com - plete - ness,

rit. cresc. f > > ,
f > > ,

53 **Slower**

S else you will live in vain,
A unis. else you will live in vain,
T else you will live in vain,
B else you will live, you will live in vain, in

56 **Slower**

S vain, **rit.** **ff**
A vain, **ff**
T vain, **ff**
B vain, **ff**

(8^{vb}) **rit.** **cresc.** **ff** **Loco** **Loco** **Loco** **Loco** **Loco**

Gwyneth Walker (b. 1947)

For biographical information about the composer, please visit her Web site.
<http://www.gwynethwalker.com>

ECS PUBLISHING

