

Gwyneth Walker

Come Life, Shaker Life!

for High Voice, Piano and Clarinet

(with two songs for Children's Voices)

This new version of **Come Life, Shaker Life!** for solo voice, clarinet and piano was adapted from the original scoring for chorus with orchestra. The intent was to provide an option for smaller-scale performance. The clarinet, with its versatile *blending-yet-soloistic* timbre, was a natural choice. One may use either Soprano or Tenor voice. Two songs feature children's voices.

Come Life, Shaker Life! is a celebration of life -- both as the Shakers may have celebrated in the 19th-century, and as we may choose to celebrate now. Shaker tunes and lyrics form the basis of this work. But the musical arrangements are definitely 21st-century American in style. Often a straightforward rhythm in the favorite Shaker 2/2 meter is transformed into a swing rhythm. Sparse harmonies have dissonances and blues sonorities interspersed. The intent is to enjoy the enduring liveliness of the music of the Shakers, and also to add fresh life. Our life!

The suite opens with the title song, *Come Life!* "Come life, Shaker life, come life eternal." The reference to David in the lyrics ("I'll take nimble steps, I'll be a David") derives from the biblical quotation of King David "leaping and dancing before the Lord." And indeed, the Shakers also worshipped the Lord through dance.

I Never Did Believe presents the individual Shaker, on spiritual quest. "I never did believe that I ever would be saved without giving up all to God." The texture is sparse -- the solo voice and clarinet answer each other in musical phrase. In lighthearted contrast, the next song, *Followers of the Lamb* is boisterous and colorful song: "I'm glad I am a Shaker...I love to attend to order." [!] The Shakers were energetic in both their work and dance. [They must have had a sense of humor too!]

The next song, *Little Children*, is marked "with a playful bounce." ["Little children, says Holy Mother, soothe and comfort one another."] This is followed by *Watch Ye, Watch Ye*, a solemn yet hopeful expression of waiting for the Lord to come. ["Fear ye not, for with my hand I will lead you on. And safely I'll guide your little boat beyond this vale of sorrow."] Repeated notes in the accompaniment may be heard as a clock striking the hours. The little boat rocks on its wave-like patterns.

"Hop Up and Jump Up" is a round and a dancing song for Treble Voices. Choreography may be included. This leads directly into the Finale, *Come to Zion*, a forceful and celebratory song. "All who will may come and share the glories of this Jubilee. Halleluia!"

Come Life, Shaker Life! is inspired by the Shaker joy of living: song, dance, faith, humor, playfulness, prayer and celebration. Life then. Life now.

Come Life, Shaker Life!

for High Voice, Clarinet and Piano

Traditional

Gwyneth Walker

1. Come Life!

Rhythmically $\text{♩} = 66$ as a dance
[constant tempo throughout]

(B♭ Clarinet)

mf

Rhythmically $\text{♩} = 66$ as a dance
[constant tempo throughout]

mf

5 **A**

mf with energy and joy

V Come life, Sha-ker life, come life e - ter - nal.

A


9

Cl.

V Shake, shake, out of me all that is car - nal. —

13 **B**

Cl. 

V 

Shake! Shake! Shake! shake!

B 

17

Cl. 

V 

Shake! Shake! Shake! Shake! Shake!



21 **C** *daintily, nimbly*

Cl. 

V ** lightly* 

I'll take nim-ble steps, I'll be a Da-vid. I'll show Mi-chal twice

C *lightly* 

*The scriptural passage most often cited by Shakers in defense of their dances is 2 Samuel 6: 14-16: "And David danced before the Lord with all his might... And as the ark of the Lord came into the City of David, Michal, Saul's daughter, looked through a window, and saw King David leaping and dancing before the Lord; and she despised him in her heart."

25 D *lightly*

Cl.

V

29

Cl.

V

daintily

33 E

Cl.

V

E *very rhythmically*

38

Cl. *(mf)*

V *(mf)* *Hand claps

42 **F**

Cl. *f*

V *f*

Come life! _____ Sha-ker life! _____ Come life! _____

F

f

47 **G**

Cl. *p* *mp*

V *p*

e - ter - - - - - nal,


G

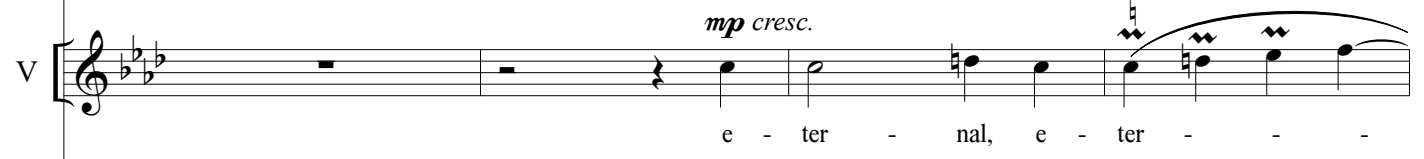
p


with pedal

*Shakers often accompanied their singing and dancing with rhythmic hand claps.


52


Cl. 


V 
e - ter - nal, e - ter - - -




56 **H**


Cl. 

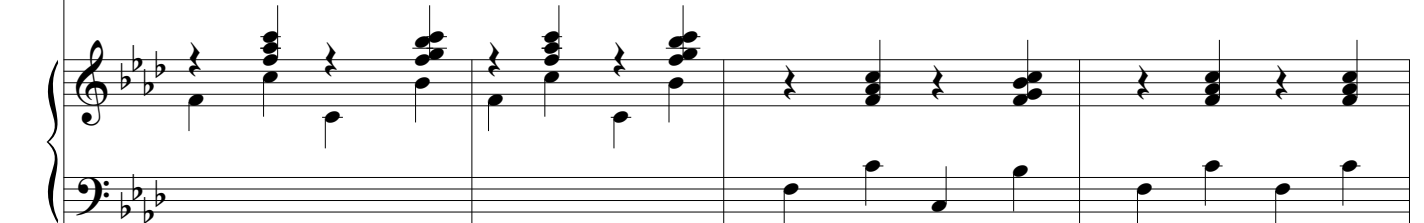
V 
nal. Sha-ker life!

H 

60

Cl. 

V 
Come life, Sha-ker life, come life e-ter - nal. Shake shake, out of me all - that is car - nal. -



64 **I**

Cl. 

V *mf* *lightly*

I'll take nim-ble steps, I'll be a Da - vid. I'll show Mi - chal twice how he be - ha - ved.

I

mf *lightly*



68

Cl. *mf* *lightly*

V I'll take nim-ble steps, I'll be a Da - vid. I'll show Mi - chal twice

daintily

f *white-note gliss.*



72

Cl. *f*

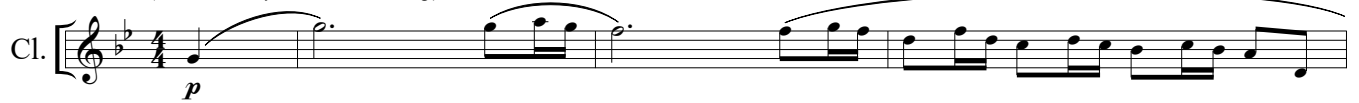
V *f* Hand claps

how he be - ha - ved.



2. I Never Did Believe

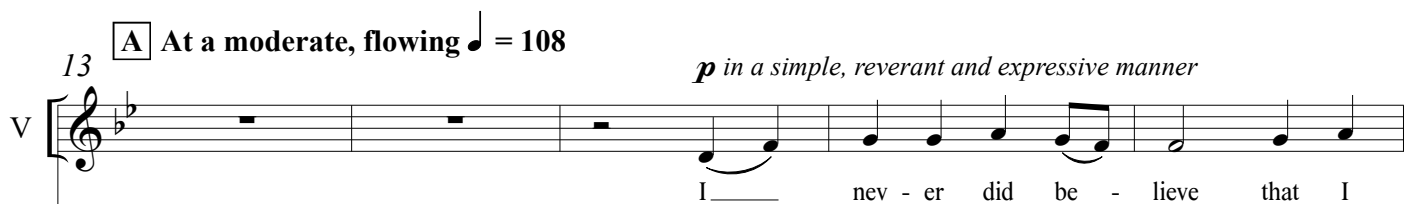
Freely, as an introduction
(as a "solitary voice" in worship)

Cl. 

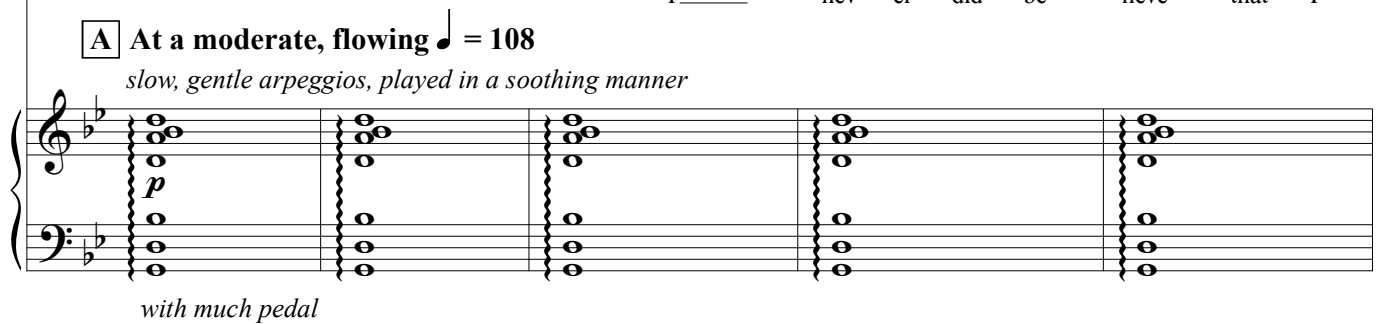
Cl. 

Cl. 

13 **A** At a moderate, flowing ♩ = 108 *p* in a simple, reverent and expressive manner

V 

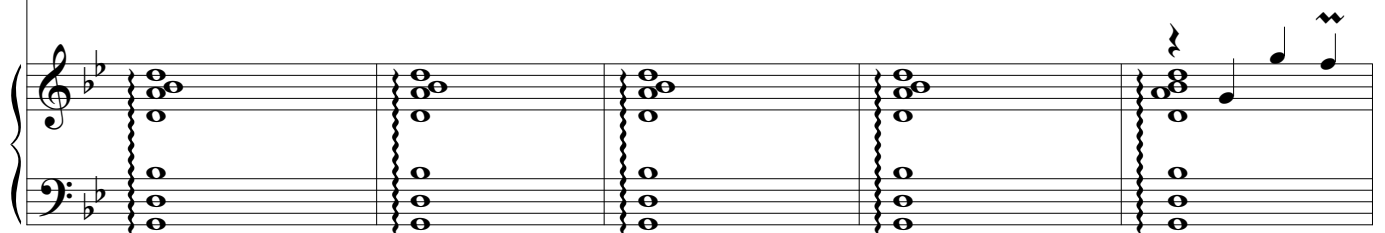
A At a moderate, flowing ♩ = 108
slow, gentle arpeggios, played in a soothing manner



with much pedal

18

V 



23 B *in a simple manner; reverent in style (to answer the voice)*

Cl. *p*

V

27 *lightly tongued*

Cl.

V *mp more expressive*
So I

32 C

Cl.

V
free - ly give the whole, my bod - y and my soul, to the Lord God,

C *mp*

37 *more expressive* **D**
 Cl. *mp*
 V A - - - - - men. **D**

41 *lightly tongued*

45 **E**
 Cl. **E**
cresc. poco a poco

49 *cresc. poco a poco* **F** *f*
 Cl. **F**
(cresc.) *f grandly, with strength*

53 *celebratory*
Cl. *(f)*
V *f celebratory*
A - - - - men!
Ped. 3

56
Cl.
V
A - - - - men!
Ped. with pedal

59
Cl.
V
A - - - - men!
3 3

62 **G**

Cl. *f* *tr*

V *f*

A - - - - - men!

G

5 5 5

5 5 5

5 5 5

ped.

65

Cl.

V

A - - - - - men!

ped. *ped.*

68

Cl. *p* *col piano* *f* 3 3

V

3 3 3 3 3 3 3 3

with pedal *ped.*

71 H *lightly tongued, as a background of gentle intensity*

Cl. *p*

V *mf* *expressively*

So I free - ly give the whole,

dim. *p* *gently quivering*

with intensity

with much pedal

74 *(breathe ad lib.)*

Cl.

V my bod - y and my soul,

mf

77

Cl. *mf*

V to the Lord God, A - - -

80

Cl.

V
men, _____ to the Lord _____ God, _____

cresc. poco a poco

83

Cl.
f *dim.*

V
A - - - - men. _____

f

(cresc.)

f

Red.

86 *rit. to end*

Cl.
(dim.) *p* *(p)* *pp*

V
p *(p)* *pp*
A - - - - men.

rit. to end

p

(Red.)

*Ossia for lower voices

3. Followers of the Lamb

With a joyful bounce ♩. = 108

Cl.

With a joyful bounce ♩. = 108
in a "rough-hewn" New England style

f

7 A

Cl.

V *f* boisterously

Oh *breth - ren ain't you hap - py, Oh *breth - ren ain't you
love to at - tend to ord - er, I love to at - tend to

A

12 B

Cl.

V

hap - py, Oh *breth - ren ain't you hap - py, Ye Fol - low - ers of the Lamb.
ord - er, I love to at - tend to ord - er, Ye Fol - low - ers of the Lamb.

B

*When sung by a Soprano substitute "Sisters" for "Brethren."

18

Cl.

V *mf* *lightly*

...hap - py, ...hap - py, ...hap - py
 ...sweep - ing, ...clean - ing, all in ord - er...

8va

23

Cl.

V *f*

Sing on, — dance on, Fol - low - ers of E - man - u - el,

loco

with much pedal

29

Cl.

V *f*

sing on, — dance on, Ye Fol - low - ers of the Lamb. Sing on, —

colla voce

*Clap hands at shoulder level on left side and right side as indicated.

34

Cl.

V dance on, Fol - low - ers of E - man - u - el. Sing on, — dance on, Ye

39

Cl.

V Fol - low - ers of... Fol - low - ers of the Lamb.

with pedal

E Interlude I

44

V *

E
1. *mf* playfully, lightly

*Clap hands in any location(s), to accompany the instrumental interlude.

49

Cl. *mf* *f*

V *Sing (f)*

I

f

Reo.

54 Interlude II

Cl. **F** 2.

V * *mf*

F 2. *playfully*

mf

Reo. Reo. Reo. Reo. Reo.

60

Cl. *f*

V *Singer may vary claps in next 8 measures*

G

white-note gliss.

Reo. Reo. Reo.

66 H

Cl. *f*

V *Sing f with extra enthusiasm*

I'm glad I am a

glissando *f* H

Reo. Reo. Reo. Reo.

71

Cl. *mf*

V Sha - ker, I'm glad I am a Sha - ker, I'm glad I am a Sha - ker, Ye

(Reo.) Reo. Reo.

76 I

Cl. *f*

V *mf*

Fol - low - ers of the Lamb. . . Ye breth - ren, Ye sis - ters,

I

Reo. Reo. Reo.

82 J

Cl.

V all de - vot - ed Fol - low - ers of the Lamb. Sing on, ___

f *(f)*

J joyful eighths

Leg. *Leg.* *Leg.* with much pedal

87

Cl. *mf*

V dance on, Fol - low - ers of E - man - u - el. Sing on, ___ dance on, Ye

92 K *colla voce*

Cl. *f*

V Fol - low - ers of the Lamb. Sing on, ___ dance on, Fol - low - ers of E -

L R L

K

97 L

Cl.

V man - u - el. Sing on, — dance on, Ye Fol - low - ers of. . .

102

Cl.

V Fol - low - ers of. . . Fol - low - ers, Fol - low - ers, Fol - low - ers, Fol - low - ers,

107 M

Cl. *animated, joyous trill/shake*
(p)
animated, joyous trill/shake

V I'm glad I am a Sha - ker, *animated, joyous trill/shake*

animated, joyous trill/shake

(*Leg.*)

111

Cl. *mp* (mp)

V *mp*

so glad I am a Sha - ker,

mp

(Ped.) Ped.

115

Cl. *mf*

V *mf*

I'm glad I am a Sha - ker, Ye Fol - low - ers

mf

(Ped.) Ped. Ped.

119

Cl. *lightly tongued* *f*

V *f*

of the Lamb!

Clap in front of face

f

3:00

4. Little Children

With a playful bounce ♩ = 120
(constant tempo throughout)

Cl. *mf*

Cl. ⁵

mf

A Perhaps Children's voices

V ⁹ *mf*

Lit - tle chil - dren, says Ho - ly Moth - er, soothe and com - fort one an - oth - er.

A

Cl. ¹³ *lightly tongued, colla voce*

(mf)

V

Lo lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dum.

with slight pedal

17

Cl. *3* *>* *3* *3* *3*

V *3* *3* *3* *3* *3* *3* *3* *3*

20 **B**

Cl. *3* *3*

V *(mf)* *3* *3*

Draw — the cords of un - ion strong - er, wind and bind them a - round each oth - er.

B

24

Cl. *(mf)* *3* *>*

V *3* *3*

Make them feel — your love — and bless - - - ing. —

3 *3* *>*

28

Cl. *lightly tongued*

V

C

31

Cl.

V *(mf)*

Lo lo - dle, lo - dle,

C

35

Cl. *(mf)*

V

lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dum.

D

D

39 *colla voce*

Cl.

V *(mf)*

Lo lo - dle, lo - dle,

43

Cl.

V

lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - cle, lo - dle, lo - dle, lo - dle, lo - dle.

E 46 *(answering voice)*

Cl. *f*

V *f*

Lit - tle chil - dren, says Ho - ly Moth - er, soothe and com - fort one an - oth - er.

E

50


Cl. 


V 

Lo lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle,

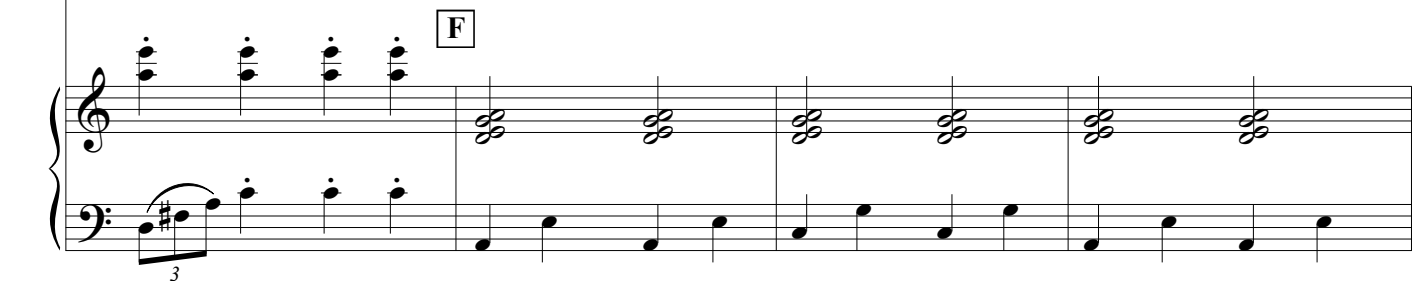


53

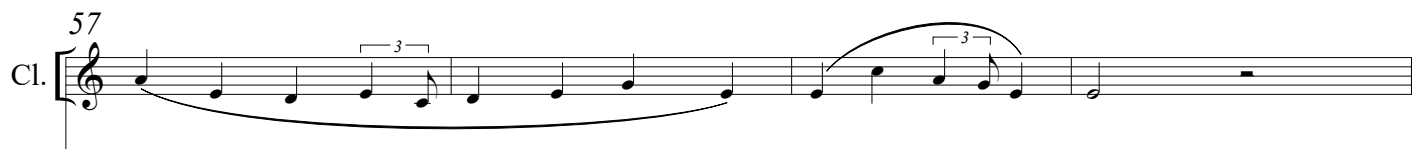
Cl. 

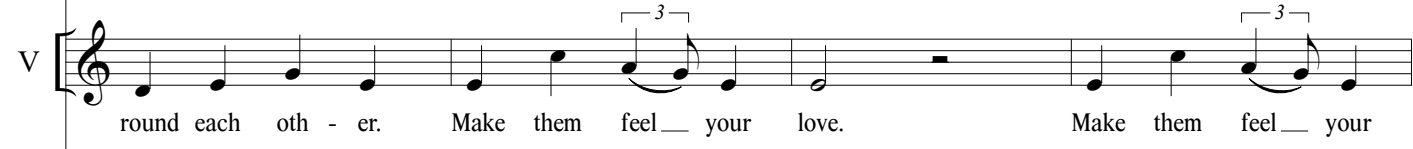
V 

lo - dum. Draw the cords of un - ion strong - er, wind and bind them a -

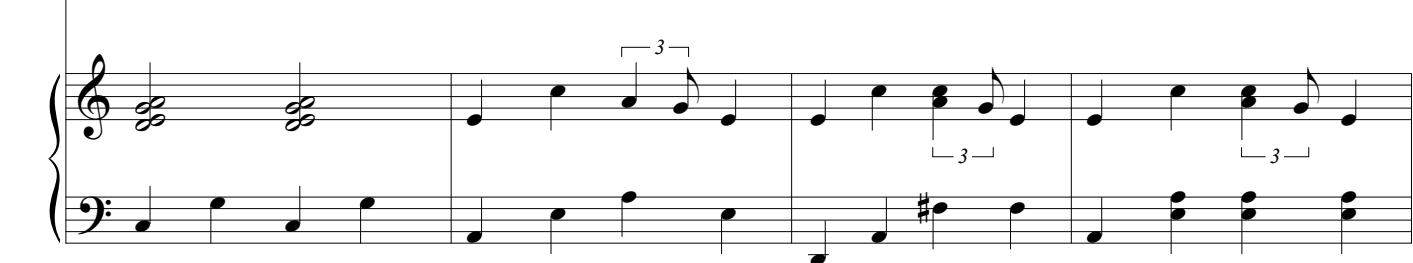


57


Cl. 


V 

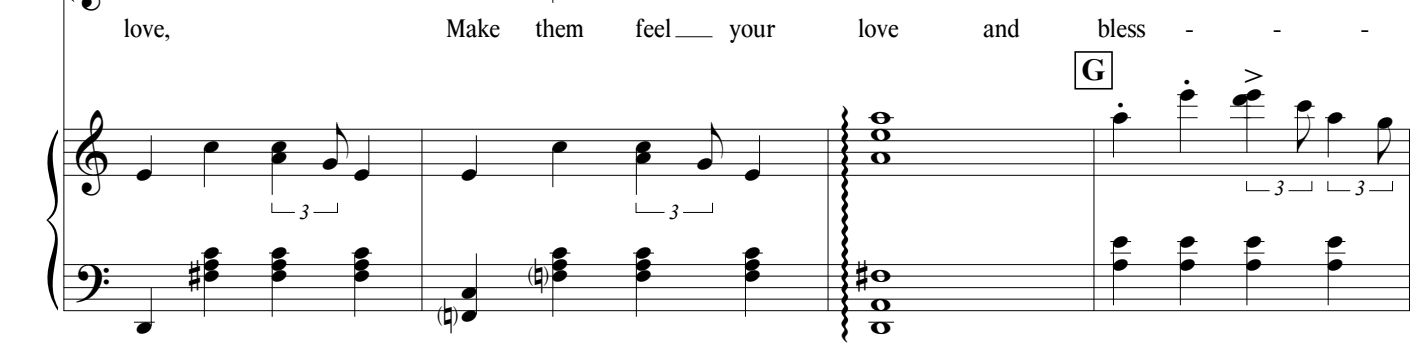
round each oth - er. Make them feel your love. Make them feel your



61 G

Cl. 

V 
love, Make them feel your love and bless - - -



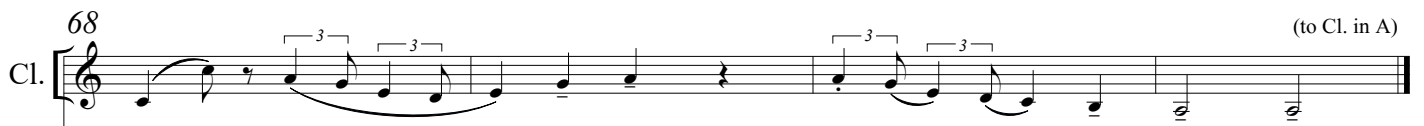
65


Cl. 

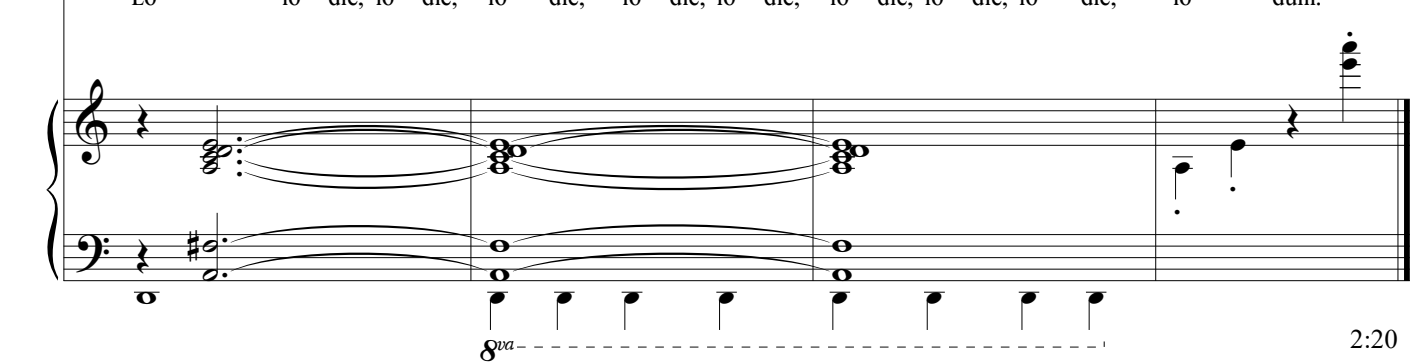
V 
ing.



68 (to Cl. in A)

Cl. 

V 
Lo lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dum.



8va

5. Watch Ye, Watch Ye

Slowly ♩ = 80
as a clock striking the hours

Piano introduction in G major, 3/4 time. The music consists of a series of chords in the right hand and single notes in the left hand, mimicking a clock striking the hours. The tempo is marked 'Slowly' with a quarter note equal to 80 beats per minute. The dynamic is *p* (piano).

A
p with solemnity,
awaiting the coming of the Lord

8

V
Watch ye, watch ye, and be read-y to

Vocal line (V) and piano accompaniment (piano) for the first line of the song. The vocal line starts at measure 8 and includes the lyrics 'Watch ye, watch ye, and be read-y to'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A box labeled 'A' is placed above the piano accompaniment.

14

(Clarinet in A)


B


Cl.
meet me, for lo, I come at noon - day. Fear ye not, fear ye not, for

V

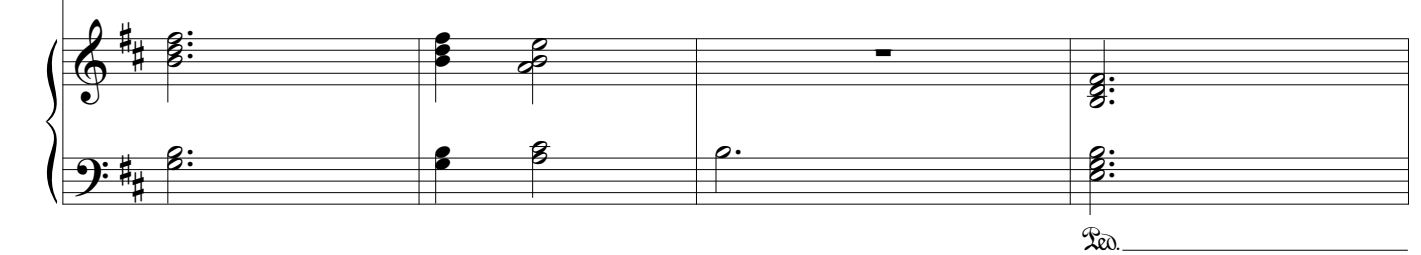
Clarinet (Cl.), vocal (V), and piano accompaniment for the second line of the song. The clarinet part (Cl.) starts at measure 14 and includes the lyrics 'meet me, for lo, I come at noon - day. Fear ye not, fear ye not, for'. The vocal line (V) continues with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A box labeled 'B' is placed above the clarinet part.

19

Cl. 

V 

with my hand I will lead you on, and safe-ly I'll guide your lit - tle boat be-yond this vale of



Red.

23

Cl. 

mf with more energy *p*

V 

sor - row. Be -



(Red.)

28 Faster ♩ = 92

Cl. 

(*p*) *mp*

V 

yond this vale, be - yond this vale, be - yond this



Faster ♩ = 92 *p* *mp*

33 D

Cl. *f*

V *f*

vale of sor - - - row.

f with intensity

38 E

Cl. *f*

V *p* *f*

For lo, I come at noon - day.

8va *loco*

p *f*

with pedal

43

Cl. *mf*

V *mf cantabile*

And safe - ly I'll guide your

47 F

Cl.

V lit - tle boat be - yond this vale of sor - - - row.

p

p

F *as waves*

51

Cl.

V

I'll guide your boat,

pp

(p)

p

55

Cl.

V

I'll guide your lit - tle, lit - tle boat.

mp

mf

59 **G** with intensity

Cl. *f*

V Ah Watch ye, watch ye, *f*

G with intensity

f

Reo. Reo.

64 *colla voce*

Cl. *p*

V and be read - y to meet me, for lo, I come at

p

(Reo.)

71

Cl. *f*

V noon - day. *f*

p cresc.

Reo.

* *Ossia* for lower voices
 **Play lower note if singer takes lower note.

75 **H**

Cl.

V Fear ye not, _____ fear ye not, _____ for with my hand _____

H

ped. *ped.* *ped.*

80 **I**

Cl.

V _____ I will lead you on, _____ and safe - ly I'll guide, _____ and _____

I

ped. *ped.*

85 *rit.* **Slowly, freely** *(answering voice)*

Cl.

V safe - ly I'll guide your lit - tle boat be - yond this vale, be - yond this vale, _____

rit. **Slowly, freely**

ped.

89 *colla voce* J With solemnity ♩ = 92

Cl. *mp* *p*

V *mp* *p*

be - yond this vale, be - yond this vale of sor - row.

J With solemnity ♩ = 92

(Ped.) *p* (Ped.)

95 *rit. to end*

Cl. *(p)*

V *(p)*

Watch ye, watch ye,

rit. to end *8va*

(Ped.)

100 *(rit.)* *(rit.)* *(rit.)* *(8va)* *(to Bb Cl)*

Cl. *(rit.)* *(rit.)* *(rit.)*

V watch ye, watch ye.

(rit.) *(8va)*

(Ped.)

6. Hop Up and Jump Up

Children's voices

At a lively, energetic tempo ♩ = 144, or faster

[Hop up]

mf

V

Hop up and jump up and

At a lively, energetic tempo ♩ = 144, or faster

mf

(B♭ Clarinet) *(answering voice) [Hop up]

mf

Cl.

[turn around]

[and sit down]

V

whirl round, whirl round. Gath-er love, here it is, all round, all round.

Cl.

[turn around]

A

V

A

*Suggested choreography for the children is included in the score. It might be especially charming if Clarinet might duplicate the children's choreography while playing, *ad lib*.

15 B

Cl.

V *(mf)*
Here is love flow - ing round, catch it as you whirl round.

19 B

Cl. *(answering voice)* [Hold clarinet up... lower...]
(mf)

V *(hand gestures)*
[up] [down] [out] [in]
Reach up and reach down, here it is all round.

24 C


Cl. lower... lower] *[dip]

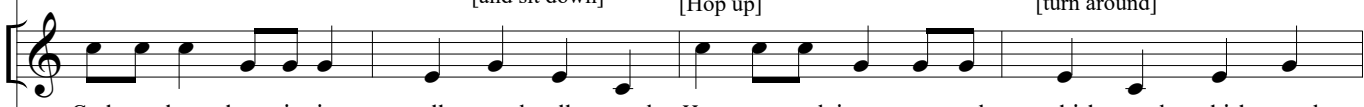
V *[dip]

C


*Everyone lean to the left and “dip” on the third beat.

43


Cl. 


V  [and sit down] (b)* [Hop up] [turn around]

Gath-er love, here it is, all round, all round. Hop up and jump up and whirl round, whirl round.




47

Cl.  [F]


V  [and sit down] (a)


Gath-er love, here it is, all round, all round. Here is love, flow-ing round, catch it as you whirl round.

[F]




51

Cl. 

V  [up] [down] [out] [in] (b)

Reach up and reach down, here it is all round. Here is love, flow-ing round, catch it as you whirl round.



*If using Children's Chorus, rather than a Soloist, groups "a" and "b" may answer one another.

55 G

Cl.

V *(hand gestures)*
 [up] [down] [out] [in]
 Reach up and reach down, here is love all round.

G

59 [dip]

Cl.

V [dip]

64 H

Cl.

V a
 [hands sway to and fro]
 La, la, la, la, la, la, la, la, la, la, la, la.

H

69 [Sway to and fro]

Cl. 

V 

 La, la, la, la, la, la, la, la, la, la, la, la, la.



73 **I**

Cl. 

V 

 La, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la,

I




78 **J**

Cl. 

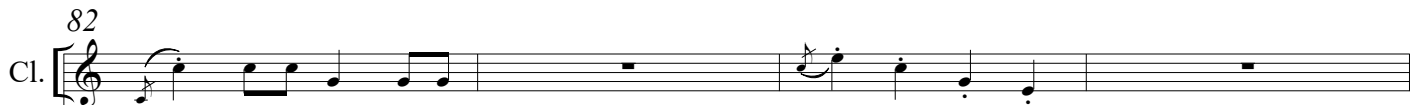
V 

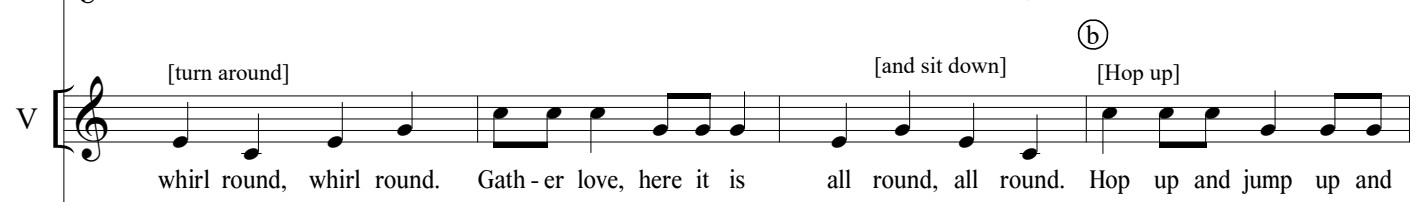
 la, la, la, la, la, la, la, la, la, la, la. Hop up and jump up and

J




82

Cl. 

V 

[turn around] [and sit down] [Hop up]

whirl round, whirl round. Gath-er love, here it is all round, all round. Hop up and jump up and



86

Cl.  **K**

V 


[turn around] [and sit down] **a**

whirl round, whirl round. Gath-er love, here it is, all round, all round. Here is love, flow-ing round,

 **K**

90

Cl.  *tr*

V 

[up] [down] [out] [in] **b**

catch it as you whirl round. Reach up and reach down, here is love all round. Here is love flow-ing round,



94

Cl. *tr*

V [up] [down] [out] [in] (a + b)

catch it as you whirl round. Reach up and reach down, here is love all round, all round, all round,

98

Cl. [L] [dip]

V [dip]

all round, all round.

[L]

103

Cl. [point clarinet towards audience]

V [hands out towards the audience]

2:50

This song connects directly to the next song, with only about a 2 sec. break.

7. Come to Zion

[for High Voice, Clarinet, Piano and optional Children's Voices]

$\text{♩} = 100$, *swing eighths*
f *forcefully*

V 
 Come to Zi - on, come to Zi - on, sin - sick souls_ in

$\text{♩} = 100$, *swing eighths*
f
 with pedal 

4 (Bb Clarinet) *forcefully*
f 

V 
 sor - row bound. Lay your cares be - fore the al - tar where true heal - ing



8  **A**

V 
 can be found. Shout "Hal - le - lu - ia.

 **A**

12

Cl.

V
Hal - le - lu - ia!" Praise re - sounds o'er land and sea. — All who will - may

16

Cl.

V
come and share the glo - ries of this Ju - bi - lee. —

20

Cl.

V
Hal - le - lu - ia!

24

Cl. *p* *f*

V *p* *f*

Hal - le - lu - ia! Hal - le - lu - ia! —

27 [C]

Cl. *mf*

V *p* *mf*

Hal - le, hal - le, hal - le, hal - le, hal - le - lu - ia!

[C]

31

Cl. *(mf)* *f*

V *p* *mf*

Hal - le, hal - le, hal - le, hal - le, hal - le - lu - ia!

35 **D**

Cl. *f*

*Children's voices

Ch. *f*
 "Hal - le - lu!" "Hal - le - lu!" "Hal - le - lu - ia!" —

V *f* *forcefully*
 Come to Zi - on, come to Zi - on, sin - sick souls in sor - row bound.

D *f*

39

Cl.

Ch. "Hal - le - lu!" "Hal - le - lu!" "Hal - le - lu - ia!" —

V
 Lay your cares be - fore the al - tar where true heal - ing may be found.

*Optional Children's Choir

43

Cl. **E** ***col voice

V * [adult] (*f*) **

Shout "Hal - le - lu - ia! Hal - le - lu - ia!"

47

Cl.

V * [children] * [all]

Hal - le - lu - ia! Hal - le - lu - ia! Hal - le - lu - ia! Hal - le - lu - ia!"

51

Cl. **F**

V [all]

Praise re-sounds o'er land and sea. — All who will may come and share the

F

* If Children's Choir is present, they should "answer" the adult singer in mm. 45-46, then all in m. 49.

** Cue-sized notes are an *ossia* for lower voices

*** Clarinet performs same line as the voice (full-sized or cue-sized).

55

G **Faster** ♩ = 120 *straight eighths*
very rhythmically

Cl.

V
glor - ies of this Ju - bi - lee!

G **Faster** ♩ = 120 *straight eighths*
very rhythmically

59

H [Play only when there is no
Children's Chorus (through m. 68)]
lightly tongued

Cl.

V
Little chil - dren, says —

H
background accompaniment

62

Cl.

V
Ho - ly Moth - er, soothe and com - fort one an - oth - er, lo - dle,

*If Children's Choir present

65

Cl.

V
 lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle, lo - dle,

68 **I**

Cl.

V
 lo - dum.

I
mf

71

Cl.
mf daintily

V
 [adult] *mf daintily*
 I'll take nim-ble steps, I'll be a Da - vid.

daintily

74 *colla voce* J

Cl.

V *f* [add children] *f*

I'll show Mi-chal twice how he be-ha-ved. Come! J

77

Cl.

V Come! Come!

80 *rit.* *Slower colla voce*

Cl.

V Come Sha-ker life, come life e -

rit. *Slower*

83

Cl.

Ch. [children]
ter - - - - - nal, Come life! Come

V
ter - - - - - nal, Come life! _____

86

Cl. *portamento*

Ch. life! _____

V
_____ Come life! _____