

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
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I. Observing Nature (Piano/Vocal Score Extract)	No. 8140
II. The Creatures (Piano/Vocal Score Extract)	No. 8141
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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

Slowly ♩ = 100

Piano *p* gently, as the awakening of day

with pedal

5 *rit.*

10 With motion ♩ = 120 *mf* playfully

13 *mf* with pedal

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system (measures 1-4) is marked 'Slowly ♩ = 100' and 'Piano p gently, as the awakening of day'. It features a treble clef with a key signature of two flats and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple accompaniment. A 'pedal' marking is present below the bass line. The second system (measures 5-8) is marked 'rit.' and features a 'L.H.' marking above the treble clef. The third system (measures 9-12) is marked 'With motion ♩ = 120' and 'mf playfully'. It features a treble clef with a key signature of two flats and a bass clef. The right hand plays a series of triplets, while the left hand plays a simple accompaniment. A 'pedal' marking is present below the bass line. The fourth system (measures 13-16) is marked 'mf' and 'with pedal'. It features a treble clef with a key signature of two flats and a bass clef. The right hand plays a series of triplets, while the left hand plays a simple accompaniment. A 'pedal' marking is present below the bass line.

Note setting and format by Gwyneth Walker Music Productions.

16 *mf* **A**

S
A

Now the King of day* is

T
B

19 *mf* **A**

S
A

hi - ding

T
B

round the cor - ner of the

L.H.

22

S
A

and ev - ery cot - tage win - dow

T
B

world,

L.H.

*The sun

25

S
A

smiles a gold - en smile _____

T
B

a

28 **B**

S
A

a ver - y pic - ture of glee. _____

T
B

pic - ture of glee, _____

B

32

playfully

p

C

35

S
A

T
B

p smoothly

I see the wa - ter

C

And. *simile*

37

S
A

T
B

p

The

glis - ten - ing in the eye.

p

39

S
A

T
B

mf

breath of a - wa - kening day

mf

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

mf

And. *And.*

42 *rit.* **D Slower**

S
A
T
B

O - ver hill and dale,
mo - tion.

rit. **D Slower**

45 *a tempo* ($\text{♩} = 120$) **p**

S
A
T
B

pas - ture and wood - land, — come they to me.
pas - tures and wood - land, — come they to me.

a tempo ($\text{♩} = 120$) **p**

(p) *playfully*

49 *mf* **E**

S
A
T
B

the gold - en smile, the
the glis - tening wa - ter, —

cresc. **E** *mf*

52 *f*

S
A
T
B

breath of a-wa - kening day, Ah

f

rit. **F** Slower

with slight pedal

55 *mf peacefully*

S
A
T
B

I am at home in the world.

mf peacefully

I am at home in the world.

rit. **F** Slower

dim. *mf*

57 *p very peacefully* *rit.*

S
A
T
B

I am at home in the world.

p very peacefully

I am at home in the world.

rit.

p

2. Ascending into the Sun

Solo BARITONE steps forward from the chorus.

 $\text{♩} = 60$, as time passing

p

8^{vb}

$2^{ed.}$

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

Bar. Solo

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

A as a clock striking the hours

8^{vb}

$2^{ed.}$

10 **B**

Bar. Solo

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

B

8^{vb}

$2^{ed.}$

14

Bar. Solo

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

cresc. poco a poco

(8^{vb})
(*leo.*)

17

Bar. Solo

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

(cresc.)

(8^{vb})
leo.

loco
leo.

21

Bar. Solo

I lie out in - dis - tinct as a

f

(cresc.)

f

(*leo.*)

24

Bar. Solo

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

p

p

leo.

accel.

f

29

Bar. Solo

cent - ing in - to the sun!

accel.

cresc. poco a poco

15:16

leg.

leg.

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

32

What shall I do with this hour,

What shall I do with this hour, so like

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

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

rit.

rit.

T B

36

E Original tempo (♩ = 60)

Bar. Solo

40

Bar. Solo

f

p

3

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

E Original tempo (♩ = 60)

p

ped.

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

44

Bar. Solo

fff

sun!

cresc.

ff

8va

ped.

pause

3. My Native Soil

♩ = 120

S
A

p

The

♩ = 120

pp barely audible

start tremolo slowly and accelerate...

gentle arpeggio, as a wave on the ocean

And.

6 **A**

S
A

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

T
B

p

ah, _____

A

(And.)

10

S
A

see in the dis - tance looks like seals on a sand - bar. _____

T
B

ah, _____

And.

14 **B**

S A *(p)* ah, _____

T B *mp* Dear to me, to lie in the sand. _____

B

mp *And.* _____ *simile*

17 *mp*

S A fit to pre-serve the bones of a race _____

T B _____ *mf* for a

mf

20 *mf*

S A for a thou - sand years to

T B thou - sand years to come,

mf

C Slower ♩ = 100

rit. div.

f triumphantly

S
come. _____ This is my home,

A
come. _____ This is my home,

T
come. _____ This is my home,

B
come. _____ This is my home,

rit. div.

C Slower ♩ = 100

rit.

S
my na - tive soil, and I am a New Eng - land - er.

A
my na - tive soil, and I am a New Eng - land - er.

T
my na - tive soil, and I am a New Eng - land - er.

B
my na - tive soil, and I am a New Eng - land - er.

rit.

31 *poco rit.* **D** ♩ = 88

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

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

T *p tenderly*

B To *unis. p tenderly*

To

poco rit. **D** ♩ = 88

p

with slight pedal

35 **E** With more energy ♩ = 100

A This is my *(p)*

T thee, O earth, am I broth - er. This is my home, *(p)*

B thee, O earth, am I broth - er. *div.* *unis.*

E With more energy ♩ = 100

ped. *ped.*

39

div. S2 (p) *cresc. to end*

S my na - tive soil, _____ and I am
cresc. to end

A home, my na - tive soil, _____ and I am
cresc. to end

T my na - tive soil, and I am a New
cresc. to end

B *unis.* my na - tive soil, and I am a New

And. *simile* *cresc. to end*

CONDUCTOR ends with arms raised in triumph. Hold into next movement.

rit. to end

S *(cresc.)* New Eng - land - er! *ff*
a New Eng - land, a New Eng - land - er!

A *(cresc.)* a New Eng - land, a New Eng - land - er! *ff*

T *(cresc.)* Eng - - - - land - - - - er! *ff*
div.

B *(cresc.)* Eng - - - - land - - - - er! *ff*
div.

rit. to end *ff*

And.

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

(Leo.)

5 *a few voices p as a bird call in the distance* **BARITONE** steps forward from chorus *add more voices*

S *Oo_* *Oo_ Oo_* *Oo_ Oo_*

A *a few voices p as a bird call in the distance* *add more voices*

Oo_ *Oo_ Oo_* *Oo_ Oo_*

loco *loco* *loco*

(Leo.)

9 *mf ecstatic* **A**

Bar. Solo This af - ter - noon_

many voices answering each other *pp bird calls in the background*

S *div.* *Oo_ Oo_* *Oo_ Oo_* *Oo_ Oo_*

many voices answering each other *pp bird calls in the background*

A *div.* *Oo_ Oo_* *Oo_ Oo_* *Oo_ Oo_*

gentle arpeggio **A**

(Leo.)

12

Bar. Solo

I throw off my Win - ter coat. A

S

A

(Leo.)

15

Bar. Solo

mild Spring day. I must

B

B

cresc. *mf* *p*

(Leo.)

18

Bar. Solo

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

(Leo.)

21

Bar. Solo

blue - birds. _____

S *mf* *unis.* Oo_ Oo_ Oo_ Oo_

A *mf* *unis.* Oo_ Oo_ Oo_ Oo_

mf *cresc.* *mf*

Leg. *Leg.*

24 [C]

Bar. Solo

with suspense I lean o - ver a rail to hear what is in the

S *p* *mf* *div.* Ah _____

A *p* *mf* Ah _____

[C]

p *mf*

Leg. *Leg.*

26

Bar. Solo

air, liq - uid with blue - birds' war - ble. _____

S

A

p

p

p

p

Leg.

Leg.

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

Bar. Solo

My life par - takes of in -

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

cresc.

mf

Leg.

31

Bar. Solo

[head tone] *a tempo* (♩ = 108)

p

fin - i - ty. _____

a tempo (♩ = 108)

p

(*Leg.*)

attacca

*Lower notes are an ossia.

2. The Fishes Leap

Same tempo ♩ = 108

L.H.
(p)

4 *Altos p delicately* **A**

It is can - dle - light. The

L.H. **A** *L.H.*

7 *p*

S The

A fish - es leap. The

9

S mead - ows spar - kle with the cop - per - y light of fire - flies, fire - flies,

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

12

S fire - flies, fire - flies. Ah unis.

A fire - flies, fire - flies. Ah unis.

T

B

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,

16 *div.*

Soprano: *div.*

Alto: *div.*

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

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

Piano: 3, 5, 5, 5, 5

18

Soprano: *mf enraptured*

Alto: *mf enraptured*
is like bright sparks of fire, con -

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

Bass: wa - ter, is like bright... *div., lightly, as sparks of light*
la la la la la la la la

Piano: 3, 5, 5, 5, 5

20 *mf enraptured*

unis.

S con - tin - nual - ly as - cend - ing, con -

A tin - nual - ly as - cend - ing, con - tin - nual - ly as - cend - ing, con -

T tin - nual - ly as - cend - ing, _____ as -

B la la la la la la la la la la la la la la la la

22 *rit.*

div. *f*

S tin - nual - ly as - cend - ing, as - cend - ing, as - cend - ing.

A tin - nual - ly as - cend - ing, as - cend - ing, as - cend - ing. *f*

T cend - - - ing, as - cend - - - ing. *f*

B la la la la la *unis.* as - cend - ing, *div.* as - cend - ing. *f*

rit. *cresc.*

Red. *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

ped.

accel.

[descending black-note clusters]

CHORUS starts to move slightly in time to the music.

Lively ♩ = 120

bouncing joyfully

cresc.

f

with pedal

CHORUS "shuffles" more vigorously, as an agitated bovine herd.

slight rit.

STOP movement, stand very still and "correct"

p lovingly, in admiration

S

A

T

How

p lovingly, in admiration

How

p lovingly, in admiration

How

slight rit.

11 **A** *more freely*

div. *unis.*

S well - be - haved are cows! When they ap -

A well - be - haved are cows! When they ap -

div. *unis.*

T well - be - haved are cows! When they ap -

B *p*
are cows!

A *more freely*

p

14 *div.* *unis.* *div.*

S proach me, re - clin - ing in the shade or to re - ceive a

div. *unis.*

A proach me, re - clin - ing in the shade or to re - ceive a

div.

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

B from cur - i - os - i - ty

for rehearsal only

17

B

S wisp of grass,

A *div.* wisp of grass,

T or to share the shade,

B or to share the shade,

unis.

B

20

unis. mf

S though just

A held up like a calf,

T *mp* or to lick the dog, held up like a calf,

B *mp* or to lick the dog, held up like a calf,

mp

23

C Slower

rit. *f* *a few voices (f)* All, *unis. mf*

div. > unis. div. >

S now they ran at him to toss him. They do not ob - trude.* Their *mf*

A *mf* they ran at him to toss him. Their *mf*

T

B

rit. **C Slower**

p *f*

27

S com - pa - ny is ac - cept - a - ble. For they can en - dure the *p*

A com - pa - ny is ac - cept - a - ble. For they can en - dure the *p*

T For they can en - dure the *p*

B For they can en - dure the *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 long - est pause; ,

B long - est pause; ,

pp

33 **D** *a tempo* (♩ = 120)

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

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

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

B How well - be - haved...

D *a tempo* (♩ = 120)
[descending black-note clusters]

p bouncing joyfully

(non cresc.) ³

(*p*) ³ ³ ³ ³

with pedal

36

S
A

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

How well - be - haved... How

T

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

How well - be - haved... How

mp

39

S
A

E

well - be - haved are cows! —

T

well - be - haved are cows! —

E

f

43

B

rit. to end *f* *div.* , *p*

be - lov - ed cows. —

rit. to end , *p*

black-note clusters (both hands)
[ranging from approx. A^b4 to A^b6]
"petting" motive

attacca

Interlude

to transition away from cows!

Playfully ♩. = 108

8va ----- *loco*

p

3

with slight pedal *Leg.*

5

mf

7

Leg.

9

rit.

p

Leg. *Leg.* *slight pause*

III. A Greater Life

I. A Reaper

Solo BARITONE steps forward from the chorus.

Flowing ♩ = 120

mf cant.

Reo. Reo. Reo. Reo.

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Flowing ♩ = 120'. The dynamics are 'mf cant.'. The music features a flowing melody in the bass clef and a more rhythmic accompaniment in the treble clef. There are four measures in total, with the word 'Reo.' written below the bass staff in each measure.

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

Bar. Solo

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

Reo. Reo. Reo. Reo.

Detailed description: This block contains the vocal entry and piano accompaniment for measures 5 through 8. The vocal line is in the bass clef, starting with a baritone solo. The piano accompaniment is in two staves (treble and bass clefs). The dynamics are 'mf cantabile'. The lyrics are: 'I am a reap - er. I am not a glean - er. I breathe in the'. There are four measures in total, with the word 'Reo.' written below the bass staff in each measure.

10

Bar. Solo

earth, but do not take.

Reo. Reo. Reo.

Detailed description: This block contains the vocal and piano accompaniment for measures 9 through 13. The vocal line continues in the bass clef. The piano accompaniment is in two staves. The lyrics are: 'earth, but do not take.'. There are five measures in total, with the word 'Reo.' written below the bass staff in each measure.

14 **B** *poco rit.* **More relaxed tempo**

Bar. Solo

I go a - reap - ing cut - ting as broad a swath as I can, and

B *poco rit.* **More relaxed tempo**

long, very gentle gliss. to end of keyboard

as if "cutting a broad swath"

Reo. Reo. Reo.

Detailed description: This block contains the vocal and piano accompaniment for measures 14 through 17. The tempo is marked 'poco rit.' and 'More relaxed tempo'. The vocal line is in the bass clef. The piano accompaniment is in two staves. The lyrics are: 'I go a - reap - ing cut - ting as broad a swath as I can, and'. There are four measures in total, with the word 'Reo.' written below the bass staff in each measure. A performance instruction in the piano part reads: 'long, very gentle gliss. to end of keyboard as if "cutting a broad swath"'. The time signature changes to 2/4 at the end of the piece.

18

Bar. Solo

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

22

Bar. Solo

rit. *p* [C] With motion ♩ = 120

field. And no one knows or cares.

[C] With motion ♩ = 120

rit. *p*

Led. Led.

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.

Led. Led. Led. Led.

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

Bar. Solo: I

Soprano: I am not gath - er - ing beans or corn.

Tenor: I am not gath - er - ing beans or corn.

Piano accompaniment includes a *ped.* marking.

32 **D** More relaxed tempo

Bar. Solo: go to the woods and fields and streams, and drink in the qui - et wind.

Piano accompaniment includes a *mf* marking and *ped.* markings.

35

Bar. Solo: I am gath - er - ing my crop.

Piano accompaniment includes *ped.* markings.

38 *rit.* E *a tempo* (♩ = 120) *p*,

Bar. Solo

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

rit. E *a tempo* (♩ = 120) *p*

(let ring)

(Ped.) *ped.* *simile*

42 *mf cantabile*

Bar. Solo

I am a reap - er.

S A *p as a quiet background* *(p) answering solo*

Ah I am a reap - er,

T B *p as a quiet background* *(p) answering solo*

Ah 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

50

Bar. Solo

do not take.

S A

T B

poco rit. *p*

poco rit. *8va*

As if awakening ♩ = 112

54 (8va)

BARITONE returns to chorus

p

loco

soft pedal (stays through next movement)

2. Open your Pores to Nature

Same tempo ♩ = 112

S
A

T
B

Ah _____

p

Ah _____

p

Same tempo ♩ = 112

very gently, as if floating on air

5 5 5 5

(*p*)

ped.

(soft pedal stays)

4

S
A

T
B

O - pen all your pores, _____

p

and

ped.

8

S
A

T
B

in all her streams and o - ceans, _____

breathe in the tides of Na - ture, _____

ped.

12 *mf*
 S A Grow
 T B at all sea - sons.
 (soft pedal stays) *ped.* *simile*

15 **B**
 S A green with Spring, yel - low and ripe with
 T B Ah Ah
p *mf* *p* *p*

18
 S A Au - tumn. *p* a
 T B drink of each sea - son as a cure, *p* a
mf *p* *pp* *8va*

21

S
A

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

T
B

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

(8^{va})

loco

rit.

p

(soft pedal stays)

24

S
A

use. Ah

T
B

use.

(rit.)

pp

C a tempo (♩ = 112)

pp

(rit.)

8^{va}, loco

pp (pp)⁵

ped.

27 *p*

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

T
B
p
O - pen all your pores...

p 3

(soft pedal stays)

30 *rit.*

S
A
Na - ture.

T
B
bathe in the tides of Na - ture.

rit. *grva* 3 3 3 3

leg. *leg.*

(soft pedal stays)

3. Join with Nature

Very energetically ♩. = 132

All Men *mf*

T B

Very energetically ♩. = 132

p *f*

(soft pedal) *ped.* *soft pedal off*

Mm

A Lively, with the enthusiasm of starting a new day

4

T B

f

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

A

7

S A

f

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

T B

day. We must make root,

10

S
A

la la la la la la la

T
B

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

13

S
A

day, day,

T
B

e - ven on a Win - ter day.

8va

loco

15

S
A

on a Win - ter day. I am a -

T
B

poco rit. *mf* (♩. = ♩)

poco rit. (♩. = ♩)

p

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

cresc.

rit.

21

S
A

wind. —

rit.

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

rit.

p

rit.

23

S

A

T

B

f

We must go

f

We must go out and

C

C

f

f

25 *f*

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

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

T 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 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

join with Na - ture. la la la la

31

S
A

la

T
B

la e - ven on a Win - ter

rit. *long* *a tempo*

p sub.

33

T
B

day. <<blow>>

(non rit.)

p *glissando* *8va*

pause

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

4. This Stillness

Solo BARITONE steps forward from the chorus.

Start slowly
and accelerate...

$\text{♩} = 100$
L.H.

4 **Bar. Solo** *p quasi recitative* A

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

A

8 **Bar. Solo**

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

L.V.

12 **Bar. Solo** B *cresc. poco a poco*

This is what I go out to seek. It is as if I al-ways

B

15 *rit.*
mf

Bar. Solo
met in those pla - ces — some grand, se - rene, im - mor - tal,

rit.
mf

(*And.*) *And.*

17 **Slower**

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

Slower

(*And.*) *And.*

20 *a tempo* (♩ = 100) *p*

Bar. Solo
We walked to - geth - er as one. —

S
A

a tempo (♩ = 100) *p*

And.

Im -

23 C

Bar. Solo

p *reverantly* **Slowly**

We

p *poco* *div.* *mp*

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

poco *div.* *mp*

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

C **Slowly**

mp

Leg.

26

Bar. Solo

pp

walked to - geth - er as one.

pp

pp

Leg.

Leg.

pause

5. The Fullness of Life

BARITONE returns to chorus

♩ = 112
peacefully, thoughtfully

p *poco* (*p*)
with pedal *ped.* with pedal

poco *ped.* *ped.*

10 *mf* tenderly
S A You must
cresc. *mf*
ped. *ped.*

13 **A**
S A love the crust of the earth on which you dwell.
A
with pedal

16

S
A

mf tenderly

T
B

You must love this crust more than sweet - ness of bread or

19

S
A

You must be a - ble to take nour - ish - ment

T
B

cake. _____

22

S
A

out of a sand - heap. _____ the _____

T
B

You must love the crust of the

25 *poco rit.*

S
A
T
B

earth on_ which you dwell.

earth on_ which you dwell.

poco rit.

ped. with pedal

29 **B** More relaxed tempo

S
A

T
B

p

the

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

B More relaxed tempo

8va - 1

ped.

32

S
A

T
B

mf

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

mf

the harsh - ness and mean - ness of

p with pedal *mf*

35 *p echo* *rit.* **Slowly**

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

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

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

B Na - ture, the harsh - ness and mean - ness of Na - ture,

for rehearsal only *rit.* **Slowly**

Play δ^{va} *p*

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

S love this earth, that you will love this earth,

A love this earth, that you will love this earth,

T love this earth, that you will love this earth,

B *cresc. poco a poco*
* la la la la la la la la la la la la

C *accel. poco a poco*
for rehearsal only

*A light rhythmic pulse beneath the other voices.

41 *(accel.)* *(cresc.)* *f* *div.* *a tempo* (♩ = 112)

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

(accel.) *(rehearsal)* *a tempo* (♩ = 112) *Play*

f

44 *unis.* *mf*

S else you will live in vain, to

A else you will live in vain, to

T else you will live in vain,

B else you will live in vain,

(Ped.) *mf* *with pedal*

47 **D**

S love this earth, to— love this earth,

A love this earth, to— love this earth,

T to— love this earth, to—

B *div.* to— love this earth, to—

D

50

S *rit.* you must love this earth in its com - plete - ness, *f* >

A *div.* you must love this earth in its com - plete - ness, *f* >

T love this earth, you must love this earth in its com - plete - ness, *f* >

B *unis.* love this earth, you must love this earth in its com - plete - ness, *div.* *f* >

rit.

cresc.

f

53

Slower

S
else you will live in vain, *div.*

A
else you will live in vain, *unis.*

T
else you will live in vain, *unis.*

B
else you will live, you will live in vain, in

Slower

8^{vb}

rit.

ff

56

S
vain, vain, *ff*

A
vain, vain, *div.* *ff*

T
vain, vain, *div.* *ff*

B
vain, in vain, *div.* *ff*

rit.

cresc. *ff*

loco

8^{vb}

Gwyneth Walker (b. 1947)

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

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