

GWYNETH WALKER

To Love This Earth

Musical Settings of the Journals of Henry David Thoreau

*for Baritone Solo, SATB Chorus,  
Clarinet and String Quartet*

→ Full Score	No. 8137
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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, 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

Baritone Solo

Soprano Alto

Tenor Bass

Clarinet

Violin 1

Violin 2

Viola

Violoncello

*lightly tongued*

*p*

*p gently, as the awakening of day*

*p gently, as the awakening of day*

*p gently, as the awakening of day*

*p gently, as the awakening of day*



7

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

*rit.*

*pp*

*With motion ♩ = 120*

*rit.*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

Note setting and format by Gwyneth Walker Music Productions.

12

Cl. *mf playfully*

Vln. 1 *mf playfully*

Vln. 2 *mf playfully*

Vla. *pizz.* *arco* *mf playfully*

Vlc. *pizz.* *arco* *mf playfully*



15

S A *mf*  
Now the

T B

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

18 **A**

S  
A King of day\* is hi - ding

T  
B round the

Cl. *(mf)*

Vln. 1 *(mf)* *pizz.*

Vln. 2

Vla.

Vlc.

21

S  
A and ev - ery

T  
B cor - ner of the world,

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

\*The sun

24

S  
A  
T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vcl.

*cot - tage win - dow smiles a gold - en smile*

*p*

*arco*

27

S  
A  
T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vcl.

**B**

*a ver - y pic - ture of glee*

*a pic - ture of glee*

*mf*

**B**

*gleefully*



31

S  
A

T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vcl.

*p*

*p*

*p*

*p*



35

S  
A

T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vcl.

*p smoothly*

I see the wa - ter glis - ten - ing in the

**C**

**C**

38 *p* *mf*

S A The breath of a-wa - kening day

T B eye. strikes the ear with an un-du-la-ting

Cl. *p* *mf*

Vln. 1

Vln. 2

Vla. *mf*

Vcl. *mf*

42 *rit.* **D Slower**

S A O - ver hill and dale,

T B mo - tion.

Cl. *p* *mf*

Vln. 1 *rit.* **D Slower**

Vln. 2

Vla.

Vcl. *rit.*

45 *a tempo* (♩ = 120) *p*

S  
A  
pas - ture and wood - land, \_\_\_\_\_ come they to me.

T  
B  
pas - tures and wood - land, \_\_\_\_\_ come they to me.

Cl.  
*p* *gently, as a wave on the ocean*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

49 *mf* **E**

S  
A  
the gold - en smile, \_\_\_\_\_ the breath of a - wa - kening

T  
B  
the glis - tening wa - ter, \_\_\_\_\_

Cl.  
*p* *mf*

Vln. 1 *p* *mf* **E**

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vlc. *mf*

53 *f* *rit.*

S  
A day, Ah

T  
B Ah

Cl.

Vln. 1 *rit.*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

56 **F** Slower *mf* peacefully *p* very peacefully *rit.*

S  
A I am at home in the world. I am at home in the world.

T  
B I am at home in the world. I am at home in the world.

Cl. *mf* *p* *pp*

Vln. 1 **F** Slower *mf* *p* *pp* *rit.*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vlc. *mf*

attaca

## 2. Ascending into the Sun

Solo BARITONE steps forward from the chorus.

$\text{♩} = 60, \text{ as time passing}$

Bar. Solo *mf* A

What shall I do with this

Vlc. *p* A

$\text{♩} = 60, \text{ as time passing}$   
*slight accent*



7

Bar. Solo

hour, \_\_\_\_\_ so like time, and yot so fit for e - ter - ni - ty? \_\_\_\_\_

*as a clock striking the hours*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc.



13 B

Bar. Solo

I have some no - tion of what the leaves \_\_\_\_\_ may be think - ing a - bout, when the

Vln. 1 B *at the tip*

Vln. 2 *cresc. poco a poco (to C)* *at the tip*

Vla. *cresc. poco a poco (to C)* *at the tip*

Vlc. *cresc. poco a poco (to C)*

17

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

Vln. 1  
(cresc.)

Vln. 2  
(cresc.)

Vla.  
(cresc.)

Vlc.  
(cresc.)

22 **C**

Bar. Solo  
Solo I lie out in - dis - tinct as a heath at noon - day. I am e -

Vln. 1  
**C**  
*f* *p*

Vln. 2  
*f* *p*

Vla.  
*f* *p*

Vlc.  
*f* *p*

27

Bar. Solo  
Solo vap - or - a - ting, and as - cend - ing in - to the sun!

Cl.  
*p cresc.*

Vln. 1  
*p* *accel.* *cresc.* 6

Vln. 2  
*p* *accel.* *cresc.* 6

Vla.  
*cresc.*

Vlc.  
*cresc.*

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

32

S  
A

*f*

What shall I do with this hour,

T  
B

*f*

What shall I do with this hour, so like

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

Cl.

*f*

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vlc.

*f*



36

*rit.*

S  
A

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

T  
B

3

*rit.*

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

**E** Original tempo (♩ = 60)

40 **Bar. Solo**  
*f* *p*  
 I am e - vap - or - a - ting, and as - cend - ing in - to the

Cl.

**E** Original tempo (♩ = 60)

Vln. 1 *sfp* *p*  
 Vln. 2 *sfp* *p*  
 Vla. *sfp* *p*  
 Vlc. *sfp* *p*



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

44 *fff*  
 Bar. Solo sun!

Cl. *p* *fff*

Vln. 1 *fff* \*keep bow up

Vln. 2 *fff* \*keep bow up

Vla. *fff* \*keep bow up

Vlc. *fff* \*keep bow up  
*fff* pause

\*String players keep bow up until the Conductor gestures to lower bow.



3. My Native Soil

$\text{♩} = 120$

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*con sord.*

*pp*

*rolled pizz.*

*p* gently, as a wave on the ocean

*rolled pizz.*

*p* gently, as a wave on the ocean

*p*

The

6 **A**

S  
A

T  
B

Vln. 1

Vln. 2

Vla.

Vlc.

shore sug - gests the sea - shore, \_\_\_\_\_ and what I see in the

*p*

ah, \_\_\_\_\_

**A**

*arco*

*(p)*

*rolled pizz.*

*arco*

*(p)*

*rolled pizz.*



19

S A T B

*mf* for a thou - sand years to

*mf* for a thou - sand years to come,

Cl. *lightly tongued*

Vln. 1 *mf*

Vln. 2 *arco* *mf*

Vla. *mf*

Vcl. *mf*

23

S A T B

*rit. div.* come. This is my home,

*f triumphantly*

*f triumphantly*

*f triumphantly*

*f triumphantly*

Cl. *f*

Vln. 1 *rit.* *f triumphantly*

Vln. 2 *f triumphantly*

Vla. *f triumphantly*

Vcl. *f*

**C** Slower ♩ = 100

**C** Slower ♩ = 100

27

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.

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

32 *poco rit.* **D** ♩ = 88

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

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

T  
*p tenderly*  
To thee, O earth, am I broth - er.

Cl.  
*poco rit.* **D** ♩ = 88

Vln. 1

Vln. 2

Vla.

Vlc.  
*pizz.* *p* *arco* *rolled pizz.* *(p)*

37 **E** With more energy ♩ = 100

S  
A  
T  
B

(p) my na - tive  
This is my home, my na - tive  
This is my home, my na - tive soil, and

Tenor (p)  
Bass (p)

Cl.  
p

**E** With more energy ♩ = 100

Vln. 1  
Vln. 2  
Vla.  
Vlc.

(p)  
arco (p)

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



*rit. to end*  
New Eng - land - er!

41 *cresc. to end*

S  
A  
T  
B

soil, and I am a New Eng - land, a New Eng - land - er!  
soil, and I am a New Eng - land, a New Eng - land - er!  
I am a New Eng - - land - - - er!

Cl.  
*cresc. to end* *rit. to end* 8va

Vln. 1  
Vln. 2  
Vla.  
Vlc.

*cresc. to end* *ff*

## II. The Creatures

### 1. The Air Is Full of Bluebirds

Conductor slowly lowers arms to conduct music

With gentle motion ♩ = 108

Cl. *p* as a bird call

Vln. 1

Vln. 2 *p* unobtrusive, as a hint of birds in the air

Vla.

Vlc.



4

S *a few voices*  
*p* as a bird call in the distance  
Oo \_\_\_\_\_

A *a few voices* *p* as a bird call in the distance  
Oo \_\_\_\_\_

Cl.

Vln. 1 *p*

Vln. 2

Vla. *p* as a bird call

Vlc.

BARITONE steps forward from chorus

many voices answering each other

7

S *add more voices* *div.* *many voices answering each other*

A *add more voices* *many voices answering each other* *div.*

Cl. *slight accent*

Vln. 1

Vln. 2

Vla. *slight accent*

Vlc. *gentle tremolo* *p*

10

Bar. Solo *mf* **A** *ecstatic*

S *pp* *bird calls in the background*

A *pp* *bird calls in the background*

Cl. *pp* **A**

Vln. 1 **A** *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

This af - ter - noon I

13

Bar. Solo

throw off my Win - ter coat. A mild Sping

S

A

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

16

Bar. Solo

day. I must go to the Great Mea - dows, where the

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

**B**

*mf* *p*





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

Bar. Solo war - ble. \_\_\_\_\_ My life par - takes of in -

Cl. \_\_\_\_\_ to Clarinet in A

Vln. 1 *rit.* **D** *Slower, freely*

Vln. 2

Vla.

Vlc.

*mf*

31 *p* [head tone] *a tempo* (♩ = 108)

Bar. Solo fin - i - ty. \_\_\_\_\_

Cl.

Vln. 1 *p* *a tempo* (♩ = 108) *very gently, at the tip* (*p*)

Vln. 2 *p* *a tempo* (♩ = 108) *very gently, at the tip* (*p*)

Vla.

Vlc. *p*

*attacca*

\*Lower notes are an ossia.

## 2. The Fishes Leap

Same tempo ♩ = 108

Cl. in A

Musical score for the first system of 'The Fishes Leap'. It features five staves: Clarinet in A (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Same tempo ♩ = 108'. The Clarinet part begins with a *p* dynamic. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts are mostly silent, with some notes in the final measure.



Musical score for the second system of 'The Fishes Leap'. It features five staves: Alto (A), Clarinet in A (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Alto part begins with a *p* dynamic and includes the lyrics: "It is can - dle - light. The". A box labeled 'A' is placed above the first measure of the Alto part. The Clarinet part has a *p* dynamic. The Violin 1 and 2 parts continue with their rhythmic patterns. The Viola and Violoncello parts have *p* dynamics in the final measure.

7 *p*

S The mead - ows spar - kle with the

A fish - es leap. The mead - ows spar - kle with the

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

10

S cop - per - y light of fire - flies, fire - flies, fire - flies,

A cop - per - y light of fire - flies, fire - flies, fire - flies,

Cl.

Vln. 1 *pizz.* *arco*

Vln. 2 *pizz.* *arco*

Vla.

Vlc.

13

S A Ah *mf* [B] *(mf)* star...

T 8 Ah The eve - ning star, *mf enraptured*

B Ah The eve - ning star, *mf enraptured*

Cl. *mf* [B]

Vln. 1 *mf* [B]

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

16 Sop. div.

S A *mf enraptured*

T 8 Altos is like bright

B mul - ti - plied by un - du - la - ting wa - ter, is like bright...

Cl. 3 3 3 3

Vln. 1

Vln. 2

Vla. 3 3 3 3

Vlc.

19 *mf enraptured*

S  
A sparks of fire, con - tin - nual - ly as - cend - ing, con - tin - nual - ly as - cend - ing, con

T  
8 sparks of fire, con - tin - nual - ly as - cend - ing, \_\_\_\_\_ as -  
*div., lightly, as sparks of light*

B  
la la

Cl.

Vln. 1 *pizz.* *arco*

Vln. 2 *pizz.* *arco*

Vla.

Vlc.

22 *rit.* *f*

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

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

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

Cl. *\*to B♭ Cl.*

Vln. 1 *rit.*

Vln. 2

Vla.

Vlc.

\*Clarinet may omit this tremolo if it is necessary to rest in the measure while switching instruments. *attacca*

# 3. Cows

Slowly, grandly

CONDUCTOR may use "quasi petting" gestures

Musical score for the first system of "3. Cows". The score is in B-flat major (two flats) and 3/4 time. It features five staves: Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The tempo is "Slowly, grandly". The Clarinet part is mostly silent. The Violin and Viola parts play a rhythmic pattern of eighth notes with accents, starting with a forte (*f*) dynamic. The Violoncello part plays a similar pattern with a forte (*f*) dynamic. The second measure of the system is marked with a piano (*p*) dynamic and includes the instruction "gently, as if petting a beloved cow" and "rolled pizz.". The third measure is marked with a piano (*p*) dynamic and includes the instruction "petting" motive".



CHORUS starts to move slightly in time to the music.

Lively ♩ = 120

Musical score for the second system of "3. Cows". The score is in B-flat major (two flats) and 3/4 time. It features five staves: Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The tempo is "Lively ♩ = 120". The Clarinet part starts with a piano (*p*) dynamic and includes the instruction "accel.". The Violin and Viola parts play a rhythmic pattern of eighth notes with accents, starting with a piano (*p*) dynamic. The Violoncello part plays a similar pattern with a piano (*p*) dynamic. The second measure of the system is marked with a piano (*p*) dynamic and includes the instruction "arco". The third measure is marked with a forte (*f*) dynamic and includes the instruction "arco".

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

STOP movement, stand very still and "correct"

8 *slight rit.* *p* lovingly, in admiration **A** more freely *div.*

S How well - be - haved are

A How well - be - haved are

T How well - be - haved are

B

Cl. *p*

Vln. 1 *slight rit.* *p* **A** more freely

Vln. 2 *p*

Vla. *p*

Vlc. *p*



12 *unis.* *div.*

S cows! When they ap - proach me, re - clin - ing in the shade

A cows! When they ap - proach me, re - clin - ing in the shade

T cows! When they ap - proach me, re - clin - ing in the shade

B *p* are cows! from cur - i -



16

S  
A  
T  
B

or to re-ceive a wisp of grass,  
or to  
os - i - ty or to

Cl.

Vln. 1  
Vln. 2  
Vla.  
Vlc.

*p*

*p*

*p*

*p*

*p*

19 **B**

S  
A  
T  
B

though just  
held up like a calf,  
share the shade, or to lick the dog, held up like a calf,

Cl.

**B**

Vln. 1  
Vln. 2  
Vla.  
Vlc.

*unis. mf*

*mp*

*pizz.*  
*mp*  
*pizz.*

*mp*  
*pizz.*

*mp*  
*pizz.*

*mp*

*rit.*

**C** Slower

*a few voices*

All, *unis.*

23

*div. > unis. div.*

*f* *(f)* *mf*

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

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

Cl. *p* *f* *p*

Vln. 1 *arco* *p* *f* *p*

Vln. 2 *arco* *p* *f* *p*

Vla. *arco* *p* *f* *p*

Vlc. *p* *f* *arco* *p*

*rit.* **C** Slower



27

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

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

T 8 For they can en - dure the long - est

B For they can en - dure the long - est

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

\*Strongly intrude



*f* more forcefully,  
proudly

38

S  
A

How well - be - haved are cows!

T

How well - be - haved are cows!

Cl.

*mp*

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

**E**

**||**

42

*rit. to end*

S  
A

T

B

*f* *div.* *p*

be - lov - ed cows.

Cl.

*rit. to end*

Vln. 1

Vln. 2

Vla.

Vlc.

*p* *rolled pizz.* *arco* *pp*

*p* *rolled pizz.* *arco* *pp*

*p* *rolled pizz.* *arco* *pp*

*p* *rolled pizz.* *arco* *pp*

*f* *p* *pp*

*attaca*

CHORUS shake heads back and forth,  
as a cow shaking her cowbell.

\*See measures 3-4 of this movement

# Interlude

to transition away from cows!

Playfully ♩. = 108

Cl. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cl. *f*

Vln. 1 *f* add mute

Vln. 2 *f* add mute

Vla. *f* add mute

Cl. *p* rit. to Cl. in A

Vln. 1 *p* rolled pizz. arco

Vln. 2 *p* rolled pizz. arco

Vla. *p* rolled pizz. arco

Vlc. *mf* *p*

## III. A Greater Life

## 1. A Reaper

Solo BARITONE steps forward from the chorus.

Flowing ♩ = 120

A

Bar. Solo *mf cantabile*

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

*con sord.*

*mf cantabile*

*con sord.*

*mf cantabile*

*con sord.*

*mf cantabile*

*con sord.*

rolled pizz.

*arco*

*(mf)*

*mf*

I am a

6

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

reap - er. I am not a glean - er. I breathe in the earth, but

11

B

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

do not take. I go a - reap - ing

16 *poco rit.* **More relaxed tempo**

Bar. Solo  
cut - ting as broad a swath as I can, and bund - ling, and stack - ing up, and

Vln. 1 Sul I \*long gliss. V

Vln. 2 Sul II \*long gliss. V

Vla. Sul II \*long gliss. V

Vcl.

20 *rit.* **p**

Bar. Solo  
gath - er - ing from field to field. And no one knows or cares.

Vln. 1

Vln. 2

Vla.

Vcl.

25 **C** With motion ♩ = 120

S  
A  
T  
B

*p as a commentary*  
My crop is not their crop.

*p as a commentary*  
My crop is not their crop.

Vln. 1 *on the string* **p**

Vln. 2 *on the string* **p**

Vla. *on the string* **p**

Vcl. *on the string* **p**

\*Long glissando with large bowing gestures, as if "cutting a broad swath" (in the lyrics)

*poco rit.*

**D** More relaxed tempo

Bar. Solo *mf espr.*

29

Bar. Solo

S  
A

T  
B

I go to the woods and fields and

I am not gath - er - ing beans or corn. \_\_\_\_\_

I am not gath - er - ing beans or corn. \_\_\_\_\_

*poco rit.*

**D** More relaxed tempo

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*



33

Bar. Solo

S  
A

T  
B

streams, and drink in the qui - et wind. \_\_\_\_\_ I am

Vln. 1

Vln. 2

Vla.

Vlc.



36 *rit.* *p*

Bar. Solo  
S  
A  
T  
B

gath - er - ing my crop. It is al - ways har - vest time with me.

Vln. 1 *p* *mf* *p* *rit.*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vcl. *p* *mf* *p*



40 [E] *a tempo* (♩ = 120) *mf cantabile*

Bar. Solo  
S  
A  
T  
B

I am a

*p as a quiet background*  
Ah

*p as a quiet background*  
Ah

[E] *a tempo* (♩ = 120)

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

45

Bar. Solo

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

S  
A  
*(p) answering solo*  
I am a reap - er, not a glean - er,

T  
B  
*(p) answering solo*  
I am a reap - er, not a glean - er,

Vln. 1

Vln. 2

Vla.

Vlc.

49

Bar. Solo

earth, but do not take.

S  
A  
Ah

T  
B  
Ah

Vln. 1

Vln. 2

Vla.

Vlc.

*poco rit.* *p*

*poco rit.* *p*

As if awakening ♩ = 112

BARITONE returns to chorus

54 Cl. in A

Cl. *p*

Vln. 1 *p* *via sord.*

Vln. 2 *p* *via sord.*

Vla. *(p)* *senza sord.*

Vlc. *(p)* *senza sord.*



## 2. Open your Pores to Nature

Same tempo ♩ = 112

Ah

*p*

*p*

Ah

S  
A  
T  
B

Cl. *(p)*

Vln. 1 *(p)* *senza sord.* *very gently, as if floating on air*

Vln. 2 *senza sord.* *very gently, as if floating on air* *p*

Vla. *(p)*

Vlc. *(p)*

4 A

S  
A

O - pen all your pores,

T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.



7

S  
A

T  
B

and breathe in the tides of Na - ture,

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

10

S  
A

T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

in all her streams and o - ceans, \_\_\_\_\_  
at all

13

S  
A

T  
B

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

mf

**B**

Grow green with Spring, \_\_\_\_\_  
p <

sea - sons. \_\_\_\_\_ Ah \_\_\_\_\_

**B**

mf

mf

mf

mf



24 (rit.) C a tempo (♩ = 112)

S A use. Ah

T B use.

Cl. (pp) (pp)

Vln. 1 (pp) (pp)

Vln. 2 (pp) (pp)

Vla. (pp)

Vcl. (pp) (pp)



27 p

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

T B O - pen all your pores...

Cl.

Vln. 1 p

Vln. 2 p

Vla. p

Vcl. p

30 *rit.*

S  
A Na - ture.

T  
B bathe in the tides of Na - ture.

Cl. *to Bb Cl.*

Vln. 1 *rit.* *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*



3. Join with Nature

Very energetically ♩. = 132

All Men *mf*

T  
B Mm

Cl. *Bb Cl.* *p* *f*

Very energetically ♩. = 132

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*



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

S  
A

*f* ev - ery day, ev - ery day,

T  
B

*f* We must go out and join with Na - ture ev - ery day.

Cl.

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

Vln. 1

Vln. 2

Vla.

Vlc.



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

S  
A

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

T  
B

— We must make root, send out some lit - tle

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

11

S  
A

la la la la la la la

T  
B

fi - ber at last, \_\_\_\_\_ e - ven on a Win - ter

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

14

S  
A

day, \_\_\_\_\_ day, \_\_\_\_\_ on a Win - ter day, \_\_\_\_\_

T  
B

day, \_\_\_\_\_

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

*pizz.*

*(f)*

*poco rit.*

**B** Slightly slower  
more relaxed tempo

17

*mf*

(♩ = ♩)

S  
A

I am a - ware that I am drink - ing health when I

T  
B

Cl.

*p*  
*poco rit.*

**B** Slightly slower  
more relaxed tempo

(♩ = ♩)

Vln. 1

*p* *mf*

Vln. 2

*p* *mf*

Vla.

*p* *mf*

Vlc.

*p* *mf*



*rit.*

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

20

S  
A

o - pen my mouth to the wind.

T  
B

Cl.

*p*

*rit.*

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

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vlc.

*p*





### 4. This Stillness

Solo BARITONE steps forward from the chorus.

*Start slowly and accelerate...*

$\text{♩} = 100$

**Bar. Solo**  
*p quasi recitative*

Bar. Solo

Cl. *lightly tongued* This

Vln. 1 *Start slowly and accelerate...*  
*con sord. arco* *p* *into a blur*  $\text{♩} = 100$

Vln. 2 *con sord. arco* *p*

5 **A**

Bar. Solo  
still - ness, sol - i - tude, wild - ness of Na - ture is like an

Cl. \*

Vln. 1 **A**

Vln. 2

Vla. *con sord. rolled pizz.* *p* *arco*

Vcl. *con sord. rolled pizz.* *p* *arco*

9

Bar. Solo  
herb, or food to my in - tel - lect. This is what I go out to

Cl. *(p)*

Vln. 1

Vln. 2

Vla. *arco*

Vcl. *arco*

\*Grace notes precede the beat

13 **B** *cresc. poco a poco*

Bar. Solo seek. It is as if I al-ways met in those pla - ces — some

Cl.

Vln. 1 **B**

Vln. 2 *(p)*

Vla. *p*

Vlc.

16 *rit. mf* **Slower**

Bar. Solo grand, se - rene, im - mor - tal, in - fin - ite - ly en - cour - ag - ing, though in - vis - i - ble com -

Vln. 1 *rit. mf* **Slower**

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

*p*

*p*

*p*

*p*

19 *a tempo* (♩ = 100)

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

Cl.

Vln. 1 *a tempo* (♩ = 100)

Vln. 2 *(p)*

Vla. *(p)*

Vlc. *(p)*

*p*

22 *p* C

Bar. Solo

S *p* *poco*  
Im - mor - tal com - pan - ion, im - mor - tal com -

A *p* *div.*  
Im - mor - tal com - pan - ion, im - mor - tal com - pan - ion, com

Cl. *p*

Vln. 1 C

Vln. 2

Vla. *rolled pizz.*

Vlc.

25 *Slowly* *p reverantly* *pp*

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

S *div.* *mp*  
pan - ion.

A *mp*  
pan - ion.

Cl. *mp* *p* *pp*

Vln. 1 *Slowly* *mp* *pp* *via sord.*

Vln. 2 *mp* *pp* *via sord.*

Vla. *mp* *pp* *via sord.*

Vlc. *arco* *mp* *pp* *via sord.*

*pp* *pause*



# 5. The Fullness of Life

BARITONE returns to chorus

♩ = 112

*peacefully, thoughtfully*

Cl. *p sustained senza sord.*

Vln. 1 *p sustained senza sord. gentle trem.*

Vln. 2 *p sustained senza sord. gentle trem.*

Vla. *p sustained senza sord. gentle trem.*

Cl. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *senza sord. p*

S  
A *mf tenderly* **A**

Cl. *mf* **A**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

You must love the crust of the earth on which you dwell.

16

S  
A

*mf* tenderly

T  
B

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

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

20

S  
A

You must be a-ble to take nour-ish-ment out of a sand - heap.

T  
B

You must

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

24

S A

the earth on which you dwell.

T B

love the crust of the earth on which you dwell.

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

28

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

S A

the

T B

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

Cl.

*p*

Vln. 1

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

*slow arpeggio*

Vln. 2

*slow arpeggio*

Vla.

*slow arpeggio*

*p*

Vlc.

*slow arpeggio*

32

S  
A

crust, the soil, the bar - ren rock, the harsh - ness and mean - ness of Na - ture, *p echo*

T  
B

the harsh - ness and mean - ness of Na - ture, *p echo*

Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*p*

*mf*

*mf*

*p*

*mf*

36

S  
A

harsh - ness and mean - ness of Na - ture, *rit.* *Slowly* **C** *accel. poco a poco*  
*cresc. poco a poco*

T

harsh - ness and mean - ness of Na - ture, *cresc. poco a poco*

B

harsh - ness and mean - ness of Na - ture, *div.* *cresc. poco a poco*  
\* la la la la la la la

Vln. 1

Vln. 2

Vla.

Vlc.

*rit.* *Slowly* **C** *accel. poco a poco*

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

*p*

\*A light rhythmic pulse beneath the other voices.

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

S  
A love this earth, \_\_\_\_\_ that you will love this earth in its com - plete - ness,

T *(cresc.)* *f*  
love this earth, \_\_\_\_\_ that you will love this earth in its com - plete - ness,

B *(cresc.)* *f*  
la la la la la la la la in its com - plete - ness,

Cl. *f*

Vln. 1 *(accel.)* *arco* *f* *a tempo* (♩ = 112)

Vln. 2 *arco* *f*

Vla. *arco* *f*

Vlc. *arco* *f*

44 *mf* **D**

S  
A else you will live in vain, \_\_\_\_\_ to love this earth, to

T  
else you will live in vain, \_\_\_\_\_ to love this earth,

B *div.*  
else you will live in vain, \_\_\_\_\_ to love this earth,

Cl. *mf* **D**

Vln. 1 *mf* **D**

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

49

*rit.* *f* **Slower**

S love this earth, you must love this earth in its com - plete - ness, else you will

A love this earth, you must love this earth in its com - plete - ness, else you will *unis.*

T to — love this earth, you must love this earth in its com - plete - ness, else you will

B to — love this earth, you must love this earth in its com - plete - ness, else you will *unis.* *div.* *f*

Cl. *f*

*rit.* **Slower**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

54

S  
live in vain, vain, vain.

A  
live in vain, vain, vain.

T  
live in vain, vain, vain.

B  
*unis.* live, you will live in vain, in vain, in vain.

Cl.  
*ff*

Vln. 1  
*rit.* *ff*

Vln. 2  
*ff*

Vla.  
*ff*

Vlc.  
*ff*

**Gwyneth Walker (b. 1947)**

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

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