

Gwyneth Walker Touching the Infinite Sky

for Tenor Solo, Men's Chorus and Piano



based on the letters of John Muir
from Yosemite, California (1871-2)

*Commissioned by Louisiana State University
for the Tiger Glee Club,*

Trey Davis, Conductor

Premiered on October 3, 2016 – Baton Rouge, Louisiana

with Greg Gallagher, Tenor Soloist

Touching the Infinite Sky

duration: 22 minutes

John Muir and Mrs. Carr

When John Muir was a student in the University of Wisconsin, he was a frequent caller at the house of Dr. Ezra S. Carr. The kindness shown him there, and especially the sympathy which Mrs. Carr, as a botanist and a lover of nature, felt in the young man's interests and aims, led to the formation of a lasting friendship. He regarded Mrs. Carr, indeed, as his "spiritual mother," and his letters to her in later years are the outpourings of a sensitive spirit to one whom he felt thoroughly understood and sympathized with him. These letters are therefore peculiarly revealing of their writer's personality. Most of them were written from the Yosemite Valley, and they give a good notion of the life Muir led there, sheep-herding, guiding, and tending a sawmill at intervals to earn his daily bread, but devoting his real self to an ardent scientific study of glacial geology and a joyous and reverent communion with Nature.

About the Music

Touching the Infinite Sky is a choral adaptation (for Men's Chorus with Tenor Soloist) of the composer's solo song cycle, **Songs from the High Sierra**, for High Voice and Piano. The original songs were completed in 2014. The new work was commissioned by Louisiana State University for the Tiger Glee Club, which premiered the music on October 3, 2016 in Baton Rouge, Louisiana.

The new choral adaptation employs the additional voices as an *expansive background* to the soloist. As the chorus joins in the accompaniment sonorities, a sense of space and depth is created, well-suited to songs about the wilderness. The chorus also shares melodic material with the soloist, in dialogue or in unison.

Newly-composed choral introductions are inserted before the first and last songs. The texts are comprised of fragments from the songs to follow.

The five letters which provide the lyrics for the movements (adapted by the composer) were selected for their range of topics and sentiments. Some portray the wildlife in the mountains ("Glacier Birds..."). Others extol the beauty of the Sierra ("Mountain Glory," "Yosemite Falls"). One expresses the whimsical/temperamental personality of the author ("Ice!"). And the final letter ("Sequoia") speaks reverently of the great trees, in a language both naturalistic and sacred. They are the "greatest light in the woods, the greatest light in the world."

The musical settings, especially in the piano accompaniment, are quite programmatic. Glacier birds scamper up and down the keyboard in tone clusters. "Icy" *glissandi* float off. The great trees take root in large, block chords, and waterfalls cascade down in scales.

There is personality in the letters. The bond between John Muir and Mrs. Carr (whom he addresses formally) is one of great kinship – a blending of the souls, a “spiritual romance.” As he marvels at the beauty of the wilderness, he writes ardently, “I wish that you could see this...” When he learns that Mrs. Carr, a botanist (whose plants suffer from the frost), dislikes ice, he chides her, and creates a “mock argument” over the value of glacial ice.

The songs begin with an ascent into the mountains. They close with the return to the coast, to the magnificent Sequoia trees, where John Muir camps for the night, in the company of a squirrel. Charmingly, he writes “therefore, my Carr, goodnight.”

The Letters

Introduction to #1

Touching the infinite sky...
the glaciers and the summit...
following the coast ranges...
the cascades and the forest—
my mountain life...
my soul reaching into heaven blue, the infinite sky!

Ah! The whisper of ice and snow...
the glory of Yosemite...
the purest creation I ever beheld...
the night moon glory...

King Sequoia, the greatest light in the world!
The rays of heaven...
I wish that you could see this...

1. Ascent: “Glacier Birds and Other Companions”

[Yosemite Valley, August 5th, 1872]

Dear Mrs. Carr:

Your letter telling me to catch my best glacier birds, and come to you and the coast mountains, only makes me the more anxious to see you, and if you cannot come up, I will have to come down, if only for a talk. My birds are flying everywhere, into all mountains and plains, of all climes and times, and some are ducks in the sea, and I scarce know what to do about it. I must see the coast ranges, but I was thinking that I would hide in Yosemite and write; I would hike back among the glaciers of the summits, and be ready to catch any whisper of ice and snow.

You sense all the bends and falls and rapids and cascades of my mountain life – you know that my companions are those who live with me in the same sky, whether in reach of hand or spirit. I am learning to live close to the lives of my friends without ever seeing them. No miles of any measurement can separate your soul from mine.

2. "Glory in the Mountains"

[Yosemite 1871]

"The Spirit" has led me into the wilderness, and I am once more in the glory of the Yosemite. I am filled with visions of snowy forests of the pine and spruce, and of mountain spires beyond, pearly and half transparent, reaching into heaven blue not purer than themselves.

I wish that you could see the edge of the snow-cloud which hovered, so soothingly, discharging its heaven-begotten snows with such unmistakable gentleness and love, moving from pine to pine, as if bestowing blessings upon each. I wish that you could see this.

In a few hours, we climbed into a glorious storm-cloud. What a harvest of crystal flowers, and the wind song. We could not see before us in the storm, but as I was familiar with the general map of the mountain, we had no difficulty in finding our way.

I went out to watch the coming of the dark – most impressively sublime. Next morning was every way the purest creation I ever beheld!

3. "Yosemite Falls"

[Midnight, April 3, 1871, Yosemite]

O Mrs. Carr, that you could be here to mingle in this night moon glory! I am in the Upper Yosemite Falls, and can hardly calm to write, but, you have been so present in my thought.

In the afternoon, I came up to the mountain, with a blanket and a piece of bread, to spend the night in prayer among the spouts of the Fall. I can only wish again that you would expose your soul to the rays of this heaven.

Silver from the moon lights this glorious creation which we name the Falls, and has laid a double rainbow at its base. O the music that is blessing me now! The grandest notes of the yearly anthem. They echo every fiber of me.

I am going to stop here until morning, and pray a whole blessed night with the Falls and the moon.

4. "Ice!"

[Yosemite, December 11, 1871]

Ice!

So, you dislike ice!!!

But glaciers, dear friend – ice is only another form of terrestrial love. I am astonished to hear you speak so unbelievably of God's glorious crystal glaciers. "They are only pests," you say, and you think them "wrong in temperature," and they lived in "horrible times," and you don't care to hear about them.

You confuse me. You have taught me here and encouraged me to read the mountains. Now you will not listen. **Next summer you will be converted – you will be iced then.**

I have been up Nevada to the top of Lyell and found a living glacier; (but you don't want that) and I have been in the canyon above, and I was going to tell you the beauty there; (but it is all ice-born beauty, and too cold for you) and I was going to tell about the making of the South Dome; (but ice did that too) and about the hundred lakes that I found; (but the ice made them, every one) and I had some groves to speak about – groves of surpassing loveliness in new pathless Yosemite; (but they all grew upon glacial drift – and I have nothing to send but what is frozen or freezable).

Glaciers came down from heaven, they were angels with folded wings, white wings of snowy bloom. Locked hand in hand, the little spirits did nobly; they were willing messengers to whom God spoke “well done” from heaven, calling them back to their homes in the sky.

Next summer you will be converted – you will be iced then!

Introduction to 5. Descent: “Sequoia”

Behold the King in his glory!
Behold the King Sequoia!
Majestic!

The King of Heaven!
The greatest light in the world!
Reaching into heaven blue, the infinite sky!
Behold!

5. Descent: “Sequoia”

[Squirrelville, Sequoia County Nut Time]

Behold the King in his glory, King Sequoia! Behold! Behold! Behold! Some time ago I left for Sequoia, and have been at his feet; fasting and praying for light. For is he not the greatest light in the woods? And is he not the greatest light in the world? Where are such columns of sunshine brought to earth?

See Sequoia reaching for the skies, every summit modeled in curves, as if pressed into unseen moulds, warm in the amber sun. How truly Godful in stature! Today, King Sequoia bowed down to me down in the grove as I stood gazing. Behold the King in his glory, King Sequoia!

The sun is set and the star candles are lit to show me the way – little Douglas squirrel and I off to bed. Therefore, my Carr, goodnight. You ask, “When are you coming down?” Ask the Lord – Lord Sequoia! Behold!

The Composer

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at:
www.gwynethwalker.com

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Commissioned by Louisiana State University for the Tiger Glee Club, Trey Davis, Conductor

Touching the Infinite Sky

for Tenor Solo, Men's Chorus and Piano

John Muir (1838-1914)
G. Walker, alt.

Gwyneth Walker

Introduction

Recited on pitch

p reverently

Tenor 1
Tenor 2
Bass 1
Bass 2

Touching the infinite sky... the glaciers and the summit... following the coast ranges... the

Touching the infinite sky... the glaciers and the summit... following the coast ranges... the

4 *mf*

T1
T2
B1
B2

cas-cades and the for-est- my moun-tain life... my

cas-cades and the for-est- my moun-tain life... my

8 *rit.*

T1
T2
B1
B2

soul... the in-fin-ite

my soul... the in-fin-ite

my soul... reach-ing in-to hea-ven blue, the in-fin-ite

my soul... reach-ing in-to hea-ven blue, the in-fin-ite

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As before

(rit.) *p*, *pp* *echo* *(a few voices)* *Tutti* *p* *mp*

T1 8 sky! Ah! The whisper of ice and snow... the glory of Yosemite...

T2 8 sky! Ah! The whisper of ice and snow... the glory of Yosemite...

B1 8 sky! Ah! The whisper of ice and snow... the glory of Yosemite...

B2 8 sky! Ah! The whisper of ice and snow... the glory of Yosemite...

With motion

mf *mf* *mf* *mf* *div.* *f* *f*

T1 8 the purest creation I ever beheld... the night moon glory...

T2 8 the purest creation I ever beheld... the night moon glory...

B1 8 the purest creation I ever beheld... the night moon glory... King Se -

B2 8 the purest creation I ever beheld... the night moon glory... King Se - quo - ia,

[cluster of light!]

f *p* *f* *unis. f* *div. p* *f* *unis.* *p* *f*

T1 8 King Se - quo - ia... the greatest light in the world! The rays,

T2 8 King Se - quo - ia... the greatest light in the world! The rays,

B1 8 quo - ia, King Se - quo - ia... the greatest light in the world! The rays, the

B2 8 King Se - quo - ia... the greatest light in the world! the

24 *rit.* , *p* with affection , *pp* echo (a few voices)

T1 of hea - ven... I wish that you could see this... I wish that you could see this..

T2 of hea - ven... I wish that you could see this... I wish that you could see this..

B1 rays of hea - ven... I wish that you could see this... I wish that you could see this..

B2 *div.* , *p* with affection , *pp* echo (a few voices)

rays of hea - ven... I wish that you could see this... I wish that you could see this..

1:20

1. Ascent: "Glacier Birds and Other Companions" [Yosemite Valley, August 5th, 1872]

Soloist steps forward to sing

Tempo ad libitum

*playfully,
as birds hopping across a glacier
ascending black-note clusters*

*faster, scurrying
higher*

*just a few birds
very high*

p

T *mf quasi recitative*

Dear Mrs. Carr: Your letter telling me to catch my best

rapidly, blurred, a glacier in the distance

pp barely noticed

Leo.

T gla-cier birds, and come to you and the coast moun-tains, only makes me the more

p as a little bird in the distance

8va

8va

Leo.

T an-xious to see you, and if you can not come up I _____

stop

(Pedal off)

Leo.

2 **Moderate tempo** ♩ = 108 *rit.* **Slower**, *p*

T will have to come down, if on-ly for a talk.

Moderate tempo ♩ = 108 *rit.* **Slower**

mf

5 *a tempo* (♩ = 108) *mf* *ecstatic*

T My birds are fly-ing ev-ery-where,-

p (*hum in background*)

B1 Hmm,

B2 Hmm,

a tempo (♩ = 108) *gentle tremoli, as birds in flight*

p *mf*

8

T in to all moun-tains and plains, of all climes and times,

T1 Ah,

T2 Ah,

B1 Ah,

B2 Ah,

mf *simile*

12

T *f*
and some are ducks in the sea, and I

T1 *mf* *f*
and some are ducks in the sea,

T2 *mf* *f*
and some are ducks in the sea,

B1 *mf* *f*
and some are ducks in the sea,

B2 *mf* *f*
and some are ducks in the sea,

15

T **Grandly** *f*
scarce know what to do a-bout it. I

T1 *f*
Glo - ry! Glo - ry!

T2 *f*
Glo - ry! Glo - ry!

B1 *f*
Glo - ry! Glo - ry!

B2 *f*
Glo - ry! Glo - ry!

Grandly *f*

f

8vb

8vb

Red.

Red.

19 *mf*

T *mf*
 — would see the coast rang - es, — but I was think - ing I would hide in Yo -

22 *loco* *p* *with excitement*

T *p*
 sem - i - te and write. — I would hike back — a - mong the

B1 *p*
 Hmm, —

B2 *p* *with excitement*

26 *mf*

T *mf*
 gla - ciers of the sum - mits, — and be read - y to catch an - y

T1 *p* *mf*
 Ah, — and be read - y to catch an - y

T2 *p* *mf*
 Ah, — and be read - y to catch an - y

B1 *p* *mf*
 Ah, — and be read - y to catch an - y

B2 *p* *mf*
 Ah, — and be read - y to catch an - y

cresc. *mf* *simile*

Slowly
f espr.

47

T 8 friends with - out ev - er see - ing them. — No

T1 Ah,

T2 Ah,

B1 Ah,

B2 Ah,

rit.

as a bird hopping

ascending white-note clusters

ped.

50

T 8 miles of an - y meas - ure - ment can sep - a - rate your soul from mine.

tenderly

p

(ringing)

(*ped.*)

Tempo ad libitum
playfully,
as birds hopping across a glacier
ascending black-note clusters

faster, scurrying
higher

just a few birds
very high

Singer looks over at the pianist, as if seeing one last glacier bird.

54

p

pp

2. "Glory in the Mountains" [Yosemite, 1871]

With motion ♩ = 92, but not rushed
(the grandeur of the mountains)

p

(the mountain top)

with much pedal

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a series of chords in a 4/4 time signature, starting with a piano (*p*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes. A fermata is placed over a note in the right hand, with the instruction "(the mountain top)" and an arrow pointing to it. The dynamic *8^{va}* is indicated above the fermata. The piece concludes with a triplet of eighth notes in the right hand.

[Soloist may rest]

mf with reverence for the wilderness

T

4

8

"The Spir-it" has led me in-to the wil-der-ness, _____

Detailed description: This block shows the vocal line for the Tenor (T). It begins with a measure rest for 4 measures, followed by a measure rest for 8 measures. The melody starts on a quarter note, followed by a quarter note, a quarter note, and a quarter note, then a triplet of eighth notes, and finally a half note. The lyrics are "The Spir-it" has led me in-to the wil-der-ness, followed by a line for the rest of the phrase.

unis. mf with reverence for the wilderness

T1

T2

8

"The Spir-it" has led me in-to the wil-der-ness, _____

Detailed description: This block shows the vocal lines for Tenors 1 (T1) and Tenors 2 (T2). Both parts follow the same melody and lyrics as the Tenor part above.

unis. mf with reverence for the wilderness

B1

B2

8

"The Spir-it" has led me in-to the wil-der-ness, _____

Detailed description: This block shows the vocal lines for Basses 1 (B1) and Basses 2 (B2). Both parts follow the same melody and lyrics as the Tenor parts above.

8^{va}

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand continues with chords, featuring a fermata with the instruction *8^{va}*. The left hand continues with its rhythmic accompaniment. The piece concludes with a triplet of eighth notes in the right hand.

7 [or Soloist may rest]

T
8 — and I am once more in the glo - ry of Yo - sem - i - te.

T1
T2
8 — and I am once more in the glo - ry of Yo - sem - i - te.

B1
B2
— and I am once more in the glo - ry of Yo - sem - i - te.

10 [Soloist joins in]

T
8 — I am filled with vis - ions of snow - y for - ests — of the

T1
T2
8 — I am filled with vis - ions of snow - y for - ests — of the

B1
B2
— I am filled with vis - ions of snow - y for - ests — of the

poco rit. **Slightly slower**

13

T
8 pine and spruce, and of moun - tain spires, pearl - y and half trans -

T1
T2
8 pine and spruce, Ah, _____

B1
B2
8 pine and spruce, Ah, _____

poco rit. **Slightly slower**

f

p

16

T
8 par - ent, _____ reach - ing in - to hea - ven blue _____ not _____ pur - er than them -

T1
T2
8 _____ reach - ing in - to hea - ven blue _____ not _____ pur - er than them -

B1
B2
8 _____ reach - ing in - to hea - ven blue _____ not _____ pur - er than them -

mf *accel.*

mf

mf

mf *accel.*

19 *a tempo* (♩ = 96)

f

T
8
selves. _____

T1
T2
8
selves. _____

B1
B2
8
selves. _____

a tempo (♩ = 96)

f

as a waterfall in the mountains

Reo.

22 *p* *in wonderment*

T
8
I wish that you could see the edge of the

in wonderment
gentle, quivering tremoli

p

Reo. Reo. Reo. Reo.

26 *mf*

T
8
snow - cloud which ho - vered, so sooth - ing - ly, _____ dis -

Reo. Reo. Reo.

29

T
8
charg - ing its heav - en be - got - ten snow with such un - mis - tak - a - ble gen - tle - ness and love,

T1
T2
8
p
Ah

B1
B2
p
Ah

mf

Leg.

33

T
8
mo - ving from pine to pine, as if be - stow - ing bless - ings up - on

T1
T2
8
mf *f*
as if be - stow - ing bless - ings up - on

B1
B2
mf *f*
as if be - stow - ing bless - ings up - on

poco rit. **Slightly slower, grandly** *f*

poco rit. **Slightly slower, grandly** *f*

Leg.

36 *p freely*

T each. I wish that you could see this,

T1 T2 each. I wish that you could see this. *p*

B1 B2 each. I wish that you could see this. *p*

(*Rec.*)

39 *a tempo* (♩ = 96) *mf*

T In a few hours we

T1 T2 *p* Ah, _____

B1 B2 *p* Ah,

a tempo (♩ = 96)
ascending the mountain

mf

(*Rec.*)

42

T
8
climbed in - to a glor - ious storm cloud. _____

T1
T2
8
Ah, _____

B1
B2
Ah,

Ped.

44

T
8
What a har - vest of cryst - al

T1
T2
8
Ah, _____

B1
B2
Ah,

Ped.

46

T
8 flowers, and the wind song. _____

T1
T2
8 Ah, _____ Ah, _____

B1
B2
Ah, Ah,

49

T
8 *p* we would not see be - fore us in the storm, *rit.* but as I was familiar with the *mf* general map of the mountain,

blurred tremolo, as if blinded in a storm *rit.*

p

Recited on pitch (matter-of-factly)

52

T
8 we had no dif - fi - cult - y _____ in ___ find - ing our way. _____

(p) *mf*

61

T
8
pur - est cre - a - tion I ev - er be - held!

T1
T2
8
Ah, I ev - er be -

B1
B2
8
Ah, I ev - er be -

rit.

(p)

rit.

65

T
8
Slowly, grandly *rit.*

T1
T2
8
f held!

B1
B2
8
f held!

Slowly, grandly *rit.*

mf *mp* *p*

8va

3. "Yosemite Falls"

[Midnight, April 3, 1871, Yosemite]

Flowing ♩ = 108

unis. p

T1
T2

B1
B2

Flowing ♩ = 108
as a waterfall

Ah, _____

mf

ped.

4

mf tenderly

T

O Mrs. Carr, _____ that

T1
T2

B1
B2

Ah, _____

Ah, _____

(*ped.*)

7

T

you could be here to min - gle in this night moon glo -

f

(*ped.*)

10

T 8 *mf*
ry! I am in the

T1
T2 Ah,

B1
B2 Ah,

(Leo.) Leo.

13

T 8
Up-per Yo-sem-i-te Falls, and can hard-ly calm my-self to

T1
T2 Ah, Ah,

B1
B2 Ah, Ah,

(b) Leo. Leo. Leo.

poco rit. **Slower, quasi recitative**

16 *p*

T write, but you have been so pres - ent in my thought.

T1

T2

B1

B2

poco rit. **Slower, quasi recitative**

ped.

a tempo (♩ = 108)
mf with excitement and anticipation

19

T In the af - ter - noon, I came up to the moun - tain,

T1

T2 Ah,

B1

B2

a tempo (♩ = 108)
gentle tremolo, with excitement and anticipation

mf

ped.

23

T *8* with a blan - ket and a piece of bread, to spend the night in prayer

T1 *8* Ah,

T2 *8* Ah,

B1 *8* Ah,

B2 *8* Ah,

Ad.

26 *poco rit.* **Slower**

T *8* a - mong the spouts of the Fall. I can on - ly

T1 *8* Ah,

T2 *8* Ah,

B1 *8* Ah,

B2 *8* Ah,

poco rit. **Slower**

Ad.

29

T *8* wish a - gain that you would ex - pose your soul to the rays

Ad.

33 *f* *a tempo* (♩ = 108)

T of this heaven.

T1 *mf* hea - - - - -

T2 *mf* hea - - - - -

B1 *mf* hea - - - - -

B2 *mf* hea - - - - -

a tempo (♩ = 108)

36 *ecstatic*

T Sil - ver from the

T1 *f* ven.

T2 *f* ven.

B1 *f* ven.

B2 *f* ven.

The musical score is arranged in a system with five vocal staves (T, T1, T2, B1, B2) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score is divided into two systems. The first system starts at measure 33 and ends at measure 35. The second system starts at measure 36 and ends at measure 39. The piano accompaniment features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings like *f* and *mf*. The vocal parts have lyrics and performance instructions such as *ecstatic* and *a tempo*.

49

T 8 *mf*

bles-sing me now!— The grand - est notes of the year-ly an - them!— They

52

T 8 *p reverently*

Free measure

ech - o ev - ery fi - ber of me. I am going to stop here

(54)

T 8

un - til morn - ing, and pray a whole bles-sed night with the Falls and the moon.

55

T 8 *a tempo* *rit.*

a tempo *rit.*

8va
gently, as moonlight

(p) *pp*

4. "Ice!"

[Yosemite, December 11, 1871]

(in which the author has a disagreement with Mrs. Carr!)

Quickly, as brittle ice

a black-note cluster followed by a white-note (upward) glissando

(ascending)

f

higher

ff

ped.

(Chorus may shiver!)

black-note cluster to white-note cluster tremoli

very high

p — *ff*

p — *ff*

Singer (may wish to step forward to the audience)
spoken loudly, with disgust and disbelief
(tempered with affection), directed at Mrs. Carr.

"Ice! So you dislike ice!!!"

(Chorus shivers again)

ped.

Singer resumes normal stage position

2 Quickly ♩ = 120, ice crystals

p

slight pedal

5 *mf* conversationally

T

But gla - ciers, dear friend —

mf

p

ped.

8

T

ice is on - ly an - oth - er form of ter - res - trial love.

mf p

(Ped.)

11

T

I am as - ton - ished to hear you speak so un - be - liev - a - bly of

mf p

rit.

rit.

(Ped.)

14

T

God's glo - rious crys - tal gla - ciers...

p

Slower a tempo (♩ = 120) rit.

(Ped.) slight pedal, as before

6/4

18 **Slower** *f* with disgust

T "They are on - ly pests," you say, and you think them

Chorus claps (as if swatting a fly)

T1

T2

B1

B2

Slower

f

20

T "wrong in tem - pera - ture," and they lived in "hor - ri - ble times,"

(for rehearsal only)

f

3

3

8^{vb} -

Reo.

23

(as an aside) *mf* curtly, with disdain *a tempo* (♩ = 120) *p*

T and you don't care to hear about them. You con -

a tempo (♩ = 120) gentle tremolo, to portray confusion

p

Reo.

Reo.

8^{vb} -

(Reo.)

27

T *mf*

fuse me. You have taught me here and en - cour - aged me to read the

mf *cresc.*

Red.

30

T *f* *in frustration*

moun - tains. Now you will not lis - ten.

Chorus shouts

T1 NO! NO! NO! NO!

T2 NO! NO! NO! NO!

B1 NO! NO! NO! NO!

B2 NO! NO! NO! NO!

f (answering the voice)

f *in frustration*

f (answering the voice)

Red.

Free measure: (Singer steps forward, to tease Mrs. Carr)

33

T *mf* *recitative* *with some delight*

Next summer you will be con - vert - ed - you will be iced then.

playfully *8va-1* *p*

Red.

Resume normal stage position

a tempo (♩ = 120)

34 *f* *ecstatic*

T I have been up Ne -

T1 *p* Ah, _____

T2 _____

B1 *p* Ah, _____

B2 _____

a tempo (♩ = 120)

mf 3 3 3 3 3 3 3 3 3 3 3 3

Reo. _____

37

T va - da to the top of Ly - ell _____ and found a

T1 _____ ah, _____

T2 _____

B1 _____ ah, _____

B2 _____

3 3 3 3 3 3 3 3 3 3 3 3

Reo. 3 Reo. 3 Reo. 3

40

T
8
liv - ing gla - cier; (but you don't want to hear that) and

(as an aside)
mf curtly, with disdain , *f* ecstatic

T1
T2
8
ah,

B1
B2
8
ah,

8

ped.

42

T
8
I have been in the can - yon a - bove, and I was going to tell you the

T1
T2
8
ah, ah,

B1
B2
8
ah, ah,

8

ped. *ped.* *ped.*

* cut-off again

45

T
8
beau - ty there; (but it is all ice-born and I was going to tell a-bout the beauty, and too cold for you)

T1
T2
8
ah,

B1
B2
8
ah,

8
Ped.
3
Ped.
3

48

T
8
ma - king of the South Dome; (but ice did that too) and a - bout the

T1
T2
8
-

B1
B2
8
-

8
Ped.
3
Ped.

cut-off

mf, *f*

mf, *f*

6/4

6/4

6/4

6/4

6/4

6/4

*This alternation between ecstatic love of glaciers and disdain for Mrs. Carr's dislike of ice continues through m. 56.

50

T
8
hundred lakes that I found; _____ (but the ice made _____ and I had some
them, every one)

cut-off
mf , *f*

T1
T2
8
ah, _____

B1
B2
ah, _____

Red. _____

52

T
8
groves to speak a - bout, groves of sur - pass - ing

T1
T2
8
ah, _____

B1
B2
ah, _____

Red. _____

54 *rit.* **Grandly**

T love - li - ness in new path - less Yo - sem - i - te;

T1
T2 ah,

B1
B2 ah,

rit. **Grandly**

(Leo.)

Free measure cut-off

56 *mf*

T (but they all grew and I have noth - ing to send but what is fro - zen or freez - a - ble).

T1
T2

B1
B2

sva - r
p

(Leo.)

57 *a tempo* (♩ = 120)

T

a tempo (♩ = 120)

p

cresc.

Reo.

59 *mf* *glowingly, affectionately*

T

Gla - ciers came down from heaven, they were

mf

Reo.

61

T

an - gels with fold - ed wings, white wings of snow - y bloom. —

Reo.

64 *lightly*

T

— Locked hand in hand, the lit - tle spir - its did no - bly, —

Reo.

Reo.

Reo.

67 *rit.*

T 8 they were will - ing mes - sen - gers to whom

rit.

(*Rec.*) *Rec.* 3 3 3 3 *Rec.* 3 3 3

70 **Grandly** *f*

T 8 God spoke "well done" from hea - ven,

Grandly *8va* *f*

(*Rec.*) *Rec.*

73 *mf*

T 8 call - ing them back to their homes in the

(*Rec.*)

(steps forward again, to tease Mrs. Carr)

79 *mf* recitative *with much delight*

T Next summer you will be con-vert - ed - you will be iced then!

cut-off

(Chorus shivers!) *playfully* *very high*

short black-note cluster to white-note cluster tremolo

pp

Seq. _____

3'45"

Introduction

to Descent: "Sequoia"

At a stately tempo ♩ = 92

f triumphantly

T1
T2

Be - hold the King in his glo - ry! Be - hold the King Se -

B1
B2

Be - hold the King in his glo - ry! Be - hold the King Se -

At a stately tempo ♩ = 92

f

8^{va}

8^{vb}

5

T1
T2

quo - ia! Ma - jes - tic! — The King of Hea - ven! The

B1
B2

quo - ia! Ma - jes - tic! — The King of Hea - ven! The

9

T1
T2

great - est light in the world! the

B1
B2

great - est light in the world! Reach - ing in - to Hea - ven blue, the

the world! Reach - ing in - to Hea - ven blue, the

poco *mf*

poco *mf*

poco *mf*

13 *rit.* *p*, *a tempo* (♩ = 92) *f*

T1 in - fin - ite sky! Be - hold!

T2 in - fin - ite sky! Be - hold!

B1 in - fin - ite sky! Be - hold!

B2 in - fin - ite sky! Be - hold!

continue directly into song 5 without break
45"

5. Descent: "Sequoia" [Squirrelville, Sequoia County Nut Time]

Grandly ♩ = 92

T

T1 *f* triumphantly
Se - quo - ia! Se - quo - ia!

T2 *f* triumphantly
Se - quo - ia! Se - quo - ia!

B1 *f* triumphantly
Se - quo - ia! Se - quo - ia!

B2 *f* triumphantly
Se - quo - ia! Se - quo - ia!

Grandly ♩ = 92
the majestic Sequoia trees

5

f

T
Be - hold the King in his glo - ry, King Se -

T1
Se - quo - ia! Se - quo - ia!

T2
Se - quo - ia! Se - quo - ia!

B1
Se - quo - ia! Se - quo - ia!

B2
Se - quo - ia! Se - quo - ia!

9

T
quo - ia! Be - hold! Be - hold! Be -

T1
Se - quo - ia! Se - quo - ia! Be - hold! Be - hold!

T2
Se - quo - ia! Se - quo - ia! Be - hold! Be - hold!

B1
Se - quo - ia! Se - quo - ia! Be - hold! Be - hold!

B2
Se - quo - ia! Se - quo - ia! Be - hold! Be - hold!

The musical score is arranged in three systems. The first system (measures 5-8) features a Tenor (T) line with a forte dynamic marking and lyrics 'Be - hold the King in his glo - ry, King Se -'. Below it are two Treble (T1, T2) and two Bass (B1, B2) lines, all with lyrics 'Se - quo - ia!'. The piano accompaniment consists of two staves with chords and moving lines. The second system (measures 9-12) features the Tenor (T) line with lyrics 'quo - ia! Be - hold! Be - hold! Be -'. The other vocal lines (T1, T2, B1, B2) continue with 'Se - quo - ia!' and 'Be - hold!'. The piano accompaniment continues with similar harmonic support.

Slightly faster ♩ = 100, with motion

13

mf

hold! _____

Some time a - go I left for Se-quo - ia, and

Be - hold! Be - hold!

Be - hold! Be - hold!

Slightly faster ♩ = 100, with motion
a gentle background

p

Leo. _____ Leo. _____

17

f triumphantly

have been at his feet; fast - ing and pray - ing for light. For is he not the great - est

mf

Ah, _____

mf

Ah, _____

f

(Leo.) _____ Leo. _____ Leo. _____ Leo. _____

21

T
8
light in the woods? _____ And is he not the great - est light in the world? _____

T1
T2
8
f
And is he not the great - est light in the world? _____

B1
B2
8
f
And is he not the great - est light in the world? _____

Ped. _____

25

T
8
Where are such col - umns of sun - shine brought to

T1
T2
8

B1
B2
8

mf

(Ped.) _____

28 *a tempo* (♩ = 100)

T
8 earth?

p with excitement and wonderment

31 *unis. p*

T1
T2
8 See Se - quo - ia reach - ing for the skies, _____ ev - ery

unis. p

B1
B2
See Se - quo - ia reach - ing for the skies, _____ ev - ery

loco

34

T1
T2
8 sum - mit mod - eled in curves, as if pressed in - to un - seen

B1
B2
sum - mit mod - eled in curves, as if pressed in - to un - seen

loco

loco

37 *p* *mf* *rit.* **Slowly, triumphantly**

T warm in the am - ber sun. How tru - ly

T1 moulds, warm in the am - ber sun.

T2 moulds, warm in the am - ber sun.

B1 moulds, warm in the am - ber sun.

B2 moulds, warm in the am - ber sun.

mf *rit.* **Slowly, triumphantly**

40 *f* *mf*

T God - ful in stat - ure, To -

T1 how tru - ly God - ful in stat - ure! _____

T2 how tru - ly God - ful in stat - ure! _____

B1 how tru - ly God - ful in stat - ure! _____

B2 how tru - ly God - ful in stat - ure! _____

f *mf*

unis. f *mf*

44 *recitative*

T day King Se - quo - ia bowed down to me in the grove as I stood gaz - ing.

unobtrusive

p

And.

47 **Grandly** ♩ = 92, *f*

T Be - hold the King in his glo - ry, King Se -

Grandly ♩ = 92, *f*

mf *f*

And.

50 **Faster** ♩ = 108 *rit.*

T quo - ia!

T1 *f* Se - quo - ia!

T2 Se - quo - ia!

B1 *f* Se - quo - ia!

B2 Se - quo - ia!

Faster ♩ = 108 *rit.*

rit.

54 *a tempo* (♩ = 108)

T

a tempo (♩ = 108)

p gently

8va

loco as the setting sun

57 *p* gently, as night approaches

T

The sun is set and the star can - dles are

60

T

lit to show me the way - lit - tle Doug - las *squirrel and

63

T

I off to bed. _____ There - fore, my

More relaxed ♩ = 100
tenderly

More relaxed ♩ = 100
tenderly, very gentle tremolo

*a reference to the Douglas fir, the home of the squirrel!

Walker | *Touching the Infinite Sky* | 5. Descent: "Sequoia"

73

T
8
Lord Se - quo - ia! Be - hold!

T1
T2
8
Lord, the Lord Se - quo - ia! O, be - hold, O be - *mf*

B1
B2
8
Lord, the Lord Se - quo - ia! O, be - hold, O be - *mf*

77

T
8
Be - hold! Be - hold! Be -

T1
T2
8
hold, O, be - hold! O, be - hold, O, be - hold, O, be - hold! O, be - hold, O, be - *cresc. to end*

B1
B2
8
hold, O, be - hold! O, be - hold, O, be - hold, O, be - hold! O, be - hold, O, be - *cresc. to end*

8^{vb}

81 *ritard. to end*

T
8
hold! Be - - - hold! *ff*

T1
T2
(*cresc.*)
hold! Be - hold! Be - hold! *ff*

B1
B2
(*cresc.*)
hold! Be - hold! Be - hold! *ff*

ritard. to end
(*cresc.*)
loco
(8^{vb})
ff

3'15"
 Total duration: 22'
 This version completed:
 May 20, 2016
 New Canaan, Connecticut