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# 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

## III. A Greater Life 1. A Reaper

Solo BARITONE steps forward from the chorus.

Flowing ♩ = 120

Bar. Solo

Flowing ♩ = 120

*mf cant.*

Ped.

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

Bar. Solo

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

**A**

Ped.

10

Bar. Solo

earth but do not take.

Ped.

Note setting and format by Gwyneth Walker Music Productions.

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"

ped. ped. ped.

18

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

22 *rit.* **C** With motion ♩ = 120 *p*

Bar. Solo field. And no one knows or cares.

**C** With motion ♩ = 120 *rit.* *p*

ped. ped.

## 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*

*(p)*

Ped. \_\_\_\_\_  
*(soft pedal stays)*

4

S  
A

T  
B

O - pen all your pores, \_\_\_\_\_  
*p*

and

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) simile

15 **B**  
 S A green with Spring, vel - low and ripe with  
 T B Ah Ah  
*p* *mf* *p* *p*  
*mf*<sup>3</sup> <sup>5</sup>

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

3. Join with Nature

Very energetically ♩. = 132

All Men *mf*

T B

Very energetically ♩. = 132

*p*

(soft pedal)

*mf*

Mm

*ped.*

soft pedal off

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

Piano accompaniment for the second system, showing the right and left hand parts.

7

S A

*f*

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

T B

day We must make root,

Piano accompaniment for the fourth system, showing the right and left hand parts.

10

S  
A

T  
B

la la la la la la la

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

13

S  
A

T  
B

day, day,

e - ven on a Win - ter day

*8va* *loco*

15

S  
A

T  
B

on a Win - ter day, I am a -

*poco rit.* *mf* (♩. = ♩)

*poco rit.* (♩. = ♩)

*p*

4. This Stillness

Solo BARITONE steps forward from the chorus.

*Start slowly  
and accelerate...*

♩ = 100

L.H.

Piano introduction in 4/4 time, marked *p*. The right hand features a melodic line with triplets and a wavy accompaniment. The left hand is mostly silent, with a few notes in the bass register. The tempo is marked as quarter note = 100.

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

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

**A**

Vocal line for the first line of lyrics, marked *p quasi recitative*. The piano accompaniment features a wavy texture in the right hand and sustained chords in the left hand. The section is marked with a box 'A'.

8 **Bar. Solo** \_\_\_\_\_ is like an herb, \_\_\_\_\_ or food to my in - tel - lect. \_\_\_\_\_

**A**

L.V.

Vocal line for the second line of lyrics. The piano accompaniment continues with a wavy texture in the right hand and sustained chords in the left hand. The section is marked with a box 'A' and 'L.V.' (Larghetto).

12 **Bar. Solo** This is what I go out to seek. It is as if I al-ways

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

Vocal line for the third line of lyrics, marked *cresc. poco a poco*. The piano accompaniment features a wavy texture in the right hand and sustained chords in the left hand. The section is marked with a box 'B'.

15 *rit.*  
*mf*

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

*rit.*  
*mf*

(Ceo.)

17 **Slower**

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

**Slower**

(Ceo.)

20 *a tempo* (♩ = 100) *p*

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

S

A *p*

Im -

*a tempo* (♩ = 100) *p*

(Ceo.)

### 5. The Fullness of Life

BARITONE returns to chorus

♩ = 112  
*peacefully, thoughtfully*

with pedal *p* *poco* *(p)* with pedal

Lea.

Detailed description: This block contains the first five measures of piano accompaniment. The music is in a minor key with a 3/4 time signature. It begins with a piano (*p*) dynamic and a tempo of 112. The texture is sparse, with chords in the right hand and single notes in the left hand. A *poco* marking indicates a slight increase in volume. The piece concludes with a *(p)* dynamic and a 'with pedal' instruction.

*poco* *mf* *tenderly*

Lea.

Detailed description: This block contains measures 6 through 9. Measure 6 features a *poco* marking. Measure 7 has a *mf* dynamic. Measure 8 is marked *tenderly*. The piano part includes triplets and a large slur over measures 7 and 8. A 'Lea.' marking is present below the staff.

10 *mf* tenderly  
S A You must

*cresc.* *mf*

Lea.

Detailed description: This block contains measures 10 through 12. The vocal line (Soprano and Alto) enters in measure 10 with the lyrics 'You must'. The piano accompaniment features a *cresc.* (crescendo) marking and a *mf* dynamic. The piano part includes triplets and a large slur over measures 10 and 11. A 'Lea.' marking is present below the staff.

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

*A*

with pedal

Detailed description: This block contains measures 13 through 15. The vocal line (Soprano and Alto) enters in measure 13 with the lyrics 'love the crust of the earth on which you dwell.'. The piano accompaniment features a *mf* dynamic and includes triplets. A 'with pedal' instruction is at the bottom. A 'Lea.' marking is present below the staff.

16

S  
A

*mf* tenderly

T  
B

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

19

S  
A

T  
B

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

cake. \_\_\_\_\_

*Ped.* \_\_\_\_\_

22

S  
A

T  
B

out of a sand - heap. \_\_\_\_\_ the \_\_\_\_\_

You must love the crust of the

*Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_

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,

*(rehearsal)* *(accel.)* *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*

