

*Commissioned by the Toledo Choral Society  
Richard Napierala, Artistic Director  
for premiere June 26, 2022  
Toledo, Ohio*

GWYNETH WALKER

# THE GREAT LAKES

## CONTENTS

1. Lyric <i>SATB Chorus (divisi)</i>	7
2. By Blue Ontario's Shore [A Vision of Democracy] <i>Soprano, Alto, Tenor, and Baritone Soli and SATB Chorus (divisi)</i>	25
3. Erie Waters [the calm and the storm] <i>Alto and Baritone Soli and SATB Chorus (divisi)</i>	44
4. Lake Huron [Islands] <i>Alto Solo and SATB Chorus (divisi)</i>	68
5. Songs from the Shore [Lake Michigan] <i>Soprano, Alto, Tenor, and Baritone Soli</i>	82
6. Lake Superior <i>SATB Chorus (divisi)</i>	103
7. As Birds in Flight <i>Alto and Baritone Soli and SATB Chorus (divisi)</i>	117
<i>Staging Suggestions for Soloists</i>	134

## PROGRAM NOTES

*The Great Lakes* is a musical journey across the magnificent five lakes bordering the Eastern US and Canada. Texts by American and Canadian poets have been selected as lyrics for this cantata. The journey moves from East (Lake Ontario) to West (Lake Superior), stopping to explore the unique character of each lake en route.

The songs range from elegiac (such as the Prologue and Epilogue based on poetry of William Wilfred Campbell) to introspective (Walt Whitman's "By Blue Ontario's Shore") to humorous (delighting in the names of the islands in Lake Huron). Several short poems by Carl Sandburg (Lake Michigan) are interpreted as soli or duets, in a more expressive and intimate manner. Lake Superior, of course, is grand!

Because *The Great Lakes* was commissioned by the Toledo Choral Society, special attention has been given to the Lake Erie song. On request from members of the Chorus, storm references have been included in the music. Yet the voyagers survive!

*O! wind so sweet and swift. O! danger-freighted gift  
Bestowed on Erie with her waves that foam and fall and lift,  
We laugh in your wild face, and break into a race  
With flying clouds and tossing gulls that weave and interlace.*

Although the preliminary form of the cantata was scored for chorus with piano accompaniment, the final version is now orchestrated. Therefore, the composer has enjoyed exploring orchestral colors inspired by the personalities of the lakes.

### ***A Note on the Soloists***

This work may be performed by employing featured soloists situated at the front of the ensemble or by highlighting soloists from within the sections. Suggested stagings for each movement are provided on page 134.

**Duration: 35 minutes**

### AVAILABLE EDITIONS

#### **The Great Lakes, the complete work**

Piano/Choral Score	8979
Additional Full Score	8979A
Complete Score and Parts	RENTAL

#### *Available individually*

Lyric	8980
By Blue Ontario's Shore	8981
Erie Waters	8982
Lake Huron	8983
Lake Superior	8984
As Birds in Flight	8985

**Lyric**

I would bring you a song, O lakes:  
A song of delight and desire;  
A song of the spring that wakes,  
Of the warm red light that shakes  
Far over your white ice-pyre.

I would breathe you a song, O lakes;  
A song of the love that thrills  
The heart of the year, and breaks  
The bonds of winter, and eases  
The thirst of the season in tiny little streams and rills.

I would breathe you a song, O lakes;  
And the bountiful answer you give, O lakes;  
And the love and the music it wakes  
Entrances my spirit and makes  
Me thankful to God that I live!

—William Wilfred Campbell (1860–1918),  
from *Lake Lyrics and Other Poems* (1889),  
alt. Gwyneth Walker

**By Blue Ontario's Shore**  
(A Vision of Democracy)

By blue Ontario's shore,  
As I mused on these troubled days,  
and of peace returned,  
a Phantom large and superb, with stern appearance,  
came to me...  
"Oh, sing me a song, a song that comes from the soul of America.  
Sing me the carol of victory.  
And sing me the song of the birth of Democracy."

Rochester... Niagara... Syracuse... Oswego...

A nation announcing itself – we are the most beautiful to ourselves, and in ourselves.

Democracy, I saw you serenely give birth to immortal children, saw in dreams your  
fullness form, saw you with spreading mantle covering the world.

Rochester... Niagara... Syracuse... Oswego...

I stand for those who walk with the whole earth,  
who celebrate one to celebrate all.

Thus, by blue Ontario's shore,  
While the winds whipped and the waves came trooping toward me,  
I thrilled with the song of liberty, and the charm of my theme was upon me...

I saw the free souls of poets,  
the loftiest bards of ages past strode before me,

Poets of vision, messengers of peace,  
Bards with songs from burning coals or the lightning's forked stripes!  
Voices of water... Ontario's bards...  
You by my charm I invoke.

Rochester... Niagara... Syracuse... Oswego...

By blue Ontario's shore

—Walt Whitman (1819–1892),  
from *Leaves of Grass*,  
adapted by Gwyneth Walker

### Erie Waters

A dash of yellow sand,  
 Wind-scattered and sun-tanned;  
 Some waves that curl and cream along the margin of the strand;  
 And, creeping close to these  
 Long shores that lounge at ease,  
 Old Erie rocks and ripples to a fresh sou'-western breeze.

A sky of blue and grey;  
 Some stormy clouds that play  
 At scurrying up with ragged edge, then laughing blow away,  
 Just leaving in their trail  
 Some snatches of a gale;  
 To whistling summer winds we lift a single daring sail.

O! wind so sweet and swift,  
 O! danger-freighted gift  
 Bestowed on Erie with her waves that foam and fall and lift,  
 We laugh in your wild face,  
 And break into a race  
 With flying clouds and tossing gulls that weave and interlace.

—Emily Pauline Johnson (1861–1913),  
 from *Flint and Feather* (1917)

### Lake Huron (Islands)

Lake Huron, vast and beautiful, dotted with islands large and small, how I love these island names!

*Bear...Birch...Boot...Burke...*

*Cove...Crow...Cockburn...Cranberry...*

*Devil...Dollar...Doctor...Great Duck...*

*Middle Duck...Western Duck...Outer Duck...*

*duck...duck...duck...duck...*

*Goat...Goose...Gull Rock...Garden...*

*Herschel...Haven...Indian...ISLAND NUMBER 8!!!*

*Kitchener...Kolfage...Little Kitchener...Lonely Island...*

*Main Station...Manitoulin...McCallum...Marquette (a VERY LARGE ISLAND)...*

*Perseverance...Penny...Russell...Rover...*

*Smokehouse...South Otter...*

*Thibault...Turning...Tyson...Vimy...*

*Yeo!*

And my favorite is:

**BEAR'S RUMP ISLAND!**

—Gwyneth Walker

## Songs from the Shore (Lake Michigan)

### 1. On the Breakwater

On the breakwater in the summer dark, a man and a girl are sitting,  
 She across his knee and they are looking face into face  
 Talking to each other without words, singing rhythms in silence to each other.

A funnel of white ranges the blue dusk from an outgoing boat,  
 Playing its searchlight, puzzled, abrupt, over a streak of green,  
 And two on the breakwater keep their silence, she on his knee.

—Carl Sandburg (1878–1967),  
*from Chicago Poems (1916)*

### 2. Flying Fish

I have lived in many half-worlds myself...and so I know you.

I leaned at a deck rail watching a monotonous seas, the same circling birds and  
 the same plunge of furrows carved by the plowing keel.

I leaned so...and you fluttered struggling between two waves in the air now  
 ...and then under the water and out again...a fish...a bird...a fin thing...  
 a wing thing.

Child of water, child of air, fin thing and wing thing...I have lived in many  
 half-worlds myself...and so I know you.

—Carl Sandburg (1878–1967),  
*from Smoke and Steel (1916)*

### 3. Fog

The fog comes  
 on little cat feet.

It sits looking  
 over harbor and city  
 on silent haunches  
 and then moves on.

—Carl Sandburg (1878–1967),  
*from Chicago Poems (1916)*

### 4. From the Shore

A lone gray bird,  
 Dim-dipping, far flying,  
 Alone in the shadows and grandeurs and tumults  
 Of night and the sea  
 And the stars and storms.

Out over the darkness it wavers and hovers,  
 Out into the gloom it swings and batters,  
 Out into the wind and the rain and the vast,  
 Out into the pit of a great black world,  
 Where fogs are at battle, sky-driven, sea-blown,  
 Love of mist and rapture of flight,  
 Glories of chance and hazards of death  
 On its eager and palpitant wings.

Out into the deep of the great dark world,  
 Beyond the long borders where foam and drift  
 Of the sundering waves are lost and gone  
 On the tides that plunge and rear and crumble.

—Carl Sandburg (1878–1967),  
*from Chicago Poems (1916)*

### Lake Superior

Father of Lakes, your waters bend  
Beyond the eagle's utmost view,  
When, throned in heaven, he sees you send  
Back to the sky its world of blue.

Father of Lakes, Majestic! Lake Superior.

Boundless and deep, your forests weave  
Their twilight shade the borders o'er,  
And rising cliffs, like giants, heave  
Their rugged forms along the shore.

Wave of the wilderness, farewell!  
Farewell to rocks and wilds and deepest wood!  
Roll on, you ageless testament of blue,  
And fill this daily solitude.

Duluth...Thunder Bay...Sault Ste. Marie...Marathon...  
Rossport...Nipigon...Grand Marais...Hiawatha...

Father of Lakes, your waters bend  
Beyond the eagle's utmost view.  
O, radiant gift from heaven sending  
Back to the sky its world of blue.

—*Samuel Griswold Goodrich (1793–1860),  
alt. Gwyneth Walker*

### As Birds in Flight

I love thee, lakes, and all thy glorious world,  
Blue, wrinkled, mist encircled 'neath the sky.  
And far unto thy realm of waves imperiled  
My heart, like a bird, doth fly.

Thou art to me as love to lover sad,  
As sun to flower, as husband unto wife;  
I think of thee and all the hours are glad,  
And gone are pain and strife.

You come to me as cooling drink to one,  
Hot parched and faint with never-ending thirst;  
My spirit dances on the air and sun,  
Forgets the world is cursed.

You know no hate, no death, no sin, no pain,  
No woeful partings, bitterness and tears;  
But only days that sleep to wake again,  
Across the golden years.

From sky and wave I drink thy nectar sweet,  
From jeweled brim that stars of heaven light,  
When, lo, 'tis Infinite Love my heart shall meet  
On waterbirds in flight.

My heart, like a bird, doth fly!

—*“Invocation to the Lakes,”  
William Wilfred Campbell (1860–1918),  
from Lake Lyrics and Other Poems (1889),  
alt. Gwyneth Walker*

# The Great Lakes

for SATB Soli, SATB Chorus (divisi), and Orchestra

“A Lyric” by  
William Wilfred Campbell (1860–1918)  
Canadian Poet

Gwyneth Walker

## 1. Lyric SATB Chorus (divisi)

Flowing  $\text{♩} = 66$

Flute 1

Flute 2 (Piccolo)

Oboe *p*

Clarinet (in A and Bb) Clarinet in A *p*

Bassoon *p*

Horns in F 1 2

Trumpet in C 1 2

Trombone

Percussion [One Player] Wind Chimes *pp* *serenely, as waves on a lake*

Soprano

Alto

Chorus

Tenor

Bass [Basses are the “deep voice” of the lakes] *p* Ah \_\_\_\_\_

Violin 1 *p* *serenely, as waves on a lake*

Violin 2 *p* *serenely, as waves on a lake*

Viola *pizz.* *p*

Violoncello *pizz.* *p*

Contrabass *pizz.* *p*

6

Cl. (in A)

Bsn.

(W. C.)

Perc.

B

Ah

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

11 [A]

Fl. 1

Fl. 2

Hns. 1

Hns. 2

Perc.

S

A

*mf*

*mf*

*p*

*(p)*

*unis. mf serenely*

I would bring you a song. O lakes: A song of de - light and de -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*(p)*

*(p)*

*(p)*





22 *lightly tongued* [C]

Fl. 1 *lightly tongued* *p*

Fl. 2 *lightly tongued* *p*

Ob.

Cl. (in A) *lightly tongued* *p*

Bsn. *lightly tongued* *p*

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc. (Bongo) *p* *mf*

S *p*  
far o - ver the white ice - pyre. I would bring you a

A  
far o - ver the white ice - pyre.

T  
shakes far o - ver the white ice - pyre.

B  
shakes far o - ver the white ice - pyre.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *pizz.*

[C]

# 2. By Blue Ontario's Shore

[A Vision of Democracy]

Soprano, Alto, Tenor, and Baritone Soli and SATB Chorus (divisi)

“By Blue Ontario’s Shore” by  
Walt Whitman (1819 – 1892)  
G. Walker, alt.

**Moderate tempo** ♩ = 112  
*with strength and substance, as a shoreline*

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes (Fls. 1 & 2):** Part 1 is silent; Part 2 enters in the second measure with a forte (*f*) dynamic.
- Oboe (Ob.):** Silent until the second measure, then enters with a forte (*f*) dynamic.
- Clarinet (Cl. in Bb):** Labeled "Bb Clarinet", silent until the second measure, then enters with a forte (*f*) dynamic.
- Bassoon (Bsn.):** Silent until the second measure, then enters with a forte (*f*) dynamic.
- Horns (Hns. 1 & 2):** Part 1 is silent; Part 2 enters in the second measure with a forte (*f*) dynamic.
- Trumpets (Tpt. 1 & 2):** Part 1 is silent; Part 2 enters in the second measure with a forte (*f*) dynamic.
- Tuba (Tbn.):** Silent until the second measure, then enters with a forte (*f*) dynamic.
- Timpani (Timp.):** Enters in the first measure with a forte (*f*) dynamic.
- Alto Solo:** Enters in the fifth measure with a mezzo-forte (*mf*) dynamic. The lyrics are: "By blue On - tar - i - o's".
- Violins (Vln. 1 & 2):** Part 1 is silent; Part 2 enters in the second measure with a forte (*f*) dynamic. Part 1 enters in the fourth measure with a *div.* (divisi) instruction.
- Viola (Vla.):** Enters in the second measure with a forte (*f*) dynamic, playing *arco*.
- Violoncello (Vlc.):** Enters in the second measure with a forte (*f*) dynamic, playing *arco*.
- Double Bass (Cb.):** Enters in the second measure with a forte (*f*) dynamic, playing *arco*.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *div.* (divisi) and *arco* (arco). A rehearsal mark 'A' is placed above the first measure of the Alto Solo and the first measure of the strings.

6

Fls. 1  
2

Ob.

Cl.  
(in Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc.

Alto Solo

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

shore, As I mused on these trou-bled days, and of peace re - turned, a Phan-tom large and su - perb, with stern ap -

*div.*  
*sfp*

*div.*  
*sfp*

*sfp*

*unis.*  
*sfp*

*arco*  
*sfp*

12

**B**

Fls. 1  
2

Ob.

Cl.  
(in Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc.

Alto Solo

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*p*

*pp*

**Maracas**  
*shaken very gently, the magic of music*

pear-ance, came to me.

**Bar. Solo**  
*mf cantabile, inspired*

"Oh, sing me a song, \_\_\_\_\_ a song that comes from the soul of A-mer-i-ca. \_

**B**

*very gentle tremolo, the magic of music*  
*unis.*

*unis.*

*pizz.*

*pizz.*

*arco*

*pizz.*

Ascending patterns represent the wonder and mystery of the "Vision of Democracy" in the lyrics.

18

Fls. 1  
2

Ob.

Cl.  
(in Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc.

Bar.  
Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*(p)*

*arco*

Sing me the car - ol of vic - to - ry. And sing me the song of the birth\_ of Dem - oc - ra - cy."

# 3. Erie Waters

[the calm and the storm]

Alto and Baritone Soli and SATB Chorus (divisi)

“Erie Waters” by  
Emily Pauline Johnson (1861–1913)  
Canadian Poet

## Introduction

At a peaceful tempo ♩ = 108

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1:** Flute 1, rests throughout.
- Picc.:** Piccolo, enters in the second measure with a melodic line marked *p* and *mf*. An annotation above the staff reads "clouds floating overhead".
- Ob.:** Oboe, rests throughout.
- Cl. (in Bb):** Clarinet in B-flat, rests throughout.
- Bsn.:** Bassoon, enters in the fifth measure with a rhythmic pattern marked *p* and *mf*.
- Hns. 1 & 2:** Horns 1 and 2, enter in the fifth measure with a rhythmic pattern marked *p* and *mf*.
- Tpt. 1 & 2:** Trumpets 1 and 2, enter in the fifth measure with a rhythmic pattern marked *p* and *mf*.
- Tbn.:** Trombone, enters in the fifth measure with a rhythmic pattern marked *p* and *mf*.
- Perc.:** Percussion, enters in the fifth measure with a Tam-Tam (Gong) marked *p* and *mf*. An annotation above the staff reads "Tam-Tam (Gong) to suggest a storm on the lake".
- Vln. 1 & 2:** Violins 1 and 2, play a tremolo pattern from the first measure, marked *p* and *mf*. An annotation above the staff reads "calm waters (slow fingered tremolo) unis.".
- Vla.:** Viola, plays a tremolo pattern from the first measure, marked *p* and *mf*. An annotation above the staff reads "calm waters (slow fingered tremolo) unis.".
- Vlc.:** Violoncello, plays a tremolo pattern from the first measure, marked *p* and *mf*. An annotation above the staff reads "calm waters (slow fingered tremolo) unis.".
- Cb.:** Double Bass, enters in the fifth measure with a rhythmic pattern marked *p* and *mf*.

*accel.*  
(violent storm)

8

Fl. 1

Picc.

Ob.

Cl.  
(in Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc. *Susp. Cym. Tom-Tom*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*accel.*  
(violent storm)



**Quickly**  
(waves)

12

Fl. 1

Picc.

Ob.

Cl. (in Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc.

**Quickly**  
(waves)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



# 4. Lake Huron

[Islands]

Gwyneth Walker

Alto Solo and SATB Chorus (divisi)

Freely, as an introduction

Piccolo to Flute 2

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flutes 1 and 2 (with a piccolo to Flute 2), Oboe, Clarinet in Bb, Bassoon, Horns 1 and 2, Trumpets 1 and 2, and Trombone. The percussion part features a Hi-Hat Cymbal with dynamics *mf* and *p*, and a Triangle (stopped). The vocal part is for an Alto Soloist, with lyrics: "Lake Hur-on, vast and beau-ti-ful, dot-ted with is-lands large and small,". The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is marked "Freely, as an introduction" and includes dynamic markings such as *mf* and *p*, as well as performance instructions like "unis. div." and "Alto Soloist steps forward to sing".



**B** enjoying the island names

10  
Flute 2: Flute

Fls. 1  
2

Ob.

Cl.  
(Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

(Bongos & Tom)

Perc.

S

A

T

B

*p*

Bear... Birch... Boot... Burke...

All *p*

Bear... Birch... Boot... Burke...

*p*

Is - land, Is - land, Is - land, Is - land,

*p*

Is - land, Is - land, Is - land, Is - land,

**B** enjoying the island names

*pizz.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pizz.*

*pizz.*

*(arco)*

*(arco)*

15

Fls. 1 2  
*mp* *mf*

Ob.  
*mp* *mf*

Cl. (Bb)  
*mp* *mf*

Bsn.  
*mp* *mf*

Hns. 1 2

Tpt. 1 2

Tbn.  
*mp* *mf*

Perc.  
*mp* *mf*

S  
 Cove... Crow... Cock - burn... Cran - ber - ry...  
*mp* *mf* *mf* *mf*

A  
 Cove... Crow... Cock - burn... Cran - ber - ry...  
*mp* *mf* *mf* *mf*

T  
 Is - land, Is - land, Is - land, Is - land,  
*mp* *mf*

B  
 Is - land, Is - land, Is - land, Is - land,  
*mp* *mf*

Vln. 1  
*arco div.* *mp* *mf*

Vln. 2  
*mp* *arco* *mf*

Vla.  
*mp* *mf*

Vlc.  
*mp* *mf*

Cb.  
*mp* *mf*

# 5. Songs from the Shore

Soprano, Alto, Tenor, and Baritone Soli

## 1. On the Breakwater

Soprano and Baritone Soli are sitting on a bench – this is a love song.

**Moderate tempo** ♩ = 100

*gently, to suggest time passing peacefully at the lake shore*

Ob. *p*

Sop. Solo

Bar. Solo *p* tenderly

On the break - wa - ter in the

Vln. 1 *p* *div., con sord.* *unis.*

Vln. 2 *p* *con sord.*

Vla. *p* *div., con sord.*

Vlc. *p* *con sord.*

Cb. *p* *pizz.*

6 *rit.* **Slower**

Ob.

Sop. Solo *p* tenderly

Bar. Solo

She a - cross his knee and they are  
sum - mer dark, a man and a girl are sit - ting, \_\_\_\_

Vln. 1 *rit.* *div.* **Slower**

Vln. 2 *div.*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

10 *a tempo* (♩ = 100)

Ob. *mf*

Sop. Solo look - ing face in - to face, *mf* sing - ing

Bar. Solo Talk - ing to each oth - er with - out words, *mf*

Vln. 1 *pizz.* *arco, unis.* *div.*

Vln. 2 *pizz., unis.* *arco* *mf*

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

Vlc. *pizz., unis.* *arco, div.* *mf*

Cb. *pizz.* *arco* *mf*

14 *mf*

Ob. *mf*

Sop. Solo rhy - thms in si - lence to each oth - er.

Bar. Solo A fun - nel of white ran - ges the blue dusk from an out - go - ing

Vln. 1 *unis.* *div.*

Vln. 2 *div.*

Vla. *div.*

Vlc. *unis.* *div.*

Cb. *div.*



26 *a tempo* (♩ = 100) *rit.*

Ob. *rit.*

Sop. Solo *She sits on his knee.*

Bar. Solo *knee.*

Vln. 1 *a tempo* (♩ = 100) *unis.* *div.* *rit.*

Vln. 2 *(p)*

Vla. *(p)* *unis.*

Vlc. *(p)* *div.*

Cb. *(p)*

1:20

## 2. Flying Fish

At a graceful tempo ♩ = 100  
lightly, to suggest flying fish

30 *held high, to suggest a flying fish in the air* *Tri.* *mf* *poco rit.* *Slower, freely in a recitative style*

Perc.

Ten. Solo *mf* *gently* *3*  
I have lived in man - y half -

At a graceful tempo ♩ = 100  
lightly, to suggest flying fish

Vln. 1 *mf* *senza sord.* *unis.* *div.* *poco rit.* *div.* *Slower, freely in a recitative style* *p*

Vln. 2 *mf* *senza sord.* *3* *p*

Vla. *mf* *senza sord.* *3* *p*

Vlc. *mf* *senza sord.* *pizz., unis.* *3* *p* *arco, div.*

Cb. *mf* *senza sord.* *pizz.* *3* *p* *arco*

35 *a tempo* (♩ = 100) (Tri.)

Perc. *mf*

Ten. Solo  
 worlds my - self . . . and so I know you, \_\_\_\_\_ I know you. \_\_\_\_\_ I leaned at a deck rail

Vln. 1 *div.* *mf* *div.* *unis.* *div.* *unis.* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *pizz., unis.* *mf* *3* *3* *arco, div.* *p*

Cb. *pizz.* *mf* *p*

41 *rit.*

Perc.

Ten. Solo  
 watch - ing a mo - not - o - nous sea, the same cir - cling birds and the same plunge of fur - rows carved by the plow - ing

Vln. 1 *div.* *unis.* *rit.*

Vln. 2

Vla.

Vlc.

Cb. *pizz.*

4. From the Shore

Free tempo, slowly

Picc. *p*

*a tempo* (♩ = 88)

Sop. Solo

Free tempo, slowly

Vln. 1 *pp* *con sord. Tutti, div.*

Vln. 2 *pp* *con sord. div.*

Vla. *pp* *con sord. div.*

Vcl. *pp* *arco con sord.*

Cb. *pp* *con sord. pizz.*

*a tempo* (♩ = 88)  
*very gentle tremolo, like fluttering wings unis.*

*very gentle tremolo, like fluttering wings unis.*

*very gentle tremolo, like fluttering wings unis.*

*very gentle tremolo, like fluttering wings unis.*

*pp*

105

Sop. Solo *mf cantabile, in a solitary mood*

A lone gray bird, Dim - dip - ping, far - fly - ing, A -

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

111

Sop. Solo *p*  
 lone in the shad - ows and gran - deurs and tum - ults Of night and the sea

Alto Solo *with motion mf*

Bar. Solo *echo p* Out

And the stars and storms.

Vln. 1 *div.*

Vln. 2 *div.*

Vla. *div.*

Vlc. *div.*

Cb. *arco*

116

Bsn. *p*

Hns. 1 *p*

Hns. 2 *p*

Tbn. *p*

Alto Solo

Bar. Solo *mf*

o - ver the dark - ness it wa - vers and hov - ers.

Out in - to the gloom it swings and bat - ters,

Vln. 1 *unis.*

Vln. 2 *unis.*

Vla. *unis.* 3

Vlc. *unis.* 3

Cb.

120

Bsn. *p* *mf* *p*

Hns. 1 *a2* *p* *mf* *p*

Hns. 2

Tbn. *p* *mf* *p*

Sop. Solo *mf*  
Where

Alto Solo *mf*  
Out in - to the pit of a great black world,

Ten. Solo *p* *mf*  
Out in - to the wind and the rain and the vast,

Bar. Solo

Vln. 1 *mf*

Vln. 2 *mf*

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

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

Cb. *pizz.* *mf* *arco*

# 6. Lake Superior

“Lake Superior” by  
Samuel Griswold Goodrich (1793–1860)  
G. Walker, alt.

*SATB Chorus (divisi)*

**With grandeur**

**A** Slowly, with grandeur ♩ = 88

Fl. 2: Fl. *a2*

Fls. 1  
2

Ob.

Cl.  
(Bb)

Bsn.

Hns. 1  
2

Tpt. 1  
2

Tbn.

Perc. Chimes

S

A

T

B

Fath - er of Lakes, your wa - ters bend Be - yond the ea - gle's ut - most view, When,

*f* *unis.* *p*

*f* *p*

*f* *p*

*f* *unis.* *p*

Fath - er of Lakes, your wa - ters bend Be - yond the ea - gle's ut - most view, When,

**With grandeur**

**A** Slowly, with grandeur ♩ = 88

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*f*

*rit.* **B** Slowly, triumphantly

7

Fls. 1 2

Ob.

Cl. (Bb)

Bsn.

Hns. 1 2

Tpt. 1 2

Tbn.

Perc. *Timp.*

S  
throned in heaven, he sees you send Back to the sky it's world of blue, Fath - er of Lakes, Ma -

A  
throned in heaven, he sees you send Back to the sky it's world of blue, Fath - er of Lakes, Ma -

T  
throned in heaven, he sees you send Back to the sky it's world of blue, Fath - er of Lakes, Ma -

B  
throned in heaven, he sees you send Back to the sky it's world of blue, Fath - er of Lakes, Ma -

Vln. 1 *pizz.* *p* *div.* *rit.* **B** Slowly, triumphantly *arco*

Vln. 2 *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vlc. *pizz.* *p* *div.* *arco unis.*

Cb. *pizz.* *p* *arco*

*p*





C (Same tempo)

17

Fls. 1 2

Ob.

Cl. (Bb)

Bsn.

Hns. 1 2

Tpt. 1 2

Tbn.

Perc. (Bongo)

S. *cantabile mf* And ris-ing cliffs, like gi-ants, heave Their

A. *cantabile mf* And ris-ing cliffs, like gi-ants, heave Their

T. *unis. mf cantabile* Bound-less and deep, your for-ests weave Their twi-light shade the bor-ders o'er,

B. *unis. mf cantabile* Bound-less and deep, your for-ests weave Their twi-light shade the bor-ders o'er,

C (Same tempo)

Vln. 1 *rolled pizz.* *arco mf*

Vln. 2 *rolled pizz.* *arco mf*

Vla. *rolled pizz.* *arco mf*

Vlc. *arco mf*

Cb.

# 7. As Birds in Flight

*Alto and Baritone Soli and SATB Chorus (divisi)*

“Invocation to the Lakes” by  
William Wilfred Campbell (1860–1918)  
Canadian Poet

**Freely**  
*as a bird call*

Fl. 1 *p* *accel. poco a poco* *cresc. poco a poco*

Fl. 1 *(cresc.)* *(accel.)*

Fl. 1 *(cresc.)* *rit.* **Slightly slower** *f* *mf*

Alto Solo **Flowing tempo** ♩ = 108 *Alto Solo (rich tone)* *mf enraptured*  
I love thee, lakes, and

Vln. 1 *p* *with the excitement of birds in flight*

Vln. 2 *pp (barely audible)* *with the excitement of birds in flight* *p*

Vla. *p* *with the excitement of birds in flight*

*birds in the distance*

19

Fls. 1 2

*p*

Susp. Cym. (sft. mts.)  
*a touch of lake beauty*

Perc.

*p*

Alto Solo

all thy glo - rious world,

Bar. Solo

Baritone Soloist steps forward to sing

Bar. Solo (*rich tone*)  
*mf enraptured*

Blue,

Vln. 1

Vln. 2

Vla.

22

Ob.

*p*

*birds in the distance*

Cl. (Bb)

*p*

*birds in the distance*

Perc.

Alto Solo

And

Bar. Solo

wrin - kled, mist en - cir - cled 'neath the sky.

Vln. 1

Vln. 2

Vla.

*pizz*

Vlc.

*p*

*pizz*

Cb.

*p*



C

Fls. 1 2

34

*rit.* **Slowly**

Alto Solo  
love thee, lakes, and all thy glo - rious, all thy glo - rious

Bar. Solo  
I love thee, lakes, and all thy glo - rious, all thy glo - rious

C

Vln. 1  
(*mf*)

Vln. 2  
(*mf*)

Vla.  
(*mf*)  
*pizz.*

Vlc.  
(*mf*)  
*pizz.*

Cb.  
(*mf*)

*rit.* **Slowly**

**Faster tempo** ♩ = 120, with excitement

Fls. 1 2  
38 +2. *mf*

Ob.  
*mf*  
(Susp. Cym.)

Perc.  
*mf*

Alto Solo  
world.

Bar. Solo  
world.

**Faster tempo** ♩ = 120, with excitement

Vln. 1  
(*mf*)

Vln. 2  
(*mf*)

Vla.  
(*mf*)

Vlc.

Cb.

### Staging Suggestions for Soloists in *The Great Lakes*

#### *Lyric*

Soloists do not sing. They may come on stage with the chorus and conductor, then sit in chairs on front of or at the side of the stage.

#### *By Ontario's Shore*

Soloists sing from front of stage, as marked in score. Perhaps each soloist stands up right before starting to sing. They remain standing throughout the song. They join singing with the chorus for mm. 94–97. [Maybe also join with chorus mm. 76–79].

#### *Erie Waters*

During the introduction (mm. 1–21), all four soloists walk back to join the chorus. Soloists stand at the front of each section so that they can step forward a bit when singing soli lines. When not singing soli lines, the soloists simply join with the chorus.

#### *Lake Huron*

The soloist remains with the chorus, stepping forward when singing solo lines.

#### *Songs from the Shore*

Before the start of music, Baritone soloist lovingly escorts the Soprano soloist to the front or side of the stage to sit on a bench. Once they are seated, the musical introduction begins. Meanwhile, Tenor and Alto soloists come forward from the chorus and stand by the side of the stage so that upcoming entrances for their solo singing can take place easily. Soprano and Baritone remain on bench after their duet. Tenor sings solo and moves to side of stage afterwards. Alto “steals” across the stage in cat-like steps, as marked. All four soloists sing the closing *From the Shore* section from stage center. Then, they return to their seats at stage center for the next song.

#### *Lake Superior*

Soloists do not sing.

#### *As Birds in Flight*

Alto and Baritone stand and sing from stage center. They return to their seats after soli lines (m. 40). Soprano and Tenor remain seated. For the ending: Soloists stand up either at letter J or at letter M and join with chorus until end. It might be nice to have only soloists sing “as water birds” (mm. 104–108) and have chorus join in on beat 4 of m. 108. Soli only from beat 4 of m. 110 through mm. 111, 112, and tutti join in m. 113 to end.