

Walden

Six songs based on texts by

Henry David Thoreau

Approximate running time 19 min.

Life In A Day

Sometimes, in a summer morning,
having taken my accustomed bath,
I sat in my sunny doorway
from sunrise till noon, rapt
in a reverie, amidst the pines
and hickories and sumachs,
in undisturbed solitude and stillness.

I grew in those seasons
like corn in the night.
They were not hours
subtracted from life,
but so much over
my usual allowance.

I minded not how the hours went.
The day advanced as if to light
some work of mine;
it was morning, and lo, now it is evening,
and nothing memorable is accomplished.

Morning

Morning brings back the heroic ages.
There was something cosmical about it;
a standing advertisement
of the everlasting vigor
and fertility of the world.

The morning, which is the most
memorable season of the day,
is the awakening hour.

Little is to be expected of that day,
to which we are not awakened
by our own aspirations from within,
accompanied by the undulations
of celestial music
to a higher life
than we fell asleep from.

The Vedas say, 'All
intelligences awake with the morning.'
Morning is when I'm awake,
and there is a dawn in me

On Survival

One day when I went out to my wood-pile,
I observed two large ants,
the one red,
and the other much larger and black,
fiercely contending with one another.

Having once got hold they never let go,
but struggled and wrestled
and rolled incessantly.

Looking farther, I was surprised
to find that the chips were covered
with such combatants,
that it was not a duel, but a war
between two races of ants,
the red always pitted
against the black.

The legions covered all the hills
and vales in my wood-yard,
and the ground was already strewn
with the dead and dying,
both red and black.

On every side
they were engaged
in deadly combat,
yet without
any noise
that I could hear...

This is a delicious evening

This is a delicious evening,
when the whole body is one sense,
and imbibes delight through every pore.

I go and come with a strange
liberty in nature,
a part of herself.

There can be no very black melancholy
to him who lives in the midst of nature
and has his senses still.

Birds

Regularly at half-past seven,
in one part of the summer,
the whip-poor-wills chanted
their vespers for half an hour,
sitting on a stump by my door,
or upon the ridge-pole of the house.

When other birds are still,
the screech owls take up the strain,
like mourning women
their ancient u-lu-lu.
Wise midnight hags!

I went to the woods

I went to the woods because
I wished to live deliberately,
to front only the essential
facts of life, and see
if I could not learn
what it had to teach,

and not, when I came to die,
discover that
I had not lived.

I wanted to live deep
and suck out all
the marrow of life.

An unmarked copy of this score can be purchased at:

MarkMitchell-Music.com

or

MarkMitchellMusic@hotmail.com

1. Life In A Day

Words by Henry David Thoreau
Music by Mark Mitchell

Dreamily ($\text{♩} = 48$)

Sheet music for the first section of "Life In A Day". The key signature is B-flat major (two flats). The time signature changes between common time and 6/8. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of bass and treble staves with eighth-note patterns. The vocal part includes lyrics: "Some - times, — in a sum-mer teneramente". The dynamic is *p*.

Sheet music for the second section of "Life In A Day". The key signature changes to A-flat major (one flat). The vocal line starts with a dotted half note. The piano accompaniment features eighth-note chords. The vocal part includes lyrics: "morn - ing, — hav-ing tak - en my ac-cus-tomed bath,". Overlaid on the music are the words "Please", "do not", and "copy" in a stylized, hand-drawn font.

Sheet music for the third section of "Life In A Day". The key signature changes to E major (no sharps or flats). The vocal line begins with a dotted half note. The piano accompaniment consists of bass and treble staves with eighth-note patterns. The vocal part includes lyrics: "I sat in my sun - ny door - way — from". A dynamic instruction "subito *pp*" is placed above the piano staff. The section ends with a final piano cadence.

2.

17

sun-rise till noon, rapt in a rev - er-y, _____ a - midst the

22

pines and hick-or - ies and su - machs, in un-dis-turbed so - li - tude and

Please do not copy

27

still - ness. _____

poco accellerando *8va* - - - - -

dim. *8va* - - - - -

(♩ = ♩)

31

(8va) - - - - - *loco*

pp *(8va)* - - - - - *loco*

mp **Tempo I**

34

I grew in those sea - sons like

Please

copy

copy

37

corn in the night. They were not ho - urs sub -

p

4.

poco a poco crescendo

41

tract - ed from life,
but so much

poco a poco crescendo

44

ov - - -
Please - - - er my

@O hot

copy

47

u - - - sual - - - al - - - allow - - - ance.

f

ff

50

dim.

53

(♩ = ♪) *sleepily*

Please **p** I mind-ed

@ @ now **pp**

copy

56

not how the hours went. The day ad -

6.

60

vanced as if to light some work² of mine;

65

— it was morn - ing, and lo, now it is

Please

do not

copy

71

even - ing, and noth - ing mem'-ra - ble, noth - ing

sempre pp

77

mem - 'ra - ble, _____ and noth - ing

81

mem - 'ra - ble is ac - comp - - lished. _____

Please
do not
copy

86

rit.

Please

do not

copy

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2. Morning

Molto rubato, senza misura (quasi raga)

p

lazy

hold pedal down, half pedal occasionally

Please

quasi gliss.

p

do not

COPY

3

10

ppp

p

ppp u.c.

13

p *trance-like*

Morn - - - ing brings back the he-ro -

Please

do not

COPY (♩ = c. 52)

18

ic ag - es. —

Calmly, in time

p

22

There was _____ some-thing cos - - - - - mi-cal____ a -

27

poco a poco più animato e crescendo

bout it; a stand-

Please
do not

COPY

31

- ing ad - ver-tise - ment____ of the ev - - er-last-ing vi - gor

34

— and fer - ti - - - li - ty ____ of the world.

ff *dim.*

Tranquillo

38

p

The morn-ing, which is the most mem - 'ra-ble sea-son ____ of the day, ____

P/lease

p

do not

*rit.**a tempo***COPY**

43

is the a - wak - 'ning hour. ____

48 ***pp***

Lit - tle is _____ to be ex-pect-ed of that day,

52

to which we are not a - wa-kened by our own as - pir - a - tions from with -

Please
do not

COPY

55

in, ac-com-pa - ied by the un - du - la - tions of ce - les - - tial

59

mu - sic to a high - er life than we

62

fell a-sleep from.

Please

copy

67

The Ve - das say, "All in-tel - li-gen - ces a-wake with the

copy

71

morn - ing." — Morn-ing is when I'm a-wake,

pianissimo

76

and there is a dawn in me.

Please do not copy

non rit. *quasi gliss.* *u.c.*

Please do not copy

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15.

3. On War

Feroce ($\text{♩} = \text{c. } 144$)

p

One day—

7
— when I went out to my wood pile, I ob-

Please

do not

COPY

12
served two large ants, — the one red, and — the

17

oth - er much larg - er and black,
fierce - ly con - tend - ing with

cresc.

22

one an - oth - er.

f

DODGE

COPY

25

Hav-ing once got hold they nev-er let go,
but strugg - led and

p *cresc.*

28

wrest - led and rolled _____ in - ces - sant-ly. _____

> > > > > > > > > >

32

preciso

ff

mp

8va

> > > > > > > > >

who in you

COPY

36

Look - ing far - ther, I was sur -

(8va)

(8va)

39

prised to find that the chips were

(8va) -

(8va) -

42

cov-ered with such com - bat - ants, that it was not a du - el, but a

loco

loco

do not

46

war be-tween two rac-es of ants, the red al - ways

COPY

50

pit-ted a - gainst the black.

delicato

f p

con pedale -----

54

The le - gions cov - ered all the hills and

do not

COPY

mp cresc.

58

vales in my wood - yard, and the ground was

pp

cresc.

63

al - read - y strewn with the dead and dy - ing, both

68

ff

red _____ and black. _____

ff

COPY

72

preciso
8va-

On ev - - - - 'ry

f
8va-

75

side _____ they were en -

loco

f

78

gaged in dead - - - ly com - bat,

do not

ff

Misterioso

82

pp

yet with-out an - y noise that I could hear... _____

copy

pp

Please
do not
copy

4. This Is a Delicious Evening

Reverie ($\text{♩} = \text{c. } 56$)

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p

This is a de - li - cious

p *molto espressivo*

ev - 'ning. I go and come with a strange _____

Please do not

lib - er - ty in na - ture, a part of her -

13

pp

self. _____ This is a de - li - - - cious

17

cresc.

ev - 'ning,' _____ when the whole _____ bod - y is

Please

do not

21

f

one _____ sense, _____ and am - - bibes _____ de -

do not

f *molto espressivo*

24

light, _____ de - light through ev - - - 'ry

pore. _____

Please

do not

This ~~copy~~ is a de - li - - - cious

pp

8vb

33

ev - 'ning; de - - - li - - -

36

cious. There can be no ver - y black

Please

do not

39

mel - an - cho - ly to him

copy

41

_____ who lives in the midst _____ of

44

na - ture and has his

Please
do not

47

sens - - - - still. _____

(clear pedal)

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27.

5. Birds

Allegretto ($\text{♩} = \text{c. } 96$)

Musical score for '5. Birds' page 27, measures 1-3. The score consists of three staves in 4/4 time, A major (one sharp). Measure 1: Three measures of silence. Measure 2: Dynamics *p*. Measure 3: Dynamics *p*.

Musical score for '5. Birds' page 27, measures 4-6. The score consists of three staves in 4/4 time, A major (one sharp). Measures 4-5: Dynamics *p*. Measures 6-7: Dynamics *secco pp*. The word 'Please' is written across the top of these measures. Measures 8-9: Dynamics *secco pp*. The word 'do not' is written across the top of these measures.

Musical score for '5. Birds' page 27, measures 10-12. The score consists of three staves in 4/4 time, A major (one sharp). Measures 10-11: Dynamics *p*. Measures 12-13: Dynamics *p*. The word 'COPY' is written across the top of these measures.

one part of the sum - mer, _____ the

whip-poor - wills chant - ed their ves - pers for half an

COPY

ho - ur, sit - ting on a stump by my

door, or up - on the ridge-pole of the house. _____

Solenne $\text{C} = \text{c.} 56$

Copy

sempre p

pp

pp

When oth - er birds are still, the screech owls take up the

strain, like mourn - ing wom-en their an-cient u - lu - lu.

Wise _____ mid - night ____ hags! ____

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31.

6. I Went To the Woods

Religioso ($\text{♩} = \text{c. } 54$)

mp

The music consists of two staves. The top staff is treble clef, 4/4 time, and has a dynamic marking of *mp*. The lyrics "I went to the woods" are written below the notes. The bottom staff is bass clef, also in 4/4 time, and has a dynamic marking of *p*. The music is labeled "hymn-like".

Please

The music continues with two staves. The top staff has a dynamic marking of *p*. The lyrics "be - cause I wished to live de - lib - 'rate-ly," are written below the notes. The bottom staff has a dynamic marking of *p*. The word "do not" is written across the middle of the page, and the word "copy" is written below it.

The music continues with two staves. The top staff has a dynamic marking of *p*. The lyrics "I went to the woods to the woods" are written below the notes. The bottom staff has a dynamic marking of *p*.

14

to front on-ly the es-sen-tial facts of life,
and see if I could not

melodia

18

learn what it had to teach, and

cresc.

@10 inot copy

21

not, when I came to die,— dis - cov - er that I

3 3 3 3 3 3

24

had _____ not _____ lived.

poco accellerando

dim.

27

rit. al

Tempo I

I want-ed _____ to live deep and suck out

31

— all _____ the mar-row all the mar - row of life.

34.

p bird-like **pp**

36

Oo li doo di La da la di da

pp

Please

do not

copy