

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

GWYNETH WALKER

THE GREAT LAKES

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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 99.

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 they 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 Piano or Orchestra

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

Gwyneth Walker

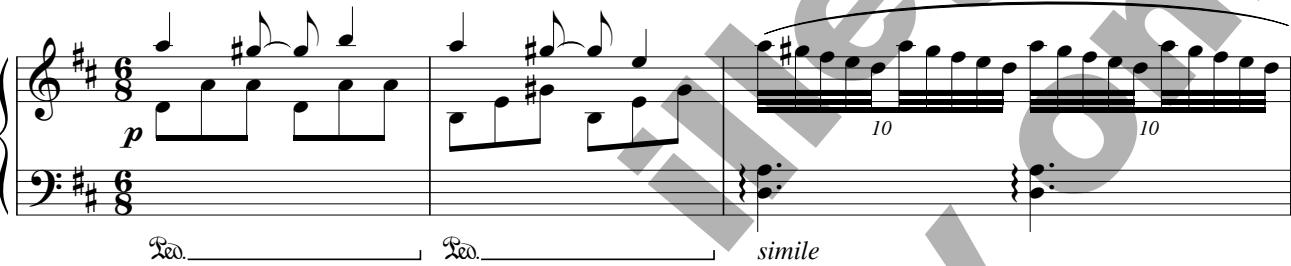
1. Lyric

SATB Chorus (divisi)

Flowing $\text{J} = 66$

serenely, as waves on a lake

Piano



Rhythms... simile

Bassoon 4

[Basses are the “deep voice” of the lakes]



Ah

Bassoon 7



Ah

A

*unis. **mf** serenely*

S A I would bring you a song, ————— O

B

A

10 10

mf

S A lakes: ————— A song of de -

B

10 10 10 10

S A light and de - sires; ————— A song of the spring that

T B *p* Ah —————

B

p

mf

20

S wakes, far o - ver the

A wakes, far o - ver the

T *mf* of the warm red light that shakes far o - ver the

B *mf* of the warm red light that shakes far o - ver the

Song accompaniment (piano) starts at measure 20.

24

S white ice - pyre. I would bring you a song, O

A white ice - pyre. song, O

T white ice - pyre. song, O

B white ice - pyre. song, O

C

Song accompaniment (piano) continues at measure 24.

(*Reo.*)

10

29

S lakes.

A lakes.

T 8 lakes.

B lakes.

mf

Reo. *simile*

Score for voices Soprano (S), Alto (A), Tenor (T), Bass (B) and piano/bass (B). The vocal parts sing 'lakes.' in measure 29. The piano/bass part features eighth-note patterns with dynamics 'mf' and 'Reo.' followed by 'simile'.

33 D

S

A *p* Ah

T *mf* *enraptured* I would breathe you a song, O lakes;

B *mf* *enraptured* I would breathe you a song, O lakes;

D 10 10 10 10

Score for voices Soprano (S), Alto (A), Tenor (T), Bass (B) and piano/bass (B). The vocal parts sing 'Ah' in measure 33. The vocal parts sing 'I would breathe you a song, O lakes;' in measure 33. The piano/bass part features sixteenth-note patterns with dynamics '10' repeated three times.

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

Alto Solo quasi recitative,
as if telling a story *mf*

Alto
Solo

Moderate tempo ♩ = 112
with strength and substance, as a shore line

Piano

By

Loco

5 [A]

blue On - tar - i - o's shore, As I mused on these trou - bled days, and of peace re -

[A]

Loco

9

turned, a Phan - tom large and su - perb, with stern ap - pear - ance, came to

Loco

Loco

*These high patterns represent the wonder and mystery of the “Vision of Democracy.”

*These high patterns represent the wonder and mystery of the “Vision of Democracy.”

Walker | *The Great Lakes* | 2. By Blue Ontario's Shore

*These high patterns represent the wonder and mystery of the “Vision of Democracy.”

Walker | *The Great Lakes* | 2. By Blue Ontario's Shore

Sop. Solo *mf proudly*

Sop. Solo Dem - o - cra - cy, I

Ten. Solo selves, and in our - selves.

Réo.

35

Sop. Solo saw you se-rene - ly give birth to im-mort - al chil - dren, —

Réo. *Réo.* *Réo.*

38

Alto Solo *mf proudly*

Alto Solo saw in your dreams your full - ness form,

Bar. Solo Bar. Solo *mf proudly*

Bar. Solo saw you with spread - ing

Réo. *Réo.* *Réo.*

with pedal

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 $\text{♩} = 108$

(calm waters)

Piano

with much $\text{R}\ddot{\text{o}}$.

(clouds floating overhead)

3 L.H.

6

poco 5 cresc.

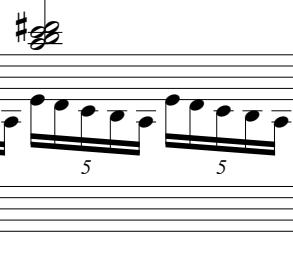
$\text{R}\ddot{\text{o}}$.

accel. (violent storm) L.H. $\text{R}\ddot{\text{o}}$

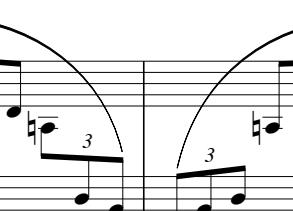
mf

8^{vb}

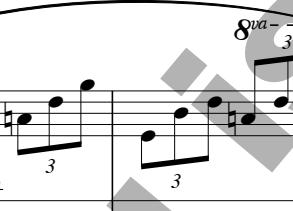
$\text{R}\ddot{\text{o}}$.

10 (accel.) L.H. > 

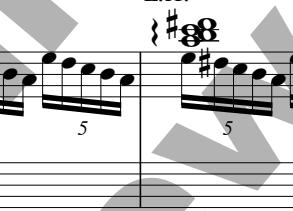
(8^{vb}) (R.^{eo})

12 Quickly (waves) 

R.^{eo}

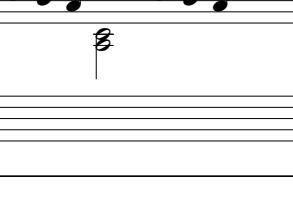
15 rit. 8^{va} 3 [long hold] (as the storm passes) 

(R.^{eo})

A Original tempo ♩ = 108 peacefully (calm waters) L.H. 

19 R.^{eo}

Alto Solo: calmly descriptive *mf* 

22 A dash of yell - low 

(R.^{eo})

24

Alto Solo Bar. Solo (calmly descriptive) *mf*

sand, Wind - scat - tered and sun - tanned;

Bar. Solo

L.H.

waves that curl and cream a - long the

Bar. Solo

All Men
unis. *mf* with warmth and affection

margin of the strand; Erie

T B

The musical score consists of three staves. The top staff is for the Alto Solo, the middle for the Bar. Solo, and the bottom for the T.B. (Tenor Bass). Measure 24 starts with the Alto Solo singing 'sand,' followed by a vocal entry from the Bar. Solo with the instruction 'Bar. Solo (calmly descriptive)' and dynamic 'mf'. The lyrics continue with 'Wind - scat - tered and sun - tanned;'. Measure 27 begins with the Alto Solo singing 'waves that curl and cream a - long the', followed by a vocal entry from the Bar. Solo. Measure 29 starts with the Alto Solo singing 'margin of the strand;', followed by a vocal entry from the T.B. with the instruction 'All Men unis. *mf* with warmth and affection'. The lyrics 'Erie' are written below the T.B. staff.

31 **B**

All Women
mf with warmth and affection

Soprano (S) and Alto (A) sing "Lake Erie wa - - -".
 Bass (B) sings "wa - - ters, _____".

B

mf

Lev. (Lev.)

S A

34

ters.

37

T

B

p

And,

p

And,

Gwyneth Walker

4. Lake Huron

[Islands]

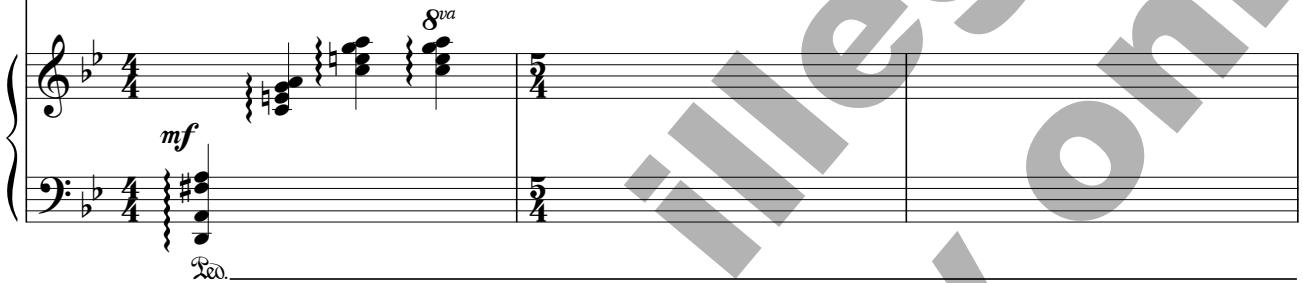
Alto Solo and SATB Chorus (divisi)

Alto Soloist steps forward to sing

Alto Solo

*Freely, as an introduction*Alto
Solo*Freely, as an introduction*

Piano

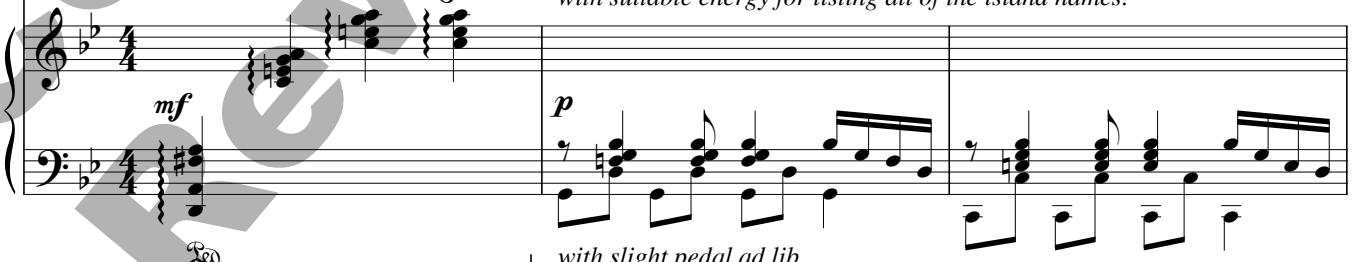
Alto
Solo

(Ped.)

Alto
Solo

A ♩ = 120 (constant tempo to m. 59)

Soloist rejoins chorus.



with slight pedal ad lib.

B enjoying the island names

p

Bear...

p

Is - land,

B enjoying the island names

9

12

15

18

S A

T B

C

p

Cran - ber - ry... Is - land, Is - land,

Is - land, Dev - il... Dol - lar...

{

C

p

21

S A

T B

cresc.

cresc.

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

Doc - tor... Great Duck... Mid - dle Duck...

{

cresc.

mf

mf

24

S A

T B

with delight

p sub.

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

with delight

p sub.

West-ern Duck... Outer Duck... Duck, Duck, Duck, Duck, Duck, Duck, Duck,

{

p sub.

27

Soprano (S) vocal line: Goat... Goose... Gull Rock...

Alto (A) vocal line: Goat... Goose... Gull Rock...

Tenor (T) vocal line: it's an is - land, it's an is - land, it's an is - land,

Bass (B) vocal line: it's an is - land, it's an is - land, it's an is - land,

D (Duet section):

30

Soprano (S) vocal line: Gar - den... Herch-el... Ha - ven...

Alto (A) vocal line: Gar - den... Herch-el... Ha - ven...

Tenor (T) vocal line: it's an is - land, it's an is - land, it's an is - land,

Bass (B) vocal line: it's an is - land, it's an is - land, it's an is - land,

5. Songs From the Shore

[Lake Michigan]

Soprano, Alto, Tenor, and Baritone Soli

1. On the Breakwater

“On the Breakwater” by
Carl Sandburg (1878–1967)
from *Chicago Poems* (pub. 1916)

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

Moderate tempo $\text{♩} = 100$
gently, to suggest time passing peacefully at the lake shore

The musical score consists of four staves. The top staff is for the Piano, marked with a dynamic of **p**. The second staff is for the Baritone Solo, marked with **p tenderly**. The third staff is for the Soprano Solo. The bottom staff is for the Baritone Solo. The music is in common time, with a key signature of three sharps. The vocal parts enter at measure 5, singing the lyrics "On the break - wa - ter in the sum - mer dark, a man and a girl are". The piano part continues with eighth-note patterns. In measure 8, the Soprano Solo enters with a melodic line, marked with **rit.** and **p tenderly**. The Baritone Solo joins in at the end of the measure. The piano part features sustained notes and chords. The vocal parts continue with the lyrics "She a - cross his knee and they are look - ing face - in - to sit - ting,". The piano part concludes with a series of sustained notes.

2. Flying Fish

“Flying Fish” by
Carl Sandburg (1878–1967)
from *Smoke and Steel* (pub. 1922)

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

30 *mf* *no pedal* *ped.* *ped.* *ped.*

poco rit.

Slower, freely in a recitative style
mf gently

34 *a tempo (♩ = 100)*

Ten. Solo I have lived in man - y half - worlds my - self... and so I know you, _____

Slower, freely in a recitative style

a tempo (♩ = 100)

37 Ten. Solo I know you. _____ I leaned at a deck rail

tedious
slow arpeggio

41 Ten. Solo watch - ing a mo - not - o - nous sea, the same_ cir - cling birds_ and the

(*ped.*) *ped.* *ped.* *ped.*

66

Ten. Solo

p

rit.

I know you. ————— one last flying fish

rit.

p

8va-

rit.

8va-

rit.

1:30

3. Fog (a soft shoe)

“Fog” by
Carl Sandburg (1878–1967)
from *Chicago Poems* (pub. 1916)

69

p heavy and dense, like fog

8vb-

12

8

loco

rit.

rit.

Alto enters in cat-like steps

Swaying ($\text{d} = 112$) as in “soft shoe” style

74

Alto Solo

p stealthily

The fog —————

rit.

rit.

simile

4. From the Shore

"From the Shore" by
 Carl Sandburg (1878–1967)
 from *Chicago Poems* (pub. 1916)

Free tempo, slowly

a solitary bird in the distance

99 *a bird in flight*

Soprano Solo

8va *p*

3 *3* *3* *3*

Rit.

103 *a tempo (♩ = 88)*

Soprano Solo

mf cantabile,
in a solitary mood

A lone gray bird, —

a tempo (♩ = 88)

very gentle tremolo, as fluttering wings loco

(p)

8 *8* *8* *8* *8*

with much pedal

108

Soprano Solo

Dim - dip - ping, far - fly - ing, — *A - lone in the shad - ows and*

8 *8* *8* *8*

6. Lake Superior

“Lake Superior” by

Samuel Griswold Goodrich (1793–1860)

G. Walker, alt.

With grandeur

Soprano



Alto



Bass



Piano



With grandeur

A Slowly, with grandeur $\text{♩} = 88$

f



f



f



A Slowly, with grandeur $\text{♩} = 88$

f



With grandeur



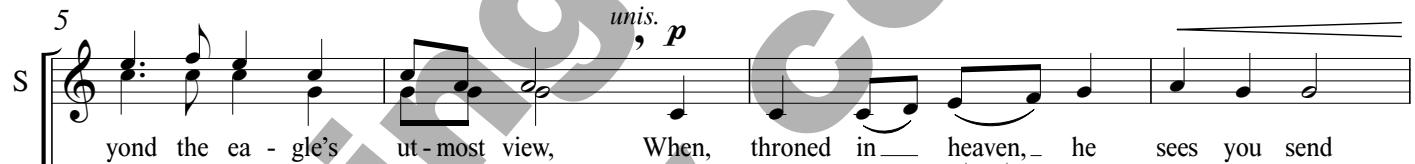
With grandeur



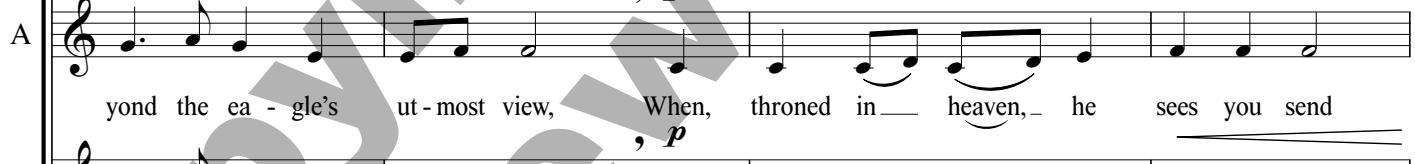
With grandeur



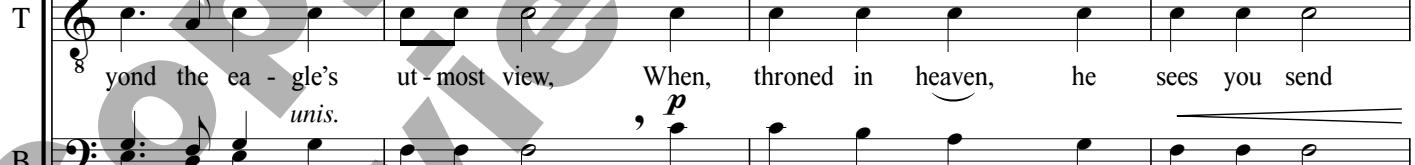
S



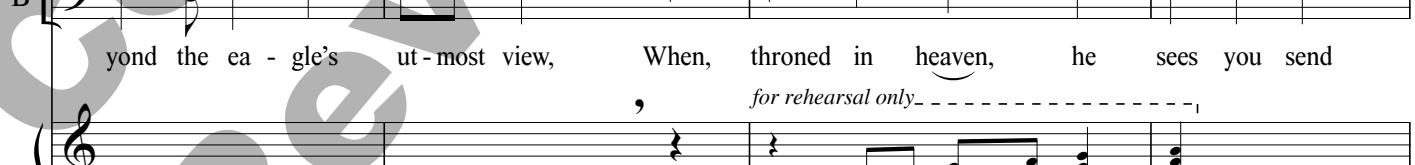
A



T



B



unis.

p

yond the ea - gle's ut - most view, When, throned in heaven, he sees you send

p

yond the ea - gle's ut - most view, When, throned in heaven, he sees you send

p

yond the ea - gle's ut - most view, When, throned in heaven, he sees you send

p

yond the ea - gle's ut - most view, When, throned in heaven, he sees you send

for rehearsal only

(*Revol.*)

rit.

B Slowly, triumphantly

accel.

9 *f*

S Back to the sky it's world of blue, Fath - er of Lakes, Ma - jes - tic!

A Back to the sky it's world of blue, Fath - er of Lakes, Ma - jes - tic!

T Back to the sky it's world of blue, Fath - er of Lakes, Ma - jes - tic! Lake Su -

B Back to the sky it's world of blue, Fath - er of Lakes, Ma - jes - tic! Lake Su -

f

Play

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

13 *a tempo* ($\text{♩} = 108$)

S

A

T pe - ri - or.

B pe - ri - or.

a tempo ($\text{♩} = 108$)

mf

with pedal

17 C (Same tempo)

Soprano (S) vocal line.

Alto (A) vocal line: *mf cantabile*

Tenor (T) vocal line: *mf cantabile*

Bass (B) vocal line: *mf cantabile*

Chorus: *unis.*

Text: Bound-less and deep, your for-ests weave Their twi-light shade the bor-ders o'er,

C (Same tempo)

Soprano (S) vocal line: *rit.*

Alto (A) vocal line: *rit.*

Tenor (T) vocal line: *rit.*

Bass (B) vocal line: *rit.*

Chorus: *unis.*

Text: ris-ing cliffs, like gi-ants, heave Their rug-ged forms a-long the shore.

D Slowly, triumphantlyaccel. *a tempo* ($\text{♩} = 108$)

25 *f*

Fath - er of Lakes, Ma - jes - tic!

Fath - er of Lakes, Ma - jes - tic!

Fath - er of Lakes, Ma - jes - tic! Lake Su - pe - ri - or!

Fath - er of Lakes, Ma - jes - tic! Lake Su - pe - ri - or!

D Slowly, triumphantlyaccel. *a tempo* ($\text{♩} = 108$)

Ad.

with pedal

29

S

A

T

B

Wave of the wil - der - ness,

E Flowing $\text{♩} = 108$

Ad.

Ad.

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 (flute)

Piano

1

2

3

4

5

Alto Soloist steps forward to sing

16 [A] **Flowing tempo** ♩ = 108

Alto Solo

Alto Solo (*rich tone*)*mf* *enraptured*[A] **Flowing tempo** ♩ = 108*with the excitement of birds in flight*

p

Ric.

19

Alto Solo

all thy glo - rious world,

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

Bar. Solo

Blue,

*Ric.**Ric.**simile*

22

Alto Solo

Bar. Solo

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

34 **C**

Alto Solo rit.

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

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

C

mf

rit.

Slowly Faster tempo $\text{♩} = 120$, with excitement

Alto Solo all thy glo - rious world.

Bar. Solo all thy glo - rious world.

Slowly Faster tempo $\text{♩} = 120$, with excitement

All Women unis. *mf* **D**

Soloists step back to join chorus

Thou art to me as

D

simile

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.