

William Campbell

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# AMONG THE TREES

- I. The Clearing Rests In Song and Shade
- II. I Go Among the Trees and Sit Still
- III. All the Earth Shall Sing (The dark around us, come)

Three songs for SATB Chorus & Piano  
Words by Wendell Berry

FOR PERUSA USE ONLY

William Campbell

## Among The Trees

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These three songs are about finding peace and unity within nature. Balance comes to many of us by leaving the human world, experiencing the beauty of nature, and taking the time to reflect on our connection to all. It is a commonality found in the creative work of civilizations past and present as reflected in our stories, religious writings, poems, art, music and philosophy.

Wendell Berry is well known for his writings and poems that express the relationship between humans and nature. The three songs in this collection are settings of Sabbath poems he crafted slowly and published in a book titled, *A Timbered Choir*. They are all expressions of the true presence one finds when awareness of Creation's unity supersedes the individual self. I chose these three poems to set to music for choir and piano because of their beauty, their meaning for me, and the inclusion of the singing as part of the wisdom of Berry's expression. They are beautiful poems about finding unity with nature, invoking "light, leaf, foot, hand and wing" and reflecting the peace that comes when we mindfully surround ourselves within the natural world; that when we "go among the trees and sit still," and "join our work to Heaven's gift," then "all the earth shall sing."

The songs here may be used in any order, or taken out as individual pieces. The numerical order I chose moves ritually from the perspective of a group, to the individual, and then again out to everyone. *The Clearing Rests In Song and Shade* characterizes the places we create with God to find balance and unity. The main musical theme features the leap of an open fifth, descriptive perhaps of a clearing—an opening in the woods—made by human work and sustained by the natural cycles of the earth. *I Go Among the Trees and Sit Still* is a calm piece that I wrote as a lyrical chorale, or hymn. In it we remember the mutual fear of humans and nature to each other, so I included a melodic fragment inspired by a bird song I once heard. *All the Earth Shall Sing (The dark around us, come)* is an invocation of all of creation. It starts deceptively as a quiet chant that gradually opens up to a joyful chorus.

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## I. The Clearing Rests In Song and Shade

The clearing rests in song and shade.  
It is a creature made  
By old light held in soil and leaf,  
By human joy and grief,  
By human work,  
Fidelity of sight and stroke,  
By rain, by water on  
The parent stone.

We join our work to Heaven's gift,  
Our hope to what is left,  
That field and woods at last agree  
In an economy  
Of widest worth.  
High Heaven's Kingdom come on earth.  
Imagine Paradise.  
O dust, arise!

## II. I Go Among the Trees and Sit Still

I go among the trees and sit still.  
All my stirring becomes quiet  
around me like circles on water.  
My tasks lie in their places  
where I left them, asleep like cattle.

Then what is afraid of me comes  
and lives a while in my sight.  
What it fears in me leaves me,  
and the fear of me leaves it.  
It sings, and I hear its song.

Then what I am afraid of comes.  
I live for a while in its sight.  
What I fear in it leaves it,  
and the fear of it leaves me.  
It sings and I hear its song.

After days of labor,  
mute in my consternations,  
I hear my song at last,  
and I sing it. As we sing,  
the day turns, the trees move.

## III. All the Earth Shall Sing (The dark around us, come)

The dark around us, come,  
Let us meet here together,  
Members one of another,  
Here in our holy room,  
  
Here on our little floor,  
Here in the daylit sky,  
Rejoicing mind and eye,  
Rejoining known and knower,  
  
Light, leaf, foot, hand, and wing,  
Such order as we know,  
One household, high and low,  
And all the earth shall sing.

# The Clearing Rests In Song and Shade

Words: Wendell Berry

Music: William Campbell

**Flowing, tempo rubato**  
 $\bullet = 56$

Tenor  
Bass

**Flowing, tempo rubato**  
 $\bullet = 56$

Piano  
*With Pedal*

*a tempo*

T  
clear-ing rests in song and shade. It is a crea-ture made by old light held in soil and

B  
clear-ing rests in song and shade. It is a crea-ture made by old light held in soil and

Pno.



## The Clearing Rests In Song and Shade

9

Soprano (S) *mp*  
The clear-ing rests in song and shade.

Alto (A) *mp*  
The clear-ing rests in song and shade.

Tenor (T)  
leaf,

Bass (B)  
leaf,

Piano (Pno.)

The clear-ing rests in song and shade.

It is a crea-ture

It is a crea-ture

It is a

It is a

13

Soprano (S)  
made by old light held in soil and leaf, by hu-man joy and

Alto (A)  
made by old light held in soil and leaf, by hu-man joy and

Tenor (T)  
crea-ture made by old light held in soil and leaf, by hu-man joy and

Bass (B)  
crea-ture made by old light held in soil and leaf, by hu-man joy and

Piano (Pno.)

## The Clearing Rests In Song and Shade

3

17

S      grief,      by hu-man work,      fi - de - li - ty of sight and stroke,

A      grief,      by hu-man work,      fi - de - li - ty of sight and stroke,

T      grief,      by hu-man work,

B      grief,      by hu-man work,

Pno.

21

S      by rain,      by wa - ter on      by

A      by rain,      by wa - ter on      by

T      de - li - ty of sight and stroke,      by rain,      by wa - ter on

B      de - li - ty of sight and stroke,      by rain,      by wa - ter on

21

Pno.

## The Clearing Rests In Song and Shade

25

S rain, by wa - ter on (cresc.) by rain, by wa - ter on the

A rain, by wa - ter on (cresc.) by rain, by wa - ter on the

T 8 by rain, by wa - ter on (cresc.) by rain, by wa - ter on the

B by rain, by wa - ter on by rain, by wa - ter on the

Pno. { (cresc.)

29 *f*

S pa - rent - stone. *rit.* *a tempo*

A *f* pa - rent - stone.

T *f* pa - rent - stone.

B *f* pa - rent - stone.

Pno. { *f*

33

S A T B Pno.

We join our work to Hea - ven's  
We join our work to Hea - ven's  
We join our work to Hea - ven's  
We join our work to Hea - ven's

*mp*

*mf*

*mp*

*mp*

37

S A T B Pno.

gift, our hope to what is left, that field and woods at last agree in  
gift, our hope to what is left, that field and woods at last agree in  
gift, our hope to what is left, that field and woods at last agree in  
gift, our hope to what is left, that field and woods at last agree in

*FOR PRACTICAL USE ONLY*

*37*

Pno.

## The Clearing Rests In Song and Shade

41

S: an e-co - no - my of wi-dest worth. High Hea-ven's King-dom come on

A: an e-co - no - my of wi-dest worth. High Hea-ven's King-dom come on

T: 8 an e-co - no - my of wi-dest worth.

B: an e-co - no - my of wi-dest worth.

Pno. (cresc.)

*mf*

45

S: earth. I - ma - gine pa-ra - dise, i -

A: earth. I - ma - gine pa-ra - dise, i -

T: 8 High Hea-ven's King-dom come on earth. I - ma - gine pa-ra - dise,

B: High Hea-ven's King-dom come on earth. I - ma - gine pa-ra - dise,

Pno. (mf)

*p* *cresc.*

45

Pno. (cresc.)

## The Clearing Rests In Song and Shade

7

50

S      ma - gine pa - ra - dise,      i - ma - gine pa - ra - dise. O

A      ma - gine pa - ra - dise,      i - ma - gine pa - ra - dise. O

T      (cresc.)  
i - ma - gine pa - ra - dise,      i - ma - gine pa - ra - dise. O

B      (cresc.)  
i - ma - gine pa - ra - dise,      i - ma - gine pa - ra - dise. O

Pno. { (cresc.)

54

S      f      ff      rit.

A      dust, a - rise!

T      dust, a - rise!

B      dust, a - rise!

Pno. { f      ff      mf      rit.

## The Clearing Rests In Song and Shade

*a tempo*

S 59                      *mf*

The clear-ing rests in song and shade.              We join our work to Hea-ven's

A

clear-ing rests in song and shade.              We join our work to Hea-ven's gift,

T

The clear-ing rests in song and shade.              We join our work to Hea-ven's

B

clear-ing rests in song and shade.              We join our work to Hea-ven's gift,

Pno.

*a tempo*

*mp*

63              *rit.*      *mp*      *a tempo*

S              gift,      High Hea-ven's King - dom      come on      earth.

A

High Hea-ven's King - dom      come on      earth.

T

gift,      High Hea-ven's King - dom      come on      earth.

B

High Hea-ven's King - dom      come on      earth.

Pno.

*rit.*      *a tempo*

*p*

# I Go Among the Trees and Sit Still

Words: Wendell Berry

Music: William Campbell

**Slow and sustained; with reverence**  
 $\text{♩} = 56$

Soprano      Alto      Tenor      Bass

Piano

S      A      T      B

Pno.

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5

I go a - mong the trees and  
I go a - mong the trees and  
I go a - mong the trees and  
I go a - mong the trees and

sit still— All my stir - ring be - comes qui - et a -  
sit still— All my stir - ring be - comes qui - et a -  
sit still— All my stir - ring be - comes qui - et a -  
sit still— All my stir - ring be - comes qui - et a -

**Slow and sustained; with reverence**  
 $\text{♩} = 56$

**mp**

**p**

**pp**

## I Go Among the Trees and Sit Still

8

S round me like cir - cles on wa - ter my

A round me like cir - cles on wa - ter my

T round me like cir - cles on wa - ter my

B round me like cir - cles on wa - ter my

Pno.

II

S tasks lie in their pla - ces where I left them, a - sleep like cat - tle.

A tasks lie in their pla - ces where I left them, a - sleep like cat - tle.

T tasks lie in their pla - ces where I left them, a - sleep like cat - tle.

B tasks lie in their pla - ces where I left them, a - sleep like cat - tle.

II

Pno.

15

Soprano (S) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mp*, *mp*, *mp*.

Then what is a-fraid of me comes. and

Alto (A) vocal line follows with eighth-note patterns.

Then what is a-fraid of me comes. and

Tenor (T) vocal line follows with eighth-note patterns.

Then what is a-fraid of me comes. and

Bass (B) vocal line follows with eighth-note patterns.

Then what is a-fraid of me comes. and

Piano (Pno.) accompaniment starts with eighth-note chords, dynamic *mp*. Then continues with eighth-note patterns.

15

Soprano (S) vocal line continues with eighth-note patterns.

Piano (Pno.) accompaniment continues with eighth-note patterns.

20

Soprano (S) vocal line starts with eighth-note patterns. Lyrics: lives a while in my sight. what it fears in me leaves me

Alto (A) vocal line follows with eighth-note patterns. Lyrics: lives a while in my sight. what it fears in me leaves me

Tenor (T) vocal line follows with eighth-note patterns. Lyrics: lives a while in my sight. what it fears in me leaves me

Bass (B) vocal line follows with eighth-note patterns. Lyrics: lives a while in my sight. what it fears in me leaves me

Piano (Pno.) accompaniment continues with eighth-note chords.

## I Go Among the Trees and Sit Still

24

S and the fear of me leaves it, it sings, it sings,  
A and the fear of me leaves it, it sings, it sings,  
T and the fear of me leaves it, it sings, it sings,  
B and the fear of me leaves it, it sings, it sings,

Pno.

28

S and I hear its song.  
A and I hear its song.  
T and I hear its song.  
B and I hear its song.

Pno.

## I Go Among the Trees and Sit Still

13

32

Soprano (S) *mp*  
Then what I am afraid of comes. I live for a while in its

Alto (A) *mp*  
Then what I am afraid of comes. I live for a while

Tenor (T) *mp*  
Then what I am afraid of comes. I live for a while in its

Bass (B) *mp*  
Then what I am afraid of comes. I live for a while in its

Piano (Pno.) *p*

35

Soprano (S)  
sight. What I fear in it leaves it, and the fear of it

Alto (A)  
in its sight. What I fear in it leaves it, and the fear of it

Tenor (T)  
sight. What I fear in it leaves it, and the fear of it

Bass (B)  
sight. What I fear in it leaves it, and the fear of it

Piano (Pno.)

## I Go Among the Trees and Sit Still

39

S leaves me. It sings, it sings and I hear its

A leaves me. It sings, it sings and I hear its

T leaves me. It sings, it sings and I hear its

B leaves me. It sings, it sings and I hear its

Pno.

43

S song.

A song.

T song.

B song.

Pno.

47

S A T B  
Af-ter days of la - bor,      mute in my con-ster-na - tions,      I hear my song at last,  
Af-ter days of la - bor,      mute in my con-ster-na - tions,      I hear my song at last,  
Af-ter days of la - bor,      mute in my con-ster-na - tions,      I hear my song  
Af-ter days of la - bor,      mute in my con-ster-na - tions,      I hear my song

Pno.  
Pno.

\* optional piano part, a cappella preferred through mm. 49

51

S A T B  
I hear my song      and I sing it.  
I hear my song at last,      I hear my song at last,      and I sing it.  
I hear my song      I hear my song      and I sing it.  
I hear my song      I hear my song      and I sing it.

Pno.

## I Go Among the Trees and Sit Still

55

S A T B Pno.

*mp* rit. rubato accel.

As we sing, as we sing, the day turns, the trees

As we sing, as we sing, the day turns, the trees

As we sing, as we sing, the day turns, the trees

As we sing, as we sing, the day turns, the trees

As we sing, as we sing, the day turns, the trees

rit. rubato accel.

60

S A T B Pno.

*a tempo* *mf* rit. *p*

move, move. And I hear its song.

*mf* rit. *p*

rit.

# All the Earth Shall Sing (The dark around us come)

17

Words: Wendell Berry

Music: William Campbell

Moderately; with movement  
 $\text{♩} = 72$

Piano {

The musical score consists of two systems of music. The top system shows the piano part in G minor (two flats) with a 4/4 time signature. The piano part features sustained notes and eighth-note chords. The bottom system shows the vocal part (Soprano, Alto, Tenor, Bass) and the piano part. The vocal parts sing "Ooo" or "The" on each note. The piano part has sustained notes and eighth-note chords. Measure numbers 1 through 8 are indicated above the vocal parts.

S A T B Pno. {

5 \*Ooo Ooo The  
A \*Ooo Ooo The  
T \*Ooo Ooo The  
B \*Ooo Ooo The  
5  $p$   $p$   $p$   $p$   
 $p$   $p$   $p$   $p$   
 $p$   $p$   $p$   $p$   
 $p$   $p$   $p$   $p$   
 $p$   $p$   $p$   $p$

\* = Oooo may be substituted for other vowel sound.

## All the Earth Shall Sing

9

S dark a - round us, come, — Let us meet here to -

A dark a - round us, come, — Let us meet here to -

T dark a - round us, come, — Let us meet here to -

B dark a - round us, come, — Let us meet here to -

Pno. { *mp*

*Ped. ad. lib.*

12

S ge - ther, — mem - bers one of a - noth - er, here in our

A ge - ther, — mem - bers one of a - noth - er, here in our

T ge - ther, — mem - bers one — here in our

B ge - ther, — mem - bers one — here in our

Pno. { *= mf*

16

S ho - ly room,

A ho - ly room,

T ho - ly room,

B ho - ly room,

Pno.

19

S *mp* Here on our lit - tle floor, here in the day - lit

A *mp* Here on our lit - tle floor, here in the day - lit

T *mp* Here on our lit - tle floor, here in the

B *mp* Here on our lit - tle floor, here in the

Pno.

## All the Earth Shall Sing

22

Sky, re - joi - cing mind and eye,  
sky, re - joi - cing mind and eye,  
day - lit sky, re - joi - cing mind and eye,  
day - lit sky, re - joi - cing mind and eye,

Pno.

25

re - join - ing known and know - er,  
re - join - ing known and know - er,  
re - join - ing known and know - er,  
re - join - ing known and know - er,

Pno.

28

S      *mf*  
 Light, leaf, foot, hand, and wing,— such or-der as— we know, one house-hold high and

A      *mf*  
 Light, leaf, foot, hand, and wing,— such or-der as— we know, one house-hold high and

T      *mf*  
 8      Light, leaf, foot, hand, and wing,— such or-der as— we know, one house-hold high and

B      *mf*  
 Light, leaf, foot, hand, and wing,— such or-der as— we know, one house-hold high and

Pno.      { *mf*

31

S      low, and all the earth shall sing! *f*

A      low, and all the earth shall sing! *f*

T      8      low, and all the earth shall sing! *f*

B      low, and all the earth shall sing! *f*

Pno.      { *f*

## All the Earth Shall Sing

34

S Light, leaf, foot, hand, and wing,— such or - der as— we  
A Light, leaf, foot, hand, and wing,— such or - der as— we  
T Light, leaf, foot, hand, and wing,— such or - der as— we  
B Light, leaf, foot, hand, and wing,— such or - der as— we  
Pno. *mf*

36

S know, one house-hold high and low, and all the earth shall sing! *f*  
A know, one house-hold high and low, and all the earth shall sing! *f*  
T know, one house-hold high and low, and all the earth shall sing! *f*  
B know, one house-hold high and low, and all the earth shall sing!  
Pno. *f*

39

S

A

T

B

Pno.

42

S

A

T

B

Pno.

FOR PUPILS USE ONLY

Measure 39:

- Piano: Sixteenth-note patterns. Dynamics: *mp*, *mf*, *p*.

Measure 42:

- Piano: Dynamics: *mp cresc.*, *8vb*.

## All the Earth Shall Sing

45

S *mf*  
Light, leaf, foot, hand, and wing,— such or - der as— we know, one house - hold high and

A *mf*  
Light, leaf, foot, hand, and wing,— such or - der as— we know, one house - hold high and

T *mf*  
8 Light, leaf, foot,— hand, and wing, and

B *mf*  
Light, leaf,— foot, hand, and wing, and

Pno.

48

S low, and all the earth shall sing! *f*

A low, and all the earth shall sing! *f*

T 8 all the earth shall sing! *f*

B all the earth shall sing! *f*

Pno.

51

S Light, leaf, foot, hand, and wing,— such or - der as we

A Light, leaf, foot, hand, and wing,— such or - der as we

T Light, leaf, foot, hand, and

B Light, leaf, foot, hand, and

Pno.

53

S know, one house-hold high and low, and all the earth shall sing! *f*

A know, one house-hold high and low, and all the earth shall sing!

T wing, and all the earth shall sing! *f*

B wing, and all the earth shall sing!

Pno.

## All the Earth Shall Sing

56

S                                      and all the earth shall sing!                                      all the earth shall

A                                      *mf*                                      *f*

T                                      *mf*                                      *f*

B                                      all the earth shall sing!                                      all the earth shall

Pno.                                      *mf*                                      *f*

59

S                                      sing!    -

A                                      *ff*    *ff*                                      -

T                                      *ff*    *ff*                                      -

B                                      sing!    sing!

Pno.                                      *sub.*                                      *mf*                                      *ff*