



Shores of Shadow

Chorales on Poems by Carl Sandburg
For Chorus of Unaccompanied Mixed Voices (SSAATTBB)

By Edward Lein

Shores of Shadow (music ©2006 by E. Lein) are a *cappella* choral settings of four poems by the great American poet Carl Sandburg (1878-1967). The poems are in the public domain, and include:

- **Under the Harvest Moon**
- **Valley Song**
- **At a Window**
- **The Great Hunt**

The settings were composed in Jacksonville, Florida, during the spring of 2006. The title for the set originally was to have been *Sandburg Chorales*, in reference to their essentially chordal style. Instead, a title was drawn from the 3rd poem that reflects the thread of twilight and night that runs through the verses.

Performance Notes

The repetitions in the 1st, 3rd and 4th pieces are optional. If all of the chorales are performed as a set, it is suggested that the introductory *Under the Harvest Moon* may be reprised after *The Great Hunt*, omitting the repetition.

The conductor is given a great deal of latitude with regard to dynamics and tempo. The dynamics (generally printed between the the women's and men's parts) are only suggestions. The metronome markings are approximations, and generally indicate a pace that should not be exceeded. Otherwise, the liberal addition of *rubato*, *ritardando*, etc., to highlight the phrasing of the poetry is expected.

For more information and mp3 recordings, visit http://home.comcast.net/~edward_lein

Edward Lein, born in Fort Pierce, Florida, in 1955, holds Master's degrees in Music and Library Science from the Florida State University. A retired tenor soloist, he has appeared in recital and has been featured soloist in oratorio and dramatic works throughout Florida. In May 2006, his Meditation, for Cello, Oboe, and Orchestra was premiered by the Jacksonville Symphony Orchestra during their biennial "Fresh Ink" concert which features works by selected Florida composers.

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Shores of Shadow: Sandburg Chorales
Under the Harvest Moon

music c2006, E. Lein

Rhythmic, but with rubato

♩ = 100

2 3 4

* Un-der the har-vest moon, When the soft sil-ver Drips shim-mer-ing Over the

mf

* Un-der the har-vest moon, When the soft sil-ver Drips shim-mer-ing Over the

*[If the repetition is performed, soloists may be used or the chorus may sing "loo" or other wordless syllables until "Ah" in measure 11]

5 6 7 8

gar-den nights, Death, the gray mock-er, Comes and whis-pers to you As a

mp

gar-den nights, Death, the gray mock-er, Comes and whis-pers to you As a

9 10 11 12

beau-ti-ful friend Who re-mem-bers. (Ah) Un-der the sum-mer

f *mp* *mf*

(,) *ten.* (,) *ten.* (,) *ten.* (,) *ten.*

13 14 15 16

ros - es When the flag - rant crim - son lurks in the dusk Of the wild red leaves,

ros - es When the flag - rant crim - son lurks in the dusk Of the wild red leaves,

17 18 19 20

Love, with lit - tle hands Comes and touch - es you With a thou - sand mem - o - ries,

Love, with lit - tle hands Comes and touch - es you With a thou - sand mem - o - ries,

21 22 23 24

And asks you Beau - ti - ful, un - an - swer - a - ble ques - tions.

And asks you Beau - ti - ful, un - an - swer - a - ble ques - tions.

Valley Song

music c2006, E. Lein

Freely (with rubato) ♩ = 60

1 2

Your eyes and the val - ley are mem - or - ies. Your

mp *mf*

3 4 5

eyes fire and the val - ley a bowl. It was

mf

6 7

here a moon - rise crept ov - er the tim - ber - line. It was

3

8 here we turned the cof-fee cups up-side down. And your eyes and the moon swept the

9 *3*

10 *mp*

here we turned the cof-fee-cups up-side down. And your eyes and the moon swept the

3

11 val-ley.

12 *p* Oo - - -

13 Ah - - -

14

val-ley. *mf* I will see you a-gain to-mor-row. I will see you a-gain in a

15 - I will nev-er know your dark eyes a-gain. *p*

16 *mf* *f*

17

18 *mf* These

mp

Ah

19 20 21 22

These are three su-mach-red dogs I run

mp These are three red dogs I run

are three ghosts I keep. These are three red dogs I run

ah These are three red dogs I run

23 24 25

with. Your eyes and the val-ley are mem-or-ies. Your

mf

with. Your eyes and the val-ley are mem-o-ries. Your

26 27 28

eyes fire and the val-ley a bowl. It was

f *mf* *mf*

eyes fire and the val-ley a bowl. It was

29 30

here a moon - rise crept ov - er the tim - ber - line. It was

f *mf*

here a moon - rise crept ov - er the tim - ber - line. It was

31 32

here we turned the cof - fee cups up - side down. And your

f *mp*

here we turned the cof - fee - cups up - side down. And your

33 34

eyes and the moon swept the val - ley.

eyes and the moon swept the val - ley.

35

36

mf All of it wraps and knots to a riddle:

mp Ah Ah

37

Growing slower

38

mf I have the moon, the timber-line and you. *f*

I have the moon, the timber-line and you.

39

40

(long hold)

41

mp All three are gone and I keep all three. *mp* *p*

All three are gone and I keep all three. *(long hold)*

At a Window

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With motion ♩. = 60

2 3

Give me hun - ger, O you gods that sit and give The world its

mf

4 5 6

or - ders.

mf

Give me hun - ger, pain and want, Shut me out

7 8 9 10

Give me your shab - biest,

with shame and fail-ure From your doors of gold and fame, Give me your shab - biest,

11 12 13 **Poco rall.** 14 ♩ = ♩

wear - iest hun - ger! But leave me a lit - tle

f *mp* *mf*

wear - iest hun - ger! But leave me a lit - tle

15 **A tempo** ♩ = 90

love, A voice to speak to me in the day end,

mf

A hand

f *mp* *mp*

A hand to touch me

love, (Ah, ah) A hand to touch me

A hand

19 20 21

in the dark room Break - - ing the long lone-li - ness.

mf *mp* *mf*

in the dark room Break - - ing the lone-li - ness.

22 23 24

One lit - tle wan - der - ing

mf *mf*

In the dusk of day - shapes blur - ring the sun - set, One wan - der - ing,

One lit - tle wan - der - ing

25 26 27

west - ern star Thrust out from the chang - ing shores of shad - ow.

f *ff*

west - ern star from the chang - ing shores of shad - ow.

28 29 30 31

Let me go to the win - dow, And wait and know the

mp *mp* *mp*

Watch there the day - shapes of dusk And wait and know the

32 33 34 35

com - ing Of a lit - tle love.

Rit. *f*

com - ing Of a lit - tle love.

The Great Hunt

c2006, E. Lein

With easy motion ♩ = 60 (ca.)

2 Poco rall.

3 A tempo

Musical score for measures 1-3. The score is in G major (one sharp) and 3/4 time. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 is in 4/4 time and contains the lyrics: "When the wind's drive and". The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment features a bass line with a whole note chord (G2, B1) in measure 1, a half note chord (G2, B1) in measure 2, and a quarter note chord (G2, B1) in measure 3. Dynamics include *p* in measure 1, *mp* in measure 2, and *mf* in measure 3. A triplet of eighth notes (G4, A4, B4) is marked in measure 2.

Musical score for measures 4-5. Measure 4 is in 3/4 time with lyrics: "whirl Blow me a - long no long - er,". Measure 5 is in 4/4 time with lyrics: "And the wind's a whis - per at". The vocal line features a triplet of eighth notes (G4, A4, B4) in measure 4 and a triplet of eighth notes (G4, A4, B4) in measure 5. The piano accompaniment has a bass line with a whole note chord (G2, B1) in measure 4 and a quarter note chord (G2, B1) in measure 5. Dynamics include *mp* in measure 4 and *mf* in measure 5.

Musical score for measures 6-8. Measure 6 is in 3/4 time with lyrics: "last.". Measure 7 is in 4/4 time with lyrics: "May - be I'll tell you then_". Measure 8 is in 4/4 time with lyrics: "Some oth - er time." and is marked "Poco rall.". The vocal line has a half note (G4) in measure 6, a quarter note (G4) in measure 7, and a quarter note (G4) in measure 8. The piano accompaniment has a bass line with a whole note chord (G2, B1) in measure 6, a half note chord (G2, B1) in measure 7, and a quarter note chord (G2, B1) in measure 8. Dynamics include *p* in measure 6, *mp* in measure 7, and *p* in measure 8. A triplet of eighth notes (G4, A4, B4) is marked in measure 7.

9 **A tempo** 10

When the ro-se's flash to the sun-set Reels to the rack and the twist,

mf

When the flash to the sun-set Reels to the rack and twist,

11 12

And the rose is a red by-gone,

mf

And the rose is a by-gone,

And the rose is a red by-gone,

13 14

When the face I love is go-ing And the

mf

When the face I love is go-ing And the

15 16

gate to the end shall clang, And it's no use to beck-on or say, "So long"_

gate to the end shall clang, *f*

gate shall clang, And it's no use to say, "So long"_

17 18 19

Poco rall. **A tempo**

May-be I'll tell you then, Some oth-er time. I ne-ver knew an-y more

mf *mp* *mf*

May - be, Some - time. I nev-er knew an- y more

20 21

Rall. *The repeat is optional*

beau-ti-ful than you:

beau-ti-ful than you: *f*

22 **A tempo** 23 24

I have hunt - ed you un - der my thoughts , I have brok - en down un - der the

f

I have hunt - ed you, I have brok - en down un - der the

25 **Poco rall.** 26

wind And in - to the ros - es look - ing for you. ,

ff

wind And in to - the ros - es look - ing for you. ,

27 **Slightly slower** 28 **Rit.** 29

I shall nev - er find an - y great - er than you.

mf

I shall nev - er find an - y great - er than you.