

JUDITH SHATIN

A Line-Storm Song

Baritone and Piano



Program Note

Robert Frost's poem, *A Line-Storm Song*, is a love poem, where love has been through a wild storm, and yet persists. I have tried to capture something of the wistful, wild, urgent nature of the poem. This song was commissioned by the Ensemble for These Times, through their Jewish Music and Poetry Project, with support from the Jewish Music Commission of Los Angeles. Soprano Nanette McGuinness and pianist Dale Tsang premiered it on their Trinity Chamber Concert on 06/11/16 in Berkeley, CA..I am grateful to mezzo-soprano Katherine Soroka for her insightful editorial suggestions and performance with pianist Nathan Carterette, presented by the Tuesday Musical Club in Pittsburgh, PA on 05/20/17. Most recently, I created this version for baritone and piano. I dedicate this song to my beloved Michael. -JS

World Premiere
Soprano Nanette McGuinness
Pianist Dale Tsang
Trinity Chamber Concerts
Berkeley, CA
06/11/16

Duration: 4:10

A Line-Storm Song

By Robert Frost

The line-storm clouds fly tattered and swift.
The road is forlorn all day,
Where a myriad snowy quartz stones lift,
And the hoof-prints vanish away.
The roadside flowers, too wet for the bee,
Expend their bloom in vain.
Come over the hills and far with me,
And be my love in the rain.

The birds have less to say for themselves
In the wood-world's torn despair
Than now these numberless years the elves,
Although they are no less there:
All song of the woods is crushed like some
Wild, easily shattered rose
Come, be my love in the wet woods, come,
Where the boughs rain when it blows.

There is the gale to urge behind
And bruit our singing down,
And the shallow waters aflutter with wind
From which to gather your gown.
What matter if we go clear to the west,
And come not through dry-shod?
For wilding brooch shall wet your breast
The rain-fresh goldenrod.

Oh, never this whelming east wind swells
But it seems like the sea's return
To the ancient lands where it left the shells
Before the age of the fern;
And it seems like the time when after doubt
Our love came back again.
Oh, come forth into the storm and rout
And be my love in the rain.

A Line-Storm Song

Robert Frost

Judith Shatin

Flowing ♩ = ca. 120

Baritone

Piano

mf

4

The line - storm clouds fly tat - tered and swift, The

7

road is for - lorn all day, Where a my - ri - ad snow - y quartz stones

ped sim.

10

lift, _____ And the hoof - prints van - ish a way. _____ The

10

Detailed description: This system contains measures 10, 11, and 12. The vocal line starts with a half note 'lift,' followed by a quarter rest, then 'And the hoof - prints van - ish a way.' with a quarter rest, and ends with 'The' on a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some triplets.

13

road - side flow - ers, too wet for the bee, Ex - pend their bloom _____ in

13

Detailed description: This system contains measures 13, 14, and 15. The vocal line continues with 'road - side flow - ers, too wet for the bee, Ex - pend their bloom' followed by a quarter rest, and ends with 'in' on a half note. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines.

16

vain Come o - ver the hills and far _____ with me, And

16

f *mf*

Detailed description: This system contains measures 16, 17, and 18. The vocal line starts with 'vain' on a half note, followed by 'Come o - ver the hills and far' with a quarter rest, and ends with 'And' on a half note. The piano accompaniment features a dynamic shift from *f* to *mf* and includes some chords and moving lines.

19

be _____ my love _____ in the rain. _____ The

19

Detailed description: This system contains measures 19, 20, and 21. The vocal line continues with 'be' followed by a quarter rest, 'my love' followed by a quarter rest, 'in the rain.' followed by a quarter rest, and ends with 'The' on a half note. The piano accompaniment concludes with some chords and a final melodic phrase.

22

birds have less to say — for them - selves In the wood - world's torn — de -

22

25

f *tr* *mf*

spair — Than now these num - ber - less years the elves, Al-though they are

25

f *mf*

28

p *mf*

no less there; — All song of the woods is

28

ped sim. *p* *mf*

31

f *mf*

crushed like some wild, ea - si - ly shat - tered rose.

31

f *mf*

34 *poco rit.* ----- *mf* *A tempo*

Come, be _____ my love in the

34 *f* *mf*

36 wet woods, come, Where the boughs rain when it

36 *f*

38 blows. _____

38 *f*

40 *mf* *f* *mf*

There is the gale to urge be -

40 *mf* *mp* *mf* *8va* -----

6 6

43

hind — And bruit our sing - ing — down —

mp

mf

mp

46

And the shal - low wa - ters a -

mf

p

mp

mf

49

flut - ter with wind from which to ga - ther your

8va

3

3

3

3

No Ped.

51

gown. What mat - ter if we go clear to the west, And

51

54

come not through dry - shod? For wild — ing brooch shall

Musical notation for measures 54-56, including vocal line and piano accompaniment.

57

wet your breast The rain - fresh gold - en

Musical notation for measures 57-58, including vocal line and piano accompaniment. Dynamics: *f*, *mf*.

59

rod. Oh, ne - ver this whelm - ing

Musical notation for measures 59-60, including vocal line and piano accompaniment.

61

east — wind swells — But it seems like the sea's re -

Musical notation for measures 61-63, including vocal line and piano accompaniment. Dynamics: *f*, *mf*.

63

turn To the an - cient lands where it

63

Detailed description: This system contains measures 63 and 64. The vocal line starts with a quarter rest in measure 63, followed by the lyrics 'turn To the an - cient lands where it'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *mp* is present above measure 64.

65

left the shells Be - fore the age of the

65

Detailed description: This system contains measures 65 and 66. The vocal line continues with the lyrics 'left the shells Be - fore the age of the'. The piano accompaniment maintains the eighth-note texture. A dynamic marking of *mp* is present above measure 66.

67

fern; And it seems like the time when

67

Detailed description: This system contains measures 67 and 68. The vocal line begins with 'fern;' followed by 'And it seems like the time when'. The piano accompaniment features a rising melodic line in the left hand. Dynamic markings include *mp* above measure 67 and *cresc.* above measure 68.

69

af - ter doubt Our love came back a - gain. Oh, come

69

Detailed description: This system contains measures 69 and 70. The vocal line continues with 'af - ter doubt Our love came back a - gain. Oh, come'. The piano accompaniment features a rising melodic line in the left hand. Dynamic markings include *f.* above measure 69, *mf,* above measure 70, and *mp cresc. - -* above the final measure.

72

72

forth in - to the storm and rout And

f *mf*

This system contains measures 72 and 73. The vocal line starts with a dashed line above measure 72. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

74

74

be my love a -

f *mf*

This system contains measures 74 and 75. The vocal line continues with a long note in measure 75. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

75

75

gain.

rit. a piacere *p*

This system contains measures 75 and 76. The vocal line has a long note in measure 75. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The tempo marking *rit. a piacere* is present.