

JUDITH SHATIN

A Line-Storm Song

Soprano 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. In my setting, 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. Nanette McGuinness and Dale Tsang premiered it on their Trinity Chamber Concert on 06/11/16. The Tuesday Musical Club of Pittsburgh presented this version, for mezzo and piano, with Katherine Soroka and pianist Nathan Carterette. I am grateful to Katherine for her insightful editorial suggestions. I dedicate this song to my beloved Michael. For additional information, visit www.judithshatin.com –JS

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

Mezzo-Soprano

Piano

mf

4 *mf*

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

13

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

16

f *mf*

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

f *mf*

19

be my love in the rain. The

22

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

tr

25 *f* *mf*

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

f *mf*

28 *p* *mf*

no less there; All song of the woods is

p *mf*

ped sim.

31 *f* *mf* 3

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

f *mf*

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

Come, be — my love in the

f *mf*

36

wet woods, come, Where the boughs rain when it

38

blows. There

41

is the gale to urge be - hind And

44

bruit our sing - ing down

47 *mf*

And the shal - low wa - ters a -

mp *mf* 6

49

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

8va 3 3

No Ped. 3

51

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

54

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

57 *f* *mf*

wet your breast The rain - fresh gold - en rod. Oh,

60 *f* *mf*

ne - ver this whelm - ing east wind swells But it

62 *mf*

seems like the sea's re - turn To the an - cient lands where it

65

left the shells Be - fore the age of the

67 *mp* *cresc.*

fern; And it seems like the time when

69 *f*, *mf*

af - ter doubt Our love came back a -

71 *mp* *cresc.*

gain. Oh, come forth in - to the

73 *f*, *mf*

storm and rout, And

74

be my love a

f *mf*

mf *f* *mf*

Detailed description: This block contains the first system of the musical score, covering measures 74 and 75. It features a vocal line and a piano accompaniment. The vocal line starts with a half note 'be' (measure 74), followed by a quarter note 'my' (measure 74), a half note 'love' (measure 75), and a half note 'a' (measure 75). The piano accompaniment consists of two staves. The right hand plays a melody with a half note 'be' (measure 74), a quarter note 'my' (measure 74), a half note 'love' (measure 75), and a half note 'a' (measure 75). The left hand plays a bass line with a half note 'be' (measure 74), a quarter note 'my' (measure 74), a half note 'love' (measure 75), and a half note 'a' (measure 75). Dynamics include *f* and *mf* for the vocal line, and *mf* and *f* for the piano accompaniment.

75

gain.

rit. *p*

mf *p*

Detailed description: This block contains the second system of the musical score, covering measures 75 and 76. The vocal line continues with a half note 'gain.' (measure 75) and a half note (measure 76). The piano accompaniment continues with a half note 'gain.' (measure 75) and a half note (measure 76). Dynamics include *rit.* and *p* for the vocal line, and *mf* and *p* for the piano accompaniment.

PERUSAL SCORE, NOT FOR PERFORMANCE