

Joshua Shank
LE002
SSAA voices (with soloists)
and violin (or cello)

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Saro

for SSAA voices (with soloists) and violin (or cello)



Lorelei
ensemble

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2014, ca. 6'

"Pretty Saro" was first an English folk song which is thought to have originated in the 1700s. It disappeared from performance but was eventually "rediscovered" in the Appalachian Mountains where it had immigrated and been preserved through the oral traditions of the local singers. Its lyrics had been changed but the subject had stayed the same: a person who is mostly content with where they are, but would still rather be with the far, far away Saro.

What I always think of when I hear this tune is the experience of a person immigrating to the United States and what it must have been like for them to leave someone they loved behind potentially thousand of miles away. We all have a Saro somewhere in our lives and, from immigrants processing through Ellis Island in 1905 to a Hispanic boy in 2014 wearing a t-shirt that says "Don't Deport My Mom," it's clear that sometimes things still don't go the way we want them to. In this moment, our lives are defined by one heartbreaking event: saying goodbye.

J. S.

The original version of this work was scored with violin accompaniment. The composer later made an adaptation for cello. Both parts are provided.

Saro

I came to this country, eighteen and forty-nine
I thought myself lucky for to be alive.
I looked all around me, no one I could see
that could compare to my pretty Saree.

If I were a turtle dove, had wings and could fly
far away to my Saro's lodging, I'd fly a straight line.
I'd lay in her arms for all of the night
And watch through the windows for the dawn's first light.

But her parents they won't have me, as I understand,
they want some freeholder, and I have no land.
O Saro, pretty Saro, am I on your mind?
Your parents they told me to leave you behind.

I wish I was a poet, could write in fine hand.
I'd write my love a letter, one she'd lone understand.
I'd send it by the water, where the islands overflow,
And dream of pretty Saro wherever I go.

'Tis not this long journey that grieves me for to go.
'Nor the country that I'm leavin', nor the debts I owe.
There's one thing that grieves me, and bears on my mind.
That's leavin' my darlin' pretty Saro behind.

Commissioned by Lorelei Ensemble
Dedicated to Shane Bitney Crone and Thomas Lee Bridegroom

Saro

for Treble Voices and Violin

Folk Tune
Arranged by Joshua Shank (2014)

$\text{♩} = 75$

(fade away into the choir tone)

Violin *f* ----- *niente*

Solo *mp*
I came to this coun - try

Tutti *p (sneak in)*
Oo

7

Vln.

Solo
eight - een and for - ty - nine. I thought my - self

Tutti

12

Vln. *f* *(f)*

Solo
luck-y for to be a - live. I looked all a -

Tutti

FOR PERUSAL ONLY

Note: There are a couple of different ways to pronounce the titular character's name. Here "Saro" should rhyme with "narrow."

18

Vln. *(f)* *(f)*

Solo round me. No one could I see. That could com -

Tutti

24

Vln. *(f)* *mf* *A bit faster (♩ = 80)*

Solo pare to muh pret-ty *Sa - ree.

Tutti

Solo A

Solo B

Solo C *Soloist mp* Oh, Sa - ro,

Solo D *Soloist mp* Oh,

FOR PERUSAL ONLY

*Rhymes with "dairy."

31 *sul D*

Vln. *p*

Tutti *niente* *mf in the foreground*

If I were a tur-tle dove, _____

Solo A *Soloist mp* *simile*

Oh, Sa - ro, _____ Oh, Sa - ro, _____

Solo B *Soloist mp* *simile*

Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh,

Solo C *simile*

Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa - ro, _____

Solo D *simile*

Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh,

37

Vln.

Tutti

_____ had wings and could fly _____ far a - way to my Sa-ro's _____

Solo A

Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa -

Solo B

Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh, _____

Solo C

Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa -

Solo D

Sa - ro, _____ Oh, Sa - ro, _____ Oh, Sa - ro, _____ Oh, _____

42

Vln.

Tutti

Solo A

Solo B

Solo C

Solo D

lodg - ing ____ I'd ____ fly a ____ straight line. ____ I'd lay in her arms ____

ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____

____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____

ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____

____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____

48

Vln.

Tutti

Solo A

Solo B

Solo C

Solo D

____ for all of the night ____ and watch through the

Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____

Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____

Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____

Sa - ro, ____ Oh, ____ Sa - ro, ____ Oh, ____ Sa - ro, ____

53 *with melody* 55

Vln. *with melody*

Tutti windows _____ for _____ the dawn's first _____ light. _____

Solo A Sa - ro, _____ Oh, _____ Sa - ro, _____ Oh, Sa - ro,

Solo B Oh, Sa - ro, _____ Oh, Sa - ro, _____

Solo C Sa - ro, _____ Oh, _____ *Sa - ro, _____ Sa -

Solo D Oh, Sa - ro, _____ Oh, _____ *Sa - ro, _____ Sa -

57 *in octaves with melody* *p*

Vln. *in octaves with melody* *p*

Tutti *sadly* *f* But her

Solo A *simile* Sa - ro, _____ Sa - ro,

Solo B *simile* Sa - ro, _____ Sa - ro,

Solo C *simile* - ro, _____ Sa - ro, _____ Sa - ro,

Solo D *simile* - ro, _____ Sa - ro, _____ Sa - ro,

*One singer or two on this melody between the two alto soloists. Experiment with balance to see what's right.

61

Vln. *mp*

Tutti

Solo A

Solo B

Solo C

par - ents _ they won't have me. _ _ _ _ _ As I un - der - stand, _ _ _ _ _

Sa - ro, _ _ _ _ _ Sa -

Sa - ro, _ _ _ _ _ Sa - ro, _ _ _ _ _

Sa - ro, _ _ _ _ _ Sa - ro, _ _ _ _ _ Sa - ro,

66

Vln. *f* *mf* *sub. f* *sul G rich, lots of vibrato, full bows*

Tutti

Solo A

Solo B

Solo C

they want some free - hold - er _ _ _ _ _ and

- ro, _ _ _ _ _ Sa - ro, _ _ _ _ _

Sa - ro, _ _ _ _ _ Sa - ro, _ _ _ _ _

Sa - ro, _ _ _ _ _ Sa - ro, _ _ _ _ _ Sa -

71 *sul G* *(in canon with melody)*

Vln. 

Tutti 
I have__ no land._____ Oh, Sa - ro, pret - ty Sa - ro,_____

Solo A 
Sa - ro,_____ Sa - ro,_____

Solo B 
Sa - ro,_____ Sa - ro,_____

Solo C 
- ro,_____ *simile* Sa - ro,_____ Sa - ro,_____

76 *sul G* *(back to octaves with melody)*

Vln. 

Tutti 
_____ am I on your mind?_____ Your pa - rents they

Solo A 
Sa - ro,_____ Sa - ro,_____

Solo B 
Sa - ro,_____ Sa -

Solo C 
Sa - ro,_____ Sa - ro,_____ Sa -

81 *poco rit.* *mp* *mf* *espressivo* $\text{♩} = 85$

Vln. *mp* *mf*

Tutti told me _____ to leave you _____ be - hind.

Solo A _____ looked _____ ro _____

Solo B - ro, _____ Sa - ro.

Solo C ro, _____ Sa - ro.

86 *mf* *mf*

Vln. *mf*

Sop. I wish I was _____ a po - et, _____ could

Alto I wish I was _____ a po - et, _____

91

Vln.

Sop. write in fine hand. I'd write my love_ a let-ter, _____ one_ she'd

Alto could write in fine hand. I'd write my love_ a let-ter, _____

97

Vln. *f*

Sop. *f*
lone un - der-stand. I'd send it by the wa - ter, where the

Alto *f*
one she'd lone un - der - stand. I'd send it by the wa - ter,

102

Vln. *mf*

Sop. *mf*
is - lands o - ver - flow, and

Alto *mf*
where the is - lands o - ver - flow, and dream of pret - ty

107

Vln. *f* *poco rit.* G.P.

Sop. *poco rit.* G.P.
dream of pret - ty Sa - ro wher - ev - er I go.

Alto *poco rit.* G.P.
Sa - ro wher - ev - er I go.

As the beginning

112

f *niente* *p* *dolce* *mp*

'Tis not this long__

p (sneak in)

Oo__

117

jour - ney__ that grieves me for to* go.__ 'Nor__ the

122

coun - try that I'm leav-in',__ nor__ the debts I__ owe.__

*Pronounce with a shwa.

127 *sul A*

Vln. *mf*

Solo

Tutti

There's one thing that grieves me, and bears on my

132 *niente*

Vln.

Solo

Tutti

mind. That's leav - in' my

138 *Slowing to the end* *dolce* *sul G* *p*

Vln.

Solo

Tutti

dar - lin' pret - ty Sa - ro be - hind.

FOR PERUSAL ONLY

String parts for violin or cello

FOR PERUSAL ONLY

Commissioned by Lorelei Ensemble
Dedicated to Shane Bitney Crone and Thomas Lee Bridegroom

Violin

Saro

Folk Tune
Arranged by Joshua Shank (2014)

$\text{♩} = 75$ (fade away into the choir tone)

f ————— niente

7 *f* cue: I — thought my - self — luck - y —

13 for to be a - live. (*f*) I looked all a -

18 round — me. (*f*) No one could I see. (*f*)

23 That could com - pare (*f*) to muh pret - ty — Sa - ree.

28 A bit faster ($\text{♩} = 80$) sul D

mf

33 *p*

38

43

48

54 *with melody* 55 3

60 *in octaves with melody*
p *mp*

65 *f* *mf*

70 *sul G*
rich, lots of vibrato, full bows *sul G* *(in canon with melody)*
sub. f

76 *sul G* *(back to octaves with melody)*

81 *poco rit.* *(choir out)*
mp

85 *(choir in)*
espressivo
mf *♩ = 85*

90

95

100

105

f

mf

poco rit.

f

As the beginning

111 G.P.

112 (fade away into the choir tone) *dolce*

f — — — — — *niente* *p*

118

125 sul A

niente

131 That's leav - in' my

138 *slowing to the end* *dolce* sul G *p*

dar - lin' pret - ty Sa - ro be - hind.

Cello

Commissioned by Lorelei Ensemble

Saro

for Shane Bitney Crone and Thomas Lee Bridegroom

Folk Tune,
arranged by
Joshua Shank

$\text{♩} = 75$ (fade away into the choir tone)

f ----- niente

10 *f*

cue: I — thought my-self luc-ky — for to be a - live —

16 *f* *f* *f*

— I looked all a-round me. No one could I see.

23 *f* A bit faster ($\text{♩} = 80$)

That could com - pare to muh pret-ty — Sa - ree. *mf*

31 *p* sul D

39

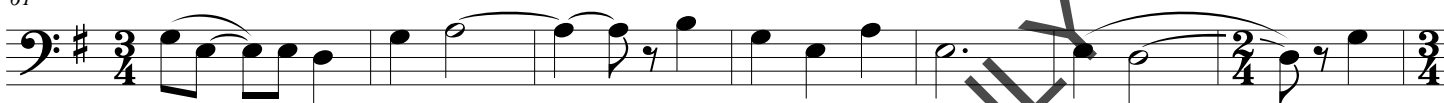
46



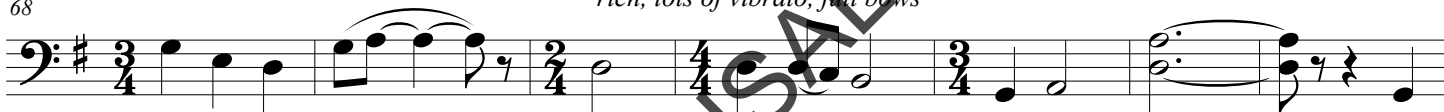
54

*with melody**in octaves with melody*

61

*mp**f**mf*

68

*rich, lots of vibrato, full bows**sub. mf*75 *(in canon with melody)**sul G**(back to octaves with melody)**p**mf**mp*

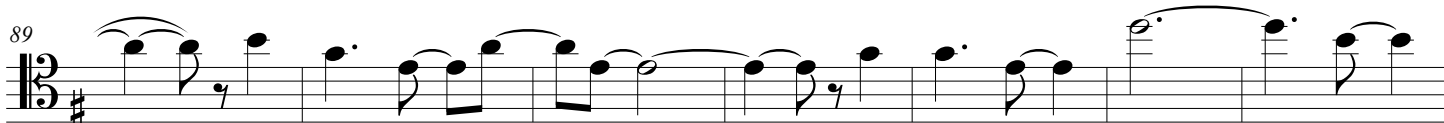
82

*poco rit.**(choir out)*

♩ = 85

*(choir in)**mf espressivo*

89



96

f

103

mf *f*

As the beginning (fade away into the choir tone)

111

f *niente* *pp*

120

sul D flautando

128

niente

136

That's leav-in' my dar-lin' pret-ty Sa-ro be - hind. *p dolce*

About the Composer

Joshua Shank's music has been called "jubilant...ethereal" (*Santa Barbara News-Press*) and "evocative and atmospheric...distilling a sustained mood most impressively" (*Gramophone*). He has been commissioned by ensembles such as the Young New Yorkers' Chorus, the Cincinnati Conservatory of Music, the American Choral Directors Association, The Esoterics, the Minnesota All-State Choir, and Lorelei Ensemble. From 2004-2014, he served as Composer-In-Residence for the Minneapolis-based professional choir The Singers – Minnesota Choral Artists. During that time, he collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble. In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award by the American Choral Directors Association. The winning piece, *Musica animam tangens*, was premiered in Avery Fisher Hall at the Lincoln Center and has since been performed and recorded from Los Angeles to South Africa. His music was recently featured in the PBS documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 100,000 copies worldwide.

Learn more at www.joshuashank.com

About Lorelei Ensemble

Lorelei Ensemble advances the women's vocal ensemble through passionate, engaging artistry and creative collaboration. Committed to a fresh and culturally relevant repertoire, Lorelei reimagines and cultivates bold compositional voices in performances that transform audience perspectives and expectations.

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