

Purple Stained Mouth  
GP-S001.3  
SATB choir, a cappella

Joshua Shank

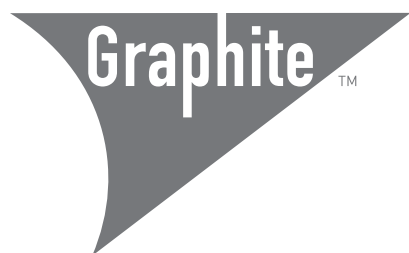
pdf download - \$2.15  
printed - \$3.40

# Joshua Shank

## Purple-Stained Mouth

for a cappella SATB choir

from *Color Madrigals*



notable. elevated.

[www.graphitepublishing.com](http://www.graphitepublishing.com)

## Performance Notes

Because of the tight harmonies, little to no vibrato is desirable.

Take a breath only when indicated by a rest.

If a crescendo appears without a starting/ending dynamic it is based on the treatment of the text.

## Program Notes

### Purple-Stained Mouth

When I read this text for the first time, I always got stuck on the last two lines. I kept associating it with the image of someone whose heart is broken taking refuge in a bottle of wine. The eight lines of the poem that lead up to this are what this person wishes for but, in the end, probably doesn't get. Anyone who has ever felt heartbroken knows this feeling and, although we usually heal ourselves of our own accord, "drowning your sorrows" can seem awfully inviting sometimes.

## Text

### Excerpt from Ode to a Nightingale

O, for a draught of vintage! that hath been  
Cooled a long age in the deep-delv'd earth,  
Tasting of Flora and the country green,  
Dancing, and Provençal song, and sunburnt mirth!  
O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth,  
That I might drink, and leave the world unseen,  
And with thee fade away into the forest dim

—John Keats (*England, 1795-1821*)

## FYI

If you're not a rigorous student of the classics it can be difficult to read through the poetry and understand everything Keats is talking about. Listed here are some of the more obscure things he mentions in the course of his writing which, once you know what they are, can really make each text come to life.

**Flora:** the goddess of flowers

**Hippocrene:** a spring on Mount Helicon in Boeotia, Greece which was sacred to the Muses and regarded as a source of poetic inspiration.

**Provençal:** originating from the Provence region of southeastern France.

*A special note: I am especially indebted to Matthew Culleton and Vicki Peters for supporting the creation of such a large work. They and their respective choirs gave all six pieces amazing premieres in three different "volumes" (red/green, purple/yellow and blue/orange).*

# For perusal purposes only. Do not copy.

## Purple-Stained Mouth

from *Color Madrigals*

for Susan Witter-Shank

SATB Chorus, a cappella

John Keats

Joshua Shank

*At a constant tempo* (♩ = ca. 80)

*mf*

S O, for a draught of vin - tage! that hath been Cooled a long

*mf*

A O, for a draught of vin - tage! that hath been Cooled a long

*mf*

T O, for a draught of vin - tage! that hath been Cooled a long

*mf*

B O, for a draught of vin - tage! that hath been Cooled a long

5

*no vibrato* *mf*

S age in the deep - delv - ed earth, Tast - ing of

*no vibrato* *mf*

A age in the deep - delv - ed earth, Tast - ing of

*no vibrato* *mf*

T age in the deep - delv - ed earth, Tast - ing of

*no vibrato* *mf*

B age in the deep - delv - ed earth, Tast - ing of

10

For perusal purposes only. Do not copy.

S Flo - ra and the coun - try green, \_\_\_\_\_ Danc - ing, and Pro - ven -

A Flo - ra and the coun - try green, \_\_\_\_\_ Danc - ing, and Pro - ven -

T Flo - ra and the coun - try green, \_\_\_\_\_ Danc - ing, and Pro - ven -

B Flo - ra and the coun - try green, \_\_\_\_\_ Danc - ing, and Pro - ven -

14

S çal song, and sun - burnt \_\_\_\_\_ mirth! *f*

A çal song, and sun - burnt \_\_\_\_\_ mirth! *f*

T çal song, and sun - burnt \_\_\_\_\_ mirth! *f*

B çal song, and sun - burnt \_\_\_\_\_ mirth! *f*

18

S *mf* O for a beak - er full of the warm South, \_\_\_\_\_

A *mf* O for a beak - er full of the warm South, \_\_\_\_\_

T *mf* O for a beak - er full of the warm South, \_\_\_\_\_

B *mf* O for a beak - er full of the warm South, \_\_\_\_\_

For perusal purposes only. Do not copy.

S Full of the true, the blush - ful Hip - po - crene, \_\_\_\_ With

A Full of the true, the blush - ful Hip - po - crene, \_\_\_\_ With

T Full of the true, the blush - ful Hip - po - crene, \_\_\_\_ With

B Full of the true, the blush - ful Hip - po - crene, \_\_\_\_ With

26

S bead - ed \_\_\_\_ bub - bles wink - ing at the brim, \_\_\_\_ And

A bead - ed \_\_\_\_ bub - bles \_\_\_\_ wink - ing at the brim, \_\_\_\_ And

T bead - ed bub - bles \_\_\_\_ wink - ing at the \_\_\_\_ brim, \_\_\_\_ And

B bead - ed \_\_\_\_ bub - bles wink - ing at the \_\_\_\_ brim, \_\_\_\_ And

30

*bring out moving notes*

S pur - ple - stain - éd mouth, \_\_\_\_ That I might

A pur - ple - stain - éd mouth, \_\_\_\_ That I might

T pur - ple - stain - éd mouth, \_\_\_\_ That I might

B pur - ple - stain - éd mouth, \_\_\_\_ That I might

*mf*

34

S drink, and leave the world un - seen, \_\_\_\_\_ And

A drink, and leave the world un - seen, \_\_\_\_\_ And

T drink, and leave the world un - seen, \_\_\_\_\_ And

B drink, and leave the world un - seen, \_\_\_\_\_ And

For perusal purposes only. Do not copy.

Graphite<sup>TM</sup> notable. elevated.

sub. *f* *mf* gently

40

S with thee \_\_\_ fade \_\_\_ a - way \_\_\_\_\_ in - to the fo - rest

A with thee \_\_\_ fade \_\_\_ a - way \_\_\_\_\_ in - to the fo - rest

T with thee \_\_\_ fade \_\_\_ a - way \_\_\_\_\_ in - to the fo - rest

B with thee \_\_\_ fade \_\_\_ a - way \_\_\_\_\_ in - to the fo - rest

For perusal purposes only. Do not copy.

Graphite<sup>TM</sup> notable. elevated.

44

*mp*

S dim, in - to the fo - rest dim,

A dim, in - to the fo - rest dim,

T *mp* dim, in - to the fo - rest dim,

B *mp* dim, in - to the fo - rest dim,

Graphite TM

For perusal purposes only. Do not copy.

48

*p* in - to the fo - rest dim. (m)

*p* in - to the fo - rest dim. (m)

*p* in - to the fo - rest dim. (m)

*p* in - to the fo - rest dim. (m)

close slowly to 'm'

close slowly to 'm'

close slowly to 'm'

close slowly to 'm'

For perusal purposes only. Do not copy.

52

*attaca movmt. 4*

S

A

T

B

Graphite TM

niente

Burnsville, April 2007

## Joshua Shank



Joshua Shank (b. 1980) has been commissioned by organizations such as the Lorelei Ensemble, the Choral Project, the American Choral Directors Association, and the Association for Music in International Schools. From 2004-2014, he served as Composers-In-Residence for the Minneapolis-based professional choir, The Singers, where 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 from the American Choral Directors Association. A native of Minnesota, his music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 150,000 copies worldwide.

Joshua received his undergraduate degree in Music Education from Luther College where he studied conducting with Weston Noble. He has also earned master's and doctoral degrees in Musicology and Composition from the University of Texas at Austin where he studied with Donald Grantham and the late opera composer Daniel Catán. A fierce advocate for students' access to music education, he served as a public-school teacher in Minneapolis/St. Paul for many years before going on to teach at

Gonzaga University, Valley City State University, and Eastern Washington University. When he's not writing music, you can probably find him biking, studying vegetarian cooking, or watching hilariously bad movies.

Other choral works for mixed voices from Graphite Publishing:

Eric William Barnum	GP-B008	The White Birds	SATB, a cappella
Eric William Barnum	GP-B010	Conflagration	SATB, piano
Abbie Betinis	GP-B004	Blessed Be the Lord, My Rock	SAB, piano, organ, or a cappella
B.E. Boykin	GP-B022	Holding the Light	SATB, piano
B.E. Boykin	GP-B024	It's a Long Way	SATB, piano
Jennifer Lucy Cook	GP-C009	They Are Mother	SATB div., SA soli, piano
Jennifer Lucy Cook	GP-C012	How Can I Keep From Singing?	SATB, piano
Dessa and Jocelyn Hagen	GP-D023	Controlled Burn	SATB, orchestra or chamber ens.
Dessa and Jocelyn Hagen	GP-D026	Look Out Above	SATB, a cappella, soli, body percussion
Christine Donkin	GP-D019	In Flanders Fields	SATB, a cappella
Christine Donkin	GP-D020	In Paradisum	SSAATTBB, a cappella
Jocelyn Hagen	GP-H003	I Lift Up My Eyes (Psalm 121)	SSATB, a cappella
Jocelyn Hagen	GP-H014	To See the Sky	SATB, piano
Christopher Harris	GP-H015	Alleluia, For This Day	SATB (div), piano
Christopher Harris	GP-H016	Were You There?	SATB, a cappella
Christopher Harris	GP-H018	He's Able!	SATB (div), piano
Isaac Lovdahl	GP-L002	They Brought a Joyful Song	SATB (div), piano
Isaac Lovdahl	GP-L006	Though the great Waters sleep	SATB (div), piano
Luke Mayernik	GP-M004	Emblem	SATB, S solo, piano, violin, cello
Luke Mayernik	GP-M005	IKON	SSAATTBB, a cappella
Paul John Rudoj	GP-R013	Gamaya	SATB, opt. djembe
Paul John Rudoj	GP-R014	Stillness and the Night	SATB, a cappella
Joshua Shank	GP-S001	Color Madrigals (6 movement cycle)	SATB, a cappella
Joshua Shank	GP-S004	Daughter Ecstatic	SATB, soli quartet, a cappella
Timothy C. Takach	GP-T001	'Twas in the Moon of Wintertime	SATB, a cappella
Timothy C. Takach	GP-T010	Neither Angels, Nor Demons, Nor Powers	SSATBB, a cappella
Takach and Hagen	GP-T016	This is How You Love (multi-movement)	SATB, a cappella
Joe Twist	GP-T020	Hymn of Ancient Lands	SATB (div), S solo a cappella
Joe Twist	GP-T021	Weep, O Mine Eyes	SSAATTBB a cappella
Ellen Gilson Voth	GP-V002	Across the empty square	SATB, piano
Dale Warland	GP-W001	Always Singing	SATB (div), a cappella
Dale Warland	GP-W003	Sed Amore (But by Love)	SATB (div), piano
Reignall Wright	GP-W006	The Gift to Sing	SATB, piano
Reignall Wright	GP-W007	Tides	SATB, violin, viola, piano
Reignall Wright	GP-W008	Life's Mirror	SATB, piano

Graphite™

notable. elevated.

www.graphitepublishing.com