

The Harbor and the Sea  
SSAA, piano and B $\flat$  clarinet  
JH - GRL18.1

Ellen Gilson Voth

pdf - \$1.95  
printed - \$3.30

# The Harbor and the Sea

Ellen Gilson Voth

for SSAA choir, piano and B $\flat$  clarinet



COMPOSE  
LIKE A **GIRL**

Illustration: KT Thompson

*jh* music

## Text:

The weary wanderer  
Tossed and tattered by whirling wind  
Sees a star above the storm,  
A ray that beams...  
Amid the waves  
She calls out through the wind:

“I have traveled long on the stormy sea -  
This journey to be free.  
My hope is in these trembling hands;  
I barely stand.  
When I see my longed-for land,  
Has it a place for me?”

Away from shore,  
Salt water glistening on her face -  
(Tears or waves? She does not know) -  
She presses on through the darkness  
In hope of a harbor ahead,  
Calling out again:

“I have traveled long on the stormy sea -  
Though not yet free.  
My hope is passing through these hands -  
I cannot stand.  
You who live on stable land -  
Have you a place for me?”

Her vision blurs - mind churns -  
“Do I see helping hands,  
or still no place to land?  
Must I return to darkness behind?”  
But then, a place to anchor ahead,  
A light draws near,  
And voices call:

“You have traveled long on the stormy sea.  
Come now and taste of hope. Take our hand.  
Our strength is yours when you cannot stand.  
After all you have been through,  
There is room  
in the harbor / our harbor for you.”

- Elizabeth Sunshine Koroma, ad. E.G. Voth

“We do not have a permanent city...  
We are looking, we are yearning  
for a city to come.”

- Excerpts from *Epistle to Hebrews*. Public domain.

## From the Composer:

The call for scores for the ACDA Genesis Prize in 2020 prompted many partnerships between poets and composers. I am thrilled for how “The Harbor and the Sea” brought together a poet in Indiana, a composer in Connecticut, and multiple women’s choirs from across the country to collaborate and premiere a new piece.

Inspired in part by the riveting story of Doaa Al Zamel and her journey from Syria as told by Melissa Fleming in her book, *A hope more powerful than the sea*, this piece - scored for SSAA choir, piano and optional clarinet - tells of a traveler battered by waves and storms, who finally makes her way to a harbor. Will she find space and be welcomed there?

The piece speaks a broad, life-affirming message that, whatever waves buffet us in the course of our lives, we are not alone when we reach out and welcome others who face their own turbulent journeys in their search for safety and acceptance, and that, ultimately, we are all on a journey for a place to call home.

- Ellen Gilson Voth

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you!

~ Jocelyn Hagen



Active as a conductor and composer, Ellen Gilson Voth composes works that reflect her passion for and commitment to high standards of artistry in writing for the human voice. Praised for music that is “superbly crafted for singer and accompanist,” Voth’s works have been commissioned and premiered by a wide range of professional, semi-professional and amateur choirs across the US, and featured at regional and national conferences of the American Choral Directors Association and College Music Society. Her art song and short opera works have garnered national attention as well. An experienced educator and clinician, she regularly presents workshops and coaches emerging composers on the art and craft of composition. Voth received her DMA degree from The Hartt School, University of Hartford, and currently lives with her husband and daughter in West Hartford, CT. To learn more about her work, visit [www.ellengilsonvoth.net](http://www.ellengilsonvoth.net).

# The Harbor and the Sea

for SSAA choir, B $\flat$  clarinet\*, and piano

Elizabeth Sunshine Koroma (adapted E.G. Voth)

Ellen Gilson Voth

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$\text{♩} = 60$  *Freely, as a florid chant:*

Clarinet in B $\flat$

Piano

*mp*

*p*

*pedal ad libitum*

B $\flat$  Cl.

*mp*

*mf*

lo c e t y n h a g e n

B $\flat$  Cl.

*mp*

*(tremolo gradually subsides)*

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\*Part also available for C instrument.



*jh* music

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10  $\text{♩} = 66$  *mp*

A1 tossed and tat-tered The wea-ry wan-der-er tossed and

A2 *mp* The wea-ry wan-der-er tossed and tat-tered by whirl-ing wind —

10  $\text{♩} = 66$  *mp*

*See ad libitum*

12 *mf*

S2 We do not

A1 tat-tered by whirl-ing wind — The wea-ry wan-der-er tossed and

A2 tossed and tat-tered The wea-ry wan-der-er tossed and tat-tered

12

14

S2 have a per-ma-nent ci - ty —

A1 tat-tered by whirl-ing wind — sees a star a-bove the storm, star a-bove the storm

A2 tossed and tat-tered a ray that beams a ray that

14

*roll chords on the beat*

16

S1

S2

A1

A2

*Do not photocopy. For perusal only.*

A-mid the waves she calls out through the wind: \_\_\_\_\_  
 beams \_\_\_\_\_ calls out through the wind: \_\_\_\_\_

16

*As in the distance:*

*f* *p*

20

S1

*Solo or small group:*  
*mf*

"I have trav-eled long on the storm-y sea, this jour-ney \_\_\_\_\_ to be free.

*f* *p* *f* *p*

\* *leg.* \* *leg.*

25

S1

My hope is in these trem-bling hands; I bare-ly stand. When I see \_\_\_\_\_ my longed- for

*Do not photocopy. For perusal only.*

30 *A tempo*  
 S1 land, has it a place for me? \_\_\_\_\_

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 mp  
 (Flutter pedaling - harmonic clarity within a wash of sound)

34  
 S1 \_\_\_\_\_

S2 \_\_\_\_\_

A1 \_\_\_\_\_

A2 *mf*  
 A-way from shore, salt wa-ter glist'-ning on her face

34  
 Piano accompaniment

36 *mf*  
 S1 We are look-ing, \_\_\_\_\_ We are

A1 *mf*  
 A-way from shore, salt wa-ter glist'-ning on her face (Tears or

A2 \_\_\_\_\_ (Tears or waves? She does not know.)

36  
 Piano accompaniment

38

S1

yearn - ing \_\_\_\_\_

S2

A1

waves? (She does not know.) \_\_\_\_\_ She press - es on through the dark - ness, In hope

A2

She press - es on through the dark - ness, \_\_\_\_\_ the

38

joceelyn chagen

40

S1

S2

A1

\_\_\_\_\_ of a har - bor a - head, call - ing out a - gain, \_\_\_\_\_ a -

A2

dark - ness, \_\_\_\_\_ call - ing out a - gain \_\_\_\_\_

40

42

Small group:

*mp*

S1 "I have trav - eled long \_\_\_\_\_ on the storm - y sea, \_\_\_\_\_

S2 "I have trav - eled long \_\_\_\_\_ on the storm - y sea, \_\_\_\_\_

A1

A2

*gain:*

42

*f* *p*

*ad lib.*

\*

45

B♭ Cl. *mf*

S1 Though not yet free. \_\_\_\_\_ My hope is *mp*

S2 Though not yet free. \_\_\_\_\_ My hope is *mp*

45

*ad libitum*

49

S1 pass - ing through these hands; I can-not stand. You who live

S2 pass - ing through these hands; I can-not stand. You who live

49



62

S1

S2

A1

A2

Must I re - turn to dark - ness be - hind?

Must I re - turn to dark - ness be - hind?

Must I re - turn to dark - ness be - hind?

*f*

*f*

*f*

62

*f*

*mf*

joceelyn chagen

64

S1

S2

A1

A2

But then, a place to an - chor a - head, a light —

a light —

*mp*

*mp*

64

*mp*

*Rit.*

68

B♭ Cl. *mp* *p*

S1 draws near, and voice es, voice es call: *p*

S2 draws near, and voice es, voice es call: *p*

A1 and voice es, voice es call: *mp* *p*

A2 voice es call: *mp* *p*

68 *Rit.*

*ad libitum*

Joeelyn Chagen

73 ♩ = 62 *mp*

S1 "You have trav - eled long on the storm-y sea. *mp*

S2 "You have trav - eled long on the storm-y sea. *mp*

A1 "You have trav - eled long on the storm-y sea. *mp*

A2 "You have trav - eled long on the storm-y sea. *mp*

73 ♩ = 62 *p* *mp*

76 *p* *mp*

S1 Come — now and taste of hope.

S2 Come — now and taste of hope.

A1 Come — now and taste of hope.

A2 Come — now and taste of hope.

joceelyn chagen

78

S1 Take our hand. Our strength is yours when you can - not stand. Af - ter

S2 Take our hand. Our strength is yours when you can - not stand. Af - ter

A1 Take our hand. Our strength is yours when you can - not stand. Af - ter

A2 Take our hand. Our strength is yours when you can - not stand. Af - ter

81 *mf* *mp*

S1 all you have been through, af - ter all you have been through,

S2 all you have been through, af - ter all you have been through,

A1 all you have been through, af - ter all you have been through,

A2 all you have been through, af - ter all you have been through,

81

84 *Rit.* *A tempo* *mp*

B. Cl.

84 *p*

S1 There is room in the har - bor for you.

S2 There is room in the har - bor for you.

A1

A2

84 *Rit.* *A tempo* *p* *mp*

88

B♭ Cl.

88

S1

S2

A1

A2

88

B♭ Cl.

92

S1

S2

A1

A2

92

There is room in the harbor for you. There is room in our harbor for you.

There is room in the harbor for you. There is room in our harbor for you.

you.

you.

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j o c e l y n h a g e n



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| JH-GRL18.1 | Ellen Voth             | The Harbor and the Sea                        | SSAA, piano, B $\flat$ clarinet                |



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