

The Harbor and the Sea
SSAA, piano
JH - GRL18

Ellen Gilson Voth

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The Harbor and the Sea

Ellen Gilson Voth

for SSAA choir and piano



COMPOSE
LIKE A **GIRL**

Illustration: KT Thompson

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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.

The Harbor and the Sea

for SSAA choir and piano

Elizabeth Sunshine Koroma (adapted E.G. Voth)

Ellen Gilson Voth

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♩ = 60 *Freely, as a florid chant:*

mf *p* *mf*

Piano *p legato*

pedal ad libitum

3 *mf* *p* *mf*

6

(tremolo gradually subsides)

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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*

ped. 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

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

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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*

* *Rec.* * *Rec.*

25

S1

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

30 *A tempo*

S1 land, has it a place for me? _____

mp

Ped. * *Ped.* (Flutter pedaling - harmonic clarity within a wash of sound)

34 *mf*

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

36 *mf*

S1 We are look-ing, _____ We are

S2 _____

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

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

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36

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

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 gain: —

A2 —

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42

f *p*

trio * *

45

S1 Though not yet free. *p* My hope is *mp*

S2 Though not yet free. *p* My hope is *mp*

45

mf *mp*

trio. ad libitum

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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

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53

S1 on sta-ble land, Have you a place for me?

S2 on sta-ble land, Have you a place for me?

53

mp

ped. *

58

S2 Her vi-sion blurs, mind

A1 Her vi-sion blurs, mind

A2 Her vi-sion blurs, mind

58

mp

mf

mf

mf

mf

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

60

S1 for a ci - ty to come.

S2 churns: "Do I see help-ing hands or still no place to land? _

A1 churns: "Do I see help-ing hands or still no place to land? _

A2 churns: "Do I see help-ing hands or still no place to land? _

60

62

S1

S2

A1

A2

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

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

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

62

f *mf*

joceelyn chagen

64

S1

S2

A1

A2

But then, *mp* a place to an - chor a - head, a light *mp*

a light

64

mp

68 *Rit.* *p*

S1 — draws near, and voic - es, voic - es call: *p*

S2 — draws near, and voic - es, voic - es call: *p*

A1 and voic - es, voic - es call: *mp* *p*

A2 voic - es call: *mp* *p*

68 *Rit.*

Ad libitum

joce lyn chagen

73 $\text{♩} = 62$ *mp* *p*

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

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

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

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

73 $\text{♩} = 62$ *p* *mp*

77 *mp*

S1 Come now and taste of hope. Take our hand. Our

S2 Come now and taste of hope. Take our hand. Our

A1 Come now and taste of hope. Take our hand. Our

A2 Come now and taste of hope. Take our hand. Our

jocelyn chagen

79 *mf*

S1 strength is yours when you can - not stand. Af - ter all you have been through,

S2 strength is yours when you can - not stand. Af - ter all you have been through,

A1 strength is yours when you can - not stand. Af - ter all you have been through,

A2 strength is yours when you can - not stand. Af - ter all you have been through,

Rit.

82

S1 af - ter all you have been through, There is room in the har - bor for you.

S2 af - ter all you have been through, There is room in the har - bor for you.

A1 af - ter all you have been through,

A2 af - ter all you have been through,

mp

Rit.

82

mp

joceelyn chagen

A tempo

86

S1 *p*

S2 *p*

A1 *mp*

A2 *mp*

There is room in the har - bor for

There is room in the har - bor for

A tempo

86

mp

89

S1
There is room _____ in the har-bor for you. _____ our har-bor for you. *p*

S2
There is room _____ in the har-bor for you. _____ our har-bor for you. *p*

A1
you. There is room _____ in our har - bor _____ for you. *p*

A2
you. There is room _____ in our har - bor _____ for you. *p*

89

joceelyn chagen

93

S1

S2

A1

A2

93

p

p

8va

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



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