

LATE SUN



ERIC SHANFIELD

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Baritone

String Quartet

1. Distances (*Phillipe Jaccottet*)
2. Crown (*Kay Ryan*)
3. My Old Body (*Jean Valentine*)
4. The Companions (*Josephine Jacobsen*)
5. The Scattered Congregation (*Tomas Tranströmer*)
6. Hour (*Mark Strand*)

Originally, *Late Sun* was a song-cycle for voice and piano composed in 2003 and 2006 comprising 24 songs in 3 books. Over time it was whittled down to just a few of the best (?) songs, and I made this version for voice and string quartet.

This composition should be performed in its entirety; unlike the piano version, it is not excerptable.

LATE SUN

1. Distances (*Philippe Jaccottet*)

Swifts turn in the heights of the air;
higher still turn the invisible stars.
When day withdraws to the ends of the earth
their fires shine on a dark expanse of sand.

We live in a world of motion and distance.
The heart flies from tree to bird,
from bird to distant star,
from star to love; and love grows
in the quiet house, turning and working,
servant of thought, a lamp held in one hand.

2. Crown (*Kay Ryan*)

Too much rain
loosens trees.
In the hills giant oaks
fall upon their knees.
You can touch parts
you have no right to—
places only birds
should fly to.

3. My Old Body (*Jean Valentine*)

My old body:
a ladder of sunlight,
mercury dust floating through—

My forgivenesses,
how you have learned to love me in my sleep.

4. The Companions (*Josephine Jacobsen*)

Living close to death
is not just a case of breath after breath.
It is to realize that to fraternize
with the dark prince is possible and wise,
so that in the final weather
when together you quit the room
though tentative and weary
you will have the enormous answer
to the enormous query.

5. *from The Scattered Congregation* (Tomas Tranströmer)

I.

We got ready and showed our home.
The visitor thought: you live well.
The slum must be inside you.

6. *Hour* (Mark Strand)

The extra hour given back to eternity
The hour gained by traveling west
The hour of the imagined empire
The deepest hour of the darkest sea
The guilty hour that precedes catastrophe
The hour that it takes to go from here to there
The haunted hour of the knowledge of death
The hour in which the moon darkens
The hour that moves through the mind like cloud shadow
The blue hour that rests on the roof of the house
The hour that is the mother of minutes and grandmother of seconds
The swollen hour of pain, enough, enough
The hour when mice run in the walls
The bronze hour of electrical weather
The cloistered hour of the nun's great moment
The necklace of hours the widow wears
The numbing hours of a night in Nome
The sound of hours in the breathing of plants
The central hour that exists without you
The hour in which the universe begins to die
The hallucinatory hour that hangs forever
The hour of excess that equals two of self-examination
The hour that flashed on the skin
The hour of final music
The hour of painless solitude
The hour of moonlight upon her body

LATE SUN

1. DISTANCES

Phillipe Jaccottet

Eric Shanfield

♩=176

Musical score for measures 1-6. The score is in 3/4 time. It features a piano accompaniment with a treble and bass staff. The treble staff has a forte (*f*) dynamic. The bass staff has a forte (*f*) dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand, with some chromatic movement in the bass line.

7

Musical score for measures 7-12. The score is in 3/4 time. It features a piano accompaniment with a treble and bass staff. The treble staff has a piano (*p*) dynamic. The bass staff has a piano (*p*) dynamic. The piano part continues with the eighth-note accompaniment, with some melodic development in the right hand.

13

Musical score for measures 13-16. The score is in 3/4 time. It features a piano accompaniment with a treble and bass staff. The treble staff has a forte (*f*) dynamic. The bass staff has a forte (*f*) dynamic. The piano part continues with the eighth-note accompaniment. The vocal line enters in measure 13 with the lyrics: "Swifts turn_ in the heights of the air;". The vocal line is in 3/4 time and has a piano (*p*) dynamic. The piano part has a piano (*p*) dynamic. The score changes to 4/4 time for measures 13-14 and back to 3/4 time for measures 15-16.

LATE SUN - 1. DISTANCES

18

high - er still turn the in - vi - si - ble stars.

mp *p*

24

When day with - draws to the ends of the earth

mp

29

their fi - res shine on a dark ex -panse.

mf *mp*

34

mf

of sand. We

mf *f*

mf *f*

p cresc.

40

live in a world of motion and

mf

mf

sul pont.

p cresc.

46

dis - tance. The

f

f *p*

norm. *f* *p*

f

LATE SUN - 1. DISTANCES

52

heart flies from tree to bird,

f

58

from bird to dis - tant

f

64

star, from star to

f

70

love; and love grows in the quiet

76

house,

mp *p*

mp *p*

mp *p*

mp *p*

82

turn - ing and work - ing, ser - vant of

LATE SUN - 1. DISTANCES

6

89

thought, a

arco

arco

p

97

lamp held in one hand.

p

p

105

f

f

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2. CROWN

Kay Ryan

Eric Shanfield

$\text{♩} = 138$
mf

Too much rain loos - ens trees

p

mf

mf

5 *f* *rit.*

In the hills gi - ant oaks fall u-pon their knees.

f

f

f

f

10 $\text{♩} = 126$ *p* *rit.*

You can touch parts you have no right to - pla - ces on - ly birds should fly to.

p

p

p

p

p

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3. MY OLD BODY

Jean Valentine

Eric Shanfield

$\text{♩} = 80$
p mezzo voce

My old bo - dy: a lad - der of sun - light. Mer - cu - ry dust float - ing

through My for - give - ness - es,

how you have learned to love me in my sleep.

p *mf* *p* *fp* *mf* *p* *mf* *p* *pizz.* *p* *mf* *p*

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4. THE COMPANIONS

Josephine Jacobsen

Eric Shanfield

$\text{♩} = 152$ Swing

mf
pizz.

Liv - ing close to death — is not just — a case of

mf
pizz.

mf
pizz.

mf
pizz.

mf
pizz.

Detailed description: This block contains the first four measures of the piece. The bass line features a melodic line with lyrics: "Liv - ing close to death — is not just — a case of". The piano accompaniment consists of five staves: two treble clefs and three bass clefs. The strings are marked with *mf* and *pizz.* (pizzicato). The bass line also has a *mf* and *pizz.* marking.

5

breath af - ter breath. — It is — to re - alize — that to

Detailed description: This block contains measures 5 through 8. The bass line continues the melodic line with lyrics: "breath af - ter breath. — It is — to re - alize — that to". The piano accompaniment continues with the same instrumentation and markings as the previous block. The key signature changes to one flat (B-flat major) at the end of measure 8.

9

Straight waltz time

frat - er - nize with the dark prince is pos - si - ble and

mp arco

mp arco

mp arco

mp arco

mp sub. — *mf*

Detailed description: This block contains measures 9 through 12. The tempo and meter change to "Straight waltz time" (3/4). The bass line has lyrics: "frat - er - nize with the dark prince is pos - si - ble and". The piano accompaniment is marked with *mp* and *arco* (arco). The bass line has a *mp* *sub.* (subito) marking at the start of measure 10, which changes to *mf* in measure 11. The key signature remains one flat.

13 **Swing**

wise. So that in the fin - al wea - ther when to -

mp *mf*

18 **Straight waltz time**

ge - ther you quit the room— though ten - ta - tive and wea - ry you will have the e - nour - mous

f

23

an - swer to the e - nor - mous que - ry.

p sub. *ff*

ff *pizz.*

p sub. *ff*

p sub. *ff*

p sub. *6* *6* *6* *6* *6* *6* *ff*

LATE SUN

5. THE SCATTERED CONGREGATION

Tomas Tranströmer

Eric Shanfield

♩=80

5

We got rea - dy_ and showed our home. The vi - si - tor thought: you live

9

well. The slum must be in - side you.

LATE SUN

6. HOUR

Mark Strand

Eric Shanfield

$\text{♩} = 76$

Musical score for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 76. The music features a vocal line in the bass clef and piano accompaniment in the right and left hands. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal line begins with a rest, followed by a half note G2, and then a quarter note G2. The lyrics are: "The ex - tra ho - ur". A dynamic marking of *p* is placed above the first vocal note.

Musical score for measures 6-10. The score continues with the same piano accompaniment. The vocal line continues with a quarter note G2, a quarter note A2, a quarter note Bb2, and a half note G2. The lyrics are: "gi - ven back to e - ter - ni - ty". The vocal line then has a rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, and a half note G2. The lyrics are: "The ho - ur gained by tra - velling".

Musical score for measures 11-15. The score continues with the same piano accompaniment. The vocal line begins with a half note G2, followed by a quarter rest, a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note G2, a quarter note A2, a quarter note Bb2, and a half note G2. The lyrics are: "west". The vocal line then has a rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, a quarter note G2, a quarter note A2, a quarter note Bb2, and a half note G2. The lyrics are: "The ho - ur of the i - ma - gined em - pire".

16 *mp*

The deep - est ho - ur of the dark - est seas The

21

guilt - y ho - ur that pre - cedes ca - tas - tro - phe The ho - ur it takes to go from here to there

27

The haun - ted hour of the know - ledge of

32 *mf*

death The ho - ur in which the moon dark - ens The

37

hour that moves through the mind like cloud sha - dow The

mf *mf* *mf* *mf*

42 *f*

blue ho - ur that rests on the roof of the house The ho - ur that is the

f *f* *f* *f*

47

mo-ther of mi - nutes and grand - mo ther of se - conds The swol - len ho - ur of pain, e - nough, e-nough

52

ff

The ho - ur when mice run in the walls The

ff

ff

ff

ff

57

bronze ho - ur of e - lec - tric - al wea - ther The cloi - stered hour

62

p sub.

of the nun's great mo - ment The neck - lace of ho - urs the wi - dow

67

ff

mp

wears The numb - ing ho - urs

72

mf

of a night in Nome The sound of ho - urs in the brea-thing of

77

mp

plants. The cen - tral hour that ex - ists with - out

82

mf *fp* *f*

— you. The ho - ur in which the u - ni - verse be - gins to die. The ha -

87

llu - ci - na - to - ry ho - ur that hangs for - e - ver The ho - ur that flashed up -

off the string

off the string

92

on the skin The ho - ur of fin - al mu - sic

on the string

p *f*

on the string

p *f*

p *f*

p *f*

97

The ho - ur of pain - less sol - i - tude

off the string on the string

ff

off the string on the string

ff

ff

ff

102

$\text{♩} = 120$

The ho - ur of moon - light u - pon her bo - dy.

con sord. sul pont.

p sul pont.

con sord. sul pont.

p sul pont.

con sord. sul pont.

p sul pont.

con sord.

p