

RICH CAMPBELL

CONEY ISLAND

for a cappella SATB choir

FOR PERUSAL ONLY
NOT FOR SALE

Coney Island

by Sara Teasdale

Why did you bring me here?
The sand is white with snow,
Over the wooden domes
The winter sea-winds blow--
There is no shelter near,
Come, let us go.

With foam of icy lace
The sea creeps up the sand,
The wind is like a hand
That strikes us in the face.
Doors that June set a-swing
Are bolted long ago;
We try them uselessly--
Alas there cannot be
For us a second spring;
Come, let us go.

Source: Helen of Troy and Other Poems (1911)
This text is in the public domain

"Coney Island," was written by Pulitzer prize winning American poet Sara Teasdale (1884-1933) and was first published in 1911 in the collection "Helen of Troy and Other Poems.". Born in St. Louis, Missouri, she lived for many years in New York City. My immigrant great-grandparents settled in Brooklyn, New York, in the 1890's, and lived near Coney Island's world-famous amusement park during its heyday. Growing up in New York, I have joyful memories of Coney Island's beach and boardwalk attractions. The wintry, bleak landscape of Teasdale's poem contrasts sharply with my sunny memories. This intrigued me. Structurally, the poem is in two sections, and the musical composition follows this form. Two melodic fragments are heard in the opening measures of the soprano part and immediately inverted or "mirrored" by the basses. The first fragment, built on seconds, develops in various ways and returns in triplets in the second half. The other fragment, written in larger intervals, reappears, augmented, in the bass section, then in counterpoint near the end. Teasdale's poem is often described as "haunting," a mood I hoped to convey.

The composer would like to thank the Manhattan Choral Ensemble in New York and Octarium in Kansas City for awarding Coney Island prizes for choral composition.

SARA TEASDALE

CONEY ISLAND

RICH CAMPBELL

for a cappella SATB choir

Pulsing ♩ = 80

mp

Soprano

Why did you bring me here? —

p

Alto

Why Why Why Why Why Why Why

p

Tenor

Why Why Why Why Why Why Why

mp

Bass

Why did you bring me here?

p

Piano

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The Soprano part has a melodic line with a slur over the first four measures. The Alto, Tenor, and Bass parts have rhythmic accompaniment with lyrics 'Why' repeated. The piano accompaniment features a steady eighth-note pattern in the right hand and rests in the left hand.

5

S

Why did you bring me here? — The sand is white — with snow, —

A

Why Why Why Why Why Why Why

T

Why Why Why Why Why Why Why

B

Why did you bring me here? — The

5

Piano

Detailed description: This system contains the vocal staves for measures 5-8 and the piano accompaniment. The Soprano part continues with a melodic line. The Alto, Tenor, and Bass parts continue with rhythmic accompaniment and lyrics. The piano accompaniment continues with the eighth-note pattern, including a triplet in the right hand.

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Manhattan Choral Ensemble
directed by Thomas Cunningham
www.richcampbell.us

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S *mp* The sand is white with snow, — O-ver the wood-en domes

A Why Why Why Why Why Why O-ver the wood-en domes

T *mp* Why Why Why The sand is white with snow, —

B *mp* sand is white with snow, — The sand is white with snow, —

9

13

S *mf* O-ver the wood-en domes The win-ter sea-winds blow

A *mf* The win-ter sea-winds blow O-ver the wood-en domes The win-ter sea-winds blow

T *mf* The win-ter sea-winds blow O — The

B *mf* Why Why O — The

13

16 *f* 3

S The win - ter sea - winds blow

A The win - ter sea - winds blow

T win - ter sea - winds blow win - ter sea-winds blow

B win - ter sea - winds blow win - ter sea-winds blow

20 *mf* *f* *pp*

S There is no shel - ter near, Come let us go.

A *mf* *f* *pp*
There is no shel-ter near, There is no shel-ter near, Come let us go.

T *mf* *f* *pp*
There is no shel-ter near, There is no shel-ter near, Come let us go.

B *mf* *f* *pp*
There is no shel - ter near, Come let us go.

4
26

a tempo

mp

S — With foam of i - cy lace The sea creeps up the sand,

A — With foam of i - cy lace The sea creeps up the sand,

T — With foam of i - cy lace The sea creeps up the sand,

B — The

mp

26

a tempo

mp

30

mf

f

S — That strikes us in the face. That strikes us in the face.

A — That strikes us in the face. That strikes us in the face.

T — wind is like a hand That strikes us in the face. That strikes us in the face.

B — wind is like a hand That strikes us in the face. That strikes us in the face.

mf

f

30

mf

f

33 *a tempo* *mp* 3 3 3 3

S
Doors that June set a-swing Are bolt-ed long a-go;

A
mp 3 3 3 3 3 3 3 3
Doors that June set a-swing Are bolt-ed long a-go; Doors that June set a-swing Are bolt-ed long a-go;

T
mp 3 3 3 3
Doors that June set a-swing Are bolt-ed long a-go;

B
mf
Doors June set -

33 *a tempo* *mp* *mf* 3 3 3 3 3 3 3 3

35 3 3 3 3

S
Doors that June set a-swing Are bolt-ed long a-go;

A
3 3 3 3
Doors that June set a-swing Are bolt-ed long a-go;

T
3 3 3 3
Doors that June set a-swing Are bolt-ed long a-go; Doors that June set a-swing Are bolt-ed long a-go;

B
- - - a - swing Bolt - - - - ed long -

35 3 3 3 3 3 3 3 3

6
37

S *mf*

Doors that June set a-swing Are bolt-ed long a-go; Doors that June set a-swing Are bolt-ed long a-go;

A

Doors that June set a-swing Are bolt-ed long a-go;

T *mf*

Doors that June set a-swing Are bolt-ed long a-go;

B *f*

- - - a - go; Doors June set -

37

f

39

S

Doors that June set a-swing Are bolt-ed long a-go;

A

Doors that June set a-swing Are bolt-ed long a-go; Doors that June set a-swing Are bolt-ed long a-go;

T

Doors that June set a-swing Are bolt-ed long a-go;

B

- - - a - swing Bolt - - - - - ed long

39

41 *mf* *f*

S We try them use - less - ly We try them

A *f*
Doors that June set a - swing try them use - less - ly We try them

T *f*
Doors that June set a - swing a - go We try them

B *f*
a - - - go We try them

41 *f*

44 *mf*

S use-less - ly _____ A - las

A use-less - ly _____

T *mp* *mf*
use-less - ly _____ A - las there can - - - not be A - las

B *mp* *mf*
use-less - ly _____ A - las there can - - - not be _____ A - las

44 *mp* *mf*

80

S *f* *ff*
 — there can - not be — A - las — there can - not be —

A *mf* *f* *ff*
 A - las there can - not be A - las there can - not be

T *f* *ff*
 there can - not be A - las there can - not be —

B *f* *ff*
 — there can - not be — A - las — there can - not be —

50

The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted eighth and sixteenth note patterns. Dynamics include *f* and *ff*.

56 *mp* *rit.* *pp*
 S For us a sec - - - - ond spring — Come, let us go.

A *mp* *pp*
 For us a sec - - - ond spring — Come, let us go.

T *mp* *pp*
 For us a sec - - - ond spring — Come let us go.

B *mp* *pp*
 For us a sec - - - ond — spring — Come let us go.

56 *mp* *rit.* *pp*

The piano accompaniment for the second system consists of two staves. The right hand features a melodic line with a ritardando leading to a piano section. The left hand provides a steady harmonic accompaniment. Dynamics include *mp*, *pp*, and *rit.*