

WARM SUMMER SUN
SATB a cappella, secular

Matthew Browne
\$1.95

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SATB a cappella

Poem by Robert Richardson
Adapted by Mark Twain

Harold Rosenbaum
Editor

NEW
VOICES
CHORAL SERIES

Warm Summer Sun

Warm summer sun,
Shine kindly here,
Warm southern wind,
Blow softly here.
Green sod above,
Lie light, lie light.
Good night, dear heart,
Good night, good night.

—Robert Richardson (adapted by Mark Twain)

This final stanza from Robert Richardson’s poem “Annette” was adapted by Samuel Clemens to adorn the headstone of his beloved daughter, Suzy, who died abruptly at the age of 24. Her death devastated him, and this headstone remains as a memorial to his love.

The writer pleads with the natural elements to be kind to her grave throughout the years, so that our memory of her – her legacy to us – be forever untarnished by the passage of time. In the same sense, Twain’s use of the stanza revitalizes and secures Richardson’s legacy.

My choral setting of the poem also engages with the passage of time. In several extended sections, each singer sings their line at their own individual tempo, giving each phrase the time they each feel it deserves. The passage of time in these sections thus becomes malleable, shaped by the sensibilities of each member of the choir.

—Matthew Browne

New York-based composer Matt Browne (b. 1988) strives to create music that meets Sergei Diaghilev’s famous challenge to Jean Cocteau: “Astonish me!”, through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous eclecticism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its “unbridled humor” (New Music Box) and described as “witty” (The Strad) and “beautifully crafted and considered” (What’s On London).

Dr. Browne has collaborated with such ensembles as the Minnesota Orchestra, Alarm Will Sound, Albany Symphony, Harold Rosenbaum and the New York Virtuoso Singers, New Jersey Symphony, Milwaukee Symphony, the New England Philharmonic, the Villiers Quartet, the Donald Sinta Quartet, the Tesla Quartet, the PUBLIQuartet, and SEVEN)SUNS.

Matt has received the ASCAP Foundation Rudolf Nissim Prize (2017), an ASCAP Morton Gould Young Composers award (2014), a BMI Student Composer award (2015), and residencies at the Minnesota Orchestra Composers Institute (2016), the Mizzou International Composers Festival, and the Milwaukee Symphony Orchestra’s First Annual Composers Institute (2013). He holds a Doctorate of Musical Arts in Music Composition from the University of Michigan-Ann Arbor and a Bachelor of Music from the University of Colorado at Boulder. His teachers include Michael Daugherty, Kristin Kuster, Carter Pann, and Daniel Kellogg. More at www.mattbrownecomposer.com

Performance Suggestions

Singers beginning each of the four couplets in this poem need to carefully plan the long cresc. poco a poco – in some instances up to 40 or 50 seconds – to the fermatas.

At letters A and C, an equal 3-part women's divisi may work better than a split solely among the soprano voices. Similarly, an equal 3-part women divisi may be preferable to an alto divisi at letter E and an equal 3-part men divisi is an option at letter G.

Let the acoustics in your performance space guide you in deciding how long a pause to take at the breaths preceding rehearsal letters. Attaccas are not necessarily the best solutions.

In the men's parts from letter G until the end, quarter rests are suggested after each "night" that is not followed by a printed rest, lest too much of the note be eliminated.

—Harold Rosenbaum

Dr. Harold Rosenbaum is the founder of The New York Virtuoso Singers ("New York's outstanding concert choir" – New York Times), The Harold Rosenbaum Choral Conducting Institute, ChoralFest USA, and Virtuoso Choral Recordings. His book *A Practical Guide to Choral Conducting* is published by Routledge. Dr. Rosenbaum has led choirs on more than 30 international tours and has collaborated with The New York Philharmonic, Glyndebourne Festival Opera, Bang on a Can, P.D.Q. Bach and American Symphony Orchestra, among others. His choirs appear on over 40 CDs. He has commissioned nearly 100 composers (and counting), and has conducted more than 500 world premieres. Active as a guest conductor, clinician, and lecturer, he is the recipient of many awards including Columbia University's Ditson Conductor's Award. More at www.haroldrosenbaum.com

*Warm Summer Sun was commissioned by The New York Virtuoso Singers
World Premiere by The New York Virtuoso Singers
Harold Rosenbaum, Conductor*

Warm Summer Sun

for SATB chorus

Poem by Robert Richardson
Adapted by Mark Twain

Matthew Browne
(2015)

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major and 4/4 time. The Soprano part begins with a dynamic marking of *p cresc. poco a poco* and a rehearsal mark. The Alto part begins with a dynamic marking of *p cresc. poco a poco* and a rehearsal mark. The Tenor and Bass parts have a rehearsal mark. The lyrics are: Warm sum - mer sun, sun, sun, Warm sum - mer.

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major and 4/4 time. The Soprano part begins with a rehearsal mark and a dynamic marking of *p cresc. poco a poco*. The Alto part begins with a rehearsal mark and a dynamic marking of *p cresc. poco a poco*. The Tenor part begins with a rehearsal mark and a dynamic marking of *p cresc. poco a poco*. The Bass part begins with a rehearsal mark and a dynamic marking of *p cresc. poco a poco*. The lyrics are: sun, warm sum - mer sun, sun, sun, Warm sum - mer sun, Warm sum - mer sun,.

*Sing your line (until next rehearsal letter) slowly and freely and with approximate note values ($\text{♩} = \text{ca. } 40$), without regard for the conductor's cues. Do not synchronize rhythms with the other members of your section. Stagger breathe as needed, and re-enter imperceptibly. The result should be an ever-growing, churning, and indistinct "cloud" of sound. Arrows and dotted barlines correspond to conductor's entrance cues.

A

(ca. 10-12") $\text{♩} = 64, \text{In tempo}$

f ** , *pp sotto voce* *p* ,

S. sun, shine kind - ly here,

f ** , *pp sotto voce* *p* ,

A. shine kind - ly here,

f ** , *pp sotto voce* *p* ,

T. sun, shine kind - ly here,

f ** , *pp sotto voce* *p* ,

B. sun, shine kind - ly here,

B ca. 8-10" ca. 8-10" ca. 8-10"

**p cresc. poco a poco*

S. warm south - ern wind warm south - ern

**p cresc. poco a poco*

T. warm south - ern wind

**p cresc. poco a poco*

B. warm south - ern

*See note on pg. 1
 **Hold note until cued by the conductor to cut off.
 Stagger breathe as needed.

ca. 12-15"

S. wind, _____ wind, _____

A. *p cresc. poco a poco* warm _____ south - ern _____ wind, _____

T. _____ warm south - ern wind, _____

B. wind, _____ wind _____

C

$\text{♩} = 64$, In tempo

S. *pp sotto voce* blow _____ soft - ly here, _____

A. *pp sotto voce* blow _____ soft - ly here, _____

T. *pp sotto voce* blow _____ soft - ly here, _____

B. *pp sotto voce* blow _____ soft - ly here, _____

*See note on pg. 1

**See note on pg. 2

D

ca. 10-12" ca. 8-10" ca. 8-10"

S. *p cresc. poco a poco*
green sod a - bove.

A.

T. *p cresc. poco a poco*
green

B. *p cresc. poco a poco*
green sod a - bove. green sod - a - bove.

(ca. 8-10") ca. 15-20"

S. *f*
— green sod - a - bove.

A. *p cresc. poco a poco* *f*
green sod a - bove.

T. *f*
sod a - bove. a - bove.

B. *f*
green sod a - bove.

*See note on pg. 1

E

(ca. 15-20") $\text{♩} = 64$, In tempo

rit.

S. *p* ** *pp sotto voce* *p* *p*

A. *p* ** *pp sotto voce* *p* *p*

T. *p* ** *pp sotto voce* *p* *p* *p*

B. *p* ** *pp sotto voce* *p*

a - bove, lie, lie light, lie light,

lie, lie light, lie light,

lie light, lie light, lie light,

a - bove, lie light,

F

ca. 10-12" ca. 10-12"

S. *n*

A. *p cresc. poco a poco*
good

T.

B. *p cresc. poco a poco*
good night dear

*See note on pg. 1

**See note on pg. 2

***Hold over this note through the entrance of the basses. Fade out ad lib.

(ca. 10-12")

ca. 10-12"

p *cresc. poco a poco*

S. good night

A. night dear heart

T. 8

B. heart good

ca. 15-20"

ff **

S. dear heart,

A. dear heart,

T. *p* *cresc. poco a poco* *ff* **

B. night dear heart,

ff **

*See note on pg. 1
** See note on pg. 2

G

♩ = 64, In tempo

S. *pp sotto voce* ————— *mp*
 good night, good night,

A. *pp sotto voce* ————— *mp*
 good night, good night,

T. *pp sotto voce* ————— *mp*
 night, good night, good

B. *pp sotto voce* ————— *mp*
 night, good night good

molto rit. *pp* ————— *n*

S. night.

A. *pp* ————— *n*
 night.

T. *pp sotto voce* ————— *mp* ————— *pp* ————— *n*
 good night, good night, good night.

B. *pp* ————— *mp* ————— *pp* ————— *n*
 night, good night, good night.

SELECTED CHORAL OCTAVOS

(for SATB a cappella, unless otherwise specified)

Miguel del Aguila

Ave Maria (SA)

Elliott Carter

To Music

Roque Cordero

Dos Pequeñas Piezas Corales

Paul Csonka

Concierto de Navidad (+hp)

David Diamond

All in Green Went My Love Riding (SSA)

Chorale (SSAATTBB)

Glory is Fallen Out of the Sky (SMA)

Let Us All Take to Singing (TTBB)

The Martyr

Prayer for Peace

Three Madrigals

To Music: Choral Symphony (+T, Bar soli)

Two Anthems

John Duke

A Christmas Hymn

Psalm 23: The Lord is My Shepherd

Psalm 23: The Lord is My Shepherd (SSA)

Mohammed Fairouz

The Second Coming

Rodolfo Halffter

Tres Epitafios (Three Epitaphs)

1. For the Tomb of Don Quixote

2. For the Tomb of Dulcinea

3. For the Tomb of Sancho Panza

Lee Hoiby

Psalm 92 (+org)

(also for chorus and instr. ensemble)

Charles E. Ives

Berceuse (+pf)

The Celestial Country, entire vocal score (+soli, pf)

The Celestial Country, choral numbers (+pf)

The Circus Band

Johnny Poe (TTBB)

(also for chorus and instr. ensemble)

Nature's Way (+pf)

Old Home Days (unis cho, pf)

There is a Lane (+pf)

Ulysses Kay

Come Away, Come Away, Death

Triumvirate

Morten Lauridsen

Agnus Dei, from Lux Aeterna (+org)

Les Chanson des Roses

1. En Une Seule Fleur

2. Contre Qui, Rose

3. De Ton Rêve Trop Plein

4. La Rose Complète

5. Dirait-on (+pf)

Chanson Éloignée

Lux Aeterna (+ org/pf)

(also for chorus and chamber orchestra)

Madrigali: 6 Songs on Italian Renaissance Poems

1. Ov'è, Lass', Il Bel Viso?

2. Quando Son Piu Lontan

3. Amor, Io Sento L'alma

4. Io Piango

5. Luci Serene e Chiare

6. Se Per Havervi, Oime

Nocturnes

1. Sa Nuit d'Été

2. Soneto de la Noche

3. Sure on this Shining Night

4. Epilogue: Voici le soir

O Magnum Mysterium

O Nata Lux, from Lux Aeterna

Where Have the Actors Gone

John Musto

Starsong (+ pf)

(also for chorus, pf 4-hands; and chorus, 2 hn, hp)

Ned Rorem

From an Unknown Past

Two Holy Songs (+ org/pf)

William Grant Still

Christmas in the Western World (+ pf)

(also for chorus and instr. ensemble)

Virgil Thomson

Fanfare for Peace (+ pf/org)

(also for chorus and instr. ensemble)

Four Songs to the Poems of Thomas Campion

1. Follow Your Saint (+ pf)

2. There is a Garden in Her Face (+ pf)

3. Rose Cheeked Laura, Come (+ pf)

4. Follow Thy Fair Sun (+ pf)

Southern Hymns (+ kybd)

Tiger! Tiger! (+ pf)

Tiger! Tiger! (TTBB, pf)

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