

Patrick Murray

**Summer**  
(A Twilight Hymn)

text by Bliss Carman  
for choir SATB

### **A Mountain Gateway**

I know a vale where I would go one day,  
When June comes back and all the world once more  
Is glad with summer. Deep in shade it lies  
A mighty cleft between the hills,  
A cool dim gateway to the mountains' heart.

On either side the wooded slopes come down,  
Hemlock and beech and chestnut. Here and there  
Among the sunlit shadows I can see  
That still perfection from the world withdrawn,  
As if the gods had arrested there  
Immortal beauty in her breathless flight.

The road that winds in from the river-lands,  
Allures the happy traveller turn by turn  
Up to the lofty mountains of the sky.  
Far overhead against the arching blue  
Gray ledges hang from dizzy heights,  
Scarred by a thousand winters and untamed.

There light of heart and footfree, I would go  
Up to my home among the lasting hills.  
I leave the road,  
And take the steeper trail  
And leave the tranquil mountains to the stars.

And in that sweet seclusion I should hear,  
Among the cool-leafed beeches in the dusk,  
The calm-voiced thrushes' twilight hymn.  
So undistraught, so rapturous, so pure,  
They well might be, in wisdom and in joy,  
The seraphs singing at the birth of time  
The unworn ritual of eternity.

-Bliss Carman, 1920  
from "April Airs: A Book of New England Lyrics"  
Abridged and adapted by the composer

### **Composer's Notes**

At its heart, "Summer (A Twilight Hymn)" is a folk-song. As primarily a vehicle for the text, the music needs to ebb and flow with the cadence of the words. Strict rhythmicism should be avoided; indeed, a "poco rit." near the end of each phrase is likely to feel natural.

"Summer (A Twilight Hymn)" was written for the Grand Philharmonic Choir Chamber Singers, Kitchener Ontario. I'm incredibly grateful to the choir and conductor Mark Vuorinen for making this piece possible.

This work is dedicated to my mother, Frances Turner, with much love and thanks for her unwavering support of my musical aspirations, and for teaching me to love the outdoors - those forests, rivers and mountains without which this poem and this piece would never have come to be.

for the Grand Philharmonic Choir Chamber Singers

# Summer

(A Twilight Hymn)

Bliss Carman  
(1861-1929)

Patrick Murray

**Tempo rubato ma non troppo lento** ♩=54-56

*p*

Soprano  
I know a vale where I would go one day,

Alto  
I know a vale where I would go one day,

Tenor  
I know a vale where I would go one day,

Bass  
I know a vale where I would go one day,

**Tempo rubato ma non troppo lento** ♩=54-56

*p*

Piano  
(rehearsal only)

5

*mf*

When June comes back and all once more is glad.

*mf*

When June comes back and all the world once more is glad with sum - mer.

*mf*

When June comes back and all the world once more is glad.

*mf*

When June comes back and all the world once more is glad.



18 *pp* **rit.** . . . . .

A gate - way to the moun - tains' heart.

A gate - way to the mount - ains' heart.

A gate - way to the mount - ains' heart.

A gate - way to the moun - tains' heart.

*pp* **rit.** . . . . .

21 **A** **Poco piu mosso** ♩=60

*p* On ei - ther side the wood - ed slopes come down,

*p* side the

On ei - ther side the wood - ed slopes come down,

**A** **Poco piu mosso** ♩=60

*p*

25

Hem-lock and beech and chest-nut. Here and there A-mong the sun - lit

Hem-lock and beech and chest-nut. Here and there A-mong the sun - lit

Hem-lock and beech and chest-nut. Here and there A-mong the sun - lit

Hem-lock and beech and chest-nut. Here and there A-mong the sun - lit

Hem-lock and beech and chest-nut. Here and there A-mong the sun - lit

30

sha-dows I can see That still per - fec - tion from the world with -

sha-dows I can see That still per - fec - tion from the world with -

sha-dows I can see That still per - fec - tion from the world with -

sha-dows I can see That still per - fec - tion from the world with -

sha-dows I can see That still per - fec - tion from the world with -

34

**meno mosso**

*mp*

drawn, the gods had ar - rest - ed there

*mp*

drawn, As if the gods had ar - rest - ed there

*mp*

drawn, As if the gods had ar - rest - ed there

*mp*

drawn, As if the gods had ar - rest - ed there

**meno mosso**

*mp*

38

**rit.**

*p*

Im - mor - tal beau - ty in her breath - less flight.

*p*

Im - mor - tal beau - ty in her breath - less flight.

*p*

Im - mor - tal beau - ty in her breath - less flight.

*p*

Im - mor - tal beau - ty in her breath - less flight.

**rit.**

*p*

42 **B** Piu mosso  $\text{♩} = 60-66$   
*f*

The road that winds in from the riv - er - lands, Al - lures the

The road that winds in from the riv - er - lands, Al - lures the

The road that winds in from the riv - er - lands, Al - lures the

The road that winds in from the ri - ver Al - lures the hap - py

**B** Piu mosso  $\text{♩} = 60-66$

*f*

47 *ff*

tra - veller turn by turn Up to the loft - y moun - tains of the

tra - veller turn by turn Up to the loft - y moun - tains of the

tra - veller turn by turn Up to the moun - - tains of the

tra - veller turn by turn Up to the moun - - tains of the

*ff*

51 *meno mosso*  
*mf*  
 Far ov - er - head a - gainst the  
 sky. Far ov - er - head a - gainst the arch - ing blue Gray led - ges hang  
 sky. Far ov - er - head a - gainst the blue Gray led - ges hang from  
 sky. Far ov - er - head a - gainst the blue Gray led - ges hang  
 sky. Far ov - er - head a - gainst the blue Gray led - ges hang  
*mf*  
*meno mosso*

55 *rit.* . . . . .  
 — from diz - zy heights,  
 diz - zy heights, —  
*mp*  
 — from diz - zy heights, Scarred by a thou - sand win - ters and un - tamed. —  
*mp*  
 — from diz - zy heights, Scarred by a thou - sand win - ters and un - tamed. —  
*rit.* . . . . .  
*mp*

60 **C** **Lento e calmo**  $\text{♩} = 50-54$

*p*

There light of heart and foot-free, I would go Up

*p*

There light of heart and foot-free, I would go

*p*

There light of heart and foot-free, I would go

*p*

There light of heart and foot-free, I would go

**C** **Lento e calmo**  $\text{♩} = 50-54$

*p*

64

*mp*

to my home the last-ing hills. I leave,

*mp*

my home a-mong the last-ing hills.

*mp*

my home the last-ing hills. I leave,

*mp*

Up to my home a-mong the last-ing hills. I leave the road,

*mp*

Up to my home a-mong the last-ing hills. I leave,

*mp*

69

And take the steep-er trail, And leave the tran-quil moun-tains to the stars.

And take the steep-er trail, And leave the tran-quil moun-tains to the stars.

And take the steep-er trail, And leave the tran-quil moun-tains to the stars.

And take the steep-er trail, And leave the tran-quil moun-tains to the stars. And

poco rit.

74 **D** a tempo

— And in that sweet se - clu - sion I should hear, A - mong the cool-leafed

— And in that sweet se - clu - sion I should hear, A - mong the cool-leafed

— And in that sweet se - clu - sion I should hear, A - mong the cool-leafed

in that sweet se - clu - - sion I should hear, in

**D** a tempo

79

beech-es in the dusk, The calm-voiced thrush - es' twi-light hymn.

beech-es in the dusk, The calm-voiced thrush - es' twi-light hymn. *div. 1.* So

beech-es in the dusk, The calm-voiced thrush - es' twi-light hymn. So

the dusk, The calm-voiced thrush - es' twi-light hymn.

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

poco stringendo

molto rit.

Soprano Solo *mf*

so pure.

83

Soprano 1

*poco a poco cresc.*

*mf*

So un-dis traught, so rap-tur ous, so pure.

Soprano 2

*poco a poco cresc.*

*mf*

So rap - - - tur-ous, so pure,

Alto 1

*poco a poco cresc.*

*mf*

un-dis traught, so rap - tur ous, so pure,

Alto 2

*poco a poco cresc.*

*mf*

So un-dis traught, so rap-tur-ous, so pure,

*poco a poco cresc.*

*mf*

un - dis traught, So rap-tur-ous, so pure,

So un - dis-traught, so rap - - - tur ous, so pure,

poco stringendo

molto rit.

*poco a poco cresc.*

*mf*

88 **E** **Piu lento**  $\text{♩} = 46-50$

*p*

They well might be, in wis-dom and in joy, \_\_\_\_\_ the

They well might be, in wis-dom and in joy, \_\_\_\_\_ the

They well might be, in wis-dom and in joy, \_\_\_\_\_ The ser-aphs

*p*

in wis-dom and in joy, \_\_\_\_\_ The ser-aphs

**E** **Piu lento**  $\text{♩} = 46-50$

93 **rit. . . .**

sing - ing at the birth of time \_\_\_\_\_ The un-worn rit-ual of e - ter -

sing - ing at the birth of time \_\_\_\_\_ The un-worn rit-ual of e - ter -

sing ing at the birth of time \_\_\_\_\_ The un-worn rit-ual of e - ter -

sing - ing at the birth of time \_\_\_\_\_ The un-worn rit-ual of e - ter -

**rit. . . .**

99 *a tempo*

*pp* *div.* *sotto voce*

ni - ty. E -

*pp* *sotto voce*

ni - ty. E - - ter - - ni -

*pp* *sotto voce*

ni - ty. E - - - -

*pp* *sotto voce*

ni - ty. E - - - -

*a tempo*

*rit.*

Soprano Solo

*pp*

103

E - ter - ni - ty, e - ter - ni - ty

- ter - ni - ty, e - ter - ni - ty.

ty, e - ter - ni - ty.

(E) - ter - ni - ty.

(E) - ter - ni - ty.

*rit.*