

Yellow Brooms and Cold Mushrooms  
GP-S001.4  
SATB choir, a cappella

Joshua Shank

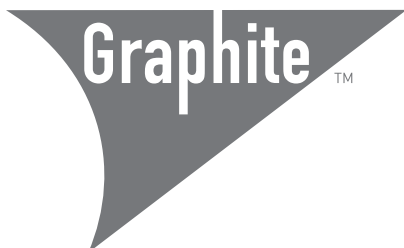
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# Joshua Shank

## Yellow Brooms and Cold Mushrooms

for a cappella SATB choir

from *Color Madrigals*



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## Performance Notes

Because of the tight harmonies, little to no vibrato is desirable.

Take a breath only when indicated by a rest.

If a crescendo appears without a starting/ending dynamic it is based on the treatment of the text.

## Program Notes

### Yellow Brooms and Cold Mushrooms

The life of a satyr must be an easy thing. Essentially they just follow the wine-god around and spend most of their lives wrapped in joy and ecstasy in a drunken state of glee. I used some extended vocal techniques (glissandi, vocal “hiccups” and a violent, “drunken” key change) to portray the unpredictable nature of a jovial forest creature that’s had way too much to drink.

## Text

### Excerpt from Endymion

‘Whence came ye, jolly Satyrs! Whence came ye,  
So many, and so many, and such glee?’

Why have ye left your forest haunts, why left  
Your nuts in oak-tree cleft?’

‘For wine, for wine we left our kernel tree;  
For wine we left our heath, and yellow brooms,  
And cold mushrooms;

For wine we follow Bacchus through the earth;  
Great god of breathless cups and chirping mirth!  
Come hither, lady fair, and joined be  
To our mad minstrelsy!’

– John Keats (*England, 1795-1821*)

## FYI

If you’re not a rigorous student of the classics it can be difficult to read through the poetry and understand everything Keats is talking about. Listed here are some of the more obscure things he mentions in the course of his writing which, once you know what they are, can really make each text come to life.

**Bacchus:** the Roman god of wine.

**Satyrs:** demigods of the country who attended Bacchus. They were represented by men with short horns and the legs and feet of a goat. They were known for their legendary propensity to party a lot.

*A special note: I am especially indebted to Matthew Culloton and Vicki Peters for supporting the creation of such a large work. They and their respective choirs gave all six pieces amazing premieres in three different “volumes” (red/green, purple/yellow and blue/orange).*

# Yellow Brooms and Cold Mushrooms

from *Color Madrigals*

for Ryan Newstrom

SATB Chorus, a cappella

John Keats

Joshua Shank

*Boisterous, somewhat bibulous* (♩ = ca. 90)

notable. elevated.

S *f* 'Whence \_\_\_\_\_ came ye, \_\_\_\_\_ jol -

A *f* 'Whence \_\_\_\_\_ came ye, \_\_\_\_\_ jol -

T *f* 'Whence \_\_\_\_\_ came ye, \_\_\_\_\_ jol - - -

B *f* 'Whence \_\_\_\_\_ came ye, \_\_\_\_\_ jol - - -

4 S *mf* - - - ly \_\_\_\_\_ Sa - - - tyrs! \_\_\_\_\_ Whence \_\_\_\_\_ came ye, \_\_\_\_\_

A *mf* - - - ly \_\_\_\_\_ Sa - - - tyrs! \_\_\_\_\_ Whence \_\_\_\_\_ came ye, \_\_\_\_\_

T *mf* - - - ly \_\_\_\_\_ Sa - - - tyrs! \_\_\_\_\_ Whence \_\_\_\_\_ came ye, \_\_\_\_\_

B *mf* - - - ly \_\_\_\_\_ Sa - - - tyrs! \_\_\_\_\_ Whence \_\_\_\_\_ came ye, \_\_\_\_\_



8

*poco rit.*

S So — ma - ny, — and — so ma - ny, — and — such glee? —

*poco rit.*

A So — ma - ny, — and so ma - ny, — and — such glee? —

*poco rit.*

T So — ma - ny, and so — ma - ny, — and — such glee? —

*poco rit.*

B So — ma - ny, and so ma - ny, — and — such glee? —

12 *A little slower* (♩ = ca. 80)

*mp transparent, no vibrato*

S Why have ye left your fo - rest haunts, why

*mp transparent, no vibrato*

A Why have ye left your fo - rest haunts, why

*p*

T

*p*

B

16

S left <sup>3</sup> (m) *mp* *mf*

A left <sup>3</sup> (m) *mp* *mf*

T Your nuts in oak - tree cleft?' *mp* *mf*

B Your nuts in oak - tree cleft?' *mp* *mf*

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20 Warmly

S 'For wine we left our ker-nel tree; *mp* *mf*

A 'For wine we left our ker-nel tree; *mp* *mf*

T 'For wine we left our ker-nel tree; *mp* *mf*

B 'For wine we left our ker-nel tree; *sub.mp* *mf*

Graphite notable. elevated.

24

S For — wine we left our heath, and yel - low brooms, And

A For — wine we left our heath, and yel - low brooms, And

T For — wine we left our heath, — and yel - low brooms, And

B For wine we left our heath, and yel - low brooms, And

28

S cold mush - rooms; For — wine we fol - low Bac - chus

A cold mush - rooms; For wine we fol - low Bac - chus through the

T cold mush - rooms; For wine we fol - low Bac - chus through

B cold mush - rooms; For wine we fol - low Bac - chus through the

\* Use the same phrasing when this harmony occurs again in measures 34-35.

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32

S through the earth; — Great god of breath-less cups — and chirp-ing mirth! —

A earth; — Great god of breath-less cups — and chirp-ing mirth! —

T — the earth; Great god of breath-less cups and chirp-ing mirth! —

B earth; — Great god of breath-less cups and chirp-ing mirth! —

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36

S — Come — hi - ther, la - dy fair, —

A — Come — hi - ther, la - dy fair, —

T — Come — hi - ther, la - dy fair, —

B — Come — hi - ther, la - dy fair, —

40

S  
and joined be To our mad min-strel-

A  
and joined be To our mad min-strel

T  
and joined be To our mad min-strel - - -

B  
and joined be To our mad min-strel - - -

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44

S  
sy!' (m) mp

A  
sy!' (m) mp

T  
sy!' (m) mp

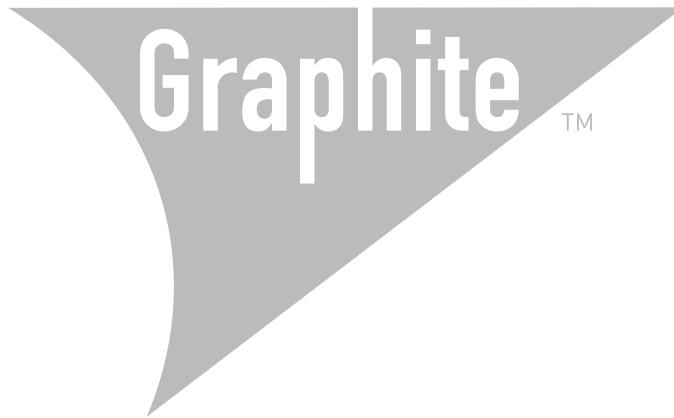
B  
sy!' (m) mp

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Burnsville, May 2007

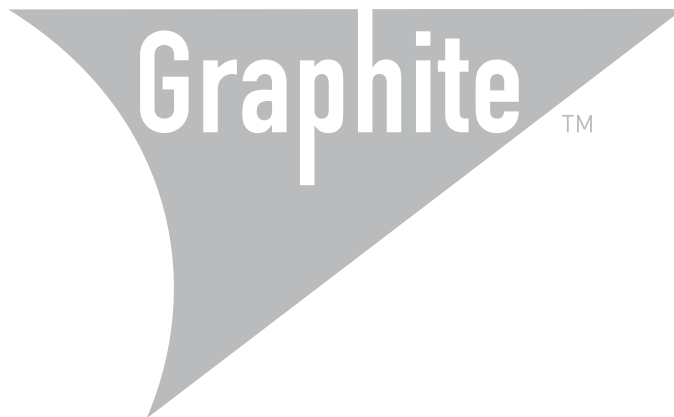


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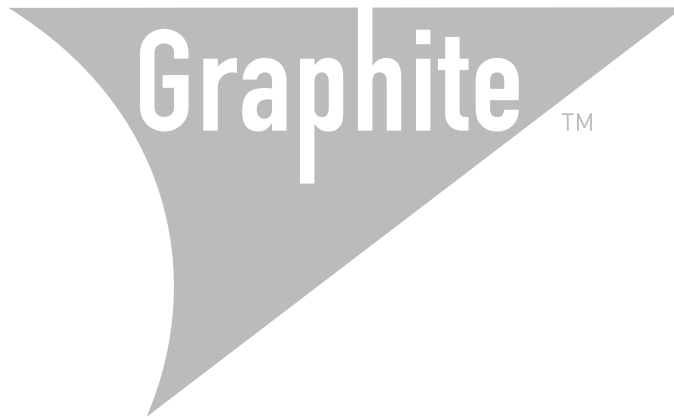
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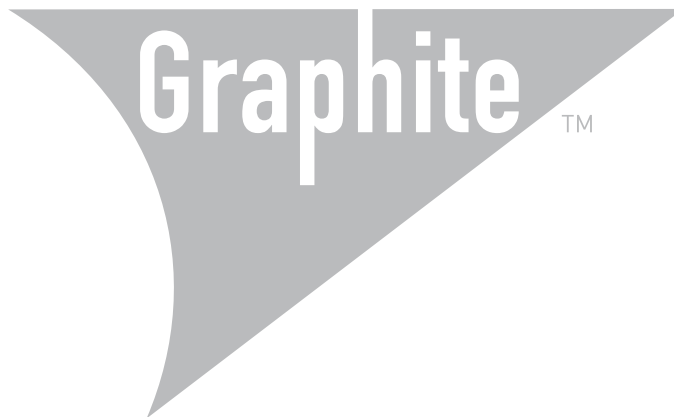
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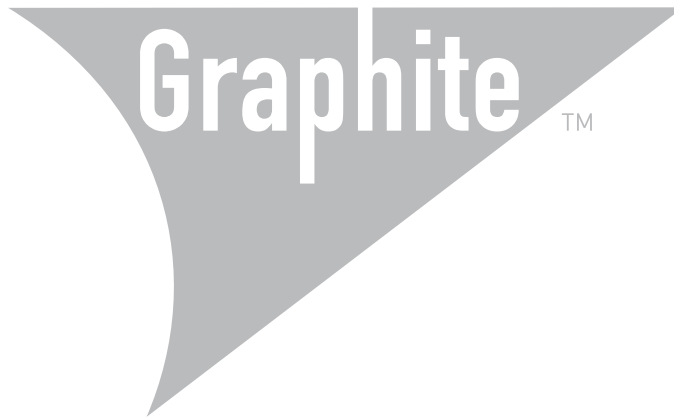
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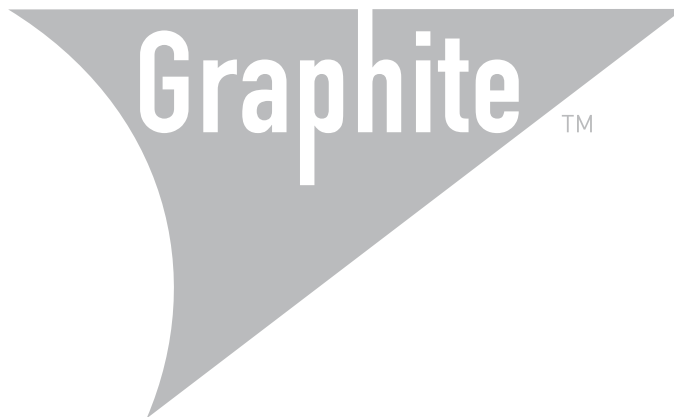
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## Joshua Shank



Joshua Shank (b. 1980) has been commissioned by organizations such as the Lorelei Ensemble, the Choral Project, the American Choral Directors Association, and the Association for Music in International Schools. From 2004-2014, he served as Composers-In-Residence for the Minneapolis-based professional choir, The Singers, where he collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble. In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award from the American Choral Directors Association. A native of Minnesota, his music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 150,000 copies worldwide.

Joshua received his undergraduate degree in Music Education from Luther College where he studied conducting with Weston Noble. He has also earned master's and doctoral degrees in Musicology and Composition from the University of Texas at Austin where he studied with Donald Grantham and the late opera composer Daniel Catán. A fierce advocate for students' access to music education, he served as a public-school teacher in Minneapolis/St. Paul for many years before going on to teach at

Gonzaga University, Valley City State University, and Eastern Washington University. When he's not writing music, you can probably find him biking, studying vegetarian cooking, or watching hilariously bad movies.

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