

JS-119 / The Summer Day / SSA / piano, flute / dur: 4:30

J O A N S Z Y M K O

No.1 from the choral suite, *It Is Happiness*
rescored for piano with flute obbligato

The Summer Day

poem by
Mary Oliver

JOAN SZYMKO MUSIC

JOAN SZYMKO (b. 1957)

Joan Szymko's music is regularly performed across North America and abroad including performances at national and international choral festivals and competitions. Notably, her music has been presented on stage or in session at every National Conference of the American Choral Directors Association since 2003. The ACDA recognized Szymko's lasting impact on the choral arts in North America by selecting her as the recipient of the prestigious Raymond W. Brock Memorial Commission in 2010. As resident composer with Portland, OR based Do Jump! Movement Theater (1995-present), Szymko has created vocal underscoring for several major touring productions in the US, earning praise from the New York Times for her "ethereal vocal music."

Szymko makes her home in the Pacific Northwest where she has led choruses for over four decades. A dynamic conductor, she has workshopped her compositions with numerous choirs as a visiting artist in a variety of community and educational settings across the country, and abroad. Her catalog of over 150 choral works is published by Santa Barbara Music Publishing, Roger Dean Music Publishing, Oxford University Press, Walton Music. earthsongs, and independently published by Joan Szymko Music. For additional information, see www.joanszymko.com.

Joan Szymko is one of the privileged few composers to have been given permission to set Mary Oliver's poetry to music. *The Summer Day* is the stand alone first movement of the choral suite, "It is Happiness" originally scored for SSA chorus and chamber ensemble. For more info see: www.joanszymko.com

The Summer Day

Who made the world?
Who made the swan, and the black bear?
Who made the grasshopper?
This grasshopper, I mean—
the one who has flung herself out of the grass,
the one who is eating sugar out of my hand,
who is moving her jaws back and forth instead of up and down—
who is gazing around with her enormous and complicated eyes.
Now she lifts her pale forearms and thoroughly washes her face.
Now she snaps her wings open, and floats away.
I don't know exactly what a prayer is.
I do know how to pay attention, how to fall down
into the grass, how to kneel in the grass,
how to be idle and blessed, how to stroll through the fields,
which is what I have been doing all day.
Tell me, what else should I have done?
Doesn't everything die at last, and too soon?
Tell me, what is it you plan to do
With your one wild and precious life?

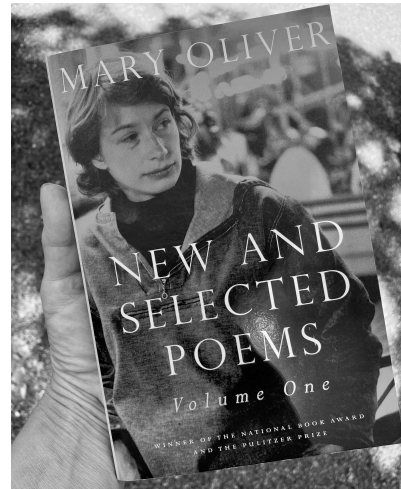
"The Summer Day" by Mary Oliver

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MARY OLIVER (1935-2019)

"Mary Oliver was born and raised in Maple Hills Heights, a suburb of Cleveland, Ohio. She would retreat from a difficult home to the nearby woods, where she would build huts of sticks and grass and write poems ... As a young poet, Oliver was deeply influenced by Edna St. Vincent Millay and briefly lived in Millay's home, helping Norma Millay organize her sister's papers. Oliver is notoriously reticent about her private life but it was during this period that she met her long-time partner, Molly Malone Cook. The couple moved to Provincetown, Massachusetts, and the surrounding Cape Cod landscape has had a marked influence on Oliver's work. Known for its clear and poignant observations and evocative use of the natural world, Oliver's poetry is firmly rooted in place and the Romantic nature tradition." "Mary Oliver." *Poetry Foundation*, www.poetryfoundation.org/poets/mary-oliver

Oliver's work received early critical attention and she became one of America's most significant and best-selling poets. Among her many honors are winning the Pulitzer Prize in 1984 for *American Primitive*, the 1992 National Book Award for *New and Selected Poetry* and fellowships from the Guggenheim Foundation and the National Endowment for the Arts.



"Beginning with her first book in 1963, Mary Oliver's poetry has been a touchstone for understanding our world and ourselves. She described her work as loving the world. Her poems capture the human spirit and nature's complexity with wonder and awe. Starting with an openness to the teachings contained in the smallest of moments, Mary Oliver is a determined explorer of the mysteries of our daily experience."

"Mary Oliver." www.maryoliver.com/poetry/

No.1 from the Choral Suite, *It is Happiness*

The Summer Day

Mary Oliver (1935-2019)

Joan Szymko

The musical score is arranged in five staves. The top staff is for Flute, with a tempo marking of *Adagio* and a metronome marking of $\text{♩} = 72$. The piece is marked *Pastoral*. The flute part begins with a melody in 4/4 time, featuring triplets and dynamic markings of *mf* and *mp*. The second, third, and fourth staves are for Soprano, Soprano, and Alto voices, respectively. These staves are currently empty, indicating that the vocal parts have not yet been written. The fifth staff is for Piano, with a tempo marking of *Adagio* and a metronome marking of $\text{♩} = 72$. The piano part features a *Pastoral* character, with dynamic markings of *mp* and *p*. The score includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the piano part.

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5 **A** *Con moto* ♩=144

Fl.

S.

S.

A. *mf*
Who made the world? Who made the swan, and the black bear?

5 **A** *Con moto* ♩=144

Pno. *mf*

9

S.

S.

A. *mf*
Who made the world? Who made the swan, and the black bear?

9

Pno.

12

Fl.

S. *mf*
Who made the world? _____ Who made the swan, and the black bear?

S.

A.

Pno.

12

15 **B**
Fl. *mp* *f*
tr

S. **B** *mf* *f*
Who made the world? _____ Who made the world? _____

S. *mf* *f*
Who made the world? _____ Who made the world? _____

A. *mf* *f*
Who made the world? _____ Who made the world? _____
Who made the black bear? _____ Who made the world? _____

Pno. *f*
no ped.

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24 **C** *mf* *f* *mp*

S. one who has flung her-self_ out of the grass, the one who is eat-ing su-gar out of my

S. one who has flung her-self_ out of the grass, the one who is eat-ing su-gar out of my

A. one who has flung her-self_ out of the grass, the one who is eat-ing su-gar out of my

24 **C** *mp* R.H.

Pno.

27

Fl.

S. hand, who mo-ving her jaws back and forth in-stead of up and down—

S. hand who is mo-ving her jaws back and forth in-stead of up and down—

A. hand, who is mo-ving her jaws back and forth in-stead of up and down—

27

Pno. *mf* *mp*

32

Fl. *f mp*

S. who is ga - zing a - round, with her e

S. who is ga - zing a - round, a - round her e

A. who is ga - zing a - round her e

32

Pno. *f mp*

36

Fl. *p*

S. nor - mous and com - pli - ca - ted eyes.

S. nor - mous and com - pli - ca - ted eyes.

A. nor - mous and com - pli - ca - ted eyes.

36

Pno. *p*

39 **D**

Fl. *mp* *p* *mp* *mf*

S. **D** *With tender amazement*

S.

A. *mp* *mf*

Now she lifts her pale fore - arms and thor - ough - ly wash - es her face.

39 **D** *legato*

Pno. *mp*

ped. freely

45

Fl.

S. *mf*

Now she snaps her wings o - pen, and floats a - way...

S.

A.

45

Pno.

50 *Brightly*

Fl. *mf*

S.

S.

A.

Pno. *Flowing*

54 **E** *mp*

Fl.

S. *Playfully*

S.

A. *p* *mp* *mf*

Who made the world? Who made the swan, and the black bear?

54 **E** *Playfully*

Pno. *p* *mp* *mf*

no ped.

58

Fl.

S.

S. *mf*

A. *mf*

Who made the world? Who made the swan, and the black bear?

Who made the world? Who made the swan, and the black bear?

58

Pno.

61

Fl.

S. *f* *mf* *f*

Who made the world? Who made the swan, and the black bear?

S. *f* *mf* *f*

Who made the world? Who made the swan, and the black bear?

A.

61

Pno. *f* *mf* *f*

72 **F**

Fl.

Pno.

legato e dolce

78

Fl.

Pno.

83

Fl.

Pno.

f

f

tr

87

Fl.

Pno.

ff

f

mf

94

Fl.

S.

S.

A.

Pno.

mp

G

p

p

G *dolce leggiero*

mp

p

L.H.

I don't know ex-

don't know ex-

99

Fl.

S.

S.

A.

Pno.

mp

mp

mp

p

act-ly what a prayer is.

I don't know ex-

act-ly what a prayer is.

I don't know ex-

I don't know ex - act- ly what a prayer_

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111 **H**

Fl. *mf*

S. **H** *mf*

S. I do know how _____ to pay at - ten - tion.

A.

Pno. **H** *mf*

116

Fl.

S.

S. *mp* how to kneel down in the

A. *mf* how to fall down in - to grass

116

Pno. *mp*

121

Fl. *mp* *mf*

S. *mp* *mf*
how to be i - dle__ and blessed,

S. *mp* *mf*
grass, how to be i - dle__ and blessed,

A. *mp* *mf*
how to be i - dle__ and blessed,

Pno. *leggiero*

126

Fl.

S. how to stroll through the fields

S. how to stroll through the fields

A. how to stroll through the fields

Pno.

130

Fl.

S. *mp* which is what I have been do-ing all day. *mp*

S. *mp* which is what I have been do-ing all day. *mp*

A. *p* which is what I have been do-ing all day. *mp*

Pno. *mp* *mp*

134

Fl.

S. *mf* **I** Determined *f*

S. *mf* *f* what

A. *f* what else should I have

Tell me, what else should I have done?

Pno. *f* *mp* *d*

138 rit.

Fl. *rit.*

S. *mf* *rit.*
else should I have done? Does-n't ev-ery-thing

S. *mf* *f* *mf*
done? what else should I have done?

A. *f* *mf*
what else should I have done?

Pno. *rit.*

142 *Meno mosso* ♩=96

Fl. *Meno mosso* ♩=96

S. *f* *mp* *p*
die at last, and too soon?

S. *mp* *p*
and too soon?

A. *mp* *p*
and too soon?

Pno. *pp* *Meno mosso* ♩=96

147 *Più mosso* ♩=120 *mf* *accel.* *f*

Fl.

Più mosso ♩=120 *accel.*

S.

S.

A.

147 *Più mosso* ♩=120 *mf* *accel.* *f*

Pno.

152 *Con moto* ♩=72

Fl.

Exuberant *f* *Con moto* ♩=72

S.

Tell me, what is it you plan to do,

f *Con moto* ♩=72

S.

Tell me, what is it you plan to do,

f *Con moto* ♩=72

A.

Tell me, what is it you plan to do,

152 *Exuberant* *Con moto* ♩=72

Pno.

Exuberant *Con moto* ♩=72

Pno.

Exuberant *Con moto* ♩=72

Pno.

155

Fl. *f*

S.
S.
A.

what is it you plan to do With your one wild and pre - cious
what is it you plan to do With your one wild and pre - cious
what is it you plan to do With your one wild and pre - cious

155

Pno.

158

Fl. *ff*

S.
S.
A.

life?
life?
life?

158

Pno. *ff*