

To Sarah for her final undergraduate recital

# Three Dawn Songs in Summer

For Soprano Voice, Alto Saxophone and Piano (2012)

**Music by Paul Suchan**

**Poetry by Robert Hass**

## Three Dawn Songs in Summer

1.

The first long shadows in the fields  
Are like mortal difficulty.  
The first birdsong is not like that at all.

2.

The light in summer is very young and wholly unsupervised.  
No one has made it sit down to breakfast.  
It's the first one up, the first one out.

3.

As he has opened his eyes, he must be light  
And she, sleeping beside him, must be the visible,  
One ringlet of hair curled about her ear.  
Into which he whispers, "wake up!"  
"Wake up!"

Notes:

Throughout the sections that feature both the saxophone and the voice, care should be made to match timbre and vibrato as closely as possible.

\* *Grace notes are very quick and directly before the beat. All the notes of the grace note arpeggio are tied to the "real" notes.*

\*\* *The second note of the eight note figure much quieter than the first; like an echo.*

\*\*\* *For the notes with the + use "full" D, for notes with the - use "palm" D.*

Concert Score To Sarah for her final undergraduate recital  
**Three Dawn Songs in Summer**  
For Soprano Voice, Alto Saxophone and Piano (2012)

Poetry by Robert Hass

Paul Suchan  
(1983)

**Innocently** ♩ = c. 100

Soprano

Alto Sax

Piano

A. Sax.

Pno.

*pp*

*mp*

*cresc.*

*slight rit.*

*a tempo*

*pp*

A

A. Sx. *p*

Pno. *pp*

A. Sx. *slight rit.* *a tempo* *mp*

Pno. *mp*

A. Sx. *mf* *rit.*

Pno. *mf*

*a tempo*

A. Sx. 21 *pp*

Pno. 21 *pp*

A. Sx. 24 *rit.*

Pno. 24

**B**

A. Sx. *Cadenza - Slower* *a tempo*

*mp* *p*

Pno. 27

31 *rit.*

A. Sx. *mf* *dim.*

Pno. *mf* *dim.*

(R.H.)

34 *molto rit.*

S

A. Sx. *pp*

Pno. *pp*

C

Delicate ♩ = 50

S

Pno. *pp* *mf* *pp* *p*

*simile*

*simile*

\*Grace notes are very quick and directly before the beat. All the notes of the grace note arpeggio are tied to the "real" notes.

\*\* The second note of the eight note figure much quieter than the first; like an echo.

*slight rit.* *a tempo*

42 *dolce p* *pp*

S The first long sha - dows in the fields

Pno. *pp*

46 *p* *mf*

S Are like mo - rtal

Pno. *mf* *p*

49 *p* *slight rit.* *pp*

S dif - fi cul - ty. The first

A. Sx.

Pno. *p*

*a tempo*

*molto accel. to tempo 1*

**D** ♩ = c. 100

52

S  
bird - song is not like that at all.

A. Sax.  
*pp* *mp*

Pno.  
*cresc.*

56

S

A. Sax.  
*p*

Pno.

59

S

A. Sax.  
*mp*

Pno.  
*mp*

*slight rit.*



62 *a tempo* *rit.* (Long Pause)

S

A. Sx.

Pno.

*pp* *mf*

**E**

Delicate ♩ = 50

*slight rit.* *a tempo*

S

*p* *pp*

The light in sum-mer is ve - ry young —

Pno.

*p* *pp*

S

*mp* *pp*

and whol-ly un-sup-er-vised.

Pno.

*mp* *pp* *mf*

75 *mp*

S No one has made it sit down to break -

A. Sx.

Pno. *pp* *pp* *8va*

78 *p*

S fast. It's the

A. Sx.

Pno. *pp*

81 *cresc.* *molto accel. to tempo 1* *mf*  $\text{♩} = c. 100$

S first one up, the first one out.

A. Sx. *pp* *mf*

Pno. *cresc.* *mf*

85

S *pp* *mp*  
As he has open - ed

A. Sx. *mp* *pp*

Pno. *p*

90

S *pp*  
his eyes,

A. Sx. *pp* *mf*

Pno. *mf*

94

S *pp* *mp*  
He must be light

A. Sx. *mp* *pp* *pp*

Pno. *p*

99 *pp* *slight rit.* *dolce p* *a tempo*

S  
And she, sleep

A. Sx. *dolce*

Pno. *pp*

103 *mp*

S  
ing be - side him be - side

A. Sx.

Pno. *mp*

106 *mf* *molto rit.* *a tempo* *f* *dim.*

S  
him must be the vi -

A. Sx. *mf* *f* *dim.*

Pno. *mf* *f*

G

rit to ♩ = 50

♩ = 50

pp

(exaggerate the vowels) pp

S 109

A. Sx. 109

sa - ble, one ring-let of hair \*\*\*

Pno. 109

slight rit.

a tempo

mp

pp

S 114

dolce

A. Sx. 114

One ring-let of hair curled a - bout her ear,

Pno. 114

rit.

pp

a tempo

S 118

A. Sx. 118

In - to which he whis - pers, - Wake

Pno. 118

**H**

*rit.*

*p*

*a tempo*

S

up \_\_\_\_\_ Wake up \_\_\_\_\_

A. Sx.

*mp*

Pno.

*molto rit to end*

S

A. Sx.

Pno.

*dim.* *pp*

Perusal