

John Oliver

Hot Summer Nights

for soprano and oboe (original version)

STUDY SCORE

johnolivermusic.com

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Hot Summer Nights

for soprano and oboe (original version)

Duration: 6:00

Commissioned by Alexandra Pohran

with funding from BC Cultural Services through Vancouver Opera

To achieve the high notes in bar 55, the oboist may use the following:

F#: | 12-|1-3 or | 12-|1--C

G#: | 1--|1--C

G: | 1--|1--

F-QT#: | 12-|1---

Program Note

The music is inspired by Eastern European and Middle-eastern singing. Both singer and instrumentalist should approach their instruments taking these folk traditions into consideration, producing a basic straight tone that is rich in harmonics. vibrato should be used only as a musical and expressive device on certain held notes (this being left to the performer's discretion). For those interested in musical theory, the work is composed using a 15-tone mode that features quarter-tones, notably the quarter-tone above the principal drone-note.

“Hot Summer Nights” by Genni Gunn

I lie in the shade of my lover's sleep.
Curtains spread their thighs
and the cool hand of the moon
strokes his lips, my heart.
So easy to slide into his breath
easy as snowflakes melting
easy as habis become.

Hot summer nihts, the air
a mellifluous refrain
the sky a black stone
I must scale
to tocuhy distant scars too high too far

I lie in the ache of my lover's heartbeat
he, whose only fault
is loving me too much
submit to the sable caress of inertia'
easy to believe absolution
for the unoriiian sin
of loneliness.

[Used with permission.]

Hot Summer Nights

Words by Genni Gunn

Music by John Oliver
(1993/2007)

$\text{♩} = 33$

no vibrato!

fp no vibrato!

no vibrato!

p < f > p

a *slow vowel transition to produce maximum harmonics once arriving at "eee"* - eee

②

mp

a - eee a - eee H - eee.

mp

③

I lie in the shade of my lover's sleep.

f

6

④

mp

Cur tains spread their

p

⑦

mf

thighs and the cool hand of the

mp *mf*

⑨

moon strokes his lips,

f *mf* *f* *mf* *f*

⑪

my heart... my heart.

p *mf*

⑫

So ea-sy to

f *p*

⑭

slide in-to his breath

⑯

Whisper
p

So ea-sy to slide in-to his breath.

inhale/exhale through instrument

pp *mp*