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Good Night,  
Dear Heart

Hinshaw Music

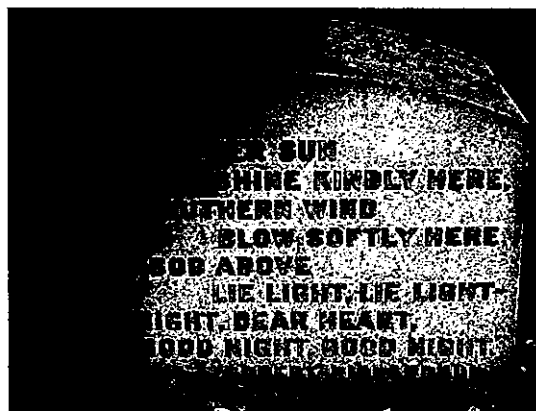
## Composer's Note

In early October 2008, my brother and his wife found out that the four-month-old girl that they were soon to adopt from Ethiopia was in the hospital. They had been making plans for her, staring endlessly at her picture, and loving her from across the ocean, so the news was devastating. Unable to help her in any physical way, they prayed ceaselessly and made appeals to speed up the legal process in Ethiopia. Initially, she made a turn for the better, but on October 13, they received the news that she had died. God's plans were not for her to ever see the people who had loved her from halfway around the world, but for her to be taken instead to His loving arms.

For me, life circumstances (whether euphoric or tragic) have never translated into musical inspiration; the two have always been separate. As a result of this tragedy, though, I found myself longing to pour out a musical elegy.

My search for a suitable text led me all over the internet that night, but, amazingly, it ended with a picture from a cemetery in my hometown (Elmira, NY), where the great American author Mark Twain and his family are buried. My brother and I, from our youth, have known the poem that Twain placed on the tombstone of his beloved daughter Susy, when she died unexpectedly at age 24 and left him heartbroken. I was stunned by the bittersweet irony of this text being from our hometown, and in honor of a beloved daughter who died unexpectedly. I wrote this setting within a day, and gave it to the BJU Chorale for a reading. They learned it in only a few rehearsals, and premiered it in a concert only one week later, as an elegy for Etsegenet and a poignant reminder to all of us, of the orphans of Ethiopia.

DAN FORREST



*Headstone at the grave of Susy Clemens (daughter of Mark Twain)  
in Woodlawn Cemetery, Elmira, NY*

To Jacob and Hilary, in loving memory of Etsegenet

# Good Night, Dear Heart

SATB Chorus, a cappella

Robert Richardson and  
Mark Twain (Samuel Langhorn Clemens)

DAN FORREST (ASCAP)

Very slowly, semplice, molto espressivo

Soprano  
Alto

Tenor  
Bass

Warm sum-mer sun, Shine kind-ly here, Warm south-ern

6

wind, Blow soft-ly here. Green sod a-bove, Lie light, lie

12

*p* *meno mosso*

light. Good night, dear heart, Good night, good

*p* *meno mosso*

\* The tonal color of B major is preferred by the composer; the piece may be sung in B $\flat$  major, however, if the slightly lower tessitura is helpful.

poco piu mosso

*mp*

night. Sun, Shine kind - ly

A.

*mp*

night. Warm sum - mer sun, Shine kind - ly,

T.

*mp*

night. Warm sum - mer, warm sum - mer sun, shine

B.

*mp*

night. Warm sum - mer, warm sun, shine kind - ly

poco piu mosso

(for rehearsal only)

here, Warm south - ern wind, Blow soft - ly

shine kind - ly here, wind, Blow soft, blow

here, Warm wind, Blow soft, blow

here, Warm south - ern wind, Blow soft, blow

here. Green sod a - bove, Lie light, lie light. Good  
 soft - ly here, Green sod a - bove, Lie light, lie light, Good  
 soft - ly here, sod a - bove, Lie light, lie light, Good  
 soft - ly here, sod a - bove, Lie light, lie light, Good

night, dear heart, Good night, good night.  
 night, dear heart, Good night, good night.  
 night, dear heart, Good night, good night.  
 night, dear heart, Good night, good night.

Tempo I, unhurried, reflective

35 S.A. *pp* (*espressivo simile*)

40 *mf*

46 *rit.* *p* *pp*

51 (*stagger breaths if necessary*) *rit.*