IMAGES
AND
ELEGIES

For SATB Chorus and Piano

BRUCE TRINKLEY

IMAGES AND ELEGIES

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IMAGES AND ELEGIES is the fourth choral cycle from **MOUNTAIN LAURELS**, a Choral Symphony celebrating the Centennial of State College, Pennsylvania. The texts are drawn from the works of Central Pennsylvania poets. The symphony was commissioned by the Borough of State College with grants provided by the Pennsylvania Council on the Arts and gifts from corporate and individual sponsors in State College.

MOUNTAIN LAURELS was composed mostly during a yearlong sabbatical from the Pennsylvania State University in 1993-1994. The composer would like to thank the following foundations and artist colonies for residencies that facilitated completion of the work:

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Dorland Mountain Arts Colony, Temecula, California
Ucross Foundation, Ucross, Wyoming

IMAGES AND ELEGIES was written for the Penn State Concert Choir, Dr. D. Douglas Miller, conductor.

1. VERNAL SENTIMENT

Theodore Roethke from ***Open House*** (1941)

Though the crocuses poke up their heads in the usual places,
The frog scum appear on the pond with the same froth of green,
And boys moon at girls with last year's fatuous faces,
I never am bored, however familiar the scene.

When from under the barn the cat brings a similar litter,
Two yellow and black, and one that looks in between,
Though it all happened before, I cannot grow bitter:
I rejoice in the spring, as though no spring ever had been.

2. THE PREMONITION

Theodore Roethke from ***Open House*** (1941)

Walking this field I remember
Days of another summer.
Oh that was long ago! I kept
Close to the heels of my father,
Matching his stride with half-steps
Until we came to a river.
He dipped his hand in the shallow;
Water ran over and under
Hair on a narrow wrist bone;
His image kept following after, -
Flashed with the sun in the ripple.
But when he stood up, that face
Was lost in a maze of water.

3. ELEGY FOR THE SWANS AT GRACE POND

Bruce Weigl from ***What Saves Us*** (1992)

Bored with bread the children throw to her,
the swan who lost her one great love
when he washed up, tangled in the cold dawn,
drowned in the roots of the willow,
clings to the blue pond and its amnesia.
Grief makes her circle the willow's shadow
where she waits for him to reappear
evenings when the light disappears
and each lap of waves grows greener.
Before a hole opened up in the life
they'd invented in the clouds,
we watched them tangle their necks
around each other, sailing side by side
as to save themselves from our world.

4. THE APPLES

Dorothy Roberts from *Self of Loss* (1965)

The apples were larger than the hand
Yet crisp to the heart and golden or red,
And biting into something so round
Gave as strong a sense as could be of the good world
Of that far countryside where the hills rolled
On and on under orchards and the wandering road.

We would go on an autumn day and walk as far
As the spread wing of the countryside could take us away,
Being still in our own land yet far away
Amid autumn furrows and the goldenrod.

And at the far end of the walk we would find these apples
On trees strayed almost to the edge of the forest,
Reaching through the far away of that land
For autumn epitomized in a single globe.

5. INDIAN SUMMER
Robert Lima

The season seems defiant of its normal role.
It fails to function with the usual stomp and clout
of snow and sleet, of ice beneath the feet,
of threat to life and limb if one goes out.

Instead, it gives the grey of winter a new dress
with larks in leafless trees, returning fowl
that bask in median temperatures of days in spring,
and turns its back upon the expectations of the owl.

There's no assurance it'll stay as such a while,
or even, for a happy time, con nature into thinking big.
But it provides a meantime respite in the scheme of things
from all-hail breaking loose and forcing winter's dig.

6. "HAIKU" TRIO
Bill Hanson January 1988

Sound of walking in snow
Tangled web of sky
One feather
Bone breaks walk in

Trees float in white
Eyes close
Iced river talks
Bird melts

Bare trees stand against white
One voice speaks
Heron flies
Remembered rose

7. DISTINCT
Dorothy Roberts from *Extended* (1967)

Over the pale fields
And the woods' dim grey
The night begins to fall,
I walk this way.

The stars begin to shine,
The woods grow black,
Across the crusted fields
I break a track.

Sparkle of many stars
The snow lying mute
Distinguish all I need
To take this route.

1. Vernal Sentiment

Theodore Roethke
*from Open House (1941)**

For SATB Chorus and Piano

Bruce Trinkley

Andante grazioso ♩. = 72

Soprano
Alto
Tenor
Bass
Piano

mp sempre legato

Though the

mf

poco rit.

a tempo

mp

con pedale

4

cro - cus - es poke up their heads in the u - su - al pla - ces,

p sempre legato

mp

u - su - al pla - ces, The

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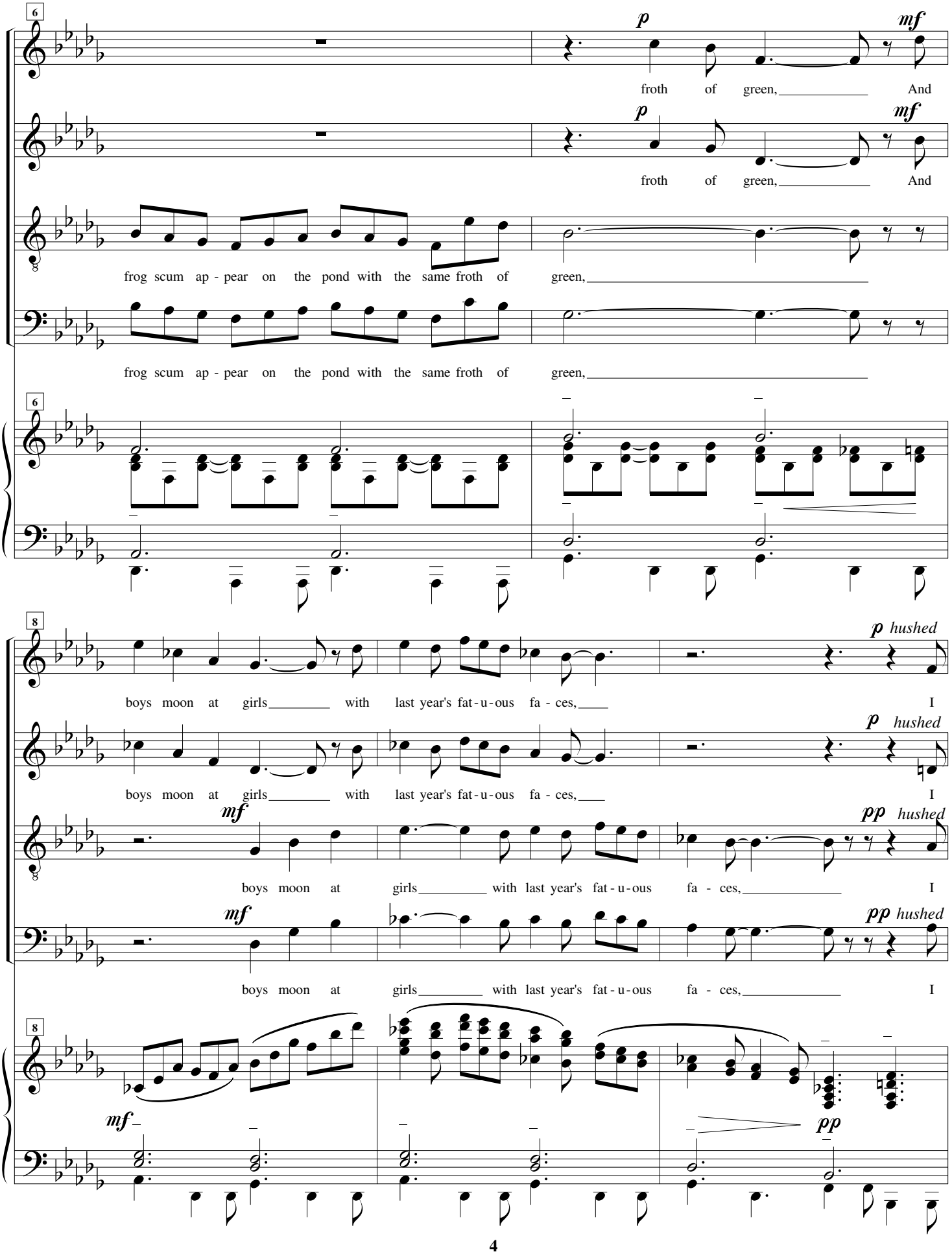
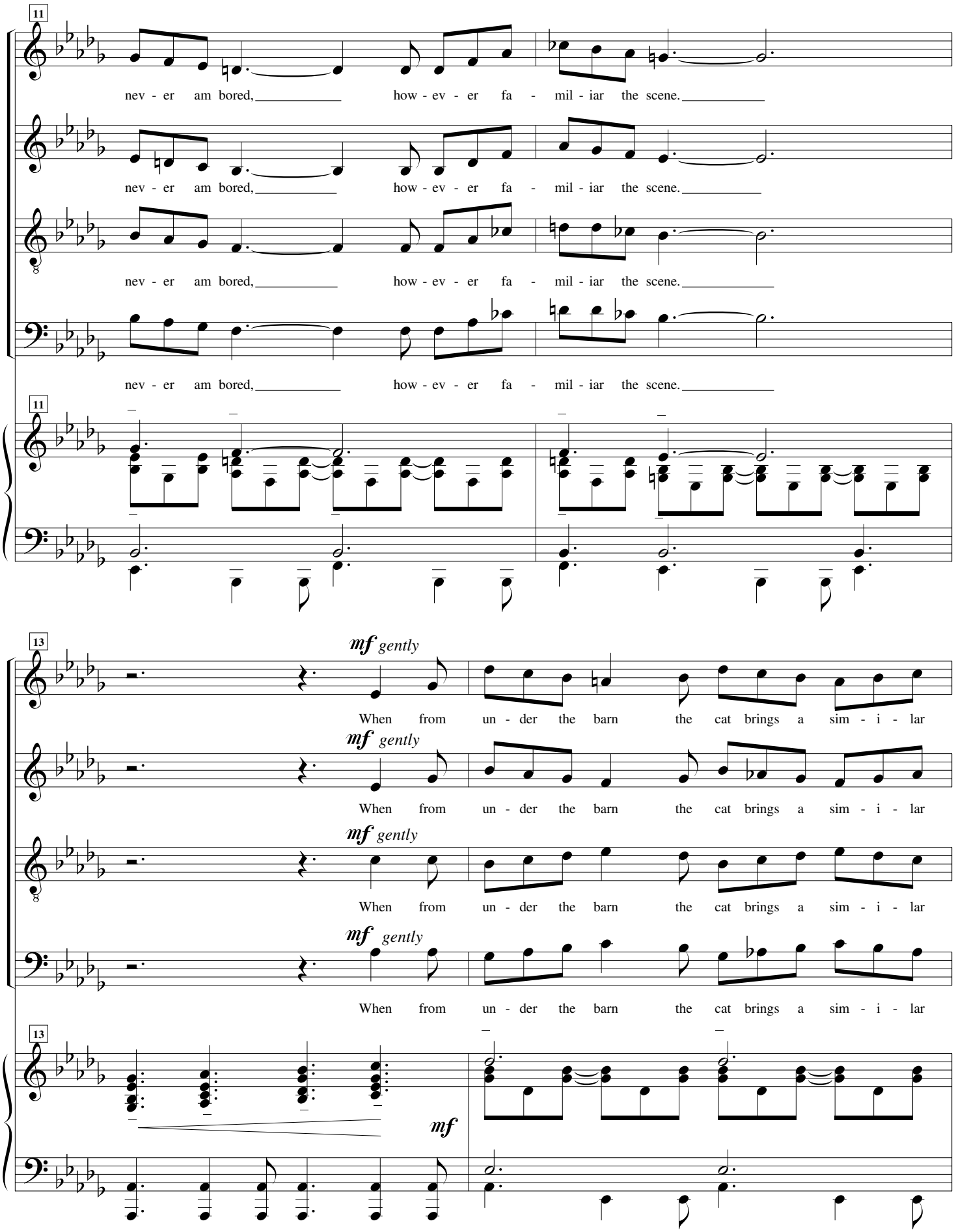
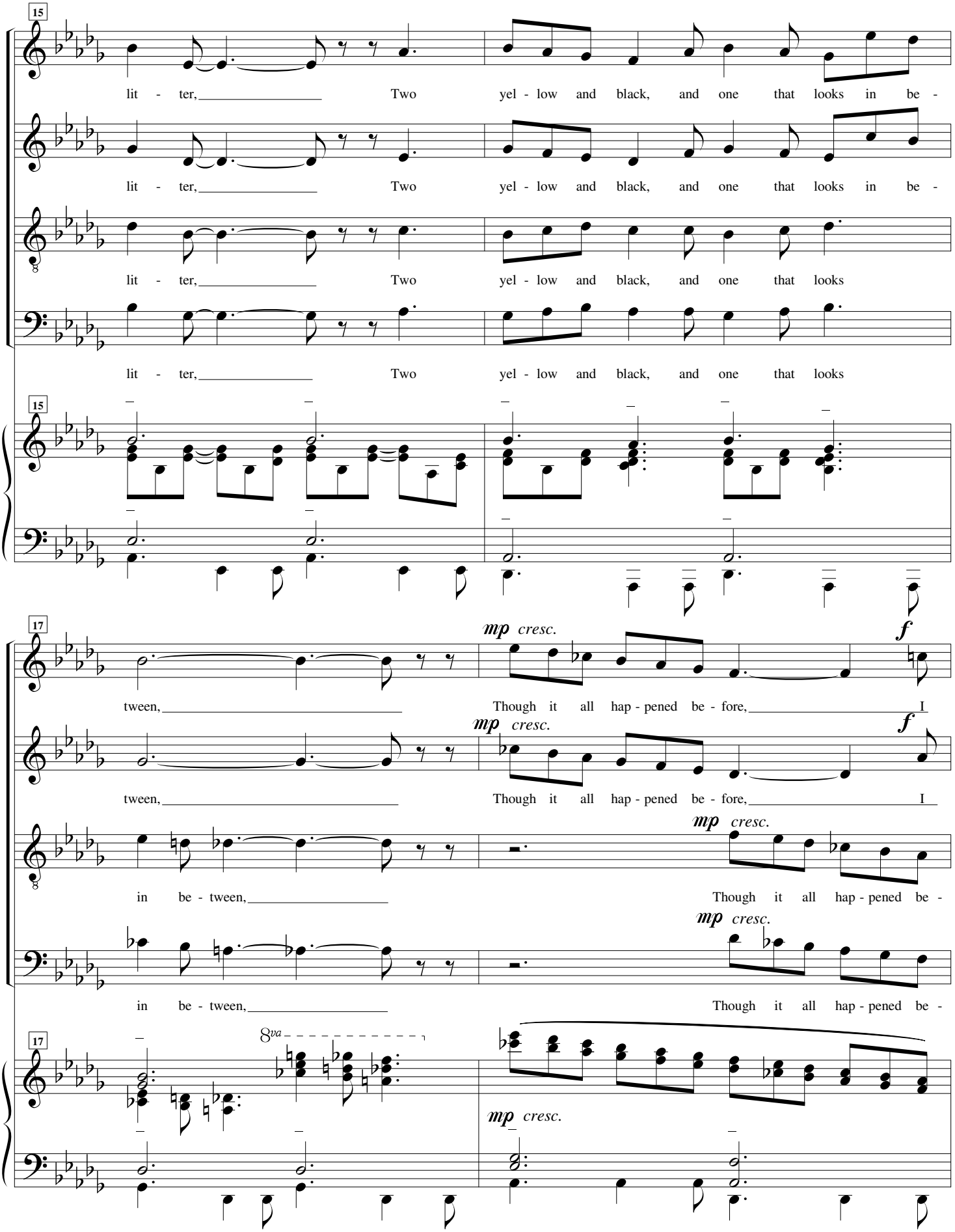
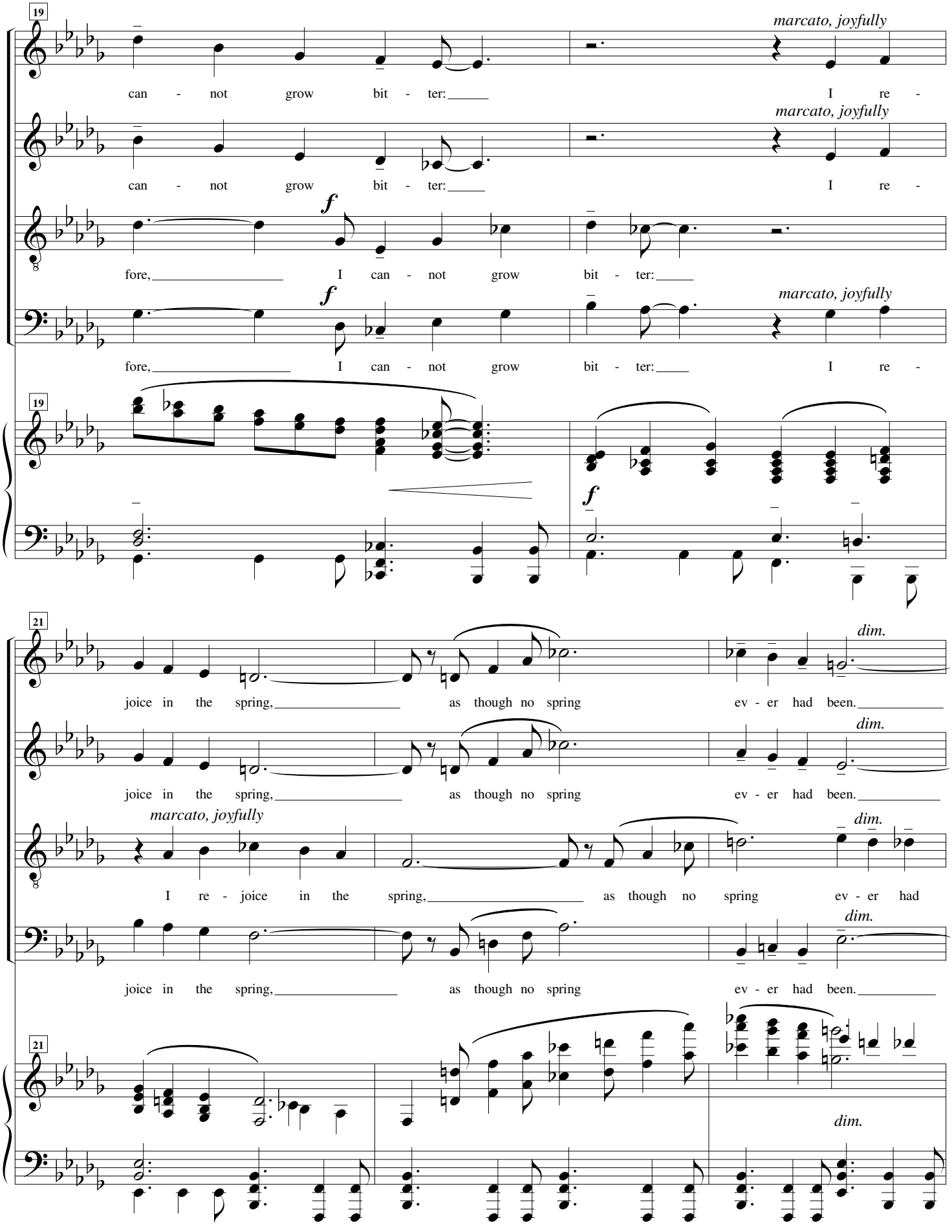
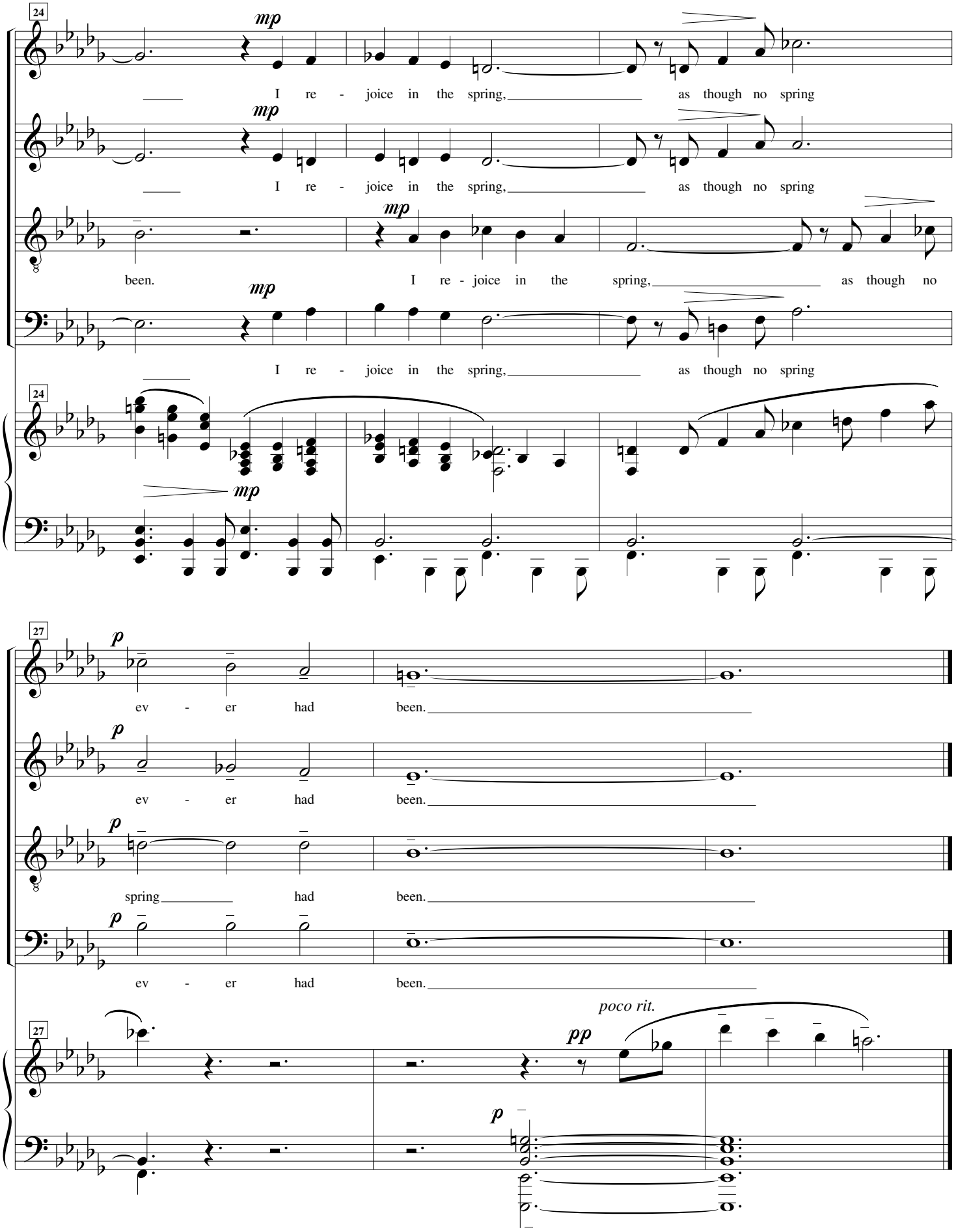

6
p
mf
froth of green, And
froth of green, And
frog scum ap - pear on the pond with the same froth of green,
frog scum ap - pear on the pond with the same froth of green,
8
p hushed
boys moon at girls with last year's fat - u - ous fa - ces, I
mf
pp hushed
boys moon at girls with last year's fat - u - ous fa - ces, I
pp


11
nev - er am bored, how - ev - er fa - mil - iar the scene.
nev - er am bored, how - ev - er fa - mil - iar the scene.
nev - er am bored, how - ev - er fa - mil - iar the scene.
nev - er am bored, how - ev - er fa - mil - iar the scene.
11
13
mf gently
When from un - der the barn the cat brings a sim - i - lar
mf gently
When from un - der the barn the cat brings a sim - i - lar
mf gently
When from un - der the barn the cat brings a sim - i - lar
mf gently
When from un - der the barn the cat brings a sim - i - lar
13
mf


15
lit - ter, Two yel - low and black, and one that looks in be -
lit - ter, Two yel - low and black, and one that looks in be -
lit - ter, Two yel - low and black, and one that looks
lit - ter, Two yel - low and black, and one that looks
15
17
mp cresc.
f
tween, Though it all hap - pened be - fore, I
mp cresc.
f
tween, Though it all hap - pened be - fore, I
mp cresc.
in be - tween, Though it all hap - pened be -
mp cresc.
in be - tween, Though it all hap - pened be -
17
8va
mp cresc.


19
marcato, joyfully
can - not grow bit - ter: I re -
marcato, joyfully
can - not grow bit - ter: I re -
f
fore, I can - not grow bit - ter:
f
marcato, joyfully
fore, I can - not grow bit - ter: I re -
19
f
21
dim.
joice in the spring, as though no spring ev - er had been.
dim.
joice in the spring, as though no spring ev - er had been.
marcato, joyfully
dim.
I re - joice in the spring, as though no spring ev - er had
dim.
joice in the spring, as though no spring ev - er had been.
21
dim.

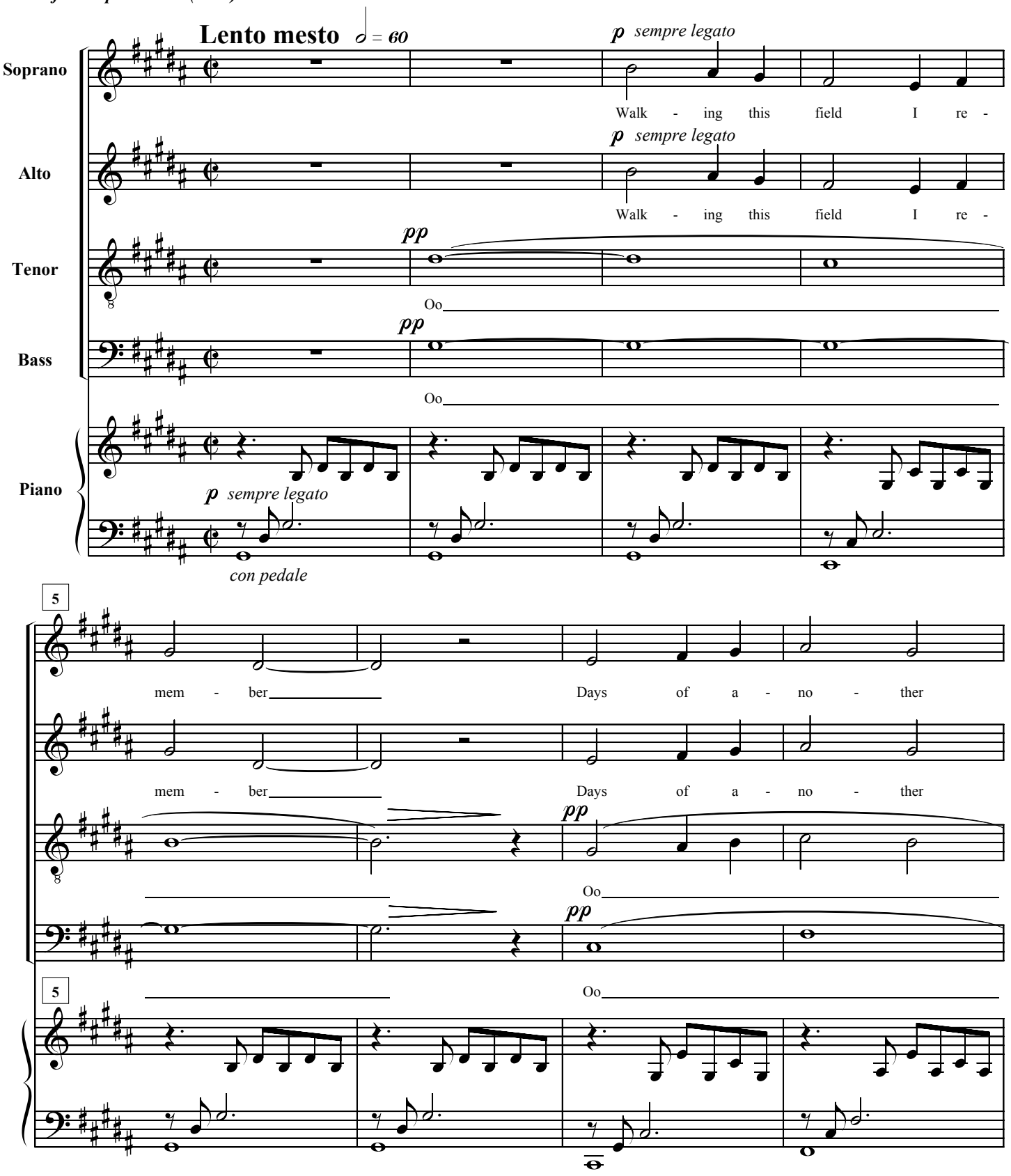

24
mp
I re - joice in the spring, as though no spring
I re - joice in the spring, as though no spring
been. I re - joice in the spring, as though no
I re - joice in the spring, as though no spring
27
p
ev - er had been.
ev - er had been.
spring had been.
ev - er had been.
poco rit.
pp
p

The Premonition

For SATB Chorus and Piano

Theodore Roethke
*from Open House (1941)**

Bruce Trinkley



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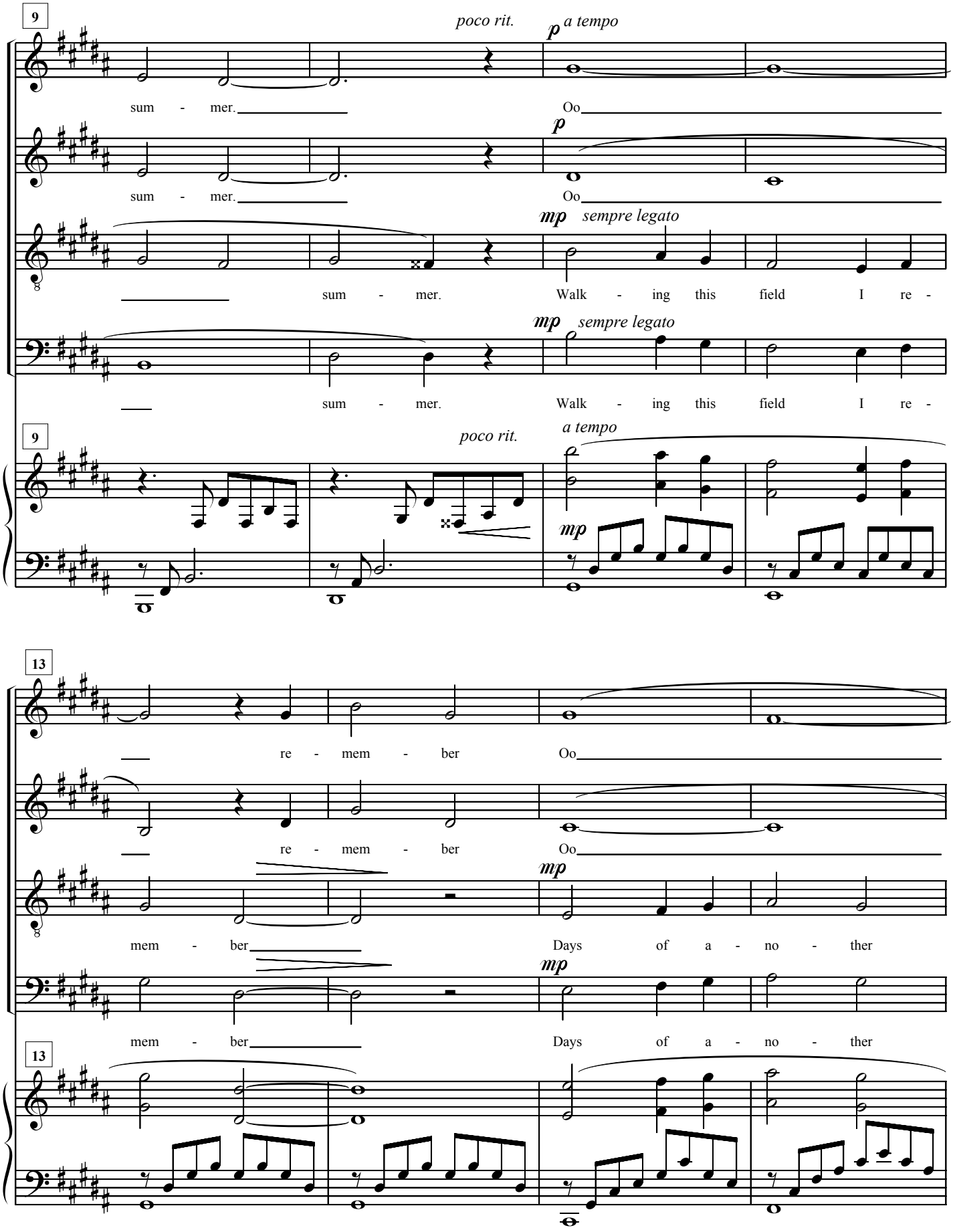
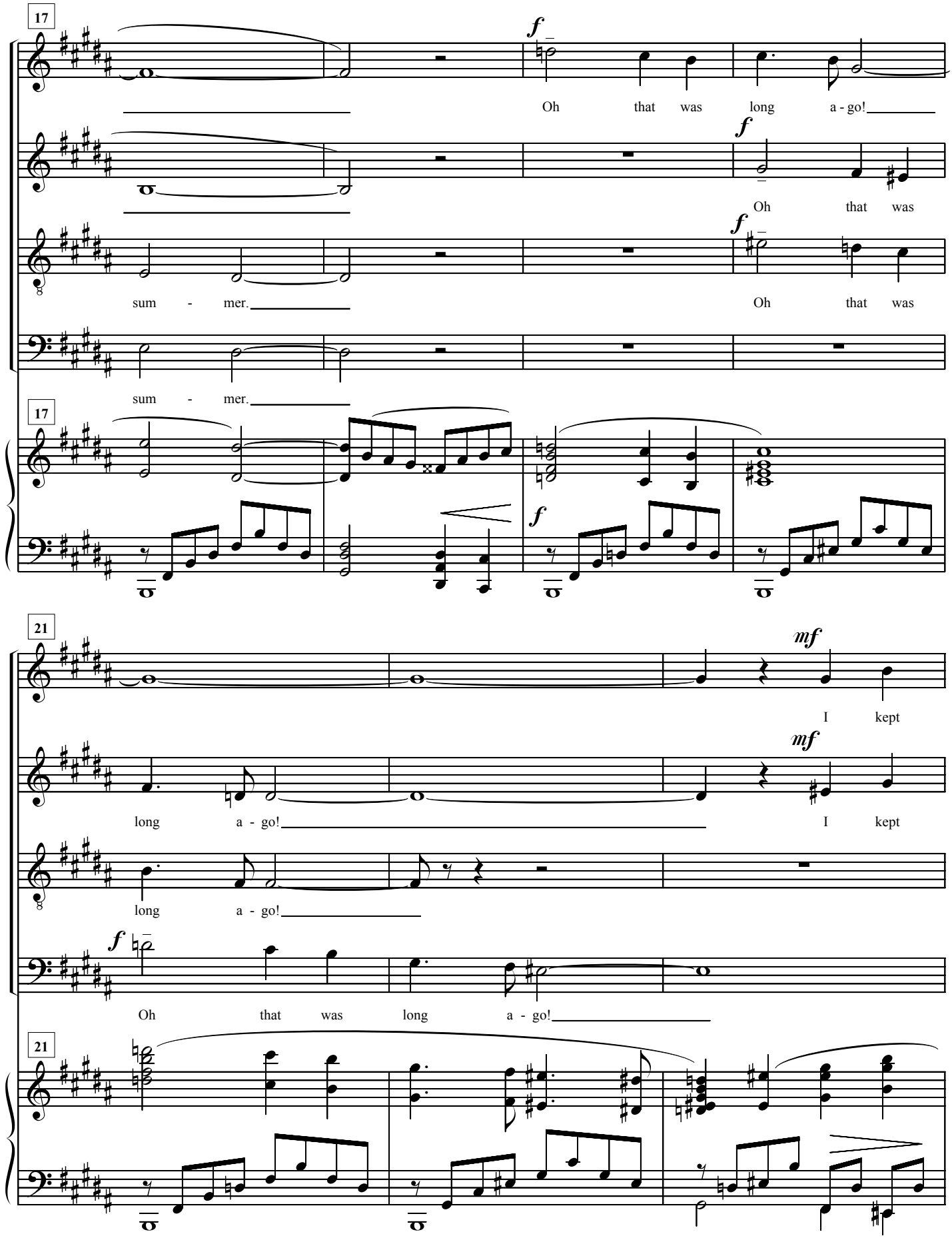
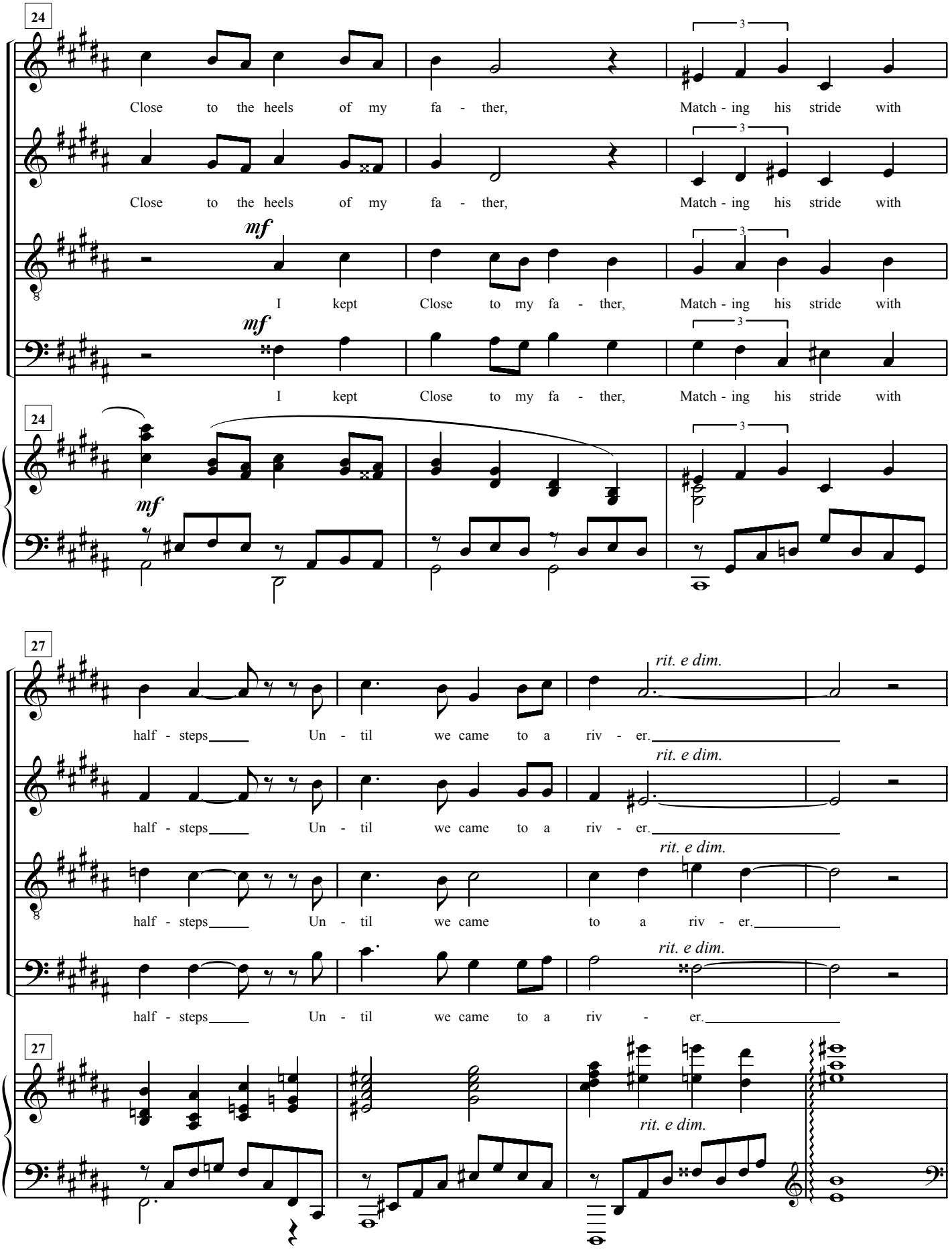
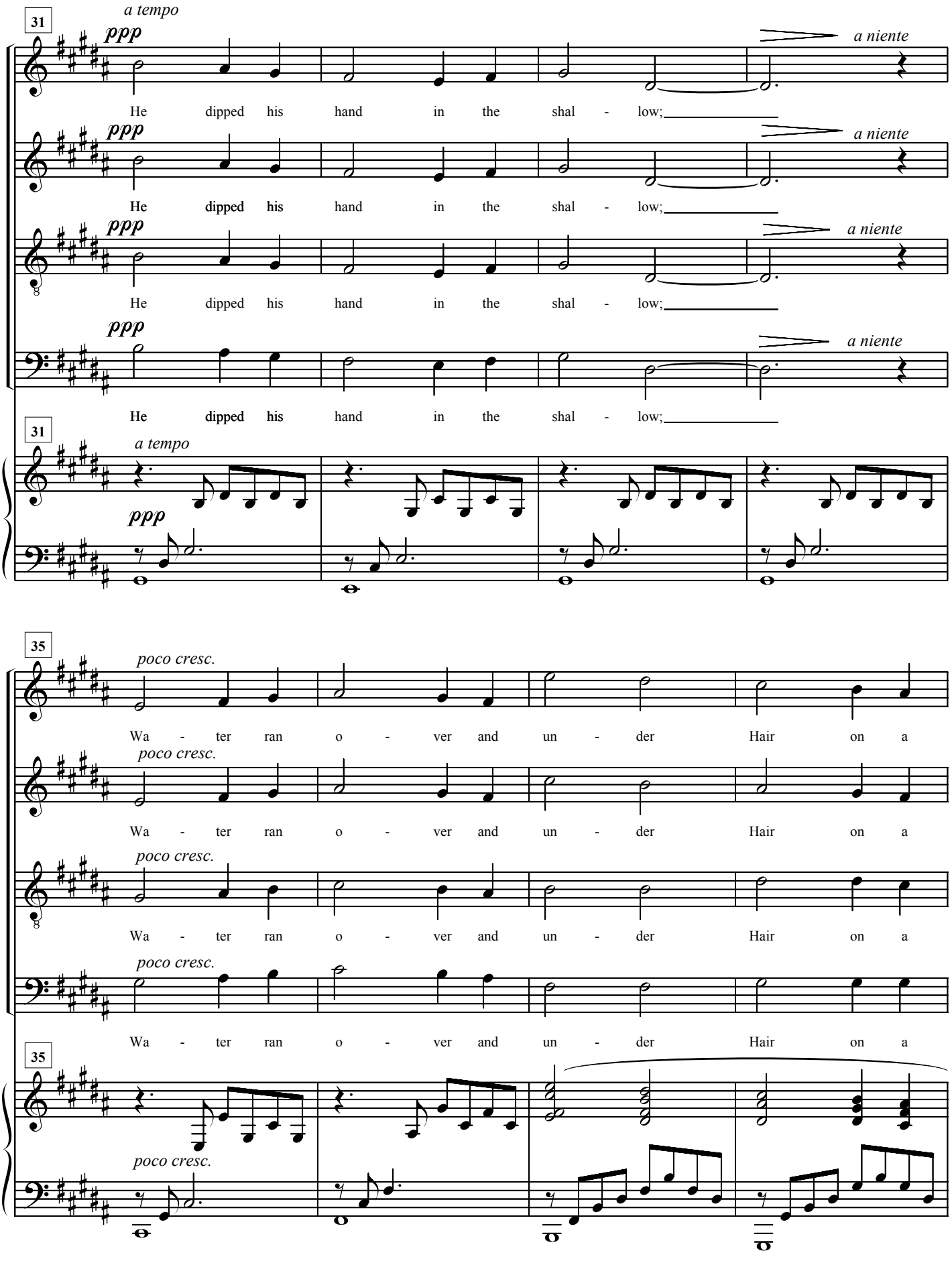
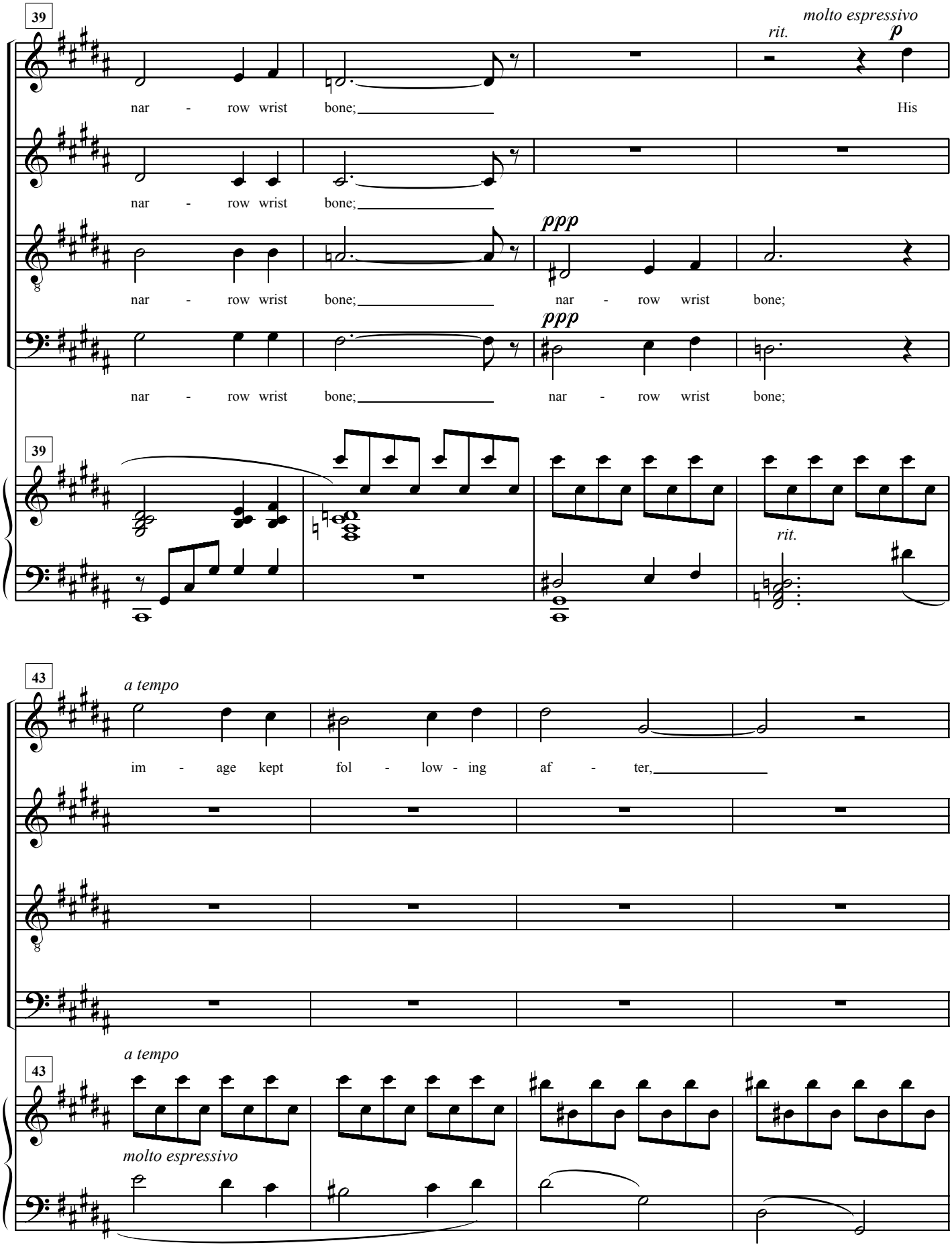
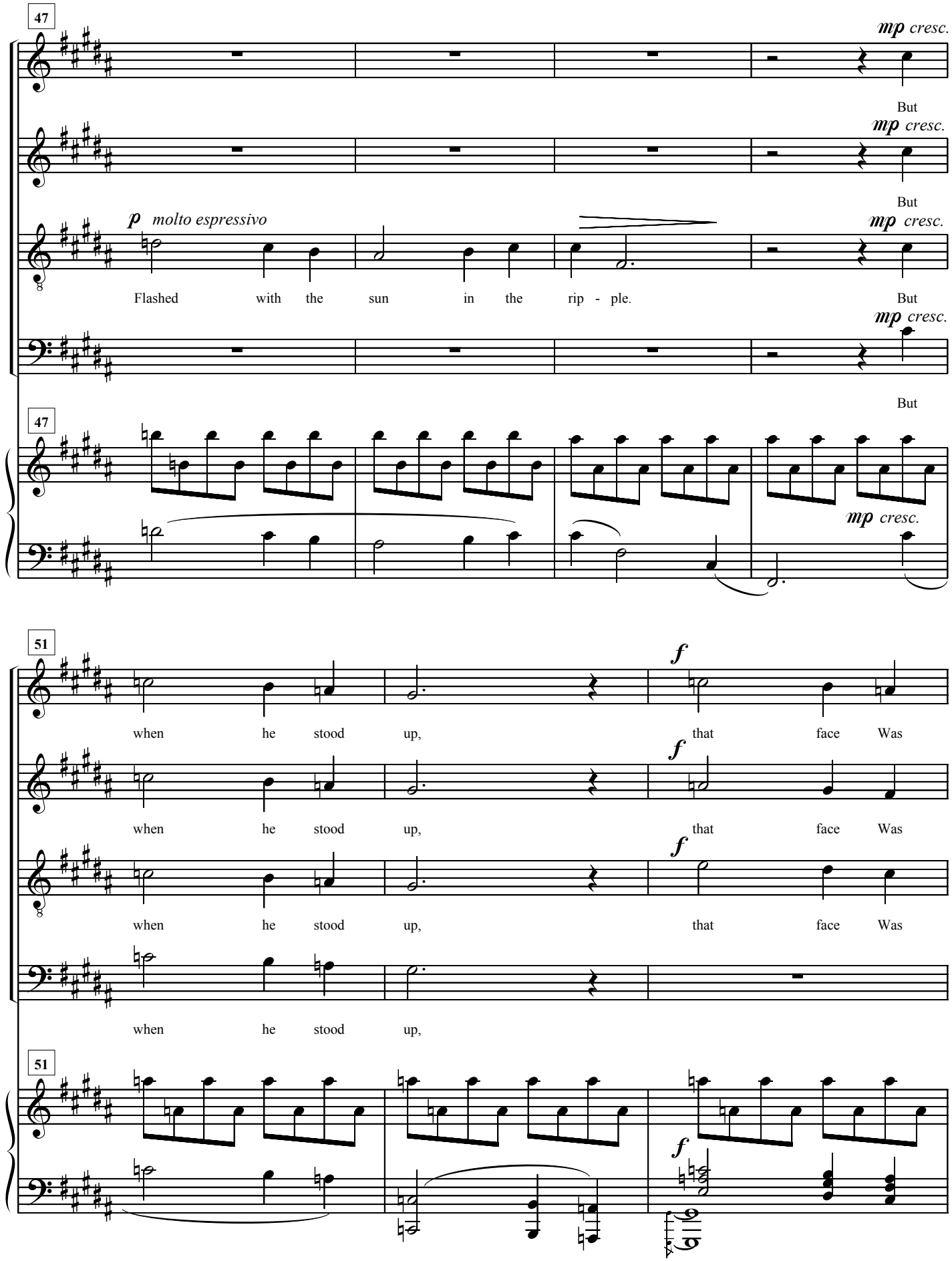

9
poco rit.
a tempo
p
sum - mer.
Oo
p
sum - mer.
Oo
mp sempre legato
sum - mer. Walk - ing this field I re -
mp sempre legato
sum - mer. Walk - ing this field I re -
9
poco rit.
a tempo
mp
13
re - mem - ber
Oo
re - mem - ber
Oo
mp
mem - ber
Days of a - no - ther
mp
mem - ber
Days of a - no - ther
13

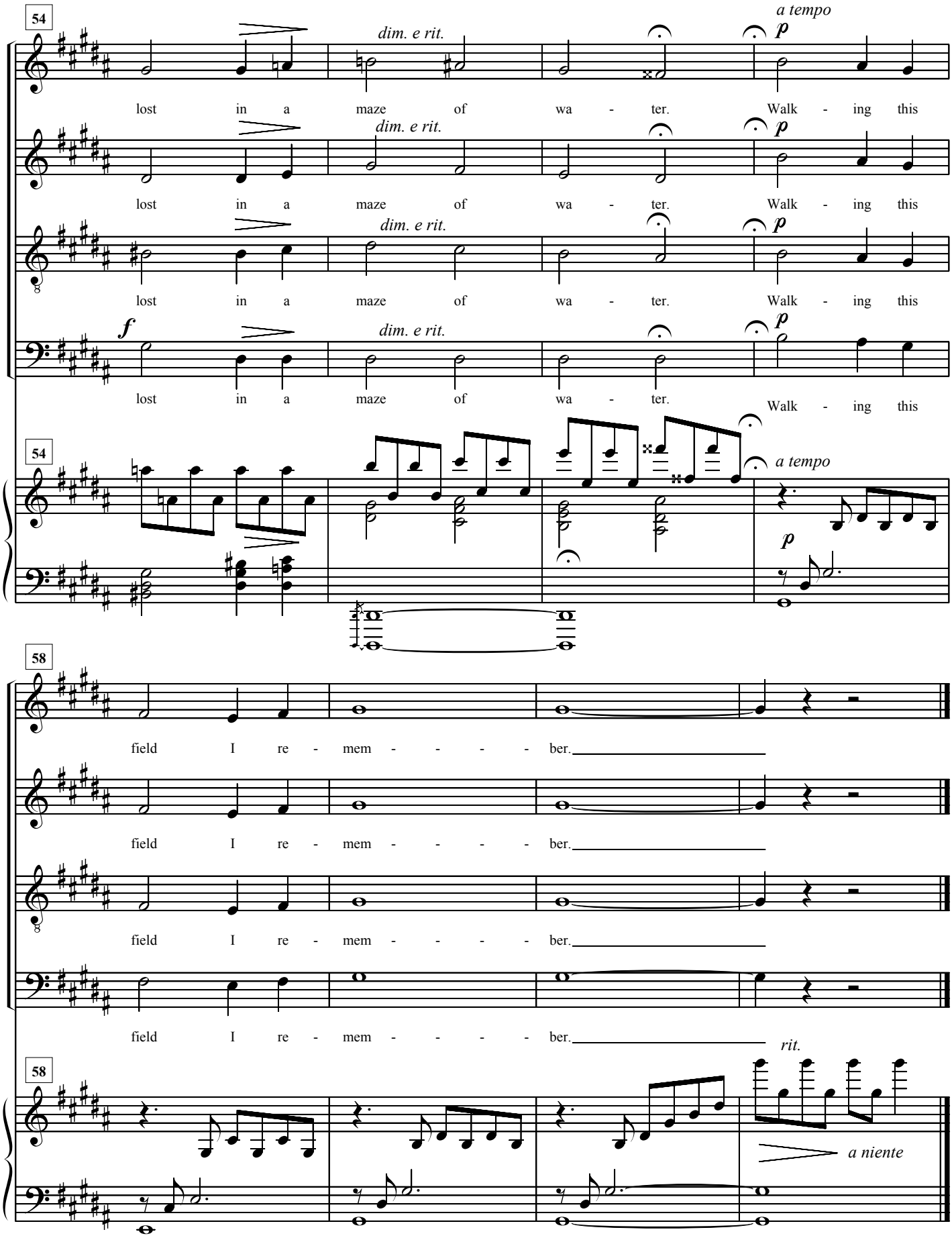

17
f
Oh that was long a - go!
f
Oh that was
f
sum - mer.
Oh that was
sum - mer.
17
f
21
mf
I kept
mf
long a - go!
I kept
long a - go!
f
Oh that was long a - go!
21


24
Close to the heels of my fa - ther, Match - ing his stride with
Close to the heels of my fa - ther, Match - ing his stride with
mf
I kept Close to my fa - ther, Match - ing his stride with
mf
I kept Close to my fa - ther, Match - ing his stride with
24
mf
27
half - steps Un - til we came to a riv - er.
rit. e dim.
half - steps Un - til we came to a riv - er.
rit. e dim.
half - steps Un - til we came to a riv - er.
rit. e dim.
half - steps Un - til we came to a riv - er.
rit. e dim.
27
rit. e dim.


31
a tempo
ppp
a niente
He dipped his hand in the shal - low;
35
poco cresc.
Wa - ter ran o - ver and un - der Hair on a


39
molto espressivo
rit.
p
nar - row wrist bone; His
nar - row wrist bone;
ppp
nar - row wrist bone; nar - row wrist bone;
ppp
nar - row wrist bone; nar - row wrist bone;
39
rit.
43
a tempo
im - age kept fol - low - ing af - ter,
43
a tempo
molto espressivo


47
mp cresc.
But
mp cresc.
But
p molto espressivo
mp cresc.
Flashed with the sun in the rip - ple.
But
mp cresc.
47
But
mp cresc.
51
f
when he stood up,
that face Was
f
when he stood up,
that face Was
f
when he stood up,
that face Was
when he stood up,
51
f



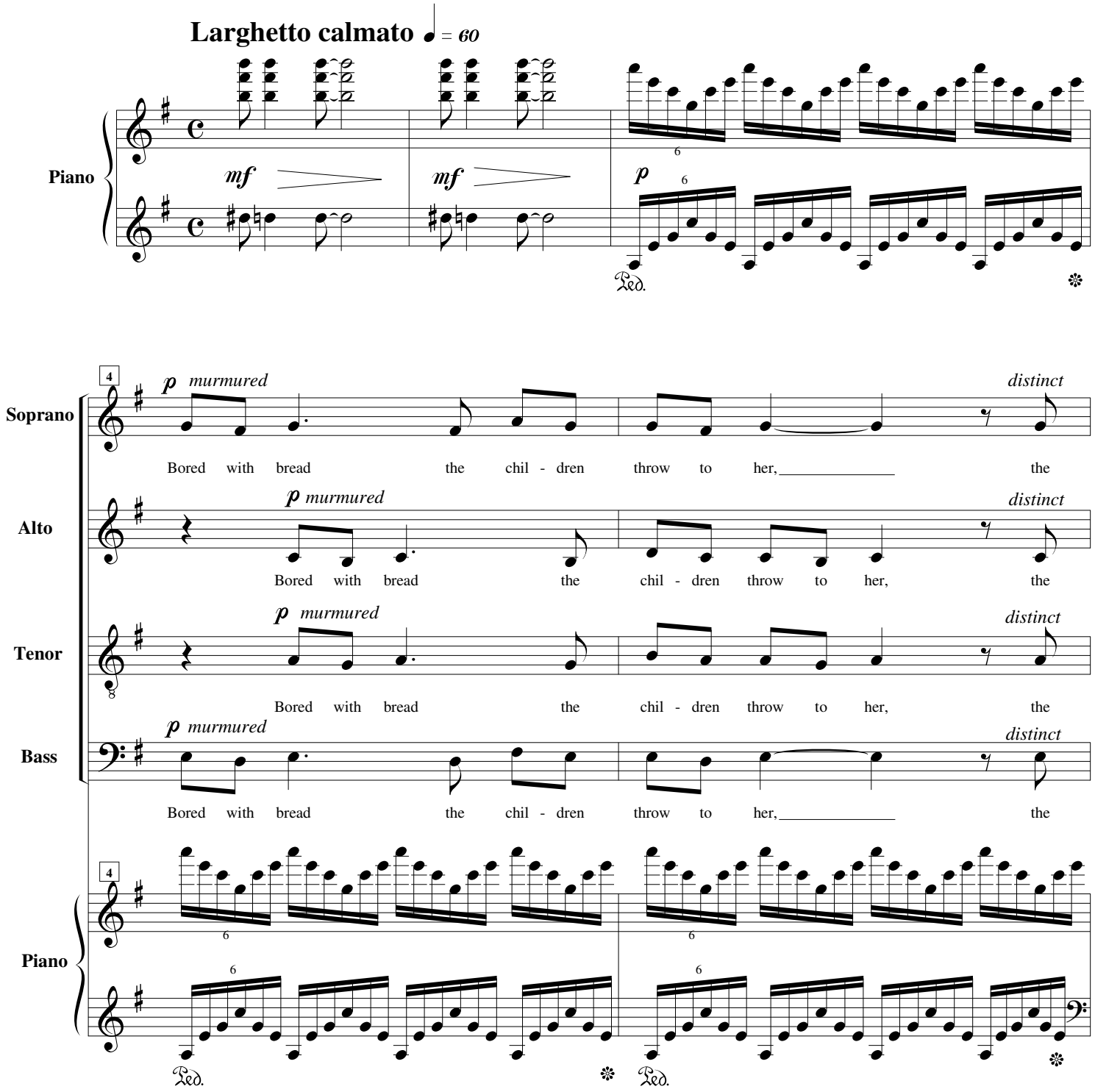
March 1994 Dorland Mountain, California

3. Elegy for the Swans at Grace Pond

For SATB Chorus and Piano

Bruce Weigl — **Bruce Trinkley**

*from What Saves Us (1992)**



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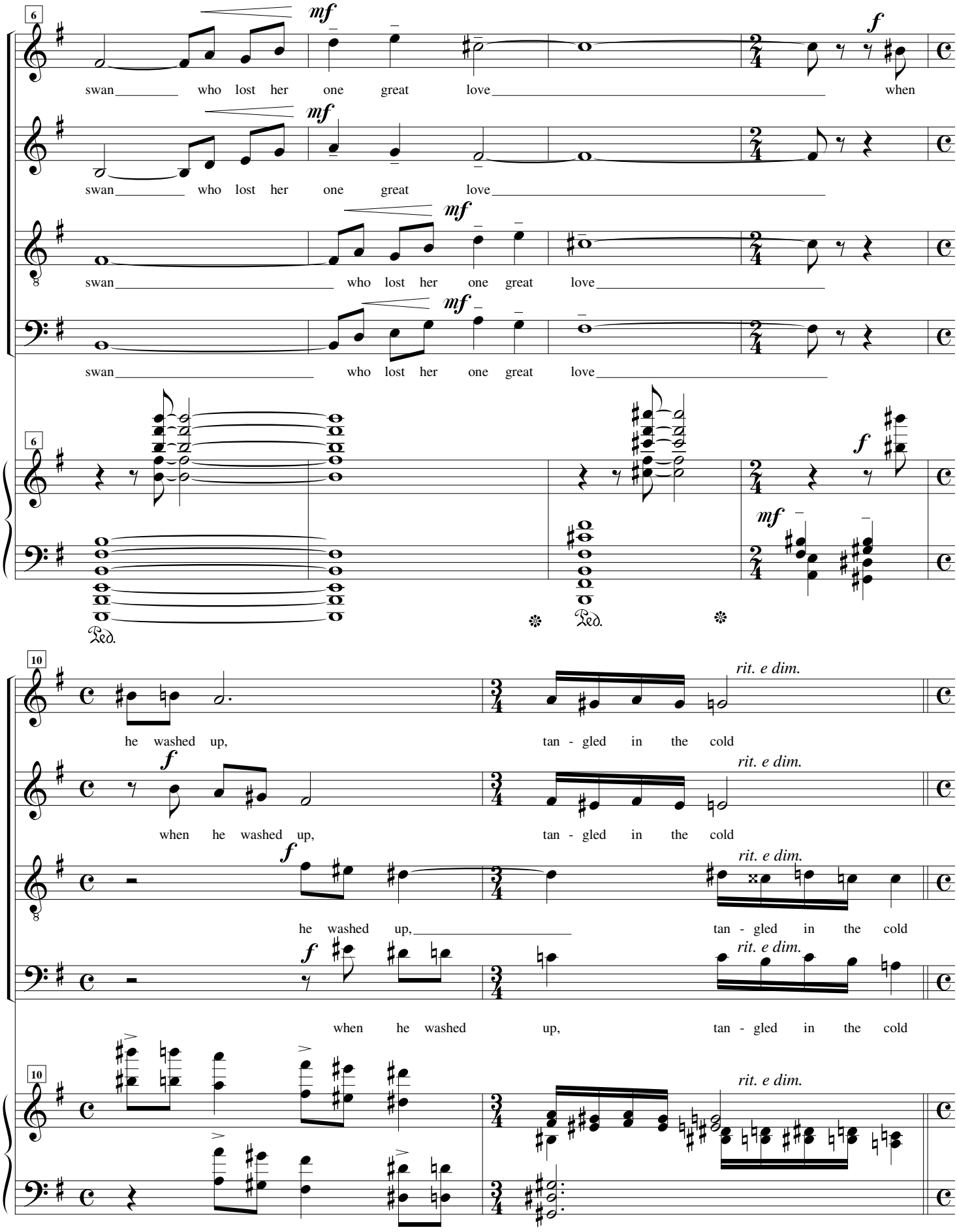
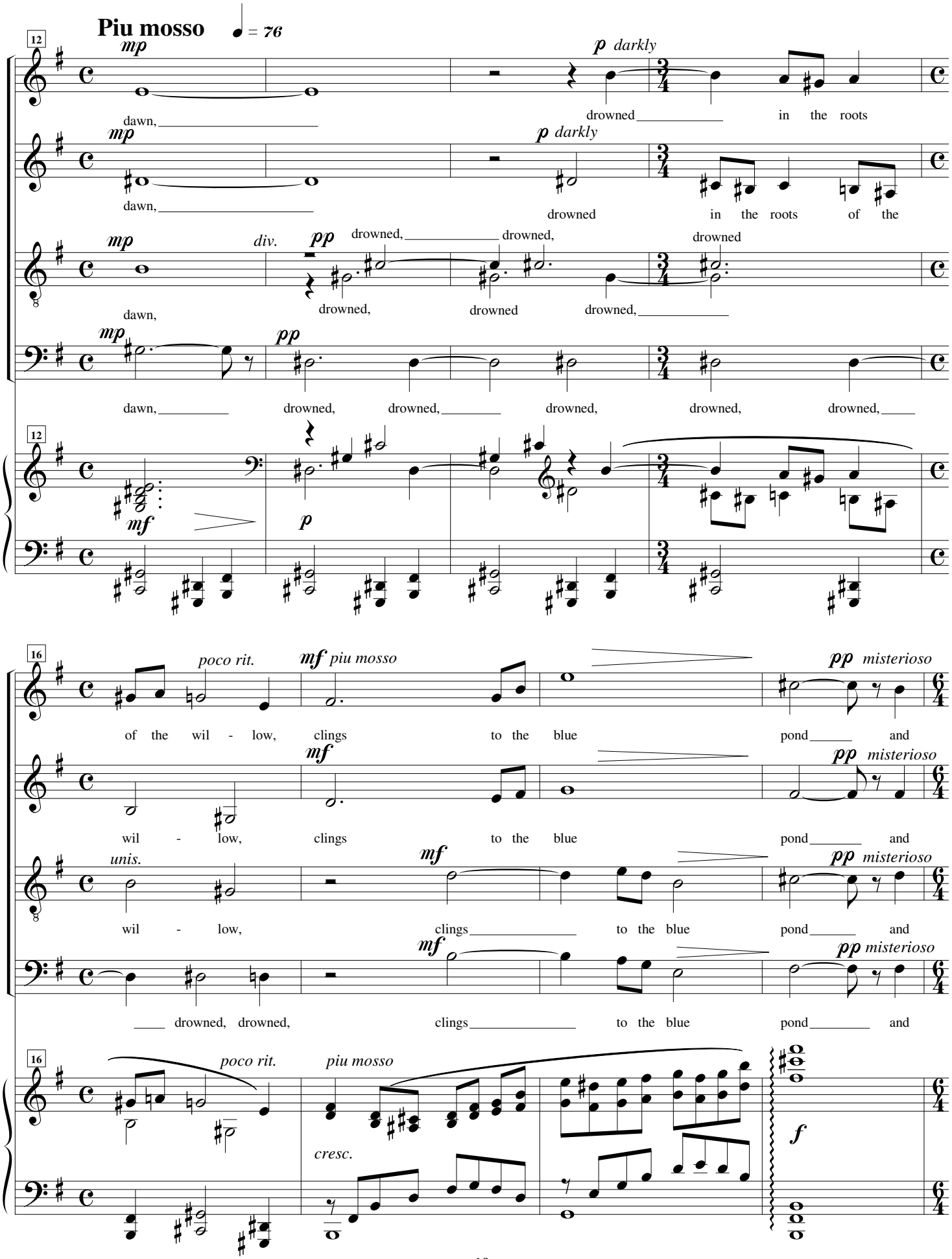
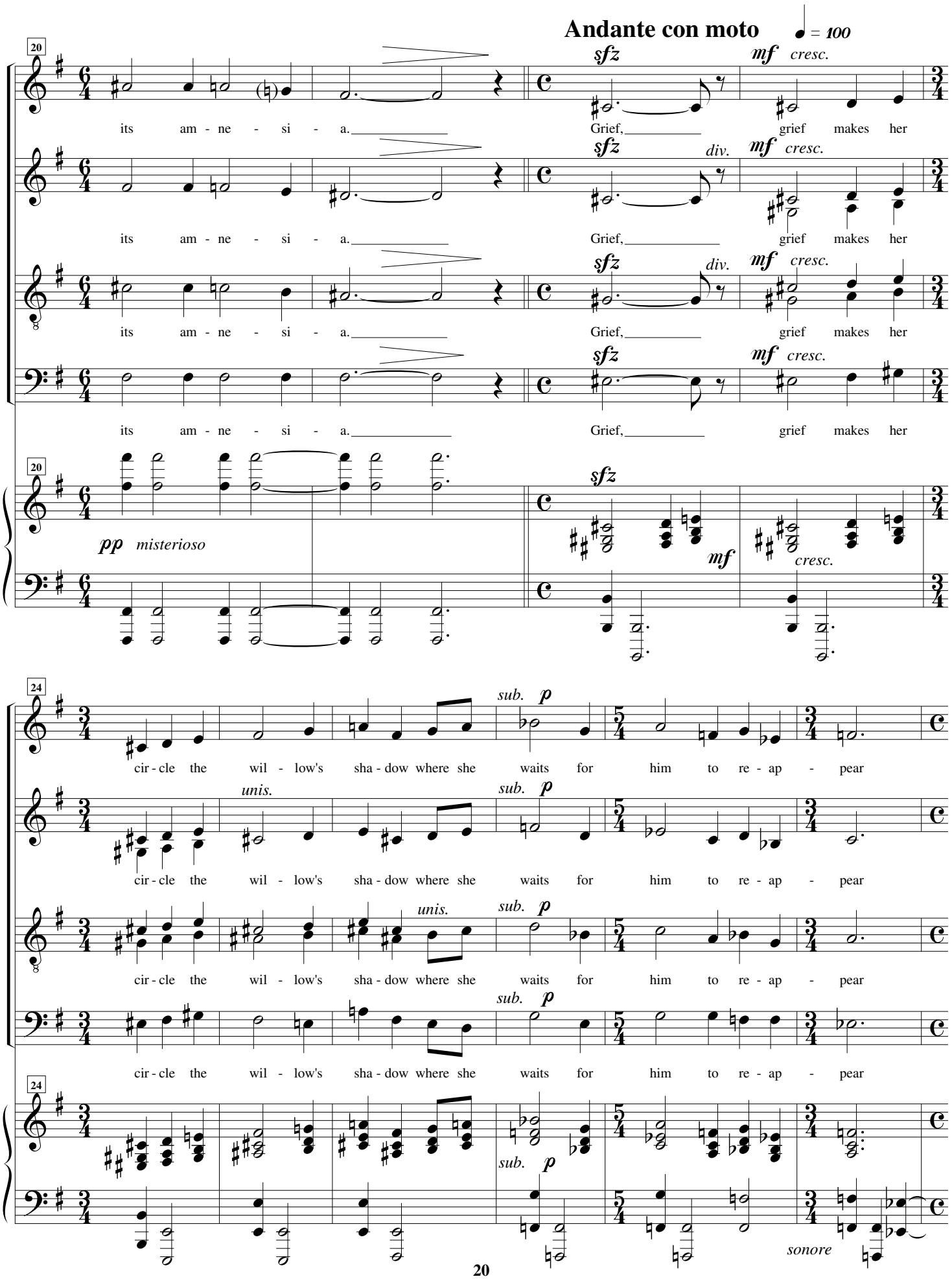
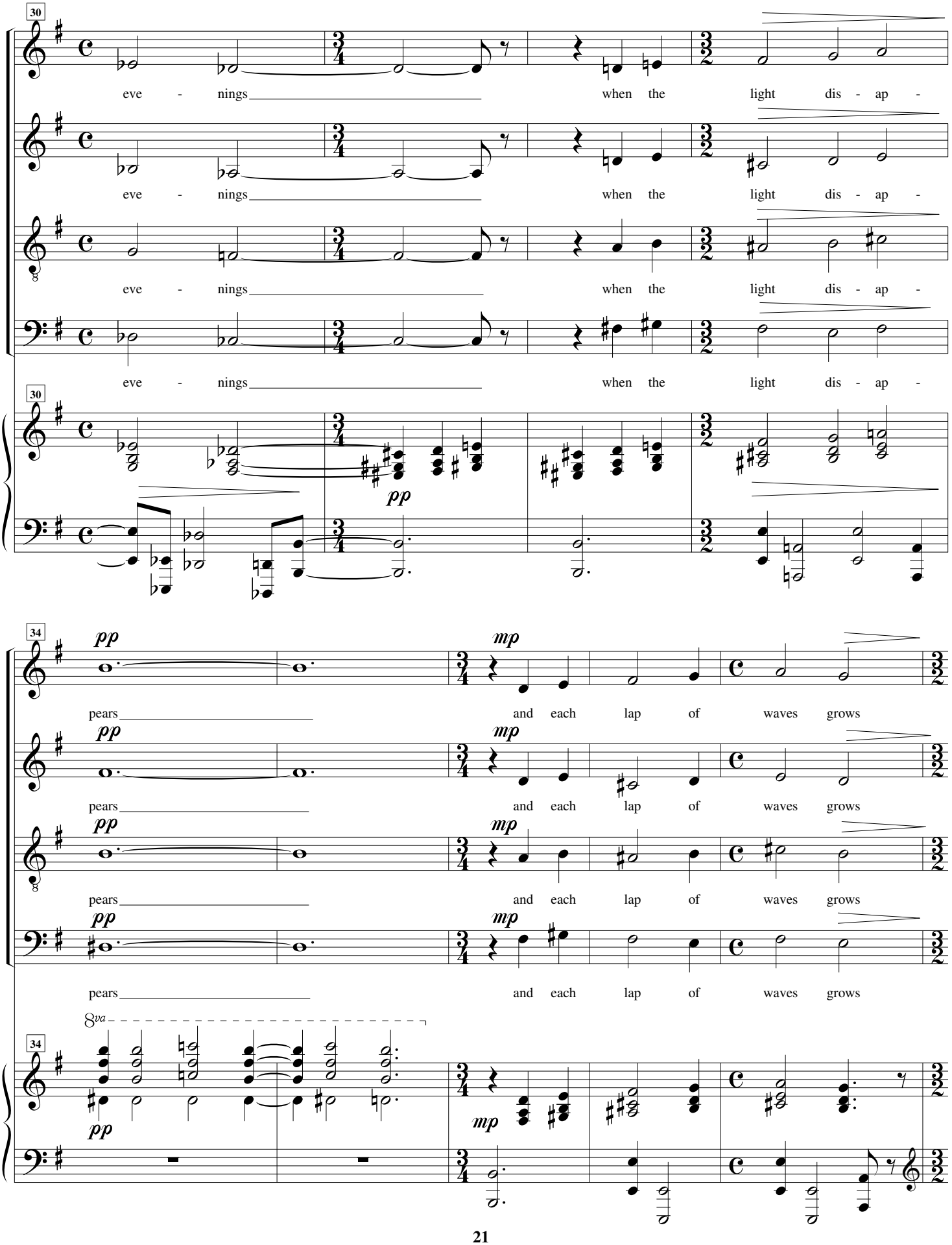
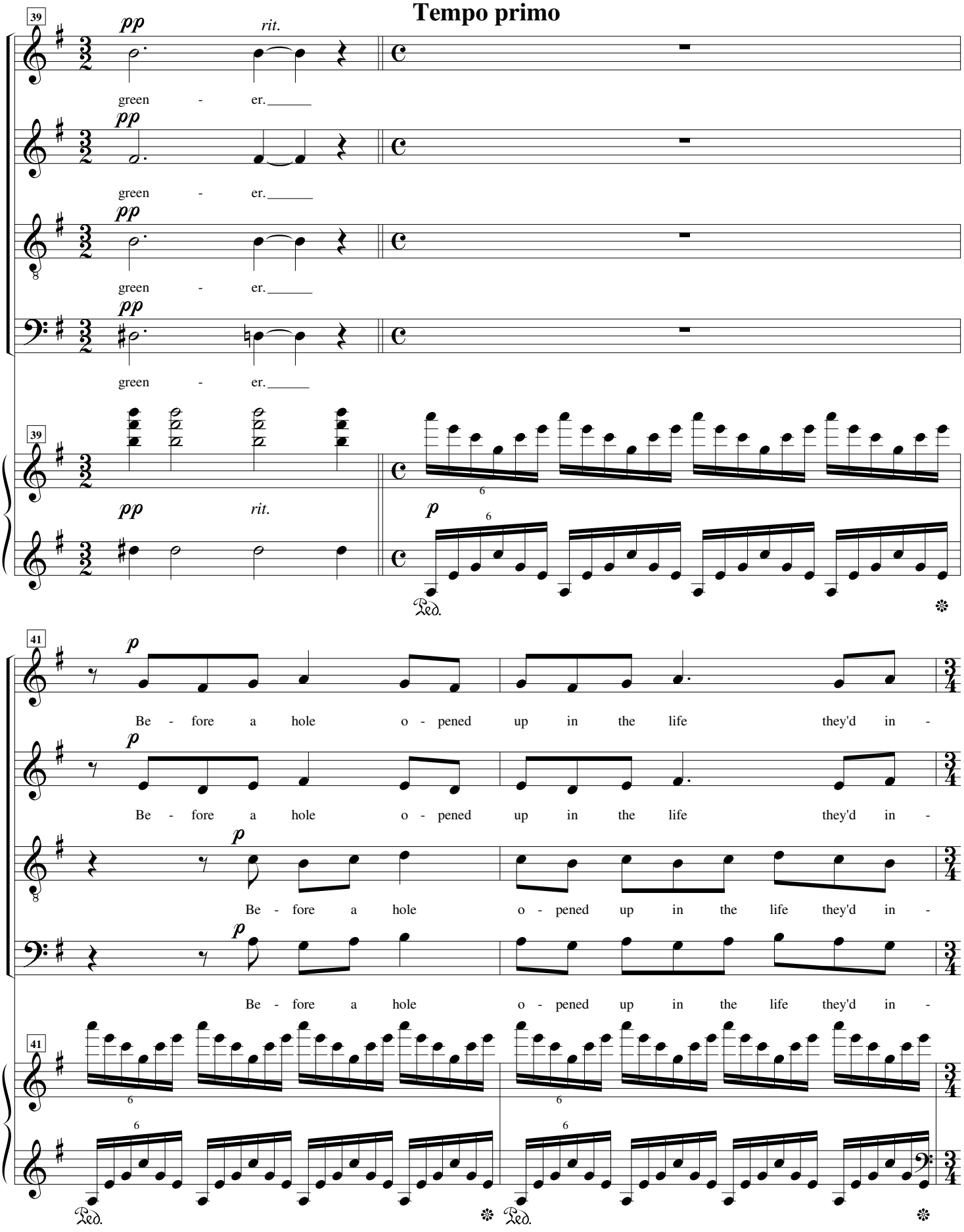
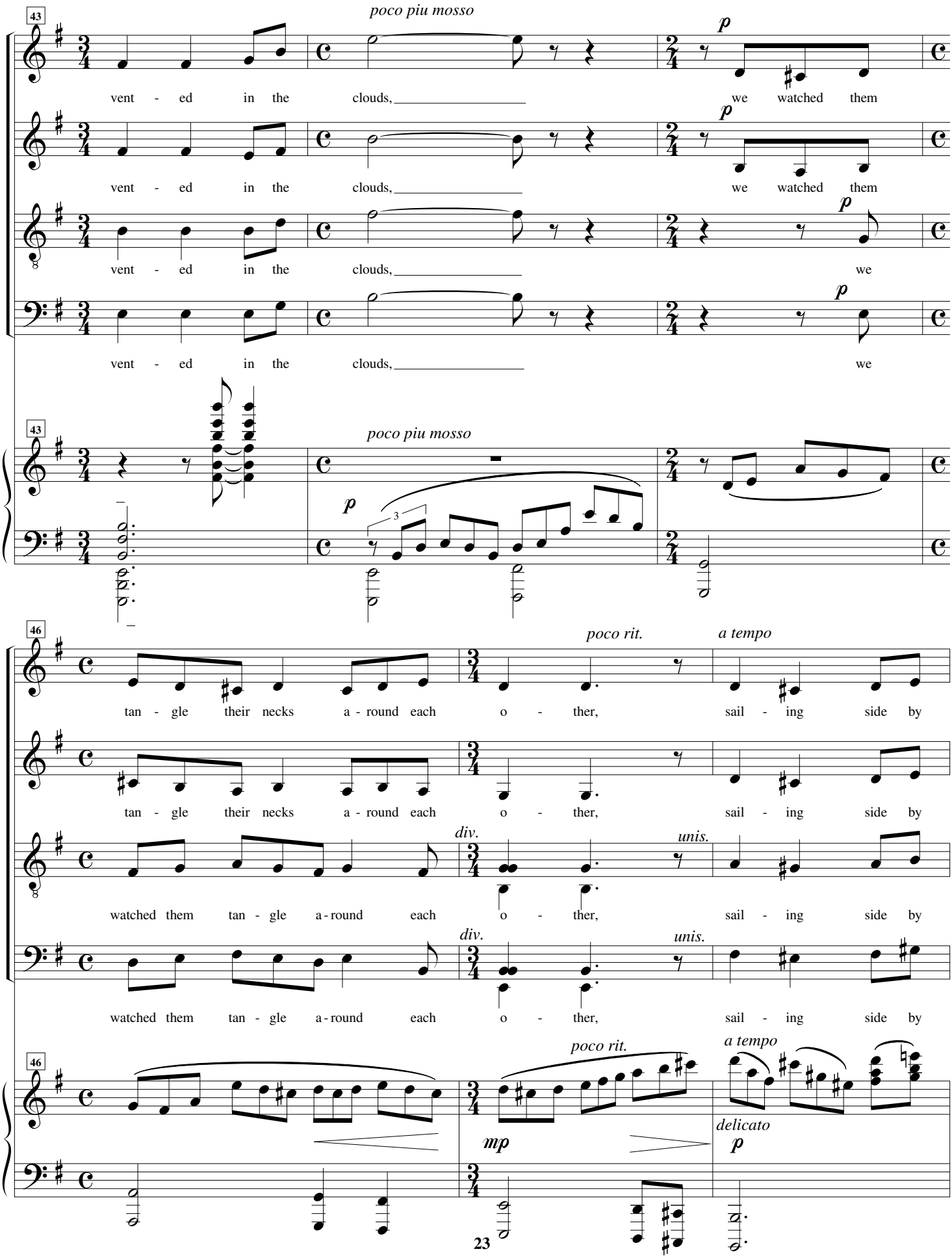

6
mf
swan who lost her one great love
f
when
swan who lost her one great love
swan who lost her one great love
swan who lost her one great love
Ped.
10
he washed up,
tan - gled in the cold
rit. e dim.
when he washed up,
tan - gled in the cold
when he washed up,
tan - gled in the cold
when he washed up,
tan - gled in the cold

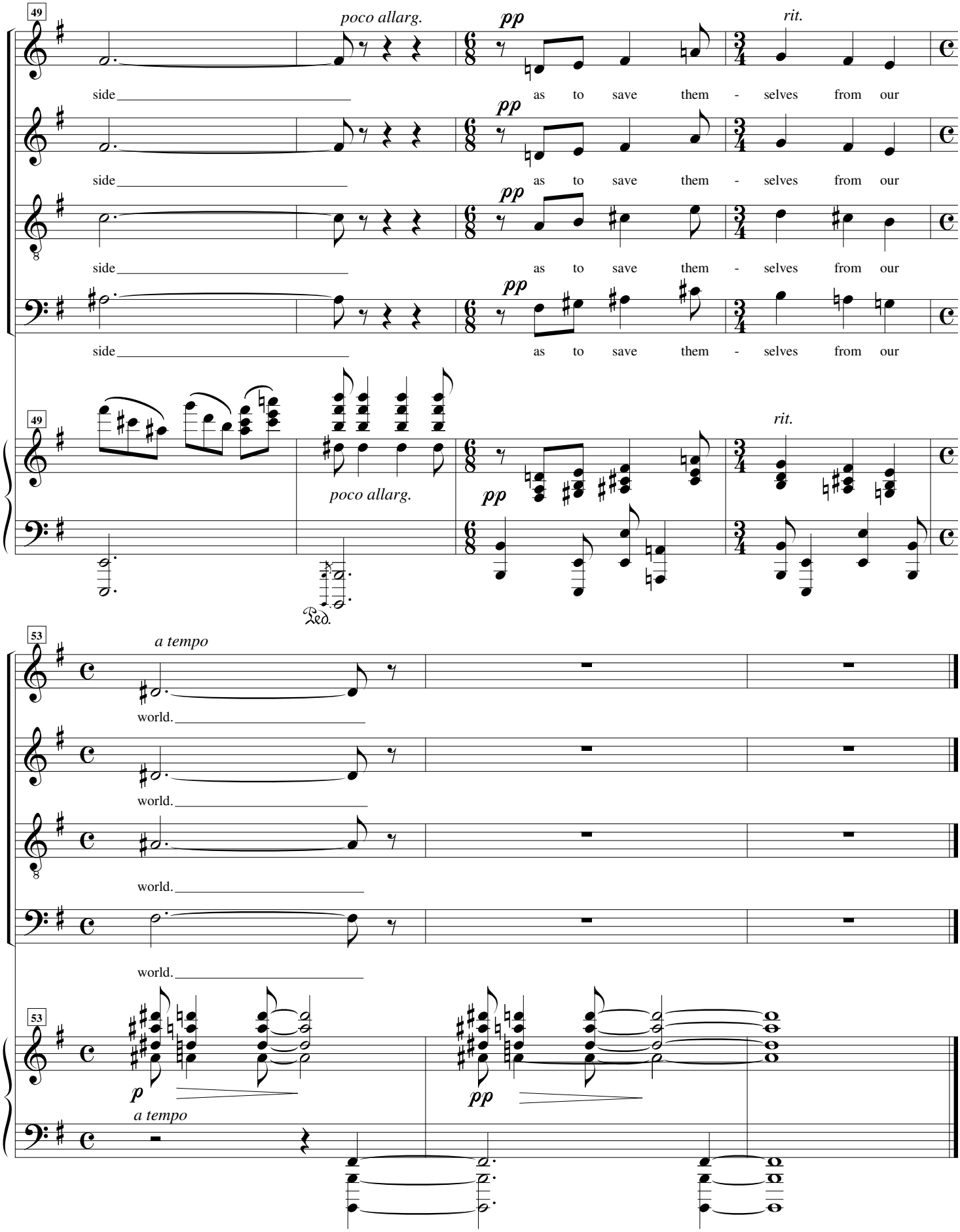

Piu mosso
♩ = 76
12
mp
dawn,
p darkly
drowned in the roots
mp
dawn,
p darkly
drowned in the roots of the
mp
dawn,
div.
pp
drowned,
drowned,
drowned,
drowned,
drowned,
drowned,
mp
dawn,
pp
drowned,
drowned,
drowned,
drowned,
drowned,
12
mf
p
16
poco rit.
mf piu mosso
pp misterioso
of the wil - low, clings to the blue pond and
mf
pp misterioso
wil - low, clings to the blue pond and
unis.
mf
pp misterioso
wil - low, clings to the blue pond and
mf
pp misterioso
drowned, drowned, clings to the blue pond and
16
poco rit.
piu mosso
cresc.
f


Andante con moto
♩ = 100
20
sfz
mf cresc.
its am - ne - si - a.
Grief, grief makes her
div.
pp misterioso
mf
24
sub. p
unis.
cir - cle the wil - low's sha - dow where she waits for him to re - ap - pear
sonore


30
eve - nings when the light dis - ap -
eve - nings when the light dis - ap -
eve - nings when the light dis - ap -
eve - nings when the light dis - ap -
30
pp
34
pp mp
pears and each lap of waves grows
pears and each lap of waves grows
pears and each lap of waves grows
pears and each lap of waves grows
8va
34
pp mp


Tempo primo
39
pp
rit.
green - er.
green - er.
green - er.
green - er.
39
pp
rit.
p
6
Ped.
41
p
Be - fore a hole o - pened up in the life they'd in -
Be - fore a hole o - pened up in the life they'd in -
Be - fore a hole o - pened up in the life they'd in -
Be - fore a hole o - pened up in the life they'd in -
41
6
Ped.
Ped.


43
poco piu mosso
p
vent - ed in the clouds, we watched them
vent - ed in the clouds, we watched them
vent - ed in the clouds, we
vent - ed in the clouds, we
43
poco piu mosso
p
3
46
poco rit.
a tempo
tan - gle their necks a - round each o - ther, sail - ing side by
tan - gle their necks a - round each o - ther, sail - ing side by
div.
unis.
watched them tan - gle a - round each o - ther, sail - ing side by
div.
unis.
watched them tan - gle a - round each o - ther, sail - ing side by
46
poco rit.
a tempo
mp
delicato
p



March 1994 Dorland Mountain, California

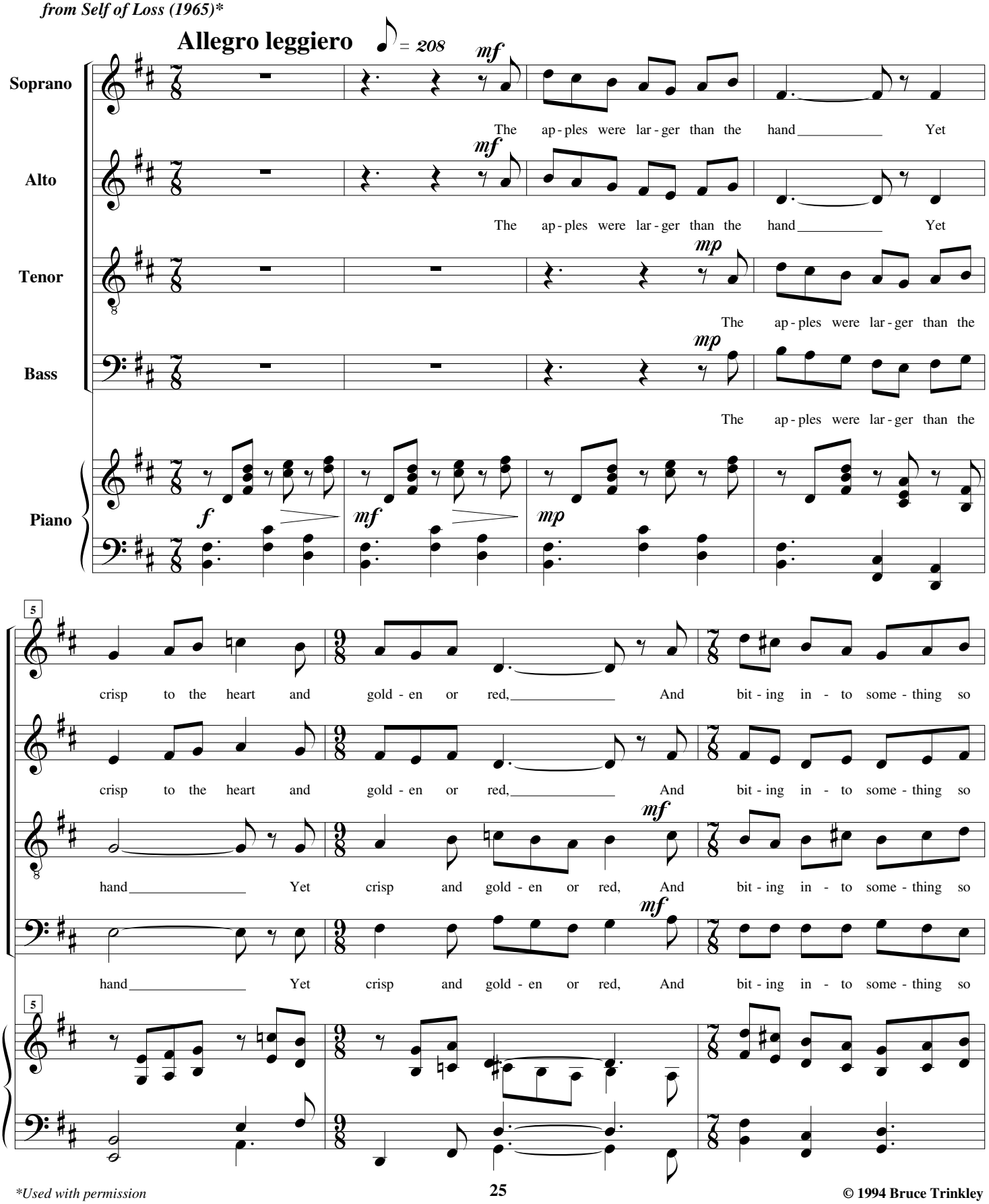
4. The Apples

For SATB Chorus and Piano

Dorothy Roberts

from Self of Loss (1965)*

Bruce Trinkley



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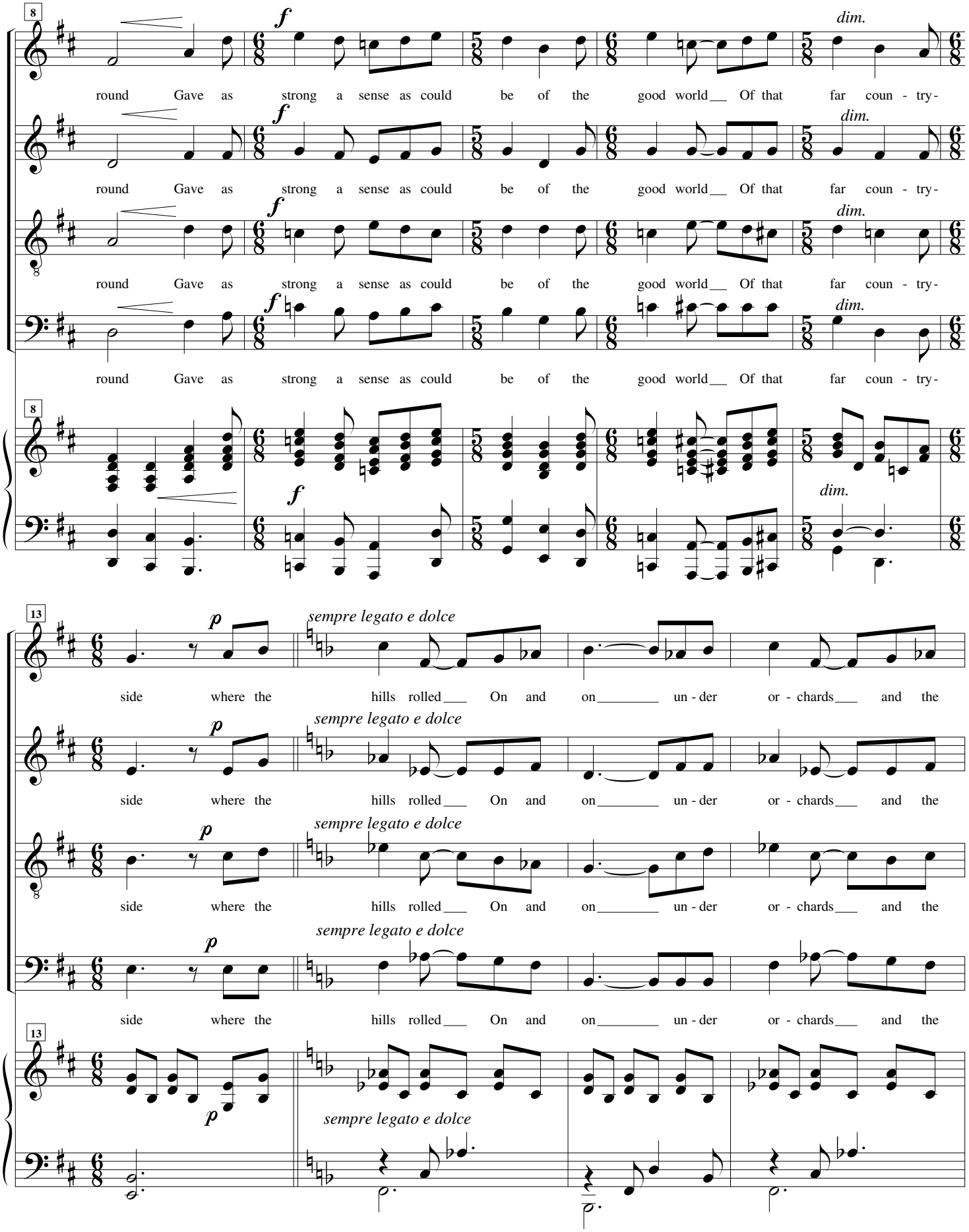
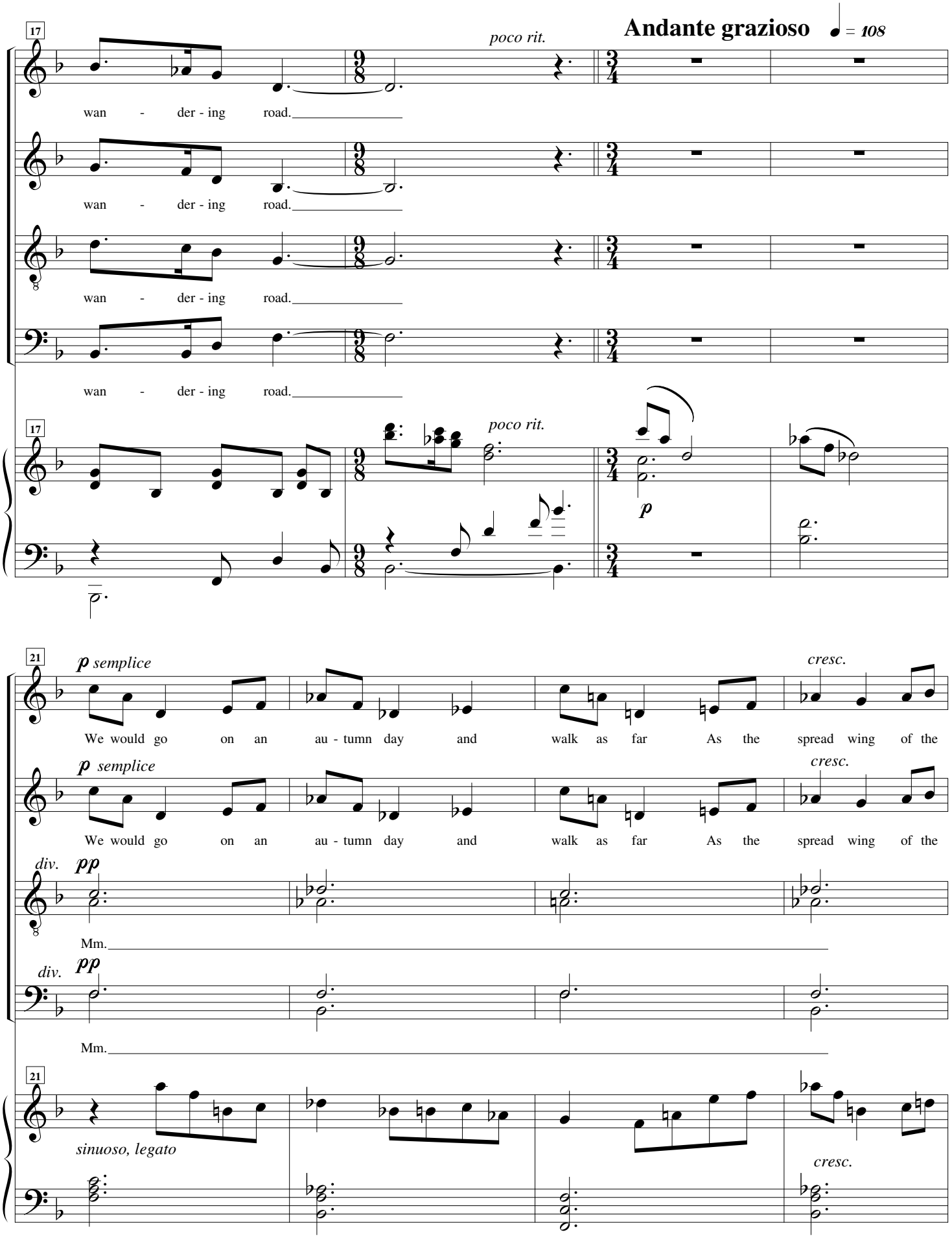
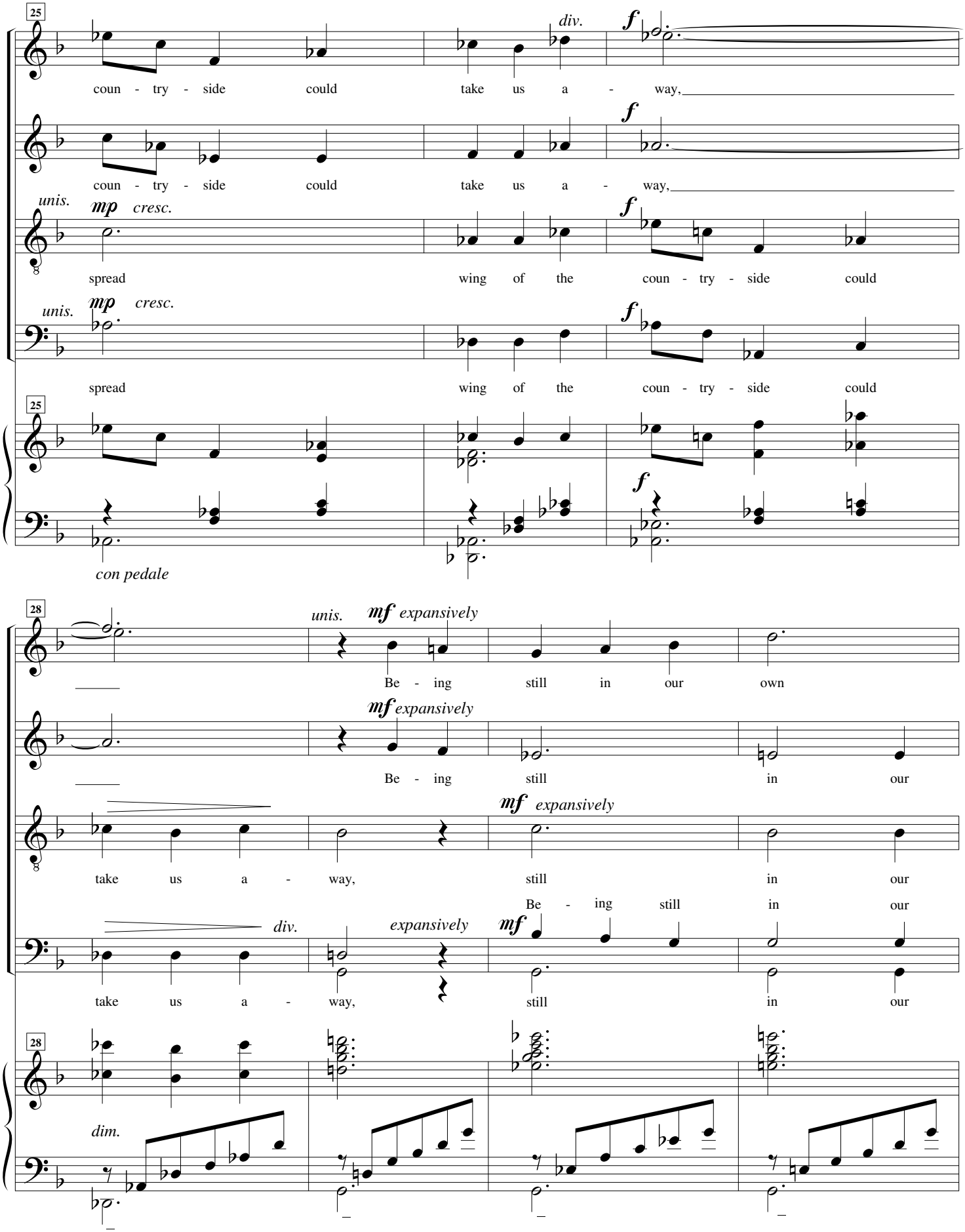
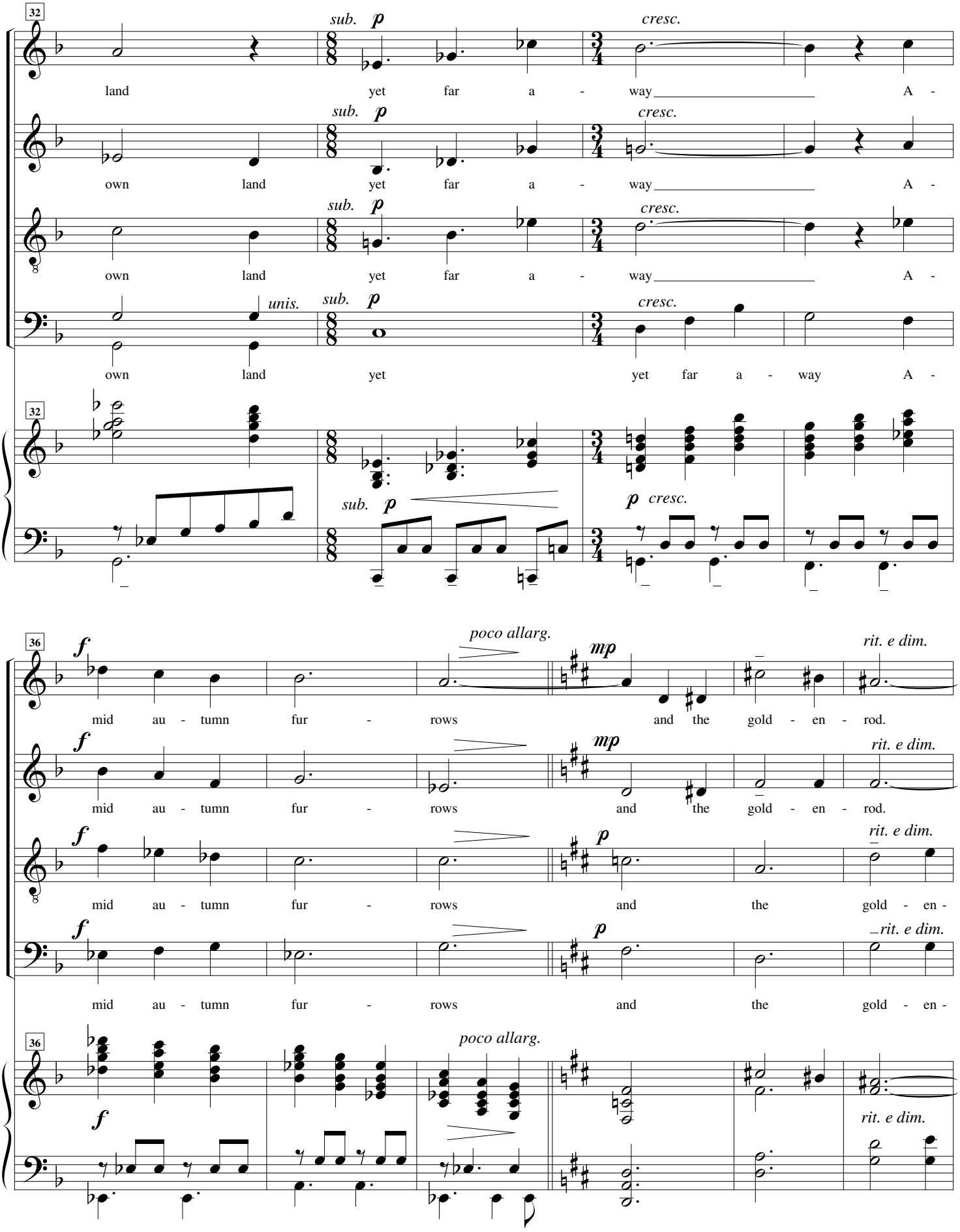
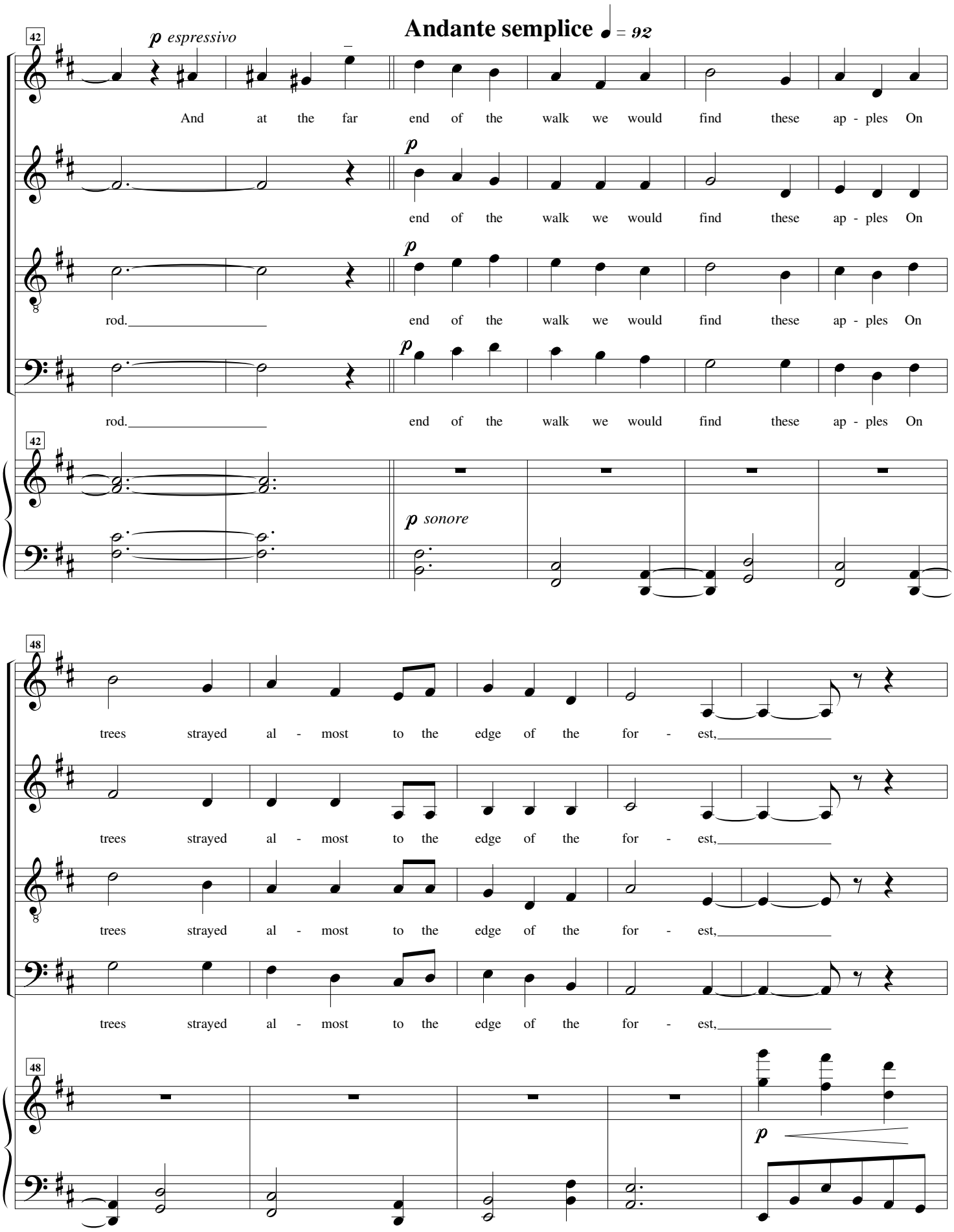
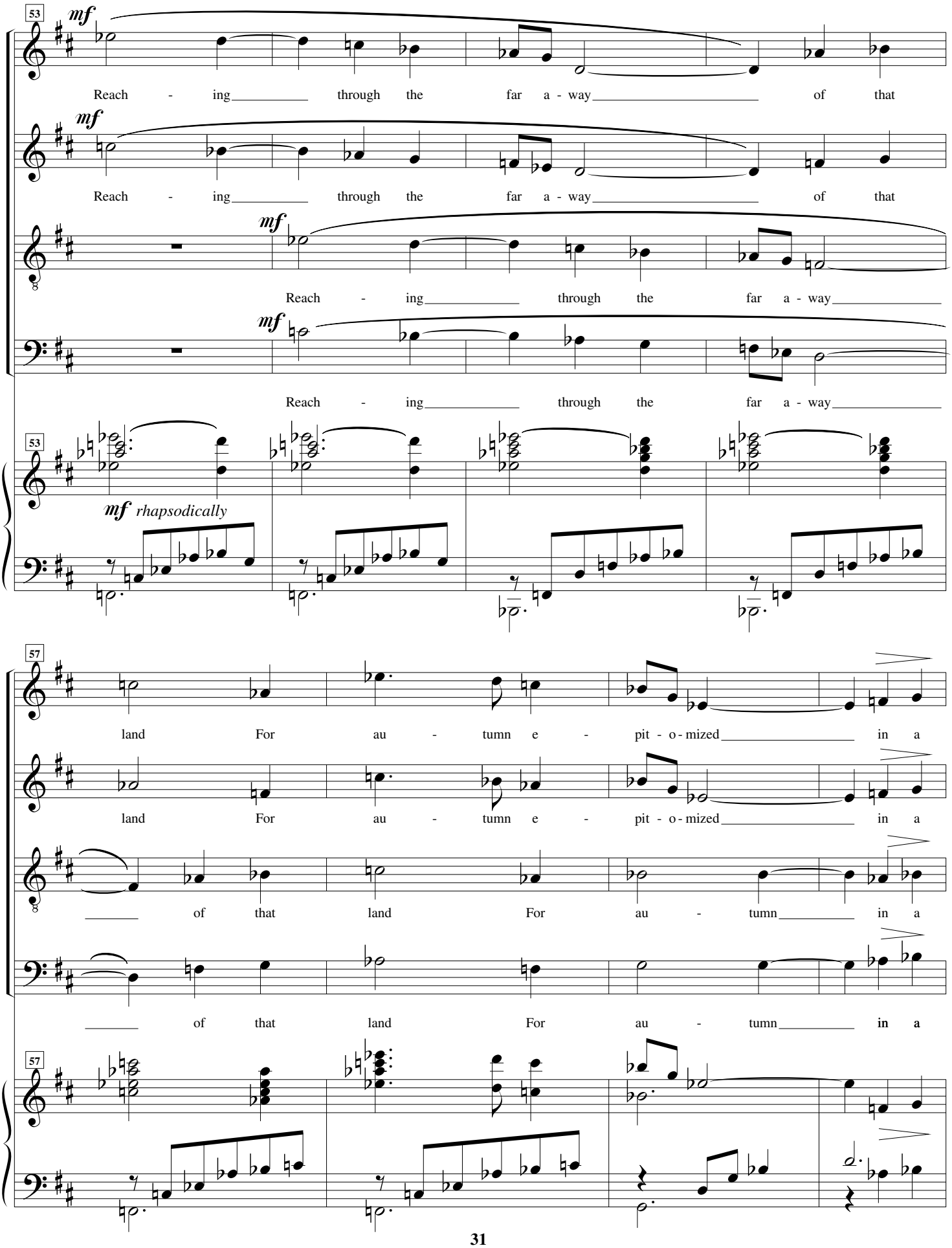

8
f
dim.
round Gave as strong a sense as could be of the good world__ Of that far coun - try-
round Gave as strong a sense as could be of the good world__ Of that far coun - try-
round Gave as strong a sense as could be of the good world__ Of that far coun - try-
round Gave as strong a sense as could be of the good world__ Of that far coun - try-
8
f
dim.
13
p
sempre legato e dolce
side where the hills rolled___ On and on_____ un - der or - chards___ and the
side where the hills rolled___ On and on_____ un - der or - chards___ and the
side where the hills rolled___ On and on_____ un - der or - chards___ and the
side where the hills rolled___ On and on_____ un - der or - chards___ and the
13
p
sempre legato e dolce

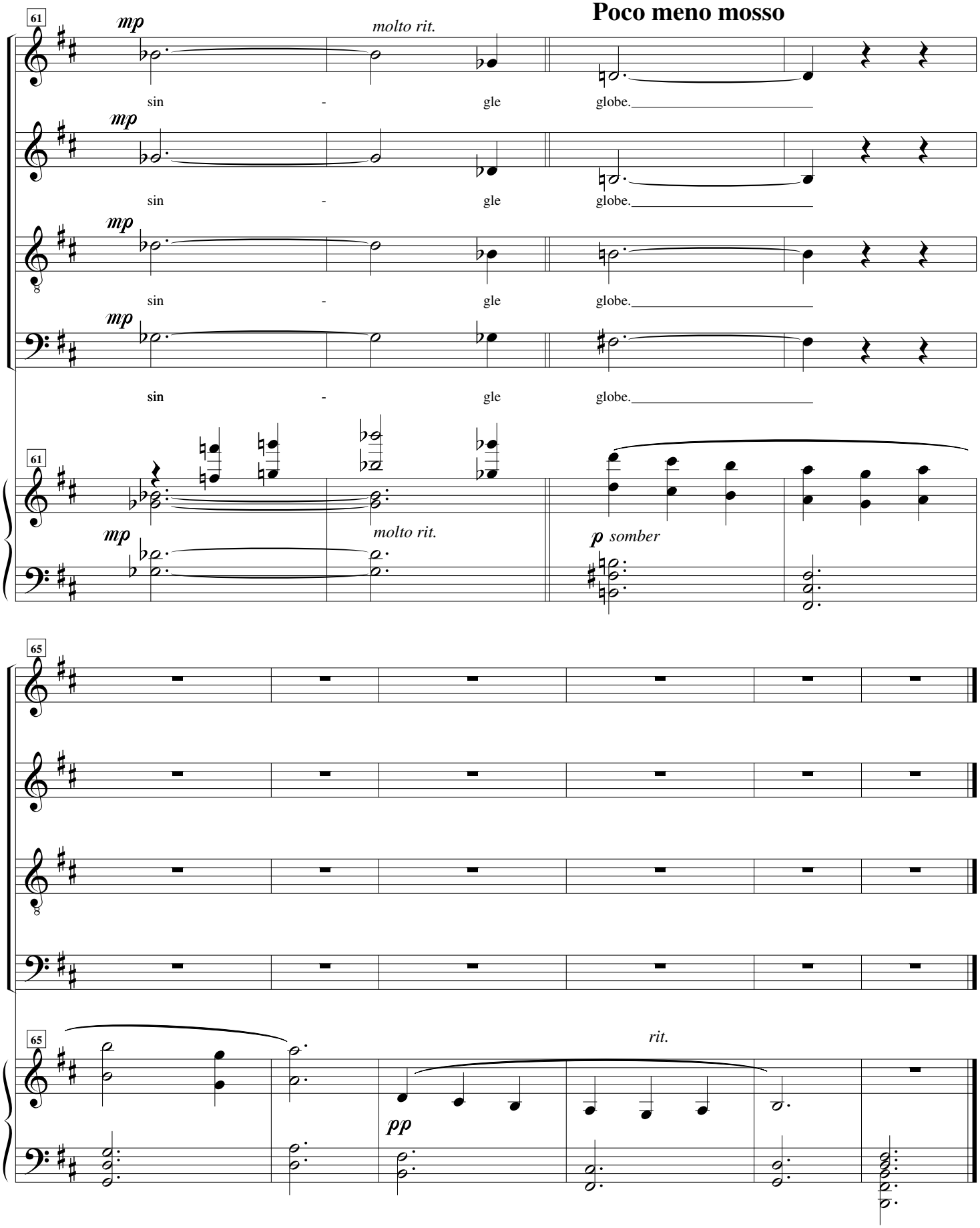

Andante grazioso ♩ = 108
17
poco rit.
wan - der - ing road.
wan - der - ing road.
wan - der - ing road.
wan - der - ing road.
17
poco rit.
p
21
p semplice
cresc.
We would go on an au - tumn day and walk as far As the spread wing of the
p semplice
cresc.
We would go on an au - tumn day and walk as far As the spread wing of the
div.
pp
Mm.
div.
pp
Mm.
21
sinuoso, legato
cresc.


25
div.
f
coun - try - side could take us a - way,
coun - try - side could take us a - way,
unis.
mp cresc.
spread wing of the coun - try - side could
unis.
mp cresc.
spread wing of the coun - try - side could
con pedale
28
unis.
mf expansively
Be - ing still in our own
Be - ing still in our
take us a - way, still in our
Be - ing still in our
div.
expansively
take us a - way, still in our
dim.


32
sub. p
cresc.
land yet far a - way A -
own land yet far a - way A -
own land yet far a - way A -
unis.
own land yet yet far a - way A -
sub. p
cresc.
36
f
poco allarg.
mp
rit. e dim.
mid au - tumn fur - rows and the gold - en - rod.
mid au - tumn fur - rows and the gold - en -
p


Andante semplice ♩ = 92
42
p espressivo
And at the far end of the walk we would find these ap - ples On
p
end of the walk we would find these ap - ples On
p
rod. end of the walk we would find these ap - ples On
p
rod. end of the walk we would find these ap - ples On
42
p sonore
48
trees strayed al - most to the edge of the for - est,
trees strayed al - most to the edge of the for - est,
trees strayed al - most to the edge of the for - est,
trees strayed al - most to the edge of the for - est,
48
p


53
mf
Reach - ing through the far a - way of that
mf
Reach - ing through the far a - way of that
mf
Reach - ing through the far a - way
mf
Reach - ing through the far a - way
53
mf rhapsodically
57
land For au - tumn e - pit - o - mized in a
land For au - tumn e - pit - o - mized in a
of that land For au - tumn in a
of that land For au - tumn in a
57

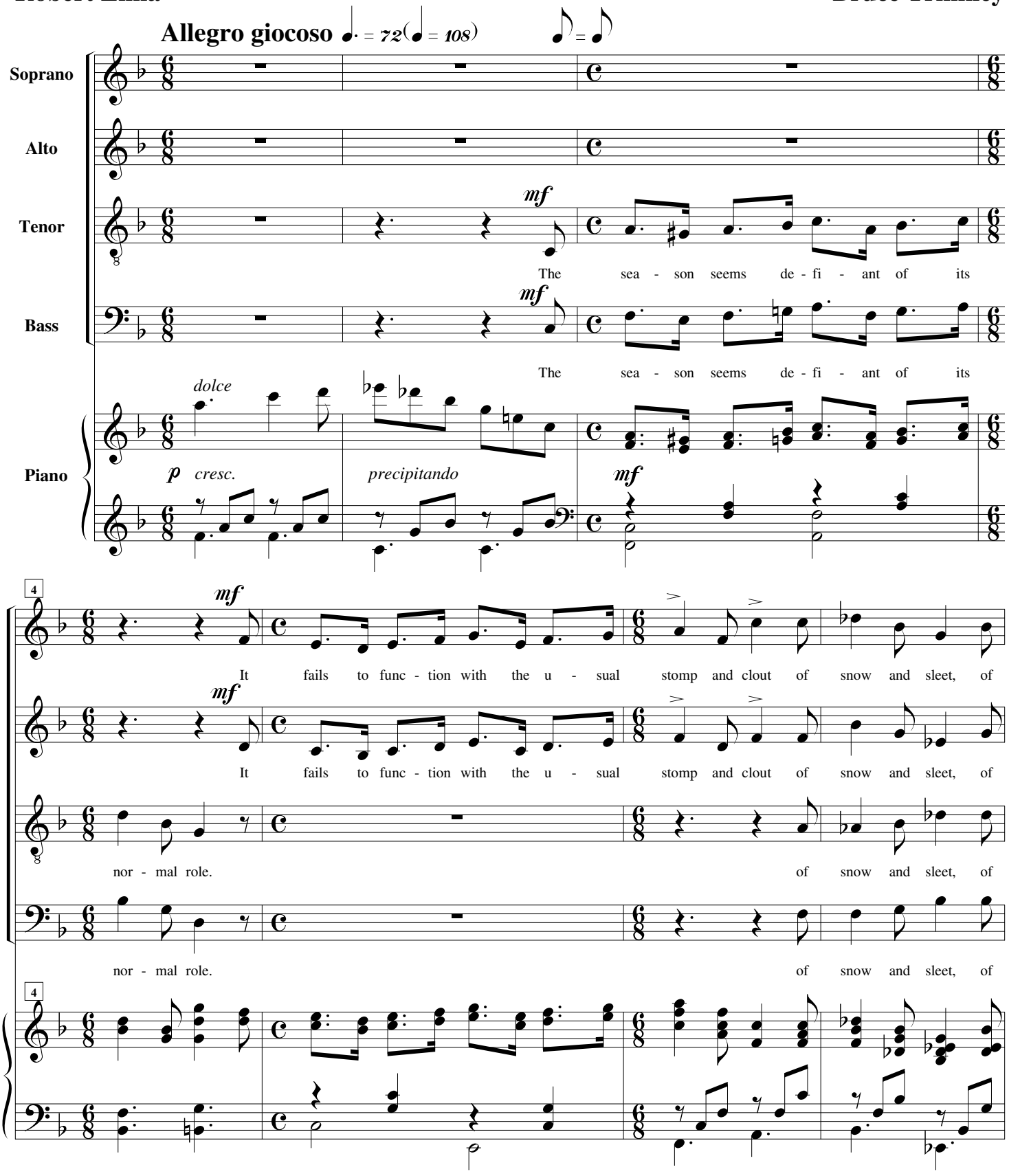


April 6, 1994 Dorland Mountain, California

5. Indian Summer

For SATB Chorus and Piano

Robert Lima* **Bruce Trinkley**



*Used with permission of the poet

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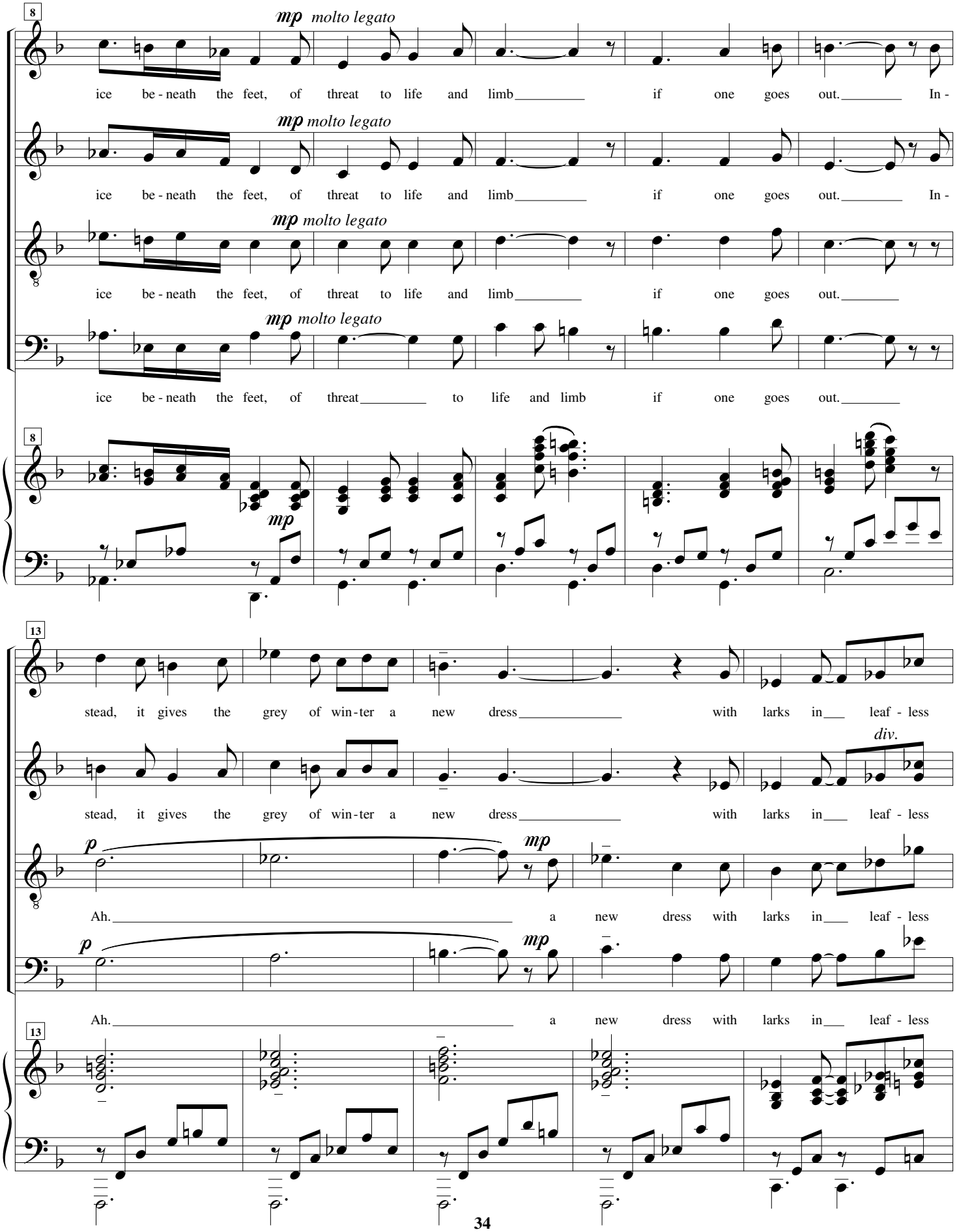
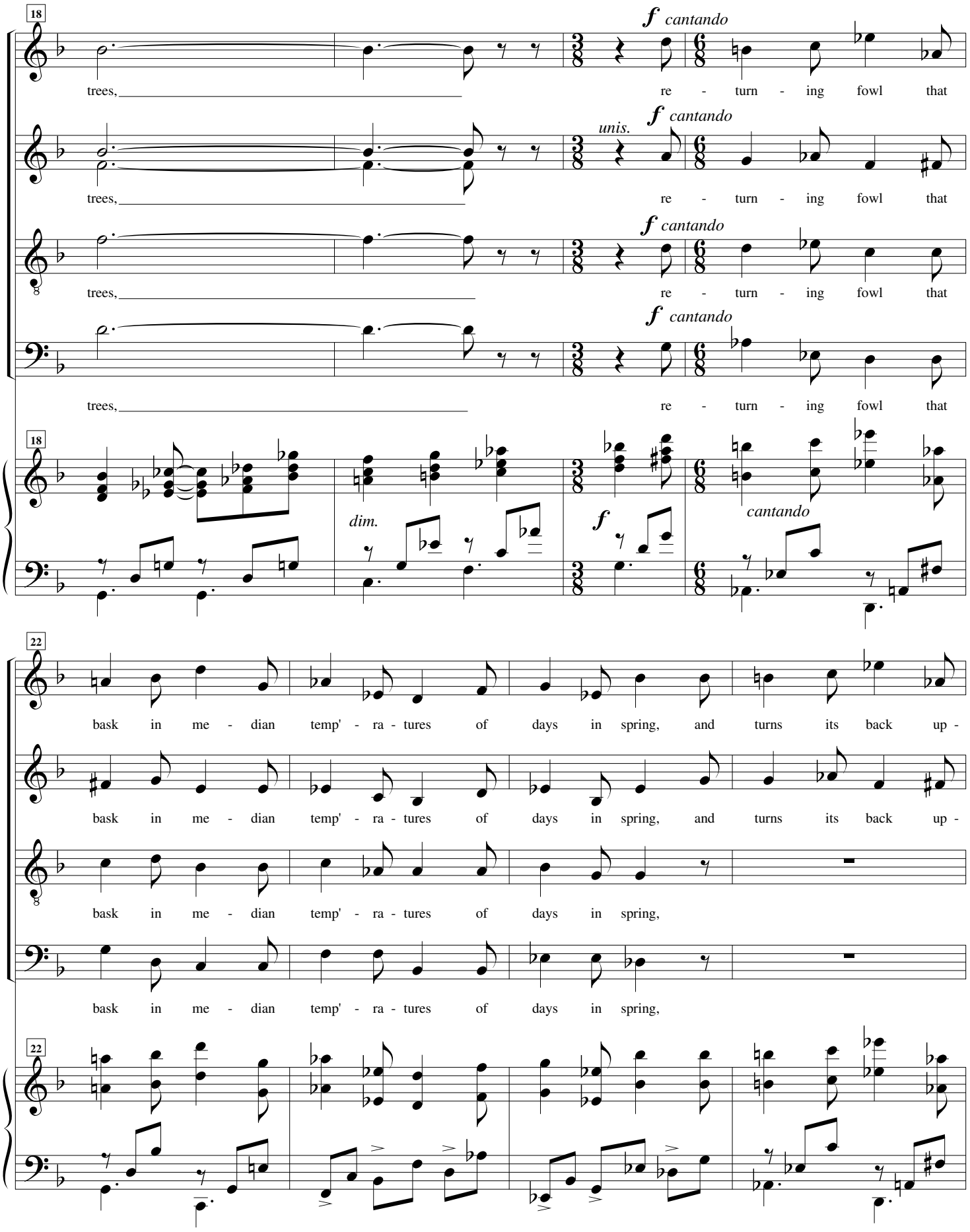
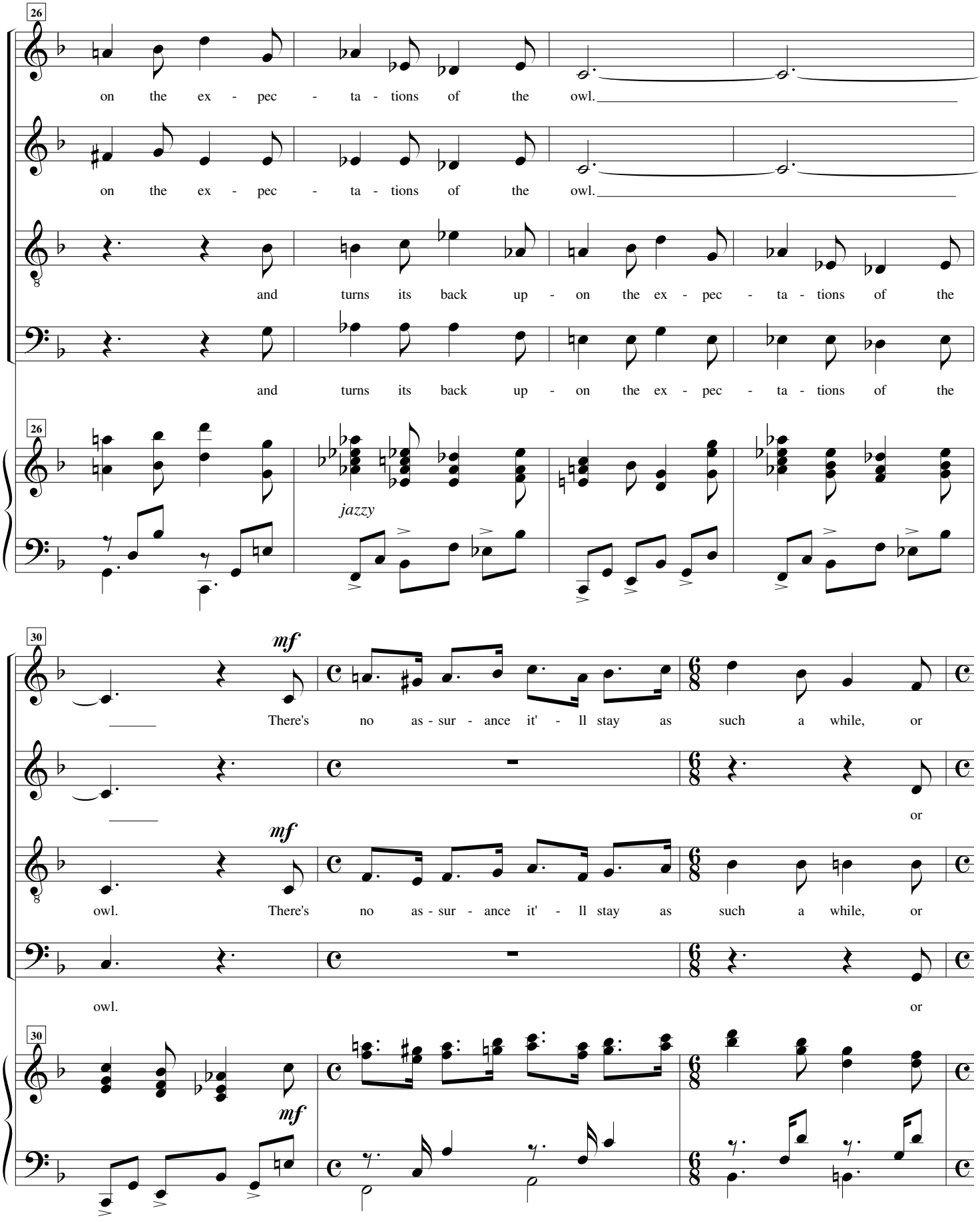
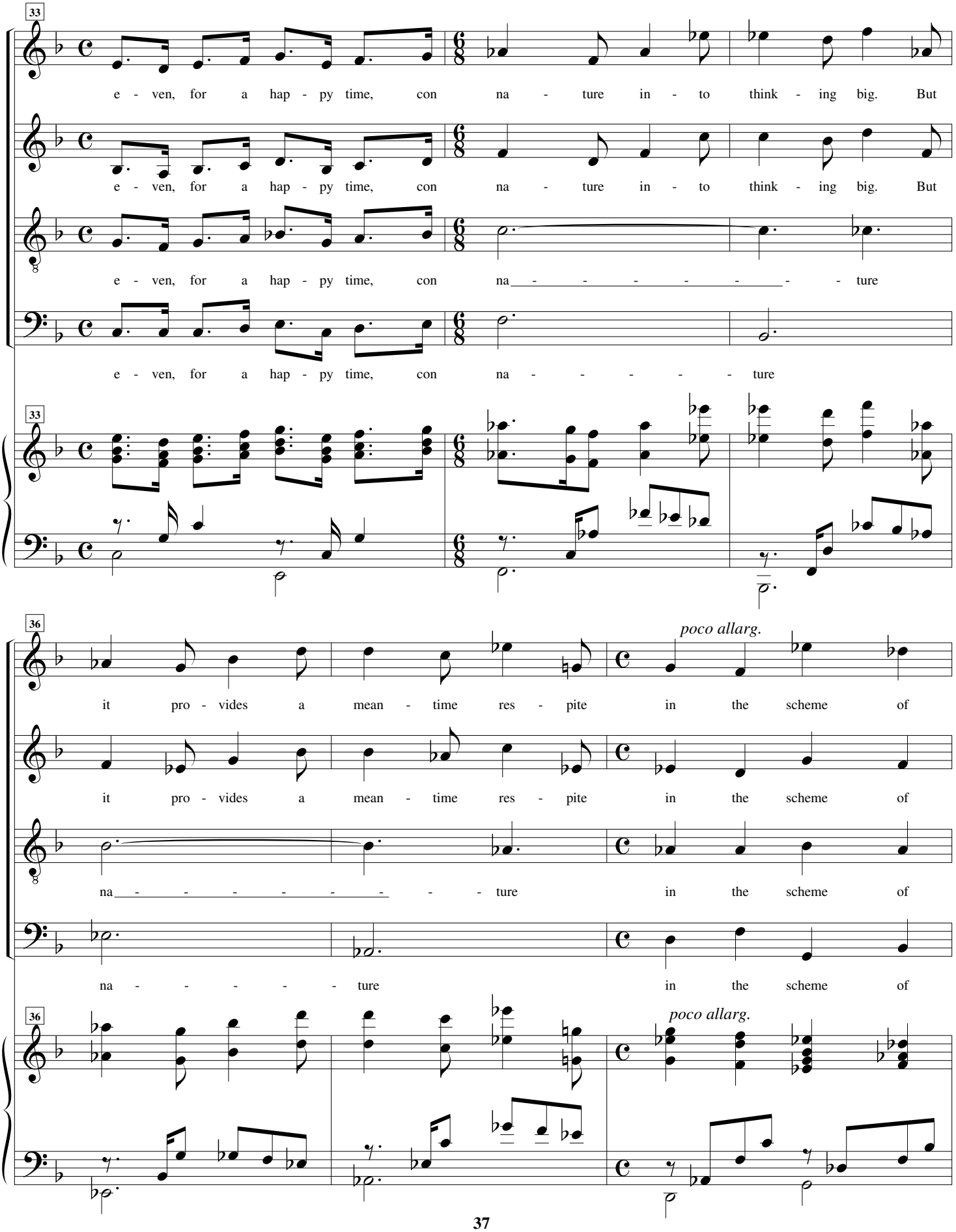
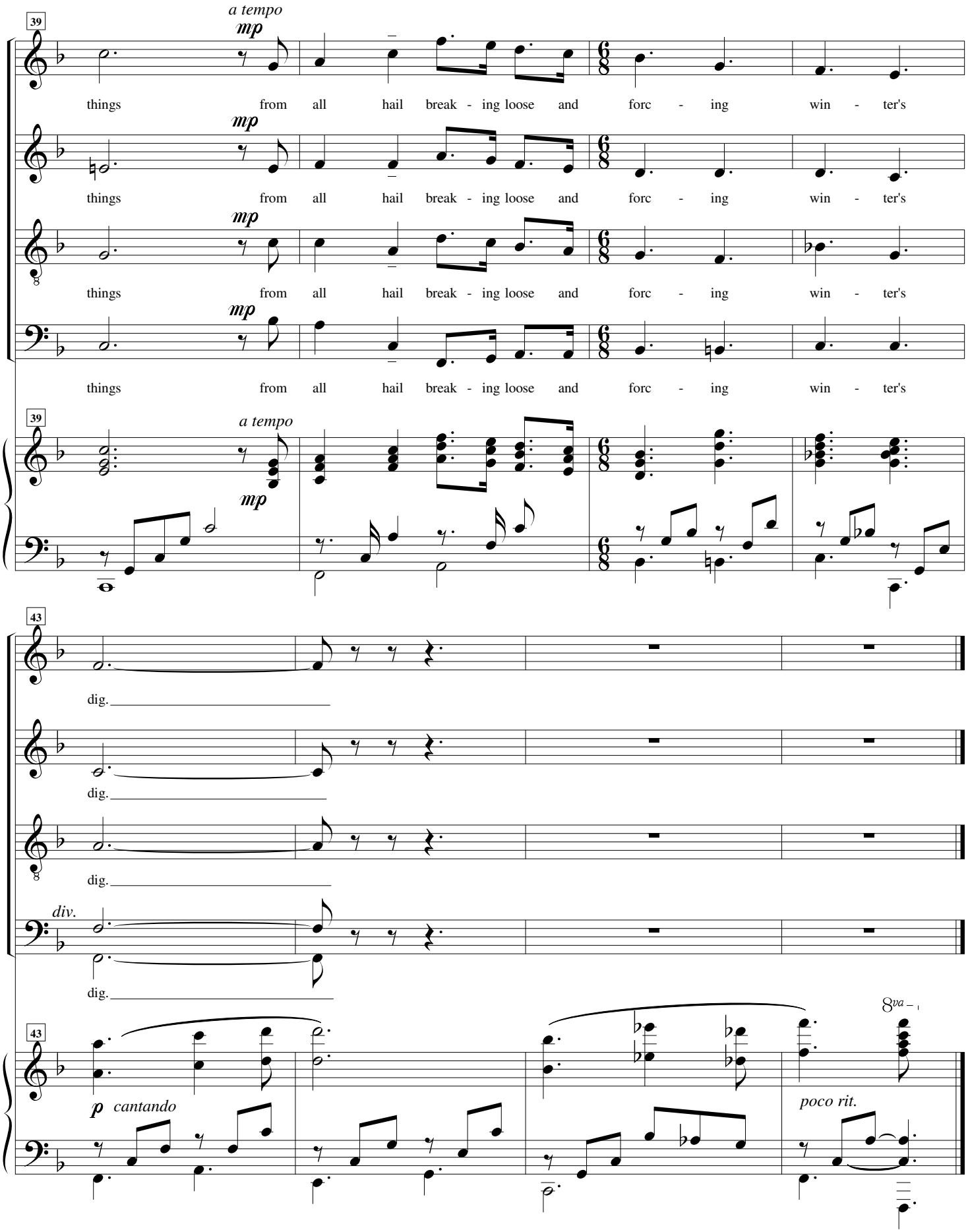

8
mp molto legato
ice be - neath the feet, of threat to life and limb if one goes out. In -
ice be - neath the feet, of threat to life and limb if one goes out. In -
ice be - neath the feet, of threat to life and limb if one goes out.
ice be - neath the feet, of threat to life and limb if one goes out.
8
mp
13
stead, it gives the grey of win - ter a new dress with larks in leaf - less
stead, it gives the grey of win - ter a new dress with larks in leaf - less
div.
p
mp
Ah. a new dress with larks in leaf - less
Ah. a new dress with larks in leaf - less
13


18
f cantando
trees, re - turn - ing fowl that
unis.
dim.
cantando
22
bask in me - dian temp' - ra - tures of days in spring, and turns its back up -
bask in me - dian temp' - ra - tures of days in spring,


26
on the ex - pec - ta - tions of the owl.
on the ex - pec - ta - tions of the owl.
and turns its back up - on the ex - pec - ta - tions of the
and turns its back up - on the ex - pec - ta - tions of the
26
jazzy
30
mf
There's no as - sur - ance it' - ll stay as such a while, or
or
mf
owl. There's no as - sur - ance it' - ll stay as such a while, or
owl.
or
30
mf

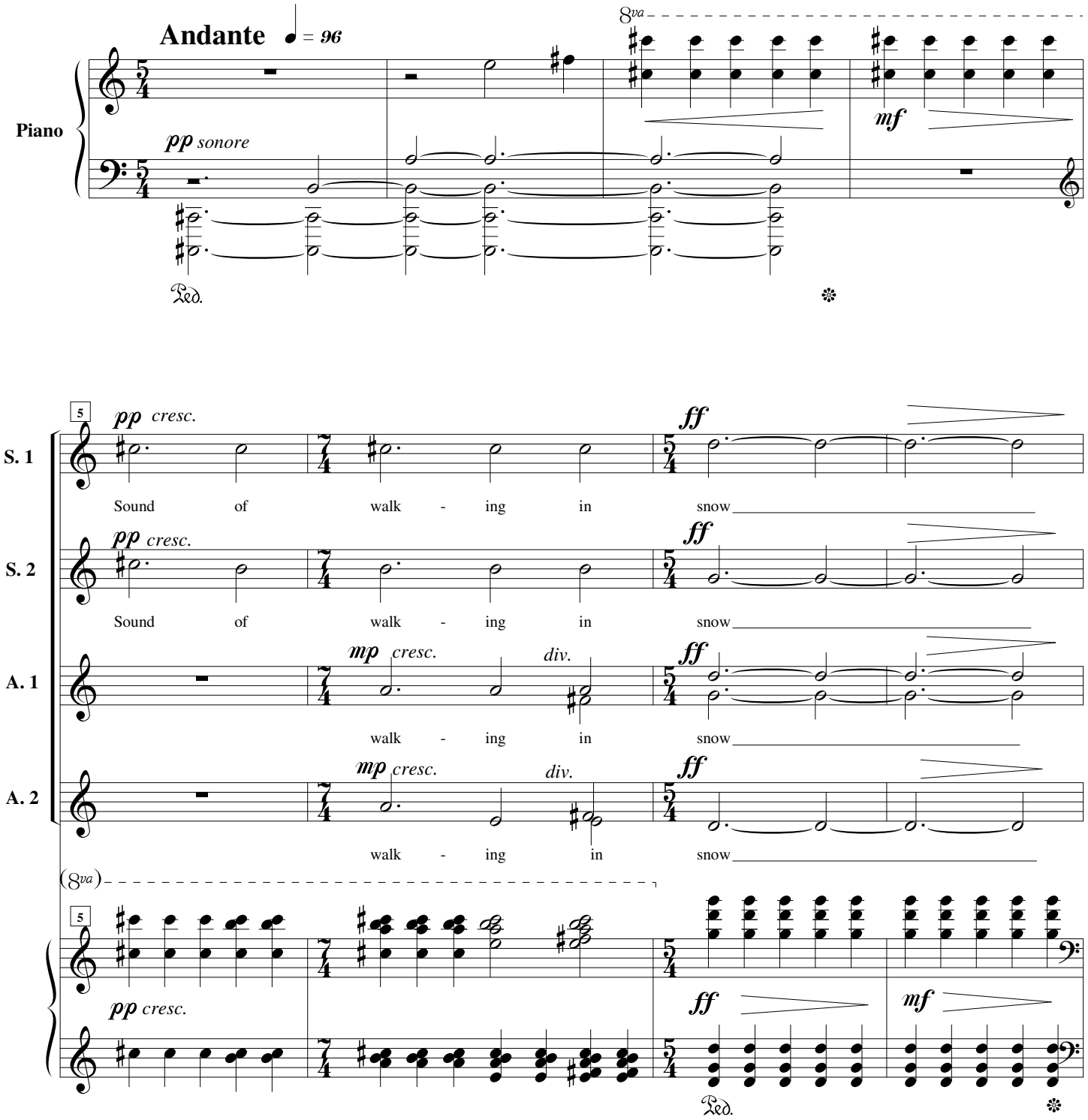

33
e - ven, for a hap - py time, con na - ture in - to think - ing big. But
e - ven, for a hap - py time, con na - ture in - to think - ing big. But
e - ven, for a hap - py time, con na - - - - - - - - ture
e - ven, for a hap - py time, con na - - - - - - ture
33
36
poco allarg.
it pro - vides a mean - time res - pite in the scheme of
it pro - vides a mean - time res - pite in the scheme of
na - - - - - - - - ture in the scheme of
na - - - - - - ture in the scheme of
36
poco allarg.


39
a tempo
mp
things from all hail break - ing loose and forc - ing win - ter's
things from all hail break - ing loose and forc - ing win - ter's
things from all hail break - ing loose and forc - ing win - ter's
things from all hail break - ing loose and forc - ing win - ter's
39
a tempo
mp
43
dig.
dig.
dig.
div.
dig.
43
p cantando
8va
poco rit.

6. "Haiku" Trio

For SATB Chorus and Piano

Bill Hanson* (1988) **Bruce Trinkley**



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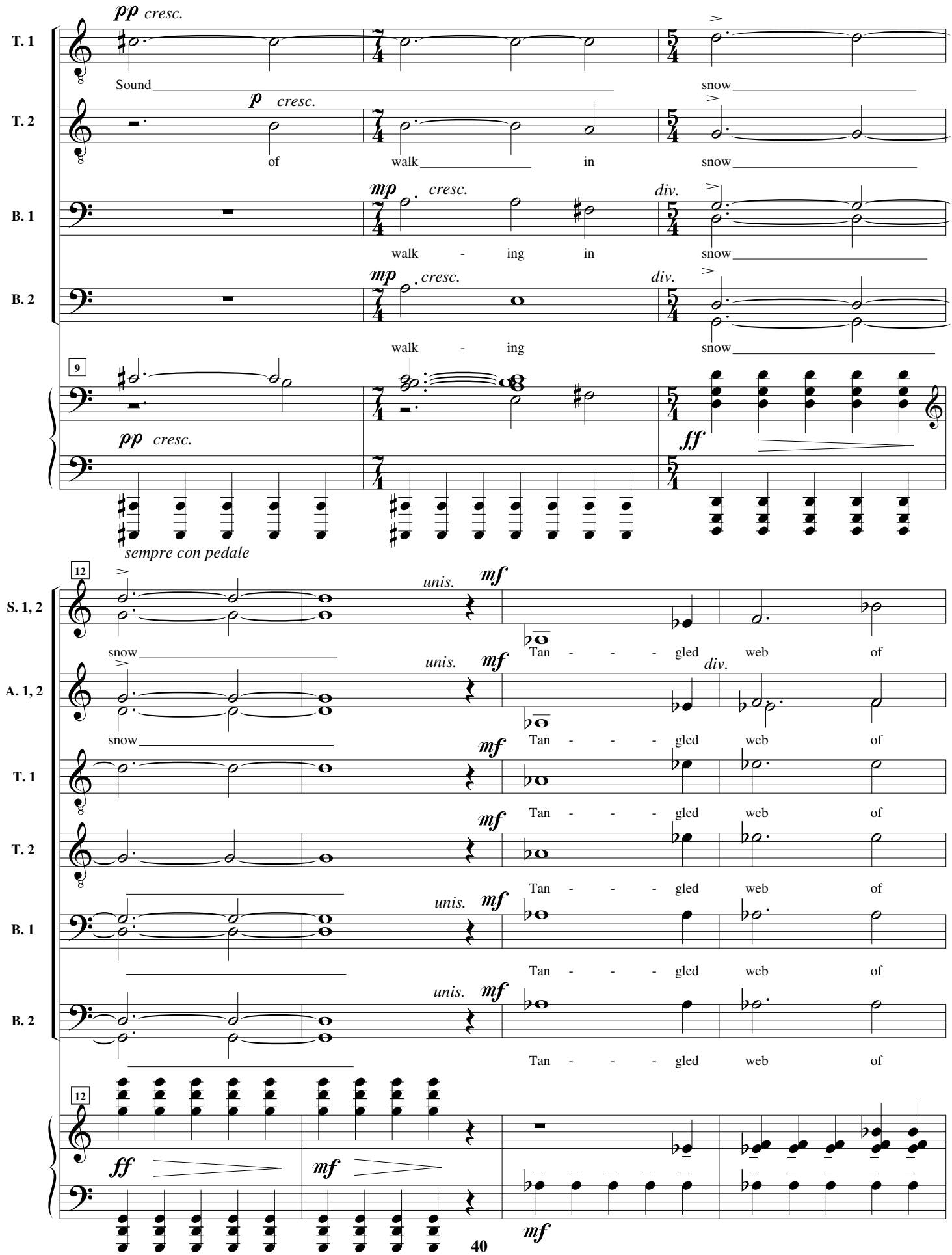
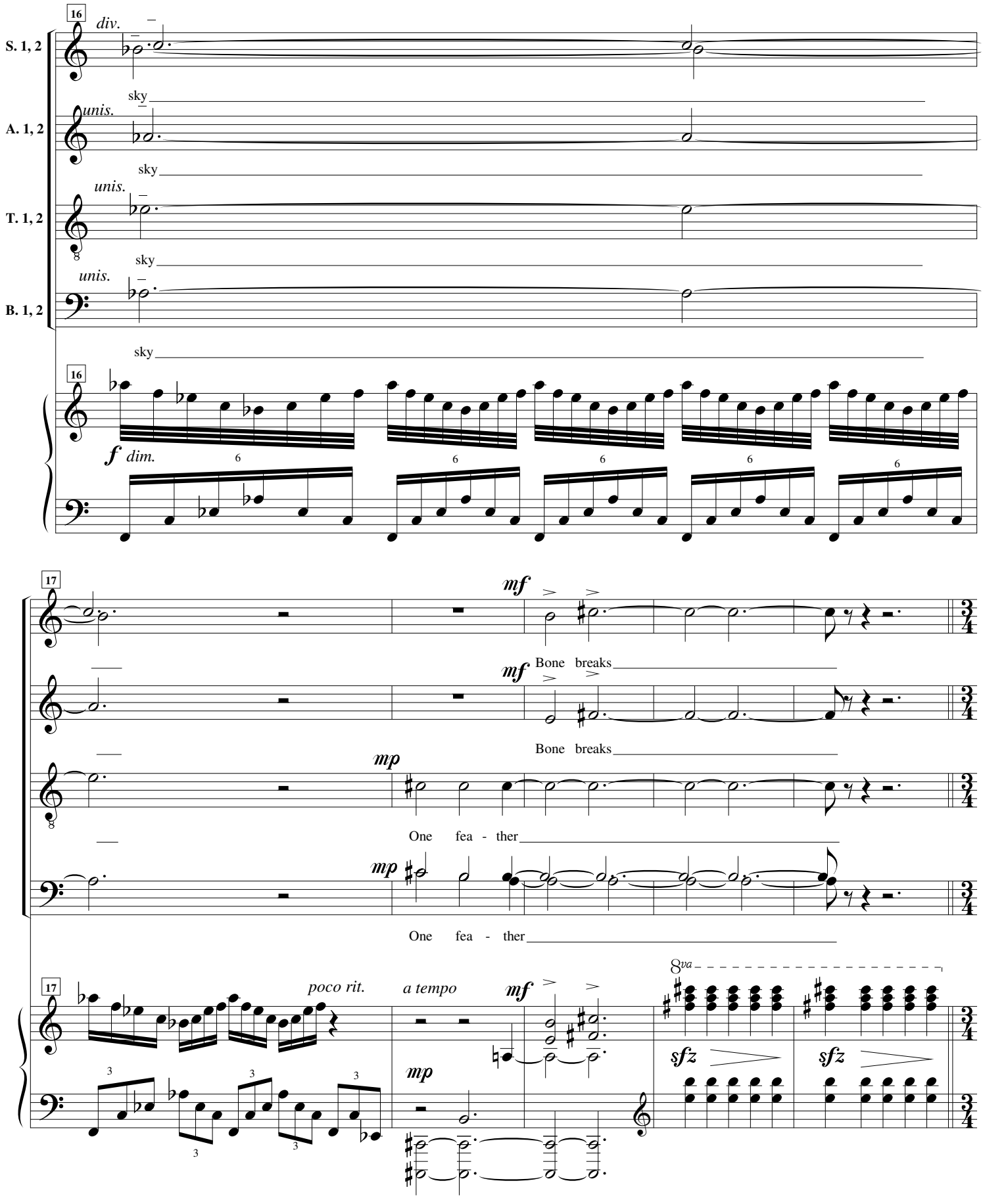
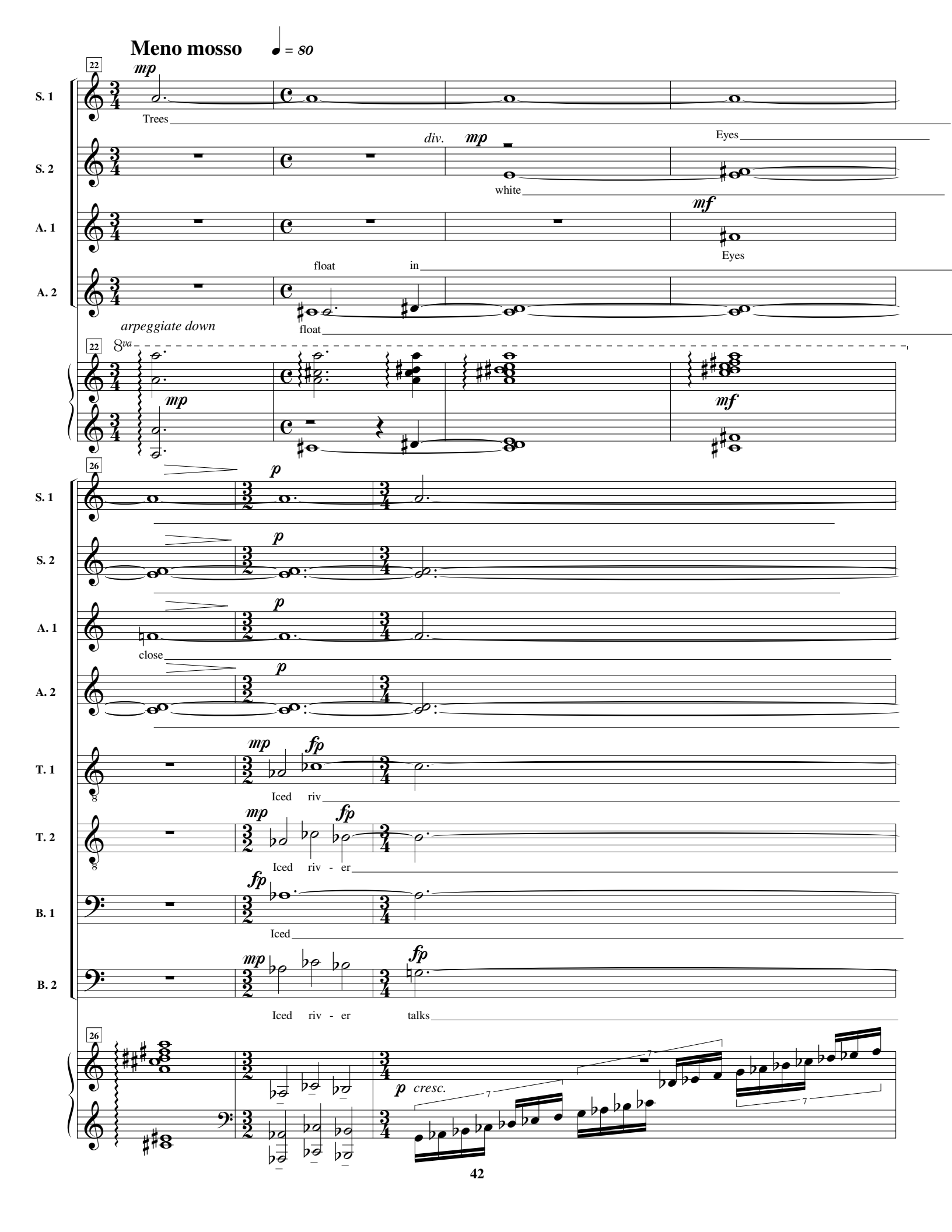
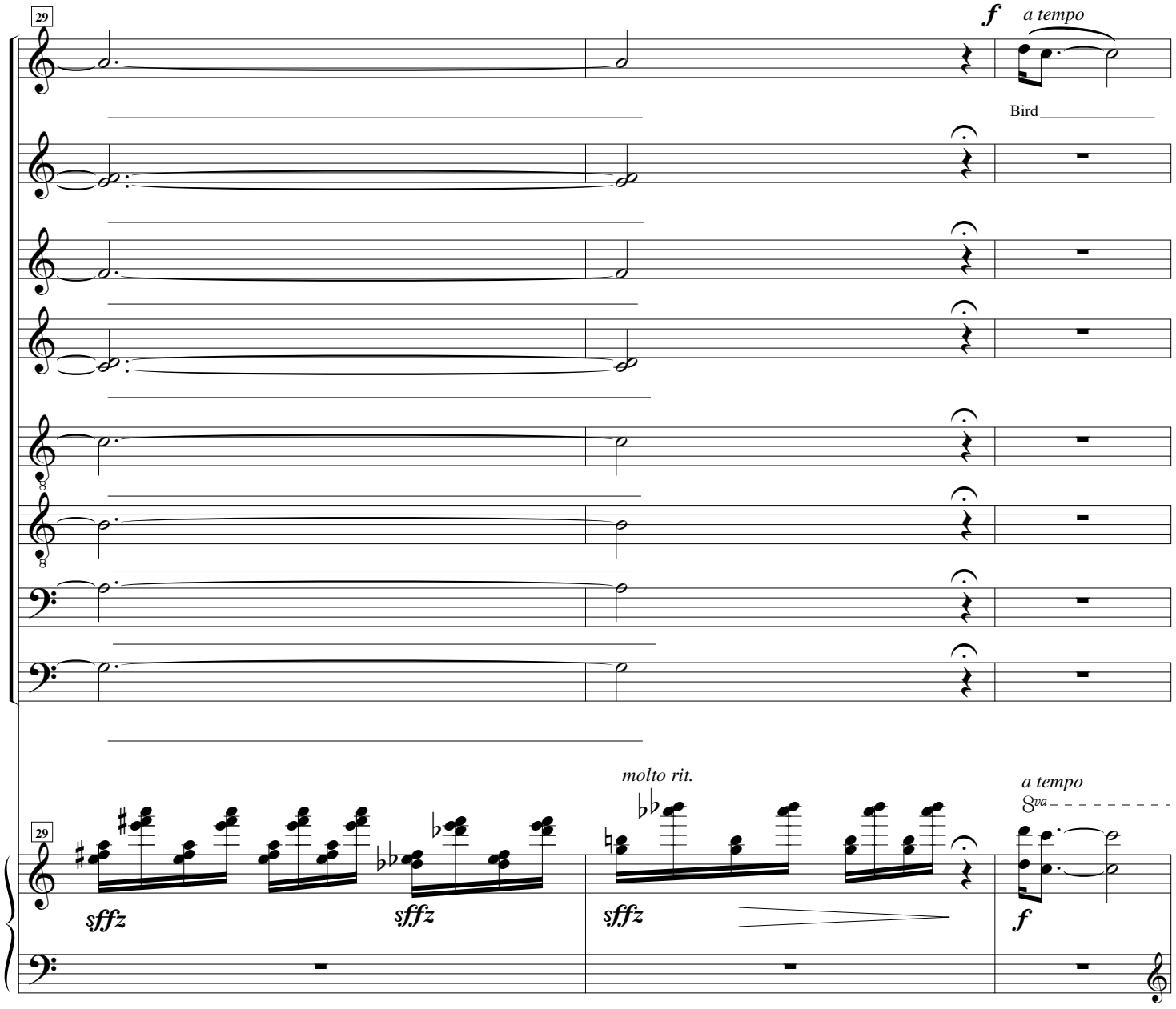
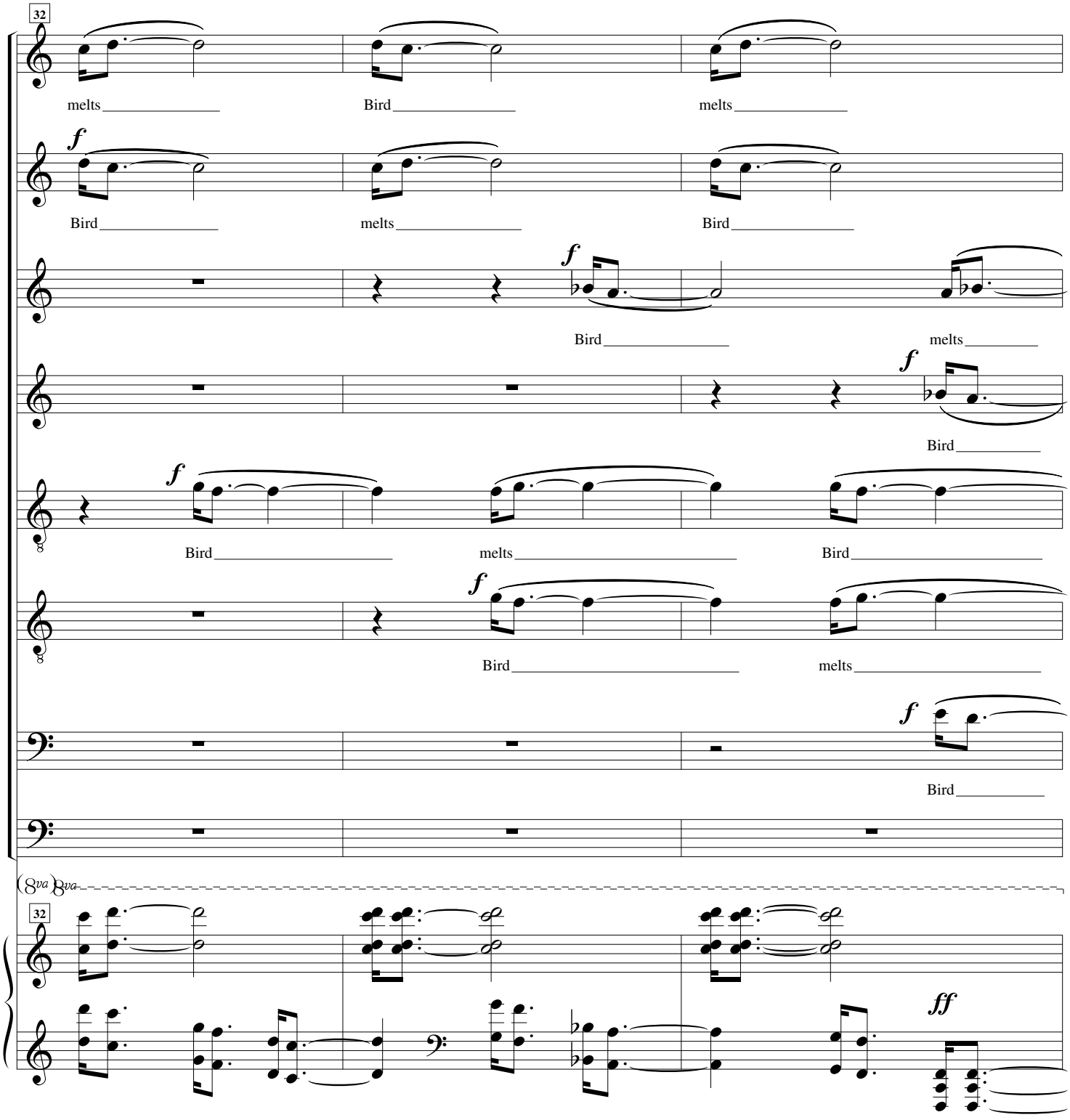
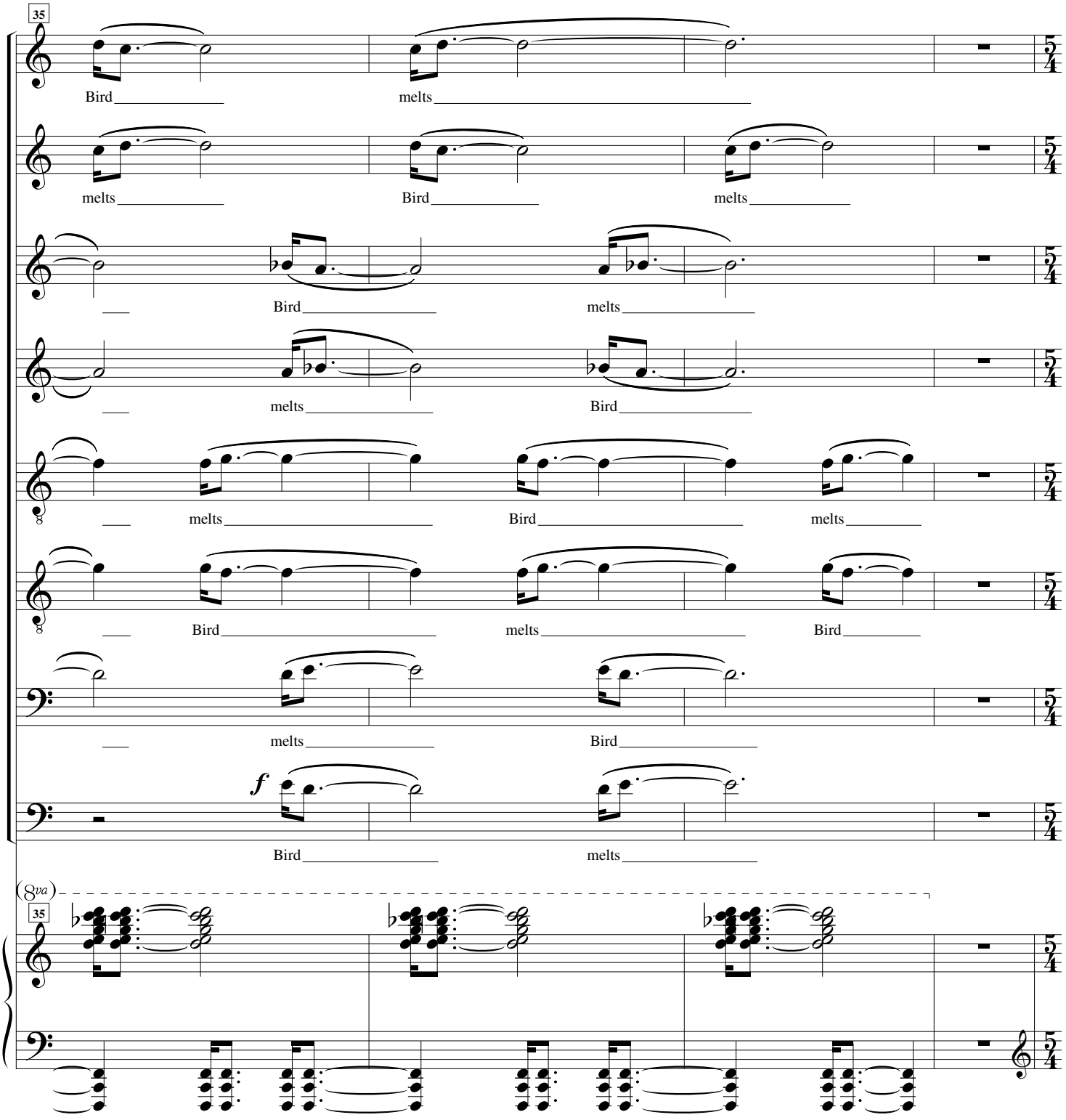

T. 1
T. 2
B. 1
B. 2
pp cresc.
Sound
snow
p cresc.
of
walk
in
snow
mp cresc.
div.
walk - ing in
snow
walk - ing
snow
9
pp cresc.
ff
sempre con pedale
12
S. 1, 2
A. 1, 2
unis.
mf
snow
Tan - - - gled web of
div.
ff
mf
40

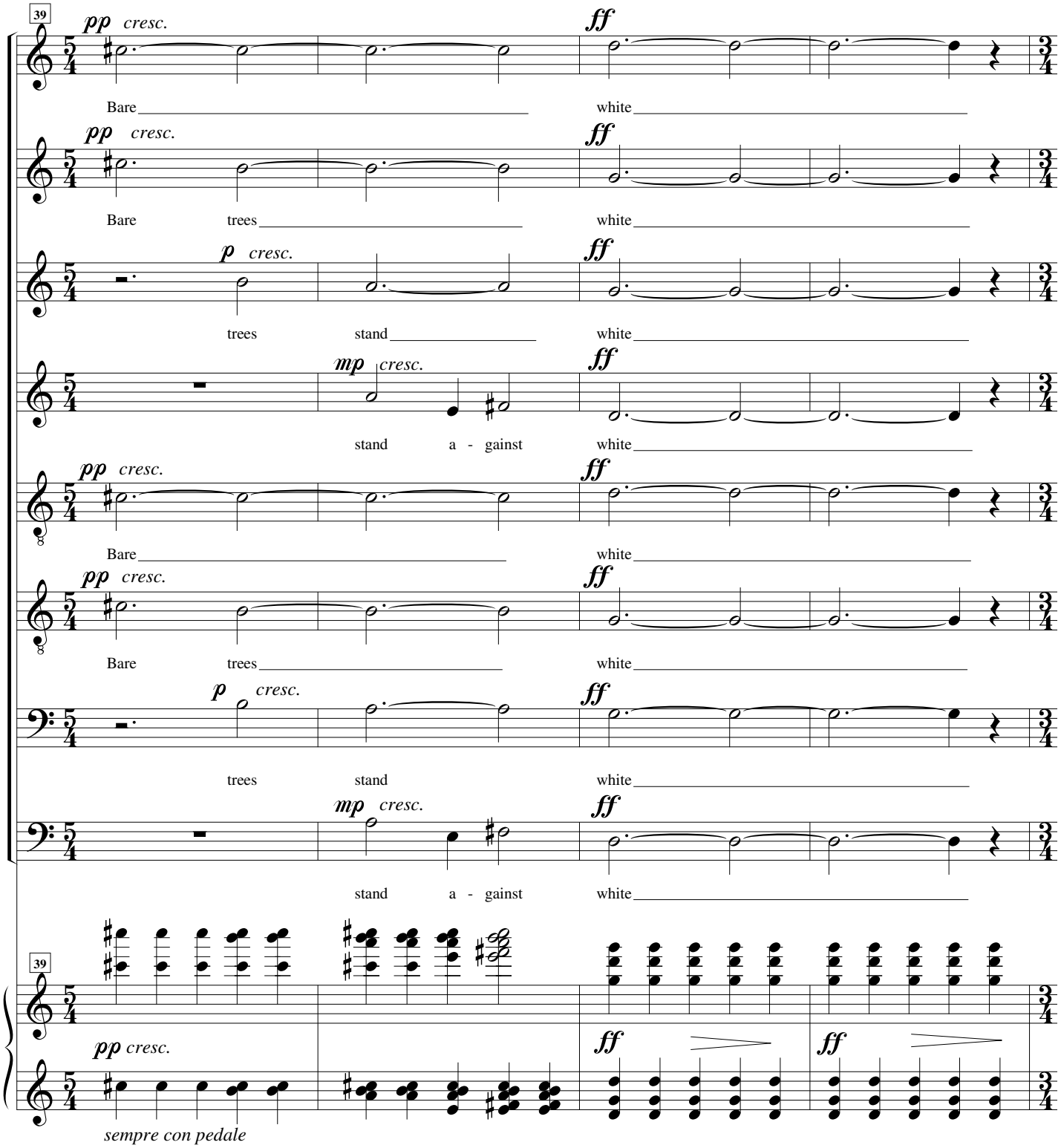

16
S. 1, 2
A. 1, 2
T. 1, 2
B. 1, 2
div.
unis.
sky
f dim.
17
mf
Bone breaks
mp
One fea - ther
poco rit.
a tempo
8va
sfz

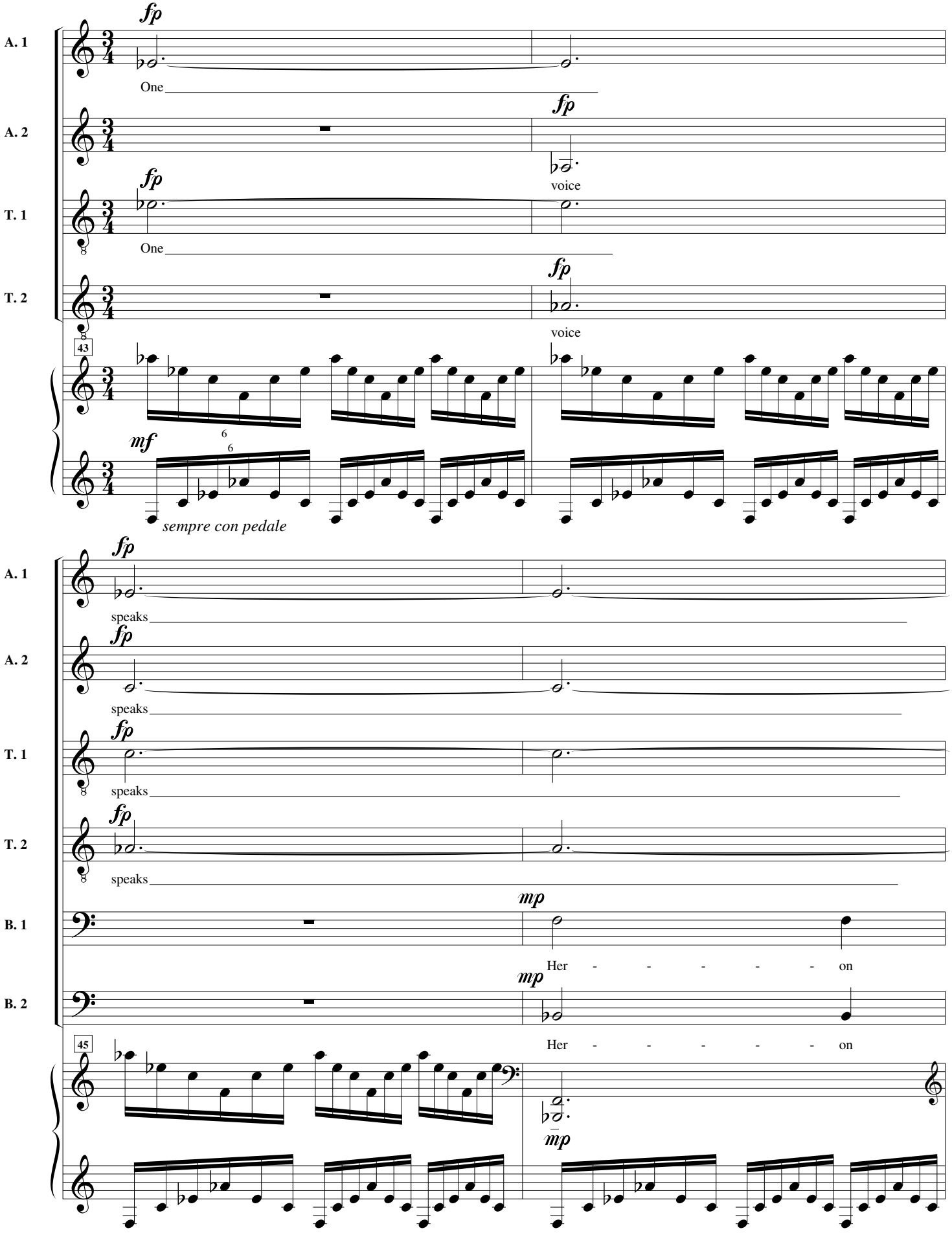

Meno mosso
♩ = 80
22
mp
S. 1
Trees
S. 2
div.
mp
white
Eyes
A. 1
mf
Eyes
A. 2
float
in
float
arpeggiate down
8va
22
mp
mf
26
p
S. 1
S. 2
A. 1
close
A. 2
T. 1
mp
fp
Iced riv
T. 2
Iced riv - er
B. 1
Iced
B. 2
Iced riv - er talks
26
p
cresc.
7
7
7

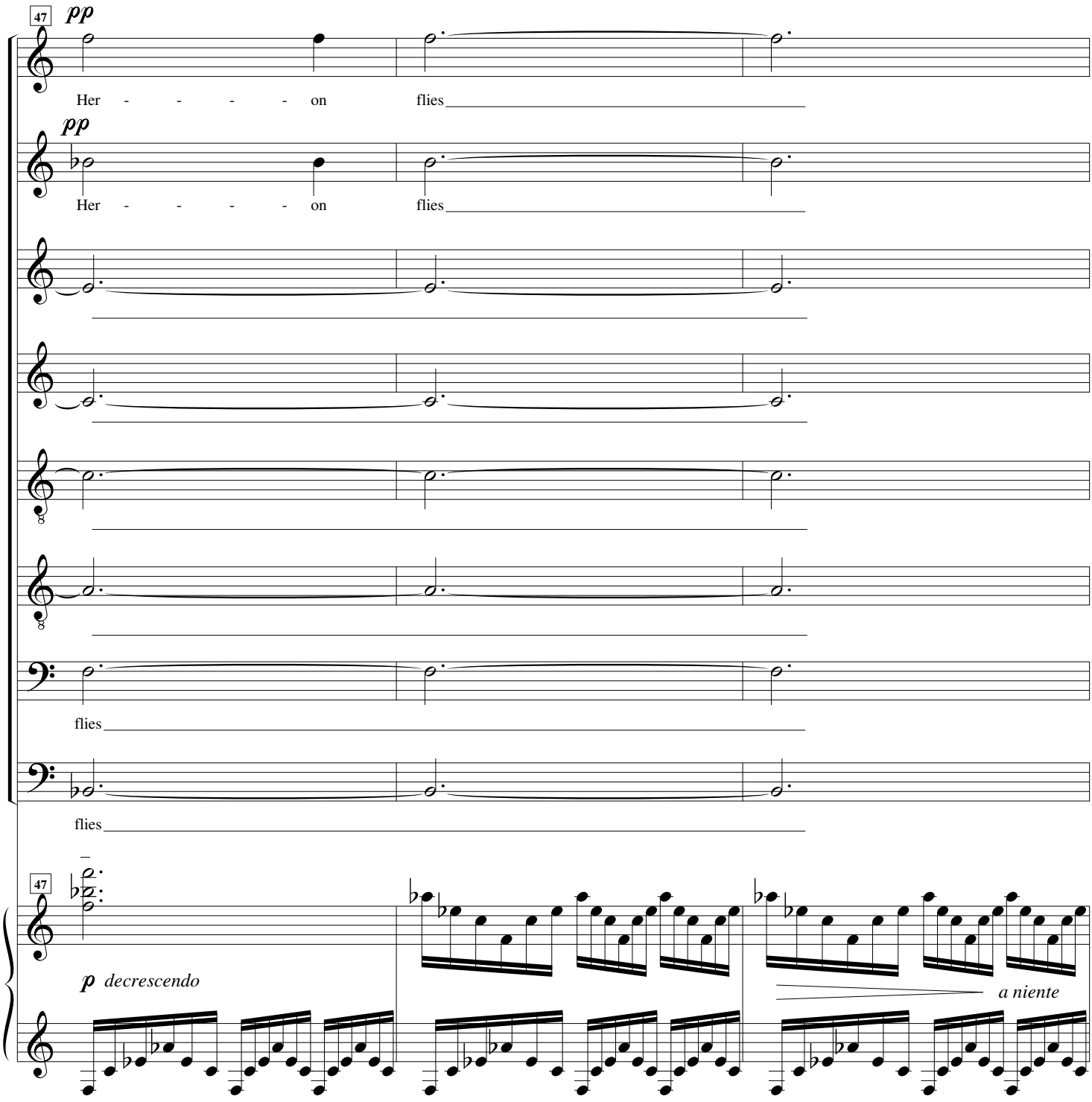

29
f
a tempo
Bird
molto rit.
a tempo
8va
sffz
sffz
sffz
f

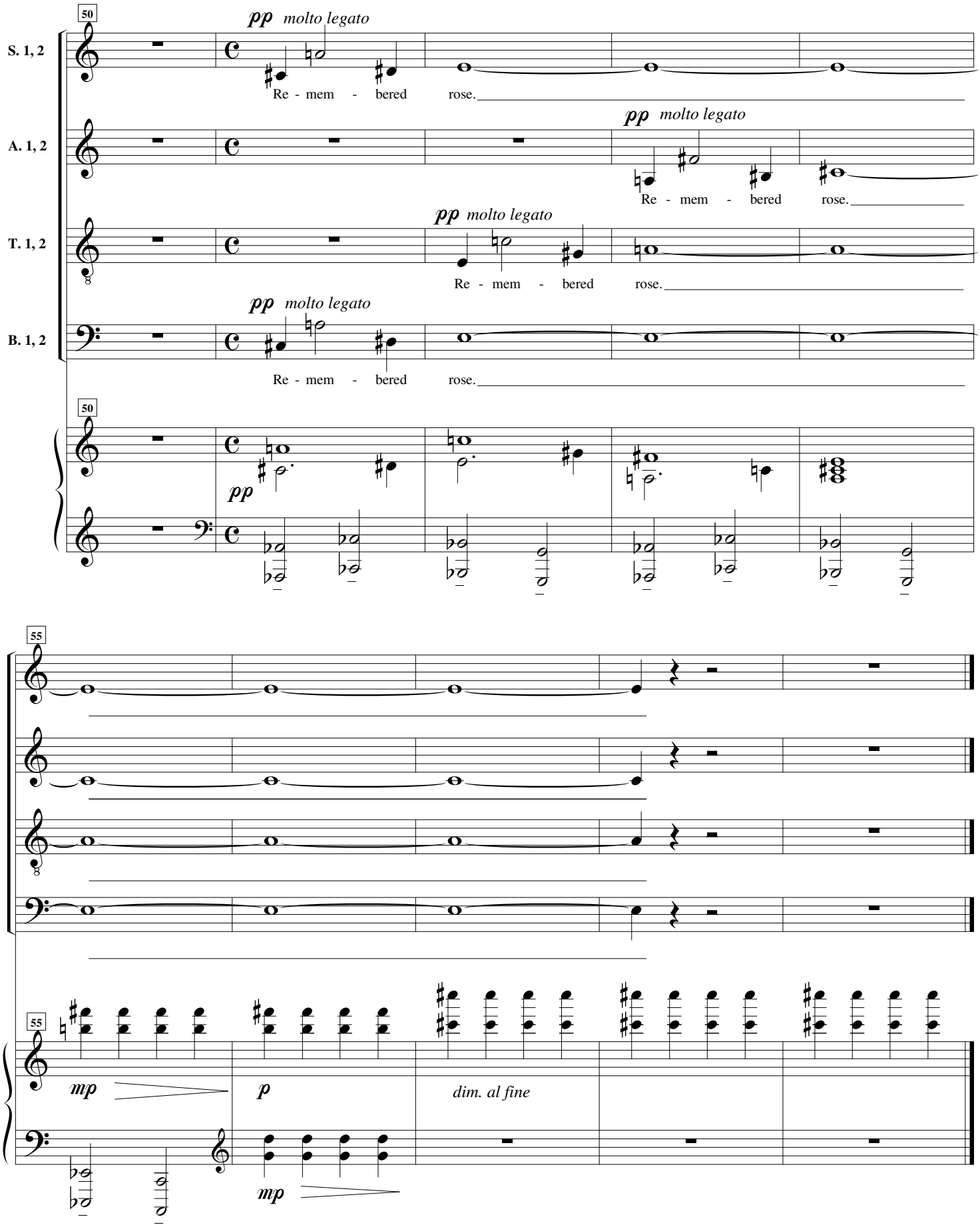

32
melts
Bird
melts
f
Bird
melts
Bird
f
Bird
melts
f
Bird
f
Bird
melts
Bird
f
Bird
melts
f
Bird
(8va)
8va
32
ff


35
Bird
melts
melts
Bird
melts
Bird
melts
melts
Bird
melts
Bird
melts
Bird
melts
Bird
melts
Bird
melts
Bird
f
Bird
melts
(8va)
35


39
pp cresc.
ff
Bare
white
pp cresc.
ff
Bare
trees
white
p cresc.
ff
trees
stand
white
mp cresc.
ff
stand
a - gainst
white
pp cresc.
ff
Bare
white
pp cresc.
ff
Bare
trees
white
p cresc.
ff
trees
stand
white
mp cresc.
ff
stand
a - gainst
white
39
pp cresc.
ff
ff
sempre con pedale


A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
fp
mf
mp
One
voice
43
45
sempre con pedale
speaks
Her - - - - - on


47
pp
Her - - - - - on flies
pp
Her - - - - - on flies
flies
flies
47
p decrescendo
a niente



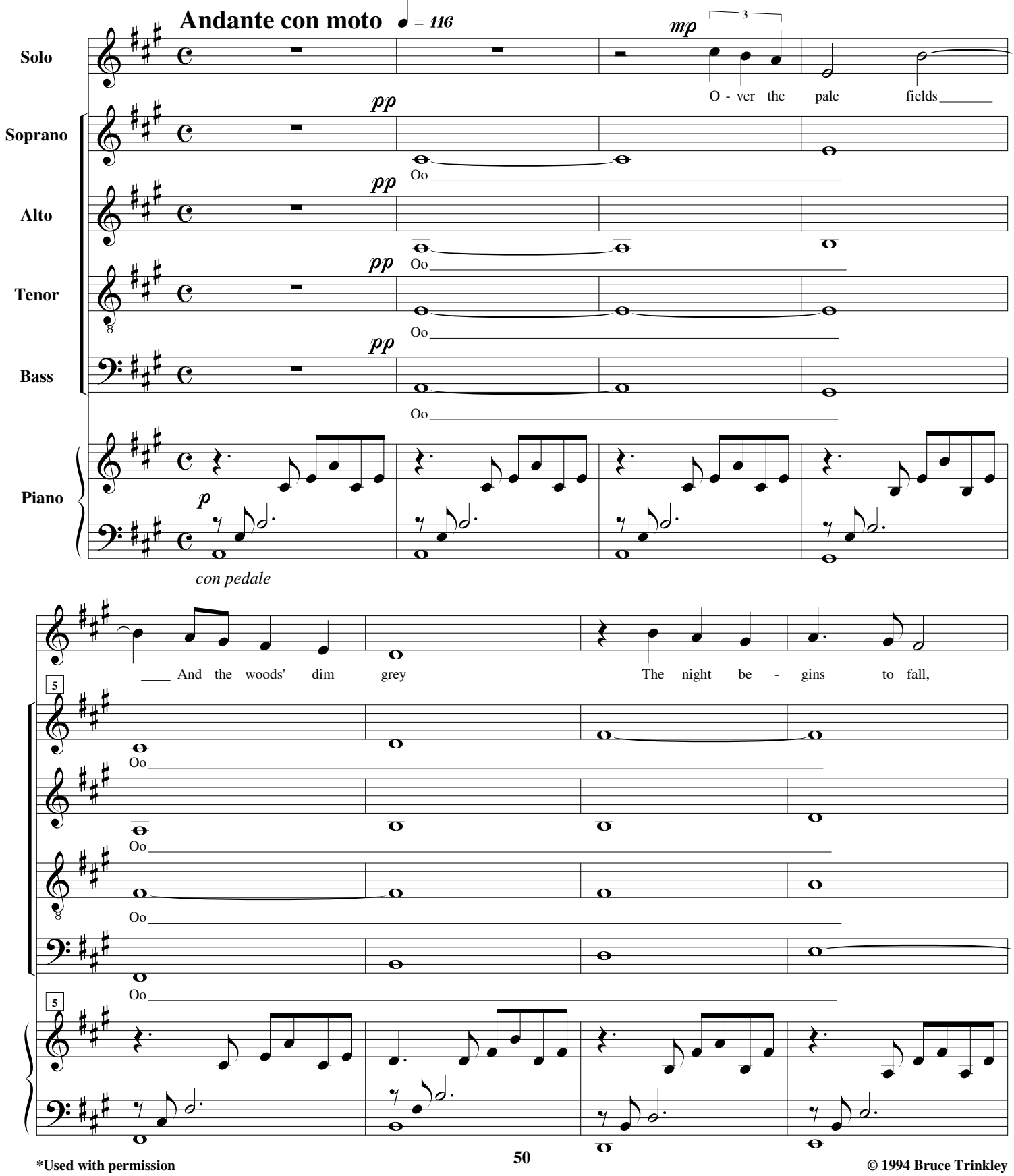
March 1994 Dorland Mountain, California

7. Distinct

For SATB Chorus and Piano

Dorothy Roberts
*from Extended (1967)**

Bruce Trinkley



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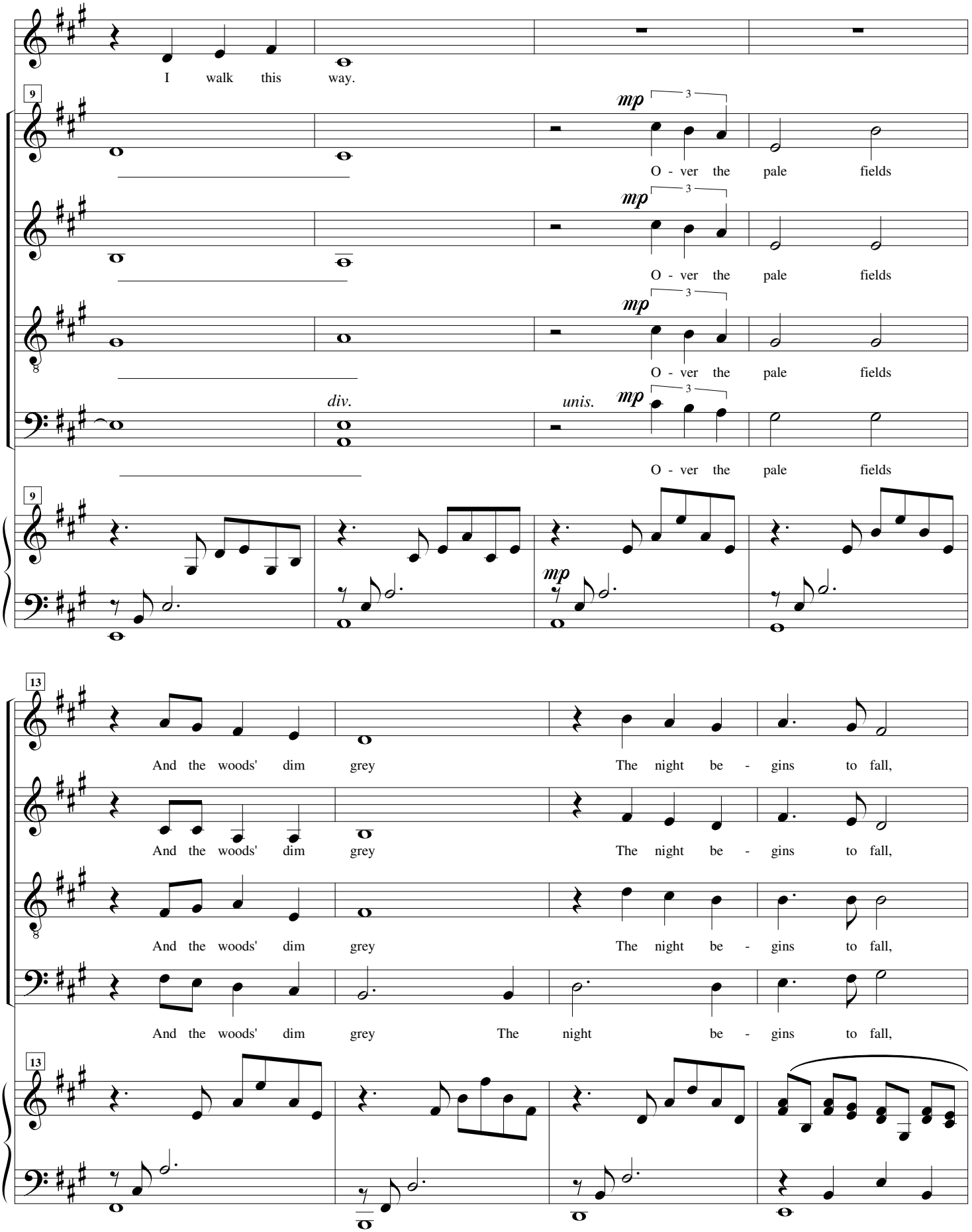
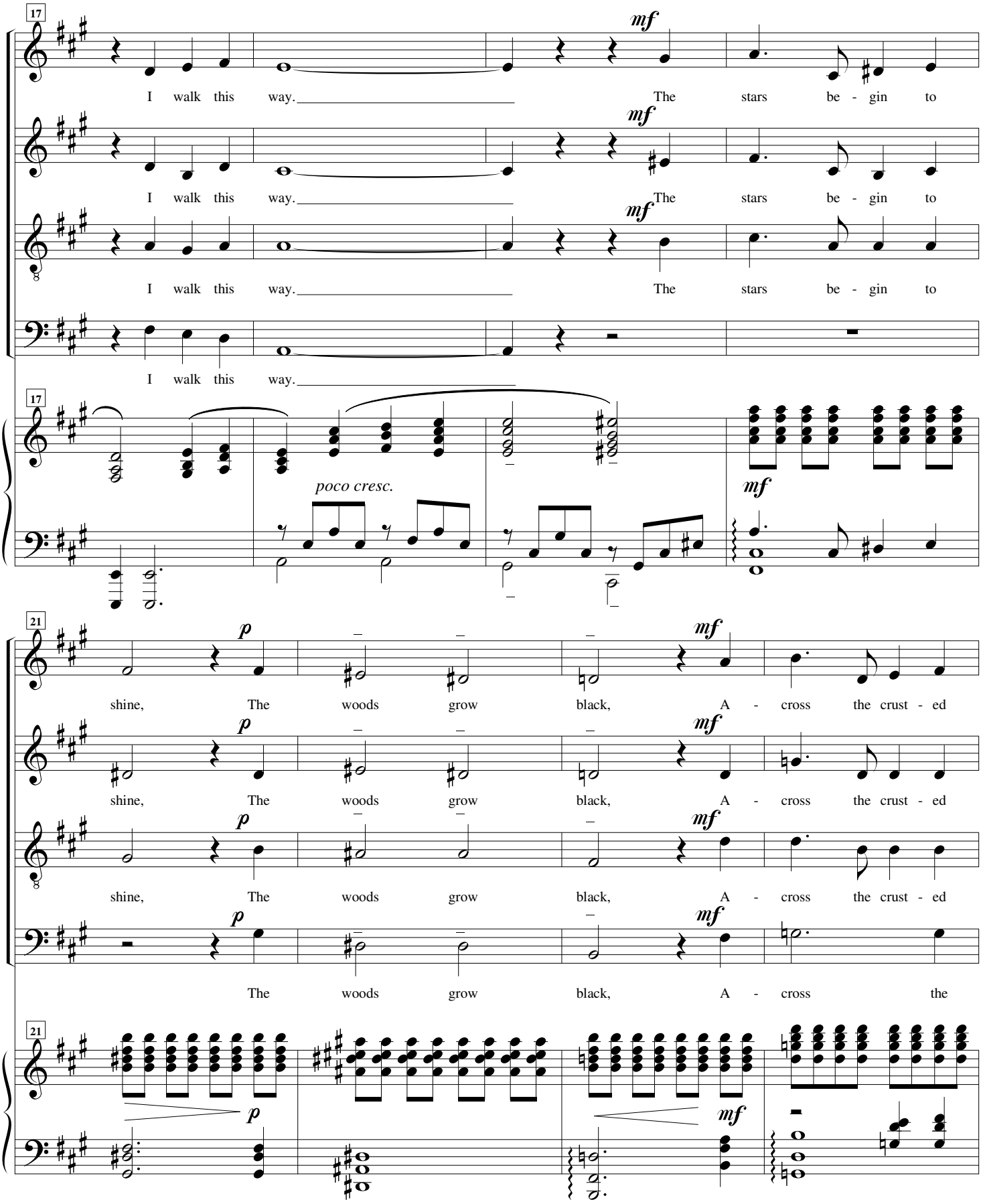
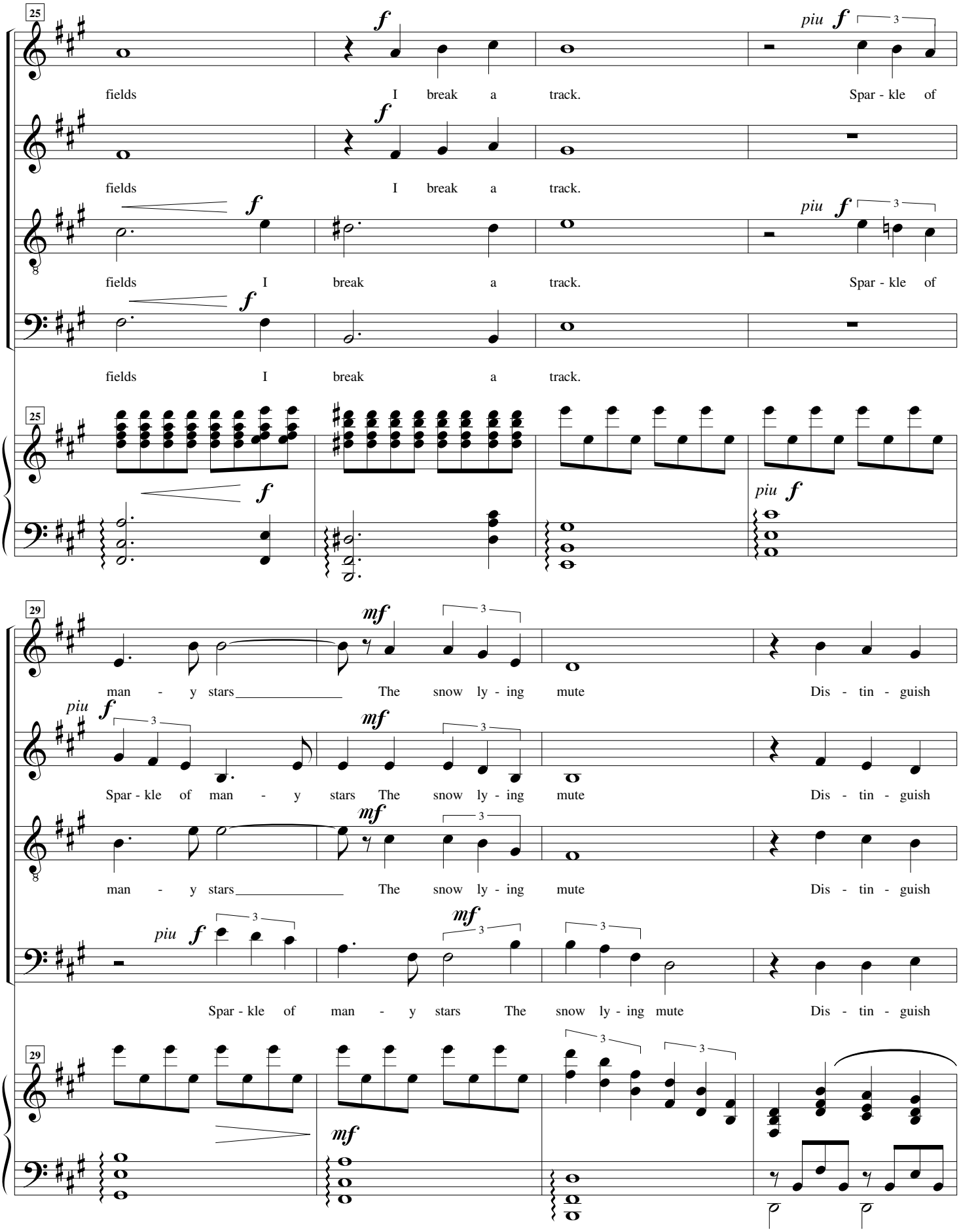
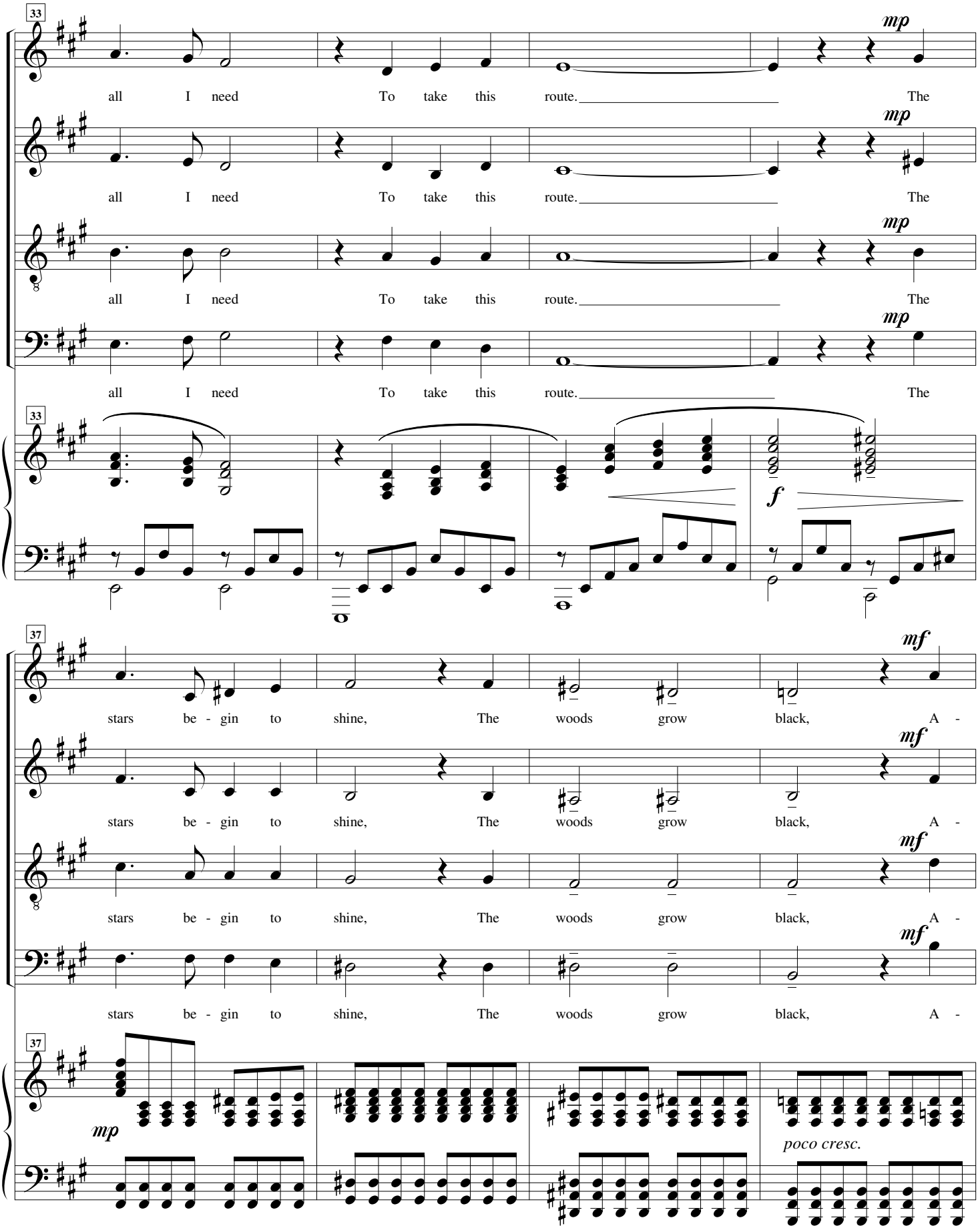
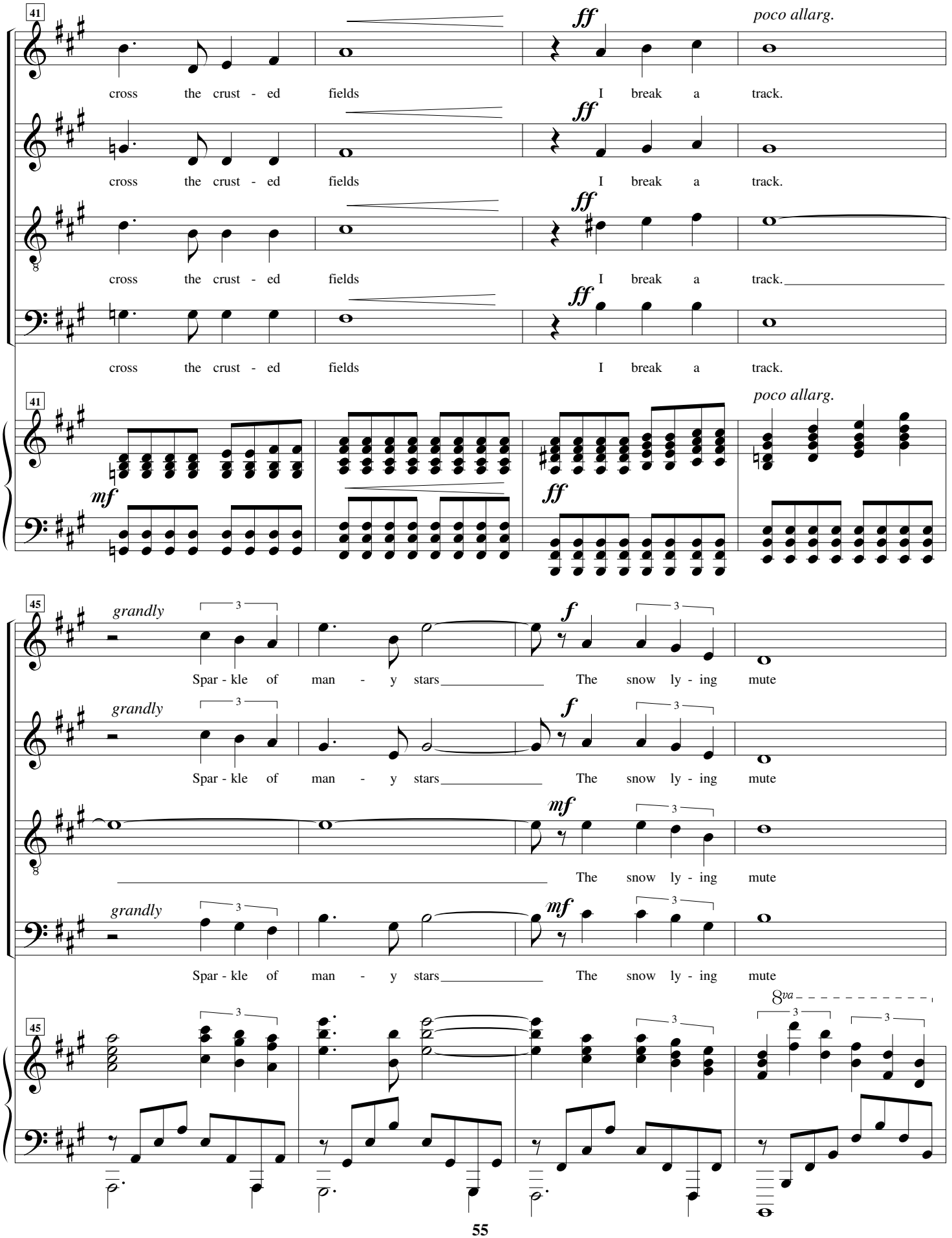
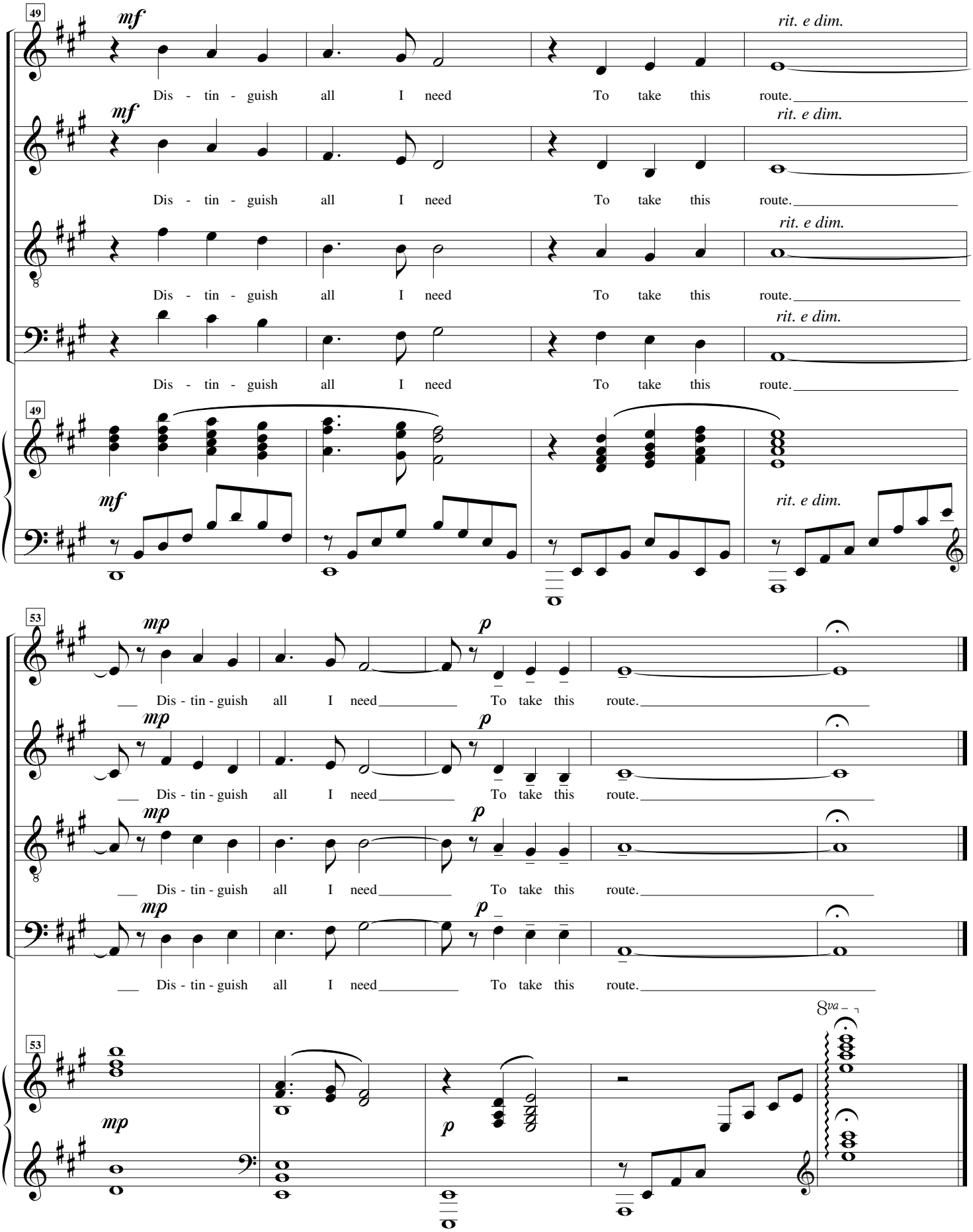

I walk this way.
9
mp
3
O - ver the pale fields
div.
unis.
13
And the woods' dim grey
The night be - gins to fall,
The night be - gins to fall


17
mf
I walk this way.
The stars be - gin to
poco cresc.
21
p
shine, The woods grow black, A - cross the crust - ed
The woods grow black, A - cross the


25
f
piu f
3
fields I break a track. Spar - kle of
fields I break a track.
fields I break a track. Spar - kle of
fields I break a track.
25
f
piu f
29
mf
piu f
man - y stars The snow ly - ing mute Dis - tin - guish
Spar - kle of man - y stars The snow ly - ing mute Dis - tin - guish
man - y stars The snow ly - ing mute Dis - tin - guish
Spar - kle of man - y stars The snow ly - ing mute Dis - tin - guish
29
mf


33
mp
all I need To take this route. The
all I need To take this route. The
all I need To take this route. The
all I need To take this route. The
33
f
37
mf
stars be - gin to shine, The woods grow black, A -
stars be - gin to shine, The woods grow black, A -
stars be - gin to shine, The woods grow black, A -
stars be - gin to shine, The woods grow black, A -
37
mp
poco cresc.


41
ff
poco allarg.
cross the crust - ed fields I break a track.
cross the crust - ed fields I break a track.
cross the crust - ed fields I break a track.
cross the crust - ed fields I break a track.
41
mf
ff
poco allarg.
45
grandly
f
Spar - kle of man - y stars The snow ly - ing mute
Spar - kle of man - y stars The snow ly - ing mute
mf
The snow ly - ing mute
grandly
mf
Spar - kle of man - y stars The snow ly - ing mute
45
8va



April 7, 1994 Dorland Mountain, California