

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.

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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 *mp sempre legato*

Alto *mp sempre legato*

Tenor

Bass

Piano *mf* *poco rit.* *a tempo* *mp* *con pedale*

4

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

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

p sempre legato *mp*

u - su - al pla - ces, The

p sempre legato *mp*

u - su - al pla - ces, The

4

3

6

p froth of green, *mf* And
p froth of green, *mf* And

8

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, _____

6

8

p hushed I
p hushed I
mf *pp* hushed I
mf *pp* hushed I

boys moon at girls _____ with last year's fat-u-ous fa - ces, _____
 boys moon at girls _____ with last year's fat-u-ous fa - ces, _____
 boys moon at girls _____ with last year's fat-u-ous fa - ces, _____
 boys moon at girls _____ with last year's fat-u-ous fa - ces, _____

8

mf *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

17

tween, _____ Though it all hap - pened be - fore, _____ I

tween, _____ Though it all hap - pened be - fore, _____ I

in be - tween, _____ Though it all hap - pened be -

in be - tween, _____ Though it all hap - pened be -

mp cresc. *f*

mp cresc. *f*

mp cresc.

mp cresc.

17

mp cresc.

19 *marcato, joyfully*

can - not grow bit - ter: _____ I re -

can - not grow bit - ter: _____ I re -

fore, _____ I can - not grow bit - ter: _____

fore, _____ I can - not grow bit - ter: _____ I re -

19 *marcato, joyfully*

21 *dim.*

joice in the spring, _____ as though no spring ev - er had been. _____

joice in the spring, _____ as though no spring ev - er had been. _____

marcato, joyfully

I re - joice in the spring, _____ as though no spring ev - er had

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

mp

I re - joice in the spring, as though no spring

been. *mp* 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.

p

ev - er had been.

p

spring had been.

p

ev - er had been.

27 *poco rit.*

pp

p

The Premonition

For SATB Chorus and Piano

Theodore Roethke
from *Open House* (1941)*

Bruce Trinkley

Lento mesto $\text{♩} = 60$ *p sempre legato*

Soprano
Alto
Tenor
Bass

Walk - ing this field I re -
Walk - ing this field I re -

pp
pp

Oo
Oo

Piano
p sempre legato

con pedale

5

mem - ber _____ Days of a - no - ther

mem - ber _____ Days of a - no - ther

pp

Oo
pp

Oo

5

Oo

9

poco rit. *p* *a tempo*

sum - mer. Oo

sum - mer. Oo

sum - mer. Walk - ing this field I re -

sum - mer. Walk - ing this field I re -

mp *sempre legato*

mp *sempre legato*

9

poco rit. *a tempo*

mp

13

re - mem - ber Oo

re - mem - ber Oo

mem - ber Days of a - no - ther

mem - ber Days of a - no - ther

mp

mp

13

mp

17 *f* Oh that was long a - go! _____

f Oh that was

8 sum - mer. _____ Oh that was

sum - mer. _____

21 *mf* I kept

mf I kept

8 long a - go! _____ 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

mf I kept Close to my fa - ther, Match - ing his stride with

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. _____

half - steps _____ Un - til we came to a riv - er. _____

half - steps _____ Un - til we came to a riv - er. _____

half - steps _____ Un - til we came to a riv - er. _____

rit. e dim.

rit. e dim.

rit. e dim.

rit. e dim.

27

rit. e dim.

31 *a tempo*
ppp *a niente*
 He dipped his hand in the shal - low; _____
ppp *a niente*
 He dipped his hand in the shal - low; _____
ppp *a niente*
 He dipped his hand in the shal - low; _____
ppp *a niente*
 He dipped his hand in the shal - low; _____

31 *a tempo*
ppp
 He dipped his hand in the shal - low; _____

35 *poco cresc.*
 Wa - ter ran o - ver and un - der Hair on a
poco cresc.
 Wa - ter ran o - ver and un - der Hair on a
poco cresc.
 Wa - ter ran o - ver and un - der Hair on a
poco cresc.
 Wa - ter ran o - ver and un - der Hair on a

35 *poco cresc.*

39

molto espressivo
rit. ***p***

nar - row wrist bone; His
nar - row wrist bone;
nar - row wrist bone; nar - row wrist bone;
nar - row wrist bone; nar - row wrist bone;

ppp
ppp

39

rit.

43

a tempo

im - age kept fol - low - ing af - ter,

43

a tempo

molto espressivo

molto espressivo

47

mp cresc.

But

mp cresc.

But

mp cresc.

p molto espressivo

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

51

f

6/16

54

dim. e rit. *a tempo p*

lost in a maze of wa - ter. Walk - ing this

dim. e rit. *p*

lost in a maze of wa - ter. Walk - ing this

dim. e rit. *p*

lost in a maze of wa - ter. Walk - ing this

f *dim. e rit.* *p*

lost in a maze of wa - ter. Walk - ing this

54

a tempo p

58

field I re - mem - - - - ber. _____

field I re - mem - - - - ber. _____

field I re - mem - - - - ber. _____

field I re - mem - - - - ber. _____

field I re - mem - - - - ber. _____

rit.

58

a niente

3. Elegy for the Swans at Grace Pond

For SATB Chorus and Piano

Bruce Weigl

Bruce Trinkley

from *What Saves Us* (1992)*

Larghetto calmato ♩ = 60

The musical score is arranged for SATB Chorus and Piano. It begins with a piano introduction in G major, 4/4 time, marked 'Larghetto calmato' with a tempo of ♩ = 60. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 4 with the lyrics: 'Bored with bread the children throw to her, the'. The vocal lines are marked *p* and 'murmured', with the final word 'the' marked 'distinct'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melodic line in the right hand, marked with a '6' and 'p'. The score concludes with a double bar line and a fermata over the final notes.

6 *mf* swan who lost her one great love when *f*

swan who lost her one great love

swan who lost her one great love

swan who lost her one great love

10 *rit. e dim.* he washed up, tan - gled in the cold

when he washed up, *f* tan - gled in the cold *rit. e dim.*

he washed up, *f* tan - gled in the cold *rit. e dim.*

when he washed up, tan - gled in the cold *rit. e dim.*

Piu mosso ♩ = 76
mp

12 *mp* dawn, _____ *p darkly* drowned _____ in the roots

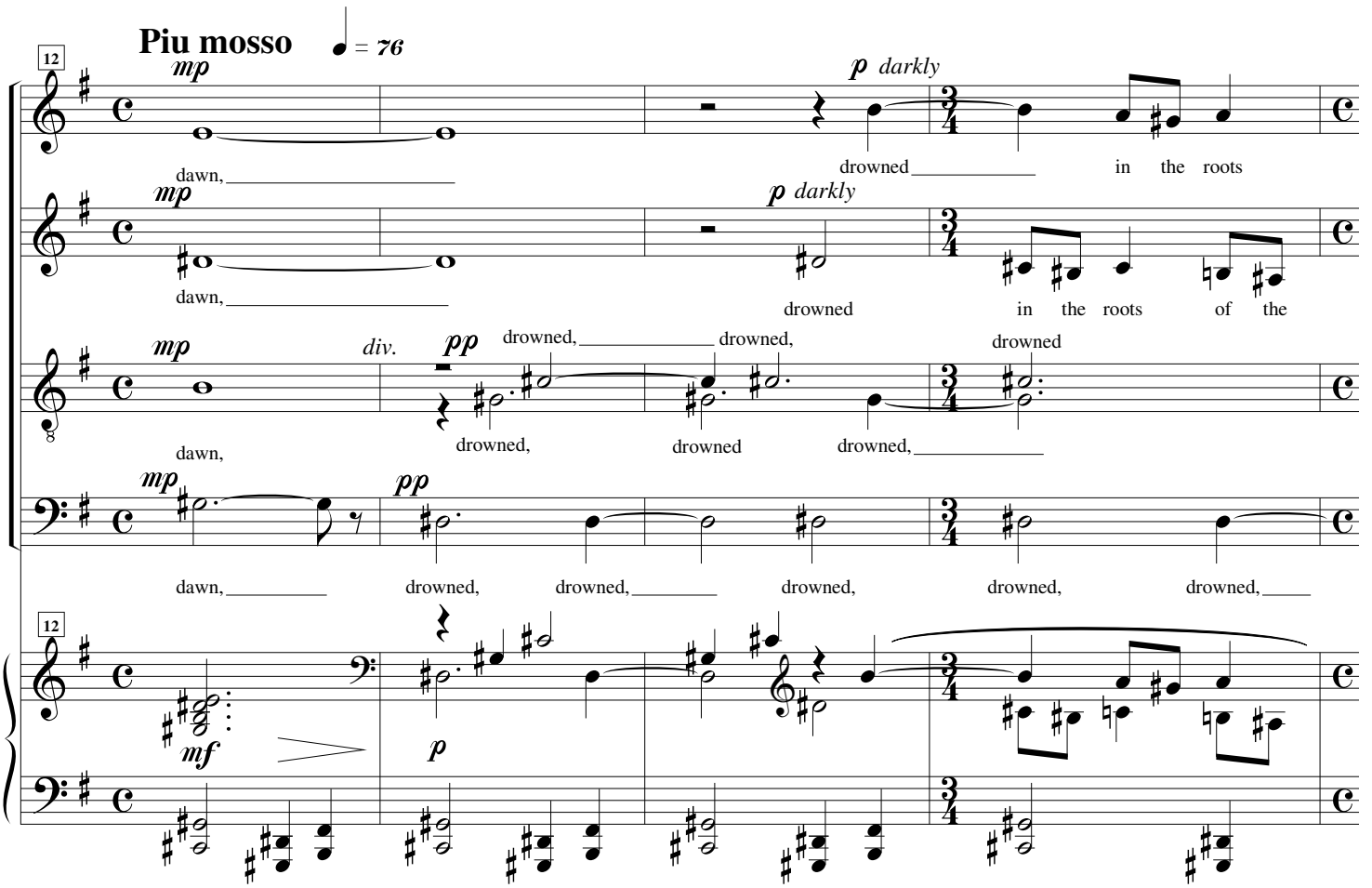
mp dawn, _____ *p darkly* drowned _____ in the roots of the

mp *div.* *pp* drowned, _____ drowned, _____ drowned

dawn, _____ drowned, _____ drowned _____ drowned, _____

mp *pp* dawn, _____ 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

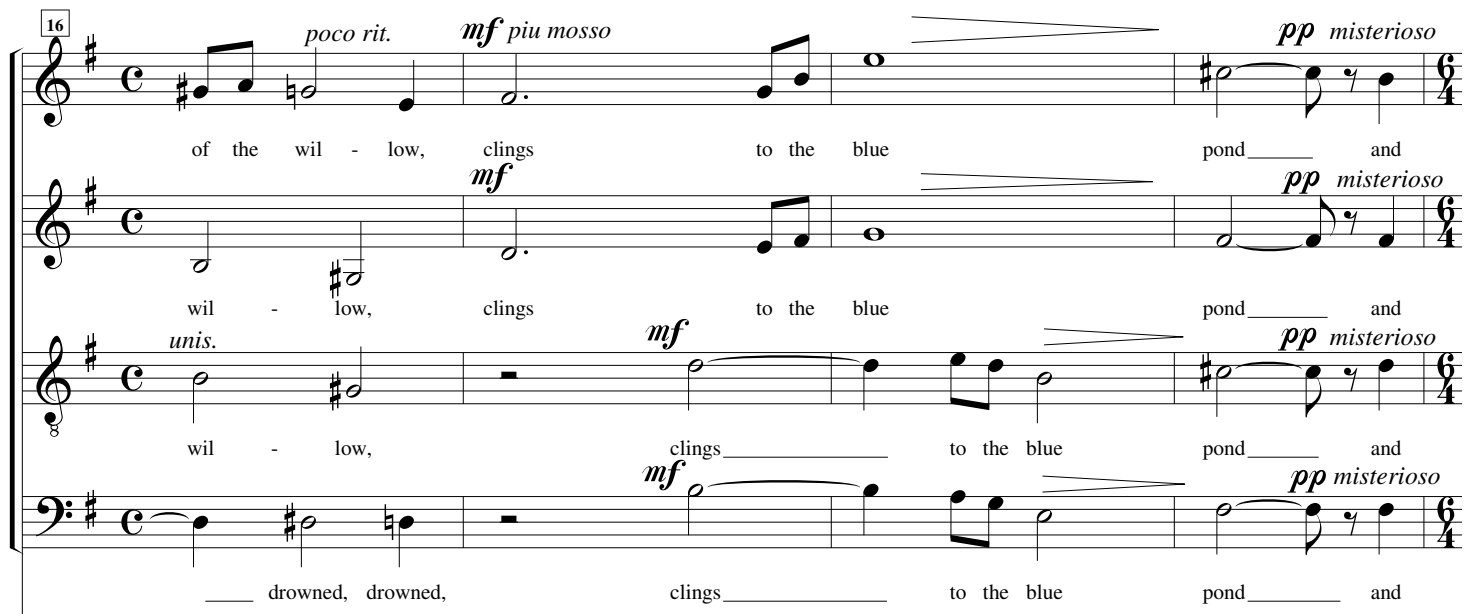
mf *pp misterioso*

wil - low, _____ clings _____ to the blue _____ pond _____ and

unis. *mf* *pp misterioso*

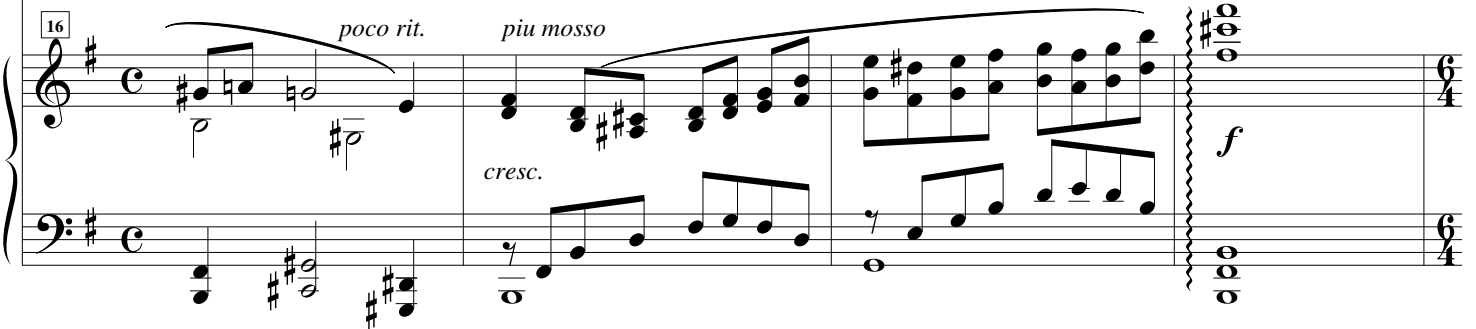
wil - low, _____ clings _____ to the blue _____ pond _____ and

_____ drowned, drowned, _____ clings _____ to the blue _____ pond _____ and



16 *poco rit.* *piu mosso* *f*

p *cresc.*



Andante con moto ♩ = 100

20

sfz *mf cresc.*

its am - ne - si - a. Grief, grief makes her

sfz *div. mf cresc.*

its am - ne - si - a. Grief, grief makes her

sfz *div. mf cresc.*

its am - ne - si - a. Grief, grief makes her

sfz *mf cresc.*

its am - ne - si - a. Grief, grief makes her

pp misterioso

sfz *mf cresc.*

24

sub. p

cir - cle the wil - low's sha - dow where she waits for him to re - ap - pear

unis. sub. p

cir - cle the wil - low's sha - dow where she waits for him to re - ap - pear

unis. sub. p

cir - cle the wil - low's sha - dow where she waits for him to re - ap - pear

sub. p

cir - cle the wil - low's sha - dow where she waits for him to re - ap - pear

sub. p

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

pp *mp*

pears and each lap of waves grows

pp *mp*

pears and each lap of waves grows

pears and each lap of waves grows

pp *mp*

34

pp *mp*

Tempo primo

39 *pp* *rit.*

green - er. _____

green - er. _____

green - er. _____

green - er. _____

39 *pp* *rit.* *p*

Red. *

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 *p*

Be - fore a hole o - pened up in the life they'd in -

Red. * *Red.* *

43 *poco piu mosso*

vent - ed in the clouds, _____ *p* we watched them

vent - ed in the clouds, _____ *p* we watched them

vent - ed in the clouds, _____ *p* we

vent - ed in the clouds, _____ *p* we

43 *poco piu mosso*

p

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

watched them tan - gle a - round each *div.* *unis.* o - ther, sail - ing side by

watched them tan - gle a - round each *div.* *unis.* o - ther, sail - ing side by

46 *poco rit.* *a tempo*

mp *delicato* *p*

23

49 *poco allarg.* *pp* *rit.*

side _____ as to save them - selves from our

side _____ as to save them - selves from our

side _____ as to save them - selves from our

side _____ as to save them - selves from our

49 *poco allarg.* *pp* *rit.*

53 *a tempo*

world. _____

world. _____

world. _____

world. _____

53 *p* *pp* *a tempo*

4. The Apples

For SATB Chorus and Piano

Dorothy Roberts

Bruce Trinkley

from *Self of Loss* (1965)*

Allegro leggiero ♩ = 208 *mf*

Soprano
The ap-ples were lar-ger than the hand _____ Yet

Alto
The ap-ples were lar-ger than the hand _____ Yet

Tenor
The ap-ples were lar-ger than the

Bass
The ap-ples were lar-ger than the

Piano
f *mf* *mp*

5
crisp to the heart and gold-en or red, _____ And bit-ing in-to some-thing so

crisp to the heart and gold-en or red, _____ And bit-ing in-to some-thing so

hand _____ Yet crisp and gold-en or red, _____ And bit-ing in-to some-thing so

hand _____ Yet crisp and gold-en or red, _____ And bit-ing in-to some-thing so

5

8

f *dim.*

round Gave as strong a sense as could be of the good world__ Of that far coun - try-

f *dim.*

round Gave as strong a sense as could be of the good world__ Of that far coun - try-

f *dim.*

round Gave as strong a sense as could be of the good world__ Of that far coun - try-

f *dim.*

round Gave as strong a sense as could be of the good world__ Of that far coun - try-

13

p *sempre legato e dolce*

side where the hills rolled__ On and on__ un - der or - chards__ and the

p *sempre legato e dolce*

side where the hills rolled__ On and on__ un - der or - chards__ and the

p *sempre legato e dolce*

side where the hills rolled__ On and on__ un - der or - chards__ and the

p *sempre legato e dolce*

side where the hills rolled__ On and on__ un - der or - chards__ and the

13

p *sempre legato e dolce*

Andante grazioso ♩ = 108

poco rit.

17

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

coun - try - side could take us a - way, _____

coun - try - side could take us a - way, _____

8 spread wing of the coun - try - side could

8 spread wing of the coun - try - side could

25

con pedale

28

Be - ing still in our own

Be - ing still in our

take us a - way, still in our

take us a - way, Be - ing still in our

28

dim.

32

sub. p *cresc.*

land yet far a - way A -

sub. p *cresc.*

own land yet far a - way A -

sub. p *cresc.*

own land yet far a - way A -

unis. sub. p *cresc.*

own land yet yet far a - way A -

32

sub. p *p cresc.*

36

f *poco allarg.* *mp* *rit. e dim.*

mid au - tumn fur - rows and the gold - en - rod.

f *mp* *rit. e dim.*

mid au - tumn fur - rows and the gold - en - rod.

f *p* *rit. e dim.*

mid au - tumn fur - rows and the gold - en -

f *p* *rit. e dim.*

mid au - tumn fur - rows and the gold - en -

36

f *poco allarg.* *rit. e dim.*

Andante semplice ♩ = 92

p espressivo

42

And at the far end of the walk we would find these ap - ples On
end of the walk we would find these ap - ples On
rod. end of the walk we would find these ap - ples On
rod. end of the walk we would find these ap - ples On

p
p
p
p
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,

p

53 *mf*

Reach - ing through the far a - way of that

Reach - ing through the far a - way of that

Reach - ing through the far a - way

Reach - ing through the far a - way

53 *mf rhapsodically*

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

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

of that land For au - tumn in a

of that land For au - tumn in a

Poco meno mosso

61 *mp* *molto rit.*

sin - gle globe.

sin - gle globe.

sin - gle globe.

sin - gle globe.

61 *mp* *molto rit.* *p* *somber*

65

65 *pp* *rit.*

5. Indian Summer

For SATB Chorus and Piano

Robert Lima*

Bruce Trinkley

Allegro giocoso ♩ = 72 (♩ = 108) ♩ = ♩

Soprano

Alto

Tenor

Bass

Piano

mf

The sea - son seems de - fi - ant of its

dolce

p cresc.

precipitando

mf

The sea - son seems de - fi - ant of its

mf

It fails to func - tion with the u - sual stomp and clout of snow and sleet, of

mf

It fails to func - tion with the u - sual stomp and clout of snow and sleet, of

nor - mal role. of snow and sleet, of

nor - mal role. of snow and sleet, of

*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 -

mp molto legato

ice be - neath the feet, of threat to life and limb _____ if one goes out. _____ In -

mp molto legato

ice be - neath the feet, of threat to life and limb _____ if one goes out. _____

mp molto legato

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 Ah. _____ a new dress with larks in leaf - less *mp*

p Ah. _____ a new dress with larks in leaf - less *mp*

13

Ah. _____ a new dress with larks in leaf - less

18 *f cantando*
 trees, re - turn - ing fowl that

unis. f cantando
 trees, re - turn - ing fowl that

f cantando
 trees, re - turn - ing fowl that

f cantando
 trees, re - turn - ing fowl that

18 *dim.* *f* *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, and turns its back up -

bask in me - dian temp' - ra - tures of days in spring,

bask in me - dian temp' - ra - tures of days in spring,

22

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

mp

things from all hail break - ing loose and forc - ing win - ter's

mp

things from all hail break - ing loose and forc - ing win - ter's

mp

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*

poco rit.

Sva -

6. "Haiku" Trio

For SATB Chorus and Piano

Bill Hanson* (1988)

Bruce Trinkley

Piano

Andante ♩ = 96

pp sonore

mf

8va

Red. *

S. 1

pp cresc.

ff

Sound of walk - ing in snow

S. 2

pp cresc.

ff

Sound of walk - ing in snow

A. 1

mp cresc. div.

ff

walk - ing in snow

A. 2

mp cresc. div.

ff

walk - ing in snow

(8va)

pp cresc.

ff

mf

Red. *

pp cresc.

T. 1 Sound _____ snow _____

T. 2 _____ *p cresc.* of walk in snow _____

B. 1 _____ *mp cresc.* walk - ing in snow _____ *div.*

B. 2 _____ *mp cresc.* walk - ing snow _____ *div.*

9 *pp cresc.* *ff*

sempre con pedale

12 *unis. mf* snow _____ Tan - - - gled web of

A. 1, 2 *mf* snow _____ Tan - - - gled web of *div.*

T. 1 *mf* Tan - - - gled web of

T. 2 *mf* Tan - - - gled web of

B. 1 *unis. mf* Tan - - - gled web of

B. 2 *unis. mf* Tan - - - gled web of

12 *ff* *mf*

40 *mf*

16 *div.* -

S. 1, 2

A. 1, 2 *unis.* sky

T. 1, 2 *unis.* sky

B. 1, 2 *unis.* sky

16 *f dim.* 6

17 *mf* > >

mf Bone breaks

mp Bone breaks

One fea - ther

mp One fea - ther

17 *poco rit.* *a tempo* *mf* > >

mp *sfz* *sfz*

3 3 3

8va

Meno mosso

♩ = 80

22 *mp*

S. 1 Trees

S. 2 *div. mp* Eyes

A. 1 white

A. 2 *mf* Eyes

float in

arpeggiate down

float

22 *Sva mp*

mf

26 *p*

S. 1

S. 2 *p*

A. 1 *p*

A. 2 *p*

close

T. 1 *mp fp*

T. 2 *mp fp*

B. 1 *fp*

B. 2 *mp fp*

Iced riv

Iced riv - er

Iced

Iced riv - er talks

26 *p cresc.*

29 *f* *a tempo*

Bird

sffz *sffz* *sffz* *molto rit.* *a tempo*
8va

The image displays a musical score for a vocal and piano piece. The top system consists of seven vocal staves. The first staff has a box with the number '29' and a dynamic marking of *f* (forte) and a tempo marking of *a tempo*. The lyrics 'Bird' are written below the first staff. The piano accompaniment is shown in the bottom system, starting with a box containing '29'. It features several chords with dynamic markings of *sffz* (sforzando) and a *molto rit.* (molto ritardando) section, followed by a return to *a tempo*. The piano part includes a trill-like figure and a dynamic marking of *f* at the end. A '8va' marking indicates an octave shift in the final measure.

32

melts _____ Bird _____ melts _____

f Bird _____ melts _____ Bird _____

Bird _____ melts _____

f Bird _____

Bird _____

f Bird _____ melts _____ Bird _____

f Bird _____ melts _____

f Bird _____

(Sua Sua)

32

ff

35

Bird melts

melts Bird melts

Bird melts

melts Bird

melts Bird melts

Bird melts Bird

melts Bird

Bird melts

f Bird melts

(*8va*)

35

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

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 *fp*
One

A. 2 *fp*

T. 1 *fp*
One

T. 2 *fp*
voice

43 *mf*
6
6
sempre con pedale

A. 1 *fp*
speaks

A. 2 *fp*
speaks

T. 1 *fp*
speaks

T. 2 *fp*
speaks

B. 1 *mp*
Her - - - - on

B. 2 *mp*
Her - - - - on

45 *mp*

47 *pp*

Her - - - - on flies

pp

Her - - - - on flies

flies

flies

47 *p* *decrescendo*

a niente

50 *pp* molto legato

S. 1, 2
Re - mem - bered rose.

A. 1, 2 *pp* molto legato
Re - mem - bered rose.

T. 1, 2 *pp* molto legato
Re - mem - bered rose.

B. 1, 2 *pp* molto legato
Re - mem - bered rose.

50 *pp*

55

55 *mp* *p* *dim. al fine*

mp

7. Distinct

For SATB Chorus and Piano

Dorothy Roberts
from *Extended (1967)**

Bruce Trinkley

Andante con moto ♩ = 116

mp 3

O - ver the pale fields

pp

pp

pp

pp

p

con pedale

5 And the woods' dim grey The night be - gins to fall,

5

*Used with permission

9 I walk this way.

mp O - ver the pale fields

mp O - ver the pale fields

mp O - ver the pale fields

mp O - ver the pale fields

mp O - ver the pale fields

13 And the woods' dim grey The night be - gins to fall,

And the woods' dim grey The night be - gins to fall,

And the woods' dim grey The night be - gins to fall,

And the woods' dim grey The night be - gins to fall,

13 And the woods' dim grey The night be - gins to fall,

17 *mf*
 I walk this way. _____ The stars be - gin to
 I walk this way. _____ *mf* The stars be - gin to
 I walk this way. _____ *mf* The stars be - gin to
 I walk this way. _____ The stars be - gin to

17 *poco cresc.* *mf*
 I walk this way. _____

21 *p* *mf*
 shine, The woods grow black, A - cross the crust - ed
 shine, *p* The woods grow black, *mf* A - cross the crust - ed
 shine, *p* The woods grow black, *mf* A - cross the crust - ed
 shine, *p* The woods grow black, *mf* A - cross the crust - ed
 The woods grow black, A - cross the

21 *p* *mf*
 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. Spar - kle of

fields I break a track. Spar - kle of

fields I break a track. Spar - kle of

25

f *piu f* 3

29

mf 3

man - y stars _____ The snow ly - ing mute Dis - tin - guish

piu f 3 *mf* 3

Spar - kle of man - y stars The snow ly - ing mute Dis - tin - guish

mf 3

man - y stars _____ The snow ly - ing mute Dis - tin - guish

piu f 3 *mf* 3

Spar - kle of man - y stars The snow ly - ing mute Dis - tin - guish

29

mf 3

33

mp

all I need To take this route. _____ The

mp

all I need To take this route. _____ The

mp

all I need To take this route. _____ The

mp

all I need To take this route. _____ The

33

37

mf

stars be - gin to shine, The woods grow black, A -

mf

stars be - gin to shine, The woods grow black, A -

mf

stars be - gin to shine, The woods grow black, A -

mf

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

The snow ly - ing mute

mf *mf*

Spar - kle of man - y stars The snow ly - ing mute

45 *mf* *gva*

49 *mf* *rit. e dim.*

Dis - tin - guish all I need To take this route.

mf *rit. e dim.*

Dis - tin - guish all I need To take this route.

mf *rit. e dim.*

Dis - tin - guish all I need To take this route.

mf *rit. e dim.*

Dis - tin - guish all I need To take this route.

49 *mf* *rit. e dim.*

53 *mp* *p*

Dis - tin - guish all I need To take this route.

mp *p*

Dis - tin - guish all I need To take this route.

mp *p*

Dis - tin - guish all I need To take this route.

mp *p*

Dis - tin - guish all I need To take this route.

53 *mp* *p* *8va*