

LYRIC SWEETS

Seven Songs for Bb Clarinet and Piano

BRUCE TRINKLEY

Lyric Sweets

For Bb Clarinet and Piano

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The movements of *Lyric Sweets* are adapted from vocal, choral and dance works by the composer. *To Music. A Song* is the opening chorus in *Herrick's Lyrics*, settings of poems by 17th century British poet Robert Herrick. *The Airy Sea* is an aria from *One Life: The Rachel Carson Project*, a cantata for women's voices about the life and writings of the founder of the environmental movement, with lyrics by the composer's longtime collaborator Jason Charnesky. *Winter Night* is from a song cycle of settings of poems by Edna St. Vincent Millay. *Cante flamenco* is a Spanish-inspired song from another collaboration with Jason Charnesky, *Songs for the End of the Recital*, for mezzo-soprano and piano. *To a Sinister Potato* is the finale of *Five Choral Dances*, settings of texts by Pulitzer Prize winning poet Peter Viereck. *Distinct*, with text by Dorothy Roberts, is from the composer's choral symphony, *Mountain Laurels*, settings of texts by central Pennsylvania poets and written to celebrate the centenary of State College, Pennsylvania. *Dinosaurs' Dance* is an excerpt from an extended work for soprano, piano and dancers.

Lyric Sweets is dedicated with admiration and gratitude to Anthony Costa, clarinet and Timothy Shafer, piano.

Duration: approximately 16 minutes.

1. To Musick. A Song

Robert Herrick (1591-1674)

Musick, thou Queen of Heaven, Care-charming-spel,
That strik'st a stilnesse into hell:
Thou that tam'st Tygers, and fierce storms (that rise)
With thy soule-melting Lullabies:
Fall down, down, down, from those thy chiming spheres,
To charme our soules, as thou enchant'st our eares.

2. The Airy Sea

Jason Charnesky (b. 1955)

The clouds are capacious pillars of water vapor
like massy marble doors.
Open and the sun comes in.
Shut and the sky is shuttered out.

Open, shut, open.
Open, shut, open,
the ocean of air.

The air is a sea with waves of wind,
and billows of the tempest asking:
Yes - shall I take you in my arms?
No - shall I leave you grounded there?

Yes, no, yes
Yes, no, yes
the ocean of air.

The ocean stream and the earth and the stars
are viewed through the glassy sea of air
where the monarch butterfly hold her courts
and the millions of birds fly free.

Fly free!
Yes! No!
Open! Shut!
Fly free!
Fly free!
Through the ocean of air.

3. Winter Night

Edna St. Vincent Millay (1892-1950)

Pile high the hickory and the light
Log of chestnut struck by the blight.
Welcome-in the winter night.

The day has gone in hewing and felling,
Sawing and drawing wood to the dwelling
For the night of talk and story-telling.

These are the hours that give the edge
To the blunted axe and the best wedge.
Straighten the saw and lighten the sledge.

Here are question and reply,
And the fire reflected in the thinking eye.
So peace, and let the bob-cat cry.

4. Cante flamenco

Jason Charnesky (b. 1955)

In a harbor dark with wreckage there's a lady booking passage
and she's forwarding this message: "I shall be nobody's Muse.
For I have been superceded in a land where I'm not needed
and so constantly mistreated that to stay I do not choose.

For Music is a moment's wreath
as long as thought, as quick as breath,
as small as world, as large as tear.
As trust is joy, so Music calms fear.

Let us part without a quarrel. You need neither glee nor choral
in your tightly fitted schedule and I must respect your choice.
You have opted for the wonder of machines that tow you under
seas of data, noise and thunder. You have only lost your voice.

For Music is a moment's wreath,
as long as thought, as quick as breath,
as small as world, as large as tear.
As song is brave, so Music draws near.

Though I've known you since Day One, sir, since the first ecstatic dancer
sought in Music for an answer to the riddle in his blood.
As your nurse and maid and lover I have urged you to discover
how the heart can soar and hover above life's dull neighborhood.

For Music is a moment's wreath
as long as thought, as quick as breath,
as small as world, as large as tear.
As dream is true, so Music goes there.

Now I leave you to your ledgers and to those prosaic measures
that have let you lose the treasures of the simple joy of song.
In your profitable silence may you find adequate guidance.
If you miss the spell of my dance, simply ask, I might return.

For Music is a moment's wreath
as long as thought, as quick as breath,
as small as world, as large as tear.
As truth is dream, so Music stays there.

5. To a Sinister Potato

Peter Viereck (1916-2006)

O vast earth-apple, waiting to be fried,
Of all life's starers the most many-eyed,
What furtive purpose hatched you long ago
In Indiana or in Idaho?

In Indiana and in Idaho
Snug underground, the great potatoes grow,
Puffed up with secret paranoias unguessed
By all the duped and starch-fed Middle West.

Like coiled-up springs or like a will-to-power,
The fat and earthy lurkers bide their hour,
The silent watchers of our raucous show
In Indiana or in Idaho.

"They think us dull, a food and not a flower.
Wait! We'll outshine all roses in our hour.
Not wholesomeness but mania swells us so
In Indiana and in Idaho.

"In each Kiwanis Club on every plate,
So bland and health-exuding do we wait
That Indiana never, never knows
How much we envy stars and hate the rose."

Some doom will strike (as all potatoes know)
When – once too often smashed in Idaho –
From its cocoon the drabbest of earth's powers
Rises and is a star.
And shines.
And lours.

6. Distinct

Dorothy Roberts (1906-1993)

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.

7. Dinosaurs' Dance

Frank Fisler (DATES)

Oh! what a crowd, the music was loud,
and the guests were all royally dressed.
There were fat stegosauruses and thin struthiomimuses
and all were just full of good cheer,
Not eating each other but acting like brothers
at this gala event of the year.

Jane was quite thrilled when her cup was filled
with a yellowish pink colored goo.
It tasted just fine for a dinosaur wine
brewed in stone caves in minus year two.

The dancing began. What a wonderful scene,
such bouncing, such thrashing, colliding, careening,
sliding and gliding on sharp claws and scales.
A tyrannosaurus stepped on some tails.
Oh! what a crowd, the music was loud,
and the guests were all royally dressed.

The party roared on til the hours of the dawn,
and Jane had to be home before light.
But if you dream real hard in the next year or two,
a noise at your window could be an invitation for you.

1. To Musick. A Song. (Invocation)

Bb Clarinet and Piano

Chaconne $\text{♩} = 72$

Clarinet

Piano

The musical score is written for Clarinet and Piano. It begins with a key signature of three sharps (F#, C#, G#) and a tempo of 72 quarter notes per minute. The piece is titled "Chaconne".

Measures 6-10: The Clarinet part starts with a half note G#4, followed by a half note A4, and then a half note B4. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics range from *mp* to *p*. The instruction *sempre molto legato* is present.

Measures 11-15: The Clarinet part continues with a half note C5, followed by a half note D5, and then a half note E5. The Piano accompaniment features more complex chordal textures. Dynamics range from *mp* to *f*. The instruction *sempre molto legato* is present.

Measures 16-20: The Clarinet part continues with a half note F5, followed by a half note G5, and then a half note A5. The Piano accompaniment features more complex chordal textures. Dynamics range from *mp* to *f*. The instruction *cresc. poco a poco* is present.

20 *molto allarg.*

dim. poco a poco

dim. poco a poco

p

25

pp

pp

Sva

31 *poco rit.* *a tempo*

cantando

36 *espressivo* *poco rit.* *a tempo*

2. The Airy Sea

Bb Clarinet and Piano

Light, airy and fluid $\text{♩} = 48$ ($\text{♩} = 144$)

Clarinet

Piano

p

con pedale

poco cresc.

mp *p*

17

cresc. poco a poco

cresc. poco a poco

23

f *dim.* *p sempre*

f *mf* *dim.*

29

non cresc. *non cresc.*

p sempre *non cresc.*

35

mf *sub. p*

8va *mf* *sub. p*

41

molto cresc.

(8va)

molto cresc.

This system contains measures 41 through 46. The top staff features a melodic line with a long slur over measures 41-46. The middle staff has a piano accompaniment with a slur over measures 41-46 and a dynamic marking of *molto cresc.*. A dashed line with the marking (8va) is positioned above the middle staff. The bottom staff continues the piano accompaniment with a dynamic marking of *molto cresc.*.

47

f *mf* *p*

f *sonore* *dim.*

This system contains measures 47 through 52. The top staff has a melodic line with dynamics *f*, *mf*, and *p*. The middle staff has a piano accompaniment with dynamics *f* *sonore* and *dim.*. The bottom staff continues the piano accompaniment.

53

cresc. poco a poco *mf*

p *cresc. poco a poco* *mf*

This system contains measures 53 through 58. The top staff has a melodic line with dynamics *cresc. poco a poco* and *mf*. The middle staff has a piano accompaniment with dynamics *p* *cresc. poco a poco* and *mf*. The bottom staff continues the piano accompaniment.

59

f

This system contains measures 59 through 64. The top staff has a melodic line with a dynamic marking of *f*. The middle staff has a piano accompaniment with a dynamic marking of *f*. The bottom staff continues the piano accompaniment.

65 *poco rit.*

Musical score for measures 65-68. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking is *poco rit.*. A long slur covers the first two staves across measures 65-68. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

69 *a tempo* *mp* *mf*

Musical score for measures 69-73. The system consists of three staves. The key signature changes to three sharps (F#, C#, G#). The tempo marking is *a tempo*. The first staff has a dynamic marking of *mp* at the start and *mf* later. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

74 *f*

Musical score for measures 74-78. The system consists of three staves. The key signature is three sharps. The dynamic marking is *f*. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

79

Musical score for measures 79-83. The system consists of three staves. The key signature is three flats. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

84 *with abandon*
piu f *mf* *decresc. poco a poco*

89

94 *rit. e dim. al fine*
p *pp*

99 *ppp*

3. Winter Night

Bb Clarinet and Piano

Adagio rustico $\text{♩} = 76$

sempre cantabile

Clarinet

Piano

mf

sempre cantabile

mp

con pedale

5

10

f

poco dim.

mf

poco dim.

14

mf

mp

mf

mp

Detailed description: This system contains measures 14 through 18. The top staff (treble clef) features a melodic line with a half-note rest in measure 15. The middle staff (treble clef) has a piano accompaniment with chords and moving lines. The bottom staff (bass clef) provides a steady bass line with eighth notes. Dynamic markings include *mf* in the top staff and *mp* in the middle and bottom staves.

19

mp

f

sub. p

Detailed description: This system contains measures 19 through 23. The top staff (treble clef) has a melodic line with a key signature change to two flats in measure 20. The middle staff (treble clef) features a piano accompaniment with chords and moving lines. The bottom staff (bass clef) provides a steady bass line with eighth notes. Dynamic markings include *mp* in the top staff, *f* in the middle staff, and *sub. p* in the bottom staff.

24

mf

mp

Detailed description: This system contains measures 24 through 28. The top staff (treble clef) has a melodic line with a key signature change to three flats in measure 24. The middle staff (treble clef) features a piano accompaniment with chords and moving lines. The bottom staff (bass clef) provides a steady bass line with eighth notes. Dynamic markings include *mf* in the top staff and *mp* in the middle staff.

28 *mp cresc. poco a poco*

p cresc. poco a poco

Musical score for measures 28-31. The top staff (melody) starts with a whole rest, then a half note G4, quarter notes A4, B4, C5, and a dotted quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mp* and *p* with a *cresc. poco a poco*.

32 *f sub. p*

f cantabile

Musical score for measures 32-35. The melody begins with a half note G4, quarter notes A4, B4, C5, and a dotted quarter note B4. The piano accompaniment continues with eighth-note patterns and chords. Dynamics include *f* and *sub. p*.

36 *cresc. poco a poco mf*

p cresc. poco a poco mf

Musical score for measures 36-39. The melody features a half note G4, quarter notes A4, B4, C5, and a dotted quarter note B4. The piano accompaniment has a consistent eighth-note bass line. Dynamics include *p* and *mf* with a *cresc. poco a poco*.

40 *dim. poco a poco allargando*

dim. poco a poco allargando

Musical score for measures 40-43. The melody consists of a half note G4, quarter notes A4, B4, and a dotted quarter note B4. The piano accompaniment features a steady eighth-note bass line. Dynamics include *dim. poco a poco* and *allargando*.

4. Cante flamenco

Bb Clarinet and Piano

Clarinet

Dramatic narrative ♩ = 104

Piano

guitarlike

f *mf* *mp*

con pedale

4

7

9 *holding back* *ten.* *p* *ten.*

12 **Hushed, expressive** ♩ = 88

16 *rit.* *rit.*

20 **Tempo primo** ♩ = 104 *mp intensely* *p cresc.* *mp*

23

23

cresc.

26

26

f

ff

28

28

f

holding back

ten.

p

holding back

ten.

Hushed, expressive ♩ = 88

30

30

p

34 *rit.*

p *#p*

38 $\bullet = 88$ *mp*

pp brilliant

40 *cresc.*

cresc.

42 *f* *cresc.*

f *cresc.*

20

holding back

45

mp

Hushed, expressive ♩ = 88

48

mp

53

rit. *a tempo*

rit.

Subtly rhythmic ♩ = 60

58

mp

61

Musical score for measures 61-63. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). Measure 61 features a melodic line in the treble staff with a slur over measures 61-63 and a fermata over the final note. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

64

calando *ten.* *pp*

Musical score for measures 64-66. The system consists of three staves. The key signature is three flats. Measure 64 has a tempo marking *calando* and a dynamic marking *pp*. Measure 65 has a *ten.* marking. Measure 66 ends with a double bar line. The time signature changes from 4/4 to 3/4 at the end of measure 66. The piano accompaniment features chords and moving lines in both hands.

67

$\bullet = 66$ *intensely* *pp*

Musical score for measures 67-71. The system consists of three staves. The key signature is three flats. Measure 67 has a tempo marking $\bullet = 66$ and a dynamic marking *pp*. The tempo marking *intensely* is placed below the first staff. The piano accompaniment consists of chords in both hands.

72

molto allarg. *ppp*

Musical score for measures 72-75. The system consists of three staves. The key signature is three flats. Measure 72 has a tempo marking *molto allarg.* and a dynamic marking *ppp*. The piano accompaniment features chords and moving lines in both hands.

5. To a Sinister Potato

Bb Clarinet and Piano

Bolero patata ♩ = 120

Clarinet

Clarinet staff: A whole rest is placed on the staff. A dynamic marking of *f* is positioned at the end of the staff.

Piano

Piano staff: The right hand contains a melodic line with triplet eighth notes. The left hand features a bass line with a *con pedale* marking. The dynamic marking is *mf* *leggiero*.

with humor and pride

System 1 (measures 5-9): The Clarinet staff has a melodic line with a slur. The Piano staff continues with the triplet eighth-note pattern in the right hand and a bass line in the left hand.

System 2 (measures 10-14): The Clarinet staff has a melodic line with a slur. The Piano staff continues with the triplet eighth-note pattern in the right hand and a bass line in the left hand.

System 3 (measures 15-19): The Clarinet staff has a melodic line with a slur. The Piano staff continues with the triplet eighth-note pattern in the right hand and a bass line in the left hand. A *Sva* marking is present above the piano staff.

20

piu f *mp*

25

cresc. *f* *f*

30

decresc. *mp* *mp*

36

Poco piu mosso ♩ = 116

misterioso

p *mf* *p misterioso* *mf*

41

p *mf* *cresc.* *f*

This system contains measures 41 through 45. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes and rests. Dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) indicated between measures 43 and 45. The key signature has two flats, and the time signature is 3/4.

46

f *mp* *p*

This system contains measures 46 through 50. The piano part features prominent triplets in the right hand. Dynamics include forte (*f*) and mezzo-piano (*mp*). The key signature has two flats, and the time signature is 3/4.

51

mf *mf*

This system contains measures 51 through 55. The piano part has a steady accompaniment with some triplet figures. Dynamics are mezzo-forte (*mf*). The key signature has two flats, and the time signature is 3/4.

56

mp *mp*

This system contains measures 56 through 60. The piano part features a more active accompaniment with many sixteenth notes. Dynamics are mezzo-piano (*mp*). The key signature has two flats, and the time signature is 3/4.

61

cresc. *f*

cresc. *f brillante*

8va

67

(8va)

mf

ff

71

mf

75

mp cresc. cresc. mp

This system contains measures 75 through 78. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 75 starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment includes a tremolo effect in the right hand. A crescendo (*cresc.*) is marked in both parts starting in measure 76. The system concludes with a mezzo-piano (*mp*) dynamic in measure 78.

79

f f

This system contains measures 79 through 82. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The music continues with various chordal textures and melodic lines in both parts.

83

mf ff subito mf

This system contains measures 83 through 86. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a fortissimo (*ff*) dynamic. A *subito mf* marking is present in the piano part in measure 85. The system ends with a mezzo-forte (*mf*) dynamic in measure 86.

87

f sonore

This system contains measures 87 through 90. The piano accompaniment starts with a forte (*f*) dynamic. The marking *f sonore* is placed in the piano part in measure 89. The system concludes with a forte (*f*) dynamic in measure 90.

91 *f* *p* *poco a poco cresc.*

96

101 *rit.* **Meno mosso** ♩ = 112 *ff* *f* *mf*

106 *mp* *mp* *ringing*

6. Distinct

Bb Clarinet and Piano

Clarinet

Piano

Andante con moto $\text{♩} = 116$

p

p

con pedale

6

mp

mp

11

17

mf

p

poco cresc.

mf

p

22

mf *f*

26

piu f *mf*

31

mp *f*

36

mp *poco cresc.*

40 *poco allarg.*

mf *ff* *poco allarg.*

44 *grandly*

f *dim.* *f*

47 *mf* *rit. e dim.*

mf *rit. e dim.*

52 *mp* *p* *Sva*

mp *p*

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7. Dinosaurs' Dance

Bb Clarinet and Piano

Clarinet

Piano

Allegro giocoso ♩ = 108

f *ff*

6

ff

13

leggiero

p *mf* *mp*

18

Sva *f* *p* *mf*

23

sfz

29 **Valse espressivo e rubato** ♩ = 126

mf *mp*

35 **Con moto** ♩ = 138

40

mp

45

poco accel.

f

poco accel.

Piu mosso ♩ = 144

49

mf

mf

53

f

57

f

Meno mosso ♩ = 116

63

rit. e dim.

mp

rit.

rit. e dim.

mp

rit.

Valse espressivo ♩ = 120

69

p

Piu mosso ♩ = 60

75

poco accel.

mp

mp

poco rit. *a tempo*

80

mf *poco rit.* *a tempo*

85

mf

90

mp cresc. poco a poco

95

f

100

mf

mf

105

mp

brillante

109

cresc.

mf

cresc. poco a poco

mp cresc.

mf

cresc. poco a poco

114

f

f

119 *rit. e dim.* *ten.*

Andante espressivo ♩ = 92

124 *pp*

legato pp

con pedale

128 *p* *poco a poco cresc. ed accel.*

p *poco a poco cresc. ed accel.*

134 *mf*

mf

139 *molto allarg.*

f *molto allarg.*

144 *ten.* **Tempo primo** ♩ = 108

ff *ten.*

149 *rit.*

rit.