LYRIC SWEETS

Seven Songs for Bb Clarinet and Piano

BRUCE TRINKLEY

Lyric Sweets

For Bb Clarinet and Piano

1. To Music. A Song (Invocation)	**6**
2. The Airy Sea	**8**
3. Winter Night	**13**
4. Cante flamenco	**16**
5. To a Sinister Potato	**22**
6. Distinct	**28**
7. Dinosaurs' Dance	**32**

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 Lyricks,* 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 wreathe
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 wreathe,
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 wreathe
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 wreathe
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.

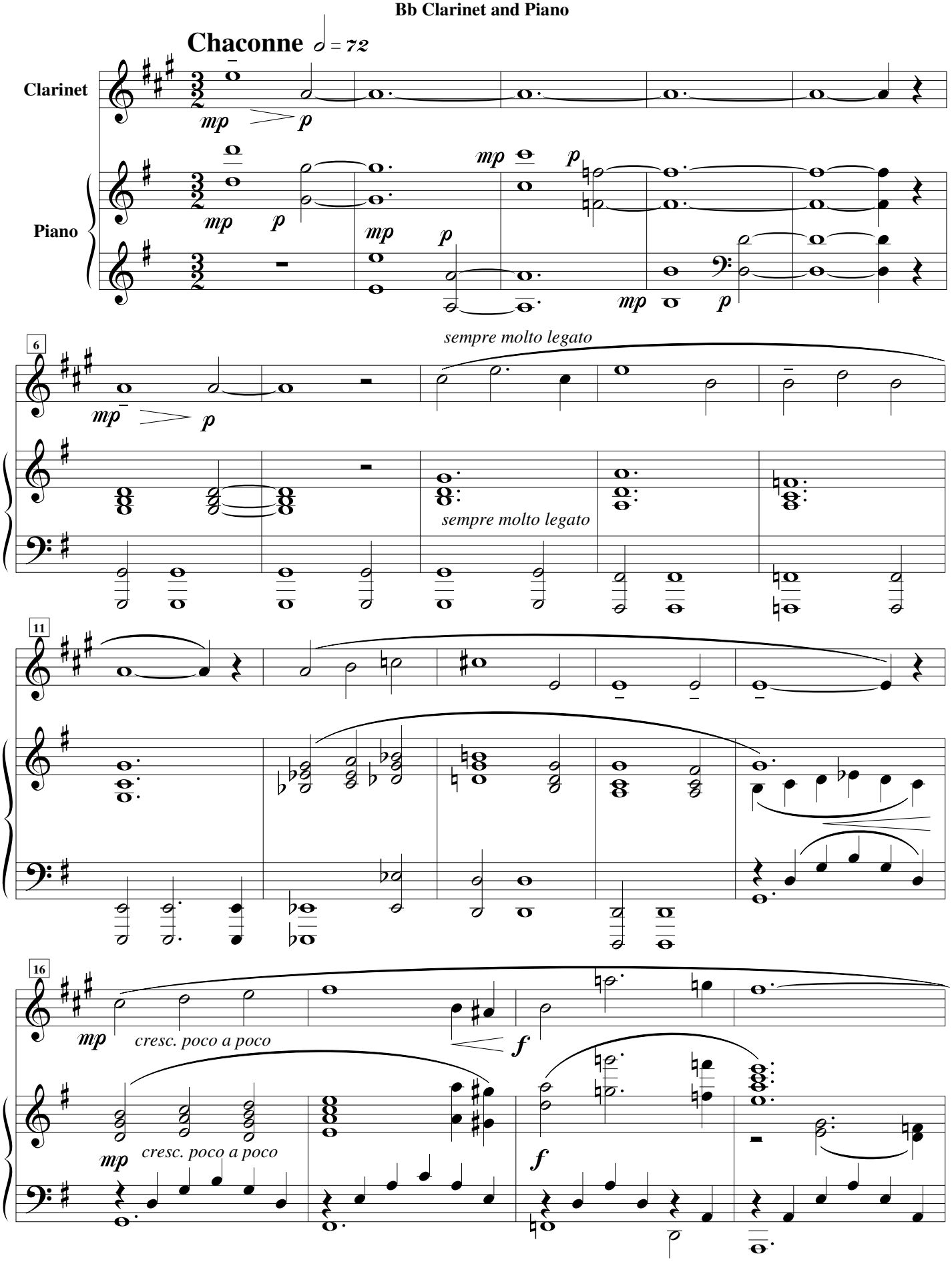
Jane was quite thrilled when her cup was filled
with a yellowish pink colored goo.
It tasted just fine for a dinosaur wine
brewed in stone caves in minus year two.

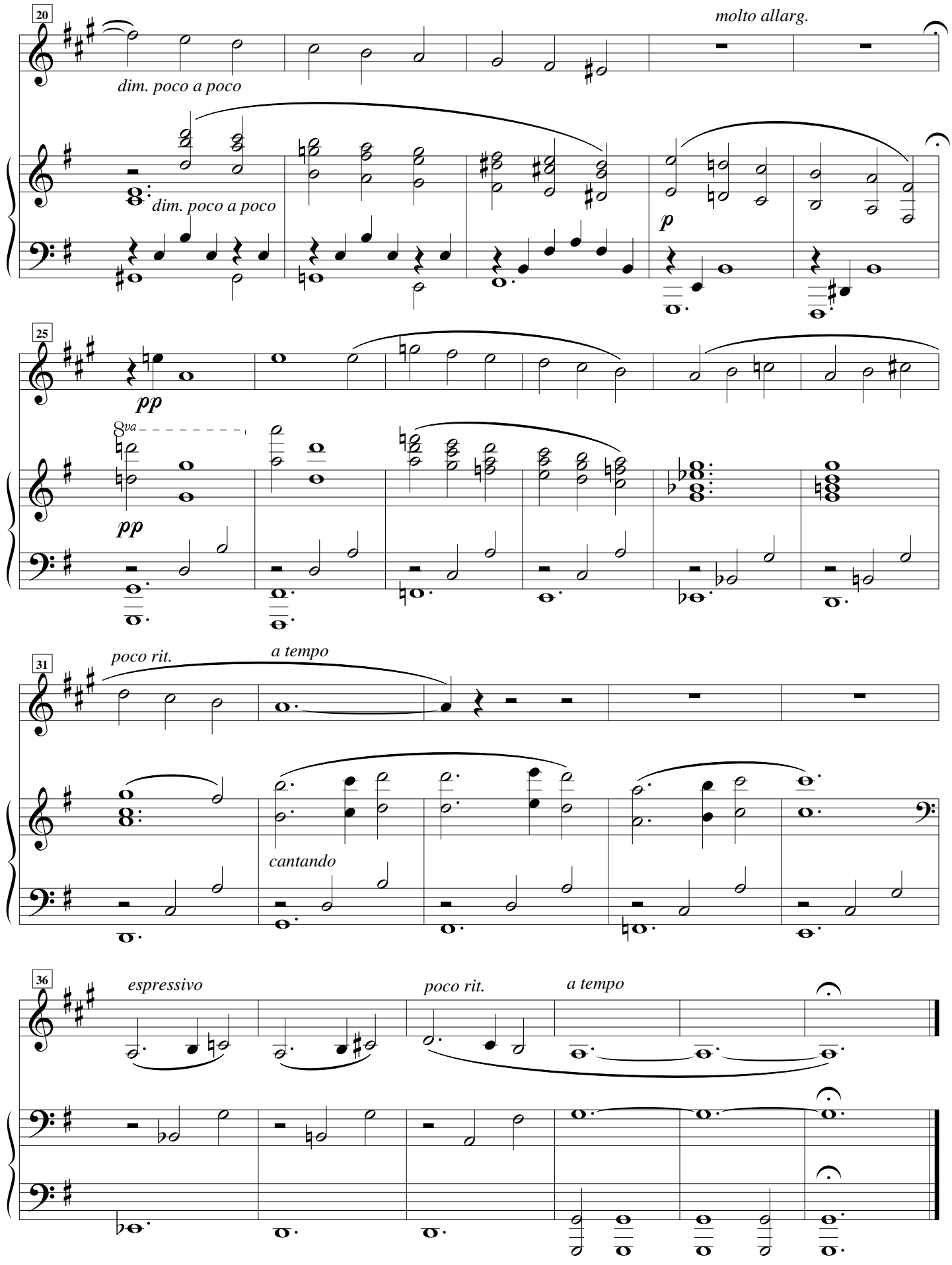
The dancing began. What a wonderful scene,
such bouncing, such thrashing, colliding, careening,
sliding and gliding on sharp claws and scales.
A tyrranosaurus stepped on some tails.
Oh! what a crowd, the music was loud,
and the guests were all royally dressed.

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)

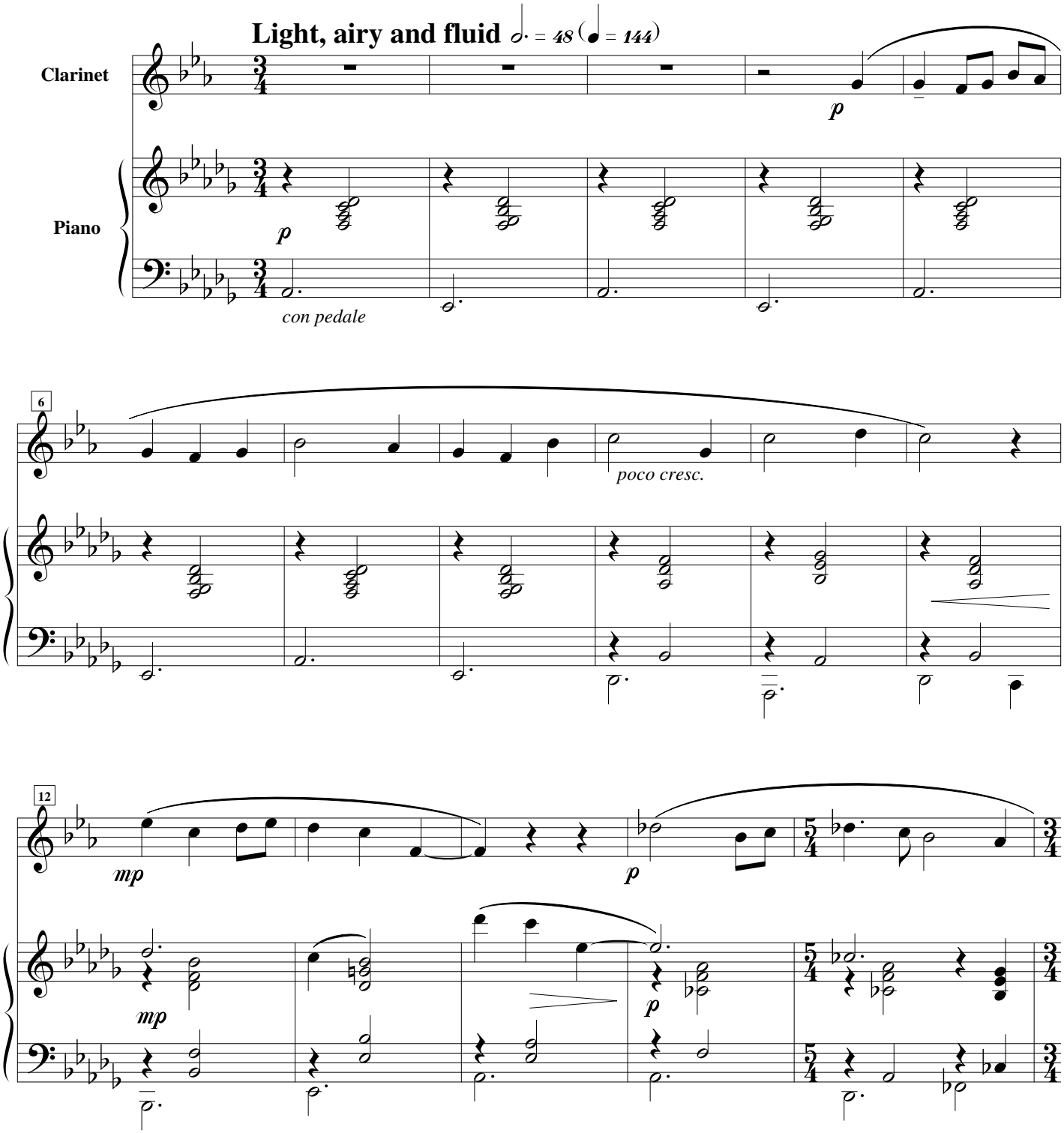
Bb Clarinet and Piano

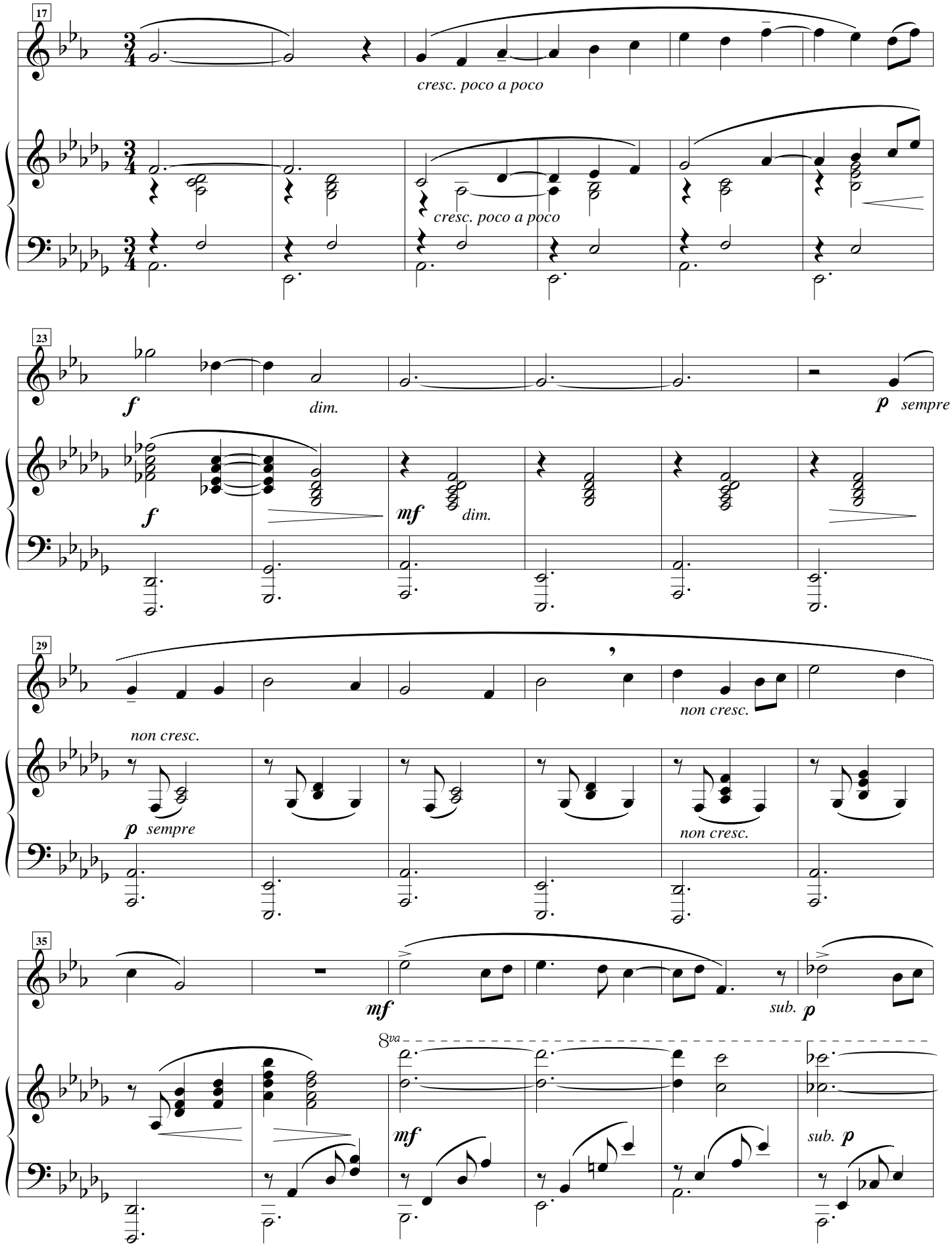


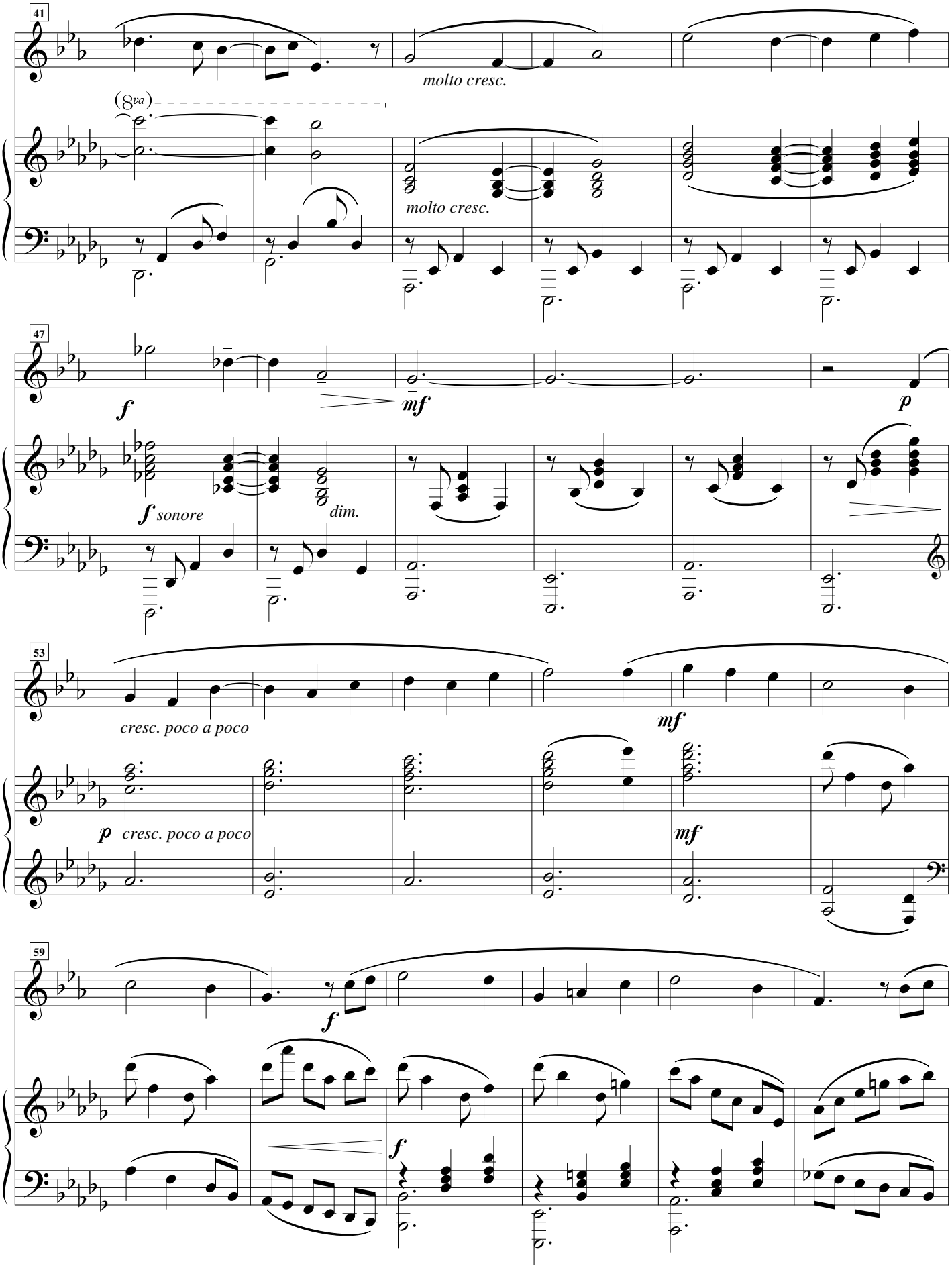

20
molto allarg.
dim. poco a poco
dim. poco a poco
p
25
pp
8va
pp
31
poco rit.
a tempo
cantando
36
espressivo
poco rit.
a tempo

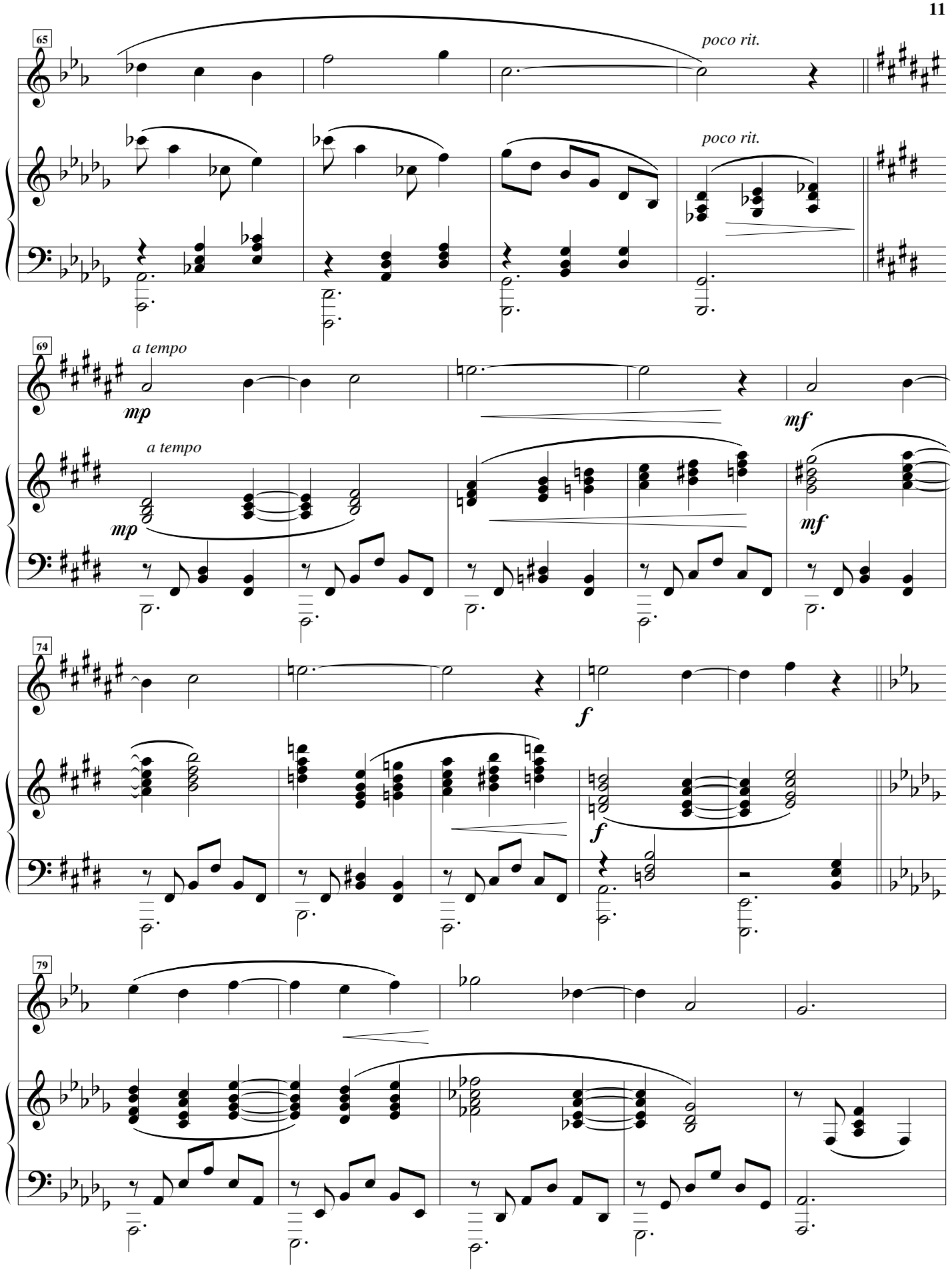
2. The Airy Sea

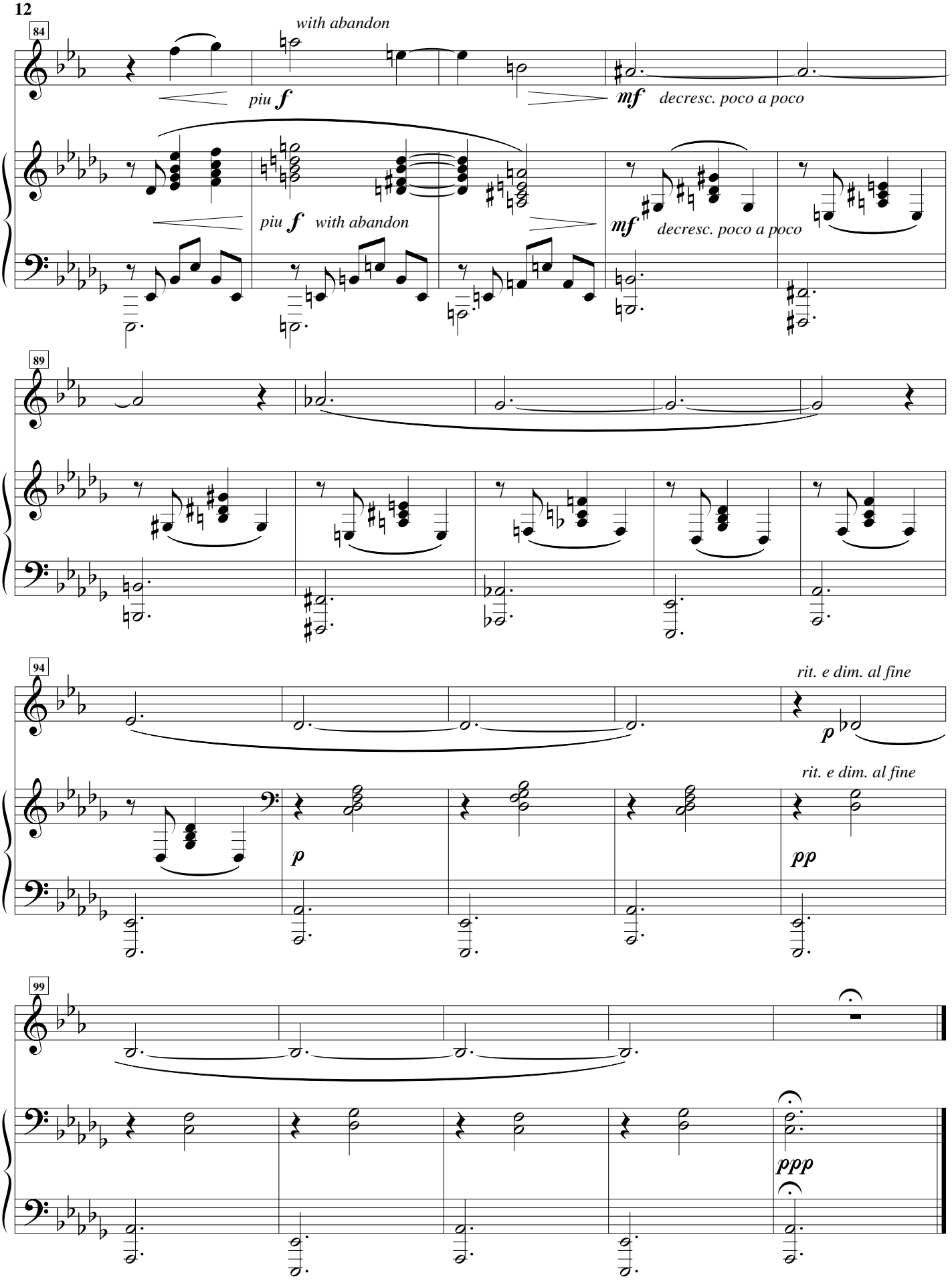
Bb Clarinet and Piano




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

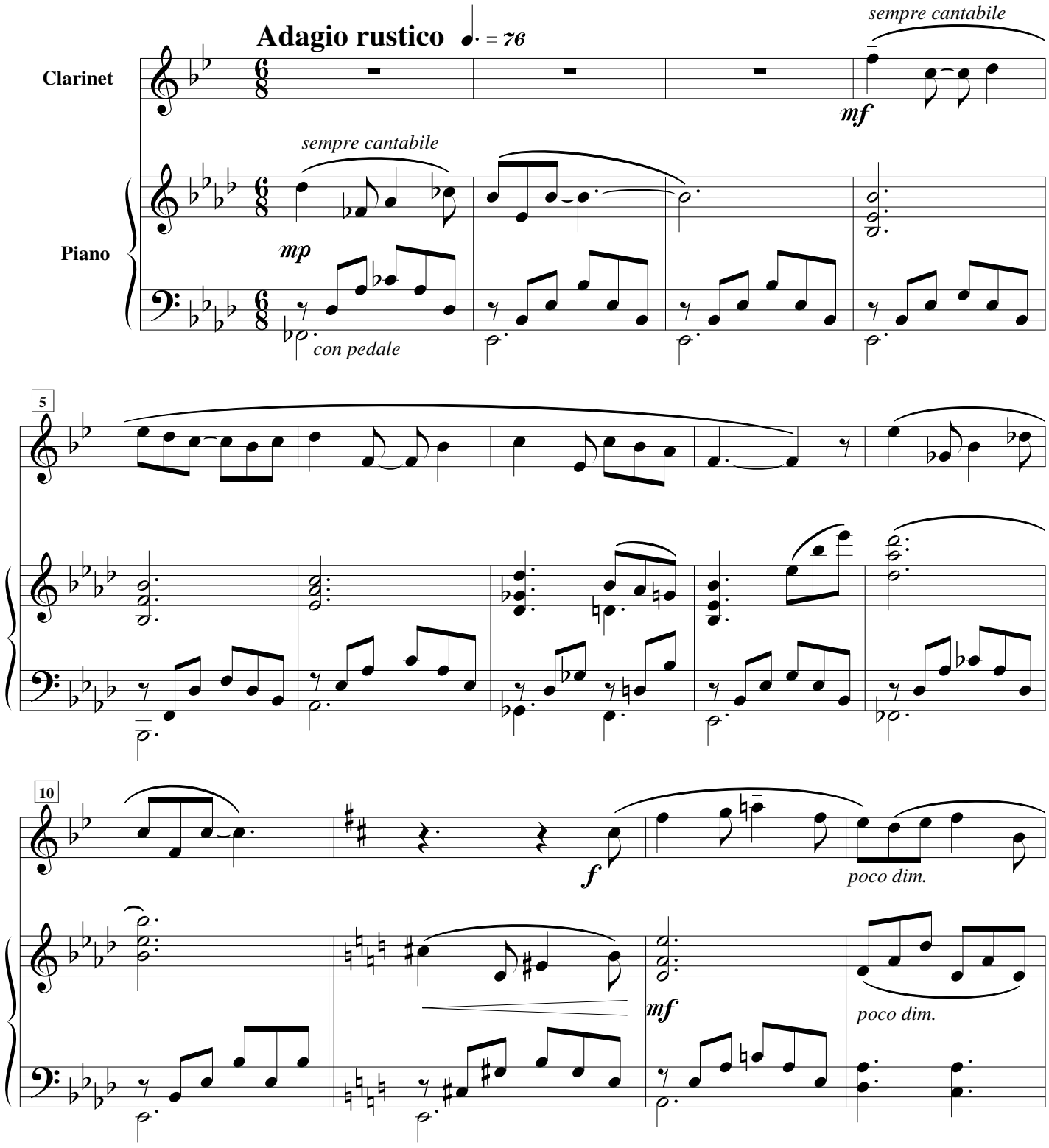

41
molto cresc.
(8va)
molto cresc.
47
f
mf
p
f sonore
dim.
53
cresc. poco a poco
mf
p
cresc. poco a poco
mf
59
f
f

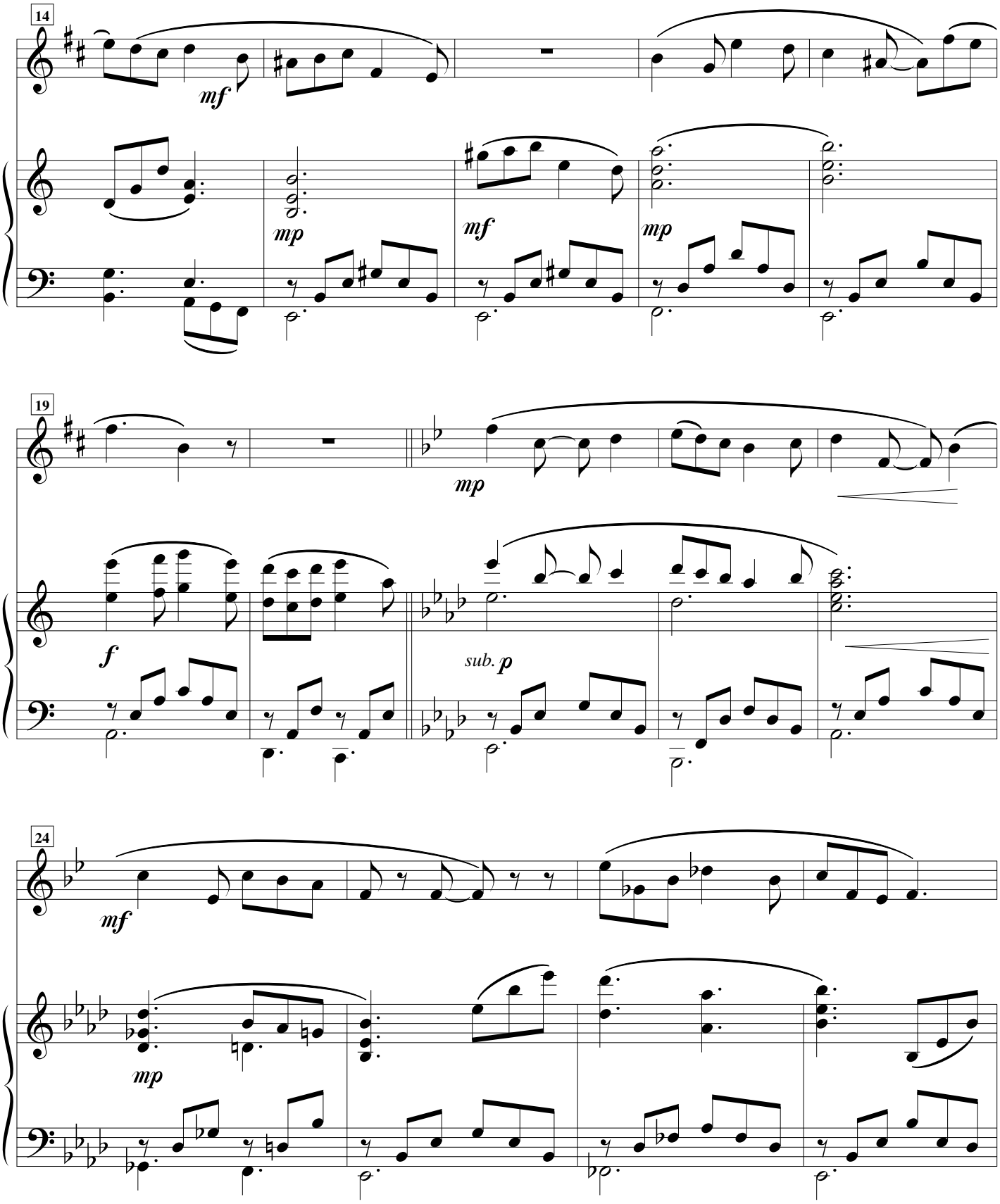

65
poco rit.
poco rit.
69
a tempo
mp
a tempo
mp
mf
mf
74
f
f
79

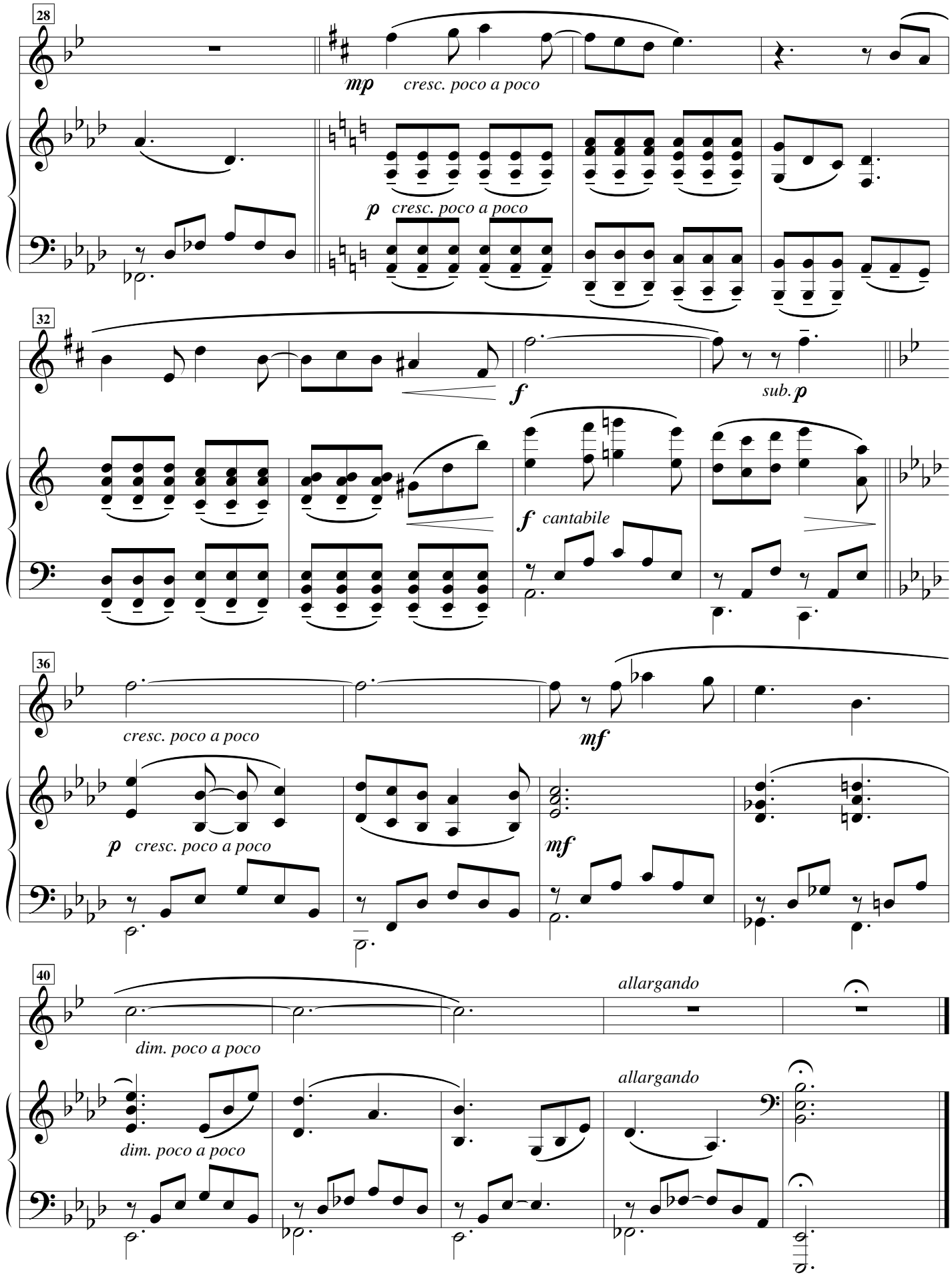

84
with abandon
piu f
mf
decresc. poco a poco
piu f
with abandon
mf
decresc. poco a poco
89
94
rit. e dim. al fine
p
rit. e dim. al fine
p
pp
99
ppp

3. Winter Night

Bb Clarinet and Piano

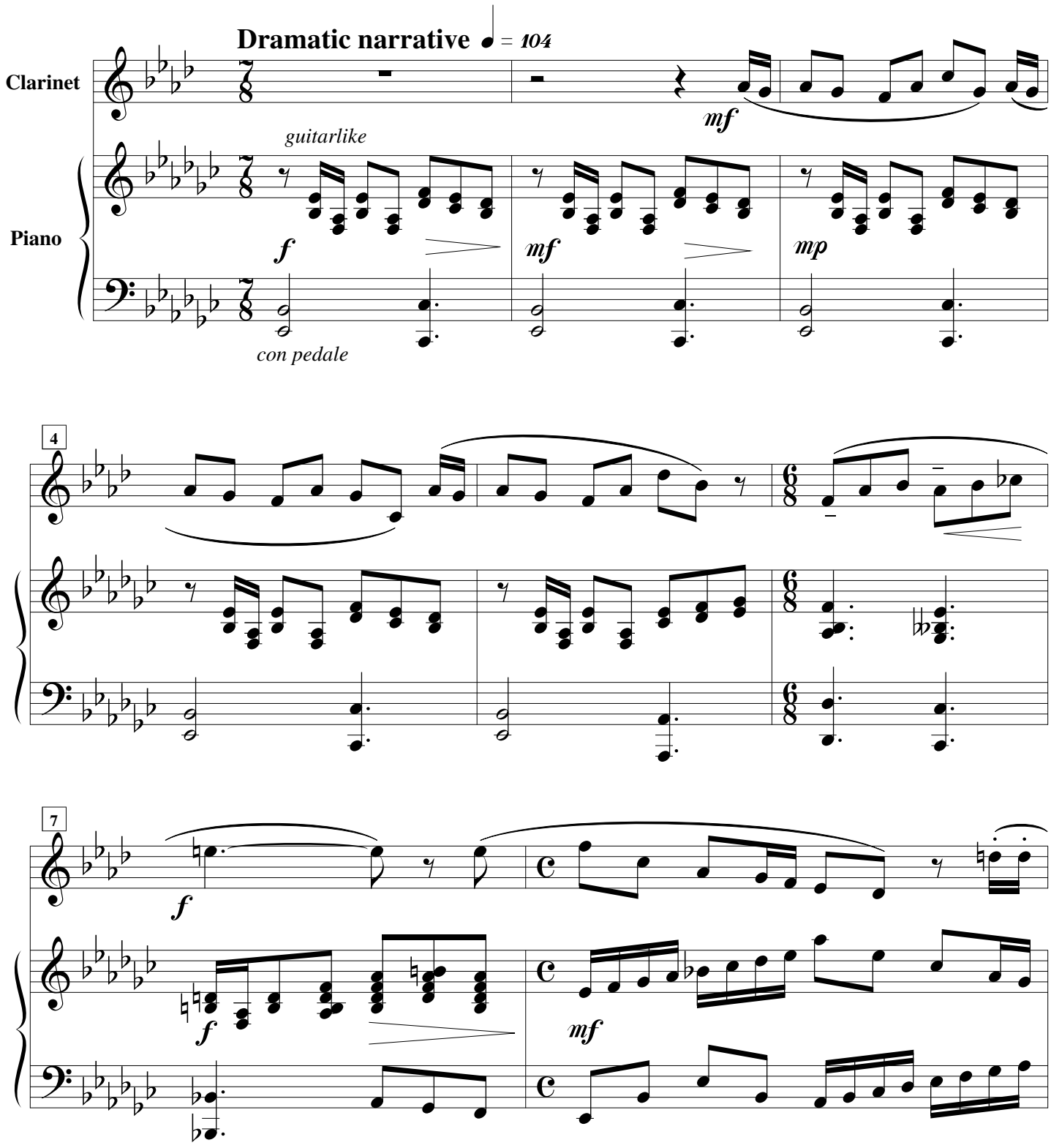


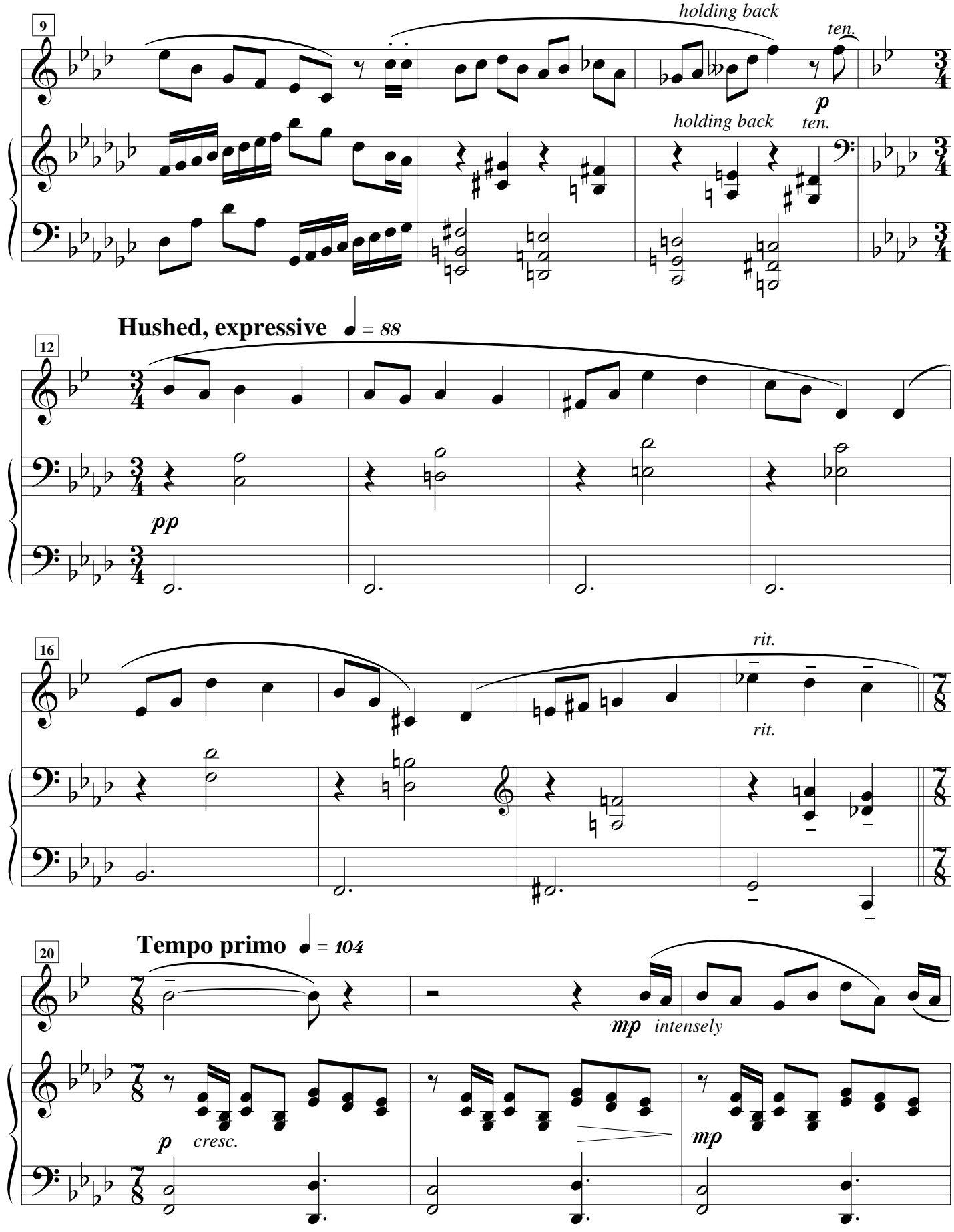

14
mf
mp
mf
mp
19
mp
f
sub. p
24
mf
mp

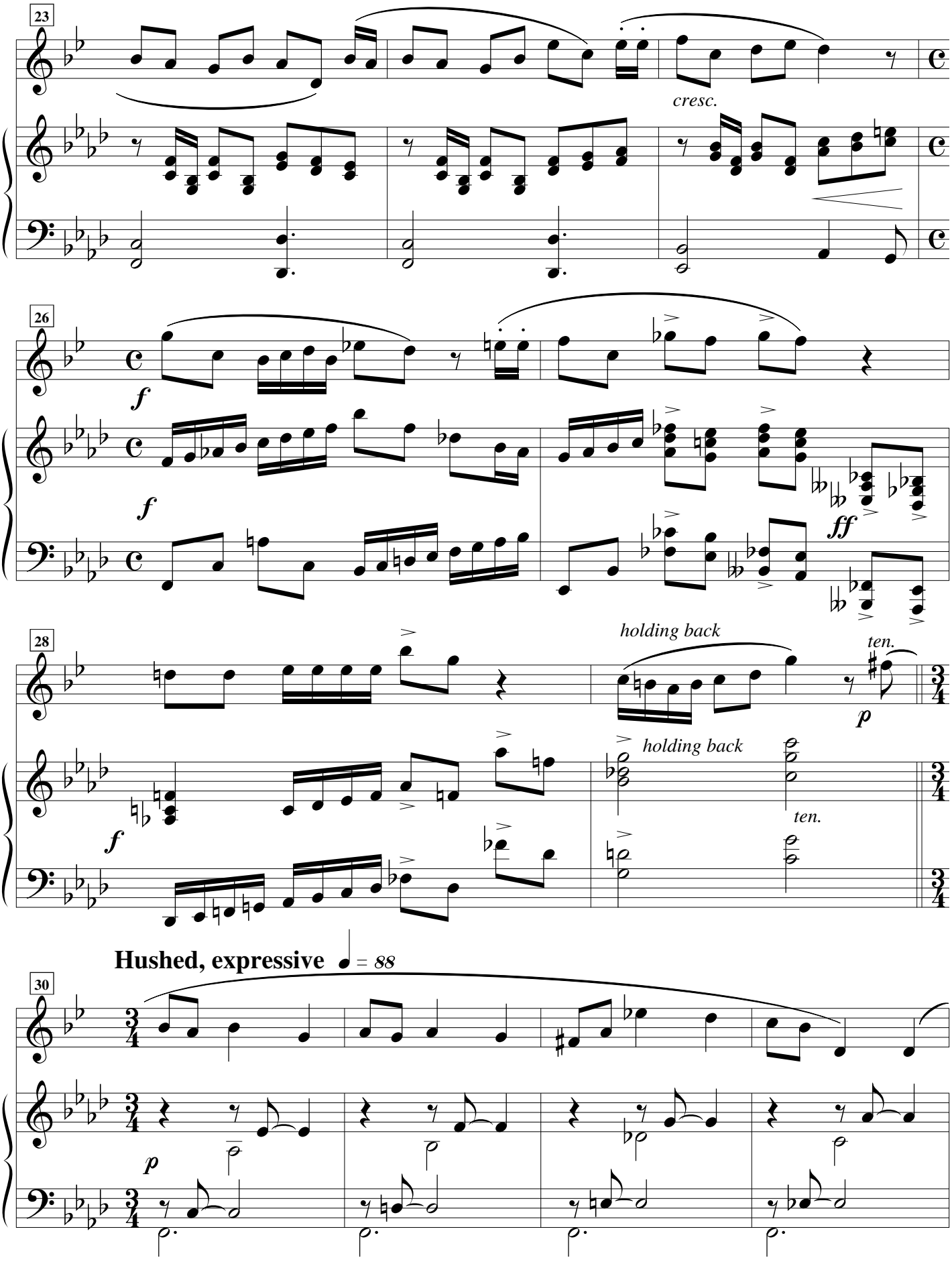

28
mp
cresc. poco a poco
p
cresc. poco a poco
32
f
sub. p
f
cantabile
36
cresc. poco a poco
mf
p
cresc. poco a poco
mf
40
allargando
dim. poco a poco
allargando
dim. poco a poco

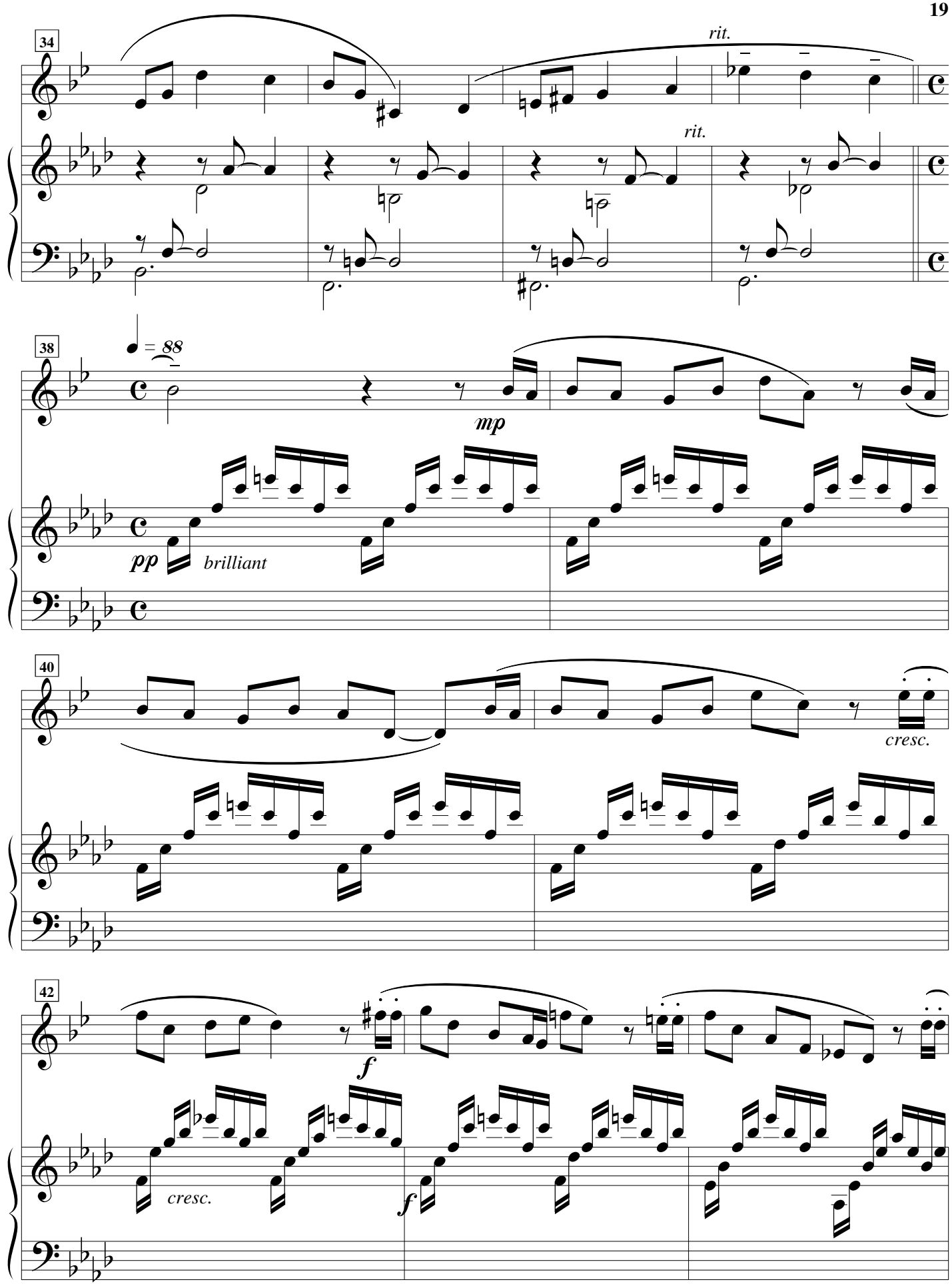
4. Cante flamenco

Bb Clarinet and Piano




9
holding back
ten.
p
holding back
ten.
Hushed, expressive
= 88
12
pp
16
rit.
rit.
Tempo primo
= 104
20
mp
intensely
p
cresc.
mp


23
cresc.
26
f
f
ff
28
holding back
ten.
p
f
holding back
ten.
Hushed, expressive
= 88
30
p


34
rit.
rit.
38
♩ = 88
mp
pp
brilliant
40
cresc.
42
f
cresc.
f

45

holding back

mp

Hushed, expressive ♩ = *88*

48

mp

53

rit.

a tempo

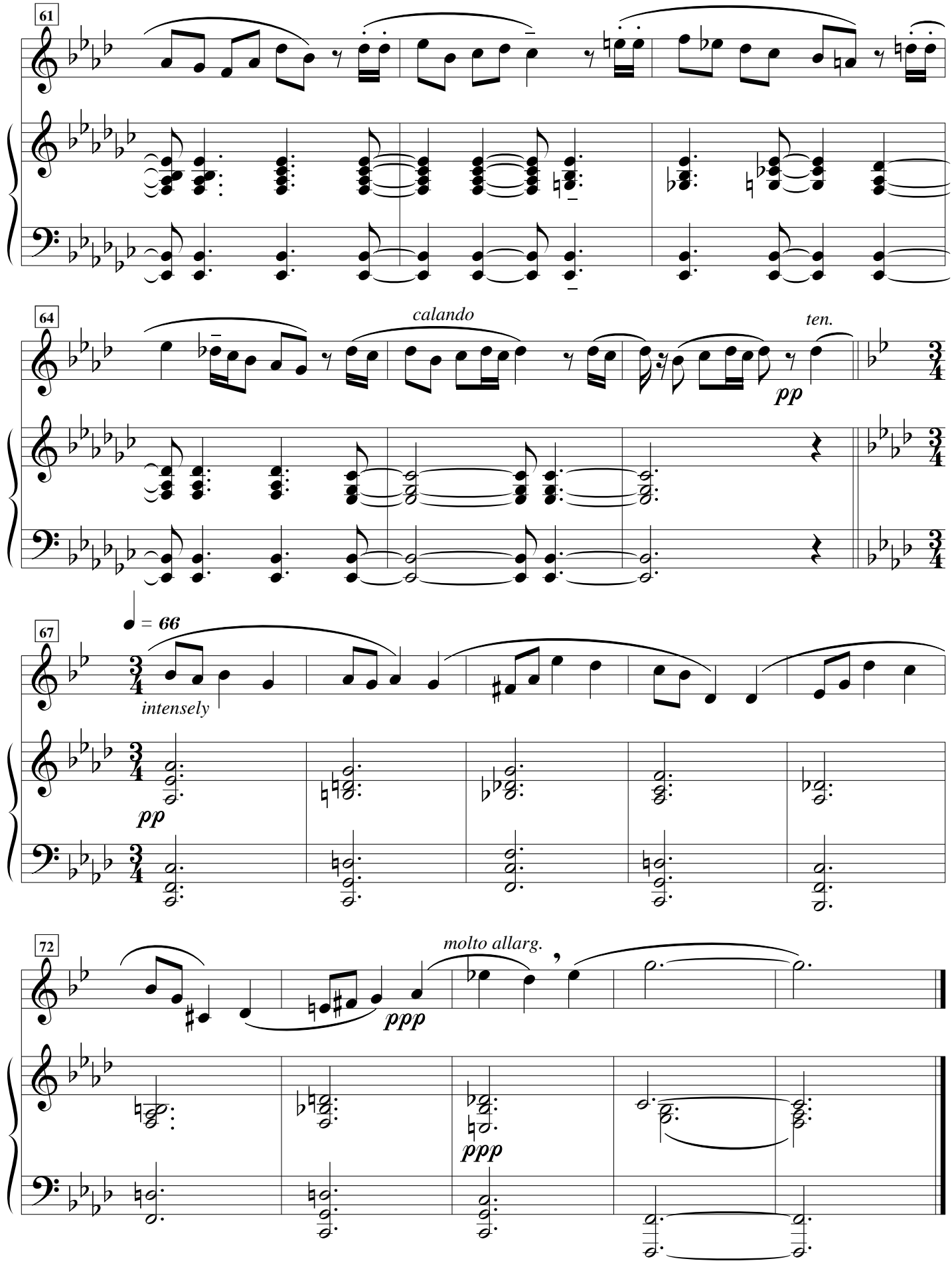
rit.

58

Subtly rhythmic ♩ = *60*

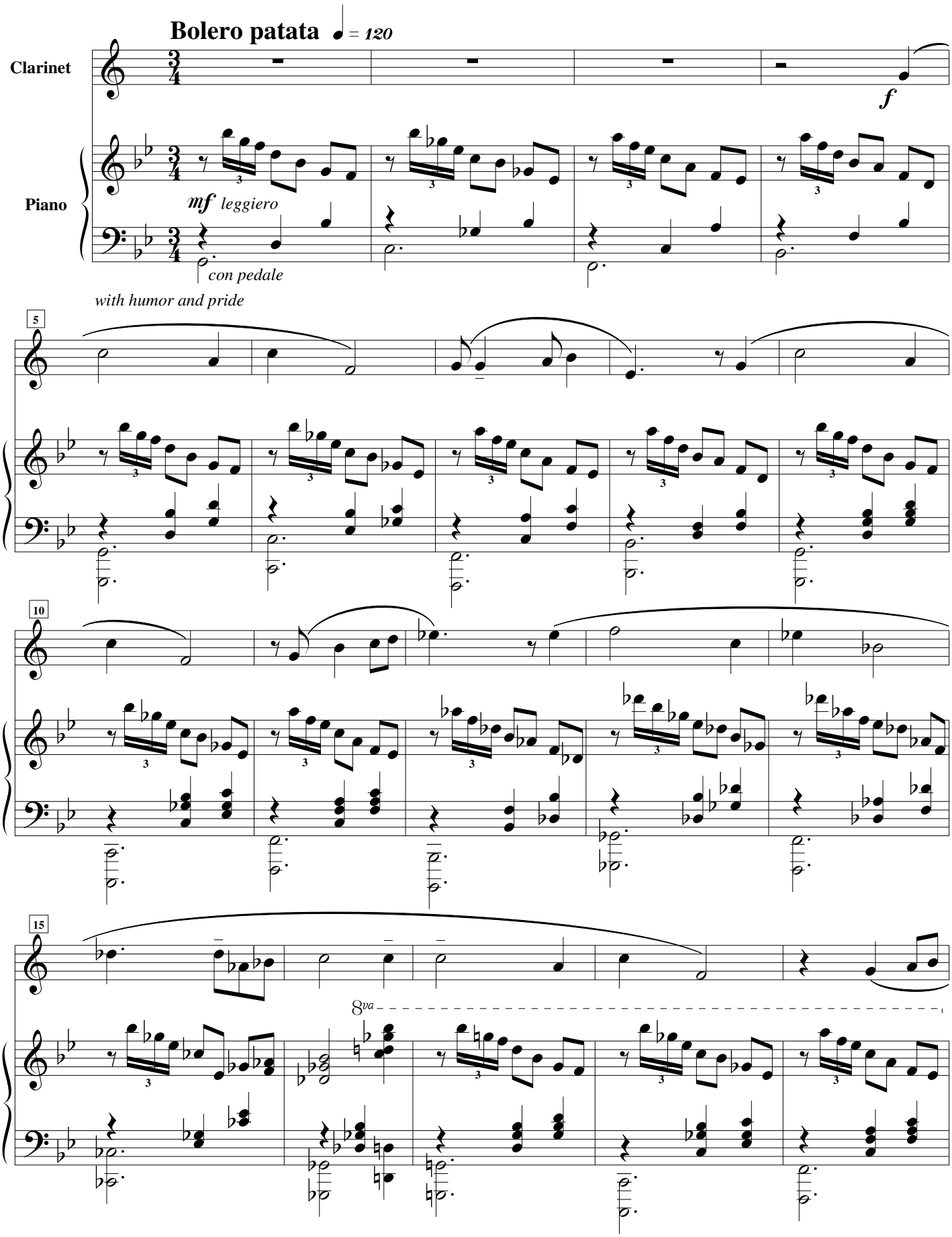
mp

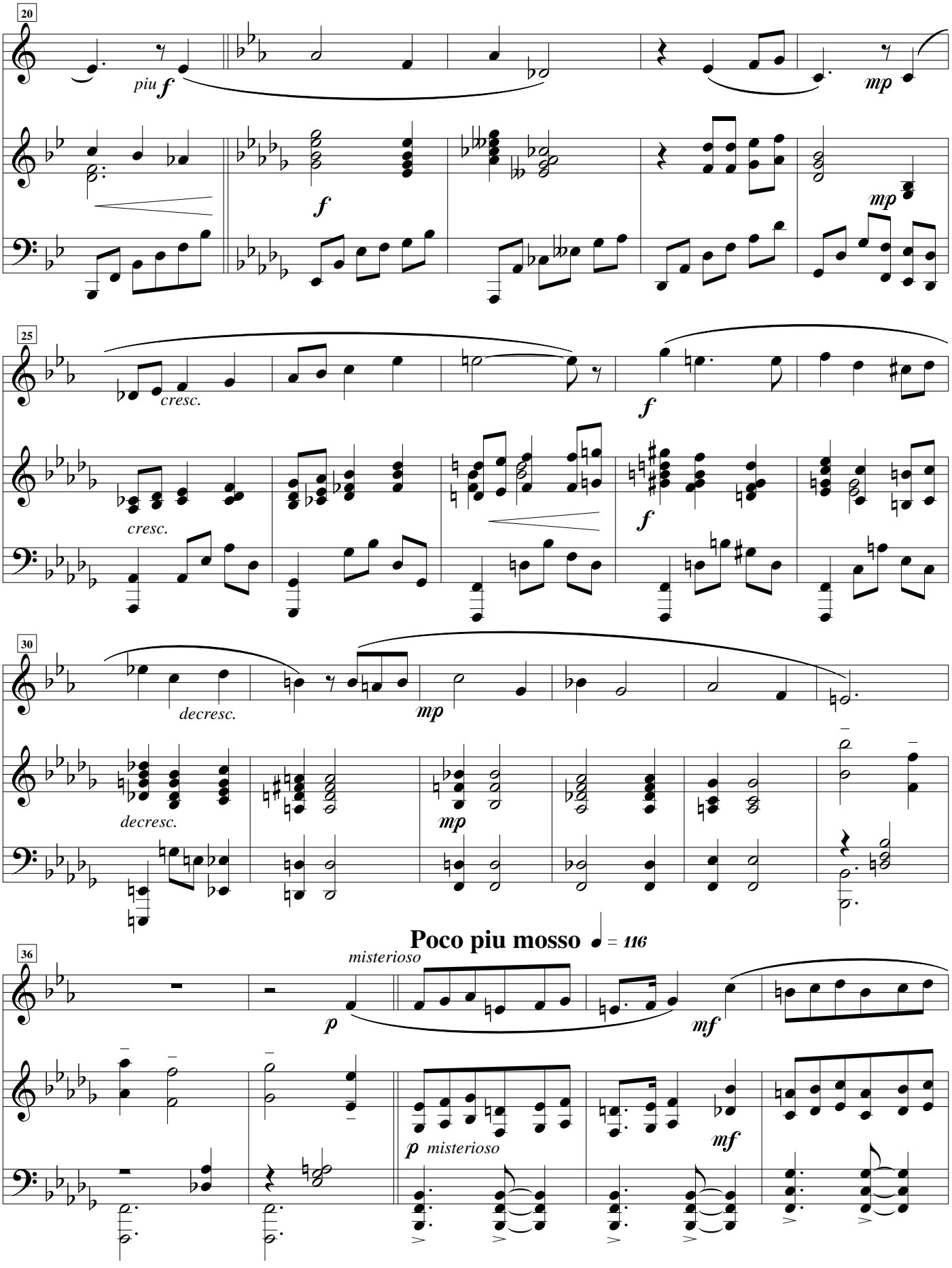
mp

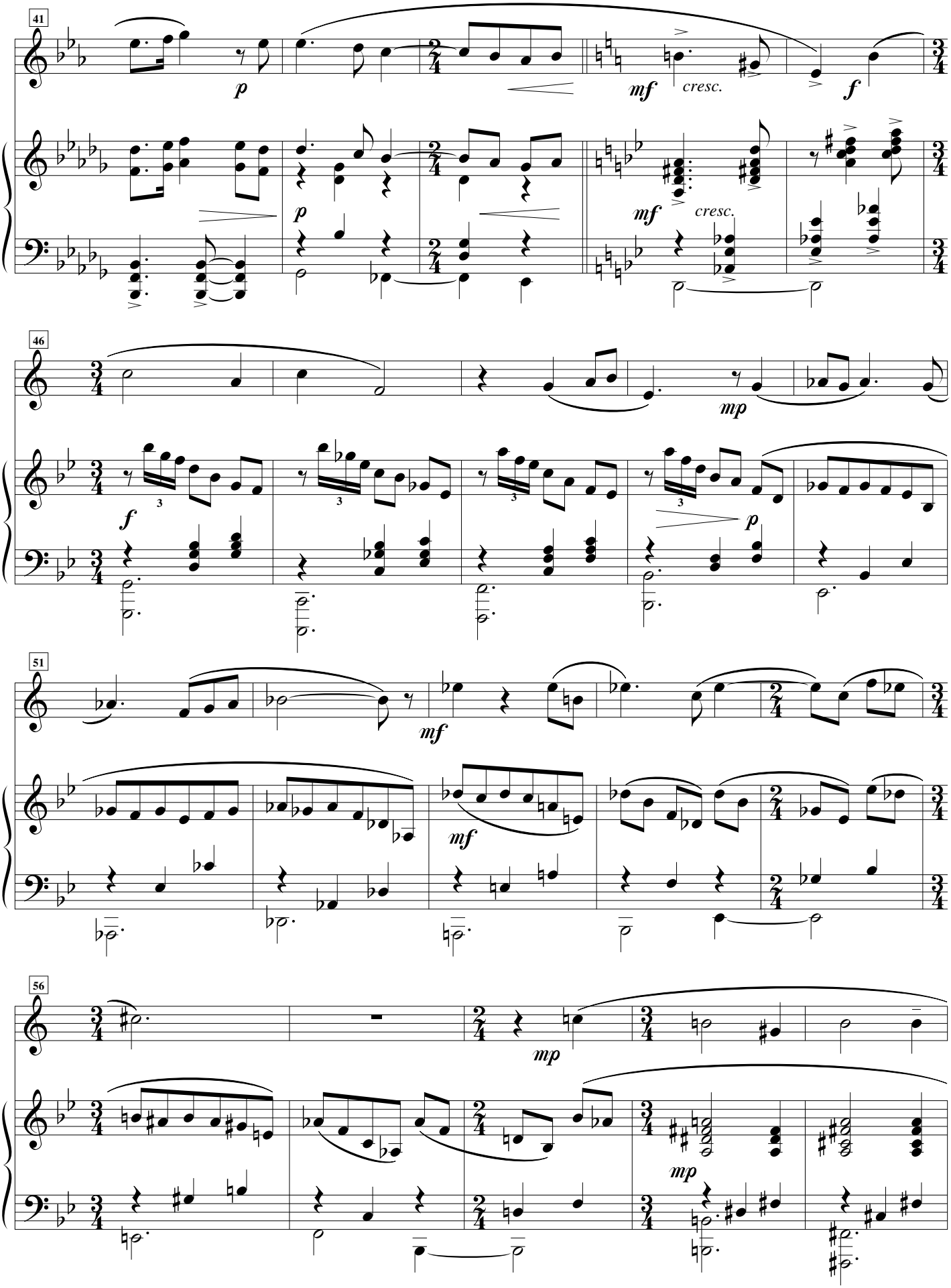

61
64
calando
ten.
pp
67
♩ = 66
intensely
pp
72
molto allarg.
ppp
ppp

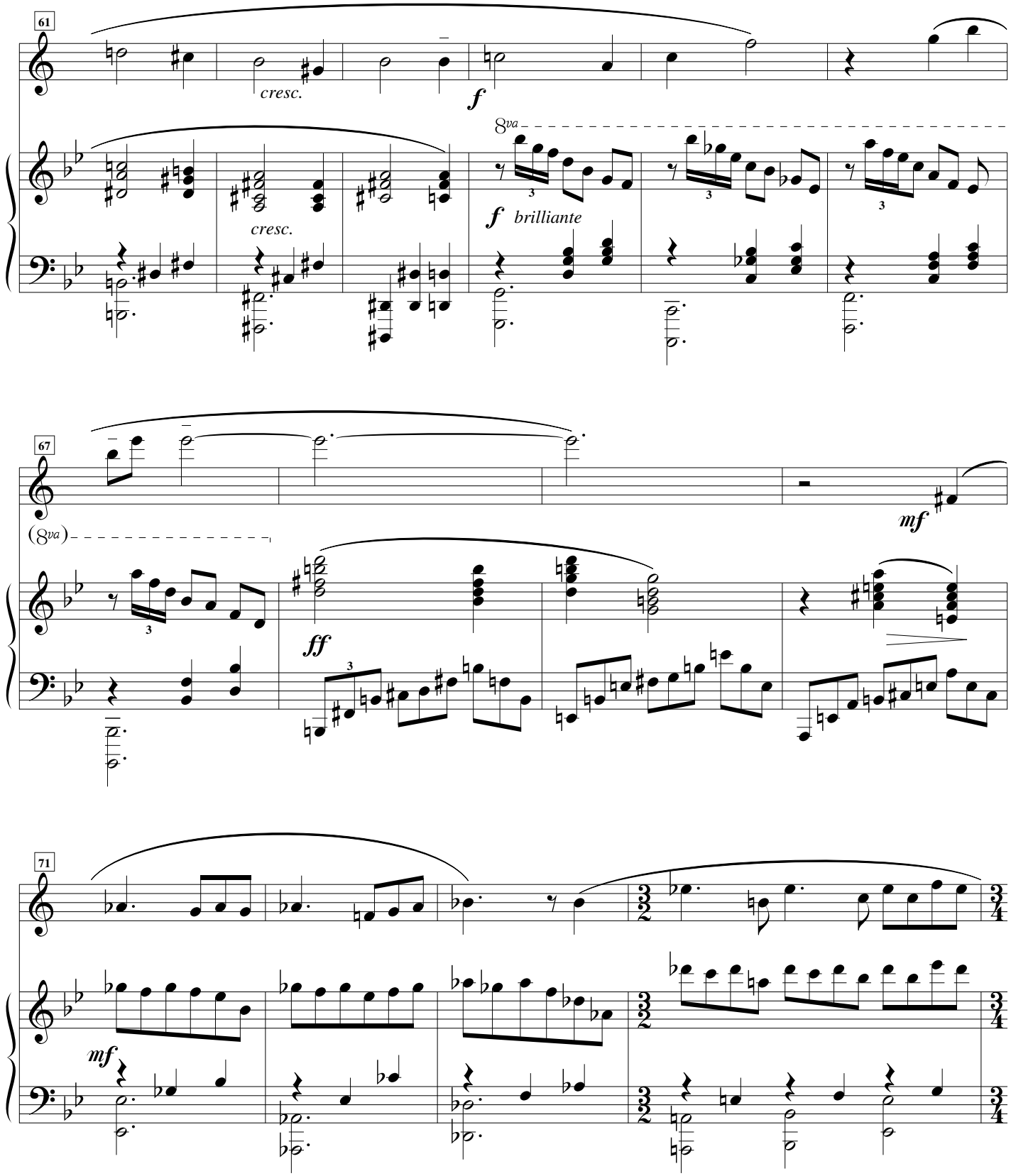
5. To a Sinister Potato

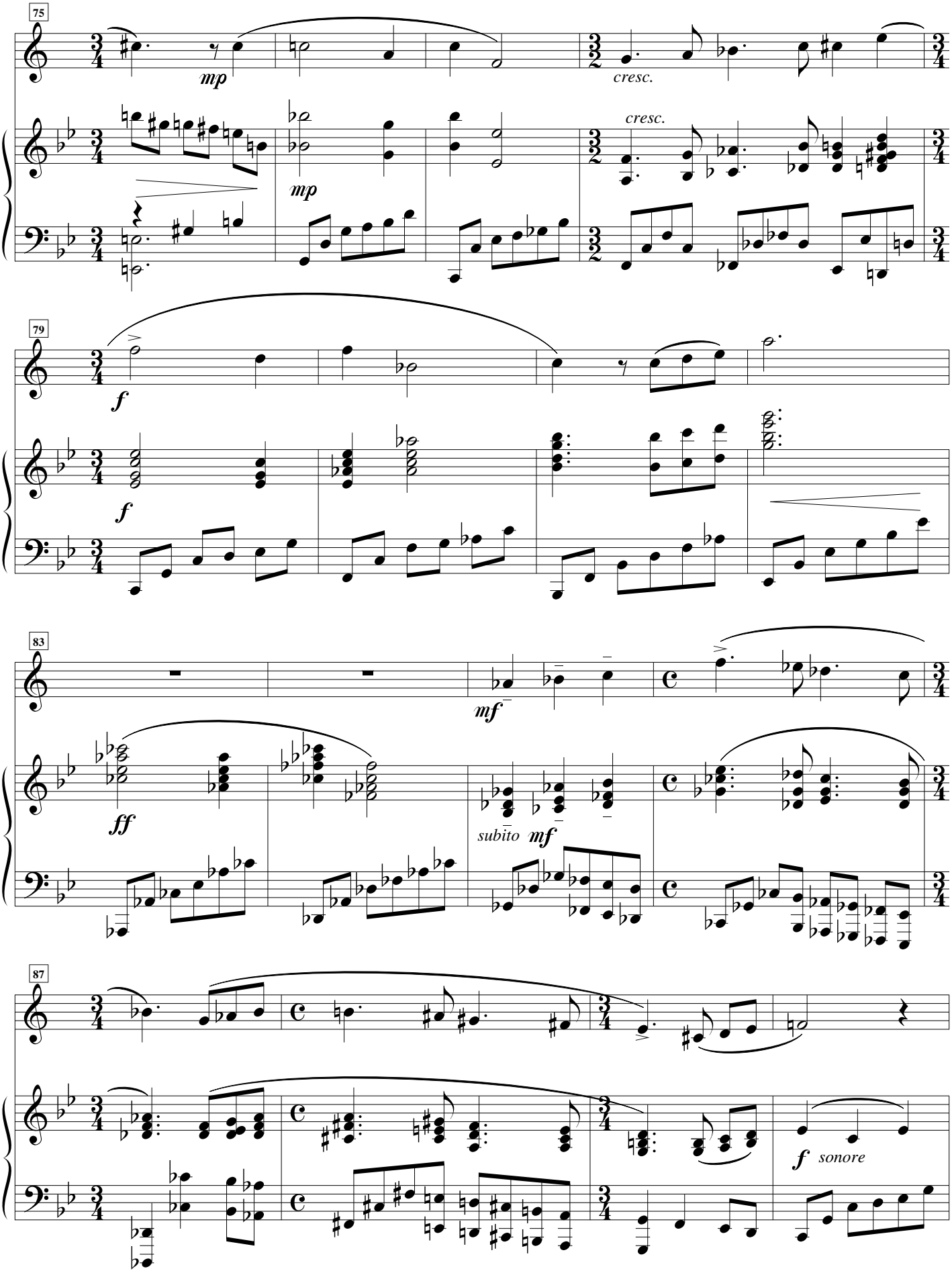
Bb Clarinet and Piano

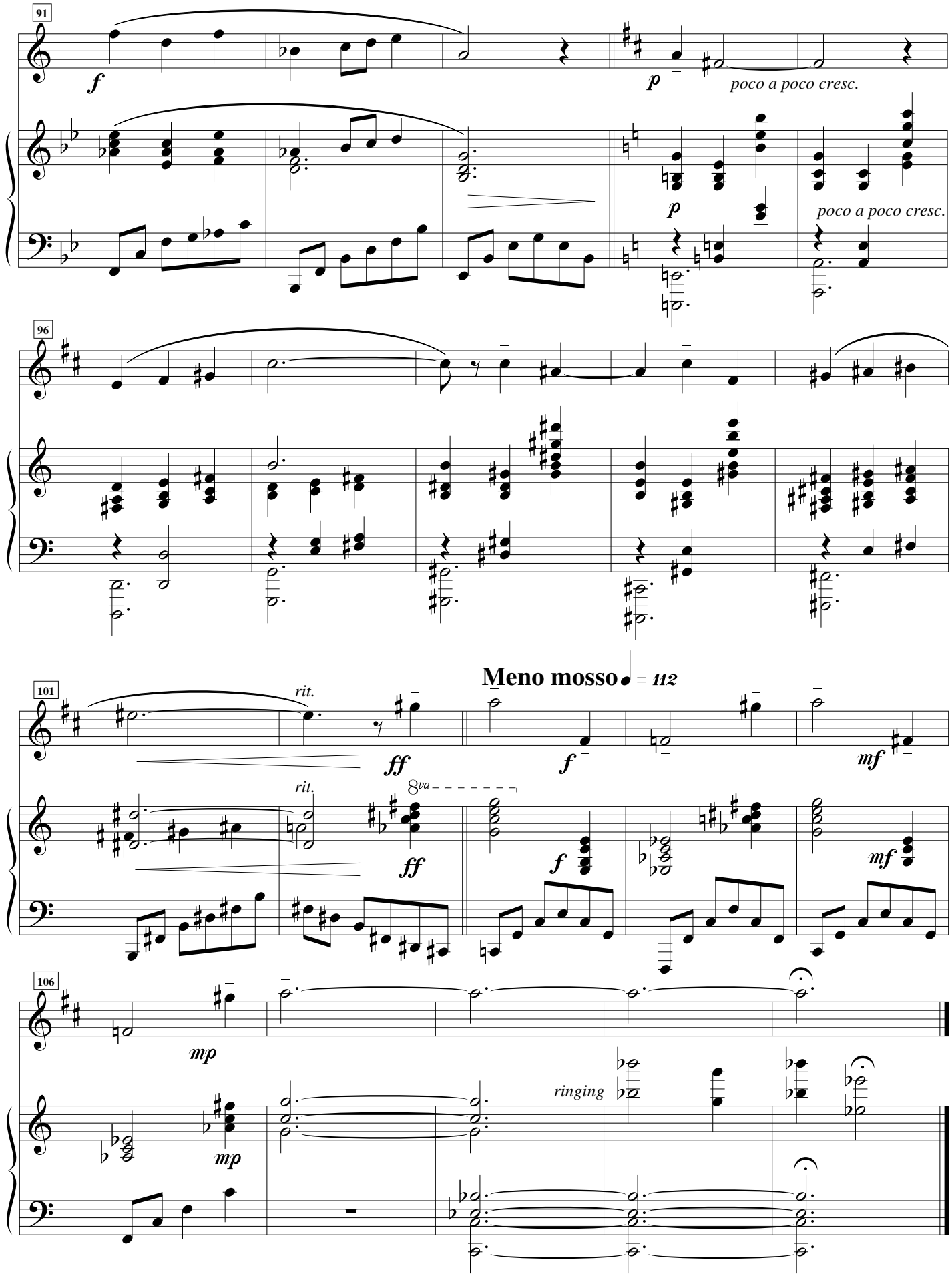



20
piu f
mp
f
mp
25
cresc.
cresc.
f
f
30
decresc.
mp
decresc.
mp
Poco piu mosso ♩ = 116
36
misterioso
p
mf
p misterioso
mf


41
p
mf
cresc.
f
p
mf
cresc.
46
mp
f
p
51
mf
mf
56
mp
mp

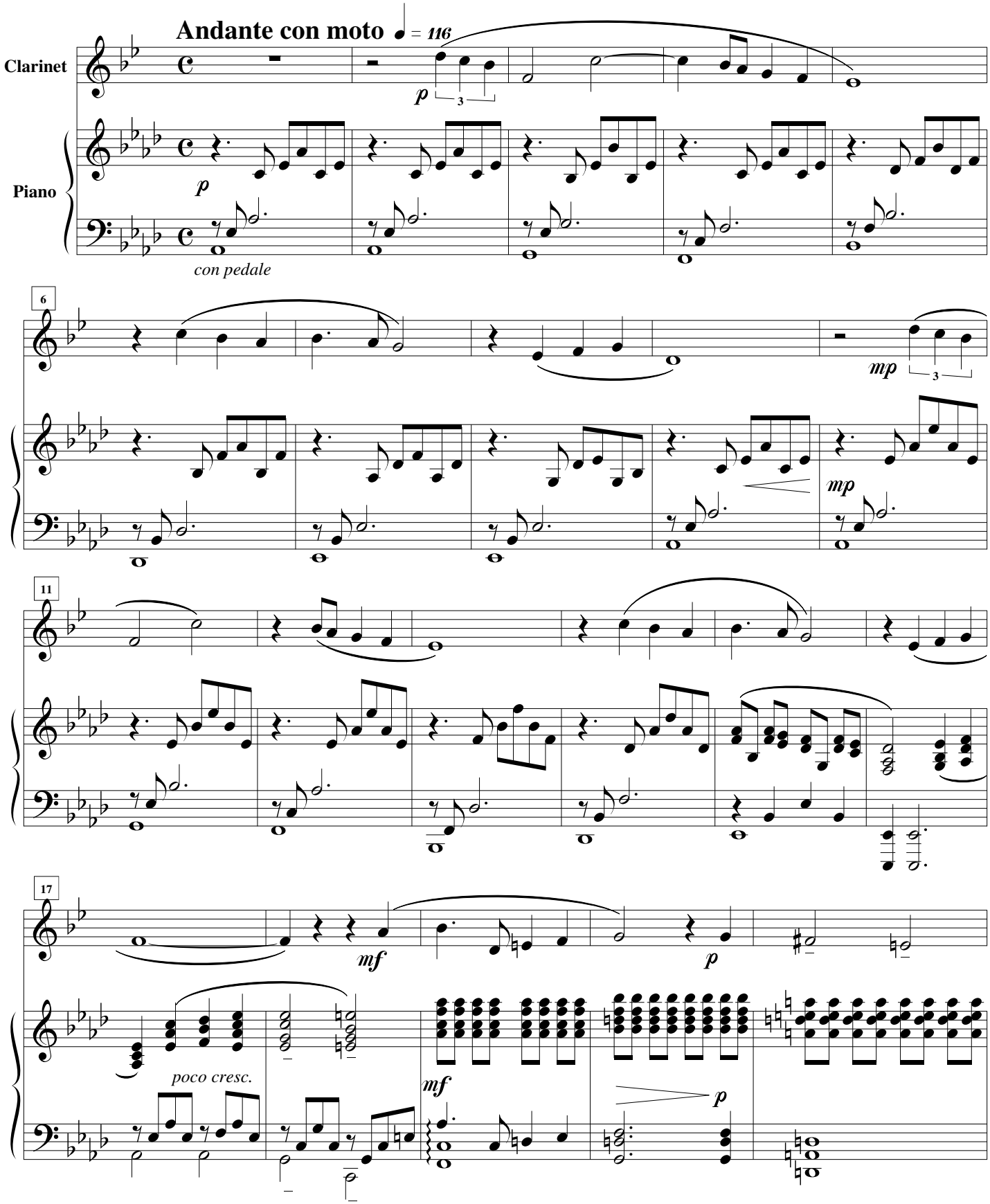

61
cresc.
f
8va
cresc.
f brilliante
67
(8va)
mf
ff
71
mf

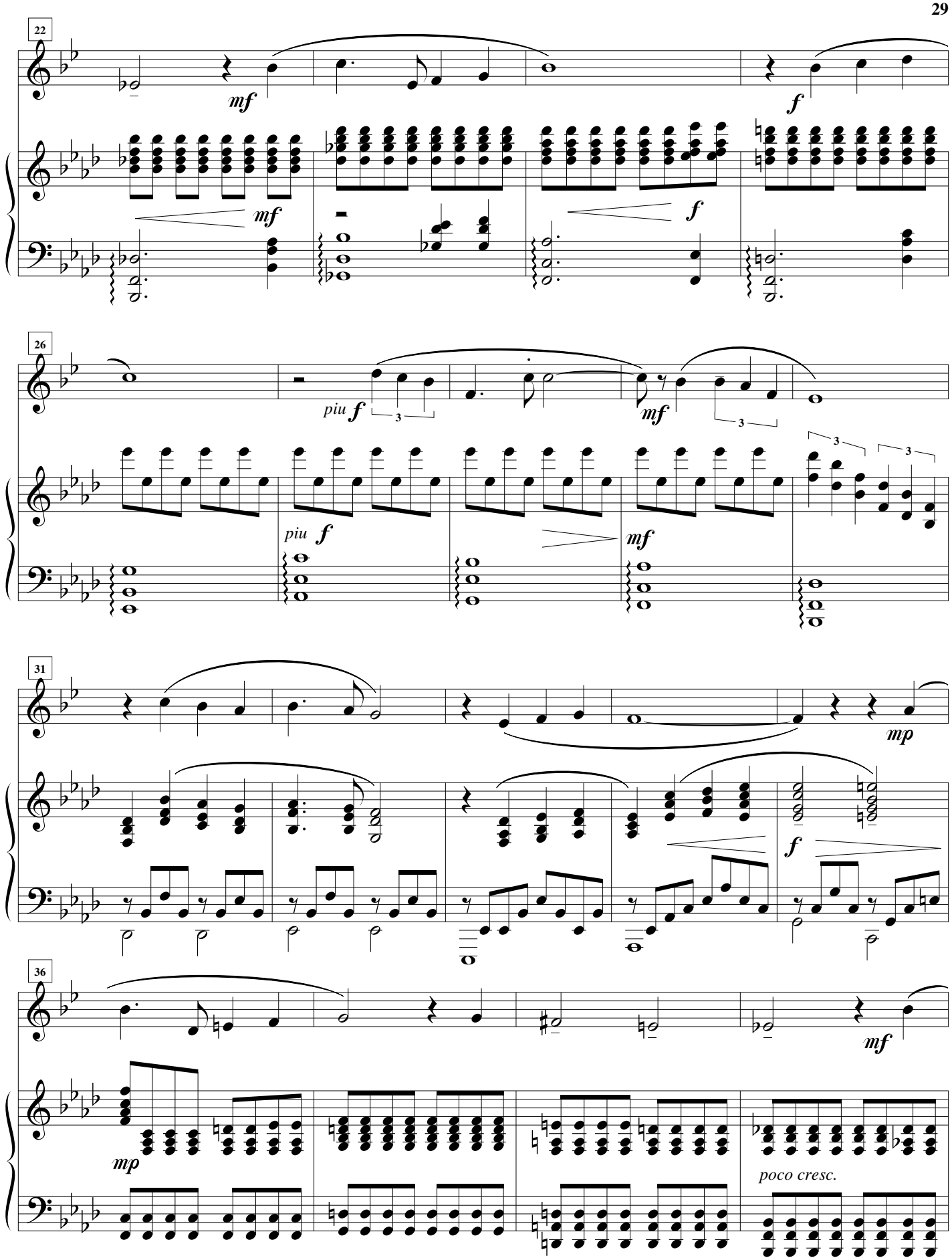

75
mp
cresc.
mp
cresc.
79
f
f
83
mf
ff
subito mf
87
f sonore

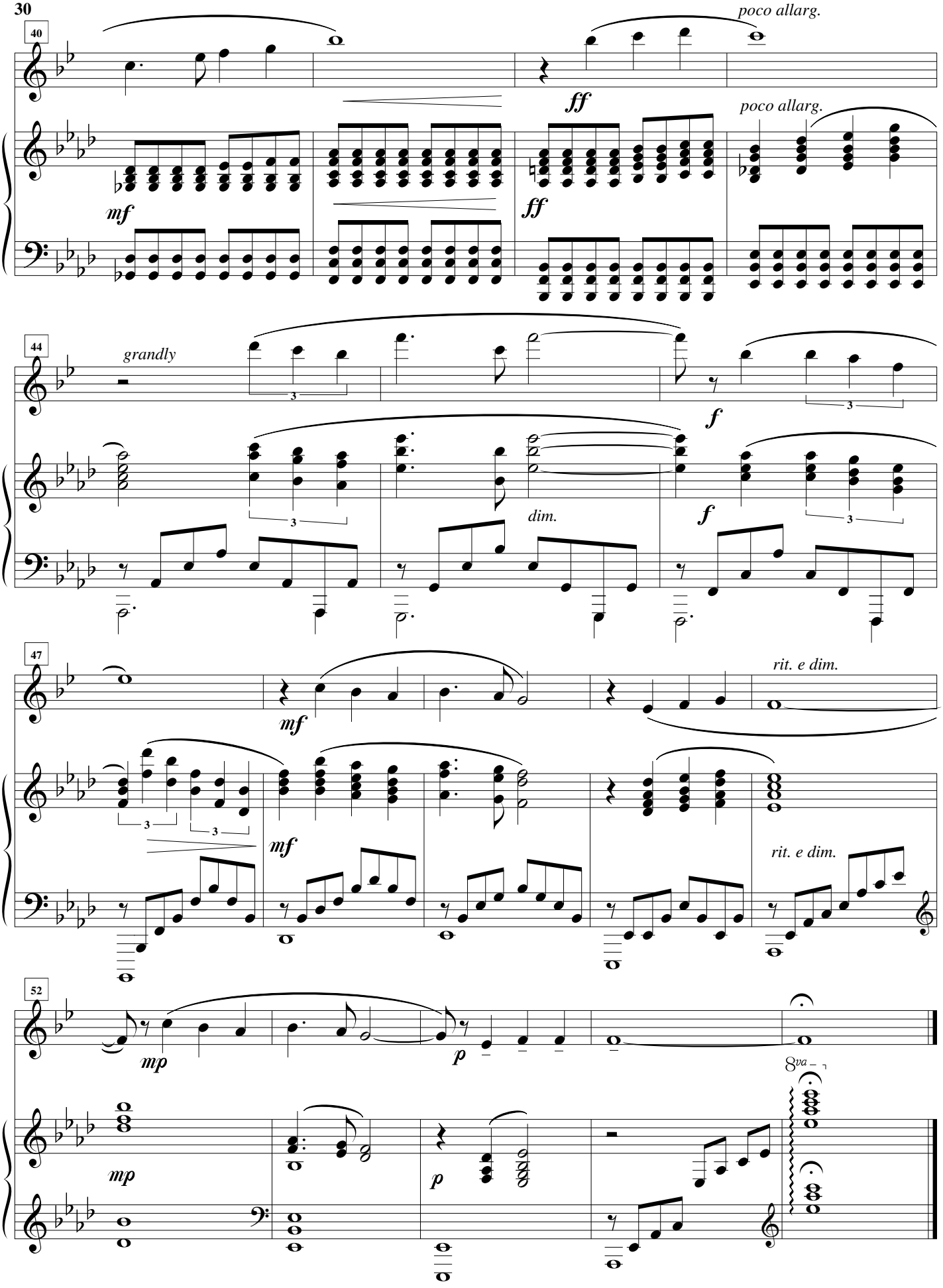

91
f
p
poco a poco cresc.
p
poco a poco cresc.
96
101
rit.
ff
f
mf
Meno mosso ♩ = 112
rit.
8va
ff
f
mf
106
mp
mp
ringing

6. Distinct

Bb Clarinet and Piano



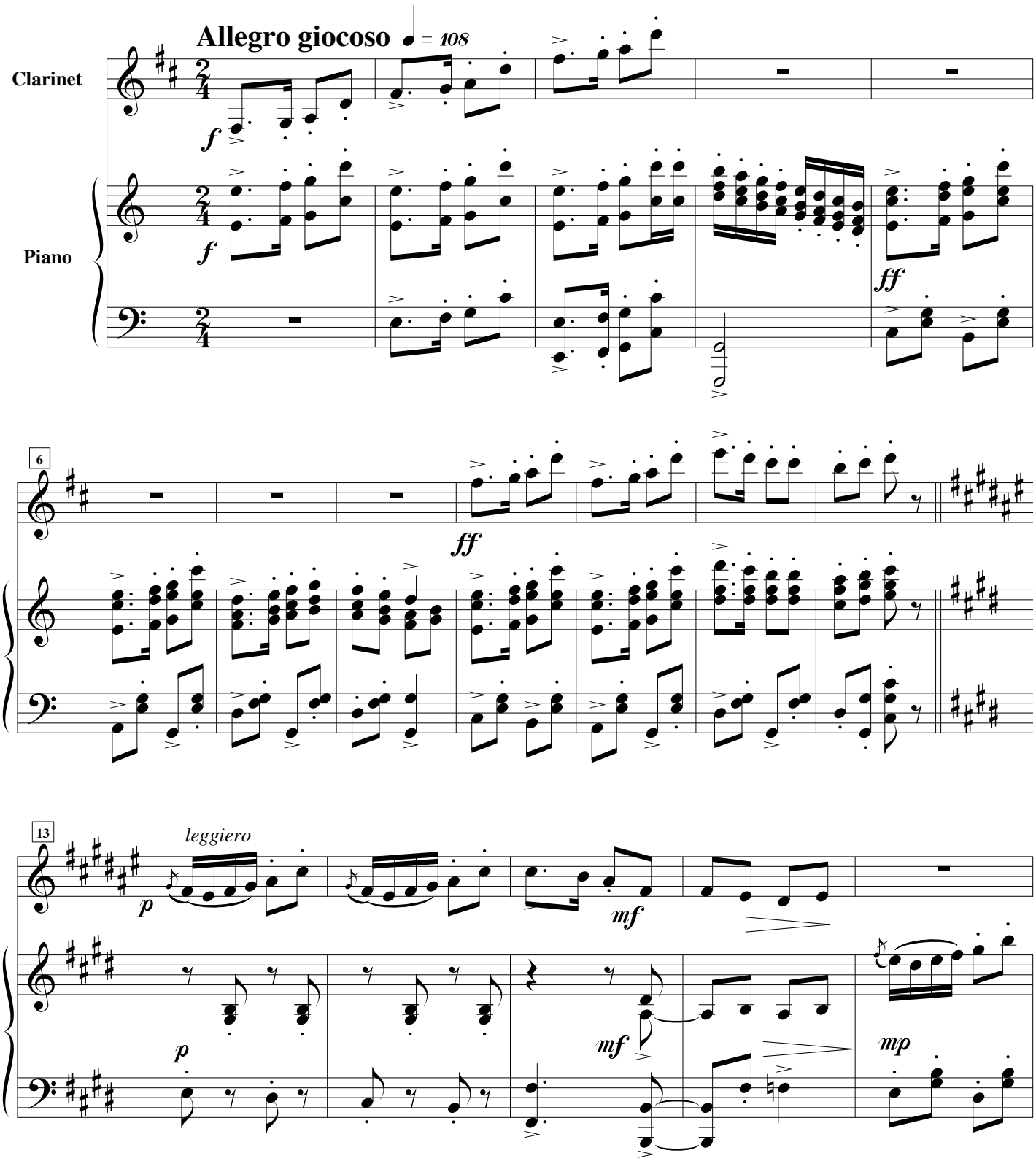

22
mf
mf
f
f
26
piu f
3
mf
3
piu f
mf
3
3
31
mp
f
36
mf
mp
poco cresc.

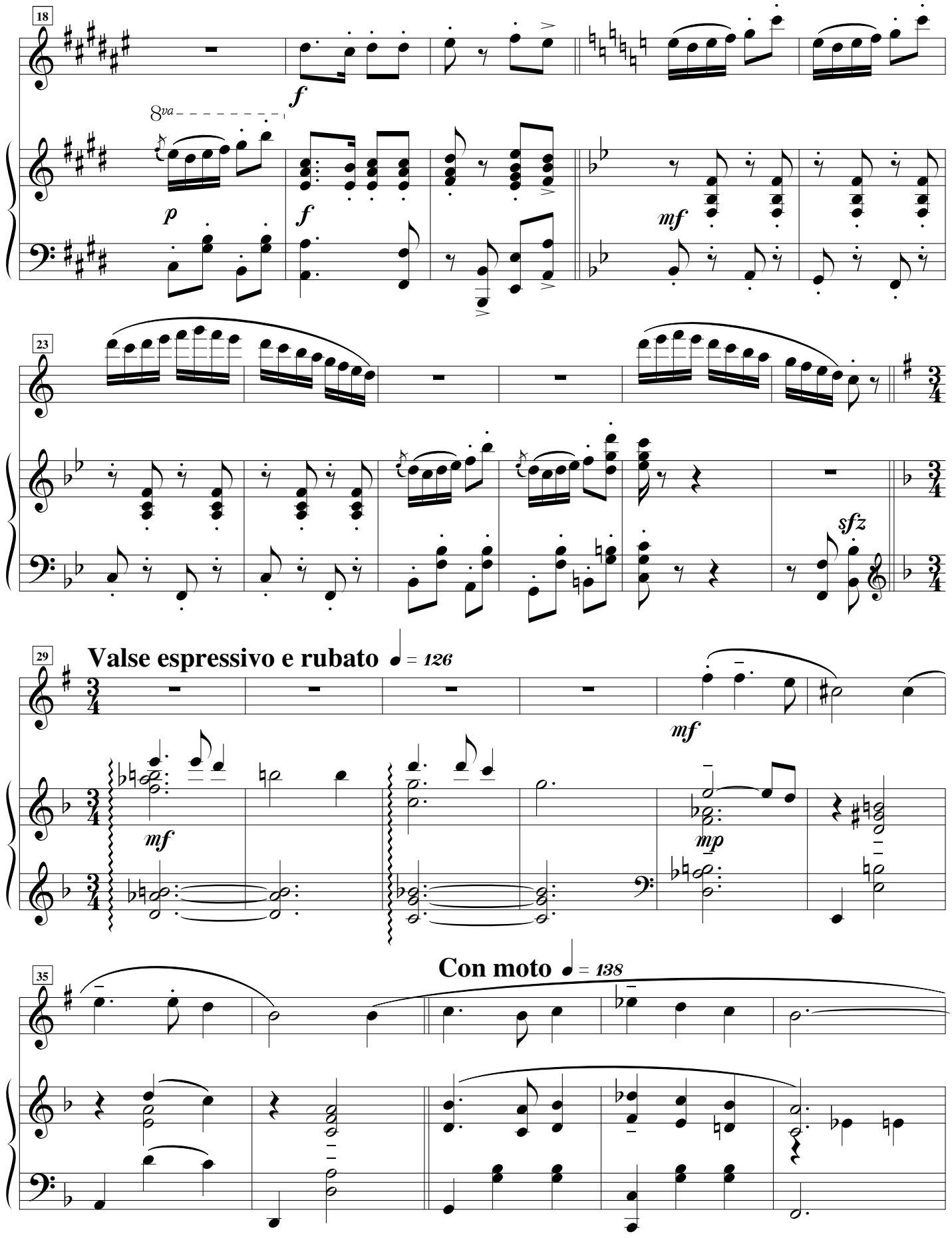

40
poco allarg.
ff
poco allarg.
mf
ff
44
grandly
f
dim.
f
47
rit. e dim.
mf
mf
rit. e dim.
52
mp
p
mp
p
8va

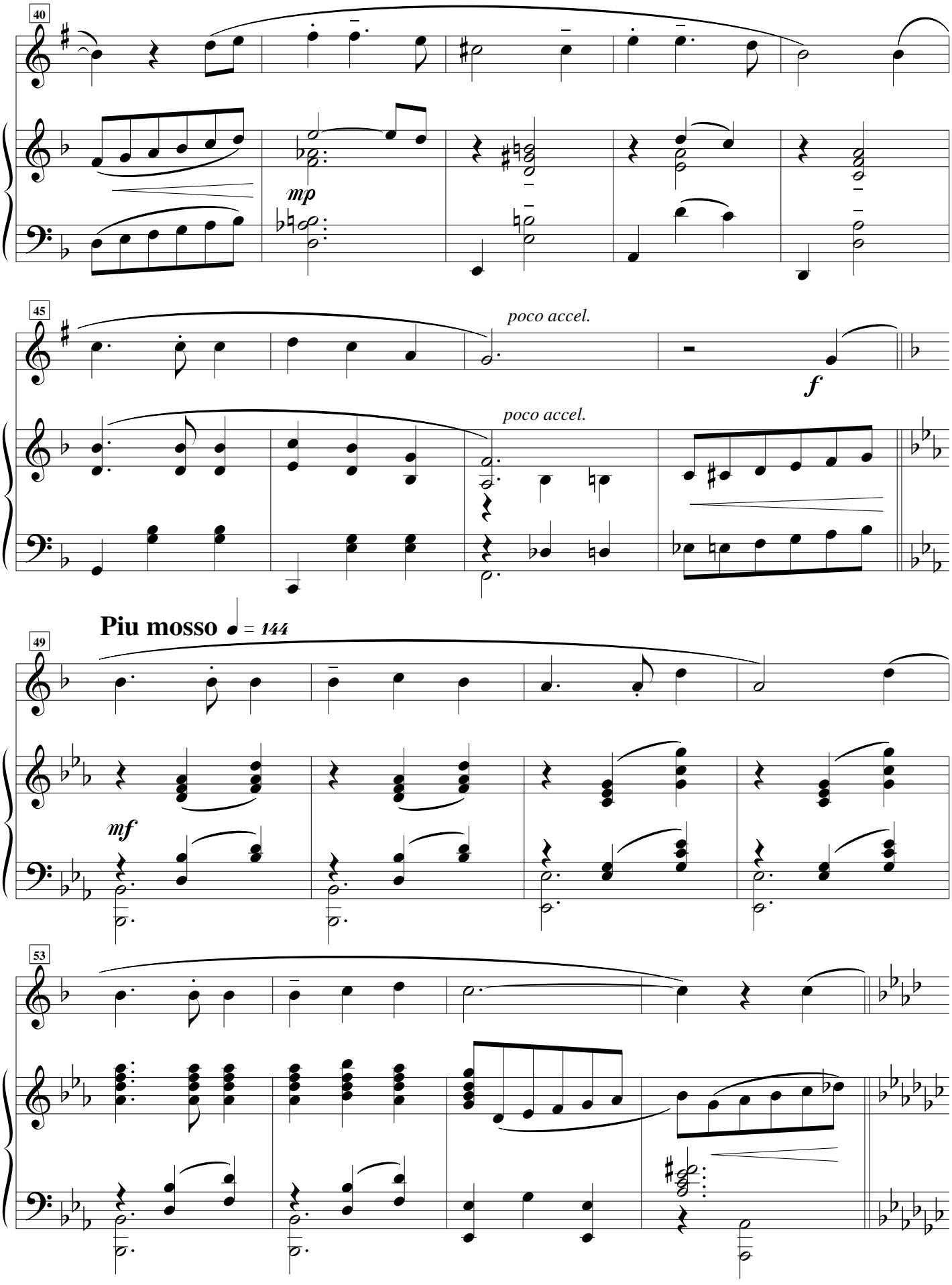
This is a blank page.

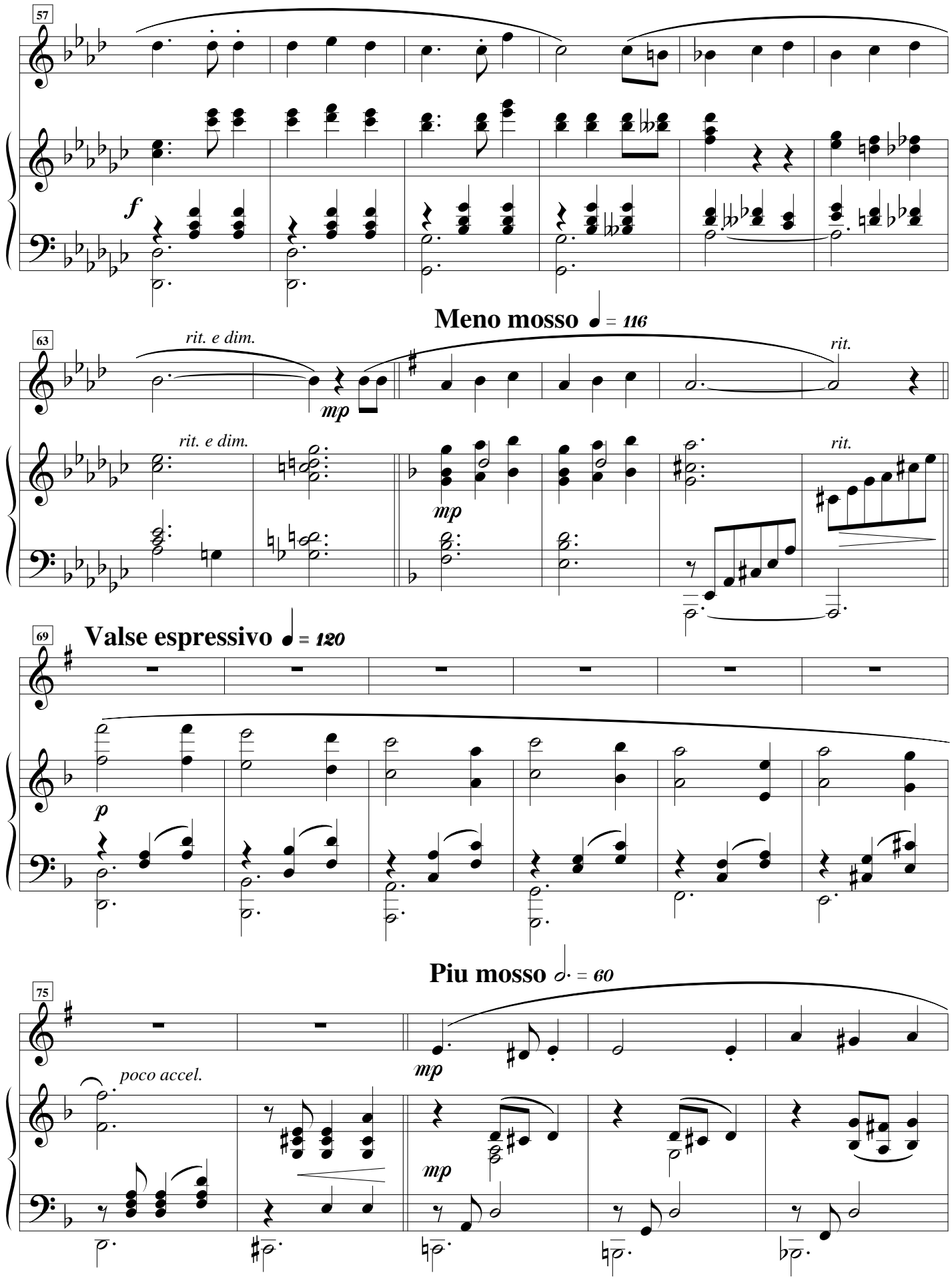
7. Dinosaurs' Dance

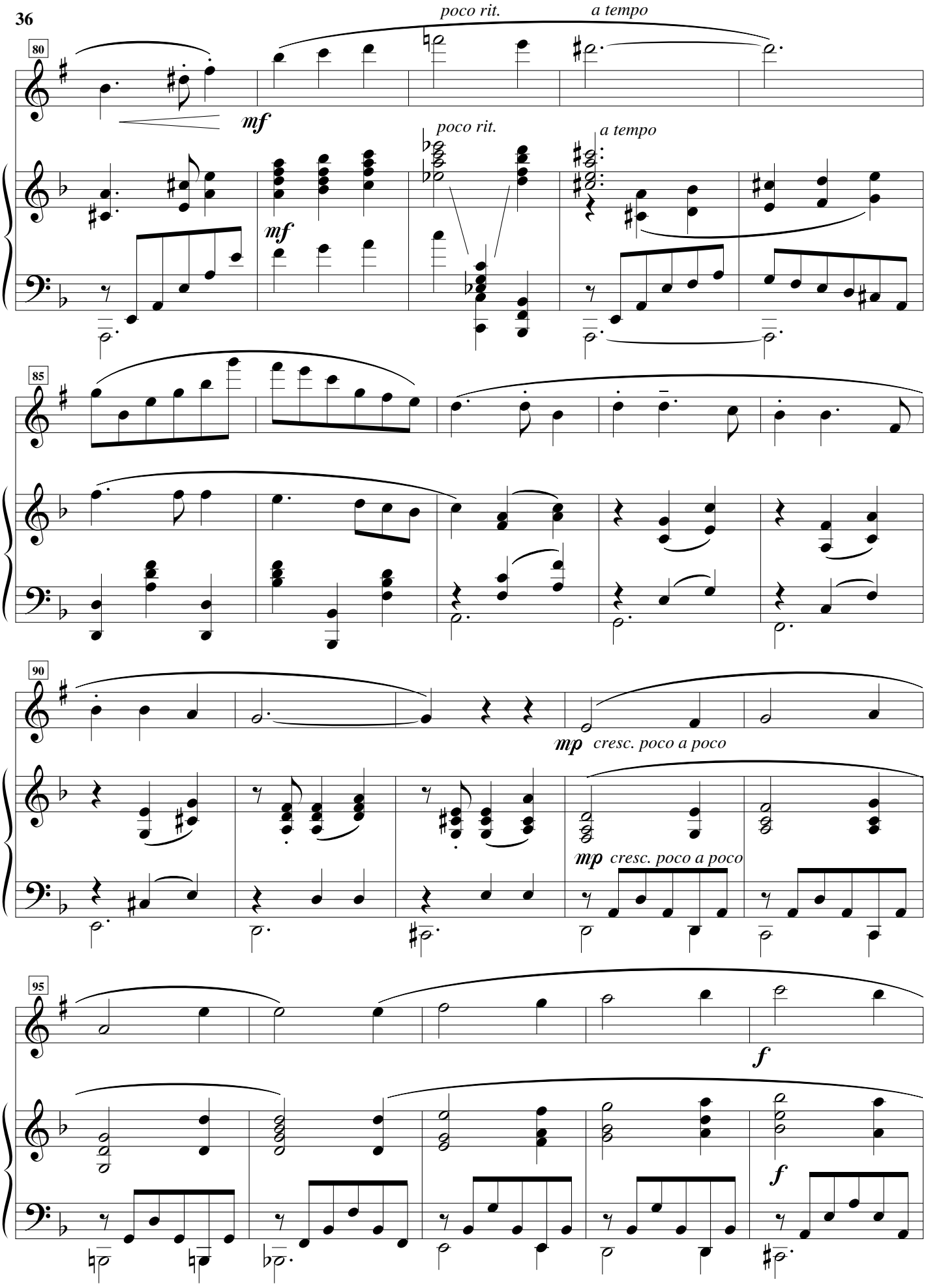
Bb Clarinet and Piano

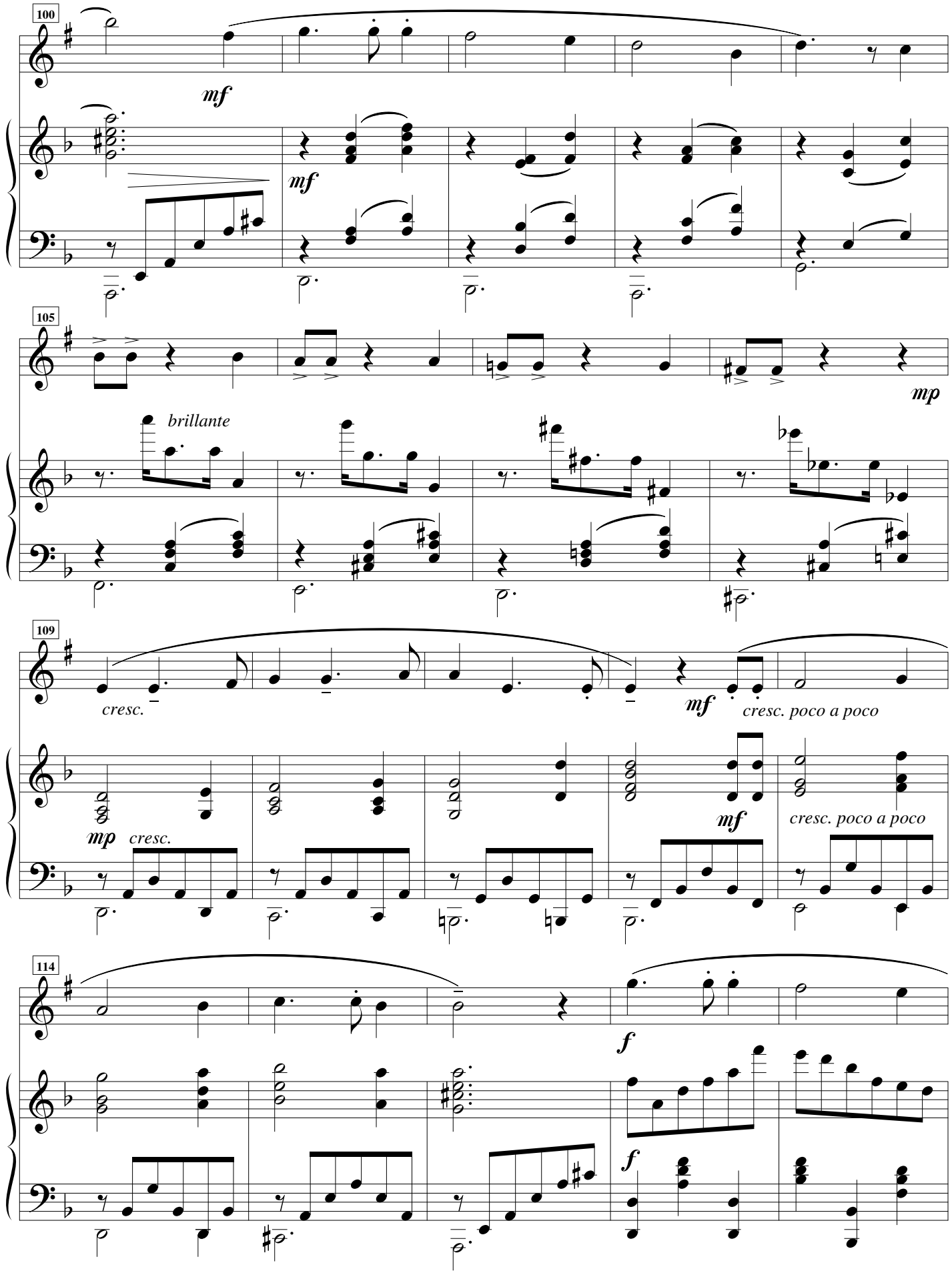


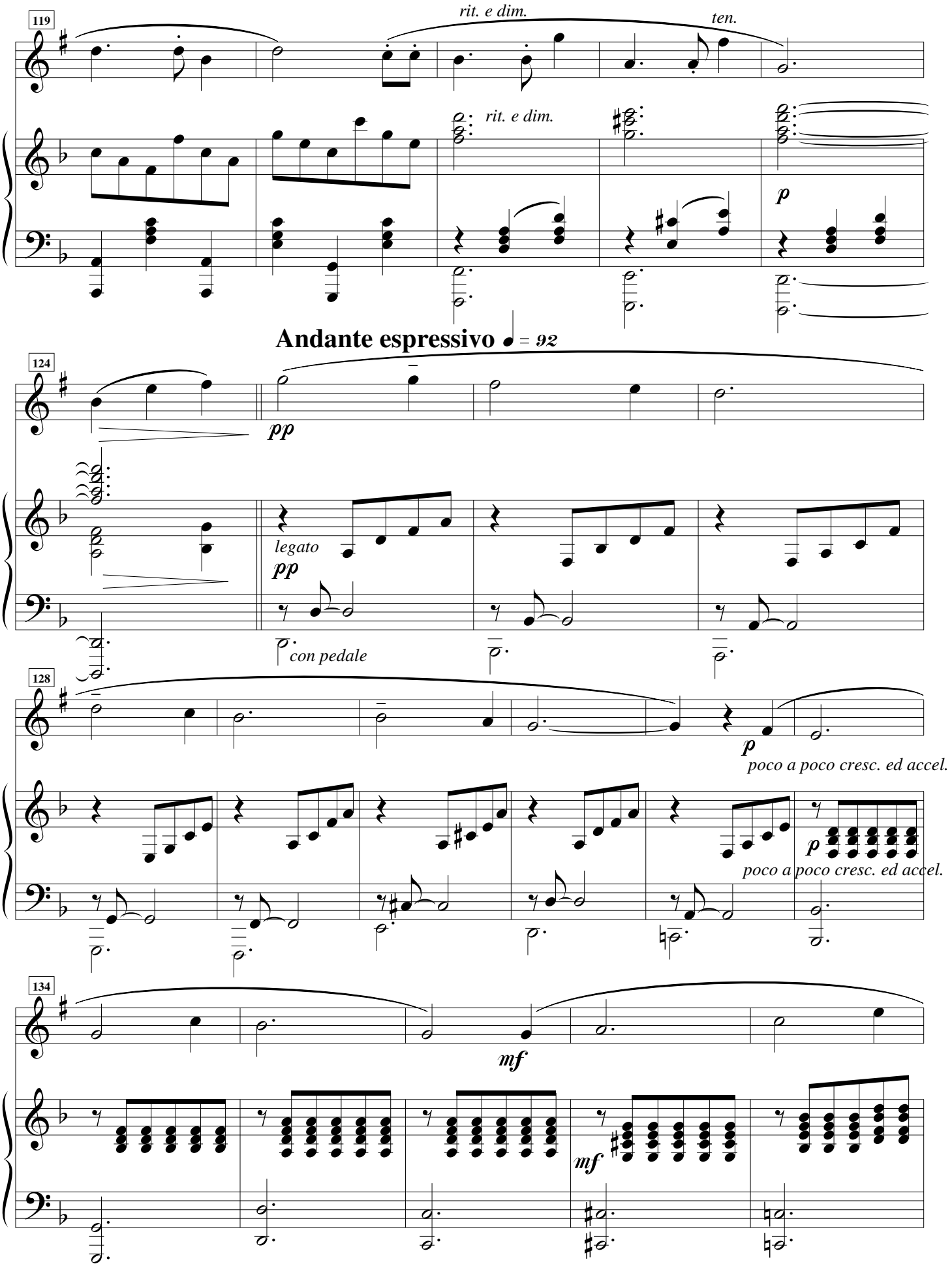

18
8va
f
p
f
mf
23
sfz
29
Valse espressivo e rubato ♩ = 126
mf
mf
mp
35
Con moto ♩ = 138

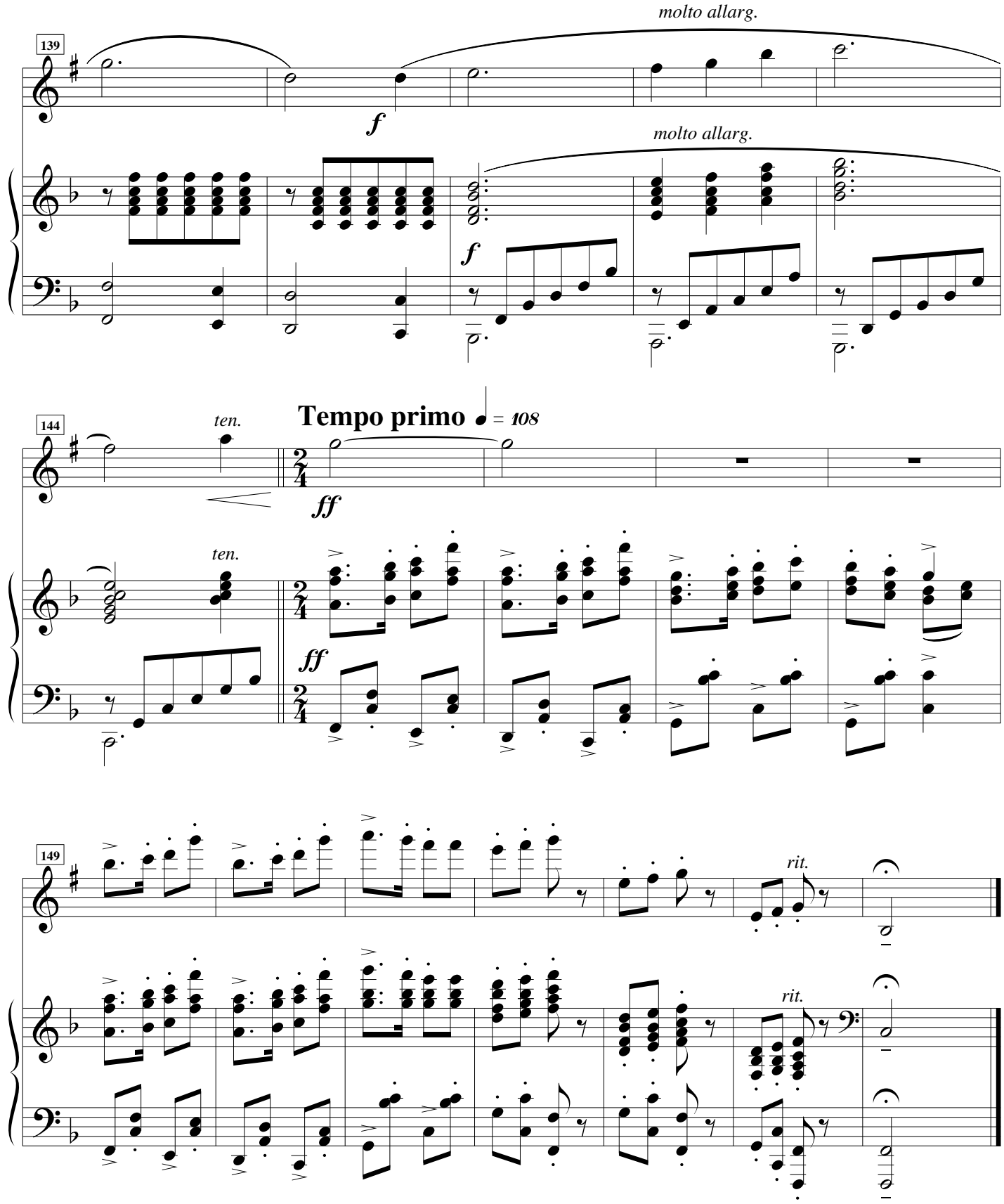

40
mp
45
poco accel.
poco accel.
f
Piu mosso ♩ = 144
49
mf
53


57
f
63
rit. e dim.
mp
Meno mosso ♩ = 116
rit.
69
Valse espressivo ♩ = 120
p
75
poco accel.
Piu mosso 𝅗𝅥. = 60


80
poco rit.
a tempo
mf
poco rit.
a tempo
mf
85
90
mp cresc. poco a poco
mp cresc. poco a poco
95
f
f


100
mf
mf
105
brillante
mp
109
cresc.
mf
cresc. poco a poco
mp
cresc.
mf
cresc. poco a poco
114
f
f


119
rit. e dim.
ten.
rit. e dim.
p
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


molto allarg.
139
f
molto allarg.
f
144
ten.
Tempo primo
= 108
ff
ten.
ff
149
rit.
rit.