

SONGS FOR THE END OF THE RECITAL

**Invocation, Recitative, Seven Songs and Encore
for Soprano or Mezzo-soprano and Piano**

**Words by
JASON CHARNESKY**

**Music by
BRUCE TRINKLEY**

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PERFORMANCE NOTE

The encore must not be listed in the printed or announced program. At the end of the Letter Aria, the singer and pianist should bow and quickly exit the stage. Upon returning they should take the earliest opportunity to launch into the encore with abandon.

POET'S NOTE

The art song is always at its end. In 1607, when Alessandro Striggio arranged the tale of Orpheus for Monteverdi's first opera, critics were already bemoaning the state of contemporary song. The art song recital, like the novel and the epic poem, has a history consisting chiefly of its own obituaries. Invariably, however, Dame Music survives her critics and, like any sensible widow, takes up with a newer crowd. These "songs for the end of the recital" are modelled on the various national forms that song has taken - from Pushkin's letter scene to the minimalist count-off - while the presiding spirits over these lyrics have been Dryden and Auden. Monteverdi had the good sense to restrain the more baroque aspects of Striggio's libretto, and a finer work was the result. My words, too, had the benefit of the composer's careful reading. Because of Bruce Trinkley's good taste and consummate musicianship a libretto resulted which does not, at least, insult Dryden or Auden, however far it fails to offer that sincerest flattery of imitation.

COMPOSER'S NOTE

Songs for the End of the Recital was commissioned for Jan Wilson's New York debut recital on April 30, 1994 at Weill Recital Hall. Her request for a group of songs to close the recital inspired the poems and their settings. Song genres for closing groups generally include operatic arias, folksong settings, "favorite chestnuts", inspirational art songs, exotica and popular songs. The present cycle uses all of these for points of departure. Since the poet was inspired by the representation of La Musica in Alessandro Striggio's libretto of *La Favola d'Orfeo*, I have boldly appropriated Monteverdi's lovely ritornello to frame the cycle.

1. Invocation

Jason Charnesky

Bruce Trinkley

Piano

Fanfare ♩ = 138
ff *accented*

Elegantly ♩ = 104
mp

4 I am Mu - sic, sa - cred ech - o,

mp *legato*

8 god - dess, ____ daugh - ter of A - pol - lo, rav - a - ger of Di - - - o - ny - sus,

12 *poco rit.* "Bluesy"

mis - tress of the art - ful Mus - es. Ac - tual - ly I'm a sing - er fill - ing

15

in for Mis - tress Mu - sic who now rare - ly makes ap - pear - ance,

17

sends a ring - er or press a - gent, lives in dreams of her old la - bors,

cresc.

20

rents far up - town, well past Za - bars, fur - tive, ten - der, shy as Gar - bo,

pp *mp*

23

cruis-ing the moon - dark-ened har - bor, meets a sail-or or a

mp *hushed*

mf cresc. *ff* *mp*

27

sales - man or a stu-dent apt to lis - ten, she re - counts her

mf *mp cresc.*

31 *mp* *cresc.* *f*

sa - cred his - t'ry like an aunt, a niece, a lov - er,

34 *mf* *pp*

rap - ture threat - ens and un - does her. Vir - gin still, she slips a - way _____

38 *f* *rit.*

from the moon - light - clot - ted har - bor, is the di - va come next day.

Valse triste

♩ = 138

42 *pp*

Lone - ly Mus - ic, ____ left to wan - der mid - night al - leys ____ seek - ing lov - ers,

50 *p* *cresc.*

let us give her here an hour. ____ Hear her flow - er forth once more.

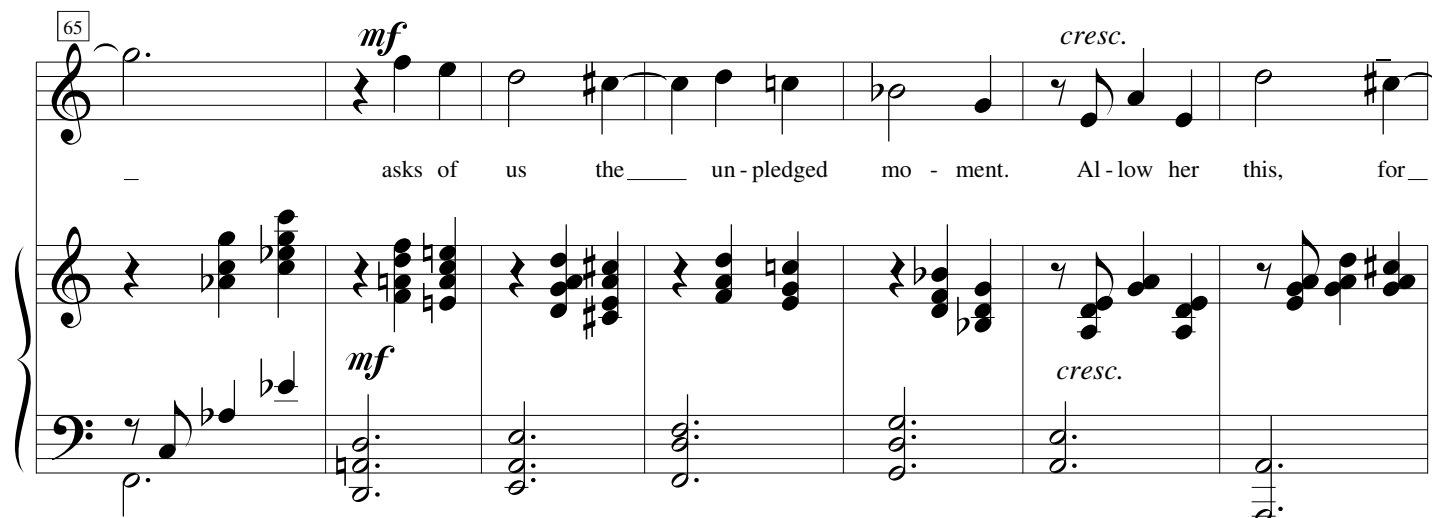
58 *f*

She who held kings ____ in her thrall - dom in day - long ag - o - nies of song ____

con pedale

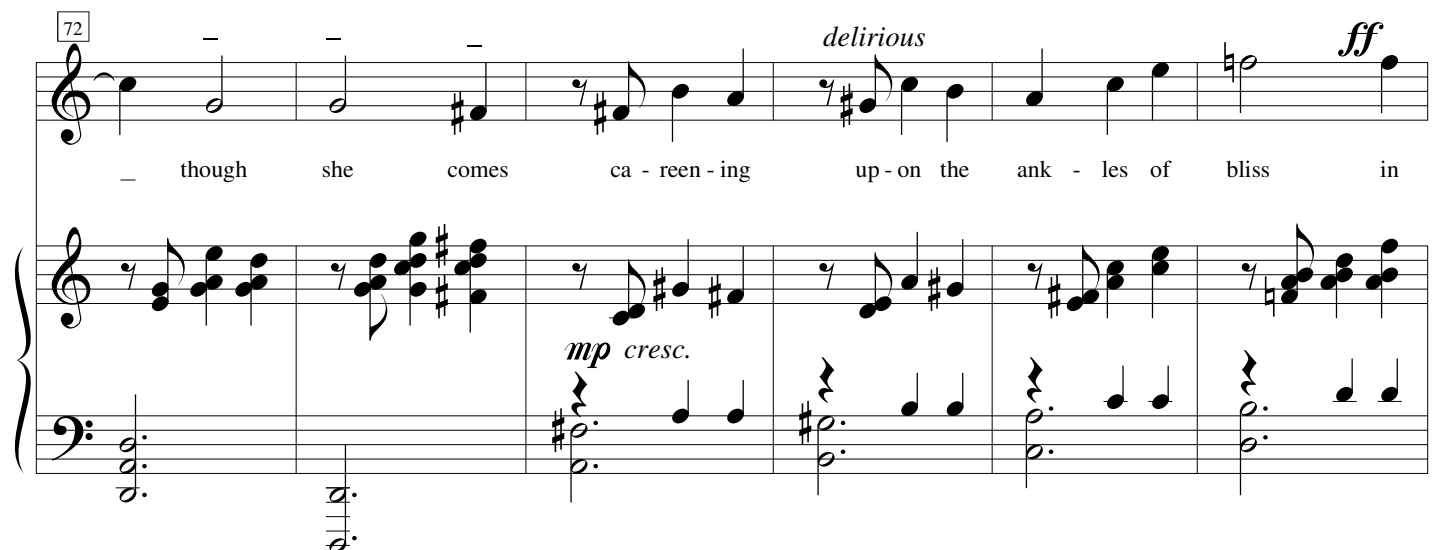
65 *mf* *cresc.*

— asks of us the — un - pledged mo - ment. Al - low her this, for —



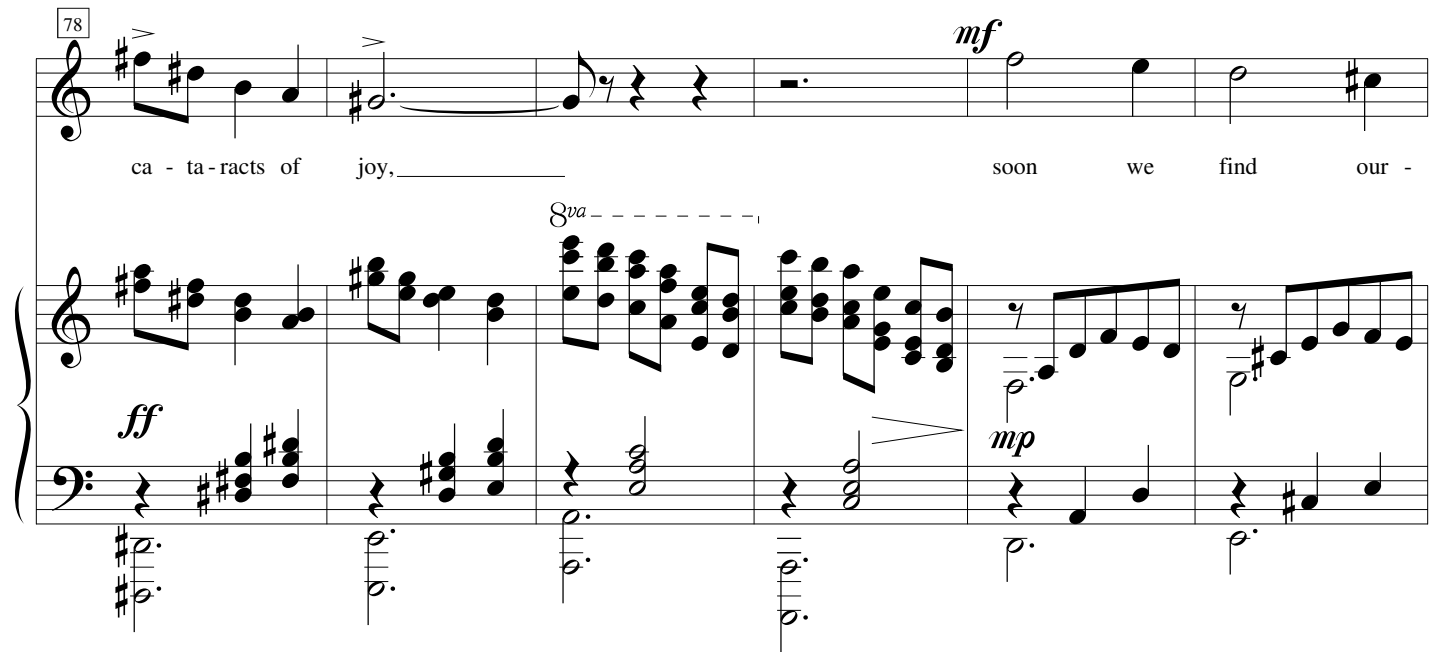
72 *delirious* *ff*

— though she comes ca - reen - ing up - on the ank - les of bliss in



78 *mf*

ca - ta - racts of joy, — soon we find our -



84 *rit.*

selves for - sak - en, seek - ing our de - part - ed pass - ion. _____

rit.

91 **Tempo primo** *p*

Mis - tress Mus - ic, Mis - tress Mus - ic

pp

95 *molto allarg.*

find us, fill us still. _____ Be - gin.

molto allarg.

Interlude

Jason Charnesky

Bruce Trinkley

Recitative $\text{♩} = 52-60$

Voice *mf*

To-night we greet the Muse who claims all of the na-tions as

Piano *mf* *sonorous*

her a-bode: World-ly Spir-it, wear-y of trav-el,

mp *rit.*

Rest! Make this hall your mo-men-tar-y home.

f *broadly* *molto allarg.*

f *broadly* *molto allarg.*

2. Chanson extrême

Jason Charnesky

Bruce Trinkley

In the grand manner, dramatically ♩ = 126

Voice

ff *rit.*

No! I close the door, no more!

Piano

ff *violently*

5 **Agitated** ♩ = 112

mf

Turn off the an-sw'ring ma - chine, ad -

legato

mf *mp* *mf*

8

mit none in the el - e - va - tor, es - cort no one to my floor!

mp *mf* *f*

Calmer $\text{♩} = 96$ *mp*

11

This time has taught me the trust - ing smile, _____ the

ff *mp* *simile*

15

friend - ly nod, _____ the need - ful talk, _____ the al - ways

18

growing impassioned

in - no - cent blun - der - ing fault, the prom - is - ing lov - er,

poco cresc.

21 *f* *p* *expressively*

nu - bile and earn - est, un - like all oth - ers yet al - ways in the

25 *mf* *p*

end a - like. This time I shall be ston - y and res - o - lute, nor

28 *cresc.* *delirious* *f*

look at his eyes, nor the mar - vel - ous flut - ter of his

31 *p*

eyes, _____ so trust - ing, so friend - ly, so need - ful.

35 *ff* violently

I must be a mon - ster, or fall

39

a - gain. _____

f *dim.* *rit.*

3. Memo

Jason Charnesky

Bruce Trinkley

Monotonal and droll ♩ = 108

Voice

Piano

(finger snaps)

p cresc.
like a string bass

mf decresc.

5 *mp*

I ord - ered a mon - strous piz - za, ____ you ____ had black cher - ry

p

8

yo - ghurt, ____ Time ____ was left on a book - end ____

11

far ___ from pen - cil ___ or ter - mi - nal. Moon ___ hung ___ down for an

14

ech - o. ___ Sky ___ spun ___ round for a dough - nut. ___

17

fat and happy

Life was ___ fine for a mo - - - ment. ___

20

mf joyous

— We ___ are us more ___ than

cresc. *mf*

22

no one else could be by their lone-some, snug as tea in a perk pot,

25

you and I and I mean that. Come a-way we will hide in

intimately

28

con-fi-dent-ial dis-cuss-ions far from prof- it-less

serenely

31

bus-i-ness.

33

Learn ___ to love for ___ no rea - son ___ else than ___ no - thing that's

36

imperatively

fi - ner. Though ___ all log - ic de-fies ___ this ___ grasp ___ at ___ the

40

heart - felt ___ ab - surd, though all mod-ern per - spect-ive ___ laughs at ___

43

___ the un - a - ware shud - der, ___ You ___ brush a - gainst ___ me ___

46

— and I de-fy all those smug lone-ly mod-ern mis-'ra-ble rat-ion-al

49

cresc. *holding back* *ff* *ten.* *ten.* *triumphantly!*

scoff-ers a-ware, and nor do I care, that ab-surd as it is I shall

53

a tempo

love! Love! I shall love!

56

love! Love! I shall love!

4. Ballad

Jason Charnesky

Bruce Trinkley

Flowing, humorous $\bullet = 76$

Voice

sempre legato

Piano *mp*

5 *mp*

I will love you dear - ie un - til these teen - sy ants _____ chew

distinctly

9 *mf*

up the Rock - y Mount - ains and a - phids eat up France; _____ till

mf

13

mobs of wild chi - hua - huas at - tack from clumps of as - ter to feed up-on the

18

post - man____ and snack up - on the pas - tor.____

23

mp

mp

I will love you dar - ling un - til these brass - y clouds turn in - to puff - y

p

28

mf *somberly*

bould - ers, smash church and syn - a - gogue. _____ O may my mouth go tooth - less and

pulsing

mf

33

my fine back turn hunch, _____ O may the swish - y o - cean _____

37

swal - low me for lunch _____ or

mf

mp

42

des - ert sand - storm squish me in sed - i - ment - ar - y rock. _____ Come

mf

f

46 *poco allarg.*

mix a bowl of gin - ger beer. Let us pledge

49 *a tempo*

troth: Till wool - ly mam - moth nuz - zle us a - wake and

51

pter - o - dac - tyl shake us at day - break and tor - tois - es break out of break - fast eggs,

53 *ff* *vehemently*

you, _____ on - ly you, _____ and you a - lone, _____ just

55 *mp* *expressively*

you _____ till then I will love. _____ And he re - plied, "Please

mp *colla voce*

59 *slower*

do." _____ And he re - plied, "Please do." _____

slower *pp*

5. Minims

Jason Charnesky

Bruce Trinkley

Rhythmically(!) ♩ = 120

Voice

p One two three five

Piano

pp *p*

7 *mp* One two three five sev-en One two three five sev-en e-lev-en

9 *mf* *f* One two three five sev-en e-lev-en thir-teen My dear,

12

my dear, you are my prime. My first, my best,

17

my whole, my prime aim, prime

21

love, prime number. One two three five seven!

mf

8vb

24

One two three five One two three One two One.

mp *p* *pp* *ppp*

(8vb)

6. Lied

Jason Charnesky

Bruce Trinkley

Flowing, lyrical $\text{♩} = 80$ *mp*

Voice

Dai - ly the wren and rob - in ____ and ban - tam car - di -

Piano

mf *dim.* *p*

con pedale

6

nal ____ would frolic ____ in the rush ____ of our bub - bling

10

pochiss. rit. *mf* *a tempo*

rill. ____ The stream bab - bled on with mu - sic, ____ the birds o - ver - flown with

pochiss. rit. *a tempo*

mp

14 *expressively* *poco rit.*

song, _____ we thought all that we loved would last long. _____

19 *a tempo*

Young as the wren's loud fledg - lings, _____ brash as the rau - cous jay, _____ in -

a tempo

23

sist - ent _____ as the show - ers _____ of an A - pril day, _____

27 *f* *grandly*

we thought each breath a song_____ and mu - sic would suf - fice_____ to let all

f

con pedale

32 *holding back* *p* **Slower** ♩ = 69

sing for-ev - er._____ Now all is ice._____ No more the sun-burst

holding back

pp
tolling

38

rob - in,_____ no more the bath - ing flocks,_____ but snow and bone hun - gry wind_____ and

43

si - lent rocks _____ and si - lent banks of snow _____ and si - lent caps of

48

cloud _____ scud - ding an emp - ty sky. _____ No - thing loud _____ ex -

poco rit. *pp*

poco rit.

53

Slower $\text{♩} = 60$

cept the shat - t'ring qui - et _____ of ice and na - ked tree, and the emp - ty half of a

holding back

holding back

pp

58

*a tempo**ppp*

bed _____ and mem - o - ry. _____

a tempo *pppp* *non rit.*

7. Cante flamenco

Jason Charnesky

Bruce Trinkley

Dramatic narrative ♩ = 104 *mf*

Voice

In a har - bor dark with wreck - age there's a

Piano

guitarlike

f *mf* *mp*

con pedale

4

la - dy book - ing pass - age and she's for - ward - ing this mes - sage: "I shall be no - bod - y's

7

f *mf*

Muse. "For I have been su - per - ced - ed in a

9

land where I'm not need - ed and so con - stant - ly mis - treat - ed that to

11

holding back *p* *ten.* **Hushed, expressive** ♩ = 88

stay I do not choose. For Mu - sic is a mo - ment's wreath as

14

long as thought, as quick as breath, as small as world, as large as tear. As

18

Tempo primo *rit.* *mp intensely*

trust is joy so Mu - sic calms fear. Let us

22

part with - out a quar - rel. You need nei - ther glee nor chor - al in your

mp

24

tight - ly fit - ted sched - ule and I must re - spect your choice.

cresc.

26

You have opt - ed for the won - der of ma - chines that tow you un - der

f

28

seas of da - ta, noise and thun - der. You have on - ly lost your voice. For

f

holding back

p ten.

holding back

ten.

Tempo secondo

30 Mu - sic is a mo - ment's wreath, as long as thought, as quick as breath, as

34 small as world, as large as tear. As song is brave so Mu - sic draws

38 $\bullet = 88$ near. Though I've known you since Day One, sir, since the

40 first ec - stat - ic dan - cer sought in Mu - sic for an ans - wer to the

p

mp

pp brilliant

rit.

cresc.

42 *f*

rid - dle in his blood. As your nurse and maid and lov - er I have

cresc. *f*

44 *holding back*

urged you to dis - cov - er how the heart can soar and hov - er a - bove life's dull neigh - bor - hood.

holding back

47 *mp* **Tempo secondo**

For Mu - sic is a mo - ment's wreath as long as thought, as

mp

51 *rit.*

quick as breath, as small as world, as large as tear. As dream is true so Mu - sic goes

rit.

Subtly rhythmic ♩ = 60

a tempo

there. _____ Now I leave you to your led-gers and to

a tempo

mp

those pro - sa - ic meas - ures that have let you lose the treas - ures of the

sim - ple joy of song. In your prof - it - a - ble si - lence may you

calando

find ad - e-quate gui - dance. If you miss the spell of my dance, sim - ply

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

ask, I might re - turn. For Mu - sic is a mo - ment's wreathe as

69

long as thought, as quick as breath as small as world, as large as tear. As

73 *ppp* *molto allarg.*

truth is dream, so Mu - sic stays there.

8. Letter aria

Jason Charnesky

Bruce Trinkley

Restless ♩ = 104

Voice

Piano

mp cresc.

ff

con pedale

mp

Dear Muse, please par-don the in - tru - sion, you

dim.

mp sempre legato

mf

prob - a - bly _____ don't re - mem - ber _____ but I saw you when I was a

cresc.

mf

12 *mf*

child and fell in love. _____

15 *mp cresc.* *mp*

Years now you've been miss - ing, sep - a - ra - ted and grown strang - er but I re -

19 *mp cresc.* *molto cresc.*

mem - ber _____ the shock you gave me. _____ You could not know. _____ You

22 *rit.* *ff* holding back a tempo

could not know I swore some day that I would meet you holding back a tempo

rit. *ff*

25 *f* *decresc.*

and face to face live for - ev - er____ and now that you have left me,

f *decresc.*

29 *mp desolate*

noth - ing makes sense. The sun burns on point - less - ly.

mp tolling

34

Trees take up space, and peo - ple are fa - ces and crowds and clam - or and

37 *mf* *expressively*

noise. Be - hind their eyes I once found earth, and an

40 *mp*

ech - o to all earth's mu - sic, and a soul and a home al - ways o - pen - ing to me

mf *p*

44 *p*

warm - ly in - side. There is no en - trance an - y - more with - out you;

pp *8va*

48 *mf*

sur-face meets sur-face at an emp-ty wall and words gut-ter out, and gest-ures use-less

(8va) *cresc.* *mf*

52 *p* very free, disturbing *poco accel.*

are left in si-lence, lapped in si-lence. I must learn to fash-ion

ff *colla voce* *mf*

55 *rit.* *molto allarg.*

si-lence, to ask you, Muse, Please come back.

pp

Encore

43

Jason Charnesky

Bruce Trinkley

Freely $\text{♩} = 60$

Voice *mf*

Well, since you in - sist, _____

Piano *f*

8va₁

con pedale

4 *coily* $\text{♩} = 84$ *rit.* *a tempo*

how can I re - sist? _____ The proud - est song comes back if it's

rit. *a tempo*

7

on - ly asked. _____ When crowds say 'sing a - gain' no

9

bal - lad can re - frain. De - spite all that we said

11

Mu-sic has nev - er fled. As long as heart and breath keep pulse with-in the breast, the

cresc.

14

stately *ff*

sa - cred house of song is found in flesh and bone.

pp una corda

18 $\bullet = 84$ *mf* freely *rit.* *p*

Soon you leave this hall. Be - come in - stru - ment - al in

mf colla voce *rit.*

20 *a tempo* *poco a poco cresc.*

o - pen - ing this mo - ment to all our con - sorts o - mit, _____ the

a tempo *poco a poco cresc.*

22 *mf* $\bullet = \bullet$

pop - u - lous a - bode _____ of the un - known crowd: _____ a

24 *f* *holding back* *p espressively*

girl's love-song gone tune-less, a baf-fled man grown home-less, _____ mobs who strive and fear,

mf *f* *p*

27 *3* *rit.* $\bullet = 104$ *p*

mil-lions who are not here. Now _____ Mu-sic ends her

simply *pp una corda*

31 *mp* *molto allarg.*

hom - i - ly. _____ God - speed, go and share this har - mo - ny.

molto allarg. *p*