

SONGS FOR THE END OF THE RECITAL

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

**Words by
JASON CHARNEKY**

**Music by
BRUCE TRINKLEY**

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**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.

For Jan Wilson and Bob Long

1. Invocation

Jason Charnesky

Bruce Trinkley

Piano

Fanfare ♩ = 138

The musical score consists of two staves. The top staff is for the piano, featuring treble and bass clefs, common time, and a key signature of one sharp. It includes dynamic markings like *ff* and *accented*. The bottom staff is for the voice, also in common time and one sharp. The vocal line begins with a melodic line followed by lyrics. The piano part continues with chords and eighth-note patterns.

Elegantly ♩ = 104

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,

The vocal line continues with lyrics. The piano part provides harmonic support with sustained notes and chords.

12 *poco rit.*

"Bluesy"

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

poco rit.

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,

23

mp hushed

cruis-ing the moon - dark-en'd har - bor, meets a sail-or or a

27

mf

mp cresc.

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

mf

mp cresc.

31

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

mp cresc.

f

ff

34

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

pp

ff

38

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

rit.

f

rit.

Valse triste***pp******♩ = 138*****42**

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

50

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

58

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

con pedale

65

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

cresc.

mf

72

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

delirious

mp cresc.

ff

78

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

mf

8va - - - - -

ff

mp

84

rit.

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

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 ♩ = 52-60

mf

Voice

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

Piano

mf sonorous

mp

rit.

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

f broadly

molto allarg.

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

broadly

molto allarg.

The musical score consists of two staves. The top staff is for the Voice, starting with a recitative section. The lyrics are: "To-night we greet the Muse who claims all of the na - tions as". This is followed by a piano part with a dynamic marking of *mf sonorous*. The lyrics continue: "her a - bode: World - ly Spir - it, wear - y of trav - el," with a *rit.* (ritardando) marking. The bottom staff is for the Piano, providing harmonic support. The score then transitions to a more melodic section with dynamic markings of *f broadly* and *molto allarg.* (molto allargando). The lyrics are: "Rest! Make this hall your mo - men - tar - y home.". This section concludes with another piano part, also featuring a dynamic marking of *f*.

2. Chanson extrême

Jason Charnesky

Bruce Trinkley

In the grand manner, dramatically $\bullet = 126$

Voice

No! I close the door, no more!

Piano

ff *violently*

Agitated $\bullet = 112$

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

legato

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

Calmer ♩ = 96
mp

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

ff

mp

simile

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

growing impassioned

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

poco cresc.

21

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

f

p *expressively*

p

25

end a - like.

This time I shall be ston - y and res - o - lute, nor

mf

p

28

look at his eyes,

nor the mar - vel - ous flut - ter of his

cresc.

delirious

f

p *cresc.*

f

[31]

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

rit.

dim.

3. Memo

Jason Charnesky

Bruce Trinkley

Monotonal and droll $\bullet = 108$

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 _____

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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

28

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

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

cresc.

holding back

ff ten. ten.

triumphantly!

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

a tempo

ff

love! Love! I shall love!

56

4. Ballad

Jason Charnesky

Bruce Trinkley

Flowing, humorous $\bullet = 76$

Voice

Piano

sempre legato

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

This musical score consists of two staves: a vocal part and a piano part. The vocal part is in soprano clef, G major, and common time. The piano part is in bass clef, C major, and common time. The vocal part begins with a rest followed by a melodic line. The piano part provides harmonic support with sustained notes and eighth-note patterns. The lyrics are integrated into the vocal line, starting with 'I will love you dear - ie un - til these teen - sy ants _____ chew'. The vocal line continues with 'up the Rock - y Mount - ains and a - phids eat up France; _____ till'. The piano part features a prominent bass line with sustained notes and eighth-note patterns. The score includes dynamic markings such as 'sempre legato', 'mp', 'mf', and 'distinctly'. Measure numbers 1 through 9 are indicated at the beginning of each staff.

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

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

mp

28

mf *somberly*

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

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

swal - low me for lunch or

des - er - t sand - storm squish me in sed - i - ment - ar - y rock. Come

46 *poco allarg.*

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

f

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" *8va* - - - - -

mp *colla voce*

59 *slower*

do." _____ And he re - plied, "Please do." _____ *8va* - - - - -

slower

pp

5. Minims

Jason Charnesky

Bruce Trinkley

Rhythmically(!) ♩ = 120

Voice

Piano

8va - - - - - - - -

One two three five

7 **mp**

One two three five sev-en One two three five sev-en _____ e-leven

9 **mf**

One two three five sev-en _____ e-leven thir-teen My dear,

mf

12

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

my whole, my prime aim, prime

love, prime num - ber. One two three five sev - en!

One two three five One two three One two One.

(8vb)

6. Lied

Jason Charnesky

Bruce Trinkley

Voice **Piano**

Flowing, lyrical $\text{♩} = 80$ ***mp***

Dai - ly the wren and rob - in____ and ban - tam car - di-

Piano ***mf*** ***dim.*** ***p***

con pedale

6

nal_____ would frol - ic____ in the rush_____ of our bub - bling

pochiss. rit. ***mf a tempo***

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

pochiss. rit. a tempo

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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 - cou - 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 $\bullet = 69$

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

poco rit. *pp*

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

53

Slower $\text{♩} = 60$ *holding back*

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

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

The musical score consists of two staves. The top staff is for the Voice, starting with a rest followed by eighth-note patterns. The bottom staff is for the Piano, featuring a 'guitarlike' pattern with dynamic markings *f*, *mf*, and *mp*, and a performance instruction *con pedale*. The score includes lyrics in three sections: 'In a har - bor dark with wreck - age there's a', 'la - dy book-ing pass-age and she's for - ward - ing this mes - sage:', and 'Muse. _____ "For I have been su - per - ced - ed in a'. Measure numbers 4 and 7 are indicated in boxes.

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

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

f

mf

C

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 *d* = 88

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

holding back *ten.*

pp

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

18 *rit.* **Tempo primo** *mp intensely*

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

p *cresc.*

22

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

mp

cresc.

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

f

You have opt - ed for the won - der of ma - chines that tow you un - der seas of da - ta, noise and thun - der.

holding back

p ten.

holding back

ten.

ten.

ten.

Tempo secondo

30

<img alt="Musical score for piano and voice, page 34. The score consists of two staves: treble and bass. The treble staff has lyrics. Measure 30 starts with a forte dynamic. Measure 31 begins with a piano dynamic. Measure 32 starts with a piano dynamic. Measure 33 starts with a piano dynamic. Measure 34 starts with a piano dynamic. Measure 35 starts with a piano dynamic. Measure 36 starts with a piano dynamic. Measure 37 starts with a piano dynamic. Measure 38 starts with a piano dynamic. Measure 39 starts with a piano dynamic. Measure 40 starts with a piano dynamic. Measure 41 starts with a piano dynamic. Measure 42 starts with a piano dynamic. Measure 43 starts with a piano dynamic. Measure 44 starts with a piano dynamic. Measure 45 starts with a piano dynamic. Measure 46 starts with a piano dynamic. Measure 47 starts with a piano dynamic. Measure 48 starts with a piano dynamic. Measure 49 starts with a piano dynamic. Measure 50 starts with a piano dynamic. 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42

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

cresc.

44

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

holding back

holding back

47

Tempo secondo

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

mp

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

p.

p.

p.

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

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

69

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

73

truth is dream, so Mu - sic stays there.

molto allarg.

8. Letter aria

Jason Charnesky

Bruce Trinkley

Restless ♩ = 104

Voice

Piano

5

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

dim.

mp sempre legato

9

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

cresc.

mf

mf

25 *f* *decresc.*

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

f *decresc.*

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

mp tolling

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

37

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

40

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

44

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

48

sur-face meets sur-face at an emp - ty wall
and words gut - ter out, and gest-ures use - less
(8va) cresc.

52

p very free, disturbing
are left in si - lence, lapped in si - lence.
I must learn to fash - ion
colla voce

55

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

Encore

Jason Charnesky

Bruce Trinkley

Freely $\text{♩} = 60$

Voice

Piano

Well, since you in - sist,

f

rit.

8va

mf

con pedale

3

coyly

3

rit.

a tempo

how can I re - sist?

The proud - est song comes back if it's

rit.

a tempo

3

on - ly asked.

When crowds say 'sing a - gain'

no

9

bal - lad can re - train. 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

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

12

f ff pp una corda 12

18 $\text{♩} = 84$ *mf freely*

Soon you leave this hall.

Be - come in - stru - ment - al in

rit.

p

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

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

a tempo

poco a poco cresc.

22 $\text{♩} = \text{♩}$

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

mf

C

[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,

holding back

mf *f* *p*

[27] *rit.* *3* *• = 104* *p*

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

simply

pp una corda

mp *molto allarg.*

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

molto allarg.