

**EMILY
GROSHOLZ
FOUR
CHORUSES**

Poems by
EMILY GROSHOLZ

Music by
BRUCE TRINKLEY

EMILY GROSHOLZ: FOUR CHORUSES

For SATB Voices and Piano or Chamber Ensembles

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Emily Grosholz grew up in Philadelphia. She received her B.A. at the University of Chicago and her Ph. D in philosophy at Yale University. Since 1979, she has taught at Penn State where she is now Edwin Erle Sparks Professor of Philosophy, African American Studies and English. Her poetry collections include *The River Painter* (1984), *Shores and Headlands* (1988), *Eden* (1992), *The Abacus of Years* (2002), *Feuilles / Leaves* (2007), *Proportions of the Hearts* (2014), *Childhood* (2014), and *The Stars of Earth: New and Selected Poems* (2017).

Emily Grosholz: Four Choruses was composed during residencies at The Hambidge Center for the Creative Arts and Sciences in Rabun Gap, Georgia; Ucross Foundation in Wyoming; and Dorland Mountain Arts Colony in Temecula, California. The revised version for SATB Voices and Piano was completed in State College, Pennsylvania in August 2018.

The original version of *Elm Trees in the Early Close of Winter* was scored for SSA Chorus and Chamber Orchestra of Strings and Harp. The original version of *Spring Fever* was scored for TTBB Voices and Brass Quintet and Timpani. The SATB adaptations of these choruses may be accompanied by the original instrumental groups; scores and parts are available from the composer.

Duration: approx. 8 minutes

1. The Last of the Courtyard

Who will believe me later, when I say
we lived in a state of music? Passing birds
and mice met on the roof, and danced away.

Francis played his silver flute, and Guy
his violin; the children sang in words.
Who will believe me later, when I say

we lived on little else from day to day?
Life in the courtyard was its own reward.
Mice danced across the roof, and ran away.

Carpenter, painter, potter: poverty
is the sole good a singing man affords,
though not at last sufficient. As they say

we lose the things for which we cannot pay;
our houses were sold out, over our heads.
Even the dancing mice must go away,

nothing remains of us but memory,
a fleeting minor air, absently heard.
Who will believe me later, when I say
the mice danced on the roof, and ran away?

2. Gathering of Friends after the Fall of the Sung Dynasty

I say that any man is equally brave
who can confess he loves his friends,
gives himself up to love of wine,
draws out the secrets of his heart
and hangs them up in black and white.

Especially when outside the wing of night
engulfs the moon; bad fortune ev'rywhere
plays with the bones of men; unearthly war
casts his red eye and brandishes his sword.

3. Elm Trees in the Early Close of Winter

Elm trees in the early close
of winter take me by surprise
as dusk descends,
take on, without my leave
or wish, the color mauve.

A trick of atmosphere,
earth breathing an upward cloud,
or my imposed desire,
or rising sap that swells
to leaf in winter buds?

Elm tree, shape of my desire,
what is color's origin?
Perhaps the sun's
light reflex as it moves
under the world again.

Midweek I live along,
Desires rise and face
with nowhere else to go.
Lengthening day, the empty vases
fill and overflow.

4. Spring Fever

At the wood's edge trillium shows
mauve petals in three,
bloodroot fragile white
planets down the ecliptic of the road.
I can do nothing better with my eyes
than seek the early risers out;
my self rides up and down,
teased from sterner purposes
by love and evolving spring.

Too restless to stay fixed
at my desk, which faces city streets
through windows darkening
with dust and spiderwork,
I ride my bicycle by morning
out to country at the city's edge.

I never touch the violets,
Quaker ladies massing in their dress
of blue and white, the common pinks
ignorant of their family's Latin title.
Empty-handed, given to pastoral,
by night I ride back to my lover's bed,
trailing names of flowers from the woods.

1. The Last of the Courtyard

For SATB Chorus and Piano

Poem by Emily Grosholz*
from *The River Painter*

Music by Bruce Trinkley

Andante grazioso ♩ = 63

Piano

The musical score is for a piece titled "1. The Last of the Courtyard" by Bruce Trinkley, set to a poem by Emily Grosholz. It is for SATB Chorus and Piano. The tempo is "Andante grazioso" with a metronome marking of ♩ = 63. The key signature has one sharp (F#) and the time signature is 9/8. The piano part begins with a melody in the right hand and a supporting bass line in the left hand, marked *mf* and *dim.*. The vocal parts enter at measure 4, marked *mp*. The lyrics are: "Who will be-lieve me lat - er, when I say _____ we lived in a state of". The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass). The piano part continues with a melody in the right hand and a supporting bass line in the left hand, marked *mp* and *cresc.*. The score includes a rehearsal mark at measure 4.

7 *f* *mf* *p*

mu - sic? Pass-ing birds and mice met on the roof, and

mu - sic? Pass-ing birds and mice met on the roof, and

8 *f* *mf* *p*

state of mu - sic? Pass-ing birds and mice met on the roof, and

state of mu - sic? Pass-ing birds and mice met on the roof, and

10 *mp*

danced a - way. Fran - cis played his sil - ver flute,

danced a - way. Fran - cis played his sil - ver flute,

danced a - way. and

danced a - way. and

10 *mp*

14

the chil - dren sang in words. _____

the chil - dren sang in words. _____

Guy his vi - o - lin; _____ the chil - dren sang in words.

Guy his vi - o - lin; _____ the chil - dren sang in words. _____

14

p *mp*

18

p *cresc.*

Who will be-lieve me lat - er, when I say we lived on lit - tle else from day to

p *cresc.*

Who will be-lieve me lat - er, when I say we lived on lit - tle else from day to

p *cresc.*

Who will be-lieve me lat - er, when I say we lived on lit - tle else from day to

p *cresc.*

Who will be-lieve me lat - er, when I say we lived on lit - tle else from day to

18

p *cresc.*

22 *mf* *sub. p*

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

22 *mf* *sub. p*

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

day? ____ Life in the court - yard was its own re-ward. ____ Mice danced a -

26 *mf*

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

26 *mf*

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

cross the roof, and ran a-way. Car-pen-ter, paint - er,

30 *sub. p cresc.*

pot - ter:____ pov - er - ty____ is the sole good____ a sing - ing man____ af -

sub. p cresc.

pot - ter:____ pov - er - ty____ is the sole good____ a sing - ing man____ af -

sub. p cresc.

pot - ter:____ pov - er - ty____ is the sole good____ a sing - ing man____ af -

mf cresc.

pot - ter:____ a sing - ing man____ af -

30 *sub. p cresc.*

p.

p.

p.

p.

34 *f* *mf dim.* *poco a poco allarg.*

fords,____ though not at last suf - fi - cient.____ As they say,____

f *mf dim.*

fords,____ though not at last suf - fi - cient.____ As they say,____

f

fords,____

f

fords,____

34 *f* *mf dim.* *poco a poco allarg.*

p.

p.

p.

p.

Quietly $\text{♩} = 56$

39 *p* *mp desperately*

we lose the things for which we can-not pay; _____ our hous-es were sold out, _____

p we lose the things for which we can-not pay; _____

p *mp desperately*

we lose the things for which we can-not pay; _____ our hous-es were sold out,

p we lose the things for which we can-not pay; _____

39 *p* *mp*

Tempo primo $\text{♩} = 63$

43 *p*

o-ver our heads. _____ E-ven the danc - ing mice must go a - way, _____

_____ o - ver our heads. _____

43 *p*

47 *mp* noth-ing re-mains of us but mem-o-ry, a

noth-ing re-mains of us but mem-o-ry, a

noth-ing re-mains of us but mem-o-ry, a

noth-ing re-mains of us but mem-o-ry, a

47 *mp* noth-ing re-mains of us but mem-o-ry, a

50 *non cresc.* *p*

fleet-ing mi-nor air, ab-sent-ly heard. Who will be-lieve me

non cresc. *p*

fleet-ing mi-nor air, ab-sent-ly heard. Who will be-lieve me

non cresc. *p*

fleet-ing mi-nor air, ab-sent-ly heard. Who will be-lieve me

non cresc. *p*

fleet-ing mi-nor air, ab-sent-ly heard. Who will be-lieve me

50 *8va* *p*

53

lat - er, when I say the mice danced on the

lat - er, when I say the mice danced on the

lat - er, when I say the mice danced on the

53

lat - er, when I say the mice danced on the

molto ritard.

56

roof, and ran a - way?

roof, and ran a - way?

roof, and ran a - way?

roof, and ran a - way?

56

molto ritard.

8vb -

2. Gathering of Friends, after the Fall of the Sung Dynasty

For SATB Voices Unaccompanied

Poem by Emily Grosholz
from *The River Painter* (1984)*

Music by Bruce Trinkley

Andante cantabile ♩ = 100
mp

Soprano
I say that a - ny man is e - qual - ly brave who can con -

Alto
I say that a - ny man is e - qual - ly brave who can con -

Tenor
I say that a - ny man is e - qual - ly brave who can con -

Bass
I say that a - ny man is e - qual - ly brave who can con -

Piano (for rehearsal only)
mp

6 *cresc.* *f* *p* *mf* *mp*

fess he loves his friends,— gives him-self up to love of wine,—

8 *cresc.* *f* *p* *mf* *mp*

fess he loves his friends,— gives him-self up to love of wine,—

8 *cresc.* *f* *p* *mf* *mp*

fess he loves his friends,— gives him-self up to love of wine,—

6 *cresc.* *f* *p* *mf* *mp*

fess he loves his friends,— gives him-self up to love of wine,—

12 *rit.* *p* *espressivo*

draws out the se-crets of his heart and hangs them up in black and

12 *rit.* *p* *espressivo*

draws out the se-crets of his heart and hangs them up in black and

8 *rit.* *p* *espressivo*

draws out the se-crets of his heart and hangs them up in black and

12 *rit.* *p* *espressivo*

draws out the se-crets of his heart and hangs them up in black and

Allegro agitato $\text{♩} = 132$

18 *mf*

white. _____ E - spe - cial - ly _____ when out - side the

white. _____ E - spe - cial - ly _____ when out - side the

mf *cresc.*

white. _____ E - spe - cial - ly _____ when out - side the wing of night —

mf *cresc.*

white. _____ E - spe - cial - ly _____ when out - side the wing of night —

18

cresc. *f* *a tempo p*

wing of night _____ en - gulfs the moon; _____ bad for - tune

cresc. *f* *a tempo p*

wing of night _____ en - gulfs the moon; _____ bad for - tune —

f *pp a tempo*

_____ en - gulfs the moon; _____ bad _____

f *pp a tempo*

_____ en - gulfs the moon; _____ bad _____

24 *a tempo*

f *pp* *p*

29 *cresc.* *mf* *>* *>* *>*

ev' - ry - where. plays with the bones of men;

ev' - ry - where. plays with the bones of men;

p cresc. *mf* *>* *>* *>*

— bad for-tune ev' - ry - where plays with the bones of men;

p cresc. *mf* *>* *>* *>*

— bad for-tune ev' - ry - where plays with the bones of men;

29 *cresc.* *mf*

35 **Adagio** *p* *ghostly* *pp* *= 72*

un - earth - ly war casts his red eye

p ghostly *pp*

un - earth - ly war casts his red eye

p ghostly *pp*

un - earth - ly war casts his red eye

mf ghostly *mp*

un - earth - ly war casts his red

35 *p* *mf* *pp* *mp*

Allegro agitato ♩ = 132**Tempo primo** ♩ = 100

39 *mf* < *ff* *dim.* *p*

and bran-dish-es his sword. _____ is

mf < *ff* *p*

and bran-dish-es his sword. _____ I say that a - ny man is

mf < *ff* *p*

and bran-dish-es his sword. _____ I say that a - ny man is

mf < *ff* *p*

eye and bran-dish-es his sword. _____ I say that a - ny man is

39 *mf* *ff* *p*

45 *molto espressivo* *poco rit.*

e - qual-ly brave who can con - fess he loves his friends,

molto espressivo *poco rit.*

e - qual-ly brave who can con - fess he loves his friends,

molto espressivo *poco rit.*

e - qual-ly brave who can con - fess he loves his friends,

molto espressivo *poco rit. div.*

e - qual-ly brave who can con - fess he loves his friends,

45

3. Elm Trees in the Early Close of Winter

For SATB Voices and Piano
or Chamber Orchestra of Strings and Harp

Poem by Emily Grosholz*

Music by Bruce Trinkley

from *Eden* (1992)

Andante mesto ♩ = 84

Soprano

Alto

Tenor

Bass

Piano

pp

simile

con pedale

p

pp

pp

Elm trees _____ in the ear-ly close of

Elm trees _____ in the ear-ly close of

Hmm. _____

Hmm. _____

7

win - ter _____ take me by sur - prise _____ as dusk de - scends,

win - ter _____ take me by sur - prise _____ as dusk de - scends,

7

12 *mp* take on, with - out my leave or wish, *p calmato* the col - or *mf* mauve.

8 *mp* take on, with - out my leave or wish, *p calmato* the col - or *mf* mauve.

8 *mp* take on, with - out my leave or wish, *p calmato* the col - or *mf* mauve.

mp take on, with - out my leave or wish, *p calmato* the col - or *mf* mauve.

12 *mp* *calmato* *mf*

18 *mp* A trick of

p Ah

p Ah

p Ah

18 *f* *mf* *p* *mf* *f*

24 *poco allarg.* *a tempo*

at - mos - phere, earth breath - ing an up - ward cloud, or my im - posed de - sire,

earth breath - ing an up - ward cloud, or my im - posed de - sire,

earth breath - ing an up - ward cloud, or my im - posed de - sire,

Ah or my im - posed de - sire,

24 *poco allarg.* *a tempo*

mp *mf* *p*

29 *pp*

or ris - ing sap that swells to leaf in win - ter buds?

or ris - ing sap that swells to leaf in win - ter buds?

or ris - ing sap that swells to leaf in win - ter buds?

or ris - ing sap that swells to leaf in win - ter buds?

pp

29 *cantando* *mp* *pp* *p*

35 *mp* *rit.*

Elm tree, _____ shape of my de-sire, what is col - or's or - i-gin?

mp

Elm tree, _____ shape of my de-sire, what is col - or's or - i-gin?

mp

Elm tree, _____ shape of my de-sire, what is col - or's or - i-gin?

mp

Elm tree, _____ shape of my de-sire, what is col - or's or - i-gin?

35 *mp* *sonore* *p* *rit.*

a tempo

40 *pp* *sotto voce*

Per-haps the sun's light re - flex as it moves un - der the world a -

pp *sotto voce*

Per-haps the sun's light re - flex as it moves un - der the world a -

pp *sotto voce*

Per-haps the sun's light re - flex as it moves un - der the world a -

pp *sotto voce*

Per-haps the sun's light re - flex as it moves un - der the world a -

40 *a tempo*

pp *una corda*

45

gain. Mid-week I live a-lone. De - sires

gain. Mid-week I live a-lone. De - sires

gain. Mid-week I live a-lone. De - sires

gain. Mid-week I live a-lone. De - sires

f *p subito*

45

mp *f* *p subito*

poco rit. a tempo

51

rise and fade with no-where else to go. Leng-then - ing day, the

rise and fade with no-where else to go. Leng-then - ing day, the

rise and fade with no-where else to go. Leng-then - ing day, the

rise and fade with no-where else to go. Leng-then - ing day, the

mp *p*

51

mp *p*

56 *pp*
 emp - ty vas - es fill _____ and o - ver - flow. _____
pp
 emp - ty vas - es fill _____ and o - ver - flow. _____
pp
 emp - ty vas - es fill _____ and o - ver - flow. _____
pp
 emp - ty vas - es fill _____ and o - ver - flow. _____

56 *pp*

60

60 *p* *pp* *rit.*
 dolore

4. Spring Fever

Poem by Emily Grosholz

from *The River Painter* (1984)*

For SATB Voices and Piano
or Brass Quintet and Timpani

Music by Bruce Trinkley

Allegro energico ♩ = 96

Piano

The piano introduction is in 9/8 time, marked *Allegro energico* with a tempo of ♩ = 96. It features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

This section continues the piano introduction, marked with a box number 4. It includes dynamics such as *cresc.*, *f*, and *ff dim.* The melody in the treble staff becomes more complex with triplets and sixteenth notes.

Vocal entry for SATB voices, marked with a box number 8. The lyrics are: "At the wood's edge__ tril-li-um shows__ mauve pet-als in three,__ blood-root frag - ile white". The music is in 9/8 time, with dynamics *mf* and *mp*. The vocal parts enter on the first measure.

Piano accompaniment for the vocal entry, marked with a box number 8. The lyrics are: "At the wood's edge__ tril-li-um shows__ mauve pet-als in three,__ blood-root frag - ile white". The piano part features chords and eighth-note accompaniment, with dynamics *mf simile* and *mp*.

13 *cresc.* *f* plan - ets down the e - clip - tic of the road.

13 *cresc.* *f* plan - ets down the e - clip - tic of the road.

13 *cresc.* *f* plan - ets down the e - clip - tic of the road.

13 *cresc.* *div. f* plan - ets down the e - clip - tic of the road.

18 *mf* I can do noth - ing bet - ter with my eyes than seek the ear - ly

18 *mf* I can do noth - ing bet - ter with my eyes than seek the ear - ly

18 *mf*

[illegible]

30

and e - volv - ing spring, by love and e - volv - ing spring.

volv - ing spring, by love and e - volv - ing spring.

and e - volv - ing spring, by love and e - volv - ing spring.

volv - ing spring, by love and e - volv - ing spring.

30

35

mf

Too rest - less to stay fixed at my desk, which

mf

Too rest - less to stay fixed at my desk, which

mf

Too rest - less to stay fixed at my desk, which

mf

Too rest - less to stay fixed at my desk, which

Too rest - less to stay fixed at my desk, which

35

mp

39

rit. e dim.

fac - es cit - y streets through win - dows dark-en - ing with dust and spi - der -

rit. e dim.

fac - es cit - y streets through win - dows dark-en - ing with dust and spi - der -

rit. e dim.

fac - es cit - y streets through win - dows dark-en - ing with dust and spi - der -

rit. e dim.

fac - es streets dark-en - ing with dust and spi - der -

39

rit. e dim.

44

Poco meno mosso ♩ = 88

p

work, Hm

p

work, Hm

solo or tutti mp quasi recitative

work, I ride my bi-cy-cle by morn-ing out to coun-try at the cit - y's edge.

div. *p*

work, Hm

44

Poco meno mosso ♩ = 88

mp

Chorale $\text{♩} = 92$ *mp dolce*

50 *p* *legato ed espressivo*

I nev - er touch the vi - o - lets, Quak - er la - dies

p *legato ed espressivo* *mp dolce*

I nev - er touch the vi - o - lets, Quak - er la - dies

tutti *p* *legato ed espressivo* *mp dolce*

I nev - er touch the vi - o - lets, Quak - er la - dies

p *legato ed espressivo* *mp dolce*

I nev - er touch the vi - o - lets, Quak - er la - dies

50 *p* *legato ed espressivo* *mp sonore*

56 mass - ing in their dress of blue and white, the com - mon pinks

mass - ing in their dress of blue and white, the com - mon pinks

mass - ing in their dress of blue and white, the com - mon pinks

mass - ing in their dress of blue and white, the com - mon pinks

56

60 *pp* *rit.* *mp*

ig - nor - ant of their fam-i-ly's Lat - in ti - tle. Emp - ty - hand - ed, _____

pp *mp*

ig - nor - ant of their fam-i-ly's Lat - in ti - tle. Emp - ty - hand - ed, _____

pp

ig - nor - ant of their fam-i-ly's Lat - in ti - tle.

pp

ig - nor - ant of their fam-i-ly's Lat - in ti - tle.

60 *cantando* *mp*

pp

64 *molto accel.* *mp*

_____ giv'n to pas - tor - al, by

mp

giv'n to pas - tor - al, by

mp

Emp - ty - hand - ed, _____ giv'n to pas - tor - al, by

mp

Emp - ty - hand - ed, _____ giv'n to pas - tor - al, by

64 *molto accel.* *mp*

mp

68

Tempo primo $\text{♩} = 96$ *cresc. poco a poco al fine*

night I ride back to my lov - er's bed, trail - ing names of

night I ride back to my lov - er's bed, trail - ing names of

night I ride back to my lov - er's bed, trail - ing names of

night I ride back to my lov - er's bed, trail - ing names of

68

Tempo primo $\text{♩} = 96$ *mp cresc. poco a poco al fine*

72

flow - ers from the woods.

flow - ers from the woods.

flow - ers from the woods.

flow - ers from the woods.

72