

# *The Winter Sermon*

**SSAA Chorus and Piano**

**Lyrics by Jason Charnesky  
Music by Bruce Trinkley**

## The Winter Sermon

The winter wind blows cold and gives the trees a voice  
and though the year be old the branches sing "Rejoice!"  
"Despite the term decreed to earth in ice and mud,  
we harbor still the seed of spring and guard the bud

"of blossom that we hold in promise of the season  
when crocuses unfold and dragonflies have reason  
to dart in antic glee weaving the summer sun  
a lace of colored beam upon their wing. The young

"of cricket and of rose lay waiting, living still.  
In secret pocket grows the butterfly until  
the kiss of summer breeze comes summon them again.  
And summer rain will tease the beetle and the wren.

"The beauty that you knew, that shudder on the beach,  
are buried out of view, nine inches out of reach.  
Your summer-thundered heart now wounded from the lance  
of some departed love, will blossom with the dance

"of dandelion fuzz upon an April air.  
Though winter chill the blood and makes the body frail,  
remember, humankind, you were a spirit first  
before the flesh of spine and muscle laid the curse

of doubt and winter pain." The branches sung in choir.  
"You shall return again! With hearts restored entire."  
I very seldom give much credence to the sound  
of creaking trees that sieve the blizzard to the ground.

But what these branches spoke reminded me of what  
I almost had forgot: I love. I live. I love.  
All that we thought was lost does not forsake us, but returns.  
Beneath the frozen plot a fiery pasture burns.

# The Winter Tree Sermon

For SSAA Chorus and Piano or Marimba(s)

Jason Charnesky

Bruce Trinkley

**Andante con moto**  $\text{♩} = 96$ 

**Piano**

The musical score consists of six systems of music. System 1 (measures 1-4) features a piano part with dynamics *mp*, *mf*, and *dim.*, and a vocal part with *con pedale*. Systems 2 and 3 (measures 5-8) show two vocal parts: *soprano 1 and 2* and *alto 1 and 2*, both singing in *p* dynamic. The lyrics are: "The winter wind blows cold \_\_\_\_\_ and gives the trees a". Systems 4 and 5 (measures 9-12) show the piano part again with *p* dynamic. Systems 6 and 7 (measures 13-16) show the vocal parts again with *cresc.* dynamics. The lyrics are: "voice \_\_\_\_\_ and though the year be old the branch - es sing 'Re -'" followed by another line starting with "voice \_\_\_\_\_ and though the year be old the branch - es sing 'Re -'". System 8 (measures 17-20) shows the piano part again with *cresc.* dynamics.

13

*mf*

joice!" \_\_\_\_\_ sing "Re - joice!" \_\_\_\_\_ "De - spite the term de -

*mf*

joice!" \_\_\_\_\_ sing "Re - joice!" \_\_\_\_\_ "De - spite the term de -

*mf*

joice!" \_\_\_\_\_ sing "Re - joice!" \_\_\_\_\_ "De - spite the term de -

*mf*

joice!" \_\_\_\_\_ sing "Re - joice!" \_\_\_\_\_ "De - spite the term de -

*mp*

13

**mf**

**mp**

**mp**

**mp**

17

creed to earth in ice \_\_\_\_\_ and mud, \_\_\_\_\_ we har - bor still the

creed to earth in ice \_\_\_\_\_ and mud, \_\_\_\_\_ we har - bor still the

creed to earth in ice \_\_\_\_\_ and mud, \_\_\_\_\_ we har - bor still the

creed to earth in ice \_\_\_\_\_ and mud, \_\_\_\_\_ we har - bor still the

17

**mp**

**mp**

**mp**

**mp**

21

seed of spring and guard \_\_\_\_\_ the bud \_\_\_\_\_

seed of spring and guard \_\_\_\_\_ the bud \_\_\_\_\_ of

seed of spring and guard \_\_\_\_\_ the bud \_\_\_\_\_ of blos - som that we

seed of spring and guard \_\_\_\_\_ the bud \_\_\_\_\_ of blos - som that we

21

mf

in prom - ise of the sea - son when cro - cus - es \_\_\_\_\_ and

blos - som that we hold \_\_\_\_\_ in prom - ise of the cro - cus - es \_\_\_\_\_ and

hold \_\_\_\_\_ in prom - ise of the sea - son when cro - cus - es un - fold \_\_\_\_\_ and

hold \_\_\_\_\_ in prom - ise of the sea - son when cro - cus - es un - fold \_\_\_\_\_ and

25

p.

p.

p.

p.

30

drag - on - flies have rea - son to dart in an - tic glee \_\_\_\_\_ weav - ing the  
drag - on - flies have rea - son to dart in an - tic glee \_\_\_\_\_

drag - on - flies have rea - son to dart in an - tic glee \_\_\_\_\_ weav - ing the

30

sum - mer sun a lace of col - ored beam up - on their wing. The

weav - ing the lace of col - ored beam up - on their

sum - mer sun a lace of col - ored beam up - on their wing. The

sum - mer sun a lace of col - ored wing.

35

sub.p cresc.

39

pp  
young \_\_\_\_\_ of crick - et and of rose \_\_\_\_\_ lay wait - ing, liv - ing wing. \_\_\_\_\_ of crick - et and of rose \_\_\_\_\_ lay wait - ing, liv - ing young \_\_\_\_\_ of crick - et and of rose \_\_\_\_\_ lay wait - ing, liv - ing still. \_\_\_\_\_ In of rose \_\_\_\_\_

*dim.*

*pp*

*cresc.*

still. \_\_\_\_\_ In se - cret pock - et grows the but - ter - fly \_\_\_\_\_ the still. \_\_\_\_\_ In se - cret pock - et grows the but - ter - fly \_\_\_\_\_ the se - cret pock - et grows the but - ter - fly un - - til \_\_\_\_\_ un - cresc. \_\_\_\_\_ grows the but - ter - fly un - - til un - -

*f*

*f*

*cresc.*

*f*

44

*cresc.*

48

kiss of sum - mer breeze \_\_\_\_\_ comes sum - mon them a - gain. And sum - mer rain will  
 kiss of sum - mer breeze \_\_\_\_\_ comes sum - mon them a - gain. And sum - mer rain will  
 til \_\_\_\_\_ the kiss of sum - mer breeze \_\_\_\_\_ comes sum - mon them a - gain. And rain will  
 til \_\_\_\_\_ the kiss of sum - mer breeze \_\_\_\_\_ comes sum - mon them a - gain. And rain will

48

53

*rit.*

Mesto  $\bullet = 76$

tease the bee - tle and \_\_\_\_\_ the wren.

tease the bee - tle and \_\_\_\_\_ the wren.

tease the bee - tle and \_\_\_\_\_ the wren. The

tease the bee - tle and \_\_\_\_\_ the wren. The

53

*rit.*

mp

57 *pp*

Oo \_\_\_\_\_ Your

*pp*

Oo \_\_\_\_\_ Your

*mf*

beau-ty that you knew, that shud-der on the beach, are bur-ied out of view, nine inch-es out of reach. Your

*mf*

beau-ty that you knew, that shud-der on the beach, are bur-ied out of view, nine inch-es out of reach. Your

*p*

57

sum-mer-thun-dered heart now wound-ed from the lance of some de-part-ed love, will blos-som

*mp*

sum-mer-thun-dered heart now wound-ed from the lance of some de-part-ed love, will blos-som

*mp*

sum-mer-thun-dered heart now wound-ed from the lance of some de-part-ed love, will

*mp*

sum-mer-thun-dered heart now wound-ed from the lance of some de-part-ed love, will

*mf*

61

sum-mer-thun-dered heart now wound-ed from the lance of some de-part-ed love, will

*mp*

10

64

64

with the dance of dan - de-li - on fuzz up - on an A - pril air. Though

cresc.

with the dance of dan - de-li - on fuzz up - on an A - pril air. Though

cresc.

blos-som with the dance of dan - de-li - on fuzz up - on an A - pril air. Though

blos-som with the dance Though win - ter chill the

64

67

A musical score page featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time. The vocal line begins with a sixteenth-note grace followed by eighth notes. The lyrics are: "win - ter chill the blood and makes the bod - y frail," with a fermata over the end of the word "frail". The dynamic marking "dim." is placed above the staff. The vocal line concludes with a half note on the first ledger line below the staff.

*dim.*

win - ter chill the blood and makes the bod - y frail,  
re - mem - ber, hu - man-kind, you

A musical score for voice and piano. The vocal line is in soprano C-clef, with lyrics: 'blood and makes the body frail,'. The piano accompaniment consists of a single melodic line in bass clef, starting with a dotted half note. The dynamic is marked 'dim.' above the vocal line.

67

Musical score for piano, page 10, measures 67-68. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three flats. Measure 67 starts with a forte dynamic. The first measure ends with a fermata over the bass note. Measure 68 begins with a dynamic marking 'dim.' followed by eighth-note chords. The dynamic changes to 'p' (piano) in the middle of the measure. The bass line continues with eighth-note chords. The measure ends with a dynamic marking 'espressivo'.

70 *cresc. poco a poco* *sffz*  
 were a spir - it first be - fore the flesh of spine and mus - cle laid the curse of doubt and win - ter pain."

*cresc. poco a poco*

be - fore the flesh of spine and mus - cle laid the curse of doubt and win - ter pain."

*cresc. poco a poco* *sffz*

were a spir - it first be - fore the flesh of spine and mus - cle laid the curse of doubt and win - ter pain."

*cresc. poco a poco* *sffz*

be - fore the flesh of spine and mus - cle laid the curse of doubt and win - ter pain."

70

*cresc.* *mp* *sffz*

74 *mp*  
 The branch - es sung in choir. "You shall re - turn a - gain! With

"You shall re - turn a - gain! With

*mp*  
 The branch - es sung in choir. "You shall re - turn a -

"You shall re - turn a -

74 *sffz*  
*mp*

77

p ten.  
I  
p ten.  
I  
p ten.  
I  
p ten.  
I

poco rit.

80

**Tempo primo**

cresc. poco a poco  
ver - y sel - dom give\_\_\_\_ much cre - dence to the sound\_\_\_\_ of creak - ing trees that  
cresc. poco a poco  
ver - y sel - dom give\_\_\_\_ much cre - dence to the sound\_\_\_\_ of creak - ing trees that  
cresc. poco a poco  
ver - y sel - dom give\_\_\_\_ much cre - dence to the sound\_\_\_\_ of creak - ing trees that  
cresc. poco a poco

80

pp cresc. poco a poco

85

sieve the bliz - zard to the ground.

sieve the bliz - zard to the ground. to the ground. But

sieve the bliz - zard to the ground. to the ground.

sieve the bliz - zard to the ground. to the ground. But

85

90

But what these branch - es spoke \_\_\_\_\_ re - mind - ed me of what \_\_\_\_\_ I

what these branch - es spoke \_\_\_\_\_ re - mind - ed me of what \_\_\_\_\_ I al - most had for -

But what these branch - es spoke \_\_\_\_\_ re - mind - ed me of what \_\_\_\_\_ I

what these branch - es spoke \_\_\_\_\_ re - mind - ed me of what \_\_\_\_\_ I al - most had for -

90

**95** *allarg.* *joyously* **Poco meno mosso**  $\text{♩} = 69$  *quietly*

al - most had for - got: I love. I live. I  
*joyously* *quietly*  
 got: I love. I live. I  
*joyously* *quietly*  
 al - most had for - got: I love. I live. I  
*joyously* *quietly*  
 got: I love. I live. I  
*allarg.* *joyously* *p*

**101**  
*love.* I live.  
*love.* I live.  
*love.* I live.  
*love.* I live.  
*love.* I live.

105

**Andante espressivo** ♩ = 92

15

All that we thought was lost does not \_\_\_\_\_ for -

All that we thought was lost does not \_\_\_\_\_ for -

All that we thought was lost does not \_\_\_\_\_ for -

All that we thought was lost does not \_\_\_\_\_ for -

8va

105

sake us, but re - turns.

*poco rit.*

sake us, but re - turns.

*p* *molto cresc.*  
Be -  
*molto cresc.*

sake us, but re - turns.

Be -

(8va)

*poco rit.*

114

**Tempo primo***mf* molto cresc.

Be -neath the plot a fier -y pas -ture burns.

*mf* molto cresc.

Be -neath the plot a fier -y pas -ture burns.

*ff*

neath the fro -zen plot a fier -y pas -ture burns.

*ff*

neath the fro -zen plot a fier -y pas -ture burns.

*ff*

114

*p* molto cresc.*ff* precipitando

119

(8va)-----,

119

*sforzando*