

# **SUMMER EVENINGS**

**Seven Songs for Voice and Piano  
or Chamber Ensembles:**

**Piano Trio**

**String Quartet**

**Woodwind Quintet**

**Music by**

**BRUCE TRINKLEY**

## SUMMER EVENINGS

Seven Songs for Voice(s) and Piano or Chamber Ensembles:  
Piano Trio, String Quartet and Woodwind Quintet

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**SUMMER EVENINGS** is a cycle of songs for voices and chamber ensembles from **MOUNTAIN LAURELS**, a Choral Symphony celebrating the Centennial of State College, Pennsylvania. The texts are drawn from the works of Central Pennsylvania poets. The symphony was commissioned by the Borough of State College with grants provided by the Pennsylvania Council on the Arts and gifts from corporate and individual sponsors in State College.

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**SUMMER EVENINGS** was written for and is dedicated to: Susan Boardman, soprano; Suzanne Roy, soprano; Barbara Hess, mezzo-soprano; Richard Kennedy, tenor; Norman Spivey, baritone; the **Castalia Trio**: James Lyon, violin; Kim Cook, violoncello; Marylène Dosse, piano; the **Alard String Quartet**: Joanne Zagst, violin; Donald Hopkins, violin; Raymond Page, viola; Leonard Feldman, violoncello; and the **Pennsylvania Quintet**: Eleanor Duncan Armstrong, flute; Timothy Hurtz, oboe; Smith Toulson, clarinet; Lisa Bontrager, horn; Daryl Durran, bassoon.

# 1. Dinner in the Courtyard

For Voice and Piano or Piano Trio

Emily Grosholz

from *The River Painter* (1984)\*

Bruce Trinkley

**Tempo di tango** ♩ = 112

**Piano**

*poco stringendo*

*mp*

*mf*

*con pedale*

*poco rit. e dim.*

*mp sempre legato*

When sum - mer tears the  
*a tempo*

*sempre legato mp*

ma - ple leaves to lace, and blue shows through the green like those i - mag - ined

*pp*

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dis - tanc-es, weav - ing through all things close at hand, \_\_\_\_\_ then

*mf*

13 *p poco cresc,* *mf*

sun - set looms for hours up - on the scar - let ten - e - ments of day, un -

*passionately*

17

rav - el - ing cur - tains, win - dow - panes \_\_\_\_\_ a - blaze. \_\_\_\_\_

*cresc.*

21 *cresc.*

*f* rapturously

The house is close, I say,

**24** *f* rhapsodically

*pp*

and move the ta-ble un-der-neath the arch-es of the ma-ple tree.

**28** *molto dim.* *pp* luminous

*mp*

Not e-ven the cur-ious neigh-bors know if I am host or

**33** *poco cresc.* *mp*

*allargando*

stran - ger here, nor if this roof of leaf and air, the lit - tle court - yard of the

37

*allargando*

*a tempo*

world, is home. \_\_\_\_\_

41

*a tempo*

*cantando*

*mp*

45

*calando*

*rit.*

*p*

June 1994 Ucross Foundation, Wyoming

# 2. Poem with a Moon

For Voice and Piano or String Quartet

John Balaban  
from *Blue Mountain*\*

Bruce Trinkley

**Largo pensoso** ♩ = 56

Voice

Piano

*cantando*

*p*

*con pedale*

3

3

2

5

*p sempre legato*

One sum - mer eve - ning at an oak edged pond, I saw shoals of

7 *mp*

frogs, or small toads, spawn-ing, — bloat-ed red, — glued in pairs,

7 *mp*

10 *mf poco agitato* *mp dolce*

roll - ing, roil - ing the shal - lows un - der a full moon — which,

10 *mf poco agitato* *mp calmato*

12

oil - ed, sleek, drip - ping in the trees, — cast shad - ows — from my hand —

12

15 on - to the wa - ter.

*cresc.* *f*

17 *mp* **Andante espressivo** ♩ = 96

To - night, spring night, by your

*mf dim.* *mp*

20 *p sempre*

house the peep - ers trill, and the moon, as you

*p*

23 sit at your desk, looks in to see if your

27 face is still shad - owed by mine.

31

35 *poco rit.*

*dolcissimo*  
*mp*

# 3. Eden

Voice and Piano or Chamber Ensemble

Emily Grosholz  
from *Eden* (1992)\*

Bruce Trinkley

**Andante moderato** **Allegro marcato** ♩ = 112

Voice

Piano

*espressivo* *poco rit.* *mp* *ff*

*mf*

In lur - id car - toon col - ors, — the big ba - by

6

*f* *mp*

di - no-saur steps back - wards — un - der the shad - ow — of an ap -

11

*poco allarg.*

proach - ing — ty - ran - no - sau - rus rex. —

16 *poco allarg.*

*mf*

*recitative mp*

"His mom-my going to fix it," you re-mark, se-re-ne-ly an-xious, hop-ing for the

21 *mp*

*rit.*

*a tempo*

best. — Af-ter the big ex-plo-sion, af-ter the lights go

22 *f*

*mf*

*piu f*

down in - side the house and up the street, we rush out-doors\_\_\_\_\_ to

27

*piu f*

*poco rit.*

find a squirrel\_\_\_\_\_ stopped in straws\_\_\_\_\_ of half - gnawed\_\_\_\_\_ ca - ble.

30

*poco rit.*

*mp recitative*

*simply, but intensely p*

**Poco a tempo**

I ex - plain, try - ing to fit the facts, "The squirrel is dead."

33

*p*

*mp*

No, you ex - plain it — oth - er - wise to

35

*poco rit.* *recitative* *p*

me. "He's sleep - ing. And his mom - my going to come."

39

*mf* *p*

Lat - er, when the squirrel has been removed, "His mom - my fix him,"

41

*mp* *poco stringendo* *poco rit.* *p* *mp*

you in - sist, in - sist - ing on the right to know what you be - lieve. The

43

*mp* *p*

**Andante espressivo** ♩ = 108

world is tru - ly full of fab - u - lous great and cu - ri - ous small

45

*mp* *simile*

*rit.* *a tempo*

— in - hab - i - tants, and you're the fresh - ly mint - ed,

49

*rit.* *a tempo*

*poco rit.* *a tempo*  
*dolce ed espansivo*

un - a-shamed Ad - am in this gar - den. You pre -

53 *poco rit.* *a tempo*  
*dolce ed espansivo*

side, ap - pre - ci - ate, and judge our prop - er names.

58 *mf*

Like God, I brought you here. Like God, I

62 *p*

seem to be om - nip - o - tent, most - ly help - ful,

67 *cresc.*

*cresc.*

*f* *>* *mf*

some - times an - gry as hell. I fix what - ev - er

70

*f* *mp*

*mp*

mi - nor faults a - rise with band - aids, — bat - ter - ies, —

73

*p*

### Slow lullaby

*poco rit.* *p semplice*

mask - ing tape, and pills. But I am pow - er - less, as

77

*poco rit.* *p*

you must know, to chase the ser - pent slid - ing in the grass, or the tall

*cresc.* 3

82 *simile*

an - gel — with the flam - ing sword who scares you — when he ris - es sud - den - ly —

*mf* *p espressivo* *cresc.* *f*

88 *mf* *colla voce* *p* *non arpeg.* *f*

— be - hind the gates of sun - set. —

*mp* *rit.* *poco a tempo*

94 *mp* *non arpeg.* *poco a tempo* *p* *pp*

# 4. The Eye in the Forest

For Voice and Piano or Chamber Ensemble

John Haag

from *The Mirrored Man*\*

Bruce Trinkley

**Largo pensoso** ♩ = 54

Voice

Piano

*p* Be - neath a ce - dar,

*mp* bur - ied in the moss And nee - dles, clois - tered in a

*mf* dim re - cess Where on - ly green light fil - ters down, the

*p*

*mf*

9

doe Has left her tis - sue skull. Fac - ets of dew

*mp*

*p*

*mp*

11

Shine on a ring of bone a - bout an eye

*mf*

13

— Re - placed by vi - o - lets. Ten - ta - tive - ly They ling - er, but the flow - er

*parlando*

*ten.*

*a tempo*

*pp*

*colla voce*

*p*

16 *mp* *cresc.*

stays, and thrives, Hid - ing the death - mask — un - der liv - ing leaves As

*simile* *cresc.*

18 *mf* *p*

roots ex - plore and force the del - i - cate — Faint u - nions —

*mf* *p*

20 *quasi recitative* *pp*

where the ac - cu - rate bone was knit. The moss, in - trud - ing,

*pp*

22

swells be-tween the teeth\_\_\_\_\_ And plucks them slow-ly; day by day this death\_\_\_\_\_

*f* *mp*

*mf* *sonore* *mp*

25

Be - comes im - por - tant as the for - est dreams, — — Cov - ers and

*pp*

*pp*

28

keeps, and si - lent - ly\_\_\_\_\_ re - claims.\_\_\_\_\_

28

June 1994 Ucross Foundation, Wyoming

# 5. Night Journey

For Voice and Piano or Chamber Ensemble

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Allegro marcato** ♩ = 84

Voice

Piano

*f*

5

5

8

*f*

Now as the train bears west, — Its rhy - thm rocks the earth, — And

8

*mf*

12

from my Pull - man berth I stare in - to the night While oth - ers — take their

15

(♩ = 126)

rest. ———— Brid - es of i - ron lace, A sud - den - ness ———— of trees, A

*piu marcato*

*ff* *mf*

21

lap of moun - tain mist All cross my line of sight,

*p*

26 *mp cresc.* *ff* *f* *>*

Then a bleak wast - ed place, And a lake be - low my knees. Full

26 *mp cresc.* *ff*

32 *with mounting excitement*

on my neck I feel The strain - ing at a curve; My mus - cles move with

32 *mf with mounting excitement simile*

37 *poco rit.* **Poco meno mosso** *excited wonder* *mf*

steel, I wake in ev' - ry nerve. I

37 *poco rit.* *ff dim.*

43

watch a bea-con swing From dark to blaz-ing bright; We thun-der through ra-

*mp*

48

vines And gul-lies washed with light. Be-yond the moun-tain pass Mist

*f*

*mf*

53

deep-ens on the pane; We rush in-to a rain That rat-tles dou-ble

## 58

58

63

68

72

# 6. Idyll

for Five Voices and Piano or Chamber Ensemble

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Andante espressivo**  $\text{♩} = 72$   
*molto legato*

**Piano** *sfz* *mp*

5 *mp molto legato*  
Now \_\_\_\_\_ as from ma - ple to elm the flit - ter - mice skit - ter and twirl,

*mp molto legato*  
Now \_\_\_\_\_ as from ma - ple to elm the flit - ter - mice skit - ter and twirl,

*mp molto legato*  
Now \_\_\_\_\_ as from ma - ple to elm the flit - ter - mice skit - ter and twirl,

*mp molto legato*  
Now \_\_\_\_\_ as from ma - ple to elm the flit - ter - mice skit - ter and twirl,

*mp molto legato*  
Now \_\_\_\_\_ as from ma - ple to elm the flit - ter - mice skit - ter and twirl,

5 *p* *mp*

8

*mf*

A drunk man stum - bles by, ab - sorbed in self - talk. \_\_\_\_\_

*mp*

The

*mf*

ab - sorbed in self - talk. \_\_\_\_\_

8

*p*

11

*p*

un - furl;

*mp*

moth wings un - furl; \_\_\_\_\_

*poco agitato*

*mf*

*f*

lights in the kit - chens go out; The last tri - cy - cle runs craz - i - ly \_\_\_\_\_ to the

11

*mp*

*poco agitato*

*mf*

29

14 *mp*

As dark-ness creeps up on the well - groomed sub-

*mp*

As dark-ness creeps up on the

*mp*

As dark-ness creeps up on the well - groomed sub-

*mp*

end of the walk. As dark-ness creeps up on the

*mp*

As dark-ness creeps up on the well - groomed sub-

14 *calmato* *mf* *mp*

17 *f poco marcato* *mp*

ur - ban town, We grow in - dif - frent to dog howls, to the nest-ling's last peep;

*f poco marcato* *mp*

well - groomed sub - ur - ban town, We grow in - dif - frent to dog howls, to the nest-ling's last peep;

*f poco marcato* *mp*

ur - ban town, We grow in - dif - frent to dog howls, to the nest-ling's last peep;

*f poco marcato* *mp*

well - groomed sub - ur - ban town, We grow in - dif - frent to dog howls, to the nest-ling's last peep;

17 *f poco marcato* *mp*

ur - ban town, We grow in - dif - frent to howls, to the nest-ling's last peep;

*mf poco marcato* *mp*

20 *p* quietly

Dew deep - ens on the fresh - cut lawn; con - tent and half a -

*p* quietly

Dew deep - ens on the fresh - cut lawn; con - tent and half a -

*p* quietly

Dew deep - ens on the fresh - cut lawn;

*p* quietly

Dew deep - ens on the fresh - cut lawn; con -

*p*

20

We sit in the porch swing,

*p* quietly

*p*

24

sleep. black re - volv - ing shad - ow;

*mf* rubato ed espressivo

sleep. A

*mp*

The world re - cedes in the black re - volv - ing shad - ow;

*p*

tent and half a - sleep. black re - volv - ing shad - ow;

*p*

24

black re - volv - ing shad - ow;

27 *pp* sotto voce

We *pp* sotto voce

far - off train blows its e - cho - ing whis - tle once; \_\_\_\_\_

We *pp* sotto voce

We *pp* sotto voce

We *pp* sotto voce

We

27

29

go to our beds in a house \_\_\_\_\_ at the edge \_\_\_\_\_ of a mead - ow, \_\_\_\_\_

go to our beds in a house \_\_\_\_\_ at the edge \_\_\_\_\_ of a mead - ow, \_\_\_\_\_

go to our beds in a house \_\_\_\_\_ at the edge \_\_\_\_\_ of a mead - ow, \_\_\_\_\_

go to our beds in a house \_\_\_\_\_ at the edge \_\_\_\_\_ of a mead - ow, \_\_\_\_\_

go to our beds in a house \_\_\_\_\_ at the edge \_\_\_\_\_ of a mead - ow, \_\_\_\_\_

29 *pp* *mp*

32

*f secco* *mp* *mf* *mp*

Un - mind - ful of ter - ror \_\_\_\_\_ and head - lines, \_\_\_\_\_ of speech - es \_\_\_\_\_ and

*f secco* *mp* *mf* *mp*

Un - mind - ful of ter - ror \_\_\_\_\_ and head - lines, \_\_\_\_\_ of speech - es \_\_\_\_\_ and

*f secco* *mp* *mf* *mp*

Un - mind - ful of ter - ror \_\_\_\_\_ and head - lines, \_\_\_\_\_ of speech - es \_\_\_\_\_ and

*f secco* *mp* *mf* *mp*

Un - mind - ful of ter - ror \_\_\_\_\_ and head - lines, \_\_\_\_\_ of speech - es \_\_\_\_\_ and

*f secco* *mp* *mf* *mp*

Un - mind - ful of ter - ror \_\_\_\_\_ and head - lines, \_\_\_\_\_ of speech - es \_\_\_\_\_ and

*ffz* *sfz*

35

guns.

guns.

guns.

guns.

guns.

35

*p* *pp*

# 7. Adam's Puzzle

For Five Voices and Chamber Ensemble

Katey Lehman\*

from *Pivot*, Volume 32

Bruce Trinkley

**Andante** ♩ = 88

**Poco meno mosso** ♩ = 80

*mp* *cresc.* *rit.* *mp* *con pedale*

**Sop. 1** *mf* If my spir - it dif - fers

**Sop. 2** *mf* If my spir - it dif - fers

**Mezzo** *mf* If my spir - it dif - fers from my

**8va** *mf*

from my soul, from my soul, from my soul, from my soul,

10

from my soul, from my soul, from my soul,

*mf* (8va)

13

and I con - cur with this con - ceit,

*mf*

13

15

*f* how do I deal

how do I deal

how do I deal

how do I deal

ceit,

15

*mf*

17

with my er - rat - ic spir - it,

with my er - rat - ic spir - it,

with my er - rat - ic spir - it,

with my er - rat - ic spir - it,

17

19 *rit. e dim.*

and where, there - af - ter, goes my soul?

and where, there - af - ter, goes my soul?

19 *rit. e dim.*

24 **Allegro gioioso** ♩ = 100

My spir - it leaps

My spir - it leaps

My spir - it leaps

My spir - it leaps

24 *p molto cresc.* *ff* *mf*

30

toward shin - ing hair, \_\_\_\_\_ toward

toward shin - ing hair, \_\_\_\_\_ toward

toward shin - ing hair, \_\_\_\_\_ toward

8 toward shin - ing hair, *f* My spir - it leaps toward

My spir - it leaps

My spir - it leaps toward

30

My spir - it leaps

My spir - it leaps toward

35

*ff* shin - ing hair, \_\_\_\_\_

*ff* shin - ing hair, \_\_\_\_\_

*ff* shin - ing hair, \_\_\_\_\_

*ff* shin - ing hair, \_\_\_\_\_

8 *ff* shin - ing hair, \_\_\_\_\_

*ff* shin - ing hair, \_\_\_\_\_

35

*ff*

40

*mf* to sun - lit

*mf* to

*mf* to sun - lit but - ter - flies,\_\_\_

*mf* to sun - lit but - ter - flies,\_\_\_

40

*mp* *p cresc.*

45 *mf* to sun - lit but - ter - flies,\_\_\_

*f* My spir - it

but - ter - flies, but - ter - flies,\_\_\_

*f* My spir - it

sun - lit but - ter - flies,\_\_\_

*f* My spir - it

*f* My spir - it

*f* My spir - it

45 *p cresc.*

49

leaps

leaps

leaps

leaps

leaps

49

*ff*

*pochiss. rit.*

52

**Poco meno mosso**  $\text{♩} = 96$

*mp*

from there to hum - ming - birds that

*mp*

from there to hum - ming - birds that

*mp*

52

*p*

that

59

hov - er \_\_\_\_\_

*mp*

in the blos - soms \_\_\_\_\_ of my fra - grant quince, \_\_\_\_\_

*mf*

and then to

hov - er \_\_\_\_\_ in the blos - soms of my fra - grant quince, \_\_\_\_\_

*mf*

hov - er \_\_\_\_\_ in the blos - soms \_\_\_\_\_ of my fra - grant quince, \_\_\_\_\_ and

59

64

*mf*

65

*cresc.*

and, mid - air, turns my moods \_\_\_\_\_ to

*cresc.*

and, mid - air, turns my moods \_\_\_\_\_ to

*dim.*

an - y - thing \_\_\_\_\_ that hov - ers \_\_\_\_\_ my moods to

*cresc.*

and, mid - air, turns my moods to

*dim.*

*cresc.*

65

then to an - y - thing that hov - ers \_\_\_\_\_ and, mid - air, turns to

*dim.*

*cresc.*

71

*f dim.* *mf* *poco a poco calando*

al - tered col - ors. My soul goes press - ing

al - tered col - ors.

al - tered col - ors. My soul goes press - ing

al - tered col - ors.

*f dim.* *mf*

al - tered col - ors.

71

*f dim.*

74

toward the ground, *mp*

and then goes up - ward, fall - ing *p*

to the

toward the ground, *mp*

and then goes up - ward, fall - ing

74

*mp*

# Poco andante $\text{♩} = 80$

*pp*

to the sound \_\_\_\_\_ of geese, \_\_\_\_\_ way \_\_\_\_\_ be - yond,

sound \_\_\_\_\_ of geese, \_\_\_\_\_ and way \_\_\_\_\_ be - yond,

*pp*

the sound \_\_\_\_\_ of geese, \_\_\_\_\_

*p*

the sound \_\_\_\_\_ of geese, \_\_\_\_\_ and

77

83 *p* 89

down \_\_\_\_\_ and up and out \_\_\_\_\_ and all \_\_\_\_\_

*p*

down \_\_\_\_\_ and up and out \_\_\_\_\_ and

*p*

and way \_\_\_\_\_ be - yond, down \_\_\_\_\_ and up and out \_\_\_\_\_ and

*p*

way \_\_\_\_\_ be - yond, down \_\_\_\_\_ and up and out \_\_\_\_\_ and all

83 89

**Andante espressivo** ♩ = 108

*rit.*

*mp*

a - round, \_\_\_\_\_

God gave Ad - am a bod - y,

all a - round, \_\_\_\_\_

all a - round, \_\_\_\_\_

a - round, \_\_\_\_\_

*mp*

**Chorale** ♩ = 76

*p* *cresc.*

*molto rit.*

My spir - it goes with

a spir - it, and a soul, \_\_\_\_\_

*p* *cresc.*

My spir - it goes with

*p* *cresc.*

My spir - it goes with

*p* *cresc.*

My spir - it goes with

*molto rit.*

*p* *cresc.*

102

what I see. My soul knows all the mys - ter -

*mp* *pp*

My soul knows all the mys - ter -

what I see. My soul knows all the mys - ter -

what I see. My soul knows all the mys - ter -

what I see. My soul knows all the mys - ter -

102

*mp* *pp*

107

y.

y.

y.

y.

y.

107

y.

*p* *pp*