

KEYSTONES

**Five Choral Songs for SATB Choir and Piano
or Orchestra**

Music by

BRUCE TRINKLEY

KEYSTONES

Five Choral Songs with Piano or Orchestra

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KEYSTONES is the last part of **MOUNTAIN LAURELS**, a Choral Symphony, celebrating the Centennial of State College, Pennsylvania (1896-1996). 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.

MOUNTAIN LAURELS was composed between 1992 and 1996, including a yearlong sabbatical from the Pennsylvania State University in 1993-1994. The composer expresses his appreciation to the College of Arts and Architecture and Philip Philip Mitchell Award recipient Suzanne Scurfield Hess for grants that enabled beginning the work. He would also like to thank the following foundations and artist colonies for residencies that facilitated completion of the work:

The Helene Wurlitzer Foundation of New Mexico, Taos, New Mexico
The Virginia Center for the Creative Arts, Mt. San Angelo, Virginia
Dorland Mountain Arts Colony, Temecula, California
Ucross Foundation, Ucross, Wyoming
The Hambidge Center, Rabun Gap, Georgia

KEYSTONES was written for the State College Choral Society, Dr. D. Douglas Miller, Music Director; the Penn State University Choir, Anthony Leach, Music Director; and the Nittany Valley Symphony.

1. Open House

For Chorus and Piano or Orchestra

Theodore Roethke (1908-1963)
from *Open House* (1941)*

Bruce Trinkley

Allegro barbaro ♩ = 132-138

Piano

sempre marcato
ff

5

ff *sempre marcato*

My se - crets cry a - loud. _____

ff *sempre marcato*

My se - crets cry a - loud. _____

ff *sempre marcato*

My se - crets cry a - loud. _____

5

f

f

9 *ff* My se - crets cry a - loud. I

a-loud. I

8 My se - crets cry a-loud. I

My se - crets cry a - loud. I

9 *f* *dim.*

have no need for tongue. *dim.*

have no need for tongue. *dim.*

8 have no need for tongue. no need for tongue. *dim.*

have no need for tongue. no need for tongue. *dim.*

13 *mf* *dim.* *p* *con calore*

18

mf con calore

My heart keeps o - pen house, _____

My heart keeps o - pen house, _____

18

p

22

mf con calore

My heart keeps o - pen house, _____

heart keeps o - pen house, _____

22

mf con calore

26

doors are wide - ly swung. My

doors are wide - ly swung.

My doors are wide - ly swung.

My doors are wide - ly swung.

30

dim. doors are wide - ly swung. *mp* *allarg.*

dim. My doors are wide - ly

dim. My doors are wide - ly

dim. My doors are wide - ly

dim. My doors are wide - ly

allarg. *p*

33 **Andante con moto** $\text{♩} = 72$

p *mp dolce ed espressivo*

swung. _____ An ep - ic of the

p *pp*

swung. _____ Oo _____

p *pp*

swung. _____ Oo _____

33 *simile*

36 *mp dolce ed espressivo*

My love, with no dis - guise. _____

eyes _____ My love, with no dis - guise. _____

dolce ed espressivo mp

An

dolce ed espressivo mp

An

36

39 *pp*

Ah _____ Ah

pp

Ah _____ Ah

ep - ic of the eyes _____ My love, with no dis -

ep - ic of the eyes _____ My love, with no dis -

39

42 _____ 43

guise. _____

guise. _____

42

p cresc. *sfz*

Tempo primo

44

44

f

47

mf My truths are all fore - known, This

mf My truths are all fore - known, This

mp My truths are fore - known, *mf* This

mp My truths are fore - known, *mf* This

47

mf

secco mp

51 *dim.* *mf*

an - guish self - re - vealed. I'm

dim.

an - guish self - re - vealed.

dim. *mf*

an - guish self - re - vealed. I'm

dim.

51 *dim.*

an - guish self - re - vealed.

55 *cresc. poco a poco*

na - ked to the bone, With na - ked-ness my shield. With

mf cresc. poco a poco

I'm na - ked to the bone, na - ked-ness my shield. With

cresc. poco a poco

na - ked to the bone, With na - ked-ness my shield. With

mf cresc. poco a poco

I'm na - ked to the bone, With na - ked-ness my

55 *mp cresc. poco a poco*

59 *rit.* **Maestoso** $\text{♩} = 60$

na - ked-ness my shield._____

na - ked-ness my shield._____ *ff*

na - ked-ness my shield._____ My - self is what I

shield. my _____ shield. My - self is what I

59 *rit.* *f* *con pedale*

62 *ff* My -

ff My -

wear: I keep the spir - it spare._____

wear: I keep the spir - it spare._____

62

65

self is what I wear: I keep the spir - it

self is _____ what I wear: I keep _____ the spir - it

f My - self is what I wear: _____ I keep the spir - it

f My - self is what I wear: I keep the spir - it

65

My - self is what I wear: I keep the spir - it

68

spare. _____

spare. _____

spare. _____

spare. _____

68

ff

f

71 **Tempo primo**

f *vehemently*

The an - ger will en -

f *vehemently*

The an - ger will en -

f *vehemently*

The

f *vehemently*

The

marcato

mf

75

dure, The deed will speak the truth

dure, The deed will speak the truth

an - ger will en - dure, The deed will

an - ger will en - dure, The deed will

subito p cresc.

mf

Poco meno mosso; calmato $\text{♩} = 56$

79 *rit.* *p* *mp*

the truth In lan - guage strict and pure.

the truth In lan - guage strict

8 speak the truth the truth

speak the truth

79 *rit.* *p* *pp*

I stop the ly - ing mouth:

and pure.

84 *con pedale* *mp* *dim.*

I stop the ly - ing mouth:

84 *pp* *mp*

[illegible]

99 Tempo primo $\text{♩} = 56$ *mp* *cresc.* *precipitando*

To wit - less

mp *cresc.*

To wit - less

mp *cresc.*

To wit - less

mp *cresc.*

To wit - less

marcato

ten.

pp

precipitando

104 *ff*

ag - o - ny.

ff

ag - o - ny.

ff

ag - o - ny.

ff

ag - o - ny.

104 *f*

2. The Child of Many Winters

For Chorus and Piano or Orchestra

John Haag (1926-2008)

from *The Mirrored Man**

Bruce Trinkley

Larghetto ♩ = 58

Piano

pp

simile

p sotto voce

The

pp murmured

The child _____ The child _____

pp murmured

The child _____ The child _____

7

child of man-y win-ters

p sotto voce

The

7

p

let ring

10

The child of man-y win-ters

child of man-y win-ters

p cresc.

The child of man-y win-ters

10

cresc.

13 *mf cresc.* child of man - y win - ters

mp cresc. child of man - y win - ters

p cresc. child of man - y win - ters

child of man - y win - ters

13

15 *f dim.*

f dim.

f dim.

f dim.

15 *mf cresc.* *f dim.*

17

legato mp

The

legato mp

The

17

mp *mf* *p* *mp*

19

child of man-y win-ters came And stared in-to the foun-tain where The lost bells ring, *cresc.*

child of man-y win-ters came And stared in-to the foun-tain where The lost bells ring, *cresc.*

19

p

22 *mp cresc.* *f* *mf*

lost bells ring. ring, ring. The

mp cresc. *f* *mf*

lost bells ring. ring, ring. The

ring, ring, ring. The

ring, ring, ring. The

22 *cresc.* *f*

25 *legato*

child of man-y win-ters came And stared in-to the foun-tain where The lost bells ring,

legato

child of man-y win-ters came And stared in-to the foun-tain where The lost bells ring,

child of man-y win-ters came And stared in-to the foun-tain where The lost bells ring,

child of man-y win-ters came And stared in-to the foun - tain where The lost bells ring,

25 *mp*

28

lost bells ring. An - oth - er time She might have seen the eve - ning star, the

lost bells ring. An - oth - er time She might have seen the eve - ning star, the

lost bells ring. An - oth - er time She might have seen the eve - ning

where The lost bells ring, An - oth - er time She might have seen the eve - ning

sub. p *cresc.*

sub. p *cresc.*

sub. p *cresc.*

sub. p *cresc.*

28

sub. p *cresc.*

31

eve - ning star Drink - ing its own re - flec - tion, _____

eve - ning star Drink - ing its own re - flec - tion, _____

star, the star, _____ Drink - ing its own re - flec - tion, _____

star, the star, _____ Drink - ing its own re - flec - tion, _____

ff *dim.*

ff *dim.*

f *dim.*

mf *dim.*

31

f *dim.*

22

34 *p cresc.* *mf*

or The wa - ter curl-ing in - to foam. in - to

p cresc. *mf*

or The wa - ter curl-ing in - to foam. in - to

mp cresc.

or The wa - ter curl-ing in - to

mp cresc.

or The wa - ter

34 *p cresc.*

foam. The foun - tain flashed on cob - ble -

mp dolce

foam. curl-ing in-to foam. The

div.

foam. curl-ing in-to foam.

curl-ing in-to foam. curl-ing in - to foam.

36 *playfully*

p 6 6 6 6

38

stones: _____ cob - ble - stones: _____ cob - ble -

foun - tain flashed on cob - ble - stones: _____ cob - ble -

mp dolce

The foun - tain flashed on cob - ble - *mp dolce*

38

The

40

stones: _____ *p espressivo* The *f* foun - tain flashed on *molto dim.* cob - ble-stones: The *pp*

stones: _____ *p espressivo* The *f* foun - tain flashed on *molto dim.* cob - ble-stones: The *pp*

stones: _____ *p espressivo* The *f* foun - tain flashed on *molto dim.* cob - ble-stones: The *pp*

stones: _____ *p espressivo* The *f* foun - tain flashed on *molto dim.* cob - ble-stones: The *pp*

foun - tain flashed on cob - ble - stones: flashed on cob - ble-stones: The

40

43

foun - tain flashed on cob - ble-stones: Bell mu - sic in the wa - ter

p cresc. espressivo

simile

46

mu - sic in the wa - ter Bell mu - sic in the wa - ter

in the wa - ter Bell mu - sic in the wa - ter Bell mu - sic

wa - ter Bell mu - sic in the wa - ter Bell mu - sic

Bell mu - sic in the wa - ter Bell mu - sic in the wa - ter

Allegro marcato

♩ = 126

48 *p* *rit.*

slid down to the ba - sin;

slid down to the ba - sin;

slid down to the ba - sin;

slid down to the ba - sin;

48 *p* *rit.*

Tambourines

mf

51

Orchestral dance

57 *p cresc. poco a poco*

play 3rd time
mf cresc. poco a poco

play 4th time
f cresc. poco a poco

play 2nd time
mp cresc. poco a poco

p cresc. poco a poco

63 *mf*

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

63 *mf*

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

mf

tam-bou-rines Of sil - ver sound - ed

69 *mp* tam-bou-rines Of sil - ver sound - ed

mp tam-bou-rines Of sil - ver sound - ed *mf* tam-bou-rines Of sil - ver sound-ed

69 *mp* *mf* tam-bou-rines Of sil - ver sound - ed

75 *ff joyously* tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

ff joyously tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

ff joyously tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

ff joyously tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

75 *ff* tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

ff tam-bou-rines Of sil - ver sound - ed tam-bou-rines Of sil - ver sound - ed

81 *p*

tam-bou-rines Of sil - ver sound - ed

81 tam-bou-rines Of sil - ver sound - ed

p

87 *pp* **Misterioso** ♩ = 126

pp

pp

92 *semi-chorus pp molto legato*

where it spread Through chang - ing sur - fac - es,

semi-chorus pp molto legato

where it spread Through chang - ing sur - fac - es,

semi-chorus pp molto legato

and made The depth un - cer -

semi-chorus pp molto legato

and made The depth un - cer -

92

pp

29

97 *tutti mf* Dark - er tones _____

Dark - er tones _____

tain. _____

Dark - er tones Dark - er tones _____

tain. _____ Dark - er tones _____

97 *cresc. mf*

102 *div. ff joyously* Ah!

div. ff joyously Ah!

div. ff joyously Ah!

div. ff joyously Ah!

102 *cresc. ff joyously*

106 *unis. p cresc.*

In _____ *unis. pp cresc.*

In _____

106 *dim.*

111 *mp* *div.* $\text{♩} = \text{♩} = 84$

liq - uid, flick - er - ing a - mong The lights and

mp *div.* $\text{♩} = \text{♩} = 84$

liq - uid, flick - er - ing a - mong The lights and

mp a -

mp a -

111 *pp* *simile*

114

dim. *unis. p*

peb - bles, star - tled her, Who

dim. *unis. p*

peb - bles, star - tled her, Who

dim. *unis. p*

mong The lights and peb - bles, star - tled her, Who

dim. *unis. p*

mong The lights and peb - bles, star - tled her, Who

117

dab - bled fin - gers to pro - long The rip - ples,___

dab - bled fin - gers to pro - long The rip - ples,___

dab - bled fin - gers to pro - long The rip - ples,___

dab - bled fin - gers___ to pro - long The rip - ples,___

117

120 *mp*

while she wait - ed for The clear - est im - age to ap -

while she wait - ed for The clear - est im - age to ap -

while she wait - ed for The clear - est im - age to ap -

while she wait - ed for The clear - est im - age to ap -

120 *mp*

123

pear,

pear,

pear,

pear,

123 *cresc.*

126

Calmato ♩ = 72

*molto allargando**a tempo**rit.*

131

S. 1, A. 1

*p**calando*

And lis - tened for the bells to ring.

S. 2, A. 2

p

And lis - tened for the bells to ring.

T. 2, B. 2

p

And lis - tened for the bells to ring.

T. 1, B. 1

p

And lis - tened for the bells to ring.

131

*pp**calando*

136

136

June 1994 Ucross, Wyoming
June 1995 Taos, New Mexico

3. Lieder

For SATB Chorus and Piano with Optional Flute

Deborah Austin (1920-2013)

from *The Paradise of the World* (1964)*

Bruce Trinkley

Andante grazioso $\text{♩} = 60-66$

Piano

p sempre legato

con pedale

5

cresc.

mf

9

dim.

p

14

cresc. poco a poco

18 *p - dolce*

Birds sing, (but not for hu - man hearts)

p dolce

Birds sing, (but not for hu - man hearts)

p dolce

Birds sing, (but not for hu - man hearts)

p - dolce

Birds sing, (but not for hu - man hearts)

18

f *p*

22

lean down the wind and so are gone.

lean down the wind and so are gone.

lean down the wind and so are gone, so are gone.

lean down the wind and so are gone, so are gone.

22

cresc.

34 *mp* in

mp in

mp in

mp in

34 *f* *p*

38 *poco a poco cresc.* *mf* plac - es where no strang - ers come, fa -

poco a poco cresc. *mf* plac - es where no strang - ers come, fa -

poco a poco cresc. *mf* plac - es where no strang - ers come, fa -

poco a poco cresc. *mf* plac - es where no strang - ers come, fa -

38 *poco a poco cresc.* *mp* *p cresc.*

3

42 *poco allarg.*

mil - iar strolls this least of arts

mil - iar strolls this least of arts

mil - iar strolls this least of arts

mil - iar strolls this least of arts

mf *poco marc.*

Maestoso $\text{♩} = 72$

46 *ff* *intensely* *ten.*

that is all art, all truth, all song;

that is all art, all truth, all song;

that is all art, all truth, all song;

that is all art, all truth, all song;

ff *intensely* *ten.*

ff *intensely* *ten.*

50 *p espressivo*

that heals by wound - ing us, _____ and by al - ways di -

p espressivo

that heals by wound - ing us, _____ and by al - ways di -

p espressivo

that heals by wound - ing us, _____ and by al - ways di -

p espressivo

that heals by wound - ing us, _____ and by al - ways di -

50 *ten.*
mf *p espressivo*

55

vid - ing false from true _____ in - sists on

vid - ing false from true, from true in - sists on

vid - ing false from true, from true in - sists on

vid - ing false from true, from true in - sists on

55

Andante ♩ = 100

p *poco allarg.* *a tempo*

beau - ty, grace - ful - ly con - firm - ing

beau - ty, grace - ful - ly con - firm - ing

beau - ty, grace - ful - ly con - firm - ing

beau - ty, grace - ful - ly con - firm - ing

59 *p* *poco allarg.* *a tempo*

simile

64 *poco allarg.* *ten.* **Tempo primo** *mp - grazioso*

what we real - ly knew: noth - ing not found here

what we real - ly knew: noth - ing not found here

what we real - ly knew: noth - ing not found here

what we real - ly knew: noth - ing not found here

64 *poco allarg.* *ten.* *mp grazioso*

68

can last long.

can last long.

can last long.

can last long.

68

cantando

calando

72

rit. e dim.

pp

June 27, 1995 Taos, New Mexico

4. The Summons

For Chorus and Piano or Orchestra

Theodore Roethke (1908-1963)

Bruce Trinkley

Phi Beta Kappa poem (1938)*

Andante maestoso $\text{♩} = 76-80$

Piano *pp cresc. poco a poco* *sempre legato* *p* *mp*

mp sempre legato

Now all who love the best,

sempre legato *mp*

Now all who love the best,

molto cresc. *mp*

p sempre legato

Must con - tem-plate the waste of

p sempre legato

Must con - tem-plate the waste of

Old and re - bel - lious young, Must con - tem-plate the waste of

Old and re - bel - lious young, Must con - tem-plate the waste of

13

coun - te - nanc - ing wrong: _____

coun - te - nanc - ing wrong: _____

coun - te - nanc - ing wrong: _____

8 coun - te - nanc - ing wrong: _____

div.

coun - te - nanc - ing wrong: _____

13

cresc.

f

17

ff with conviction

Now all who

ff with conviction

Now all who

ff with conviction

Now all who

ff with conviction

Now all who

17

mf

21

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

21

25

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

25

29 **Poco piu mosso** $\text{♩} = 84$ *mp poco agitato*

The hu - man mired, _____

mp poco agitato

The hu - man

wrong. _____

29 *mp poco agitato*

p *mp* *p* *mp*

32

the brute Raised up to em - i - nence, _____

mired, _____ the brute Raised up to em - i - nence, _____

mp poco agitato

the brute Raised up to em - i - nence, _____

mp poco agitato

The hu - man

32

35 *mf*

The mim - ic fol - low - ing suit _____ Un - til de - void of sense _____

mf

The mim - ic fol - low - ing suit _____ Un - til de - void of sense _____

mf

The mim - ic fol - low - ing suit _____ fol - low - ing suit _____ Un - til de -

mired, _____ *mf*

The mim - ic fol - low - ing suit _____ Un - til de -

36

38 *mp*

Un - til de-void of sense _____ The

mp

void of sense Un - til de-void of sense _____ *mp*

void of sense _____ The

38 *mp* 39

dim. *mp*

42 *mp*

The good be - com - ing gross, _____

mf

good be - com - ing gross, _____ All this we may dis - cern;

mf

All this we may dis - cern; By

f

good be - com - ing gross, _____ we may dis - cern; By

42

cresc.

46 *f* *dim.* *mp*

we learn The full ex - tent _____ of loss. _____

f *dim.* *mp*

we learn The full ex - tent _____ of loss. _____

dim. *mp*

slow de-grees we learn The full ex - tent of loss. _____

dim. *mp*

slow de-grees we learn The full ex - tent of loss. _____

50 *dim.* *mp* *dim.*

51 *rit.* **Calmato**

56 *p*

S. Though the small wit we have May nul - li - fy be - lief, _____

A. *p* Though the small wit we have May nul - li - fy be - lief, _____

60 *f* *dim.*

The sim - ple act can save The her - i - tage of life. _____

f *dim.*

The sim - ple act can save The her - i - tage of life. _____

f *dim.* *p*

The sim - ple act can save The her - i - tage of life. _____ With

f *dim.* *p*

The sim - ple act can save The her - i - tage of life. _____ With

Poco agitato

64 *mp cresc.* *allargando*

With se - cre-cy put by, The heart grows less ob - tuse, And

mp cresc.

With se - cre-cy put by, The heart grows less ob - tuse, And

cresc.

se - cre - cy put by, The heart grows less ob - tuse, _____ And

cresc.

se - cre - cy put by, The heart grows less ob - tuse, _____ And

64 *cresc.* *allargando*

68 *ff* **Expansively** *mf*

fer - ven-cy of eye is put to bet-ter use. _____ The

ff

fer - ven-cy of eye is put to bet-ter use. _____

ff *mf*

fer - ven-cy of eye is put to bet-ter use. _____ The

ff

fer - ven-cy of eye is put to bet-ter use. _____

68 *ff*

72 *subito mp*

im - pulse long de - nied, _____ The lips that nev - er move, _____ The

mf *subito mp*

The im - pulse long de - nied, The lips that nev - er move, _____ The

mf *subito mp*

im - pulse long de - nied, _____ The lips that nev - er move, _____ The

mf *subito mp*

The im - pulse long de - nied, The lips that nev - er move, _____ The

72 *subito mp*

76 *poco rit. quasi a tempo*

ha - tred and the pride, _____

div. pp cresc. sweet and luminous p

ha - tred and the pride, _____ These can be These can be

pp cresc. sweet and luminous

ha - tred and the pride, _____ These can be turned to

ha - tred and the pride, _____

76 *poco rit. quasi a tempo*

pp sweet and luminous

52

80 *mp* *cresc. sweet and luminous* *molto cresc.* *allargando* ***ff* Proudly**

These can be turned to love. Now we must

unis. *molto cresc.* ***ff***

turned to love, to love. Now we must

molto cresc. ***ff***

love, to love, to love. Now we must

mf *cresc.* *molto cresc.* ***ff***

These can be turned to love. Now we must

80 *cresc.* *molto cresc.* *allargando* ***ff***

85

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

85

90 *allargando* *a tempo*

cure in hu-man strength.

90 *allargando* *a tempo*

95 96 *molto dim. e rit.* 99

Quietly with resignation $\text{♩} = 63$

101 *p* *pp* *p* *pp* *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

pp *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

p *pp* *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem -

pp *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

101 *pp* *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

106 *molto allargando*

waste of coun - te - nanc - ing wrong. _____

waste of coun - te - nanc - ing wrong. _____

plate the waste of coun - te - nanc - ing wrong. _____

molto allargando

waste the waste of coun - te - nanc - ing wrong. _____

106 *molto allargando*

waste the waste of coun - te - nanc - ing wrong. _____

5. Epilogue: The Fire Elms

For SATB Voices and Piano or Orchestra

Lyrics by Jason Charnesky

Music by Bruce Trinkley

Andante grazioso $\text{♩} = 56$ *p* *sempre legato*

Sopranos and Altos

From the start of the stars when that first gar-bled night blazed

Piano

mp *p*

5 out in cos-mic light all was fire, all was fire, *poco cresc.*

5 *poco cresc.* *poco marcato* *mf*

9 **Tenors** *mp* *sempre legato*

and the flame passed a - long to the fire blos-somed

9 **Basses** *mp* *sempre legato*

and the flame passed a - long to the fire blos-somed

9 *cresc.* *f* *mp* *sempre legato*

12 *pp* *mp*

of our fair ris - en earth all a

of our fair ris - en earth all a -

birth_____ of our fair ris - en earth all a -

birth_____ of our fair ris - en earth all a -

12

15 *mp*

fire._____ Now the light lay well hid_____ with-in flow-er and

fire._____ Now the light lay well hid in flow-er and

fire._____

fire._____

15

19 *poco cresc.*

beast, _____ the most vast _____ and the least each a fire, _____ each a

poco cresc.

19 *poco marcato*

cresc. poco a poco

23

fire.

fire. _____

mf cresc. *f* *mf*

8 each a fire, _____ each a fire, _____ Ev' - ry or-di-nar - y tree bears a

mf cresc. *f* *mf*

each a fire, _____ each each a fire. Ev' - ry or-di-nar - y tree bears a

23

f *mf*

27 *mp* *f*

from the realm _____ of the stars. And our elms _____ are on

mp *f*

from the realm _____ of the stars. And our elms _____ are on

8 mark from the realm of the stars. _____ of the stars. _____ And our elms _____ are on

mark from the realm of the stars. _____ of the stars. _____ And our elms _____ are on

27 *f* *sonore*

31 *poco accelerando* *mp*

fire. _____ And our elms _____ are on fire. _____ And the

fire. _____ And our elms _____ are on fire. _____ And the

8 fire. _____ And our elms _____ are on fire. _____ And the

fire. _____ And our elms _____ are on fire. _____ And the

31 *poco accelerando* *mp*

rhapsodically

34 Poco piu mosso $\text{♩} = 58$

cresc. **f**

elm ga - bled mall where we walked in our youth _____ e - choed pas - sion__ and

cresc. **f**

elm ga - bled mall where we walked in our youth _____ e - choed pas - sion__ and

cresc. **f**

elm ga - bled mall where we walked in our youth _____ e - choed pas - sion__ and

cresc. **f**

elm ga - bled mall where we walked in our youth _____ e - choed pas - sion__ and

37

mf

truth, _____ all on fire, _____ all on fire. Though we

div. *unis. mf*

truth, _____ all on fire, _____ all on fire. Though we

div. *unis. mf*

truth, _____ all on fire, _____ all on fire. Though we

div. *unis. mf*

truth, _____ all on fire, _____ all on fire. Though we

37

mf

41

thought those dark trees wood-en-heart-ed and cold, We were brave, cle-ver and

thought those dark trees wood-en-heart-ed and cold, We were brave, cle-ver and

thought those dark trees wood-en-heart-ed and cold, We were brave, cle-ver and

thought dark trees cold, We were brave, cle-ver and

44

mp darkly **Tempo primo**

bold, and on fire. Half our life now well spent,

mp darkly

bold, and on fire. Half our life now well spent,

mp darkly

bold, and on fire. Half our life now well spent,

mp darkly

bold, and on fire. Half our life now well

poco marcato *poco rit.*

44

mp

48

cresc.

those grand trees span the mall, _____ we are stooped, they are tall, _____ and the

cresc.

those grand trees span the mall, _____ we are stooped, they are tall, _____ and the

cresc.

_____ those grand trees span the mall, _____ we are stooped, they are tall, _____ and the

cresc.

spent, _____ those trees span the mall, we are stooped, they _____ are tall, _____ and the

48

cresc.

52

f _____ and the *ff* _____ *f* _____ has passed on to the eyes of the

f _____ and the *ff* _____ *f* _____ has passed on to the eyes of the

f _____ and the *ff* _____ *f* _____ has passed on to the eyes of the

f _____ and the *ff* _____ *f* _____ has passed on to the eyes of the

52

55 *mp*
youth-bloom-ing crowd walk-ing care - less__ and proud and on

div. unis. mp
youth-bloom-ing crowd walk-ing care - less__ and proud and on

mp
youth-bloom-ing crowd walk-ing care - less__ and proud and on

mp
youth-bloom-ing crowd walk-ing care - less__ and proud and on

55 *decresc. poco a poco mp*

59 *poco accelerando mf intensely*
fire. For the

mf intensely
fire. For the

mf intensely
fire. For the

mf intensely
fire. For the

59 *poco accelerando*
cresc. poco a poco *rhapsodically* *f* *mf*

63

Poco piu mosso $\text{♩} = 58$

sons of the daughters of daughters of our sons will discover in their

sons of the daughters of daughters of our sons will discover in their

sons of the daughters of daughters of our sons will discover in their

sons of the daughters of daughters of our sons will discover in their

63

66

turns some pure fire, some pure fire, and will strike out as if all the

turns some pure fire, some pure fire, and will strike out as if all the

turns some pure fire, some pure fire, strike out

turns some pure fire, some pure fire, strike out

66

70 *unis.* *mp* *cresc.* *f*

world wait-ed through all of time for__ their new__ ur-gent fire.____

world wait-ed through all of time for__ their new__ ur-gent fire.____

through all time for__ their new__ ur-gent fire.____

through all time for__ their new__ ur-gent fire.____

70 *p* *cresc.* *mf* *sub. mp* *cresc. poco a poco*

74 *poco allarg.*

ur - gent fire.____

ur - gent fire.____

ur - gent fire.____

ur - gent fire.____

74 *poco allarg.* *f* *subito pp*

Espressivo $\text{♩} = 66$

77 *pp* *ppp* *p* *ppp*

What if tree turn to dust, or the sea o - ver - whelm

What if tree turn to dust, or the sea o - ver - whelm

What if tree turn to dust, or the sea o - ver - whelm

What if tree turn to dust, or the sea o - ver -

for rehearsal only

Con moto $\text{♩} = 76$

83 *mp cresc.* *f* *div.* *unis.*

dust - y plain, and each elm once a

dust - y plain, and each elm once a

dust - y plain, and each elm once a

- dust - y plain, and each elm once a

83 *mp cresc.* *f*

88

fire, _____ once a fire, _____ should sink back _____

fire, _____ once a fire, _____ should sink back _____

fire, _____ once a fire, _____ should sink back _____

fire, _____ once a fire, _____ should sink back _____

88

93

mp *rit. e dim.*

_____ to the earth, should sink back _____ to the earth? _____

mp *rit. e dim.*

_____ to the earth, should sink back _____ to the earth? _____

mp *rit. e dim.*

_____ to the earth, should sink back _____ to the earth? _____

mp *rit. e dim.*

_____ to the earth, should sink back _____ to the earth? _____

93

mp *rit. e dim.* *p*

Chorale $\text{♩} = 66$

99

mp

mp

mp

mp

Ev' - ry birth is as swift. Let us mer - it the gift:

Ev' - ry birth is as swift. Let us mer - it the gift:

Ev' - ry birth is as swift. Let us mer - it the gift:

Ev' - ry birth is as swift. Let us mer - it the gift:

for rehearsal only

con gran espressione

semplice

104

ff

mp

dim.

110

p

, pp

, ppp

Life,

Love,

Fire.

p

, pp

div. ppp

Life,

Love,

Fire.

p

, pp

div. ppp

Life,

Love,

Fire.

p

, pp

div. ppp

110

Life,

Love,

Fire.

p

pp

p

pp

ppp

pp