

MOUNTAIN AIRS

for chamber choir unaccompanied

- 1. Introduction (Maya Spence)**
- 2. Missa Papae Marcelli (Deborah Austin)**
- 3. Gathering of Friends (Emily Grosholz)**
- 4. Furniture (Dorothy Roberts)**
- 5. Reading at the Arts Festival (John Balaban)**
- 6. Song for the Thumb Piano (John Haag)**

BRUCE TRINKLEY

MOUNTAIN AIRS
For Chamber Choir Unaccompanied

1. Introduction	Maya Spence	3
2. Missa Papae Marcelli	Deborah Austin	7
3. from Gathering of Friends, after the Fall of the Sung Dynasty	Emily Grosholz	17
4. Furniture	Dorothy Roberts	22
5. Reading at the Arts Festival	John Balaban	25
6. Song for the Thumb Piano	John Haag	32

(with four optional thumb pianos and string bass)

The six settings which comprise **MOUNTAIN AIRS** are choral interludes 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.

MOUNTAIN LAURELS was composed mostly during 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:

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MOUNTAIN AIRS was written for Bob Drafall and Douglas Miller and the members of the Madrigal Singers of the State College Choral Society, the Pennsylvania Chamber Chorale, and the Penn State Chamber Singers.

Introduction

by Maya Spence from *Pivot* 1974)

You never know whom you may meet
May burst in upon you
Throw open wide the doors
To your carriage house
Take a bite of you.
You never know so always be prepared
For the day when dictionaries explode
With unsaid words and graphic
Descriptions of the whirling universe
Spin gigantic snowflakes into oblivion
Or devour tiny ants with one soft lick.

Missa Papae Marcelli

(Palestrina 1525-1594)

by Deborah Austin (1920-2013)

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

For Palestrina, heaven was only singing.
The bodies stayed below; the voices, ringing
serene and flawless through crystalline air,
touched the sky's dome and hung down, hiving there
piled on each other deep, like swarming bees,
until celestial impulse made them move
off on mysterious tangents, seeking love,
and bringing home triumphant harmonies.

Milton saw seraphs in a burning row
who, burning, sang. Not Palestrina, though;

for him the singing burned.
The voices, lost
for a moment, found their rest the same –
 paused,
 crossed,
caught on each other, and
burst into flame.

Out of this burning rose a passion proved
by fire of every earthly guilt, and moved
higher by dissonance that cried for peace
until the fire-scarred found cool release
in cadences that fall like flowers of ice
in a long garland, down
linked in a garland, down
slowly and purely down
to earth
from Paradise.

from *Gathering of Friends after the Fall of the Sung Dynasty*

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

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 everywhere
plays with the bones of men; unearthly war
casts his red eye and brandishes his sword.

Furniture

by Dorothy Roberts (1907-1993) from *Extended* (1967)

The tables, chairs, sofa
Involved in their own arms, legs, feet, backs, stuffed seats
Were once quite an absolute form of law.

The children spill over them in the eternal flow
Of time and the generations, in a curious complication
Of how life is to grow.
The children break up the furniture from within
Without letting the parents know.

Reading at the Arts Festival

by John Balaban from *Pivot* (1981)

What are you doing here?
Why listen to this prattle?
What do you want a poem to do?
You can't take one home
like a pot or a painting.
A poem won't do
to spruce up a kitchen.
It's awfully hard
to find a place to hang one.
You get one home
and it makes a mess.
Strays don't know how to behave.
Even chihuahuas can bite.

The other day
I was parked at Grossman's Lumber
about to buy a sack of cement.
A soprano on the radio
was singing "Un Bel Di."
The hunger in her voice
was enough to make you cry.
Imagine, crying in a parking lot
in front of Grossman's Lumber.
It was the surprise. The haunting voice
that tells us that we're human
not just a jerk who wants to fix a porch.

When poems come calling,
they call from long ways off,
from distant places suddenly familiar
as words unlock
the shutters on our hearts
and windows are thrown open
to clearest morning light
on the finest of days
as we sit in a room furnished by the air.

Song for the Thumb Piano

by John Haag (1926-2008)

People come in so many pieces
People crack behind their masks
People stitch and patch their faces
And hope nobody asks

When people's faces fall to pieces
People stitch and patch their masks
People try to change their faces
Because nobody asks

People gather up the pieces
Dump them all into their masks
People throw away their faces
when no one

no one

no one ever asks.

Note: The "Thumb Piano" has no sharps,
no flats and no chords – only eight full notes.

1. Introduction

Maya Spence*

for chamber choir unaccompanied

Bruce Trinkley

Allegro leggiero ♩ = 120

mf

Soprano
Alto
Tenor
Bass
Piano (for rehearsal only)

You nev - er know _____ whom you may meet _____ May burst in up -

You nev - er know _____ whom you may meet _____ May burst in up -

You nev - er know _____ whom you may meet _____ May burst in up -

You nev - er know _____ whom you may meet _____ May burst in up -

mf

7 *cresc.* *f*
on you _____ Throw o - pen wide _____ the doors _____ to your car - riage

7 *cresc.* *f*
on you _____ Throw o - pen wide _____ the doors _____ to your car - riage

7 *cresc.* *f*
on you _____ Throw o - pen wide the doors _____ to your car - riage

7 *cresc.* *f*
on you _____ Throw o - pen wide the doors _____ to your car - riage

27 *mf* *molto legato*

un - said words and graph - ic _____ de - scrip - tions _____ of _____

mf *mp molto legato*

un - said words and graph - ic _____ graph - ic de - scrip - tions of the whir -

mf *mp molto legato*

un - said words and graph - ic _____ graph - ic de - scrip - tions of the whir -

27 *mf* *molto legato*

un - said words and graph - ic _____ de - scrip - tions _____ of the

32 _____ the whir - ring u - ni - verse _____ whir - ring u - ni - verse _____ whir - ring u - ni -

ring u - ni - verse graph - ic de - scrip - tions of the whir - ring u - ni - verse u - ni - verse

ring u - ni - verse graph - ic de - scrip - tions of the whir - ring u - ni - verse whir - ring u -

32 whir - ring _____ u - ni - verse, _____ whir - ring _____ u - ni - verse _____ whir - ring _____ u -

32

35 *rit. e dim.* *a tempo* *f*

verse u - ni - verse Spin gi - gan - tic snow - flakes in - to o - bli -

rit. e dim. *f*

u - ni - verse Spin gi - gan - tic snow - flakes in - to o - bli -

rit. e dim. *f*

ni - verse, Spin gi - gan - tic snow - flakes in - to o - bli -

35 *rit. e dim.* *f*

- ni - verse, Spin gi - gan - tic snow - flakes in - to o - bli -

35 *a tempo*

39 *mp* *pp* *poco rit.* ,

vion Or de - vour ti - ny ants with one soft lick.

mp *pp*

vion Or de - vour ti - ny ants with one soft lick.

mp *pp*

vion Or de - vour ti - ny ants with one soft lick.

39 *mp* *pp*

vion Or de - vour ti - ny ants with one soft lick.

39 *poco rit.* ,

2. Missa Papae Marcelli

Deborah Austin

for chamber choir unaccompanied

Bruce Trinkley

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

Moderato $\text{♩} = 88$

Soprano *p* For Pa - les - tri - na, *mp* hea - ven was on - ly sing -

Alto *p* For Pa - les - tri - na, *mp* hea - ven was on - ly sing -

Tenor *p* For Pa - les - tri - na, *mp* hea - ven was on - ly sing - ing. *div. p* The

Bass *p* For Pa - les - tri - na, *mp* hea - ven was on - ly sing - ing. *div. p* The

Piano (for rehearsal only) *p*

div. p ing. the voi - ces, ring - ing

div. p ing. the voi - ces, ring - ing *unis.* flaw -

p bod - ies stayed be - low; se - rene and flaw -

p bod - ies stayed be - low; se - rene and flaw -

15 *unis. mf* through crys - tal - line air, _____

mf through crys - tal - line air, _____ through crys - tal - line

8 *less* *unis. mf* less _____ through crys - tal - line air, _____

15 *less* *unis. mf* through crys -

15

19 *f* air, touched the sky's dome and hung down, hiv - ing

f air, air, touched the sky's dome and hung down, hiv - ing

8 *f* air, touched the sky's dome and hung down, hiv - ing

19 *f* tal - line air, touched the sky's dome and hung down, hiv - ing

19

24 there piled on each o - ther deep, like swarm - ing___ bees,

there piled on each o - ther deep, like bees, swarm - ing___

8 there piled on each o - ther deep, like bees, swarm - ing___

24 there piled on each o - ther deep, like bees,

28 like swarm - ing___ bees, un - til ce - les - tial im - pulse made them

bees, like swarm - ing___ swarm - ing___ bees, un - til ce - les - tial im - pulse made them

8 bees, swarm - ing___ bees,_____ made them

28 swarm - ing___ bees, swarm - ing___ bees, made them

div. mp

mp

div. mp

mp

33 move

move

pp seek - ing love,

div. pp seek - ing love,

decresc. move off on mys - te - rious tan - gents,

div. decresc. 33 move off on mys - te - rious tan - gents,

37 and bring - ing home

div. cresc. and bring - ing home

ff allarg. tri - um - phant

unis. cresc. and bring - ing home

div. ff tri - um - phant

pp seek - ing love,

cresc. and bring - ing home

ff unis. tri - um - phant

unis. pp seek - ing love,

cresc. and bring - ing home

div. ff tri - um - phant

Piu mosso $\text{♩} = 88$

har - mo - nies.

42 har - mo - nies. Mil - ton saw ser - apha in a burn - ing

8 har - mo - nies.

42 har - mo - nies.

unis. f with agility

f

46 row who, burn - ing, burn - ing, burn - ing, burn - ing

burn - ing, burn - who, burn - ing, burn - ing, burn - ing

8 Mil - ton saw ser - apha in a burn - ing

46 Mil - ton saw ser - apha in a burn - ing

f with agility

unis. f with agility

48 *mp* sang. Not Pa - les - tri - na, though; *mf* for

48 *mp* sang. Not Pa - les - tri - na, though; *mf* for

8 *mp* row Not Pa - les - tri - na, Pa - les - tri - na, Pa - les - tri - na, though; *mf* for

48 *mp* row Not Pa - les - tri - na, Pa - les - tri - na, Pa - les - tri - na, though; *mf* for

48

50 *ten.* *p* him the sing - ing burned. The voi - ces, lost for a mo - ment,

50 *ten.* *p* him the sing - ing burned. The voi - ces, lost for a mo - ment,

8 *ten.* *p* him for him the sing - ing burned. The voi - ces, lost for a mo - ment,

50 *ten.* *p* him for him the sing - ing burned. The voi - ces, lost for a mo - ment,

50

55 found their rest the same, paused, crossed,

found their rest the same, paused, crossed,

8 found their rest the same, paused, crossed,

55 found their rest the same, paused, crossed,

55

poco rit.

63 caught on each o - ther, and burst in - to flame.

caught on each o - ther, and burst in - to flame.

8 caught on each o - ther, and burst in - to flame.

63 caught on each o - ther, and burst in - to flame.

poco rit.

63

Allegro

$\text{♩} = 138$

mf *sub. pp cresc.*

67 Out of this burn - ing rose a pas - sion proved by

mf *sub. pp cresc.*

Out of this burn - ing rose a pas - sion proved by

mf *sub. pp cresc.*

8 Out of this burn - ing rose a pas - sion proved by

mf *sub. pp cresc.*

67 Out of this burn - ing rose a pas - sion proved by

f *dim.* *f*

70 fire of ev' - ry earth - ly guilt, and moved high'r by dis - so -

f *dim.* *f*

fire of ev' - ry earth - ly guilt, and moved high'r by dis - so -

f *dim.* *f*

8 fire of ev' - ry earth - ly guilt, and moved high'r by dis - so -

f *dim.* *f*

70 fire of ev' - ry earth - ly guilt, and moved high'r by dis - so -

mp *ritenuto*

76 nance that cried for peace un - til the fire - scarred

mp

76 nance that cried for peace un - til the fire - scarred

mp

8 nance that cried for peace un - til the fire - scarred

mp

76 nance that cried for peace un - til the fire - scarred

ritenuto

Andante con grazia $\text{♩} = 84$

p legato *poco rit.*

82 found cool re - lease in ca - den - ces that fall like flow'rs of

p legato

found cool re - lease in ca - den - ces that fall like flow'rs of

p legato

8 found cool re - lease in ca - den - ces that fall like flow'rs of

p legato

82 found cool re - lease in ca - den - ces that fall like flow'rs of

pp molto espressivo

88 ice in a long gar - land, down

pp molto espressivo

ice linked in a gar - land,

pp

ice down

div. unis. pp

88 ice down

very calmly

93 down down to earth from Pa - ra - dise.

very calmly

down down to earth from Pa - ra - dise.

molto espressivo very calmly

slow - ly and pure - ly down to earth from Pa - ra - dise.

very calmly div. unis.

93 down down to earth from Pa - ra - dise.

April 27, 1994
Mt. San Angelo, Virginia

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

for chamber choir unaccompanied

Emily Grosholz

from *The River Painter* (1984)*

Bruce Trinkley

Andante cantabile ♩ = 100
mp

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

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

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

Bass
mp
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,—

6 *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

12 *p*

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

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

18 *mf* *cresc.*

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

18 *mf*

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

24 *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 _____

24 *f* *pp a tempo*

_____ en - gulfs the moon; _____ bad _____

24 *f* *pp* *p*

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

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

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

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

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

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

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

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

29

35 **Adagio** $\text{♩} = 72$ *p* *ghostly* *pp*

- 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 _____

8

35 *mf* *ghostly* *mp*

- un - earth - ly war casts his red

35

Allegro agitato ♩ = 132

Tempo primo ♩ = 100

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

and bran-dish-es his sword. _____ is

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

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

39 *mf* *ff* *p*

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

39 *mf* *ff* *p*

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

39 *mf* *ff* *p*

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

45 *molto espressivo* *poco rit.*

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

45 *molto espressivo* *poco rit.*

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

45 *molto espressivo* *poco rit.*

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

45 *molto espressivo* *poco rit.*

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

45 *molto espressivo* *poco rit.*

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

4. Furniture

Dorothy Roberts*

from *Extended* (1967)

for chamber chorus unaccompanied

Bruce Trinkley

Allegro enigmatico $\text{♩} = 120$

Soprano *mf* so - fa In - volved in legs, backs, stuffed *rit. e dim.*

Alto *mf* chairs, their own arms, feet, stuffed *rit. e dim.*

Tenor *mf* chairs, arms, feet, stuffed *rit. e dim.*

Bass *mf* The ta - bles, arms, feet, stuffed *rit. e dim.*

Piano (for rehearsal only)

Soprano *p a tempo* seats Were once quite an *mf* ab - so - lute form of law. The *poco rit. e dim.*

Alto *p* seats Were once quite an *mf* ab - so - lute form of law. *poco rit. e dim.*

Tenor *p* seats Were once quite an *mf* ab - so - lute form of law. The *poco rit. e dim.*

Bass *p* seats Were once quite an *mf* ab - so - lute form of law. The *poco rit. e dim.*

Piano

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11 Valse triste e legato

mf

chil-dren spill o - ver them _____ in the e - ter - nal flow Of time Of

mf

The chil-dren spill o - ver them _____ in the e - ter - nal flow _____ Of

mf

8 chil - dren The chil-dren spill o - ver them the e - ter - nal flow _ Of time

mf

chil - dren spill o - ver the e - ter - nal flow Of

f

time and the gen - e - ra - tions, _____ in a cu - ri - ous com - pli -

f

time gen - e - ra - tions, _____ in a cu - ri - ous com - pli -

f

8 time and the gen - e - ra - tions, _____ in a cu - ri - ous

f

time and gen - e - ra - tions, in a cu - ri - ous cu - ri - ous

25 *dim.* *p* *rhythmically*

ca - tion Of how life is to grow. The chil - dren break up the fur-ni-

dim. *p*

ca - tion Of how life is to grow. The

dim. *p* *pp dolce*

com - pli - ca - tion Of how life is to grow. chil - dren

25 *dim.* *p* *pp dolce*

com - pli - ca - tion Of how life is to grow. chil - dren

25 *pp dolce*

33 *lunga*

ture fromwith-in With - out let - ting the pa - rents know.

rhythmically *pp* *lunga*

chil - dren break up the fur-ni - ture fromwith-in

lunga

break up the fur - ni - ture

33 *lunga*

break up the fur - ni - ture With-out let - ting the pa - rents know.

33

April 26, 1994
Mt. San Angelo, Virginia

5. Reading at the Arts Festival

John Balaban
from *Pivot**

for chamber choir unaccompanied

Bruce Trinkley

Allegro recitando ♩ = 96

Soprano *f* > *testily* *rit.*
What do you want a poem to

Alto *f* > *testily*
What are you do - ing here? _____

Tenor *f* > *testily*
What are you do - ing here? _____

Bass *f* > *testily*
Why lis - ten to this prat - tle? _____

Piano (for rehearsal only) *f* *rit.*

Valse espressivo e rubato ♩ = 120-126

4 *mp* *div.* *unis.*
do? You can't take one home like a pot or a paint - ing. A po - em won't do to

8 *mp*
You can't take one home like a pot or a paint - ing. A po - em won't do to

12 *mp*
You can't take one home like a pot or a paint - ing. A po - em won't do to

16 *mp* *div.* *unis.*
You can't take one home like a pot or a paint - ing. A po - em won't do to

20 *mp*

11

mp spruce up a kit - chen. It's aw - ful - ly hard to find a place to hang one. *f*

mp spruce up a kit - chen. It's aw - ful - ly hard to find a place to hang one. *f*

mp spruce up a kit - chen. It's aw - ful - ly hard to find a place to hang one. *f*

mp spruce up a kit - chen. It's aw - ful - ly hard to find a place to hang one. *f*

11 spruce up a kit - chen. It's aw - ful - ly hard to find a place to hang one.

Allegro recitando

17 *p* You get one home and it makes a mess. *poco rit.* *solo mf* Strays don't know how to be - *p* Ah

p You get one home and it makes a mess. Ah

p You get one home and it makes a mess. Ah

p You get one home and it makes a mess. Ah

17 You get one home and it makes a mess. *poco rit.* Ah

22 have _____ *tutti sfz p*

Oo _____ *sfz p*

mf
solo E - ven chi - hua - huas can bite. *tutti sfz p*

Oo _____

mf E - ven chi - hua - huas can bite. *tutti mf*

22 _____ The

26 *mp*

a - bout to buy a sack of ce -

mp

a - bout to buy a sack of ce -

div. mp

a - bout to buy a sack of ce -

div. mp

26 o - ther day I was parked at Gross - man's Lum - ber a - bout to buy a sack of ce -

31 *(seriously!)* *p* *port.* *f* *mf*

ment. A so - pra - no on the ra - dio was sing - ing "Un bel di". The hun - ger in her

ment. Ah _____ was sing - ing "Un bel di". The hun - ger in her

ment. Ah _____ was sing - ing "Un bel di". The hun - ger in her

ment. A so - pra - no on the ra - dio was sing - ing "Un bel di". The hun - ger in her

37 *mp*

voice was e - nough to__ make you cry. I - ma - gine, cry - ing in a park - ing lot__ in front of Gross - man's

voice__ to make you cry. I - ma - gine, cry - ing in a park - ing lot__ in front of Gross - man's

voice__ to make you cry. I - ma - gine, cry - ing in a park - ing lot__ in front of Gross - man's

voice was e - nough to__ make you cry. I - ma - gine, cry - ing in a park - ing lot of Gross - man's

40

p *mp*

Lum - ber. Ah The haunt-ing voice that tells us that we're hu - man

Lum - ber. Ah The haunt-ing voice that tells us that we're hu - man

Lum - ber. Ah The haunt-ing voice that tells us that we're hu - man

Lum - ber. It was the sur-prise. The haunt-ing voice that tells us that we're hu - man

40

mf *mp*

mp

Andante espressivo ♩ = 84

45

mp *sempre legato*

nn When po - ems come call - ing, they

mp *sempre legato*

nn When po - ems come call - ing, they

solo *mf* *rit.* *tutti* *mp* *sempre legato*

not just a jerk who wants to fix a porch. When po - ems come call - ing, they

mp *sempre legato*

nn When po - ems

45

mf *mp*

50

call from long ways off, from dis - tant plac - es sud - den - ly fa - mi - liar

call from long ways off, from dis - tant plac - es sud - den - ly fa - mi - liar

call from long ways off, from dis - tant plac - es sud - den - ly fa - mi - liar

call - from long ways off, from dis - tant plac - es sud - den - ly fa - mi - liar

50

56

p as words un - lock the shut - ters on our hearts and win - dows are thrown

p as words un - lock the shut - ters on our hearts and win - dows are thrown

p as words un - lock the shut - ters on our hearts

p as words un - lock our hearts

56

Meno mosso $\text{♩} = 84$

61

rit. e dim. *pp*

o - pen to clear - est morn - ing light on the fi - nest of days as we

rit. e dim. *pp*

o - pen to clear - est morn - ing light the

f *rit. e dim.* *pp*

win - dows are thrown o - pen to light on the fi - nest of days as we

f *rit. e dim.* *ppp* *pp*

win - dows are thrown o - pen to light fi - nest of

61

rit. e dim.

66

calando *rit. e dim.*

sit in a room fur-nished by the air.

calando *rit. e dim.*

fi - nest of days as we sit in a room fur-nished by the air.

calando *rit. e dim.*

sit in a room

calando *div.* *rit. e dim.*

days we sit in a room fur-nished by the air. fur-nished by the air.

66

6. Song for the Thumb Piano

John Haag*

For Chamber Chorus and Piano or 4 Thumb Pianos and String Bass

Bruce Trinkley

Allegro meccanico ♩ = 112 *mp*

Soprano
Alto
Tenor
Bass

Peo - ple come in so man - y piec - es Peo - ple

mp

Piano

f *bs. pizz.* *mp*

7 crack be - hind their masks Peo - ple stitch and patch their fac - es And hope no - bod - y asks

7 crack be - hind their masks Peo - ple stitch and patch their fac - es And hope no - bod - y asks

7 crack be - hind their masks Peo - ple stitch and patch their fac - es And hope no - bod - y asks

7 crack be - hind their masks Peo - ple stitch and patch their fac - es And hope no - bod - y asks

32

13 *mf*

When peo - ple's fac - es fall to piec - es Peo - ple stitch and patch their

When peo - ple's fac - es fall to piec - es Peo - ple stitch and patch their

When peo - ple's fac - es fall to piec - es Peo - ple stitch and patch their

When peo - ple's fac - es fall to piec - es Peo - ple stitch and patch their

13 *mf*

20

masks ____ Peo - ple try to change their fac - es Be - cause no - bod - y asks ____

masks ____ Peo - ple try to change their fac - es Be - cause no - bod - y asks ____

masks ____ Peo - ple try to change their fac - es Be - cause no - bod - y asks ____

masks ____ Peo - ple try to change their fac - es Be - cause no - bod - y asks ____

20

f

25 *f* intensely

Peo - ple gath - er up the

f intensely

Peo - ple gath - er up the

f intensely

Peo - ple gath - er up the

f intensely

Peo - ple gath - er up the

31

piec - es Dump them all in - to their masks _____ Peo - ple

piec - es Dump them all in - to their masks _____ Peo - ple

piec - es Dump them all in - to their masks _____ Peo - ple

piec - es Dump them all in - to their masks _____ Peo - ple

31

37

throw a - way their fac - es when no one no one no one

ff *mf* *mp* *rit.*

throw a - way their fac - es when no one no one no one

8 throw a - way their fac - es when no one no one no one

throw a - way their fac - es when no one no one no one

37

ff *mf* *mp* *rit.*

43 *a tempo*

ev - er asks.

ev - er asks.

8 ev - er asks.

ev - er asks.

43 *a tempo*

f