

DT0110.3 | LATE FEBRUARY (FROM A CALENDAR OF LIGHT)
TRUMBORE | SATB CHORUS

LATE FEBRUARY (FROM A CALENDAR OF LIGHT)

SATB Chorus

Text by Barbara Crooker

d'aletrumbore
c o m p o s e r

LATE FEBRUARY

and light begins to soften
around the edges. Snow's flannel
sheets recede, fold back, and look,
the grass is still there,
a fresh green quilt waiting
to be hung on the line.
Crocus cut their teeth
in perennial beds.
Spring holds her breath.
White-throated sparrows whistle up the sun.
Every day, another cup of light.

—Barbara Crooker

PROGRAM NOTE

Late February depicts a softening light and the promise of springtime's eventual return. This movement, though secular, follows a psalm-like form, with a repeated sequence of chords illuminating each new phrase. This piece is excerpted from *A Calendar of Light*, a 75-minute work that takes the shape of a calendar and holds us accountable for our relationship with the earth, especially in the greater context of climate change. Ultimately, the piece calls for reflection and action.

A Calendar of Light was commissioned by The Esoterics and is dedicated, with gratitude, to its Artistic Director, Eric Banks. This work was composed in part at the Tusen Takk Foundation, with thanks to Geoffrey Peckham and Patricia Melzer for their generous support.

PERFORMANCE NOTES

Sopranos may omit any notes that are out of range and/or below middle C.

Commissioned by The Esoterics and dedicated, with gratitude, to Eric Banks

Late February

from A CALENDAR OF LIGHT

for SATB chorus a cappella

Barbara Crooker

Dale Trumbore

♩ = ca. 72

S. *pp* — *mp* — *p*
nn ah a - round the edg - es.

A. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

T. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

B. *mp*
Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.

Pno.

The first system of the musical score is for measures 1-6. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has a melodic line with dynamics *pp*, *mp*, and *p*. The other vocal parts have a more rhythmic accompaniment with dynamics *mp*. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are: 'nn ah a - round the edg - es.' for Soprano, and 'Late Feb - ru - ar - y, and light be - gins to soft - en a - round the edg - es.' for the other parts.

7

S. *p* — *pp* — *mf* — *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, the grass is still

A. *p* — *mp* — *mf* — *p* 3
(h) Snow's flan - nel sheets re - cede, look, the grass is still

T. *p* — *pp* — *mf* — *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, the grass is still

B. *p* — *pp* — *mf* — *p* 3
Snow's flan - nel sheets re - cede, fold back, and look, grass is still

Pno.

The second system of the musical score is for measures 7-12. It continues the vocal and piano parts from the first system. The Soprano part has dynamics *p*, *pp*, *mf*, and *p*. The other vocal parts have dynamics *p*, *mp*, *mf*, and *p*. The piano accompaniment continues with chords and moving lines. The lyrics are: 'Snow's flan - nel sheets re - cede, fold back, and look, the grass is still' for Soprano, and 'Snow's flan - nel sheets re - cede, look, the grass is still' for the other parts.

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23 *p* *mf* *p*

S. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

A. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

T. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

B. White-throat-ed spar-rows whis-tle up the sun. Eve-ry day, an-oth-er cup of

Pno.

29 *f* *pp* *f*

S. light. Eve-ry day, an-oth-er cup of light.

A. light. Eve-ry day, an-oth-er cup of light.

T. light. Eve-ry day, an-oth-er cup of light.

B. light. Eve-ry day, an-oth-er cup of light.

Pno.