

to Harold Rosenbaum

# Winterkill

(based on the poem "Lines" by Percy Bysshe Shelley)

for SATB chorus and piano

Brian Fennelly

♩ = 54, Sostenuto

S  
A  
T

The cold earth, the cold earth, the  
The cold earth, the  
The

*mf* *piu p* *mp* *sempre p*

Prepare : depress silently, hold with Sos. Pedal until m. 22

Use Sustaining Pedal discreetly

cold earth slept, be low; the cold earth, the cold earth,  
cold earth slept, be low; A-bove, a bove, the  
cold earth, slept, be - low; A - bove, the

*sim.* *poco* *mp* *p*

S  
A  
T  
B

the cold sky shone; A-bove, a bove, the  
cold sky, the cold sky shone; A-bove, a bove, the  
cold sky, the cold sky shone; A-bove, a bove, the

The cold earth slept, the cold earth

*mf* *mp* *p* *espr.* *sim.*



*fmp*

of ice and fields of snow,

*fmp*

ice and fields of snow,

*fmp*

ice and fields of snow,

and fields of snow,

*p* *legato* *5* *cresc.*

S. P. *8vb* P release S. P.

*mp*

The breath of night, The breath

*mp*

The breath of night, The breath

*mp*

The breath of night like death, The breath of night like

*mp*

The breath of night like death, The breath of night like

*mp* *3*

P P P P P P

*mf*

of night like death did flow

*mf*

of night like death did flow

*mf*

death, like death did flow

*mf*

death, like death did flow

*mp* *3* *3* *mf*

P P P

*mf* *p sub.* *mp*

Be - neath the sink - ing moon.

*mf* *p sub.* *mp*

Be - neath the sink - ing moon.

*mf* *p sub.* *mp*

Be - neath the sink - ing moon.

*mf* *p sub.* *mp*

Be - neath the sink - ing moon.

*mf* *p* *mp* *espr.* *cresc.*

S. P. *S<sub>ub</sub>* Ped. as necessary *S<sub>ub</sub>* *S<sub>ub</sub>*

*p* *p* *p* *poco stringendo*

*mf* *cresc.*

L.H.

*S<sub>ub</sub>* *S<sub>ub</sub>* (Sostenuto Pedal)

**Tempo II, ♩ = 72**

*mp* *mf* *molto*

(Sostenuto Pedal) *S<sub>ub</sub>* *staccato*

(♩ = 72)

**T** *p*

The win - try hedge, win - try hedge

**B** *p*

The win - try hedge, the win - try hedge was

*staccato* *p* *p* *p*

(Sostenuto Pedal) [release Sos. Ped.]

**T** \_\_\_\_\_ was black, \_\_\_\_\_ was black, The green, green, \_\_\_\_\_

**B** black, \_\_\_\_\_ The green grass, green, \_\_\_\_\_ green grass, the

**A** \_\_\_\_\_ *p* \_\_\_\_\_ *espr.* \_\_\_\_\_ <sup>3</sup> \_\_\_\_\_

**T** *mp* \_\_\_\_\_ *mp* The birds did rest on the

**B** \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_ *mp* \_\_\_\_\_

the green grass was not, was not seen,

green grass was not, was not seen,

**S** \_\_\_\_\_ *mp* \_\_\_\_\_ <sup>3</sup> \_\_\_\_\_ <sup>3</sup> \_\_\_\_\_

**A** \_\_\_\_\_ *mp* on the bare thorn's breast, \_\_\_\_\_ whose, \_\_\_\_\_ whose roots, \_\_\_\_\_

**T** *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_

**B** *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_ *mp* <sup>3</sup> \_\_\_\_\_

bare thorn's breast, \_\_\_\_\_ whose roots, \_\_\_\_\_ whose roots, roots be side

was not seen, \_\_\_\_\_

was not seen, \_\_\_\_\_

*cresc.*  
 whose roots, be-side the path-way track, Had bound, had  
*cresc.*  
 path-way track, Had bound their folds,  
*mp* *cresc.* *mf*  
 whose roots, be-side the path-way track, Had bound their folds,  
*mf*  
 whose roots be-side the track, whose

bound their folds, their folds o'er  
*cresc.* *f* *mf*  
 whose roots had bound their folds, their folds o'er  
*piu f* *cresc.* *f*  
 whose roots had bound their folds  
*cresc.* *f*  
 roots be-side the path-way track, Had bound their folds  
*cresc.* *f* *staccato* *mf*

man-y a crack Which the frost had made be-tween, had made be-tween.  
 man-y a crack Which the frost had made be-tween, had made be-tween.  
*mf* *f*  
 o'er man-y a crack Which the frost had, had made, had made be-tween.  
 o'er man-y a crack Which the frost had, had made, had made be-tween.  
*cresc.* *f* *f*

Piano accompaniment for the first system. The right hand features a complex texture with triplets and a *Sua* section marked *legato* and *sempre f*. The left hand provides a rhythmic foundation with triplets and a *piu f* dynamic marking.

Piano accompaniment for the second system. It includes a *ff* dynamic marking and a *poco a poco rit.* instruction. The right hand has a triplet of triplets and a *rit.* section. The left hand continues with rhythmic patterns.

Tempo III, ♩ = 63

Vocal line for the first system of lyrics. The lyrics are: "Thine eyes, ———— thine Thine eyes glowed, thine Thine eyes ———— thine Thine". The music is in 3/4 time and includes a *mp* dynamic marking.

Tempo III, ♩ = 63

Piano accompaniment for the second system. It features a *meno f* dynamic marking and a *dim.* instruction. The right hand has a triplet of triplets and a *mf* dynamic marking. The left hand continues with rhythmic patterns.

Vocal line for the second system of lyrics. The lyrics are: "eyes ———— glowed in the glare ———— of the moon's dy - ing light; eyes ———— glowed in the glare ———— of the moon's dy - ing light; eyes ———— glowed in the glare ———— of the moon's dy - ing light; in the glare ———— dy - ing light;". The music is in 3/4 time and includes a *mf* dynamic marking and a *p sub.* instruction.

*mf*  
As a fen, a fen - fire's beam on, on a stream,  
*mf*  
As a fen, a fen - fire's beam *tenuto* on a slug - gish stream, on a slug - gish  
*mf*  
As a fen, a fen - fire's beam on a stream, slug - gish  
*mf*  
As a fen, a fen - fire's beam on a slug - gish stream,

— a slug - gish stream Gleams *p sub.* dim - ly, dim - ly,  
stream, on a stream, a stream Gleams *p sub.* dim - ly, dim - ly,  
stream, a stream Gleams *p sub.* dim - ly, dim - ly,  
on a stream Gleams *p sub.* dim - ly, dim - ly,  
*p legato*  
*mp*

*mf*  
so the moon, the moon, so the moon shone *mf*  
*mf*  
so the moon, the moon, so the moon shone *mf*  
*mf*  
so the moon, the moon, so the moon shone *mf*  
so the moon, the moon, so the moon shone  
*cresc.*  
*mf*  
*P*  
*Ped. as necessary*



there, And it yel<sup>o</sup>wed the strings of thy rav - en hair,

there, And it yel<sup>o</sup>wed the strings of thy rav - en hair,

there, shone there, shone there,

there, shone there, shone there,

*cresc.* *f*

P P P P

yel - lowed strings of thy hair, That shook in the

yel - lowed strings of thy hair, That shook in the

so the moon shone there, That shook in the

so the moon shone there, That shook in the

*piu f* *rallentando* *f*

*mp-mf* *sim.*

*Ped. as necessary*

wind, wind of night.

wind, wind of night.

wind, wind of night.

wind, wind of night.

**Tempo I, ♩ = 54**

*dim.* *mf* *espr.*

*mf* *8vb* *dim.* *mf*

T  
B

The moon —  
The moon —

*mf* *f* *espr.* *mf* *sim.*

*Ped. as necessary*

T  
B

— made thy lips pale, be - lov - ed; The wind made  
— made thy lips pale, be - lov - ed; The wind made

*f* *mf* *f* *mf*

*P*

S  
A  
T  
B

— thy bos - om chill;  
— thy bos - om chill;

*dim.* *mf* *f* *ff* *f*

*con Ped.* *accented*

S  
night did shed, \_\_\_\_\_ did shed On thy dear head \_\_\_\_\_

A  
The night did shed, \_\_\_\_\_ did shed On thy dear head, \_\_\_\_\_ dear head

*meno f* *mf* *f*

*p*

S  
Its fro - zen dew, \_\_\_\_\_

A  
Its fro - zen dew, \_\_\_\_\_

T  
did shed Its fro - zen dew, \_\_\_\_\_

B  
Its fro - zen dew, \_\_\_\_\_

and thou didst lie Where the

*meno f* *f* *legato* *dim.* *meno f*

*con Ped.*

A  
of the nak - ed sky \_\_\_\_\_ Might vis-it thee

T  
bit - ter breath \_\_\_\_\_ of the nak - ed sky \_\_\_\_\_ Might vis-it thee

B  
bit - ter breath \_\_\_\_\_ of the nak - ed sky \_\_\_\_\_ thee

*mf* *mp sub.* *mp*

*p sempre* 2 Soli: 1. The cold earth, the  
 2. The cold sky,  
 at will, at will.  
 at will, at will.  
 at will, at will.

*p sub.*  
*p sub.*  
*p sub.*  
*p sub.*

*poco piu, p*  
*pp*  
*poco piu, p*

*p sempre*

Hold Sustaining Pedal full to end

moon made, thine eyes glowed, be -  
 The cold wind, the cold moon,  
 2 Soli: 1. The wind made thy bos - om  
 2. The earth slept

*p sempre*

*8vb*

lov - ed.  
 the cold earth, the night.  
 chill. the  
 bel - low.

*dim.*  
*pp*  
*dim.*  
*pp*  
*dim.*  
*ppp*

*8va*  
*pp*

*8vb*