

DT0037 | TRUMBORE | \$2.35
SPIRITUS MUNDI | SSATTB CHORUS A CAPPELLA

SPIRITUS MUNDI

SSATTB Chorus a cappella

Text by Amy Fleury

The logo for daletrumbore features the word "daletrumbore" in a lowercase, sans-serif font. The letter 'd' is stylized with a musical note stem and a flag. The letter 'b' is also stylized with a musical note stem and a flag. Below the main text, the word "composer" is written in a smaller, lowercase, sans-serif font, with each letter spaced out.
c o m p o s e r

SPIRITUS MUNDI

Listen around to the long sentence the land is saying,
to the wind rumoring through the aggregate of grasses.

Hear the soft explosions of all that is tilled under,
a scumble of clods cleaved by the blade, the sheared leavings

of wheat, and memory, memory, a root system still
drilling down, searching out moisture, anything that's useful,

anything dear. Do you recognize your own shy gestures
in the weft of the fields? Oh sisters and brothers,

let the gentle tether of our longing keep us here
among the undulant, amber barley and russet oats.

And if all flesh is grass, then let us live humbly, as grasses do.
In sympathy, we shall shiver and bend, pressing our knees

into the earth, turning our faces to the quavering sun.

Amy Fleury

Singers may be split evenly in three parts (SSA or TTB) when the altos or basses divide.
The upper and lower voices divide to a total of no more than 6 parts throughout the piece.

Spiritus Mundi was composed for Suzi Digby to premiere with The Golden Bridge Consort as a companion piece – a modern “reflection” of Orlando de Lassus's motet *Timor et tremor*.

In searching for a contemporary text that could pair with *Timor et tremor*, I was struck by Amy Fleury's *Spiritus Mundi*. Fleury's poem is secular but still spiritual, reflecting gratitude for the fruits of the earth in a language both pastoral and almost biblical. “All flesh is grass” evokes Peter 1:24, and at least to my ear, the final sentence of *Spiritus Mundi* (“In sympathy, we shall shiver and bend...”) parallels the opening line of *Timor et tremor* (“Fear and trembling came over me...”). “Hear, O God, my prayer” is echoed in Fleury's pleas to “listen” and “hear” what the land is saying.

Both pieces explore the idea of trust in something greater than oneself,
whether that trust is in God or the natural world that surrounds us.

Though *Timor et tremor* is predominantly made up of triads in root position, they are masterfully constructed in a way that still sounds striking, even surprising, to a modern listener. I wanted to capture that blend of the familiar and the unexpected in *Spiritus Mundi*, which employs the same richly-voiced triads. Most notably, the opening and conclusion of *Spiritus Mundi* reflect the chord progressions from the beginning and ending of *Timor et tremor*.

Commissioned by Suzi Digby and The Golden Bridge Consort, Los Angeles

Spiritus Mundi

for SATB Chorus a cappella

Text by Amy Fleury

Music by Dale Trumbore

$\text{♩} = \text{ca. } 44$

SOPRANO
mf
Lis-ten a - round, a - round, Lis-sten a - round,

ALTO
p *mf*
Lis-ten a - round, Lis-ten a - round,

TENOR
p *mf*
Lis-ten a - round, Lis-ten a - round,

BASS
p *mf*
Lis-ten a - round, Lis-ten a - round,

Piano
(for rehearsal only)
 $\text{♩} = \text{ca. } 44$

S.
p *rit.* *f* *p* **A tempo**
Lis-ten a - round, a - round, Lis-ten a - round,

A.
p *f* *pp*
Lis-ten a - round, a - round, Lis-ten a -

T.
p *f* *pp*
Lis-ten a - round, a - round, a -

B.
p *f* *pp*
Lis-ten a - round, Lis-ten a -

Pno.
rit. **A tempo**

Spiritus Mundi

12 *mp* *f* *rit.*

S. a - round to the long sen-tence the land is say ing,

A. round to the long, to the long sen-tence the land is say - ing,

T. round to the long, long sen-tence the land is say ing,

B. round to the long sen-tence the land is say ing,

Pno.

16 *A little slower* *pp* *mp* *rit.*

S. Ah, Ah,

A. to the wind ru - mor - ing through the ag - gre - gate of gras - ses.

T. to the wind ru - mor - ing through the ag - gre - gate of gras - ses.

B. to the wind ru - mor - ing through the ag - gre - gate of gras - ses.

Pno. *A little slower* *rit.*

21 *pp* *accel.* **With movement** *mf* *rit.* . . . **Slower**

S. Hear the soft ex - plo - sions of all un - der

A. Hear the soft ex - plo - sions of all that is tilled un - der,

T. Hear the soft ex - plo - sions of all that is tilled un - der,

B. Hear the soft ex - plo - sions of all that is tilled un - der,

Pno. 21 *pp* *accel.* **With movement** *mf* *rit.* . . . **Slower**

Gaining momentum; ♩ = ca. 66 or faster

26 *p* *mf* *f*

S. a scum-ble of clods cleaved by the blade,

A. a scum-ble of clods cleaved by the blade, the sheared

T. a scum-ble of clods cleaved by the blade, the sheared

B. a scum-ble of clods, a scum-ble of clods cleaved by the blade, the sheared

Pno. 26 **Gaining momentum; ♩ = ca. 66 or faster**

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41 *mf* *f* *p* *rit.* *molto accel.*

S. a - ny - thing that's use - ful, a - ny - thing dear. Do you

A. a - ny - thing that's use - ful, a - ny - thing dear. Do you

T. a - ny - thing that's use - ful, a - ny - thing dear. Do you

B. a - ny - thing that's use - ful, a - ny - thing dear. Do you

Pno. 41 *rit.* *molto accel.*

Warmly; ♩ = ca. 48

46 *f* *p* *rit.* *ff*

S. rec-og-nize your own shy ges - tures in the weft of the fields?

A. rec-og-nize your own shy ges - tures in the weft of the fields?

T. rec-og-nize your own shy ges - tures in the weft of the fields?

B. rec-og-nize your own shy ges - tures in the weft of the fields?

Pno. 46 Warmly; ♩ = ca. 48 *rit.*

Spiritus Mundi

6

51 Tenderly

S. *pp*
Oh, sis - ters and bro - thers,

A. *mp*
Oh, sis - ters and broth - ers,

T. *pp*
Oh, sis - ters and bro - thers,

B. *pp*
Oh, sis - ters and bro - thers,

Pno. *pp*

56 *ppp*

S. *ppp*
Oh

A. *pp* *p*
let the gen - tle teth - er of our long - ing keep us here a - mong the

T. *pp* *p*
let the gen - tle teth - er of our long - ing keep us here a - mong the

B. *p*
a - mong the

Pno. *ppp*

60 *p*

S. Oh,

A. un - du - lant, am - ber bar - ley and rus - set oats.

T. un - du - lant, am - ber bar - ley and rus - set oats.

B. un - du - lant, am - ber bar - ley and rus - set oats.

Pno.

65 **Tempo I**

S. *p* And if all flesh is grass, *mf*

A. *p* And if all flesh is grass, then let us live *mf* *p*

T. *p* And if all flesh is grass, *mf*

B. *p* And if all flesh is grass *mf*

65 **Tempo I**

Pno.

Spiritus Mundi

8

69 *p* *rit.* *p*

S. Let us live hum - bly as gras - ses do.

A. hum - bly as gras - ses do.

T. Let us live hum - bly as gras - ses do.

B. Let us live hum - bly as gras - ses do.

Pno. 69 *rit.*

73 **A tempo** *mf*

S. In sym - pa - thy we shall shi - ver and bend,

A. In sym - pa - thy, we shall shi - ver, shi - ver and

T. In sym - pa - thy, we shall shi - ver, shi - ver,

B. In sym - pa - thy, we shall shi - ver, shi - ver,

Pno. 73 **A tempo**

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Spiritus Mundi

10

89 *p*

S. turn - ing our fa - ces, turn-ing our fa - ces to the qua-ver-ing

A. turn - ing our fa - ces, turn - ing our fa - ces,

T. turn - ing our fa - ces, turn-ing our fa - ces,

B. turn - ing our fa - ces, turn-ing our fa - ces.

Pno.

94 *mf* *rit.* *f*

S. sun.

A. to the qua - ver - ing sun.

T. to the qua - ver - ing sun.

B. to the qua - ver - ing sun.

Pno.