

THE LIBRARY

Five Choruses for SATB Voices Unaccompanied

Texts by

**JOSEPH ADDISON, VICTOR HUGO,
JOHN MILTON, FRANCIS BACON,
AND ISAAC BARROW**

Music by

BRUCE TRINKLEY

The Library

The texts are from the Rotunda and stairway of the Chicago Cultural Center, formerly the Chicago Public Library. The Library was designed by Shepley Rutan and Coolidge, architects from Boston, and was dedicated in October 1897. After the new Harold Washington Library Center was opened in 1991, the Chicago Public Library became the Chicago Cultural Center, housing performance and museum exhibition spaces.

During a composer residency in 2010 at the historic Ragdale Foundation, an artist colony in Evanston, Illinois, I visited the magnificent architectural landmark of the Chicago Public Library in the Loop. I was captivated by the texts in the Rotunda and lingered there to write them down - and that became my project for the Ragdale residency.

These choruses are dedicated to lovers of libraries and literature of all ages.

I. Books

Books are the legacies that a great genius leaves to mankind which are delivered down from generation to generation, as presents to the posterity of those who are yet unborn.

Joseph Addison (1672-1719)

II. A Library

A library implies an act of faith which generations still in darkness hid, sign in their night in witness of the dawn.

Victor Hugo (1802-1885)

III. A Good Book

A good book is the precious life blood of a master spirit, embalmed and treasured up on purpose to a life beyond life.

John Milton (1608-1674)

IV. The Real Use of All Knowledge

The real use of all knowledge is this: that we should dedicate that reason which was given us by God for the use and advantage of man.

Francis Bacon (1561-1626)

V. He That Loveth a Book

He that loveth a book will never want a faithful friend, a wholesome conseller, a cheerful companion, an effectual comforter.

Isaac Barrow (1630-1677)

I. Books

For SATB Chorus Unaccompanied

Joseph Addison (1672-1719)

Bruce Trinkley

Vigoroso $\text{♩} = 60$

Soprano *ff* joyously *p* reverently *mp*

Alto *ff* joyously *p* reverently *mp*

Tenor *ff* joyously *p* reverently *mp*

Bass *ff* joyously *p* reverently

Piano (for rehearsal only) *f*

Books. Books. Books are the leg - a - cies that a great ge - ni - us

Books. Books. Books.

Books. Books. Books are the leg - a - cies that a great ge - ni - us

5 *mf* *mp* *cresc. poco a poco*

leaves to man-kind which are de - liv - ered down from gen - er - a - tion to gen - er - a - tion as

mf *mp* *cresc. poco a poco*

leaves to man-kind which are de - liv - ered down from gen - er - a - tion to gen - er - a - tion as

mf *mp* *cresc. poco a poco*

leaves to man-kind which are de - liv - ered down from gen - er - a - tion to gen - er - a - tion as

mp *cresc. poco a poco*

leaves to man-kind down from gen - er - a - tion to gen - er - a - tion as

5 *mp* *cresc. poco a poco*

10 *f* *dim.* *mp* *f*

pres - ents to ____ the pos-ter-i - ty of those who are yet un - born, ____ as

f *dim.* *mp* *f*

pres - ents to ____ the pos-ter-i - ty of those who are yet un - born, ____ as

f *dim.* *mp* *f*

8 pres - ents to ____ the pos-ter-i - ty of those who are yet un - born, ____ as

f *dim.* *mp* *f*

10 pres - ents to ____ the pos-ter-i - ty of those who are yet un - born, ____ as

16 *dim.* *rall.* *p*

pres - ents to ____ the pos-ter-i - ty of those who are yet un - born.

dim. *p*

pres - ents to ____ the pos-ter-i - ty of those who are yet un - born.

dim. *p*

8 pres - ents to ____ the pos-ter-i - ty of those who are yet un - born.

dim. *opt. div. p*

pres - ents to ____ the pos-ter-i - ty of those who are yet un - born.

16 *rall.*

II. A Library

For SATB Chorus Unaccompanied

Victor Hugo (1802-1885)

Bruce Trinkley

Serioso movendo ♩ = 72

mp

Soprano

A li - brar-y im-plies an act of faith which gen - e - ra - tions still in dark - ness

mp

Alto

A li - brar-y im-plies an act of faith which gen - e - ra - tions still in dark - ness

mp

Tenor

A li - brar-y im-plies an act of faith which gen - e - ra - tions

mp

Bass

A li - brar-y im-plies an act of faith which

Piano
(for rehearsal only)

mp

5

mf cresc.

f

hid, _____ sign in their night in wit - ness of the dawn. _____

mf cresc.

f

hid, _____ sign in their night in wit - ness of the dawn. _____

f

still in dark - ness, still in dark - ness hid, _____ sign in their night in wit - ness of the

f

gen - e - ra - tions still in dark - ness hid, _____ sign in their night in wit - ness of the

5

cresc.

f

10 *mp*

A li - brar - y im - plies an act of faith which gen - e - ra - tions still in dark - ness

mp

A li - brar - y im - plies an act of faith which gen - e - ra - tions still in dark - ness

mp

8 dawn. A li - brar - y im - plies an act of faith which gen - e - ra - tions still in dark - ness

mp *opt. div.*

dawn. Li - brar - y, li - brar - y,

10 *mp*

15 *cresc.* *f* *allarg.*

hid, sign in their night in wit - ness of the dawn.

cresc. *f*

hid, sign in their night in wit - ness of the dawn.

cresc. *f*

8 hid, sign in their night in wit - ness of sign in their night in wit - ness of the dawn.

cresc. *f*

li - brar - y, li - brar - y, sign in their night in wit - ness of the dawn.

15 *allarg.* *f* *cresc.*

III. A Good Book

For SATB Chorus and Piano

John Milton (1608-1674)

Bruce Trinkley

Allegro moderato ♩ = 120

Soprano *mf* A good book__ is the pre - cious__ life blood__ of a mas - ter

Alto *mf* A good book__ is the pre - cious__ life blood__ of a mas - ter

Tenor *mf* A good book__ is the pre - cious__ life blood__ of a mas - ter

Bass *mf* A good book__ is the pre - cious__ life blood__ of a mas - ter

Piano (for rehearsal only) *mf*

Soprano *f* spir - it, em - balmed and treas - ured__ up on pur - pose__ to a life be -

Alto *f* spir - it, em - balmed and treas - ured__ up on pur - pose__ to a life be -

Tenor *f* spir - it, em - balmed__ and treas - ured__ up on pur - pose__ to a life be -

Bass *f* spir - it, em - balmed and treas - ured__ up on pur - pose__ to a life be -

Piano *f*

10 *grand and expansive* *p a tempo*

yond life, _____ be - yond life, _____ be - yond life, _____ Oo _____

grand and expansive *p*

yond life, _____ be - yond life, _____ be - yond life, _____ Oo _____

grand and expansive *mf*

8 yond life, _____ be - yond life, _____ be - yond life, _____ A good book is the

grand and expansive *mf*

yond life, _____ be - yond life, _____ be - yond life, _____ A good book is the

10 *grand and expansive* *a tempo*

yond life, _____ be - yond life, _____ be - yond life, _____ A good book is the

14 *mp* *p*

ah _____ oo _____

mp *p*

ah _____ oo _____

8 pre - cious life blood of a mas - ter spir - it, em - balmed _____ and

pre - cious _____ life blood of a mas - ter spir - it, em - balmed _____ and

14

19

mf *f*

to a life be - yond life, be -

to a life be - yond life, be -

treas - ured up on pur - pose to a life be - yond life, be -

treas - ured up on pur - pose to a life be - yond life, be -

19

23

allargando

yond life, be - yond life, Be - yond.

yond life, be - yond life, Be - yond.

8 yond life, be - yond life, Be - yond.

yond life, be - yond life, Be - yond.

23

allargando

IV. The Real Use of All Knowledge

9

For SATB Chorus Unaccompanied

Francis Bacon (1561-1626)

Bruce Trinkley

Vigoroso $\text{♩} = 66$
mf

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

The real use of all knowl-edge is this: _____

The real

The real use of all knowl-edge is this: _____

The real

use of all knowl-edge is this: _____

Tempo primo

12 *poco rit.* *f*

that we ____ should ded - i - cate

that we ____ should ded - i - cate

use of all knowl - edge is this: that we ____ should ded - i - cate

that we ____ should ded - i - cate

12 *poco rit.* *f*

16

that rea - son which was giv - en us by God ____ for the use and ad - van - tage of

that rea - son which was giv - en us by God ____ for the use and ad - van - tage of

that rea - son which was giv - en us by God ____ for the use and ad - van - tage of

that rea - son which was giv - en, giv - en us by God and ad - van - tage of

16

21 *poco dim.* *mf*

man, _____ the use and ad - van - tage of man. _____

man, _____ the use and ad - van - tage of man. _____

man, _____ the use and ad - van - tage of man. _____ The real

man, _____ the use and ad - van - tage of man. _____

21 *poco dim.* *mf*

man, _____ the use and ad - van - tage of man. _____

8 man, _____ the use and ad - van - tage of man. _____ The real

man, _____ the use and ad - van - tage of man. _____

21 *poco dim.* *mf*

man, _____ the use and ad - van - tage of man. _____

8 man, _____ the use and ad - van - tage of man. _____ The real

man, _____ the use and ad - van - tage of man. _____

26

The real use of all knowl-edge is this: _____

use of all knowl-edge is this: _____

The real

26

The real use of all knowl-edge is this: _____

use of all knowl-edge is this: _____

The real

32 *poco rit.*

The real use of all knowl-edge is this:

use of all knowl-edge is this:

38 *a tempo mp cresc. poco a poco*

that we should ded - i - cate that rea - son which was

mp cresc. poco a poco

that we should ded - i - cate that rea - son which was

mp cresc. poco a poco

that we should ded - i - cate that rea - son which was

mp cresc. poco a poco

that we should ded - i - cate that rea - son which was

38 *mp cresc. poco a poco*

42

f *mf*

giv - en us by God _____ for the use and ad - van - tage of man, _____ the

f *mf*

giv - en us by God _____ for the use and ad - van - tage of man, _____ the

f *mf*

giv - en us by God _____ for the use and ad - van - tage of man, _____ the

f *mf*

giv - en, giv - en us by God and ad - van - tage of man, _____ the

42

f *mf*

47

solemnly *poco rit.*

use and ad - van - tage of man.

solemnly

use and ad - van - tage of man.

solemnly

use and ad - van - tage of man.

solemnly

use and ad - van - tage of man.

47

poco rit.

V. He That Loveth a Book

For SATB Chorus Unaccompanied

Isaac Barrow (1630-1677)

Bruce Trinkley

Allegro gioioso ♩ = 120

Soprano *f* He that lov-eth a book will nev-er want a faith-ful friend, a

Alto *mp* Ah

Tenor *mp* Ah

Bass *mp* Ah

Piano (for rehearsal only)

Soprano *mp* whole - some con-sell-or, a cheer - ful com - pan - ion, *mf espressivo* an ef - fect - u - al

Alto *mp* books, books, a cheer - ful com - pan - ion, *mf espressivo* an ef - fect - u - al

Tenor *mp* books, books, a cheer - ful com - pan - ion, *mf espressivo* an ef - fect - u - al

Bass *mf espressivo* books, books, an ef - fect - u - al

Piano *mp* *mf*

10 *dim.* *p* *poco allarg.*

com - fort - er, an ef - fect - u - al com - fort - er.

dim. *p*

com - fort - er, an ef - fect - u - al com - fort - er, com - fort - er.

dim. *p*

com - fort - er, an ef - fect - u - al com - fort - er, com - fort - er.

dim. *p*

com - fort - er, an ef - fect - u - al com - fort - er,

10 *poco allarg.*

dim. *p*

14 *a tempo* *f* joyfully

He that lov - eth a book

f joyfully

He that lov - eth a book will nev - er want a faith - ful

f joyfully

He that lov - eth a book

f joyfully

He that lov - eth a book will nev - er want a faith - ful friend,

14 *a tempo*

f

19 *mp espressivo*

an ef - fect - u - al com - fort - er, an ef - fect - u - al com - fort - er.

friend, an ef - fect - u - al com - fort - er, an ef - fect - u - al com - fort - er,

8 *mp espressivo*

an ef - fect - u - al com - fort - er, an ef - fect - u - al com - fort - er,

mp espressivo

an ef - fect - u - al com - fort - er, an ef - fect - u - al com - fort - er.

19

24 *poco allarg.* *a tempo* *f*

He that lov - eth a book.

com - fort - er. He that lov - eth a book.

8 *f*

com - fort - er. He that lov - eth a book.

He that lov - eth a book,

24 *poco allarg.* *a tempo* *f*