

FOUR TOCCATAS

for SATB Chorus and Piano or Chamber Orchestra

Music by Bruce Trinkley

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Four Toccatas was composed for and is dedicated to the Concert Choir of the State College Area High School. The choral cycle was part of *Mountain Laurels: a choral symphony*, celebrating the centenary of State College, Pennsylvania in 1996. All of the poems and texts in *Mountain Laurels* were by poets who had lived in central Pennsylvania.

Four Toccatas may be performed with piano or with chamber orchestra. Please contact the composer for the full score and orchestra parts.

1. “LONG LIVE THE WEEDS”

For SATB Voices and Piano

Poem by Theodore Roethke
Music by Bruce Trinkley

Theodore Roethke (1908-1963) taught English and coached the varsity tennis team at the Pennsylvania State College from 1936 to 1943 and again for one year in 1948 after a period at Bennington College, Vermont. From 1948 until his death, the poet lived in or near Seattle and occasionally taught at the University of Washington, where he was given the honorary title of Poet in Residence. Beginning with the publication of his first book, *Open House*, in 1941, Roethke had a highly successful career that brought him a Pulitzer Prize (for *The Waking* in 1953) and two National Book Awards. His work has world-wide recognition, with translations of poems into many languages.

Permission for setting the Roethke poem to music has been granted by Doubleday and Doubleday Dell Bantam.

“Long Live the Weeds” Hopkins
Theodore Roethke from *Open House* (1941)

Long live the weeds that overwhelm
My narrow vegetable realm!
The bitter rock, the barren soil
That force the son of man to toil;
All things unholy, marred by curse,
The ugly of the universe.
The rough, the wicked, and the wild
That keep the spirit undefiled.
With these I match my little wit
And earn the right to stand or sit.
Hope, love, create, or drink and die:
These shape the creature that is I.

1. "Long Live the Weeds" *Hopkins*

Theodore Roethke
from *Open House* (1941)*

For SATB Chorus and Piano or Chamber Orchestra

Bruce Trinkley

Allegro drammatico ♩ = 138

mp > *hushed*

Soprano
Alto
Tenor
Bass

Long live the weeds that

mp *hushed*

Long live the weeds that

mp > *hushed*

Long live the weeds that

mp *hushed*

Long live the weeds that

sempre marcato

f *mp* *f* *mp*

Piano

5

p cresc. *mf*

o - ver - whelm My nar - row veg - e - ta - ble realm!

p cresc. *mf*

o - ver - whelm My nar - row veg - e - ta - ble realm!

p cresc. *mf*

o - ver - whelm My nar - row veg - e - ta - ble veg - e - ta - ble

p cresc. *mf*

o - ver - whelm My nar - row veg - e - ta - ble veg - e - ta - ble

5

p *cresc.* *mf*

p *cresc.* *mf*

9 *f* *mp*

The bit - ter rock, the bar - ren soil That

8 realm! The bit - ter rock, the bar - ren soil That

9 *f* *mp*

The bit - ter rock, the bar - ren soil That

8 realm! The bit - ter rock, the bar - ren soil That

9 *f* *mp*

13 *ff*

force the son of man to toil; All things un - ho - ly,

force the son of man to toil; All things un - ho - ly,

force the son of man to toil; All things un - ho - ly,

force the son of man to toil; All things un - ho - ly,

13 *subito p cresc.* *ff sonore* *con pedale*

17

marred by curse, The ug - ly of the

marred by curse, The ug - ly of the

8 marred by curse, The ug - ly of the

marred by curse, The ug - ly of the

17

21

mf

u - ni - verse. The rough, the wick - ed, and the wild That

mf

u - ni - verse. The rough, the wick - ed, and the wild That

mf

8 u - ni - verse. The rough, the wick - ed, and the wild That

mf

u - ni - verse. The rough, the wick - ed, and the wild That

21

mf

25 *poco allarg.* *f* *a tempo* *intensely*

keep the spi - rit un - de - filed. With these I match my

keep the spi - rit un - de - filed. With these I match my

keep the spi - rit un - de - filed. With these I match my

keep the spi - rit un - de - filed. With these I match my

25 *poco allarg.* *f* *a tempo* *intensely*

29

lit - tle wit And earn the right to

lit - tle wit And earn the right to

lit - tle wit And earn the right to

lit - tle wit And earn the right to

29

33

stand or sit. Hope, love, cre - ate, or

stand or sit. Hope, love, cre - ate, or

stand or sit. Hope, love, cre - ate, or

stand or sit. Hope, love, cre - ate, or

33

mf *f*

37

drink and die: These shape the crea - ture

drink and die: These shape the crea - ture

drink and die: These shape the crea - ture

drink and die: These shape the crea - ture

37

mf *f*

41 *poco rit.* *a tempo*

that is I. _____

that is I. _____

that is I. _____

that is I. _____

41 *poco rit.* *a tempo*

ff

46 *ff* *molto rit.*

These shape the crea - ture that is I. _____

ff

These shape the crea - ture that is I. _____

ff

These shape the crea - ture that is I. _____

ff

These shape the crea - ture that is I. _____

46 *molto rit.*

2. REPLY TO CENSURE

For SATB Voices and Piano

Poem by Theodore Roethke Music by Bruce Trinkley

Theodore Roethke (1908-1963) taught English and coached the varsity tennis team at the Pennsylvania State College from 1936 to 1943 and again for one year in 1948 after a period at Bennington College, Vermont. From 1948 until his death, the poet lived in or near Seattle and occasionally taught at the University of Washington, where he was given the honorary title of Poet in Residence. Beginning with the publication of his first book, *Open House*, in 1941, Roethke had a highly successful career that brought him a Pulitzer Prize (for *The Waking* in 1953) and two National Book Awards. His work has world-wide recognition, with translations of poems into many languages.

Permission for setting the Roethke poem to music has been granted by Doubleday and Doubleday Dell Bantam.

Reply to Censure

Theodore Roethke from *Open House* (1941)

Repulse the staring eye,
The hostile gaze of hate,
And check the pedantry
Of those inveterate

Defamers of the good.
They mock the deepest thought,
Condemn the fortitude
Whereby true work is wrought.

Though just men are reviled
When cravens cry them down,
The brave keep undefiled
A wisdom of their own.

The bold wear toughened skin
That keeps sufficient store
Of dignity within,
And quiet at the core.

2. Reply to Censure

For SATB Chorus and Piano or Chamber Orchestra

Theodore Roethke
from *Open House* (1941)*

Bruce Trinkley

Allegro marcato $\text{♩} = 88$

Soprano *mp intensely*
Re - pulse the star - ing

Alto *mp intensely*
Re - pulse the star - ing

Tenor *mp intensely*
Re - pulse the star - ing

Bass *mp intensely*
Re - pulse the star - ing

Piano *mp* *mf* *mp* *mf* *mp*

4 eye, The hos - tile gaze of hate, And check the ped - an - try Of those in - vet - e - *cresc.*

4 eye, The hos - tile gaze of hate, And check the ped - an - try Of those in - vet - e - *cresc.*

4 eye, The hos - tile gaze of hate, And check the ped - an - try Of those in - vet - e - *cresc.*

4 eye, The hos - tile gaze of hate, And check the ped - an - try Of those in - vet - e - *cresc.*

cresc.

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7

ff *dim.*

rate De - fam - ers of the good. They mock the deep - est thought, Con - demn the

ff *dim.*

rate De - fam - ers of the good. They mock the deep - est thought, Con - demn the

ff *dim.*

rate De - fam - ers of the good. They mock the deep - est thought, Con - demn the

ff *dim.*

rate De - fam - ers of the good. They mock the deep - est thought, Con - demn the

7

10

mf *cresc.*

for - ti - tude Where - by true work is wrought.

mf *cresc.*

for - ti - tude Where - by true work is work is

mf *cresc.*

for - ti - tude Where - by true work is wrought.

mf *cresc.*

for - ti - tude Where - by true work is wrought. is

10

distinctly

mf *cresc.*

14 *mp intensely cresc.*

Though just men are re - viled When cra - vens cry them

wrought. *mp intensely cresc.*

Though just men are re - viled When cra - vens cry them

mp intensely cresc.

Though just men are re - viled When cra - vens cry them

wrought. *mp intensely cresc.*

Though just men are re - viled When cra - vens cry them

14 *mp cresc.*

17 *ff*

down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened

ff

down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened

ff

down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened

ff

down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened

17 *ff*

20

subito p

skin That keeps suf - fi - cient store Of dig - ni - ty with - in, And qui - et

subito p

skin That keeps suf - fi - cient store Of dig - ni - ty with - in, And qui - et,

subito p

8 skin That keeps suf - fi - cient store Of dig - ni - ty with - in, And qui - et,

subito p

skin That keeps suf - fi - cient store Of dig - ni - ty with - in, And qui - et,

20

subito p

24

non dim. *pp non. cresc.*

at the core. Re - pulse the star - ing eye,

non dim. *pp non. cresc.*

qui - et at the core. Re - pulse the star - ing eye,

non dim. *pp non. cresc.*

8 qui - et at the core. Re - pulse the star - ing

non dim. *pp non. cresc.*

qui - et at the core. Re - pulse the star - ing

24

pp non. cresc.

29

The hos - tile gaze of hate,

The hos - tile gaze of hate, *mp cresc.* The bold wear

eye, The hos - tile gaze of hate, The bold wear tough - ened

eye, The hos - tile gaze of hate, *mp cresc.* The

29 *cresc.* *8va* - -

32 *mp cresc.* *dim.* The bold wear tough - ened skin That keeps suf - fi - cient dig - ni - ty with -

tough - ened skin That keeps suf - fi - cient store of dig - ni - ty with - in, *mp* And

skin That keeps suf - fi - cient store of dig - ni - ty with - in, *mp* And qui - et

bold wear tough - ened skin That keeps suf - fi - cient store of dig - ni - ty

32 *(8va)* *dim.* *mp*

36 *poco allarg.*

mp in, And qui - et at the core. *pp* And

qui - et at the core. *pp* And

at the core. *pp* And

mp - And qui - et at the core. *pp* And

36 *poco allarg.*

43 **Meno mosso** $\text{♩} = 76$

qui - et at the core.

qui - et at the core.

qui - et at the core.

qui - et at the core.

43 *pp*

3. LUTE SONG

for SATB Voices and Piano

Poem by Robert Lima
Music by Bruce Trinkley

Robert Lima, retired professor of Spanish and Comparative literature at Penn State, is a poet, critic, playwright, and translator. He has been elected to membership in PEN International, the Poetry Society of American and Academia Nortamericana de la Lengua Española. His poems have appeared throughout the United States and abroad in periodicals and in books.

“A photograph taken by Margaret Duda inspired ‘Lute Song.’ The photograph became part of “Eye of the Beholder,” an exhibit of her photographs and my poems held in the East Gallery of Pattee Library in conjunction with the Central Pennsylvania Festival of the Arts in 1993.”

Lute Song

by Robert Lima from *Eye of the Beholder*

*Joy is in the making
of instruments that bring elation
of music that the fingers sing*

*Joy is in the leaping
through time, geography and lore
through planes of magnitude and depth*

*Joy is in the sensing
oneness with the master hand
oneness with the inner ear*

3. Lute Song

For SATB Chorus and Piano or Chamber Orchestra

Robert Lima

from *Eye of the Beholder**

Bruce Trinkley

Allegro gioioso ♩ = 144

Soprano Joy _____ is in the mak - ing of

Alto Joy _____ is in the mak - ing of

Tenor Joy _____ is in the mak - ing of

Bass Joy _____ is in the mak - ing of

Piano *toccata style* *f*

5 in - stru - ments that bring e - la - tion of mu - sic that the fin - gers sing *mp*

in - stru - ments that bring e - la - tion mu - sic the fin - gers sing *mp*

in - stru - ments that bring e - la - tion of mu - sic of *pp* *mp*

in - stru - ments that bring e - la - tion of mu - sic *pp*

5 *p* *con pedale*

*Used with permission

9 *pp* *p*

mu - sic of mu - sic that the fin - gers sing

pp *p*

mu - sic mu - sic the fin - gers sing

pp

8 mu - sic that the fin - gers sing mu - sic

mp *pp*

mu - sic the fin - gers sing mu - sic

9

pp

13

mu - sic mu - sic that the

mu - sic mu - sic that the

mp

8 mu - sic that the fin - gers sing mu - sic the

mp

mu - sic the fin - gers sing

13

poco cresc. *p*

16

fin - gers sing mu - sic that the fin - gers sing

fin - gers sing mu - sic that the fin - gers sing

fin - gers sing mu - sic the fin - gers sing

mu - sic mu - sic mu - sic mu - sic

16

poco cresc. *p* *cresc.* *secco*

20

Joy is in the mak - ing of in - stru - ments that bring e - la - tion of

Joy is in the mak - ing of in - stru - ments that bring e - la - tion of

Joy is in the mak - ing of in - stru - ments that bring e - la - tion of

Joy is in the mak - ing of in - stru - ments that bring e - la - tion of

20

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

24

mf

mu - sic that the fin - gers sing Joy _____ is in the

mu - sic that the fin - gers sing

8 mu - sic that the fin - gers sing

mu - sic that the fin - gers sing

24

pp

mp

28

leap - ing through time and lore

mf

Joy _____ is in the

mf

Joy _____ is in the leap - ing of ge - o - gra - phy and lore

mf

Joy _____ is in the leap - ing of ge - o - gra - phy and lore

28

pp

mf

mp

32

mf

Joy _____ is in the leap - ing through

leap - ing through planes of depth through

f

f

Joy _____ is in the

mf

Joy _____ is in the leap - ing through mag - ni - tude and

32

planes of mag - ni - tude and depth

planes of mag - ni - tude and depth

leap - ing through mag - ni - tude and depth

depth through depth

35

f

planes of mag - ni - tude and depth

planes of mag - ni - tude and depth

leap - ing through mag - ni - tude and depth

depth through depth

35

subito pp cresc.

38 *f* *allargando*

Joy _____ is in the mak-ing of in - stru-ments that bring e - la-tion of

Joy _____ is in the mak-ing of in - stru-ments that bring e - la-tion of

Joy _____ is in the mak-ing of in - stru-ments that bring e - la-tion of

Joy _____ is in the mak-ing of in - stru-ments that bring e - la-tion of

38 *f* *poco allarg.*

con pedale

43 *mp* **Andante con moto** ♩ = 100

mu - sic _____

43 *mp* *ppp* *sempre legato*

mu - sic Joy is in the sens - ing one-ness with the mas - ter hand

43 *mp* *p* *ppp* *sempre legato*

mu - sic mu - sic Joy is in the sens - ing one-ness with the mas - ter hand

43 *mp* *p* *ppp* *sempre legato*

mu - sic mu - sic Joy is in the sens - ing one-ness with the mas - ter hand

23

51 *pp* *sempre legato*

Joy is in the sens - ing one - ness with the in - ner ear _____

mp

Joy is in the

8 *pp* *sempre legato*

Joy is in the sens - ing one - ness with the in - ner ear _____

mp

Joy is in the sens - ing one - ness with the

51

pp

p

57 *mf*

Joy is in the mak - ing of mu - sic

sens - ing one - ness with the mas - ter hand _____ Joy is in the

f

mf

Joy is in the leap - ing _____

mf

in - ner ear _____ Joy is in the

57

mf

24

62

dim. *mp rit.*

Joy is in the mak - ing of mu - sic Joy is in the mak-ing of

dim. *mp*

sens - ing one - ness with the mas - ter hand _____ Joy is in the mak-ing of

dim. *mp*

Joy is in the leap - ing _____ Joy is in the mak-ing of

dim. *mp*

leap - ing _____ Joy is in the leap - ing _____ Joy is in the mak-ing of

62

mf *dim.* *mp rit.*

68 *quasi a tempo*

mu - sic

mu - sic

mu - sic

mu - sic

68 *quasi a tempo* *ppp*

p

4. BEFORE YOU INHABIT ANOTHER STAR

For SATB Voices and Piano

Poem by Joseph Grucci
Music by Bruce Trinkley

Joseph L. Grucci (1909-1982) was the founder and editor of the poetry magazine, *Pivot*, until his death in 1982. Born in Pittsburgh, he received his bachelor's and master's degrees from the University of Pittsburgh. He taught at the American University in Shrivensham, England, and at the University of Pittsburgh before becoming director of the poetry workshop at Penn State in 1950. He taught poetry workshops for twenty-five years. He was author of four volumes of poetry and was co-author of a volume of translations, *Three Spanish American Poets*.

Before You Inhabit Another Star

by Joseph Grucci from *The Invented Will* (1962)

*Man, if you should inhabit another star,
Fell not a single tree
That you cannot replace,
Cultivate no acre for the ravens to destroy,
House no one where he cannot see
A sun-held hill beyond the greenest street.
(But above all else
Take nothing from a native of that star
To make his world the less.)
Build landing strips
For visitors from outer space;
Make laws, if indeed you must,
That even the wildest cannot twist,
But shape them to the human need.
Against inquisitors keep inviolable
The privacy of mind.*

*O man, before you inhabit another star,
Let fall the rain
Here, let it fall to stir
The sleeping sand.*

4. Before You Inhabit Another Star

For SATB Chorus and Piano

Joseph Grucci

from *The Invented Will* (1962)*

Bruce Trinkley

Andante grazioso $\text{♩} = 76$

Soprano

Alto

Tenor

Bass

Piano

p molto legato

con pedale

Allegro energico $\text{♩} = 138$

f > vehemently

Man, if you should in -

f > vehemently

Man, if you should in -

mf

*Used with permission of Sybil Barsky Grucci

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10

f > Fell not a sin - gle tree

f > Fell not a sin - gle tree

mf > hab - it a - no - ther star, _____ Fell not a

mf > hab - it a - no - ther star, _____ Fell not a

10

14

That you can - not re - place, _____ Cul - ti - vate no a - cre ____

That you can - not re - place, _____ Cul - ti - vate no a - cre ____

f sin - gle tree That you can - not re - place, Cul - ti - vate no

f sin - gle tree That you can - not re - place, Cul - ti - vate no

14

cresc.

f

18

for the ra - vens to de - stroy,

for the ra - vens to de - stroy,

a - cre for the ra - vens to de - stroy,

a - cre for the ra - vens to de - stroy,

18

21

mf dolce

House no-one where she can-not see a sun - held hill be - yond the green - est

mf dolce

House no-one where she can-not see a sun - held hill be - yond the green - est

21

mf dolce

25 *mf dolce* *poco rit.*

House no-one where he can-not see a sun-held hill be-yond the green-est

street.

street.

25 *poco rit.*

29 **Poco meno mosso** ♩ = 112

street.

p calmato

(But a-bove all else Take no-thing from a na-tive of that star

p calmato

(But a-bove all else Take no-thing from a na-tive of that star

29 *p calmato*

34

mp *mf*

his world the less.) (But a-bove all else

To make his world the less.) (But a-bove all else

p *mf*

To make his world the less.) the less.) (But a-bove all

To make his world the less.) the less.) (But a-bove all

34

mf *sonore*

39

Take no-thing from a na-tive of that star To make his world the less.)

Take no-thing from a na-tive of that star To make his world the less.)

else Take no-thing from a na-tive of that star To make his world the less.)

else Take no-thing from a na-tive of that star To make his world the less.)

39

44 *ff intensely* *dim. poco a poco*

(But a-bove all else Take no-thing from a na-tive of that star

ff intensely *dim. poco a poco*

(But a-bove all else Take no-thing from a na-tive of that

ff intensely *dim. poco a poco*

(But a-bove all else Take no-thing from a na-tive of that star

ff intensely *dim. poco a poco*

(But a-bove all else Take no-thing from a na-tive of that

44 *ff intensely* *dim. poco a poco*

ff intensely *dim. poco a poco*

49 *poco rit.* **Allegro energico** ♩ = 132

To make his world the less.)

star To make his world the less.)

To make his world the less.)

Build land - ing strips For

star To make his world the less.)

Build land - ing strips For

49 *poco rit.* *f* *mf*

f *mf*

54 *f* silly-serious *ff* with abandon

Build land - ing strips For vi - si - tors Build land - ing strips For

f silly-serious *ff* with abandon

Build land - ing strips For vi - si - tors Build land - ing strips For

vi - si - tors _____ Build land - ing strips For

vi - si - tors _____ Build land - ing strips For

54 *ff* with abandon

con pedale

58 *mp* *mf*

vi - si - tors For vi - si - tors from out - er space; _____ Make

mp *mf*

vi - si - tors For vi - si - tors from out - er space; _____ Make

mp *mf*

vi - si - tors For vi - si - tors from out - er space; _____ Make

mp *mf*

vi - si - tors For vi - si - tors from out - er space; _____ Make

58 *p*

62

laws, if in - deed you must, That e - ven the wi - li - est can - not twist, But

laws, if in - deed you must, That e - ven the wi - li - est can - not twist, But

8 laws, if in - deed you must, That e - ven the wi - li - est can - not twist, But

laws, if in - deed you must, That e - ven the wi - li - est can - not twist, But

62 *8va*

mf

66

shape them to the hu - man need.

shape them to the hu - man need.

shape them _____

shape them to the hu - man need.

shape them _____

shape them to the hu - man hu - man

66

p cresc.

p cresc.

p cresc.

70 *solo mf* *cresc.* *tutti mp* *subito calando* ♩ = 116

A - gainst in - qui - si - tors keep in - vi - o - la - ble the pri - va - cy of

p *subito calando*

Oo, the pri - va - cy of

p *subito calando*

Oo, the pri - va - cy of

p *subito calando*

need. Oo, the pri - va - cy of

70 *mp* *subito calando*

75 *solo p* **Freely** ♩ = 104

mind. O man, be - fore you in - ha - bit a - no - ther star,

mind.

mind.

mind.

75 *p*

Chorale $\text{♩} = 76$

solo or tutti

mp very gently

80

Let fall the rain Here, let it fall to stir The sleep-ing

pp

Oo.

80

pp very gently

simile

85

sand. to stir The sleep-ing sand. Let fall the rain

tutti mp

mp

Let fall the rain

Let fall the rain

Let fall the rain

Let fall the rain

85

mp *sonore*

100 *Meno mosso* $\text{♩} = 69$

mp stir The sleep-ing sand. to stir The sleep-ing sand. *pp* Let fall the

rain the rain to stir The sleep-ing sand. *pp* Let fall the

rain to stir The sleep-ing sand. *mf* *mp* to stir The sleep-ing sand. *pp* Let fall the

100 stir The sleep-ing sand. to stir The sleep-ing sand. *pp* Let fall the

105 *molto allarg.* *ppp*

rain Let fall the rain

rain Let fall the rain

rain Let fall the rain

rain Let fall the rain

105 *molto allarg.* *ppp*