

THE SYLVAN CYCLE

Five Songs for Voice and Piano

Poetry by

JOSEPH GRUCCI

EMILY GROSHOLZ

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Music by

BRUCE TRINKLEY

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Duration: Approximately 15 minutes

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*.

Emily Grosholz grew up in Philadelphia. She received her B.A. at the University of Chicago and her Ph. D in philosophy at Yale University. Since 1978, she has taught at Penn State where she is now professor of philosophy and a Fellow of the Institute for the Arts and Humanistic Studies. Her poetry collections include *The River Painter* (1984), *Shores and Headlands* (1988), *Eden* (1992), and *The Abacus of Years* (2001).

Jason Charnesky was born in Pittsburgh and received his undergraduate and graduate degrees at Penn State. He teaches in the English department at Penn State. "The elms that line the Mall dwindle each year and the view from Mount Nittany declines as our county 'develops'. But it is in our power to care fro that which we have received and preserve that which we love the most for those who follow us."

1. I Know a Road

by Joseph Grucci from *This Autumn Surely* (1935)

I know a road, and I can find it still,
Though the bright asters and the hollyhocks
Invade the unfenced pathway from the hill,
To hush one's foot against the eye-blue phlox.

And yet I wonder if the sullen hill
That threatened it has made his menace good.
I know a road, and I can find it still –
Or something happened where a hill once stood.

Whether in moonlight or when night is black,
With red-gold autumn burning in my brain,
Let them say what they will behind my back,
I know a road that I must find again.

2. 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 wiliest 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.

3. Lovely October

by Joseph Grucci from *This Autumn Surely* (1935)

Lovely October, red-gold and immortal,
Like a spread wing at sunset in my brain!
I have been waiting your outrageous coming,
Leaf-footed, treading down the wind-slain!

I have been such a lover of autumn;
Listened to bronze leaves make a fabulous sound
As they sucked their last breath from nervous boughs,
Then made a secret noise upon the ground.

I have watched boys plunge knee-deep into heaps
Of leaves and fill their shoes with copper-gold,
And heard their laughter mixed with joyous rage
At having so much beauty here to hold.

Lovely October, red-gold and immortal,
Like a spread wing at sunset in my brain!
I have been waiting your outrageous coming,
Leaf-footed, treading down the wind-slain!

4. Elm Trees in the Early Close of Winter

by Emily Grosholz from *Eden* (1992)

Elm trees in the early close
of winter take me by surprise
as dusk descends,
take on, without my leave
or wish, the color mauve.

A trick of atmosphere,
earth breathing an upward cloud,
or my imposed desire,
or rising sap that swells
to leaf in winter buds?

Elm tree, shape of my desire,
what is color's origin?
Perhaps the sun's
light reflex as it moves
under the world again.

Midweek I live along,
Desires rise and face
with nowhere else to go.
Lengthening day, the empty vases
fill and overflow.

5. The Fire Elms

by Jason Charnesky

From the start of the stars
when that first garbled night
blazed out in cosmic light
all was fire, all was fire,
and the flame passed along
to the fire blossomed birth
of our fair risen earth
all afire.

Now the light lay well hid
within flower and beast,
the most vast and the least
each a fire, each a fire.
Every ordinary tree
bears a mark from the realm
of the star. And our elms
are on fire.

And the elm gabled mall
where we walked in our youth
echoed passion and truth,
all on fire, all on fire.
Though we thought those dark trees
wooden-hearted and cold.
We were brave, clever, bold,
and on fire.

Half our life now well spent,
those grand trees span the mall,
we are stooped, they are tall,
and the fire, and the fire
has passed on to the eyes
of the youth-blooming crowd
walking careless and proud
and on fire.

For the sons of the daughters
of the daughters of our sons
will discover in their turns
some pure fire,
and will strike out as if
all the world waited through
all of time for their new
urgent fire.

What if tree turn to dust,
or the sea overwhelm
dusty plain, and each elm
once a fire, once a fire,
should sink back to the earth?
Every birth is as swift.
Let us merit the gift –
Life, Love, Fire.

1. I Know a Road

Joseph Grucci
from *This Autumn Surely* (1935)*

Bruce Trinkley

Largo maestoso $\text{♩} = 54$

Piano

mf espressivo

mp simile

mf

con pedale

mf intensely mf

I know a road, and I can find it still,

poco rit. *a tempo*

mp *mf* *mp*

mf cresc.

Though the bright as - ters and the hol - ly - hocks In - vade the un - fenced

mf cresc.

sub. p

path - way from the hill, To hush one's foot a - gainst the eye - blue phlox.

sub. pp *mp*

poco rit. *a tempo*
mp

8 And yet I won - der if the sul - len hill That

23 *poco rit.* *a tempo*
p

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The bottom staff is the piano accompaniment, featuring a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand. Performance markings include 'poco rit.' and 'a tempo' above the vocal line, and 'mp' and 'p' below the piano accompaniment.

a tempo *molto cresc.* *pochiss. rit.* *ff*

8 threat - ened it has made his men - ace good. I know a

28 *pochiss. rit. a tempo*
molto cresc. *ff*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a melodic phrase and a whole note. The piano accompaniment features a 'molto cresc.' marking and a 'pochiss. rit.' marking. The system ends with a 'ff' dynamic marking. Performance markings include 'a tempo', 'molto cresc.', 'pochiss. rit.', and 'ff' above the vocal line, and 'molto cresc.' and 'ff' below the piano accompaniment.

mf *mp* *mysteriously*

8 road, and I can find it still Or some - thing hap - pened

33 *mf* *mp* *mysteriously*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a melodic phrase with a 'mf' dynamic marking. The piano accompaniment features a 'mf' dynamic marking and a 'mysteriously' marking. Performance markings include 'mf', 'mp', and 'mysteriously' above the vocal line, and 'mf' and 'mp' below the piano accompaniment.

molto cresc. *ff*

8 where a hill once stood, once stood. Wheth - er in moon - light

38 *molto cresc.* *ff*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a melodic phrase with a 'ff' dynamic marking. The piano accompaniment features a 'molto cresc.' marking and a 'ff' marking. Performance markings include 'molto cresc.' and 'ff' above the vocal line, and 'molto cresc.' and 'ff' below the piano accompaniment.

or when night is black, With red - gold au - tumn burn - ing in my

43

f

dim.

f

brain, Let them say what they will be - hind my back,

48

ff defiantly

f

ff

f

I know a road that I must find a - gain. I know a

53

mf

mp

poco rit.

p

a tempo

mp

allarg.

mf

mp

p

mp

road that I must find a - gain.

58

p

molto rit.

molto rit.

p

2. Before You Inhabit Another Star

Joseph Grucci

Bruce Trinkley

from *The Invented Will* (1962)*

Piano

Andante grazioso $\text{♩} = 80$

p molto legato

con pedale

Allegro energico $\text{♩} = 132$

f > vehemently

mf

cresc.

f

Man, if you should in -

hab - it a - no - ther star, _____ Fell not a sin - gle tree That you can -

not re - place, _____ Cul - ti - vate no a - cre _____ for the ra - vens

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mf dolce

to de - stroy, _____ House no-one where she can - not see a

19

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'to de - stroy, _____' and continues with 'House no-one where she can - not see a'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a melodic line. The tempo and dynamics are marked as *mf dolce*. Measure numbers 19 and 20 are indicated.

sun - held hill be - yond the green - est street. _____

23

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'sun - held hill be - yond the green - est street. _____'. The piano accompaniment continues with chords and a melodic line. Measure numbers 23 and 24 are indicated.

Poco meno mosso ♩ = 112

p calmato

poco rit. (But a - bove all else Take no - thing from a

27

p calmato

The third system introduces a new tempo and dynamic marking: **Poco meno mosso** with a tempo of ♩ = 112. The dynamics are marked as *p calmato*. The vocal line lyrics are '(But a - bove all else Take no - thing from a'. The piano accompaniment features a more rhythmic accompaniment. Measure numbers 27 and 28 are indicated.

na - tive of that star To make his world the less.) _____

32

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are 'na - tive of that star To make his world the less.) _____'. The piano accompaniment continues with chords and a melodic line. Measure numbers 32 and 33 are indicated.

mf

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

37 *mf* *sonore*

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

41 *ff* *intensely*

f *intensely*

Take no-thing from a na-tive of that star To make his

46 *dim. poco a poco*

dim. poco a poco

Allegro energico ♩ = 132

mf *f* *silly-serious*

world the less.) Build land-ing strips For vis-i-tors

50 *mp* *f* *mf*

ff with abandon

Build land - ing strips For vis - i - tors For

55

ff with abandon

con pedale

vis - i - tors from out - er space; Make laws, if in -

59

mp *mf*

p *mf*

8va

deed you must, That e - ven the wi - li - est can - not twist, But shape them to the

63

(8va)

hu - man need. A - gainst in -

67

p cresc. poco a poco *mf*

f *mp* subito calando *p*

quis-i-tors keep in - vi - o - la - ble the pri - va - cy of mind. _____ 0

71 *mp* subito calando

Freely **Chorale** $\text{♩} = 76$
mp very gently

man, be-fore you in - ha - bit a - - no - ther star, Let fall the

77 *p* very gently

rain _____ Here, let it fall to stir The sleep - ing sand. to

81 *simile*

mp cantando ed espressivo

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

86 *mp* *sonore* *red.* *simile*

mf *p*

Here, let it fall to stir The sleep - ing sand. to

90

mf

stir The sleep - ing sand. _____

94

p *mp* *mf*

cantando ed espressivo

Meno mosso $\text{♩} = 69$

p

Let fall the rain _____

98

mp *p*

pp *allargando*

Let fall the rain _____

102

pp *allargando*

3. Lovely October

Joseph Grucci

Bruce Trinkley

from *This Autumn Surely* (1935)*

Andante grazioso $\text{♩} = 72$ *p sempre legato*

Piano *p sempre legato*

pochiss. rit. a tempo

con pedale

Love - ly Oc -

to - ber, red - gold and im - mor - tal, Like a spread wing at

7

sun - set in my brain! I have been wait - ing your out - ra - geous

12

mp

mp

mf *f* *mp* *poco rit.*

com - ing, Leaf - foot - ed, tread - ing down the wind -

17

cresc. *f* *mp*

a tempo *mp*

slain! I have been such a lov - er of

22 *a tempo* *mf* *cresc.* *f* *mp*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole note 'slain!' followed by a half rest, then a melodic phrase starting on a quarter note. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf*, *cresc.*, *f*, and *mp*. A box with the number 22 is at the start of the piano part.

cresc.

au - tumn; Lis - tened to bronze leaves make a fab - u - lous

27 *cresc.*

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'au - tumn;' followed by a half rest, then 'Lis - tened to bronze leaves make a fab - u - lous'. The piano accompaniment continues with similar rhythmic patterns. A *cresc.* marking is present above the piano part. A box with the number 27 is at the start of the piano part.

ff *f* *dim. poco a poco*

sound As they sucked their last breath from nerv - ous boughs, Then

31 *ff* *f* *dim. poco a poco*

Detailed description: This system contains the fifth and sixth staves. The vocal line starts with 'sound' followed by a half rest, then 'As they sucked their last breath from nerv - ous boughs, Then'. The piano accompaniment features a more active bass line. Dynamics include *ff*, *f*, and *dim. poco a poco*. A box with the number 31 is at the start of the piano part.

pochiss. rit. *a tempo*

made a se - cret noise up - on the ground.

35 *pochiss. rit.* *a tempo* *mp*

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with 'made a se - cret noise up - on the ground.'. The piano accompaniment features a *pochiss. rit.* (very slow) section followed by a return to *a tempo*. Dynamics include *mp*. A box with the number 35 is at the start of the piano part.

p *mp cresc.*

I have watched boys plunge knee - deep in - to

40

p *mp cresc.*

mf

heaps Of leaves _____ and fill their shoes _____ with cop - per - gold,

44

mf

And heard their laugh - ter _____ mixed with joy - ous rage _____ At

48

f

rit. e dim. *a tempo*

hav - ing so much beau - ty _____ here to hold. _____

52

pp *a tempo*

rit. e dim.

p molto espressivo

Love-ly Oc - to - ber, _____ red-gold and im - mor - tal, _____ Like a

57

pp molto espressivo

mf con calore

spread wing _____ at sun - set _____ in my brain! _____ I have been wait - ing _____

62

mf

f

_____ your out - ra - geous com - ing, Leaf - foot - ed, tread - ing down the wind -

67

f

poco rit.

mp a tempo

slain! _____

72

a tempo rubato ed espressivo

rit. e dim.

mp

p

4. Elm Trees in the Early Close of Winter

Emily Grosholz*
from *Eden* (1992)

Bruce Trinkley

Andante mesto $\text{♩} = 92$

p

Elm trees _____ in the early close of

Piano

pp

simile

con pedale

win - ter _____ take me by sur - prise _____ as dusk de - scends,

7

mp

p calmato

mf

take on, with - out my leave or wish, _____ the col - or mauve. _____

12

mp

calmato

mf

mp

A trick of

18

f *mf* *p*

at - mos - here, earth breath - ing an up - ward cloud, or my im - posed de - sire,

24

mf *p* *poco allarg.* *a tempo*

mp *mf* *p*

or ris - ing sap that swells to leaf in win - ter buds?

29

mp *pp* *p*

cantando

mp

Elm tree, _____ shape of my de-sire, what is col - or's or - i - gin?

35

mp sonore

p

rit.

a tempo

pp sotto voce

Per - haps the sun's light re - flex as it moves un - der the world a -

40

a tempo

pp una corda

gain.

Mid - week I live a - lone.

45

mp tre corde

f

poco rit.

a tempo

p subito De - sires rise and fade *mp* with no - where else to go. *p* Leng - then - ing

50

day, the emp - ty vas - es fill _____ and o - ver -

55

flow. _____

p dolore *pp* *rit.*

59

5. The Fire Elms

Jason Charnesky

Bruce Trinkley

Andante grazioso $\text{♩} = 56$ *p sempre legato*

From the start of the stars when that first gar-bled night blazed

Piano *mp* *p*

poco cresc.

out in cos - mic light all was fire, all was fire, *poco marcato* *mf*

mp

and the flame passed a - long to the fire blos - somed

cresc. *f* *mp sempre legato*

birth of our fair ris - en earth all a -

p *p*

fire. _____ Now the light lay well hid _____ with - in flow - er and

15

beast, _____ the most vast _____ and the least _____ each a fire, _____ each a

19

poco cresc.

poco marcato

cresc. poco a poco

fire. _____ Ev' - ry or - di - nar - y tree bears a

23

mf

f

mf

mark from the realm of the stars. _____ And our elms _____ are on

27

f

f *sonore*

fire. _____ *mp* And the

poco accelerando

rhapsodically *mp*

Poco piu mosso $\text{♩} = 58$

cresc. *f*

elm ga - bled mall where we walked in our youth _____ e - choed pas - sion _____ and

cresc. *f*

truth, _____ all on fire, _____ all on fire. *mf* Though we

mf

thought those dark trees wood - en - heart - ed and cold, We were brave, cle - ver and

p.

poco rit. *mp* darkly **Tempo primo**

bold, and on fire. Half our life now well spent,

poco marcato *poco rit.* *mp*

— those grand trees span the mall, we are stooped, they are tall, and the

cresc. *cresc.*

fire, and the fire has passed on to the eyes of the

f *ff* *f*

youth-bloom-ing crowd walk-ing care-less and proud and on

mp

mf intensely

fire. For the

59

cresc. poco a poco *rhapsodically* *poco accelerando* *f* *mf*

Poco piu mosso $\text{♩} = 58$

sons of the daugh-ters of daugh-ters of our sons will dis-cov-er in their

63

f *ossia*

turns some pure fire, some pure fire, and will strike out as if all the

66

f

mp *cresc.* *mf*

world wait-ed through all of time for their new ur-gent fire.

70

p *cresc.* *mf* *sub. mp* *cresc. poco a poco*

f poco allarg.

ur - gent fire.

f poco allarg.

f subito *pp*

Espressivo $\text{♩} = 66$

pp *p*

What if tree turn to dust, or the sea o - ver - whelm

ppp *p* *ppp*

Con moto $\text{♩} = 76$

mp cresc. *f*

dust - y plain, and each elm once a

mp cresc. *f*

dim.

fire, once a fire, should sink back

dim.

to the earth, should sink back to the earth?

mp *rit. e dim.* *p*

93 *mp* *rit. e dim.* *p*

Chorale $\text{♩} = 66$
mp

Ev - ry birth is as swift. Let us mer - it the gift:

99 *mp*

con gran espressione *semplice*

104 *ff* *mp* *dim.*

// *p* , *pp* , *ppp*

Life, Love, Fire.

110 *p* *pp* *p* *pp* *ppp*

pp *pp* *ppp*