

10. The Summons

Theodore Roethke

For Chorus and Piano or Orchestra

Bruce Trinkley

Phi Beta Kappa poem (1938)*

Andante maestoso $\text{♩} = 76-80$

Piano *pp cresc. poco a poco* *sempre legato* *p* *mp*

5 *mp sempre legato* *sempre legato* *mp*

Now all who love the best,

5 Now all who love the best,

molto cresc. *mp*

9 *p sempre legato* *p sempre legato*

Must con - tem - plate the waste of

Must con - tem - plate the waste of

8 Old and re - bel - lious young, Must con - tem - plate the waste of

9 Old and re - bel - lious young, Must con - tem - plate the waste of

13

coun - te - nanc - ing wrong:

coun - te - nanc - ing wrong:

coun - te - nanc - ing wrong:

div.

coun - te - nanc - ing wrong:

13

cresc.

ff

17

ff with conviction

Now all who

ff with conviction

Now all who

ff with conviction

Now all who

ff with conviction

Now all who

17

mf

21

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

love the best, Old and re - bel - lious young, Must con - tem - plate the

21

Piano accompaniment for measures 21-24, featuring chords and arpeggiated figures in both hands.

25

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

waste of coun - te - nanc - ing wrong: _____

25

Piano accompaniment for measures 25-28, including a *dim.* (diminuendo) marking in measure 28.

29

Poco piu mosso $\text{♩} = 84$ *mp poco agitato*

The hu - man mired, _____

mp poco agitato

The hu - man

29

*mp poco agitato**p**mp**p**mp*

32

_____ the brute Raised up to em - i - nence, _____

mired, _____ the brute Raised up to em - i - nence, _____

mp poco agitato

the brute Raised up to em - i - nence, _____

mp poco agitato

The hu - man

32

35 *mf*

The mim - ic fol - low - ing suit _____ Un - til de - void of sense _____

mf

The mim - ic fol - low - ing suit _____ Un - til de - void of sense _____

mf

The mim - ic fol - low - ing suit _____ fol - low - ing suit _____ Un - til de -

mf

mired, _____ The mim - ic fol - low - ing suit _____ Un - til de -

35

38 *mp*

Un - til de - void of sense _____ The

mp

void of sense Un - til de - void of sense _____

mp

void of sense _____ The

38 *mp*

dim. *mp*

42 *mp*

The good be-com-ing gross, _____

mf

good be-com-ing gross, _____ All this we may dis- cern;

mf

All this we may dis- cern; By

f

good be-com-ing gross, _____ we may dis- cern; By

42

cresc.

46 *f* *dim.* *mp*

we learn The full ex- tent _____ of loss. _____

f *dim.* *mp*

we learn The full ex- tent _____ of loss. _____

dim. *mp*

slow de-grees we learn The full ex- tent of loss. _____

dim. *mp*

slow de-grees we learn The full ex- tent of loss. _____

46 *f* *dim.* *mp* *dim.*

51

Calmato

*rit.**p*

56

soprano p

Though the small wit we have May nul - li - fy be - lief, _____

alto p

Though the small wit we have May nul - li - fy be - lief, _____

56

mf

60

f *dim.*

The sim - ple act can save The her - i - tage of life. _____

f *dim.*

The sim - ple act can save The her - i - tage of life. _____

f *dim.*

The sim - ple act can save The her - i - tage of life. _____ With

f *dim.*

The sim - ple act can save The her - i - tage of life. _____ With

60

*f**dim.**p*

64

Poco agitato

mp cresc. *allargando*

With se - cre - cy put by, The heart grows less ob - tuse, And

mp cresc.

With se - cre - cy put by, The heart grows less ob - tuse, And

cresc.

se - cre - cy put by, The heart grows less ob - tuse, _____ And

cresc.

se - cre - cy put by, The heart grows less ob - tuse, _____ And

allargando

cresc.

68

Expansively

ff *mf*

fer - ven - cy of eye is put to bet - ter use. _____ The

ff

fer - ven - cy of eye is put to bet - ter use. _____

ff *mf*

fer - ven - cy of eye is put to bet - ter use. _____ The

ff

fer - ven - cy of eye is put to bet - ter use. _____

ff

72

subito mp

im - pulse long de - nied, _____ The lips that nev - er move, _____ The

mf

subito mp

The im - pulse long de - nied, The lips that nev - er move, _____ The

subito mp

im - pulse long de - nied, _____ The lips that nev - er move, _____ The

mf

subito mp

The im - pulse long de - nied, The lips that nev - er move, _____ The

72

subito

76

poco rit. quasi a tempo

ha - tred and the pride, _____

div. pp cresc. sweet and luminous p

ha - tred and the pride, _____ These can be These can be

pp cresc. sweet and luminous

ha - tred and the pride, _____ These can be turned to

ha - tred and the pride, _____

76

poco rit. quasi a tempo

pp sweet and luminous

Proudly

80 *mp* *cresc.* *sweet and luminous* *molto cresc.* *allargando* *ff*

These can be turned to love. Now we must

unis. *molto cresc.* *ff*

turned to love, to love. Now we must

molto cresc. *ff*

love, to love, to love. Now we must

mf *cresc.* *molto cresc.* *ff*

These can be turned to love. Now we must

80 *cresc.* *molto cresc.* *ff* *allargando*

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

sum - mon all Our force, from breadth to length, And walk, more ver - ti - cal, Se -

85

85

90 *allargando* *a tempo*

cure in hu - man strength.

90 *allargando* *a tempo*

95

Quietly with resignation $\text{♩} = 63$

101 *p* *pp* *p* *pp* *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

pp *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

p *pp* *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem -

pp *calando*

Now all who love the best, Old and re - bel - lious young, Must con - tem - plate the

101 *pp* *calando*

106 *molto allargando*

waste of coun - te - nanc - ing wrong. _____

waste of coun - te - nanc - ing wrong. _____

plate the waste of coun - te - nanc - ing wrong. _____

molto allargando

waste the waste of coun - te - nanc - ing wrong. _____

106 *molto allargando*

waste the waste of coun - te - nanc - ing wrong. _____