

# **OPEN HOUSE**

## **ROETHKE CANTATA**

**for SATB Chorus, Soprano and Tenor Soloists  
and Piano or Orchestra**

**Poems by Theodore Roethke**  
**Music by Bruce Trinkley**

# OPEN HOUSE: ROETHKE CANTATA

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*Open House: Roethke Cantata* celebrates the 100<sup>th</sup> Anniversary of the birth of Theodore Roethke on May 25, 1908, in Saginaw, Michigan. The texts are all drawn from his first book of poetry, *Open House*, except for “The Summons” which was written as the Phi Beta Kappa poem for the Phi Beta Kappa Society at Penn State in 1938 and remains unpublished. The poem was inspired by the tragic events unfolding in Europe leading up to World War II.

Theodore Roethke 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 in 1963, the poet lived in or near Seattle and taught at the University of Washington, where he was given the title of Poet in Residence. He suffered a fatal heart attack on August 1, 1963, while visiting with friends at the Bloedel estate on Bainbridge Island, Washington.

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 (for *Words for the Wind*, which won six other poetry awards in 1958, and *The Far Field*, published posthumously in 1964). His work has gained world-wide recognition, with translations of poems into many languages.

# 1. Open House

For Chorus and Piano or Orchestra

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Allegro barbaro** ♩ = 132-138

Piano

*sempre marcato*  
*ff*

4

*ff sempre marcato*

My se - crets cry a - loud.

*ff sempre marcato*

My se - crets cry a - loud.

My se - crets cry a - loud.

4

*f*

8 *ff* My se - crets cry a - loud. *f* I

a-loud. *f* I

My se - crets cry a-loud. *f* I

My se - crets cry a - loud. I

8

12 *dim.* have no need for tongue. *dim.*

have no need for tongue. *dim.*

have no need for tongue. no need for tongue. *dim.*

have no need for tongue. no need for tongue. *dim.*

12 *mf* *dim.* *mp con calore*

17

*mf con calore*

My heart keeps o - pen house, \_\_\_\_\_

My heart keeps o - pen house, \_\_\_\_\_

17

*p*

21

*mf con calore*

My heart keeps o - pen house, \_\_\_\_\_

My heart keeps o - pen house, \_\_\_\_\_

21

*p*

25

doors are wide - ly swung. My

doors are wide - ly swung.

My doors are wide - ly swung.

My doors are wide - ly swung.

25

29

*dim.* doors are wide - ly swung. *mp* *allarg.*

*dim.* My doors are wide - ly

*dim.* My doors are wide - ly

*dim.* My doors are wide - ly

29

*allarg.*

*p*

32

Andante con moto  $\text{♩} = 72$

*p* *mp dolce ed espressivo*

swing. An ep - ic of the

*p* *pp* *Oo*

swing. *p* *pp* *Oo*

32

*simile*

35

*mp dolce ed espressivo*

My love, with no dis - guise.

eyes My love, with no dis - guise.

*dolce ed espressivo mp*

*dolce ed espressivo mp*

An

An

35

38

*pp*

Ah \_\_\_\_\_ Ah \_\_\_\_\_

*pp*

Ah \_\_\_\_\_ Ah \_\_\_\_\_

ep - ic of the eyes \_\_\_\_\_ My love, with no dis -

ep - ic of the eyes \_\_\_\_\_ My love, with no dis -

38

41

guise. \_\_\_\_\_

guise. \_\_\_\_\_

41

*p cresc.* *sfz*



# Tempo primo

43

43

46

*mf* My truths are all fore - known, \_\_\_\_\_ This

*mf* My truths are all fore - known, \_\_\_\_\_ This

*mp* My truths are fore - known, \_\_\_\_\_ *mf* This

*mp* My truths are fore - known, \_\_\_\_\_ *mf* This

46

50

*dim.* *mf*

an - guish self - re - vealed. I'm

*dim.* *mf*

an - guish self - re - vealed. I'm

*dim.*

an - guish self - re - vealed.

50

*dim.*

an - guish self - re - vealed.

54

*cresc. poco a poco*

na - ked to the bone, With na - ked - ness my shield. With

*mf cresc. poco a poco*

I'm na - ked to the bone, na - ked - ness my shield. With

*cresc. poco a poco*

na - ked to the bone, With na - ked - ness my shield. With

*mf cresc. poco a poco*

I'm na - ked to the bone, With na - ked - ness my

54

*mp cresc. poco a poco*

*mp cresc. poco a poco*

58

Maestoso  $\text{♩} = 60$

*rit.*

na - ked - ness my shield. \_\_\_\_\_

na - ked - ness my shield. \_\_\_\_\_

na - ked - ness my shield. \_\_\_\_\_ *ff* My - self is what I

shield. my shield. My - self is what I

58

*rit.*

*f*

*con pedale*

61

*ff*

My -

*ff*

My -

wear: I keep the spir - it spare. \_\_\_\_\_

wear: I keep the spir - it spare. \_\_\_\_\_

61

64

self is what I wear: I keep the spir - it

self is what I wear: I keep the spir - it

*f* My - self is what I wear: I keep the spir - it

*f* My - self is what I wear: I keep the spir - it

64

67

spare.

spare.

spare.

spare.

67

*ff*

70 **Tempo primo**

*f* **vehemently**

Four vocal staves (Soprano, Alto, Tenor, Bass) in common time. The lyrics are: "The an - ger will en -". The music is marked *f* **vehemently**. The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4).

Piano accompaniment for measures 70-73. The right hand features a *marcato* eighth-note pattern. The left hand has a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf* and *l. h.* (left hand).

74

Four vocal staves in 3/4 time. The lyrics are: "dure, The deed will speak the truth". The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4).

Piano accompaniment for measures 74-77. The right hand features a *marcato* eighth-note pattern. The left hand has a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *subito p cresc.* and *mf*.

78

Poco meno mosso; calmato  $\text{♩} = 56$

*rit.*

*p*

*mp*

the truth In lan - guage strict and pure.  
 the truth In lan - guage strict  
 speak the truth the truth  
 speak the truth

78

*rit.*

*p*

*con pedale*

83

*dim.*

I stop the ly - ing mouth:  
 and pure.  
 I stop the ly - ing mouth:

*dim.*

83

*pp*

*mp*

87

Musical score for measures 87-91. It consists of four staves (treble and bass clefs). Each staff contains a long note (half note) in the first measure, followed by rests for the remainder of the measures.

87

Musical score for measures 87-91, piano accompaniment. The right hand has a melodic line with a 'rit.' (ritardando) marking at the end. The left hand has a rhythmic accompaniment of eighth notes. A 'morendo' marking is present above the left hand.

92

Musical score for measures 92-95. It features four vocal staves (treble and bass clefs) and piano accompaniment. The lyrics are: "Rage warps my clear - est cry". The piano accompaniment includes dynamic markings: *mf* *espressivo* and *mp*.

92

Musical score for measures 92-95, piano accompaniment. The right hand has a melodic line with a 'ten.' (tenuto) marking. The left hand has a rhythmic accompaniment. The piano accompaniment includes dynamic markings: *mf* *espressivo* and *mp*.

98 **Tempo primo**

$\text{♩} = 56$

*precipitando*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: To wit - less. Dynamics: *mp cresc.*

Piano accompaniment for measures 98-102. Includes *marcato*, *ten.*, *pp*, and *f* dynamics. Lyrics: To wit - less. *precipitando* marking.

Vocal staves for measures 103-106. Lyrics: ag - o - ny. Dynamics: *ff*.

Piano accompaniment for measures 103-106. Includes *con pedale* and *Sva* markings.



# 2. Reply to Censure

Theodore Roethke  
from *Open House* (1941)\*

For SATB Chorus and Piano or Chamber Orchestra

Bruce Trinkley

**Allegro marcato**  $\text{♩} = 96$

*mp intensely*

Soprano  
Alto  
Tenor  
Bass

Re - pulse the star - ing

*mp intensely*

Piano

*mp* *mf* *mp* *mf* *mp*

4

*cresc.*

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

*cresc.*

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

*cresc.*

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.*

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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. Though just men are re - viled When cra - vens cry them  
 Though just men are re - viled When cra - vens cry them  
 wrought. 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  
 down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened  
 down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened  
 down, The brave keep un - de - filed A wis - dom of their own. The bold wear tough - ened

17 *ff*

20

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

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

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

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

20

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

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

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

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

*subito p*

*subito p*

*subito p*

*subito p*

*subito p*

*subito p*

24

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

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

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

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

24

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

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

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

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

*non dim.*

*pp non. cresc.*

*non dim.*

*pp non. cresc.*

*non dim.*

*pp non. cresc.*

*non dim.*

*pp non. cresc.*

*pp non. cresc.*

*pp non. cresc.*

*pp non. cresc.*

*pp non. cresc.*

29

The hos - tile gaze of hate,

The hos - tile gaze of hate,

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

eye, The hos - tile gaze of hate, The

*mp cresc.*

*mp cresc.*

*mp cresc.*

29

*cresc.*

32

*mp cresc.*

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

*dim.*

*dim.*

32

*dim.*

*mp*

*8va*

36 *mp* *poco allarg.* *pp*

in, And qui - et at the core. And

qui - et at the core. And

at the core. And

*mp* *pp*

- And qui - et at the core. And

36 *poco allarg.*

43 **Meno mosso**

qui - - - et at the core.

qui - - - et at the core.

qui - - - et at the core.

qui - - - et at the core.

43 *pp*

# 3. Night Journey

For Soprano and Piano or Chamber Ensemble

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Allegro marcato**  $\text{♩} = 84$

Voice

Piano

*f*

5

*f*

Now as the train bears west, ——— Its rhy - thm rocks the earth, ——— And

8

*mf*

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from my Pull - man berth I stare in - to the night While oth - ers— take their

12

(♩ = 126)

rest. Bridg - es of i - ron lace, A sud - den - ness of trees, A

15

*piano marcato*

*ff* *mf*

lap of moun - tain mist All cross my line of sight,

21

*p*



*mp cresc.* Then a bleak wast - ed place, And a lake be - low my knees. *ff* *f* Full

26 *mp cresc.* *ff*

Detailed description: This system contains the first two systems of music. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The lyrics are "Then a bleak wast - ed place, And a lake be - low my knees. Full". The piano accompaniment consists of two staves. The right hand starts with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking, featuring a melodic line with a long note on the word "knees" and a fermata. The left hand provides a rhythmic accompaniment with eighth notes. A box with the number "26" is located at the beginning of the piano part.

*with mounting excitement*  
on my neck I feel The strain - ing at a curve; My mus - cles move with

32 *mf with mounting excitement simile*

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the lyrics "on my neck I feel The strain - ing at a curve; My mus - cles move with". The piano accompaniment features a mezzo-forte (*mf*) dynamic and a "with mounting excitement" marking. The right hand has a complex, rhythmic pattern with many beamed notes, and a "simile" marking is present. The left hand has a simpler accompaniment. A box with the number "32" is located at the beginning of the piano part.

*poco rit.* **Poco meno mosso** *excited wonder* *mf*  
steel, I wake in ev' - ry nerve. I

37 *poco rit.* *ff dim.*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line has the lyrics "steel, I wake in ev' - ry nerve. I". The tempo marking is "Poco meno mosso" and the dynamic is mezzo-forte (*mf*) with an "excited wonder" marking. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and a "poco rit." (ritardando) marking. The right hand has a complex, rhythmic pattern with many beamed notes. The left hand has a simpler accompaniment. A box with the number "37" is located at the beginning of the piano part.

43 watch a bea - con swing From dark to blaz - ing bright; We thun - der through ra -

*mp*

48 vines And gul - lies washed with light. Be - yond the moun - tain pass Mist

*f*  
*mf*

53 deep - ens on the pane; We rush in - to a rain That rat - tles dou - ble

# Piu mosso

glass. \_\_\_\_\_ Wheels shake the road - bed stone, The pis - tons jerk and shove, I

58

stay up half the night To see the land I love. \_\_\_\_\_

63

*cresc.* *ff*

*cresc.* *mf* *ff*

68

72

*ff*

# 4. Mid-Country Blow

for Tenor and Piano

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Allegro vivace**  $\text{♩} = 72$  **f**

Voice

*8va* All night and all day the wind roared in the trees,

*ff furioso*

*mf*

Un - til I could think there were waves roll-ing high as my bed - room

5

floor; When I stood at the win-dow, an elm bough swept to my

9

*cresc.* *ff* *mf*

13 knees; — The blue spruce lashed like a surf at the door.

*mf*

**L'istesso tempo**

*mp*  $\text{r}^2$  *calmly*

18 The sec - ond dawn I would not have be - lieved: The oak stood with each

*p* *calmly*

*3*

*poco rit.* **Tempo primo**

22 leaf stiff as a bell. When I looked at the al - tered scene, my eye was un - de - ceived,

*molto cresc.*

*mp* *cresc.* *ff*

27 But my ear still kept the sound of the sea like a shell.

*ff* *sub. p* *cresc.* *ff* *Sva*

# 5. Vernal Sentiment

Theodore Roethke  
*from Open House (1941)\**

For SATB Chorus and Piano

Bruce Trinkley

Andante grazioso ♩ = 72

*mp* sempre legato

Soprano

Alto

Tenor

Bass

Piano

*mf*

*poco rit.*

*a tempo*

*mp*

*con pedale*

4

cro - cus - es poke up their heads in the u - su - al pla - ces,

cro - cus - es poke up their heads in the u - su - al pla - ces,

*p* sempre legato *mp*

u - su - al pla - ces, The

*p* sempre legato *mp*

u - su - al pla - ces, The

4

6

*p* froth of green, *mf* And  
*p* froth of green, *mf* And

frog scum ap - pear on the pond with the same froth of green,

frog scum ap - pear on the pond with the same froth of green,

6

8

*p* hushed I  
*p* hushed I  
*mf* *pp* hushed I  
*mf* *pp* hushed I

boys moon at girls with last year's fat-u-ous fa - ces, I  
 boys moon at girls with last year's fat-u-ous fa - ces, I  
 boys moon at girls with last year's fat - u - ous fa - ces, I  
 boys moon at girls with last year's fat - u - ous fa - ces, I

8

*mf* *pp*

11

nev - er am bored, \_\_\_\_\_ how - ev - er fa - mil - iar the scene. \_\_\_\_\_

nev - er am bored, \_\_\_\_\_ how - ev - er fa - mil - iar the scene. \_\_\_\_\_

nev - er am bored, \_\_\_\_\_ how - ev - er fa - mil - iar the scene. \_\_\_\_\_

nev - er am bored, \_\_\_\_\_ how - ev - er fa - mil - iar the scene. \_\_\_\_\_

11

13

*mf* gently

When from un - der the barn the cat brings a sim - i - lar

*mf* gently

When from un - der the barn the cat brings a sim - i - lar

*mf* gently

When from un - der the barn the cat brings a sim - i - lar

*mf* gently

When from un - der the barn the cat brings a sim - i - lar

13

*mf*



15

lit - ter, \_\_\_\_\_ Two yel - low and black, and one that looks in be -

lit - ter, \_\_\_\_\_ Two yel - low and black, and one that looks in be -

lit - ter, \_\_\_\_\_ Two yel - low and black, and one that looks

lit - ter, \_\_\_\_\_ Two yel - low and black, and one that looks

17

tween, \_\_\_\_\_ Though it all hap - pened be - fore, \_\_\_\_\_ I

tween, \_\_\_\_\_ Though it all hap - pened be - fore, \_\_\_\_\_ I

in be - tween, \_\_\_\_\_ Though it all hap - pened be -

in be - tween, \_\_\_\_\_ Though it all hap - pened be -

*mp cresc.* *f*

*mp cresc.* *f*

*mp cresc.*

*mp cresc.*

17

*Sva*

*mp cresc.*

19

can - not grow bit - ter: \_\_\_\_\_ I re -

can - not grow bit - ter: \_\_\_\_\_ I re -

fore, \_\_\_\_\_ I can - not grow bit - ter: \_\_\_\_\_ I re -

fore, \_\_\_\_\_ I can - not grow bit - ter: \_\_\_\_\_ I re -

*marcato, joyfully*

*marcato, joyfully*

*f*

*f*

*marcato, joyfully*

19

21

joice in the spring, \_\_\_\_\_ as though no spring ev - er had been.

joice in the spring, \_\_\_\_\_ as though no spring ev - er had been.

*marcato, joyfully*

I re - joice in the spring, \_\_\_\_\_ as though no spring ev - er had

joice in the spring, \_\_\_\_\_ as though no spring ev - er had been.

*dim.*

*dim.*

*dim.*

*dim.*

21

24 *mp*

I re - joice in the spring, \_\_\_\_\_ as though no spring

*mp*

I re - joice in the spring, \_\_\_\_\_ as though no spring

*mp*

been. I re - joice in the spring, \_\_\_\_\_ as though no

*mp*

I re - joice in the spring, \_\_\_\_\_ as though no spring

24 *mp*

27 *p*

ev - er had been. \_\_\_\_\_

*p*

ev - er had been. \_\_\_\_\_

*p*

spring \_\_\_\_\_ had been. \_\_\_\_\_

*p*

ev - er had been. \_\_\_\_\_

27 *poco rit.*

*pp*

*p*

# 6. The Premonition

For SATB Chorus and Piano

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Lento mesto**  $\text{♩} = 60$  *p sempre legato*

Soprano  
Walk - ing this field I re -

Alto  
Walk - ing this field I re -

Tenor  
*pp*

Bass  
*pp*

Piano  
*p sempre legato*  
*con pedale*

5 mem - ber Days of a - no - ther

5 mem - ber Days of a - no - ther

*pp*

Oo

Oo

Oo

9 *poco rit.* *p* *a tempo*

sum - mer. Oo

sum - mer. Oo

*mp* *sempre legato*

sum - mer. Walk - ing this field I re -

sum - mer. Walk - ing this field I re -

9 *poco rit.* *a tempo*

*mp*

13

re - mem - ber Oo

re - mem - ber Oo

*mp*

mem - ber Days of a - no - ther

mem - ber Days of a - no - ther

13

*mp*

17 *f* Oh that was long a-go!

*f* Oh that was

8 sum - mer. Oh that was

sum - mer.

21 *mf* I kept

*mf* I kept

long a-go! I kept

long a-go!

*f* Oh that was long a-go!

21

24

Close to the heels of my fa - ther, Match - ing his stride with

Close to the heels of my fa - ther, Match - ing his stride with

*mf*

I kept Close to my fa - ther, Match - ing his stride with

*mf*

I kept Close to my fa - ther, Match - ing his stride with

24

*mf*

27

half - steps Un - til we came to a riv - er.

half - steps Un - til we came to a riv - er.

half - steps Un - til we came to a riv - er.

half - steps Un - til we came to a riv - er.

27

*rit. e dim.*

*rit. e dim.*

*rit. e dim.*

*rit. e dim.*

*rit. e dim.*

*a tempo*

31 *ppp* *a niente*

He dipped his hand in the shal - low;

*ppp* *a niente*

He dipped his hand in the shal - low;

*ppp* *a niente*

He dipped his hand in the shal - low;

*ppp* *a niente*

He dipped his hand in the shal - low;

31 *a tempo*

*ppp*

35 *poco cresc.*

Wa - ter ran o - ver and un - der Hair on a

*poco cresc.*

Wa - ter ran o - ver and un - der Hair on a

*poco cresc.*

Wa - ter ran o - ver and un - der Hair on a

*poco cresc.*

Wa - ter ran o - ver and un - der Hair on a

35 *poco cresc.*



39 *rit.* *molto espressivo* *p*

nar - row wrist bone; His

nar - row wrist bone;

nar - row wrist bone; *ppp* nar - row wrist bone;

nar - row wrist bone; *ppp* nar - row wrist bone;

39 *rit.*

43 *a tempo*

im - age kept fol - low - ing af - ter,

43 *a tempo* *molto espressivo*

47 *mp cresc.* But *mp cresc.* But *mp cresc.* But *mp cresc.*

*p molto espressivo*

Flashed with the sun in the rip - ple.

But *mp cresc.*

47 *mp cresc.*

But

51 *f* when he stood up, that face Was *f*

when he stood up, that face Was *f*

when he stood up, that face Was

when he stood up,

51 *f*

54 *dim. e rit.* *a tempo* *p*

lost in a maze of wa - ter. Walk - ing this

lost in a maze of wa - ter. Walk - ing this

lost in a maze of wa - ter. Walk - ing this

lost in a maze of wa - ter. Walk - ing this

54 *a tempo* *p*

58

field I re - mem - - - - ber. \_\_\_\_\_

field I re - mem - - - - ber. \_\_\_\_\_

field I re - mem - - - - ber. \_\_\_\_\_

field I re - mem - - - - ber. \_\_\_\_\_

58 *rit.* *a niente*

# 7. The Bat

For Soprano and Tenor Soloists and Piano

Theodore Roethke

from *Open House* (1941)\*

Bruce Trinkley

'Swooping' *allegro* ♩ = 132 *mf*

Soprano

Tenor

Piano

*ff* *mf* *con pedale*

*8va*

By day the bat is cous-in to the

4 mouse. He likes the at-tic of an ag-ing house.

4 His

4 *f* *mf* *f*

7

8

7

*mf*

*dim.*

fin-gers make a hat a-bout his head. His pulse beat is so slow we think him

11

*f*

*p*

*f*

He loops in cra - zy fig - ures half the night A -

dead. He loops in cra - zy fig - ures half the

11

*p*

*f*

14

14

mong the trees that face the cor-ner light. But when he brush-es up a-gainst a

night A - mong the trees that face the light. But when he brush-es up a-gainst a

14

17

screen, We are a - fraid of what our eyes have seen: For

8

17

screen, We are a - fraid of what our eyes have seen: For

*mf*

*mf*

*mf*

20

some-thing is a - miss or out of place When mice with wings can wear a hu - man

8

20

some-thing is a - miss or out of place When mice with wings can wear a hu - man

*mp*

*mp*

*mp*

23

face.

8

23

face.

*morendo*

*poco rit.*

*8<sup>vb</sup>*

# 8. Idyll

for Soprano and Tenor Soloists and Piano

Theodore Roethke  
from *Open House* (1941)\*

Bruce Trinkley

**Andante espressivo** ♩ = 72

*sfz* *molto legato* *rit.*

**Piano**

*mp* *con pedale*

**5** *a tempo* *mp* *molto legato* *mf*

Now\_\_ as from ma-ple to elm the flit-ter-mice skit-ter and twirl, A

*mp* *molto legato*

Now\_\_ as from ma-ple to elm the flit-ter-mice skit-ter and twirl,

**5** *p* *mp* *cantando*

9 drunk man stum - bles by, ab - sorbed in self - talk. \_\_\_\_\_ The

*mp*

8 ab - sorbed in self - talk. \_\_\_\_\_

*mf*

*p*

11 lights in the kit - chens go out; un - furl; *poco agitato*

*p*

*mp* *mf*

8 moth wings un - furl; The last *poco agitato*

11 *mp*

13 tri - cy - cle runs craz - i - ly \_\_\_\_\_ to the end \_\_\_\_\_ of the walk. \_\_\_\_\_

*f*

8

13 *calmato* *mp*

*mf*



15 *mp*  
 As dark - ness creeps up on the well - groomed sub -  
 15 *mp*  
 As dark - ness creeps up on the

17 *f poco marcato*  
 ur - ban town, \_\_\_\_\_ We grow in - dif - frent \_\_\_\_\_ to  
 8 *f poco marcato*  
 well - groomed sub - ur - ban town, We grow in - dif - frent to

17 *mf poco marcato*

19 *mp* *p quietly*  
 dog howls, \_\_\_\_\_ to the nest - ling's last peep; Dew deep - ens \_\_\_\_\_ on the fresh - cut lawn;  
 8 *mp* *p quietly*  
 dog howls, \_\_\_\_\_ to the nest - ling's last peep; Dew deep - ens \_\_\_\_\_ on the fresh - cut lawn; We

19 *mp* *p quietly*

22 *p* *mp*

con - tent \_\_\_\_\_ and half \_\_\_\_\_ a - sleep. \_\_\_\_\_ The

sit \_\_\_\_\_ in the porch swing, con - tent \_\_\_\_\_ and half \_\_\_\_\_ a -

22

25

world re - cedes in the black re - volv - ing shad - ow; \_\_\_\_\_

sleep. \_\_\_\_\_ black re - volv - ing shad - ow; \_\_\_\_\_ A

25

*p* *rubato ed espressivo*

27 *pp* *sotto voce*

We go to our beds in a house \_\_\_\_\_ at the

*pp* *sotto voce*

far - off train blows its e - cho - ing whis - tle once; \_\_\_\_\_ We go to our beds in a house \_\_\_\_\_ at the

27

*pp*

30 *f secco*  
edge \_\_\_ of a mead-ow, \_\_\_ Un - mind - ful of ter - - ror \_\_\_  
*f secco*  
edge \_\_\_ of a mead-ow, \_\_\_ Un - mind - ful of

30 *mp* *sfz*

33 *mp* *mf* *mp*  
\_\_\_ and head - lines, \_\_\_ of speech - es \_\_\_ and guns.  
*mp* *mf* *mp*  
ter - ror \_\_\_ and head - lines, \_\_\_ of speech - es and guns.

33 *sfz*

36 *p* *pp*

# 9. "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

*cresc.* *mf*

Piano

\*Used with permission of Bantam Doubleday Dell

9 *f* *mp*

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

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

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

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*

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



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. \_\_\_\_\_

These shape the crea - ture that is I. \_\_\_\_\_

These shape the crea - ture that is I. \_\_\_\_\_

These shape the crea - ture that is I. \_\_\_\_\_

46 *molto rit.* — *a tempo rit.*

*ff*

# 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*

The piano introduction consists of two staves. The right hand starts with a whole note chord (F major) and then moves to a half note chord (C minor). The left hand plays a triplet of eighth notes (F, A, C) followed by a half note chord (F major). The tempo is marked 'Andante maestoso' with a quarter note equal to 76-80 beats per minute. Dynamics range from *pp* to *mp*. The piece is in 3/2 time and the key signature has two flats (B-flat major or D-flat minor).

5 *mp sempre legato*

Now all who love the best,

*sempre legato* *mp*

The first vocal line begins at measure 5. The melody is simple, with notes corresponding to the lyrics. The piano accompaniment continues with a steady accompaniment. Dynamics are marked *mp* and *sempre legato*.

5 Now all who love the best,

*molto cresc.* *mp*

The piano accompaniment continues with a steady accompaniment. Dynamics range from *mp* to *molto cresc.*

9 *p sempre legato*

Must con - tem - plate the waste of

*p sempre legato*

Must con - tem - plate the waste of

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

The second vocal line begins at measure 9. It features three vocal parts: Soprano, Alto, and Tenor. The lyrics are: 'Must con - tem - plate the waste of Old and re - bel - lious young, Must con - tem - plate the waste of'. Dynamics are marked *p* and *sempre legato*.

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

The piano accompaniment continues with a steady accompaniment. Dynamics range from *p* to *mp*.

\*Used with permission

13

coun - te - nanc - ing wrong: \_\_\_\_\_

coun - te - nanc - ing wrong: \_\_\_\_\_

coun - te - nanc - ing wrong: \_\_\_\_\_

coun - te - nanc - ing wrong: \_\_\_\_\_ *div.*

13

*cresc.*

**f**

17

**ff** with conviction

Now all who

**ff** with conviction

Now all who

**ff** with conviction

Now all who

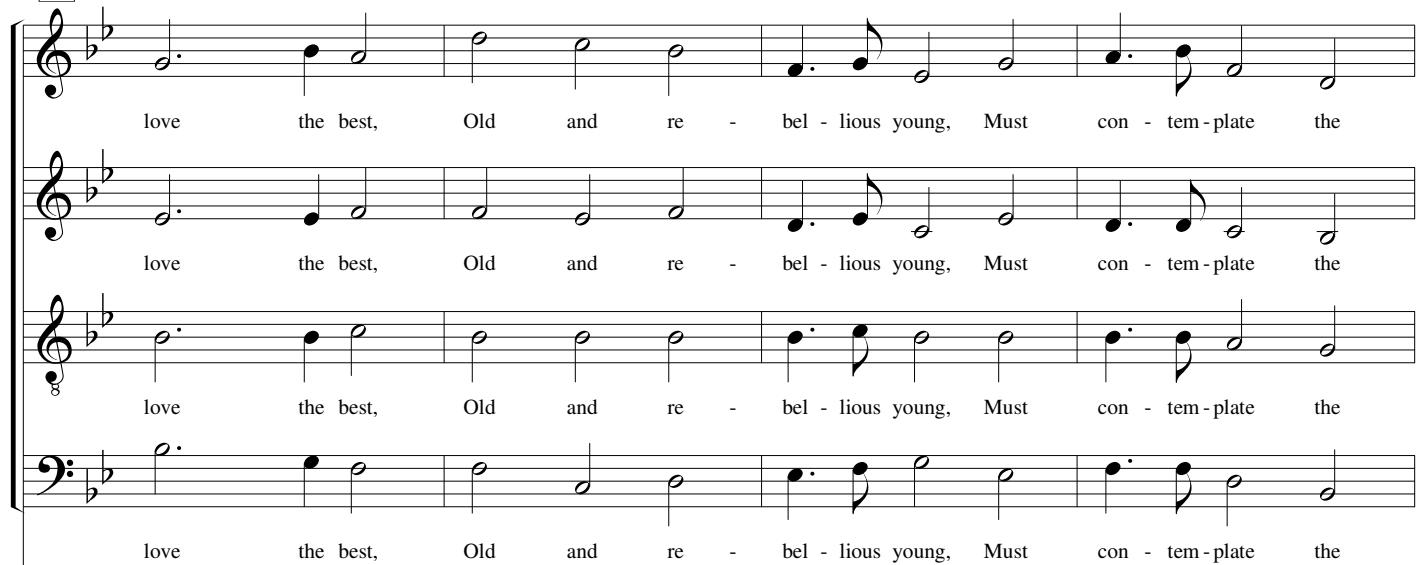
**ff** with conviction

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



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



*dim.*

29

Poco piu mosso  $\text{♩} = 84$

*mp poco agitato*

The hu - man mired, \_\_\_\_\_

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, \_\_\_\_\_

the brute Raised up to em - i - nence, \_\_\_\_\_

*mp poco agitato*

*mp poco agitato*

32

*mp*

The hu - man

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 -

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* *f*  
 All this we may dis-cern; By  
*mf* *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.*

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

60

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

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

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

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

60



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*

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

*mf* *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, These can be These can be

*div. pp cresc. sweet and luminous p*

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

*pp cresc. sweet and luminous*

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*

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

These can be turned to love. Now we must

85

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

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

90 *allargando* *a tempo*

cure in hu - man strength.

cure in hu - man strength.

cure in hu - man strength.

cure in hu - man strength.

Detailed description: This block contains four vocal staves, likely for Soprano, Alto, Tenor, and Bass. Each staff begins with a measure marked '90' and 'allargando', followed by a double bar line and a measure marked 'a tempo'. The lyrics 'cure in hu - man strength.' are written below each staff. The musical notation includes quarter notes and half notes with stems, and some measures contain long horizontal lines, possibly indicating sustained notes or breath marks.

90 *allargando* *a tempo*

Detailed description: This block shows the piano accompaniment for measures 90 through 94. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features chords and melodic lines, while the left-hand part provides a rhythmic and harmonic foundation. The tempo markings 'allargando' and 'a tempo' are placed above the first measure. The key signature has two flats.

95

Detailed description: This block shows the piano accompaniment for measures 95 through 99. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features chords and melodic lines, while the left-hand part provides a rhythmic and harmonic foundation. The tempo marking 'a tempo' is placed above the first measure. The key signature has two flats. A large 'V' dynamic marking is present in the final measure.

# 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 *calando*

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

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

*pp* *pp* *calando*

101 *pp* *calando*

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

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*

106 *molto allargando*

waste the waste of coun - te - nanc - ing wrong. \_\_\_\_\_