

THE SUMMONS

For Organ

Music by Bruce Trinkley

Based on the Poem by Theodore Roethke

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THE SUMMONS
Phi Beta Kappa Poem 1938

*Now all who love the best, –
Old and rebellious young, –
Must contemplate the waste
Of countenancing wrong:
The human mired, the brute
Raised up to eminence,
The mimic following suit
Until devoid of sense
The good becoming gross, –
All this we may discern;
By slow degrees we learn
The full extent of loss.*

*Though the small wit we have
May nullify belief,*

*The simple act can save
The heritage of life.
With secrecy put by,
The heart grows less obtuse,
And fervency of eye
Is put to better use.
The impulse long denied,
The lips that never move,
The hatred and the pride, –
These can be turned to love.
Now we must summon all
Our force, from breadth to length,
And walk, more vertical,
Secure in human strength.*

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

“The Summons” was written for the Phi Beta Kappa Society chapter at the Pennsylvania State College in 1938 and records Roethke’s passionate reaction to the political situation in Europe that led to the Second World War. It is suggested that the poem be read before a performance of the work or that the text be included in the program.

The Summons

Theodore Roethke (1908-1963)

Phi Beta Kappa poem (1938)

Bruce Trinkley

Andante maestoso $\text{♩} = 76-80$

Swell:
Light foundations

Great:
Light reed

Pedal 8'

pp

sempre legato

p

6

12

Add

Add

f

Add 16'

17

Musical score for measures 17-21. The system consists of three staves: Treble, Grand Staff (Right and Left), and Bass. Measure 17 starts with a treble clef and a key signature of two flats. The melody in the treble clef features a half note followed by a dotted half note, with a slur over the latter. The grand staff provides harmonic support with chords and moving lines. The bass staff continues the melodic line from the previous page.

22

Musical score for measures 22-26. The system consists of three staves: Treble, Grand Staff (Right and Left), and Bass. Measure 22 continues the melody in the treble clef. The grand staff shows more complex chordal textures. The bass staff continues the melodic line.

27

Poco piu mosso $\text{♩} = 84$

mp poco agitato

Light foundations

p

Musical score for measures 27-31. The system consists of three staves: Treble, Grand Staff (Right and Left), and Bass. Measure 27 starts with a treble clef and a key signature of two flats. The tempo marking "Poco piu mosso" and "mp poco agitato" are present. The grand staff features "Light foundations" indicated by a bracket. The bass staff continues the melodic line.

32 *mf*

36 *mp*

41 *dim.* *mp*

46

52 *rit.* **Calmato** $\text{♩} = 72$ Solo reed

Reduce

p

59 Gt. Add Principals 8', 4', 2'

f

Flutes 8', 4'

p

+Gt/Ped

- Gt/Ped

64 **Poco agitato** $\text{♩} = 66$ *allargando*

cresc.

Gt. Add Principals 8',4',2'

+Gt/Ped

68 **Expansively** $\text{♩} = 63$

ff

73 *poco rit.*

Sw.

78 *quasi a tempo*

82 *allargando* **Proudly** $\text{♩} = 66$

Add 4' Principals
Add 2' Principals
Add Mix.

molto cresc. *ff* Solo reed

Sw./Gt.

87 *allargando*

91 *a tempo*

Full

Add

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

Flute 8'
pp

104 *molto allargando*

calando

Contrasting Fl. 8'

8'