

RATATOUILLE

for Voice and Piano

Words by

JASON CHARNESKY

Music by

BRUCE TRINKLEY

Ratatouille

Ratatouille . . . ratatouille . . .
Just to say it is to find yourself in France!
Some quaint café
On the corner
Of a town no tourist has ever found
In sunny Provence.

Ratatouille . . . ratatouille . . .
So much more than a vegetable stew.
All the goodness of the summer
And the fruit of peasant simplicity
Proffered with love in Provence.

Ratatouille . . . to prepare it
First you take a large skillet . . .

But wait!

We should know more
About the simple
Ingredients that enter our dish.

Ratatouille is like a party
And the better you understand your guests
The more gracious the soiree:

Attending today are tomato and eggplant
And garlic and onion
And fresh green pepper
Accompanied by a green and virgin olive oil.

Ratatouille . . . to prepare it
First you take your large skillet and . . .

Wait!

We must say just a bit
Of the part that each plays.
Ratatouille is a marriage
Of five or six partners . . . how French!

First the eggplant:
What the British
Call aubergine, plump and firm and tight
And utterly satisfying.
We must say no more!
For to dwell at length upon the aubergine
Is to lose oneself in a purple maze of beauty,
Half delicious, half obscene.

Next the tomato:
The fruit of a plant that is cousin
To the deadly belladonna:
She that made so many Spanish eyes
Wide and beautiful.
Tomatoes were thought to be deadly.
Tomatoes were thought to be aphrodisiacs.
And now in our skillet
Danger and love together mix,
The kiss of a promise,
The death of a tryst.
Prefigured in
The roughly cubed and seeded and skinned
Tomato.

Ratatouille . . . to prepare it
Take at last your large skillet and . . .

Wait!

What of garlic?
Use profoundly
As your social conscience allows.
And be sure that the one that you love follows
Step by step
Clove by clove
Bite by bite
Lip next to lip
Through the sharp sweetness
Of each incriminating slip
Of each lovely olive unctious taste.

Ratatouille . . . to prepare it
In a skillet heat oil.

No, wait!

Not just oil.
Not thick Crisco
Or crude oleo.
But the purest most virgin oil you know.
Olive oil!
In each drop
There is captured
An entire sun-taunted Grecian day,
A noon of bright sunlight
Suspended in oil.
Taste the Acropolis,
Savor the blinding Aegean sun
That simmers now in your skillet.

. . . Oh the skillet!

In your skillet
Heat hot oil and add
Each of the ingredients
In their proper order.

Cook until done.

That's it.

Serve with a chilled Blanc de Cassis
ou Rosé de Provence.

BEWARE!

This recipe was written
for the professional kitchen -
with a minimum of guidance.
Please note:
this recipe makes
approximately twenty
gallons of ratatouille.

As with all pleasure
As with all of the good things in life
As with love
As with art
As with song
You must
Adapt accordingly for your own needs.
Ratatouille . . . ratatouille!

For Kathryn Cowdrick for the commission and premiere performance

Ratatouille

For Voice and Piano

Words by Jason Charnesky

Music by Bruce Trinkley

Andante pensoso ♩ = 112 *p* hushed and excited

Voice

Ra-ta - tou - ille, ra-ta -

Piano *mp* *p*

6 tou-ille, just to say it is to find your-self in France! _____ Some quaint ca -

mf *mp* *mf* *p* *con pedale*

12 fé on the cor - ner of a town no tour - ist has ev - er found _____ in

17 *cresc.* *accel. poco a poco* *f dim.* *mp*

sun - ny Pro - vince. Ra - ta -

accel. poco a poco *f dim.*

cresc.

22 **Poco piu mosso** ♩ = 120 *with disdain*

tou - ille, ra - ta - tou - ille, so much more than a veg - e - ta - ble stew.

p

28 *mf* *warmly* *poco allarg.* *espressivo*

All the good - ness of the sum - mer and the fruit of peas - ant sim -

mp cantando *semplice* *poco allarg.*

34 *a tempo dolce* *a tempo* *p dolce*

plic - i - ty prof - fered with love in Pro -

39 *poco rit.* *mp* *a tempo*
cresc. poco a poco

vence. _____ *poco rit.* Ra-ta - tou - ille, to pre-
a tempo

cresc. *f dim.* *p cresc. poco a poco*

44 *f*

pare it first you take a large skil - let. But

mf

49 **Deliberamente** ♩ = 116 *mp*

wait! We should know more a - bout the

secco *p*

53

sim - ple in-gre-di-ents that en-ter our dish. _____ Ra-ta - tou - ille is like a

mf *p*

57

par - ty and the bet - ter you un - der - stand your guests the more gra - cious the soi -

cresc.

61

ree: At - tend-ing to-day are to - ma-to and egg-plant and gar-lic and on-ion and

mf *sub.p*

65

fresh green pep - per ac - com - pa-nied by a green and vir - gin ol - ive

cresc. *rit.*

68

oil. Ra-ta - tou-ille to pre - pare it first you take your large

a tempo *mp* *cresc.*

f *mp*

73 *ff* *molto rit.* *mp*

skil - let and Wait! We must *molto rit.*

f with abandon

78 **Andante espressivo** ♩ = 112 *mf*

say just a bit of the part that each plays. Ra - ta -

mp

82 *f*

tou - ille is a mar - riage of five or six part - ners. How

mf

86 *rit.*

French!

f gallico *dim.* *rit.*

6 **Larghetto amoroso** $\text{♩} = 63$

90 *mp* *cresc. poco a poco* *f* *mf* *subito p*

First the egg-plant: what the Brit-ish call au-ber-gine, plump and firm and tight and

93 *mp*

ut-ter-ly sat-is-fy-ing. We must say no more! For to

98

dwell at length up-on the au-ber-gine is to lose one-self in a pur-ple

101 *p* *rit.* *sub. pp*

maze of beau-ty, half de-li-cious, half ob-scene.

p *pp*

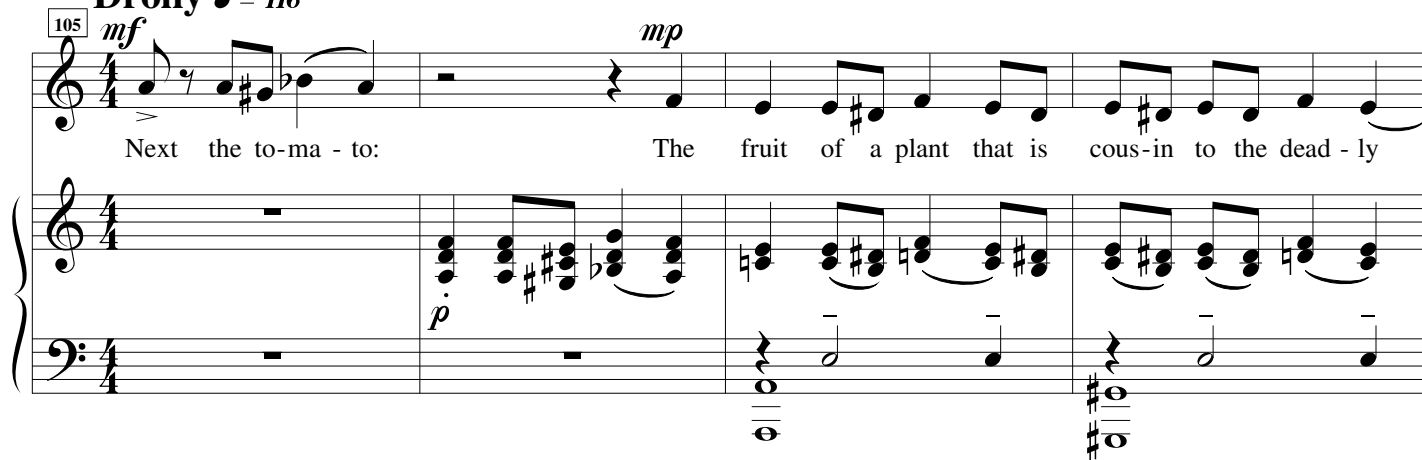
The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/2. The tempo is 'Larghetto amoroso' with a quarter note equal to 63 beats per minute. The score is divided into systems, with measure numbers 90, 93, 98, and 101 marked at the beginning of each system. Dynamics include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *p* (piano), *sub. pp* (sub-pianissimo), *cresc. poco a poco* (crescendo poco a poco), *rit.* (ritardando), and *sub. p* (subito piano). The lyrics are in English and describe the characteristics of an eggplant, referred to as 'au-ber-gine' in British English. The piece concludes with a double bar line and a 4/4 time signature change.

Drolly ♩ = 116

7

105 *mf* *mp*

Next the to-ma - to: The fruit of a plant that is cous-in to the dead - ly



109 *drammatico* *p cresc. poco a poco*

bel - la - don - na: She that made so man-y Span-ish eyes



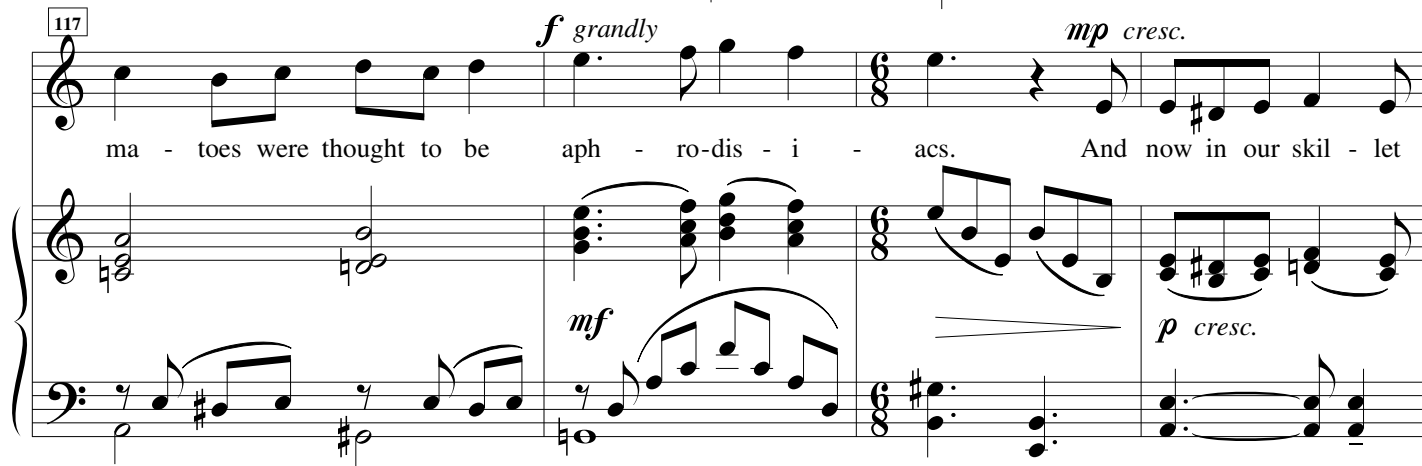
113 *mf* *p cresc. poco a poco*

wide and beau-ti-ful. To - ma - toes were thought to be dead - ly. To -



117 *f grandly* *mp cresc.*

ma - toes were thought to be aph - ro-dis - i - acs. And now in our skill - let



121 *mf*
dan - ger and love to - geth - er mix, The kiss of a prom - ise, the

124 *mp*
death of a tryst. Pre - fig - ured in the rough - ly cubed and seed-ed and skinned to -

128 *mf* *cresc.*
ma - to. Ra-ta - tou-ille, to pre - pare it take at last your large skil - let and

133 *ff* *mf* **Country waltz** ♩ = 108
Wait! What of gar - lic? Use pro - found - ly as

con pedale
dim.
p *sonore*
mp
cresc.
ff
mp

138

your so - cial con - science al - lows. And be sure that the one that you

mf

144

love fol - lows step by step, clove by clove,

poco rit. *a tempo* *p* *a tempo* *pp delicato*

149

bite by bite, lip next to lip through the sharp sweet - ness of

mp *mp*

155

each in - crim - i - nat - ing slip of each love - ly ol - ive

161 *dim.* *rit.* *p*

ta - unc - tioned taste. _____ Ra - ta -

dim. *rit.*

166 **Slow and sensual** *cresc.* *f*

tou - ille to pre - pare it in a skil - let heat oil. _____ No,

pp *cresc.*

171 **Adagio ardente** $\text{♩} = 66$ *molto allarg.* *mf*

wait! _____ *molto allarg.* Not just oil. _____ Not thick

f *mp*

176 *poco rit.*

Cris - co _____ or crude o - le - o. But the pur - est

poco rit.

a tempo

11

181 *f*

most *a tempo* vir - gin oil you know. Ol - ive oil!

sub. mp cresc. *f*

186

In each drop there is cap - tured an en - tire

mf

191

sun - taunt - ed Gre - cian day, a

mf

196

noon of bright sun - light sus - pend - ed in oil.

mp *rit.*

*a tempo*201 *mp**cresc.*

Taste the A - crop - o - lis, sa - vor the blind - ing Ae - ge - an

*a tempo**con pedale*206 *f* *mp*

sun that sim - mers now in your

*f**dim.**p*210 *mf* *f*

skil - let. Oh the skil - let! In your skil - let heat hot

*mp**mf*

215

oil and add each of the in - gre - di - ents in their prop - er

Elegantemente $\text{♩} = 112$

13

219

molto rit.

p

or - der. Cook un - til done. That's it.

molto rit.

p

poco cresc.

con pedale

224

mp

Serve with a chilled Blanc de Cas - sis ou Ro - sé

mp

229

de Pro - vence.

cresc. poco a poco

ff

234

molto rit.

ff

BE - WARE!

This

Moderato secco $\text{♩} = 120$

re - ci - pe was writ - ten for the pro - fes - sion - al

molto rit.

mp

238 *mf*

kitch - en, with a min - i - mum of gui - dance. Please note: this

mf

242 *molto cresc.* *allargando* *ff a tempo*

re - ci - pe makes ap - prox - i - mate - ly twen - ty gal - lons of ra - ta - tou - ille.

allargando *a tempo*

cresc. *f with abandon*

246

ff

252 *molto rit.* *p Andante espressivo* ♩ = 84

As with all pleas - ure, as with

dim. poco a poco *molto rit.* *delicato* *p*

258 *mf*

all of the good things in life, as with love, as with

cantando

mp *mf*

264 *dim.* **Fast and driving** ♩ = 126 *mp cresc.*

art, as with song, you must a -

dim. *p cresc.*

269 *f*

dapt ac - cord - ing - ly for your own needs. Ra - ta - tou - ille, ra - ta -

mf

274 *cresc. poco a poco* *ff*

tou - ille, ra - ta - tou - ille!

cresc. poco a poco *ff*