

*Five  
Choral  
Dances*

**SATB Chorus and Piano**

**POEMS BY PETER VIERECK**

**MUSIC BY BRUCE TRINKLEY**

# **FIVE CHORAL DANCES**

**Poems of Peter Viereck  
for SATB Chorus and Piano**

|                                                                                                             |           |
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**Peter Viereck was born in New York City in 1916. *Terror and Decorum*, his first volume of poetry, won the Pulitzer Prize in 1948. Professor Viereck has given his permission to set these poems to music.**

## AND VEGETABLES

And! And! The all too And, the also-rans.  
Is "still life" still? How gray are kitchen greens?  
Turnips are stagehands (a ROSE is the queen of the scenes);  
Use them for usefulness; dry them in footnotes or cans.

But an And is a brightness, green red yellow.  
Parsleys so tender their tendrils flutter.  
Lumbering fat-cheeked pumpkins, bovine-mellow.  
Stone-hearted olives as con-man-smoothie as butter.

The squat and boisterous potato-flower,  
Most greedy of the throats that poach the sky,  
Stuffed with starch and solar power,  
Loads its abysmal fruits until they fly

Open like bombs the day the forks descend.  
That old officiousness of bees  
Serves us this plate of calm-round-perfect peas,  
Polished a thousand years by gene and wind.

Sapless, in many a "Golden Treasury" pressed,  
The two-dimension ROSE of love sleeps on,  
While living Indies wake the West  
With prodding coffee, jabs of cinnamon.

# 1. And Vegetables

## Valse vegetale

**Allegro con ira** ♩ = 120 *f marcato*

**Soprano**  
*f* And! marcato And! The all too And, the

**Alto**  
*f* And! marcato And! The all too And, the

**Tenor**  
*f* And! marcato And! The all too And, the

**Bass**  
*f* And! marcato And! The all too And, the

**Piano**  
*ff* *f marcato ritmico*

4 al - so - rans. Is "still life" still? *mf legato* How gray are kit - chen greens?

4 al - so - rans. Is "still life" still? *mf legato* How gray are kit - chen greens?

4 al - so - rans. Is "still life" still? *mf legato* How gray are kit - chen greens?

4 al - so - rans. Is "still life" still? *mf legato* How gray are kit - chen greens?

4 *mf legato*

10 *f marcato* *grandioso*

Tur - nips are stage - hands (a ROSE is the queen of the

*f marcato* *grandioso*

Tur - nips are stage - hands (a ROSE is the queen of the

*f marcato* *grandioso*

Tur - nips are stage - hands (a ROSE is the queen of the

*f marcato* *grandioso*

Tur - nips are stage - hands (a ROSE is the queen of the

10 *f* *mf* *f marcato* *grandioso*

15 *mp semplice*

scenes); Use them for use - ful -

*mp semplice*

scenes); Use them for use - ful -

*mp semplice*

scenes); Use them for use - ful -

*mp semplice*

scenes); Use them for use - ful -

15 *p cresc.* *mp semplice*

20 *rit.*

ness; dry them in foot - notes or cans.

ness; dry them in foot - notes or cans.

ness; dry them in foot - notes or cans.

ness; dry them in foot - notes or cans.

20 *rit.*

### Valse vegetale

26 *mp* *dolce e legato*

But an And is a bright - ness, green red yel - low. Par - sleys so

But an And is a bright - ness, green red yel - low. Par - sleys so

### Valse vegetale

26 *cantando* *mp* *dolce e legato*

*con pedale*

32 *subito pp cresc.*

ten - der their ten - drils flut - ter. Lum - ber - ing fat - cheeked

*subito pp cresc.*

ten - der their ten - drils flut - ter. Lum - ber - ing fat - cheeked

*p subito pp cresc.*

flut - ter. Lum - ber - ing fat - cheeked

*p subito pp cresc.*

flut - ter. Lum - ber - ing fat - cheeked

32

*subito pp cresc.*

37 *subito p cresc.* *mf cresc.*

pump - kins, bo - vine - mel - low. Stone - heart - ed ol - ives as con - man -

*subito p cresc.* *mf cresc.*

pump - kins, bo - vine - mel - low. Stone - heart - ed ol - ives as

*subito p cresc.* *mf cresc.*

pump - kins, bo - vine - mel - low. Stone - heart - ed

37 *subito p cresc.* *mf cresc.*

42

smooth - ie as but - ter.

smooth - ie as but - ter.

*mf cresc.*

smooth - ie as but - ter.

smooth - ie as but - ter.

47

**Meno mosso**

*marcato mp*

The

*marcato mp*

The

47

*p*

*subito f*

*dim.*

*mp*

*con pedale*

53

squat and boist' - rous po - ta - to - flower, Most greed - y of the throats that poach the sky,

squat and boist' - rous po - ta - to - flower, Most greed - y of the throats that poach the sky,

*mf marcato*

The

*mf marcato*

53

The

*mf*

57

*p*

Ah

*p*

Ah

*ff*

squat and boist' - rous po - ta - to - flower, Most greed - y of the throats that poach the sky, The

*ff*

squat and boist' - rous po - ta - to - flower, Most greed - y of the throats that poach the sky, The

57

*ff*

61 ***ff* Maestoso**

Stuffed with starch and sol - ar

Stuffed with starch and sol - ar

squat and boist' - rous po - ta - to-flower, Most greed - y of the throats that

squat and boist' - rous po - ta - to-flower, Most greed - y of the throats that

61

power, \_\_\_\_\_ Loads its a - bys - mal

power, \_\_\_\_\_ Loads its a - bys - mal

poach the sky, Stuffed with starch and sol - ar power, Loads

poach the sky, Stuffed with starch and sol - ar power, Loads

64

67 *gioioso*

fruits un - til they fly O - pen like bombs

fruits un - til they fly O - pen like bombs

its a - bys - mal fruits un - til they fly O - pen like bombs the

its a - bys - mal fruits un - til they fly O - pen like bombs — the

67 *gioioso*

mf *cresc.*

That old of - fi - cious - ness of bees

mf *cresc.*

That old of - fi - cious - ness of bees of

mf *cresc.*

day the forks de - scend. That old of - fi - cious - ness of bees —

mf *cresc.*

day the forks de - scend. That old of - fi - cious - ness of bees —

71 *cresc.*

76 *ff*

Serves us this plate of calm - round - per - fect peas,

bees Serves us this plate of calm - round - per - fect peas,

— Serves us this plate of calm - round - per - fect peas,

— Serves us this plate of calm - round - per - fect peas,

76 *ff*

81 *mf* **Meno mosso**

Pol - ished a thou - sand years by gene and wind. —

*mf* *solo voice p* [3] Sap - less, in ma - ny a "Gold - en

*mf* Pol - ished a thou - sand years by — gene and wind. —

*mf* Pol - ished a thou - sand years by gene and wind. —

81 *mf* **Meno mosso**

*p dolce e legato*

87 *p*

The two - di - men - sion ROSE of love sleeps

*tutti p*

Treas - u - ry" pressed, The two - di - men - sion ROSE of love sleeps

*p*

The two - di - men - sion ROSE of love sleeps

*p*

ROSE of love sleeps

87

# CHORALE

92 *p espressivo*

on, While liv - ing Ind - ies wake the West With

*p espressivo*

on, While liv - ing Ind - ies wake the West With

*p espressivo*

on, While liv - ing Ind - ies wake the West With

*p espressivo*

on, While liv - ing Ind - ies wake the West With

92

97 *quasi come prima* *morendo*

prod - ding cof - fee, jabs of cin - na - mon.

8 *quasi come prima* *morendo*

prod - ding cof - fee, jabs of cin - na - mon.

*quasi come prima* *morendo*

prod - ding cof - fee, jabs of cin - na - mon.

*quasi come prima* *morendo*

prod - ding cof - fee, jabs of cin - na - mon.

97 *p quasi come prima* *morendo* *hesitando* *pp*

103 **Tempo primo**

103 **Tempo primo** *rit.*

*p wistfully* *rit.* *ff* *p*

*con pedale*

## LOVE SONG OF PRUFROCK JUNIOR

Must all successful rebels grow  
From toreador to Sacred Cow?  
What cults he slew, his cult begot.  
"In my beginning," said his Scot,  
"My end, My end;" and aging eagles know  
That 1912 was long ago.  
Today the women come and go  
Talking of T. S. Eliot.

## 2. Love Song of Prufrock Junior

**Gavotte Eliot**  $\text{♩} = 60$

**Soprano** *mf* Must all suc - cess - ful reb - els

**Alto** *mf* Must all suc - cess - ful reb - els

**Tenor** *mf* Must all suc - cess - ful reb - els

**Bass** *mf* Must all suc - cess - ful reb - els

**Piano** *f* *decresc.* *mp*

7 grow From to - re - a - dor to Sa - cred Cow? What cults he slew, his

7 grow From to - re - a - dor to Sa - cred Cow? What cults he slew, his

7 grow From to - re - a - dor to Sa - cred Cow? What cults he slew, his

7 grow From to - re - a - dor to Sa - cred Cow? What cults he slew, his

*f* *mp*

12

cult be - got. "In my be - gin - ning,"

cult be - got. "In my be - gin - ning,"

cult be - got. "In

*mp*

What cults he slew, his cult be - got. "In

12

said his Scot, and a - ging eag - les

said his Scot, "My end;" and a - ging eag - les

*cresc.* *mf*

*cresc.* *mf*

my be - gin - ning," "My end, My end;" and a - ging eag - les

*cresc.* *mf*

my be - gin - ning," "My end;" and a - ging eag - les

16

*cresc.* *mf*

20 *p cresc.*

— know That Nine - teen - twelve was

*p cresc.*

know That Nine - teen - twelve was

*p cresc.*

know That Nine - teen - twelve was

*p cresc.*

know That Nine - teen - twelve was

20 *p cresc.*

23 *ff*

long a - go. —

*ff*

long a - go. —

*ff*

long a - go. —

*ff*

long a - go. —

*f*

To - day the

*f*

To - day the wom - en come and

*f*

To - day the wom - en come and go —

23 *ff*

*f*

28 *f* To - day the wom - en come and go *mf* Talk - ing of T. S. E - li -

wom - en come and go

go Talk - ing of *mp*

28 *mf* *mp* 8<sup>va</sup>

32 ot. *p* Talk - ing of T. S. E - li - ot.

T. S. E - li - ot.

*pp* Talk - ing of T. S. E - li - ot.

32 *p* *pp* *mp secco*

## THE REACHING OUT OF WARMTH IS NEVER DONE

The reaching out of warmth is never done.  
To see around the bend, to see around, around,  
Through ice to see a poppy wink you on,  
Entangle with the tentacles of light  
And nudge a green unkemptness up from night,—  
The mixed-up splice of things, the all, the one.  
    Mix in, mix in, and weave a blurring Other.  
Give all — keep twining in — and you may get  
A more-than-all: three dance a strict quartet,  
And pairs are threes (O Eros, unseen brother),  
And even grapes, so single in their glowing,  
Mix with a twin from sky (O wine-god, flowing);  
The reaching out of warmth is never done.

What reaching up, though old, can still astound?  
Persephone is stirring underground.  
Stretching up drowsily through melting snow,  
See how each calyx opens, row on row  
(Whole hillsides now, soon half a planet sighing);  
Each flower-throat "O" exhales her wakening yawn.  
    What twining in with death is never dying?  
Till flame is burnt and water drowned,  
The reaching out of warmth is never done,—  
The mixed-up blur of gods, the good black sun.

# 3. The Reaching Out of Warmth Is Never Done

**Pavane: gently flowing** ♩ = 66 *mp legato*

**Soprano** The reach - ing out of warmth is nev - er

**Alto** The reach - ing out of warmth is nev - er

**Tenor** *p legato*

**Bass** *p legato*

*mp* *mf* *p* *mp* *p*

done. To see a - round the bend, to see a -

done. To see a - round the bend, to see a -

reach - ing out of warmth is nev - er done. To

reach - ing out of warmth is nev - er done. To

The musical score is for a piece titled '3. The Reaching Out of Warmth Is Never Done'. It is a Pavane in 3/4 time, marked 'gently flowing' with a tempo of 66 beats per minute. The score is for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts enter in the first measure with the lyrics 'The reach - ing out of warmth is nev - er'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score is divided into two systems, with a measure rest (4) at the beginning of the second system for each part.

6

round, Through ice to see a pop - py wink you

round, Through ice to see a pop - py wink *mf* you

8

see a - round the bend, to see a - round, a - round, Through *mf*

see a - round the bend, to see a - round, Through

6

8

*mf* on, *mp* En - tang - le with the ten - ta - cles of light

*mf* on, *mp* En - tang - le with the ten - ta - cles of light

8

ice to see a pop - py wink you on, *mp* En - tang - le with the ten - ta - cles And *mf*

ice to see a pop - py wink you on, En - tang - le with the ten - ta - cles of

8

*mf* *mp*

**11 Piu mosso** *mf*

And nudge a green un - kempt - ness up from

And nudge a green un - kempt - ness up from

nudge a green un - kempt - ness up from night, - The

light un - kempt - ness up from night, - The

**11 Piu mosso** *cresc.* *mf*

**13**

night, - The mixed - up splice of things, the all, the

night, - The mixed - up splice of things, the all, the

mixed - up splice of things, the all, the one. Mix

mixed - up splice of things, the all, the one. Mix

**13** *cresc. poco a poco*

15 *f* *opt. solo mp*

one. Mix in, and weave a blur - ring Oth - er. Give

one. Mix in, and weave a blur - ring Oth - er. Give

in, mix in, and weave a blur - ring Oth - er. Give

in, mix in, and weave a blur - ring Oth - er. Give

*f* *cresc.* *ff* *p*

18

all - keep twi - ning in - and you — may get A more - than - all: three dance a strict quar -

all - keep twi - ning in - and you — may get A more - than - all: three dance a strict quar -

all - keep twi - ning in - and you — may get A more - than - all: three dance a strict quar -

all - keep twi - ning in - and you — may get A more - than - all: three dance a strict quar -

18

22 *mf*

tet, \_\_\_\_\_ And pairs are threes (O E - ros, un - seen bro - ther), And

*p* *mf*

tet, three dance a strict quar - tet, And pairs are threes (O E - ros, un - seen bro - ther), And

*p* *mf*

tet, three dance a strict quar - tet, And pairs are threes (O E - ros, un - seen bro - ther), And

*mf*

tet, \_\_\_\_\_ quar - tet, And pairs are threes (O E - ros, un - seen bro - ther), And

22

*mf*

26 *decresc.* *p* *mp*

e - ven grapes, so sing - le in their glow - ing, Mix \_\_\_\_\_

*decresc.* *p* *mp*

e - ven grapes, so sing - le in their glow - ing, Mix \_\_\_\_\_

*decresc.* *p* *mp*

e - ven grapes, so sing - le in their glow - ing, Mix \_\_\_\_\_

*decresc.* *p* *mp*

e - ven grapes, so sing - le in their glow - ing, Mix \_\_\_\_\_

26 *decresc.* *mp*

30 *tutti p*

— with a twin from sky (O wine - god, flow - ing): \_\_\_\_\_ The

— with a twin from sky (O wine - god, flow - ing): \_\_\_\_\_ The

— with a twin from sky (O wine - god, flow - ing): \_\_\_\_\_ The

— with a twin from sky (O wine - god, flow - ing): \_\_\_\_\_ The

30

34 **Tempo primo** **Piu mosso** *mf*

reach - ing out of warmth is nev - er done. Per -

reach - ing out of warmth is nev - er done. *mf* Per -

reach - ing out of warmth is nev - er done. *mf* What reach - ing up, though old, can still a -

reach - ing out of warmth is nev - er done. *mf* What reach - ing up, though old, can still a -

34 **Tempo primo** **Piu mosso** *p* *mf*

37

seph - o - ne is stir - ring un - der - ground.

seph - o - ne is stir - ring un - der - ground.

stound? Stretch - ing up drows - i - ly through

stound? Stretch - ing up drows - i - ly through

37

*cresc. poco a poco*

39

*cresc.* *f rit.*

Stretch - ing up drows - i - ly through melt - ing snow,

*cresc.* *f*

Stretch - ing up drows - i - ly through melt - ing snow,

*cresc.* *f*

melt - ing snow, through melt - ing snow,

*cresc.* *f*

melt - ing snow, through melt - ing snow,

39

*rit.* *f* *ff*

# CHORALE

## Andante con moto espressivo

42 *p calmato* *mp* *mf* *p*

See how each ca - lyx o-pens, row on row (Whole hill-sides now, soon half a

See how each ca - lyx o-pens, row on row (Whole hill-sides now, soon half a

See how each ca - lyx o-pens, row on row (Whole hill-sides now, soon half a

See how each ca - lyx o-pens, row on row (Whole hill-sides now, soon half a

42 **CHORALE**

50 *dim.* *pp* *mp* *ppp* *poco rit.*

plan - et sigh - ing); — Each flower-throat "O" ex - hales her wake - ning yawn.

plan - et sigh - ing); — Each flower-throat "O" ex - hales her wake - ning yawn. —

plan - et sigh - ing); — Each flower-throat "O" ex - hales her wake - ning yawn.

plan - et sigh - ing); — Each flower-throat "O" ex - hales her wake - ning yawn.

50

**Come prima**

*pp* What twi - ning in with death is nev - er dy - ing? Till

*pp* — What twi - ning in with death is nev - er dy - ing? Till

*ppp* What twi - ning in with death is nev - er

*ppp* What twi - ning in with death is nev - er

**Come prima**

*pp*

**61**

*cresc.* flame is burnt and wa - ter drowned, The reach - ing out of warmth is nev - er

*cresc.* flame is burnt and wa - ter drowned, The reach - ing out of warmth is nev - er

*mp* dy - ing? Till flame is burnt and wa - ter drowned, The

*mp* dy - ing? Till flame is burnt and wa - ter drowned, The

**61**

*cresc.*

64 *mp* *p* *rit.* *a tempo*

done, - The mixed - up blur of gods, the good black sun.

done, - The mixed - up blur of gods, the good black sun.

8 reach - ing out of warmth is nev - er done, - the good black sun.

reach - ing out of warmth is nev - er done, - the good black sun.

64 *mp* *p* *rit.* *a tempo*

67 *pp* *rit.*

The reach - ing out of warmth is nev - er done.

*pp* The reach - ing out of warmth is nev - er done.

*pp* The reach - ing out of warmth is nev - er done.

*pp* The reach - ing out of warmth is nev - er done.

The reach - ing out of warmth is nev - er done.

67 *p* *pp* *rit.*

## TO A SINISTER POTATO

O vast earth-apple, waiting to be fried,  
Of all life's starers the most many-eyed,  
What furtive purpose hatched you long ago  
In Indiana or in Idaho?

In Indiana and in Idaho  
Snug underground, the great potatoes grow,  
Puffed up with secret paranoias unguessed  
By all the duped and starch-fed Middle West.

Like coiled-up springs or like a will-to-power,  
The fat and earthy lurkers bide their hour,  
The silent watchers of our raucous show  
In Indiana or in Idaho.

"They think us dull, a food and not a flower.  
Wait! We'll outshine all roses in our hour.  
Not wholesomeness but mania swells us so  
In Indiana and in Idaho.

"In each Kiwanis Club on every plate,  
So bland and health-exuding do we wait  
That Indiana never, never knows  
How much we envy stars and hate the rose."

Some doom will strike (as all potatoes know)  
When --once too often smashed in Idaho --  
From its cocoon the drabbest of earth's powers  
Rises and is a star.  
And shines.  
And lours.

# 4. To a Sinister Potato

**Bolero patata** ♩ = 112 *f*

Soprano *f*<sup>o</sup>

Alto *f*<sup>o</sup>

Tenor *f*<sup>o</sup>

Bass *f*<sup>o</sup>

Piano *mf* *leggero* *con pedale*

5 *with humor and pride*

vast earth - ap - ple, wait - ing to be fried, Of all life's

5 *with humor and pride*

vast earth - ap - ple, wait - ing to be fried, Of all life's

5 *with humor and pride*

vast earth - ap - ple, wait - ing to be fried, Of all life's

5 *with humor and pride*

vast earth - ap - ple, wait - ing to be fried, Of all life's

5 *with humor and pride*

vast earth - ap - ple, wait - ing to be fried, Of all life's

10

sta - rers the most man - y - eyed, What fur - tive pur - pose

sta - rers the most man - y - eyed, What fur - tive pur - pose

sta - rers the most man - y - eyed, What fur - tive pur - pose

sta - rers the most man - y - eyed, What fur - tive pur - pose

10

hatched you long a - go In In - di - an - a or in I - da -

hatched you long a - go In In - di - an - a or in I - da -

hatched you long a - go In In - di - an - a or in I - da -

hatched you long a - go In In - di - an - a or in I - da -

15

8va

15

20 *piu f* *mp*

ho? In In - di - an - a and in I - da - ho Snug

*piu f* *mp*

ho? In In - di - an - a and in I - da - ho Snug

*piu f* *mp*

ho? In In - di - an - a and in I - da - ho Snug

*piu f* *mp*

ho? In In - di - an - a and in I - da - ho Snug

20 *f* *mp*

*f* *mp*

25 *cresc.* *f*

un - der - ground, the great po - ta - toes grow, \_\_\_\_\_ Puffed up with se - cret pa - ra -

*cresc.* *f*

un - der - ground, the great po - ta - toes grow, \_\_\_\_\_ Puffed up with se - cret pa - ra -

*cresc.* *f*

un - der - ground, the great po - ta - toes grow, \_\_\_\_\_ Puffed up with se - cret pa - ra -

*cresc.* *f*

un - der - ground, the great po - ta - toes grow, \_\_\_\_\_ Puffed up with se - cret pa - ra -

25 *cresc.* *f*

*cresc.* *f*

30 *decresc.* *mp*

noi - as un - guessed By all the duped and starch - fed Mid - dle West.

30 *decresc.* *mp*

noi - as un - guessed By all the duped and starch - fed Mid - dle West.

30 *decresc.* *mp*

noi - as un - guessed By all the duped and starch - fed Mid - dle West.

30 *decresc.* *mp*

noi - as un - guessed By all the duped and starch - fed Mid - dle West.

30 *decresc.* *mp*

noi - as un - guessed By all the duped and starch - fed Mid - dle West.

### Poco piu mosso

36 *mf misterioso*

The fat and earth - y lurk - ers

*p misterioso*

Like coiled - up springs or like a will - to - pow'r, The fat lurk - ers

*mf misterioso*

The fat and earth - y lurk - ers

*p misterioso*

Like coiled - up springs or like a will - to - pow'r,

36 *p misterioso* *mf*

41

*p* *mf cresc.*

bide their hour, The si - lent watch - ers of our rau - cous show in

*p* *mf cresc.*

bide their hour, The si - lent watch - ers of our rau - cous show in

*p* *mf cresc.*

bide their hour, The si - lent watch - ers of our rau - cous show in

*p* *mf cresc.*

The si - lent watch - ers of our rau - cous show in

46

*f* *mp*

In - di - an - a or in I - da - ho. "They think us dull, a

*f* *mp*

In - di - an - a or in I - da - ho. "They think us dull,

*f* *mp*

In - di - an - a or in I - da - ho. a

*f*

In - di - an - a or in I - da - ho.

46

*f* *p*

51 *mf*

food and not a flow - er. Wait! We'll out - shine all ros - es in our

*mf*

a food and not a flow - er. Wait! We'll out - shine all ros - es

*mf*

food and not a flow - er. Wait! We'll out - shine all ros - es in our

51 *mf*

56 *mp*

hour. Not whole - some - ness but

*mp*

in our hour. Not whole - some - ness but

*mp*

hour. Not whole - some - ness but

*mf*

Wait! We'll out - shine all ros - es in our hour. but

*mp*

56 *mp*

61 *cresc.* *f*

ma - nia swells us so In In - di - an - a and in

61 *cresc.* *f*

ma - nia swells us so In In - di - an - a and in

61 *cresc.* *f*

ma - nia swells us so In In - di - an - a and in

61 *cresc.* *f*

ma - nia swells us so In In - di - an - a and in

61 *cresc.* *f* *brillante* *8va*

I - da - ho. *mf* "In

I - da - ho. *mf* "In

I - da - ho.

I - da - ho.

67 *ff* *3*

*8va*

71

each Ki-wa-nis Club on ev'-ry plate, So bland and health - ex-ud-ing do we

each Ki-wa-nis Club on ev'-ry plate, So bland and health - ex-ud-ing do we

*mf* "In each Ki - wa-nis Club on ev' - ry plate, So bland \_\_\_\_\_ and health - ex-ud-ing

*mf* "In each Ki - wa-nis Club on ev' - ry plate, So bland \_\_\_\_\_ and health - ex-ud-ing

71

*mf*

75

*mp* wait That In - di - an - a nev - er, nev - er knows How

*mp* wait That In - di - an - a nev - er, nev - er knows How

*mp* do we wait That In - di - an - a nev - er, nev - er knows How

*mp* do we wait That In - di - an - a nev - er, nev - er knows How

75

*cresc.*

*mp*

79 *f*

much we en - vy stars and hate the rose."

much we en - vy stars and hate the rose."

much we en - vy stars and hate the rose."

much we en - vy stars and hate the rose."

84 *mf*

Some doom will strike (as all po - ta - toes know) When -

Some doom will strike (as all po - ta - toes know) When -

Some doom will strike (as all po - ta - toes know) When -

Some doom will strike (as all po - ta - toes know) When -

84 *subito mf*

Some doom will strike (as all po - ta - toes know) When -

88

*f*

once too oft - en mashed in I - da - ho - From its co -

*f*

once too oft - en mashed in I - da - ho - From its co -

*f*

once too oft - en mashed From its co - coon the

*f*

once too oft - en mashed From its co - coon the

88

once too oft - en mashed From its co - coon the

88

once too oft - en mashed From its co - coon the

92

*p poco a poco cresc.*

coon the drab - best of powers Ris - es \_\_\_\_\_ and is a star. \_\_\_\_\_

*p poco a poco cresc.*

coon the drab - best of powers Ris - es, ris - es and is a

*p poco a poco cresc.*

drab - best of earth's powers Ris - es, ris - es and is a star. is a

*p poco a poco cresc.*

drab - best of earth's powers Ris - es, \_\_\_\_\_ ris - es and is a star. \_\_\_\_\_

92

*p poco a poco cresc.*

drab - best of earth's powers Ris - es, \_\_\_\_\_ ris - es and is a star. \_\_\_\_\_

98 *rit.* ***ff***

— - Ris - es, — - ris - es and is a star. — And

star. — Ris - es, ris - es and is a star. And *div.* ***ff***

star. Ris - es, ris - es and is a star. —

Ris - es, ris - es and is a star. —

98 *rit.* ***ff*** *8va* — —

### Meno mosso

103 ***f*** *mp*

shines. And shines. And shines. —

shines. ***f*** And shines. *mp* And shines. —

shines. *div.* ***f*** And shines. *mf* And shines. *unis.* *mp*

And lours. And lours. lours. —

And lours. And lours. lours. —

And lours. And lours. lours. —

103 *ringing*

A GNARLED OLD CRAB-APPLE TREE  
ANSWERS JOYCE KILMER

I'll bow my trunk to true simplicity  
But not to folksy simperings that drool.  
Poems are made by trees like me,  
But only God can make a fool.

# 5. A Gnarled Old Crab-apple Tree

## Answers Joyce Kilmer

Country Waltz ♩ = 72

**Soprano** *f* *rall.* *a tempo*

**Alto** *f*

**Tenor** *f*

**Bass** *f*

**Piano** *f* *a tempo* *con pedale*

A GNARLED OLD CRAB - AP - PLE TREE ANS - WERS JOYCE KIL - MER.

**4** *solo mf*

I'll bow my trunk \_\_\_\_\_ to true\_\_ sim - pli - ci - ty But not to folk - sy simp'-rings that

*pp*

Oo \_\_\_\_\_

**4** *mp*

8

drool. \_\_\_\_\_ Po - ems are made \_\_\_\_\_ by trees like me.

Oo \_\_\_\_\_

11

*p* By trees like me. *tutti mf* I'll bow my *mf* I'll bow my

*p* Po - ems are made by trees like me.

11

14

trunk \_\_\_\_ to true\_\_ sim - pli - ci - ty But not to folk - sy simp'-rings that drool. \_\_\_\_

trunk \_\_\_\_ to true\_\_ sim - pli - ci - ty But not to folk - sy simp'-rings that drool. \_\_\_\_

*p*

Oo \_\_\_\_

*p*

Oo \_\_\_\_

18

Po - ems are made \_\_\_\_ by trees like me. \_\_\_\_ Po - ems are made by trees like

Po - ems are made \_\_\_\_ by trees like me. \_\_\_\_ Po - ems are made by trees like

*mp*

Oo Po - ems are made \_\_\_\_ by trees like me. Po - ems are made by trees like

Oo \_\_\_\_ Po - ems are made by trees like

18

21

me. I'll bow my trunk to true\_\_ sim -

me. I'll bow my trunk to true\_\_ sim -

me. I'll bow my trunk to true\_\_ sim -

me. I'll bow my trunk to true\_\_ sim -

21

24

pli - ci - ty\_\_ But not to folk - sy simp'-rings that drool.\_\_

pli - ci - ty\_\_ But not to folk - sy simp'-rings that drool.\_\_

pli - ci - ty But not to folk - sy simp'-rings that drool.\_\_

pli - ci - ty But not to folk - sy simp'-rings that drool.\_\_

24

24

24

This musical score is for a song with the lyrics: "Poems are made by trees like me, But only God can make a fool." The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The score is divided into systems, with measures 27, 30, and 33 marked at the beginning of new sections. The lyrics are written below the vocal staves, with blank lines for the words. The piano part is written on grand staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *unison*. The tempo is marked as *Andante*. The score is for a song with the lyrics: "Poems are made by trees like me, But only God can make a fool." The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The score is divided into systems, with measures 27, 30, and 33 marked at the beginning of new sections. The lyrics are written below the vocal staves, with blank lines for the words. The piano part is written on grand staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *unison*. The tempo is marked as *Andante*.

34 *mp*

\_\_\_\_\_ can make a fool. \_\_\_\_\_ But on - ly God \_\_\_\_\_

\_\_\_\_\_ can make a fool. \_\_\_\_\_ But on - ly God \_\_\_\_\_

God \_\_\_\_\_ can make a fool. \_\_\_\_\_ But on - ly God \_\_\_\_\_  
But on - ly

on - ly God can make a fool. \_\_\_\_\_

34 *mp*



37 *poco rit.*

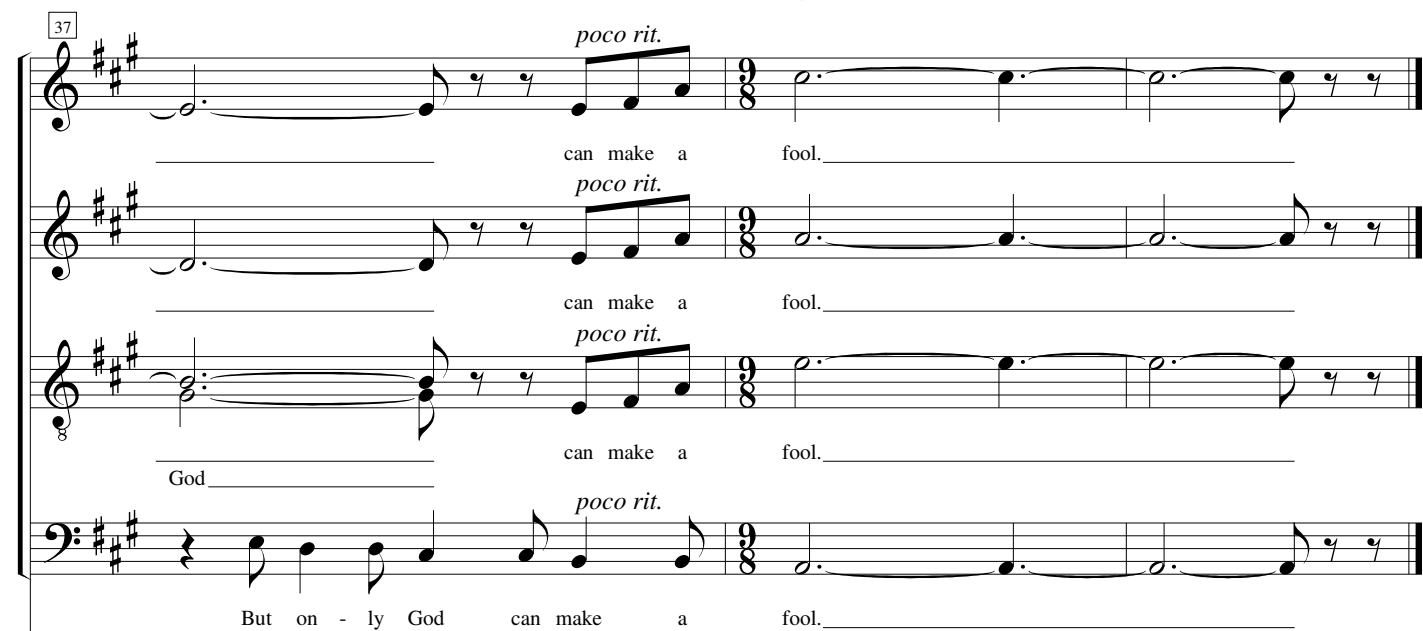
\_\_\_\_\_ can make a fool. \_\_\_\_\_

\_\_\_\_\_ can make a fool. \_\_\_\_\_

God \_\_\_\_\_ can make a fool. \_\_\_\_\_

But on - ly God can make a fool. \_\_\_\_\_

37 *poco rit.*



37 *poco rit.*

