

Mennonite Songs

**Cantata for SATB Chorus,
Solo Voices and Piano**

**Poems by
JULIA KASDORF**

**Music by
BRUCE TRINKLEY**

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Mennonite Songs are settings for chorus and solo voices of poems by Julia Kasdorf from her collections *The Sleeping Preacher* and *Poetry in America*. The collections are published by the University of Pittsburgh Press which has given permission to use the poetry in the musical settings.

The choruses were composed during a residency at the Helene Wurlitzer Foundation of New Mexico in Taos, New Mexico, January through April 2012.

Duration: approximately 27 minutes.

1. Vesta's Father

Mom's in the kitchen telling stories
from before she was born, how Vesta figured
if her father quit smoking, he'd save enough
to buy new winter coats that she and her sisters
would not be ashamed to hang in the anteroom
of Locust Grove Mennonite Church,
where the ladies couldn't help but smell smoke
when the girls pressed around the mirror
to jab pins in their buns and straighten prayer coverings.
He drank, too. Deer season each year
when he went with the Hoot Owls to their camp
on Back Mountain, someone always brought him home, drunk,
to his wife, who had spells when she couldn't stop crying.
The bishop found out he wore a baseball cap
and made him confess that worldliness
to the whole congregation. And when he died,
with whiskey on his nightstand,
he was buried by the Lutherans.

Tears gleam on Mother's cheeks
as she traces the grain in the table boards,
but I am not weeping like his wife or daughters.
The sins of the fathers won't be visited
on my generation. I say there is no shame
in lying among Lutherans where folks are allowed
to put flowers on graves, his plot in plain view
of those mountains that rise dark and silent
as old Mennonites standing in pews –
black-stockinged women on one side,
blacksuited men on the other –
those mountains so high they slow the sunrise
and hurry the night.

2. A Family History

At dusk the girl who will become my mom
must trudge through the snow, her legs
cold under skirts, a bandanna tight on her braids.
In the henhouse, a klook pecks her chapped hand
as she pulls a warm egg from under its breast.
This girl will always hate hens,
and she already knows she won't marry a farmer.
In a dim barn, my father, a boy, forks hay
under the holsteins' steaming noses.
They sway on their hooves and swat dangerous tails,
but he is thinking of snow, how it blows
across the gray pond scribbled with skate tracks,
of the small blaze on its shore, and the boys

in black coats who skate hand-in-hand
round and round, building up speed
until the leader cracks that whip
of mittens and arms, and it jerks around
fast, flinging off the last boy.
He'd be that one – flung like a spark
trailing only his scarf.

3. The Sleeping Preacher

About the time guilt got the best
of the Fox sisters, and they confessed
the rappings were not messages
from the dead to comfort their friends,
but only the girls' toe knuckles cracking,
about that time, the Sleeping Preacher came
to the Valley. Our great-grandma saw him
swoon across the front pew
and preach against jewelry,
fancy dresses for women, and photographs.
That day she threw all the old daguerreotypes
in gilt and red velvet cases, all the prints
of her parents on their wedding day,
of the milk wagon parked outside their barn,
and herself in high button shoes
into the cookstove. She stoked those flames
to burn away the sins
that might keep her kin from rising
on the last day. She did not think of us,
only to save us, leaving nothing
for us to touch or see
except this stubborn will to believe.

4. The Only Photograph of My Father as a Boy

In Amish trousers and suspenders,
he's barefoot by the field lane,
blond hair bowl-cut, his face twisted.
He knows this shouldn't be –
this worldly uncle squinting into a box
camera, commanding, "Hold still."
That click, something flew out of him
with, "Don't tell your mother 'bout this."
And something flew in. The next picture,
high school graduation, he's grinning
on the rim of the world,
as confident as science in 1951.

5. Grossdaadi's Funeral

This is the child in a buff-colored coat with a foxtail collar.
This is the child who walks down the aisle between straight-back
benches
in Amish church; gapes at great-aunts and great-uncles and covens
of cousins in black.

This is the child whose momma knows she'll see plenty of this
and lifts her to the bare, pine box that Grossdaadi made for
himself.

(He crawled in to test, then kept it locked in a spare bedroom
back at the farm.)

This is the child who stares at his hand, bony and veined,
covered with skin like the paper her momma wraps sandwiches in;
she touches his face chilled by the aunts who sat up all night
sponging the corpse.

This is the child who fingers his beard, as gray as the fur
on the foxhead muff that dangles from grosgrain around her neck.
Later she'll learn the hair of the dead – like this dirty gauze beard –
still grows in the grave.

This is the girl who clutches the muff, who digs in its fur
for edges of skull, scrapes at the glass beads glued in for eyes,
and presses the teeth so her fingertips sting
all through the long, German prayers.

6. When Our Women Go Crazy

When our women go crazy, they're scared there won't be
enough meat in the house. They keep asking
but how will we eat? Who will cook? Will there be enough?
Mother to daughter, it's always the same
questions. The sisters and aunts recognize symptoms:
she thinks there's no food, same as Mommy
before they sent her away to that place,
and she thinks if she goes, the men will eat
whatever they find right out of the saucepans.

When our women are sane, they can tomatoes
and simmer big pots of soup for the freezer.
They are satisfied arranging spice tins
on cupboard shelves lined with clean paper.
They save all the leftovers under tight lids
and only throw them away when they're rotten.
Their refrigerators are always immaculate and full,
which is also the case when our women are crazy.

7. Dying with Amish Uncles

The ground was frozen so hard
his sons used a jackhammer to pry
open a grave in the rocky field
where Grossdaadi's wife and daughter
lay under the streaked stones
that tell only last names:
Yoder, Zook, Yoder.

Amish uncles, Grossdaadi's sons,
shoveled earth on the box;
stones clattered on wood then quieted
while we sang hymns to the wind.
Bending over the hole,
Uncle Kore wouldn't wipe
his dripping nose and chin.

Ten years later when we gather
for July ham and moon pies,
the uncles stand to sing
Grossdaadi's favorite hymns.
At "*Gott ist die Liebe*,"
they almost laugh
with the tears running
into their beards;
Abe and Mose and Ben
do not wipe them.

Their voices come deep as graves
and unashamed of shirtsleeves
or suspenders. Seeing them cry
that brave, I think the uncles
mustn't die, that they'll stay
with those of us who must,
being so much better than we are
at weathering death.

8. That Story

In this story the Garden of Eden is the Valley;
Adam and Eve are the parents who left
all those fine holsteins and the swallows
darting under the barn beams at dusk.
Once out of the Garden, they had to find jobs,
so Eve became a nurse, silent witness to the world's ills,
and Adam was doomed to office work. In the evenings
he pushed a plow in his garden's poor soil,
while his children stooped over the furrows
behind him, trailing pebbles of fertilizer
from their fists, dropping seeds
painted pesticide pink.

In this story, Cain is a woman
who slays with words. She moves to the city
where she fusses over a Christmas cactus
and African violets in pots. Her garden is only as wide
as a sidewalk; stray cats pee on her ragged
tomato stalks. Sometimes she thinks back to the nights
she and her father, tired together, sat
on the edge of their patch. Now she knows
his silent longing for that Garden.
It is easy to believe that story
and to grow as weary
as Israel's children
by the waters of Babylon.

9. Leftover Blessings

His dinner on the stove, Grandpa smirked at our jar
of pickled eggs and beets, "Old maids' picnic,
party for hens." They still let Bertha come
since she married so late and someone so mean.
(Who could begrudge all those children a mother,
besides it was she who taught that proud Amishman
to drive in her own new, black Plymouth.)

They had a spot under the hemlocks
by a stream on Back Mountain, the Valley's
leftover blessings: Elsie and Miriam,
the three Stayrook sisters who crocheted and sang
and Mary and Loamie who lived on the home farm
like girls – calling all the chickens by name,
milking goats and Rosie the cow by hand,
feeding geese and guinea hens just for fun.
Winters they hooked rugs from wool rags,
heating only one room in that great, dark house.

The only child among women, I couldn't imagine
them young or waiting for dates, though I'd seen
the photograph from Rehoboth or one of the ocean cities –
five of them lined up, laughing in the surf,
thin, dark-haired, hiking their skirts.
I never guessed they might have chosen
to stay with women.

I only felt the weight of the way
they heaped my plate and touched my hair,
or the picnic games they made only for me.
How they cheered while I raced against
invisible children, sparing me the indignity
of three-legged relays, bestowing balloons
and butterscotch. So much for just one child,
I thought. This is what it means to be a blessing,
enough love left over to give prizes for nothing,
for just showing up, being young, being born
the granddaughter of a man someone married.

10. Oral Tradition

Before I leave, Percy Yoder means
to give me something I can use:

*Your grandpa was a worker, a driver.
We only saw him at market when*

*he had a calf to sell. But his dad –
I worked for him when I was young –*

*stopped plowing well before suppertime
so the horses cooled down and wouldn't drink*

*so fast back at the barn. Of the fields
our ancestors cleared long before tractors,*

some lie bare to the sun. In others,
great oaks rain shade for horses and men.

Percy means to show me both kinds
so that I may choose one.

11. Mennonites

We keep our quilts in closets and do not dance.
We hoe thistles along fence rows for fear
we may not be perfect as our Heavenly Father.
We clean up his disasters. No one has to
call; we just show up in the wake of tornadoes
with hammers, after floods with buckets.
Like Jesus, the servant, we wash each other's feet
twice a year and eat the Lord's Supper,
afraid of sins hidden so deep in our organs
they could damn us unawares,
swallowing this bread, his body, this juice.
Growing up, we love the engravings in *Martys Mirror*:
men drowned like cats in burlap sacks,
the Catholic inquisitors,
the woman who handed a pear to her son,
her tongue screwed to the roof of her mouth
to keep her from singing hymns while she burned.
We love Catherine the Great and the rich tracts
she gave us in the Ukraine, bright green winter wheat,
the Cossacks who torched it, and Stalin,
who starved our cousins while wheat rotted
in granaries. We must love our enemies.
We must forgive as our sins are forgiven,
our great-uncle tells us, showing the chain
and ball in a cage whittled from one block of wood
while he was in prison for refusing to shoulder
a gun. He shows the clipping from 1916:
Mennonites are German milksops, too yellow to fight.
We love those Nazi soldiers who, like Moses,
led the last cattle cars rocking out of the Ukraine,
crammed with our parents – children then –
learning the names of Kansas, Saskatchewan, Paraguay.
This is why we cannot leave the beliefs
or what else would we be? why we eat
'til we're drunk on shoofly and moon pies and borscht.
We do not drink; we sing. Unaccompanied on Sundays,
those hymns in four parts, our voices lift with such force
that we lift, as chaff lifts toward God.

1. Vesta's Father

1

For SATB Chorus, 4 Solo Voices and Piano

Adagio con moto ♩ = 66 *solo mp*

Soprano
Mom's in the kit-chen tell-ing sto-ries

Alto
from be-

Piano
mp *mf* *mp*

5
S. *p cresc. poco a poco*
how Ves-ta fig-ured if her fa-ther quit smok-ing,

A. *mp cresc. poco a poco*
fore she was born, he'd save e-nough to buy

5
Piano
p cresc. poco a poco

10
S. *mf*
that she and her sis-ters would not be a-shamed to hang in the an-te-room of

A. *mf*
new win-ter coats in the an-te-room of

10
Piano
mf

14 *f* *mf*

S. Lo - cust Grove Men - non - ite Church, when the girls

A. *f* *mp* *cresc. poco a poco*

Lo - cust Grove Men - non - ite Church, where the la - dies could-n't help but smell smoke

14 *f* *p* *cresc. poco a poco*

18 *f* *poco rit.*

S. pressed a - round the mir - ror to jab pins in their buns and straight-en prayer cov - er - ings. —

A. *mf* *f* *poco rit.*

to jab pins in their buns and straight-en prayer cov - er - ings. —

B. *solo p* *gravelly*

He

18 *f* *poco rit.*

Poco meno mosso $\text{♩} = 60$

3

22 *solo mf*

T. when he went with the Hoot Owls__

B. *mp* drank, too. Deer sea-son each year

22 *mp simile mf*

27 *allarg.*

T. to their camp on Back Moun-tain,

B. *solo p* some - one al - ways brought him home, drunk, to his wife,

27 *allarg. p*

31 *solo mp espressivo a tempo*

S. who had spells when she could - n't stop cry - ing.

T. *solo mp* The bish - op found out he wore a

31 *a tempo colla voce mp*

35 *allarg. tutti p* *mp*

S. to the whole con - gre - ga - tion. And

A. *tutti p* *mp*

T. *tutti p* *mp*

B. *solo mp* *tutti p* *mp*

base-ball cap to the whole con - gre - ga - tion. And

and made him con-fess that world-li-ness to the whole con - gre - ga - tion. And

35 *allarg.*

40 **Andante** ♩ = 92 *mf*

S. when he died, he was bur - ied by the

A. *mf*

T. *mf*

B. *solo* *tutti mf*

when he died, with whis-key on his night-stand, bur-ied by the

40 *mp* *mf*

44 *allarg.* **Come prima** ♩ = 66 *mp*

S. Lu-ther-ans. Tears gleam on Moth-er's

A. Lu-ther-ans. Tears gleam on Moth-er's

T. Lu-ther-ans.

B. Lu-ther-ans.

44 *allarg.* *mp* *mf* *mp*

48 cheeks as she trac-es the grain in the ta-ble boards,

A. cheeks as she trac-es the grain in the ta-ble boards,

T. but I am not weep-ing like his wife or daugh-ters.

B. but I am not weep-ing like his wife or daugh-ters.

48 *cresc.*

Risoluto $\text{♩} = 144$

allarg. **f**

S. The sins of the fa - thers won't be vis - it - ed on my gen - er - a - tion.

A. The sins of the fa - thers won't be vis - it - ed on my gen - er - a - tion.

T. The sins of the fa - thers won't be vis - it - ed on my gen - er - a - tion.

B. The sins of the fa - thers won't be vis - it - ed on my gen - er - a - tion.

f

allarg.

p dolce

S. where

A. **p dolce** where

T. **mp** I say there is no shame in ly - ing a - mong Lu - ther - ans

B. **mp** I say there is no shame in ly - ing a - mong Lu - ther - ans

mp

60

S. *p cresc.* *allarg.*
folks are al-lowed to put flow-ers on graves, those moun-tains that rise

A. *p cresc.*
folks are al-lowed to put flow-ers on graves, those moun-tains that rise

T. *p cresc.*
his plot in plain view of those moun-tains that rise

B. *p cresc.*
his plot in plain view of those moun-tains that rise

60

subito p *cresc. poco a poco* *allarg.*

64 **Moderato espressivo** ♩ = 126 *dim. poco a poco*

S. *f* *dim. poco a poco*
dark and si-lent as old Men-non-ites stand-ing in pews, black-stock-inged wom-en on

A. *f* *dim. poco a poco*
dark and si-lent as old Men-non-ites stand-ing in pews, black-stock-inged wom-en on

T. *f* *dim. poco a poco*
dark and si-lent as old Men-non-ites stand-ing in pews,

B. *f* *dim. poco a poco*
dark and si-lent as old Men-non-ites stand-ing in pews,

64 **Piu mosso** ♩ = 144 *p* *cantando*

68

S. *pp non cresc.*
one side, those moun-tains so high they

A. *pp non cresc.*
one side, those moun-tains so high they

T. *p* *pp non cresc.*
black-suit - ed men on the oth - er, those moun-tains so high they

B. *p* *pp non cresc.*
black-suit - ed men on the oth - er, those moun-tains so high they

68

S. *ten., allarg.* *a tempo* *rit.*
slow the sun-rise and hur - ry the night.

A. *ten.*
slow the sun-rise and hur - ry the night.

T. *ten.*
slow the sun-rise and hur - ry the night.

B. *ten.*
slow the sun-rise and hur - ry the night.

72

allarg. *a tempo* *rit.*
espressivo

2. A Family History

For SATB Chorus and Piano

Andante con moto ♩ = 100
unison women p sombre

Women

At dusk the girl who will be - come my mom must

Piano

mp p

5 trudge through the snow, her legs cold un - der skirts, a ban - dan - na tight on her

9 braids. In the hen - house, a klook

mp mf mp

12 pecks her chapped hand as she pulls a warm egg from un - der its breast. This

p p

10

W. 15 *mf* *div.* *mf*

girl will al - ways hate hens, _____ and she al - read - y knows she

15 *mf*

W. 18 *f*

won't mar - ry a farm - er.

18 *f* *dim. poco a poco*

Piu mosso ♩ = 112
mp unison men

M. 22 22

In a dim barn, my fa - ther, a boy, forks hay un - der the hol - steins' steam - ing

mp

M. 26 26

mf *f* *div.*

nos - es. They sway on their hooves and swat dan - ger - ous

mf *f*

Andante grazioso $\text{♩} = 76$

poco rit. *mp*

T. 8 tails, _____ but

B. 8 tails, _____ but

29 *sub. p cresc. poco a poco* *mf* *poco rit.*

33 *a tempo cresc.* *mf* he is think - ing of snow, _____ how it blows a - cross the gray pond _____

B. *cresc.* *mf* he is think - ing of snow, _____ how it blows a - cross the gray pond _____

33 *a tempo* *mp cresc.* *mf*

37 *mp* *p* *mp* scrib - bled _____ with skate tracks, _____ of the small blaze on its shore, and the

B. *mp* *p* *mp* scrib - bled _____ with skate tracks, _____ of the small blaze on its shore, and the

37 *mp* *p* *poco cresc.*

42

T. *sub. p* *cresc. molto.*
 boys in black coats who skate hand-in-hand round and round, build-ing up speed

B. *sub. p* *cresc. molto.*
 boys in black coats who skate hand-in-hand round and round, build-ing up speed

42

mp *sub. p* *cresc. molto.*

46

T. *with abandon* *ff* *div.* *unis.*
 un - til the lead - er cracks that whip of mit - tens and arms, and it

B. *with abandon* *ff* *div.* *unis.*
 un - til the lead - er cracks that whip of mit - tens and arms, and it

46

ff

50

T. *div.* *poco rit.*
 jerks a - round fast, fling - ing off the last boy. _____

B. *poco rit.*
 jerks a - round fast, fling - ing off the last boy. _____

50

poco rit. *gliss.*

Lento espressivo $\text{♩} = 50$

53 *mp* warmly *p*

S. He'd be that one, flung like a spark

A. He'd be that one, flung like a spark

53 *mp* warmly *p*

T. He'd be that one, flung like a spark

B. He'd be that one, flung like a spark

57

S. trail - ing on - ly his scarf,

A. trail - ing on - ly his scarf,

57 *pp*

T. trail - ing on - ly his scarf.

B. trail - ing on - ly his scarf.

57 *p* *pp*

3. The Sleeping Preacher

For SA Chorus, 2 Solo Voices and Piano

Matter-of-factly ♩ = 112

Soprano *solo f* and

Alto *solo mf*
A - bout the time guilt got the best of the Fox sis-ters,

Piano *f* *mp*

S. ⁵ *(squeaky and gossipy)*
they con-fessed the rap-pings were not mes-sag-es from the dead to com-fort their friends, _____ but

P. *mf*

S. ⁹ on - ly the girls' toe knuck - les crack - ing, *tutti mp* a - bout that time, *cresc.* *mf* the

A. *tutti mp* *cresc.* *mf*
a - bout that time, the

P. *mp* *cresc.* *mf*

13 *f* *mf* *mp* melodramatically

S. Sleep - ing Preach - er came to the Val - ley. Our great-grand - ma saw him

A. Sleep - ing Preach - er came to the Val - ley. Our great-grand - ma saw him

13 *f* *mf* *f* *mp*

17 *p* *cresc. poco a poco*

S. swoon a - cross the front pew _____ and preach a - gainst jew-el - ry, fan - cy dress - es for

A. swoon a - cross the front pew _____ and preach a - gainst jew-el - ry, fan - cy dress - es for

17 *p* *cresc. poco a poco* *p* *cresc. poco a poco*

21 *f* *ritenuto*

S. wom - en, and pho - to - graphs. _____

A. wom - en, and pho - to - graphs. _____

21 *f* *ritenuto*

16

24

Adagio appassionato $\text{♩} = 58-63$ *poco rit.*

S. *mf* That day she threw all the old da - guer - re - o - types in gilt and red vel - vet *f*

A. *mf* That day she threw all the old da - guer - re - o - types in gilt and red vel - vet *f*

24 *poco rit.*

28

a tempo

S. *mf* cas - es, all the prints of her par - ents on their wed - ding *with regret* *div.* *f*

A. *mf* cas - es, all the prints of her par - ents on their wed - ding *with regret* *f*

28 *a tempo*

32

unison
p semplice

S. *p* day, of the milk wag-on parked out - side their barn, *mp semplice*

A. *p* day, and her - self in high but-ton shoes *mp*

32

37 *f* *mf* *cresc.* *f* *>*

S. in - to the cook - stove. She stoked those flames to burn a - way the

A. *f* *mf*
in - to the cook - stove. She

37 *f* *mp cresc.* *mf*

41 *mp* *poco rit.* *mf* *a tempo*

S. sins that might keep her kin from

A. *cresc.* *f* *mf*
stoked those flames to burn a - way the sins that might

41 *mp cresc.* *mf* *poco rit.* *a tempo*

45 *mp* *dim. poco a poco* *p* *molto ritardando*

S. ris - ing on the last day.

A. *dim. poco a poco* *p*
keep her kin from ris - ing on the last day.

45 *dim. poco a poco* *mp* *molto ritardando*

Largo espressivo $\text{♩} = 56$

49 *p* *mp*

S. She did not think of us, _____ on-ly to save us, _____ leav - ing noth-ing for

A. *p* *mp*

A. She did not think of us, _____ on-ly to save us, leav - ing noth-ing for

54 *p* *mp* *moving ahead*

S. us _____ to touch or see _____ ex - cept this stub - born

A. *p*

A. us _____ to touch or see _____ ex - cept this stub - born

54 *dim.* *p* *moving ahead*

58 *rit. poco a poco al fine*

S. will to be - lieve, _____

A. will, _____ this will to be - lieve, _____

58 *rit. poco a poco al fine*

The musical score is for a piece titled 'Largo espressivo' with a tempo of 56 beats per minute. It features three parts: Soprano (S.), Alto (A.), and Piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 49, 54, and 58 marked. Dynamics include piano (p), mezzo-piano (mp), and decrescendo (dim.). Performance instructions include 'rit. poco a poco al fine' and 'moving ahead'. The lyrics are: 'She did not think of us, on-ly to save us, leav - ing noth-ing for us to touch or see ex - cept this stub - born moving ahead will to be - lieve, will, this will to be - lieve.' The score ends with a double bar line.

4. The Only Photograph of My Father as a Boy ¹⁹

For SATB Chorus and Piano

Andante semplice ♩ = 108

p quietly

Soprano
In A - mish trou-sers and sus - pend-ers, he's bare-foot by the field lane, _____

Alto
In A - mish trou-sers and sus - pend-ers, he's bare-foot by the field lane, _____

Tenor
In A - mish trou-sers and sus - pend-ers, he's bare-foot by the field lane, _____

Bass
In A - mish trou-sers and sus - pend-ers, he's bare-foot by the field lane, _____

Piano
p

8va -

6 *mf* *mp* *p* guiltily

S. blond hair bowl-cut, his face twist-ed. He knows this should-n't be,

A. *mf* *mp* *pp* guiltily *mp*

A. blond hair bowl-cut, his face twist-ed. He knows this should - n't be, this

T. *mf* *mp* *p* guiltily

T. blond hair bowl-cut, his face twist-ed. He knows this should-n't be,

B. *mf* *mp* *pp* guiltily *mp*

B. blond hair bowl-cut, his face twist-ed. He knows this should - n't be, this

6 *mp* *p* *pp* cresc.

12 *mf* *mp* *poco rit.* *a tempo* *mf*

S. squint-ing in - to a box cam - er-a, com - mand-ing, That

A. world - ly uncle com - mand-ing, That

T. 8 squint-ing in - to a box cam - er-a, "Hold still." That

B. world - ly uncle "Hold still." That

mp *mf*

18 *mp* *mf*

S. click, some-thing flew out of him ___ with, "Don't tell your moth-er 'bout this."

A. click, some-thing flew out of him ___ with, "Don't tell your moth-er 'bout this."

T. 8 click, some-thing flew out of him ___ with, "Don't tell your moth-er 'bout this."

B. click, some-thing flew out of him ___ with, "Don't tell your moth-er 'bout this."

mp *mp*

22 **Allegro gioioso** ♩ = 72

S. *f* And some-thing flew in. *mp* The

A. *f* And some-thing flew in. *mp* The

T. *f* And some-thing flew in.

B. *f* And some-thing flew in.

sub. *p* *cresc.* *f*

26 *cresc. poco a poco*, *poco rit.* *ff* *a tempo*

S. next pic - ture, high school grad - u - a - tion, he's grin - ning

A. *cresc. poco a poco* *ff* next pic - ture, high school grad - u - a - tion, he's grin - ning

T. *mf cresc.* *ff* high school grad - u - a - tion, he's grin - ning

B. *mf cresc.* *ff* high school grad - u - a - tion, he's grin - ning

sub. *mp cresc. poco a poco* *poco rit.* *ff* *a tempo*

30

S. *mf cresc.* *f*
on the rim of the world, _____ as con - fi - dent as sci - ence in nine - teen-fif - ty -

A. *mf cresc.* *f*
on the rim of the world, _____ as con - fi - dent as sci - ence in nine - teen-fif - ty -

T. *mf cresc.* *f*
on the rim of the world, _____ as con - fi - dent as sci - ence in nine - teen-fif - ty -

B. *mf cresc.* *f*
on the rim of the world, _____ as con - fi - dent as sci - ence in nine - teen-fif - ty -

30

mf cresc. *f*

35

S. *ff* *mf cresc. poco a poco*
one. _____ he's grin - ning on the rim of the world, _____ as con - fi - dent as

A. *ff* *mf cresc. poco a poco*
one. _____ he's grin - ning on the rim of the world, _____ as con - fi - dent as

T. *ff* *mf cresc. poco a poco*
one. _____ he's grin - ning on the rim of the world, _____ as con - fi - dent as

B. *ff* *mf cresc. poco a poco*
one. _____ he's grin - ning on the rim of the world, _____ as con - fi - dent as

35

sub. mp *ff* *mf cresc. poco a poco*

40

S. *ff*
sci - ence in nine - teen-fif - ty - one.

A. *ff*
sci - ence in nine - teen-fif - ty - one.

T. *ff*
sci - ence in nine - teen-fif - ty - one.

B. *ff*
sci - ence in nine - teen-fif - ty - one.

40

dim. poco a poco al fine

45

rit.

mp

p

5. Grossdaadi's Funeral

For Four Solo Voices and Piano

Larghetto funebre ♩ = 56

Piano

mf *maestoso* *mp*

A. *p* *sotto voce*

6 This is the child in a buff-col-ored coat with a fox-tail col-lar. This is the child who

pp *mp* *p*

A. 11 walks down the aisle be-tween straight-back bench-es in A-mish church; gapes at great-aunts and great-

sonore

S. 15 *poco rit.* *a tempo* *mp cresc.*

This is the child whose mom-ma knows she'll see

cresc. *mf*

A. 15 un-cles and cov-ens of cous-ins in black. *poco rit.* *a tempo*

cresc. *mf* *mp cresc.*

20 *mf* *dim.* *p*

S. plen-ty of this and lifts her to the bare, pine box that Gross-daa - di made for him - self. (He

20 *mf* *dim.*

25 **Freely**

S. crawled in to test, then kept it locked in a spare bed-room back at the farm.)

25 *p*

28 *a tempo* *p*

B. This is the child who stares at his hand, bon - y and veined, cov-ered with skin like the

28 *a tempo* *p*

33 *mp* *cresc. poco a poco*

B. pa-per her mom-ma wraps sand-wich-es in; she touch - es his face chilled by the

33 *mp* *cresc. poco a poco* *con pedale*

B. *f* *mf* *dim. poco a poco* *p* *molto rit.*

aunts _____ who sat up all night spong - ing the corpse. _____

T. *mp* *dim. poco a poco* *p* *a tempo* *mf* *pesante* *poco rit.* *a tempo* *p* *sotto voce*

molto espressivo This is the child who fin - gers his beard, as gray as the fur on the

fox - head muff that dan - gles from gros - grain a - round her neck. Lat - er she'll learn the

hair of the dead, like this dirt - y gauze beard, still grows in the grave.

mp

57 *mf cresc. with growing intensity* *f* 27

S. who digs in its fur for edges of skull,

A. *cresc. with growing intensity*

57 This is the girl who clutch - es the muff,

p cresc. poco a poco *f*

61 *f cresc.* *poco rit. ff*

T. and press - es the teeth so her fin - ger-tips sting

B. *mf with growing intensity*

61 scrapes at the glass beads glued in for eyes,

mp cresc. poco a poco *ff*

65 *f* Come prima *mf* *mp* *p*

S. all through the long, Ger - man prayers. All through the long Ger - man prayers.

A. *f* *mf* *mp* *p*

T. *f* *mf* *mp* *p*

B. *f* *mf* *mp* *p*

65 all through the long, Ger - man prayers. All through the long Ger - man prayers.

f *mf* *mp* *p*

6. When Our Women Go Crazy

For SATB Chorus and Piano

Adagio ossessionato ♩ = 69

Women *p sotto voce*
When our women go crazy, they're

Men *p sotto voce*
When our women go crazy, they're

Piano
mf *mp* *p*

W. *mp urgently*
scared there won't be e-nough meat in the house. _____ but

M. *mf* *mp*
scared there won't be e - nough meat in the house. They keep ask - ing _____

W. *p*
how will we eat? Who will cook? Will there be e - nough? _____

M. *pp*
Will there be e - nough? _____

Piano
dim. *pp*

15 *mf*

S. Moth-er to daugh-ter, it's al-ways the same ques - tions.____

A. *p* The sis - ters and aunts

T. *mf* Moth-er to daugh-ter, it's al-ways the same ques - tions.____

B. *p* The sis - ters and aunts

15 *sub. mf* *p*

19 *p*

S. she thinks there's no food, same as Mom-my____ be - fore they

A. rec - og-nize symp - toms:____ she thinks there's no food, same as Mom-my____ be - fore they

T. *p* she thinks there's no food, same as Mom-my____ be - fore they

B. rec - og-nize symp - toms:____ she thinks there's no food, same as Mom-my____ be - fore they

19

23 *molto cresc.* *f* *dim.* *mp*

S. sent her a - way to that place, and she thinks if she goes, the men will eat what-

A. *molto cresc.* *f* *dim.* *mp*

A. sent her a - way to that place, and she thinks if she goes, the men will eat what-

T. *molto cresc.* *f* *dim.* *mp*

T. sent her a - way to that place, and she thinks if she goes, the men will eat what-

B. *molto cresc.* *f* *dim.* *mp*

B. sent her a - way to that place, and she thinks if she goes, the men will eat what-

23 *molto cresc.* *f* *dim.* *mp*

27

S. ev - er they find right out of the sauce - pans.

A. ev - er they find right out of the sauce - pans.

T. *mf warmly*

T. ev - er they find right out of the sauce - pans. When our wom-en are sane,

B. *mf warmly*

B. ev - er they find right out of the sauce - pans. When our wom-en are sane,

27 *mf*

31

T. 8 they can to - ma - toes _____ and sim - mer big pots of soup for the freez - er. _____

B. 8 they can to - ma - toes _____ and sim - mer big pots of soup for the freez - er. _____

31

35 *mf* *dim.* *mp*

S. They are sat - is - fied _____ ar - rang - ing spice tins on cupboard shelves lined with clean pa - per. _____

A. *mf* *dim.* *mp*

A. They are sat - is - fied _____ ar - rang - ing spice tins on cupboard shelves lined with clean pa - per. _____

35

40 *mf*

T. 8 They save all the left - o - vers un - der tight lids and on - ly throw them a - way when they're rot - ten.

B. *mf*

B. They save all the left - o - vers un - der tight lids and on - ly throw them a - way when they're rot - ten.

40

mf

45

S. *mp* Their re - frig - er - a - tors are al - ways im - mac - u - late and full, which is al - so the case *sub. pp intensely*

A. *mp* Their re - frig - er - a - tors are al - ways im - mac - u - late and full, which is al - so the case *sub. pp intensely*

T. *pp intensely* which is al - so the case

B. *pp intensely* which is al - so the case

45

mp sonore

pp

51

S. *pochiss. rit. a tempo rit.* — when our wom-en are cra - zy.

A. — when our wom-en are cra - zy.

T. — when our wom-en are cra - zy.

B. — when our wom-en are cra - zy.

51

pochiss. rit. a tempo rit.

7. Dying with Amish Uncles

33

For TTBB Chorus, Solo Voices and Piano

Adagio rusticano $\text{♩} = 72$

Tenor *mf* The ground was froz-en so hard___ his

Bass *mf* The ground was froz-en so hard___ his

Piano *f* *mp* *f* *mp* *mf*

7

T. *mp* sons used a jack - ham - mer___ to pry o - pen a grave___ in the rock - y field where

B. *mp* sons used a jack - ham - mer___ to pry o - pen a grave___ in the rock - y field where

7

p *cresc.* *mf* *sub. p*

11

T. *rit.* Gross-daa - di's wife and daugh - ter___ lay un - der the streaked stones___ that tell on - ly last

B. Gross-daa - di's wife and daugh - ter___ lay un - der the streaked stones___ that tell on - ly last

11

mp *rit.*

15 *a tempo* *solo T1 mf* *solo T2* *tutti f*

T. 8 names: _____ Yo - der, Zook, *solo B1 or B2 mf* A - mish un - cles,

B. 15 *a tempo* names: _____ Yo - der. _____ A - mish un - cles,

20 *mp* *sub. p*

T. 8 Gross-daa-di's sons, shov-eled earth on the box; _____ stones clat-tered on wood _____ then

B. 20 *mp* *sub. p* Gross-daa-di's sons, shov-eled earth on the box; _____ stones clat-tered on wood _____ then

25 *cresc.* *div. mf* *f* *solo T1 mp*

T. 8 qui - et - ed while we sang hymns _____ to the wind. _____ Bend - ing o - ver the

B. 25 *cresc.* *div. mf* *f* qui - et - ed while we sang hymns _____ to the wind. _____

29 *poco rit.*

T. 8 hole, Un-cle Kore would-n't wipe his drip-ping nose and chin.____

29 *poco rit.*

Poco meno mosso $\text{♩} = 66$

33 *unis. mp nostalgically*

T. 8 when we gath-er____ for Ju-ly ham the *div.*

B. 8 Ten years lat-er and moon pies, the *div.*

33

37 *poco rit. cresc. mf* *a tempo f dim.* *rit. mf* *mp ten.*

T1 8 un-cles stand to sing Gross-daa-di's fa-vor-ite hymns. At

T2 8 un-cles stand to sing Gross-daa-di's fa-vor-ite hymns. At

B1 8 un-cles stand to sing Gross-daa-di's fa-vor-ite hymns. At

B2 8 un-cles stand to sing Gross-daa-di's fa-vor-ite hymns. At

37 *poco rit. cresc. mf* *a tempo f dim.* *rit. mf* *ten.*

36

Hymn $\text{♩} = 80$ *mf* joyfully*mp*

T1 *mf* joyfully *mp*
 "Gott ist die Lie-be", they al-most laugh ___ Abe and

T2 *mf* joyfully *mp*
 "Gott ist die Lie-be", they al-most laugh ___ with the tears run-ning in-to their beards; ___

B1 *mf* joyfully *mp*
 "Gott ist die Lie-be", they al-most laugh ___ with the tears run-ning in-to their beards; ___

B2 *mf* joyfully *mp*
 "Gott ist die Lie-be", they al-most laugh ___ Abe and

43

p

48

T1 *mf* full and rich *p*
 Mose and Ben do not wipe them. Their voic-es come deep as graves and un-a - shamed of shirt-sleeves or sus-

T2 *mf* full and rich
 Their voic-es come deep as graves

B1 *mf* full and rich *p*
 Their voic-es come deep as graves and un-a - shamed of shirt-sleeves or sus-

B2 *mf* full and rich
 Mose and Ben do not wipe them. Their voic-es come deep as graves

48

p

53 *espressivo* **Adagio** $\text{♩} = 72$ *cresc.* *f* *with intensity* *poco dim.*

T1 penders. See-ing them cry that brave, I think the un-cles must-n't die, that they'll stay with those of

T2 *p espressivo* *cresc.* *f* *with intensity* *poco dim.*
See-ing them cry that brave, I think the un-cles must-n't die, that they'll stay with those of

B1 *espressivo* *cresc.* *f* *with intensity* *poco dim.*
penders. See-ing them cry that brave, I think the un-cles must-n't die, that they'll stay with those of

B2 *p espressivo* *cresc.* *f* *with intensity* *poco dim.*
See-ing them cry that brave, I think the un-cles must-n't die, that they'll stay with those of

53

58 *mf* *mp* *dim. poco a poco al fine* *, allargando* *pp*

T1 us who must, be-ing so much bet - ter than we are at weath - er - ing death.

T2 *mf* *mp* *dim. poco a poco al fine* *, allargando* *pp*
us who must, be-ing so much bet - ter than we are at weath - er - ing death.

B1 *mf* *mp* *dim. poco a poco al fine* *, allargando* *pp*
us who must, be-ing so much bet - ter than we are at weath - er - ing death.

B2 *mf* *mp* *dim. poco a poco al fine* *, allargando* *div. pp*
us who must, be-ing so much bet - ter than we are at weath - er - ing death.

58 *allargando*

8. That Story

For Soprano and Baritone Solo Voices and Piano

Maestoso $\text{♩} = 54$

Soprano

f In this sto - ry *mf* the Gar - den of E - den is the *dim. poco rit.*

Baritone

f In this sto - ry the *mf* Gar - den of E - den is the *dim.*

Piano

f *mf* *poco rit.*

Piu mosso $\text{♩} = 63$

S.

mp Val - ley;

B.

mp Val - ley;

Piano

mp *dim.*

S.

mp poco agitato Ad - am and Eve are the par - ents who left *poco cresc.* all those fine hol - steins and the

B.

mp poco agitato Ad - am and Eve are the par - ents who left *poco cresc.* all those fine hol - steins and the

Piano

poco cresc.

13 *mf* *dim.* *p*

S. swal - lows dart - ing un - der the barn beams at dusk.

B. swal - lows dart - ing un - der the barn beams at dusk.

13 *mf* *dim.* *p*

Tempo primo

16 *f* *mf* *mp*

S. Once out of the Gar-den, they had to find jobs, so Eve be-came a nurse,

B. Once out of the Gar - den, they had to find jobs,

16 *f* *mf* *p*

21 *mf* *mp*

S. si - lent wit-ness to the world's ills,

B. and Ad - am was doomed to of - fice work.

21 *cresc.* *mf* *mp*

Piu mosso $\text{♩} = 63$

B. 25 *p*

In the eve - nings he pushed a plow in his gar - den's poor

25 *p*

B. 29

soil, while his chil - dren stooped o - ver the fur - rows be - hind him, trail - ing peb - bles of

29

S. 33 *ff*

In

B. 33 *mf*

fer - til - iz - er from their fists, drop - ping seeds paint - ed pes - ti - cide pink.

33 *mf*

38 *allarg.* *f* *ff*

S. this sto - ry, Cain is a wom - an who slays with words.

B. *ff* *f* *ff*

In this sto - ry, Cain is a wom - an who slays with words.

38 *f* *mf cresc.* *ff*

42 **Poco piu mosso** $\text{♩} = 60$ *mp*

S. She moves to the cit - y where she fuss - es o - ver a

42 *mp*

46

S. Christ-mas cac-tus and Af-ri-can vio-lets in pots. Her gar-den is on-ly as wide as a side-walk;

46

51 *p*

S.

stray cats pee on her rag-ged to-ma - to stalks.

51 *p* *cresc.*

Pensoso $\text{♩} = 54$

56 *mf* *mp espressivo*

S.

Some - times she thinks back to the nights

56 *mf* *mp espressivo*

B.

Some - times she thinks back to the nights

56 *mf* *mp*

60 *p* **Andante** $\text{♩} = 80$ *allargando*

S.

she and her fa - ther, tired to - geth - er, sat on the edge of their patch.

60 *p* *allargando*

B.

she and her fa - ther, tired to - geth - er, sat on the edge of their patch.

60 *p* *sonore* *allargando*

Espansivo ♩ = 72

64 *f* *molto dim.* *rit.*

S. Now she knows his si - lent long - ing for that Gar - den.

B. *f* *molto dim.*

Now she knows his si - lent long - ing for that Gar - den.

64 *f* *molto dim.* *rit.* *p*

68 *p* **Andante espressivo** ♩ = 80 *sempre p* *non cresc.*

S. It is eas - y to be - lieve that sto - ry and to grow as wear - y as

B. *p* *sempre p* *non cresc.*

It is eas - y to be - lieve that sto - ry and to grow as wear - y as

68 *p* *p* *sonore*

72 *poco rit.* *a tempo*

S. Is - ra - el's chil - dren by the wa - ters of Bab - y - lon.

B. *poco rit.* *a tempo*

Is - ra - el's chil - dren by the wa - ters of Bab - y - lon.

72 *poco rit.* *a tempo* *pp*

9. Leftover Blessings

For SA Chorus, Two Solo Voices and Piano

Adagio con umore ♩ = 66

alto solo mf

Alto

Piano

mf

His din-ner on the stove, Grand-pa smirked at our jar of pick-led

[5] *(imitating Grandpa's falsetto)*
f soprano solo

S. "Old maids' pic - nic, par - ty for hens."

A. eggs and beets, They still let Ber - tha come since she

[9] *p*

S. and some-one so mean.____ (Who could be-grudge all those chil-dren a moth-er,

A. mar-ried so late____ (Who could be-grudge all those chil-dren a moth-er, be -

[9] *p* *mf*

13 sides it was she who taught that proud A - mish-man to drive in her own new, _____ black Plym-outh.)

mp

17 *rit.* **Larghetto pastorale** $\text{♩} = 58$

mf *mp*

21 *tutti mp*

S. un - der the hem - locks _____ by a stream on Back Moun - tain, _____ the

A. *tutti mp* They had a spot _____ by a stream on Back Moun - tain, _____ the

21

25 *p* *cresc.*

S. Val - ley's left - o - ver bless - ings: _____ El - sie and Mir-i-am, the three Stay-rook sis - ters who cro -

A. Val - ley's left - o - ver bless - ings: _____

25 *p* *cresc.*

29 *mf* *mp cresc.*

S. cheted and sang like

A. *mf* *sub. p* *cresc.*

who cro - cheted and sang and Ma - ry and Loa-mie who lived on the home farm like

29

33 *f* *p*

S. girls, call - ing all the chick-ens by name, milk - ing goats and

A. girls, like girls, call - ing all the chick-ens by name, milk - ing goats and

33

37 *f*

S. Ros-ie the cow by hand, feed - ing geese and guin-ea hens just for fun.

A. Ros-ie the cow by hand, feed - ing geese and guin-ea hens just for fun.

37

Meno mosso ♩ = 52

S. *mp cresc.* heat - ing on - ly one room in that

A. *mp cresc. div.* Wint - ers they hooked rugs from wool rags, heat - ing on - ly one room in that

41

sub. mp cresc.

Semplice, con moto ♩ = 104

S. *mf soprano solo mp* great, dark house. The on - ly child a-mong

A. *mf* great, dark house.

46

mf sonore mp

S. 51 wom - en, I could - n't im - ag - ine them young or wait - ing for dates,

A. *alto solo mp* 51 though I'd seen the

48 55

S. *tutti mf*

A. *tutti mf*

pho-to-graph from Re - ho - both or one of the o - cean cit - ies, five of them lined up,

55

S. *mf*

A. *mf*

laugh - ing in the surf, thin, dark - haired, hik - ing their skirts. I

59

S. *soprano solo p*

A. *p*

laugh - ing in the surf, thin, dark - haired, hik - ing their skirts.

59

pp

62 *tenderly*

S. *rit.*

62 nev - er guessed they might have cho - sen to stay with wom - en.

molto legato

p

Larghetto pastorale ♩ = 58

67 *cresc. poco a poco*

S. *cantando*

67 I on - ly felt the weight of the way they heaped my plate and touched my hair, or the

cresc. poco a poco

71 *mf* *poco rit.* *a tempo*

S. pic - nic games they made on - ly for me.

A. *alto solo mf*

71 *mf* *poco rit.* *a tempo*

How they cheered while I raced a - gainst in -

75 *mp* *cresc.* *mf*

S. spar - ing me the in - dig - ni - ty of three - leg - ged re - lays, —

A. *p*

vis - i - ble chil - dren, be -

75 *mp* *cresc.* *mf* *sub. p*

79 *molto espressivo* *poco rit.*

A. stow - ing bal - loons and but - ter - scotch. So much for just one child, I thought.

79 *poco rit.* *colla voce*

50

Chorale: Andante espressivo ♩ = 88

83 *tutti p cresc. poco a poco* *mf* *div.* *f*

S. This is what it means to be a blessing, e - nough love left o-ver to give

A. This is what it means to be a blessing, e - nough love left o-ver to give

83 *mp* *p cresc. poco a poco* *mf* *f*

88 *unison dim.* *mp calmato* *div. mf cresc.*

S. priz-es for noth-ing, for just show-ing up, be-ing young, be - ing

A. priz-es for noth-ing, for just show-ing up, be-ing young, be - ing

88 *dim.* *mp calmato* *mf cresc.* *div.*

88 *dim.* *p* *mf cresc.*

94 *ff ten.* *f moving ahead* *molto allarg.* **Slowly**

S. born the grand-daugh-ter of a man some-one mar-ried.

A. born the grand-daugh-ter of a man some-one mar-ried.

94 *unison ff ten.* *f* *molto allarg.* *mp*

10. Oral Tradition

51

For SATB Chorus, Two Solo Voices, and Piano

Freely ♩ = 108-116 *solo soprano or alto mp cresc.*

Soprano: Be - fore I leave, Per - cy Yo - der

Piano *p cresc.*

S. *mf rit. ten.* means to give me some-thing I can use: **Andante con moto** ♩ = 66

B. *solo tenor or bass mp* Your grand - pa was a work - er, a

B. *rit. ten. mp p* driv - er. We on - ly saw him at mar - ket when he had a calf to sell. But his

B. *cresc. mf* dad, I worked for him when I was young, his dad stopped plow - ing

Piano *p mp*

B. 18 *mf* *mp* *molto ritardando*

well be-fore sup - per - time so the hors - es ____ cooled down ____ and would-n't drink so *molto ritardando*

18 *mf* *mp*

Chorale: maestoso ♩ = 80

S. 23 *mp*

A. *mp*

T. *mp*

B. *tutti mp*

23 fast back at the barn. ____ Of the fields our an - ces-tors cleared long be-fore

Of the fields our an - ces-tors cleared long be-fore

Of the fields our an - ces-tors cleared long be-fore

Of the fields our an - ces-tors cleared long be-fore

Of the fields our an - ces-tors cleared long be-fore

Of the fields our an - ces-tors cleared long be-fore

S. 28 *mf* *mp*

A. *mf* *mp*

T. *mf* *mp*

B. *mf* *mp*

trac - tors, some lie bare to the sun. In oth - ers,

trac - tors, some lie bare to the sun. In oth - ers,

trac - tors, some lie bare to the sun. In oth - ers,

trac - tors, some lie bare, some lie bare to the sun. In oth - ers,

32 *f* full and rich *mp*

S. great oaks rain shade for hors - es and men.

A. *f* full and rich *mp*

A. great oaks rain shade for hors - es and men.

T. *f* full and rich *mp*

T. great oaks rain shade for hors - es and men.

B. *f* full and rich *mp*

B. great oaks rain shade for hors - es and men.

36 *Freely* *allarg.*

S. *solo soprano or alto* *mf* *mp*

Per-cy means to show me both kinds so that

36 *p* *sonore* *mf* *mp* *allarg.*

40 *espressivo* *p* **Allegro enigmatico**

S. I may choose one. *8va*

40 *p* *mf*

11. Mennonites

For SATB Chorus and Piano

Allegro moderato ♩ = 112 *unison women*
mp

Women

Men

Piano

f dim. *mp*

We keep our quilts in clos-ets and do not dance.

unison men mp

We hoe

W.

M.

mp *cresc.* *f*

not be per - fect as our Hea - ven-ly Fa - ther.

cresc. poco a poco *f*

this-tles a-long fence rows for fear we may not be per - fect as our Hea - ven-ly Fa - ther.

Piano

W.

M.

mf *mf*

We clean up his dis-as - ters.

No one has to call; we just show up in the wake of tor-

Piano

f *mf*

13

W. *mp* af - ter floods _____ with buck - ets. Like *p*

M. *div.* *dim.* na - does with ham - mers, Like *p*

13

dim. *mp*

17

S. *molto cresc.* Je - sus, the ser - vant, we wash each oth - er's feet twice a year _____ and *f*

A. *molto cresc.* Je - sus, the ser - vant, we wash each oth - er's feet twice a year _____ and *f*

T. *molto cresc.* Je - sus, the ser - vant, we wash each oth - er's feet twice a year _____ and *f*

B. *molto cresc.* Je - sus, the ser - vant, we wash each oth - er's feet twice a year _____ and *f*

17

p

21

S. *fearfully*
eat the Lord's Sup - per, a - fraid of sins hid - den so deep in our or - gans they could

A. *fearfully*
eat the Lord's Sup - per, a - fraid of sins hid - den so deep in our or - gans they could

T. *fearfully*
eat the Lord's Sup - per, a - fraid of sins hid - den so deep in our or - gans they could

B. *fearfully*
eat the Lord's Sup - per, a - fraid of sins hid - den so deep in our or - gans they could

21

25

S. *ff* *mp cresc.* *allarg.* *f*
damn us un - a - wares, swal-low - ing this bread, his bod - y, this juice._____

A. *ff* *mp cresc.* *f*
damn us un - a - wares, swal-low - ing this bread, his bod - y, this juice._____

T. *ff* *mp cresc.* *f*
damn us un - a - wares, swal-low - ing this bread, his bod - y, this juice._____

B. *ff* *mp cresc.* *f*
damn us un - a - wares, swal-low - ing this bread, his bod - y, this juice._____

25

pp *f* *allarg.*

[30] Larghetto $\text{♩} = 60$ *mp*

S. *mp* Grow - ing up, we love the en - grav - ings in Mar - tys Mir - ror:

A. *mp* Grow - ing up, we love the en - grav - ings in Mar - tys Mir - ror:

mp

[34]

S. *f* the Cath - o - lic in - quis - i - tors,

A. *f* the Cath - o - lic in - quis - i - tors, *mp*

T. *mf* men drowned like cats in bur - lap sacks, *f* the Cath - o - lic in - quis - i - tors,

B. *mf* men drowned like cats in bur - lap sacks, *f* the Cath - o - lic in - quis - i - tors, *mp*

mf *f*

37

L'istesso tempo*mp darkly*

S. *her tongue screwed to the roof of her mouth*

A. *darkly*
wom-an who hand-ed a pear to her son, to

T. *mp darkly*
her tongue screwed to the roof of her mouth

B. *darkly*
wom-an who hand-ed a pear to her son, to

37

mp

Lustily ♩ = 120*f**poco rit.*

S. *ten.*
We love Cath-e-rine the Great _____ and the

A. *ten.*
keep her from sing-ing hymns while she burned. We love Cath-e-rine the Great _____ and the

T. *ten.*
We love Cath-e-rine the Great _____ and the

B. *ten.*
keep her from sing-ing hymns while she burned. We love Cath-e-rine the Great _____ and the

41

poco rit. *ten.* *f* *poco marcato*

45

S. rich tracts she gave us in the U - kraine, bright green win-ter wheat,

A. rich tracts she gave us in the U - kraine, bright green win-ter wheat,

T. rich tracts she gave us in the U - kraine, the Cos-sacks who torched it, and

B. rich tracts she gave us in the U - kraine, the Cos-sacks who torched it, and

45

mp angrily cresc. poco a poco

mp angrily cresc. poco a poco

mp cresc. poco a poco

49

S. rot - ted in gra - na-ries.

A. rot - ted in gra - na-ries.

T. Sta - lin, who starved our cous - ins while wheat rot - ted in gra - na-ries.

B. Sta - lin, who starved our cous - ins while wheat rot - ted in gra - na-ries.

49

f

f

f

f

ff

Chorale ♩ = 112*mp molto legato*

53

S. We must love our en - e - mies. We must for - give as our sins are for - giv-en,

A. We must love our en - e - mies. We must for - give as our sins are for - giv-en,

T. We must love our en - e - mies. We must for - give as our sins are for - giv-en, our

B. We must love our en - e - mies. We must for - give as our sins are for - giv-en, *div.*

Con fuoco ♩ = 72

59

T. great-un-cle tells us, show-ing the chain and ball in a cage whit-tled from one block of wood while

59

mp *cresc.* *mf* *f*

63

T. he was in pris-on for re - fus-ing to shoul-der a gun.

B. *mf* He shows the clip-ping from

63

f *mf*

67

S. *p* too yel-low to fight.

A. *p intensely, incredulous* Men-non-ites are Ger-man milk-sops, too yel-low to fight.

T. *p intensely, incredulous* Men-non-ites are Ger-man milk-sops, too yel-low to fight.

B. *p intensely, incredulous* nine-teen-six-teen: Men-non-ites are Ger-man milk-sops, too yel-low to fight.

67

71 **Lustily** ♩ = 120 *f*

S. *f* We love those Na - zi sol-diers who, like Mo - ses, led the last cat-tle cars

A. *f* We love those Na - zi sol-diers who, like Mo - ses, led the last cat-tle cars

T. *f* led the last cat-tle cars

B. *f* led the last cat-tle cars

71 *f poco marcato*

75

S. rock - ing out of the U - kraine, *ff* crammed with our par - ents,

A. rock - ing out of the U - kraine, *ff* crammed with our par - ents,

T. 8 rock - ing out of the U - kraine, *ff* crammed with our par - ents,

B. rock - ing out of the U - kraine, *ff* crammed with our par - ents,

75

78

S. *f* *molto rit.* **Meno mosso** ♩ = 108 *mf* chil-dren then, Sas - katch - e - wan,

A. *f* *mp* chil-dren then, learn - ing the names of Kan - sas,

T. 8 *f* *mf* chil-dren then, Sas - katch - e - wan,

B. *f* *mp* chil-dren then, learn - ing the names of Kan - sas,

78

f *molto rit.* *mp* *mf*

Chorale: calmato e legato $\text{♩} = 96$

82 *triumphantly* *div.* *f* *ff* *p* *mp* *p* *pp*

S. Pa - ra - guay. This is why we can - not leave the be - liefs ____ or

A. *triumphantly* *f* *ff* *p* *mp* *p* *pp*

A. Pa - ra - guay. This is why we can - not leave the be - liefs ____ or

T. *triumphantly* *f* *ff* *p* *mp* *p* *pp*

T. Pa - ra - guay. This is why we can - not leave the be - liefs ____ or

B. *triumphantly* *f* *ff* *p* *mp* *p* *pp*

B. Pa - ra - guay. This is why we can - not leave the be - liefs ____ or

82 *triumphantly* *f* *ff*

87 *poco meno mosso* *p cresc.* *mf dim.* *holding back*

S. what else would we be? ____ why we eat 'til we're drunk on shoo-fly and moon pies and

A. *p cresc.* *mf dim.*

A. what else would we be? ____ why we eat 'til we're drunk on shoo-fly and moon pies and

T. *p cresc.* *mf dim.*

T. what else would we be? ____ why we eat 'til we're drunk on shoo-fly and moon pies and

B. *p cresc.* *mf dim.*

B. what else would we be? ____ why we eat 'til we're drunk on shoo-fly and moon pies and

Andante cantabile $\text{♩} = 112$

91 *mp* *mf* with great warmth and joy

S. borscht. _____ We do not drink; we sing. _____ Un - ac -

A. borscht. _____ We do not drink; we sing, we sing. Un - ac -

T. borscht. _____ We do not drink; we sing, we sing. Un - ac -

B. borscht. _____ We do not drink; we sing, we sing. Un - ac -

96 *mp* *cresc. poco a poco al fine*

S. com-p'nied on Sun - days, those hymns in four parts, _____ our voic - es lift with such

A. com-p'nied on Sun - days, those hymns in four parts, _____ our voic - es lift with such

T. com-p'nied on Sun - days, those hymns in four parts, _____ our voic - es lift with such

B. com-p'nied on Sun - days, those hymns in four parts, _____ our voic - es lift with such

102 *, mf* *f* *molto allargando* *ff*

S. force _____ that we lift, _____ as chaff lifts toward God.

A. force, such force that we lift, that we lift, _____ as chaff lifts toward God.

T. force, such force that we lift, that we lift, _____ as chaff lifts toward God.

B. force, such force that we lift, that we lift, _____ as chaff lifts toward God.