

The Animals

a song cycle for baritone and piano

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The Animals (2009)

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We can judge the heart of a man by his treatment of animals.
- Immanuel Kant

I. Rooster Hubris

My master is the sun. He has appointed
me to tell him you are well.
He has asked me to tell him you are up.
Shall I? Shall I? What if today I wait
to hear you sing? Because I, the rooster,
have risen, now your spirit mounts the day.
I am the hero of warfare
and a true hero of the erotic.
I sing the sounds found in no book.
I am the cock-a-doodle-do.
I am a force of nature, an industrious lover.
I am the song of life.
I am, I am, I am, and I do. Listen for me. Oh,
listen to me. I do not listen to ...
I do not listen to you.
I do not listen *to you*.

II. American Buffalo

How many we were, American buffalo.
How large we are, each and all, how many we were.
So very many, too many to count,
stampeded to the buffalo jump.
We were made to be your heavy coats.
We were the meat, we were the leather.
We were the sinew for bows. We were the grease.
We made the dung for your fires.
We were the hooves turned into glue.
We were the last bits of marrow in hard times, too.
We wallowed to groom. We huddled in herds.
We thundered, and we frightened the birds.
We fought off the wolves and the grizzlies.
We ran through the chutes, away from men,
thundering to get free. Still,
we gave you clothing, we gave you heat.
We gave our hides to shelter.
We were too good to you.
We gave you what to eat.
In the storybooks, we stood until
we were hollow bodies and brittle bones.
Then we collapsed from within. Look for our kind
at the top of the Medicine Wheel. Once,
we had a future that is not the future we have.
Still, we have a past that will remain our past.
We jumped our heavy bodies over the cliffs.
We have learned not to run.

III. Stork

We sold the stork a story.
We gave the stork its name.

Its voice, a clattering of bills.
We traced the sweep of its wings.

We could see, in the rookery of the storks,
in colonies of pelican and of crane,
in the short flight of parent after parent
to their chicks, outflying the night,
how these birds, so starkly ungainly on land,
can hold up such beauty in the air,
such beauty in the air.

IV. Charley Horse

I am the dead leg, the granddaddy,
I am the corked thigh. Does it hurt?
Oh horse that excels in warfare, I am not thee.
Oh peaceful beasts of burden, I am not thee, not thee.
I trot inside your quadriceps. I snort. You moan.
I canter up and down. Oh, I prance when you wince.

I am an animal, too, because I am you.
Do you have feelings for me?
You *must* have feelings for me.
Because I am you.
Because I am you, too.
Because I am you.
I am you, too.
I am an animal, too.
Because I am you, too.

I am the horse of the deep purple,
I am the horse sense of your flesh.
Can you feel my unshod hooves?
I can feel your hand calming me.
Oh, hear me whinny and neigh.
Shall I live inside you all day?
Am I not real if I feel what you feel?

You have your plow horses, your thoroughbreds.
Why, then, are there sawhorses?
Why are there gift horses,
if not to enlarge the bestiary?

Confess that you gave birth to me.
I am a tiny piece of your bad luck.
I am alive within you. Call me Chuck.

V. Polar Bear

Look into the white to see me.
I am the loneliness of a polar bear,
as the ice melts beneath me.
I am the far beauty in an aviator's eyes,
but he is not beautiful to me.
Look down here, where I walk
in the vast, vacant air that surrounds me.
I scare the Finnish countryside.
The spirit of your forefathers is in me,
walking alone in the unframed cold,
a bit seen but, in the main, this unseen me.
I have not seen the beauty that you see.
I have not seen your love or care of me.
If ever you truly see me, you will draw
me ever larger. I patrol the very top
of a dying planet. I am not eternal.
I am dying, because I am not you.
Because I am me.

VI. Camel

I am more than a camel. I am a mountain.
Do you see in me, humped,
your stooped parent? Do I not kneel, then rise
to shoulder your burdens, and your dreams?

VII. Vulture

We gave you your first flute.
If you would sing of life,
let it be of life and death.

We gave you a wing bone
that bore five holes for your breath.
Oh, if you would sing of life,
let it be of life and death.

We who eat carrion,
who eat the carcasses of buffalo,
and of stork and peacock,
we who dine on raw leftovers,
we are fit to make music, too.

Oh, sing of it. Celebrate the one
who will be there when you need me.
I'll be there. I'll be there,
I will be there when you need me.
When life is over, I'll be there, I'll be there.

VIII. Peacock

While you were listening to the whale,
and while you were teaching the chimpanzee to speak,
and training the parrot to ape you,
and running the horse in a circle, and the rat in a maze,
we cried out, all on our own: peacocks! peacocks! peacocks!
Inside each of us was a person, shrieking.
Inside each of us was the beauty we unfolded in feathers.

Fanned out, the peacock has eyes that do not see.
It tiptoes inside a shimmer. In an iridescence.
Regal dragons who scream, they also squeak and bray.
Their terrible beauty gives them away.
Listen how they muster loudly.
They blare like taxis.
They attack like trombones.
They squawk. They screech. They strut.
They are land lovers but can fly.
They have a sound for whatever they feel.

While you were banding the egrets,
and while you were tracking the shark out to sea,
and training the dolphin to kiss you,
and queuing the lions to act, and the seals to juggle,
we cried out, all on our own: peacocks! peacocks! peacocks!
Inside each of us was a person, shrieking.
Inside each of us was the beauty we unfolded in feathers.

Do you like the queenly apparitions that we are?
Do you like the kingly apparitions that we are?
Do we not make your world more beautiful?
And does our beauty not terrify you?
We have more than one effect on you. We have two.

And while you were listening to the whale,
and while you were teaching the chimpanzee to speak,
and training the parrot to ape you,
and running the horse in a circle, and the rat in a maze,
we cried out, all on our own: peacocks! peacocks! peacocks!
Inside each of us was a person, shrieking.
Inside each of us was the beauty we unfolded in feathers.

IX. Coda

How extra-ordinary,
who walk or swim or fly,
all of us, glorious.
We peacocks do not lie.
Listen at dawn and dusk.
We, too, can speak. We can sing.
Like the whale,
like the chimp and the mynah,
like the rooster, like the buffalo,
like the horse, the stork, the camel,
like the high vultures you fear,
we are near. And we are talking, too.
We are talking, each of us talking, to you, to you.
Yes, we are talking to you.
We are talking, yes, we are talking to you.
To you, we are talking to you.

to Stephen Swanson

The Animals

I. Rooster Hubris

Marvin Bell

David Gompper

$\text{♩} = 54$

Baritone Solo

Musical score for Baritone Solo and Piano, measures 1-5. The Baritone Solo part is in bass clef with a 6/8 time signature. The Piano part consists of two staves. Dynamics include *ff*, *f*, *mf*, *p*, and *f*. Performance markings include *sos Ped.* and *ff*.

Musical score for Piano, measures 6-11. The score is in two staves. Dynamics include *p*. Performance markings include *poco rit.*, *Red.*, and *poco accel.*

Musical score for Piano, measures 12-14. The score is in two staves. Performance markings include *Red.*

Musical score for Piano, measures 15-18. The score is in two staves. Measure 15 features sixteenth-note patterns with a '6' marking. Measure 16 features a triplet marked '8va'. Dynamics include *ff*, *f*, and *mf*. Performance markings include *Più mosso* and *Red.*

20

My mas-ter is the

mp *p* *p*

Ped.

25

sun He has ap-point - ed me to tell him

Ped.

29

you are well He has asked me to tell him you are

f *ff* *p*

* sos Ped. Ped.

34

up Shall I?

f *p* rall. . . . A tempo I (♩=54)

38

mf

Shall I? What if to - day_ I wait_ to hear you sing be-cause I, the roos-ter have ri-sen

45

now your spi - rit mounts the day_

mf *pp*

8^{vb} Ped.

48

I am the he-ro of war - fare and a true he-ro of the e - ro - tic_

mf *p* *mf*

8^{vb} Ped. 8^{vb} Ped.

53

cresc poco a poco

I sing_ the sounds found in no book_____ I am the cock-a-doo-dle-do.

58

I am a force of na - ture_ an in-dus-tri-ous lo - ver I am the song of_

rall. A tempo (♩=54)

life_____ I am, I am, I am, and I

sostenuto

68

do Lis - ten for me. Oh, lis - ten to me I do not lis - ten to...

mf < f *mf < f* *ff*

v *

72

dim *p*

I do not lis - ten to you I do not

f *mf* *mp*

Ped.

79

dim. *rall.*

lis - ten to you

p *pp* *ppp*

Ped.

II. American Buffalo

1 ♩=144

1 ♩=144

pp

f

p

Ped.

7

7

p

How ma-ny we were, A-mer-i-can buf-fa - lo.

Ped.

14

14

f

p

How large we are,

19

19

p

—each and all, how ma-ny we were.—

Ped.

26

So ve-ry ma-ny, too ma ny to count, stam - ped-ed to the buf-fa-lo

p

31

jump. We were made__ to be your hea-vy

f *p*

35

coats. We were the meat, We were the lea - ther. We were the sin -

p *legato* *Ped.* *Ped.* *Ped.* *Ped.*

40

ew for bows. We were the grease. We made the dung__ for your

Ped. *Ped.* *Ped.* *

46

fires. We were the hooves turned in - to glue.

f

p

f

50

We were the last of the mar-row in hard times,

legato

Ped.

56

too. We wal - lowed to groom. We hud - dled in herds. We thund - ered, and we

62

fright - tened the birds. We fought off the wolves and the griz - zlies We ran

p

Ped.

68

through the chutes, a - way_ from_ men, thun-der - ing, to get free.

Ped. *f*

73

legato Still,_____ we gave you

mf *p* *pp*

79

cloth-ing, we gave_ you heat. We gave our hides to shel - ter. We were too good

85

— to you._____ We gave you what to eat.

91

In the sto - ry - books, we stood un - til we were hol - low bod - ies and brit - tle

97

bones. Then we col-lapsed from_ with -

102

- in. Look for our kind at the top of the Me-di-cine Wheel.

108

Once, we had a fu-ture that is not the fu - ture we have. Still, we have a past that will re-main our

116

past. We jumped our hea-vy bod-ies o-ver the cliffs

f

ff

sos Red. Red.

122

We have learned not___ to run.

mf *p*

dim. *p* *pp*

sos Red.

130

f *mp* *p* *pp*

III. Stork

1 $\text{♩} = 60$ ($\text{♩} = 45$)

p

We sold the stork a sto - ry. We gave the stork its name. —

$\text{♩} = 60$ ($\text{♩} = 45$)

pp

9

Its voice, — a clat-ter-ing of bills. — We traced the sweep of its wings. — We

15 **Più mosso****Con moto** ($\text{♩} = 80$)

could see, in the roo-ke-ry of the storks, in co-lon-ies of pe-li-can and of crane,

Più mosso **Con moto** ($\text{♩} = 80$)

p

21

in the short flight of par - ent af - ter par - ent

24

to their chicks, out - fly - ing the night,

This system contains measures 24, 25, and 26. It features a vocal line and a piano accompaniment. The piano part includes a triplet in measure 24 and sixteenth-note patterns in measures 25 and 26. The vocal line has a long note in measure 26.

27

mf *mp*

This system contains measures 27, 28, and 29. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. Dynamic markings *mf* and *mp* are present.

30

how these birds, so stark - ly un - gain - ly on land,

This system contains measures 30, 31, and 32. The piano accompaniment continues with the sixteenth-note pattern. The vocal line has a long note in measure 32.

33

poco rit.

poco rit.

This system contains measures 33, 34, and 35. The piano accompaniment continues with the sixteenth-note pattern. The vocal line has a long note in measure 35. The system ends with a double bar line and a 3/4 time signature.

35 **A tempo**

p

A tempo can hold up such beau - ty in the

pp

This musical system covers measures 35 to 37. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'can hold up such beauty in the'. The piano accompaniment starts with a piano (*pp*) dynamic and features arpeggiated chords and moving lines in both hands.

38

air, such beau - ty in the air.

This musical system covers measures 38 to 41. The vocal line continues with the lyrics 'air, such beauty in the air.' and features a long, sustained note on the word 'air' at the end. The piano accompaniment continues with arpeggiated figures and moving lines in both hands, ending with a double bar line.

IV. Charley Horse

1 ♩ = 100

rall.

♩ = 100 *p* rall.

A tempo (♩=100)

6 *p*

I am the dead leg, the grand - dad - dy, I am the corked thigh. Does it hurt?_

A tempo (♩=100)

10

Oh_ horse_ that ex - cels in war - fare, I am not thee.

mf

rall. A tempo (♩=100)

14

Oh peace - ful beasts of bur - den, I am not thee,

p rall. A tempo (♩=100)

18

not thee. I trot in-side your quad-ri-ceps, I snort, you moan.

22 *rall.* *A tempo* (♩=100)

I can-ter up and down.

rall. *A tempo* (♩=100)

25 *rall.*

Oh, I prance when you wince.

rall.

27 Presto ♩ = 132

Measures 27-31: Piano introduction in 3/4 time, marked *f*. The right hand plays a rhythmic eighth-note pattern, and the left hand plays a steady bass line.

32

Measures 32-35: Vocal line and piano accompaniment. The vocal line begins with the lyrics "I am an a - ni - mal, too,". The piano accompaniment is marked *p* and features a rhythmic eighth-note pattern in the right hand and a bass line in the left hand.

36

Measures 36-38: Vocal line and piano accompaniment. The vocal line continues with the lyrics "be - cause I am you. Do you have". The piano accompaniment continues with the same rhythmic pattern.

39

Measures 39-41: Vocal line and piano accompaniment. The vocal line continues with the lyrics "feel - - ings for me? You must have". The piano accompaniment continues with the same rhythmic pattern.

42

Measures 42-44: Vocal line and piano accompaniment. The vocal line continues with the lyrics "feel - ings for me. Be - cause". The piano accompaniment continues with the same rhythmic pattern, marked *f* and *p*.

46

I am you. Be - cause I am you, too. Be - cause

50

I am you. I am you, too. I am an

54

a - ni - mal, too. Be - cause I am

58

you, too. I am the

Brilliant and painful

Brilliant and painful

ff

Ped.

63

horse of the deep pur - ple, I am the horse sense of your flesh. Can you feel

70

— my un-shod hooves? I can feel your hand calm - ing me. Oh, hear me whin-ny and

77

neigh. Shall I live in - side you all day.

84

Am I not real if I feel what you feel?

rall.
rall.

91 - - - - - **Recitative**

You have your plough hor-ses, your thor-ough-breds. Why, then, are there saw hor- ses?

Recitative

pp **accel.** **A Tempo I (♩=100)**

98

Why are there gift hor-ses, if not to en-large the bes - ti - ar - y? Con - fess that

accel. **A Tempo I (♩=100)**

104

you gave birth___ to me. I am a ti - ny piece___ of your bad___ luck___

Accompanying piano part for measures 104-107, featuring triplets in both hands.

107

I am a-live with - in___ you___ Call___ me Chuck.

Accompanying piano part for measures 107-110, featuring triplets in both hands.

V. Polar Bear

1 Slow and Still (♩=45)

ppp
pp
pp
Ped.
pp

6

p
3
5
3
Ped.
Ped.

9

mp
5
3
8^{vb}

13

3
3
3
3
5
3
3
3
8^{vb}
Ped. Ped.

17

Più mosso

I scare the Fin - nish coun-try-side. Più mosso The

21

rit.

spir - it of your fore-fa-thers is in me, walk-ing a-lone in the un - framed

24

pp
rit.

rall.

cold, a bit seen but, in the main, this un-seen

poco accel rall.

A tempo (♩=45)

27

f

me. I have not seen the beau - ty that you see.

A tempo (♩=45)

mf

29

diminuendo *mf*

I have not seen your love or care of me. If e - ver

dim

31

p

you tru-ly see me you will draw me e - ven larg - - er. I pa-trol the ve - ry

p

Ped.

35

top of a dy - ing plan - et. I am not e - ter - nal. I am dy - ing, be-cause I am not you.

39

Be-cause I am me.

p p pp p pp

VI. Camel

1 $\text{♩} = 74$

p I am

5

more than a cam - el

8

I am a moun - tain. Do you see in me, humped, your stooped par - ent?

12

Meno mosso

p

Do I not kneel, then rise to shoul - der your bur - dens,

Meno mosso

f *p* *pp legato* *pp*

17

A tempo

and your dreams?

A tempo

f

20

sfz *p*

VII. Vulture

1 $\text{♩} = 72$

pp

p

ped.

ped.

4

We gave you your first flute If you

7

would sing of life let it be of life and death

ped. *ped.* *ped.*

10

We gave you a wing - bone that bore five holes for

mp *p*

13

— your breath. Oh, if you would sing of life Let it be of

16

life and death

f *p*

19

Meno mosso

pp *ppp*

We who eat car-ri-on who eat the car-cas-ses of

24

buf-fa-lo and of stork and pea-cock, we who dine on raw left-o-vers, we are fit to make mu-sic,

short

30 **A tempo** (♩=72) *f*

too, _____ Oh, sing of it. Ce - le-brate the one who will be

p *legato* *mp* *f* *mf*

33

there when you need me. I'll be there. I'll be there, I will be

36

there when you need me. _____

39 *mf*

When

p *mf* *pp* *ppp*

43

life is o - ver I'll be there. I'll _____ be there____

mp *p*

8va *loco* *p* *p*

48

loco *pp* *b2*

VIII. Peacock

♩=90

1

ff *f* *mf* *mp*

Ped.

8

p

While you were lis-ten-ing to the_ whale_ and while you_ were teach ing_ the chim-pan - zee_ to speak, and

p

12

mp

train - ing_ the par - rot to ape you, and run-ning the horse in_ a cir- cle, and the rat in_ a

mp

17

f *mf*

maze, we cried out, all_ on our own: pea-cocks! pea cocks!

Ped.

22

pea-cocks! In - side each of us was a per - son, shriek - ing

p

26

In - side each of us was the beau-ty we un - fold - ed in fea - thers.

31

p

33

Fanned out, the pea - cock has eyes that do not

36

see. It tip - toes in - side a

39

shim - - mer. In an

f *p*

41

ir - i - de - scence.

f

44

f

47

Re - gal dra - gons

f *ppp*

49

who scream they al - so squeak and bray Their ter - ri - ble

51

beau - ty gives them a-way. Lis-ten how they mus - ter loud - ly. They blare like

54

tax - - is They at - tack like trom - bones. They squawk. They

56

screech. They strut. They are

mf

58

land lo - vers but can fly. They have a

p

Measures 58-60: The vocal line begins with the lyrics "land lo - vers but can fly." followed by a rest and then "They have a". The piano accompaniment features a steady eighth-note triplet pattern in the right hand and a bass line with occasional rests. A dynamic marking of *p* (piano) is placed above the vocal line at the start of measure 60.

61

sound for what ev - er they

dim.

Measures 61-62: The vocal line continues with the lyrics "sound for what ev - er they". The piano accompaniment maintains the triplet pattern in the right hand. A dynamic marking of *dim.* (diminuendo) is placed below the piano part in measure 61.

63

feel

rall.

ppp

Measures 63-65: The vocal line has the lyric "feel" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the triplet pattern. A *rall.* (rallentando) marking is placed above the vocal line at the start of measure 63. A *ppp* (pianissimo) marking is placed below the piano part in measure 64. The piece concludes with a 4/4 time signature at the end of measure 65.

66 **A tempo** (♩=90)

While you were band ing_ the e - grets, and while you were track-ing_ the shark out_ to sea, and train-ing_ the

A tempo (♩=90)

70 **a brief recitative**

dol-phin to kiss you, and queu-ing the li - ons to act and the seals to jug-gle, we cried out, all on our

a brief recitative

Ped.

76 **somewhat freely**

own: pea-cocks! pea-cocks! pea - cocks!_ In - side each of us was a

somewhat freely

pp *p*

80

per - son, shriek - ing In-side each of us was_ the beau - ty we un -

Andante (♩=116)

83

fold-ed_ in fea-thers.

Andante (♩=116)

gliss

pp

Ped.

87

pp

Do you like the queen-ly ap-par-i-tions that we are? Do you like the king-ly ap-par-i-tions

95

that we are? Do we not make your world more beau-ti-ful? And does our beau-ty not ter-ri-

p

mf *pp*

103

fy you? We have more than one ef-fect on you. We have two.

A tempo (♩=90)

110

p

Vocal line for measure 110, starting with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is marked with a piano (*p*) dynamic and includes several triplet markings.

And while you were lis - ten-ing to the whale and

A tempo (♩=90)

Piano accompaniment for measures 110-112. Measure 110 features a fortissimo (*f*) dynamic. Measures 111-112 are marked piano (*p*) and include a *Red.* (Reduction) marking. The accompaniment consists of complex rhythmic patterns with many triplets in both hands.

113

Vocal line for measure 113, starting with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is marked with a piano (*p*) dynamic and includes several triplet markings.

while you were teach - ing the chim-pan - zee to speak, and train - ing the par - rot

Piano accompaniment for measures 113-115. The accompaniment features a steady stream of eighth notes with frequent triplet markings in both hands.

116

Vocal line for measure 116, starting with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is marked with a piano (*p*) dynamic and includes several triplet markings.

to ape you, and run - ning the horse in a cir - cle, and the rat in a maze, we cried out, all

Piano accompaniment for measures 116-120. The accompaniment features a steady stream of eighth notes with frequent triplet markings in both hands.

121

rit. . . . A tempo (♩=90)

Vocal line for measure 121, starting with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody is marked with a piano (*p*) dynamic and includes several triplet markings.

on our own: pea - cocks!

rit. . . . A tempo (♩=90)

Piano accompaniment for measures 121-125. Measure 121 is marked *pp* (pianissimo) and includes a *rit.* (ritardando) marking. The accompaniment features a steady stream of eighth notes with frequent triplet markings in both hands.

124

pea - - cocks! pea - - - -

126 *rall.* $\text{♩} = 40$

rall. $\text{♩} = 40$

cocks! In-

128 $\text{♩} = 90$

$\text{♩} = 90$

side each_ of us was a per - son, shriek - ing In-side each of us was_ the beau-ty we un

132 *molto rall.* $\text{♩} = 72$ *Andante* $\text{♩} = 72$

molto rall. $\text{♩} = 72$ *Andante* $\text{♩} = 72$

fold - ed in fea - thers. fold - ed in fea - thers.

pp

Ed.

IX. Coda

1 $\text{♩} = 40$

p

7 *rall.* *A tempo p*

How ex-tra - or-din-ar-y, who walk or swim or fly, all of us,

rall. *A tempo*

13 *poco rall.* *rubato*

glor - i - ous We pea-cocks do not lie. Lis-ten at dawn or dusk. We, too, can speak. We can sing.

poco rall. *cola voice*

f

18 $\text{♩} = 42$ *molto rall.* $\text{♩} = 52$ *poco accel.*

Like the whale like the chimp, and the

p *p*

20

my - nah, like the roos-ter, like the buf - fa - lo, like the horse, the stork, the cam - el, like the

22 $\text{♩}=80$ poco accel.

high vul-tures you fear.

$\text{♩}=80$ poco accel.

25 **Allegro** ($\text{♩}=90$)

Allegro ($\text{♩}=90$) We are near and we are talk - ing too. We are

f

p

28

talk - ing each of us

p

30 *mp* *cresc.* *Ped.* *Ped.* *f*

talk - ing to you to you. Yes we are talk -

fp

33

ing to you. We are talk - ing, yes,

35

we are talk - ing to you. To you,

poco rit. . . . L'istesso Tempo (♩=90)

40

we are talk-ing to you

poco rit. . . . L'istesso Tempo (♩=90)