

Nature Walks Set II

For TTBB Chorus

Poems by Ogden Nash
Music by Timothy Hoekman

1. The Hippopotamus
2. The Canary
3. The Panther
4. The Centipede
5. The Duck



*Timothy
Hoekman Music*

“The Hippopotamus” and “The Centipede” are from *I’m A Stranger Here Myself*, © 1938 by Ogden Nash.

“The Canary” is from *Free Wheeling*, © 1931 by Ogden Nash.

“The Panther” is from *The Face Is Familiar*, © 1941 by Ogden Nash.

“The Duck” is from *The Bad Parents’ Garden of Verse*, © 1936 by Ogden Nash

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1. The Hippopotamus

Ogden Nash

Timothy Hoekman

Lugubriously (♩ = c.72)

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T 1 *mf*
Be - hold the hip - po - pot - a - mus! We laugh at how he looks to us, And

T 2 *mp*
Be - hold the hip - po - pot - a - mus! Be -

B *mp*
mp Be - hold the hip - po - pot - a - mus! Be -

5 *cresc.* *rit.* *a tempo mp*
yet in mo - ments dank and grim I won - der how we look to him. Peace, _____

5 *cresc.* *rit.* *mp*
hold the hip - po - pot - a - mus! Peace, _____

5 *cresc.* *rit.* *mp*
hold the hip - po - pot - a - mus! _____ Peace,

10
peace, thou hip - po - pot - a - mus! We real - ly look all right to us, As

10
peace, thou hip - po - pot - a - mus! We real - ly look all right to us, As

10
peace, thou hip - po - pot - a - mus! We real - ly look all right to us, As

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15

you no doubt de - light the eye of oth - er hip - po - pot - a - mi.

you no doubt de - light the eye of oth - er hip - po - pot - a - mi.

15

you no doubt de - light the eye of oth - er hip - po - pot - a - mi.

2. The Canary

Cheerfully (♩. = c. 54)

mf

The song of ca - nar - ies Nev - er var - ies, The song of ca - nar - ies

4 Tenor 2 *mf*

The song of ca - nar - ies Nev - er var - ies, The

Nev - er var - ies, The song of ca - nar - ies Nev - er var - ies, The

7

song of ca - nar - ies Nev - er var - ies, The song of ca - nar - ies

song of ca - nar - ies Nev - er var - ies, The song of ca - nar - ies

10
8

Nev - er var - ies, And when they're — moult - ing They're pret - ty re - volt - ing. And

Nev - er var - ies,

13
8

when they're moult - ing They're pret - ty re - volt - ing. And when they're moult - ing They're

And when they're moult - ing They're

16
8

pret - ty re - volt - ing. And when they're moult - ing They're pret - ty re - volt - ing. And

And when they're moult - ing They're pret - ty re - volt - ing. And

pret - ty re - volt - ing. *f* And when they're moult - ing They're

19
8

when they're — moult - ing They're pret - ty re - volt - ing. The

when they're — moult - ing They're pret - ty re - volt - ing. *mf*

pret - ty re - volt - ing. The

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21

song of ca - nar - ies Nev - er var - ies.

song of ca - nar - ies Nev - er var - ies.

3. The Panther

Moderately ferocious (♩ = c. 138)

mf

mp

The pan - ther is like a leo - pard, Ex - cept it has - n't been

mp

Pan - ther, the pan - ther, Pan - ther, the pan - ther, Pan - ther, the

6

pep-pered. The pan - ther is like a leo - pard, Ex - cept it has - n't been pep-pered.

mf

pan - ther. The pan - ther is like a leo - pard, Ex - cept it has - n't been pep-pered.

mf

pan - ther. The pan - ther is like a leo - pard, Ex - cept it has - n't been pep-pered. Should

11 *mp*

Should you be - hold a pan - ther crouch, Pre - pare to say

mp

Should you be - hold a pan - ther crouch, a pan - ther crouch, Pre - pare to say

you be - hold a pan - ther crouch, Should you be - hold a pan - ther crouch, Pre - pare to say

16 *ff* *f* *p*

Ouch. Bet - ter yet, if called by a pan - ther, Don't an - ther.

ff *f* *p*

Ouch. Bet - ter yet, if called by a pan - ther, Don't an - ther.

ff *f* *p*

Ouch. Bet - ter yet, if called by a pan - ther, Don't an - ther.

(shouted)

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4. The Centipede

Creepily (♩ = c. 100)

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The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music is marked with a forte *f* dynamic at the beginning and a piano *p* dynamic at the end. The tempo is indicated as 'Creepily' with a quarter note equal to approximately 100 beats per minute. The lyrics are written below the staves.

I ob - jur-gate the cen - ti - pede, A bug we do not real - ly need. At

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The lyrics are written below the staves.

sleep - y - time he beats a path Straight to the bed - room or the bath. You

sleep - y - time he beats a path Straight to the bed - room or the bath. You

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The lyrics are written below the staves. Performance markings include *cresc.*, *rit.*, *ff*, and *a tempo*.

al - ways wal - lop where he's not, Or, if he is, he makes a spot. I

al - ways wal - lop where he's not, Or, if he is, he makes a spot. I

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The lyrics are written below the staves. Performance markings include *rit.*.

ob - jur-gate the cen - ti - pede, A bug we do not real - ly need.

ob - jur-gate the cen - ti - pede, A bug we do not real - ly need.

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5. The Duck

Tempo di waddle (♩ = c. 84)

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T 1 *f*
8 Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a

T 2 *f*
8 Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a

Bar *f*
8 Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a

B *f*
8 Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a

f
8 pud - dle or pond. When it dines or sups, It bot - toms ups.

mf
8 pud - dle or pond. When it dines or sups, It bot - toms ups. Be -

8 pud - dle or pond. When it dines or sups, It bot - toms ups.

8 pud - dle or pond. When it dines or sups, It bot - toms ups.

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9 *p*

Be - hold the duck. It does not cluck. A cluck it

hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a pud-dle or pond. When it

p

Be - hold the duck. It does not cluck. A cluck it

p

Be - hold the duck. It does not cluck. A cluck it

12

lacks. It quacks. Be - hold the duck. It does not

dines or sups, It bot-toms ups. *p* It is spe-cial - ly fond Of a pud-dle or

mf

lacks. It quacks. Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is

lacks. It quacks. It is spe-cial - ly fond Of a pud-dle or

15

cluck. A cluck it lacks. It quacks.

pond. When it dines or sups, *rit.* It bot-toms ups.

spe-cial-ly fond Of a pud-dle or pond. When it dines or sups, *rit.* It bot-toms ups.

pond. When it dines or sups, *rit.* It bot-toms ups. *mf* Be -

18 *a tempo* *mf*

8 *a tempo* *mf* Be - hold the duck. It does not cluck. A cluck

8 *a tempo* *mf* Be - hold the duck. It does not cluck. A cluck it

Be - hold the duck. _____ It does not cluck. _____ A cluck it lacks.

a tempo

hold the duck. _____ It does not cluck. _____ A cluck it lacks. _____

23

8 it lacks. It _____ quacks. Be - hold the duck.

8 lacks. It _____ quacks. Be - hold the duck.

It _____ quacks. _____ Be - hold the duck.

_____ It quacks. _____ Be - hold the duck. _____ It

28

8 It does not cluck. A cluck it lacks. It _____ quacks. Quacks. It

8 It does not cluck. A cluck it lacks. It quacks. Quacks. It

It does not cluck. A cluck it lacks. It quacks. Quacks. It

does not cluck. _____ A cluck it lacks. _____ It quacks. Quacks. It

32 *f*
 qua - cks! Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is
 qua - cks! Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is
mf
 qua - cks! duck duck cluck cluck lacks lacks quacks quacks
mf
 qua - cks! duck duck cluck cluck lacks lacks quacks quacks

38
 spe-cial-ly fond Of a pud-dle or pond. When it dines or sups, It bot - toms ups. Be -
 spe-cial-ly fond Of a pud-dle or pond. When it dines or sups, It bot - toms ups. Be -
 fond fond pond pond sups sups bot - toms ups.
 fond fond pond pond sups sups bot - toms ups.

42
 hold _____ the duck. _____
 hold the duck. It does not cluck. A cluck it lacks. It quacks. It is spe-cial-ly fond Of a pud-dle or pond. When it
 duck duck cluck cluck lacks lacks quacks quacks fond fond pond pond
 duck duck cluck cluck lacks lacks quacks quacks fond fond pond pond

45

bot - toms ups. Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is

dines or sups, It bot - toms ups. Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is

sups sups bot - toms ups. Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is

sups sups bot - toms ups. Be - hold the duck. It does not cluck. A cluck it lacks. It quacks. It is

f

49

poco a poco accelerando

spe - cial - ly fond Of a pud - dle or pond. When it dines or sups, It bot - toms ups.

spe - cial - ly fond Of a pud - dle or pond. When it dines or sups, It bot - toms ups.

spe - cial - ly fond Of a pud - dle or pond. When it dines or sups, It bot - toms ups.

spe - cial - ly fond Of a pud - dle or pond. When it dines or sups, It bot - toms ups.

poco a poco accelerando

Composer Timothy Hoekman has written in many genres, but most of his works include the voice. His works have been published by Theodore Presser, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle *To Make a Prairie*, commissioned by the South Dakota Music Teachers Association. Other commissions have come from the Rawlins Piano Trio, the Coastal Carolina Chamber Music Festival, Georgia Southern University, and First Presbyterian Church of Tallahassee, among others. His works have been recorded for Albany Records, Azica Records, and Mark Records.

Hoekman is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. From 1988 to 2011 he was on the music staff of Glimmerglass Opera in Cooperstown, NY, and has also worked for South Georgia Opera, Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. He currently spends summers as a lieder coach for the American Institute of Musical Studies in Graz, Austria. He was a professor at Florida State University from 1984 to 2022, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He holds degrees from the University of Michigan, Peabody Conservatory, and Calvin College. He has served as adjudicator for vocal, piano, and composition competitions.

For more information about Timothy Hoekman and his compositions, visit timothyhoekman.com.



[Hoekman scores available from GraphitePublishing.com](http://GraphitePublishing.com)

Emily's Words	voice, fl., cl., vc., pno.
God Rest You Merry, Gentlemen	high voice, orchestra
Il est né, le divin enfant	high voice, orchestra
Infant Holy, Infant Lowly	voice, orchestra
Let the Children Come to Me	SATB chorus, organ
Lo, How a Rose E'er Blooming	SATB, sop., fl., organ
Nature Walks, set I	SSAA chorus
Nature Walks, set II	TTBB chorus
North Carolina Songs	voice, harp, str. trio
Serenade	tenor, piano
Seven Housman Songs	voice, piano
She Loves Me, She Loves Me Not	baritone, piano
Sing to the Lord a New Song	SATB chorus, organ
The Last Invocation	high voice, piano
Three Poems of William Butler Yeats	soprano, piano trio
What Love Is This	SATB chorus, organ
Your Devoted Hugo	baritone, piano

Arias, duets, & choruses from the oratorio *Prophet Songs*

Timothy
Hoekman *Music*