

Two Old Crows
GP - R020.1
SSA choir, violin, piano

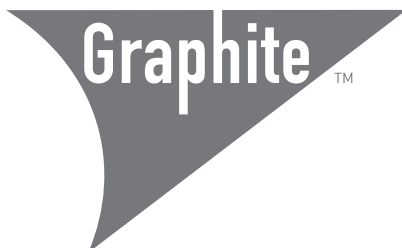
Paul John Rudoï

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Paul John Rudoï

Two Old Crows

for SSA choir, violin and piano



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Two Old Crows

for SSA, violin, and piano
(also available in SATB and TBB voicings)

Vachel Lindsay (1879-1931)

Paul John Rudoi

♩ ≈ 108, ornery and bombastic

Violin *mf* *sim.* *f*

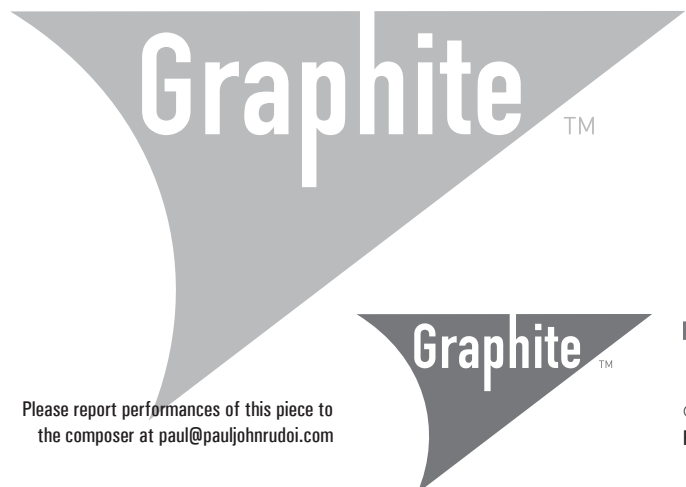
Soprano *f*
Two old crows sat on a fence rail.

Soprano

Alto

Piano *mf* *♩ ≈ 108, ornery and bombastic*

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Please report performances of this piece to the composer at paul@pauljohnrudoi.com

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Vln. *f*

S *f* Two old crows sat on a fence rail,

S *f* Two old crows sat on a fence rail,

A *f* Two old crows sat on a fence rail,

ff

Vln. *rit.*-----

S *sub mp* Think-ing of ef-fect and cause, Of weeds and flow'rs, And na - ture's laws.

S *sub mp* Think-ing of ef-fect and cause, Of weeds and flow'rs, And na - ture's laws.

A *sub mp* Think-ing of ef-fect and cause, Of weeds and flow'rs, And na - ture's laws.

12 *a tempo*

Vln. *f*

S

S

A

f *ff*

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15 *senza vib.*

Vln. *mp*

S *mp*

S *mp*

A *mp*

mp

One of them mut-tered,

one of them stut-tered, One of them stut-tered,

one of them mut-tered.

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Vln. *p* *vib.* *f*

S (spoken) *p* far more than he ut-tered.

S (spoken) *p* Each of them thought far more than he ut-tered.

A (spoken) *p* Each of them thought far more than he ut-tered.

19 *f*

22 *For perusal purposes only. Do not copy.*

Vln. *mf* *mf*

S *mf* One crow asked the oth-er-crow a rid-dle.

S *mf* One crow asked the oth-er-crow a rid-dle.

A *ff* *mf* *TM*

22 *ff* *mf*

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Vln. *p* *sub p* *p*

S One crow asked the oth-er crow a rid-dle: The mut-ter-ing crow

S One crow asked the oth-er crow a rid-dle: TM

A One crow asked the oth-er crow a rid-dle: Asked the stut-ter-ing crow, *p*

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Vln. *mf* *mp* *f* *mf*

S

S *mf* Why does a bee have a sword to his fid-dle?"

A *mf* "Why does a bee have a sword to his fid-dle?" TM

29 *ff* *senza vib.* *p* *vib.*

Vln. *ff* *p*

S "Bee - cause," said the oth-er crow, "Bee - cause, *B B B B B B B B B B B B B B B -

S "Bee - cause, *B B B B B B B B B B B B B B B -

A "Bee - cause, *B B B B B B B B B B B B B B B -

29

32 *mf* *ff* *rit.*

Vln. *mf* *ff* *rit.*

S cause." B B B B B B - cause." *rit.*

S cause." B B B B B B - cause." *rit.*

A cause." B B B B B B - cause." *rit.*

32 *ff* *rit.*

* B as in "bee" rather than the sound of the letter B. Buh buh buh would sound weird...
Physically bob up or down on each "B."

35 *a tempo*

Vln. *ff* *mf*

S

S

A

a tempo

38

Vln. *ff* *mf* *ff* *mf* *ff* *ff*

S

S

A

Two old crows sat on a fence rail.

Two old crows sat on a fence rail.

Two old crows sat on a fence rail.

38

Slower (♩ ≈ 68)

Vln. *Glissando* *p*

S *surprised p*
Just then a bee flew close to their rail.

S *surprised p*
Just then a bee flew close to their rail:

A

Slower (♩ ≈ 68)

sub p

Vln. *p*

S *fp* *f* *p*
"BUZZ" ZZZ. ZZZ. And those two black

S *fp* *f* *p*
"BUZZ" ZZZ. ZZZ. And those two black

A *fp* *f* *p*
"BUZZ" ZZZ. ZZZ. And those two black

Slower (♩ ≈ 68)

50

Vln. *p* *p* *p*

S
crows Turned pale, And a - way those crows did sail. Why?

S
crows Turned pale, And a - way those crows did sail. Why?

A
crows Turned pale, And a - way those crows did sail. Why?

54 *accel. poco a poco*

Vln. *p* *mf* *mf* *f*

S
Why? Why?

S
mp *mf*
Why? Why?

A
mp *mf*
Why? Why?

54 *accel. poco a poco*

p

58 (Tempo I) *rit.* *Glissando* Tempo I

Vln. *f* *ff* *mf*

S Why... BEE - - - cause. B B B B B -

S Why... BEE - - - cause. B B B B B -

A Why... BEE - - - cause. B B B B B -

58 (Tempo I) *rit.* Tempo I

ff

61 *ff* *mf* *ff* *p* *mp* *Glissando*

Vln. *ff* *mf* *ff* *p* *mp*

S cause. B B B B B - cause. B - - cause. B B B B -

S cause. B B B B B - cause. B B B B B B B B B B B B B B B -

A cause. B B B B B B B B B B B B B - cause. B B B B B

61 *p* *mp*

* Remember to bob on each "B."

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GP R017.1

Commissioned by Will McLean for the South Salem High School Chamber Men's Choir

If I Were a Dog

for SSA choir and piano

Richard Shelton

Paul John Rudoi

notable. elevated.

Thoughtful (♩ ~72) Trotting (♩ ~116)

mp

Soprano 1
If I were a dog...

mp

Soprano 2
If I were a dog...

mp

Alto
If I were a dog...

Thoughtful (♩ ~72) Trotting (♩ ~116)

mf

Piano

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* Play full duration, non staccato.

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Lyrics from the poem "If I Were a Dog" from *The Last Person to Hear Your Voice*, by Richard Shelton, © 2007. All rights controlled by the University of Pittsburgh Press, Pittsburgh, PA 15260. Used by permission of University of Pittsburgh Press.

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Another great title from Graphite

"If I Were a Dog" by Paul John Rudoi

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Paul John Rudoi

If I Were a Dog

GP-R017.1

5 *mf*

S1 I would trot down this road sniff-ing on one

S2 I would trot™ down this road sniff-ing on one

A I would trot down this road sniff-ing on one

8

S1 side and then the oth-er pee-ing a lit-tle here and there

S2 side and then the oth-er pee-ing a lit-tle here and there

A side and then the oth-er wher - ev-er I felt the

Paul John Rudoï



Paul John Rudoï is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoï’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, Cantus, and Seraphic Fire. As a tenor vocalist, Paul has performed and recorded a wide range of music in professional ensembles nationwide including Seraphic Fire, the Santa Fe Desert Chorale, True Concord, the Oregon Bach Festival, and Cantus.

Paul is also a fierce advocate for new music trends, resources, and issues. He is the co-founder of Consortio, an online platform designed to make commissioning music better for composers, conductors, and ensembles.

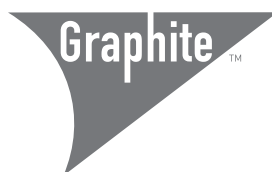
Paul served as Artistic Director of the St. John’s Boys’ Choir during their 40th Anniversary Season. He is now a digital strategist for the National Lutheran Choir and Chorale Director at Meetinghouse Church. Paul enjoys building, eating, and singing, not always in that order.

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Eric William Barnum	GP-B015	Heaven Full of Stars	SSAA, a cappella
B.E. Boykin	GP-B019	Stardust	SSA, piano, djembe
B.E. Boykin	GP-B020	O Magnum Mysterium	SSAA a cappella
B.E. Boykin	GP-B021	Ave Maria	SSAA a cappella
Jenni Brandon	GP-B013	Breakable	SA, piano
Jennifer Lucy Cook	GP-C010	Over and Over	SSAA with TBB and/or synth
Jennifer Lucy Cook	GP-C012.5	How Can I Keep From Singing	2-part treble, piano
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Martha Hill Duncan	GP-D022	Step to the Fiddle	2-part treble, piano
Jocelyn Hagen	GP-H011	I Started Out Singing	3-part treble, piano
Jocelyn Hagen	GP-H009	Ave Maris Stella	SSSSAA, a cappella
Jocelyn Hagen	GP-H017	Starting Now	SSAA, piano
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Paul John Rudoï	GP-R013.1	Gamaya	equal voices, opt. djembe
Paul John Rudoï	GP-R017.1	If I Were a Dog	SSA, piano
Paul John Rudoï	GP-R020.1	Two Old Crows	SSA, piano, violin
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Ellen Gilson Voth	GP-V003.4	Standing Tall	SSAA, piano
Dale Warland	GP-W004	Sed Amore	SA div, piano

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