

Two Old Crows
GP - R020.2
TBB choir, violin, piano

Paul John Rudoï

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Two Old Crows

for TBB choir, violin and piano



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Two Old Crows

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

Vachel Lindsay (1879-1931)

Paul John Rudoi

♩ ≈ 108, ornery and bombastic

Violin *mf* *sim.* *f*

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

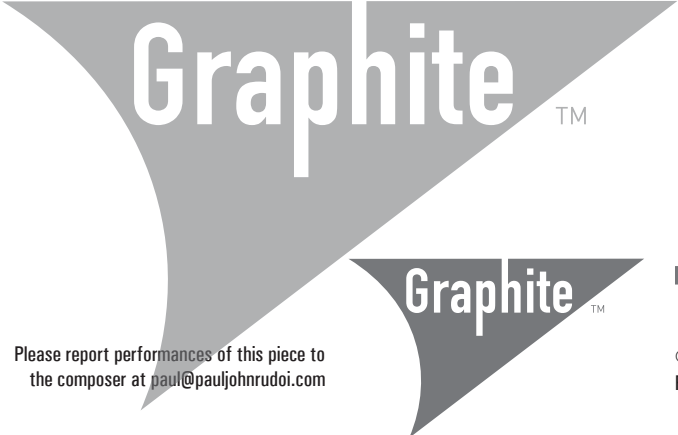
Baritone

Bass

♩ ≈ 108, ornery and bombastic

Piano *mf*

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

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Vln. *f*

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

Bar. *f*
Two old crows sat on a fence rail,

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

ff

Vln. *rit.*

T *sub mp*
Think-ing of ef-fect and cause, Of weeds and flow'rs, And na-ture's laws.

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

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

12 *a tempo*

Vln. *f*

T

Bar. *notable. elevated.*

B

f *ff*

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15 *senza vib.*

Vln. *mp*

T *mp*

Bar. *mp*

B *mp*

mp *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*

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

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

B (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*

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

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

B *ff* *mf* *TM*

22 *ff* *mf*

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Vln. *p* *p*

T *sub p*
One crow asked the oth-er crow a rid-dle: The mut-ter-ing crow

Bar. *mf* *p*
One crow asked the oth-er crow a rid-dle: TM
One crow asked the oth-er crow a rid-dle: Asked the stut-ter-ing crow,

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

25

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

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

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

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

27

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

Vln. *ff* *p*

T 8 "Bee - cause," said the oth-er crow, "Bee - cause, *B B B B B B B B B B B B B B B B -

Bar. *f* *TM* "Bee - cause, *B B B B B B B B B B B B B B B B -

B *f* "Bee - cause, *B B B B B B B B B B B B B B B B -

29

32 *tr* *mf* *ff* *rit.*

Vln. *mf* *ff*

T 8 "cause." B B B B B B - cause." *rit.*

Bar. "cause." B B B B B B - cause." *rit.*

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

32 *TM* *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*

T

Bar. *notable. elevated.*

B *notable. elevated.*

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38

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

T

Two old crows sat on a fence rail.

Bar. Two old crows sat on a fence rail.

B Two old crows sat on a fence rail.

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Slower (♩ ≈ 68)

Vln. *Glissando* *p*

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

Bar.

B

sub *p*

46

Vln. *p*

T *fp f p*
"BUZZ" *fp* *f* *p*
And those two black

Bar. *fp f p*
"BUZZ" *fp* *f* *p*
And those two black

B *fp f p*
"BUZZ" *fp* *f* *p*
And those two black

50

Vln. *p* *p* *p*

T
8
crows Turned pale, And a - way those crows did sail. Why?

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

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

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54 *accel. poco a poco*

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

T
8
Why? Why?

Bar.
Why? Why?

B
Why? Why?

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

Vln. *f* *ff* *mf*

T Why... BEE - - - cause. B B B B B -

Bar. Why... BEE - - - cause. B B B B B -

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

58 (Tempo I) *rit.* Tempo I

ff

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

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

T cause. B B B B B - cause. B - cause. B B B B B B B B

Bar. cause. B B B B B - cause. B B B B B B B B B B B B B B B B

B 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."

64 *mp* *mf* *f*

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

T *mf* **f*

Bar. *mf* **f*

B **f*

cause. B B B B B B B B - cause. B B B B B - LLL - LLL-LLL - LLL - L - L - L - L - L - LLL

cause. B B B B B B - cause. B B B B B - LLL - LLL-LLL - LLL - L - L - L - L - L - LLL

B B B B B B B B - cause. B B B B B - LLL - LLL-LLL - LLL - L - L - L - L - L - LLL

f

* Interact with each other and the audience, whizzing your head and body around like bees

68 *f* *sim.* *ff* *poco rall.*

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

T *ad lib buzzing, getting wilder to the end* **ff*

Bar. *ad lib buzzing, getting wilder to the end* **ff*

B *ad lib buzzing, getting wilder to the end* **ff*

poco rall.

ff *trem.* *fff*

Another great title from Graphite

"If I Were a Dog" by Paul John Rudoi

GP-R017.2

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

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If I Were a Dog

for TBB choir and piano

Richard Shelton

Paul John Rudoi

Thoughtful (♩ ~ 72) Trotting (♩ ~ 116)

mp

Tenor

Baritone

Bass

If I _____ were a dog... _____

If I _____ were a dog... _____

If I _____ were a dog... _____

Thoughtful (♩ ~ 72) Trotting (♩ ~ 116)

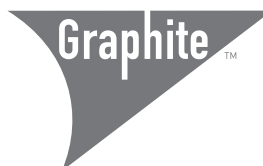
Piano

mf

* Play full value, non staccato.



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

Paul John Rudoi

If I Were a Dog

GP-R017.2

5

mf

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

Bar. I would trot down this road sniff-ing on one

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

5

8

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

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

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

8

Paul John Rudoi



Paul John Rudoi is an award-winning composer, conductor, tenor vocalist, and arts entrepreneur. Deemed “indisputably unique, confident, and innovative” through the American Prize, Paul’s award-winning compositions have been commissioned and performed by various ensembles and artists throughout North America and Europe. Garnering grants and support from the Jerome Foundation, the ACF, MRAC, MSAB, the NEA, and ASCAP, his music is published through PJR Music alongside Graphite, Santa Barbara, Walton, Morningstar, and ECS music publishers.

As a professional 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 Chorus, and most notably Cantus.

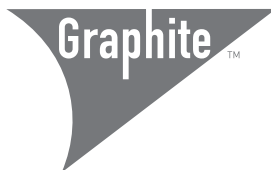
Paul is also a fierce advocate for new music trends, resources, and issues. His most recent project Consortio is a commissioning platform bringing composers, conductors, and ensembles together over common themes, interests, and accessibility. Visit consortio.io for more information.

Paul holds degrees from The Hartt School and the University of Oregon, and his teachers have included Sharon Paul, Craig Phillips, Robert Kyr, Libby Larsen, and Edward Bolkovac.

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Eric William Barnum	GP · B011	The Young Man’s Song	TB, piano
Matthew Culloton	GP · C005.1	There is Sweet Music	TTBB, piano
Christine Donkin	GP · D019.1	In Flanders Fields	TTBB, a cappella
Jocelyn Hagen	GP · H012	Speak the Truth	TB, piano
Paul John Rudoi	GP · R012	For the Beauty of the Earth	TTBB, a cappella
Paul John Rudoi	GP · R017.1	If I Were a Dog	TBB, piano
Paul John Rudoi	GP · R020.2	Two Old Crows	TBB, piano, violin
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