

Two Old Crows
GP - R020
SATB choir, violin, piano

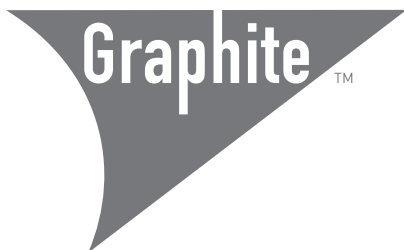
Paul John Rudoï

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Paul John Rudoï

Two Old Crows

for SATB choir, violin and piano



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Two Old Crows

for SATB, violin, and piano

(also available in SSA and TBB voicings)

Vachel Lindsay (1879-1931)

Paul John Rudoi

♩ ≈ 108, ornery and bombastic

Violin *mf* *sim.* *f*

Soprano

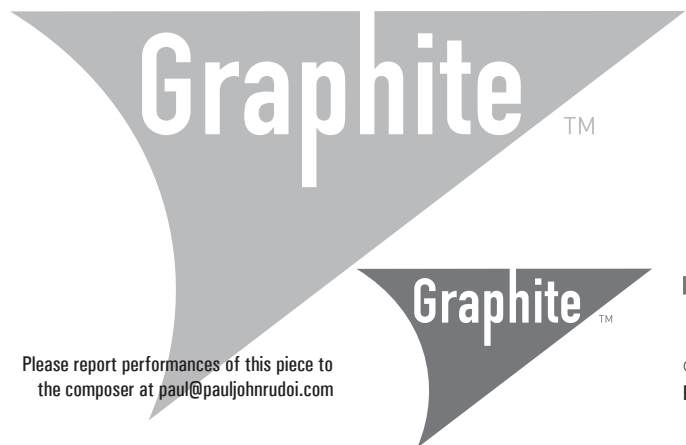
Alto *f*
Two old crows sat on a fence rail.

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

Bass

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*

A *f*

T *f*

B *f*

Two old crows sat on a fence rail,

Two old crows sat on a fence rail,

Two old crows sat on a fence rail,

Two old crows sat on a fence rail,

f

ff

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S *sub mp* *rit.*

A *sub mp*

T *sub mp*

B *sub mp*

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

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

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

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

12 *a tempo*
 Vln. *f*

12 *a tempo*
f *ff*

15 *senza vib.*
 Vln. *mp*

15 *mp*
 S One of them mut-tered,

15 *mp*
 A one of them stut-tered,

15 *mp*
 T One of them stut-tered,

15 *mp*
 B one of them mut-tered.

15 *mp*

19 For perusal purposes only. Do not copy. *vib.*

Vln. *p* *f*

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

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

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

B *p* (spoken) 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.

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

22 *ff* *mf*

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Vln. *p* *p*

S *sub p*

A *mf* One crow asked the oth-er crow a rid-dle: The mut-ter-ing crow

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

B *p* Asked the stut-ter-ing crow,

25

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

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

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

27 *mf*

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 -

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

T "Bee - cause, * B B B B B B B B B B B B B B B B -

B "Bee - cause, * B 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.*

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

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

B 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*

35 *a tempo*

Graphite TM

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38

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

S
Two old crows sat on a fence rail.

A
Two old crows sat on a fence rail.

T
Two old crows sat on a fence rail.

B
Two old crows sat on a fence rail.

38

Graphite TM

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Slower (♩ ≈ 68)

Vln. *Glissando* *p* *p* *p*

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

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

sub *p*



Vln. *p* *p*

S *fp* *f* "BUZZ" *ZZZ.* *ZZZ.*

A *fp* *f* "BUZZ" *ZZZ.* *ZZZ.*

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

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

And those two black

Vln. *50* *p* *p* *p*

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

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

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

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

50

accel. poco a poco.....

Vln. *54* *p* *mf* *mf* *f*

S Why? Why? Why? Why?

A Why? Why?

T Why? Why?

B Why? Why?

54 *p*

(Tempo I) *rit.* Tempo I

Vln. *mf*

S *f* Why... BEE - - - cause. * B B B B B -

A *f* Why... BEE - - - cause. * B B B B B -

T *f* Why... BEE - - - cause. * B B B B B -

B *f* Why... BEE - - - cause. * B B B B B -

(Tempo I) *rit.* Tempo I

ff

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

S *p* *mp* cause. B B B B B - cause. B - cause. B B B B -

A *p* *mp* cause. B B B B B - cause. B - cause. B B B B B B B B

T *p* *mp* cause. B B B B B - cause. B B B B B B B B B B B B B B -

B *p* *mp* cause. B B B B B B B B B B B B - cause. B B B B B

p *mp*

* Remember to bob on each "B."

64 *tr* *mp* *mf* *f*

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

S
cause. B B B B - cause. B B B B B - *mf* *f*

A
B B B B B B B B B - cause. B B B B B - *mf* *f*

T
cause. B B B B B - cause. B B B B B - *mf* *f*

B
B B B B B B B B B - cause. B B B B B - *mf* *f*

64 *f*

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

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

Vln. *f* *sim.* *ff* *poco rall.*

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

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

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

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

68 *f* *trem.* *fff* *poco rall.*

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GP-R011.2

For Terry Griffith

We'll Find A Way

for SATB and piano

David Ignatow

Paul John Rudoi

Free $\text{♩} = 55-80$

notable. elevated.

Soprano *mp* We're not going to

Alto *mp* We're not going to

Tenor

Bass

Piano *pp* *p*

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S ³ die, we'll find a way. We'll breathe deep-ly and eat care -

A die, we'll find a way. We'll eat care -

T die a - way... We'll breathe deep-ly and

B die a - way... We'll eat.

*z** *(sim.)*

* Repeated throughout, with rubato, in direct relation to energy and motion of choir's melodic lines.

Another great title from Graphite

"We'll Find A Way" by Paul John Rudoi

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Paul John Rudoi

We'll Find A Way

GP - R011.2

6

S
ful-ly, We'll think al-ways on life. There'll be no

A
ful-ly, on life. There'll be no

T
care on life. There'll be no

B
care, life. There'll be no

The first system of the musical score consists of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The music begins with a treble clef and a key signature of one flat. The vocal lines start with a sixteenth note followed by a quarter note, then a quarter note, and a quarter note. The piano accompaniment starts with a quarter note, then a quarter note, and a quarter note. The lyrics are: "ful-ly, We'll think al-ways on life. There'll be no". There are musical markings such as a '6' above the first measure and a '3' above the second measure. A large watermark "Graphite" is overlaid on the score.

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9

S
fad - ing for you or for me. We'll be the first and

A
fad - ing for you or for me. We'll be the first

T
fad - ing for you or for me. We'll be the first

B
fad - ing for you or for me. first

The second system of the musical score consists of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The music begins with a treble clef and a key signature of one flat. The vocal lines start with a quarter note, then a quarter note, and a quarter note. The piano accompaniment starts with a quarter note, then a quarter note, and a quarter note. The lyrics are: "fad - ing for you or for me. We'll be the first and". There are musical markings such as a '9' above the first measure and a '3' above the second measure. A large watermark "Graphite" is overlaid on the score.

Paul John Rudoi



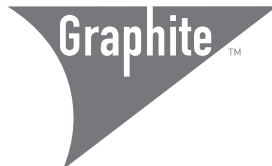
Paul John Rudoi is an award-winning musician, entrepreneur, and advocate for the arts. Deemed “indisputably unique, confident, and innovative” by the American Prize, Paul John Rudoi’s compositions are commissioned and performed by ensembles worldwide including Orphei Dränger, the Santa Fe Desert Chorale, 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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