

Robert H.G. Weirauch

The Gardener's Songs



for children's choir (SSA) and piano

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01. The Elephant

Robert H.G. Weirauch
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Allegretto

8^{va}

p *sfz* *mp*

3

This system contains the first four measures of the piano accompaniment. The right hand starts with a piano (*p*) dynamic, followed by a sforzando (*sfz*) accent on the second measure, and then a mezzo-piano (*mp*) dynamic. The piece is in 7/8 time and features a key signature of one flat. A trill is marked above the first measure, and a triplet of eighth notes is marked with a '3' in the third measure. An 8^{va} (octave up) marking is placed above the staff.

5

8^{va}

loco *f*

This system contains measures 5 through 8. Measure 5 is marked with a '5' and an 8^{va} marking. The right hand continues with a melodic line, marked *loco* in measure 7. The dynamic changes to forte (*f*) in measure 8. The piano accompaniment continues with a steady bass line.

A Tempo

9

He thought he saw an E - le - phant, That

He thought he saw an E - le - phant That

He thought he saw an E - le - phant That

8^{va}

mp

This system contains measures 9 through 12. It features three vocal staves and a piano accompaniment. The tempo is marked 'A Tempo'. The lyrics are: 'He thought he saw an E - le - phant, That' (first line), 'He thought he saw an E - le - phant That' (second line), and 'He thought he saw an E - le - phant That' (third line). The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a trill in measure 12. An 8^{va} marking is placed above the piano staff.

13

prac-tised on a fife: He looked a - gain, and found it was A

prac-tised on a fife: He looked a - gain, and found it was

prac-tised on a fife: He looked a - gain, and found it was

13

mf

8va

p

Meno Mosso

17

let - ter from his wife. let - ter from his wife

let - ter from his wife, from his wife

from his wife

17

p

"At length I re - a - lise", he said, "The bit - ter - ness of life!"

"At length I re - a - lise the bit - ter - ness, the

"At length I re - a - lise, The

"The bit - ter - ness of life!"

bit - ter - ness of life, of life!"

bit - ter - ness of life, of life!"

Tempo I.

pp

02.The Buffalo

Allegro non troppo

pp *f*

Musical score for piano, measures 1-3. The piece is in 2/4 time and B-flat major. The right hand starts with a piano (*pp*) dynamic, then increases to forte (*f*) at measure 2. The left hand plays a steady eighth-note accompaniment.

mp *f*

Musical score for piano, measures 4-6. The right hand features a melodic line with slurs and accents, starting at mezzo-piano (*mp*) and reaching forte (*f*) at measure 6. The left hand continues with the eighth-note accompaniment.

7

He thought he saw a Buf-fa-lo Up - on the chim - ney - piece:

He thought he saw a Buf-fa-lo Up - on the chim - ney - piece:

He thought he saw a Buf-fa-lo Up - on the chim - ney - piece:

7

p

Musical score for voice and piano, measures 7-9. The vocal part consists of three staves, each with the lyrics: "He thought he saw a Buf-fa-lo Up - on the chim - ney - piece:". The piano accompaniment is marked piano (*p*) and features a melodic line in the right hand and the eighth-note accompaniment in the left hand.

10

He looked a-gain, and found it was His Sis-ter's Hus-band's Niece. His Sis-ter's Hus-band's Niece.

He looked a-gain, and found it was His Sis-ter's Hus-band's Niece. His Sis-ter's Hus-band's Niece.

He looked a-gain, and found it was His Sis-ter's Hus-band's Niece. His Sis-ter's Hus-band's Niece.

13

Sis - ter's... Hus - band's... Niece Niece Niece

mp

8va

16

"Un-less you leave this house", he said, "I'll send for the Po lice!" "I'll

"Un-less you leave this house", he said, "I'll send for the Po lice!" "I'll

"Un-less you leave this house", he said, "I'll send for the Po - lice!" "I'll

16

f *mp* *p sub.* *pp*

20

send for the Po - lice!"

send for the Po - lice!"

send for the Po - lice!"

20

p *pp*

03. The Rattlesnake

(tutti) (whispered; dim./cresc. per consonant ad lib.)

(free choice; sempre pp)

SSSSS
TTTTT
F
D D D D
K K K
R

(solo voices)

p
Rattlesnake

Rattlesnake

Rattlesnake

[+/- 10"]

(tutti)
(free pitch) (slow gliss.)
mf **pp** **f**

He thought he saw a

(solo voices)
(ad lib. per voice)

Rattlesnake Rattlesnake Rattlesnake Rattlesnake

(subito stop)

(tutti) (whispered; dim./cresc. per consonant ad lib.)

(free choice; sempre pp)

SSSSS
TTTTT
F
D D D D
K K K
R

(solo voices; spoken)

That ques- him Greek:
-tioned in

**F / S / T /
D / K / R** *(molto)*

(subito stop) *(solo)* *(spoken matter-of-factly)*
He looked again,

mp *(gliss.)* *(tutti)*
and found it was

(questioning silence)

(solo, triumphantly)
The Middle of Next Week!

The Middle of Next Week

(individual choir members comment on this; group consultation, until called to attention by the impatient conductor snapping his fingers)

[+/- 5"]

(tutti)
(free choice of vowel/pitch)

**O
Ö
Ä
A**

pp

[+/- 10"]

(etc. sim.; the conductor "plays" with pitch and dynamics)

(conductor turns around, informs us) "The one thing I regret",

O I Ö I Ä I A *pp (deep cluster)*

mf *(tutti)*
he said,

(conductor) "Is that it cannot speak!"

(fade out; every voice ad lib.)

O I Ö I Ä I A

F I S I T I D I K I R *(as in the beginning)*

pp *(gradually switch from vowels to consonants; every voice ad lib.)*

04.The Banker's Clerk

Andante Moderato

He thought he

He thought he

He thought he

p dolente L.H.

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in unison, with lyrics 'He thought he' appearing in each staff. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a simple harmonic accompaniment. The tempo is marked 'Andante Moderato' and the dynamics include 'p dolente' and 'L.H.'.

5 saw a Ban - ker's Clerk De -

saw a Ban - ker's Clerk

saw a Ban - ker's Clerk

5 saw a Ban - ker's Clerk

Detailed description: This system contains measures 5 through 8. The vocal parts continue with the lyrics 'saw a Ban - ker's Clerk De -'. The piano accompaniment continues with the same melodic and harmonic patterns as in the first system. The measure number '5' is written above the first measure of the vocal staves.

9

scen-ding from the bus: De-scen-ding from the bus

De-scen-ding from the bus: De - scen - ding

De - scen - ding from the bus

13

He looked a -

He looked a -

He looked a -

mp

♩ = ♩

17

gain, and found it was

gain, and found it was

gain, and found it was

17

21

A Hip-po-po-ta-mus A Hip-po-po-ta-mus A Hip-po-po-po-po-

A Hip-po-po-ta-mus A Hip-po-po-ta-mus A Hip-po-

A Hip-po-po-ta-mus A Hip-po-po-ta-mus

21

cresc. poco a poco

25

po - po

A Hip - po

Three vocal staves in G major, 4/4 time. The first two staves have lyrics 'po - po'. The third staff has lyrics 'A Hip - po'. The music consists of eighth-note patterns in the vocal lines.

25

fp

Piano accompaniment for measures 25-27. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *fp* (fortissimo piano) is present in the right hand.

28

"If this should stay to dine", he said,

"If this should stay to dine", he said,

"If this should stay to dine",

Three vocal staves in G major, 4/4 time. The lyrics are: "If this should stay to dine", he said, "If this should stay to dine", he said, "If this should stay to dine",. The music consists of quarter and eighth notes.

28

mf

Piano accompaniment for measures 28-30. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

32

"There won't be much for us!"

"There won't be much for us!"

There won't be much for us!"

32

tr

p

legato

36

dim.

pp

05.The Kangaroo

Allegro giocoso

Piano introduction in G major, 3/4 time. The music is marked *f* (forte). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A wavy line above the final measure indicates a tremolo effect.

Vocal entry starting at measure 7. The lyrics are: "He thought he saw a". The melody is marked *gliss.* (glissando). The accompaniment consists of chords in the left hand.

Piano accompaniment for the first vocal line. It starts at measure 7 with a *mf* (mezzo-forte) dynamic. The right hand features a triplet of eighth notes. The dynamics change to *mp* (mezzo-piano) later in the piece.

Vocal entry starting at measure 13. The lyrics are: "Kan - ga - roo That". The melody is marked *gliss.* (glissando). The accompaniment consists of chords in the left hand.

Piano accompaniment for the second vocal line. It starts at measure 13 with a *mf* (mezzo-forte) dynamic. The right hand features a triplet of eighth notes. The dynamics change to *mp* (mezzo-piano) later in the piece.

19

worked a cof - fee - mill: He thought he saw a Kan - ga - roo that worked a cof - fee mill

worked a cof - fee - mill: He thought he saw a Kan - ga -

24

He thought he saw a Kan-ga - roo that worked a cof-fee - mill He

He thought he saw a Kan-ga - roo He

roo that worked a cof-fee - mill He thought he saw He

29

looked a - gain, and found it was

looked a - gain, and found it was

looked a - gain, and found it was

29

p

35

A Ve - ge - ta - ble - Pill A

A Ve - ge - ta - ble - Pill A

A Ve - ge - ta - ble - Pill A

35

41

Ve - ge - ta - ble - Pill.
 Ve - ge - ta - ble - Pill.
 Ve - ge - ta - ble - Pill.

mf

47

fp

53

"Were I to swal - low this", he said,
 "Were I to swal - low this", he said,
 "Were I to swal - low this", he said,

cresc.

59

Vocal staves for measures 59-65. The lyrics are: "I should be ve - ry". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines are written in treble clef. The lyrics are placed below the notes.

59

Piano accompaniment for measures 59-65. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part is written in grand staff (treble and bass clefs). Dynamics include *mf*, *p*, and *dim.*. There are accents (>) over some notes in the right hand.

66

Vocal staves for measures 66-72. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines are written in treble clef. The lyrics are: "!!!".

66

Piano accompaniment for measures 66-72. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part is written in grand staff (treble and bass clefs). Dynamics include *ppp*.

06.The Coach-and-Four

Largo Maestoso

p *cresc. poco a poco* *mf*

molto Ped.

5

dim. *pp* *Allegretto* *l.v.*

9

He thought he saw a Coach - and-Four That stood be-side his bed:

He thought he saw a Coach - and-Four That stood be-side his bed:

He thought he saw a Coach - and-Four That stood be-side his bed:

9

mp

rit. - - - -

12

He looked a-gain, and found it was A
He looked a-gain, and found it was A
He looked a-gain, and found it was A

12

mf

A Tempo

$\text{♩} = \text{♩}$

15

Bear with - out a Head. "Poor
Bear with - out a Head. "Poor
Bear with - out a Head. "Poor

15

mp

07.The Albatross

Andante misterioso

Three empty musical staves in treble clef, each with a common time signature 'C'. The staves are arranged vertically and are currently blank.

Piano accompaniment for the first system. The right hand features a melodic line with a slur over a series of eighth notes, followed by a single note with an accent (>) and a dynamic marking of *sfz*. The left hand plays a bass line with a 7:4 time signature. The system includes dynamic markings *pp* and *sfz*, and performance instructions *leg.* and asterisks (*).

Vocal line for the first system. It consists of three staves. The lyrics are: "He thought he saw an" on the top staff, "He thought he saw an" on the middle staff, and "He thought he saw" on the bottom staff. The music is in common time and includes slurs and dynamic markings.

Piano accompaniment for the second system. It features three measures of piano accompaniment with a 7:4 time signature. The right hand has a melodic line with a slur, and the left hand has a bass line. The system includes dynamic markings *pp* and *sfz*, and performance instructions *leg.* and asterisks (*).

5

Al - ba - tross That flut - tered round the lamp:

Al - ba - tross That flut - tered round the lamp:

an Al - ba - tross That flut - tered round the lamp:

5

7

He looked a -

He looked a -

He looked a -

7

mf *sfz* *p*

7:4

leg. *

9

gain, and found it was and found it was

gain, and found it was and found it was

gain, and found it was and found it was

9

ped. * *ped.* *

11

A Pen - ny - Post - age - Stamp. "You'd

A Pen - ny - Post - age - Stamp. "You'd

A Pen - ny - Post - age - Stamp. "You'd

11

mf

14

best be get - ting home", he said, "The nights are ve - ry

best be get - ting home", he said, "The nights are ve - ry

best be get - ting home", he said, "The nights are ve - ry

14

mp

7:4

p

sed. *

18

dam - - - - - p!"

dam - - - - - p!"

dam - - - - - p!"

18

dim.

pp

ppp

08.The Garden-Door

Moderato (quasi ♩)

pp molto legato sempre

molto Ped.

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in a 5:4 time signature, with a key signature of one sharp (F#). The left hand plays a simple accompaniment of quarter notes. The piece is marked *pp* (pianissimo), *molto legato sempre* (very legato throughout), and *molto Ped.* (very much with the pedal).

5

He thought he
He thought he
He thought he

The vocal entry features three staves. The first staff is the vocal line, and the second and third staves are piano accompaniment. The lyrics are "He thought he". The music is in a 5:4 time signature and one sharp key signature.

5

murmurando

L.H.

The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern, marked *murmurando*. The left hand plays a simple accompaniment of quarter notes. The piece is marked *L.H.* (left hand).

8

saw A Gar-den - Door That o-pened with a key:

saw A Gar-den - Door That o-pened with a key:

saw A Gar-den - Door That o-pened with a key:

5:4 5:4 5:4 5:4

C Eb Bb

12

He looked a - gain, and found it was

He looked a - gain, and found it was

He looked a - gain, and found it was

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

pp *mp*

C Eb Bb

16 *sub. p*

A Dou - ble Rule of Three: "And all its

A Dou - ble Rule of Three: *sub. p* "And all its

A Dou - ble Rule of Three: "And all its

16

p *mp*

20

mys - te - ry", he said, "Is clear as day to me!"

mys - te - ry", he said, "Is clear as day to me!"

mys - te - ry", he said, "Is clear as day to me!"

20

dim. poco a poco

09.The Argument

Lento, con tristezza

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo and mood are indicated as 'Lento, con tristezza'. The piano part begins with a *pp* (pianissimo) dynamic and features a melodic line with eighth-note patterns and a bass line with dotted rhythms. The vocal parts enter in the fourth measure with the word 'He'.

The second system of the musical score continues the vocal and piano parts. It begins with a measure rest marked with the number '5'. The vocal staves contain the lyrics: 'thought he saw an Ar - gu - ment That'. The piano accompaniment continues with its melodic and rhythmic patterns, including an *8va-* marking in the right hand. The system concludes with a measure rest marked with the number '5'.

9

proved he was the Pope:

proved he was the Pope:

proved he was the Pope:

8va - 7

8vb

13

He looked a - gain, and found it was

He looked a - gain, and found it was

He looked a - gain, and found it was

8va - 7

8vb

poco rit. *a tempo*

17

A Bar of Mot-tled Soap. "A fact so dread", he faint-ly said,

A Bar of Mot-tled Soap. "A fact so dread", he faint-ly said,

A Bar of Mot-tled Soap. "A fact so dread", he faint-ly said,

17

8vb

23 *unisono*

"Ex - tin - gui - shes all hope!"

23

8vb

29

Aa

29

Repeat & fade out

(8vb)