

commissioned by the Austin Girls' Choir

Four Poems of Arnold Lobel

Words by Arnold Lobel,
from *Whiskers and Rhymes*

(for Children's Choir, a cappella)

Music by Vern Pat Nelson

1. Sing/Strum

TWO IMPORTANT NOTES: This piece is really in alternating patterns of 3/4 and 6/8 time with the eighth-note always remaining constant! And when voices I and III get the words "Singg" and "Strumm," they need to get off the vowels QUICKLY, and hold out the "ng" and the "mm," so that with all three voices we really HEAR "Sing, sing, sing."

Quick, bright and rhythmic!

I  sempre

SINGG What shall we sing? A song to de-light your ear.—

II  SING,

What shall we sing? A song to de-light your ear.—

III  SINGG What shall we sing? A song to de-light your ear.—

5 > 6 > 7 8

SINGG How shall we sing? With a sound that is loud and clear!—

6 >

SING, How shall we sing? With a sound that is loud and clear!—

SINGGG How shall we sing? With a sound that is loud and clear!—

9 10 11 12

STRUMM When shall we strum? As we car - ry our fine gui - tars.

STRUM, When shall we strum? As we car - ry our fine gui - tars.

STRUMM When shall we strum? As we car - ry our fine gui - tars.

13 STRUMM Where shall we strum? Close by your win-dow and un-der the stars!

14 STRUM, Where shall we strum? Close by your win-dow and un-der the stars!

15 STRUMM Where shall we strum? Close by your win-dow and un-der the stars!

16 SINGG What shall we sing? A song to de-light your ear.—

17 SING, What shall we sing? A song to de-light your ear.—

18 SINGG What shall we sing? A song to de-light your ear.—

19 SING, What shall we sing? A song to de-light your ear.—

20 SINGG What shall we sing? A song to de-light your ear.—

21 SING, How shall we sing? With a sound that is loud and clear!!!

22 SINGG How shall we sing? With a sound that is loud and clear!!!

23 SING, How shall we sing? With a sound that is loud and clear!!!

24 SINGG How shall we sing? With a sound that is loud and clear!!!

SING, How shall we sing? With a sound that is loud and clear!!!

SINGG How shall we sing? With a sound that is loud and clear!!!

(ATTACA #2 "My London Bridge" after about 3 to 5 seconds)

2. My London Bridge

Note: Staccato notes are sung "tn-tn-" like plucked strings.

My Lon-don Bridge ha— just one task:

My Lon-don Bridge has just one task:

break or— tall.
shore to— shore.
get— ding— wet.

My Lon-don Bridge has just one task: to

It has to stand, that's all I ask.

It has to stand, that's all I ask.

stand, that's all I ask.

17 *f* 18 *f* 19 *ff*

MM... 20 *ff*

MM... 21 *ff*

MM... 22 *ff*

3. Boom!

Note: "X" notes mean STOMP FOOT AS HARD AS POSSIBLE! (until fade-away at the end)

$\text{J} = 120$

1 *ff* 2 3 4

BOOM! BOOM! BOOM! My feet are large!

5 6 7 8

Each shoe is like a gar - bage barge!

Each shoe is like a gar - bage barge!

Each shoe is like a gar - bage barge!

9 10 11 12

BOOM! BOOM! BOOM! My poor head aches! Wher -

BOOM! BOOM! BOOM! My poor head aches! Wher -

BOOM! BOOM! BOOM! My poor head aches! Wher -

13 14 15 *f*

ev - er I step, the side - walk breaks.

ev - er I step, the side - walk breaks.

ev - er I step, the side - walk breaks.

16 *mf* 17 *p* 18 *p* 19 *pp* 20 *pp*

It... breaks.

(It...)

It... breaks.

4. Mending Song

Note: Much of the melody is in a syncopated 6/8 time over a 3/4 beat. When the 3/4 beat occasionally disappears, I change the meter to 6/8 for the conductor. The EIGHTH-NOTE ALWAYS REMAINS CONSTANT!

Allegretto, Quietly $\text{J} = 125$

1 2 3

bomm bomm bomm bomm... da da da da da da

bomm...

Smooth (stagger-breathe)

bomm bomm

4 dnn dnn dnn, da da da da da dnn dnn, da da da da da da
5 da da da da da bomm... da da da da da bomm...
6 bomm
7 bomm bomm

8 dnn dnn dnn dnn... There was an old wo-man of long a-go who
9 da da da da da da dnn... There was an old wo-man of long a-go who
10 bomm bomm bomm bomm bomm...
11 went a-bout her mend-ing. She sewed the wind a-against the clouds to
12 went a-bout her mend-ing. She sewed the wind a-against the clouds to
13 bomm
14 bomm
15 bomm
16 stop the trees from bend-ing. She stitched the sun to the high-est hill—
17 stop the trees from bend-ing. She stitched the sun to the high-est hill—
18 bomm
19 stitched the sun to the high-est hill—

20 — to hold the day from end-ing. To hold the day from
21 — to hold the day from end-ing. To hold the day from
22 — to hold the day from end-ing. To hold the day from
23 — to hold the day from end-ing. bomm bomm bomm
24 end-ing, to hold the day from end-ing, she stitched the sun to the
25 end-ing, to hold the day from end-ing, she stitched the sun to the
26 bomm bomm bomm bomm bomm bomm bomm bomm bomm, stitched the sun to the
27 high-est hill— to hold the day from end-ing.
28 high-est hill— to hold the day from end-ing.
29 high-est hill— to hold the day from end-ing.
30 high-est hill— to hold the day from end-ing.

32 33 34 35

bomm bomm bomm da da da da da dnn dnn dnn,
 bomm... da da da da da
 bomm bomm

36 37 38 39

da da da da da dnn dnn, da da da da da dnn dnn dnn
 bomm... da da da da da bomm... da da da da da
 bomm bomm

40 41 42 43

dnn... Her thim-bles and thread were close- at hand for need - le-work and
 dnn... ...for need - le-work and
 bomm... bomm bomm bomm

44 45 46 47

quilt - ing, for sew - ing gar - dens to the sky to keep the blooms from
 quilt - ing, for sew - ing gar - dens to the sky to keep the blooms from
 bomm bomm

48 49 50 51

wilt - ing, for lac - ing the land to the cres - cent moon — to
 wilt - ing, for lac - ing the land to the cres - cent moon — to
 bomm bomm bomm lac - ing the land to the cres - cent moon — to

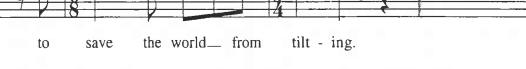
52 53 54 55

save - the world - from tilt - ing. To save the world from tilt - ing, to
 save the world - from tilt - ing. To save the world from tilt - ing, to
 save the world from tilt - ing. bomm bomm bomm bomm bomm bomm

56 57 58 59

save the world from tilt - ing, she laced the land to the cres - cent moon —
 save the world from tilt - ing, she laced the land to the cres - cent moon —
 bomm bomm bomm bomm bomm bomm laced the land to the cres - cent moon —

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 to save the world from tilt-ing.
 to save the world from tilt-ing. bomm...
 to save the world from tilt-ing. bomm bomm bomm

Musical score for 'Bomm Bomm' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 64 consists of eighth notes on the first two beats followed by a sixteenth-note rest. Measure 65 has eighth notes on the first two beats followed by a sixteenth-note rest. Measure 66 starts with a sixteenth-note rest, followed by eighth notes on the first two beats, a sixteenth-note rest, and then eighth notes on the last two beats. Measure 67 starts with a sixteenth-note rest, followed by eighth notes on the first two beats, a sixteenth-note rest, and then eighth notes on the last two beats. The lyrics 'bomm bomm bomm' are aligned with the first measure, 'da da da da da' with the second, 'dnn dnn dnn,' with the third, and 'da da da da da da' with the fourth. The middle staff has a sustained note from measure 64, a sixteenth-note rest, and then a sustained note from measure 65. The lyrics 'da da da da da' are aligned with the sustained note from measure 65, and 'bomm...' is aligned with the sustained note from measure 66. The bottom staff has a sustained note from measure 64, a sixteenth-note rest, and then a sustained note from measure 65. The lyrics 'bomm bomm bomm' are aligned with the sustained note from measure 65, 'bomm bomm bomm' with the sustained note from measure 66, and 'bomm bomm bomm' with the sustained note from measure 67.

68 69 70 rit. and dim. 71

dnn dnn dnn, da da da da da da dnn dnn dnn...
rit. and dim.

da da da da da da bomm... da da da da da da dnn...
rit. and dim.

bomm bomm bomm... bomm bomm bomm... bomm...
rit. and dim.

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