

BEN  
TIBBETTS



“Songs for Children”

for Soprano and Piano

2012

# SONGS FOR CHILDREN

## 1. There Was A Young Lady From Glitch

Music by Ben Tibbetts  
Poem by Tamara Kitt

$\text{♩} = 76$   
*pp*

There was a young la - dy from Glitch who tried to turn in - to a witch, but she

5

*subito f*

found that the most she could be was a ghost so she threw her-self in-to a ditch.

*subito f*

*gliss.*

## 2. Here Comes the Band

Poem by William Cole

$\text{♩} = 120$

*p*      *mp*      *mf*

The band, theband!      The band comes boom ing      down the street,

$\text{♩} = 120$

*pp cresc.*

19

*f*

The tu - ba oomphs,

*f*

29

the flutes tweet tweet,

*8va*

*f*

38

the trom-bones slide, \_\_\_\_\_ The

*gliss.* *cresc.* *ff*

47

trum-pets, the trum-pets blare, The ba- ton twirls up in the air.

55

half spoken *gliss.*

There's "ooh's!" \_\_\_\_\_ and

*pizz.*

63

*gliss.*

"ah's!" \_\_\_\_\_ and cheers and clap - ping,

*gua* *tr*

*decesc.*

70

*f*

And I can't stop, stop my feet, stop my feet from tap - ping.

*mf* *decesc. poco a poco*

79

*smorzando e rit.*

*ppp*

### 3. A Bird

Poem by Emily Dickinson

♩ = 96

*p*

A bird came down the

8va

*p*

96

walk, He did not know I saw;

(8)

102

*molto cresc.*

He bit an an - gle -

(8)

*molto cresc.*

108 *f*

worm in halves And ate the fel-low raw.

(8)

*f* *mp*

114 *p*

And then he

*p*

120 *mp*

drank a dew from a con-ven-ient grass, And then

*mp*

127

hopped side - ways to the wall To

Musical score for measures 127-132. The vocal line (treble clef) contains the lyrics "hopped side - ways to the wall To". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes and rests.

133

let a bee - tle pass.

*8va*  
*(mp)*  
*8va*

Musical score for measures 133-136. The vocal line (treble clef) contains the lyrics "let a bee - tle pass.". The piano accompaniment (grand staff) includes dynamic markings *(mp)* and *8va* (octave up) for the right hand, and *8va* (octave up) for the left hand. The piece concludes with a double bar line and a 4/4 time signature.



## 4. Poem

Poem by Langston Hughes

♩=66

*pp* I loved my friend. He went a - way

*pp* *p*

140

from me. There's no - thing more to

*mp* *mp*

142

say. The po - em ends, soft as it be -

*p* *p*

145

gan. I loved my friend.

*pp*  $\text{♩} = 92$  <sub>3</sub>

*pp*  $\text{♩} = 92$

## 5. Stopping by Woods on a Snowy Evening

Poem by Robert Frost

♩ = 68

*pp* Whose woods these are \_\_\_\_\_ I

*pp* *sempre non cresc. e poco rubato*

152 think I know. His house is in the vill-age though.

156 He will not see me stop-ping here \_\_\_\_\_ to watch his woods fill

160 up with snow. My lit-tle horse must

164

think it queer to stop with-out a farm-house near be -

168

tween the woods and fro-zen lake the dark-est eve - ning of the year.

172

He gives his har-ness bells a shake to

176

ask if there is some mis - take;

180

The on - ly oth - er sound's the sweep of ea - sy wind and

184

down-y flake.

*decresc.*

188

The woods are love - ly, dark, and

*pp*

192

deep, but I have pro - mi -

*poco cresc.*

*p*

195

Musical score for measures 195-197. The system includes a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with the lyrics "ses to keep." and ends with "And". The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

198

Musical score for measures 198-200. The system includes a vocal line and a piano accompaniment. The key signature has three sharps. The vocal line has lyrics "miles to go \_\_\_\_\_ be - fore I sleep," with a fermata over the blank space. The piano accompaniment includes a treble line with a fermata and a bass line with eighth-note patterns. Measure 200 is a whole rest in the vocal line.

201

Musical score for measures 201-203. The system includes a vocal line and a piano accompaniment. The key signature has three sharps. The vocal line is a whole rest in all three measures. The piano accompaniment features a treble line with a whole note chord in measure 203 and a bass line with eighth-note patterns. The instruction "decresc. e rit." is written below the piano part in measure 203.

204 *pp*

and miles to go \_\_\_\_\_ be - fore I

207

sleep.

*pp smorzando*

# 6. Snow Melting

Poem by Ruth Krauss

♩=60

*mp*

snow melt ing

216

*mp*

bro - ken shore lit-tle pine tree

225

ah, lit - tle pine tree



230

Musical score for measures 230-233, featuring a vocal line and piano accompaniment in 4/4 time with a key signature of one sharp (F#).

The score consists of three systems of staves:

- System 1 (Vocal):** A single treble clef staff. Measures 230-232 contain whole rests. Measure 233 contains a whole note G4.
- System 2 (Piano):** A grand staff (treble and bass clefs).
  - Treble Clef:** Measures 230-231 feature a complex texture with multiple overlapping notes and ties, including a whole note chord of G4, B4, and D5. Measure 232 features a whole note chord of G4, B4, and D5 with a grace note on G4. Measure 233 features a whole note chord of G4, B4, and D5.
  - Bass Clef:** Measure 230 features a half note G2 with a dynamic marking of *mp*. Measure 231 features a whole rest. Measure 232 features a half note G2. Measure 233 features a whole rest.

# 7. Weather

Poem by Eve Merriam

♩=140

*pp*

Dot a dot dot

240

spot-ting the win-dow-pane Spack a spack speck

245 *pp cresc. poco a poco*

*pp cresc. poco a poco*

Flick a flack fleck freck-ling the win-dow-pane

250 *(p)*

oh! a spat-ter a, a scat-ter

255 *(mf)* *ff*

a wet cat a clat-ter a splat-ter a a rum - ble out - side

260

*pp cresc.*

266

*mp cresc.*  
Um-brel-la um-brel-la um-brel-la um-brel-la

*mp cresc.*

275

*ff*  
Bum-ber-shoot bar-rel of rain.

*ff*  
*mf*

282

*mf cresc.*

287 *ff*

Slosh Slosh Slosh Slosh Slosh\_ a ga-losh slosh\_ a ga

*ff*

295 *mp cresc.*

losh Slosh\_ a ga - losh Sli-ther and

*mp cresc.*

*4* *decre.* *mf* *mp cresc.*

301 *pp*

sla-ther a glide

*f* *decre.* *gliss.* *pp*

*f* *decre.* *pp* *pp cresc.*

308

*f*

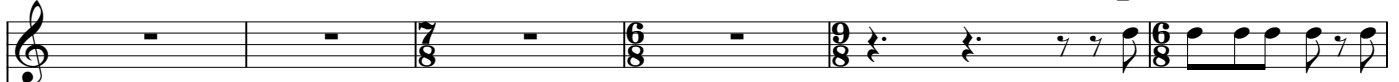


Ah! a pud-dle a pud-dle a jump a pud-dle a jump

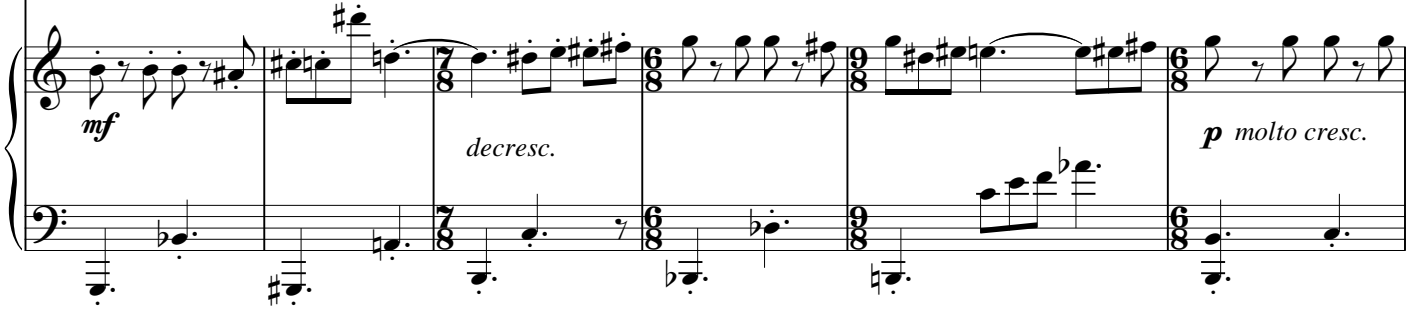


316

*p molto cresc.*



A pud-dle a jump a



322



pud-dle a jump a pud-dle a jump a jump pud-dle splosh a jud-dle a pump a - lud-dle a dump a



327

pudd - mud - dle jump in and pudd - mud - dle jump in and slide!

330

(p) *gliss.*

8va

# W

Poem by James Reeves

♩ = 100

339 *mf*

The king sent for his wise men all \_\_\_\_\_ to find a rhyme for

345

dou-ble-you.

351 *mf*

When they had thought a good long time \_\_\_\_\_ and



A Tempo

357

could not think of a sin - gle rhyme, \_\_\_\_\_

*poco rit.*

*mp*

A Tempo

Detailed description: This system contains measures 357 through 362. The vocal line (treble clef) begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5 with a fermata. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. A *poco rit.* marking is placed above the piano part at measure 360, and an *mp* dynamic marking is placed above the vocal line at measure 361. The tempo marking 'A Tempo' is repeated above the piano part at measure 362.

363

"I'm sor - ry," said he, \_\_\_\_\_

*mf*

*mf*

Detailed description: This system contains measures 363 through 368. The vocal line (treble clef) is mostly silent, with a few notes appearing at the end of measure 368. The piano accompaniment (grand staff) is active throughout, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *mf* dynamic marking is placed above the vocal line at measure 368 and above the piano part at measure 367.

369

"to trou-ble you." \_\_\_\_\_

*mp*

*g<sup>ua</sup>*

$\text{♩} = 116$

Detailed description: This system contains measures 369 through 374. The vocal line (treble clef) begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5 with a fermata. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. A *mp* dynamic marking is placed above the piano part at measure 370. A *g<sup>ua</sup>* (ritardando) marking is placed above the piano part at measure 371, with a dashed line extending to the end of the system. A tempo marking  $\text{♩} = 116$  is placed above the piano part at measure 371 and again at measure 372.