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Prayers of the Animals

Alan Stringer

Carmen Bernos de Gasztold

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72 L
X
Strieger, A.
Box III, no. 38

PRAYERS OF THE ANIMALS

words by Carmen Bernos De Gasztold

translated by Rumer Godden

Prayer of the Cricket

Oh God, I am little and very black, but I thank you for having shed your warm sun and the quivering of your golden corn on my humble life. Then take, but be forebearing, Lord, this note of music you have set thrilling in my heart.

Prayer of the Duck

God give us a flood of water. Let it rain tomorrow and always. Give us plenty of slugs to eat and other luscious things to eat. Protect all folk who quack and everyone who knows how to swim.

Prayer of the Cock

Do not forget, oh Lord, I make the sun to rise. I am your servant but with the dignity of my calling. I need some glitter and ostentation. Noblesse oblige. All the same, I am your servant. I make the sun to rise. Do not forget, Lord, I make the sunrise.

The Fly's Prayer

Lord, shall I always go in black for this life? Fugitive from its tumult on my transparent wings, pausing weightless on my thin legs, I, whom the world finds such a burden? You have made me stick to what lures me. Yet if I am caught clinging there, don't let me die like the poor useless thing I am.

Prayer of the Monkey

Dear God, why have you made me so ugly, with this ridiculous face? Shall I always be the clown of your creation? Oh, lift this melancholy from my heart. Could you one day not let someone take me seriously, Lord?

Prayer of the Goat

Lord, let me live as I will. I need a little wild freedom, a little giddiness of heart, the taste of unknown flowers. For whom else are your mountains for? your snow wind? these springs? The sheep do not understand. They graze and graze, all of them, always in the same direction, and they always chew their cud. I love to bound to the heart of your marvels, leap your chasms, my mouth stuffed with grasses, guiver with pure delight on the world's summit.

Prayer of the Donkey

O God, who made me to trudge always along the road and to carry heavy loads and to be beaten always, give me great courage and gentleness. One day let someone understand me, that I may no longer long to weep. I can never say what I mean. They make fun of me. Let me find a juicy thistle and make them give me time to pick it. O lord, let me find again one day my little brother of the Christmas crib.

Prayer of the Butterfly

Lord, where was I? Oh yes! this flower, this sun. Thank you. Your world is beautiful, the scent of roses. Where was I? This drop of dew rolls to sparkle in a lily's heart. I have to go. I don't know where. The wind has painted fancies on my wings--fancies. Where was I? Oh yes, Lord, I had something to tell you.

The Centipede's Prayer

With innumerable little footsteps I go through life, but Lord, I can never get to the end of myself. It's a really queer sensation to be a multitude that follows in Indian fashion. True, it is really the first step that counts, or rather the first foot. All that matters is to be in step with oneself. I only ask, Lord, that I may jog along, one in spirit without troublesome reticences.

Payer of the Ox

Dear God, give me time. Men are so driven. Make them understand I never hurry. Give me time to eat. Give me time to sleep. Give me time to think.

Prayer of the Little Bird

(The music incorporates the call of an actual bird, the chiff-chaff.)

Dear God, I don't know how to pray by myself very well. Protect my nest from wind and rain. Put a good deal of dew on the flowers, many seeds in my way. Make your blue very high. Make your branches lissom. Let your kind light stay late in the sky, set my heart brimming with such music that I must sing. Ah, ah, ah, ah, ah, ah! Please, Lord.

Prayer of the Dog

Lord, I keep watch. If I'm not here, who will guard their house, watch their sheep? No one but you and I understand what faithfulness is, faithfulness is. I take their pats. I take old bones, and I am pleased. Sometimes they kick me and spurn me, but none of that matters. Still I keep watch. May I not die till all danger for them is driven away.

The Beaver's Prayer

To build, Lord, that is a vocation. I speak of my passion architecture. Of course one should build on a rock, but what fillip is there in doing anything easy? My element is to struggle--it is water that allures--and tell me to build a safe and steady house on the moving stream of a river--moving as life does, swiftly--what an adventure! With patience and ingenuity one can do anything. But I am one who loves to swim against the current, to build something lasting--and all my own work--at the very core of life. And if You give me living water, I would build Your paradise for You.

I. Prayer of the Cricket

! = 76

X
of 23
Stronger a
Box III
no. 38

Voice

Oh God, I am little and ve-ry black, but I

thank you for hav-ing shed your warm sun

and the qui-ver-ing of your gold-en corn

on my hum-ble life. Then take, but be fore-bearing,

II. Prayer of the Duck

$J = 132$

Voice

God give us a flood of wa-ter.

mf

Let it rain to-mor-row and al-ways.

Give us plen-ty of slugs to eat and oth-er lus-cious things to eat.

Pro-tect all folk who

P

quack and ev-ery one who knows how to

swim.

PP

dim.

$\text{d} = 126$ III. Prayer of the Cock

tenor voice Do not for-get, oh Lord

I make the sun to rise I am your ser-vant

but with the dig-ni-ty of my call-ing. I need some glit-ter

and os-tin-ta-tion. no-blesse ob-lige.

All the same, I am your ser-vant.

I make the sun to rise. Do not for-get, Lord,

Slower

-5-

I make the sun-rise.

~~I~~ III B. "The Fly's Prayer" ~~III A.~~

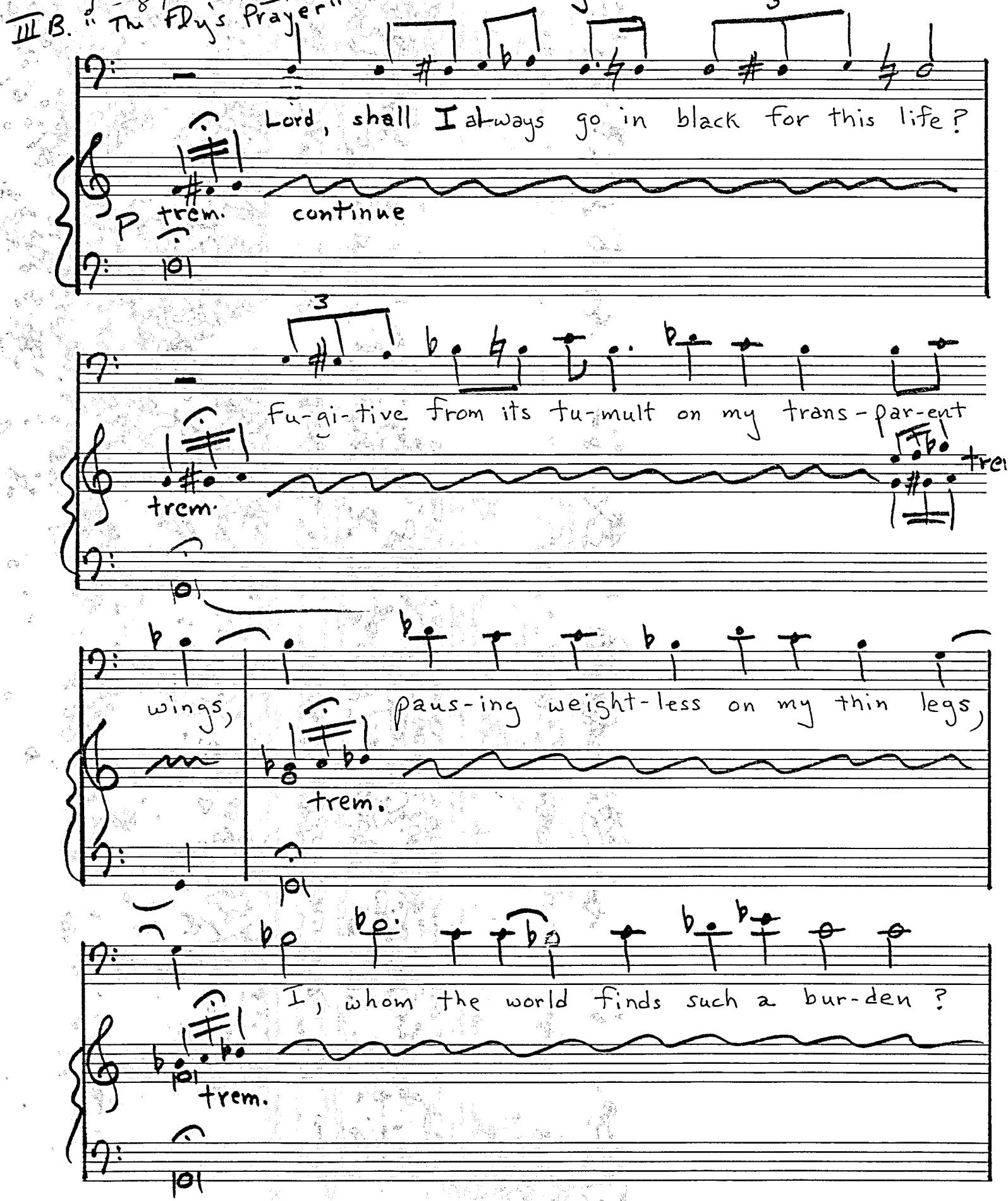
J = 84

9: -  3

Lord, shall I always go in black for this life?

P trem. continue

9: 101

9: -  3

Fugitive from its tumult on my trans-parent

trem. trem.

9: 101

9:  wings, pausing weight-less on my thin legs,

trem.

9: 101

9: 

I, whom the world finds such a bur-den?

trem.

9: 101

7:

 You have made me stick to what lures me.

7:

 Yet if I am caught

 cling-ing there, don't let me

7:

 die like the poor use-less thing. I am

7:

 p [close to hum]

7:

 dim. dim.

- 6

IV. Prayer of the Monkey

Adagio

$\text{d} = 104$

Dear God, why have you made me **so**

ug- ly, with this ri-di-**cu-lous** face?

Shall I al-ways be the clown of your cre-a-tion?

Oh, lift this mel-an-cho-ly from my heart. Could

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves. The Soprano staff has a soprano clef, the Alto staff has an alto clef, and the Bass staff has a bass clef. The lyrics are written below the staves.

Soprano lyrics: you one day not let some-one take me

Alto lyrics: go:

Bass lyrics: ser-i-ous-ly, Lord, rit.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves. The Soprano staff has a soprano clef, the Alto staff has an alto clef, and the Bass staff has a bass clef. The lyrics are written below the staves.

Soprano lyrics: ser-i-ous-ly,

Alto lyrics: -

Bass lyrics: -

Lively

$\text{d} = 138$

II. Prayer of the Goat

- 8 -

The musical score consists of four staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics "let me live as I will." are written below the notes. The second staff continues in common time with a bass clef, featuring a sustained note and a dynamic instruction "I need a little". The third staff begins with a treble clef and a common time signature, with lyrics "wild freedom". The fourth staff concludes with a bass clef and a common time signature, with lyrics "heart, the taste of unknown flowers. For whom else are your". The notation includes various rhythmic values, rests, and dynamic markings.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of five systems of music, each with lyrics. The vocal parts are in common time, 2/4 time, or 3/4 time. The piano part is in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is written in bass clef. The lyrics are as follows:

mountains for? you snow wind? these
(d.) springs? The sheep do
not un-der- stand. They graze and graze, all of them,
al-ways in the same di-rec-tion, and they at ways chew their

The score includes various musical markings such as dynamic signs, rehearsal marks, and performance instructions like "graze". The handwriting is in black ink on white paper.

cud.

I love to bound to the

heart of your

mar-vels, leap your cha-sms,

my mouth stuffed with

gras-ses, qui-ver with pure de-light on the world's



d=48

VI. Prayer of the Donkey

-12-

Plodding march



O God, who made me to trudge always a-long the road

mF

and to car-ry hea-vy loads and to be bea-ten

al-ways, give me great cour-age and gen-tle-ness.

One day let some-one un-der- stand me,

echo

PP

Slightly
faster

that I may no lon-ger long to weep I can

never say what I mean. They make fun of me.

P Let me find a

with ped.

jui- cy thist - le and make them give me time to pick it.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The lyrics are:

O Lord, let me find a gain
one day yet my little brother of the
Christ-mas crib. Amen.

Dynamic markings include P, PP, and 'dim. molto'.

c. $\text{♩} = 126$

VII. Prayer of the Butterfly

-15-

Rapid

Piano

Voice

Piano

simile

p

Lord, where was I?

Oh yes!

this flower

this sun.

Thank you. Your world is beautiful,

piano

b

The scent of roses.

A handwritten musical score for voice and piano. The score consists of 12 staves of music, divided into four systems by vertical bar lines. The vocal part (Soprano) is in treble clef, and the piano part is in bass clef. The music is in common time, with various dynamics and performance instructions like "puff." and "pd.". The lyrics are written below the vocal line:

where was I?
This drop of dew
rolls to spark-
le in a li-ly's heart
I have to go
I don't know where.

-17-

A handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the treble voice, and the bottom staff is for the bass voice. The piano part is represented by a single staff at the bottom of each system. The music is written in common time. The vocal parts use a mix of note heads and stems, with some stems pointing up and others down. The piano part uses standard note heads and stems. The score includes lyrics in the vocal parts. The first system starts with a treble clef, a bass clef, and a common time signature. The second system starts with a bass clef and a common time signature. The third system starts with a treble clef and a common time signature. The fourth system starts with a bass clef and a common time signature. The fifth system starts with a treble clef and a common time signature. The sixth system starts with a bass clef and a common time signature.

The wind has
painted fan-cies on my wings — fan-
cies.
where was I?
Oh yes, Lord,
had something to tell you)

dim.



$\text{I} = 96$ VII. B. The Centipede's Prayer

March tempo

A handwritten musical score for 'The Centipede's Prayer' featuring 12 staves of music. The score includes various dynamics like 'mf', 'g.', and '8va', and performance instructions like 'staccato throughout' and 'simile'. The lyrics are written below the staves, corresponding to the music. The score is set in 2/4 time with a key signature of two flats.

1. **Stave 1:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $m\text{f}$, $g.$, 8va , 8va , 8va . Performance instruction: staccato throughout. Lyric: "With in-

2. **Stave 2:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

3. **Stave 3:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "With in-

4. **Stave 4:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

5. **Stave 5:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "With in-

6. **Stave 6:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

7. **Stave 7:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "With in-

8. **Stave 8:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

9. **Stave 9:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "With in-

10. **Stave 10:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

11. **Stave 11:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "With in-

12. **Stave 12:** $\text{G: } \text{bb } \frac{2}{4}$. Dynamics: $g.$, 8va . Performance instruction: simile. Lyric: "num-mer- ab-le lit-tle foot-steps I

9: bb to be a multi-tude that fol-lows in In-dian fash-ion.
 9: bb
 9: bb True, it is real-ly the first step that counts, or
 9: bb 8va
 9: bb 8va
 ra-ther the first foot. All that mat-ters is to
 9: bb
 9: bb 8va
 9: bb 8va
 be in step with one self. 8va - - - - -
 9: bb 8va
 9: bb

$\text{G: } \text{bb}$

I on-ly ask, Lord, that I may jog a- long,
8va 8va 8va

$\text{G: } \text{bb}$

one in spi-rit with-out trou-ble-some re- ti-

$\text{G: } \text{bb}$

$\text{G: } \text{bb}$

cen-ces.

$\text{G: } \text{bb}$

$\text{G: } \text{bb}$

$C\# = 16$ VIII Prayer of the ~~ox~~ -19-

Very, very slowly

2:4 4
Voice Piano $m F$

2:4 4

8va 8va simile

time. Men are so dri-ven.

Make them un-der- stand I nev-er hur-

ry. Give me

time to eat

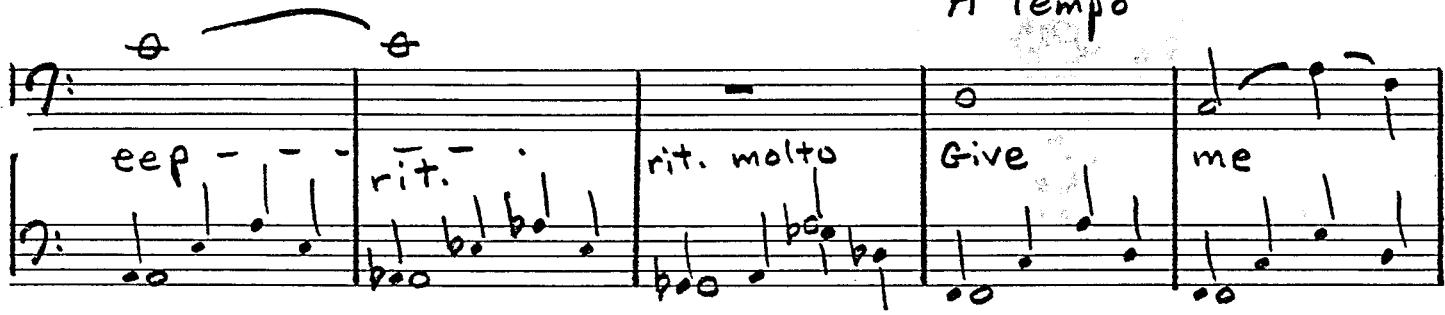
Give me time to slee-,

Carl Fischer, Inc., New York

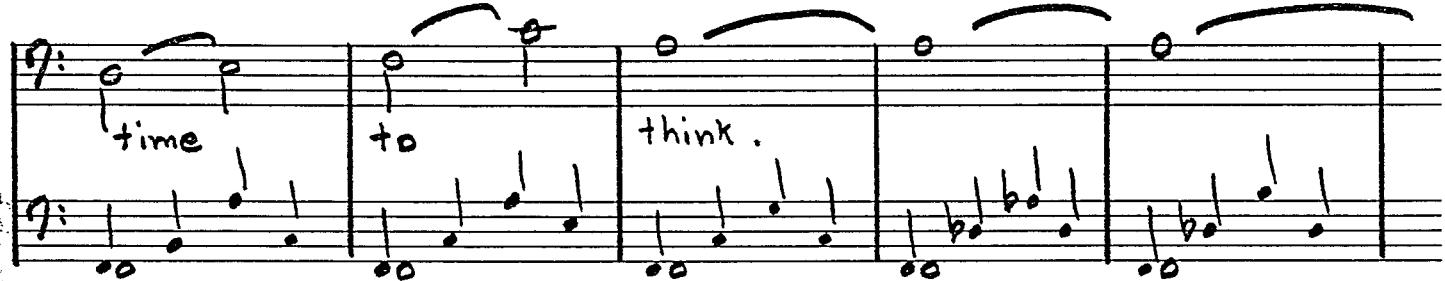
12 staves - 96 sides

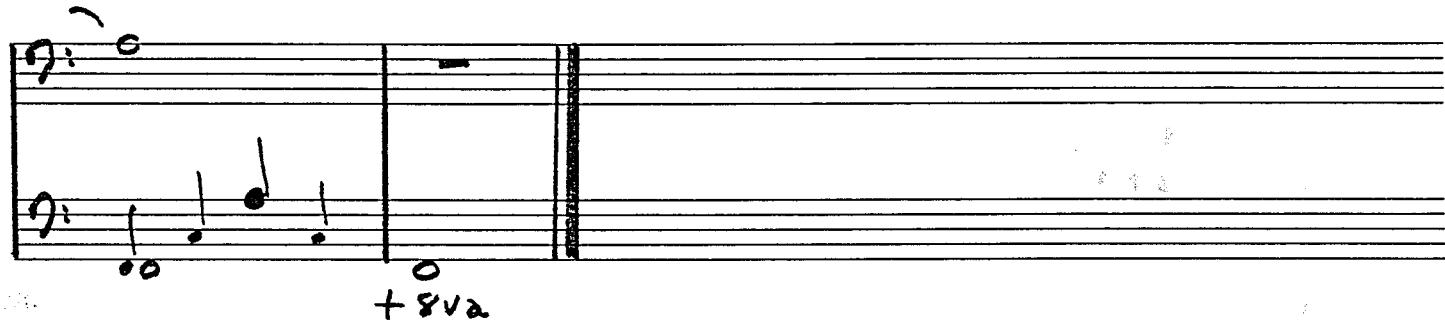
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A tempo

F: 

Give me

F: 

F: 

+ 8va

$\rho = q \cdot 6$
Expressively

IX. Prayer of the Little Bird

-21-

Voice

15 va - - - - -

(call of the chiff-chaff)

Piano

PP

15 va - - - - -

Dear God,

I don't know how to pray by myself very well.

12 staves - 96 sides

mF 3

Pro- tect my nest from wind and rain; 8va - - - - -

mf *p* *p* *p* *p*

Put a good deal of dew on the flowers, 8va - - - - -

mf *p* *p* *p* *p*

ma-ny seeds in my way. Make your blue ve-ry high.

p *p* *p* *p* *p*

Make your bran-ches lis-som. Get your kind

p *p* *p* *p* *p*

A handwritten musical score for voice and piano. The score consists of four systems of music, each with two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal parts include lyrics and various markings such as dynamics (e.g., 3, PP, P), fingerings, and performance instructions (e.g., "light stay late in the sky," "set my heart brimming with such music," "that I must sing," "Please, Lord"). The piano parts show harmonic progressions and specific pedal markings like "sva" and "sva up". The score is written on five-line staves with some ledger lines.

light stay late in the

sky, / ^{sva} - - - - -

set my heart brimming with such mus-
ic

that I must sing.

Ah, ah, ah, iah, oh, ah, ah!

Please, Lord

$\text{d} = 66$

Prayer of The Dog

-24-

Voice

F

$\text{G: } \text{b} \text{ b} \text{ b} \text{ b} \text{ b}$ 3

Piano mF
with pedal

10 10 10

$\text{G: } \text{b} \text{ b} \text{ b} \text{ b}$ 3

1. Lord, I keep
2. Still, I keep

watch. watch.

10 10

$\text{G: } \text{b} \text{ b} \text{ b}$ 3

If may I'm not not

q q q q

$\text{G: } \text{b} \text{ b} \text{ b}$ 3

here, die simile

10

Handwritten musical score for a three-part setting (Treble, Bass, Alto) in E-flat major, 2/4 time. The score consists of six staves of music with lyrics written above them.

The lyrics are:

- Staff 1: who till
- Staff 2: will all
- Staff 3: guard dan- ger
- Staff 4: their for
- Staff 5: house,
- Staff 6: watch their

Performance instructions:

- Staff 3: to Coda 2nd time
- Staff 4: to Coda 2nd time

A handwritten musical score for two voices, likely soprano and alto, in common time and F major. The score consists of six staves of music, each with a clef, key signature, and a tempo marking of $\text{p}.$ The lyrics are written below the notes. The first staff begins with a melodic line: "sheep." The second staff continues with "No one but". The third staff begins with "you and". The fourth staff continues with "I un- der- stand". The fifth staff begins with "I". The sixth staff concludes with "stand". The music features various note heads, stems, and bar lines, with some notes having horizontal dashes or arrows indicating specific performance techniques.

sheep.

No one but

you and

I un- der- stand

A handwritten musical score for voice and piano. The score consists of 12 staves of music, each with a treble clef and a key signature of three flats. The music is in common time. The vocal line is written in the top staff, and the piano accompaniment is in the bottom staff. The vocal line features several slurs and grace notes. The piano part includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and various pedaling instructions. Handwritten lyrics are placed above the vocal line in groups of three staves at a time. The first group of lyrics is 'what', the second is 'faith ful', the third is 'ness', the fourth is 'is,', and the fifth is 'faith ful ness'. The score is divided into measures by vertical bar lines.

A handwritten musical score for two voices. The music is in 9: $b\flat$ $b\flat$ $b\flat$ time signature. The score consists of six systems of music, each system containing two staves. The top staff of each system is for the soprano voice and the bottom staff is for the alto voice. The vocal parts are accompanied by a basso continuo part, indicated by a bass clef and a thick vertical line. The vocal parts contain lyrics: "is.", "take their pats.", "take old bones,". Various performance markings are present, including dynamic signs like p , f , and H , and articulation marks like dots and dashes under the notes.

A handwritten musical score for a bassoon part, consisting of six staves of music. The score is in common time and includes lyrics. The key signature changes between G major (two sharps) and F major (one sharp). The lyrics are: "and", "I am pleased.", "Some-", "times they kick". The score features various dynamic markings like forte (f), piano (p), and sforzando (sf), as well as slurs and grace notes.

and

I am pleased.

Some-

times they kick

me and spurn

me, but none

of that mat-

ters.

D.S. al Coda

D.S. al Coda

Coda

A handwritten musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of four flats. The lyrics are written below the notes in a cursive script. The score begins with the word "them" and continues with "is", "dri-", "ven", "a-", "way.", "dim", and ends with a final section. The music features various note heads, stems, and arrows indicating direction or performance style. The score is divided into measures by vertical bar lines.

them is
dri- ven a-
way. dim

$\text{d} = 72$ XL. The Beaver's Prayer

Nobilemente

The score consists of six staves of music for voice and piano. The key signature is three flats, and the time signature is common time (indicated by '4'). The vocal line is in soprano clef, and the piano accompaniment is in bass clef.

Performance Instructions:

- Nobilemente**: Indicated at the beginning of the piece.
- Add a lower octave in the left hand throughout the piece.**: A handwritten note above the piano part.
- To**: A handwritten note above the piano part, likely referring to the tempo.
- Piu mosso**: Indicated above the piano part during the final section.
- 3**: A bracket over three measures of piano music, indicating a triplets grouping.

Lyrics:

- build, Lord, that is a vo-ca-tion.
- I speak of my pas-sion ar-chi-tec-ture.
- Of course one should build on a rock,

3

but what fil-lip is there in doing a-ny³thing ea-sy ?

my el-e-ment is to strug-gle — it is wa-ter that al-lures-and

tell me to build a safe and steady house on the moving stream

of a ri-ver — moving as life does, swift-ly —

A tempo

what an ad-ven-ture! With pa-tience and in-gen-

(u-i-ty one can do a-ny-thing. But I am)

slightly faster

one who loves to swim a-gainst the cur-rent, to

slightly faster

build some-thing last-ing — and all my own rit.

A tempo

work - at the ve- ry

core i - of life. And

[rit.] if You give me liv- ing wa- ter,

rit.

I would build Your pa-ra-dise for You. sva'