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Seven Very Short Songs

Alan Stringer

Mabel Kelley

Reinhold Niebuhr

R. (Richard) George-Murray

Imamu Amiri Baraka

See next page for additional authors

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Author(s)

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792
L. L. L., A.
B. of the
70.00

Seven Very Short Songs

I.

Many good things come of mistakes.
Wisely I have decided to preserve myself.

II.

When she was dying, Gertrude Stein asked, "What is the answer?"
After a short silence she laughed and added, "What is the question?"

III.

How odd of God to choose the Jews.
But not so odd as those who choose a Jewish God but spurn the Jews.
(W. N. Ewer and Cecil Browne)

IV.

Most of the evil in this world does not come from evil people.
Most of the evil comes from people who consider themselves good.
(Reinhold Niebuhr)

V.

I marvel at what tact, what force,
what wisdom from some hidden source,
what superhuman understanding,
what genius for adroit commanding,
what sympathy, what wit, what prayer,
what saintly patience, selfless care
it takes to bring up, fair and mild,
a wholly ordinary child. (Mabel Kelley)

VI.

A cat spends long hours studying corners.
Any day now I expect a new book, Corners--Theory and Practice,
maybe only a couple of volumes, but thorough,
very thorough. (Richard George-Murray)

VII.

First, feel, then feel, then read,
or read, then feel
then fall or stand where you already are.
Think of your self, and the other selves...
think of your parents, your mothers, and sisters, your bentslick fathers,
then feel, or fall on your knees if nothing else will move you,
then read and look deeply into all matters,
come close to your city boys--country men.
Make some muscle in you head, but use the muscle in your heart.
(Le Roi Jones)



422
Stringer, A.
Vocal
no. 22

I. Anti-Suicide Note

Wryly.

Piano
pp

Voice

ma-ny good things

come of mis-takes. Wise-ly

I have de-ci-ded to pre-serve my-

self.

Alan Stringer

702
Littinger, A.
Boy II
11022

II. Last Words

Moderato

3

When she was dy-ing

Ger-trude Stein asked,
"What is the

ans- wer?"
Af-ter a short si-lence

she laughed and add-ed,
"What is the quest-ion?"

ped. rit. ped.

Handwritten notes in the top left corner, including "W.N. Ewer" and "Cecil Browne".

III. A Congregational Meditation

W. N. Ewer & Cecil Browne

Alan Stringer

How odd of God to choose the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The lyrics "How odd of God to choose the" are written below the notes. The middle and bottom staves are piano accompaniment, with the bottom staff in bass clef. A dynamic marking 'F' is present in the piano part.

Jews. But not so odd as those who choose

The second system continues the musical score with the same three-staff format. The lyrics "Jews. But not so odd as those who choose" are written below the vocal line. The piano accompaniment continues with various chords and melodic lines.

Jew-ish God but spurn the Jews.

The third system concludes the piece with the lyrics "Jew-ish God but spurn the Jews." The musical notation includes a double bar line at the end of the system. The piano part features a ritardando marking and a final chord with a sharp sign.

Four empty musical staves are provided at the bottom of the page, likely for additional notation or a second system.

712
X
Lilienthal, A.
B&W III
1912

Reinhold Neibuhr III

$\text{♩} = 116$

Most of the ev-il

in this world I does not come from ev-il peo-ple

most of the ev-il comes from peo-ple who con-

si-der them-selves good. rit.

7th L
String, A.
Box III
No. 22

Mabel Kelley
♩ = 126

IV.

The musical score is written for a string quartet (7th Violin, A. Box III, No. 22) and includes a vocal line. The tempo is marked as ♩ = 126. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "I mar-vel at what tact, what force, what wis-dom from some hid-den source, what super-hu-man un-der-stand-ing, what gen-ius for ad-roit com-mand-ing, what sym-pa-thy, what wit, what prayer, what saint-ly pa-tience self-less care It takes to bring up, fair and mild, a whol-ly or-din-ar-y child". The score includes various musical notations such as rests, notes, stems, and accidentals. A box is drawn around the first measure of the vocal line. The piece concludes with a double bar line and a key signature change to one sharp (F#).

I mar-vel at what tact, what force, what
 wis-dom from some hid-den source, what super-hu-man un-der-
 stand-ing, what gen-ius for ad-roit com-mand-ing, what
 sym-pa-thy, what wit, what prayer, what saint-ly pa-tience
 self-less care It takes to bring up, fair and mild, a
 whol-ly or-din-ar-y child

may-be on-ly a coup-le of vol-umes

but thor-ough, ve-ry thor-ough.

+8va p

+8va p

↑
Evs note is a whole note.

792
*
Richard
Box III
No. 22

Richard George-Murray

VI.

Alan Stringer

Slowly

Handwritten musical score for voice and piano. The score is written in 4/4 time and consists of 12 staves. The lyrics are: "A cat spends long hours studying corners. Any day now I expect a new book, corners theory and practice,". The score includes dynamic markings such as *sva* and *p*, and includes a section marked with a '3' indicating a triplet. The piano accompaniment features a steady bass line with chords and some melodic lines in the right hand.

Stringers, A.
2012

Le Roi Jones

VII

Alan Stringer

First, feel, then feel, then read, or read, then fee

then fall or stand, where you al-read-y are.

Think of your self, and the oth-er selves... think of your

par-ents, your mo-thers, and sis-ters, your bent-slick

fa-thers, then feel, or fall on your knees if no-thing

else will move you, then read and look deep-ly into all

mat-ters, come close to your ci-tty boys—

coun-try men. Make some mus-cle in your head, but use the

mus-cle in yr heart.