

The Pelican Chorus

$\text{♩} = 70$ VERSE ONE

King and Queen of the Pe - li - cans we; no
o - ther birds so grand we see! King and Queen!
None but we have feet like fins! With love' - ly leath' - ry
throats and chins!

f *mf*

molto ritardando

The Pelican Chorus

16 $\text{♩} = 50$ CHORUS

Ploff-skin, Pluff-skin, Pe - li-can jee! We think no Birds so hap - py as we!

20

Plump - skin, Plosh - kin, Pe - li-can jill! We think so then, and we

23

thought so still! We live on the Nile. The

ten. $\text{♩} = 45$ VERSE TWO

mp col canto ten.

26

Nile we love. By night we sleep on the cliffs a - bove; by

29

day we fish, and at eve we stand on long bare is -

This system contains measures 29, 30, and 31. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords and arpeggios, and a piano accompaniment in bass clef with a steady eighth-note pattern. The key signature has one sharp (F#).

32

lands of yel - low sand. ...yel - low sand.

This system contains measures 32, 33, 34, and 35. The vocal line continues with lyrics and includes a fermata over the first 'sand.' and a triplet of eighth notes at the end of measure 35. The piano accompaniment features a triplet of eighth notes in the bass clef at the end of measure 35. The key signature has one sharp (F#).

36

And when the sun sinks slow - ly

This system contains measures 36, 37, and 38. The vocal line begins with a whole rest in measure 36, followed by lyrics. The piano accompaniment includes a triplet of eighth notes in the bass clef at the end of measure 38. The key signature has one sharp (F#).

39

down and the great rock walls grow dark and brown, where the

This system contains measures 39, 40, and 41. The vocal line continues with lyrics. The piano accompaniment features a steady eighth-note pattern in the bass clef. The key signature has one sharp (F#).

43

pur - ple ri - ver rolls fast and dim_____ and the

mf

46

Iv' - ry I - bis_____ star - like_____ skim,

49

wing to wing_____ we_____ dance a - round,-- stamp-ing our feet with a flum - py sound,--

52

a piacere

Flump, flump. Flump. O - pen - ing our mouths as Pe - li - cans_ ought,

♩. = 50 CHORUS

56

and this is the song we night - ly snort: _____ Ploff-skin, _____ Pluff- skin,

60

Pe - li-can jee! We think no Birds so hap - py as we!

63

_____ Plump - skin, _____ Plosh - kin, _____ Pe - li-can jill! We think so then, and we

66

thought so still! _____ Last year came out our

VERSE THREE

70

Daugh - ter, Dell; and all the Birds re - ceived her well.

74

To do her ho - nour, a feast we made for

77

ev'-ry bird that can swim or wade. He-rons and Gulls, and

81

Cor - mo-rants black, Cranes and Fla - min - goes with scar - let back,

The Pelican Chorus

84

Plo-vers and Storks, and Geese in clouds, Swans and Dil - ber-ry Ducks in

This system contains measures 84 to 86. It features a vocal line with lyrics and a piano accompaniment. A triplet of eighth notes is marked above the vocal line in measure 85. The piano part includes a bass line with a '7' fingering and a treble line with chords and melodic fragments.

87

crowds. Thou-sands of Birds in won-drous flight! They ate and danced

blurred throughout

This system contains measures 87 to 90. The vocal line continues with lyrics. The piano accompaniment is marked with a '7' fingering and includes a section labeled 'blurred throughout' in the right hand, indicating a rapid or complex texture.

91

and drank all night, and e-cho-ing back from the rocks you heard

This system contains measures 91 to 93. The vocal line continues with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

94

mul - ti-tude e-choes from Bird to Bird,--

ritardando espressivo

f *mp*

This system contains measures 94 to 96. The vocal line continues with lyrics. The piano accompaniment is marked with a '7' fingering and includes dynamic markings *f* and *mp*. A *ritardando espressivo* marking is placed above the system. The piano part features a complex texture with many chords and some melodic lines.

97 $\text{♩} = 50$ CHORUS

Ploff-skin, Pluff-skin, Pe - li-can jee! We think no Birds so hap - py as we!

101

Plump - skin, Plosh-kin, Pe-li-can jill! We think so then, and we thought so

105

 $\text{♩} = 40$ VERSE FOUR

still! Yes, they came; and a - mong the

108

rest, the King of Cranes all grand - ly dressed. Such a love-ly tail! It's

111

fea-thers float be-tween the ends of his blue dress - coat;

113

with pea-green trow - sers all so neat, and a de - li-cate frill to hide his feet--

116

(For though no one speaks of it, ev' - ry-one knows, he has

118

ritardando drammatico

a tempo

got no webs be-tween his toes!) As soon as he

122

saw our Daugh-ter Dell, in vi - o-lent love_ that Crane King fell,--

mf

125

on see-ing her wad-dling form so fair, with a wreath of shrimps in her

p

128

short white hair. And be-fore the end of the next long day, our

a piacere *3* *a tempo*

132

Dell had gi-ven her heart a - way;

f

136 $\text{♩} = 35$

for the King of the Cranes had won that heart, with a Cro-co-dile's egg and a

138

large fish - tart. She vowed to mar-ry the King of the Cranes, —

141

lea-ving the Nile for stran - ger plains; — and a -

144

way they flew_ in a ga-ther-ing crowd of end - less birds in a length-en-ing cloud. —

147 $\text{♩} = 50$ CHORUS

Ploff-skin, Pluff-skin, Pe - li-can jee! We think no Birds so hap - py as we!

mp

8va

151

Plump - skin, Plosh - kin, Pe - li-can jill! We think so then, and we

(8)

154

thought so still! And far - a-way

ritardando $\text{♩} = 40$ VERSE FIVE

(8)

mp

157

in the twi - light sky, we heard them sing - ing a

ritardando *a piacere*

p *ppp*

161

$\text{♩} = 40$ VERSE FIVE

less - en - ing cry, -- Far - ther and far - ther till

mf

This system contains measures 161 through 164. It features a vocal line in treble clef with lyrics and a piano accompaniment in G major. The piano part includes a dynamic marking of *mf* and a fermata over the final measure.

165

out of sight, and we stood a - lone

This system contains measures 165 through 167. The vocal line continues with the lyrics "out of sight, and we stood a - lone". The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand.

168

in the si - lent night!

This system contains measures 168 through 170. The vocal line concludes with the lyrics "in the si - lent night!". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

171

Of - ten since, in the nights of June, we sit on the sand and

This system contains measures 171 through 173. The vocal line begins with the lyrics "Of - ten since, in the nights of June, we sit on the sand and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a triplet of eighth notes.

174

— watch — the — moon;— she has gone to the great Grom-

177

boo - li - an plain, and we ne - ver shall meet — a - gain! —

181

Ne-ver... — Ne-ver... — Oft in the long — still nights of

185

June, — we sit on the rocks and watch the moon;—

189

$\text{♩} = 30$

She dwells by the streams of the Chank - ly Bore, and we

192

pro - ba-bly ne - ver shall see her more.

195

$\text{♩} = 40$ CHORUS

Ploff - skin, Pluff - skin, Pe - li - can jee! We think no Birds so

198

hap - py as we! Plump - skin, Plosh - kin, Pe - li - can jill! We

201

think so then, and we thought so still! Flump, flump. Flump.

205 $\text{♩} = 50$ CHORUS

Ploff-skin, Pluff-skin, Pe - li-can jee! We think no Birds so hap - py as we!

209

Plump - skin, Plosh - kin, Pe - li-can jill! We think so then, and we

212

thought so still!

circa 9' 50"