

# The Animals

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## The Animals (2009)

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## The Animals, by Marvin Bell (used with permission)

We can judge the heart of a man by his treatment of animals.  
- Immanuel Kant

### 1. Rooster Hubris

My master is the sun. He has appointed  
me to tell him you are well.  
He has asked me to tell him you are up.  
Shall I? Shall I? What if today I wait  
to hear you sing? Because I, the rooster,  
have risen, now your spirit mounts the day.  
I am the hero of warfare  
and a true hero of the erotic.  
I sing the sounds found in no book.  
I am the cock-a-doodle-do.  
I am a force of nature, an industrious lover.  
I am the song of life.  
I am, I am, I am, and I do. Listen for me. Oh,  
listen to me. I do not listen to you.  
I do not listen *to you*.

### 2. American Buffalo

How many we were, American buffalo.  
How large we are, each and all, how many we were.  
So very many, too many to count,  
stampeded to the buffalo jump.  
We were made to be your heavy coats.  
We were the meat, we were the leather.  
We were the sinew for bows. We were the grease.  
We made the dung for your fires.  
We were the hooves turned into glue.  
We were the last bits of marrow in hard times, too.  
We wallowed to groom.  
We huddled in herds.  
We thundered, and we frightened the birds.  
We fought off the wolves and the grizzlies.  
We ran through the chutes, away from men,  
thundering to get free. Still,  
we gave you clothing, we gave you heat.  
We gave our hides to shelter.  
We were too good to you.  
We gave you what to eat.  
In the storybooks, we stood until  
we were hollow bodies and brittle bones.  
Then we collapsed from within. Look for our kind  
at the top of the Medicine Wheel. Once,  
we had a future that is not the future we have.  
Still, we have a past that will remain our past.  
We jumped our heavy bodies over the cliffs.  
We have learned not to run.

### 3. Stork

We sold the stork a story.  
We gave the stork its name.

Its voice, a clattering of bills.  
We traced the sweep of its wings.

We could see, in the rookery of the storks,  
in colonies of pelican and of crane,  
in the short flight of parent after parent  
to their chicks, outflying the night,  
how these birds, so starkly ungainly on land,  
can hold up such beauty in the air.

### 4. Charley Horse

I am the dead leg, the granddaddy,  
I am the corked thigh. Does it hurt?  
Oh horse that excels in warfare, I am not thee.  
Oh peaceful beasts of burden, I am not thee, not thee.  
I trot inside your quadriceps. I snort. You moan.  
I canter up and down. Oh, I prance when you wince.

I am an animal, too, because I am you.  
Do you have feelings for me?  
You *must* have feelings for me.  
Because I am you. I am you, too.

I am the horse of the deep purple,  
I am the horse sense of your flesh.  
Can you feel my unshod hooves?  
I can feel your hand calming me.  
Oh, hear me whinny and neigh.  
Shall I live inside you all day?  
Am I not real if I feel what you feel?

You have your plough horses, your thoroughbreds.  
Why, then, are there saw horses?  
Why are there gift horses,  
if not to enlarge the bestiary?

Confess that you gave birth to me.  
I am a tiny piece of your bad luck.  
I am alive within you. Call me Chuck.

### 5. Polar Bear

Look into the white to see me.  
I am the loneliness of a polar bear,  
as the ice melts beneath me.  
I am the far beauty in an aviator's eyes,  
but he is not beautiful to me.  
Look down here, where I walk  
in the vast, vacant air that surrounds me.  
I scare the Finnish countryside.  
The spirit of your forefathers is in me,  
walking alone in the unframed cold,  
a bit seen but, in the main, this unseen me.  
I have not seen the beauty that you see.  
I have not seen your love or care of me.  
If ever you truly see me, you will draw  
me ever larger. I patrol the very top  
of a dying planet. I am not eternal.  
I am dying, because I am not you.  
Because I am me.

### 6. Camel

I am more than a camel. I am a mountain.  
Do you see in me, humped,  
your stooped parent? Do I not kneel, then rise  
to shoulder your burdens, and your dreams?

### 7. Vulture

We gave you your first flute.  
If you would sing of life,  
let it be of life and death.

We gave you a wing bone  
that bore five holes for your breath.  
Oh, if you would sing of life,  
let it be of life and death.

We who eat carrion,  
who eat the carcasses of buffalo,  
and of stork and peacock,  
we who dine on raw leftovers,  
we are fit to make music, too.

Oh, sing of it. Celebrate the one  
who will be there when you need me.  
I'll be there. I'll be there,  
who will be there when you need me.  
When life is over, I'll be there, I'll be there.

## 8. Peacock

While you were listening to the whale,  
and while you were teaching the chimpanzee to speak,  
and training the parrot to ape you,  
and running the horse in a circle, and the rat in a maze,  
we cried out, all on our own: peacocks! peacocks! peacocks!  
Inside each of us was a person, shrieking.  
Inside each of us was the beauty we unfolded in feathers.

Fanned out, the peacock has eyes that do not see.  
It tiptoes inside a shimmer. In an iridescence.  
Regal dragons who scream, they also squeak and bray.  
Their terrible beauty gives them away.  
Listen how they muster loudly.  
They blare like taxis.  
They attack like trombones.  
They squawk. They screech. They strut.  
They are land lovers but can fly.  
They have a sound for whatever they feel.

While you were banding the egrets,  
and while you were tracking the shark out to sea,  
and training the dolphin to kiss you,  
and queuing the lions to act, and the seals to juggle,  
we cried out, all on our own: peacocks! peacocks! peacocks!  
Inside each of us was a person, shrieking.  
Inside each of us was the beauty we unfolded in feathers.

Do you like the queenly apparitions that we are?  
Do you like the kingly apparitions that we are?  
Do we not make your world more beautiful?  
And does our beauty not terrify you?  
We have more than one effect on you. We have two.

And while you were listening to the whale,  
and while you were teaching the chimpanzee to speak,  
and training the parrot to ape you,  
and running the horse in a circle, and the rat in a maze,  
we cried out, all on our own: peacocks! peacocks! peacocks!  
Inside each of us was a person, shrieking.  
Inside each of us was the beauty we unfolded in feathers.

## 9. Coda

How extra-ordinary,  
who walk or swim or fly,  
all of us, glorious.  
We peacocks do not lie.  
Listen at dawn and dusk.  
We, too, can speak. We can sing.  
Like the whale,  
like the chimp and the mynah,  
like the rooster, like the buffalo,  
like the horse, the stork, the camel,  
like the high vultures you fear,  
we are near. And we are talking, too.  
We are talking, each of us talking, to you, to you.  
Yes, we are talking to you.  
We are talking to you, yes, we are talking to you.  
To you, we are talking to you.

# The Animals

## I. Rooster Hubris

Marvin Bell

David Gompper

*ff* *f*

*ff*

*p* *mp*

*Con moto*  $\text{♩} = 63$

*rit.* *Più mosso*  $\text{♩} = 56$

*ff* *f* *mf*

Ped. Ped. Ped. Ped.

20

My mas-ter is the

*mp* *p*

Ped.

25

sun He has ap-point - ed me to tell him

Ped.

29

you are well He has asked me to tell him you are

*f* *p*

\* Ped. Ped.

34

up Shall I?

*f* *p*

rall. . . . A tempo I (♩=54)

38

Shall I? What if to - day. I wait\_ to hear you sing be-cause I, the roos-ter have ri-sen

45

now your spi - rit mounts the day\_\_\_\_\_

48

I am the he - ro of war - fare and a true he - ro of the e - ro - tic\_

53

*cresc poco a poco*

I sing the sounds found in no book I am the cock-a-doo-dle-do.

*p*

*loco*

58

I am a force of nature an in-dus-trious lo-ver I am the song of

*rall.* . . . . *A tempo* (♩=54)

63

life I am, I am, I am, and I

*f*

*ff* *fff* *f* *ff*

*Ped.* *Ped.*

68

do Lis - ten for me. Oh, lis - ten to me I do not lis - ten to

*mf* < *f* *mf* < *f* *ff*

Ped. Ped. Ped.

72

I do not lis - ten to you I do not

*dim* *p* *f* *mf* *mp*

Ped.

79

lis - ten to you

*p* *pp* *ppp*

Ped. Ped.

## II. American Buffalo

86  $\text{♩} = 132$ 

86  $\text{♩} = 132$

*pp* *f* *p*

92

92 *p*

How ma-ny we were, A-mer-i-can buf-fa - lo.

*Ped.*

98

98

How large we are,

*f* *p*

104

104

—each and all, how ma-ny we were.—

*p*

111

So ve-ry ma-ny, too ma-ny to count, stam - ped-ed to the buf-fa-lo

116

jump. We were made — to be your hea-vy

120

coats. We were the meat, We were the lea - ther. We were the sin -

125

ews for bows. We were the grease. We made the dung — for your

131

fires. We were the hooves turned in - to glue.

*f*

*p*

*f*

135

We were the last bits of mar - row in hard

141

times. We wal - lowed to groom. We hud - dled in herds. We thund - ered, and we

147

— fright-ened the birds. We fought off the wolves and the griz-zlies. We ran

153

through the chutes, a - way - from - men, thun - der - ing, to get free.

*f*

158

Still, we gave you

*mf* *p*

164

cloth - ing, we gave you heat. We gave our hides to shel - ter. We were too good

170

to you. We gave you what to eat.

176

In the sto - ry - books, we stood un - til we were hol - low bod - ies and brit - tle

182

bones. Then we col-lapsed from\_ with -

187

-in. Look for our kind at the top of the Me-di-cine Wheel.

193

Once, we had a fu-ture that is not the fu - ture we have. Still, we have a past that will re-main our

201

past. *f* We jumped our hea - vy bod - ies o - ver the cliffs

*ff* *f*

sos *Ped.* *Ped.*

206

*mf* *p*  
We have learned not\_\_\_ to run.

*dim.* *p* *p*

*Ped.* *Ped.*

214

*f* *mp* *p* *pp*

*Ped.*



243

to their chicks, — out - fly - ing the night,

Musical score for measures 243-245. The vocal line is in bass clef with a 3/4 time signature. The piano accompaniment is in bass clef with a 6/8 time signature. The piano part features sixteenth-note patterns with fingerings 6 and 3, and a triplet of eighth notes. The key signature has one sharp (F#).

246

*mf* *mp*

Musical score for measures 246-248. The piano part continues with sixteenth-note patterns and fingerings 6 and mp. The key signature has one sharp (F#).

249

how these birds, so stark - ly un - gain - ly on land,

Musical score for measures 249-251. The piano part continues with sixteenth-note patterns and fingerings 6. The key signature has one sharp (F#).

252

*poco rit.* . . . . .

*poco rit.* . . . . .

Musical score for measures 252-254. The piano part continues with sixteenth-note patterns and fingerings 6. The key signature has one sharp (F#). The score ends with a double bar line and repeat signs.

254 **A tempo**

Musical score for measures 254-256. The score is in 3/4 time and consists of three staves: a vocal line in bass clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked "A tempo" and the dynamics are *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment. The lyrics are: "can hold up such beau - ty in the".

## 257

Musical score for measures 257-260. The score is in 3/4 time and consists of three staves: a vocal line in bass clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one sharp (F#). The tempo is "A tempo". The lyrics are: "air, such beau - ty in the air.". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.



IV. Charley Horse

264 ♩ = 100

rall. . . . .

**A tempo (♩=100)**

269

I am the dead leg, the grand - dad - dy,

I am the corked thigh. Does it hurt?

**A tempo (♩=100)**

273

Oh horse that ex - cels in war - fare, I am not thee.

rall. . . . . **A tempo (♩=100)**

277

Oh peace - ful beasts of bur - den,

I am not thee,

rall. . . . . **A tempo (♩=100)**

281

— not thee. — I trot in-side your quad-ri-ceps, — I snort, — you moan.

285 *rall.* . . . . . *A tempo* (♩=100)

— I can - ter — up and down.

288

*rall.* . . . . .

Oh, — I prance when you wince.

290 Presto ♩ = 132

Measures 290-294: Piano introduction. The music is in 3/4 time, marked *f* (forte). It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

295

Measures 295-298: Vocal line and piano accompaniment. The vocal line is in bass clef, 3/4 time, with lyrics: "I am an a - ni - mal, too,". The piano accompaniment is in treble and bass clefs, 3/4 time, marked *p* (piano). The piano part features a rhythmic pattern of eighth notes with a sharp sign (#) in the bass line.

299

Measures 299-301: Vocal line and piano accompaniment. The vocal line is in bass clef, 5/4 time, with lyrics: "be - cause I am you. Do you have". The piano accompaniment is in treble and bass clefs, 5/4 time, marked *p* (piano). The piano part features a rhythmic pattern of eighth notes with a sharp sign (#) in the bass line.

302

Measures 302-304: Vocal line and piano accompaniment. The vocal line is in bass clef, 3/4 time, with lyrics: "feel - - ings for me? You must have". The piano accompaniment is in treble and bass clefs, 3/4 time, marked *f* (forte). The piano part features a rhythmic pattern of eighth notes with a sharp sign (#) in the bass line.

305

Measures 305-308: Vocal line and piano accompaniment. The vocal line is in bass clef, 3/4 time, with lyrics: "feel - ings for me. Be - cause". The piano accompaniment is in treble and bass clefs, 3/4 time, marked *f* (forte) and *p* (piano). The piano part features a rhythmic pattern of eighth notes with a sharp sign (#) in the bass line.

309

I am you, be - cause I am you, too. Be - cause

313

I am you, I am you, too. I am an

317

a - ni - mal, too, be - cause I am

321

you, too. I am the

**Brilliant and painful**

**Brilliant and painful**

*ff*

Ped.

326

horse of the deep pur - ple, I am the horse of your flesh. Can you feel

333

— my un-shod hooves? I can feel your hand calm - ing me. Oh, hear me whin - ny and

340

neigh. I was born in - side you this day.

347

Am I not real if I feel what you feel?

rall. . . . .

rall. . . . .

354 - - - - - Recitative

You have your plough hor-ses, your thor-ough-breds. Why, then, are there saw hor-ses?

Recitative

*pp*

rall. . . . . A Tempo I (♩=100)

361

Why are there gift hor-ses, if not to en-lar-ge the bes - ti - ar - y? Con - fess that

rall. . . . . A Tempo I (♩=100)

*p*

367

you gave birth to me. I am a ti - ny piece of your bad luck.

370

I am a-live with - in you. Call me Chuck.



# V. Polar Bear

376 Slow and Still (♩=45)

Look in-to the white to see me. I am the lone-li-ness of a

381

po - lar bear, as the ice melts be-neath me. I am the far beau-ty in an

384

a-vi-a-tor's eyes. but he is not beau-ti-ful to me. Look down

388

here, where I walk in the vast va-cant air that sur - rounds me.

392

I scare the Fin - nish coun-try-side. The

*Ped.*

396

spir - it of your fore-fa-thers is in me, walk-ing a-lone in the un - framed

*pp*  
*Ped.*

399

cold, a bit seen but, in the main, this un-seen

A tempo (♩=45)

402

me. I have not seen the beau - ty that you see.

404

*diminuendo* *mf*

I have not seen your love or care of me. If e - ver

*dim*

406

*p*

you tru-ly see me you will draw me e - ven larg - - er. I pa-trol the ve - ry

*p*

*Ped.*

410

top of a dy - ing plan - et. I am not e - ter - nal. I am dy - ing, be-cause I am not you.

414

Be-cause I am me.

*p p pp p pp*

## VI. Camel

418  $\text{♩} = 74$ 

*p*  
I am

422

more than a cam - el

425

I am a moun - tain. Do you see in me, humped, your stooped par - ent?



## VII. Vulture

439  $\text{♩} = 72$

*pp*

*Ped.*

*Ped.*

442

*p*

We gave you your first flute If you

*p*

*Ped.*

445

would sing of life let it be of life and death

*Ped.*

*Ped.*

*Ped.*

448

We gave you a wing - bone that bore five holes for

*mp*

*p*

451

— your breath. Oh, if you would sing of life Let it be of

454

life and death

457

**Meno mosso**

We who eat car-ri-on who eat the car-cas-ses of

462

buf-fa-lo and of stork and pea-cock, we who dine on raw left-o-vers, we are fit to make mu-sic,

468 **A tempo** (♩=72) *f*

too, \_\_\_\_\_ Oh, sing of it. Ce - le-brate the one who \_\_\_\_\_ will be

*p* *legato* *mf* *mf*

471

there when you need me. I'll be there. I'll be there, who will be

474 *mf* *mp*

there when you need me. When life is o - ver I'll be there.

*p* *mf* *pp* *p*

479 *p*

I'll \_\_\_\_\_ be there \_\_\_\_\_

*p* *pp* *p*

*ped.*

VIII. Peacock

♩=90

484

*ff* *f* *mf* *mp*

Ped.

491

*p*

While you were lis-ten-ing to the whale and while you were teach-ing the chim-pan-zee to speak, and

*p*

495

train-ing the par-rot to ape you, and run-ning the horse in a cir-cle, and the rat in a

*mp* *mp*

500

maze, we cried out, all on our own: peacocks! peacocks!

*f* *mf*

Ped. Ped.

505

pea - cocks! In - side each of us was a per - son, shriek - ing

*p*

509

In - side each of us was the beau - ty we un - fold - ed in fea - thers.

514

*p*

516

Fanned out, the pea - cock has eyes that do not

519

see. It tip - toes in - side a

522

shim - - mer. In an

This system contains measures 522 and 523. The vocal line starts with a half note 'shim' followed by a dotted half note 'mer.' in measure 522, and then 'In an' in measure 523. The piano accompaniment features a complex texture with triplets in both hands. The key signature changes from one flat to one sharp between measures 522 and 523.

524

ir - i - de - scence.

*f* *p*

This system contains measures 524, 525, and 526. The vocal line has 'ir - i - de - scence.' in measure 524. The piano accompaniment continues with triplets. Dynamic markings *f* and *p* are present. The system ends with a double bar line.

527

This system contains measures 527, 528, and 529. It is a piano accompaniment system with triplets in both hands. The key signature is one sharp.

530

Re - gal dra - gons

*f* *p*

This system contains measures 530 and 531. The vocal line has 'Re - gal dra - gons' in measure 530. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with triplets in the right hand. Dynamic markings *f* and *p* are present.

532

who scream they al - so squeak and bray Their ter - ri - ble

This system contains measures 532 and 533. The vocal line has 'who scream they al - so squeak and bray Their ter - ri - ble' in measure 532. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with triplets in the right hand.

534

beau - ty gives them a - way. Lis - ten how they mus - ter loud - ly. They blare like

537

tax - - is They at - tack like trom - bones. They squawk. They

539

screech. They strut. They are

*mf*

541

land lo - vers but can fly. *p* They have a

544

sound for what ev - er they

rall.

546

feel

rall.

549 **A tempo** (♩=90)

While you were band ing\_ the e - grets, and while you were track-ing\_ the sharks out\_ to sea, and train ing\_ the

**A tempo** (♩=90)

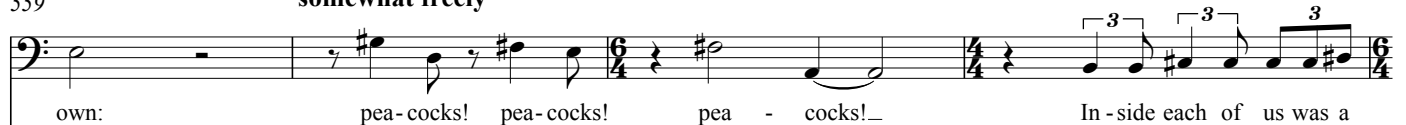
553

**a brief recitative**

dol-phin to kiss you, and queu-ing\_ the li-ons to act and theseals to jug-gle, we cried out, all on our

**a brief recitative**

559

**somewhat freely**

own: pea-cocks! pea-cocks! pea - cocks!\_ In - side each of us was a

**somewhat freely**

563



per - son, shriek - ing In-side each of us was\_ the beau - ty we un-

566

Andante (♩=76)

fold-ed\_ in fea-thers.

*gliss*

*pp*

*Ped.*

570

Do you like the queen-ly ap-par-i-tions that we are? Do you like the king-ly ap-par-i-tions

*pp*

578

that we are? Do we not make your world more beau-ti-ful? And does our beau-ty not ter-ri-

*mp* *pp*

586

fy you? We have more than one ef-fect on you. We have two.

593 **A tempo** (♩=90)  
*p*

And while you were lis - ten - ing to the whale and

**A tempo** (♩=90)  
*f*

*Red.*

596 while you were teach - ing the chim - pan - zee to speak, and train - ing the par - rot

599 to ape you, and run - ning the horse in a cir - cle, and the rat in a maze, we cried out, all

604 *rit.* **A tempo** (♩=90)  
 on our own: pea - cocks!

*rit.* **A tempo** (♩=90)  
*pp*



## IX. Coda

622  $\text{♩} = 40$

*p*

How ex-tra - or - din-ar-y, who walk or swim or fly, all of us, glor - i - ous We

$\text{♩} = 40$

*p*

*p*

627

*poco rall.* *rubato*

pea-cocks do not lie. Lis-ten at dawn and dusk. We, too, can speak. We can sing.

*poco rall.* *cola voice*

*f*

631  $\text{♩} = 42$  *molto rall.*  $\text{♩} = 52$  *poco accel.*

Like the whale like the chimp, and the

$\text{♩} = 42$  *molto rall.*  $\text{♩} = 52$  *poco accel.*

*p*

*p*

633 -

my - nah, like the roos-ter, like the buf - fa - lo, like the horse, the stork, the cam - el, like the

♩=80 poco accel.

635

high vul - tures you fear.

♩=80 poco accel.

638 - Allegro (♩=90)

- Allegro (♩=90) We are near and we are talk - ing too. We are

*f*

*p*

641

talk - ing each of us

*p*

643

talk - ing to you to you. Yes we are talk -

*mp cresc.* *Ped.* *f*

646

ing to you. We are talk - ing, yes,

648

we are talk - ing to you. To you,

*ff*  $\text{♩} = 54$  *f*

652

we are talk - ing to you

*mf* *p* *f* *p* *f*

*poco rit.* *L'istesso Tempo* ( $\text{♩} = 90$ )