

SCORE

MILK. EGGS. APPLE.

by

Elizabeth Joan Kelly

Three Foods from Gertrude Stein's *Tender Buttons*

for

SATB Chorus

(4:30)

Stein, Gertrude. *Tender Buttons*. New York: Claire Marie, 1914.

MILK.

A white egg and a colored pan and a cabbage showing settlement, a constant increase.

A cold in a nose, a single cold nose makes an excuse. Two are more necessary.

All the goods are stolen, all the blisters are in the cup.

Cooking, cooking is the recognition between sudden and nearly sudden very little and all large holes.

A real pint, one that is open and closed and in the middle is so bad.

Tender colds, seen eye holders, all work, the best of change, the meaning, the dark red, all this and bitten, really bitten.

Guessing again and golfing again and the best men, the very best men.

MILK.

Climb up in sight climb in the whole utter needles and a guess a whole guess is hanging. Hanging hanging.

EGGS.

Kind height, kind in the right stomach with a little sudden mill.

Cunning shawl, cunning shawl to be steady.

In white in white handkerchiefs with little dots in a white belt all shadows are singular they are singular and procured and relieved.

No that is not the cows shame and a precocious sound, it is a bite.

Cut up alone the paved way which is harm. Harm is old boat and a likely dash.

APPLE.

Apple plum, carpet steak, seed clam, colored wine, calm seen, cold cream, best shake, potato, potato and no no gold work with pet,
a green seen is called bake and change sweet is bready, a little piece a little piece please.

A little piece please. Cane again to the presupposed and ready eucalyptus tree, count out sherry and ripe plates and little corners of a kind of ham.
This is use.

MILK. EGGS. APPLE.

Three Foods from Gertrude Stein's *Tender Buttons*

Milk

Elizabeth Joan Kelly
Text by Gertrude Stein, from *Tender Buttons*
New York: Claire Marie, 1914.

Sweetly ♩ = 84

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. Each part begins with a piano (*pp*) dynamic marking. The tempo is marked 'Sweetly' with a quarter note equal to 84 beats per minute. The music is in 6/4 time, with a key signature of one sharp (F#). The lyrics are: 'MILK. A white egg and a col - ored pan'. The Soprano part starts with a whole rest followed by a half note F#4, then quarter notes G4, A4, B4, and C5. The Alto part starts with a whole rest followed by a half note G3, then quarter notes A3, B3, and C4. The Tenor part starts with a whole rest followed by a half note G2, then quarter notes A2, B2, and C3. The Bass part starts with a whole rest followed by a half note F#2, then quarter notes G2, A2, and B2. The score concludes with a 6/4 time signature change.

MILK EGGS APPLE

6

5

S *mp* *mp* *p*
 and a cab - bage _____ show - ing set - tle - ment, a con - stant in - crease.

A *mp* *mp* *p*
 and a cab - bage _____ show - ing set - tle - ment, a con - stant in - crease.

T *mp* *mf* *mp*
 8 and a cab - bage _____ show - ing set - tle - ment, set - tle - ment,

B *mp* *mf* *mp*
 and a cab - bage _____ show - ing set - tle ment, set - tle - ment,

10

S *p* _____ *f* _____ *p*
 a sin - gle cold nose makes an ex - cuse.

A *p* _____ *f* _____ *p*
 a sin - gle cold nose makes an ex - cuse.

T *p* _____ *f*
 8 A cold in a nose, cold nose makes an ex - cuse. Two are more

B *p* _____ *f* _____ *p*
 A cold in a nose, cold nose makes an ex - cuse.

13

S

A *p*
All the goods are stol-en, all the blist-ers _____ are in the cup.

T *p*
ne - ces-sar-y. _____ stol-en, all the blist-ers _____ are in the cup.

B

16

S *pp* _____ *mf*
Cook - ing, _____ cook - ing, _____ is the rec - og - ni - tion be - tween _____

A *p* _____ *mf*
cook - ing, _____ is the rec - og - ni - tion be

T *p* _____ *mf*
cook - ing, _____ is the rec - og - ni - tion be

B *pp* _____ *mf*
Cook - ing, _____ cook - ing, _____ is the rec - og - ni - tion be

MILK EGGS APPLE

8

18

S
 sud-den and near - ly sud-den ver-y lit-tle and all large holes.____ A real pint,

A
 sud-den and near - ly sud - den _____ holes.____ A real pint,

T
 sud-den and near - ly sud - den _____ holes.____ A real pint,

B
 sud-den and near - ly sud - den _____ holes.____ A real pint,

f *ff*

21

S
 one that is op - en____ and closed____ and in the mid-dle is so bad. Ten - der

A
 one that is op - en____ and closed____ and in the mid-dle is so bad. Ten - der

T
 Ten - der

B
 Ten - der

mf *pp*

24

S
colds, seen eye hold - ers, _____

A
colds, seen eye hold - ers, _____

T
colds, seen eye hold - ers, _____ all work, _____ the best of _____ change, the mean the

B
colds, seen eye hold - ers, _____ all work, _____ the best of _____ change, the ing,

29

S
real - ly bit - ten. _____

A
real - ly bit - ten. _____

T
red, this and bit - ten, _____ real - ly bit - ten. _____

B
dark all and bit - ten, _____ real - ly bit - ten. _____

mf *pp*

mf *pp*

mf *pp*

mf *pp*

33

mp mf

S the ver - y best men.

pp mf

A and golf-ing a - gain men.

p mf

T and the best men, men.

pp mf

B Gues-sing a - gain men.

MILK (Reprise)

Faster! ♩ = 126

36

mf *accel.* *pp*

S MILK. Climb up in sight climb in the whole ut - ter need-les

mf *accel.* *pp*

A MILK. Climb up in sight climb in the whole ut - ter need-les

mf *accel.* *pp*

T MILK. Climb up in sight climb in the whole ut - ter need-les

mf *accel.* *pp*

B MILK. Climb up in sight climb in the whole ut - ter-need-les

41

S and a _____ guess _____ a whole _____ guess is hang - ing. Hang - ing hang - ing.

A and a _____ guess _____ a whole _____ guess is hang - ing. Hang - ing hang - ing.

T and a _____ guess _____ a whole _____ guess is hang - ing. Hang - ing hang - ing.

B and a _____ guess _____ a whole _____ guess is hang - ing. Hang - ing hang - ing.

EGGS

Lively and spirited ♩ = 147

43

S *ff* EGGS. Eggs Kind height, kind in the right stom-ach with a lit-tle sud-den mill. *mf*

A *ff* EGGS. Eggs Kind height, kind in the right stom-ach with a lit-tle sud-den mill. *mf*

T *ff* EGGS. Eggs Kind height, kind in the right lit - tle sud - den *p*

B *ff* EGGS. Eggs Kind height, kind in the right lit - tle sud - den *p*

MILK EGGS APPLE

12

48

S *p* _____ *f*
 Cun-ning shawl. _____

A *mf*
 Cun-ning shawl, cun-ning shawl to be stead-y. _____ Cun-ning shawl, cun-

T *mf* _____ *p* _____ *mf*
 mill. _____ Cun-ning shawl, cun-

B *mf* _____ *p* _____ *p* _____ *f*
 mill. _____ Cun-ning shawl. _____

51

S *mf* _____ *subito p*
 In white _____ hand - ker - chiefs with lit - tle dots in a white belt

A *subito p*
 ning shawl to be stead - y. _____ In white hand - ker - chiefs with lit - tle dots in a white belt

T *subito p*
 ning shawl to be stead - y. _____ In white hand - ker - chiefs with lit - tle dots in a white belt

B *mf* _____ *subito p*
 In white _____ hand - ker - chiefs with lit - tle dots in a white belt

54 *mf*

S all _____ shad-ows are sin - gu - lar

A *mf*
all _____ shad-ows are sin - gu - lar _____

T *mf*
all _____ shad-ows are sin-gu - lar

B *mf*
they are sin - gu - lar and pro - cured _____ and re -

57 (whispered) *pp* **Slower** $\text{♩} = 126$ *ppp* G.P.

S No that is not the cow's shame _____ it is a bite.

A (whispered) *pp* *ppp* G.P.
No that is not the cow's shame _____ it is a bite.

T (whispered) *pp* *ppp* G.P.
No that is not the cow's shame _____ it is a bite.

B *pp* *ppp* G.P.
lieved. and a prec-o-cious sound, it is a bite.

MILK EGGS APPLE

14

Mournfully $\text{♩} = 84$

62 *p*

S Cut up a - lone the paved way which is harm.

A Cut up a - lone the paved way which is harm.

T Cut up a - lone the paved way which is harm.

B Cut up a - lone the paved way which is harm.

67

S Harm is old boat _____ and a like - ly dash.

A Harm is old boat _____ and a like - ly dash.

T Harm is old boat _____ and a like - ly dash.

B Harm is old boat _____ and a like - ly dash.

APPLE

Faster! ♩ = 126

71 *ff* *a tempo p*

S AP - PLE. Ap-ple car-pet steak, clam,

A AP - PLE. Ap-ple car-pet steak, clam,

T AP - PLE. Ap - ple Ap-ple plum, seed

B AP - PLE. Ap - ple Ap-ple plum, seed

Detailed description: This system contains the first four staves of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are written in 3/4 time. The Soprano and Alto parts begin with a forte (ff) dynamic and a half note 'A' followed by a dotted half note 'P'. The Tenor and Bass parts begin with a forte (ff) dynamic and a half note 'A' followed by a dotted half note 'P'. The lyrics are: 'AP - PLE. Ap-ple car-pet steak, clam, Ap-ple car-pet steak, clam, Ap-ple plum, seed Ap-ple plum, seed'. The tempo changes from 'Faster!' to 'a tempo' at measure 72, where the dynamics change to piano (p).

77 *mf* *mf* *p* *mf* *p*

S wine, cold cream, best shake,

A wine, cold cream, po - ta - to,

T col - ored calm seen, cream, po - ta - to

B col - ored calm seen, cream, and no no

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue from the previous system. The lyrics are: 'wine, cold cream, best shake, wine, cold cream, po - ta - to, col - ored calm seen, cream, po - ta - to col - ored calm seen, cream, and no no'. The dynamics are marked as mezzo-forte (mf) for the first three staves and piano (p) for the last two staves.

MILK EGGS APPLE

16

82

S — gold work with pet, a green seen is called bake sweet is bread - y.

A — pet, green seen is called bake and change sweet bread - y.

T — pet, green seen is called bake and change sweet is bread - y.

B — with pet, green seen is called bake sweet bread - y.

89

S a lit - tle piece a lit - tle piece please. A lit - tle piece please. Cane a - gain

A a lit - tle piece a lit - tle piece please. A lit - tle piece please. Cane a - gain

T a lit - tle piece a lit - tle piece please. A lit - tle piece please. Cane a - gain

B a lit - tle piece a lit - tle piece please. A lit - tle piece please. Cane a - gain

93 *mf*

S to the pre-sup - posed _____ and read-y euc-a-lyp-tus tree, _____

A *mf*
to the pre-sup - posed _____ and read-y euc-a-lyp-tus tree, _____

T *mf* >
euc-a-lyp-tus tree, _____ count out sher-ry, _____ and ripe plates, _____

B *mf*
euc-a-lyp-tus tree, _____ count out sher-ry, _____ and ripe plates, _____

98 *p* *pp* G.P. *ff* *subito p*

S and lit-tle corn-ers of a kind of ham. _____ This is use.

A *p* *pp* G.P. *ff* *subito p*
and lit-tle corn-ers of a kind of ham. _____ This is use.

T *p* *pp* G.P. *ff* *subito p*
and lit-tle cor-ners of a kind of ham. _____ This is use.

B *p* *pp* G.P. *ff* *subito p*
and lit-tle cor-ners of a kind of ham. _____ This is use.