

# Broken-face Gargoyles



Joelle Wallach

All I can give you is broken-face gargoyles.  
It is too early to sing and dance at funerals,  
Though I can whisper to you I am looking for an undertaker hum-  
ming a lullaby and throwing his feet in a swift and mystic buck-  
and-wing, now you see it and now you don't.

Fish to swim a pool in your garden flashing a speckled silver,  
A basket of wine-saps filling your room with flame-dark for your  
eyes and the tang of valley orchards for your nose,  
Such a beautiful pail of fish, such a beautiful peck of apples,  
I cannot bring you now.  
It is too early and I am not footloose yet.

I shall come in the night when I come with a hammer and saw.  
I shall come near your window, where you look out when your eyes  
open in the morning,  
And there I shall slam together bird-houses and bird-baths for wing-  
loose wrens and hummers to live in, birds with yellow wing tips to  
blur and buzz soft all summer,  
So I shall make little fool homes with doors, always open doors for  
all and each to run away when they want to.  
I shall come just like that even though now it is early and I am not  
yet footloose,  
Even though I am still looking for an undertaker with a raw, wind-  
bitten face and a dance in his feet.  
I make a date with you (put it down) for six o'clock in the evening  
a thousand years from now.

All I can give you now is broken-face gargoyles.  
All I can give you now is a double gorilla head with two fish mouths  
and four eagle eyes hooked on a street wall, spouting water and  
looking two ways to the ends of the street for the new people, the  
young strangers, coming, coming, always coming.

It is early.  
I shall yet be footloose.

# Broken-face Gargoyles

Carl Sandburg

Joelle Wallach

$\text{♩} = 58$  *ma poco con moto*

*mp* *espress.*

*mp* *poco f*

All I can give you is bro-ken-face gar-goyles. It's — too ear-ly to sing and dance —

at fu - n'ral,

*mp*

*p o c o a p o c o*

Though I can whis-per to you, I'm look - ing for an un-der-ta - ker hum-ming a

*mf* lul - - la - bye, *mp* throw-ing his feet in a swift and my-tic buck - and-wing,

*p* now you see it, now you don't. *mf* Fish to swim a pool in your

gar - den flash-ing a speck-led sil - ver, bas - - kets of wine-saps fill-ing your room, flame-dark for your

*poco*

*mp* eyes. Such beau-ti-ful fish, such beau-ti-ful ap-ples, — I — can-not bring you

*poco f dolce più p*

*p dolcis. e poch. rit.* now. It is too ear-ly and I am not foot-loose yet.

**A tempo**

*pp*

*mp cantabile* I shall come in the night, — come with a ham-mer and saw, come near your

*mp*

win-dow where you look out when your eyes o-pen in the morn-ing.

*poco f*

*mf*

There I shall slam bird homes to - ge - ther

*mp ma ben claro*

for wing-loose wrens and hum - mers to live in, birds with yel - low wing tips

*mp* *dolcis.*

blur - ring and buz - zing soft all sum - mer-long. I shall make lit - tle fool

*dolce* *poco più p*

homes with doors al - ways o - pen doors for all and each to run a - way.

*mp lontano*

I shall come just like that e - ven though now it is ear-ly and I am not yet foot - loose. \_

*mf* *sotto voce*

e - ven though I'm look - ing for an un - der ta -

*p* *poco*

ker \_ with a raw, wind-bit-ten face, a dance in his feet. I make a date with you

*mp* *poco risoluto*

(put it down): six o' - clock in the ev - 'ning a thou-sand years from now. \_

*mf* *mp* *p e lontano*

*mp*

All I can give \_\_\_\_\_ you

now is bro - ken - face gar - goyles All \_\_\_\_\_ I can give \_\_\_\_\_ you now

is a dou - ble go - ril - la head \_\_\_\_\_ with two fish mouths \_\_\_\_\_ and four eag - le

*mf*

eyes hooked on a street wall spout - - ing wa - ter look - ing two



*mp* *mf* (*poco*) (*poco*)

ways \_\_\_\_\_ to the ends of the street for \_\_\_\_\_ the new peo-ple, young stran-gers com-ing, com-ing, al - ways

*ppp* *ben p e dolce lontano* *mp dolce*

com - ing. It \_\_\_\_\_ is ear - ly, ear - ly, ear - ly. \_\_\_\_\_ It is

ear<sup>3</sup> - ly, ear<sup>3</sup> - ly, ear - ly, \_\_\_\_\_ and I \_\_\_\_\_ am not yet foot -

*p* loose. \_\_\_\_\_ *ppp* *8va*

hear my be - ing dance from ear to ear. I wake to sleep and take my wa - king

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes F#4, E4, and D4. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one flat (Bb) and a common time signature.

slow. Of those so close \_\_\_\_\_ be - side me, which are you? \_\_\_\_\_ God bless the Ground!

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value for "close" and "be - side me". The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line.

I shall walk soft - ly there \_\_\_\_\_ and learn by go - ing where I have to go.

The third system shows the vocal line with a long note for "there" and a final phrase. The piano accompaniment continues with its characteristic harmonic support, including some chromatic movement in the bass line.

*p misterioso*  
Light takes the tree; but who can tell us how? The low - ly worm

The fourth system begins with the dynamic marking *p misterioso*. The vocal line has a more expressive quality with some slurs and fermatas. The piano accompaniment is more delicate and features some chromatic patterns.

*poco* *mf*

climbs up the wind-ing stair; \_\_\_\_\_ I wake to sleep, and take my

*mp*

wak-ing slow. \_\_\_\_\_ Great Na-ture has a - no-ther thing to do to you and

*più p e più dolce*

me; so take the live-ly air, And, love - ly, learn by go - ing where \_\_\_\_\_

*poco* *mf*

to go. This shak-ing keeps me stea-dy I should

*p e poco a poco più lontano* *pp* *mp*

know. What falls a - way is al - ways. And is near. I wake to sleep, -

and take my wak-ing slow. I learn by go - ing where I have to go

*pp* *lontano*

I wake to sleep, and take my wak-ing slow; I wake to

*molto*

sleep, and take my wa-king slow. I learn by go - ing where I have to go.