

POOR MR.  
CABBAGE!

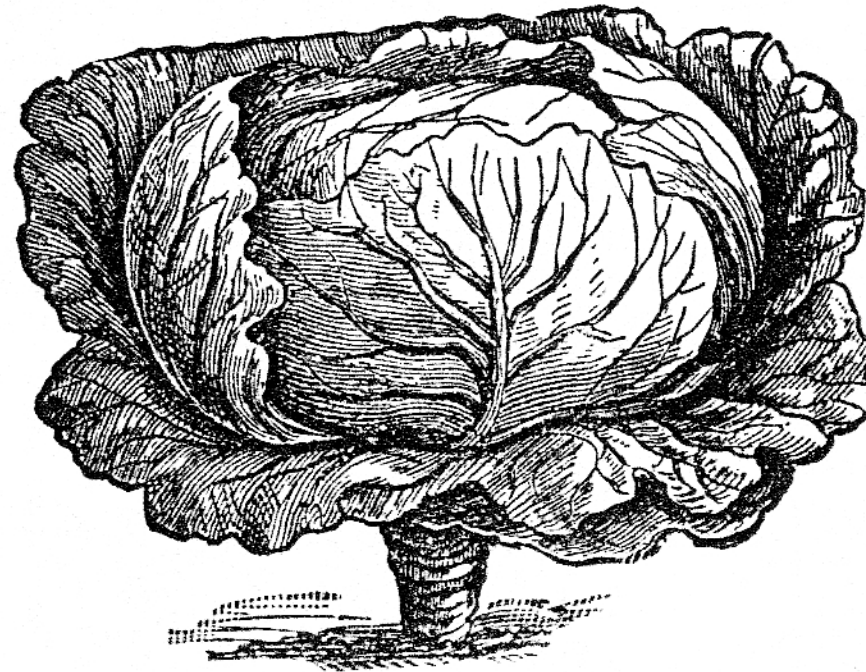
GEMÜSEREQUIEM FÜR  
ZWEI BASS-POSAUNEN UND  
SCHLAGZEUGER

VON  
DAVID JASON  
SNOW

Poor Mr. Cabbage!  
Such a silly pup.  
Someone's grabbed him by the head  
And cut his body up!

They washed up all the pieces  
And put them in a bowl.  
Now he's sitting in my tummy  
Filling up a hole.

Pity Mr. Cabbage,  
A life as short as that!  
Will someone eat your body too  
If you grow big and fat?











t.t.

t.t.

b.b.

b.b.

# 3. HUNAH-MAHUNAH (WACKY weekend!)

tuba 2

b.b.

t.t.

2

b.b.

t.t.

2

t.b.

b.b.





# 4. TOM'S TOON

*Agitato*

*f*

*accelerando*

*mp*

*presto*

*cantabile*

*ff*

*mp*

*ff*

*stringendo*

*fz*

*f*

*cresc.*

*poco*

*rallentando*

*f*

*mf*

*crescendo*

*poco*

*poco*

*ff*

*fz*

*f*

*molto allarg.*

*mf*

**SNORK**

*mf*

*sf*

**crotz**

**PIZZLE**

**POODOK**

*fz*

*mf*

*f*

*mf*

*sf*

*mp*

*fz*

**garf**

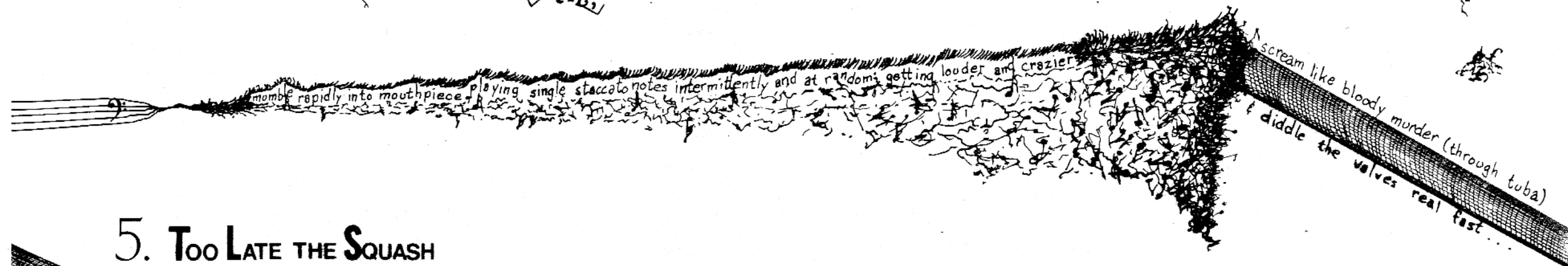
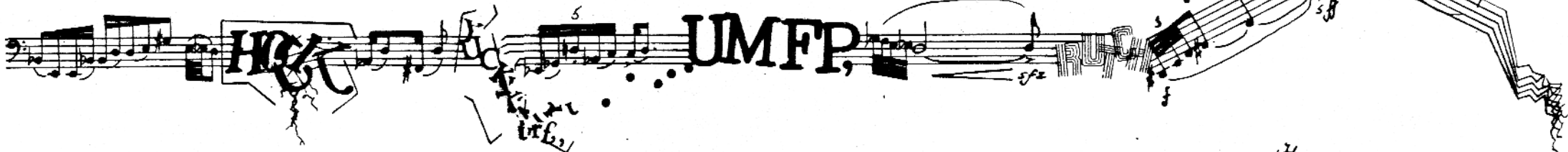
**AG**

**HONK**

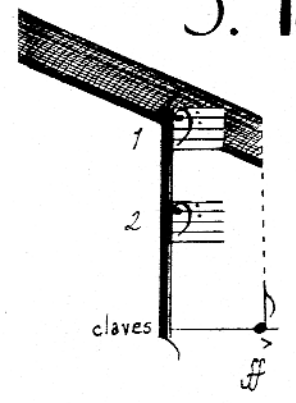
**phlugg!**

**ZZZZZAAKKKHHH**

(Gasp)

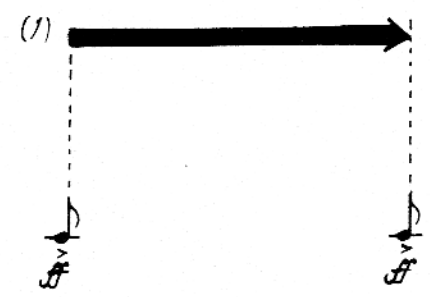


### 5. TOO LATE THE SQUASH

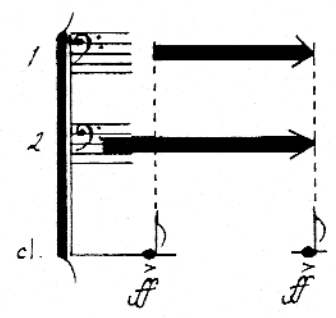
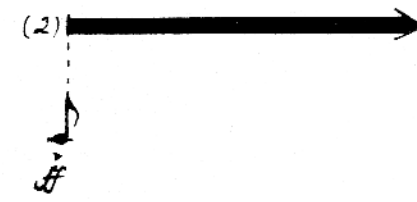


# G.P.

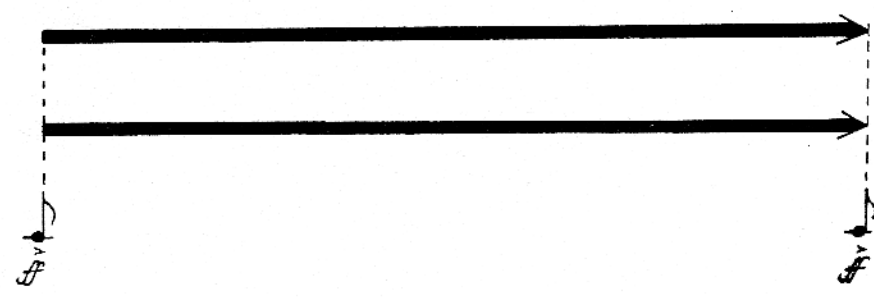
(Time for fun and games. Every time the percussionist strikes the claves, somebody does something stupid: screams, farts, burps, babbles, sings, etc., whatever, it's got to make noise. Keep it up until claves are struck again. Just follow the arrows.)



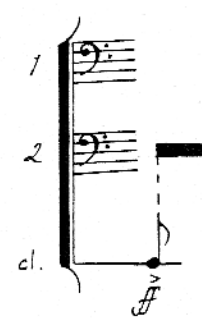
# G.P.




# G.P.



# G.P.



tambourine:  *f*

(1) Brothers and Sisters! Brothers and Sisters, do you feel the spirit? Do you feel the spirit descend, can you feel it in your bones, Brothers and Sisters? Say Hal'luia! Hal'luia!!! Say Hal'luia, my friends! Say it to the spirit, say it with your soul, my



1 friends! Say Hal'luia! Hal'luia!!! Hal'luia, my friends! The spirit rests in the glory of our hands, the glory that shines **SNORRRK**

2 Hal'luia!!! (2)(tambourine) *f*

(tamb.) Hal'luia!!!

tom-toms *ff* bam!!

**CP**

1 Hal'luia!!! Say Hal'luia! Say Hal'luia! Ugh!!

2 (tamb.) *f* Say Hal'luia! Say Hal'luia! *f* Hal'luia!!! *f* Hal'luia! *f* Ugh!!

t.t.'s *ff* bam-bam!! bam-bam-bam!! boom-ba-b'-bam!!

**CP**

1 Ugh!! Ugh!!

2 Ugh!! (tamb.) Ugh!!

t.t.'s ka-bam!! bam!! (cym.) ka-bash! crash! boombab'bam boombab'bam kabing kabang kabong boombab'bam kabash crash swash!! (motor on fast) (vibes) *ff* Ped. - - - - - AHH!!! (blood curdling)

1

2

(vibes) slowing motor - - - - - *ff* attacca

Ped. \*

# 6. I COULD HAVE WINCED ALL NIGHT (AND PROBABLY DID)

1 *J=63* straight mute

2 (muffled) *mf*

tom-toms *mf*

(open) *ff* *molto*

1 Poor Mis-ter Cabbage Such a sil-ly pup f Some-one's grabbed him by the head f and

2

t.t.s.

1 cut his body up! f

2 They washed up all the pie-cas f and put them in a bowl. f

t.t.s.

1 Pi-ty Mis-ter Cab-bage! f A life as short as that... f

2 Now he's sit-ting in my tum-my, fil-ling up a hole. f Pi-ty Mis-ter Cab-bage! f A life as short as that... f

t.t.s.

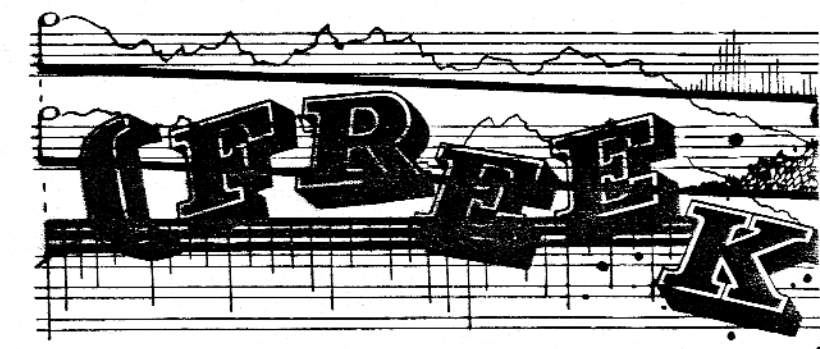
(trem. with valves)

1 Will some-one eat your bo-dy too, if you grow big and fat? f

2 Will some-one eat your bo-dy too, if you grow big and fat? f

t.t.s. (muffles off)

Why, he didn't even taste good!



1 **OUT!** f

2

t.t.s.

slow gliss

shw gliss

J=63

# 7. EXTRADA

*F* *poco rall.*

*diminuendo*

1

2

t.t.s.

*mf* *mf* *ppp* *mf*

1

2

t.t.s.

*mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

1

2

t.t.s.

*mf* *ppp* *mf* *ppp* *mf* *ppp* *f* *niente*

1

2

*f*

1

2

*crescendo* *poco* *a* *poco*

*simile*

*simile*

*crescendo* *poco* *poco*

1  
2

boo-bams  
tom-tom

C.P.

(tam-tam)  
mf

1  
2

b.b.  
t.t.3

C.P.

1  
2

b.b.  
t.t.3

C.P.

1  
2

b.b.  
t.t.3

(straight mute)

niente

(straight mute)

niente

(vibes)

1  
2

temple blocks

Musical score for three staves. Staff 1 (top) is in treble clef, staff 2 (middle) is in bass clef, and staff t.b. (bottom) is in bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings. The markings 'diminuendo' and 'poco' appear in the first two staves, and 'niente' appears at the end of each staff.



Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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