

Libby Larsen

KEYS AND PENNIES

Tenor and Piano

*From a letter to Jacqueline Kennedy written
by Diana Tyler and the poetry of
Edna St. Vincent Millay*

KENWOOD EDITIONS

Keys and Pennies

Text by Diana Tyler and Edna St. Vincent Millay, adapted by Libby Larsen

Dear Mrs. Kennedy:

My name is Diana Tyler. I am enclosing a paper in which many negro people have expressed what the death of President Kennedy has meant to them. I am very sorry that such a thing had to happen. It's as if history were repeating itself, in a way. I guess we needed that shock, but did it have to happen, especially that way? I'm not very good at expressing myself but all I can say is I sympathize with you. You have lost your husband, we have lost a president... There is a poem* which expresses the thought I felt when I thought of you and your family...**

Listen,

Children:

Your father is dead.

From His old coats

I'll make you little jackets;

I'll make you trousers

From his old pants.

There'll be in his pockets

Things he used to put there,

Keys and pennies

Covered with tobacco;

Dan shall have the pennies

To save in his bank;

Anne shall have the keys

To make a pretty noise with.

Life must go on,

And the dead be forgotten;

Life must go on,

Though good men die;

Anne, eat your breakfast;

Dan, take your medicine;

Life must go on;

I forget just why.

Life must go on;

I forget just why.

(Sincerely yours,

Diana Tyler)

**Lament*, Edna St. Vincent Millay

**Letter to Jacqueline Kennedy, written by Diana Tyler, age 14, Minneapolis, Minnesota, 1964

KEYS AND PENNIES

DIANE TYLER
EDNA ST. VINCENT MILLAY

LIBBY LARSEN, 2023

$\text{♩} = 92-96$, relaxed
simply, quietly

mf

ped. ad lib. throughout

7 *conversationally*

Dear Mis-sus Ken-ne-dy:—My name is Di-an-a Tyler.—

12

I am en-clo-sing a pa-per in which man-y ne-gro peo-ple— have ex-pressed what the

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15 *linger* *a tempo*

death — of Pres - i - dent Ken - ne - dy meant to them. —

poco *mf*

19

I am ver - y sor - ry — that such a thing had to hap - pen.

mp *p*

23 *as an afterthought*

It's as if his - to - ry were re - peat - ing it - self, — in a way. —

mf sub. *p sub.*

26

agitated

I guess we need-ed that shock, but did it have to hap-pen,— es-

f sub. *p sub.*

30

calm again

pec - ial-ly this way? I'm not ver - y good at ex - pres-sing my - self — but

mp

33

growing intense

all I can say is I sym - pa - thize with you. You — have lost your hus-band,—

cresc. *f*

36 *rall. rit. quasi recit.*

we — have lost our Pres - i - dent. — There is a po - em — which ex - press - es the

quietly, sadly (♩ = c. 72)

thought I felt when I thought of you — and your fam - i - ly.

simply
mf

41 *Slowly, empty of color*

Lis - ten, Child - ren: Your fath - er is dead.

44 Slowly, in shock, drained

From his old coats I'll make you lit-tle jack - ets; I'll make you trou - sers

47

sadly, cherished

rit.

from his old pants. There'll be in his pock-ets— things he used to put there,

attacca

no faster than $\text{♩} = 86$
more measured, becoming resolute

50

keys and pen-nies— cov-ered with to - bac - co; Dan - shall have the pen - nies to

53

save— in his bank; Anne shall have the keys to— make a pret-ty noise with.

p sub.

56 *resolute*

Life— must go on, and the dead— be for-got-ten;

mf sub.

60

Life— must go on, Life—

quietly *growing urgent* *accel.*

p

76

Dan, take your med - i - cine; Life ——— must go on; ——— I for-

pp

80

freely, slowly a tempo

get just why. Life must go on; ——— I for-get just why.

mf

85

rit. to the end

dim. to the end

ppp