

THE COW IN APPLE TIME, Vass  
SBMP 1850

**SATB**  
piano



# The Cow in Apple Time

Text by  
Robert Frost

Music by  
Aidan Vass



Santa Barbara Music Publishing, Inc.

[sbmp.com](http://sbmp.com)



## About the composer

Aidan Vass (b. 2003) is an American composer of contemporary classical music. He was a composer fellow with the Los Angeles Philharmonic's Nancy and Barry M. Sander's Fellowship Program from 2018-2021, where he had the honor of studying under Andrew Norman, Sarah Gibson and Thomas Kotcheff. As a fellow, he composed music for ensembles such as the

American Youth Symphony, Los Angeles Philharmonic, members of the Los Angeles Master Chorale and the USC Thornton Edge ensemble, among others.

Vass studied classical composition primarily with Brett Banducci for 6 years until 2021. He has participated in the Sunset Chamberfest's Young Composer's Workshop 2018, 2019 and 2020 seasons and was accepted into Curtis' 2019 Summer Composition program as well as the Boston University Tanglewood Institute Summer 2020 program. In 2019, he was a finalist in the Young Composers Challenge and was named a 2020, 2021, & 2022 winner from the YoungArts Foundation. He was also a first place recipient of the MTAC Young Composers State Contest and a finalist for the ASCAP Morton Gould Award.

As an active choral composer as well, Vass is published with both Santa Barbara Music Publishing and Hal Leonard. His choral music is featured on albums by the Tallgrass Chamber choir, as well as Seraphour's debut album, and has since seen radio play all over the nation. His music has also been featured on several online publications, such as The Violin Channel, Planet Hugill, Palaver Arts Magazine, VoyageLA, OpusLA, and more. Vass is a graduate of the UCLA Herb Alpert School of Music. Website: [aidanvass.com](http://aidanvass.com)

## About the piece

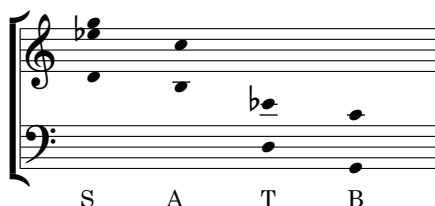
The Cow in Apple Time tells a story of a cow trotting along on a journey of desire and self-destruction. The cow, tempted by fallen apples, breaks through a stone wall and gorges herself on the fruit while destroying everything in her path. A humorous ode to a headstrong holstein, this poem explores themes of greed, indulgence, and the consequences of one's actions.

## The Cow in Apple Time (1914)

by Robert Frost

Something inspires the only cow of late  
To make no more of a wall than an open gate,  
And think no more of wall-builders than fools.  
Her face is flecked with pomace and she drools  
A cider syrup. Having tasted fruit,  
She scorns a pasture withering to the root.  
She runs from tree to tree where lie and sweeten  
The windfalls spiked with stubble and worm-eaten.  
She leaves them bitten when she has to fly.  
She bellows on a knoll against the sky.  
Her udder shrivels and the milk goes dry.

## Ranges



recording and rehearsal tracks available at [sbmp.com](http://sbmp.com)

# The Cow in Apple Time

Robert Frost

Aidan Vass

Gallantly (straight eighths) ♩ = 92

Piano

*mp* *fp*

4

*mp* *mf* *mp*

7 *mp cresc.* *mf* *mp*

S Some-thing— in-spires the on - ly cow of late

A Some-thing— in-spires the on - ly cow of late

T

B

*mf*

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10

*mf* *mp*

to make no more of a wall than an

*mf* *mp*

to make no more of a wall than an

8

*mp* *mp*

13

o - pen gate.

o - pen gate.

8

*mf*

1850-4

A

*f*

Some - thing in - spires the

*f*

Some - thing in - spires the

*f*

Some - thing in - spires the

*f*

Some - thing in - spires the

*f*

than an o - pen gate, and think no more

than an o - pen gate, and think no more

than an o - pen gate,

than an o - pen gate,

of build - ers than fools,

wall build - ers than fools,

and think no more of wall build - ers than fools,

and think no more of wall build - ers than fools,

Ped.

28 *mp* *p* **B** *cresc.*

and think no more, no more of wall

*mp* *p* *cresc.*

and think no more, no more of wall

*mp* *p* *cresc.*

and think no more, no more of wall

*mp* *p* *cresc.*

and think no more, no more of wall

*p* *cresc.*

30 *mf* *mf* *mf* *mf*

build - ers than fools.

build - ers than fools.

build - ers than fools.

build - ers than fools.

*f*

PREVIEW

32 *mp*

Her face is flecked,\_\_\_\_ flecked\_\_\_\_ with pom -

*mp*

Her face is flecked,\_\_\_\_ flecked\_\_\_\_ with pom -

*mp*

Her face is flecked,\_\_\_\_ flecked\_\_\_\_ with pom -

*mp*

Her face is flecked,\_\_\_\_ flecked\_\_\_\_ with pom -

*cresc.*

34 *trill. cresc.* *ff* **C** Broadly ♩ = c. 72

- ace and drools a ci - der

*f cresc.* *ff*

- ace and she drools a ci - der

*f cresc.* *ff*

- ace and she drools a ci - der

*f cresc.* *ff*

- ace and she drools a ci - der

*f* *p* *ff*

1850-8

*Red.* *Red.*



38

*mf* *ff*

syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_

*mf* *ff*

syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_

*mf* *ff*

syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_

*mf* *ff*

syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_ a ci - der syr - up, \_\_\_\_\_

45

*f* *mp* (♩ = ♩.)

— a — er syr - up. \_\_\_\_\_ Hav - ing tast - ed

*f* *mp*

— a ci - der syr - up. \_\_\_\_\_ Hav - ing tast - ed

*f* *mp*

— a ci - der syr - up. \_\_\_\_\_

*f* *mp*

— a ci - der syr - up. \_\_\_\_\_

Reo. \_\_\_\_\_

\*All voices – glissando down to lowest possible pitch.

1850-9

**D** Swinging, longingly

50

fruit, she *p*

fruit, she *p*

*mp*

**PREVIEW**

55

scorns pas - ture with - 'ring *mf*

scorns a pas - ture with - 'ring *mf*

*p* she scorns a pas - ture with - 'ring *mf*

*p* she scorns a pas - ture with - 'ring *mf*

*f*

[illegible]

68 *p*

tree to tree

*p*

to tree where lie, where lie and sweet - en

*p*

to tree where lie and sweet - en

*p*

to tree where lie and sweet - en

*mp*

73 *p*

the wind - falls spiked with stub - ble

*p*

the wind - falls spiked with stub - ble

*p*

the wind - falls spiked with stub - ble

*p*

the wind - falls spiked with stub - ble

78 F *p cresc.*

and worm - eat - en. She leaves\_\_

and worm - eat - en. *p cresc.*

She leaves\_\_ them,\_\_

*p cresc.*

She leaves

*cresc.*

83

them,\_\_ leaves\_\_ them bit - ten,\_\_ bit - ten\_\_

*p cresc.*

She leaves\_\_ them,\_\_ she leaves\_\_ them bit - ten\_\_

leaves them bit - ten,\_\_ she leaves\_\_ them bit - ten\_\_

them bit - ten, bit - ten

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G Broadly (straight eighths) (♩. = ♩)

87 *f* *fp* *f*

when she has\_\_ to fly. She bel - lows on a

*f* *fp* *f*

when she has\_\_ to fly. She bel - lows on a

*f* *fp* *f*

when she has\_\_ to fly. She bel - lows on a

*f* *fp* *f*

when she has\_\_ to fly. She bel - lows on a

*f* *pp* *mf*

91

knoll, she bel - lows a - gainst the

knoll, she bel - lows a - gainst the

knoll, she bel - lows a - gainst the

knoll, she bel - lows a - gainst the

knoll, she bel - lows a - gainst the

*f*

94

sky, a - gainst the sky,

sky, a - gainst the sky,

sky, a - gainst the sky,

sky, a - gainst the sky,

97

a - gainst the sky, a - gainst the sky.

a - gainst the sky, a - gainst the sky.

a - gainst the sky, a - gainst the sky.

a - gainst the sky, a - gainst the sky.

a - gainst the sky, a - gainst the sky.

\*All voices – glissando down to lowest possible pitch.

1850-15

*mp*

Her ud - der, \_ her ud - der

*mp*

Her ud - der, \_ her ud - der

*mp*

105

*p*

shriv - els \_ and the milk goes dry.

*p*

shriv - els \_ and the milk goes dry.

*p*

*sff*

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