György Ligeti

Nonsense Madrigals

for six male voices
für sechs Männerstimmen

(1988–1993)

ED 7866
ISMN M-001-08154-2



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Durata totale: ca. 14'

First Performances / Uraufführungen

Nos. 1–4: September 25, 1988
Berliner Festwochen
The King's Singers

No. 5: October 28, London, Queen Elizabeth Hall
The King's Singers

No. 6: November 27, 1993
Huddersfield Festival
The King's Singers

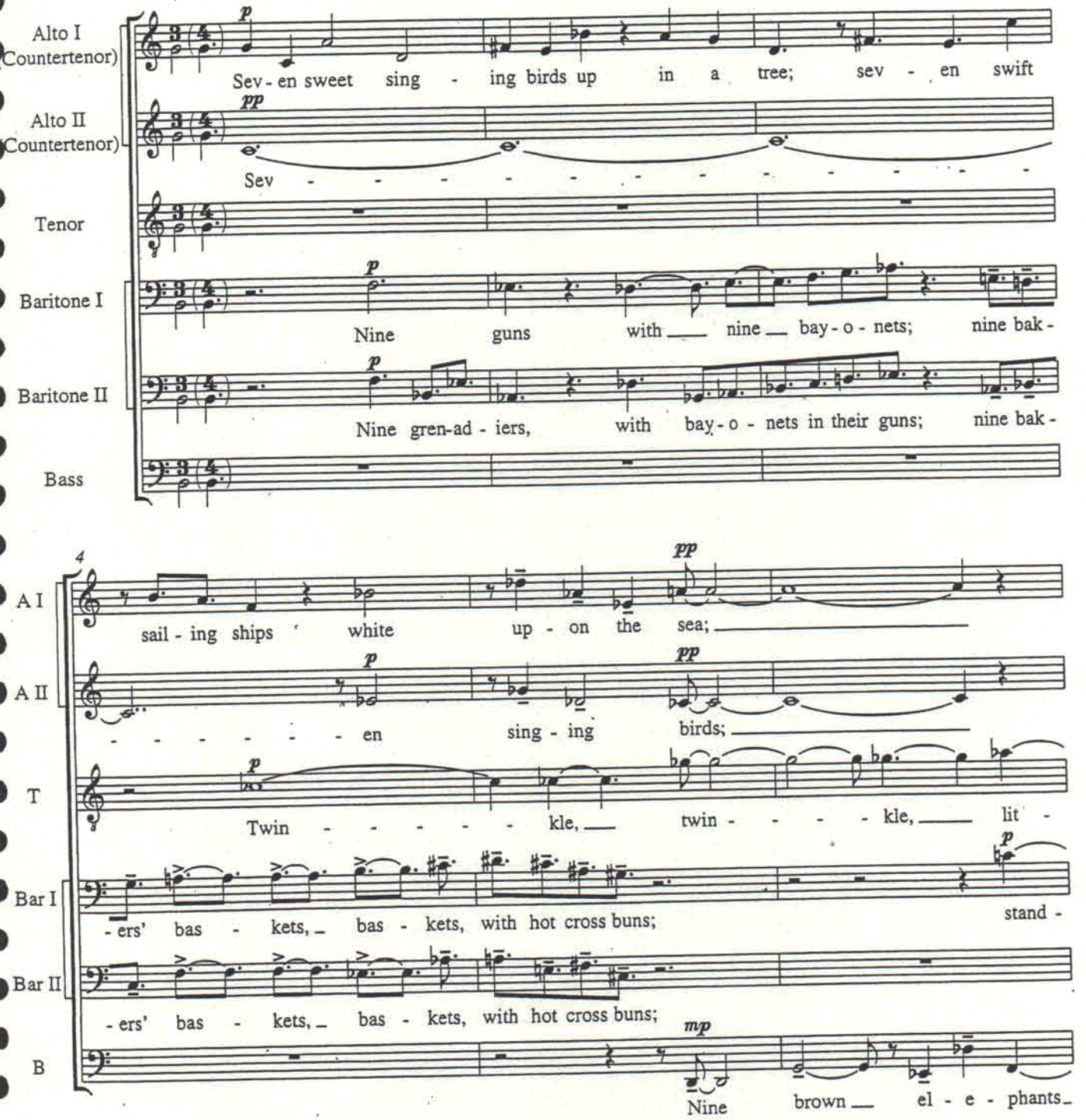
Nonsense Madrigals

I. Two Dreams * and Little Bat **

Commissioned for the King's Singers
with the assistance of a grant from the Barlow Endowment for Music Composition
at Brigham Young University
and the Berlin Festival

György Ligeti
1988

Poco animato, gently swinging
(♩ = 75 / ♩. = 100)



Durata: 2'

*) "The Dream Of A Girl Who Lived At Seven-Oaks" and
"The Dream Of A Boy Who Lived At Nine-Elms" by William Brighty Rands (1864)
**) Cantus firmus: "Twinkle, Twinkle, Little Bat" by Lewis Carroll (1865)

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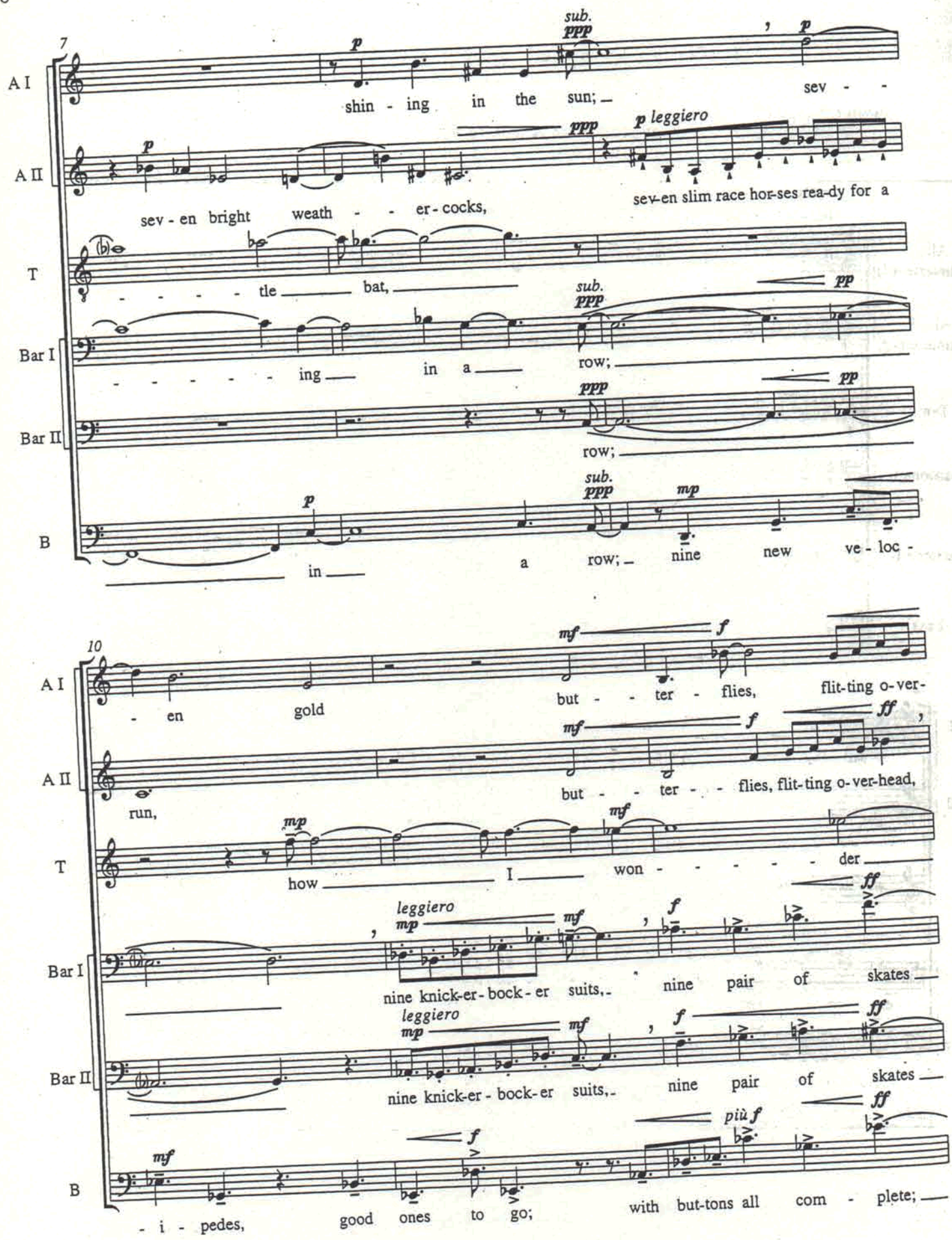
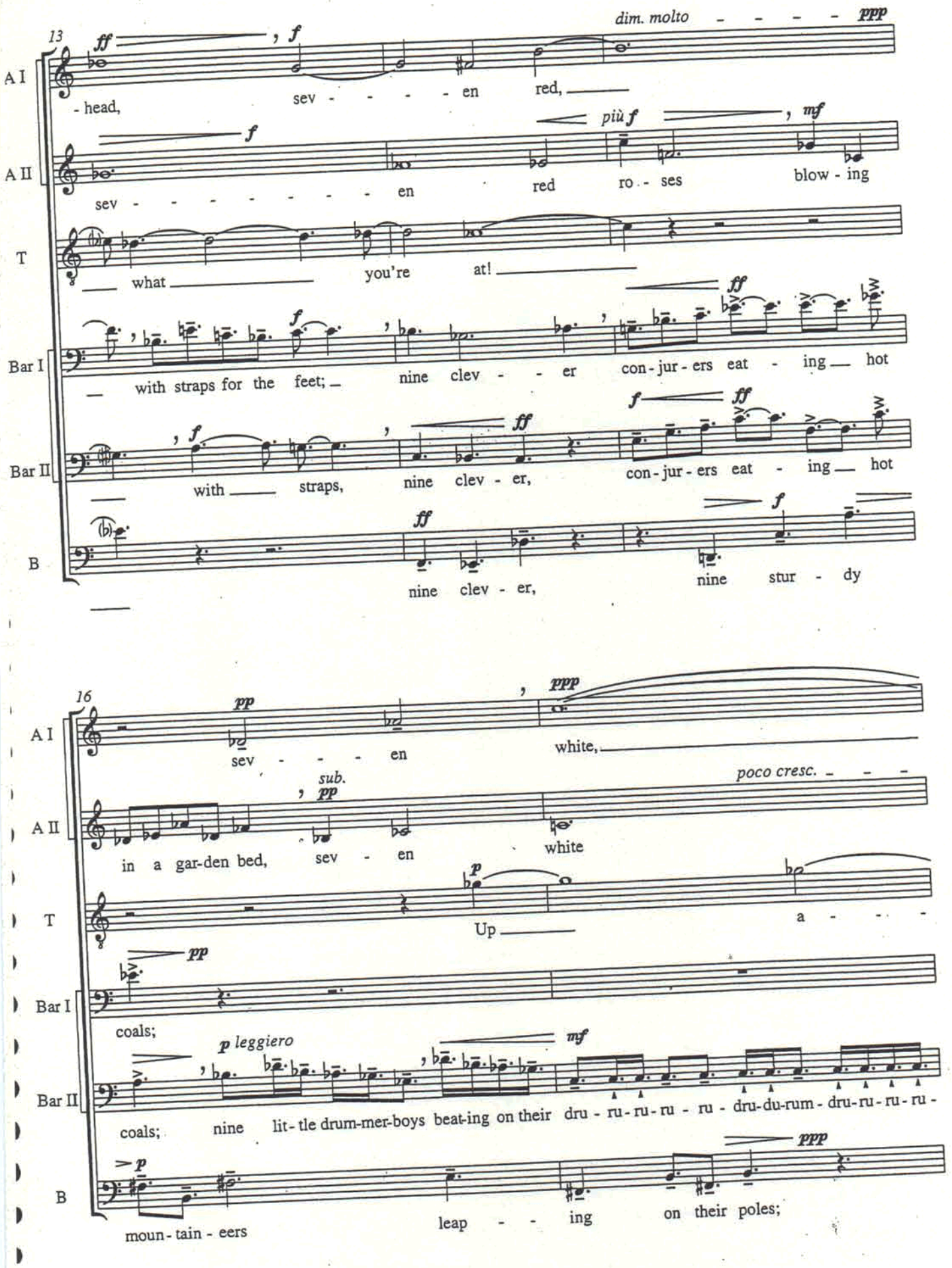
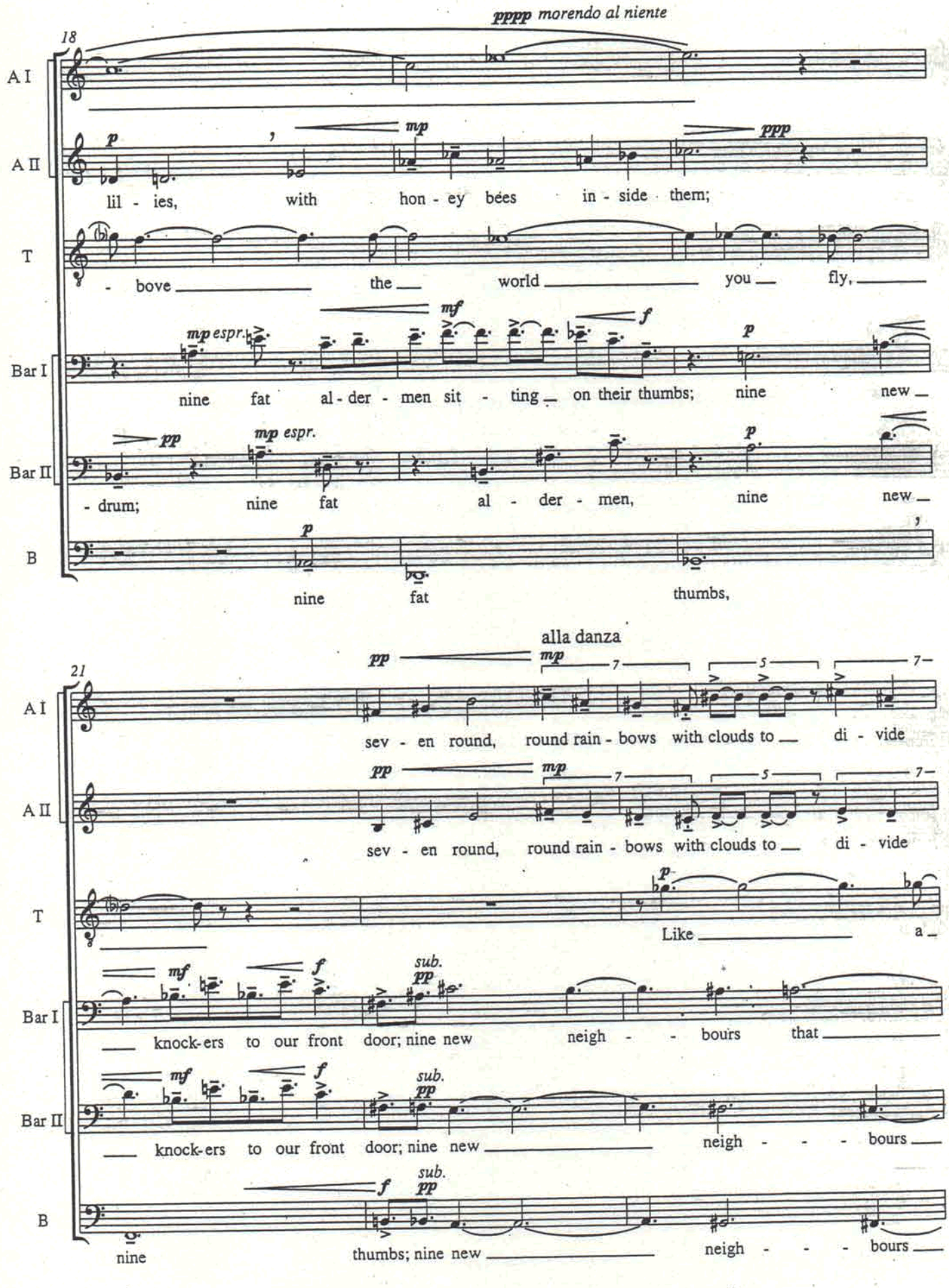
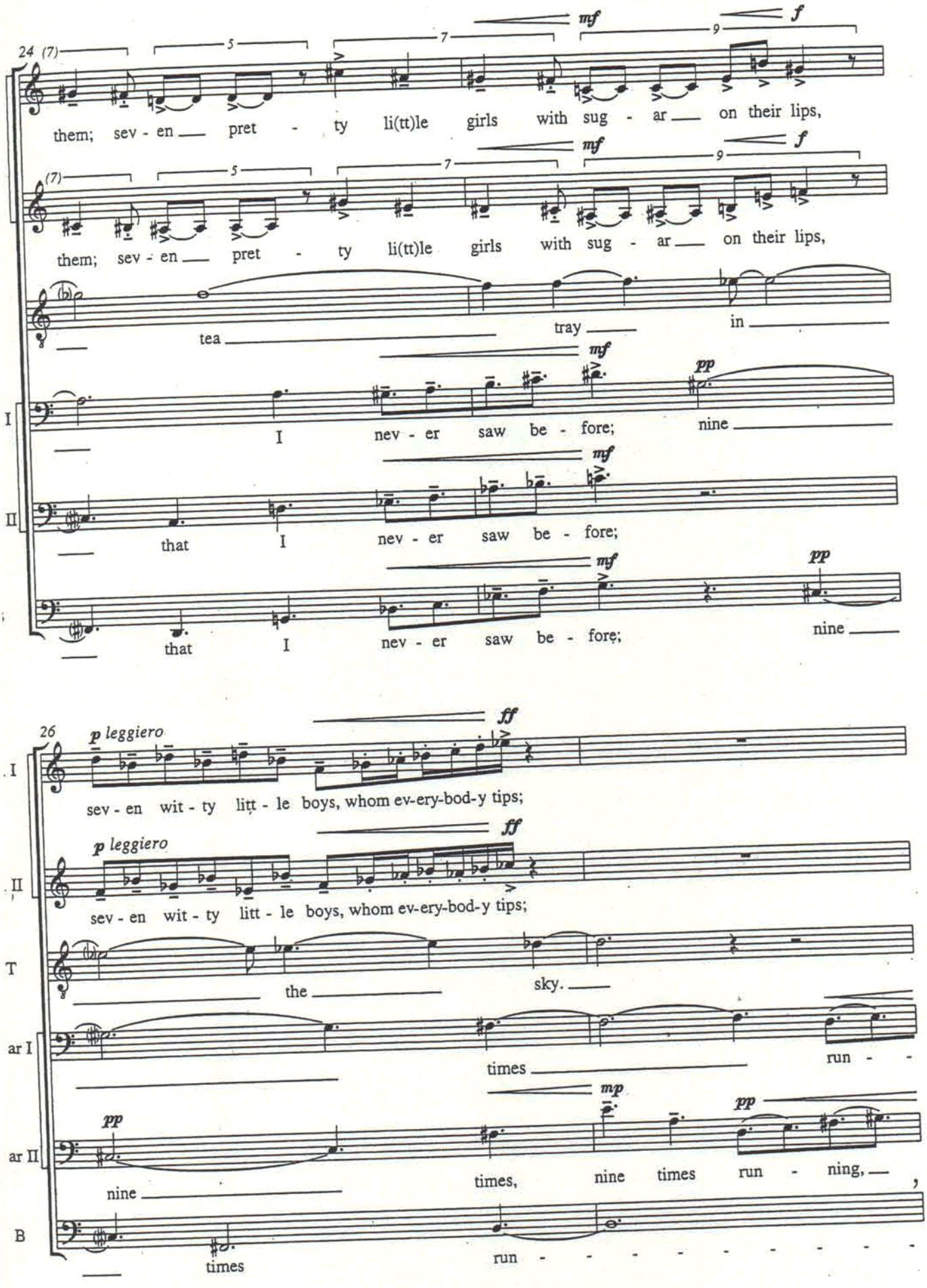
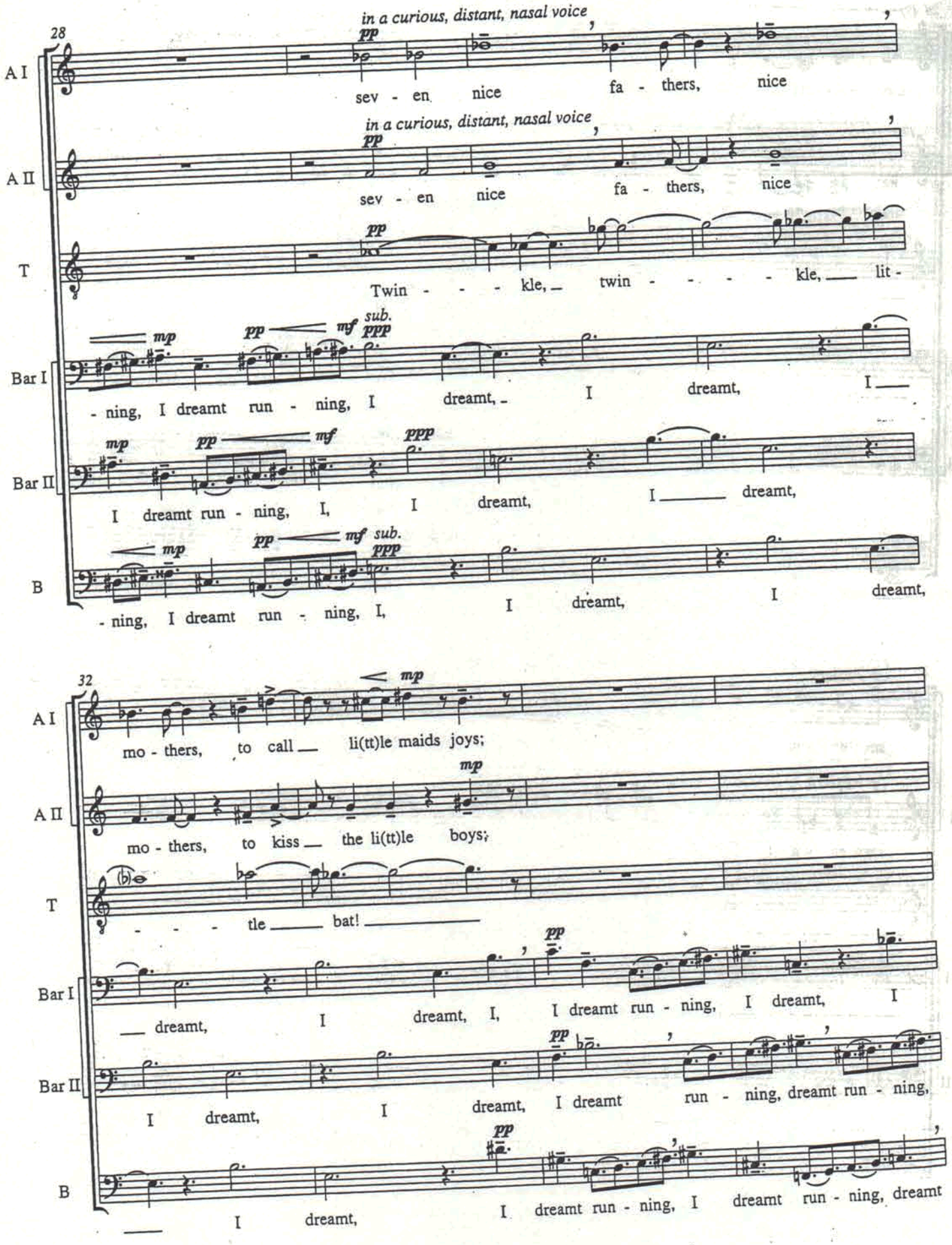
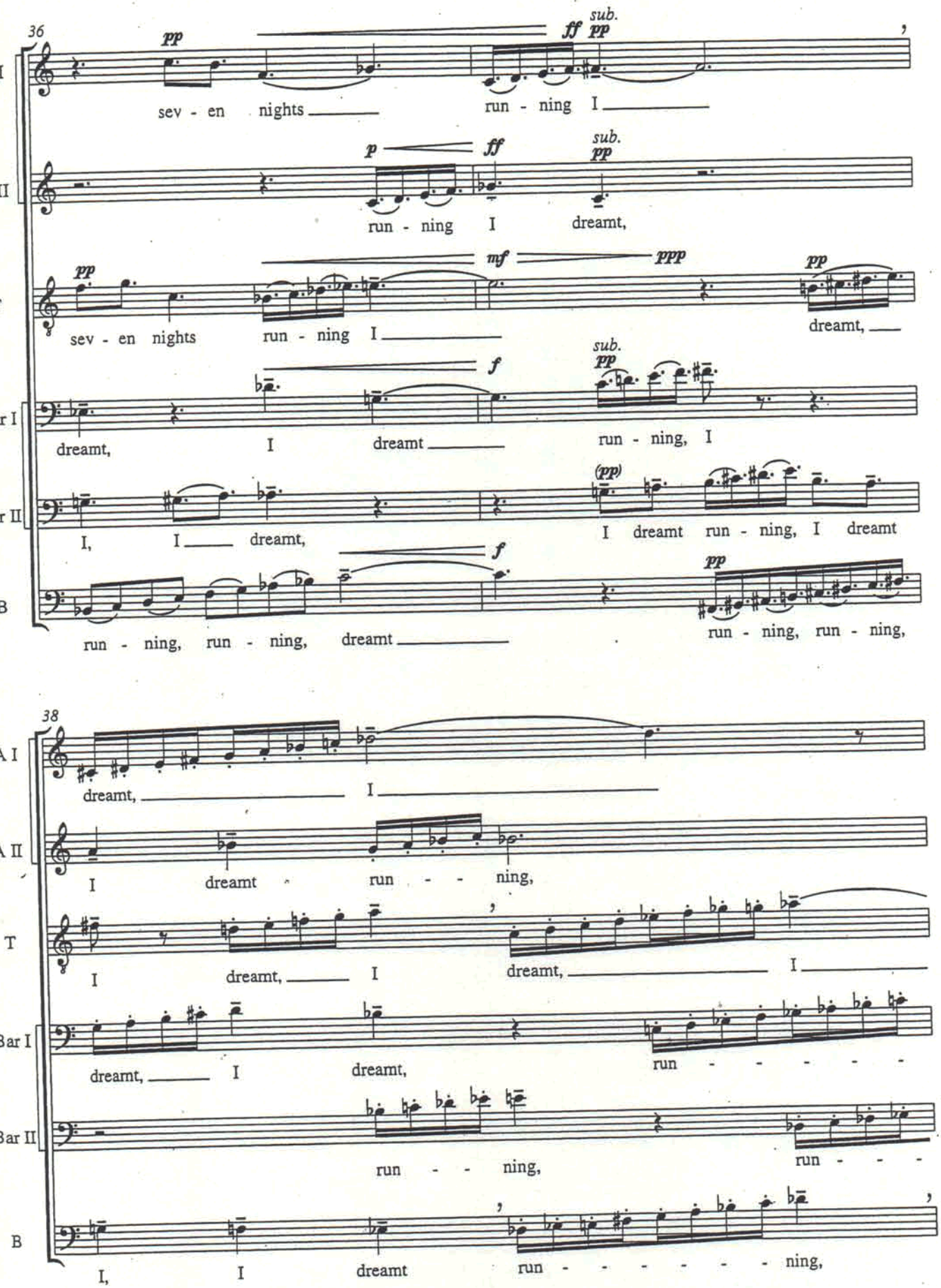

7
A I
A II
T
Bar I
Bar II
B
sub.
ppp
p
p leggiero
pp
mp
shin - ing in the sun; sev - -
sev - en bright weath - - er - cocks, sev-en slim race hor-ses rea-dy for a
- - - - - tle bat,
- - - - - - ing in a row;
row;
in a row; nine new ve - loc -
10
mf
f
ff
leggiero
più f
- en gold but - - ter - flies, flit-ting o-ver-
run, but - - ter - - flies, flit-ting o-ver-head,
how I won - - - - - - der
nine knick-er-bock-er suits, nine pair of skates
- i - pedes, good ones to go; with but-tons all com - plete;

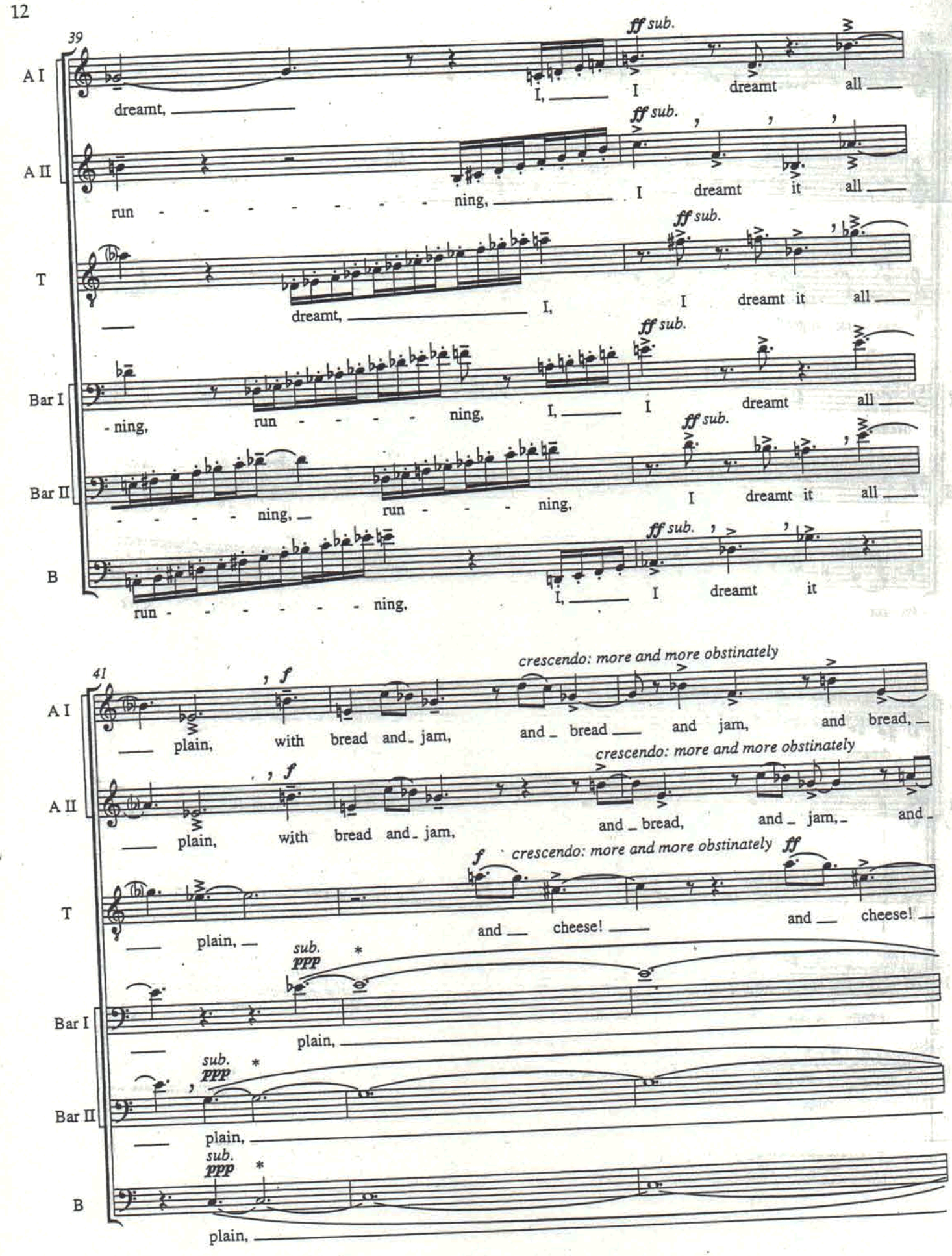

13
A I
A II
T
Bar I
Bar II
B
- head, sev - - - - - en red,
dim. molto - - - - - ppp
sev - - - - - - - - - en red ro - ses blow - ing
più f
what you're at!
with straps for the feet; nine clev - - er con - jur - ers eat - ing hot
with straps, nine clev - er, con - jur - ers eat - ing hot
nine clev - er, nine stur - dy
16
sev - - - en white,
in a gar-den bed, sev - en white
poco cresc. - - -
Up a - - -
coals;
coals; nine lit - tle drum-mer-boys beat-ing on their dru - ru - ru - ru - ru - dru-du-rum - dru-ru - ru - ru -
moun - tain - eers leap - - ing on their poles;


pppp morendo al niente
18
A I
A II
T
Bar I
Bar II
B
p
mp
ppp
lil - ies, with hon - ey bées in - side them;
- bove the world you fly,
mf
f
mp espr.
nine fat al - der - men sit - ting on their thumbs; nine new
pp
- drum; nine fat al - der - men, nine new
nine fat thumbs,
alla danza
21
sev - en round, round rain - bows with clouds to di - vide
Like a
sub.
knock-ers to our front door; nine new neigh - - bours that
knock-ers to our front door; nine new neigh - - - bours
thumbs; nine new neigh - - - bours

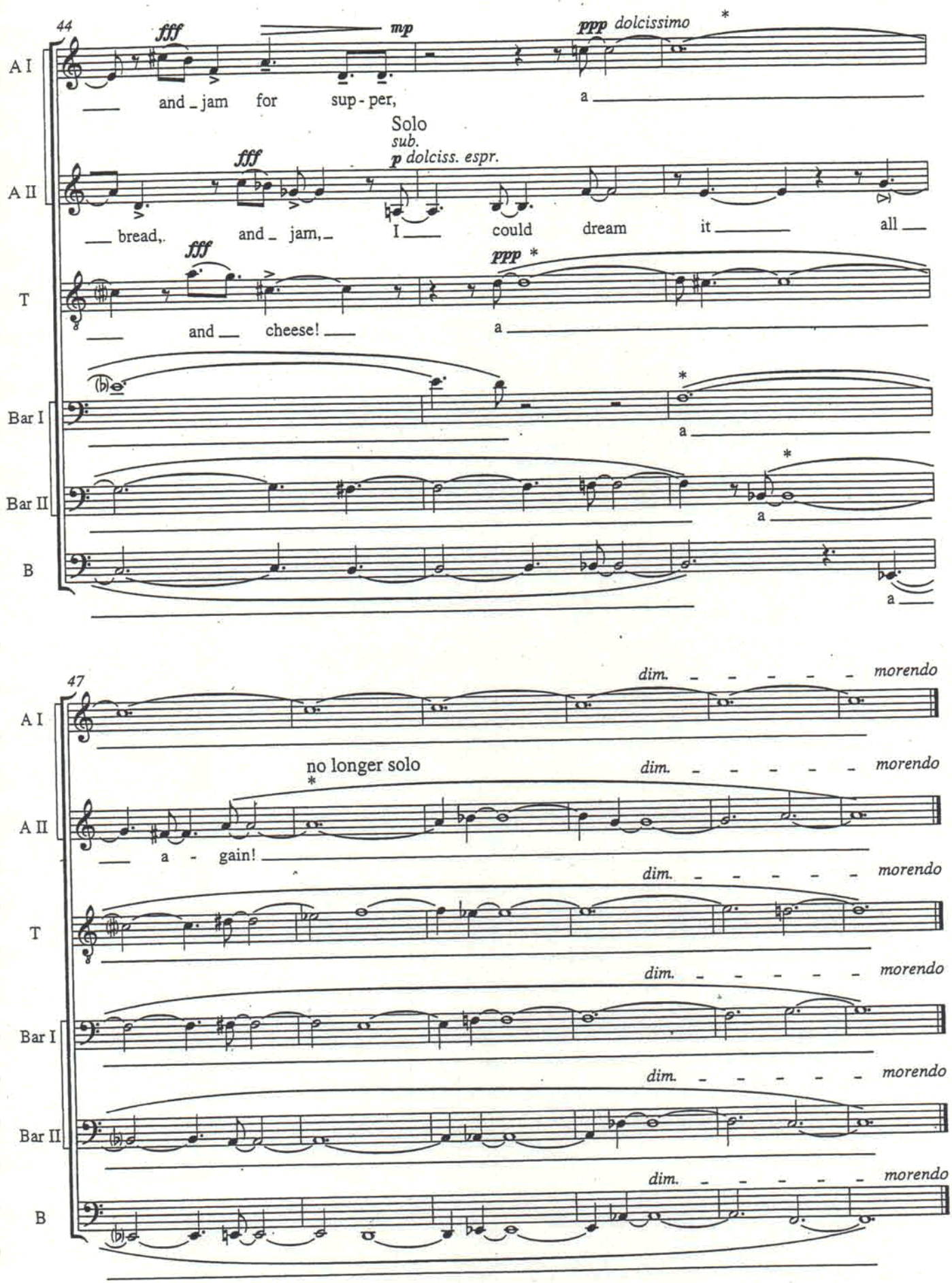

24 (7)
mf
f
them; sev - en pret - ty li(tt)le girls with sug - ar on their lips,
tea tray in
I nev - er saw be - fore; nine
that I nev - er saw be - fore;
that I nev - er saw be - fore; nine
26
p leggiero
ff
sev - en wit - ty litt - le boys, whom ev-ery-bod-y tips;
the sky.
times run - -
mp
pp
nine times, nine times run - ning,
times run - - - - - - - - -


28
in a curious, distant, nasal voice
A I
pp
sev - en nice fa - thers, nice
in a curious, distant, nasal voice
A II
pp
sev - en nice fa - thers, nice
T
pp
Twin - - - kle, twin - - - - kle, lit -
Bar I
mp pp mf sub. ppp
- ning, I dreamt run - ning, I dreamt, I dreamt, I
Bar II
mp pp mf ppp
I dreamt run - ning, I, I dreamt, I dreamt,
B
mp pp mf sub. ppp
- ning, I dreamt run - ning, I, I dreamt, I dreamt,
32
A I
mp
mo - thers, to call li(tt)le maids joys;
A II
mp
mo - thers, to kiss the li(tt)le boys;
T
- - - tle bat!
Bar I
pp
dreamt, I dreamt, I, I dreamt run - ning, I dreamt, I
Bar II
pp
I dreamt, I dreamt, I dreamt run - ning, dreamt run - ning,
B
pp
I dreamt, I dreamt run - ning, I dreamt run - ning, dreamt


36
pp
ff
sub.
pp
sev - en nights
run - ning I
p
ff
sub.
pp
run - ning I dreamt,
pp
mf
ppp
pp
sev - en nights run - ning I
dreamt,
f
sub.
pp
dreamt, I dreamt
run - ning, I
(pp)
I, I dreamt,
I dreamt run - ning, I dreamt
f
pp
run - ning, run - ning, dreamt
run - ning, run - ning,
38
dreamt, I
I dreamt run - ning,
I dreamt, I dreamt, I
dreamt, I dreamt, run
run - ning, run
I, I dreamt run - ning,



*) Breathe alternating with the other five singers



*) see footnote page 12

II. Cuckoo in the Pear-Tree

(William Brighty Rands)

Commissioned for the King's Singers
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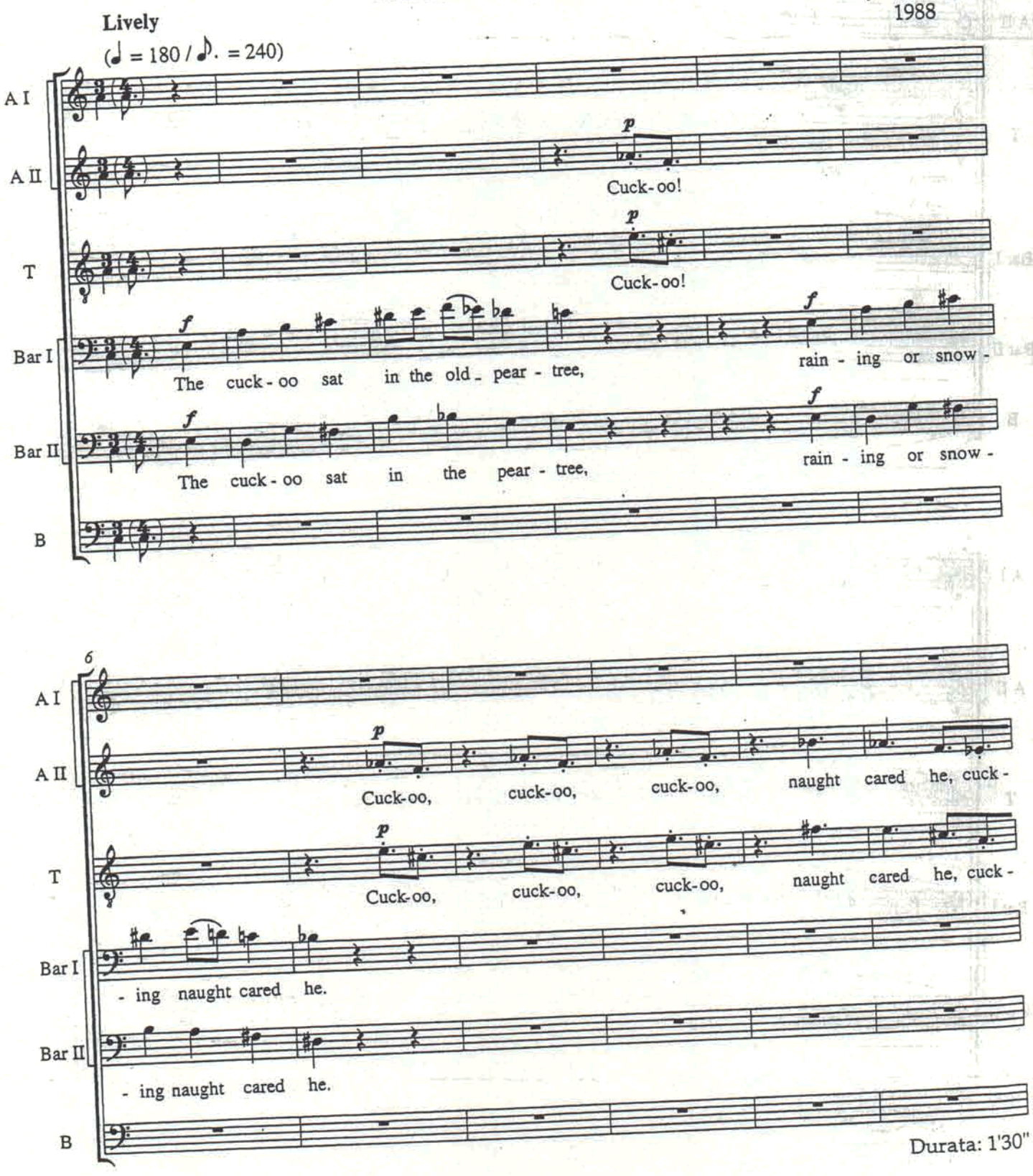
and the Berlin Festival

György Ligeti
1988



Durata: 1'30"

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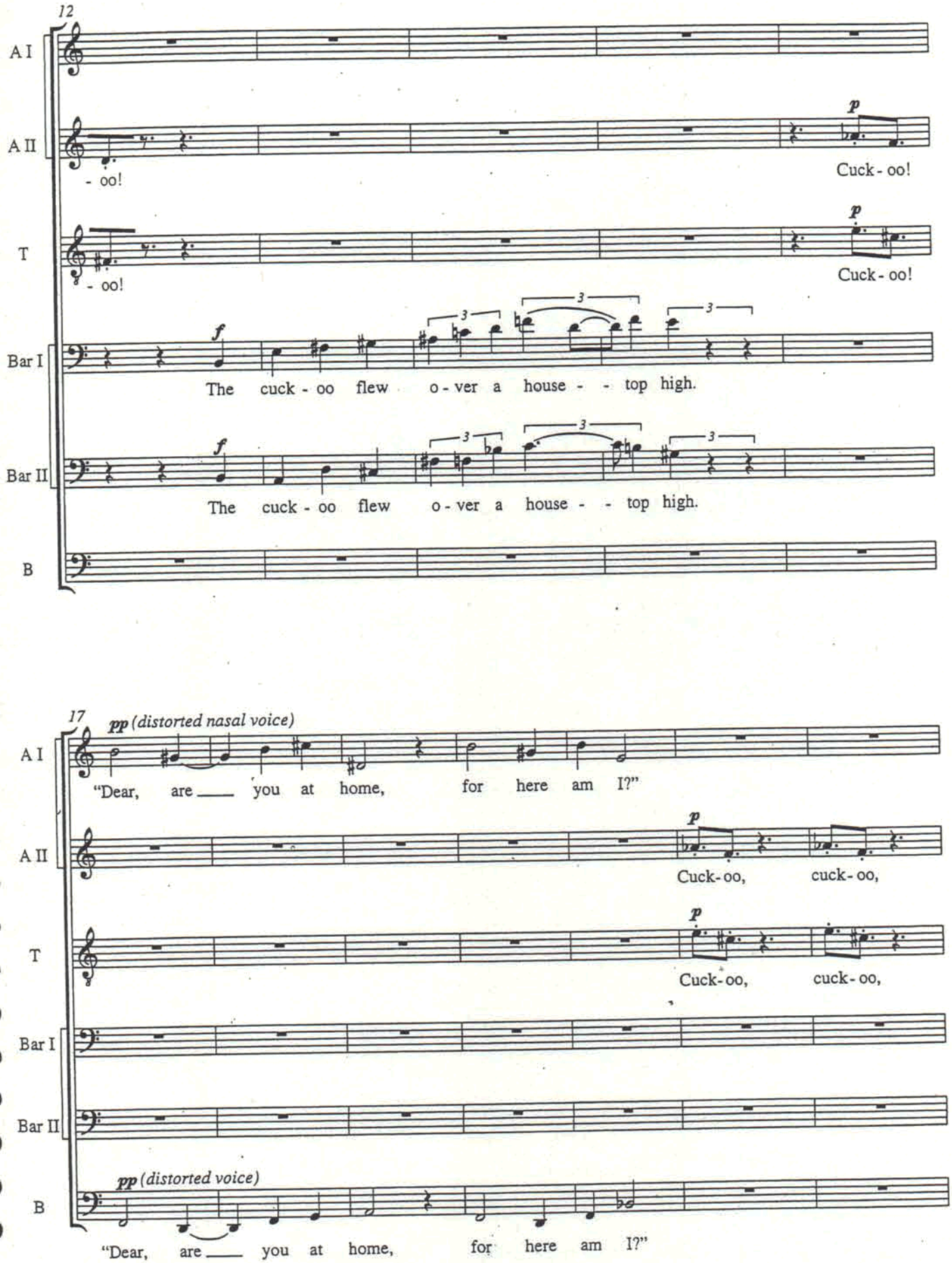
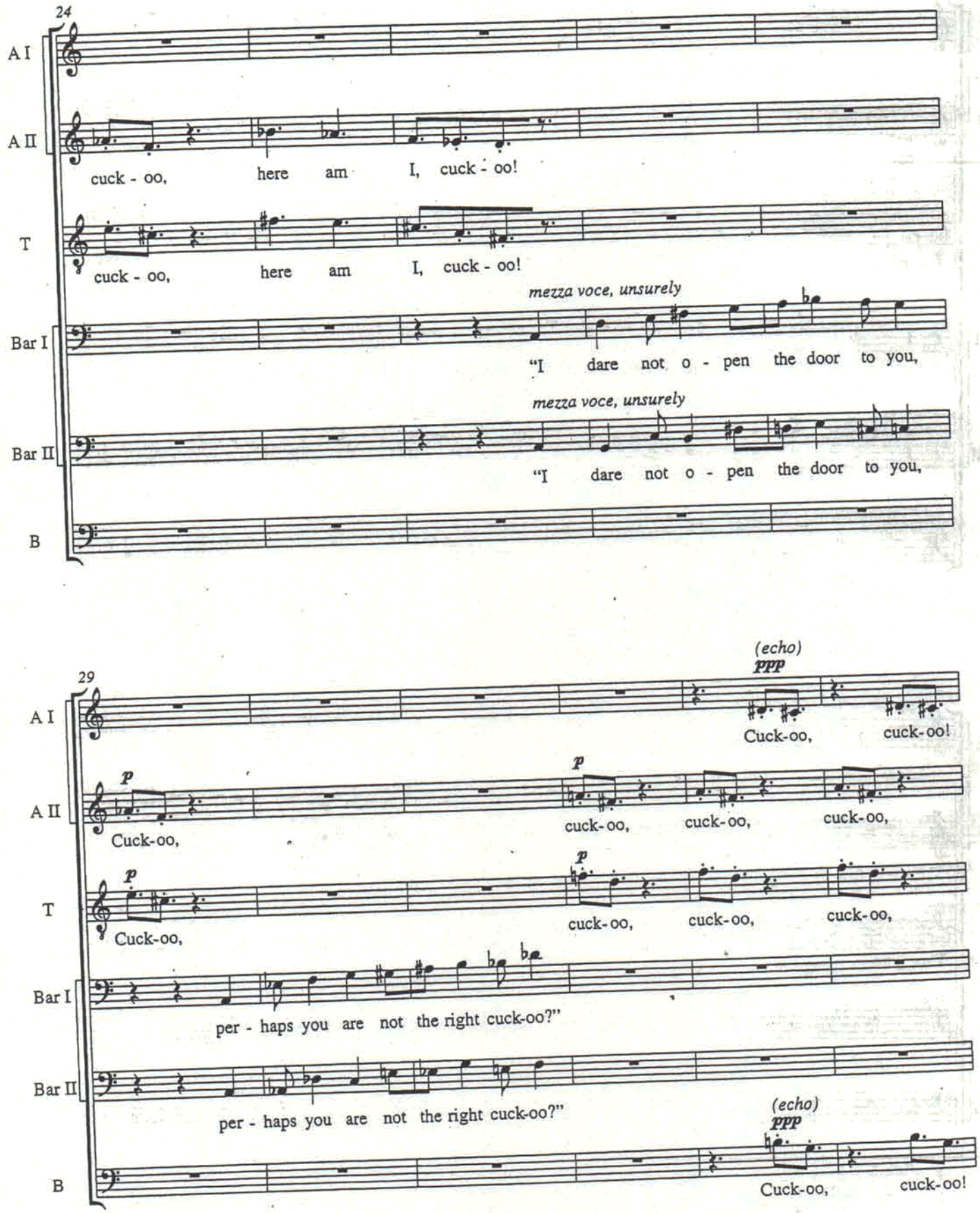
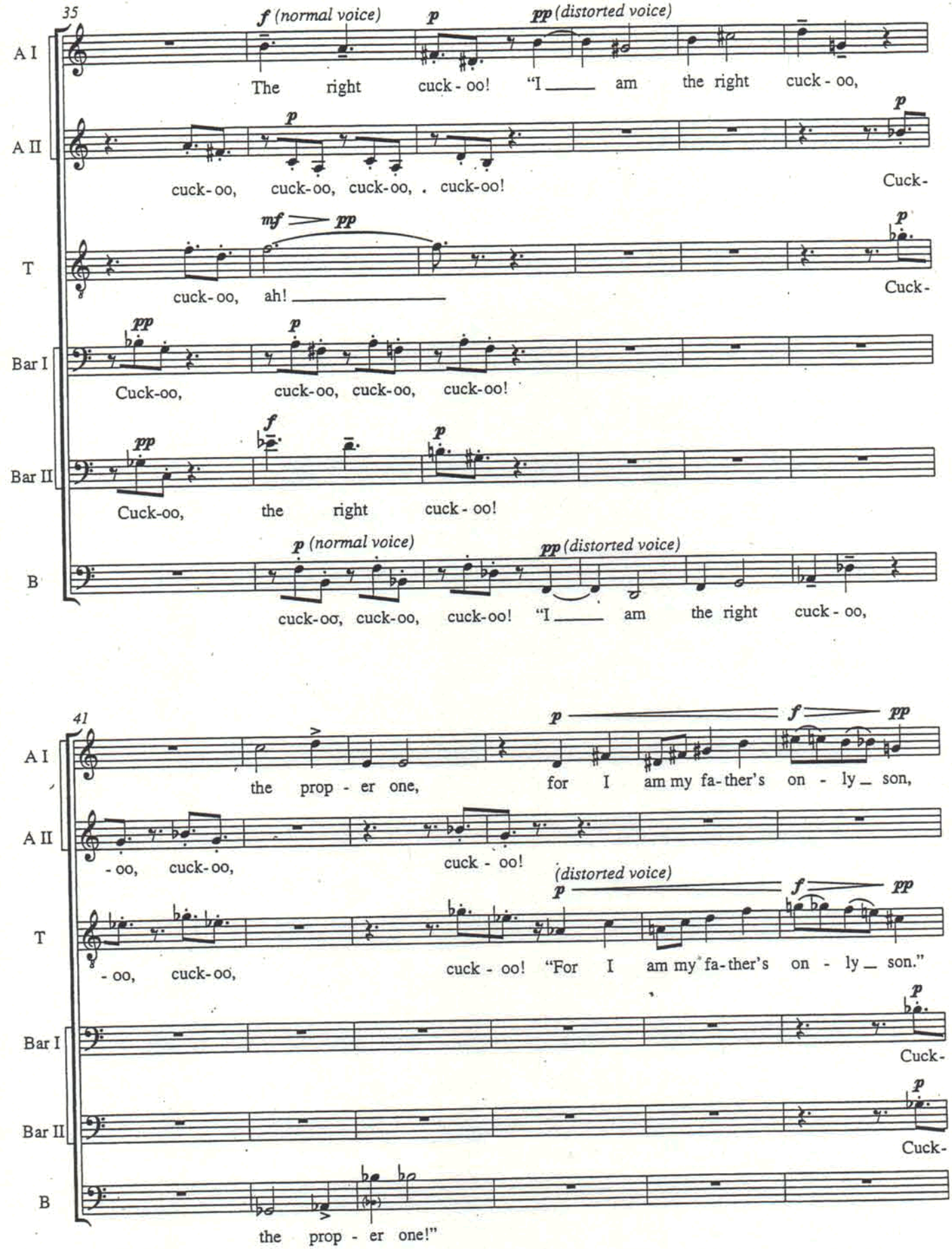
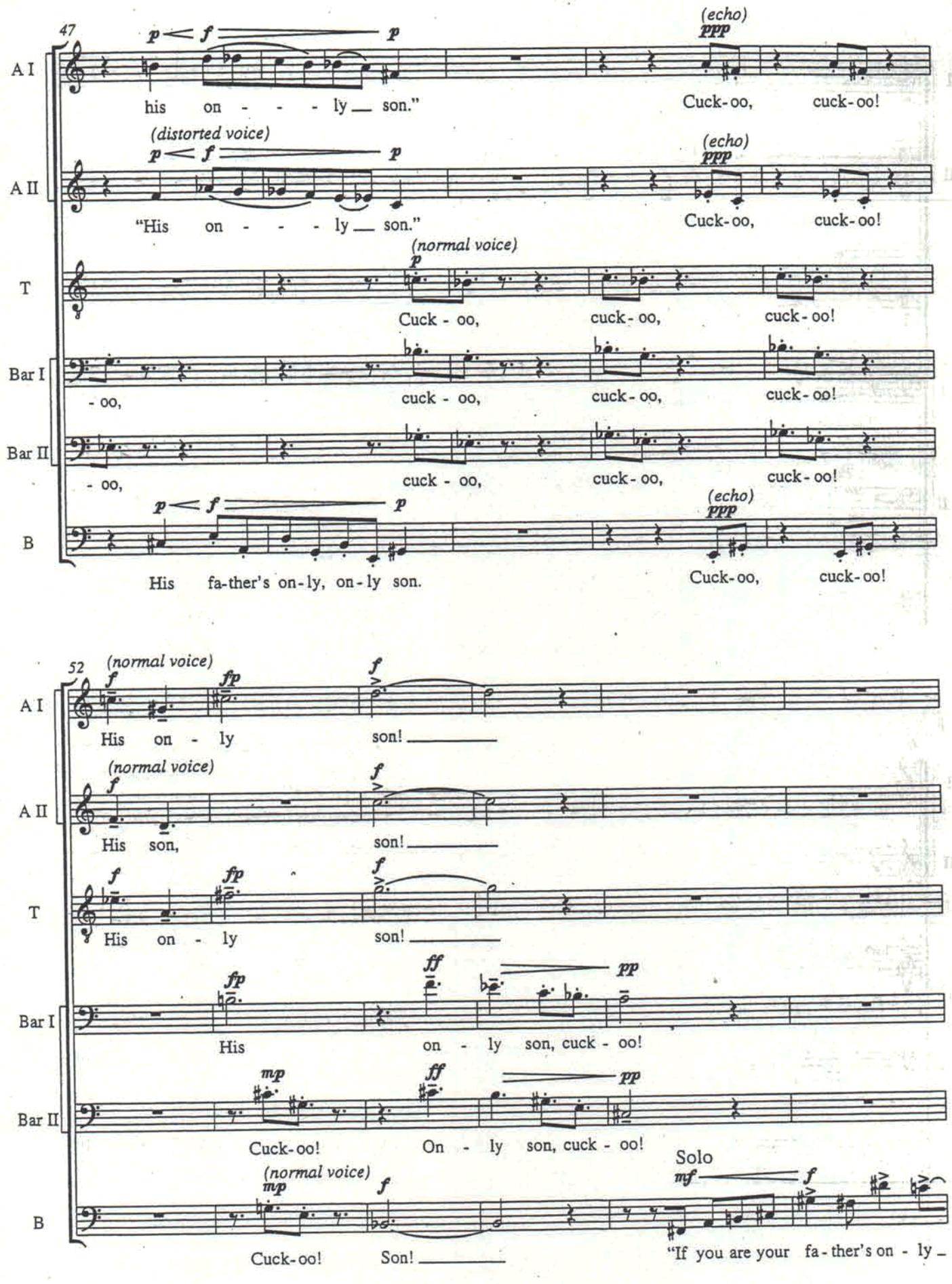
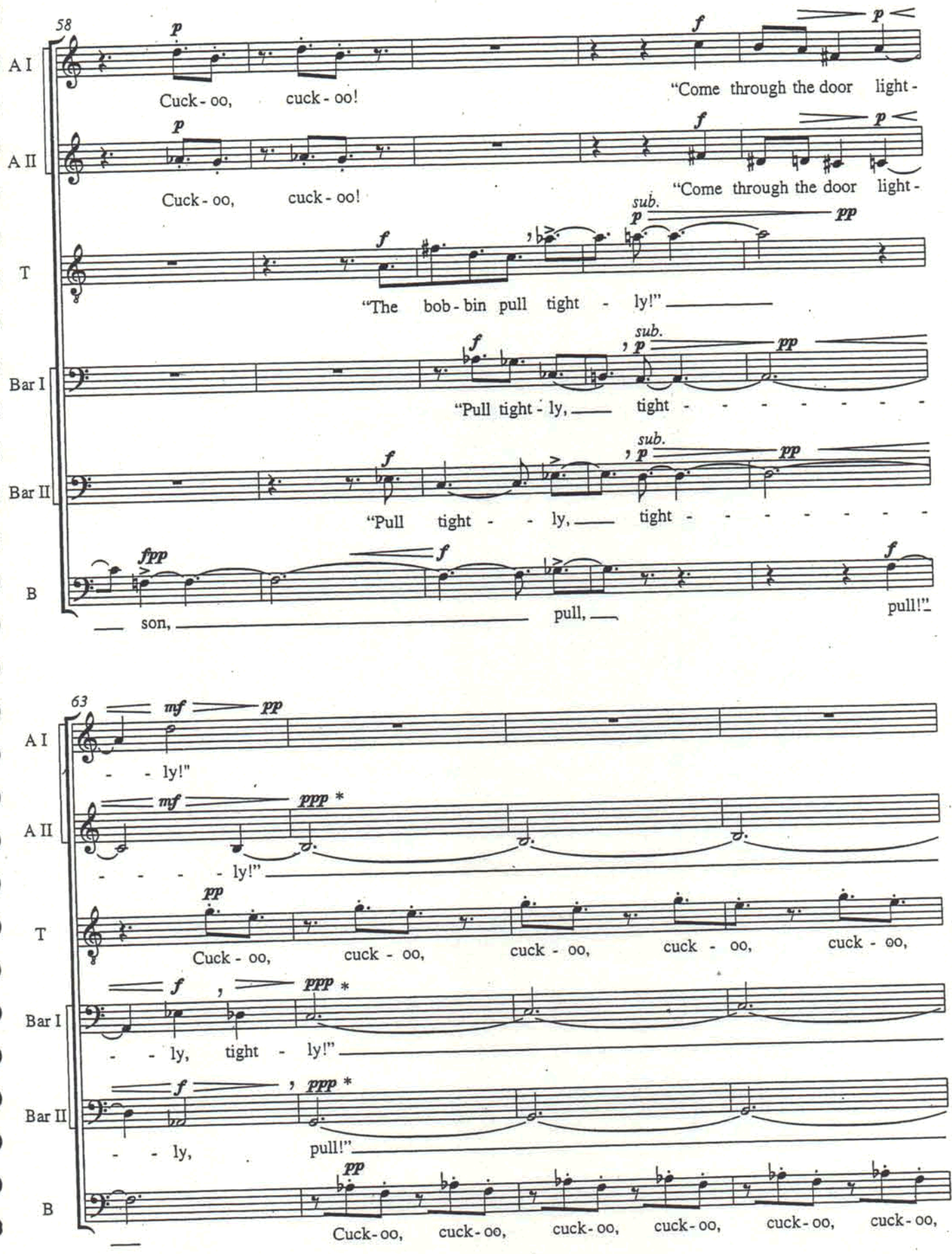

12
A I
A II
- oo!
p
Cuck - oo!
T
- oo!
p
Cuck - oo!
Bar I
f
3
The cuck - oo flew o - ver a house - - top high.
Bar II
f
3
The cuck - oo flew o - ver a house - - top high.
B
17
pp (distorted nasal voice)
"Dear, are ___ you at home, for here am I?"
p
Cuck - oo, cuck - oo,
p
Cuck - oo, cuck - oo,
pp (distorted voice)
"Dear, are ___ you at home, for here am I?"

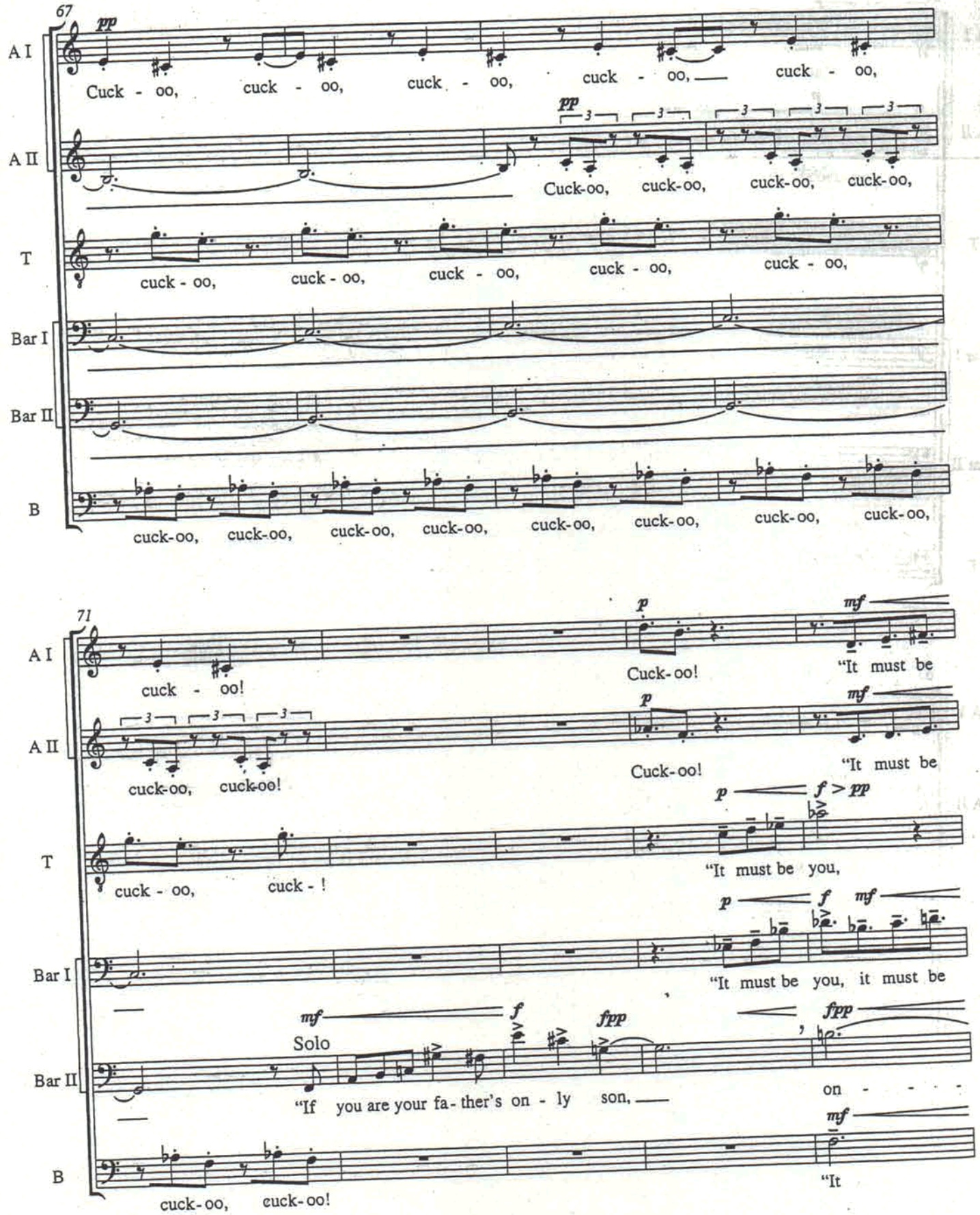

24
A I
A II
cuck - oo, here am I, cuck - oo!
T
cuck - oo, here am I, cuck - oo!
mezza voce, unsurely
Bar I
"I dare not o - pen the door to you,
mezza voce, unsurely
Bar II
"I dare not o - pen the door to you,
B
29
(echo)
ppp
A I
Cuck-oo, cuck-oo!
p
A II
Cuck-oo, cuck-oo, cuck-oo, cuck-oo,
p
T
Cuck-oo, cuck-oo, cuck-oo, cuck-oo,
Bar I
per - haps you are not the right cuck-oo?"
Bar II
per - haps you are not the right cuck-oo?"
(echo)
ppp
B
Cuck-oo, cuck-oo!

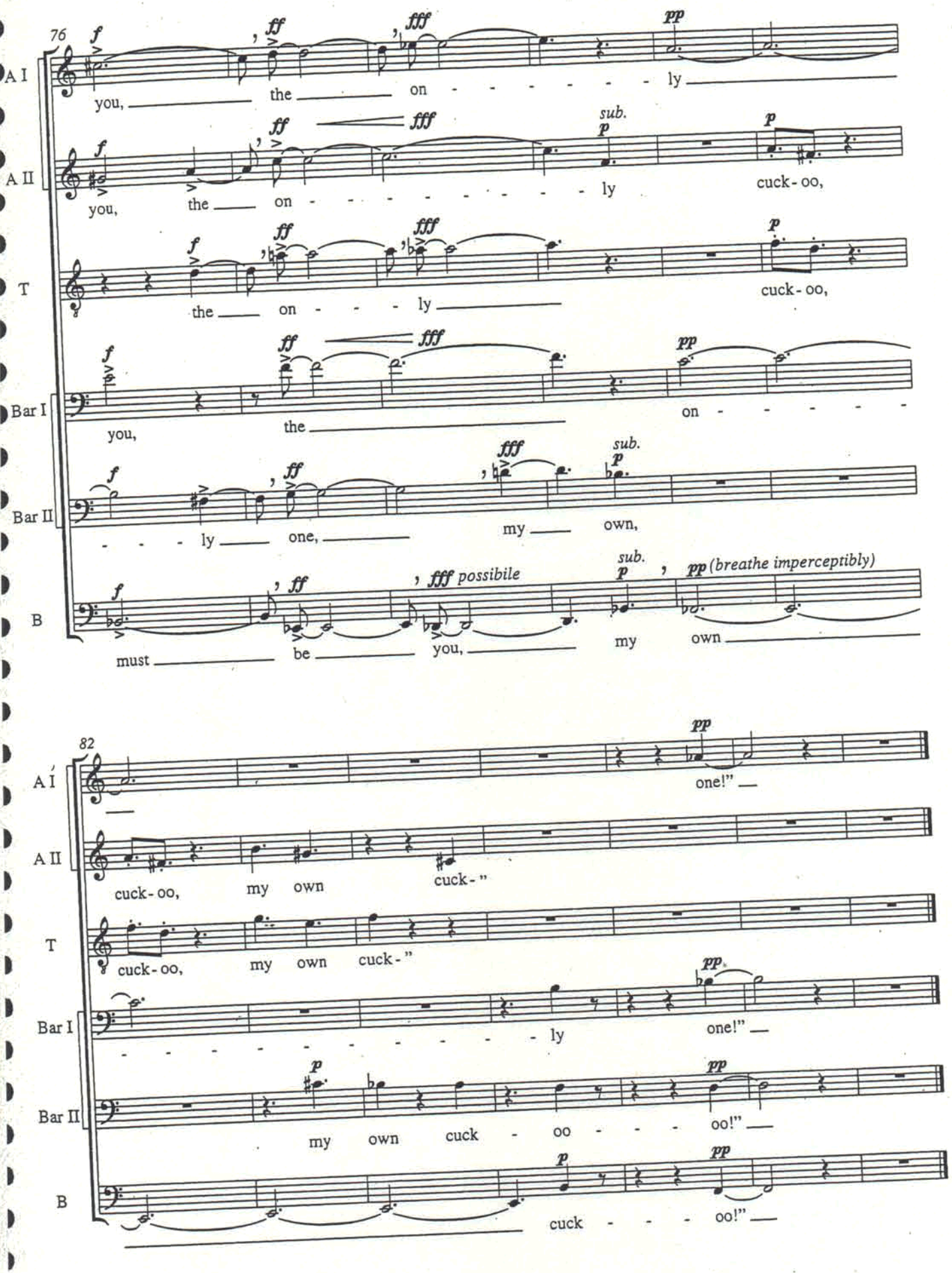

35
A I
A II
T
Bar I
Bar II
B
f (normal voice)
p
pp (distorted voice)
The right cuck - oo! "I ___ am the right cuck - oo,
cuck - oo, cuck-oo, cuck-oo, . cuck-oo!
Cuck-
mf
pp
cuck - oo, ah! ___
Cuck-oo, cuck-oo, cuck-oo, cuck-oo!
Cuck-oo, the right cuck - oo!
p (normal voice)
cuck-oo, cuck-oo, cuck-oo! "I ___ am the right cuck - oo,
41
the prop - er one, for I am my fa-ther's on - ly_ son,
- oo, cuck-oo, cuck - oo!
(distorted voice)
- oo, cuck-oo, cuck - oo! "For I am my fa-ther's on - ly_ son."
Cuck-
the prop - er one!"


47
A I
A II
T
Bar I
Bar II
B
p f p
(echo)
ppp
his on - - - ly son."
Cuck-oo, cuck-oo!
(distorted voice)
"His on - - - ly son."
(normal voice)
Cuck - oo, cuck-oo, cuck-oo!
- oo, cuck - oo, cuck-oo, cuck-oo!
His fa-ther's on-ly, on-ly son.
52
(normal voice)
f fp f
His on - ly son!
His son,
ff pp
mp
His on - ly son, cuck - oo!
Cuck-oo! On - ly son, cuck - oo!
Cuck-oo! Son!
Solo
mf f
"If you are your fa-ther's on - ly



*) Breathe alternatingly


67
A I
A II
T
Bar I
Bar II
B
pp
Cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo,
Cuck-oo, cuck-oo, cuck-oo, cuck-oo,
cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo,
cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo,
71
p
mf
cuck - oo!
Cuck-oo!
"It must be
cuck-oo, cuck-oo!
Cuck-oo!
"It must be
cuck - oo, cuck - !
"It must be you,
"It must be you, it must be
mf
f
fpp
Solo
"If you are your fa-ther's on - ly son,
on - - -
"It
cuck-oo, cuck-oo!


76
A I
A II
T
Bar I
Bar II
B
you, the on - - - - - - - - ly
you, the on - - - - - - - - - - ly cuck - oo,
the on - - - - ly cuck - oo,
you, the on - - - - -
- - - ly one, my own,
must be you, my own
sub.
possibile
(breathe imperceptibly)
82
one!"
cuck - oo, my own cuck - "
cuck - oo, my own cuck - "
- - - - - - - - - - ly one!"
my own cuck - oo - - - oo!"
cuck - - - oo!"

III. The Alphabet

Commissioned for the King's Singers
with the assistance of a grant from the Barlow Endowment for Music Composition
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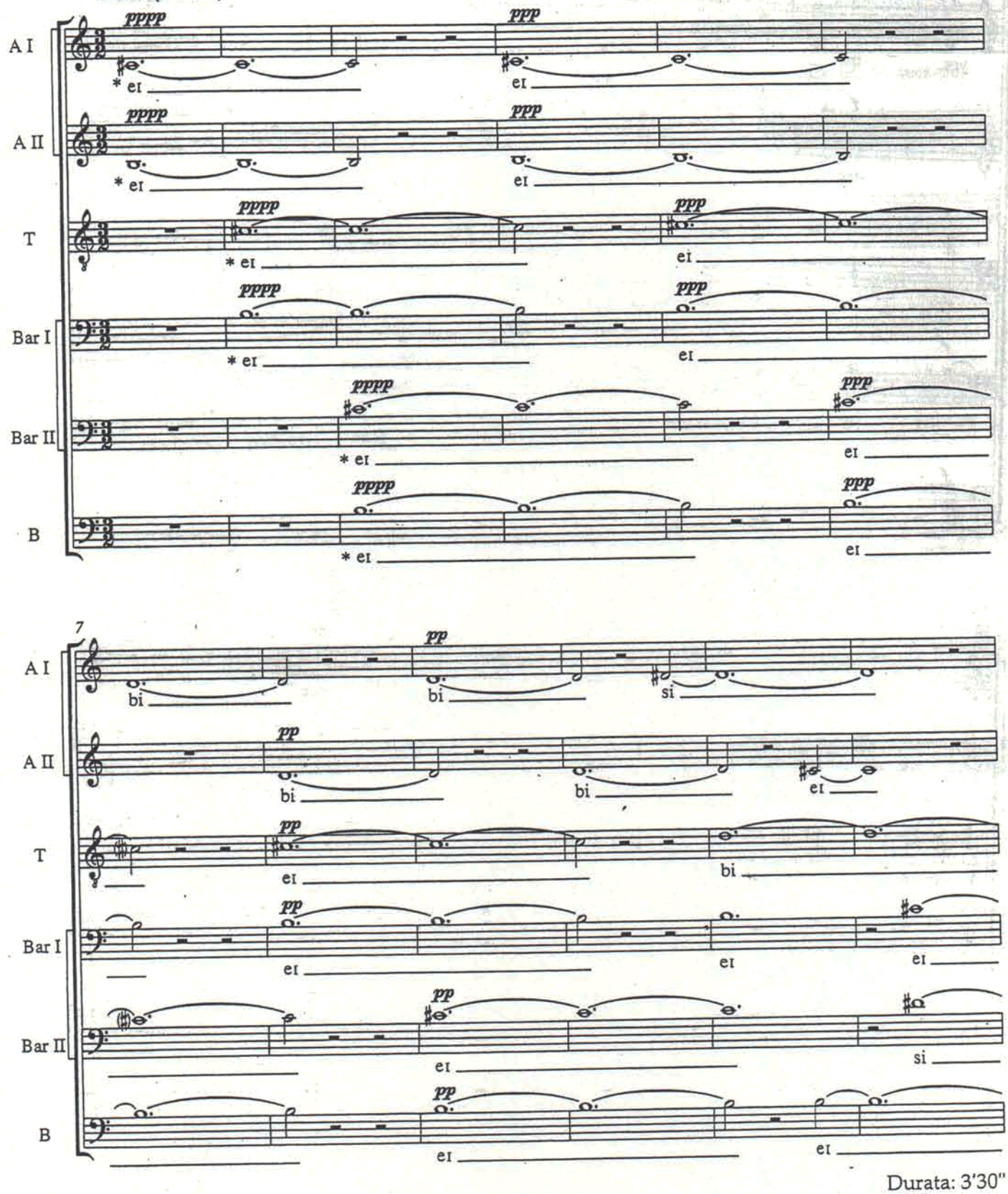
and the Berlin Festival

György Ligeti
1988

Lento (♩ = 56)



Durata: 3'30"

*) Phonetic Spelling

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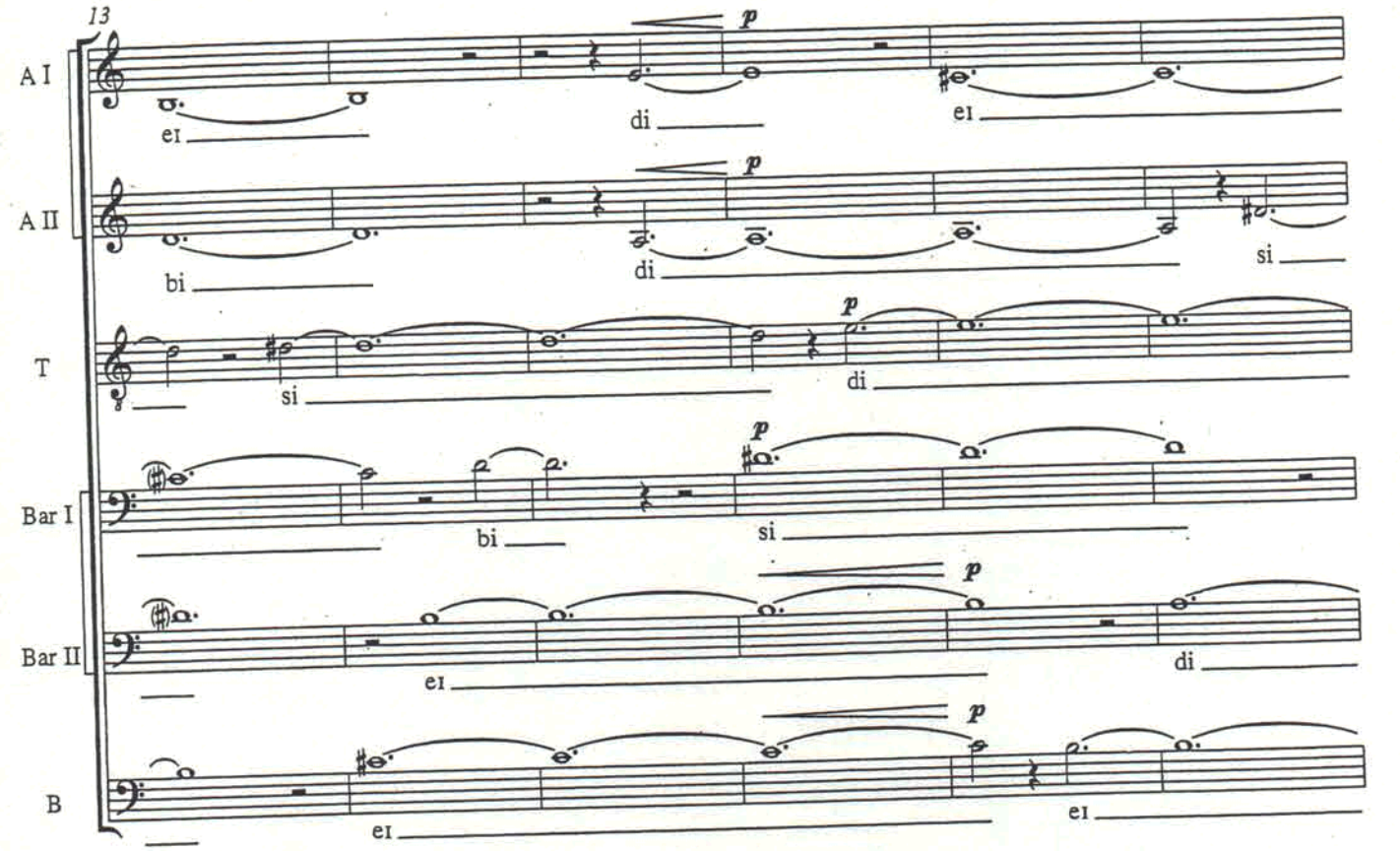
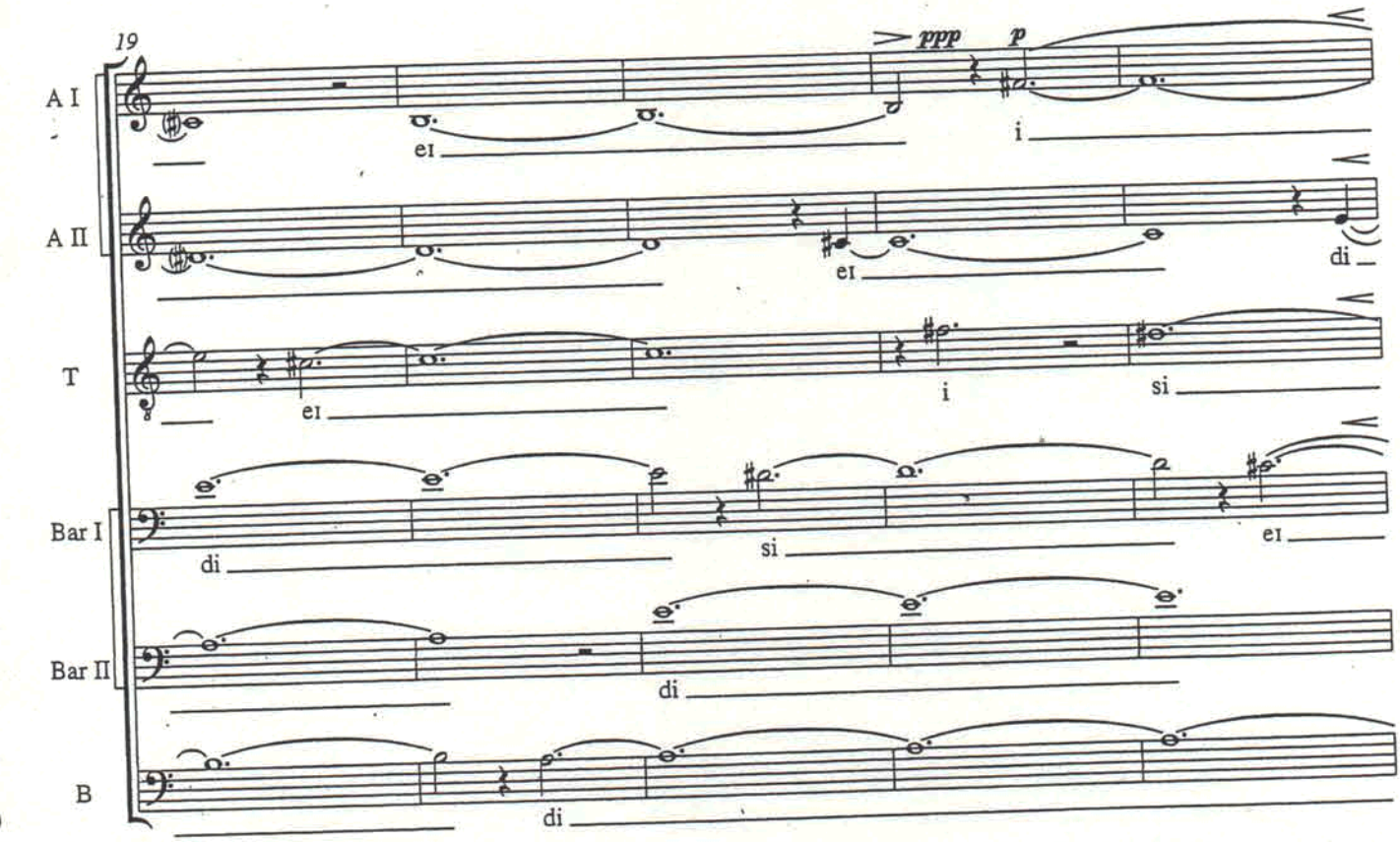
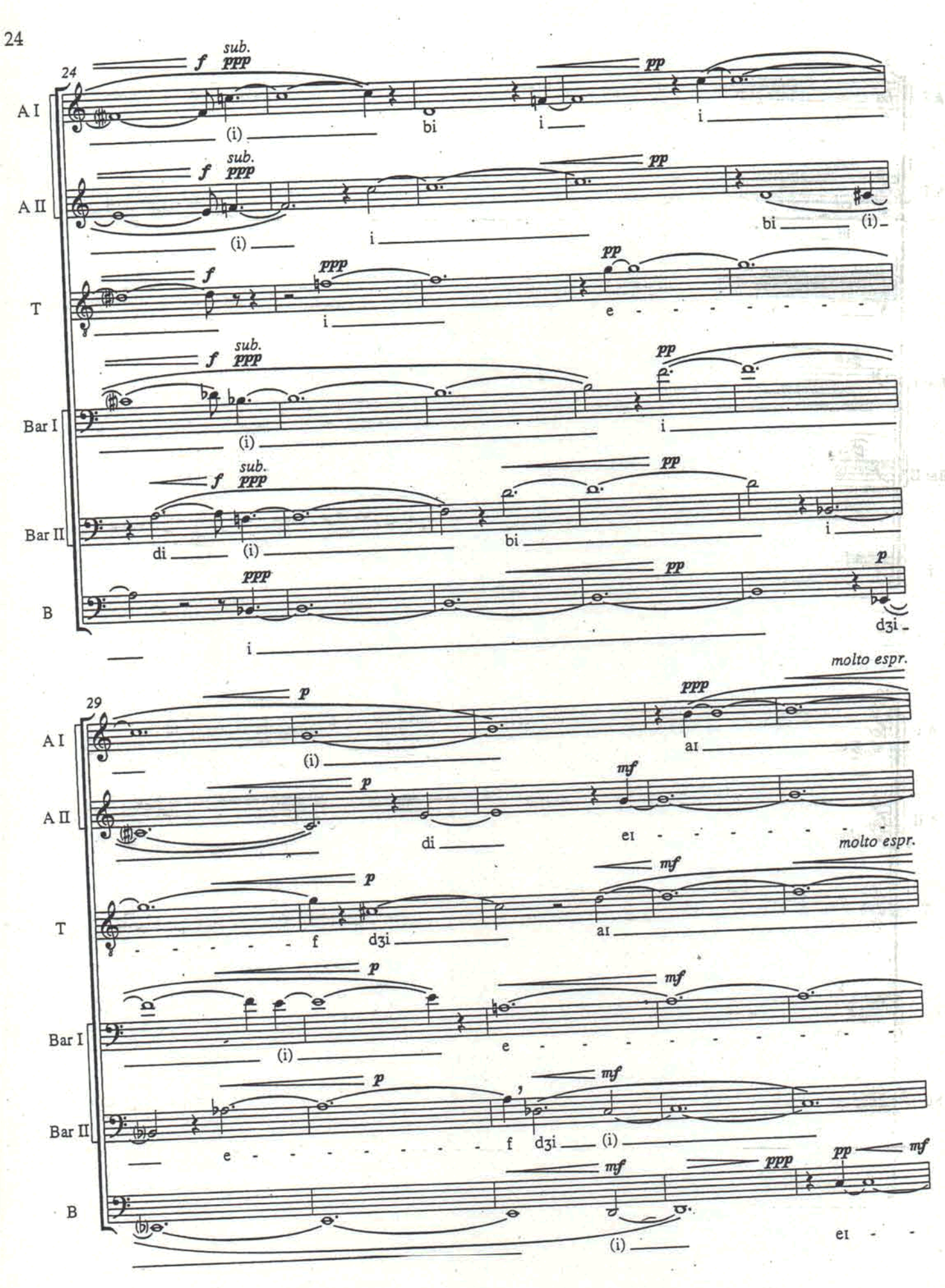
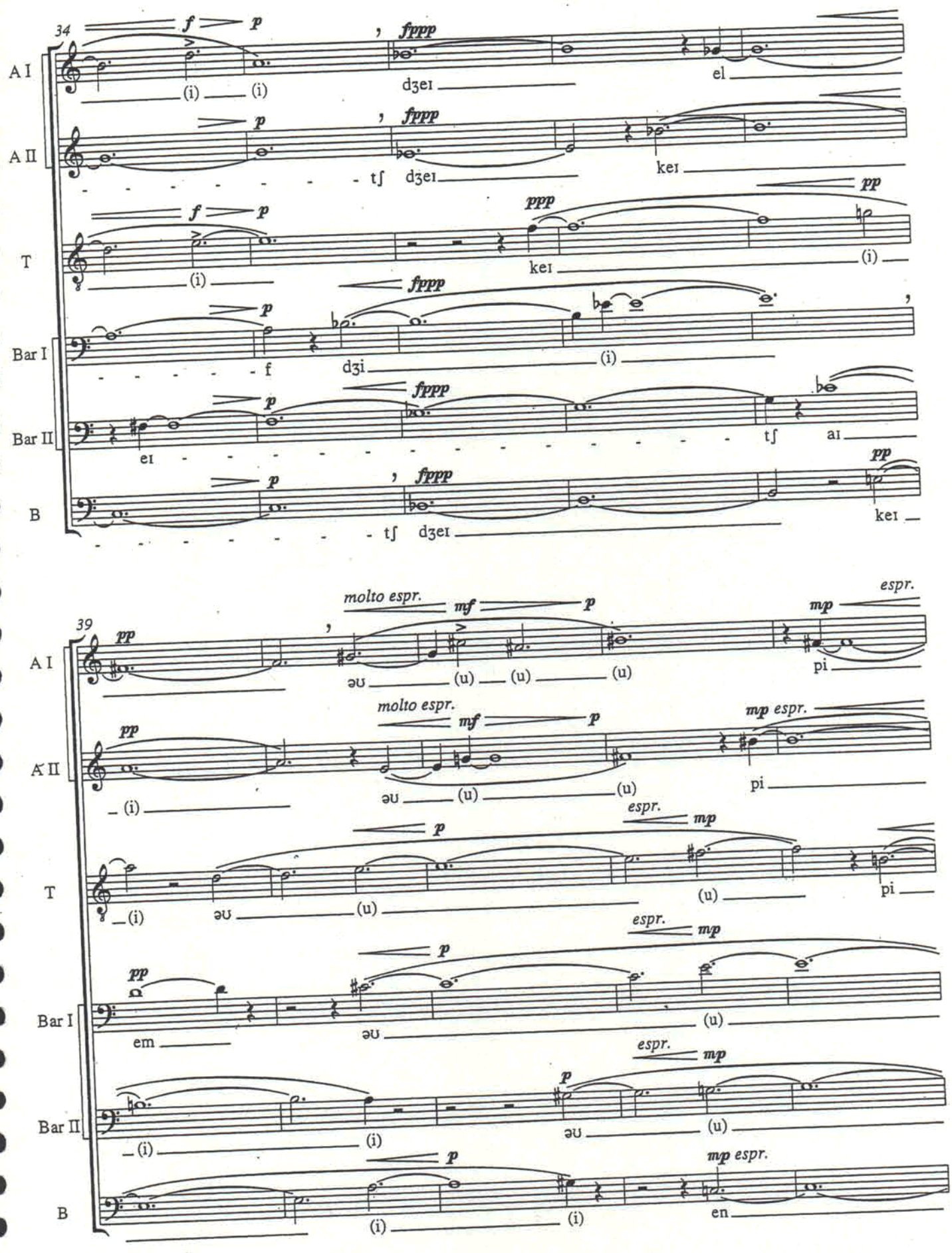
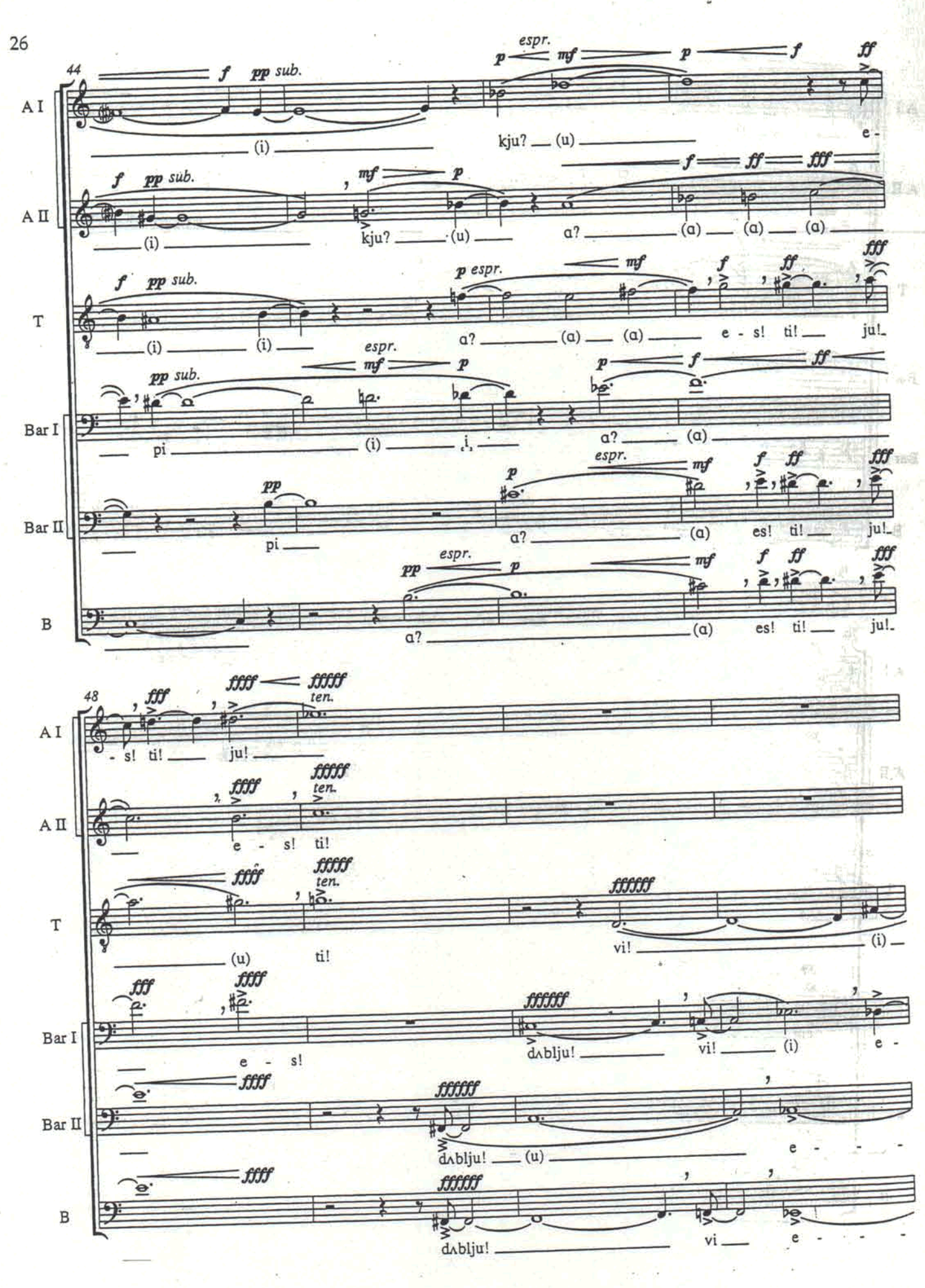
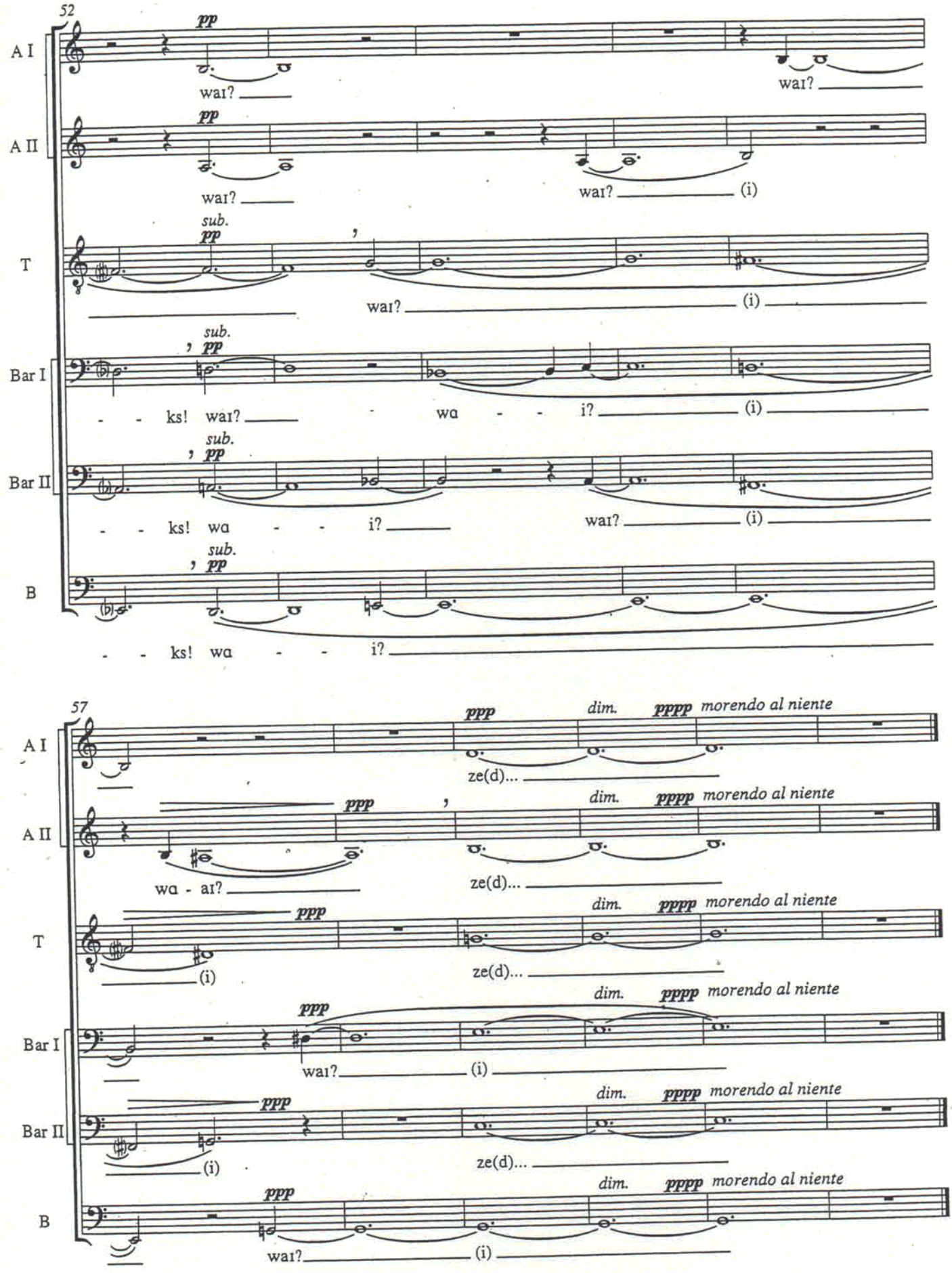

13
A I
A II
T
Bar I
Bar II
B
p
ei
di
bi
si


19
A I
A II
T
Bar I
Bar II
B
ppp
p
ei
i
di
si


24
A I
A II
T
Bar I
Bar II
B
sub.
f
ppp
pp
p
mf
molto espr.
(i)
bi
i
e
di
dʒi
aɪ
eɪ
f
dʒi
e
f
dʒi
(i)
eɪ


34
A I
A II
T
Bar I
Bar II
B
f
p
fppp
ppp
pp
dʒeɪ
el
keɪ
tʃ
f
dʒi
eɪ
aɪ
(i)
39
molto espr.
mf
mp
espr.
mp espr.
əʊ
(u)
pi
em
en


44
A I
A II
T
Bar I
Bar II
B
f pp sub.
espr.
p mf p f ff
(i) kju? (u) e -
f pp sub. mf p f ff fff
(i) kju? (u) a? (a) (a) (a)
f pp sub. p espr. mf f ff fff
(i) (i) a? (a) (a) e - s! ti! ju!
pp sub. espr. mf p p f ff
pi (i) i, a? (a)
pp espr. p mf f ff fff
pi a? (a) es! ti! ju!
pp espr. p mf f ff fff
a? (a) es! ti! ju!
48
ffff fffff ten. fff
- s! ti! ju!
ffff fffff ten.
e - s! ti!
ffff fffff ten. ffffff
(u) ti! vi! (i)
fff ffff fffff
e - s! dʌblju! vi! (i) e -
ffff fffff
dʌblju! (u) e - - -
ffff fffff
dʌblju! vi e - - -


52
A I
A II
T
Bar I
Bar II
B
pp
sub.
waɪ?
(i)
ks! waɪ?
wa - - i?
ks! wa - - i?
57
ppp
dim.
pppp
morendo al niente
ze(d)...
wa - aɪ?
(i)

IV. Flying Robert

("The Story of Flying Robert" from the "Struwwelpeter"
by Dr. Heinrich Hoffmann [1845], English translation from German 1848)

Passacaglia

Commissioned for the King's Singers
with the assistance of a grant from the Barlow Endowment for Music Composition
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and the Berlin Festival

György Ligeti
1988

Tempo giusto
(𝅗𝅥 = 63 / ♩ = 126)

A I
A II
T — *f risoluto* — When the rain, — when the rain — comes tum-bling down in the
Bar I — *f* — Comes down, rain comes down,
Bar II — *f* — Rain comes down,
B — *f* — Down, rain

6

A I — *p dolce* — All good — li(tt)le girls — and
A II — *p dolce* — All good — li(tt)le girls — and —
T — — coun - try or the town ... —
Bar I — comes down, comes down, *p* rain comes down,
Bar II — down, *p* rain comes down,
B — comes down, down, *p* comes,

Durata: 3'

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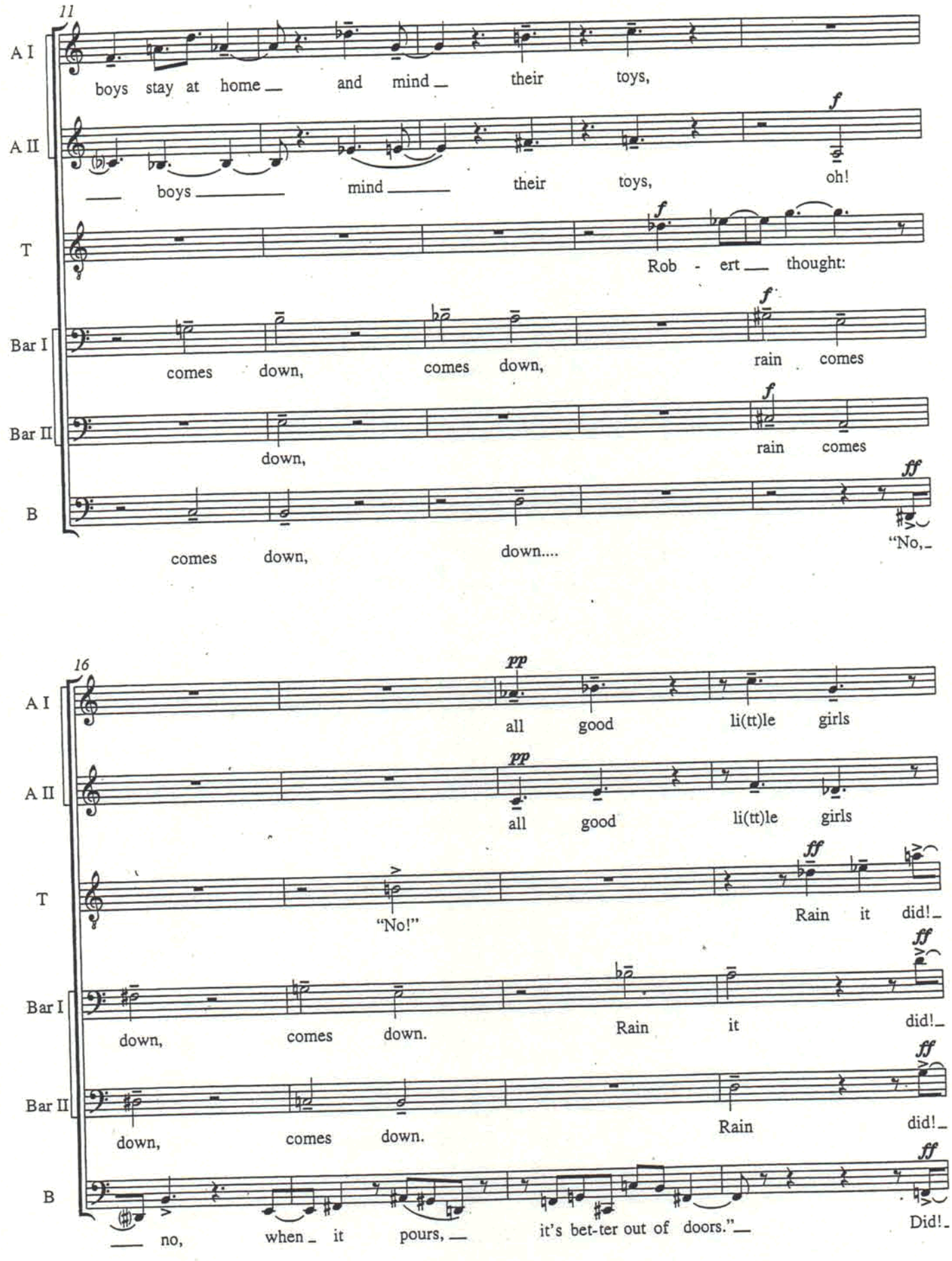
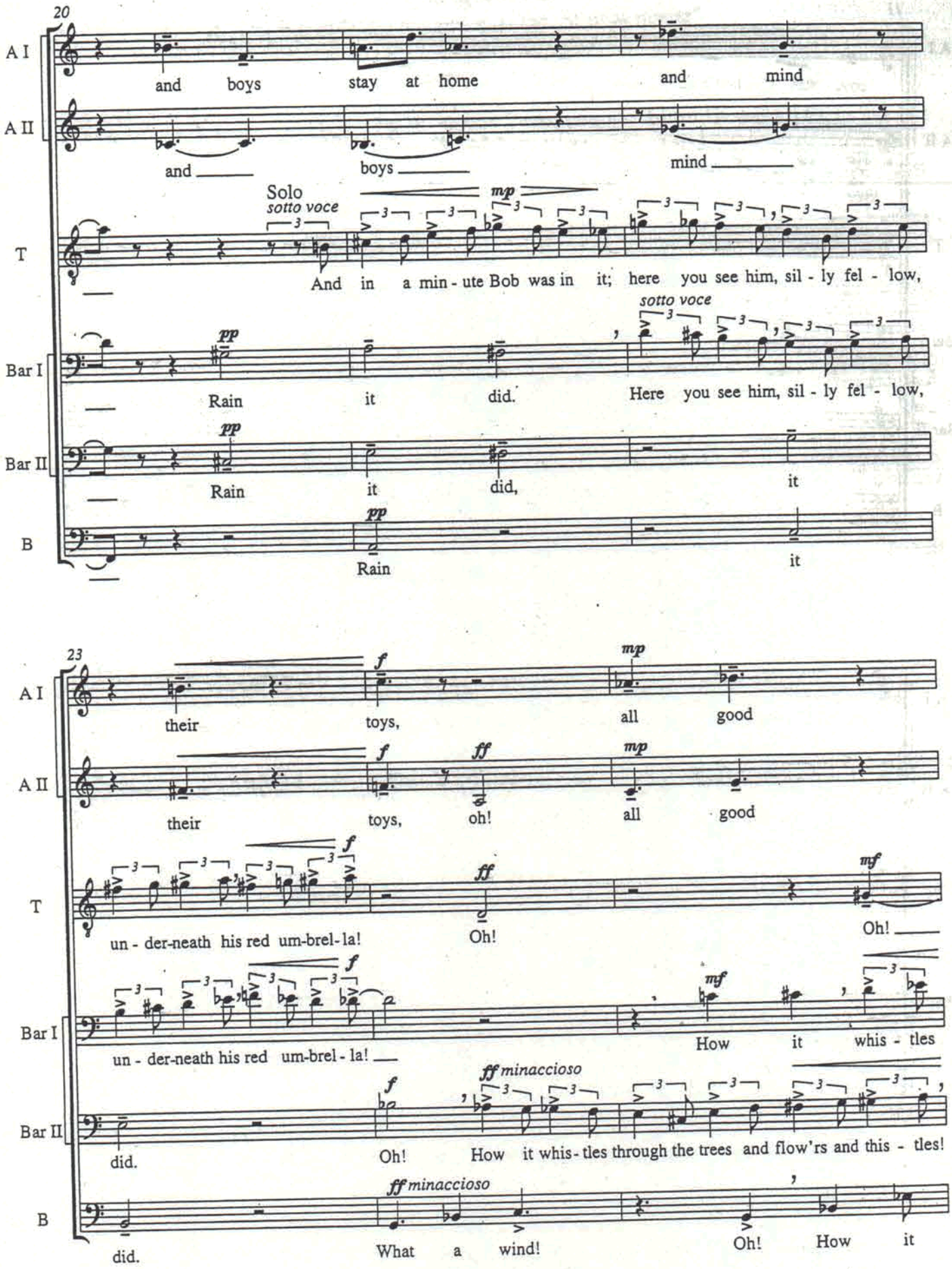
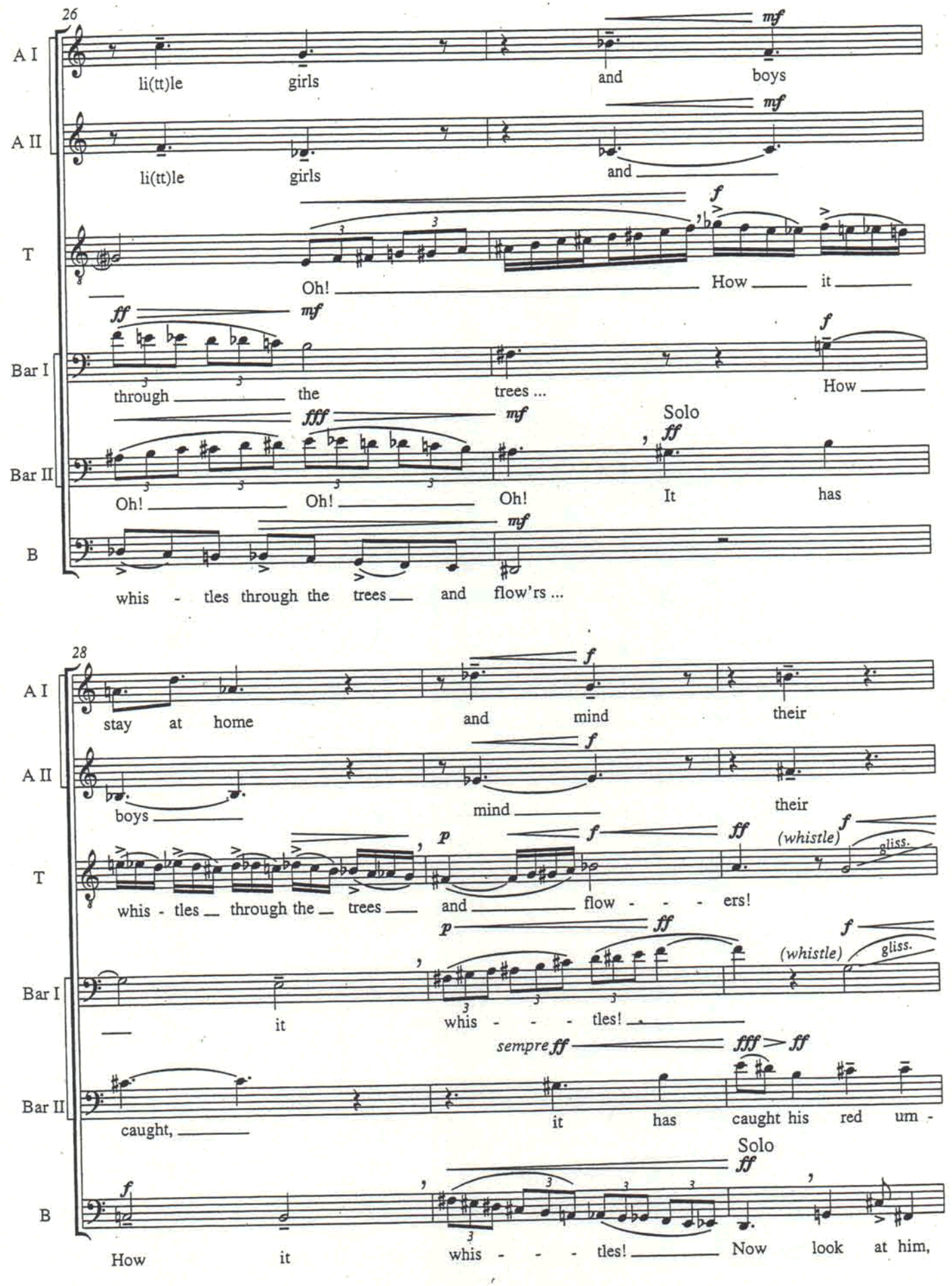
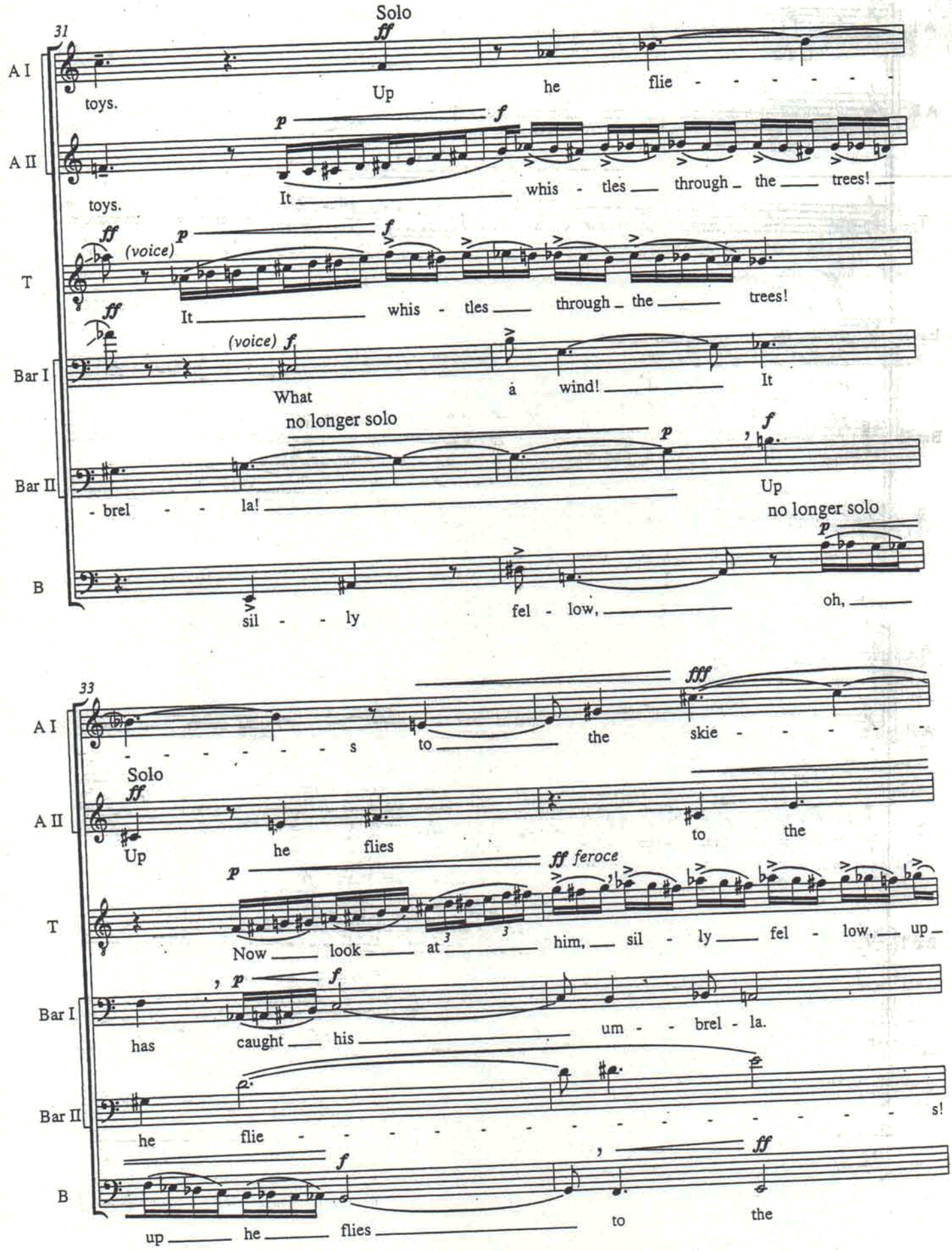
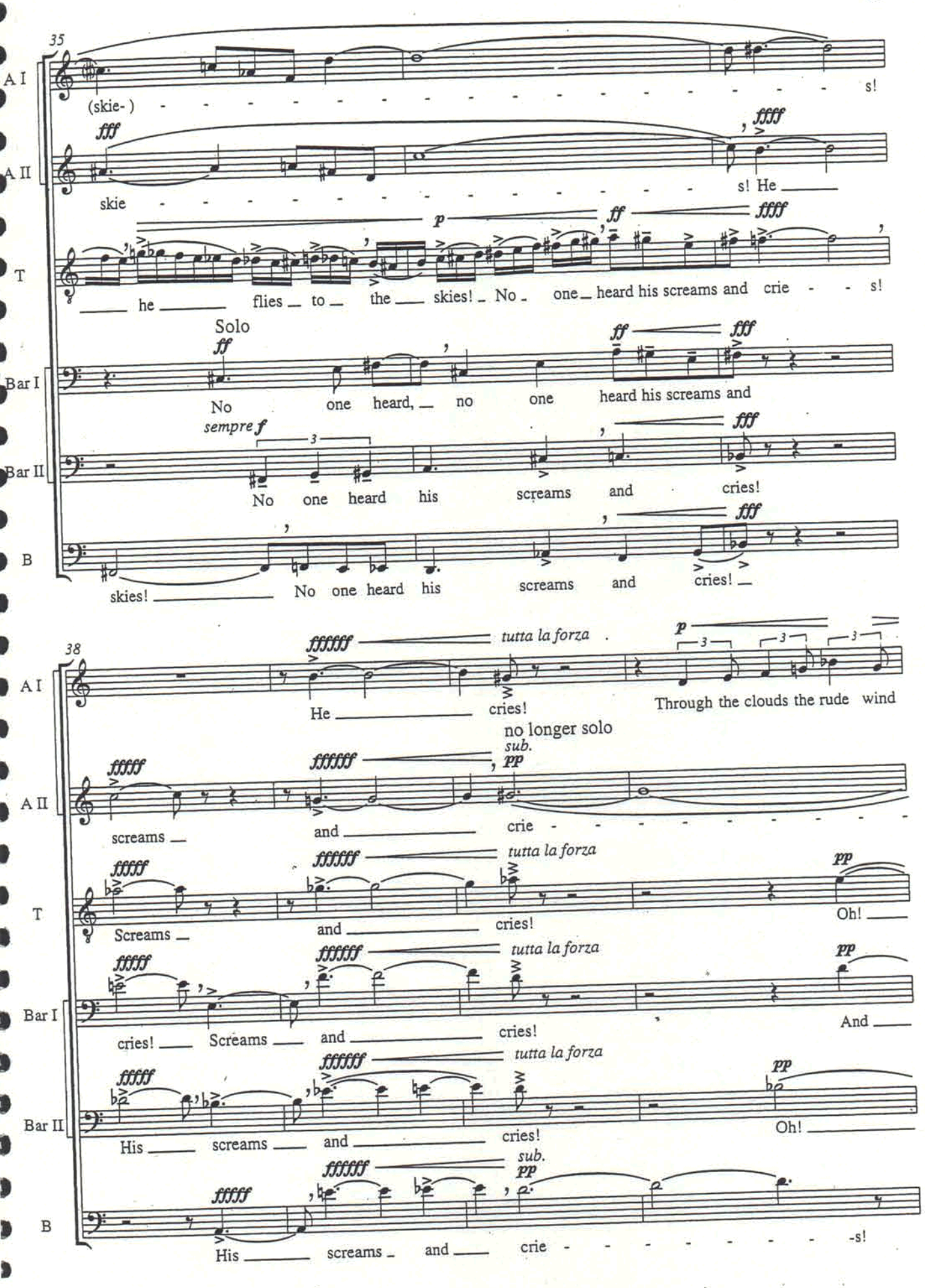
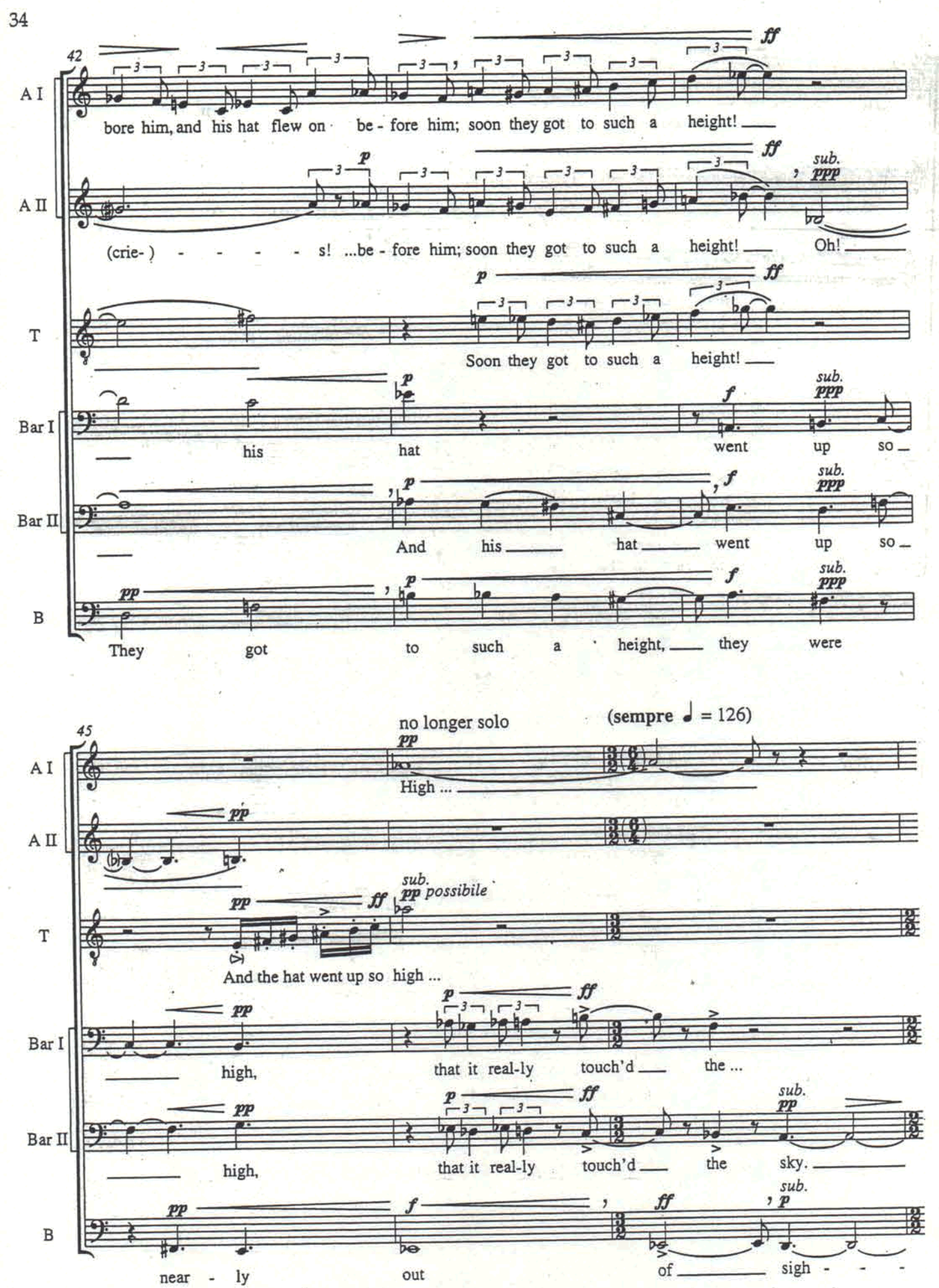

11
A I
boys stay at home and mind their toys,
A II
f
boys mind their toys, oh!
T
f
Rob - ert thought:
Bar I
f
comes down, comes down, rain comes
Bar II
f
down, rain comes
B
ff
comes down, down.... "No,
16
pp
all good li(tt)le girls
pp
all good li(tt)le girls
ff
"No!" Rain it did!
ff
down, comes down. Rain it did!
ff
down, comes down. Rain did!
ff
no, when it pours, it's bet-ter out of doors." Did!

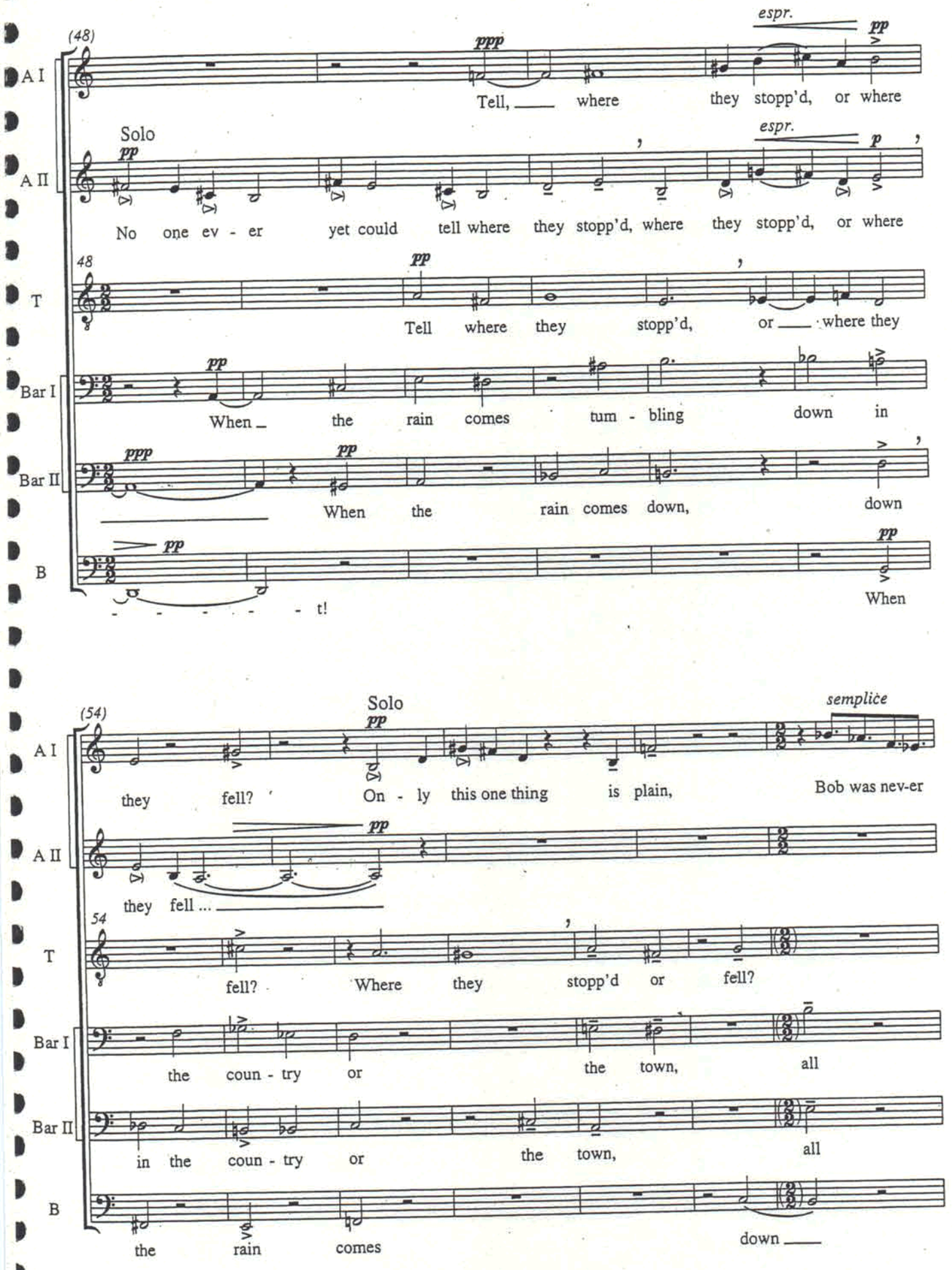

20
A I
and boys stay at home and mind
A II
and boys mind
Solo
sotto voce
mp
T
And in a min - ute Bob was in it; here you see him, sil - ly fel - low,
Bar I
pp
Rain it did.
sotto voce
Here you see him, sil - ly fel - low,
Bar II
pp
Rain it did, it
B
pp
Rain it
23
A I
f
their toys,
mp
all good
A II
f
ff
mp
their toys, oh! all good
T
f
un - der-neath his red um-brel - la!
ff
Oh!
mf
Oh!
Bar I
f
un - der-neath his red um-brel - la!
mf
How it whis - tles
Bar II
f
did.
ff minaccioso
Oh! How it whis - tles through the trees and flow'rs and this - tles!
B
ff minaccioso
did.
What a wind!
Oh! How it

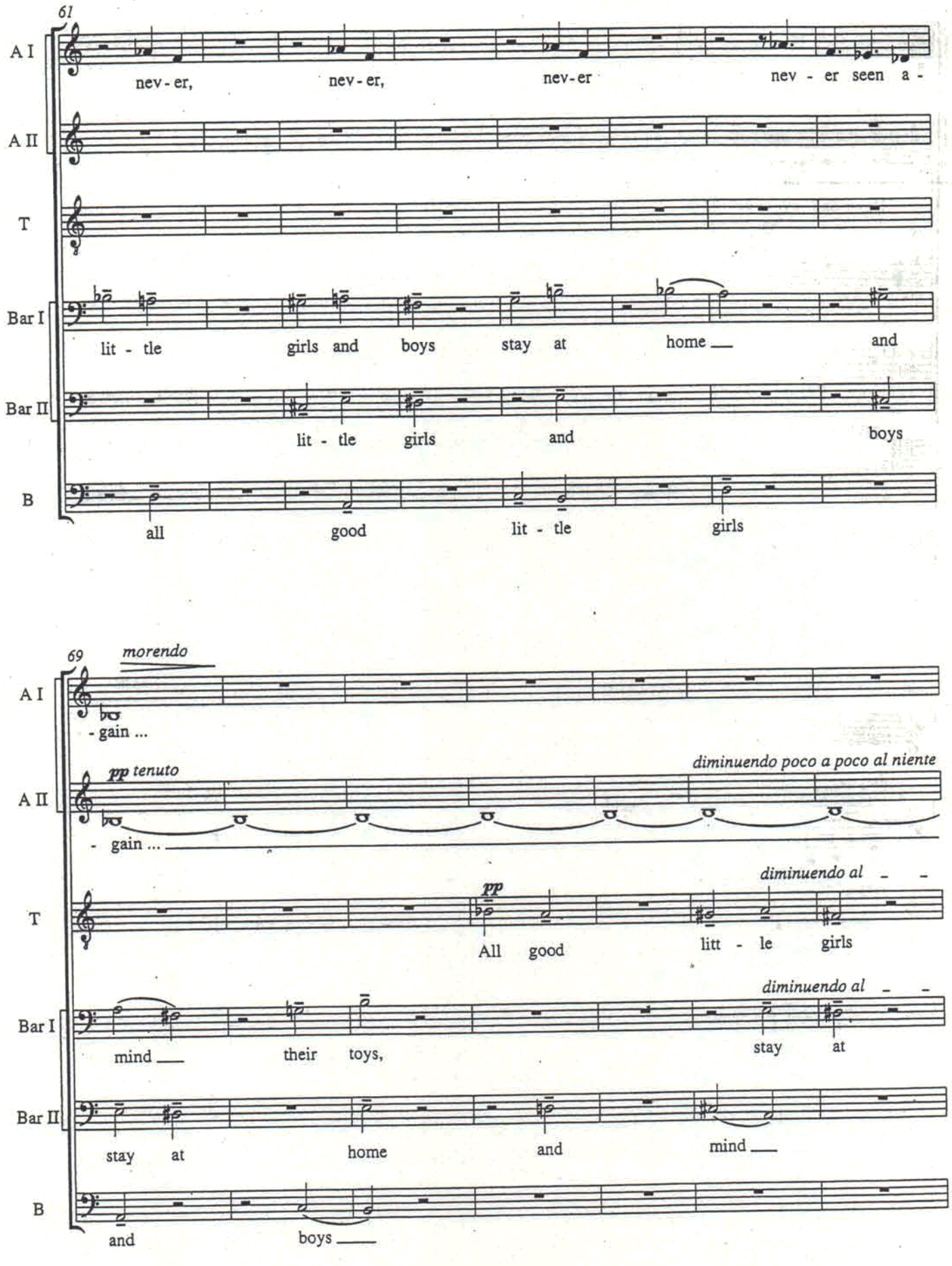

26
A I
li(tt)le girls and boys
mf
A II
li(tt)le girls and
mf
T
Oh! How it
f
Bar I
through the trees ... How
ff mf f
Bar II
Oh! Oh! Oh! It has
fff mf Solo ff
B
whis - tles through the trees and flow'rs ...
mf
28
A I
stay at home and mind their
f
A II
boys mind their
f
T
whis - tles through the trees and flow - - - ers!
p f ff
(whistle) gliss.
f
Bar I
it whis - - - tles!
p ff
(whistle) gliss.
f
Bar II
caught, it has caught his red um -
sempre ff fff > ff
Solo
ff
B
How it whis - - - tles! Now look at him,
f

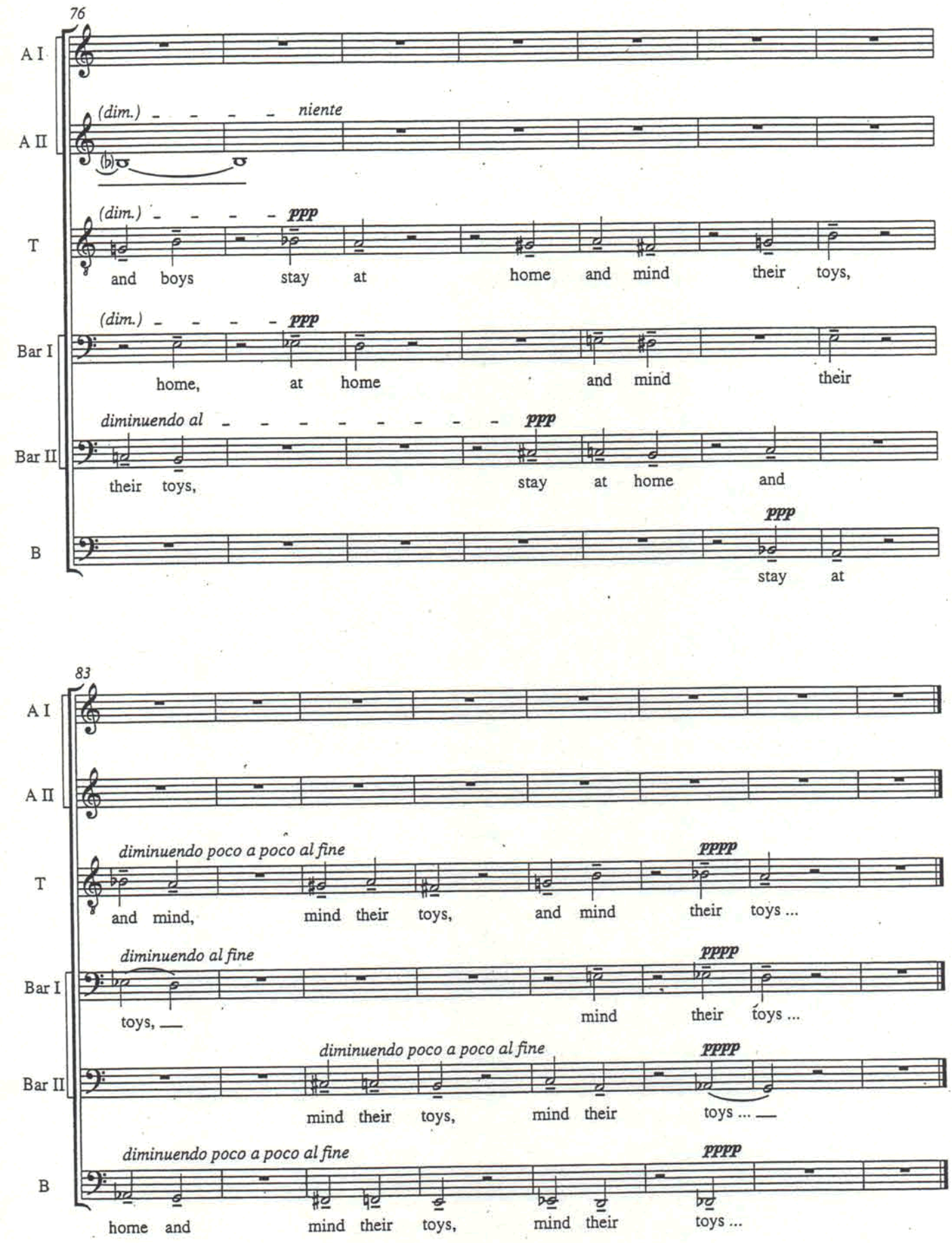

31
Solo
A I
toys.
Up
he
flie
A II
toys.
It
whis - tles
through
the
trees!
T
(voice)
It
whis - tles
through
the
trees!
Bar I
(voice)
What
a
wind!
It
Bar II
no longer solo
- brel - la!
Up
no longer solo
B
sil - ly
fel - low,
oh,
33
A I
- - - - - - s
to
the
skie - - - - -
Solo
A II
Up
he
flies
to
the
T
feroce
Now
look
at
him,
sil - ly
fel - low,
up
Bar I
has
caught
his
um - brel - la.
Bar II
he
flie - - - - - - - - - - - - - - - s!
B
up
he
flies
to
the


35
A I
(skie-) s!
fff fffff
A II
skie s! He
p ff fffff
T
he flies to the skies! No one heard his screams and crie - s!
Solo
ff ff fff
Bar I
No one heard, no one heard his screams and
sempre f fff
Bar II
No one heard his screams and cries!
fff
B
skies! No one heard his screams and cries!
38
ffffff tutta la forza p
A I
He cries! Through the clouds the rude wind
no longer solo
sub.
ffffff ffffff pp
A II
screams and crie -
ffffff ffffff tutta la forza pp
T
Screams and cries! Oh!
ffffff ffffff tutta la forza pp
Bar I
cries! Screams and cries! And
ffffff ffffff tutta la forza pp
Bar II
His screams and cries! Oh!
ffffff sub. pp
B
His screams and crie -s!


42
A I
bore him, and his hat flew on be - fore him; soon they got to such a height!
A II
(crie-) - - - - - s! ...be - fore him; soon they got to such a height! Oh!
T
Soon they got to such a height!
Bar I
his hat went up so
Bar II
And his hat went up so
B
They got to such a height, they were
45
no longer solo
(sempre ♩ = 126)
High ...
And the hat went up so high ...
high, that it real-ly touch'd the ...
high, that it real-ly touch'd the sky.
near - ly out of sigh - - -


(48)
A I
A II
T
Bar I
Bar II
B
Solo
espr.
ppp
pp
p
Tell, ___ where they stopp'd, or where
No one ev - er yet could tell where they stopp'd, where they stopp'd, or where
Tell where they stopp'd, or ___ where they
When the rain comes tum - bling down in
When the rain comes down, down
- - - - - t!
When
(54)
Solo
sempliče
they fell? On - ly this one thing is plain, Bob was nev-er
they fell ... ___
fell? Where they stopp'd or fell?
the coun - try or the town, all
in the coun - try or the town, all
the rain comes down ___


61
A I
nev - er,
nev - er,
nev - er
nev - er seen a -
A II
T
Bar I
lit - tle
girls and
boys
stay at
home
and
Bar II
lit - tle
girls
and
boys
B
all
good
lit - tle
girls
69
morendo
A I
- gain ...
pp tenuto
diminuendo poco a poco al niente
A II
- gain ...
diminuendo al
pp
T
All
good
litt - le
girls
diminuendo al
Bar I
mind
their
toys,
stay
at
Bar II
stay
at
home
and
mind
B
and
boys


76
A I
A II
(dim.) niente
T
(dim.) ppp
and boys stay at home and mind their toys,
Bar I
(dim.) ppp
home, at home and mind their
Bar II
diminuendo al ppp
their toys, stay at home and
B
ppp
stay at
83
A I
A II
T
diminuendo poco a poco al fine
pppp
and mind, mind their toys, and mind their toys ...
Bar I
diminuendo al fine
pppp
toys, mind their toys ...
Bar II
diminuendo poco a poco al fine
pppp
mind their toys, mind their toys ...
B
diminuendo poco a poco al fine
pppp
home and mind their toys, mind their toys ...

V. The Lobster Quadrille

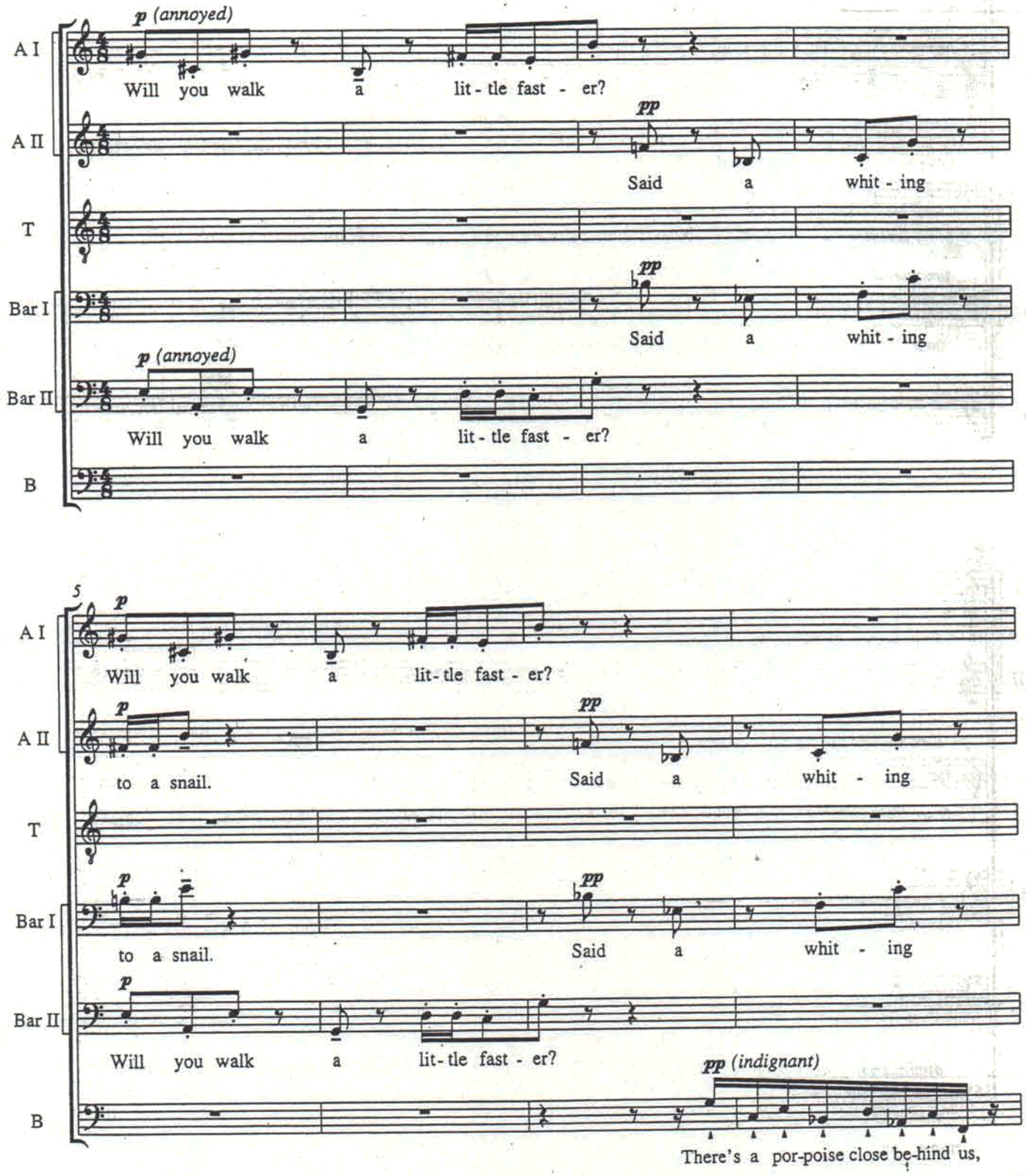
(Lewis Carroll [1865])

This work was commissioned by the South Bank Centre for the King's Singers
as a part of the "Ligeti by Ligeti" Festival in autumn 1989

Allegro molto leggiero e ritmico

(♪ = 160)

György Ligeti
1989



Durata: 1'45"

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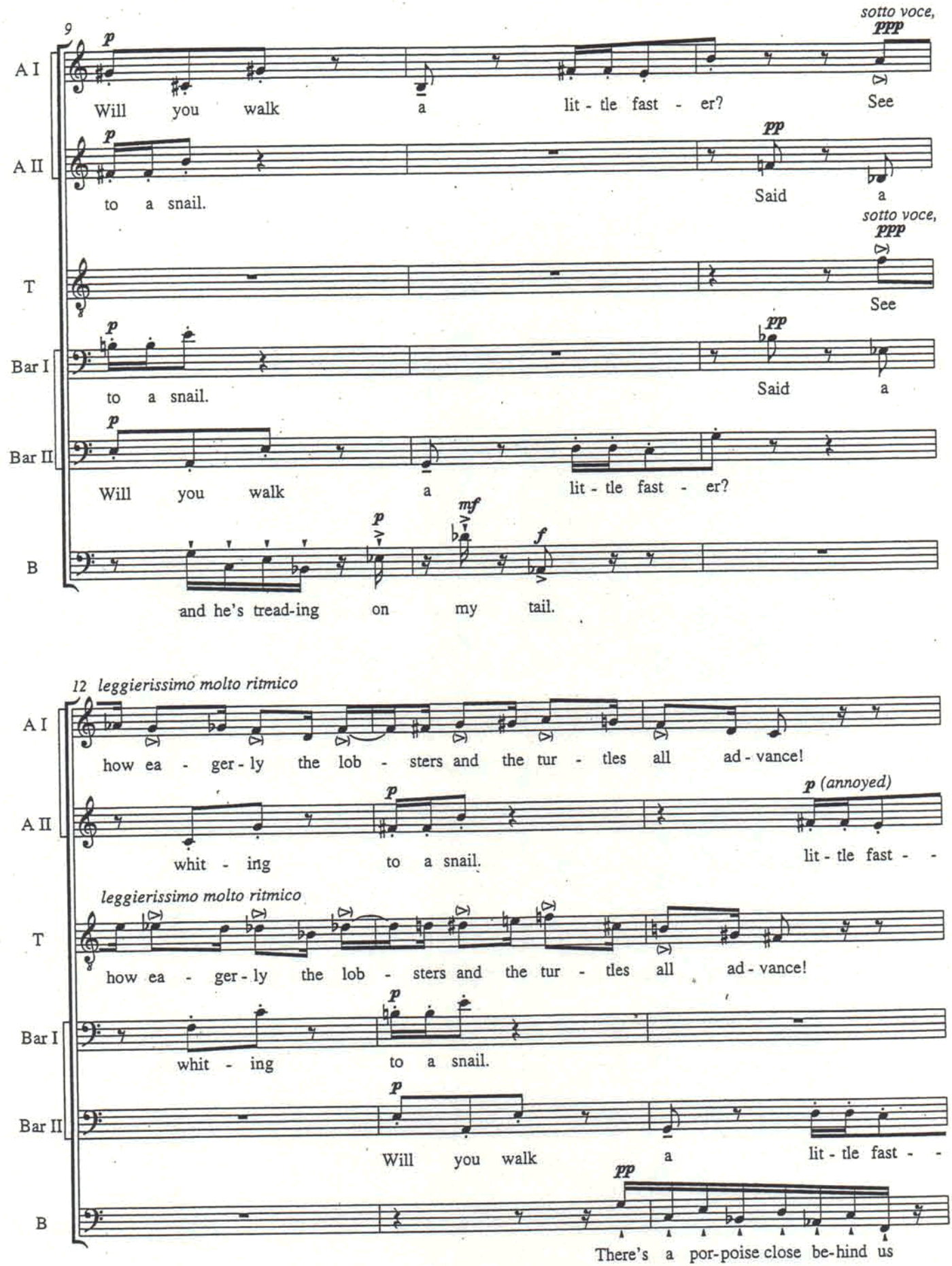
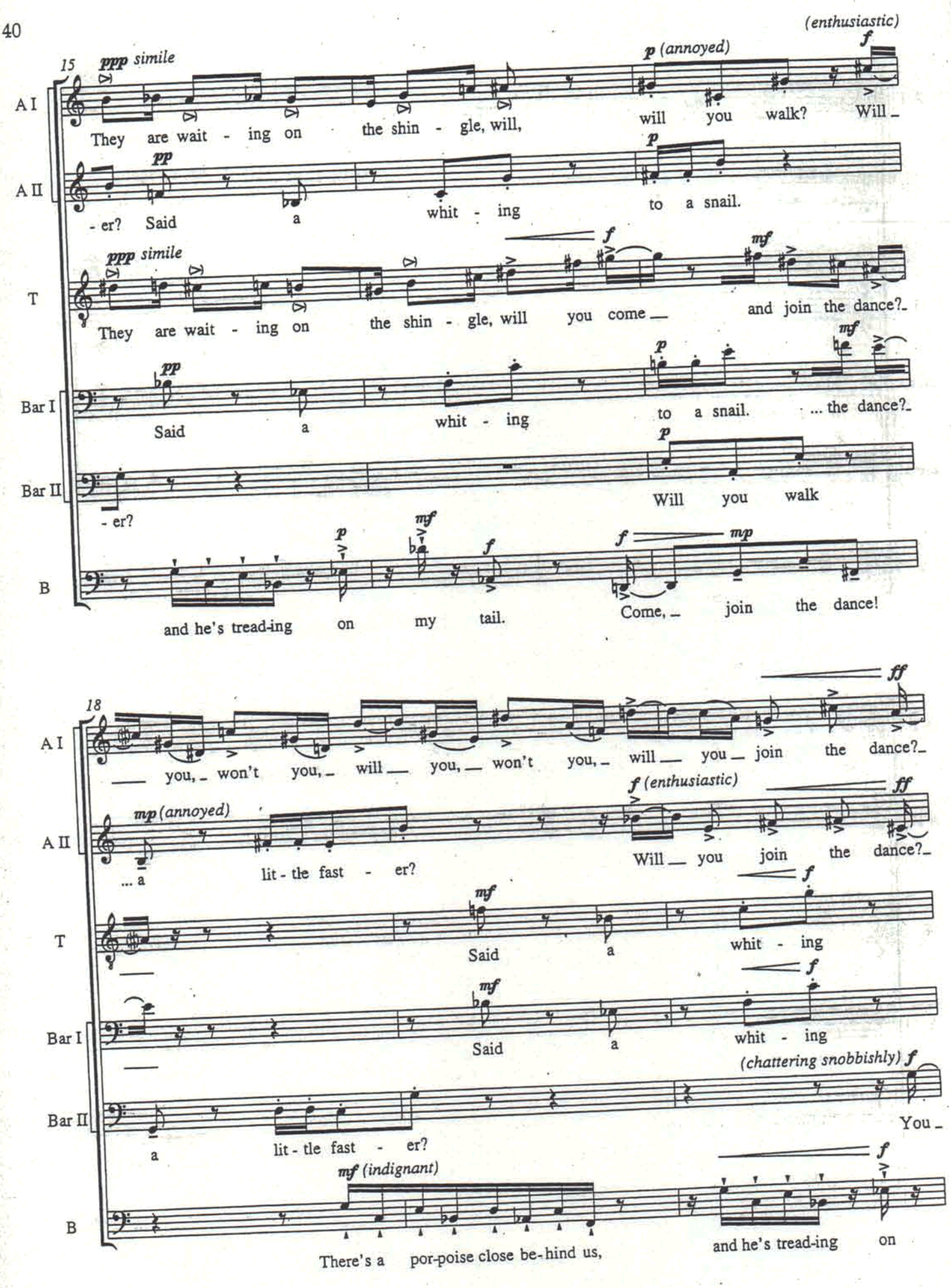
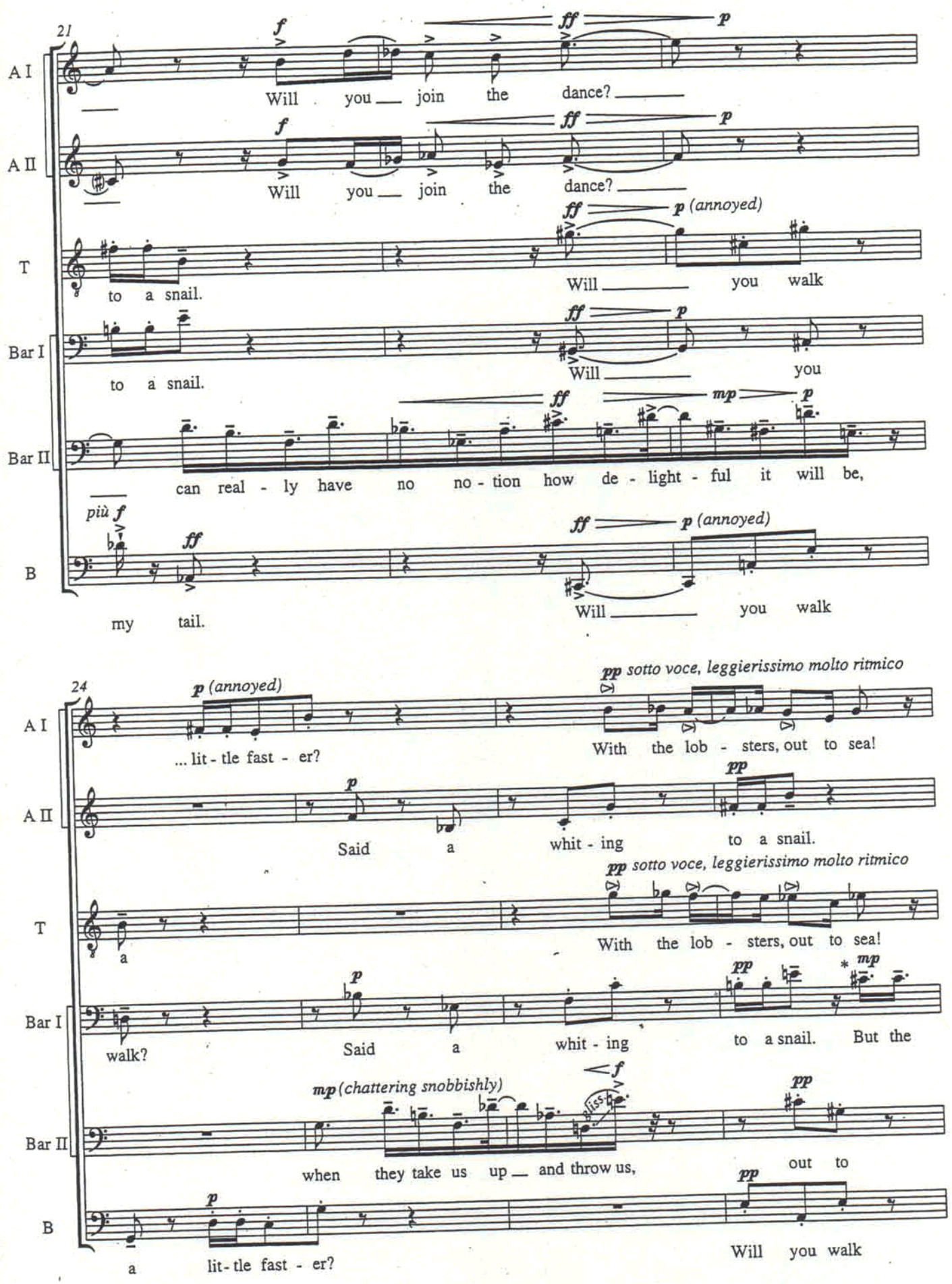
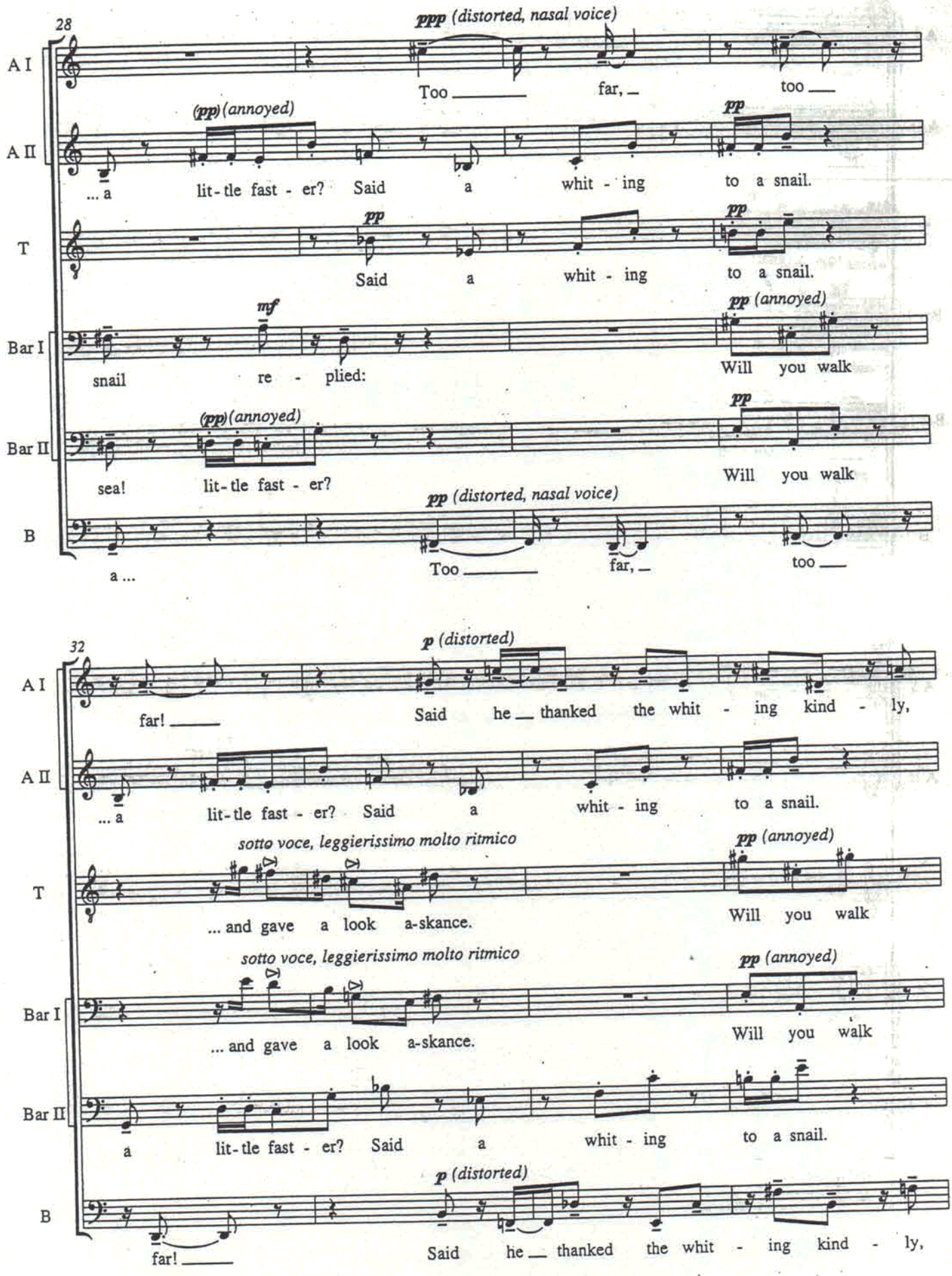
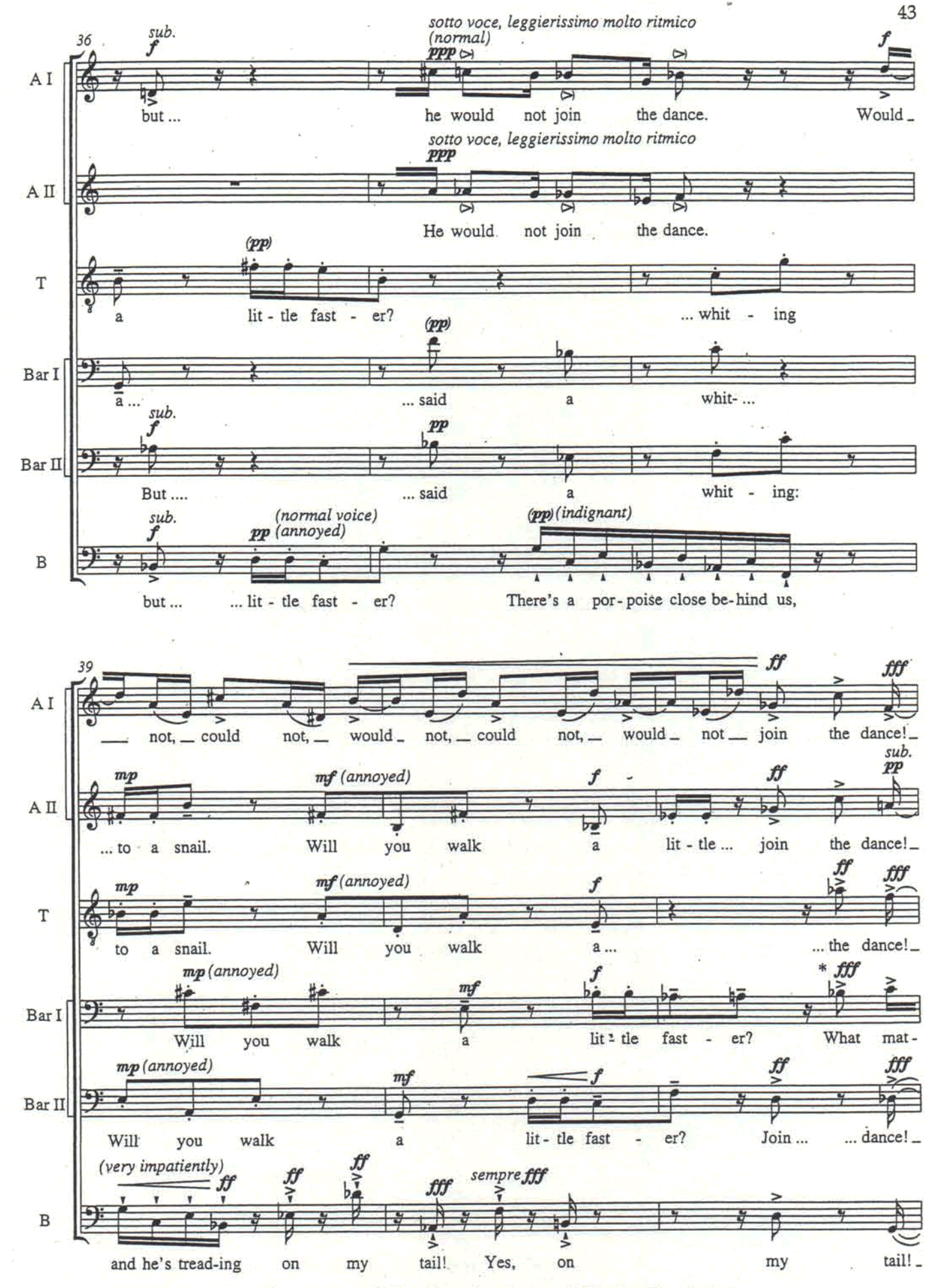

9
sotto voce,
A I
A II
T
Bar I
Bar II
B
Will you walk a lit - tle fast - er? See
to a snail. Said a
and he's tread-ing on my tail.
12 leggierissimo molto ritmico
how ea - ger - ly the lob - sters and the tur - tles all ad - vance!
whit - ing to a snail.
lit - tle fast - -
Will you walk a lit - tle fast - -
There's a por-poise close be-hind us


15
ppp simile
p (annoyed)
f
(enthusiastic)
A I
They are wait - ing on the shin - gle, will, will you walk? Will -
A II
pp
p
- er? Said a whit - ing to a snail.
T
ppp simile
f
mf
They are wait - ing on the shin - gle, will you come — and join the dance?-
Bar I
pp
p
mf
Said a whit - ing to a snail. ... the dance?-
Bar II
p
- er? Will you walk
B
p
mf
f
f
mp
and he's tread-ing on my tail. Come, — join the dance!
18
ff
A I
— you, — won't you, — will — you, — won't you, — will — you — join the dance?-
mp (annoyed)
f (enthusiastic)
ff
A II
... a lit - tle fast - er? Will — you join the dance?-
T
mf
f
Said a whit - ing
Bar I
mf
f
Said a whit - ing
Bar II
(chattering snobbishly) f
a lit - tle fast - er? You -
mf (indignant)
f
B
There's a por-poise close be-hind us, and he's tread-ing on

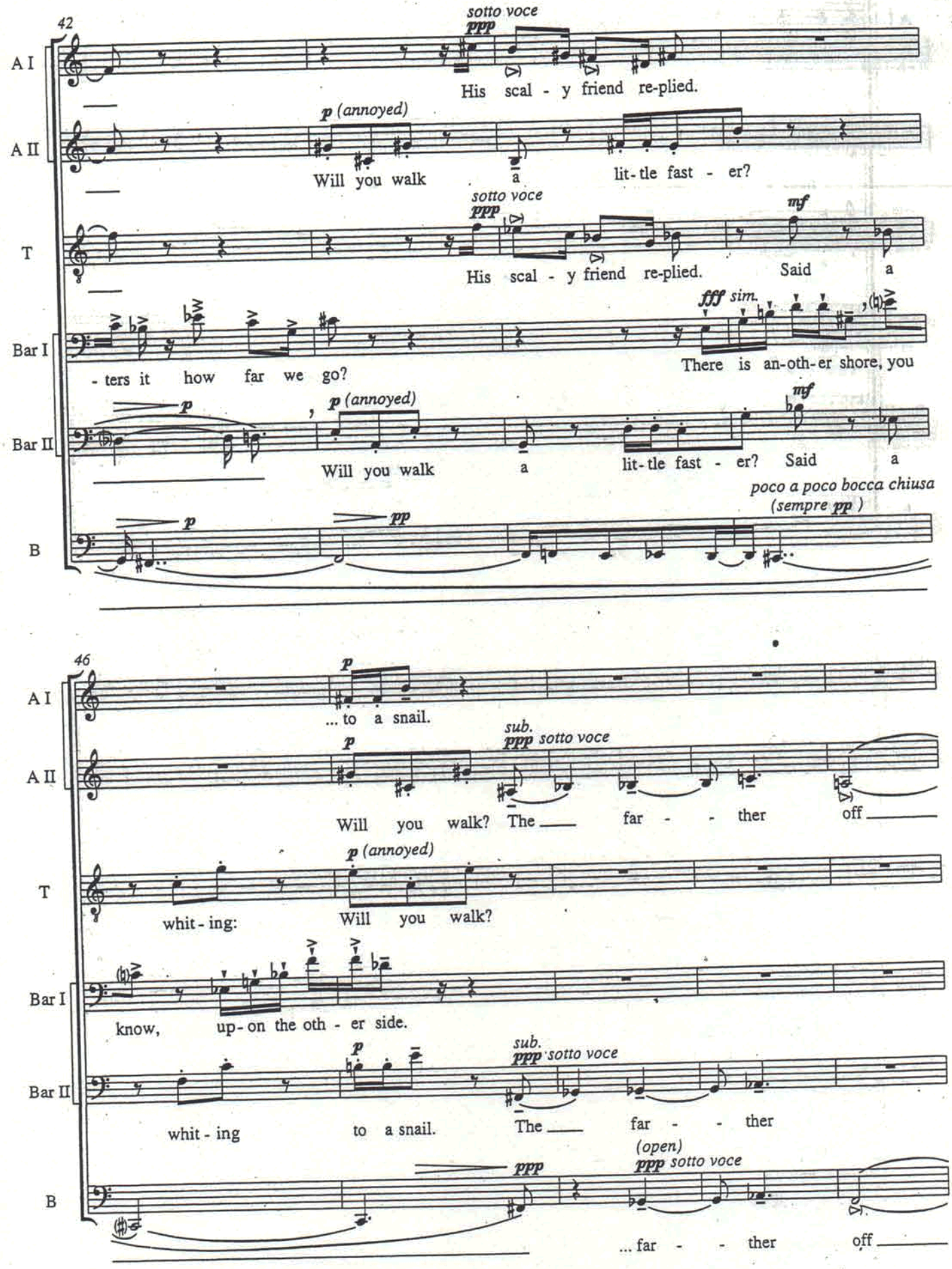


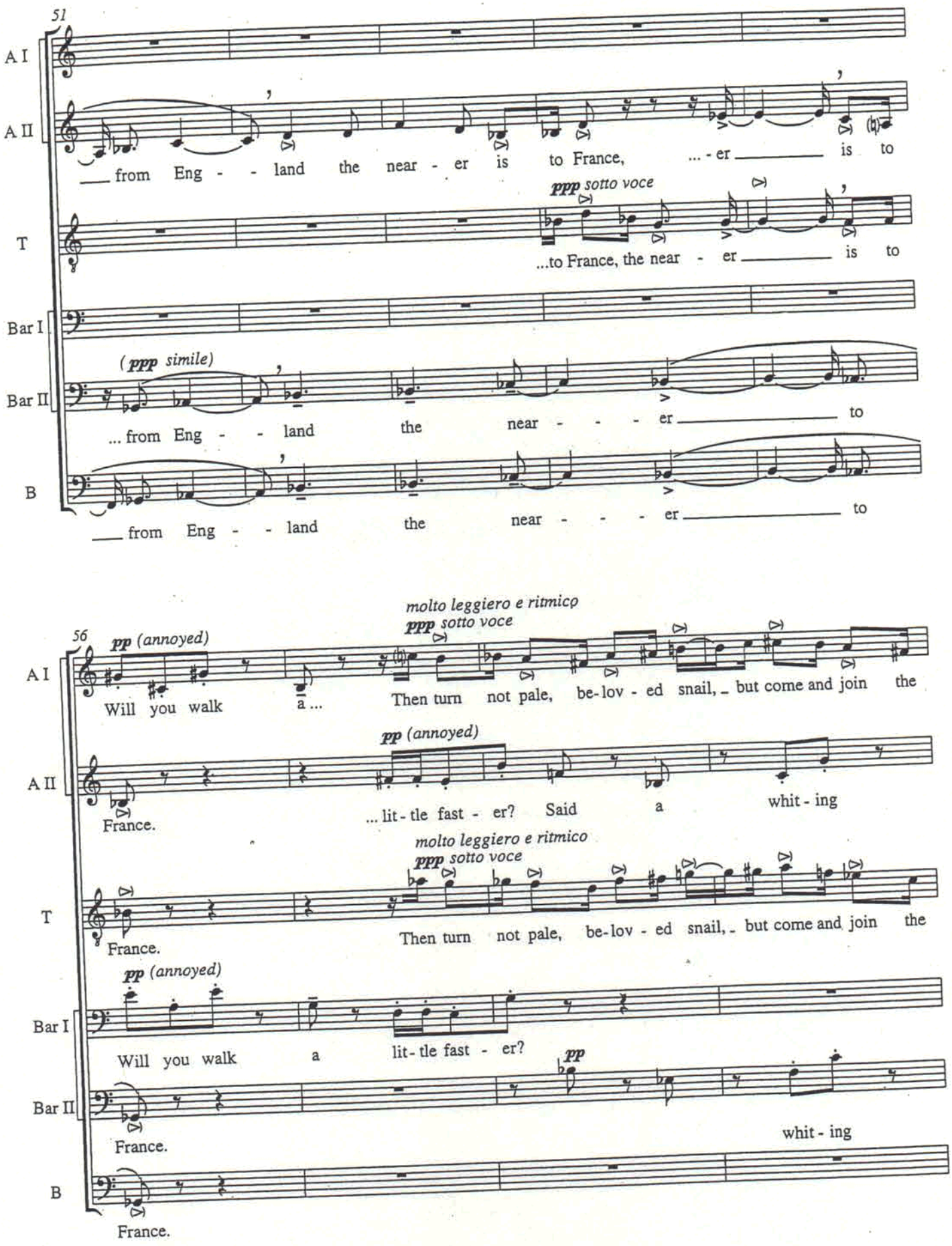
*) Baritone I: "But the snail replied": like in a baroque recitativo. Solemnly.

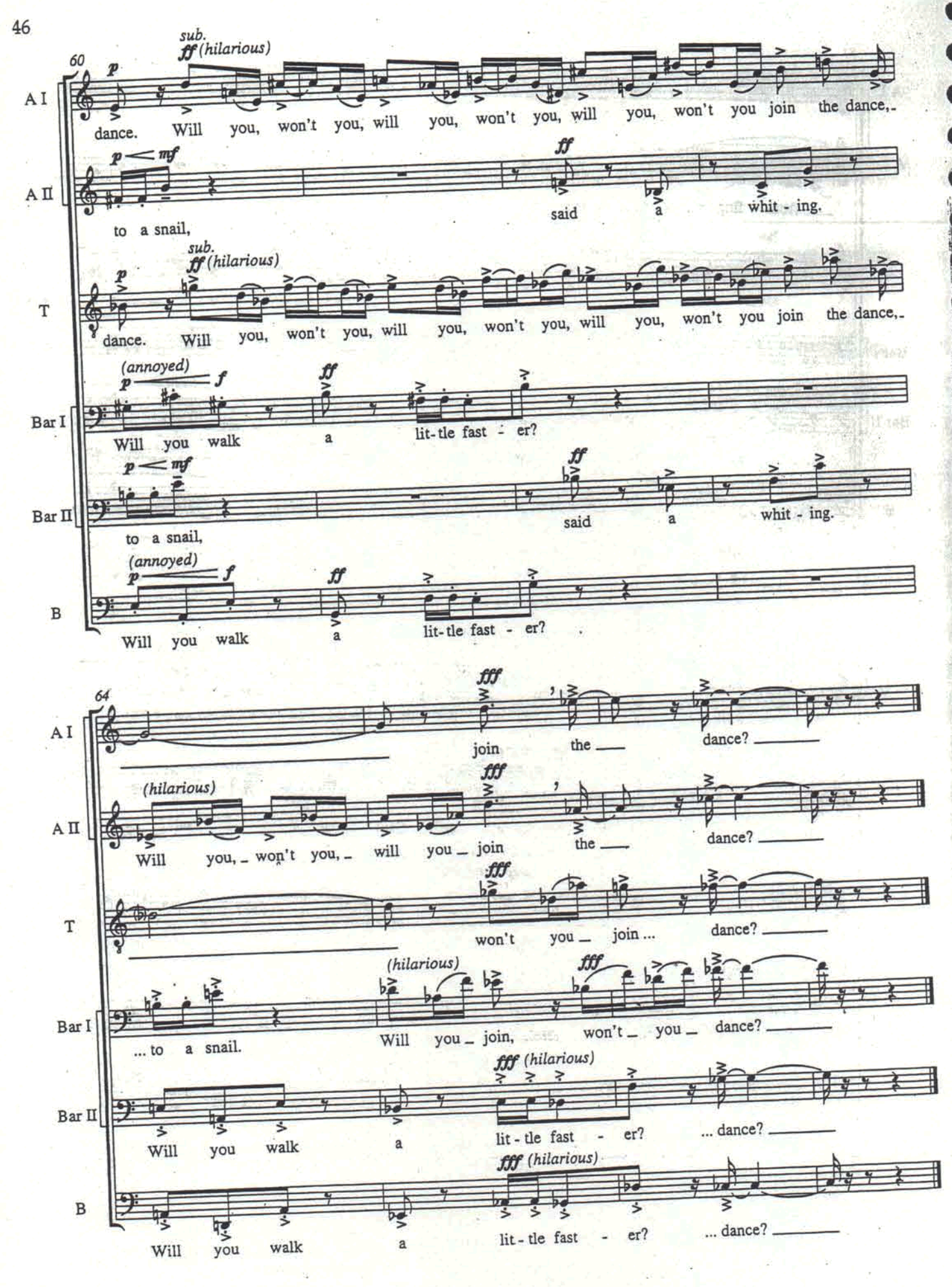

28
A I
A II
T
Bar I
Bar II
B
ppp (distorted, nasal voice)
Too far, too
(pp) (annoyed)
... a lit-tle fast - er? Said a whit - ing to a snail.
pp
Said a whit - ing to a snail.
mf
snail re - plied:
pp (annoyed)
Will you walk
sea! lit-tle fast - er?
a ...
32
p (distorted)
far! Said he thanked the whit - ing kind - ly,
sotto voce, leggierissimo molto ritmico
... and gave a look a-skance.
a lit-tle fast - er? Said a whit - ing to a snail.



*) Baritone I: "What matters it how far we go?" and "There is another shore, etc.": Shouting like a barker.


42
A I
A II
T
Bar I
Bar II
B
sotto voce
ppp
His scal - y friend re-plied.
p (annoyed)
Will you walk a lit-tle fast - er?
sotto voce
ppp
His scal - y friend re-plied.
mf
Said a
fff sim.
- ters it how far we go?
There is an-oth-er shore, you
p
p (annoyed)
Will you walk a lit-tle fast - er?
mf
Said a
poco a poco bocca chiusa
(sempre pp)
p
pp
46
p
... to a snail.
p
sub.
ppp sotto voce
Will you walk? The far - - ther off
p (annoyed)
whit - ing:
Will you walk?
know, up - on the oth - er side.
p
sub.
ppp sotto voce
whit - ing to a snail.
The far - - ther
(open)
ppp sotto voce
ppp
... far - - ther off


51
A I
A II
T
Bar I
Bar II
B
from Eng - - land the near - er is to France, ... - er is to
ppp sotto voce
...to France, the near - er is to
(ppp simile)
... from Eng - - land the near - - - er to
from Eng - - land the near - - - er to
56
molto leggiero e ritmico
ppp sotto voce
pp (annoyed)
Will you walk a ... Then turn not pale, be-lov - ed snail, but come and join the
France.
... lit-tle fast - er? Said a whit - ing
Will you walk a lit-tle fast - er?
pp
whit - ing


60
A I
A II
T
Bar I
Bar II
B
sub.
ff (hilarious)
p
dance. Will you, won't you, will you, won't you, will you, won't you join the dance,-
p < mf
ff
to a snail,
said a whit - ing.
(annoyed)
p < f
Will you walk a lit-tle fast - er?
64
fff
join the dance?
(hilarious)
Will you, won't you, will you join the dance?
won't you join ... dance?
... to a snail.
Will you join, won't you dance?
Will you walk a lit - tle fast - er? ... dance?

Dedicated to Simon Carrington and Alastair Hume

VI. A Long, Sad Tale

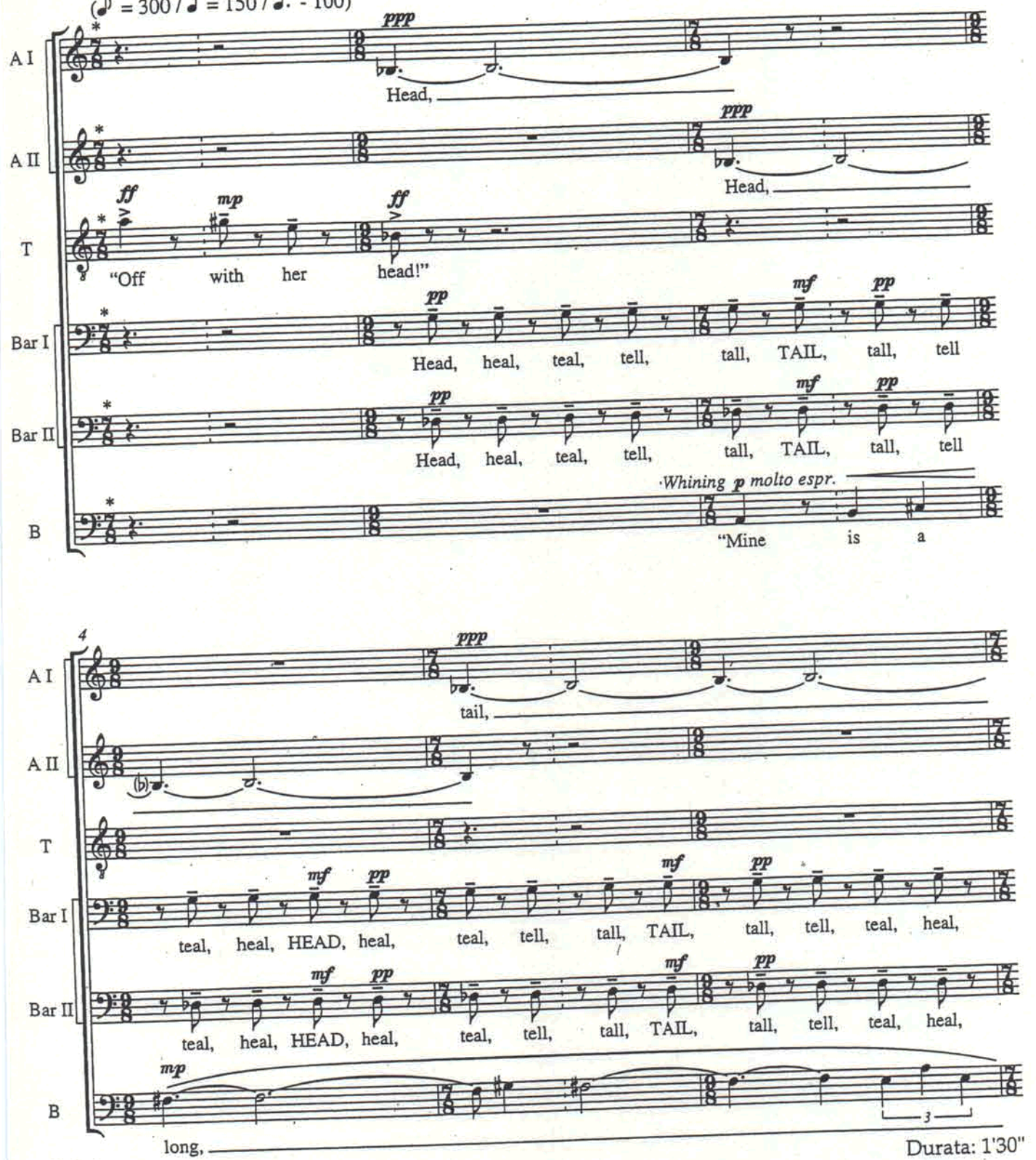
(from Lewis Carroll's: "Alice's Adventures in Wonderland"
and "Original Games and Puzzles")

Comissioned by the King's Singers

Vivacissimo leggiero e molto ritmico (Like Jazz!)

György Ligeti
1993

(♪ = 300 / ♩ = 150 / ♩. - 100)



Durata: 1'30"

*) $\frac{7}{8} = \frac{3+4}{8}$

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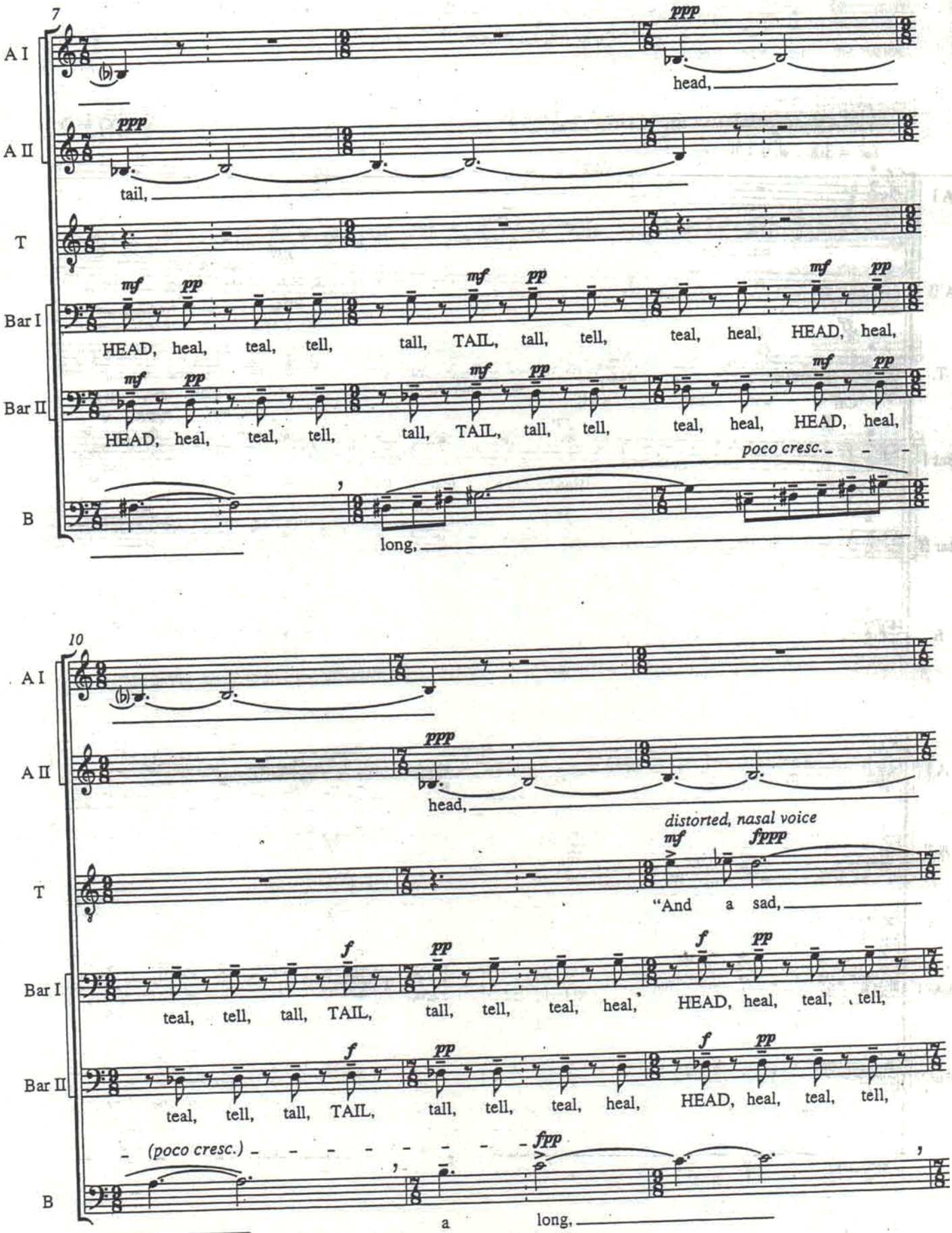
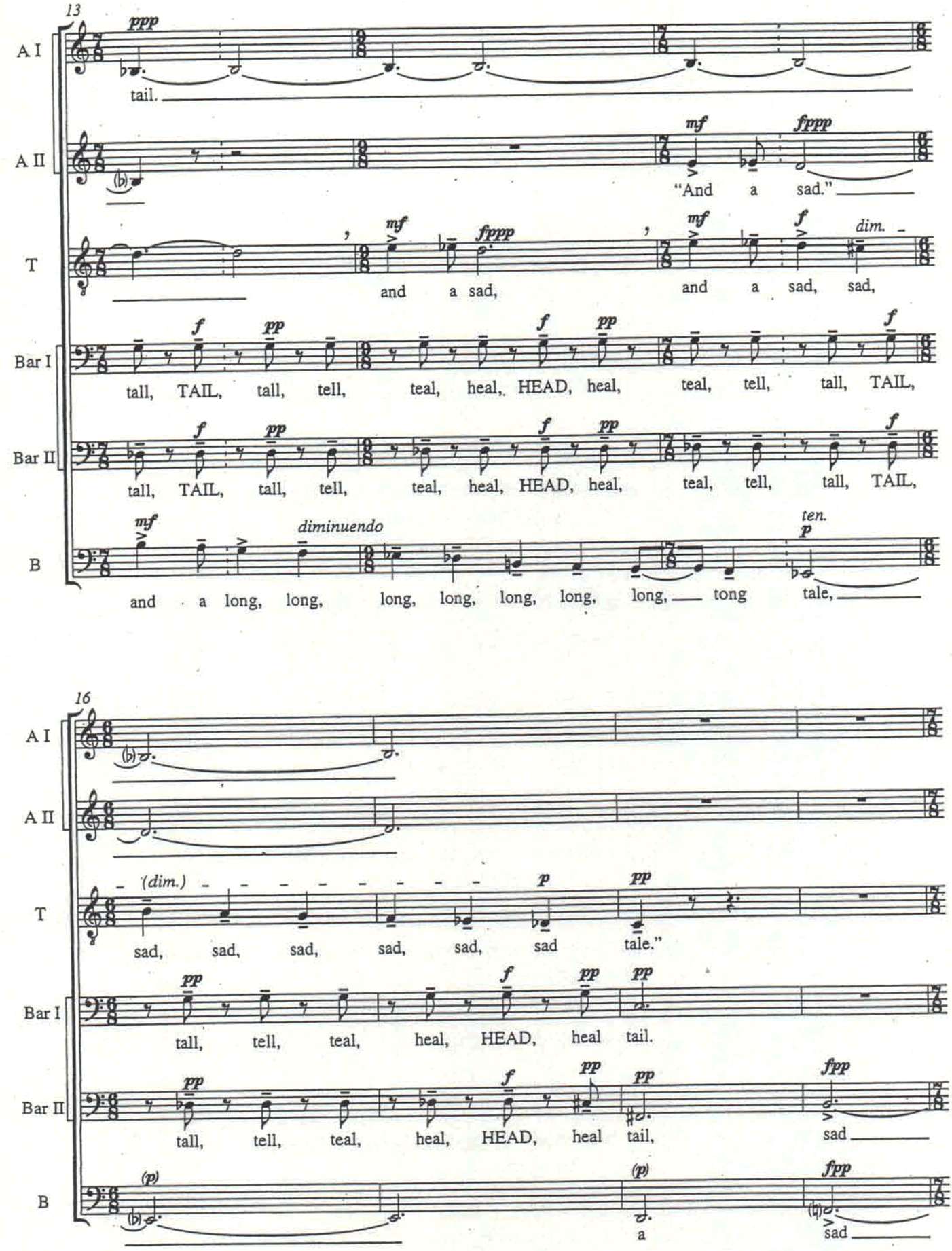
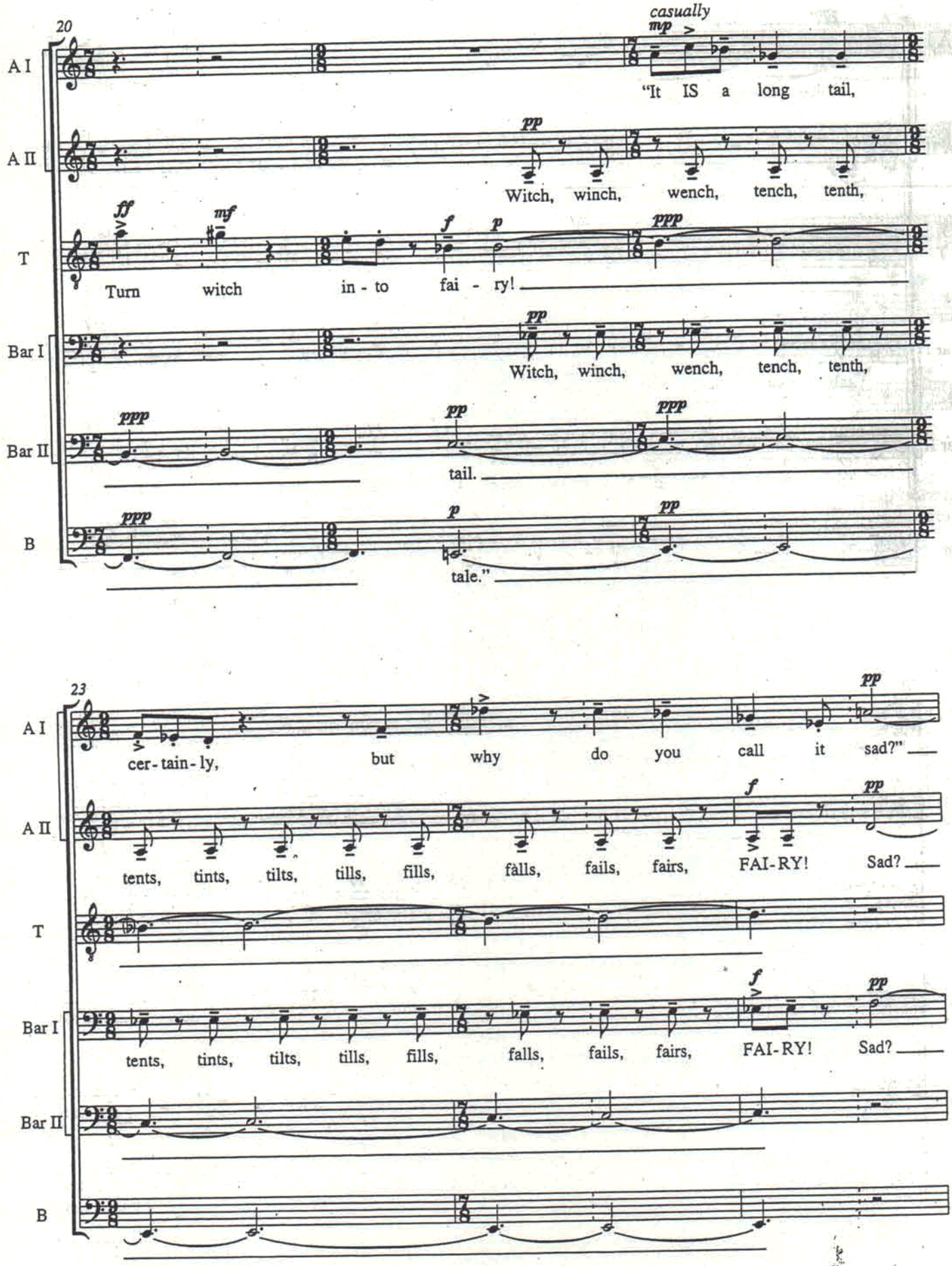
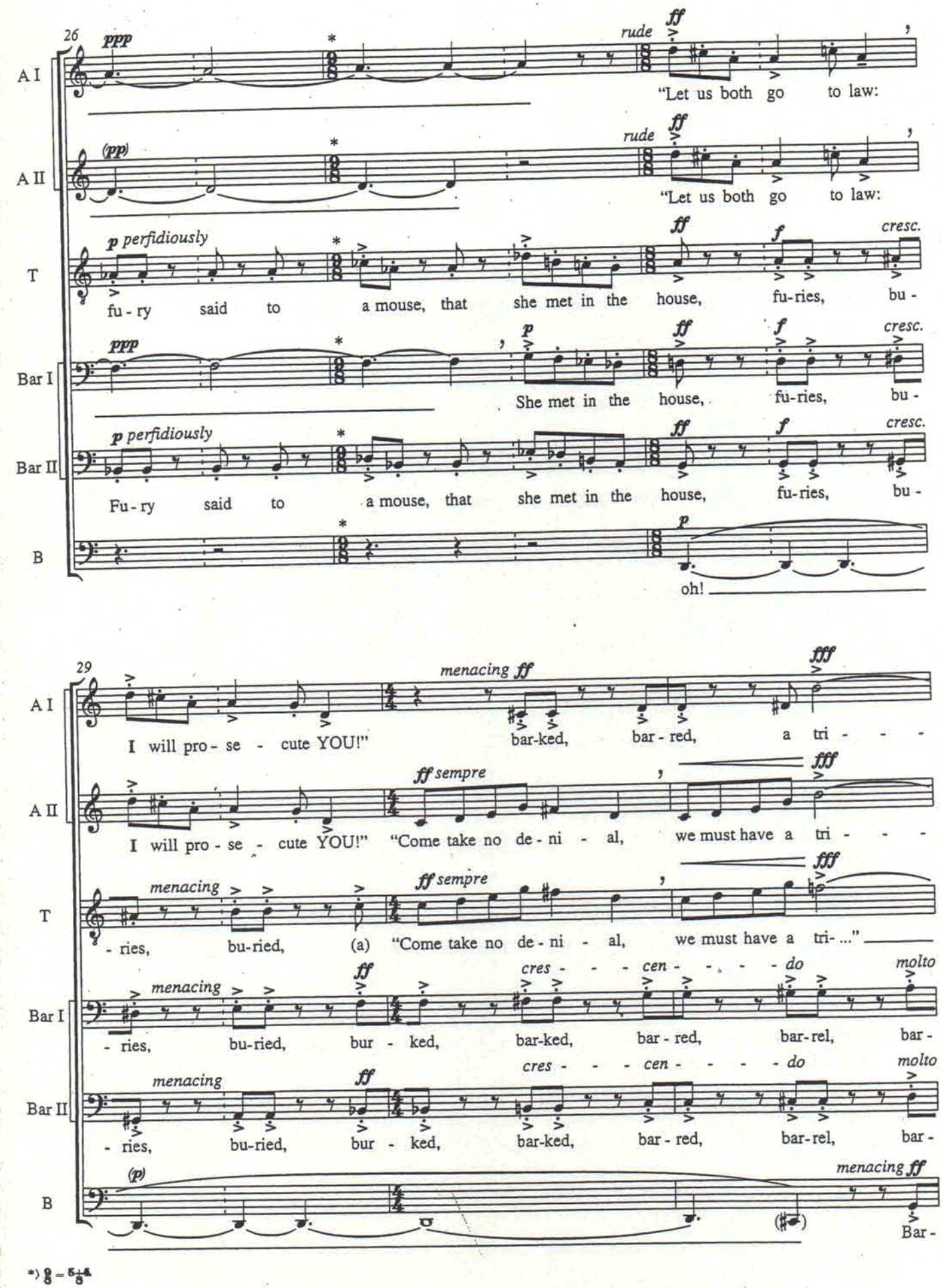
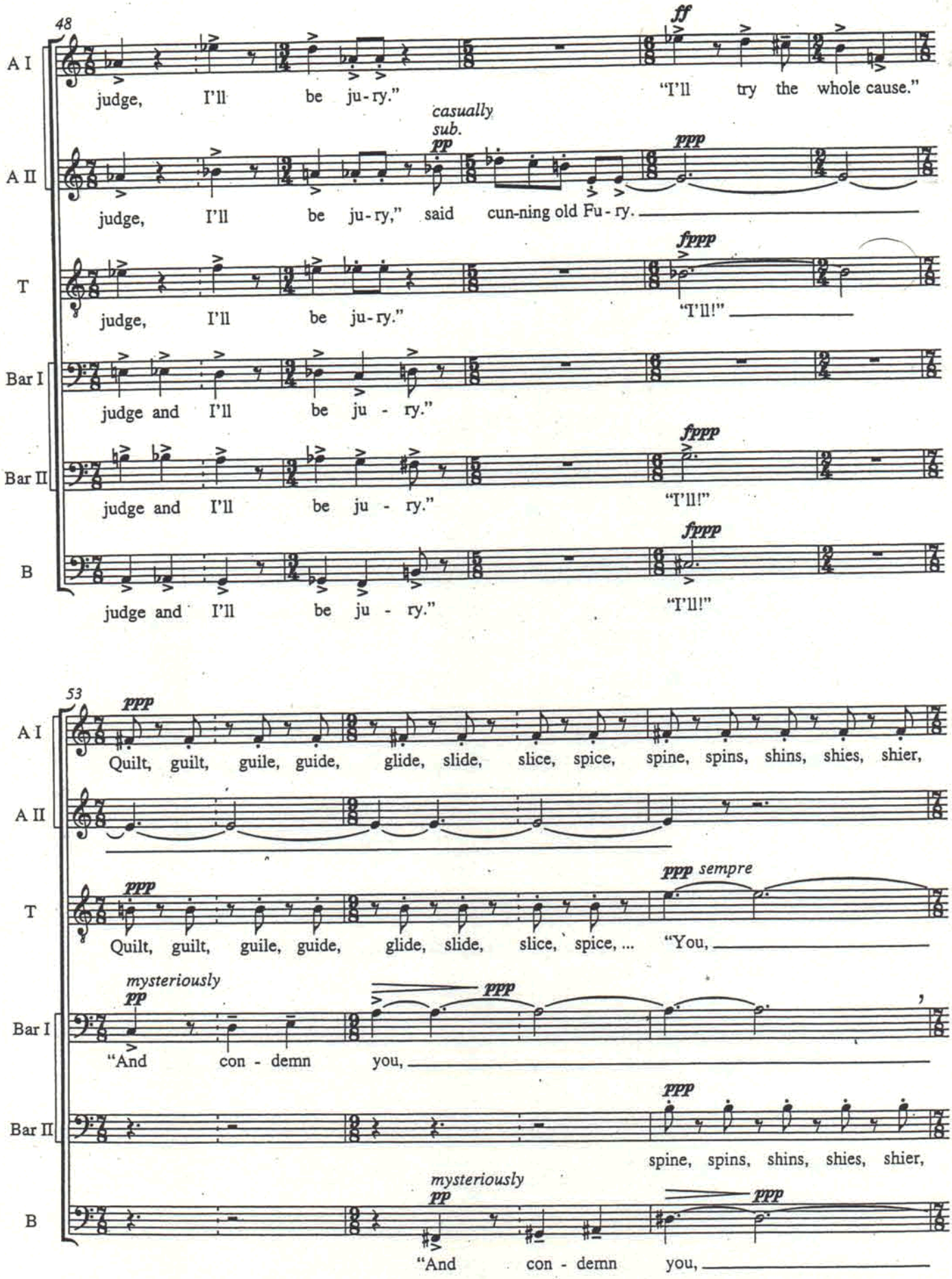
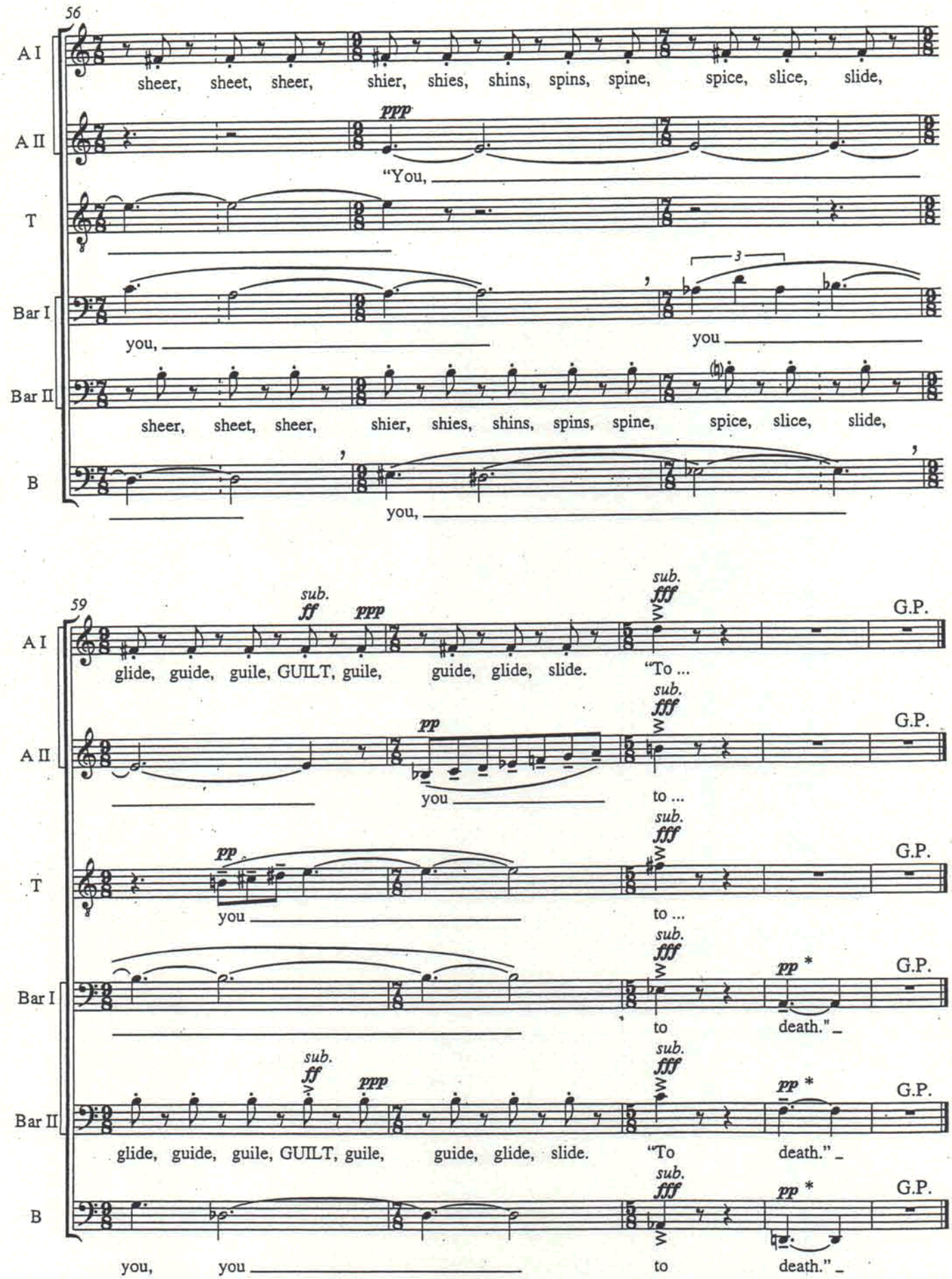

7
A I
A II
T
Bar I
Bar II
B
ppp
head,
ppp
tail,
mf pp
HEAD, heal, teal, tell, tall, TAIL, tall, tell, teal, heal, HEAD, heal,
mf pp
HEAD, heal, teal, tell, tall, TAIL, tall, tell, teal, heal, HEAD, heal,
poco cresc.
long,
10
A I
A II
T
Bar I
Bar II
B
ppp
head,
distorted, nasal voice
mf fppp
"And a sad,
f pp
teal, tell, tall, TAIL, tall, tell, teal, heal, HEAD, heal, teal, tell,
f pp
teal, tell, tall, TAIL, tall, tell, teal, heal, HEAD, heal, teal, tell,
(poco cresc.)
fpp
a long,


13
A I
A II
T
Bar I
Bar II
B
ppp
tail.
mf
fppp
"And a sad."
mf
fppp
and a sad,
mf
f
dim.
and a sad, sad,
f
pp
tall, TAIL, tall, tell, teal, heal, HEAD, heal, teal, tell, tall, TAIL,
mf
diminuendo
ten.
p
and a long, long, long, long, long, long, long, tong tale,
16
(dim.)
p
pp
sad, sad, sad, sad, sad, sad tale."
tall, tell, teal, heal, HEAD, heal tail.
tall, tell, teal, heal, HEAD, heal tail,
fpp
sad
(p)
a
sad


20
casually
mp
A I
"It IS a long tail,
A II
pp
Witch, winch, wench, tench, tenth,
T
ff
mf
f
p
ppp
Turn witch in - to fai - ry!
Bar I
pp
Witch, winch, wench, tench, tenth,
Bar II
ppp
pp
ppp
tail.
B
ppp
p
pp
tale."
23
A I
pp
cer - tain - ly, but why do you call it sad?"
A II
f
pp
tents, tints, tilts, tills, fills, falls, fails, fairs, FAI-RY! Sad?
T
Bar I
f
pp
tents, tints, tilts, tills, fills, falls, fails, fairs, FAI-RY! Sad?
Bar II
B


26
A I
A II
T
Bar I
Bar II
B
ppp
(pp)
p perfidiously
rude
ff
"Let us both go to law:
fu - ry said to a mouse, that she met in the house, fu-ries, bu -
She met in the house,
Fu - ry said to a mouse, that she met in the house,
f
cresc.
p
oh!
29
menacing ff
fff
I will pro - se - cute YOU!"
bar-ked, bar - red, a tri - - -
ff sempre
"Come take no de - ni - al, we must have a tri - - -
- ries, bu-ried, (a) "Come take no de - ni - al, we must have a tri- ..."
- ries, bu-ried, bur - ked, bar-ked, bar - red, bar-rel, bar -
cres - - - cen - - - - do
molto
(p)
Bar-
*) 9/8 = 5+4/8


48
A I
judge, I'll be ju-ry."
ff
"I'll try the whole cause."
A II
judge, I'll be ju-ry," said
casually
sub.
pp
ppp
cun-ning old Fu-ry.
T
judge, I'll be ju-ry."
fppp
"I'll!"
Bar I
judge and I'll be ju - ry."
Bar II
judge and I'll be ju - ry."
fppp
"I'll!"
B
judge and I'll be ju - ry."
fppp
"I'll!"
53
A I
ppp
Quilt, guilt, guile, guide, glide, slide, slice, spice, spine, spins, shins, shies, shier,
A II
T
ppp
Quilt, guilt, guile, guide, glide, slide, slice, spice, ...
ppp sempre
"You,
Bar I
mysteriously
pp
"And con - demn
ppp
you,
Bar II
ppp
spine, spins, shins, shies, shier,
B
mysteriously
pp
"And con - demn
ppp
you,



*) Voice *pp* but breathing intensively (*ff*) — a kind of voiced whisper.