

We've Got to Stop Meeting Like This, I Think Herbert's Getting Suspicious

GARY RALPH

♩ = 138c. *energetic*

The well-known Eng - lish

mp sempre staccato

poet, George Her - bert nev - er knew the

well-known Po - lish poet whose name is Her - bert,

too. I've tried to in - tro - duce them; it

could have been so sweet, But George and Z - big - niew

Her - bert seem fa - ted not to meet. Al -

though they touch as neigh - bours on man - y book-store shelves, they

both de - feat my la - bors to in - tro - duce their selves. I

off - ered to un - ite them in friend-ship's sac - red bond, but

George and Z-big - niew Her-bert neg - lect - ed to res - pond.

I

get a - long with Aud - en; I think a lot of Lear; my

(stacc.)

love for Ran - dall Jar - rell is in - fam - ous - ly clear; it's

hard to think that po - ets should ev - er feel a - lone, but

George and Z-big - niew Herbert must man - age on their own, must

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

man - age on their own.

The second system continues the vocal line with a half note G2, a quarter note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with eighth notes in the right hand and rests in the left hand.

(stacc.)

The third system concludes the vocal line with a half note G2, a quarter note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with eighth notes in the right hand and rests in the left hand. The system ends with a double bar line.