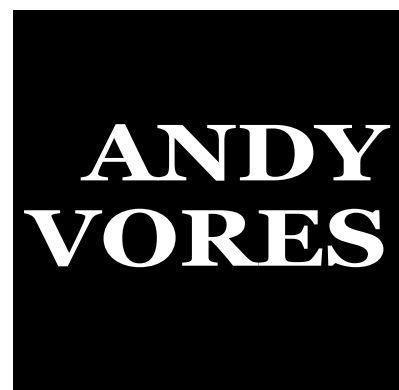


# In Childhood's Thicket

soprano  
baritone  
chorus  
electronics



**Uncertain Music**



# In Childhood's Thicket

**ANDY VORES**

*commissioned by Chorus Pro Musica*

*dedicated to our sweet little kitty, Sophia, in her 18th year*

**Soprano  
Baritone**


**SATB Chorus**

**Electronic Playback  
3 Looping Pedals**

## Playback

Samples – available as 92 AIFF tracks loaded into QLab for Mac – are cued by events in the score, not the other way round, although in a number of cases the sample will include pitch cues for the chorus or soloists.

Samples are triggered from a laptop, always on downbeats

 **2.13 (hiss) C.5"** indicates the triggering of a sample, the movement number, the number of the sample, the kind of sound that will initially be heard, and its duration

## Looping Pedals

The pedal used for composition was the **Electro-Harmonix 720 Stereo Looper**, but any pedal with at least three loop banks and half-speed and reverse functions may be used. Indications in the score for the **Electro-Harmonix 720** are as follows:

<b>BANK 0</b> <b>BANK 1</b> <b>BANK 2</b>	select the indicated bank
<b>RECORD</b> ▼	record LOOP
▲ <b>STOP</b>	stop recording and/or playing LOOP
<b>PLAY</b> ▽	play LOOP
<b>RECORD</b> <b>OVERDUB</b> ▼	play LOOP and overdub
<b>PLAY</b> ▽	
<b>RECORD</b> <b>OVERDUB</b> ▼	overdub on already playing LOOP
<b>STOP</b> <b>OVERDUB</b> ▼	stop recording, allowing LOOP to continue
<b>PLAYBACK</b> <i>continues</i> ↔	
▲ <b>ERASE BANK –</b>	erase LOOP on specified bank
<i>fade in</i> <i>fade out</i>	using Pedal Level control
↺ <b>REVERSE</b> ↻ <b>FORWARD</b>	press designated button
◁ <b>HALF</b> <b>SPEED</b> ▷ <b>NORMAL</b> <b>SPEED</b>	press designated button

None of the loops in this work rely upon precision timing for their effect. Triggered events are all indicated as starting on a downbeat or at the very end of a measure, however the kind of micro-delays and/or anticipations to be expected when triggering a number of mechanical switches in sequence are welcome, and the slight variations that these will create in the loops themselves is desired.

## Microphones

The Chorus should be set up in three blocks, each with its own microphone, stand, and looping pedal: Sopranos to one side; Altos to the other; Tenors and Basses together facing front. Microphone placement will depend upon the forces and the circumstances, but the use of cardioid microphones is recommended. The conductor may choose to utilize the entire section to perform their respective Loops, or, instead, dedicate a smaller subsection positioned in closer proximity to the microphone.

The following pages provide a schema of the three Looping Pedal parts, showing the following:

- which **Bank** is utilized for an activity
- when a pedal activates **Looping**
- when a pedal activates **Playback**
- when a pedal **Stops** playback of a Loop
- when a pedal **Erases** a Loop

The following performance indications are not included in this schema, but are specified in the score and parts:

**Half Speed**

**Normal Speed**

**Reverse**

**Forward**

**Fade In**

**Fade Out**

**1.EVENTS**

**Little Jumping Joan**

**pedal 1**

**BANK 0 LOOP**  
*always alone*  
|  
• STOP

**pedal 2**

**BANK 0 LOOP**  
*I do not like thee*  
|  
• STOP

**pedal 3**

**I do not like thee, Doctor Fell**

**BANK 0 PLAY**  
*always alone*  
|  
• STOP  
**BANK 0 ERASE**  
*always alone*

**Hark, hark! the dogs do bark**

**BANK 0 LOOP**  
*hark!*  
|  
• STOP

**BANK 1 LOOP**  
*hark!*  
|  
• STOP

**BANK 0 LOOP**  
*hark!*  
|  
• STOP

**Three little kittens**

**BANK 0 ERASE**  
*hark!*

**BANK 0 ERASE**  
*I do not like thee*  
**BANK 1 ERASE**  
*hark!*

**BANK 0 ERASE**  
*hark!*

**BANK 0 LOOP**  
*three*  
|  
• STOP

**BANK 0 LOOP**  
*three*  
|  
• STOP

**BANK 0 LOOP**  
*three*  
|  
• STOP

**BANK 1 LOOP**  
*meeow*  
|  
• STOP

**BANK 1 LOOP**  
*meeow*  
|  
• STOP

**BANK 0 ERASE**  
*three*

**Three mice went into a hole to spin**

**BANK 0 ERASE**  
*three*

**BANK 0 LOOP**  
*three, three, three*  
|  
• STOP

**BANK 0 ERASE**  
*three*  
**BANK 0 LOOP**  
*three, three, three*  
|  
• STOP

**There was an old woman  
who had three sons**

**pedal 1**

**BANK 0 ERASE**  
*three, three, three*

**pedal 2**

**BANK 0 ERASE**  
*three, three, three*

**pedal 3**

**BANK 0 LOOP**  
*three*  
|  
• STOP

**Three wise men of Gotham**

**Begging your pardon,  
Mrs. Arden**

**BANK 1 PLAY**  
*meeow*  
|  
• STOP  
**BANK 1 ERASE**  
*meeow*

**BANK 1 PLAY**  
*meeow*  
|  
• STOP

**BANK 1 LOOP**  
*three*  
|  
• STOP  
**BANK 1 ERASE**  
*three*

**Mrs. White had a fright**

**BANK 2 LOOP**  
*begging your pardon*  
|  
• STOP

**BANK 2 ERASE**  
*begging your pardon*

**BANK 1 PLAY**  
*meeow*  
|  
• STOP  
**BANK 1 ERASE**  
*meeow*

**BANK 1 LOOP**  
*Mrs. White*  
|  
• STOP

**I am easily entertained**

**BANK 2 LOOP**  
*la la la*  
|  
*(sounds)*  
|  
• STOP  
**BANK 0 ERASE**  
*la la la / (sounds)*

**BANK 0 LOOP**  
*la la la*  
|  
*(sounds)*  
|  
• STOP  
**BANK 0 ERASE**  
*la la la / (sounds)*

**BANK 0 ERASE**  
*three*  
**BANK 0 LOOP**  
*(sounds)*  
|  
• STOP  
**BANK 1 PLAY**  
*Mrs. White*  
|  
• STOP

**2.ODDITIES**

**Goosey goosey gander**

**pedal 1**

—

**pedal 2**

—

**pedal 3**

—

**Bye, Baby Bunting**

**BANK 0 LOOP**

*bye*

↓

• STOP

**BANK 0 PLAY**

*(sounds)*

**[BANK 0] LOOP**

*bye*

↓

• STOP

**I had a little nut tree**

**BANK 0 ERASE**

*bye*

**BANK 0 ERASE**

*bye (sounds)*

**Little Polly Flinders**

—

—

—

**Polly put the kettle on**

**BANK 0 LOOP**

*Polly put*

↓

• STOP

**BANK 0 LOOP**

*Polly put*

↓

• STOP

**BANK 0 ERASE**

*Polly put*

**BANK 0 LOOP**

*all gone away*

↓

• STOP

**BANK 1 LOOP**

*all gone away*

↓

• STOP

**BANK 0 LOOP**

*all gone away*

↓

• STOP

**Jack and Jill**

**BANK 0 ERASE**

*Polly put*

**BANK 0 ERASE**

*all gone away*

**BANK 0 ERASE**

*all gone away*

**BANK 0 LOOP**

*paper*

↓

• STOP

**BANK 2 LOOP**

*oh*

↓

• STOP

**BANK 0 ERASE**

*paper*

**BANK 2 ERASE**

*oh*

**The muffin man**

**A 93-year-old woman**

**BANK 0 LOOP**

*old woman*

↓

• STOP

**BANK 0 LOOP**

*old woman*

↓

• STOP

**BANK 0 LOOP**

*old woman*

↓

• STOP

**The grand old Duke of York**

**BANK 0 ERASE**

*old woman*

**BANK 0 ERASE**

*old woman*

**BANK 0 ERASE**

*old woman*



### 3.MISHAPS

Little Boy Blue

The north wind doth blow

Ding, dong, bell

Sing a song of sixpence

pedal 1

**BANK 0 LOOP**  
*poor thing*  
|  
• STOP

**BANK 1 PLAY**  
*all gone away*  
|  
• STOP

**BANK 1 PLAY**  
*all gone away*  
|  
• STOP  
**BANK 1 ERASE**  
*all gone away*

pedal 2

**BANK 0 LOOP**  
*cry*  
|  
• STOP

**BANK 2 LOOP**  
*poor thing*  
|  
• STOP

**BANK 1 LOOP**  
*ding, dong, bell*  
|  
• STOP  
**BANK 0 ERASE**  
*cry*

**BANK 0 LOOP**  
*pocket*  
|  
• STOP  
**BANK 2 PLAY**  
*poor thing*  
**[BANK 2] LOOP**  
*nose*  
|  
• STOP

pedal 3

**BANK 0 LOOP**  
*cry*  
|  
• STOP  
**BANK 2 LOOP**  
*poor thing*  
|  
• STOP

**BANK 0 ERASE**  
*cry*  
**BANK 0 LOOP**  
*ding, dong*  
|  
• STOP  
**BANK 0 ERASE**  
*ding, dong*

**BANK 1 PLAY**  
*Mrs. White*  
**[BANK 1] LOOP**  
*dainty dish*  
|  
• STOP  
**BANK 1 PLAY**  
*Mrs. White /*  
*dainty dish*  
**[BANK 1] LOOP**  
*nose*  
|  
• STOP

**pedal 1**

**pedal 2**

**pedal 3**

**Buckle my shoe**

**BANK 1 LOOP**  
*buckle my shoe*



• STOP

**BANK 0 ERASE**  
*pocket*  
**BANK 2 ERASE**  
*poor thing / nose*

**BANK 1 PLAY**  
*Mrs. White /*  
*dainty dish / nose*  
**[BANK 1] LOOP**  
*buckle my shoe*



• STOP

**The Red Shoes**

**BANK 0 ERASE**  
*poor thing*

**BANK 0 LOOP**  
*no one*



• STOP

**BANK 0 ERASE**  
*no one*

**BANK 0 LOOP**  
*no one*



• STOP

**BANK 0 LOOP**  
*no one*



• STOP

**It's raining, it's pouring**

**BANK 0 LOOP**  
*couldn't get up*



• STOP

**BANK 2 LOOP**  
*couldn't get up*



• STOP

**BANK 2 PLAY**  
*poor thing*  
**[BANK 2] LOOP**  
*couldn't get up*



• STOP

**BANK 1 PLAY**  
*Mrs. White /*  
*dainty / nose /*  
*buckle my shoe*



• STOP

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**AE0027 Wind howling through cracks in a window 07-27-2009.flac**

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1.1, 1.7, 1.8, 1.10, 2.27

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1.15, 1.16, 3.12

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2.16, 2.17, 2.18, 2.19, 2.22, 2.24, 3.9, 3.10

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**Wind\_Heulen\_Wind howling\_.mp3**

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2.28, 2.30, 2.31, 2.38, 3.4

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1.5, 1.10, 1.17, 2.42, 2.43, 2.45, 2.46, 2.48, 2.50, 3.17, 3.18, 3.19, 3.22

**Big boom.wav**

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1.3, 1.4

**JM\_NOIZ\_Buzz 01 - Neon Light.wav**

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1.1, 3.13

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2.32, 2.33, 2.35, 2.37

**Cup Saucer.mp3**

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2.40, 2.41

**Stomp wave 2**

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## EVENTS

### **Little Jumping Joan**

Here am I, Little Jumping Joan.  
When nobody's with me  
I'm always alone.

•

### **I do not like thee**

I do not like thee, Doctor Fell,  
The reason why I cannot tell.  
But this I know, and know full well;  
I do not like thee Doctor Fell.

•

### **Hark, hark! the dogs do bark!**

Hark, hark! the dogs do bark!  
Beggars are coming to town:  
Some in rags and some in tags  
And some in velvet gown.

•

### **Three little kittens**

Three little kittens they lost their mittens,  
And they began to cry,  
“Oh, mammy dear! we sadly fear  
Our mittens we have lost.”  
“What! Lost your mittens, you naughty kittens.  
Then you shall have no pie.”  
Mee-ow, mee-ow, mee-ow.

Three little kittens they found their mittens,  
And they began to cry,  
Oh, mammy dear! see here, see here,  
Our mittens we have found!”  
“What! Found your mittens, you clever kittens,  
Then you shall have some pie.”  
Mee-ow, mee-ow, mee-ow.

Three little kittens put on their mittens,  
And ate up all the pie;  
“Oh, mammy dear! we greatly fear  
Our mittens we have soiled.”  
“What! Soiled your mittens, you naughty kittens.”  
Then they began to cry,  
Mee-ow, mee-ow, mee-ow.

Three little kittens they washed their mittens,  
And hung them out to dry;  
“Oh, mammy dear! look here, look here,  
Our mittens we have washed.”  
“What! Washed your mittens, you good little kittens,  
But I smell a mouse close by!”  
Mee-ow, mee-ow, mee-ow

•

### **Three mice went into a hole to spin**

Three mice went into a hole to spin.  
Puss passed by, and Puss looked in;  
"What are you doing, my little men?"  
"Weaving coats for gentlemen."•  
"Ah, no, Mistress Pussy, you'd bite off our heads!"  
"Ah, no, Mistress Pussy, you'd bite off our heads!"

Says Puss, "You look so wondrous wise;  
I like your whiskers and bright black eyes;  
Your house is the nicest house I see,  
I think there's room for you and me."  
The mice were so pleased that they opened the door.  
And Pussy soon laid them all dead on the floor.  
And Pussy soon laid them all dead on the floor.

•

### **There was an old woman who had three sons**

There was an old woman had three sons,  
Jerry and James and John,  
Jerry was hanged, James was drowned,  
John was lost and never was found;  
And there was an end of her three sons,  
Jerry and James and John!

•

### **Three wise men of Gotham**

Three wise men of Gotham,  
Went to sea in a tub,  
Had the tub been stronger  
My tale would be longer

•

### **Begging your pardon, Mrs. Arden**

Begging your pardon, Mrs. Arden,  
Is that a kitting in your garden,  
An-eating of a mutting bone?"

•

### **Mrs. White had a fright**

Mrs. White had a fright in the middle of the night;  
She saw a ghost, eating toast, half-way up a lamppost.

•

### **I am easily entertained**

I am easily entertained:  
Rush hour Monday and my car broken down on the highway.  
Whoo!

I am easy to please:  
A bright shiny penny in my hand or rolling in a glass jar will do.  
Or if not that, a nickel all for me.

There is not much to distress me on a spring day:  
The store all out of food,  
but thank goodness they had  
this one can of creamed corn from 1964!The first time I saw yo  
you had a broken arm, a limp, and a cane.  
I was coughing so hard I could barely breathe.



### **I am easily entertained**

I am easily entertained:

Rush hour Monday and my car broken down on the highway.

Whoo!

I am easy to please:

A bright shiny penny in my hand or rolling in a glass jar will do.

Or if not that, a nickel all for me.

There is not much to distress me on a spring day:

The store all out of food,

but thank goodness they had

this one can of creamed corn from 1964!The first time I saw you  
you had a broken arm, a limp, and a cane.

I was coughing so hard I could barely breathe.

What a nice time that was.

And look at us now:

Still alive.

Still able to crawl home to Boston

(measuring distance in parts of an inch),

into each other's arms and back again.

Still lying on dewy grass,

born of the earth,

as toothless and hairless as two human-sized worms.

What larks!

What merriment!

What infinite joy!

## **ODDITIES**

### **Goosey goosey gander**

Goosey goosey gander,  
Where shall I wander?  
Upstairs and downstairs  
And in my lady's chamber.

There I met an old man  
Who wouldn't say his prayers,  
So I took him by the left leg  
And threw him down the stairs

•

### **Bye, Baby Bunting**

Bye, Baby Bunting.  
Daddy's gone a-hunting,  
He's gone to get a rabbit skin  
To wrap the Baby Bunting in.

Bye, Baby Bunting.

•

### **I had a little nut tree**

I had a little nut tree,  
Nothing would it bear,  
But a silver nutmeg  
And a golden pear;

The King of Spain's daughter  
Came to visit me,  
And all for the sake  
Of my little nut tree.

I danced o'er the water,  
I danced o'er the sea,  
And all the birds in the air,  
They couldn't catch me.

•

### **Little Polly Flinders**

Little Polly Flinders,  
Sat among the cinders,  
Warming her pretty little toes;

Her mother came and caught her,  
And smacked her naughty daughter  
For spoiling her nice new clothes.

•

### **Polly put the kettle on**

Polly put the kettle on,  
Polly put the kettle on,  
Polly put the kettle on,  
We'll all have tea.

Sukey take it off again,  
Sukey take it off again,  
Sukey take it off again,  
They've all gone away.

### **Jack and Jill**

Jack and Jill went up the hill  
To fetch a pail of water.  
Jack fell down and broke his crown,  
And Jill came tumbling after.

Up Jack got and home did trot,  
As fast as he could caper;  
He went to bed to mend his head  
With vinegar and brown paper.

•

### **The muffin man**

Do you know the muffin man,  
The muffin man, the muffin man,  
Do you know the muffin man,  
Who lives down Drury Lane?

Yes, I know the muffin man,  
The muffin man, the muffin man,  
Yes, I know the muffin man,  
Who lives down Drury Lane.

•

### **A 93-year-old woman**

There is a 93-year-old woman who lives in my closet.

We have never spoken.

I see her in the mornings when I reach in for a shirt to wear or a clean towel.

I see her when I put my socks in the white mesh hamper at the end of the day.

She looks a bit like me.

Sometimes when I'm not paying attention, I forget and think she's my reflection. Then, startled, I jump back a little and turn away quickly.

There are days she looks gentle, like a sleeping baby.

Other days she terrifies me.

I don't think about her every day. Almost every day, I'd say.

I have not named her yet.

•

### **The grand old Duke of York**

Oh, The grand old Duke of York,  
He had ten thousand men;  
He marched them up to the top of the hill,  
And he marched them down again.

And when they were up, they were up,  
And when they were down, they were down,  
And when they were only half-way up,  
They were neither up nor down.

## **MISHAPS**

### **Little Boy Blue**

Little Boy Blue,  
Come blow your horn,  
The sheep's in the meadow,  
The cow's in the corn;  
Where's the boy who looks after the sheep?  
He's under the haycock, fast asleep.  
Will you wake him? No, not I,  
For if I do, he's sure to cry.

•

### **The north wind doth blow**

The north wind doth blow,  
And we shall have snow,  
And what will poor robin do then?  
Poor thing.

He'll sit in a barn,  
To keep himself warm,  
And hide his head under his wing,  
Poor thing.

•

### **Ding, dong, bell**

Ding, dong, bell,  
Pussy's in the well.  
Who put him in?  
Little Tommy Flynn.  
Who pulled him out?  
Little Tommy Stout.  
What a naughty boy was that,  
To drown poor pussy cat,  
Who ne'er did any harm,  
But killed all the mice in his father's barn.

•

### **Sing a song of sixpence**

Sing a song of sixpence,  
A pocket full of rye.  
Four and twenty blackbirds,  
Baked in a pie.  
When the pie was opened,  
The birds began to sing;  
Now wasn't that a dainty dish,  
To set before the King?

The King was in his counting house,  
Counting out his money;  
The Queen was in the parlour,  
Eating bread and honey.  
The Maid was in the garden,  
Hanging out the clothes,  
When down came a blackbird  
And pecked off her nose.

•

**Buckle my shoe**

Oranges and lemons,  
Say the bells of St. Clement's.

You owe me five farthings,  
Say the bells of St. Martin's.

When will you pay me?  
Say the bells of Old Bailey.

When I grow rich,  
Say the bells of Shoreditch.

Tom, Tom, the piper's son,  
Stole a pig, and away did run;  
The pig was eat  
And Tom was beat,  
And Tom went howling  
Down the street.

Baa, baa, black sheep,  
Have you any wool?  
Yes, sir, yes, sir,  
Three bags full;

One for my master,  
And one for my dame,  
And one for the little boy  
Who lives down the lane.

Bye, Baby Bunting.  
Daddy's gone a-hunting,  
He's gone to get a rabbit skin  
To wrap the Baby Bunting in.

Bye, Baby Bunting.

Goosey goosey gander,  
Where shall I wander?  
Upstairs and downstairs  
And in my lady's chamber.

The King was in his counting house,  
Counting out his money;  
The Queen was in the parlour,  
Eating bread and honey.

Oh, The grand old Duke of York,  
He had ten thousand men;  
He marched them up to the top of the hill,

One, two,  
Buckle my shoe.  
Three, four,  
Open the door.

Five, six,  
Buckle my shoe.

One, two,  
Buckle my shoe.

Three, four,  
Buckle my shoe.

Five, six,  
Buckle my shoe.

Buckle my shoe.

Buckle my shoe.

•

## **The Red Shoes**

She saw them on her way home from school, down a quiet side street in the middle of the otherwise bustling city. Red as the reddest shade of lipstick, they gleamed on the sidewalk with a fresh wetness. She knew them, the way they say one knows one's true love, at first sight (though she doubted it later for she had never known that feeling before, nor felt it again, not even when she met the man she eventually married).

It was a bit difficult, what with the crutch, to bend down to pick them up, unzip her schoolbag, and carry the extra weight home. But she managed. She never even bothered to look around to see if anyone was watching her. (No one was.)

She tried to recall the story as she slowly struggled home. Was there a soldier in it? A crone? A mother? Was the girl lame, like her? It didn't matter; there was a new story now.

Perhaps they would have been a bit more noticeable than a pencil with teeth marks but no eraser, left behind carelessly by a strong young man, but she hid them well. She never wore them, of course. She knew what would happen. But she took them out occasionally to look at them. (When? What did she feel at those times?)

When she died (from natural causes; it's not important what kind), her will told where they were hidden (it doesn't matter where). Of course, they were not the only secret she had kept from her husband or her children.

She had requested for them to be put on her feet for the funeral, and they were. She did not startle the mourners (a quite admirable number, really) by rising from the coffin during the last hymn and dancing out the church. More than one person, however, did notice that the shoes did not fit (Were they too small? Too big?) but of course no one said anything.

She was buried, and the shoes were buried with her.

And that was the end of that story.

And if I told you that the girl's name was Cathy, that the town was a small village in Kent, that she was not lame, that the shoes were from Marks & Spencer, and that they were a lovely shade of rich, woodsy green, would you believe me?

•

## **It's raining, it's pouring**

Here am I.  
Here am I.  
Here am I.

It's raining, it's pouring,  
The old man's snoring.  
He went to bed and bumped his head,  
And couldn't get up in the morning.

Here am I.

# In Childhood's Thicket

ANDY VORES  
(2017)

## EVENTS

### Little Jumping Joan

**c.20"**

♩ = 78c.

S *p* Here am I, Lit - tle Jump - ing Joan.

A *p* Here am I, Lit - tle Jump - ing Joan.

T

B

Pb. **1.1 (pop) c.27"**

Pb.

**c.10"**

(♩ = 78c.)

4  
S *pp* Here am I, Lit - tle Jump - ing Joan.

A *pp* Here am I, Lit - tle Jump - ing Joan.

T

B

Pb. **1.2 (boing) c.14"**

9  
S *mp* Here am I, Lit - tle Jump - ing Joan. When no - bod - y's with me I'm al - ways a - lone.

A *mp* Here am I, Lit - tle Jump - ing Joan. When no - bod - y's with me I'm al - ways a - lone, I'm *pp*

T

B

14

Sop. *pp*  
I'm al - ways a - lone, I'm al - ways a - lone, I'm

S *pp*  
I'm al - ways a - lone, a - lone,

A *mf* *pp*  
al - ways a - lone. I'm al - ways a - lone,

T

B

20

Sop. al - ways a - lone. I'm al - ways a - lone, a - lone.

S al - ways a - lone, al - ways a - lone,

LP.1 **BANK 0 RECORD**

A al - ways a - lone, al - ways a - lone.

T

B

25

S al - ways a - lone.

LP.1 **PLAY STOP** **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues** **HALF SPEED** **STOP**

A

T

B

**c.10"**

**c.4"**



# I do not like thee, Doctor Fell

## c.8"

♩ = 68c.

30

S *p* *mf* *p* *p*  
I do not like thee, Doc - tor Fell. The rea - son

A *p* *mf* *p*  
I do not like thee, Doc - tor Fell. The rea - son

T

B

Pb. **1.3 (buzz) c.20"**

36

S why. But this I know.

A *mf* *p*  
why I can - not tell. But this I know, and know full well;

T

B

44

S *f*  
I do not like thee, Doc - tor Fell.

A *f* *p* *mf*  
I do not, I do not like thee, Doc - tor Fell. I do not like thee.

LP.2 **BANK 0**  
**RECORD** **STOP**

T

B

c.6"

3 soli

mp

f

each soloist, individually, sings this cell once; starting at any point before m.59

52

S

I do not like thee.

**BANK 0**  
PLAY  
NORMAL SPEED  
fade in

A

I do not like thee. I do not like thee.

LP.1

LP.2

RECORD OVERDUB  
PLAY

STOP OVERDUB  
PLAYBACK continues

T

B

c.8"

c.4"

58

Sop.

I do not like thee. I do not like thee.

*freely*  
*mf*  
*p*

S

LP.1

STOP

ERASE BANK 0

A

LP.2

STOP

T

B

Pb.

1.4 (buzz) c.13"

attacca

# Hark, hark! the dogs do bark

♩. = 78c.

61 *tutti* *mf* *p*

S Hark! Hark!

LP.1 **BANK 0 RECORD** **STOP** **RECORD OVERDUB** **PLAY** **STOP OVERDUB** **PLAYBACK continues**

A *mf* *p*  
Hark! Hark!

LP.2 **BANK 1 RECORD** **STOP** **RECORD OVERDUB** **PLAY** **STOP OVERDUB** **PLAYBACK continues**

T *p* *mf*  
Hark! Hark!

B

LP.3 **BANK 0 RECORD** **STOP** **RECORD OVERDUB** **PLAY**

67 *mp* *mf* *p*

S Hark! Hark!

LP.1 **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues** **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues**

A *mf* *p*  
Hark! Hark!

LP.2 **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues** **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues**

T *p*  
Hark! Hark!

B

LP.3 **STOP OVERDUB** **PLAYBACK continues** **RECORD OVERDUB** **STOP OVERDUB** **PLAYBACK continues** **RECORD OVERDUB**

73

S

LP.1

A

LP.2

T *mf*  
Hark, hark! the dogs do bark! Beg-gars are com-ing to town.

B *mf*  
Hark, hark! the dogs do bark! Beg-gars are com-ing to town.

LP.3

Pb. **▼ 1.5 (thunk) c.31"**

80

S (♩ = ♪)

LP.1 **▲ STOP**  $\frac{4}{4}$   $\frac{3}{4}$

A  $\frac{4}{4}$   $\frac{3}{4}$

LP.2 **▲ STOP**  $\frac{4}{4}$   $\frac{3}{4}$

T Hark, hark! the dogs do bark! Beg-gars are com-ing to town. Hark, hark! the

B Hark, hark! the dogs do bark! Beg-gars are com-ing to town. Hark, hark! the

LP.3 **▲ STOP**  $\frac{4}{4}$   $\frac{3}{4}$



*slower*

**c.3"**

**c.3"**

**c.3"**

101 *mf*

Bar. Some in rags and some in tags and some in vel - vet gown.

S

LP.1 *fade out* STOP

A

LP.2 *fade out* STOP

T *p*

B *p*

LP.3 *fade out* STOP **attacca**

# Three little kittens

**c.14"**

♩ = 40c.

*pp*

108 S Three. Three, \_\_\_\_\_

LP.1 ERASE BANK 0 BANK 0 RECORD STOP RECORD OVERDUB PLAY

A

LP.2 ERASE BANK 0 and BANK 1

T

B

LP.3 ERASE BANK 0

Pb. 1.6 (glow) c.26"

# C.7"

♩. = 58c.

112

S *mp*  
 three, — three, three. — Three lit - tle kit - tens they

LP.1

A *mp*  
 Three lit - tle kit - tens they

T *mp*  
 Three kit - tens they

B *mp*  
 Three kit - tens they

STOP OVERDUB  
 PLAYBACK continues

117

S  
 lost their mit - tens, and they be - gan to cry, — "Oh, mam - my dear! we sad - ly fear our mit - tens we have

LP.1

A  
 lost their mit - tens, and they be - gan to cry, — "Oh, mam - my dear! sad - ly fear our mit - tens we have

T  
 lost their mit - tens, and they — cry, — "Oh, mam - my dear! — our mit - tens we have

B  
 lost their mit - tens, and they cry, — "Oh, mam - my! — our mit - tens we have

123

Sop. *mf*  
 "What! Lost your mit - tens, you naugh - ty kit - tens."

Bar. *mf*  
 "Then you shall have no pie." —

S *mf* *p*  
 lost." — Mee - ow,

LP.1

A *mf* *p*  
 lost." — "What! lost — you shall have no pie." — Mee - ow,

T *mf* *p*  
 lost." — "What! lost — you shall have no pie." — Mee - ow,

B *mf* *p*  
 lost." — "What! lost — you shall have no pie." — Mee - ow,

♩ = 40c.

S  
mee - ow, mee ow.

LP.1

A  
mee - ow, mee ow. Three. Three, three,

LP.2

T  
mee - ow, mee ow.

B  
mee - ow, mee ow.

**pp**

**BANK 0 RECORD** (triangle down)

**STOP** (triangle up)

**RECORD OVERDUB** (triangle down)

**PLAY** (triangle down)

**C.7"**

♩ = 58c.

**mf**

S  
Three lit - tle kit - tens they found their mit - tens, and they be - gan to

LP.1

A  
three. Three lit - tle kit - tens they found their mit - tens, and they be - gan to

LP.2

T  
Three lit - tle kit - tens they found their mit - tens, and they be - gan to

B  
Three lit - tle kit - tens they found their mit - tens, and they be - gan to

**mf**

**STOP OVERDUB** (triangle down)

**PLAYBACK continues**

**mf**

Sop.  
"What! Found your mit - tens, you

S  
cry, "Oh, mam - my dear! see here, see here, our mit - tens we have found!"

LP.1

A  
cry, "Oh, mam - my dear! see here, our mit - tens we have found, have found!"

LP.2

T  
cry, "Oh, mam - my dear! see here, our mit - tens we have found, have found!"

B  
cry, "Oh, mam - my dear! see here, see here, our mit - tens we have found, have found!"



148

Sop. clev - er kit - tens, then you shall have some pie." —

S Mee - ow, mee - ow, mee — ow. —

LP.1

A Mee - ow, mee - ow, mee - ow. —

LP.2

T then have pie!" — Mee - ow, mee - ow, mee — ow. —

B then you shall have some pie." — Mee - ow, mee - ow, mee - ow. —

157  $\text{♩} = 40c.$  **C.7"**

S

LP.1

A

LP.2

T *pp* Three. Three, three, — three.

B *p* Three. Three, three, — three. —

LP.3

**BANK 0 RECORD** **STOP** **RECORD OVERDUB** **PLAY** **STOP OVERDUB** **PLAYBACK continues**

163  $\text{♩} = 58c.$  *mf* *p*

S Three lit - tle kit - tens put on their mit - tens, and ate up all the pie; — "Oh, mam - my dear! we great - ly fear our

LP.1

A *mf* *p* Lit - - tle kit - tens ate up all the pie; "Mam - my, — our

LP.2

T

B

LP.3

169

Sop. *p* "What! Soiled your mit - tens, you *mf* naugh - ty kit - tens."

Bar. *mf* "You naugh - ty kit - tens."

S *mf* mit-tens we have soiled." "What! Soiled your mit - tens, you *p* naugh - ty kit - tens." Then they be - gan to sigh.

LP.1 *fade out*

A *mf* mit-tens we have soiled." Mit - tens, kit - tens.

LP.2 *fade out*

T *mf* Mit - tens, kit - tens. Then they be - gan to sigh.

B *fade out*

LP.3 *fade out*

175 *pp slightly nasal* *a little slower*

S Mee - ow, mee - ow, mee ow. Mee - ow.

LP.1 **STOP** **BANK 1 RECORD** **PLAY**

A *pp slightly nasal* Mee - ow, mee - ow.

LP.2 **STOP** **BANK 1 RECORD** **STOP** **RECORD OVERDUB** **PLAY**

T Mee - ow, mee - ow, mee ow.

B

LP.3 **STOP** **ERASE BANK 0**

C.5"

♩. = 58c.

183

S *mf*  
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

LP.1

A *mf*  
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

LP.2

STOP OVERDUB  
▼  
PLAYBACK continues

T *mf*  
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

B *mf*  
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

188

Sop. *rit.* *f* *ppp*  
"What! Washed your mit - tens, you good lit - tle kit - tens, but

Bar. *p*  
"But

S  
mam - my dear! look here, look here, our mit - tens we have washed." —

LP.1 *fade out*

A *f*  
mam - my dear! look here, look here, our mit - tens we have washed." — "What! Washed your mit - tens."

LP.2 *fade out*

T *f*  
mam - my dear! look here, look here, our mit - tens we have washed." — "What! Washed your mit - tens."

B *f*  
mam - my dear! look here, look here, mit - tens, kit - tens, mit - tens.

*much slower*

Sop. I smell a mouse close by!" \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

Bar. I smell a mouse close by!" \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

S \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

LP.1 *fade in* **STOP**

A \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

LP.2 *fade in*

T \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

B \_\_\_\_\_ Mee - ow, mee - ow, mee \_\_\_\_\_ ow.

**attacca**

# Three mice went into a hole to spin

**c.6"**

♩. = 86c.

*accel.* **c.4"**

(♩. = 86c.)

S 205 *mp* Three, three, three. *mp* Three mice went in - to a

LP.1 **BANK 0** **RECORD** **PLAY** **ERASE BANK 0**

A Three mice went in - to a

LP.2 **STOP** **ERASE BANK 0**

T *mp* Three mice,

B *mp* Three mice,

210

S hole to spin. Puss passed by, and Puss looked in. "What are you do - ing, my lit - tle men?" "Wea - ving coats for

LP.1

(Altos only) *rall.* \_\_\_\_\_ *accel.* \_\_\_\_\_

A hole to spin. Puss passed by, and Puss looked in. Three, three, three.

LP.2

T three. \_\_\_\_\_ Puss passed by. \_\_\_\_\_ "What are you do - ing, my lit - tle men?" "Wea-ving coats—

B three. \_\_\_\_\_ Puss passed by. \_\_\_\_\_ "What are you do - ing, my lit - tle men?" "Wea-ving coats—

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

**BANK 0**  
**RECORD** ▼ **PLAY** ▽

216

S gen - tle-men." "Please let me help you to wind off your threads." "Ah, no, mis - tress Pus - sy, you'd bite off our heads! Ah,

LP.1

*fade out* \_\_\_\_\_ **STOP** \_\_\_\_\_

A "Please let me help you to wind off your threads." "Ah, no, mis - tress Pus - sy, you'd bite off our heads! Ah,

LP.2

*fade out* \_\_\_\_\_ **STOP** \_\_\_\_\_

T gen - tle-men." "Let me wind your threads." "No, you'd bite off our heads! Ah,

B gen - tle-men." "Let me wind your threads." "No, you'd bite off our heads! Ah,

Pb. ▼ **1.7 (pop) C.2"** ▼ **1.8 (pop) C.2"**

*unis.*  
*p*

*f*

*f*

*f*

*f*

221

S no Mis - tress Pus - sy, you' bite off our heads! Says Puss, "You look — so won - drous wise; I

A no Mis - tress Pus - sy, you' bite off our heads! Says Puss, "You look — so won - drous wise; I

T No, bite off our heads! "You look won - drous wise;

B No, bite off our heads! "You look won - drous wise;

Pb. ▼ **1.9 (clunk) C.2"**

*unis.*

*mp*

*mp*

*mp*

*mp*

*rall.* \_\_\_\_\_ *slower, seductive*

226

S like your whiskers and bright black eyes; your house is the nicest house I see, I think there's room for

A like your whiskers and bright black eyes; your house is the nicest house I see, I think there's room for

T like your bright black eyes; your house is the nicest house I see. Think, room,

B like your bright black eyes; your house is the nicest house I see. Think, room,

*pp*

*accel.*

231

S you and me." The mice were so pleased that they opened the door. And Puss soon laid them all dead on the floor, and

LP.1 **PLAY** *fade in*

A you and me." The mice were so pleased that they opened the door. And Puss soon laid them all dead on the floor, and

LP.2 **PLAY** *fade in*

T you, me." The three mice opened the door. And Puss laid them dead on the floor, and

B you, me." The three mice opened the door. And Puss laid them dead on the floor, and

Pb. **1.10 (creak) C.12"**

*cresc.*

*tempo* (♩. = 86c.)

**C.10"**

236

S *f* Puss soon laid them all dead on the floor. *p sub.*

LP.1 **STOP**

A *f* Puss soon laid them all dead on the floor. *p sub.*

LP.2 **STOP**

T *f* Puss soon laid them all dead on the floor. *p sub.*

B *f* Puss soon laid them all dead on the floor. *p sub.*

**attacca**

# There was an old woman who had three sons

242 ♩ = 60c.

S

LP.1

A

LP.2

T

B

LP.3

ERASE BANK 0

ERASE BANK 0

*pp*

*ppp* *breathy*

Three. Three. Three, three, three, three, three, three.

*pp*

Three, three, — three.

BANK 0 RECORD

STOP

RECORD OVERDUB

PLAY

**C.4"**

249 ♩ = 40c.

S

A

T

B

LP.3

*p* — *mf*

Jer - ry and James and John.

*p* — *mf*

Jer - ry and James and John.

*pp*

There was an old wo - man who had three sons; Jer - ry and James and John.

*pp*

There was an old wo - man who had three sons; Jer - ry and James and John.

STOP OVERDUB

PLAYBACK continues

255

S

A

T

B

LP.3

Pb.

And

And

*pp*

Jer - ry was hanged, James was drowned, John was lost and nev - er was found; *breath sound*

*pp*

Jer - ry was hanged, James was drowned, John was lost and nev - er was found; oh. — *breath sound*

RECORD OVERDUB

1.11 (wind) C.37"

c.8"

261

S *mf* *pp*  
that was the end of her three sons; Jer - ry and James and John.\_\_\_\_\_

A *mf* *pp*  
that was the end of her three sons; Jer - ry and James and John.\_\_\_\_\_

T *mf* *pp*  
oh.\_\_\_\_\_ her three sons; Jer - ry and James and John.\_\_\_\_\_

B *mf* *pp*  
her three sons; Jer - ry and James and John.\_\_\_\_\_

LP.3

STOP OVERDUB  
PLAYBACK continues

STOP  
attacca

### Three wise men of Gotham

c.10"

♩ = 108c.

c.6"

♩ = 108c.

267

S

A

T *pp* *p*  
Three,\_\_\_\_\_ three.\_\_\_\_\_ Three wise men of

B *pp* *p*  
Three,\_\_\_\_\_ three.\_\_\_\_\_ Three wise men of

LP.3

BANK 1 RECORD

STOP

RECORD OVERDUB  
PLAY

STOP OVERDUB  
PLAYBACK continues

Pb. 1.12 (water) c.24"

273

S

A

T *f* *mp* *pp*  
Goth - am went to sea in a tub. Had the tub been strong - er my tale would be long - er.

B *f* *mp* *pp*  
Goth - am went to sea in a tub. Had the tub been strong - er my tale would be long - er.

LP.3

REVERSE

HALF SPEED

Pb. 1.13 (pop) c.12"

attacca



# Begging your pardon, Mrs. Arden

c.12"

c.6"

♩ = 108c.

*spoken - 'heighten' the contour a little*

*mf*

280

S

LP.1 **BANK 1**  
PLAY *fade in* *fade out* STOP

ERASE BANK 1

A

LP.2 **BANK 1**  
PLAY *fade in* *fade out* STOP

T

B

LP.3 NORMAL SPEED STOP FORWARD

ERASE BANK 1

Pb. 1.14 (glow) c.30"

285

S

A

LP.2 **BANK 2**  
RECORD PLAY

T

B

kit-ting in your gar-ding, an eat-ing of a mut-ting bone?

solo

**BANK 2**  
RECORD

PLAY

C.7"

291

S

A

LP.2

T

B

is that a kit - ting in your gar - ding, an eat - ing of a mut - ting bone?

RECORD OVERDUB

STOP OVERDUB

PLAYBACK continues

STOP

attacca

# Mrs. White had a fright

♩ = 120c.

297

*mf* spoken - 'heightened' as before

S

A

LP.2

T

B

Pb.

Mrs. White had a fright in the mid - dle of the night; she saw a ghost eat - ing toast, half - way up a

*mf* spoken - 'heightened' as before

ERASE BANK 2

*mf* spoken - 'heightened' as before

1.15 (pop) C.8"

304

S

A

T

B

LP.3

lamp - post.

lamp - post.

solo

lamp - post. Mrs. White had a fright in the mid - dle of the night; she saw a ghost

lamp - post.

BANK 1 RECORD

STOP

RECORD OVERDUB

PLAY

312

**S**

**A**

LP.2

**T**

eat - ing toast, half - way up a lamp - post.

**B**

LP.3

**c.8"** **c.4"** **c.8"**

**BANK 1**

PLAY

HALF SPEED

STOP

ERASE BANK 1

STOP OVERDUB

PLAYBACK continues

STOP

**attacca**

# I am easily entertained

**c.10"**

$\text{♩} = 92c.$

*f*

3

318

Sop.

I am ea - si - ly en - ter - tained: Rush hour Mon - day and my

**S**

**A**

**T**

**B**

LP.3

ERASE BANK 0

**BANK 0**

RECORD

Pb.

1.16 (glow) **c.21"**

322

Sop. car bro - ken down — on the high - way. Whooh! I am ea - sy to please: A bright shi - ny

S

A

T **continue adding sounds to loop**

B **continue adding sounds to loop**

LP.3 **STOP** **RECORD OVERDUB** **PLAY**

327

Sop. pen - ny in my hand or roll - ing in a glass jar will do. Or if not that, a nick - el all for

S

A

T **continue adding sounds to loop**

B **continue adding sounds to loop**

LP.3

333

Sop. me.

Bar. *f*  
There is not much to dis - tress me on a spring — day: The store all out of food, but thank

S

A *solo mp*  
la la la la la

LP.2 **BANK 0 RECORD** **STOP**

T **continue adding sounds to loop**

B **continue adding sounds to loop**

LP.3

338

Sop. The—

Bar. good - ness they had this one can of creamed corn from nine - teen - six - ty - four!

S **3 soli** *mp*  
la la la la la la

A **4 soli** *mp*  
la la la la la la la

each soloist, individually, sings their cell once; at any point before m.357, and at any tempo

LP.2 RECORD OVERDUB  
 PLAY

T continue adding sounds to loop

B continue adding sounds to loop

LP.3

343

Sop. first time I saw you, you had a <sup>3</sup>bro - ken arm, a limp, and a cane. I was cough - ing so <sup>3</sup>

S **solo** *mp*  
la la la la la la

LP.1 **BANK 2** RECORD

A continue adding cells to loop

LP.2

T continue adding sounds to loop

B continue adding sounds to loop

LP.3

STOP RECORD OVERDUB  
 PLAY

Sop. hard I could bare - ly breathe: What a nice time that was. And look at us now: Still a - live. Still

Bar. And look at us now: Still a - live. Still

**3 soli**  
*mp*

S la la la la la

**4 soli**  
*mp*

S la la la la la la la la la

**each soloist, individually, sings their cell once;  
at any point before m.357, and at any tempo**

LP.1

A continue adding cells to loop

LP.2

*fade out*

T continue adding sounds to loop

B continue adding sounds to loop

LP.3

*fade out*

Sop. a - ble to crawl home to Bos - ton

Bar. a - ble to crawl home to Bos - ton (mea - sur - ing dis - tance in parts of an inch),

S continue adding cells to loop

LP.1

A continue adding cells to loop

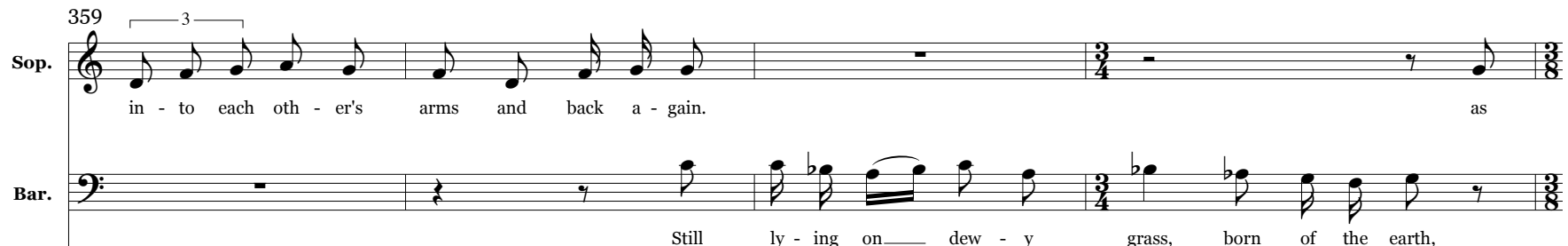
LP.2

T continue adding sounds to loop

B continue adding sounds to loop

LP.3


**STOP**

359 


Sop. in - to each oth - er's arms and back a - gain. as

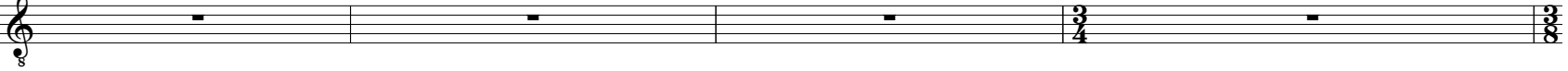
Bar. Still ly - ing on dew - y grass, born of the earth,

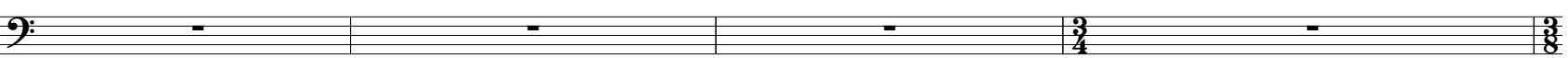
S **until m.370 each Soprano adds a single short sound to the loop - this can be anything; a sung note, a whistle, a cough, a tongue click, breath, sibilant, consonant . . . as long as the sound is short**

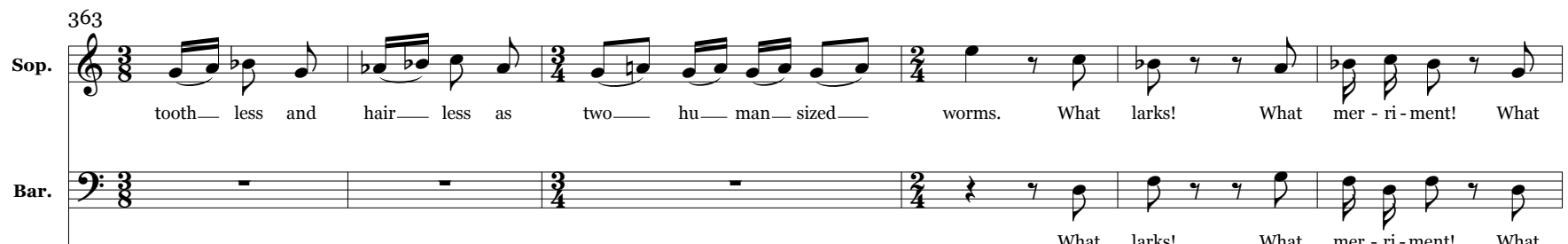
LP.1 

A **continue adding cells to loop**

LP.2 *fade in* 

T 


B 

363 


Sop. tooth - less and hair - less as two hu - man - sized worms. What larks! What mer - ri - ment! What

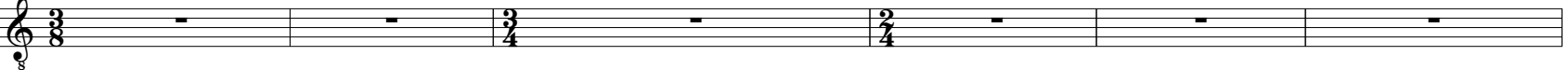
Bar. What larks! What mer - ri - ment! What

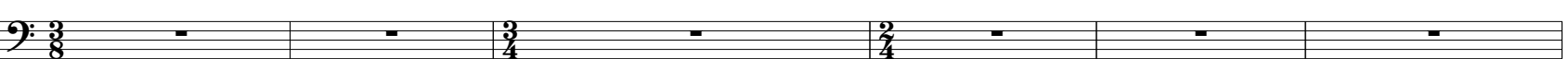
S **continue adding sounds to loop**

LP.1 

A **continue adding sounds to loop**

LP.2 

T 

B 

**c.20"** **c.8"**

368

Sop. in - fin - ite joy!

Bar. in - fin - ite joy!

S continue adding sounds to loop

LP.1 STOP ERASE BANK 0

A continue adding sounds to loop

LP.2 STOP ERASE BANK 0

T

B

LP.3 BANK 1 PLAY STOP

Pb. 1.17 (bang) c.8"

Detailed description: This page contains a musical score for Soprano (Sop.) and Baritone (Bar.) parts, along with instructions for Live Performance (LP) and Audio (A) tracks. The Soprano and Baritone parts begin at measure 368 with a triplet of eighth notes followed by a quarter note, with the lyrics 'in - fin - ite joy!'. Above the Soprano staff, there are two time markers: 'c.20"' and 'c.8"'. Below the Soprano staff, there are two empty staves labeled 'S' and 'A', both with the instruction 'continue adding sounds to loop'. To the right of these staves are two sets of performance instructions for LP.1 and LP.2, each consisting of a 'STOP' command (upward triangle), a double-headed arrow, and an 'ERASE BANK 0' command (downward triangle). Below the LP.2 instructions is another 'STOP' command (upward triangle). At the bottom of the page, there are three more tracks: LP.3, which has a 'BANK 1 PLAY' instruction (upward triangle) followed by a 'STOP' instruction (downward triangle); and Pb., which has a '1.17 (bang) c.8"' instruction (downward arrow). The Soprano and Baritone parts end with a double bar line at the end of the page.



# ODDITIES

## Goosey goosey gander

**c.10"**

♩ = 96c.

*mf*

S. *mf* Goos - ey goos - ey gan - der, where shall I

A. \_\_\_\_\_

T. *mf* Goos - ey gan - der where shall I

B. \_\_\_\_\_

Pb. **2.1 (honk) c.19"**

Pb. 

5 Sop. *p* \_\_\_\_\_  
Bye, \_\_\_\_\_

Bar. *p* \_\_\_\_\_  
Bye, \_\_\_\_\_

S. wan - der? Up - stairs and down - stairs and in my la - dy's cham - ber. There I met an old man who

A. \_\_\_\_\_

T. wan - der? Up - stairs, down - stairs, la - dy's cham - ber. Old \_\_\_\_\_ man \_\_\_\_\_

B. \_\_\_\_\_

Pb. **2.2 (quack) c.10"**

Pb. 

12 *f* *p sub.*

Sop. Ba - - - - by Bunt - - - - ing. Bye.

Bar. Ba - - - - by Bunt - - - - ing. Bye.

S would - n't say his prayers, so I took him by the left leg and threw him down the stairs.

A

T would - n't say his prayers, so I took him and threw him down the stairs.

B

Pb. 2.3 (clunk) C.2" | 2.4 (thunk) C.2"

20 *mp*

S Goos - ey goos - ey gan - der, where shall I wan - der? Up - stairs and down - stairs and

A *mp* Goos - ey goos - ey gan - der, where shall I wan - der? Up - stairs and down - stairs and

T *mp* Goos - ey gan - der, where shall I wan - der? Up - stairs, down - stairs,

B *mp* Goos - ey gan - der, where shall I wan - der? Up - stairs, down - stairs,

25 *f*

S in my la - dy's cham - ber. There I met an old man who/ Left leg and/

A *f* in my la - dy's cham - ber. There I met an old man who/ Left leg and/

T *f* la - dy's cham - ber. Old man/ Left/

B *f* la - dy's cham - ber. Old man/ Left/

Pb. 2.5 (thunk) C.2"


30

S Would - n't say his prayers, so I/ Left leg and/ There I met a man who/ Took him by the

A Would - n't say his prayers, so I/ Left leg and/ There I met a man who/ Took him by the

T Would - n't say his prayers, so I took him/ Old \_\_\_\_\_ man who/ Took \_\_\_\_\_

B Would - n't say his prayers, so I took him/ Old \_\_\_\_\_ man who/ Took \_\_\_\_\_

Pb.  **2.6 (crash) C.3"** | **2.7 (honk) C.1"** | **2.8 (quack) C.2"** | **2.9 (honk) C.1"**


35

S left leg and/ Left leg and/ Prayers, so I took him by the/ Man who/ Left leg and

A left leg and/ Left leg and/ Prayers, so I took him by the/ Man who/ Left leg and

T him and/ Him and/ Prayers, so I took/ \_\_\_\_\_ Man who/ Him and

B him and/ Him and/ Prayers, so I took/ \_\_\_\_\_ Man who/ Him and

Pb.  **2.10 (thunk) C.2"** | **2.11 (quack) C.2"** | **2.12 (honk) C.1"**


40

S *mp* threw him down the stairs. Goos - ey goos - ey gan - der, where shall I wan - der? Up - stairs and down - stairs and

A threw him down the stairs.

T *mp* threw him down the stairs. Goos - ey gan - der, where shall I wan - der? Up - stairs, down - stairs,

B threw him down the stairs.

Pb.  **2.13 (crash) C.3"** | **2.14 (quack) C.10"**

*p*

Sop. *p* Bye, Ba by

Bar. *p* Bye, Ba by

S in my la - dy's cham - ber. There I met an old man who would - n't say his prayers, so I

A

T la - dy's cham - ber. Old man would - n't say his prayers, so I

B

Pb.

50

Sop. *f* Bunt - - - - ing. *p* Bye.

Bar. *f* Bunt - - - - ing. *p* Bye.

S *f* took him by the left leg and threw him down the stairs. *p*

A

T *f* took him threw him down the stairs. *p*

B

Pb. 2.15 (crash) C.24"

attacca



32

*a little faster*

**c.9"**

68

LP.2

**BANK 0 RECORD**

**RECORD OVERDUB**

**STOP OVERDUB**

REVERSE

STOP

LP.3

**BANK 0 RECORD OVERDUB**

REVERSE

**STOP OVERDUB**

PLAYBACK continues

STOP

attacca

# I had a little nut tree

76

$\bullet = 92c.$

*p*

Bar.

I had a lit - tle nut tree.

S

*mp*

I had a nut tree, noth - ing would it bear

A

*mp*

I had a nut tree, noth - ing would it bear

LP.2

**ERASE BANK 0**

T

*mp*

I had a lit - tl nut tree, noth - ing would it bear

B

*mp*

I had a lit - tl nut tree, noth - ing would it bear

LP.3

**ERASE BANK 0**

Pb.

$\frac{4}{4}$

**2.16 (ting) c.10"**

82

S *mf*  
but a nut - meg and a pear. King of Spain's daugh - ter vis - it - ed me,

A *mf*  
but a nut - meg and a pear. King of Spain's daugh - ter vis - it - ed me,

T *mf* *p sub.*  
but a sil - ver nut - meg and a gol - den pear. The King of Spain's— daugh - ter came to vis - it me, and

B *mf* *p sub.*  
but a sil - ver nut - meg and a gol - den pear. The King of Spain's— daugh - ter came to vis - it me, and

86

S *p sub.*  
all for my nut — tree.

A *p sub.* **maintain the stresses of the melody not of the misaligned text:  
I had a lit-TLE nut TREE noth-ing would IT, etc.**  
*unis. mp*  
all for my nut — tree. I had a lit - tle nut tree, noth - ing would it

T *p*  
all — for the sake of my lit - tle nut tree. I tree

B *p*  
all for the sake of my lit - tle nut tree. I tree

Pb. **2.17 (ting) C.6"**

91

S

A *mf*  
bear but a sil - ver nut - meg and a gol - den pear. The King — of Spain's daugh - ter came to vis - it me,

T  
bear meg the daugh - - - -

B  
bear meg the daugh - - - -

Pb. **2.18 (ting) C.7"**

*rall.* \_\_\_\_\_ *a little slower*

Sop. *mf* I danced o'er the wa - ter, I danced o'er the sea, and all the

S *mf* I danced o'er the wa - ter, I danced o'er the sea, and all the

A *p sub.* and all for the sake of my lit - tle nut tree.

T - ter lit - tle

B - ter lit - tle

Pb. 2.19 (ting) C.4" || 2.20 (water) C.14"

**C.4"**

*tempo 1°* (♩ = 92c.)

Sop. birds in the air — they could-n't catch me.

S birds — in the air thy could-n't catch me. *mf* I had a lit - tle nut tree, noth - ing

A *mf* I had a lit - tle nut tree, noth - ing

T *mp* I had nut tree

B *mp* I had nut tree

Pb. 2.21 (birds) C.6" || 2.22 (ting) C.4" || 2.23 (birds) C.8"

S would it bear but a sil - ver nut - meg and a gol - den pear. The King of Spain's daugh -

A would it bear but a sil - ver nut - meg and a gol - den pear. The King of Spain's daugh -

T would it bear but sil - - - ver nut - - - - meg,

B would it bear but sil - - - ver nut - - - - meg,

Pb. 2.24 (ting) C.10"




109

S  
- ter came to vis - it me, and all for the sake of my lit - tle nut tree.

A  
- ter came to vis - it me, and all for the sake of my lit - tle nut tree.

T  
gol - - - den pear, my lit - tle nut tree.

B  
gol - - - den pear, my lit - tle nut tree.

Pb.  2.25 (birds) C.10"

attacca

# Little Polly Flinders

c.8"

c.5"

♩ = 86c.

114

Sop.  
Lit - tle Pol - ly Flin - ders sat a - mong the


Bar.  
Lit - tle Pol - ly Flin - ders sat a - mong the


S  
Ah, oo,

A  
Ah, oo,

T  
Ah, oo,

B  
Ah, oo,

Pb.  2.26 (clunk) C.17"



119

Sop. cin - ders, warm - ing her pret - ty lit - tle toes; her moth - er came and caught her and

Bar. cin - ders, warm - ing her pret - ty lit - tle toes; her moth - er came and caught her

S oh, oh, Ah,

A oh, oh, Ah,

T oh, oh, Ah,

B oh, oh, Ah,

Pb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  **2.27 (pop) C.3"**

126

Sop. smacked her naugh - ty daugh - ter for spoil - ing her nice — new clothes.

Bar. and smacked her naugh - ty daugh - ter for spoil - ing her

S oo, oh,

A oo, oh,

T oo, oh,

B oo, oh,

135

Bar. nice — new clothes.

S oh. Oo, oh, ah. *mp*

A oh. Oo, **unis.** oh, ah. *mp*

T oh. Oo, oh, ah. *mp*

B oh. Oo, oh, ah. *mp*

147

Sop. *pp* Lit - tle Pol - ly

Bar. *pp* Lit - tle Pol - ly Flin - ders sat a - mong the cin - ders,

S *pp* Ah, oh, Ah,

A *pp* Ah, oh, Ah,

T *pp* Ah, oh, Ah,

B *pp* Ah, oh, Ah,

155

Sop. Flin - ders sat a - mong the cin - ders, Lit - tle Pol - ly Flin - ders

S oh. Ah,

A oh. Ah,

T oh. Ah,

B oh. Ah,

164

Sop. *mf*  
sat a - mong the cin - ders.

S *mf* *pp*  
oh, oo, oo, oo.

A *mf* *pp*  
oh, oo, oo, oo.

T *mf*  
oh, oo, oo.

B *mf*  
oh, oo.

Pb. **2.28 (hiss) c.23"**  
attacca

# Polly put the kettle on

c.8"

177

Bar.  $\text{♩} = 86c.$  *mp*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the

S *p* *f* *p*  
Ah

A *p* *f* *p*  
Ah

T

B

Pb. **2.29 (water) c.16"**

183

Bar. ket - tle on, we'll all have tea. Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the

S. *p* Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the

A. *p* Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the

T. \_\_\_\_\_

B. \_\_\_\_\_

Pb.  \_\_\_\_\_ **2.30 (hiss) c.3"**

191

Sop. *mp* Su - key take it off a - gain, Su - key take it

Bar. ket - tle on, we'll all have tea.

S. ket - tle on, we'll all have tea.

A. ket - tle on, we'll all have tea.

T. \_\_\_\_\_

B. \_\_\_\_\_

Pb.  \_\_\_\_\_ **2.31 (hiss) c.13"**



198

Sop. *f p sub.* off a - gain, Su - key take it off a - gain, they've all gone a - way. Su - key take it off a - gain,

Bar. *p* Su - key take it off a - gain,

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *p* Su - key take it,

B. *p* Su - key take it,

Sop. *mf*  
Su - key take it off a - gain, Su - key take it off a - gain, they've all gone a - way.

Bar. *mf*  
Su - key take it off a - gain, Su - key take it off a - gain, they've all gone a - way.

S  
A  
T *mf*  
Su - key take it, Su - key off a - gain, they've all gone a - way.

B *mf*  
Su - key take it, Su - key off a - gain, they've all gone a - way.

*pp sub.*

Sop. *pp*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, we'll all have

Bar. *pp*  
Pol - ly put the ket - tle on,

S *pp*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, we'll

A *pp*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, Pol - ly put the

T *pp*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

B *pp*  
Pol - ly put the ket - tle on.

*accel.*

*pp*

Sop. *mf*  
tea. *pp* Su - key take it off a - gain,

Bar. *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on, we'll all have tea.

S *pp*  
all have tea. *pp* Su - key take it

A  
ket - tle on, we'll all have tea.

T  
Pol - ly put the ket - tle on, we'll all have tea.

B  
Pol - ly put the ket - tle on.

♩ = 98c.

225

Sop. Su - key take it off a - gain, Su - key take it off a - gain, they've all gone a - way.

S off a - gain, Su - key take it off a - gain, Su - key take it off a - gain, they've all gone a -

A *pp* Su - key take it off a - gain, Su - key take it off a - gain, Su - key take it off a - gain, they've

T

B

231

S - way. *pp* Pol - ly put the ket - tle on. Pol - ly

LP.1 BANK 0 RECORD STOP RECORD OVERDUB PLAY

A all gone a - way. *pp* Pol - ly put the ket - tle on.

LP.2 BANK 0 RECORD REVERSE

T

B

Pb. 2.32 (clunk) C.4"

238

S  
put the ket - tle on. Pol - ly put the ket - tle on.

LP.1

A  
Pol - ly put the ket - tle on. Pol - ly put the ket - tle on.

LP.2

T

B

STOP OVERDUB  
PLAYBACK continues

STOP  
RECORD OVERDUB  
PLAY

# c.10"

♩ = 126c.

245

Sop. *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

Bar. *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

S *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

LP.1

A *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

LP.2

T *mf*  
Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

B *mf*  
Pol - ly put the ket - tle on, Pol - ly put the

STOP OVERDUB  
PLAYBACK continues

FORWARD

2.33 (clunk) c.14"

2.34 (hiss) c.1"

2.35 (clunk) c.1"

Pb.



250

Sop. Pol - ly put the ket - tle on, we'll all have tea. Su - key take it off a - gain, Su - key take it

Bar. Pol - ly put the ket - tle on, we'll all have tea. Su - key take it off a - gain, Su - key take it

S Pol - ly put the ket - tle on, we'll all have tea. Su - key take it off a - gain, Su - key take it

LP.1 *fade out*

A Pol - ly put the ket - tle on, we'll all have tea. Su - key take it off a - gain, Su - key take it

LP.2 *fade out*

T Pol - ly put the ket - tle on, we'll all have tea. Su - key take it off a - gain, Su - key take it

B ket - tle on, Pol - ly put the ket - tle on, Su - key take it off a - gain,

Pb. **2.36 (hiss) C.3"** **2.37 (clunk) C.1"**

♩ = 86c.

257

Sop. off a - gain, Su - key take it off a - gain, they've all gone a - way.

Bar. off a - gain, Su - key take it off a - gain, they've all gone a - way.

S off a - gain, Su - key take it off a - gain, they've all gone a - way. *p* All gone a - way. All

LP.1 **STOP** **BANK 1 RECORD** **RECORD OVERDUB** **STOP** **PLAY**

A off a - gain, Su - key take it off a - gain, they've all gone a - way. *p* All gone a - way. All

LP.2 **STOP** **BANK 0 RECORD** **RECORD OVERDUB** **STOP** **PLAY**  
**ERASE BANK 0**

T off a - gain, Su - key take it off a - gain, they've all gone a - way. *p* All gone a - way.

B Su - key take it off a - gain, they've all gone a - way. *p* All gone a - way.

LP.3 **BANK 0 RECORD** **STOP**

Pb. **2.38 (hiss) C.6"**

c.8"

c.16"

265

S  
gone a - way.

LP.1  
STOP OVERDUB  
PLAYBACK continues  
HALF SPEED  
fade out  
STOP

A  
gone a - way.

LP.2  
STOP OVERDUB  
PLAYBACK continues  
HALF SPEED  
fade out  
STOP

T  
All gone a - way.

B  
All gone a - way.

LP.3  
RECORD OVERDUB  
PLAY  
STOP OVERDUB  
PLAYBACK continues  
HALF SPEED  
fade out  
STOP  
attacca

# Jack and Jill

269 ♩. = 94c.

Sop. *mp*  
Jack and Jill went up the hill to

Bar. *mp*  
Jack and Jill.

S

LP.1  
ERASE BANK 0  
NORMAL SPEED

A

LP.2  
ERASE BANK 0  
NORMAL SPEED

T

B

LP.3  
ERASE BANK 0

Pb. 2.39 (hum) c.13"

279

Sop. fetch a pail of wa - ter. and broke his crown, and Jill came tumb - ling af - ter.

Bar. Jack fell down, and Jill came tumb - ling af - ter. Up Jack got and

S

A

T

B

Pb. 2.40 (thunk) C.3"

286

Sop. Home did trot as fast as he could ca - per. To mend his head with vin - e - gar and brown pa - per.

Bar. home did trot. He went to bed with vin - e - gar and brown pa - per.

S

A

T

B

Pb. 2.41 (thunk) C.3"

293

S

A

T *mp whisper* Pa - per. Pa - per. Pa - per. Pa - per.

B *mp whisper* Pa - per. Pa - per. Pa - per. Pa - per.

LP.3 **BANK 0**  
**RECORD**  
**STOP**  
**PLAY**  
**NORMAL SPEED**

# c.10"

298

S  
A  
T  
B

Pa - per, pa - per. Pa - per, pa - per.

Pa - per, pa - per. Pa - per, pa - per.

LP.3

STOP OVERDUB  
▼  
PLAYBACK continues

attacca

## The muffin man

### c.7"

### c.7"

♩ = 58c.

301

S  
A  
T  
B

Oh. Oh. Oh.

*mf* > *pp* *pp*

*mf* > *pp* *gl.*

LP.3

HALF SPEED

STOP

BANK 2 RECORD  
▼  
NORMAL SPEED

RECORD OVERDUB  
▲ STOP ▼ PLAY  
▽

Pb. 2.42 (boom) c.8"

2

S  
A  
T  
B

Do you know the muf - fin man, the muf - fin

Do you know the muf - fin man, the muf - fin

LP.3

STOP OVERDUB  
▼  
PLAYBACK continues

317

S  
A  
T  
B

*ff* *p* *mp* *p*

man, the muf - fin man, do you know the muf - fin man who

man, the muf - fin man, do you know the muf - fin man who

LP.3

HALF SPEED

REVERSE

324

S  
A  
T  
B

lives down Dru - ry Lane? Yes, I know the muf - fin man.

lives down Dru - ry Lane? Yes, I know the muf - fin man.

LP.3

fade out

STOP

ERASE BANK 0 and BANK 2

Pb.

2.43 (boom) C.16"

**C.5"**

$\text{♩} = 112c.$

*mf*

331

Sop.

Do you know the muf - fin man, the muf - fin man, the muf - fin man,

S  
A  
T  
B

*mf*

Do you know the muf - fin man, the

Pb.

48  
336

Sop. do you know the muf - fin man who lives down Dru - ry Lane? Yes, I know the muf - fin man, the *mf*

Bar. Yes, I know the muf - fin man, the

S

A

T *mf*

B muf - fin man, the muf - fin man the muf - fin man, the

342

Sop. muf - fin man, the muf - fin man, yes, I know the muf - fin man who lives down Dru - ry Lane.

Bar. muf - fin man, the muf - fin man, yes, I know the muf - fin man who lives down Dru - ry Lane.

S

A

T muf - fin man, the man who lives down Dru - ry Lane.

B muf - fin man, the man who lives down Dru - ry Lane.

**attacca**

# A 93-year-old woman

348 **c.8"** **c.4"** ♩ = 56c. *pp sempre*

Bar. There is a nine - ty - three year old

S *pp sempre*

A *mm* *pp sempre* There is \_\_\_\_\_

T *mm* *pp sempre* There is \_\_\_\_\_

B *mm* *pp sempre* There is \_\_\_\_\_

Pb. **2.44 (whisper) c.12"**

352

Bar. *3:2* *3:2*

wo - man who lives in my clo - set. We have nev - er spo - ken.

S a nine - - - - ty - - - - three

A a nine - - - - ty - - - - three

T a nine - - - - ty - - - - three

B a nine - - - - ty - - - - three

Pb.  $\frac{4}{4}$  **2.45 (thud) c.5"**

357

Bar. I see her in the morn - ings when I reach in for a shirt to wear or a clean towel.

S year old

A year old

T year old

B year old

Pb.  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  **2.46 (thud) c.5"**

362

Bar. I see her when I put my socks in the white mesh ham - per at the end of the day. She

S wo - - - - man, a

A wo - - - - man, a

T wo - - - - man, a

B wo - - - - man, a

Pb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  **2.47 (whisper) c.17"**

367

Bar.

S

A

T

B

373

Bar.

S

A

T

B

Pb.

377

Bar.

S

A

T

B



381

Bar. sleep - ing ba - by. I don't think a - bout her ev - ery day.

S - three \_\_\_\_\_ year \_\_\_\_\_ old \_\_\_\_\_ wo - - - - - man, \_\_\_\_\_

A - three \_\_\_\_\_ year \_\_\_\_\_ old \_\_\_\_\_ wo - - - - - man, \_\_\_\_\_

T three \_\_\_\_\_ year \_\_\_\_\_ old \_\_\_\_\_ wo - - - - - man, \_\_\_\_\_

B - three \_\_\_\_\_ year \_\_\_\_\_ old \_\_\_\_\_ wo - - - - - man, \_\_\_\_\_

Pb. **2.49 (whisper) c.8"**

389

Bar. Al - most ev - ery day, I'd say. I have not named \_\_\_\_\_ her \_\_\_\_\_

S nine - - - - - ty - - - - - three \_\_\_\_\_

A nine - - - - - ty - - - - - three \_\_\_\_\_

T nine - - - - - ty - - - - - three \_\_\_\_\_

B nine - - - - - ty - - - - - three \_\_\_\_\_

# c.6"

395

Bar.

S *mf*

LP.1

A *mf*

LP.2

T *mf*

B *mf*

LP.3

(♩ = 56c.)

# c.18"

400

S *pp*

LP.1

A *pp*

LP.2

T *pp*

B *pp*

LP.3

Pb.

attacca

# The grand old Duke of York

♩ = 104c.

402 **3 soli** *mf*

S Oh, the grand old Duke of York, he had ten thou - sand men; he marched them up to the

LP.1 **ERASE BANK 0**

A

LP.2 **ERASE BANK 0**

T

B

LP.3 **ERASE BANK 0**

**ERASE BANK 0**

**NORMAL SPEED**

408

S top of the hill, and he marched them down a - gain. And when they were up, they were up. And

**3 soli** *mf*

A And when they were up, they were up. And

T

B

413

S when they were down, they were down. And when they were on - ly half - way up, they were nei - ther up nor

A when they were down, they were down. And when they were on - ly half - way up, they were nei - ther up nor

T

B

S down. Oh, the grand old Duke of York, he had ten thousand men; he marched them up to the

A down. Oh, the grand old Duke of York, he had ten thousand men; he marched them up to the

T **half of section** *mf* Oh, the grand old Duke of York, he had ten thousand men; he marched them up to the

B

**half of section** (*mf*)

S top of the hill, and he marched them down a - gain. And when they were up, they were up. And

A top of the hill, and he marched them down a - gain. And when they were up, they were up. And

T top of the hill, and he marched them down a - gain. And when they were up, they were up. And

B **half of section** (*mf*)

S when they were down, they were down. And when they were on - ly half - way up, they were nei - ther up nor

A when they were down, they were down. And when they were on - ly half - way up, they were nei - ther up nor

T when they were down, they were down. And when they were on - ly half - way up, they were nei - ther up nor

B **half of section** *mf* And when they were on - ly half - way up, they were nei - ther up nor

*poco accel.*

**tutti** (*mf*)

S down. Oh, the grand old Duke of York, he had ten thousand men; he

A down. Oh, the grand old Duke of York, he had ten thousand men; he

T down. Duke of York, thou - sand men; he

B down. Duke of York, thou - sand men; he

**tutti** (*mf*)

**tutti** (*mf*)

441

S *f*  
marched them up to the top of the hill, and he marched them down a - gain. Oh, the

A *f*  
marched them up to the top of the hill, and he marched them down a - gain. Oh, the

T *f*  
marched them up to the top of the hill, and he marched them down a, down a - gain. Oh, the

B *f*  
marched them up to the top of the hill, and he marched them down a, down a - gain. Oh, the

*accel.*  
*cresc.*

446

S *cresc.*  
grand old Duke of York, he had ten thou - sand men; he marched them up to the

A *cresc.*  
grand old Duke of York, he had ten thou - sand men; he marched them up to the

T *cresc.*  
grand old Duke of, Duke of York, he had ten thou - sand, thou - sand men; he marched them up to the

B *cresc.*  
grand old Duke of, Duke of York, he had ten thou - sand, thou - sand men; he marched them up to the

*faster again*  
*ff*

451

S *ff*  
top of the hill, and he marched them down a - gain. And when they were up, they were

A *ff*  
top of the hill, and he marched them down a - gain. And when they were up, they were

T *ff*  
top of the hill, and he marched them down a, down a - gain. And when they were up, they were,

B *ff*  
top of the hill, and he marched them down a, down a - gain. And when they were up, they were,

455

S  
up. And when they were down, they were down. And when they were on - ly half-way up.

A  
up. And when they were down, they were down. And when they were on - ly half-way up.

T  
they were up. And when they were down, they were, they were down. And when they were on - ly half-way up.

B  
they were up. And when they were down, they were, they were down. And when they were on - ly half-way up.

# MISHAPS

## Little Boy Blue

♩. = 44c.

*p*

S Lit - tle Boy Blue, come blow on your horn. The sheep's in the mea-dow, the cow's in the corn.

*p*

A Lit - tle Boy Blue, come blow on your horn. The sheep's in the mea-dow, the cow's in the corn.

*p*

T Lit - tle Boy Blue, come blow on your horn. The sheep's in the mea-dow, the cow's in the corn.

*p*

B Lit - tle boy, — lit - tle boy, —

Pb. **3.1 (glow) c.15"**

8

Sop. *p* Should I wake him?

Bar. *mp* No, not I, for

*pp* *mp*

S Where's the boy who looks af - ter the sheep? He's un - der the hay - cock fast a - sleep. Will — you wake him No, — not I, for

*pp* *mp*

A Where's the boy who looks af - ter the sheep? He's un - der the hay - cock fast a - sleep. Will you wake him? No, not I, for

*pp* *mp*

T Where's the boy who looks af - ter the sheep? He's un - der the hay - cock fast a - sleep. Will — you wake him No, — not I, for

*pp* *mp*

B lit - tle boy, — lit - tle boy, — Boy Blue, —

♩ = ♪ (♩ = 66c.)

# C.12"

14 *mf*

Bar. *pp*  
if I do he's sure— to cry.

S *pp*  
if I do he's sure— to cry.

A *pp*  
if I do he's sure to cry. Cry.

LP.2 **BANK 0**  
RECORD PLAY

T *pp*  
if I do he's sure to cry. Cry.

B *pp*  
Boy Blue, Blue.

LP.3 **BANK 0**  
RECORD PLAY

Pb. **3.2 (horn) C.18"**

attacca

## The north wind doth blow

(♩ = 66c.) *accel.* ♩ = 90c.

19

S

A *pp* *mp*  
Cry, cry, cry, cry, cry.

LP.2 **RECORD OVERDUB**  
**STOP OVERDUB**  
PLAYBACK continues

T *pp* *mp* *pp*  
Cry, cry, cry, cry, cry. The north wind,

B *pp* *mp* *pp*  
Cry, cry, cry, cry, cry. The north wind doth blow, and we shall have

LP.3 **RECORD OVERDUB**  
**STOP OVERDUB**  
PLAYBACK continues

Pb. **3.3 (wind) C.21"**

27

S

A

LP.2

T

B

LP.3

Pb.

STOP

STOP

3.4 (hiss) C.11"

north wind blows. Poor thing. He'll keep warm,

snow, and what will poor robin do then? Poor thing. He'll sit in the barn, to keep him-self warm, and

36

S

LP.1

A

LP.2

T

B

LP.3

**C.15"**

*pp*

poor thing.

**BANK 0 RECORD**

PLAY

STOP

*pp*

poor thing.

**BANK 2 RECORD**

PLAY

STOP

**unis.**

hide his head, poor thing.

**unis.**

hide his head un-der his wing, poor thing.

**BANK 2 RECORD**

PLAY

STOP

**attacca**



# Ding, dong, bell

## c.15"

♩ = 92.

42

S *mf* Pus - sy's in the well.

A *mp* Ding, dong, bell. *mf* Pus - sy's in the well.

T *mp* Ding, dong, bell. *mf* Pus - sy's in the well.

B *mp* Ding, dong, bell. *mf* Pus - sy's in the well.

LP.3

ERASE BANK 0

Pb. 3.5 (bell) c.27"

45

S *mf* Lit - tle Tom - my Flynn. Lit - tle Tom - my Stout. what a

A *mp* Who put him in? *mf* Lit - tle Tom - my Flynn. Who pulled him out? What a

T *mp* Who put him in? *mf* Lit - tle Tom - my Flynn. Who pulled him out? Lit - tle Tom - my Stout.

B *mp* Who put him in? *mf* Lit - tle Tom - my Flynn. Who pulled him out? Lit - tle Tom - my Stout.

49

S naugh - ty boy was that, to drown poor pus - sy cat, who ne'er did an - y harm, but killed all the mice in his

A naugh - ty boy was that, to drown pus - sy cat, who ne'er did an - y harm, but killed the mice in his

T to drown pus - sy cat, who ne'er did harm, but killed the mice in his

B who ne'er did harm, but killed all the mice in his

53

S  
fa - ther's barn.

A  
fa - ther's barn. *p* Ding, dong, bell.

LP.2  
BANK 1 RECORD OVERDUB  
PLAY  
STOP OVERDUB  
PLAYBACK continues

T  
fa - ther's barn. *p* Ding, dong, bell. Ding, dong. Ding, dong.

B  
fa - ther's barn. *p* Ding, dong, bell. Ding, dong. Ding, dong.

LP.3  
BANK 0 RECORD  
STOP RECORD OVERDUB  
PLAY

**c.20"**

58

S

LP.1  
BANK 1 PLAY  
STOP

A

LP.2  
HALF SPEED  
REVERSE

T  
Ding, dong. ding, dong.

B  
Ding, dong.

LP.3  
STOP OVERDUB  
PLAYBACK continues

Pb.  
3.6 (bell) c.29"

# Sing a song of sixpence

c.4"

c.4"

c.4"

c.4"

c.4"

♩ = 120c.

61

S

LP.1

A

LP.2

T

B

LP.3

Pb.

**BANK 1**  
PLAY  
fade in

fade out

STOP

ERASE BANK 1

NORMAL SPEED

fade out

STOP

ERASE BANK 0

FORWARD

mf

Sing a song of

mf

Sing a song of

mf

Sing a song of

mf

Sing a song of

3.7 (birds) c.26"

STOP

ERASE BANK 0

NORMAL SPEED

67

S

A

T

B

six - pence, a pock - et full of rye. Four and twen - ty black - birds baked in a pie. When the pie was

six - pence, a pock - et full of rye. Four and twen - ty black - birds baked in a pie. When the pie was

six - pence, a pock - et full of rye. Four and twen - ty black - birds baked in a pie. When the pie was

six - pence, a pock - et full of rye. Four and twen - ty black - birds baked in a pie. When the pie was

75

S o - pen'd the birds be - gan to sing. Now was - n't that a dain - ty dish to set be - fore the

A o - pen'd the birds be - gan to sing. Now was - n't that a dain - ty dish to set be - fore the

T o - pen'd the birds be - gan to sing. Now was - n't that a dain - ty dish to set be - fore the

B o - pen'd the birds be - gan to sing. Now was - n't that a dain - ty dish to set be - fore the

81

S King. Sing a song of six - pence, a pock - et full of rye. Four and twen - ty black - birds

A King. Sing a song of six - pence, a pock - et. *spoken* Four and twen - ty black - birds

LP.2 **BANK 0**  
RECORD PLAY RECORD OVERDUB

T King. Sing a song of six - pence, a pock - et full of rye. Four and twen - ty black - birds

B King. Sing a song of six - pence, a pock - et full of rye. Four and twen - ty black - birds

89

S baked in a pie. When the pie was o - pen'd the birds be - gan to sing. Now was - n't that a

A baked in a pie. When the pie was o - pen'd the birds be - gan to sing. Now was - n't that a

LP.2 STOP OVERDUB RECORD OVERDUB STOP OVERDUB  
PLAYBACK continues PLAYBACK continues

T baked in a pie. When the pie was o - pen'd the birds be - gan to sing. Now was - n't that a *spoken*

B baked in a pie. When the pie was o - pen'd the birds be - gan to sing. Now was - n't that a *spoken*

Pb. 3.8 (birds) C.5"

96

Sop. *f* The King was in his

S *spoken f* dain - ty dish to set be - fore the King. The King was in his

A *f* dain - ty dish to set be - fore the King. The King was in his

LP.2 REVERSE *fade out* FORWARD

T dain - ty dish. *f* The King was in his

B dain - ty dish. *f* The King was in his

LP.3 BANK 1 RECORD OVERDUB STOP OVERDUB PLAY PLAYBACK continues STOP

Pb. **3.9 (ting) C.10"**

104

Sop. count - ing house, count - ing out his mon - ey.

Bar. *f* The Queen was in the par - lour, eat - ing bread and

S count - ing house, count - ing out his mon - ey. The Queen was in the par - lour, eat - ing bread and

A count - ing house, count - ing out his mon - ey. The Queen was in the par - lour, eat - ing bread and

T count - ing house, count - ing out his mon - ey. The Queen was in the par - lour, eat - ing bread and

B count - ing house, count - ing out his mon - ey. The Queen was in the par - lour, eat - ing bread and

Pb. **3.10 (ting) C.6"**

110

Sop. The Maid was in the gar - den, hang - ing out the clothes,

Bar. hon - ey. The Maid was in the gar - den, hang - ing out the clothes,

S hon - ey. The Maid was in the gar - den, hang - ing out the clothes,

A hon - ey. The Maid was in the gar - den, hang - ing out the clothes,

T hon - ey. The Maid was in the gar - den, hang - ing out the clothes,

B hon - ey. The Maid was in the gar - den, hang - ing out the clothes,

Pb. **3.11 (thunk) C.2"**

116

Sop. when down — came a black — bird and pecked — off her

Bar. when down — came a black — bird and pecked — off her

S when down came an black - bird and

A when down came an black - bird and

T when down came an black - bird and

B when down came an black - bird and

Pb. **3.12 (pop) C.2"**

# c.16"

122

Sop.

Bar.

S

A

LP.2

T

B

LP.3

Pb.

attacca

# Buckle my shoe

## c.20"

126

S

A

LP.2

T

B

Pb.

*mf*  $\text{♩} = 86c.$

3 soli

128

S

A

bells of Saint Clem - ent's. "You owe me five far - things", say the bells of Saint Mar - tin's. "When will you

**3 soli**  
*cued from Altos*

$\text{♩} = 112\text{c.}$   
*mf*

T

Tom, Tom the pi - per's son stole a pig and a - way did run. The pig was eat, and Tom was beat, and Tom

B

**3 soli**  
*cued from Altos*

$\text{♩} = 96\text{c.}$

*mf*

129

132

S

Baa, baa black sheep, have you an - y wool? Yes sir, yes sir, three bags full. One for my mas - ter and

A

pay me?, say the bells of Old Bai - ley. "When I grow rich", say the bells of Shore - ditch.

**3 soli**  
*cued from Sopranos*

$\text{♩} = 40\text{c.}$   
*p*

T

went howl - ing down the street

B

Bye, Ba - by Bunt - ing, Dad - dy's



131

S one for my dame, and one for the lit - tle boy who lives down the lane.

A gone a - hunt - ing. He's gone to get a rab - bit skin to wrap the Ba - by Bunt - ing in.

T

B

**3 soli  
cued from  
Basses**

$\text{♩} = 108\text{c.}$   
*mf*

132 The King was

**3 soli  
cued from  
Altos**

$\text{♩} = 120\text{c.}$   
*p*

Goos - ey goos - ey gan - der, where shall I wan - der? Up - stairs and down - stairs and in my la - dy's cham - ber.

133

S in his count - ing house, count - ing out his mon - ey. The Queen was in the par - lour, eat - ing bread and hon - ey.

A Bye, Ba - by Bunt - - - ing.

T

B

**3 soli  
cued from  
Sopranos**

$\text{♩} = 116\text{c.}$   
*mf*

134

Oh, the grand old Duke of York, he had ten thou - sand men. He marched them up to the

**3 soli  
cued from  
Tenors**

$\text{♩} = 108\text{c.}$   
*p*

I had a lit - tle nut tree, noth - ing would it

♩ = 116c.

135

S

A *tutti*  
*cued from Tenors*  
*mp*  
One, two, buck - le my shoe. Three, four, o - pen the door.

T top of the hill.

B bear.



139

*tutti*  
*mp spoken*

S Buck - le my shoe. *cresc.* Buck - le my shoe. Three, four.

LP.1 **BANK 1**  
RECORD PLAY

A *cresc.*  
Five, six. Buck - le my shoe. One, two. Buck - le my shoe. Three, four.

T *tutti*  
*mp spoken*  
Buck - le my shoe.

B *tutti*  
*mp spoken*  
Buck - le my shoe.

LP.3 **BANK 1**  
RECORD OVERDUB PLAY **STOP OVERDUB** **PLAYBACK continues**

146

S *mf* Buck - le my shoe. Five, six. Buck - le my shoe. Buck - le my shoe. *f* Buck - le my shoe.

LP.1 *mf* Buck - le my shoe. Five, six. Buck - le my shoe. Buck - le my shoe. *f* Buck - le my shoe. **STOP**

T *mf* Buck - le my shoe. Five, six. Buck - le my shoe. Buck - le my shoe. *f* Buck - le my shoe.

B *mf* Buck - le my shoe. Buck - le my shoe. *f* Buck - le my shoe.

LP.3 **STOP** **attacca**

# The Red Shoes

## C.10"

♩ = 92c.

*pp*

*mf*

*pp*

151

S  
LP.1  
A  
T  
B

ah, oh.

ah, oh.

ah, oh.

ah, oh.

ah, oh.

ERASE BANK 0

3.15 (boom) C.15"

Pb.

158

Sop.  
S  
A  
T  
B

*p*

She saw them on her way home from school, down a quiet side street in the

*pp*

oo,

164

Sop.  
S  
A  
T  
B

*mf* *fp* *mf*

mid - dle of the oth - er - wise bust ling ci - ty. Red as the red - dest shade of

*mf* *fp* *mf*

mid - dle of the oth - er - wise bust ling ci - ty. Red as the red - dest shade of

*p* *mf* *pp*

red shoes,

3.16 (boom) C.10"

Pb.

170

Sop. *f* *mf* *mp* *p*  
 lip - stick, they gleamed on the side - walk with a fresh wet - ness She

S *f* *mf*  
 lip - stick, they gleamed on the side - walk

A *mf* *f* *mf* *mp*  
 they gleamed on the side - walk with a fresh wet - ness

T *mf* *f* *mf* *mp*  
 they gleamed on the side - walk with a fresh wet - ness

B

177

Sop. *pp*  
 knew them, the way they say one knows one's true love, at first sight.

S

A *pp*  
 at first sight.

T *pp*  
 at first sight.

B *p*  
 ah.

Pb.

184

S *pp* *mf* *pp*  
 (though she doubt - ed it la - ter for she had nev - er known that feel - ing be - fore, nor felt it a - gain, not

A *mf* *pp*  
 (though she doubt - ed it la - ter for she had nev - er known that feel - ing be - fore, nor felt it a - gain, not

T *mf* *pp*  
 (though she doubt - ed it la - ter for she had nev - er known that feel - ing be - fore, nor felt it a - gain,

B *pp* *mf* *pp*  
 (though she doubt - ed it la - ter for she had nev - er known that feel - ing be - fore, nor felt it a - gain,

189

Sop. *mp*  
It was a bit dif - fi - cult,

S *mf* 3:2 *p*  
e - ven when she met the man she e - ven - tual - ly ma - rried).

A *mf* 3:2 *p* *pp*  
e - ven when she met the man she e - ven - tual - ly ma - rried). It was

T *pp*  
It was

B *pp*  
It was

194

Sop. *mf*  
what with the crutch, to bend down to pick them up, un - zip her school-bag, and ca - rry the ex - tra weight

S

A *mp*  
dif - - - fi - cult to bend down to pick - - - them up,

T *mp*  
dif - - - fi - cult to bend down to pick - - - them up,

B *mp*  
dif - - - fi - cult to bend down to pick - - - them up,

199

Sop. *f* *p*  
home. But she man - aged. She nev - er e - ven bo - thered to look a - round to

S

A *fp*  
the ex - tra weight, the ex - - - - tra

T *fp*  
the ex - tra weight, the ex - - - - tra

B *fp*  
the ex - tra weight, the ex - - - - tra

204 *poco* *mf*

Sop. see if an - y - one was watch - ing her.

S (No one was).

A weight. (No one was). No

LP.2 **BANK 0 RECORD**

T weight. (No one was). No

B weight. (No one was).

LP.3 **BANK 0 RECORD**

Pb. **3.17 (boom) C.13"**

211 *p* *mf*

Sop. She tried to re - call the sto - ry

S She tried to re - call the sto - ry

A one, no one.

LP.2 **PLAY RECORD OVERDUB STOP OVERDUB PLAYBACK continues**

T one, no one.

B

LP.3 **PLAY RECORD OVERDUB STOP OVERDUB PLAYBACK continues**

219 *p*

Sop. as she slow - ly stru - ggled home.

S as she slow - ly stru - ggled home. No — one, —

LP.1

A *pp* No — one — was — there. —

LP.2

T No — one, — no one — was, — no —

B No one, — no — one, no — one, no one, no —

LP.3

**BANK 0**  
**RECORD**  
**OVERDUB**  
 ▼  
**PLAY**  
 ▽

226 *poco mf*

Sop. Was there a sol - dier in it? A crone? A mo - ther? Was the girl

S — no — one was — there, — no — one — was there, — no, —

LP.1

A Was there a sol dier No — one — was, — no — one was, no —

LP.2

T one, — no — one — was, no one was, — no —

B *poco mf* Was there a sol dier in it? A crone? A mo ther? Was the girl

LP.3

*mf* *mp*

Sop. lame, like her? It did - n't ma - tter; there was a new sto - ry

S no one was. —

LP.1 STOP ERASE BANK 0 *mp*

A one, a new sto ry

LP.2 STOP *mf* *mp*

T one. It did - n't ma - tter; there was a new sto - ry

B lame, like her? there was a new sto ry

LP.3 STOP

*mf*

Sop. now. Per - haps they would have been a bit more no - tice - a - ble than a

S

A now. Per haps, per

T now. Per - - - haps, per - - - -

B now. Per haps, per

$\text{♩} = 104c.$

247

Sop. pen - cil with teeth marks but no e - ra - ser, left be - hind care - less - ly by a strong young man, but she

S

A haps, per haps, per haps, haps, *cresc.*

T - haps, per - - - haps, per - - - - haps, *cresc.*

B haps, per haps, per haps, haps,



252 *f*

Sop. hid — them well. She nev - er wore them, of course. She knew what would hap - pen.

S. She nev - er wore them, of course. She knew what would hap - pen.

A. *poco*

T. *poco* *f* per - - - haps. She nev - er wore them, of course. She knew what would hap - pen.

B. *poco* per haps.

257

Sop. But she took them out oc - ca — sion - ally to look at them.

S. But she took them out oc - ca — sion - ally to look at them. (*p*) (When? What did she

A.

T. But she took them out oc - ca — sion - ally to look at them. (*p*) (When? What did she

B.

263 *mp* ♩ = 92c.

Sop. When she died

S. *mf* feel at those times?) *mp* (from na - tural *mf* cau - ses; *p* it's not im - por - tant what

A. *pp* la la la la la la la

T. *mf* feel at those times?) *pp* la la la la la la la

B. *p* at those times?) *mf* *pp*

3.18 (boom) c.6"



280 *f* *mp*

Sop. chil - dren. She had re - quest - ed for them to be

S. chil - dren. ah. She had re - quest - ed for them to be

A. chil dren. ah. She had re quest ed for them to be

T. chil - dren. ah.

B. chil dren. ah.

Pb.  $\frac{4}{4}$   $\blacktriangledown$  3.19 (boom) C.6"

*fp* *ff* *p* unis. *mp*

287

Sop. put on her feet for the fu - neral and they were. She did not star - tle the

S. put on her feet for the fu - neral and they were. She did not star - tle the

A. put on her feet for the fu neral and they were. She did not star tle the

T. for the fu - neral and they were. She did not star - tle the

B.

unis. *mp*

293

Sop. mourn - ers, by ri - sing from the coff - in du - ring the

S. mourn - ers, (a quite ad - mira - ble num - ber, rea - lly) by ri - sing from the coff - in du - ring the

A. mourn - ers, la la la la la la la la la by ri - sing from the coff - in du - ring the

T. mourn - ers, la la la la la la la la la by ri - sing from the coff - in du - ring the

B.

3:2

297 *mf* *pp*

Sop. last hymn and dan - cing out the church. More than one per - son, how - ev - er, did

*unis.* *mf* *pp*

S last hymn and dan - cing out the church. More than one per - son, how - ev - er,

*mf* *pp*

A last hymn and dan cing out the church. More than one per son, how ev er, did

*mf* *pp*

T last hymn and dan - cing out the church. More than one per - son, how - ev - er, did

*unis. pp*

B did

301

Sop. no - tice that the shoes did not fit.

*unis. mf mp*

S (Were they too small? Too big?)

A no tice that the shoes did not fit.

T no - tice that the shoes did not fit, did not fit.

B no tice that the shoes did not fit, did not fit.

305 *pp mp*

Sop. but of course no one said an - y - thing. She was bu - ried, and the shoes were bu - ried

*mp*

S and the shoes were bu - ried

*pp unis. mp*

A but of course no one said an y thing. She was bu ried, and the shoes were bu ried

T

B ah, oh.

*f*

311 *f* *mp* *mf*

Sop. with her. And that was the end of that sto - ry.

S with her. And that was the end of that sto - ry.

A with her. And that was the end of that sto ry.

T

B

317 *f* *solo f*

Sop. And if I told you that the girl's name was Ca - thy,

S *solo f* And if I told you that the girl's name was Ca - thy, that the

S *solo f* And if I told you that the girl's name was Ca - thy,

A *solo f* And if I told you that the girl's name was Ca thy, that the

A *solo f* And if I told you that the girl's name was Ca - thy,

A *solo f* And if I told you that the girl's name was Ca - thy,

T

B

319

*poco dim.*

Sop.

that the town was— small that she was not lame, that the

*poco dim.*

town was— small that she was not lame, that the shoes were

*poco dim.*

S

that the town was— small that she was not lame, that the shoes

*poco dim.*

that the town was— small that she was not lame, that

*poco dim.*

town was— small that she was not lame, that the shoes were

*poco dim.*

A

that the town was— small that she was not lame, that the shoes

*poco dim.*

that the town was— small that she was not lame, that the

*poco dim.*

that the town was— small that she was not lame, that

T

B

321 *mf* *f*

Sop. shoes were from Marks & Spen-cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

S from Marks & Spen - cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

S were from Marks & Spen - cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

A the shoes were from Marks & Spen-cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

A from Marks & Spen cer, and that they were a love ly shade of rich, wood sy green,

*mf* *f*

A were from Marks & Spen - cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

A shoes were from Marks & Spen-cer, and that they were a love - ly shade of rich, wood - sy green,

*mf* *f*

A the shoes were from Marks & Spen-cer, and that they were a love - ly shade of rich, wood - sy green,

T

B

325 *mf* *mp*

Sop. And if I told you that the girl's name was Ca - thy,

*tutti mf* *mp*

S And if I told you that the girl's name was Ca - thy, that the town was a

*tutti mf* *mp*

A And if I told you that the girl's name was Ca thy, that the town was a

*mf*

T And if I told you that the girl's name was Ca - thy,

B

330

*mp* *p* *p* *mp* *p*

Sop. that the town was a small vill - age that she was not lame, that the shoes were from Marks &

S small vill - age that she was not lame, that the shoes were from Marks & Spen - cer, and

A small vill age that she was not lame, that the shoes were from Marks & Spen cer, and

T that the town was a small vill - age that she was not lame, that the shoes were from Marks &

B that she was not lame, that the shoes were from Marks &

334

*f* *f* *f* *f*

Sop. Spen - cer, and that they were a love - ly shade of rich, wood - sy green,

S that they were a love - ly shade of rich, wood - sy green,

A that they were a love ly shade of rich, wood sy green,

T Spen - cer, and that they were a love - ly shade of rich, wood - - - sy green,

B Spen cer, and that they were a love ly shade of rich, wood sy green,

339

*p* *p* *p*

Sop. And if I told you that the girl's name was Ca - thy, that the town was a small vill - age in

S And if I told you that the girl's name was Ca - thy, that the town was a small vill - age in

A And if I told you that the girl's name was Ca thy, that the town was a small vill age in

T

B



344

Sop. Kent, that she was not lame, that the shoes were from Marks & Spen - cer,

S Kent, that she was not lame, that the shoes were from Marks & Spen - cer,

A Kent, that she was not lame, that the shoes were from Marks & Spen cer,

T *p* and

B *p* and

349

Sop. *pp* would you be - lieve me?

S *pp* would you be - lieve me?

A *pp* would you be lieve me?

T that they were a love - ly shade of rich, wood - sy green, *pp* would you be - lieve me?

B that they were a love ly shade of rich, wood sy green, *pp* would you be lieve me?

356


Sop. *p* would you be - lieve me? would you be - lieve

S would you? Would?

A would you be lieve me? Would you?

T would you be - lieve me? would you be - lieve

B would you be lieve me? would you be lieve

Pb.  3.20 (boom) C.10"

 3.21 (boom) C.9"

362 *ppp*

Sop. *ppp* me?

S *ppp* ah. *f pp sub.*

A *ppp* ah. *f pp sub.*

T *ppp* me? ah. *f pp sub.*

B *ppp* me? ah. *f pp sub.*

**attacca**

# It's raining, it's pouring

## c.20"

♩ = 84c.

367

S

A

T

B

Pb. **3.22 (rain) c.64"**

**3.23 (boom) c.10"**

372 *pp*

S Here am I. Here am I. Here am I. Here am

A *pp* Here am I. Here am I. Here am I. Here am

T

B

340  $\text{♩} = 56c.$

S I.

A I. *p*

T *ff* *molto* *p*

B *mp* *p*

It's rain - ing, it's pour - ing, the old man's snor - ing, he went to bed to mend his head and

The old man's snor - ing, he went to bed to mend his head and

He went to bed to mend his head and

347 *p*

S Could - n't get up.

LP.1 **BANK 0 RECORD**

A could - n't get up in the morn - ing. Could - n't get up.

LP.2 **BANK 2 RECORD** **PLAY**

T could - n't get up in the morn - ing. Could - n't get up.

B could - n't get up in the morn - ing. Could - n't get up.

LP.3 **BANK 2 RECORD OVERDUB** **PLAY** **STOP OVERDUB** **PLAYBACK continues** **STOP**

# c.10"

(♩. = 56c.)

353

Sop. *pp* *f* *p*  
Here \_\_\_\_\_ am

Bar. *pp* *f* *p*  
Here \_\_\_\_\_ am

S \_\_\_\_\_

LP.1 **PLAY** **STOP**

A \_\_\_\_\_

LP.2 **STOP**

T \_\_\_\_\_

B \_\_\_\_\_

LP.3 **BANK 1 PLAY** **HALF SPEED** **STOP**

Pb. **3.24 (crack) c.26"**

# c.30"

358

Sop. I. \_\_\_\_\_

Bar. I. \_\_\_\_\_

S \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_

B \_\_\_\_\_

Pb. **3.25 (boom) c.30"**







