

# an Hypallage

melodrama for mezzo-soprano, baritone, and harp/piano

Love is certainly, at least alphabetically, one of the most

A gitating

B ewitching

C onfounded

D evilish affairs of life—the most

E xtravagant

F utilitous

G alligaskinish

H andy-dandyish

I racundulous (there is no K to it) and

L yrical of all human passions: at the same time, the most

M isgiving

N innyhammering

O bstipating

P ragmatical

S tridulous

R idiculous—though bye the bye the R should have gone first—But in short 'tis of such a nature, as my father once told my Uncle Toby upon the close of a long dissertation upon the subject— 'You can scarce' said he, 'combine two ideas together upon it, Brother Toby, without an hypallage'—'What's that?' cried my Uncle Toby.

The cart before the horse, replied my father—

—text from *Tristram Shandy*, Volume VIII, by Laurence Sterne

for Kate Sullivan, and  
Marshall McGuire,  
harpist

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Baritone

Love is certainly

one of the most

Agitating

Bewitching

Confounded

Devilish affairs of life—

the most

Extravagant

Futilitous

Galligaskinish

Handy-dandyish

Iracundulous

Lyrical of all human passions:

at the same time, the most

Misgiving

Ninnyhammering

Obstipating

Pragmatical

Stridulous

Ridiculous—

But in short 'tis of such a nature,  
as my father once told my Uncle Toby upon  
the close of a long dissertation upon the  
subject—

‘You can scarce,’

said he,

‘combine two ideas together upon  
it, Brother Toby, without an  
hypallage’—

cried my Uncle Toby.

‘The cart before the horse’,  
replied my father—

Mezzo-soprano

Love...

at least alphabetically

A

B

C

D

E

F

G

H

I

(there is no K to it)

L

M

N

O

P

S

R

though bye the bye the R should have  
gone first—

‘You can scarce,’

‘combine two ideas together upon  
it... ..without an  
hypallage’—

‘What’s that?’

‘The cart before the horse’,

*hypallage*; the reversal of the expected syntactic relation between two words, as in “her beauty’s face” for “her face’s beauty.” Sometimes used loosely to mean *metonymy*.

*futilitous*; futile.

*galligaskinish*; from ‘galligaskins’, ‘breeches’.

*iracundulous*; irascible.

*obstipating*; constipating.

*stridulous*; making a shrill, jarring sound.

- 1 Accidentals only apply to the notes they immediately precede.
- 2 Harp lowest two strings should be tuned to C and D. All chords should be performed as simultaneous attacks.
- 3 Singers should perform with a light, folkish tone and with minimal vibrato.
- 4 Mezzo-soprano should sing the letter names exactly as they are pronounced in English. So H is pronounced ‘Aitch’, for example.
- 5 Text in black is **spoken**, in a natural manner.
- 6 See end of score for piano ossias.

$\downarrow = 52$

Handwritten musical score for a piece titled "HARP". The score is written on a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily marked with accidentals (flats and naturals). The notation includes various dynamic markings (p, mf, f) and articulation marks (accents, slurs). The score is divided into measures by bar lines, with some measures containing multiple staves of music. The overall style is that of a handwritten musical manuscript.

Handwritten musical score for "The Rose Tree". The score is written for three parts: M-S (Mezzo-Soprano), BAR (Baritone), and HP (Harp). The lyrics are: "LOVE... AT LEAST ALTHOUGH BE TIC-A-TOE ONE OF". The score includes various musical notations, including time signatures (5:4, 3:2, 7:8), dynamics (f, p), and performance markings (sfz, p). The score is divided into two systems, with the second system starting with a key signature change to B-flat major. The score is written in a handwritten style, with some corrections and annotations.



Handwritten musical score for three staves: M-S (Melody), BAR (Baritone), and HP (Harp). The score includes lyrics and various musical notations such as dynamics, articulation, and fingerings.

**M-S (Melody):**

- Staff 1: Treble clef, key signature of one flat (B-flat). Dynamics: *f*, *mf*. Articulation: *p*. Fingerings: 5, 4, 3, 4.
- Staff 2: Treble clef, key signature of one flat (B-flat). Dynamics: *f*, *mf*. Articulation: *p*. Fingerings: 5, 4, 3, 4.

**BAR (Baritone):**

- Staff 1: Treble clef, key signature of one flat (B-flat). Dynamics: *f*, *mf*. Articulation: *p*. Fingerings: 5, 4, 3, 4.
- Staff 2: Treble clef, key signature of one flat (B-flat). Dynamics: *f*, *mf*. Articulation: *p*. Fingerings: 5, 4, 3, 4.

**HP (Harp):**

- Staff 1: Treble clef, key signature of one flat (B-flat). Dynamics: *mf*, *p*. Articulation: *f*. Fingerings: 5, 4, 3, 4.
- Staff 2: Treble clef, key signature of one flat (B-flat). Dynamics: *mf*, *p*. Articulation: *f*. Fingerings: 5, 4, 3, 4.

**Lyrics:**

(OF) THE MOST GIT-A TING BE WITCH ING

**Other markings:**

- Section markers: A, B, AB, FB.
- Rehearsal mark: 1B.
- Dynamic markings: *f*, *mf*, *p*.
- Articulation markings: *p*.
- Fingering markings: 5, 4, 3, 4.

Handwritten musical score for 'M-5' and 'BAR'. The score is written on two systems of staves. The first system includes staves for 'M-5' and 'BAR'. The second system includes staves for 'HP' and 'BAR'. The score is written in a complex, multi-measure format with various time signatures (3:2, 5:4, 7:8) and dynamic markings (p, ff, fff, mfz, sfz). The notation includes notes, rests, and various symbols (circles, squares, triangles) indicating specific musical elements. The score is written in a style that suggests it is a working draft or a composer's sketch.

2A

Handwritten musical score for three staves: M-S, BAR, and Hp.

**M-S Staff:** Features a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord (D) at the beginning, followed by a series of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

**BAR Staff:** Features a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *ppp* (pianississimo).

**Hp Staff:** Features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *mfz* (mezzo-forte).

**Lyrics:** A - FAIRS OF LIFE THE MOST EX -

**Annotations:** The score includes various musical notations such as accidentals (sharps, flats, naturals), ties, and slurs. There are also handwritten notes like "3:2" and "5:4" indicating specific intervals or ratios. Chord symbols in circles (e.g., (D), (Bb), (Gb), (Ab), (Eb)) are present throughout the score.

2B

m-s

BAR

HP

Handwritten musical score for voice and piano. The score is written on two systems of staves. The top system is for the voice (m-s) and the bottom system is for the piano (HP). The music features complex rhythmic patterns with various time signatures (5:4, 3:2, 7:8, 9:8) and dynamic markings (ff, p, mfz). The lyrics are: TRA-VA-GAN I FU-TIL-IT-OUS GALL-I-GAS. The piano part includes chords and arpeggios, with some notes circled in blue ink. The score is marked with bar lines and includes a key signature of one flat (B-flat).

m-S

BAR

HP

Handwritten musical score for a piece titled "Handy Dan". The score is written on two systems of staves, each with a treble and bass clef. The music is characterized by complex rhythmic patterns, including 5:4, 7:8, and 3:2 time signatures, and various dynamic markings such as *f*, *p*, *ff*, *mf*, and *pp*.

The lyrics are written below the staves and include: (G) (GAS) KIN ISH, HAN DY DAN DY ISH?, I\*, RA CUN, R\* RA CUN DU LOUS, and RA CUN DU LOUS. The score also includes a section marked "PIERCELY" and "TABLE 8".

At the bottom of the page, there is a note: "(PESANTE) \*PRONOUNCE AS 'AYE' - RAGUNDULOUS".



3A

(SLIGHTLY DETACHED)

M-S

BAR

(CUN) DU LOVS (THERE) IS NO K TO IT

(OVS)

3:2 5:4 5:4 5:4 5:4 5:4 3:2

p

HP

(Loco) NAT. TABLE

(NAT.)

7 4 7 4 7 4 7 4 7 4 7 8

3:2 5:4 5:4 5:4 5:4 5:4 5:4 7:8

p






Handwritten musical score for the song "At the Same Time". The score is written on two staves: the top staff is for the vocal line (treble clef) and the bottom staff is for the piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are "AT THE SAME TIME". The piano part features a repeating rhythmic pattern of eighth and sixteenth notes, with triplets and 3:2 ratios indicated. The vocal line consists of a single melody line with lyrics written below it.

Handwritten musical score for the song "At the Same Time". The score is written on two staves: the top staff is for the vocal line (treble clef) and the bottom staff is for the piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are "AT THE SAME TIME". The piano part features a repeating rhythmic pattern of eighth and sixteenth notes, with triplets and 3:2 ratios indicated. The vocal line consists of a single melody line with lyrics written below it.

**BAR**

AT THE SAME TIME

AT THE SAME TIME—



LUGUBRIOUSLY

TABLE

(ff) ३

HP

5ffz

५१३

4A

AS IF HURRIEDLY

Handwritten musical score for M-S, BAR, and HP parts, featuring complex rhythms and dynamic markings.

**M-S:** Treble clef. Dynamics: *ff*, *sfz*, *f*, *mf*. Rhythmic markings:  $3:2$ ,  $5:4$ ,  $5:6$ ,  $3:2$ . Includes a measure marked "5 (TIME)".

**BAR:** Treble clef. Dynamics: *ff*, *sfz*, *f*, *mf*. Rhythmic markings:  $3:2$ ,  $5:4$ ,  $3:2$ . Includes a measure marked "5".

**HP:** Treble and Bass clefs. Dynamics: *ff*, *sfz*, *f*. Rhythmic markings:  $9:8$ ,  $3:2$ ,  $5:4$ . Includes a measure marked "5" and a section labeled "NAT LOCO".

**Lyrics:** THE — MOST — MIS-GIV-ING NI — NNY-HA-MMER-ING OB-STIP-A-TING PRAG-MAT-IC — AL

**Chord Symbols:**  $F\sharp G\sharp$ ,  $F\sharp G\sharp B\flat$ ,  $E\flat B\flat$ ,  $E\flat G\flat A\flat B\flat$ .

4B

Handwritten musical score for three parts: M-S, BAR, and HP.

**M-S (Melody):** Features a vocal line with lyrics: "THOUGH BYE-BYE THE SHOULD HAVE GONE FIRST". It includes dynamic markings like *pp* and *mf*, and various time signature changes (5:4, 3:2).

**BAR (Bass):** Accompanies the melody with lyrics: "STRI- DU-LOUS RID-IC -U- LOUS". It includes dynamic markings like *mf* and *f*, and time signature changes (3:2, 5:4).

**HP (Harmonica):** Provides harmonic support with complex rhythms and time signature changes (7:8, 5:4, 7:6, 3:2). It includes dynamic markings like *mf* and *pp*, and circled chord symbols (G4, B4, D4).

The score is written on three systems of staves, with a key signature of one sharp (F#) and a common time signature of 4/4 at the beginning.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves: the top staff for the vocal line (labeled "M-S") and the bottom staff for the piano accompaniment (labeled "BAR").

The vocal line begins with a treble clef and a key signature of one flat (B-flat). It includes lyrics: "BUT IN SHORT 'TIS OF SUCH A NATURE". The vocal line is marked with dynamics: *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) later. There are also markings for "FIR" and "ST" under the first few notes.

The piano accompaniment is written in bass clef. It features a 3:2 triplet rhythm, indicated by a bracket and the ratio "3:2" under the first few notes. The piano part includes various musical notations such as eighth notes, quarter notes, and rests.

The lyrics are written below the piano staff: "BUT IN SHORT 'TIS OF SUCH A NATURE".

[illegible]

SAME TEMPO

5A

SHORT!

M-S

BAR

(-TURE)

SPOKEN (NATURALLY):

AS MY FATHER ONCE TOLD MY  
UNCLE TOBY UPON THE CLOSE OF A  
LONG DISSERTATION UPON THE  
SUBJECT

SHORT!

Hp

(CANTABILE)

YOU CAN SCA RCE

YOU CAN SCA RCE SAID HE

mf

f

mf

5

4

5:4

3:2

9:8

5:6

5:4

5:4

3:2

5:4

9:8





Handwritten musical score for three parts: M-S, BAR, and Hp.

**M-S:** Treble clef, 7/8 time signature. Lyrics: "WITH-OUT AN HY- PALL-AGE". Dynamics:  $f$ ,  $ff$ . Rhythmic markings:  $5:4$ ,  $7:8$ . Includes a "CHEST VOICE:" section with  $pp$  dynamics and a 3:2 ratio.

**BAR:** Bass clef, 7/8 time signature. Lyrics: "WITH-OUT AN HY- PALL-AGE". Dynamics:  $f$ ,  $ff$ . Rhythmic markings:  $5:4$ ,  $7:8$ .

**Hp:** Treble and Bass clefs, 7/8 time signature. Lyrics: "WITH-OUT AN HY- PALL-AGE". Dynamics:  $f$ ,  $ff$ . Rhythmic markings:  $9:8$ ,  $7:8$ ,  $3:2$ ,  $5:4$ . Includes a "(LOCO)" section and a "(AS IF INTERRUPTED)" section with a 5/4 time signature.

\*NB: TREATED HERE AS IF PRONOUNCED 'HY-PA-LARGE', RATHER THAN 'HY-PA-LIDGE'



6A

Handwritten musical score for three parts: M-S (Melody), BAR (Bass), and Hp (Harmonica).

**M-S (Melody):** The melody begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various intervals and accidentals. A bracket labeled "5:4" spans the first two measures, and another bracket labeled "3:2" spans the next two measures. The melody is marked with dynamics: *pp* (pianissimo) at the start, *ppp* (pianissimissimo) in the middle, and *p* (piano) later. A phrase "HEAD VOICE:" is written above the melody. The lyrics "CRIES" are written below the first measure, and "my UN-CLE TO BY" are written below the next four measures. The melody ends with a final note marked *ppp*.

**BAR (Bass):** The bass line is written in a bass clef. It features a melodic line with various intervals and accidentals. A bracket labeled "5:4" spans the first two measures, and another bracket labeled "3:2" spans the next two measures. The bass line is marked with dynamics: *pp* (pianissimo) at the start, *ppp* (pianissimissimo) in the middle, and *p* (piano) later. The lyrics "THE CART BE-FORE THE" are written below the first three measures, and "THE CART BE-FORE THE" are written below the next three measures.

**Hp (Harmonica):** The harmonica part is written in a treble clef. It features a melodic line with various intervals and accidentals. A bracket labeled "5:4" spans the first two measures, and another bracket labeled "3:2" spans the next two measures. The harmonica part is marked with dynamics: *pp* (pianissimo) at the start, *ppp* (pianissimissimo) in the middle, and *p* (piano) later. The lyrics "THE CART BE-FORE THE" are written below the first three measures, and "THE CART BE-FORE THE" are written below the next three measures.

**Other markings:** The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, including "5:4" and "3:2" ratios, and a bracket labeled "5:4" spanning the first two measures of the M-S part.

6B

## POCO RALL.

Handwritten musical score for voice and piano, titled "POCO RALL." (Poco Rallentando).

The score is written for three parts: M-S (Melody/Staff), BAR (Bass/Staff), and Hp (Piano/Staff).

**M-S (Melody/Staff):**

- Key signature: B-flat major (two flats).
- Time signature: 7/8.
- Lyrics: (THE) HORSE RE-PLIED my FA- THER
- Tempo: POCO RALL.
- Performance markings: *pppp* (pianissimo) above the final measure.

**BAR (Bass/Staff):**

- Key signature: B-flat major (two flats).
- Time signature: 3/2.
- Lyrics: (THE) HORSE RE-PLIED my FA- THER
- Performance markings: *pppp* (pianissimo) below the final measure.

**Hp (Piano/Staff):**

- Key signature: B-flat major (two flats).
- Time signature: 3/2.
- Performance markings: *pp* (piano) above the first measure, *ppp* (pianissimo) below the final measure.

Handwritten annotations include a large "4" and "5" below the M-S staff, and a circled "A" and "G" below the Hp staff.

FLEMINGTON, VIC 3031 04/04/08

# OSSIAS FOR PERFORMANCE OF AN HYPALLAGE WITH PIANO

7A

## PAGE 1, SYSTEM 3, LAST BEAT

(DELICATO)

LOCO

mf

mfz

## PAGE 2, SYSTEM 2, 4TH BEAT OF 4

(LOCO)

mfz

p



PAGE 6, SYSTEM 1, SECOND  $\frac{5}{4}$

FB

Handwritten musical score for a system with two staves. The top staff has a treble clef and a 5/4 time signature. It contains a series of chords and rests, with a dashed box around a group of chords. The bottom staff has a bass clef and contains corresponding chords and rests. Pedal points are indicated by 'PED' markings below the bottom staff. Rhythmic markings '3:2' are placed between measures.

NB  $\frac{F}{\text{b}} = 208$