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.

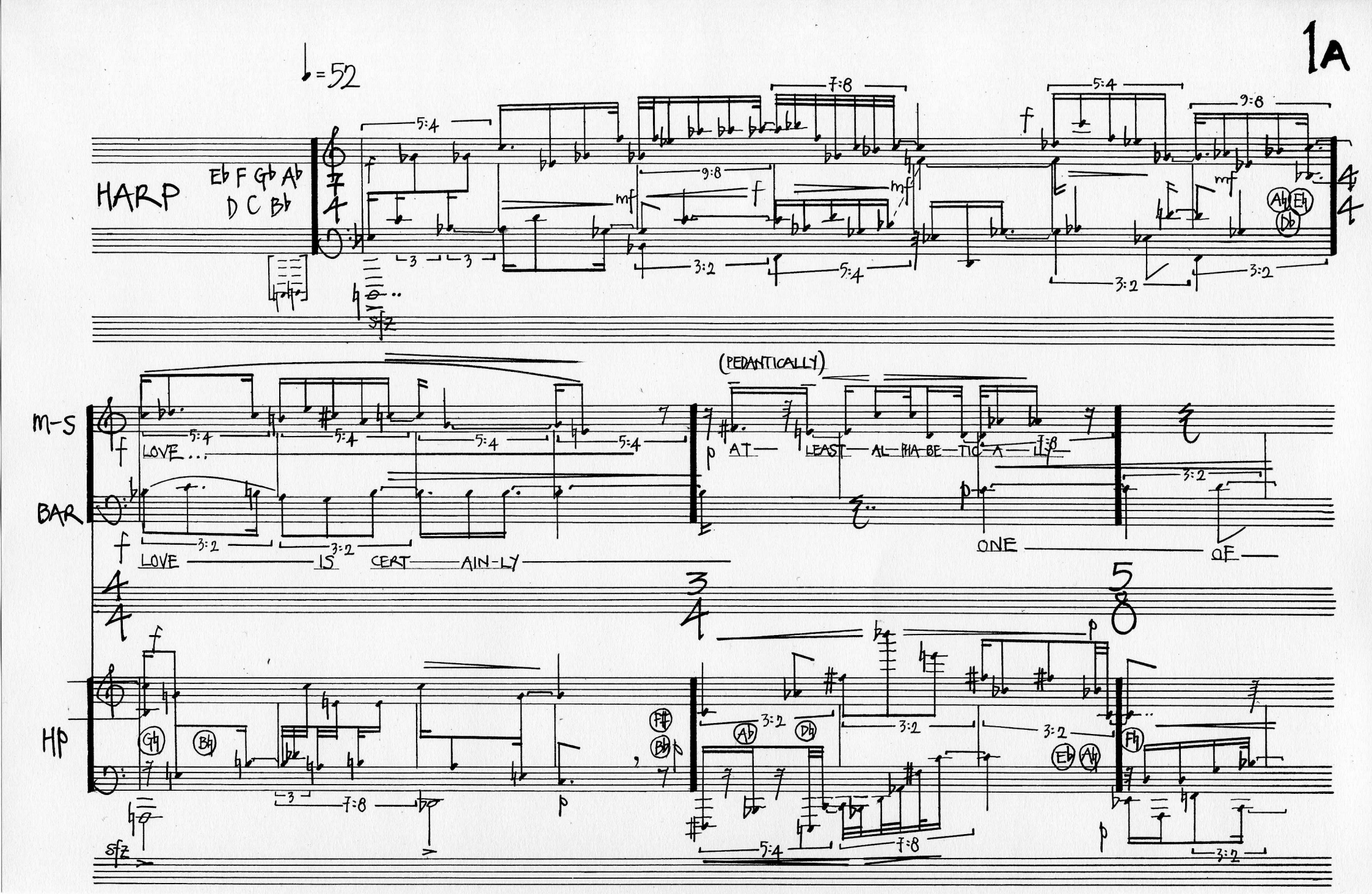
2 Harp lowest two strings should be tuned to C and D. All chords should be performed as simultaneous attacks.

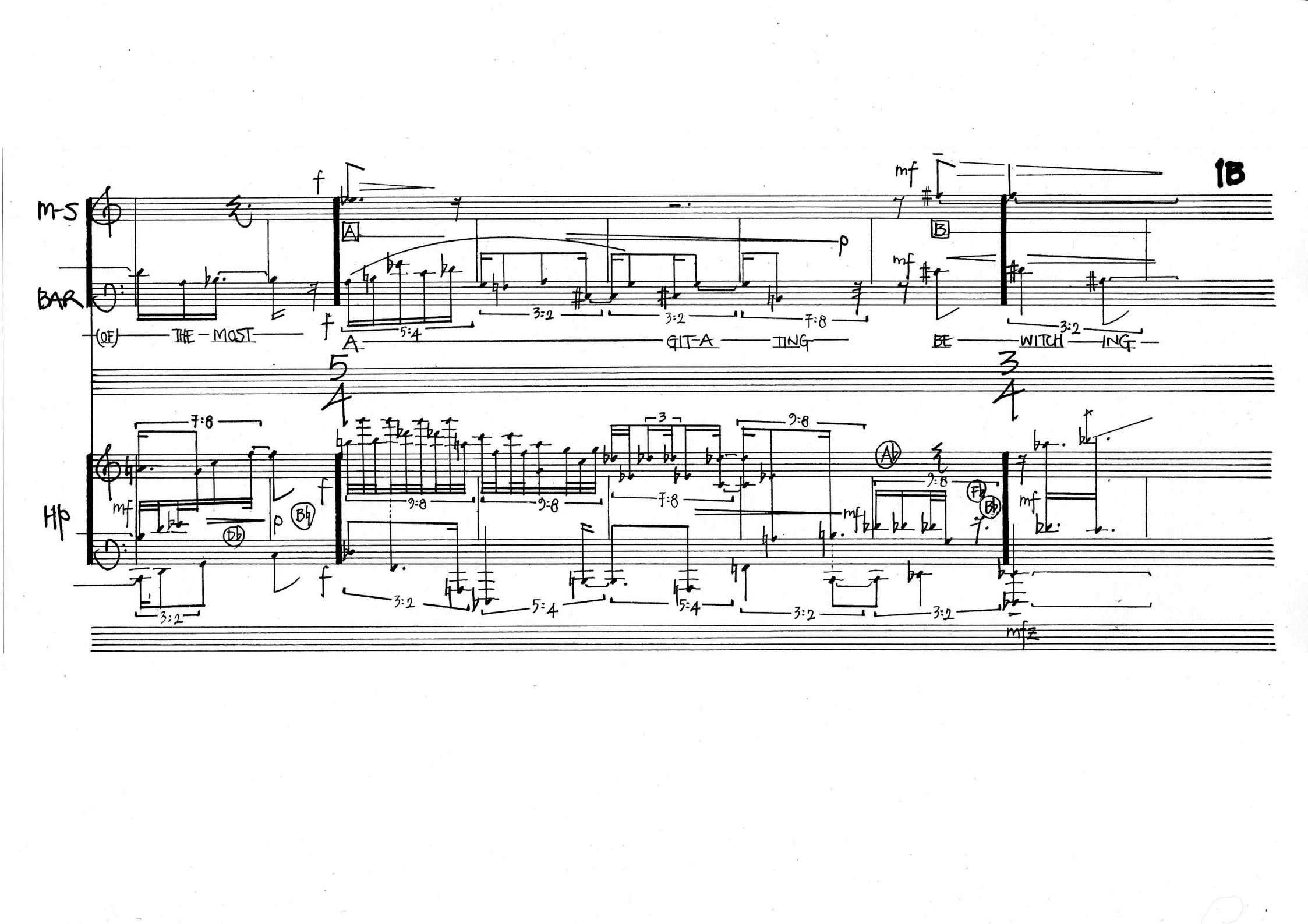
3 Singers should perform with a light, folkish tone and with minimal vibrato.

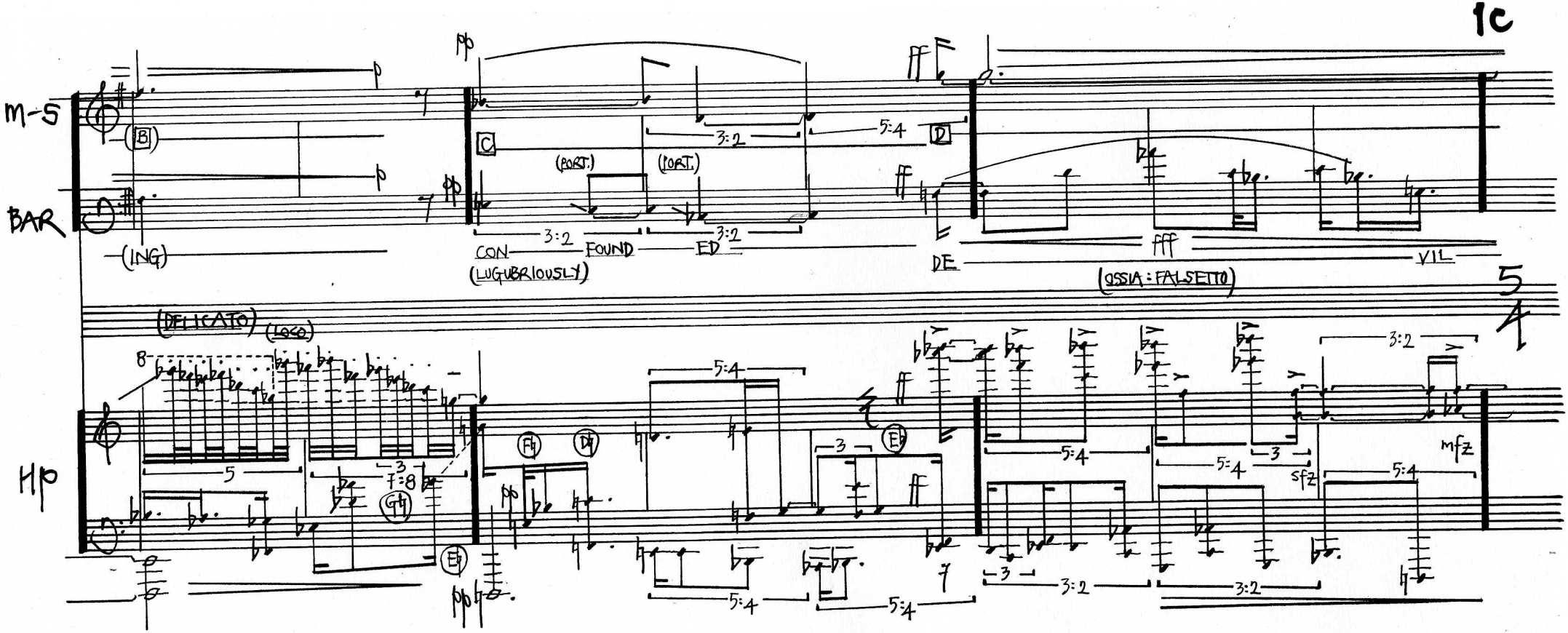
4 Mezzo-soprano should sing the letter names exactly as they are pronounced in English. So **H** is pronounced 'Aitch', for example.

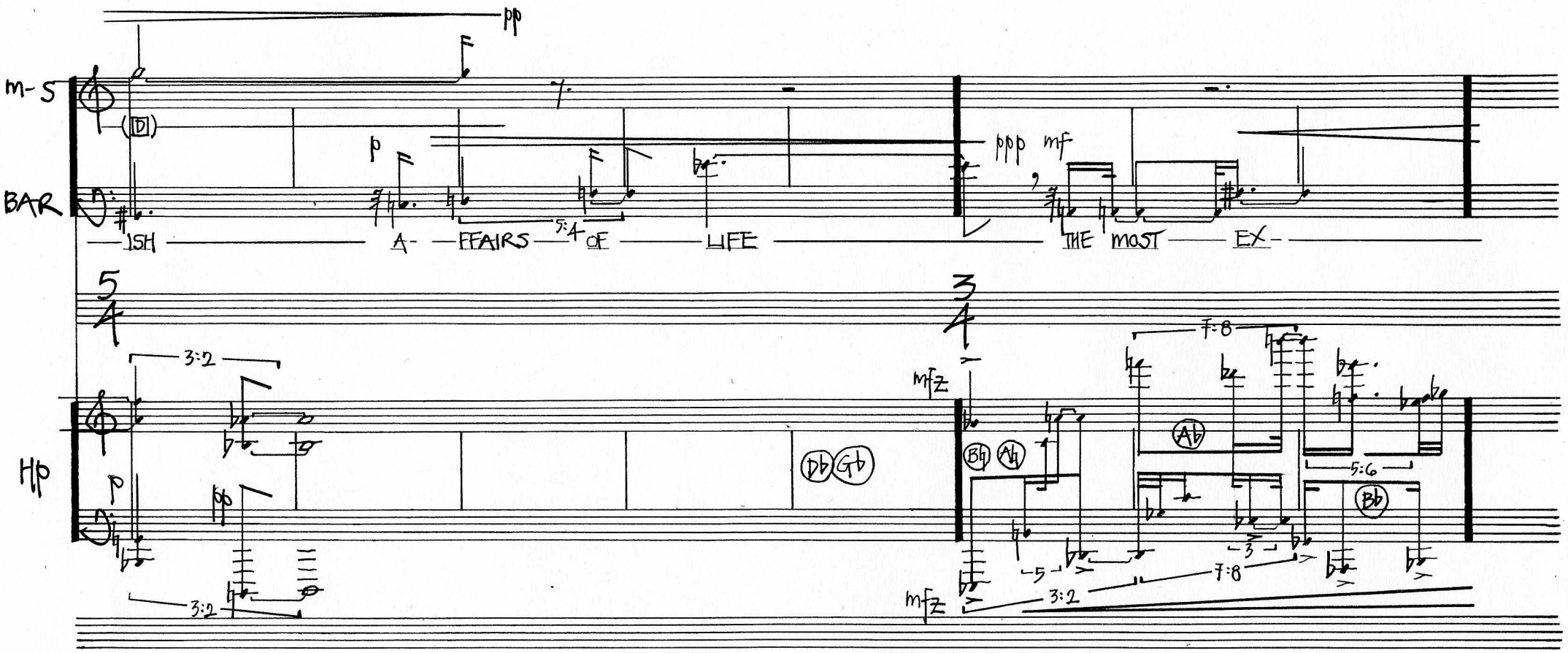
5 Text in black is spoken, in a natural manner.

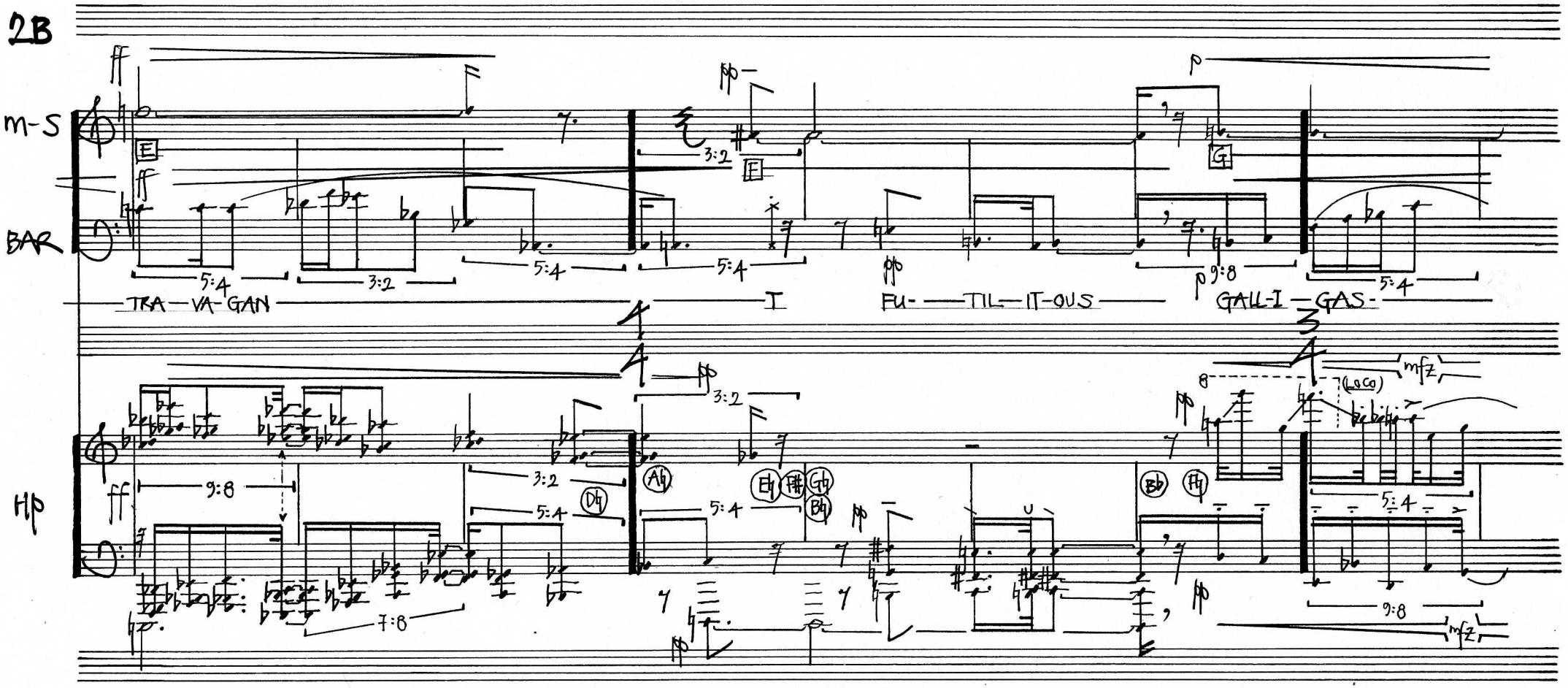
6 See end of score for piano ossias.

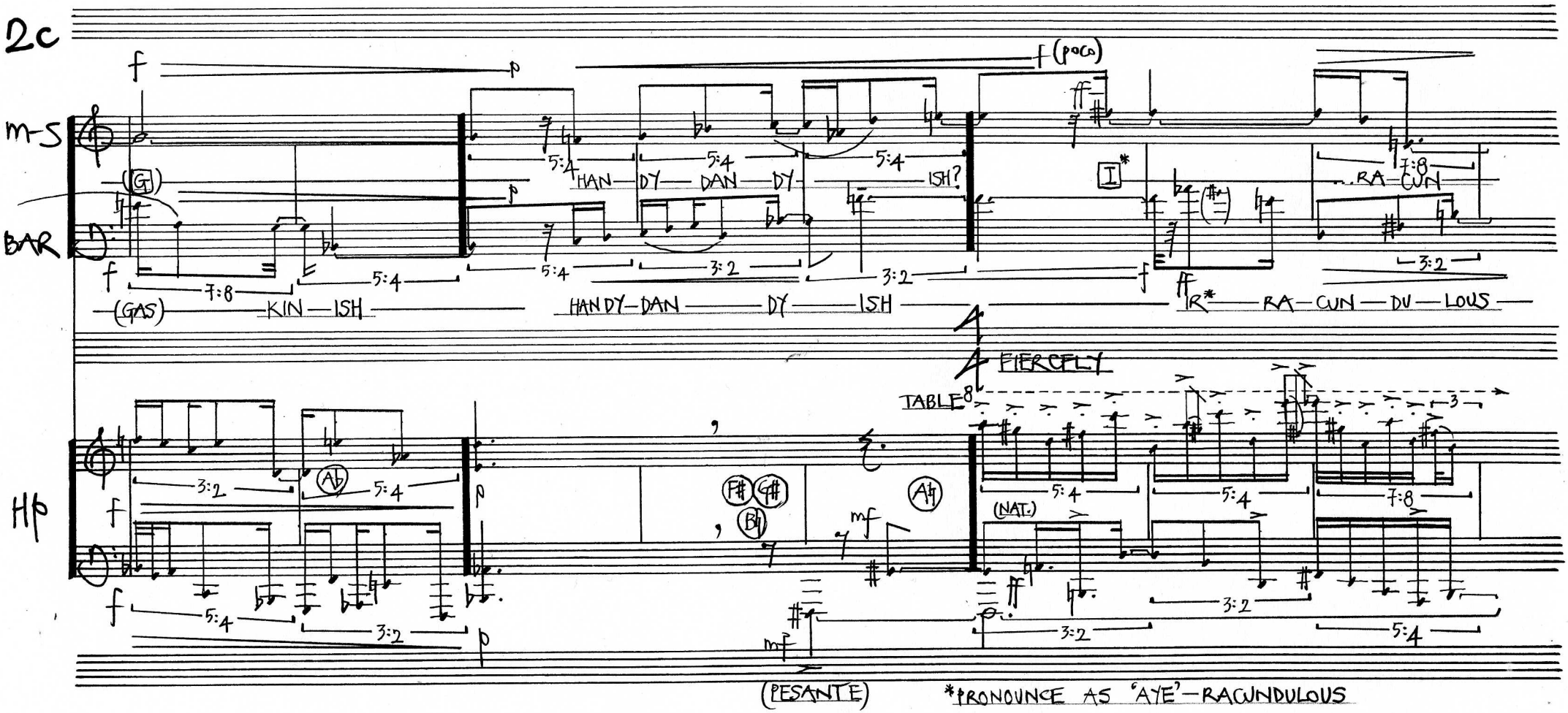

1A
♩=52
HARP
Eb F Gb Ab
D C Bb
m-S
BAR
Hp
LOVE...
LOVE IS CERT AIN-LY
(PEDANTICALLY)
AT LEAST AL PHA BE TIC A LLY
ONE OF
sfz

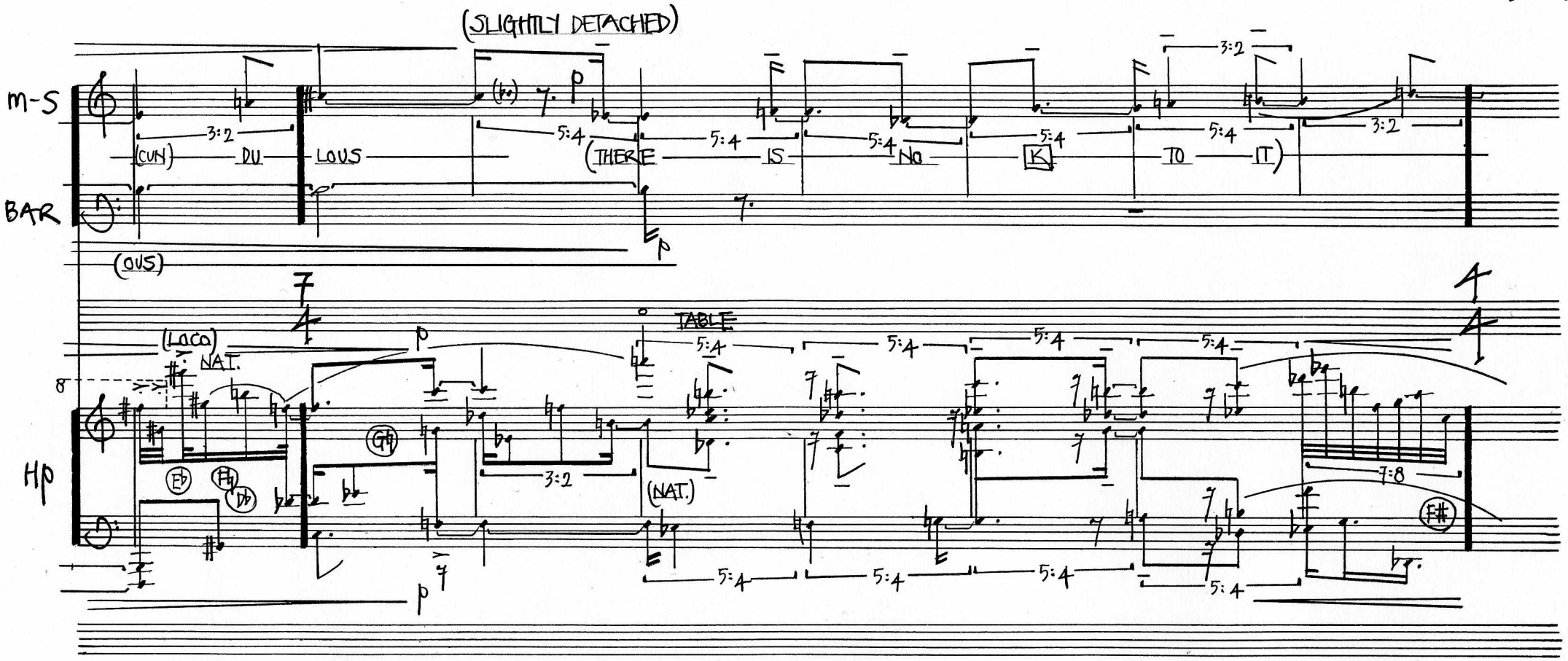

1B
M-S
BAR
(OF) THE MOST
A GIT-A TING
BE WITCH ING
Hp
A
B
5
4
3
4
f
mf
p
mfz
3:2
5:4
7:8
9:8
3
Db
Bb
Ab
Fb

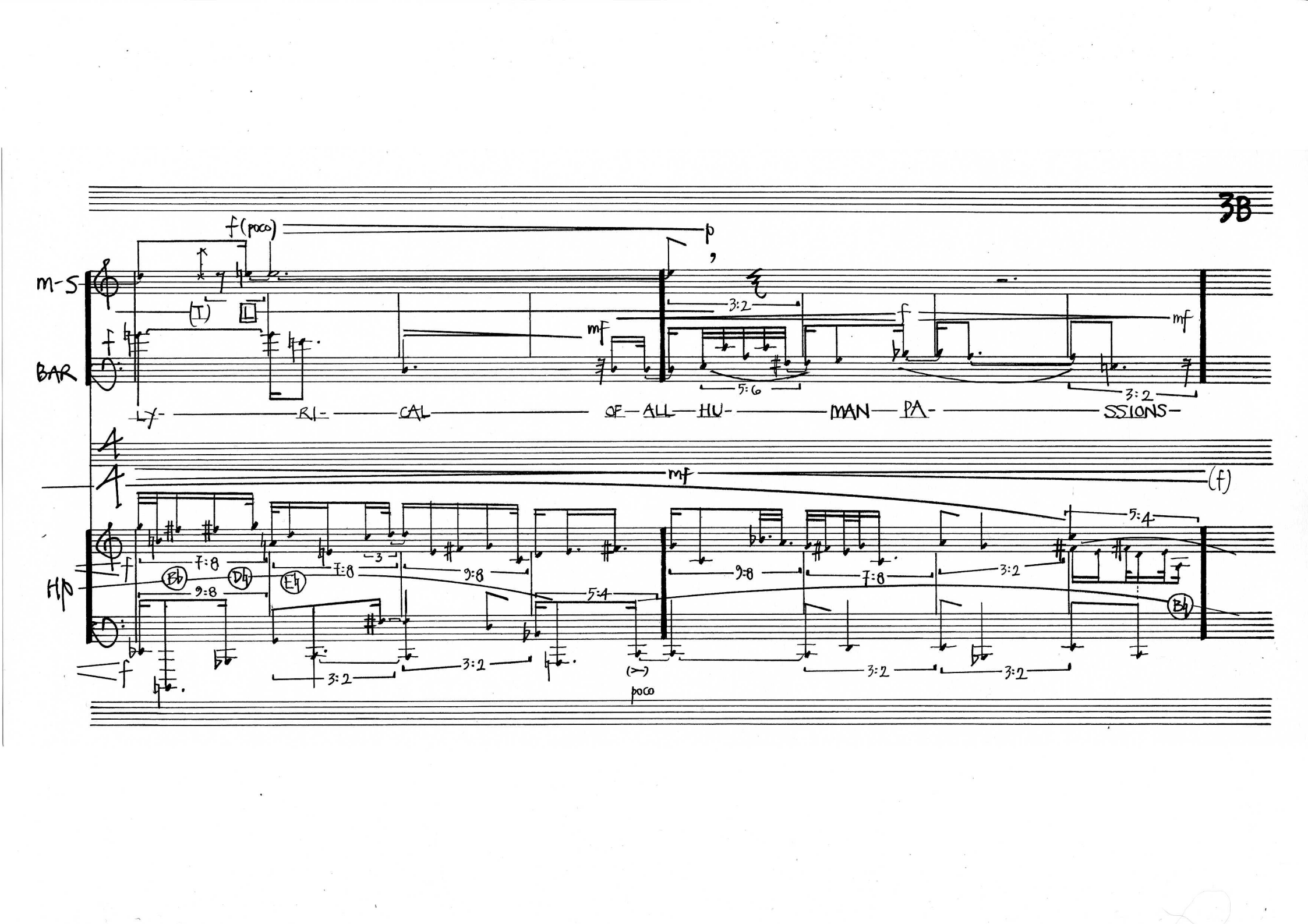

M-S
BAR
(B)
(ING)
C
(PORT.)
(PORT.)
3:2
5:4
D
CON
FOUND
ED
(LUGUBRIOUSLY)
DE
VIL
(OSSIA: FALSETTO)
5
4
(DELICATO)
(LOCO)
Hp
5
3
7:8
5:4
3
mfz
sfz

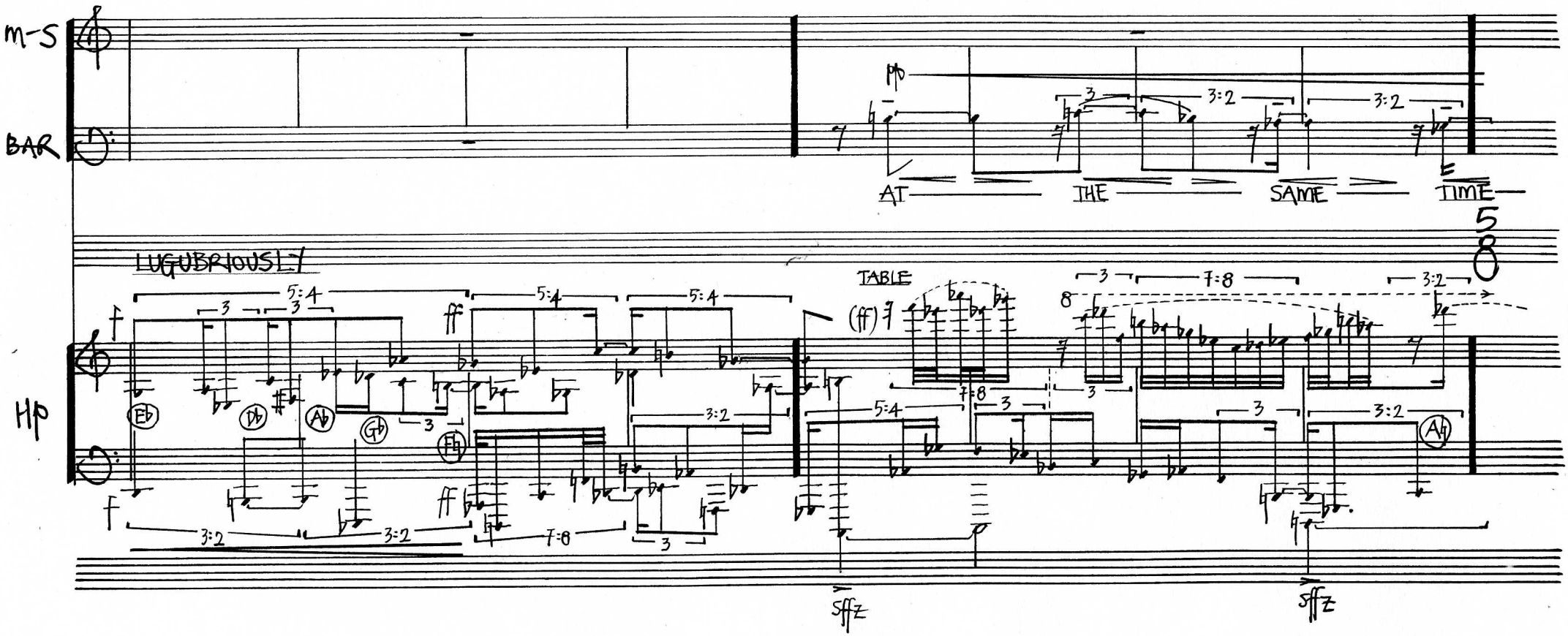

2A
pp
m-S
BAR
p
ppp
mf
ISH
A-
FFAIRS
OF
LIFE
THE
MOST
EX-
5:4
5/4
3/4
3:2
Hp
p
pp
mfz
7:8
5:6
5
3
3:2
7:8
mfz

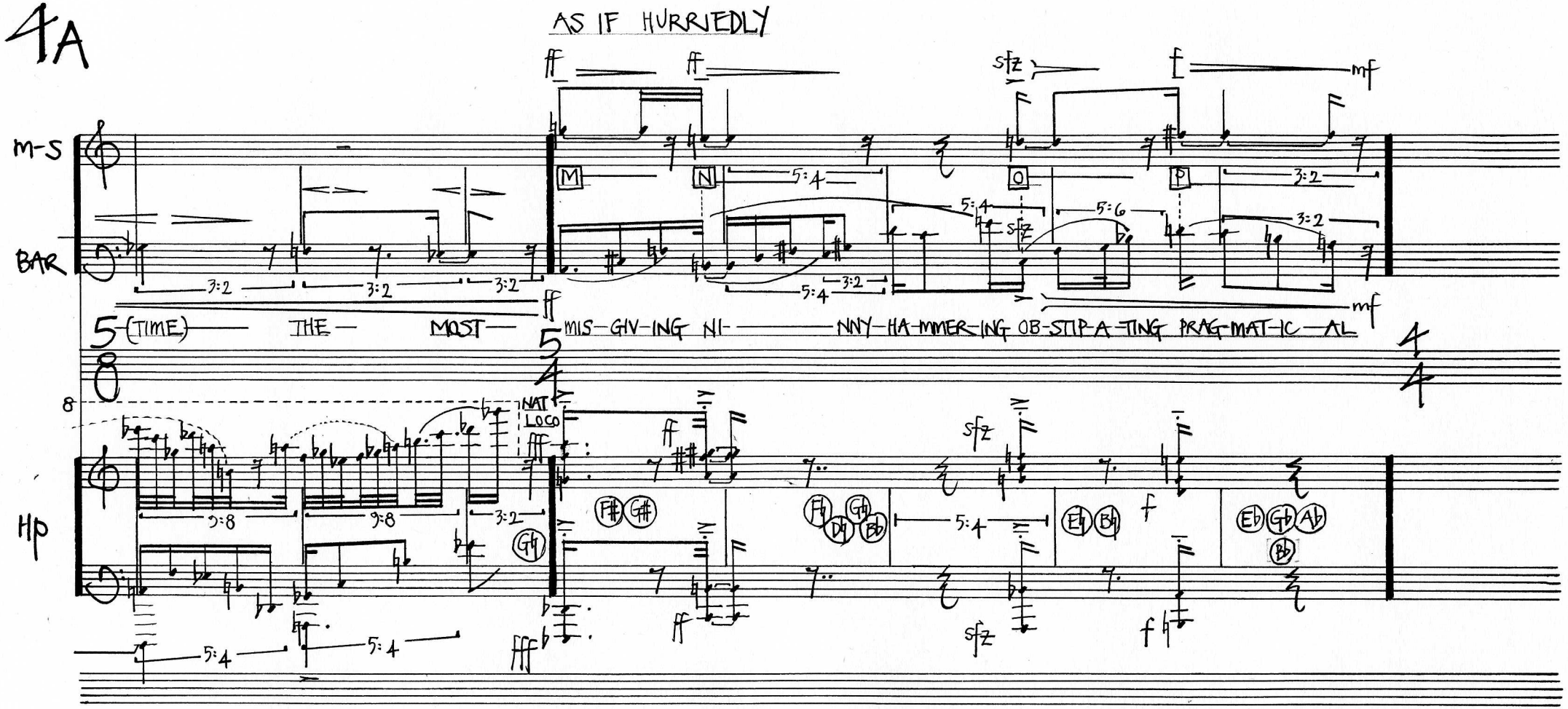

2B
m-S
BAR
Hp
TRA—VA-GAN
I
FU-—TIL—IT-OUS
GALL-I—GAS-
(Loco)

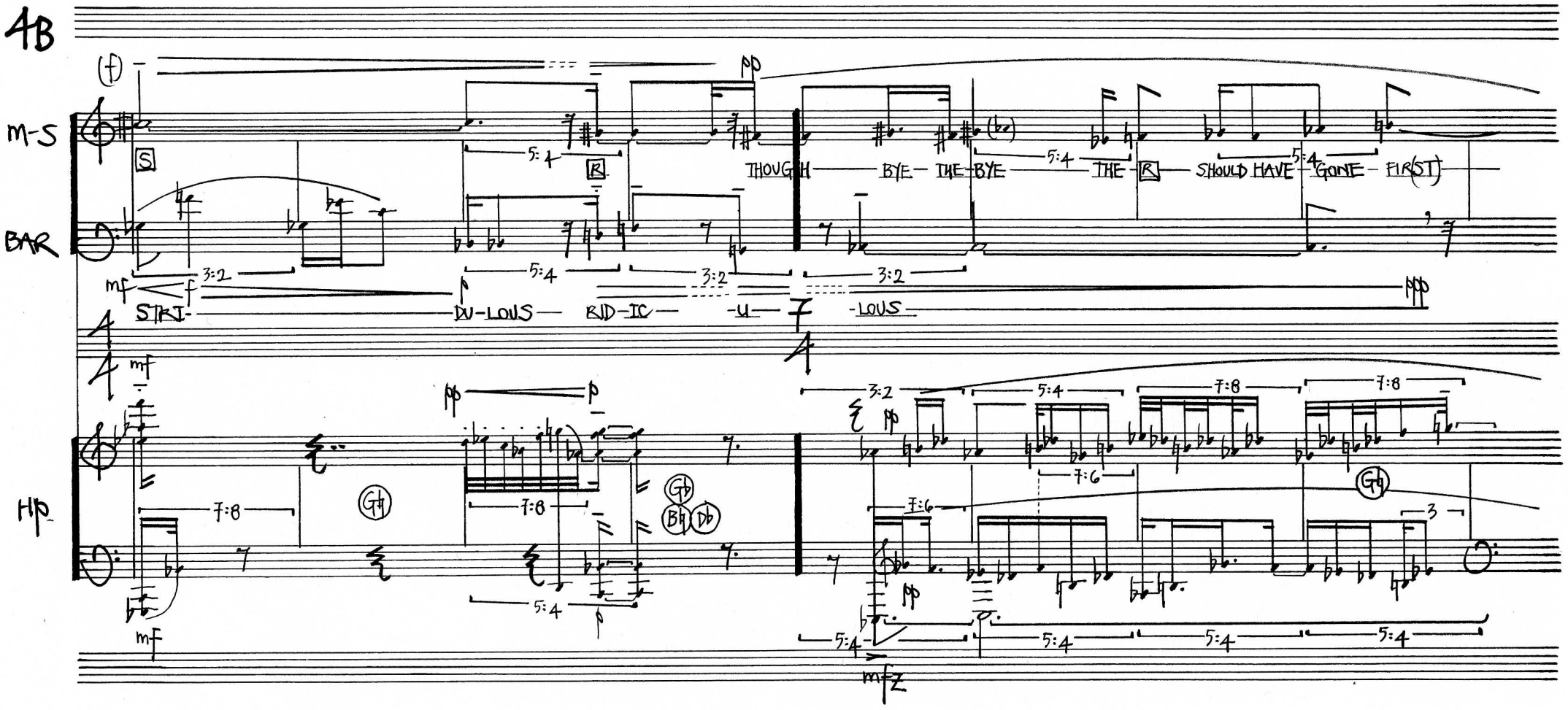

2c
m-S
BAR
Hp
f
p
f (poco)
(G)
(GAS)
KIN — ISH
HAN — DY — DAN — DY — ISH?
HAN DY — DAN — DY — ISH
I*
R* — RA — CUN — DU — LOUS
RA — CUN
FIERCELY
TABLE
(NAT.)
(PESANTE)
*PRONOUNCE AS 'AYE'—RACUNDULOUS

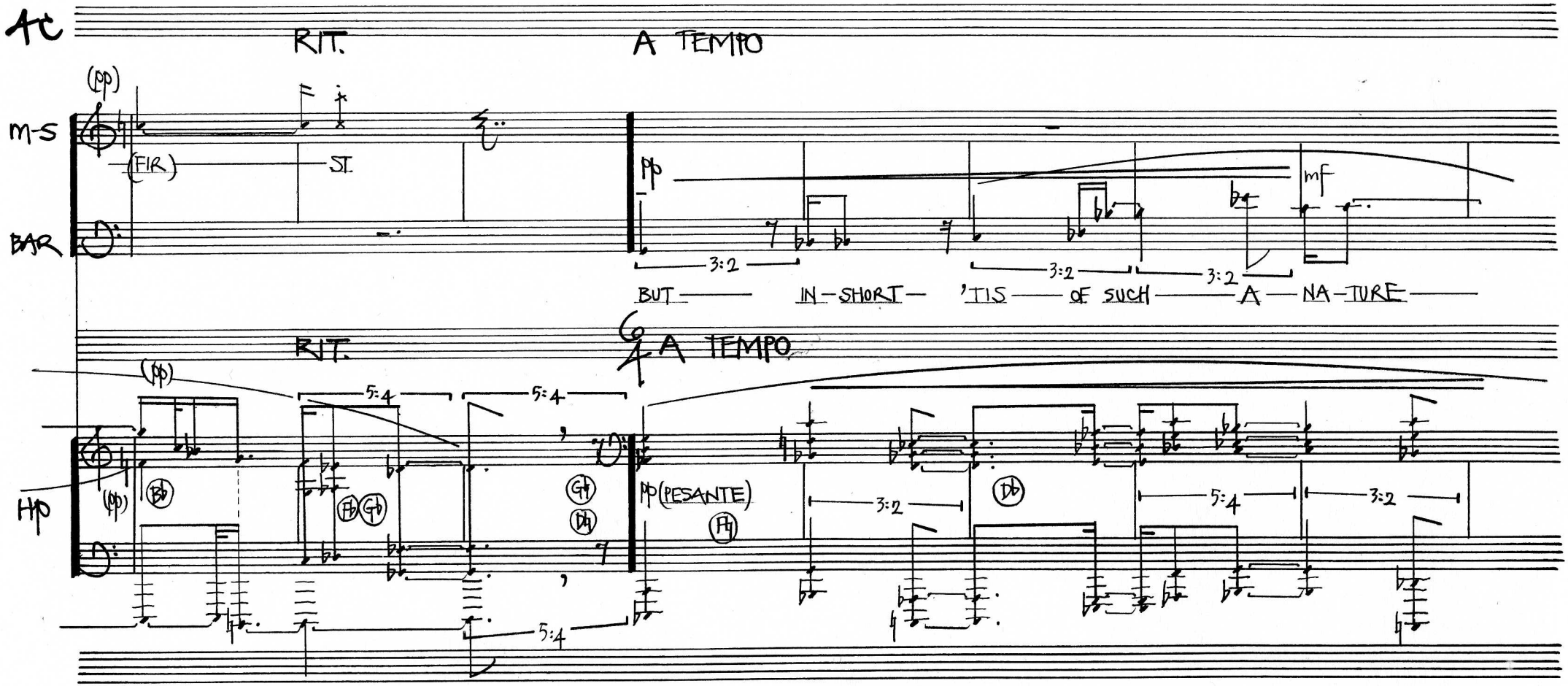

(SLIGHTLY DETACHED)
M-S
BAR
Hp
(CUN) DU LOUS
(THERE IS NO K TO IT)
(OUS)
(LOCO)
NAT.
TABLE
(NAT.)
3:2
5:4
7:8
p

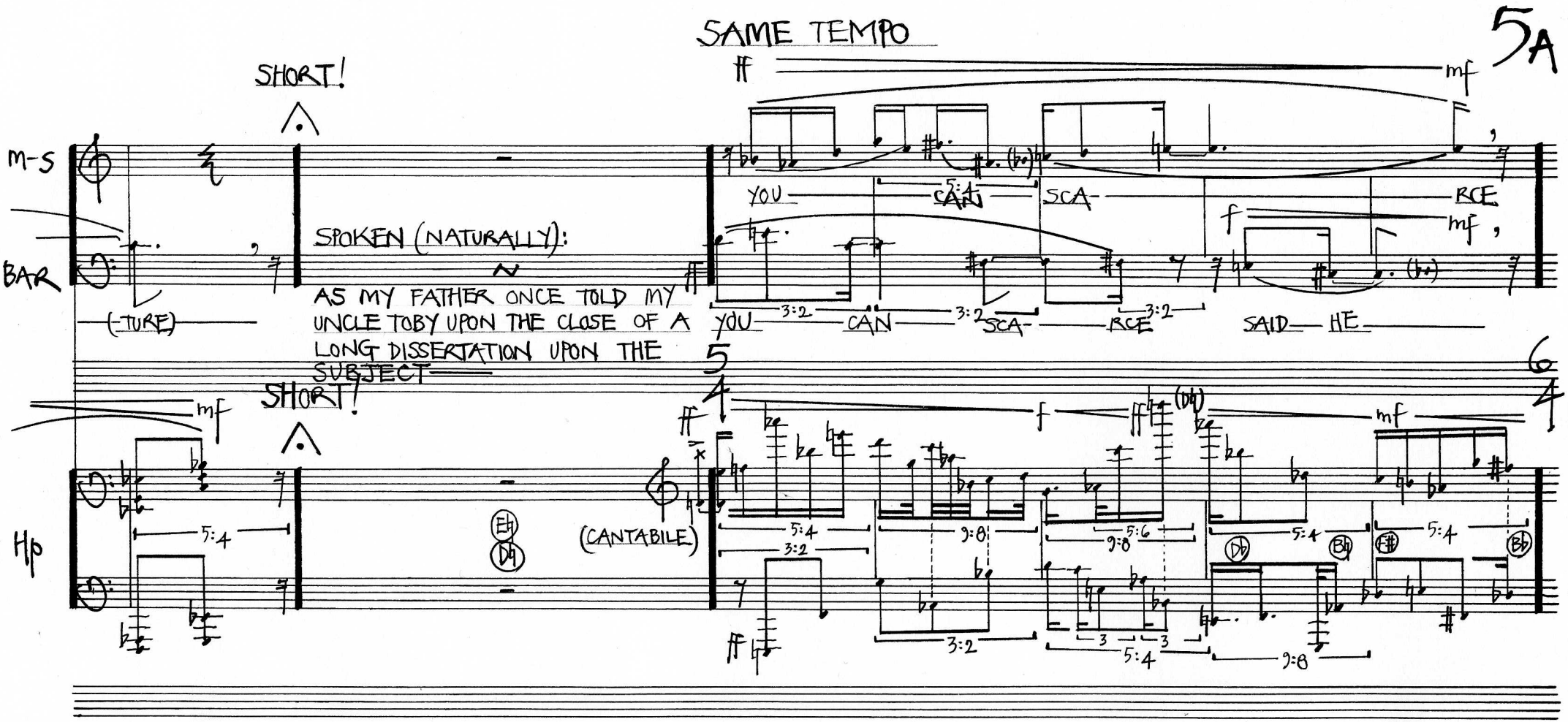

3B
f (poco)
p
m-S
BAR
(T)
L
f
mf
3:2
5:6
3:2
LY- RI- CAL OF ALL HU- MAN PA- SSIONS-
mf
(f)
Hp
7:8
9:8
Bb
Db
Eb
3
5:4
3:2
poco
Bb

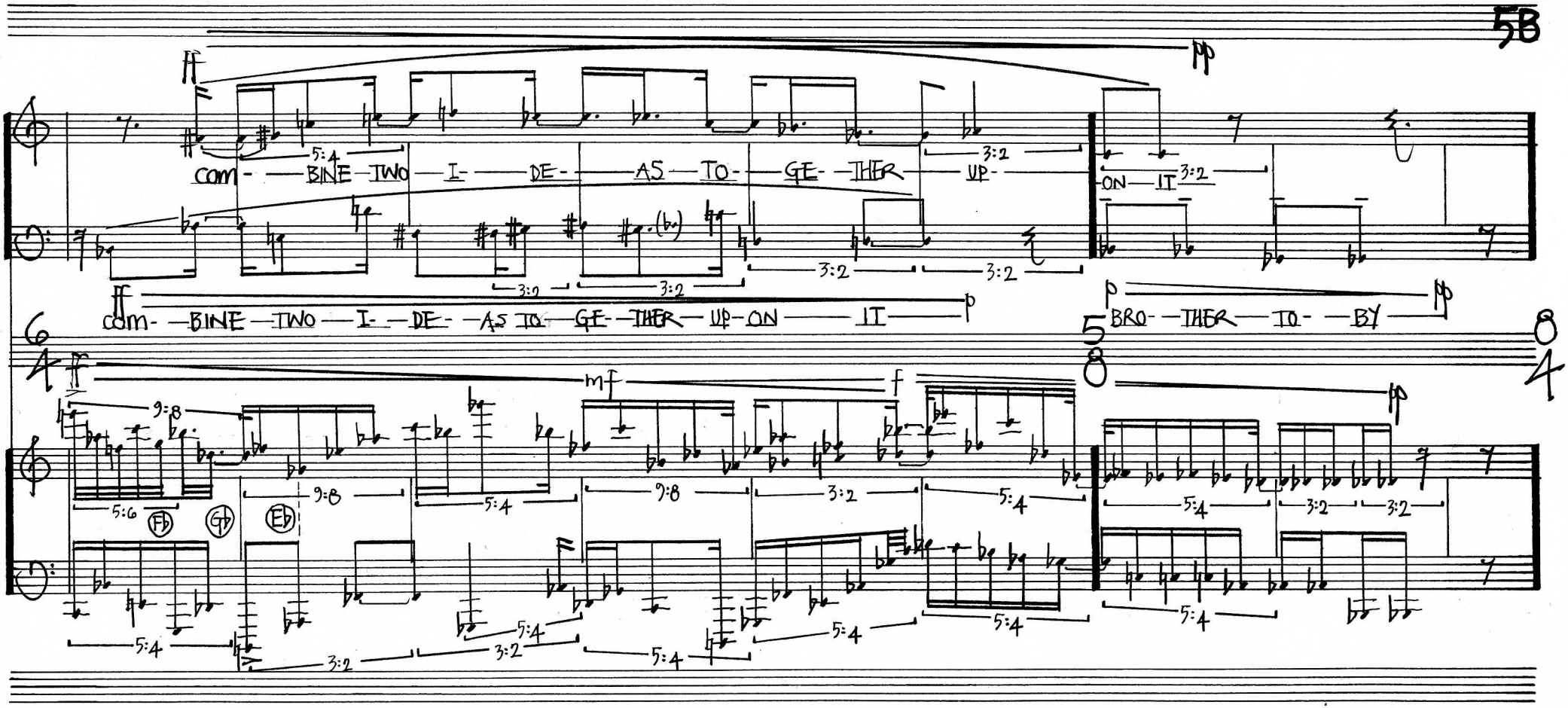

m-S
BAR
pp
AT THE SAME TIME
5/8
LUGUBRIOUSLY
TABLE
(ff)
Hp
f
ff
sffz
sffz

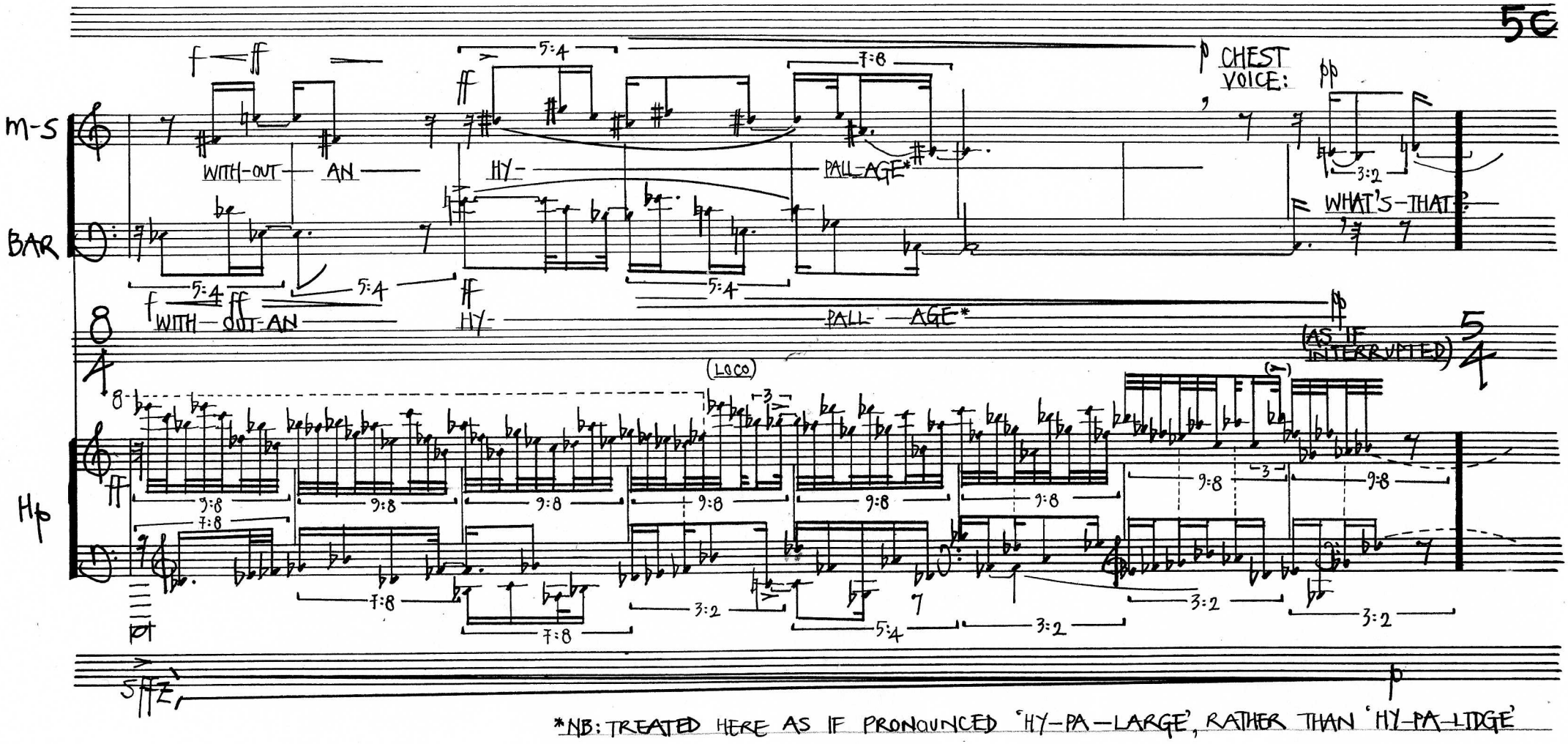

4A
AS IF HURRIEDLY
M-S
BAR
Hp
(TIME) THE MOST MIS-GIV-ING NI- NNY-HA-MMER-ING OB-STIP-A-TING PRAG-MAT-IC AL
NAT
LOCO


4B
M-S
BAR
HP
(f)
pp
S
R
THOUGH BYE THE BYE THE R SHOULD HAVE GONE FIR(ST)
STRI- DU-LOUS RID-IC -U -LOUS
mf
f
p
ppp
mfz
3:2
5:4
7:8
7:6
3

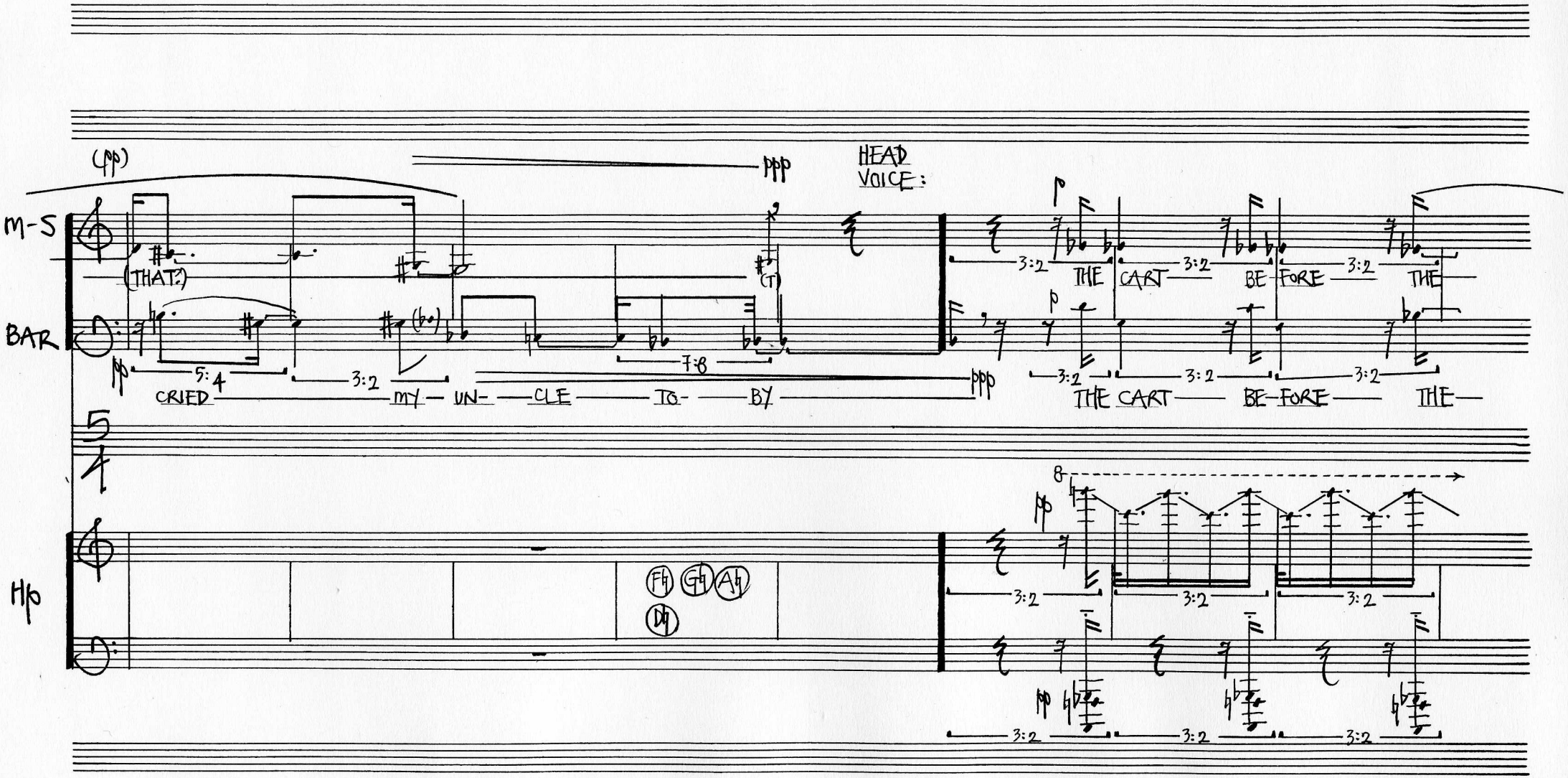

AC
RIT.
A TEMPO
(pp)
M-S
BAR
(FIR)
ST.
pp
mf
3:2
3:2
3:2
BUT — IN-SHORT — 'TIS — OF SUCH — A — NA-TURE —
RIT.
A TEMPO
(pp)
HP
5:4
5:4
5:4
pp (PESANTE)
3:2
5:4
3:2


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
YOU CAN SCA- RCE
YOU CAN SCA- RCE SAID HE
SHORT!
Hp
(CANTABILE)
5:4
3:2
9:8
5:6
3

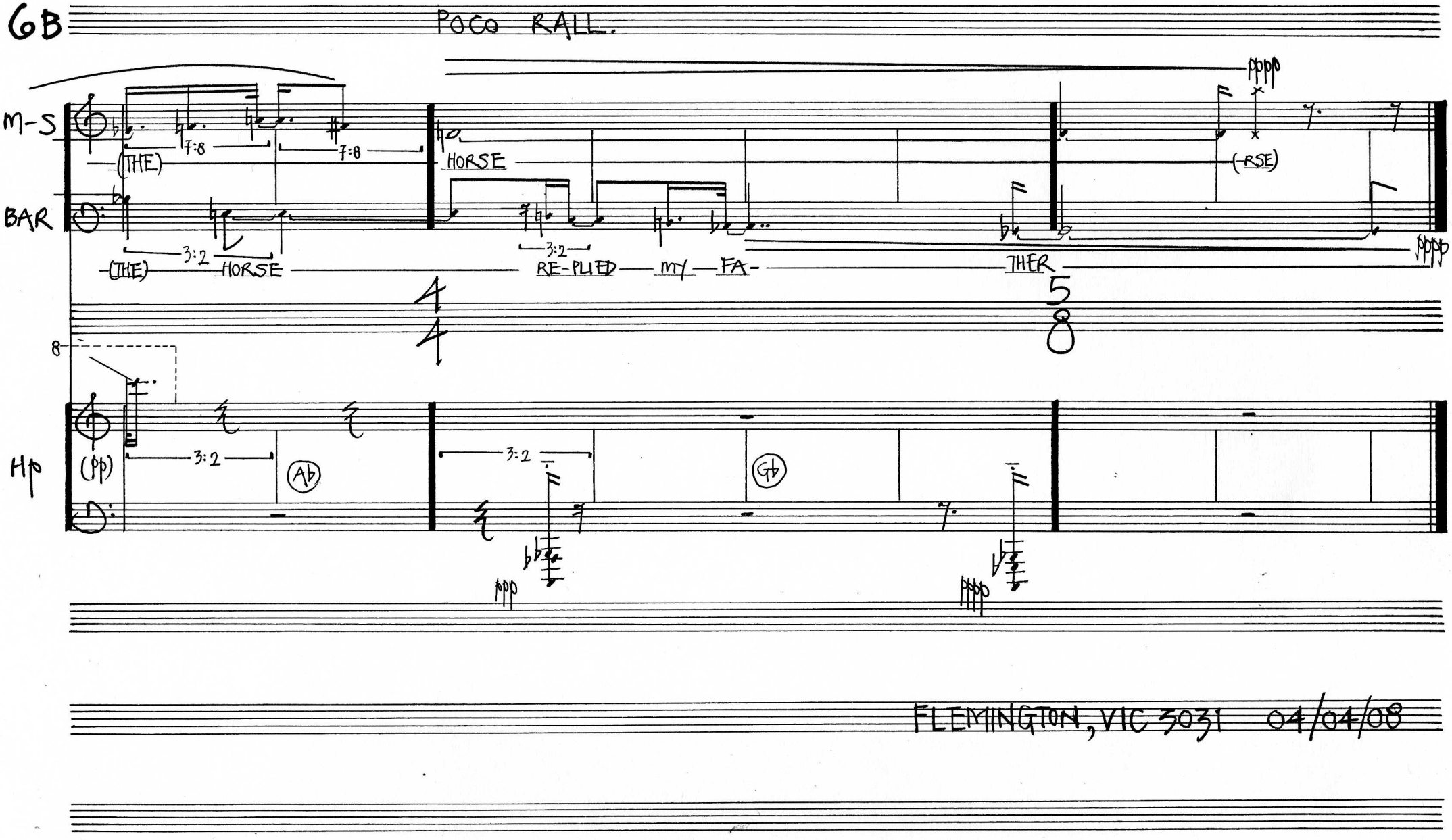

5B
m-S
BAR
Hp
COM- BINE TWO I- DE- AS TO- GE- THER UP- ON IT
COM- BINE TWO I- DE- AS TO- GE- THER UP- ON IT
BRO- THER TO- BY
ff
pp
p
mf
f
5:4
3:2
9:8
5:6
Fb
Gb
Eb


5C
m-s
BAR
Hp
f ff
WITH-OUT AN
HY-
PAL-AGE*
CHEST VOICE:
pp
WHAT'S-THAT?
WITH-OUT-AN
HY-
PAL-AGE*
(AS IF INTERRUPTED)
(LOCO)
sffz
*NB: TREATED HERE AS IF PRONOUNCED 'HY-PA-LARGE', RATHER THAN 'HY-PA-LIDGE'

6A



(pp)
ppp
HEAD VOICE:
M-S
(THAT?)
(T)
BAR
pp
5:4
3:2
7:8
CRIED MY UN- CLE TO- BY
ppp
p
3:2
THE CART BE- FORE THE
THE CART BE- FORE THE
5
4
8
Hp
F♮ G♮ A♮
D♮



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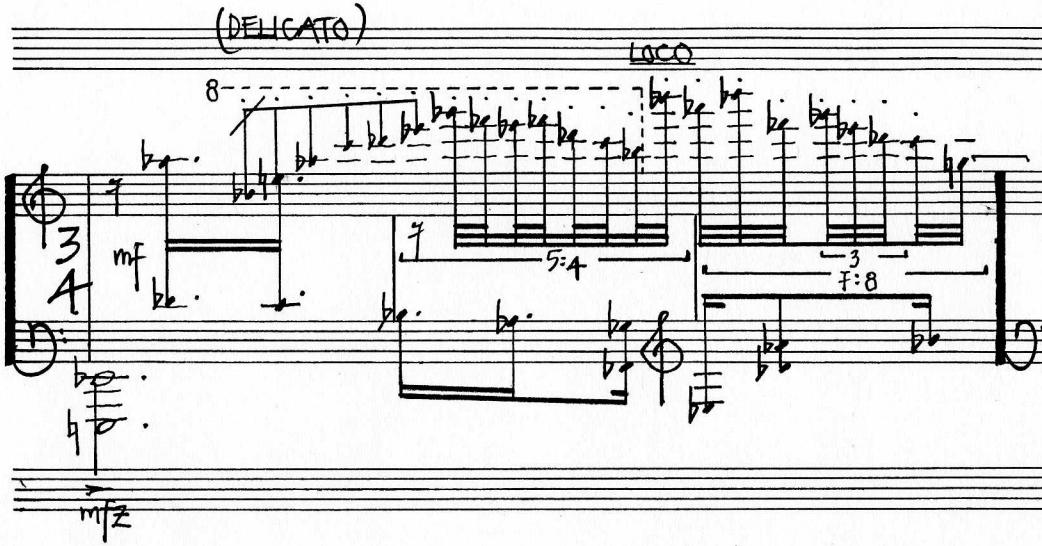
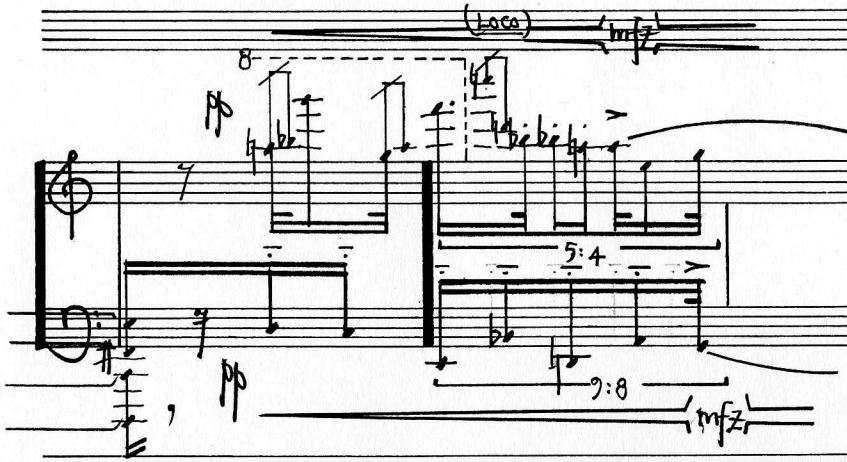
PAGE 1, SYSTEM 3, LAST BEAT



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



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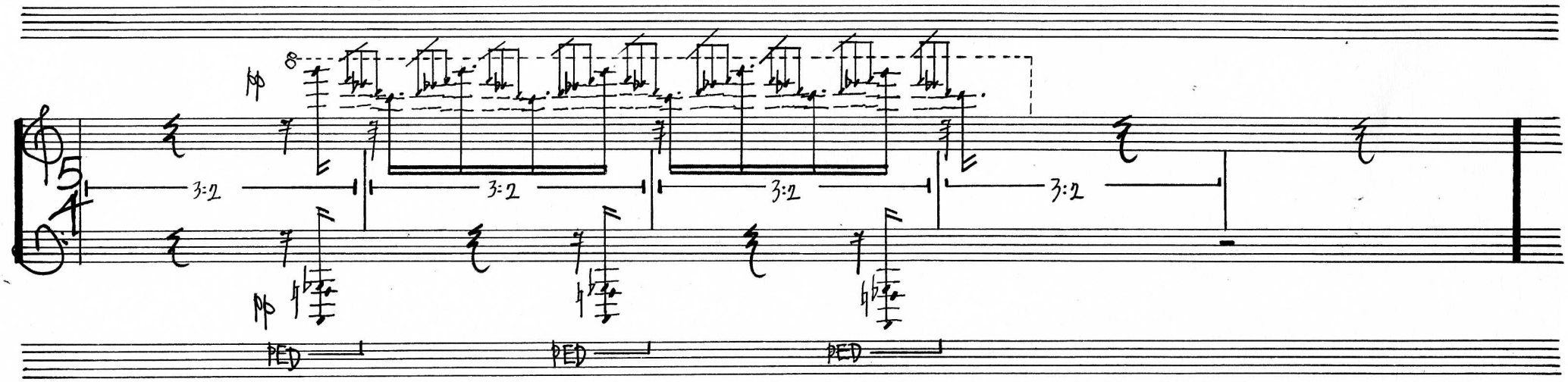

NB ♩. = 208