



I DUNNO!

BY

JOHN BARNES WELLS

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I Dunno!

JOHN BARNES WELLS

Vivace

mf vivace *poco rit.* *ten.*

Allegro capriccioso

a tempo

some-times think I'd rath-er crow And be a roost-er, than to roost And

be a crow. But I dun - no. *ten.* A

f

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roost - er he can roost al - so, Which don't seem fair when crows can't crow. Which

mf

may help some. Still I dun - no. _____

f vivace

Meno mosso

ten. *mf*

Crows should be glad of one _____ thing

ten. *poco rit.* *ten.* *mf*

though,— No - bod - y thinks of eat - ing crow,— While

roost - ers they are good e - nough For an - y one, un-

sempre rit.

sempre rit.

less they're tough. ————— There're

ten.

Allegro

mf

lots of tough old roost-ers tho', And an - y - way a crow can't crow; So

mf

accel. *ff*

meh - by roost-ers stand more show. It looks that way. But I dun -

accel. *ff*

no!

vivace *accel.*

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Crow's Egg

Words adapted from
The Misanthrope by G. Mayo

JOHN BARNES WELLS

Allegro giocoso

The musical score for 'Crow's Egg' is written for voice and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro giocoso'. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand. The voice enters with the lyrics 'wish I was a crow's egg a-way up in a tree'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *mf* and *rit*. The lyrics continue: 'sit-ting in my lit-tle nest, As bad as bad could be.' The piece concludes with a final chord in the piano and a single note in the voice.

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The Owl

Poem anonymous

JOHN BARNES WELLS

The musical score for 'The Owl' is written for voice and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo'. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand. The voice enters with the lyrics 'cast, The rain was fall - ing hard and'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *rit*, *accel*, and *f*. The lyrics continue: 'fast, "Too wet to woo," said he, "Too wet, too wet to woo."'. The piece concludes with a final chord in the piano and a single note in the voice.

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Why?

JOHN BARNES WELLS

Allegro

The musical score for 'Why?' is written for voice and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand. The voice enters with the lyrics 'All the world loves a'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *rit*, and *a tempo*. The lyrics continue: 'lov - er, So the old prov - erb goes; But the prov - erbis of - en wrong, say I, And I am the one who knows, For'. The piece concludes with a final chord in the piano and a single note in the voice.

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The Patient Lover

JOHN KENDRICK BANGS

ALEXANDER RUSSELL

Allegro moderato

The musical score for 'The Patient Lover' is written for voice and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand. The voice enters with the lyrics 'tri - cia hath so haugh - ty grown, Since she hath reached eight - een, That,'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *f*, and *rit*. The lyrics continue: 'see - ing her you'd scarce have known She once loved me so mean. But'. The piece concludes with a final chord in the piano and a single note in the voice.

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