

I. Walgvoogel

Dodo as Avian Christ

rojahn

♩=72

sop. **f** **6/4** these Bur - ge-mee - sters are su - perb and proud **3/4** **3** **6** **3** **4/4**

vln. **ff** **6** **6** **6** **6** **pizz.** **arco** **5** **p**

sop. **f** **4/4** they dis - played them selves to us with stiff and stern fa - ces and **5/4** **3** **3** **6** **3/4**

vln. **mf** **6** **6** **3** **6** **f** **pizz.** **arco** **3** **sfz** **mf**

sop. **3/4** wide o - pen mouths Jaun - ty and au - da - cious of gait they would scarce - **4/4** **3** **3** **6** **2/4** **4/4**

vln. **f** **3** **pizz.** **arco** **3** **3**

A **♩=60** **7/4** **ff** **4/4**

sop. **mf** **4/4** ly move a foot be fore us their war - wea pons was their mouths **4/4**

vln. **3** **6** **6** **ff**

14 $\frac{4}{4}$ *f* *mf* $\text{♩} = 120$ *mf* (whistle) $\frac{5}{4}$

sop. with which they could bite fierce ly

vl. pizz. *mf*

17 $\frac{5}{4}$ $\text{♩} = 60$ *ff* $\text{♩} = 120$ *mf* $\frac{4}{4}$ $\text{♩} = 60$ *f* $\frac{5}{8}$

sop. their food was fruit they were not well

vl. arco *ff* *mf* *ff* *mf* *ff* *mf* *ff*

20 $\frac{5}{8}$ $\text{♩} = 120$ *mf* $\frac{3}{4}$ $\text{♩} = 60$ *f* $\frac{5}{4}$

sop. fea - thered but a - bun - dant - ly co - vered with fat

vl. pizz. *mf* *f*

24 **B** $\text{♩} = 72$ *f* $\frac{6}{4}$ $\frac{2}{4}$

sop. ma - ny of them were brought on board to the delight of us all

vl. *ff*

26 **2/4** **4/4** *mf* **3/4** **4/4**

sop. — they walked up - right on their feet as though they were a hu $\overset{\sim}{3}$ $\overset{\sim}{}$

vln. *mf* *n* \longrightarrow *mf*

31 **4/4** **3/4** **5/4**

sop. - man be - ing

vln. *mp*

II. Didus Ineptus

♩=80

33 $\frac{5}{4}$ *ff* *(fixed sollege syllables throughout)* $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

sop. *ff* *mp* *ff* *mp*

vln. *ff* *mp* *ff* *mp*

36 $\frac{5}{4}$ *mp* *ff* $\frac{3}{4}$ $\frac{6}{4}$ *fff* $\frac{3}{4}$

sop. *mp* *ff* *fff*

vln. *ff* *mp* *ff* *mp*

C 39 $\frac{3}{4}$ *ff* $\frac{2}{4}$ $\frac{3}{4}$ *ff* $\frac{5}{4}$ $\frac{2}{4}$

sop. *ff* *ff*

vln. *ff* *mf* *ff*

43 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f* $\frac{2}{4}$ *optional* $\frac{3}{4}$

sop. *mp* *ff* *ff* *mp* *ff*

vln. *mf* *ff* *mf* *ff*

47 $\frac{3}{4}$ *f* *ff* $\frac{6}{4}$ *ff* $\frac{2}{4}$ *ff* $\frac{6}{4}$

sop.

vln.

mp *sffz* *mp* *ff* *mf*

51 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

sop.

vln.

ff *f* *ff* *f*

54 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

sop.

vln.

ff *mf* *ff* *f* *ff* *fff*

D 50 $\frac{5}{4}$ *ff* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

sop.

vln.

ff *mp* *ff* *mp*

5

63 **6/4**

sop.

4/4

ff

8/4

ff

mp

1/4

vln.

ff

fff

L.V.

This musical score is for a soprano (sop.) and violin (vln.) duo. The piece is divided into four measures. The first measure is in 6/4 time, marked with a forte (ff) dynamic. The soprano part features a triplet of eighth notes, and the violin part has a triplet of eighth notes. The second measure is in 4/4 time, also marked ff. The soprano part has a triplet of eighth notes, and the violin part has a quintuplet of eighth notes. The third measure is in 8/4 time, marked ff. The soprano part has a triplet of eighth notes, and the violin part has a sextuplet of eighth notes. The fourth measure is in 1/4 time, marked mp. The soprano part has a triplet of eighth notes, and the violin part has a triplet of eighth notes. The piece ends with a double bar line and the instruction L.V. (Lied V.) below the violin staff.

III. The Depredation of these Creatures

66 $\text{♩} = 60$

sop. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

a - mong the birds are the do - dder se -

vln. *mp* *mp*

71 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

which are lar - ger than geese but -

vln. *mp* *mp* *p* *mp* *sfz* *ord.* *sul pont.*

75 $\frac{5}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

un - a - ble to fly ha - ving on - ly li - ttle

vln. *ord.* *p* *mf* *mp* *mp* *mf* *mp*

79 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

stumps for wings but they are fast

vln. *mf* *mp* *mf* *mp* *f* *mf* *extreme sul pont.* *p*

E

82 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ f $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

sop. — ru — nners — one par — ty of us would chase — them

vln. *ord.* $n \leftarrow f \rightarrow f$ $mf \leftarrow f \rightarrow mf$

87 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

sop. so that — they ran — toward the o — ther par — ty — who then — grabbed them —

vln. $\frac{3}{4}$ *non vib.* *ord.* sfz mp mf

91 $\frac{5}{4}$ $\frac{6}{4}$

sop. When we had one tigh — tly gripped a — round the leg — and it would cry — out —

vln. mf f

94 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

sop. — and then — the o — thers — would come to its — aid —

vln. mf

97 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

sop. and they could be caught as well

vln.

101 $\frac{4}{4}$ F $\text{♩} = 100$

sop. the sai - lers brought back twen - ty four or twen - ty five Do - daar

vln. *pizz.* *arco* *mf*

105

sop. - sen so big and hea - vy that scarce - ly two were con-sumed

vln.

109

sop. at meal time and all that were re-main - ing were flung in - to salt

vln.

G $\text{♩} = 45$

113

sop. meat it is to some but be-tter to the eye than the sto-mach such as on - ly a strong a - ppe - tite.

vln. *mf* *sul pont.* *mf* *mp* *mf* *mp* *mf* *mf* *mf*

116

sop. — could van - quish but o ther wise through its oi - li ness it can not choose but to quick - ly cloy and

vln. *mf* *pizz.* *f* *arco* *5*

119 $\frac{4}{4}$

sop. nau - se - ate the sto - mach be - ing in - deed more plea - sura - ble to look than

vln. *mf* *f*

122 $\frac{4}{4}$

sop. feed u pon

vln. *mp* *sfz* *p* *bz.* *sfz*

IV. Didus Ineptus II

Violin I (vln.) score for "Didus Ineptus II". The tempo is marked $\text{♩} = 60$. The score consists of six staves, each containing measures 125 through 145. The music is written in treble clef and includes various time signatures, accidentals, and performance markings.

Staff 1 (Measures 125-131): Starts with mf . Time signatures: $\frac{4}{4}$, $\frac{9}{8}$, $\frac{4}{4}$, $\frac{5}{8}$. Includes fingerings 5, 6, 7, 5, 3, 3.

Staff 2 (Measures 132-138): Time signatures: $\frac{5}{8}$, $\frac{4}{4}$, $\frac{5}{8}$, $\frac{2}{4}$, $\frac{3}{4}$. Includes fingerings 3, 3, 3, 3.

Staff 3 (Measures 139-145): Time signatures: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{7}{8}$, $\frac{3}{4}$. Includes fingerings 3, 3, 3.

Staff 4 (Measures 146-152): Time signatures: $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{5}{4}$. Includes fingerings 3, 3.

Staff 5 (Measures 153-159): Time signatures: $\frac{5}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ (marked III), $\frac{3}{4}$. Includes fingerings 3, 3, 3.

Staff 6 (Measures 160-166): Time signatures: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{7}{8}$, $\frac{4}{4}$, $\frac{5}{4}$. Includes fingerings 3, 3, 3.

150 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$

vln.

H

154 $\frac{4}{4}$ $\frac{7}{8}$ (whistle) $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{8}$

sop.

III

vln.

mp

158 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

sop.

vln.

non vib.

162 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

sop.

vln.

ord

mp

168 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

sop.

vln.

173

sop.

vln.

Measures 173-177. Soprano part: A long note on G#4 with a slur. Violin part: A melodic line starting on B3, moving up to D4, with slurs and ties across measures.

178

sop.

vln.

6
4

4
4

2
4

4
4

mp

pp

Measures 178-182. Soprano part: A long note on G#4 with a slur. Violin part: A complex melodic line starting on B3, featuring triplets and quintuplets, ending with a long note on G#3. Dynamics: *mp* at measure 178, *pp* at measure 182. Time signatures: 6/4, 4/4, 2/4, 4/4.

V. Mare aux Songes

[illegible]

203

sop.

bone - - zzz

bone - zzz

till I thought of cu - tting

a - way

a mass of flo - ting

vln.

K

208

sop.

her - bage near - ly two feet in thick - ness which co-vered the dee - pest part of the marsh

vln.

L
4/8 *f*

sop. *do do do do sim.*

vln. *pizz. f*

Measures 217-220. The score features a 4/8 time signature and a key signature of one flat. The tempo is Lento. The dynamics are f (forte) and pizz. (pizzicato). The lyrics are 'do do do do sim.'.

