

Dean Swift's Satyrs for the Very Very Young Flute

Dave Soldier

1. The Maids of Mitchelstown

The musical score is written for flute in 4/4 time. It begins with a tempo marking of *c.* (crescendo) and a metronome marking of 126. The score is divided into sections A through G, marked with boxed letters. Section A (measures 1-11) consists of rests, with measure numbers 3, 8, and 11 indicated above the staff. Section B (measures 12-24) is marked *mf*. Section C (measures 25-28) is marked *a tempo*. Section D (measures 29-32) is marked *mf*. Section E (measures 33-36) includes dynamics *mp*, *p*, and *pp*, and features triplet markings. Section F (measures 37-49) includes dynamics *ppp* and *mp*. Section G (measures 50-54) includes dynamics *pp* and features triplet markings. The score concludes with a final rest in measure 54.

Dean Swift's Satyrs for the Very Very Young

Flute

2
60

pp

65

69

H

73

78

3 3

83

I

92

J

mp

101

K

rit. < *p* *pp* *p*

107

pp

4/4

2. The Bubble

Sea chantey/ hornpipe (♩ = c. 88)

111 **4** **6** **4**

mf

Detailed description: Musical staff 111-120. Starts with a 4-measure rest, followed by a 6-measure rest, then a melodic line in 4/4 time. Dynamics include *mf*. Rehearsal mark 120 has a 4-measure rest.

121 **3**

mf *ff*

Detailed description: Musical staff 121-125. Melodic line in 4/4 time. Dynamics include *mf* and *ff*. Rehearsal mark 125 has a 3-measure rest.

126 *rit.* *a tempo* **2**

mf *mf* *mf*

Detailed description: Musical staff 126-130. Melodic line in 4/4 time. Dynamics include *mf*. Rehearsal mark 130 has a 2-measure rest.

131 **3**

mf

Detailed description: Musical staff 131-135. Melodic line in 4/4 time. Dynamics include *mf*. Rehearsal mark 135 has a 3-measure rest.

136 **6** **6** **6** **6** **6** **6** **4** **6**

Detailed description: Musical staff 136-141. Sixteenth-note runs in 4/4 time. Dynamics include *mf*. Rehearsal mark 141 has a 4-measure rest.

142 **4** **4**

f *p*

Detailed description: Musical staff 142-152. Melodic line in 4/4 time. Dynamics include *f* and *p*. Rehearsal mark 152 has a 4-measure rest.

153 **p**

p

Detailed description: Musical staff 153-156. Melodic line in 4/4 time. Dynamics include *p*. Rehearsal mark 156 has a 4-measure rest.

Allegro (M.M. ♩ = c. 120)

157 **f**

f

Detailed description: Musical staff 157-160. Melodic line in 4/4 time. Dynamics include *f*. Rehearsal mark 160 has a 4-measure rest.

161 *accel.*

accel.

Detailed description: Musical staff 161-164. Melodic line in 4/4 time. Dynamics include *accel.*. Rehearsal mark 164 has a 4-measure rest.

165 **12**

12

Detailed description: Musical staff 165-168. Melodic line in 4/4 time. Dynamics include *mf*. Rehearsal mark 168 has a 12-measure rest.

3. St. Patrick's Well

167 $\text{♩} = 60$
f

Musical staff 167-168: Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The music begins with a fermata over a quarter note, followed by a series of eighth notes with slurs and ties. A dynamic marking of *f* is present below the staff.

169

Musical staff 169-170: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A double bar line is followed by a rest for 24 measures, indicated by the number 24.

194 *faster*

Musical staff 194-195: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A dynamic marking of *faster* is present above the staff.

196 *a tempo*

Musical staff 196-197: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A dynamic marking of *a tempo* is present above the staff. A double bar line is followed by a rest for 24 measures, indicated by the number 24.

221 *faster*

Musical staff 221-222: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A dynamic marking of *faster* is present above the staff.

223 *a tempo*

Musical staff 223-224: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A dynamic marking of *a tempo* is present above the staff. A double bar line is followed by a rest for 24 measures, indicated by the number 24.

248 *faster*
f

Musical staff 248-249: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. Dynamic markings of *faster* and *f* are present above and below the staff respectively.

250

Musical staff 250-251: Treble clef, key signature of two sharps. The music continues with eighth notes and slurs. A dynamic marking of *f* is present below the staff. A double bar line is followed by a rest for 3 measures, indicated by the number 3. The piece concludes with a final key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

4. Elegy for a General

♩ = 66

251 **11** **36** *p*

302

308 *f.t.* **12** **12** *p*

Detailed description: This musical score is for the flute part of 'Elegy for a General'. It begins at measure 251 with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as quarter note = 66. The piece features several measures of rests, with durations of 11 and 36 measures indicated above the staff. The music starts with a piano (*p*) dynamic. The key signature changes to two flats (Bb) at measure 308. There are further rests of 12 and 12 measures. The dynamic remains piano (*p*), with a fortissimo (*f.t.*) marking above a note in the 308-measure rest.

5. A Description of the Morning

♩ = 80

324 *pp*

329 *pp* *p*

333

337 *f* *mp* *mf*

342

Detailed description: This musical score is for the flute part of 'A Description of the Morning'. It begins at measure 324 with a treble clef, a key signature of two flats (Bb), and a 12/8 time signature. The tempo is marked as quarter note = 80. The piece starts with a pianissimo (*pp*) dynamic. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. The dynamic changes to piano (*p*) at measure 329. At measure 337, the dynamic changes to forte (*f*), then mezzo-piano (*mp*), and finally mezzo-forte (*mf*). The score ends at measure 342 with a series of sixteenth-note runs.

6. Description of an Irish Feast

375 $\text{♩} = 76$
f

380 *mf* 3 *mp* *p*

385 *mf* 2 *mf*

393 3

400 3 *ff*

408 8

420 *mp* 6 *ff*

429 8

8

441 *mp* *mf* 6

451 *mp* 9

463 *f.t.* *f*

468 *mf*

475 4 6/4

7. Stella's Birthday March 13, 1719

480 $\text{♩} = 150$ 31 *p*

515 *p* *mf*

519 *tr* 20 *mp* *p*

543 *p*

547 *tr* 12/8

8. Helter Skelter

Dean Swift's Satyrs for the Very Very Young

Flute 9

549 $\text{♩} = 140$ Spirito L

9. That Man Must Be Insane

Adagio $\text{♩} = 60$

565

10. On Poetry a Rhapsody

622 $\text{♩} = 66$ - ft. - ft. -

629 *p* *pp* *mp*

634 *pp*

639 *p* *f* *p* *f* *p* *f*

644 *p* *f* *pp* *mf*

649 *pp* *pp*

656 *mf*

660 *mp*

1011. On the Death of Demar

M Adagio ♩ = 60 more rubato than the others

Musical staff showing time signature changes: 2/4, 4/4, 3/4, 7/8, 3/4. Measure numbers 2, 3, 7, 4 are indicated above the staff.

Musical staff starting at measure 671. Dynamic marking *pp* is present below the staff.

N

Allegro ♩ = 160

Musical staff starting at measure 675. Dynamic marking *mf* is present below the staff. Measure number 13 is indicated above the staff.

in tempo

Musical staff starting at measure 694.

Musical staff starting at measure 703.

Musical staff starting at measure 712.

Musical staff starting at measure 721.

Musical staff starting at measure 730.

Musical staff starting at measure 739.

12. The Death of Dean Swift

745 $\text{♩} = 112$
a bit manic
f

752

756

760

764

769

774 $\text{♩} = 88$
pp

780 *f*

790 $\text{♩} = \text{c. } 108$
with some energy
 $\text{♩} = 88$
pp

Dean Swift's Satyrs for the Very Very Young

Flute

12

795 $\text{♩} = c. 108$

p

800 *subito rit.* $\text{♩} = 88$

p *pp*

806 $\text{♩} = c. 108$

f

810

812 $\text{♩} = 88$

p

818 *accel.* *a tempo*

p

825

p *mp*

829

pp *ff*

833 *pp* *p* *tr*

838 *faster* *p* *f*

845 $\text{♩} = c. 108$

850 $\text{♩} = 88$ *mf*

854 *p*

859 *ppp* *singer begins to exit the stage*

864 *p* *f* $\text{♩} = 112$ *a jig*

869

874

879

884

889

894

899

ff

904

mf

909

mp

919

Dean Swift's Satyrs for the Very Very Young

Dave Soldier

1. The Maids of Mitchelstown A

c. ♩=126
3 *legato* warm & not too slow

1
2
3
4
5
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7
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58
59
60

Dean Swift's Satyrs for the Very Very Young

Viola

2

67 H

Musical staff 67-72: Bass clef, 3/4 time signature. Measures 67-72. Includes a box labeled 'H' above measure 72.

73

Musical staff 73-78: Bass clef, 3/4 time signature. Measures 73-78.

79

Musical staff 79-84: Bass clef, 3/4 time signature. Measures 79-84. Includes a box labeled 'I' above measure 84.

85

Musical staff 85-90: Bass clef, 3/4 time signature. Measures 85-90. Includes a box labeled 'I' above measure 85. Triplet markings '3' are present under measures 86 and 87.

91 J

Musical staff 91-96: Bass clef, 3/4 time signature. Measures 91-96. Includes a box labeled 'J' above measure 96. Dynamics *p* and *mp* are indicated.

97

Musical staff 97-102: Bass clef, 3/4 time signature. Measures 97-102. Includes a box labeled 'K' above measure 102. A fermata is present over the final measure.

103 K

Musical staff 103-108: Bass clef, 3/4 time signature. Measures 103-108. Includes a box labeled 'K' above measure 103. Triplet markings '3' are present under measures 103 and 104. Dynamics *pp* and *p* are indicated. A *rit.* marking is present at the end of the staff.

109

Musical staff 109-114: Bass clef, 3/4 time signature. Measures 109-114. Dynamics *pp* is indicated. The piece concludes with a 4/4 time signature change.

2. The Bubble

Sea chantey/ hornpipe (♩ = c. 88)

111 *mf* pizz. arco

116 *mf* *mf* *pp*

120 pizz. arco

125 pizz. arco *ff* *mf* *mf* rit. *a tempo*

129 pizz. arco pizz. arco pizz. arco

134 pizz. arco *pp* *mf* *mf*

139 pizz. arco

142 *ff* *mf*

145 pizz. arco *f* *p* *mf* pizz.

150 arco pizz. arco arco *pp* *mf*

Allegro (M.M. ♩ = c. 120)

154

pizz. arco
pp *f*

159

accel.

164

3. St. Patrick's Well

167 ♩ = 60 **11** *espressarco*

mf

181

184 **19** *espress.*

mf

206

209

213 **19** *espress.*

mf

235

238 **11**

4. Elegy for a General

Viola

251 arco $\text{♩} = 66$
f

256 3

260 11
Con sord.
pp

276

281 3

286 Senza sord.
p

295 *mp*

305 *mf*

313 3

318

321 12

Detailed description: This is a musical score for Viola, measures 251-321. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of quarter note = 66 and a dynamic of *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and a section marked '11' with a double bar line. The dynamics range from *pp* to *mf*. The score includes performance instructions such as 'arco', 'Con sord.', and 'Senza sord.'. The piece concludes with a final cadence in 12/8 time.

5. A Description of the Morning

6

324

♩.=80

Musical staff 1: Measures 324-329. Key signature: two flats. Time signature: 12/8. Dynamics: *p*, *mp*. Performance markings: *pizz.*

330

Musical staff 2: Measures 330-334. Key signature: two flats. Time signature: 12/8. Dynamics: *pp*, *p*, *mf*. Performance markings: *arco*, >

335

Musical staff 3: Measures 335-340. Key signature: two flats. Time signature: 12/8. Dynamics: *f*, *mp*

341

Musical staff 4: Measures 341-345. Key signature: two flats. Time signature: 12/8. Dynamics: *mf*, *f*. Performance markings: *pizz.*, *arco*

346

Musical staff 5: Measures 346-350. Key signature: two flats. Time signature: 12/8. Dynamics: *p*

350

Musical staff 6: Measures 350-354. Key signature: two flats. Time signature: 12/8. Dynamics: *mp*

355

Musical staff 7: Measures 355-360. Key signature: two flats. Time signature: 12/8. Dynamics: *f*, *ff*, *f*, *mf*, *mf*, *p*

360

Musical staff 8: Measures 360-364. Key signature: two flats. Time signature: 12/8. Dynamics: *p*, *mf*

365

Musical staff 9: Measures 365-368. Key signature: two flats. Time signature: 12/8. Dynamics: *pp*. Performance marking: *pizz.*

369

Musical staff 10: Measures 369-371. Key signature: two flats. Time signature: 12/8. Dynamics: *mf*. Performance marking: *arco*

372

Musical staff 11: Measures 372-376. Key signature: two flats. Time signature: 12/8. Dynamics: *pp*

6. Description of an Irish Feast

375 $\text{♩} = 76$ 4 *mf* *mp* *f* solo

385 *p* 3

393 3 *mf*

403 4 *ff*

412 *f* *mp* *mp* pizz.

418 arco *mf*

426 *ff* *f*

433 *mp* 2 *mp* *mf*

440 *mp* pizz. *sffz* *sffz* arco

The musical score is written for Viola in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 76. The score consists of eight staves of music, each starting with a measure number. The first staff (375) begins with a 4-measure rest, followed by chords and a melodic line. Dynamic markings include *mf*, *mp*, and *f*. A 'solo' marking is placed above the final measure of the first staff. The second staff (385) features a triplet of eighth notes and a 3-measure rest, ending with a *p* dynamic. The third staff (393) contains a triplet of eighth notes and a *mf* dynamic. The fourth staff (403) starts with a 4-measure rest and a *ff* dynamic. The fifth staff (412) has a *f* dynamic, followed by a crescendo leading to *mp* and *mp*, and a 'pizz.' marking. The sixth staff (418) includes an 'arco' marking and a *mf* dynamic. The seventh staff (426) features a *ff* dynamic and a *f* dynamic. The eighth staff (433) starts with a *mp* dynamic, followed by a 2-measure rest, *mp* and *mf* dynamics. The final staff (440) begins with a *mp* dynamic, followed by 'pizz.' markings, *sffz* dynamics, and an 'arco' marking.

446 *f*

451 *mf* *mp*

457 *mf* pizz. 5 arco *ff*

468

474 *ff* *mf*

477 *ff* *mf* in tempo

7. Stella's Birthday March 13, 1719

480 $\text{♩} = 150$

33

pp *p* *p*

518

19

mf *p* *mf*

541

545

p

tr

8. Helter Skelter

549 $\text{♩} = 140$ Spirito

L

8 8

10. That Man Must Be Insane

Viola

Adagio $\text{♩} = 60$
arco

565

mp *mf* *mp* *mf*

572

15

f

592

f

598

604

p *mp* *mf* *ppp*

611

mp *mf*

616

echo

mf

10. On Poetry a Rhapsody

$\text{♩} = 66$

628

pp *mp* *p*

633

mf

638

pp

643

p *f* *p* *f* *p*

649

p *f* *p* *f* *p* *mf*

654

p *pp*

659

pp *mp* *mf*

659

mf

121. On the Death of Demar

M Adagio ♩ = 60

more rubato than the others

mp *mp*

671 slide double stop harmonics over C and G string

N

pp

Allegro ♩ = 160 *in tempo*

13
mf

12. The Death of Dean Swift

745 $\text{♩} = 112$

mf

761

769 $\text{♩} = 88$

p

776

pp

782

p

790 $\text{♩} = \text{c. } 108$ *with some energy* $\text{♩} = 88$

mf *pp*

796 $\text{♩} = \text{c. } 108$

p

801 *subito rit.* $\text{♩} = 88$

p *p*

806 $\text{♩} = \text{c. } 108$

f

Dean Swift's Satyrs for the Very Very Young

Viola

14

811 $\text{♩} = 88$

p

818 *accel.* *a tempo*

p

824

p *mp*

829

pp *< ff* *pp*

834 *tr*

p

840 *faster* $\text{♩} = \text{c. } 108$

p *mp*

850 $\text{♩} = 88$

mf

856

p *mp*

861 *singer begins to exit the stage*

mf *ppp* *p*

867 $\text{♩} = 112$

f

876

884

892

899

ff

907

mf

915

ff

921

Dean Swift's Satyrs for the Very Very Young

Dave Soldier

1. The Maids of Mitchelstown

c. ♩=126

A

warm & not too slow
legato

Viola

Harp

solo
pp

p

B

Vla.

Hp.

ppp *pp* *p*

Vla.

Hp.

rubato

C *a tempo*

Fl.

Vla.

Hp.

mf

pp *mp* *pp* *p*

Dean Swift's Satyrs for the Very Very Young

2

Fl. *25*

Hp. *25*

Fl. *31* **D**

Hp. *31*

Fl. *36* **E**

Vla. *36*

Hp. *36*

Fl. *41*

Vla. *41* *gliss*

Hp. *41*

Dean Swift's Satyrs for the Very Very Young

This musical score page contains three systems of music for Flute (Fl.), Viola (Vla.), and Harp (Hp.).

- System 1 (Measures 47-52):** The Flute part begins with a treble clef and a dynamic marking of *mp*. A box labeled 'F' is placed above the first measure. The Viola part starts with a bass clef and a dynamic marking of *p*. The Harp part is in grand staff with a dynamic marking of *mp*.
- System 2 (Measures 53-58):** The Flute part has a dynamic marking of *pp*. A box labeled 'G' is placed above the fifth measure. The Viola part has dynamic markings of *pp* and *mp*. The Harp part features triplet markings (3) and dynamic markings of *mp* and *p*.
- System 3 (Measures 59-64):** The Flute part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *p*. The Harp part has a dynamic marking of *p*.
- System 4 (Measures 65-70):** The Flute part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *p*. The Harp part has a dynamic marking of *p*.

Dean Swift's Satyrs for the Very Very Young

This musical score page contains three systems of music for Flute (Fl.), Viola (Vla.), and Harp (Hp.).

- System 1 (Measures 70-75):** The Flute part begins with a measure marked with a box containing the letter 'H'. The Harp part includes a dynamic marking of *p* (piano).
- System 2 (Measures 76-81):** This system continues the musical progression with various rhythmic patterns and articulations.
- System 3 (Measures 82-87):** The Flute part features a measure with a box containing the number '1'. The Harp part includes a dynamic marking of *pp* (pianissimo).
- System 4 (Measures 88-92):** The Viola part includes a dynamic marking of *p* (piano) in the final measure.

The score is written in treble clef for Flute and Viola, and grand staff (treble and bass clefs) for Harp. It includes various musical notations such as slurs, ties, and dynamic markings.

This musical score is for three instruments: Flute (Fl.), Viola (Vla.), and Harp (Hp.). It consists of six systems of staves, each system containing three staves. The music is written in a key with one flat (B-flat) and a 4/4 time signature. Measure numbers 93, 99, 102, and 107 are indicated at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings. A boxed letter 'J' appears above the Flute staff at measure 95, and a boxed letter 'K' appears above the Flute staff at measure 102. The Harp part features several triplets and dynamic markings like *mp*, *mf*, *p*, and *pp*. The Viola part includes some grace notes and dynamic markings like *pp* and *p*. The Flute part has dynamic markings like *mp* and *pp*. The piece concludes at measure 107 with a double bar line and a key signature change to two flats (B-flat and E-flat).

2. The Bubble

Sea chantey/ hornpipe (♩ = c. 88)

tempos can be altered by singer

111

Sea chantey/ hornpipe (♩ = c. 88)

tempos can be altered by singer

vox. *mf* *f* *pp*

Ye wise phi-los-o-phers ex-plain what makes our mo-ney ri - se - When dropt in - to the Sou-thern main: or - do these jugglers heat our eyes?

Vla. *mf* *pp* pizz. arco

Hp. *mf* *f* *pp*

116

Put in your mo-ney fair - ly told Pres - to! be gone 'Tis herea - gain La - dies and gen-tle men be-hold Here's

Fl. *mf*

Vla. *mf* *mf*

Hp. *p* *mf*

120

ev' ry pieccas - good as ten. Thus do the de-lu - ded bank-rupt raves Puts all up - on a des-'perate bet Then

Fl. *mf*

Vla. pizz. arco

Hp. *p* *mf*

124 *rit.* *a tempo* *can be in a stage whisper*

vox. plun-ges in the Sou-thern waves Dipt - ov - er head-and-ears in debt. *Mar* where the sly di-rec - tors creep Nor

Fl. *ff* *mf*

Vla. *pizz.* *arco* *ff* *mf* *mf*

Hp. *ff* *mf* *mf* *f*

128 to the shore ap-proachoo-nigh! The mon-sters nes-tle in the deep To - seize you in - your pas-sing by *f* Mean

Fl. *mf* *mf*

Vla. *pizz.* *arco*

Hp. *mf*

132 time se-cure on Gar-way cliffs, A sa-vage race by ship-wrecks fed Lie wai-ting for the foun-der'd skiffs and - strip the bo-dies-of the dead

Fl. *mf*

Vla. *pizz.* *arco* *pizz.* *arco* *pp*

Hp. *mf*

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136

vox. ————— There is a gulf where thou-sands fell — Here

Fl. *mf*

Vla. *mf*

Hp. *mf* *f*

139

vox. all the bold ad - ven-tur - ers - came. A nar - row sound though deep as Hell, Change Al - ley is - the - dread-ful name

Vla. *pizz.* *arco*

Hp.

142

vox. ————— Sub - scri - bers here by thou-sands float and jos - tle one a - no - ther down Each

Vla. *ff* *mf*

Hp. *mf*

145

vox. pad- dling in his lea-ky boat and - here they fish - for - gold and drown. _____ Di -

Fl.

Vla. pizz. arco *f* *p*

Hp. *f* *p*

149

vox. rec - tors thrown in-to - the sea re - co - ver strength and vi - gour - there But *mine a noose* may be tamed a - no - ther way, Sus - pen - ded for - a - while in air.

Vla. pizz. arco pizz. arco *mf* *pp*

Hp. *mf*

153

vox. The na - tion then too late will find Com - pu - ting all the cost and trou - ble Di -

Fl. *p*

Vla. arco *mf*

Hp. *mf*

Dean Swift's Satyrs for the Very Very Young

Allegro (M.M. ♩ = c. 120)

156

VOX. rec - tors' pro - mis - ses but wind South - Sea at best - a mig - ty Bub - ble.

156

Fl. *f*

156

Vla. *pizz.* *arco* *pp* *f*

156

Hp. *f*

160

Fl. *accel.*

160

Vla.

160

Hp.

165

Fl.

165

Vla.

165

Hp.

8^{vb}

12/8

3. St. Patrick's Well

Dean Swift's Satyrs for the Very Very Young

Fl. *f* $\text{♩} = 60$

Hp. *ff*

VOX. singing in imitation of Uilleann pipes *mp* By — ho - ly zeal in - spired — and led — by fame To —

Fl. *mp*

Hp. *mp*

8vb

VOX. *mp* *mf* *ff* thee once fav - rite is - le with joy I — came — Thee hap - py is - land Pal - las called his own When —

Hp. *mp* *mf* *ff*

8vb

VOX. *mf* haugh - ty Bri - tain was — a — land un - known. Bri - tain by thee we fell un - grate - ful isle!

Vla. *mf* *espress. arco*

Hp. *mf* *espress.*

Dean Swift's Satyrs for the Very Very Young

180

vox. Not by thy va - lour but su - per - ior guile Bri - tain with shame con -

Vla.

Hp.

183

vox. fess this land of mine First taught thee hu - man know - ledge and di - vine My

Vla.

Hp.

186

186

vox. pre lates and my stu - dents sent from hence Made your sons - con - verts both to God and sense Not

Hp.

p *mf*

8vb - - - - -

190

vox. like the pas - tors of thy rave - nous breed Who come to fleece the flocks and not to feed

Hp.

p

8vb - - - - -

194 *faster*

VOX. *mp* *a tempo*

Fl. By —

Hp. *ff*

197

VOX. faith and — prayer, this cro - sier in my hand, I — drove the ve-nom'd ser - pent from thy land: — Wret -

Hp. *mp* *mf*

8vb - - - - -

201

VOX. ched — I - er - ne! with what grief I see The fa - tal chan-ges time — has made in thee! Free - dom

Hp. *ff*

8vb - - - - -

205

VOX. — and vir - tue in thy sons I found, Who — now in vice and

Vla. *mf* *espress.*

Hp. *mf* *espress.*

Dean Swift's Satyrs for the Very Very Young

14

208

vox.  *sla - ve - ry are drowned* *Soon shall thy sons (the time is just at hand)*

Vla. 

Hp. 

211

vox.  *Be* *all made cap-tives in their na-tive land; When* *for the use of no* *Hi - ber - nian born,* *Shall*

Vla. 


Hp.  *create your own ornaments*

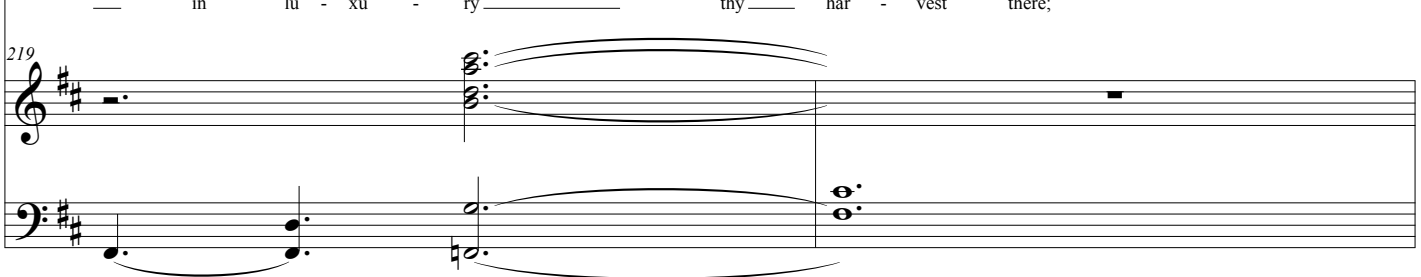
215

vox.  *rise one blade of grass, one ear of corn; Who to yon rave - nous is - le thy* *treas-ures bear,* *And* *waste*

Hp.  *p* *mf* *p*

219

vox.  *in lu - xu - ry* *thy* *har - vest* *there;*

Hp. 

Dean Swift's Satyrs for the Very Very Young

221 *faster*

VOX. *mp* *a tempo*

Fl. Here,

Hp. *ff*

224

VOX. from the neigh-bour ing - nur-se - ry of arts The stu - dents drin-king raised their wit and parts; Dis - cou-

Hp. *mp* *mf*

8vb-----

228

VOX. raged youths! now all their hopes must fail, Con - demn'd to coun-try cot - ta - ges and ale; To fo -

Hp. *ff*

8vb-----

232

VOX. - *espress.* reign pre - lates make a sla - vish court, And by their sweat pro -

Vla. *mf*

Hp. *mf* *espress.*

Dean Swift's Satyrs for the Very Very Young

16

235


vox. 

Vla. 

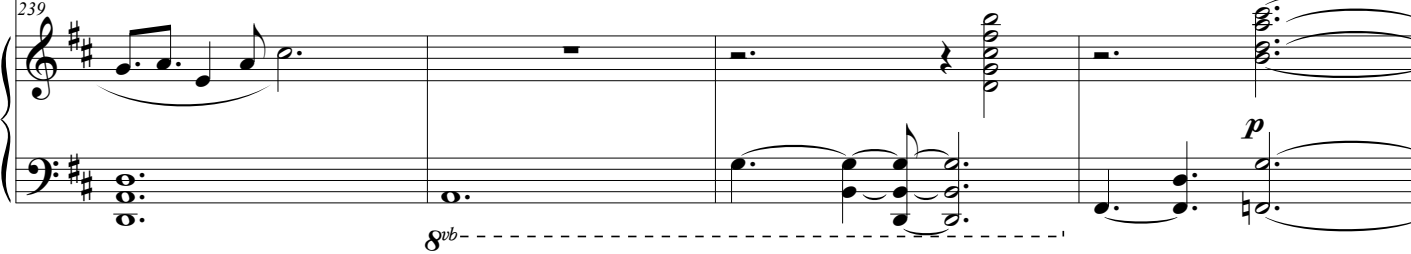
Hp. 

cure a mean sup-port; Or, for clas-sics read "The At-tor-ney's Guide" Col-lect ex-cise, or

239

vox. 

Vla. 


Hp. 

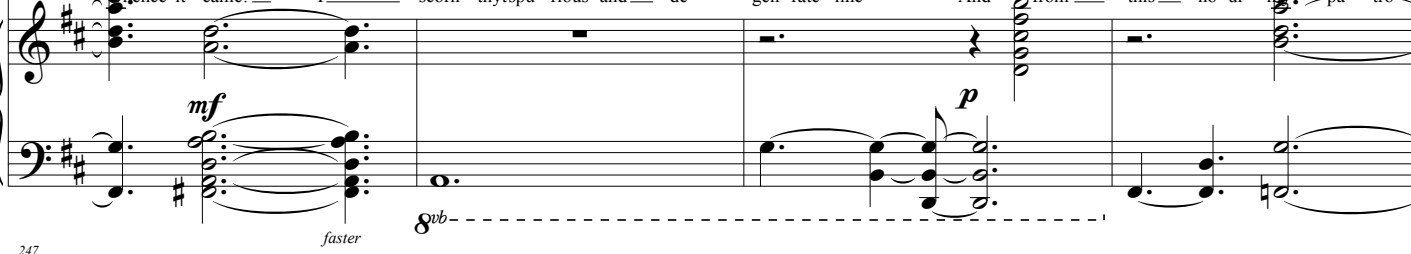
wait up-on the tide. Where is the ho-ly well that bore my name? Fled to the foun-tain back, from

create your own ornaments

8vb

243

vox. 

Hp. 

hence it came! I scorn thy spu-rious and de-gen-er-ate line And from this ho-ur no pa-tro-

mf *p*

faster *8vb*

247

vox. 

Fl. 

Hp. 

nage re-sign.

f *mf*

4. Elegy for a General

251 *f* *arco*

Vla.

Hp.

258 *f*

His Grace! Im-pos-si-ble but

vox.

Vla.

Hp.

265

dead! Of old age too and in his bed And could that Migh-ty War-rior fall? And so in-glo-ri-ous af-ter all well since he's gone no mat-ter how the

vox.

Hp.

271

last loud trump must wake him now and trust me as the noise grows stron-ger he'll wish to _ sleep a _ lit - tle lon - ger. ____

And
Con sord.

pp

vox.

Vla.

Hp.

Dean Swift's Satyrs for the Very Very Young

18

276

vox. could he be in - deed so old As by the news - pa - pers we're told Threescore I — think is pret - ty high Twas — time in cons - cience

Vla.

Hp.

8vb

281

vox. he should die This world he cum - ber'd long e - nough He burnt his can - dle to — the snuff And that's the rea - son some folks think he left be -

Vla.

Hp.

8vb

286

vox. hind so — great a — stink. — Be - hold his fu - ne - ral ap - pears no wi - dow's sighs or or - phan's tears wont at these

Vla.

Hp.

8vb

p
mf
mp

291

vox. times each heart to pierce At - tend the pro - gress of his hearsbut what of that his friends might say he had those ho - nours in — his

Vla.

Hp.

8vb

296

VOX. day True to his pro - fit and his pride he made them weep be - fore he dy'd _____ Come hi - ther all ye em - pty

Fl.

Vla.

Hp.

p

mp

f

301

VOX. things Ye bub - bles raisedby breath of kings Who float u - pon the tide of state Come hi - ther and be - hold your fate Let pride be

Fl.

Vla.

Hp.

306

vox. taught by this re - buke how ve - ry mean a thing's a Duke From all his ill got ho - nours flung *ff* Turned to that

Fl.

Vla.

Hp.

310

vox. dirt from whenche sprung. —

Fl.

Vla.

Hp.

317

317

Vla.

Hp.

5. A Description of the Morning

Dean Swift's Satyrs for the Very Very Young

♩ = 80

324

vox. *p* Now hard - ly here and there — a hack - ney coach ap - pear - ing - show'd the rud - dy dawn's ap - proach — Now

Fl. *pp*

Vla. *p*

Hp. *p*

329

vox. Bet - ty from her mas - ter's bed had flown and *pp* soft - ly — stole — to dis - com - pose her own. — *mp* The

Fl. *pp* *p*

Vla. *mp* *pp* *p* *mf*

Hp. *pp* *p*

a little louder

334

vox. slip - shod 'pren - tice from his mas - ter's door - had pared the dirt and sprin - keled round the floor. *mf* Now

Fl.

Vla.

Hp. *mp*

338

vox. Moll had whirl'd her mop with dext-rous airs Pre-pared to scrub the en-try and the stairs *p*

Fl. *ff* *mp* *mf*

Vla. *f* *mp* *mf* pizz.

Hp. *f* *mp* *p* *mf*

343

Fl. *f*

Vla. arco *f*

Hp. *f*

347

vox. *mf* The small coal man was

Fl. *pp*

Vla. *p* *mp*

Hp. *f*

351

vox. heard with cad-ence deep Till drowned in shril-ler notes of chim-ney sweep Duns at his lord-ships' gate be-gan to

Fl.

Vla.

Hp.

355

vox. *f* meet and brick-dust Moll had *ffz* screamed through half the street *mf* *p* The turn-key now his flock re-tur-ning

Fl.

Vla.

Hp.

360

vox. sees *mp* Du-ly let out a-nights to steal for fees *mf* The watch-ful bal-liffs take their si-lent stands *f* While

Fl.

Vla.

Hp.

365

vox. school-boys lag with sat - chels in their hands. *mf hum*

Fl. *p* *pp*

Vla. *mf* *pizz.* *pp*

Hp. *mf* *pp*

369

vox. *pp*

Fl. *pp*

Vla. *mf* *arco* *pp*

Hp. *pp* *pp*

6. Description of an Irish Feast

375 $\text{♩} = 76$

Fl. *f* *mf* *mp*

Vla. *mf* *mp*

Hp. *f* *mf*

382 (or Bb) *mf* O' Rourke's no-ble fare will

Fl. *p* *mf*

Vla. *f* solo

Hp. *mf* *p*

389 ne'er be for-got by those who were there-or those who were not.

Fl. *mf*

Vla. *p*

Hp. *mf*

Dean Swift's Satyrs for the Very Very Young

26

395

VOX. *Useque-baugh to our feast in pails was brought up, a hun-dred at least - a mad-der our cup.*

Fl.

Vla. *mf*

Hp. *p* *f*

402

VOX. *f* *Come harp-er _strike up: but first by your fa-vour, boy give us a cup-: Ah! this has some sa-vour*

Fl. *ff*

Vla.

Hp. *ff*

408

VOX.

Fl.

Vla. *ff* *f*

Hp. *mf*

415

vox. *mp* O' Rouke's jol-ly boys ne-ver dreamt of the mat-ter till roused by the noisand mu-sic-al clat-ter they danced in a foun -

Fl.

Vla. *mp* *pizz.*

Hp. *mp*

421

vox. - - - *mf* cut - ting ca - pers and ram - ping a mer - cy the ground did not burst with their stam - ping. The *mf* floor is all wet with

Fl.

Vla. *mf* *arco*

Hp.

426

vox. leaps and with jumps while the wa - ter and sweat splish splash in their pumps.

Fl. *ff*

Vla. *ff*

Hp. *ff*

Dean Swift's Satyrs for the Very Very Young

28

432

vox. *f* Good Lord! what a sight af-ter all the good cheer for

Fl.

Vla. *f* *mp*

Hp. *mf* *mp* *p*

439

vox. peo-ple to fight in the midst-of their beer! What stabs and what cuts> what clat-tring of sticks> what strokes on the guts, what

Fl. *mp*

Vla. *mf* *mp* *pizz.* *sfz* *sfz*

Hp. *mf* *sfz* *sfz*

444

vox. bas-tings and kicks! With *f* cud-gels of oak well har-dened by flame a hun-dred heads broke a hun-dred struck lame.

Vla. *f* *arco*

Hp. *f*

449

vox.

Fl.

Vla.

Hp.

mf

mf

456

vox.

Vla.

Hp.

f *soused*

The Earl of Kil - dare and Moy - nal - ta his bro - ther - as great as you are I was nurst by your mo - ther _____ Ask

mp *pizz.* *mf*

mp *mf*

462

vox.

Fl.

Hp.

that of old Ma - dam She'll tell you who's who, As far up as A - dam, She knows that it's true _____ Come *ft.*

mp *mf*

Dean Swift's Satyrs for the Very Very Young

30

467
vox. *f*
down off that beam - - - and if cud - gels are scarce a blow on the weam or a

467
Fl. *f*

467 arco
Vla. *ff*

467
Hp. *ff*

473
vox. *mf*
kick in the arse

473
Fl. *mf*

473
Vla. *ff* *mf*

473
Hp. *ff.* *ff.* *mf*

478
Vla. *ff* *mf* *in tempo*

478
Hp. *mf* *p*

6/4

7. Stella's Birthday March 13, 1719

♩=150

Hp.

Hp.

Hp.

vox.

mf Oh Stel - la this day is thir - ty four (We shan't - dis - pute — a - ye - ar or - more:) How -

Hp.

vox.

ev - er Stel - la be not - troub - led Al - though thy size and years are — doub - led. *f* Since

Hp.

Dean Swift's Satyrs for the Very Very Young

32

505
vox. first I - saw - you at six - teen The - brigh - test vir - gin on the green; So - *mp*

505
Hp.

509
vox. lit - tle is thy form de - clined made up so - large - ly - in thy mind.

509
Fl.

509
Hp.

513
Fl.

513
Vla.

513
Hp.

518

VOX. 

Fl.  *mf* *mp* *tr* *mp* Oh - would it - please the gods to split Thy

Vla.  *mf* *p*


Hp.  *p* *mf* *mp* *p*

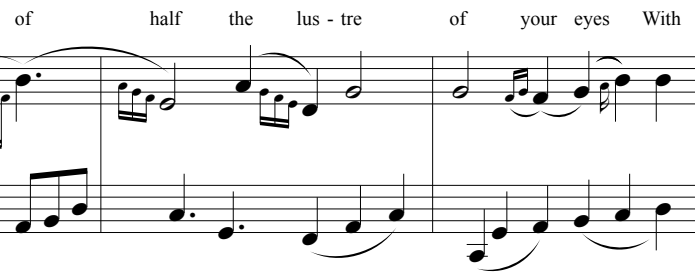
523

VOX.  beau - ty size and years - and wit; No age could furn - ish out a pair of

Hp.  *mp* *p*

527

VOX.  nymphs so grace - ful wise and fair *mf* of half the lus - tre of your eyes With

Hp. 

531

VOX.  half your wit and half your size. And then - be - fore - it grew too late how can I beg of

Hp. 

Dean Swift's Satyrs for the Very Very Young

34

536
536
VOX. gen - tle Fate That eith er nymph might have her swain to split wor - ship
Hp. *tr*

540
VOX. to in twain.
Fl. *p*
Vla. *mf*
Hp. *tr* *mf*

545
Fl. *p* *tr*
Vla. *p* *tr*
Hp. *p* *pp*

8. Helter Skelter

Dean Swift's Satyrs for the Very Very Young

549 $\text{♩} = 140$ *Spirito*

Now the ac-tive young at-tor-neys Bris-kly tra-vel on their jour-neys, Loo-king big as a - ny gi - ants, On the hor-ses of their cli - ents;

553

Like so ma - ny lit - tle Mar-ses With their til - ters at their ar - ses, Bra-zen-hil - ted, late - ly bur-nish'd, And with har-ness-buc - kles fur-nish'd,

L

And with whips and spurs so neat, And with joc-key-coats com-plete, And with boots so ve - ry gre-asy, And with sad-dles eke so ea - sy,

561

And with bri-dles fine and gay, Bri-dles bor-row'd for a day, Bri-dles des-tined far to roam, Ah! ne - ver, ne - ver to come home.

And with hats so very big, sir,
 And with powder'd caps and wigs, sir,
 And with ruffles to be shown,
 Cambric ruffles not their own;
 And with Holland shirts so white,
 Shirts becoming to the sight,
 Shirts bewrought with different letters,
 As belonging to their betters.

With their pretty tinsel'd boxes,
 Gotten from their dainty doxies,
 And with rings so very trim,
 Lately taken out of lim-
 And with very little pence,
 And as very little sense;
 With some law, but little justice,
 Having stolen from my hostess,

From the barber and the cutler,
 Like the soldier from the sutler;
 From the vintner and the tailor,
 Like the felon from the jailor;
 Into this and t'other county,
 Living on the public bounty;
 Thorough town and thorough village,
 All to plunder, all to pillage:

Thorough the mountains, thorough the valleys,
 Thorough the stinking lanes and alleys,
 Some to cuckold farmers' spouses,
 And make merry in their houses;
 Some to tumble country wenches
 On their rushy beds and benches;
 And if they begin a fray,
 Draw their swords, and----run away;

All to murder equity,
 And to take a double fee;
 Till the people are all quiet,
 And forget to broil and riot,
 Low in pocket, cow'd in courage,
 Safely glad to sup their porridge,
 And vacation's over--then,
 Hey, for Dub-i-lin town again.

9. That Man Must Be Insane

Dean Swift's Satyrs for the Very Very Young

Adagio $\text{♩} = 60$

arco

Vla. *mp* *mf* *mp* *mf*

Hp. *mf* *mf*

Vla. *mf* *f* *mf*

Hp. *mp* *f* *mf*

Hp. *p* *mf* *mp*

Hp. *p* *pp* *mf* *pp* *mp*

Vla. *f*

Hp. *pp* *mp* *mp* *f*

593

Vla. *mpress.*

Hp. *p* *f* *mf*

599

Vla.

Hp. 599

603

Vla. *p*

Hp. 603 *mf* *mf*

608

Vla. *mp* *mf* *ppp* *mp* *mf*

Hp. 608 *pp*

614

Vla. *mf* *echo*

Hp. 614 *mf* *mp* *mf* *mf*

Dean Swift's Satyrs for the Very Very Young

38

619

Vla.

Hp.

The image shows a musical score for Violin (Vla.) and Piano (Hp.). The score is for measures 619 and 620. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin part (Vla.) is written on a single staff with a treble clef. It begins with a sixteenth-note triplet (F#, G#, A) followed by a quarter note (B), a quarter note (C), and a quarter note (D). A slur covers the next two measures: a quarter note (E) and a quarter note (F#). The Piano part (Hp.) is written on two staves (treble and bass clefs). It begins with a quarter note (F#) in the bass, a quarter note (G#) in the bass, and a quarter note (A) in the bass. A slur covers the next two measures: a quarter note (B) in the bass and a quarter note (C) in the bass. The score ends with a double bar line and a repeat sign.

10. On Poetry a Rhapsody

622 $\text{♩} = 66$

VOX. *mf* Hobbes clear - ly proves that ev - ery crea - ture Lives in a state - war by na - ture. Grea - ters for the smal - ler watch, But

Vla. *pp* *mp*

Hp. *mf* *mp* *mf*

c#,d,e,f#,g#,a,b#

626

VOX. med - dle sel - dom with their match. A whale of mode - rate size will draw A shoal of her - rings down her maw; A

Fl. *p* *ft.* *ft.*

Vla. *p*

Hp.

629

VOX. fox with geese his bel - ly crams; A wolf dest - roys a thou - sand lambs; But search a - mong the rhy - ming race, The

Fl. *mp* *ft.* *p*

Vla.

Hp. *p*

Dean Swift's Satyrs for the Very Very Young

40

632

VOX. brave are wor-ried by the base. _____ Thus ev-ery po-et in his kind, Is

Fl. *pp* *mp* *pp*

Vla. *mf* *pp*

Hp. *mf* *mp* *mf*

637

VOX. bit by him that comes be - hind Who, though too lit - tle to be seen, Can teaze, and gall, and give the spleen; Call

Fl.

Vla.

Hp.

640

VOX. dun - ces, fools, and sons of whores, Lay Grub Street at each o-ther's doors; Com-plain, as ma - ny an - cient bard did,

Fl. *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p*

Hp. *mf* *f*

643

vox. Ge-nius is no more re-war-ded; And all their bro-ther dun-ces lash, Who crowd the press with hour-ly trash.

Fl. *p* *f* *mp* *f*

Vla. *p* *f* *p* *f*

Hp. *p* *mf*

647

vox. If on Par-nas-sus' top you sit, You rare-ly bite, are al-ways bit: Each

Fl. *pp* *mf*

Vla. *p* *mf* *p*

Hp. [E] *mp* *p* *mf*

651

vox. po-et of in-fer-ior size On you shall rail and cri-ti-cise, And strive to tear you limb from limb While o-thers do as much for him. So,

Fl. *pp*

Vla. *pp*

Hp. *mf*

Dean Swift's Satyrs for the Very Very Young

42

655

vox. na - tura - lists ob - serve a flea Has smal - ler fleas that on him prey; And these have smal - ler still to bite 'em, And

Fl. *pp*

Vla. *pp* *mp*

Hp.

658

vox. so pro - ceed ad in - fi - ni - tum

Fl. *mf* *mp* *ft.*

Vla. *mf*

Hp. *f* *mf* *mp*

662

Fl.

Vla.

Hp.

11. On the Death of Demar

Dean Swift's Satyrs for the Very Very Young

piano uses sustain at will, deviates from precise rhythm and phrasing with mystery

M Adagio ♩ = 60

more rubato than the others

in imitation of Uilleann pipes

664 *mf* Know all men by these pres - ents Death the - tam - er - By -

664 *mp* chords rolled/ played impromptu, improvised manner

664 *mp* Ab, Bb, C, D, E, F, G

669 *mf* mortgage has se - cured the corpse of - De - mar

669 *pp* slide double stop harmonics over C and G string

669 *ad lib, espressive*

672 *8^{vb}*

672 Plu - tus - tus the god of wealth will joy - to know His faith - ful ste - ward in the shades be - low

672

672

672

(88)^{vb}

Dean Swift's Satyrs for the Very Very Young

44

N

677

VOX. *mf* Wher

Fl.

Vla.

677

Hp. *mp* B#,C,D,E#,F,G,Ab

679

VOX. 'er deviate / improvise gliss and arpeggios at will he went

679

Hp. *f*

680

VOX. he nev - ver saw his bet ters ___ Lords

680

Hp.

682

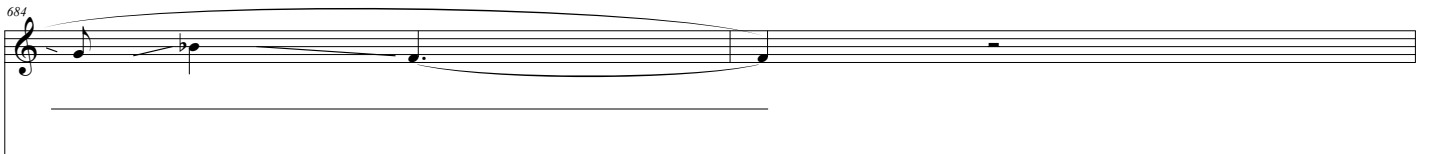
VOX. knights and squires were all his hum - ble deb - tors

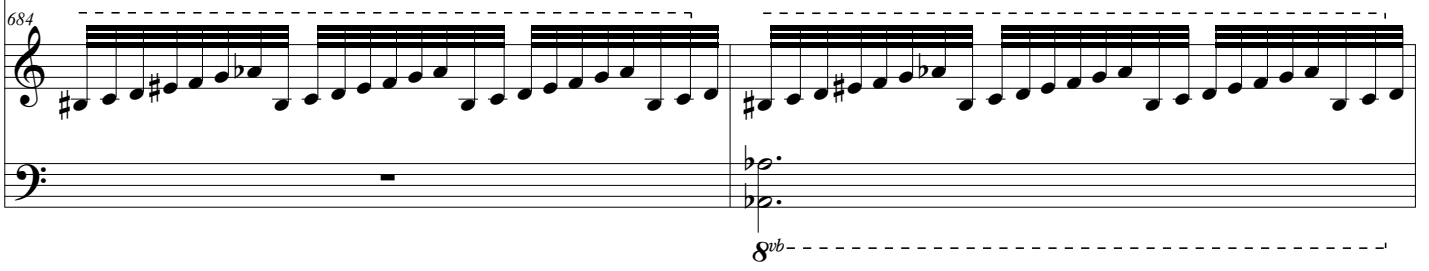
682

Hp.

8vb


684

VOX. 

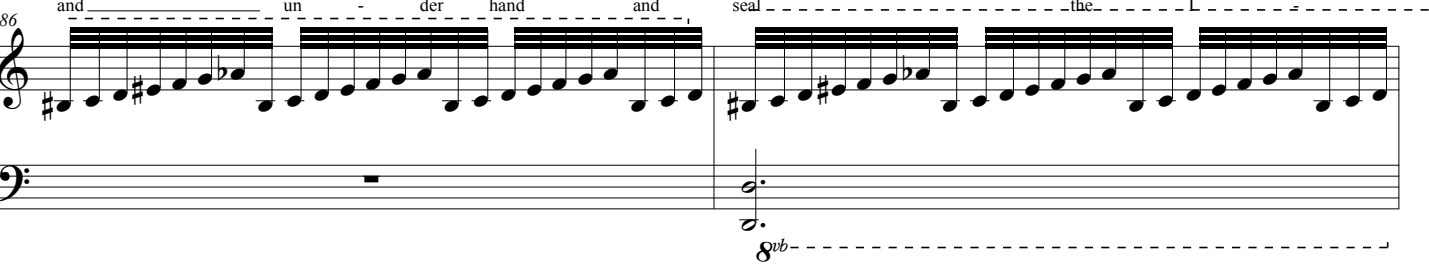
Hp. 

8vb

686


VOX. 

686 and un - der hand and seal the L

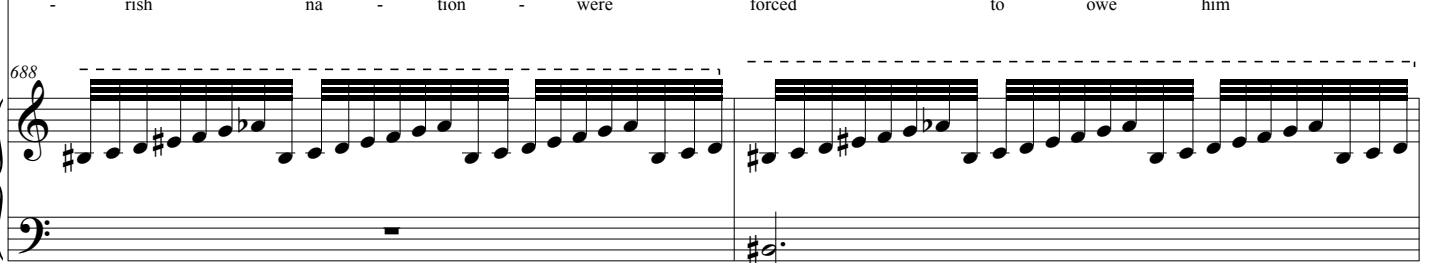
Hp. 

8vb

688


VOX. 

- rish na - tion - were forced to owe him

Hp. 


8vb


690


VOX. 

their ob - li - ga - tion

mf Ben - eath this ver - dant

Fl. 

Vla. 

Hp. 

ff *mf* c, d, e, f, g, a, Bb

Allegro ♩ = 160 *in tempo*
the epitaph can be sung in parts

Dean Swift's Satyrs for the Very Very Young

46

696

vox. hil - lock lies De - mar the weal - thy and the wise His heirs that he might

Fl.

Vla.

Hp.

707

vox. safe - ly rest have - put his car - cass in a chest - - The ve - ry chest in

Fl.

Vla.

Hp.

718

vox. which they say — his oth - er self his mo - ney lay — and if his heirs con - ti - nue - kind to

Fl.

Vla.

Hp.

729

vox. that dear self he left be - hind — I dare be - lieve that four - in five will

Fl.

Vla.

Hp.

740

vox. think his bet - ter — self — a - live. —

Fl.

Vla.

Hp.

48 12. The Death of Dean Swift

745 *a bit manic* $\text{♩} = 112$ *f*

745 *mf* *a bit manic* brush and bounce the chords

753 *mf*

760

767 *pp* *espress.*

775 $\text{♩} = 88$ thoughtful *pp* *mp*

Time is not re-mote, when I Must by the Course of Na-ture dye: _____ When I fore-see my spe-cial Friends, Will

The

779

vox. try — to find their pri - vate Ends: _____ Tho' it is har - dly un - der - stood, _____ Which

Fl.

Vla.

Hp.

783

vox. way my Death can do them good; _____ Poor Gen - tle - man, he droops a - pace You plain - ly find it in his Face: That

Vla.

Hp.

787

vox. old Ver - ti - go _____ in his Head Will ne - ver leave him, till he's dead: _____ Be -

Fl.

Vla.

Hp.

mf

with some energy

f

p

mf

Dean Swift's Satyrs for the Very Very Young

792 $\text{♩} = 88$

be a little confused here

vox. sides, his Me - mo - ry de - cays, He re - col - lects not what he says; _____ Plyes

Fl. *pp*

Vla. *pp*

Hp. *mp* *f* solo *pp*

796 $\text{♩} = \text{c. } 108$

vox. you with Sto - ries o'er and o'er, He told them fift - y Times be - fore. But he takes up with youn - ger Fokes,

Fl. *p*

Vla. *p*

Hp.

800

vox. Who for his Wine will bear his Jokes: For

Fl. *p*

Vla. *p*

Hp. *p*

804

subito rit. ♩ = 88

vox. Po - e - try, he's past his Prime, He takes an Hour to find a Rhime: I'd have him throw a - way his Pen; But

Fl. *pp*

Vla. *p*

Hp. *mp*

♩ = c. 108

807

vox. there's no tal - king to some Men.

Fl. *f*

Vla. *f*

Hp.

Dean Swift's Satyrs for the Very Very Young

52

811

vox. *Though*

Fl.

Vla.

Hp. *church bells*
ff *ff*
8vb

815

vox. *your Prog-no-sticks run too fast, They must be ve-rif-y'd at last. "Be-hold the fa-tal Day ar-rive! How*

Fl.

Vla.

Hp. *p* *p*
accel.

819

vox. *is the Dean? He's just a-live. Now the de-par-ting Prayer is read: He*

Vla.

Hp. *a tempo*
p
8vb

823

vox. har - dly breathes. The Dean is dead. From Du - blin soon to Lon - don spread, 'Tis

Fl. *p*

Vla. *p*

Hp. *pp* *mf*

(8^{vb}) - - - - - (8^{vb}) - - - - -

826

vox. told at Court, the Dean is dead. The Queen, so Gra - cious Mild and Good cries is he_ gone? 'Tis time he shou'd My

Fl. *mp*

Vla. *p* *mp*

Hp. *mp*

830

vox. fe - male Friends, whose ten - der Hearts Have bet - ter learn'd to act their Parts. Re - ceive the News in dole - ful Dumps, "The

Fl. *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Hp. *p* *pp* *pp*

Dean Swift's Satyrs for the Very Very Young

54

834

vox. — Dean is dead, (and what is Trumps?) — Six Deans they say must bear the Pall. (I

Fl. *p* *tr*

Vla. *p* *tr*

Hp.

838

vox. wish I knew what King to call.) — Why do we grieve that Friends should dye? No Loss more ea - sy to sup-ply. We

Fl. *p*

Vla. *p*

Hp.

faster

842

vox. lov'd the Dean. (I lead a Heart) But dea - rest Friends, they say, must part. —

Fl. *f*

Vla. *mp*

Hp. *mf* *f*

$\text{♩} = \text{c. } 108$

♩=88

848

vox. *f* Where's now this Fav'-rite of A-pol-lo? De-

Fl. *mf*

Vla. *mf*

Hp. *mf*

854

vox. par- ted; and his Works must fol- low: _____ Must un- der- go the com- mon Fate; His Kind of Wit is out of Date. _____ He

Fl. *p*

Vla. *p*

Hp. *p*

859

vox. shew'd by one sa- tyr - ic Touch, _____ No Nation wan- ted it so much: _____ He

Vla. *mp* *mf*

Hp. *mp* *f* *mf*

Dean Swift's Satyrs for the Very Very Young

56
Singer begins to exit the stage

863

vox. gave the lit - tle Wealth he had To build a House for Fools and Mad: That King - dom he hath left his Deb - tor

Fl. *ppp* *p*

Vla. *ppp* *p*

Hp. *p*

♩ = 112

singer can leave the stage

866

vox. I wish it soon may have a Bet - ter

Fl. *f* *ajig*

Vla. *f*

Hp. *ff* *f*

872

Fl.

Vla.

Hp.

This musical score page contains six systems of music for Flute (Fl.), Viola (Vla.), and Harp (Hp.).

- System 1 (Measures 879-884):** Flute has a melodic line with slurs and accents. Viola has a bass line with slurs. Harp has a rhythmic accompaniment with chords and moving lines in both hands.
- System 2 (Measures 885-891):** Flute continues with slurs and accents. Viola has a bass line with slurs. Harp continues with rhythmic accompaniment.
- System 3 (Measures 892-898):** Flute has a melodic line with slurs and accents. Viola has a bass line with slurs. Harp has a rhythmic accompaniment with chords and moving lines in both hands.
- System 4 (Measures 899-900):** Flute has a melodic line with slurs and accents, starting with a *ff* dynamic. Viola has a bass line with slurs, also starting with a *ff* dynamic. Harp has a rhythmic accompaniment with chords and moving lines in both hands, starting with a *ff* dynamic. A performance instruction "brush and bounce the chords" is written above the Harp part.

Dean Swift's Satyrs for the Very Very Young

58

906

Fl.

Vla.

Hp.

mf

f

913

Fl.

Vla.

Hp.

mp

ff

f

920

Fl.

Vla.

Hp.

ff

Dean Swift's Satyrs for the Very Very Young

1. The Maids of Mitchelstown

Dave Soldier

Musical notation for 'The Maids of Mitchelstown' in 4/4 time. The score consists of two lines of music. The first line contains measures 1 through 6, with measure counts 8, 12, 8, 8, and 8. Above the first measure is a box labeled 'A' and the tempo marking 'c. 126'. Above the second measure is a box labeled 'B', above the third 'C' with 'a tempo' below it, above the fourth 'D', and above the fifth 'E'. The second line contains measures 7 through 12, with measure counts 8, 16, 16, 8, 8, and 7. Above the first measure of the second line is a box labeled 'F', above the second 'G', above the third 'H', above the fourth 'I', above the fifth 'J', and above the sixth 'K'. The piece ends with a double bar line and a key signature change to B-flat major.

2. The Bubble

Sea chantey/ hornpipe (♩ = c. 88)

Musical notation for the beginning of 'The Bubble' in 4/4 time, starting at measure 111. The melody is in B-flat major and features a mix of eighth and sixteenth notes.

Ye wise phi - los - o - phers ex - plain what makes our mo - ney ri - se - When
tempos can be altered by singer

Musical notation for measures 114 through 116. Measure 114 continues the melody. Measure 115 has a 6/4 time signature change. Measure 116 ends with a 4/4 time signature change.

dropt in-to the Sou-thern main: or - do these jug-glersheat our eyes? Put

Musical notation for measures 117 through 118. Measure 117 continues the melody. Measure 118 ends with a 4/4 time signature change.

in your mo-ney fair - ly told Pres - to! be gone 'Tis here - a - gain La -

Musical notation for measures 119 through 121. Measure 119 continues the melody. Measure 121 ends with a 4/4 time signature change.

dies and gen - tle men be - hold Here's ev' ry pieccas - good as ten. Thus

Musical notation for measures 122 through 123. Measure 122 continues the melody. Measure 123 ends with a 4/4 time signature change.

do the de - lu - ded bank - rupt raves Puts all up - on a des-'perate bet Then
rit.

Musical notation for measures 124 through 126. Measure 124 continues the melody. Measure 126 ends with a 4/4 time signature change.

plun - ges in the Sou-thern waves Dipt - ov - er head-and-ears in debt. *a tempo*

Mark

Dean Swift's Satyrs for the Very Very Young

2

can be in a stage whisper

127

where the sly di-rec - tors creep Nor to the shore ap - proach too - nigh! The

129

mon-sters nes - tle in the deep To - seize you in - your pas-sing by *f* Mean

132

time se - cure on Gar-way cliffs, A sa - vage race by ship-wrecks fed Lie

134

wai-ting for the foun-der'd skiffs and-strip the bo-dies of the dead — There

138

is a gulf where thou-sands fell — Here all the bold ad - ven-tur-ers - came. A

140

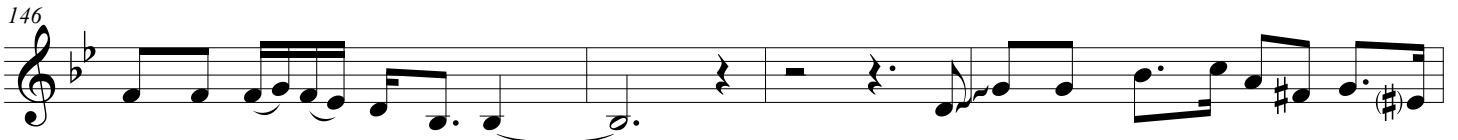
nar - row sound though deep as Hell, Change Al - ley is - the - dread-ful name

142

Sub - scri - bers here by thou-sands float and

144

jostle one a - no-ther down Each pad-dling in his lea-ky boat and -

146 

here they fish-for-gold and drown. _____ Di-rec-tors thrown in-to-the sea re-

150 

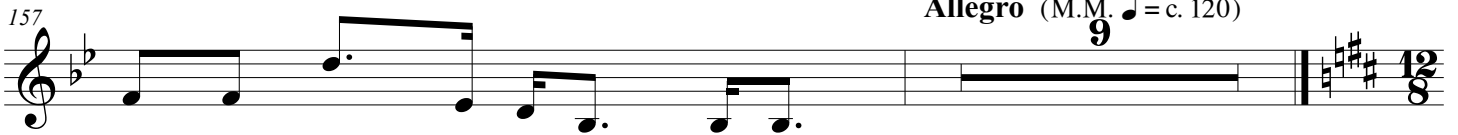
co-ver strength and vi-gour- there But may be tamed a-no-ther way, Sus-

152 *mine a noose* 

spen-ded for-a-while in air. The na-tion then too late will find Com-

155 

pu-ting all the cost and trou-ble Di-rec-tors' pro-mis-ses but wind South-

157  **Allegro** (M.M. ♩ = c. 120)

Sea at best - a mig-ty Bub-ble.

4 3. St. Patrick's Well

$\text{♩} = 60$ *rhythms can be altered to make words sound natural*

167 **2** singing in imitation of Uilleann pipes *mp*
 By — ho - ly zeal in - spired — and

171
 led — by fame To — thee once fav - rite is - le — with

173
 joy I — came Thee hap - py is - land Pal - las called his own When —

176 **3**
 haugh - ty Bri - tain was — a — land un - known. Bri - tain by theewe fell

179
 un - grate - ful isle! Not — by — thy va - lour

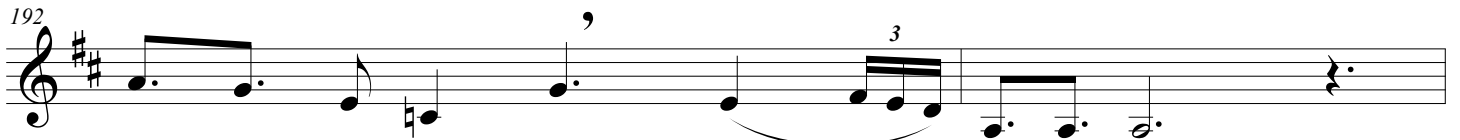
181
 but su - per - ior guile — Bri - tain with shame con - fess this land of mine

184
 First — taught thee hu - man know - ledge and di - vine My —

186
 pre lates and my stu - dents sent from hence Made your sons - con - verts both — to

189 

God and sense Not ___ like ___ the pas-tors of thy rave-nous breed Who ___

192 

come to fleece the flocks and ___ not to feed
faster *a tempo*

194 

mp By ___ faith ___ and ___ prayer, ___ this

198 

cro - sier in my hand, I ___ drove the ve-nom'd ser - pent

200 

from thy land: ___ Wret - ched ___ I - er-ne! with what grief I see ___ The fa -

203 

- tal chan-ges time ___ has made in thee! Free - dom ___ and vir - tue

206 

in thy sons I found, Who ___ now in vice and sla-ve-ry are drowned ___

209 

Soon shall thy ___ sons (the time is just at hand) Be ___ all made cap-tives

Dean Swift's Satyrs for the Very Very Young

6

create your own ornaments

212

215 in their na-tive land; When _____ for the use of no _____ Hi - ber - nian born, Shall _____

218 rise one blade of grass, _____ one ear of _____ corn; _____ Who to yon rave - nous is - le thy _____

221 trea-~~sure~~s bear, And _____ waste _____ *allegro* - xu - ry _____ thy har-vest there;

mp

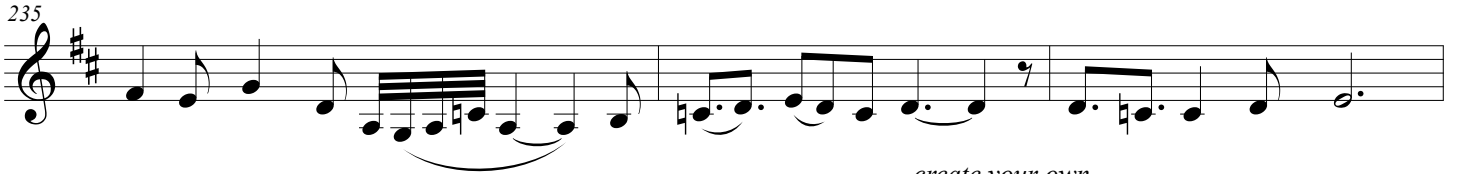
225 Here, _____ from the neigh - bour ing - nur - se -

228 ry _____ of arts The stu - dents drin-king raised - their wit and parts; Dis - cou-


230 raged _____ youths! now all their hopes must fail, _____ Con -

233 demn'd to coun-try cot - ta - ges and ale; _____ To fo - reign pre - lates make a


sla - vish court, And _____ by their sweat pro -

235 


cure a mean sup-port; _____ Or, for _ clas-sics read ^{create your own} _{documents} "The At-tor-ney's Guide"

238 

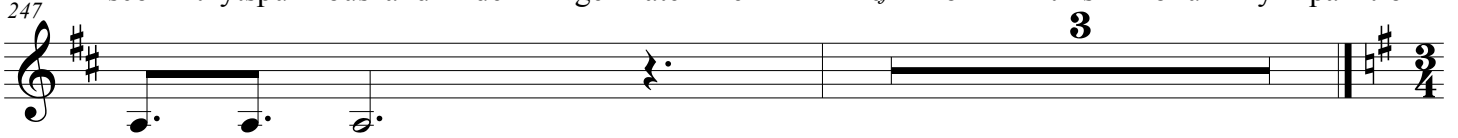
241 Col - lect_ ex-cise, or_ wait up-on the tide. Where_ is the ho - ly well_ that



bore my name? Fled_ to the foun-tain back, _ from whence it came! I_

244 

247 scorn thy spu-rious and_ de - gen-rate line And ^{fast} from_ this_ ho-ur my pa - tro -



nage re - sign.

84. Elegy for a General

♩ = 66

251 **11**

f His Grace! Im-pos-si - ble but dead! Of old age too and

266

in his bed And could that Migh - ty War - rior fall? And so in - glo - rious

269

af - ter all well since he's gone no mat - ter how the last loud trump must wake him

272

now and trust me as the noise grows stron - ger he'll wish to sleep a lit - tle lon - ger.

275

— And could he be in - deed so old As by the news - pa -

278

pers we're told Thre score I think is pret - ty high Twas time in cons - cience

281

he should die This world he cum - ber'd long e - nough He burnt his can - dle to the

284

snuff And that's the rea - son some folks think he left be - hind so greata stink. Be -

288

- hold his fu - ne - ral ap - pears no wi - dow's sighs or — or - phan's tears wont at these

291

times each — heart to — pierce At - tend the pro - gress of — his hears but what of

294

that his friends might say he had those ho - nours in — his day True to his pro - fit

297

and his pride he made them weep be - fore he — dy'd — — — — — Come

300

hi - ther all ye em - pty things Ye bub - bles raised by breath of kings Who float u -

303

pon the tide — of state Come hi - ther and — be - hold your fate Let pride be

306

taught by — this re - buke how ve - ry mean a thing's a Duke From all his ill got

309

ho - nours flung Turned to that dirt from whence sprung. — — — — —

10

5. A Description of the Morning

♩.=80



p Now hard - ly here and there — a hack - ney coach ap - pear - ing -



show'd the rud - dy dawn's ap - proach — Now Bet - ty from her mas - ter's bed had

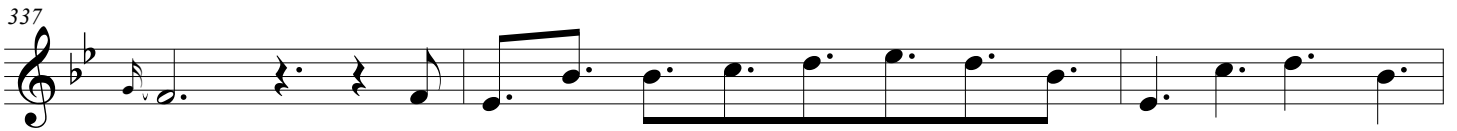


flown and *pp* soft - ly — stole — to dis - com - pose her own. — *mp* The

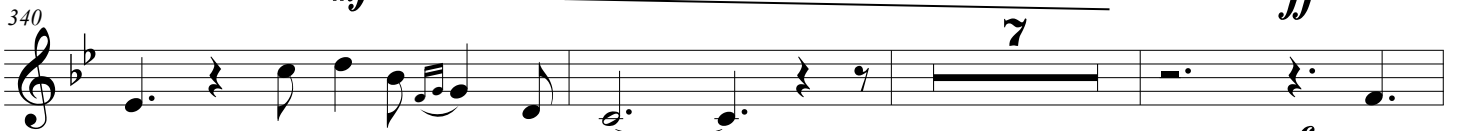
a little louder



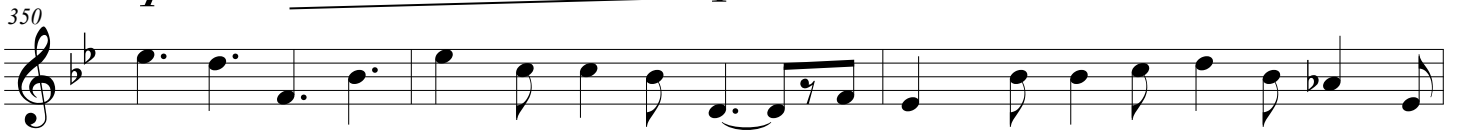
slip - shod 'pren - tice from his mas - ter's door - had pared the dirt and sprin - keled round the



floor. *mf* Now Moll had whirl'd her mop with dext - rous airs Pre - pared to



scrub *mp* the en - try and the stairs — *p* *mf* The



small coal man was heard with cad - ence deep Till drowned in shril - ler notes of chim - ney



sweep — Duns at his lord - ships' gate be - gan to *f* meet and brick - dust



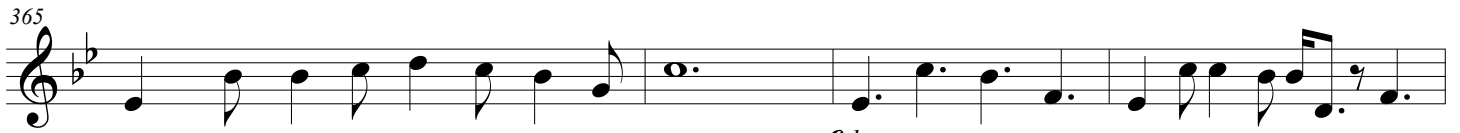
Moll had screamed through half the street *p* The



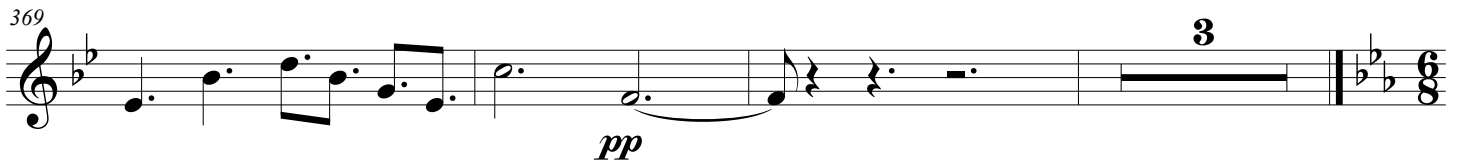
turn-key now his flock re-tur-ning sees *mf* Du - ly let out a-nights to steal for



fees *mf* The watch - ful bal - liffs take their si - lent stands *f* While



school-boys lag with sat-chels in their hands. *mf hum*



pp

126. Description of an Irish Feast

$\text{♩} = 76$

375 **11** (or Bb) *mf* O' Rourke's no - ble fare will ne'er be for - got by

390 **3** those who were there - or those who were not. Useque -

396 baugh to our feast in pails was brought up, a hun - dred at least - a mad - der our cup.

400 **3** *f* Come harp - er strike up: but first by your fa - vour, boy

406 **6** give us a cup - : Ah! this has some sa - vour *mp* O'

416 Rourke's jol - ly boys ne - ver dreamt of the mat - ter till roused by the noise - and

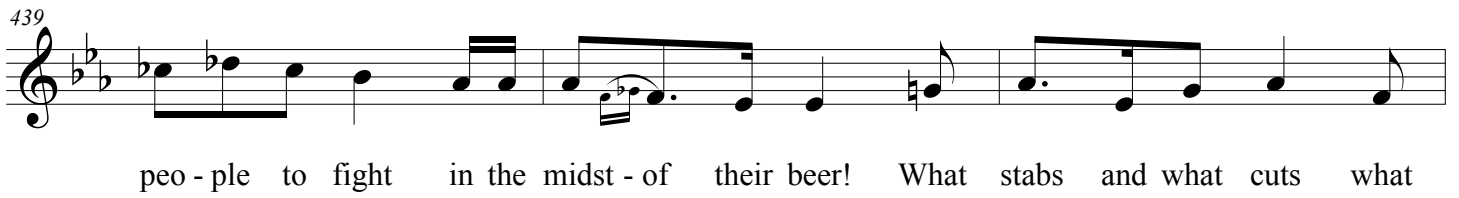
419 mu - sic - al clat - ter they danced in a *f*ound - *mf* cut - ting ca - pers and ram - ping a

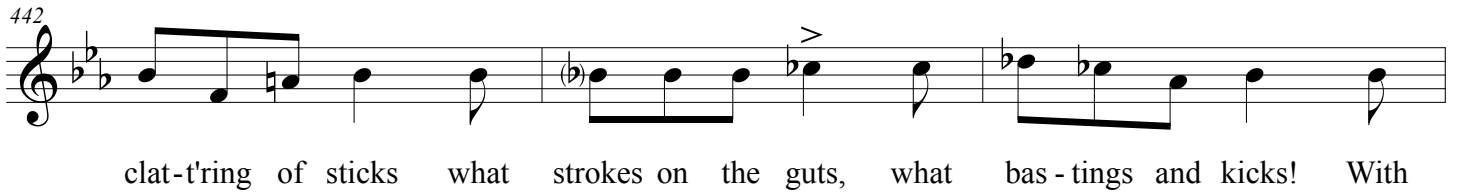
423 mer - cy the ground did not *f*urst with their stam - ping. The *mf* floor is all wet with

426 leaps and with jumps while the wa - ter and sweat splish splash in their pumps. —

430 **6**

f Good Lord! what a sight af-ter all the good cheer for

439

 peo-ple to fight in the midst - of their beer! What stabs and what cuts what

442

 clat-t'ring of sticks what strokes on the guts, what bas-tings and kicks! With

445

f cud-gels of oak well har-dened by flame a hun-dred heads broke a hun-dred struck lame.

449 **6** *soused*

f — The Earl of Kil-dare and Moy-nal-ta his bro-ther - as

459

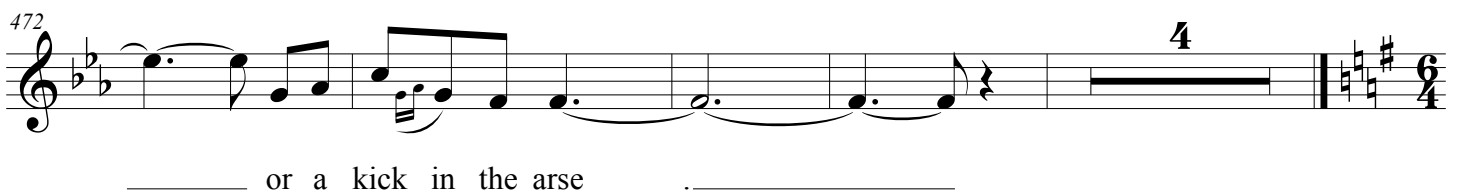
 great as you are I was nurst by your mo-ther ——— Ask that of old Ma-dam She'll

463

 tell you who's who, As far up as A-dam, She knows that it's true ——— Come

467

 down off that beam - and if cud-gels are scarce a__blow on the weam

472 **4**

 ——— or a kick in the arse ———

7. Stella's Birthday March 13, 1719

♩=150

480 **15**

mf Oh Stel-la this day is thir - ty four (We

499 **3**

shan't - dis - pute - a - ye - ar or - more:) How - ev - er Stel-la be not - troub - led Al -

503 **3**

though thy size and years are - doub - led. *f* Since first - I - saw - you

506 *mp*

at six-teen The - brigh - test vir - gin on - the green; So - lit - tle is thy

510 *tr* *tr* **7**

form de - clined made up - so - large - ly - in thy mind.

520 *mp*

Oh - would it - please the gods to split Thy beau - ty size and

524 **3**

years and wit; No age could furn - ish out a - pair of nymphs so grace-ful

528 **3** *mf*

wise and - fair of half the lus-tre of your eyes With half your wit and

532

3

half your size. And then — be - fore — it grew too late how can I beg of

536

3

tr

gen - tle Fate That eith - er - nymph might have her swain to split my — wor - ship

540

tr

7

12/8

to in twain. _____

16 **8. Helter Skelter**

and repeat melody for the rest of the words

549 $\text{♩} = 140$ **Spirito**

Now the ac - tive young at - tor - neys Bris - kly tra - vel on their jour - neys,

551

Loo-king big as a - ny gi - ants, On the hor-ses of their cli - ents; Like so ma-ny lit-tle Mar-ses

554

With their til - ters at their ar - ses, Bra L zen - hil - ted, late - ly bur - nish'd,

556

And with har - ness-buc - kles fur - nish'd, And with whips and spurs so neat,

558

And with joc - key-coats com-plete, And with boots so ve - ry gre - asy,

560

And with sad - dles eke so ea - sy, And with bri - dles fine and gay,

562

Bri - dles bor - row'd for a day, Bri - dles des - tined far to roam, Ah!

564

ne - ver, ne - ver to come home.

9. That Man Must Be Insane

17

Adagio $\text{♩} = 60$

565 **41** **7** **7**

10. On Poetry a Rhapsody

 $\text{♩} = 66$

622

mf Hobbes clear - ly proves that ev - ery crea - ture Lives in a state - war by na - ture.

625

Grea - ters for the smal - ler watch, But med - dle sel - dom with their match. A

627

whale of mode - rate size will draw A shoal of her - rings downher maw; A

629

fox with geese his bel - ly crams; A wolf dest - roys a thou - sand lambs; But

631

search a - mong the rhy - ming race, The brave are wor - ried by the base. —

635

Thus ev - ery po - et in his kind, Is bit by him that comes be - hind Who,

638

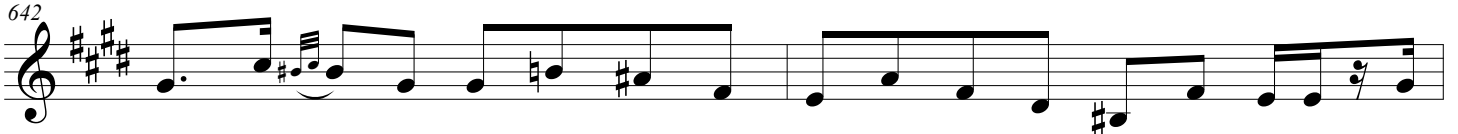
though too lit - tle to beseen, Can teaze, and gall, and give the spleen; Call

Dean Swift's Satyrs for the Very Very Young

18

640 

dun - ces, fools, and sons of whores, Lay Grub Street at each o-ther's doors; Com-

642 

plain, as ma - ny an - cient bard did, Ge - nius is no more re - war-ded; And

644 

all their bro - ther dun - ces lash, Who crowd the press with hour - ly trash. —

647 

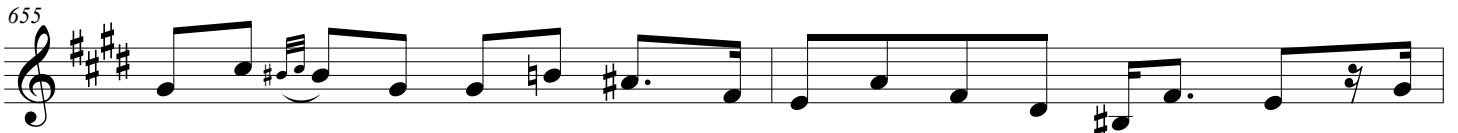
mp If on Par-nas-sus' top you sit, You rare-ly bite, are al-ways bit: Each

651 

po - et of in - fer - ior size On you shall rail and cri - ti - cise, And

653 

strive to tear you limb from limb While o - thers do as much for him. So,

655 

na - tura - lists ob - serve a flea Has smal - ler fleas that on him prey; And

657 

these have smal-ler still to bite 'em And so proceed ad in-fi-ni-tum —

11. On the Death of Demar

piano uses sustain at will, deviates from precise rhythm and phrasing with mystery

M Adagio ♩ = 60

in imitation of Uilleann pipes
more rubato than the others



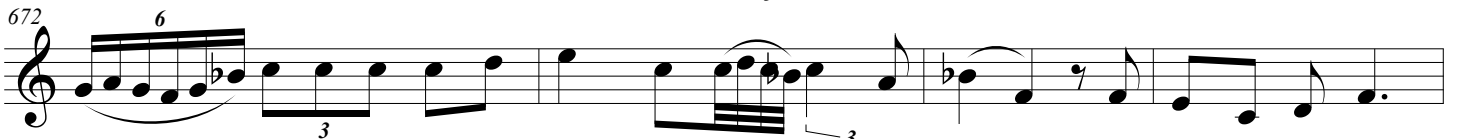
mf

Know all men by these pres - ents Death the - tam - er -



mf

- By - mort-gage has se - cured the corpse of-De - mar



Plu - tus-tus the god of wealth will joy to know His faith-ful ste-ward



in the shades be-low *mf* Wher - 'er he went he nev-ver saw his

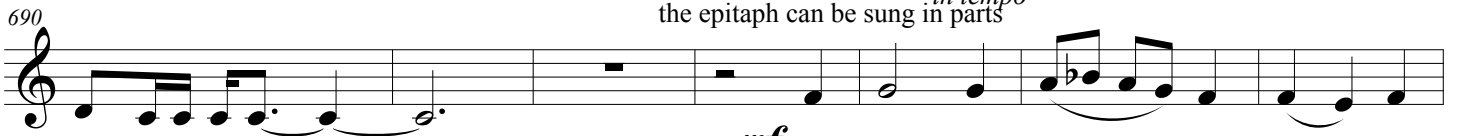


bet ters Lords knights and squires were all his hum-ble deb-tors



and un - der hand and seal the I **Allegro** $\text{♩} = 160$ na-tion-were forced to owe him

the epitaph can be sung *in tempo* in parts



their ob-li-ga-tion *mf* Ben - eath this ver - dant hil - lock



lies De - mar the weal-thy and the wise His

Dean Swift's Satyrs for the Very Very Young

20

705



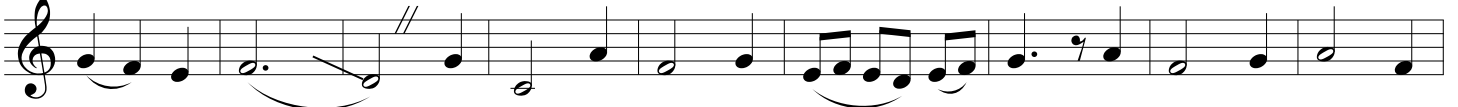
heirs that he might safe - ly rest have - put his car - cass in__ a chest -

713



- - - The ve - ry chest in which they say his oth - er self his

722



mo - ney lay_____ and if his heirs con - ti - nue - kind to that dear self he

731



left be - hind_____ I dare be - lieve that four - in

739



five will think his bet - ter__ self_____ a - live._____

12. The Death of Dean Swift

♩.=112

♩.=88 thoughtful

745 **29**

The Time is not re-mote, when I Must by the Course of Na-ture dye:
espress.

777

— When I fore-see my spe-cial Friends, Will try to find their pri-vate Ends:

780

— Tho' it is har - dly un - der - stood, ——— Which

783

way my Death can do them good; ——— Poor

785

Gen - tle - man, he droops a - pace You plain - ly find it in his Face: That
♩.= c. 108

787

old Ver-ti - go — in his Head Will ne - ver leave him, till he's dead: ———
♩.=88

791

Be - sides, his Me - mo-ry ♩.= c. 108 decays, He re - col-lects not what he says;
be a little confused here

794

————— Plyes you with Sto - ries o'er and o'er, He

797

told them fift - y Times be - fore. _____ But he takes up with youn - ger Fokes,

800

_____ Who for his Wine will bear his Jokes: _____ For

804

Po - e - try, he's past his Prime, He takes an Hour to find a Rhime: I'd

806

have him throw a - way his Pen; But there's no tal - king to some Men. _____

809

Though your Prog - no - sticks run too fast, They

816

must be ve - rif - y'd at last. _____ "Be - hold the fa - tal Day ar - rive! How

819

is the Dean? He's just a - live _____ Now the de - par - ting Prayer is read:

822

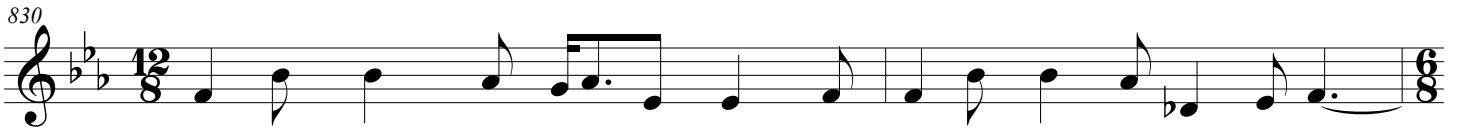
_____ He har - dly breathes. The Dean is dead. _____ From



Du - blin soon to Lon - don spread, 'Tis told at Court, the Dean is dead. The



Queen, so Gra-cious Mild and Goodries is he gone? Tis time he shou'd _____ My



fe - male Friends, whose ten - der Hearts Have bet - ter learn'd to act their Parts.



_____ Re - ceive the News in dole - ful Dumps, "The _____



_____ Dean is dead, (and what is Trumps?) _____ Six Deans they say must bear the Pall.



_____ (I wish I knew what King to call.) _____ Why
faster



do we grieve that Friends should dye? No Loss more ea - sy to sup-ply. We



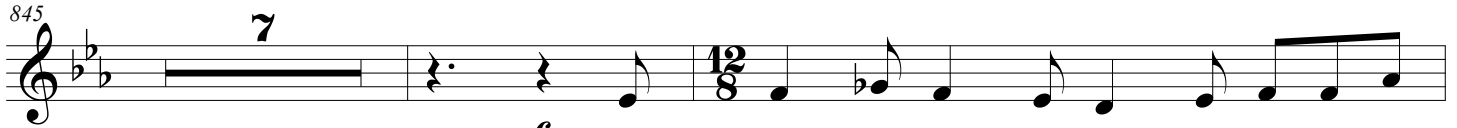
lov'd the Dean. (I lead a Heart) But dea - rest Friends, they say, must part. _____

Dean Swift's Satyrs for the Very Very Young

24

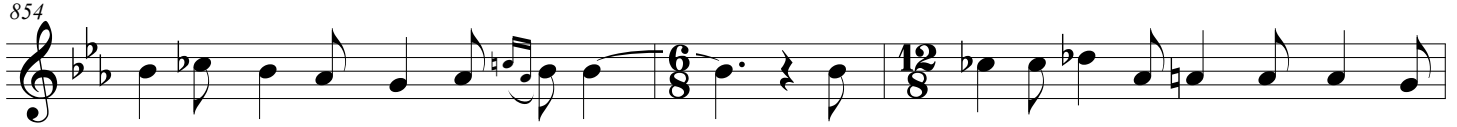
$\text{♩} = c. 108$

$\text{♩} = 88$

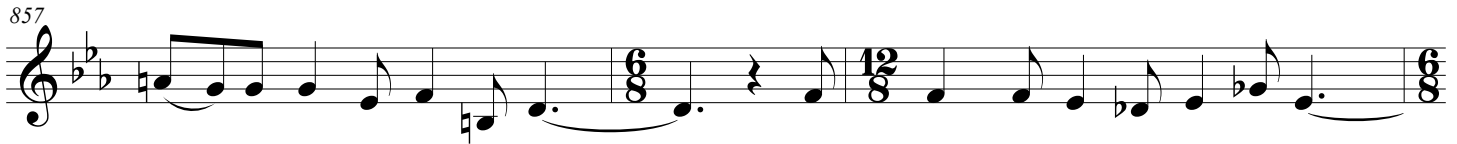
845 

f

Where's now this Fav - 'rite of A - pol - lo? De -

854 

par-ted; and his Works must fol - low: _____ Must un - der - go the com - mon Fate; His

857 

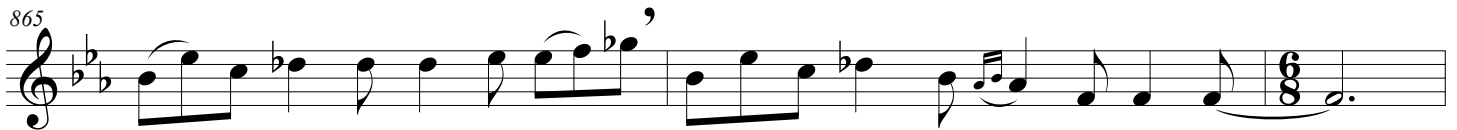
Kind of Wit is out of Date. _____ He shew'd by one sa - tyr - ic Touch,

860 

singer begins to exit the stage No Nation wan - ted it so much: _____ He

863 

gave the lit - tle Wealth he had To build a House for Fools and Mad: That

865 

King - dom he hath left his Deb - tor I wish it soon may have a Bet - ter .

868 