

# The Devil's Dictionary

## Frontispiece

**Andante moderato espressivo** ♩ = 112

*niente* (eBow against the tuning pegs)

**ppp** (slide eBow part way toward chord bars)

Autoharp

**mf** *squeegee 3 inches left of string midpoint*

**ppp** *squeegee 1.75 inches left of string midpoint*

S

**pp** (whispered)

The Dev - il's Dic - tion - ar - y

A

**pp** (whispered)

The Dev - il's Dic - tion - ar - y

Ahrp

**mp** (slide eBow part way toward chord bars)

*squeegee at string midpoint*

S

The Dev - il's Dic - tion - ar - y

A

The Dev - il's Dic - tion - ar - y

T

**pp** (whispered)

The Dev - il's Dic - tion - ar - y

B

**pp** (whispered)

The Dev - il's Dic - tion - ar - y

Ahrp

**f** (slide eBow against the chord bars)

*squeegee at string midpoint*

*l.v.*

Frontispiece

17 *p* *mp*

S (mm) The Dev - il's Dic - tion - ar - y (mm) The Dev - il's Dic - tion - ar - y

A (mm) The Dev - il's Dic - tion - ar - y (mm) The Dev - il's Dic - tion - ar - y

T *p* *mp*

B *p* *mp*

(mm) The Dev - il's Dic - tion - ar - y (mm) The Dev - il's Dic - tion - ar - y

(mm) The Dev - il's Dic - tion - ar - y (mm) The Dev - il's Dic - tion - ar - y

17 *remove eBow*

Ahrp

21 *alternating strumming with squeegee at string midpoint*

Ahrp *f*

*up down up down (simile)*

24 **Poco Meno Mosso** ♩ = 88

*senza squeegee, plucked at string midpoint* *squeegee 1.75 inches left of string midpoint*

Ahrp *p* *mf*

# Abscond

**Andante espressivo** ♩ = 76

*mp* *mp* *mf* *molto accel.*

Soprano  
To move \_\_\_\_\_ in a mys-te-ri-ous way, com - mon-ly \_\_\_ with the

Alto  
To move \_\_\_\_\_ in a mys-te-ri-ous way, com - mon-ly \_\_\_ with the

To move mys-te-ri-ous way, com - mon-ly \_\_\_ with the

*molto rit.* **Moderato** ♩ = 108

S  
prop-er - ty of an - oth - er.

A  
prop-er - ty of an - oth - er.

Autoharp  
*niente* *mp*

Autoharp in octatonic tuning (lowered C), lying on a flat surface, with two eBows: one on the upper D strings, and one on the lower F strings, but placed a quarter of the way along the string (midway between the tuning pegs and the center of the string), to produce the first harmonic. No chord bars pressed unless notated. Strum upward with a flexible pick.

10

*mp* *f*

Spring beck-ons!

*mp* *f*

Spring beck-ons!

*mp* *f*

Spring beck-ons!

*mp* *f*

Spring beck-ons!

15

*mf*

All things to the call re - spond;

*mf*

All things to the call re - spond;

*mf*

All things to the call re - spond;

*mf*

All things to the call re - spond;

20

*slow glissando through both quarter notes*

The trees, the trees are leav - ing \_\_\_\_\_

*slow glissando through both quarter notes*

The trees, the trees are leav - ing \_\_\_\_\_

*slow glissando through both quarter notes*

The trees, the trees are leav - ing \_\_\_\_\_

*slow glissando through both quarter notes*

The trees, the trees are leav - ing \_\_\_\_\_

20 B♭Maj G7 *dampen all, then release all*

26

*mf* and ca-shiers, ca-shiers, ca-shiers *f* ab - scond.

*mf* and ca-shiers, ca-shiers, ca-shiers *f* ab - scond.

*mf* and ca-shiers, ca-shiers, ca-shiers *f* ab - scond.

*mf* and ca-shiers, ca-shiers, ca-shiers *f* ab - scond.

26 *mp* *mf* *f* dampen

# Academe, Academy

**Adagio** ♩ = 60 *freely, con rubato*  
**mp** *solo*

Soprano

An an-cient school where mor - al - it - y and phil - os - oph - y were taught.

Alto

An an-cient school where mor - al - it - y and phil - os - oph - y were taught.

Tenor

(m)

Bass

(m)

Rehearsal

(from Ac - a - deme) A mod - ern school where foot - ball is taught.

(from Ac - a - deme) A mod - ern school where foot - ball is taught.

(m) Ah Rah Rah Rah Rah Rah Rah

(m) Ah Rah Rah Rah Rah Rah Rah

# Air

Andante  $\text{♩} = 88$

*mf*

Sopr, Ten 1

A nu - tri - tious sub - stance — sup - plied by a boun - ti - ful Prov - i - dence

Alto

A — nu - tri - tious — sub - stance

Tenor 2

*mf* (1st tenors double soprano an octave down)  
A nu - tri - tious sub - stance

Bass

*mf*  
A — nu - tri - tious — sub - stance

Rehearsal

*mf*

4 *poco rit.*  
for the fat - ten - ing of the poor. —

*mp* *mf*  
fat - ten - - - ing of the poor. —

8  
fat - ten - ing of the poor.

fat - ten - - - ing of the poor.

4

## Allegiance

Jazzy swing beat ♩ = 126

Chord button names shown; actual sounding chords will be different.

Autoharp

*mf*

E7 B7 E7 B7 E7      B7    E7      B7 E7 B7 E7      B7    E7

Ahp

5      B7 E7 B7 E7      B7    E7      B7 E7 B7 E7      B7    E7      dampen

9      *mf* swing

S

This thing Al - le - giance, as I sup - pose

A

This thing Al - le - giance, as I sup - pose

Rhsl

9      E7      B7 E7 B7 E7      B7    E7      dampen

Ahp

Autoharp in octatonic tuning (lowered C). Play dampened chords by strumming while holding down several buttons simultaneously. Use finger picks; all chords played with thumb except up-stemmed chords in the first 8 measures.



Allegiance

13

S This thing Al - le - giance, as I sup - pose, Is a ring fit - ted in the

A This thing Al - le - giance, as I sup - pose, Is a ring fit - ted in the

T *mf* Is a ring — fit - ted in the

B *mf* Is a ring — fit - ted in the

Rhsl

16

S sub - ject's nose Where-by that or - gan —

A sub - ject's nose Where-by that or - gan —

T sub - ject's nose The sub -

B sub - ject's nose The sub -

Rhsl

16

Ahp *G7* *D7 G7 dampen* *G7 Bb7*

Allegiance

19 *p*

S Where - by that or-gan Where-by, where-by, where - by, where-by, where-by,

A Where - by that or-gan Where-by, where-by, where - by, where-by, where-by,

T <sub>8</sub> - ject's nose Where-by, where-by, where - by, where-by, where-by,

B - ject's nose Where-by, where - by, where-by, where-by,

Rhsl

Ahp *p* D7 B $\flat$ 7 dampen B7

23 *mf*

S Where-by that or-gan is kept right - ly point-ed

A Where-by that or-gan is kept right - ly point-ed

Rhsl

Ahp dampen B7 E7 dampen

27

S To smell the sweet-ness of the Lord's a - noint - ed. To smell the sweet-ness of the

A To smell the sweet-ness of the Lord's a - noint - ed. To smell the sweet-ness of the

T *mf* Sweet - ness of the Lord's a - noint - ed. To smell

B *mf* Sweet - ness of the Lord's a - noint - ed. To smell

Rhsl

30

S Lord's a - noint - ed. To smell the sweet-ness of the Lord's a - noint - ed. To

A Lord's a - noint - ed. To smell the sweet-ness of the Lord's a - noint - ed. To

T *mf* the sweet - ness of the Lord's a - noint - ed. To smell the sweet - ness of the

B *mf* the sweet - ness of the Lord's a - noint - ed. To smell the sweet - ness of the

Rhsl

33

S  
smell the sweet-ness of the Lord's a - noint-ed. To smell the sweet-ness of the Lord's a-nointed.

A  
smell the sweet-ness of the Lord's a-noint - ed. To smell the sweet-ness of the Lord's a-nointed.

T  
8 Lord's a-noint-ed. To smell the sweet-ness.

B  
Lord's a-noint-ed. To smell the sweet-ness.

Rhsl

Ahp  
33 E7

Ahp  
37 B7 E7 B7 E7 B7 E7

# Apologize

**Allegro** ♩ = 144  
*mf*

Soprano  
To lay the foun - da - tion

Alto  
To lay the foun - da - tion

Tenor  
8 To lay the foun - da - tion

Bass  
*p* three solos *tutti*  
Sor - ry. Sor - ry. Sor - ry. Foun - da - tion. Foun - da - tion. Foun - da -

Rehearsal  
*mf*  
*p*

7

for a fu - ture of - fense.

for a fu - ture of - fense.

8 for a fu - ture of - fense.

tion. Foun - da - tion. Foun - da - tion.

7

# Battle

The two marchers will need to memorize their parts, so that they can carry the music at their sides, and of course will need appropriate footwear. When it is the marchers' turns to start, they should march down out of the chorus and proceed, by measure 18, to positions at either side of the chorus, facing each other. When they begin again, they should speak their steps as well as marching, at a gradually increasing volume.

**Tempo di Marcia** ♩ = 126

*mf*

Bass

Left, right, left, right, left, right, left, right, left, right,

*p* left and right feet, audibly but not too loud

2 Marchers

(left) (right) first marcher

*f*

3

Conductor

Com-pa-ny — march!

---

5

*mf*

S

A meth - od of un -

*mf*

A meth - od of un -

5

A

*mf*

un -

*mf*

T

8

Left, right, left, right, left, right, left, right, left, right, left, right, left, right, left,

B

left, right, left, right, left, right, left, right, left, right, left, right, left, right, left, right,

5

M

(left) (right) second marcher

10

S ty - ing with the teeth. *mp*

A ty - ing with the *mp* A meth - od  
*jauntily* doop boo-dah doop bee -

T right, left, right, left, right, left, right, teeth.

B left, right, left, right, left, right, left, right, left, right, left,

M

13

S with the teeth. *mp* With the teeth,

A of un - ty - ing A meth - od  
oo-buh-doo-bah ba-doo doo-bah buh - dah dah dah doop boo-dah doop bee -

T A po -

B right, left, right, left, right, left, right, left, right, left,

M

*poco rit.*

16

S  
with the teeth, with the teeth.

A  
of un - ty - ing  
oo-buh-doo-bah ba-doo doo-bah buh - dah dah dah would not yield to the

T  
lit - i - cal knot that would not yield to the

B  
right, left, right, left, right, left, would not yield to the

M

20

S  
Left, right, left, right, left, right, left, right, left, right,

A  
tongue. doop boo-dah doop bee - oo - buh-doo -

T  
tongue.

B  
tongue.



22

S left, right, left, right, left, right. *mp*

A bah ba-doo doo-bah po-lit-i-cal doop boo-dah doop bee-

B Q X, right, left, right,

M *p*

(spoken) Left, right, left, right,  
Right, left, right, left,

A meth - od

24

S of un-ty-ing With the teeth, *mf*

A oo-buh-doo-bah ba-doo doo-bah po-lit-i-cal doop boo-dah doop bee- *mf*

B left, right, left, right, left, Q X, right, left, right,

M *mp*

left, right, left, right, left, right, left, right, left, right, left,

A meth - od

27 *f*  
S with the teeth, with the teeth.

*f*  
of un - ty - ing

*f*  
A oo - buh - doo - bah ba - doo doo - bah po - lit - i - cal

*f*  
B left, right, left, right, left, Q

*mf*  
M left, right, left, right, left, right, left,

29 *repeat 3 to 5 times* *ff*

S With the teeth, with the teeth, with the teeth.

A meth - od of un - ty - ing *ff*

A doop boo-dah doop bee - oo-buh-doo-bah ba-doo doo-bah po - lit - i - cal *ff*

T 8 Would not yield. *ff*

B X, right, left, right, left, right, left, right, left, Q X. *ff*

M 29 left, right, left, right, left, right, left, right, left, right, left. *ff*  
 right, left, right, left, right, left, right, left, right, left, right.

C 29 *f* *ff* *>*  
 (last time only) Com-pa-ny halt!

# Circus

Moderato ♩ = 120

**Soprano**  
*mp*  
 A place where hors-es, po-nies and el - e-phants

**Alto**  
*mp*  
 A place where hors-es, po-nies and el - e-phants are per-mit-ted to

**Solo**  
*mf* *legato, expressive and strange*  
 8 A place where hors-es, po-nies and el - e-phants

**Tenor**  
*mp*  
 8 A place where el - e - phants are per-mit-ted to

**Bass**  
*mp*  
 A place where el - e-phants are per-mit-ted to

**Rehearsal**  
*mp*

7 are per-mit-ted to see men, wo-men chil-dren act-ing the fool.

see men, wo-men chil-dren act-ing the fool.

7 *spoken*  
 8 are per-mit-ted to see men, wo-men and chil-dren act-ing the fool.

8 see men, wo - men act - ing the fool.

8 see men, wo - men act the fool.

# Duty

Moderato espressivo ♩ = 132

Soprano *mf* That which stern - ly im - pels us —

Alto *mf* That which stern - ly im - pels us —

Tenor *mf* Du - ty. That which stern - ly im - pels us —

Bass *mf* Du - ty. *non div* Du - ty. —

Rehearsal *mf*

4 in the di - rec - tion of prof - it. —

4 in the di - rec - tion of prof - it. —

4 *non div* in the di - rec - tion of prof - it. — *p*

4 Du - ty. —

Adagio espressivo ♩ = 60

Più Mosso ♩ = 80

rit.

Autoharp in octatonic tuning (lowered C). Roll all chords in Baroque fashion. Play down stems with thumb, up stems with fingers. Approximate strum ranges shown.

Solo

8

8 Chord button names shown; actual sounding chords will be different.

mp falsetto mp

Sir Lav-en-der Port - wine, in fa - vor at

A7 D7

11 **Tempo I<sup>o</sup>** *mf*

8 court, Was wroth at his mas - ter, — who'd kissed La - dy Port. His

A7 C7 dampen open Dmaj

mf mp

14 **Più Mosso** *f* *mf* (half spoken) **Tempo I<sup>o</sup>** *f*

8 an - ger pro - voked him to take the king's head, (uh-)But du - ty pre - vailed, and he

open Bbmaj Gmaj

mf f mf (half spoken) f

17 *p*

8 took the king's bread, In - stead.

Amin D7 A7

p

# Envelope

Andante espressivo ♩ = 104

*p* *poco rit.* *a tempo* *poco rit.*

Soprano  
The cof-fin of a doc-u - ment; ah; ah;

4 Solos  
*mf* 1. The cof-fin of a doc - u - ment; 2. the scab-bard of a bill; 3. the husk

Tenor  
*mp* Ah; ah; the scab - bard of a bill;

Bass  
*mp* Ah.

Rehearsal  
*mp*

5 *a tempo* *poco rit.* *a tempo* *rit.*

the husk of a re - mit - tance; ah.

of a re - mit - tance; the bed - gown of a love - let - ter.

ah; the bed-gown of a love-let - ter.

5

# Kilt

Moderate March Tempo ♩ = 112

**Soprano** *f* A cos - tume some - times worn

**Alto** *mf* as in the American "cat" [æ]

**Tenor** *mf* as in the American "cat" [æ]

**Bass** *mf* close to "m" on "Doom"; last "ch" of each group should die away

Doo (m) ch ch ch    Doo (m) ch ch ch    Doo (m) ch ch ch    Doo (m) ch ch

8

by Scotch - men in A - mer - i - ca

ch    Doo (m) ch ch ch    Doo (m) ch ch ch    Doo (m) ch ch ch    Doo (m) ch ch

16

and A - mer - i - cans in Scot - land.

ch    Doo (m) ch ch ch    Doo (m) ch ch ch    Doo (m) ch ch ch ch ch ch ch ch Doo (m)



# Mayonnaise

Maestoso ♩ = 96

*mp* *rit.* *a tempo*

Soprano  
Dee dee — dee dee — dee — dee dee — dee dee. Da - da-da.

Alto  
*mp*  
Da - da - da. Da - da - da. Da - da - da. Dee dee — dee

Tenor  
*mp*  
8 Lu lu lu lu. Lu

Bass  
*mp*  
Lu

6 *poco rit.* *a tempo*

Da - da-da. Da - da-da. Da - da-da. Da - da-da.

dee dee — dee dee — dee dee. Da - da - da. Da - da-

8 *mf*  
lu lu lu. One of — the sauc - es —

lu lu lu. Lu Lu lu. lu

11 *rit.*

Da - da-da. Da - da-da. Da - da-da. Da - da-da.

da. Da - da - da. Da - da - da. Da - da - da. Da - da - da.

8 which serve — the French — in place of a state re - li - gion.

Da da da. Da da da. Da da da. Da da da. Da da da. —  
lu lu lu lu lu.

# Meekness

**Andante espressivo** ♩ = 76

*p* *f* *p*

Soprano  
Un - com - mon pa-tience in plan-ning a re - venge that is worth-while.

Alto  
Un - com-mon pa-tience in plan-ning a re - venge that is worth-while.

2 Yodelers

Tenor  
in plan-ning a re - venge that is worth-while.

Bass  
Un - com - mon pa-tience in plan-ning a re - venge that is worth-while.

Rehearsal

**Waltz tempo** ♩ = 144

5 *mf* *yodel*

Y (Moses rhymes with "rose is")

*mf* M is for Mo - ses, \_\_\_\_\_  
pronounced as "Em", starting with a pronounced glottal stop and closing to an "m" after an eighth note

B M M M M M M

Chord button names shown; actual sounding chords will be different.

Autoharp

*mf*

12

Y *Who slew the E - gyp - tian. As sweet as a*

T *Mo - ses, Mo - ses, Mo - ses,*

B *M M M M M M*

E7 B♭Maj

18 *yodel*

Y *rose is The meek - ness of Mo - ses.*

T *Rose is, Rose is, Rose is,*

B *M M M M M M*

GMaj GMin D7

24

Y

*mf*

T

No mon - u - ment shows his post - mor - tem in - scrip - tion,

*divisi; baritones on tenor text*

B

M M M M M M

C7 E7 A7

30

Y

*yodel*

But M is for Mo - ses, Who slew the E -

T

*non div*

B

M M M M M M M M

D7 G7 B♭Maj E7

38

Y  
gyp-tian, gyp-tian, gyp-tian, slew the E - gyp-tian. \_\_\_\_\_

*mf*

T  
gyp-tian, gyp-tian, gyp-tian, slew the E - gyp-tian. \_\_\_\_\_

*divisi; baritones  
on tenor text*

B  
M M M M M M M

GMin E7 BbMaj

# Patience

Adagio ♩ = 66

Soprano *p* Ooh

Alto *p* Ooh

Tenor *p* Ooh

Solo *mf*

Bass *p* Ooh A mi-nor form of de-spair,

Rehearsal *p*

*poco rit.*

7

dis - guised as a vir - tue.

# Philosophy

Moderato ♩ = 120

Soprano *mf* A

Alto *mp* A route of man-y \_\_\_\_\_ roads, lead - ing from \_\_\_\_\_ no -

Tenor *mp* A route of man-y \_\_\_\_\_

Bass *mp* A route of man-y \_\_\_\_\_ roads, lead - ing from

Rehearsal

4 *rit.* *p* route of man-y \_\_\_\_\_ roads, lead - ing from no - where to noth - ing.

*p* - where, \_\_\_\_\_ no - where, lead - ing from no - where to noth - ing.

8 *p* \_\_\_\_\_ roads, lead - ing from \_\_\_\_\_ no - where \_\_\_\_\_ to noth - ing.

*p* \_\_\_\_\_ no - where, no - where to noth - ing.

4 *rit.*

## Positive

**Strident** ♩ = 60

*f*

Soprano  
Mis - tak - - - en at the top of one's voice.

Alto  
Mis - tak - - - en at the top of one's voice.

Tenor  
Mis - tak - - - en at the top of one's voice.

Bass  
Mis - tak - - - en at the top of one's voice.

Rehearsal

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Rehearsal. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Strident' with a metronome marking of ♩ = 60. The dynamic is marked 'f' (forte). The lyrics are 'Mis - tak - - - en at the top of one's voice.' The Rehearsal part consists of two staves (treble and bass clef) providing a piano accompaniment. The vocal lines are in treble clef, and the bass line is in bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings.



# Reverence

Freely

*mp*

Sopr/Alto  
The spir - i - tu - al at - ti - tude of a man to a god

*mp*

Tenor  
8 The spir - i - tu - al at - ti - tude of a man to a god

*mp*

Bass  
The spir - i - tu - al at - ti - tude of a man to a god

Rehearsal  
*mp*

3

and \_\_\_\_\_ and \_\_\_\_\_ a dog to a man.

8

and \_\_\_\_\_ and \_\_\_\_\_ a dog to a man.

and \_\_\_\_\_ and \_\_\_\_\_ a dog to a man.

3

Vivace ♩ = 108

# Year

*mp*

Soprano

Ten. *mp* Fif-ty. Nine-ty.

Twen-ty. *mp* Six-ty. One hun-dred.

Alto

Thir-ty. *mp* Sev-en-ty. One hun-dred and ten.

For-ty. Eight-y. One hun-dred

4

S

One hun-dred and thir - ty. One hun-dred and sev - en - ty.

One hun-dred and for - ty. One hun-dred and eight - y.

A

One hun-dred and fif - ty. One hun-dred and nine - ty.

and twen - ty. One hun-dred and six - ty. Two hun-dred.

6

S

Two hun-dred and ten. Two hun-dred and fif - ty.

Two hun-dred and twen - ty. Two hun-dred and six - ty.

A

Two hun-dred and thir - ty. Two hun-dred and sev - en -

Two hun-dred and for - ty. Two hun-dred

*mf*

T

A per - - - i -

B

*mf* A per - - -

8

S  
Two hun-dred and nine - ty. Three hun-dred and thir - ty.

A  
Three hun-dred. Three hun-dred and for - ty.  
ty. Three hundred and ten. Three hun-dred and fif - ty.  
and eight - y. Three hun-dred and twen - ty. Three hun-dred

T  
od of three hun-dred

B  
i - od of three hun-dred

10

S  
dis - ap - point - ments.

A  
dis - ap - point - ments.  
and six - ty five. dis - ap - point - ments.

T  
and six - ty five dis - ap - point - ments.

B  
and six - ty five dis - ap - point - ments.

*f* *ritardando*

