

A Limerick of Limericks

for Maureen Forrester

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(b. 1931)



Introduction

Allegro ♩ = 120 - 126

5

mp *f* *mp* *p* *pp*

cresc. *mf* *p* *pp*

8va

attacca

8va

1. A Lesson in Anatomy

Anon.

Moderato ♩ = 126 - 132

9

mp *mf*

A re - mark - a - ble bird is the pel - i - can;

mp

12

His bill can hold more than his bel-i-can. He can

8va
8va-1
mp
mf
8va-1

Detailed description: This system contains measures 12 through 15. The vocal line starts with a whole rest in measure 12, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 13. Measure 14 has a whole rest, and measure 15 has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The left hand provides harmonic support with chords and single notes.

16

take in his beak e-nough food — for a week. I'm

f

mp

Detailed description: This system contains measures 16 through 18. The vocal line begins in measure 16 with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 17 has a whole rest, and measure 18 has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a rhythmic pattern, reaching a forte (f) dynamic in measure 18. The left hand features sustained chords.

19

darned if I know how the... ..he-li can!

p

f
p sub.
8va1

Detailed description: This system contains measures 19 through 21. The vocal line starts in measure 19 with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 20 has a whole rest, and measure 21 has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a forte (f) dynamic in measure 19, then shifts to piano (p) and piano subito (p sub.) in measure 20. The right hand has a rhythmic pattern, while the left hand has sustained chords. An 8va1 marking is present in measure 21.

2. Requiescat

Anon.

Andante lento ♩ = 92 - 100

mp

There was — a young la - dy from Guam

p *p* *p mf più mosso*

5 *a tempo* *legato*

Who ob - served, — "Now the sea is so calm, I'll

a tempo

9 *mf* *f*

swim out — for a lark." But she met a huge shark:

mp *f* *ff* *8va*

mf) to fortissimo (*ff*) and includes an octave extension marked '8va'."/>

13

Let us now sing — the Twen - ty - third Psalm!

p

3. Who's Funny Valentine?

Anon.

Tempo di Valse ♩. = 60 - 69

p

The bot - tle of per - fume that Wil - lie sent

p

6

Was high - ly dis - pleas - ing to Mil - li - cent. Her

p

11

thanks — were so cold That they quar - rel'd I'm — told,

cresc. *f* *mp*

16

Through that sil - ly scent Wil - lie sent Mil - li - cent.

p *pp* *8va - 1*

4. The Flight of the You-Know-What

Anon.

Molto Allegro ♩ = 96 - 104

f

3

5 *mp*

A flea and a fly in a flue Were im -

p legato sempre

8

pris-on'd; so what could they do?

11

"Let us fly," said the flea, Said the fly, "Let us flee."

14

So they fled through a flaw in the flue.

dim. *pp*

5. (Im)pious Reflection

Oliver Wendell Holmes (1809-1894)

Adagio ♩ = 80 - 88

God's plan made a hope-ful be-gin-ning But

f *poco f*

4

man spoiled his chances by sin-ning. We trust that the sto-ry Will

mp *p* *p*

molto f *dim.* *p*

7

end in God's glo-ry But at pres-ent, the oth-er side's win-ning.

molto rit. *pp* *Tempo rubato* *mp*

molto rit. *pp* *mp* *f* *pp*