Ambrose Bierce

The Devil's Dictionary

Brian Mountford

Frontispiece

Abscond

Andante espressivo ♩ = 76

Soprano

To move_____ in a mys-te-ri-ous way, com-mon-ly___ with the

To move_____ in a mys-te-ri-ous way, com-mon-ly___ with the

Alto

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

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.

The trees, the trees are leav - ing___

The trees, the trees are leav - ing___

The trees, the trees are leav - ing___

The trees, the trees are leav - ing___

slow glissando through both quarter notes

BbMaj   G7   *dampen all, then release all*

and___ ca-shiers,___ ca-shiers, ca-shiers___ ab - scond.

and___ ca-shiers,___ ca-shiers, ca-shiers___ ab - scond.

and___ ca-shiers,___ ca-shiers, ca-shiers ab - scond.

and___ ca-shiers, ca-shiers, ca-shiers ab - scond.

Academe, Academy

Adagio ♩= 60   *freely, con rubato*

Soprano

mp *solo*

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

Alto

mp *solo*

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

Tenor

p

(m) ___

Bass

p

(m) ___

Rehearsal

solo *3*

(from Ac - a - deme)

quasi marcia

mf *tutte*

A mod-ern school where foot - ball is taught.

solo *3*

(from Ac - a - deme)

mf *tutte*

A mod-ern school where foot - ball is taught.

(m) ___ *3*

mf

Ah ___

Rah Rah Rah Rah Rah Rah

(m) ___

mf

Ah ___

Rah Rah Rah Rah Rah Rah

Air

Andante ♩ = 88

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

Bass: A ____ nu - tri - tious ____ sub-stance

Rehearsal

poco rit.

for the fat - ten - ing of the poor. ____

fat - ten - - ing of ____ the poor. ____

fat - ten - ing ____ of ____ the ____ poor.

fat - ten - - ing ____ of ____ the __ poor.

Allegiance

Jazzy swing beat ♩ = 126   *Chord button names shown; actual sounding chords will be different.*

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

Autoharp

mf

B7 E7 B7 E7   B7   E7   B7 E7 B7 E7   B7   E7   **dampen**

Ahp

mf   *swing*

S

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

mf

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

A   *mf*

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

Rhsl

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.

Lyrics:

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

(S, 2nd line): 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: Is a ring fit - ted in the

B: Is a ring fit - ted in the

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

(2nd line): 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 -

Chords: G7   D7 G7   dampen   G7 B♭7

Allegiance

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

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: Sweet - ness of the Lord's a - noint - ed. To smell

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

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

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

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

Lyrics under the staves:

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

(second S line): smell the sweet-ness of the Lord's a-noint-ed. To smell the sweet-ness of the Lord's a-noint-ed.

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

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

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

Apologize

Allegro ♩ = 144

Soprano

To lay ___ the foun - da - tion ___

Alto

To lay ___ the foun - da - tion

Tenor

To lay the foun - da - tion

Bass

three solos *tutti*

Sor - ry. Sor - ry. Sor - ry. Foun - da - tion. Foun - da - tion. Foun - da -

Rehearsal

for a fu - ture ___ of - fense.

for a fu - ture ___ of - fense.

for a fu - ture of - fense.

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

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

Bass

mf

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

2 Marchers

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

(left) *(right)* *first marcher*

Conductor

f   3   >

Com - pa - ny __ march!

S

mf

A   meth - od   of   un -

mf

A   meth - od   of   un -

A

mf

un -

T

mf

Left, right, 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, left, right,

M

(left) *(right)* *second marcher*

poco rit.

S: with the teeth, with the teeth.

of un - ty - ing

A: 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

a tempo

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.

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

A   meth - od

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

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

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

S *With   the   teeth,*

of   un - ty - ing   A   meth - od

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

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

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

S: with the teeth, with the teeth.

of un - ty - ing

A: oo - buh - doo - bah ba - doo doo - bah po - lit - i - cal

B: left, right, left, right, left, Q

M: left, right, left, right, left, right,
right, left, right, left, right, left,

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

A: A meth-od of un-ty-ing

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

T: Would not yield.

B: X, right, left, right, left, right, left, right, left, Q X.

M: left, right, left, right, left, right, left, right, left, right, left.
right, left, right, left, right, left, right, left, right, left, right.

C: *(last time only)* Com-pa-ny halt!

repeat 3 to 5 times

Circus

Moderato ♩ = 120

Soprano

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

Alto

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

Solo

legato, expressive and strange

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

Tenor

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

Bass

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

Rehearsal

---

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.

spoken

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

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

see men, wo - men act the fool.

Duty

Moderato espressivo ♪ = 132

Soprano: That which stern - ly im - pels us

Alto: That which stern - ly im - pels us

Tenor: Du - ty. That which stern - ly im - pels us

Bass: Du - ty. Du - ty. Du - ty.

Soprano: in the di - rec - tion of prof - it.

Alto: in the di - rec - tion of prof - it.

Tenor: in the di - rec - tion of prof - it.

Bass: Du - ty.

Adagio espressivo ♩ = 60

Più Mosso ♩ = 80   *rit.*

Tempo I°

Solo

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.

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

falsetto   *mp*

A7   D7

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

Tempo I°   *mf*

A7   C7   **dampen open**   Dmaj

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

Più Mosso   *f*   *mf*   **Tempo I°**   *f*

(half spoken)

open

mf

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

B♭maj   Gmaj

p

took   the king's bread,   In - stead.

Amin   D7   A7

p

Envelope

Andante espressivo ♪ = 104

Soprano / 4 Solos / Tenor / Bass / Rehearsal

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

The cof-fin of a doc - u -ment; the scab-bard __ of a __ bill; the husk

Ah; ah; the scab - bard of __ a bill;

Ah.

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. __

Kilt

Moderate March Tempo ♩ = 112

Soprano

A cos - tume some - times worn_____

mf as in the American "cat"

Alto

[æ]_____

mf as in the American "cat"

Tenor

[æ]_____

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

Bass

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

_____ 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

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

Meekness

Andante espressivo ♩ = 76

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

(Moses rhymes with "rose is")

yodel

Y: 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: B♭Maj

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

mp

T: Mo - ses, Mo - ses, Mo - ses,

B: M M M M M M

E7 B♭Maj

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

yodel

T: Rose is, Rose is, Rose is,

B: M M M M M M

GMaj GMin D7

Text underlay, measures 24–29 (Tenor): No mon - u - ment shows his post - mor - tem in - scrip - tion,

Text underlay, measures 30–37 (Y): But M is for Mo - ses, Who slew the E -

gyp-tian,   gyp-tian,   gyp-tian,   slew the E - gyp - tian.

gyp-tian,   gyp-tian,   gyp-tian,   slew the E - gyp - tian.

divisi; baritones on tenor text

M   M   M   M   M   M   M

GMin   E7   B♭Maj

Patience

Adagio ♩ = 66

Soprano: Ooh _____

Alto: Ooh _____

Tenor: Ooh _____

Solo: A mi-nor form of de-spair,

Bass: Ooh _____

Rehearsal

poco rit.

Solo: dis - guised _____ as a vir - tue.

Philosophy

Moderato ♪ = 120

Soprano

A

Alto

A route of man-y_____ roads, lead-ing from ____ no -

Tenor

A route of man-y_____

Bass

A route of man-y_____ roads, lead-ing from

Rehearsal

rit.

route of man-y_____ roads, lead-ing from no - where to noth - ing.

- where,____ no - where, lead-ing from no - where to noth - ing.

____ roads, lead-ing from ____ no - where ____ to noth - ing.

____ no - where, no - - where to noth - ing.

rit.

Positive

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.

Reverence

Freely

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

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

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

Rehearsal
mp

and_____ and_____ a dog to a man.

and_____ and_____ a dog to a man.

and_____ and_____ a dog to a man.

Year

Measure 8:

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

Three hun-dred. — Three hun-dred and for - ty.

A: ty. — Three hun-dred 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

Measure 10:

$(\flat = \flat)$ **f** *ritardando*

S: dis - ap - point - ments.

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.

Colophon

("The Devil's Dictionary" backward; æ as in the American "cat"; ∂ = voiced th);
each syllable should swell from piano to mezzo forte to imitate backward masking

Andante moderato espressivo ♩ = 112

Soprano

Ee - ræ - nuh - shkid zuhl - væd - u∂ (mm) Ee - ræ - nuh - shkid zuhl - væd - u∂

Alto

Ee - ræ - nuh - shkid zuhl - væd - u∂ (mm) Ee - ræ - nuh - shkid zuhl - væd - u∂

Tenor

zuhl - væd - u∂ (mm) Ee - ræ - nuh - shkid zuhl - væd - u∂ (mm)

Bass

zuhl - væd - u∂ (mm) Ee - ræ - nuh - shkid zuhl - væd - u∂ (mm)

Autoharp

(eBow) *niente* *remove eBow*

mf strum with squeegee at string midpoint

(whispered) **Poco Meno Mosso** ♩ = 88

(mm) Ee - ræ - nuh - shkid zuhl - væd - u∂

(mm) Ee - ræ - nuh - shkid zuhl - væd - u∂

(whispered)

Ee - ræ - nuh - shkid zuhl - væd - u∂

(whispered)

Ee - ræ - nuh - shkid zuhl - væd - u∂

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