



## DURATION AND INSTRUMENTATION

**Duration:**

c. 20'00"

**Instrumentation:**

1 Flute (doubling Piccolo)

1 Oboe

1 B-flat Clarinet

1 Bassoon

1 F Horn

1 Percussion

Movement I: Chimes, Vibraphone

Movement II: Cabasa, Claves

Movement III: Drum Set

Movement IV: Castanets, Tambourine

Movement V: Rain Stick, Glockenspiel

Movement VI: Drum Set, Vibraphone

Strings

SCORE IS IN CONCERT PITCH (Piccolo sounds 8va; Contrabass sounds 8vb)

## PERFORMANCE NOTES

For the vocalists, pronunciation of nonsense or nonstandard English words is intentionally left open to interpretation. For Edward Lear’s nonsense taxonomy found in the sixth movement, all Latin-derived suffixes should be pronounced using Ecclesiastical Latin diction and English-language elements pronounced using standard English diction as in “Baccopipia Gracilis” (IPA: bæ.k.əʊˈpaɪp.i.ə : ˈgrɑːtʃi.li.s). This approach emphasizes the language-borrowing in Lear’s parody of Carl Linnaeus’s system of binomial nomenclature developed a century earlier.

For pronunciation of words in languages other than English, see “Language Guide.”

Preview

## POETRY

### I.

Si j'échoue  
If I fail suwe ing kene  
cu această broken lights,

Die Meilen jele  
The frozen miles  
between song and sleep

Will harness my dreams  
meine sueños  
and stop silver time.

### II.

On a mistill cright  
before my quichond eyes wore on,  
I on missive clother pream  
with doubt hancestumped in ear,  
spreath all that hath been aftervened  
by thimbry spires of yourn.

For me to morce a voilich blow,  
Anden's eyes insisting,  
to balmy sound an old friend stood  
by stickly sherrywhicting.

To light the spooof of causeness  
for thine eternal sum,  
I ever saw in afternal gleam  
the earying blithe, cold sun.

It brings replay as if to say  
with cruelly sichat bloom,  
My allove halls reply  
with croving force  
and bleeding sky.

### III.

This superfectric dance we ride  
We ride with glitter arely wide.  
You can't escape my neon Mars.  
When I bass like that  
I burn your stars.

Hot like change I told you alone  
Sideshow the perfectric dance we go.  
If I can fly away right here tonight  
I'll feel like love and lose control.

Go on, let me dance my starlight.  
Falwanna rock tonight.

Your reconnectric miles tight  
In the rhythms now you take your flight.  
Galaxies got me racing  
'til we bodymove,  
and the music's where we get it right.

### IV.

To Holland nanga one boy  
Wan boy ben abi six months  
En nanga wan boi ing kene,  
the woman lon gwe na Holland  
with one boy.

En me abi two boys ing kene,  
but the woman long we na Holland.  
And I niet si the boy pikulitur years.

En mi abi twenty-seven years.<sup>1</sup>

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<sup>1</sup> Adapted from Yakpo, Kofi. 2015. Codeswitching and social change: Convergent language mixing in a multilingual society. In Gerald Stell & Kofi Yakpo (eds.), Codeswitching between structural and sociolinguistic perspectives, 259–287. (Linguae et Litterae 43). Berlin: De Gruyter (used with permission).

V.

O, brive  
O, stright  
O, throam!

To perish fled by whilose far  
I wenst was on a weem  
To give my wing of old beside  
for vickly golder themes.

And I die cold with ingale sky  
In daily sound and wides ensight  
And heav'n to fume that kept the song  
of greedly life revine.

O, brive  
O, stright  
O, throam!  
O, word.

VI.

Smalltoothcombia Domestica  
Baccopipia Gracilis  
Arthbroombia Rigida  
Tigerlilia Terribilis  
Fishia Marina  
Barkia Howlaloudia  
Pollybirdia Singularis  
Bottlephorkia Spoonifolia  
Enkoopia Chickabiddia  
Guittara Pensilis  
Shoebootia Utilis  
Manypeeplia Upsidownia

Preview

## LANGUAGE GUIDE

<b>Movement I</b>	<b>Pronunciation (IPA)</b>	<b>Language</b>	<b>English Translation</b>
“Si j’ échoue”	si : 'dʒeɪ.fu:	French	“If I fail”
“suwe ing kene”	su.wɛɪ : iŋ : 'kɛ.nɛ	Javanese	“here long”
“cu această”	ku : a'tʃa.sta	Romanian	“with these”
“Die Meilen”	di : 'maɪ.lən	German	“the miles”
“jele”	'ʒɛ.lɛ	Haitian Creole	“frozen”
“meine”	'maɪ.nə	German	“my”
“sueños”	'swe.ɲos	Spanish	“dreams”

<b>Movement IV</b>	<b>Pronunciation (IPA)</b>	<b>Language</b>	<b>English Translation</b>
“nanga”	'nan.ga	Sranan	“with”
“wan boi ben abi”	wan : bɔɪ : bɛn : abi	Sranan	“one boy was [age]”
“en nanga wan boi”	ɛn : nan.ga : wan : bɔɪ	Sranan	“and with one boy”
“ing kene”	iŋ : 'kɛ.nɛ	Javanese	“here”
“lon gwe na”	lɔn : gweɪ : na	Sranan	“ran off to”
“niet”	ɲɛt	Dutch	“did not”
“pikulitur”	pi.'ku.li.tɪr	Javanese	“twenty-seven”
“en mi abi”	ɛn : mi : abi	Sranan	“and I had”

SCORE IN C

# A m p h i g o r i e s

Text by Stephen Mitton,  
Edward Lear

Stephen Mitton  
(2022)

## I. Si j'échoue

**Brightly** ♩ = 60  
solo

*f*

Flute

Oboe

Clarinet in B $\flat$

Bassoon

*mf pesante*

Horn in F

Chimes

*f*

Piano

Soprano

Tenor

**Brightly** ♩ = 60

*p*

Violin I

Violin II

Viola

*p*

Cello

*p*

Double Bass

*mf pesante*

1 2 3 4 5

Fl. *p* *rit.*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn.

Chm. 3 5

Pno.

S

T

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *rit.*

D.B. *p*



G.P. **A** *a tempo*  
Dreamlike ♩ = 60

♩ = 46

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *mf* *ff*

Hn. *mf* *ff*

Chm. *mp*

Pno. *mp*

S. *mf*  
Si j'èch - oue

T.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

10 11 12 13 14





Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p*

Vib. *p*

Pno. *p*

S. *p* *mp*

T. *p* *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B.

je - le The fro - zen miles be - tween

30

31

32

33

34

35

36

37

C

FL. *mp secco* *p*

Ob. *mp secco* *p*

B♭ Cl. *p* *mp secco* *p*

Bsn. *p* *mp* *p*

Hn.

Vib. *p*

Pno. *p*

S  
 \_\_\_\_\_ song and sleep \_\_\_\_\_ will har - ness

T

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p* *mp* *p*

D.B. *mp* *p*

38 39 40 41 42 43 44

Preview



*rit.*

♩ = 46

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vib.

Pno.

S  
and stop sil - ver time stop sil - ver time stop sil - ver time stop

T

*rit.*

♩ = 46

Vln. I

Vln. II

Vla.

Vc.

D.B.





The musical score for page 11 includes the following parts:

- Fl.** (Flute): *mf*, *f*, *mf*, *mp*
- Ob.** (Oboe): *mf*, *f*, *mf*, *mp*
- B♭ Cl.** (Bass Clarinet): *mp*, *mf*, *f*, *mf*, *mp*
- Bsn.** (Bassoon): *mf*, *f*, *mf*, *mp*
- Hn.** (Horn): *mf*, *f*, *mf*
- Perc.** (Percussion): Rest
- Pno.** (Piano): Rest
- S.** (Soprano): Rest
- T.** (Tenor): Rest
- Vln. I** (Violin I): *mf*, *p*
- Vln. II** (Violin II): *mf*, *p*
- Vla.** (Viola): *mf*, *p*
- Vc.** (Violoncello): *mf*, *p*
- D.B.** (Double Bass): Rest

The score is marked with measures 7 through 12. A large 'Preview' watermark is overlaid diagonally across the page.

A

Fl. *p* *p* *mp*

Ob. *p*

B♭ Cl. *p* *p* *mp*

Bsn. *p* *p* *mp*

Hn. *p*

Perc.

Pno. *mp*

S. *mf*  
On a mis - till cright, Be - fore my quondam eyes wore on, I \_\_\_\_\_ on mis - sive cloth - er pream, With

T. *mf*  
I on mis - sive cloth - er pream, With

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D.B.

FL. *mf* *mp* *mf* *mf*

Ob. *mf*

B♭ Cl. *mf* *mf*

Bsn. *mf* *mp* *mf*

Hn. *mf*

Perc.

Pno. *mf* *f* *mf*

S *f* *mf*  
doubt hance - stumped in ear, Spreath all that hath been af - ter - vened all — that hath been af - ter - vened By thim - bry

T *f* *mf*  
doubt hance - stumped in ear, Spreath all that hath been af - ter - vened all — that hath been af - ter - vened By thim - bry

Vln. I

Vln. II

Vla.

Vc.

D.B.

19 20 21 22 23 24

**B**

FL. *f* *mp* *f* *mf*

Ob. *f* *mp* *f*

B♭ Cl. *f* *mp* *f*

Bsn. *f* *mp* *f* *mf*

Hn. *f* solo *f* *mf*

Perc. **cabasa** to **claves**

Pno. *f* *mf*

S. *f*  
spires of yourn.

T. *f*  
spires of yourn.

**B**

Vln. I *f* *mp* *f* arco

Vln. II *f* *mp* *f* arco

Vla. *f* *mp* *f* arco

Vc. *f* *mp* *f* arco

D.B. *f* *mf*

25 26 27 28 29 30

FL. *f* *mf* *mp* *p*

Ob. *f* *mf* *p* *mp*

B♭ Cl. *f* *mf* *p* *mp*

Bsn. *f* *mf* *mp* *p*

Hn. -

Perc. -

Pno. *mp*

S. *mf* For me \_\_\_\_\_ to morce a voi-lich blow \_\_\_\_\_

T. *mf* For me \_\_\_\_\_

Vln. I *p* *f* *p* *pizz.* *pp*

Vln. II *p* *f* *p* *pizz.* *pp*

Vla. *p* *f* *p* *pizz.* *pp*

Vc. *p* *f* *p* *pizz.* *pp*

D.B. *pizz.* *mf* *sempre*

31 32 33 34 35 36

FL. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn.

Perc.

Pno.

S  
An - den's eyes in - sist - ing To balm - y sound an old friend stood an old friend stood by stick - ly sher - ry -

T  
to merce a voi - lich blow An - den's eyes in - sist - ing To balm - y sound an old friend stood by stick - ly sher - ry -

Vln. I *mp* *p* *mf* *p*

Vln. II *mp* *p* *mf* *p*

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

Vc. *mp* *p* *mf* *p*

D.B.

37 38 39 40 41 42 43

FL. *mp* *p* *mf* *p*

Ob. *mp* *p* *p*

B♭ Cl. *mp* *p* *mf* *p*

Bsn. *mp* *p* *mf* *mp*

Hn. *mp* *mf* *mp*

Perc. *claves* *mp*

Pno. *f*

S. *f* *mp*  
whict - ing.

T. *f* *mp*  
whict - ing.

Vln. I *f*

Vln. II *f*

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

Vc. *f* *pizz.* *mp*

D.B. *arco*

44

45

46

47

48

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

S

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

50 51 52 53 54 55



E

FL. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Perc.

Pno. *mf*

S. *f* *melodramatic*  
 To light the spool of cause-ness For thine e - ter - nal sum

T.

Vln. I *col legno* *mf* *mp*

Vln. II *col legno* *mf* *mp*

Vla. *col legno* *mf* *mp*

Vc. *col legno* *mf* *mp*

D.B.

56

57

58

59

60

61

Fl. *mf* *f*

Ob. *mp* *mf*

B♭ Cl. *mf* *f*

Bsn. *f* *mp*

Hn. *f* *mp*

Perc. *mp*

Pno. *f* *mf*

S

T *f* *mp*  
I - ev - er saw in af - ter - nal gleam the

Vln. I (col legno) *mp*

Vln. II (col legno) *mp*

Vla. (col legno) *mp*

Vc. (col legno) *mp*

D.B. *mp* arco pizz.

62

63

64

65

66

67

68

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Perc.

Pno.

S

T  
ear - ying blithe cold sun

Vln. I

Vln. II

Vla.

Vc.

D.B.

69 70 71 72 73 74

*rit.* **F** ♩ = 100

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *p*

Bsn. *p*

Hn.

Perc. *to cabasa*

Pno.

S. *mp*

T. *mp*

It brings re - play re - play bring re - play re -  
as if to say say say

*rit.* **F** ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

D.B.



FL.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

S

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

*p* like whispers

play bring re-play play play re-play re-play play play bring re-play bring re-play play play re-play re-

*p* like whispers

as if to say as if to say say say s-s-s-say as if to say say say as if to say as if to say say say s-s-s-say

*accel.*

♩ = 120

Fl. *mf*  $\rightarrow$  *mp* *p*

Ob. *mf*  $\rightarrow$  *mp* *p*

B♭ Cl. *mf*  $\rightarrow$  *mp* *fp*

Bsn. *mf*  $\rightarrow$  *mp* *fp*

Hn. *p*

Perc.

Pno.

S *ppp*  
play — re-play — re — play

T *ppp*  
as if to say — as if to say as if to say

*accel.*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *mf sempre*

D.B. *mf sempre*

86 87 88 89 90 91



Fl. *p* *mp* *mf* *p* *mp*

Ob.

B♭ Cl.

Bsn. *p* *mp* *mf* *p* *mp*

Hn.

Perc.

Pno. *mp*

S  
halls re - ply

T  
halls re - ply with crow - ing force and bleed - ing sky

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc.

D.B.



Fl. *mf* *mf* *mp*

Ob. *mp* *mf* *mp*

B $\flat$  Cl. *mp* *mf* *mp*

Bsn. *mf* *mf* *mp*

Hn.

Perc.

Pno.

S. *f*  
With crow - ing force and bleed - ing sky

T. *p*

Vln. I *mp* *sim.* *p*

Vln. II *mp* *sim.* *p*

Vla. *mp* *sim.* *p*

Vc.

D.B.

FL. *mf* *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf* *f*

Bsn. *mf* *f* *mf*

Hn.

Perc. *claves* *mf*

Pno. *mf*

S. *mp* *ff*  
 With crow - ing force and bleed - ing sky.

T. *ff*  
 With crow - ing force and bleed - ing sky.

Vln. I *mf* *p* *f* *mp*

Vln. II *mf* *p* *f* *mp*

Vla. *mf* *p* *f* *mp*

Vc. *f*

D.B. *f*

The musical score is arranged in a standard orchestral layout. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, starting with *mf* and moving to *ff*.
- Ob.** (Oboe): Treble clef, starting with *mf* and moving to *ff*.
- B♭ Cl.** (Bass Clarinet): Treble clef, starting with *mf* and moving to *ff*.
- Bsn.** (Bassoon): Bass clef, starting with *mf* and moving to *ff*.
- Hn.** (Horn): Treble clef, starting with *mf* and moving to *ff*.
- Perc.** (Percussion): Indicated by a double bar line with a vertical line, moving to *ff* and marked *8va*.
- Pno.** (Piano): Grand staff (treble and bass clefs), moving to *ff*.
- S.** (Soprano): Treble clef, mostly rests.
- T.** (Tenor): Treble clef, mostly rests.
- Vln. I** (Violin I): Treble clef, moving to *ff* and marked *poco rall.*
- Vln. II** (Violin II): Treble clef, moving to *ff*.
- Vla.** (Viola): Bass clef, moving to *ff*.
- Vc.** (Violoncello): Bass clef, moving to *ff* and marked *arco*.
- D.B.** (Double Bass): Bass clef, moving to *ff*.