

6. The Witch's Malice

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Risoluto; recit. (♩ = 80)

APOSTROPHE:

The

JOE:
mf

I don't need to take your dare. I can quote them.

mf

This system contains the first two staves of music. The top staff is a vocal line for Joe, starting with a whole rest followed by a quarter note G4, eighth notes F4 and E4, and a quarter note D4. The bottom staff is a piano accompaniment, starting with a whole rest followed by a quarter note G3, eighth notes F3 and E3, and a quarter note D3. The piano part features a sustained chord of G3, B3, and D4 in the right hand, and G3, B3, and D4 in the left hand.

3

rea - son thou won't cor - rect thine e - mail is that thou art a - fraid! A -

3

3

This system contains the next two staves of music. The top staff continues the vocal line for Joe, starting with a triplet of eighth notes (F4, E4, D4), followed by a quarter note C4, eighth notes B3 and A3, and a quarter note G3. The bottom staff continues the piano accompaniment, with the right hand playing a sustained chord of G3, B3, and D4, and the left hand playing a sustained chord of G3, B3, and D4. The piano part features a sustained chord of G3, B3, and D4 in the right hand, and G3, B3, and D4 in the left hand.

8, 21-24

The Witch's Malice

6

fraid thou know'st not thine Strunk and White af - ter all. Then

6

I know my Strunk and White!

6

8

prove it. Then prove it!

8

I know my Fow - ler. I know my War - ri - ner, sor-rythat's

8

The Witch's Malice

10

I be-lieve thee not! Re - cite the Rules of A - pos - tro-phe!

10

War - ri-ner's. The Rules of A -

10

13

Me-thinks thou can'st Thou can'st!

13

pos - tro-phe?!

13

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15

15

Very well... Form the poss - ess - ive sing - u - lar of

15

mp *legato*

19

19

nouns by ad-ding a-pos-tro-phe S. Fol-low the rule ___what-ev-er the fi-nal

19

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22 *ppp* Oh! — *p* Thus write:

22 con- so- nant. Thus write: Charles' (es) friend.

27 Charles' (es) friend. Burns' (es) po- ems. The witch -

27 Charles' (es) friend. Thus write: Burns' (es) po- ems. The witch -

The Witch's Malice

With sudden fervor (♩ = 82)

32

's mal - ice! Oh! The witch-'s mal - ice!

32

's mal - ice! The witch-'s mal - ice!

32

With sudden fervor (♩ = 82)

f

36

The witch-'s mal - ice! Charles' - (es) friend. Burns' (es) po - ems. The witch-'s

36

The witch-'s mal - ice! Charles' (es) friend. Burns' - (es) po - ems The witch-'s

36

The Witch's Malice

39

mal-ice! _____ Ex - ceptions are the pos-sess-ives of an-cient prop-er names

39

mal-ice! _____ Ex - ceptions are the pos-sess-ives of an-cient prop-er names

39

3

42

end-ing in E S and I S, the pos - sess - ive Je - sus and such forms as for

42

end-ing in E S and I S, the pos - sess - ive Je - sus and such forms as for

42

7

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44

con-science (sess es) sake. For right-eous-ness - es sake. But such forms as

44

con-science-(sess-es) sake. For right-eous-ness - es sake. But such forms as

44

47

Mos es (es) law, Is - is (es) temple are com-mon-ly re-place by the Laws of

47

Mos - es-(es) law, Is - is (es) temple are com-mon-ly re-placed by _____ the

47

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51

Mos - es! _____ Thus write: The pro-nom-i-nal poss-ess-ives

51

tem - ple of Is - is. Thus write: The pro-nom-i-nal poss-ess-ives

51

Piano accompaniment for measures 51-54, featuring chords and melodic lines in both hands.

55

hers, its, theirs, yours and ours have no a - pos - tro - phe. In def - i - nite pro - nouns, how - ev - er,

55

hers, its, theirs, yours and ours have no a - pos - tro - phe. In - def - i - nite pro - nouns, how - ev - er,

55

Piano accompaniment for measures 55-58, featuring chords and melodic lines in both hands.

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58

use the a-pos-trop-phe to show pos - ess - sion. One's

58

use the a-pos-tro-phe to show pos - ess - ion. One's

58

58

62

rights. Some-bo - dy else - 's um - brel - la.

62

rights. Some-bo - dy else - 's um - brel - la.

62

62

The Witch's Malice

66 *mf*

Oh! _____ A com-mon er - ror is to write it's for its or

66 *mf*

_____ A com-mon er - ror is to write it's for its or

66 *mp*

66

Detailed description: This block contains the first system of music, measures 66-68. It features a vocal line and a piano accompaniment. The vocal line starts with a fermata on 'Oh!' followed by the lyrics 'A com-mon er - ror is to write it's for its or'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *mp*. Measure numbers 66 are indicated at the start of each system.

69

vi - ce ver - sa: its for its. The first is a contrac-tion, mean-ing "it is."

69

vi - ce ver - sa. _____ The first is a contrac-tion, mean-ing "it is."

69

69

Detailed description: This block contains the second system of music, measures 69-71. The vocal line continues with 'vi - ce ver - sa: its for its. The first is a contrac-tion, mean-ing "it is."' and then 'vi - ce ver - sa. _____ The first is a contrac-tion, mean-ing "it is."' with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand. Dynamics include *mp*. Measure numbers 69 are indicated at the start of each system.

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72 *f*
The sec-ond is the sec-ond is a pos-sess - ive. _____ It's a

72 *f*
The sec-ond is the sec-ond is a pos-sess - ive _____ It's a

72 *legato*
wise dog that scratch-es its own fleas. A wise

76 *legato*
wise dog that scratch-es its own fleas. It's a wise dog that scratch-es its own

76 *mf*

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79

dog. It's a wis - er man who stud - ies his a - pos - tro- phes. Yes,

79

fleas. It's a wis - er man who stud - ies his a - pos - tro- phes. Yes,

79

82

true that it's a wise dog scratch - es fleas. But

82

true that it's a wise dog if it scratch - es its fleas But

82

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84

it's a wise-er man who stud-ies these a-pos - tro - phes!

84

it's a wis-er man who stud-ies these a-pos - tro - phes!

84

accel e sempre cresc.

88

88

88

JOE: And...SEND!

APOSTROPHE: Send? With the corrected apostrophe.

JOE: No. Without it.

(Apostrophe reels.)