

# Julian Dale

## *Four Dada Lyrics*

Settings of poems by Kurt Schwitters (1887-1948)

for baritone voice and guitar

To be sung mainly without vibrato.  
Steel-string guitar originally intended,  
but classical guitar perfectly acceptable.

Two include a 2nd baritone voice part, and one an electric guitar (with distortion), as optional extras for recordings.

total duration: 6 minutes +

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<https://britishmusiccollection.org.uk/node/63857>

# 1. Limited

♩ = 110

Bar.

The (excessive & inconsistent) fingerings arose from the composer's own limited guitar technique & are mere suggestions. At first men were

Low E tuned to D. Actual sounds.

Guit.

7

were li - mi - ted. Men. Men were li - mi - ted. Men. Men. At first. Men were

11

At first men were li - mi - ted a m li - mi - ted li - mi - ted

14

li - ted li - mi - ted li - mi - ted li - mi - ted

18

li - mi - ted Un - til than they un - til un - til than they Un -

23

- til than they un - til than they i - mi - ted i - mi - ted i - mi -

27 *ff* *p* *mp*

ted i-mi-ted i-mi-ted i-mi-ted i-mi-ta-ted. i-mi - ta-ted. But when but when

*m p i m a i p*

*ff p mp*

32

but when than they but when than, but when than, but when, but when than they

*mf*

35 *f* *p* *ff*

i-mi-ted i-mi-ted i-mi-ted i-mi-ted i-mi-ted i-mi-ted i-mi-ted i-mi-ta-ted.

*i p m a m i m p i m a i p*

*ff*

39 *mp* *p* *p* *mp* *mf* *p*

Still they re - mained Still Still they re - mained

*p m i(D) p*

*mp mf p*

45 *meno mosso* *pp* *ppp parlando*

li - mi-ted. li-mi-ted li-mi-ted li-mi-ted li-mi-ted.

*pp*

Retune for 2nd song.

## 2. Perhaps strange

$\text{♩} = 42$  *mp*

(standard tuning) The world is full of goods trains. The pa-s-sengers are...

*i m a P i m a*

*mf* (let ring) *mp* *p i m*

$\text{♩} = 108$

*f* *mf* *mf* *f*

cows cows & milk & bu-tter cows & milk & bu-tter & cheese

*m* *p* *i* *m* *i* *i* *m* *i* *i* *m* *i* *i* *i* *i* *m* *i* *i* *i*

*f* *mf* *f* *mf* *f*

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

milk & bu-tter & cheese, cheese & bu-tter & cheese & love - ly love - ly

*m* *i* *m* *i* *p* *i* *i* *i* *i* *p*

*mf* *p* *mp*

love - ly lo-ve-ley lo-ve-ley mar-ma-lade & bulls & hor-ses *m* *i* *m*

*f* *mf* *f*

$\text{♩} = 108$

*mp* *mf* *p*

& cocks & hens & bulls & hor-ses & cocks & hens (lo-ve-ley mar-ma-lade) & cocks &

*i* *p* *i* *m* *i* *i*

*mp* *mf* *p*

Tempo 1

25 *f* *mp*

hens & bulls & hor-ses & cocks & hens. *i m a p* The cow is mo-ther to the

29 *f*  $\text{♩} = 108$

milk and grand-ma both to... cheese cheese cheese

34 *p* *f*

cheese cheese cheese cheese & bu-tter cheese & bu-tter, bu-tter, cheese & bu-tter

40 *mp* *ff* *mp*  $\text{♩} = 80$  *gliss.*

bu-tter bu-tter bu-tter bu-tter bu-tter bu-tter The cheese is

44 *espr.*

cou-sin cou-sin to the mar-ma-lade. The horse is cou-sin to the cock the

48 *i p* *i* *i p p* *i p*

hen lays eggs. The egg is cou-sin to the

52

*f* *mp*

cheese & butter The son & daughter of the milk. (2 3 4) is-n't it

56

*p* *p* *mp* *p*

strange? is-n't it is-n't it is - n't it is-n't it

*mp* *p* *m* *i* *p* *i*

63

*ff*

is-n't it is-n't it is-n't is-n't it is-n't it is-n't it is - n't it strange?

*m* *i* *p*

68

*mp* *f* *ff*

stra... ...ange? strange?

*f* *p* *f*

73

*p* *pp*

It is.

*p* *i* *a* *i* *m* *a* *ppp*

♩. = 88

### 3. Dadar (sic)

6

*p* *i* *i m* *i* *m* *i m* *i*

6

At ten past three

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

12

spring ceases to be. All flies that

*mp* *mf* *i* *m* *mf* *p* *f*

18

yet here are All mothers that mummies are

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

22

(lower voice optional extra, for recording) *mf* *f*

All mas-ters that daddies are

*ff* *p* *f* *mf* *i* *p* *m* *i*

28

*f* *mp* *f*

sing sing sing sing

*m* *i* *a* (sing) *m* *m* *a* *m* *i*

*f* *mp* *f*

32

*mf* *mp*

sing songs that da - da are. (Songs sing that

*a* *m* *i* *a* *m* *m* *i* *m* *i* *p* *i* *p* *i*

*mf* *p* *mp*

36

*f* *gliss.*

da - da are are!) All All birds are Da - dar!

*m* *i* *p* *p* *p* *m* *i* *p*

*f* *mf* *f*

42

*p* *mf*

Da - dar. All birds all birds

*p* *mf* *p*

48

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

All birds are Da Da Da Da Da Da Da Da - dar!

*i* *m* *i* *i* (nail) *p*

*f* *ff*



# 4. Organisation

♩ = 94

Bar. *mf*  
The pat-ient the

El. guit. (optional extra part)

Guit. *mf* *p* *pp* *p* *i* *mp* *mf* *mp*

4

*mp*  
pat-ient con - sti-pat - ed The pat-ient con-sti-pa-ted a -

*mf* *p*

7

*f* *mp* *mf* *f*  
dores a-dores a-dores his

*mf* *f* *mf* *f* *mf*

11

con - sti - pat - ions.

with distortion *f*

*f* *sim.*

*mp* *f* *gliss.*

The pat-ient con - sti - pa - ted a - dores his con - sti - pat - ions.  
(lower voice optional extra, for recording)

*m* *i* *p* *p* *p* *p* *mp* <

*mp* *f* *mf*

*mf pompous*

He feels him-self He

*f* *mp*

*f* *mp*

feels him-self re-lat - ed re - lat-ed He

*f* *mp*

*f* *mf* *ff*

feels him-self re - lat-ed to the Un - it - ed Na-tions!

*f* *mf* *ff*