



Christopher Beardsley

Limericks

for Soprano, Flute, Clarinet and Harp

CHRISTOPHER BEARDSLEY

LIMERICKS

for soprano, flute, clarinet in B flat and harp

1.

There was an Old Man with a beard,
Who said, "It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard."

2.

There was an Old Man on whose nose,
Most birds of the air could repose;
But they all flew away
At the closing of day,
Which relieved that Old Man and his nose.

3.

There was an Old Man of Dumbree,
Who taught little owls to drink tea;
For he said, "To eat mice,
Is not proper or nice."
That amiable Man of Dumbree.

4.

There was an Old Person of Crowle,
Who lived in the nest of an owl;
When they screamed in the nest,
He screamed out with the rest,
That depressing Old Person of Crowle.

5.

There was an Old Man of Peru,
Who watched his wife making a stew;
But once by mistake,
In a stove she did bake,
That unfortunate Man of Peru.

6.

There was an Old Person of Ems,
Who casually fell in the Thames;
And when he was found
They said he was drowned,
That unlucky Old Person of Ems.

7.

There was an Old Man of Cape Horn,
Who wished he had never been born;
So he sat on a chair,
Till he died of despair,
That dolorous Man of Cape Horn.

8.

There was an Old Person of Filey,
Of whom his acquaintance spoke highly;
He danced perfectly well,
To the sound of a bell,
And delighted the people of Filey.

9.

A Young Clarinettist called Matt,
Played more than a semitone flat.
He bought a Welsh harp
And the notes were all sharp,
So he took up the flute and played that – FLAT!
(The "Old man" with a beard)

10.

There was a Young Lady of Bute,
Who played on a silver-gilt flute;
She played several jigs,
To her uncle's white pigs,
That amusing Young Lady of Bute.

11.

A limerick fan from Australia
Regarded his work as a failure;
His verses were fine,
Until the fourth line....
(Anon)

All the limericks are by Edward Lear except where stated.

The score is written in C. Each movement should be played without a break.

Duration 12 minutes

Based on the limericks of
Edward Lear, anon and
an "old man" with a beard.

Limericks

1. The Old Man with a beard

Christopher Beardsley

Scroobious (♩.=c100)

The musical score is for a piece titled "The Old Man with a beard" by Christopher Beardsley. It is in 6/8 time with a tempo of ♩.=c100. The score is for Soprano, Flute, Clarinet (sounding pitch), and Harp. The piece is in a key with one flat (B-flat major or D minor). The score is divided into two systems. The first system (measures 1-8) features a Soprano part that is mostly silent, with a vocal entry at measure 8. The Flute and Clarinet parts play a rhythmic melody, with dynamics ranging from *f* to *sf*. The Harp part provides accompaniment with chords and arpeggiated figures, with dynamics from *f* to *sf*. The second system (measures 9-12) features the Soprano part singing the lyrics: "was an Old Man with a beard, Who said, 'It is just as I". The Flute and Clarinet parts continue their melodic line, with dynamics of *mf*. The Harp part continues with accompaniment, with dynamics of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

12 *mf*

S. feared! Two Owls and a Hen, Four Larks and a Wren, Have

Fl. *mf* *sf* *sf*

Cl. *mf* *sf* *sf*

Hp. *mf* Db Eb Ab Bb *mf* *sf* *sf*

16 *f*

S. all built their nests in my beard!"

Fl. *f*

Cl. *f*

Hp. *f* D# Eb *sf*

19 *f giocoso*

S. Tra, la, la, la, la, la. Tra,

Fl. *f*

Cl. *f*

Hp. *sf* *sf* *sf*

22

S. la, la, la, la. Tra, la, la, la, la. Tra, la, la, la, la.

Fl.

Cl.

Hp.

sf

sf

sf

sf

A \natural

25

S. la. Tra, la, la, la, la.

Fl.

Cl.

Hp.

sf

sf

sf

sf

G \sharp

D \natural F \sharp G \natural B \natural

28

S. la.

Fl.

Cl.

Hp.

gliss.

gliss.

2. The Old Man upon whose nose...

30 In a runcible manner ($\text{♩}=\text{c}120$)

S. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ Tra, la, la, la, la, la.

Fl. *f* twittering

Cl. *f*

Hp. *v*

33

S. *f* There was an Old Man

Fl. *f*

Cl.

Hp. Eb *f*

35

S. on whose nose,

Fl.

Cl.

Hp. *f*

37

S. Most birds of the air could re - pose, they could re - pose;

Fl.

Cl.

Hp. D# G# A# f D# G#

40

S.

Fl.

Cl.

Hp. Bb A# Bb f

43

S. But they all flew a - way

Fl. p p

Cl. p f mf p

Hp. p p

8

46 *mf*

S. At the clo - - - - sing of day

Fl. *p*

Cl. *mf* *p*

Hp. *mf* *p*

49

S.

Fl. *f* *mf*

Cl. *p*

Hp. *f* *mf* *gliss.* *Db*

52 *f*

S. They flew a- way, Which did re -

Fl. *f*

Cl. *f*

Hp. *f* *f* *Db Eb*

54

S. *lieve* _____ *that Old Man and his nose.* _____

Fl. *f marcato*

Cl. *f marcato*

Hp. C# Bb

56

S.

Fl. *mp*

Cl. *mf* *p*

Hp. *mf* *mp* *p* C# D# E# F# A# B#

attacca no. 3

3. The Old Man of Dumbree

59 Owl-like (♩=100)

mp

S. *mp*
There was an

Fl. *p* *b* *tr*

Cl. *p* *b* *tr*

Hp. *p* *gliss.*

64

S. Old Man, an Old Man of

Fl. *tr*

Cl. *tr*

Hp. *gliss.* *non gliss.* *5* *p* *F# Bb*

68

S. *mp*
Dum - bree, Who taught lit - tle owls to drink

Fl. *tr* (no trill)

Cl. *tr* (no trill)

Hp. *3* *3* *F# Bb*

72

S. tea;

Fl. *mp* *mf*

Cl. *mp* *mf*

Hp. *p* *gliss.* *mp* *mf*

D \sharp A \sharp *D \flat E \flat*

74

S. *p* *mf*

For he said, "To eat mice

Fl. *p* *mf*

Cl. *p* *mf*

Hp. *p* *senza cresc.*

76

S. *p*

Is not

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Hp. *senza cresc.*


78 *mf*

S. pro - per and nice."

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Hp.



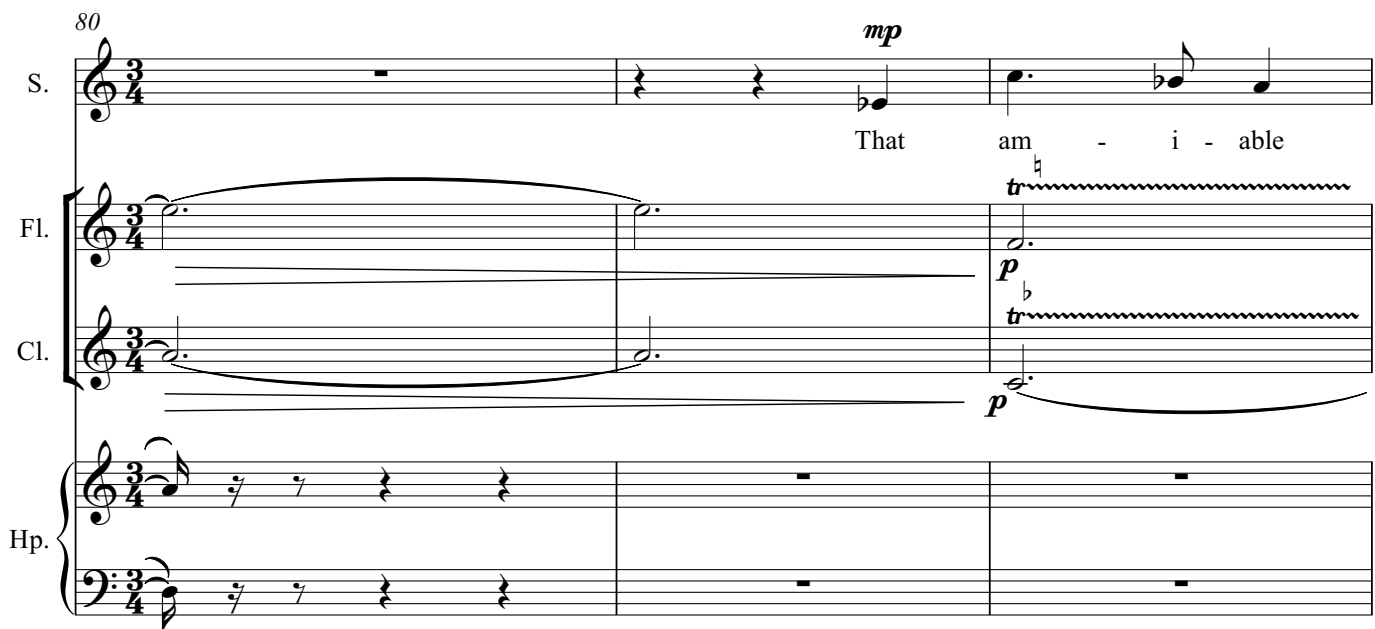
80 *mp*

S. That am - i - able

Fl. *p* *tr*

Cl. *p* *tr*

Hp.



83 *p*

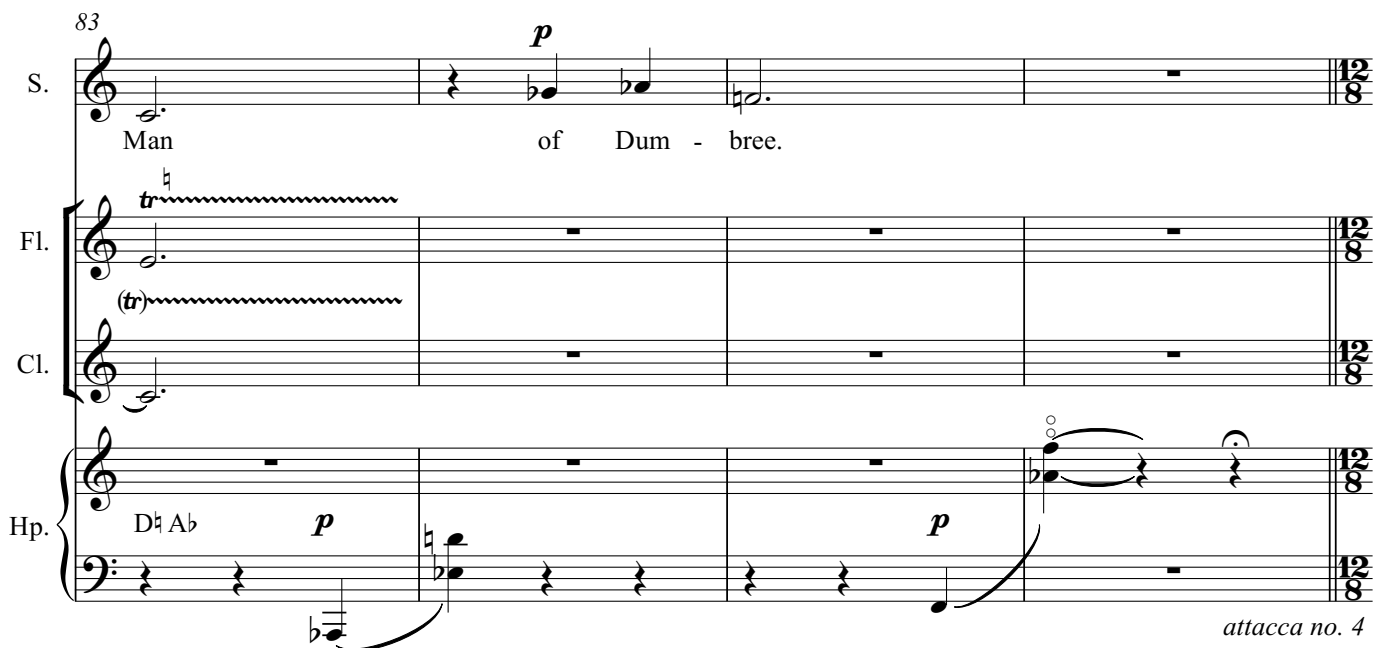
S. Man of Dum - bree.

Fl. *tr*

Cl. *(tr)*

Hp. *p* *p*

attacca no. 4



87 Arboreally (♩.c144)

4. The Old Person of Crowle

Musical score for measures 87-89. The score includes parts for Soprano (S.), Flute (Fl.), Clarinet (Cl.), and Harp (Hp.). The key signature is A major (A♯) and the time signature is 12/8. The tempo is marked as ♩.c144. The dynamics are marked *mf*. The harp part includes the chord sequence C_b D_b G_b A_b in the right hand.

Musical score for measures 90-92. The Soprano part has the lyrics "There was an Old" and includes markings for *fraucous* and *gliss.*. The Flute, Clarinet, and Harp parts continue with their respective musical lines. The dynamics are marked *f*.

Musical score for measures 93-95. The Soprano part has the lyrics "Per - son of Crowle," and includes markings for *gliss.*. The Flute, Clarinet, and Harp parts continue with their respective musical lines. The dynamics are marked *f*.

96 *f* *raucous* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

S. Who lived in the

Fl.

Cl.

Hp. *f* D \sharp E \sharp G \sharp A \sharp B \sharp

99 *gliss.* *gliss.* *gliss.* *gliss.*

S. nest of an owl;

Fl.

Cl.

Hp. C \sharp G \flat A \flat

102 *f*

S. When they screamed in the nest,
harsh flutter

Fl. *f* 2 *harsh flutter*

Cl. *f* 2 *harsh flutter*

Hp. *f* pdlt

105

S. He screamed out with the rest,

Fl. *harsh flutter*

Cl. *harsh flutter*

Hp. nat. G# F# pdlt Eb Bb

109

S. That de - press - ing

Fl. *f tr.* *mf tr.*

Cl. *f tr.* *mf tr.*

Hp. *f nat.* Db B# *mf* D#

rit. *mp* *p*

112

S. Old Per - son of Crowle.

Fl. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Hp. Db Bb *mp* Cb F# *pp* C# D# G# A# B#

5. The Old Man of Peru

115 Andean (♩=c92)

S. *p* There was an

Fl. *p*

Cl. *p*

Hp. *p* E \sharp A \sharp G \sharp A \sharp

S. Old Man of Pe-ru,

Fl. *p*

Cl. *p*

Hp. *p* E \flat F \sharp G \sharp F \sharp E \flat F \flat G \flat gliss. gliss. B \flat

S. *p* Who watched

Fl. *mp* *p*

Cl. *mp* *p*

Hp. *mp* gliss. F \sharp gliss. *p* G \sharp

130

S. his wife ma - - king a stew;

Fl.

Cl.

Hp.

F# G# Db Eb F# D# Eb

135

S.

Fl.

Cl.

Hp.

p *f* *p* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

B# Eb F#

18 137 ($\leftarrow \text{♪} = \text{♪} \rightarrow$) *p*

S. But once by mis - take, In a

Fl. *sub p*

Cl. *sub p*

Hp. *sub p* *p* F# G#

139 ($\leftarrow \text{♪} = \text{♪} \rightarrow$) *p* *mf*

S. stove she did bake, That un - for - -

Fl. *mf*

Cl. *mf*

Hp. E# *mf* A#

142 *p*

S. - tu - - nate Man of Pe - ru.

Fl. *p*

Cl. *p*

Hp. *p* A# G# Eb G# Bb

147 Riverine (♩=c60)

6. The Old Person of Ems

mf

There was an Old Per-son of Ems,

151

mf

Who cas - ually fell in the

155

Thames;

(non gliss.)

C# E# B# 8

20 158 *mf*

S. *mf*

And when he was found They

Fl. *mf*

Cl. *mf*

Hp. *mf*

161 *f* *mf*

S. said he was drowned, That un-luck-y

Fl. *f* *mf*

Cl. *f* *mf*

Hp. *f* C# Eb Bb *mf* 3 3 3 3 3 3 3

165

S. Old Per-son of Ems.

Fl.

Cl.

Hp. 3 3 3 3 3 3 3 Eb F#

7. The Old Man of Cape Horn

169 **Depressingly** (♩=c60) *p lachrymose*

S. There_ was a

Fl. *f* *p*

Cl. *f* *p*

Hp. *f* *p*

172 *mp*

S. man, an Old Man of Cape Horn, Who

Fl. *mp*

Cl. *mp*

Hp. *mp*

175 *mf* *f miserably*

S. wished he had ne-ver been born; So he

Fl. *tr* *mf* *f*

Cl. *f*

Hp. *mf* *f*

178

S. sat on a chair, Till he died of des-pair,

Fl.

Cl.

Hp.

182 *p funereal*

S. That do - lo - rous

Fl. *mf* *p*

Cl. *mf* *mp* *p*

Hp. *mf* *mp* *p*

186

S. Man of Cape Horn.

Fl.

Cl.

Hp.

191

S. *mf* brighter
There was _____ a per-son from Fi - ley,

Fl.

Cl.

Hp. *sempre p*

196 **Fast** (♩=c116) **Slow** (♩=c60) *mf*

S. I'll tell you a - bout him.

Fl. *f*

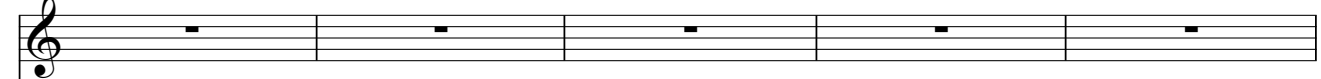


Cl.

Hp. *f*

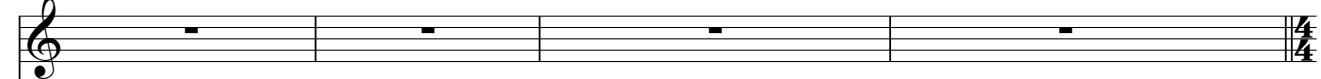
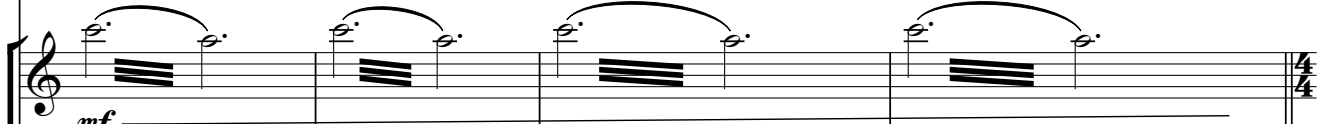

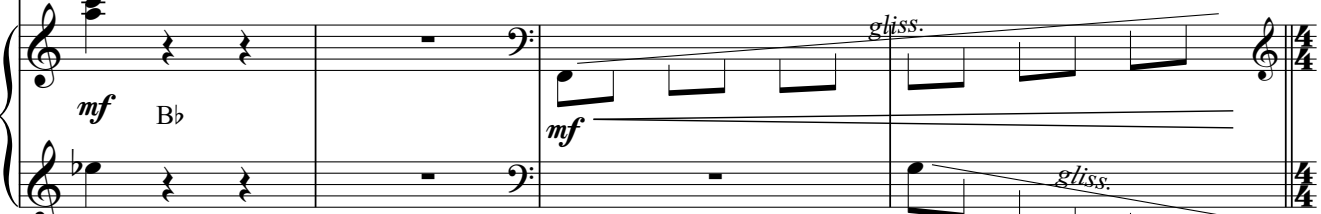
201 **Fast** (♩.=116)

S. 
Fl. 
Cl. 
Hp. 

207

S. 
Fl. 
Cl. 
Hp. 

212

S. 
Fl. 
Cl. 
Hp. 

Dancing (♩=c100)

216 *f*

S. *f*

There was an Old Per - son from Fi - ley,

Fl. *f*

Cl. *f*

Hp. *f*

219

S.

Of whom his ac-quain - tance spoke high - ly;

Fl.

Cl.

Hp.

222 *A la Beguine*

S.

He danced perf - ect - ly well,

Fl.

Cl.

Hp.

26 225

S. To the sound of a bell,

Fl.

Cl.

Hp.

228

S. And de - light - ed the peo - ple of Fi - ley.

Fl.

Cl.

Hp.

231 *f* theatrically

S. Tra, la, la, la, la.

Fl.

Cl.

Hp. Eb Bb

234 *f* theatrically

S. Tra, la, la, la, la, la.

Fl.

Cl.

Hp. B \flat D \flat A \flat

238

S.

Fl.

Cl.

Hp. *sempre f* *p*

241

S.

Fl.

Cl. *fast, precipitoso* *rit.* *tr*

Hp. D \sharp A \sharp

9. The Young Clarinetist

243 Lively (♩=c144)

S. *mf*
A Young Clarinetist called

Fl.

Cl. *p* *f*
Pull barrel out - *
play out of tune!!!

Hp. *mf* *près de la table*

247

S. *mf* sung "knowingly" to the audience
Matt, _____ Played more than a

Fl.

Cl. *mf*

Hp.

251

S. se - mi-tone flat. _____

Fl.

Cl. *f*
Push barrel back -
play in tune!!!

Hp. *f* *sempre pdlt* *nat.*

* or drop embouchure

255

S.
Fl.
Cl.
Hp.

260

mf

He bought a Welsh harp

mp *p*

mp *p*

mp *p* près de la table

C# Db Eb G# B#

S.
Fl.
Cl.
Hp.

265

mf *f* Slower

And the notes were all sharp,

p

ff nat. *gliss.*

E# G# A#

p

B#

S.
Fl.
Cl.
Hp.

268 **accel.** **A tempo** (♩=c144)

Musical score for measures 268-270. The score is in 3/4 time. It features five staves: Soprano (S.), Flute (Fl.), Clarinet (Cl.), and Harp (Hp.). The Soprano part has a rest. The Flute and Clarinet parts play a melodic line starting with a forte (*f*) dynamic. The Harp part has a complex accompaniment with a forte (*f*) dynamic, a fortissimo (*ff*) section, and a glissando (*gliss.*) section. The key signature has two sharps (F# and C#). The time signature is 3/4.

270 **Slow** (♩=c60)

Musical score for measures 270-272. The score is in 3/4 time. It features five staves: Soprano (S.), Flute (Fl.), Clarinet (Cl.), and Harp (Hp.). The Soprano part has a long note with the lyrics "So". The Flute and Clarinet parts play a melodic line with a piano (*p*) dynamic. The Harp part has a complex accompaniment with a piano (*p*) dynamic and a glissando (*gliss.*) section. The key signature has two sharps (F# and C#). The time signature is 3/4.

273

Musical score for measures 273-275. The score is in 3/4 time. It features five staves: Soprano (S.), Flute (Fl.), Clarinet (Cl.), and Harp (Hp.). The Soprano part has a long note with the lyrics "he took up the flute and played,". The Flute and Clarinet parts play a melodic line with a piano (*p*) dynamic. The Harp part has a complex accompaniment with a glissando (*gliss.*) section. The key signature has two sharps (F# and C#). The time signature is 3/4.

275 *f* spoken, exasperated

S. — played² that — FLAT!

Fl. —

Cl. —

Hp. *gliss.* C^b D[♯] F[♯] A[♯]

278

S. —

Fl. *p* 3 3

Cl. *p* 3 3

Hp. *p*

280 *accel.*

S. —

Fl. —

Cl. —

Hp. *p* *mp* *mf* E[♯] G[♯] *attacca no. 10*

10. The Young Lady of Bute

284 **Giacoso** (♩.=c100)

S. 

Fl. 

Cl. 


Hp. 

287

S. 
There was a Young La - dy of Bute,

Fl. 

Cl. 

Hp. 

290

S. 
Who played on a sil-ver gilt flute;

Fl. 

Cl. 

Hp. 

293 *p*

S. *p*

Fl. *p* She played

Cl.

Hp. *p* gliss.

296 *p*

S. sev - e - ral jigs, To her un - cle's white pigs,

Fl. *f* 7

Cl. *f*

Hp. *p* *p*

299 *p* *f*

S. That a - mus - ing Young La - dy of Bute.

Fl. *f* 7 *p* *mf*

Cl. *f* *p* *mf*

Hp. *p* *mf*

302

S. Tra, la, la, la, la, la, la. *gliss.*

Fl. *f*

Cl. *f*

Hp. *f*

304

S. Tra, la, la, la, la, la,

Fl. *f*

Cl. *f*

Hp. *f*

D#

307

S. la.

Fl. *f*

Cl. *f*

Hp. *f*

C# G# *f*

11. A limerick fan from Australia

309 Scroobious (♩.=c100)

S.

Fl.

Cl.

Hp.

f *sf* *D#*

312

S.

Fl.

Cl.

Hp.

sf *sf* *sf* *Db Eb* *sf* *Bb* *sf* *Cb*

315

mf poco stacc.

S.

Fl.

Cl.

Hp.

A lim - e - rick fan from Aus - *mf* *C# Eb F# G# Ab B#*

36 318

S. tra - lia, Re - gard-ed his work as a fail - ure;

Fl. *mf*

Cl. *mf*

Hp. *mf* D: A: *mf*

321 *poco rit.*

S. His ver - ses were fine, Un - til the fourth line.

Fl. *sf*

Cl. *sf*

Hp. D \flat E \flat A \flat B \flat