

Edward Lambert

The Catfish Conundrum

a chamber operetta

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A chamber operetta for 5 singers
by Edward Lambert

Resumé

September 1971. The Hayward Gallery, London, mounts an exhibition entitled Eleven Los Angeles Artists. One of the exhibits, by the environmental artist Newton Harrison, is a Portable Fish Farm containing, amongst other creatures, a quantity of catfish. These are to be slaughtered during the exhibition and feasted upon by the public. The press hears about this and fuels a campaign against what is seen as cruelty to animals, an abuse of art and waste of public funds. Lord Goodman, the Chairman of the Arts Council, visits the gallery to inform himself of the issues before a special meeting of the Council is convened to decide whether the exhibition should go ahead. Outside the gallery Goodman meets protesters, including Spike Milligan, the comedian. The Council decides eventually in favour of the artist, but with stringent conditions about how the fish are to be killed. Lord Goodman dissents believing issues other than animal rights were at stake. Harrison's exhibit is prophetic: the farming of catfish flourishes, and in 1987 Ronald Reagan issues a Presidential Proclamation declaring 25th June of that year National Catfish Day.

Sources:

Contemporary newspaper articles
www.theharrisonstudio.net

Brian Brivati: 'Lord Goodman', Richard Cohen Books, London, 1999

Arnold Goodman: 'Tell them I'm on my way', memoirs, Chapmans, London 1993

Lord Goodman: 'Not for the record', selected speeches & writings, Andre Deutsch, London 1972

Wikipedia (Catfish, etc., National Catfish Day)

11 Los Angeles Artists, catalogue of Hayward Gallery exhibition 1971, Arts Council of Great Britain

Scene: an art gallery

CAST

A Catfish (*soprano*)

Lord Arnold Goodman, Chairman of the Arts Council (*bass*)

Spike Milligan, a protester & celebrity comedian (*tenor*)

Newton Harrison, the artist (*baritone*)

Ronald Reagan, later President of USA (*mezzo-soprano*)

Narrative chorus: members of the cast

INSTRUMENTS

Electric violin & electric cello

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Text & music

The composer's rights are asserted

Score

The Catfish Conundrum

words & music
Edward Lambert

♩ = 136 OVERTURE

Violin

Cello

ff

Vln.

Vc.

ff

Vln.

Vc.

16

Vln.

Vc.

15/08/2014

26 $\text{♩} = 92$

Catfish *espress.*

C. There ___ e-xist three hun-dred spe-cies like my

Vln. *cantabile*
p

Vc.

C. spe-cies, like my spe-cies: we're known as ___ 'mud - cat',

Vln.

Vc.

41

C. 'pol-li - wogs', 'chuck-le heads', we're fa - - - mous,

Vln.

Vc. *p*

C. fa - mous for our bar - bels _____ which func-tion in mur - ky

Vln.

Vc.

55

C. wa - ters as re - cep - tors for smell and taste, as re -

Vln.

Vc.

55

C. cep - tors for smell and taste com - bined in-to one yum -

Vln.

Vc.

C. my sense, in - to one

Vln.

Vc.

69

C. yum - - - my sense!

Vln.

Vc.

69

C. We are ne-ga-tive-ly buo-yant, we are ne-ga-tive-ly buo-yant: so I sit on the

Vln.

Vc.

C. ri-ver bed and sca-venge what-e-ver I come a-cross, so I sit on the

Vln.

Vc.

C. ri-ver bed and sca-venge what-e-ver I come a-cross. Tooth - less, I suck it in,

Vln.

Vc.

85 C. tooth - less, I suck it in... Ah! There

85 Vln.

Vc.

C. *e-xist* *three* *hun-dred* *spe-cies* *like* *my*

Vln.

Vc.

C. *spe-cies, like my* *spe-cies:* *we're known as* *'mud - cat',*

Vln.

Vc.

(sleeps) **102** ♩ = 108

C. *'pol-li - wogs',* *'chuck-le heads',*

Mi. **Chorus**

H. "The pub-lic e - lec - tro - cu-tion of

G. "The pub-lic e - lec - tro - cu-tion of

"The pub-lic e - lec - tro - cu-tion of

102

Vln.

Vc.

p

p

Mi.
H.
G.

six - ty cat - fish which is due to take place at the Hay - ward Gal - le - ry to - day,

six - ty cat - fish which is due to take place at the Hay - ward Gal - le - ry to - day,

six - ty cat - fish which is due to take place at the Hay - ward Gal - le - ry to - day,

Vln.
Vc.

108

$\text{♩} = 126$

The Catfish is caught and transferred to a tank in the gallery

Mi.
H.
G.

has been con-demned as...

has been con-demned as...

has been con-demned as...

Vln.
Vc.

108

Goodman (reading)

G.

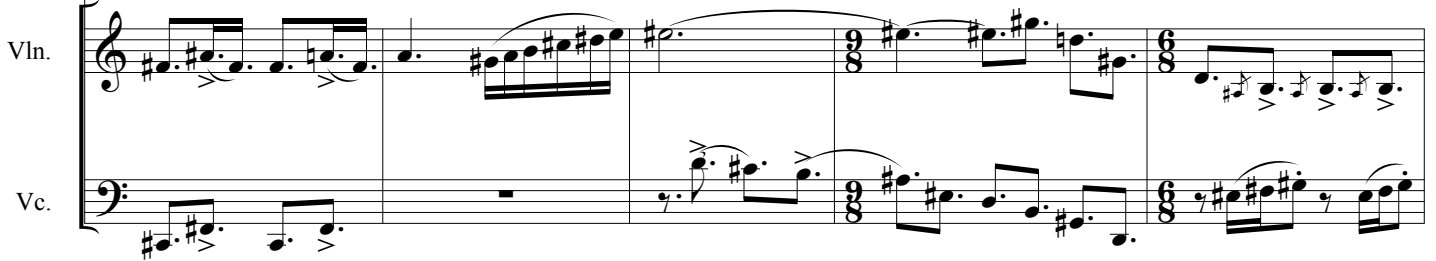
"The pub - lic e - lec - tro - cu - tion of six - ty cat - fish, which is due to take place at the

Vln.
Vc.

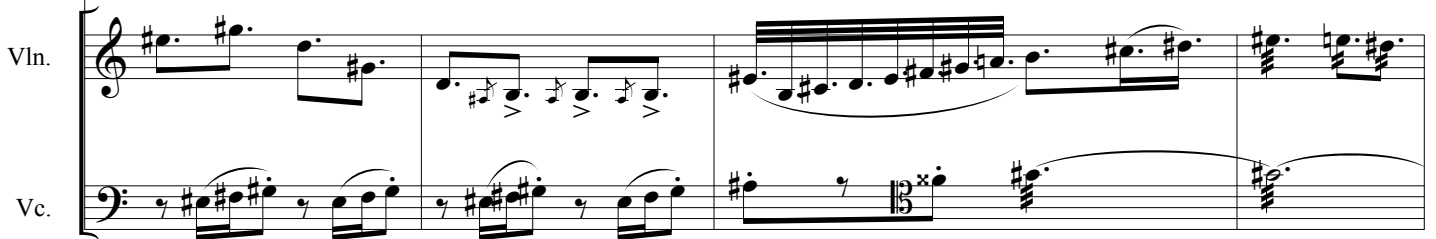
120 Milligan (protesting outside the gallery)

Mi.
 G. 

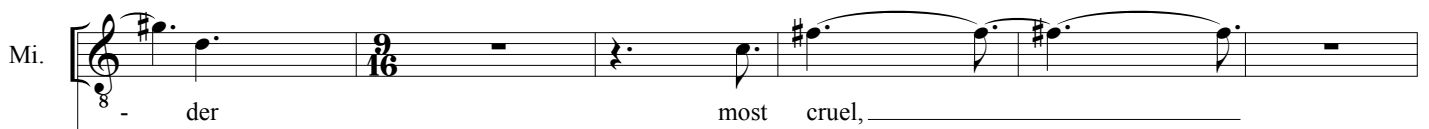
120

Vln.
 Vc. 

Mi. 

Vln.
 Vc. 

127

Mi. 

127

Vln.
 Vc. 

Mi. *most cruel, most*

Vln.

Vc.

Mi. *cruel!*

Vln.

Vc.

$\text{♩} = 108$

144 Chorus

Mi. *...part of an art ex-hi-bi-tion flown in from the U-ni-ted States at the in-vi-ta-tion and*

H. *...part of an art ex-hi-bi-tion flown in from the U-ni-ted States at the in-vi-ta-tion and*

G. *...part of an art ex-hi-bi-tion flown in from the U-ni-ted States at the in-vi-ta-tion and*

144

Vln. *p*

Vc. *p*

150 $\text{♩} = 126$

Mi.
— ex-pense of the Arts Coun - cil.

H.
— ex-pense of the Arts Coun - cil.

G.
— ex-pense of the Arts Coun - cil.

Vln.
Vc.

150

Goodman

G.
"...part of an art ex-hi-bi-tion flown in from the U - ni - ted States

Vln.
Vc.

G.
at the in - vi - ta - tion and ex - pense, _____ and ex -

Vln.
Vc.

G. 
pense of the Arts Coun - cil."

Vln. 
Vc. 

170

G. 
That's me,

Vln. 
Vc. 

G. 
that's me! Tell them I'm

Vln. 
Vc. 

G. 
on my way!

Vln. 
Vc. 

183 $\text{♩} = 92$ **Chorus**

Mi. The doomed cat - fish are part of an ex - hi - bit called

H. The doomed cat - fish are part of an ex - hi - bit called

G. The doomed cat - fish are part of an ex - hi - bit called

183

Vln. *p*

Vc. *p*

Mi. 'Por - ta - ble Fish Farm, Por - ta - ble Fish Farm'..."

H. 'Por - ta - ble Fish Farm, Por - ta - ble Fish Farm'..."

G. 'Por - ta - ble Fish Farm, Por - ta - ble Fish Farm'..."

Vln.

Vc.

190 $\text{♩} = 126$

Milligan

Mi.

G.

Goodman *(bursting into the gallery)*

190

Vln.

Vc.

198

Mi.

G.

198

Vln.

Vc.

Mi.

G.

Vln.

Vc.

Mi. *art!*

G. to see, see for my - self...

Vln.

Vc.

213 $\bullet = 48$

Mi. **Goodman**
(trying to make sense of it all)

G. Is this hu - mane,

Vln. *p*

Vc. *p*

213

Mi. **Milligan**
Cat-fish on death-row! Cat-fish on death - row!

G. is this hu - mane?

Vln.

Vc.

Mi. *8* Cat - fish on death - row!

G. E - lec - tro - cu - tion, e -

Vln. *3* *3*

Vc.

G. - lec - tro - cu - tion viewed by the pub - lic, viewed by the pub - lic...

Vln. *f* *p*

Vc. *p*

224

Mi. ...ga - - ping in the gal - le - ry,

G. then cat - fish con -

224

Vln. *p* *f* *3* *3* *3* *3* *3* *3* *3* *3*

Vc. pizz. *f*

Mi. ga - ping in the

G. sumed at a feast,

Vln. 3

Vc.

Mi. gal - le - ry, gaw - ping at the

G. then cat - fish con - sumed at a

Vln. 3 3 3 3 3 3 3

Vc.

Mi. feast, the feast!

G. feast, a feast! What does the ar -

Vln. *ff*

Vc.

231

Harrison

H. *Are you in - sane,*

G. *- tist say? What's all this a-bout?*

231

Vln. *p*

Vc. *arco*
p

H. *are you in - sane? Why all this up - roar? It is sim - ply - art!*

Vln.

Vc.

Mi. *Mur - - - der! Ex - e -*

H.

G. *Is pub - lic fun - ding for a fish - farm ap - pro - pri - ate? Should*

Vln. *f*

Vc. *f pizz.*

Mi. *cu - - - - - tion! The*

H.

G. *that be pro-mo - ted as art? _____ Is*

Vln. *3*

Vc.

Mi. *kil - - - - - ling must be*

H. *The di -*

G. *pub - lic fun-ding for a fish-farm ap-pro-pri - ate? Should that be pro - mo - ted as*

Vln. *3 3 3 3 3 3 3*

Vc. *arco*
f

240 ♩ = 72

Mi. stopped!

H. men - sions of art are de - fined by the ar - tist, _____ by the

G. art?

240

Vln. _____

Vc. _____

H. ar - tist, _____ by the ar - - - - tist, by the

Vln. _____

Vc. _____

H. ar - tist, _____ by the ar - tist: _____ this ex -

Vln. _____

Vc. _____

247

H. hi - bit de - mon - strates, this ex - hi - bit de - mon - strates self - suf -

247

Vln. *f*
Vc. *f*

H. fi - cien - cy in fish,

Vln. *p* *f*
Vc. *p* *f*

H. self - suf - fi - cien - cy in

Vln. *p*
Vc. *p*

H. fish, in fish.

Vln. *f*
Vc. *f*

256

H. *Why, why, why* _____ *these*

Vln. *p*

Vc. *p*

H. *fan - ta - sies,* _____ *why, why, why* _____ *these*

Vln.

Vc.

H. *fan - ta - sies,* _____ *why, why, why* _____ *these*

Vln.

Vc.

H. *fan - ta - sies,* _____ *these fan - ta-sies of di - sas - ter?*

Vln.

Vc.

267 Catfish (at prayer)

C. *Sanc - tus, _____ Sanc - tus, _____ Sanc - tus, _____*

267
 Vln. *p*
 Vc. *pp*

C. _____ *Sanc - tus, _____ Sanc - tus,*

Vln.
 Vc.

C. *Sanc - tus, _____ Do - mi - - - nus _____*

Harrison

H. *Li - ving snd dy - ing should be un - der - stood,*

Vln.
 Vc.

C. _____ *De - us _____ Sa - ba -*

H. *li - ving and dy - ing should be, should*

Vln.
 Vc.

284

C. *oth,* *Sanc - tus,* *Sanc -*

H. be un - der - stood!

284

Vln. *tu,* *Sanc - tus,*

Vc. Kil - ling and ea - ting should

C. *Do - mi - nus*

H. be in - ter - twined, kil -

Vln. *Do - mi - nus*

Vc. be in - ter - twined, kil -

C. *Do - mi - nus*

H. be in - ter - twined, kil -

Vln. *Do - mi - nus*

Vc. be in - ter - twined, kil -

C. *De - us, De - - us*

H. - - ling and ea - ting should be, should

Vln.

Vc.

297 *f*

C. *Sa - ba - oth, Sanc - tus, Sanc -*

H. be in - ter - twined!

G. *f*

297 Who may, who may,

Vln. *f*

Vc. *f*

C. *tus, Sanc - tus, Do - - -*

H. *f* The task of sur -

G. who may style him - self as ar - - -

Vln.

Vc.

C. *mi - nus De - us, De -*

H. *vi - val is wor - thy of art, the task*

G. *- tist, who may, who may style him -*

Vln.

Vc.

310

C. *- us Sa - ba - oth, Do - mi -*

H. *- of sur - vi - val, this task is wor - thy of*

G. *self as ar - - - - tist? who may,*

310

Vln.

Vc.

C. *- nus De - us Sa - - -*

H. *art; no ques - tion's more*

G. *who may style him - self as ar - - -*

Vln.

Vc.

C. *ba - oth, De - - us*

H. *cru - cial for us at this time, no ques -*

G. *- tist, who may, who may style him -*

Vln. *[Instrumental part]*

Vc. *[Instrumental part]*

C. *Sa - - ba - oth. Ple - -*

H. *- tion's more cru - cial for us, for us at this*

G. *self as ar - - - tist? Does art,*

Vln. *[Instrumental part]*

Vc. *[Instrumental part]*

322

C. *ni sunt cae - - li*

Milligan *f*
 Mi. It's a joke, ha, ha, ha ha ha it's a joke, _____ but the

H. time. Li - ving and dy - ing should

G. does art grant en - ti - tle ment,

Vln.

Vc.

C. *et - - ra glo - - ri - a*

Mi. joke's on us: we're pa-ying! And how much? They won't say, there's no

H. be un - der stood, should be un - der -

G. en - ti - tle - ment to

Vln.

Vc.

329

C. *tu - a, glo - ri - a tu - a,*

Mi. price, ——— there's no price on the me-nu, no price, ——— there's no price on the

H. stood! Kil - - - ling and

G. mur - der, to mur - der cat - fish, to mur - der, to mur - der

329

Vln.

Vc.

C. *glo - ri - a tu - a, glo - ri - a*

Mi. me-nu, no price, ——— there's no price on the me - nu!

H. ea - ting should be, should be ——— in - ter -

G. cat - fish, to mur - der, to mur - der cat-fish?

Vln.

Vc.

336

C. *tu - a.*

Mi.

H. *twined! Hu-mans should know their food sour - ces,*

G.

336

Vln.

Vc.

Milligan

(brandishing a hammer)

Mi. *I have with*

H. *hu - mans should know their*

G. **Goodman**
But must they wit - ness this slaugh - ter,

Vln.

Vc.

Mi. me a wea - - - pon, I have with me a wea - pon,

H. food sour - ces. Har -

G. but must they wit-ness this slaugh - ter, this

Vln.

Vc.

343

Mi. a wea - - - pon, and if needs

H. - - - - - ves - ting turns in - to, turns in - to, turns in - to a

G. slaugh - ter, this slaugh - ter,

343

Mi. be I'll use it!

H. feast, turns in - to, turns in - to a feast: - - - the kil - ling trans-fi - gured by ce - le

G. but must they wit-ness this slaugh - ter?

Vln.

Vc.

Mi. be I'll use it!

H. feast, turns in - to, turns in - to a feast: - - - the kil - ling trans-fi - gured by ce - le

G. but must they wit-ness this slaugh - ter?

Vln.

Vc.

H. bra - tion and a - live - - - ness, the

Vln.

Vc.

H. kil - ling trans - fi - gured by ce - le bra - tion, the

Vln.

Vc.

354 Catfish

C. *Sanc - tus, Sanc -*

H. kil - ling... the kil - ling... re - dee - ming, re -

Vln. *p*

Vc. *p*

C. - tus, *Sanc - tus,*

H. dee - ming... the hard - ships of the

Vln.

Vc.

C. *Sanc - tus, Sanc - tus,*

H. *peo - ple, the peo - - - - - ple!*

Vln.

Vc.

C. *Sanc - - - - - tus.*

G. **Goodman**

Life's certain-ly hard - - - for the

Vln.

Vc.

366 $\text{♩} = 96$ **Milligan**

Mi. *Cat-fish on death row, cat-fish on death row,*

G. *cat - fish - - - which fall in-to your hands!*

366

Vln.

Vc.

Mi. death row, death row, death, death, death row, death row, death, death,

Vln.

Vc.

374

Mi. death, on death _____ row!

Vln.

Vc.

Harrison

H. This

Vln.

Vc.

(a stunned silence) 381 ♩ = 56

H. work costs one _____ per cent of a Rem-brandt:

Vln.

Vc.

Milligan

Mi. _____
_____ Art _____

H. _____
to me it is high _____ art,

Vln. _____

Vc. _____

(accel.)

Mi. _____
_____ in - deed! _____ One per cent art! _____ One per cent skill!

H. _____
high _____ art, _____

Vln. _____
_____ 6 _____ tr _____

Vc. _____
_____ 6 _____

Mi. _____
_____ One per cent art! _____ One _____

H. _____
_____ high _____ art, _____ high _____ art, high

Vln. _____
_____ *cresc.* _____ 6 _____ 3 _____

Vc. _____
_____ *cresc.* _____ 6 _____ 3 _____

Mi. *per cent skill!* *If the Arts Coun - cil*

H. *art, high art, high art!*

Vln. *f*

Vc. *f*

390 ♩ = 96

Mi. *fries fish,* *fries fish*

Vln. *f*

Vc. *f*

Mi. *to-night,* *fries*

Vln.

Vc.

Mi. fish _____ to - night, fries fish to-night, fries fish, fries fish, fries fish to-night, fries _____ fish to-

Vln.

Vc.

Mi. night, fries fish to - night, fish to - night, fries fish, fish to - night,

Vln.

Vc.

400

Mi. If the Arts Coun - cil fries fish to -

Vln.

Vc.

400

Mi. night then they might as well scrib-ble a mous-tache, a mous-tache, a mous-tache on the

Vln.

Vc.

Mi. face, a mous-tache on the face, a mous-tache, a mous-tache, on the face, on the face, on the face, on the

Vln.

Vc.

Mi. face, scrib-ble a mous-tache, on the face, on the face of the

Vln.

Vc.

Mi. Mo - - - na Li - sa!

Vln.

Vc.

(people are heard laughing and cheering)

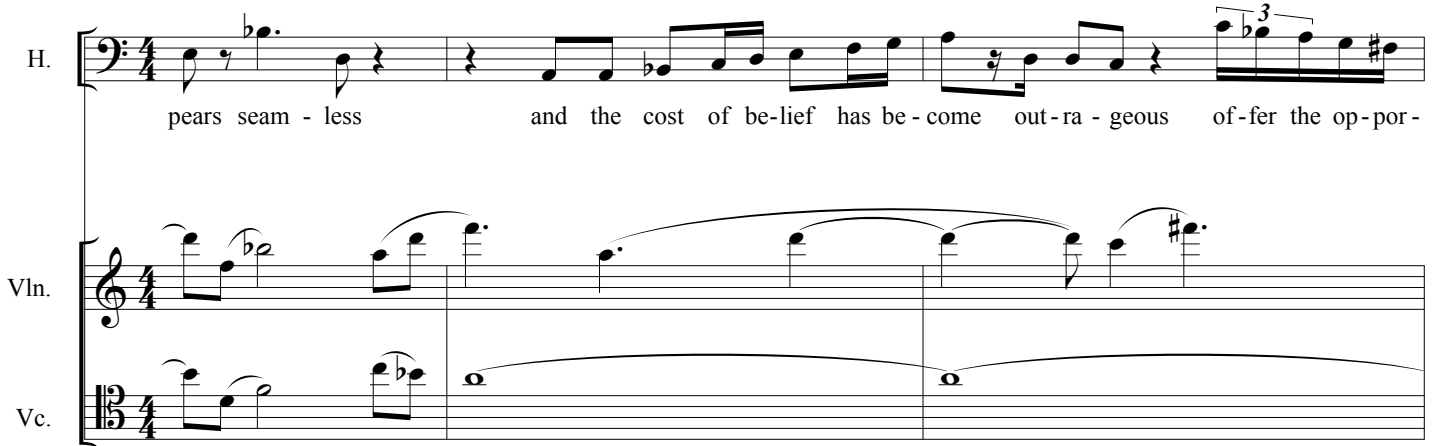
412 ♩ = 56

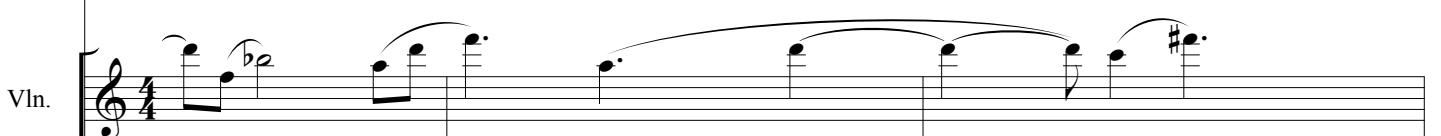
Harrison (preparing the filleting knives)

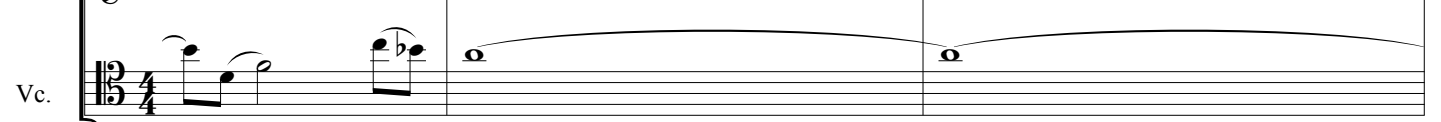
H. Mo-ments when re-a-li-ty no lon-ger ap-

Vln. Con sord. *p*

Vc. Con sord. *p*

H.  *pears seam - less and the cost of be - lief has be - come out - ra - geous of - fer the op - por -*

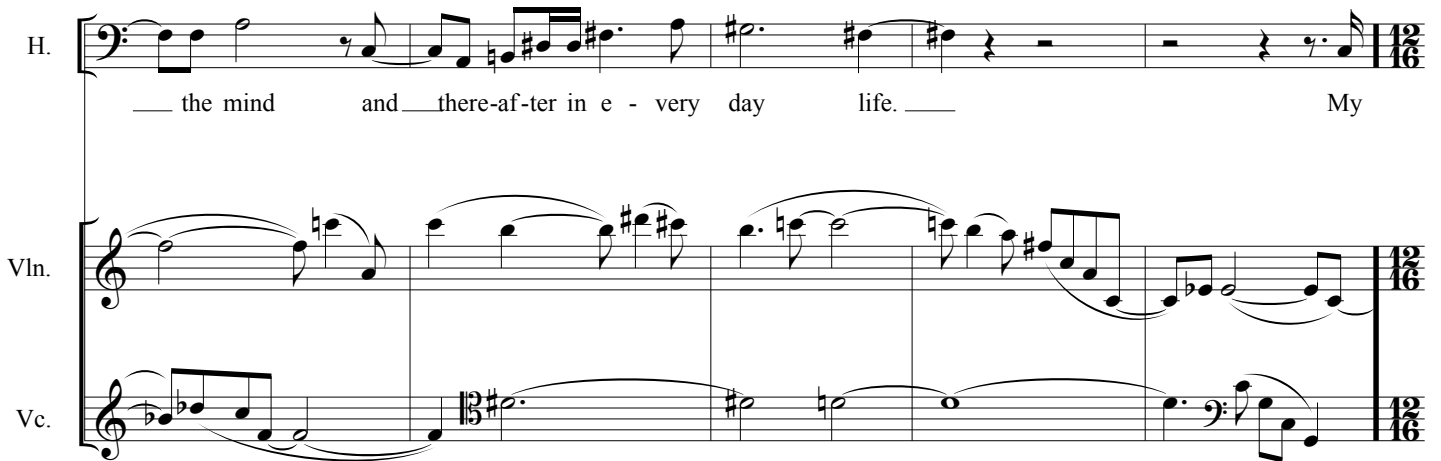
Vln. 


Vc. 

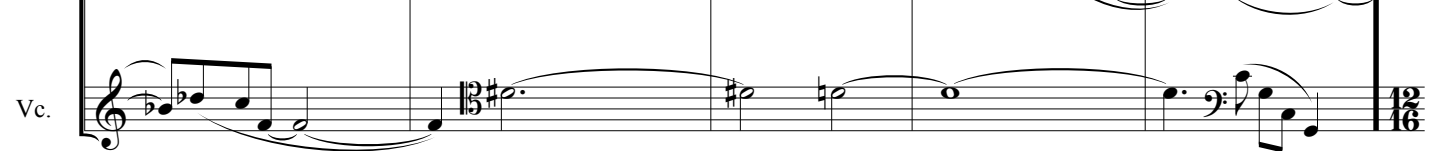
H.  *tu - ni - ty to ___ cre - ate, to ___ cre - ate new spa - ces, first in*

Vln. 

Vc. 

H.  *___ the mind and ___ there - af - ter in e - very day life. ___ My*

Vln. 

Vc. 

430 $\text{♩} = 144$

Milligan

Mi. His work be-gins when he per-ceives an a -

H. work be-gins when I per-ceive an a - no-ma-ly in the en-vi-ron-ment, my work be - gins when

430

Vln.

Vc.

Mi. no - ma - ly in the en - vi - ron-ment, his work be - gins when he per-ceives an a -

H. I per - ceive an a - no - ma - ly in the en -

G. **Goodman**

His

Mi. no-ma-ly in the en - vi - ron-ment, his work be - gins when he per - ceives an a -

H. vi - ron - ment, my work be-gins when I per-ceive an a - no-ma-ly in the en-vi-ron-ment, my

G. work be-gins when he per-ceives an a - no-ma-ly in the en - vi - ron-ment, his work be - gins when

Mi. no - ma-ly in the en - vi - ron - ment, an a - no-ma-ly in the en-vi-ron-ment, an a -

H. work be-gins when I per-ceive an a - no-ma-ly in the en-vi-ron-ment, an a - no-ma-ly in the en-vi-ron-ment, an a -

G. he per ceives an a - no - ma-ly in the en - vi - ron - ment, an a -

441

Mi. no-ma-ly in the en-vi-ron-ment, an a - no-ma-ly in the en-vi-ron-ment, that is the re-sult of op-po-sing be-liefs, that

H. no-ma-ly in the en-vi-ron-ment, an a - no-ma-ly in the en-vi-ron-ment, that is the re-sult of op-po-sing be-liefs, that

G. no-ma-ly in the en-vi-ron-ment, an a - no-ma-ly in the en-vi-ron-ment, that is the re-sult of op-po-sing be-liefs, that

441

Vln. *p* Senza sord.

Mi. is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs,

H. is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs, or

G. is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs, that is the re-sult of op-po-sing be-liefs,

Vln.

Mi.

H. con - tra-dic-to - ry me - ta-phors, or con - tra-dic-to - ry, con - tra-dic-to - ry, con - tra-dic-to - ry me - taphors. My

G.

Vln.

Vc. *p* Senza sord.

450

Mi. His work be-gins when he per-ceives an a-

H. work be-gins when I per-ceive an a - no-ma-ly in the en-vi-ron-ment, my work be - gins when

G.

450

Vln. *f*

Vc. *f*

Mi. no - ma - ly in the en - vi - ron-ment, his work be - gins when he per-ceives an a -

H. I per - ceive an a - no - ma - ly in the en -

G.

His

Vln.

Vc.

Mi. no - ma - ly in the en - vi - ron - ment, his work be - gins when

H. vi - ron - ment, my work be - gins when I per - ceive an a - no - ma - ly

G. work be - gins when he per - ceives an a - no - ma - ly in the en - vi - ron - ment, his

Vln.

Vc.

Mi. he per - ceives an a - no - ma - ly in the en - vi - ron - ment, an a -

H. in the en - vi - ron - ment,

G. work be - gins when he per - ceives an a - no - ma - ly in the en -

Vln.

Vc.

Mi. no-ma-ly in the en-vi - ron-ment, his work be - gins,

H. my work be - gins when

G. vi - ron - ment His work be-gins when he per-ceives an a - no-ma-ly in the en-vi-ron-ment, his

Vln.

Vc.

462

Mi. his work be - gins when he per ceives an a -

H. I per - ceive an a - no - ma - ly,

G. work be - gins when he per-ceives an a - no - ma - ly in the en - vi - ron-ment, his

Vln.

Vc.

Mi. no - ma - ly in the en - vi - ron - ment, my work be - gins when

H. an a - no - ma - ly in the en - vi - ron - ment, my

G. work be - gins when he per - ceives an a -

Vln.

Vc.

Mi. I per - ceive an a - no - ma - ly in the en -


H. work be - gins when I per - ceive an a - no - ma - ly in the en - vi - ron - ment, an a -

G. no - ma - ly in the en - vi - ron - ment, an a -

Vln.

Vc.

468

Mi.  vi - ron - ment, an a - no - ma - ly in the en - vi - ron - ment, an a -


H.  no - ma - ly in the en - vi - ron - ment, an a - no - ma - ly in the en - vi - ron - ment, an a -


G.  no - ma - ly in the en - vi - ron - ment, an a - no - ma - ly in the en - vi - ron - ment, an a -

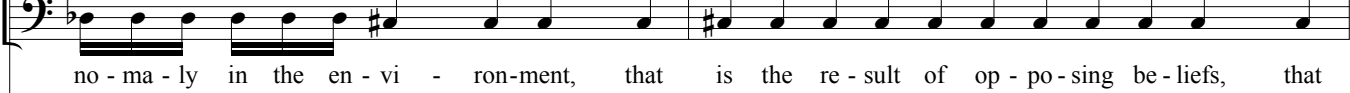
468

Vln.  *ff*

Vc.  *ff*

Mi.  no - ma - ly in the en - vi - ron - ment, that is the re - sult of op - po - sing be - liefs, that

H.  no - ma - ly in the en - vi - ron - ment, that is the re - sult of op - po - sing be - liefs, that

G.  no - ma - ly in the en - vi - ron - ment, that is the re - sult of op - po - sing be - liefs, that

Vln. 

Vc. 

Mi.
is the re - sult of op - po - sing be - liefs, that is the re - sult of op - po - sing be - liefs, that

H.
is the re - sult of op - po - sing be - liefs, that is the re - sult of op - po - sing be - liefs, that

G.
is the re - sult of op - po - sing be - liefs, that is the re - sult of op - po - sing be - liefs, that

Vln.
Vc.

Mi.
is the re - sult of op - po - sing be - liefs, or

H.
is the re - sult of op - po - sing be - liefs, or con - tra - dic - to - ry me - ta - phors, or con - tra - dic - to - ry, con - tra - dic - to - ry,

G.
is the re - sult of op - po - sing be - liefs, or

Vln.
Vc.

Mi.
con-tra-dic-to-ry me-ta-phors, or con-tra-dic-to-ry, con-tra-dic-to-ry, con-tra-dic-to-ry me-ta-phors. What

H.
con-tra-dic-to-ry me-ta-phors, or con-tra-dic-to-ry, con-tra-dic-to-ry, con-tra-dic-to-ry me-ta-phors.

G.
con-tra-dic-to-ry me-ta-phors, or con-tra-dic-to-ry, con-tra-dic-to-ry, con-tra-dic-to-ry me-ta-phors.

Vln.
Vc.

480 $\text{♩} = \text{♩} (=144)$

Mi.
bull-shit, what bull-shit, what bull-shit, bull shit, bull-shit! The ar-tist is a fraud, a fraud, a

Vln.
ff

Vc.
ff

Mi.
fraud, a fraud, a fraud, a fraud, a fraud! It's

Vln.
Vc.

Mi. no-thing but a con, a con, a con, a con, a con, a

Vln.

Vc.

496

Mi. con, a con, a con which de - con -

H. Art, art, art, art, art, art

G. Science de - mands that food, that

496

Vln.

Vc.

Mi. structs hu - man ac - ti - vi - ty, hu - man ac - ti - vity,

H. is, art is, art is re - la - tio - nal,

G. food be sus - tai - - - na - ble, kil - ling,

Vln.

Vc.

502

Mi. hu - man ac - ti - vity, re - du - ces

H. Art, art, art, art, art, art

G. kil - ling, kil - ling in pub - lic is not, is not

Detailed description: This block contains the vocal and guitar parts for measures 502-504. The vocal line (Mi.) starts with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the first two measures. The lyrics are "hu - man ac - ti - vity, re - du - ces". The guitar line (G.) is in bass clef and mirrors the vocal line with triplet markings. The bass line (H.) is in bass clef and consists of eighth notes with lyrics "Art, art, art, art, art, art". The time signature changes from 8/8 to 4/8 at the start of measure 503.

502

Vln. (Violin)

Vc. (Violoncello)

Detailed description: This block contains the violin and cello parts for measures 502-504. The violin part (Vln.) is in treble clef and features two triplet markings. The cello part (Vc.) is in bass clef and also features two triplet markings. The music is in a key signature of one sharp (F#) and a time signature of 4/8.

Mi. life to va - pid ba - na - li - ty, va - pid ba - na - li - ty,

H. — is, art — is, art — is a - na - la - gous, art is re - la - tio - nal, a - na - lo - gous to na - ture,

G. jus - ti - fi - - - a - ble, not jus - ti - fi - - a - ble,

Detailed description: This block contains the vocal and guitar parts for measures 505-508. The vocal line (Mi.) starts with a treble clef and a key signature of one sharp (F#). It features a fermata over the final note of measure 508. The lyrics are "life to va - pid ba - na - li - ty, va - pid ba - na - li - ty,". The guitar line (G.) is in bass clef and features four triplet markings. The bass line (H.) is in bass clef and features a triplet marking. The time signature changes from 4/8 to 2/4 at the start of measure 505.

Vln. (Violin)

Vc. (Violoncello)

Detailed description: This block contains the violin and cello parts for measures 505-508. The violin part (Vln.) is in treble clef and features a fermata over the final note of measure 508. The cello part (Vc.) is in bass clef and features two triplet markings. The music is in a key signature of one sharp (F#) and a time signature of 2/4.

508

Mi. *va - pid - ba - na - li - ty, va - pid - ba - na - li - ty,*

H. *to na - ture, to na - ture,*

G. *and whe - ther it is art, and whe - ther it is*

Vln. *3 3 3 3*

Vc. *3 3 3 3*

508

Mi. *and through a - ni - mal tor - ture, and through a - ni - mal tor - ture and cru - el - ty*

H. *to na - ture, to na - ture,*

G. *art is ques - tio - na - ble, is ques - tio - na - ble,*

Vln. *6 6*

Vc. *3 3*

515

Catfish

C. *Mi-se re-re*

Mi. pro - du - ces in - stead of art

H. pla - ne-trary e - co - sys - tems shat - ter, so does art,

G. and whe - ther it is art,

515

Vln.

Vc.

C. no - - - bis,

Mi. pro - du - ces in - stead of

H. pla - ne-trary e - co - sys - tems shat - ter, so does art,

G. is ques - tio - na - ble, and whe - ther it is art,

Vln. *p* *f*

Vc. *p* *f*

C. *Mi-se re - re no - - bis,*

Mi. art

H. *such a pro - fa - ni - ty,*

G. *gone are the sti - fling re - fe -*

is ques - tio - na - ble,

Vln. *p* *f*

Vc. *p* *f*

Measures 500-524. The score features vocal lines for Soprano (C.), Alto (Mi.), Tenor (H.), and Bass (G.), and instrumental lines for Violin (Vln.) and Violoncello (Vc.). The music is in 3/4 time, with a key signature of one sharp (F#). The vocal lines include lyrics and musical notation with triplets and slurs. The instrumental lines consist of eighth-note patterns. A time signature change to 6/16 occurs at measure 524.

Mi. *such a pro - fa - ni - ty, such a pro - fa - ni - ty, such a pro - fa - ni - ty!*

H. *ren - tial works of old, gone are the sti - fling re - fe - ren - tial works of old. Be - hold:*

G. *Be - hold:*

Measures 525-549. This section continues the vocal lines from the previous page. The lyrics are: "such a pro - fa - ni - ty, such a pro - fa - ni - ty, such a pro - fa - ni - ty!" for the Alto; "ren - tial works of old, gone are the sti - fling re - fe - ren - tial works of old. Be - hold:" for the Tenor; and "Be - hold:" for the Bass. The music is in 6/8 time. A box containing the number "525" is located above the Alto staff at the beginning of the section.

Vln. *f*

Vc. *f*

Measures 525-549. This section continues the instrumental lines from the previous page. The Violin (Vln.) and Violoncello (Vc.) parts are in 6/8 time and feature eighth-note patterns. A box containing the number "525" is located above the Violin staff at the beginning of the section.

*(Milligan breaks a window pane:
it is an anti-climax)*

Mi. I think I'm going to smash a win-dow!

H. a self-suf - fi - cient sur - vi - val re - source!

G. (spoken)
You'll need a bigger hammer!

Vln.

Vc.

533 *Catfish dolce*

C. *(spoken)*
Mi - - - se - re - re, mi - se - re - re no -

Mi. Let the catfish live!

H. *(spoken)*
Philistines! Bureaucrats! You: *English!*

G.

They will: longer than your average kipper, no doubt!

533

Vln. *p*

Vc. *p*

537

$\text{♩} = 108$

C. *bis.*
Chorus

Mi. So the show goes dark while talks are held. Dead

H. So the show goes dark while talks are held. For near - ly

G. So the show goes dark while talks are held. Dead

537

Vln. *p*

Vc. *p*

Mi. cat - - - fish, dead cat - - -

H. three hun - dred peo - ple who were to have at - ten - ded the feast there was dis - ap -

G. cat - - - fish, dead cat - - -

Vln.

Vc.

Mi. fish with the fresh har - vest

H. point-ment: near - ly one hun - dred pounds of dead cat - fish flown in - to sup - ple - ment the fresh har - vest

G. fish with the fresh har - vest

Vln.

Vc.

550

Mi. — were put back on ice. In - to sto - rage went the in - gre - di - ents for one thou - sand 'hush

H. — were put back on ice. Hush

G. — were put back on ice. Corn

550

Mi. pup - pies' of corn - meal cakes, twen - ty - five gal - lons of iced tea, and one gal - lon of wild ho - ney

H. pup - pies, tea and ho - ney,

G. meal cakes, which

Vln.

Vc.

Mi. for the har - vest

H. for the har - vest

G. would have gone in - to a tra - di - tio - nal A - me - ri - can ri - ver - side har - vest

Vln.

Vc.

563 Catfish

C. For the re - prieved cat - fish there is some dis - com - fort:

Mi. feast.

H. feast.

G. feast.

563

Vln.

Vc.

C. the tank is now o - ver - stocked.

Mi. But, ah! Vic - to - ry! Jus -

H. But all is well, the fish

G. But all is well, the fish

Vln.

Vc.

C.

Mi. tice! The fish swim peace - ful - ly...

H. live...

G. live ...for

Vln.

Vc.

577 $\bullet = 60$

G. *now!*

Vln.

Vc. *p*

Vln.

Vc.

Vln.

Vc.

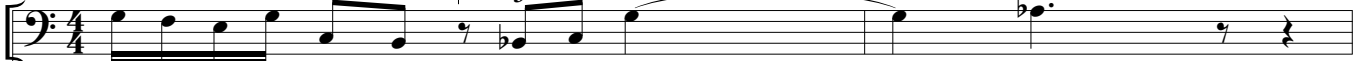
578

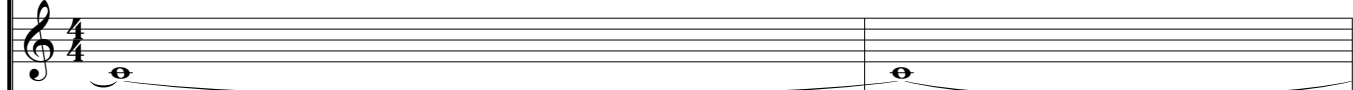
Goodman


G. *Sub - si - dy should not im - pose _____ cen - sor - ship:*

Vln.

Vc.

G.  ar - tists can and must be con - to - ver - - - sial,

Vln. 

Vc. 

G.  But is free-dom of thought and ex - pres-sion at stake un - less we al-low this per-for-mance ____ to

Vln. 

Vc. 

G.  take place? There should be no

Vln. 

Vc. 

600

G.  li - ber - ty ____ in the land ____ to

Vln. 

Vc. 

600

G. *vi - o - late to vi - o - late _____ pub - lic space with*

Vln.

Vc.

G. *pre-sen - ta-tions of a vul - gar, course, gross and re-pul - sive*

Vln.

Vc.

G. *na - ture. _____ To*

Vln.

Vc.

f

608 $\text{♩} = 60$

G. *mu - der, to mur - - - der, to mur - der cat - fish seems an ab-sur-di-*

Vln.

Vc.

p

G. ty: this pue - rile con - cept com - pro - mi - ses our sa -

Vln.

Vc.

G. - - ni - ty. It bears no re - la - tion to art and

Vln.

Vc.

G. reeks of de - ca - dence and in - de - cen - cy.

Vln.

Vc.

622

G. A-me-ri-can dough-nuts dipped in ho-ney: yuk!

Vln. **f**

Vc. **f**

622

G. Let this space be de -

Vln.

Vc.

G. vo - ted, be de - vo - ted, de - vo - ted in - stead to

Vln.

Vc.

628 G. work that is beau - ti - ful,

628 Vln.

Vc.

G. to ce - lebrate ar - tis - tic

Vln.

Vc.

G. skills _____ and _____ re - fresh _____

Vln.

Vc.

G. _____ the soul!

Vln. *f* $\underbrace{\hspace{1cm}}_3$ $\underbrace{\hspace{1cm}}_3$

Vc.

636 $\text{♩} = 92$ **Chorus**

Mi. A spe-cial mee - ting of the Arts Coun-cil de - ter-mined that to close the ex-hi-

H. A spe-cial mee - ting of the Arts Coun-cil de - ter-mined that to close the ex-hi-

G. A spe-cial mee - ting of the Arts Coun-cil de - ter-mined that to close the ex-hi-

Vln. *p*

Vc. *p*

643


Mi.  bi - tion would in - ter - fere with ar - tis - tic free - dom,


H.  bi - tion would in - ter - fere with ar - tis - tic free - dom, **Harrison**

G.  bi - tion would in - ter - fere with ar - tis - tic free - dom, Be - sides,

 bi - tion would in - ter - fere with ar - tis - tic free - dom,

643

Vln. 

Vc. 

Mi.  but, but,

H.  if the cat - fish are not to be killed, how else are they to be dis - posed of?

G.  but, but,

Vln. 

Vc. 

648

Mi. but at the same time it de - ci - ded not to ac - cept the

H. but at the same time it de - ci - ded not to ac - cept the

G. but at the same time it de - ci - ded not to ac - cept the

648

Vln.

Vc.

Mi. kil - ling of the fish in pub - lic as a fea - ture of the work;

H. kil - ling of the fish in pub - lic as a fea - ture of the work;

G. kil - ling of the fish in pub - lic as a fea - ture of the work;

Vln.

Vc.

656 $\text{♩} = 72$

Mi. the ar-tist has ag-reed to ad-apt it ac-cor-ding-ly, a -

H. the ar-tist has ag-reed to ad-apt it ac-cor-ding-ly, a -

G. the ar-tist has ag-reed to ad-apt it ac-cor-ding-ly, We a - dop-ted a prac-ti-cal

Goodman

Vln. *p*

Vc. *p*

Mi. - dapt it ac - cor - - - ding - - - ly.

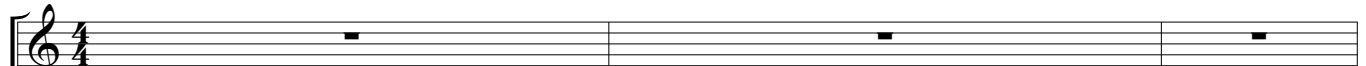
H. - dapt it ac - cor - - - ding - - - ly.


G. view and ab - ro - ga - ted the mo - ral as - pects...

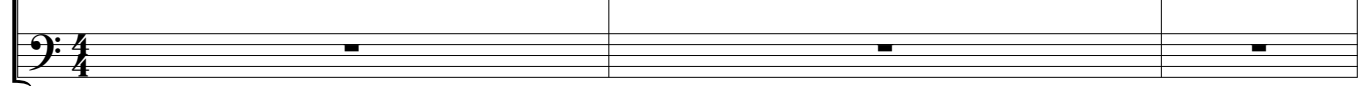
Vln.

Vc.

662  = 60


C. 


Vln.  *pp*

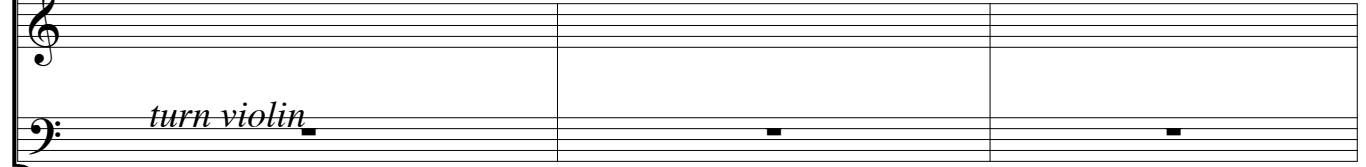
Vc. 

*The apparatus for electrocution is prepared;
as the Catfish goes to her execution, she recites the Lord's prayer.*


Catfish

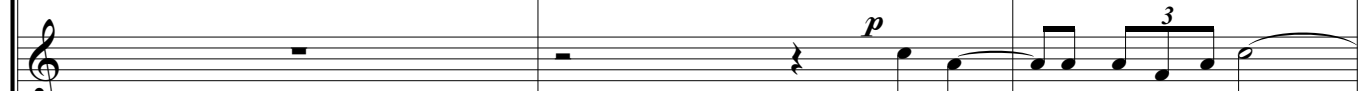
C.  *Our Fa - ther, - our Fa - ther which art in - hea - ven,*

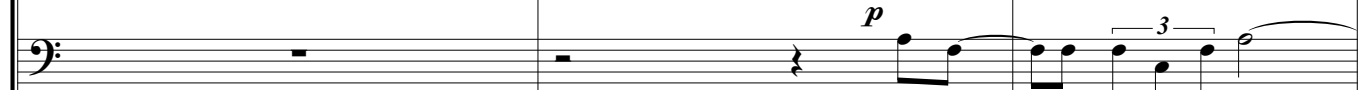
Vln. 

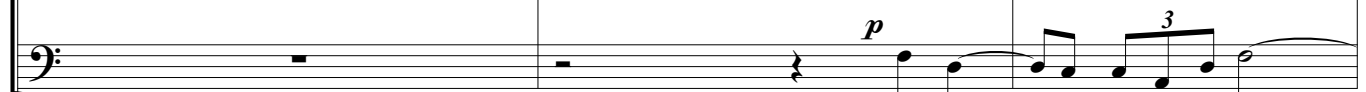
Vc.  *turn violin*

668


C.  *our - Fa - ther, - our Fa - ther which art in hea - ven, hal -*

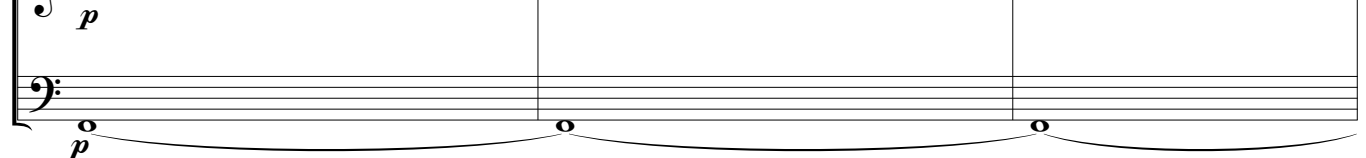
Mi.  *Strug-gling with cot-ton and rice,*

H.  *Strug-gling with cot-ton and rice,*

G.  *Strug-gling with cot-ton and rice,*

668

Vln.  *p*

Vc.  *p*

C. *low-èd be thy name, hal - low -*

Mi. far - mers in Mis-sis-sip-pi long a - go di-ver - si - fied in - to cat - fish

H. far - mers in Mis-sis-sip-pi long a - go di-ver - si - fied in - to cat - fish

G. far - mers in Mis-sis-sip-pi long a - go di-ver - si - fied in - to cat - fish

Vln.

Vc.

C. *èd be - thy name; thy king-dom*

Mi. far - ming, i - deal - ly sui-ted to the cli - mate and a - qui - fers

H. far - ming, i - deal - ly sui-ted to the cli - mate and a - qui - fers

G. far - ming, i - deal - ly sui-ted to the cli - mate and a - qui - fers

Vln.

Vc.

C. *come, thy king - dom come; thy will be done,*

Mi. *of the del - ta. It's now a mul - ti mil - lion dol - lar in - dus -*

H. *of the del - ta. It's now a mul - ti mil - lion dol - lar in - dus -*

G. *of the del - ta. It's now a mul - ti mil - lion dol - lar in - dus -*

Vln.

Vc.

679

$\text{♩} = 108$

[the Catfish is electrocuted and struggles to finish her prayer]

C. *be done on earth, on earth as it is*

Mi. *try which u - ses state of the art*

H. *try which u - ses state of the art*

G. *try which u - ses state of the art*

Vln. *pp*

Vc. *pp*

C. *in* *hea* - - - - -

Mi. me-thods of a - qua - cul - ture to

H. me-thods of a - qua - cul - ture to

G. me-thods of a - qua - cul - ture to

Vln.

Vc.

689

C. - - *ven.* *Give* - *us* - *this day* *our* *dai* -

Mi. fur - nish A - me - ri - can con - su - mers with a nu - tri - cious deli - cacy,

H. fur - nish A - me - ri - can con - su - mers with a nu - tri - cious deli - cacy,

G. fur - nish A - me - ri - can con - su - mers with a nu - tri - cious deli - cacy,

689

Vln.

Vc.

C. *ly bread, our dai-ly bread. And for -*

Mi. *a nu - tri - cious de-li-ca-cy.*

H. *a nu - tri - cious de-li-ca-cy.*

G. *a nu - tri - cious de-li-ca-cy.*

Vln. *[Musical notation]*

Vc. *[Musical notation]*

C. *give us our tres - pas - ses,*

Vln. *[Musical notation]*

Vc. *[Musical notation]*

rit. [dies]

The Catfish manages a terrible scream as Harrison takes a filleting knife and cuts her throat

704 *a piacere*

C. *[revives] as we for - give them that tres - pass a - gainst us...*

R. **Reagan** *(off-stage)*
Hal - le - lu - jah, hal - le - lu - jah, hal - le -

714 $\text{♩} = 144$

Reagan (entering, with a flourish)

R. *lu - jah!* *Pro-cla - ma - tion!* *Pro-cla - ma - tion!*

Vln. *f*

Vc. *f*

R. *Pro-cla - ma - tion Five - Six - Se - ven - ty - Two,* *Pro-cla - ma - tion,*

Vln.

Vc.

728

R. *Pro - cla - ma - tion Five - Six - Se - ven - ty - Two,* *Pro - cla - ma - - - tion,*

Vln.

Vc.

729

R. *Pro-cla - ma - - - tion,* *Pro-cla - ma - tion Five - Six - Se - ven - ty - Two:*

Vln.

Vc.

R. I pro-claim it! In re - cog - ni - tion of the va - lue of farm-raised,

Vln.

Vc.

743

R. farm - raised cat - fish, the Con-gress, by House Joint Re - so -

Vln.

Vc.

743

R. lu - tion One - Se-ven-ty - Eight, by House Joint Re - so - lu - tion One - Se-ven-ty-Eight,

Mi. **Chorus** *p*

H. *p* by House Joint Re - so - lu - tion,

G. *p* by House Joint Re - so - lu - tion,

Vln.

Vc.

R. has de-sig-na-ted, has de-sig-na-ted, has de-sig-na-ted June

Mi. Re - so lu-tion One - se-ven-ty - eight, one - se-ven-ty-eight, June

H. Re - so lu-tion One - se-ven-ty - eight, one - se-ven-ty-eight, June

G. Re - so - lu-tion One - se-ven-ty - eight, one - se-ven-ty-eight, June

Vln.

Vc.

R. twen-ty - fifth, June twen-ty - fifth, nine-teen-eigh - ty se - ven,

Mi. twen-ty fifth nine - teen eigh - ty se - ven,

H. twen-ty fifth nine - teen eigh - ty se - ven,

G. twen-ty fifth nine - teen eigh - ty se - ven,

Vln.

Vc.

759

R. *f* "Na - tio - nal Cat -

Mi. *f* "Na - tio - nal Cat -

H. *f* "Na - tio - nal Cat -

G. *f* "Na - tio - nal Cat -

759

Vln. *ff*

Vc. *ff*

R. - fish Day, Na - tio - nal Cat - fish Day, Na - tio -

Mi. - fish Day, Na - tio - nal Cat - fish Day, Na - tio -

H. - fish Day, Na - tio - nal Cat - fish Day, Na - tio -

G. - fish Day, Na - tio - nal Cat - fish Day, Na - tio -

Vln.

Vc.

R. 
nal Cat - fish Day, Na - tio - nal Cat - fish Day."

Mi. 
nal Cat - fish Day, Na - tio - nal Cat - fish Day."

H. 
nal Cat - fish Day, Na - tio - nal Cat - fish Day."

G. 
nal Cat - fish Day, Na - tio - nal Cat - fish Day."

Vln. 

Vc. 

Catfish
(suddenly aroused)

C. 
Ah! —

R. 

Mi. 

H. 

G. 

Vln. 

Vc. 

769

C. *3* *3* *3* *3*

Vln. *p*

Vc. *p*

(senza misura)

C.

R. Ah!

Vln. *f* *6*

Vc.

C.

R.

(tornando al tempo)

C.

R.

Mi.

Cat -

782 $\text{♩} = 48$

C. $\text{♩} = 48$
Cat - fish Day.

R.
Now, there-fore, I, Ro-nald Rea - gan,

Mi.
fish Day, Cat - fish Day.

H.
Cat - fish, Cat - fish Day.

G.
Cat - fish, Cat - fish Day.

782

Vln. *p* 6

Vc. *p* 6

C. Yes, sir,

R. Pre-si-dent of the U-ni-ted States of A-me-ri-ca, do here-by call u-upon the

Mi. Yes, sir,

H. Yes, sir,

G. Yes, sir,

Vln. 6

Vc. 6

C. Mis-ter Pre-si dent!

R. peo - ple to ob-serve this day — with ap-pro-pri-ate ce-re-mo-nies and ac - ti-vi-ties. —

Mi. Mis-ter Pre-si dent!

H. Mis-ter Pre-si dent!

G. Mis-ter Pre-si - dent!

Vln. 3 6

Vc.

790

$\text{♩} = 72$

Reagan

(amidst much confusion, the Proclamation is signed and a feast is served)

R. In, in, in, in,

Vln. *leggiero*
f *p*

Vc. *f* *p*

804

R. in, in, in, in, in,

Vln. 804

Vc. 804

R. in wit - ness, wit - nes, wit - ness

Vln.

Vc.

818

R. there - of I have here-un - to, I have here-un -

Vln.

Vc.

818

R. to, I have here-un - to, I have here-un - to

Vln.

Vc.

R. I have here-un - to, I have here-un - to set,

Vln.

Vc.

837

R. here-un-to— set my hand, my hand, here-un-to— set my hand, my

Vln. **837**

Vc.

R. hand this twen-ty, twen-ty fifth, twen-ty fifth day of June,

Vln.

Vc.

853

R. twen-ty. twen-ty, twen-ty fifth day of June, this twen-ty, twen-ty,

H. **Harrison** this twen-ty, twen-ty,

Vln. **853**

Vc.

R. twen-ty fifth, twen-ty fifth day of June, twen-ty. twen-ty, twen-ty fifth day of

H. twen-ty fifth, twen-ty fifth day of June, twen-ty. twen-ty, twen-ty fifth day of

Vln.

Vc.

R. June, this twen-ty, twen-ty, twen-ty, twen-ty fifth day,
H. June, this twen-ty, twen-ty, twen-ty, twen-ty fifth day,
Vln.
Vc.

R. twen-ty, twen-ty, twen-ty, twen-ty fifth day, twen-ty fifth day, twen-ty - fifth day of
H. twen-ty, twen-ty, twen-ty, twen-ty fifth day, twen ty fifth day, twen-ty - fifth day of
Vln.
Vc.

868

R. June, _____ In, in, in,
H. June, _____

868

Vln. *f* *p*
Vc. *f* *p*

880

p

C. *In, in, in, in, in, in, in, in, in, in,*

R. *in, in, in, in, in, in, in, wit-ness where-*

Mi. *sotto voce*
In wit -

H. *In, in, in, in, in, in, in, wit-ness where-*

G. *In, in, in, in, in, in, in, wit-ness where-*

880

Vln.

Vc.

C. *in, in, in, in, in, in, in, in, in, in,*

R. *of, In wit-ness where - of, In wit-ness where-*

Mi. *ness, wit - ness, wit - ness there - of, I*

H. *of, in wit-ness where - of, in wit-ness where-*

G. *of, in wit-ness where - of, in wit-ness where-*

891

C. in wit - ness there-of, in, in wit - nes there-of, in, in wit - nes

R. of, I have here-un - to, I have here-un - to, I have

Mi. have, I have, I have here - un - to,

H. of, I have here-un - to, I have here-un - to, I have

G. of, I have here-un - to, I have here-un - to, I have

891

Vln.

Vc.

904

C. there - of I__ have here-un-to set, I__ have set, here-un-to__

R. here-un - to, I have here-un - to set, here-un-to__

Mi. here - un - to set my hand, set,

H. here-un - to, I have here-un - to, here-un - to,

G. here-un - to, I have here-un - to, here-un - to,

904

Vln.

Vc.

C. set my hand, I have set, here-un-to set my hand, set my hand

R. set my hand, my hand, here-un-to set my hand, my hand

Mi. set my hand, set, set my hand this

H. set my hand, here-un - to set my hand, here-un-

G. set my hand, here-un - to set my hand, here-un-

Vln.

Vc.

912

C. this twen-ty, twen-ty fifth, twen-ty fifth day of June, twen-ty. twen-ty, twen-ty

R. this twen-ty, twen-ty fifth, twen-ty fifth day of June, twen-ty. twen-ty, twen-ty

Mi. twen - ty, twen - ty fifth day, twen - ty, fifth day, twen - ty

H. to set my hand this twen-ty fifth, twen - ty

G. to set my hand this twen-ty fifth, twen - ty

912

Vln.

Vc.

920

C. fifth day of June, twen-ty, twen-ty, twenty, twen-ty fifth day,
R. fifth day of June, twen-ty, twen-ty, twenty, twen-ty fifth day,
Mi. twen - ty fifth day of June,
H. fifth day of June, of June,
G. fifth day of June, of June,
Vln.
Vc.

920

C. twen - ty, twen - ty, twenty, twen-ty fifth day, twen ty fifth day, twen-ty - fifth day of
R. twen - ty, twen - ty, twenty, twen-ty fifth day, twen ty fifth day, twen-ty - fifth day of
Mi. of June, day of
H. of June, day of
G. of June, day of
Vln.
Vc.

927

C. June,

R. June,

Mi. June

H. June

G. June

f in the year

f in the year of our Lord,

June in the year of

927

C. in the year, the year of our Lord, in the year, the year

R. in the year, the year of our Lord, in the year, the year

Mi. in the year, the year of our Lord, in the year, the year

H. our Lord, in the year, in the year of our Lord, our

G. our Lord, in the year, the year of our

f

f

f

f

f

f

C. of our Lord,

R. of our Lord,

Mi. year of our Lord, in the year, in the year, the year of our Lord,

H. Lord, in the year, in the year of our Lord, our Lord, in the

G. Lord, in the year, the year of our Lord, in the

Vln. [Instrumental]

Vc. [Instrumental]

940

C. in the year, the year of our Lord,

R. in the year, the year of our Lord, of our Lord, of our Lord,

Mi. in the

H. year of our Lord, in the

G. year of our Lord, the year of our

940

Vln. [Instrumental]

Vc. [Instrumental]

C. in the year, the year of our Lord, of our Lord,
R. in the year of our Lord, in the year, the year of our Lord, of our Lord,
Mi. year, the year of our
H. year, the year of our
G. Lord, in the year of our Lord, of our Lord,
Vln. *[Instrumental accompaniment]*
Vc. *[Instrumental accompaniment]*

953

C. of our Lord, of our Lord, the year
R. of our Lord, of our Lord, the year
Mi. Lord, in the year, in the year, the
H. Lord, in the year of our Lord, our
G. our Lord, the year of our

953

Vln. *[Instrumental accompaniment]*
Vc. *[Instrumental accompaniment]*

C. of our Lord, in the year, the year of

R. of our Lord, in the year, the year of

Mi. year of our Lord, in the year,

H. Lord, in the year, in the year of our Lord, year of our

G. Lord, in the year, the year, the year of our

Vln.

Vc.

C. our Lord,

R. our Lord, of our Lord, of our Lord, in the year of our Lord,

Mi. of our Lord

H. Lord, of our Lord

G. Lord, in the year of our Lord

Vln.

Vc.

967

C. nine - teen hun - dred and eigh - ty se - ven, nine - teen

R. nine - teen hun - dred and eigh - ty se - ven, nine - teen

Mi. nine - teen hun - dred and eigh - ty se - ven, nine - teen

H. nine - teen hun - dred and eigh - ty se - ven, nine - teen

G. nine - teen hun - dred and eigh - ty se - ven, nine - teen

967

Vln. *ff*

Vc. *ff*

979

C. hun - dred and eigh - ty se - ven, nine-teen hun-dred and eigh-ty

R. hun - dred and eigh - ty se - ven, nine-teen hun-dred and eigh-ty

Mi. hun - dred and eigh - ty se - ven, nine-teen hun-dred and eigh-ty

H. hun - dred and eigh - ty se - ven, nine-teen hun-dred and eigh-ty

G. hun - dred and eigh - ty se - ven, nine-teen hun-dred and eigh-ty

979

Vln.

Vc.

C. se - ven, nine-teen hun-dred and eigh-ty se - ven, nine-teen hun-dred and eigh-ty

R. se-ven, nine-teen hun-dred and eigh-ty se-ven, nine-teen hun-dred and eigh-ty

Mi. se - ven, nine-teen hun-dred and eigh-ty se - ven, nine-teen hun-dred and eigh-ty

H. se-ven, nine-teen hun-dred and eigh-ty se-ven, nine-teen hun-dred and eigh-ty

G. se-ven, nine-teen hun-dred and eigh-ty se-ven, nine-teen hun-dred and eigh-ty

Vln. *ff*

Vc. *ff*

988 ♩ = 136

C. se - ven, and of the In - de-pen-dence, of the In - de-pen-dence

R. se - ven, and of the In - de-pen-dence, of the In - de-pen-dence

Mi. se - ven, and of the In - de-pen-dence, of the In - de-pen-dence

H. se - ven, and of the In - de-pen-dence

G. se - ven, and of the In - de-pen-dence

Vln. *ff*

Vc. *ff*

C. of the U - ni - ted States, the U-nit - ted States of A - me - ri-ca, the U-ni - ted

R. of the U - ni - ted States, the U-ni - ted, the U-ni - ted States of A - me - ri-ca,

Mi. of the U - ni - ted States, the U-ni - ted States of A - me - ri-ca,

H. of the U - ni - ted States, of the U -

G. of the U - ni - ted States, the U - ni - ted

Vln.

Vc.

C. States of A - me - ri - ca, States of A - me - ri - ca,

R. the U-ni - ted States of A - me - ri-ca, the U - ni - ted States.

Mi. the U-ni - ted States of A - me - ri-ca, U - ni - ted, the U-ni - ted

H. ni - ted States of the U - ni - ted States, the U-nit - ted States of A -

G. States of A - me - ri-ca, of the U - ni - ted States, the U-nit - ted States of A -

Vln.

Vc.

999

C. States of A - me - ri - ca, the two hun - dred and e -

R. the States of A - me - ri - ca,

Mi. States of A - me - rica, the U-ni - ted States of A - me - ri-ca,

H. me - ri-ca, the U-ni - ted States of A - me - ri-ca,

G. me - ri-ca, the U-ni - ted States of A - me - ri-ca, the two hun - dred and e -

Vln.

Vc.

999

(the President is crowned and partnered with the Catfish)

C. le - venth Ro-nald Rea - gan Ro-nald Rea - gan, Ro-nald Rea - gan

R.

Mi. Ro-nald Rea - gan, Ro-nald Rea - gan Ro-nald Rea - gan, Ro-nald Rea - gan

H. Ro-nald Rea - gan, the two hun - dred and e - le - venth,

G. le - venth the two hun - dred and e - le - venth,

Vln.

Vc.

C. Ro-nald Rea - gan, Ro-nald Rea - gan, A - men, a - men,

R.

Mi. Ro-nald Rea - gan, Ro-nald Rea - gan, Ro-nald Rea - gan, Ro-nald Rea - gan,

H. Ro-nald Rea - gan, Ro-nald Rea - gan, Ro-nald Rea - gan, Ro-nald Rea - gan,

G. Ro-nald Rea - gan, Ro-nald Rea - gan, A - - - men,

Vln.

Vc.

C. A - men, a - men,

R.

Mi. A - men, a - men,

H. A - men, a - men,

G. a - men, a - men, a - men,

Vln.

Vc.

1007

C. *A - men, a - men, a - men, a - men,*

R. *A - men, a - men, a - men, a - men,*

Mi. *A - men, a - men, a - men, a - men,*

H. *A - men, a - men, a - men, a - men,*

G. *A - men, a - men, a - men, a - men,*

1007

Vln. *f p f p*

Vc. *f p f p*

C. *- men, a - men, a - men, a - men.*

R. *- men, a - men, a - men, a - men,*

Mi. *a - men, a - men, a - men, a - men,*

H. *a - men, a - men, a - men, a - men,*

G. *a - men, a - men, a - men, a - men,*

Vln. *f p f ff*

Vc. *f p f ff*

