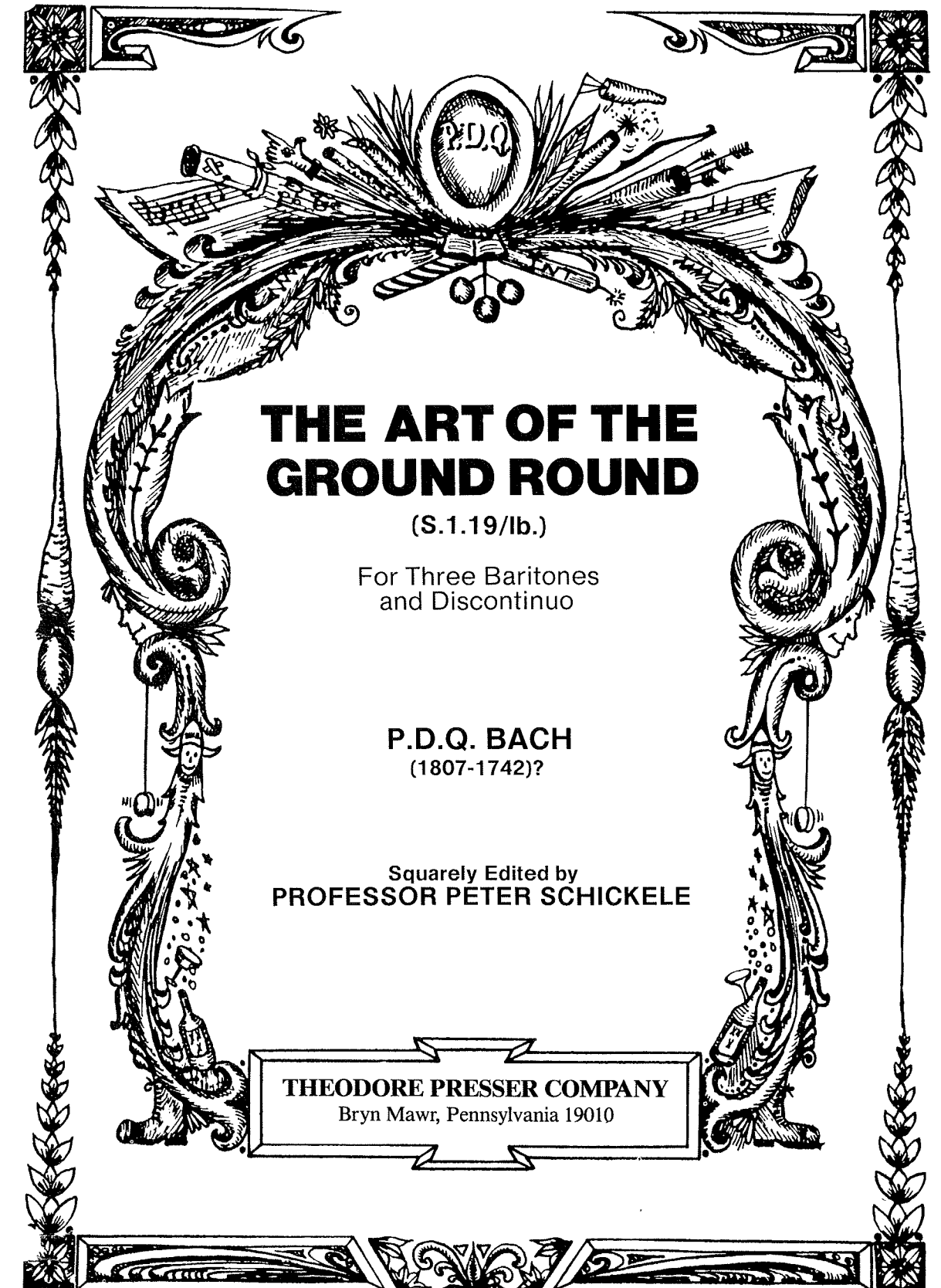


007



PROGRAM NOTE

P.D.Q. Bach was as unusual among eighteenth century composers as eighteenth century composers were among him. Perhaps because of this isolation, this last and least of the towering Johann Sebastian Bach's numerous offspring wrote a great body of music that is characterized by its lack of body and greatness.

THE ART OF THE GROUND ROUND is uniquely typical among P.D.Q.'s works, especially in its use of the *discontinuo*. Most baroque pieces had a so-called *continuo* part, which consisted of a bass line with chord symbols, to be played by a bass instrument and a keyboard; the left hand on the keyboard played the bass line and the right hand improvised on the basis of the chord symbols. P.D.Q. Bach's problem was that towards the end of his life he got so fat that he couldn't reach the keyboard simultaneously with both hands. So he simply played the bass line and forgot about the improvising (which was the harder part anyway), or probably more often didn't play at all, leaving the bass line to the bass instrument and himself free to drink beer.

A ground round is a round sung over a ground, or repeated bass line. Its use is as old as it is infrequent, and in fact one of the oldest notated pieces of English music is the famous ground round, *Sumer is icumen in*. Most of the rounds in THE ART OF THE GROUND ROUND are of a type fancied by certain sixteenth and seventeenth century English composers: they reveal, when sung together as a round, levels of meaning that are not apparent when the parts are sung individually. Whether P.D.Q. knew what he was doing, or whether the hidden meanings were accidental, is a moot point, as is almost everything he ever did. In fact, one of the many revolutionary aspects of this much and understandably neglected composer is that, years before the blossoming of romantic "atmosphere" record albums, P.D.Q. Bach was writing moot music.

PERFORMANCE NOTE

THE ART OF THE GROUND ROUND may be sung by three soloists or by a chorus of men. Obviously the larger the chorus, the greater the attention given to enunciation.

It should be decided beforehand how many times each round is to be sung through, or a leader may use a signal to indicate that everyone should stop at the next (*Fine*). In all cases everyone should end simultaneously (at the same point in the score), not by dropping out one voice at a time.

Rounds 1, 2 and 4 should be sung through *in their entirety* as solos (or in unison) and then sung as rounds. When singing round 6, the first singer should be heard more prominently than the rest until he has completed singing all three sections. Then all three voices should equalize dynamics.

The *discontinuo* should only be played by one or more orchestral bass instruments (cello, bassoon, etc.) and not improvised on a keyboard instrument. Some variety is desirable when more than one type of instrument is used. For instance: cello only on rounds 1 and 3; bassoon only on round 5; cello and bassoon on rounds 2, 4 and 6.

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "pimp - ly and rude young". The second staff is a vocal line with lyrics: "Doo-bee doo - bee doo. He will do his dut - y and his". The third staff is a vocal line with lyrics: "buh Al - lons, en - fants de". The bottom staff is a bass line (discontinuo) with a repeating pattern of eighth notes.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "man. dut - y is his doo-bee doo-bee doo. Doo". The second staff is a vocal line with lyrics: "la pa - tri". The third staff is a vocal line with lyrics: "la pa - tri". The bottom staff is a bass line (discontinuo) with a repeating pattern of eighth notes. There are three "Last time to Coda" markings above the staves, each pointing to a specific measure. To the right of the staves are boxes labeled "To B", "To C", and "To A".

Third system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "e! Le jour de gloire est ar - ri - vé." The second staff is a vocal line with lyrics: "O - y veh." The third staff is a vocal line with lyrics: "O - y veh." The bottom staff is a bass line (discontinuo) with a repeating pattern of eighth notes. The word "Coda" is written above the first staff. The word "f" (forte) is written below the bottom staff.

6. Nellie Is a Nice Girl

Allegro

A Nel-lie is a nice girl, but Han-nah is a

B Sam-my is a sing-er and a good one too.

C doo doo doo doo doo doo

Discontinuo *mf*

hor - ri - ble prude.

Doo bee doo bee doo. Show it to him once and he will

doo. Bum buh-duh-bum buh-duh

simile

Paul is a pol - ice - man, but Pet - er is a

sing it through. Doo-bee doo-bee doo-bee doo.

buh - buh - buh - buh - buh (etc.)

312-41055

THE ART OF THE GROUND ROUND

(S. 1.19/lb.)

for Three Baritones and Discontinuo

P.D.Q. BACH (1807-1742)?
Squarely edited by
Professor Peter Schickele

I. Loving Is as Easy

Allegro

A Lov-ing is as eas-y as fall-ing off a log; A

B When you're hot you know you're hot, And

C Cold, cold, lov - ing is

Discontinuo *mf*

(Fine) To **B**

cat -'ll love a cat and a dog-'ll love a dog, dog.

(Fine) To **C**

when you're not you're not hot.

(Fine) To **A**

hard, but hot, hot.

(Fine)

© 1973 by Whitebear Productions
312-41055

All rights reserved
Printed in U. S. A.

International Copyright Secured
Published 1974 by Theodore Presser Co.

Unauthorized copying, arranging, adapting, or recording is an infringement
of copyright. Infringers are liable under the law.

③

2. Please, Kind Sir

(2 Parts)

Allegro moderato

(Fine)

(no ♪)

A Please, (Fine) kind sir, that por-trait I

B Ver-y well, it can be ar-ranged. If you

Discontinuo

f

see, if that's your daugh-ter, pre-

please, sit you down, make your-self at home

sent her to me. Look! Her

while she's up

*Trill starts on principal note.

my oh my! Gol-ly, gol-ly,

boy, that real-ly takes the cake! Well I

I de-clare! Now I've seen ev-'ry-thing!

good-ness sakes a-live! Can

nev-er ev-er saw the likes

Well I'll be! Will you

(Fine) (no ♪)

To B you beat that!

(Fine) To C of that!

(Fine) To A look at that!

(Fine) (no ♪)

5. Golly, Golly, Oh

Andante

A Gol - ly, gol - ly, oh my

B Did you ev - er

C Hol - y cow! Jeez — Lou-

Discontinuo *p* *sostenuto*

gosh! Gol - ly, gol - ly,

hear of such a thing? Oh —

ise! Man a - live!

(non staccato)

face could launch a thou - sand ships.

dress - ing, She'll be down in a jif - fy, She's

Look! Her face could launch a thou -

up dress - ing, She'll be down in a

- sand ships, thou-sand ships, thou-sand ships, thou - sand ships. To **B**

jif - fy, jif - fy, jif - fy, jif - fy. To **A**

3. Jane, My Jane

START GROUP 1

Largo
(Fine)
(☺)

A Jane, my

B hair is your crown, and your

C day, that you re-move when you re-tire

Discontinuo
(Fine)
(☺)
p

Jane,

breath is like down, with your

wind of a com-post heap on fire

(Fine)

home moth-er shoes me a-way,

war? War, war is hell.

mem-ber that your ar-my wants you, your

(Fine)

moth-er shoes me a-way, moth-er shoes

War, war is hell. War,

ar-my wants you, your ar-my

To **B**
me a-way, Why? Why? — Oh

To **C**
war is hell. But so — is — peace.

To **A**
wants you, your ar-my wants you now"

4. Who, Oh Who

Allegro

A Who, oh who

B why should a boy like I hang a-

C I _____ heard _____ some -

Discontinuo *mf*

wants me? When - ev - er I come

round when I could be off to

- one say the oth - er day, "Re-



you are my
eyes black as nuns, and your
like nuns, they cross them-selves each day

queen,
face like the sun's, You are my
set ov - er Pittsburgh, U. S. A.

For your To **B**
queen for a To **C**
Oh, To **A**