

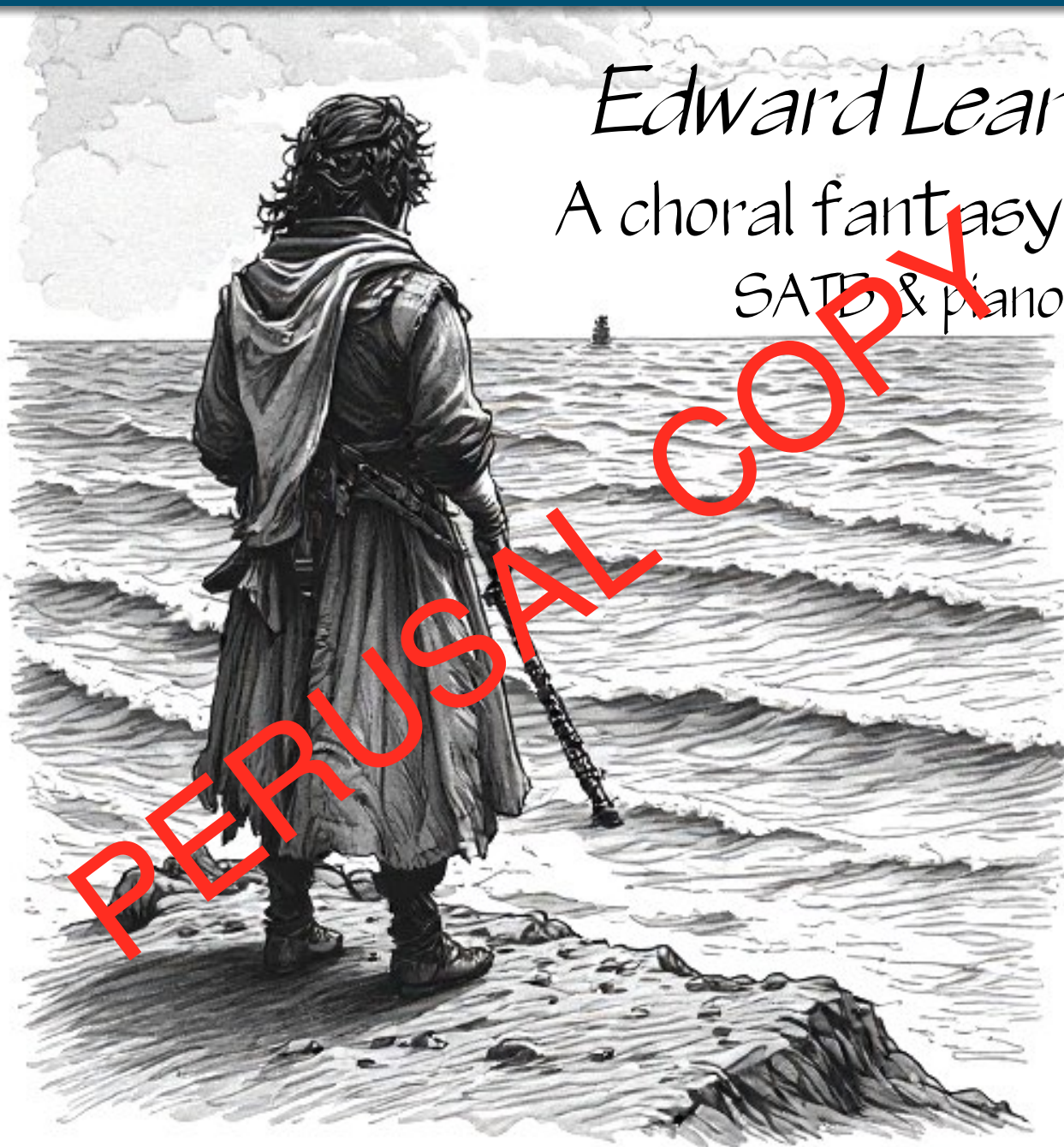
Ian Assersohn

The Dong With a **LUMINOUS** Nose

Edward Lear

A choral fantasy

SATB & piano



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The Dong With a Luminous Nose

Lyrics: Edward Lear

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About the composer

Ian Assersohn is a British composer, arranger, workshop leader and choral director whose works are widely performed, both in the UK and abroad.

Noted for its appealing melodic and harmonic invention, careful structuring and skilful and original setting of texts, Ian's music has been described as, by turns, beautiful and haunting, or energetic and rhythmical. Ian's approachable style is enjoyed by performers and audiences alike.

Ian's works are published by OUP and Novello, among others, or self-published under the Apple Tree Music label. They also appear in a number of anthologies including Carols For Choirs 6, The Oxford Book Of Easy Flexible Anthems, The Novello Book of British Folksongs and The Oxford Book of Flexible Choral Songs.

Composer's Note:



This work is a setting of a tragi-comic nonsense poem by English artist, illustrator, musician, author and poet Edward Lear (1812-188).

The poem comes from Lear's book *Laughable Lyrics*, first published in 1877, and it tells the sad tale of the Dong who falls in love with a visiting Jumbly Girl, only to lose her when the Jumblies sail away again. The Dong With a Luminous Nose is a sequel to an earlier poem called, simply, *The Jumblies*, in which these mysterious creatures were first introduced.

My piece is written for SATB choir and piano, with a small amount of dividing in the voice parts, most notably in an 8-part chord just before the end of the piece. There are also short optional solo lines and the piece calls for a few lines to be spoken by a narrator later on. The choir is also required to provide some atmospheric sounds or crowd noises at three different moments, one of them at the very start - notes in the score explain what is required.

Optional instrumental parts for flute, percussion and double bass are coming soon.

Duration: 15 minutes

Possible pairings

You may like to pair this work with either my *Pied Piper of Hamelin* or with one or more of my A. A. Milne settings (available separately and also collected into a volume called *Childhood*) and/or my setting of Lear's *The Owl and the Pussycat*. All these works, and many more, are available to buy as PDFs on appletreemusic.net and for most of them free perusals copies are also available for instant download.

Ian Assersohn

Appletreemusic.net

The Dong With a Luminous Nose

PART I - THE GREAT GROMBOOLIAN PLAIN

EDWARD LEAR

IAN ASSERSOHN

*Atmosphere: Before the piano enters, the choir should begin (gradually at first) to make mysterious atmospheric sounds: ghostly moans, sighing wind, strange creaks, weird bird cries etc. The sounds should crescendo and then gradually die away when the piano begins...

Andante misterioso ♩ = 50

Score for **Andante misterioso** (♩ = 50).

The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and Piano.

The choir parts (S, A, T, B) are marked with ***Atmosphere** and feature wavy lines indicating atmospheric sounds. The tempo is **Andante misterioso** (♩ = 50).

The Piano part begins with a **pp** (pianissimo) dynamic. The lyrics are:

When aw - ful dark-ness and si - lence reign oo
O - ver the great Grom-

The score includes a large watermark reading "PERUSAL COPY".

poco accel. Poco più mosso

Through the long, long win-try nights;
 boo-li-an plain, Through the long, long win-try nights;
 When the an-gry bre-a-kers
 When the an-gry bre-a-kers

mf
mf
poco accel. *Poco più mosso*
p *mf*

poco rit.

When Storm - clouds brood on the
 When Storm - clouds brood on the
 roar As they beat on the rock - y shore; When Storm - clouds brood on the
 roar As they beat on the rock - y shore; When Storm - clouds brood on the

f *mf* *f* *f* *mf* *f*
poco rit. *f* *mf* *f* *8va* *poco rit.*

19 **A tempo**

p sub.

tow'r - ing heights Of the Hills of the Chank-ly Bore,

tow'r - ing heights Of the Hills of the Chank-ly Bore,

tow'r - ing heights Of the Hills of the Chank-ly Bore, Then,

tow'r - ing heights Of the Hills of the Chank-ly Bore, Then,

A tempo

p sub. *pp*

24 **accel.. Presto**

There moves what seems a fie - ry spark,

There moves what seems a fie - ry spark,

through the vast and gloom - y dark

through the vast and gloom - y dark

accel.. Presto *f* *sva-----*

f A lone-ly

f A lone-ly

f A lone-ly

f A lone-ly

mf

f

5

8

mp

spark with sil-ver-y rays

Pierc-ing the coal - black night,

A Me-te-or

pp

spark with sil-ver-y rays

pp

spark with sil-ver-y rays

mp

spark with sil-ver-y rays

Pierc-ing the coal - black night,

A Me-te-or

mf

p subito

43

strange and bright: *f* Hi-ther and thi-ther the vi - sion strays, *p*
A

f Hi-ther and thi-ther the vi - sion strays, *p*
A

f Hi-ther and thi-ther the vi - sion strays, *p*
A

strange and bright: *f* Hi-ther and thi-ther the vi - sion strays, *p*
A

f *mf* *p subito*

49

molto rit.

Slow ♩=50

sin - gle lu - rid light.

sin - gle lu - rid light.

sin - gle lu - rid light.

sin - gle lu - rid light.

molto rit. *legato* *mp*

Slow ♩=50



57

solo mp

A-non it

solo mp *3*

Slow-ly it wan-ders, pau-ses, creeps,

8va

poco rit.

A tempo

62

solo mp *3*

A light on the Bong-tree

tutti pp *mm*

spark-les, fla-shes, and leaps;

solo mp *3* *3*

And e-ver as on-ward it gleam-ing goes

tutti pp *mm*

8va

poco rit. A tempo

pp *3*

65

tutti pp *mm* *mp cresc.*

stems it throws. *mm* And those who watch at that

mp cresc.

mm And those who watch at that

mp *3* *tutti mp cresc.*

A light on the Bong-tree stems it throws. And those who watch at that

mp cresc.

mm And those who watch at that

mp *3*

69

mf cresc. *f*

mid - night hour From Hall or Terr-ace or loft - y Tower, Cry, as the

mf cresc. *f*

mid - night hour From Hall or Terr-ace or loft - y Tower, Cry, as the

mf cresc. *f*

mid - night hour From Hall or Terr-ace or loft - y Tower, Cry, as the

mf cresc. *f*

mid - night hour From Hall or Terr-ace or loft - y Tower, Cry, as the

mf cresc. *f*

poco accel.

Moderato ♩=100

73

*almost unpitched**mf*

wild light pas-ses a-long: The Dong! The Dong! The Dong!

wild light pas-ses a-long: The Dong! The Dong! The Dong!

wild light pas-ses a-long: The Dong! The Dong! The Dong!

wild light pas-ses a-long: The Dong! The Dong! The Dong!

cresc. *sf* *mf*

poco accel.

Moderato ♩=100

79

the Dong! The wan-der-ing Dong through the fo-rest goes! The Dong! the Dong! The Dong

the Dong! The Dong! the Dong! The Dong!

the Dong! The wan-der-ing Dong through the fo-rest goes! The Dong! the Dong! The Dong

the Dong! The Dong! the Dong! The Dong!

sf

85

with a lu - mi - nous Nose! The Dong

mf The Dong! the Dong! The Dong

with a lu - mi - nous Nose! The Dong

mf The Dong! the Dong! The Dong

89

with a lu - mi - nous Nose!" The Dong!_____

with a lu - mi - nous Nose!" The Dong!_____

with a lu - mi - nous Nose!" The Dong!_____

with a lu - mi - nous Nose!" The Dong!_____

94

[illegible]

98

The image displays a musical score for a piece titled "Nose!". It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble clef, while the piano part is in grand staff (treble and bass clefs). The tempo is marked "Allegretto" and the time signature is 2/4. The key signature has one flat (B-flat). The vocal parts all sing the lyrics "Nose!" in a short, staccato phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a final section marked "attacca".

Vocal Parts:

- Soprano:** Nose!"
- Alto:** Nose!"
- Tenor:** Nose!"
- Bass:** Nose!"

Piano Accompaniment:

- Tempo: *Allegretto*
- Time Signature: 2/4
- Key Signature: B-flat
- Final instruction: *attacca*

attacca

PART II - THE JUMBLY GIRL

11

103 **Allegretto (quasi 3/4)** $\text{♩} = 40$

pp *wistful and nostalgic*

109

p

115 **mp**

Long years a - go_____ The Dong was hap - py and gay,_____ Till he fell in love with a

mp

Long years a - go_____ The Dong was hap - py and gay, Till he fell in love with a

p

dm dm dm dm dm dm dm dm ah ah_____ ah

p

dm dm dm dm dm dm dm dm ah_____

mp

Musical score for measures 120-123. The score is in G major (one sharp) and 4/4 time. It features a vocal melody, a piano accompaniment, and a vocal line with 'ah' notes.

Vocal 1: Jum - bly Girl Who came to those shores one day, till he fell in love with a

Vocal 2: Jum - bly Girl Who came to those shores one day, till he fell in love with a

Vocal 3: ah ah ah ah ah

Piano: Accompaniment for the vocal lines, featuring chords and moving lines in both hands.

Musical score for measures 124-127. The score is in G major (one sharp) and 4/4 time. It features a vocal melody, a piano accompaniment, and a vocal line with 'ah' notes.

Vocal 1: Jum - bly Girl Who came to those shores one day. ah

Vocal 2: Jum - bly Girl Who came to those shores one day.

Vocal 3: Long years a -

Piano: Accompaniment for the vocal lines, featuring chords and moving lines in both hands.

128

The Dong was hap - py and gay, Till he fell in love with a

Long years a - go he was hap - py and gay, Till he fell in love with a

go The Dong was hap - py and gay, ah

Long years a - go he was hap - py and gay, ah

132

Jum - bly Girl

Jum - bly Girl Who came to those shores one day, till he fell in love with a Jum-bly Girl

Who came to those shores one day.

ah

137

pp (as if distant) **Meno mosso**

solo *ah* *ah*

p For_ the

p Who came to those shores one day. For_ the

Meno mosso

pp

*For_*

143

Più mosso ♩=90

mf

Jum-blies came in a sieve, they did, Land-ing at eve near the Zem-me-ry Fidd Where the

mf

Jum-blies came in a sieve, they did, Land-ing at eve near the Zem-me-ry Fidd Where the

Più mosso ♩=90

mf

147

(semi-pitched)

Ho! Ho! Hey! Hey!

(semi-pitched)

Ho! Ho! Hey! Hey!

Ob - long Oy - sters grow, And the rocks are smooth and gray.

Ob - long Oy - sters grow, And the rocks are smooth and gray.

151

mf

And all the woods and the val-leys rang,

mf

And all the woods and the val-leys rang

mf

And all the woods and the

mf

And all the woods and the

and the val-leys rang With the Cho-rus they dai-ly and night-ly sang,

and the val-leys rang With the Cho-rus they dai-ly and night-ly sang,

val - leys rang With the Cho-rus they dai-ly and night-ly sang,

val - leys rang With the Cho-rus they dai-ly and night-ly sang,

mf "Far and few,

mf "Far and few,

mf "Far and few,

mf "Far and

167

far and few, Are the lands where the Jum - blies live; Their

far and few, Are the lands where the Jum - blies live; Their

far and few, Are the lands where the Jum - blies live; Their

few Are the lands where the Jum - blies live; Their

170

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

*Atmosphere: party sounds, cheers,
laughter, happy chattering

174

*Atmosphere

*Atmosphere

*Atmosphere

*Atmosphere

f

180

A tempo

f **A tempo**

"Far and few, far and few, Are the lands where the Jum - blies live; Their

f

"Far and few, far and few, Are the lands where the Jum - blies live; Their

f

"Far and few, far and few, Are the lands where the Jum - blies live; Their

f

"Far and few Are the lands where the Jum - blies live; Their

f

3 3

184

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand, with various accidentals and ties.

188

Four empty staves for the vocalists, indicating a rest or a break in the vocal line.

The piano accompaniment continues with a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand, with various accidentals and ties.

mp

193

mp Hap-pi-ly, hap-pi-ly passed those days! While the cheer-ful Jum-blies staid; They danced in circ-lets

mp Hap-pi-ly, hap-pi-ly passed those days! While the cheer-ful Jum-blies staid; They danced in circ-lets

p ah _____ *mf* They danced in circ-lets

p Dum dum dum dum dum dum dum *mf* They danced in circ-lets

mf

198

all night long, To the plaint-ive pipe of the live - ly Dong, In moon-light, shine, or shade.

all night long, To the plaint-ive pipe of the live - ly Dong, In moon-light, shine, or shade.

all night long, To the plaint-ive pipe of the live - ly Dong, In moon-light, shine, or shade.

all night long, To the plaint-ive pipe of the live - ly Dong, In moon-light, shine, or shade.

gr *p*

204

By the side of the Jum-bly

For day and night he was al-ways there

(8)

210

and her sea-green hair. ah

With her sky-blue hands, ah ah

Girl so fair, ah ah ah

mp

f

"Far and few, far and few, Are the lands where the Jum - blies live; _____ Their

f

"Far and few, far and few, Are the lands where the Jum - blies live; _____ Their

f

"Far and few, far and few, Are the lands where the Jum - blies live; _____ Their

f

"Far and few _____ Are the lands where the Jum - blies live; _____ Their

f

3 3

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

heads are green, and their hands are blue, And they went to sea in a sieve.

223

223

224

225 *p*

226 *mp*

227 *mp*

228 *f*

229

♩ = ♩

229 *pp* *p*

Till the morn-ing came of that hate-ful day— When the

230 *pp* *p*

Till the morn-ing came of that hate-ful day— When the

231 *pp* *p*

Till the morn-ing came of that hate-ful day— When the

232 *pp* *p*

Till the morn-ing came of that hate-ful day— When the

233 *fp* *pp*

234 *pp*

233

Jumb-lies sailed in their sieve a-way, And the

Jumb-lies sailed in their sieve a-way, And the

Jumb-lies sailed in their sieve a-way, And the

Jumb-lies sailed in their sieve a-way, And the

p mp p pp

236

Dong was left on the cru-el shore Gaz-ing, gaz-ing for e - ver - more, ____

Dong was left on the cru-el shore Gaz-ing, gaz-ing for e - ver - more, ____

Dong was left on the cru-el shore Gaz-ing, gaz-ing for e - ver - more, ____

Dong was left on the cru-el shore Gaz-ing, gaz-ing for e - ver - more, ____

mf mp pp

rit.

240 **Mesto** ♩=100

pp
Al-ways keep-ing his wea-ry eyes on

pp
That pea-green sail on the

Mesto ♩=100
ppp

250 *pp*
Sing-ing the Jumb - ly Cho-rus still, Sing-ing the

pp
Sing-ing the Jumb - ly Cho-rus still, Sing-ing the

Sing-ing the

far ho - ri - zon,

pp

Jumb - ly Cho - rus still,

Jumb - ly Cho - rus still,

Jumb - ly Cho - rus still,

As he sate all day on the gras - sy hill.

p mournfully

"Far and few, far and few are the

p mournfully

"Far and few, far and few are the

p mournfully

"Far and few, far and few are the lands where the

p mournfully

"Far and few, far and few are the

p

269

lands where the Jum - blies live; _____

lands where the Jum - blies live; _____ Their

Jum - blies live; _____

lands where the Jum - blies live; _____ Their

273

mf Their heads are green, and their hands are blue, and they went _____

mf heads are green, and their hands are blue, and they went _____

mf Their heads are green, and their hands are blue, and they

mf heads are green, and their hands are blue, and they

mf

278

to sea in a sieve.

to sea in a sieve,

went to sea in a sieve.

went to sea in a sieve, in a sieve.

sf *mp* *sf*

287

p *pp*

attacca

PART III - THE LUMINOUS NOSE

29

296 **Moderato** $\text{♩} = 52$
mp

But when the sun was low in the West, The Dong a-rose and said;

But when the sun was low in the West, The Dong a-rose and said;

"What lit - tle sense I

"What lit - tle sense I

Moderato $\text{♩} = 52$
mp

(pitt)

302

once pos-sessed Has quite gone out of my head!"

once pos-sessed Has quite gone out of my head!"

By lake and for - est, marsh and

By lake and for - est, marsh and

mf And since that day he wan - ders still

mf And since that day he wan - ders still

mf

This block contains the musical score for measures 307 through 312. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "By lake and for - est, marsh and" and "And since that day he wan - ders still". The piano part provides harmonic support with chords and moving lines. A large "PENSAL COPY" watermark is visible across the score.

hill Sing - ing O

hill Sing - ing O

"O some - where, in val - ley or plain Might I find my Jum - bly Girl a -

This block contains the musical score for measures 313 through 318. It features three vocal staves and a piano accompaniment. The lyrics are: "hill Sing - ing O", "hill Sing - ing O", and "O some - where, in val - ley or plain Might I find my Jum - bly Girl a -". The piano part continues with accompaniment. A large "PENSAL COPY" watermark is visible across the score.

319

00

00

8 "For e-ver I'll seek by lake and shore Till I find my Jum-bly Girl once more, gain!"

plaintive

326

p

Play-ing a pipe with sil-ver-y squeaks, Since then his Jum - bly Girl he

p

Play-ing a pipe with sil-ver-y squeaks, Since then his Jum - bly Girl he seeks,

8 once more! Since then his

(h)

p

Poco più mosso

338

The musical score is for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are: "night he could not see, He ga-thered the bark of the Twan - gum". The music is in 6/8 time and features a key signature of one flat (B-flat). The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained chords. The vocal parts are written in treble clef, with the Tenor part including an 8va marking for the first staff.

night he could not see, He ga-thered the bark of the Twan - gum

night he could not see, He ga-thered the bark of the Twan - gum

night he could not see, He ga-thered the bark of the Twan - gum

night he could not see, He ga-thered the bark of the Twan - gum

344

Tree On the flow - 'ry plain that grows. And he wove him a won - drous

Tree On the flow - 'ry plain that grows. And he wove him a won - drous

Tree On the flow - 'ry plain that grows. And he wove him a won - drous

Tree On the flow - 'ry plain that grows. And he wove him a won - drous

351

mf Nose, *pp* A nose as strange as a nose could be!

mf Nose, *pp* A nose as strange as a nose could be!

mf Nose, *pp* A nose as strange as a nose could be!

mf Nose, *pp* A nose as strange as a nose could be!

Of vast proportions and painted red,
And tied with cords to the back of his head.

355

senza misura

The Do - ng!___ The

The Do - ng!___ The

The Do - ng!___ The

The Do - ng!___ The

senza misura

In a hollow rounded space it ended
With a luminous Lamp within suspended

All fenced about With a bandage stout
To prevent the wind from blowing it out;

358

Do - ng!___ The Do - ng!___ The

Do - ng!___ The Do - ng!___ The

Do - ng!___ The Do - ng!___ The

Do - ng!___ The Do - ng!___ The

senza misura

And with holes all round to send the light

In gleaming rays on the dismal night.

35

360

Presto ♩=106

Do-ng!

aah

Do-ng!

aah

Do-ng!

aah

Do-ng!

aah

Presto ♩=106

mf

8va

f

364

(8)

5

Red

Red

370

poco rit.

5

sf

mp

p

374

Poco meno mosso*mp*

And now each night, and all night long, O - ver those plains still

And now each night, and all night long, O - ver those plains still

And now each night, and all night long, O - ver those plains still

And now each night, and all night long, O - ver those plains still

Poco meno mosso*mp*

378

roams the Dong; And a - bove the wail of the

roams the Dong; And a - bove the wail of the

roams the Dong; And a - bove the wail of the

roams the Dong; And a - bove the wail of the

382

Chimp and Snipe You may hear the squeak of his plain - tive pipe

Chimp and Snipe You may hear the squeak of his plain - tive pipe

Chimp and Snipe You may hear the squeak of his plain - tive pipe

Chimp and Snipe You may hear the squeak of his plain - tive pipe

386

p While e-ver he seeks, but seeks in vain

p While e-ver he seeks, but seeks in vain

p While e-ver he seeks, but seeks in vain

pp While e-ver he seeks, but seeks in vain

Measures 389-393 of a musical score. The score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal parts (Soprano and Bass) enter in measure 389 with the lyrics "To meet with his Jum-bly Girl a - gain;". The piano accompaniment begins in measure 390. In measure 393, the Bass vocal part has a triplet of eighth notes marked *pp* with the lyrics "Lone-ly and". The piano accompaniment features a triplet of eighth notes marked *ppp* in measure 393.

Measures 394-398 of a musical score. The score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal parts (Soprano and Bass) enter in measure 394 with the lyrics "Lone - ly and wild _____ all night he". The piano accompaniment begins in measure 395. In measure 398, the Bass vocal part has a triplet of eighth notes marked *pp* with the lyrics "wild _____ all night he". The piano accompaniment features a triplet of eighth notes marked *pp* in measure 398.

397

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 6/8 time, marked *f* (forte). The lyrics are: "goes, The Dong with a lu - mi - nous Nose!". The piano accompaniment is in 6/8 time, marked *mf* (mezzo-forte). A large "Musical Copy" watermark is visible across the score.

goes, The Dong with a lu - mi - nous Nose!

goes, The Dong with a lu - mi - nous Nose!

goes, The Dong with a lu - mi - nous Nose!

goes, The Dong with a lu - mi - nous Nose!

mf

400

Pesante

Four vocal staves and a piano accompaniment. The vocal parts are in 6/8 time, marked *Pesante*. The lyrics are: "And all who watch at the mid-night hour, From Hall or". The piano accompaniment is in 6/8 time. A large "Musical Copy" watermark is visible across the score.

And all who watch at the mid-night hour, From Hall or

And all who watch at the mid-night hour, From Hall or

And all who watch at the mid-night hour, From Hall or

And all who watch at the mid-night hour, From Hall or

Pesante

Piano accompaniment in 6/8 time, marked *f* (forte). The piano part features a rhythmic pattern of eighth and sixteenth notes. A large "Musical Copy" watermark is visible across the score.

f

Ter-race or loft - y Tower, Cry as they trace the me-teor bright,

Ter-race or loft - y Tower, Cry as they trace the me-teor bright,

Ter-race or loft - y Tower, Cry as they trace the me-teor bright,

Ter-race or loft - y Tower, Cry as they trace the me-teor bright,

Mov - ing a - long through the drear-y night,___

Mov - ing a - long through the drear-y night,___

Mov - ing a - long through the drear - y night,___

Mov-ing a-long through the drear - y night,___

419

"This is the hour when forth he goes, The Dong_____ with a lu-mi-nous

"This is the hour when forth he goes, The Dong_____ with a lu-mi-nous

"This is the hour when forth he goes, The Dong_____ with a lu-mi-nous

"This is the hour when forth he goes, The Dong_____ with a lu-mi-nous

424

Vivo ♩=102

*Atmosphere: assorted half-whispered calls. "Look!" "There he goes" "See him?" "Where is he?" etc."

Nose!

*Atmosphere: Dong-watching exclamations

Nose!

*Atmosphere: Dong-watching exclamations

Nose!

*Atmosphere: Dong-watching exclamations

Nose!

*Atmosphere: Dong-watching exclamations

Vivo ♩=102

mp cresc.

mf cresc.

431

ff

Yon-der o-ver the plain he goes; He goes! He goes, The Dong! the Dong!

ff

Yon-der o-ver the plain he goes; He goes! He goes, The Dong! the Dong!

ff

Yon-der o-ver the plain he goes; He goes! He goes, The Dong! the Dong!

ff

Yon-der o-ver the plain he goes; He goes! He goes, The Dong! the Dong!

438

p subito

the Dong—with a lu-mi - nous,... The Dong! the Dong! the Dong—with a lu-mi - nous,...

p subito

the Dong—with a lu-mi - nous,... The Dong! the Dong! the Dong—with a lu-mi - nous,...

p subito

the Dong—with a lu-mi - nous,... The Dong! the Dong! the Dong—with a lu-mi - nous,...

p subito

the Dong—with a lu-mi - nous,... The Dong! the Dong! the Dong—with a lu-mi - nous,...

p subito

444

mf cresc. Dong!

Dong!_____

mf cresc. Dong!_____

the Dong!_____

cresc.

mf cresc.

450

f cresc. Dong!_____

non rit.

Dong!_____ with a lu-mi-nous nose!"

f cresc. Dong!_____

Dong!_____ with a lu-mi-nous nose!"

_____ with a lu-mi-nous nose!"

Dong with a lu-mi-nous nose!"

non rit.

f *ff*

Ian Assersohn

The Dong With a Luminous Nose

Edward Lear

This is a delightful setting of a great piece of Victorian nonsense poetry, Edward Lear's tragi-comic tale of the eponymous Dong, and his fruitless search for his lost love.

Duration: 15 minutes



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