

\* **1** (Allegro [ $\text{♩} = 126$ ])

Vln.I  
*p sub.*  
*cresc.*  
*f*

Vln.II  
*pizz.*  
*p sub.*  
*cresc.*  
*f*

Vla.  
*p sub.*  
*cresc.*  
*f*

Vcl.  
*pizz.*  
*p sub.*  
*cresc.*  
*f*

Bass  
*pizz.*  
*p sub.*  
*cresc.*  
*f*

(Allegro [ $\text{♩} = 126$ ])  
(beat time with one hand, pointing in the direction of the string players.)

Sop.  
*p*  
I'll

Pno.  
*p*

\* The conductor should mark these four measures as discreetly as possible. The soprano must seem to be conducting the strings.

**2** THE WHITE KNIGHT'S SONG (I)

Vln.I  
*p*

Vln.II  
*p*

Vla.  
*(pizz. sempre)*  
*p*

Vcl.  
*(pizz. sempre)*  
*(slow roll always, alla chitarra)*  
*0*  
*p*

Bass  
*(pizz. sempre)*  
*p*

Sop.  
\* (with great good humour)  
tell thee ev-ry-thing I can; There's lit-tle to re-late... I saw an a-ged a-ged man, A - sit-ting on a gate. — 'Who

Pno.  
*legato sempre*  
*(con pedale)*

\* Specifically because the text is nonsense, the words must always be clearly understood. As the music becomes faster and more excited, a 'lovely' vocal quality, even pitch, must be sacrificed for clear diction. In the Aria, however, with its more conventional, often repeated sentiments, the words can be delivered in the traditional manner.

N.B. In the score, all instruments are notated at actual sounding pitch.