

**FORM 1040**  
 U. S. Treasury Department  
 Internal Revenue Service

**U. S. INDIVIDUAL  
 INCOME TAX  
 RETURN**

FOR CALENDAR YEAR 1954  
 or other taxable year beginning 1954, and ending 1954  
 PLEASE TYPE OR PRINT PLAINLY

Name: \_\_\_\_\_  
 If this is a joint return of husband and wife, use first names of both

Home Address: \_\_\_\_\_  
 City, town, or post office; Postal zone number; State

Your Social Security No. and Occupation: \_\_\_\_\_  
 Wife's (Husband's) S. S. No. and Occupation: \_\_\_\_\_

Do not stamp here (Cashier's Stamp)  
 Serial No. \_\_\_\_\_

**Your exemptions**

1. List your name. If your wife (or husband) had no income or if this is a joint return, list also her (or his) name:

- A. \_\_\_\_\_
- B. \_\_\_\_\_
- C. \_\_\_\_\_
- D. \_\_\_\_\_
- E. \_\_\_\_\_

Check below if at the end of your taxable year you or your wife were—

65 or over  Blind

65 or over  Blind

On lines A and B below—  
 if neither 65 nor blind write the figure 1  
 if either 65 or blind write the figure 2  
 if both 65 and blind write the figure 3

Number of exemptions for you \_\_\_\_\_  
 Number of her (or his) exemptions \_\_\_\_\_

Enter number of children listed \_\_\_\_\_

**Your income**

2. Enter your total wages, salaries, bonuses, commissions, and other compensation received in 1954, before payroll deductions. Persons claiming traveling, transportation, or reimbursed expenses, see instructions.

- A. Employer's Name \_\_\_\_\_
- B. Where Employed (City and State) \_\_\_\_\_

C. Total Wages, Etc.	\$ _____
D. Income Tax Withheld	\$ _____

**How to figure the tax**

3. Less excludable portion received under wage continuation plans for sickness or injury. (See instructions.)

- 4. Balance (item 2 less item 3) \_\_\_\_\_
- 5. If you received dividends, interest, or any other income (or loss), give details on page 2. \_\_\_\_\_
- 6. Adjusted Gross Income (sum of items 4 and 5) \_\_\_\_\_

**Tax due or refund**

7. Enter your tax from the Tax Table, or from line 13, page 3.

- 8. Less: A. Dividends received credit (line 8 of Schedule J) \_\_\_\_\_
- B. Retirement income credit (line 10 of Schedule J) \_\_\_\_\_
- 9. Balance (item 7 less the sum of items 8A and 8B) \_\_\_\_\_
- 10. Enter your self-employment tax from line 36, separate Schedule C. \_\_\_\_\_
- 11. Add amounts shown in your 1954 income tax: A. Tax withheld (in item 2, Column D above). Attach Forms W-2. \_\_\_\_\_
- B. Payments on 1954 Declaration of Estimated Tax. Indicate District Director's office where paid. \_\_\_\_\_

**and other**

12. Credits for amounts paid. Enter such balance here \_\_\_\_\_

- 13. If your tax (item 11) is larger than payments (item 12), the balance must be paid in full with return. Enter the overpayment here \_\_\_\_\_
- 14. If your payments (item 12) are larger than your tax (item 11) Enter the overpayment here \_\_\_\_\_

**Modern Madrigals**

15. If you owe any other Federal tax? \_\_\_\_\_

- 16. If you have any other Federal tax, enter amount of tax \_\_\_\_\_
- 17. If you have any other Federal tax, enter amount of tax \_\_\_\_\_
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- 50. If you have any other Federal tax, enter amount of tax \_\_\_\_\_

**David Randolph**

3. If a Disregard use \_\_\_\_\_

- 4. Enter \_\_\_\_\_
- 5. Enter \_\_\_\_\_
- 6. Add \_\_\_\_\_
- 7. Subt \_\_\_\_\_

**conductor**

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**THE**  
**RANDOLPH**  
**SINGERS**  
**David Randolph**  
**conductor**

I declare under the penalties of perjury that this return (including any accompanying schedules and statements) has been examined by me and to the best of my knowledge and belief is a true, correct, and complete return.

(Signature of taxpayer) \_\_\_\_\_ (Date) \_\_\_\_\_  
 (Signature of taxpayer's wife or husband if this is a joint return) \_\_\_\_\_ (Date) \_\_\_\_\_

Do you owe any other Federal tax?  Yes  No. If "Yes," write her name and address.

Did you pay anyone for assistance in the preparation of your return?  Yes  No. If "Yes," enter his name and address.

To assure split-income benefits, husband and wife must include all their income and, even though only one has income, BOTH MUST SIGN.

# "LAMENT FOR APRIL 15" and OTHER MODERN AMERICAN MADRIGALS

Composed for THE RANDOLPH SINGERS  
DAVID RANDOLPH, Conductor



Photograph: David Newman

## THE RANDOLPH SINGERS

(left to right) William Bridenbecker, Tenor; Anna Louise Kautz, Soprano; Bert Spiero, Bass; Mildred Greenberg, Contralto; Harriet Hill, Soprano; David Randolph, Conductor

It may well be that the appearance of this record marks the first time in history that a performing group has been so honored as to be able to issue a long-playing disc consisting entirely of works written especially for them (not on commission) by numerous composers.

This record contains the first fruits of a plan that had its inception in the mind of David Randolph as long ago as 1944. It was in that year that he organized The Randolph Singers, a group of five musicians devoted to the performance of Madrigals. Throughout the intervening years, during which they brought to the attention of the public — through their numerous concert tours and recordings — literally hundreds of early English, French and Italian Madrigals, it was their hope to create a rebirth of interest in this intimate form of music, but in the idiom of our own day. How well that hope has been realized is indicated by the fact that up to January, 1956, no fewer than twenty-seven modern Madrigals were composed especially for The Randolph Singers, of which thirteen are presented on this disc.

### CLAFFIN: LAMENT FOR APRIL 15 Side 1, Band 1

This humorous work has already achieved world-wide fame. The composition of a rascal New York bank president in a verbal setting of the Income Tax Instructional Book is a reversal of logic. Therefore, it might be claimed that issues in history has the text of a Madrigal been so familiar to so many people? The humor of the work derives, of course, from the long-undervalued juxtaposition of this completely prosaic and far more serious music. Even the parentheses have been set to mock the humor is further heightened by the completely "deadpan" interpretation given by The Randolph Singers.

### MILLS: THE TRUE BEAUTY Side 1, Band 2

Since he has chosen a text by a Seventeenth Century poet, Charles Mills has given to this madrigal a suggestion of an early English flavor. The opening appears, also, in fact, may bring to mind the English folk melody "Greenleaves." The same fitting rhythm is present throughout the entire work, either by implication, or to actually. As the piece reaches its climax, the growing intensity of the harmonies reveals to us that this is music of the Twentieth Century. The madrigal concludes with a gentle receding of the opening response after. This, however, it is harmonized.

### CLAFFIN: THE QUANGLE WANGLE'S HAT

#### Side 1, Band 3

This is a lighthearted setting of nonsense words by Edward Leach. At the climax of the work, when the "Quangle Wangle" says to himself "What a wonderful voice I have!" Avery Claffin has written a truly humorous discolor on the final word, as if to suggest, as gracefully as possible, the quality of the noise.

Then, as the words refer to the "Flute of the Blue Baboon," there is an amusing reference to Massenet's opera, "The Magic Flute," as the last soprano notes the coloratura portion of the "Serenade of the Night" aria.

### STEVEN: LIKE AS THE CULVER ON THE BARED BOUGH

#### Side 1, Band 4

Halley Stevens has given an atmospheric and very expressive setting to a poem by the early English writer, Edmund Spenser. The opening melody returns twice during the course of the work in the words "No joy of ought . . ." and again, as "Dark as my day . . ." With each recurrence, however, the melody is given a slightly more somber setting.

### PINKHAM: "MADRIGAL"

#### Side 1, Band 5

Only four voices are used in this brief work (which, incidentally, takes only forty-four seconds!) One a cappella, but meaningful, touch is the words "No joy of ought . . ." and again, as "Dark as my day . . ." With each recurrence, however, the melody is given a slightly more somber setting.

### KAY: HOW STANDS THE GLASS AROUND?

#### Side 1, Band 6

Major-General James Wolfe is said to have written these words on Sept. 12, 1759, just before the attack on Quebec. Guyton Kay has written in an extremely contrapuntal style, thus imparting to this work some of the complexity of texture often found in the eighteenth century. The idiom, however, will be found to be entirely contemporary.

### LIST: REMEMBER

#### Side 1, Band 7

In this setting of a poem by Christine Bassein, Kurt List uses the opening four-note figure, — (to which he sets the words "Remember me") — as a "hook." These four notes will be found to pervade the entire work. At times, as at the very opening, they are intoned by the soprano voice, as a cantata figure. At other times, the figure is given to different voices. Toward the middle of the work, as the first soprano sings that figure repeatedly, the melody is divided among the four lower voices, with each one singing only one syllable.

### DVORKIN: MAURICE

#### Side 2, Band 1

Judith Dvorkin has subtitled this work "Shaggy Tale." It is a jocosely setting of a pun on a French word.

### PINKHAM: FOLK SONG-LEGY

#### Side 2, Band 2

As in the case of his other madrigal on this disc, Daniel Pinkham uses only four voices in this work. The one, however, employs a philosophical text, whose mood is enhanced by the subtle and spry use of dissonance.

### CANBY: THE INTERMINABLE FAREWELL

#### Side 2, Band 3

For the text of this bit of musical spoofing, Edward Tamm Canby has gathered every cliché used by departing guests and by their hosts. The music is in the form of a canon, over a repeated bass figure. However, with a sense of humor suggestive of Charles Addams, the composer prescribes that as each of the singers enters successively with the same melody, he or she does so in a different key. The resulting polyphony, as an example of real musical wit, it might be mentioned in passing that The Randolph Singers have often used this delightful work as the final encores in their concerts. It has never failed to send their audiences home laughing.

### CLAFFIN: DESIGN FOR THE ATOMIC AGE

#### Side 2, Band 4

Avery Claffin achieves the humor in this work by giving an extremely serious musical setting to what are essentially ludicrous words. It is rather surprising, however, to realize how appropriate the text is to our own day, despite the fact that it was written many years ago by Edward Lear. Again, the performance is completely "deadpan."

When Mr. Claffin composed this madrigal for The Randolph Singers, he had no idea that they were scheduled to give a concert in Oak Ridge, Tennessee. Thus, the piece of the first performance of this work was singularly appropriate.

### KAY: WHAT'S IN A NAME?

#### Side 2, Band 5

Before the battle of Lexington, William Dawes and Paul Revere were both asked to cover the country. Dawes starting first. The text, written in the first person, conveys Dawes' bitterness and the fact that Paul Revere became famous, while he remained unknown.

### HARMAN: A HYMN TO THE VIRGIN

#### Side 2, Band 6

This is essentially a duet for Soprano and Tenor, sung in old English, while the other three voices intone a Latin hymn in the background. The score prescribes that the lower three voices are to "intone without vibrato."

COMPOSERS RECORDINGS, INC.  
170 West 74th Street, New York 23, N. Y.

The full high-fidelity quality of this recording can be realized on both stereo or monaural playback equipment.

**“LAMENT FOR APRIL 15”**

**and OTHER MODERN AMERICAN MADRIGALS**

**Composed for THE RANDOLPH SINGERS  
DAVID RANDOLPH, Conductor**

**CRI-102**

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**CLAFLIN: LAMENT FOR APRIL 15**

This humorous work has already achieved world-wide fame. The composition of a retired New York bank president, it is a verbatim setting of the Income Tax Instructions! (By a reverse kind of logic, therefore, it might be claimed that never in history has the text of a Madrigal been so familiar to so many people.)

The humor of the work derives, of course, from the tongue-in-cheek juxtaposition of this completely prosaic text and the mock-serious music. Even the parentheses have been set to music! The humor is further heightened by the completely “dead-pan” interpretation given by The Randolph Singers.

**MILLS: THE TRUE BEAUTY**

Since he has chosen a text by a Seventeenth Century poet, Charles Mills has given to this madrigal a suggestion of an early English flavor. The opening soprano solo, in fact, may bring to mind the English folk melody “Greensleeves.” The same lilting rhythm is present throughout the entire work, either by implication, or in actuality. As the piece reaches its climax, the growing intensity of the harmonies assures us that this is music of the Twentieth Century. The madrigal ends with a gentle recollection of the opening soprano solo. This time, however, it is harmonized.

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This is a light-hearted setting of nonsense words by Edward Lear. At the climax of the work, when the “Quangle Wangle” says to himself “What a wonderful noise there'll be,” Avery Clafin has written a truly horrendous discord on the final word, as if to suggest, as graphically as possible, the quality of the noise.

Then, as the words refer to the “flute of the Blue Baboon,” there is an amusing reference to Mozart's opera, “The Magic Flute,” as the first soprano quotes the coloratura portion of the “Queen of the Night” aria.

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Halsey Stevens has given an atmospheric and very expressive setting to a poem by the early English writer, Edmund Spenser. The opening melody returns twice during the course of the work: (at the words “No joy of aught . . .” and again, at “Dark is my day . . .”). With each reappearance, however, the melody is given a slightly more somber setting.

### **PINKHAM: “MADRIGAL”**

Only four voices are used in this brief work (which, incidentally, takes only forty-four seconds!) One subtle, but meaningful, touch is the momentary dissonance given to the harmonies as the tenor sings the words; “Always out of tune they were.”

### **KAY: HOW STANDS THE GLASS AROUND?**

Major-General James Wolfe is said to have written these words on Sept. 12, 1759, just before the attack on Quebec. Ulysses Kay has written in an extremely contrapuntal style, thus imparting to this work some of the complexity of texture often found in the early madrigals. The idiom, however, will be found to be entirely contemporary.

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*(Original liner notes from CRI LP jacket)*

**COMPOSERS RECORDINGS, INC.**  
**250 WEST 57th STREET, NEW YORK 19, N. Y.**  
**Circle 6-2496**

CRI-102 Vol. 1

**"LAMENT FOR APRIL 15" AND OTHER MODERN AMERICAN MADRIGALS**

**Composed For THE RANDOLPH SINGERS**

**DAVID RANDOLPH, Conductor**

**LAMENT FOR APRIL 15**

Side 1, Band 1  
 Avery Claffin

Who must file. Every citizen of the United States—  
 Whether an adult or minor, who had six hundred dollars  
 Parenthesis . . . twelve hundred dollars if sixty-five years  
 of age or over. Close parenthesis.  
 Or more gross income in nineteen fifty-five, must file.  
 Most of your tax is withheld from your wages every  
 payday,  
 Or paid on declarations of estimated tax every quarter.  
 Parenthesis. See page fourteen relative to the declaration  
 of estimated tax.  
 However, the law requires you to file an annual return  
 To determine whether you owe more or should get a  
 refund.  
 You are entitled to one exemption for each dependent  
 who meets all the following requirements:  
 One; received less than six hundred dollars,  
 And, two; received more than one-half of his support  
 from you,  
 Parenthesis, or from husband or wife if this is a joint  
 return. Close Parenthesis.  
 And, four, was either a citizen or resident of the United  
 States,  
 The Republic of Panama, Canada, Mexico, or the Canal  
 Zone.  
 And, five Parenthesis, a, close parenthesis,  
 Was related to you in one of the following ways:  
 Mother, Father, Grandmother, Grandfather, Brother, Sister,  
 Grandson and Granddaughter, Step-brother, Step-sister, Step-  
 mother, Step-father, and Mother-in-law.  
 You can deduct your mother-in-law, father-in-law, Brother-  
 in-law,  
 Sister-in-law, Son and Daughter-in-law -  
 But-in the case of children who are residents of the  
 Republic  
 Of the Philippines -  
 And who were born to, or were legally adopted by  
 servicemen in the Philippine Islands  
 Before July five, nineteen-forty-six, consult your  
 Internal Revenue Office.  
 After hearing these instructions, you should be able to  
 prepare  
 Your own return  
 Unless you have complicated problems.

**THE TRUE BEAUTY**

Side 1, Band 2  
 Charles Mills

Thomas Carew (b. 1589)  
 He that loves a rosy cheek  
 Or a coral lip admires,  
 Or from star-like eyes doth seek  
 Fuel to maintain his fires.  
 As old Time makes these decay  
 So his flames must waste away.  
 But a smooth and steadfast mind  
 Gentle thoughts and calm desires  
 Hearts with equal love combined  
 Kindle never dying fires.  
 Where these are not, I despise  
 Lovely cheeks or lips or eyes.

**THE QUANGLE WANGLE'S HAT**

Side 1, Band 3

Edward Lear  
 Avery Claffin  
 On the top of the Crumpetty Tree, The Quangle Wangle sat  
 But his face you could not see on account of his Beaver  
 Hat.  
 For his hat was a hundred and two feet wide,  
 With ribbons and bibbons on every side, and bells and  
 buttons, and loops and lace,  
 So that nobody ever could see the face of the Quangle  
 Wangle Quee . . .  
 But there came to the Crumpetty Tree  
 Mr. & Mrs. Canary.  
 And they said, "Did ever you see any spot so charmingly  
 airy.  
 May we build a nest on your lovely hat, Mister Quangle  
 Wangle,  
 Grant us that, O please, let us come and build a nest,  
 of whatever  
 Materials suits you best, Mister Quangle Wangle Quee."  
 And besides to the Crumpetty Tree came the Stork, the  
 Duck,  
 And the Owl, The Snail and the Bumble Bee, the Frog  
 and the Fimble Fowl.  
 And the Golden Grouse came there, and the Pobble who  
 has no toes,  
 And the small Olympian Bear, and the Dong with the  
 luminous nose.  
 And the Blue Baboon who played the flute and the  
 Orient Calf  
 From the Land of Tute, and the Attery Squash and the  
 Bisky Bat,  
 All came and built on the lovely hat of the Quangle  
 Wangle Quee.  
 And the Quangle Wangle said to himself on the Crumpetty  
 Tree  
 "When all these creatures move, what a wonderful noise  
 there'll be."  
 And at night by the light of the mulberry moon  
 They danced to the flute of the Blue Baboon.  
 On the broad green leaves of the Crumpetty Tree.  
 And all were as happy as happy could be  
 With the Quangle Wangle Quee.

**SONNET: LIKE AS THE CULVER ON THE BARÉ BOUGH**

Side 1, Band 4  
 Halsey Stevens

Edmund Spenser (1552-1599)  
 Like as the culver on the baréd bough Sits mourning,  
 Mourning for the absence of her mate,  
 And in her moan sends many a wishful vow  
 For his return, that seems to linger late;  
 So I alone, now left disconsolate,  
 Mourn to myself the absence of my love,  
 And wand'ring here and there all desolate,  
 Seek with my plaints to match that mournful dove.  
 No joy of aught that under heav'n doth have  
 Can comfort me, but her own joyous sight,  
 Whose sweet aspect both God and man can move,  
 In her unspotted pleasance to delight:  
 Dark is my day whiles her fair light I miss,  
 And dead my life, that wants such lively bliss.

**MADRIGAL (For Four Voices)**

Side 1, Band 5  
 Daniel Pinkham

Robert Hillier  
 Piping Anne and Husky Paul  
 Once they swelled our madrigal,  
 She watched him and he watched her,  
 Always out of tune they were.  
 Yet from two discords may be  
 Love's most tuneful harmony;  
 Such a music they have wrought,  
 As to set our skill at naught.  
 Let the nightingale in vain  
 Liff his amorous refrain,  
 Let the dying reedy swan,  
 Cease her prothalamion.  
 They are sunk in such a bliss  
 Deep as old Atlantic is.  
 End our song and come away  
 Music hath no more to say.

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**HOW STANDS THE GLASS AROUND!**

Side 1, Band 6

Major-General James Wolfe is said to have written these  
 words on Sept. 12, 1759, just before the attack on  
 Quebec.  
 James Wolfe  
 Ullyses Kay  
 How stands the glass around?  
 For shame ye take no care, my boys;  
 Let mirth and wine abound,  
 the trumpets sound,  
 The colors they are flying, boys, to kill or wound.  
 May we still be found content with our hard fate, my boys,  
 Content on the cold, cold ground.  
 Why, soldiers, why, should we be melancholy, boys?  
 Why, soldiers, why? Whose business 'tis to die!  
 What, sighing? Fiel fie, fie, fie, fie, fie!  
 Don't fear, drink on, be jolly, boys!  
 'Tis he, or you or I! Don't fear!  
 Cold, hot, wet, or dry,  
 we're always bound to follow, boys,  
 and scorn to fly!  
 'Tis but in vain, I mean not to upbraid you, boys,  
 'Tis but in vain, for soldiers to complain:  
 Should the next campaign send us to Him who made us,  
 boys,  
 We're free from pain!  
 But if we remain, a bottle and a kind landlady cure all  
 again.

**REMEMBER**

Side 1, Band 7  
 Kurt List

Christina Rossetti  
 Remember me when I am gone away,  
 Gone far away into the silent land,  
 When you can no more hold me by the hand,  
 Nor I half turn to go, yet turning stay.  
 Remember me when no more, day by day,  
 You tell me of our future that you planned:  
 Only remember me; you understand,  
 It will be late to counsel then and pray.  
 Yet if you should forget me for a while  
 And afterwards remember me,  
 Do not grieve, for if darkness and corruption leave a  
 vestige of the thoughts that I once had,  
 Better by far you should forget and smile,  
 Than that you should remember and be sad.

**MAURICE**

Side 2, Band 1

Judith Dvorkin

Once upon a time there lived a little French boy.  
His name was Maurice, Maurice Formidable.  
Now as any school boy knows, Formidable is a French  
word meaning marvellous, extraordinary  
Practically the seventh wonder of the world.  
And because his name had this meaning  
Poor little Maurice,  
He was always being made the butt of a joke.  
For example: When he was called upon in school to recite  
This is what would happen  
"Maurice," the teacher would say,  
"Maurice, if you had three apples and six friends"  
("Yes m'am")  
"How would you divide the apples evenly?"  
Maurice thought the problem over and then replied,  
"I would divide three by six and give each friend  
half an apple."  
"Good!" said the teacher. "Good?" the pupils asked,  
"C'est (C'est is French for "it is"),  
"C'est formidable!"  
And they laughed and laughed and laughed.  
Well, that's how it went — through grammar school and  
high school and college and even when he entered  
the business world.  
Never was he able to forget that a pun could be made  
upon his name.  
When he reached the age of thirty  
Our Maurice met the love of his life. He courted  
her,  
He won her heart, and soon they were man and wife.  
Oh the years went by quite quickly  
And their love, it remained quite intense.  
But there was one flaw in their happiness:  
And that was due to the simple fact that no matter how  
much he tried to alter the situation,  
He was completely unsuccessful at it and everyone  
continued to have jokes at his expense.  
When next we see Maurice he's just turned seventy-one,  
And is about to leave this world.  
His loving wife is standing by,  
Listening carefully to his final wishes.  
And he has one important last request.  
"People have always made fun of my name  
And it would pain me to think  
That after I am gone  
They would continue to do it.  
So when you have my tombstone made, let it say simply  
'He lived and died  
A good man  
And was faithful to his wife.' "  
But the best intentions go awry, and so it was with  
Maurice's.  
For when the townspeople passed the graveyard  
And read the inscription on his tomb,  
Their comment was always the same.  
"In memory of my husband, Maurice, Born 1814, Died  
1885,  
A man good and true, Faithful to his wife for forty-one  
years".  
Faithful to his wife for forty-one years?  
"AH, C'EST FORMIDABLE!"

**FOLK SONG: ELEGY (For Four Voices)**

Side 2, Band 2

Daniel Pinkham

Robert Hillyer  
Now time has gathered to itself the lily and the rose,  
To fade upon a dusty shelf, Where no man knows.  
Now all things lovely fail and wane,  
The tender petals close  
And in the dawn shall bloom again,  
No lily, no rose.  
Now from the garden of thy face  
The lily and the rose are gathered  
To a dusty place  
Where no man knows.

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**THE INTERMINABLE FAREWELL**

Side 2, Band 3

A canon, in which each voice enters in a different key,  
making for some rather humorous polytonality.  
Edward Taffall Canby  
So long, so long, Good-by, Good night.  
We're glad you came, it's been loads of fun, so nice  
of you,  
Do come again. It's early still, the evening's young.  
Do stay awhile, don't go quite yet.  
We'll have to go, it's been just divine, we love your  
place,  
How do you do it? So nice of you to think of us,  
We must get home, Let's meet again.  
Don't go.

**DESIGN FOR THE ATOMIC AGE**

Side 2, Band 4

Avery Claffin

Edward Lear  
When the two old Parrots, and the two old Storks,  
And the two old Geese, and the two old Owls,  
And the two old Guinea Pigs, and the two old Cats,  
And the two old Fishes became aware  
By reading in the Newspapers, of the calamitous extinction  
of the whole  
Of their families, they refused all further sustenance  
And sending out to various shops, they purchased great  
Quantities of Cayenne Pepper and Brandy, and Vinegar,  
Pepper and blue sealing wax.  
Besides Seven immense glass Bottles with air-tight  
stoppers.  
And having done this, they ate a light supper  
Of brown bread and Jerusalem Artichokes,  
And took an affecting leave of the whole of their  
acquaintance which was  
Very numerous and select, very distinguished and  
responsible,  
And ridiculous.  
And after this they filled the bottles with the ingredients  
For pickling.  
And each couple jumped into a separate bottle,  
By which effort, of course, they became thoroughly  
pickled in a few minutes.  
Having previously made their wills, by the assistance of  
the  
Most eminent Lawyers, in which they left orders that  
The Seven Bottles should be carefully sealed up with the  
Blue sealing wax  
And that they themselves in the Bottles should be  
presented to the museum  
For the perpetual benefit of the pusillanimous public.

**"WHAT'S IN A NAME!"**

Side 2, Band 5

Before the battle of Lexington, William Dawes and Paul  
Revere were both dispatched to rouse the county, Dawes  
starting first.  
Helen F. More Ulysses Kay  
I am a wand'ring, bitter shade;  
Never of me was hero made.  
Poets have never sung my praise,  
Nobody crown'd my brow with bays;  
And if you ask me the fatal cause,  
I answer only, "My names was Dawes."  
'Tis all very well for the children to hear  
of the midnight ride of Paul Revere,  
But why should my name be quite forgot,  
Who rode as boldly and well, God wot?  
Why, should I ask? The reason is clear,  
My name was Dawes and his Revere.  
When the lights in the Old North Church flashed out,  
Paul Revere was waiting about,  
But I was already on my way.  
The shadows of night fell cold and gray  
As I rode with never a break or pause.  
But what was the use, when my name was Dawes?  
History rings with his silv'ry name;  
Closed to me are the portals of fame.  
Had he been Dawes and I Revere,  
No one had heard of him I fear.  
No one has heard of me because,  
He was Revere and I was Dawes.

**A HYMN TO THE VIRGIN**

Side 2, Band 6

A duet for Soprano and Tenor, with the other three voices  
intoning a Latin hymn in the background.  
14th Century Carter Harman  
Of one that is so fair and bright  
Velut Maris Stella  
Brighter than the day is light.  
Parens et Puella  
I cry to Thee, Thou see to me.  
Levedy, Pray to Thy son for me.  
Tampia.  
That I might come to Thee  
Maria.  
All this world was forelore  
Eva Peccatrice.  
Tyl our Lord was Ybore  
De Te Genetrice  
With Ave it went away  
Thuster night and comz the day  
Salutis.  
The well springeth out of Thee.  
Virtutis  
Levedy, Flowr of alle thing  
Rosa Sine Spina  
Thou bear Jesu, Hevene King, Grafia Divinia  
Of Alle Thou berst the Prize, Levedy, Queen of Paradys  
Electa  
Mayde, Milde, Moder Es.  
Effecta.