

PROGRAM NOTES AND TRANSLATIONS

In the program, you will notice a series of letters and numbers beside the title of each song set. These are known as hex codes. A hex code is used in web design as a way to represent specific RGB color values. Each hex code seen on the program corresponds with a shade of green, which I feel represents the overall mood of that song set.

Scan the QR code below to see the four shades of green featured in the program!



Alan Menken is a prolific American composer. He graduated college with a degree in Musicology from New York University. Alan Menken and Howard Ashman became a collaborative duo for the 1979 musical *God Bless You, Mr. Rosewater*. They continued to collaborate for *Little Shop of Horrors* (1982) and the duo grew in popularity. Menken has since worked on numerous animated and live-action Disney movie musicals, as well as musical theatre productions. Some of his works include Disney’s *The Little Mermaid*, *The Hunchback of Notre Dame*, *Hercules*, and *Newsies*. Alan Menken has been awarded with all four major North American entertainment awards, EGOT.¹

Howard Ashman was a playwright, director, producer, and lyricist. He graduated from Goddard College and received his Master of Fine Arts from Indiana University. After collaborating with Alan Menken on *Little Shop of Horrors*, the duo began to work on Disney movie musicals. Ashman was a producer and lyricist for *The Little Mermaid* and *Beauty and the Beast*, as well as a lyricist for *Aladdin*. Some of Ashman's awards include Oscars, Grammys, and Golden Globes. Howard Ashman’s career was cut short when he died in 1991.²

Alan Menken and Howard Ashman start this piece simply. The text states the situation that the character (Audrey) is in, while the accompaniment is mostly chordal. The melodic line repeats itself with different lyrics as the song continues, growing slightly in certainty each time. The musical texture grows along with it. Menken’s composition supports Ashman’s text by letting the text lead the accompaniment. This emphasizes the text doubly, as it allows the sincere lyrics to be in the forefront and it gives Audrey’s character the freedom she has needed to acknowledge her dreams.

¹ “Alan Menken,” Encyclopædia Britannica, Encyclopædia Britannica, inc., January 27, 2023, <https://www.britannica.com/biography/Alan-Menken>.

² “The Life and Work of Howard Ashman,” Howard Ashman, Accessed March 2023, <https://www.howardashman.com/bio>.

Somewhere That's Green

*I know Seymour's the greatest
But I'm dating a semi-sadist
So I got a black eye
And my arm's in a cast*

*Still, that Seymour's a cutie
Well, if not, he's got inner beauty
And I dream of a place
Where we could be together at last*

*A matchbox of our own
A fence of real chain link
A grill out on the patio
Disposal in the sink
A washer and a dryer
And an ironing machine
In the tract house that we share
Somewhere that's green*

*He rakes and trims the grass
He loves to mow and weed
I cook like Betty Crocker
And I look like Donna Reed
There's plastic on the furniture
To keep it neat and clean
In the Pine-Sol-scented air
Somewhere that's green*

*Between our frozen dinner
And our bedtime: 9:15
We snuggle watching Lucy
On our big, enormous, 12-inch screen*

*I'm his December bride
He's father, he knows best
Our kids watch Howdy Doody
As the sun sets in the west
A picture out of Better Homes and Gardens magazine
Far from Skid Row
I dream we'll go
Somewhere that's green*

“Freschi luoghi, prati aulenti”

Stefano Donaudy
(1879-1925)
Alberto Donaudy
(1880-1941)

Stefano Donaudy was born in Palermo, Italy. Donaudy made a living as a singing teacher, coach, and accompanist, while striving to become an established composer. He primarily composed art songs and operas, and is most known for composing *Thirty-six Arie di Stile Antico*. Many of the texts in his works were written by his sibling, Alberto Donaudy. After a disastrous premier of his final opera, *La Fiamminga*, Stefano Donaudy stopped composing. He died three years later.³

After his brother’s death, Alberto Donaudy was known as a poet and librettist in his own right.⁴

Stefano Donaudy composed repeated sections of melodic content to emphasize the meaning of the text in “Freschi luoghi, prati aulenti.” The piece begins with the accompaniment stating the melody. Then, the vocal line repeats it and ornaments it. The text is supported throughout the piece by the consistent return of this melody. It suggests that, no matter what leaves, a good season will return.

³ “Stefano Donaudy - Classical Music Composers,” Philadelphia Chamber Music Society, Philadelphia Chamber Music Society, May 12, 2015, <https://www.pcmsconcerts.org/composer/stefano-donaudy/>.

⁴ Claire Marquardt, “The Undeserved Obscurity of Stefano Donaudy,” For the Love of Music, May 20, 2021, <https://forthe loveofmusic210.wordpress.com/2021/05/20/the-undeserved-obscurity-of-stefano-donaudy/>.

Freschi luoghi, prati aulenti

*Freschi luoghi, prati aulenti,
rimanete sempre in fior;
che l'estate non vi sementi,
che l'autunno non vi travolga,
che la morta stagion non tolga
tanto magico splendor.
Voglio un dì vagar con lei
fra sì verde soavità,
quando alfin gli affanni miei
lei d'intender mostrerà
lei d'intender mostrerà.*

*Freschi luoghi, prati aulenti,
rimanete sempre in fior;
che nessuna stagion vi tolga
tanto magico splendor.
E voi pur, ruscelli chiari,
che di già correte al mar,
di vostr'acque non siate avari
nelle tarde stagion dell'anno,
non unite anche voi l'inganno
d'un sì breve prosperar.
Vo' specchiarmi un dì con lei
nelle vostre chiarezze,
quando alfin gli affanni miei
lei d'intender mostrerà
lei d'intender mostrerà
E voi pur, ruscelli chiari,
che di già correte al mar,
non unite anche voi l'inganno
d'un sì breve prosperar.*

Cool places, fragrant meadows

*Cool places, fragrant meadows,
Remain always in flower;
Let not summer sow seed in you,
Let not autumn carry you away,
Let not the dead season take away
So much magical splendor.
I want one day to ramble with her
Amidst softness so green,
When at last my pangs
She will show herself to understand.
She will show herself to understand*

*Cool places, fragrant meadows,
Remain always in flower.
Let not any season take away
So much magical splendor.
And you then, clear streamlets,
Which already are running to the sea,
Don't be miserly with your waters
In the late season of the year,
Don't you join also the deception
Of a prosperity so brief.
I want one day to be reflected with her
In your clarity,
When at last my pangs
She will show herself to understand.
She will show herself to understand.
And you then, clear streamlets,
Which already are running to the sea,
Don't you join also the deception
Of a prosperity so brief.⁵*

⁵ Gretchen Armacost, "Freschi luoghi, prati aulenti | Cool places, fragrant meadows," LiederNet, September 2003, https://www.lieder.net/lieder/get_text.html?TextId=4915.

Nadia Boulanger was a French conductor, organist, and teacher. She formally studied voice with Ernest Boulanger (her father), composition with Gabriel Fauré, and organ with Charles-Marie Widor at the Paris Conservatory. Nadia Boulanger won second place for her cantata *La Sirène* in the 1908 Prix de Rome competition, but stopped composing altogether after her sister, Lili Boulanger, died in 1918. She went on to teach at the American Conservatory, Peabody Conservatory, and Paris Conservatory. Some of her students were Aaron Copland, Virgil Thompson, Lennox Berkeley, and Marc Blitzstein. Boulanger was also the first female to conduct many of the major orchestras in the United States, including the New York Philharmonic, Boston, and Philadelphia Orchestras. Boulanger died in France.⁶

Nadia Boulanger begins “Chanson” with eighth notes in the right hand of the accompaniment. These are mostly consistent through the piece. The accompaniment is supportive of the melody harmonically and rhythmically. Boulanger expresses the playful text that she chose to set through simple melody and legato phrases, contrasted with small sections of spritely staccato.

Chanson

*Lilacs are folly
Hide and Seek
And the roses are pretty,
Hide yourself.*

*Draw the curtains, draw the curtains!
And under the green leaves
Hide yourself!*

*Lilac and roses
beautiful,
the most beautiful, it's you!*

*Fine lords and ladies,
love, love, In your lace finery
Do you like it.*

*Draw the curtains, draw the curtains!
Who will want my soul?*

*Do you like it!
Love and kisses, oh beautiful
the most beautiful is you!*

Song

*Les lilas sont en folie,
Cache cache
Et les roses song jolies,
Cachez-vous.*

*Tirez les rideaux, tirez les rideaux !
Et sous les vertes feuilles
Cachez-vous !*

*Lilas et rosiers
la belle,
la plus belle, c'est toi !*

*Beaux seigneurs et dames belles,
aime, aime, dans vos atours de dentelles,
Aimez-vous.*

*Tirez les rideaux !
Qui voudra de mon âme?*

*Aimez-vous !
Amours et baisers, la belle
la plus belle c'est toi !⁷*

⁶ “Nadia Boulanger,” Encyclopædia Britannica, Encyclopædia Britannica, inc., October 18, 2022, <https://www.britannica.com/biography/Nadia-Boulanger>.

⁷ Stephen Jackson, “Chanson | Lilacs are folly,” LiederNet, April 2015, https://www.lieder.net/lieder/get_text.html?TextId=109640.

Christopher Cerrone is an American composer based in New York. He studied composition at the Manhattan School of Music and continued his education at Yale. Cerrone has composed music for operas, choirs, orchestras, large ensembles, and chamber ensembles. His first opera, *Invisible Cities*, was a finalist for the 2014 Pulitzer Prize. Christopher Cerrone joined the composition faculty at Mannes School of Music in 2021.⁸

Tao Lin was born in Virginia to Taiwanese immigrants in 1983. He received a Bachelor of Arts in Journalism from New York University. Since graduating, Lin has published a memoir, multiple novels, and two poetry collections. His works have been described as both “boring and harrowing” and “wildly creative.” Tao Lin has also taught a graduate course in writing at Sarah Lawrence College in New York.^{9 10}

Christopher Cerrone is strikingly intentional in his setting of Tao Lin’s text. He begins with a long prelude, full of complex rhythms and shifts in meter, to set a specific scene for the listener. Cerrone’s use of complex rhythms and metrical shifts continue through the piece and provide contrast to the monotony of the vocal line in recitative style. When the melody moves, it is often done to support the text through text painting. Christopher Cerrone ends the piece with an extensive postlude. This somewhat resembles the prelude, but now the accompaniment is higher and more intricate. The accompaniment seems to have become its own character in the story.

That Night With the Green Sky

*It was snowing and you were kind of beautiful
We were in the city and every time I looked up
Someone was leaning out a window, staring at me*

*I could tell you liked me a lot or maybe even loved me
But you kept walking at this strange speed
You kept going in angles and it was confusing me*

*I think maybe you were thinking that you’d make me
disappear
By walking at strange speeds and in a strange, curvy way
But how would that cause me to vanish from the planet
Earth?*

*And that hurts
Why did you want me gone?
That hurts
Why did you want me gone?
That hurts
Why did you want me gone?
That hurts
Why?
Why?
Why?
Why?
I don’t know
Some things can’t be explained, I guess
The sky, for example, was green that night*

⁸ . “Christopher Cerrone,” Outburst Inburst Musics, Accessed March 2023, <https://christophercerrone.com/biography/>.

⁹ “About,” Tao Lin’s Website, Accessed March 2023, <https://www.taolin.us/about>.

¹⁰ Annalisa Quinn, “‘Taipei’ Is Lifelike - but That’s Not Necessarily a Compliment,” NPR, NPR, June 11, 2013, <https://www.npr.org/2013/06/11/188897352/taipei-is-lifelike-but-thats-not-necessarily-a-compliment>.

“Se tra l’erba” begins with contrasting articulation: staccato phrases give way to legato phrases. The texture of the accompaniment is somewhat thin, especially in the bass clef. Donaudy composed an interlude where the accompaniment modulates the piece. The key sounds dismal and anxious when compared to the original. This is Donaudy text painting through a clever selection of modulation and articulation.

Se tra l'erba

*Se tra l'erba un rio novello
balza e corre verso il mare,
Se rinverda il praticello,
primavera è per tornare...
Col tuoi riccioli vaganti
scherza il mite zefiretto,
mentre vai pei verzicanti prati
stretta sui mio petto;
Bella, bella m'è la vita allor!*

*Ma se tutto discolora
e s'oscura l'orizzonte,
piove a valle, tuona a monte;
triste il verno torna ancora...
Io sto solo, e van fugaci
colle nebbie decembrine tutti i canti,
tutti i baci delle labbra tue divine;
triste, triste m'è la vita allor!*

If in the grass

*If in the grass a new rivulet
Starts up and runs toward the sea,
If the meadow becomes green again,
Spring is about to return...
With your errant locks
The gentle breeze plays,
While you go through the greening
Fields held tight on my breast;
Then life is beautiful, beautiful to me!*

*But if everything grows pale
And the horizon becomes dark,
It rains in the valley, it thunders on the mountain;
The winter, sad, comes again...
I remain alone, and, fleeting, depart
With the December mists
All the songs, all the kisses from your divine lips;
Then life is sad, sad to me!¹¹*

¹¹ Gretchen Armacost, “Se tra l'erba | If in the grass,” LiederNet, September 2003, https://www.lieder.net/lieder/get_text.html?TextId=4949.

Lord Berners was born in England. He studied at Eton College and later traveled around Europe to prepare for diplomatic service. Lord Berners was an accomplished composer, writer, and artist. His skill in composing song, piano music, short orchestral pieces, ballets, and movie scores was recognized by Igor Stravinsky and Alfredo Casella. Lord Berners was an eccentric man who showcased “finesse coupled with a sharp and sometimes devastating sense of parody” in his works.¹²

Lord Berners was known for having an eccentric nature, and this can clearly be seen in his compositions. The meter and rhythms in “The Green-Eyed Monster” are inconsistent. The melody is chromatic, and it receives almost no harmonic support from the accompaniment. All of these seemingly chaotic qualities were intentionally composed by Lord Berners to reflect the mood of the text, using music to showcase a thinly veiled portrait of humanity, along with all of its anxiety and jealousy.

The Green-Eyed Monster

*James gave Elizabeth a Dodo,
He only offered one to me —
A lovely lemon-coloured Dodo,
With the greenest eyes that you could wish to see.*

*Now it isn't that I'm doubting if James loves me,
I know that he would ask me out to tea,
But he did give Elizabeth a Dodo
While he only offered one to me.*

¹² Gerald Hugh Tyrwhitt-Wilson Berners, and Peter Dickinson, 1982, *The Collected Vocal Music*, London: Chester Music.

“Und Gott sprach... Nun beut die flur” (*Die Schöpfung*)

Franz Joseph Haydn
(1732-1809)
Baron Gottfried van Swieten
(1733-1803)

Franz Joseph Haydn was an Austrian composer who became a highly influential figure of the Classical era. He showed musical skill from a young age and left home to train his musicianship at the age of five. Throughout his life, Haydn developed friendships with musicians such as Nicola Porpora and W.A. Mozart. He continued to gain notoriety by working for Austrian aristocrats. Each position provided a larger opportunity for him to learn and showcase his compositions. Haydn was a prolific composer of operas, string quartets, symphonies, divertimenti, concertos, sonatas, and oratorios. He was known for a compositional style involving the use of small motifs, clever modulations, and refreshing humor. *Die Schöpfung* is among Haydn’s most popular works.¹³

Baron Gottfried van Swieten was a patron of the arts. Throughout his life, he was a diplomat, government official, and librarian with a strong enthusiasm for music. Baron Gottfried van Swieten composed comic operas and symphonies, but his works were seen as insignificant. Van Swieten gained notoriety in the realm of music through his patronage of other composers. Some of these were Franz Joseph Haydn, W.A. Mozart, Ludwig van Beethoven, and J.S. Bach. Despite Baron Gottfried van Swieten’s relationship with the composers being one of patronage, he developed a working relationship with Haydn, serving as a “librettist and artistic advisor.”¹⁴

Many compositions by Franz Joseph Haydn are known to develop large musical structures from small motifs. This is clearly shown in “Und Gott sprach... Nun beut die flur.” The accompaniment introduces a motif, which the voice immediately repeats. This is a pattern that occurs throughout the piece. Each time a motif is used, it expands upon itself. Haydn does this harmonically, through musical texture, and through the length of a word. Haydn employs melismatic phrases to develop, expand, and ornament motives throughout the da capo aria.

¹³ Geiringer, Karl, Raymond L. Knapp, and H.C. Robbins Landon, “Joseph Haydn,” *Encyclopædia Britannica*, Encyclopædia Britannica, inc., February 18, 2023, <https://www.britannica.com/biography/Joseph-Haydn>.

¹⁴ “Gottfried Van Swieten (1733-1803),” Mahler Foundation, Mahler Foundation, September 30, 2020, <https://mahlerfoundation.org/mahler/contemporaries/gottfried-van-swieten/>.

Recitativ

Und Gott sprach: Es bringe die Erde Gras
hervor; Kräuter: die Samen geben, und Obstbäume,
die Früchte bringen ihrer Art
gemäß, die ihren Samen in sich selbst haben
auf der Erde; und es ward so.

Arie

Nun beut die Flur das frische Grün
Dem Auge zur Ergötzung dar.
Den anmutsvollen Blick
Erhöht der Blumen sanfter Schmuck.
Erhöht der Blumen sanfter Schmuck.
Hier duften Kräuter Balsam aus;
Hier sproßt den Wunden Heil,
Hier sproßt den Wunden Heil,
Hier sproßt den Wunden Heil,
den Wunden Heil,
Hier sproßt den Wunden Heil.
Die Zweige krümmt der goldnen Früchte Last;
Hier wölbt der Hain zum kühlen Schirme sich,
Den steilen Berg bekrönt ein dichter Wald,
Bekrönt ein dichter Wald.
Nun beut die Flur das frische Grün
Dem Auge zur Ergötzung dar.
Den anmutsvollen Blick
Erhöht der Blumen sanfter Schmuck,
Erhöht der Blumen sanfter Schmuck.
Hier duften Kräuter Balsam aus;
Hier sproßt den Wunden Heil,
Hier sproßt den Wunden Heil
Hier duften Kräuter Balsam aus,
Hier sproßt den Wunden Heil,
den Wunden Heil,
den Wunden Heil,
Hier sproßt den Wunden Heil.

Recitative

And God said: Let the earth bring forth grass,
the herb-yielding seed, and the fruit tree
yielding fruit after his kind,
whose seed is in itself
upon the earth; and it was so.

Aria

With verdure clad the fields appear
delightful to the ravish'd sense;
by flowers sweet and gay
enhanced is the charming sight.
enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
here shoots the healing plant,
here shoots the healing plant,
here shoots the healing plant,
the healing plant,
here shoots the healing plant.
By loads of fruit th' expanded boughs are press'd;
to shady vaults are bent the tufty groves;
the mountain's brow is crown'd with closed wood.
crown'd with closed wood.
With verdure clad the fields appear
delightful to the ravish'd sense;
by flowers sweet and gay
enhanced is the charming sight.
enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
here shoots the healing plant,
here shoots the healing plant,
Here vent their fumes the fragrant herbs,
here shoots the healing plant,
the healing plant,
the healing plant,
the healing plant,
here shoots the healing plant.¹⁵

¹⁵ "Die Schöpfung (The Creation) Joseph Haydn," eClassical, Boston Baroque, Accessed July 30, 2022, <https://www.eclassical.com/>.

Gabriel Fauré was born in France. His musical talents were discovered and encouraged from an early age. Fauré studied piano with Camille Saint-Saëns. As he began to compose, Fauré reshaped the music scene of France and made a name for himself by composing music full of dramatic emotion and texture. He often included sudden modulations in his works, which he made to appear seamless. Fauré composed more than 100 songs, including “La lune blanche luit dans les bois” from *La Bonne Chanson* and “Clair de lune.” Fauré became a professor of composition at the Paris Conservatory in 1896. Some of his students were Maurice Ravel, Georges Enesco, and Nadia Boulanger. Fauré died in 1924.¹⁶

Paul Verlaine was born in 1844 in Metz, France. He was a large influence on both the Symbolist and Decadent movements. Despite being a highly reputed and prolific poet, during his life, Verlaine was primarily known for his tumultuous personal relationships. As he was dying, Verlaine was elected by the French literary world to be the “Prince of Poets.” He died in 1896.¹⁷

Gabriel Fauré begins “Green” with a hypnotizing piano accompaniment. The melodic line is fairly smooth, with stepwise motion and simple leaps. The accompaniment provides harmonic support to the melody. Fauré’s composition of a supported, flowing melodic line serves to emphasize the text. When it is finally revealed that the person the speaker is communicating with is asleep, the sincerity of the lullaby-like piece is realized.

Green

*Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.*

*J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.*

*Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.*

Green

*Here are flowers, branches, fruit, and fronds,
And here too is my heart that beats just for you.
Do not tear it with your two white hands
And may the humble gift please your lovely eyes.*

*I come all covered still with the dew
Frozen to my brow by the morning breeze.
Let my fatigue, finding rest at your feet,
Dream of dear moments that will soothe it.*

*On your young breast let me cradle my head
Still ringing with your recent kisses;
After love's sweet tumult grant it peace,
And let me sleep a while, since you rest.¹⁸*

¹⁶ “Gabriel Fauré,” Encyclopedia Britannica, Accessed April 29, 2022, <https://www.britannica.com/biography/Gabriel-Faure>.

¹⁷ “Paul Verlaine,” Poetry Foundation, Poetry Foundation, Accessed March 10, 2023, <https://www.poetryfoundation.org/poets/paul-verlaine>.

¹⁸ Richard Stokes, “Green: Song Texts, Lyrics & Translations,” Oxford Lieder, Accessed July 30, 2022, <https://www.oxfordlieder.co.uk/song/110>.

Stefano Donaudy employs many articulatory shifts to emphasize the feel of a dance in “Or che le rèdole.” Through his use of staccato, Donaudy represents lively movements. Contrastingly, through his use of legato, Donaudy represents fluid movements. This piece is in a waltz meter and the accompaniment firmly supports the melody. Stefano Donaudy combines all of these things into his composition to reinforce the text.

Or che le rèdole

*Or che le rèdole verdi ritonando,
che veston fiori i cespi ancor;
d'intrecciar danze tempo è tornato;
vieni sul prato, fiore tra i fior.
Giga o furlana vieni a danzare,
di tarlatana tutta vestita.
Stringerti per la vita parlandoti d'amore:
altro dolzore non so sperar.*

*Nel lieve fremito d'un giro
destasi tale un diletto, un tale ardor;
ch'ogni altro affanno è presto obliato;
vieni sul prato, fiore tra i fior.
Giga o furlana vieni a danzare,
di tarlatana tutta vestita.
Stringerti per la vita parlandoti d'amore:
altro dolzore non so, non so sperar.*

Now that the green paths are returning

*Now that the green paths are returning,
That the bushes again put on their flowers,
The time has come again to join in dances;
Come to the meadow, flower among the flowers.
Come to dance a gigue or forlana,
All dressed in tarlatan.
To hold you close around the waist speaking to you of love:
I don't know how to hope for any other sweetness.*

*In the light thrill of a turn stirs
Such a delight, such an ardor;
That every other anxiety is quickly forgotten;
Come to the meadow, flower among the flowers.¹⁹
Come to dance a gigue or forlana,
All dressed in tarlatan.
To hold you close around the waist speaking to you of love:
I don't know how to hope, I don't know how to hope for any
other sweetness.*

¹⁹ Gretchen Armacost, “Or che le rèdole | Now that the green paths are returning,” *LiederNet*, September 2003, https://www.lieder.net/lieder/get_text.html?TextId=4927.

Herbert Kingsley studied at the Eastman School of Music and became a vaudeville performer.²⁰ Kingsley was an American composer, lyricist, vocalist, and pianist. He worked with artists such as Portia Morrow, Felicia Sorel, and Langston Hughes.²¹ ²² Herbert Kingsley composed music for “The Eternal Prodigal,” performed by the WPA Federal Dance Theatre in 1936.²³ Kingsley was also credited as composing the music for Catherine Littlefield’s ballet, *Terminal*, in Paris in 1937, and the incidental music for *The Pirate*, which opened on Broadway in 1942.²⁴ ²⁵

Herbert Kingsley opens “The Green Dog” with a bouncy, upbeat piano accompaniment that is reminiscent of his vaudeville background. The accompaniment is mostly chordal and supports the melodic line. Kingsley constructed a predictable harmonic structure, but changes the harmony when the text begins to reveal its joke. The melody becomes more dramatic and elongated as the piece comes to a close, as if Kingsley wanted this text to be especially emphasized.

The Green Dog

*If my dog were green
I never would be seen
without a sea-green bonnet
with an enormous feather upon it.*

*Shoes of leaf-green,
Hose of tea-green,
Coat of apple-green,
Gloves of bottle-green,
In fact, I never would be seen
except in green
If my dog were green.*

*But, alas! no matter what you've heard,
The facts are consistently absurd,
For my dog isn't green,
And, what sets the matter even more agog -
I haven't any dog!*

²⁰ “Herbert Kingsley’s Music for Catherine Littlefield’s Ballet, Terminal: WNYC: New York Public Radio, Podcasts, Live Streaming Radio, News,” WNYC Archive Collections, NYPR Archive Collections, Accessed March 12, 2023, <https://www.wnyc.org/story/herbert-kingsleys-music-for-catherine-littlefields-ballet-terminal/>.

²¹ *The Billboard*, 1944, “Petrill Readying Nitrey Under ‘Doghouse’ Title,” November 4, 1944.

²² Irving Deakin, Felicia Sorel, Langston Hughes, Herbert Kingsley, and Clifford Herzer, “Music and Ballet: Blues Symposium,” OCLC WorldCat.org, 1938, <https://www.worldcat.org/title/497827440>.

²³ “The WPA Federal Dance Theatre Presents ‘The Eternal Prodigal’ Choreography by Gluck-Sandor, Music by Herbert Kingsley” The Library of Congress. Accessed March 12, 2023, <https://www.loc.gov/item/98513551/>.

²⁴ “Terminal,” Catherine Littlefield, February 3, 2020, <https://catherinelittlefield.com/notable-works/terminal/>.

²⁵ “The Pirate (Broadway, Al Hirschfeld Theatre, 1942),” Playbill, Accessed March 12, 2023, <https://www.playbill.com/production/the-pirate-martin-beck-theatre-vault-0000008310>.

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