

# The Fox and the Cat

E. J. Robertson Op 23 #3

J. Cunningham (1729 - 1773)

LIVELY

Soprano I

Soprano II

Alto

Piano

LIVELY  
♩=126

*mf* *f*

*mf*

The fox and the cat as they trav-el-led one day, With mor - al di-cours - es cut short - er the way.

*mf*

The fox and the cat as they trav-el-led one day, With mor - al di-cours - es cut short - er the way.

*mf*

The fox and the cat as they trav-el-led one day, With mor - al di-cours - es cut short - er the way.

*mf*

*p port.* *mf*

"How god-like is merc-y!" Grim-al-kin re-plied.

*p port.* *mf*

"How god-like is merc-y!" Grim-al-kin re-plied.

*f*

"Tis great" says the fox, "to make just-ice our guide!"

*p* *mf*

*p*

Whilst thus they pro-ceed-ed, a wolf from the wood, Im-pat-ient of hung-er, a-

*p*

Whilst thus they pro-ceed-ed, a wolf from the wood, Im-pat-ient of hung-er, a-

*p*

Whilst thus they pro-ceed-ed, a wolf from the wood, Im-pat-ient of hung-er, a-

*p*

- thirst-ing for blood Rushed forth as he saw the dull shep-herd a-sleep And seized for his sup-per an in - no-cent sheep.

- thirst-ing for blood Rushed forth as he saw the dull shep-herd a-sleep And seized for his sup-per an in - no-cent sheep.

- thirst-ing for blood Rushed forth as he saw the dull shep-herd a-sleep And seized for his sup-per an in - no-cent sheep.

*p* *cresc.*

"In vain wretch-ed vic-tim, for merc-y you bleat, when mut-ton's at hand", says the

*p* *cresc.*

"In vain wretch-ed vic-tim, for merc-y you bleat, when mut-ton's at hand", says the

*p* *cresc.*

"In vain wretch-ed vic-tim, for merc-y you bleat, when mut-ton's at hand", says the

*p* *cresc.*

*ff* *pp* *p*

wolf, "I must eat." Grim - al - kin's as-ton-ished! The fox stood a-ghast! To see the fell beast at his

*ff* *pp* *p*

wolf, "I must eat." Grim - al - kin's as-ton-ished! The fox stood a-ghast! To see the fell beast at his

*ff* *pp* *p*

wolf, "I must eat." Grim - al - kin's as-ton-ished! The fox stood a-ghast! To see the fell beast at his

*mf*

blood - y re-past. "What a wretch", says the cat, "Tis the vil - est of brutes; does he feed up-on flesh when there's her-bage and roots?"

*mf*

blood - y re-past. "What a wretch", says the cat, "Tis the vil - est of brutes; does he feed up-on flesh when there's her-bage and roots?"

*f*

blood - y re-past. Cries the

fox, "while our oaks give us a - corns so good, What a ty - rant is this to spill in - no - cent blood!"

The first system of the musical score consists of five staves. The top four staves are vocal staves in treble clef, each with a key signature of two flats (B-flat and E-flat). The first two vocal staves contain whole rests for the first four measures. The third vocal staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The lyrics are written below this staff. The fifth staff is a grand staff for piano, with a forte (*f*) dynamic marking. The piano accompaniment features chords in the right hand and a more active line in the left hand.

*ritard.* *a tempo*

*dim.* *mf* *p*

The second system of the musical score also consists of five staves. The top four staves are vocal staves, each containing whole rests for the first four measures. The fifth staff is a grand staff for piano. It begins with a melodic line in the right hand and a more active line in the left hand. The tempo marking *ritard.* (ritardando) is placed above the first measure, and *a tempo* is placed above the second measure. The dynamics *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano) are marked at different points in the system. The piano accompaniment features a melodic line in the right hand and a more active line in the left hand.

*mf*

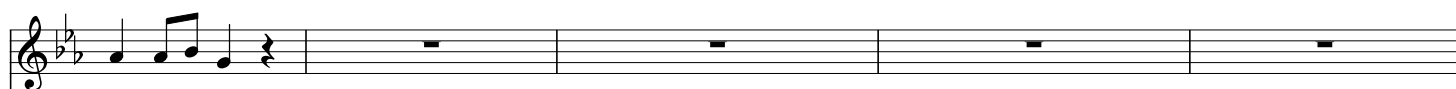
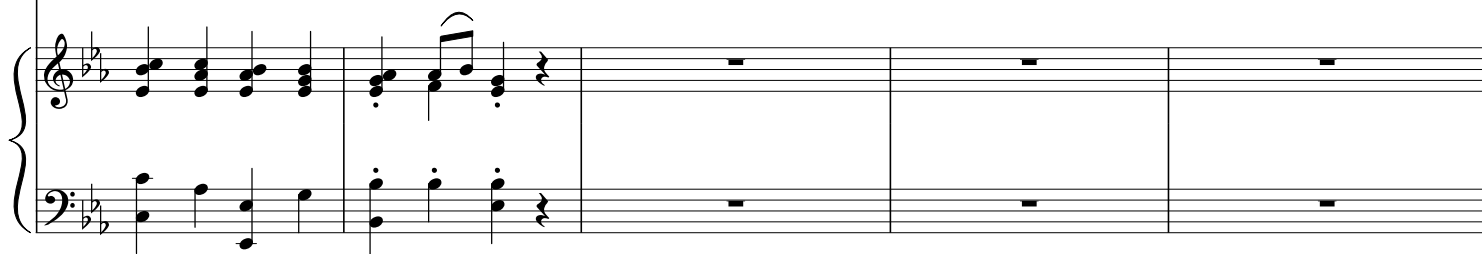
Well, on - ward they marched and they mor - al - iz - ed still, Till they came where some poul - ry picked

*mf*

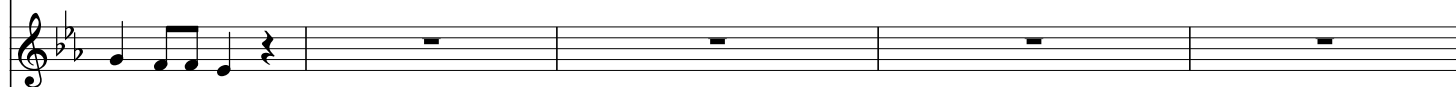
Well, on - ward they marched and they mor - al - iz - ed still, Till they came where some poul - ry picked

*mf*

Well, on - ward they marched and they mor - al - iz - ed still, Till they came where some poul - ry picked



chaff by a mill.



chaff by a mill.



chaff by a mill.

Sly Rey - nard sur - veyed them with glut - ton - ous eyes, And



*p* *p* *mf*

A mouse, too, that chanced from her cov - ert to stray, The

*p* *p* *mf*

A mouse, too, that chanced from her cov - ert to stray, The

*mf*

made, spite of mor - als, a poul - et his prize.

*mf* *p*

greed - y Grim - al - kin se - cured as her prey.

greed - y Grim - al - kin se - cured as her prey.

*mf* *cresc.*

*p*

A spi - der that sat in her web on the

*p*

A spi - der that sat in her web on the

*p*

A spi - der that sat in her web on the

*mf*

wall, Per - ceived the poor vic - tims, and pit - ied their fall; She cried "Of such mur - ders, how

*mf*

wall, Per - ceived the poor vic - tims, and pit - ied their fall; She cried "Of such mur - ders, how

*mf*

wall, Per - ceived the poor vic - tims, and pit - ied their fall; She cried "Of such mur - ders, how

*arp.*

*arp.*

*dim.*

*p*

*f arp.*

*arp.*



guit - less am I!" So ran to re-gale on a new tak-en fly.

guit - less am I!" So ran to re-gale on a new tak-en fly.

guit - less am I!" So ran to re-gale on a new tak-en fly.

*ff*

Detailed description: This musical score is for three vocal parts and piano accompaniment. The vocal parts are arranged in three staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'guit - less am I!" So ran to re-gale on a new tak-en fly.' The piano accompaniment is in the bottom system, with a grand staff (treble and bass clefs). The tempo is marked 'p' (piano) for the vocal parts and 'ff' (fortissimo) for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.