

## **3 New Hampshire Songs**

**mixed choir  
16 parts**

- I. Litany (R.S.A. 161:2, IV)**
- II. Proposition (3 verbs and a logical operator)**
- III. Doggerel (four voice canon #12)**

**Larry Polansky  
1999**

### 3 New Hampshire Songs

The 3 *New Hampshire Songs* are based on (mostly) indigenous New Hampshire texts. My family and I have lived in New Hampshire for close to 10 years now, and these pieces are a kind of meditation on home.

Each is dedicated to fellow New Hampshireites who have enriched our lives in this remarkable, interesting, and contradictory state. I often say that much of American music (at least my own) is about place. These pieces are explicitly about the possibilities of place, dedicated to others who see those possibilities in new ways.

Each song is based on a text, emblematic of our state in some way. The Shaker "abedarius" is not originally from New Hampshire (nor is it actually a Shaker text), but Shaker culture and music (through Shaker music expert Mary Ann Haagen and our friends in the Shaker family at Sabbathday Lake) have wonderfully permeated our lives in recent years, and I wanted to set this text to music (as have many others). Whether it is one of the most beautiful or nonsensical of American poems ("angleworm dog"?), it is used here with the deepest affection and respect for the culture and music it represents. The subtitle was inspired by my brother, Steven Polansky, a writer, who once told me, after I played him a recording of the Seeger family singing this poem, that he often used it to teach his poetry class, as an example of "pure doggerel"

*Proposition* takes its text from our famous licentious slogan, in all its potential for confusion.

*Litany* is an unedited setting of the text of a form which, by law, until a few months ago, prospective adoptive families were made to sign. My wife and I, with great discomfort, signed this document. One couple we know (Kate Soule and John McDermott), also signed it. After the law was repealed they asked for their copy back and ceremoniously burned it. Similarly, this piece is my response.

All three songs use only pitches derived from the first 17 harmonics of a fundamental: D for *Proposition*, E for *Doggerel*, and F for *Litany*. The pieces should all be sung in the intonation of the harmonic series, as follows (using the series on D as a prototype):

Harmonic #	Pitch ( <i>Proposition</i> )	Pitch ( <i>Doggerel, Litany</i> )	Cents Deviation
1, 2, 4, 8, 16	D	(E, F)	0¢
3, 6, 12	A	(B, C)	+2¢
5, 10	F#	(G#, A)	-14¢
9	E	(F#, G)	+4¢
15	C#	(D#, E)	-12¢
7, 14	C	(D, Eb)	-31¢
11	Ab	(Bb, B)	-49¢
13	Bb	(C, Db)	+41¢
17	D#	(E, F#)	+5¢

These pieces were premiered by the York Vocal Index, York, England, under the direction of William Brooks, in June, 2003. I am grateful for a number of suggestions made by those musicians which have been incorporated into the score. In that performance, the fundamental of all pieces was made the same (A), and in *Proposition*, separate clicktracks (through headphones) were given to each performer.

Larry Polansky  
 Lebanon, Fall, 1999  
 (rev. 8/20/03)

**I. Litany (R.S.A. 161:2, IV)  
for Walter and Liz Sinnott-Armstrong**

For 16 or more voices. In Section I, each voice sings only one pitch, designated by the first "measure" (not sung) in which the 16 harmonic pitches are distributed for the 16 voices. The singers should divide up these pitches according to their most comfortable range. In Section I, each voice (except the lowest) moves gradually from an indefinitely tuned pitch somewhere close the target pitch (x-noteheads) to the target pitch (ordinary notehead). A slight crescendo (almost an accent) should accompany the arrival on the target pitch. All lyrics are in unison. Vibrato should be little or not at all. In general, definite pitches should be a dynamic level or two louder than indefinite pitches. The idea is of a noisy harmonic series gradually refining itself.

In Section II, a continuous, monophonic melody should "move through" the choir as indicated in the score. Singers should join in, unobtrusively, when they can sing a pitch, and some simple mechanism should be devised by the singers so that the legato effect indicated in the score is achieved (perhaps by physical position in the choir). Higher voices may begin a bit lower to ensure greater clarity of words.

Section III should be sung by those who can sing the notes (the designation "men" and "women" is for convenience only).

There can be a slight pause between each section. Care should be taken throughout to make the words as clearly understood as possible.

All tunings are based on the harmonic series on F (see chart in introduction).

## II. Proposition (3 verbs and a logical operator) for Jack and Ann Wilson

For nine or more voices. Each voice sings only one pitch. Although voices are designated soprano, alto, tenor, bass, they may be sung by anyone who can sing the one pitch in the part. There may be more than one singer to a part, but the nine parts should be of roughly equal loudness.

The "quarter note" is used throughout as a common pulse, and all grupetti relate to it. Thus, *all* grupetti (even the small ones, like 7, 5, 3, and 2) are *n* quarters in the time of 8 quarters (for the measure). Stems and grupetti brackets are dropped after a few measures in each part. The only exception is the low bass part (D), which is always a whole note, or two per measure (with the first whole note rest omitted in the last few measures).

When each voice has been reduced to one note, that note is the "middle" of the grupetto. Although this is rhythmically difficult, care should be taken that the natural, superparticular accelerando up the harmonic series is observed. In other words, 13 is closer, rhythmically to 12 than 12 is to 11, and so on. All these pitches come after the middle of the measure.

All notes are more or less legato, held almost to the next note or rest.

All tunings are based on the harmonic series on D (see chart in introduction).

### III. Doggerel (four voice canon #12) for Mary Ann Haagen and Charlie DePuy

Each part consists of four pitches from the harmonic series on E (2-16). The piece may be sung in one of two ways:

- in hocket fashion (one voice to a note, for a total of 16 voices)
- the entire section singing all of the pitches in the part

As in I. and II., pitches are tuned to the harmonic series (this time on E). Pitches may be distributed among the voices in the most comfortable way. For example, since the bass and tenor parts are a bit high (owing to the natural spacing of the harmonic series), altos may sing the top tenor note(s), tenors, the top bass note.

The score consists of four individual parts, sung at four different tempi, related as 7:6:5:4. In other words, if the bass part (the longest) is sung at mm. 60, the tenor, alto, and soprano parts are at mm. 75, 90, and 105, respectively. A system of synchronized click tracks may be used, or better, individual conductors who are part of the choir. The conductors conduct 5 against 4, 6 against 4, and 7 against 4 with reference to the conductor of the bass part.

All parts should end precisely together. Tenor, alto and sopranos parts start successively later in the bass part, proportionate to their tempo. In other words, since the tenor part's tempo is 5/4ths of the bass part, it begins on beat 22. The alto and soprano parts begin on beats 36 and 46 of the bass part, respectively.

A tempo between mm. 50 and 60 is suggested for the bass part. At mm. 60, the bass part lasts 1:45, tenor 1:30, alto 1:40, and soprano 1:00. The tenor, alto and soprano parts lasts 84, 70, and 60 beats of the bass part, respectively.

Upper case words should be accented slightly. All tunings are based on the harmonic series on E (see chart in introduction). Depending on the specific ranges and strengths of the singers, the fundamental for the entire piece may be moved up or down (putting the entire work in a different "key").

(Thanks to William Brooks for the first performance of the piece, and for valuable assistance with the score).

**I. Litany**  
**(R.S.A. 161:2, IV)**

for Walter and Liz Sinnott-Armstrong

# Litany

RSA 161:2 V

Larry Polansky

x means sing "around" the pitch, softly, in no particular intonation.  
As the "x"s turn to noteheads, focus in on exact pitches.

The di-vi-sion of Chil-dren and Youth Ser - vi - ces is pro - hi - bi - ted by R S A one hun - dred and

(pitches) I.

1 & 2 *pp* (crescendo gradually to measure 6)

3 & 4 *pp* (crescendo gradually to measure 6)

5 & 6 *pp* (crescendo gradually to measure 6)

7 & 8 *pp* (crescendo gradually to measure 6)

9 & 10 *pp* (crescendo gradually to measure 6)

11 & 12 *pp* (crescendo gradually to measure 6)

13 - 16 *pp* (crescendo gradually to measure 6)

N.B Small hairpins apply to the individual voice changes from rough to accurate pitches.



six-ty one co-lon two Ro-man nu-mer-al IV from gran-ting a li-ense to a-ny Fo - ster Fa-mi-ly Home in which one

The musical score consists of six staves, each representing a different guitar string (1-6, 3-4, 5-6, 7-8, 9-10, 11-12, and 13-16). The notation includes rhythmic patterns, chords, and melodic lines. The first staff (1 & 2) features a treble clef and a key signature of one sharp (F#). The second staff (3 & 4) has a treble clef and a key signature of one flat (Bb). The third staff (5 & 6) has a treble clef and a key signature of one flat (Bb). The fourth staff (7 & 8) has a treble clef and a key signature of one flat (Bb). The fifth staff (9 & 10) has a treble clef and a key signature of one flat (Bb). The sixth staff (13-16) has a bass clef and a key signature of one flat (Bb). The music is marked with a dynamic of *mp* (mezzo-piano). The score includes various musical notations such as eighth notes, quarter notes, and chords, along with fingerings (5 and 3) and slurs. The lyrics are placed above the first staff.

*slight rit.* -----


or more of the a-dults is ho-mo-sex-u-al. Ho-mo-sex-u-als are al-so pro-hi-bi-ted from a - dop - ting.


Musical score for 16 voices, arranged in pairs (1 & 2, 3 & 4, 5 & 6, 7 & 8, 9 & 10, 11 & 12, 13 - 16). The score is written in treble clef for the first six staves and bass clef for the last four. It features complex rhythmic patterns with many beamed notes, often in groups of five (marked '5') or three (marked '3'). The lyrics are: "or more of the a-dults is ho-mo-sex-u-al. Ho-mo-sex-u-als are al-so pro-hi-bi-ted from a - dop - ting." A "slight rit." (ritardando) marking is present at the top right.


Sing parts of the melody when pitches enter your range. By alternating voices, sometimes hold those pitches for several beats, overlapping with the next few notes. Like a sustain pedal. Let pitches die out gradually over the course of 2-4 beats, or even a whole measure. There should always be at least 2-3 notes sounding, with the current melody note the loudest. The effect should be like a moving filter. The melody and words should be clear and continuous.

II.

Musical score for all voices (all) in bass clef. It begins at measure 16. The lyrics are: "Ho - mo - sex - u - al as de - fined - by the sta - tute means (quote) a - ny per - son who know - ing - ly and vo - lun - tar - i - ly". The score includes various rhythmic markings such as groups of five (marked '5') and groups of three (marked '3').



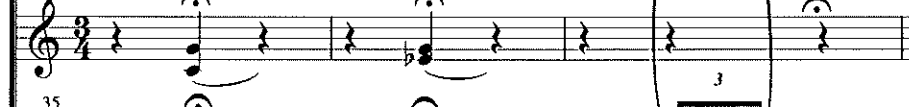

20  
all    
per - forms or sub - mits to a - ny sex - u - al act in - vol - ving the sex or - gans of one per - son and the mouth

25  
all    
or a - nus of a - noth - er per - son of the same gen - der (un - quote) (pa - ren - the - sis) R. S. A. one hun - dred and

30  
all    
six - ty one co - lon two Ro - man nu - mer - al IV as am - mend - ed by the nine - teen eigh - ty se - ven re - gu - lar ses - sion. (close par - en - the - sis).

III. free tempo, a little louder, strong

Yes. No. Sig - na - ture(s).

35  
Women    
35  
Women    
35  
Men    
35  
Men 

Speak your name,  
free rhythm, on your pitch.  
*mp*

pause, then

In unison, on your pitch, say the date,  
in some simple, agreed upon way.  
*pp*

let chords ring, die out gently

**II. Proposition**  
**(3 verbs and a logical operator)**



S 1  
 or die live free or die live free      or die live free or die live      free or die live free or      die live free or die      live free or die

S 2  
 free die and live free die and live      free die and live free die and      live free die and live free      die and live free die      and live free die

A 1  
 live die free not live die free not      live die free not live die free      not live die free not live      die free not live die      free not live die

A 2  
 die free live or die free live or      die free live or die free live      or die free live or die      free live or die free      live or die free

T 1  
 die nor live free die nor live free      die nor live free die nor live      free die nor live free die      nor live free die nor      live free die nor

T2, 3  
 die or live free die or live      free die or live free die      die or live or free die or      live or free die free or

*mp - mf*      *mp - mf*

(soften slightly to end)

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes, and musical notation includes notes, rests, and dynamic markings. The lyrics are as follows:

Staff	Lyrics
S1	live free or die live live live live live
S2	and live free die and live live live live
A1	free not live die free not live live live free
A2	live or die free live die free die live
T1	live free live nor live free die live live
T2,3	live free die or live free die live live
B1,2	free live or die live live free live or free live die live live

Dynamic markings include *mp-mf* at the beginning and *mp* at the end. Musical notation includes notes, rests, and various ornaments like accents and slurs.

**III. Doggerel**  
**(four voice canon #12)**



for mary ann haagen and charlie depuq

# Doggerel

four voice canon #12

Larry Polansky

(bass begins piece)

♩. 50 - 60

Bass

AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail

*pp* *ff* *p*

CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear EL - E - PHANT Bad - ger Pe - li - can Ox

*p* *mp*

6 <sup>\*</sup> Tenors (5/4) begin here

FLY - ING FISH Rein - deer An - a - con - da Fox GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose

*pp* *mp*

9 <sup>\*</sup> Altos (6/4) begin here

I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too KING - FISH - ER Pea - cock Ant - eat - er Bat

*mp* *p*

12 \* Sopranos (7/4) begin here

LI - ZARD Ich - neu - mon Hon - ey - bee Rat MOCK - ING - BIRD Ca - mel Grass - hop - per Mouse NIGHT - IN - GALE Spi - der Cut - tle - fish Grouse

*(mp)* *mf*

(each voice sustains its pitch)

15

O - CE - LOT Phea - sant Wol - ver - ine Auk PER - I - WIN - KLE Er - mine Ka - ty - did Hawk QUAIL Hip - po - po - ta - mus Ar - ma - dil - lo Moth

*f* *mp*

18

RAT - TLE - SNAKE Li - on Wood - pec - ker Sloth SA - LA - MAN - DER Gold - finch An - gle - worm Dog TI - GER Fla - min - go Scor - pi - on Frog

21

U - NI - CORN Os - trich Nau - ti - lus Mole VI - PER Go - ril - la Ba - si - lisk Sole WHIP - POR - WILL Beav - er Cen - ti - pede Fawn

*mf*

24

XAN - THOS Ca - na - ry Pol - li - wog Swan YEL - LOW - HAM - MER Ea - gle Hy - e - na Lark ZEB - RA Cha - me - leon But - ter - fly Shark

*mp* *p*

for mary ann haagen and charlie depuq

# Doggerel

four voice canon #12

Larry Polansky

(Tenor begins on beat 22 of the bass part)

*♩* (5/4 \* bass part tempo)

Tenor

The musical score for the Tenor voice part is written on a single staff in bass clef with a common time signature (C). The tempo is marked as a quarter note (♩) at 5/4 times the bass part tempo. The score consists of five lines of music, each with lyrics underneath. The lyrics are arranged in two columns per line. The first line starts with a dynamic marking of *pp* and ends with *ff*. The second line has a dynamic marking of *p*. The third line has a dynamic marking of *p*. The fourth line has a dynamic marking of *mp*. The fifth line has a dynamic marking of *p*. The music features a consistent rhythmic pattern of quarter notes with some triplet markings (indicated by a '3' over a group of notes) and occasional accidentals (sharps).

AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail

*pp* *ff* *p*

CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear

EL - E - PHANT Bad - ger Pe - li - can Ox FLY - ING FISH Rein - deer An - a - con - da Fox

*p*

GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose

*mp*

I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too

Musical staff for measures 11-13, bass clef, key signature of one sharp (F#). The staff contains eighth notes with triplet markings (3) and a sharp sign (#) above the notes in measures 11, 12, and 13.

KING - FISH - ER Pea - cock Ant - eat - er Bat LI - ZARD Ich - neu - mon Hon - ey - bee Rat MOCK - ING - BIRD Ca - mel Grass - hop - per Mouse  
*(mp)*

Musical staff for measures 14-16, bass clef, key signature of one sharp (F#). Measure 14 has a sharp sign (#) above the notes. Measures 15 and 16 have accents (>) above the notes. A bracket above measures 15 and 16 is labeled "(each voice sustains its pitch)".

NIGHT - IN - GALE Spi - der Cut - tle - fish Grouse O - CE - LOT Phea - sant Wol - ver - ine Auk PER - I - WIN - KLE Er - mine Ka - ty - did Hawk  
*mf* *f* *mp*

Musical staff for measures 17-18, bass clef, key signature of one sharp (F#). The staff contains eighth notes with triplet markings (3) and a sharp sign (#) above the notes in measures 17 and 18.

QUAIL Hip - po - po - ta - mus Ar - ma - dil - lo Moth RAT - TLE - SNAKE Li - on Wood - pec - ker Sloth

Musical staff for measures 19-20, bass clef, key signature of one sharp (F#). The staff contains eighth notes with triplet markings (3) and a sharp sign (#) above the notes in measures 19 and 20.

SA - LA - MAN - DER Gold - finch An - gle - worm Dog TI - GER Fla - min - go Scor - pi - on Frog

Musical staff for measures 21-23, bass clef, key signature of one sharp (F#). The staff contains eighth notes with triplet markings (3) and a sharp sign (#) above the notes in measures 21, 22, and 23.

U - NI - CORN Os - trich Nau - ti - lus Mole VI - PER Go - ril - la Ba - si - lisk Sole WHIP - POR - WILL Beav - er Cen - ti - pede Fawn  
*mf*

Musical staff for measures 24-26, bass clef, key signature of one sharp (F#). Measure 24 has a sharp sign (#) above the notes. Measure 25 has a sharp sign (#) above the notes. Measure 26 has a sharp sign (#) above the notes and a fermata over the final note. The time signature changes to 5/4 at the start of measure 26.

XAN - THOS Ca - na - ry Pol - li - wog Swan YEL - LOW - HAM - MER Ea - gle Hy - e - na Lark ZEB - RA Cha - me - leon But - ter - fly Shark  
*mp* *p*

for mary ann haagen and charlie deputy

# Doggerel

four voice canon #12

Larry Polansky

(Alto begins on beat 36 of the bass part)

♩ (3/2 \* bass part tempo)

Alto

The musical score for the Alto voice part consists of five staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ (3/2 \* bass part tempo). The music features a series of eighth notes with triplet markings (3) above them. The lyrics are written below the notes, with dynamic markings (pp, ff, p, mp) placed under the text. The lyrics are: AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail; CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear; EL - E - PHANT Bad - ger Pe - li - can Ox FLY - ING FISH Rein - deer An - a - con - da Fox; GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose; I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too.

AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail  
*pp* *ff* *p*

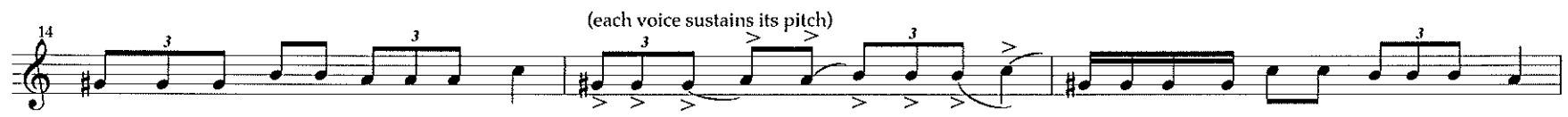
CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear


EL - E - PHANT Bad - ger Pe - li - can Ox FLY - ING FISH Rein - deer An - a - con - da Fox  
*(p)*

GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose  
*mp*

I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too

11  
  
 KING - FISH - ER Pea - cock Ant - eat - er Bat LI - ZARD Ich - neu - mon Hon - ey - bee Rat *MOCK - ING - BIRD* Ca - mel Grass - hop - per Mouse  
*(mp)*

14  
 (each voice sustains its pitch)  
  
 NIGHT - IN - GALE Spi - der Cut - tle - fish Grouse O - CE - LOT Phea - sant Wol - ver - ine Auk *PER - I - WIN - KLE* Er - mine Ka - ty - did Hawk  
*mf* *f* *mp*

17  
  
 QUAIL Hip - po - po - ta - mus Ar - ma - dil - lo Moth RAT - TLE - SNAKE Li - on Wood - pec - ker Sloth SA - LA - MAN - DER Gold - finch An - gle - worm Dog

20  
  
 TI - GER Fla - min - go Scor - pi - on Frog U - NI - CORN Os - trich Nau - ti - lus Mole VI - PER Go - ril - la Ba - si - lisk Sole

23  
  
 WHIP - POR - WILL Beav - er Cen - ti - pede Fawn XAN - THOS Ca - na - ry Pol - li - wog Swan  
*mf*

25  
  
 YEL - LOW - HAM - MER Ea - gle Hy - e - na Lark ZEB - RA Cha - me - leon But - ter - fly Shark  
*mp* *p*

for mary ann haagen and charlie depuy

# Doggerel

four voice canon #12

Larry Polansky

(Soprano begins on beat 46 of the bass part)

♩ (7/4 \* bass part tempo)

Soprano

The musical score for the Soprano voice part is written on a single staff in treble clef with a common time signature (C). The tempo is marked as ♩ (7/4 \* bass part tempo). The score consists of five lines of music, each with lyrics underneath. The lyrics are: AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail; CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear; EL - E - PHANT Bad - ger Pe - li - can Ox FLY - ING FISH Rein - deer An - a - con - da Fox; GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose; I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too. The score includes dynamic markings: pp (pianissimo) at the beginning, ff (fortissimo) and p (piano) in the first line, (p) (piano) in the third line, and mp (mezzo-piano) in the fourth line. There are also slurs and accents over the lyrics.

AL - LI - GA - TOR Bee - tle Por - cu - pine Whale BO - BO - LINK Pan - ther Drag - on - fly Snail

*pp* *ff* *p*

CROC - O - DILE Mon - key Buf - fa - lo Hare DROM - E - DAR - Y Leo - pard Mud Tur - tle Bear

EL - E - PHANT Bad - ger Pe - li - can Ox FLY - ING FISH Rein - deer An - a - con - da Fox


(*p*)


GUI - NEA - PIG Dol - phin An - te - lope Goose HUM - MING - BIRD Wea - sel Pick - er - el Moose

*mp*

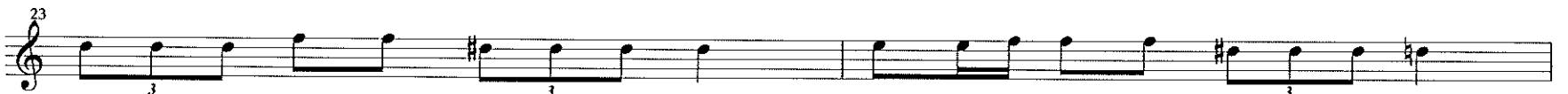
I - BEX Rhi - noc - er - os Owl Kan - ga - roo JAC - KAL O - pos - sum Toad Cock - a - too


11  
  
 KING - FISH - ER Pea - cock Ant - eat - er Bat LI - ZARD Ich - neu - mon Hon - ey - bee Rat MOCK - ING - BIRD Ca - mel Grass - hop - per Mouse  
*(mp)*

14  
 (each voice sustains its pitch)  
  
 NIGHT - IN - GALE Spi - der Cut - tle - fish Grouse O - CE - LOT Phea - sant Wol - ver - ine Auk PER - I - WIN - KLE Er - mine Ka - ty - did Hawk  
*mf* *f* *mp*

17  
  
 QUAIL Hip - po - po - ta - mus Ar - ma - dil - lo Moth RAT - TLE - SNAKE Li - on Wood - pec - ker Sloth SA - LA - MAN - DER Gold - finch An - gle - worm Dog

20  
  
 TI - GER Fla - min - go Scor - pi - on Frog U - NI - CORN Os - trich Nau - ti - lus Mole VI - PER Go - ril - la Ba - si - lisk Sole

23  
  
 WHIP - POR - WILL Beav - er Cen - ti - pede Fawn XAN - THOS Ca - na - ry Pol - li - wog Swan  
*mf*

25  
  
 YEL - LOW - HAM - MER Ea - gle Hy - e - na Lark ZEB - RA Cha - me - leon But - ter - fly Shark  
*mp* *p*