

OOGA BOOGA



ERIC SHANFIELD

OOGA BOOGA

Eric Shanfield | 2015 | 14'

poems by Frederick Seidel

Amplified Soprano

4 Sousaphones

or

Soprano

4 Tubas

Ideally *Ooga Booga* would be performed with the soprano amplified through a small, shitty amplifier or speaker backed by four (unamplified) sousaphones, creating a loud outdoor sound. The amplification's purpose is to balance the soprano with the brass as well as to add some distortion and noise to the vocals, but should not obscure the poems' comprehensibility. In a more "refined" concert setting the voice may remain unamplified alongside four orchestral tubas. In either case the soprano should stand in front of the four tubas, which do not need to be arranged in any particular order on stage and can even move around during performance if desired, making formations or dancing or whatever.

Ooga Booga is a setting of four poems by Frederick Seidel, whom Michael Robbins calls "the best poet we have...a one-man abattoir, masturbating on poetry's grave in his finest bespoke suit from Savile Row." Accordingly, I have scored this song cycle for amplified soprano and four sousaphones. There are no slow movements.

OOGA BOOGA

poems by Frederick Seidel

1. BROADWAY MELODY

A naked woman my age is a total nightmare.
A woman my age naked is a nightmare.
It doesn't matter. One doesn't care.
One doesn't say it out loud because it's rare
For anyone to be willing to say it,
Because it's the equivalent of buying billboard space to display it,

Display how horrible life after death is,
How horrible to draw your last breath is,
When you go on living.
I hate the old couples on their walkers giving
Off odors of love, and in City Diner eating a ray
Of hope, and then paying and trembling back out on Broadway,

Drumming and dancing, chanting something nearly unbearable,
Spreading their wings in order to be more beautiful and more terrible.

2. SUNLIGHT

There is always hope except when there isn't—it is everywhere.
The pigeons above Broadway fly left to right in their underwear.
They skydive down to the sidewalk to sup.
They land like paratroopers, standing up,
Hauling in their parachutes of light.
I look down on the trees from my superior height.

I look down at the snapshot of a friend and I think,
This man will be dead pretty soon, and I think,
How weird that I'm thinking that.

My mood has made the photograph's brain waves flat.
I don't really mean that the way it sounds.
I don't really think he ought to die because he's put on a few pounds.

If you consent to life, as I do, condescendingly,
It seems you get to fuck unendingly.
The woman in my bed plays Mozart heartrendingly.
I drank too much last night—as usual—mind-bendingly.
The body on the bed is all eyes as I prepare to mount it.
There's the body's usual hopefulness. The thing is to surmount it.

I'm standing at the window, after, looking out and looking back,
Looking past my floaters, my swimming specks of black.
I'm shitting on the ledge outside, moaning in my awful way.
I rap on the window to make myself fly away.
The body on the bed gets up, smiling at the gorgeous day.
The winter sunlight sparkles diamonds down on Broadway.

3. BREAST CANCER

The intubated shall be extubated and it rains green
Into the uptown air because it is almost raining.
You can smell the sidewalks straining.
The side streets are contagious but serene.
The disease is nutritious.
The bitter medicine delicious.
The beautiful breasts are repetitious.
The much older man you love is vicious.

The man will be even older by the time
She takes down the book to read the poem.

4. HAIR IN A NET

If you're a woman turning fifty,
You're a woman who feels cheated.
This message now will be repeated.

The bittersweetness known as Jesus
Was not some nice man saying he is
Not quite a feminist and not quite not one.

Every man's a rapist until he's done.
The bitch relieves the dog. The wound, the gun.
The Sermon on the Mount, the Son.

Was it better back in Peapack
Riding over hills to hounds,
Your consciousness not yet raised?

At Foxcroft, under Miss Charlotte,
Polishing your boots till they were bittersweet,
The fields were a girl's cantata.

Doing the rumba at the regatta,
Plato in Greek, amphetamines your stallion, were your alma mater,
And the Metropolitan, and the Modern . . . and then S / M.

Oh, the tiny furs and the red stench of the fox
Of all those white girls taking cold showers
And then lining up to jump

Hair in a net in a hat over perfectly maintained fences.
Everything male is a rapist, certainly God,
Except for Henry James.

At the Institute for Advanced Study,
Which your father helped organize,
Your father made lives,

Scientists he saved from the Nazis,
Putting his face on the cover of *Time*,
Or was that for his part in building the Atom Bomb?

And otherwise—the man who made gushers in Texas rise.
He macadamized the roads of Greece.
His sword was terrible and swift.

He strode up the hill in the heat.
He dove into the ice-cold pool and burst
Instantly into death like a flame.

OOGA BOOGA

1. BROADWAY MELODY

Frederick Seidel

Eric Shanfield

$\text{♩} = 92$

Soprano

Tuba 1

Tuba 2

Tuba 3

Tuba 4

ff *mf* *ff* *mf* *ff* *mf* *loco* *8^{vb}* *ff* *mf*

5

Sop.

A na - ked wo - man my age is a to - tal

Tba. 1

Tba. 2

Tba. 3

Tba. 4

mf *mf*

9

Sop.

night - mare. A wo - man my

Tba. 1

Tba. 2

Tba. 3

Tba. 4

f *f* *f* *mf* *p* *f* *mf*

OOGA BOOGA - 1. BROADWAY MELODY

13

Sop. *f*
age na - ked is a night mare.

Tba. 1 *mf* *f*

Tba. 2 *mf* *f*

Tba. 3 *f*

Tba. 4 *f*

17

Sop. *mp*
It does - n't mat - ter.

Tba. 1 *mp sub.* *mf*

Tba. 2 *mp sub.* *mp*

Tba. 3 *mp sub.* *mf*

Tba. 4 *mp sub.*

21

Sop.
One does - n't care.

Tba. 1 *mp*

Tba. 2 *mp*

Tba. 3 *mp*

Tba. 4 *mp*

25

Sop. *f*
One does - n't say it out loud be - cause it's rare for

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

29

Sop.
a - ny - one to be will - ing to say it. Be - cause it's the e - qui - va - lent of

Tba. 1

Tba. 2

Tba. 3

Tba. 4

33

Sop. *ff*
buy - ing bill - board space to dis - play it.

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3 *ff*

Tba. 4 *f* *ff*

37

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

42

Sop. *mf*

Dis - play how hor - ri - ble_ life af-ter death is.

Tba. 1 *mf*

Tba. 2 *p*

Tba. 3 *mf*

Tba. 4

47

Sop. *mf*

How hor - ri - ble_ to draw your last breath is, When you go on

Tba. 1 *f* *mf*

Tba. 2 *f* *mf*

Tba. 3 *f* *mf*

Tba. 4 *f* *mf*

51

Sop. *f* li - ving. *ff* I hate the old

Tba. 1 *f* *ff*

Tba. 2 *f* *ff*

Tba. 3 *f* *ff*

Tba. 4 *f* *ff*

(4) *ff*

55

Sop. *ff* cou - ples on their walk - ers gi - ving Off o - dors_ of

Tba. 1 *mf* *ff*

Tba. 2 *mf* *ff*

Tba. 3 *mf* *ff*

Tba. 4 *f* *ff*

(8)...1 *f* < *ff*

59

Sop. *mf* love, and in Ci - ty Di - ner eat - ing a

Tba. 1 *p sub.* *mf*

Tba. 2 *p sub.* *mf*

Tba. 3 *p sub.* *mf* *f*

Tba. 4 *p sub.* *mf*

OOGA BOOGA - 1. BROADWAY MELODY

64 *f* *mf*

Sop. ray Of hope, and then pay - ing and trem - bl - ing out back on Broad -

Tba. 1 *mf* *ff* *mf*

Tba. 2 *f* *mf*

Tba. 3 *mf* *ff* *mf*

Tba. 4 *f* *mf*

68 rit. a tempo ♩=92

Sop. way.

Tba. 1 *p* *ff*

Tba. 2 *p* *ff*

Tba. 3 *p* *ff*

Tba. 4 *ff*

74 *mf* 3

Sop. Drum - ming and dan - cing, chant - ing

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf*

Tba. 4 *mf*

OOGA BOOGA - 1. BROADWAY MELODY

81

Sop. *mp*
some - thing near - ly un - bear - a - ble, Spread - ing their wings in

Tba. 1 *mp*
mf *mp*

Tba. 2 *mp*

Tba. 3 *mp*

Tba. 4 *mf* *mp*

88

Sop. *mf*
or - der to be more beau - ti - ful and more ter - ri - ble.

Tba. 1 *mp* *mf* *mp*

Tba. 2 *mp* *mp* *mf* *mp*

Tba. 3 *mp* *mp* *mf*

Tba. 4 *mp*

OOGA BOOGA

2. SUNLIGHT

Frederick Seidel

Eric Shanfield

♩=120

Soprano *fp* *f*

There is al-ways hope

Tuba 1 *f* *p* *f*

Tuba 2 *f* *p* *f*

Tuba 3 *f* *p* *f*

Tuba 4

6 *mf* *f* *p*

Sop. ex-cept when there is - n't_ it is ev - ery -

Tba. 1 *p*

Tba. 2 *p*

Tba. 3 *p*

Tba. 4

11 *f* *mp* *mf*

Sop. where. The pi-geons a-bove Broad-way_ fly left_ to right

Tba. 1 *f* *mp* *mf*

Tba. 2 *f* *mp* *mf*

Tba. 3 *f* *mp* *mf*

Tba. 4 *f* *mp*

16

Sop. *fp*
in their un - der - wear. They sky - dive

Tba. 1 *fp* *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *mf* *f*

21

Sop. *f* *mf < f* *p*
down to the side - walk to the side - -

Tba. 1 *p*

Tba. 2 *p*

Tba. 3 *p*

Tba. 4 *p*

26

Sop. *f* *mp*
walk to sup. They land like pa - ra - troop - ers

Tba. 1 *f* *mp*

Tba. 2 *f* *mp*

Tba. 3 *f* *mp*

Tba. 4 *f* *mp*

31 *mf*

Sop. stand - ing up, — *P* Haul - ing in their

Tba. 1 *mf* *ff* *p sub.*

Tba. 2 *mf* *ff* *p sub.*

Tba. 3 *mf* *ff* *p sub.*

Tba. 4 *mf* *ff*

36 *mp* *p*

Sop. pa - ra - chutes of light. — I look down on the trees from

Tba. 1 *mp* *p*

Tba. 2 *mp* *p*

Tba. 3 *mp* *p*

Tba. 4

41

Sop. my — su - pe - ri - or height.

Tba. 1 *p*

Tba. 2

Tba. 3

Tba. 4

46 *mp* *mf*

Sop. I look down at the snap - shot of a friend and I think, This

Tba. 1 *mp* *mf*

Tba. 2 *mp* *mf*

Tba. 3 *mp* *mf*

Tba. 4 *mp* *mf*

52 *mp*

Sop. man will be dead pret - ty soon, and I think, How weird that I'm think - ing

Tba. 1 *mp*

Tba. 2 *mp*

Tba. 3 *mp*

Tba. 4 *mp*

58 *f* *p*

Sop. that.

Tba. 1 *f*

Tba. 2 *f* *p*

Tba. 3 *f* *p*

Tba. 4 *f* *p*

64 *mp*

Sop. My mood has made the pho - to - graphs brain waves flat.

Tba. 1 *mp*

Tba. 2 *mp*

Tba. 3 *mp*

Tba. 4 *mp*

70 *mf*

Sop. I don't real - ly mean that the way it sounds. I don't

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf*

Tba. 4 *mf*

75 *f*

Sop. real - ly think he ought to die be - cause he's put on a few

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

81 *ff*

Sop. *ff*
pounds.

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3 *ff*

Tba. 4 *ff*

87 *fp*

Sop. *fp*
If you con-sent to

Tba. 1 *mp* *mf*

Tba. 2 *mp* *mf*

Tba. 3 *mp* *mf*

Tba. 4 *mp* *mf*

91 *f* *f* *p*

Sop. *f* *f* *p*
life, as I do, con - de -

Tba. 1 *f* *p*

Tba. 2 *f* *p*

Tba. 3 *f* *p*

Tba. 4 *f* *p*

96

Sop. *f* *mp*
scend - ing - - ly, It seems you get to fuck un-

Tba. 1 *f* *mp*

Tba. 2 *f* *mp*

Tba. 3 *f* *mp*

Tba. 4 *f* *mp*

100

Sop. *mf*
end-ing-ly. The wo - man in my bed plays Mo-zart heart-rend - ing - ly.

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf* *fp*

Tba. 4 *mf*

104

Sop. *fp* *f* *f*
I drank too much last night as

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *fp* *f* *f*

109

Sop. *p* ————— *f*
u - sual mind - bend - ing - ly.

Tba. 1 *p* ————— *f*

Tba. 2 *p* ————— *f*

Tba. 3 *p* ————— *f*

Tba. 4 *p* ————— *f*

114

Sop. *mf* ————— *ff*
The bo - dy on the bed is all eyes as I pre - pare to mount it.

Tba. 1 *mf* ————— *ff*

Tba. 2 *mf* ————— *ff*

Tba. 3 *mf* ————— *ff*

Tba. 4 *mf* ————— *ff*

119

Sop. *p* ————— *mp* ————— *p*
There's the bo - dy's u - sual hope - ful - ness. The thing is to sur - mount it.

Tba. 1 *p sub.* ————— *mp* ————— *p*

Tba. 2 *p* ————— *mp* ————— *p*

Tba. 3 *p sub.* ————— *mp* ————— *p*

Tba. 4 *p sub.* ————— *mp* ————— *p*

124 *p*

Sop. I'm stand-ing at the win-dow, af-ter, look-ing

Tba. 1

Tba. 2

Tba. 3

Tba. 4

128

Sop. out_ and look-ing back_

Tba. 1 *mp*

Tba. 2 *mp*

Tba. 3 *mp*

Tba. 4

132 *mf*

Sop. Look - ing past my_____

Tba. 1 *mf*

Tba. 2 *mf* 3 3

Tba. 3 *mf*

Tba. 4 *mf*

136

Sop. float - ers, my swim - ming specks of black. I'm shit - ting

Tba. 1

Tba. 2 3

Tba. 3

Tba. 4

f

140

Sop. on the ledge out - side, moan - ing in my

Tba. 1

Tba. 2

Tba. 3

Tba. 4

144

Sop. aw - - ful way.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

mf

148 *mf*

Sop. *f*

I rap on the win - dow to make my - self fly a -

Tba. 1 *mf* *f*

Tba. 2 *mf* *f p < f*

Tba. 3 *mf* *f p < f*

Tba. 4 *mf* *f*

152

Sop. way. The

Tba. 1

Tba. 2 *p < f* *p < f* *p < f* *p*

Tba. 3 *p < f* *p < f* *p < f* *p*

Tba. 4 *mf* *f* *mf*

155

Sop. bo - dy on the bed gets up, smi - ling at the gor - geous

Tba. 1 *f* *p sub.*

Tba. 2 *f* *p sub.*

Tba. 3 *f* *p sub.*

Tba. 4 *f* *p*

161 *ff*

Sop. *ff*
day.

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3 *ff*

Tba. 4 *ff*

164

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

168 *fp* *f*

Sop. *fp* *f*
The win-ter sun-light spark-les

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

173

Sop. *p* *ff*
dia - monds down on Broad - way.

Tba. 1 *p* *ff*

Tba. 2 *p* *ff*

Tba. 3 *p* *ff*

Tba. 4 *p* *ff*

Detailed description of the musical score: The score is for a section of 'Ooga Booga - 2. Sunlight' starting at measure 173. The Soprano part (Sop.) is in treble clef and has the lyrics 'dia - monds down on Broad - way.' The dynamics are *p* (piano) and *ff* (fortissimo). The four Trombone parts (Tba. 1-4) are in bass clef. Tba. 1 has a triplet of eighth notes. Tba. 2, 3, and 4 have rhythmic patterns. All trombone parts have dynamic markings *p* and *ff*.

OOGA BOOGA

3. BREAST CANCER

Frederick Seidel

Eric Shanfield

$\text{♩} = 116$

Soprano

Tuba 1

Tuba 2

Tuba 3

Tuba 4

6

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

10

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

The in - tu -

ba - - ted shall be ex - tu - ba - - ted and it rains

14 *ff* *mf* *f*

Sop. green In - - to the

Tba. 1 *f* *p*

Tba. 2 *p* *f*

Tba. 3 *ff* *mf* *f*

Tba. 4 *ff* *mf* *f*

19 *mf* *f* *mf*

Sop. up - - town air be - cause it is al - - most rain - ing.

Tba. 1 *f* *p* *mf*

Tba. 2 *p* *f* *mf*

Tba. 3 *mf* *f* *mf*

Tba. 4 *mf* *f* *mf*

23 *p* *f*

Sop. You can smell the side - walks strain - ing.

Tba. 1 *ff* *p sub.* *f* *p*

Tba. 2 *ff* *p sub.* *f* *p*

Tba. 3 *ff* *p sub.* *f* *p*

Tba. 4 *ff* *p sub.* *f* *p*

29 *p* *f*

Sop. The side streets are con - ta - gious but se - rene.

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

35 *p* *mp*

Sop. The di-sease is nu - tri - tious. The bit - ter med - i - cine de -

Tba. 1 *p* *mp*

Tba. 2 *p* *mp*

Tba. 3 *p* *mp*

Tba. 4 *p* *mp*

39 *mf* *f*

Sop. li - cious. The beau - ti - ful breasts are re - pe - ti - tious. The much old - er

Tba. 1 *mf* *f*

Tba. 2 *mf* *f*

Tba. 3 *mf* *f*

Tba. 4 *mf* *f*

43

Sop. *ff* *mf*
 man you love is vi - cious. vi -

Tba. 1 *ff* *mf*

Tba. 2 *ff* *p* *f*

Tba. 3 *f* *ff* *f* *p*

Tba. 4 *ff* *mf*

47

Sop. *f* *f*
 cious. The

Tba. 1 *f* *mf* *f* *p* *f*

Tba. 2 *p* *f* *p* *f* *p* *f*

Tba. 3 *f* *f* *f* *p* *f*

Tba. 4 *f* *mf* *f* *p* *f*

51

Sop. *p sub.*
 man will be e - ven old - er by the time She takes down

Tba. 1 *p* *f* *p* *f* *p* *f*

Tba. 2 *p* *f* *p* *f* *p*

Tba. 3 *p* *f* *p* *f* *p* *f*

Tba. 4 *p* *f* *p* *f* *p*

55

Sop.

the book to read the poem.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

59

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

f *p* *mf* *p* *mp* *p* *p*

OOGA BOOGA

4. HAIR IN A NET

Frederick Seidel

Eric Shanfield

$\text{♩} = 108$

Soprano

Tuba 1

Tuba 2

Tuba 3

Tuba 4

p

p

7

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

f

p

f

p

f

13

Sop.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

If you're a wo - man turn - ing_ fif - ty, You're a

f

f

18

Sop. *p*
wo - man who feels cheat - ed. This mes - sage now will be re -

Tba. 1 *p*
tr

Tba. 2 *p*

Tba. 3 *p*

Tba. 4 *p*

23

Sop. *f* *mf*
peat - ed. The bit - ter - sweet - ness known as

Tba. 1 *f* *mf*

Tba. 2 *f* *mf*

Tba. 3 *f* *mf*

Tba. 4 *f* *mf*

29

Sop.
Je - sus Was not some nice man say - ing he is Not quite a fe - mi - nist and

Tba. 1 *fp* *fp* *fp* *fp* *mf* *fp* *fp*

Tba. 2

Tba. 3

Tba. 4 *fp* *fp* *fp* *fp* *mf* *fp* *fp*

34

Sop. *f*
not quite not one.

Tba. 1 *fp fp f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *fp fp f*

40

Sop.

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3 *ff*

Tba. 4 *ff*

47

Sop. *ff*
Ev - ery man's a ra - pist_ un - til he's_ done_

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3

Tba. 4

53

Sop. *p* *f* *ff*
The bitch re - lieves the dog. The wound, the gun. The Ser-mon on the Mount, the

Tba. 1 *ff* *ffp* *ff* *p* *f*

Tba. 2 *p* *f*

Tba. 3 *p* *f*

Tba. 4 *p* *f*

59

Sop. *mp*
Son. Was it bet - ter back in

Tba. 1 *ff* *mp*

Tba. 2 *ff* *mp*

Tba. 3 *ff* *mp*

Tba. 4 *ff* *mp*

65

Sop. *f* *mp* *f*
Pea - pack Ri - ding o - ver hill to hounds,

Tba. 1 *f* *mp* *f*

Tba. 2 *f* *mp* *f*

Tba. 3 *f* *mp* *f*

Tba. 4 *f* *mp* *f*

71

Sop. *mf*
Your con-scious-ness not yet__ raised?

Tba. 1 *mf* *mp*

Tba. 2 *mf* *mp*

Tba. 3 *mf* *mp*

Tba. 4 *mf* *mp*

77

Sop. *mp*
At Fox-croft, un - der__ Miss Char - lotte, _____ Po - li-shing your

Tba. 1

Tba. 2

Tba. 3

Tba. 4

84

Sop. *mf* *f*
boots till they were bit - ter - sweet, The fields were a girl's can - ta - ta.

Tba. 1 *fp* *fp* *f*

Tba. 2 *fp* *fp* *f*

Tba. 3 *fp* *f*

Tba. 4 *fp* *f*

fp: f *fp: f*

91 *p* *mp* *p* *p*

Sop. Do-ing the rum-ba at the re - gat - ta, Pla - to in Greek, am -

Tba. 1 *mf* *p* *p*

Tba. 2 *mf* *p* *p*

Tba. 3 *mf* *p* *p*

Tba. 4 *mf* *p* *p*

99 *f* *mf* *p* *p* *mp*

Sop. phe - ta-mines your stal-lion, were your al - ma ma - ter, And the Me - tro - po - li - tan, and the

Tba. 1 *fp* *mf* *p* *p* *mp*

Tba. 2 *fp* *mf* *p* *p* *mp*

Tba. 3 *fp* *mf* *p* *p* *mp*

Tba. 4 *fp* *mf* *p* *p* *mp*

106 *p* *mf* *p* *p*

Sop. Mo - dern, and the S and M.(eh) - (mm). Oh, the ti - ny furs and the

Tba. 1 *p* *mf* *p* *p*

Tba. 2 *p* *mf* *p* *p*

Tba. 3 *p* *mf* *p* *p*

Tba. 4 *p* *mf* *p* *p*

113 *mf* *mf*

Sop. red stench of the fox Of all those white girls ta - king cold show - ers

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf*

Tba. 4 *mf*

121 *rit.*

Sop. And then li - ning up to jump

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

$\text{♩} = 152 (\text{♩} = 76)$

128 *ff* *f* *p* *mf*

Sop. Hair in a net in a hat o - ver per - fect - ly main - tained fen - ces.

Tba. 1 *f* *p* *mf*

Tba. 2 *ff* *f* *p* *mf*

Tba. 3 *ff* *f* *p* *mf*

Tba. 4 *ff* *f* *p* *mf*

135 *p sotto voce* *rit.* *p norm.* *p* *mp* $\text{♩} = 108$

Sop. Ev - ery - thing male is a ra - pist, cer - tain - ly God, cer - tain - ly God, ex - cept for Hen - ry

Tba. 1 *pp* *p* *pp* *mp*

Tba. 2 *pp* *p* *pp* *mp*

Tba. 3 *pp* *p* *pp* *mp*

Tba. 4 *pp* *p* *pp* *mp*

144 *mf*

Sop. James. At the In - sti - tute for Ad - vanced Stu - dy, Which your fa - ther helped or - ga - nize,

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf*

Tba. 4 *mf*

149

Sop. Your fa - ther made lives,

Tba. 1

Tba. 2

Tba. 3

Tba. 4

154 $\text{♩} = 108$

Sop. *f* Sci - en - tists he saved from the Nazis.

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

160

Sop. *mf* Put - ting his face on the co - ver of Time, Or was that for his

Tba. 1 *mf*

Tba. 2 *mf*

Tba. 3 *mf*

Tba. 4 *mf*

166 *f* *mf* *f* *p*

Sop. part in - build - ing the A - tom Bomb? And o - ther - wise - the

Tba. 1 *f* *mf* *p*

Tba. 2 *f* *mf* *p*

Tba. 3 *f* *mf* *p*

Tba. 4 *f* *mf* *f* *p*

174 *f* *ff*

Sop. *f* *ff* *p*

man who made gush ers in Te - xas rise the man who made gush ers in Te - xas rise.

Tba. 1 *f* *ff* *p*

Tba. 2 *f* *ff* *8vb.*

Tba. 3 *f* *ff*

Tba. 4 *f* *ff*

180

Sop.

Tba. 1

Tba. 2 *p*

Tba. 3 *p*

Tba. 4 *p*

186 *f*

Sop. He ma - ca - da -

Tba. 1 *f*

Tba. 2 *f*

Tba. 3 *f*

Tba. 4 *f*

191

Sop. mized the roads of Greece. His sword was ter - ri - ble and

Tba. 1

Tba. 2

Tba. 3

Tba. 4

196

Sop. swift. He strode up the

Tba. 1 *p* *f*

Tba. 2 *mf* *p* *f*

Tba. 3 *p* *f*

Tba. 4 *p* *f*

201

Sop. hill in the heat. He dove in - to the ice - cold pool and burst

Tba. 1 3 11

Tba. 2

Tba. 3 3

Tba. 4 *tr*

206

Sop. in - stant - ly in - to death like a flame. in - to death like a flame.

Tba. 1

Tba. 2

Tba. 3

Tba. 4

211

Sop. *ff* in - to death like a flame. *rit.*

Tba. 1 *ff*

Tba. 2 *ff*

Tba. 3 *ff*

Tba. 4 *ff*