

OOGA BOOGA



ERIC SHANFIELD

OOGA BOOGA

Eric Shanfield | 2015 | 14'

poems by Frederick Seidel

(Amplified) Soprano

4 Horns in F

Ooga Booga is a setting of three 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.” 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. 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

$\text{♩} = 88 / \text{♩} = 176$

Soprano *mf*
A na - ked wo - man my

Horn 1 in F *ff* *mf*

Horn 2 in F *ff* *mf*

Horn 3 in F *ff* *mf*

Horn 4 in F *ff* *mf*

7

Sop. *mf*
age is a to - tal night - mare. A wo - man_ my

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf* *f* *mf*

Hn. 4 *p* *f* *mf*

13

Sop. *f* *mp*
age na - ked is_ a night - mare. It does - n't_

Hn. 1 *mf* *f* *mp sub.*

Hn. 2 *mf* *f* *mp sub.*

Hn. 3 *mf* *f* *mp sub.*

Hn. 4 *f* *mp sub.*

19

Sop. *mp*
mat - ter_ One does - n't_ care.

Hn. 1 *mf* *mp*

Hn. 2 *mp* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mp*

OOGA BOOGA - 1. BROADWAY MELODY

25 *f*

Sop. One does - n't say it out loud be - cause it's rare for a - ny - one to be

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

30

Sop. will - ing to say it. Be - cause it's the e - qui - va - lent of buy - ing bill - board space to dis - play

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *f*

35 *ff*

Sop. it.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

41 *mf*

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

Hn. 1 *mf*

Hn. 2 *p*

Hn. 3 *mf*

Hn. 4

47

Sop. *mf* How hor - ri - ble to draw your last breath is, *f* When you go on li - ving.

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Hn. 3 *f* *mf* *f*

Hn. 4 *f* *mf* *f*

53

Sop. *ff* I hate the old cou - ples on their walk - ers *ff* gi - ving Off

Hn. 1 *ff* *mf* *ff*

Hn. 2 *ff* *mf* *ff*

Hn. 3 *ff* *mf* *ff*

Hn. 4 *ff* *f < ff*

58

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

Hn. 1 *p sub.* *mf*

Hn. 2 *p sub.* *mf*

Hn. 3 *p sub.* *mf*

Hn. 4 *p sub.* *mf*

64

Sop. *f* ray Of hope, and then *mf* pay - ing and trem - bl - ing out back on Broad - way. *rit.*

Hn. 1 *mf* *ff* *mf* *p*

Hn. 2 *f* *mf* *p*

Hn. 3 *mf* *ff* *mf* *p*

Hn. 4 *f* *mf*

69 *a tempo* $\text{♩} = 92$

Sop.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

77 *mf*

Sop. Drum - ming and dan - cing, chant - ing some - thing near - ly un -

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4

83 *mp*

Sop. bear - a - ble, Spread - ing their wings in or - der to

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mf* *mp*

89 *mf*

Sop. be more beau - ti - ful and more ter - ri - ble.

Hn. 1 *mp* *mf* *mp*

Hn. 2 *mp* *mf* *mp*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

OOGA BOOGA

2. SUNLIGHT

Frederick Seidel

Eric Shanfield

♩ = 116

Soprano *fp* *f*
There is al - ways hope

Horn 1 in F *f* *p* *f* *p* *f*

Horn 2 in F *f* *p* *f* *p* *f*

Horn 3 in F *f* *p* *f* *p* *f*

Horn 4 in F

6

Sop. *p* *f* *p*
ex - cept when there is - n't it is ev - ery

Hn. 1 *p* *f* *p*

Hn. 2 *p* *f* *p*

Hn. 3 *p* *f* *p*

Hn. 4

11

Sop. *f* *mp* *mf*
where. The pi - geons a - bove Broad-way fly left to right

Hn. 1 *f* *mp* *mf*

Hn. 2 *f* *mp* *mf*

Hn. 3 *f* *mp* *mf*

Hn. 4 *f* *mp*

16

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

Hn. 1 *fp* *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *mf* *f*

OOGA BOOGA - 2. SUNLIGHT

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

Sop. down to the side - walk_ to the side

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

26 *f* *mp*

Sop. walk to sup. They land like pa - ra - troop - ers__

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Hn. 4 *f* *mp*

31 *mf* *p*

Sop. stand - ing up, Haul - ing in their

Hn. 1 *mf* *ff* *p sub.*

Hn. 2 *mf* *ff* *p sub.*

Hn. 3 *mf* *ff* *p sub.*

Hn. 4 *mf* *ff*

36 *mp* *p*

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

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hn. 4 *p*

41

Sop. *my su - pe - ri - or height.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *p*

46 *mp*

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

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

52 *mp*

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

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

58 *f*

Sop. *that.*

Hn. 1 *f*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

64 *mp*
 Sop. My mood has made the pho - to - graphs brain waves flat.
 Hn. 1 *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Hn. 4 *mp*

70 *mf*
 Sop. I don't real - - ly mean that the way it sounds. I don't
 Hn. 1 *mf*
 Hn. 2 *mf*
 Hn. 3 *mf*
 Hn. 4 *mf*

75 *f*
 Sop. real - - ly think he ought to die be - cause he's put on a few
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Hn. 4 *f*

81 *ff*
 Sop. pounds.
 Hn. 1 *ff*
 Hn. 2 *ff*
 Hn. 3 *ff*
 Hn. 4 *ff*

87 *fp*
Sop. If you con - sent to
Hn. 1 *mp* *mf*
Hn. 2 *mp* *mf*
Hn. 3 *mp* *mf*
Hn. 4 *mp* *mf*

91 *f* *f* *p*
Sop. life, as I do, con - de -
Hn. 1 *f* *p*
Hn. 2 *f* *p*
Hn. 3 *f* *p*
Hn. 4 *f* *p* *f* *mf* *f* *p*

96 *f* *mp*
Sop. scend - ing - ly, It seems you get to fuck un -
Hn. 1 *f* *mp*
Hn. 2 *f* *mp*
Hn. 3 *f* *mp*
Hn. 4 *f* *mp*

100 *mf* *mf* *fp*
Sop. end - ing - ly. The wo - man in my bed plays Mo - zart heart - rend - ing - ly.
Hn. 1 *mf*
Hn. 2 *mf*
Hn. 3 *mf* *fp*
Hn. 4 *mf*

104 *fp* *f* *f*

Sop. I drank too much last night as

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *fp* *f* *f*

109 *p* *f*

Sop. u - sual_ mind - bend - ing - ly.

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

114 *mf* *ff*

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

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

119 *p* *mp* *p*

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

Hn. 1 *p sub.* *mp* *p*

Hn. 2 *p* *mp* *p*

Hn. 3 *p sub.* *mp* *p*

Hn. 4 *p sub.* *mp* *p*

124

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

Hn. 1

Hn. 2

Hn. 3

Hn. 4

128

Sop.
out and look - ing back,

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4

132

Sop. *mf*
Look - - ing past my

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

136

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

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

140

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

Hn. 1

Hn. 2

Hn. 3

Hn. 4

144

Sop. aw - ful way. I rap

Hn. 1

Hn. 2

Hn. 3

Hn. 4

149

Sop. on the win - dow to make my - self fly a - way.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

154

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

Hn. 1

Hn. 2

Hn. 3

Hn. 4

161 *ff*

Sop. *ff*
day.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

165

Sop.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

169 *fp* *f*

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

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

174 *p* *ff*

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

Hn. 1 *p sub.* *ff* *gliss.*

Hn. 2 *p sub.* *ff* *gliss.*

Hn. 3 *p sub.* *ff* *gliss.*

Hn. 4 *p sub.* *ff* *gliss.*

OOGA BOOGA

3. HAIR IN A NET

Frederick Seidel

Eric Shanfield

$\text{♩} = 100, \text{♩} = 200$

Soprano
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

9

Sop.
Hn. 1
Hn. 2
Hn. 3
Hn. 4

If you're a woman turning

16

Sop.
Hn. 1
Hn. 2
Hn. 3
Hn. 4

fif - ty. You're a woman who feels cheat - ed. This mes - sage now will be re -

23

Sop.
Hn. 1
Hn. 2
Hn. 3
Hn. 4

peat - ed. The bit - ter - sweet - ness known as Je - sus. Was

30

Sop. *f*
not some nice man say - ing he is Not quite a fe - mi - nist and not quite not one.

Hn. 1 *fp fp fp fp mf fp fp fp fp*

Hn. 2

Hn. 3

Hn. 4 *fp fp fp fp mf fp fp fp fp*

35

Sop.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

43

Sop.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff f*

Hn. 4 *ff*

49

Sop. *ff*
Ev - ery man's a ra - pist un - til he's done. The bitch re - lieves the dog. The

Hn. 1 *ff ff fp*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4

55

Sop. *p* *f* *ff*
wound, the gun. The Ser - mon on the Mount, the Son.

Hn. 1 *ff* *p* *f* *ff*

Hn. 2 *p* *f* *ff*

Hn. 3 *p* *f* *ff*

Hn. 4 *p* *f* *ff*

61

Sop. *mp* *f*
Was it bet - ter back in Pea - pack

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

67

Sop. *mp* *f* *mf*
Ri - ding o - ver hill to hounds, Your con - scious - ness not yet raised?

Hn. 1 *mp* *f* *mf*

Hn. 2 *mp* *f* *mf*

Hn. 3 *mp* *f* *mf*

Hn. 4 *mp* *f* *mf*

75

Sop. *mp*
At Fox - croft, un - der Miss Char - lotte,

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

83

Sop. *mf*
Po - li - shing your boots till they were bit - ter - sweet, The fields were a girl's can -

Hn. 1 *fp* *fp*

Hn. 2 *fp* *fp*

Hn. 3 *fp*

Hn. 4 *fp* *f* *fp*

89

Sop. *f* *p* *mp* *p*
ta - ta. Do - ing the rum - ba at the re - gat - ta,

Hn. 1 *f* *mf* *p* *p*

Hn. 2 *f* *mf* *p* *p*

Hn. 3 *f* *mf* *p* *p*

Hn. 4 *f* *mf* *p*

97

Sop. *p* *f* *mf* *p* *p*
Pla - to in Greek, am - phe - ta - mines your stal - lion, were your al - ma ma - ter, And the Me - tro -

Hn. 1 *fp* *mf* *p* *p*

Hn. 2 *fp* *mf* *p* *p*

Hn. 3 *fp* *mf* *p*

Hn. 4 *fp* *mf* *p*

105

Sop. *mp* *p* *mf* *p*
po - li - tan, and the Mo - dern, and the S and M. (eh) - - - (mm).

Hn. 1 *mp* *p* *mf* *p*

Hn. 2 *mp* *p* *mf* *p*

Hn. 3 *mp* *p* *mf* *p*

Hn. 4 *p* *mf* *p*

111 *p* Oh, the ti - ny furs and the red stench of the fox *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

117 *mf* Of all those white girls_ ta - king_ cold show - ers_ And then li - ning_ up to jump_

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

125 *rit.* $\text{♩} = 76 / \text{♩} = 152$ *ff* Hair in a net in a hat *f* o - ver per - fect - ly main - tained *p*

Hn. 1 *f* *ff* *p*

Hn. 2 *f* *ff* *p*

Hn. 3 *f* *ff* *p*

Hn. 4 *f* *ff* *p*

133 *mf* fen - ces_ *p sotto voce* Ev - ery - thing male is a ra - pist, *rit.* *p norm.* cer - tain - ly God, *p* cer - tain - ly

Hn. 1 *mf* *pp* *p* *pp*

Hn. 2 *mf* *pp* *p* *pp*

Hn. 3 *mf* *pp* *p* *pp*

Hn. 4 *mf* *pp* *p* *pp*

142 $\text{♩} = 100$
mp
 Sop. God, ex - cept for Hen - ry James. At the In - sti - tute for Ad - vanced *mf* Stu - dy,

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

8^{va}..1

147
 Sop. Which your fa - ther helped or - ga - nize, Your fa - ther made lives,

Hn. 1

Hn. 2

Hn. 3

Hn. 4

153 $\text{♩} = 100 / \text{♩} = 200$ Tempo one
 Sop. Sci - en - tists he saved from the

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

159
 Sop. Nazis. Put - ting his face on the co - ver of Time,

Hn. 1

Hn. 2

Hn. 3

Hn. 4

165 *mf* *f* *mf* *f*

Sop. Or was that for his part in build - ing the A - tom Bomb?

Hn. 1 *mf* *f* *mf* *p*

Hn. 2 *mf* *f* *mf* *p*

Hn. 3 *mf* *f* *mf* *p*

Hn. 4 *mf* *f* *mf* *f* *p*

172 *p* *f* *ff*

Sop. And o - ther - wise - - - the man who made gush ers in Te - xas rise the man who made gush ers in Te - xas

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

178

Sop. rise.

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4 *p*

184

Sop.

Hn. 1 *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *f*

190 *f*

Sop. He ma - ca - da - mized the roads of Greece. His sword was ter - ri - ble and

Hn. 1

Hn. 2

Hn. 3

Hn. 4

196 *f*

Sop. swift. He strode up the hill in the heat.

Hn. 1 *p* *f*

Hn. 2 *mf* *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

202

Sop. He dove in - to the ice - cold pool and burst in - stant - ly in - to death like a flame.

Hn. 1 *ff*

Hn. 2

Hn. 3

Hn. 4

209 *ff* *rit.*

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

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*