

Motorman Sextet

10 chapters from *Motorman* by David Ohle
for vocal sextet a cappella

Taylor Brook
2013

Text from chapters 1, 2, 7, 9, 11, 34, 49, 56, 61, and 92 of *Motorman* by David Ohle

This text is presented in the order of the chapters, which does not correspond to the order of the setting.

1]

Moldenke would remain.

As a child they kept him in a crumbling house, a building with structural moans, whose eaves cracked in summer heat and gathered winter ice. At that point Moldenke's chest held two lungs and a single heart.

He experienced a shortened boyhood, a small degree of youth and carelessness.

Most phenomena puzzled him and sent him on aimless walks among the leafless ether trees. He would fix on his goggles, his gauze pad, and study the flying birds, see them casting frightened earthward glances. He would press his face against the pane of his bedroom lookout as spring fell and wait for the greenbird.

The greenbird would circle a dying ether, peck spirals on its dry trunk. Moldenke would fold himself into a chair and watch the greenbird work, writing down its habits, behaviors, and essences:

Rapid pecking followed by pauses. Long, agile tongue coated with a jellylike substance, good for rooting in tree trunks for larvae and etcetera. When the tongue is retracted it apparently wraps about the brain.

Things were loose in those days for Moldenke. He was free and new green, bright suns behind him, spirals ahead.

2]

When his mind wandered it took him to a sunchoked acre of grasses and weed where a snow of pollen lay yellow on the ground, a place like a rotunda, obviously complete, although nothing suggested architecture. There was no apparent ceiling and no visible dome. Warm winds would lap at his stringy hair arrangement. He would feel no pulse, faint metabolism, conscious only of the hum and flow. He would recall what Doctor Burnheart had said to him on one occasion: "Take wing, Moldenke. Life is flight if you choose to ride the updrafts."

He would circle the acre in pollen silence with his better ear open. The silence would give way to a labored breathing, the sound of a single lung in difficulty. Then, on a cue from no visible source, something with mudded claws would spit clots from surrounding bushes. Moldenke would imagine himself turning away, his chin on his chest, one hand in a pocket. The Moldenke mind was airy, like a dirigible loosed from its tethers.

7]

When he was a boy, a student, whenever he loaned out a book it would come back with nosewipes in the margins and down the spine.

9]

Over the seasons Moldenke's faith diminished. If he opened a spigot and got water, no matter how clouded or sour, he was gratified, as though he no longer expected it, although he loved water as nearly as he loved anything. That was the way with Moldenke, a brightly burning candle with a shortened wick, destined to burn low and give off gas.

Text continued

11]

He opened the book to a random page, let his finger float to a random line and read: In 1856 Claude Bernard noted the appearance of cloudy lymph in the duodenum near the entrance of the bile duct. He read no further.

34]

At one time Moldenke enjoyed the oncome of winter, greeted it with a flourish of ritual activity. He was comfortable in a state of cold. Twigs snapping underfoot with icy reports. The air was never still enough for Moldenke's comfort until it was heavy with frost or wet with sleet. When the new snow came he would go out and piss his name in it. As years succeeded, the rituals went on. He noted the fall of the last leaves, the changing angle of sunlight, the shift of winds. He felt relief when the final evidence of green was gone, when the fur of animals thickened. He would light his k-heater, take down blankets, snap in the storm windows. Once Burnheart had said to him, "Moldenke, puff out those cheeks, please." Moldenke had done that and Burnheart had said, "As I thought. Dink, you grow more like a gopher every season. I know it's not the cold you like so well. No, it's the defensive pleasures of remaining warm within the cold. It's that. I know the story, son. Quick to cocoon but slow to change. It's an old tale."

Summerfall came differently. He would watch the earth dry and crack in repeated patterns. Greenbirds came, land turtles walked over country roads, surly grasshoppers baked in the sunlight. Rising temperatures set Moldenke on the offensive, causing him to speed from A to B, from thought to thought, from one thing to the next thing. "Pace yourself," Burnheart had told him one summerfall. "Pace yourself or you'll never make it in the army."

49]

One season past, Moldenke thought of farming. He wrote off for a dozen chickens in the mail. In a genuine month he received a package of egg shells and a bag of yellow powder. He opened the Ways & Means to agriculture, found most of the section deleted. He turned to livestock and found a picture of a wooden bull, mechanically cranked, ejaculating plastic sacks of sperm into a bucket. Burnheart stood smiling over the wooden bull, wearing his cowboy hat.

Text continued

56] (excerpt)

Earlier in the mock War he had volunteered for injury, writing his number down on a square of paper and dropping it in a metal box outside the semi-Colonel's office. At morning meal, the day's injury volunteer list was read. Moldenke would eat his prunes and potato milk and wait. When they read his name he reported to Building D, stood in a line at the door. Every minute or so the line shortened by one. The mock soldier in front of Moldenke turned and said, "I'm proud that I gave for my country." He opened the fly of his trenchpants and showed Moldenke a headless crank. "I'm a vet, boy. What are you giving up?" Moldenke was about to admit a minor fracture when the veteran's turn came up. Moldenke asked him, before he went in the door, what he would be giving up this time. The veteran shaped his hand into a gun and pointed a finger toward himself, cocking his thumb. During Moldenke's minute outside the door, a gun fired and someone shoveled smoking bones onto a pile at the side of the building. A red light blinked above the door jamb, everyone in line saluted. Moldenke snorted. The green light went on and Moldenke stepped into the prep room. A table, a jellyhead mock doctor in a swivel chair. Moldenke crossed his hands behind his back and waited. The jellyhead pushed colored plastic wafers into configurations on the desk top. A circle, a cross inside the circle. Moldenke coughed honestly and the jellyhead looked up, turning a knob on his throat box. Moldenke said, "Moldenke, sir. Minor fracture." The jellyhead swiveled a quarter turn and looked at a chart of seasons on the wall. Moldenke said, "Moldenke, sir. Minor—" The jellyhead said, "You I heard! Weather is the outside how?"

Moldenke waited for the correction. The jellyhead said, "Correction: I heard you! How is the weather outside?"

Moldenke said, "Not bad. A little blister snow last night. Not bad."

The jellyhead swiveled a half turn and adjusted his word order bubble, swiveled back, his headlight shining in Moldenke's eye. "What are you giving up, General Moldenke?"

Moldenke mentioned the minor fracture. The jellyhead arranged the colored wafers into a square containing other wafers. "How brave you are, Moldenke. I just this last minute shot a two week vet in the spine. A day ago I had occasion to remove the longest inch he had. One day that, the next day his life. What do you think, Moldenke? Your minute is getting older. Is a minor fracture enough? Ask yourself that?" Moldenke experienced guilt, agreed to give up a list of feelings in addition to the minor fracture. The jellyhead seemed satisfied, told Moldenke to follow a corridor to the No. 2 fracture room and have a seat. He waited in a cold chair in the fracture room, flipping through magazines. Music played. In a while feet shuffled in the corridor and a jellyhead nurse came into the fracture room. Moldenke smiled, said "Hello." The nurse sat on a stool in front of him and told him to cross one leg over the other. She scissored open the trenchpants, exposing the kneecap. Moldenke looked at the ceiling light. The nurse, in one experienced stroke with a chromium ball peen, broke the kneecap. He lay in the shock room under a clockpiece. When he opened his eye the jellyhead doctor stood over him. "How do you feel, Moldenke?" Moldenke sat up and said he didn't know. The doctor said, "Good. The War is over now. Go home. Stay in your cot for a few days and then go home."

Text continued

61]

He middled himself in the auditorium. A dome, angles, vertical walls, everything suggesting architecture. Ushers walked the aisles collecting chits. Bunce was in Texaco City to speak to the folks. Moldenke ate popcorn. Someone whispered, "Bunce," and everyone stood up. Moldenke remained seated and lit a cigar.

Bunce delivered the standard speech: "I appear before the folks tonight with sorrow under my tongue. You have patiently endured while the moons were down for repairs. Now, as together we approach the terminus, I ask you to turn on your flashlights." Lights in the auditorium went out and flashlights were turned on. Bunce asked if there were any questions. Moldenke raised his hand. Bunce said "No questions?" Moldenke stood up and whirled his hand in circles above his head. Bunce said, "I see no hands." Someone next to Moldenke said, "He can't see you. Turn on your flashlight."

Moldenke didn't have a flashlight. Two jellyheads approached and asked him to step into the aisle. They searched through his coats and shirts and reversed his pockets, made him kneel. Bunce said, "Look at that example, folks. Shine your lights on that man." The audience turned to watch, focusing their beams on Moldenke. One of the jellyheads said, "Take down the pants." Moldenke took down the pants. The second jellyhead came forward wearing a rubber glove and said, "Bend over. We need some readings."

92]

He had been standing in a downtown rain, waiting for an uptown k-bus. A boy rode by on a k-cycle, skidding in an oil puddle, falling on the sidewalk at Moldenke's feet. Moldenke crabbed backward, jelly on his shoe. A crowd gathered and someone mentioned jellyhead.

It had been his first encounter.

Pronunciation:

Words/syllables:

ah = awe

oh = "oh" from "oh my gosh"

ooh = clue

ng = going

Moldenke = mole-dink-y

Closed-Mouth:

m = some

n = lone

Characters:

e = say

o = mole

i = dink

Ū = would

ə = remain

l = well

ç = ich (german)

s = sister

sh = shelf

Techniques related to pronunciation:

vowels only — Pronounce only the vowels, omitting both the hard and soft consonants.

no hard consonants — Pronounce only the vowels and soft consonants.

as if in slow motion — Pronounce the words as if they have been slowed down.

underlined syllables — Sustain the underlined portion of the word. This is used in the score on the word "one" extensively in the fourth part of the score. This should be performed by whipping by the "o" portion of the word and sustaining the "n" syllable.

bracketed syllables — The portions of the word in brackets should not be pronounced. In other words, pronounce only the unbracketed portion of the word provided. This indication is used to reinforce the "vowels only" indication at certain points in the score.

Audio scores and the three-lined speaking staff:

For certain portions of the score, the singers must learn from audio scores that consist of the author, David Ohle, reading the text. The rhythm and contour are notated in the score on a 3-line staff. The performer should listen to the audio score repeatedly and do their best to imitate the emphasis, phrasing, and accent. The pitches need not be the same, but the rhythm and contour should match precisely.

These audio scores may be downloaded here:

<http://taylorbrookmusic.com/motorman-sextet-audio-scores/>

Microtonal Notation:

The pitches in this work come from a system of extended just intonation. For some, the harmonies are more consonant than one might expect by looking at all the microtonal intervals in the score. My advice is to listen carefully to the overall harmony and try your best to understand your role in that harmony. Studying and rehearsing the score with the help of computer mock-ups may also be useful.

The following accidental nomenclature is also used to approximate exact pitches:

↓ - ♯ approximately 1/4 tone flat or sharp

↓ - ↑ approximately 1/6 tone flat or sharp

♭ - ♭ - ♮ - ♮ - ♯ - ♯ approximately 1/12 tone flat or sharp

For certain pitches, where the relationship to the harmony may not be as evident, cents (hundredth of a semitone) are also provided. This may be useful if the performer wishes to check pitches on the computer or have become accustomed to cent deviations.

Scale and Temperament:

	$\frac{3}{2}$								$\frac{3}{2}$										
	of								of										
1/1	8/5	12/11	10/9	9/8	7/6	6/5	5/4	7/4	11/8	7/5	3/2	8/5	13/8	5/3	7/4	9/5	15/8		
0c	+16c	151c	-18c	+4c	-33c	+16c	-14c	-29c	+51c	-17c	+2c	+14c	+41c	-16c	-31c	+18c	-12c		

The scale shown above contains nearly all of the pitches implemented in this work. The ratio shows the tuning of the note in relation to a tonic A. Cents are also provided in these figures. The scale below shows the most commonly used pitches in a simplified scale. The score also calls for Pythagorean tuning for the quotations of Buxtehude, as well as a 7th-based version of Pythagorean tuning, again in the key of E, for an adaptation of Buxtehude.

1/1	9/8	6/5	5/4	11/8	3/2	8/5	5/3	7/4	15/8
0c	+4c	+16c	-14c	+51c	+2c	+14c	-16c	-31c	-12c

Concert Notes

Motorman Sextet is a work for six vocalists and was written for ekmeles vocal ensemble and is dedicated to Jeff Gavett.

This vocal sextet sets the text of 11 chapters in 9 movements from David Ohle's classic cult science-fiction novel *Motorman*. This piece is part of a larger work that will eventually set the entire novel. The particular chapters used in *Motorman Sextet* are all descriptions of past events from the point-of-view of the central character, Moldenke, which together have a generally nostalgic mood.

The music tries to reflect the grotesque, humorous, and uncanny nature of the text. One way that these aspects are expressed is through the process of ordinary customs and occurrences becoming unnerving by showing them in a new light. I find this process of normal things becoming strange extremely interesting when applied to music and I hope that this work captures all the strangeness and humor of the novel that it sets.

This piece explores different temperments and tunings, focusing primarily on a system of just intonation. While the entire work almost always uses the same set of pitches, each movement focuses on a different pitch or group of pitches to anchor the music. By reorganizing the hierarchy in the scale I am able to employ modes that are both distinct and closely connected from movement to movement.

Motorman Sextet — Part I

I - chapter 1

Taylor Brook

$\text{♩} = 52$ *accel.* $\text{♩} = 96$ $\text{♩} = 52$

Soprano
o i i u ə e o i i u ə e o i i u ə e he he he he he he i u ə e

Mezzo-Soprano
o i i u ə e o i i u ə e o i i u he he he he he he he he ə e

Counter-Tenor
o i i u ə e o i i u ə e o i i he he he he he he he he he he

Tenor
o i i u ə e o i i u ə e o i i u ə e o i i u he he he he he he he ə e

Baritone
o i i u ə e o i i u ə e o i i u ə e o i he he he he he he he u ə e

Bass
o i i u ə e o i i u ə e o i i u ə e he he he he he o i i u ə e

accel. $\text{♩} = 66$

S
o i i u ə e (repeat six-syllable pattern)→

M
o i i u ə e (repeat six-syllable pattern)→

CT
o i i u ə e (repeat six-syllable pattern)→

T
o i i u ə e (repeat six-syllable pattern)→

Bar
o i i u ə e (repeat six-syllable pattern)→

B
o i i u ə e (repeat six-syllable pattern)→

6 *sempre p* m.vib. → s.vib. m.vib. → s.vib. m.vib. → s.vib.

S (cont. repeating six-syllable pattern)

M *sempre p* m.vib. → s.vib. m.vib. → s.vib. m.vib. → s.vib.

CT (cont. repeating six-syllable pattern)

T *sempre p* m.vib. → s.vib. m.vib. → s.vib.

Bar *sempre p* m.vib. → s.vib. m.vib. → s.vib.

B *sempre p* m.vib. → s.vib. m.vib. → s.vib.

8 m.vib. → s.vib. m.vib. → s.vib.

S (cont. repeating six-syllable pattern)

M (cont. repeating six-syllable pattern) +41c (13/8) m.vib. → s.vib. m.vib. → s.vib.

CT (cont. repeating six-syllable pattern) m.vib. → s.vib. m.vib. → s.vib.

T (cont. repeating six-syllable pattern) m.vib. → s.vib. m.vib. → s.vib.

Bar (cont. repeating six-syllable pattern) m.vib. → s.vib. m.vib. → s.vib.

B (cont. repeating six-syllable pattern) m.vib. → s.vib. m.vib. → s.vib.

11

S (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

M (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

CT (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

T (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

Bar (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

B (cont. repeating six-syllable pattern) m.vib. → s.vib. nasal mp sickly inhale f

14

S norm. ppp mp p mf p m.vib. → s.vib. mf p

M norm. ppp mp p mf p m.vib. → s.vib. mf p

CT norm. ppp mp p mf p m.vib. → s.vib. mf p

T norm. ppp mp p mf p m.vib. → s.vib. mf p

Bar norm. ppp mp p mf p m.vib. → s.vib. mf p

B norm. ppp mp

o i i u ə e o i i u ə e o i i u ə e o i i u ə e

o i i u ə e o i i u ə e u o i i u ə e o i i u ə e o i i u ə e

o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

o i i u ə e (repeat six-syllable pattern) →

o i i u ə e o i i u ə e o i i u ə e o i i u ə e

25 *ppp* *mp* *ppp* *ppp* *mp* *ppp*

S m → ai → n m → o → l

M *pp* *p* *ppp* *mp* *ppp*

M → l m → a → n m → o → l

CT *mp* *ppp* *ppp* *mp* *ppp* *cantabile* *p*

→ l m → ai → n wou(ld)

T *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp*

→ l m → ai → n m → o

Bar *ppp* *mp* *ppp* *ppp* *mp* *ppp*

m → ai → n m → o → l

B *mp* *ppp* *ppp* *mp* *ppp* *ppp*

u → l m → e → n m

rit. → ♩ = 42

accel. →

28 *pp* *mp* → nasal vib. *norm.* *mp* > *pp* turn towards the mezzo

S m → o um

pp *mp* → nasal vib. *norm.* *mp* > *pp* turn towards the soprano

M m → o um

CT *ppp* *p*

→ m e u ə

T *mp* > *ppp* *p*

→ l u - ə - e - i

Bar *ppp* *mp* > *ppp* *mf* *p*

m → e → n as a child they kept him in a crum - bl - ing house a build - ing wi - th stru - ct - ru - al

B *mp* > *ppp*

→ o → l

countertenor, tenor, and bass huddle together

countertenor, tenor, and bass sing Buxtehude in E pythagorean tuning

countertenor, tenor, and bass huddle together

countertenor, tenor, and bass sing Buxtehude in E pythagorean tuning repeat vowels as fast as possible

♩ = 62

rit.

31

S *mp*

M *mp*

CT *ppp*
e u ə i i u ə e o i i u ə e u ə o i i u

T *ppp*
(u - ə - e - i) →

Bar
moans whose eaves cracked in summ-er heat and ga-thered win-ter ice

B *p*
u ə e repeat three-syllable pattern

countertenor, tenor, and bass sing Buxtehude in E pythagorean tuning

♩ = 52

33

S *pppp* *pppp* *mp* *p*
u ə e n repeat four-syllable pattern

M *pppp* *pppp* *mp* *p*
o i i repeat three-syllable pattern

CT *p* *mf* *ppp*
ə u ə e u ə e u ə e

T *p* *mf* *ppp*
u ə i e m a m a m i u ə e o i u ə i e m a → m

Bar *mp* *f* *mf*
at that point Mol den ke's chest held two lungs and a sin - gle

B *mf* *ppp*

35

S

M

CT

T

Bar

B

hear - t

u

37

S

M

CT

T

Bar

B

turn towards audience

turn towards audience

he ex-per-i-enced a short-ened boy-hooda small de-gree of youth and care-less-ne-ss

æ e u æ e u æ e

o

39

S

M

CT

T

Bar

B

(sung) *p*

mp *pp*

mp *p* *mp* *ppp*

mf *pp*

a-mong the leaf - less e-ther tree -

most phenomen-ae puzz-led him and sent him on aim - less walks a-mong the leaf - less e-ther trees

41

S

M

CT

T

Bar

B

nasal *ppp*

nasal *ppp*

p

p

ng

s

ng

u _____ ə e o i i u _____ ə e o i i u _____ ə e

u _____ ə e i u ə e i repeat four-syllable pattern

he would fix _____ on his gog - gles his

p

u _____ ə e u ə e u ə e repeat three-syllable pattern

43

S

M

CT

T

Bar

B

p mp p ppp pp

p mp p p mp

sempre mf

p mp p mf

i o i i u ə e o i ə e

i u ə e repeat four-syllable pattern

gauze pad and stu-dy the fly-ing birds see them cast-ing fright-ened earthward glanc-es he would press his face a-against the

i i u ə e o i u ə e (repeat six-syllable pattern)

45

S

M

CT

T

Bar

B

norm. vowels only → *pp*

vowels only →

norm. (vowels only) → *pp*

mf pp pp p

p mf pp pp p

p mf pp pp p

the green-bird would cir-cle a dy-ing e-ther peck

pane of his bed-room lookout as springfell and wait for the green-bird the green bird would cir-cle a dy-ing e-ther peck

o i i u ə e repeat three-syllable pattern (cont. repeating three-syllable pattern)

(cont. repeating four-syllable pattern)

pane of his bed-room lookout as spring fell and wait for the green bird the green-bird would cir-cle a dy-ing e-ther peck

(cont. repeating six-syllable pattern)

47 (vowels only) *ppp* *p*

S
spi-rals on its dry trunk wri-ting down its ha-bits be-ha-viors and

M
spi-rals on its dry trunk wri-ting down its ha-bits be-ha-viors and

CT
(cont. repeating three-syllable pattern) *mf* *pp* *pp* *p*

T
8 (cont. repeating four-syllable pattern) *mf* *pp* *pp* *p*

Bar
spi-rals on its dry trunk writ-ing down its ha-bits be-ha-viors and

B
(cont. repeating six-syllable pattern) *mf* *pp* *pp* *p*

49 *ppp*

S
ess-enc-es

M
ess-enc-es

CT
(cont. repeating three-syllable pattern) *mf* *p* *mp* *mf*

T
(cont. repeating four-syllable pattern) *mf* *p* *mp* *mf*

Bar
ess-enc-es

B
(cont. repeating six-syllable pattern) *mf* *p* *mp* *mf*

(♩=♩) = 84

norm.

51

mf

S ra - pid peck - ing foll - owed by paus - es

M *pppp* *p* *pp* *mp* *pp* *mp* *pp*

CT *pp* *mp* *ppp* *mp* *pp* *mp* *pp* *mp* *pp*

T *pp* *mp* *ppp* *pp* *mp* *pp* *mp* *pp*

Bar *pppp* *p* *pp* *mp* *pp* *mp* *pp*

B *pp* *mf*

back to ordinary position, end Buxtehude and pythagorean tuning

back to ordinary position, end Buxtehude and pythagorean tuning

back to ordinary position, end Buxtehude and pythagorean tuning

back to ordinary position, end Buxtehude and pythagorean tuning

53

sempre mf

S long a - gile tongue coat - ed in a jell - y like subs - tance

M *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

CT *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

T *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bar *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

B *sempre mf*

59

S

M *calmly*
mf \rightarrow *p*

CT *calmly*
mp pp *mp pp* *mp pp* *mp*

T *calmly*
mp pp *mp pp* *mp pp* *mp pp*

Bar *calmly*
mf \rightarrow *p*

B

$\text{♩} = 76$

61

S

M *pppp*

CT *pp* *mp pp* *mp pp* *mp pp* *pp > pppp*

T *mp pp* *mp pp* *mp pp > pppp* *pp <*

Bar *pppp* *f*

B *pppp* *pp* *f*

things were loose in those days for Mol - den - ke

m e a

65

S *pp* *mp* *pp* *pp* *mp* *pp* *pp*

M *pp* *mp* *pp* *pp* *mp* *pp* *pp*

CT *pp* *mp* *pp* *pp* *mp* *pp* *pp*

T *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Bar *mp* *mf*

B *pp* *mp* *pp* *pp* *mp* *pp* *pp*

he was free and new green bright suns be-hind him

69

S *mp* *pp* *pp* *mp* *pp* *fp* *f* *f*

M *mp* *pp* *pp* *mp* *pp* *fp* *f* *f*

CT *mp* *pp* *pp* *mp* *pp* *fp* *f* *p*

T *pp* *pp* *mp* *pp* *fp* *f* *f*

Bar *mp* *mp* *f* *p*

B *mp* *pp* *mp* *pp* *mp* *f* *p*

ta o a o a o o a o
 ta o a o o a o
 ta o a o a w
 ta o a o a o
 spi-rals a-head ough
 ough

as if in slow motion
 nasal and unstable (high as poss.)
 nasal and unstable (high as poss.)

♩ = 66 II - chapter 2

72

ff *as if in slow motion* *p*

S a m -

ff *mf*

M a when his

Solo, flamboyant *mp* *p* *ppp* *p* *mp* *pp* *p* *mf* *p* *mp*

CT he - - - n ah - - - wh - - - e - -

ff

T a

Bar

B

76

mp *p*

S i - - - n - - - n - - -

p *mp* *pp* *pppp* *p*

M mind wand - ered it took him to a sun - choked ac - re of grass - es and weed where snow poll - en - lay

CT - - - n - - - s - n - - -

T

Bar

B

78 *sempre p*

S *sempre p*

M *sempre mf*

CT

T *as if in slow motion p*

Bar

B

d i

yell - ow on the ground a place like a ro - tun - da ob - vi - ous - ly com - plete - - - al - though

o - - - - - w

r - - - - - o - - - - -

80

S *mf*

M *ppp p*

CT *ppp p ppp ppp*

T

Bar *mf*

B

warm winds wouldlap at his

nothing sugg - est - ed arch - i - tec - ture do - - - - - me

n - - - - - o - - - - - w

u - - - - - n - - - - - d

There was no a - ppar - ent ceil - ing and no vis - i - ble dome

as if in slow motion

83

p

S string-y hair a-range-ment fa - - - i - - - - - n -

M

CT a - - - - - r - - - - - m

T

Bar he would feel no pulse faint me-ta-bol-is-m conscious on - ly of the hum and flow

B

p *ppp*

mf

87

S take wing is flight ride the up-drafts

M he would recall what doc-tor Burn-heart had said to him on one o-ccai-sion Mol-denk-e life if you choose to ride the up drafts

CT sickly whincing breath

T sickly whincing breath

Bar take wing Mol-denk-e life_ is flight if you choose to ride the up drafts

B take wing Mol-denk-e life_ is flight if you choose to ride the up drafts

whispering intensely *mf*

heavy breathing *p*

whispering intensely *mf*

heavy breathing *p*

sickly whincing breath *ppp* *pp* *f*

sickly whincing breath *pp* *f*

heavy breathing *f* *p*

heavy breathing *f* *p*

♩ = 56

norm.

mp

pp

mp

pp

p

90

S

ah

norm.

mp

p

M

ah

norm.

mp

p

mf

pp

CT

ah

heavy breathing

p

ppp

T

Bar

mp

he would cir-cle the a-cre in po-llen si-lence with his be-tter ear o - pen the si-lence would give

B

ppp

mp

pp

mp

pp

mp

93

S

ah

M

ah

CT

T

Bar

sempre mp

way to a la-bored breath-ing the sound of a sin-gle lung in di-ffi-cu-lty then on a cue from no-vi-si-ble source

B

95 *ppp* unstable sucking sounds through the teeth (wet and squeaky) *p* *mf* *ppp*

S

ppp unstable sucking sounds through the teeth (wet and squeaky) *p* *mf* *mp*

M -46 Mol - denk - e would i - mag - ine him - self

CT unstable sucking sounds through the teeth (wet and squeaky) *p* *mf* *ppp*

T *ppp* *p* *pppp* *ppp* *p*
m → a → m → m → o

Bar *sempre mp* some - thing with mu - dded claws would spit clots from sur - round - ing bushes Mol - denk - e would i - mag - ine him - sel - f

B *ppp* *p* *pppp* (no pitch) *p* <
m → a → m → f

97 *mp*

S turn - ing a - way

M turn - ing a - way his chin on his chest one hand in a po - cket the Mol - denk - e mind was ai - ry like a di - ri - gi - ble

CT *pp* *p* *ppp* *p*
m → o → l → i →

T

Bar *mf* *ppp* *p*
m → o

B *mf*

rit. $\text{♩} = 42$

S
1 → u → l
m → o → l

M
sempre mp
loosed from its te - thers
m → o → l

CT
o → l
m → o → l

T
pp → *p* → *ppp*
oo(sed) i i u ə e o i i u ə
throat-singing
pp → *mp* → *pp*
i

Bar
ppp
i i u ə e o i i u ə e o i i u ə
throat-singing
pp → *mp* → *pp*
i

B
mp
loosed from its te - thers
m → o → l

III - chapter 7

$\text{♩} = 82$

sickly inhale *mp* nasal with nervous vib. *pp < mp > pp* sickly inhale *mp* s.vib. norm. *mp* > *pp* sickly inhale *mp* nasal with nervous vib. sickly inhale *pp < mp > pp mp*

Soprano

ng _____ m _____ ng _____

Hold a small amount of water or saliva in the mouth and produce wet sucking sounds.
The sounds may be punctuated or continuous.

Mezzo-Soprano

Hold a small amount of water or saliva in the mouth and produce wet sucking sounds.
The sounds may be punctuated or continuous.

Counter-Tenor

Hold a small amount of water or saliva in the mouth and produce wet sucking sounds.
The sounds may be punctuated or continuous.

Tenor

Hold a small amount of water or saliva in the mouth and produce wet sucking sounds.
The sounds may be punctuated or continuous.

Baritone

sickly breathing
mp

Bass

nasal with nervous vib. *pp < mp > pp mp* s.vib. norm. *mp* > *pp mp* nasal with nervous vib. *mp* < > *pp mp* nasal with nervous vib. *pp < mp > pp mp* s.vib. norm. *mp* > *pp mp*

5 S

ng _____ m _____ ng _____ ng _____ m _____

sempre *mp*

M

sempre *mp*

CT

sempre *mp*

T

sempre *mp*

Bar

sempre *mp*

B

rit. $\text{♩} = 66$

18

S *norm.* *mp* *ppp*
 ng ng ng ng ng a student when-ev-er he loaned out a book o

M *mp* *mp* *p* *pp* *mp* *pp* *mp*
 m nasal back with nose-wipe-s in the mar-gin-s
 with nervous vib.

CT *mp* *mp* *p* *pp* *norm.* *mp* *pp* *mp* *p*
 tounge-snap m sickly inhale

T *p* *mp* *p* *pp* *mp* *pp* *mp*
 m with nose-wipe-s in the mar-gin-s

Bar *mp*
 he loaned out a book it would come back

B *pp* *mp* *pp* *p* *p*
 when he was a boy a student o

21 *mp* *p* *ppp* *mp* *p* *pp* *mp* *pp* *low register* *mp* *attacca*
 m a and down the spine

M *pp* *mp* *p* *pp* *mp* *pp*
 s.vib. → m.vib. s.vib. → m.vib.
 a ng

CT *pp* *mp* *p* *pp* *mp* *p* *pp* *mp* *pp*
 s.vib. → m.vib. s.vib. → m.vib. s.vib. → m.vib. → s.vib.
 m a ng

T *pp* *mp* *p* *pp* *mp* *pp*
 a ng

Bar *pp* *mp* *p* *pp* *mp* *ppp*
 s.vib. → m.vib. s.vib. → m.vib. s.vib. → m.vib.
 m a ng

B *p* *p* *high register* *mf* *mp*
 a and down the spine

IV - chapter 9

♩ = 48

25 *ppp* ⁺⁵⁶ *mf* *pp* *p* *ppp* *ppp* *mf* *ppp* ⁺⁸ *mp* -14

S

0

M

ppp ⁺⁵⁴ *mf* *p* *ppp* *pp* *mf* ⁺⁸ *mp*

0

CT

ppp ⁺⁶ *mf* *ppp* *ppp* ⁻²⁷ *mp* *pp*

0

T

mp ⁻⁴⁸ *pp* *mf* *ppp* ⁺⁶ *pp* *mp*

0

Bar

mp ⁻⁵⁰ *ppp* *pp* *mp*

0

B

ppp *mf* *ppp*

0

30 *ppp* *pp* *mf* ⁺⁵¹ *p* *mp* *p* *mp* *pp* nasal *pp*

S

sea ah

M

pp *mp* ⁻²⁷ *p* *mp* *p* *mp* *p* *ppp* fry *mp*

0

ah eh e

CT

mf *ppp* ⁻¹⁴ *pp* ⁺⁸ *mp* *p* *ppp* fry *mp*

sea ah eh e ooh

T

ppp ⁺⁶ *pp* *mp* *p* *ppp* fry *mp*

sea ah eh e ooh

Bar

pp *mp* *pp* fry *mp* nasal *pp*

sea ah eh e ooh ah

B

pp *mf* *pp* *pp* (sudden changes in vib) vib. s.vib. *mf* s.vib. vib. s.vib. *pp*

sea sea

43

S

M *mf*

CT *mp* *pppp*

T *pp*

Bar (sudden changes in vib) *ppp* *s.vib.* *vib.* *s.vib.* *vib.* *s.vib.* *mp* *ppp*

B *vib.* *s.vib.* *vib.* *s.vib.* *vib.* *s.vib.* *mp* *ppp*

if he opened a s - pi-got and got wa-ter no ma-tter how cloud-ed or so-ur he was gratified as though he no long-er ex -

wa

wa no wa

wa

46

S *mp*

M *mp*

CT *mp*

T *mp* *pp*

Bar *mf* *p*

B *mf*

nea

pect - ed it ng

wa

al-though he loved wa-ter as near-ly as he loved a-ny-thing r a r a r

as near - ly as he loved a - ny - thing

♩. = 48

49

S *pp* *mp* *pp* *pp* a r i

M *mp* *pp* *mp* *p* o
that was the way with Moldenke

CT *pp* *mp* *pp* (no audio score) (whisper) *p* i way with Mol-den-ke a brightly burn-ing can-dle

T *mp* *pp* (no audio score) (whisper) *p* i that was the way a brightly burn-ing candle

Bar *mf* *pp* *mf* i l y ur ng a n l a r i l y ur ng a brightly burning

B *p* *mp* a r i l y ur ng a n l a r i l y ur ng a n l a r i

53

S *mp* *ppp* l y ur ng a n l a r i l y ur ng

M *ppp* *pp* *mp* *pp* o

CT *pp* *mp* *p* *mp* o

T *pp* *mp* a r i l y ur ng a n a l r i l y ur ng

Bar *3* can-dle with a shortened wick throat-singing *mp* ah

B throat-singing *mp* ah

(♩=♩) $\text{♩} = 72$

non rit.

56

S
dest-ined to burn low
m

M
dest-ined to burn low
m

CT
p mp pp p f p m.vib. m.vib. s.vib. s.vib. mf > p
m

T
8 a n l a r
ppp p mf p mf p
m

Bar
mp p mp ppp ppp < p
and give off ga-s
m

B
mp mf ppp < p
and give off gas
m

Motorman Sextet — part 3

V - chapter 11

Taylor Brook

♩ = 72

Soprano: *p* hmmp... *mf* *p* → vib. *ppp*

Mezzo-Soprano: nasal *p* m... → vib. *ppp*

Counter-Tenor: *mf* *f* oo - e... *mf* tss

Tenor: *fp* m... nasal *f* oo - e... *p* a (fry speed) *mf* *p*

Baritone: *f* hmmp... *mf* tss

Bass: *mp* *ff* hm-hmmp... fry *p* a (fry speed) *mf* *p*

S: *f* He o-pen-ed a book to a ran-dom pa-ge let his fing-er float to a ran-dom point and read

M: fry *p* < *mf* (fry speed) i → ah *mp*

CT: fry *p* < *mf* (fry speed) i → ah *mp*

T: fry *p* < *mf* (fry speed) i → ah *mp*

Bar: fry *p* < *mf* (fry speed) i → ah *mp*

B: fry *p* < *mf* (fry speed) i → ah hm - *p*

6

S *p*

M *p*

CT *nasal mf mp f > p*
i

T *nasal fp f mp mf*
i ah

Bar *norm. mf p mf > p mf > p mf > p*
aw → r aw → r aw → r aw → r
nasal mf p mf > p mf > p mf > p
o → r aw → r o → r aw → r

B *ff*
hmmph
p ff
la → hmmph
p
la →

10

S *mf*
in eighteen fif - ty six Claude Ber-nar -

M *mf*
in eighteen fif - ty six Claude Ber-nar -

CT *mf p f > p*
i ah

T *fp f p f > p mf pp*
i ah

Bar *norm. mf p mf > p mf > p mf > p*
aw → r aw → r aw → r
nasal mf p mf > p mf > p mf > p
o → r aw → r aw → r aw → r

B *ff*
hmmph
p ff
la → hmmph
p
la →

♩ = 72 *accel.* → ♩ = 92

22

(no audio score)

mp *mf* *f*

S he read no fur - ther he read no fur - ther he read no fur - ther

port. (still without hard consonants) *mp* *mf* *f*

M he read no fur - ther he read no fur - ther he read no fur - ther

port. (still without hard consonants) *f* *ff* *fff*

CT he read no fur - ther he read no fur - ther he read no fur - ther

port. (still without hard consonants) *f* *ff* *fff*

T he read no fur - ther he read no fur - ther he read no fur - ther

mf *f* *ff*

Bar hmmmph hmmmph hmmmph

f *ff* *fff*

B hm - hmmmph hm - hmmmph hm - hmmmph

9 *ppp* *mp* *pppp* *pppp* *mp*

S *ppp* *mp* *pppp* *pppp* *mp*

M *ppp* *mp* *pppp* *pppp* *mp*

CT *ppp* *mp* *pppp* *pppp* *mp*

T *pppp* *mp* *pppp* *pppp* *mp*

Bar *pppp* *mp* *pppp* *pppp* *mp*

B

16 *pppp* *mp*

S *pppp* *mp*

M *mp* *pppp* *mp* *pppp*

CT *mp* *pppp* *mp* *pppp*

T *mp* *pppp* *mp*

Bar *mp* *pppp* *mp*

B *pppp* *mf* *pppp*

23

S *pppp* *mf* *pppp*
 one one one one one one

M *mp* *mf* *mf* *pp* *mp*
 one one one one

CT *mp* *mp*
 one one one one one one one one one one one one one

T *pppp* *mf* *pppp*
 one

Bar *pppp* *mf* *pppp*
 one

B *pppp* *mf* *pppp*
 one

at

29 *p* *mf*
 sing vowels only →
 one time Mol-den-ke en-joyed the on - come of Win-ter greeted it with a flour-ish of rit-u-al ac-tiv-i-ty

M

CT

T *p* *mf*
 sing vowels only →
 one time Mol-den-ke en-joyed the on - come of Win-ter greeted it with a flour-ish of rit-u-al ac-tiv-i-ty

Bar *p* *mf*
 sing vowels only →
 one time Mol-den-ke en-joyed the on - come of Win-ter greeted it with a flour-ish of rit-u-al ac-tiv-i-ty

B *mf*
 one time Mol-den-ke en-joyed the on - come of Win-ter greeted it with a flour-ish of rit-u-al ac-tiv-i-ty

(vowels only)
sempre *mf*

31

S he was com-fort-able in a state of cold _____ twigs sna-pping un-der foot with i-cy re-ports

M *mf*
one

CT *mf*
one

(vowels only)
sempre *mf*

T he was com-fort-able in a state of cold _____ twigs sna-pping un-der foot with i-cy re-ports

(vowels only)
sempre *mf*

Bar he was com-fort-able in a state of cold _____ twigs sna-pping un-der foot with i-cy re-ports

B *sempre mf*
he was com-fort-able in a state of cold _____ twigs sna-pping un-der foot with i-cy re-port - s

33

S the air was ne-ver still e-nough for Mol-den-ke's com - fort un-til it was hea-vy with frost or wet with sleet

M *mf*
one

CT *mf*
one

T the air was ne-ver still e-nough for Mol-den-ke's com - fort un-til it was hea-vy with frost or wet with sleet

Bar the air was ne-ver still e-nough for Mol-den-ke's com - fort un-til it was hea-vy with frost or wet with sleet

B the air was ne-ver still e-nough for Mol-den-ke's com - fort un-til it was hea-vy with frost or wet with sleet

34

S
when the new snow came he would go out and piss his name in it — as years su-ceed-ed the ri-tu-als went on _____

M
sing vowels only
as years su-ceed-ed the ri-tu-als went on _____

CT
mf
one

T
norm.
mf
one
when the new snow came he would go out and piss his name in it —

Bar
-33
when the new snow came he would go out and piss his name in it — as years su-ceed-ed the ri-tu-als went on _____

B
when the new snow came he would go out and piss his name in it as years su-ceed-ed the ri-tu-als went on _____

36

S
he no-ted the fall of the last leave-s the chang-ing an-gle of sun-s light — the shift of wind - s he felt re -

M
he no-ted the fall of the last leave-s the chang-ing an-gle of sun-s light — the shift of wind - s he felt re -

CT
one s he felt re -
(pronounce "s")
nasal
pp
norm.
+41

T
one s
(pronounce "s")
nasal
pp

Bar
+41
he no-ted the fall of the last leave - s the chang-ing an-gle of sun - s light — the shift of wind s
(pronounce "s")

B
he no-ted the fall of the last leave - s the chang-ing an-gle of sun - s light the shift of wind - s he felt re -
f
mf

38 (vowels only) *ppp*

S
 lief when the fi - nal evidence of green was gone _____ when the fur of a - ni - mals thick - ened

M
 (vowels only) *ppp*
 lief when the fi - nal evidence of green was gone _____ when the fur of a - ni - mals thick - ened

CT
 (vowels only) *ppp*
 +41 lief when the fi - nal evidence of green was gone _____ when the fur of a - ni - mals thick - ened

T
mfp
 one _____

Bar
mfp
 one _____

B
 lief when the fi - nal evidence of green was gone _____ when the fur of a - ni - mals thick - ened

40 +13

S
 he would light his K heat - er _____ take down blank - ets snap in the storm win - dows _____

M
 he would light his K heat - er _____ take down blank - ets snap in the storm win - dows _____

CT
 +11
 he would light his K heat - er _____ take down blank - ets snap in the storm win - dows _____

T
mfp
 one _____

Bar
mfp
 one _____

B
 he would light his K heat - er _____ take down blank - ets snap in the storm win - dows _____

41 +37

S *heavy breathing*
mp
once Burn - heart had said to him ___

M *heavy breathing*
mp
once Burn - heart had said to him ___

CT *heavy breathing*
mp
once Burn - heart had said to him ___

T (whisper)
p
Mol - den - ke puff out those cheeks please

Bar *mf*
Mol - den - ke puff out those cheeks please

B *heavy breathing*
mp
once Burn - heart had said to him

43

S *heavy breathing*
mp *pp* cresc.
Mol - den - ke had done that ___ and Burn - heart had said

M *heavy breathing*
mp *pp* cresc.
Mol - den - ke had done that ___ and Burn - heart had said

CT *heavy breathing*
mp *pp* cresc.
Mol - den - ke had done that ___ and Burn - heart had said

T (whisper)
p
Mol - den - ke had done that ___ and Burn - heart had said as I thought Dink you grow more like a go - pher ev - ery sea - son

Bar *mf*
Mol - den - ke had done that ___ and Burn - heart had said as I thought Dink you grow more like a go - pher ev - ery sea - son

B *heavy breathing*
mp *pp* cresc.
Mol - den - ke had done that ___ and Burn - heart had said

mf

45

S
M
CT
T
Bar
B

sempre p

sempre mf

I know it's not the cold you like so well no it's the de-fen-sive plea-sures of re-main-ing warm with-in the cold it's

I know it's not the cold you like so well no it's the de-fen-sive plea-sures of re-main-ing warm with-in the cold it's

47

S
M
CT
T
Bar
B

ff *p* vowels only
summ-er-fall came diff-erent-ly

ff *p* vowels only
summ-er-fall came diff-erent-ly

ff *p* vowels only
summ-er-fall came diff-erent-ly

f *p* vowels only
that quick to co-coon but slow to change it's an old tale summ-er-fall came diff-erent-ly

ff *p* vowels only
that quick to co-coon but slow to change it's an old tale summ-er-fall came diff-erent-ly

ff *mf*
summ-er-fall came diff-erent-ly

50

(vowels only)
sempre p

S
earth dry and crack in re-peat-ed pa-ttern - s _____ land turt-les walked o-ver the coun-try road _____

(vowels only)
sempre p

M
he would watch the earth dry and crack in re-peat-ed pa-ttern _____ green birds came and land turt-les walked o-ver the coun-try road _____

(vowels only)
sempre p

CT
he would watch the earth dry and crack in re-peat-ed pa-ttern _____ green birds came and land turt-les walked o-ver the coun-try road _____

(vowels only)
sempre p

T
he would watch the earth dry and crack in re-peat-ed pa-ttern _____ green birds came and land turt-les walked o-ver the coun-try road _____

(vowels only)
sempre p

Bar
earth dry and crack in re-peat-ed pa-ttern _____ land turt-les walked o-ver the coun-try road _____

sempre mf

B
he would watch the earth dry and crack in re-peat-ed pa-ttern - s _____ green birds came and land turt-les walked o-ver the coun-try road - s _____

52

gliss through notes

S
_____ baked in the suns - light _____ set Mol - denk - e on the de - fens - ive _____

gliss through notes

M
sur - ly grass-hopp - ers baked in the suns - light _____ ri - sing temp - era - tures set Mol - denk - e on the de - fens - ive _____

gliss through notes

CT
_____ baked in the suns - light _____ ri - sing temp - era - tures set Mol - denk - e on the de - fens - ive _____

gliss through notes

T
sur - ly grass-hopp - ers baked in the suns - light _____ ri - sing temp - era - tures set Mol - denk - e on the de - fens - ive _____

gliss through notes

Bar
sur - ly grass-hopp - ers baked in the suns - light _____ set Mol - denk - e on the de - fens - ive _____

gliss through notes

B
sur - ly grass-hopp - ers baked in the suns - light _____ ri - sing temp - era - tures set Mol - denk - e on the de - fens - ive _____

54

S *norm. mp* *pp* *mp* *p*
 speed _____ one _____

M *norm. mp* *pp* *mp* *p*
 speed _____ one _____

CT (vowels only) *sempre p* *norm.*
 caus - ing him to speed from A ___ to B one _____

T (vowels only) *sempre p* *norm.*
 caus - ing him to speed from A ___ to B _____ fromthought to thought from one _____

Bar *norm. mp* *pp* *mp* *p*
 speed _____ one _____

B *sempre mf*
 caus - ing him to speed from A ___ to B fromthought tothought from one thing to the next thing

56 (whisper) (norm.) heavy breathing *mf* *pp* *p*
 pace your - self one _____

M heavy breathing *mf* *pp* *p*
 one _____

CT (norm.) heavy breathing *mf* *pp* *p*
 one _____

T (whisper) heavy breathing *mf* *pp* *p*
 pace your - self one _____

Bar *f* *mf*
 pace your - self pace your self or you'll ne - ver make it in the arm - y

B heavy breathing *mf* *pp* *p*
 Burn - heart had told him ___ one summer - fall

Motorman Sextet - Part 5

VII - chapter 49

♩ = 56

Soprano *mp*
one sea - son past Mol - denk - e thought of farm - ing

Mezzo-Soprano

Counter-Tenor *p*
m

Tenor *p*
m

Baritone *p*
stagger breathing
n

Bass *p*
stagger breathing
n

4 *mf*
S he wrote off for a do - zen chi - ckens in the mail in a gen - u - ine

M *p* *mp* *p*
m m

CT *p* *mp* *p*
m

T *p* *mp* *p*
m m

Bar.

B

7 *sempre mf*

S month he received a pack-age of egg shells and a bag of yell-ow powd-er he o-pened the

M *sempre p*
m

CT *sempre p*
m

T *sempre p*

Bar. *sempre p*

B *sempre p*

Hank Williams *Ramblin' Man*

9

S ways and means to ag - ri-cult-ure found most of the section de-let-ed

M *pppp*

CT *pppp* vib. *mp* s.vib. *pp* vib. *mp*

T *pppp* vib. *mp* s.vib. *pp* vib. *mp* s.vib. *pp* vib. *mp*

Bar. *pppp* *mf* vib. *p* s.vib. *mf* vib. *mp* s.vib. *mp* vib. *mp* s.vib. *mf*

I can se - ttle do - wn and be do - in' just fine til I hear an old

B *pppp* *mp* dum dum dum dum dum dum dum dum dum dum dum dum

12

S he turned to live - stock and found a pic - ture of a wood - en bull mech - an - ic - ally cranked

M *mf* *p*
m

CT *pp* *mp* *pp* *mp*
bup bup bup bup bup

T *pp* *mp* *pp* *mp*
bup bup bup bup bup

Bar. *mp* *mf* *mp* *p*
freight com - ing down the line dum

B *p*
dum dum dum dum
click with tongue on each note

15

S e - jac - ulating plast - ic sacs of sperm in - to a buck - et

M *mf* *p* *mf* *p* *mf* *p*
m m m

CT *bup bup bup bup bup bup bup bup bup bup bup bup bup*

T *bup bup bup bup bup bup bup bup bup bup bup bup bup*

Bar. *mf* *f* *p* *mf* *f* *p* *mf* *p*
well I love to see the to - wns
vib. *p* *mp* *s.vib.*

B *fp* *mf* *p* *fp* *mf* *p*
dum dum

18

mf

S Burn - heart stood smil - ing o - ver the wood - en bull

mf *p* (whisper) *p*

M Burn - heart stood smil - ing o - ver the wood - en bull

f *mp* s.vib.

CT bup bup bup r m r n l

f *mp* s.vib.

T bup bup bup r m r n l

m.vib. *f* *ff* *mp* s.vib.

Bar. ng ng r m r n l

m.vib. *f* *ff* *mf* s.vib.

B ng ng Burn - heart stood smil - ing o - ver the wood - en bull

interlude: strange cowboy song

21

S wear - ing his cow - boy hat

M wear - ing his cow - boy hat

(s.vib.) *mp* *f* *mp* m.vib.

CT r w ə æ ah → ooh

m.vib. *f* s.vib. *mp*

T r w ə æ ah → ooh ah →

mp *p* *mp* *p*

Bar. r w ə æ duh dah duh dah

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B wear - ing his cow - boy hat um um um um um

25

smooth and sweet vibrato mp *s.vib. pp* *m.vib. s.vib. m.vib. s.vib. sub. p* *vib. → s.vib. mp > p*

S ooh ah ooh ah e

smooth and sweet vibrato mp *s.vib. pp* *m.vib. s.vib. m.vib. s.vib. sub. p* *vib. → s.vib. mp > p*

M ooh ah ooh ah ooh

smooth and sweet vibrato mp *s.vib. pp* *m.vib. s.vib. m.vib. s.vib. mp* *smooth and sweet vibrato*

CT ooh ah ooh ah ah ooh

smooth and sweet vibrato f p mf pp *m.vib. mp < mf mp < mf mp < mf mp < mf* *s.vib. mp* *smooth and sweet vibrato*

T ooh ah → ooh → ah → ooh → ah → ooh → ah → ooh → ah → ooh → ah → ooh

f p mf pp mp < mf mp < mf mp < mf mp < mf

Bar. duh dah dah duh dah duh duh dah duh duh dah duh duh dah duh duh dah duh duh

mf p mf p mf p mf p mf p mf

B dum dum dum dum dum

29

f > *machine-like fast vibrato nasal mf < ff*

S e

f > *machine-like fast vibrato nasal mf < ff*

M e

s.vib. f p f > *machine-like fast vibrato nasal mf < ff*

CT ah → ooh → ah → ooh etc. e

s.vib. f p (continue grace note figure while glissing down) f > *machine-like fast vibrato nasal ff*

T ooh → ah → ooh → ah etc. e

p mf p mf pp mf < ff *machine-like fast vibrato nasal ff*

Bar. dah dah ah e

p mf p mf pp mf < ff *machine-like fast vibrato nasal ff*

B dum dum e

Motorman Sextet - part 6

VIII - chapter 56

♩ = 72

Soprano *mf* ear - li - er in the mock war he had vol - un - teered for in - jur - y *mp* writ - ing his num - ber down *p*

Mezzo-Soprano *mp* for in - jur - y *mf* writ - ing his num - ber down on a square of pa - per

Counter-Tenor *mp* ooh *sempre mp* ooh

Tenor *mp* ooh *sempre mp* ooh

Baritone fry *p* ah *mf* oh *p* fry *p* ah

Bass fry *p* ah *mf* oh *p*

S *mp* ooh *pp* ooh *mf*

M dropp - ing it in a me - tal box out - side the se - mi colon - ol's off - ice *mf* ooh

CT *mp* off - ice *mf* at morn - ing meal the day's in - jur - y vol - un - teer

T *mp* vib. *s.vib.* ooh

Bar *mf* oh *p* ah

B *p* ah *mf* oh *p* ah

♩ = 80

5

S *mp*

M *mp*

CT *sempre mf*
list was read Mol-denk-e would eat his prunes and po-ta-to milk and wait when they read his

T *mf*
when they read his

Bar *mf* *p* *p* *mf* *pp* *mp*
ooh ah ooh his

B *mf* *p* *pp*
ooh

7

S *pp* *mp* *pp* *half-whisper* *pp* *p* *pp* *mf*
ooh D re-port-ed to build-ing D the

M *pp* *mp* *pp* *half-whisper* *pp* *p* *pp*
D re-port-ed to build-ing D

CT *mf* *p* *mf* *p* *mp* *pp*
na me

T *ppp* *mp*
name he re-port-ed m

Bar name he re-port-ed to build-ing D

B *mp* *pp* *mf*
D stood in line at the

→ m.vib.
→ nasal

9

S *ppp* ————— *mf* *f*
door ooh i

M *ppp* ————— *mp* > *ppp* *mf*
ooh the mock soldier in front of Mol-denk-e turned and said

CT *ppp* ————— *mp* ————— *ppp* *mf*
ooh I'm
unusually high and nasal speaking voice (try not to be comical)

T *ppp* ————— *mf* *f*
ooh

Bar *mf* ————— *ppp* ————— *mf* < *f*
e-very mi - nute or so the line shortened by one ooh

B *mp*
door by one

12

S *norm. p*
gave for my coun - try
speak min unusually low register
as if in slow motion

M

CT *mf* ————— *p*
proud that I gave for my count - ry
nasal slow and wide vibrato

T *p*
w
nasal slow and wide vibrato

Bar *p*
w
nasal slow and wide vibrato

B *mf*
I'm proud that I gave for my coun - try
as if in slow motion

14

S *mf* and showed Mol-denk - e a headless crank

M *mf* he opened the fly of his trenchpants and showed Mol-denk - e a headless crank

CT *mp* m I'm a vet boy what are you giv-ing

T *pppp* m e *mp* nasal with nervous vib.

Bar *pppp* m e *mp* nasal with nervous vib.

B *mp* m I'm a vet boy what are you giv-ing *f* *mf* unusually low and dull speaking voice

17

S m

M *mf* Mol-denk-e was a - bout to ad-mit a mi - nor fract-ure when the *p*

CT up? *p* ad - mit a mi - nor fract-ure when the vet - er - an's turn came up *mf* Moldenke

T s.vib. norm. ah *mf* Moldenke

Bar s.vib. norm. ah

B up? *mp* m

20

S *ppp* *mf*
the

M *ppp* *mp* *ppp*

CT *ppp* *mp*
m

T *mf*
asked him be - fore he went in the door what he would be giv - ing

Bar *mf*
what he would be giv - ing up this time

B *mf*
up this time the

$\text{♩} = 66$

23 *mf*

S *mf*
vet-er-an shaped his hand in-to a gun and point-ed a fing-er to-wards him-self cock-ing his thumb

M half fry and nasal *pp* *norm.*
e m

CT *mf > p* *mf* *p* *mp > ppp* *mf > p* *p <*
m.vib. s.vib. m.vib. s.vib. m.vib. s.vib. m m m m

T half fry and nasal *pp* *norm.*
e m

Bar half fry and nasal *pp* *norm.*
e m

B *mf > p* *mf >*
m.vib. s.vib. m.vib. s.vib. m m

26

S
dur-ing Mol-denk-e's min-ute out-side the door a gun fired and some-one shov-eled smok-ing bones on-to a pile at the side of the

M
gun fired and some-one shov-eled smok-ing bones on-to a pile at the side of the

CT
ooh

T
ooh

Bar
ooh

B
m m m

mf
p
m.vib. s.vib.

norm. *p* *mf* *p*
s.vib. m.vib. s.vib.

norm. *p* *mf* *p*
ooh

p *mf* *p* *mf* *p* *mf* > *p*
s.vib. m.vib. s.vib. m.vib. s.vib. m.vib. s.vib.

29

S
build-ing a red light blinked a-bove the door jam ah

M
build-ing e-very-one in line sa-lut-ed

CT
ah

T
ah

Bar
e-very-one in line sa-lut-ed the

B
ah Mol-denk-e snort-ed

vib. *mp* < *f* m.vib.

f

vib. *mp* < *f* m.vib.

vib. *mp* < *f* m.vib.

f *mf*

f *mf*

31

S *s.vib.*
mp
ng

M *s.vib.*
mp
ng

CT *s.vib.*
mp
ng

T *mf*
in - to the prep room a ta - ble a jell - y head mock

Bar *sempre mf*
went on and Mol - denk - e stepped in - to the prep room fry
mf
oh

B *sempre mf*
green light went on and fry
mf
oh ah

34

S *ppp*

M *ppp* *mp* *mf*
hands be - hind his back and wait - ed the

CT *ppp* *mf*
Mol - denk - e crossed his hands be - hind his back and

T *mf*
doc - tor in a swivel chair

Bar *p*
ah oh ah m

B *p*
oh ah m

37

S *mp* con - fig - ur - a - tions in the desk top *mf* *mp* a

M jell - y - head pushed col - ored plast - ic waf - ers in to con - fig - ur - a - tions in the desk top *mp* a

CT nasal *mp* m

T a

Bar a

B

39

S gesture as described by the words *slow fry* ah_____

M nasal *mp* cir - cle m

CT

T nasal *mp* cir - cle m

Bar cir - cle

B gesture as described by the words *mp* a cross in - side the cir - cle Mol - denk - e caught hon - est - ly and the jell - y - head looked up turn - ing a knob

41

S *norm. p* ooh *mf* the

M *whisper f* Mol - denk - e sir mi - nor frac - ture

CT *p* m

T *f* Mol - denk - e sir mi - nor frac - ture

Bar *mf* on his throat box Mol - denk - e said

B *slow fry mp f mp* m

44

S *mf* jell - y - head swiv - eled a quart - er turn and looked at a chart of sea - sons on the wall *pp mp* m ooh

M *norm. mp p mf p mf* swiv - eled a quart - er turn and looked at a ah the

CT *mf p mp f* turn and looked at a chart of Mol - denk - e said Mol - denk - e sir mi - nor

T *mp pp mp pp* chart of sea - sons on the Mol - denk - e said m

Bar *pp mp pp mp pp* ah sea - sons on the wall *slow and wide vib. mp* m

B *pp mp pp mp* ah wall

47

S *ppp* *mf* *p*
ah Mol-denk-e wait-ed for the corr-ect-ion the jell-y-head said

M *mp* *mf*
jell-y head said the jell-y-head said

CT *f* *ppp*
high speaking range
you I heard weather is the out-side how? ah

T *p* *mf*
ah

Bar

B *mp*
low speaking range
you I heard weather is the out-side how?

49

S *f* *ppp* *p* *ppp*
correct-ion I heard you how is the weather out-side? m

M *ppp* *mp* *ppp* *ppp* *p*
ah m

CT *mp* *ppp* *mf*
Mol-denk-e said

T *ppp* *mp* *ppp* *mp* *mf* *mp*
not bad a little blist-er snow last night not bad

Bar *p*
m

B *p*
m

51

mf

S the jell-y-head swiv - eled a half turn an ad-just-ed his word ord - er bubb - le swiv - elled

ppp *mf* *ppp*

M a half turn an ad-just-ed his word ord - er bubb - le m

CT word ord - er bubb - le swiv - elled

T swiv - elled

Bar *mp* *pp* *ppp*

B *ppp* *mp* *p*

m

53

S back his head - light shin - ing in Mol - denk - e's eye

mp *ppp*

M

CT back what are you giv - ing up gen - er - al Mol - denk - e

nasal with nervous vibrato
mp *ppp*

T back his head - light shin - ing ng

mf

Bar back his head - light shin - ing in Mol - denk - e's eye

ppp *mf*

B in Mol - denk - e's eye what are you giv - ing up gen - er - al Mol - denk - e

55

mf

S *mf*
 Mol - den - e mentioned the mi - nor fracture the jell - y - head arranged the col - ored wa - fers in - to a square containing other wa - fers
 (long and slow gliss, as even as possible)
 norm.
pp

M
 ooh

CT
 (long and slow gliss, as even as possible)
 norm.
pp
 ooh

T
 (long and slow gliss, as even as possible)
 norm.
pp
 ooh

Bar
 (long and slow gliss, as even as possible)
 norm.
pp
 ooh

B
 (long and slow gliss, as even as possible)
 norm.
pp
 ooh

57

ppp

S
 m

ppp

M
 m

CT
 unusually high and nasal speaking voice
p how brave you are Mol - den - ke *mp* I just this last min - ute shot a two week vet in the spine a day a -

T
p ζ

Bar
p ζ

B
 unusually low and dull speaking voice
p how brave you are Mol - den - ke *mp* I just this last min - ute shot a two week vet in the spine a day a -

60

S

M

CT

T

Bar

B

sempre mp

p

nasal with nervous vib. *pp*

nasal with nervous vib. *pp*

go I had o - cai - sion to re - move the long - est inch he had one day that the next day his life what do you

go I had o - cai - sion to re - move the long - est inch he had one day that the next day his life what do you

63

S

M

CT

T

Bar

B

mf

mf

mp

p

pp

m.vib. s.vib.

mp *ppp*

m.vib. s.vib.

mp *ppp*

think Mol - den - ke your min - ute is gett - ing old - er is a min - or fract - ure e - nough ask your - self that e

think Mol - den - ke your min - ute is gett - ing old - er is a min - or fract - ure e - nough ask your - self that

65 *sempre mf*

S *mf*
 guilt a-greed to give up a list of feel-ings in a-ddi-tion to the mi-nor frac-ture the jell-y-head seemed sat-is-fied— told Mol-den-ke to

M
 guilt the jell-y-head seemed sat-is-fied—

CT *mp* *pp* *pp* *mp* *pp*
 e

T *norm.* *pp* *mp* *pp*
 e

Bar *p* *mf* *pp*
 in a-ddi-tion to the mi-nor frac-ture e

B a-greed to give up a list of feel-ings in a-ddi-tion to the mi-nor frac-ture told Mol-den-ke to

67

S
 fo-llow a corr-i-dor to a number two fracture room and have a seat he wait-ed in a cold chair in the frac-ture room flip-ing through

M *p*
 ng

CT *p*
 ng

T *p*
 ng

Bar *mp* *ppp*

B fo-llow a corr-i-dor to a number two fracture room and have a seat

69

S
magazines music played in a while feet shuffled in the corr-i-dor and a jell-y-head nurse came in-to the fracture room

M
in a while feet shuffled in the ooh

CT
shuffled in the corr-i-dor and a jell-y-head nurse came in-to the fracture room

T
ooh

Bar
piercing "s" timbre *mf* tss jell-y-head nurse came in-to the fracture room

B
piercing "s" timbre *mf* tss in-to the fracture room

72

S
Mol-den-ke smiled and said hello a nurse sat on a stool in front of him and told him to cross one leg o-ver the o-ther

M
(sickly inhale) *f* *pp* *ppp* *mp*
m s

CT
(sickly inhale) *f* *pp*
m

T
f *p* *pp*
vib. nasal m.vib. m

Bar
mf *pp*
hello m

B
(sickly inhale) *f* *pp*
m

74 *sempre mf*

S she sci-sored o-pen the trench pants ex-pos-ing the knee-cap Mol-den-ke looked at the ceiling light the nurse in one ex-per-i-enced

M Gradually increase the brightness of the sound for the entire duration of the note.

CT *ppp < mp*
s

T *ppp < mp*
s

Bar Gradually increase the brightness of the sound for the entire duration of the note.
ppp < mp
sh

B Gradually increase the brightness of the sound for the entire duration of the note.
ppp < mp
ç

77

S stroke with a chromi-um ball peen broke the knee cap he lay in the shock room under a clock - piece

M *pp < mp*
ah

CT *pp < mp*
ah

T

Bar

B

79 *sempre mf*

S when he o-pened his eyes the jell-y-head doc-tor stood o-ver him Mol-den-ke sat up

M

CT *mf* high speaking range
how do you feel Mol-den-ke?

T ah

Bar *mf* *ppp*
ah

B *mf* *ppp* low speaking range *p*
ah how do you feel Mol-den-ke?

81 *mp* *mf* *mf*

S and said he did-n't know the doc-tor said good the

M fast, noisy fry, like a buzzer *f*
e a

CT fast, noisy fry, like a buzzer *f*
e a

T fast, noisy fry, like a buzzer *f*
e a

Bar

B fast, noisy fry, like a buzzer *f*
e a

Motorman Sextet - part 7

IX - chapter 52

♩ = 66

p

Soprano
o i i u ə e o i i u ə e

Mezzo-Soprano
o i i u ə e o i i u ə e o i i u ə e o i i u ə e

Counter-Tenor
o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

Tenor
o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

Baritone
he had been standing in the downtown rain waiting for an up-town k bus

Bass
mp > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* >
om im em o i i u ə e om im o i i u ə e om im

4

S
o i i u ə e o i i u ə e o

M
o i i u ə e o i i u ə e o i i u ə e o i i u ə e

CT
o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

T
o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e o i i u ə e

Bar
a boy rode by on a K cy-cle s - kidding in an oil pudd-le fall-ing on the side-walk at Mol-denk-e's feet

B
mp > *mp* > *mp* > *mp* > *mp* > *mp* > *mp* >
em om im o i i u ə e o i i u ə e o i i u ə e om im

-17

rit. $\text{♩} = 40$, $\text{♩} = 66$ a tempo

7

S o i i u om

M o i i u ə e o i Mol-denk-e crabbed back-wards Jell-y on his shoe

CT o i i u ə e o i i u ə e o i i u ə e Mol-denk-e crabbed back-wards Jell-y on his shoe

T o i i u ə e o i i u ə e Mol-denk-e crabbed back-wards Jell-y on his shoe

Bar Mol-denk-e crabbed back-wards Jell-y on his sh-oe

B em o i i u ə e o i i u ə e om

10

S o i i u ə e o i i u ə

M m o i i u ə e o i i u ə e o i i u ə e

CT m om im em om im em

T m im

Bar a crowd gath-ered and some-one ment-ioned jell-y head it had been his first encount-er

B em

Motorman Sextet - part 8

X - chapter 56

♩ = 86

pp
Soprano he mid - dled him - self in the aud - i - tor - i - um

mf
Mezzo-Soprano he mid - dled him - self in the aud - i - tor - i - um *mf* a

pp
Counter-Tenor he middled himself in the aud - i - tor - i - um

pp
Tenor he middled himself in the aud - i - tor - i - um

pp
Baritone he middled himself in the aud - i - tor - i - um

whispered *pp* *norm.* *pp*
Bass he mid - dled him - self in the aud - i - tor - i - um he middled himself in the aud - i - tor - i - um

3
S an - gles vert - i - cal walls e - very - thing sugg - est - ing arch - i - tect - ure

M dome an - gles vert - i - cal wall - s ev - ery - thing sugg - est - ing arch - i - tect - ure

CT vert - i - cal walls e - very - thing sugg - est - ing arch - i - tect - ure

T e - very - thing sugg - est - ing arch - i - tect - ure

Bar

slow, wide vibrato
nasal
mp
B um

5

mp

S Buncce was in Tex - a-co ci-ty to speako the folks

mf

M ush-ers walked the aisle coll-ect-ing chits Buncce was in Tex-a-co ci-ty to speak to the folks

CT *nasal mp* um

T *nasal mp* um

Bar *nasal mp* um *norm. mp* was in Tex - a-co ci-ty to speak to the folks Moldenke ate

B *norm. mp* ci - ty to speak to the folks Moldenke ate

8

mf *f*

S Buncce e-very-one stood up

mf *f*

M some-one whisp-ered e-very-one stood up
manic and wild
vowels only

CT *mf* *mp* *f* Buncce e very-one stood up

T *mf* *nasal mp* Buncce um

Bar *mf* *mf* *nasal mp* pop corn Buncce Mol-denk-e remained seat-ed and lit a ci-gar um

B *mf* *mf* pop corn Buncce Mol-denk-e remained seat-ed and lit a ci-gar

11 *p* (whisper) *p*

S Bunge de-li-ved the stand-ard speech I a - ppear be-fore the folk-s tonight with sorrow un-der my tongue

M *mf*

M Bunge de - li - ved the stand-ard s - peech

CT *p* *f* Gesture with your hands along with the words while speaking as bunge.

CT Bunge de - li - ved the stand-ard speech I a - ppear be-fore the folk-s tonight with sorrow un-der my tongue

T *p* nasal *mp*

T Bunge de - li-ved the stan-dard speech um

Bar

B *p*

B I a - ppear be-fore the folk-s tonight with sorrow un-der my tongue

14 (whisper) *p*

S you have pa-tient-ly en - dured while the moons were down for re - pairs now as to - geth-er we a-pproach

M (whisper) *p*

M you have pa-tient-ly en - dured while the moons were down for re - pairs now as to - geth-er we a-pproach

CT

CT you have pa-tient-ly en - dured while the moons were down for re - pairs now as to - geth-er we a-pproach

T

T

Bar (nasal) *mp*

Bar um

B (nasal) *mp*

B um

17

S *norm. p*
 the term-in-us I ask you to turn on your flashlights lights in the aud-i-tor-i-um went out and flash-lights were turned on

M *norm. mf*
 the term-in-us I ask you to turn on your flashlights lights in the aud-i-tor-i-um went out and flash-lights were turned on

CT
 the term-in-us I ask you to turn on your flashlights lights in the aud-i-tor-i-um went

T *nasal mp*
 um

Bar *nasal mp*
 um

B *p*
 lights in the aud-i-tor-i-um went out and flash-lights were turned on

20

S *mf*
 no quest - ions?

M *mf* *mp*
 Bunce asked if there were a-ny quest - ions Bunce said

CT *nasal mp* *mf*
 out um no quest - ions?

T *nasal mp* *nasal mp*
 um um

Bar *norm. mf*
 Mol-den-k - e raised his hand

B *mf* *p*
 Mol-den-k - e raised his hand no quest - ions?

28

S (whisper) *p*
look at that ex - am - ple folks

M searched through his coats and shirts and re-versed his po-ckets made him kneel Bunce said

CT *mp* *mf*
um look at that ex - am - ple folks

T (nasal) *mp* (nasal) *mp*
um um

Bar nasal *mp*
um

B nasal *mp* (whisper) *p*
um look at that ex - am - ple folks

31

S shine your lights on that man

M *mf*
the au-di-ence turned to watch fo - cus - ing their beams on Mol -

CT nasal *mp*
shine your lights on that man um

T

Bar

B shine your lights on that man

34

S *mp*
take down the pants

M *nasal mp* *mf* *norm.*
denk-e one of the jell-y-heads said um Mol-denk-e took down the pants a

CT *(nasal) mp*
um

T *norm. f* *nasal mp*
take down the pants um

Bar *norm. mp*
take down the pants

B *nasal mp*
um

37

S *p* *pp*
bend o-ver we need some read-ing - s

M *mp nasal*
se-³cond jell-y-head came for-ward wear-ing a ru-bber glove and said um

CT

T *norm. mf*
bend o-ver we need some read-ing - s

Bar *um*

B *norm. p*
bend o-ver we need some read-ing - s

attacca

Each of the first 3 fermata should last circa 10 seconds, with the final fermata as 20 seconds. Breathe as needed.

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

39 *pp* *ff'*

S
s s → sh sh

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

pppp *ff'*

M
sh sh → s s

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

pppp *ff'*

CT
ç

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

pppp *ff'*

T
ç

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

pppp *ff'*

Bar
sh sh → s s

The vertical placement on the staff shows the brightness of the sound, produced widening the mouth (higher) or moving the mouth to an "ooh" shape (lower).

pppp *ff'*

B
s s → sh sh

Motorman Sextet — part IX

XI - chapter 106

♩ = 66 from Hank Williams' *Ramblin' Man*

Soprano
mf *p* *pp* *mf* *p*
 ba - o - a m ba - o - a

Mezzo-Soprano
mp *mf* *p* *pp* *mf* *p*
 baow ba - o - a m ba - o - a

Counter-Tenor
mp *mf* *p* *pp* *mf* *p*
 baow ba - o - a m ba - o - a

Tenor
mp *mf* *p* *pp* *mf* *p*
 baow ba - o - a m ba - o - a

Baritone
mf *ppp* *p* *f*
 baow in the old

Bass
mf
 dum dum dum dum dum dum

S
pp *p.vib.* *ppp* *p* *ppp* *s.vib.* *ppp* *mp* *ppp* *ppp*
 m m ooh ooh

M
pp *p.vib.* *ppp* *p* *ppp* *s.vib.* *ppp* *mp* *ppp* *ppp* *p* *ppp* *ppp*
 m m ooh ooh ooh

CT
pp *ppp* *mp* *ppp* *ppp* *ppp*
 m ooh ooh

T
pp *ppp* *p* *ppp* *ppp*
 m ooh ooh ooh

Bar
mf *p* *mf* *s.vib.* *mp* *p* *mp* *s.vib.* *vib.*
 da - ys his ra - di - o on

B
mf *p* *mf* *p* *mf* *p*
 dum dum dum dum dum dum

9 *mp* *ppp* *mf* > *p* (buxtehude)

S day ooh

M day ooh

CT day ooh

T ooh

Bar through the shore - ort nights

B *pp* *mp* > *pp* *mp*
m dum dum

13 *mp* > *p* *pp* *mf* vib. *p*

S m in the old

M m in the old

CT m da - ys

T m da - ys

Bar *p* *ppp*
m

B *p* *ppp*
dum m

♩ = 60

17 *p*

S

M

CT

T

Bar

B

mf

(whisper) *p*

in the old days — Mol-denk-e list-ened to the weath-er man his ra-di-o on through the short nights the face of

in the old days — Mol-denk-e list-ened to the weath-er man his ra-di-o on through the short nights the face of

19

S

M

CT

T

Bar

B

it green — and glow-ing the ro-sy fore-casts the cock-sure pre-dic-tions if

it green — and glow-ing the ro-sy fore-casts the cock-sure pre-dic-tions if

21 *sempre p*

S

M *sempre p*

CT *sempre p*

T *sempre p*

Bar *sempre mf*

B *sempre p*

the wea-ther-man said warm Mol - denk - e o - pened the look - outs found ic - i - cles in the morning on the fau - cets

23

S

M

CT

T

Bar

B

when the weath - er - man said chill - y he would turn up his coll - ar and close the look - outs in the old days

♩ = 72

breathe as needed
mp

25

S
ah m— ah m— ah m— ah m— ah

M
o o o o ah m ah m— ah m—

CT
o o o o ah m ah m ah

T
o o o o ah m— ah m— ah m

Bar
the was one sun— one moon and star-light e-nough and one good heart

B
the was one sun— one moon and star-light e-nough and one good heart

poco rit. → ♩ = 63

28 *sempre mp*

S
m ah m— ah m— ah m— ah m— ah m— ah m— ah m— ah m— ah m—

M
ah m— ah m— ah m— ah m— ah m— ah m— ah m— ah m— ah m—

CT
m ah m ah m ah m ah m ah m ah m ah m ah

T
ah m ah m ah m ah m ah m ah m ah m ah m

Bar
in the old

B
in the old

