

Frank A. Wallace

Men, Women and Molecules

six songs for medium voice and guitar, op. 57

poetry by

Roald Hoffmann

commissioned by the

Olson / De Cari Duo

I. Somewhere

II. The scientific method

III. Men and molecules

IV. Where shall I look for her?

V. Next slide, please

VI. Tsunami

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for John and Gioia

Men, Women and Molecules

I. Somewhere

Roald Hoffmann

Frank A. Wallace, op. 57

Andante ♩ = 66

Voice

Guitar

mp *hushed* *pp* *p*

p In ** misterioso*

Adagio ♩ = 58

me are hid-den con-stel - la - - tions. Once I man-aged to sight one through a

mf *legato*

lens of e - qua - tions — that could be solved on - ly ap - prox-i-mate - ly. —

Still, _____ with _____ that im - per - fect rule I taught

f *mp*

* guitar is optional in octave passages with voice

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18

o - thers the e - lec - trons' lobed _____ mo - tions. I'm _____ wrong, _____

22 *rit.* **Andante** ♩ = 66

_____ of - ten, _____ I _____ work this wild _____ chem - i - cal gar - den with one old

p _____ *mf*

28

tool. Let me show o - thers new _____

mp _____

33 **Andante** ♩ = 66

ways to see. In _____ me is the word that _____ slaps worlds in - to be -

mp _____

37 **Adagio** ♩ = 58

ing. I _____ muff - led the word, but now I

mp _____

p *VI* *accel.* *mp*

43 *rit.*

let it sing a lit - tle, — watch — owls and tur - key vul - tures.

48 **Andantino** ♩ = 74

mf *a la danza* I try to teach the world of mi-to-chon-dri - a as —

53 ves - ti - gial sym - bi - otes; — It — sulks, pro - mis - es to sing of both — worlds

58 if I let it fly. — But what binds it, binds me. —

ff

64 **Moderato** ♩ = 94

Free the word, — world in me. —

p

Andante ♩ = 66

71 In — me is a bur-ied riv - er that — wash - es the moth - er lode. —

rit. *mp*

71 *mp*

Andantino ♩ = 74

77 Ear - ly on, an earth - quake — cov-ered it.

a la danza *mf*

77 *mf* *simile*

84 The — riv - er shift - ed, then — filled — in with de - tri - tus, gra - vel, the

84

90 silt of slow seas-o-nal mo - tions. An oc-cas-ion-al nug - get

rit.

90 C IV

95 wash-es to the sur - - - face. Sink — a shaft to touch me, love.

allargando *Grave* ♩ = 44 *rit.* *pp*

95 *pp*

II. The scientific method

Freely

Good theor-ies are those ___ cap-a-ble of be-ing dis-proved, Karl Pop-per says.

Like that if I come ___ next week, at the same time, sit ov - er my cof - fee _

___ just e - xact - ly there where I looked up and ob - served you,

look-ing at me, that I will find you, a - gain, there,

rit.
and this time ___ have the cour - age to smile.

III. Men and molecules

Allegretto ♩ = 108

Can - ti - le-vered meth-yl groups, bat-tered in end - less an - har -
mon-ic mo - tion. A mo - le - cule swims, dis - pers-ing its func - tion - a - li -
ty, scat - ter-ing its re - ac - tive cen - ters.
Not ev - ery col - lis - ion, not ev - ery punc - ti - lious -

mf VI
mf *marcato* ⑥

4 7 10

8 8 8 8

1 3 1 2 ⑤

Detailed description: This is a musical score for a piece titled 'III. Men and molecules'. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The music is in 4/4 time and the key signature has one flat (B-flat). The score consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as 'mf' and 'marcato'. There are also performance instructions like 'VI' and '⑥'. The lyrics are: 'Can - ti - le-vered meth-yl groups, bat-tered in end - less an - har - mon-ic mo - tion. A mo - le - cule swims, dis - pers-ing its func - tion - a - li - ty, scat - ter-ing its re - ac - tive cen - ters. Not ev - ery col - lis - ion, not ev - ery punc - ti - lious -'. The score is divided into systems, with measures 4, 7, and 10 marked at the beginning of each system. The piano part has measure numbers 8, 7, and 10 at the start of its respective staves. There are also measure numbers 1, 3, 1, 2, and ⑤ within the piano part staves.

13

— tra-jec-to-ry by — which bil-liard-ball — com-plex-es ar-rive at their cal-cu-la-ble meet-ing plac-es

17

dolce

leads to re - ac - tion.

mp

21

Most en-coun-ters end in a harm-less side-ways swi-pe. An ex - change of —

mf

mf

24

ritardando

— mo-men - tum, a mere de - flec-tion. And so it is for us.

f

legato

Glissando

decescendo

29

The hard knock — must be just right. The eyes —

Moderato ♩ = 94

suave decrescendo

pp

mp

34 *allargando*

— need lock, and glim-mers of in-tent pe-ne-trate.

38 **Andantino** ♩ = 72

The set-ting counts. — A soft brush of mo - hair

mp

42 *mp rit.*

or touch of hand. A per-fumed breeze.

45 **Larghetto** ♩ = 60

Men (and wo-men) are not as dif-fe-rent from

50 *cantando*

mo-le-cules as they think. —

IV. Where shall I look for her?

Andante ♩ = 76

The musical score is written for voice and piano. It consists of five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 76. The score includes lyrics and dynamic markings such as *mp*, *crescendo*, and *f*. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often using triplets. The lyrics are: 'I thought she was "A - maz - ing Grace", the way Ju-dy Col - lins sang, but then I heard her done right by a black ma-ma bust-in' out of a white dress and I thought'.

I thought she —
mp

was "A - maz - ing Grace", the way Ju-dy Col - lins sang,
mp

but then I heard her done right by a black ma-ma bust-in' out
crescendo *f*

of a white dress and I thought
mf

21 there's am-ple gifts _____ in plain me-lo-dy. —

26 A - noth - er - time I

32 felt her reas - on with me, or - bi - tals sa-shay in mir - ror

37 planes' con - trol. I got drunk _____ on like-ness-es, reel-ing in one

43 struc-ture af-ter a - noth-er; in - my - cal - cu-lus of si - mi - la - ri-ty I made

nobile

mf

rit.

mp

mf

optional

rit.

Moderato ♩ = 94

48 *a tempo* *accel.*

i - ron te - tra - car - bo - nyl like a pro - ton, like a meth - yl cat - i - on. _____

53 **Allegretto** ♩ = 108

mp Ex - cep - tions?

mp

59

Oh _____ too ma - ny, _____

64

like stripes _____ on the ti - ger. _____

69 *allargando*

77 **Moderato** ♩ = 94

So _____ wher - e - ver beau - ty be, _____ she'll perch pre -

82

ca - ri - ous - ly _____ at that edge where _____ sym - me - try _____ and a -

87

sym - me - try con - tend. _____

94 **Grave** ♩ = 40

Then the sum - mer rains came, and washed all words a - way, what's left is how sweet thy

mp *recitativo*

97 **Andantino** ♩ = 72

name,

dolce

mp

102

and through a screen dap-pled by the wind's old way with leaves,

mp *dolcissimo*

106

you, _____ rak - ing grass. _____

rit.

111

Largo ♩ = 54

If beau - ty ev - er age, _____ she'll have your

116

straight _____ gray _____ hair. _____

V. Next slide, please

Moderato ♩ = 100

there was no ques-tion that the re-ac-tion worked

but tran-sient co-lors were seen in the slur-ry of so-di-um me-

tho-xide in di-chlo-ro-me-thane and we got a whole lot of pro-ducts for which we

can't sort out the ki-ne-tics the next slide will show the most im-

14
 por-tant part ve - ry ra-pid-ly — with - in two mi - nutes and I for-

14
 got to say on fur - ther warm - ing we get ——— in fact the ke -

17
 tone you can't — read it on the slides — but I re - fer to the struc-ture you saw —

20
 — be-fore the low tem-pera-ture

23
 in-fra-red spec - trum as I say gives ve-ry di-rect e-vi-dence so does the N M R

27

31 we cal - cu-lat-ed it throw-ing a - way the ge-mi-nal coupl-ing which is of course —

31 *mf*

34 wrong there is a dif-fe-rence of 0 [point] 9 — parts per mil-lion and it is a sing-let and

34

38 sharp — which means two things ei - ther you're do-ing this N M R in ex - cess me-tho - xide

38

42 *rit.* **meno mosso**

and it's ex-chang-ing or I would ha-zard a guess that cer-tain-ly in these nu-cle-o-

C VII

42 *mp*

45 **Andante** ♩ = 76 **Andantino** ♩ = 84

phi-lic con-di - tions *rit.* there could well be an al - ter-na-tive path

45 *mp*

Moderato ♩ = 94

49

to the e - none you see there it's dif - fi - cult to see

53

you could mo-ni-tor this quite well in the in-fra-red I'm sor-ry in the

56

N M R my time is up I see

60

Andante ♩ = 66

well this is a brief sum-ma-ry of our work not all of which I've had

recitativo

62

allargando

time to go in - to in as much de-tail as I want - ed to - day.

VI. Tsunami

Lento ♩ = 48

mf

A so - li - ton is a sin - gu - la - ri - ty of wave

accel. **Largo** ♩ = 54

mo - - - - tion, an edge tra - ve - ling just that way.

mf

We saw one, once filmed mov - ing heed-less - ly

cross a pla - ti - num sur - face. So - li - tons pass — through each o - ther

rit. optional 8^{va} a tempo

un - per - turbed. You are a wave. Not stand - ing, nor

cantando

(8va)-----

16 **Lento** ♩ = 44

tra-vel-ing, sa-tis-fy-ing no e-qua - tion. You are a

16 8 *mp*

20 wave _____ which will not be (Fou-ri-er) a-na-lyzed. _____ You are a

mf

20 8 *mf*

23 wave; _____

mp *marcato* *f*

23 8 *mp* *marcato* *f*

27 **Andantino** ♩ = 84

in your eyes _____ I _____ sink wil - ling - ly. Not so - li - tons, _____

mf

27 8 *mf*

31 *allargando*

we can't pass through _____ un - al - - - - tered. _____

mp

31 8 *mp*

17'46"
2/10/10
Antrim NH