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

Gyre Publications

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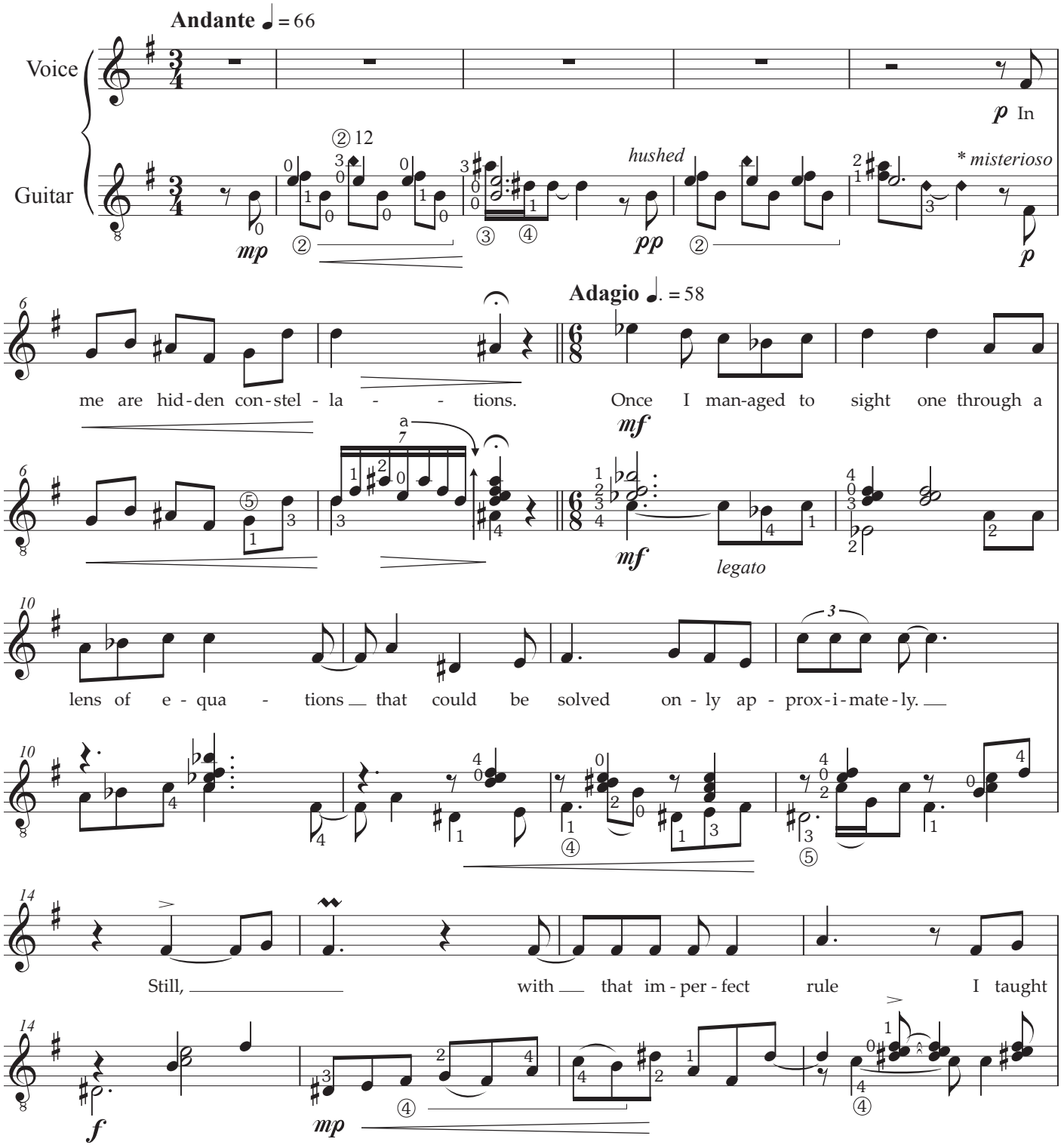
for John and Gioia

Men, Women and Molecules

I. Somewhere

Roald Hoffmann

Frank A. Wallace, op. 57



* guitar is optional in octave passages with voice

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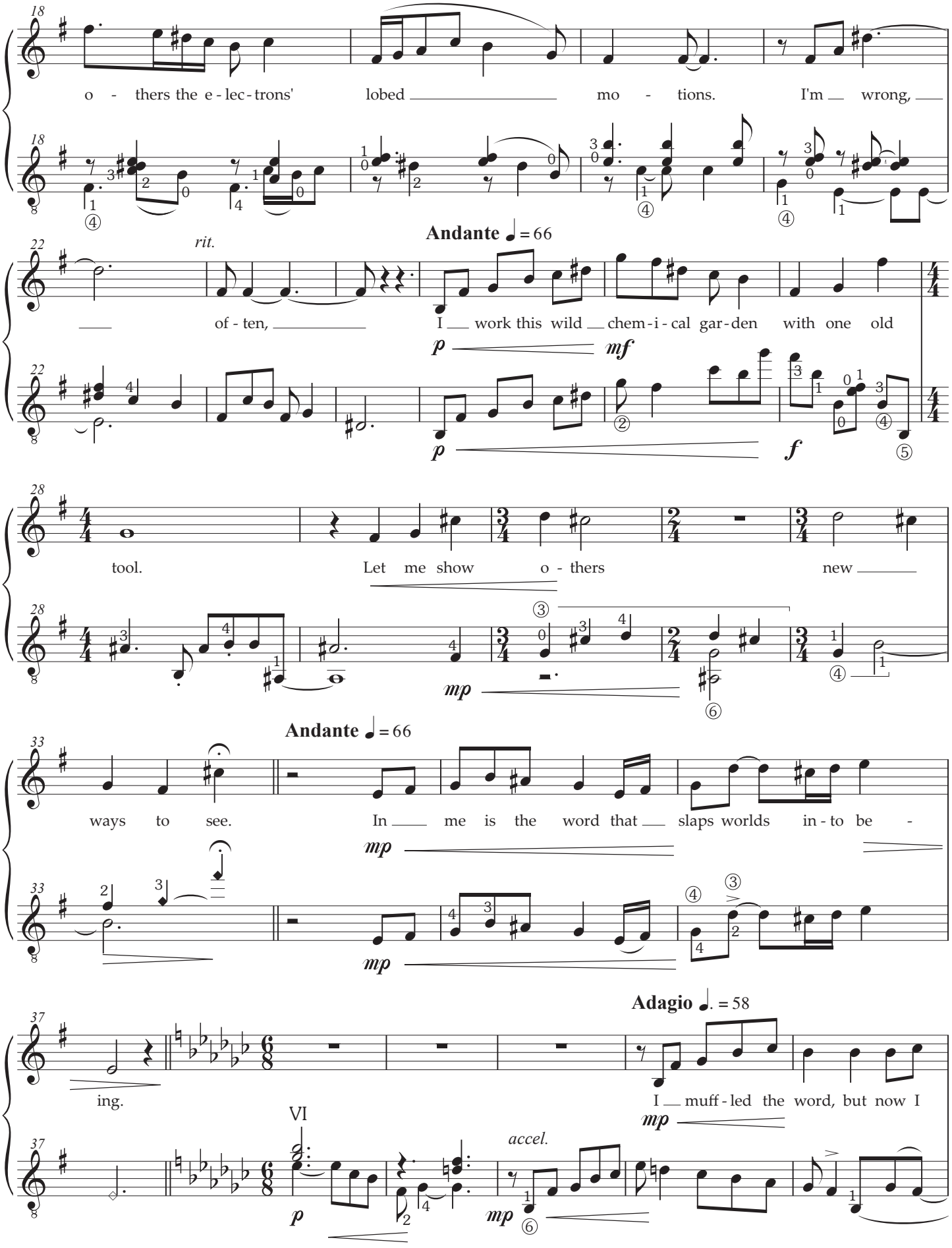
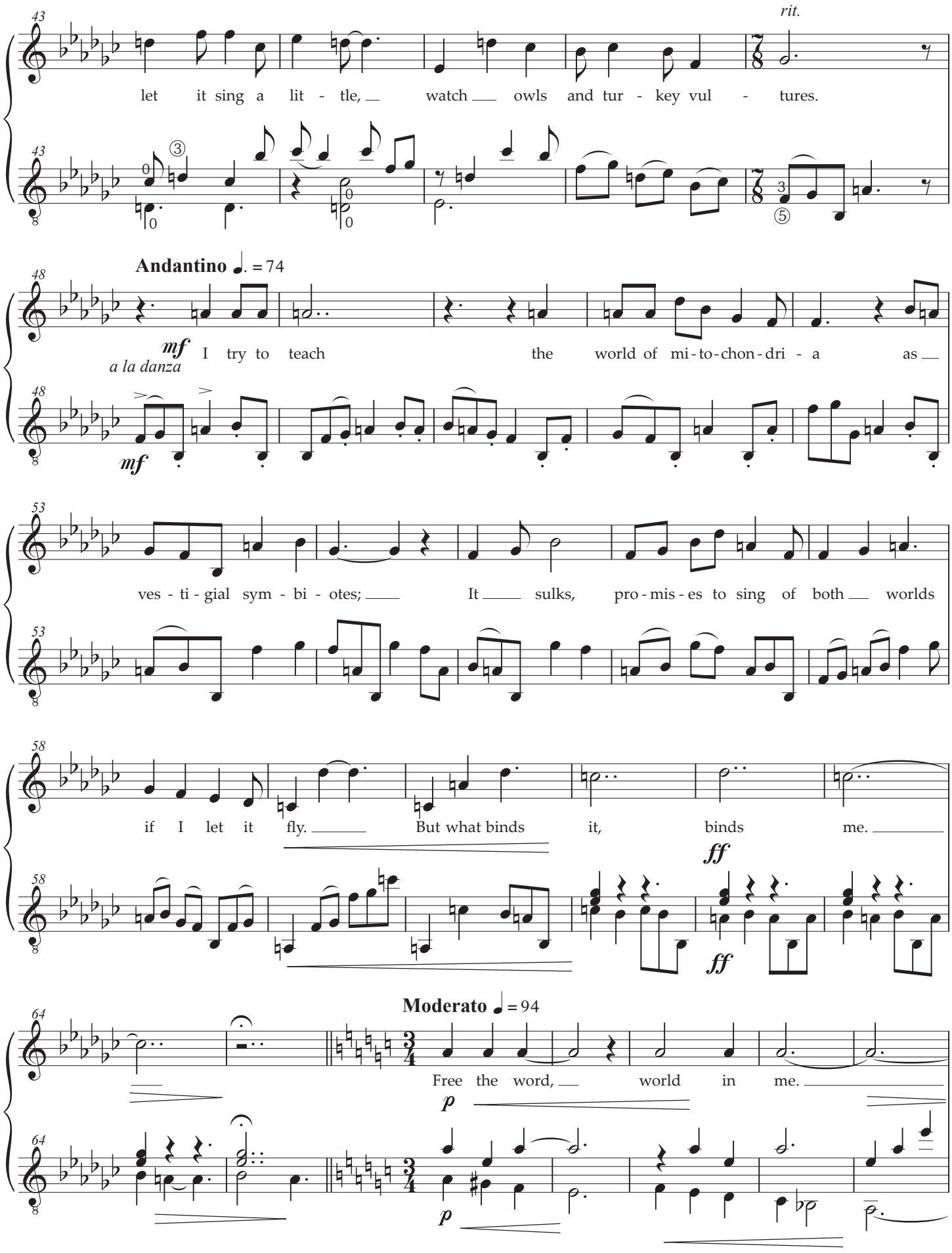
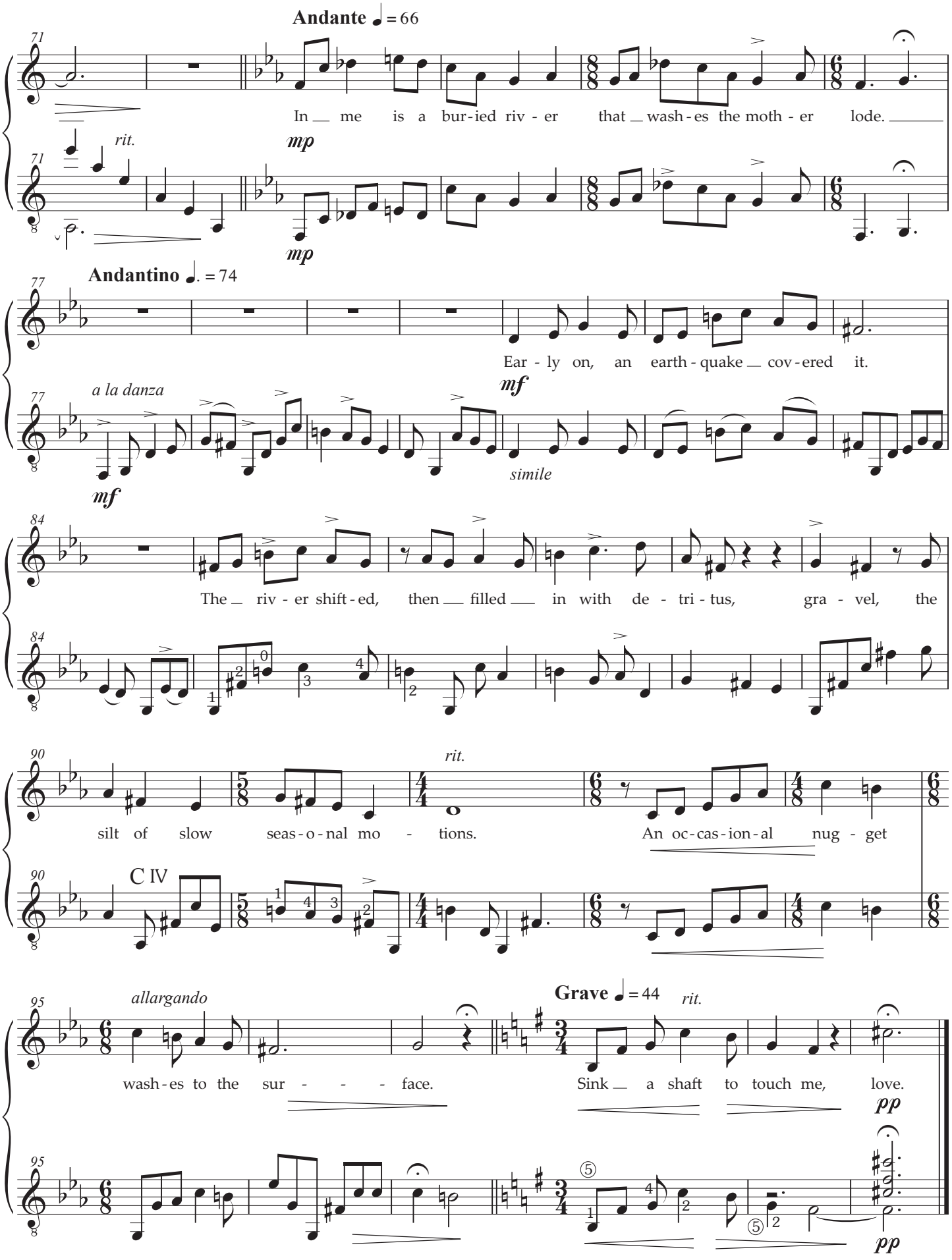
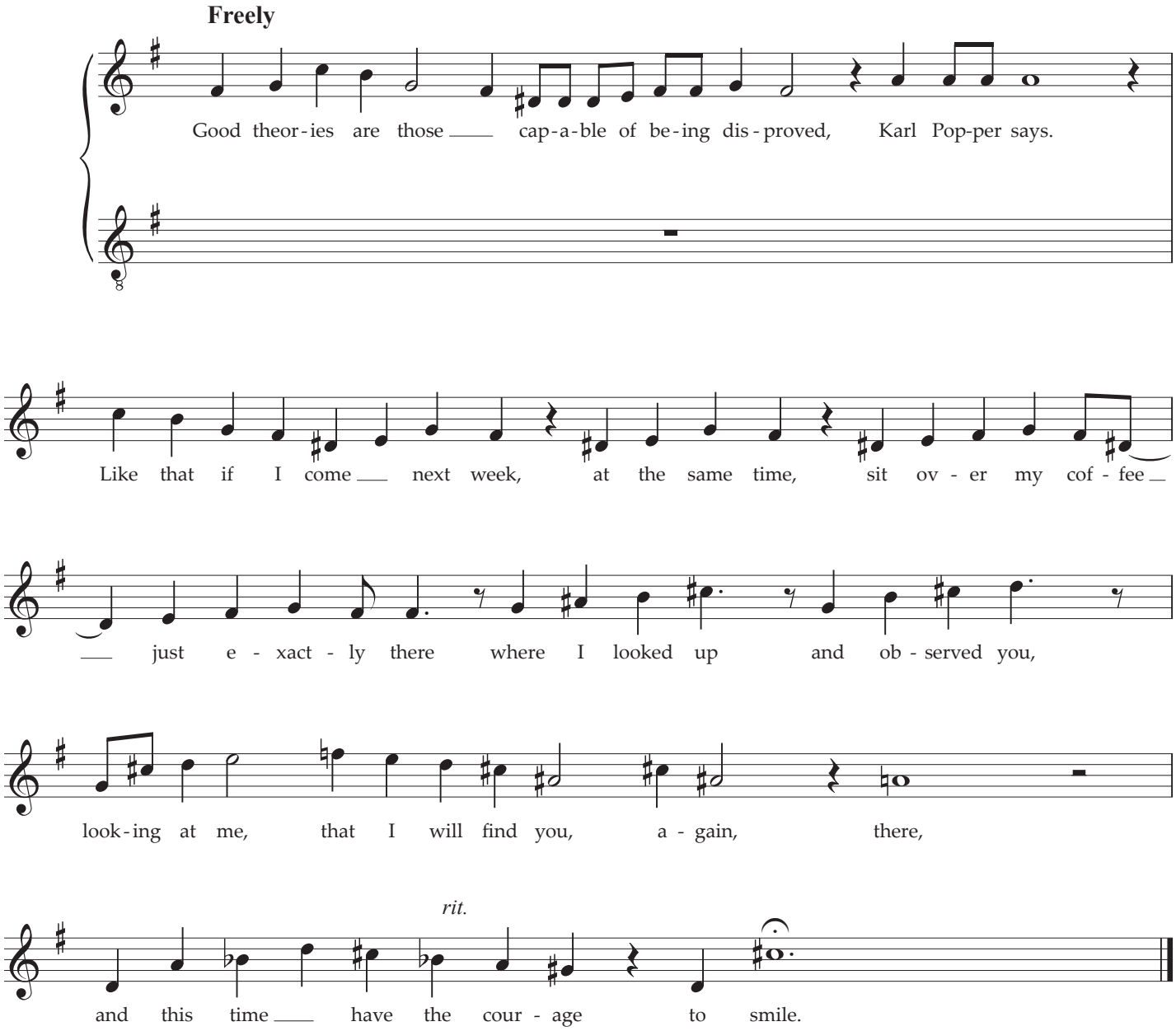

18
o - thers the e - lec - trons' lobed mo - tions. I'm wrong,
22
rit.
Andante ♩ = 66
of - ten, I work this wild chem - i - cal gar - den with one old
p mf
p f
28
tool. Let me show o - thers new
mp
33
Andante ♩ = 66
ways to see. In me is the word that slaps worlds in - to be -
mp
mp
37
Adagio ♩. = 58
ing. I muff - led the word, but now I
mp
VI
accel.
p mp

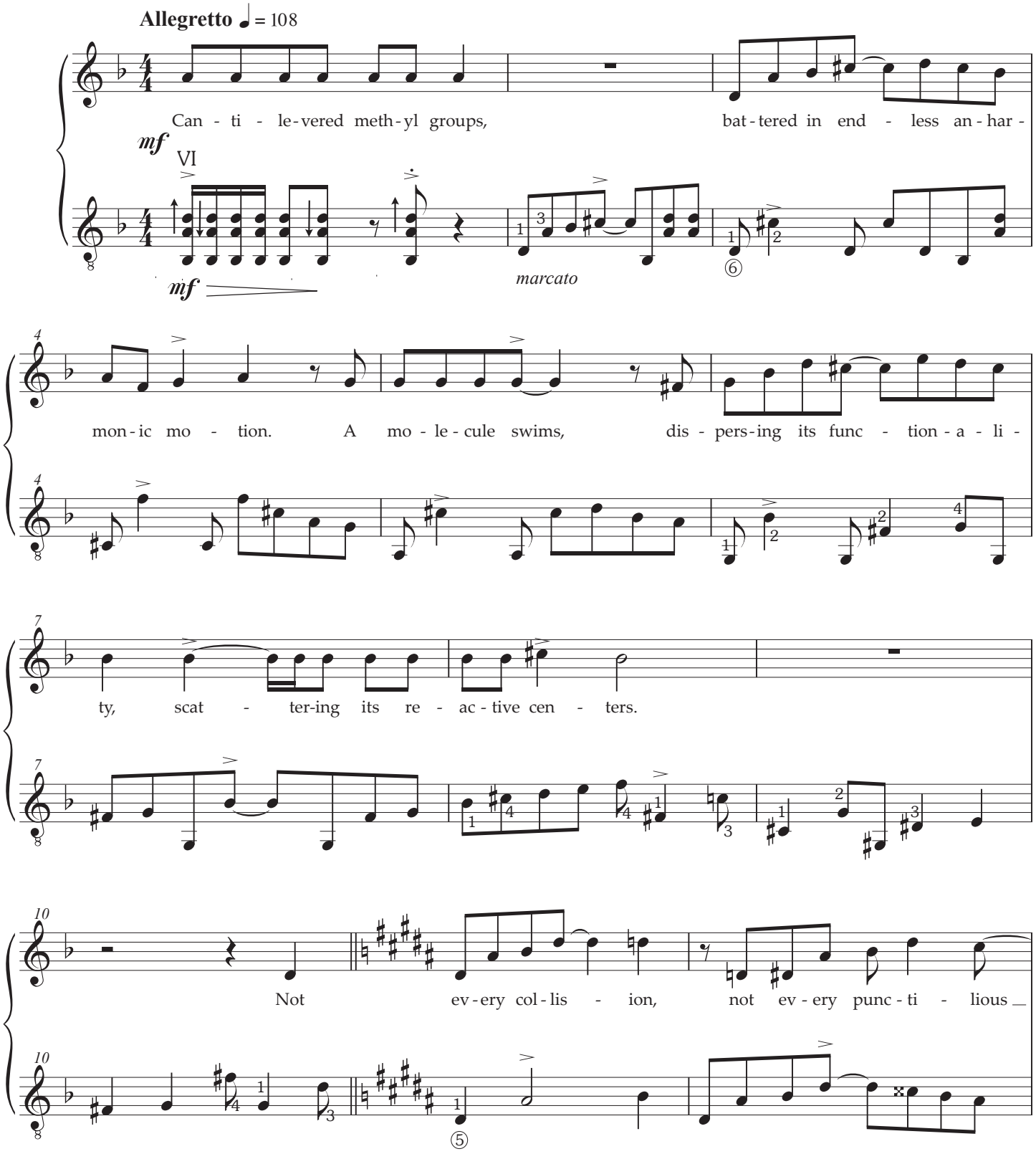

43
rit.
let it sing a lit - tle, watch owls and tur - key vul - tures.
43
48
Andantino ♩. = 74
mf
I try to teach the world of mi-to-chon-dri - a as
a la danza
48
mf
53
ves - ti - gial sym - bi - otes; It sulks, pro - mis - es to sing of both worlds
53
58
if I let it fly. But what binds it, binds me.
58
ff
ff
64
Moderato ♩ = 94
Free the word, world in me.
p
64
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
rit.
silt of slow seas-o-nal mo - tions. An oc-cas-ion-al nug - get
C IV
90
95
allargando
wash-es to the sur - - - face.
Grave ♩ = 44
rit.
Sink a shaft to touch me, love.
pp
95
pp

II. The scientific method



III. Men and molecules



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 swipe. An ex - change of

mf

mf

sfz

24

ritardando

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

legato

f

Glissando

decrescendo

29

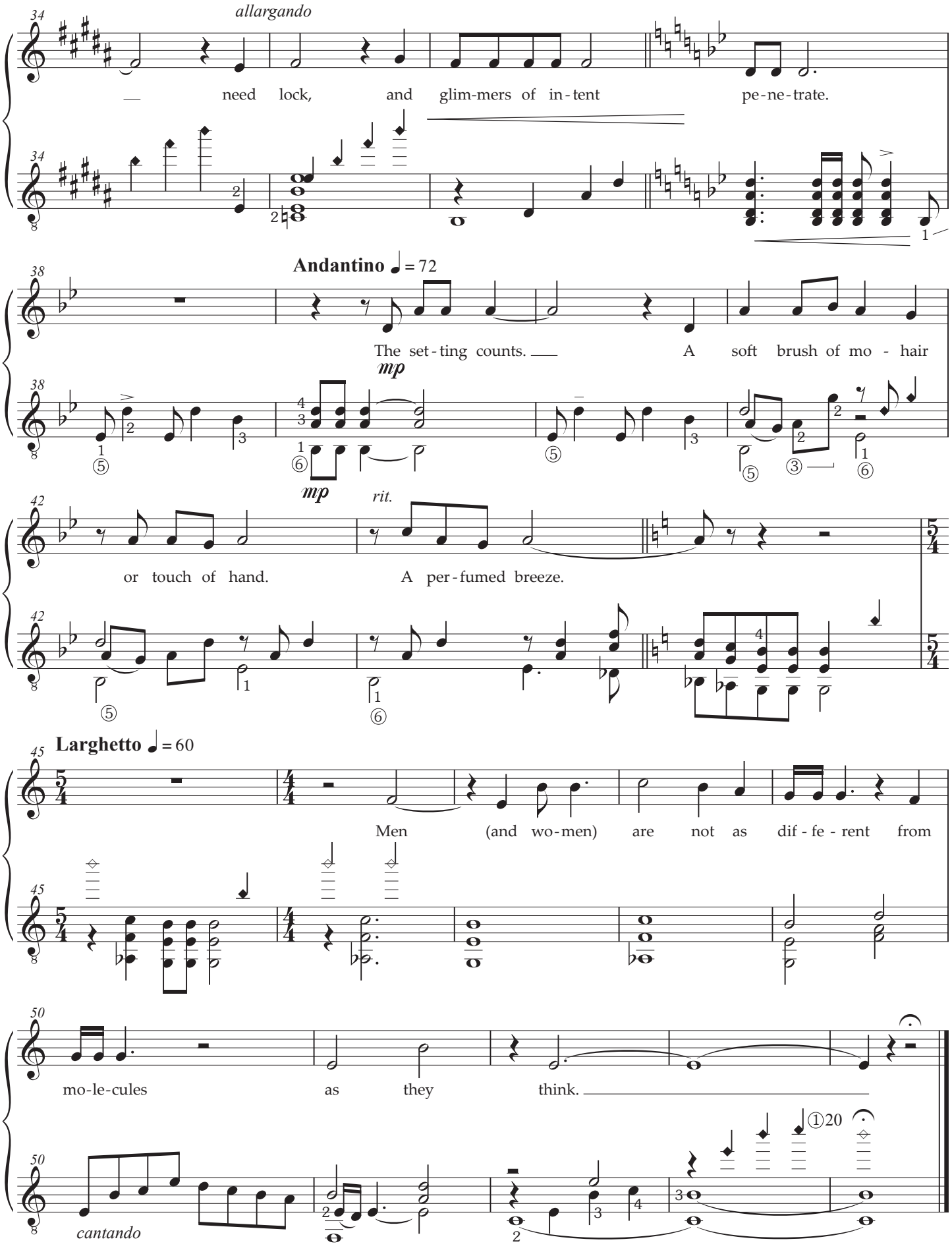
Moderato ♩ = 94

The hard knock must be just right. The eyes

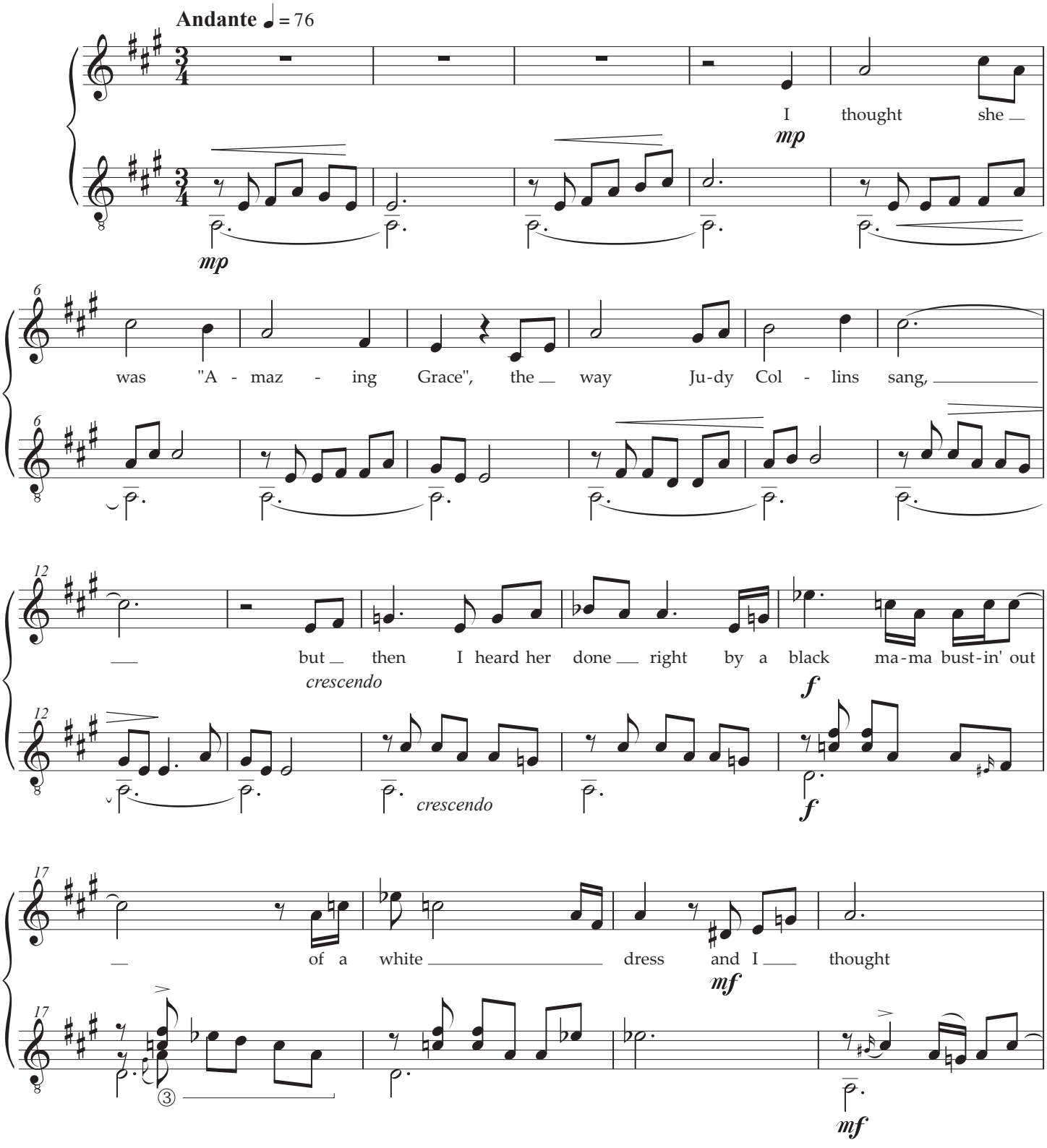
suave *decrescendo*

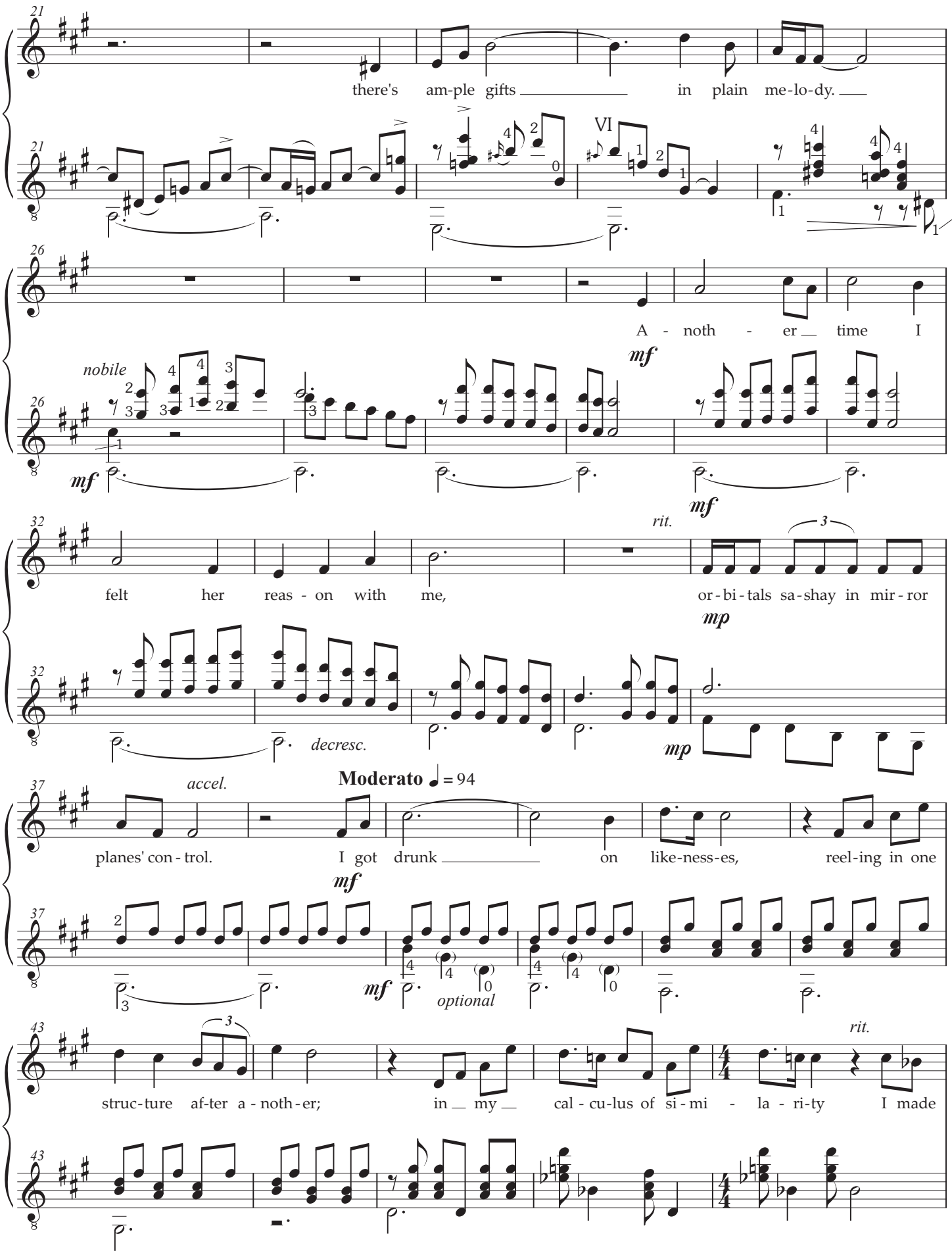
pp

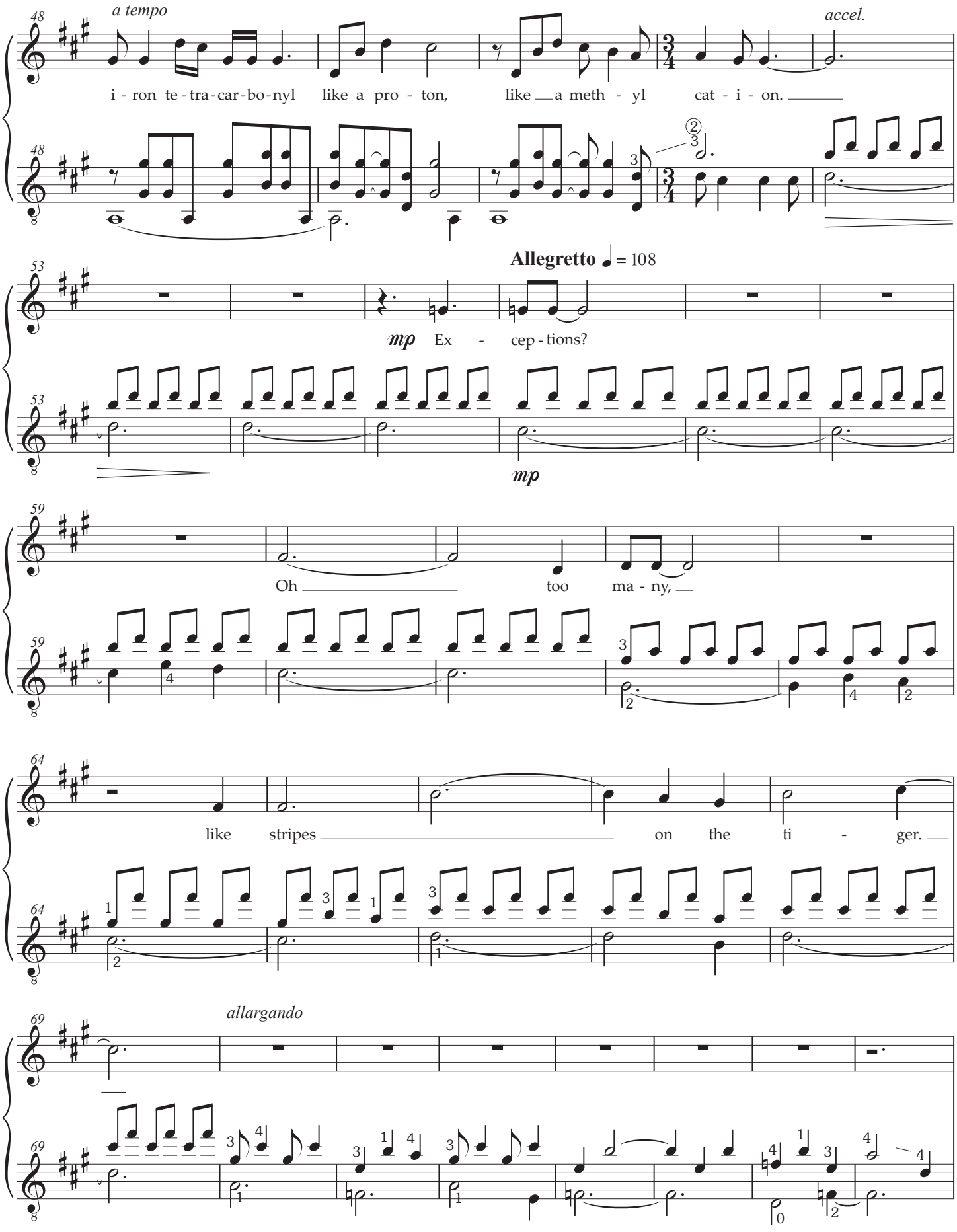
mp

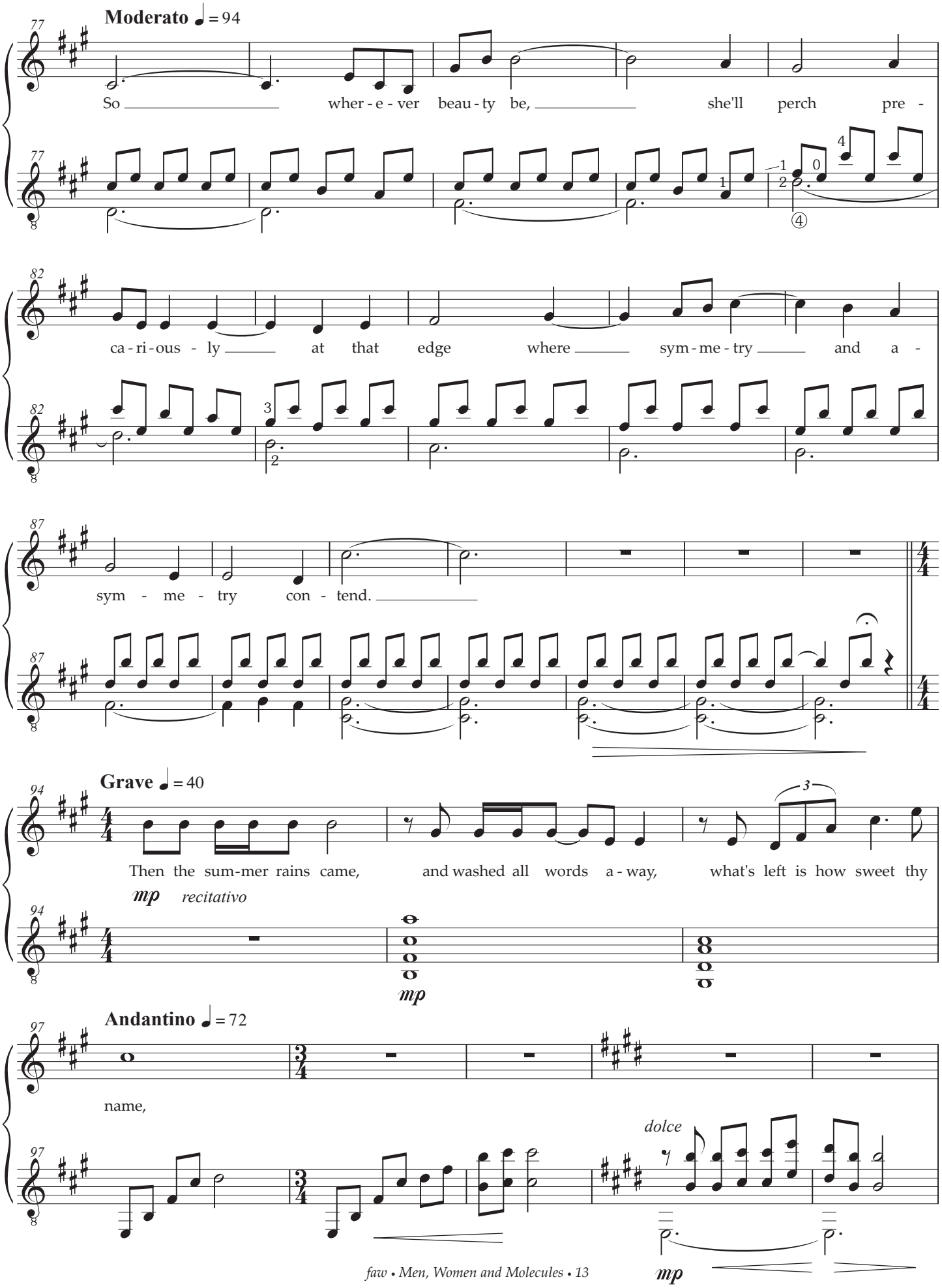

34
allargando
need lock, and glim-mers of in-tent pe-ne-trate.
38
Andantino ♩ = 72
The set-ting counts. A soft brush of mo - hair
mp
42
mp
rit.
or touch of hand. A per-fumed breeze.
45
Larghetto ♩ = 60
Men (and wo-men) are not as dif - fe - rent from
50
mo-le-cules as they think.
①20
cantando

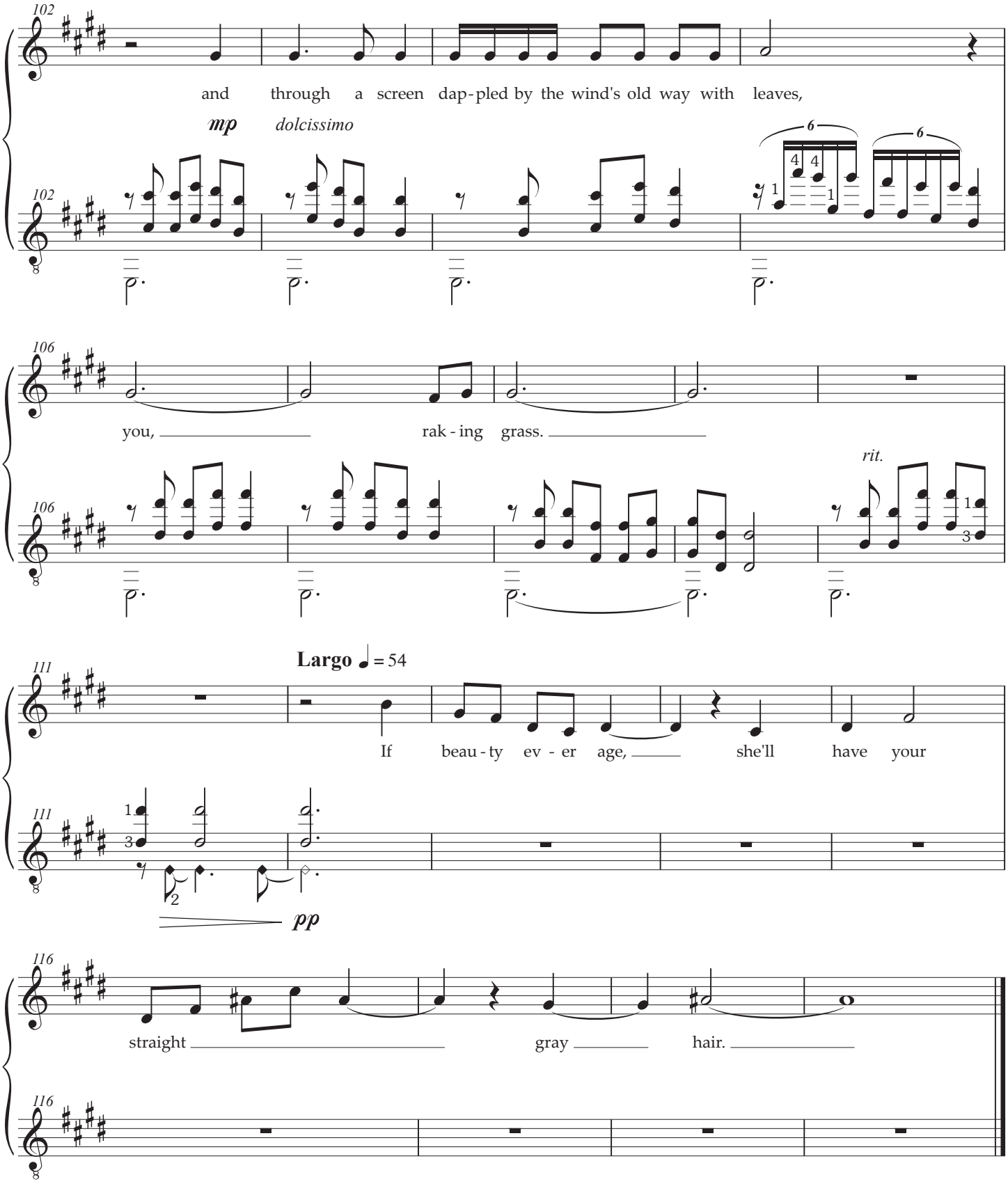
IV. Where shall I look for her?



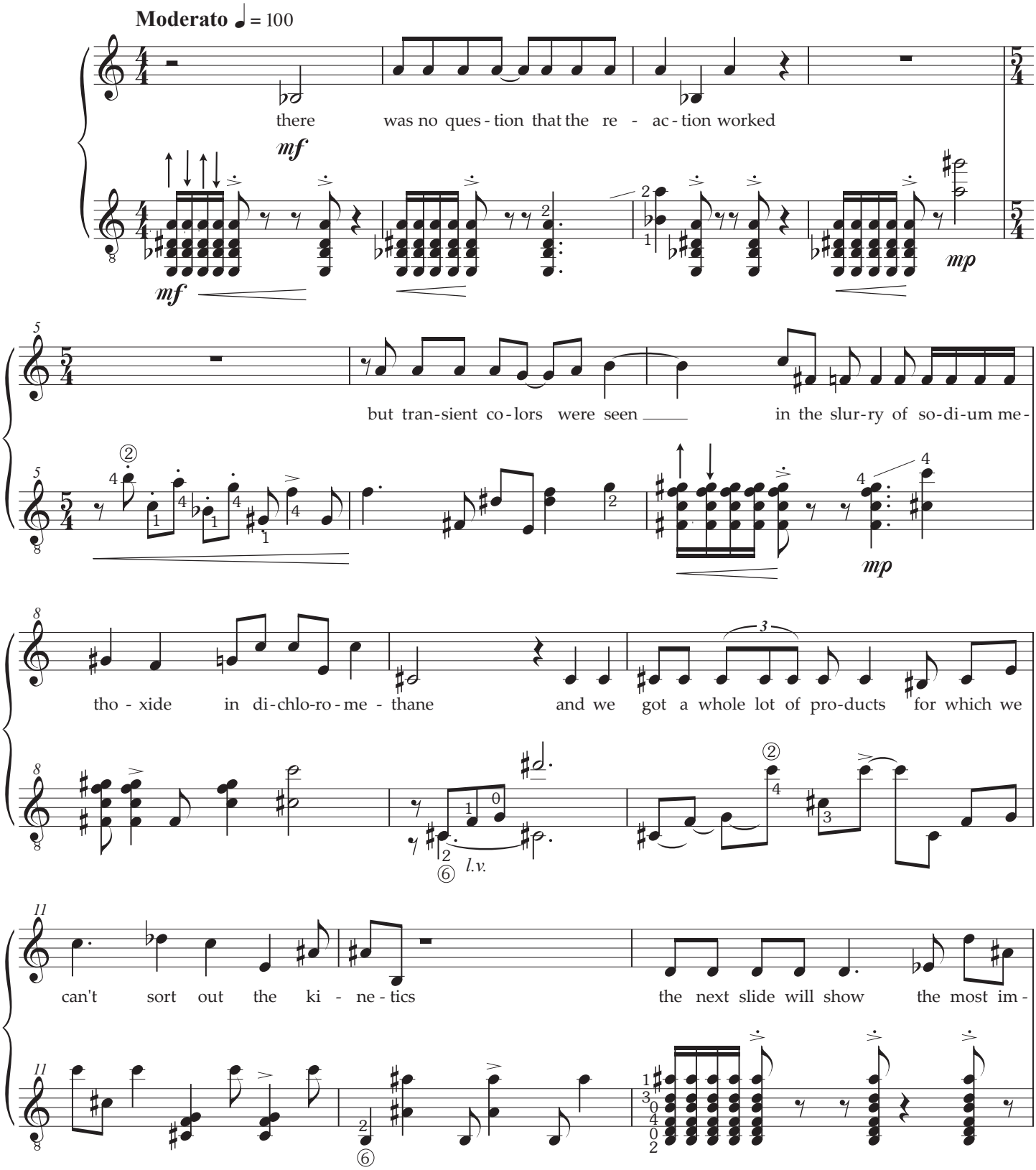

21
there's am-ple gifts in plain me-lo-dy.
VI
26
A - noth - er time I
nobile
mf
32
felt her reas - on with me,
rit.
or - bi - tals sa - shay in mir - ror
mp
decresc.
37
accel.
Moderato ♩ = 94
planes' con - trol.
I got drunk on like-ness-es, reel-ing in one
optional
43
struc-ture af-ter a - noth-er; in my cal - cu-lus of si - mi - la - ri-ty I made

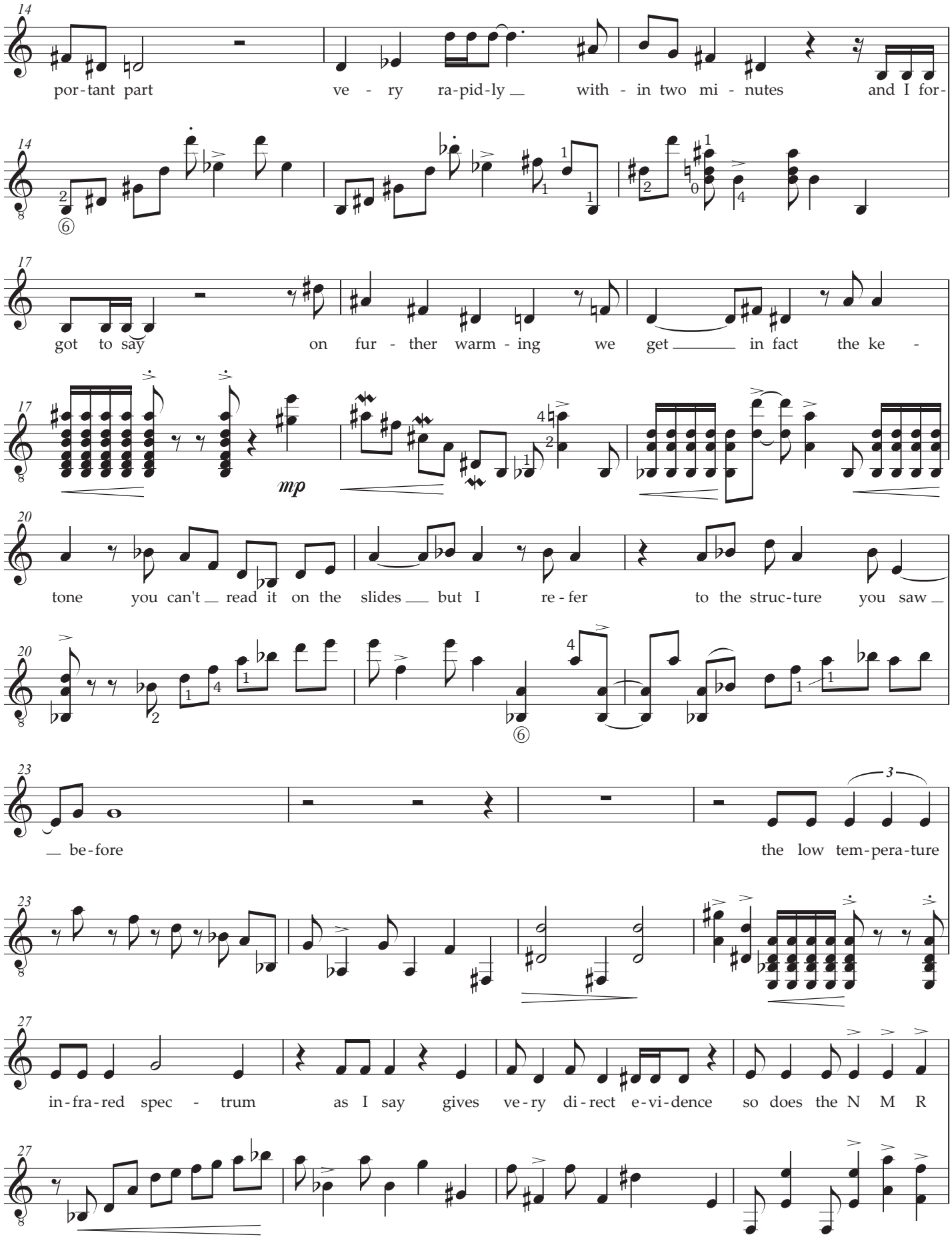

48
a tempo
accel.
i - ron te - tra - car - bo - nyl like a pro - ton, like a meth - yl cat - i - on.
53
Allegretto ♩ = 108
mp Ex - cep - tions?
mp
59
Oh too ma - ny,
64
like stripes on the ti - ger.
69
allargando

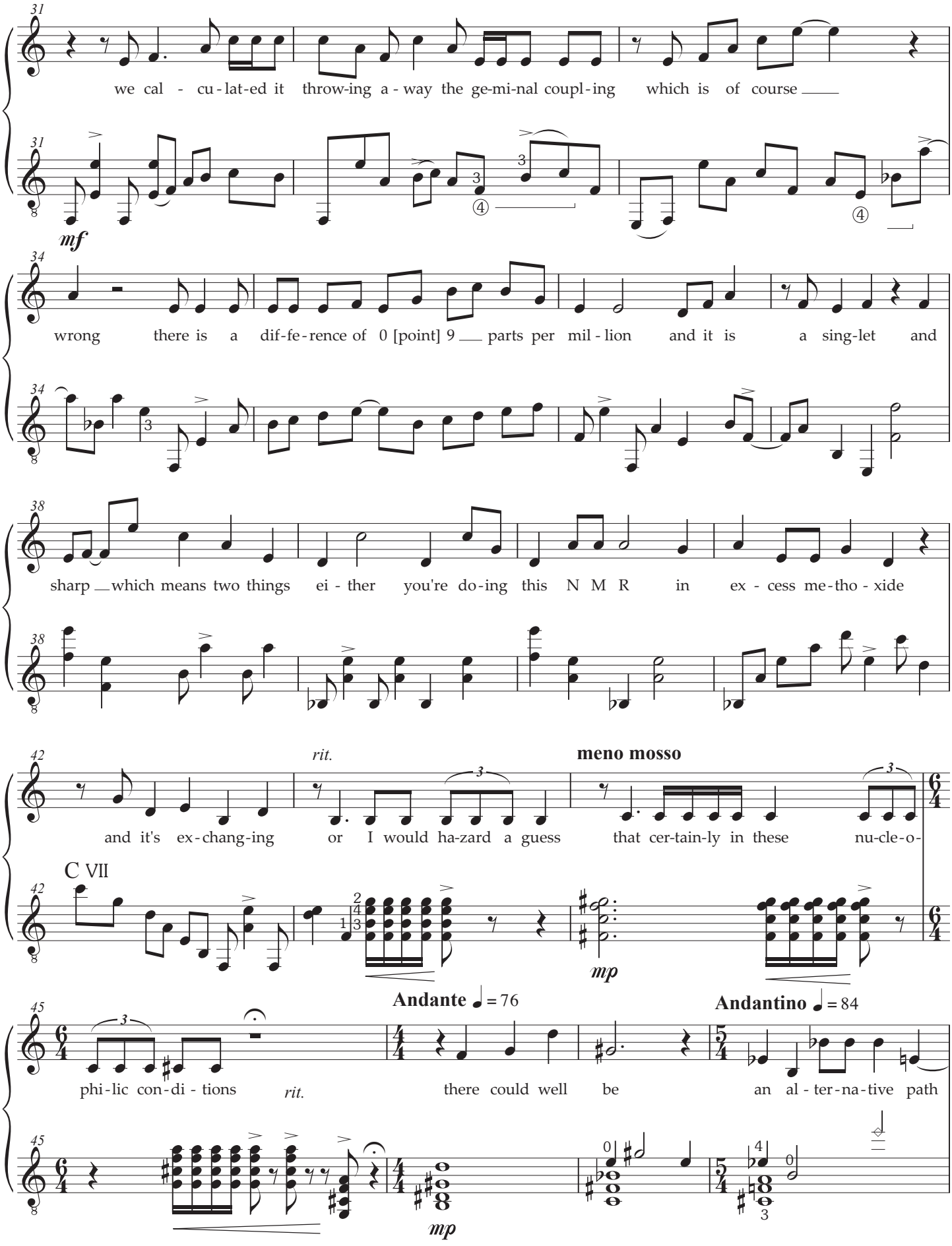

Moderato ♩ = 94
So wher - e - ver beau - ty be, she'll perch pre -
ca - ri - ous - ly at that edge where sym - me - try and a -
sym - me - try con - tend.
Grave ♩ = 40
Then the sum-mer rains came, and washed all words a - way, what's left is how sweet thy
mp recitativo
mp
Andantino ♩ = 72
name,
dolce
mp

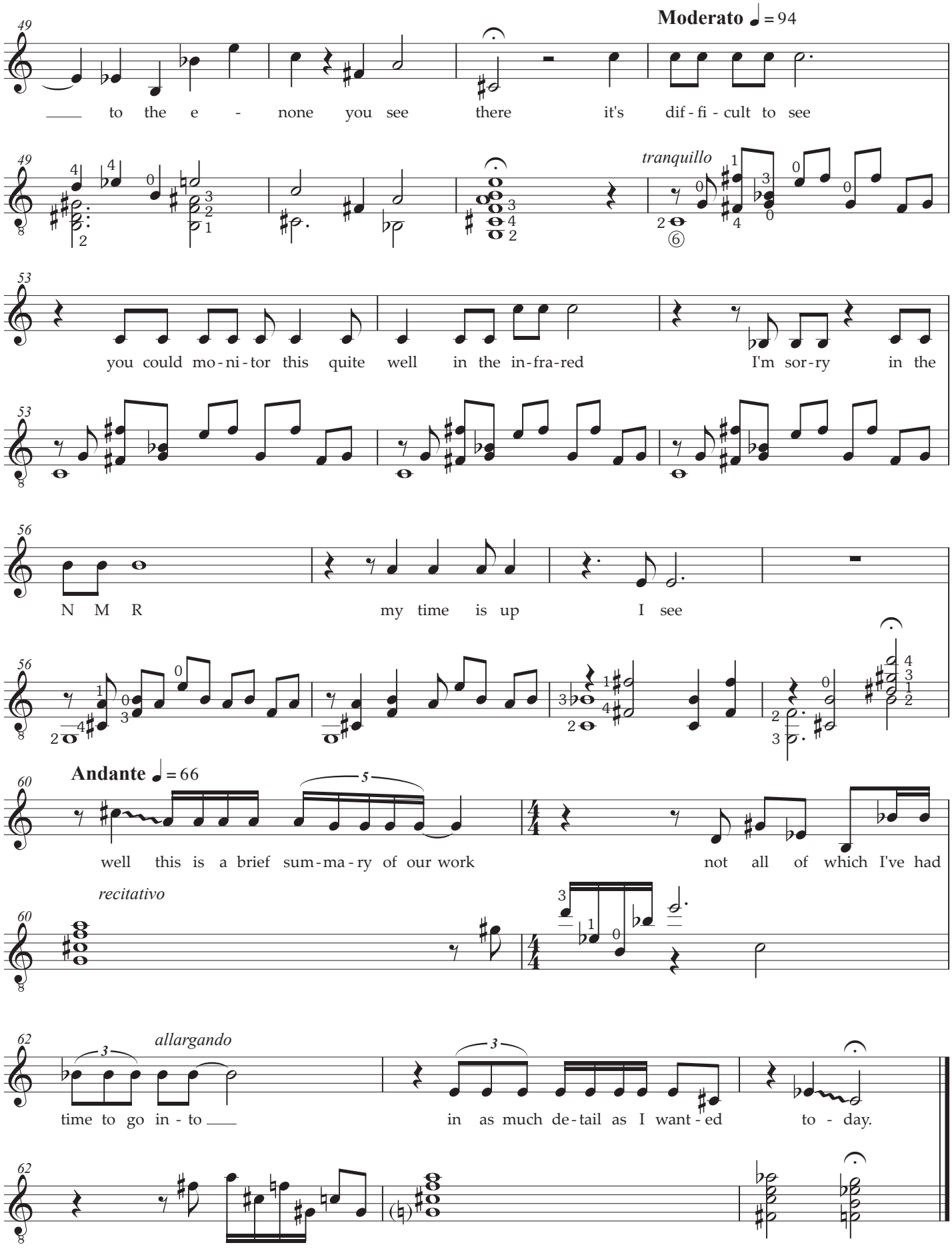

102
and through a screen dap-pled by the wind's old way with leaves,
mp
dolcissimo
102
6
6
106
you, rak-ing grass.
rit.
106
Largo ♩ = 54
111
If beau-ty ev-er age, she'll have your
111
pp
116
straight gray hair.
116

V. Next slide, please

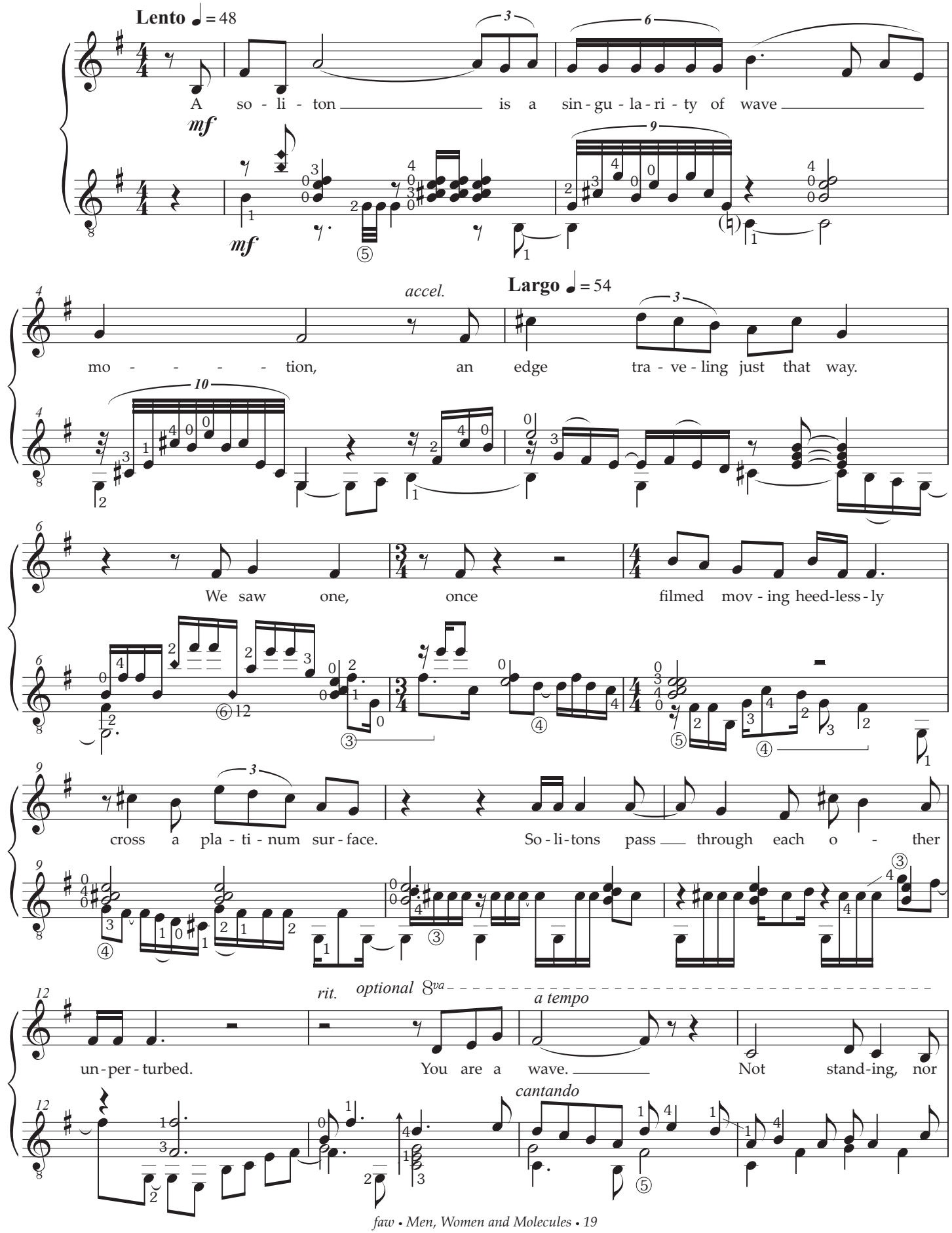


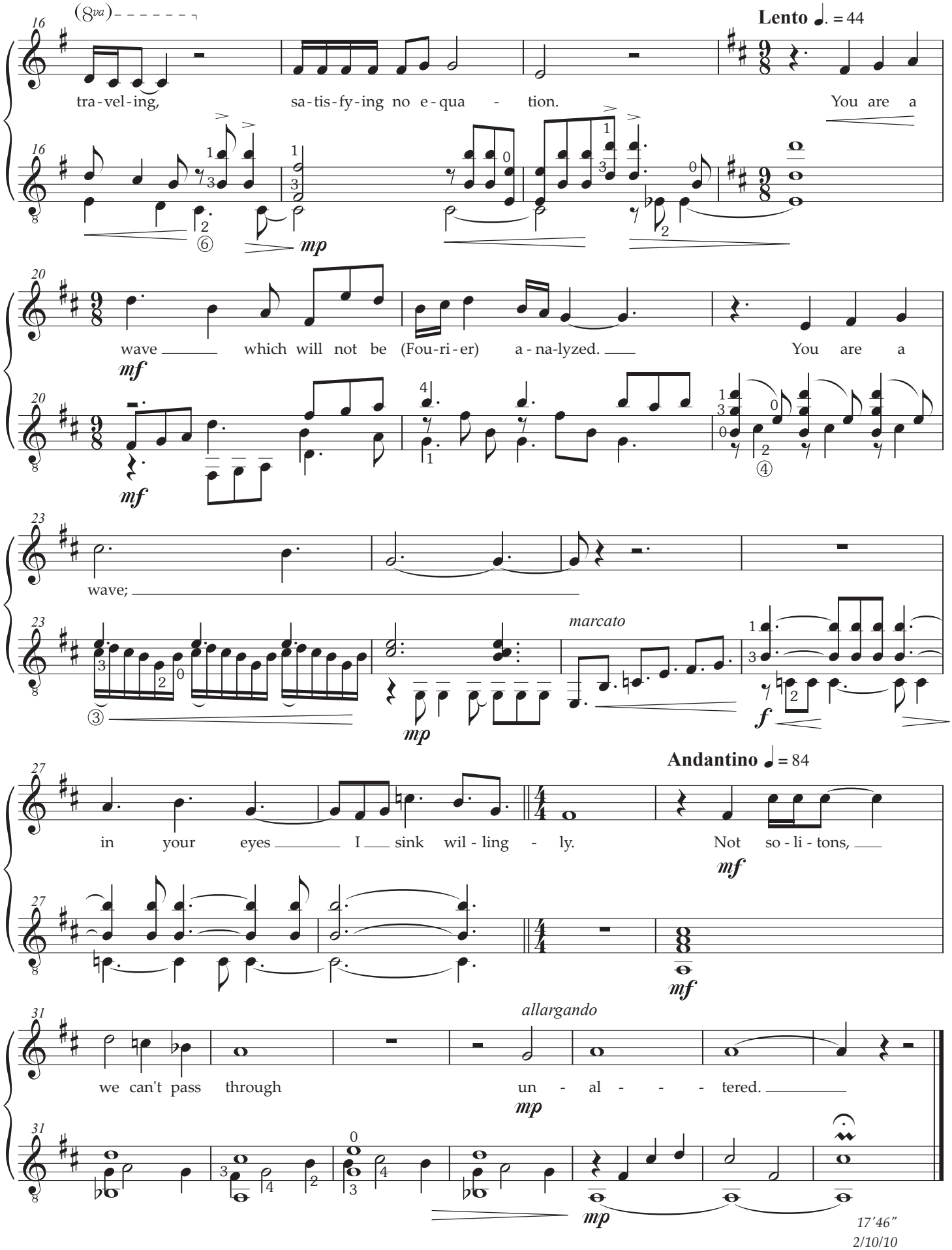

14
por-tant part ve - ry ra-pid-ly with - in two mi - nutes and I for-
17
got to say on fur - ther warm - ing we get in fact the ke -
mp
20
tone you can't read it on the slides but I re - fer to the struc-ture you saw
23
be-fore the low tem-pera-ture
3
27
in-fra-red spec - trum as I say gives ve-ry di-rect e-vi-dence so does the N M R


31
we cal - cu-lat-ed it throw-ing a-way the ge-mi-nal coupl-ing which is of course
mf
34
wrong there is a dif-fe-rence of 0 [point] 9 parts per mil-lion and it is a sing-let and
38
sharp which means two things ei - ther you're do-ing this N M R in ex - cess me-tho - xide
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
mp
45
phi-lic con-di - tions
rit.
Andante ♩ = 76
there could well be
Andantino ♩ = 84
an al - ter-na-tive path
mp


Moderato ♩ = 94
49
to the e - none you see there it's dif - fi - cult to see
tranquillo
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
Andante ♩ = 66
60
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
A so - li - ton is a sin - gu - la - ri - ty of wave
mf
mf
accel.
Largo ♩ = 54
mo - - - - - tion, an edge tra - ve - ling just that way.
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 8va
a tempo
un - per - turbed. You are a wave. Not stand-ing, nor
cantando



17'46"
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