

The Skyline at Toontown

words by Barry Doupe
music by James Whitman

Andante

quicken, martial fervour!



Chi - ld heart - ed, o - ver tailed, blank - eyed, smooth tongued. Where all roads lead to



Rome! To my fa - thers house of ma - ny man - sions, the house of lau - ghing win - dows.

a tempo



Ti - re, mud splat - t - er, freck - les. Where a leap - ard can not change its spots. Two



hun - dred yards a - way Min - nie mouse whis pers: "It is the No bel Prize I want." One hun - dred and



nine - ty nine yards a - way my Fa - ther re - plies:



"Mo - thers be - come mo - thers, - and Daugh - ters be - come Daugh - ters"
odd, quick, anomolous

My Other Half

words by Barry Doupe
music by James Whitman

Lively



Wel- come wa- gon one sock, and a no- ther thing, where one on one o' clock his mus- tache sings.



Diced through wa- gon wheel,crowned the hill. Where we'll purse at the cor- ner block an ru- in some- thin.



Psych - o - an - al - ys - is in re - verse. Sock in a purse ran o - ver her, in re - verse.

At The Height of a Seagull

words by Barry Doupe
music by James Whitman

Moderato

The musical score is written on five staves in 4/4 time. The melody is composed of eighth and quarter notes, with some rests. The lyrics are written below the notes. The tempo is marked 'Moderato'. The lyrics are: 'fetch a string of lies, to throw a stick, real - ly far, and leave this!__ tell my fu - ture to a friend, who was pre - ten - ding to care, but was real - ly just think - ing a - bout his own art pro - jects. Smash my face through a ti - ger's face for a love that shrank as it grew ol - der. I ran real - ly far! I climbed high! I stood still! End of the race, Top of the day in the tip, of the ice - bird, and bu - ried at the height of a sea - gull.'

fetch a string of lies, to throw a stick, real - ly far, and leave this!__ tell my

fu - ture to a friend, who was pre - ten - ding to care, but was real - ly just think - ing a - bout his

own art pro - jects. Smash my face through a ti - ger's face for a love that shrank as it grew ol - der. I

rall. *double time!*

ran real - ly far! I climbed high! I stood still! End of the race, Top of the day in

the tip, of the ice - bird, and bu - ried at the height of a sea - gull.

Clear Plate

words by Barry Doupe
music by James Whitman

Presto



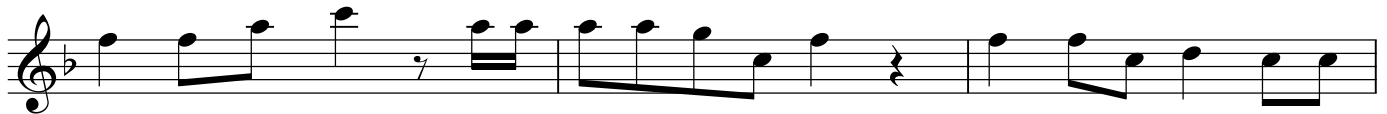
Yell-ow is the one winged dove who's placed paw on the tracks, rides the deep chest - ed hor-i- zon.
animato



Sou-r bush of fer-ment -ed berr- ies. Red hol-i- days of gen-ius sniff at the hor - i- zon. There's a



man at the wheel of a drunk one winged dove! They make them to break them, the bott-om fell out of, a
rallentando with dignified fervour *a tempo*



drunk one winged dove, and a plas- tic gro- cery bag. No clock de- fa - ces the



time- less re- fuge of the room. Foot- steps lead - ing to the sharp corn-er of a coff- ee tab- le.



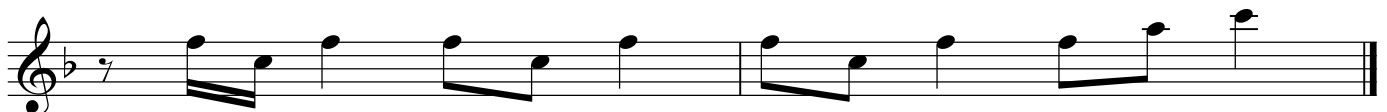
Si- lence! to the roos- ter who thinks he makes the sun rise. Si- lence! to the priest



who ob- ject - ed to wedd - ing, Si- lence! There's a man at the wheel of a drunk
rall.



one winged dove! Buck- ets of ov - er - flow - ing paint land hard. Si- lence!
a tempo



There's a man at the wheel of a drunk one winged dove!
rall. ritard. grandioso

Cold

words by Barry Doupe
music by James Whitman

with sweetness



The door han - dle is cold and when I touch it my eyes wa - ter.



There is a fire, in Ron - ald Rea - gan's drink - ing glass As he looks out, at the



ground be - low an air - plane win - dow. The door han - dle, of a man - sion makes my eyes wa - ter.



Kissed by a key, and left in the back - yard, the



grass a - long the fence, makes my eyes wa - ter

Eisenstein's Bedroom

words by Barry Doupe
music by James Whitman

Adante

The musical score is written for a single voice part on a treble clef staff in 4/4 time. It consists of ten staves of music. The tempo markings are: **Adante** (first staff), **vivace** (third staff), **a tempo** (fourth staff), **a tempo** (fifth staff), **vivace** (seventh staff), and **a tempo** (ninth staff). The lyrics are written below the staff, with some words underlined. The score includes various musical notations such as rests, notes, and slurs. The lyrics are: rubato, like honey The fo-ul girl re-lax es. Scal-ding beach of wet hair. I was swall-ow-ing the wind, and Er-ic's lea-ther jack-et. Did he touch his nose, did his nose touch the can-vas? Now! I don't think we'll e-ver see each o-ther a-gain on the beach of scal-ding dead hair. Now! The steps. The ba-by carr-iage. The boun-cing oran-ges! The fo-ul girl re-lax es. You don't have to see an orange, to know what it looks like do you? You would have ne-ver known of love, hav-ing not read a-bout it first? Now! I don't think we'll e-ver see each o-ther a-gain on the beach of scal-ding dead hair. Sun-glass-es on ten-der-hooks, on a night-stand, in Ei sen--stein's bed-room. Now! Nu dit- y is na ked ness clothed in art. Sleep-ing flow ers, at the bot tom of Mount Fu - ji, where a fo-ul girl re lax es.

rubato, like honey The fo-ul girl re-lax es. Scal-ding beach of wet hair. I was

swall-ow-ing the wind, and Er-ic's lea-ther jack-et. *rall.* Did he touch his nose, did his nose touch the

vivace can-vas? Now! I don't think we'll e-ver see each o-ther a-gain on the beach of scal-ding dead hair. *rit.*

a tempo Now! The steps. The ba-by carr-iage. The boun-cing oran-ges! The fo-ul girl re-lax es.

a tempo You don't have to see an orange, to know what it looks like *rit.* do you? You

would have ne-ver known of love, hav-ing not read a-bout it first? *rit.* Now!

vivace I don't think we'll e-ver see each o-ther a-gain on the beach of scal-ding dead hair. *rit.*

a tempo Sun-glass-es on ten-der-hooks, on a night-stand, in Ei sen--stein's bed-room. Now! Nu dit- **a tempo**

rall. y is na ked ness clothed in art. Sleep-ing flow ers, at the bot tom of Mount Fu - ji, where a fo-ul

girl re lax es.

Angry Questions

Words by Barry Doupe
Music by James Whitman

Allegro

The musical score is written for a single voice part in 4/4 time, marked 'Allegro'. It consists of 31 measures across nine staves. The melody is characterized by eighth and sixteenth notes, with some rests and ties. The lyrics are written below the notes, with hyphens indicating syllables that span across measures. The key signature has one flat (B-flat), and the time signature is 4/4.

1 I used to gasp in hor-ror at an an-gry bus dri-ver. An-gry Quest-ions, light bulbs,

5 pear-ls I could co llapse like a crutch with no ow-ner. To ge-ther with an an-gry bus dri-vers

9 girls. As the song fa-ded a-way, I turned up the vol-ume. I wan-ted them to stay. An-gry

13 Ques-tions in the bed-room. For-e-ver trapped in-side of that day.

16 Stock-holm syn-drome in the bed-room. This dog's ears were his eye-brows. Like a bowl of soup pushed

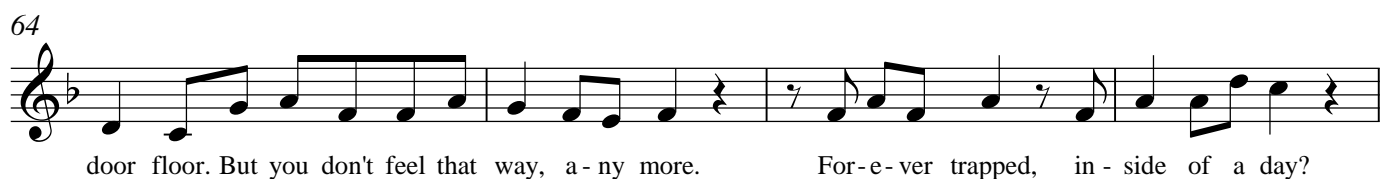
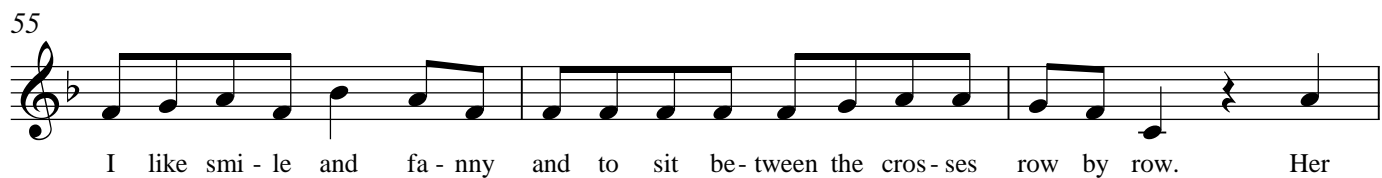
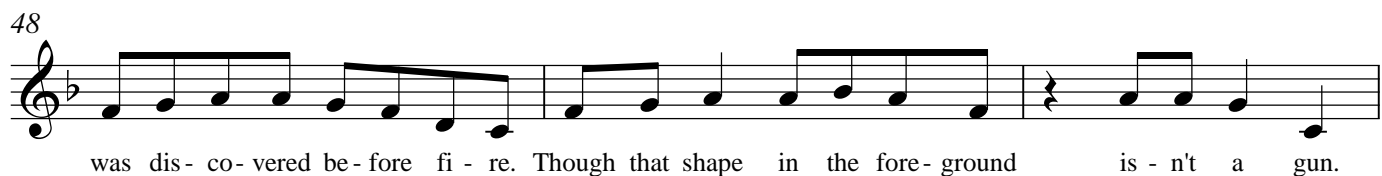
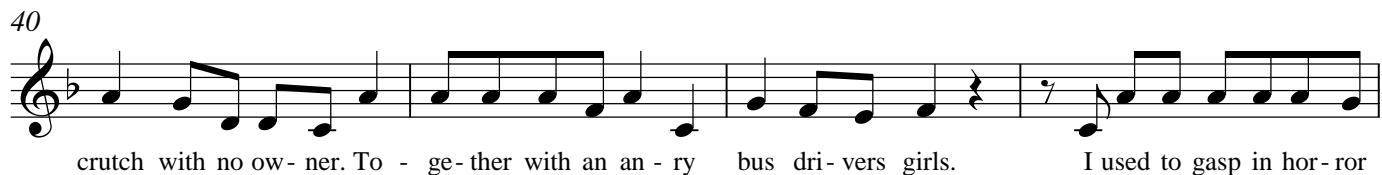
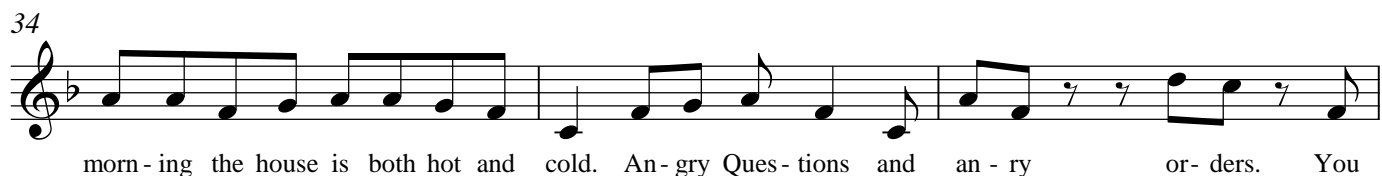
19 in-to a tea-spoon. Mis-ter Right, Mis-ter Right now. Some-how wa-ter drops

22 on these bur-ning rocks. To ca-ress a daugh-ter with Li-ma syn-drome. Your pa-rents are the

25 wa-ter and we are the ducks. The shape of rea-son bent to fit in-side their fos-ter home.

28 A big gi-raffe and a crum-pled gi-raffe en-ter the room. Like Mo-na Li-sa

31 with her blee-ding bul-let hole. The shape of love's cir-cu-lar half plume. On Eas-ter



68

 Ho - urs, turned in-to mi - nutes, and mi - nutes turned in-to se - conds. An an-ry

72

 bus dri-ver and an-gry ques - tions. I wan - ted you to stay. _ There would- n't be a-ny nu-di-ty,

76

 with - out clothes. So this is the first and last _ time. That an _ an - ry bus dri - vers

80

 daugh - ter will be wai - ting while the dwarf grows. Though that shape in the fore - ground, is - n't

83

 a gun. The path of less re - sis - tance, is not what makes the ri - ver bend. _

86

 The truth is re - vealed through a lie. That's why the light in the back - ground is - nt the _

90

 sun. Light bulbs, pe - arls, an an-gry bus _ dri - vers gir - ls, and the crime of be - ing young.