

Crazy Rabbit Songs

by Mark Warhol

flute

ACCIDENTALS WITHIN A MEASURE

normal convention : an accidental affects all
notes of the same pitch in the same octave

Secret Message

Soprano: Ah so! Honorable Ninja Mon,
ret's see you frap your ribs for the radies and gents.
Ah one, and ah two, and ah three, and ah four
pick uppa sticks and shut the door
Resrie Gore is a big fat. . .

♩ = 92 *sing and play the piano wildly*

The musical score is set in 4/4 time. The Soprano part begins with a fermata on a whole note, followed by the lyrics: "CUT! Your mis— sion, should you choose to ac— cept it." The piano accompaniment features a complex rhythmic pattern with triplets and quintuplets. The flute part is marked as silent.

Fl. (flute does not play in this song) voice and piano continue. . .

Come In Flying Saucer, Do You Read?

Fl. $\text{♩} = 60$ *in a melancholy mood*
pp

3
Fl. *ppp*

5
Fl. *pp*

7
Fl. *ppp*

9
Fl. *pp*

11
Fly— ing Sau— cer used to drag a card—
Fl. *ppp*

Detailed description: This is a musical score for a flute piece. It consists of six systems of music. Each system has a vocal line (labeled 'Fl.') and a flute accompaniment line (labeled 'Fl.'). The music is in 3/4 time. The tempo is marked as quarter note = 60, and the mood is 'in a melancholy mood'. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The score features several triplet patterns in both the vocal and flute parts. The lyrics are: 'Fly— ing Sau— cer used to drag a card—'. The piece ends with a final measure in 5/4 time.

13 *3* *3* *3*
board box up Rail— road Street.

Fl. *3* *3* *3* *pp*

15 Rub— ber bands and tin cans chick— en bones, small smooth stones,

Fl. *ppp*

17 and bro— ken chi— na tea— cups rat— tled in— side.

Fl. *pp* *3* *3*

19 Four or five cats his true be— liev— ers, his faith— ful,

Fl. *ppp* *3* *3* *3* *3* *3* *3* *3* *3*

21 (unless it was raining) fol— lowed him and squab— bled o— ver tu— na fish in oil.

Fl. *3* *3* *3* *3* *3*

23

He'd cross the tracks and wave a live oak stick,

f

tremolo

25

hol— ler to some rhythm from the out— er reach— es which the coun— try west— ern sta— tions nev— er play

ff *f* *ff* *f* *ff* *f* *ff*

27

and scour the trash cans and the al— ley back of Schu— ler's five and dime

f *ff* *f* *ff*

29

for parts to fix his ship.

f *ff* *mf*

tremolo

31

Me and Wil— ley Joe Bounds and Art— ie Tay— lor used to try and lurk up his back— side

33

and heist a piece of treas— ure from his box. It was dan— ger— ous.

f *mf*

He could move flat out with that cane, and he'd screech a hex on you in Mar—tian

Fl. *f* *mf*

that'd stick like skunk and prick-ly pear. I on-ly got hit once,

Fl. *f* *mf*

and that's 'cause Art-ie yel-low bel-ied out run-ning in-ter-fer-ence.

Fl. *f*

My left ear stung a-while, but the curse made me lose e-lev-en bucks in black-jack,

Fl. *mf*

a cat's eye mar-ble, and my Green Lan-tern is-sue num-ber twelve.

Fl.

Fl. $\text{♩} = 69$
mf *mp*

Fl. *mf*

Fl. *mp*

Fl. *S^{va}*

Fl.

Fl. Old Fly— ing Sau— cer was a se— cret a— gent.

57

We could tell a—bout them kind— a things. But he wad— n't from Rus— sia

Fl. *mp* *mp* 3 3

59

and he wad—n't no or— di— nar—y hu— man be— ing. He took his or— ders through mi— cro— wave trans— mis— sion

Fl. *mp* 3 3 3 3

61

beamed di— rect to the coat hang— er and Rey— nold's wrap an— ten— na that he wore a— round his head.

Fl.

63

He knew stuff, like how to keep all them cats fed,

Fl. *mp*

65

how to breathe with— out air, and which cans, rocks,

Fl.

67

and bot— tle caps work best in ze— ro G.

Fl.

69

Fl. *p*

$\text{♩} = 66$

71

Some of the old— er kids said it weren't true. Said no way

Fl. *p*

73

would he land in Na— va— so— ta. He'd a gone

Fl. *p*

Sva -----

75

to Wash— ing— ton D. C. or Cal— i— for— nia. where they know how to treat ce— leb— ri— ties.

(8va)-----

Fl.

77

But may— be he just did— n't give

(8va)-----

Fl.

79

a hoot a— bout be— ing fa— mous. Me? I think he want— ed

Fl.

81

to get home, is all, and our pine— y woods town was as

Fl.

83

good as an— y for a pit— stop.

Fl.

85

♩ = 63

Fl.

87

But fi— nal— ly he did leave.

Fl. *pp* *p*

89

Lift— ed off, I sup— pose, and took his busi— ness with him.

Fl. *pp*

91

Half down— town's got board— ed up win— dows now,

Fl. *pp*

93

and he don't rant and rave down Rail— road Street no more,

Fl.

95

and don't no— bod— y bring us nig— ger talk from Mars.

Fl.

97

The stray cats yowl at the stars be— hind the moon,

Fl. *pp*

99

and I won— der if he hears them, or re— mem— bers

101

that he still owes me a com— ic book, a mar— ble,

103

and an— oth— er hand of black— jack.

105

107

109

111

Fl. *pp* $\text{♩} = 60$

I guess I'll have to wait.

ppp

113

Fl. *pp*

He's a mil— lion miles a— way

ppp

115

Fl. *pp*

twin— kling to— night.

117

Fl. *ritardando*

diminuendo

119

Fl.

Leaving Home. Federal.

When I woke up I knew you'd been a dream be-cause I'd slept with-out re-mem-ber-ing want-ing to sleep with you.

♩ = 50 simultaneously sad and hopeful

Fl.

The first system of the score features a vocal line in 2/4 time, starting with a whole rest and then a melodic phrase. The piano accompaniment consists of a grand staff with a treble and bass clef, both containing whole rests. A 'FINIS' marking is present at the end of the piano part.

5 I was—n't hun—gry I was—n't horn—y or par—tic—u—lar—ly in—sane,

Fl.

The second system continues the vocal line with triplet markings over the words 'hun—gry', 'horn—y', and 'in—sane'. The piano accompaniment remains with whole rests in both staves.

9 I just think you fi—nal—ly made it to my night.

♩ = 60

Fl.

The third system shows the vocal line with triplet markings over 'fi—nal—ly' and 'made it'. The piano accompaniment has some notes in the final measure of the system. The tempo marking '♩ = 60' is placed above the piano part.

13

You must— a slipped past the guards and kissed me

16

'cause I swear for a mo— ment there I saw your face be— fore there

pp

19

was day— light but af— ter the stars,

22

that sad smile when the mu- sic's o- ver and eve- ry- bod- y took you

The vocal line consists of four measures. The melody starts with a quarter rest, followed by eighth notes for 'that', 'sad', and 'smile'. A slur covers the next two measures: 'when the mu- sic's o- ver' (quarter note) and 'and' (quarter note). The final measure contains 'eve- ry- bod- y' (quarter note) and 'took you' (quarter note).

Fl.

The flute line features a melodic line with a slur over the first two measures, followed by a quarter rest in the third measure, and a final note in the fourth measure.

The piano accompaniment is in G major. The right hand has a whole rest in the first measure, followed by a half note chord in the second measure, and a whole rest in the third measure. The left hand has a quarter rest in the first measure, followed by a half note chord in the second measure, and a quarter rest in the third measure.

25

home.

The vocal line for measure 25 consists of a whole note chord.

Fl.

The flute line for measure 25 consists of a whole note chord.

The piano accompaniment for measure 25 consists of a whole note chord.

28

So I got up and made the day.

Vocal line for measure 28, starting with a rest and then the lyrics "So I got up and made the day." The melody consists of eighth notes with triplet markings over "got up" and "made the day".

Fl. $\text{♩} = 76$
ppp 3 3 3 *pp* 3 3

Flute line for measure 28, starting with a rest and then playing a melodic line with triplet markings. Dynamics range from *ppp* to *pp*.

Piano accompaniment for measure 28, showing chords in the right and left hands. The right hand has a chord in the first half and a chord in the second half. The left hand has a chord in the second half.

31

For the first time in a week this morn— ing I did_ n't crave you like a fix

Vocal line for measure 31, starting with a rest and then the lyrics "For the first time in a week this morn— ing I did_ n't crave you like a fix". The melody is a descending eighth-note line.

Fl. *ppp*

Flute line for measure 31, starting with a rest and then playing a melodic line with slurs and accents. Dynamics range from *ppp*.

Piano accompaniment for measure 31, showing chords in the right and left hands. The right hand has a chord in the first half and a chord in the second half. The left hand has a chord in the second half.

33

and to— night I broke down and cried in front of men and I was held.

Vocal line for measure 33, starting with a rest and then the lyrics "and to— night I broke down and cried in front of men and I was held." The melody is a descending eighth-note line.

Fl.

Flute line for measure 33, starting with a rest and then playing a melodic line with slurs and accents.

Piano accompaniment for measure 33, showing chords in the right and left hands. The right hand has a chord in the first half and a chord in the second half. The left hand has a chord in the second half.

36

Fl. *pp*

39

You know, some— times these dreams.

$\text{♩} = 60$

Fl.

42

some— times these dreams vis— it.

$\text{♩} = 50$

Fl.

45

Fl.

ppp

f

8va

48

Fl.

ff

fff

50

Fl.