





## **MTO 22.4 Examples: Thomas, Text and Temporality**

(Note: audio, video, and other interactive examples are only available online)





<http://www.mtosmt.org/issues/mto.16.22.4/mto.16.22.4.thomas.php>

**Example 1.** “Green Grass” (Waits/Brennan), mm. 1–10 [0:21–0:34]. Personnel: Waits, vocals and guitar; Marc Ribot, guitar; Larry Taylor, bass.

**KEY:**  = incipient anacrusis  
 = indeterminate pitch; spoken





begins with unmetred guitar introduction (20 seconds) followed by opening vamp:

hypermeter: 1 2 3 4





phrase structure: 3 *Swing*    

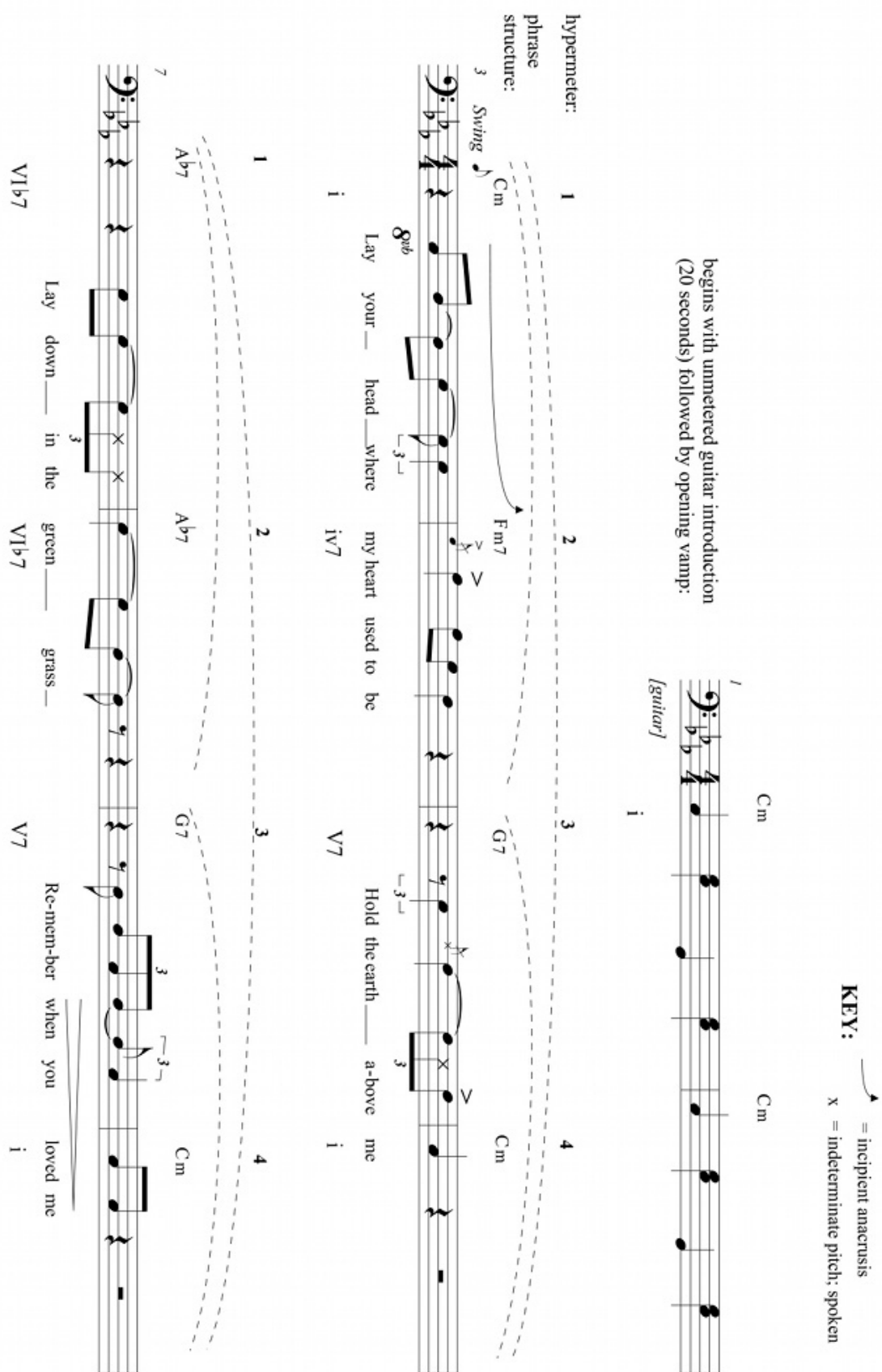
8<sup>vb</sup> Lay your head where my heart used to be Hold the earth a-bove me

1 2 3 4


   

7 Lay down in the green grass Re-mem-ber when you loved me



**Example 2.** “Green Grass” (Waits/Brennan), final verse [2:47–3:11].

**KEY:**  = anacrusis function realized  
x = indeterminate pitch; spoken

59  
Cm 4 1 2 3  
Fm7  
G7  
Cm

Lay your head where my heart used to be Hold the earth above me

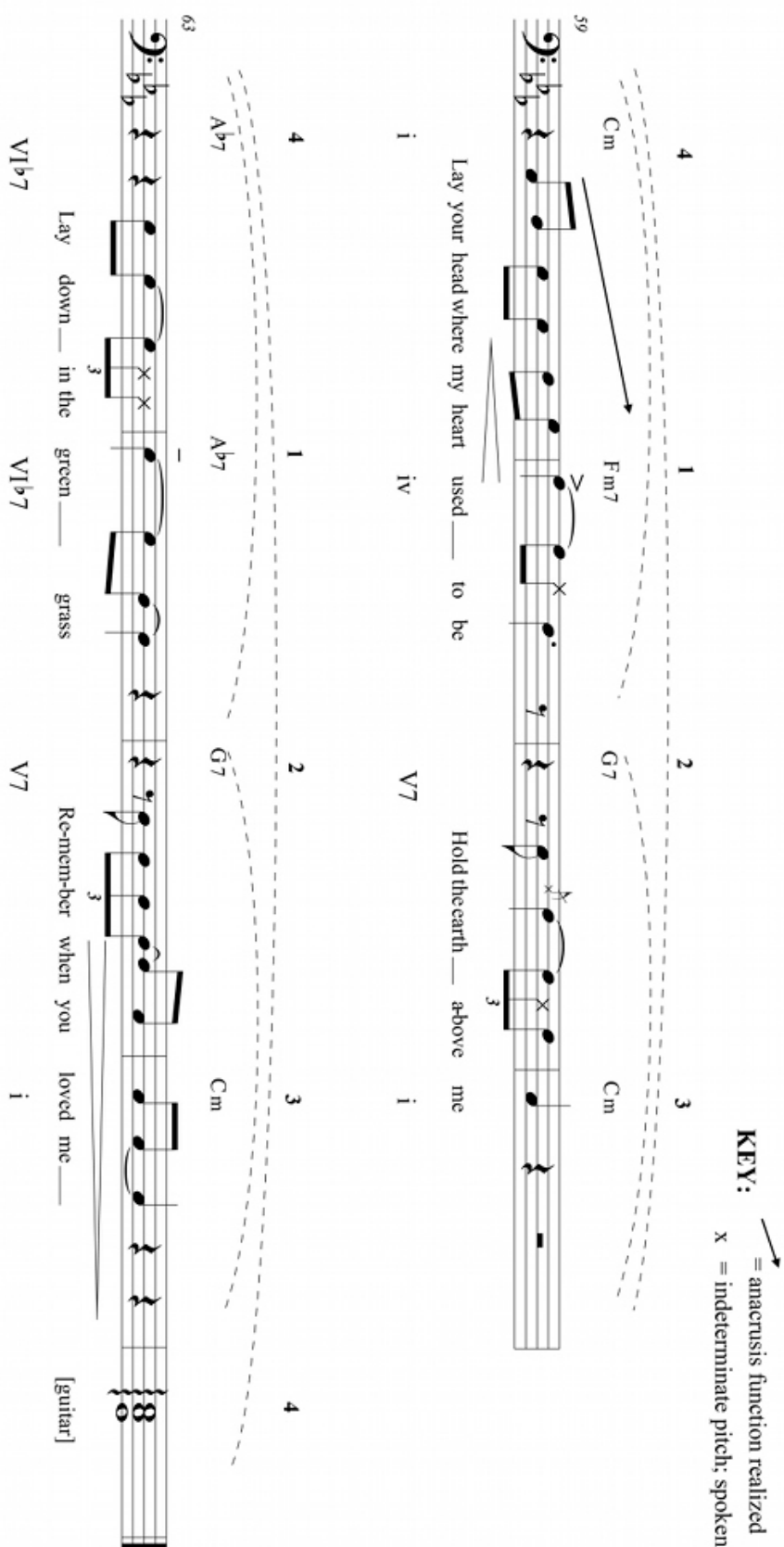
i iv V7 i

63  
A $\flat$ 7 4 1 2 3 4  
A $\flat$ 7  
G7  
Cm


Lay down in the green grass Re-mem-ber when you loved me

VI $\flat$ 7 VI $\flat$ 7 V7 i

[guitar] 8




**Example 3.** “Green Grass” (Waits/Brennan), first two measures of V1, V2, V3, V4, V5, V6, and V7 (Waits/Brennan).

*Swing* 

**Verse 1**


1 2



Lay your — head — where my heart used to be

**Verse 2**


1 (4?) 2 (1?)



Come — clo - ser don't — be shy

**Verse 3**

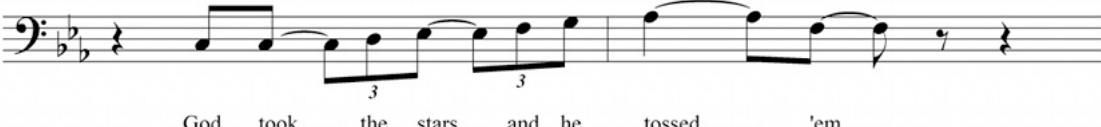
1 (4?) 2 (1?)



Clear the thist - les — and bramb - les —

**Verse 4**


4 1



God took — the stars — and he tossed — 'em —

**Verse 5**


4 1



Don't — say good bye — to me

**Verse 6**

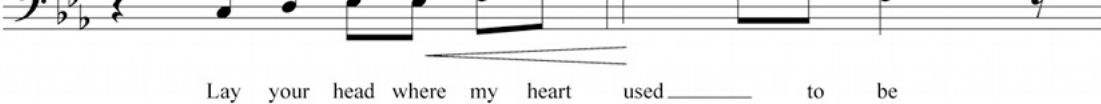
4 1



[whistling] —

**Verse 7**

4 1



Lay your head where my heart used — to be

**Example 4.** “Green Grass” (Waits/Brennan): steps in the hypermetrical shift.

<b>Verse 3</b>	<b>1 (4?)</b> i Clear the thistles	<b>2 (1?)</b> iv <sup>7</sup> and brambles	
	<b>3 (2?)</b> V <sup>7</sup> Whistle ‘Didn’t He	<b>4 (3?)</b> i Ramble’	
	<b>1 (4?)</b> VI Now there’s a	<b>2 (1?)</b> VI bubble of me	
	<b>3 (2?)</b> V <sup>7</sup> and it’s	<b>4 (3?)</b> i floating in thee	<b>4!</b> i [no text]
<b>Bridge</b>	<b>1</b> iv Stand in the	<b>2</b> VII <sup>7</sup> shade of me	
	<b>3</b> III Things are now	<b>4</b> III made of me	
	<b>1</b> VI The weather	<b>2</b> VI vane will say: / It smells like	
	<b>3</b> V <sup>7</sup> rain today		
<b>Verse 4</b>		<b>4</b> V <sup>7</sup> (not i!) God took the stars and he	
	<b>1</b> iv <sup>7</sup> tossed ‘em	<b>2</b> V <sup>7</sup> Can’t tell the birds from the	
	<b>3</b> i blossoms	<b>4</b> VI You’ll never be	
	<b>1</b> VI free of me	<b>2</b> V <sup>7</sup> He’ll make a	
	<b>3</b> i tree from me		

x = indeterminate pitch

hypermeter:

1

2

1  
(3)

2  
(4)

phrase  
structure:

1

Bm

*Intro*

[guitar]

B minor:

i

1

2

1

2

*A1,  
first  
half*

5 Bm

x

x

Well, take an eye for an eye

A tooth for a tooth

i

1

2

(2)

9 D

F# Y

Just like they say in the Bi - ble

III

V

**Example 6.** “Black Wings” (Waits/Brennan), text of section A1.

Rhyme scheme	Musical Setting	Web of rhymes and assonance	# of measures	# of syllables
<i>a</i>	<i>x</i>	Well, take an <u>eye</u> for an <u>eye</u>	2	7
<i>b</i>	<i>x</i>	A <u>tooth</u> for a <u>tooth</u>	2	5
<i>c</i>	<i>y</i>	Just <u>like</u> they say in the <u>Bi-ble</u>	3	8
		***		
<i>d</i>	<i>x</i>	Well, never leave a <u>trace</u>	2	6
<i>d</i>	<i>x</i>	Or forget a <u>face</u>	2	5
<i>c</i>	<i>y</i>	Of any man at the <u>ta-ble</u>	3	8
<i>c</i>	<i>y</i>	Any man at the <u>ta-ble</u>	3	7

**Example 7.** “Black Wings” (Waits/Brennan), mm. 12–21 [0:17–0:33]: second half of section A1

hypermeter:      1      2      1      2

phrase structure:      12      12      12      12

*A1, second half*

Well, ne-verleave a trace      Or forget a face

i \_\_\_\_\_

x = indeterminate pitch

1      2      (2)      (2)      1      2

Of an-y man \_\_\_\_\_ at the ta - ble      An-y man \_\_\_\_\_ atheta - ble

III      V      i

The image displays two systems of musical notation for the song "Black Wings". Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. Above the music, hypermeter markings (1, 2, 1, 2) and phrase structure markings (12, 12, 12, 12) are provided. The first system covers measures 12-15, and the second system covers measures 16-19. The lyrics are: "Well, ne-verleave a trace / Or forget a face" and "Of an-y man \_\_\_\_\_ at the ta - ble / An-y man \_\_\_\_\_ atheta - ble". The piano accompaniment includes chords D, F#, and Bm, and a melodic line with various intervals and rests. The lyrics are written in a stylized font, and the hypermeter markings are in a larger font.



**Example 8.** “Black Wings” (Waits/Brennan), section B1 [0:33–0:59]

hypermeter: 1 2 3 4 x = indeterm

phrase structure:

When the moon is a cold chiseled dag - ger

(i) iv i

1 2 3 4

Em Bm

26

and it's sharp e - nough to draw blood from a stone

iv i

1 2 3 4

Em Bm

30

He rides through your dreams on a coach and hors - es

iv i

1 2 3 4

Em F#

34

And the fence posts in the moon - light look like bones

iv V

**Example 9.** “Dead and Lovely” (Waits/Brennan), mm. 1–23 [0:00–0:49]: intro and verse 1. Personnel: Waits, vocals; Marc Ribot, guitar; Larry Taylor, bass; Casey Waits, drums.

*hypermeter:*

*phrase structure:*

(4) *anacrusis* 1 2 3 4 1 2 3 4

Swing  $\text{♩}$

[guitar]

(1)  $\text{iv}$   $\text{i}$   $\text{VI}^{\flat}7$   $\text{V}7$   $\text{i}$

4 1 2 3 4

8, 16  $\text{Cm}$

1. She was a mid - dle class girl —  
2. He had a bul - let proofsmile —

$\text{Cm}$

1 2 3

$\text{Fm}$

She thought she could stand up — in the deep end  
She thought she had the moon in her pocket

$\text{Cm}$

$\text{iv}$   $\text{i}$

[voice enters]

She was in over her head  
He had monkey to burn

**Example 10.** “Dead and Lovely” (Waits/Brennan), chorus [0:49–1:06].

4 1 2 3

24 Cm Cm Ab7 Cm

But now she's dead — She's so dead —

i VI<sup>b</sup>7 i VI<sup>b</sup>7 i

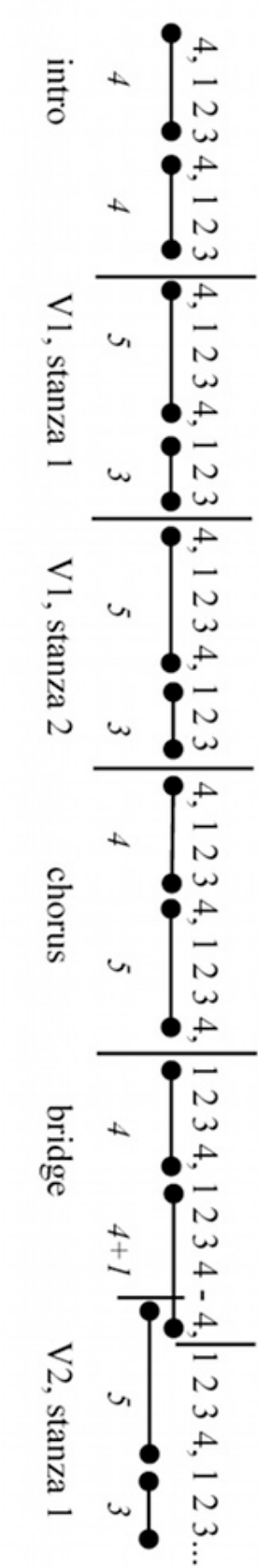
4 1 2 3 4

Ab7 Cm Ab7 G7 Cm

For - ev - er dead and — love - ly now —

VI<sup>b</sup>7 i VI<sup>b</sup>7 V i

**Example 11.** “Dead and Lovely” (Waits/Brennan), mm. 1–48: hypermetrical and phrase structure



**Example 12.** “Dead and Lovely” (Waits/Brennan), mm. 33–41 [1:07–1:24]: bridge

1 2 3 4

F<sub>m</sub> D<sup>b</sup>7 F<sub>m</sub> D<sup>b</sup>7

I've al - ways been told to re - mem - ber this

iv  $\flat$  II  $\flat$  7 iv  $\flat$  II  $\flat$  7



1 2 3 4 (4)

C<sub>m</sub> A<sup>b</sup> D7 G7

Don't let a fool kiss you Ne-ver mar-ry for love

i VI V7/V V7

**Example 13.** “Green Grass” (Waits/Brennan), live version, opening (compare with the studio version [Example 1], which is reproduced below). Personnel: Waits, vocals and guitar; Seth Ford-Young, bass; Vincent Henry, saxophone; Casey Waits, drums. [0:00–0:21]

KEY:  = incipient anacrusis  
 = indeterminate pitch; spoken

begins with unmetered guitar introduction (20 seconds) followed by opening vamp:

hypermeter: 1 2 3 4

phrase structure: 3 Swing 3 Cm Fm7 G7 Cm

8<sup>th</sup> Lay your head where my heart used to be Hold the earth a-bove me

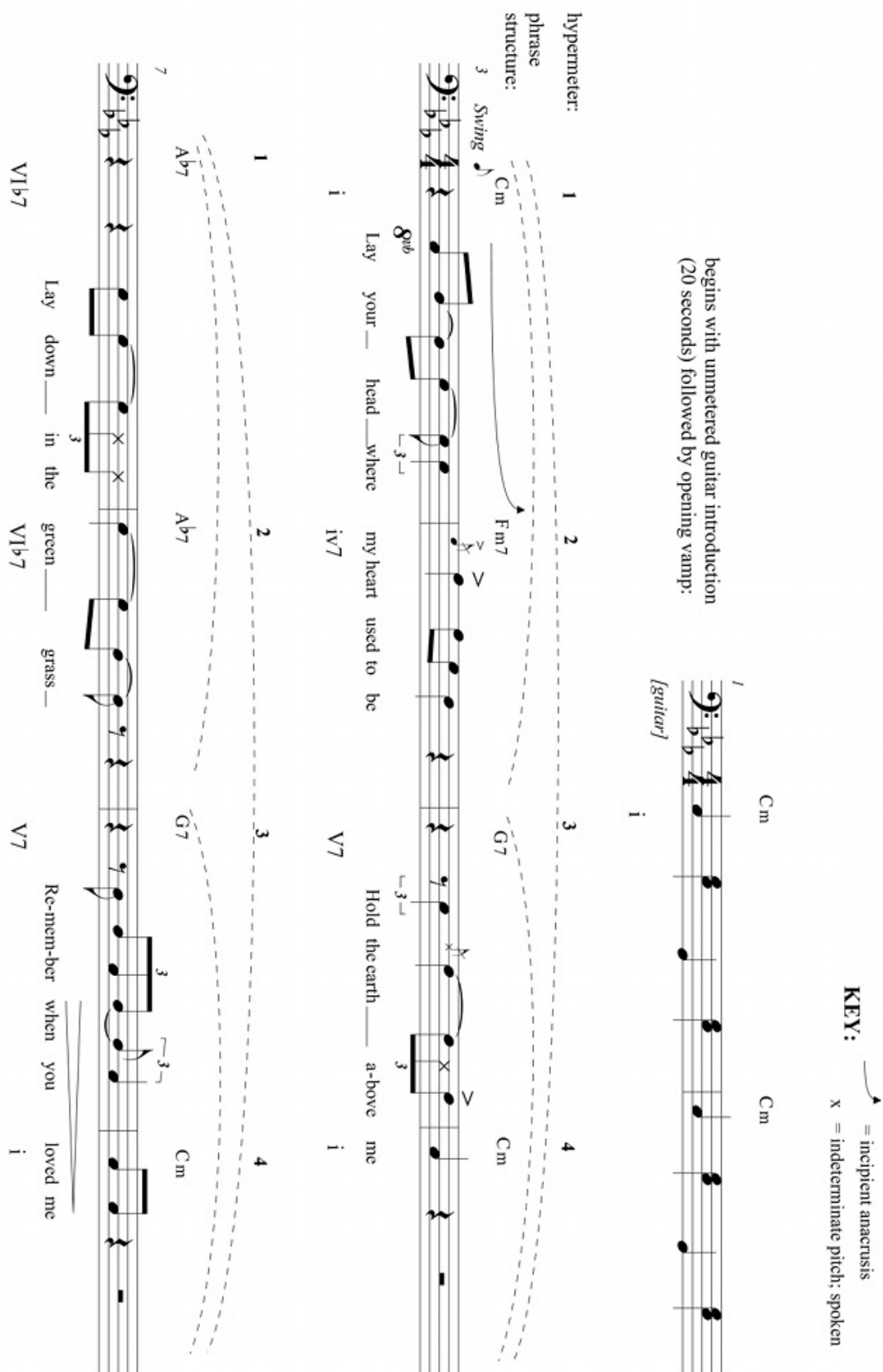
i iv7 V7 i

7 Ab7 Ab7 G7 Cm

VI<sup>b</sup>7 VI<sup>b</sup>7 V7

Lay down in the green grass— Re-mem-ber when you loved me

i



The musical score is presented in three systems. The first system shows a guitar introduction in 4/4 time, starting with a Cm chord and an incipient anacrusis. The second system begins with the vocal line, which starts on an indeterminate pitch (marked with an 'x') and is followed by a spoken phrase. The third system continues the vocal line with a final 'i' marking. Harmonic annotations include chords (Cm, Fm7, G7, Ab7, V7, VI<sup>b</sup>7) and hypermeter/phrase structure markings (1, 2, 3, 4; 3 Swing 3). A key indicates that an arrow points to an incipient anacrusis and an 'x' marks indeterminate pitch or spoken text.