Longing in Suburbia: Figurative Soundscapes in Popular Music

by

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Sound and place are inexorably linked. On a basic, scientific level, sound cannot exist without space—it needs a medium through which to propagate its waves. And any sound we hear is a product of its location—the shape of the space, the materials within and around it, the temperature, and the humidity all affect the nature of sound. Beyond a scientific connection, the emotional experience of a place is deeply colored by its sounds. We go to an urban park not only for its natural beauty and openness, but also for its quiescence. The lack of sound in a park, in comparison to the noisy city, reduces the overall energy in the space, contributing to its calmer feel. Lastly, what we hear in a place strongly influences our opinions of what occurs there—sound is factual. Gunshots heard in a neighborhood signal violence and danger, and church bells heard in a town signal a religious presence. We drift between sound and place. One signifies the other—in our minds, in our art, in our daily experience of life.

What is a soundscape? There seems to be little agreement about its exact definition—most people I ask, most dictionaries I consult, and most scholars say something slightly different. So, I will offer a definition that fits my own understanding, and my own compositions. But first, let us begin with the beginning. Historically, the term was invented in the 1970s by R. Murray Schaffer, a composer and professor of Communication Studies.¹ He writes extensively about it in his book, Our Sonic Environment and The Soundscape: The Tuning of the World. In its glossary of terms, Schaffer defines soundscape as

¹ Schaffer, 303
“The sonic environment. Technically, any portion of the sonic environment regarded as a field for study. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment.”² More broadly, his understanding of a soundscape is part of an environmentally-conscious outlook. To Schaffer, the soundscape is a fundamental aspect of the world’s health, and modernization is polluting the world through its “indiscriminate and imperialistic spread of more and larger sounds into every corner of man’s life”.³

Other scholars have also focused on the term soundscape, expanding on Schaffer’s definition. In 2001, Kay Kaufman Shelemay, a professor of music published a book entitled *Soundscapes: Exploring Music in a Changing World*. The book takes an ethnographic approach to soundscape, defining it as “the distinctive settings, sounds and significances of a musical culture.”⁴ To Shelemay then, a soundscape is not an environmental, spatial phenomena, but a cultural one. A soundscape revolves around a “tradition”, and can exist in more than one place and time—it is “rarely static”.⁵

Emily Thompson, a professor of the history and sociology of science, writes about soundscape extensively in her book *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. She defines soundscape as “an auditory or aural landscape,”⁶ focusing on acoustics

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² Schaffer, 274-5  
³ Schaffer, 3  
⁴ Shelemay, ν  
⁵ Shelemay, 8  
⁶ Thompson, 5
and architecture. For Thompson, the soundscape is way of measuring changes in society over time. Thompson says, “A soundscape, like a landscape, ultimately has more to do with civilization than with nature, and as such, it is constantly under construction and always undergoing change.” (2)

The definition of soundscape I will offer is situated within popular music. Therefore, a central aspect of soundscape to me is Schaffer’s definition of it as a musical composition. I am particularly concerned with a song’s ability to evoke a sense of place through its lyrics, melody, harmony, rhythm, and arrangement. Therefore, though I am interested and deeply inspired by literal soundscapes that are found in reality, I am ultimately focusing on their recreation and evocation. My goal is to explore figurative soundscapes, not literal ones.

I break down my definition of soundscape into five components, all working to create a sense of place in different ways. First, there are sampled sounds, lifted from environments with recording devices, and placed within a composition, that directly evoke a sense of place. An example would be the sounds of a firecracker in Man Man’s “Doo Right”. Second, there are composed motifs, melodies, harmonies, or instrumentations that evoke a genre tied to a specific, geographic location. The Beatles use this technique at the beginning of “Hey, Bungalow Bill,” when they play a Mexican guitar riff to evoke the Wild West. Third, there are composed sounds that are meant to imitate environmental noises, such as the distorted electric guitars that The Beach Boys use to recreate the sound of a motorcycle revving its engine in “Little Honda”. Fourth, there are composed sounds that evoke the movement of light, objects, or
people through space, as one might find in a physical environment. For example, Kanye West evokes the title of his song “Flashing Lights” with the use of a rhythmic synth pad at 0:32. Finally, the lyrics also evoke a sense of place. For example, Simon & Garfunkel’s “Homeward Bound”: “Everyday’s an endless stream / Of cigarettes and magazines / And each town looks the same to me / The movies and the factories / And every stranger’s face I see / Reminds me that I long to be / Homeward bound...” For the purpose of this paper, soundscape within popular music is the figurative evocation of a place through song, complete with visual, spatial, and other sensual elements, as well as other aesthetic and social dimensions particular to each artist.

To explore this definition, I will analyze the music of the Beach Boys and my own music, and I will explain the general meaning place has for them and myself. I will explore the specifics of these places through close analyses of the music. I will show how compositional decisions work together to create figurative soundscapes, which in turn imbue the places significant to the artists with meaning. My intention is to explain one of music’s powerful metaphorical devices, as well as my own aesthetic understanding of my work.

The Beach Boys were acutely aware of their surroundings. No doubt this had much to do with the culture and geography of California. At the time the group began, the state’s youth was obsessed with hot-rods and surfing, two activities that engaged Californian land and water. And California was known to the rest of the country as a place of tremendous natural beauty. A third
ingredient, perhaps created by the world they lived in, was an interest in and attraction towards the experience of the physical. Whether it was the thrill of movement found in their many songs about cars and surfing, the sensations of sex, or the feelings that the natural environment presented—the warm sun, the sandy beaches, the cool water, and the salty, breezy air—the Beach Boys were obsessed with physical experience. In fact, you could say this was what place really meant to them. At their deepest, most expressive level, the Beach Boys wrote about the embodied feelings they had in the spaces around them.

More specifically, the Beach Boys wrote music about three places and created soundscapes that alluded to or evoked these places. The first was the popular image of California, a place constructed by the Beach Boys, their record labels, and the idealism and obsessiveness of youth, growing up in suburban Los Angeles. Cars, surfing, and girls dominated this place, and the Beach Boys wrote almost exclusively about these themes for their first ten albums. The second place was California’s natural environment, a very real place the Beach Boys were immersed in, and a place recognized and appreciated by many others. The third place was their hometown: Hawthorne, CA. A less explicitly explored subject, the influence of this place can be found in their songs about school and growing up.

The Beach Boys searched for thrills—for the thrill of racing through the streets of Hawthorne in a loud, mean hot-rod, for the thrill of nailing a tough wave as all your friends watched, for the thrill of gazing at girls on the beach: looking, longing, touching. The thrills were appealing to the Beach Boys not only
for their intrinsic value, but also for their general popularity. So the Beach Boys created a California where they predominated.

Of the many songs about cars the Beach Boys wrote, a few stand out for their environmental feel. "409", off their debut album, *Surfin Safari* (1962), is a song about a hot rod wildly popular at the time, the Chevrolet 409. The song includes the exciting real sounds of a car revving its engine. The music has a bouncing, forward-moving drumbeat and a lively tempo of about 145 bpm, elements that evoke the feel of speeding down a road. And the background oohs on the verses—solid, steady streams of vocalization—are like the wind in your face through an open window. “Little Honda”, off *All Summer Long* (1964), uses electric guitars to recreate the sound of a motorcycle’s engine. One low, distorted guitar sounds and feels like the rumble beneath you as you ride. Another guitar accentuates beats 1, the and of 2, and 4, to capture the sounds of the motorcycle revving. Similar to “409”, the song races along at a tempo of 145 bpm. “Cherry, Cherry Coupe”, off of Little Deuce Coup (1963) stands apart from other early hot-rod songs. At a slower tempo of about 120 bpm, the mood is decidedly less upbeat then the previous two, despite lyrical similarities. The song also makes prominent use of a B minor chord—most other hot-rod songs stick to all major chords. This sadder mood is enhanced by the melody which descends from D to C sharp to B, the C sharp landing on the B minor chord, suspending the harmony for a moment. The result is a feeling of anxiety, restlessness, and longing. No doubt the Beach Boys were expressing a feeling they had, perhaps not for a car, but more likely a girl—there’s no ignoring the
similarities between cars and girls in their music, especially when the lyrics refer to the “Cherry, Cherry Coupe” as a “she”. This tune demonstrates another side of the Beach Boys thrill-seeking music: yearning.

In the early 1960’s, surfing was a significant part of California’s youth culture.\(^7\) It held a special excitement and beauty for its fans. Gary White, in his biography of the Beach Boys entitled *The Nearest Faraway Place*, writes about “the sparkle factor”, a phrase that “describes the glistening effect the sun has on the water as it furls and trundles”, as well as “the sparkle room”, which is “the inside of the curl as the board traverses the long line of a Malibu-style wave.”\(^8\) No doubt such sights held a certain elusive majesty, and their associated moods contributed to the popular expression of the times. Indeed, surfing created a “sizable subculture with its own jargon, dress standards, and even music.”\(^9\) This culture fascinated not only Californians, but also the East Coast and Europe, although surfing in these places was either non-existent or very dissimilar.\(^10\) The subject had tremendous popular appeal. Ironically enough, of all the Beach Boys, very few surfed—only Dennis Wilson could be called a true surfer. Brian Wilson, the Beach Boys’ main songwriter, was afraid of the water and relied on his powers of observation, and his younger brother, to channel the spirit of surfing into music.\(^11\)

\(^7\) White, 117  
\(^8\) White, 245  
\(^9\) Barnes, 7  
\(^10\) Tobler, 10-11  
\(^11\) White
Many of the Beach Boys’ surfing songs were not directly about the experience, but rather its culture. Songs like “Surfin' Safari”, “Surfer Girl”, and “Noble Surfer” worship the sport, but do not describe or express its emotional experience in musical terms. Nonetheless, some of surfing’s experiential elements found their way into the Beach Boys music, recreating the images and movements of the sea. “Catch a Wave”, off *Surfer Girl* (1963), serves as an exceptional example. The song uses three devices to create a figurative ocean soundscape. First, at the beginning and in the middle of each verse, the drummer plays a roll on the crash cymbal to mimic the sound of a crashing wave. Second, before this crash in the middle of the verses a harp strums an ascending scale, mimicking the upwards thrust of a wave before it falls. Third, on the refrain, “Catch a wave and you’re sitting on top of the world,” the chord progression is: A, F, G, A, D. This unique progression has a wonderfully exciting feel that mimics the experience of riding a wave. As the harmony changes from A to F, we’re jolted by the wave sweeping us upwards. Then we rise, harmonically and melodically “to the top of the world” as the chords move from F to G to A: what a beautiful, thrilling view!

The final subject taken from the world of California’s popular image, and perhaps the most marketable, was girls. The Beach Boys did not sing about the specific ups and downs of their relationships. Instead, the part of the romantic story they dwelled on was the always the same—the beginning. They sang about the time between the first glance and the first kiss, no doubt the most thrilling part of a relationship, and the dreamiest. Part of the dreaminess of such girls
was the places they inhabited—beautiful beaches, with sparkling blue water and sunny skies. And importantly, any girl on the beach was wearing a tantalizingly skimpy bathing suit.

No song says this better than “Girls on the Beach” off All Summer Long (1964). This slow ballad is richly harmonized throughout, so the music is dripping with sweetness. This sweetness can be found in the sex appeal of the girls, as well as the natural beauty of the surroundings. Couplets like “On the beach you'll find them there / In the sun and salty air”, and “How we love to lie around / Girls with tans of golden brown” give literal images to the harmony and melody of the piece. Also noteworthy are the constant key changes in the song. Between each of the first two verses and choruses the key changes from Eb to E, an unusual change that works beautifully. After the first line of the final verse (an unusual place for a key change) the tonic moves from Eb to E, so the final chorus is in F. These uncommon changes mimic the feeling of seeing a girl and being drawn to her, each new change representing a new girl on a new beach. Like “Cherry, Cherry Coupe,” “Girls on the Beach” is not entirely joyful, though. There is a distinct note of longing in the minor and major seventh chords that dominate the song, particularly the final chord of each verse. This makes sense: any image as dreamy as this one has the elements of a fantasy.

“California Girls”, off Summer Days and Summer Nights (1965) also works to glorify the girls of California’s popular image, not by placing them in their natural environment, but rather by comparing them to other, lesser girls. The song serves as something of a travel brochure for the girls of America. The
Beach Boys offer an image, feeling, or sound that typifies girls from different geographic regions of the U.S.: “East coast girls are hip,” “Southern girls with the way they talk,” “Mid-West farmer’s daughters really make you feel alright”, and “Northern girls...keep their boyfriends warm at night.” But ultimately, the Beach Boys are selling the girls of California, as they achieve with the refrain: “I wish they all could be California girls.” Musically, they reference their own style and its geographic connotations to further the message of the song. At 0:23, when the first verse begins, they use a rather un-Beach Boys like sound for the background—a high, twinkling electric piano. At the chorus, when the subject matter turns to California, the background harmonies enter, signaling a return to the Beach Boys' regular style, and a return to the part of the country they represent.

Besides writing about the popular image of California, the Beach Boys wrote about California as a natural environment. Certain qualities of the environment stand at the forefront of their music: the sunlight, the beach, the ocean, and the air. These elements are infused in almost all their music, but certain songs seek to directly evoke them through soundscape. In all these songs, the natural environment signifies a place of depth, truth, and freedom.

“The Lonely Sea”, off *Surfin’ U.S.A.* (1962), seeks to evoke loneliness and sadness through a recreation of the Californian seascape. The song begins with a lone electric guitar arpeggiating chords; one of the few Beach Boys songs that begins with a single instrument. The rising and falling motion of the arpeggiation mimics the swelling of a sea. The song begins with more white
noise than other tracks of the album. This recording artifact sounds like water
distantly crashing. As Brian Wilson sings, he stretches out the end of each line
for 6 beats. The result is an eternal feeling, like the ocean stretching on forever
beyond the horizon. At the second verse, background vocal “oohs” enter, slowly
crescendoing and decrescendoing. These swells feel like the crests of waves
slowly passing a fixed point in the ocean.

“Country Air” off *Wild Honey* (1967) evokes a sense of wild freedom,
inspired by the openness of the countryside, and the purity of the air. The song
uses a few devices to recreate the feeling of country air. A high, wailing
synthesizer mimics the sound of wind soaring through the sky. Between verses,
a melody is whistled; its airy mood and timbre evokes a gentle zephyr. Lastly,
the “ahh-hah” vocalizations at the end of the song sound like the inhalation and
exhalation of a deep breath, and an affirmation of the song’s subject.

“Cool, Cool Water” off *Sunflower* (1971), is a pop masterpiece of figurative
soundscape. It combines many environmental and composed sounds in a light-
hearted, joyful manner to create an ode to water. The song is characterized
throughout by layered and variegated vocal parts that mimic the heterogeneous
patterns of swirling water. Beginning at 0:07, the Beach Boys snap in unison,
copying the sound of water dripping onto a surface. At 1:02, synthesized sound
effects replicate the sound of ocean waves. Beginning at 1:23, rich vocal
harmonization capture the eddies created by gently flowing water, as well as
some of the power and majesty that the Beach Boys felt the substance possessed.
At 2:05, the finger snaps return as the actual sounds of water dripping. At 3:30,
we hear the noise of running water, and at 3:56, the noise of a squeaky synthesizer, like the sound of skin against a wet surface. The mood and message are simple but the feeling is profound, and the joy of physical experience permeates the piece.

Just beneath the surface of all the Beach Boys music is the story of a journey. Simply put, it is the story of their lives, which at a young age is a tumultuous one. For Brian Wilson, the principal songwriter of the Beach Boys, there is a sense of struggle in much of his music, a struggle that is no doubt part of growing up. The pains and joys of falling in and out of love, the triumphs and difficulties of learning how to fit in socially, and an ever-changing complex relationship with school and parents are all pieces of a story that begins long before adolescence and ends long after. The setting for such a story is no doubt one’s home, for as a young person, one struggles most with the things closest to one’s identity. For the Beach Boys, home was Hawthorne, CA, a suburb of Los Angeles, and within it Hawthorne High and the house of the three Wilson brothers, West 119th Street. Songs the Beach Boys wrote about growing up sought to evoke these places.

“County Fair,” off Surfin’ Safari (1962), tells the tale of a young boys’ trip to the local county fair with his girlfriend. There, she asks him to win her a “stuffed doggie” by swinging a hammer to ring a bell. The owner of the game eggs him on: “Come on son, are you a man or a weakling?” and so he has no choice but to submit to the pressure of his girlfriend and his elder. Sadly, he is

12 White, 184
unable to ring the bell. Another, stronger fellow comes along, rings the bell, and steals his girlfriend. To situate us in the story physically, the Beach Boys include environmental noises. They take dialogue breaks, so we hear the game owner’s voice, and the pleading of his girlfriend: “Aw, come on Nicky. Win me a koala bear!” An organ with reverb plays in the background, giving the recording a sense of open space, and evoking the sound world of a carnival. By positioning us in the story physically, we feel the sensations of the social pressures and the problems our protagonist faces.

In “I’m Bugged at my Old Man,” off *Summer Days (And Summer Nights)* (1965), Brian Wilson sings about some of the problems he has with his father. In the song, the singer’s dad locks him in his room and boards up the windows, sells his surfboard, cuts off his hair, pulls his phone out of the wall, and feeds him only breadcrumbs and water. The song is sung in a humorous tone, so we know the complaints are partly in jest, though there is no doubt some truth to them—Brian Wilson did have a problematic, sometimes abusive relationship with his father. The instrumentation, a solo piano with Brian singing lead and his two brothers backing him up, reflects the space. The solo piano evokes loneliness and singularity; it was the instrument Brian used as his main songwriting tool. The backup vocals by his brothers reflect the three-part harmonies the boys used to sing going to sleep when they shared a bedroom growing up.¹³ The song places us in Brian’s physical past, explaining the captivity he felt growing up in his house with his father.

¹³ White, 184
“Be True to Your School” off Little Deuce Coupe (1963) is a victorious, upbeat ode to one’s school. Musically, the song evokes a marching band playing before a football game. The drums use a snare-heavy marching pattern, and brass instruments and a piccolo can be heard. In the background, the Honeys, an all female trio, shout cheerleader-like chants of encouragement\textsuperscript{14}: “Hey! Hey! Take it away!” We are placed within the sound world of a school event, so we get closer to the energy and enthusiasm the Beach Boys felt amongst their peers.

On Pet Sounds (1965), The Beach Boys eleventh studio album, Brian explored the ups and downs of romance, relationships he struggled with, and unfulfilled desires. The album is inexorably linked to the place he grew up in, for it is there that he had these experiences. Two tracks in particular explore this relationship. The first, “You Still Believe In Me”, is a child-like testament to the power of love. In an almost religious sense of awe, Brian Wilson thanks his girlfriend for believing in him, even after he has failed her again and again. The song uses instrumentation from the sound world of childhood. High, sharp electric guitars and a harpsichord mimic the sound of a ballerina music box or a toy instrument. The song includes bicycle bell sounds,\textsuperscript{15} as well as the sounds of a toy horn. By placing the listener in this soundscape, the Beach Boys evoke a childlike, unconditional love; a love one questions and struggles with well into adulthood.

“Caroline, No” is an exploration of a past, failed love. The Caroline of “Caroline, No” was a girl Brian fell in love with when he was in high school, and

\textsuperscript{14} White, 186
\textsuperscript{15} White, 252
the song was written in reaction to seeing her again many years later.\textsuperscript{16} It
mourns the passing of love, and evokes an incredible sense of desolation.
Interestingly, Brian chooses to include the sounds of dogs barking and a passing
train at the end of the track. These sounds are significant pieces of Brian’s
world, and they serve as a link between his past with Caroline, and the physical
reality he knew when he was writing the song.

The Beach Boys wrote about three distinct places in their music: popular
California, California’s natural environment, and their home, Hawthorne, CA.
They focused on their physical experiences, and the emotions these experiences
induced. For them, place was about what one \textit{did} there, about how humans
physically engaged with what a place had to offer. In a sense, their songs were
aural transcriptions of embodied feelings.

Each song in my thesis is related to a specific place, but importantly, each
also occurs at a specific time within the year. The seasons connect time and
place, for nowhere can one escape one’s natural surroundings—the seasons and
its symbols are the great clock, ever present in our lives. Through temperature,
light, air, color, and the general mood of the people around us, we measure the
time of the year. These basic qualities that appeal to our five senses inform our
feelings. Anything that happens to us is tied to these sensations—the stories of
our lives are intertwined with when and where they happen. There is a rhythm
to our lives then, as there is a rhythm to the day, the month, and the year.

\textsuperscript{16} Tobler, 30
In my music, place tells the story. More than the lyrics or the attitude of the performers, the music, through figurative soundscape, establishes a setting that defines each song. In film, theater, and fiction, setting is an important component of the story, often providing the underlying mood. In some films, setting is the most important element, and it is the composition of visual elements that creates drama, feeling, and intrigue. This is the case in my music. The lyrics, melodies, harmonic structures, and instrumentations work together to create a sound world, a place complete in and of itself, where particular moods are emphasized.

My performance consisted of 10 songs, each introduced by a soundscape I created by combining recorded sounds in Logic taken from freesound.org. The songs were played in an order that fit the progression of the seasons, so listening to them mimicked experiencing a year. In the following analysis, I will explain the meaning of each song, as well as the important images that constitute their figurative soundscapes. I draw mainly on the fourth part of my definition then—composed sounds that evoke the movement of light, objects, or people through space. That said, I focus on the lyrics and the recreation of environmental noises through composed material as well. After I analyze each song, I will explain the soundscape accompanying that song. Though these soundscapes seek to recreate a literal soundscape as one might find in reality, they are still figurative, as they have been constructed to evoke something in my imagination. Therefore, they draw exclusively from the first part of my definition of soundscape: sampled sounds, lifted from environments with recording devices,
that directly evoke a sense of place. I have attached the scores at the end of this paper, so the reader can follow along as I discuss the songs. Though I discuss the musical material to some extent, for the most part I have chosen to let the scores speak for themselves.

“The Long Year” is about watching the sunrise in a park in the suburbs of Boston, MA, on the first day of the New Year. This is a moment in the middle of two great swaths of a time, the night and the old year behind, the day and the new year just beginning. At this point in my life, a relationship had ended recently and I had just met someone new—she was at the park with me—so the song stands at the end and beginning of love as well as time. The dominant images and sensations in the song are taken directly from the experience: the rising sun, the clouds drifting towards me from the horizon, airplanes flying in the distance, the cool air on my skin, the warmth of the girl next to me, the pond and the park around me, the suburbs, and the city beyond. The strings at the beginning of the song mimic the first rays of light emerging from behind the horizon. During “Chorus 1”, trumpet and trombone playing in harmony herald the sun and the pace picks up as the earth is warmed. During the “Instrumental Interlude” guitar, brass, and woodwinds exchange melodic figures, soaring above a steadily building bass. The figures evoke a plane flying above, as well as clouds beginning to fill the sky. Finally, the end of the song serves as a memory of the past: the darkness of the night before, last year and the winter, and a failed relationship.
The soundscape introducing “The Long Year” portrays the end of winter and the beginning of spring, with the sounds of planes taking off in the background. My intention here was to capture a moment in between seasons—when winter has just ended and spring has just begun—the novelty of novelty itself. The planes signify the beginning of a journey and are intended to reverberate with the soaring musical figures in the song, as well as to capture the juxtaposition of nature and technology one finds in a suburban park.

“Each Time it Rains” is the most obvious use of figurative soundscape in all the songs. It was also the place where many of my ideas and techniques regarding soundscape began. The song is about two different parts of a rainstorm—a light drizzle and a heavy downpour—and the different moods they inspire. The first part tells the story of redemption, of rain’s ability to wash away the past. Our main character walks outside, and allows the freshness of the rain to take away difficult feelings he has been dealing with. The second part is about outbreak, about rain’s ability to let one’s emotions loose. At this point, our main character cannot hold it together and everything comes undone: “I can’t help but turn it on / I cry inside a bit / each time it rains.” In the first part, acoustic guitar and pizzicato strings create a soft rhythmic pattern that mimics the sound of drizzle. Flutes play rapid staccato figures that imitate birdsong lost in the rain. In the second part, a descending bass line summons storm clouds. Strings and flutes play hastily descending arpeggios like torrents of water falling from above, and melodies twist like paths of water running over the ground.
In the accompanying soundscape, a light rain falls, birds chirp in the background, and thunder rolls in the distance. The season is mid-spring, around April, when showers are the most prevalent. In a way, this song is about recreating a soundscape in as accurate a way as possible. After all, its subject is one of the most evocative soundscapes we encounter on a day-to-day basis.

“Treetops” is about exhilaration and fear, the sensation of height, of falling in love. The song takes place at night in the suburbs near a pond, and describes the view from the top of a tree. Our protagonist can see houses lit up around him and the stars and the moon, but everything else is shrouded in the mystery of the night. A warm breeze blows and sounds drift to our protagonist’s ears from all around—cicadas and crickets, bullfrogs, the faint hum of streetlights. The world may be falling asleep, but the night is very much alive, and a certain exhilaration accompanies this disjointedness. Our protagonist has just fallen in love—the girl is not with him, but his feelings run wild, and he feels free. The song features a repeating riff in the guitar that jumps from root to fifth to sixth to octave for every chord during the verse. This figure is exciting but anxiety-producing, like any risky pursuit. The piano plays a quick two-sixteenth-note figure during the verses that mimics the sound of a frog’s croak. During the chorus, the chords move in an ascending fashion, culminating with an Fmaj7, which is not in the song’s key of A major. This moment is meant to capture the sensation of being exposed, of opening your heart to the world, of feeling fear and joy all at once.
The soundscape introducing “Treetops” depicts the sounds of a pond in late spring or early summer. Crickets provide the backdrop, frogs croak, water laps, and a bee buzzes by. The soundscape provides a calm setting for the song to emerge from, for its moment is a secret one.

“City Lights” is about the rediscovery of love, of finding something so deep and meaningful it helps connect all the important points in your past, and lights the way for the future. It is about romantic love, the love associated with collective effervescence, and a love for the physical world. The song takes place at a concert in the summer; our protagonist is surrounded by people and the girl is he in love with. The air is saturated with sound and light, and the music plays at an ear-splitting volume. The feeling is so overwhelming it hurts, in a way that is both beautiful and deeply disturbing. The lights of the city serve as a recurring image representative of the beauty and grandeur of people. The song is characterized be a recurring Cadd9 chord, whose suspension creates a shimmering dream-like beauty, so wonderful but never fully realized. During the refrain at the end of each verse “The city lights / blind me through / the night”, a violin or two flutes play a rapidly descending arpeggio that mimics the shimmering of lights in the distance.

The soundscape that ushers in “City Lights” contains the sounds of fireworks slowed down, crickets, and distant waves. The fireworks are the centerpiece of the soundscape, and serve as a marker of time, as they evoke the 4th of July, and an early summer feel. I also felt they were appropriate for their high intensity in sound and light, and their associations with stunning visual
beauty and crowds. I slowed down the sounds of the fireworks to remove their more exciting, celebratory aspects, and to capture a sense of timelessness I feel the song possesses.

“Natty the Kid Dies in a Dream” takes place at sea. In the song, the main character saves a girl whom he finds drowning in the ocean. He takes her on board, and they fall in love, stopping on an island for lunch. During the bridge, he admits that he feels imprisoned by her. He wants to leave her, but he cannot because he is in love with her. Finally, they return to port, where he asks her to marry him. She replies with an embrace, grabbing his pistol and then shooting him in the head. The setting for the song provides its emotional backdrop. The ocean is a place of limitless feeling. In the middle of an ocean, water stretches away in every direction unhindered. And yet, it is uninhabitable. One cannot float or breathe in water; it is a hostile, suffocating environment. The dual nature of the ocean mirrors the protagonist’s relationship with the girl. His love for her is limitless, like the unrestricted subconscious that dreams according to its own will. And yet, it is hostile, for its alluring power restricts him from being himself, from being free. Musically, the song employs a waltz-like rhythm that mimics the rocking of a boat. The sparse instrumentation throughout the song captures the sparseness of elements in an ocean view. During the bridge, the arrangement mimics a storm at sea.

The soundscape introducing “Natty the Kid Dies in a Dream” is composed of typical ocean sounds: waves, wind rustling a sail, seagulls, the bell of a buoy, a distant foghorn. This seascape provides the correct setting for the song, and
summons up a summery feel, appropriate for its place in the concert’s seasonal progression.

“The Lonely King” is about confronting loneliness in the face of nature. In the song, the singer describes the personality of a character he names “The Lonely King”. The identity of this person is not totally clear; he is part the singer himself, part the spirit of nature. Psychologically speaking, he is the part of oneself that hides from his problems by choosing to be alone. The song takes place in a wooded grove, with the sounds and sensations of nature all around—birds, wind, and water—but with no symbol of humanity in sight. There is a certain glorious beauty to this place; it shimmers, it resonates, it is majestic. It makes him feel like a king. And yet, he is utterly alone. There is no one else, no one to provide companionship, no one to help him confront himself. The opening of the song recreates the lushness of this place with rich chords played by flute and strings that are brought back during the second and third verses. During the first and third verses, the guitar plays a melodic figure that mimics the warble of a bird, but whose singularity expresses loneliness. The bridge, with an ascending, triumphant brass melody, expresses a fleeting sense of majestic victory; brass instruments share royalty’s color: gold.

The soundscape for “The Lonely King” portrays a walk in the woods on an early fall day. Footsteps are heard on a muddy, leafy surface. A bird whistles sweetly. Canada geese honk in the distance, and a train whistle sounds faintly. These final two noises signify fall. Where I am from, geese pass through on their southwards migration come September. A train whistle signifies a sense of
something leaving, in conjunction with the final days of summer. The mood is natural, contemplative, and resigned.

“Looking Glass House” is about frustration at a failing relationship. Like “Treetops” the song addresses height and the sensation of fear. It is not, however, about climbing upwards and discovering the exhilaration of a new view. Rather, it is about falling downwards, about the feeling of denouement. The song perfectly aligns itself with the onset of autumn, both in terms of mood, and at the time it was written. It takes place on a fall day, when the leaves are at their most brilliant, and a breeze rustles them, so they cascade downwards in droves. The environment’s polychromaticism is captured by the different timbres of the instruments. During the verses, strings, flutes, and brass trade short figures—a red leaf, a yellow leaf, an orange leaf. Downward motion is captured by a recurring wordless vocalization: a falling fourth sung during the intro, first verse, and outro. During the choruses, flutes play long notes to evoke a breeze. In the last chorus, the first flute features a long melodic line, comprised solely of staccato sextuplets. This stop-motion effect captures the movement of a single leaf, blown about in the air by the wind.

The soundscape introducing “Looking Glass House” continues the walk through nature begun in the soundscape for “The Lonely King”, this time in mid-fall. The ground is thick with leaves, as we hear from the walker’s footsteps. A breeze blows steadily through the trees like the airy flutes playing during the chorus, and trees creak in the wind. A lone crow caws nearby, symbolizing desolation. Finally, an ambulance siren wails faintly in the distance. It evokes
the bright, beautiful reds and yellows of fall, but also captures a sense of sadness, and a sense of impending loss.

“Pop Noir” is a farcical take on the unhappy ending. In much of my music, I try to laugh at myself. I add musical fragments that undermine the more serious emotional message of the music. “Pop Noir” takes this technique to the forefront—the entire song is based on making fun of the mysterious, sinister mood that we might find in film noir. We tend to dramatize our lives, making things seem darker and more serious than they actually are. “Pop Noir” is a tribute to these times. In the song, a narrator tells us a story about a girl whose lover never returned, and how she has been haunted by his memory ever since. During the chorus, the narrator sings about the impending doom the girl faces. The dominant images in the song are a graveyard, shadows, and the night. As the narrator speaks, the music tells the story. During the verses and instrumental interlude, a snaking line of descending thirds repeats in the guitar and piano—we are perpetually falling downwards. Midway through, trumpet outbursts signal something mysterious suddenly coming to the forefront, and then quickly receding. Flutes in the background represent creeping shadows, and pizzicato strings represent the hurried movement of something unknown—perhaps bats, insects, or rodents. During the chorus, the mood changes from eerie to melancholy. Lush strings create the backdrop of a night sky, and short foreground melodic figures played by brass and flutes twinkle like stars, as the girl’s lover disappears into The Past.
“Pop Noir’s” soundscape takes place in late fall, around the time of Halloween. The footsteps from “Looking Glass House’s” soundscape have turned into a steady run, evoking fear. A wolf howls in the distance to help create an eerie atmosphere, and a persistent, unfriendly wind blows through the trees.

“Maybe Yes, Maybe No” occupies a place of discomfort, of fear, of loneliness. In it, the singer tells us about the push and pull of a flirtation that never seems to fully materialize, and the loss of hope it causes him: “Why love? / Why love?” The song’s mood is wintry: it is this time of year we feel most uncomfortable with our surroundings. We are forever chased by the cold—it seeps in through our walls and clothes, and chills us to the bone. It makes us feel lonely, sad, and pessimistic. The song uses sparse instrumentation during the first and second verses to evoke the sparseness of natural elements in the winter. The piano plays a disjointed melody in its high register, where the timbre is thin and cold like ice. The chorus is meant to evoke the ever-present darkness of winter with low, resounding bass notes in the piano.

The soundscape introducing “Maybe Yes, Maybe No” tells a miniature story that leads into the song. Again, we hear footsteps, this time through the snow. A fearsome wind howls in the background. The footsteps stop for a moment, and we hear a key opening a door. The door creaks open, and the sounds of a crackling fire quickly emerge. The song begins. The purpose of the soundscape is to give the song an imaginary performance setting: around a fire, as a winter storm rages outside.
“30 Years Ago” looks back at a brighter time when the parents of my generation were young, during the 60s and 70s, and compares it to our generation, where irony and insincerity seem to rule. It is critical of our current state, but even more so it is critical of our parents—how could they lose touch with an earlier, more optimistic spirit? In general, the song is about frustration, anger, and discontentment with the past, and those who represent it. The setting for the song is this past, somewhere defined not by one place, but by many. It contains a conglomeration of moments, memories, and locations that combine to create one, overwhelming feeling. This is a feeling of intensity, of sheer power, of anger. It is captured by the song’s relentless rhythm, with accents on beats one, the and of two, and four. It is found in the repetitive, driving trumpet line. It is contained within the thick, multilayered instrumentation found throughout nearly the entire song.

Falling within the seasonal progression, the soundscape for “30 Years Ago” is wintry. We hear two trains rushing by, as snow falls and ice on a pond cracks in the background. Like the airplane at the beginning of the concert, the trains represent a journey, though this time we are leaving.

If my music and the Beach Boys and myself share something in the way we write about place, it is the inescapable presence of suburbia. Both of us write about the process of growing up, about the feeling of constant change. These feelings are reflected in the physical space we inhabit, and are in reaction to it too. And that physical space is, in both cases, the suburbs. For many young
Americans since the 1950’s, the suburbs have been a place to call home. And they have dealt with the problems of suburbia—confinement, social pressures, anger without an outlet—as well as its benefits—safety, community, and a higher standard of living.

Whether it is the joys of a suburban park at sunrise, as I write about in “The Long Year”, or the thrill of racing through your town’s streets, as the Beach Boys write about in their many hot-rod songs, we both find a pleasure in the welcoming attitude of suburban space. Whether it is anger at the generation who created the space I live in, as I write about in “30 Years Ago”, or anger at a father whose home you live in, as the Beach Boys write about in “I'm Bugged at my Old Man”, we both react negatively to a sense of confinement created by those in power. We are defined by what is around us, and we react accordingly in our music. And we are not the only ones. Other bands like the Beatles, Arcade Fire, and Neutral Milk Hotel explore the sounds of their worlds, and give them meaning in their compositions.
Works Cited


Nat Leich’s Senior Thesis Recital
Wesleyan University Memorial Chapel
March 3, 2012

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Kayla Reiman Violin
Miriam Smith-Drelich Flute
Isaac Silk Trombone
Jake Schofield Trumpet
1. The Long Year
2. Each Time it Rains
3. Treetops
4. City Lights
5. Natty the Kid Dies in a Dream
6. The Lonely King
7. Looking Glass House
8. Pop Noir
9. Maybe Yes, Maybe No
10. Thirty Years Ago
Verse 1

The Long Year
The Long Year

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox 1

Vox 2

E. Gtr.

Pno.

Bass

long year, And we we're waiting for the sign, We watched the
The Long Year

Fl. 1

Fl. 2

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox 1

Vox 2

E. Gtr.

Pno.

Bass

And in the skies clear,

We watched it leave us all behind.
The Long Year

everything came undone,

Something was

everything came undone,

Some thing was
The Long Year

Chorus 1

leaving, something was yet to come.

leavin, was yet to come.
The Long Year
The Long Year
The Long Year
The Long Year

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox 1

Vox 2

E. Gtr.

Pno.

Bass
The Long Year
The Long Year
Chorus 2

The Long Year
The Long Year
The Long Year

Outro Verse

I'm looking right
The Long Year

through you,

You won't forget me,

I'm going some-

-
The Long Year

- place new,

But you won't for-get me,

Forget me oh, no-oh no.
The Long Year

Outro Solo
Each Time it Rains

Nat Leich

Score

Verse 1

Each Time it Rains

Nat Leich

Score
Each Time it Rains

Each Time it Rains

5

Picc.

Fl.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Each Time it Rains

5

D. S.

Ac. Gtr.

Pno.

B. sit a-long the ri-ver banks Gonna pray and pray till it dries up.

Each Time it Rains

5

Each Time it Rains

5

Each Time it Rains

5
Each Time it Rains

Bring a journal and a pen,

Bring a journal and a pen,
Each Time it Rains

Open up the world again
And write it down in a song.

D.S.

Bm

Bm
Each Time it Rains

Sing it a lit-tle, Like it till it's gone.

Sing it a lit-tle, Like it till it's gone.

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

Picc.

Fl.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

Picc.

Fl.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

Chorus 1

Ooh, I can't help but turn it on, I cry inside a bit Each time it

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

Perc.

Fl.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

oo - ooh, Each time it rains.

Oo - oo-oooh, oo - ooh

leaks and then it runs Each time it rains.

D. S.

Ac. Gtr.

Pno.

B.
Each Time it Rains

Steal into the meadow, Where you can pretend It's

Steal into the meadow, Where you can pretend It's

D. S.

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Each Time it Rains

```
Each time it rains.

yours forever.

yours forever.

--

To Coda

--

Instrumental Interlude

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To Coda D6

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To Coda D6
```
Each Time it Rains
Each Time it Rains
Each Time it Rains

Picc.

Fl.

B. Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

c. Gtr.

Pno.

B.
Each Time it Rains

Picc.

Fl.

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Pno.

B. c. Gtr.
Each Time it Rains
Treetops

Verse 1

I climb up to the tree-tops at
Treetops

night,

See that my

Ooh - ooh - ooh.

E.Gtr.

Pno.

Bass
Treetops

neigh-bor-hood's
do-in' all right.

neigh-bor-hood's

Ooh - ooh -
Treetops

I'm so nervous I'm just shakin', I look down at the

I'm so nervous I'm just shakin', I look down at the

ooh.
Treetops

Fl. 1

no-thing makes a sound, a sound, a sound. There's a

Vox. 1

E.Gtr.

E7

Vox. 3

Ooh ooh ooh ooh ooh ooh ooh.

Voc. 2

Voc. 1

Voc. 2

Voc. 3

E7

E.Gtr.
Verse 2

nothing to me _ I'm do_ in nice in this tree, _ Light-ing up the sky.

ooh, ooh, ooh, ooh, ooh, ooh, ooh.

F#m C#m/E D Dm7 F E

nothing to me_ I'm do_in nice in this tree_,_ Light-ing up the sky.
ooh, ooh, ooh, ooh, ooh, ooh, ooh.
Treetops

Fl. 1

Fl. 2

Tpt. ^p

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox. 1

Vox. 2

Vox. 3

E.Gtr.

Pno.

Bass
Treetops

Treetops in the shade,
Treetops

See the moon rising and feel afraid.
Some things ringing it's softly buzzing

Treetops
Treetops

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox. 1

Vox. 2

Vox. 3

E.Gtr.

Pno.

Bass

Some things ringing, the

hear it in my ears,

Some things ringing, the
breeze is humming, I feel it coming near, so

breeze is humming,
Treetops

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox. 1

Vox. 2

Vox. 3

E.Gtr.

Pno.

Bass

Chorus 2

near, so near. There's a life out there. Where nobody cares about the

near. ooh, ooh, ooh, ooh,

no body cares a bout the
Treetops

View you can see way up high, But it's no-thing to me I'm do-in nice in this tree.

E.Gtr.

Pno.

Bass
Lighting up the sky, woo-hoo-hoo, sky, woo-hoo-hoo,
ooh, ooh,
Fl. 1
Fl. 2
B♭ Tpt.
Tbn.
Vln. 1
Vln. 2
Vlc.
Vox. 1
Vox. 2
Vox. 3
E.Gtr.
Pno.
Bass

There's a

I'm climbin' way up high, way up high.

Treetops
Treetops

Fl. 1

Fl. 2

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox. 1

Vox. 2

Vox. 3

E.Gtr.

Pno.

Bass

life out there Where no-bod-y cares a-bout the View you can see way up high, But it's

ooh, ooh, ooh, ooh, ooh,

C Em F G F A♭maj7
Treetops

no-thing to me _ I'm do-in nice in this tree, _

Light-ing up the sky: _ There's a

ooh, ooh, ooh, ooh, _ ooh, ooh, ooh, _

A m   E m/G    F    F m 7   F # dim 7    G 7
Chorus 4

Treetops

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vox. 1

Vox. 2

Vox. 3

E.Gtr.

Pno.

Bass

C Em F G F A♭maj7

life out there Where no-body cares about the View you can see way up high, But it's

Ooh, ooh, ooh, ooh, ooh,

Chorus 4
no-thing to me_ I'm do-in nice in this tree,_ Light-ing up the sky._
ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh._
Fl. 1
Fl. 2
Hm.
B♭ Tpt.
Tbn.
Vln. 1
Vln. 2
Vlc.
Vc. 1
Vc. 2
Vc. 3
D. S.
E. Gtr.
Bass

and the sights
That every-body knows,
The city lights

City Lights
City Lights

Verse 2

Fl. 1

Fl. 2

Hm.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

blind me through the night.

blind me through at night.

When-ever I sing she comes,

When-ever I sing she comes,
Fl. 1

Fl. 2

Hm.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

City Lights

Right up to my side, it's all on the wings, and the sun, and the tide.

Right up to my side, it's all on the wings, and the sun, and the tide.
City Lights

The city lights blind me through the night.

The city lights blind me through at night.
Chorus 1

Well it's a-bout time you know that you sailed with me...

Well it's a-bout time you know that you sailed with me

mp

D A6 A A7 Cadd9

mp
That you sailed with me.

Well it's about

That you sailed with me.

Well it's about
City Lights

Fl. 1

Fl. 2

Hm.

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

\[ \text{time you know that you sailed with me}_1 \]

\[ \text{That you sailed with me}_1 \]

\[ \text{time you know that you sailed with me}_2 \]

\[ \text{That you sailed with me}_2 \]

\[ \text{time you know that you sailed with me}_3 \]

\[ \text{That you sailed with me}_3 \]
City Lights

Fl. 1

Fl. 2

Hm.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass
Verse 3

All of the sound, shining, splitting us apart,

All of the sound, shining, splitting us apart,
City Lights

All on the ground,
ly - ing,
Knock-ing on
the heart,
The

All on the ground,
ly - ing,
Knock-ing on
the heart,
City Lights

You're looking through city lights blind me through the night.

You're looking through city lights blind me through at night.

D.S.
City Lights

Verse 4

me, mouth-ing But I don't hear a sound, me,
Yeah that's what threw me,
City Lights

drowning, and I'm down,

The city lights

drowning, and I'm down,

The city lights

drowning, and I'm down,

The city lights
City Lights

Fl. 1

Fl. 2

Hm.

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

blind me through the night.

blind me through at night.

Well it's a-bout

Well it's a-bout

blind me through the night.
Fl. 1

Fl. 2

Hm.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

City Lights

That you sailed with me.

That you sailed with me.

That you sailed with me.

A6  A  A7  Cad9  G maj7
City Lights

Fl. 1

Fl. 2

Hm.

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

Well it's a-bout time you know that you sailed with me

Well it's a-bout time you know that you sailed with me

that you sailed with me

that you sailed with me

that you sailed with me
City Lights

Fl. 1

Fl. 2

Hm.

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

That you sailed with me.

That you sailed with me.

Cadd9

G maj7

Cadd9

G maj7

City Lights
I've been gone a while,        But now I'm comin' home.
I've been gone a while, But now I'm

City Lights
City Lights

Fl. 1

Fl. 2

Hm.

B- Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Vc. 1

Vc. 2

Vc. 3

D. S.

E. Gtr.

Bass

co min' home.  I've

co min' home.  I've

城市的灯光
City Lights

Fl. 1
Fl. 2
Hm.
B- Tpt.
Tbn.
Vln. 1
Vln. 2
Vlc.
Vc. 1
Vc. 2
Vc. 3
D. S.
E. Gtr.
Bass

Em7    G    D    Cadd9    G    D

been gone a while, But now I'm comin' home.
been gone a while, But now I'm comin' home.
been gone a while, But now I'm comin' home.

Em7    G/D    D    Cadd9    G    D

Em7    D    Cadd9    G    D
Natty the Kid Dies in a Dream

Verse 1

I found you swim-min' in the ocean,

Harmonica tacit

E 110

Voice 1

Voice 2

Drum Set

Acoustic Guitar

Bass

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Nat Leich

Score

Nat Leich

© 2011

Score
You're a strugglin' to keep your self a-float, And like a movie playin' in slow motion, I pulled you up on my life-boat. We all know what

Natty the Kid Dies in a Dream
Verse 2

We stopped to rest on an island,

Had ourselves a lunch of tea and French

Natty the Kid Dies in a Dream
Natty the Kid Dies in a Dream

Chorus 2

Harmonica tacit

would have been dead.
We all know what kills us makes us stronger,
Natty the Kid Dies in a Dream

Hm.

Vln.

Ba-b-y that's all I've e-ver said
I'm still wai-ting

D. S.

Ac.Gtr.

Bass

for my storm-bird to ar-rive, And car-ry me a-way from

Bridge

Harmonica tacit

Enter Harmonica

Natty the Kid Dies in a Dream
Natty the Kid Dies in a Dream

you. I've been here before, eyes turned toward the skies,

you.

Ahe

C\#m  B   C\#m   A  E   B

Try-in to run away into the blue.

When

D.S.

A  B   C\#m   B7

Ac.Gtr.

A  B   C\#m   B7

Bass

A  B   C\#m   B7
Natty the Kid Dies in a Dream

Chorus 3

Grabbed it and shot me in the head.

We all know what kills us makes us

Grabbed it and shot me in the head.

We all know what kills us makes us
The Lonely King

Flute 1

Flute 2

Trumpet in B♭

Trombone

Violin 1

Violin 2

Cello

Voice 1

Voice 2

Drum Set

Electric Guitar

Piano

Bass

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out of sight, he wanders on, You wonder when, He might show his
The Lonely King

Chorus 1

face a-gain, The lone-ly king, He lives out now-where, The lone-ly king, He's

Jazz shuffle

The lone-ly king, He lives out now-where, The lone-ly king, He's

D. S.

E. Gtr.

Pho.

Bass
The Lonely King

always there, He's like the spring, He's blowing through the air.

always there, He's like the spring, He's blowing through the air.
Verse 2

When your time comes, He'll find you when the day is done, He'll...
The Lonely King

Fl. 1

Fl. 2

B- Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass

Grab your hand, Take you to the promised land, The lonely king, He

Chorus 2

D maj 7  Bm 9

D maj 7  Bm 9

D maj 7  Bm 9

D maj 7  Bm 9
The Lonely King

Lives out now - where, The lonely king,
He's always there, He's like the spring,
He's

D.S.

E.Gtr.

Pno.

Bass
The Lonely King

Bridge

Blowing through the air.

Now He wonders what went...

D.S.

E.Gtr.

Pno.

Bass

\[ \text{The Lonely King} \]

\[ \text{Bridge} \]

\[ \text{Blowing through the air.} \]

\[ \text{Now He wonders what went...} \]
The Lonely King

wrong, No one's crying Now the solitude is gone

The

D. S.

E. Gtr.

Pno.

Bass

A7 G A7 D F A7

A7 G A7 D F A7

A7 G A7 D F A7
The Lonely King

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass

Em7    A7    Fmaj7    Dm9    Gm7    C7    Asus4    A
The Lonely King

Verse 3

goes he's gone, out of sight, he wanders on, You wonder

Bm7 Dmaj7/A G Em7 A7 Bm7 Dmaj7/A

Bm7 D/A G Em7 A7 Bm7 D/A
The Lonely King

lone-ly king, He's al-ways there, He's like the spring, He's blow-ing through the air.

lone-ly king, He's al-ways there, He's like the spring, He's blow-ing through the

D. S.

E. Gtr.

Pno.

Bass
Looking Glass House

flow-ers a chance, _
And watch the hours dance, _

Pour your-

Ahh - ahh
Ahh - ahh

Pour your-

Ahh - ahh
Ahh - ahh
Looking Glass House

self a little gin,

And let the riddle begin.

Ahh - ahh

Ahh - ahh

Ahh - ahh

Ahh - ahh

D. S.

Ac. Gtr.

Pno.
Looking Glass House

We all claim to see ourselves, in the mirror...

In the mirror...

In the mirror...

We all claim to see ourselves, in the mirror...

D.S.

Ac. Gtr.

Pno.

B.
Looking Glass House

Fl. 1

Fl. 2

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

We're people living in a looking glass house, And I

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House

Verse 2

wonder, What will we find? Now throw that vase onto the floor,

Ahh Ahh, ahh, Ahh

Ahh ahh, ahh, Ahh

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House

And let love chase you out the door.

Ahh

Ahh

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House

To the garden that over looks the heights,

To the feeling you

Ahh

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House

Chorus 2

Once mis-took for fright

We all claim

To see our selves,

We all claim

D.S.

Am Em G F G C

Am Em G F G C

Ac. Gtr.

Pno.

B.
Looking Glass House

Fl. 1

Fl. 2

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

60

60

60

60

60

60

60

60

60

In the mirror image of

In the mirror image of our minds.

In the mirror image of

We're people

Ahh

Ahh

Ahh

G/B F G Am C/G F

G/B F G Am C/G F

G/B F G Am C/G F
Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

B.

Looking Glass House

""
Looking Glass House

Fl. 1

Fl. 2

Bb Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House
Looking Glass House

We all claim to

We all claim to

Chorus 3

D. S.

Ac. Gtr.

Pno.

B.
Looking Glass House

In the mirror image of ______

In the mirror image of ______ our minds.

In the mirror image of ______

D.S.

Ac. Gtr.

Pno.

B.
Looking Glass House

We're people living in a looking glass house, And I wonder,

Ahh, ahh.

Ahh, ahh.

We're people living in a looking glass house, And I wonder,

D. S.

Ac. Gtr.

Pno.

B.
What will we find?

Ahh

Em7  G  C  Am  Em
Verse 1

"I once had a
But now he's good as
Pop Noir

dead,
Lost him as the
night fell,

I don't know where he...
Chorus 1

Now it's over,
Pop Noir

Wait for dark it's never far, 
Now it's over, The curtain falls across the stars, Ah

D. S.

E. Gtr.

Pno.

Bass
Pop Noir

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Ah, Ah ah, ah! It's pop no-ir!

Ah, Ah-ah, ah! It's pop no-ir!

D. S.

E. Gtr.

Pno.

Bass
The girl sings,
So won't you help me now?
Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Go and search the gloaming.

Bass
See if he's a round.
Now it's over, The curtain falls across the stars, Ah ahh, Ah ahh
Now it's over, The curtain falls across the stars, Ah ahh, Ah-ahh
Pop Noir

Instrumental Interlude

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass

It's pop no-ir! ___

It's pop no-ir! ___

ahh.

ahh.

ahh.
Pop Noir

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass
Pop Noir

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass
Pop Noir

Fl. 1

Fl. 2

B- Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

Bass

52
Verse 3

The girl sings,
Did you find my lover?

lo ver?
How I long to see him,
It's been so many years.
Pop Noir

Chorus 3

Now it's over, Wait for dark it's never far,

Now it's over, Wait for dark it's never far,

D. S.

E. Gtr.

Pno.

Bass

Fl. 1

Fl. 2

3-Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.
Now it's over, The curtain falls across the stars, Ah ahh, Ah ahh ahh. It's pop noir!

Now it's over, The curtain falls across the stars, Ah ahh, Ah-ahh ahh. It's pop noir!
Pop Noir
Maybe Yes, Maybe No

Verse 1

Flute 1

Flute 2

Trumpet in B♭

Trombone

Violin 1

Violin 2

Cello

Voice 1

Voice 2

Drum Set

Electric Guitar

Piano

Bass

Flute 1

Flute 2

Trumpet in B♭

Trombone

Violin 1

Voice 1

Voice 2

Drum Set

Electric Guitar

Piano

Bass

Freely \( \frac{1}{4} = 90 \)

Verse 1

May-be yes, may-be no, Grab my hand, then let it go-o, Wait a lit-tle

p

A6

Am7

A,6/G

D maj7

Play mostly whole notes

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Nat Leich

Score
Maybe Yes, Maybe No

Verse 2

You be mine, I'll be long-er. And smile one more time.

Add sparse left hand, Light 3-3-2 feel

Play a little more busily
yours, Then I'll walk, out the door, So light a-no-ther candle, And pray one more
And pray one more

D. S.

E. Gtr.

Pho.

B.
Bridge 1

Cuz' there's so many broken hearted people in this time,

Straight and tight

Play mostly half notes
Maybe Yes, Maybe No

world, Makes me feel like What I'm doing now is so absurd. So why

world, Makes me feel like What I'm doing now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why

now is so absurd. So why
Maybe Yes, Maybe No

Fl. 1

Fl. 2

B. Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.
Chorus 1

Run, run, run, run, right outta here, Gotta run, run, run, run,

Run, run, run, right outta here, Gotta run, run, run, run,

D.S.

E. Gtr.

Pno.

B. Rock, straight and steady

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

Maybe Yes, Maybe No
Maybe Yes, Maybe No

right out-ta here, Got ta run, run, run, run, right out-ta here, Got ta run, run, run, run, right out-ta here, Got ta run, run, run, run, right out-ta here, Got ta
Fl. 1
Fl. 2
B♭ Tpt.
Tbn.
Vln. 1
Vln. 2
Vlc.
D. S.
E. Gtr.
Pno.
B.

run, run, run, run, right outta here.
Woah, oh,
run, run, run, run, right outta here.
Woah, oh,
Maybe Yes, Maybe No
Maybe Yes, Maybe No

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.
Verse 3

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.

Maybe Yes, Maybe No

yes, maybe no,
Grab my hand,
then let it go - o,
Wait a lit-tle

3-3-2 feel,
quiet and intense

A6
A m7
A6/G
D maj 7

A6
A m7
A6/G
D maj 7/F♯
Maybe Yes, Maybe No

Verse 4

long-er, And smile one more time,

You be mine, I'll be
Maybe Yes, Maybe No

yours, Then I'll walk, out the door, So light a no ther candle, And

D. S.

E. Gtr.

Pho.

B.

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<tbody>
<tr>
<td>Am7</td>
<td>Em6(add9)</td>
<td>D maj7</td>
<td>D m7</td>
<td>Am7</td>
<td>Em6(add9)</td>
<td>D maj7</td>
<td>D m7</td>
<td>Am</td>
<td>Em6(add9)</td>
<td>D maj7</td>
</tr>
</tbody>
</table>
Maybe Yes, Maybe No

Fl. 1

Fl. 2

B. Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.
Maybe Yes, Maybe No

People in this world, makes me feel like what I'm doing now is so ab-

D. S.

E. Gtr.

Pno.

B.
Maybe Yes, Maybe No

Pre-chorus 2

D.S.

Funky

E. Gtr.

Pno.

B.
Fl. 1

Fl. 2

Bs Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.

Maybe Yes, Maybe No

Chorus 2

f Got-ta run, run, run, run, right out ta here, Got-ta

f Got-ta run, run, run, run, right out ta here, Got-ta

f

f

f

f

f

f

E9

E9

f Rock, straight and steady
Maybe Yes, Maybe No

run, run, run, run, right outta here, Got ta run, run, run, run,
run, run, run, run, right outta here, Got ta run, run, run, run,
Maybe Yes, Maybe No

Fl. 1

Fl. 2

Bs Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

E. Gtr.

Pno.

B.
Maybe Yes, Maybe No

Woah, oh, oh, oh,

Woah, oh, oh, oh,

D. S.

E. Gtr.

Pno.

B.

\[\text{Fl. 1, Fl. 2, Bb Tpt., Tbn., Vln. 1, Vln. 2, Vlc., D. S., E. Gtr., Pno., B.}\]
Maybe Yes, Maybe No
30 Years Ago

Did our parents lose their...

hap-pened thir-ty years a-go?

hap-pened thir-ty years a-go?
Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pho.

Bass

30 Years Ago

minds? Did they leave it all behind?

minds? Did they leave it all behind?

minds? Did they leave it all behind?

A m G F F/G

A m G F F/G

A m G F F/G

30 Years Ago
30 Years Ago

What happened thirty years ago? Did they...
30 Years Ago

mar-tyr the sun-rise? Did they hide it in their_

mar-tyr the sun-rise? Did they hide it in their_

D. S.

Ac. Gtr.

Pho.

Bass
Well I've been thinking about it? And I
eyes?

Well I've been thinking about it? And I

30 Years Ago

Pre-chorus 1
guess it's not too bad. Well I've been talking about it. But
guess it's not too bad. Well I've been talking about it. But

D. S.

Ac. Gtr.

Phno.

Bass

30 Years Ago
30 Years Ago

still it makes me sad, so sad, so sad.

D. S.

Ac. Gtr.

Pno.

Bass
Chorus 1

So save the love, Save the love woah-oh__

D. S.

Ac. Gtr.

Phno.

Bass
Save the love, Save the love woah-oh

Ob - oh - oh - oh - oh

Save the love, Save the love woah-oh

Oh - oh - oh - oh - oh

D. S.

ff

Ac. Gtr.

ff

ff

ff

ff
30 Years Ago

Fl. 1

Fl. 2

B- Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

Bass
30 Years Ago
30 Years Ago

hap-pened when the lights went out? Did they e-ver stop and

hap-pened when the lights went out? Did they e-ver stop and

D. S.

Ac. Gtr.

Pho.

Bass
30 Years Ago

wait? 
Or was it al-ways way_ too late?
wait? 
Or was it al-ways way_ too late?

D. S.

Ac. Gtr.

Pho.

Bass
30 Years Ago

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

Bass

"What happened in that fatal hour? Did"
30 Years Ago

no one watch the clock? Did no one hear a

no one watch the clock? Did no one hear a

D. S.

Ac. Gtr.

Pho.

Bass
30 Years Ago

Fl. 1

Fl. 2

B. Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

Bass

Well I've been thinking about it
And I

knock?

knock?

F

F/G    Am    G/B    C

F

F/G    Am    G/B    C

F

F/G    Am    G/B    C
Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pho.

Bass

66

guess it’s not too bad.

Well I’ve been talking about it

But
Fl. 1
Fl. 2
B♭ Tpt.
Tbn.
Vln. 1
Vln. 2
Vlc.

still it makes me sad, so sad, so sad.
still it makes me sad, so sad, so sad.

D. S.

Ac. Gtr.

Phno.

Bass

30 Years Ago
30 Years Ago

Instrumental Interlude

Fl. 1

Fl. 2

B♭ Tpt.

B♭ Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pno.

Bass
30 Years Ago
30 Years Ago

Fl. 1

Fl. 2

B♭ Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

Ac. Gtr.

Pho.

Bass
Save the love, woah-oh

Save the love, Save the love woah-oh

Save the love, woah-oh

Save the love, Save the love woah-oh
30 Years Ago

So save the love, Save the love woah-oh

So save the love, Save the love woah-oh
Save the love, Save the love woah-oh____ Oh - oh - oh - oh - oh

D. S.

ff

Dm Am Dm Am Em Dm

ff

Dm Am Dm Am Em Dm

ff

ff

ff
30 Years Ago

Fl. 1

Fl. 2

3r Tpt.

Tbn.

Vln. 1

Vln. 2

Vlc.

D. S.

c. Gtr.

Pno.

Bass
30 Years Ago