

for Social Band, yo

crasta nation

David Gunn

December 2007

duration: 7:15

$\bullet = 100$ *con l'atteggiamento (with attitude)*

Soprano

Alto

Tenor

Bass

Voice 1

Voice 2

Voice 3

Six

Boombox bearer enters.

5

voice 1

months a-go or may-be long-er I was tabbed to write a song or lul-la-by, kunst-lied or chan-ty,

5

8

voice 1

an - y - thing that struck my fan - cy. "I'll start at once," of course I said, then thought of things to do in - stead for

bmbx

11

S

f Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

A

f Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

T

f Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

B

f Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

voice 1

with a dead - line so far a - way I lis - tened to my in - ner voice say

bmbx

14

S no time like to mor-row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

A no time like to - mor - row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

T no time like to - mor - row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

B no time like to - mor - row ___ pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

voice 1

I'm

14

bmbx

17

voice 1

num - ber one in the work force na - tion in the art of de - lay - i - fi - ca - tion No matter what the cal - en - dar say

17

bmbx

20

voice 1

I say "put off till an - oth - er day" ___ the on - ly way that I'll par - take of work is if I need some cake some

20

bmbx

23

voice 1

bank or scratch or rev-e-nue cuz I wan-na have my cake and eat it, too Don't want to do no hea-vy lift-ing I'll

23

bmbx

26

voice 1

pick up ten pounds but not fif-teen like plate tec-ton-ics I don't work swift

voice 2

Good -

26

bmbx

28

voice 1

Don't want no job with a learn-ing curve gim-me

voice 2

bye, At-lan-tis, hel-lo con-ti-nen-tal drift.

28

bmbx

30

S
A
T
B

Pro-
Pro-
Pro-
Pro-

voice 1

time to set-tle in, let me ob-serve don't want no job that's borderline boring, af-ter half an ho-ur you'll find me snor-ing.

bmbx

33

S
A
T
B

cras-ti-nate ___ pro-cras-ti - nate ___ there's no time like to mor-row pro - cras - ti-nate ___ pro-cras-ti - nate ___ there's

cras-ti-nate ___ pro-cras-ti - nate ___ there's no time like to-mor-row pro - cras - ti-nate ___ pro-cras-ti - nate ___ there's

cras-ti-nate ___ pro-cras-ti - nate ___ there's no time like to-mor-row pro - cras - ti-nate ___ pro-cras-ti - nate ___ there's

cras-ti-nate ___ pro-cras-ti - nate ___ there's no time like to-mor-row ___ pro - cras - ti-nate ___ pro-cras-ti - nate ___ there's

bmbx

36

S al-ways time to bor-row

A al-ways time to bor-row

T al-ways time to bor-row

B al-ways time to bor-row

voice 1

Be-sides, oth-er tasks get in the way

voice 3

Wa-ter Lou, my chi-a pet,

36

bmbx

39

voice 2

sharp-en shoot-ers, ball-points, too ship some teeth to Tim-buk-tu

voice 3

take a tour with a tour-ni-quet

39

bmbx

42

voice 3

parse 'Pas - tor - als' by Al - ex Pope, ___ what can I do with a sig - moid - o - scope? ___

42

bmbx

44

voice 2

paint your pad-dy-wag-on red fluo - res-cent fer - til - ize the Fer - tile Cres - cent

voice 3

have New-ton's laws of motion dis-proved

44

bmbx

47

voice 2

groom my nose hairs, flense a fer-ret if it's the ides of March, be-ware it!

voice 3

pop some speed till my mood im-prove ___

47

bmbx

50

voice 2

bake some cal-ci-um car-bon-ate ___

voice 3

roll a bum with a bum-ber-shoot ___ re-fill meds ___ I'm low on toot ___

50

bmbx

53

S
A
T
B

pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to mor - row pro -
pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row pro -
pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row pro -
pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row ___ pro -

voice 1
an - y - thing to

voice 2

53
bmbx

56

S
cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

A
cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

T
cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

B
cras - ti - nate ___ pro - cras - ti - nate ___ there's al - ways time to bor - row

voice 1
I'll

56

bmbx

58

voice 1
work some - times ___ don't get me wrong ___ pro - vid - in' it don't go on too long ___ where the

58

bmbx

60

S

A

T

B

voice 1

bmbx

awl oil owl
mf

awl oil owl
mf

oo oo oo
mf

awl owl
mf

will is weak, the head is strong as are the vowels in this diph-thong song —

60

Detailed description of the musical score: The score is for a piece titled 'crasta nation'. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and voice 1. The instrumental part is labeled 'bmbx'. The score is divided into two systems. The first system covers measures 60 to 62. Measures 60 and 61 show rests for all parts. At measure 62, the vocal parts enter with the lyrics 'awl oil owl' (Soprano and Alto), 'oo oo oo' (Tenor), and 'awl owl' (Bass). The dynamic is marked *mf*. The Tenor part has a melodic line with a slur over the notes. The voice 1 part has a rhythmic accompaniment of eighth notes. The bmbx part has a rhythmic accompaniment of eighth notes with 'x' marks above them. The second system covers measures 63 to 64. Measures 63 and 64 show rests for all parts. The time signature changes from 3/4 to 3/4 (indicated by a 3 over a 4). The score ends at measure 64.

68

S
how _____ ow _____

A
how _____ now _____ brown cow

T
ooo

B
how _____ now _____ brown _____ cow _____

voice 1

I'll post - pone ac - tion to a lat - er time _____

68

bmbx

70

voice 1

'spe - cially if the work's just nick - el and dime _____ I'm al - ways plen-ty ap - pre - hensive

70

bmbx

72

voice 1

when I hear a job is la - bor in - ten - sive I'd just as soon de - lay _____ the ac - tion

72

bmbx

74

S

A

T

B

voice 1

work-in' nine to five, it got no trac-tion I got no wish to work all day long — like sing-in' in the scup-per, it's

74

bmbx

The musical score is arranged in a system with five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for 'voice 1' and contains the lyrics. The sixth staff is for 'bmbx' (bass drum). The score is divided into three measures. The first two measures are in 4/4 time, and the third measure is in 2/4 time. The vocal parts have rests in the first two measures and then enter in the third measure with the word 'pro-' followed by a forte (*f*) dynamic. The 'voice 1' part has a complex rhythmic pattern of eighth and sixteenth notes with 'x' marks above them, indicating specific articulation. The 'bmbx' part has a similar rhythmic pattern with 'x' marks above it.

77

S
cras-ti-nate ___ pro-cras-ti-nate ___

A
cras-ti-nate ___ pro-cras-ti-nate ___

T
cras-ti-nate ___ pro-cras-ti-nate ___

B
cras-ti-nate ___ pro-cras-ti-nate ___

voice 1
it's flat out wrong ___

voice 2
I know this cat, his name is Bob ___ he's

77

bmbx

80

voice 2
bet-ter off than on the job ___ the slight-est chore drives him ber-serk ___ from Al-ba-ny ___ to Al-bu-querq ___ if he's

80

bmbx

83

voice 2
out-ta work ___ that's by de-sign ___ towards la-bor-ing ___ he's not in-clined ___ in - stead of work-ing, he'd much rath-er

83

bmbx

86

S
A
T
B

tem - po - ri - sez ___ tem - po - ri - sez ___ il y'a tou - jours de - main ___ tem -
tem - po - ri - sez ___ tem - po - ri - sez ___ il y'a tou - jours de - main ___ tem -
tem - po - ri - sez ___ tem - po - ri - sez ___ il y'a tou - jours de - main ___ tem
tem - po - ri - sez ___ tem - po - ri - sez ___ il y'a tou - jours de - main ___ tem -

voice 2

work him - self in - to ___ a lath - er

86

bmbx

89

S
po - ri - sez — tem - po - ri - sez — on peut tou - jours em - prun - ter

A
po - ri - sez — tem - po - ri - sez — on peut tou - jours em - prun - ter

T
po - ri - sez — tem - po - ri - sez — on peut tou - jours em - prun - ter

B
po - re - sez — tem - po - ri - sez — on peut tou - jours em - prun - ter

voice 3

The first pro - cras - ti - na - tor was Greek a

89

bmbx

92

voice 3

god, he lived on O - lym - pus' peak — name was Daw - dle - lus, the god of sloth his

92

bmbx

94

voice 3

zest for work - ing was pure whole cloth — with la - bor he played hide and seek first

94

bmbx

96

voice 3

day to day, then week to week pre-fer-ring to daw-dle, loi-ter, lin-ger he'd

bmbx

98

voice 2

"Get to work before you raise my ire and irk me

voice 3

lift a wal-let be-fore lift-ing a fin-ger but one day Zeus cried,

bmbx

101

voice 2

''nuff to turn you in - to shish - ka - bob!"

voice 3

a - brupt - ly Daw-dle - us was on the job in

bmbx

103

voice 3

re-cord time in one fell swoop he formed the world's first fo-cus group to o-pine on what a job felt like

bmbx

106

S Ha - des!

A Ha - des!

T Ha - des!

B Ha - des!

voice 3
they said and went on strike — ol' Zeus struck. too; he grabbed the god and

106

bmbx

108

voice 2
"Now, get to work! — With-in a day I want to see a 3-page ré-su-mé — of

voice 3
zapped him with a cat-tle prod —

108

bmbx

111

voice 2
your ex - pe - ri - ence, your ap - ti - tude — or else you'll be the god of ser - vi - tude!" —

111

bmbx

113

voice 2

voice 3

god of sloth was brief-ly fazed ___ but then re-verted to his u-su-al ways ___ slip-ping through the O-lym-pic por-tal he

bmbx

113

116

A

T

B

na - - - - - tion cras - ta

god of sloth, oh, Daw - dle - - us, the

cras - ta na - tion cras - ti - nate pro - cras - ta na - tion cras - ta na - tion

voice 3

went to Earth ___ and grabbed a mor - tal who looked like Pan though slight - ly bur - li - er, the

bmbx

118

S cras - ta na - tion oh cras - ta na - tion

A na - - - - tion cras - ta na - - - - - tion

T 8 god of sloth, oh Daw - dle - us, the god of sloth, oh

B cras - ta na - tion cras - ti - nate pro - cras - ta na - tion cras - ta na - tion cras - ta na - tion cras - ti - nate pro -

voice 3 dude was Bob, men - tioned ear - li - er Bob was ri - bald, Bob was brave; but thence - forth was he, too, a slave —

118

bmbx

121

S *cras - ta na - tion,*

A *cras - ta na - - - - - tion*

T *Daw - dle - us, oh Daw - dle - us, oh*

B *cras - ta na - tion cras - ta na - tion cras - ta na - tion cras - ti - nate pro -*

voice 1 *Se -*

voice 3 *al - so snatched was Ray, Bob's neigh-bor Daw-dle - us had in mind slave la - bor*

121

bmbx

123

S oh Pro *f* cras - ta na - tion pro-

A Daw - dle - us Daw - dle - us do us pro - cras - ta na - tion *f*

T 8 daw - dle Daw - dle - us do do do do do pro - cras - ta *mf*

B do do do do do do do do Pro - cras - ta na - tion pro - *f*

voice 1 ñor, you're get-ting off message, si? The theme of this tune is sup-posed to be ___

bmbx 123

126

S cras - ta na - tion pro - cras - ta na - tion no time

A pro - cras - ta na - tion pro - cras - ta na - tion, there's no time like to - mor - row

T 8 do do do do do pro - cras - ta do do do do do pro - cras - ta no no no no

B cras - ta na - tion pro - cras - ta na - tion no to

bmbx 126

129

S liv-in' on time you bor - row ____

A no ____ no ____ no no

T no time to bor-row

B bor - row ____

voice 3 So sue me, I was just ex-press-in' one of man-y rea-sons for di-gress-in' my

129

bmbx

132

voice 1 tin pans ain't the least bit rel - e - vant

voice 2 like a - lu - mi - num sid - ing in Tin Pan Al - ley?

voice 3 ten - den - cy to dil - ly dal - ly

132

bmbx

135

S

A

voice 2

voice 3

bmbx

135

oh
mf

nei-ther is this rhyme with el-e-phant

if you two dudes don't shut yer trap ___ we'll ne-ver get this track back on rap

138

S
ne-ver no ne-ver no ne-ver ne-ver ne-ver ne-ver ne-ver

A
cras - ta cras - ta na - tion
mf

T
cras - ta cras - ta na - tion
mf

B
oh, na - tion
mf

voice 1

voice 2

Which is kind of the point.

138

bmbx

Psy-cho-log-ic caus-es of pro-cras-ti-na-tion var-y, they're as

141

voice 2

dif-'rent as Moe is to Shemp is to Lar-ry they gen-ral-ly re-late to is-sues of wor-ry such as

141

bmbx

143

voice 2

why am I the com-pa-ny that loves Mis-sou-ri? the word comes from Lat-in "Pro-cras-tus," mean-ing "flock" a

143

bmbx

145

voice 2

trans - la - tion sub - se - quent - ly rid - i - culed and mocked it's a - void - ance be - hav - ior tak - en to the nth de - gree like

145

bmbx

147

voice 2

play - ing the jew's - harp in a bag - pipe sym - pho - ny his - try's full of he - roes who put things off

147

bmbx

149

voice 2

po - et Sam - uel Cole - ridge, Di - de - rot the phi - lo - sophe Ein - stein was six years old when he said, "e e - quals,"

149

bmbx

151

voice 2

twen - ty years would pass be - fore he came up with the se - quel in four - teen nine - ty - two Co - lum - bus swam a - cross the sea in

151

bmbx

153

voice 2

search of In - di - an - a, rich in Hoo - siers, mud and Brie in - stead he found San Sal - va - dor, an is - land that he hat - ed he

153

bmbx

155

S Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

A Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

T Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

B Pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's

voice 2
would have found it soon-er but he pro-cras - ti - nat-ed

bmbx

157

S no time like to mor-row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al-ways time to bor-row

A no time like to - mor-row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al-ways time to bor-row

T no time like to - mor-row pro cras - ti - nate ___ pro - cras - ti - nate ___ there's al-ways time to bor-row

B no time like to - mor - row ___ pro - cras - ti - nate ___ pro - cras - ti - nate ___ there's al-ways time to bor-row

bmbx

160

voice 1
Some say that sloth is a dead - ly sin ___ if true, then you can count me in ___ for

voice 2
me, too!

voice 3
me, too!

160

bmbx

162

voice 1
lust and en - vy pride and the rest are at - tri - butes with which I'm blest ___ I'm the

162

bmbx

164

voice 1
num-ber one slack-er, Mis-ter La - zi - ness I stay out of the way of the la - bor cra - zi - ness

164

bmbx

166

voice 1
work-ers climb their moun-tains, I stay in the val-ley, they get al-ti-tude sick-ness while I just shil-ly-shal-ly

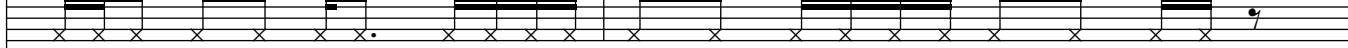
voice 2
one

166

bmbx

168

voice 2



ben - e - fit of my la - bor shirk-ing is to give some oth - er dude a chance at work-ing

168

bmbx



170

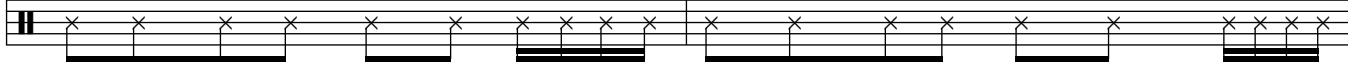
voice 2



Phew! it's work to en - a - ble that gent all my get-up-and-go just got up and went

170

bmbx



172


voice 3



Mark Twain said, and I'm quot-ing now "Ne-ver put off till to - mor-row what you can do the

172

bmbx



174

S
A
T
B

voice 1
voice 2
voice 3

bmbx

pro -
pro -
pro -
pro -

and how!
and how!

[Glance at wristwatch.]

day af-ter to-mor-row." Let's wrap this rap, — it's get-ting late, — it's one thing I *don't* wan-na

174

177

S
cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to mor - row pro -

A
cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row pro -

T
8
cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row pro -

B
cras - ti - nate ___ pro - cras - ti - nate ___ there's no time like to - mor - row ___ pro -

bmbx

179

S
cras - ti - nate ___ pro - cras - ti - nate ___ there's some-times time

A
cras - ti - nate ___ pro - cras - ti - nate ___ there's some-times time

T
8
cras - ti - nate ___ pro - cras - ti - nate ___ there's some-times time

B
cras - ti - nate ___ pro - cras - ti - nate ___ there's some-times time

bmbx

Boombx bearer leaves.

183

bmbx