

MICHAEL KENT O'BRIEN

FLUTE, VIOLIN, OR TENOR RECORDER AND GUITAR  
OR GUITAR SOLO  
BOTH VERSION ARE INCLUDED

# HOMELESS



Recordings of this work may be found at: [www.michaelkentobrien.com/music](http://www.michaelkentobrien.com/music),  
[www.emilysdomain.org/Recorderland/shop](http://www.emilysdomain.org/Recorderland/shop),  
and on all streaming services.

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## Notes

Slurs in the guitar part represent either hammer-ons or pull-offs. Slurs in the flute/recorder part represent phrases as well as articulations in the traditional way.

This piece was conceived for the Mollenhauer Helder Harmonic tenor recorder, which has an extended range. Other tenor recorder models may work with the use of a bell key. Modern altos with an extension to low E are also possible, omitting the few notes below that.

For flute, a B foot is required for the last note, but this can be altered at the player's discretion.

Although notated here for six-string guitar in standard tuning, the guitar part is easily adapted to the harp-guitar at the player's discretion. This is especially true for the very last note which is effectively played on an open-C, sub bass string.

Recordings of this piece may be found at: [www.michaelkentobrien.com/music](http://www.michaelkentobrien.com/music). "Homeless" is included on the album, "Songs From Home," by Emily O'Brien and Michael O'Brien available on all streaming services or at: [www.emilysdomain.org/Recorderland/shop](http://www.emilysdomain.org/Recorderland/shop) and [www.michaelkentobrien.com](http://www.michaelkentobrien.com).

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# HOMELESS

BLESSED are the children  
Who wander the streets.  
The world's at their fingers  
And pockets are deep.  
The REST are the others  
Who wander on by.  
Busy as hornets  
And can't figure out why.

GRANDFATHER'S calling.  
His sheets are appalling.  
Angels are calling.  
The future is falling.  
The alleys are crawling  
And besides,  
His wine glass is dry.

It's crazy. So, so crazy.

So,  
I need to find myself a bed.  
Rest these weary feet.  
Let my mind dry  
And watch the world go by.

I watched POLICEMEN coming  
For me,  
Happy and smiling, like  
Sharks in the sea.

They came for NOTHING.  
But nothing's enough

To give you a booking, or  
Rough you up tough for

Sleeping in graveyards.  
Riffing in churchyards  
where the Pastor's retiring,  
his sheep are expiring  
from living on fossils  
like twelve dead apostles.

And the Mayor's beguiling.  
His aids are all smiling.  
The beaches are burning.  
The banks are returning.  
Investors are earning.  
Consumers are buying.  
Parents are trying,  
But their children are crying, for

THE CAT HAS NO HAT!

(So, someone is lying.)

It's crazy. So, so crazy.

So,  
I need to find myself a home.  
Rest these weary bones.  
Heat me up some soup.

And watch the moon go down.

# Homeless

Flute (recorder) and Guitar

Michael Kent O'Brien, ASCAP, 2016

*Affettuoso* ♩ = 69 *rit.*..... *a tempo*

Flute

*f* *dim.* *cresc.*

Guitar

*f* *mf*

T  
A  
B

0 3 0 0 2 0 2 1 2 0 | 9 10 7 2 | 0 0 0 0 2 0 3 0

0 3 0 0 2 0 2 1 2 0 | 9 10 7 2 | 0 0 0 0 2 0 3 0

*rit.*..... *Meno mosso* *Grazioso* ♩ = 64

4

Flt

*f* *mf* *p*

Gtr

*f* *mf*

T  
A  
B

0 0 0 0 0 0 0 0 0 0 | 12 12 7 12 | 0 0 0 0 0 0 0 0 0 0

3 0 3 0 0 0 1 0 0 | 12 12 7 12 | 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 3 0 3 0 | 2 3 0 0 2 0 2 0 0

3 3 3 3 3 1 3 3 | 3 3 3 1 3 3 3 3 0 0

7

Flt

Gtr

T  
A  
B

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 3 0 3 0 | 2 3 0 0 2 0 2 0 0

3 3 3 3 3 1 3 3 | 3 3 3 1 3 3 3 3 0 0

10

Flt

Gtr

T  
A  
B

13

Flt

Gtr

Allegro ♩ = 100

*f* *p*

sul pont. norm. sul pont.

*f* *f* *mf* *f*

T  
A  
B

17

Flt

Gtr

T  
A  
B

22

Flt

Gtr

T  
A  
B

26

Flt

Gtr

T  
A  
B

30

Flt

Gtr

rit.....

T  
A  
B

34

Grazioso ♩. = 61

Flt

Gtr

*mp* *cresc. poco a poco* *tr* *f*

T  
A  
B

39

Flt

Gtr

*cresc. poco a poco*

T 7 8 7 8 5 6 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 8 8 6 5 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B (0) 0-0-0-0-0-0-0-0 (0) 0-0-0-0-0-0 (0) 0-0-0-0-0-0-0-0 (0) 0-0-0-0-0-0-0-0 (0) 0-0-0-0-0-0-0-0

Detailed description: This system contains measures 39 to 43. The flute part begins with a quarter note followed by a series of eighth notes with accents and slurs. The guitar part features a consistent eighth-note pattern across all five strings, with some triplets and a gradual increase in volume indicated by the 'cresc. poco a poco' instruction. Fingering numbers are provided for both instruments.

44

Flt

Gtr

**ff**

T 0

A 4

B 5 4

Detailed description: This system contains measures 44 to 47. The flute part continues with rhythmic patterns and accents. The guitar part maintains the eighth-note texture but transitions to a full forte dynamic ('ff') in measure 45. The notation includes various fingerings and a triplet in the final measure.

48 *ritenuto*

Flt

Gtr

*sfz* *fz* **f** *mf*

3-7-12-7-3 0 2 (2) 0 0 0 0 9-7 0 2 0 3 0 12 1 3 0

Detailed description: This system contains measures 48 to 50, marked with a 'ritenuto' instruction. The flute part features a series of notes with slurs and a triplet in measure 49. The guitar part has a dynamic range from *sfz* to *mf*. The notation includes specific fingerings for the flute and guitar, along with a second ending bracket in measure 48.

51

Flt

Gtr

**mf**

0 0

2 2

3 3

Detailed description: This system contains measures 51 to 53. The flute part features a melodic line with slurs and triplets, starting at a mezzo-forte (*mf*) dynamic. The guitar part provides accompaniment with eighth-note patterns and some chords. Fingering numbers are clearly marked for both instruments.

54

Flt

Gtr

T  
A  
B

0 3 0 2 3 3 0 3 0 2 3 3 | 0 3 2 0 0 0

1 3 3 3 1 3 3 | 1 3 3 0

56

Flt

Gtr

T  
A  
B

2 0 2 0 3 3 0 3 3 | 2 0 2 0 2 3 0 3

(0) 3 0 0 0 (0) 3 0 0

58

Flt

Gtr

T  
A  
B

0 2 0 2 0 3 0 2 0 2 3 0 2 2

(0) 0 3 0 0 (0) 3 1 3 0 2 3

61

Flt

Gtr

T  
A  
B

2 0 0 2 0 0 0 0 | 2 0 0 2 0 0 0 0 | (0) 0 0 2 0 0 2 | 0 0 0 0 0 0

3 0 2 3 | 1 0 3 0 | 2 3 3 2 0 2 | 0 0 2 5 3



65

Flt

Gtr

T  
A  
B

69

Flt

Gtr

T  
A  
B

73

Flt

Gtr

T  
A  
B

76

Flt

Gtr

T  
A  
B

(or open sub-bass - C)

# HOMELESS

MICHAEL KENT O'BRIEN, ASCAP

Guitar

Affettuoso ♩ = 69 rit..... a tempo

1 2 3 4

T A B

0 3 0 0 2 0 2 1 2 0 | 9 10 7 2 | 0 2 0 0 2 0

Gtr

rit.....  $\frac{9}{8}$  Meno mosso Grazioso ♩ = 64

4 5 6 7

T A B

0 0 0 0 7 12 | 12 12 | 0 5 5 9 7 2 0 3 0 | 2 3 0 3 0 2 3 0 3

Gtr

rit..... Meno mosso a tempo rit..... a tempo

8 9 10 11

T A B

0 0 0 0 5 5 9 7 0 2 0 0 | 2 0 0 2 0 0 | 2 0 0 2 0 0 | 2 0 0

Gtr

12 ♩ = 69 sul pont. norm.

12 13 14

T A B

2 0 2 0 3 0 3 3 | 2 0 2 0 3 0 3 | 0 2 0 2 3 0 2 0

Gtr

15 sul pont. Allegro ♩ = 100

15 16 17 18

T A B

0 2 2 2 3 0 3 0 | 2 2 | 2 0 0 0 2 3 | 2 0 0 2 0 0 | 0 0 2 0 0 2

20

Gtr

T  
A  
B

25

Gtr

T  
A  
B

29

Gtr

T  
A  
B

33

Gtr

T  
A  
B

37 *Gtr* **To Coda**  $\oplus$  *rit.....* **Grazioso**  $\text{♩} = 61$

mf

42 *Gtr*

f

48 *Gtr*

*cresc. poco a poco*

*cresc. poco a poco*

53 *Gtr* *rall.....* **D.S. al Coda**

*ff* *fz* *p*

$\oplus$  **Coda** *rit.....*

57 *Gtr*

*p* *mf*

pull-off, let ring

(or open sub-bass - C)