MTO 20.4 Examples: Matthew L. BaileyShea, From Me To You

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

Example 1. Addresser/Addressee Relationships

![Diagram showing the relationship between Song Persona(s) and Addressee(s) for 3rd person, 1st person, and 2nd person COVERT NARRATION and DIRECT ADDRESS.]

Example 2. Steely Dan, “Do It Again,” 1972

"In the mornin’ you go gunnin’
For the man who stole your water
And you fire till he is done in
But they catch you at the border
And the mourners are all singin’
As they drag you by your feet
But the hangman isn’t hangin’
And they put you on the street..."

**Elvis Presley “Heartbreak Hotel,” 1956**

- **First Person**
  - Well, since my baby left me
  - I found a new place to dwell
  - It’s down at the end of lonely street
  - at Heartbreak Hotel

- **Second Person, DIRECT ADDRESS**
  - You make me so lonely, baby
  - I get so lonely
  - I could die...

**The Beatles “In My Life,” 1965**

- **First Person**
  - There are places I remember
  - All my life though some have changed
  - Some forever not for better
  - Some have gone and some remain...

- **Second Person, DIRECT ADDRESS**
  - But of all these friends and lovers
  - There is no one compares with you
  - And these memories lose their meaning
  - When I think of love as something new...


<table>
<thead>
<tr>
<th>Appearsances of “you”</th>
<th>Verse (a)</th>
<th>Possible Prechorus?</th>
<th>Verse (b)</th>
<th>Prechorus (retrospectively confirmed)</th>
<th>Chorus (confirmed)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td></td>
<td>2</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td><strong>Verse (a)</strong></td>
<td>1</td>
<td>See the stone set in your eyes</td>
<td>5</td>
<td>And you give yourself away</td>
<td>3</td>
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<tr>
<td></td>
<td></td>
<td>See the thorn twist in your side</td>
<td></td>
<td>And you give yourself away</td>
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<td></td>
<td></td>
<td>I wait for you</td>
<td></td>
<td>And you give</td>
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<td></td>
<td></td>
<td>Sleight of hand and twist of fate</td>
<td></td>
<td>And you give</td>
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<td></td>
<td></td>
<td>On a bed of nails she makes me wait</td>
<td></td>
<td>And you give</td>
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<td></td>
<td></td>
<td>And I wait without you</td>
<td></td>
<td>And you give</td>
<td></td>
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<tr>
<td><strong>Refrain (b)</strong></td>
<td>2</td>
<td>With or without you</td>
<td>5</td>
<td>She’s got me with nothing to win</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>With or without you</td>
<td></td>
<td>And nothing left to lose</td>
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<td></td>
<td></td>
<td>And you give yourself away</td>
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<td>And you give yourself away</td>
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<td></td>
<td></td>
<td></td>
<td>And you give</td>
<td></td>
</tr>
<tr>
<td><strong>Verse (a)</strong></td>
<td>2</td>
<td>Through the storm we reach the shore</td>
<td>5</td>
<td>And you give</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>You give it all but I want more</td>
<td></td>
<td>And you give</td>
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<td></td>
<td></td>
<td>And I’m waiting for you</td>
<td></td>
<td>And you give</td>
<td></td>
</tr>
<tr>
<td><strong>Refrain (early)</strong></td>
<td>3</td>
<td>With or without you</td>
<td>3</td>
<td>With or without you</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>With or without you</td>
<td></td>
<td>I can’t live</td>
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<td></td>
<td></td>
<td>I can’t live</td>
<td></td>
<td>With or without you</td>
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Bob Dylan
“Desolation Row,” 1965
They're selling postcards of the hanging
They're painting the passports brown
The beauty parlor is filled with sailors
The circus is in town
Here comes the blind commissioner
They've got him in a trance
One hand is tied to the tightrope walker
The other is in his pants
And the riot squad they're restless
They need somewhere to go
As Lady and I look out tonight
From Desolation Row...

First Person

Paul Simon
“Late in the Evening,” 1980
The first thing I remember
I was lying in my bed
I couldn't've been no more
Than one or two
I remember there's a radio
Camin' from the room next door
And my mother laughed
The way some ladies do...

First Person

After several verses...

Second Person, DIRECT ADDRESS

...Yes, I received your letter yesterday
About the time the door knob broke
When you asked me how I was doing
Was that some kind of joke?

Second Person, DIRECT ADDRESS


Opening Verses,
Second Person, COVERT NARRATION
There's a storm across the valley, clouds are rolling in,
The afternoon is heavy on your shoulders,
There's a truck out on the four lane, a mile or more away,
The whining of his wheels just makes it colder.

He's an hour away from riding on your prayers up in the sky
And ten days on the road are barely gone...

Chorus, First Person
Hey, it's good to be back home again,
Sometimes this old farm feels like a long lost friend.
Yes, and hey, it's good to be back home again.

Verse,
Second Person, COVERT NARRATION
There's all the news to tell him, how you spend your time,
And what's the latest thing the neighbors say.
And your mother called last Friday, "Sunshine," made her cry
And you felt the baby move just yesterday.

Chorus, First Person
Hey, it's good to be back home again,
Sometimes this old farm feels like a long lost friend.
Yes, and hey, it's good to be back home again.

Bridge (and following),
Second Person, DIRECT ADDRESS
Oh, the time that I can lay this tired old body down,
And feel your fingers feather soft upon me.
The kisses that I live for, the love that lights my way,
The happiness that living with you brings me...

In France, a skinny man
died of a big disease with a little name.
By chance, his girlfriend came across a needle
and soon she did the same.

At home there are seventeen year old boys
and their idea of fun
is being in a gang called ‘The Disciples’
high on crack, toting a machine gun.

Hurricane Annie ripped the ceiling off a church
and killed everyone inside.
You turn on the telly and every other story
is telling you somebody died.

A sister killed her baby
‘cause she couldn’t afford to feed it.
and we’re sending people to the moon.
In September, my cousin tried reefer
for the very first time.
Now he’s doing horse, it’s June.

It’s silly, no, when a rocket ship explodes
and everybody still wants to fly?
But some say a man ain’t happy
unless a man truly dies. Oh, why!

AFTER ANOTHER VERSE AND BRIDGE...

Sign ‘o’ the times mess with your mind
Hurry before it’s too late.
Let’s fall in love, get married, have a baby.
We’ll call him Nate, if it’s a boy


<table>
<thead>
<tr>
<th>THIRD PERSON</th>
<th>FIRST PERSON</th>
<th>SECOND PERSON</th>
<th>FIRST PERSON PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“She”</td>
<td>“I”</td>
<td>“You”</td>
<td>“We”</td>
</tr>
<tr>
<td>There’s a lady who’s sure all that glitters is gold and she’s buying a stairway to heaven...</td>
<td>Ooh, it makes me wonder There’s a feeling I get when I look to the West and my spirit is crying for leaving...</td>
<td>If there’s a bustle in your hedgerow, don’t be alarmed now It’s just a Spring clean for the May queen...</td>
<td>And as we wind on down the road Our shadows taller than our soul...</td>
</tr>
</tbody>
</table>

THIN TEXTURE
GUITAR AND RECORDER

STRUMMING
GUITAR CHORDS

DRUMS ENTER

ELECTRIC GUITARS

OVERALL MOVEMENT TOWARD MORE INTIMATE DISCOURSE

She → I → You → We

Example 10. Verse and Prechorus melodies in “Dancing Barefoot”