

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

2008

Mexico City Blues: Part V

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SELECTEDWORKS™

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Mexico City Blues

-Part Five-

text: Jack Kerouac

Randall Snyder
2008

I Glossolalia

Manic ♩ = 120

Flute

Bb Clarinet

Bassoon

Narrator

Poem dedicated to Allen Ginsberg

mf

mf

mf

prap rot rort mort

5

f

p < mf

p < f

f

p < mf

p < f

f

p

f

p

f

5

port lort snort pell mell rhine wine

8

pmf

mf *p* *mf*

mf *p* *mf*

8

roll royce ring ming mock my lot roll my doll pull my

11

sub pp *mf* *f* *p*

sub pp *mf* *f* *p*

sub pp *mf* *f* *p* *f* *p* *f* *p*

11

hair-line smell my kell wail my si - ren pile my ane

13

f *mf* *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *mf* *p* *f* *p* *f*

f *mf* *p* *mf* *p* *f*

13

loose my shoe-tongue sing my aim loll my wild - moll roll my luck

15

p *mf* *p* *f* *ff*

p *mf* *p* *f* *ff*

p *mf* *p* *f* *fp* *ff*

15

lay my ca - shier gone a - muk

17

mp

p

p

17

suck my lamp - pole raise the bane

18

fp

18

hang the trai - tor in - side my brain

19

mf *f* *p* *ff*

mf 3 3 *f* *p* *ff*

mf 3 *f* *p* *ff*

19

fill my pail well ding my bell smile for the la-dies come from hell

1

21

p

f 3 3 3 *pp* *p* *mf* *p*

p *mf* *p*

21

Moll the ming-ling mix-up

25

f *mf* *pp*

f *mf* *pp*

f *mf* *pp*

25

all your mix-up-(e)ry and ma-il in one en-ve-lo-pey

27

mp pp mf p

mp pp mf p

mp pp mf p

27

Pro-vey Slo-vey Kree Mo-vey slot-vey not-ty

30

> mf

mf fp

30

Pot - ty shot - ty rot - ty wot - ty

32

< mf

mf

pp fp

mf pp fp

32

Salt - y grain - y wa - vey Ta - key

35

mf *f*

mf *p* *mf*

fp *f* *p* *mf*

35

Ca - rey An - dy Sa - ri Pa - ri A - vi A - va

37

mp *f*

mf *p*

p *mf* *f* *mf*

37

Ga - va la - va ma - va da - va Sa - va wa - va ga - ha - va

39

mf *p*

mf *p*

p *mf* *f*

39

Gra - har - va phar - va Dhar - ma ri - key

41

p *mf* *p* *f* *p* *f*

41

ro k k k k k to k k k k so k k k k Mr o c k k the

43

fp *fp* *fp* *f*

43

Org Of Old Poo ta to la to England Ire-land O Sail to Sea

45

ff *ff* *p* *ff* *ff*

45

Muck Ru-by

Musical score for measures 48-50. The piano part (bottom staff) features a melodic line with dynamic markings *mf*, *mp*, and *p*. The violin part (middle staff) has dynamics *mf*, *mp*, and *p*. The cello part (top staff) includes triplets and dynamics *ff*, *mf*, and *p*. Measure numbers 48, 49, and 50 are indicated on the left.

Cry-stal Set Smi-ther - een Ho-ly li-ly-pad Bean A la Pi-ete

Musical score for measures 51-53. The piano part (bottom staff) has dynamics *f*, *fp*, and *ff*. The violin part (middle staff) has dynamics *f*, *fp*, and *ff*. The cello part (top staff) has dynamics *f*, *fp*, and *ff*. Measure numbers 51, 52, and 53 are indicated on the left.

Truss in den-tal Pop O-ly Ru-by Tob-by Tun wuh

Musical score for measures 54-56. The piano part (bottom staff) has dynamics *mf* and *f*. The violin part (middle staff) has dynamics *mf* and *f*. The cello part (top staff) has dynamics *mf* and *f*. Measure numbers 54, 55, and 56 are indicated on the left.

duh luh one x t s

56 *Interlude* $\text{♩} = 84$

56 8 7 r e r pa - ren - the - sis Gaines - ville Georgia

59 *ord*

59 Sleep - ing in the grass on a Ju - ly night

63

63 Dream of climb - ing night bank be - hind the

65

mf

65

Joe Louis sig-na - tures _ We

68

rit.....

p pp

p pp

68

die with same un-con - cern _ we live

3 Tempo 1 ♩ = 120

accel.....

71

f

p

mf

p

p

mf

mf

p

71

Blook Bleak Bleak was Blook

74

ff p *f* *f*

74

an On-ion-cha-ser Hen necked Glutin-ous Huge Food mon - ster that you

76

p *f* *f*

76

ate with FLAN and Syr - up in a stick-y u-ni-verse

78

ff *f* *f* *p* *p* *f*

78

Blook on the Moun - tain - top Bleak Blake

80

mf *p*

mp *p* *fp*

mf *p* *fp*

80 by the Moun-tain-side Ba-a-a-a-a-a-a-ah

82

f *p*

f *p*

f *p*

82 Boom went the Crash-er

83

f *p* *f* *fp*

f *fp*

f *fp*

83 Moun-tain Hei-di Ker-plunk Ar-cha-ge-lan Swiss Fun-nel

85

ff *mf* *p* *mp*

ff *mf* *p*

ff *mf* *p*

85

Top of Fun - ny Ships Sing - ing and sink - ing in a

87

ppp *mf* *p*

ppp *mf* *p*

ppp *mf* *p*

87

Glu - ti - nous Sea of Le - se — Ma - jes - ty Fra - cons

90

90

a - cons and begs Lay it all that

Ho

93

f pp *fp* *pp* *pp*

f pp *fp* *pp*

f pp *p* *pp* *mf*

93

be bob-by be bud-dy I did-nt took I could

96

mp *pp* *mf* *pp*

mp *pp* *mf* *pp*

pp *mp* *pp*

96

think so be-po be - bop-py Lu - ney and Ju-ney

100

mf *pp* *mf* *fp* *mf*

pp *mf* *fp* *mf*

mf

100

if _____ that's _____ the way they get

103

pp fp mf pp mp

103

kind - a hy - ster - i - cal Loo-ney

106

f p f mf

106

and Boo-ny Ju-ner and Moon-er Moon

110

pp mf

110

Spoon and June Dont they call them cat men That

113

113

lay it down with the trum-pet The

116

116

or-gas-m of the moon and the June I call em them

119

119

cat things "That's real-ly cute that un"

122 $\text{♩} = 69$

mf *fp* *fp* *f*

mf *fp*

fp

122

Will-iam Car-los Will-iams

Pastoral Interlude

Dithyramb $\text{♩} = 80$

125

p *fp*

p *fp*

p *fp*

125

Ma a a a a a a a ah said the

Musical score for measures 130-131. The piano part features a melodic line with triplets and dynamic markings of *mf* and *p*. The violin part mirrors the piano line with similar dynamics.

130 sheep and o-pened its fox-tail soft mouth to say some-thing

Musical score for measures 132-133. The piano part has a melodic line with a 7-measure phrase. The violin part has a similar melodic line with a 7-measure phrase.

132 emp-ty To ex-press its re-ver-en-ta-tion

Musical score for measures 136-137. The piano part features a melodic line with a 3-measure phrase and a 5:6 ratio. The violin part has a similar melodic line with a 3-measure phrase.

136 And Mna a a a a a a a a came the

140

3 *mf* *p*

3 *mf* *p*

3 *mf* *p*

Musical score for measures 140-142, piano and bass staves. The piano part features a triplet of eighth notes in measure 140, followed by a half note in measure 141, and a half note in measure 142. The bass part follows a similar pattern. Dynamics are marked *mf* and *p*.

140

bull cry some-thing-cry Be-cause you cant sing o-pen yr mouth with

Lyrics for measures 140-142: "bull cry some-thing-cry Be-cause you cant sing o-pen yr mouth with". The lyrics are aligned with the musical notation above.

143

mf

mf *pp*

mf *pp*

Musical score for measures 143-144, piano and bass staves. The piano part has a half note in measure 143 and a half note in measure 144. The bass part has a half note in measure 143 and a half note in measure 144. Dynamics are marked *mf* and *pp*.

143

po-ems with - out you make sound

Lyrics for measures 143-144: "po-ems with - out you make sound". The lyrics are aligned with the musical notation above.

145

pp *p*

p

mp

Musical score for measures 145-146, piano and bass staves. The piano part has a half note in measure 145 and a half note in measure 146. The bass part has a half note in measure 145 and a half note in measure 146. Dynamics are marked *pp*, *p*, and *mp*.

145

and sound is wrong sound is noise

Lyrics for measures 145-146: "and sound is wrong sound is noise". The lyrics are aligned with the musical notation above.

147

mp pp mf p

147

But on-ly hu-man speech and al-so all sen-tient com-mu-ni-

149

mf p mp f

149

ca-tion point-ing to the fing-er that points at sound say-ing

151

molto rit.....

p fp f p fff

151

'Sound is Noise' O-ther-wise

sound itself un-self-enlightenable would go on blatting & blaring unrecognized as emptiness and silence

II Xenoglossy

5 Breathless ♩ = 132

155

p *mf* *p* *mf*

155

Sool-a-dat smart-y pines came prap-pin down My line of least re-gard last

157

fp *f* *p* *f* *p* *f* *p*

157

Pra-po-poo-ty and whatta-ya think Old Fa-ther Time made him? a

159

f *p* *fp* *f* *p* *mf* *p* *mf*

159

west-ern spon-net with-out no false on bon-net Trap in the cock a-dus time of the

161

f

f

f

161

night slight the leak of re-com-pense be-ing her - ma-so-dized by fi-ney wild trap-hoods in

163

ff

p

ff

p

p

ff

p

163

all their e-stap-u-lar glor-y Gleam-ing their shin-ing ri-sing spears a -

165

ffp

ff

p

f

ff

f

p

ff

165

gainst the High Thap All Thup So I aim my ga -

167

fp *fp* *fp* *mf*

p *mf*

p *mf*

167

zoo-ta al-ways to the God re-mem-ber-ing the or-i-gin of all beasts and cod Bos -

169

p

p

p

169

to - ni - an by na - ture with no mind - a my own could

170

mf *f*

mf *f*

p

170

write a - bout rail - roads qui - e - tus these blues

171

mp *fp* *p*

f

171

hurt my hand more rack my hand with la - bor of

172

f *mf* *mf*

fp *mf* *mf*

172

na-da run hun-dred yard dash in Ole En-sa - na-da S what'll have to do this gin and

174

p *p* *pp*

p *mf* *fp* *mf*

p *mf* *fp* *mf*

174

ton-ics Perss o mon-nix twab twab twab-ble all day

5

Musical notation for measures 177-180, piano part. It consists of three staves: Treble, Alto, and Bass. The music is in 3/4 time. Measure 177 starts with a piano (*p*) dynamic. The melody features eighth and sixteenth notes with slurs and ties. Measure 180 ends with a fermata over a whole note.

Piano accompaniment for measures 177-180. It features a single staff with a treble clef. The music is in 3/4 time and includes triplet markings over groups of three eighth notes. The dynamics are consistent with the piano part.

Pi-neys hur-sa-phies fi-nal-ly all-a-wies Fo-nal-ly fi-nal-les Hook-ies from O O

Musical notation for measures 179-182, piano part. It consists of three staves: Treble, Alto, and Bass. Measure 179 starts with a forte (*f*) dynamic. Measure 180 has a piano (*p*) dynamic. Measure 181 has a mezzo-forte (*mf*) dynamic. Measure 182 has a forte (*f*) dynamic. The music includes slurs, ties, and a five-note fingering (*5*) in measure 182.

Piano accompaniment for measures 179-182. It features a single staff with a treble clef. The music is in 3/4 time and includes triplet markings. The dynamics are consistent with the piano part.

SKOOL Polls for Who Hook Fish Fowl for Fair Wea-ther Wu! cries the

Musical notation for measures 181-184, piano part. It consists of three staves: Treble, Alto, and Bass. Measure 181 starts with a forte-piano (*fp*) dynamic. Measure 182 has a forte-piano (*fp*) dynamic. The music includes slurs, ties, and a six-note fingering (*6*) in measure 182. The time signature changes to 4/4 in measure 183.

Piano accompaniment for measures 181-184. It features a single staff with a treble clef. The music is in 4/4 time and includes triplet markings. The dynamics are consistent with the piano part.

In-di-an Boy in the South Sam-pan Night "Es-ta que fer-ro" you be of

183

ff *mp*

ff *mp*

ff *mf*

183

ir - on I'll be a damn too - te - ly wow

185

p *p*

f *p*

185

wot Rot Moon-gut Rise Shine Hog-wa-ter Wheel Juice a the eel In

187

mf *f* *ff* *p*

mf *f* *ff* *p*

mf *f* *p*

187

Old Lake Miel Hon-ey wheel Sound E Terpt T A pt

190

f

f

f

190

T E rt doub-le-u Song of I Snug Our Song Sang of

192

p

p

fp

192

A - sia High Gang Clang of Ir - on O Hell Pot

193

fp

f

fp

fp

193

Spert of Ole Wat-son Ville Gert Smert Noise of old sad

195

fp *ff*

fp *ff*

fp *ff*

p

195

SO

Such Is

197

fp

fp

p

197

Sing a lit - tle dit - ty of the moon in - side the loo - ny boon of

198

IS - TAM - HOW HUCK

IS - TAM - HOW HUCK

IS - TAM - HOW HUCK

speak

speak

speak

198

snow white blooms in Park - a - dy - stan

IS - TAM - HOW HUCK

6

Insouciant ♩ = 104

200

mp *mf* *p*

mp pp *mf* *p*

mp pp *mf*

The Sock Wock Will-i - by Balloons in the shit - fence

202

mf *p*

mf *p* *pp* *p*

p *pp* *p*

the an-gels in Hea-ven I knew

The An-gel in Hea-ven Ga-bri-el

204

p

p

204

p

Toot Boy Horn n All Blows Aw - ful Blues When

206

206

Toy Doy Done Bo Moy From - Chi - na mo Moy to Ole Pe - noy

208

ppp

ppp

ppp

208

Oy y Y ger-ta was gor-do A Porte cor-ri-

7

211

p *mf* *p* *< mf* *p*

p *mf* *p* *< mf* *p*

mp *p* *mf* *p*

211

ere Of Span-ish Por-tu-gy Blazed by gui-tars Like Span-ish Cows Or-te-ga y

214

mf *p*

mf *p*

214

gas - sa Mon - te de el - eor De man - ta Mo - da Fawt Ta

216

< mf *mf* *p* *f* *pp*

mf *p* *f* *pp*

mf *p* *f* *pp*

216

ca - ror Ta fuck - a Erv old Men The Book of Plu - vi - ums

8

219

mp *p*

mp *p*

mp *p*

219

"You want some cof - fee be - fore I get it good?" A O

221

mf *mp* *f* *p*

221

Kay Straight-en me out Za - ro - o mo o

223

mf *ff* *mp* *p* *mf*

223

(The Bus out - doors) and he - hey the

225

mf *p* *mf* *p* *mf* *fp* *p*

225

Nay Neigh of the Heaven Mule Nice clean Cup Mert o

Detailed description: This is a page of musical notation for a piece titled 'Faster (Tempo 1)' with a tempo of 132 beats per minute. The page contains three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 221-222) features a vocal line with lyrics 'Kay Straight-en me out Za - ro - o mo o' and piano accompaniment with dynamic markings *mf*, *mp*, *f*, and *p*. The second system (measures 223-224) has a vocal line with lyrics '(The Bus out - doors) and he - hey the' and piano accompaniment with dynamic markings *mf*, *ff*, *mp*, *p*, and *mf*. The third system (measures 225-226) has a vocal line with lyrics 'Nay Neigh of the Heaven Mule Nice clean Cup Mert o' and piano accompaniment with dynamic markings *mf*, *p*, *mf*, *fp*, and *p*. The piano accompaniment includes various rhythmic patterns, including triplets and sixteenth-note runs.

227

f *p* *mf* *ff*

227

Vik lu Nut u - pa - nu Yes Sir Merp HOOT

CODA

230

mp *mf*

sing *sing (cl. pitch)*

Hoot Hoot Hoot

p

230

GIB-SON Gib-son Gib-son Hoot

233

Hoot Hoot Hoot Hoot

Hoot Hoot Hoot Hoot

mf

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

Hoot Hoot Hoot Hoot

Hoot Hoot Hoot Hoot

Hoot Hoot Hoot Hoot

233

Gib-son Hoot Hoot HOOT

Tempo Rubato ♩ = 88

Postlude

236

GIB - SON

GIB - SON

GIB - SON

236

GIB-SON

Love's multitudinous boneyard of decay

The spilled milk of heroes

Destruction of silk kerchiefs by dust storm

240

240

Caress of heroes blindfolded to posts

241

mp pp *mf < fp* *mf* *p < mf*

241 Murder victims admitted to this life | Skeletons bartering fingers and joints | The quivering meat of the elephants of kindness being torn apart by vultures | Conceptions of delicate kneecaps

245

p < fp *f p* *mf* *p pp*

245 Fear of rats dripping with bacteria | Golgotha Cold Hope for Gold Hope | Damp leaves of Autumn against the wood of boats | Seahorse's delicate imagery of glue

249

mp *< mf* *p f* *p mf*

249 Sentimental "I love you" no more | Death by long exposure to defilement | Frightening ravishing mysterious beings concealing their sex | Pieces of the Buddhist-material frozen and sliced microscopically In Morgues of the North

253

The musical score consists of three staves: two treble clefs and one bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Penis apples going to seed", "The severed gullets more numerous than souls", "Like kissing my kitten in the belly...", and "The softness of our reward". Dynamic markings include *p*, *mp*, *pp*, and *ppp*. The score is divided into four measures by vertical bar lines.

253

p *mp* *p* *pp* *p* *ppp*

p *mp* *p* *pp* *p* *ppp*

p *mp* *p* *pp* *p* *ppp*

Penis apples going to seed The severed gullets more numerous than souls Like kissing my kitten in the belly... The softness of our reward