

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

2008

Mexico City Blues: Part V

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Available at: https://works.bepress.com/randall_snyder/186/

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

prap rot rort mort

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*

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 *f* *p* *ff*

mf *f* *p* *ff*

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

1

21

p

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

p *mf* *p*

Moll the ming-ling mix-up

25

f *mf* *pp*

f *mf* *pp*

f *mf* *pp*

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

Detailed description: This system contains the piano and bass staves for measures 27-29. The piano part features a melody with dynamic markings of mezzo-piano (mp), pianissimo (pp), mezzo-forte (mf), and piano (p). The bass part provides harmonic support with similar dynamics and includes a triplet in measure 29.

27

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

Detailed description: This system shows the vocal line for measures 27-29. The lyrics are: Pro-vey Slo-vey Kree Mo-vey slot-vey not-ty. The melody is simple and rhythmic, with a 5/4 time signature change in measure 29.

30

> mf mf fp

Detailed description: This system contains the piano and bass staves for measures 30-31. The piano part has a melody with accents and dynamic markings of mezzo-forte (mf) and fortissimo (fp). The bass part includes a triplet in measure 30.

30

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

Detailed description: This system shows the vocal line for measures 30-31. The lyrics are: Pot - ty shot - ty rot - ty wot - ty. The melody is rhythmic and consistent with the previous system.

32

< mf pp fp mf pp fp

Detailed description: This system contains the piano and bass staves for measures 32-34. The piano part features a complex melody with accents, dynamic markings of mezzo-forte (mf), pianissimo (pp), and fortissimo (fp), and multiple triplets. The bass part also includes triplets and dynamic markings.

32

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

Detailed description: This system shows the vocal line for measures 32-34. The lyrics are: Salt - y grain - y wa - vey Ta - key. The melody is rhythmic and includes a 3/4 time signature change in measure 34.

35

mf *f*

mf *p* *mf*

fp *f* *p* *mf*

35

p *mf*

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

37

mp *f*

f *p*

mf *mf*

p *mf* *f* *mf*

37

p *mf* *f* *mf*

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

39

mf *p*

f *f*

mf *p*

p *mf* *f*

39

p *mf* *f*

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

41

41

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

43

43

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

45

45

Muck Ru - by

Musical score for measures 48-50, piano and bass staves. The piano staff features dynamic markings of *ff*, *mf*, *p*, *mf*, and *p*. The bass staff features dynamic markings of *mf* and *mp*. Both staves include triplet markings and slurs.

Vocal line for measures 48-50. The lyrics are: "Cry-stal Set Smi-ther - een Ho-ly li-ly-pad Bean A la Pi-ete". The music includes triplet markings.

Musical score for measures 51-53, piano and bass staves. The piano staff features dynamic markings of *f*, *fp*, and *ff*. The bass staff features dynamic markings of *f* and *fp*. Both staves include triplet markings and slurs.

Vocal line for measures 51-53. The lyrics are: "Truss in den-tal Pop O-ly Ru-by Tob-by Tun wuh".

Musical score for measures 54-56, piano and bass staves. The piano staff features dynamic markings of *mf* and *f*. The bass staff features dynamic markings of *mf* and *f*. Both staves include triplet and quintuplet markings and slurs.

Vocal line for measures 54-56. The lyrics are: "duh luh one x t s".

56 *p* *f* *fp* *ff* *pp* *mp*

Interlude $\text{♩} = 84$

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

59 *ord* *p* *mf* *pp* *mp* *p* *pp* *pp* *pp*

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

63 *mf* *p* *mf* *p* *mf* *p*

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

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

82

Boom went the Crash - er

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*

Scherzo ♩. = 69

87

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

90

90

a - cons and begs Lay it all that

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

130

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

130

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

132

132

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

136

fp *fp* *fp*

136

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

Musical score for measures 140-142. It consists of three staves: two treble clefs and one bass clef. The time signature is 3/4. The music features a triplet of eighth notes in each staff, marked with *mf* and *p*. The notes are: Treble 1: G4, A4, B4; Treble 2: G4, A4, B4; Bass: G3, A3, B3.

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

Musical score for measures 143-144. It consists of three staves: two treble clefs and one bass clef. The time signature is 6/8. The music features a triplet of eighth notes in each staff, marked with *mf* and *pp*. The notes are: Treble 1: G4, A4, B4; Treble 2: G4, A4, B4; Bass: G3, A3, B3.

143 po-ems with - out you make sound

Musical score for measures 145-146. It consists of three staves: two treble clefs and one bass clef. The time signature is 6/8. The music features a triplet of eighth notes in each staff, marked with *pp* and *p*. The notes are: Treble 1: G4, A4, B4; Treble 2: G4, A4, B4; Bass: G3, A3, B3.

145 and sound is wrong sound is noise

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 *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

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

fp

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

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

p

mp *fp*

f

Musical score for measures 171-172, piano and bass staves. The piano part features a melodic line with a triplet and a dynamic marking of *p*. The bass part has a rhythmic accompaniment with a dynamic marking of *f*. The dynamic markings *mp* and *fp* are also present.

171

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

Guitar staff for measure 171, showing a rhythmic pattern with a triplet. The lyrics are: "hurt my hand more rack my hand with la - bor of".

172

f *mf*

fp *mf*

mf

Musical score for measures 172-173, piano and bass staves. The piano part has a melodic line with dynamics *f* and *mf*. The bass part has a rhythmic accompaniment with dynamics *fp* and *mf*. A dynamic marking of *mf* is also present in the lower register.

172

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

Guitar staff for measure 172, showing a rhythmic pattern with triplets. The lyrics are: "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 *mp* *fp* *mf*

p *mf* *fp* *mf*

Musical score for measures 174-175, piano and bass staves. The piano part features a melodic line with dynamics *p*, *p*, and *pp*. The bass part has a rhythmic accompaniment with dynamics *p*, *mp*, *fp*, and *mf*. A dynamic marking of *mf* is also present in the lower register.

174

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

Guitar staff for measure 174, showing a rhythmic pattern with triplets. The lyrics are: "ton-ics Perss o mon-nix twab twab twab-ble all day".

5

177

p

p

p

177

p

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

179

f

f

f

p

p

f

mf

mf

179

p

p

mf

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

181

p

fp

fp

181

p

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

Musical score for measures 190-191. The piano part features a triplet of eighth notes in the right hand and a fifth in the left hand, both marked *f*. The violin part has a melodic line with a flat and a slur.

Vocal line for measures 190-191. The lyrics are: T E rt doub-le-u Song of I Snug Our Song Sang of. The melody includes triplet eighth notes.

Musical score for measures 192-193. The piano part has a triplet of eighth notes in the right hand and a slur in the left hand, marked *fp*. The violin part has a melodic line with a flat and a slur, marked *p*.

Vocal line for measures 192-193. The lyrics are: A - sia High Gang Clang of Ir - on O Hell Pot. The melody includes triplet eighth notes.

Musical score for measures 193-194. The piano part has triplet eighth notes in both hands, marked *f*. The violin part has a melodic line with a flat and a slur, marked *fp*.

Vocal line for measures 193-194. The lyrics are: Spert of Ole Wat-son Ville Gert Smert Noise of old sad. The melody includes triplet eighth notes.

195

fp *ff*

fp *ff*

fp *ff*

p

195

SO

Such Is

197

p

fp

fp

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

IS - TAM - HOW HUCK

speak

speak

speak

198

snow white blooms in Park - a - dy - stan

IS - TAM - HOW HUCK

6

Insouciant ♩ = 104

200

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

202

the an-gels in Hea-ven I knew

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

204

204

3

Too t 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 a musical score for a piece titled 'Faster (Tempo 1)' with a tempo of 132 beats per minute. The score is arranged in three systems, each containing three staves (treble, alto, and bass clefs) and a vocal line. The first system (measures 221-222) features dynamics of *mf*, *mp*, *f*, and *p*. The vocal line includes the lyrics 'Kay Straight-en me out Za - ro - o mo o'. The second system (measures 223-224) features dynamics of *mf*, *ff*, *mp*, *p*, and *mf*. The vocal line includes the lyrics '(The Bus out - doors) and he - hey the'. The third system (measures 225-226) features dynamics of *mf*, *p*, *mf*, *fp*, and *p*. The vocal line includes the lyrics 'Nay Neigh of the Heaven Mule Nice clean Cup Mert o'. The score includes various musical notations such as slurs, ties, and triplets.

227

f *p* *mf* *ff*

227

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

CODA

230

mp *mf* *mf*

sing *sing (cl. pitch)*

Hoot Hoot Hoot

p

230

GIB-SON Gib-son Gib-son Hoot

233

mf *mf* *mf*

speak *speak* *speak*

Hoot 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

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 placed below the staves, aligned with the notes. Dynamic markings include *p*, *mp*, *pp*, and *ppp*. The score is divided into four measures by vertical bar lines. The first measure starts with a double bar line and a repeat sign. The last measure ends with a double bar line and a repeat sign.

253

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

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

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

253

Penis apples
going to seed

The severed gullets
more numerous
than souls

Like kissing my
kitten in the belly...

The softness
of our reward