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Mexico City Blues - Part I

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Mexico City Blues

text: Jack Kerouac

Randall Snyder
1987 rev.2006

Junky

Explosive ♩ = 112

Flute

Narrator

Bongos

I want to be considered a jazz poet blowing a long blues in the afternoon jam session on Sunday. I take 242 choruses...

1

3

p *fp* *f*

5

6

3

CHOR-US NUM BER ONE of blues in

f *finger snap*

5

3

p *f* *f*

3

3

Bill's pad

2

7

p *<mf* *p*

CHO-RUS NUM-BER TWEN-TY THREE of San-Fran-cis-co Blues

10

mf *p* *f*

FOUR TEEN CHOR US - ES

14

p

of Blue Cit - y Blues

16

f *p*

FIF - TEEN O CHOR US - ES of Ge - nu - wine blues

18

ff *f* *p* *fp*

22

p

Sing you a blues song Sing you a tune Sing you eight bars of

25

Strike Up The Band eight of In - di - an - a

27

eight of Is - ra - el

29

eight of Chubb y's Chubb-y eight of old War-dell Yes ba-by

32

Count Blue Ba-sie's fat old chock wall-o-pin Fat

p *fp* *rit.....*

35

Rush - ing was a wow old sa - loon man

f *p*

2

Freely

♩ = 96

37

A vast ca-vern

mf *p*

nervous

39

huh? I stop and jump to o - ther field and

41

you wan-der a-round like Jap pri-son-ers in Salt Lake Cit-ies un-der San-Fran-cis-co's sew-age di-

43

11:8

as - ter "an ex-plor-er of souls and cit-ies"

45

fp *f* *fp*

"A low - down jun - key" who's dis - cov - ered that the ess - - - sence of life is

47

jazz style

f

found on - ly in the pop - py plant

49

with the help of o - di - um the ad - dict ex - plores the world a -

51

new and cre - ates a world in his own im - age

p \triangleleft *f*

53

with the help of Mad - ame

p

54

pop py

f *pp*

accel.

\triangleleft *f* *p* \triangleleft *pp*

Slower ♩ = 84

55

I'm an i - de - a - list whose out - grown my i - de - a - lis - m

Freely

57

I have no-thing to do the rest of my life but do it and the rest of my life to do it

3

Leisurely

58

I have no plans no dates no ap - point ments with

59

an - y one so I lei-sure-ly ex-plore souls and cit - ies

60

Ge-o-graph ic ally I'm from and be-long to that group called

62

Penn - syl - va - nia Dutch but I'm rea(l) - ly a cit - i - zen of the world who hates

63

Comm - u - ni - sm and tol - er - ates De - moc - ra - cy of which

mf

64

Pla - to said two thou-sand years a - go was the best form of bad govern-ment

mf

Jazz ♩ = 84

65

I'm mere-ly ex-plor-ing souls and cit - ies from the

p

68

van - tage point of my iv(o) - ry tow-er built with the as -

71

sis - tence of O - pi - um

73

that's e-nough is-n't it?

76

Musical notation for measures 76-77. The top staff is in treble clef, 4/4 time, with a dynamic marking of *ff*. The middle staff is in bass clef, 4/4 time, with dynamic markings of *mf* and *mp*. The bottom staff is in bass clef, 4/4 time, with a dynamic marking of *f*. The music features a key signature of one sharp (F#) and includes triplets in the middle and bottom staves.

All a - bout goof-balls all a - bout mor - phine so I

78

Musical notation for measures 78-80. The top staff is in treble clef, 2/4 time, with a dynamic marking of *mf*. The middle staff is in bass clef, 2/4 time, with dynamic markings of *f* and *mp*. The bottom staff is in bass clef, 2/4 time, with a dynamic marking of *f*. The music features a key signature of one sharp (F#) and includes a quintuplet in the middle staff.

read all a-bout it that's what it said

81

Musical notation for measures 81-83. The top staff is in treble clef, 2/4 time, with a dynamic marking of *f*. The middle staff is in bass clef, 2/4 time, with a dynamic marking of *fp*. The bottom staff is in bass clef, 2/4 time, with a dynamic marking of *fp*. The music features a key signature of one sharp (F#) and includes a quintuplet in the middle staff.

le-thal dose is thir-ty times the ther-a-peu-tic dose

f

fp

86

f *p* *f* *mf*

ver - y pain - ful death mor - phine

88

or her-o-in nev-er try to kill your self with

90

fp

mor-phine or her - o - in it's a ver - y pain-ful death -

Freely

92

excited
f 5 5 3
 Doc - tor give me a main-line shot of H grain
f 5 **p**

93

Je - sus I thought the whole build - ing was fall - ing on me
ff 3 7 **f** 7

94

went on my knees a-wake lines come un der my eye I looked like a madman...
p 3 **f** 5 7

calmer

5 3

in fif - teen min - utes I be - gan to straighten up a lit - tle bit Says "Je sus Bill I

Detailed description: This block shows the musical notation for measure 95. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The melody is written in the bass clef. The first part of the measure features a triplet of eighth notes, followed by a quarter note, another triplet of eighth notes, and a quarter note. The lyrics are: "in fif - teen min - utes I be - gan to straighten up a lit - tle bit Says "Je sus Bill I". The word "calmer" is written above the first part of the measure. The number "5" is above the first triplet, and "3" is above the second triplet. There are rests in the treble clef and the bass clef.

3 , 3

I thought you was dead - a gon er the way you looked when you're stand in there"

Detailed description: This block shows the musical notation for measure 96. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The melody is written in the bass clef. The first part of the measure features a triplet of eighth notes, followed by a quarter note, a quarter rest, and another triplet of eighth notes. The lyrics are: "I thought you was dead - a gon er the way you looked when you're stand in there". There are rests in the treble clef and the bass clef.

5 Faster ♩ = 104

97

p *f* *mp*

3 3

Then I al - ways man - age to get my week - ly check on

p *f*

Detailed description: This block shows the musical notation for measure 97. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The tempo is marked "Faster" with a quarter note equal to 104. The time signature is 3/4. The melody is written in the treble clef. The first part of the measure features a quarter note, followed by a quarter rest, and then a series of eighth notes. The dynamics are marked *p*, *f*, and *mp*. The second part of the measure features a quarter note, followed by a quarter rest, and then a triplet of eighth notes. The lyrics are: "Then I al - ways man - age to get my week - ly check on". There are rests in the bass clef.

100

Mon - day Pay my rent get my laun - dry out al - ways

102

have e - nough junk to last a coup - (a) - la days have to

104

buy a cou - ple a need - les to - mor - row _

106

fp *f* *p* *pp*

feels like shov - in a nail in me

108

f *ff*

Just like shov - in a nail in me God damn cough

110

mf *surreal* *mf*

For the first time in my life I pinched the skin and

112

pushed the needle in and the skin pinched to -

114

ge - ther and the needle stuck right out and I

116

shot in and out Goofed half my whole shot on the floor

119

5 *fp*

took a - no - ther one

121

Freely

f

humorously 3 3 3

no - thin a junk - ey likes bet - ter than sit - tin

122

Long

5 3

5 3

quiet - ly with a new shot ___ and knows to - mor - row's plen - ty more

123

Musical notation for measures 123-124. Treble clef, 3/4 and 4/4 time signatures. Bass clef accompaniment with triplets and a quintuplet. Dynamics include *f*, *mf*, and *fp*.

Junk-ies that get too high

shoot up their old stock of stuff

Musical notation for measures 123-124. Bass clef, 3/4 and 4/4 time signatures. Dynamics include *f*, *p*, and *f*.

125

Musical notation for measures 125-126. Treble clef, 3/4 and 4/4 time signatures. Bass clef accompaniment with triplets and a quintuplet. Dynamics include *fp*.

and sit stu pid-ly on edge of bed

nod - ding o-ver the sing - le

Musical notation for measures 125-126. Bass clef, 3/4 and 4/4 time signatures. Dynamics include *p* and *f*.

128

Musical notation for measures 128-129. Treble clef, 2/4 and 3/4 time signatures. Bass clef accompaniment with triplets and a quintuplet. Dynamics include *f* and *pp*.

sen - tence in the pa - per

they been star - ing at

Musical notation for measures 128-129. Bass clef, 2/4 and 3/4 time signatures. Dynamics include *p*.

130

all night Six se-ven

hour-s they'll do this or get hung-up on par-a-graphs

136

You go on the nod then you come up then you start read-in it a -

139 *rit.....* *a tempo*

gain then you go on the nod a-gain and ev-ery time you

144

read it it gets bet - ter

146 *Freely*

as an aside

You don't r-mem-ber the next re birth but you re mem-ber the ex-per-i-ence

rit. -----

148

Took me all eve-ning to read three or four pa ges

152

os - si - fied on the nod

155

Fast ♩ = 112

fff
humorously

Junk - ies should be prac - ti - cal nur - ses and be giv - en per - mits to get

157

three to five grams a day ev-(e)ry day the old-er ad-dicts need more

160

Drug ad dicts are hu-man be-ings less dan-ger-ous than al-co - hol-ics and al-co-

163

hol-ics arent so bad Look at the speed drivers look at the

pp

165 10

sex fiends

Dharma Bum

Slow, Incantatory ♩ = 56

166 rit.....

mf > p

mf < f mf

accel.....

repeat ad lib

pp

173

f *pp* *mf* *p*

with quiet awe

The great hang ing

176

weak teat of In - di - a the fin-ger nail of Ma - la - ya the wall of

179

Chi - na the Ko - re - a Ti-pous-se Thumb the Sal - a - man der Ja -

181

pan the O ki na wa Moon Spot the Pa cif ic the Back of Ha wai ian Mount - ains

184

sub f *p*

Kines bal - co - nies

Faster ♩ = 72

186

abruptly agitated *pp* *mf* *mp* *p*

ah Tar - zan and D. W. Griff-ith the great A mer - i - can di -

188

rec-tor Stroll-ing down dis-grun-tled Hol-ly-wood Land to toot Ne-

191

bras ka In-di-an Vil lage New York At-lan-tis Rome

195

Slow ♩ = 56

Pel-e-us and Mel-i-san-der Swans of balls Spots of foam on the o-cean

2 Raga ♩ = 66

198

sing
p *mf* *p*
quasi tablas

Man is not worried in the

mp *p*

201

mp 5

mid dle

Man in the mid-dle is not wor - ried

mp >

204

mp 3 3

He knows his Kar - ma

is not bur -

mp 3 6

207

ied but his Kar - ma un-known to him may end

gliss

210

Faster

which is Nir - va - na kill have Kar mas of ill

f

213 Faster

sup

f

good men who love have Kar - mas of dove

Freely

214

mp *pp* *pp*

215

as an aside

Snakes are poor Denizens of Hell have come surreptitiously through the tall grass to face the pool of clear frogs

3 Raga ♩ = 66

216

mf *p*

What I have attained in Buddhi sm is

220

air clack

no thing what I wish to attain is no thing

mp

224

Freely A Little Faster

Let me explain In per-ceiv-ing the

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

227

Dhar - ma I a - chieved no - thing

229

What wor-ries me is not no - thing but ev - ery thing

mf p

231

the trou-ble is num-ber but since ev - ery-thing is no-thing

233

Freely *a tempo*

then I'm wor-ried nil in seek ing to at-tain the

236

Dhar - ma — I fai - led at - tain - ing no thing and

239

so I suc - ceed - ed the goal which was pure hap py no - thing

242

as an aside , ,
No mat - ter how you cut it it's emp - ty de - light - ful ba - lo - ney

Freely

rit.

243

Musical score for measures 243-244. The treble clef staff begins with a piano (*p*) dynamic. A triplet of eighth notes is marked with a '3'. The melody features a series of eighth and sixteenth notes with various accidentals (flats and naturals). A slur covers the entire phrase, which ends with a *rit.* (ritardando) marking. The piano and bass staves show a simple accompaniment with a few notes.

a tempo

rit.....

244

Musical score for measures 244-245. The treble clef staff starts with an *a tempo* marking. The melody continues with eighth and sixteenth notes. A *rit.....* (ritardando) marking is placed over the final measure. The piano and bass staves continue with their accompaniment.

4

Strict Time ♩ = 72

246

Musical score for measures 246-247. The treble clef staff begins with a wavy line indicating a fermata. The tempo is marked 'Strict Time' with a quarter note equal to 72 (♩ = 72). The melody includes lyrics: 'The wheel of the quiv-er-ing meat con-cep-tion Turns in the void'. The dynamic is marked *mp* (mezzo-piano). The piano and bass staves feature triplets of eighth notes, marked with '3'. The piano staff ends with a piano (*p*) dynamic marking.

248

ex - pel - ling hu - man be - ings

250

Pigs tur-tles frogs in-sects nits

252

Mice lice liz-ards rats

255

roan ra-cing hor-ses pox-y bu-col-ic pig ties

257

hor-ri-ble un name-a-ble lice of vul-tures

259

Mur-der-ous at-tack-ing dog ar-mies of Af-ri-ca Rhi-nos roam-ing in the

262

jun - gle vast boars and huge gi - gan - tic bull

264

el - e - phants rams ea - gles con dors pones and

266

por - cu - pines and pills all the end - less con - ception of

< *f*

269

mp < >

liv - ing be - ings

p

272

p

Gnash - ing ev - ery where in Con - sci - ous - ness through out the ten di - rec - tions of

274

f

space Oc - cu - py - ing all the quar - ters in and out

f

p

276

f 6 6 *mp* 3 6

from su - per - mi - cro - scop - ic no bug

<f *p*

278

3 3 3

ro Huge Gal - ax - y Light Year Bow - ell

281

5 3

Il - lum - i - na - ting the sky of one mind

>

283 Freely

f *pp* *rit.*

284

poor I wish I was free of that sla-ving meat wheel and safe in hea-ven dead

5 Impersonal ♩ = 60

285

pp

Zoom Star

288

of Ho - ly In - di an NIGHT

292

the Ta-tha-ta of em - i-nence is si-lence

297

The Clear Sight of Var-ied Cry-stal Shi - ning Moun tains shif ting in the air

299

mf *pp*

Ex - plo - ding Snow is Trans - cen - den - tal brill - iant shat - tered Em(e) rald Green

301

whisper

Ru - bi - o - so Mo - sto - fo be spark snaked

Jazz ♩ = 144

Dr. Sax

302

One two one two three four

304

f

Mex - i - co Ci - ty Bop Mex - i - co Ci - ty Bop

306

Mex - i - co Ci - ty Bop Mex - i - co Ci - ty Bop

308

ff *mf* *f*

Mex - i - co Ci - ty Bop I got the huck bop I got the

f *p*

310

floo gle mop I got the thir-i-chir-i-bim bit-chy bit-chy

312

bit - chy batch batch Chip pel - y bop

314

noise like that like fall - in off por-ches of

316

Musical score for measures 316-317. The system includes a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyrics: "Ten - e - ment Pe - ters-burg Russia Chi - ca - gō". The piano accompaniment features a rhythmic pattern of eighth notes. The bass line consists of a steady eighth-note accompaniment. The tempo/style marking "quasi jazz ride cym" is placed below the piano part.

Ten - e - ment Pe - ters-burg Russia Chi - ca - gō
quasi jazz ride cym

318

Musical score for measures 318-320. The system includes a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyric: "O Yay". The piano accompaniment features a rhythmic pattern of eighth notes. The bass line consists of a steady eighth-note accompaniment. Dynamic markings *f* and *fp* with hairpins are present in the vocal and piano parts.

f *fp* <
O Yay

321

Musical score for measures 321-322. The system includes a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyric: "O Yay". The piano accompaniment features a rhythmic pattern of eighth notes. The bass line consists of a steady eighth-note accompaniment. Dynamic markings *fp* with hairpins are present in the vocal and piano parts.

fp <
fp <

324

fp \llcorner *ff*

Like when you

fp \llcorner

see the trum-pet kind horn shi-ny in his hand

326

mf

raise it in smoke - - a-mong heads he be-speaks e -

328

mf

raise it in smoke - - a-mong heads he be-speaks e -

330

lu - ci-dates ex - plains and drops out end of

332

chor-us star ing at the fi - nal wall where in

334

Af - ri - ca the old men pe - tered out on their own ac-count

336

us - ing their own im - mem - mor - i - al

338

Sal - va - tion mind

sub p *f*

340

Slip - pi - ty Bop Slip - pi - ty Bop

p

342

Slip - pi-ty Bop Slip - pi-ty Bop

f *p* *f*

344

Slip - pi-ty Bop Slip - pi-ty Bop

p *f*

346

Sip - pi-ty Bop Mex-i-co Ci-ty Bop AZ-TEC

fff *mf* *mysterious* *fff* *p*

349

BLUES "A kek Hor-rac" I hear in the Az - tec night of

352

My - ster - y where the Pla-teau Moon with Moon Cit - la-pol o-ver the

355

do - be roofs of Her - o - e Mex - i - co "Scree - - - a - a - ra-sa

359

rat" — the scraping of chair fol lowed by Toot and Boom

fp

362

shout Punk! says I - ron Pot Lid Tup! says fin - ger toi - let

fff

ff

364

Tuck! says dime on ice Fer - wut-l says beard bird

366

fp

Howl of Moon - dogs

369

fp

in Mon - ter - rey

when dry is Ri-ver bot - tom

371

rit..... Slower

p *f*

Base-ball Rock

No-thing Na-da like this scene

of A-pish majes ty in

374 3 Slower ♩ = 120

p *fff*

A - pril's hide of hair One Two Three Four Old Man Mose

377

f >

7:6 3 3 3

Ear-ly A-mer-i-can Jazz pi-a-nist had a grand son called Dead-bel-ly

380

Freely >

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

6 7

Old Man Mose Wal-loped the rol-lock-in key port Wa-hoo wild-house Pi-an - y

mf 6 7

381

mf *ff* *f*

3 3 10

with monk - ies in his hair droo-ling spa-ghet - ti beer and beans

3 3

382

p *f* *p* *ff*

5 6 10 3 3 3

with a ci-gar mashed in his coun-te-nance of gleam - ing hap - pi-ness

3 3 3

383

p *< f*

3 3

the fur - tive mad - man of old sane times

3

384 *a tempo*

Dead-bel-ly don't hide it Lead killed Lead-bel-ly Dead-bel-ly ad-mit

386

Dead bel ly mo dern cat Cool Dead bel ly Man Cra zi est

390

Old Man Mose is dead but Dead-bel-ly get a-head ONE TWO

ha ha ha

392

You know what to do!

Charley Par-ker

396

Looked like Bud - dha

Char-ley Par - ker

who re cent-ly

quasi jazz time

399

died laugh ing

at a jugg-ler on the T. V.

af-ter weeks of

402

strain and sickness was called the perfect musician and his ex-

405

pression on his face was as calm beautiful and pro-

408

found as the image of the Buddha represented in the East the

411

lid - ded eyes the ex - pres-sion that says "All is well"

414

That's what Char-ley Par-ker said when he

417

played All is well you had the fee - ling of

419

ear-ly in the morn-ing like a Her-mit's joy or like the per-fect cry of some

422

wild gang at a jam ses-sion "Wail Wop" Char - ley burst his

425

lungs to reach the speed of what the speed-sters wan-ted and what they

428

wan - ted was his e - ter - nal slow down a great mu -

430

si-cian and a great cre - a - tor of forms that ul - ti - mate - ly find ex-pres-sion in

432

mor - es and what have you Mu - sic-(a)lly as im - por - tant as Bee -

3

435

tho-ven yet not re-gar-ded as such at all a gen-teel con-

438

duc-tor of string or-ches-tras in front of which he stood

440

proud and calm like a lead-er of mu-sic

443

in the great his - tor - ic world - night and wail (e)d his

3

446

lit-tle sax-o-phone the al-to with pierc ing clear la - ment in

3 3 5 3

450

per - fect tune and shi - ning har - mo - ny

3 3 3

453

toot as lis ten ers re - ac ted with-out show ing it and be - gan talk ing

456

and soon the whole joint is rock - in! and ev! - ry - bod - y talk -

458

in and Char-ley Par-ker whist-ling them on to the brink of e - ter-ni - ty

461

with his I-rish Saint Pat rick pa - too tle stick like the ho-ly piss we

464

blop and we plop in the wa - ters of slaugh-ter and white

467

meat and die one af - ter one in time

471 F7 B \flat 7 F7 B \flat 7

477 F D7 Gm7 C7 F7

483 6

mf

and how sweet a stor - y it is when you hear Char-ley

486

Par - ker tell it ei-ther on re - cords

488

or at ses - sions or at of-fic (i)al bits in clubs

491

shots in the arm for the wal - let glee - ful - ly

494

he whis - (t)led the perfect horn an - y how made no diff (e)rence

497

f

Char ley Par-ker for-give me for-give me for not

500

answ - (e)ring your eyes for not hav-ing made an in - di - cation of

503

that which you can de-vise Char-ley Par-ker pray for me pray for

506

me and ev-(e)ry-bo-dy in the Nir-va-nas of your

508

brain where you hide in-dul-gent and huge no long-er Char ley

511

Par-ker but the se-cret un - say - a - ble name that car-ries with it mer-it

514

not to be mea-sured from here to up down

517

East or West Char ley Par-ker lay the bane off me and

520

ev - (e)ry bod - y

5

3

523

fff

BOP!

ff *fff*