1-1-2004

Following Lee Konitz, Again

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

Follow this and additional works at: http://digitalcommons.unl.edu/musicsnyder

Part of the Music Commons

http://digitalcommons.unl.edu/musicsnyder/151

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Randall Snyder Compositions by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
Following Lee Konitz, Again

words by Jack Kerouac

Frenetic $\text{dm} = 120$

Performance Time - 6:00

Narrator

Straight Mute

Trombone

Percussion

S.D.

B.D. $p < mf$

3:8

5:6

\( \text{mf} \)

first

in that bar

on the

north-east cor ner of

four ty

ninth and Sixth Av en ue

which is in a real old

building that no-bo dy e ver no ti ces

be cause it forms the

senza sord

\( \text{mf} \)

\( \text{p} \)

\( \text{pp} \)

3

\( \text{5:6} \)

\( \text{7:6} \)

\( \text{5} \)

\( \text{3} \)

\( \text{5} \)

\( \text{3} \)

\( \text{5:4} \)

\( \text{f} \)

\( \text{f} \)

\( \text{close Hi Hat} \)

Copyright © 2004 Miltmore Press
Slower \( \rightarrow 04 \)

12 Slower

pebble at the hem of the shoe non vib

of the immense tall man which is the

\[ \sum \]

Faster Tempo 1 \( \rightarrow 126 \)

15 Faster

R C A building

\[ \sum \]

I noticed it only the

22 Faster

Other day while standing in front of Howard Johnson's eating a cone

\[ \sum \]

or rather it was too crowded for me to get a cone and I was just

\[ \sum \]
Standing there

and I was thinking

slower tempo

New York is so immense that it would make no difference to anybody's ass

if this building exists and is old

who wouldn't talk to me even if he knew me

Lee

was in the bar (from
which I've made many phone-calls) waiting with big eyes

for his friend to show up and so I waited on the corner to think

and soon I saw Lee coming out with his friend who'd arrived and it was Arnold Fishkin the Tristan bass player
two little Jewish ga-zo-t-sky fellows they were really as they cut across the street and Ko-nitz in that man-ner that was

force-ful and I said to my-self

(nodding head in assent)

Tempo 2  \( \text{\textit{q}»\text{ª\text{¢}}} \) = 94

(\textit{nodding head in assent})

He can take care of him-self e-ven though he goofs and does \textit{A-pril in Pa-ris}'
from inside out as if the tune was the room he lived in and was going

out at midnight with his coat on (but I haven't

heard him for weeks and weeks) Both of them real small among the crowds

Fishkin is five foot three or such and Konitz five
six or such cutting along so I follow and they turn west

at forty-eighth senza sord I go across the street tempoarily bemused first

by a sign for a large furnished room with cooking priv(ileges) and bath

in a beat sort of hidden tenement smack in the cunt of mid-town but how can I

quasi didjeridu

Duck Call
live there or even be like Lee Konitz cutting around the world of men and women when my father told me to take care of my mother on his death bed.

Tempo 3

(these my thoughts)

and where d’you think they go but

Tempo 2

Man-ny’s the music store of hip-ers and Sym-phony

Tempo 1

(breathing sounds)


Sid

but which however at this moment

double time feel

in one breath

with the feeling I had had while waiting for Konitz looking over big buildings to see Atlantic clouds blowing in from sea and realizing sea is bigger even than New York and that's where I oughta be...

is filled with a whole crew of sailors apparently in the store

Tempo 2

to buy equipment for a big whaling oom-pa-pa Navy band!
Ko-nitz goes completely unrecognized by them.

Although the Danny Rich-like owners know Lee so well they don't say to him.

As I would, they say, "Where you playing now great Genius?"

(nodding head in assent)

Tempo 1

knowing already of his road plans Lee buys reeds or such in a

"When you leaving?"
box almost but not quite big enough for an alto (and already)

packed and waiting for him) and then he and Fishkin cut around the

corner (as I follow through a sea of crowds) to a mysterious

marble lobby of big office buildings and cut right upstairs on foot
and in fact a whole bunch of hip looking guys are coming to do same

(a voiding elevators and I study board to find out big deal on

second floor or third (walk-up) floor but nothing so the mystery re-

Tempo 2

mains though I still say it must be a music school and this was
molto rit.............................................. Tempo 3
(full of self-pity)

ty-pi-cal of my lost-ness and and lone-li-ness

I go a-round dressed like a bum' with a

Small Rattle

see-dy en-ve-lope

have no Fish-kins to

walk with un-less I'm drunk

and spend my time

molto accel.............................................. Tempo 1

watch-ing the fre-nc-tic lights of

Times Square the huge

harm gl
current QUO - VA DIS montage that
goes up almost as high as Astor Hotel roof a blue light
woman tied to a stake that goes higher than her head in blue light
eyries and neons burning a painting of Rome that has in it
eight-(t)eenth century
tenements of Pittsburgh quite Georgian and also Greek

Parthenons MG presents on white neon

(shouting) QUO VA DIS

lighting up first ordinary then running then blinking then

P Pittsburg quite Georgian and also Greek

157

160
then in the cli-max running blinking shiv-er- ing as if I am lonely and small in all this
good night. and I am lonely and small in all this
good night.