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Following Lee Konitz

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for
Scott Anderson

Following Lee Konitz

Performance Time - 6:00

words by Jack Kerouac

from
Visions of Cody

Randall Snyder
2001

Frenetic ♩ = 126

Narrator

1 Straight Mute

Trombone

breathless

Fol - lo - wing Lee Ko - nitz the fa - mous al - to

f *ff* *mp* *p*

(♩ = 94)

3 jazz - man down the street and don't e - ven know what for saw him

sub pp *mf* *p* *f*

6 first in that bar on the north - east cor - ner of four - ty ninth and Sixth Av - en - ue

p *f* *p*

9 which is in a real old build - ing that no - bo - dy e - ver no - ti - ces

f

11 *senza sord* $\text{♩} = 94$

be - cause it forms the peb - ble at the hem of the shoe

f p *mf* *p* *f* *pp* *non vib*

13 $\text{♩} = 63$

of the im - mense tall man which is the R C A

Tempo 1 $\text{♩} = 126$

16 build - ing sord

ff *p* *mf*

18 no - ticed it on - ly the o - ther day while stand - ing in front of Ho - ward

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

21 John - son's eat - ing a cone or ra - ther it was too -

mf *pp* *f*

23 crowd - ed for me to get a cone and I was just

Tempo 2 ♩ = 94

25 stand - ing there and I was think - ing

senza sord

Tempo 3 ♩ = 63

27 "New York is so im-mense that it would make no diff(er) ence to any - body's ass

29 if this build - ing ex - sists and is old"

Tempo 1 ♩ = 126

31 sord Lee who would -'nt talk to me even if he knew me

33 was in the bar (from which I've made ma-ny

mf

36 phone - calls) wait - ing with big eyes for his friend to show up and so I

p < fp p < fp mf fp

38 wait - ed on the cor - ner to think and soon I saw Lee com - ing out with his

mf fp

40 friend who'd ar - rived and it was Ar - nold Fish - kin the Tris - ta - no

mf p

43 bass pla - yer two lit - tle Jew - ish ga - zot - sky

mf p < f mf

46 fel-lows they were real-ly as they cut a - cross the street

p < *f* *fp*

48 and Ko nitz in that man - ner that was

f *p*

50 force - ful and I said to my - self
sord

< *f* *f*

Tempo 2 ♩ = 94

52 "He can take care of him-self e - ven though he goofs and does 'A - pril in Pa-ris'
senza sord

p *fp*

54 from in - side out as if the tune was the room he lived in and was go - ing

mf

57 out at mid-night with his coat on

mf *p* *gl*

60 (but I have-n't heard him for weeks and weeks) Both of them real small

sord

Tempo 1 ♩ = 126

pp *mf*

63 a-mong the crowds Fish-kin is five foot three or such and Ko-nitz five-

p *mf*

66 six or such cut - ting a - long so I fol - low

p *mf* *p*

68 and they turn west at four - ty eighth

senza sord

Tempo 3 ♩ = 63

f *f p* *mf*

71

tem-po-ra-ri-li be-mused first by a sign for-a large fur-nished

pp *flutter* *mp* *pp*

74

room with cook-ing priv (i)le-ges and bath in a beat sort of hid-den ten - e - ment

mf *pp* *mp* *mf* *quasi didjeridu*

76

smack in the cunt of mid-town but how can I live there or e ven be like

p *mf* *p*

79

Lee Ko-nitz cut ting a-round the world of men and wo-men when my fa-ther

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

82

told me to take care of my mo-ther on his death bed (these my thoughts)

rit..... **Tempo 3**

Tempo 1

Tempo 2

85 and where d'you think they go but Man-ny's the

88 mu-sic store of hip - ers and Sym-pho - ny Sid but which how - e - ver
senza sord

90 at this mo-ment and strange-ly con - nec ted

sing

p < mf > p

in one breath

92 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

Plunger Mute

Tempo 2

93 is filled with a whole crew of sai - lors ap - par - ent - ly in the store

97 to buy e - quip-ment for a big whal-ing oom-pa - pa Na - vy band!

100 and Ko - nitz goes com-plete - ly un - re - cog - nized by them

103 al-though the Dan-ny Rich-man-like own - ers know Lee so well they don't say to him

105 as I would, they say
"Where you play - ing now great Gen - ius?"

107 know-ing al-rea-dy of his road plans Lee buys reeds or such in a
"When you leav ing?"

110 box al-most but not quite big e nough for an al- to (and al-read-y

113 packed and wait ing for him) and then he and Fish-kin cut a-round the

116 cor- ner (as I fol-low through a sea of crowds) to a my- ster- i- ous

118 mar- ble lob-by of big of- fice build-ings and cut right upstairs on foot

121 and in fact a whole bunch of hip look- ing guys are com- ing to do same

The musical score consists of six systems, each with a vocal line and a piano accompaniment line. The piano part features complex rhythmic patterns, including triplets, quintuplets, and sextuplets, often with glissandi (gl) and dynamic markings such as *f*, *p*, *mf*, *sub f*, and *f p*. The vocal line includes lyrics and is marked with various dynamics and articulations like *gl* and *mf*. The time signature changes from 3/4 to 4/4, 2/4, and 5/4 throughout the piece.

123 (avoid ing el e va tors and I studyboard to findout big deal on seændfloor or

126 third (walk-up) floor but no - thing so the my - ster - y re -

Tempo 2
129 mains though I still say it must be a mu - sic school and this was

Plunger Mute

Tempo 3
131 ty pi cal of my lost ness and and lone - li - ness I go a round

133 dressed like a bum with a see - dy en ve - lope have no

136 Fish - kins to walk with un - less I'm drunk

mp *pp*

138 and spend my time
Straight Mute

p >

molto accel......

Tempo 1

140 watch - ing the fre - ne - tic lights of Times Square the huge
harm gl senza sord

pp *f* *ff*

142 cur - rent QUO - VA - DIS mon - tage that

fp *mf*

144 goes up al - most as high as As - tor Ho - tel roof a blue - light
gl

p *mf* *p*

148 wo-man tied to a stake that goes high-er than her head in blue-light

mf *p* *mf*

151 ey-ries and ne-ons burn-ing a paint-ing of Rome that has in it

p *f* *p* *mf*

154 eight-(t)eenth cen-tur-y ten-e ments of Pitts-burgh quite Georg-ian and al-so Greek

fp *mf* *p* *fp*

157 Par-the nons M G M pre-sents on white ne-ons

mf *fp* *fp* *fp* *mf* *fp*

160 then huge QUO VA - DIS

fp *mf* *fp* *fp*

162
 light ing up first or di nar-y then run ning then blink ing then shi ver-ing

mf fp mf fp f

165
 then in the cli-max run-ning blink-ing shiv-(e)ring as if com-ing and

pp f

168
 this sign is big-ger than next door's *TEN TALL MEN* which is

fp fp p fp f fp

170
 big e nough and big gest I e-ver saw till *QUO VA - DIS*

mf

173
 and I am lone-ly and small in all this good - night.

ff mp > pp