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Mexico City Blues - Part I

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

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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

p *fp*

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

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

35

f *p*

Rush - ing was a wow old sa - loon man

f

2

Freely

♩ = 96

37

mf *p*

A vast ca-vern

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

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 > *f*

53

with the help of Mad - ame

p

54

pop py

f *pp*

f *p* *pp*

accel.

Slower ♩ = 84

55

fp

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

fp

Freely

57

fp

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

mf

p

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?

Faster ♩ = 84

76

Musical notation for measures 76-77. The system includes a vocal line in treble clef, a piano accompaniment line in bass clef, and a bass line in bass clef. The vocal line starts with a fermata and a dynamic marking of *ff*. The piano accompaniment features triplets of eighth notes. The bass line has a dynamic marking of *mf*. The system concludes with a dynamic marking of *mp* and a hairpin crescendo.

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

Musical notation for measures 76-77, bass line. The bass line starts with a dynamic marking of *f* and a hairpin decrescendo. It then transitions to a dynamic marking of *mp* and a hairpin crescendo.

78

Musical notation for measures 78-80. The system includes a vocal line in treble clef, a piano accompaniment line in bass clef, and a bass line in bass clef. The vocal line starts with a dynamic marking of *mf* and a hairpin crescendo. The piano accompaniment features a quintuplet of eighth notes. The bass line has a dynamic marking of *f* and a hairpin decrescendo. The system concludes with a dynamic marking of *mp* and a hairpin crescendo.

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

Musical notation for measures 78-80, bass line. The bass line starts with a dynamic marking of *f* and a hairpin decrescendo. It then transitions to a dynamic marking of *mp* and a hairpin crescendo.

81

Musical notation for measures 81-83. The system includes a vocal line in treble clef, a piano accompaniment line in bass clef, and a bass line in bass clef. The vocal line starts with a dynamic marking of *f* and a hairpin decrescendo. The piano accompaniment features a quintuplet of eighth notes. The bass line has a dynamic marking of *f* and a hairpin decrescendo. The system concludes with a dynamic marking of *fp* and a hairpin crescendo.

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

Musical notation for measures 81-83, bass line. The bass line starts with a dynamic marking of *f* and a hairpin decrescendo. It then transitions to a dynamic marking of *fp* and a hairpin crescendo.

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 **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

95

calmer

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

96

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

5 **Faster** ♩ = 104

97

p *f* *mp*

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

p *f*

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

took a - no - ther one

121

Freely

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

122

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 *fp*.

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

ff *mp*

all night Six se-ven

ff *p* *ff*

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

136

ff

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

3

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

p *mf* *p*

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

179

p *mf* *p*

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

Man is not worried in the
quasi tablas

201

mid dle Man in the mid-dle is not wor - ried

204

He knows his Kar - ma is not bur -

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

p

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. It features a melodic line with a triplet of eighth notes and a deceleration (*rit.*) marking. The bass and tenor staves are empty.

a tempo

rit.....

244

Musical score for measures 244-245. The treble clef staff starts with an *a tempo* marking and includes a deceleration (*rit.....*) marking. The bass and tenor staves are empty.

4

Strict Time ♩ = 72

246

Musical score for measure 246. The treble clef staff begins with a wavy line and a 4/4 time signature. The lyrics are: "The wheel of the quiv-er-ing meat con-cep-tion Turns in the void". The dynamic is marked *mp* with accents. The bass and tenor staves contain accompaniment with triplet markings and a piano (*p*) dynamic at the end.

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

269

mp < >

liv - ing be - ings

p

272

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

p

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 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.*

6 6 6

284

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

5 Impersonal ♩ = 60

285

pp

3

Zoom Star

288

5 6 6

of Ho-ly In - di an NIGHT

292

rit.....

ppp

3 *3* *3*

D#

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

297

p

3 *3* *3*

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

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

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

ff *mf* *f*

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

Ten - e - ment Pe - ters-burg Russia Chi - ca - gō

quasi jazz ride cym

318

O Yay

321

324

fp < *ff*

Like when you

fp <

326

mf

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

328

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*

f *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

fff

shout

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

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 10 6 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!

Char ley 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

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

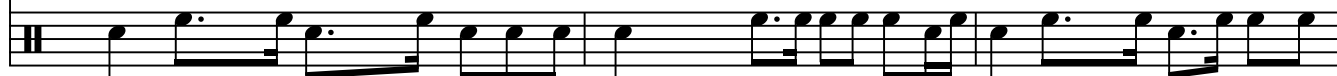
in and Char-ley Par-ker whist-ling them on to the brink of e - ter-ni - ty

461



with his I-rish Saint Pat rick pa - too tle stick

like the ho-ly piss we



3

464



blop

and we plop

in the wa - ters

of slaugh-ter

and white



3

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*