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January 2012

## Mexico City Blues: Part VII

Randall Snyder

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2012

## Mexico City Blues: Part VII

Randall Snyder, *University of Nebraska - Lincoln*



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# Mexico City Blues

## - Part Seven -

text: Jack Kerouac

Randall Snyder  
2012

### *Doubles*

Ironic ♩ = 108

Clarinet

Narrator

Not ver - y mu - si - cal the Wes - tern ear

Clarinet

Narrator

No ly - res \_ in the

Clarinet

Narrator

pines com - pare with the palms

Clarinet

Narrator

Wes - tern Sor - cer - y is Sad Sci - ence Me - chan - ics go

2

10

mad In Nir-va-nas of hair and black oil and

12

rag s of dust and lint of flint

14

Hard i - ron fools ra - ging in the

16

gloom

*rit.....*

19

Slower ♩ = 92

But here's East Cam - bo - di - an Sa -

21

loons of Air And Clouds Blest\_\_ Bla-ke - an An-gel town Grove of

23

Bear-dy\_\_ Trees and Bear-dy\_\_ Emp-ti - ly Ex-press-ing Pa-tri-arch-al Au-

25

thor - i - ty To us list-en-ers\_\_ Of the Ho - ly See

27

Saw said Saved Saved my Bhik - ku - ci - tas

30

Saved my bhik - ku - ci - tas for the ho - ly

32

hair that was found - want - ing in

34

mer - de air

Tempo 1 ♩ = 108

36

Nine - ty de - vils jo - kin with me and I'm

38

run - ning on the cat - walk At Mar - gar - i -

39

tee Jump - ing from car to In a

40

*mf* *p* *fp* *fp*

Six - ty mile freight Run-nin up the pass maw Tun - nel

42

*fp* *fp* *f* *p*

Gore wait - ed Ore The fan - tas - tic

44

steel-smoke in choke mad tun - nels of — Tim-ber Coun-ty Cal - i - forn - ia

47

*f* *fp*

where if I'd a fell I'd a fell on peb - bles of

49

*f* *mf*

sore i - ron grit of hard put to it

51

*p* *p*

Im - por - tu - nate

52

*ff* *p*

fool that I was I raved to fight

54

Sav-iors In-stead of lis-ten-ing in To the Light still a

**B** Faster ♩ = 120

57

*pp* *p* *f*

fool The

59

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

Jews Wrote A - me - i - can Mu - sic Ni - ki Ni - ki Ni - ki la



61 Musical notation for measures 61-62. Treble clef, 3/4 time signature. Measure 61 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 62 features a forte (*f*) dynamic and a complex rhythmic pattern with sixteenth notes.

Piano accompaniment for measures 61-62. Treble clef, 3/4 time signature. Measure 61 has a triplet of quarter notes. Measure 62 has a quarter note followed by a half rest.

Che wa mi - en - a Pee - tee Wah

63 Musical notation for measures 63-64. Treble clef, 3/4 time signature. Measure 63 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 64 features a complex rhythmic pattern with sixteenth notes and a triplet of eighth notes.

Piano accompaniment for measures 63-64. Treble clef, 3/4 time signature. Measure 63 has a triplet of quarter notes. Measure 64 has a quarter note followed by a half rest.

Song of Lil Mex-i - co Chil - dren

65 Musical notation for measures 65-66. Treble clef, 3/4 time signature. Measure 65 starts with a forte piano (*fp*) dynamic and a triplet of eighth notes. Measure 66 features a fortissimo (*ff*) dynamic and a complex rhythmic pattern with sixteenth notes. The system ends with a piano (*p*) dynamic and a half note.

Piano accompaniment for measures 65-66. Treble clef, 3/4 time signature. Measure 65 has a triplet of quarter notes. Measure 66 has a quarter note followed by a half rest. The system ends with a piano (*p*) dynamic and a half note.

Kit-chi Kit-chi Kit-che val Big fat mu - sta-chi-o,d

67 Musical notation for measures 67-69. Treble clef, 3/4 time signature. Measure 67 has a triplet of eighth notes. Measure 68 has a complex rhythmic pattern with sixteenth notes. Measure 69 features a complex rhythmic pattern with sixteenth notes.

Piano accompaniment for measures 67-69. Treble clef, 3/4 time signature. Measure 67 has a triplet of quarter notes. Measure 68 has a quarter note followed by a half rest. Measure 69 has a quarter note followed by a half rest.

bus-iness-men have just to fin-ish their com - mer - cial And go home

70 Musical notation for measures 70-72. Treble clef, 5/16 time signature. Measure 70 starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Measure 71 features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. Measure 72 features a complex rhythmic pattern with sixteenth notes and a triplet of eighth notes.

Piano accompaniment for measures 70-72. Treble clef, 5/16 time signature. Measure 70 has a triplet of quarter notes. Measure 71 has a quarter note followed by a half rest. Measure 72 has a quarter note followed by a half rest.

saw em at five drink-ing beer at Bar's A-live While old Ca-nuck

73

Pot looked white and cold in corner count-in can-dles

75

Mu-sic It's an Az - tec

77

Ra - di - o with the sounds thick and gut-tu - ral

79

kick - ing out of the teeth the Great Jazz Sing - er \_

82

was Jol - son the Vau(de) - ville Sing - er?

A Little Faster  $\text{♩} = 126$ 

84

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

No and not Mi-les me

87

C

*mf* *p* *mf* *p*

Me Par-a-clete you Ye Me Par-a-clete Thee

90

*mf* *p* *mf* *p*

Thou Ma-i-tre-ya Love of the fu-ture Me Me San-ti-ve-da me

93

*mf* *p* *mf* *p*

saint Me sin-ner me Me bap-tist a trap-ist of

96

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

lo-wer Ab-sa-fac-tus Me You Me a-

lone in un - der - stan - din old void of I love

you feel fine Me you got-ta love your-self

Slower ♩ = 108

love some-thin thass all I can say

The witchcraft Indiana girls that didn't sing with their hearts where never in a better shock  
of hay hocks than the oldtime singer with dusty feet that chased death comes and enfolds you

108 **D** A Tempo ♩ = 108

It's all the same to me the Ra - di - o I

111

don't wan - ta hear and can't have to hear Plays one thing and a -

113

no - ther of great Sa - rah Vag -

116

but no I stop and grasp and I for -

119

get that it's my own fault See how you

121

do it? And hav - ing

123

grasped go on sing - ing be - cause I would - nt be writ - ing these

126

po - ems if I did - nt know that I grasp I

129

sing I've had times of no sing - ing

132

they were the same

135 *ff* *3* *3*

Mu-sic is noise Po-et-ry dirt Mean-ing

**E** **Faster** ♩ = 132

139 *ff* *mf*

I'm just an old Cal - vert cross dead of

141 *ff* *p*

die pork I be-lieve in the

143 *mf* *p* *rit.....*

sweet-ness of Je - sus and Bud - dha I be-lieve in Saint

**Slower** ♩ = 120

145 *p* *rit.....*

Fran - cis A - va - lo - ki Tes - var - a the Saints of First

14 Slower ♩ = 108

147

*f* *pp* *ff* *ppp*

Cen-tu-ry In-di-(a) A D And Scho-lars San-ti-ve-dan and

149

*rit*..... **F** Slower ♩ = 100

*mp* *ppp*

o-ther-wise San-ta-ya-nan Ev-ery-where San-ta-ya-na mean-ing ho-ly

152

*rit*..... Slower ♩ = 84

*p* *pp* < *p* *pp* < *p*

ve-hi-cle U-no One Cross One Way One

155

*molto rit*..... Slow ♩ = 56 *accel*.....

*pp* < *mp* *pp*

Cave in-ward down to moon

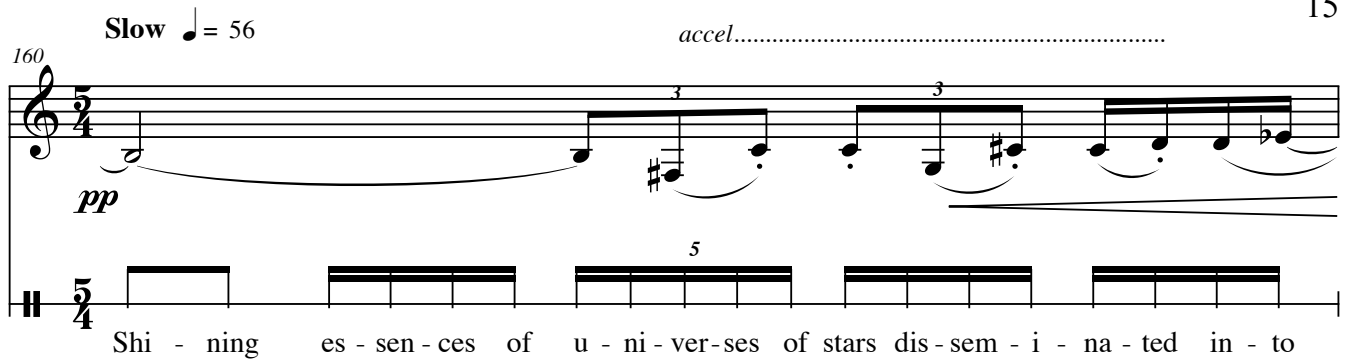
157

Tempo 1 ♩ = 108

*f* *sub.*



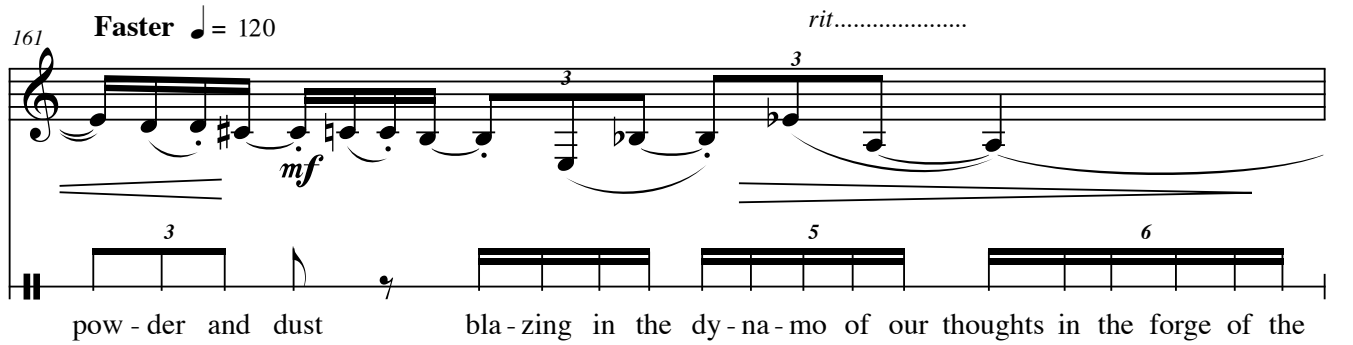
160 **Slow** ♩ = 56 *accel*.....



*pp*

Shi - ning es - sen - ces of u - ni - ver - ses of stars dis - sem - i - na - ted in - to

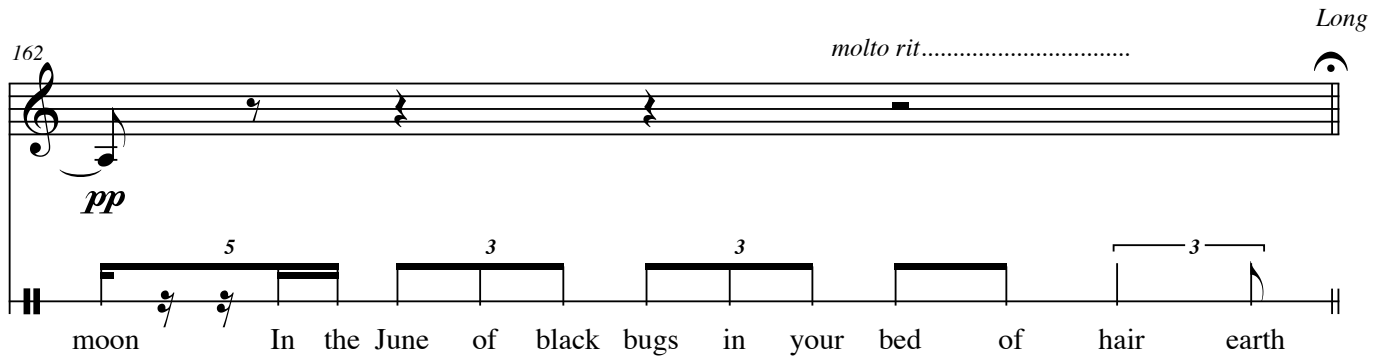
161 **Faster** ♩ = 120 *rit*.....



*mf*

pow - der and dust bla - zing in the dy - na - mo of our thoughts in the forge of the

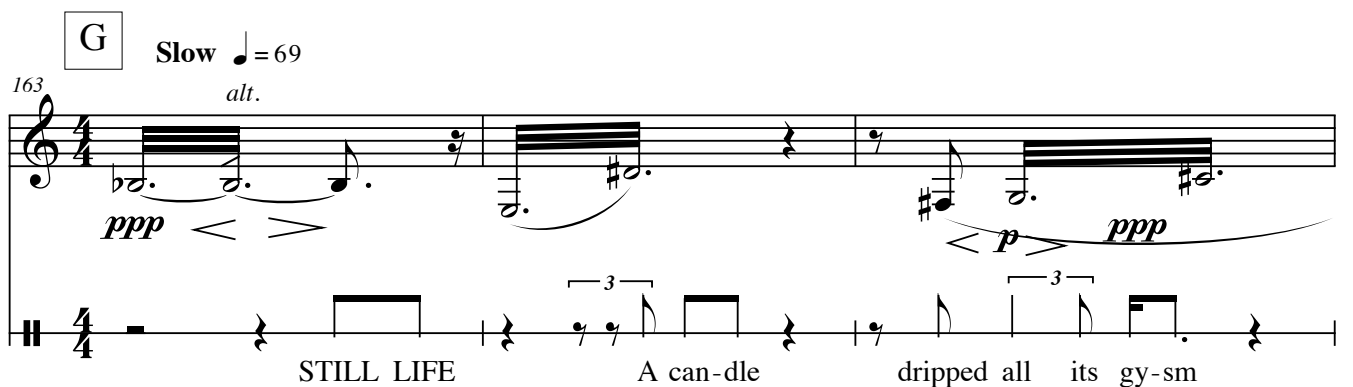
162 *molto rit*..... **Long**



*pp*

moon In the June of black bugs in your bed of hair earth

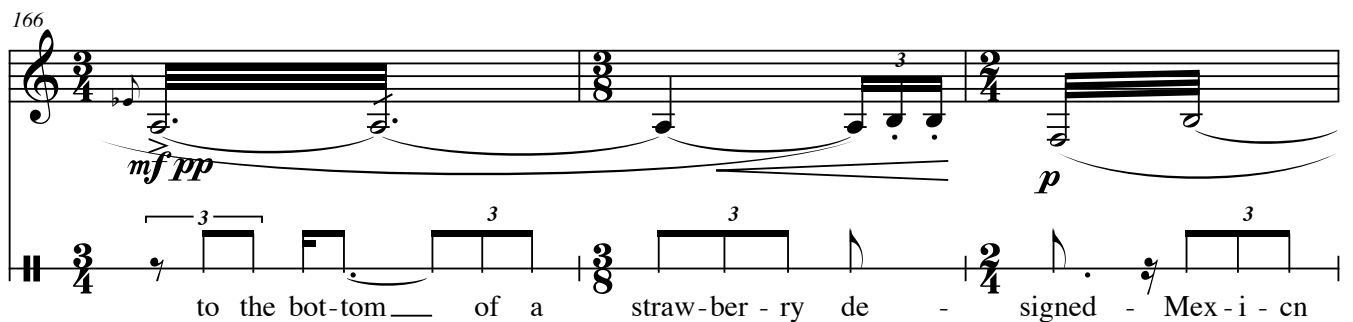
**G** **Slow** ♩ = 69 *alt.*



*ppp* < > *p* *ppp*

STILL LIFE A can - dle dripped all its gy - sm

166



*mf pp* *p*

to the bot - tom of a straw - ber - ry de - signed - Mex - i - cn

169

*mp* *fp*

Beer tray a sin - gle edged

171

*pp* *mf* *p*

ra - zor-blade Par - tial - ly un - der - neath the

173

*pp* *mf* *mp* *pp*

blade of a but - ter knife Ab - strac - ted from old

175

*mf* *pp* *mfpp*

camp packs and a tin cup This is the Ma -

178

*mf* *pp*

tisse Story of a sim - ple ar - range - ment of nat - u - ral ob - jects

183

in a room on a Sun-day af-ter-noon bits of

185

dry dust black ash-es The edge of the

H

188

tray is bright red the straw-ber-ries are crim-son

191

dull paint-ed juic-y di-men-sion-al in-de-fin-a-ble sil-ver

193

lights on the knife and blade brass dark death and the tra-gic

195

gloom in-side the lull of the tumb - led wax At-ti-can and

197

Shape-ly The rim sad-ness a - lu-min-um AL CO Ship-ware

200

cup Then in real life not

203

still life comes the fil-thy dry gray ash tray of butts and match-let tips

I

206

In - nu - mer - al in - fi - nite songs Great suf-fer-ing of the a -

208

tom - ic in verse which may or not be con-trolled by a

211

*p* con-scious-ness of which *mp* you and the ripp-les of the waves are a *p*

215

part that's - Bud - dhism that's u - ni-ver-sal

Faster ♩ = 116

217

*ppp* mind *f* Pan Cos - mod-i - cy

220

*p* Ein - stein be - lieved in the God of Spi - no - za *< mf* Two

222

*p* *f*

J

Jews Two French-men "Ein-stein prob - ab - ly put a - lot of

224

*p*

9:6 3

peo-ple in the bug-house by say-ing that all thouse pseu-do in-tel-

227

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

3

lec - tu - als went home and read Spi - no - za then they

229

*fp* *mf*

3 5

dig in to te sub - tl - ties of Pan - the - i - sm

231

*p* *f* *mp*

9/16 2/4

af - ter - ten years of re - search they wrap it up and sit

233

down on a bench and de-cide to for - get all a-bout it be-cause

235

Pan-the-i-sm's too much for em They wind up try-ing to

238

find a-bout Pla-to Ar-is-tot-le they end up in a

240

vi-cious mor-phine cir-cle"

# Epilog

**Sardonic** ♩ = 100

242

*mf* *p* *mf* *p*

They got no-thing on me at the u-ni-ver-si-ty them cle-ver po-ets of im-

244

*mf* *p* *mf*

men-si-ty with char-coal suits and char-coal hair and

246

*p* *mf*

green arm-pits and hea-ven air and cheques to ba-lance my ac-count

248

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

In Rome be-night-ed by White Rus-sians with-



250

*mp* *p* *mf*

3

out a care who puke in win-dows — ev-(e)ry - where They got

252

*p* *mf* *p*

no-thing on me "cause I'm dead They can't sur - pass me 'cause I'm dead and be-ing

254

*pp*

dead I hurt my head and now I wait with-out hate for my fate to es -

256

*p* *pppp*

tate

12-10-12  
Lincoln, NE