Elodie
LAUTEN

Waking in New York

Portrait of Allen Ginsberg
From the poetry of Allen Ginsberg

For Baritone, Soprano & Mezzo Soprano

Piano & Vocal Score

Feb. 2004

Studio 21
New York, NY

ELODIE LAUTEN

WAKING IN NEW YORK

Portrait of Allen Ginsberg
From the poetry of Allen Ginsberg

Text published by May King Poetry and Music
Music published by Studio 21

Music Elodie Lauten (ASCAP)
Lyrics Allen Ginsberg (BMI)

ACT I

May Days I *Day after day* 1
May Days II *How many more years* 15
Lunchtime 28
The Charnel Ground I *See the supervisor* 33
The Charnel Ground II *Giving away the giver* 49

ACT II

Personals Ad 62
Jumping the Gun on the Sun 65
Manhattan Thirties Flash 78
Song *The weight of the world is love* 86
Waking in New York I *O New York* 93
Waking in New York II A *Out of the Womb* 108
Waking in New York II B 117
Waking in New York III *Well come & be balm* 127

PROGRAM NOTES

I met Ginsberg in 1973 when at 22, I first came to New York. I stayed at his apartment on 10th St and Avenue C, and occasionally accompanied him in his public readings. Encouraging me to compose, he brought home a Farfisa organ and that was my first experience with an electronic instrument. He also introduced me to Buddhism with the chanting of mantras and meditation. Albeit unconventional, some form of mentoring took place and I have always felt deeply connected to his life and work. I interpreted his texts from the point of view of Mahayana—the "great path" of compassion, in the sense of caring for humanity at large. In his poems, I heard his voice (Allen, baritone), and other voices in his head, extensions of his consciousness: I created the characters of the muses Freedom (soprano) and Compassion (mezzo soprano) to interact with him. Generally, I stayed very close to Allen's train of thought, alternatively introspective and expansive, edgy, playful or lyrical, sometimes triggering hints of different musical styles, but twice removed, never as direct quotes. It was like making film music with images provided by his consciousness - until the melody found its way of taking over: I broke free from the obvious narrative over music approach, every word is sung, even the most unlikely.

In *Waking in New York*, Allen Ginsberg is represented in the later part of his life, often reflecting on his aging body and how long he has left to live. He is immersed in a continuous dialogue with Freedom and Compassion – freedom as the very essence of his style (stream-of-consciousness form), and compassion as what drives his concerns (content). Ginsberg sees other people's lives and feels for them. He switches back and forth between the concrete and the abstract, the emotional and the intellectual, with outbursts of uninhibited lyricism and mini-dramas, in the unique and colorful texture that reflects his personality.

In Act I, Ginsberg is what Buddhists call "being ordinary," just living his life day after day, moment by moment, focused on the present. From his apartment in the East Village, he is transparent: he tells us everything, his state of mind, his bodily functions, his illnesses, his food, his work, his political causes, all in the same breath (*May Days 1988*). And suddenly, he stops to look at the beauty of a tree or the odd shape of a rooftop. He finds poetry in an exhaust pipe! (*Lunchtime*). He goes out and tells stories about the people who live in his building—the Russian landlady, the concentration camp survivor, the girl who had the car accident, the junkie—and the odd mix of characters who inhabit his neighborhood, from winos to yuppies (*The Charnel Ground*).

The second act opens with Allen's humorous, brief a cappella *Personals Ads,* wittily relating to his sexual orientation. In Act II, Allen expresses his love of life. His thoughts are focused on the values that he believes in: sincerity (*Jumping the Gun on the Sun*), individuality (*Manhattan Thirties Flash*), love (*Song*): "The weight of the world is love," and compassion (*Waking in New York*). A down-to-

earth, occasionally satirical vision of the world alternates with moments of deep emotion and grand lyricism. *Waking in New York*, the actual poem, is broken into in three separate parts: part one contains a hymn to New York: "O New York, O now our bird" and a reference to the Kennedy assassination. Part two has the "child, poking his black head out of the womb, like the pupil of an eye" in gospel style. Part three ends the piece with a hymn to the future of humanity: "That all beggars be fed, all dying medicined, all the loveless tomorrow be loved, well come and be balm."

—Elodie Lauten

Cast of characters:

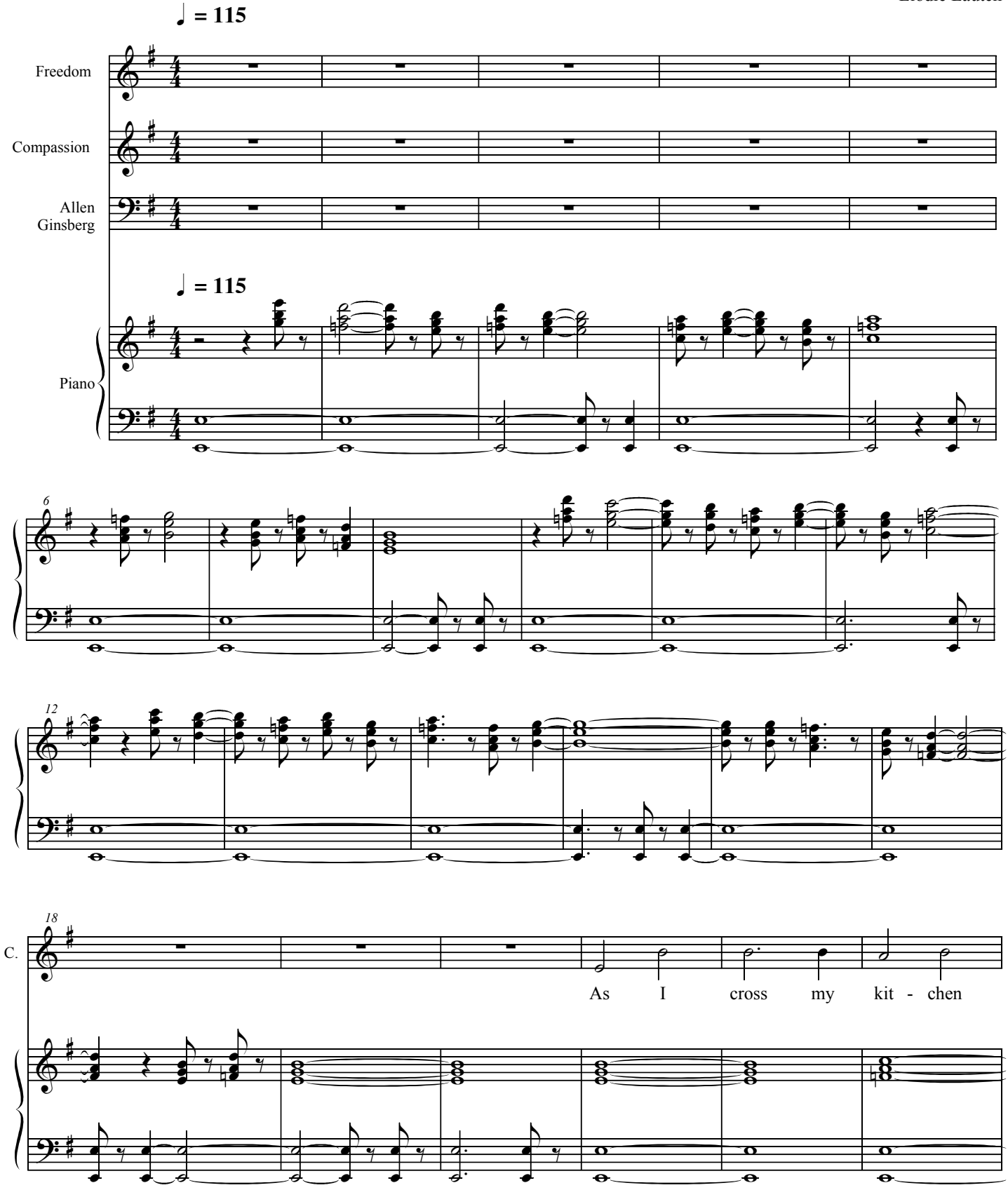
Freedom	Soprano
Compassion	Mezzo Soprano
Allen Ginsberg	Baritone

May Days 1988 (I)

Day after day

Allen Ginsberg

Elodie Lauten



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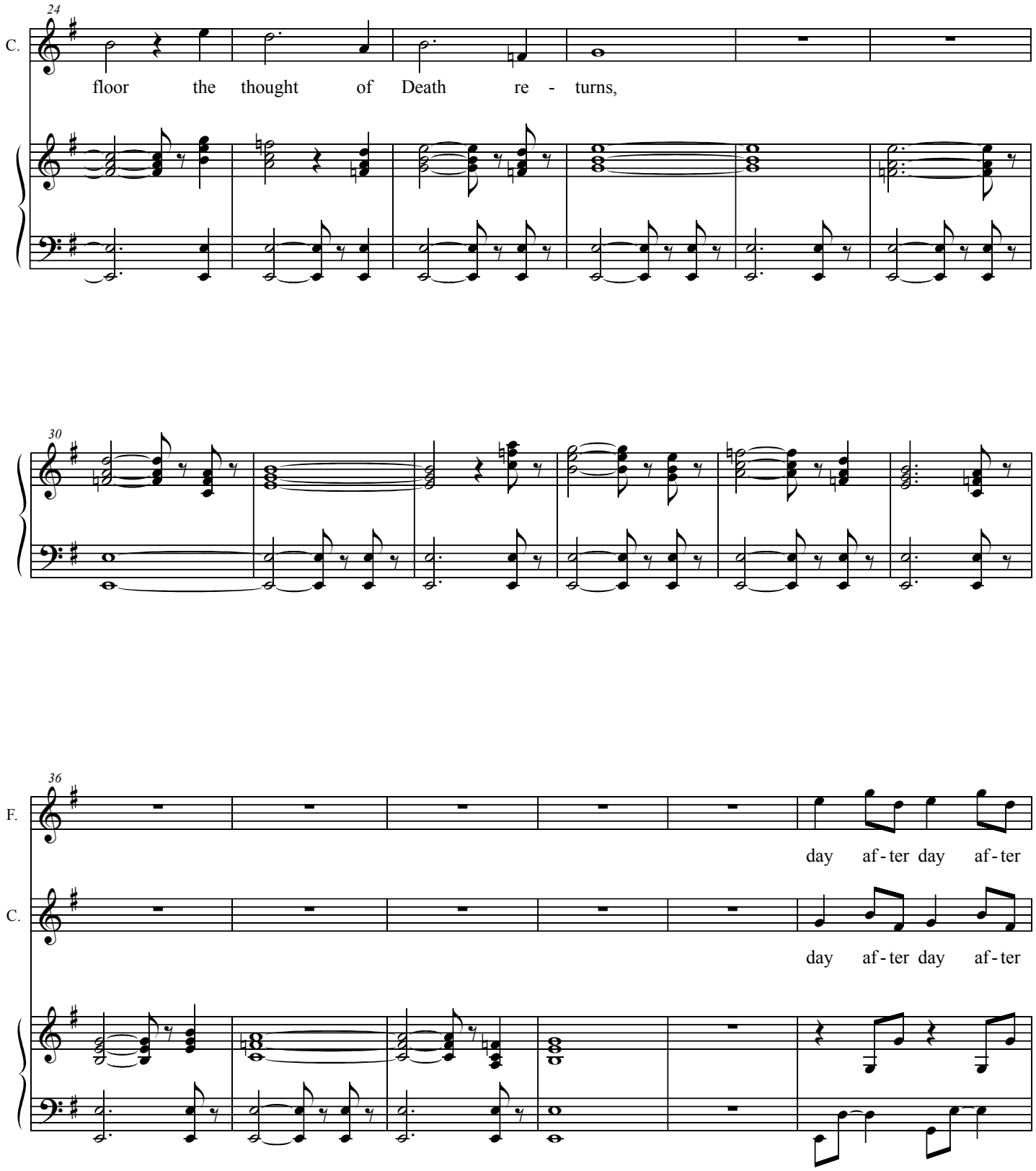
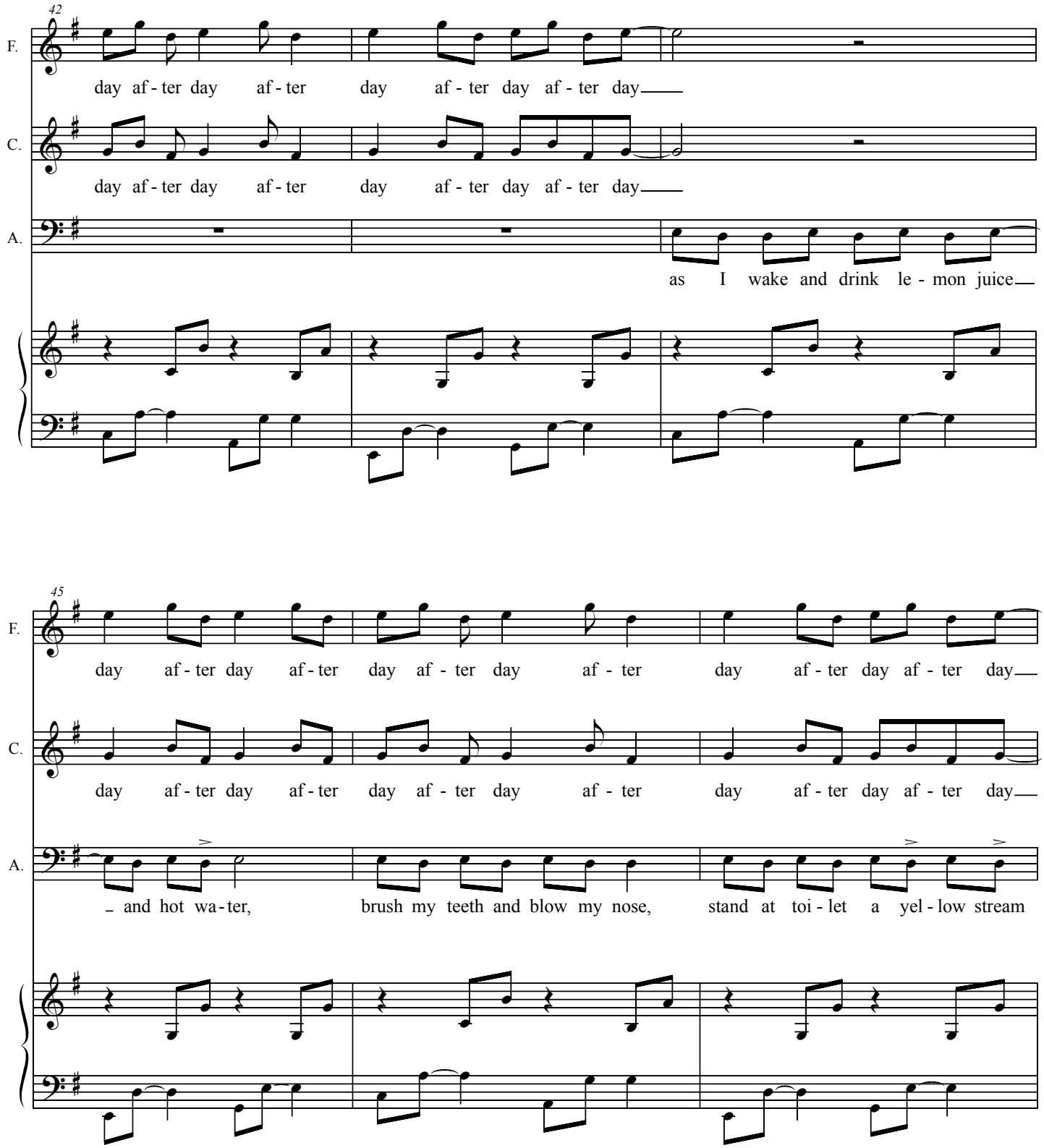
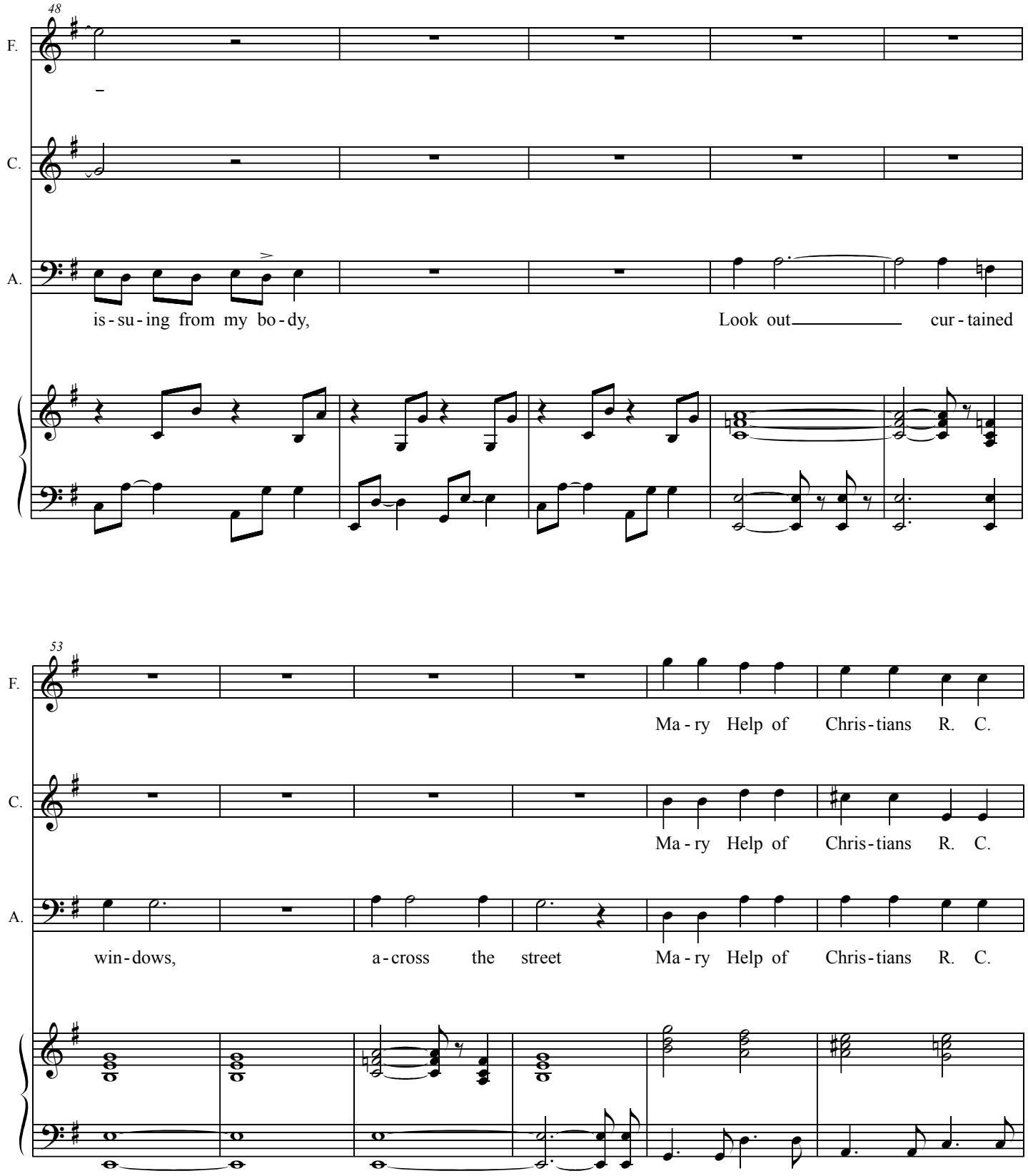
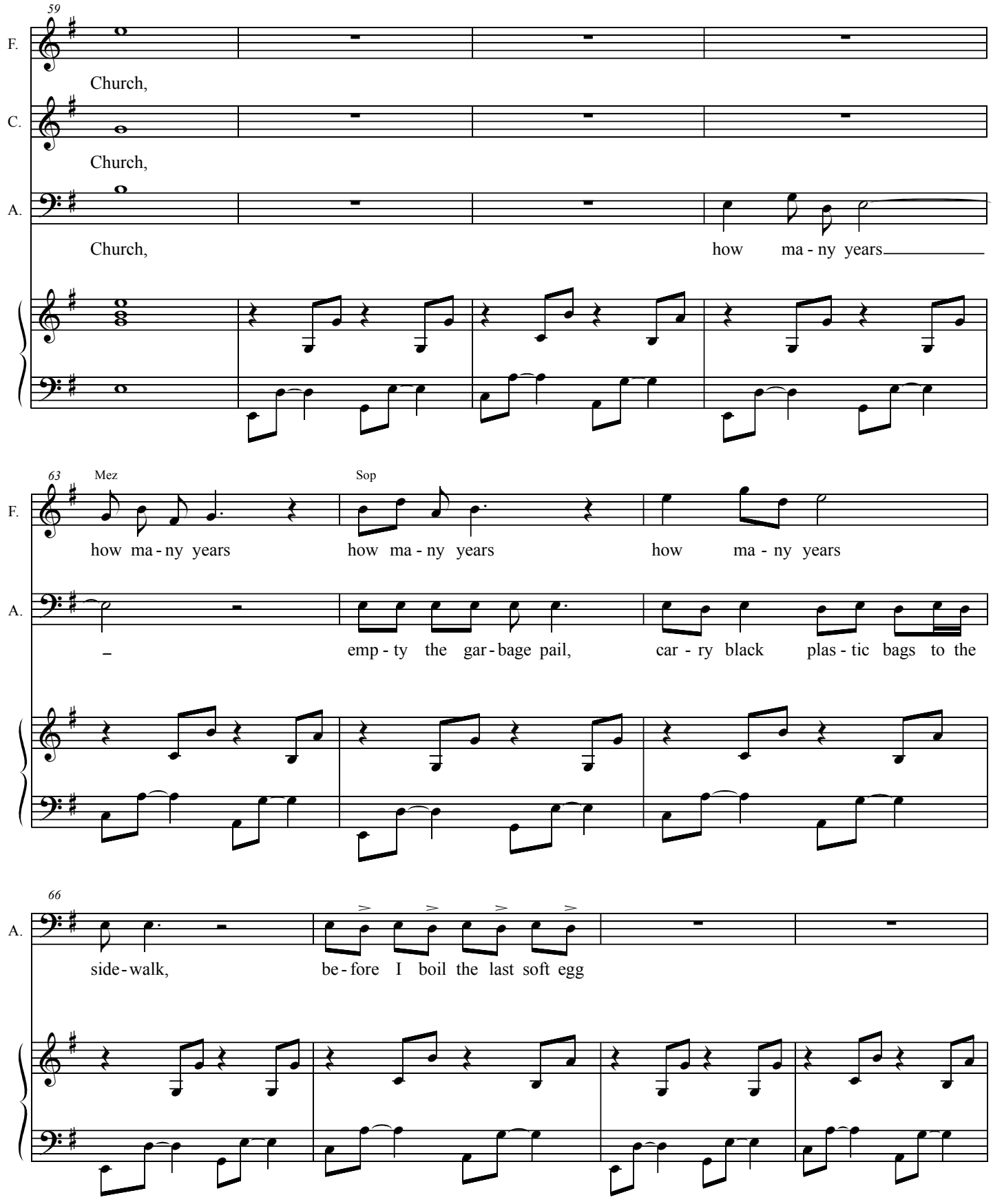
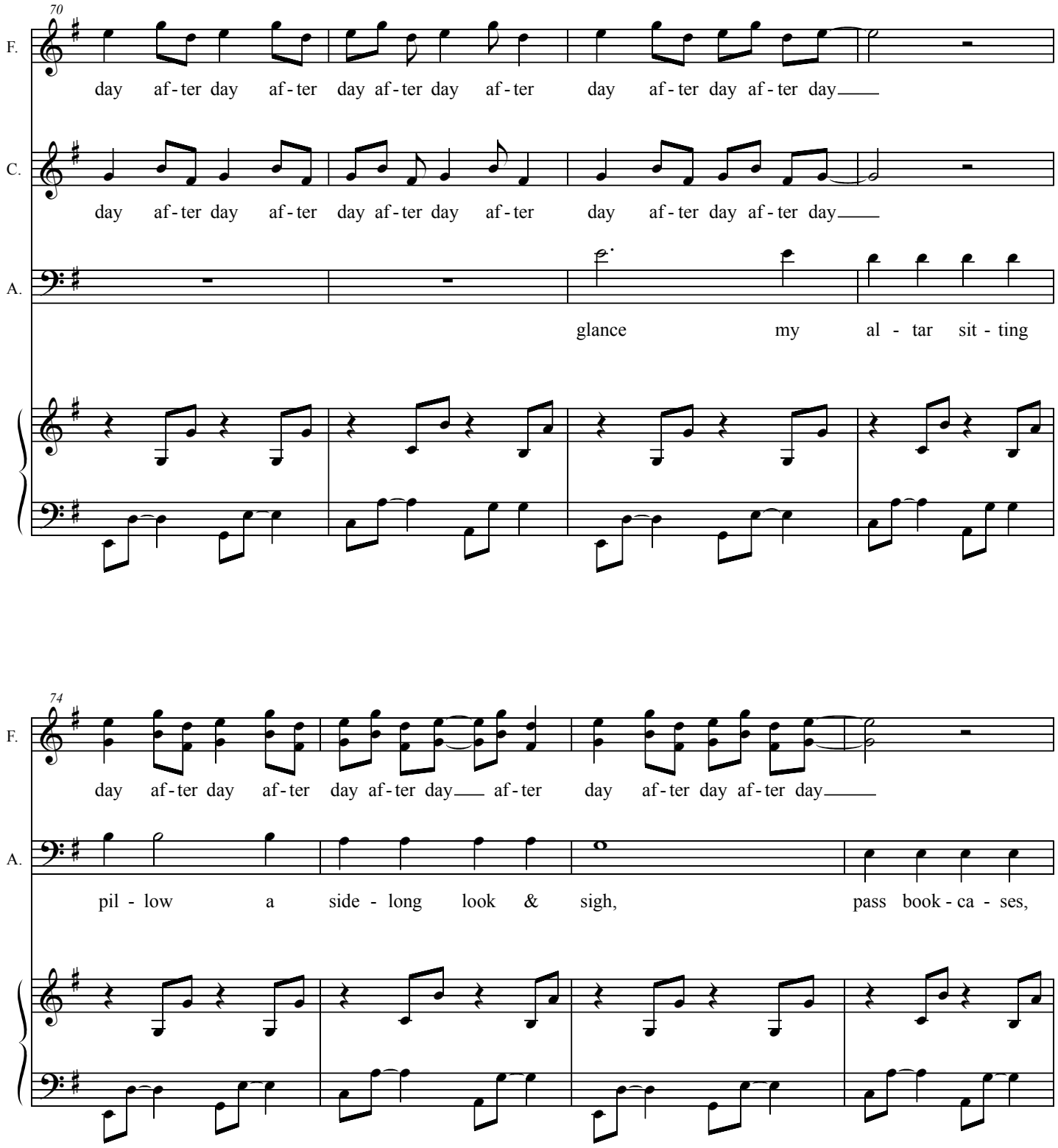
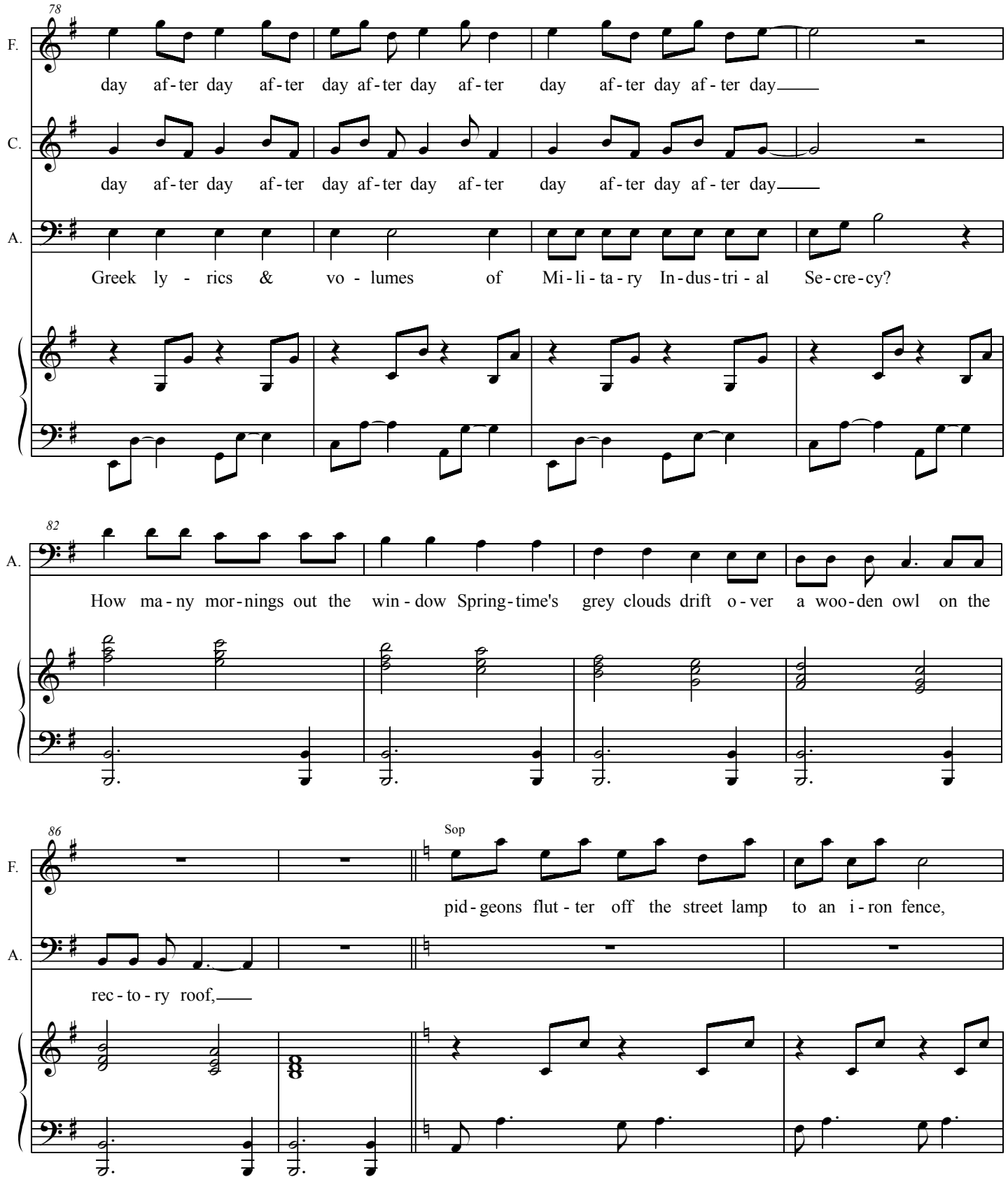

24
C.
floor the thought of Death re - turns,
30
36
F.
day af-ter day af-ter
C.
day af-ter day af-ter

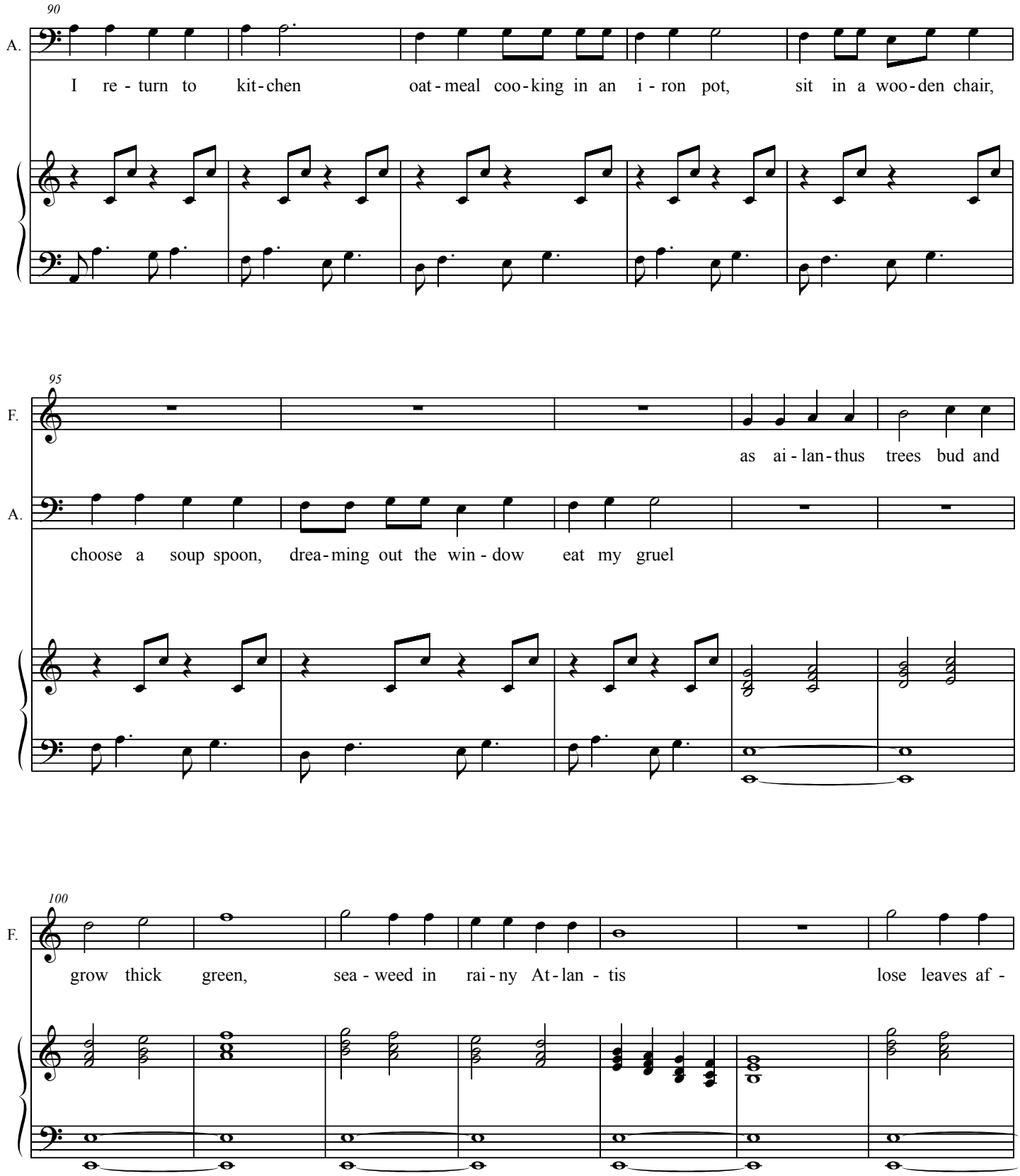

42
F.
day af - ter day af - ter day af - ter day af - ter day
C.
day af - ter day af - ter day af - ter day af - ter day
A.
as I wake and drink le - mon juice
45
F.
day af - ter day af - ter day af - ter day af - ter day af - ter day af - ter day
C.
day af - ter day af - ter day af - ter day af - ter day af - ter day af - ter day
A.
and hot wa - ter, brush my teeth and blow my nose, stand at toi - let a yel - low stream

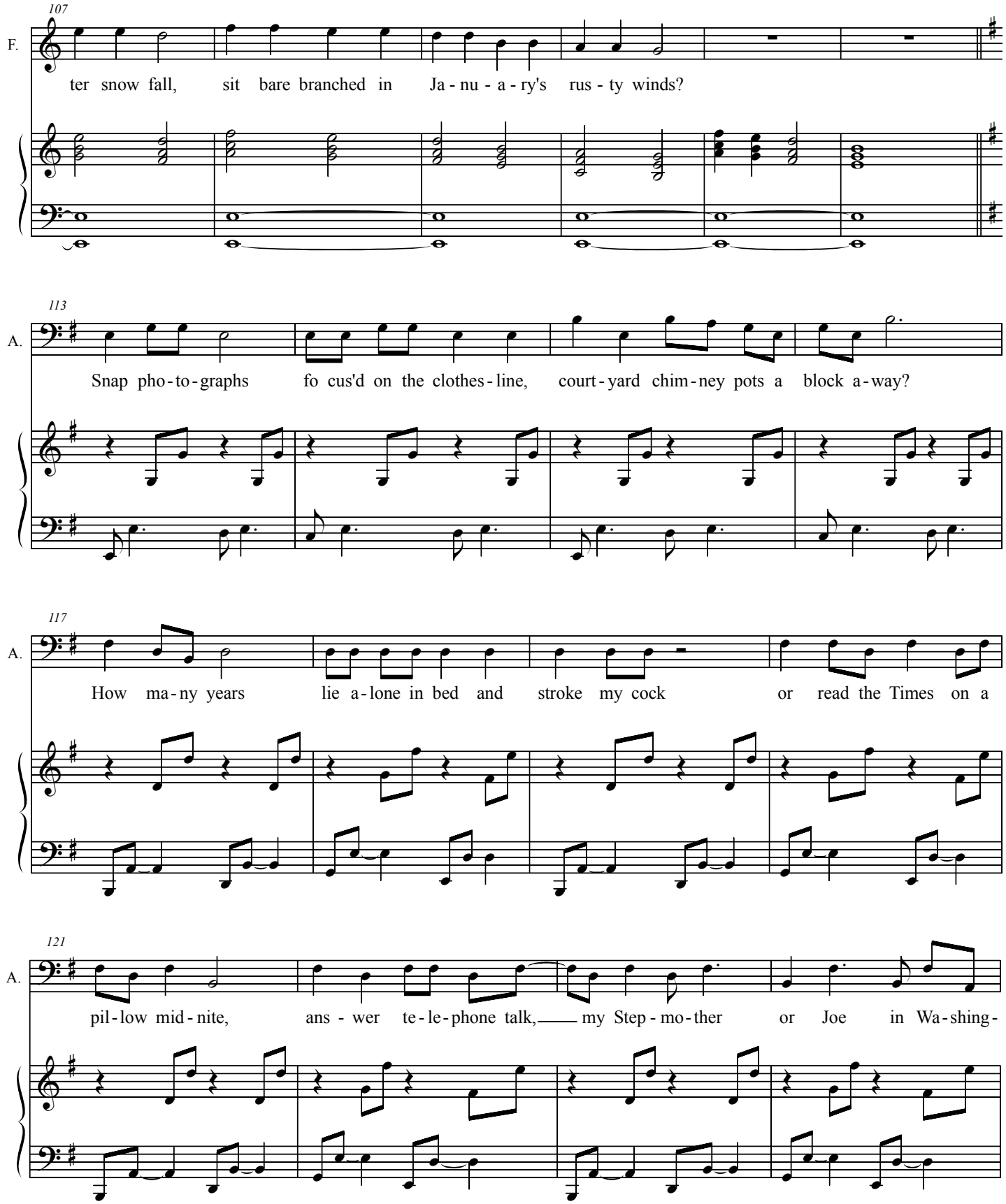

48
F.
C.
A.
is - su - ing from my bo - dy,
Look out
cur - tained
53
F.
Ma - ry Help of Chris - tians R. C.
C.
Ma - ry Help of Chris - tians R. C.
A.
win - dows,
a - cross the street
Ma - ry Help of Chris - tians R. C.

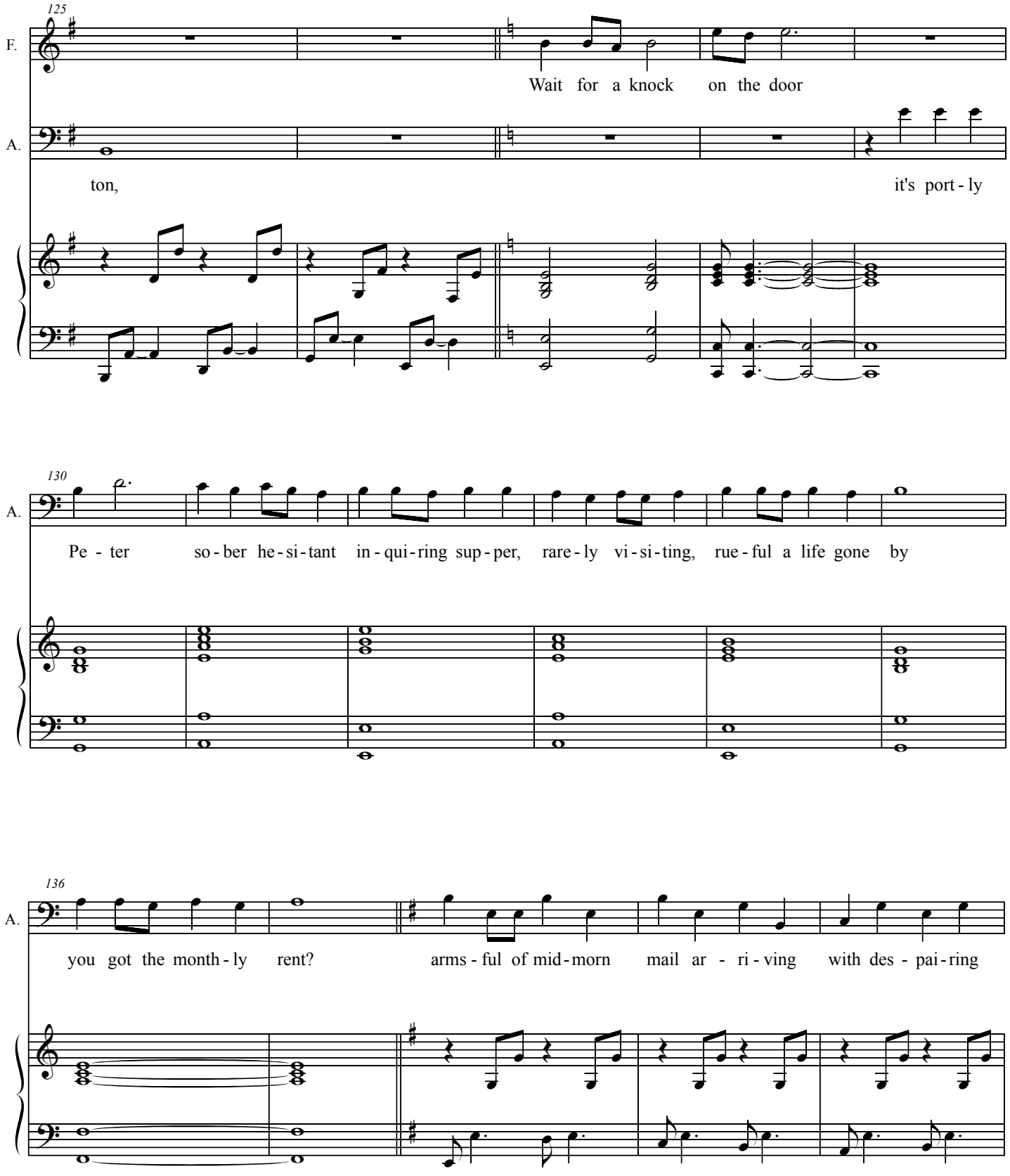

59
F.
Church,
C.
Church,
A.
Church,
how ma - ny years
63
Mez
Sop
F.
how ma - ny years
how ma - ny years
how ma - ny years
A.
–
emp - ty the gar - bage pail,
car - ry black plas - tic bags to the
66
A.
side - walk,
be - fore I boil the last soft egg

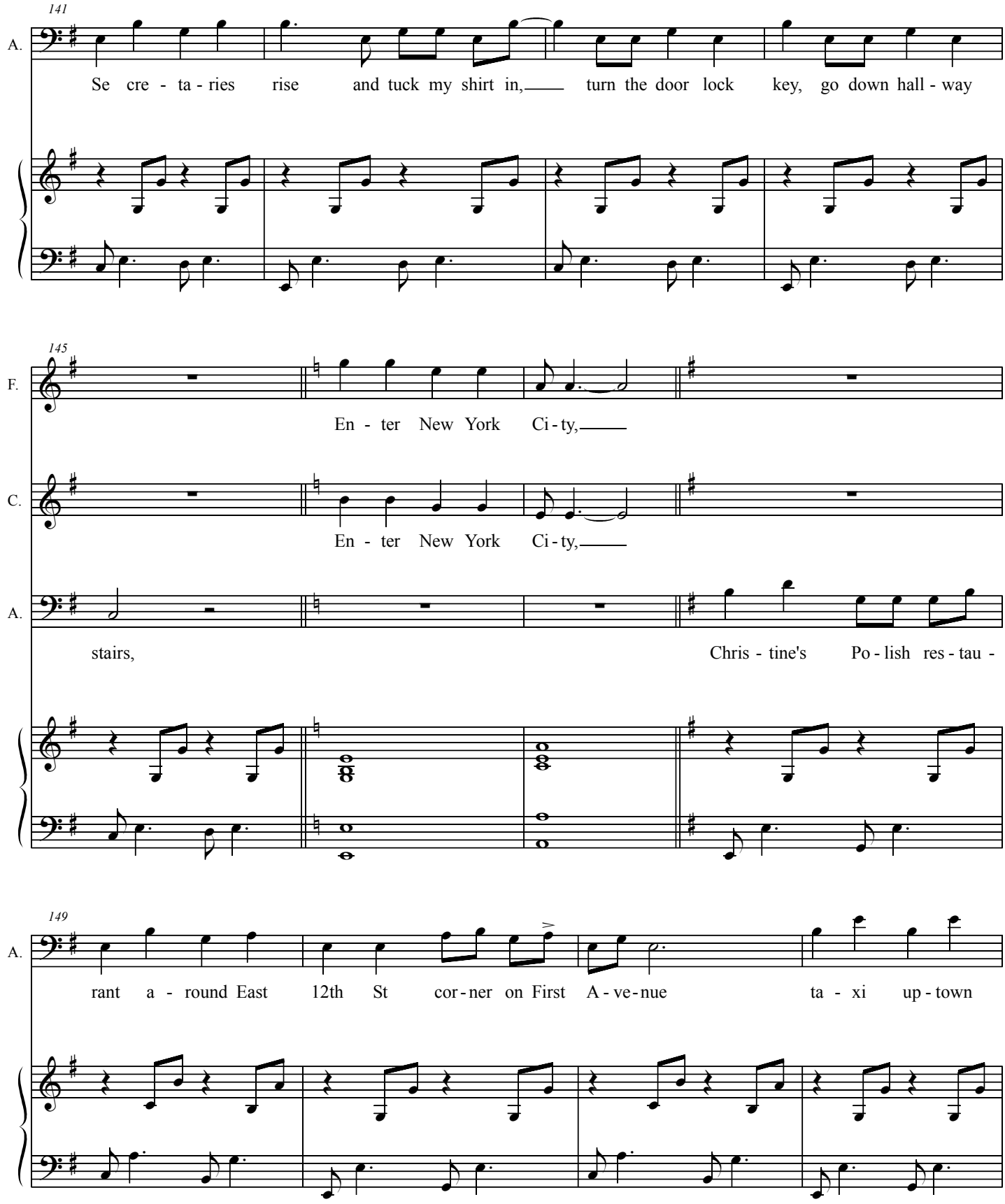

70
F.
day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
C.
day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
A.
glance my al - tar sit - ting
74
F.
day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
A.
pil - low a side - long look & sigh, pass book - ca - ses,

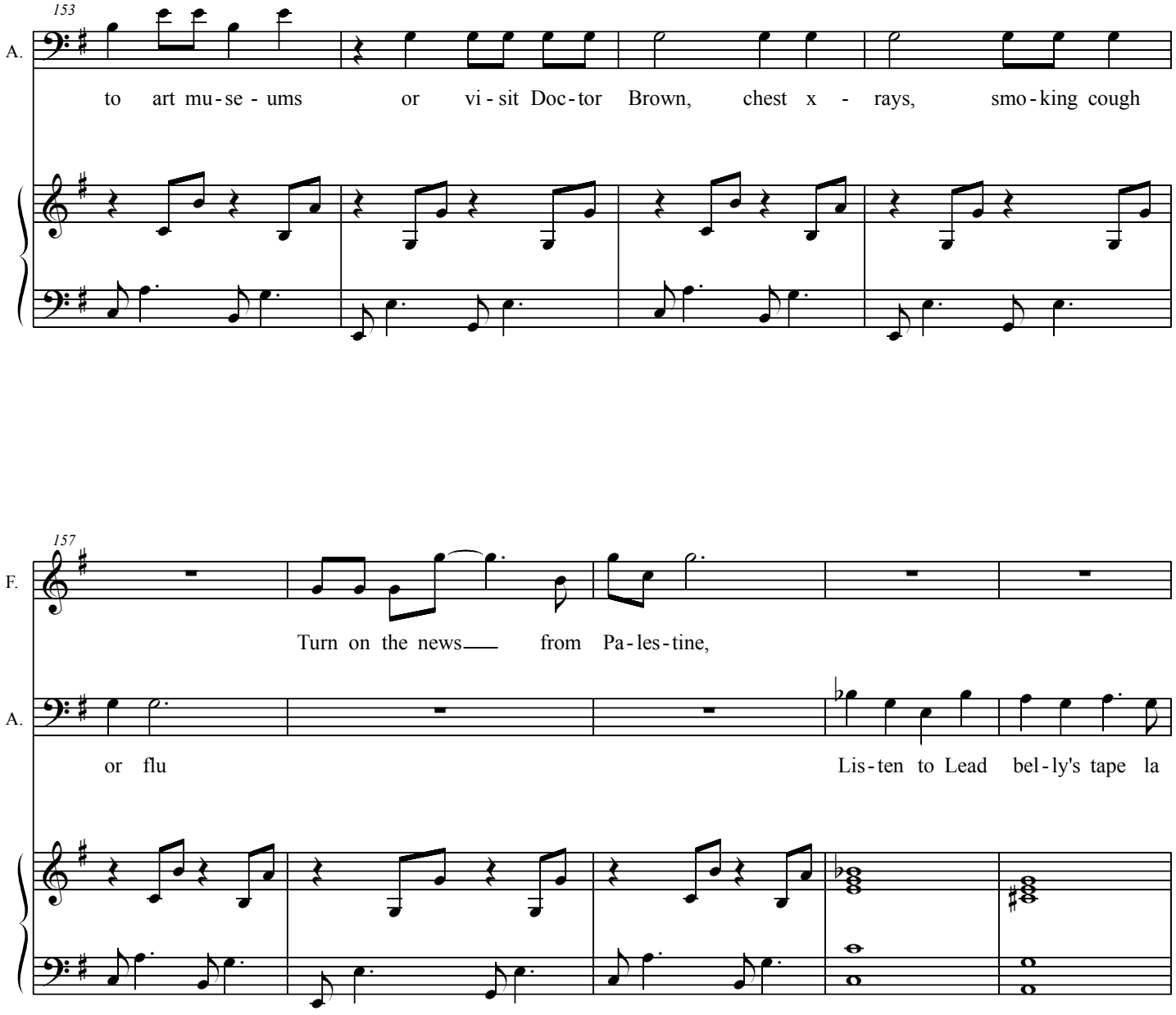

78
F.
day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
C.
day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
A.
Greek ly - rics & vo - lumes of Mi-li-ta-ry In-dus-tri-al Se-cre-cy?
82
A.
How ma-ny mor-nings out the win-dow Spring-time's grey clouds drift o-ver a woo-den owl on the
86
Sop
F.
pid-geons flut-ter off the street lamp to an i-ron fence,
A.
rec-to-ry roof,

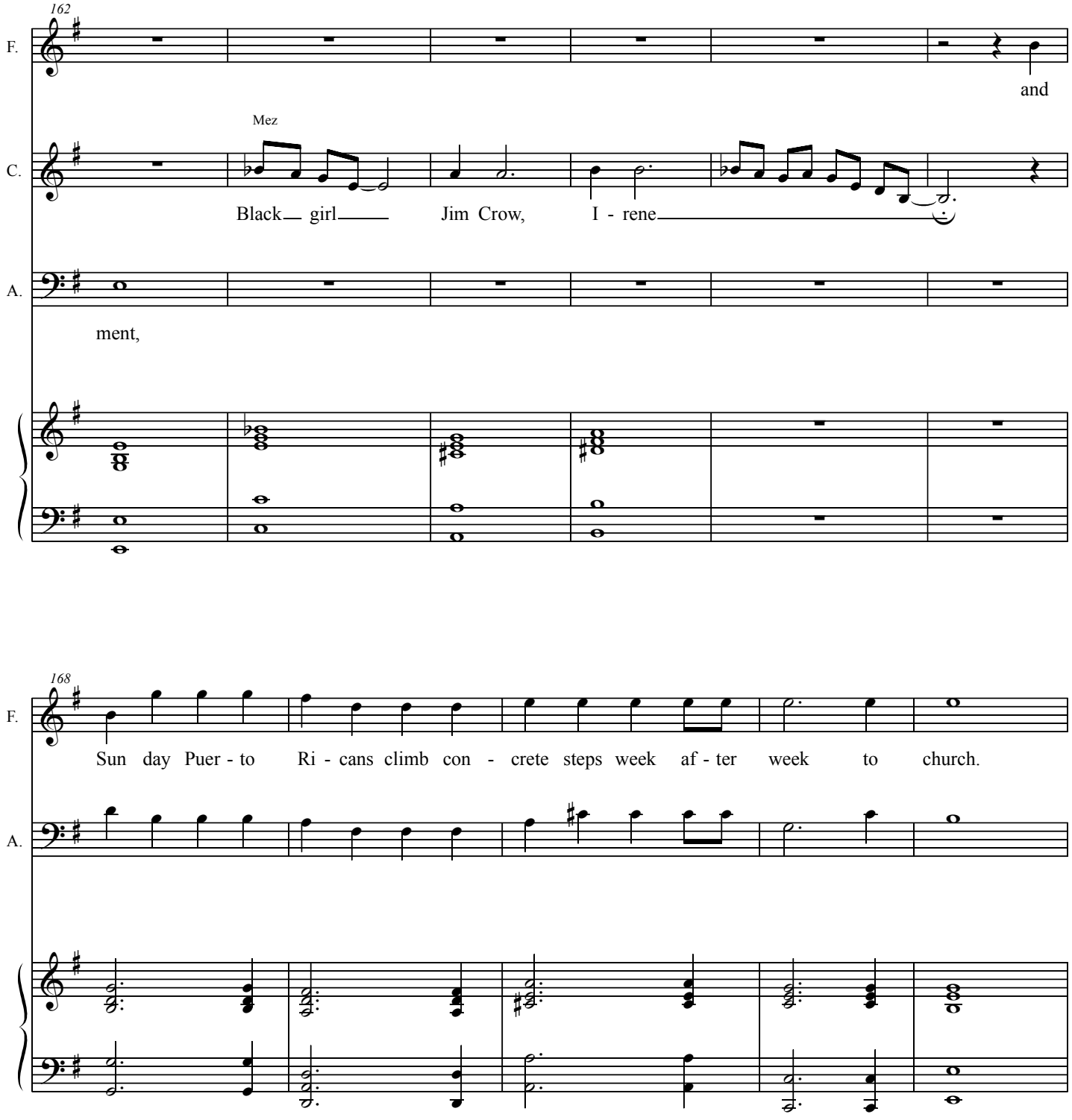

90
A.
I re - turn to kit - chen oat - meal coo - king in an i - ron pot, sit in a woo - den chair,
95
F.
as ai - lan - thus trees bud and
A.
choose a soup spoon, drea - ming out the win - dow eat my gruel
100
F.
grow thick green, sea - weed in rai - ny At - lan - tis lose leaves af -

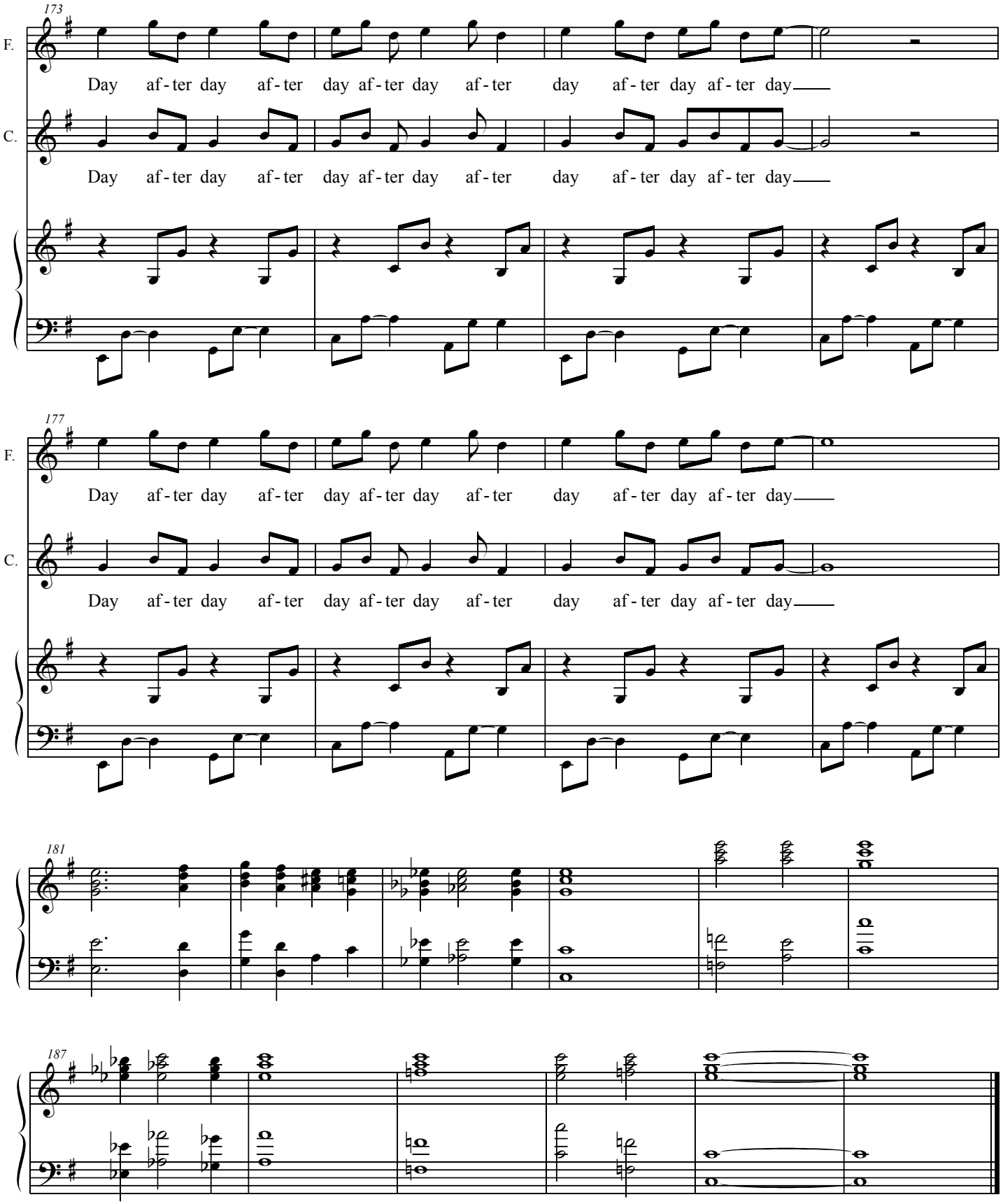

107
F.
ter snow fall, sit bare branched in Ja - nu - a - ry's rus - ty winds?
113
A.
Snap pho - to - graphs fo cus'd on the clothes - line, court - yard chim - ney pots a block a - way?
117
A.
How ma - ny years lie a - lone in bed and stroke my cock or read the Times on a
121
A.
pil - low mid - nite, ans - wer te - le - phone talk, my Step - mo - ther or Joe in Wa - shing -


125
F.
Wait for a knock on the door
A.
ton,
it's port - ly
130
A.
Pe - ter so - ber he - si - tant in - qui - ring sup - per, rare - ly vi - si - ting, rue - ful a life gone by
136
A.
you got the month - ly rent?
arms - ful of mid - morn mail ar - ri - ving with des - pai - ring


141
A.
Se cre - ta - ries rise and tuck my shirt in, turn the door lock key, go down hall - way
145
F.
En - ter New York Ci - ty,
C.
En - ter New York Ci - ty,
A.
stairs,
Chris - tine's Po - lish res - tau -
149
A.
rant a - round East 12th St cor - ner on First A - ve - nue
ta - xi up - town

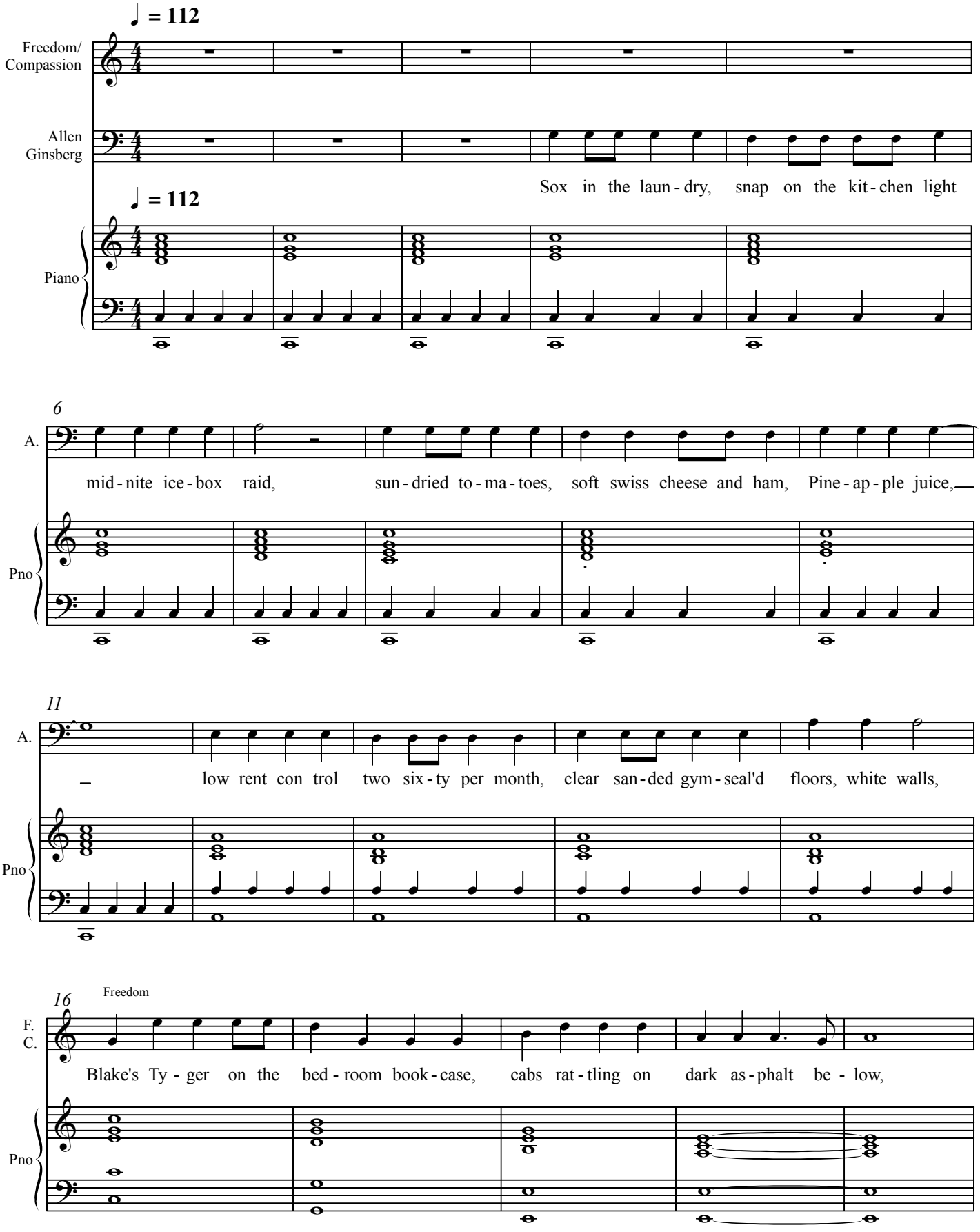

153
A.
to art mu-se - ums or vi - sit Doc-tor Brown, chest x - rays, smo-king cough
157
F.
Turn on the news from Pa-les-tine,
A.
or flu
Lis-ten to Lead bel-ly's tape la

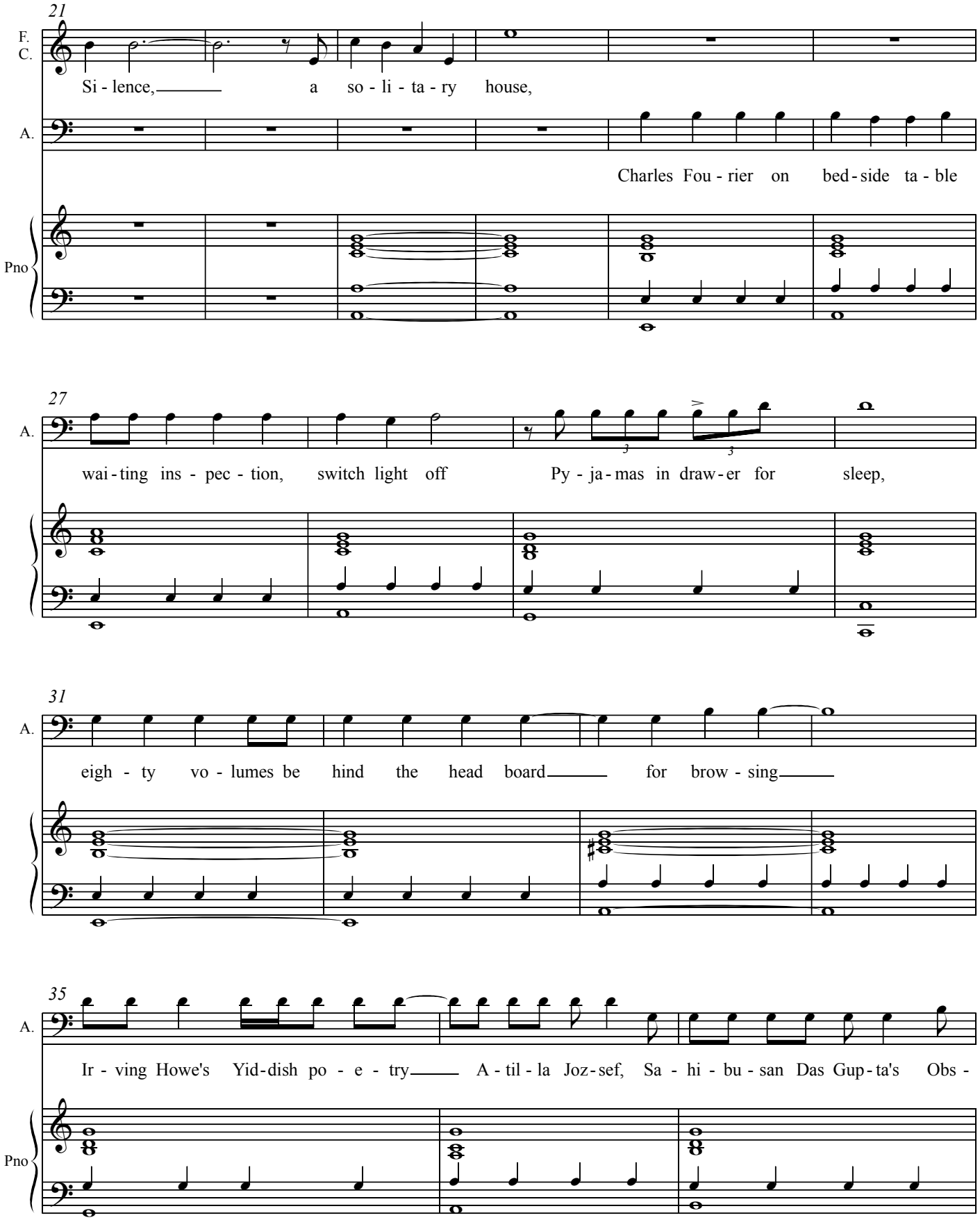

162
F.
and
Mez
C.
Black girl Jim Crow, I - rene
A.
ment,
168
F.
Sun day Puer - to Ri - cans climb con - crete steps week af - ter week to church.
A.

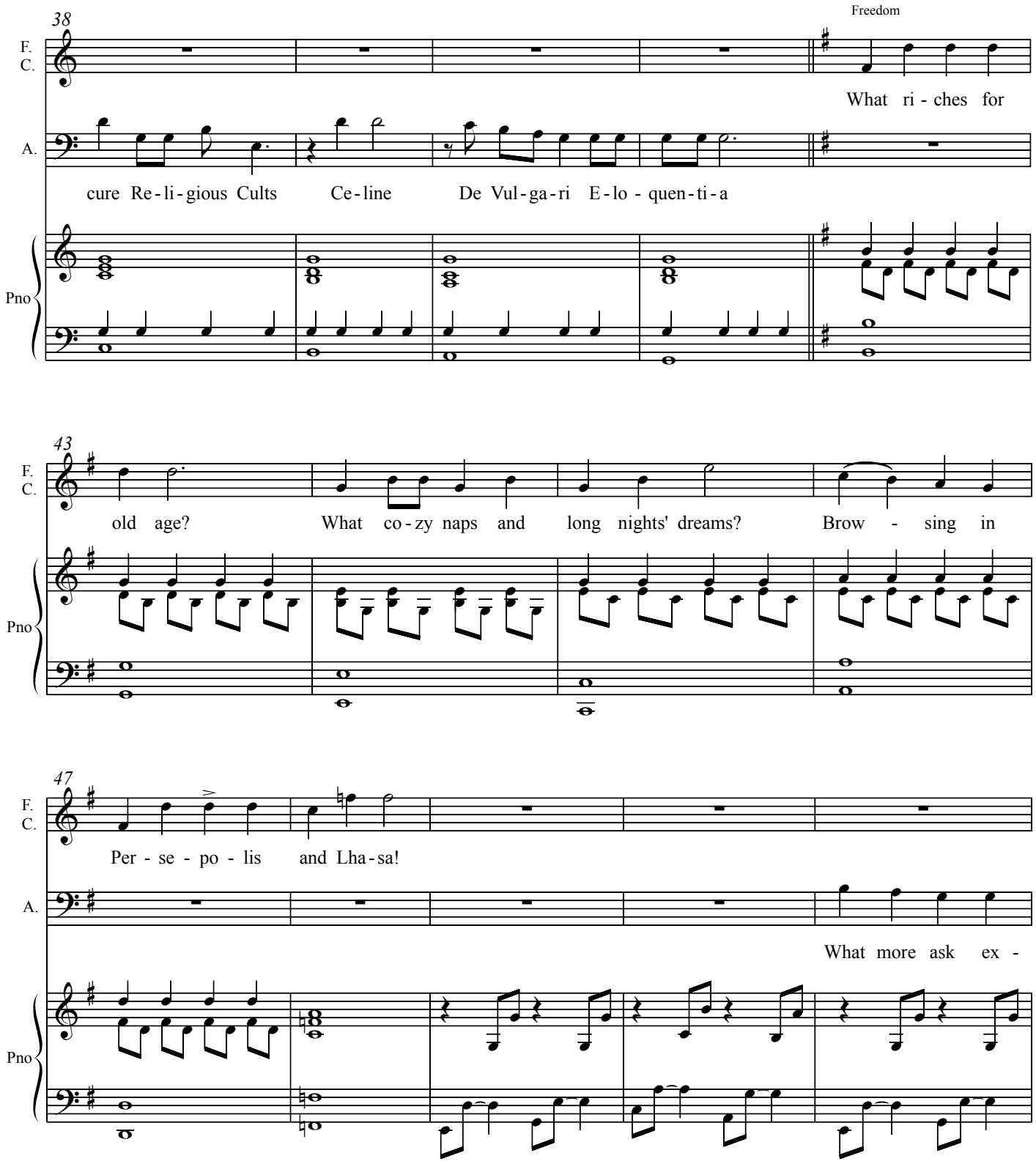

173
F.
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
C.
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
177
F.
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
C.
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day
181
187

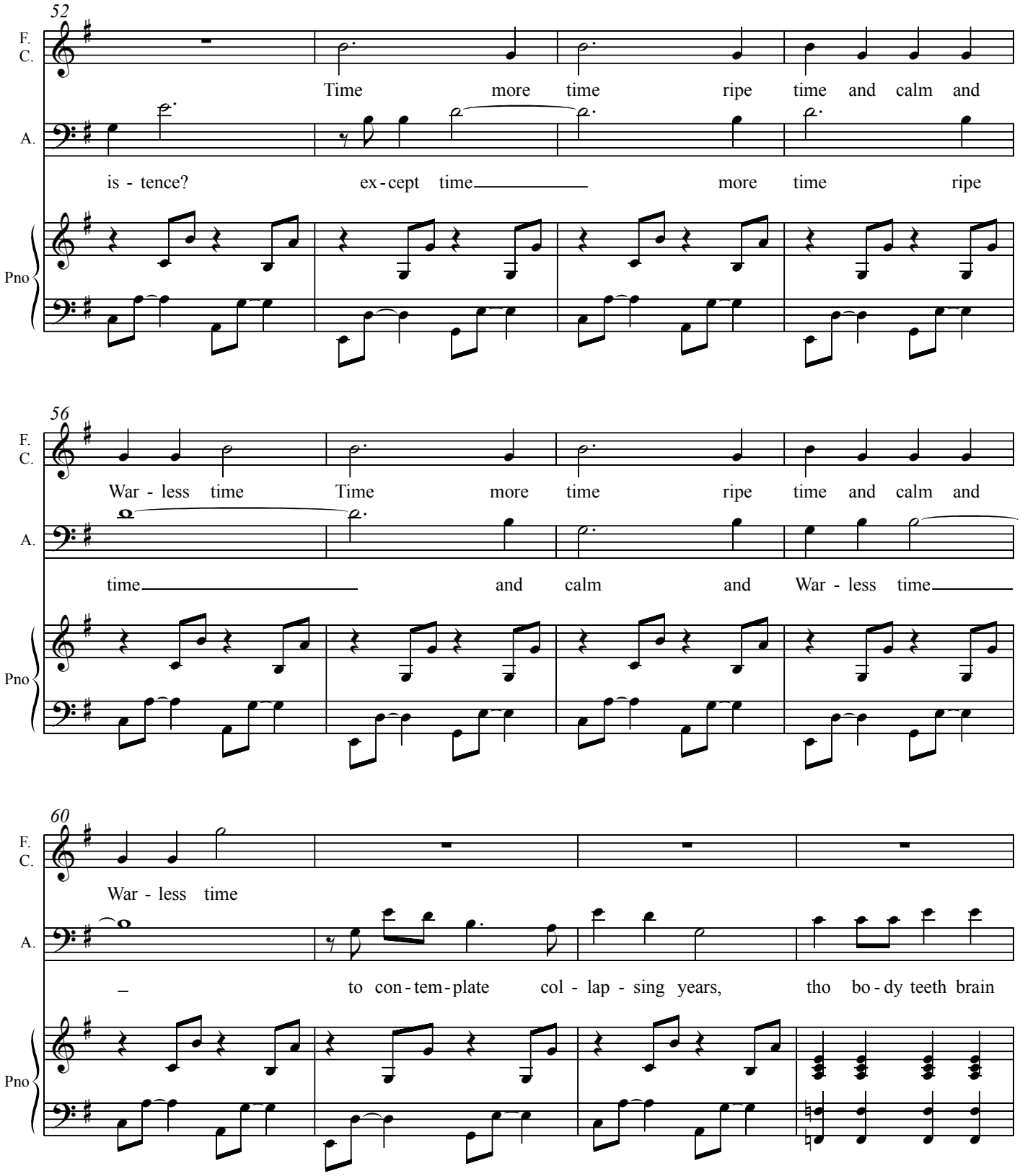
May Days 1988 (II)

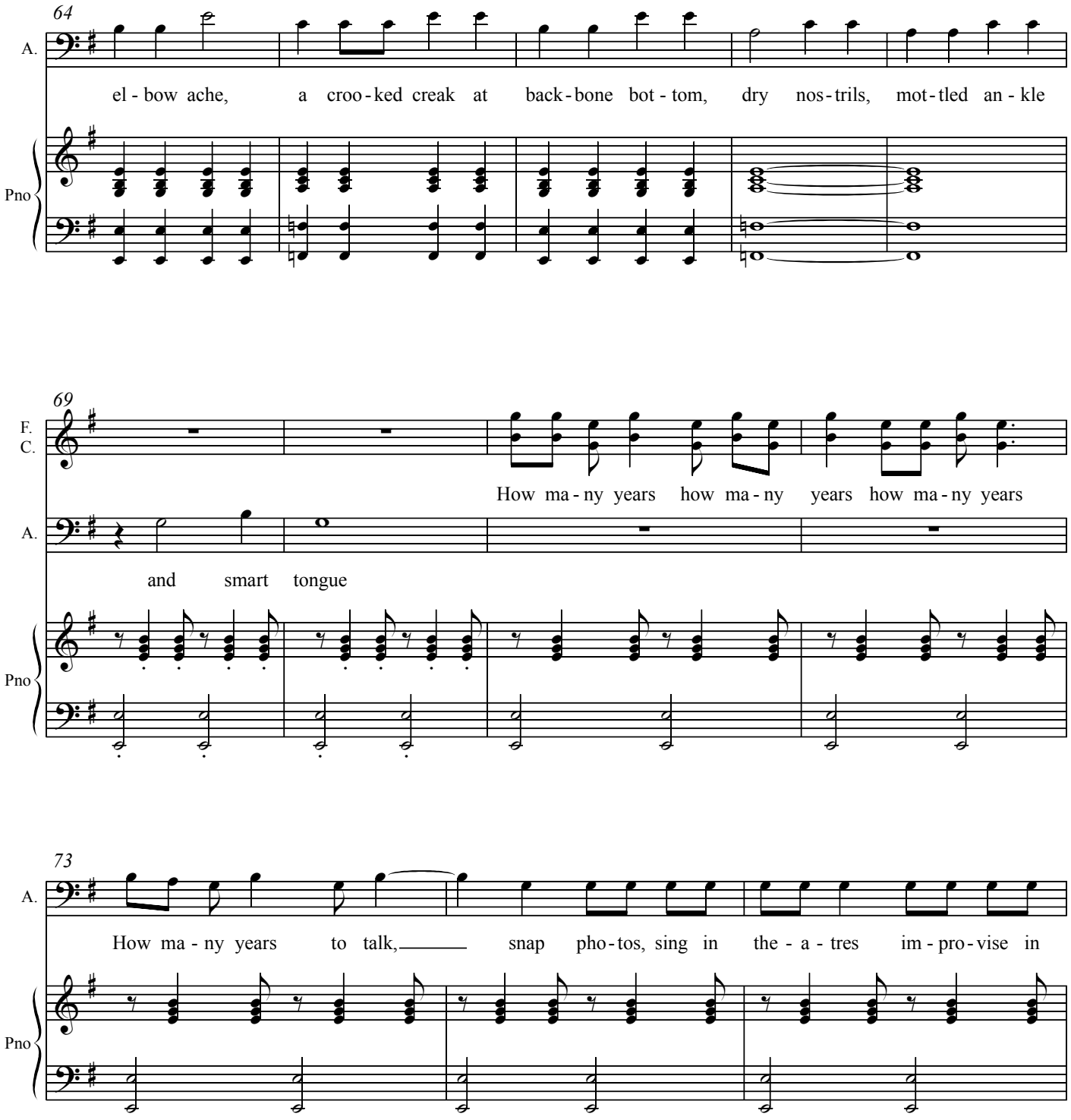
How many more years

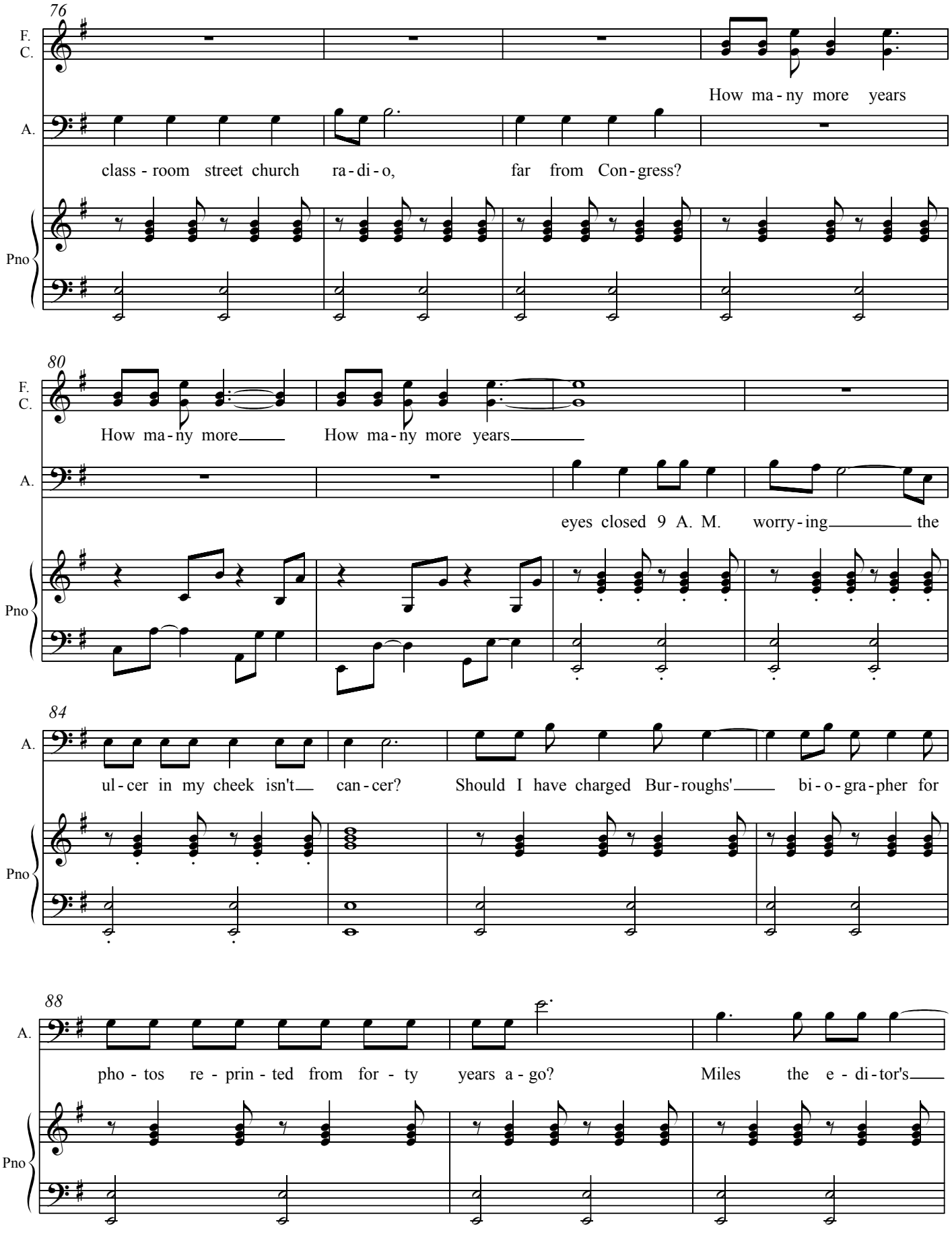


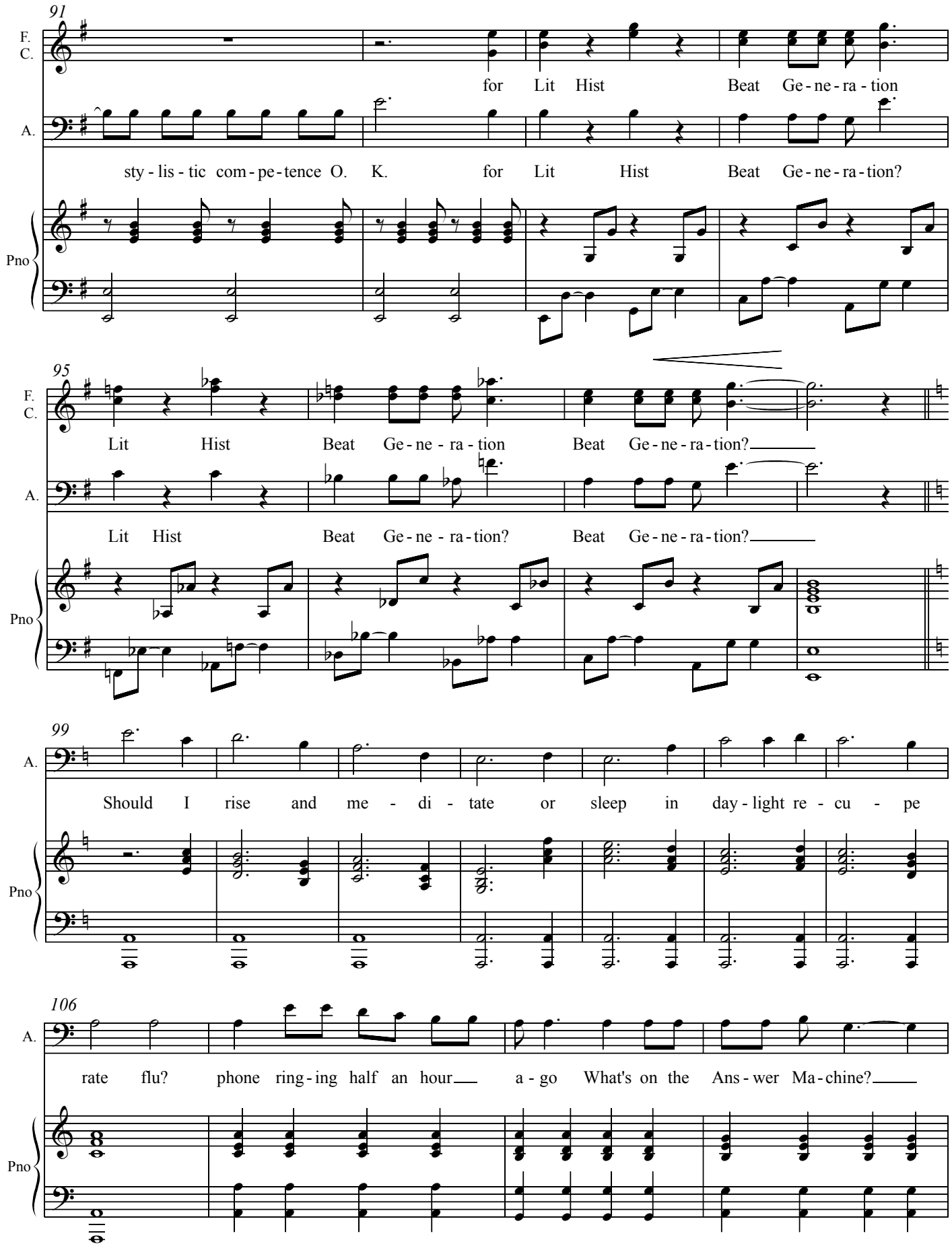

21
F.
C.
Si - lence, a so - li - ta - ry house,
A.
Charles Fou - rier on bed - side ta - ble
Pno
27
A.
wai - ting ins - pec - tion, switch light off Py - ja - mas in draw - er for sleep,
31
A.
eigh - ty vo - lumes be hind the head board for brow - sing
35
A.
Ir - ving Howe's Yid - dish po - e - try A - til - la Joz - sef, Sa - hi - bu - san Das Gup - ta's Obs -
Pno

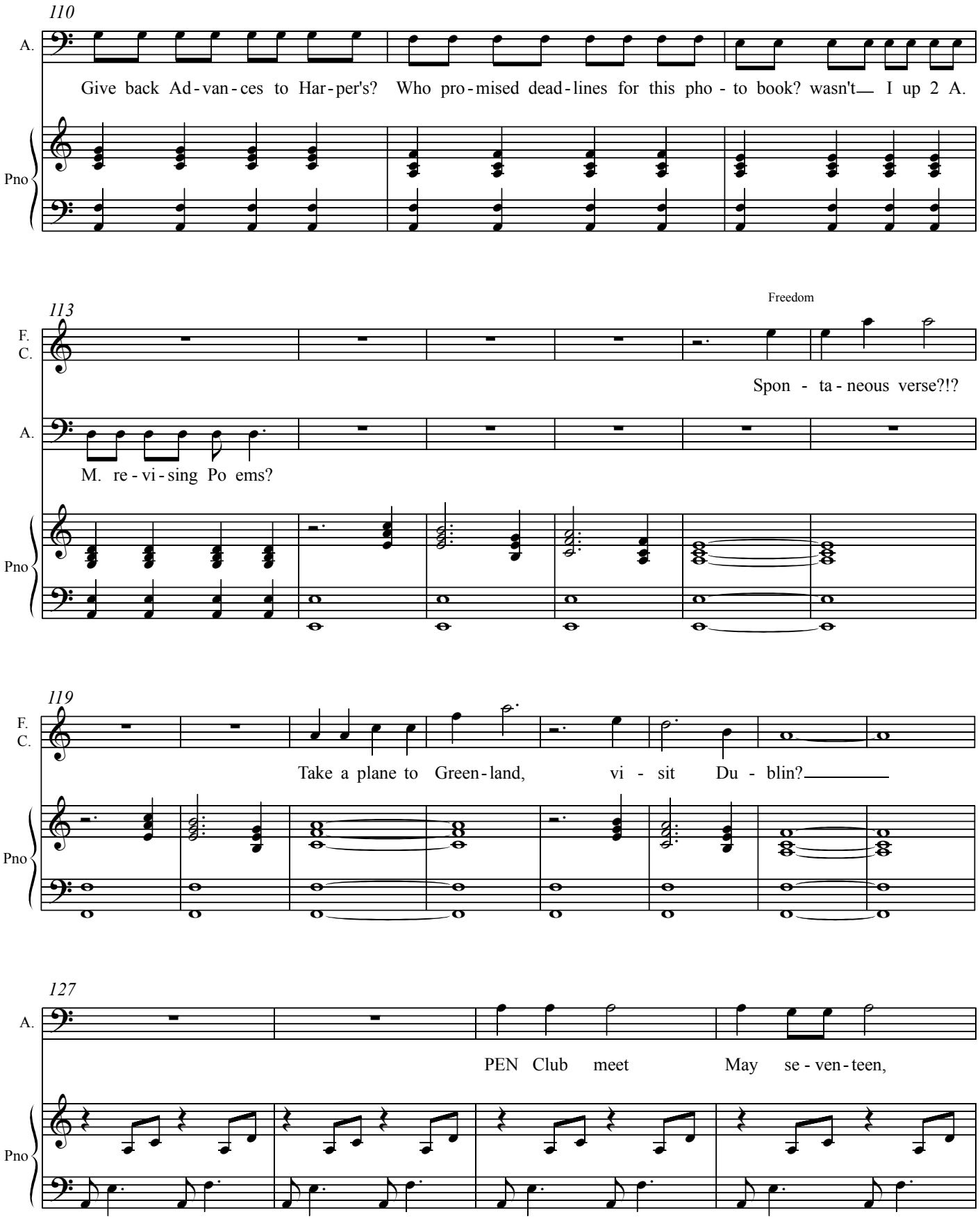

38
Freedom
F.
C.
What ri - ches for
A.
cure Re - li - gious Cults Ce - line De Vul - ga - ri E - lo - quen - ti - a
Pno
43
F.
C.
old age? What co - zy naps and long nights' dreams? Brow - sing in
Pno
47
F.
C.
Per - se - po - lis and Lha - sa!
A.
What more ask ex -
Pno

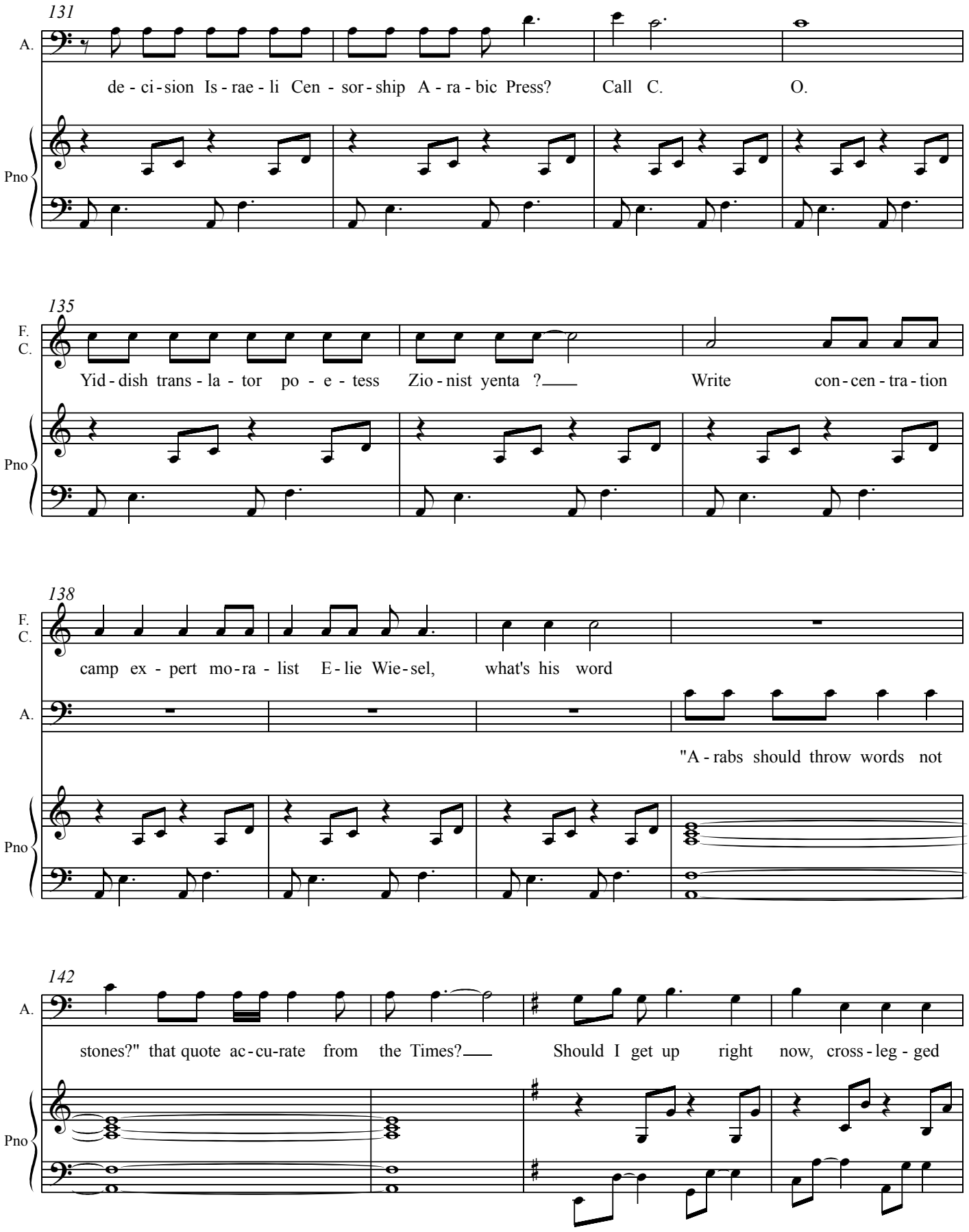

52
F.
C.
Time more time ripe time and calm and
A.
is - tence? ex - cept time more time ripe
Pno
56
F.
C.
War - less time Time more time ripe time and calm and
A.
time and calm and War - less time
Pno
60
F.
C.
War - less time
A.
to con - tem - plate col - lap - sing years, tho bo - dy teeth brain
Pno

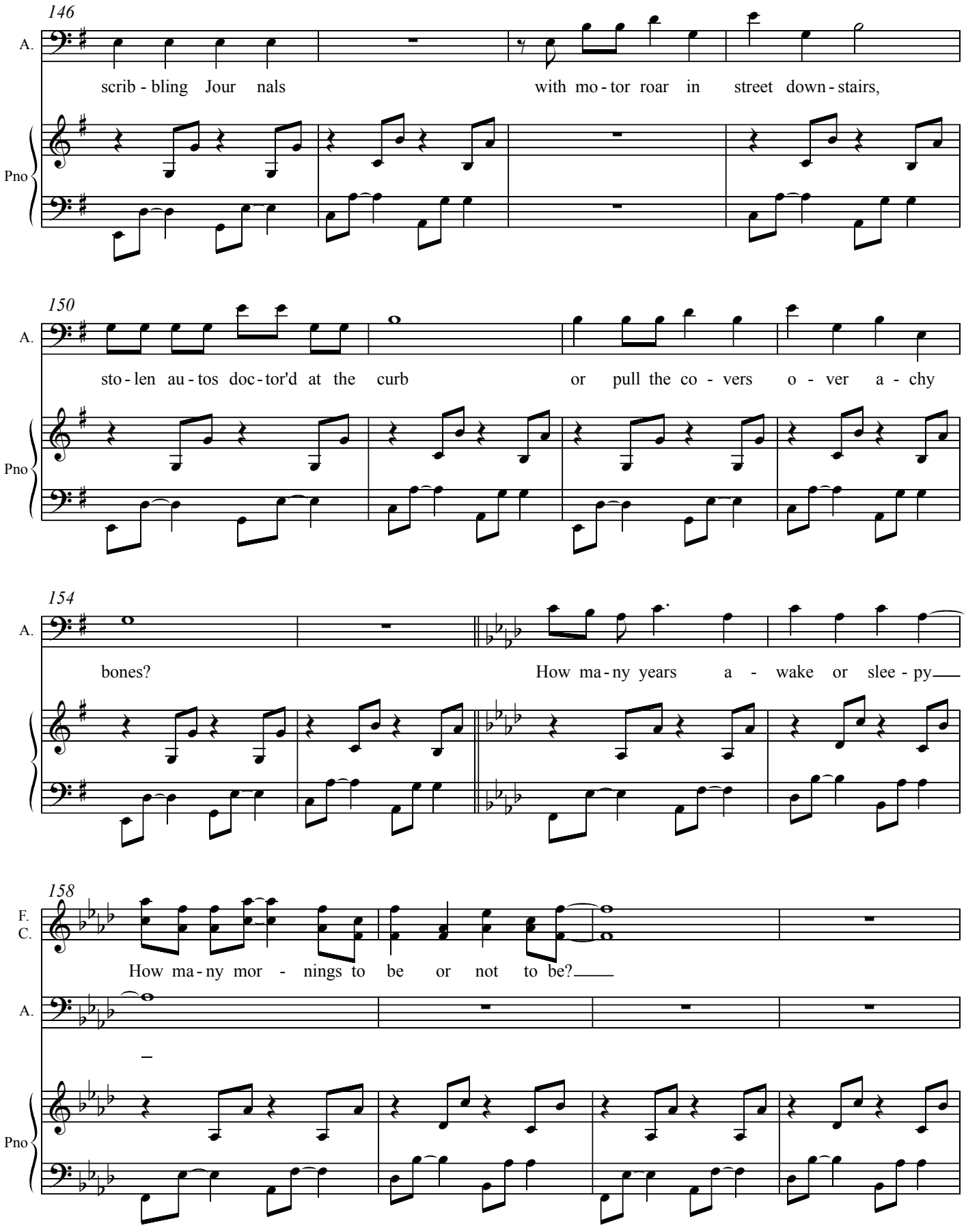

64
A.
el - bow ache, a croo - ked creak at back - bone bot - tom, dry nos - trils, mot - tled an - kle
Pno
69
F.
C.
How ma - ny years how ma - ny years how ma - ny years
A.
and smart tongue
Pno
73
A.
How ma - ny years to talk, snap pho - tos, sing in the - a - tres im - pro - vise in
Pno

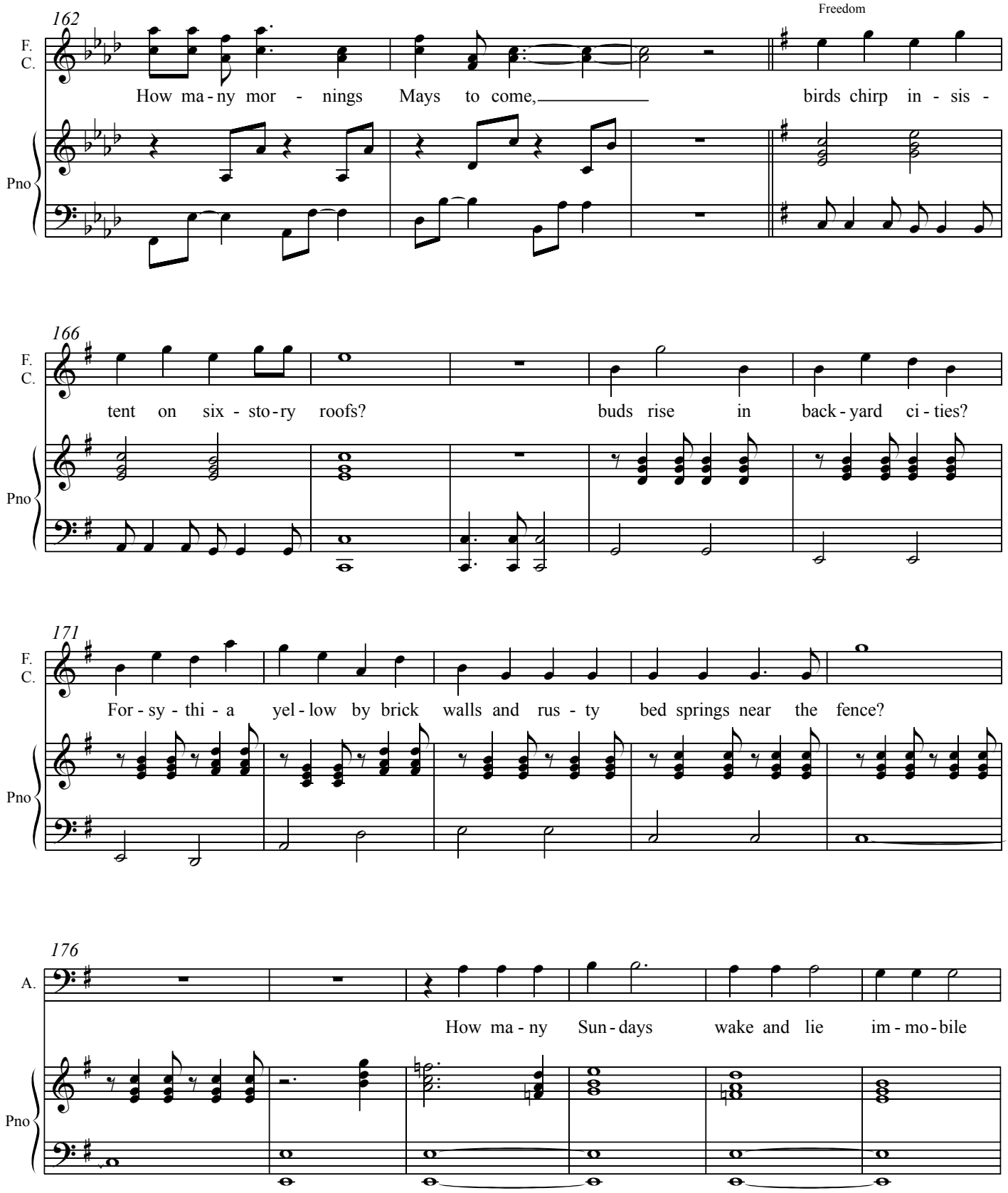

76
F.
C.
How ma - ny more years
A.
class - room street church ra - di - o, far from Con - gress?
Pno
80
F.
C.
How ma - ny more How ma - ny more years
A.
eyes closed 9 A. M. worry - ing the
Pno
84
A.
ul - cer in my cheek isn't can - cer? Should I have charged Bur - roughs' bi - o - gra - pher for
Pno
88
A.
pho - tos re - prin - ted from for - ty years a - go? Miles the e - di - tor's
Pno

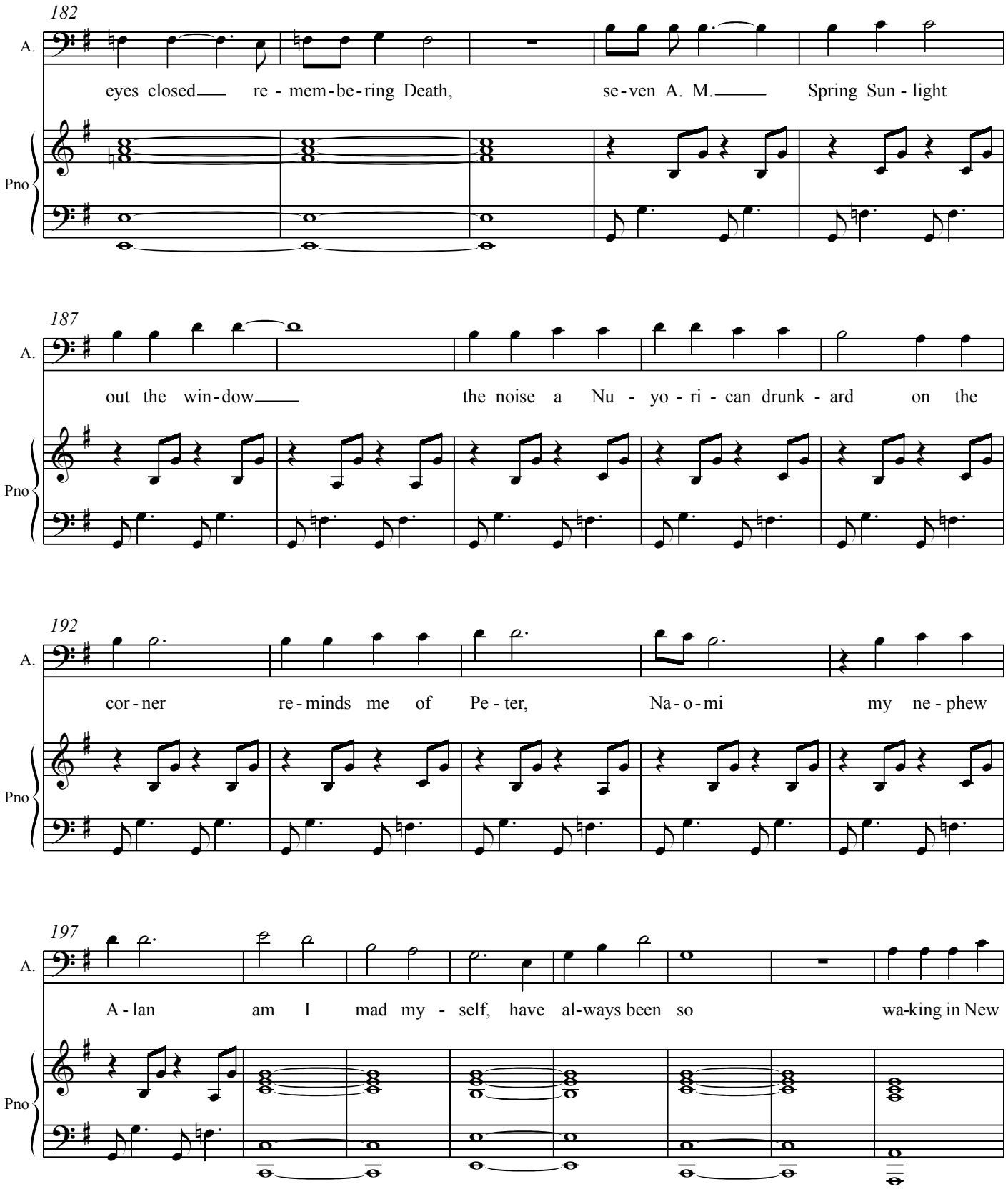

91
F. C.
for Lit Hist Beat Ge - ne - ra - tion
A.
sty - lis - tic com - pe - tence O. K. for Lit Hist Beat Ge - ne - ra - tion?
Pno
95
F. C.
Lit Hist Beat Ge - ne - ra - tion Beat Ge - ne - ra - tion?
A.
Lit Hist Beat Ge - ne - ra - tion? Beat Ge - ne - ra - tion?
Pno
99
A.
Should I rise and me - di - tate or sleep in day - light re - cu - pe
Pno
106
A.
rate flu? phone ring - ing half an hour a - go What's on the Ans - wer Ma - chine?
Pno

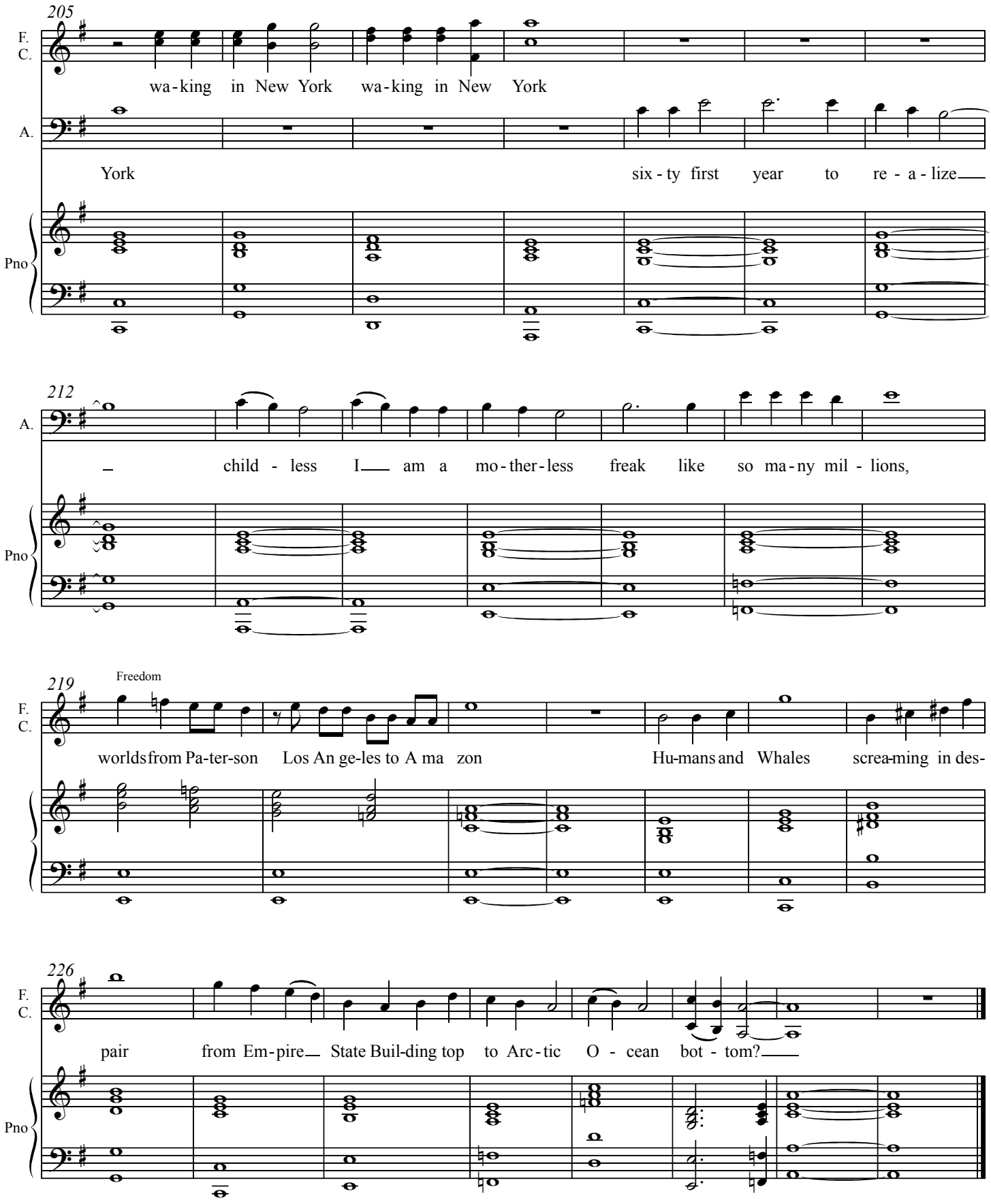

110
A.
Give back Ad - van - ces to Har - per's? Who pro - mised dead - lines for this pho - to book? wasn't— I up 2 A.
Pno
113
Freedom
F.
C.
Spon - ta - neous verse?!?
A.
M. re - vi - sing Po ems?
Pno
119
F.
C.
Take a plane to Green - land, vi - sit Du - blin?
Pno
127
A.
PEN Club meet May se - ven - teen,
Pno


131
A.
de - ci - sion Is - rae - li Cen - sor - ship A - ra - bic Press? Call C. O.
Pno
135
F. C.
Yid - dish trans - la - tor po - e - tess Zio - nist yenta ? Write con - cen - tra - tion
Pno
138
F. C.
camp ex - pert mo - ra - list E - lie Wie - sel, what's his word
A.
"A - rabs should throw words not
Pno
142
A.
stones?" that quote ac - cu - rate from the Times? Should I get up right now, cross - leg - ged
Pno

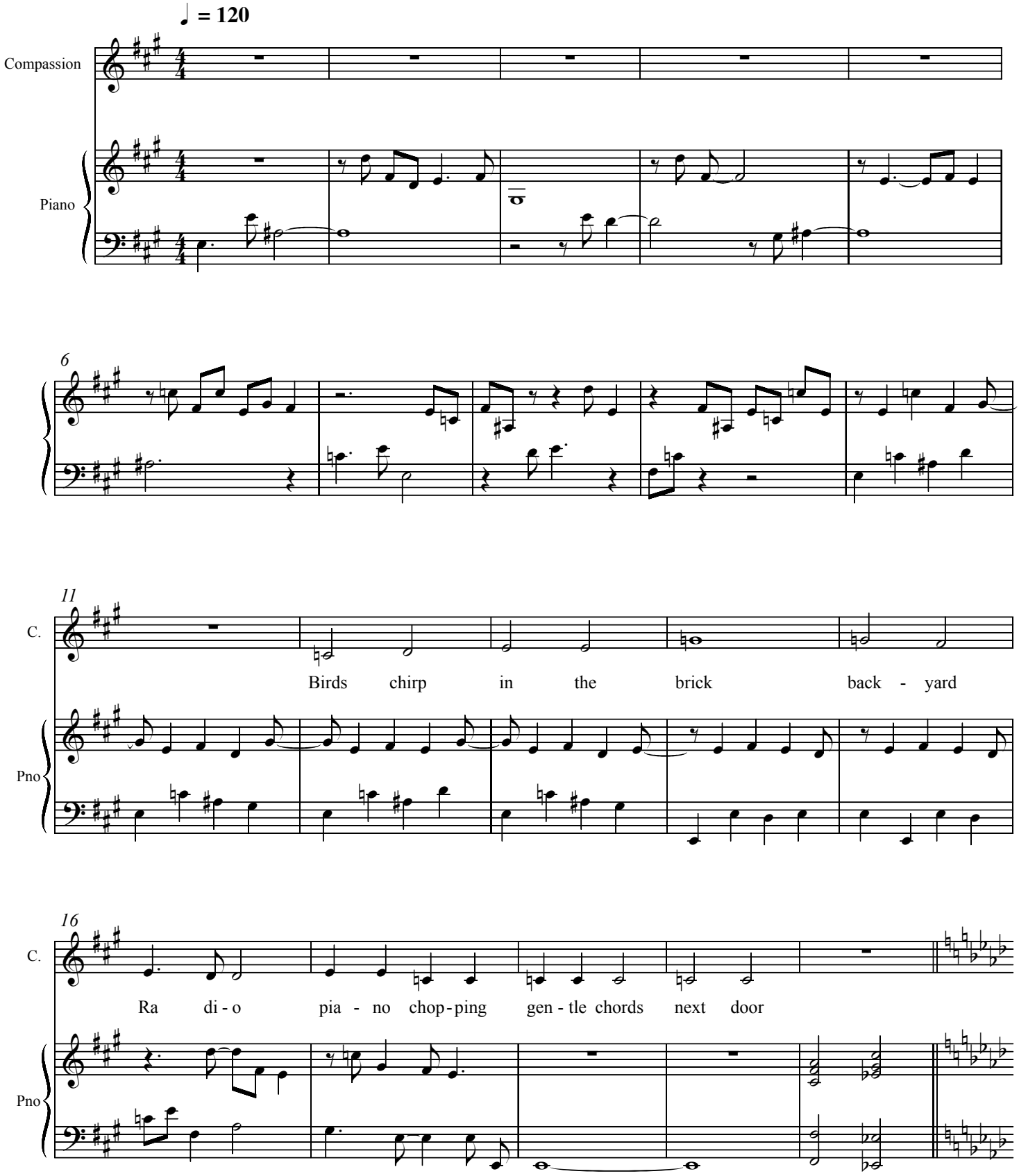

146
A.
scrib - bling Jour nals
with mo - tor roar in street down - stairs,
Pno
150
A.
sto - len au - tos doc - tor'd at the curb
or pull the co - vers o - ver a - chy
Pno
154
A.
bones?
How ma - ny years a - wake or slee - py
158
F.
C.
How ma - ny mor - nings to be or not to be?
A.
Pno

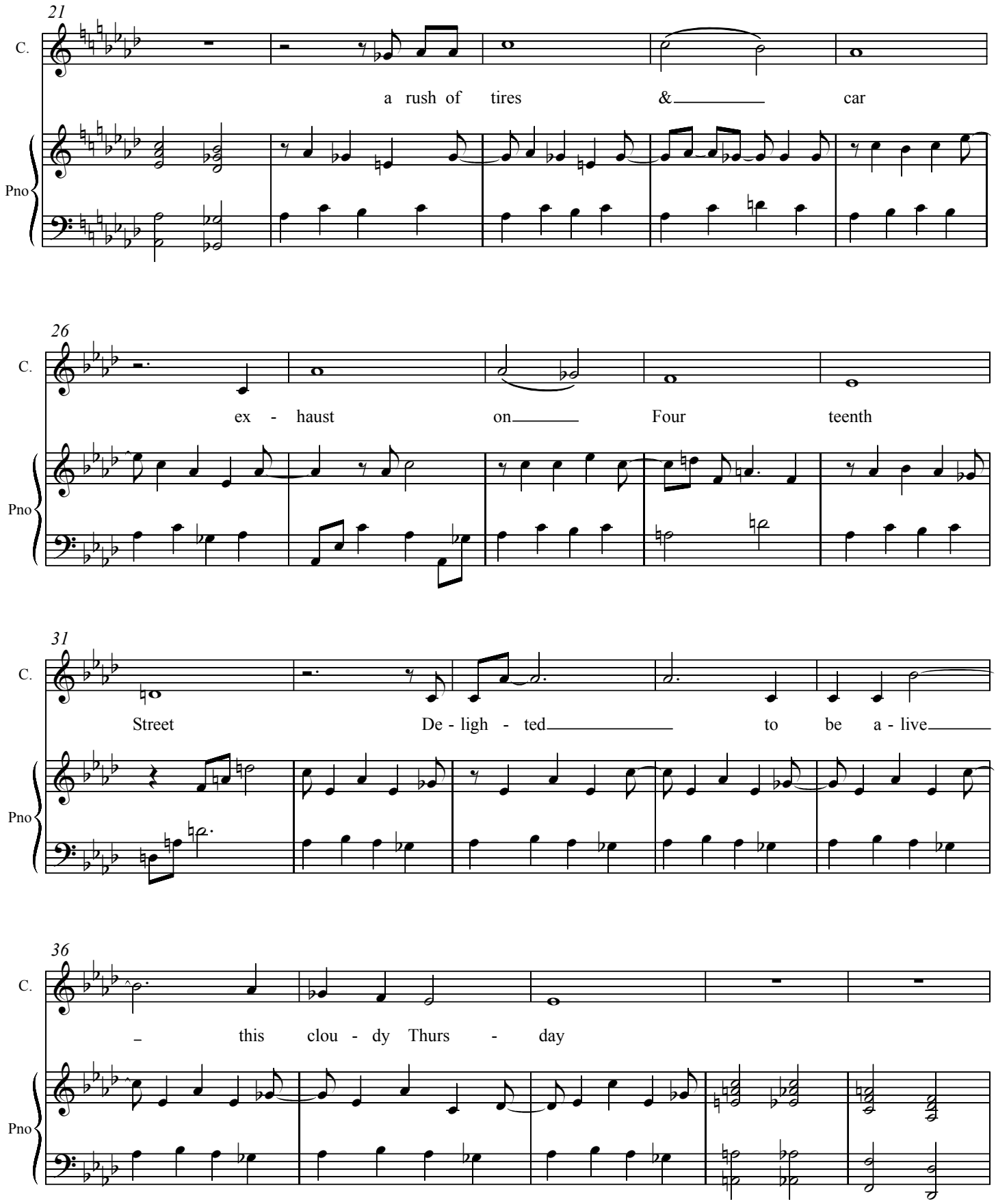

162
Freedom
F.
C.
How ma - ny mor - nings Mays to come, birds chirp in - sis -
Pno
166
F.
C.
tent on six - sto - ry roofs? buds rise in back - yard ci - ties?
Pno
171
F.
C.
For - sy - thi - a yel - low by brick walls and rus - ty bed springs near the fence?
Pno
176
A.
How ma - ny Sun - days wake and lie im - mo - bile
Pno

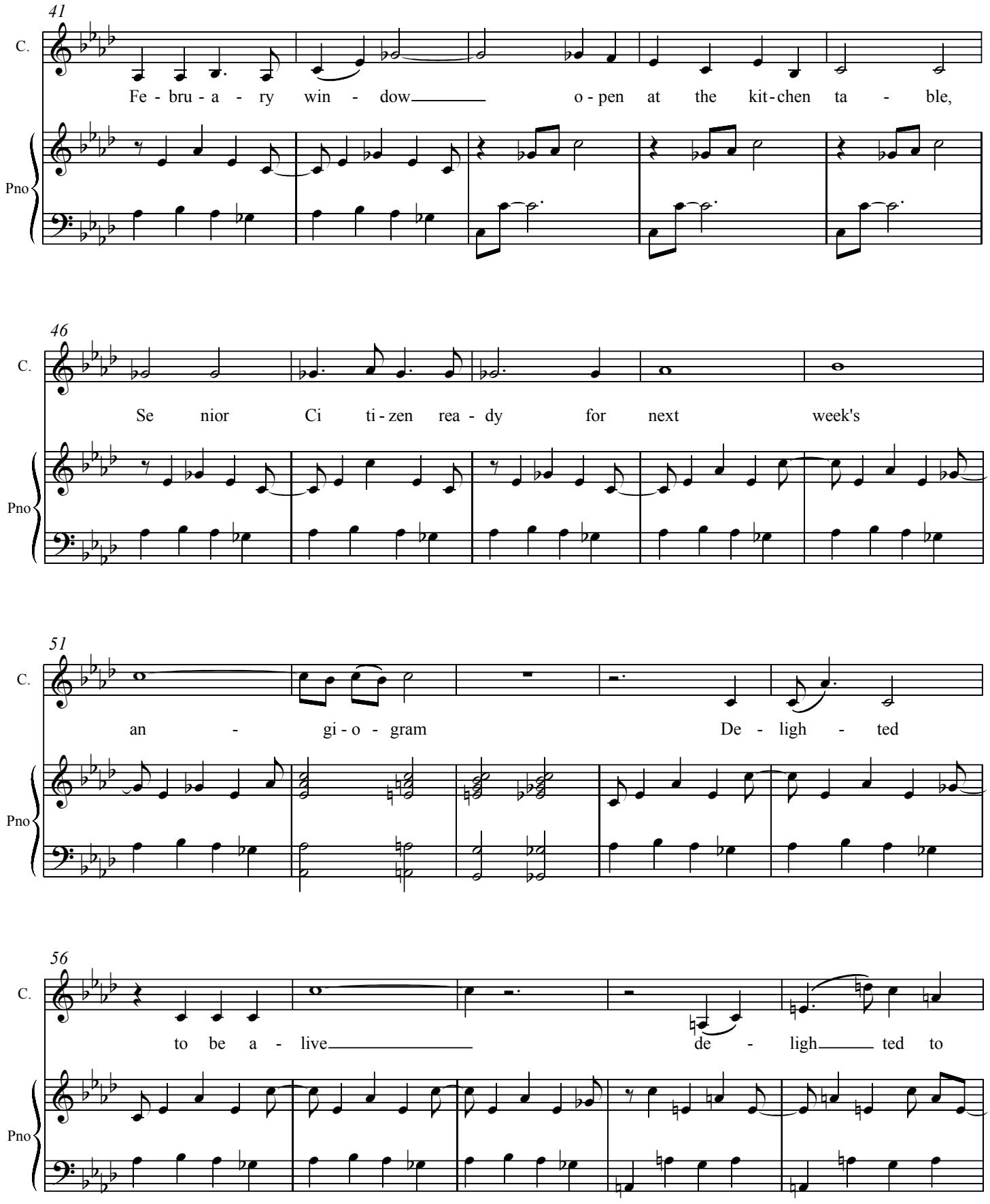

182
A.
eyes closed re - mem - be - ring Death, se - ven A. M. Spring Sun - light
Pno
187
A.
out the win - dow the noise a Nu - yo - ri - can drunk - ard on the
Pno
192
A.
cor - ner re - minds me of Pe - ter, Na - o - mi my ne - phew
Pno
197
A.
A - lan am I mad my - self, have al - ways been so wa - king in New
Pno

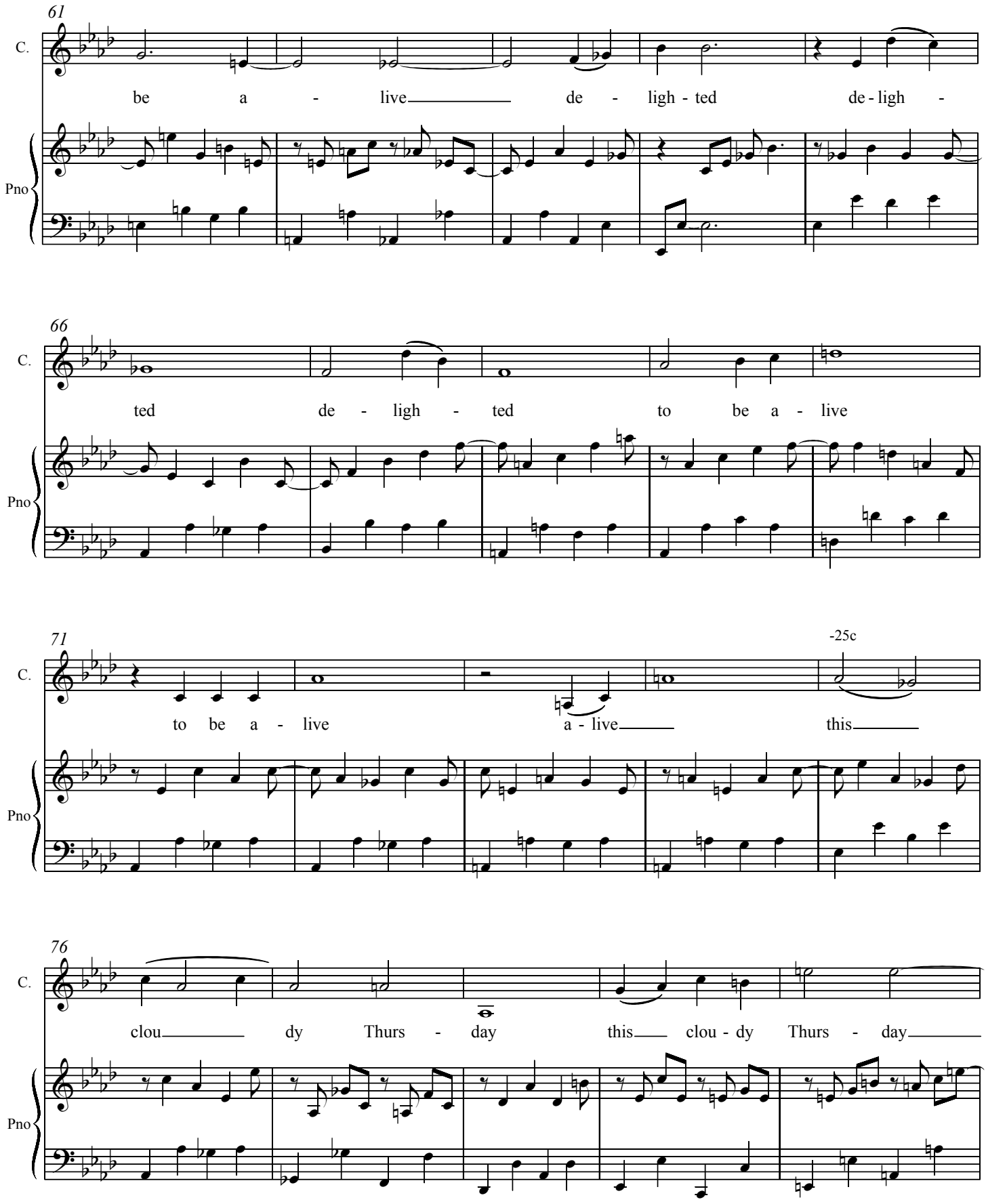

205
F.
C.
wa-king in New York wa-king in New York
A.
York six-ty first year to re-a-lize
Pno
212
A.
child-less I am a mo-ther-less freak like so ma-ny mil-lions,
Pno
219
Freedom
F.
C.
worlds from Pa-ter-son Los An ge-les to A ma zon Hu-mans and Whales screa-ming in des-
Pno
226
F.
C.
pair from Em-pire State Buil-ding top to Arc-tic O-cean bot-tom?
Pno

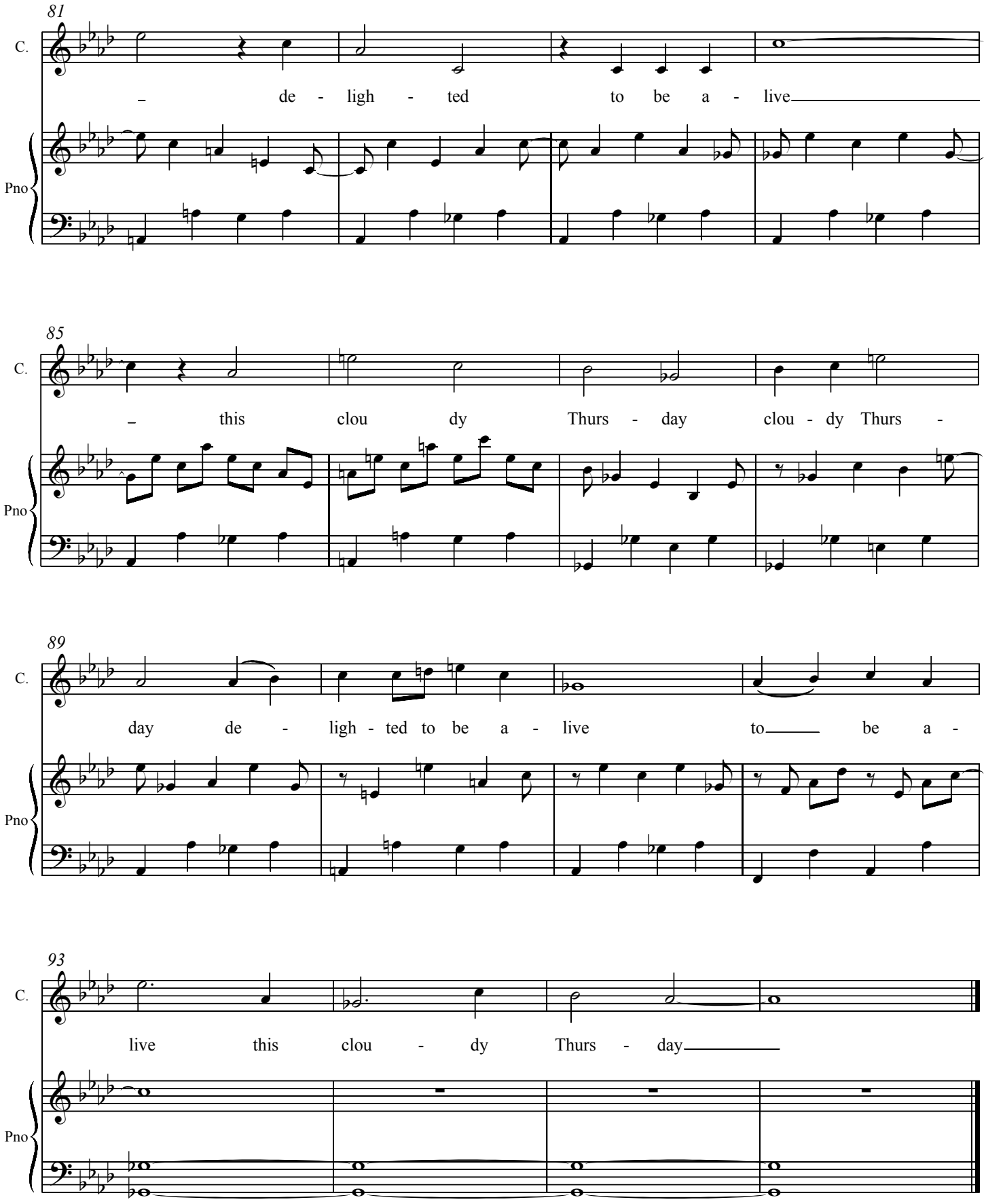
Lunchtime


♩ = 120
Compassion
Piano
6
11
C.
Birds chirp in the brick back - yard
Pno
16
C.
Ra di - o pia - no chop - ping gen - tle chords next door
Pno


21
C.
a rush of tires & car
Pno
26
C.
ex - haust on Four teenth
Pno
31
C.
Street De - ligh - ted to be a - live
Pno
36
C.
this clou - dy Thurs - day
Pno

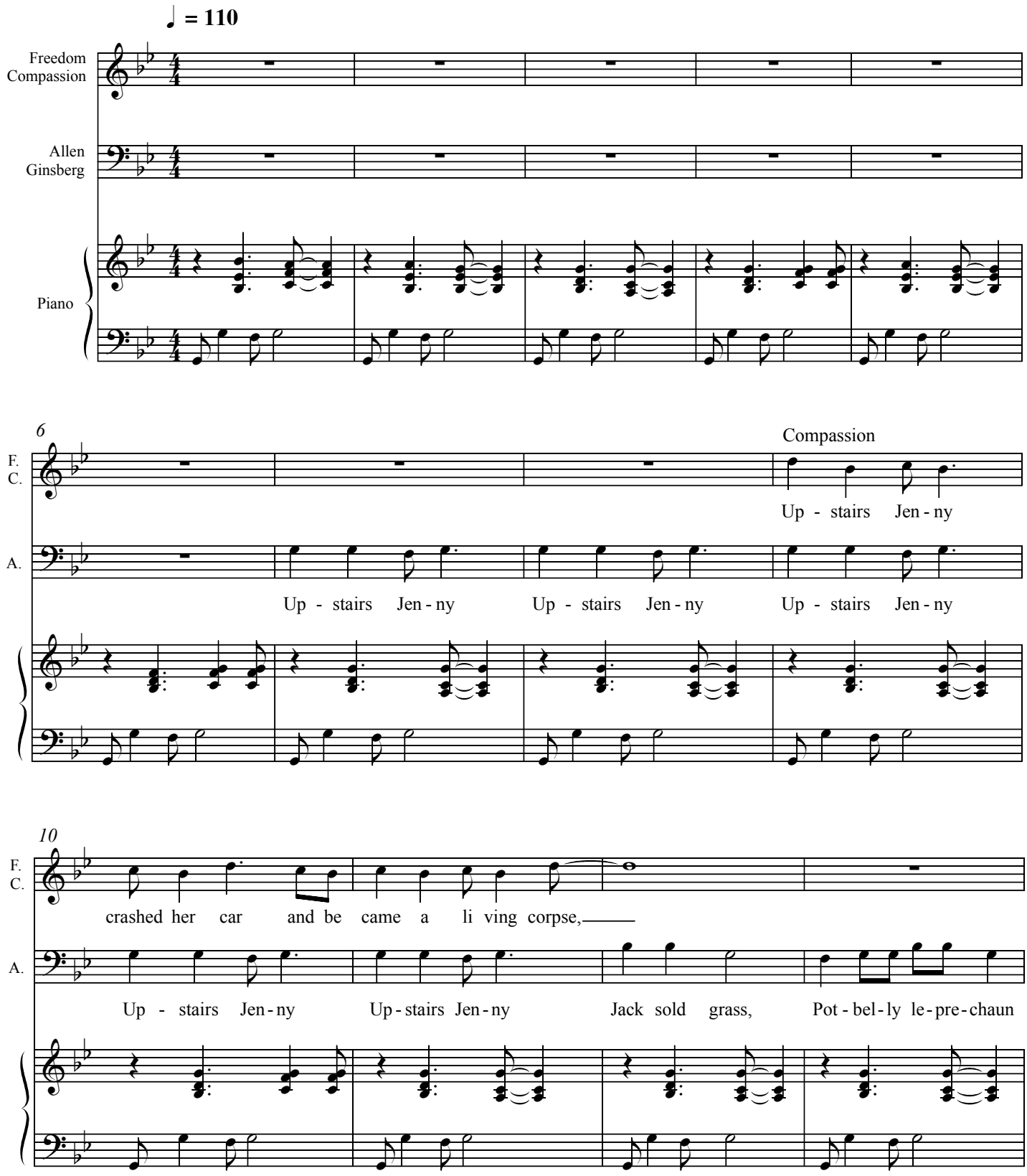

41
C.
Fe - bru - a - ry win - dow o - pen at the kit - chen ta - ble,
Pno
46
C.
Se nior Ci ti - zen rea - dy for next week's
Pno
51
C.
an - gi - o - gram De - ligh - ted
Pno
56
C.
to be a - live de - ligh ted to
Pno

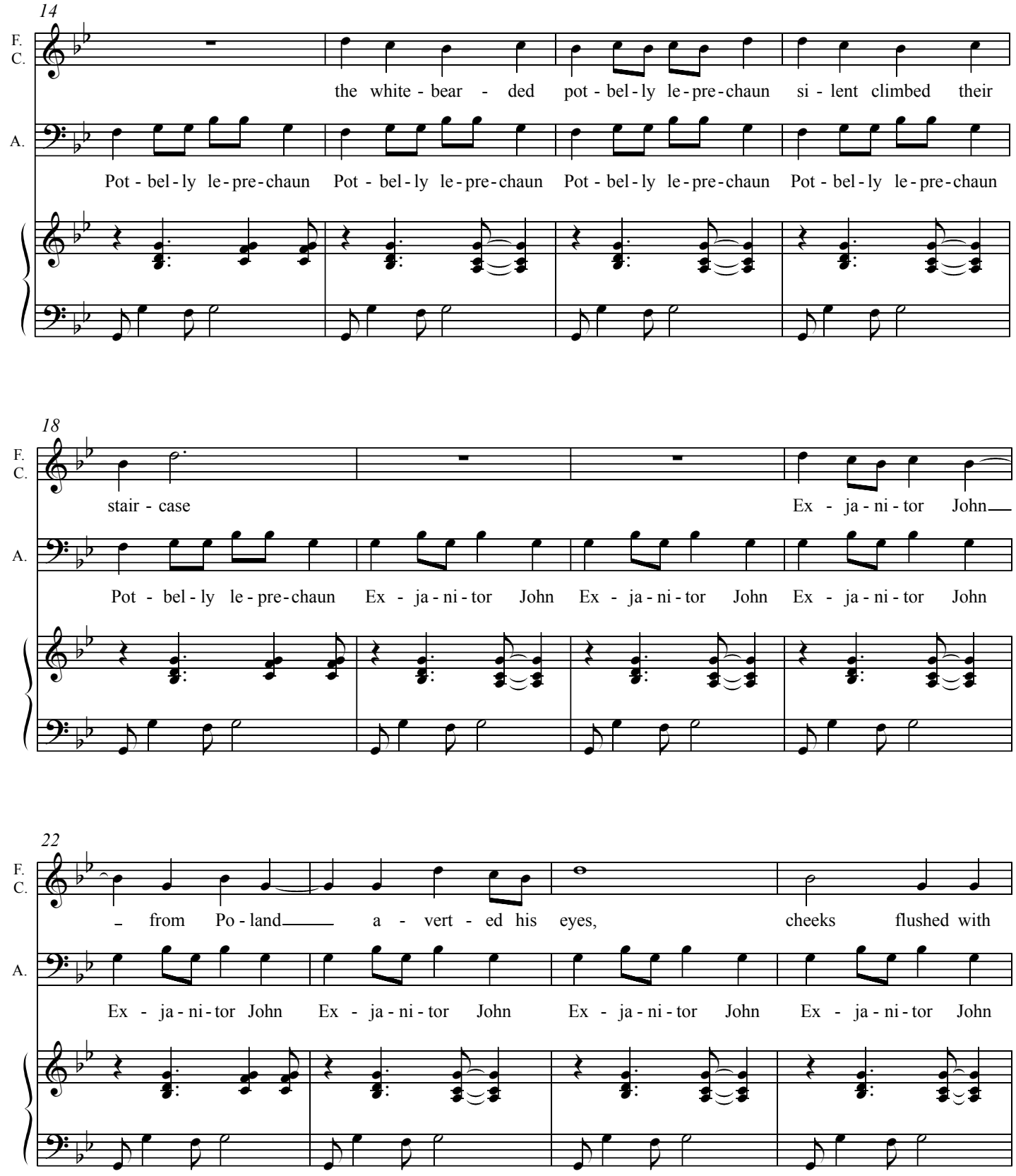

61
C.
be a - live de - ligh - ted de - ligh -
Pno
66
C.
ted de - ligh - ted to be a - live
Pno
71
C.
to be a - live a - live this
-25c
Pno
76
C.
clou dy Thurs - day this clou - dy Thurs - day
Pno

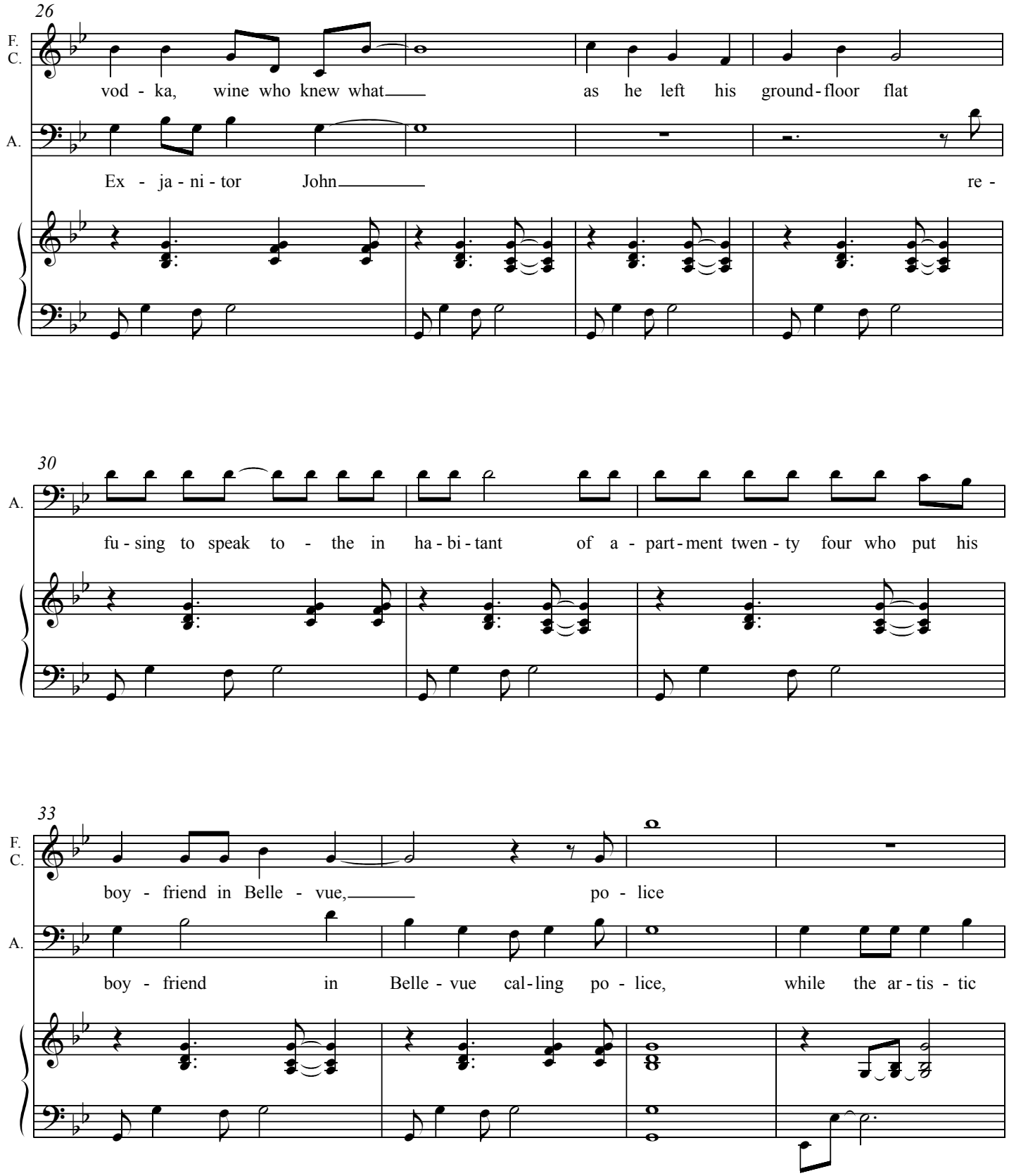

81
C.
de - ligh - ted to be a - live
Pno
85
C.
this clou dy Thurs - day clou - dy Thurs -
Pno
89
C.
day de - ligh - ted to be a - live to be a -
Pno
93
C.
live this clou - dy Thurs - day
Pno

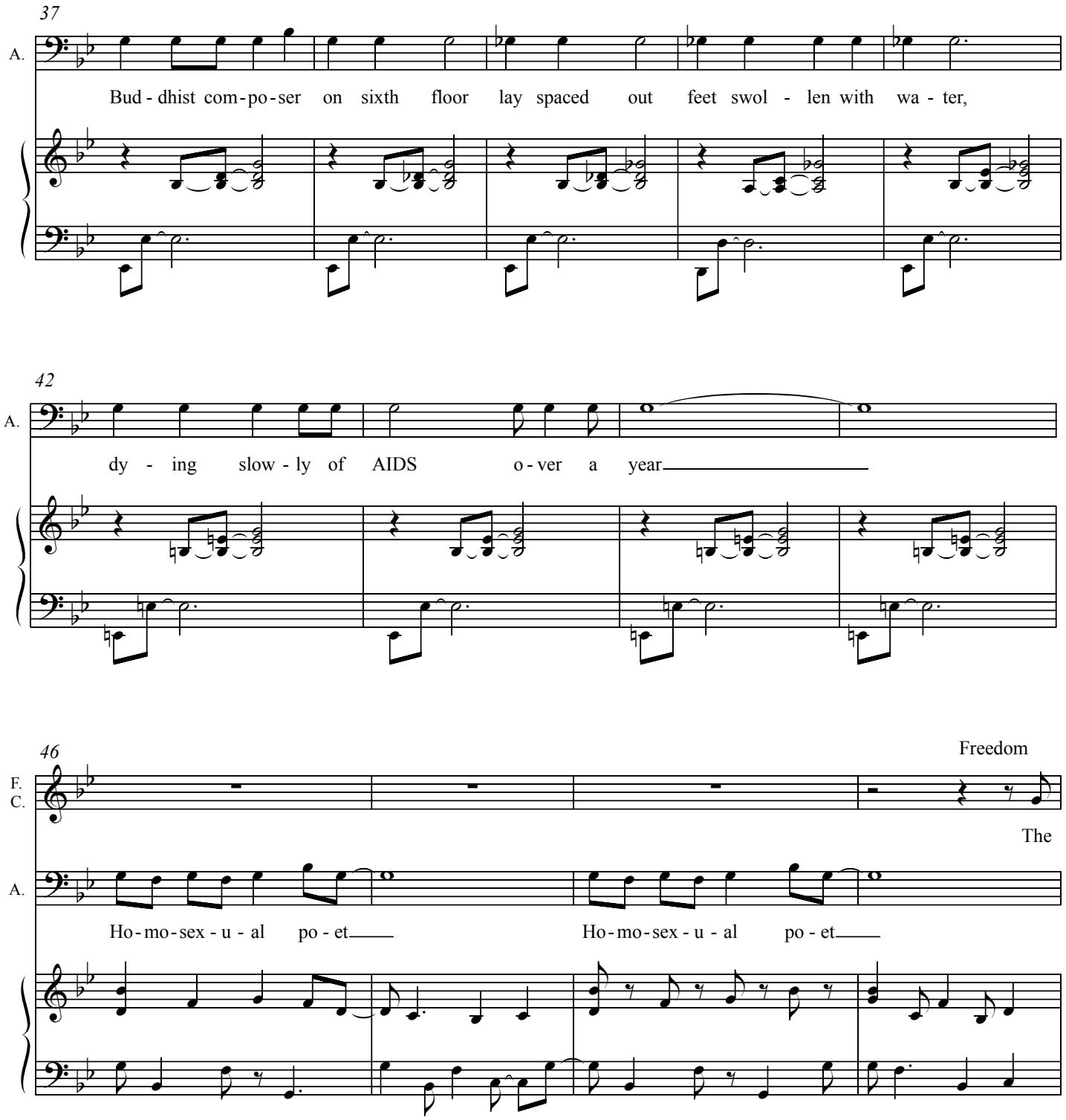
The Charnel Ground (I)

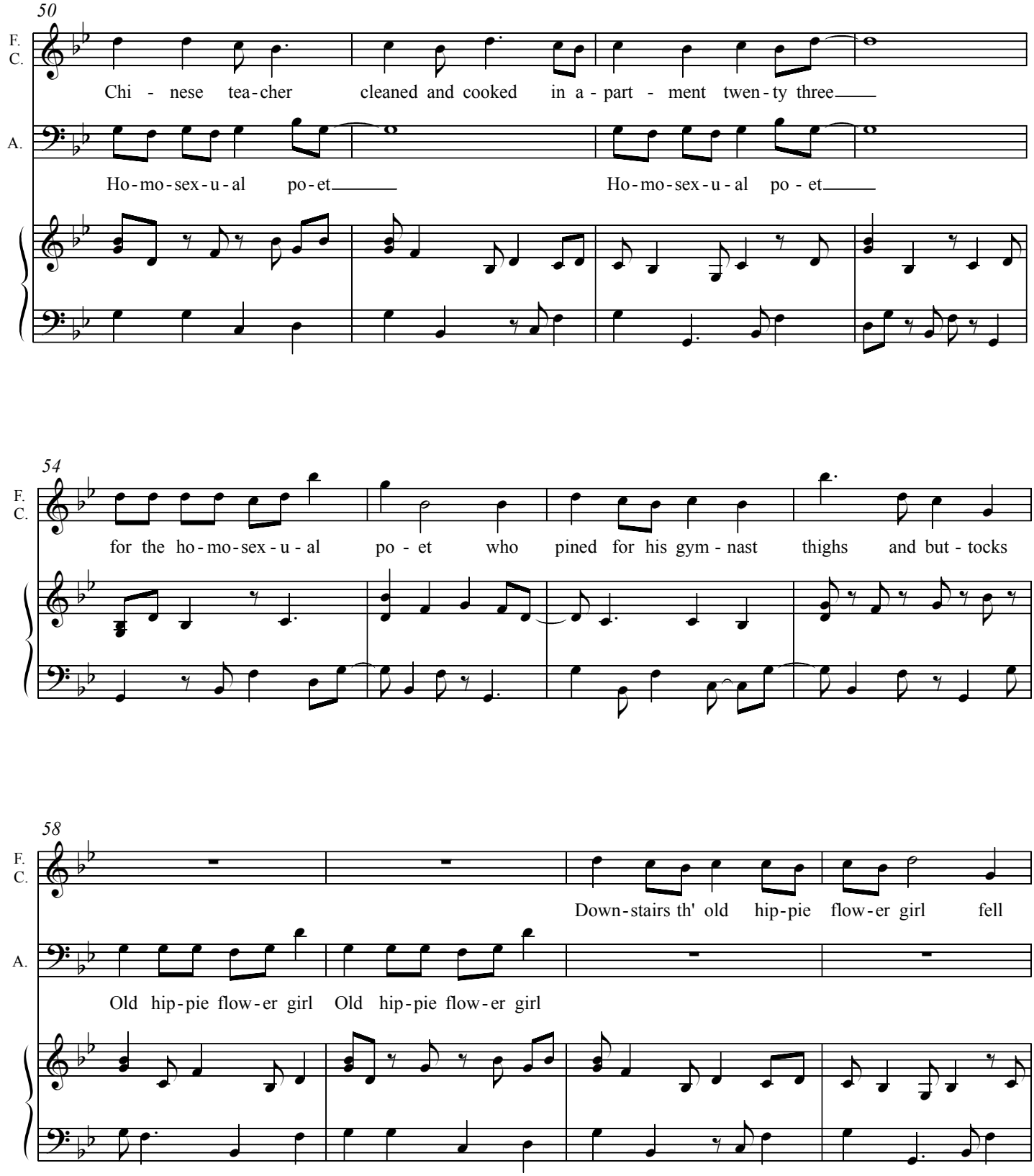
See the Supervisor

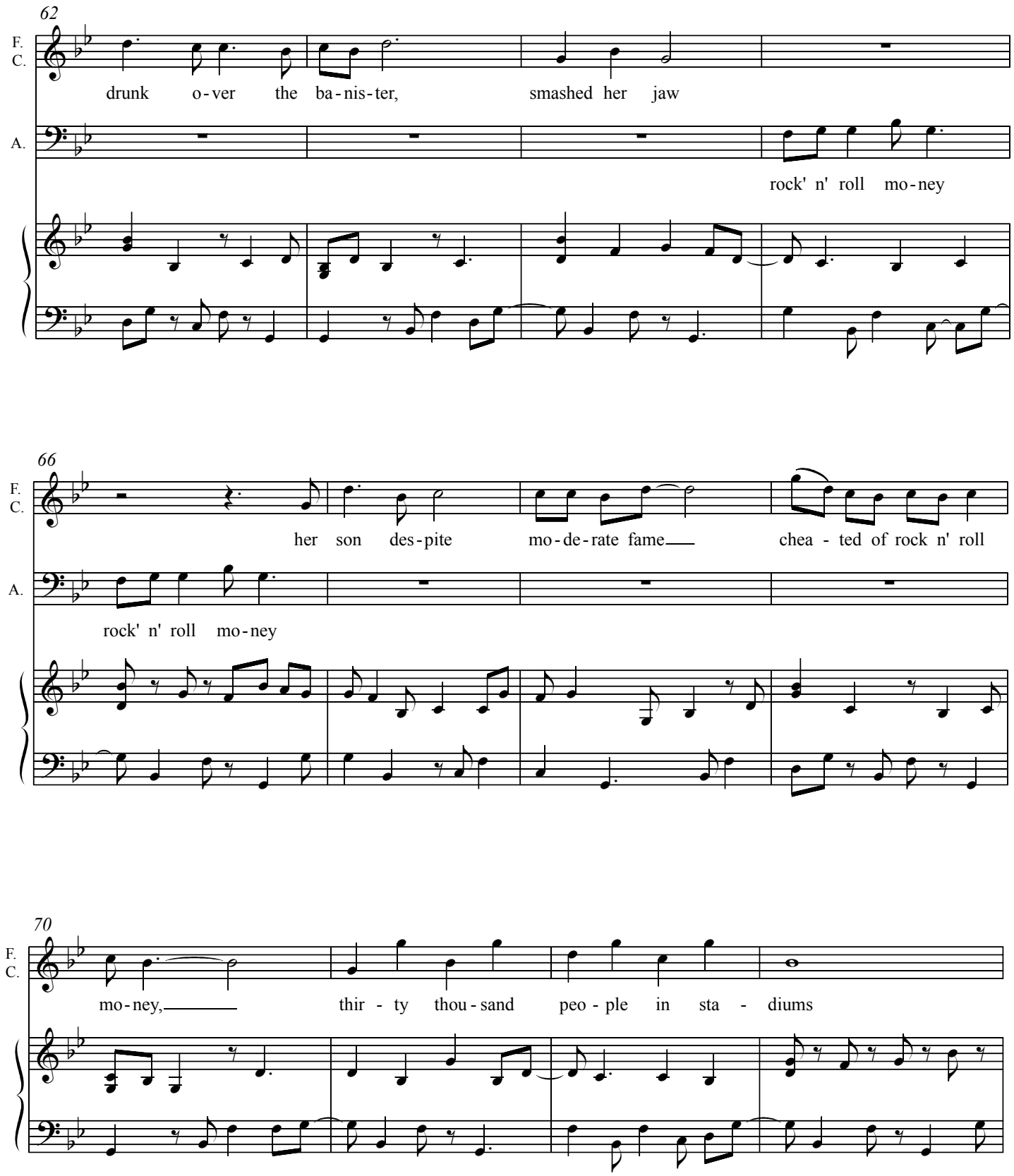


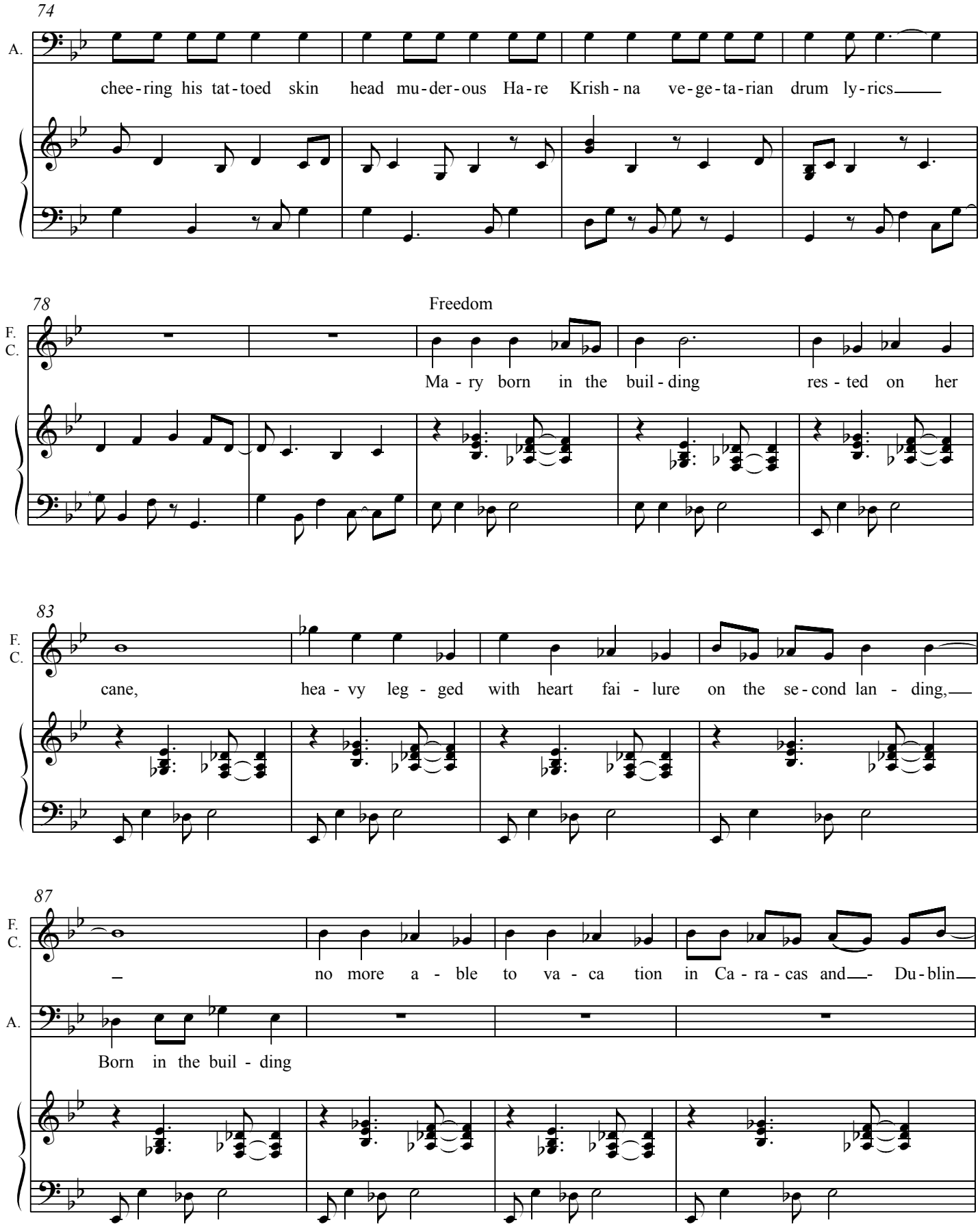

14
F.
C.
the white - bear - ded pot - bel - ly le - pre - chaun si - lent climbed their
A.
Pot - bel - ly le - pre - chaun Pot - bel - ly le - pre - chaun Pot - bel - ly le - pre - chaun Pot - bel - ly le - pre - chaun
18
F.
C.
stair - case Ex - ja - ni - tor John
A.
Pot - bel - ly le - pre - chaun Ex - ja - ni - tor John Ex - ja - ni - tor John Ex - ja - ni - tor John
22
F.
C.
from Po - land a - vert - ed his eyes, cheeks flushed with
A.
Ex - ja - ni - tor John Ex - ja - ni - tor John Ex - ja - ni - tor John Ex - ja - ni - tor John

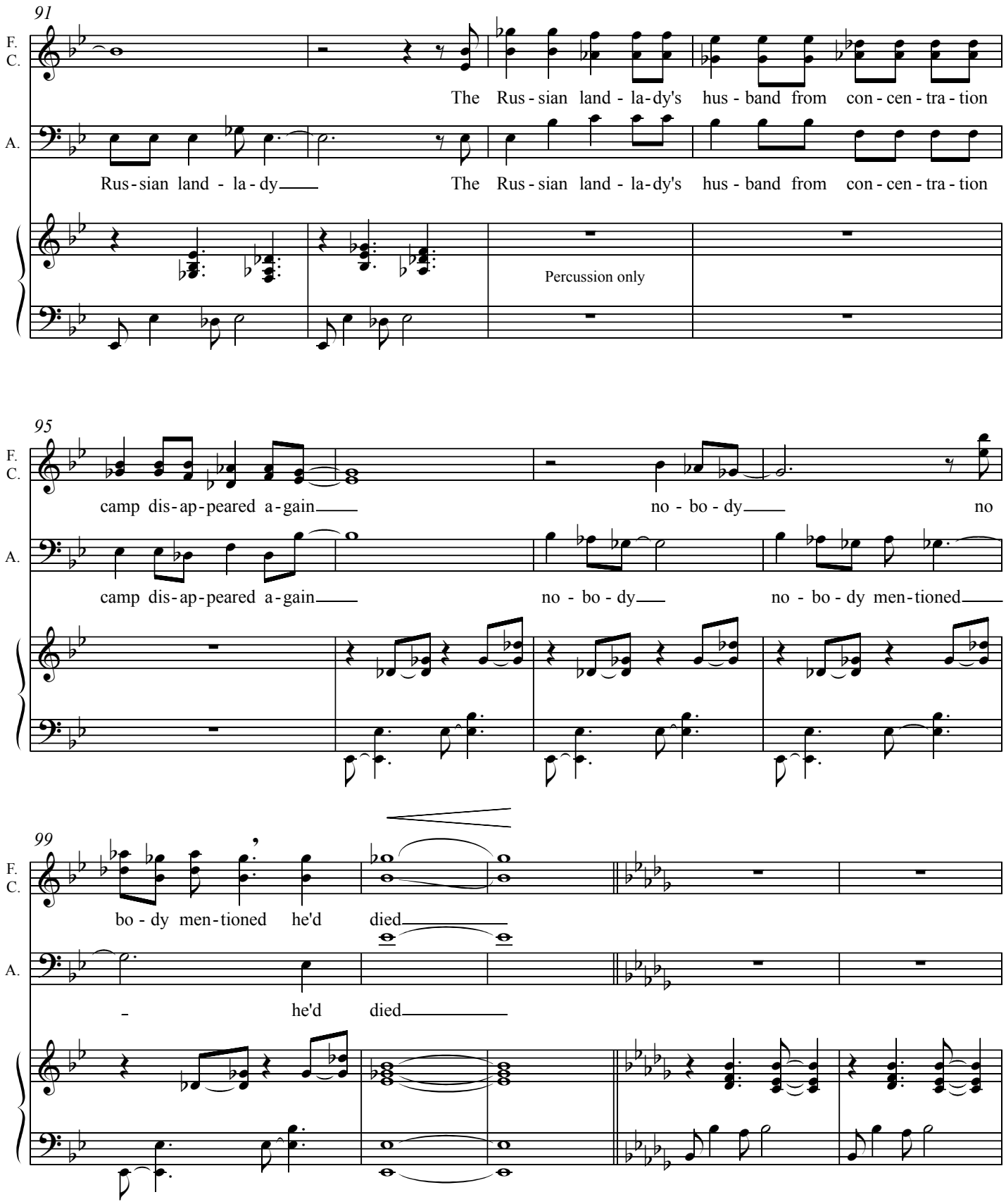

26
F.
C.
vod - ka, wine who knew what as he left his ground-floor flat
A.
Ex - ja - ni - tor John re -
30
A.
fu - sing to speak to - the in ha - bi - tant of a - part - ment twen - ty four who put his
33
F.
C.
boy - friend in Belle - vue, po - lice
A.
boy - friend in Belle - vue cal - ling po - lice, while the ar - tis - tic


37
A.
Bud - dhist com - po - ser on sixth floor lay spaced out feet swol - len with wa - ter,
42
A.
dy - ing slow - ly of AIDS o - ver a year
46
Freedom
F.
C.
The
A.
Ho - mo - sex - u - al po - et
Ho - mo - sex - u - al po - et


50
F.
C.
Chi - nese tea-cher cleaned and cooked in a - part - ment twen-ty three
A.
Ho-mo-sex-u-al po-et Ho-mo-sex-u-al po - et
54
for the ho-mo-sex-u-al po - et who pined for his gym - nast thighs and but - tocks
58
Down-stairs th' old hip-pie flow-er girl fell
Old hip-pie flow-er girl Old hip-pie flow-er girl


62
F.
C.
drunk o-ver the ba-nis-ter, smashed her jaw
A.
rock' n' roll mo-ney
66
F.
C.
her son des-pite mo-de-rate fame chea - ted of rock n' roll
A.
rock' n' roll mo-ney
70
F.
C.
mo-ney, thir - ty thou-sand peo - ple in sta - diums


74
A.
chee-ring his tat-toed skin head mu-der-ous Ha-re Krish-na ve-ge-ta-rian drum ly-rics
78
Freedom
F.
C.
Ma-ry born in the buil-ding res-ted on her
83
F.
C.
cane, hea-vy leg-ged with heart fai-lure on the se-cond lan-ding,
87
F.
C.
no more a-ble to va-ca tion in Ca-ra-cas and- Du-blin
A.
Born in the buil-ding


91
F.
C.
A.
The Rus - sian land - la - dy's hus - band from con - cen - tra - tion
Rus - sian land - la - dy
The Rus - sian land - la - dy's hus - band from con - cen - tra - tion
Percussion only
95
camp dis - ap - peared a - gain
no - bo - dy
no
camp dis - ap - peared a - gain
no - bo - dy
no - bo - dy men - tioned
99
bo - dy men - tioned he'd died
he'd died

Freedom

104

A. Te - nants took o - ver her build - ding for - hot wa - ter, she could - n't add rent and pay

107

F. C. wore a long coat hot days a lone and thin on the

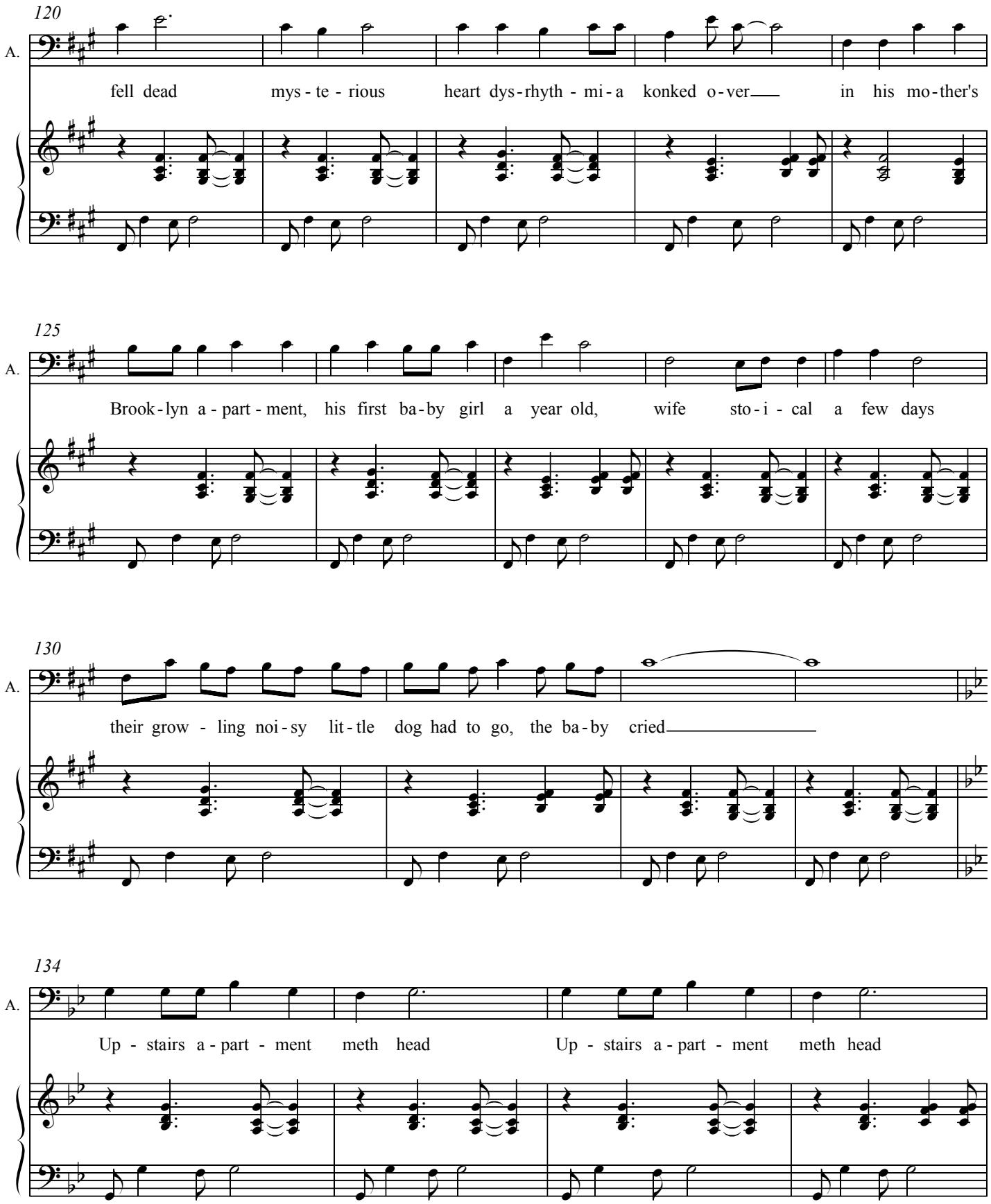
A. tax - es

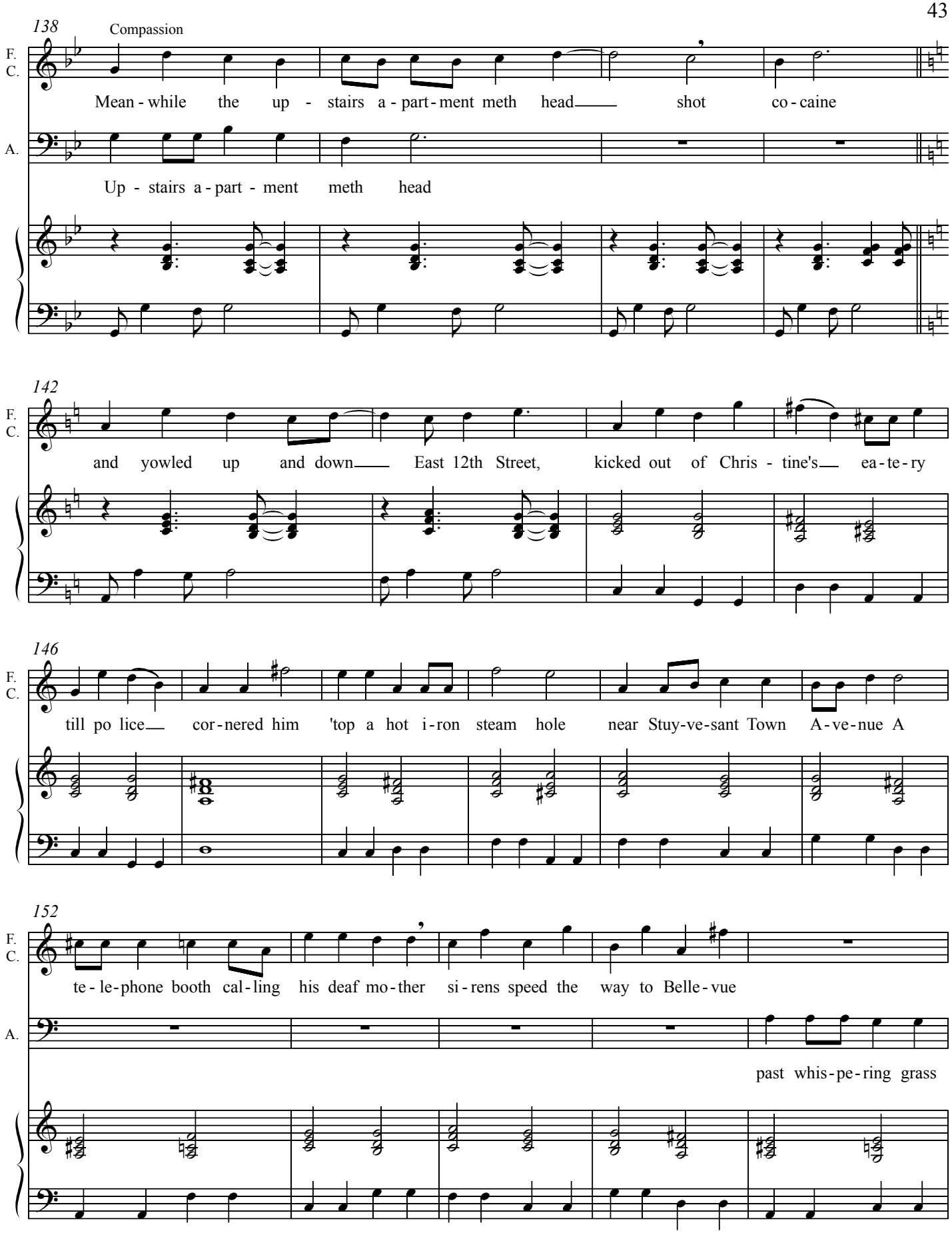
111

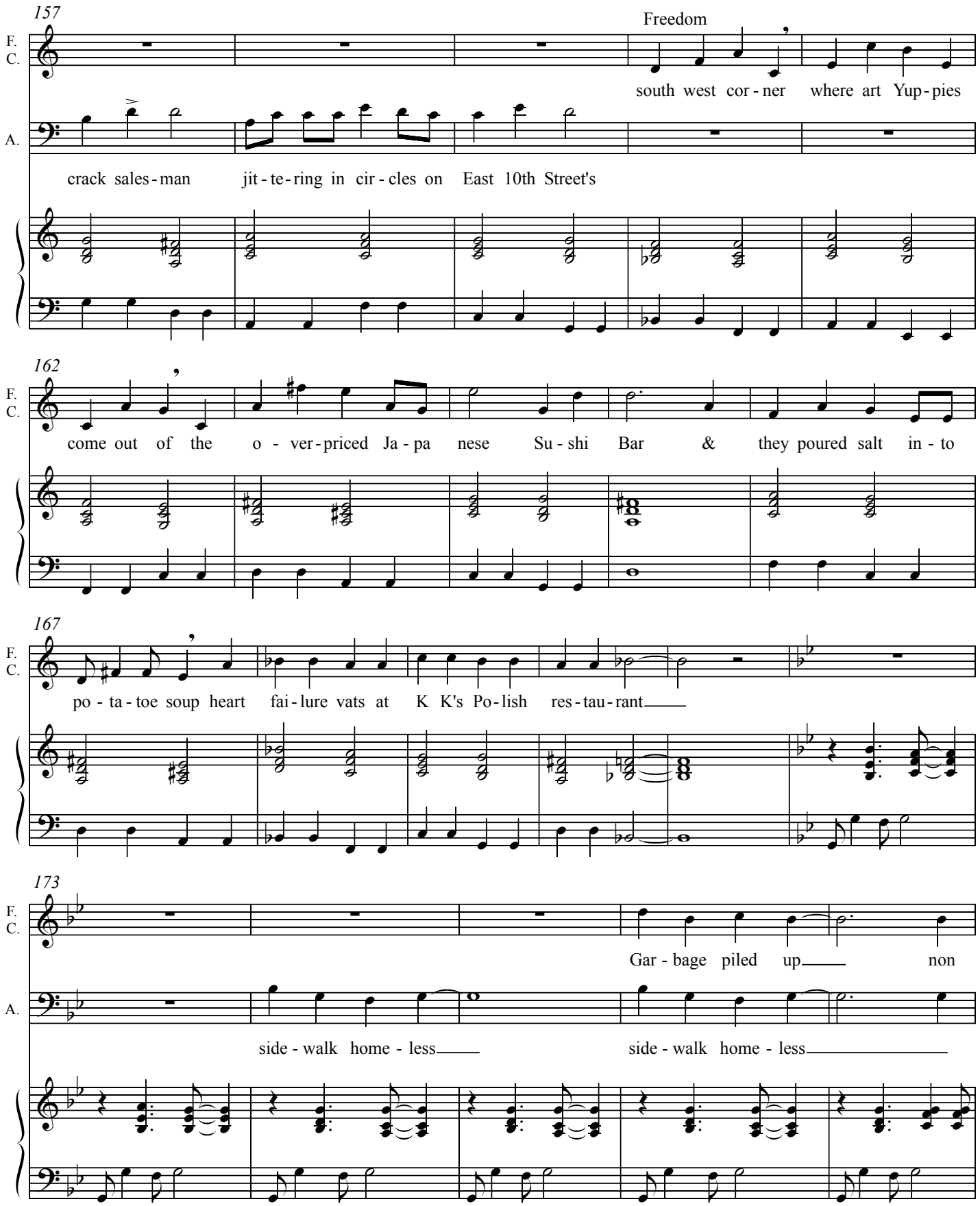
F. C. street car - ry - ing gro - ce - ries to her crook - ed a - part - ment si - lent

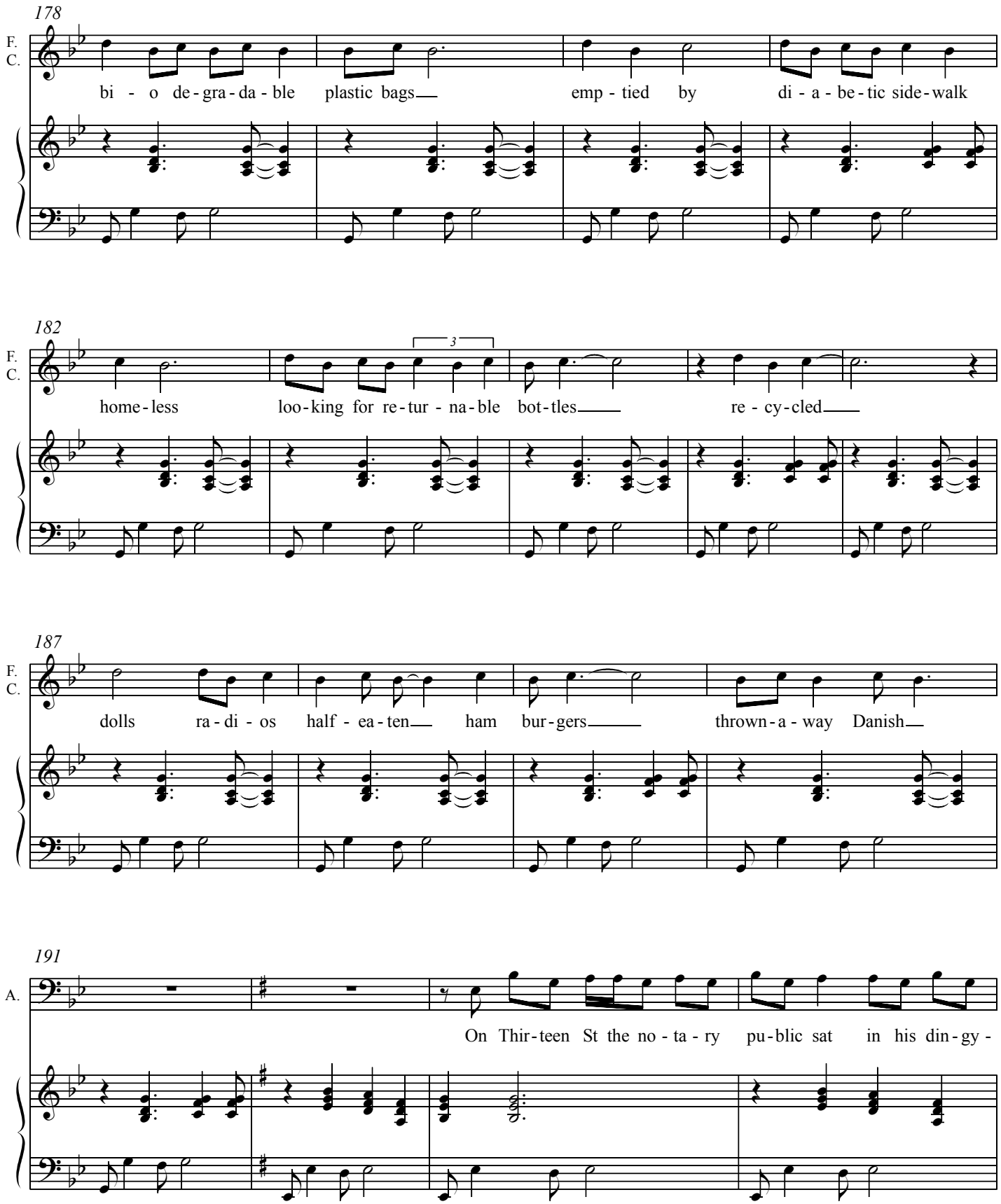
115

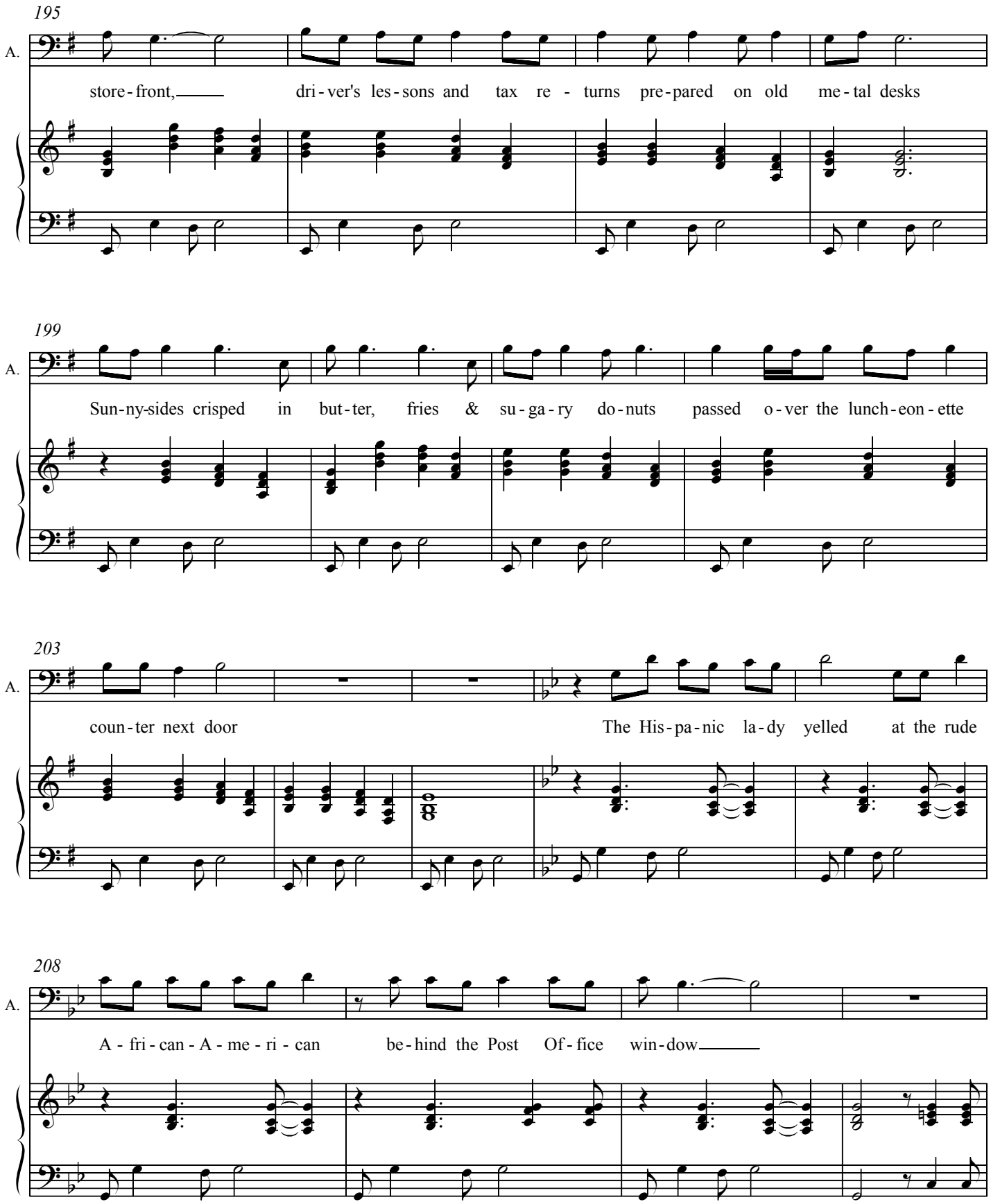
A. One po - et high - school tea-cher

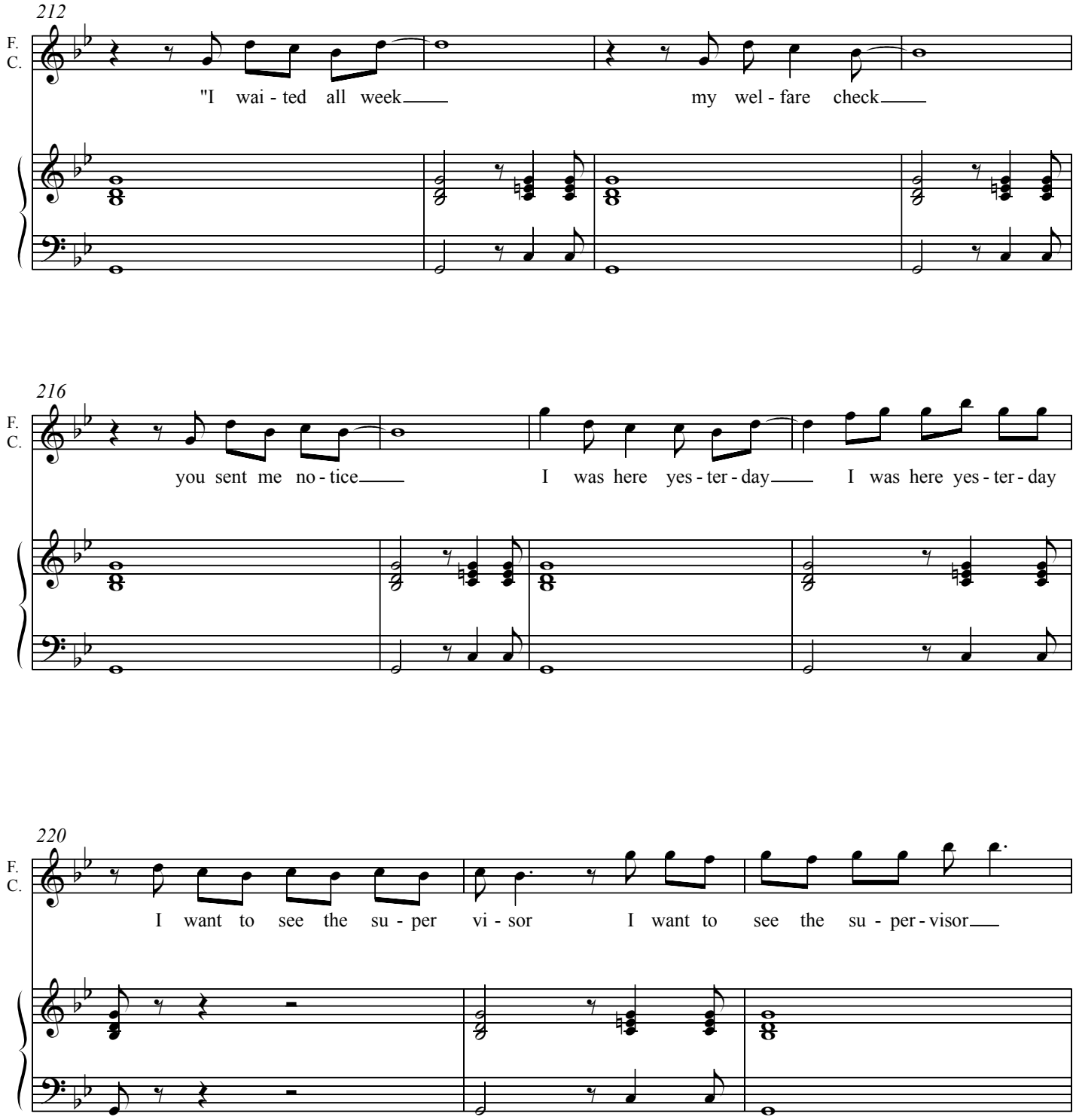

120
A.
fell dead mys - te - rious heart dys - rhyth - mi - a konked o - ver in his mo - ther's
125
A.
Brook - lyn a - part - ment, his first ba - by girl a year old, wife sto - i - cal a few days
130
A.
their grow - ling noi - sy lit - tle dog had to go, the ba - by cried
134
A.
Up - stairs a - part - ment meth head Up - stairs a - part - ment meth head

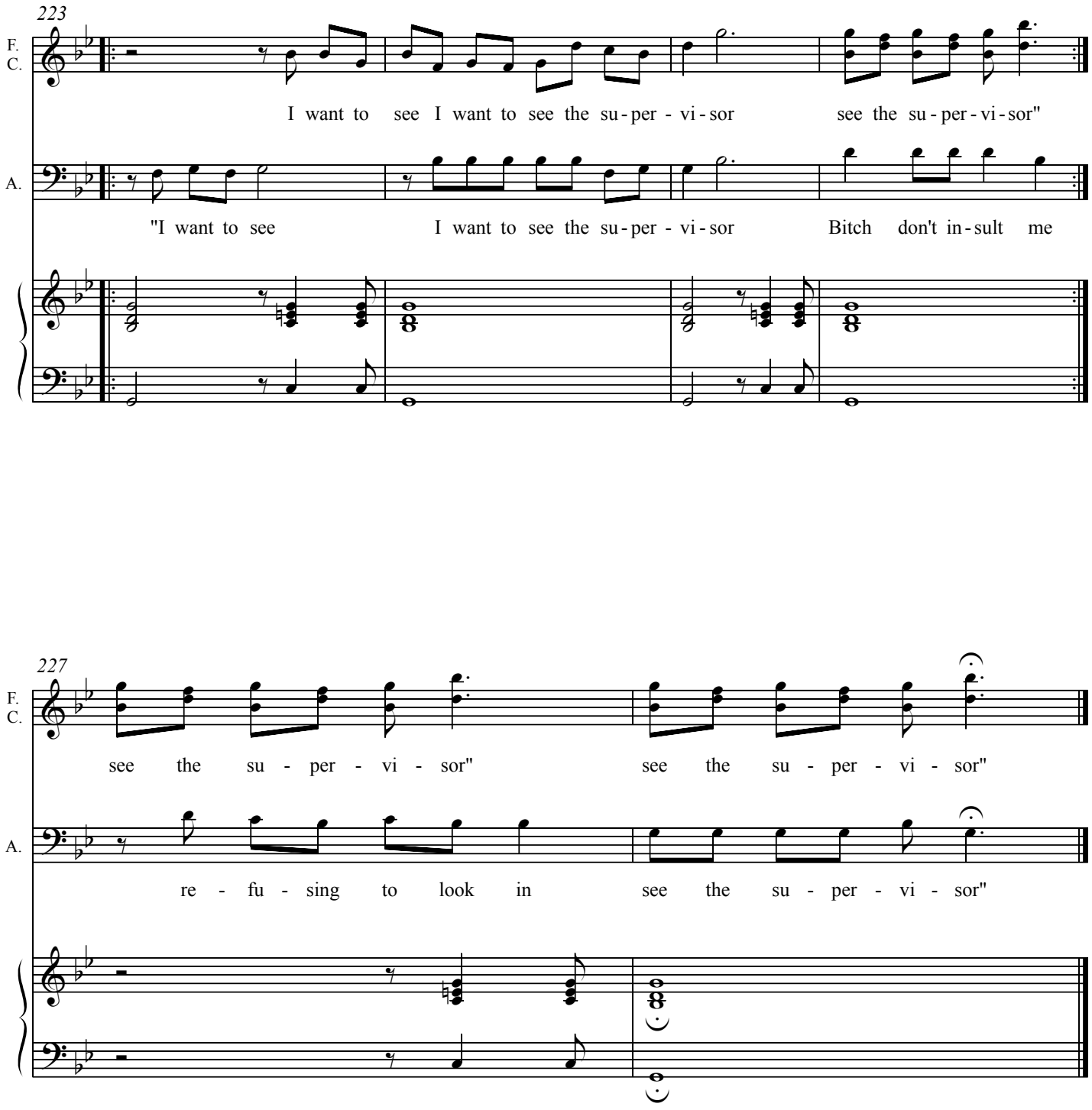

138
Compassion
F.
C.
Mean - while the up - stairs a - part - ment meth head shot co - caine
A.
Up - stairs a - part - ment meth head
142
F.
C.
and yowled up and down East 12th Street, kicked out of Chris - tine's ea - te - ry
146
F.
C.
till po lice cor - nered him 'top a hot i - ron steam hole near Stuy-ve-sant Town A - ve - nue A
152
F.
C.
te - le - phone booth cal - ling his deaf mo - ther si - rens speed the way to Belle - vue
A.
past whis - pe - ring grass


157
Freedom
F.
C.
south west cor - ner where art Yup - pies
A.
crack sales - man jit - te - ring in cir - cles on East 10th Street's
162
F.
C.
come out of the o - ver - priced Ja - pa nese Su - shi Bar & they poured salt in - to
167
F.
C.
po - ta - toe soup heart fai - lure vats at K K's Po - lish res - tau - rant
173
F.
C.
Gar - bage piled up non
A.
side - walk home - less
side - walk home - less


178
F.
C.
bi - o de-gra-da-ble plastic bags emp - tied by di - a - be - tic side-walk
182
F.
C.
3
home-less loo-king for re-tur - na-ble bot-tles re - cy-cled
187
F.
C.
dolls ra-di - os half - ea-ten ham bur-gers thrown-a-way Danish
191
A.
On Thir-teen St the no - ta - ry pu-blic sat in his din-gy -

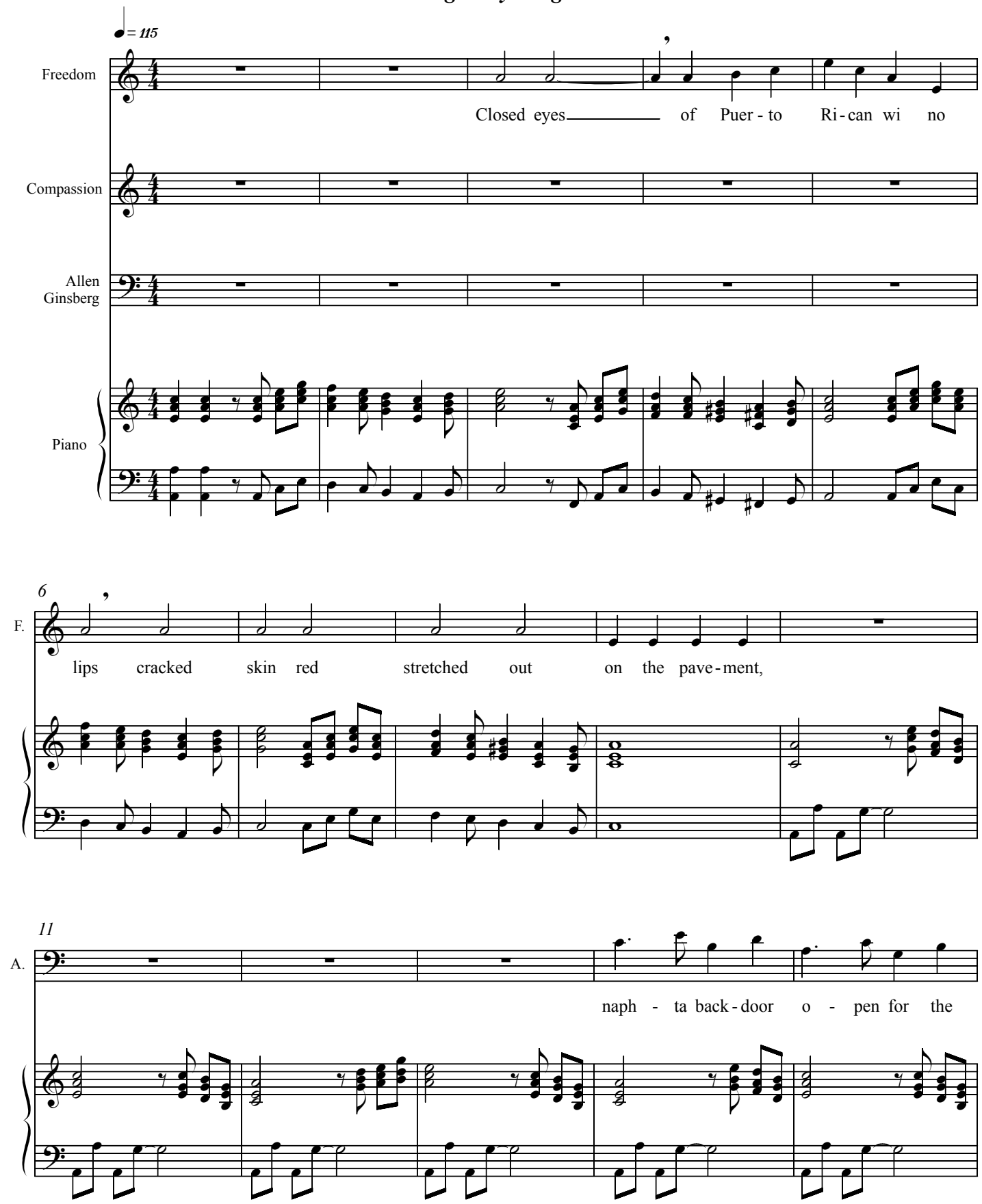

195
A.
store-front, dri-ver's les-sons and tax re-turns pre-pared on old me-tal desks
199
A.
Sun-ny-sides crisped in but-ter, fries & su-ga-ry do-nuts passed o-ver the lunch-eon-ette
203
A.
coun-ter next door The His-pa-nic la-dy yelled at the rude
208
A.
A-fri-can-A-me-ri-can be-hind the Post Of-fice win-dow

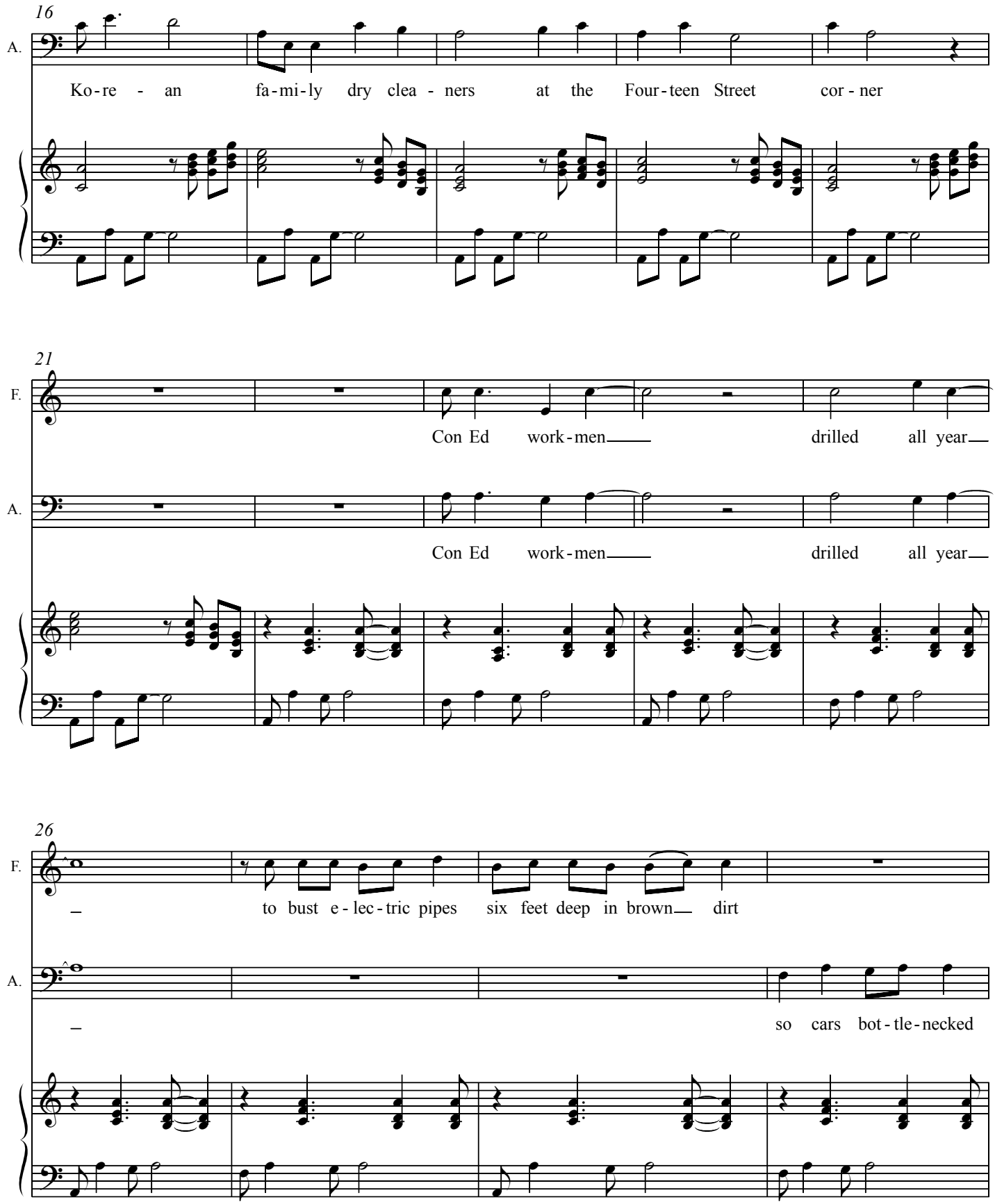

212
F.
C.
"I wai - ted all week
my wel - fare check
216
F.
C.
you sent me no - tice
I was here yes - ter - day
I was here yes - ter - day
220
F.
C.
I want to see the su - per vi - sor
I want to see the su - per - visor

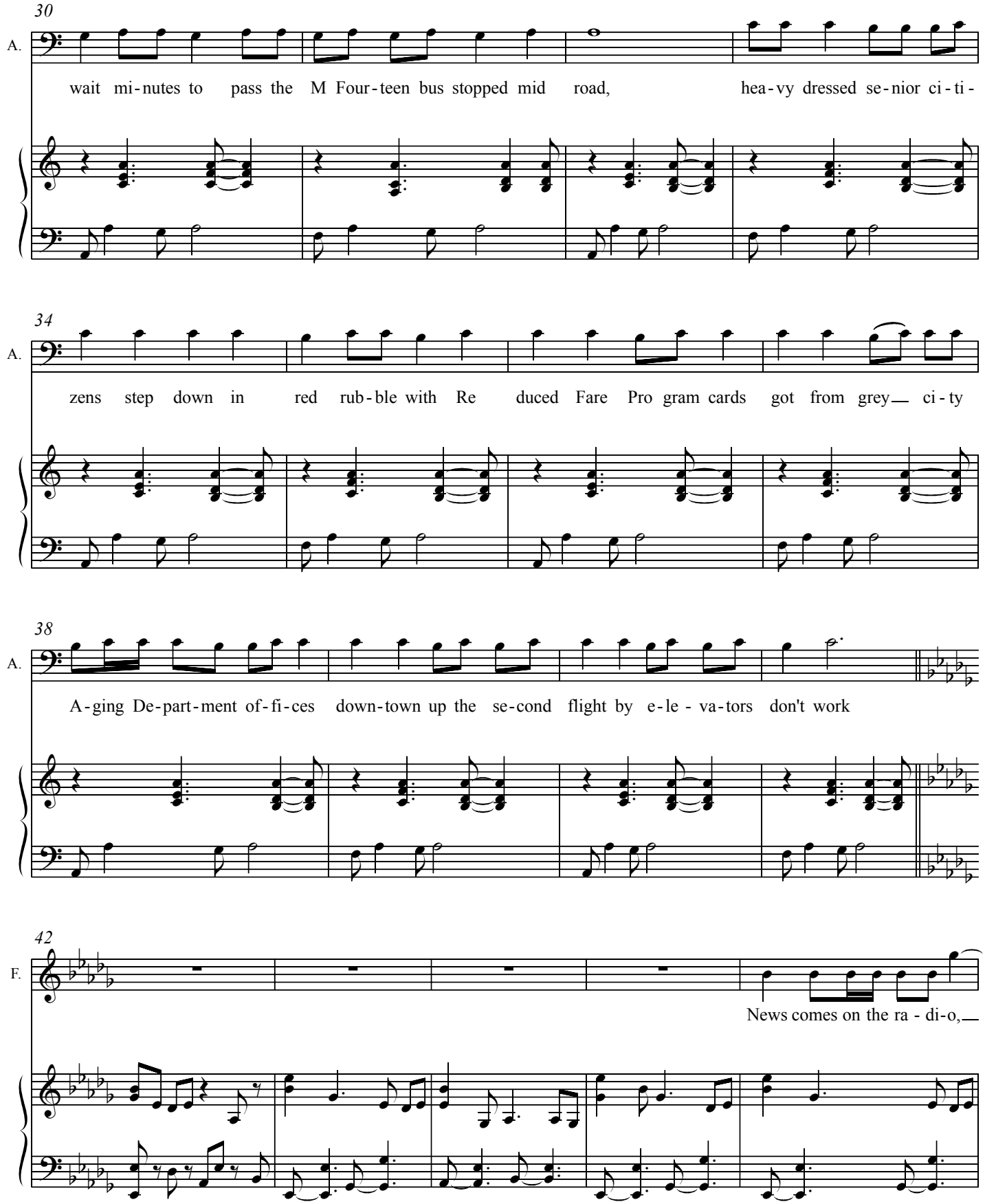

223
F.
C.
I want to see I want to see the su - per - vi - sor see the su - per - vi - sor"
A.
"I want to see I want to see the su - per - vi - sor Bitch don't in - sult me
227
F.
C.
see the su - per - vi - sor" see the su - per - vi - sor"
A.
re - fu - sing to look in see the su - per - vi - sor"

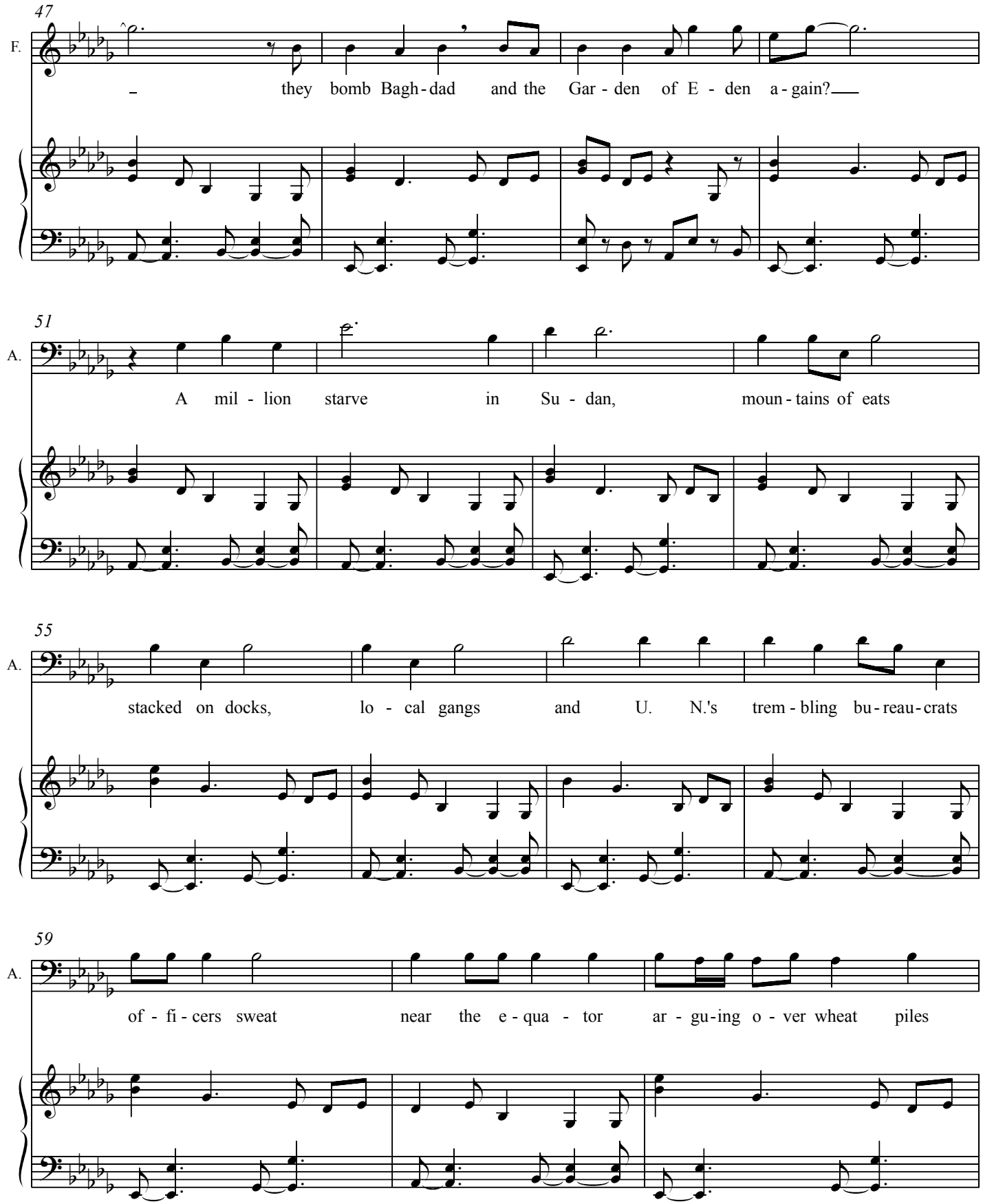
The Charnel Ground (II)

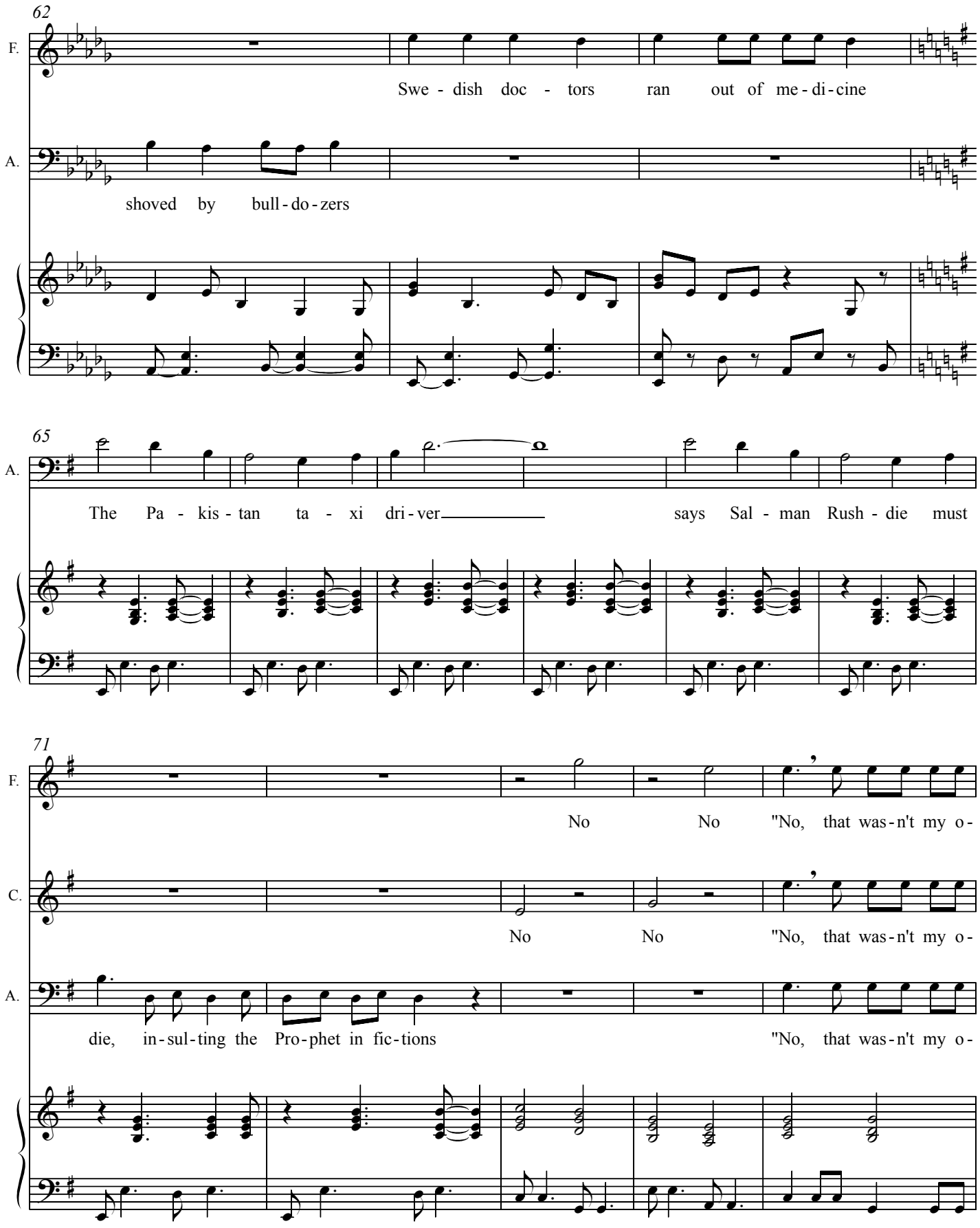
Giving away the giver

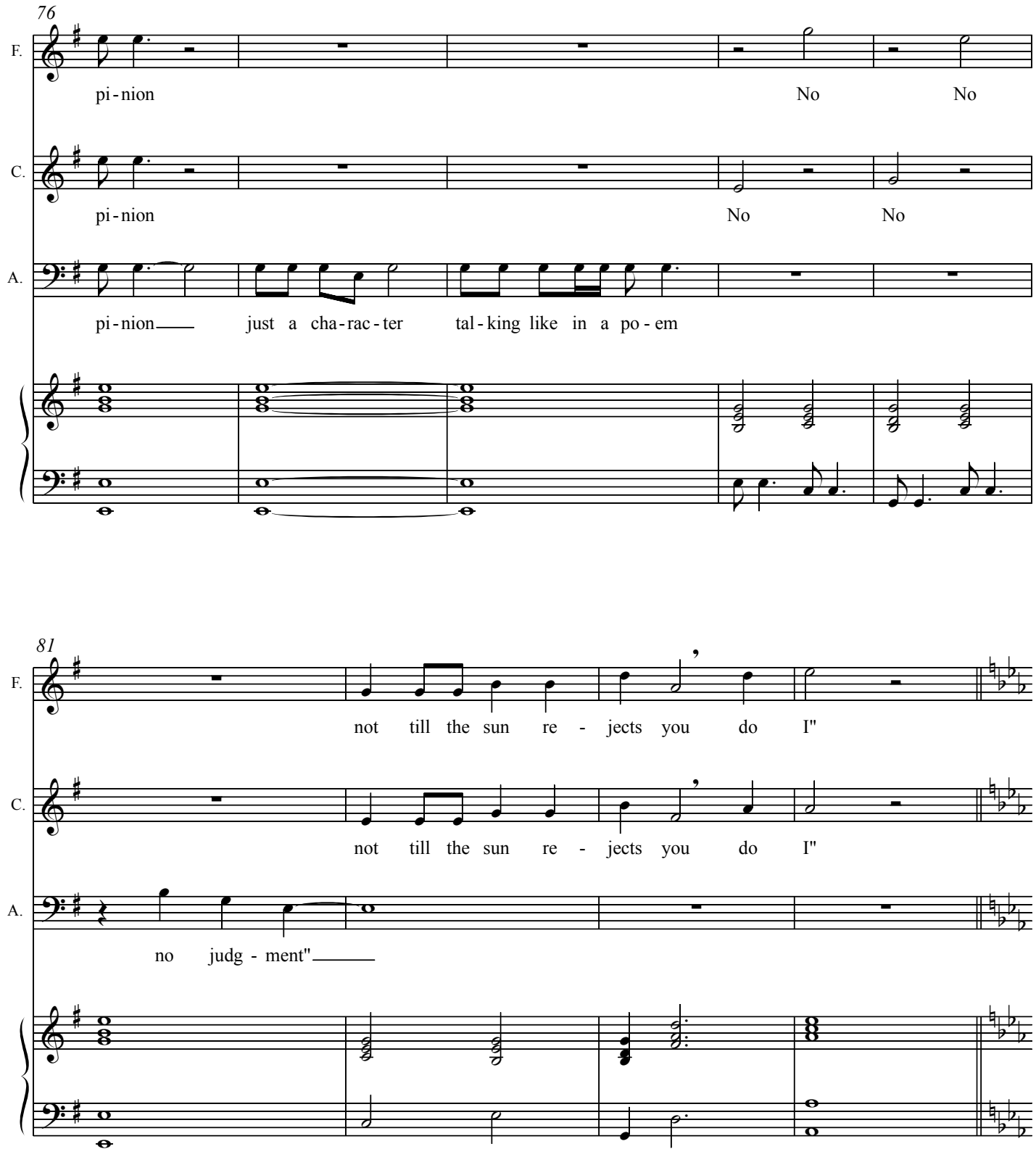


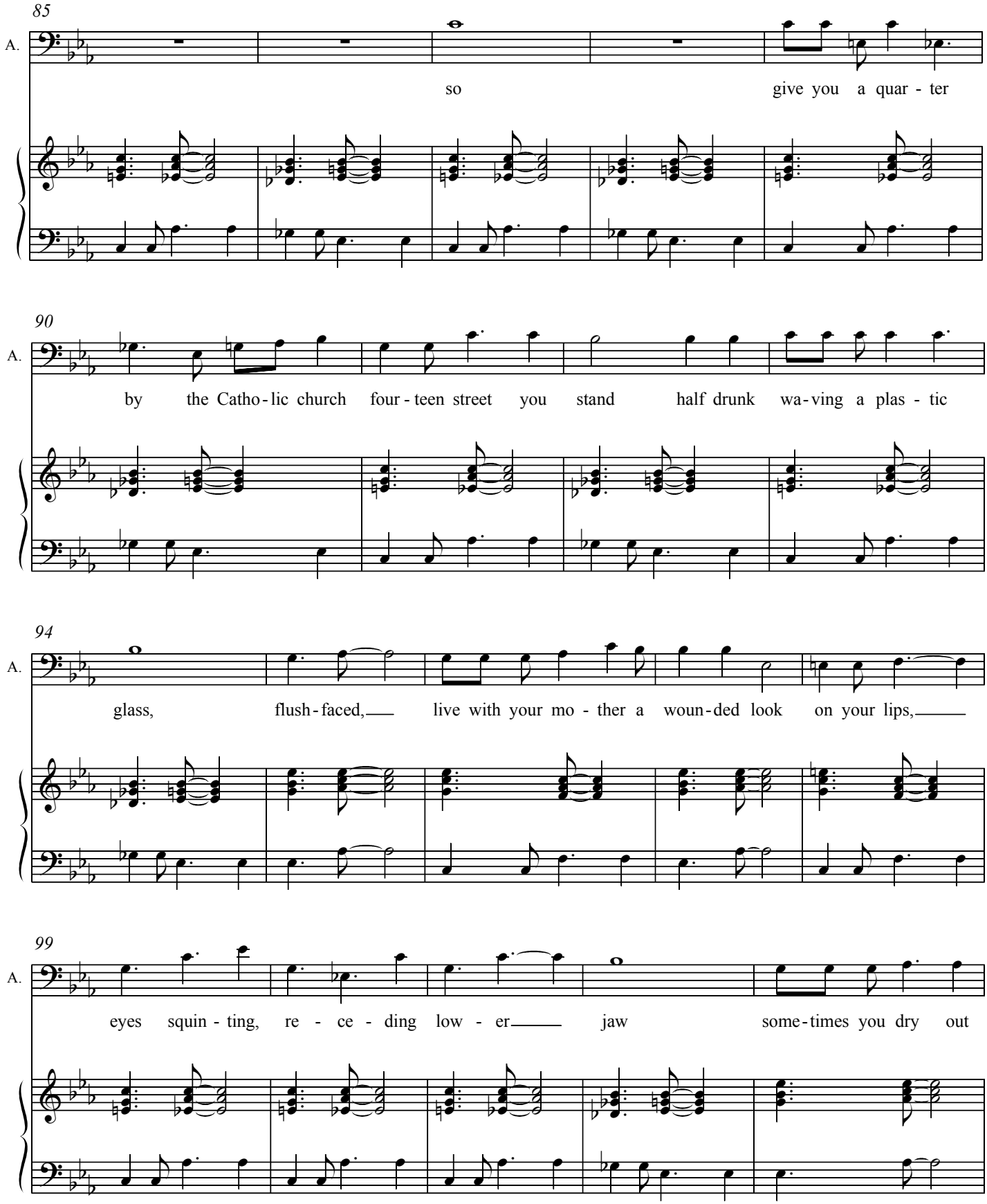

16
A.
Ko-re - an fa-mi-ly dry clea - ners at the Four-teen Street cor - ner
21
F.
Con Ed work-men drilled all year
A.
Con Ed work-men drilled all year
26
F.
to bust e-lec-tric pipes six feet deep in brown dirt
A.
so cars bot-tle-necked

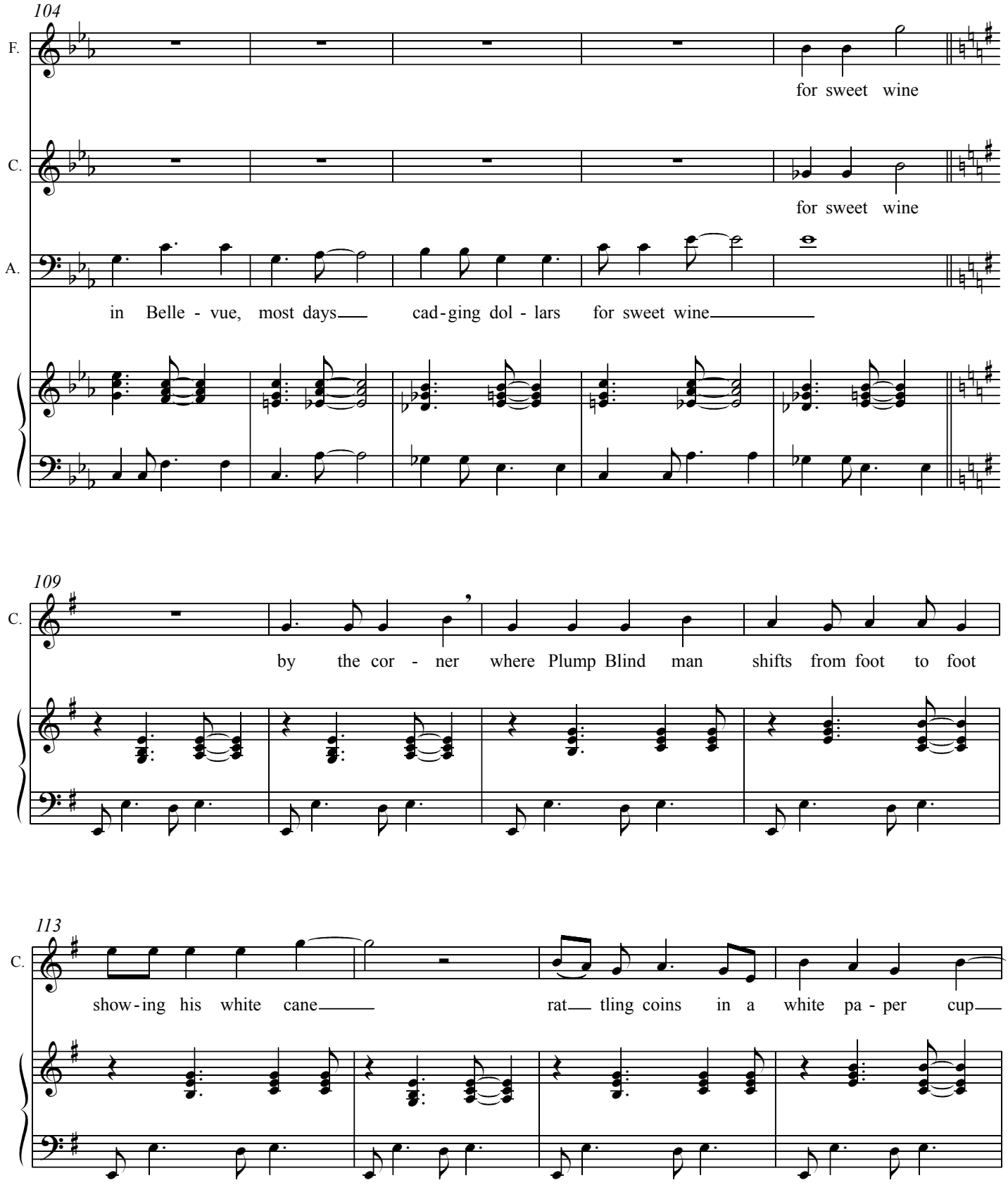

30
A.
wait mi-nutes to pass the M Four-teen bus stopped mid road, hea-vy dressed se-nior ci-ti-
34
A.
zens step down in red rub-ble with Re duced Fare Pro gram cards got from grey— ci-ty
38
A.
A-ging De-part-ment of-fi-ces down-town up the se-cond flight by e-le-va-tors don't work
42
F.
News comes on the ra-di-o,—

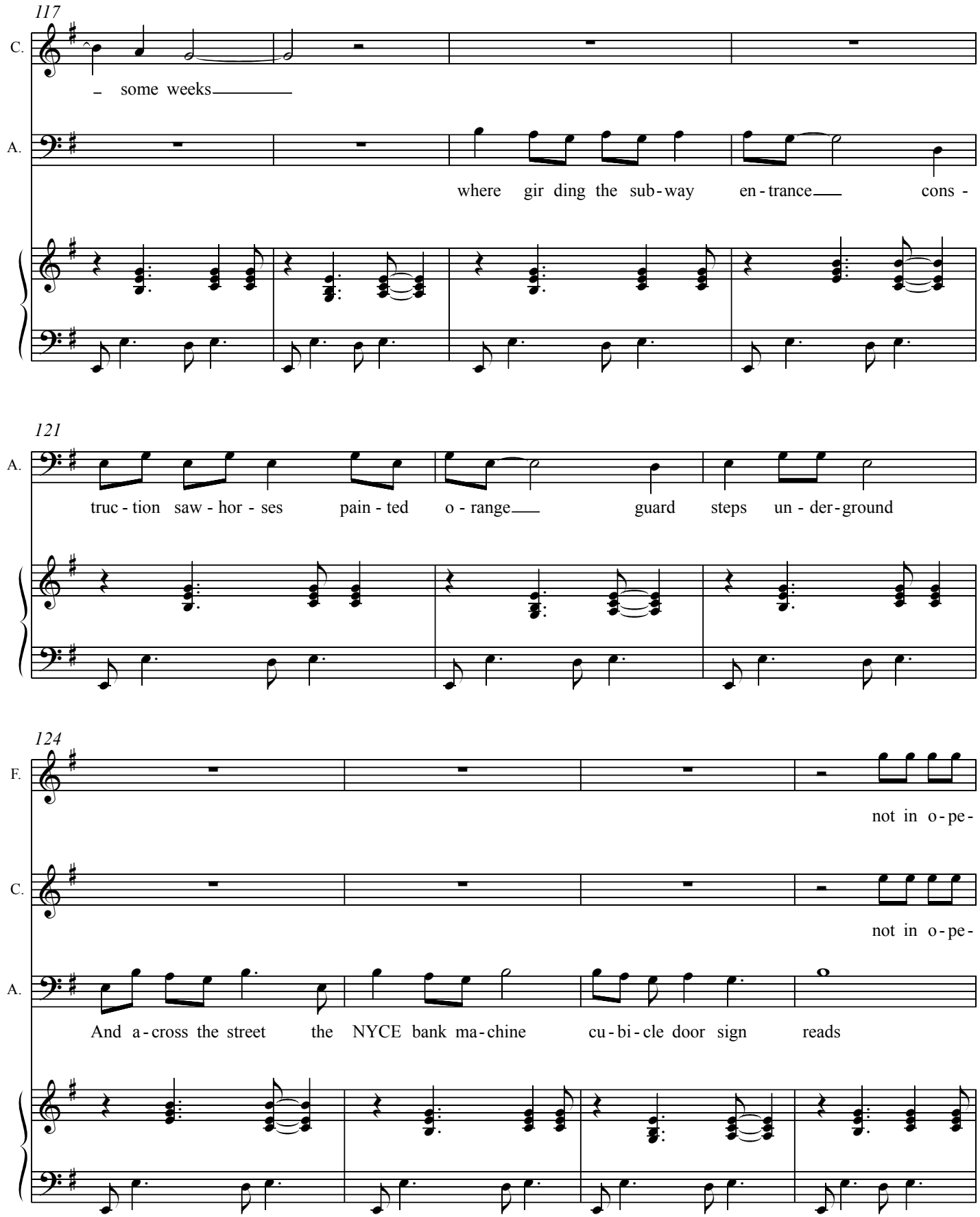

47
F.
they bomb Bagh - dad and the Gar - den of E - den a - gain?
51
A.
A mil - lion starve in Su - dan, moun - tains of eats
55
A.
stacked on docks, lo - cal gangs and U. N.'s trem - bling bu - reau - crats
59
A.
of - fi - cers sweat near the e - qua - tor ar - gu - ing o - ver wheat piles

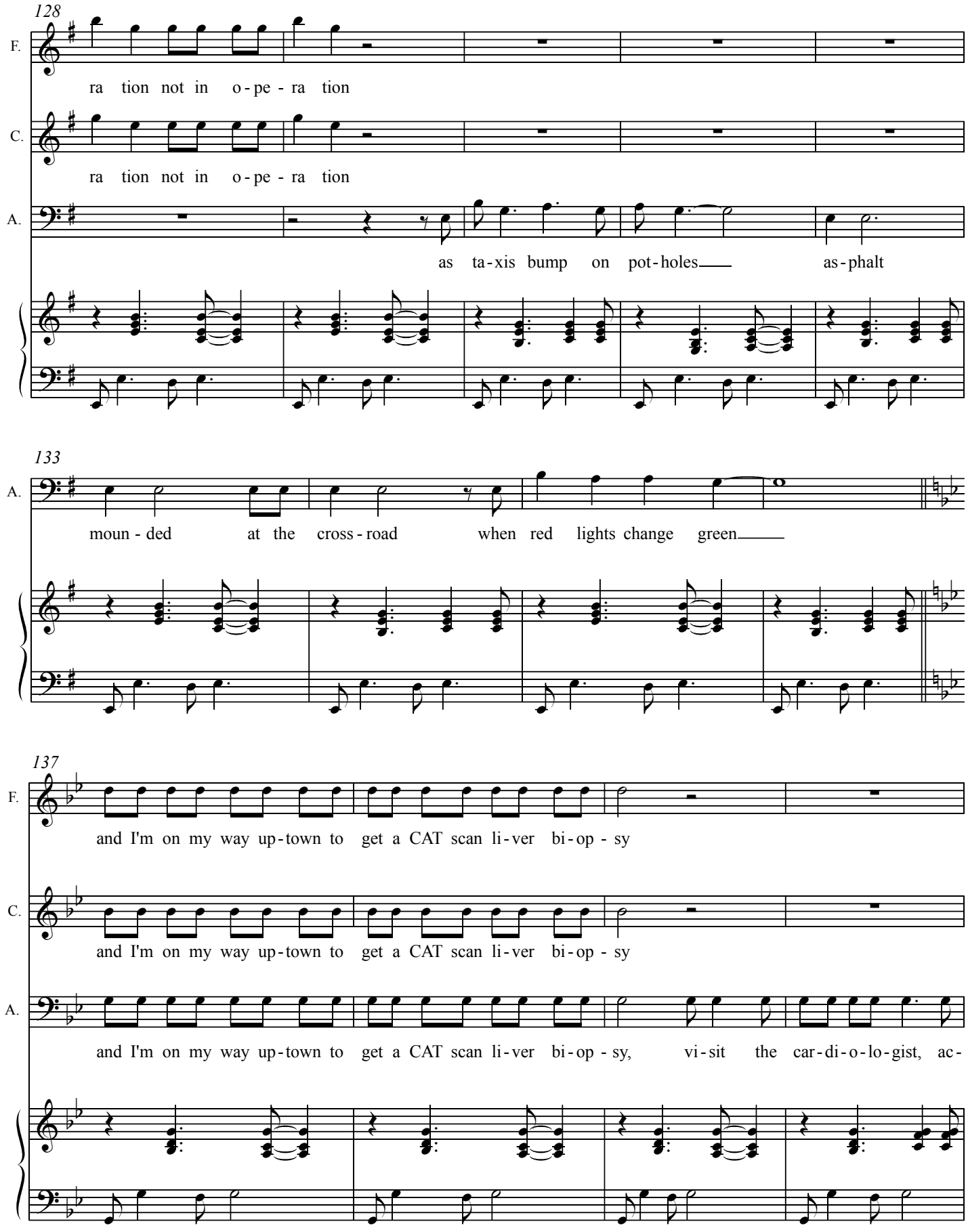

62
F.
Swe - dish doc - tors ran out of me - di - cine
A.
shoved by bull - do - zers
65
A.
The Pa - kis - tan ta - xi dri - ver says Sal - man Rush - die must
71
F.
No No "No, that was - n't my o -
C.
No No "No, that was - n't my o -
A.
die, in - sul - ting the Pro - phet in fic - tions "No, that was - n't my o -

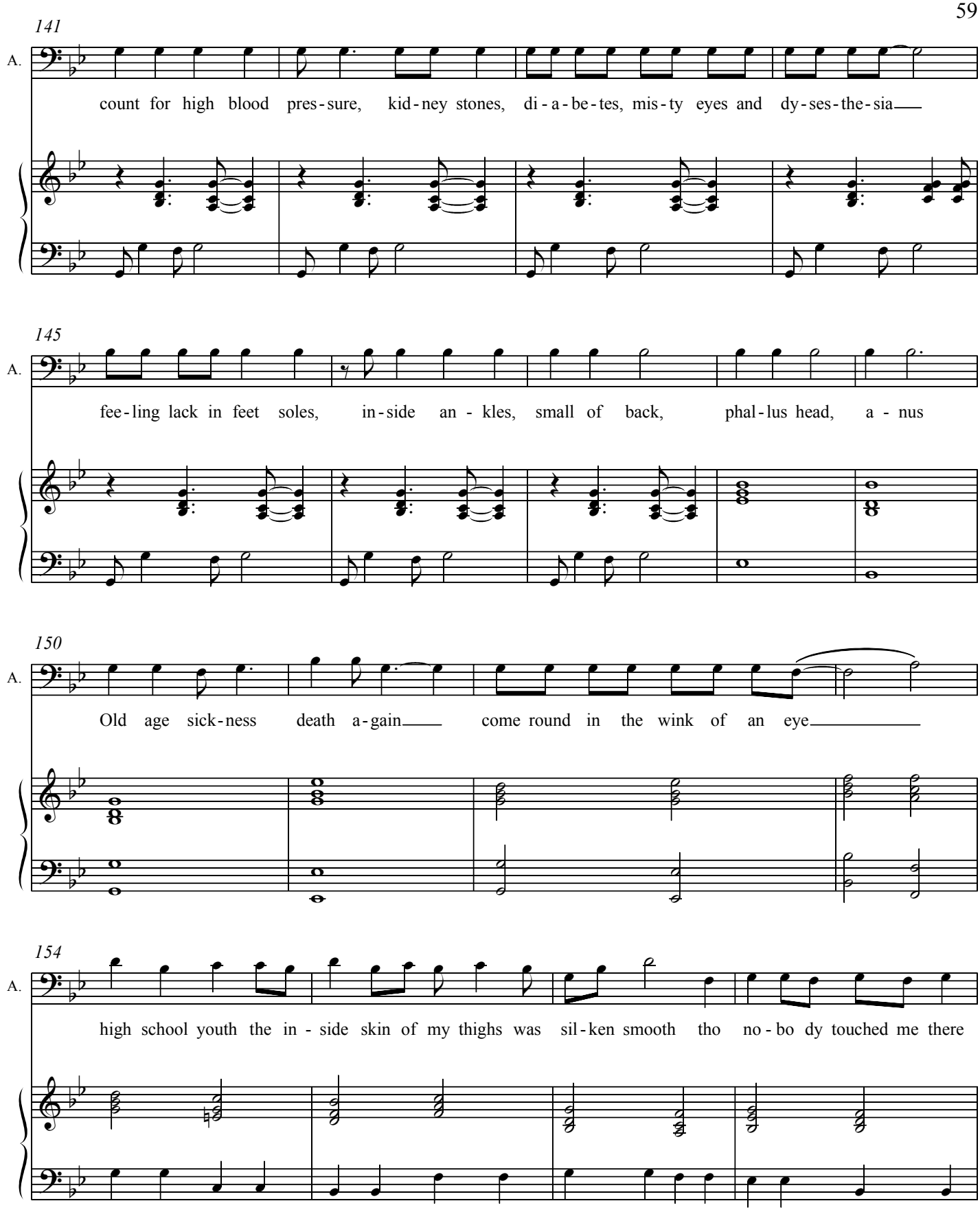

76
F.
pi - nion
No
No
C.
pi - nion
No
No
A.
pi - nion
just a cha - rac - ter
tal - king like in a po - em
81
F.
not till the sun re - jects you do I"
C.
not till the sun re - jects you do I"
A.
no judg - ment"

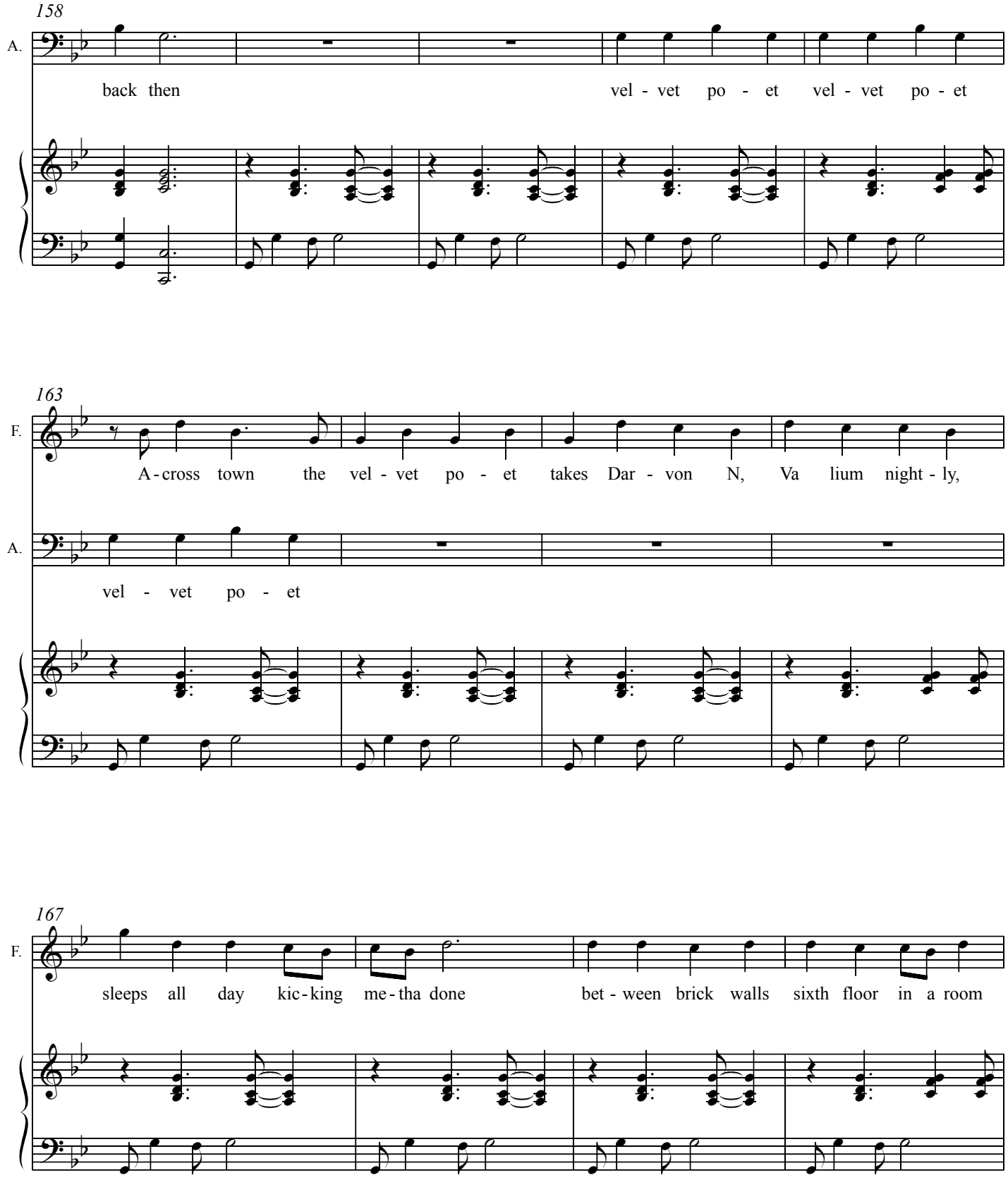

85
A.
so give you a quar - ter
90
A.
by the Catho - lic church four - teen street you stand half drunk wa - ving a plas - tic
94
A.
glass, flush - faced, live with your mo - ther a woun - ded look on your lips,
99
A.
eyes squin - ting, re - ce - ding low - er jaw some - times you dry out

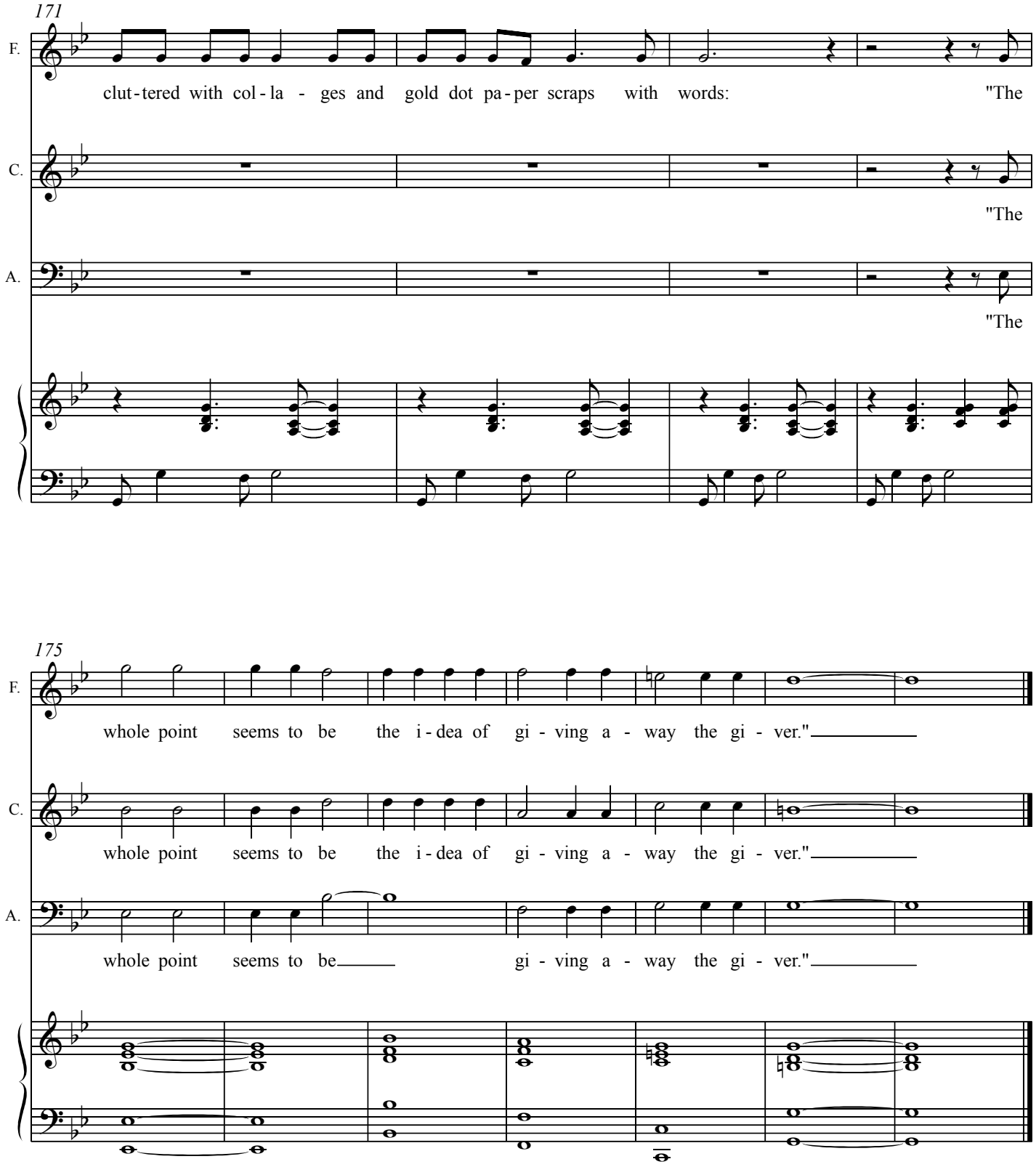

104
F.
for sweet wine
C.
for sweet wine
A.
in Belle - vue, most days cad-ging dol - lars for sweet wine
109
C.
by the cor - ner where Plump Blind man shifts from foot to foot
113
C.
show-ing his white cane rat tling coins in a white pa - per cup


117
C.
some weeks
A.
where gir ding the sub-way en-trance cons-
121
A.
truc-tion saw-hor-ses pain-ted o-range guard steps un-der-ground
124
F.
not in o-pe-
C.
not in o-pe-
A.
And a-cross the street the NYCE bank ma-chine cu-bi-cle door sign reads


128
F.
ra tion not in o-pe-ra tion
C.
ra tion not in o-pe-ra tion
A.
as ta-xis bump on pot-holes as-phalt
133
A.
moun-ded at the cross-road when red lights change green
137
F.
and I'm on my way up-town to get a CAT scan li-ver bi-op-sy
C.
and I'm on my way up-town to get a CAT scan li-ver bi-op-sy
A.
and I'm on my way up-town to get a CAT scan li-ver bi-op-sy, vi-sit the car-di-o-lo-gist, ac-


141
A.
count for high blood pres-sure, kid-ney stones, di-a-be-tes, mis-ty eyes and dy-ses-the-sia
145
A.
fee-ling lack in feet soles, in-side an-kles, small of back, phal-lus head, a-nus
150
A.
Old age sick-ness death a-gain come round in the wink of an eye
154
A.
high school youth the in-side skin of my thighs was sil-ken smooth tho no-bo dy touched me there

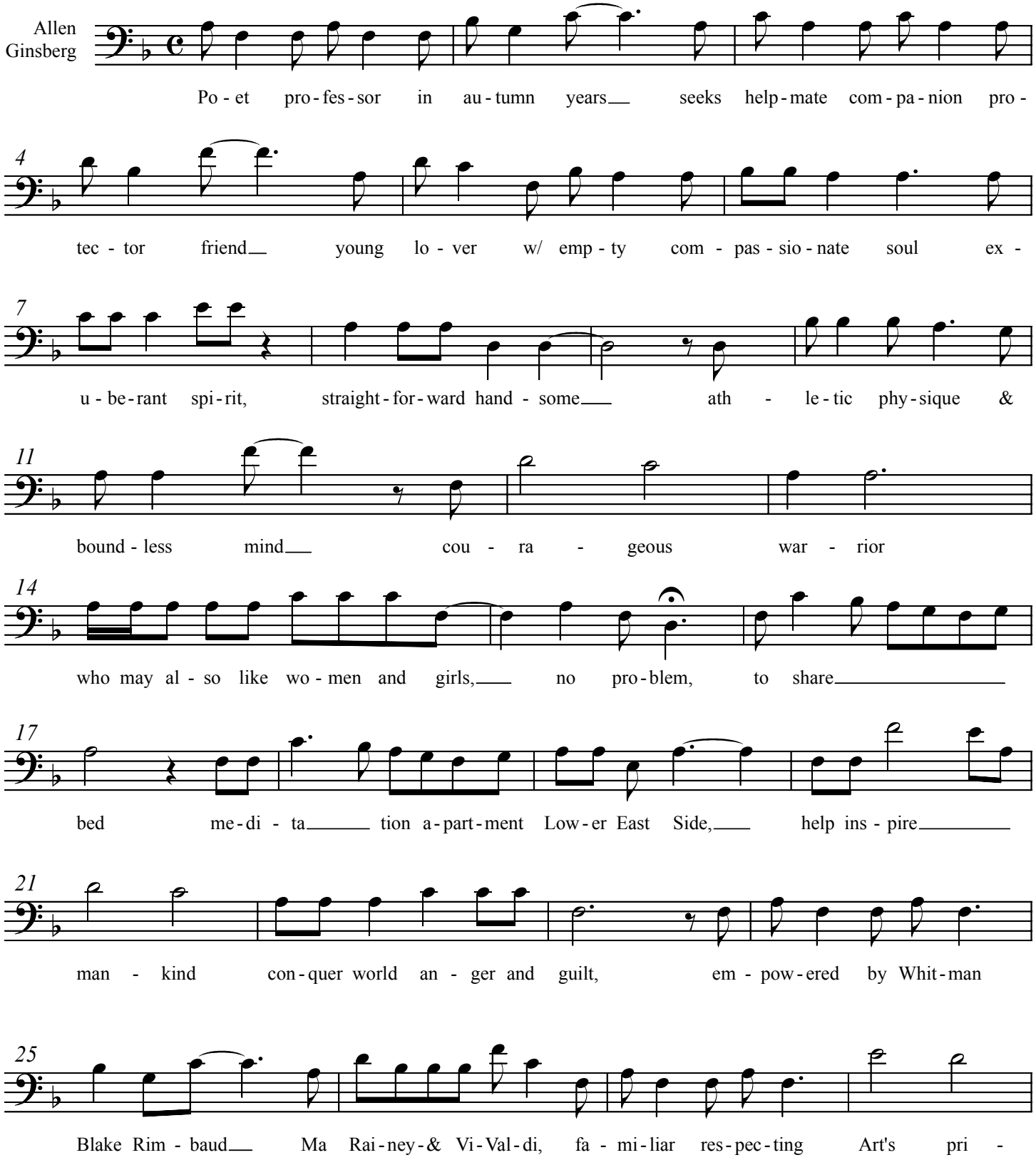

158
A.
back then
vel - vet po - et vel - vet po - et
163
F.
A - cross town the vel - vet po - et takes Dar - von N, Va lium night - ly,
A.
vel - vet po - et
167
F.
sleeps all day kic - king me - tha done
bet - ween brick walls sixth floor in a room

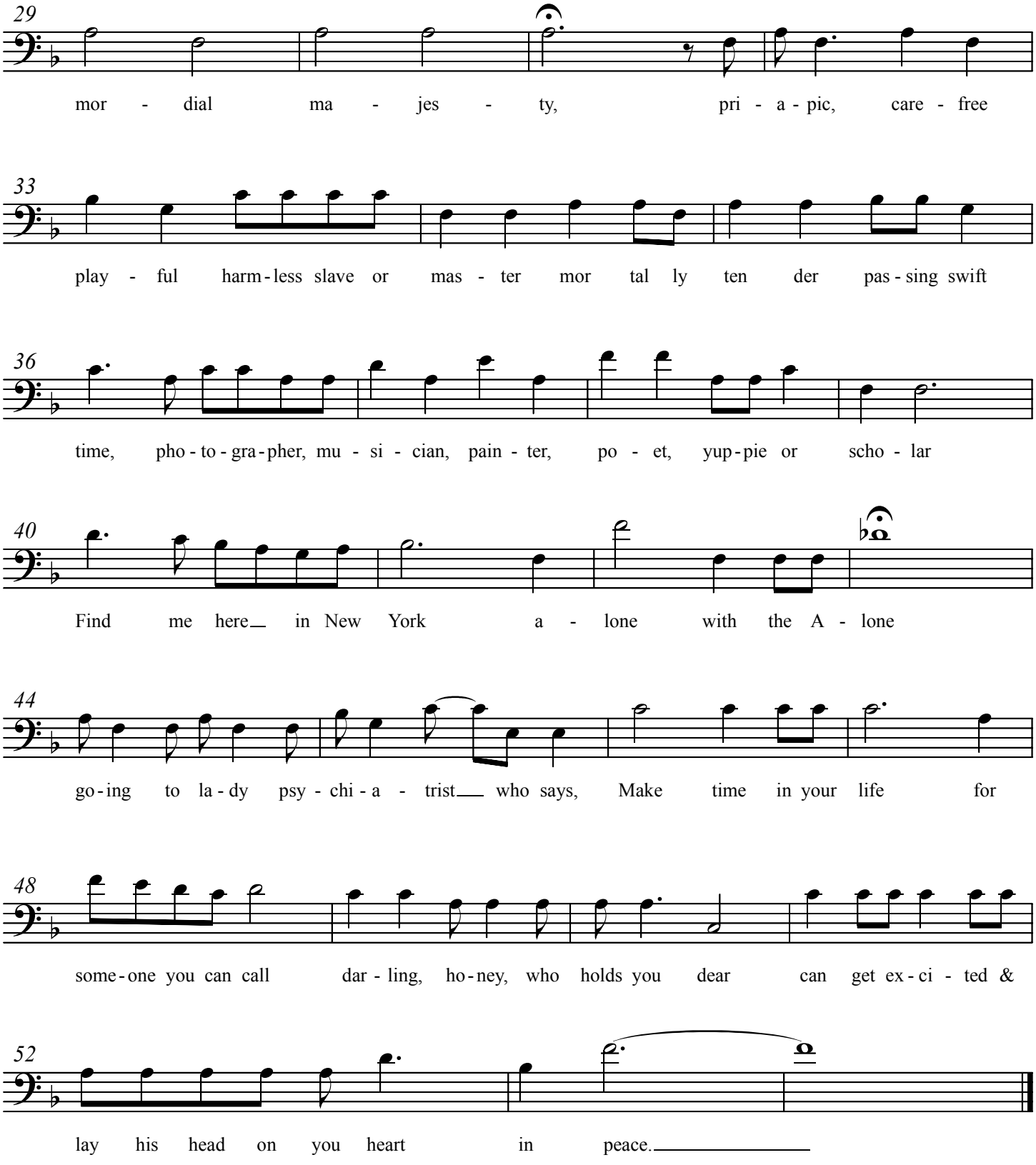

171
F.
clut-tered with col-la - ges and gold dot pa-per scraps with words: "The
C.
"The
A.
"The
175
F.
whole point seems to be the i-dea of gi - ving a - way the gi - ver."
C.
whole point seems to be the i-dea of gi - ving a - way the gi - ver."
A.
whole point seems to be gi - ving a - way the gi - ver."

Personals Ad

a cappella

Allen Ginsberg



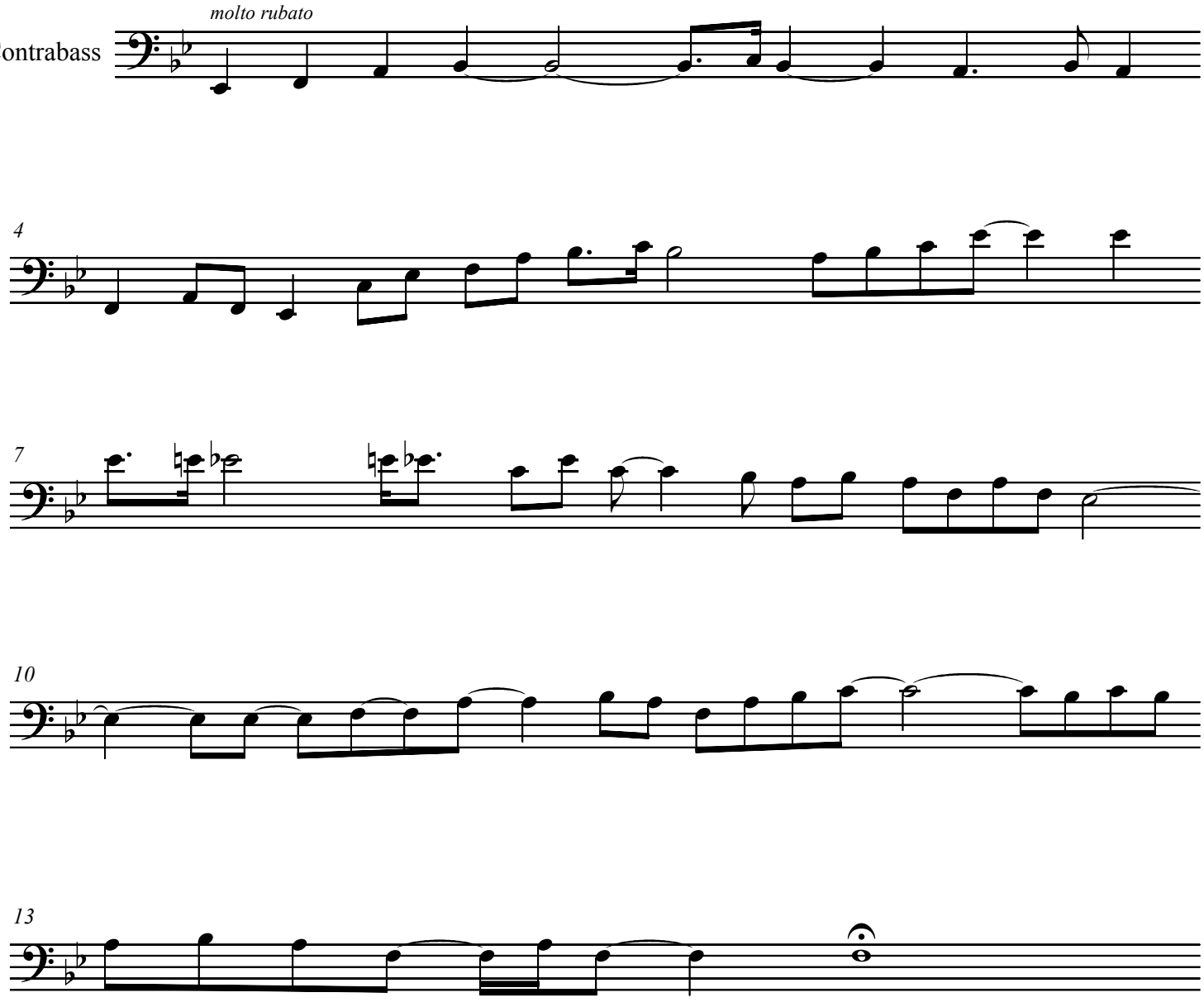

29
mor - dial ma - jes - ty, pri - a - pic, care - free
33
play - ful harm-less slave or mas - ter mor tal ly ten der pas-sing swift
36
time, pho-to-gra-pher, mu - si - cian, pain - ter, po - et, yup-pie or scho - lar
40
Find me here in New York a - lone with the A - lone
44
go-ing to la-dy psy - chi-a - trist who says, Make time in your life for
48
some-one you can call dar - ling, ho-ney, who holds you dear can get ex-ci - ted &
52
lay his head on you heart in peace.

Personals Ad

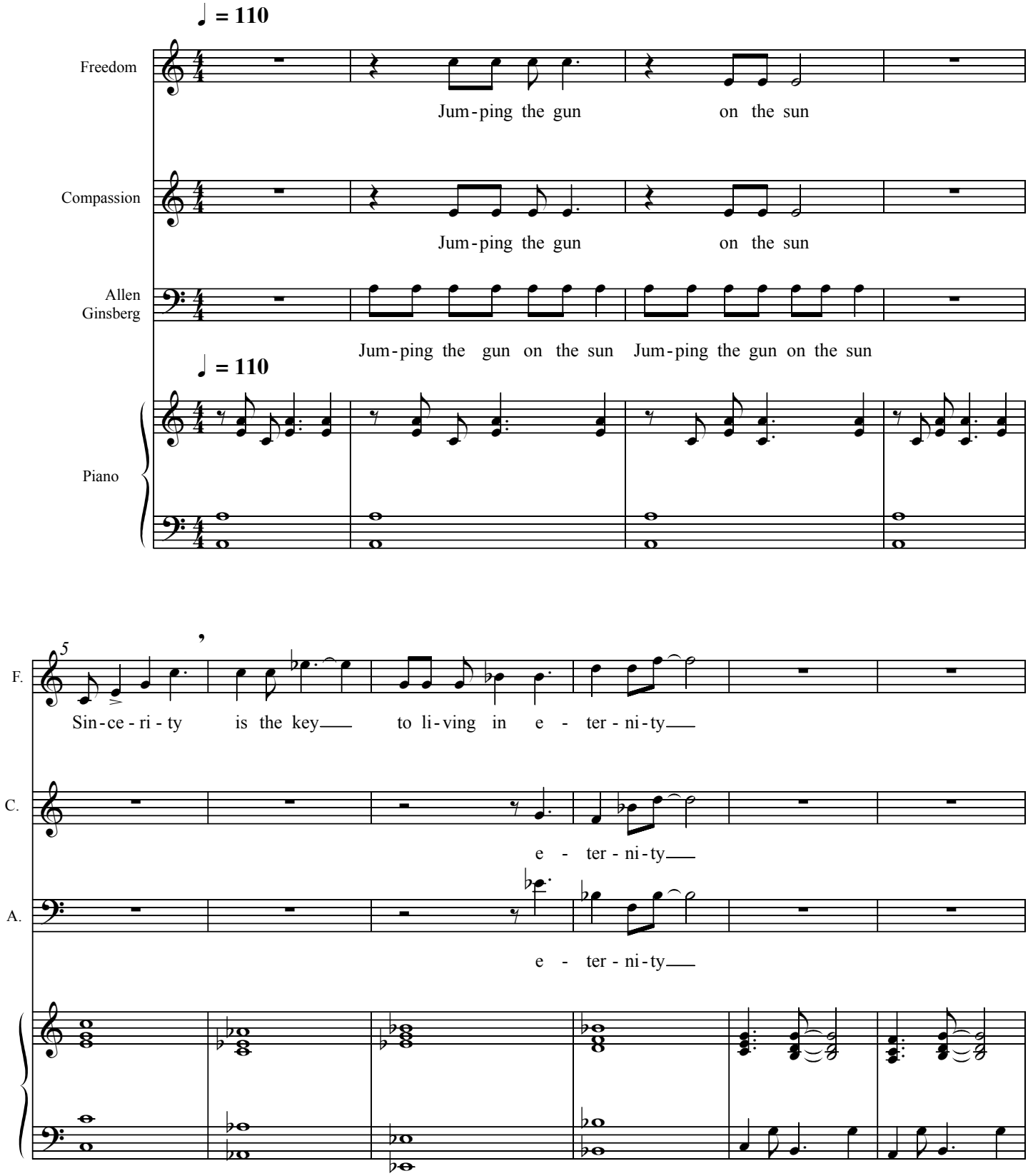
Start on the last bar of vocal

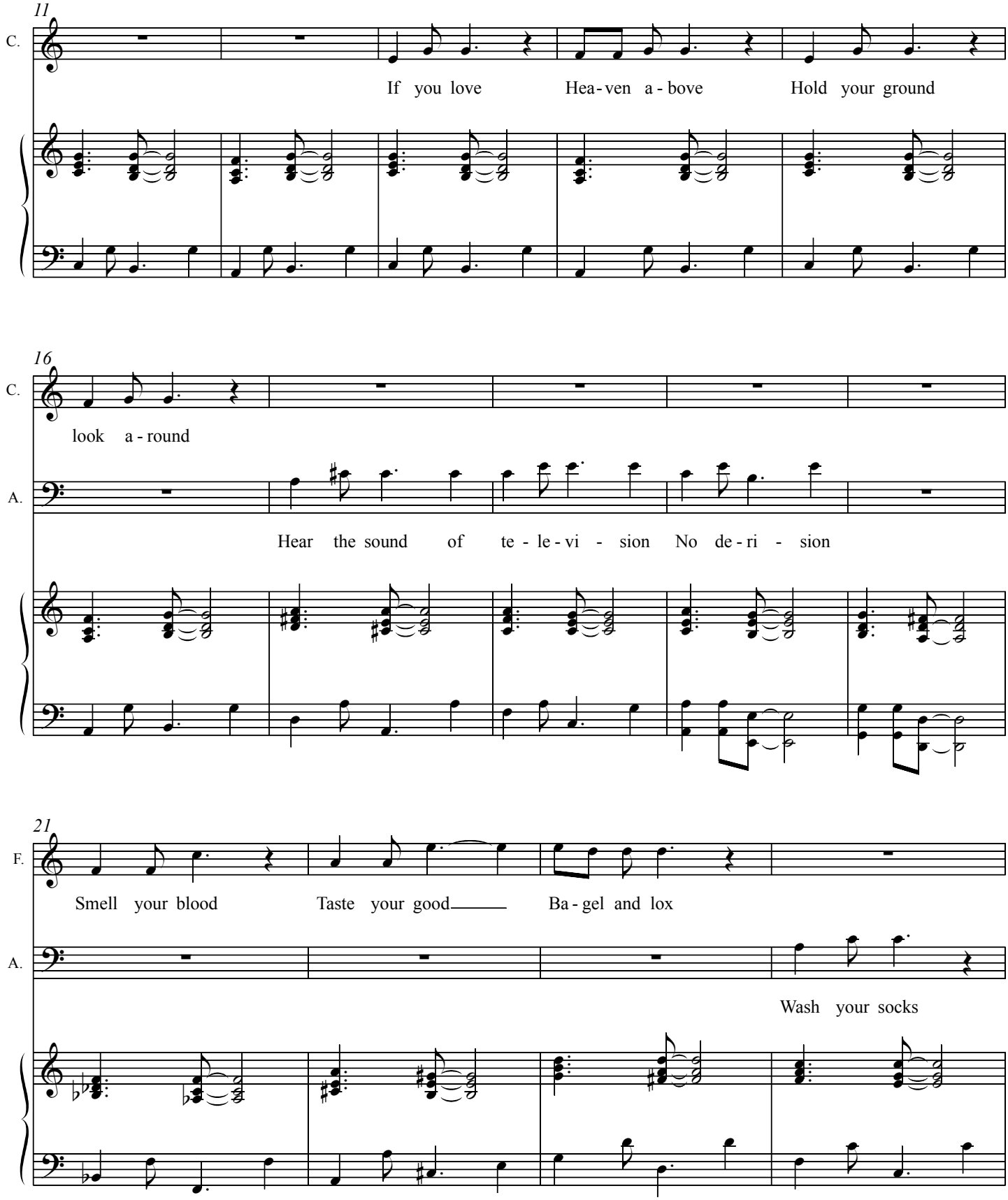
Contrabass

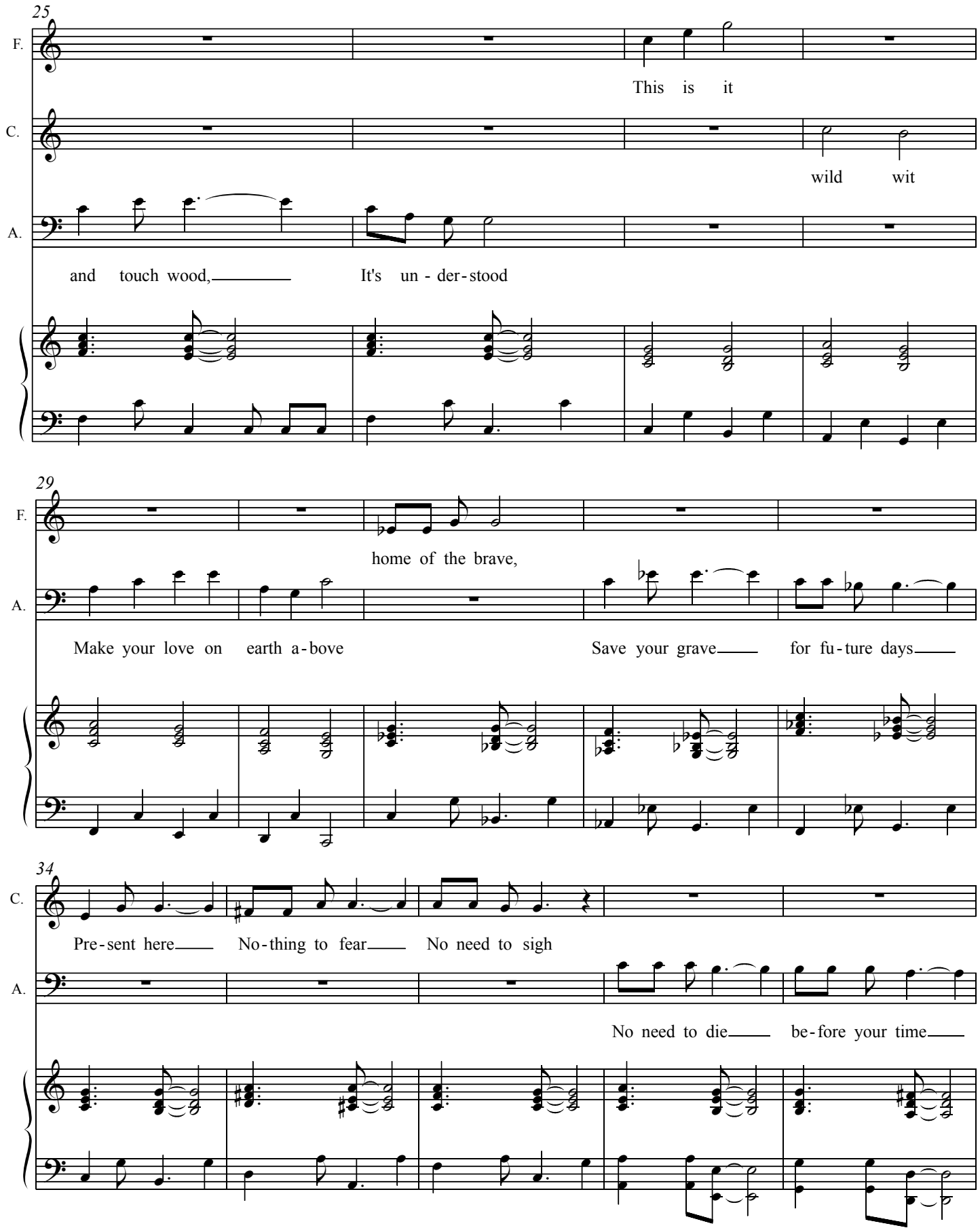
molto rubato

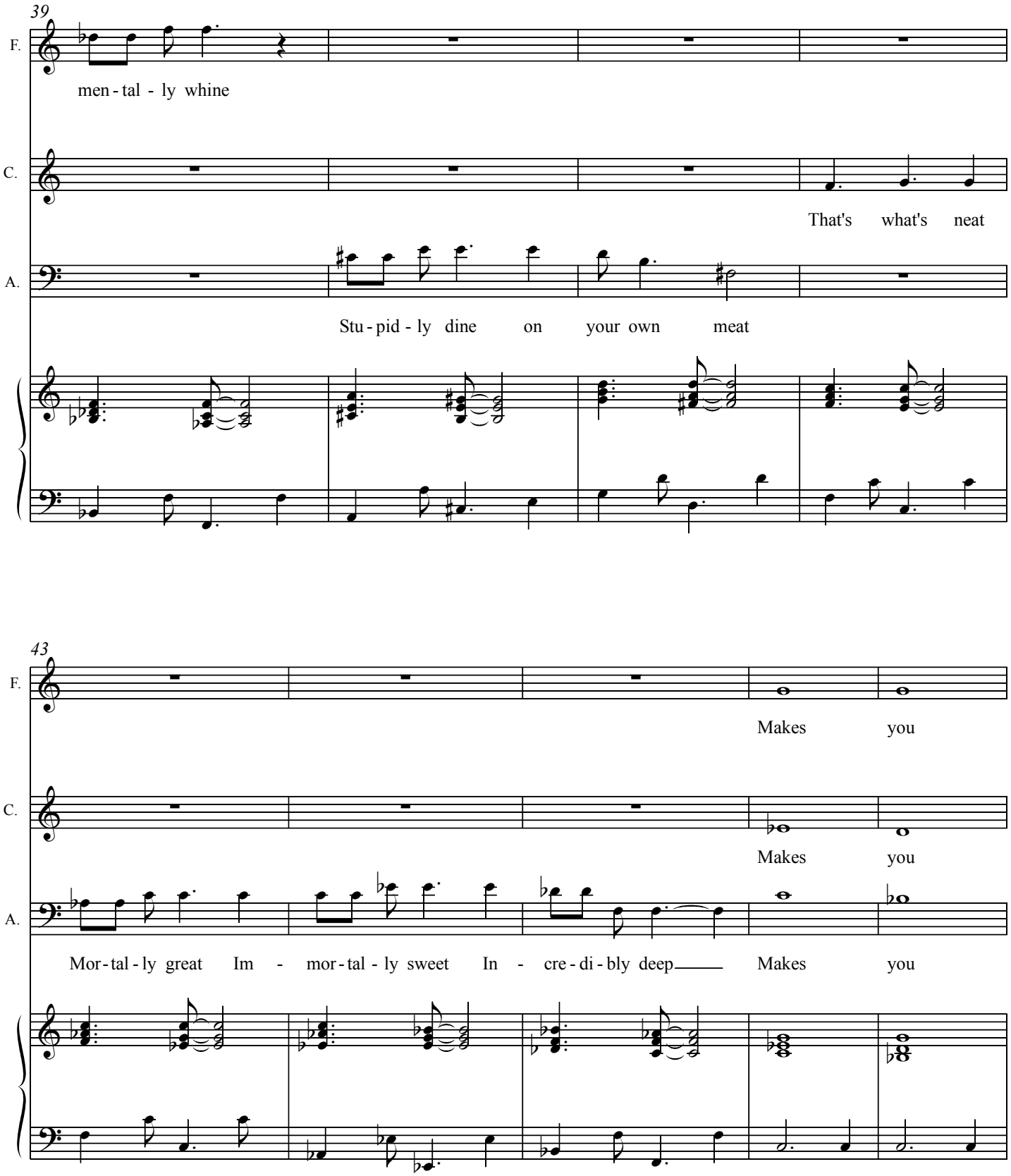


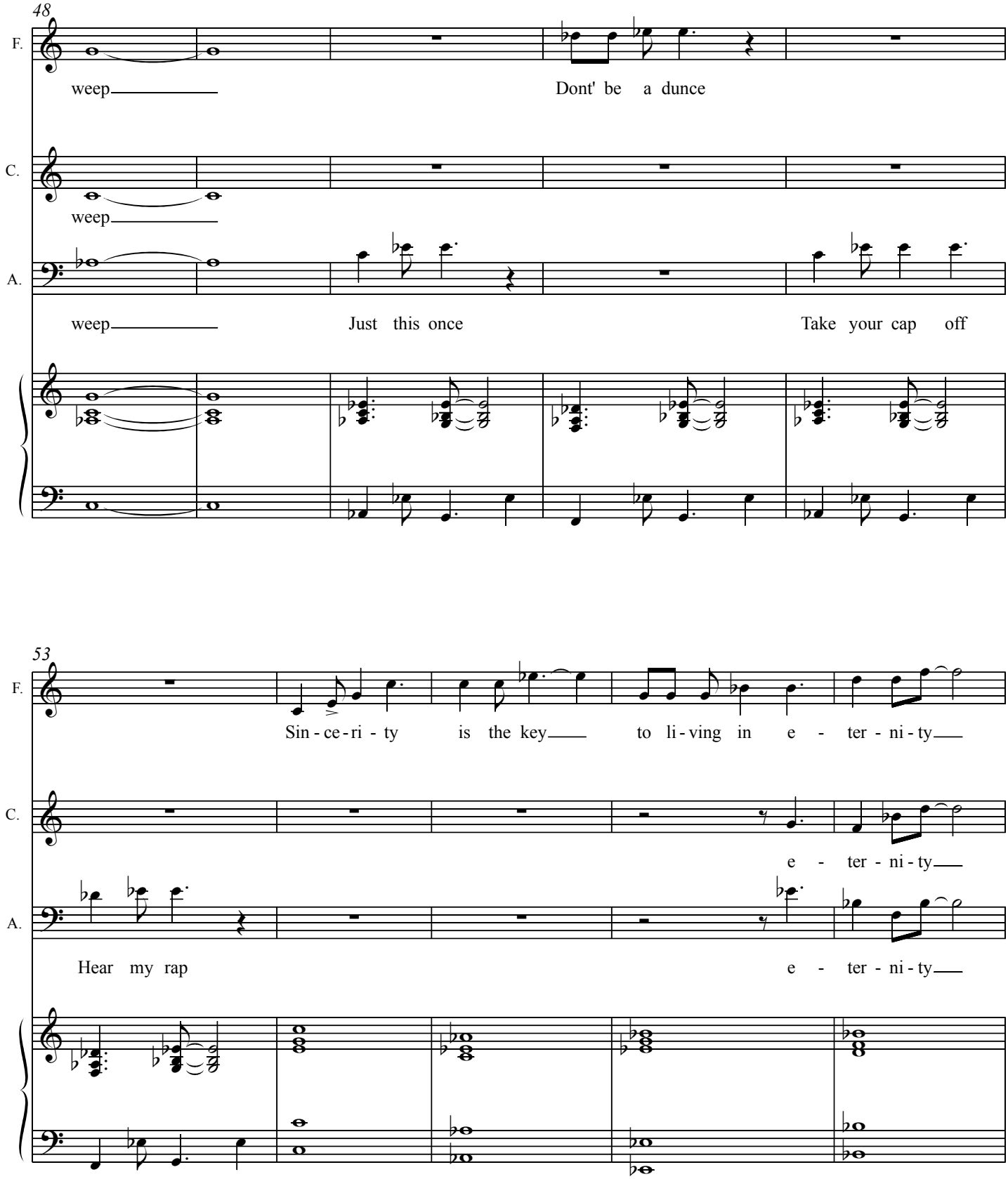
Jumping the Gun on the Sun

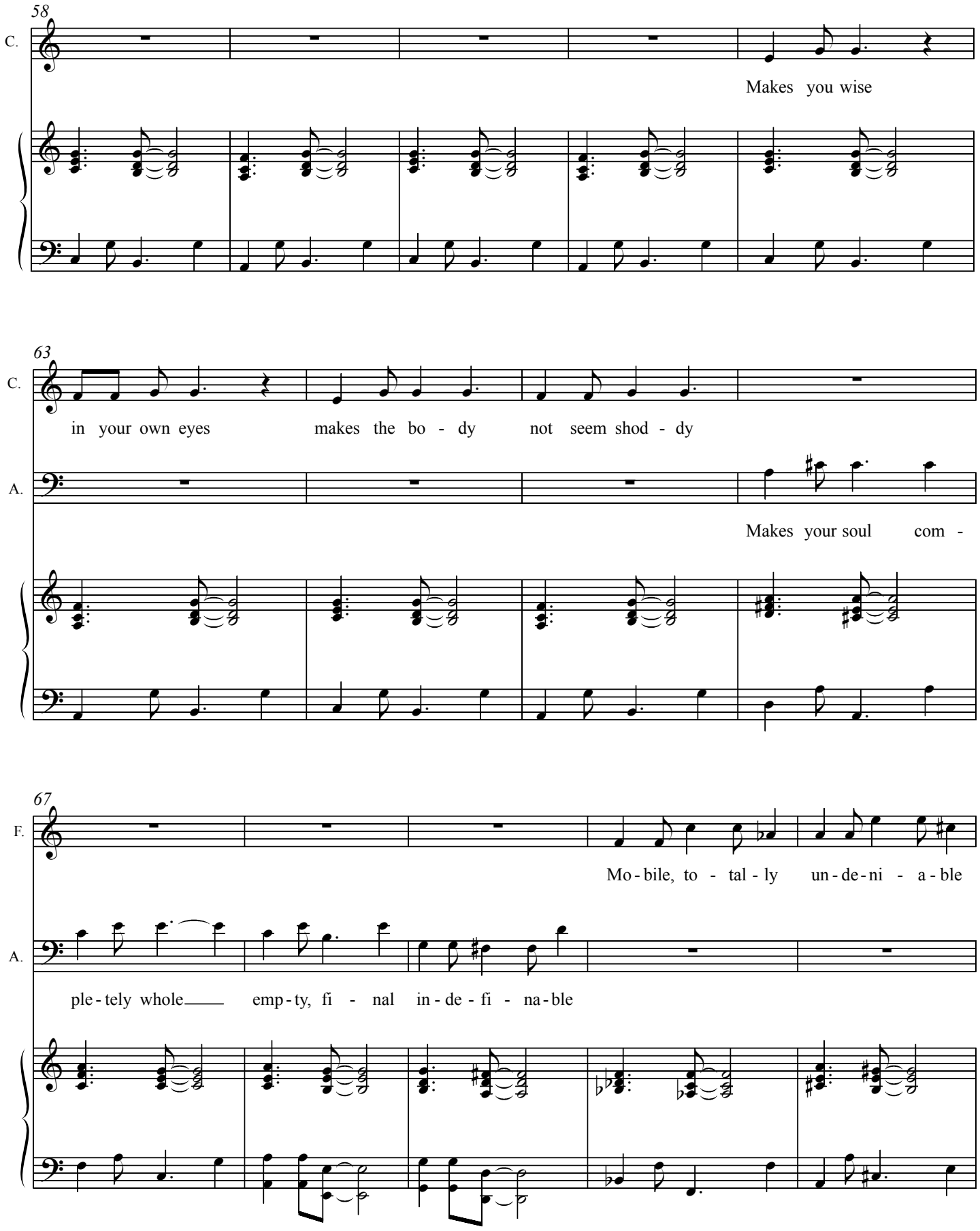


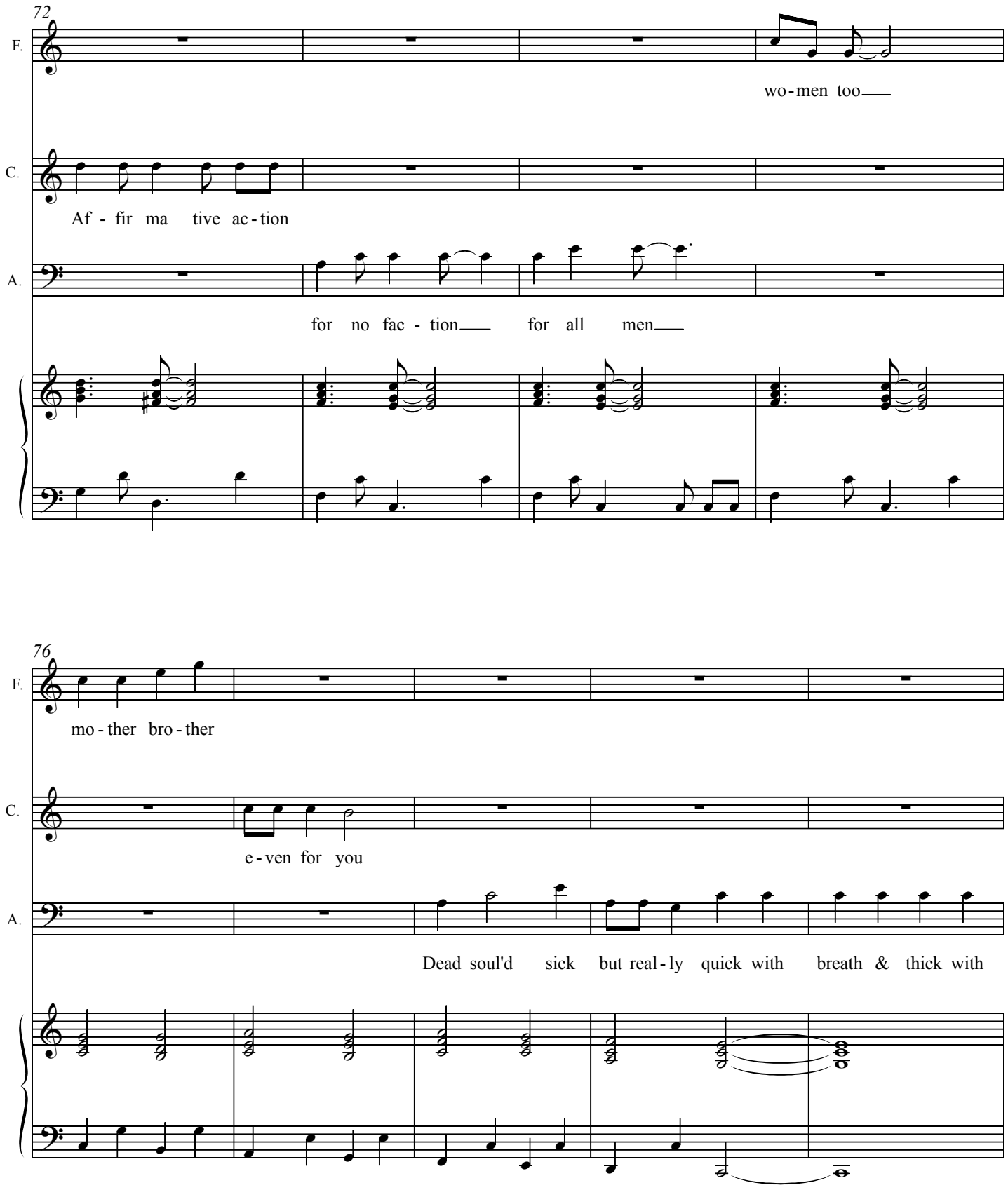

11
C.
If you love
Hea-ven a-bove
Hold your ground
16
C.
look a-round
A.
Hear the sound of te-le-vi-sion No de-ri-sion
21
F.
Smell your blood
Taste your good
Ba-gel and lox
A.
Wash your socks

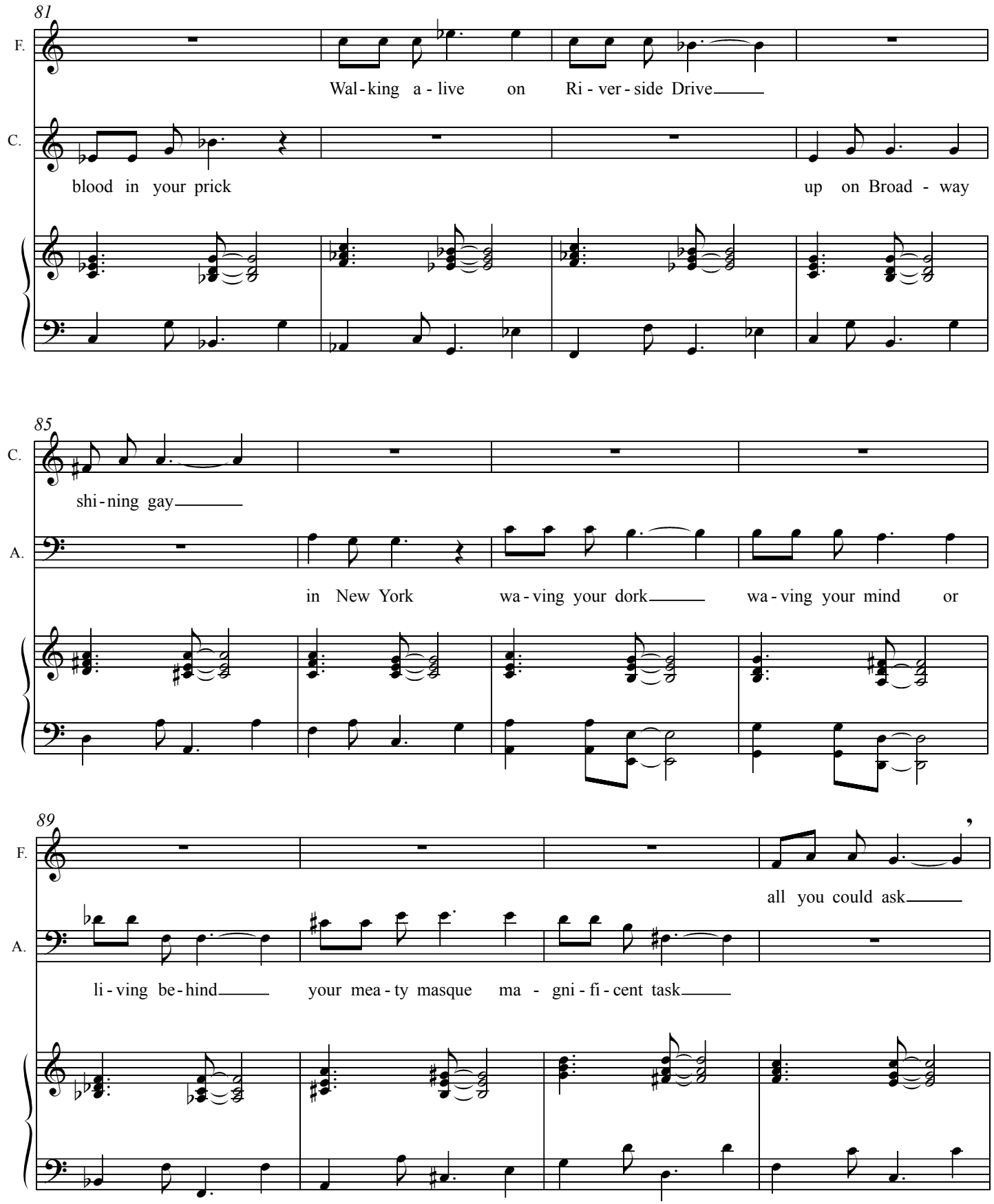

25
F.
This is it
C.
wild wit
A.
and touch wood,
It's un - der-stood
29
F.
home of the brave,
A.
Make your love on earth a-bove
Save your grave
for fu-ture days
34
C.
Pre-sent here
No-thing to fear
No need to sigh
A.
No need to die
be-fore your time

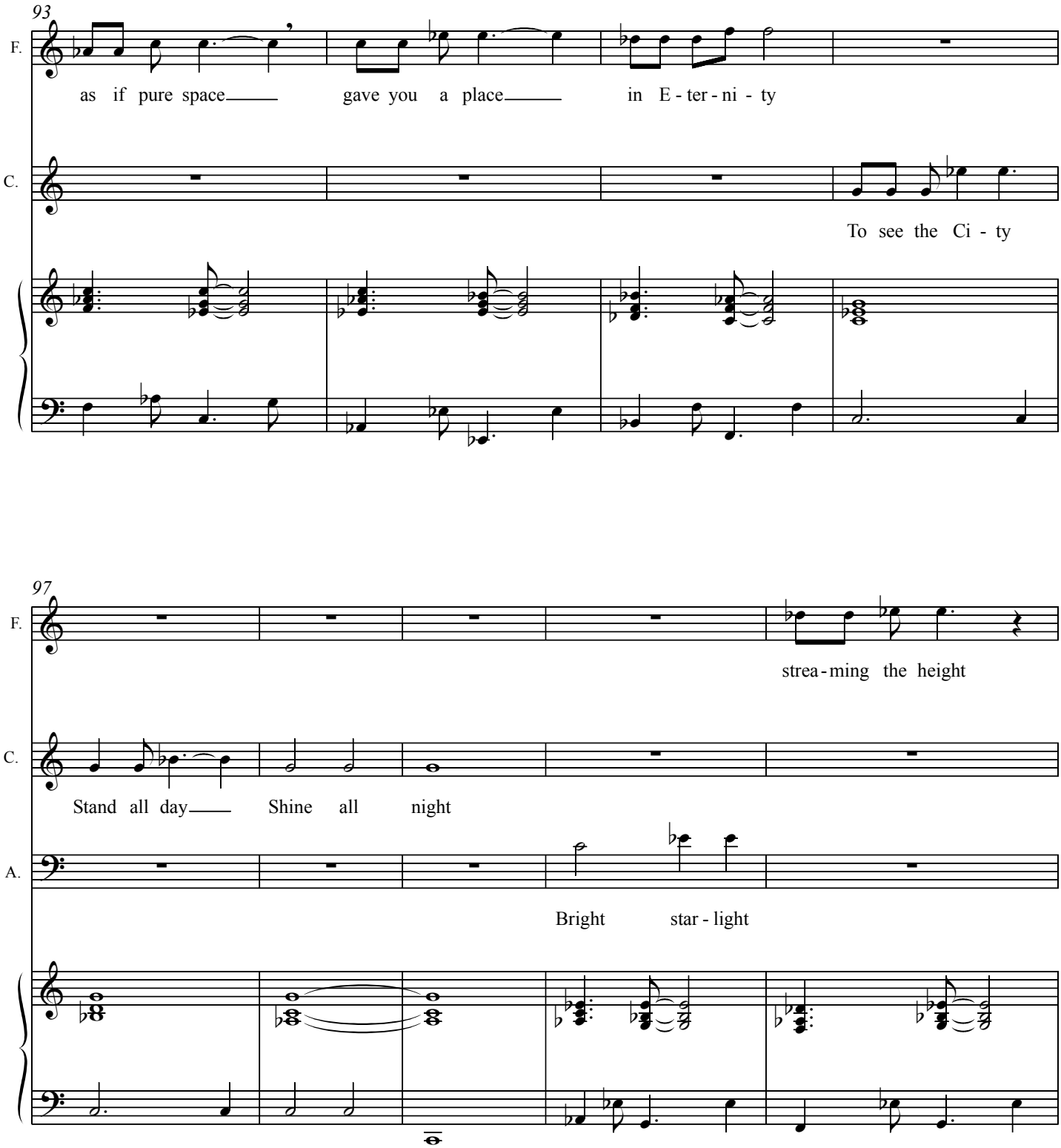

39
F.
men - tal - ly whine
C.
That's what's neat
A.
Stu - pid - ly dine on your own meat
43
F.
Makes you
C.
Makes you
A.
Mor - tal - ly great Im - mor - tal - ly sweet In - cre - di - bly deep Makes you

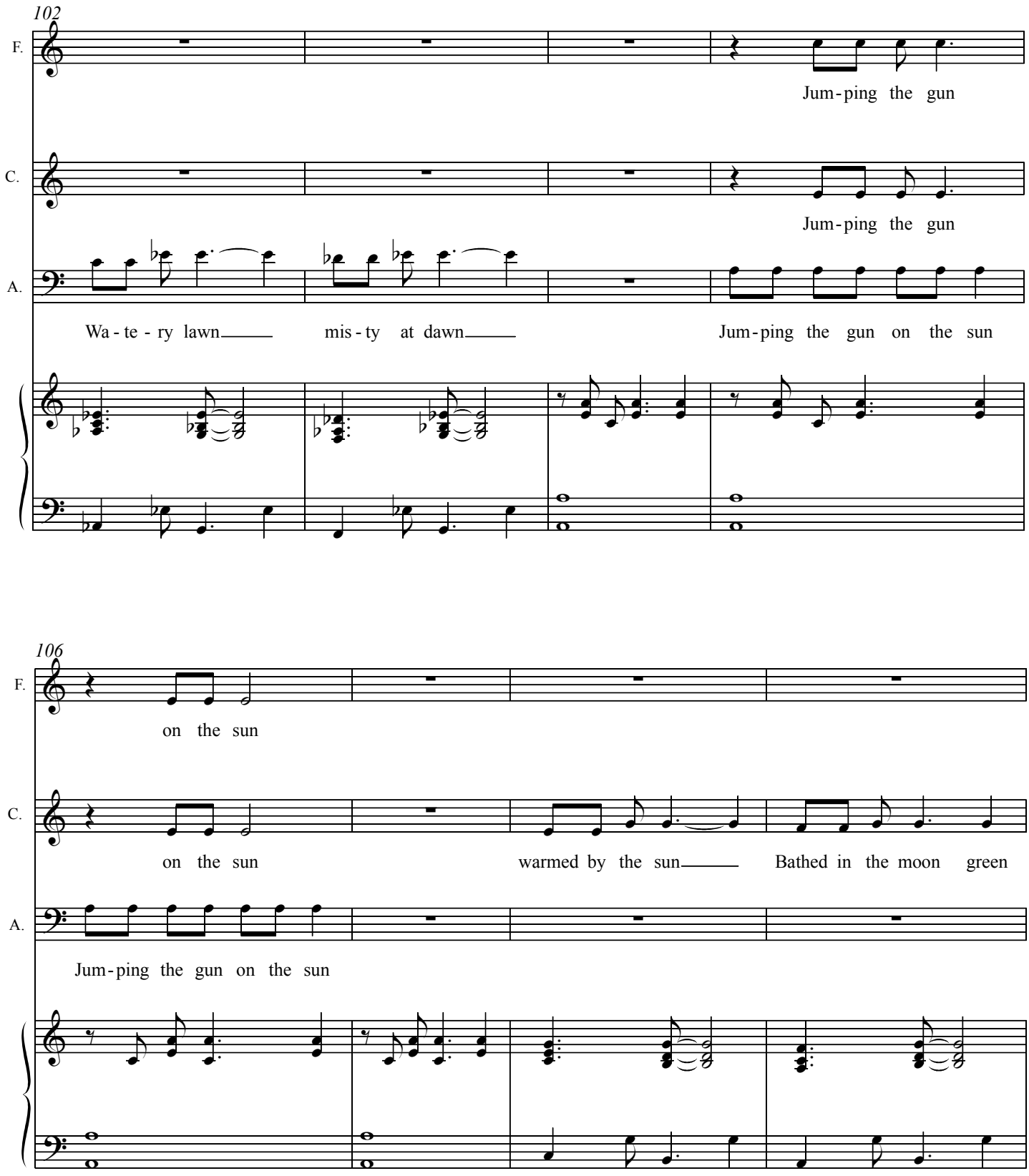

48
F.
weep
Dont' be a dunce
C.
weep
A.
weep
Just this once
Take your cap off
53
F.
Sin - ce - ri - ty is the key to li - ving in e - ter - ni - ty
C.
e - ter - ni - ty
A.
Hear my rap
e - ter - ni - ty

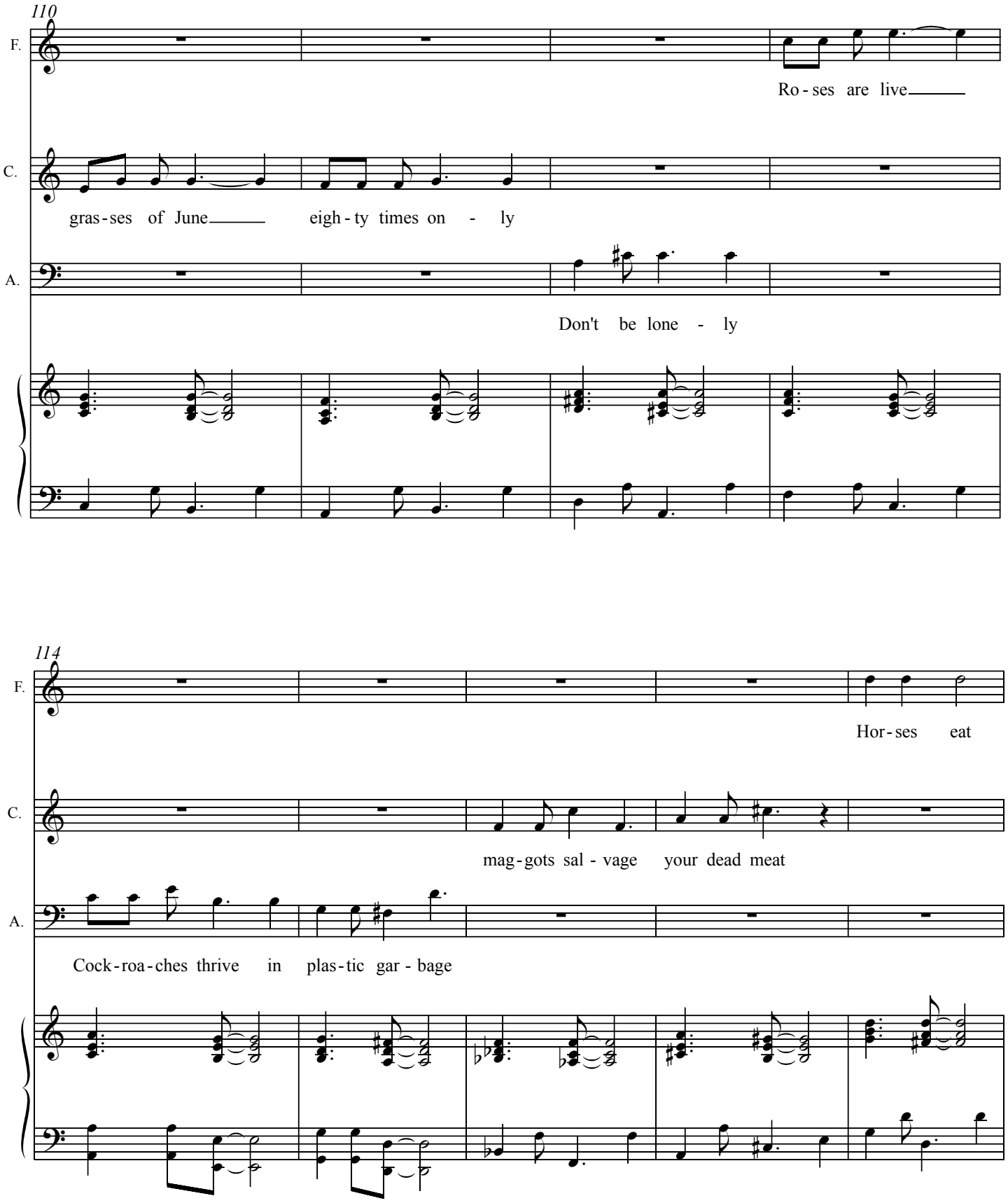

58
C.
Makes you wise
63
C.
in your own eyes makes the bo - dy not seem shod - dy
A.
Makes your soul com -
67
F.
Mo - bile, to - tal - ly un - de - ni - a - ble
A.
ple - tely whole emp - ty, fi - nal in - de - fi - na - ble

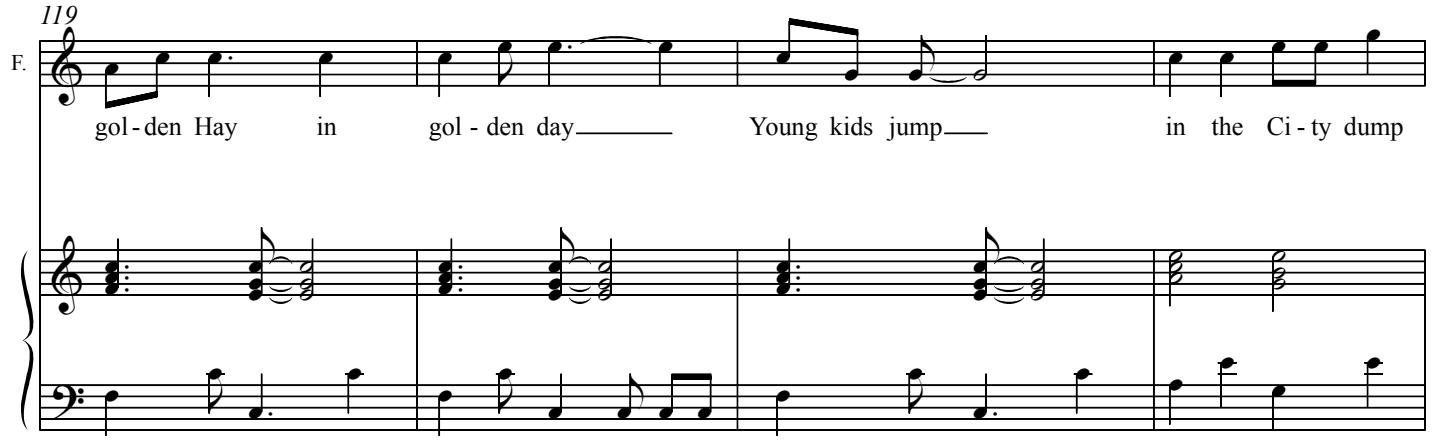

72
F.
wo - men too
C.
Af - fir ma tive ac - tion
A.
for no fac - tion for all men
76
F.
mo - ther bro - ther
C.
e - ven for you
A.
Dead soul'd sick but real - ly quick with breath & thick with

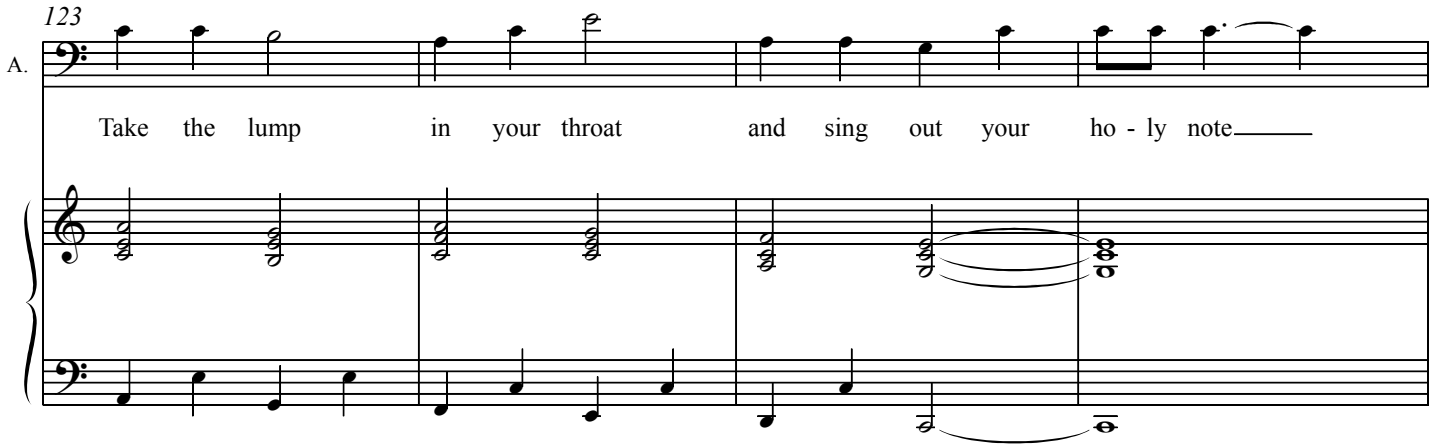

81
F.
Wal - king a - live on Ri - ver - side Drive
C.
blood in your prick
up on Broad - way
85
C.
shi - ning gay
A.
in New York
wa - ving your dork
wa - ving your mind or
89
F.
all you could ask
A.
li - ving be - hind
your mea - ty masque
ma - gni - fi - cent task

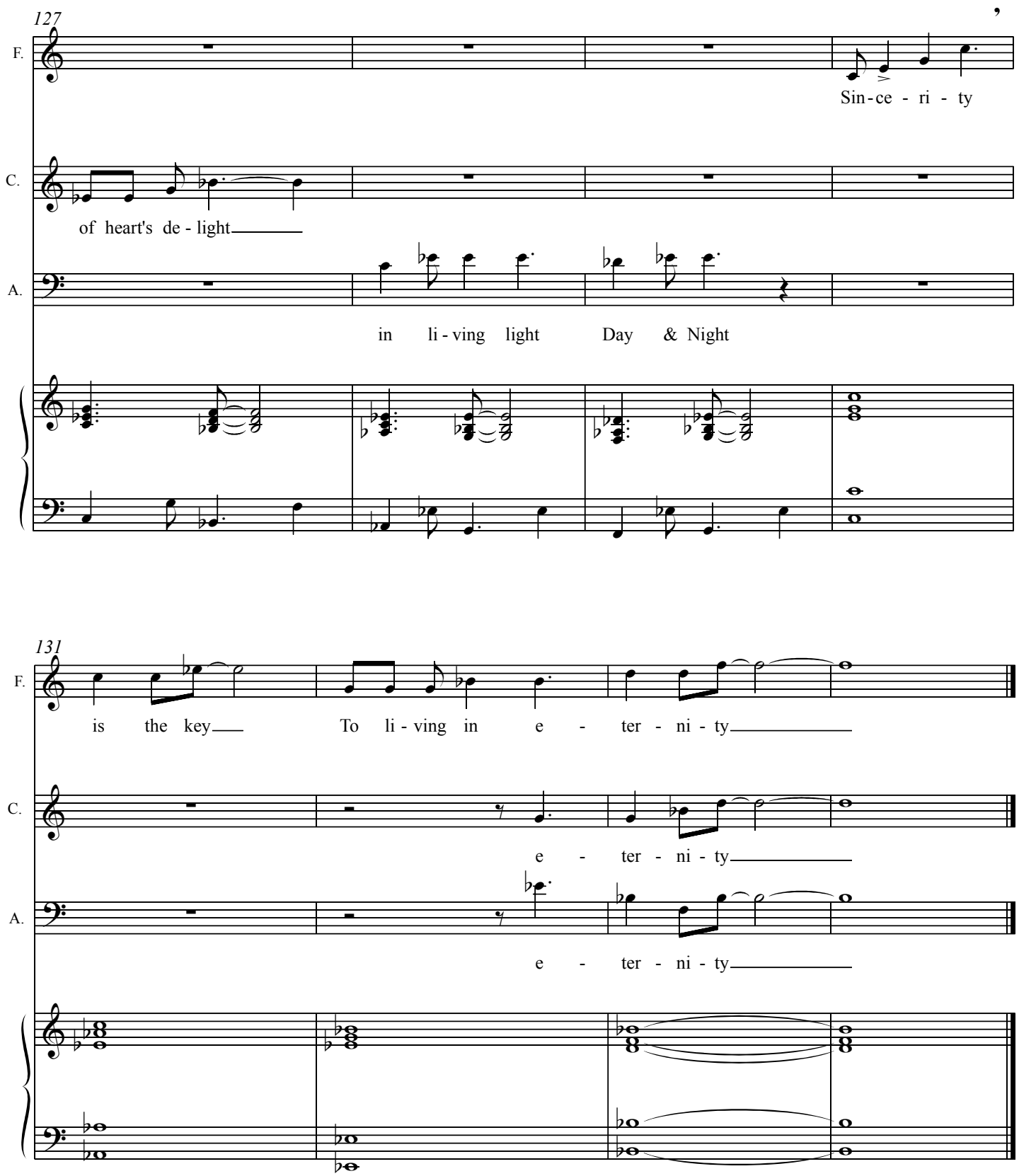

93
F.
as if pure space
gave you a place
in E - ter - ni - ty
C.
To see the Ci - ty
97
F.
strea - ming the height
C.
Stand all day
Shine all night
A.
Bright star - light


102
F.
Jum-ping the gun
C.
Jum-ping the gun
A.
Wa-te-ry lawn mis-ty at dawn Jum-ping the gun on the sun
106
F.
on the sun
C.
on the sun warmed by the sun Bathed in the moon green
A.
Jum-ping the gun on the sun

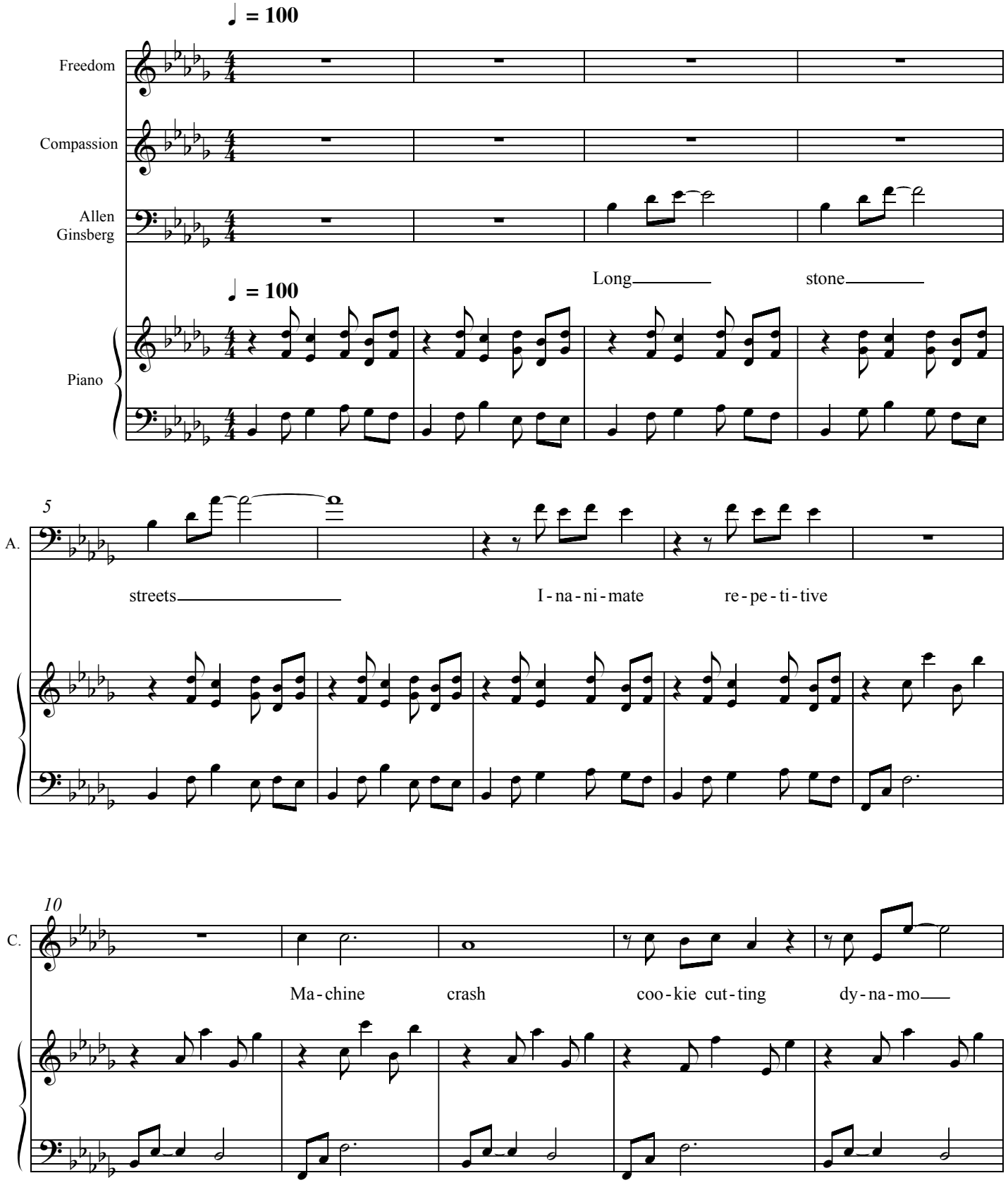

110
F.
Ro - ses are live
C.
gras - ses of June
eigh - ty times on - ly
A.
Don't be lone - ly
114
F.
Hor - ses eat
C.
mag - gots sal - vage your dead meat
A.
Cock - roa - ches thrive in plas - tic gar - bage

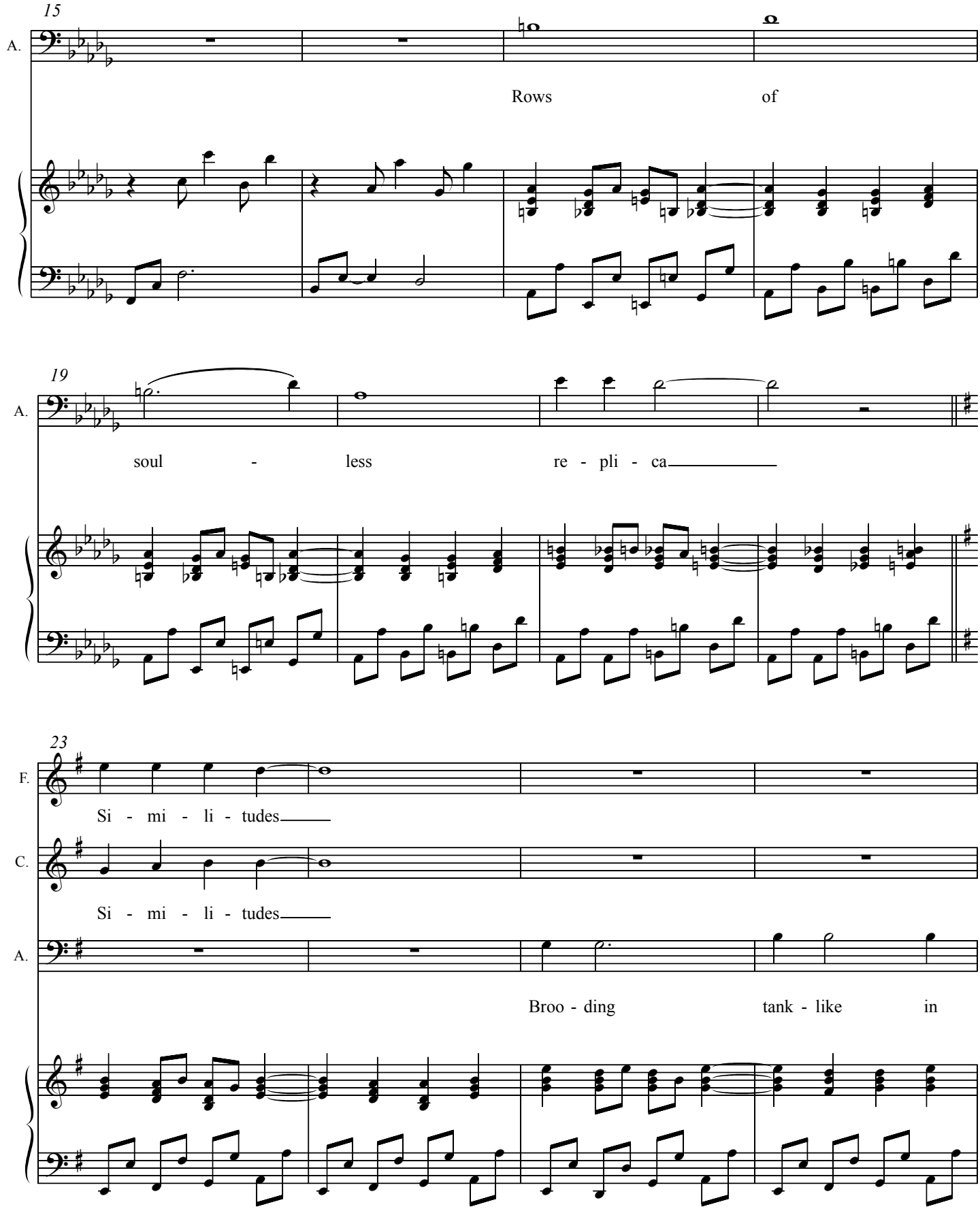

119
F.
gol - den Hay in gol - den day Young kids jump in the Ci - ty dump

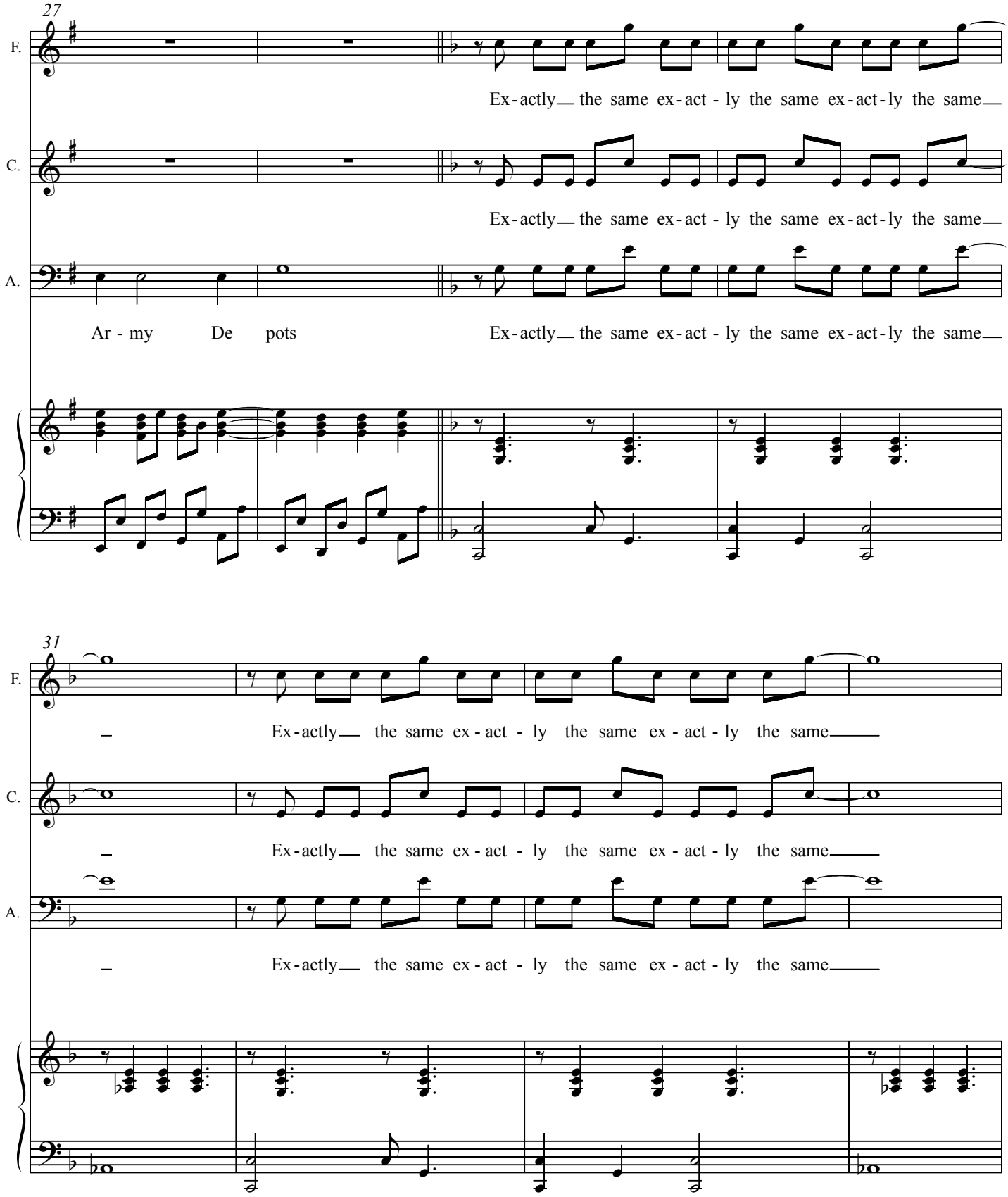

123
A.
Take the lump in your throat and sing out your ho - ly note

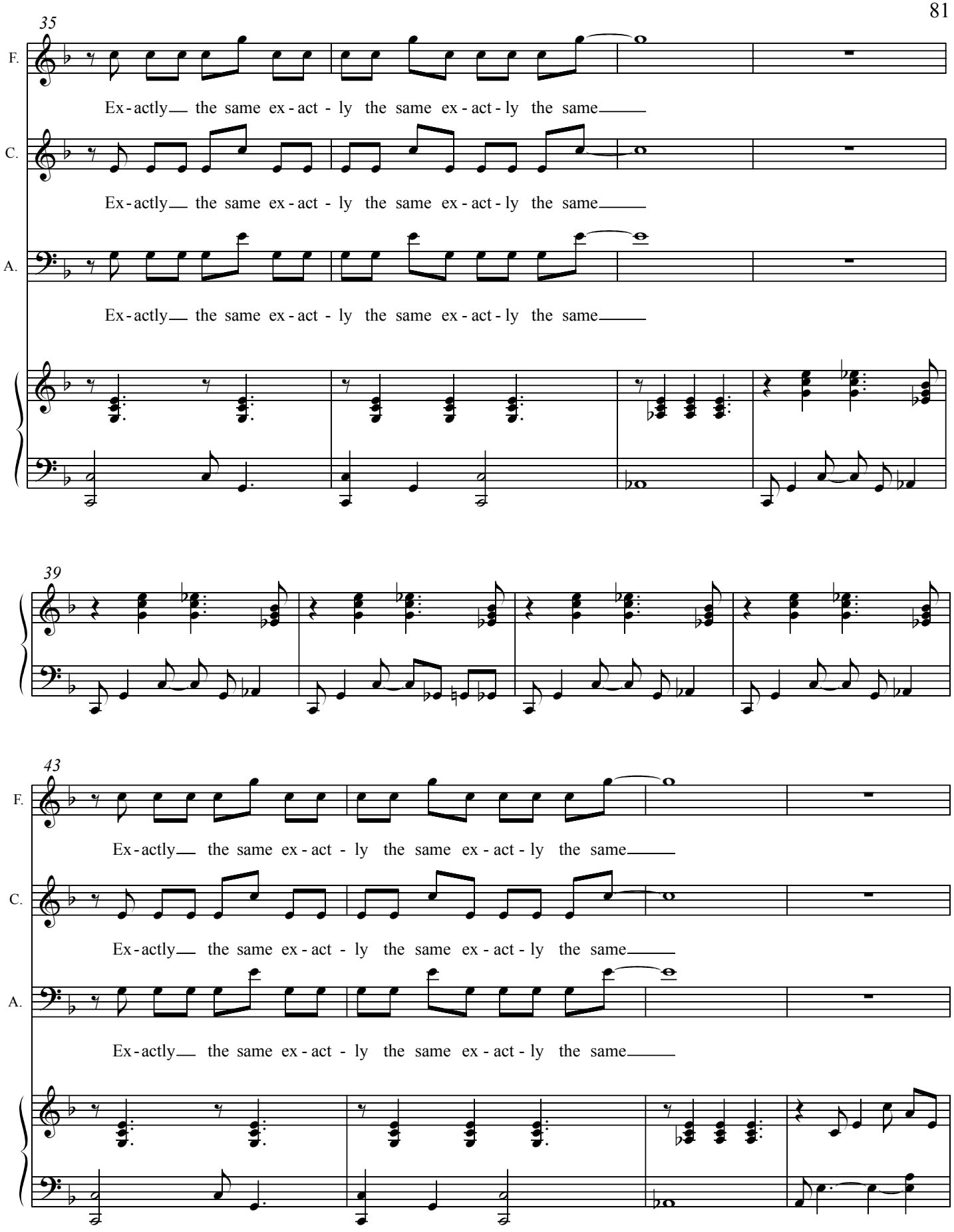

127
F.
Sin - ce - ri - ty
C.
of heart's de - light
A.
in li - ving light Day & Night
131
F.
is the key To li - ving in e - ter - ni - ty
C.
e - ter - ni - ty
A.
e - ter - ni - ty

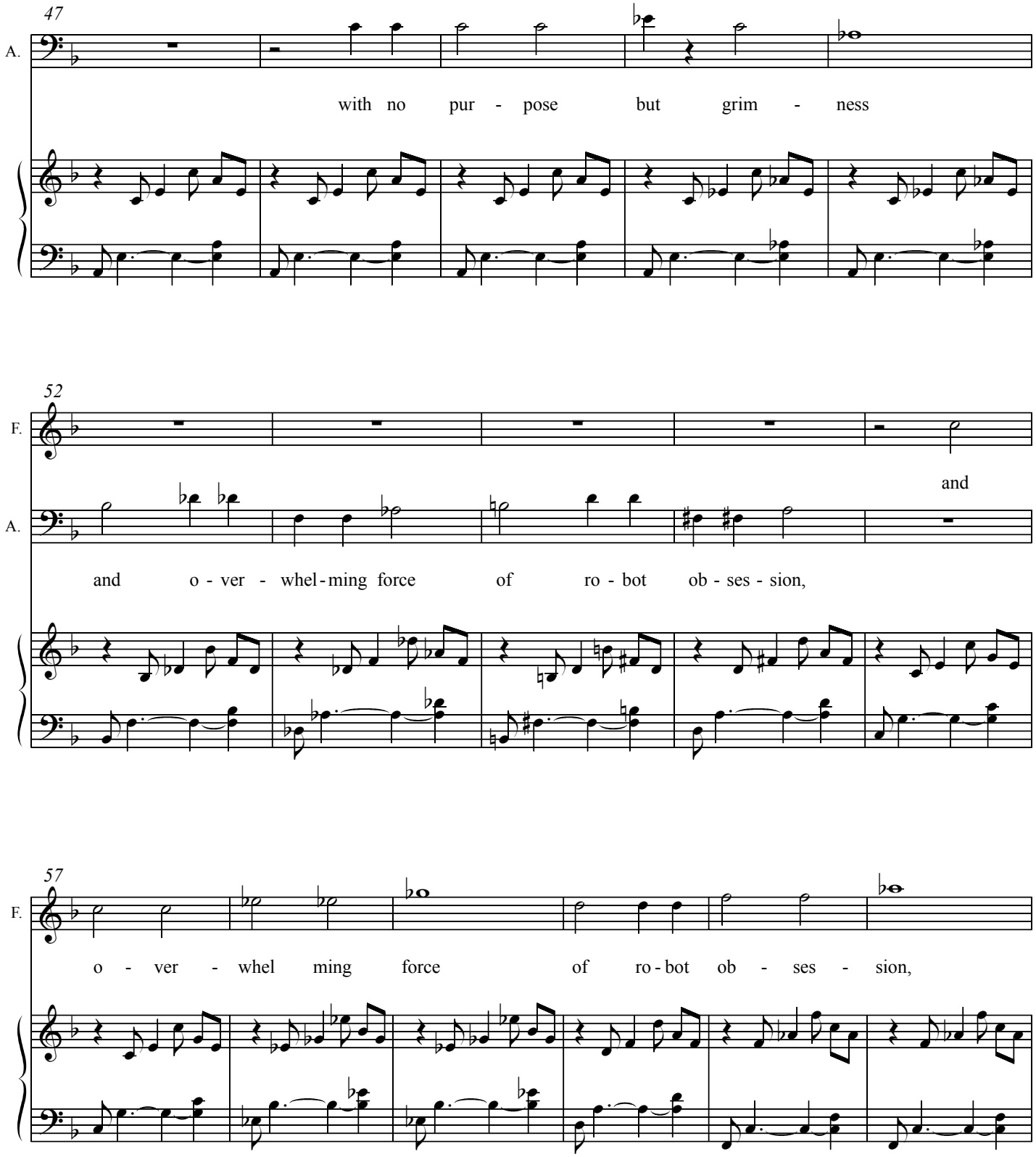
Manhattan Thirties Flash

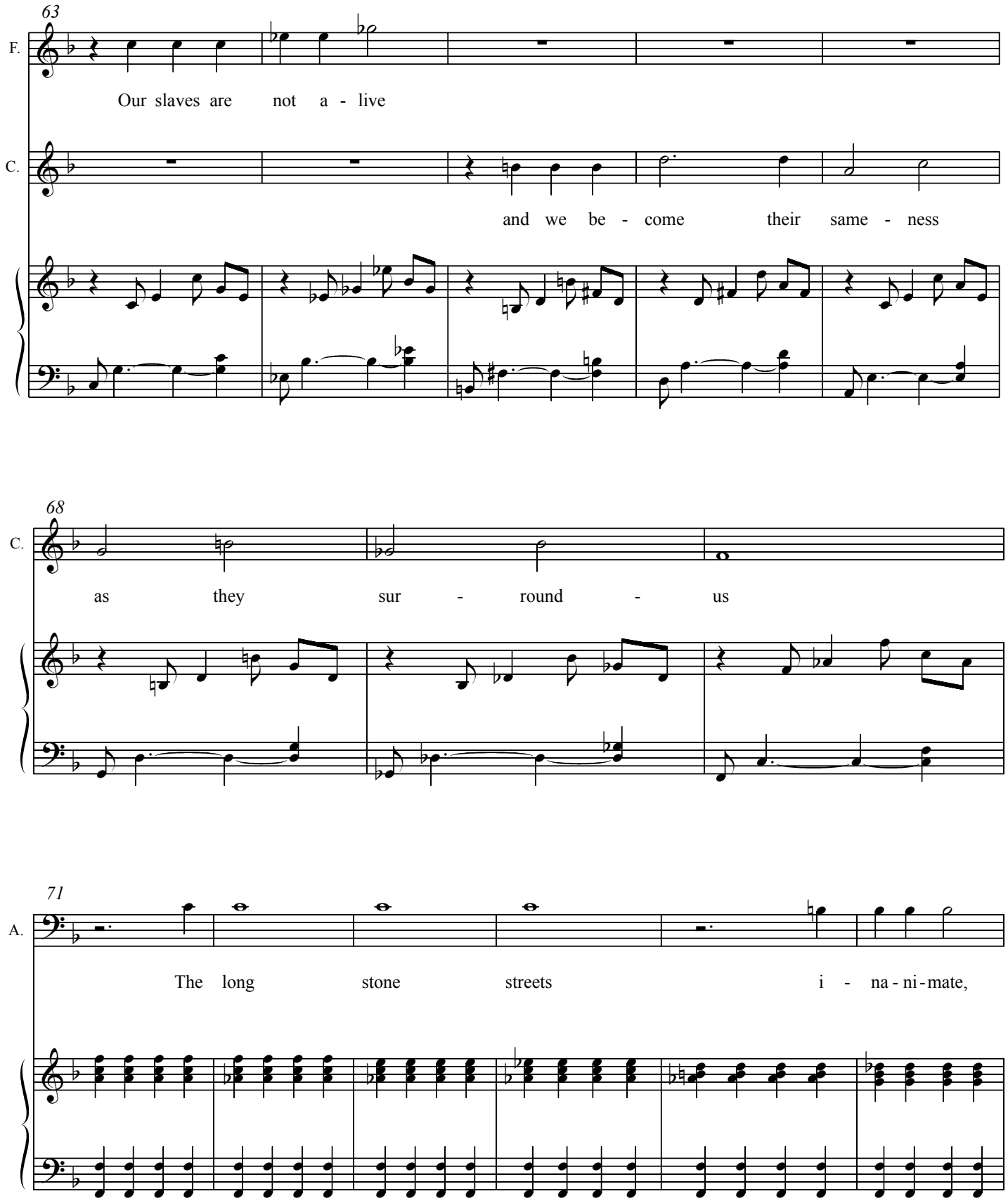


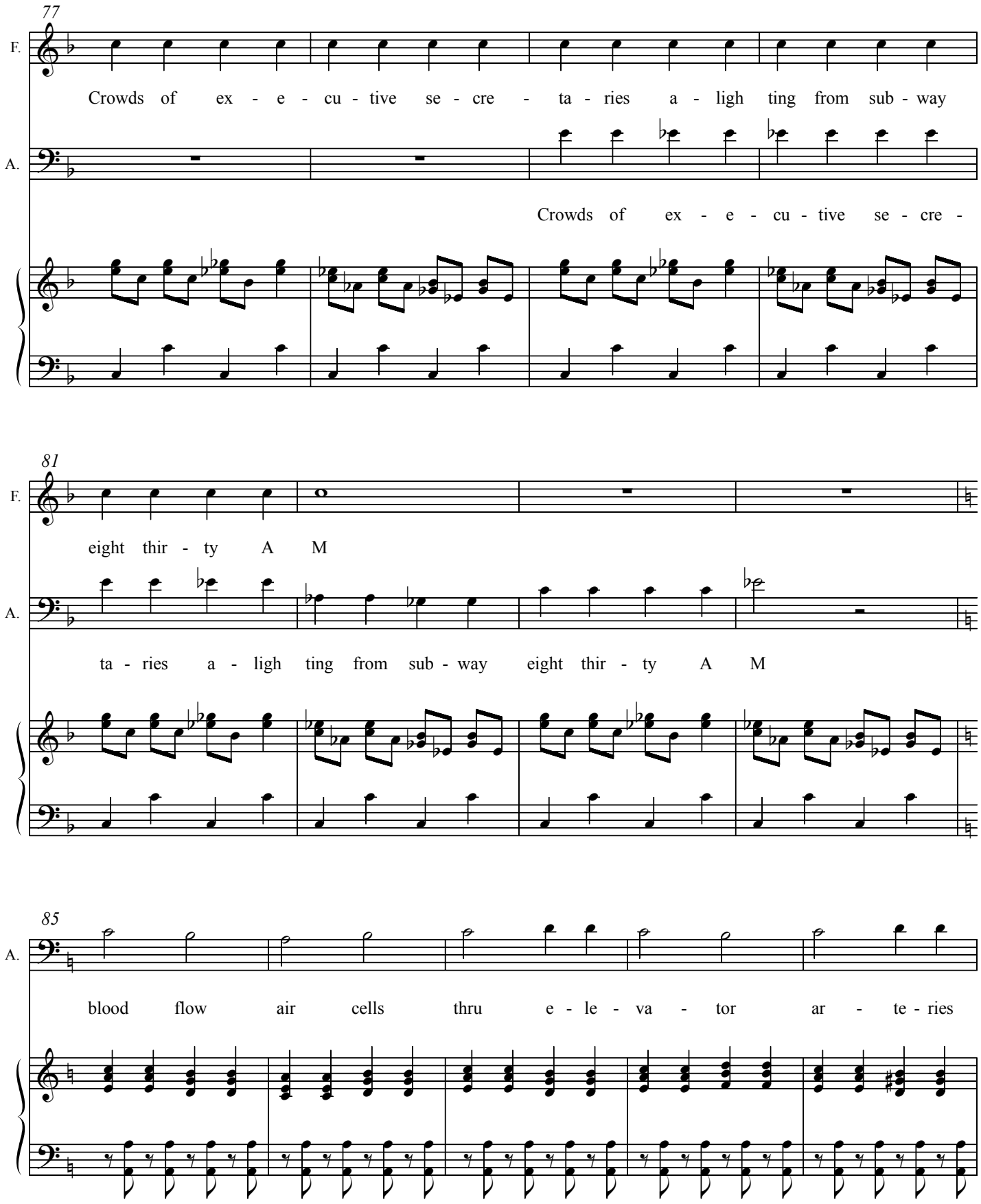

15
A.
Rows of
19
A.
soul - less re - pli - ca
23
F.
Si - mi - li - tudes
C.
Si - mi - li - tudes
A.
Broo - ding tank - like in

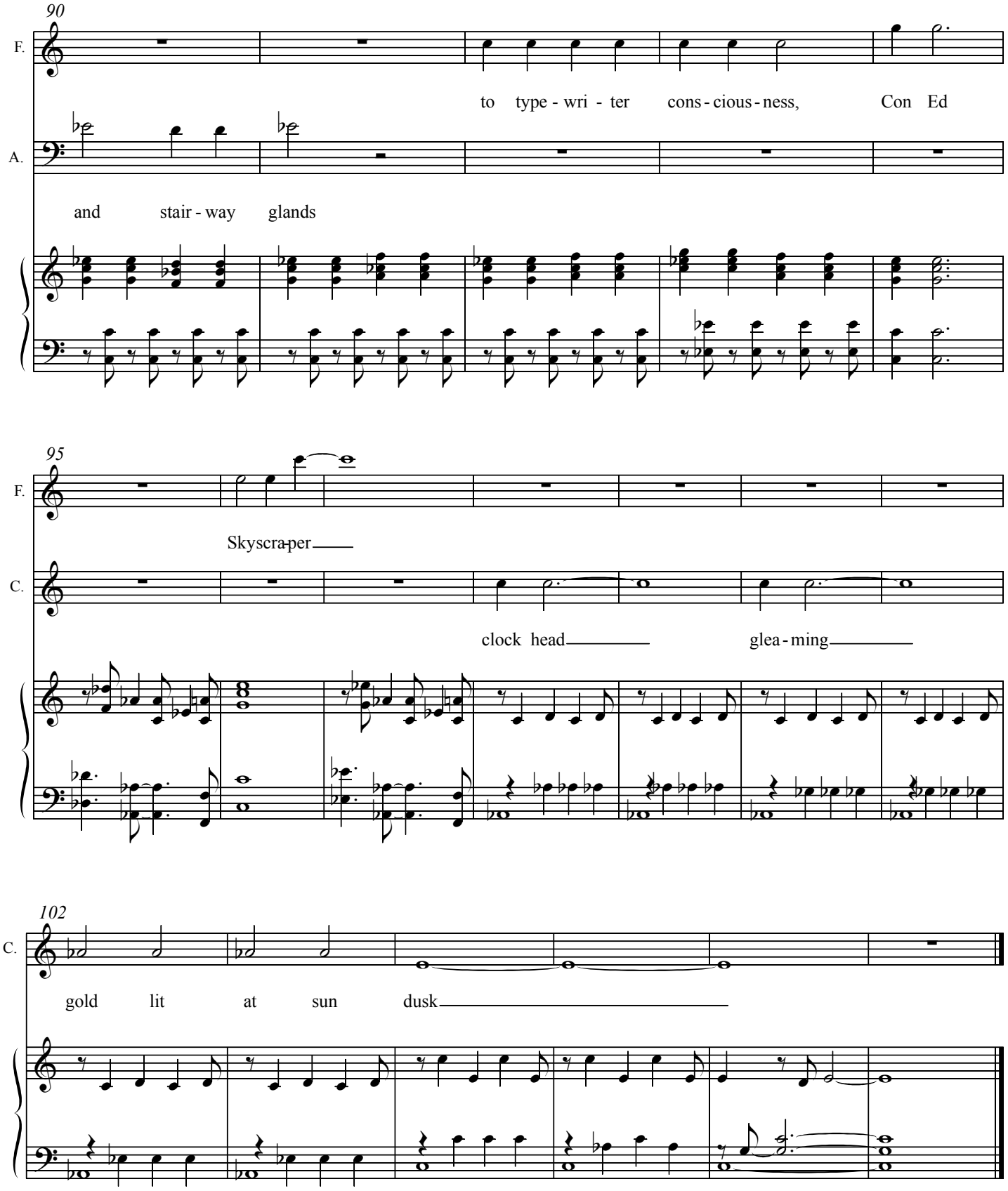

27
F.
C.
A.
Ex - actly the same ex - act - ly the same ex - act - ly the same
Ex - actly the same ex - act - ly the same ex - act - ly the same
Ar - my De pots
Ex - actly the same ex - act - ly the same ex - act - ly the same
31
F.
C.
A.
Ex - actly the same ex - act - ly the same ex - act - ly the same
Ex - actly the same ex - act - ly the same ex - act - ly the same
Ex - actly the same ex - act - ly the same ex - act - ly the same


35
F.
Ex - actly the same ex - act - ly the same ex - act - ly the same
C.
Ex - actly the same ex - act - ly the same ex - act - ly the same
A.
Ex - actly the same ex - act - ly the same ex - act - ly the same
39
43
F.
Ex - actly the same ex - act - ly the same ex - act - ly the same
C.
Ex - actly the same ex - act - ly the same ex - act - ly the same
A.
Ex - actly the same ex - act - ly the same ex - act - ly the same


47
A.
with no pur - pose but grim - ness
52
F.
and
A.
and o - ver - whel - ming force of ro - bot ob - ses - sion,
57
F.
o - ver - whel ming force of ro - bot ob - ses - sion,

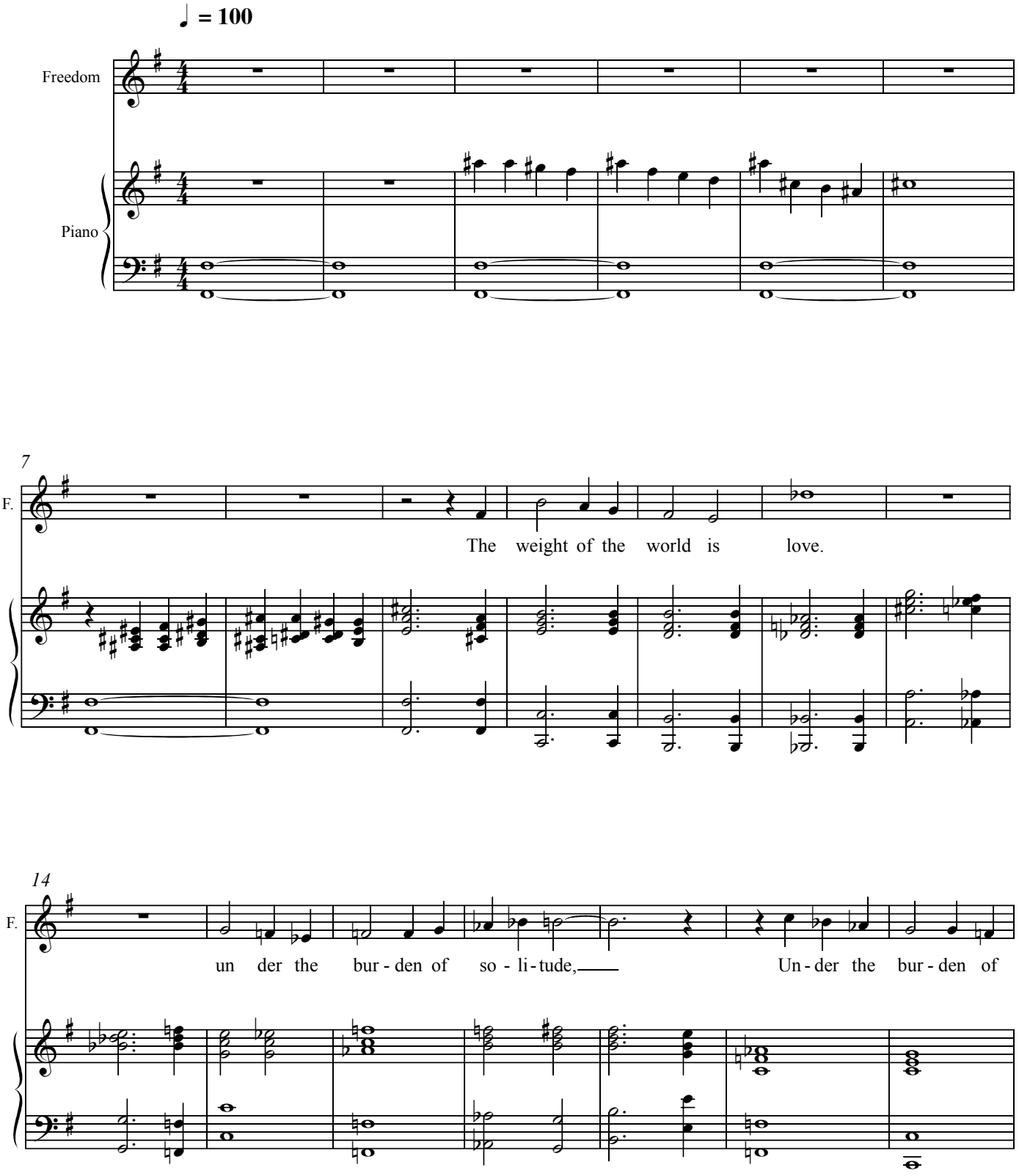

63
F.
Our slaves are not a - live
C.
and we be - come their same - ness
68
C.
as they sur - round - us
71
A.
The long stone streets i - na - ni - mate,

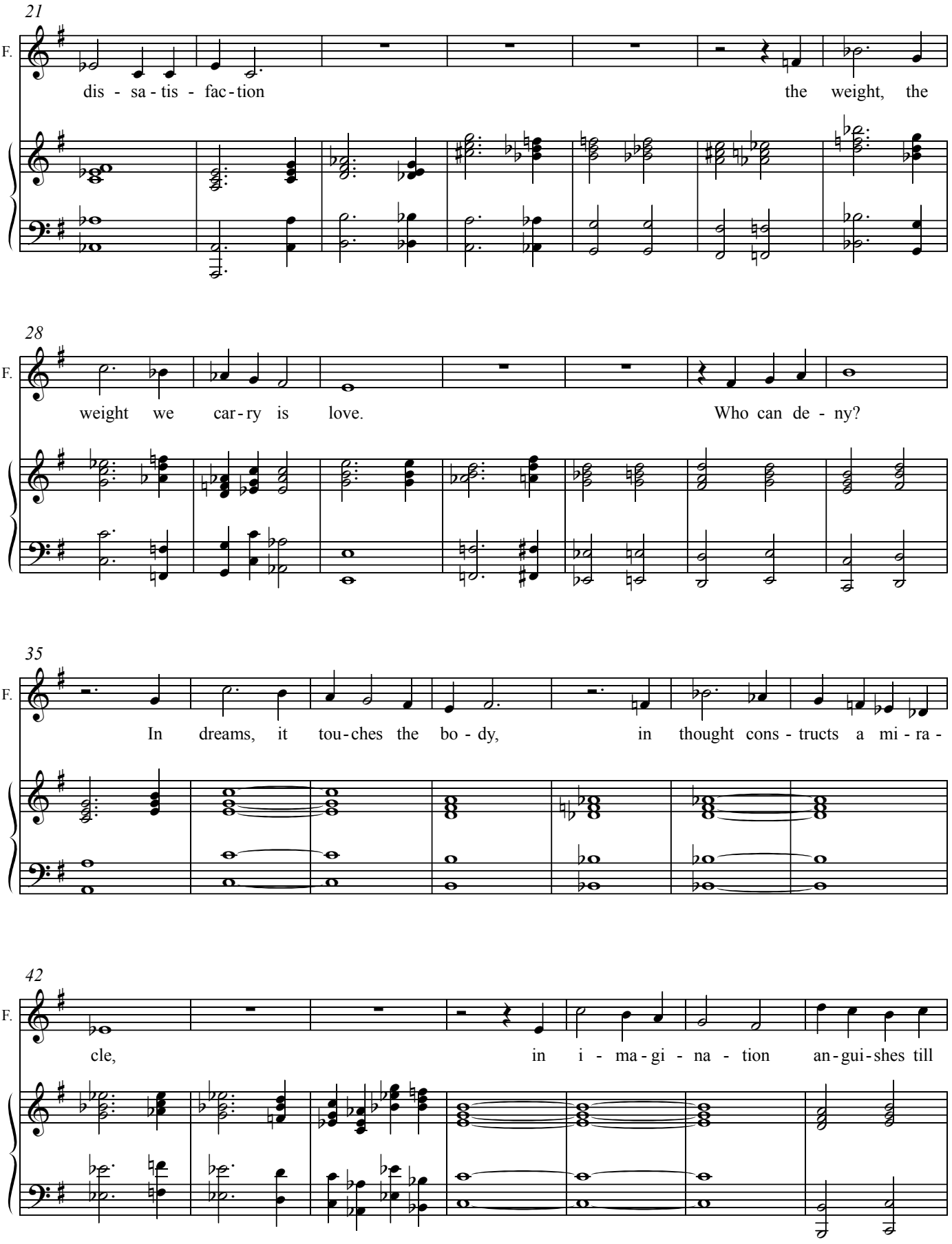

77
F.
Crowds of ex - e - cu - tive se - cre - ta - ries a - ligh ting from sub - way
A.
Crowds of ex - e - cu - tive se - cre -
81
F.
eight thir - ty A M
A.
ta - ries a - ligh ting from sub - way eight thir - ty A M
85
A.
blood flow air cells thru e - le - va - tor ar - te - ries

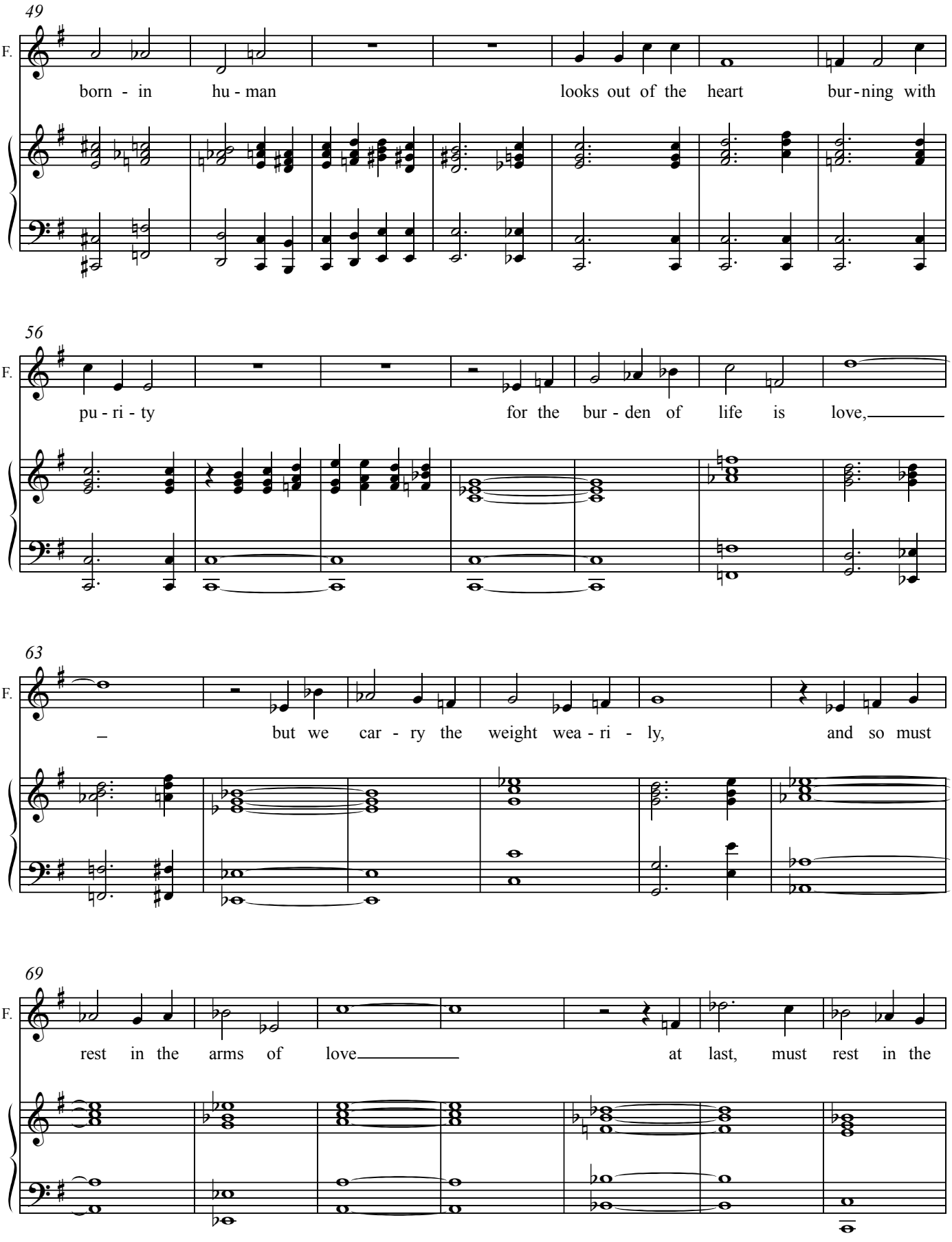

90
F.
to type - wri - ter cons - cious - ness, Con Ed
A.
and stair - way glands
95
F.
Skyscra-per
C.
clock head glea - ming
102
C.
gold lit at sun dusk

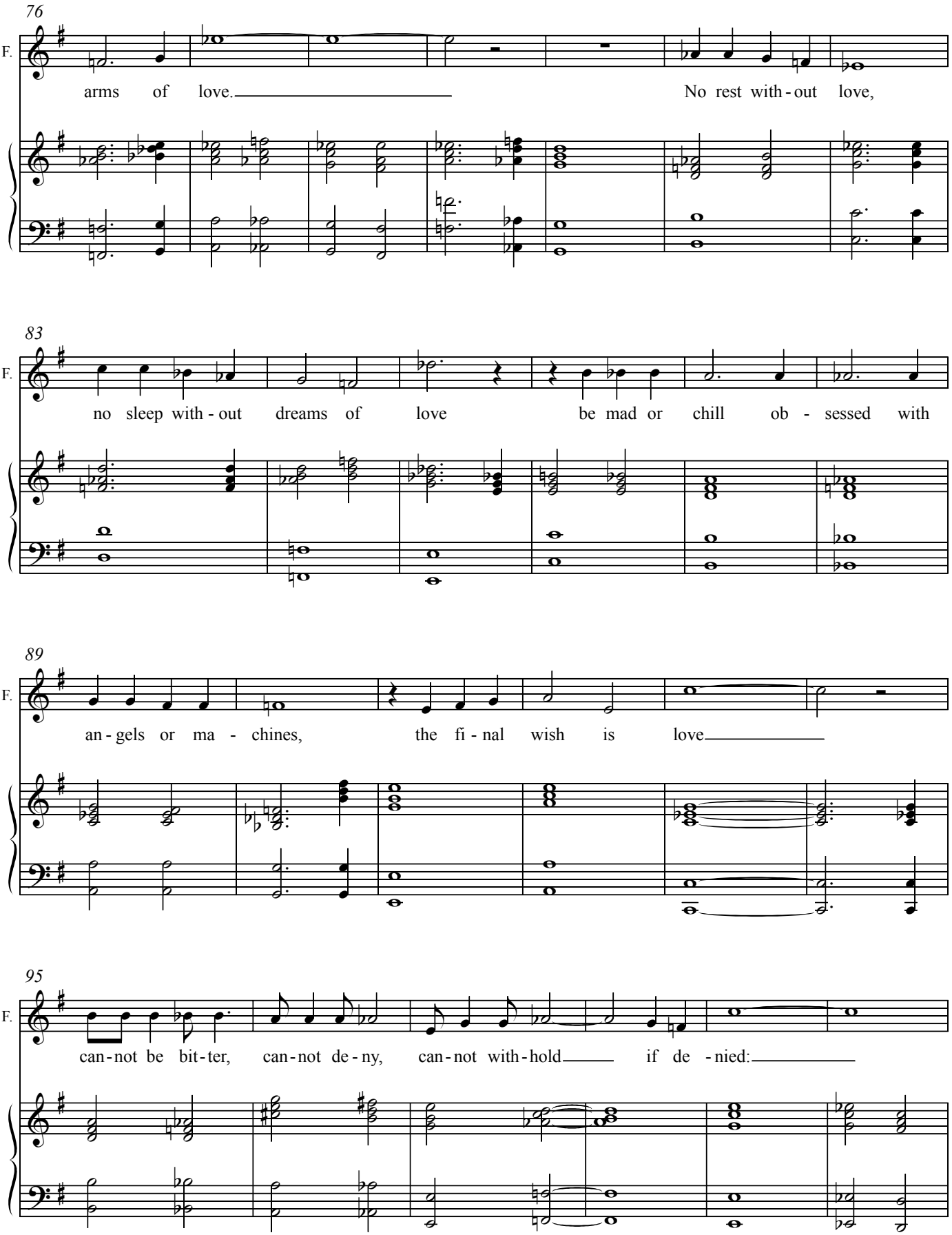
Song

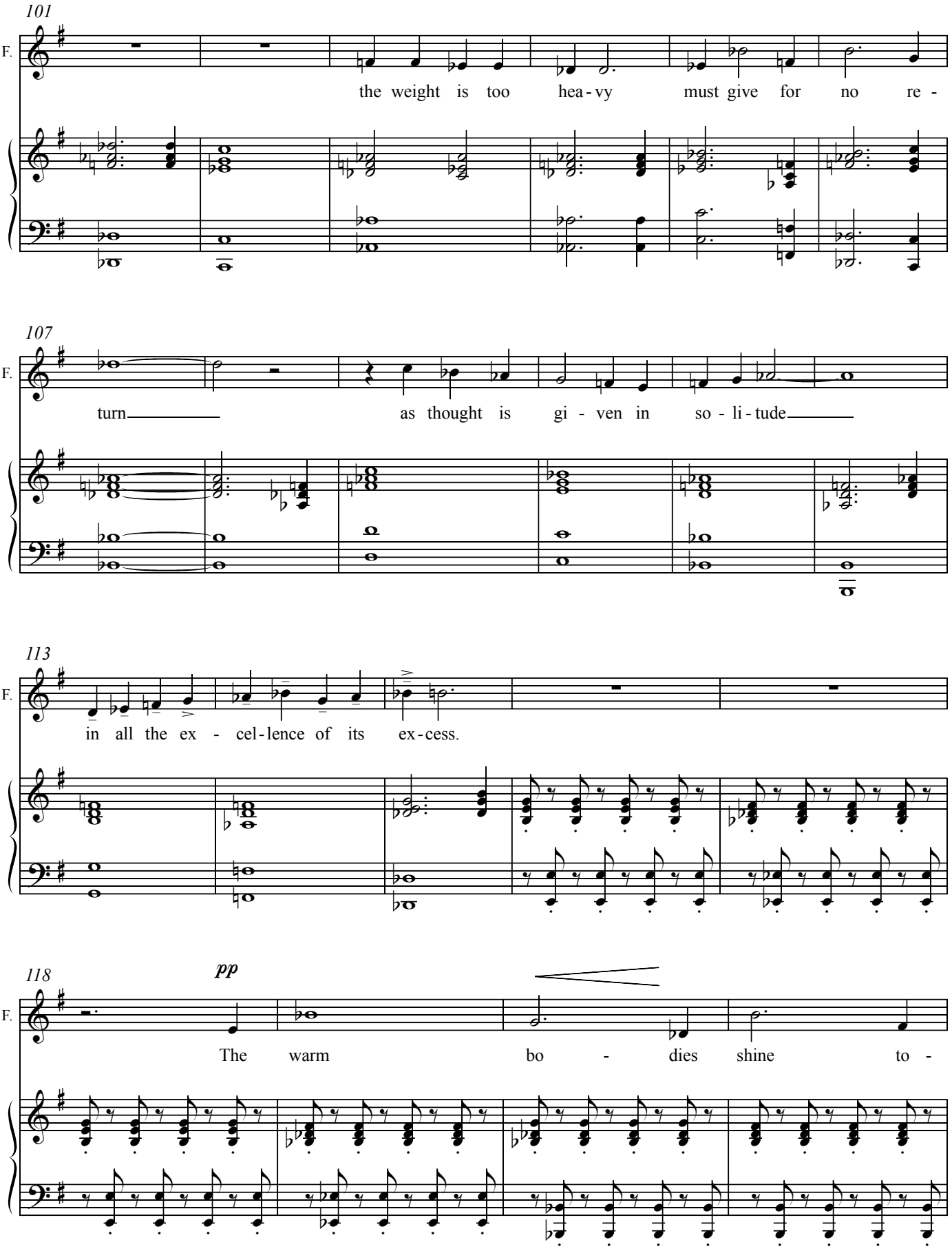
The weight of the world is love

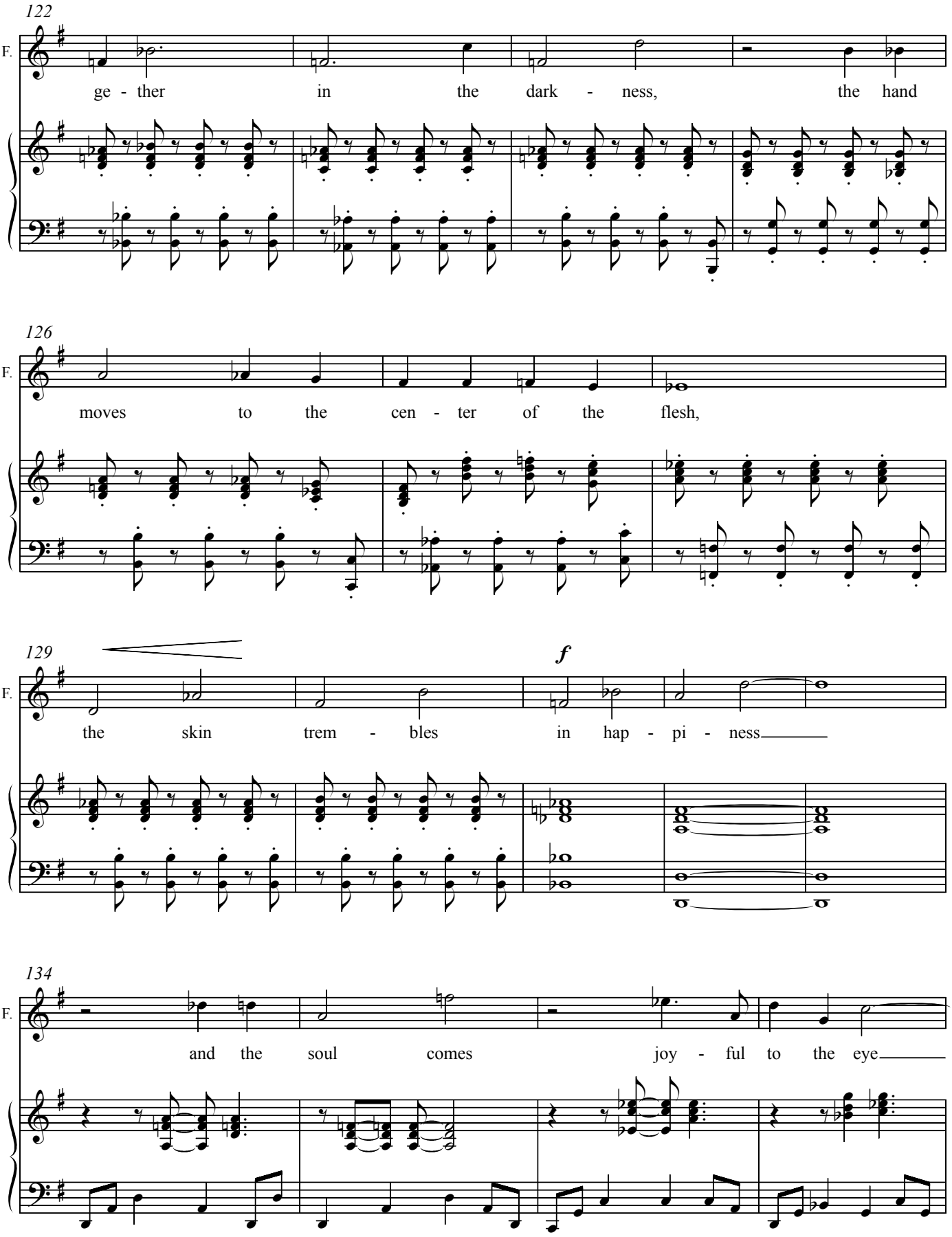


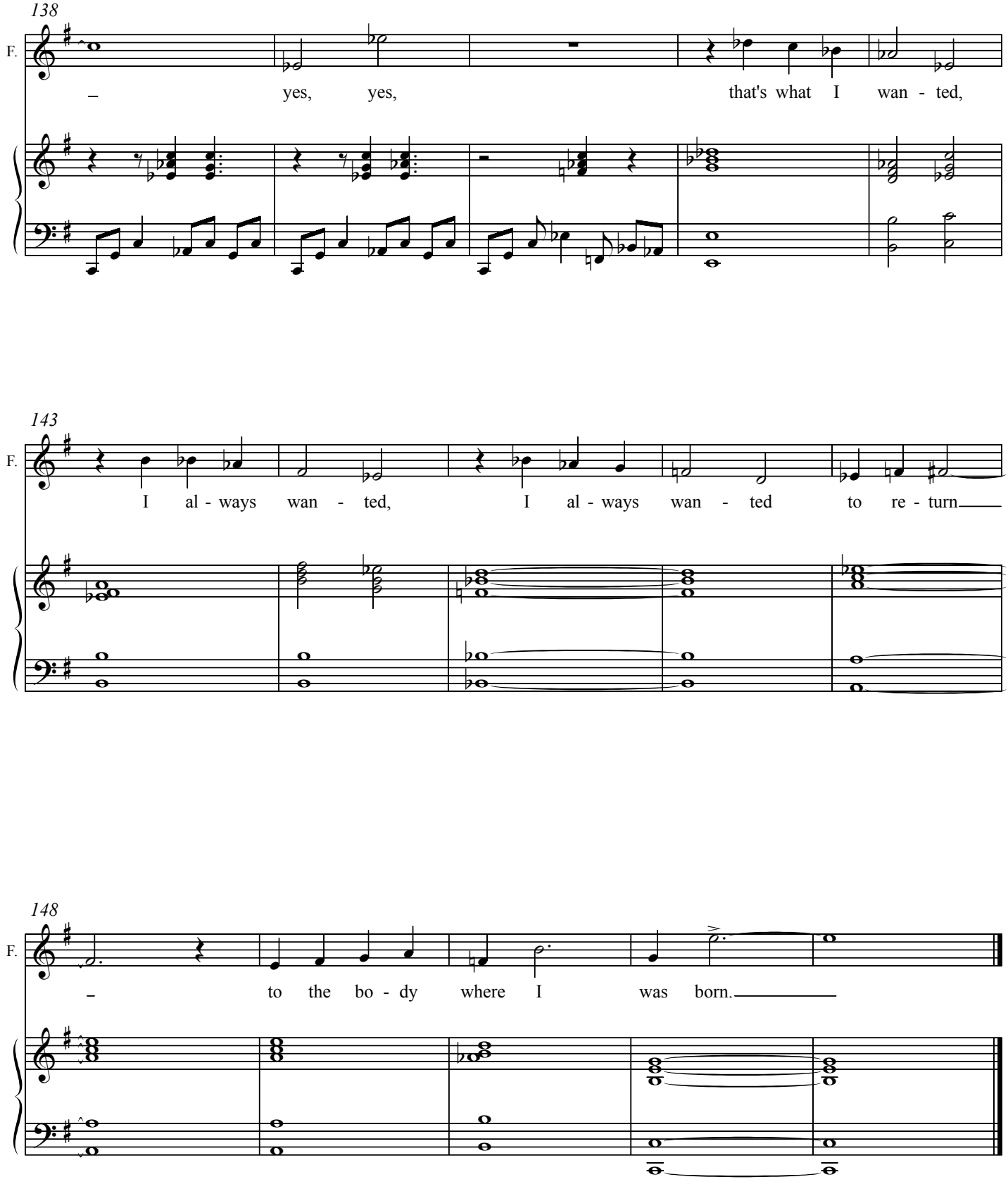

21
F.
dis - sa - tis - fac - tion
the weight, the
28
F.
weight we car - ry is love.
Who can de - ny?
35
F.
In dreams, it tou - ches the bo - dy,
in thought cons - tructs a mi - ra -
42
F.
cle,
in i - ma - gi - na - tion an - gui - shes till


49
F.
born - in hu - man looks out of the heart bur - ning with
56
F.
pu - ri - ty for the bur - den of life is love,
63
F.
but we car - ry the weight wea - ri - ly, and so must
69
F.
rest in the arms of love at last, must rest in the


76
F.
arms of love. No rest with-out love,
83
F.
no sleep with-out dreams of love be mad or chill ob - sessed with
89
F.
an-gels or ma - chines, the fi-nal wish is love
95
F.
can-not be bit-ter, can-not de-ny, can-not with-hold if de - nied:

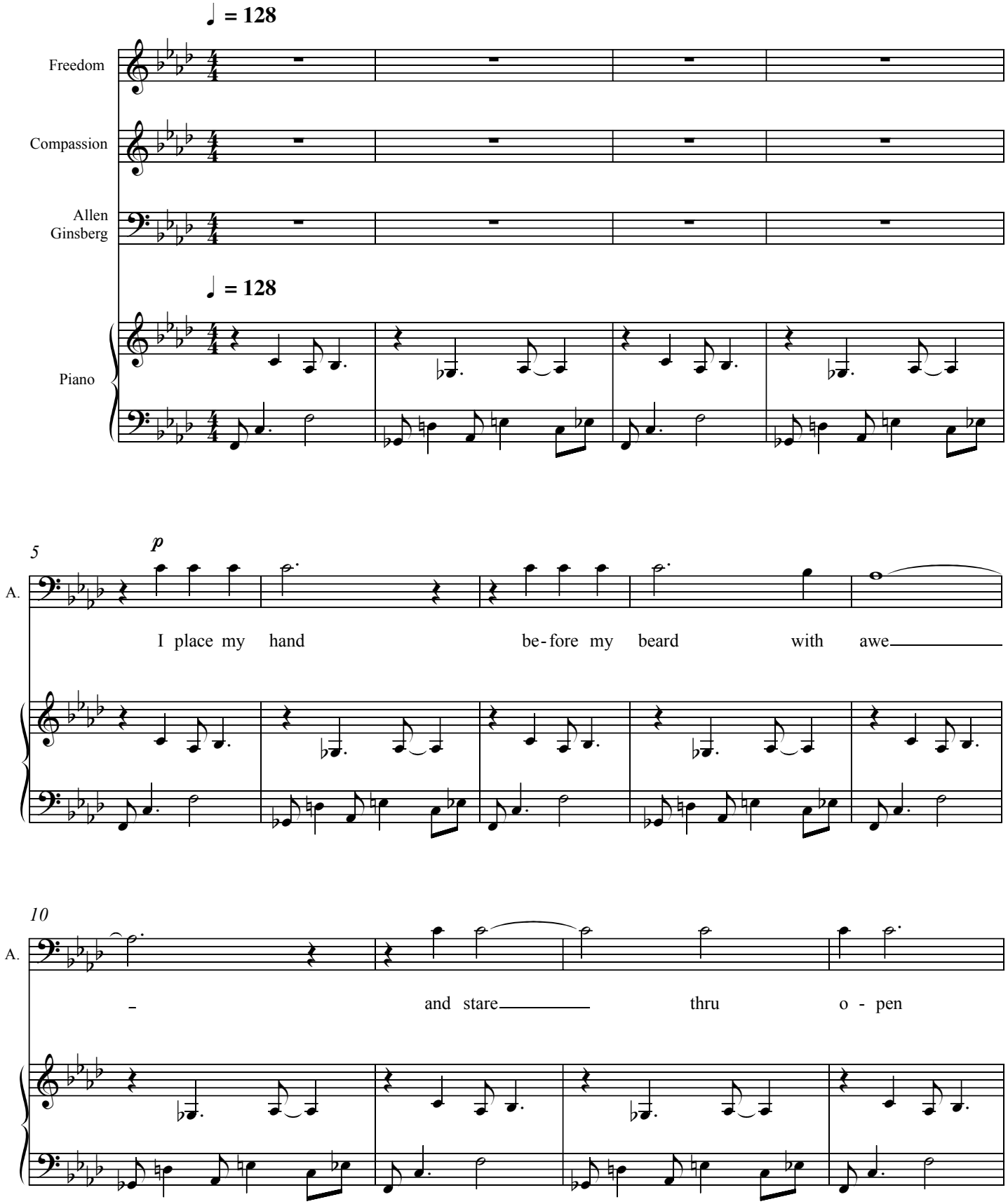

101
F.
the weight is too hea - vy must give for no re -
107
F.
turn as thought is gi - ven in so - li - tude
113
F.
in all the ex - cel - lence of its ex - cess.
118
pp
F.
The warm bo - dies shine to -

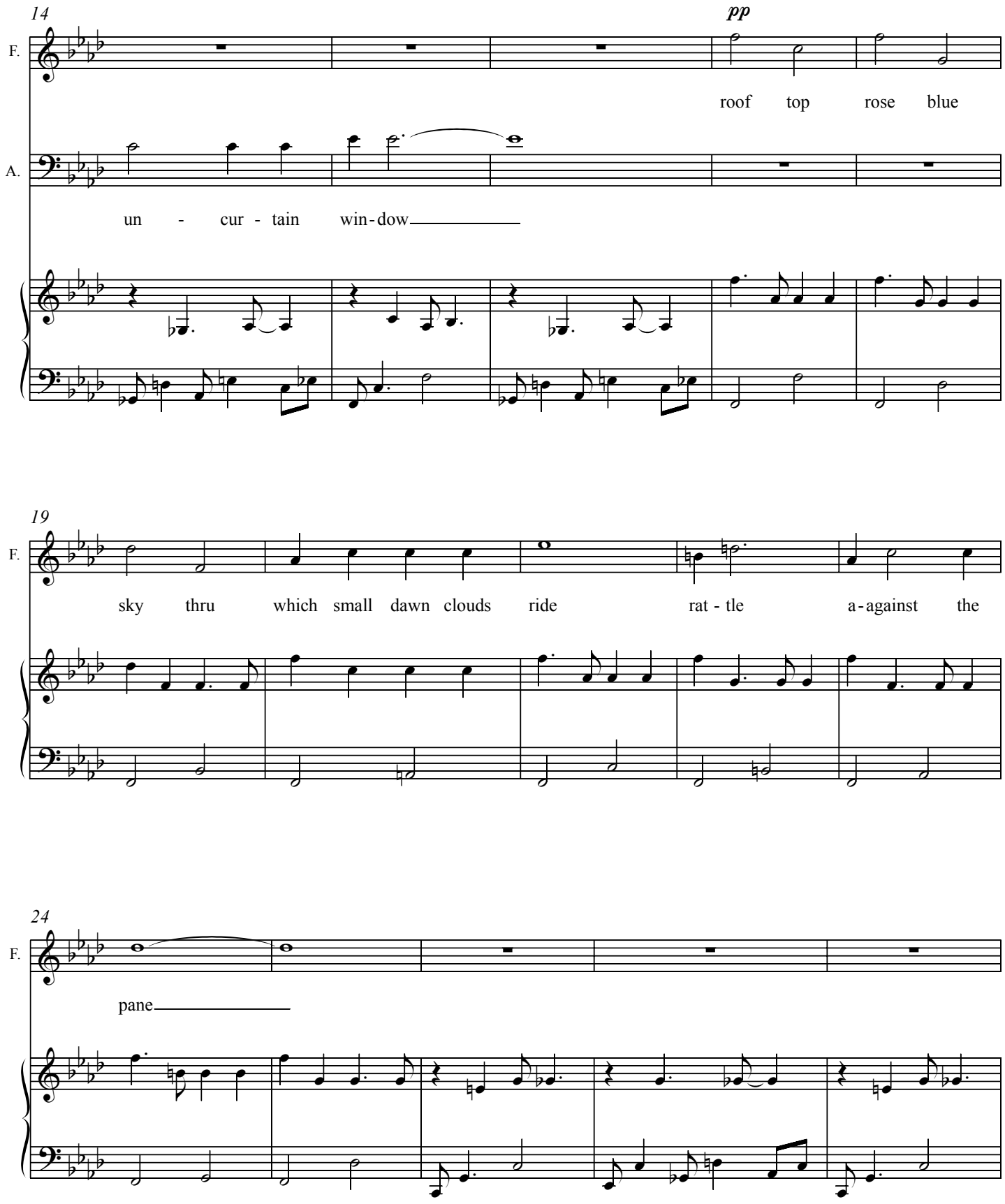

122
F.
ge - ther in the dark - ness, the hand
126
F.
moves to the cen - ter of the flesh,
129
f
F.
the skin trem - bles in hap - pi - ness
134
F.
and the soul comes joy - ful to the eye

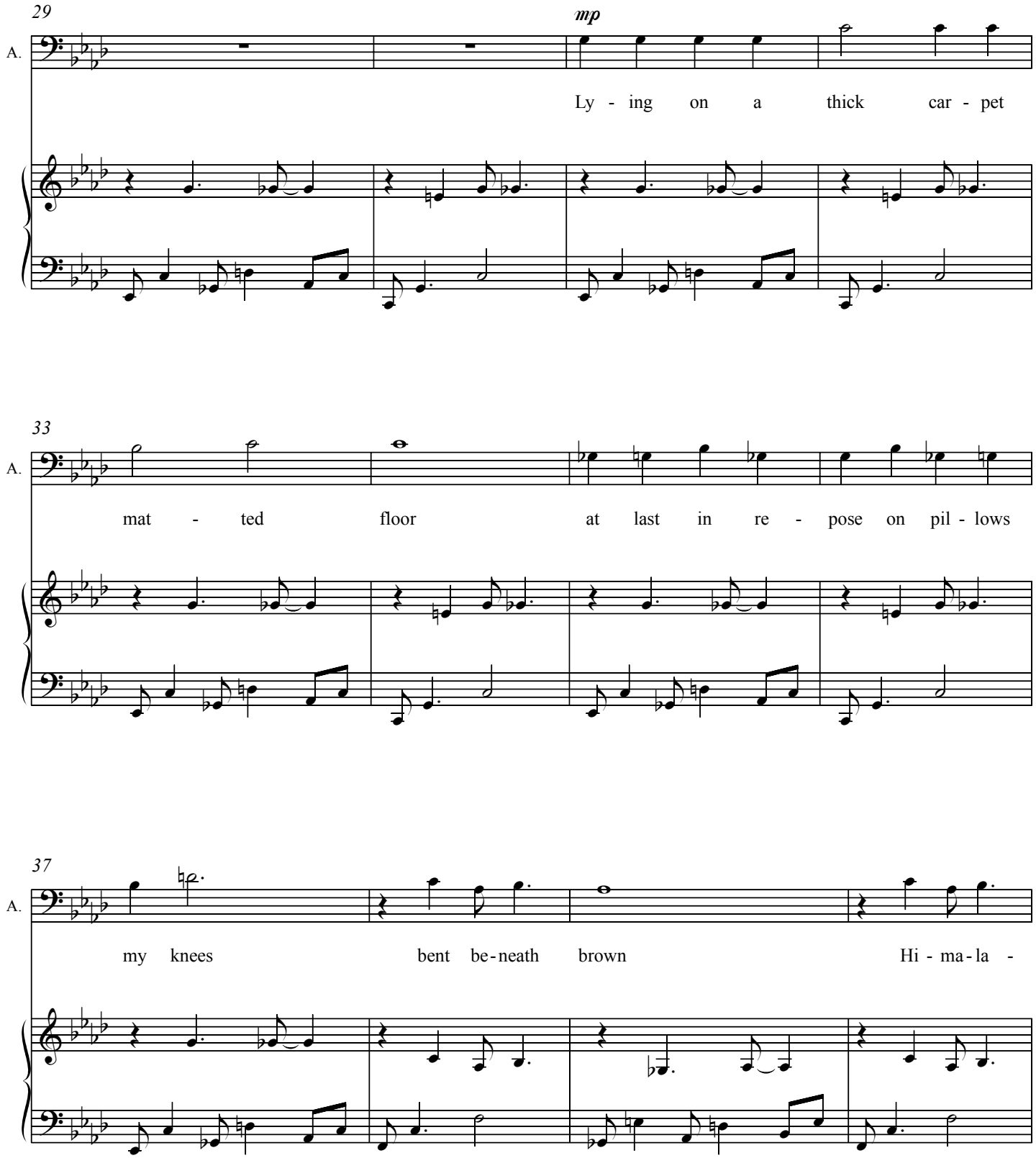

138
F.
– yes, yes, that's what I wan - ted,
143
F.
I al - ways wan - ted, I al - ways wan - ted to re - turn
148
F.
– to the bo - dy where I was born.

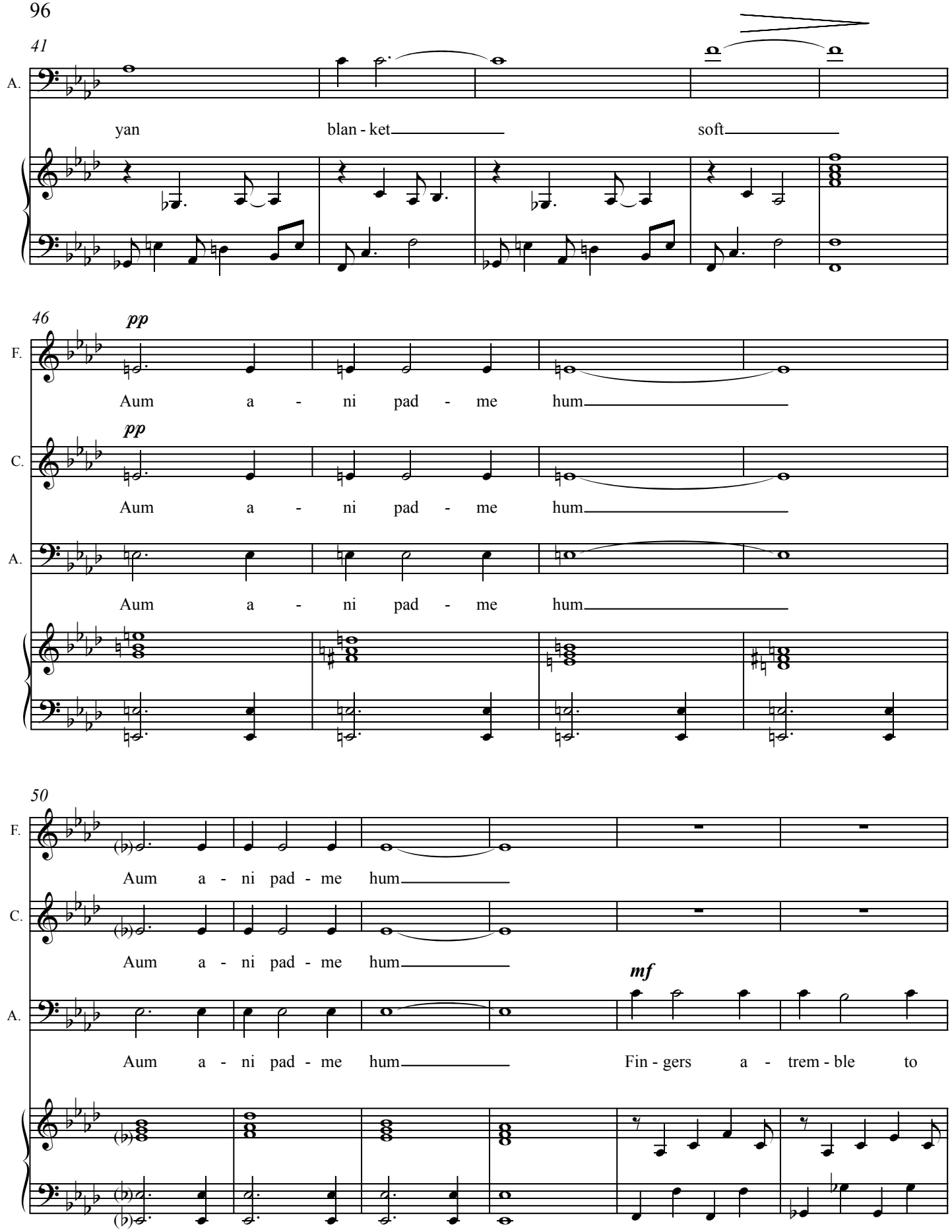
Waking in New York (I)

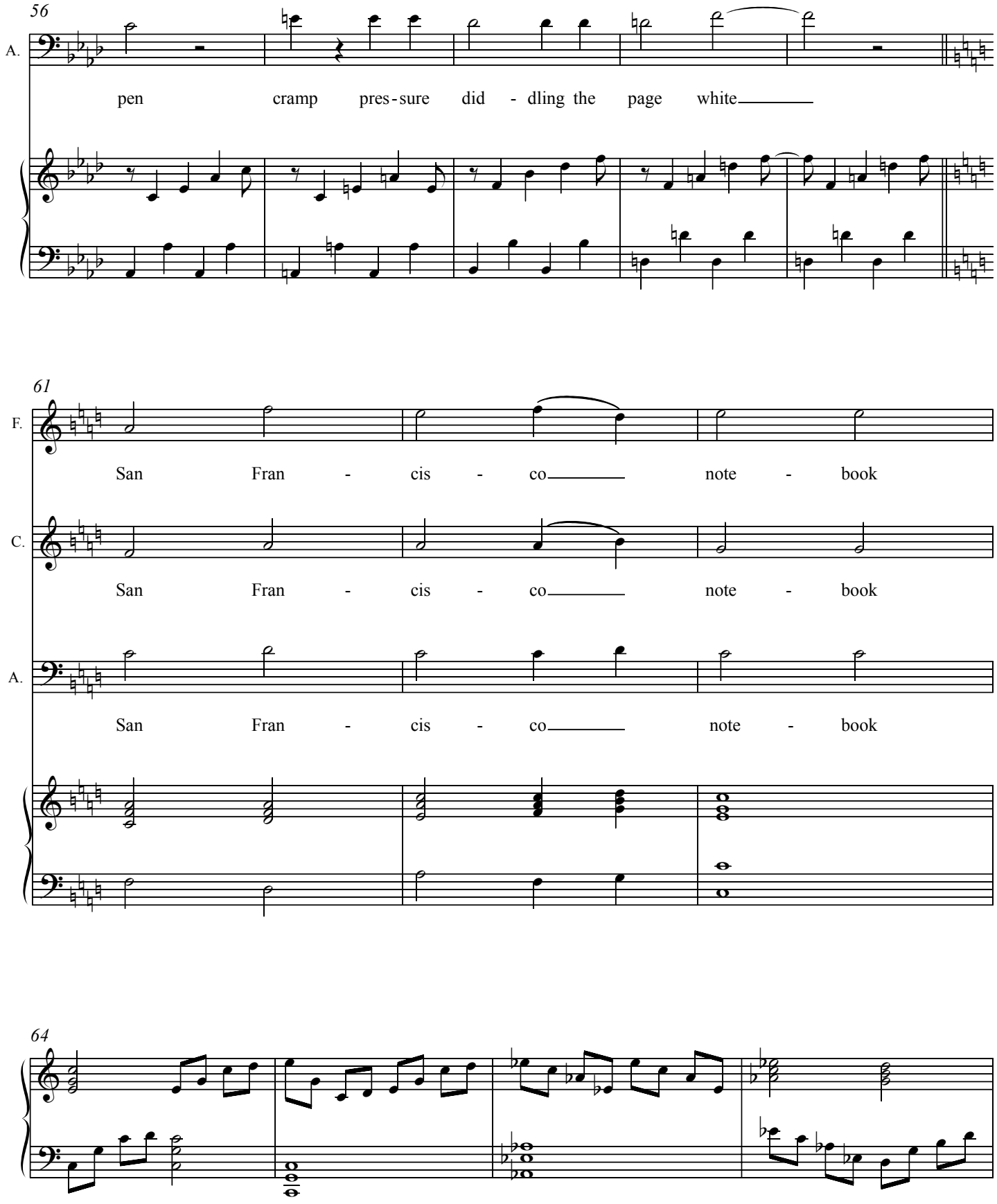
O New York

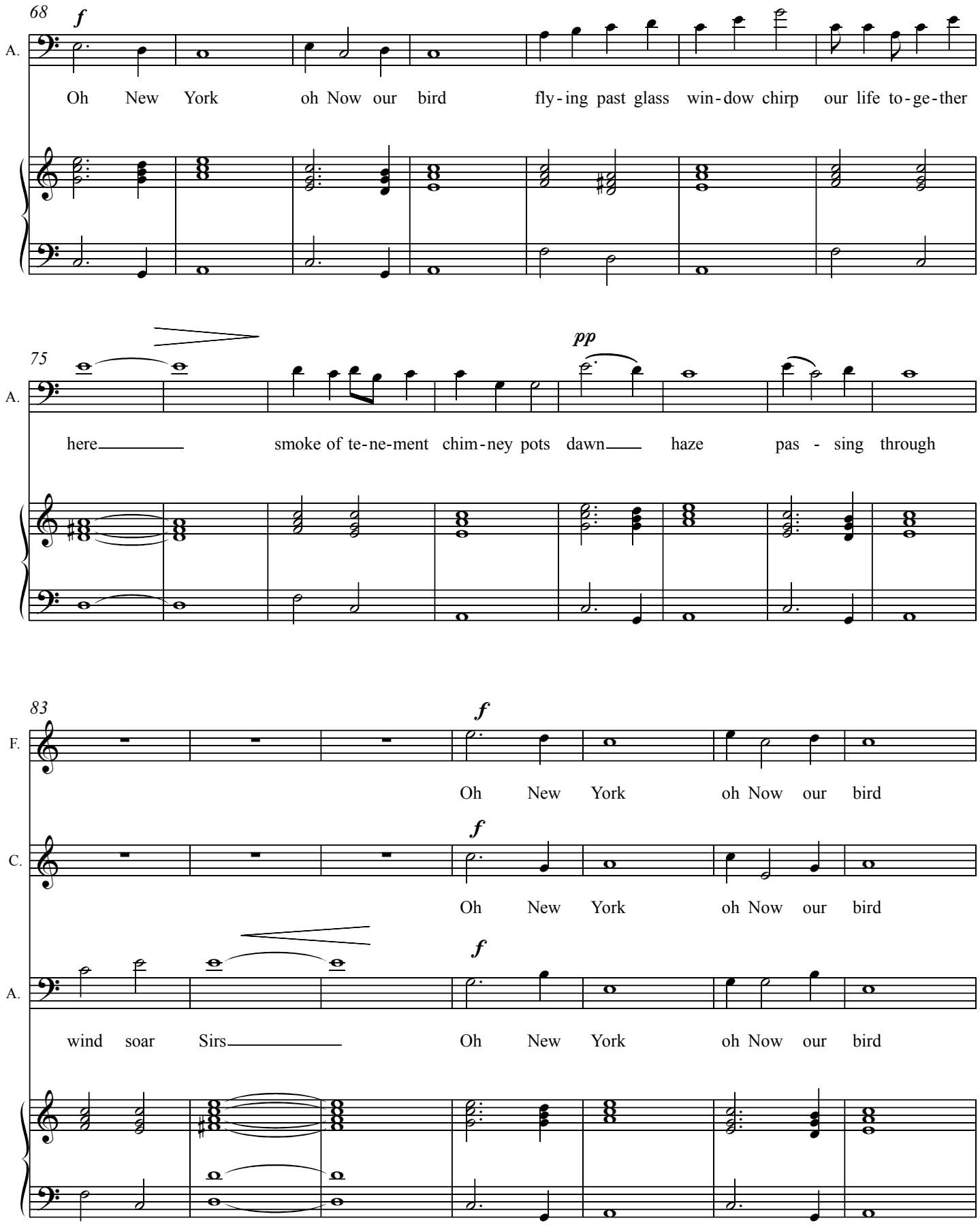


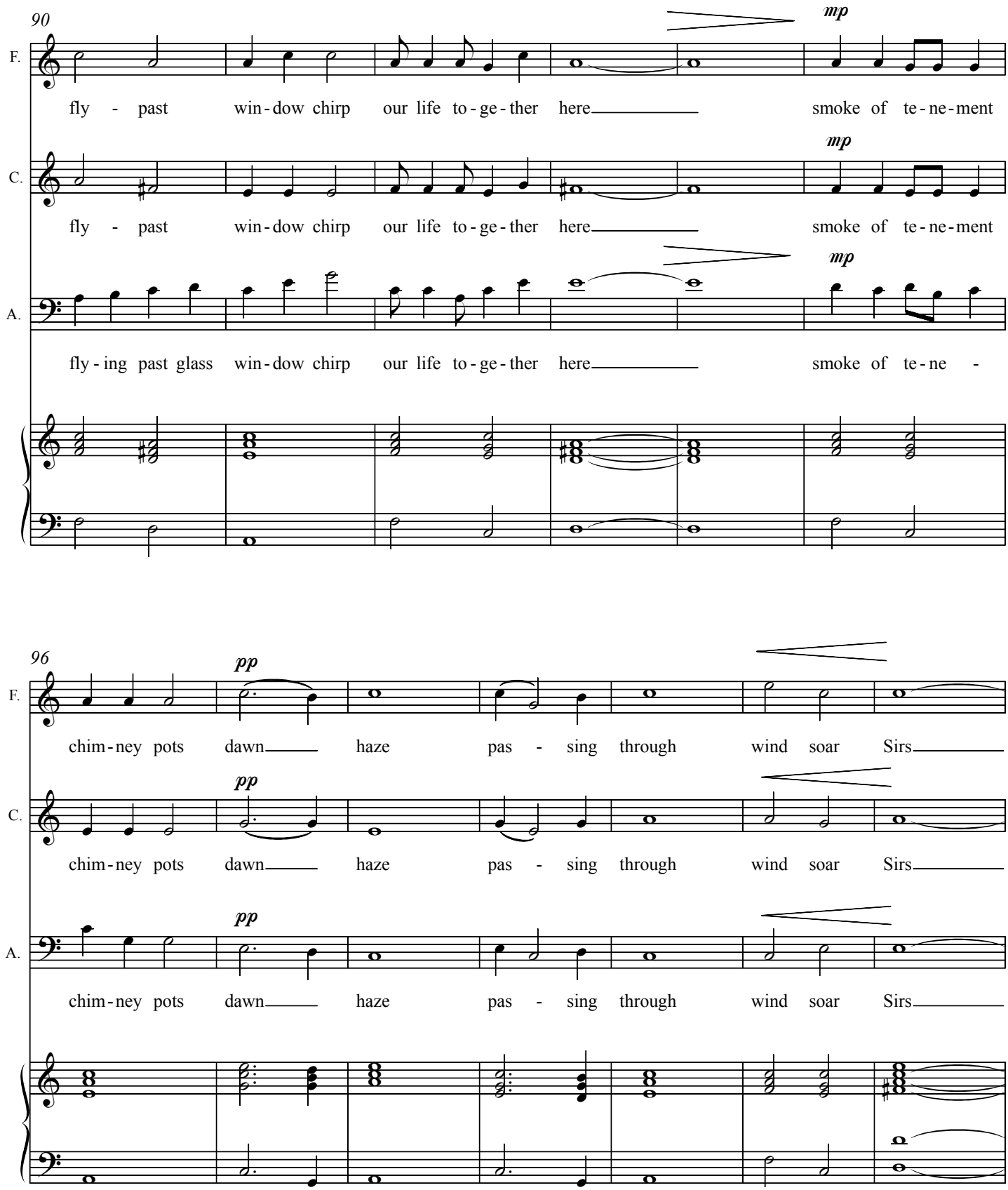

14
pp
F.
roof top rose blue
A.
un - cur - tain win-dow
19
F.
sky thru which small dawn clouds ride rat - tle a-against the
24
F.
pane

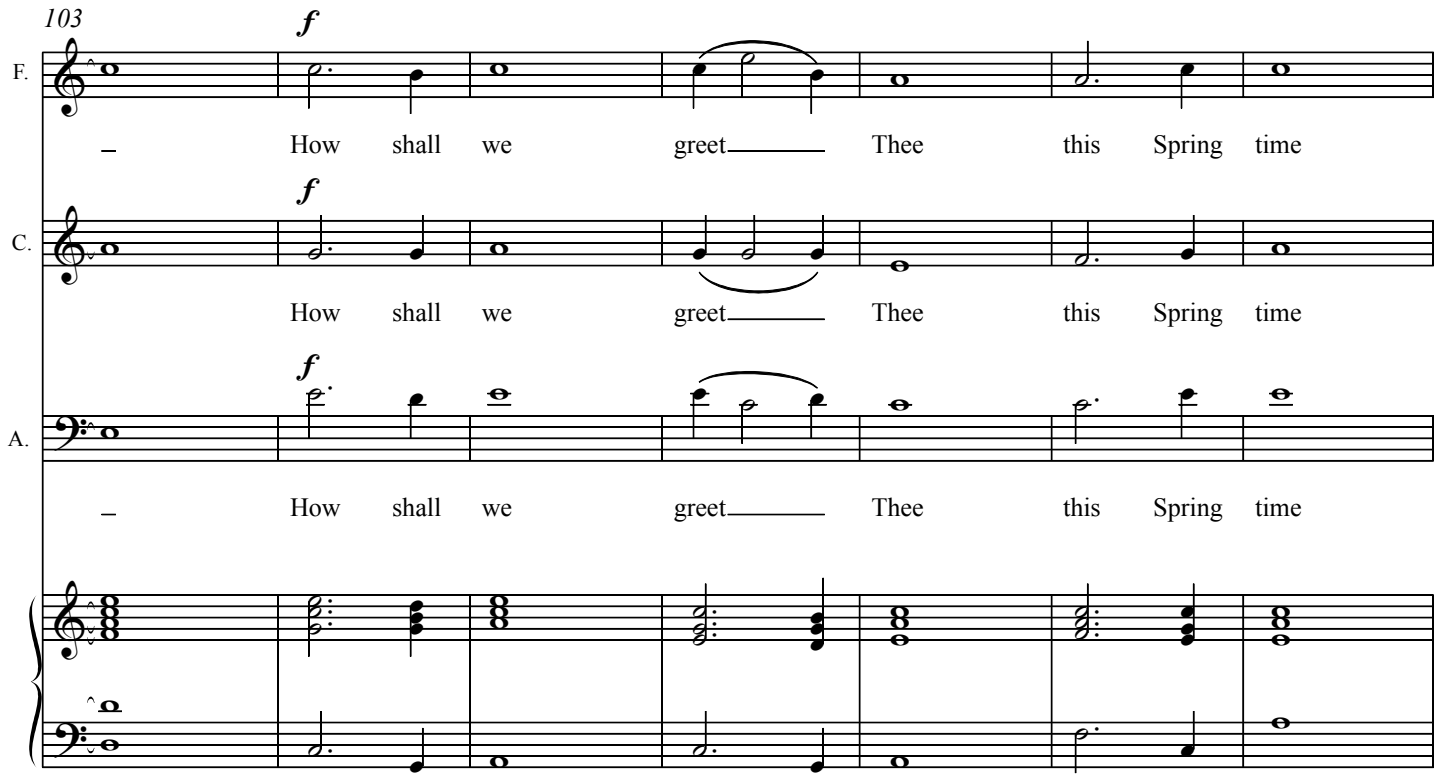

29
mp
A.
Ly - ing on a thick car - pet
33
A.
mat - ted floor at last in re - pose on pil - lows
37
A.
my knees bent be-neath brown Hi - ma-la -

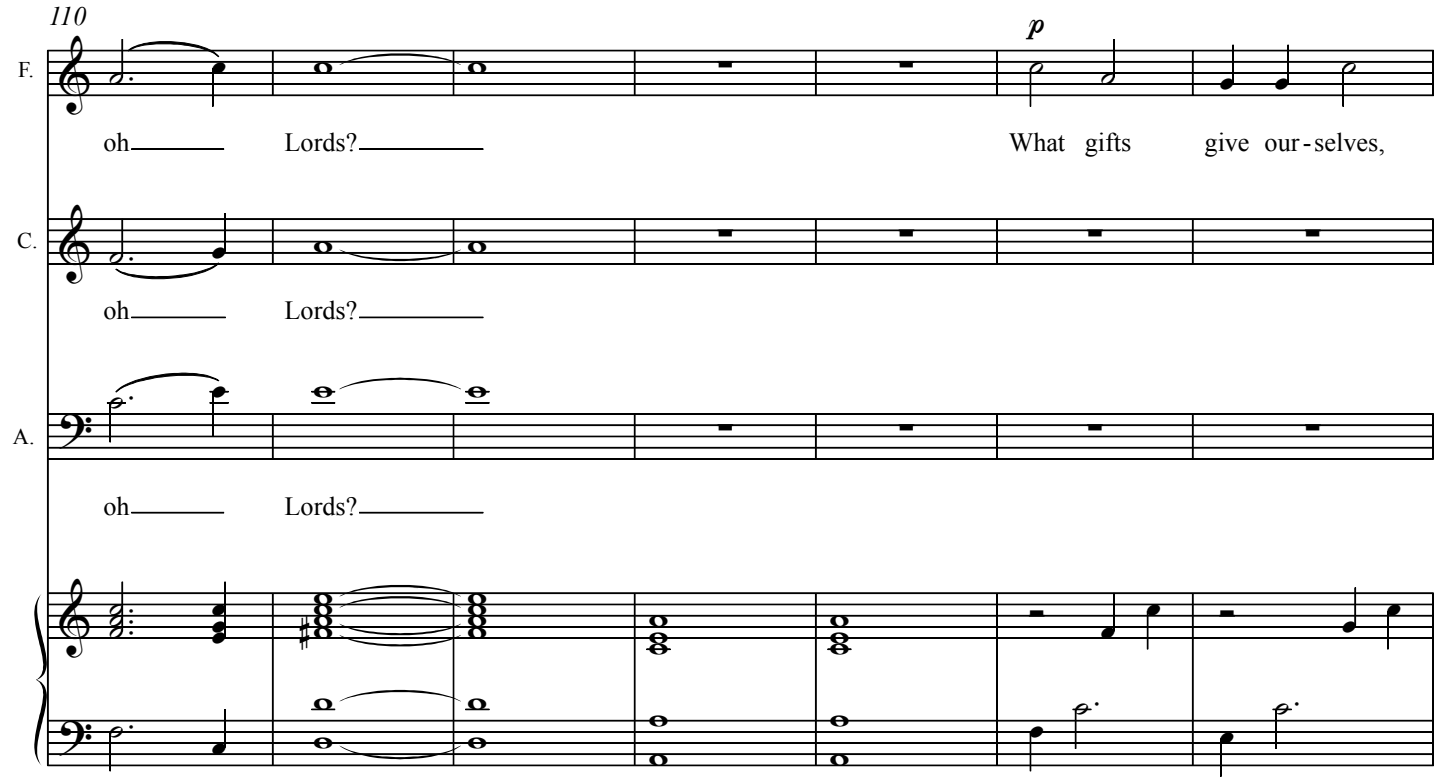

41
A.
yan
blan - ket
soft
46
pp
F.
Aum a - ni pad - me hum
pp
C.
Aum a - ni pad - me hum
A.
Aum a - ni pad - me hum
50
F.
Aum a - ni pad - me hum
C.
Aum a - ni pad - me hum
mf
A.
Aum a - ni pad - me hum
Fin - gers a - trem - ble to

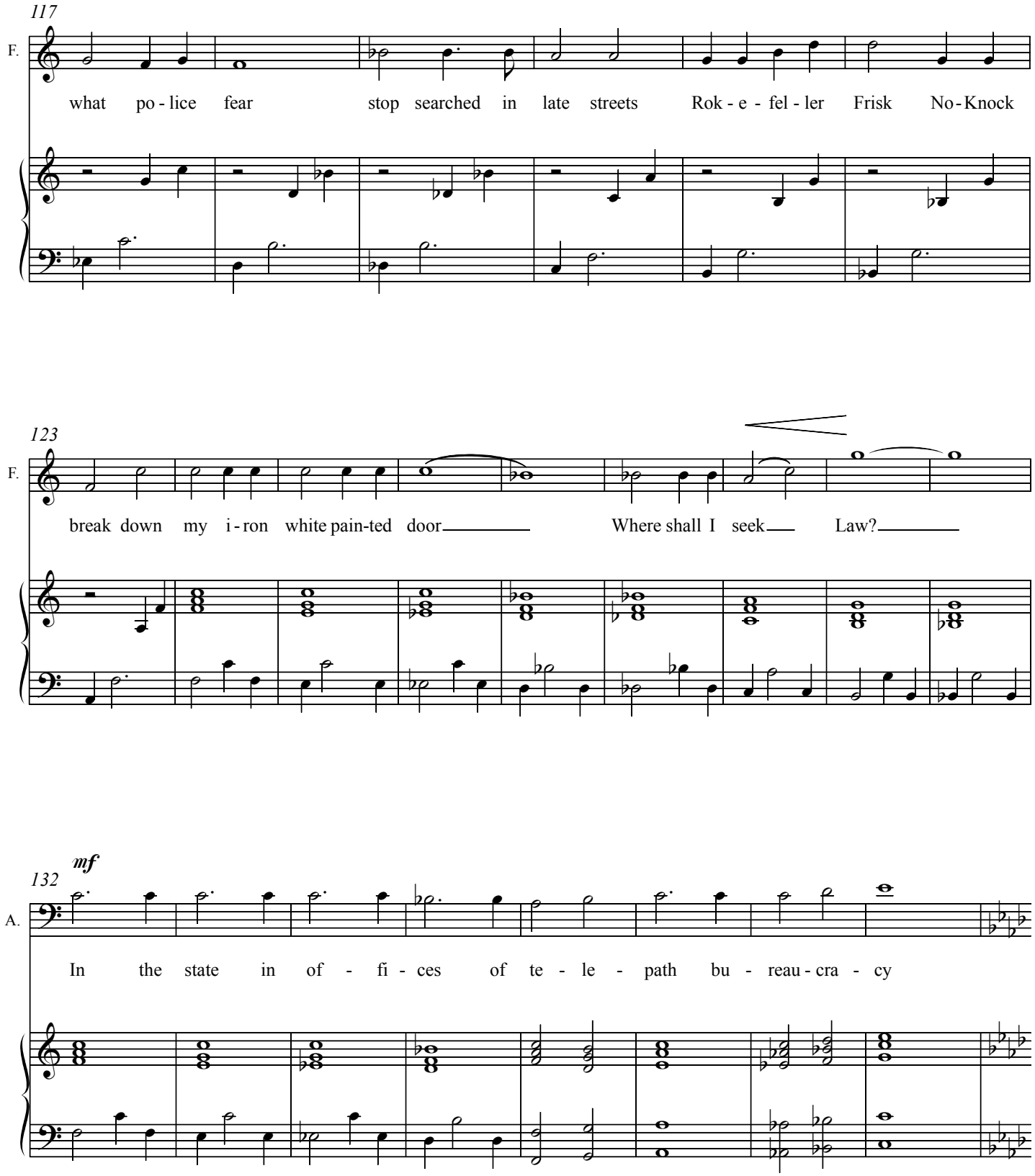

56
A.
pen cramp pres - sure did - dling the page white
61
F.
San Fran - cis - co note - book
C.
San Fran - cis - co note - book
A.
San Fran - cis - co note - book
64

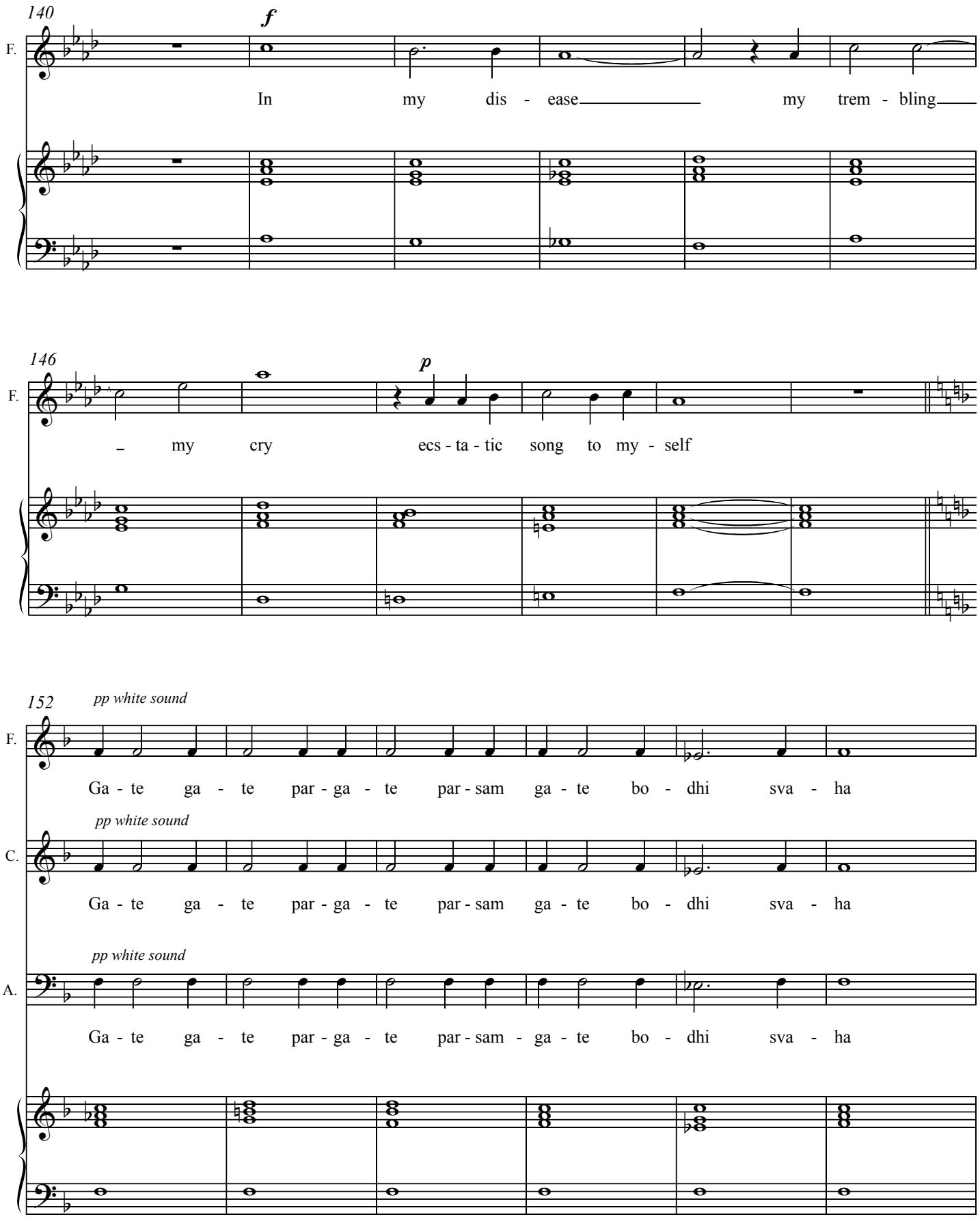

68
f
A.
Oh New York oh Now our bird fly-ing past glass win-dow chirp our life to-ge-ther
75
pp
A.
here smoke of te-ne-ment chim-ney pots dawn haze pas - sing through
83
f
F.
Oh New York oh Now our bird
f
C.
Oh New York oh Now our bird
f
A.
wind soar Sirs Oh New York oh Now our bird

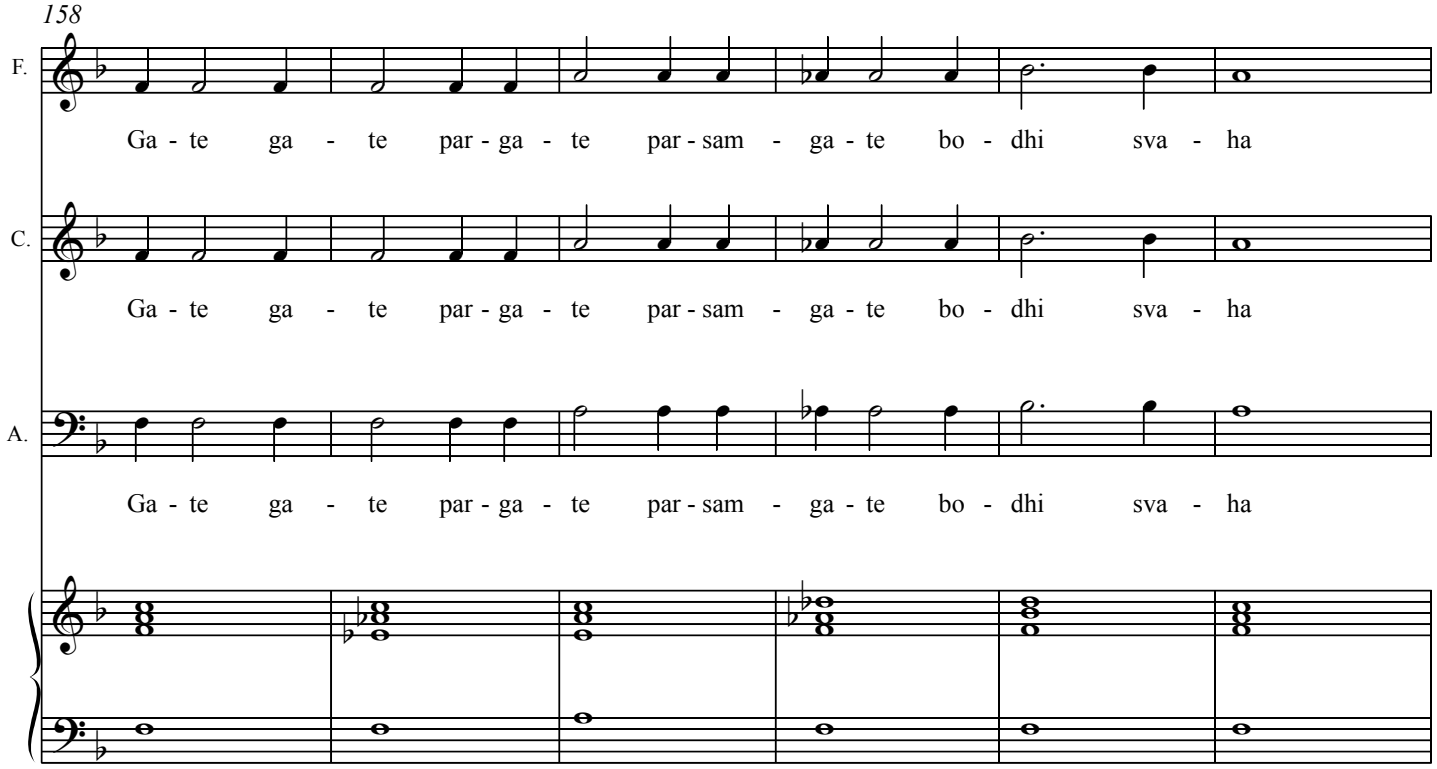

90
mp
F.
fly - past win-dow chirp our life to-ge-ther here smoke of te-ne-ment
C.
fly - past win-dow chirp our life to-ge-ther here smoke of te-ne-ment
A.
fly-ing past glass win-dow chirp our life to-ge-ther here smoke of te-ne -
96
pp
chim-ney pots dawn haze pas - sing through wind soar Sirs

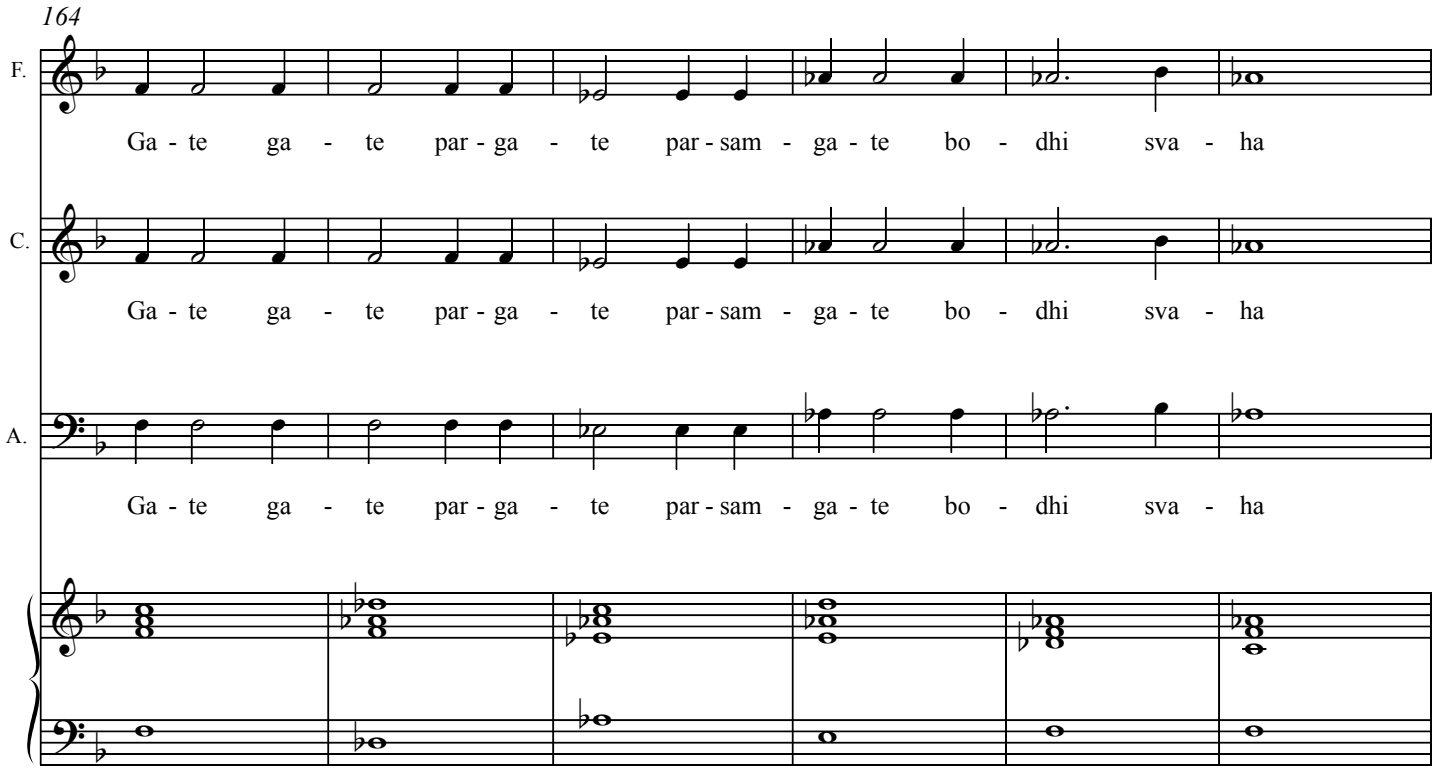

103
F.
C.
A.
How shall we greet Thee this Spring time
How shall we greet Thee this Spring time
How shall we greet Thee this Spring time

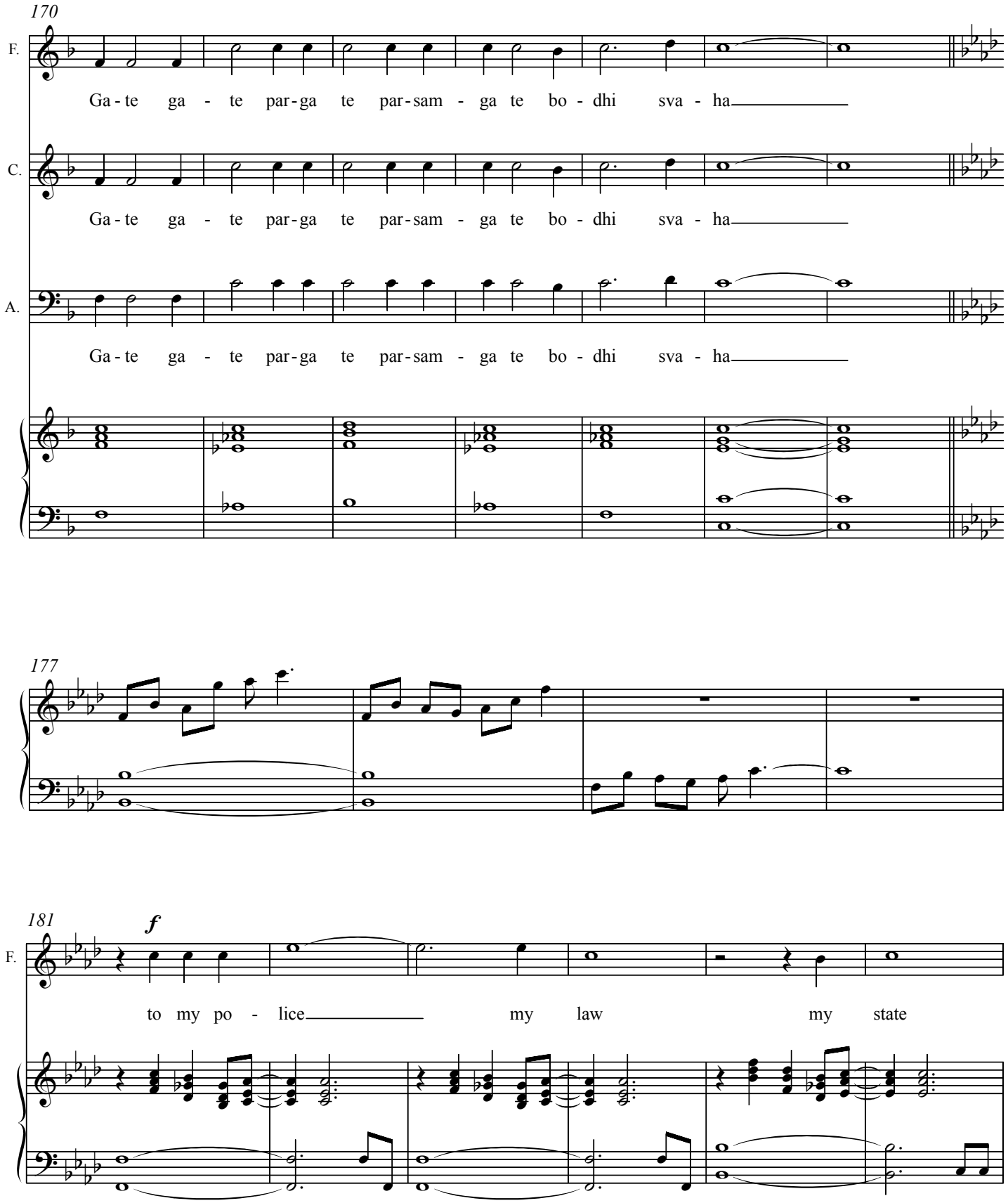

110
F.
C.
A.
oh Lords?
oh Lords?
What gifts give our-selves,
oh Lords?

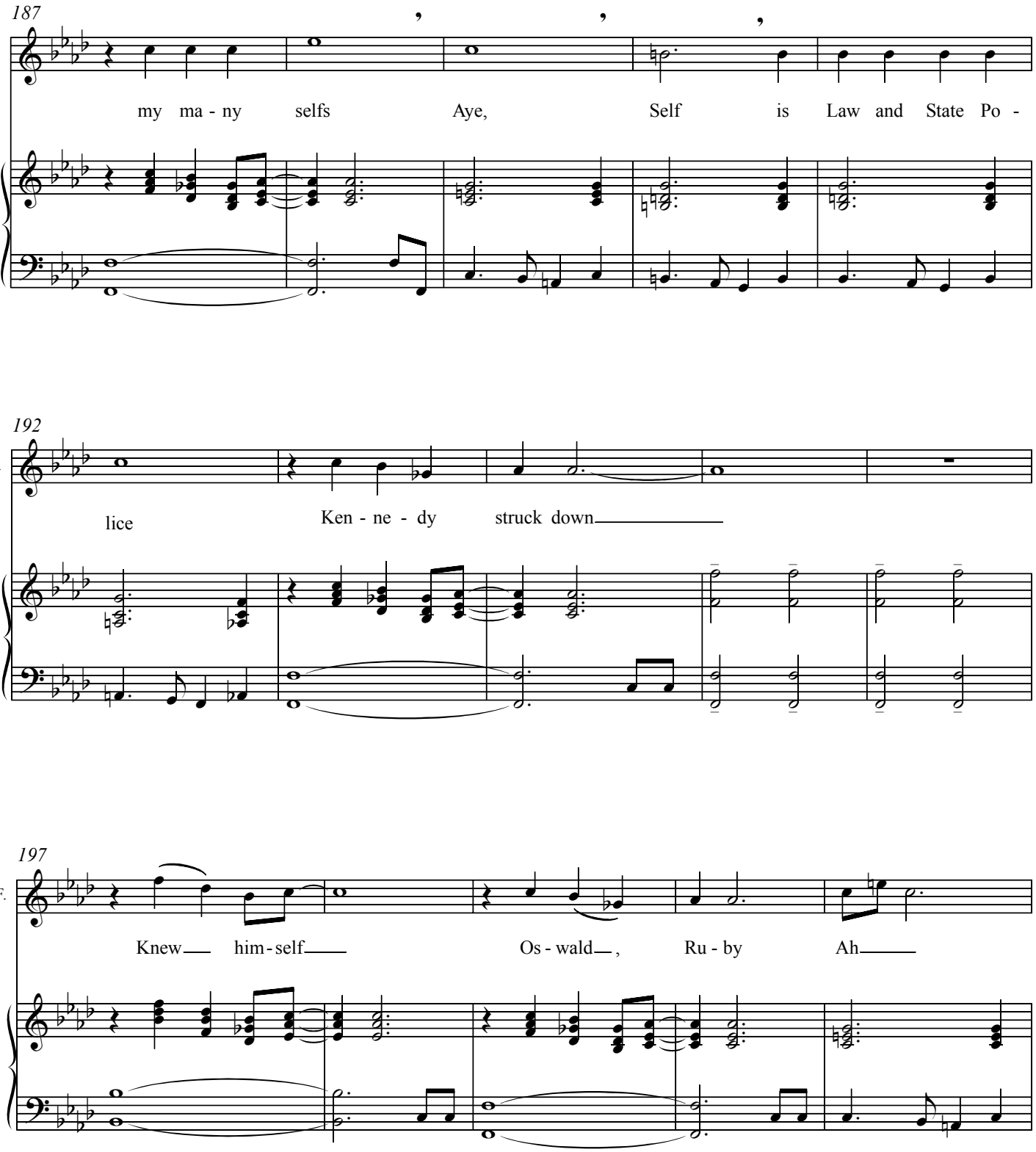

117
F.
what po - lice fear stop searched in late streets Rok - e - fel - ler Frisk No - Knock
123
F.
break down my i - ron white pain-ted door Where shall I seek Law?
mf
132
A.
In the state in of - fi - ces of te - le - path bu - reau - cra - cy

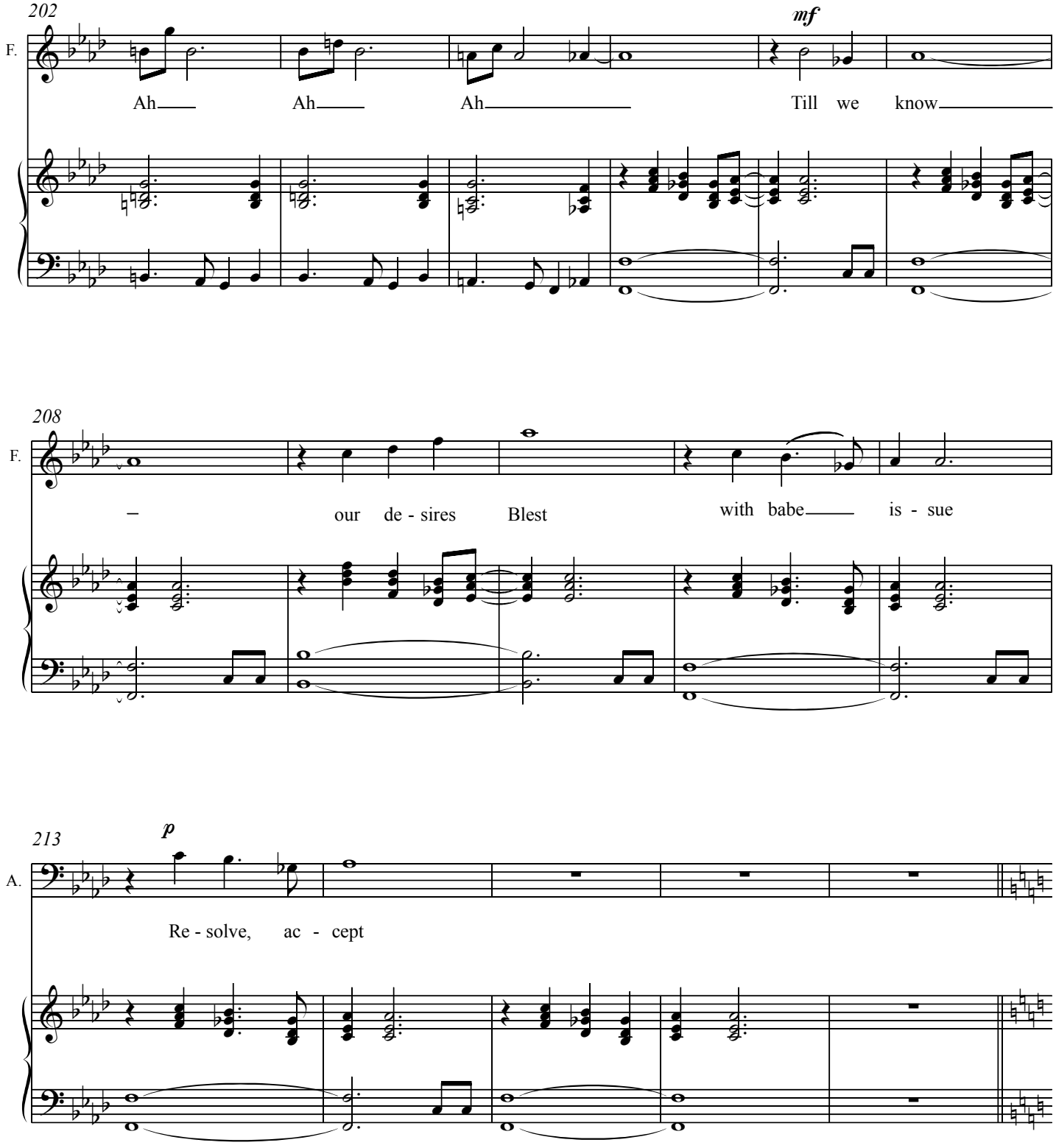

140
f
F.
In my dis - ease my trem - bling
146
p
F.
my cry ecs - ta - tic song to my - self
152
pp white sound
F.
Ga - te ga - te par - ga - te par - sam ga - te bo - dhi sva - ha
pp white sound
C.
Ga - te ga - te par - ga - te par - sam ga - te bo - dhi sva - ha
pp white sound
A.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha

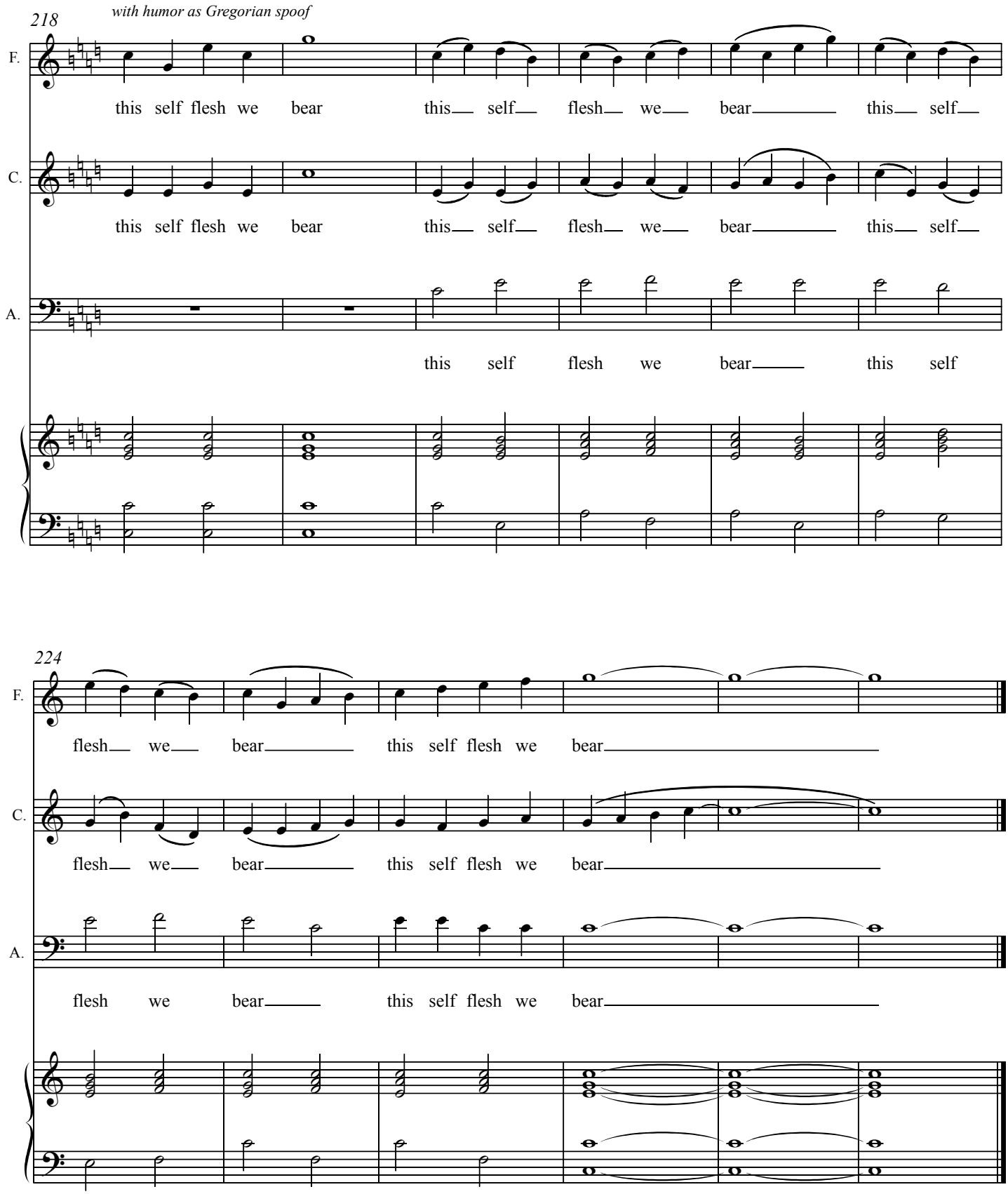

158
F.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha
C.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha
A.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha


164
F.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha
C.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha
A.
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha


170
F.
Ga - te ga - te par - ga te par - sam - ga te bo - dhi sva - ha
C.
Ga - te ga - te par - ga te par - sam - ga te bo - dhi sva - ha
A.
Ga - te ga - te par - ga te par - sam - ga te bo - dhi sva - ha
177
181
f
F.
to my po - lice my law my state


187
F.
my ma - ny selfs Aye, Self is Law and State Po -
192
F.
lice Ken - ne - dy struck down
197
F.
Knew him - self Os - wald, Ru - by Ah


202
F.
mf
Ah Ah Ah Till we know
208
F.
– our de - sires Blest with babe is - sue
213
p
A.
Re - solve, ac - cept


218
with humor as Gregorian spoof
F.
this self flesh we bear this self flesh we bear this self
C.
this self flesh we bear this self flesh we bear this self
A.
this self flesh we bear this self
224
F.
flesh we bear this self flesh we bear
C.
flesh we bear this self flesh we bear
A.
flesh we bear this self flesh we bear

Waking in New York (II A)

Out of the womb

♩ = 105

Freedom

On the roof clou - dy sky fa - ding sun - rays e - lec - tric

Compassion

Allen Ginsberg

♩ = 105

Piano

6

F.

tor - ches a top au - to horns the tow - ers with time hands gi - ant poin -

12

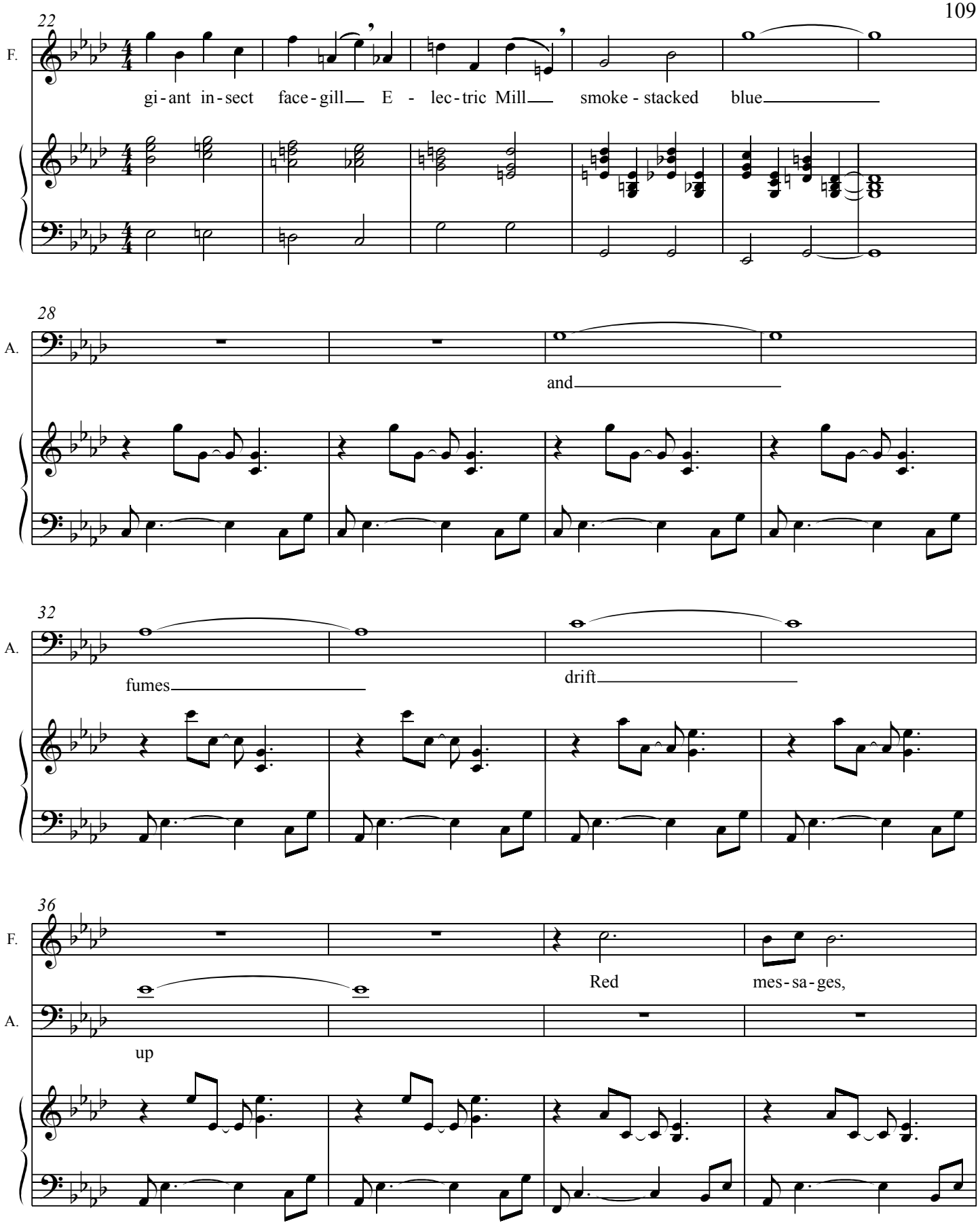
F.

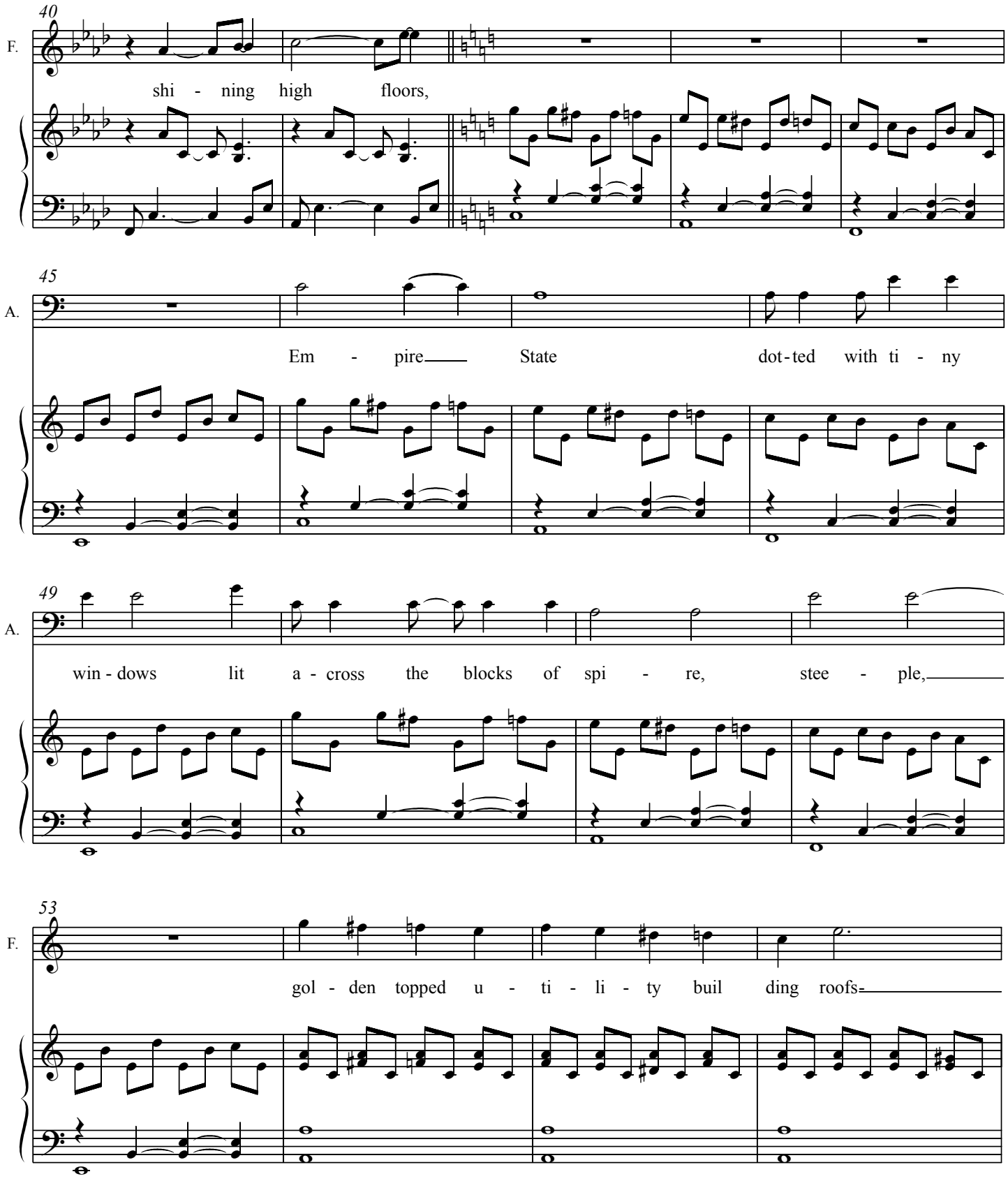
ting late Dusk hour O - ver clan - ky roofs te - ne - ment

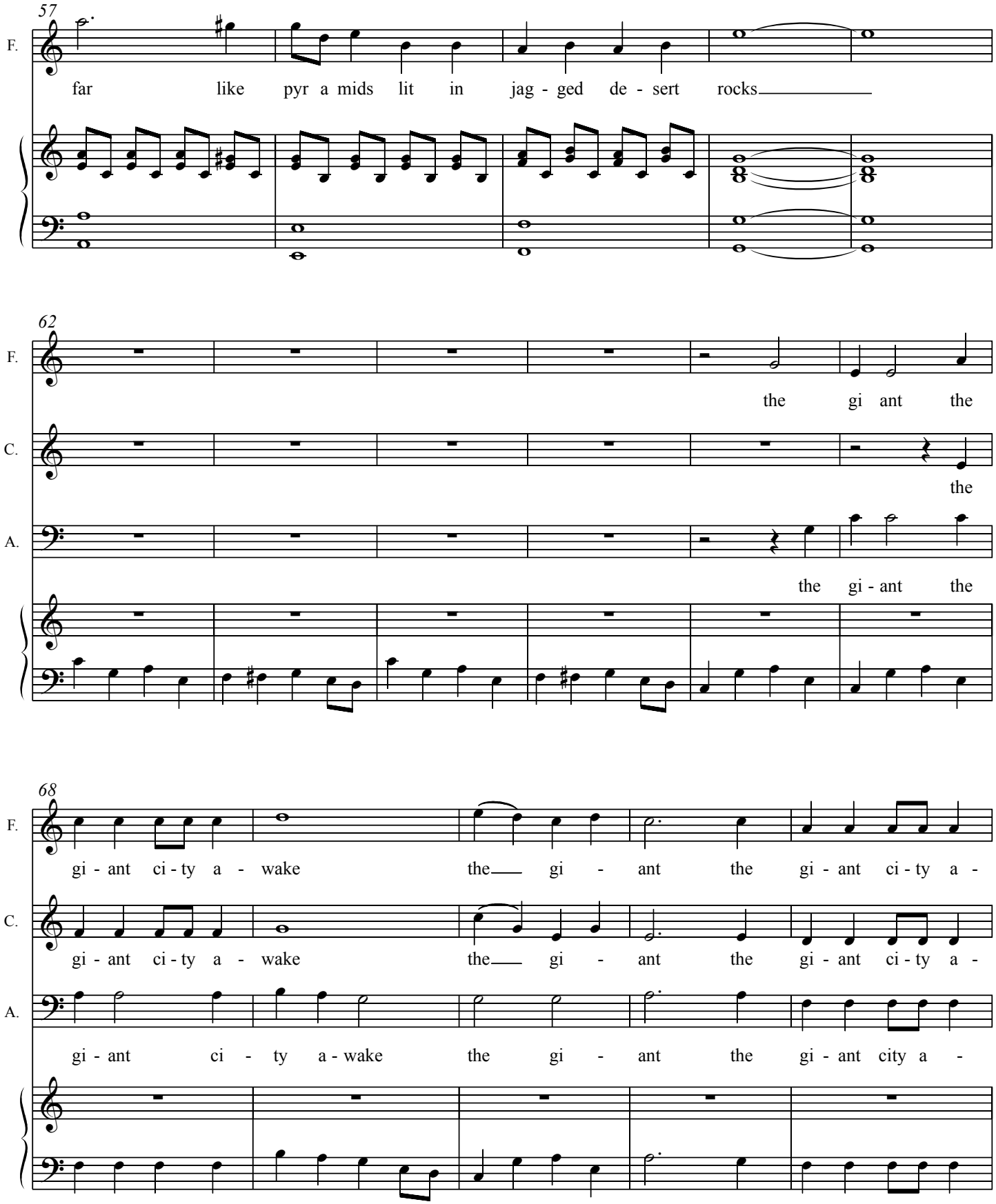
17

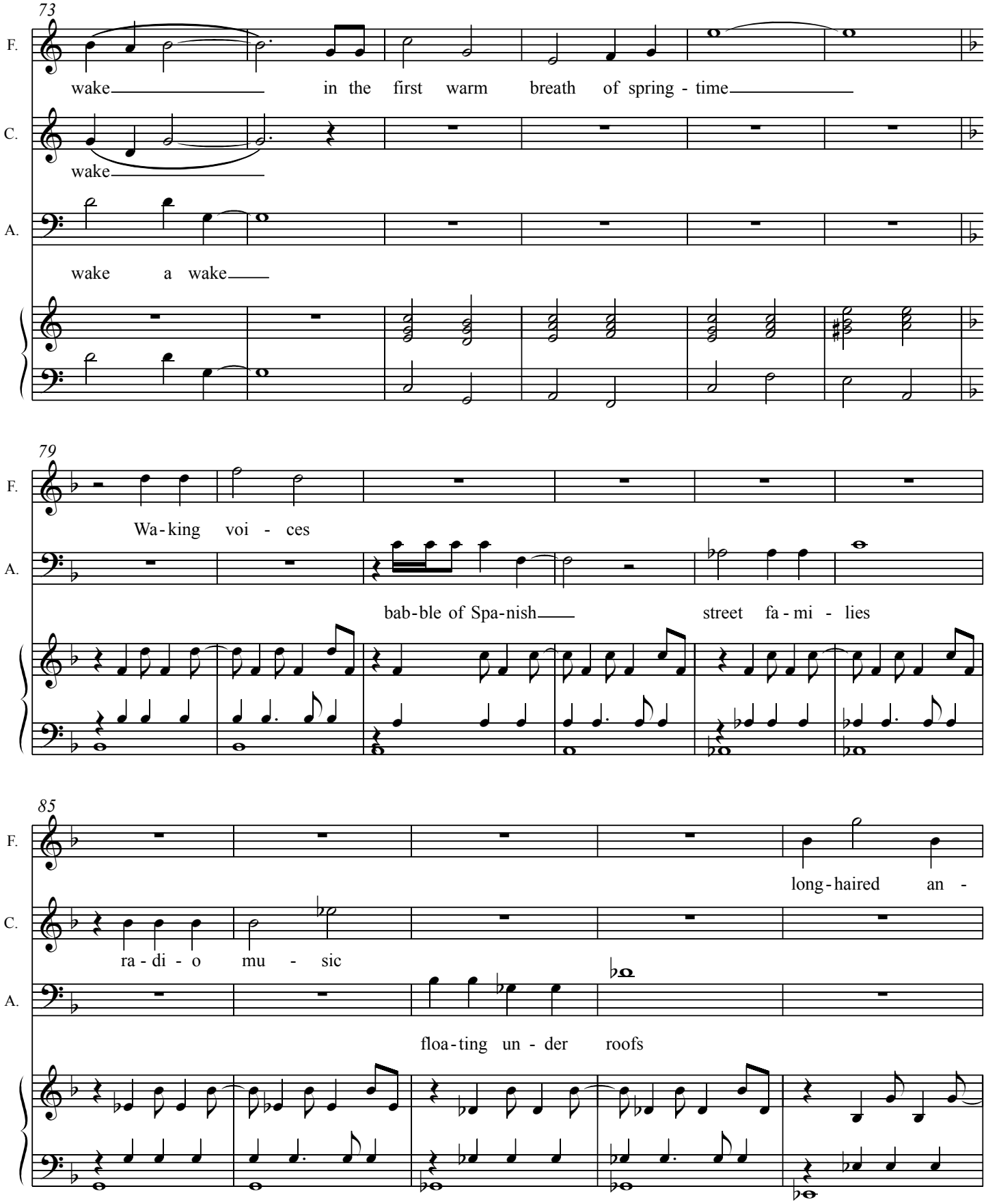
F.

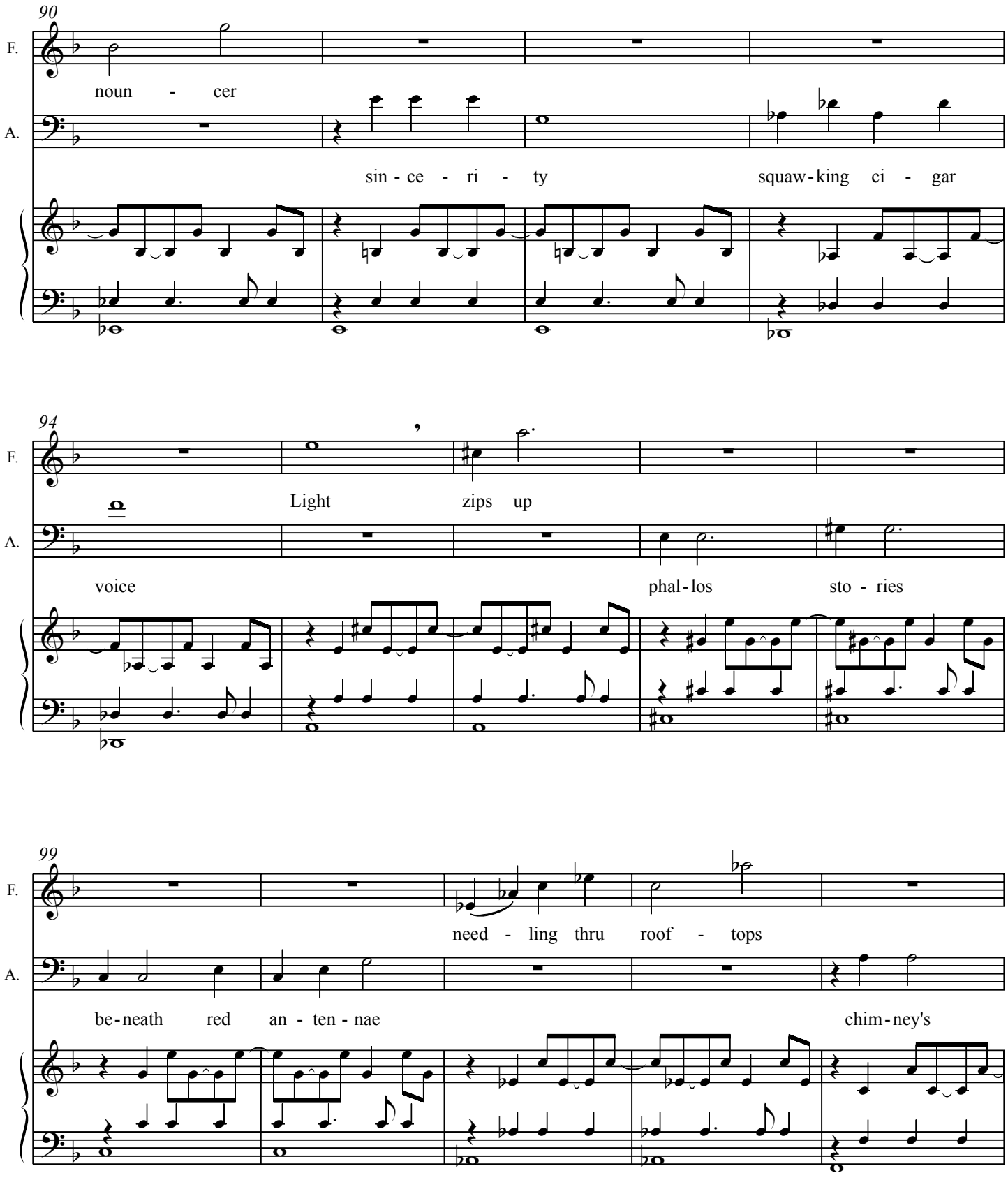
streets' brick sag - ging cor - ni - ces ba - by white kite flut - te - ring a - gainst

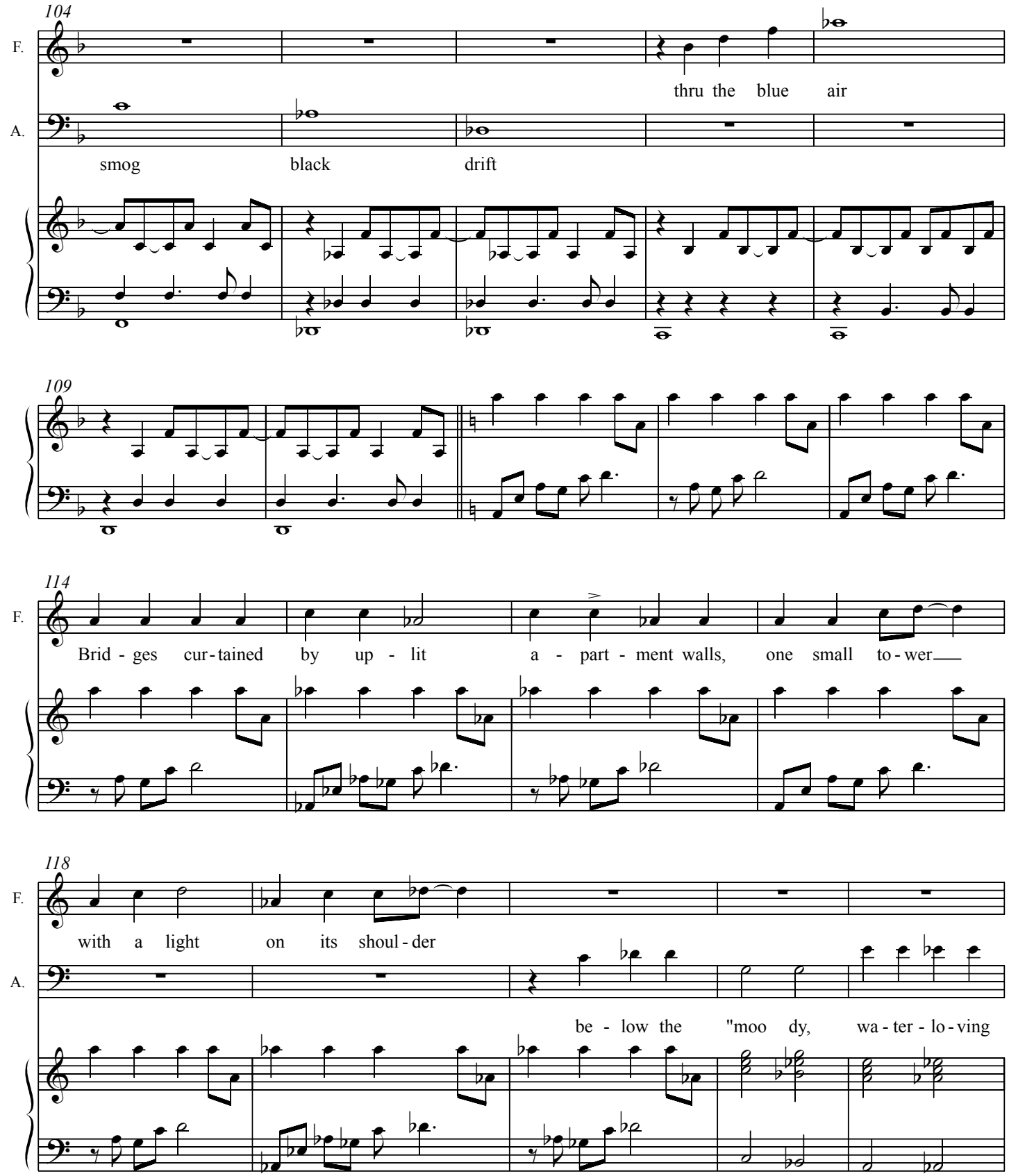

22
F.
gi - ant in - sect face - gill E - lec - tric Mill smoke - stacked blue
28
A.
and
32
A.
fumes
drift
36
F.
Red mes - sa - ges,
A.
up

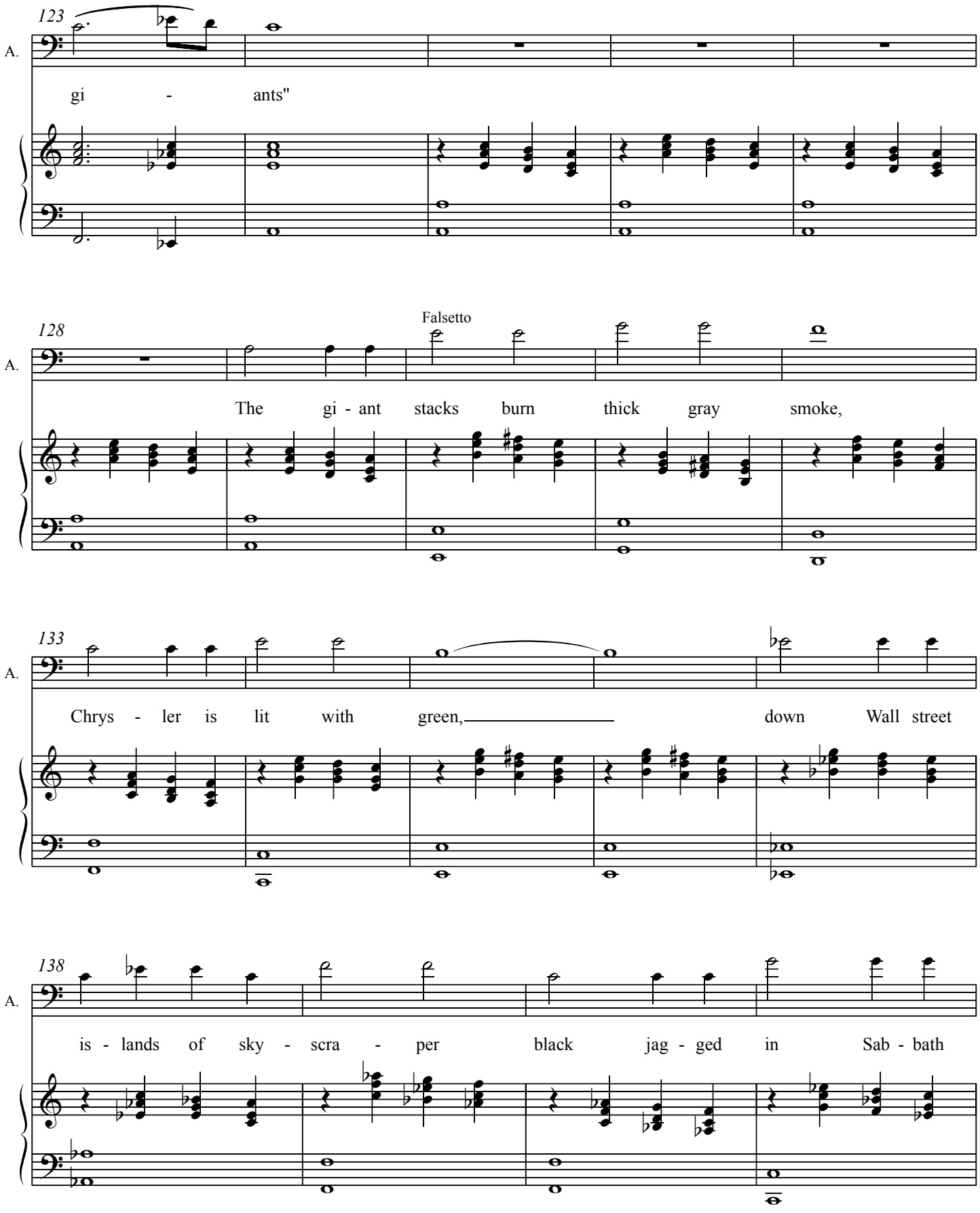

40
F.
shi - ning high floors,
45
A.
Em - pire State dot-ted with ti - ny
49
A.
win - dows lit a - cross the blocks of spi - re, stee - ple,
53
F.
gol - den topped u - ti - li - ty buil ding roofs

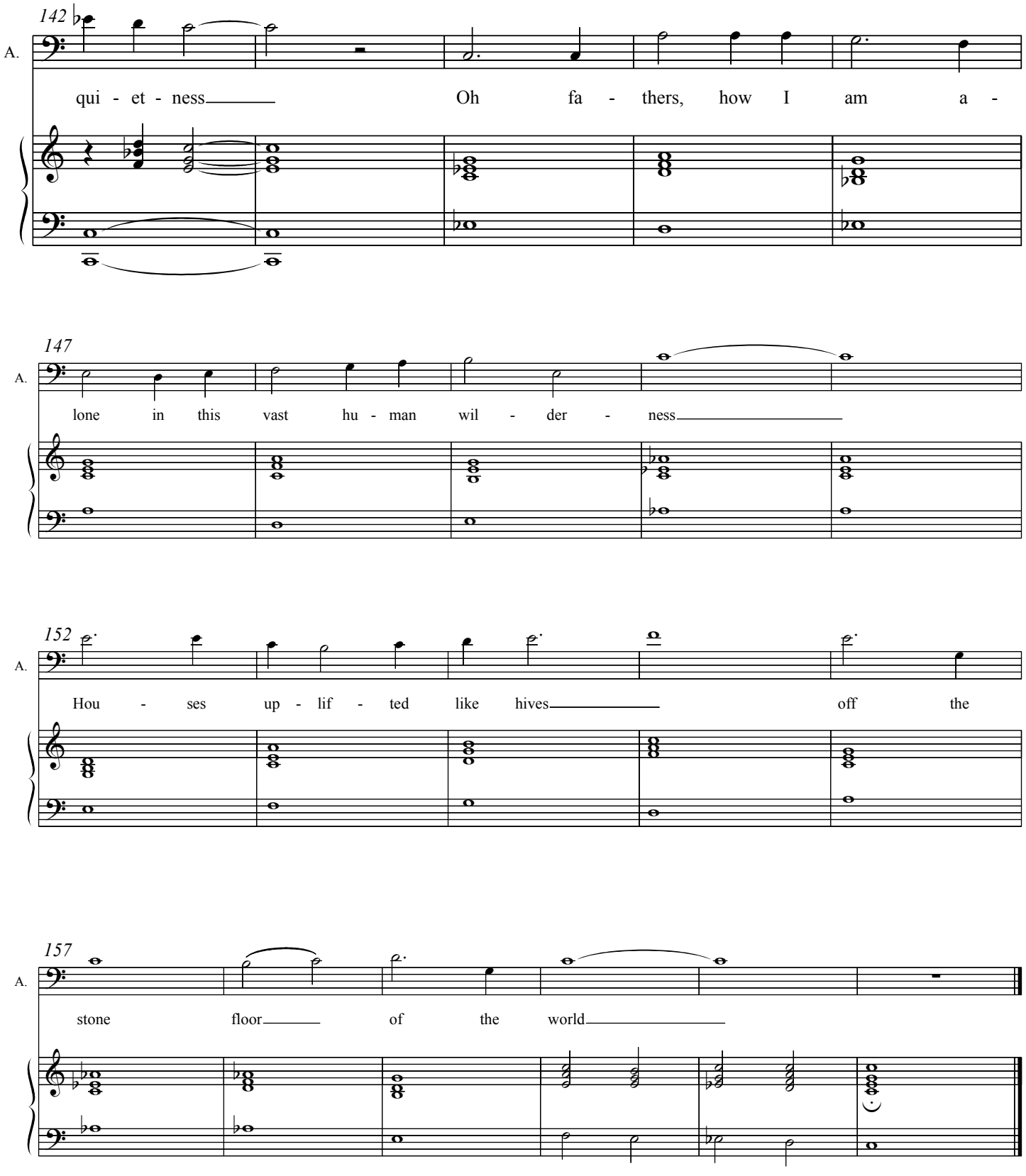

57
F.
far like pyr a mids lit in jag - ged de - sert rocks
62
F.
the gi ant the
C.
the
A.
the gi - ant the
68
F.
gi - ant ci - ty a - wake the gi - ant the gi - ant ci - ty a -
C.
gi - ant ci - ty a - wake the gi - ant the gi - ant ci - ty a -
A.
gi - ant ci - ty a - wake the gi - ant the gi - ant city a -


73
F.
wake in the first warm breath of spring - time
C.
wake
A.
wake a wake
79
F.
Wa - king voi - ces
A.
bab - ble of Spa - nish street fa - mi - lies
85
F.
long - haired an -
C.
ra - di - o mu - sic
A.
floa - ting un - der roofs


90
F.
noun - cer
A.
sin - ce - ri - ty
squaw-king ci - gar
94
F.
Light
zips up
A.
voice
phal-los
sto - ries
99
F.
need - ling thru roof - tops
A.
be-neath red an - ten - nae
chim-ney's

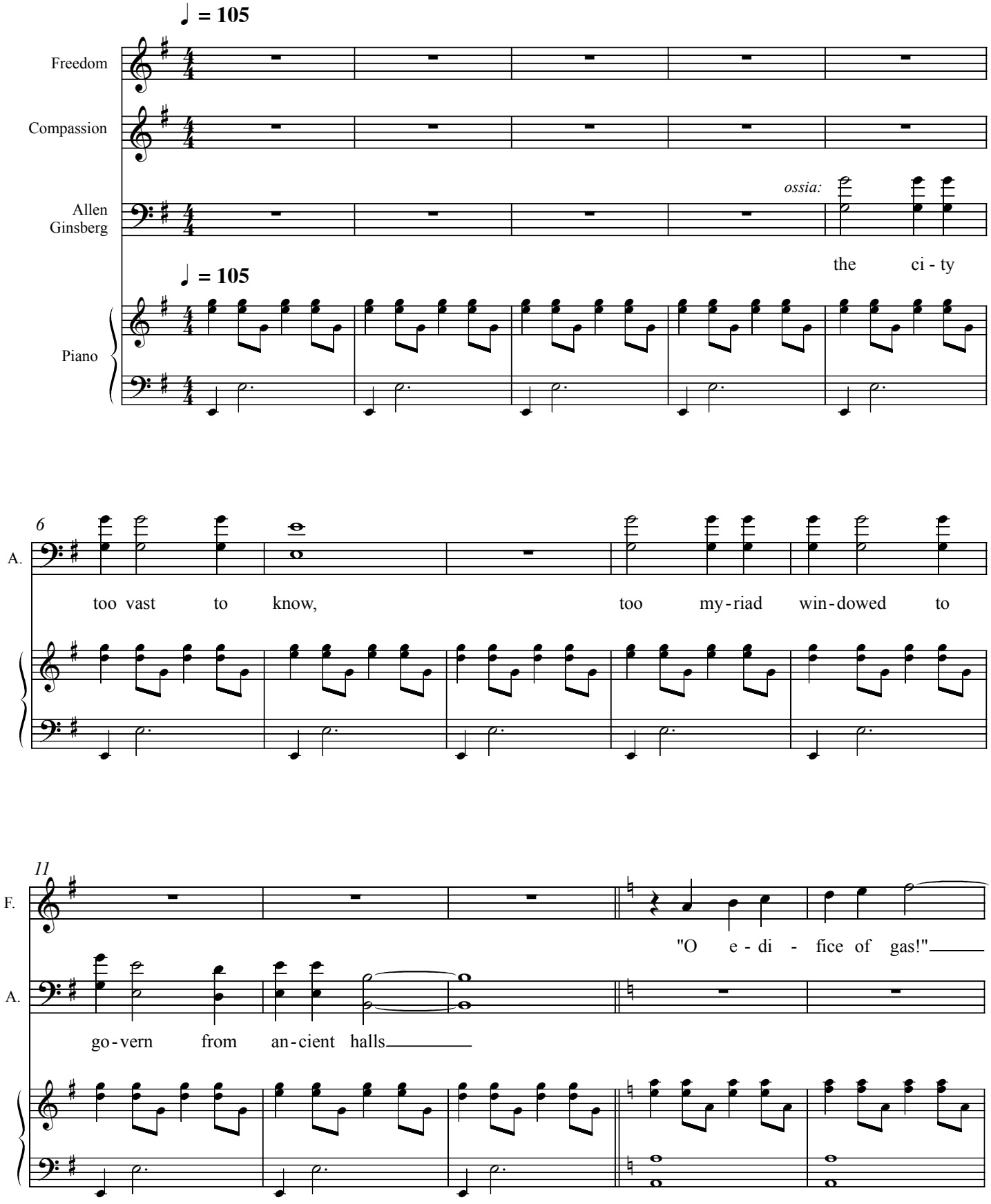

104
F.
thru the blue air
A.
smog black drift
109
114
F.
Brid - ges cur - tained by up - lit a - part - ment walls, one small to - wer
118
F.
with a light on its shoul - der
A.
be - low the "moo dy, wa - ter - lo - ving

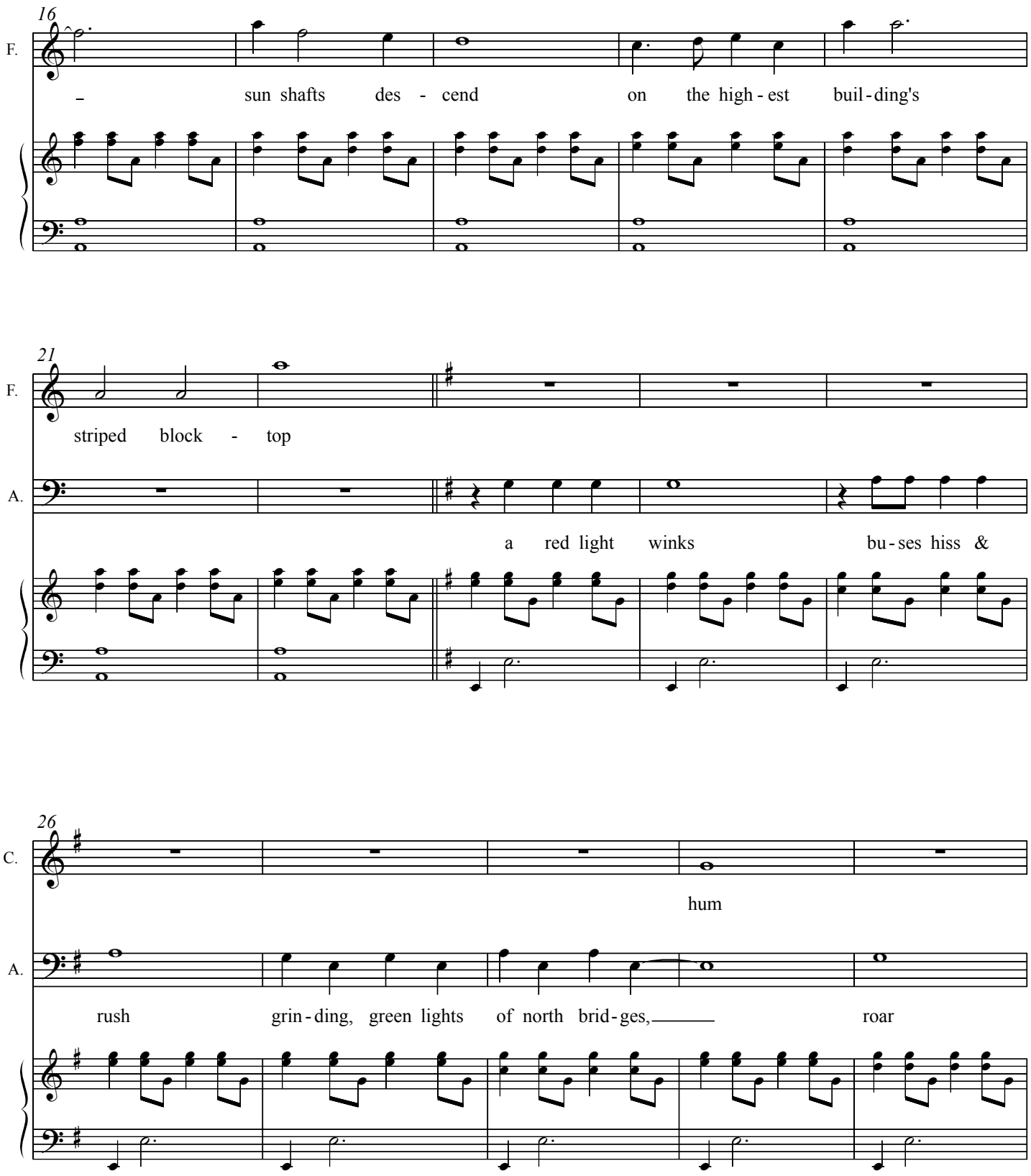

123
A.
gi - ants"
128
Falsetto
A.
The gi - ant stacks burn thick gray smoke,
133
A.
Chrys - ler is lit with green, down Wall street
138
A.
is - lands of sky - scra - per black jag - ged in Sab - bath

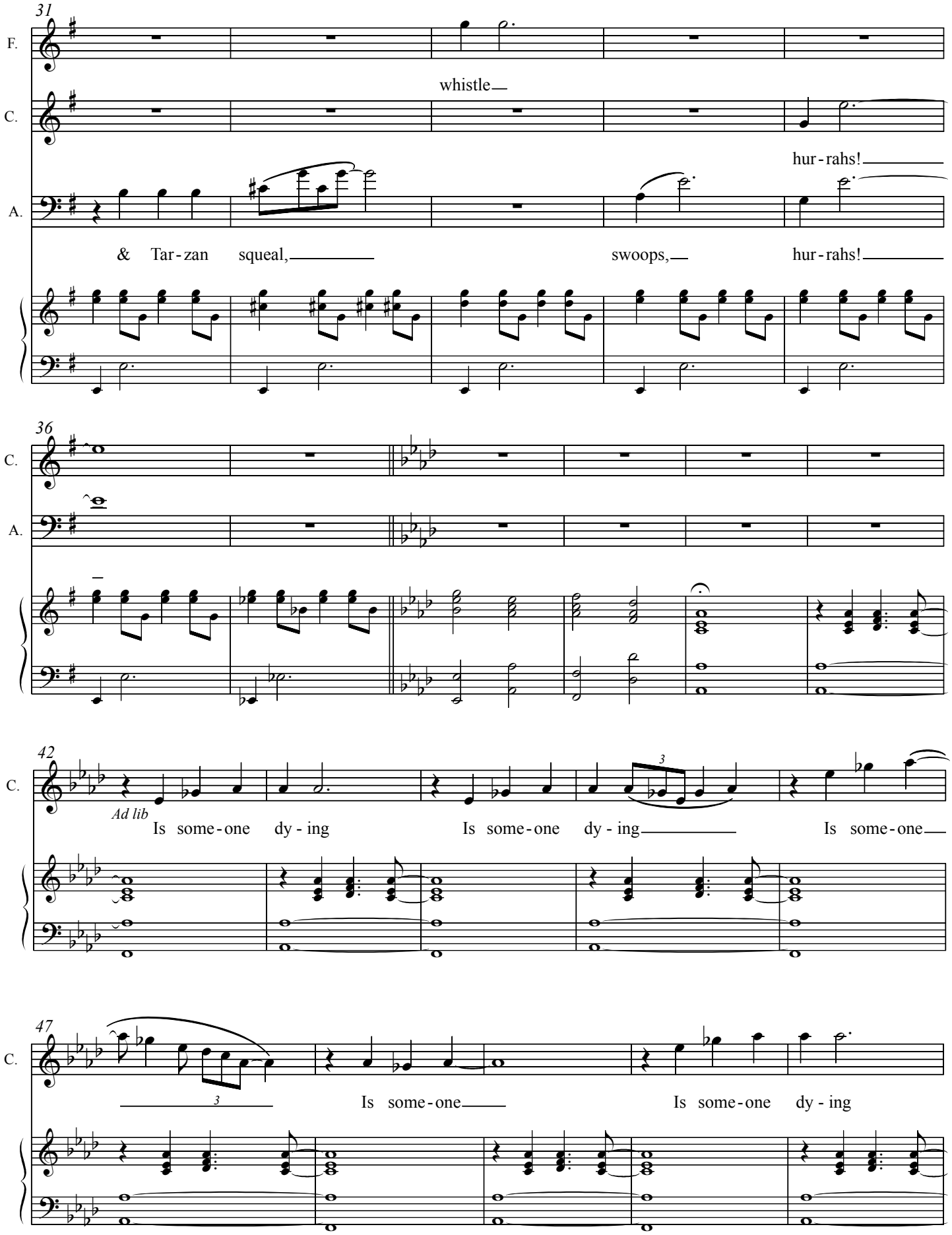

142
A.
qui - et - ness
Oh fa - thers, how I am a -
147
A.
lone in this vast hu - man wil - der - ness
152
A.
Hou - ses up - lif - ted like hives
off the
157
A.
stone floor
of the world

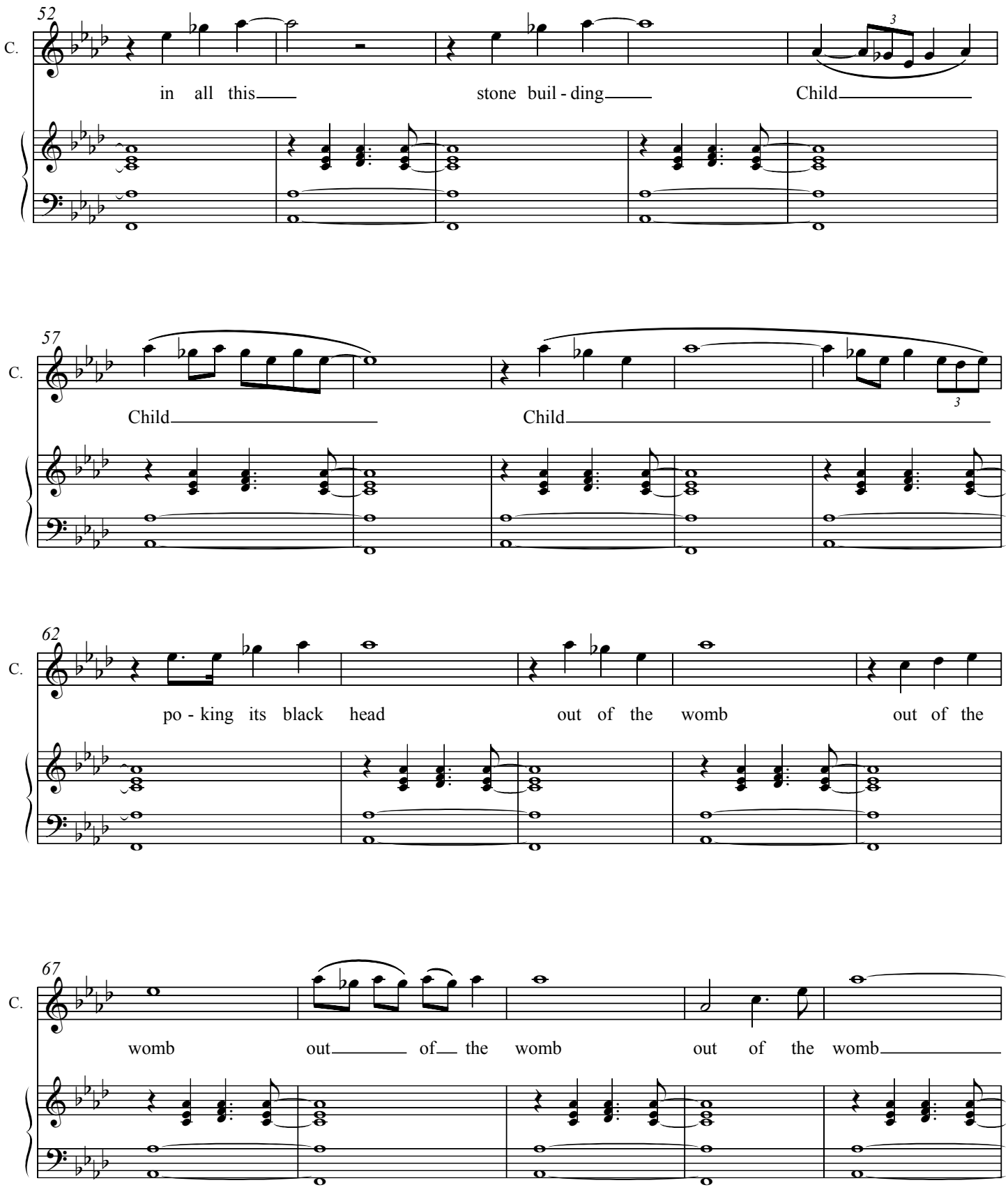
Waking in New York (II B)

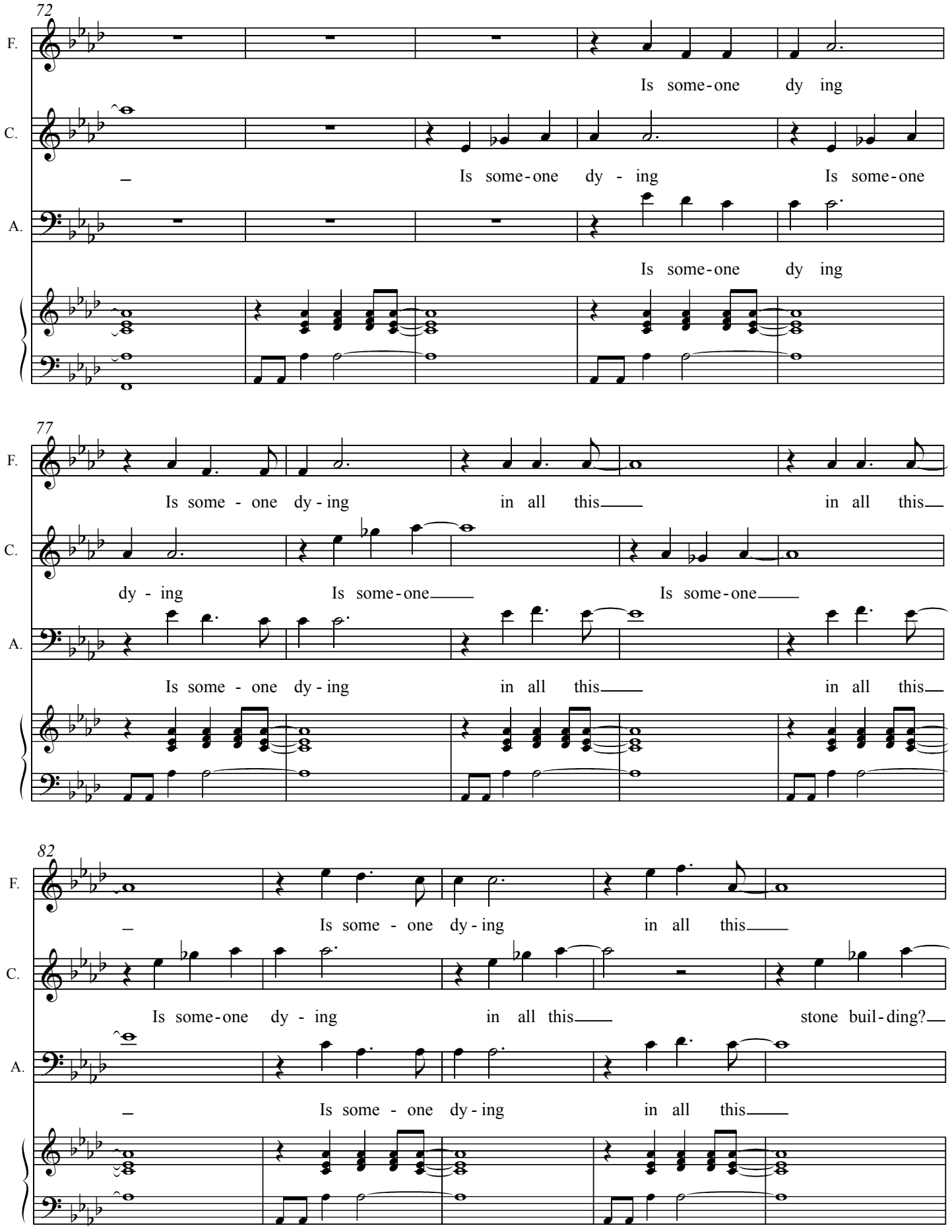
Out of the womb

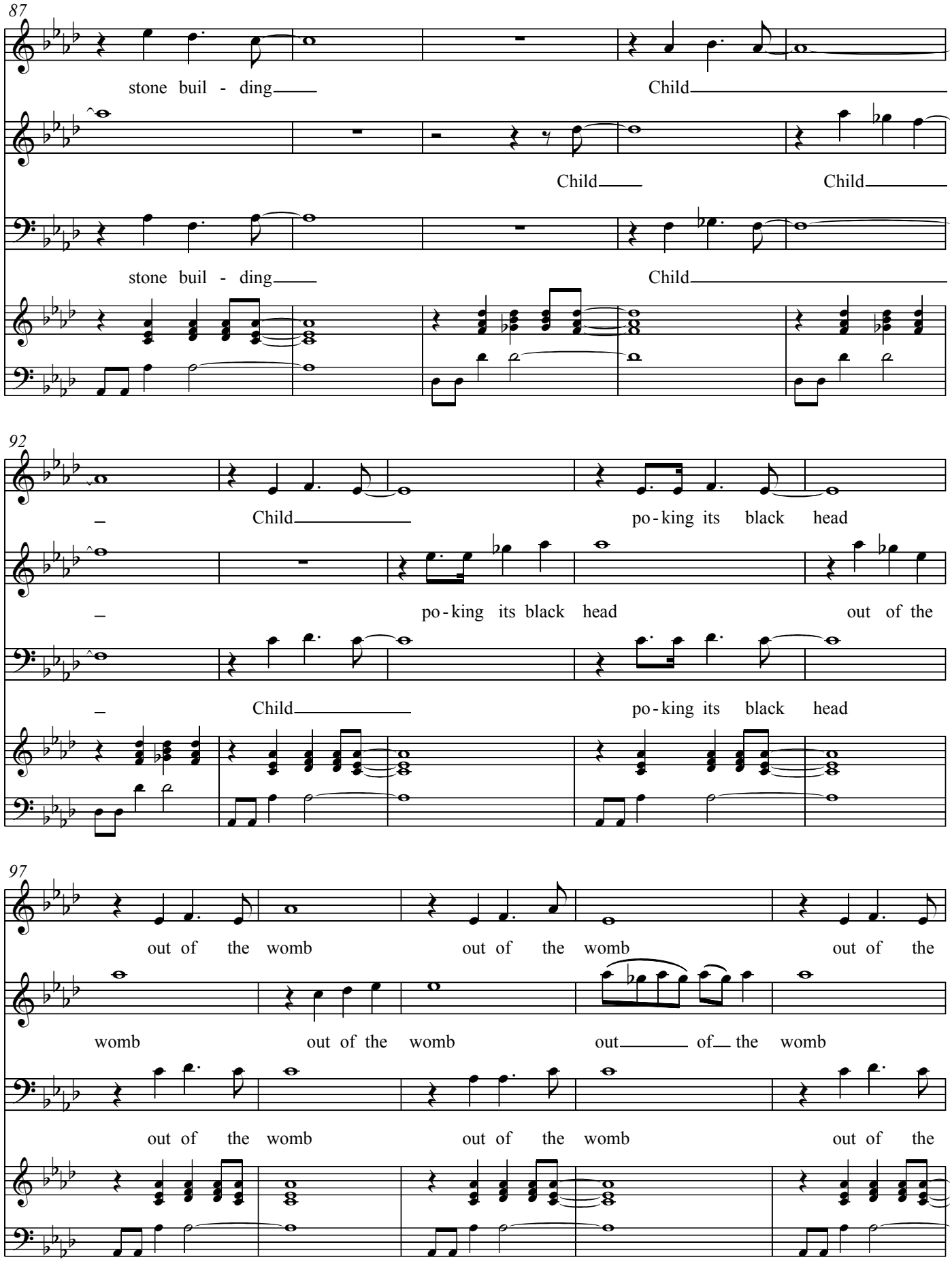


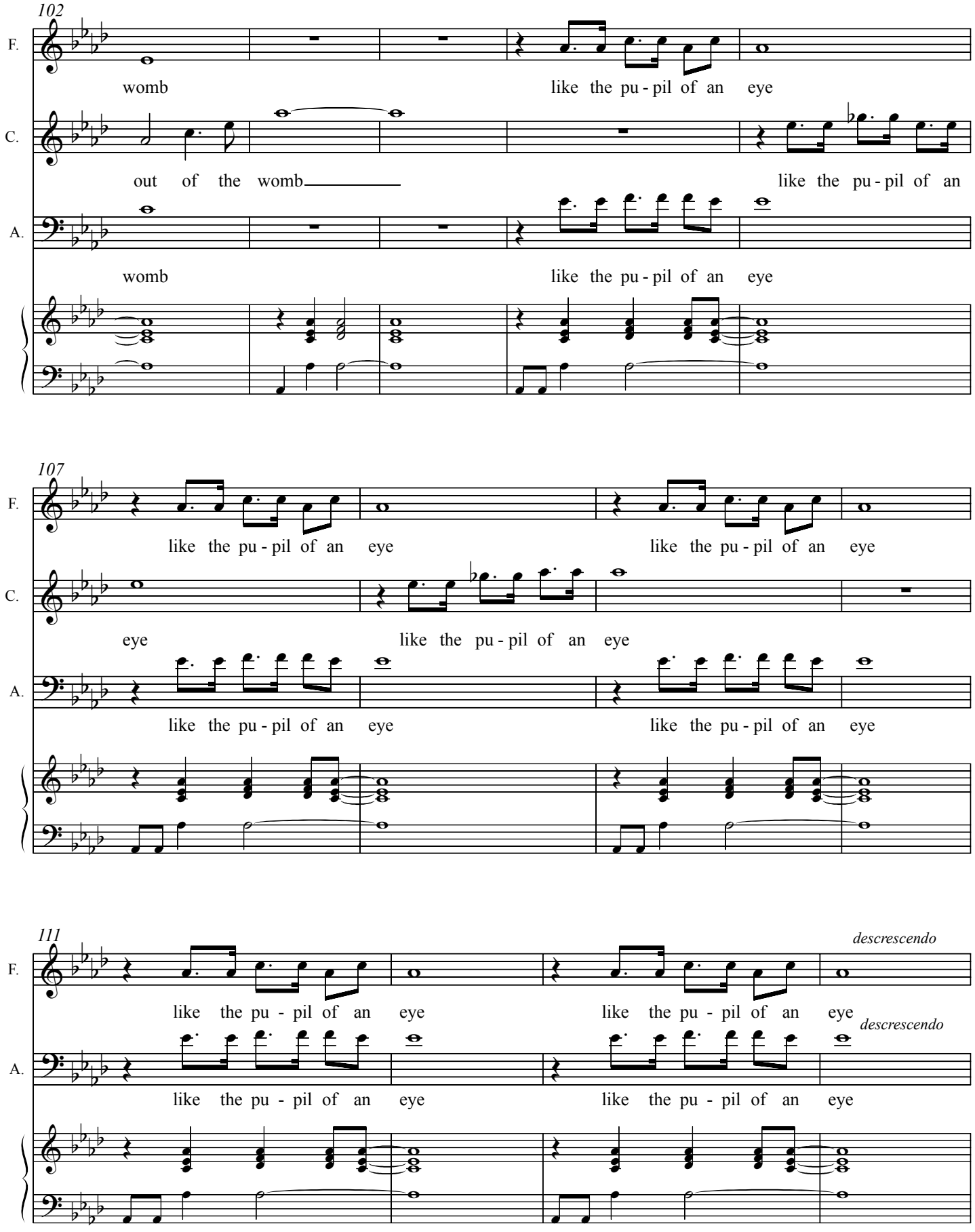

16
F.
– sun shafts des - cend on the high - est buil - ding's
21
F.
striped block - top
A.
a red light winks bu - ses hiss &
26
C.
hum
A.
rush grin - ding, green lights of north brid - ges, roar

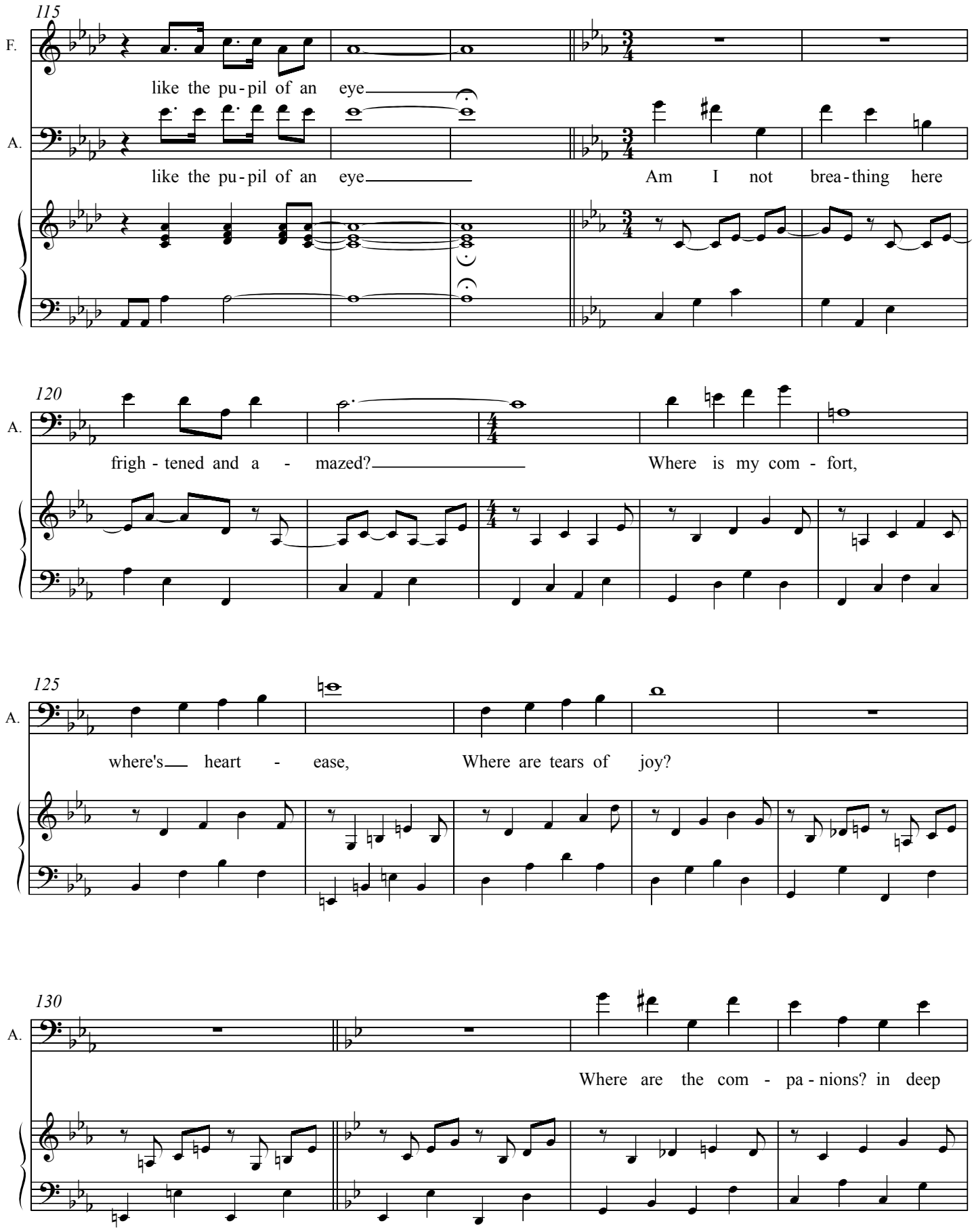

31
F.
whistle
C.
hur-rahs!
A.
& Tar-zan squeal, swoops, hur-rahs!
36
C.
A.
42
C.
Ad lib
Is some-one dy-ing Is some-one dy-ing Is some-one
47
C.
Is some-one Is some-one dy-ing

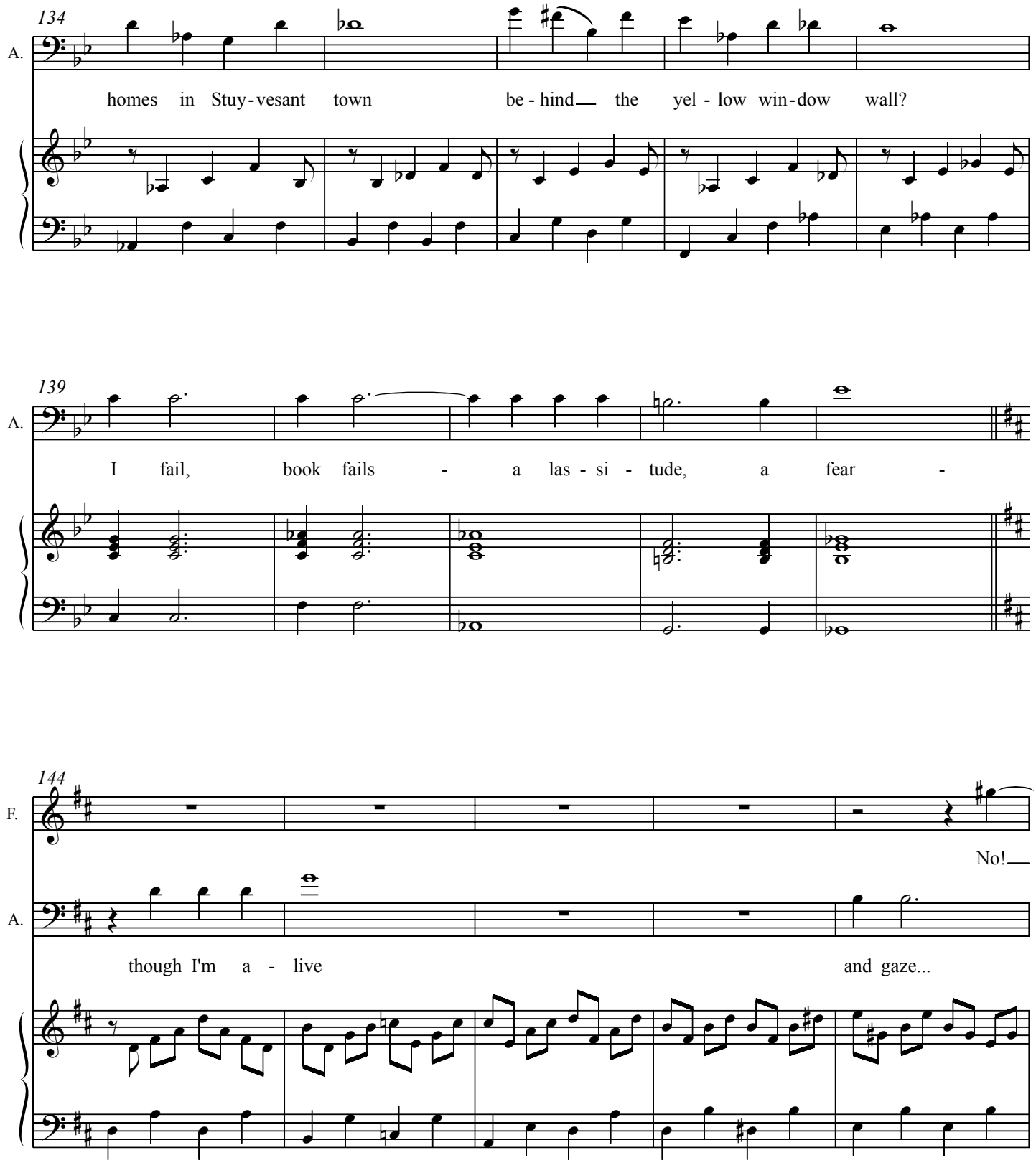

52
C.
in all this stone buil - ding Child
57
C.
Child Child
62
C.
po - king its black head out of the womb out of the
67
C.
womb out of the womb out of the womb

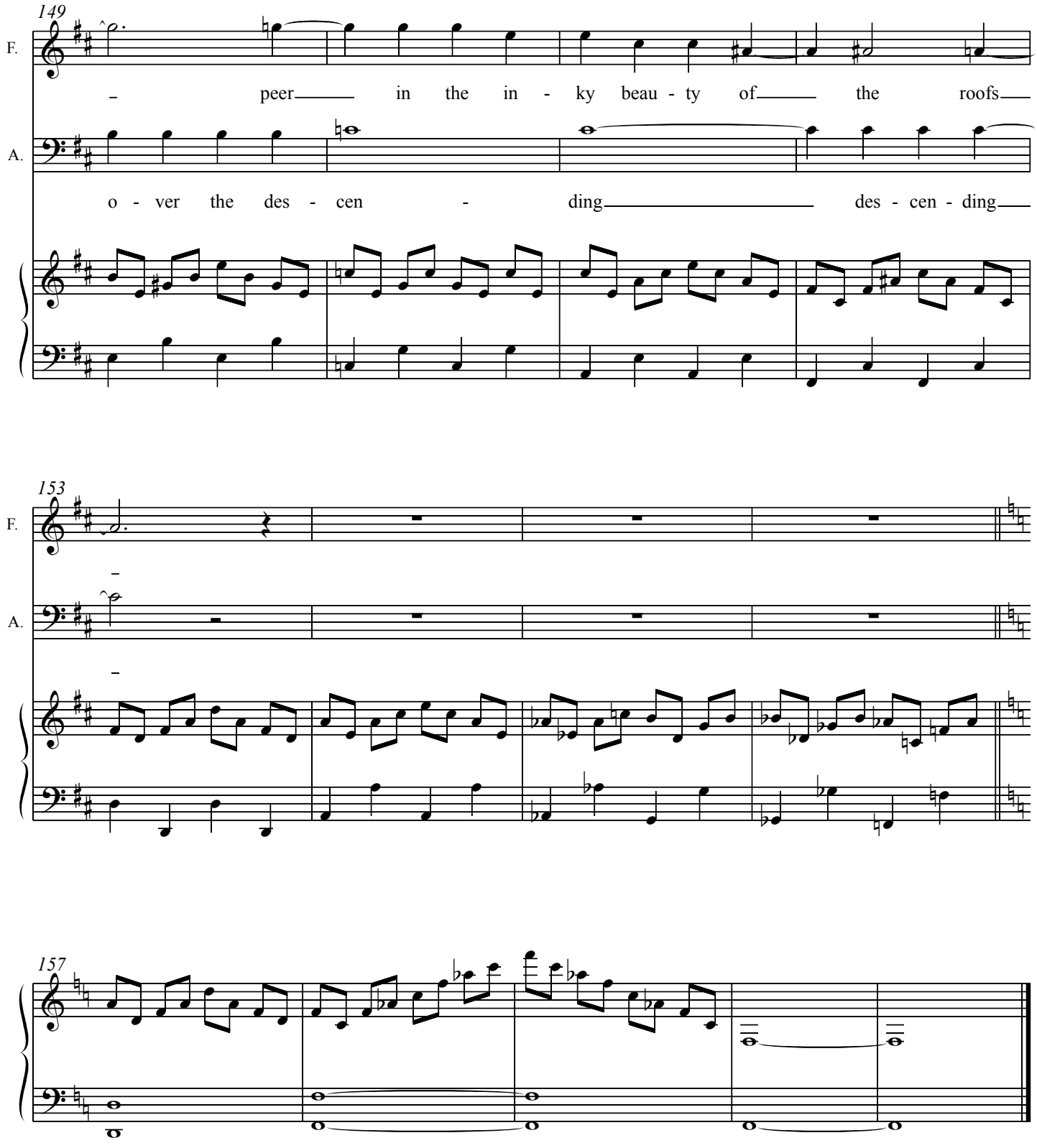

72
F.
Is some-one dy ing
C.
Is some-one dy - ing Is some-one
A.
Is some-one dy ing
77
F.
Is some - one dy - ing in all this in all this
C.
dy - ing Is some-one Is some-one
A.
Is some - one dy - ing in all this in all this
82
F.
Is some - one dy - ing in all this
C.
Is some-one dy - ing in all this stone buil - ding?
A.
Is some - one dy - ing in all this


87
F.
stone buil - ding
Child
C.
Child
Child
A.
stone buil - ding
Child
92
F.
Child
po-king its black head
C.
po-king its black head
out of the
A.
Child
po-king its black head
97
F.
out of the womb
out of the womb
out of the
C.
womb
out of the womb
out of the womb
A.
out of the womb
out of the womb
out of the


102
F.
womb
like the pu - pil of an eye
C.
out of the womb
like the pu - pil of an
A.
womb
like the pu - pil of an eye
107
F.
like the pu - pil of an eye
like the pu - pil of an eye
C.
eye
like the pu - pil of an eye
A.
like the pu - pil of an eye
like the pu - pil of an eye
111
F.
like the pu - pil of an eye
like the pu - pil of an eye
descrescendo
A.
like the pu - pil of an eye
like the pu - pil of an eye
descrescendo

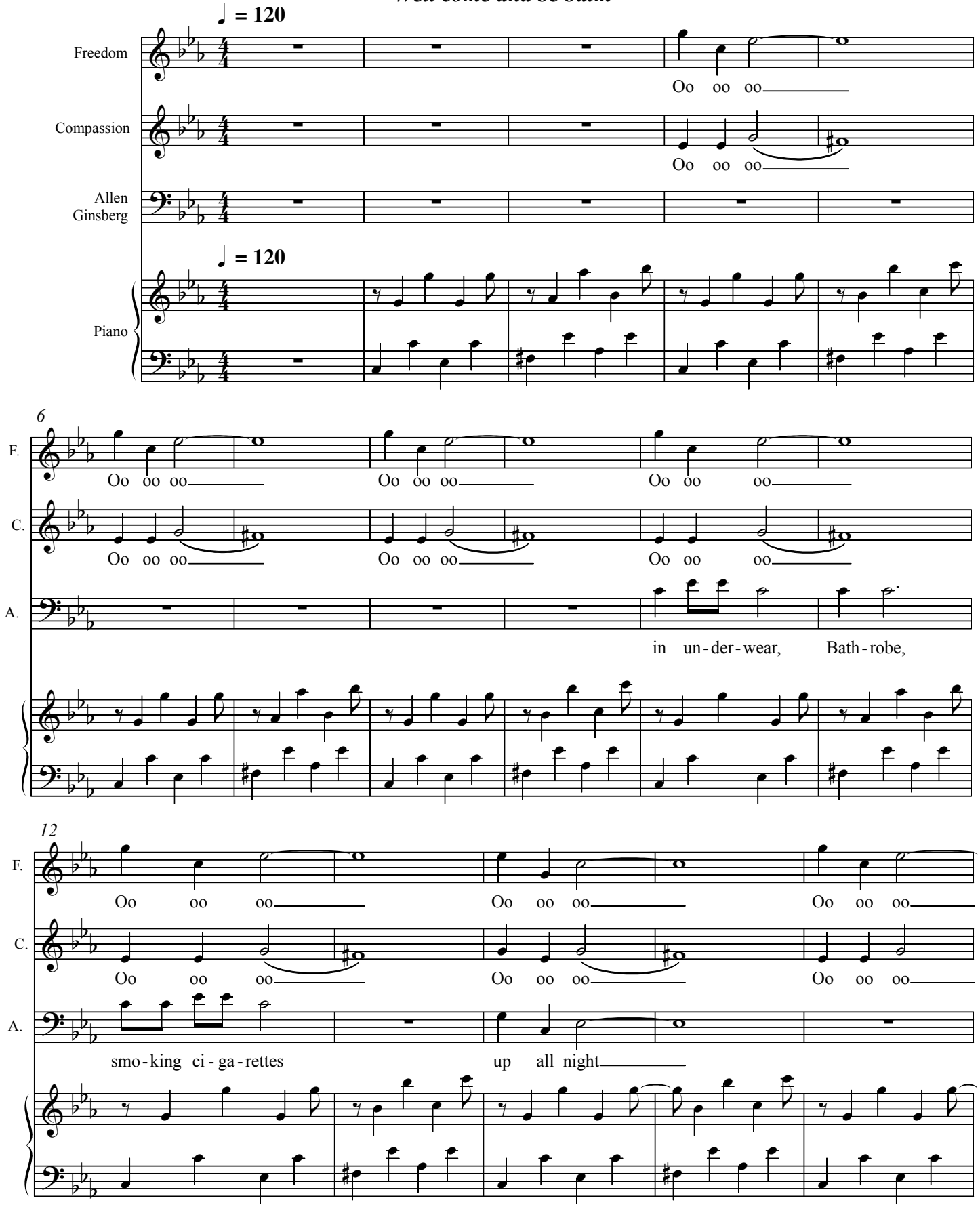

115
F.
like the pu - pil of an eye
A.
like the pu - pil of an eye
Am I not brea - thing here
120
A.
frigh - tened and a - mazed?
Where is my com - fort,
125
A.
where's heart - ease,
Where are tears of joy?
130
A.
Where are the com - pa - nions? in deep

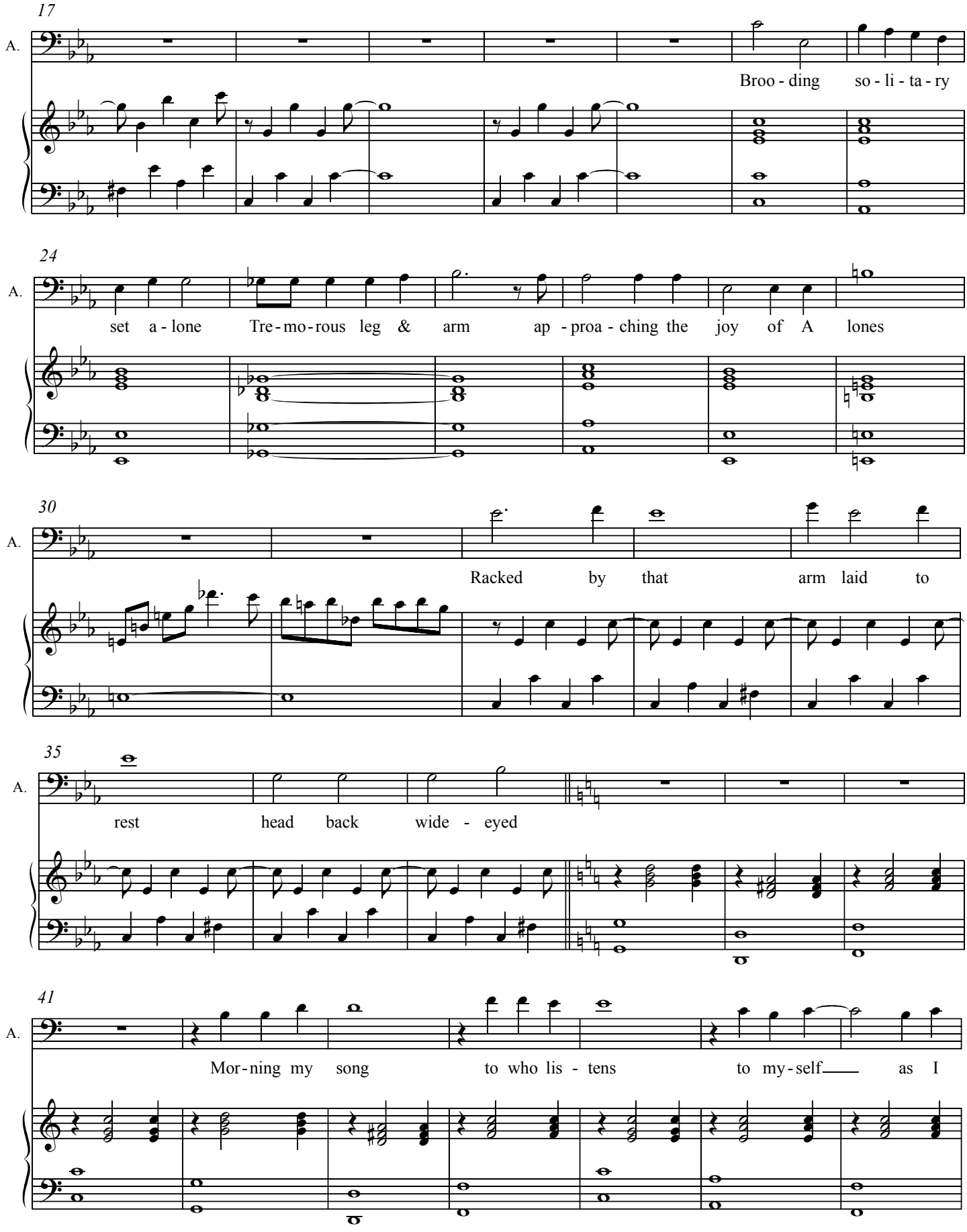

134
A.
homes in Stuy-vesant town be-hind the yel-low win-dow wall?
139
A.
I fail, book fails - a las-si-tude, a fear -
144
F.
No!
A.
though I'm a-live and gaze...

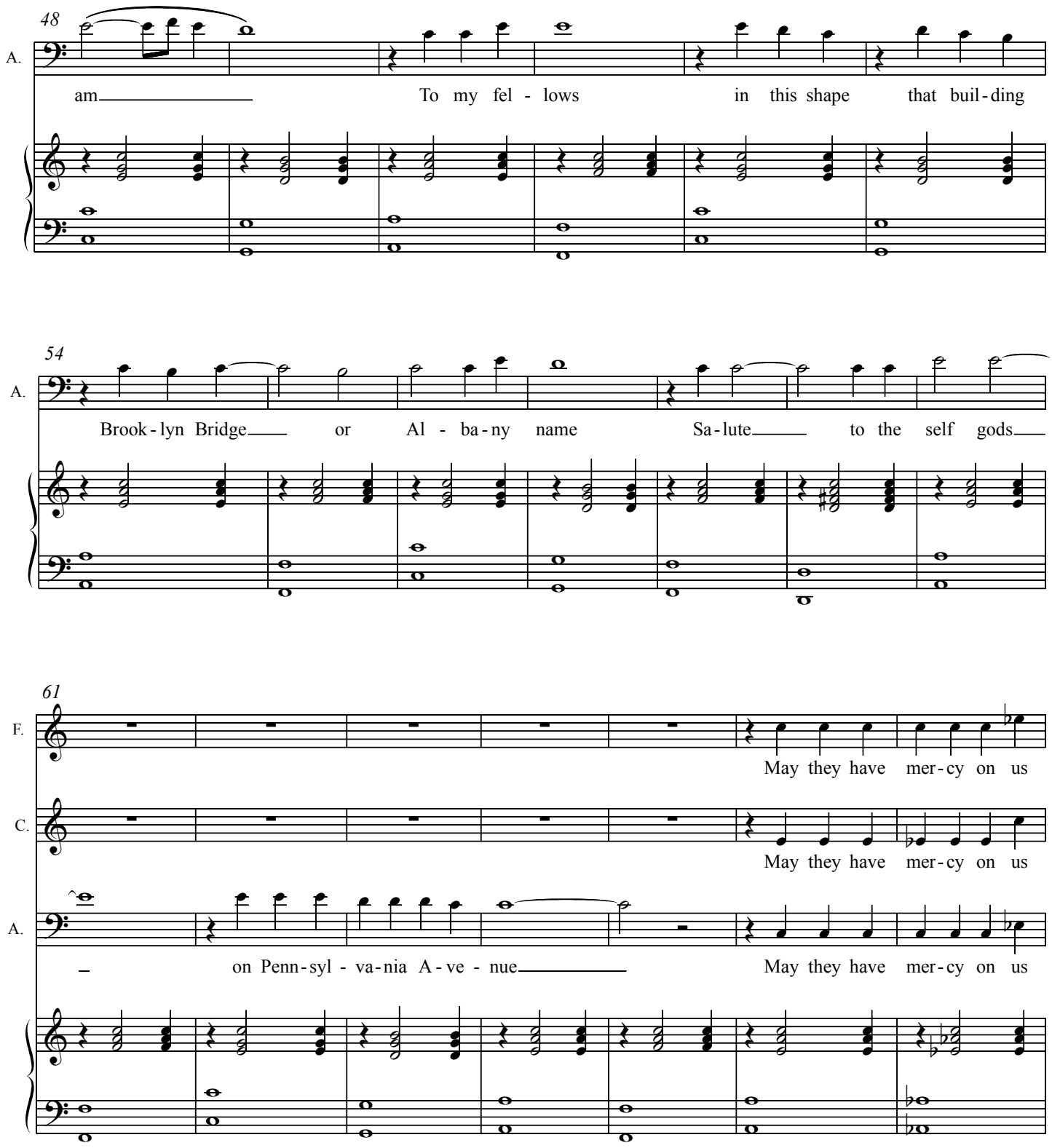

149
F.
peer in the in - ky beau - ty of the roofs
A.
o - ver the des - cen - ding des - cen - ding
153
F.
A.
157

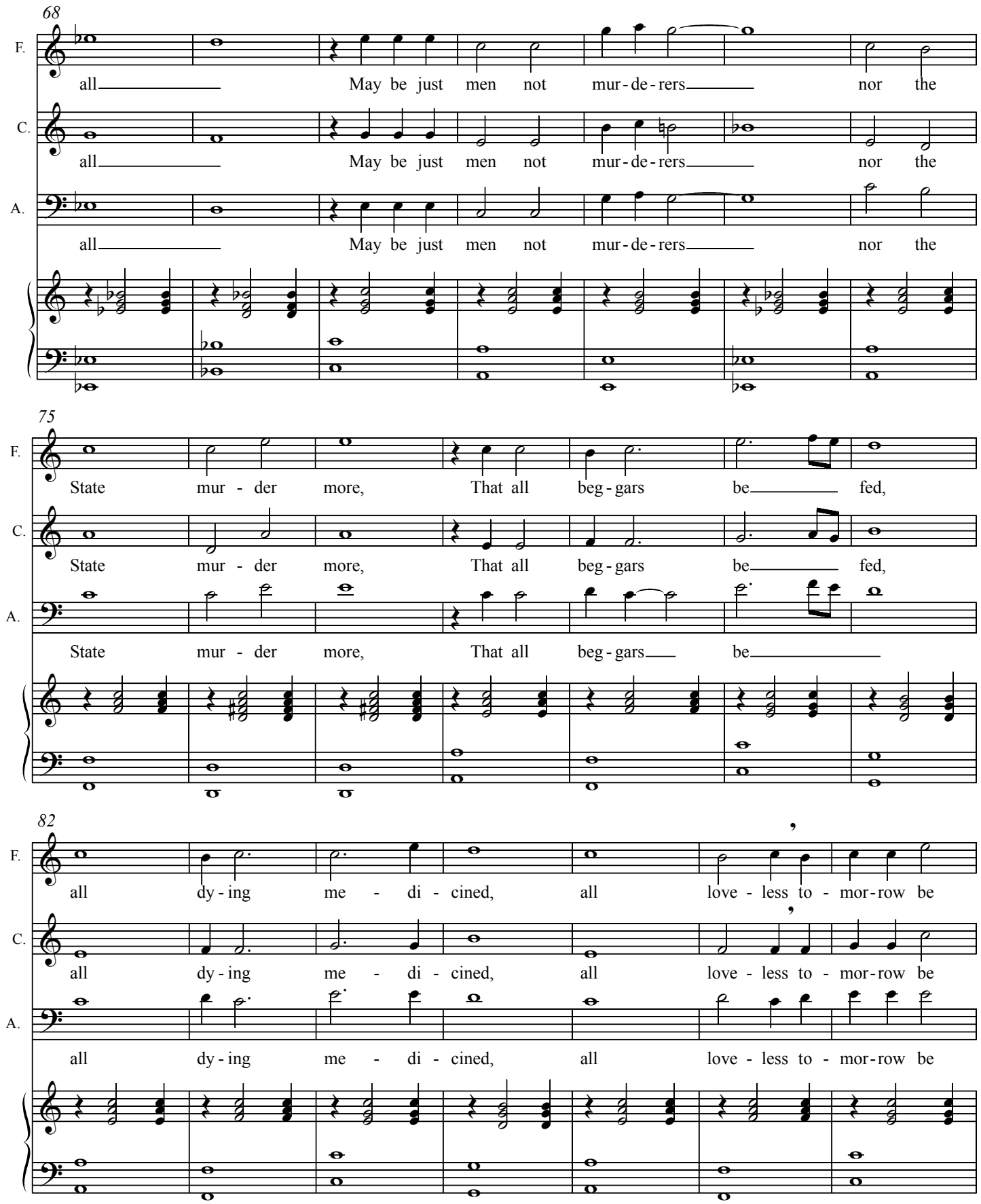
Waking in New York (III)

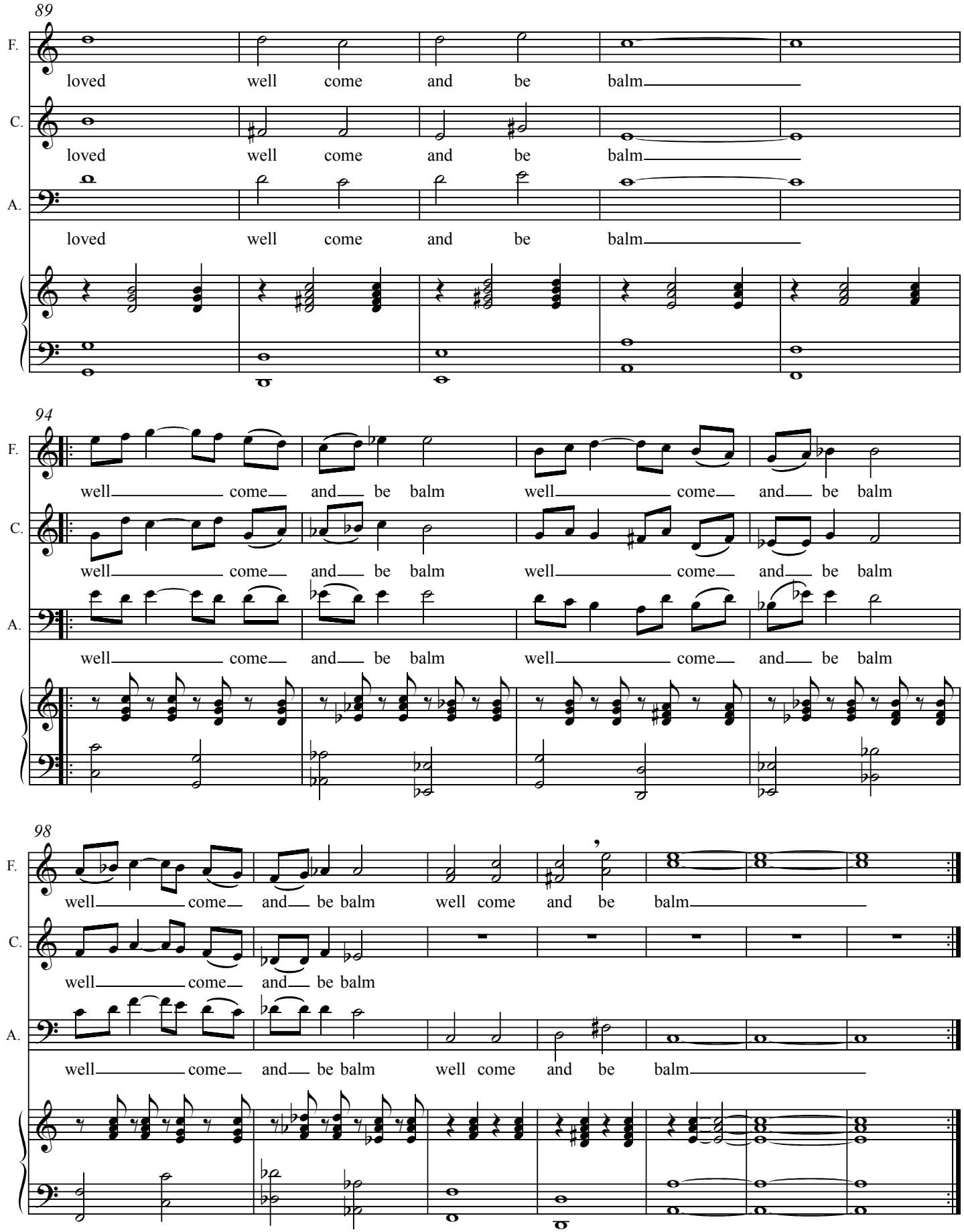
Well come and be balm

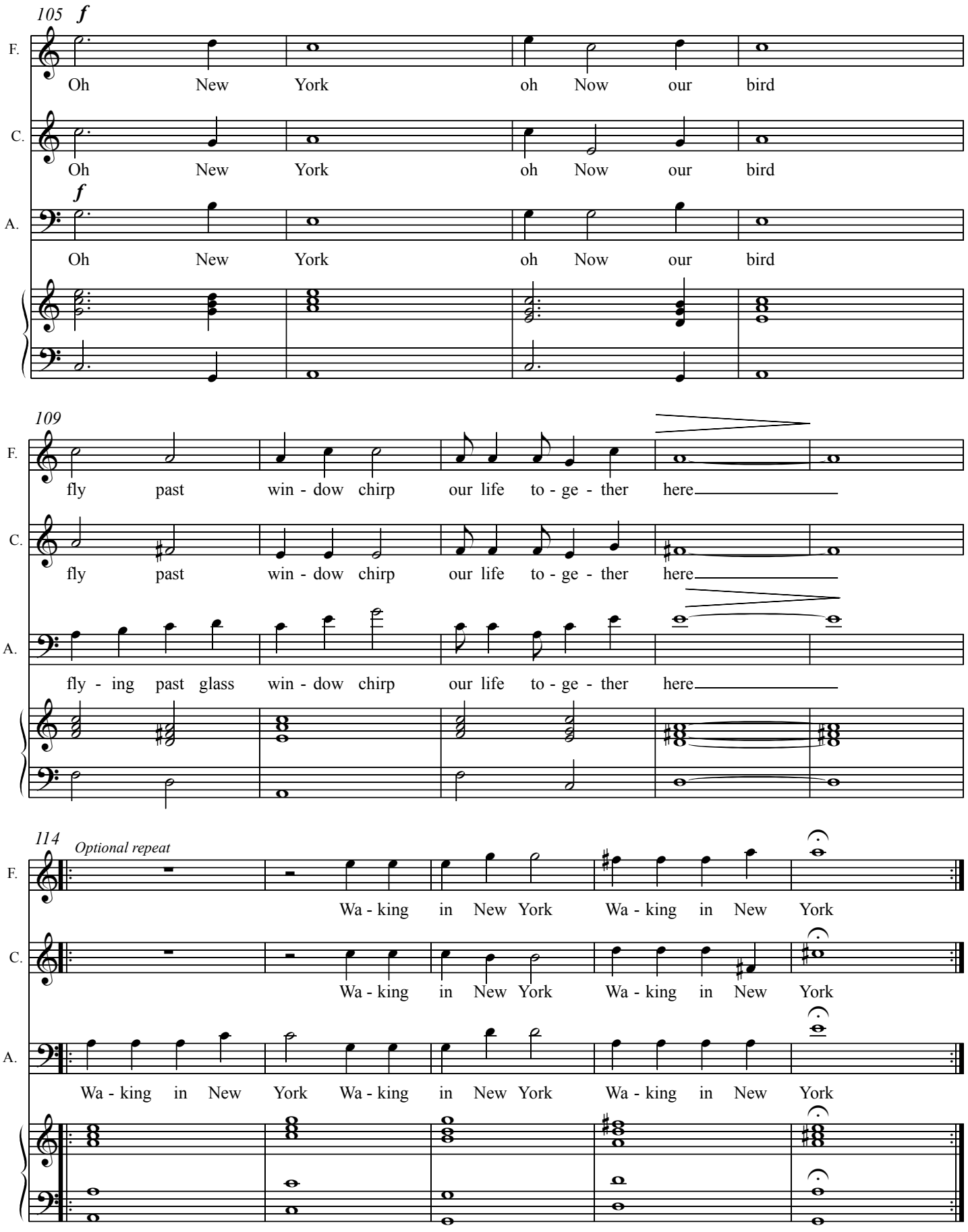



17
A.
Broo - ding so - li - ta - ry
24
A.
set a - lone Tre - mo - rous leg & arm ap - proa - ching the joy of A lones
30
A.
Racked by that arm laid to
35
A.
rest head back wide - eyed
41
A.
Mor - ning my song to who lis - tens to my - self as I


48
A.
am
To my fel - lows
in this shape
that buil - ding
54
A.
Brook - lyn Bridge
or
Al - ba - ny
name
Sa - lute
to the
self
gods
61
F.
May they have
mer - cy on
us
C.
May they have
mer - cy on
us
A.
on Penn - syl - va - nia A - ve - nue
May they have
mer - cy on
us


68
F.
all
May be just men not mur-de-rers
nor the
C.
all
May be just men not mur-de-rers
nor the
A.
all
May be just men not mur-de-rers
nor the
75
F.
State mur - der more,
That all beg-gars be
fed,
C.
State mur - der more,
That all beg-gars be
fed,
A.
State mur - der more,
That all beg-gars
be
82
F.
all dy-ing me - di - cined,
all love - less to - mor-row be
C.
all dy-ing me - di - cined,
all love - less to - mor-row be
A.
all dy-ing me - di - cined,
all love - less to - mor-row be

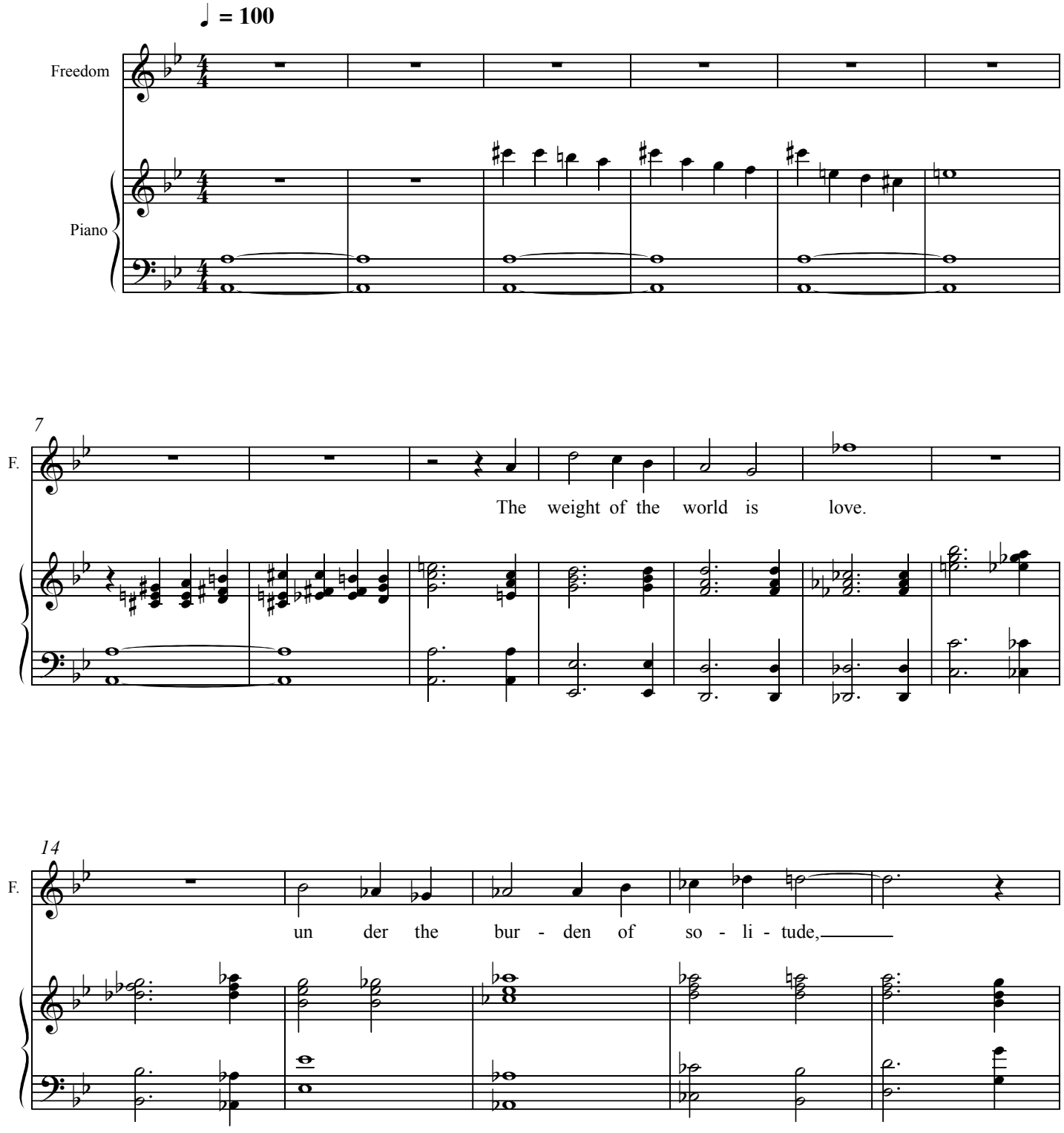

89
F.
loved well come and be balm
C.
loved well come and be balm
A.
loved well come and be balm
94
F.
well come and be balm well come and be balm
C.
well come and be balm well come and be balm
A.
well come and be balm well come and be balm
98
F.
well come and be balm well come and be balm
C.
well come and be balm
A.
well come and be balm well come and be balm

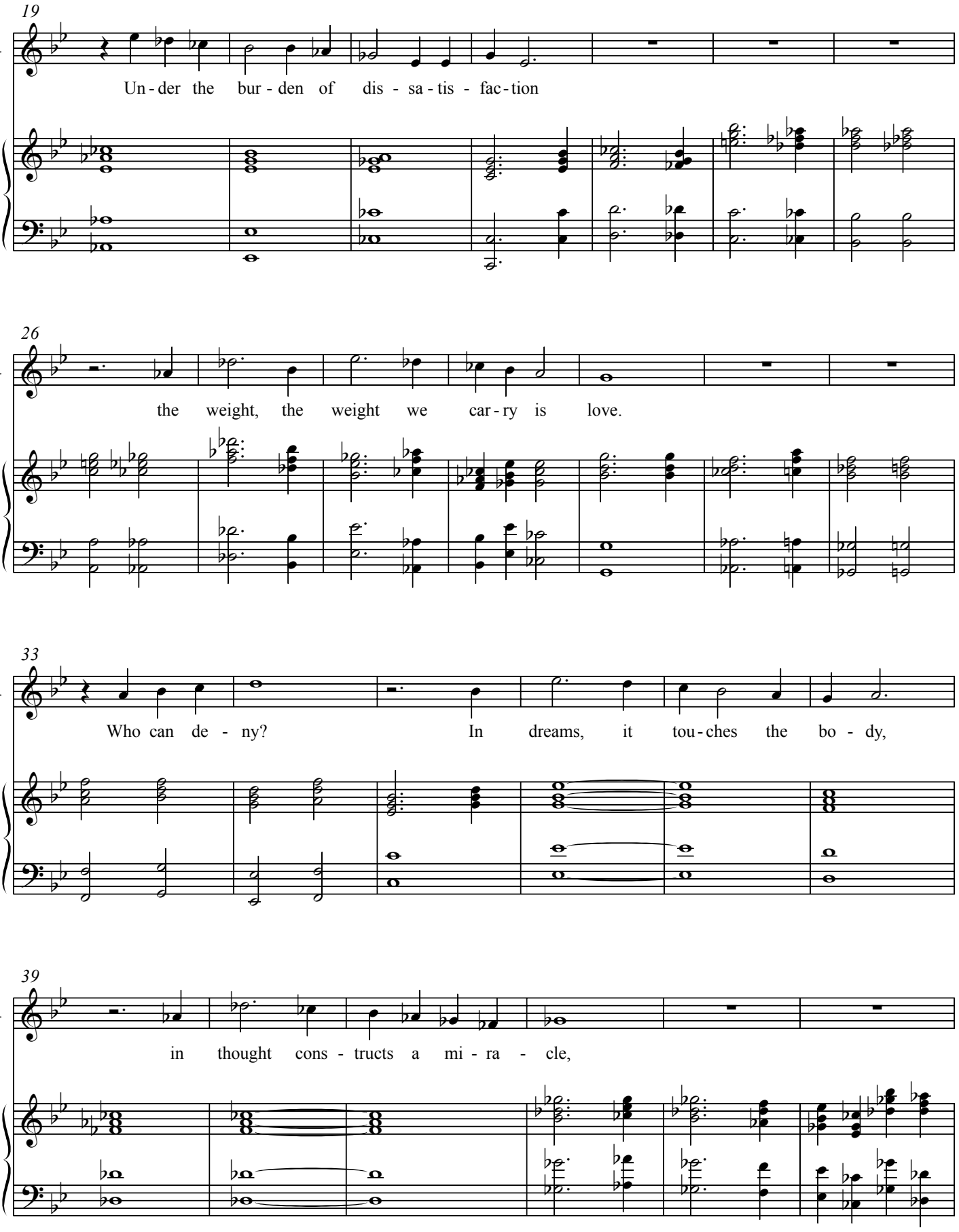

105
f
F.
Oh New York oh Now our bird
C.
Oh New York oh Now our bird
f
A.
Oh New York oh Now our bird
109
F.
fly past win - dow chirp our life to - ge - ther here
C.
fly past win - dow chirp our life to - ge - ther here
A.
fly - ing past glass win - dow chirp our life to - ge - ther here
114
Optional repeat
F.
Wa - king in New York Wa - king in New York
C.
Wa - king in New York Wa - king in New York
A.
Wa - king in New York Wa - king in New York Wa - king in New York

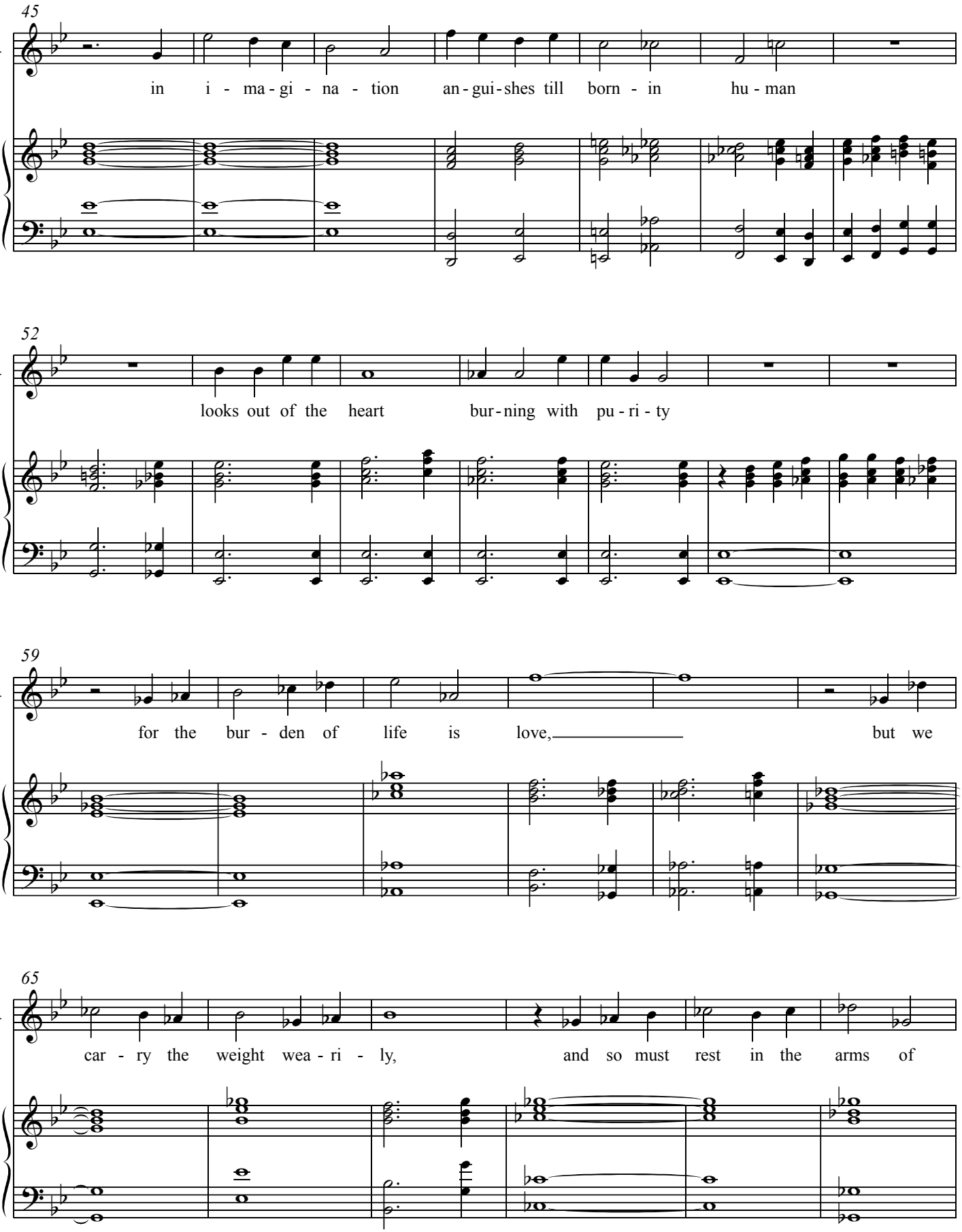
Song

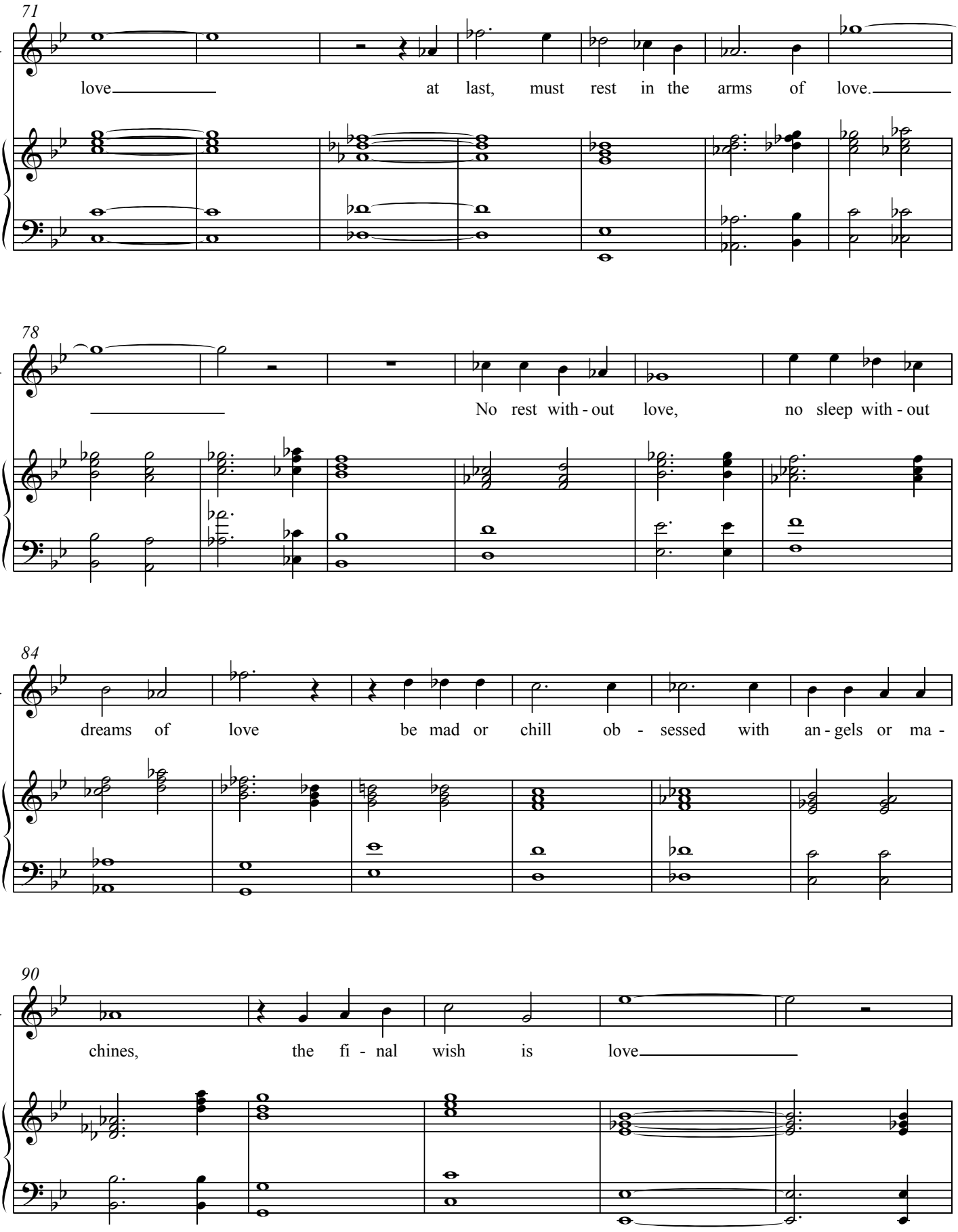
The weight of the world is love

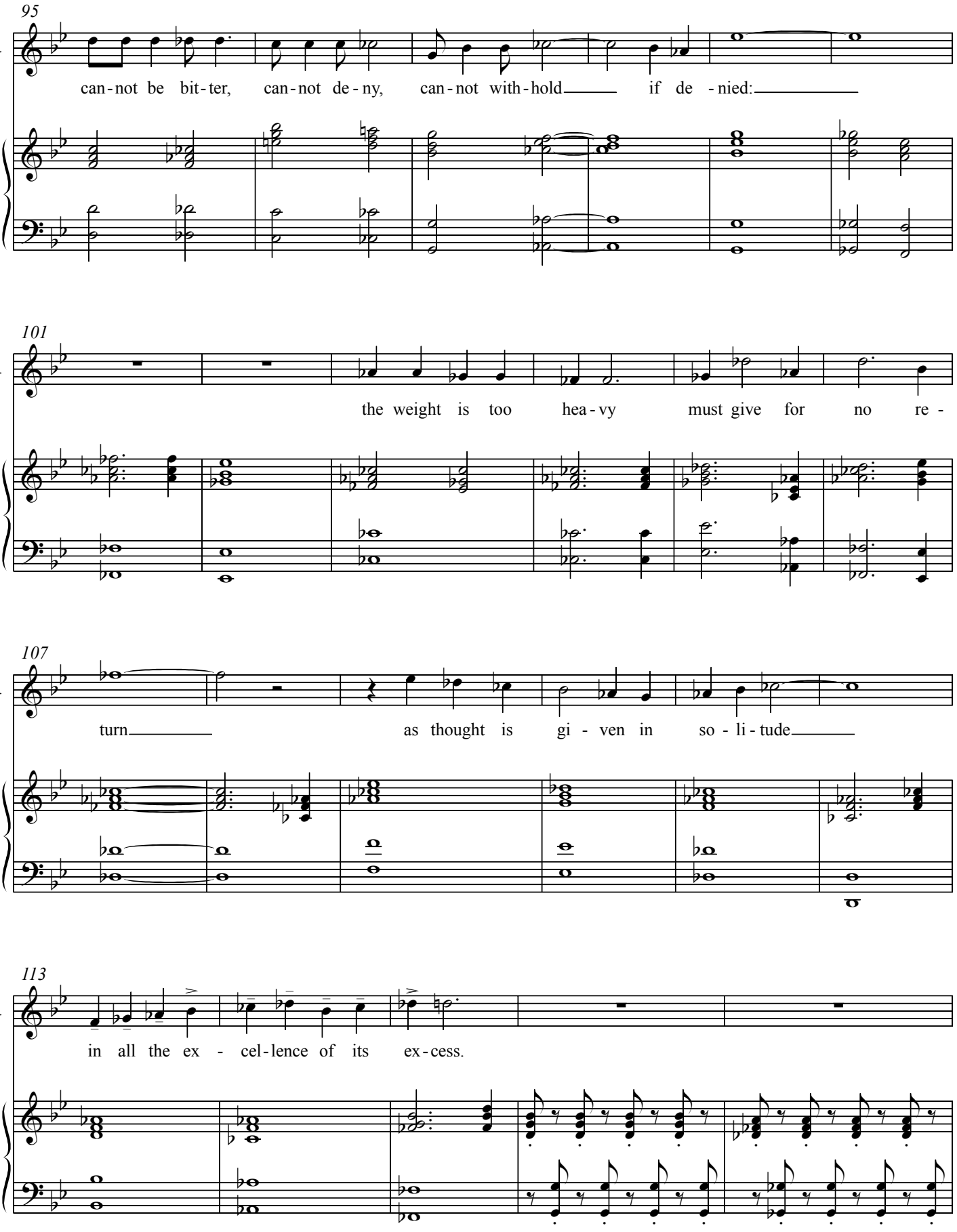
(alternate version—transposed to G minor)

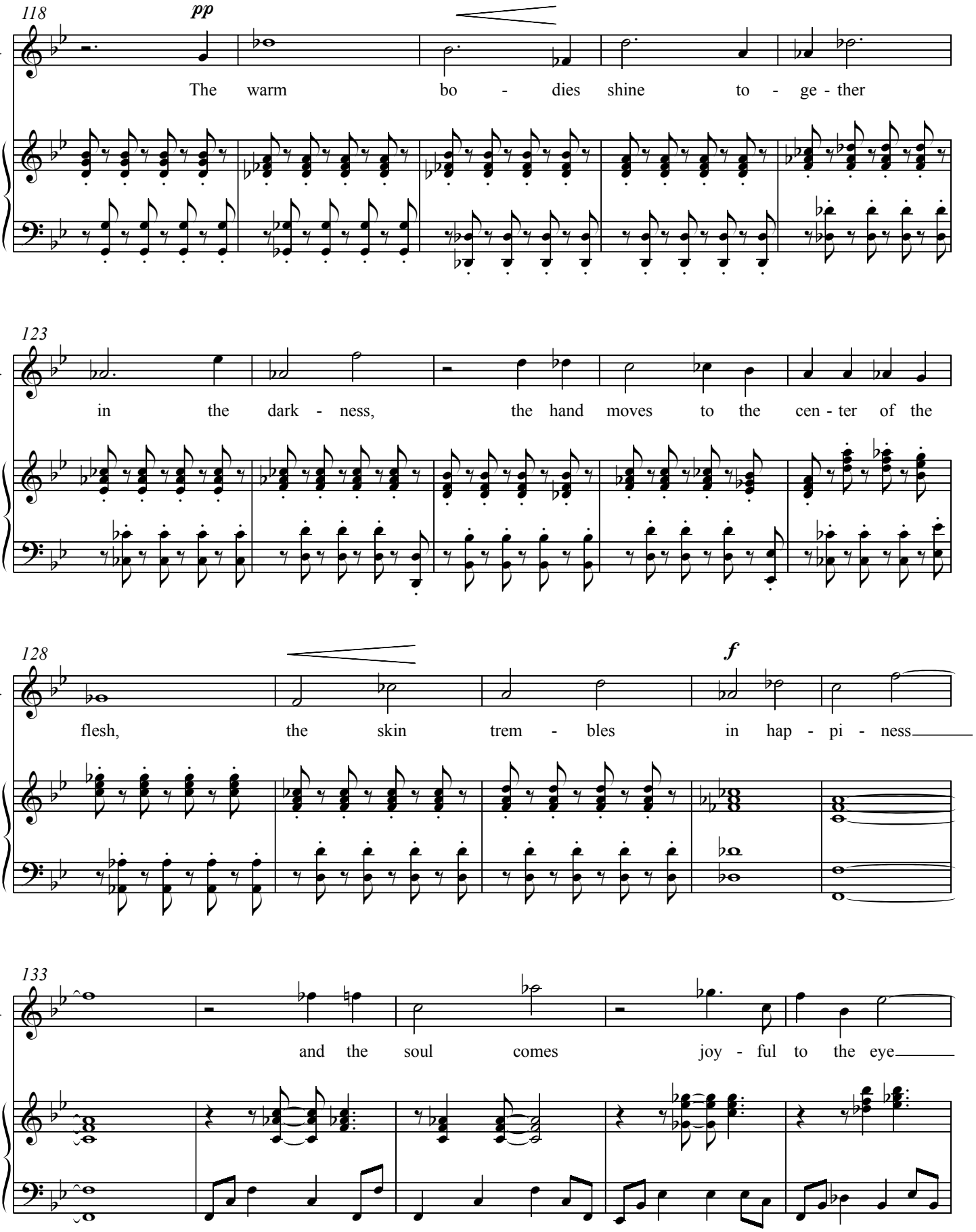


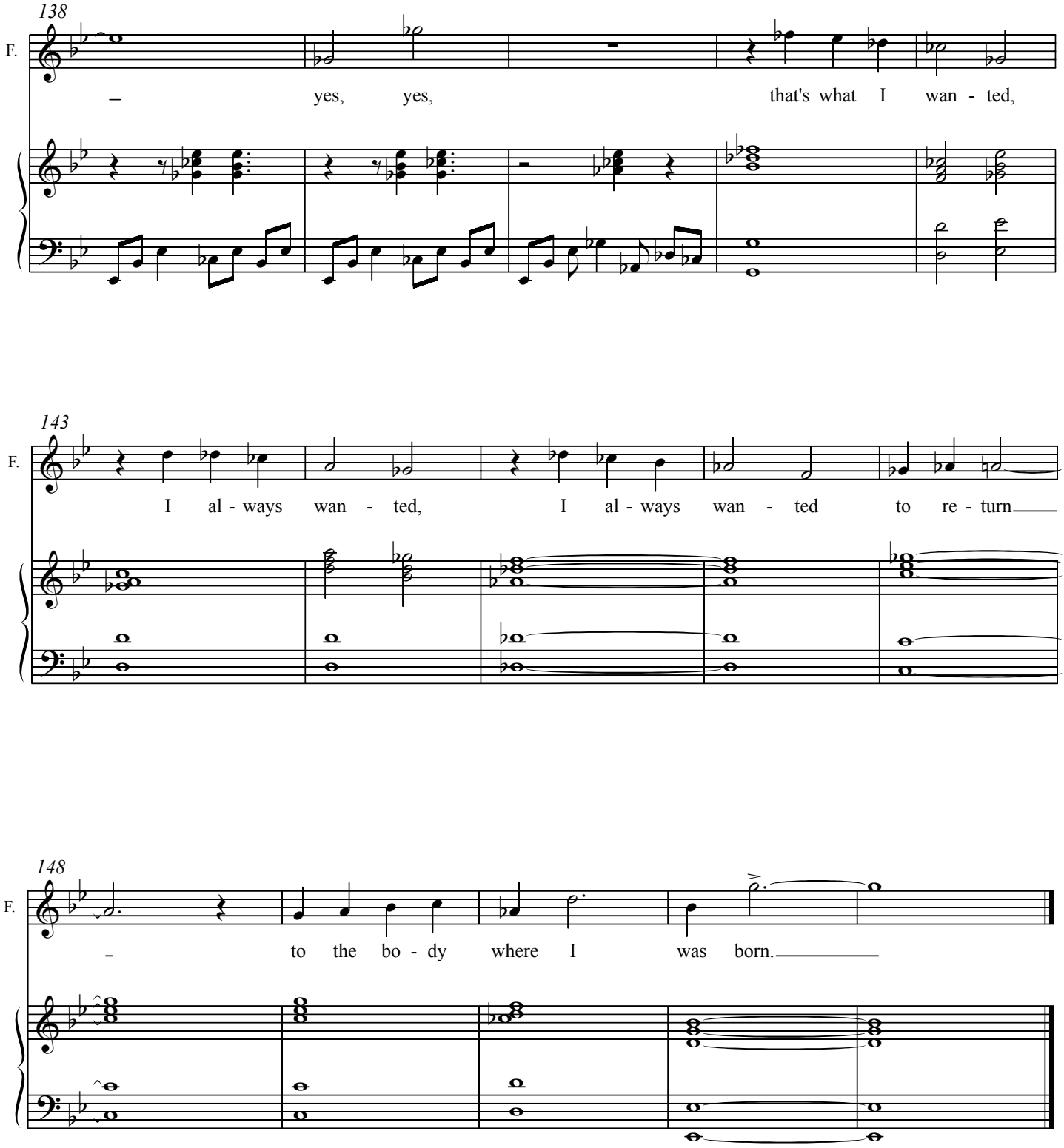

19
F.
Un - der the bur - den of dis - sa - tis - fac - tion
26
F.
the weight, the weight we car - ry is love.
33
F.
Who can de - ny? In dreams, it tou - ches the bo - dy,
39
F.
in thought cons - tructs a mi - ra - cle,


45
F.
in i - ma - gi - na - tion an - gui - shes till born - in hu - man
52
F.
looks out of the heart bur - ning with pu - ri - ty
59
F.
for the bur - den of life is love, but we
65
F.
car - ry the weight wea - ri - ly, and so must rest in the arms of


71
F.
love at last, must rest in the arms of love.
78
F.
No rest with - out love, no sleep with - out
84
F.
dreams of love be mad or chill ob - sessed with an - gels or ma -
90
F.
chines, the fi - nal wish is love


95
F.
can-not be bit-ter, can-not de-ny, can-not with-hold if de-nied:
101
F.
the weight is too hea-vy must give for no re-
107
F.
turn as thought is gi-ven in so-li-tude
113
F.
in all the ex-cel-lence of its ex-cess.


118
pp
F.
The warm bo - dies shine to - ge - ther
123
F.
in the dark - ness, the hand moves to the cen - ter of the
128
f
F.
flesh, the skin trem - bles in hap - pi - ness
133
F.
and the soul comes joy - ful to the eye


138
F.
– yes, yes, that's what I wan - ted,
143
F.
I al - ways wan - ted, I al - ways wan - ted to re - turn
148
F.
– to the bo - dy where I was born.