

Elodie Lauten



WAKING IN NEW YØRK

from the poetry of Allen Ginsberg

VOCAL SCORE

April 2012

Studio 21
New York
ASCAP 2012



WAKING IN NEW YORK

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Personals Ad

a cappella

Allen
Ginsberg

Po - et pro - fes - sor in au - tumn years___ seeks help - mate com - pa - nion pro -

tec - tor friend___ young lo - ver w/ emp - ty com - pas - sio - nate soul ex -

u - be - rant spi - rit, straight - for - ward hand - some___ ath - le - tic phy - sique &

bound - less mind___ cou - ra - geous war - rior

who may al - so like wo - men and girls,___ no pro - blem, to share___

bed me - di - ta___ tion a - part - ment Low - er East Side,___ help ins - pire___

man - kind con - quer world an - ger and guilt, em - pow - ered by Whit - man

Blake Rim - baud___ Ma Rai - ney - & Vi - Val - di, fa - mi - liar res - pec - ting Art's pri -

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



Manhattan Thirties Flash

♩ = 114-116

Freedom

Compassion

Allen Ginsberg

Piano

Long _____ stone _____

A. 5

streets _____ I - na - ni - mate re - pe - ti - tive

C. 10

Ma - chine crash coo - kie cut - ting dy - na - mo —

The musical score is written for a vocal soloist (Allen Ginsberg) and piano accompaniment. The tempo is marked as 114-116 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into three systems. The first system contains the lyrics 'Long stone'. The second system, marked 'A.', contains the lyrics 'streets I - na - ni - mate re - pe - ti - tive'. The third system, marked 'C.', contains the lyrics 'Ma - chine crash coo - kie cut - ting dy - na - mo'. The piano part provides a steady accompaniment with chords and moving lines in both hands.

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

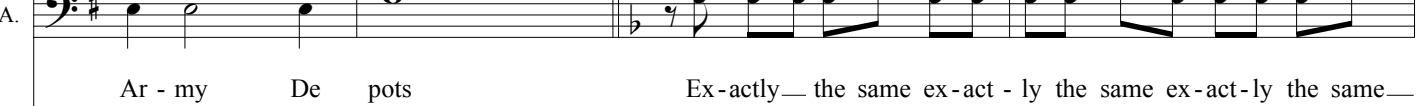
27

F. 

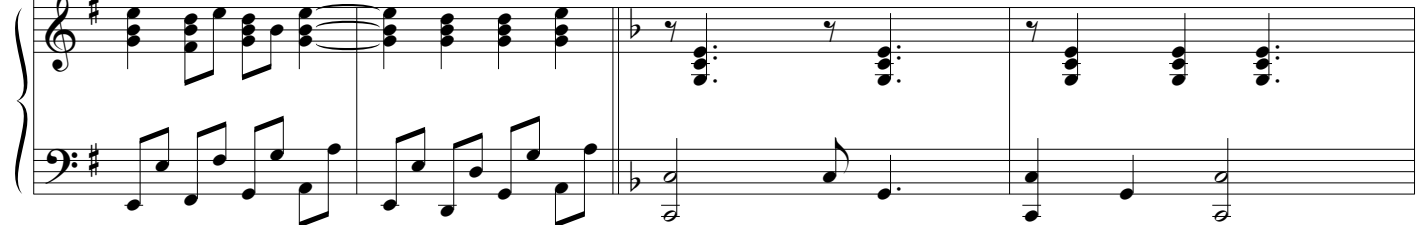
Ex-actly— the same ex-act - ly the same ex-act-ly the same—

C. 

Ex-actly— the same ex-act - ly the same ex-act-ly the same—

A. 

Ar - my De pots Ex-actly— the same ex-act - ly the same ex-act-ly the same—



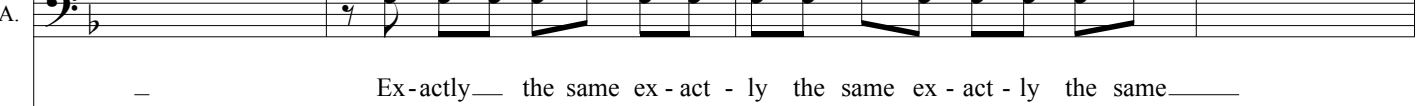
31

F. 

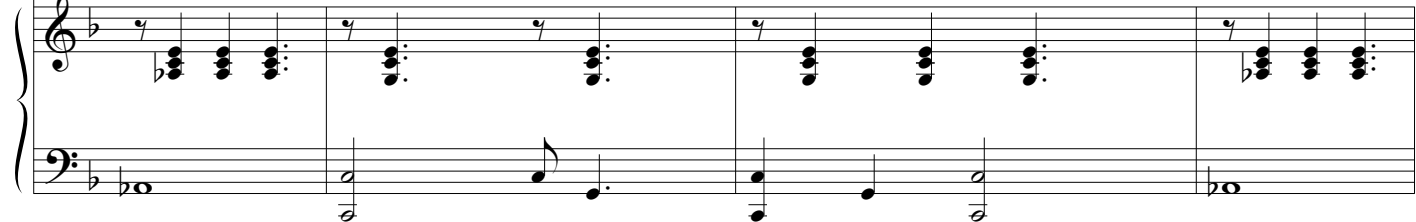
— Ex-actly— the same ex-act - ly the same ex-act - ly the same—

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—



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.

A.

and

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



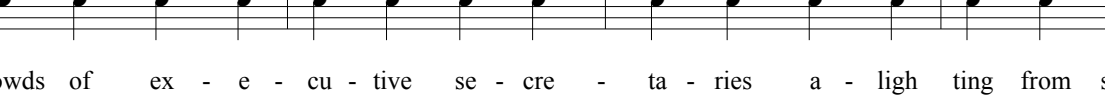
71

A. 

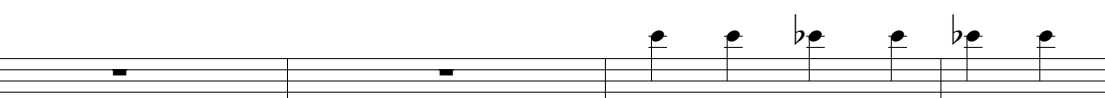
The long stone streets i - na - ni-mate,



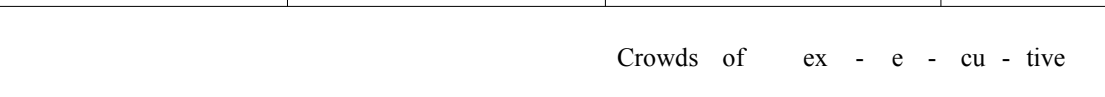
77

F. 

Crowds of executive secretaries alighting from subway

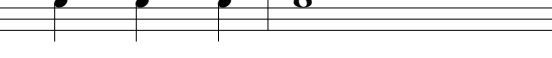
A. 

Crowds of executive secretaries



Crowds of executive secretaries

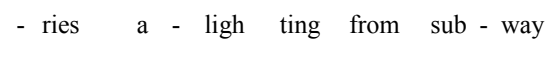
81

F. 

eight thir - ty A M

A. 

ta - ries a - ligh ting from sub - way eight thir - ty A M



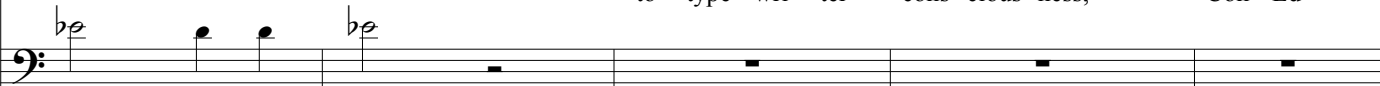
85

A.

blood flow air cells thru e - le - va - tor ar - te - ries

90

F. 

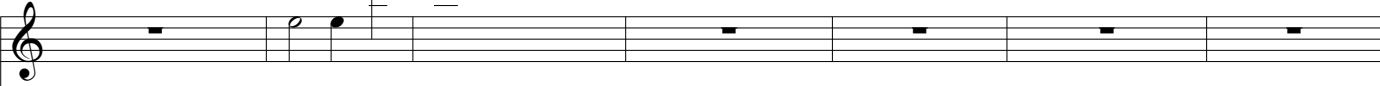
A. 

to type - wri - ter cons - cious - ness, Con Ed

and stair - way glands

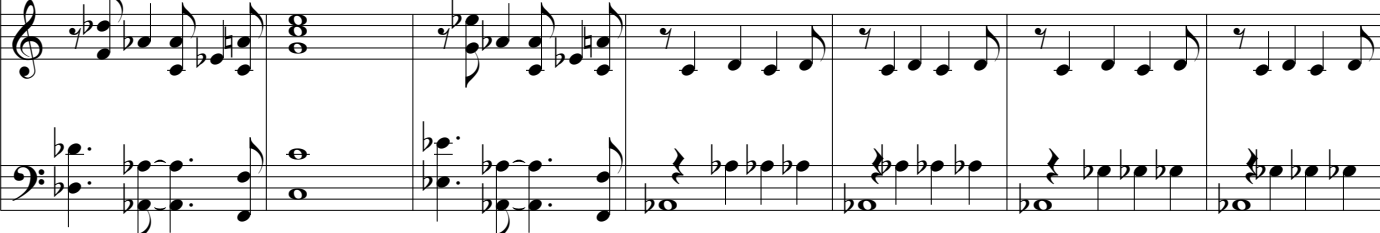


95

F. 

C. 

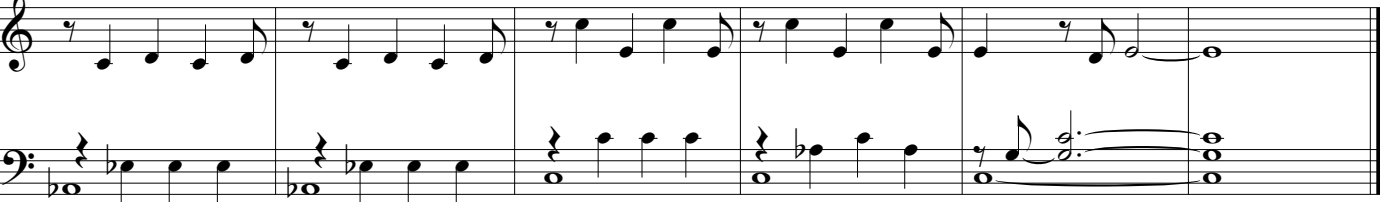
Skyscraper — clock head — glea - ming —



102

C. 

gold lit at sun dusk —



May Days 1988 (I)

Allen Ginsberg

Day after day

Elodie Lauten

$\text{♩} = 115$

Freedom

Compassion

Allen Ginsberg

Piano

6

12

18

c.

As I cross my kit - chen

The musical score is written for a vocal ensemble and piano. The vocal parts are labeled 'Freedom', 'Compassion', and 'Allen Ginsberg'. The piano part is labeled 'Piano'. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 115 beats per minute. The score is divided into measures, with measure numbers 6, 12, and 18 indicated. The lyrics 'As I cross my kit - chen' are written under the vocal line starting at measure 18.

24

C.

floor the thought of Death re - turns,

30

day af - ter day af - ter

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

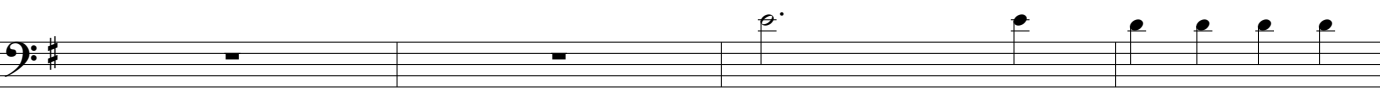
66

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 af-ter day——

C. 
 day af-ter 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 af-ter day ____

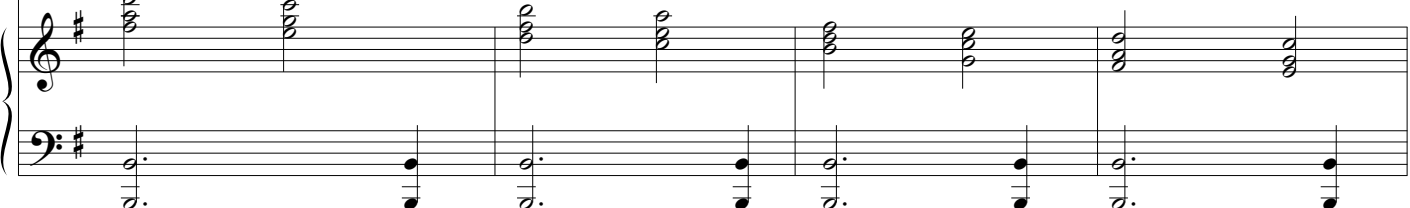
C. 
 day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day ____

A. 
 Greek ly - rics & vo - lumes of Mi - li - ta - ry In - dus - tri - al Se - cre - cy?



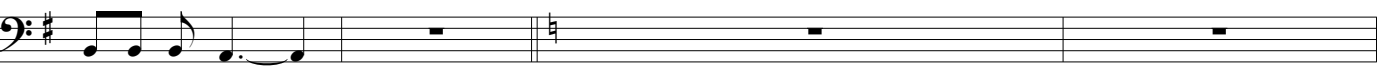
82

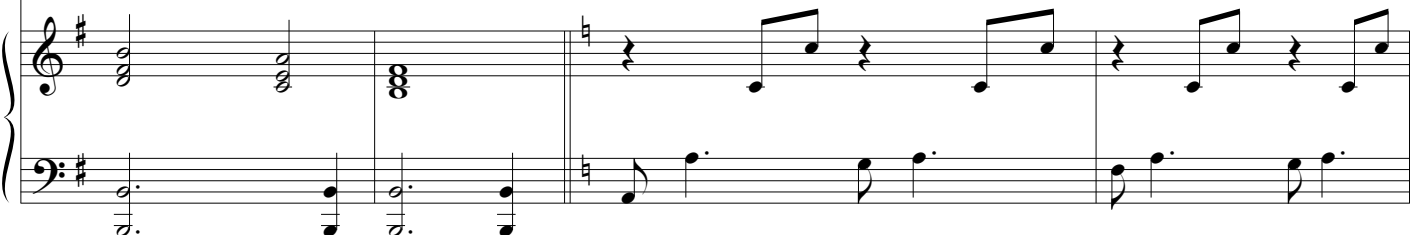
A. 
 How ma - ny mor - nings out the win - dow Spring - time's grey clouds drift o - ver a woo - den owl on the



86

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.

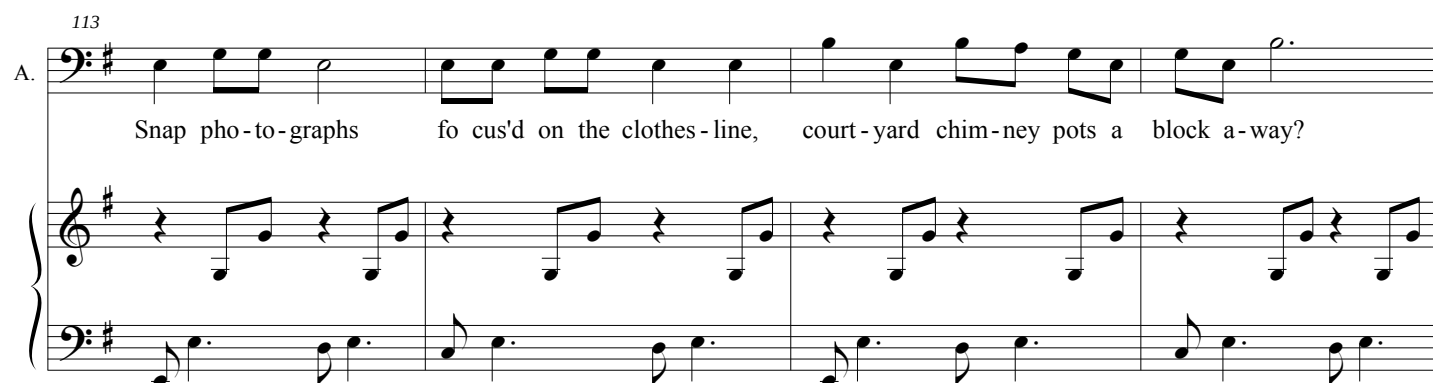
grow thick green, sea - weed in rai - ny At - lan - tis lose leaves af -

107

F. 

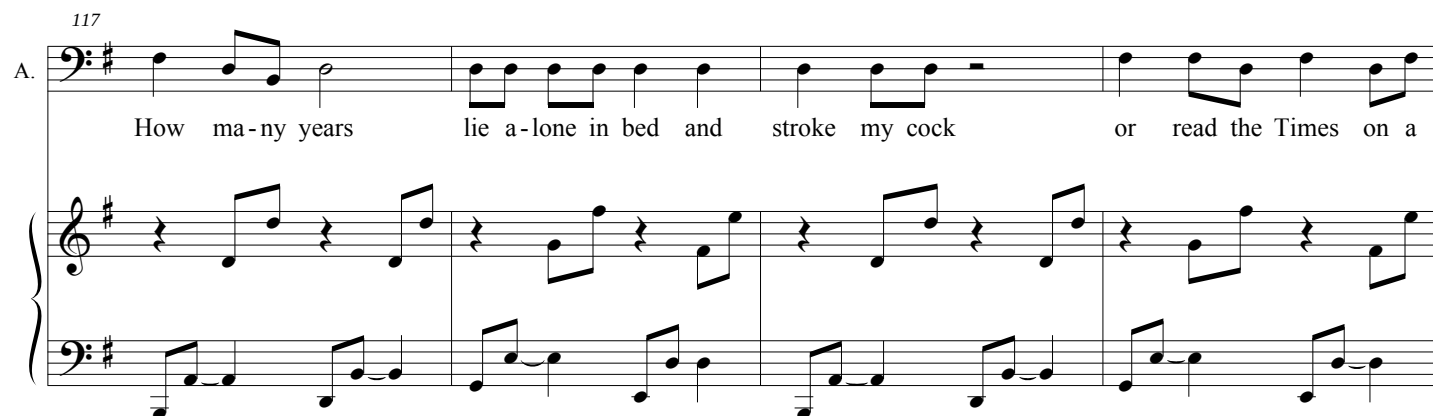
ter snow fall, sit bare branched in Ja - nu - a - ry's rus - ty winds?

113

A. 

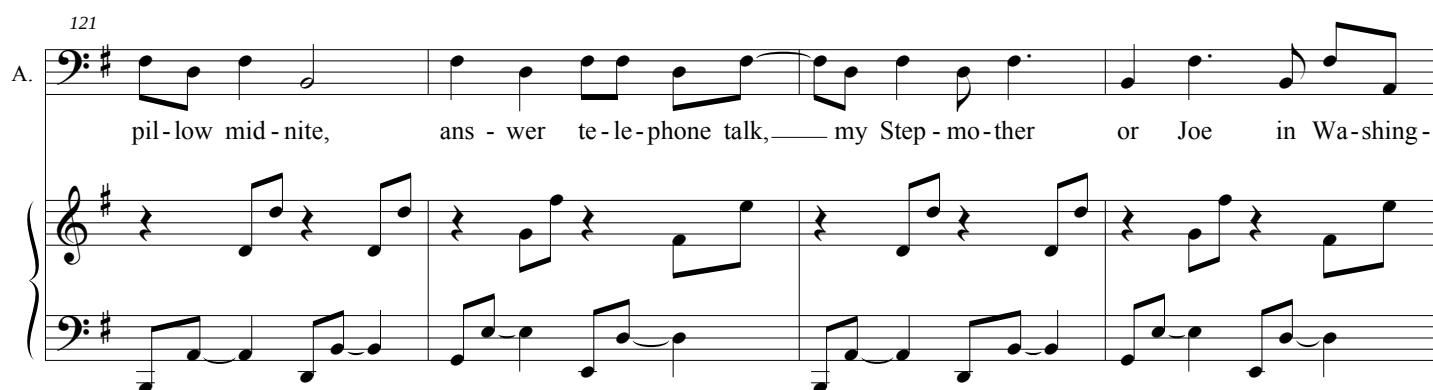
Snap pho-to-graphs fo cus'd on the clothes-line, court-yard chim-ney pots a block a-way?

117

A. 

How ma-ny years lie a-lone in bed and stroke my cock or read the Times on a

121

A. 

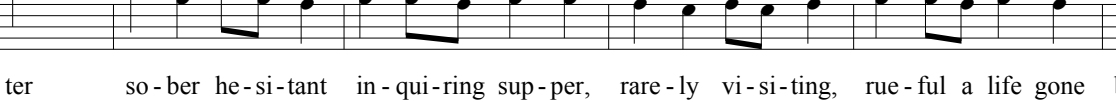
pil-low mid-nite, ans- wer te-le-phone talk, — my Step-mo-ther or Joe in Wa-shing-

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

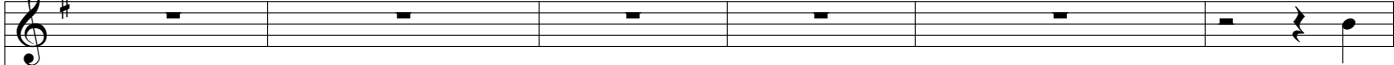
F.

Turn on the news— from Pa-les-tine,

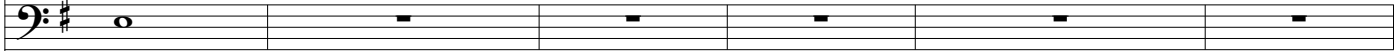
A.

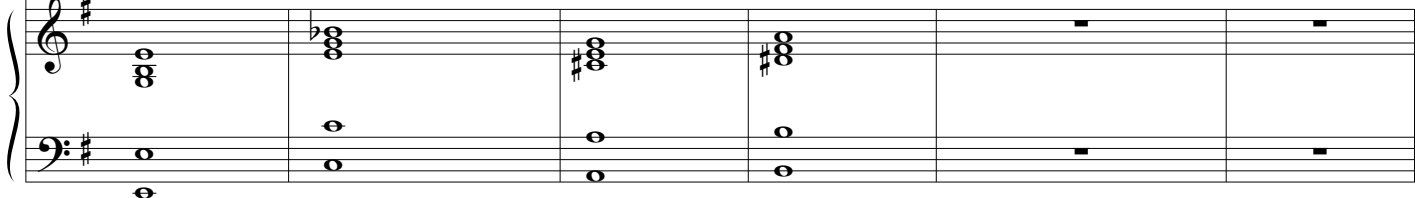
or flu Lis-ten to Lead bel-ly's tape la

162

F.  and

C.  *Mez*
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 af-ter day ____

C. 

Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day ____



177

F. 

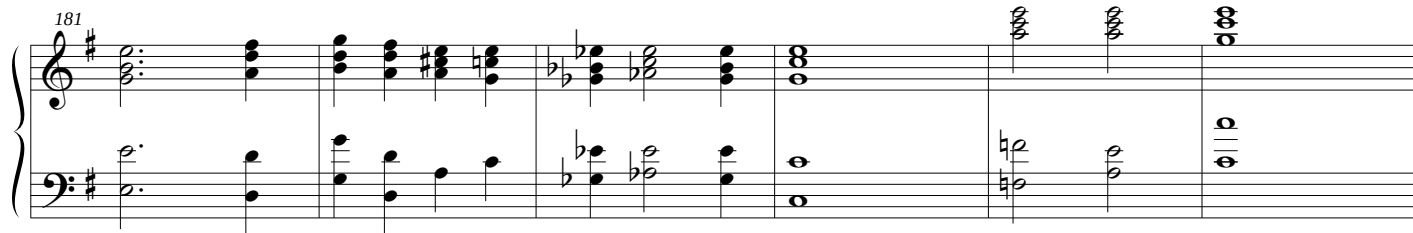
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day ____

C. 

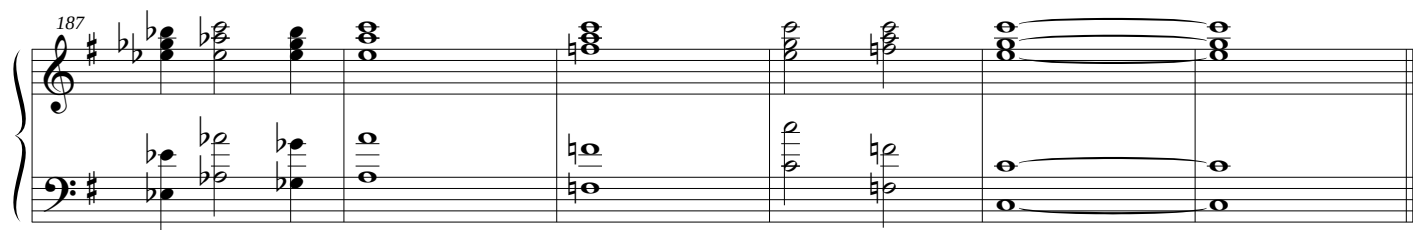
Day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day af-ter day ____



181



187



May Days 1988 (II)

How many more years

♩ = 116-119

Freedom/
Compassion

Allen
Ginsberg

Piano

Sox in the laun-dry, snap on the kit-chen light

6

A.

mid-nite ice-box raid, sun-dried to-ma-toes, soft swiss cheese and ham, Pine-ap-ple juice,—

Pno

11

A.

— low rent con trol two six-ty per month, clear san-ded gym-seal'd floors, white walls,

Pno

16

Freedom

F.
C.

Blake's Ty - ger on the bed - room book - case, cabs rat - tling on dark as - phalt be - low,

Pno

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,

Pno

31

A.

eigh - ty vo - lumes be hind the head board ——— for brow - sing ———

Pno

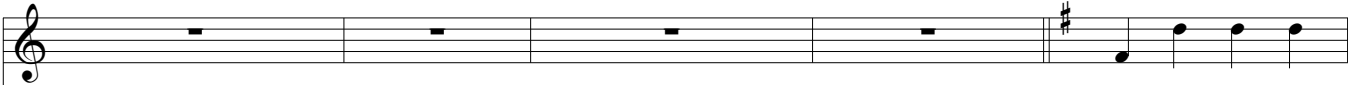
35

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

F. C. 

A. 

Freedom

What ri - ches for

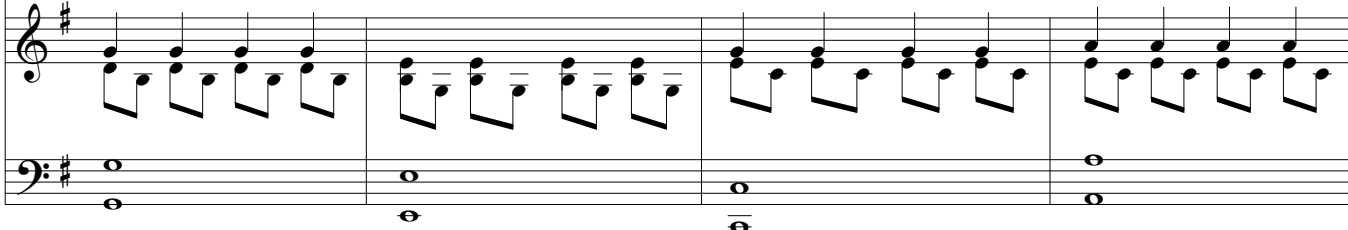
cure Re - li - gious Cults Ce - line De Vul - ga - ri E - lo - quen - ti - a

Pno 

43

F. C. 

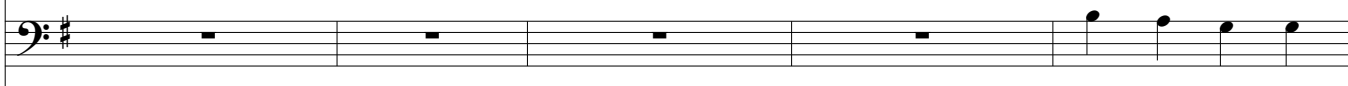
old age? What co - zy naps and long nights' dreams? Brow - sing in

Pno 

47

F. C. 

Per - se - po - lis and Lha - sa!

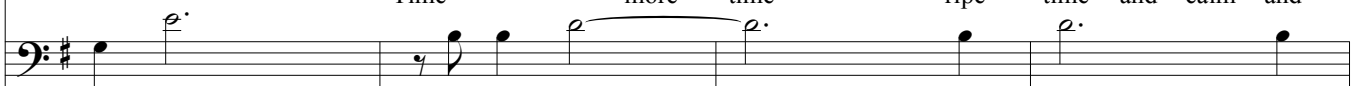
A. 

What more ask ex -

Pno 

52 Compassion

F. C. 

A. 

Time more time ripe time and calm and

is - tence? ex - cept time more time ripe

Pno 

56

F. C. 

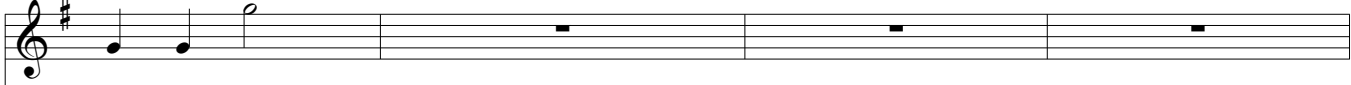
A. 

War - less time Time more time ripe time and calm and

time and calm and War - less time

Pno 

60

F. C. 

A. 

War - less time

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.

A.

Pno

How ma - ny more years

class - room street church ra - di - o, far from Con - gress?

80

F.
C.

A.

Pno

How ma - ny more — How ma - ny more years —

eyes closed 9 A. M. worry - ing — the

84

A.

Pno

ul - cer in my cheek isn't — can - cer? Should I have charged Bur - oughs' — bi - o - gra - pher for

88

A.

Pno

pho - tos re - prin - ted from for - ty years a - go? Miles the e - di - tor's —

91

F. C.

A.

Pno

for Lit Hist Beat Ge - ne - ra - tion

sty - lis - tic com - pe - tence O. K. for Lit Hist Beat Ge - ne - ra - tion?

95

F. C.

A.

Pno

Lit Hist Beat Ge - ne - ra - tion Beat Ge - ne - ra - tion? _____

Lit Hist Beat Ge - ne - ra - tion? Beat Ge - ne - ra - tion? _____

99

A.

Pno

Should I rise and me - di - tate or sleep in day - light re - cu - pe

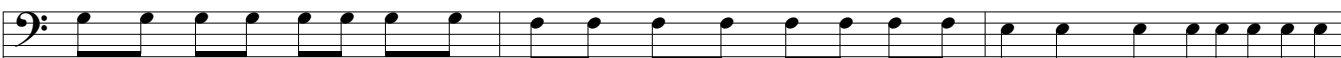
106

A.

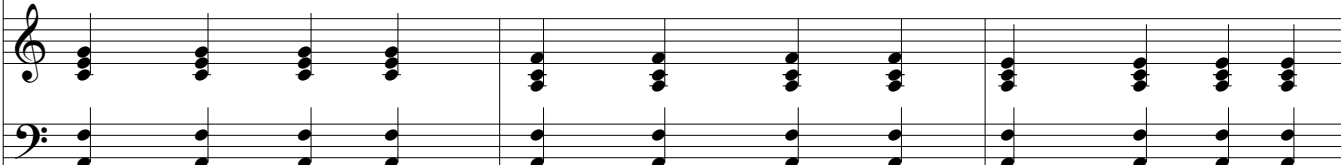
Pno

rate flu? phone ring - ing half an hour — a - go What's on the Ans - wer Ma - chine? —

110

A. 

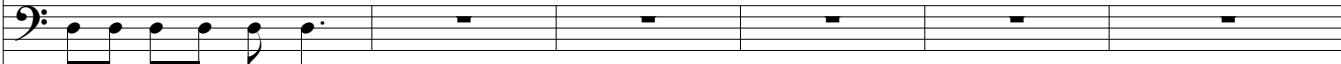
Give back Ad-van-ces to Har-per's? Who pro-mised dead-lines for this pho - to book? wasn't— I up 2 A.

Pno 

113

F. C. 

Freedom

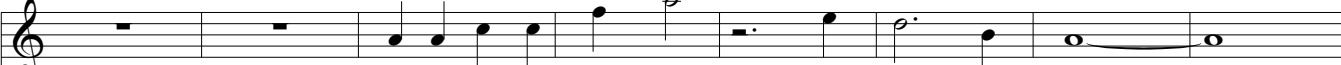
A. 

Spon - ta - neous verse?!?

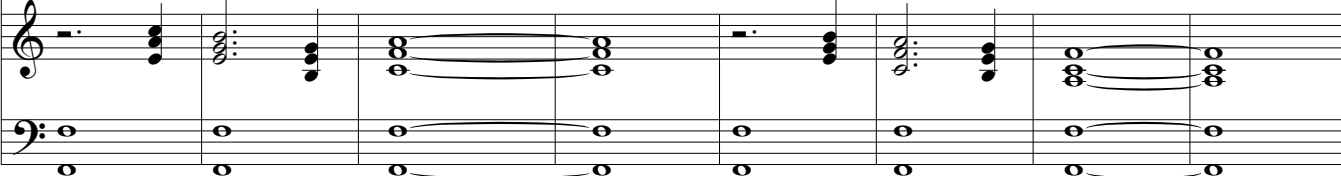
M. re - vi - sing Po ems?

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. 

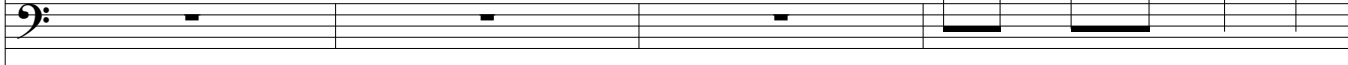
Yid - dish trans - la - tor po - e - tess Zio - nist yenta ? — Write con - cen - tra - tion

Pno 

138

F. C. 

camp ex - pert mo - ra - list E - lie Wie - sel, what's his word

A. 

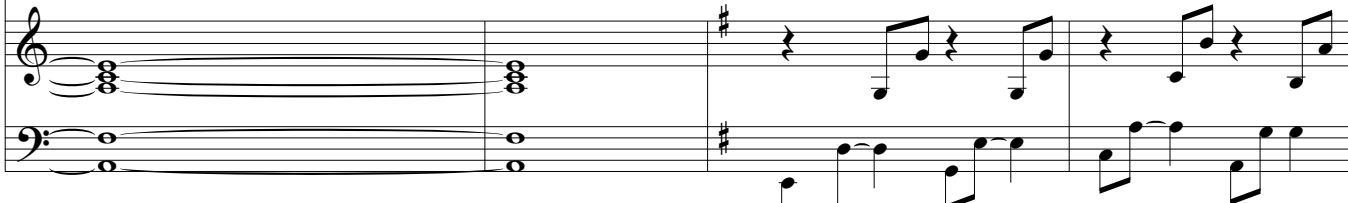
"A - rabs should throw words not

Pno 

142

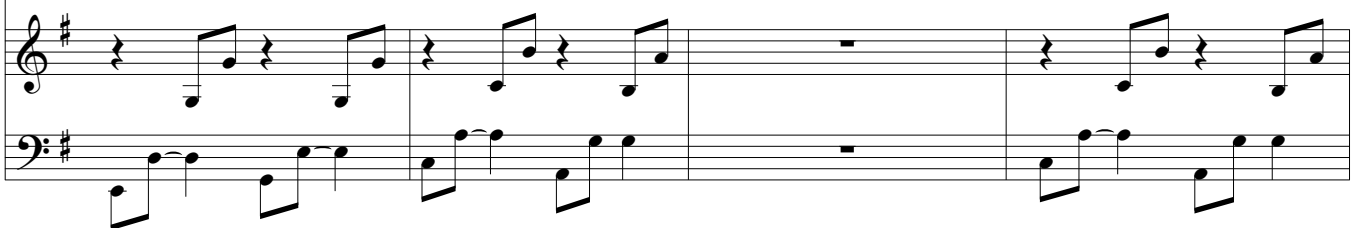
A. 

stones?" that quote ac - cu - rate from the Times? — Should I get up right now, cross - leg - ged

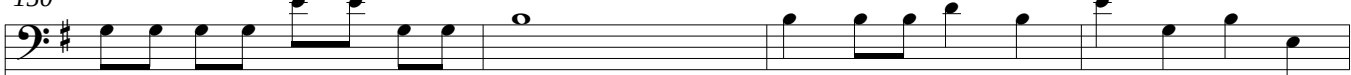
Pno 

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 

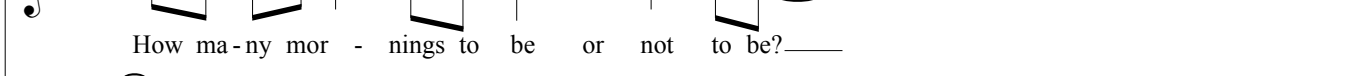
154

A. 
 bones? How ma - ny years a - wake or slee - py —

Pno 

158

F. 
 How ma - ny mor - nings to be or not to be? —

C. 

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

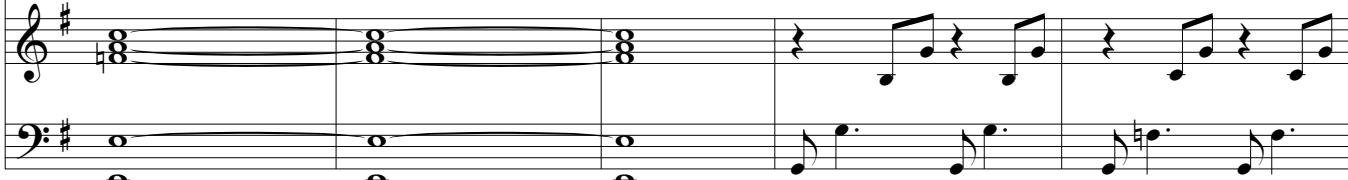
A.

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 

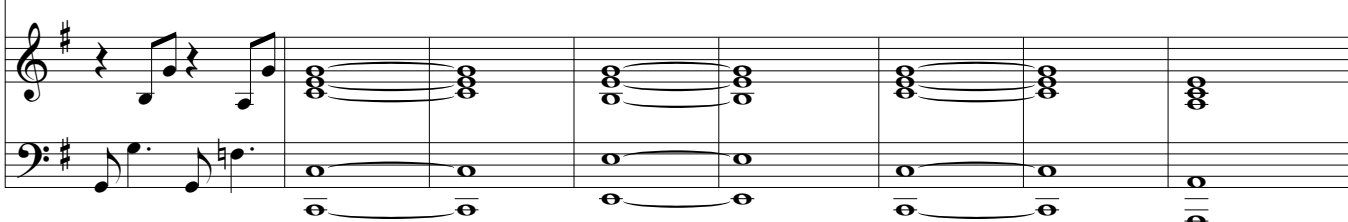
192

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 Build-ing top to Arc-tic O-cean bot-tom?—

Pno

Lunchtime

$\text{♩} = 108$

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 

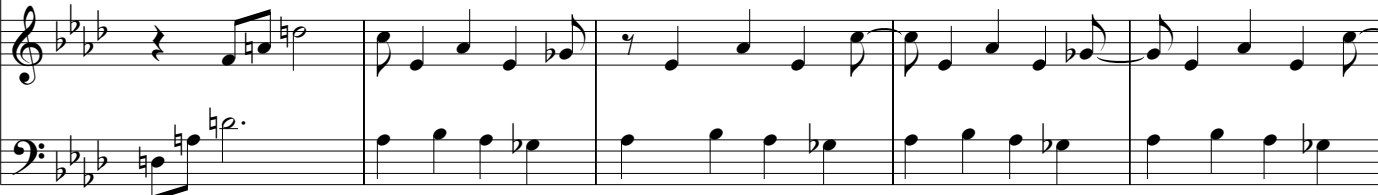
26

C.  ex - haust on ——— Fourteenth

Pno 

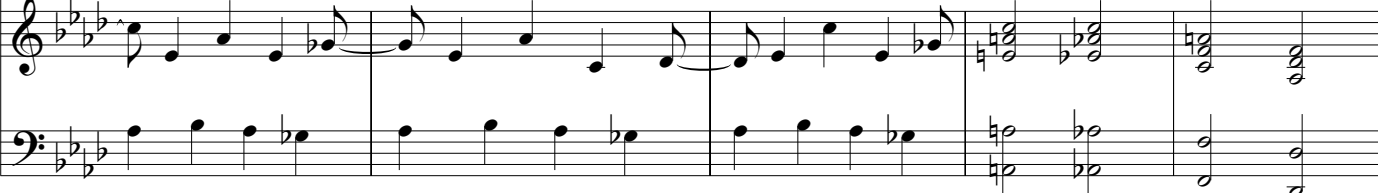
31

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,

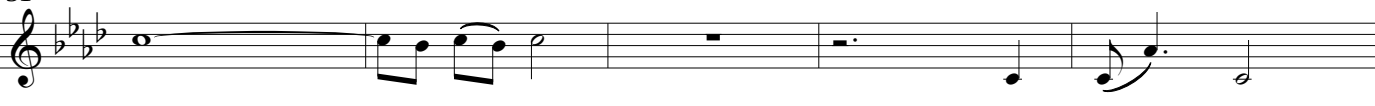
Pno 

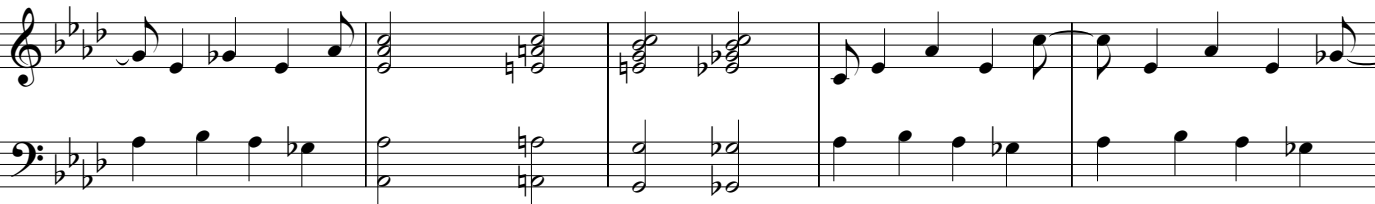
46

C. 
Se nior Ci ti - zen rea - dy for next week's

Pno 

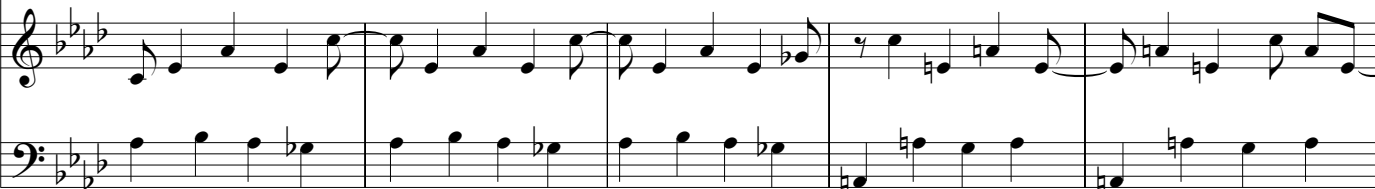
51

C. 
an - gi - o - gram De - ligh - ted

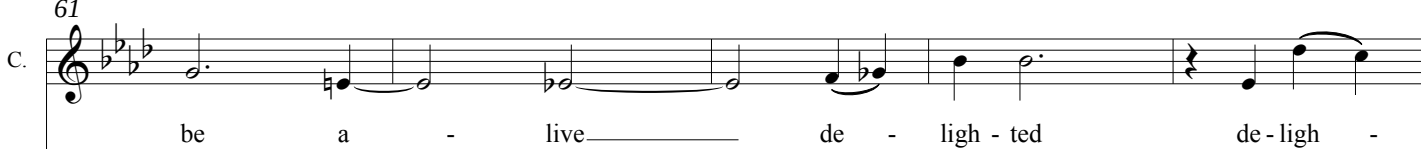
Pno 

56

C. 
to be a - live ——— de - ligh ——— ted to

Pno 

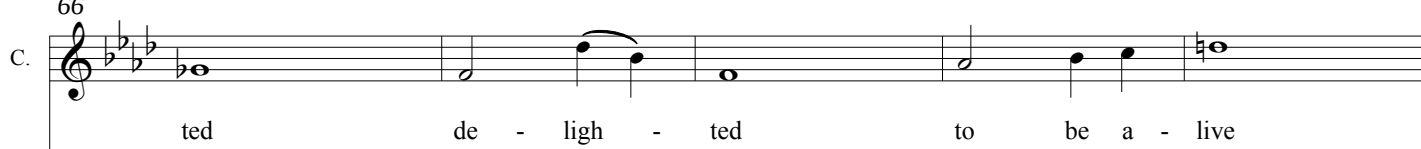
61

C. 

be a - live de - ligh - ted de - ligh -

Pno 

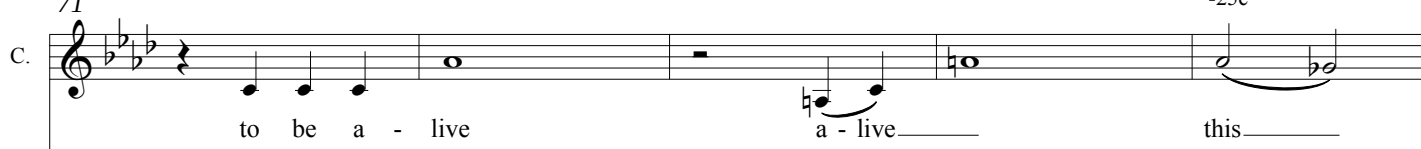
66

C. 

ted de - ligh - ted to be a - live

Pno 

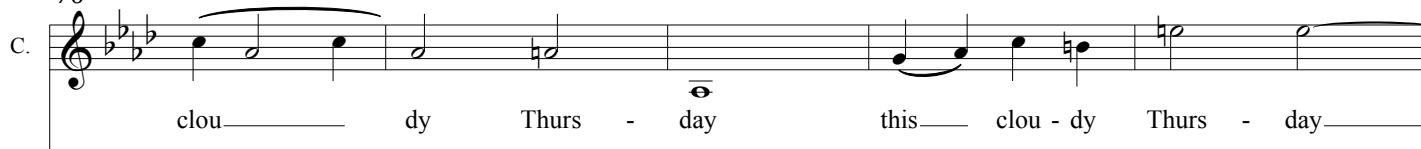
71

C. 

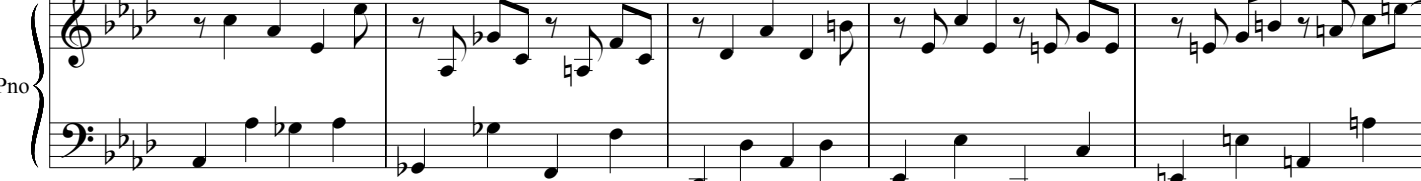
to be a - live a - live this

Pno 

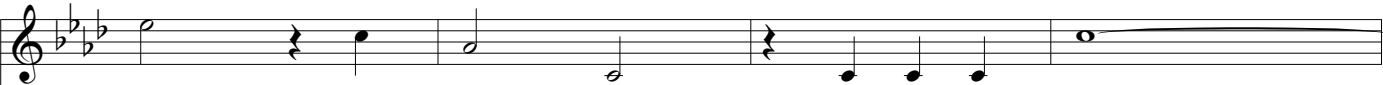
76

C. 

clou - dy Thurs - day this clou - dy Thurs - day

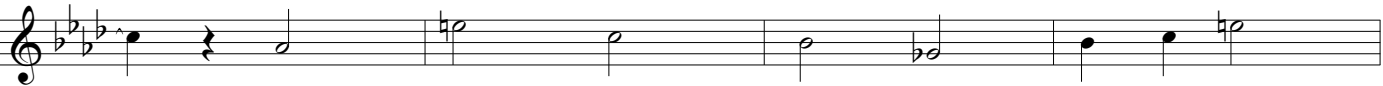
Pno 

81

C. 
 - de - ligh - ted to be a - live

Pno 

85

C. 
 - this clou dy Thurs - day clou - dy Thurs -

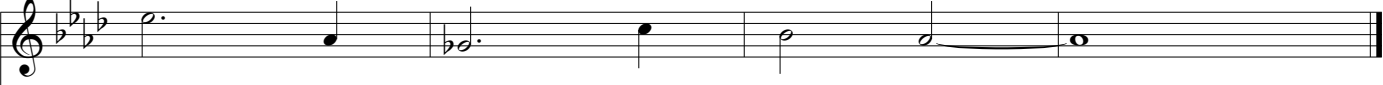
Pno 

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 (IA)

East 12th Street

**Freedom
Compassion**

**Allen
Ginsberg**

Piano

$\bullet = 120$

6

F.
C.

Compassion

Up - stairs Jen - ny

A.

Up - stairs Jen - ny Up - stairs Jen - ny Up - stairs Jen - ny

10

F.
C.

crashed her car and be came a li ving corpse, _____

A.

Up - stairs Jen - ny Up - stairs Jen - ny Jack sold grass, Pot - bel - ly le - pre - chaun

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 —

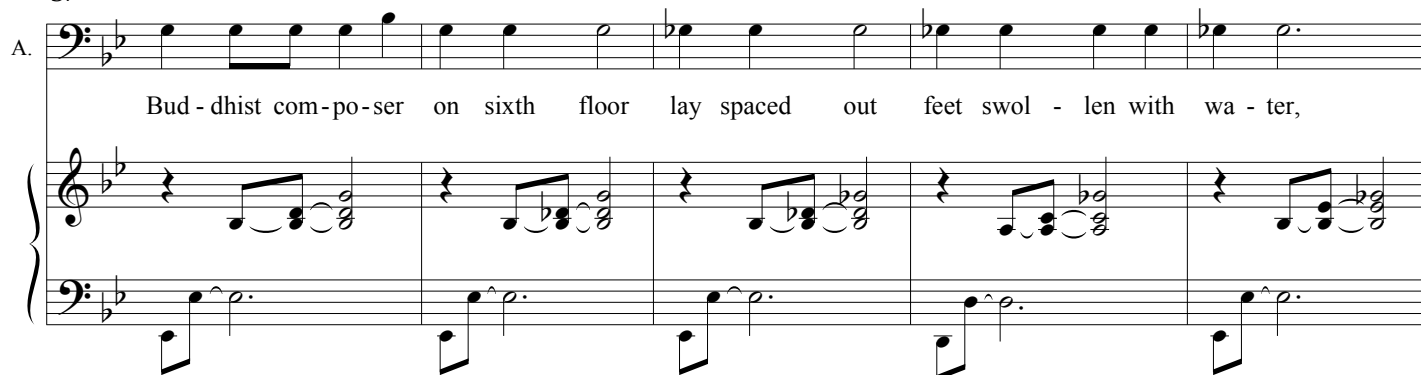
A. Pot - bel - ly le - pre - chaun Ex - ja - ni - tor John Ex - ja - ni - tor John Ex - ja - ni - tor John

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

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

F. C. 

Freedom 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

F. C. for the ho - mo - sex - u - al po - et who pined for his gym - nast thighs and but - tocks

58

F. C. Down-stairs th' old hip-pie flow-er girl fell

A. 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. The Rus - sian land - la - dy's hus - band from con - cen - tra - tion

A. Rus - sian land - la - dy — The Rus - sian land - la - dy's hus - band from con - cen - tra - tion

Percussion only

95

F. C. camp dis-ap-peared a-gain — no - bo - dy — no

A. camp dis-ap-peared a-gain — no - bo - dy — no - bo - dy men-tioned —

99

F. C. bo - dy men - tioned he'd died

A. — he'd died —

The Charnel Ground (IB)

See the Supervisor

$\text{♩} = 120$

Freedom
Compassion

Allen
Ginsberg

Piano

Up - stairs a - part - ment meth head Up - stairs a - part - ment meth head

5 Compassion

F.
C.

A.

Mean - while the up - stairs a - part - ment meth head — shot co - caine

Up - stairs a - part - ment meth head

9

F.
C.

A.

and yowled up and down — East 12th Street, kicked out of Chris - tine's — ea - te - ry

13

F. C. till po lice— cor-nered him 'top a hot i-ron steam hole near Stuy-ve-sant Town A-ve-nue A

A.

19

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

24

F. C. Freedom south west cor - ner where art Yup - pies

A.

crack sales - man jit - te - ring in cir - cles on East 10th Street's

29

F.
C.

come out of the o - ver-priced Ja - pa nese Su - shi Bar & they poured salt in - to

A.

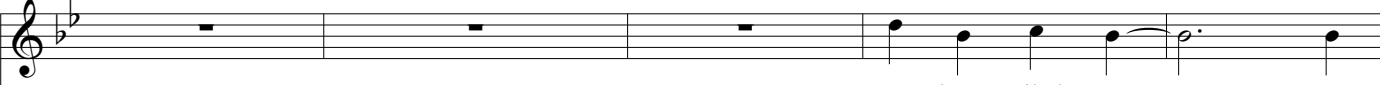
34

F.
C.

po - ta - toe soup heart fai - lure vats at K K's Po - lish res - tau - rant_____

A.

40

F. C. 

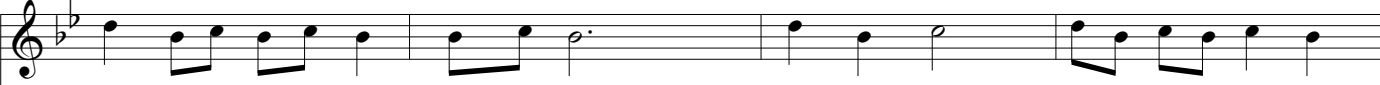
Gar - bage piled up — non

A. 

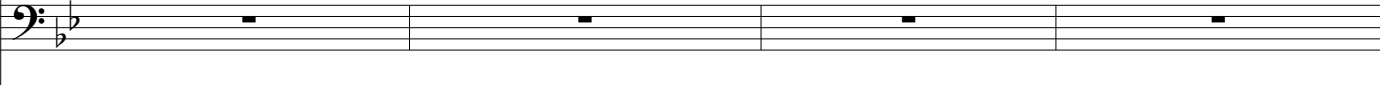
side - walk home - less — side - walk home - less —



45

F. C. 

bi - o de - gra - da - ble plastic bags — emp - tied by di - a - be - tic side-walk

A. 



49

F.
C.

home-less loo-king for re-tur - na-ble bot-tles_____ re - cy-cled_____

A.

The musical score is for a song titled 'Homeless Bottles'. It features three staves: a vocal line for Female (F.) and Contralto (C.), an Alto (A.) line, and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line includes lyrics: 'home-less', 'loo-king for re-tur - na-ble', 'bot-tles_____', and 're - cy-cled_____'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The Alto line is currently empty.

54

F.
C.

dolls ra - di - os half - ea - ten — ham bur - gers — thrown - a - way Danish —

A.

The image shows a musical score for a song. It features three staves: a vocal staff (F. C.), an accompaniment staff (A.), and a piano accompaniment staff. The vocal staff has a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes. The piano accompaniment staff has a grand staff with a treble and bass clef, also in one flat. The piano part consists of chords and a bass line. The lyrics are: 'dolls ra - di - os half - ea - ten — ham bur - gers — thrown - a - way Danish —'. The score is for measures 54 to 57.

58

F. C.

A.

On Thir-teen St the no - ta - ry pu-blic sat in his din-gy -

The musical score for measures 58-61 is written for three parts: Flute (F.), Clarinet (C.), and Alto (A.). The key signature is B-flat major (two flats). The time signature is 4/4. The Alto part has lyrics: "On Thir-teen St the no - ta - ry pu-blic sat in his din-gy -". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

62

F. C.

A.

store-front, — dri-ver's les-sons and tax re - turns pre-pared on old me-tal desks

66

F. C.

A.

Sun-ny-sides crisped in but-ter, fries & su-ga-ry do-nuts passed o-ver the lunch-eon-ette

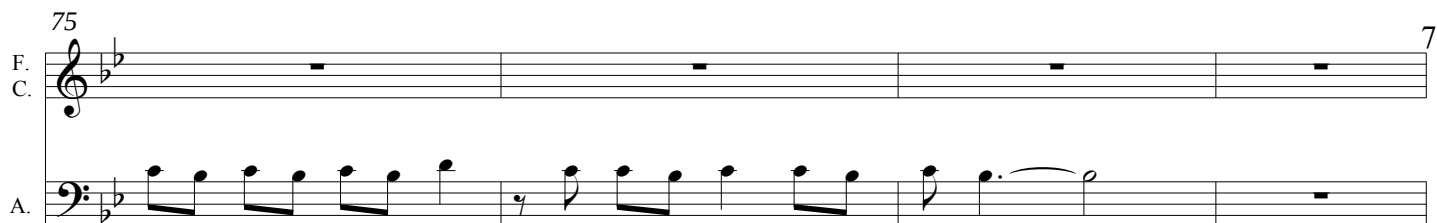
70

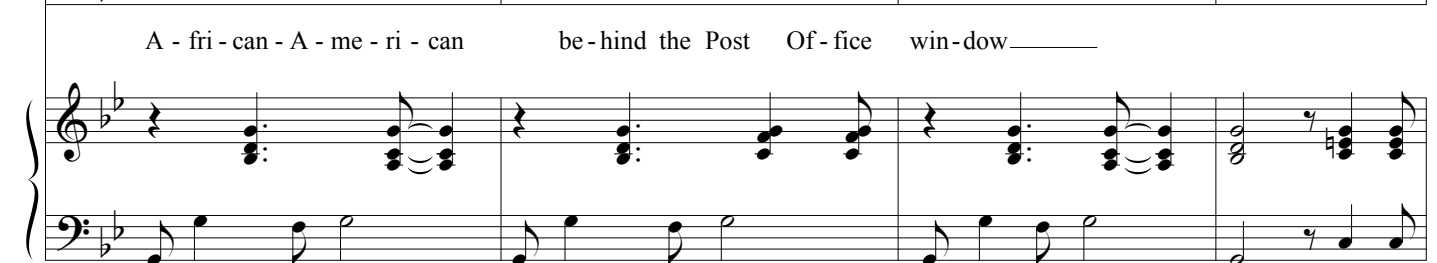
F. C.

A.

coun-ter next door The His-pa-nic la-dy yelled at the rude

75 7

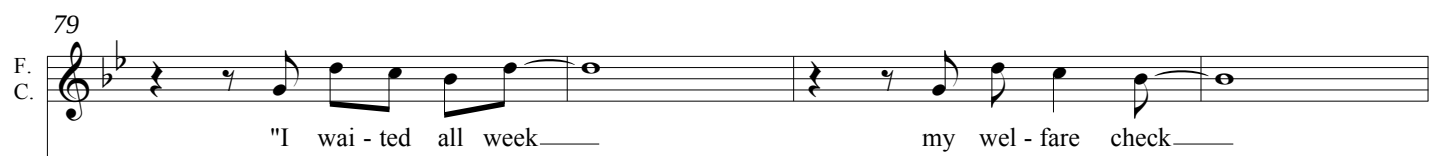
F. C. 

A. 

A - fri - can - A - me - ri - can be - hind the Post Of - fice win - dow _____



79

F. C. 

"I wai - ted all week _____ my wel - fare check _____



83

F. C. 

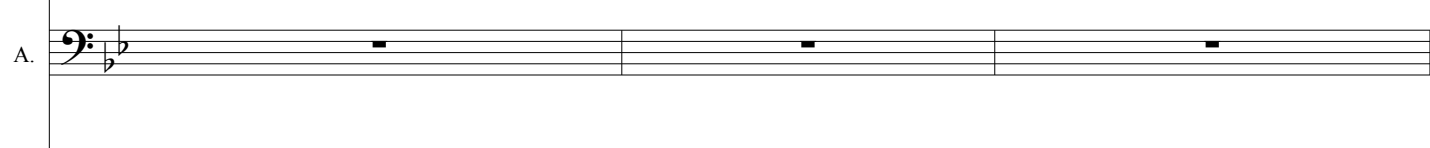
you sent me no - tice _____ I was here yes - ter - day _____ I was here yes - ter - day

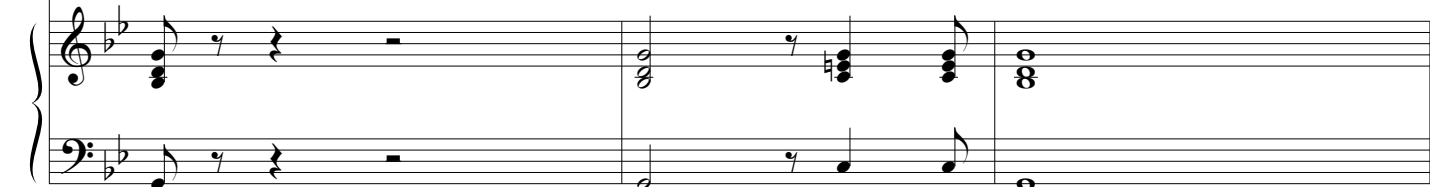


87

F. C. 

I want to see the su - per vi - sor I want to see the su - per - visor _____

A. 



90

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 see the su-per - vi - sor"

94

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

98

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 (IIA)

Taxi

♩ = 115

Freedom

Closed eyes _____ of Puer - to Ri - can wi no

Compassion

Allen Ginsberg

Piano

6

F. lips cracked skin red stretched out on the pave - ment,

11

A. naph - ta back - door o - pen for the

The musical score is written in 4/4 time with a tempo of 115 beats per minute. It features four vocal parts: Freedom (soprano), Compassion (soprano), Allen Ginsberg (bass), and Piano (piano). The lyrics are: 'Closed eyes _____ of Puer - to Ri - can wi no', 'lips cracked skin red stretched out on the pave - ment,', and 'naph - ta back - door o - pen for the'. The piano accompaniment consists of chords and arpeggiated figures in both hands.

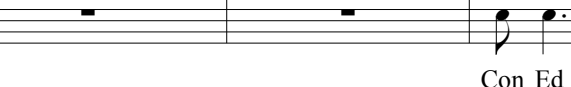
16

A.

Ko-re - an fa-mi-ly dry clea - ners at the Four-teen Street cor - ner

The musical score for section 'A.' consists of three staves. The top staff is a vocal line in bass clef with lyrics underneath. The middle staff is a piano accompaniment in treble clef, featuring chords and rests. The bottom staff is a piano accompaniment in bass clef, featuring eighth-note patterns. The lyrics are: 'Ko-re - an fa-mi-ly dry clea - ners at the Four-teen Street cor - ner'.

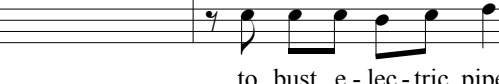
21

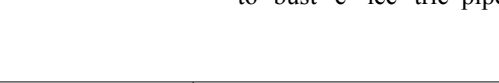
F. 

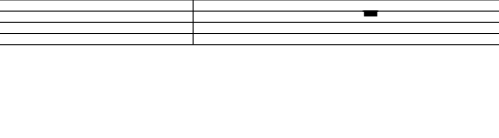
A. 



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

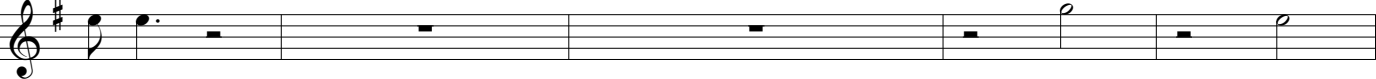
71

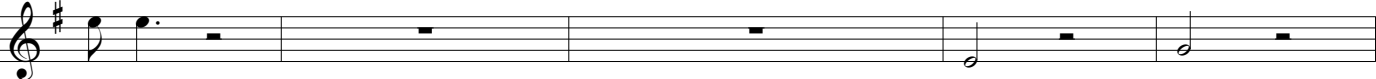
F. No No "No, that was-n't my o -

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

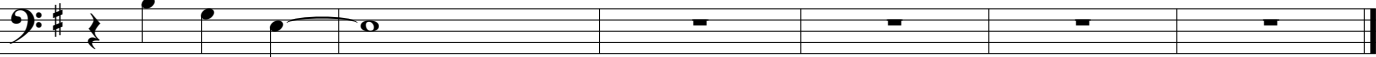
C. 
pi - nion No No

A.

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" —



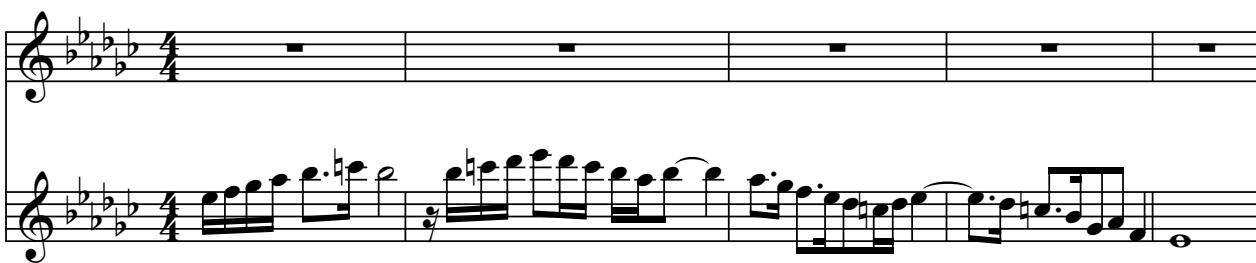
After the Big Parade

Music: Elodie Lauten
Text: Allen Ginsberg

♩ = 80

Soprano

Flute



6

S

Mil-lions of peo-ple chee-ring and wa-ving flags for joy in Man-hat-tan

6

Fl

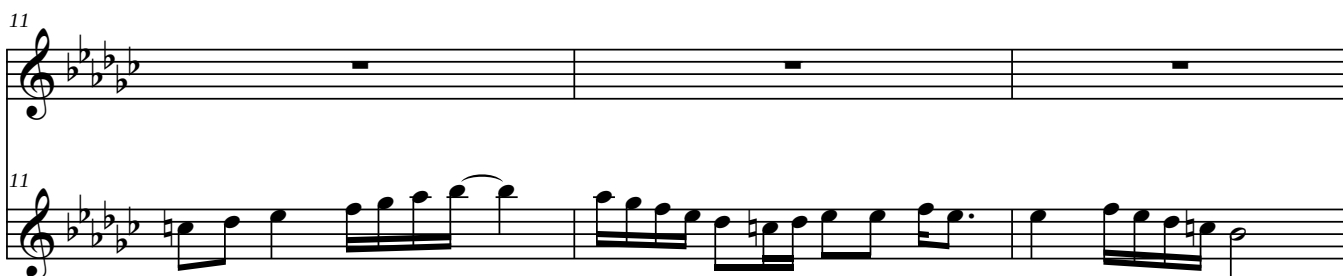


11

S

11

Fl



14

S

Yes-ter-day've re-turned to their jobs and arthri-tis now Tues-day ____

14

Fl

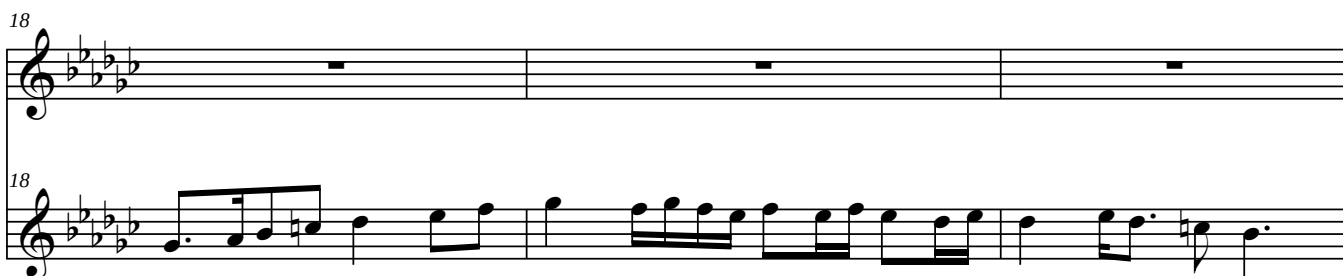


18

S

18

Fl



21

S

What made them want so much pas-sion at last such mu-tu-al de-light _____

21

Fl

25

S

25

Fl

28

S

Will they e-ver re-gain these hours _____ of con-fet-ti'd ecs-ta-sy a-gain? _____

28

Fl

33

S

33

Fl

35

S

Have they for-got-ten the cor-ri-dors of Death that gave such vic-to-ry?

35

Fl

41

S

Fl

45

S

Fl

Will a - no - ther hun-dred thou-sand de-sert deaths ____ a cross the world be

49

S

Fl

cause for the next re - joi - - - - - cing?

52

S

Fl

Velocity of Money

Music: Elodie Lauten
Poem by Allen Ginsberg

$\text{♩} = 110$

Freedom

Compassion

Allen Ginsberg

Piano

6

F

C

A

Pno.

de - ligh-ted

de - ligh-ted

de - ligh-ted

p

mf I'm de-ligh - ted _____ I'm de-ligh - ted

p

de - ligh-ted

de - ligh-ted

I'm de-ligh - ted _____ I'm de-ligh - ted _____ *subito p* by the ve - lo-ci-ty of mo-ney, the ve lo-ci-ty of mo-ney _____

subito p

11

F

C

A

Pno.

mf de - ligh-ted

mf de - ligh-ted

p as it whist-les through win-dows of Low-er East Side _____

p

16

F *mf* de - ligh-ted de - ligh-ted

C *mf* de - ligh-ted de - ligh-ted

A *mf* De - ligh - ted _____ De - ligh - ted _____ sky-scrap-ers rise

Pno. *mf* *p*

22

F *mf* I am de-ligh - ted

C *mf* I am de-ligh - ted

A *p* grun - gy a-part-ments fall on eigh-ty fourth Street's pave-ment

Pno. *mf*

28

F I am de-ligh - ted de - ligh-ted

C I am de-ligh - ted de - ligh-ted

A *mf* De - ligh - ted De - ligh - ted

Pno.

34

F *f* this year in - fla - tion drives me out on the street

C *f* this year in - fla - tion drives me out on the street

A *f* this year in - fla - tion drives me out on the street *pp* drives me out on the street

Pno. *p*

40

F

C

A *p* with dou-ble di - git inte-rest rates in ca-pi-ta-list worlds as u - su - ry makes walls

Pno.

45

F

C

A thin - ner books thick - er and dumb - er U - su - ry makes my

Pno.

50

F

C

A

po-e-try more va-lu-a-ble _____ Ma-nus-crits worth their weight in use-less gold - - -

Pno.

56

F

pp No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing _____

C

pp No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing's hap-pe-ning No - thing's hap-pe-ning

A

mf No - thing's hap-pe-ning

Pno.

subito p

61

F

Oh _____ *mf* No-thing's hap-pe-ning

C

No - thing's hap-pe-ning *mf* No-thing's hap-pe-ning

A

No - thing's hap-pe-ning but the ve-lo-ci-ty of mo-ney _____

Pno.

66

F *subito p* No-thing's hap-pening — No-thing's hap-pe-ning No-thing — Oh —

C *subito p* No-thing's hap-pe - ning No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing's hap - pe-ning

A *mf* No-thing's hap-pe-ning No-thing's hap - pe-ning *f* but the col-lapse of the E -

Pno.

71

F *f* the E - co - nomy — *mf* de -

C *pp* the E - co-no-my *mf* de -

A co-no-my *mf* I'm de-ligh - ted —

Pno.

76

F ligh-ted

C ligh-ted

A *subito p* by the ve - lo-ci-ty of mo-ney, the ve lo-ci-ty of mo-ney —

Pno. *p*

80

F

C

A

mf The ve-lo-ci-ty's what counts as the Na-tio-nal Debt gets tril-lions high-er Eve-ry-bo-dy run-ning af-ter

Pno.

86

F

C

A

the ri-sing dol-lar

mf Crowds of jog-gers down Broad-way past Ci-ty

Pno.

92

F

C

A

Hall on the way to the Fed

f No - bo - dy reads Dos-to - yev - sky books a-ny-

Pno.

98

F

C

A

Pno.

more *p* so they'll have to give pas-sing ear to my frag - men - ted ra - vings

103

F

C

A

Pno.

pp No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing's hap-pe-ning

pp No-thing's hap-pe-ning No-thing's hap-pe-ning No-thing's hap-pe-ning

in between *mf* Pre-si-dent's spee - ches

109

F

C

A

Pno.

No - thing Oh *p* the E -

No - thing's hap - pe - ning No - thing's hap - pe - ning

mf No - thing's hap - pe - ning No - thing's hap - pe - ning but the col-lapse of the E - co - no - my

113

F

co-nomy —

C

f the E - co-no-my

A

pp I can go back to sleep —

Pno.

119

F

mf No-thing's hap-pe-ning No-thing's hap-pe-ning

C

mf No-thing's hap-pe-ning No-thing's hap-pe-ning

A

till the land-lord wins his e-vic-tion suit in court *mf* No-thing's hap-pe-ning No-thing's hap-pe-ning

Pno.

125

F

Oh —

C

Oh —

A

but the col-lapse of the E - co - nomy — but the ve - lo - ci - ty of mo - ney —

Pno.

Spot Anger

Vocal Score

Music: Elodie Lauten
Text: Allen Ginsberg

$\text{♩} = 108$

Sopranos

Piano/Organ *mf*

6 Sops

6 Pno

12 Sops

12 Pno

17 Sops

17 Pno

Al-len when you get an - gry you got two

choi - ces *f* Konk your head on the floor with words Bang the kit-chen ta-ble

Slap ta - xi cab door In - sult ho-tel toi - lets Snarl in - to na - tio-nal mi - cro-phones

22

Sops

Sneer at the clo-set girl sy-rin-giste

Pno

27

Sops

f Why not more sub - tle Why

Pno

32

Sops

Why

Pno

mf

37

Sops

mf Why

Pno

42

Sops

not more sub-tle *p* Grab your an - ger by the wings and

Pno

42

p

Spot Anger

3

47

Sops

bag it in the gar - bage pail Look a - round by the Ve-ne - tian blind it's on-ly you in the u-ni-ver-se's

Pno

52

Sops

kit-chen

Pno

57

Sops

mf a sub-tler wave of the hand Pa-tience Pa-tience

Pno

63

Sops

f Say I don't want this Sa-turn trip No thanks _____ No thanks No thanks No thanks

Pno

67

Sops

Do-mo ar - ri - ga - to, How nice How nice How nice _____ But I'll not en - ter - tain Doc-tor

Pno

4

94

99

Sops

mf and fly off — o-ver Man - hat - tan wea - ving sil - ver laugh - ter

99

Pno

mf

104

Sops

round sky - scra - per spires —

104

Pno

Cadillac Squawk

Music: Elodie Lauten
Text: Allen Ginsberg

Sopranos

Baritone

Piano/Organ

5

Sops

Bar

Pno

9

Sops

Bar

Pno

The musical score is written for Soprano, Baritone, and Piano/Organ. It is in 4/4 time. The Soprano and Baritone parts are mostly rests, while the Piano/Organ part features complex chordal textures and a melodic line in the right hand. The Piano/Organ part includes a piano (p) dynamic marking and a fermata over the final measure.

13

Sops

Bar

Pno

Sit - ting on the twelfth floor Gom - den I heard a wild si - ren in the

Note: a Gomden is a type of meditation cushion

17

Sops

Bar

Pno

gar - ment dis - trict Heard dog scream at dog on Park A - ve - nue

21

Sops

Bar

Pno

— My head rum - bled the Bronx two - hun - dred and for - ty se - cond street

Cadillac Squawk

3

25

Sops

Bar

Pno

Lex - ing - ton A - ve - nue Ex - press

29

Sops

Bar

Pno

Foot-steps crash poc-ket change jan - gled the shrine room's po - lished floor

34

Sops

Bar

Pno

mf Traf - fic waves rushed the

37

Sops

Bar

Pno

shore nine - teen eigh - ty five

40

Sops

Bar

Pno

A - dolf Hit - ler's A - dolf Hit - ler's voice in the ta - xi horn

45

Sops

Bar

Pno

mf Squeak so - pra - no stee - ly cheep Che - vro - let break shafts

Cadillac Squawk

5

49

Sops

Bar

Pno



52

Sops

Bar

Pno

Sub - way breath ri - sing to Em - pire State ob - ser -



57

Sops

Bar

Pno

va - tion roof *mf* I - ron doors slam re -



61

Sops

Bar

Pno

fri - ge - ra - tors shut bones creak in my knees an - ti - cham - bers

65

Sops

Bar

Pno

mf Heard the long Ca - dil - lac horn

69

Sops

Bar

Pno

E - le - va - tors as -

squawk up side street build-ing sides

Cadillac Squawk

7

73

Sops

cen - ded and des - cen - ded a thou - sand sky - sera - pers _____

Bar

Pno

78

Sops

p Wheels wi - thin wheels wi - thin rub - ber and

Bar

p Wheels wi - thin

Pno

see vocal score

81

Sops

steel _____ re volve on as - phalt cor - ri - dors

Bar

wheels Wheels wi - thin wheels

Pno

85

Sops

p ex - haust puffs out mo - no - xide

Bar

Pno

88

Sops

Bar

f Broad - way _____ Man-hat - tan

Pno

93

Sops

Heard the sky

Bar

Heard the sky *subito p* shut up

Pno

97

Sops

Heard Ah - - - - -

Bar

Heard con-ver - sa - tions in the trees in lea - fy Bronx

Pno

101

Sops

- - Heard *mf* A - fri - ca sigh _____

Bar

f Heard *mf* A - fri - ca sigh _____

Pno

105

Sops

Heard A - sia turned o - ver in its slee - py

Bar

A - sia turned o - ver in its slee - py

Pno

109

Sops

bunk

8

Heard

Blood ran down rocks in

Bar

bunk

Heard

Pno

113

Sops

South A - me - ri - ca

8

Heard

Cen - tral A - me - ri - ca

Bar

Heard

Cen - tral A - me - ri - ca

Pno

117

Sops

squeeze its ribs through i - ron gates

8

Heard

Bar

squeeze its ribs through i - ron gates

Heard

Pno

121

Sops

Bar

Pno

mf The Mid - dle East rum-bled plates and spoons in war - time bomb_____

125

Sops

Bar

Pno

pp Heard_____

rub - ble..._____ *pp* Heard *p* Po - ly - ne - sians

129

Sops

Bar

Pno

with bac - te - ria Heard

danced Heard

133

Sops

p Ja - po - ne - sia eat with chop - sticks chew - ing rice and pea - pods

Bar

Ja - po - ne - sia eat with chop - sticks chew - ing rice and pea - pods

Pno

137

Sops

Heard

Bar

Heard *mf* Aus - tra - li - a rat - tle song sticks sin - ging in

Pno

143

Sops

Af - - - ter the end of the world _____

Bar

Simp - son De - sert Af - - - ter the end of the world _____

Pno

Jumping the Gun on the Sun

$\bullet = 110$

Freedom

Jum-ping the gun on the sun

Compassion

Jum-ping the gun on the sun

Allen Ginsberg

Jum-ping the gun on the sun Jum-ping the gun on the sun

Piano

5

F. Sin-ce - ri - ty is the key — to li-ving in e - ter - ni-ty —

C. e - ter - ni-ty —

A. e - ter - ni-ty —

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

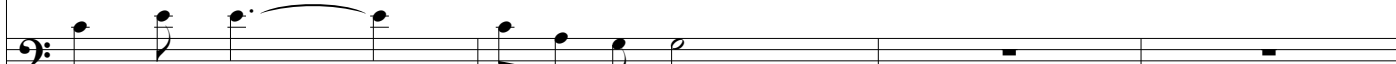
A.

Wash your socks

25

F. 

C. 

A. 

This is it

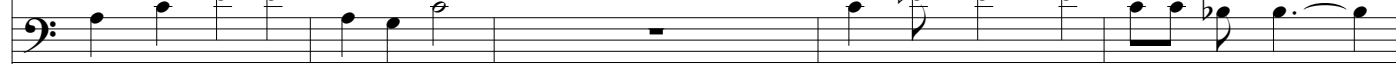
wild wit

and touch wood, ——— It's un - der - stood



29

F. 

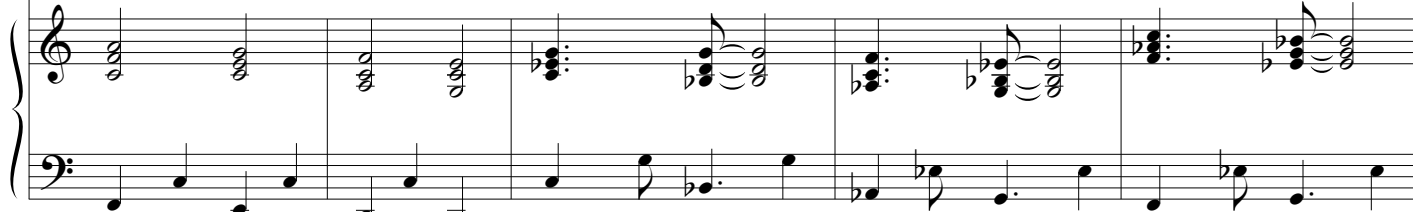
C. 

A. 

home of the brave,

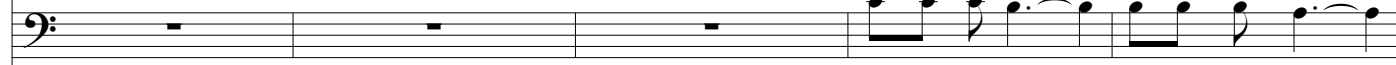
Make your love on earth a - bove

Save your grave ——— for fu - ture days ———



34

C. 

A. 

Pre - sent here ——— No - thing to fear ——— No need to sigh

No need to die ——— be - fore your time ———



39

F. men - tal - ly whine

C.

A. That's what's neat

Stu - pid - ly dine on your own meat

43

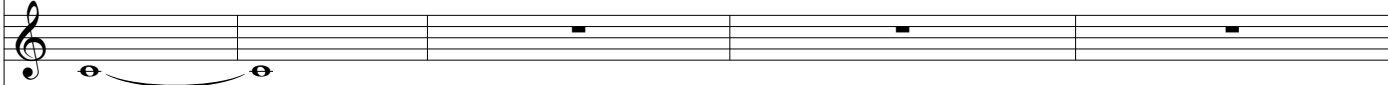
F. Makes you

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

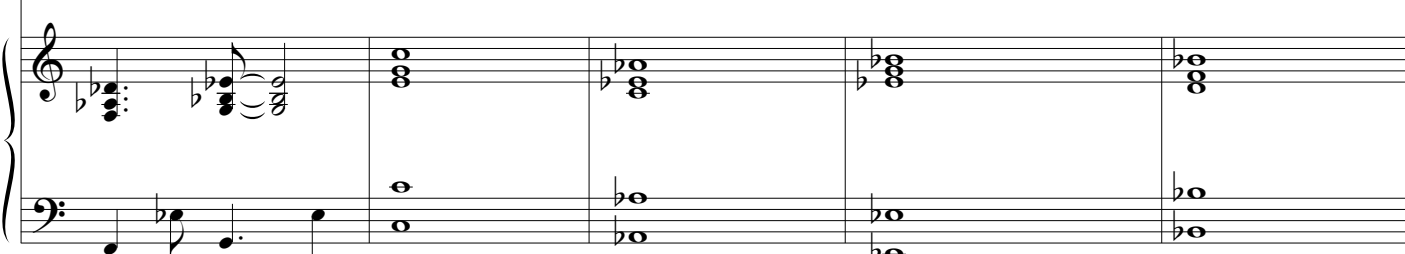


53

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 _____



67

F.

A.

ple - tely whole — emp - ty, fi - nal in - de - fi - na - ble

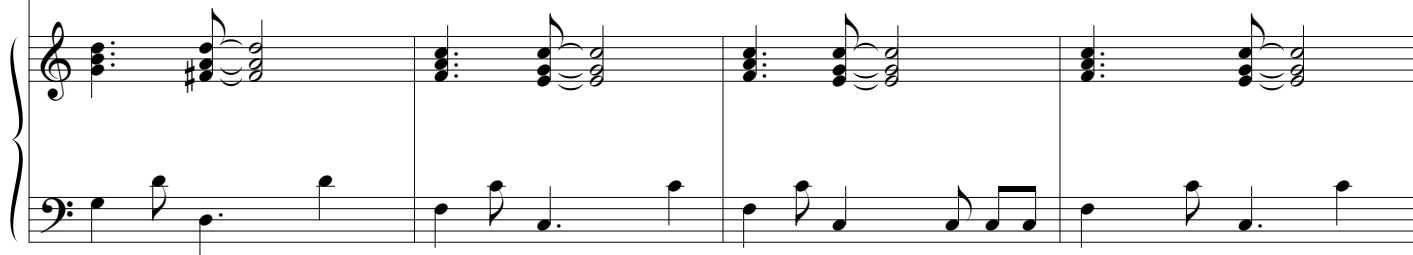
Mo - bile, to - tal - ly un - de - ni - a - ble

72

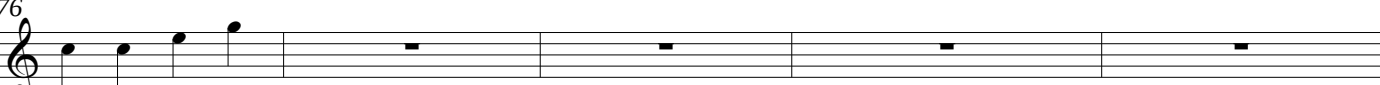
F.  wo-men too—

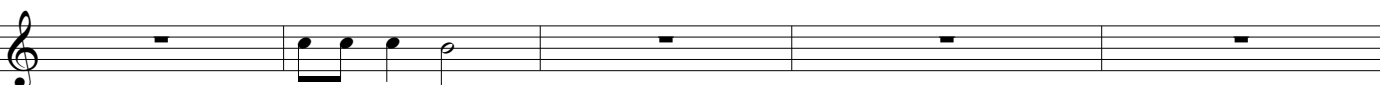
C.  Af - fir ma tive ac - tion

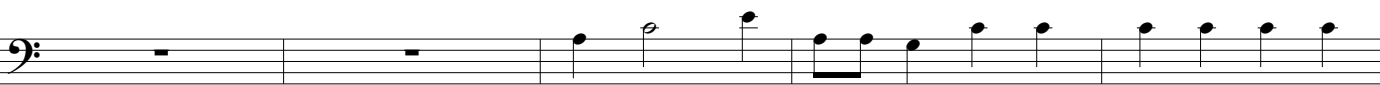
A.  for no fac - tion— for all men—

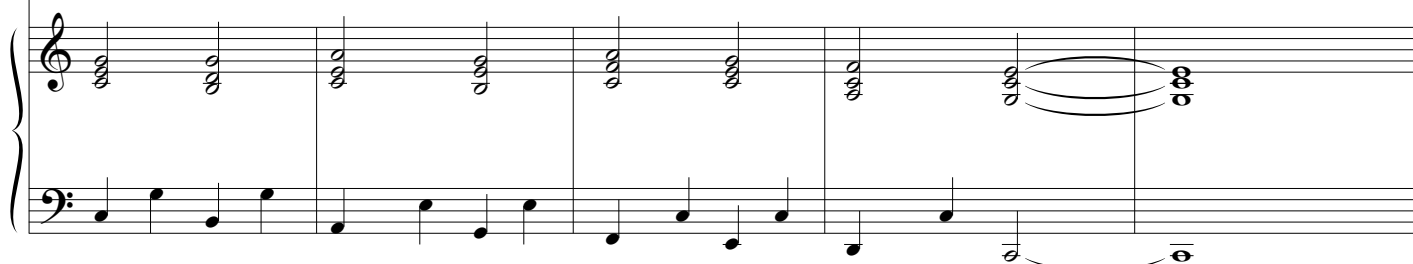


76

F.  mo - ther bro - ther

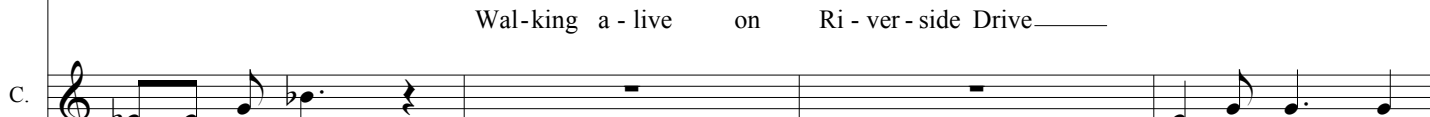
C.  e - ven for you

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



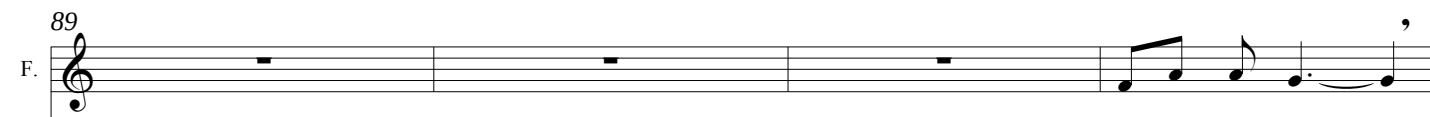
85

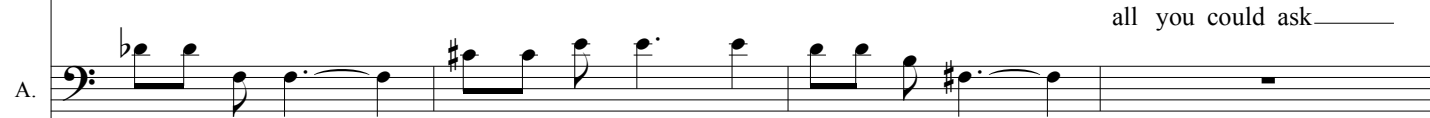
C.  shi-ning gay_____

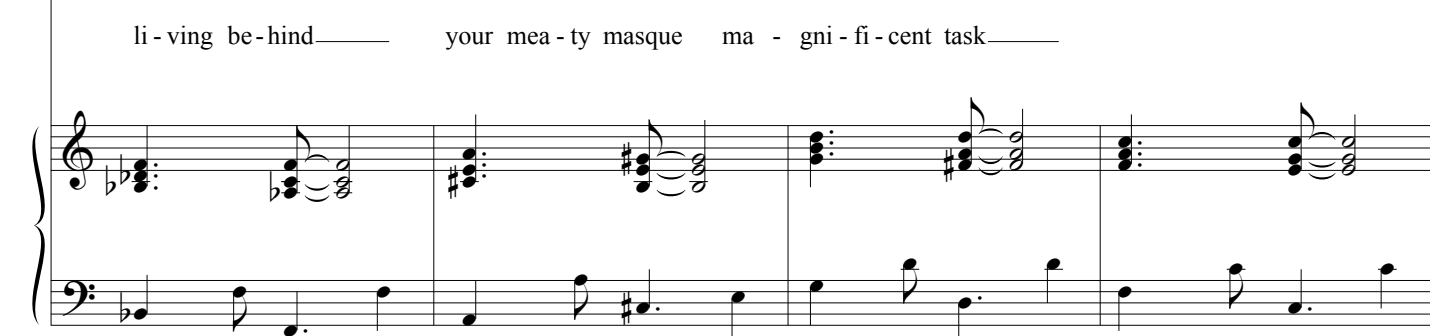
A.  in New York wa - ving your dork_____ wa - ving your mind or



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

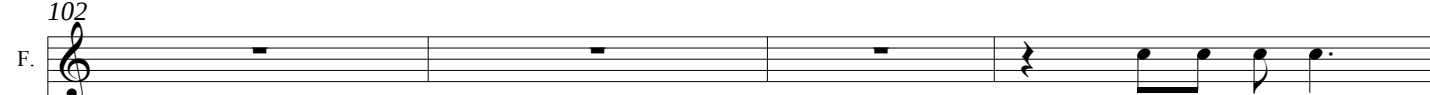
97

F. strea-ming the height

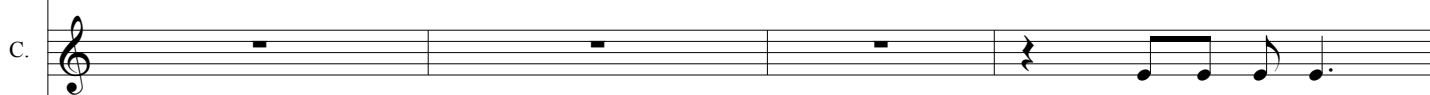
C. Stand all day_____ Shine all night

A. Bright star - light

102

F. 

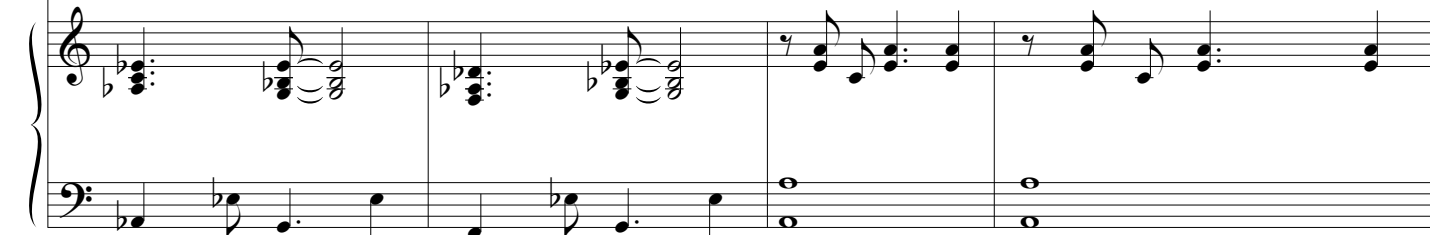
Jum-ping the gun

C. 

Jum-ping the gun

A. 

Wa - te - ry lawn — mis - ty at dawn — Jum-ping the gun on the sun



106

F. 

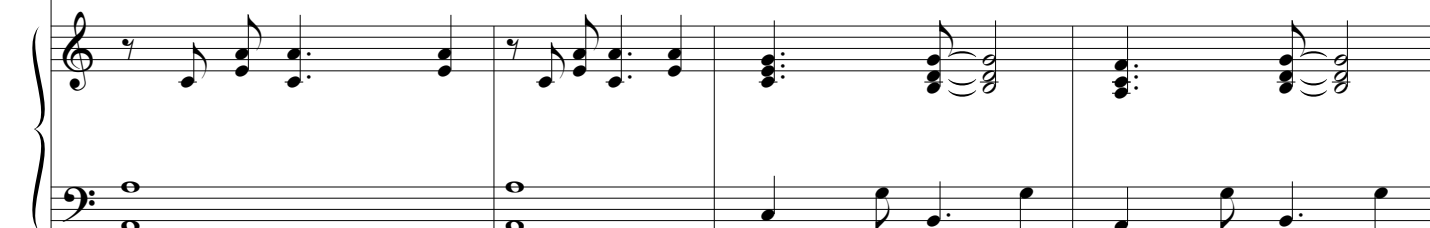
on the sun

C. 

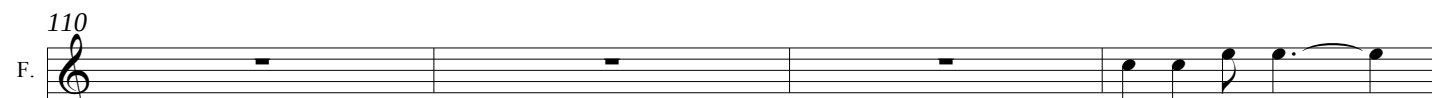
on the sun warmed by the sun — Bathed in the moon green

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.

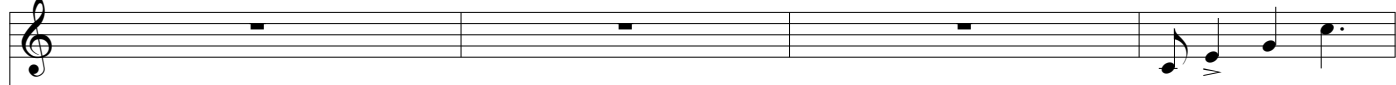
gol - den Hay in gol - den day Young kids jump in the Ci - ty dump

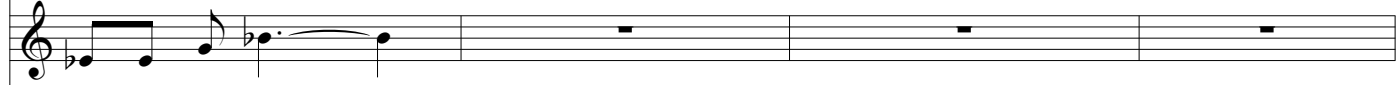
123

A.

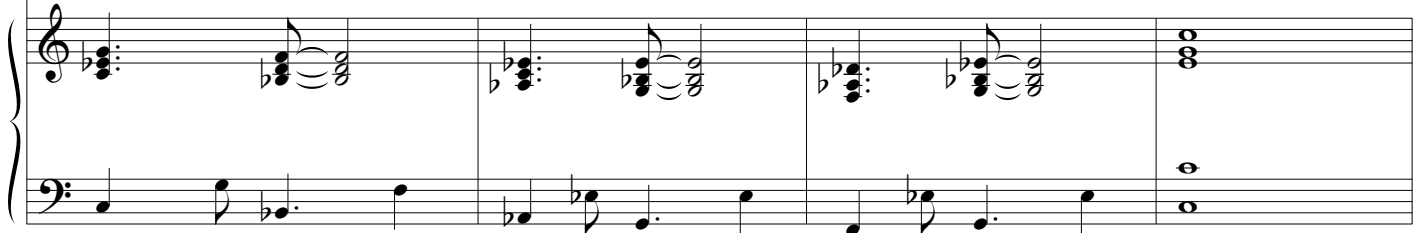
Take the lump in your throat and sing out your ho - ly note

127

F.  Sin - ce - ri - ty

C.  of heart's de - light

A.  in li - ving light Day & Night

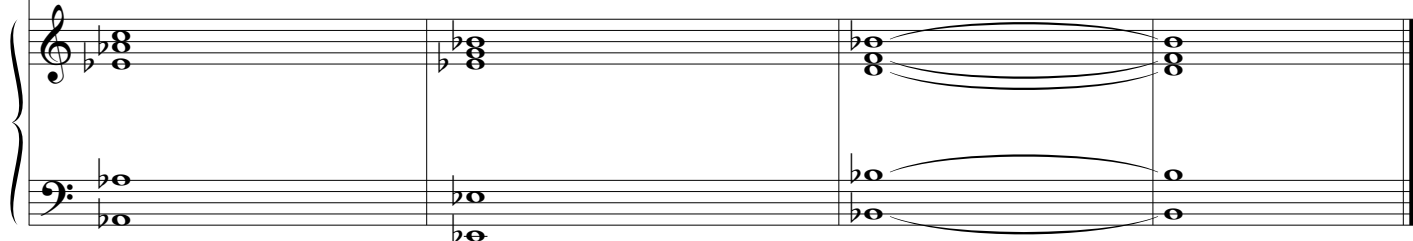


131

F.  is the key To li - ving in e - ter - ni - ty

C.  e - ter - ni - ty

A.  e - ter - ni - ty



Song

The weight of the world is love

Music: Elodie Lauten
Text: Allen Ginsberg

♩ = 100

Compassion

Piano

7

C.

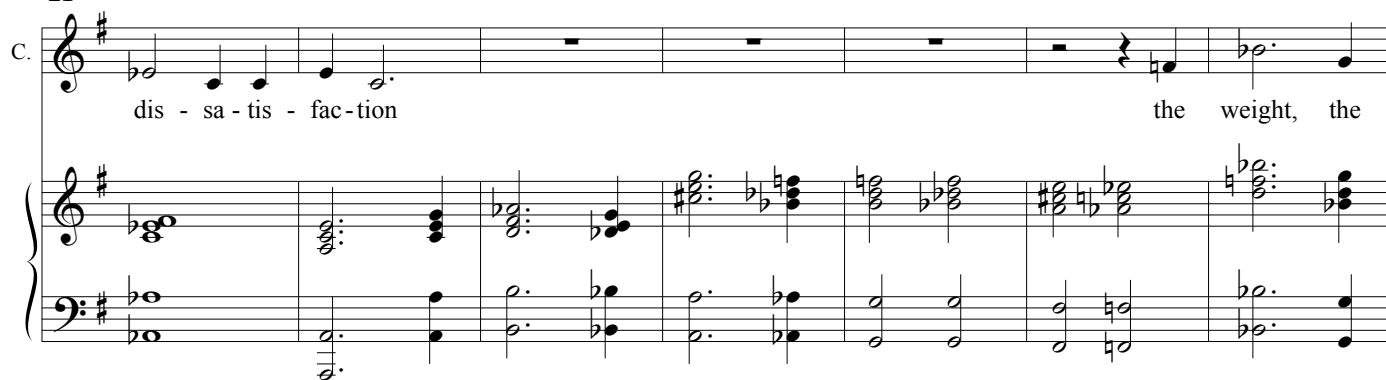
The weight of the world is love.

14

C.

un der the bur - den of so - li-tude, — Un - der the bur - den of

21

C. 

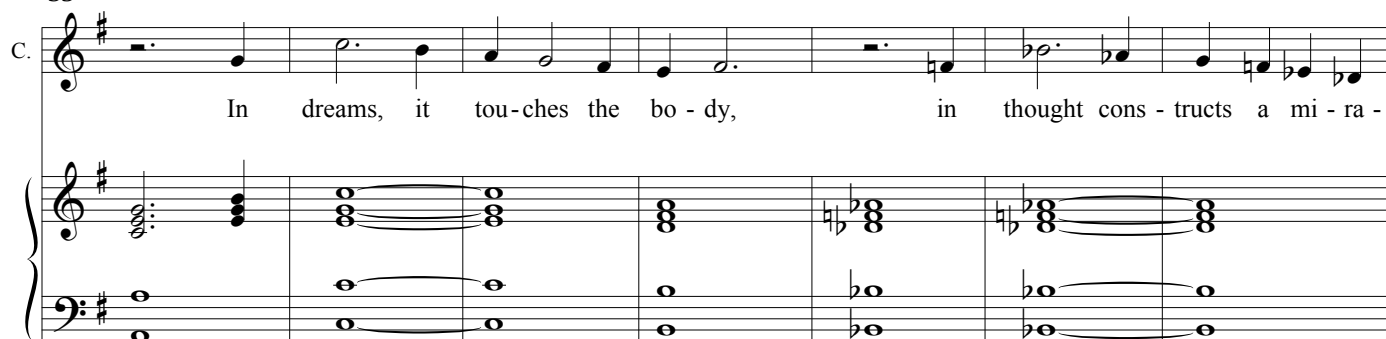
dis - sa - tis - fac - tion the weight, the

28

C. 

weight we car - ry is love. Who can de - ny?

35

C. 

In dreams, it tou - ches the bo - dy, in thought cons - tructs a mi - ra -

42

C. 

cle, in i - ma - gi - na - tion an - gui - shes till

49

C. 

born - in hu - man looks out of the heart bur-ning with

56

C. 

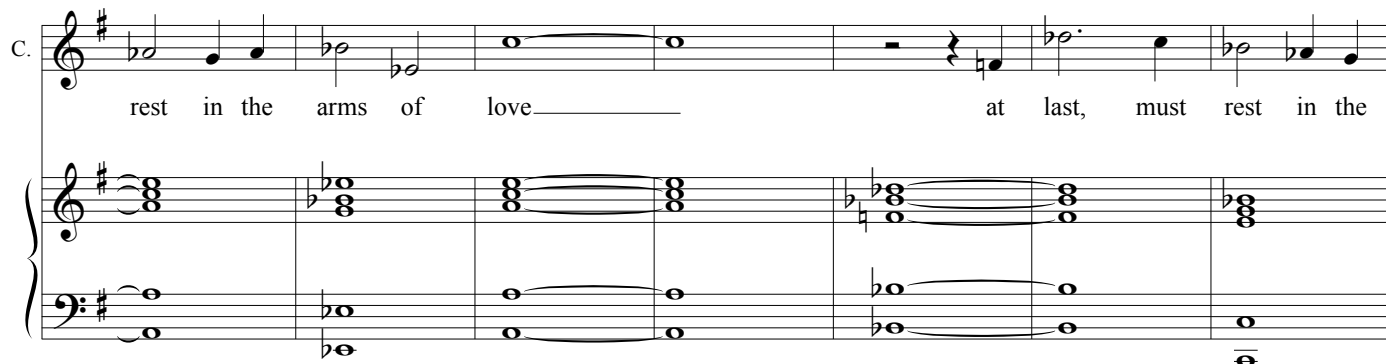
pu - ri - ty for the bur - den of life is love, _____

63

C. 

but we car - ry the weight wea - ri - ly, and so must

69

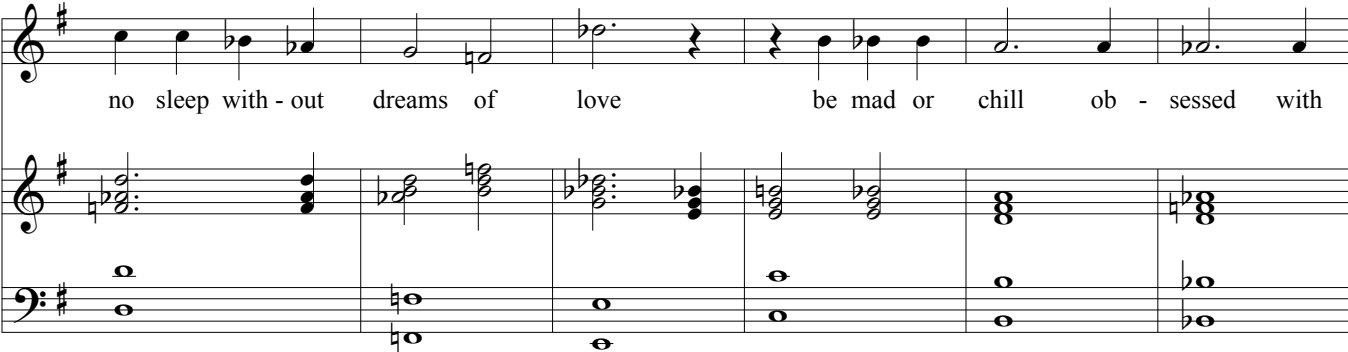
C. 

rest in the arms of love _____ at last, must rest in the

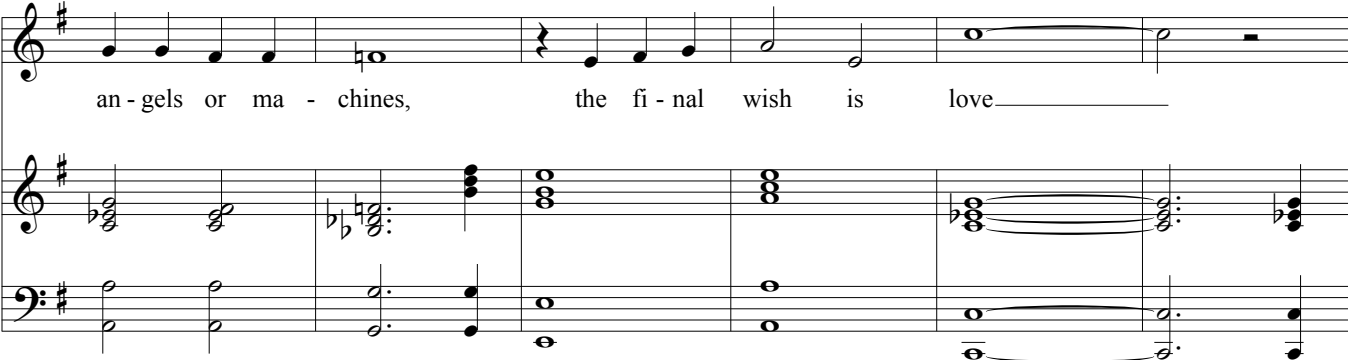
76

C.  arms of love. _____ No rest with-out love,

83

C.  no sleep with-out dreams of love be mad or chill ob-sessed with

89

C.  an-gels or ma-chines, the fi-nal wish is love. _____

95

C.  can-not be bit-ter, can-not de-ny, can-not with-hold _____ if de-nied: _____

107

113

118

128

122

C. 

126

C. 

129

C. 

134

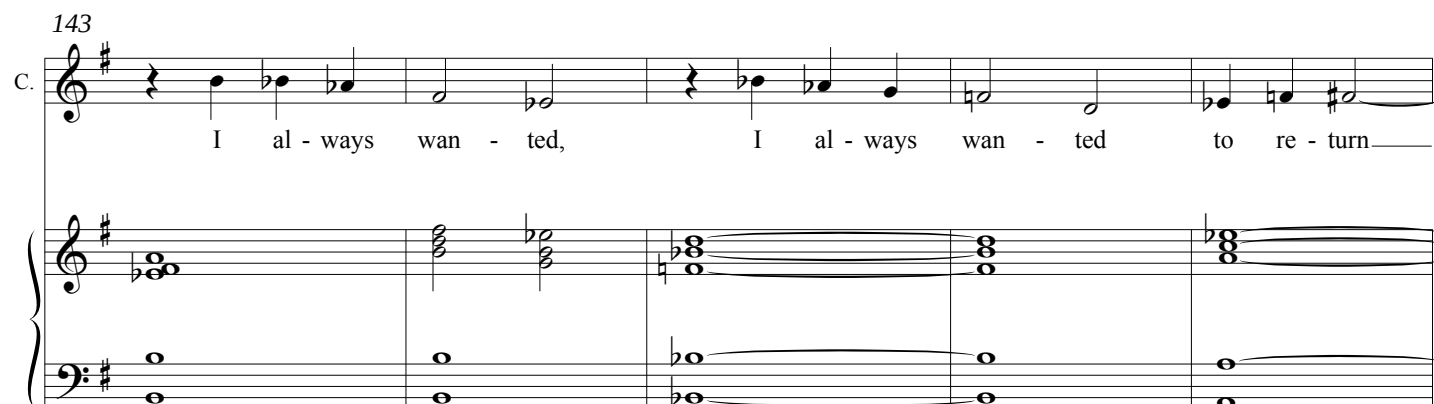
C. 

138

C. 

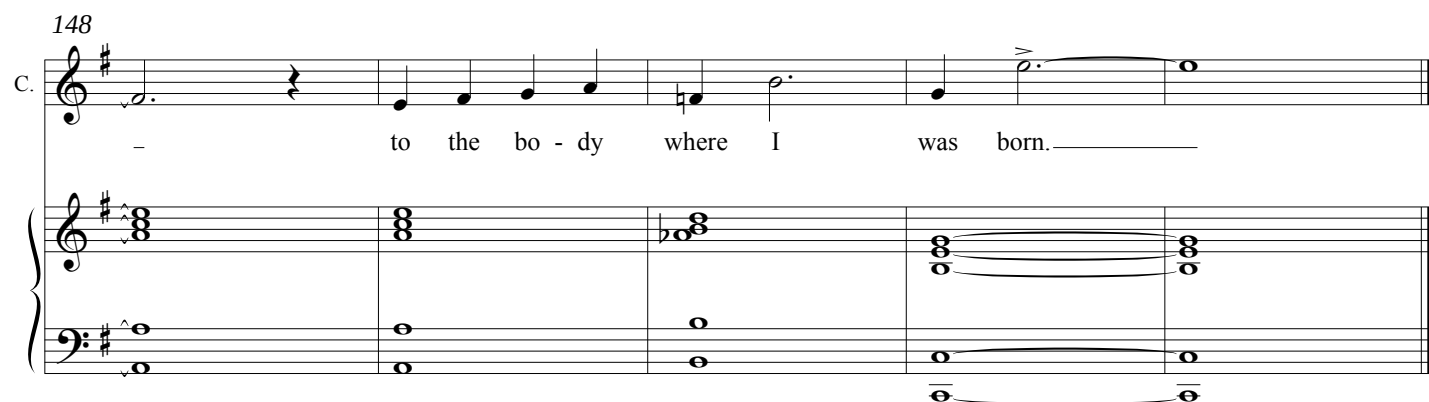
— yes, yes, that's what I wan - ted,

143

C. 

I al - ways wan - ted, I al - ways wan - ted to re - turn——

148

C. 

— to the bo - dy where I was born.——

Waking in New York (I)

O New York

$\text{♩} = 128$

Freedom

Compassion

Allen Ginsberg

Piano

5 *p*

A. *p*

I place my hand be-fore my beard with awe_____

10

A.

- and stare_____ thru o - pen

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. 

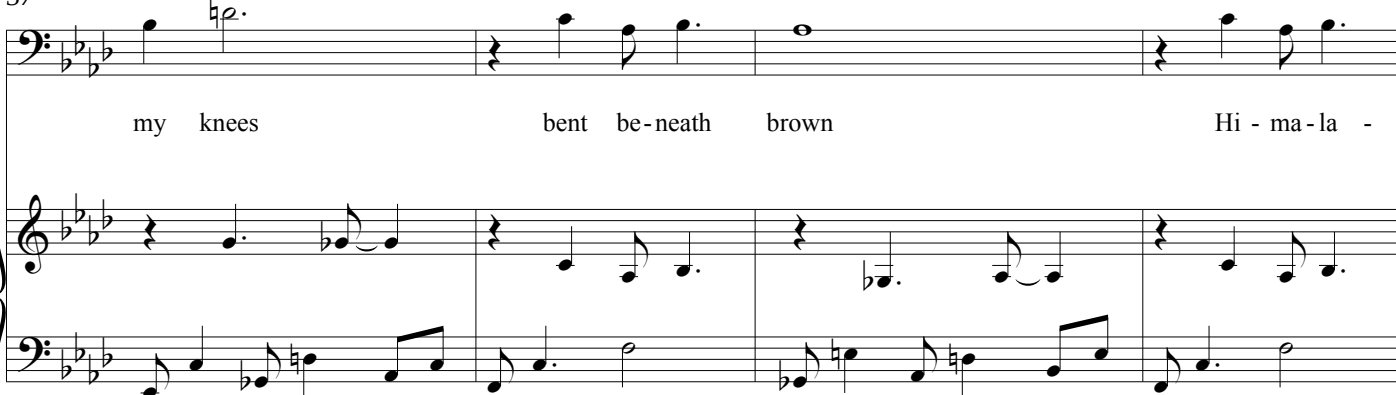
Ly - ing on a thick car - pet

33

A. 

mat - ted floor at last in re - pose on pil - lows

37

A. 

my knees bent be-neath brown Hi - ma - la -

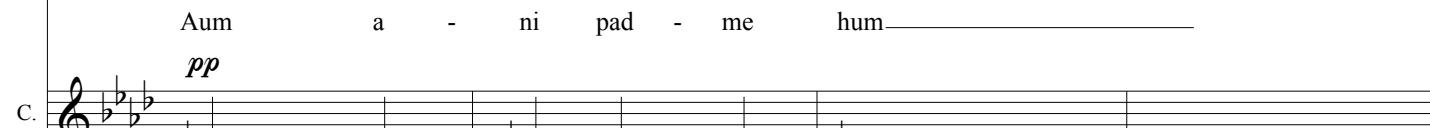
A. 

yan blan - ket soft

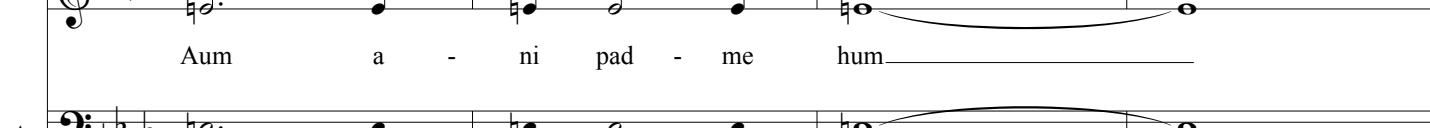

pp

F. 

Aum a - ni pad - me hum

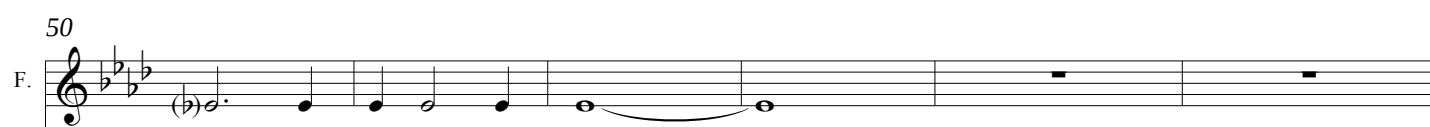
C. 

Aum a - ni pad - me hum

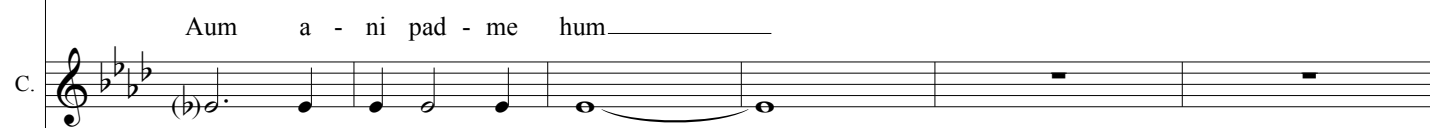
A. 

Aum a - ni pad - me hum



F. 

Aum a - ni pad - me hum

C. 

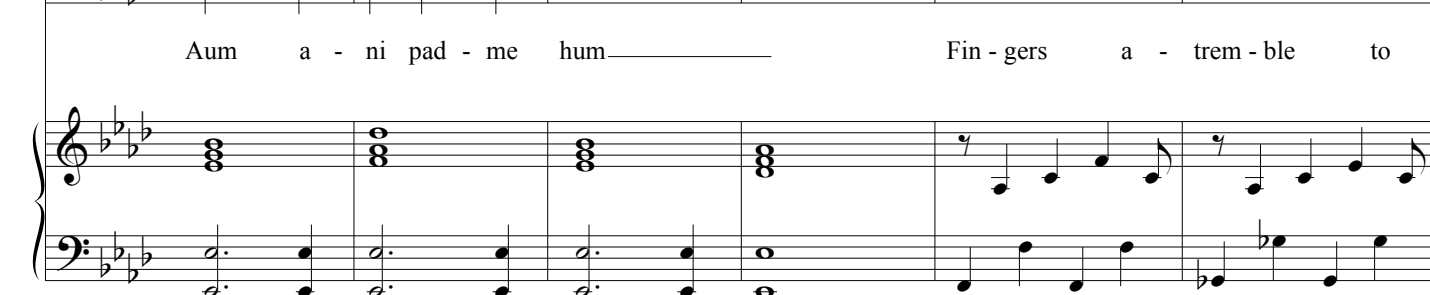
Aum a - ni pad - me hum

A. 

Aum a - ni pad - me hum

mf

Fin - gers a - trem - ble to



56

A.

pen cramp pres-sure did - dling the page white

61

F.

C.

A.

San Fran - cis - co note - book

San Fran - cis - co note - book

San Fran - cis - co note - book

64

68 *f*

A. *f*

Oh New York oh Now our bird fly-ing past glass win-dow chirp our life to-ge-ther

75 *pp*

A. *pp*

here_____ smoke of te-ne-ment chim-ney pots dawn_____ haze pas - sing through

83 *f*

F. *f*

C. *f*

A. *f*

wind soar Sirs_____ Oh New York oh Now our bird

90

F. *mp*
fly - past win-dow chirp our life to-ge-ther here _____ smoke of te-ne-ment

C. *mp*
fly - past win-dow chirp our life to-ge-ther here _____ smoke of te-ne-ment

A. *mp*
fly-ing past glass win-dow chirp our life to-ge-ther here _____ smoke of te-ne -

96

F. *pp*
chim-ney pots dawn _____ haze pas - sing through wind soar Sirs _____

C. *pp*
chim-ney pots dawn _____ haze pas - sing through wind soar Sirs _____

A. *pp*
chim-ney pots dawn _____ haze pas - sing through wind soar Sirs _____

103 *f*

F. *f*
— How shall we greet—— Thee this Spring time

C. *f*
How shall we greet—— Thee this Spring time

A. *f*
— How shall we greet—— Thee this Spring time

110 *p*

F. *p*
oh—— Lords?—— What gifts give our-selves,

C. *p*
oh—— Lords?——

A. *p*
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? _____

132 *mf*

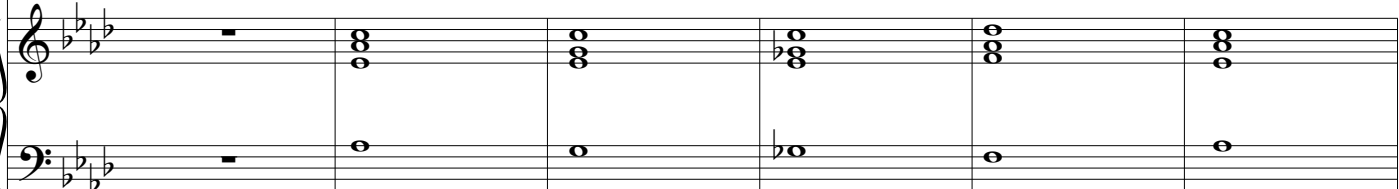
A.

In the state in of - fi - ces of te - le - path bu - reau - cra - cy

140 *f*

F. 

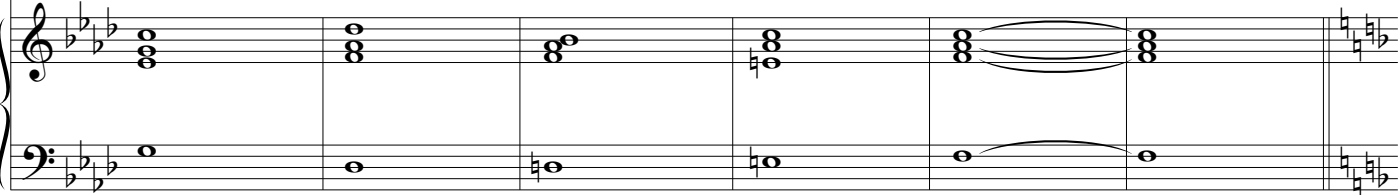
In my dis - ease my trem - bling



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

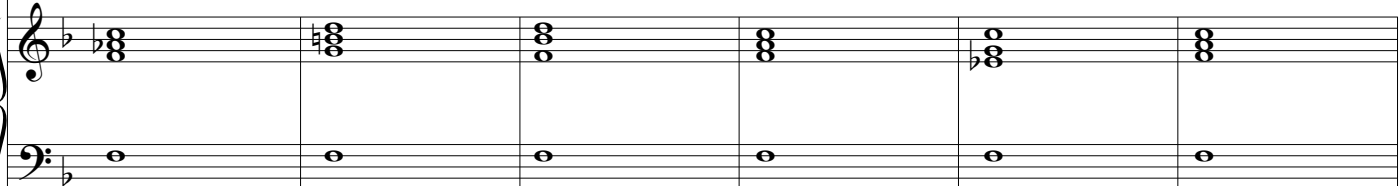
C. 

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. 

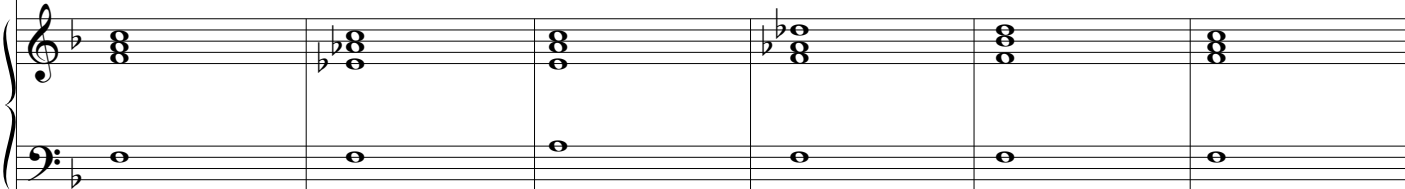
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha

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. 

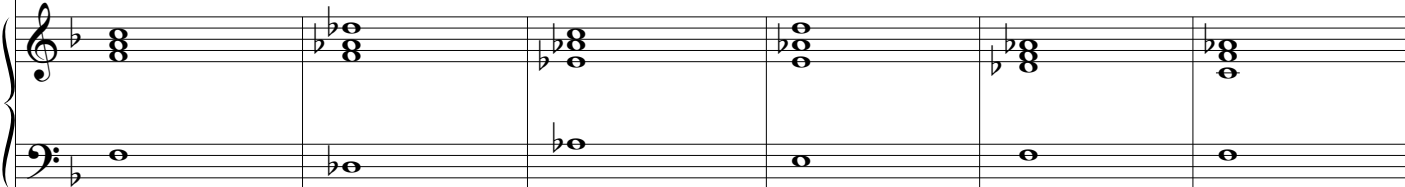
Ga - te ga - te par - ga - te par - sam - ga - te bo - dhi sva - ha

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

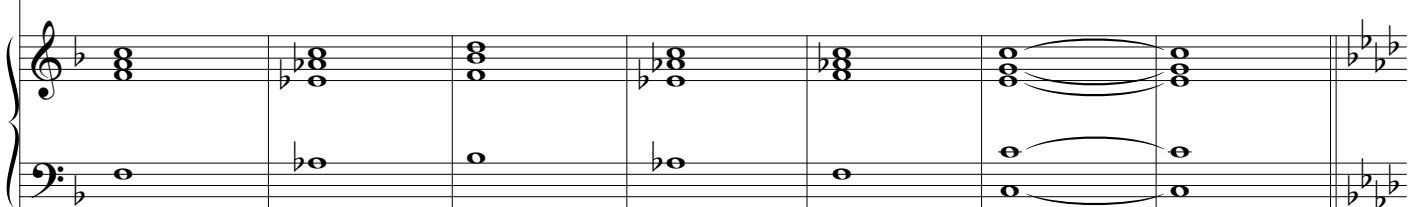


170

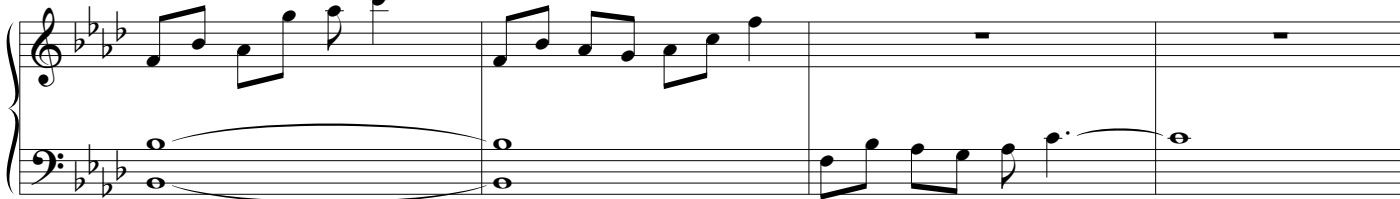
F. 
 Ga - te ga - te par-ga te par-sam - ga te bo - dhi sva - ha_____

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_____

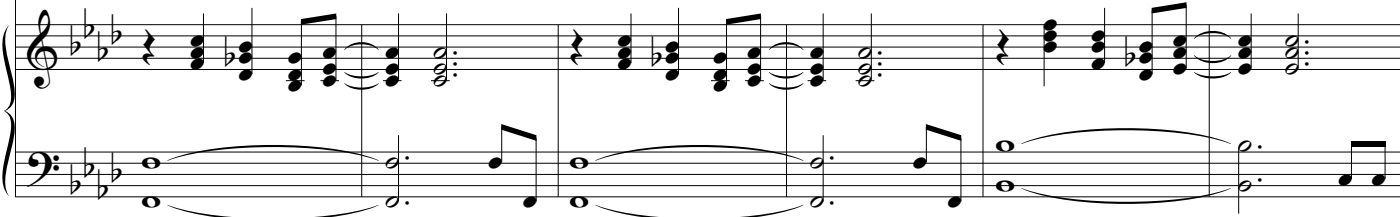


177

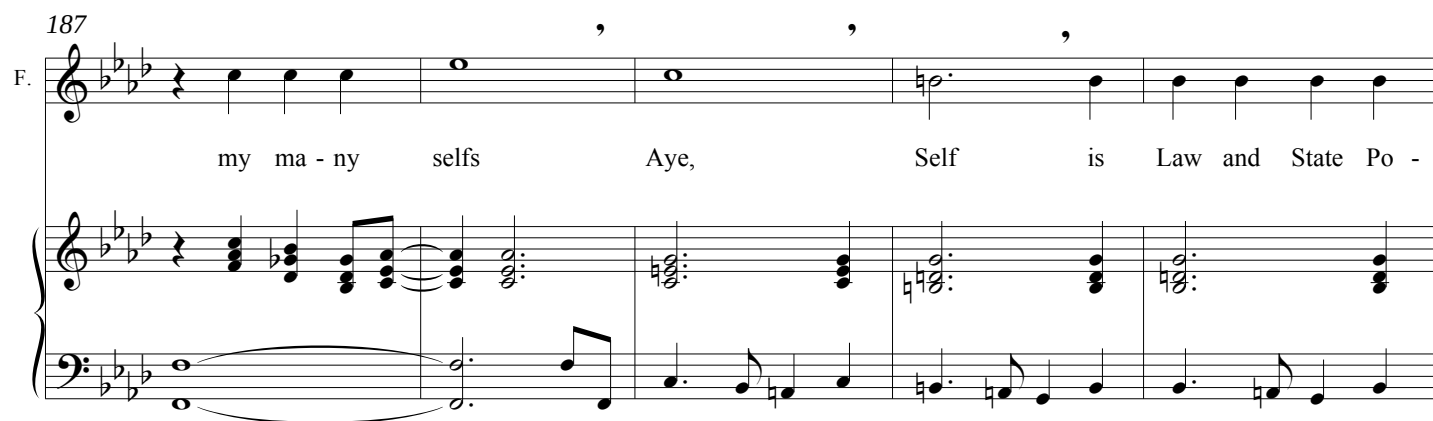


181 *f*

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 *mf*

F. 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.

C.

A.

224

F.

C.

A.

Waking in New York (II A)

On the Roof

♩ = 120

Freedom

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

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

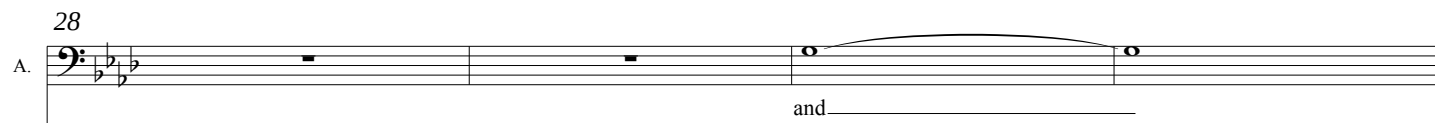
17

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

22

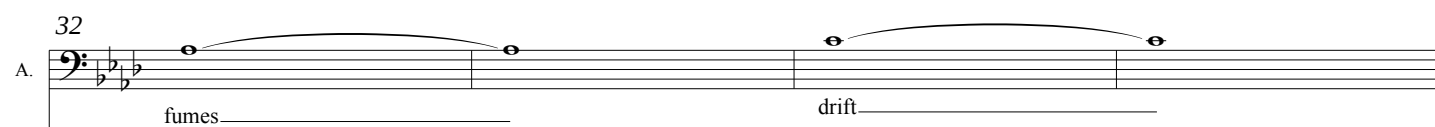
F. gi - ant in - sect face - gill— E - lec - tric Mill— smoke - stacked blue—

28

A.  and

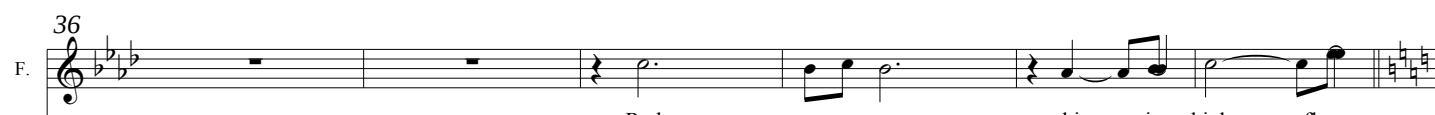


32

A.  fumes drift



36

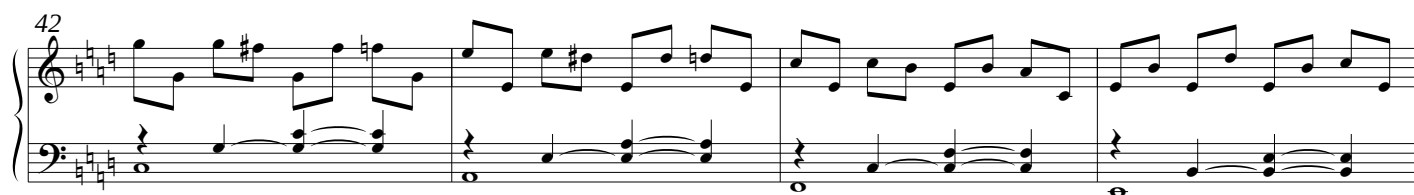
F.  Red mes-sa-ges, shi - ning high floors,

C.  up

A.  up



42



46
A.

Em - pire State dot - ted with ti - ny

49
A.

win - dows lit a - cross the blocks of spi - re, stee - ple,

54
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

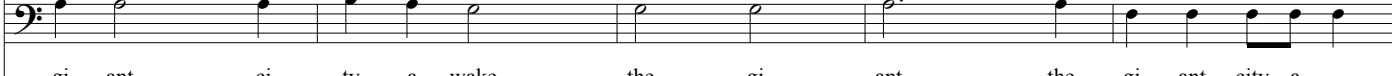
A.  the gi - ant the



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

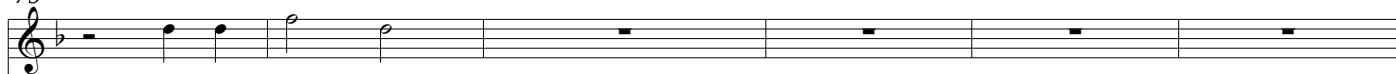
F.  wake in the first warm breath of spring - time

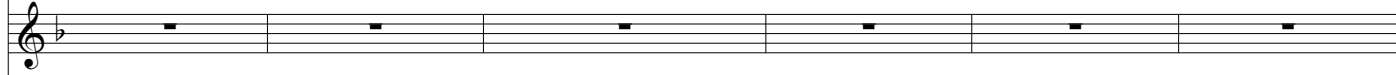
C.  wake

A.  wake a wake



79 $\text{♩} = 120$

F. 
Wa - king voi - ces

C. 

A. 
bab - ble of Spa - nish street fa - mi - lies



85

F. 
long - haired an -

C. 
ra - di - o mu - sic

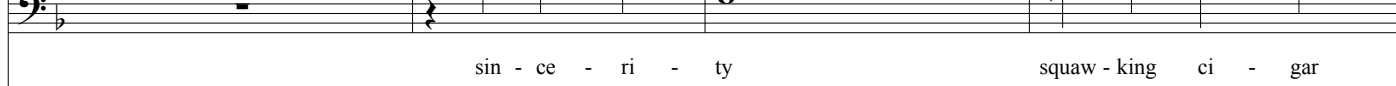
A. 
floa - ting un - der roofs



90

F. 
noun - cer

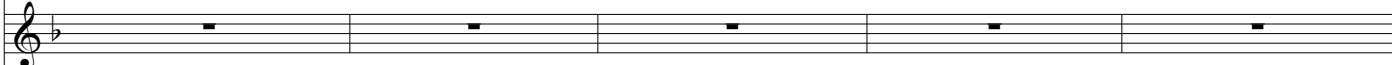
C. 

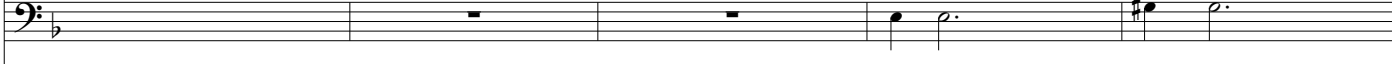
A. 
sin - ce - ri - ty squaw - king ci - gar

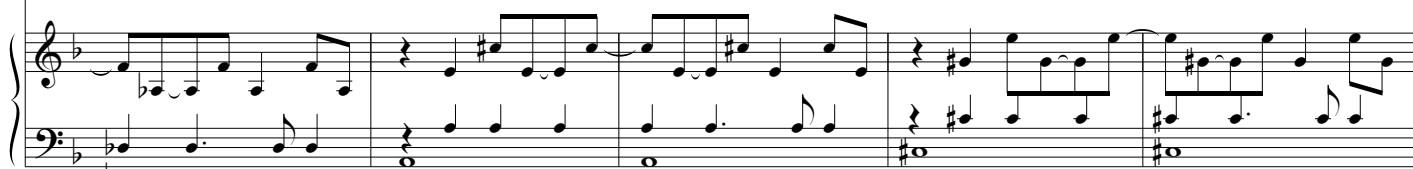


94

F.  Light zips up

C. 

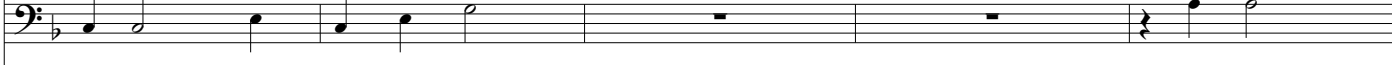
A.  voice phal - los sto - ries



99

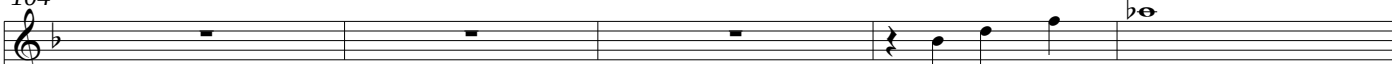
F.  need - ling thru roof - tops

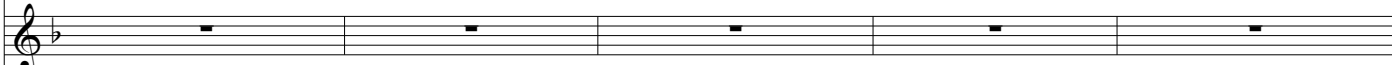
C. 

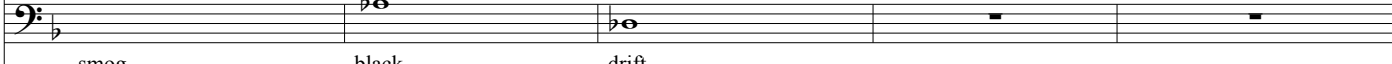
A.  be - neath red an - ten - nae chim - ney's



104

F.  thru the blue air

C. 

A.  smog black drift



109 $\text{♩} = 120$

114 F.

Brid - ges cur - tained by up - lit a - part - ment walls,

117 F.

one small to - wer with a light on its shoul - der

120 A.

be - low the "moo dy, wa - ter - lo - ving gi - ants"

125

A. Falsetto

The gi - ant stacks burn thick gray smoke,

133

A. Chrys - ler is lit with green, _____ down Wall street

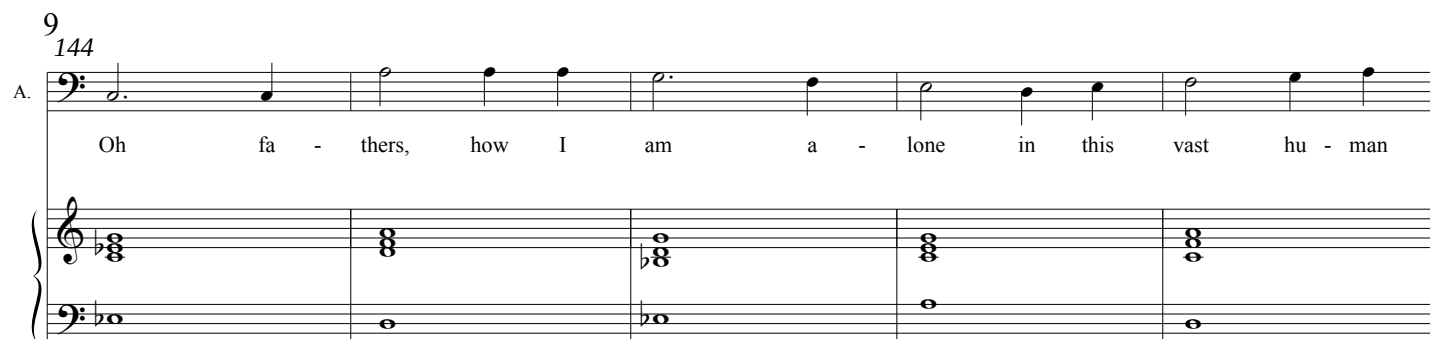
138

A. is - lands of sky - scra - per black jag - ged in Sab - bath

142

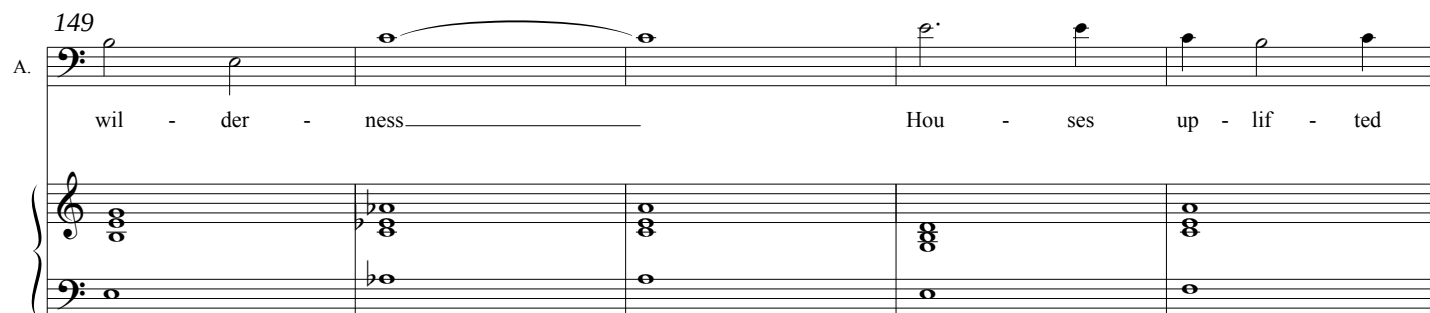
A. qui - et - ness _____

9
144

A. 

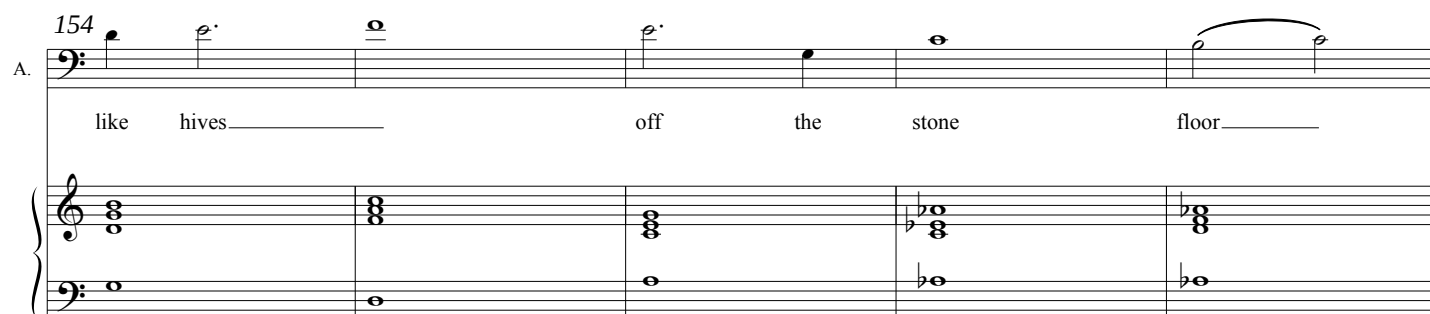
Oh fa - thers, how I am a - lone in this vast hu - man

149

A. 

wil - der - ness _____ Hou - ses up - lif - ted

154

A. 

like hives _____ off the stone floor _____

159

A. 

of the world _____

Waking in New York (II B)

The City

♩ = 120

Allen
Ginsberg

Piano

A. *5ossia:*

the ci - ty too vast to know, too my-riad

10

A. win-dowed to go - vern from an - cient halls

14 FREEDOM

F. "O e - di - fice of gas!" ——— sun shafts des - cend

19

F. on the high - est buil - ding's striped block - top

23

A. a red light winks bu - ses hiss & rush grin - ding, green lights

28

F.

C.

A.

33

F.

C.

A.

38

from Waking in New York

Vocal Score
May 2012

162

15

Sop 1

Is some - one dy - ing _____ Is some - one dy - ing

Sop 2

Is some - one Is some - one

Sop 3

Is some - one Is some - one Is some - one

A

Is some - one Is some - one Is some - one

T

Is some - one Is some - one Is some - one

Bar.

in all this _____ stone build - ing _____

Org.

2 3 4

21

Sop 1

Child po - king his black head out of the womb

Sop 2

Child _____ Child _____ out of the

Sop 3

out of the

A

Child _____ Child _____ out of the

T

Child _____ Child _____ out of the

Bar.

Child _____ Child _____ out of the womb

Org.

1

27

Sop 1

Sop 2

Sop 3

A

T

Bar.

Org.

Child _____ out of the womb

womb Child _____ out of the womb

womb Child _____ out of the womb

womb Child _____ out of the womb

womb Child _____ out of the womb

out of the womb

2 3 4

33

Sop 1

Sop 2

Sop 3

A

T

Bar.

Org.

Child _____ out of the womb out of the womb

Child _____

Child _____ Child _____ out of the womb

Child _____ Child _____ out of the womb

Child _____ Child _____ out of the womb

Child _____ out of the womb

Child _____ out of the womb

1

39

Sop 1 out of the womb out of the womb

Sop 2 Child

Sop 3 Child

A Child

T Child

Bar. out of the womb out of the womb

Org. 2 3 4

45

Sop 1 like the pu - pil of an eye like the pu - pil of an eye

Sop 2

Sop 3 like the pu - pil of an

A Child like the pu - pil of an

T Child

Bar. Child

Org. 1

50

Sop 1 like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

Sop 2 like the pu-pil of an eye like the pu-pil of an eye

Sop 3 eye like the pu-pil of an eye like the pu-pil of an eye

A Child Child Child

T Child Child Child

Bar. eye like the pu-pil of an eye like the pu-pil of an eye

Org. 2 3

55 *slow decrescendo till end*

Sop 1 eye like the pu-pil of an eye like the pu-pil of an eye

Sop 2 like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

Sop 3 like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

A like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

T like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

Bar. like the pu-pil of an eye like the pu-pil of an eye like the pu-pil of an

Org. 4 1 2

60

Sop 1 *p* like the pu - pil of an eye like the pu - pil of an

Sop 2 eye *p* like the pu - pil of an eye

Sop 3 eye *p* like the pu - pil of an eye

A like the pu - pil of an eye like the pu - pil of an

T *p* like the pu - pil of eye like the pu - pil of

Bar. eye *p* like the pu - pil of an eye

Org. 60 3

63

Sop 1 eye

Sop 2 like the pu - pil of an eye

Sop 3 like the pu - pil of an eye

A eye

T eye

Bar. like the pu - pil of an eye

Org. 63 4

Waking 2D

I'm Alive

Music: Elodie Lauten

Text: Allen Ginsberg

$\text{♩} = 105$

Baritone

Am I not brea-thing here frigh-tened and a - mazed

Piano/Organ

5

Bar

Where is my com - fort, where's__ heart - ease,

Pno

9

Bar

Where are tears of joy?

Pno

14

Bar

Where are the com - pa - nions? in deep homes in Stuy - vesant town

Pno

18

Bar

be - hind — the yel - low win - dow wall? I fail,

Pno

22

Bar

book fails - - - a las - si - tude, a fear - - -

Pno

26

Bar

- though I'm a - live

Pno

I'm Alive

3

30

Sops

No! _____ peer _____ in the in -

Bar

and gaze... o - ver the des - cen - - - -

Pno

33

Sops

ky beau - ty of _____ the roofs _____

Bar

ding _____ des - cen - ding _____

Pno

36

Pno

39

Pno

Waking in New York (IIIA)

Up All Night

♩ = 120

Freedom

Compassion

Allen Ginsberg

Piano

6

F. Oo oo oo

C. Oo oo oo

A. in un-der-wear, Bath-robe,

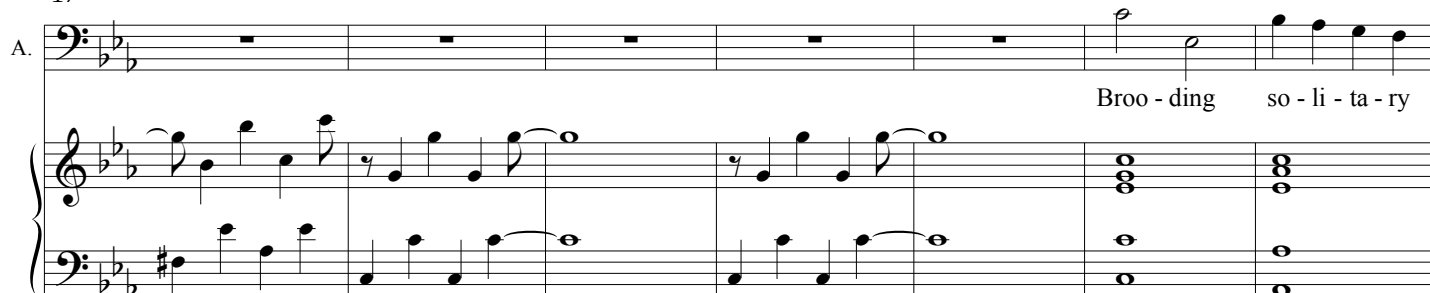
12

F. Oo oo oo

C. Oo oo oo

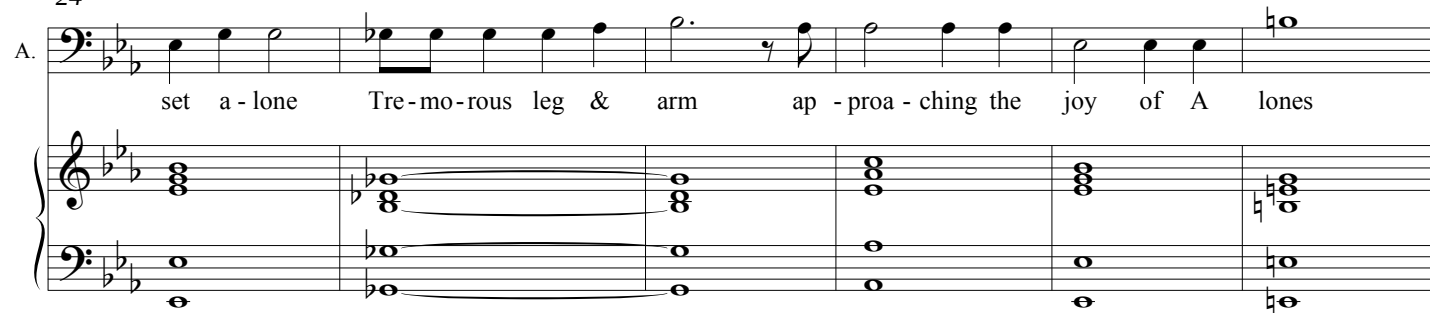
A. smo-king ci-ga-rettes up all night

17

A. 

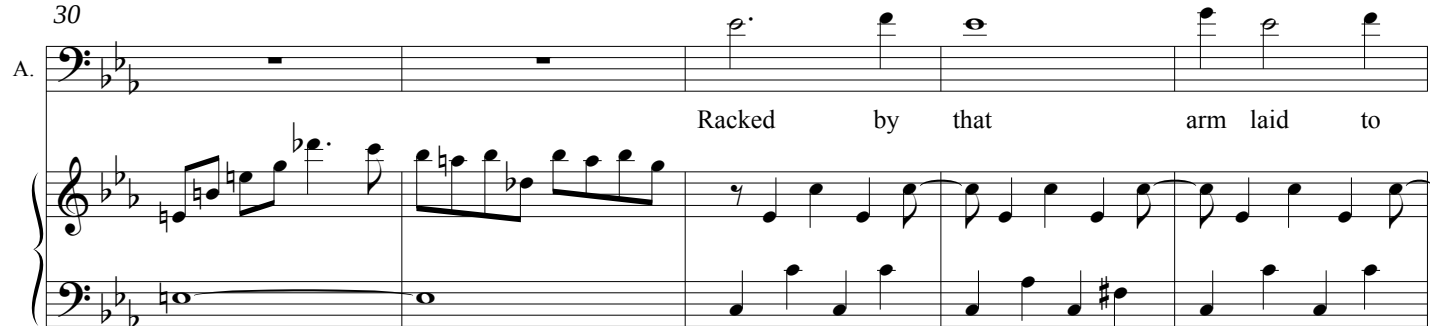
Broo - ding so - li - ta - ry

24

A. 

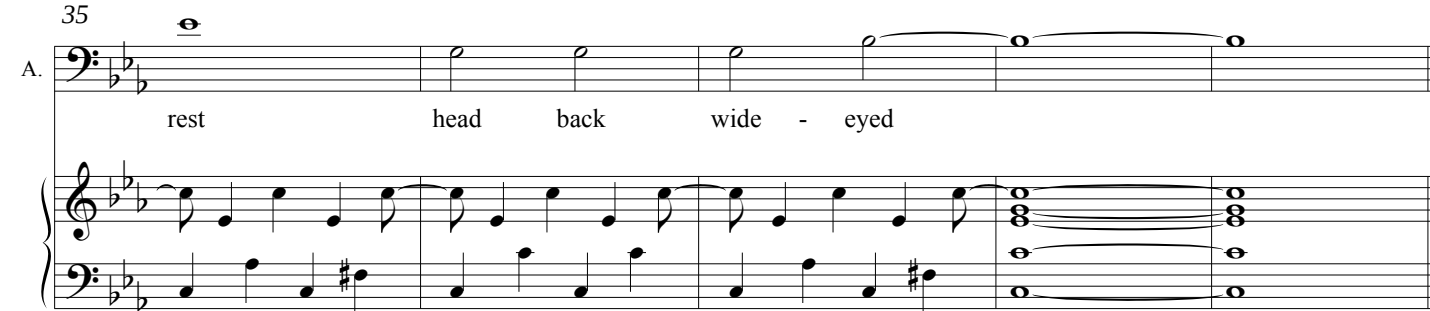
set a - lone Tre - mo - rous leg & arm ap - proa - ching the joy of A lones

30

A. 

Racked by that arm laid to

35

A. 

rest head back wide - eyed

Morning My Song

from Waking in New York

Music: Elodie Lauten
Text: Allen Ginsberg

$\text{♩} = 120$

Soprano *p* Ooh _____ Ooh _____ Ooh _____ Ooh _____

Alto *p* Ooh _____ Ooh _____ Ooh _____ Ooh _____

Tenor *p* Ah _____ Ah _____ Ah _____ Ah _____

Baritone

Organ

9 S Ooh _____ Ooh _____ Ooh _____ Ooh _____

A Ooh _____ Ooh _____ Ooh _____ Ooh _____

8 T Ah _____ Ah _____ Ah _____ Ah _____

B

9 Org. _____

17

B

mf Mor-ning my song to who lis - tens to my - self _____ as I am _____

Org.

25

B

To my fel - lows in this shape that buil-ding Brook-lyn Bridge _____ or Al - ba - ny name

Org.

33

B

Sa - lute _____ to the self gods _____ on Penn-syl - va - nia A - ve - nue _____

Org.

41

S *p* May they have mer-cy on us all _____

A *p* May they have mer-cy on us all _____

T *p* May they have mer-cy on us all _____

B _____

Org. _____

May be just men not mur-de - rers _____

49

S *mf* That all beg-gars be _____ fed, all

A *mf* That all beg-gars be _____ fed, all

T *mf* That all beg-gars be _____ fed, all

B *f* That all beg - be _____ all

nor the State mur - der more,

Org. _____

Morning My Song

58

S dy - ing me - di - cined, all love - less to - mor-row be loved well come

A dy - ing me - di - cined, all love - less to - mor-row be loved well come

T 8 dy - ing me - di - cined, all love - less to - mor-row be loved well come

B dy - ing me - di - cined, all love - less to - mor-row be loved well come

Org.

66

S and be balm *p* well come and be balm well

A and be balm *p* well come and be balm well

T 8 and be balm *p* well come and be balm well

B and be balm *p* well come and be balm well

Org.

74

S
_____ come _____ and _____ be balm well _____ come _____ and _____ be balm

A
_____ come _____ and be balm well _____ come _____ and be balm

T
_____ come _____ and be balm well _____ come _____ and be balm

B
_____ come _____ and _____ be balm well _____ come _____ and be balm

Org.
74

81

S
well come _____ and be balm _____ *mf* That all beg-gars be _____ fed,

A
well come _____ and be balm _____ *mf* That all beg-gars be _____ fed,

T
well come _____ and be balm _____ *mf* That all beg-gars be _____ fed,

B
well come _____ and be balm _____ *mf* That all beg - - - be _____

Org.
81

90

S 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

T all dy - ing me - di - cined, all love - less to - mor - row be

B all dy - ing me - di - cined, all love - less to - mor - row be

Org.

97

S loved well come and be balm

A loved well come and be balm

T loved well come and be balm

B loved well come and be balm

Org.

Morning My Song

7

102

S *pp* Ooh _____ Ooh _____ Ooh Ooh *pp* Ooh _____

A *pp* Ooh _____ Ooh _____ Ooh Ooh *pp* Ooh _____

T 8 *pp* Ah _____ Ah _____ Ah Ah *pp* Ah _____

B _____

Org. *pp* _____

112

S *f* Oh New York oh Now our bird fly - ing past glass win-dow chirp our life to - ge - ther here _____ *f*

A *f* Oh New York oh Now our bird fly - ing past glass win-dow chirp our life to - ge - ther here _____

T 8 _____

B *f* Oh New York oh Now our bird fly - ing past glass win-dow chirp our life to - ge - ther here _____

Org. *f* _____

121

S How shall we greet _____ Thee this Spring time oh _____ Lord? _____

A *f* How shall we greet Thee this Spring time oh _____ Lord? _____

T *f* How shall we greet _____ Thee this Spring time oh _____ Lord? _____

B *f* How shall we greet _____ Thee this Spring time oh _____ Lord? _____

Org.

121

130 *f*

S Oh New York oh Now our bird our life to - ge - ther here _____

A *f* Oh New York oh Now our bird our life to - ge - ther here _____

T *f* Oh New York oh Now our bird our life to - ge - ther here _____

B Oh New York oh Now our bird our life to - ge - ther here _____

Org.

130

Morning My Song

9

137

S Oh *subito p* New York Oh *cresc.* New York Oh New

A Oh *subito p* New York Oh *cresc.* New York Oh New

T 8 Oh *subito p* New York Oh *cresc.* New York Oh New

B Oh *subito p* New York Oh *cresc.* New York Oh New

Org.

142

S York

A York

T 8 York

B York

Org.