

1 = 72

singer 1

S2

S3

mf f

are in a room's dark a-round)

mf f

are all dancesing singdance all are

six

six

four

three

6/4 f mf

with faces made of cloud dancing and

mf

5/4

three

4/4

(4) *

2/4

3/4 f

4

2/4 f >

mf f

are in a room's dark around)

are in a room's

are in) four

singing with voices made of earth and six

is red and

are white

six

one

six

(4) 4

2/4

6/4 f mf

(2) (4)

all a-round a-roundall- clouds- singing

and three

(three) singdance

three

three and

mf

six dancesing

2/4 3/4 7/4 2/4

S1
five five

S2
three men and women three all a-round a-round

S3
dancing earths and all a-round all and all a-round

Detailed description: This block contains the first system of a handwritten musical score. It features three staves labeled S1, S2, and S3. Above the staves are four time signatures: 2/4, 3/4, 7/4, and 2/4. S1 has lyrics 'five' and 'five' with a fermata over the second. S2 has lyrics 'three men and women three' and 'all a-round a-round'. S3 has lyrics 'dancing earths' and 'and all a-round all and all a-round'. Musical notation includes notes, rests, and dynamic markings like 'mf' and 'f'.

2/4 5/4 4/4 2/4 4/4

five five are one flowers one

are in a room's dark all five five flowers

flowers six and all is five :55

Detailed description: This block contains the second system of the handwritten musical score. It features three staves labeled S1, S2, and S3. Above the staves are five time signatures: 2/4, 5/4, 4/4, 2/4, and 4/4. S1 has lyrics 'five', 'five', 'are one flowers', and 'one'. S2 has lyrics 'are in a room's dark all five' and 'five flowers'. S3 has lyrics 'flowers', 'six', and 'and all is five :55'. Musical notation includes notes, rests, and dynamic markings like 'mf' and 'f'.

Detailed description: This block contains seven sets of empty musical staves, each consisting of five lines, arranged vertically for further notation.

little ladies more

$\text{♩} = 66$

Narra-
-tor

little ladies more than dead exactly dance in my head, precisely dance where danced la guerre.

S2

Mimi à la voix fragile qui chantonille Des I-ta-liens -

N

N

ivory throat Marie Louise Lallemand

the putain with the

SI

n'est-ce pas que je suis belle ché-ri? - les anglais m'aiment tous,

(SI)

les a-méricains aussi (1) 'bon - dos, bon cul de Pa-ris"

(2) bon - dos,

S3

(Marie Vierge Pri-ez Pour Nous)

S2

with the long lips of Lucienne which dangle the old men and hot men se promènent

SI

les anglais sont ge-né-tils et les a-méricains aussi,

S2

deu-cement le soir) ladies accurately dead

SI

ils payent bien les a-méricains dance ex-actly in my brain voulez-vous cou-cher avec moi? Non? Pourquoi?

S3

ladies skilfully dead precisely dance where danced la guerre j'ap-pelle Manon, cinq rue Henri Moanier -

(S3) $\frac{3}{4}$ *f* $\frac{4}{4}$ *f* $\frac{5}{4}$ *f* *mf* *mp*
 voulez-vous cou-cher avec moi? te se-rai Mi-mi te se-rai Mi-nette, dead ex-actly dance

(S3) *mf* *mp* $\frac{4}{4}$ $\frac{3}{4}$ *rit...* *tempo 2*
 si vous voulez — chantouiller mon lézard ladies suddenly — j' m'en fous des nègres

N $\frac{3}{4}$ *tempo 2* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ *mp*
 (in the twilight of Paris Marie Louise with queenly legs cinq rue Henri Meunier a little lovebeys)

(N) $\frac{2}{4}$ *f* $\frac{4}{4}$ *mf* *f*
 Mimi with the body like a boîte à joujoux — wants nice sleep? toutes les petites femmes ex-act-ess — qui

(N) $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ *ff* $\frac{5}{4}$ *tempo 1*
 dansent toujours in my head dis-donc, Pa-ris —

S3 $\frac{7}{4}$ *tempo 1* *mp* $\frac{4}{4}$ *mf* $\frac{3}{4}$
 la gorge my-stérieuse pour-quoi se promène-t-elle pour-quoi é-cla-te ta voix

(S3) $\frac{5}{4}$ $\frac{4}{4}$ *f*
 fragile — couleur de pi-voine?) —

N $\frac{4}{4}$ *mf* $\frac{4}{4}$ *f* *mp*
 with the long lips of Lucienne which dangle the old men and hot men precisely dance in my head ladies carefully dead — 3:15

Empty musical staves for notation.

rubato

N

8 this young question mark man question mark who suffers from in-ti-gestion

8 question mark is a remarkably charming person personally they tell me

8 as for me i only knows that as far as his picture goes he's a wet dream by Cézanne :25

old age sticks

$\text{♩} = 60$

S1 f sticks up signs) (old age

S2 f Keep Off mf yanks them down -

S3 f old age - and youth -

cries and (2x) Forbidden - Don't

No Tres - (pas) - (sing old age scolds - Stop -

youth laughs Mustn't -

mf rit... youth goes right on growing old :40

rubato

1(a)

pp < mf > pp

S1 C - - - } $\text{b}\flat$ $\text{b}\flat$ $\sharp\text{f}$ $\sharp\text{f}$ $\sharp\text{c}$

lone li-ness

S3 C - - - } $\text{b}\flat$ $\text{b}\flat$ $\sharp\text{f}$ $\sharp\text{f}$ $\sharp\text{c}$

mp C C C C C

mf C C C C C

f C C C C C

mf C C C C C

(a leaf - falls) :07

Empty musical staves for rehearsal or performance.

it's

53 *rubato* *f*

it's so damn sweet when Any-body - yes; no matter - who some total (preferably blond of course) -

rit... *...a tempo* *rit...* *...a tempo*

— or on the other — well your oldest pal for instance (or; — why even i suppose one's wife) -

rit... *...a tempo*

does doesn't unsays says lads smiles or simply is what makes you feel — you are six — or sixteen or
(6) (6)

rit... *...a tempo* *rit...*

sixty million — any-body - else; - but for once (imagine You :43
(100,000)

Nothing is more exactly terrible than

51 $\text{♩} = 74$
mf *mp* *mf*
 nothing — is more exactly terrible than to be a-lone in the house, with some-body and with

mf *f* *f* *f* *f*
 something) You are gone, there is laughter and despair im-perso-nates a street ; lean from a window,

f *mp*
 behold ghosts, a man hugging a woman in the park. Complete. and slightly- (why? or lest we understand)


ff *mf* *f* *mp* *f* *accel.*
 slightly i am hearing- somebody coming upstairs, carelessly (carefully climbing carpeted flight after

ff *mf* *mf* *rit.* *f* *tempo* *mf*
 carpeted flight. in stillness- climbing the carpeted stairs of terror)- and continual-ly


f *mf*
 i am seeing something inhaling gently a cigarette (in a mirror- 1:00

Jimmie's got a goil


$\text{♩} = 112$

53 


Jimmie's got a goil goil goil, Jimmie's got a goil — and she coitn-ly can shimie —

52 

When you see her shake shake shake, when you see her shake a shim-mie how you wish that you was Jimmie —

51 

oh for such a gurl gurl gurl, oh for such a gurl — to be a fellow's twist-and-twirl —

53 

talk a-bout your Sal- Sal- Sal-, talk a-bout your Salo-mes but- gimme Jim-mie's gal. — :40

economic secu

J=92

10
4

mf *mf* *f* (#0)
 is a curi-ous ex-cuse

S1

Musical staff for S1 in treble clef, 4/4 time. Notes: G4, A4, B4, C5. Dynamics: mf, f. A fermata is over the final note C5.

S3

economic security"
 (in use among purposive punks)

Musical staff for S3 in bass clef, 4/4 time. Notes: G2, A2, B2, C3. Dynamics: f. A fermata is over the final note C3.

9
4

f *f* *mp*
 for putting the arse -

Musical staff in treble clef, 4/4 time. Notes: G4, A4, B4, C5. Dynamics: f, mp. A fermata is over the final note C5.

Musical staff in bass clef, 4/4 time. Notes: G2, A2, B2, C3. Dynamics: f, mp. A fermata is over the final note C3.

before the torse : 20

d=76

S2

f *mf*

no in-deed; (never did and never will)
(8)

N

mf

why don't be silly, money can't do any damn thing;

why

mf

far from it; But what does do, has always done;

mf *f*

you're wrong, my friend. and will do always- something is
(8)

mp

(guess) Love

f

yes you're right: "my enemy. :20

J=90

16 heures

N
8 seize heures (16) l'Etoile the communists have fine Eyes

S1
ff none look alike

S2
mf l'Etoile some old

S3
mp

4/4 4/4 5/4

8 the flics the crowd

batter sprawls

rush singing knocked down

singing down

Collapses - singing - down

6/4 4/4

8 trampled the Kicked by flics (the flics, are very -

Eidiydum, Eidiydum

Eidiydum, Eidiydum

Eidiydum, Eidiydum

Eidiydum, Eidiydum

-13-

N
 3 7
 5 4 rit... ...tempo
 communist and — all the slices are very organically arranged (composed of captains in

S1

S2
 mf
 and their nucleus

S3

6 4 f
 4 4
 freshly-creased-uniforms with only-just-shined buttons tidily (dum before and behind)

f
 has a nucleolus:

2 4 (4) 4 4 2 4
 7
 the Prefect of Police his tiny cane

mf
 (a dapper derbied creature swaggers ————

mf
 dapper

f
 twiddling

f
 daintily

- 15 -

8/4 (4) 2/4

N

S1

S2

S3

his wing collar

his impeccable cravat

tweaking

cravat

mazurkas about

peeking at

mf

and,

4/4 (4) 3/4 5/4

his cuffs

saluted

saluting

shooking his cuffs

everywhere

saluting

being

directing

reviewing

mf

f

f

f

4/4 (2) 4/4

processions of minions

"allercirculez"

the communists

people on the back

my he's brave....

tapping people on the back

on the back

f

ff

6
4

(1/4) (3/4)

4/4 3/4

N

S1

S2

S3

mf

pick up themselves friends and their hats
(2) (4)

legs
and arms
(2)

brush dirt coats

mf

f

smile looking hands

the communists have

fine eyes

mf

f

ff

(which stroll hither and thither through the eve-ning-

spit blood teeth

ff

(very)

12
4

15
4

mf

f

mf

in bruised narrow ques- tioning fa- ces)

brIght

$\text{♩} = 84$, breathy/overannounced

Musical score system 1 (measures 1-4):

- Staff 1 (Treble clef):
 - Measure 1: ♩ (quarter note), ♯F (half note), G (quarter note), A (quarter note). Dynamics: f , mf .
 - Measure 2: B (quarter note), C (quarter note), D (quarter note), E (quarter note). Dynamics: mf .
 - Measure 3: F (quarter note), G (quarter note), A (quarter note), B (quarter note). Dynamics: $3f$.
 - Measure 4: C (quarter note), D (quarter note), E (quarter note), F (quarter note). Dynamics: $2mf$.
- Staff 2 (Treble clef):
 - Measure 1: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: mf .
 - Measure 2: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: mf .
 - Measure 3: A (quarter note), B (quarter note), C (quarter note), D (quarter note). Dynamics: mf .
 - Measure 4: E (quarter note), F (quarter note), G (quarter note), A (quarter note). Dynamics: f .
- Staff 3 (Bass clef):
 - Measure 1: F (quarter note), G (quarter note), A (quarter note), B (quarter note). Dynamics: f .
 - Measure 2: C (quarter note), D (quarter note), E (quarter note), F (quarter note). Dynamics: mp .
 - Measure 3: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: mf .
 - Measure 4: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: f .

Lyrics and performance notes:

- Staff 1: "bRight s???", "(Bright)", "holy"
- Staff 2: "brIght", "soft near calm", "calm st??", "(soft bright deep)"
- Staff 3: "big (soft)", "calm st??", "(soft bright deep)"

Musical score system 2 (measures 5-8):

- Staff 1 (Treble clef):
 - Measure 5: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: f .
 - Measure 6: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: f .
 - Measure 7: A (quarter note), B (quarter note), C (quarter note), D (quarter note). Dynamics: f .
 - Measure 8: E (quarter note), F (quarter note), G (quarter note), A (quarter note). Dynamics: f .
- Staff 2 (Treble clef):
 - Measure 5: B (quarter note), C (quarter note), D (quarter note), E (quarter note). Dynamics: mf .
 - Measure 6: F (quarter note), G (quarter note), A (quarter note), B (quarter note). Dynamics: f .
 - Measure 7: C (quarter note), D (quarter note), E (quarter note), F (quarter note). Dynamics: mf .
 - Measure 8: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: f .
- Staff 3 (Bass clef):
 - Measure 5: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: mf .
 - Measure 6: A (quarter note), B (quarter note), C (quarter note), D (quarter note). Dynamics: f .
 - Measure 7: E (quarter note), F (quarter note), G (quarter note), A (quarter note). Dynamics: mf .
 - Measure 8: B (quarter note), C (quarter note), D (quarter note), E (quarter note). Dynamics: f .

Lyrics and performance notes:

- Staff 1: "calm star big yEs", "near deep", "soft near"
- Staff 2: "yes near sta?", "a-lone", "alone"

Musical score system 3 (measures 9-12):

- Staff 1 (Treble clef):
 - Measure 9: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: ff .
 - Measure 10: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: ff .
 - Measure 11: A (quarter note), B (quarter note), C (quarter note), D (quarter note). Dynamics: ff .
 - Measure 12: E (quarter note), F (quarter note), G (quarter note), A (quarter note). Dynamics: ff .
- Staff 2 (Treble clef):
 - Measure 9: B (quarter note), C (quarter note), D (quarter note), E (quarter note). Dynamics: ff .
 - Measure 10: F (quarter note), G (quarter note), A (quarter note), B (quarter note). Dynamics: ff .
 - Measure 11: C (quarter note), D (quarter note), E (quarter note), F (quarter note). Dynamics: ff .
 - Measure 12: G (quarter note), A (quarter note), B (quarter note), C (quarter note). Dynamics: ff .
- Staff 3 (Bass clef):
 - Measure 9: D (quarter note), E (quarter note), F (quarter note), G (quarter note). Dynamics: ff .
 - Measure 10: A (quarter note), B (quarter note), C (quarter note), D (quarter note). Dynamics: ff .
 - Measure 11: E (quarter note), F (quarter note), G (quarter note), A (quarter note). Dynamics: ff .
 - Measure 12: B (quarter note), C (quarter note), D (quarter note), E (quarter note). Dynamics: ff .

Lyrics and performance notes:

- Staff 1: "deep", "?????Ht", "Who", "holy", "alone", "who big"
- Staff 2: "?????Ht", "Who", "holy", "alone"
- Staff 3: "deep calm", "?????Ht", "(holy alone)", "(alone holy)", ":55"

rubato ($\text{♩} = 84$)

the

S1 4/4 mf mf fr37 mf 8/4 cool chocolates.

the sky was candy luminous edible-

S2 mf spry pinks greens

S3 shy lemons

9/4 f 2/4 mf f mf

un der, a loco mo tive

sprouting

vio lets

:20

J=112

dominic has

S1 *mf* *f* *ff*
 dominic has a doll wired to the radiator of his ZOOM DOOM —

(S1) *mf*
 icecream truck a wistful little clown

S3 *f* *mf*
 whom somebody buried — upsidedown in an ashbarrel so — of course —

S2 *mf*
 and mrs dominic washed his sweet dirty face and
 (8) (8)

S3 *f*
 dominic took him home —

(S2) *mf*
 mended his bright torn trousers

(S3) *mf*
 (quite as if he were really her and she But)

S1 *mf* *f* *mf* (2) *f* (2) *mf* (2)
 and so that's how dominic has a doll — and every now and then my

(S1) *f* *mf*
 wonderful friend dominic de-paola — gives me a most tre-mendous hug

S1 *mf* *f* *mp*
 Knowing i feel that we and worlds are less a-live than dolls and dream —
 (8) (2) *mp*

S2 *mf* *f* *mp*
 Knowing i feel that we and worlds are less a-live than dolls and dream —
 (8) (8) *mp*

S3 *mf* *f* *mp*
 Knowing i feel that we and worlds are — a-live than dolls dream —
 (8) -20-

1:15
FIN