



STREET SONGS

Fourteen
Hallucinations
for
Singer/Reciter
and
Keyboard
(or
Instruments)

Found Texts

NEW
MUSIC

MARK
ALBURGER

Op 29
(1985)

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STREET SONGS, Op. 29 (February 6, 1985)
Fourteen Hallucinations
for Singer/Reciter and Keyboard
(or Instruments)

Found Texts

- I. All My Relations
- II. At a Photo Shop
- III. Cowboy and Nevada
- IV. Day and Night
- V. Extension Chords
- VI. I'm a Cranky Old Yank
- VII. Irish Potatos
- VIII. I See You
- IX. The Junkies
- X. No Turn
- XI. Push-Broom
- XII. Shaving Cream
- XIII. Sometimes I Feel
- XIV. You Ain't Seen

STREET SONGS

Vocal Score

MARK ALBURGER
Opus 29 (1985)

ALL MY RELATIONS

Moderato ♩ = 110

Voice

Leg. (+ una corda)

5

tr *8va* All my re - la - tions have died *8va*

8

What shall I do in this world? *8va* All my re - la - tions have died *8va*

Leg.

Allegro ♩ = 120

10

What shall I do in this world?

12

cresc. poco a poco

Let your swords be beaten into plowshares.

16

Let your swords be beaten into plowshares. Let your swords be beaten into plowshares.

20 *Tempo primo* ♩ = 110

All my re - la - tions have died

23

What shall I do?

Keep the

25

in this world

egg a - way from the stone and the man a - way from the wo - man

AT A PHOTO SHOP

Moderato ♩ = 130

f

You want take pho - to? — No. I want de - ve - op and print

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

8vb *ad. lib.*

5

se - v'ral roll film. — All right. Each sheet ne - ga - tive print.

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

8vb

9

Who ma - ny sheet? Two sheet this one roll on - ly de - ve - lop not print

f *p* *mf* *p*

8vb

13

All right. Please give them to me. How ma - ny days _____ can I fetch? Three day.

f *p* *mf*

8vb

17

In ad - vance one day all right not all right be - cause day af - ter to -

f

21

mor - row _____ I just want _____ to o - ther _____ place go vi - sit.

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

8vb

25

Can. We try sa - tis - fy ____ your re - quest. This is the or - der slip.

f *mf* *p* *ff*

8vb-----

29

fetch pho - to time please bring a - long. You here ____ sell not sell ____ co - lor film? ____

f *mf* *p* *ff*

8vb-----

33

Sell. You look, these sev' - ral kind all not bad. ____ Cam' - ra use one - thir - ty five ____

f *mf* *p* *ff*

8vb-----

37

film. Want two roll Ko - dak one thir - ty five. Have pho - to al - bum?

41

Have. You want big vol - ume or small vol - ume?

43

ecstatically!

f

Both kinds — all let me — have — a look. You look this kind big one can —

ff

8vb -----

47

put four sheet co - lor pho - to. Co - ver al - so good look - ing

ff *mf*

8va - - - - -

8vb - - - - -

51

Small one small one small one each page put one Small one small one small one each page put one

ff *ff*

8va - - - - -

8vb - - - - -

55

small one each page put one sheet take with ve - ry con - ve - nient

ff

8va - - - - -

8vb - - - - -

59

I want one vol - ume big two vol - ume small. All right.

8vb

63

p

Would you like to have a pho - to ta - ken? No, I want to have sev - ral rolls of film de - ve - loped and print - ed

mp

8vb

67

mp

All right. How ma - ny do you want of each ne - ga - tive? Two this one I want de - ve - loped but not print - ed

mp

8vb

71

All right, please give them to me. When will they be red - y? In three days. —

mp

75

Can I have them a day ear - li - er? The day af - ter to - mor - row I leave to vi - sit o - ther pla - ces

79

You can. We'll try to meet your re - quest Here is an or - der slip.

Ad.

83

Please bring it with you when you come to get — your pho - tos. Do you sell co - lor film?

Rec.

87

Yes, we do. Have a look these kinds here are not bad. My cam' - ra takes one thir - ty five film.

Rec.

91

Give me two rolls of Ko - dak one thir - ty five. Do you have pho - to al - bums?

Rec.

95

Musical score for measures 95-98. The vocal line (treble clef) contains the lyrics: "Yes do you want a big _____ one or a small one? Let me look at both." The piano accompaniment (grand staff) consists of four measures, each with a whole rest in both the treble and bass staves.

Leo.

99

Musical score for measures 99-102. The vocal line (treble clef) contains the lyrics: "See you can put four pho - tos in each page of these big ones and the co - ver is al - so nice. The". The piano accompaniment (grand staff) consists of four measures, each with a whole rest in both the treble and bass staves.

Leo.

103

Musical score for measures 103-106. The vocal line (treble clef) contains the lyrics: "small ones take on - ly one per page, but are con - ve - nient to car - ry." The piano accompaniment (grand staff) consists of four measures. The first measure is in 3/8 time, and the subsequent three measures are in 4/4 time. Each measure contains a whole rest in both the treble and bass staves.

Leo.

107 *Adagio*

I'll take two big and two small ones. All right. Pho -

111 $\text{♩} = 60$

to - gra - pher's stu - di - o pho - to shop take a pho - to

115

ca - me - ra pho - to roll of film co - lor film

119

black and white film de - ve - lop print ne - ga - tive

8^{va}-----

Ped.

8^{vb}-----

123

pho - to al - bum co - lor film to -

8^{va}-----

Ped.

8^{vb}-----

127

day to - mor - row da af - ter to - mor - row day af - ter the day af - ter to - mor - row

131

yes - ter - day day be - fore yes - ter - day day be - fore the day be - fore yes - ter day

135

hol - low ____ red re - ver ____ car - ry ____

Ped. 8vb-----

139

shoul - der pole ____ neck won - der - ful to co - py ____ to

Ped. 8vb-----

143

save sand clear fine

8vb

147

guess che - rish

8vb

149

vi - ne - gar hunt

8vb

Cowboy and Nevada

17

1x tacet, 2x spoken, 3x (D.C.) silently mouthed except for spoken "single"

Moderato ♩ = 100

p (spoken)

Voice

Cowboy and Nevada Special Midtown Dairy Freeze

p play all three x's

Reo. play during D.C. only

6

spoken 2nd and 3rd times *Fine*

Wendov...r, Utah 14.47 - Single

Reo. D.C. only *fading away.....*

11

First in Nevada Elko

Reo.

16

D.C. al Fine

Ely Alt. Live Entertainment

Reo.

May 1985, Westtown, PA

DAY AND NIGHT

Andante ♩ = 80

Voice

Piano

p

mp

And.

4

mp

Day _____ and night re - volve, while my face wrink - les

And.

8

and my spi - rit wanes _____ but the

And.

12

sight of in - jus - tice the sight of in - jus - tice still pains _____ me _____

And.

16

one change in - du - ces a - no - ther

mp

And.

20

And.

3xs

25

3xs

1st time

2nd time

Leo.

30

Leo.

34

mp

I have al - ways trod - - - den on thin ice

Leo.

39 *mp*

I have al - ways trod - - -

Reo.

44 2x only

- - - - den on thin ice - - -

Reo.

49

I have al - ways trod - - - - den

Reo.

fade-out in repeats

54 *p* 4xs

on thin ice

Leo.

58

Leo.

62

Leo.

66

urgent whisper

Yet no one knows...

Red.

A musical score for a piece titled 'urgent whisper'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It begins with a whole rest, followed by a double bar line, and then a series of eighth notes. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature is one flat and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, both using eighth notes and rests. The score is divided into three measures by vertical bar lines. The first measure contains a whole rest for the voice and a melodic phrase for the piano. The second measure continues the piano melody. The third measure features a key signature change to three sharps (F#, C#, G#) and a 12/8 time signature, indicated by a double bar line with a key signature change symbol. The voice part enters in this measure with a series of eighth notes. The piano part continues with a new melodic phrase. The score ends with a double bar line. The tempo/mood is indicated as 'Red.' at the bottom left.

69

Red.

Fall 1984, Westtown, PA

Fall 1984, Westtown, PA

EXTENSION CHORDS

Allegro non troppo ♩ = 200

Voice

Piano

mp

5

mf

Like thin old Hin - dus _____ spit-ting in the gut - ter

9

ly-ing in the cor - ner al - ways some - how _____ gan - gled a -

13

Music for measures 13-17. The vocal line starts with a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The key signature has one flat (Bb) and the time signature is 3/4.

bout them - selves

18

Music for measures 18-20. The vocal line has a half rest in measure 18, followed by a half note G#4 in measure 19, and a half note A4 in measure 20. The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to two sharps (F# and C#) in measure 19. A dashed line with '8vb' indicates an octave drop in the bass line.

in knot -

21

Music for measures 21-23. The vocal line starts with a half note G#4, a quarter note F#4, and a half note E4. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#) and the time signature is 3/4.

ted knarls and some - how a - live_____

24

with a vi-cious-ness and dan - g'rous - ly dis - gust - ing

This system contains measures 24 through 28. The vocal line (treble clef) begins with a whole rest in measure 24, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand with many beamed sixteenth and thirty-second notes, and a bass line with sustained chords and moving lines. Measure 28 ends with a double bar line.

29

This system contains measures 29 through 33. The vocal line (treble clef) is mostly silent, with whole rests in measures 29, 30, 31, and 32, and a whole note in measure 33. The piano accompaniment (grand staff) continues with intricate textures, including rapid sixteenth-note passages in the right hand and active bass lines. Measure 33 ends with a double bar line.

34

This system contains measures 34 through 38. The vocal line (treble clef) is mostly silent, with whole rests in measures 34, 35, 36, 37, and 38. The piano accompaniment (grand staff) continues with intricate textures, including rapid sixteenth-note passages in the right hand and active bass lines. Measure 38 ends with a double bar line.

39

f *mp*

43

47

mp

51

mp

Fall 1984, Westtown, PA

I'M A CRANKY OLD YANK*

$\text{♩} = 140$

Voice *f*

I'm a crank - y old yank in a clank - y

Piano

mp *l.h.* *f* *r.h.* *l.h.* *8va-* *8vb-*

6

old tank on the streets of Yo - ka - ha ma with my

8va- *8vb-*

*IN A CLANKY OLD TANK ON THE STREETS OF YOKOHAMA WITH MY HONOLULU
MAMA SINGING THOSE NEAT-O BEAT-O FLAT ON MY SEAT-O HIROHITO BLUES

11

Ho - no - lu - lu Ma - ma sing - ing those neat - o

8va

8vb

16

beat - o flat on my seat - o Hi - ro - hi - to

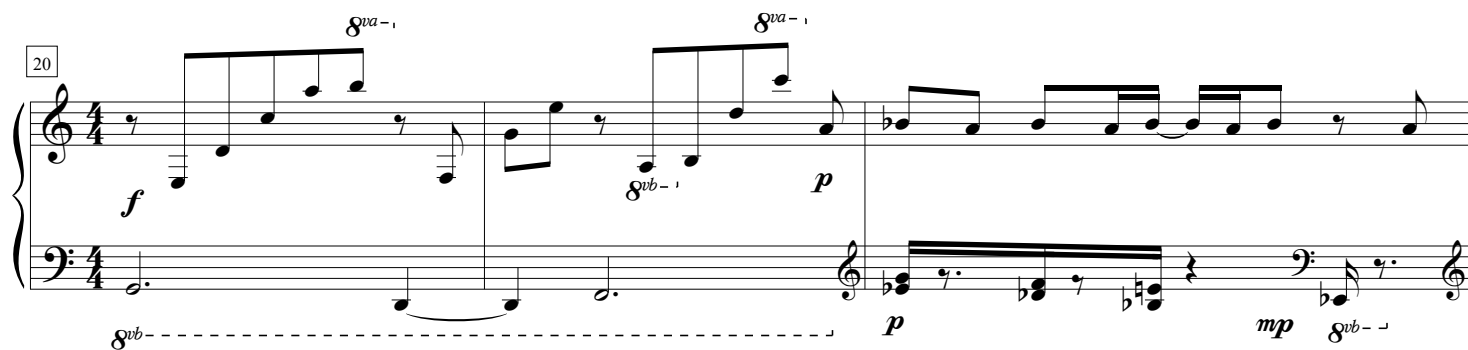
swing (shout:)

8va

8vb


blues!

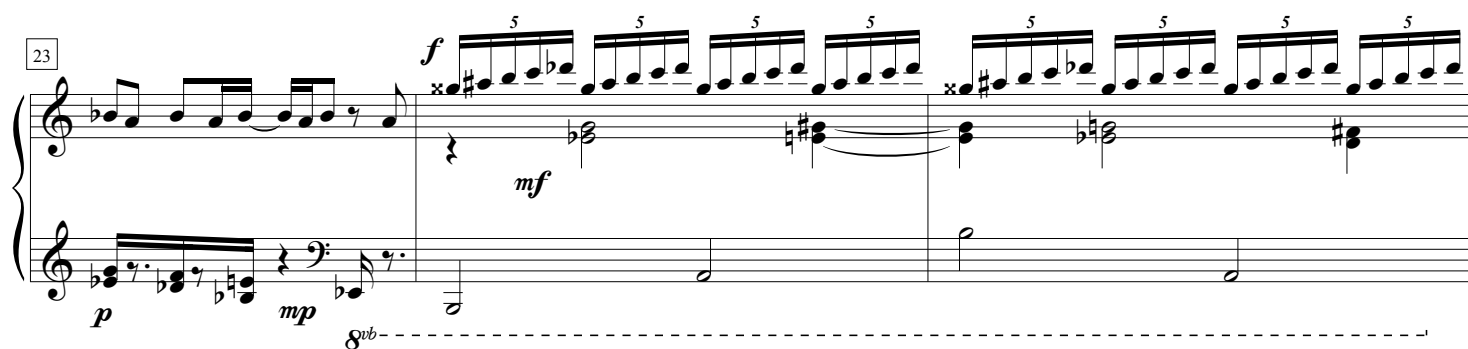
20



f *p* *mp*

8va- 8vb- 8vb-

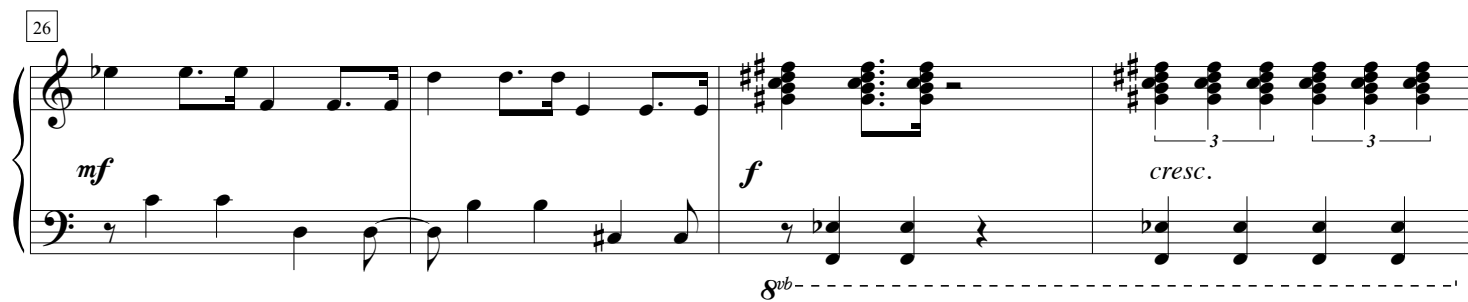
23



f *mf* *p*

8vb- 8vb- 8vb-

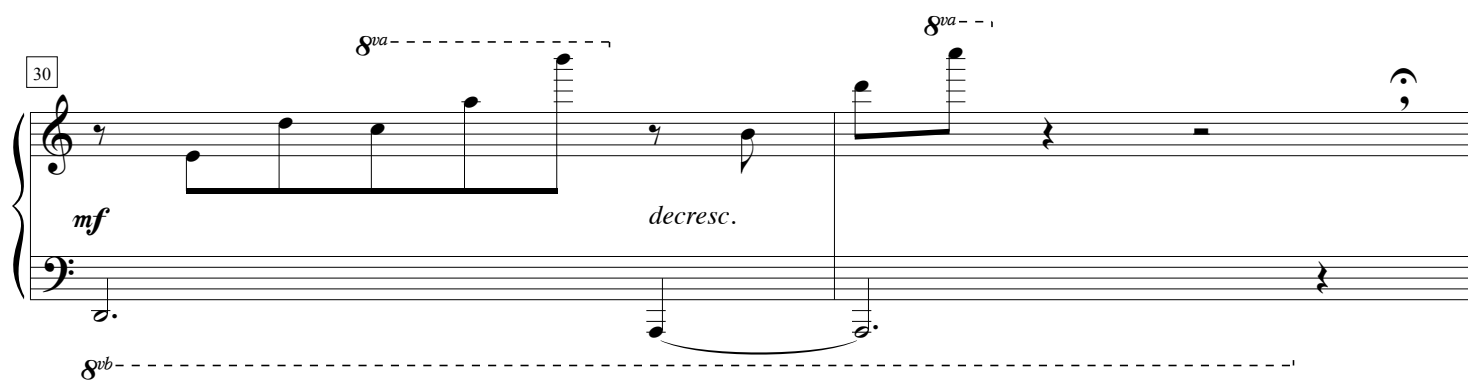
26



mf *f* *cresc.*

8vb- 8vb- 8vb-

30



mf *decresc.* 8va-

8vb- 8vb- 8va-

32 ♩ = 210

mp

I'm _____ a crank - y old yank _____

mp

mp

36

in _____ a clank - y old tank _____ on the

p

8va

p cresc. poco a poco

40

streets of Yo - ko - ha - ma with my _____

44

Ho - no - lu - lu ma - ma

8va

48

sing - ing those neat - o beat - o flat on my

f

52

seat - o Hi - ro - hi - to blues!

p

8va

8vb

Leo.

IRISH POTATOS

Moderato furioso ♩ = 75

(Shout!) ***ff*** ***pp*** *ad lib repeats**

Voice

I - rish Po - ta - tos Now! Now! Now! Now! (now!) (now!) (now!) (now!) (now!) (now!)

Piano

ff *pp* *ad lib repeats**

8va- 15ma 8va- 15ma 8va- 8vb- 8va- 15ma 8va- 8vb-

ad lib repeat

15ma- 8va- 49 cents ad lib repeat

ad lib repeat

* repeats may be strict, or varied with respect to dynamics and cluster content
 N.B. *ff* = as loud as possible, *pp* = as soft as possible

I SEE YOU

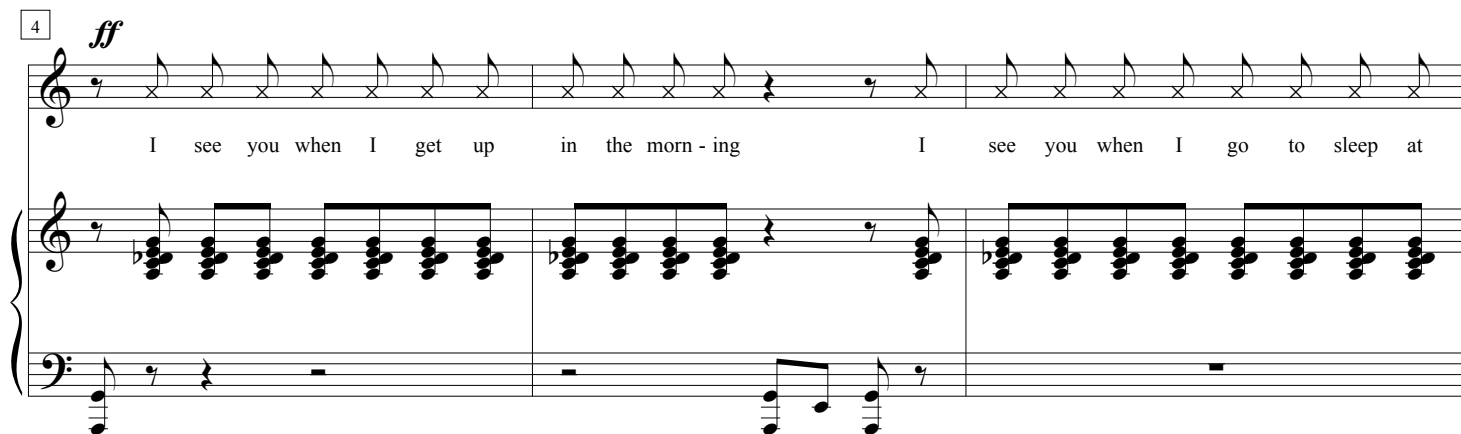
Brutal ♩ = 133

Voice



4 *ff*

I see you when I get up in the morn - ing I see you when I go to sleep at



7

night I'm tired of you, I'm tired of you, I'm tired of you



10

f *p* *p* *mp*

8va *8va* *8va* *8vb*

13

f *mf* *p* *mp*

8vb

16

mf *f*

8va

20 ***ff***

I'm tired of you, I'm ——— tired of you, I'm

ff ***mp***

23

26

f *decresc.* ***p*** *decresc.* ***pp***

8^{va}

Red.

March 1985, Westtown, PA

THE JUNKIES

Adagio ♩ = 95

Voice

Piano

p

8

p

When they are out in the streets they pass it a - long

13

mp

to each o - ther — but when they see

mp

18 *poco cresc.* *decresc.* *p*

the po - lice they would run some would just stand still and be beat - ten

23 *mp* *cresc. poco a poco*

so pi - ti - ful that they want to die so

28 *f* *mp*

pi - ti - ful that they want to die so pi - ti - ful that they

33 *decresc.*

Measure 33: The vocal line begins with the lyrics "want to die". The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a *decresc.* marking.

Measure 34: The piano accompaniment continues with a *p* (piano) dynamic marking.

Measure 35: The piano accompaniment continues with a *p* (piano) dynamic marking.

Measure 36: The piano accompaniment continues with a *p* (piano) dynamic marking.

Measure 37: The piano accompaniment continues with a *p* (piano) dynamic marking.

38

Measure 38: The piano accompaniment continues with a *mp* (mezzo-piano) dynamic marking.

Measure 39: The piano accompaniment continues with a *mp* (mezzo-piano) dynamic marking.

Measure 40: The piano accompaniment continues with a *mp* (mezzo-piano) dynamic marking.

Measure 41: The piano accompaniment continues with a *mp* (mezzo-piano) dynamic marking.

Measure 42: The piano accompaniment continues with a *mp* (mezzo-piano) dynamic marking.

43

Measures 43-47 of a musical score. The score is written for a piano with three staves: a single treble staff and a grand staff (treble and bass). The treble staff contains whole rests for all five measures. The grand staff features a key signature of one sharp (F#) and a 3/4 time signature. The right hand of the grand staff plays chords in measures 43-45 and a single chord in measure 47. The left hand of the grand staff plays a melodic line with eighth and quarter notes, including slurs and ties, across all five measures. The word *simile* is written below the first measure of the left hand. The word *cresc.* is written above the right hand in measure 47.

48

Measures 48-52 of a musical score. The score is written for a piano with three staves: a single treble staff and a grand staff (treble and bass). The treble staff contains whole rests for all five measures. The grand staff features a key signature of two flats (Bb, Eb) and a 3/4 time signature. The right hand of the grand staff plays chords in measures 48-52. The left hand of the grand staff plays a melodic line with eighth and quarter notes, including slurs and ties, across all five measures. The word *f* is written below the right hand in measure 49. The word *mp* is written below the right hand in measure 51. The word *decresc.* is written above the right hand in measure 52.

53

mp

When they are

mp

p

58

poco decresc.

mp

out in the streets they pass it so pi-ti-ful that they want to,

poco decresc.

mp

63 *mf* *mp* *f*

so pi - ti - ful that they want to, so pi - ti - ful —

68

February 1985, Westtown, PA

NO TURN

Voice

$\text{♩} = 100$

mf *p* *mf* *decresc.*

No turn _____ on _____ red _____ No turn on red No

Piano

mf *mf* *mf* *f*

5 *p* *mf* *decresc.* *f*

turn _____ on red _____ No turn on red no turn on

8va

mf *decresc.* *f*

8 *mp* *f* *mp*

red _____ no turn on red _____

8va

mp *f* *mp* *mp*

12

mf *p*

No turn on red

8va - - - - -

p *mp* *mf* *p*

16

Red.

19

Red.

23

Measures 23-26 of a musical score. The score is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The top staff contains whole rests for all four measures. The middle staff features a melodic line with eighth-note runs in measures 23 and 25, and half-note chords in measures 24 and 26. The bottom staff provides a harmonic accompaniment with eighth-note runs in measures 23 and 25, and half-note chords in measures 24 and 26.

27

Measures 27-30 of a musical score. The notation continues from the previous system. The top staff has whole rests. The middle and bottom staves show the continuation of the melodic and harmonic patterns, with eighth-note runs and half-note chords.

31

Measures 31-34 of a musical score. The notation continues from the previous system. The top staff has whole rests. The middle and bottom staves show the continuation of the melodic and harmonic patterns, with eighth-note runs and half-note chords.

35

Measures 35-38 of a musical score. The notation continues from the previous system. The top staff has whole rests. The middle staff features a melodic line that includes a trill in measure 35, followed by eighth-note runs. A dashed line labeled "8va" indicates an octave transposition for the final two measures. The bottom staff provides a harmonic accompaniment with eighth-note runs and half-note chords.

PUSH-BROOM

Adagio ♩ = 90

Voice

p

Push - broom

Piano

p

8va

6

push - broom push - ing down the mar - ket - place of free en - ter -

8va

5

3

10

Musical score for measures 10-13. The vocal line (treble clef) has a whole rest in measure 10, followed by whole notes in measures 11, 12, and 13. The lyrics "prise" are under measure 10. The piano accompaniment (grand staff) features a complex texture. The right hand has a triplet of eighth notes in measure 10, followed by a triplet of eighth notes and a quintuplet of eighth notes in measure 11. Measures 12 and 13 have a single eighth note followed by a triplet of eighth notes. The left hand has a half note in measure 10, followed by a half note in measure 11, and a half note in measure 12. Measure 13 has a whole rest. The key signature has one flat (B-flat).

14

Musical score for measures 14-17. The vocal line (treble clef) has whole rests in measures 14, 15, and 16, followed by a half note in measure 17. The lyrics "Push - broom" are under measure 17. The piano accompaniment (grand staff) features a complex texture. The right hand has a half note in measure 14, followed by a half note in measure 15, and a half note in measure 16. Measure 17 has a triplet of eighth notes followed by a quintuplet of eighth notes. The left hand has a half note in measure 14, followed by a half note in measure 15, and a half note in measure 16. Measure 17 has a half note followed by a triplet of eighth notes. The key signature has one flat (B-flat).

18

push - broom push - ing down the

20

mar - ket place of

8^{va} 15^{ma}

5 3 3 6

23

Musical score for measures 23-25. The vocal line (treble clef) contains the lyrics "free en - ter - prise" under the notes. The piano accompaniment (grand staff) consists of whole rests in all staves for these three measures.

26

Musical score for measures 26-29. The vocal line (treble clef) contains whole rests in all four measures. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The right hand melody includes an octave marking "8va" with a dashed line and a sharp sign (#) in the final measure. The left hand bass line consists of whole notes in the first three measures and a half note in the fourth measure.

SHAVING CREAM

Andante tranquillo ♩ = 105

Voice *p*

Ris - ing from the bowl a cloud of

Piano *p* *simile* *8va*

5 *f*

steam a - round the bowl and shav - ing cream

Piano *f* *8va*

9

a - round the bowl lay thick, white a - round the bowl

Piano *8va*

13

a - round the bowl con - ceal - ing dark - - - - - ness

simile

p

16

Ris - ing from the

simile

p

8va

8vb

20

bowl a cloud of steam and shav - ing cream

simile

p

8va

8vb

23

Musical score for measures 23-25. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. Measure 23 shows a whole rest in the top staff and a half note in the grand staff. Measures 24 and 25 continue the melodic line in the grand staff with eighth and quarter notes.

26

Musical score for measures 26-28. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The time signature is 4/4. Measures 26 and 27 contain the lyrics "a - round the bowl" and "a - round the bowl" respectively. The melody is in the top staff, and the accompaniment is in the grand staff. Measure 28 is the end of the system.

28

Musical score for measures 28-30. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The time signature is 4/4. Measures 28 and 29 contain the lyrics "con - ceal - ing dark - ness" and "con - ceal - ing dark - ness" respectively. The melody is in the top staff, and the accompaniment is in the grand staff. Measure 30 is the end of the system. The word "simile" is written below the grand staff in measure 30. A bracket connects the first two measures of the grand staff in measure 30.

Fall 1984, Westtown, PA

SOMETIMES I FEEL

53

Massively slow ♩ = 50

Voice

mp 2-3xs 1-3xs 3xs

times I feel on fi - re. Some - times I feel on

mp 3xs

mp 3xs

4

fi - re oh oh ho

8

oh Some - times I feel on fi - re Some -

11

times I feel on fi - re oh Some-times I feel on fi - re.

YOU AIN'T SEEN

Slow Blues ♩ = 80

Voice

Piano

mp

8vb

3/4

3/4

3/4

5

3/4

3/4

3/4

8

3/4

3/4

3/4

11

System 11, measures 11-12. The vocal line (treble clef) starts in 3/4 time and changes to 4/4 at measure 12. It features a triplet of eighth notes in measure 11 and a quarter note in measure 12. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand and a half note in the left hand in measure 11, and a quarter note in the right hand and a half note in the left hand in measure 12. The lyrics are: "You ain't seen no - thin' in the whole mu - se - um".

You ain't seen no - thin' in the whole mu - se - um

8vb-----

13

System 13, measures 13-14. The vocal line (treble clef) starts in 3/4 time and changes to 4/4 at measure 14. It features a triplet of eighth notes in measure 13 and a quarter note in measure 14. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand and a half note in the left hand in measure 13, and a quarter note in the right hand and a half note in the left hand in measure 14. The lyrics are: "You ain't seen no - thin' in the whole mu - se - um".

You ain't seen no - thin' in the whole mu - se - um

8vb-----

15

System 15, measures 15-16. The vocal line (treble clef) starts in 3/4 time and changes to 4/4 at measure 16. It features a triplet of eighth notes in measure 15 and a quarter note in measure 16. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand and a half note in the left hand in measure 15, and a quarter note in the right hand and a half note in the left hand in measure 16. The lyrics are: "You ain't seen no - thin' in the whole mu - se - um".

You ain't seen no - thin' in the whole mu - se - um

8vb-----

17

'cause you've been jiv - ing a - round

8vb

18

white note gliss.

8vb

20

8va

loco

w.n. gliss.

8va

w.n. gliss.

22

8va - - - - -

3

3

8vb - - - - -

24

'cause you've been jiv - ing a - round

3

8vb - - - - -

3

3

8vb - - - - -

26

black note gliss.

8va - - - - -

white note gliss.

white note gliss.

8vb - - - - -

28

You ain't seen no - thin' in the whole mu - se - um

8vb-----

30

You ain't seen no - thin' in the whole mu - se - um

palm of hand

8vb-----

32 (shout!)

You ain't seen no - thin' in the whole mu - se - um 'cause you been jiving around.

tone clusters

8vb-----

March 1985, Westtown, PA