

We 3 Beats

(from the musical: "How do I get to Beatville?")

Based on: MacBeth Act I, Scene 1

Words & Music by:

Peter Forrest

$\bullet = 80$ swing misterioso

p

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in a key with four flats and has a tempo of 80 beats per minute.

Ebm *D \flat* *C \flat* *A \flat* *B \flat*

BEATNIKS

When shall we three Beats meet a - gain?
When is hip hep and hep is hip?

mf

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of four flats. The piano accompaniment is in a grand staff. The lyrics are: "When shall we three Beats meet a - gain? When is hip hep and hep is hip?". The piano part includes a dynamic marking of *mf*.

Ebm *D/D \flat* *Ebm/C \flat* *A \flat* *B \flat*

Come to the Fire - fly so don't be lame
Let's split to Beat - ville can't beat the trip

The second system continues the song with a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of four flats. The piano accompaniment is in a grand staff. The lyrics are: "Come to the Fire - fly so don't be lame Let's split to Beat - ville can't beat the trip". The piano part includes a dynamic marking of *mf*.

Ebm Db Cb Ab Bb

let loose a howl when the po-et-ry's done ah ooh
 don your be-ret at the Fire-fly Caf' ah ooh

Ebm Db Ab Ebm wandering wolf call

that'll be the last word sung ah ooh
 hang out with the riff-raff cats ah ooh

wandering wolf call *p*

mf

Cb Ab Bb Ebm Cb Ab Bb

ooh ah ooh ah ah ooh ah ooh ah
 ooh ah ooh ah ooh ah ooh ah

mf

E \flat m D \flat A \flat E \flat m E \flat m E \flat °

that'll — mean the Beats have won.
that'll — be the Beats' last laugh.

accel. *cres.*

$\text{♩} = 100$ A \flat m G \flat F° E

At what hip — place? to — Mac - Dou - gal Street —

f

A \flat m G \flat F° E

there — to meet with — the — Beats —

E \flat m D \flat C \flat 7 A \flat B \flat 7 E \flat m D \flat G \flat E \flat m E \flat m/G \flat

where is Ker - ou - ac — when Gins - berg comes to call?

E \flat m D \flat C \flat 7 A \flat B \flat 7 E \flat m D \flat G \flat E \flat m E \flat m/G \flat

where is Ker - ou - ac — when Bur - roughs takes a fall?

E \flat m D \flat C \flat 7 B \flat E \flat m D \flat C \flat 7 A \flat

where is Ker - ou - ac — when

1	Bb7	Db	Ebm	2.	Bb7	Db	Ab	Ebm
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Pop - ov starts to call? Pop - ov starts when Pop - ov starts when

f

Bb7	Db	Ebm	Abm	Gb	Ebm
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ad lib but not swing

Pop - ov starts to call!

8va

3 3 6 6

Abm	Gb	Ab	Ebm	E°
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rit.

6

6

8va

For a Few Rubles More

(from the musical: "How do I get to Beatville?")
first section based on "Dark Eyes"

Words & Music by:
Peter Forrest

$\bullet = 65$ Cm Gm D7 Gm
maestoso Russian blues
mf *f*
con pedale

Cm G7 Am7 Cm6 D7
f

Gdim Gm D7 Gdim Gm D7
MRS POPOV

When I was still young, I had much more fun
In nine-teen sev-en-teen I just turned thir-teen

The musical score is presented in three systems. The first system is a piano introduction in 3/4 time, marked 'maestoso Russian blues' with a tempo of 65. It features a treble clef with a key signature of two flats and a bass clef. The piano part includes chords Cm, Gm, D7, and Gm, with dynamics *mf* and *f*. The second system continues the piano accompaniment with chords Cm, G7, Am7, Cm6, and D7, and dynamics *f*. The third system introduces the vocal melody for 'MRS POPOV' with lyrics: 'When I was still young, I had much more fun / In nine-teen sev-en-teen I just turned thir-teen'. The piano accompaniment for the vocal part includes chords Gdim, Gm, D7, Gdim, Gm, and D7.

Gm D7sus4 D7 D7+5 Gm

there were no beat-niks on - ly Bol - she - viks
my first birth - day bash that the Cos - sacks crashed

Cm Cm7 Cm6 D7 Cm6/Eb Cm7 Gm9 Gm

now I'm all sent a - lone, - in to my a - dopt - ed home
I was sent a - way to the U - S - A.

Cm9 Eb7 Gm Cm D7 D7-5 D7 D7sus4 Gm

run-ning this small ca - fé for beat-niks who nev - er pay.
run-ning this small ca - fé for beat-niks who nev - er pay.

Cm Gm D7 Gm Cm Gm D D7

Rooskie blues lick

I'm a
I'm a

accel.

Gm D D7 Cm Gm Cm Gm

$\text{♩} = 135$

poor Rus-sian wom - an all a - lone with a daugh - ter far a - way on - ly
poor Rus-sian wom - an, forced to flee who's been badg - ered by the Bol - she - viks,

Cm D D7 Gm D D7 Cm Gm

reach her on the phone I'm a poor Rus-sian wom - an, run - ning this ca - fé
beat - niks, K. G. B. I'm an old Rus-sian wom - an, in a new coun - try

Cm Gm Cm D7

try - ing to get you beat - niks all to pay! For a
 mind - ing beat - niks who think her cof - fee's free!

Gm D7

CHORUS

few ru - bles more, I would - n't be so poor

Cm Gm Cm Gm D7 Gm

for a few ru - bles more, I would - n't be so poor for a

Cm Gm D7 Gm D7 D7 Gm

1. 2.

few ru-bles more, I would throw you out the door! I'm a throw you out the door. Hey!

Cm Gm D7 Gm Cm/Eb Gm D7

I'm a

Gm D D7 Cm Gm Cm Gm

poor Rus-sian wo-man why can't you leave me be? Beat-niks Bol-she-viks you're

Cm D D7 Gm D D7 Cm Gm

all the same to me. I'm a poor Rus-sian wo - man so un - der paid with a

Cm Gm Cm D7

ca - fé full of beat-niks on - ly turns my hair to gray! ————— For a

Gm D7

CHORUS

few ru - bles more, I would-n't be so poor

Cm Gm Cm Gm D7 Gm

for a few ru - bles more, I would-n't be so poor for a

Cm Gm D7 Gm

few ru - bles more, I would throw you out the door. Hey!

Oh Daddio, Where Ya Gonna Go?

(from the musical: "How do I get to Beatville?")

Words & Music by:
Peter Forrest

$\bullet = 120$ in swing

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system is an instrumental introduction for piano, featuring a melody with triplets and a bass line with eighth notes. The second system includes the vocal melody and piano accompaniment. The vocal melody has lyrics: "Oh dad-di-o where ya gon-na go? Oh dad-di-o where ya gon-na go?". The piano accompaniment features triplets and a dynamic marking of *mf*. The third system continues the vocal melody and piano accompaniment. The vocal melody has lyrics: "where ya gon-na go? do you real-ly know? oh dad-di-o? oh dad-di-o? oh dad-di-o? oh dad-di-o?". The piano accompaniment features a dynamic marking of *cres.* (crescendo).

Em B7
BEATNIKS

Oh dad-di-o where ya gon-na go?
Oh dad-di-o where ya gon-na go?

Em Am7 Em

where ya gon-na go? oh dad-di-o? oh dad-di-o?
do you real-ly know? oh dad-di-o? oh dad-di-o?

mf *cres.*

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B7 Em Am7

where ya gon-na go?
where ya gon-na go?

where ya gon-na go?
do you real-ly know?

oh dad-di-o?
oh dad-di-o?

Em B7 Em B7

oh dad-dy dad-dy
oh dad-dy dad-dy

dad - dy dad - dy dad - di - o
dad - dy dad - dy dad - di - o

deces.

B B7 Em C B7

where ya gon-na go?
where ya gon-na go?

Em Em7 Am6 B7 Am B

If you want to learn where to go ——— dad - di - o you've got to
 If you want to go on the road ——— dad - di - o you've got to

mf

B7 C B Am Em B7 Em

learn know to man go which with way the to flow go

f

Em7 Am6 B7 Am B

if you want to learn to be cool ——— to be hip you've got to
 if you want to get a beat car ——— and go far you've got to

mf

B7 C B Am B Em B7 Em C B7

live learn the life of a beat-nik. Oh dad-di - o if you
 to live on the road. Oh dad-di - o if you

Em Am Em Am

don't know where to go — it's bet - ter to fol - low the flow —
 don't know where to go — it's bet - ter to fol - low the flow —

B7 Em Em7 Am6

— cause if you want to learn to be cool
 — cause if you want to go on the road

B7 Am B B7 C B Am B Em B7 Em B7

— to be hip you've got to live the life of a beat-nik.
— dad-di-o you've got to head to ol' Mex-i-co.

Go man, go!

cres. *8vb*

B7 G/B B7 Em Am

AGENT X

Don't call me dad-di-o! I'm

f

C B7 Em Cm6 B B7 G/B B7

not your dad-dy you can't make me go You can call me

Em Am C B7 Em

Mis-ter - O, I don't like beat-niks or their lin-go

B Em Am Em

BEATNIK LINGO CHOIR (simplified in unison)

Lin - go lin - go oh, oh, oh lin - go

p *mf*

B7 Em Am B7 *lento*

lin go lin go lin go Dad - di -

cres. *rit.* *mf*

Em B Am B

o on the road to Mex - i - co we

cres.

Em B7 Em B7

go dad-dy dad-dy dad - dy dad - dy dad - di - o

a tempo *deces.*

B B7 Em B7 C B Am

where ya gon-na go? _____

f *cres.*

B G B7 C B Am Em Am B7 Em

King-O' Bohemi-O' Blues

(from the musical: How do I get to Beatville?)

Words & Music by:
Peter Forrest

♩ = 145 Cm9 beatnik shuffle (not swing)

mf

Cm9 (spoken ad lib Beat Poetic-like) F7
NICKY-9-DOORS with guidance pitches

I'm hip cat Nicky-9-doors, beatnik extraordinaire, esquire and Renaissance man Spent a year in art school, to paint like Picasso

Cm9 G G7 G F7 Cm

Cramped my style, man, Currently have no other useful skills
felt more like a sculpted fossil Got a job painting fences... And I do it for thrills!

C7 F7 Gm6/C F/C Cm C7

BEATNIKS

He's the King - O' Bo - hem - i - O' blues he's the

F7 Gm6/C F/C Cm C7 F7

King - O' Bo - hem - i - O' blues he's got no fu - ture spent a

Gm6/C F/C Cm C7 G7 C

NICKY-9-DOORS

year in art school. I'm the cool cat King — O' Bo - hem - i - O' blues.

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Cm9

Musical notation for the first system. The treble clef staff contains four measures of whole rests. The grand staff (treble and bass clefs) contains piano accompaniment. The bass line consists of eighth notes in a descending pattern: C4, B3, A3, G3, F3, E3, D3, C3. The treble line features a melodic line with a slur over the first two measures, a fermata over the third measure, and a final chord in the fourth measure.

Cm9

F7

NICKY-9-DOORS

Guitar chord diagram for the second system. The treble clef staff shows six measures with 'x' marks on the strings, indicating muted notes. The first four measures have 'x' on strings 1, 2, and 3. The fifth measure has 'x' on strings 1, 2, and 3, and the sixth measure has 'x' on strings 1 and 2.

Had my first attack of Kerouac in 59, made my way to the state-line

Gotta get to Frisco to meet the Beats

Musical notation for the second system. The treble clef staff contains sustained chords: Cm9 (measures 1-2), Cm9 (measures 3-4), F7 (measure 5), and Cm9 (measure 6). The grand staff contains piano accompaniment. The bass line continues the descending eighth-note pattern. The treble line features sustained chords with a dynamic marking of *mf* in the first measure.

Cm9

G

G7

G

F7

Cm

Guitar chord diagram for the third system. The treble clef staff shows five measures with 'x' marks on the strings. The first two measures have 'x' on strings 1, 2, and 3. The third measure has 'x' on strings 1, 2, and 3, and the fourth measure has 'x' on strings 1 and 2. The fifth measure has 'x' on strings 1 and 2.

But got caught in a rainstorm,
on the Interstate

Turned back by fate, went home to bed.

Oh, my aching head!

Musical notation for the third system. The treble clef staff contains chords: Cm9 (measures 1-2), G (measures 3-4), and Cm9 (measure 5). The grand staff contains piano accompaniment. The bass line continues the descending eighth-note pattern. The treble line features sustained chords with a dynamic marking of *mf* in the first measure.

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C7 F7 Gm6/C F/C Cm C7

BEATNIKS

He's the King - O' Bo - hem - i - O' blues he's the

F7 Gm6/C F/C Cm C7 F7

King - O Bo - hem - i - O' blues he's got no fu - ture spent a

Gm6/C F/C Cm C7 G7 C

NICKY-9-DOORS

year in art school. I'm the cool cat King O' Bo - hem - i - O' blues.

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Cm9

D^o/C

A^o/C

Cm

Solo-O'

The first system of music features a vocal line with five whole rests, labeled 'Solo-O'. The piano accompaniment consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of chords: Cm9, D^o/C, and A^o/C. The left hand plays a bass line with dotted rhythms. In the final measure, the right hand plays a melodic line starting with a forte (*f*) dynamic and an accent (>), while the left hand continues with a bass line.

F9

Fm7

Cm

The second system continues the piano accompaniment. The right hand starts with a mezzo-forte (*mf*) dynamic, playing chords for F9, Fm7, and Cm. The left hand maintains a bass line with dotted rhythms. The final measure features a melodic line in the right hand starting with a forte (*f*) dynamic and an accent (>), while the left hand continues with a bass line.

G

A^b/F

Cm

The third system continues the piano accompaniment. The right hand starts with a mezzo-forte (*mf*) dynamic, playing chords for G, A^b/F, and Cm. The left hand maintains a bass line with dotted rhythms. The final measure features a melodic line in the right hand starting with a forte (*f*) dynamic and an accent (>), while the left hand continues with a bass line.

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Cm9

Musical notation for the first system. The treble clef staff contains four measures of rests. The grand staff (treble and bass clefs) contains piano accompaniment. The bass line consists of eighth notes in a descending sequence: C4, B3, A3, G3, F3, E3, D3, C3. The treble line has a melodic phrase starting in the second measure: Bb4, Ab4, Gb4, F4, E4, D4, C4, with a slur over the first four notes and a fermata over the last two. A dynamic marking of *mf* is present in the second measure of the grand staff.

Cm9

F7

RITA

Musical notation for the second system. The top staff shows guitar chords: four measures of Cm9 (marked with 'x' on the 6th string) and two measures of F7 (marked with 'x' on the 4th and 5th strings). Below this are the lyrics: "Lookie here, I'm Rita, biker chick delinquent who won't take no crap from royal beatnik sap" and "Had a fascination with incarceration". The piano accompaniment features a grand staff with a melodic line in the treble clef consisting of sustained chords: Cm9, Cm9, Cm9, Cm9, F7, F7. The bass line continues the eighth-note pattern from the first system. A dynamic marking of *mf* is present in the first measure of the grand staff.

Cm9

G

G7

G

F7

Cm

Musical notation for the third system. The top staff shows guitar chords: two measures of Cm9 (marked with 'x' on the 6th string), one measure of G (marked with 'x' on the 3rd string), one measure of G7 (marked with 'x' on the 4th and 5th strings), one measure of F7 (marked with 'x' on the 4th and 5th strings), and one measure of Cm (marked with 'x' on the 6th string). Below this are the lyrics: "Plan to drive my bike coast to coast, see Alcatraz and dig jazz," and "You may be the King-O' Bohemi-O' Blues, but the Queen-O' Bohemi-O' rules!". The piano accompaniment features a grand staff with a melodic line in the treble clef consisting of sustained chords: Cm9, Cm9, G, G7, F7, Cm. The bass line continues the eighth-note pattern from the first system. A dynamic marking of *mf* is present in the first measure of the grand staff.

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C7 F7 Gm6/C F/C Cm C7

BEATNIKS

She's the Queen - O' Bo - hem - i - O' blues she's the
I'm the King - O' Bo - hem - i - O' blues I'm the

f

F7 Gm6/C F/C Cm C7 F7

Queen - O' Bo - hem - i - O' blues don't cha mess with her or you're
Queen - O' Bo - hem - i - O' blues in Bo - hem - i - a there's a

Gm6/C F/C Cm C7 G7 C

RITA/NICKY-9-DOORS

bound to get bruised. I'm the cool mean Queen O' Bo-hem-i-O' blues.
ca - fé for two for the King and Queen

mf

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8

Cm9

D^o/C

A^o/C

Cm

Solo-O'

F9

Fm7

Cm

G

A^b/F

Cm

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3/4 Cuppa Jazz

Words & Music by:
Peter Forrest

(from the musical: "How do I get to Beatville?")

$\text{♩} = 80$ Am/C NOT swing

Am7 G9/B Am7⁻⁵/C

C Am7/C Am7 F Dm7 G9/B

MRS POPOV

Once up - on a time mu - sic was sub - lime there was clas - si - cal, not
Los - ing all you have it can drive you mad when there's noth - ing left ex -

Am7⁻⁵/C C Am7/C Am7 Fmaj7

jaz - zi - cal I've had a lot to lose, but you will nev - er hear me
cept these pests I know they think I'm square just by the clothes I wear but

Detailed description: This is a musical score for a piano piece titled '3/4 Cuppa Jazz'. The score is in 3/4 time and consists of three systems. The first system is an instrumental introduction with a tempo of 80 and a dynamic of mezzo-forte (mf). It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The second system contains the vocal melody for 'MRS POPOV' with lyrics. The third system continues the vocal melody. The piano accompaniment is written in a simple, harmonic style. Chord symbols are provided above the staff for each measure.

G9/B F7/C Am/C Am

sing the blues, sing the blues In the Olde Coun - try they on - ly
do they know, Fi - ga - ro? In the New Coun - try they on - ly

A7 Dm G7/B G7 C C7 F

play Tchai - kov - sky and can't syn-co - pate or swing it with the swans in
play this jazz - ski and bon - gos all night have tea with - out a tea - pot

F#dim G7sus4 C Am7/C Am7 F G9/B

Swan Lake. This is a ca - fé not a place to stay and hang a - bout
in sight. I once danced bal - let, I will swing some day to jazz mu - sic

Am7⁻⁵/C C C7 Am G7/D Cm

Just give me a shout or - der a tea, cup - pa cof - fee or you'll
I'll take it in stride and I'll find with the right time now I

Am7⁻⁵/C F7/B \flat F Am6 Am/D

get out!
get it. It does not take much or - der half a cup let me
I had to choose be - tween jazz and you bet - ter make

C Cm6/A Dm7⁻⁵ Am/C Am7 C Am7⁻⁵ F7/A

CHORUS

ring it up! Three quar - ters cup - pa jazz

Am/C Am7 C Am7⁻⁵ F7/A F Am Dm6/B

three quar - ters that's all I'll have it is the sad, sad, but

Cm6 G7sus4 Dm Dm6 G7 Am/C Am7 C Am7⁻⁵ F7/A F

not so ter - ri - bly bad — three quar - ters cup - pa — jazz

Am/C Am7 C Am7⁻⁵ F7/A F Am Dm6/B

three quar - ters that's all I'll have it is the sad, sad, but

Cm6 G7sus4 Dm Dm6 G7 C Cm6/A Dm7⁻⁵ C

not so ter - ri - bly bad, — sto - ry of my life.

Beatnik Chick

(from the musical: "How do I get to Beatville?")

Words & Music by:
Peter Forrest

♩ = 70 *misterioso* à la night club
in swing

p rubato

Cm Ab7 G7
NATASHA (reading from Poe's "The Raven")

Once up-on a mid-night drear-y

p *ad lib.*

Cm Ebm/Ab G7

while I pon-dered weak and wear-y o-ver

mf *ad lib.*

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Cm

Ab7

G7

man - y a quaint and cu - ri - ous vol - ume of for -

Fm

Cm

G⁺

G7

Cm

G7

Fm7

Cm

got - ten lore but there ain't no more that for - got - ten lore now it's

accel.

G7

Cm

♩ = 130

G7

Cm

all just a bore!

I'm the beat - nik chick, so de -
beat - nik chick who they
beat - nik chick who has

f

Ab7 G7 Cm Ab7 G7

cid - ed - ly hip I've got a de - gree in Phi - los - o - phy and
 think's real - ly flipped told ev - ery - one off and now I have split I've
 dropped out of school I'm so sick and tired of so - cie - ty's rules I've

Cm Ab7 G7

now I'm work - in' on a P - h - D _____ cause I'm the
 changed my life and now I've turned to hip _____ cause I'm the
 packed my case and gon - na see the world _____ cause I'm the

Fm Cm G7 Cm G7 Fm Cm

beat - nik chick so de - cid - ed - ly hip and I've got a de - gree in Phi -
 beat - nik chick who they think's real - ly flipped who's told ev - ery - one off and now
 beat - nik chick who has dropped out of school cause I'm so sick and tired of so -

1. G7 Cm G7 2. G7 Cm 3. G7 Cm

los - o - phy I'm the gone and split. cie - ty's rules.

Detailed description: This system contains the first three measures of the piece. The vocal line is in a 7/8 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat).

Cm Fm Fm6 Fm Cm G7

Detailed description: This system contains measures 4 through 7. It features a melodic line in the right hand with dynamics *mf*, *mp*, and *f*, and a bass line in the left hand. The key signature remains two flats.

Cm Ab7 G Fm Fm6 Fm Cm G7

Detailed description: This system contains measures 8 through 11. It features a melodic line in the right hand with dynamics *ff*, *mf*, and *mp*, and a bass line in the left hand. The key signature remains two flats.

Cm Ab7 G Cm Fm Fm6

NATASHA

I don't need no friends

ff *mf*

Fm Cm Cm Fm Fm6

BEATNIKS

I don't need no men — she don't need no friends

Ab G7

she don't need no men —

6

NATASHA

Fm Cm G7 Cm C° Fm Cm

she don't need — no dad-di - o I — don't need — no

f

G7 Cm C° Fm Cm G7 Cm C°

BEATNIKS

dad - di - o she don't need — no dad - di - o

NATASHA
Fm Cm

G7 Cm

Fm Cm

I — don't need — no dad - di - o I'm the beat - nik chick who they
cause I packed my case and gon -
(end with second verse)

ff *f*

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G7 Cm G7 Fm Cm G7 Cm G7
To Coda (go to 3rd verse)

think's real - ly flipped who's told ev - ery - one off and now gone and split I'm the
na see the world cause I'm so sick and tired be - ing a good girl cause I'm

Fm Cm

so sick and tired be - ing a good girl.

lento
rit.
cres.

sfz
ovb

How do I get to Beatville?

(from the musical: "How do I get to Beatville?")

Words & Music by:
Peter Forrest

$\bullet = 100$ swing
doloroso

Adim Am E7
J.P. TROUBADOUR (on guitar)

mf

Hey cats, you should know where to

go man go go go take High-way Nine-ty Nine and cross

o - ver that cen-ter line and Beat-ville you will find in the

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Dm Adim E7 Dm Am

BEATNIKS

reach-es of your mind. How do I get to Beat-ville?

f

Dm Am Dm Am

How do I get to Beat-ville? How do I get to Beat-ville?

E9 J.P. TROUBADOUR Am Dm6

Cross o - ver that cen - ter line.

rit. *p* *a tempo*

Am E7 Dm E7

You won't need a car _____ so just stay right where you are _____

mf

3

Am E7 Dm E7 Caug

and if you want to find _____ High-way Nine-ty Nine _____ just

Am E7 Dm Adim E7

o - pen up your mind _____ cross o - ver that cen-ter line.

Dm Am Dm Am

BEATNIKS

How do I get to Beat-ville? How do I get to Beat-ville?

f

Dm Am E9 Am Dm6

J.P. TROUBADOUR

How do I get to Beat-ville? Cross o-ver that cen-ter line.

rit. *p* *a tempo*

Am Dm6 E7 D° E7 Am

Lonely harmonica solo

Am Dm6 E7 D° E7

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by another quarter rest, then a quarter note G4, an eighth note A4, and a triplet of eighth notes B4, C5, and B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Dm Am Dm Am

How do I get to Beat-ville? How do I get to Beat-ville?

The second system continues the vocal line with the lyrics "How do I get to Beat-ville?". The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. The piano accompaniment includes a dynamic marking of *f* and continues with chords and a bass line.

Dm Am E9

How do I get to Beat-ville? Cross o - ver that cen - ter

The third system continues the vocal line with the lyrics "Cross o - ver that cen - ter". The vocal line has a long note for "Cross" and a slur over "o - ver that cen - ter". The piano accompaniment includes a dynamic marking of *rit.* and continues with chords and a bass line.

6

Am E9 Am

line. Cross o - ver that cen - ter line.

a tempo
mf

rit.

a tempo
p

Siberian Tiger

(from the musical: "How do I get to Beatville?")

Words & Music by:
Peter Forrest

$\text{♩} = 100$ *maestoso*

The piano introduction is in 4/4 time with a key signature of two sharps (D major). It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and single notes.

MRS. POPOV

G6 G D D7 D9 G6 G

Un - der this thick skin lies a ti - ger from with -
Un - der this thick skin lies a wo - man from with -

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Un - der this thick skin lies a ti - ger from with - / Un - der this thick skin lies a wo - man from with -". The piano accompaniment includes a triplet in the right hand.

D F# G A F# F#7 Bm G6 D Em6 F#

in and if you un - leash this ti - ger stay — out of sight
in and if you un - leash this hid - den per - son - al - i - ty

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "in and if you un - leash this ti - ger stay — out of sight / in and if you un - leash this hid - den per - son - al - i - ty". The piano accompaniment continues with chords and melodic lines.

F#7 Bm G7 A7 D A7 D D7

si - ber-i-an ti - ger just run for your life.
 si - ber-i-an ti - gress no more a mys - ter - y.

D D6 G6 G D D7 D9 G6 G

Ty - ger ty - ger burn - ing bright in the ca - fé of the
 You can't lock me in a cage you won't hold me wrapped in

D F# G A F# F#7 Bm G6 D Em6 F#

night chains and if you un - leash this ti - ger it's pure po - e - try
 I've had to scratch claw and fight hard just to stay a - live

F#7 Bm G7 A7 D A7 D D7

rip you all to shreds of course met - a - phor - i - cally.
no place to call home ex - cept the Fire - fly.

F# Bm Bdim Bm F#7 Bm6 G7 F# Bdim7 F#7 Bm

Spoken: "I'll get you all!"

A A7 D A7 D D7 F# F#7

Please don't run a - way I'll lose my ca - fé makes no diff' - rence an - y - way I
Please don't be a - fraid I'm los - ing my place and no more can I face the

Bm Em F# Bm Em

just want you and to know dis-grace I once once drank tea and in the shame and hopes and dreams and

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics: "just want you and to know dis-grace I once once drank tea and in the shame and hopes and dreams and". The piano accompaniment (middle and bottom staves) features a treble clef with a key signature of two sharps (F# and C#). The bass clef part has a steady bass line. A triplet of eighth notes is marked with a '3' above it in the second measure of the piano part.

Em6 Gm6 F#7 Bdim F#7 Bm Bm6 G7

pal - ace of the czars I once was served the best now they seem so far please don't lose yours stay ex -

Detailed description: This system contains the second two lines of music. The vocal line (top staff) has lyrics: "pal - ace of the czars I once was served the best now they seem so far please don't lose yours stay ex -". The piano accompaniment (middle and bottom staves) continues with various chords and a bass line. The key signature remains two sharps.

G Em

cham-pagne and cav - i - ar act - ly how you are

Tchaikovsky's 1812-O lick!

ff

Detailed description: This system contains the third line of music. The vocal line (top staff) has lyrics: "cham-pagne and cav - i - ar act - ly how you are". The piano accompaniment (middle and bottom staves) features a treble clef with a key signature of two sharps. The bass clef part has a steady bass line. A section of the piano part is marked with a forte dynamic (*ff*) and is labeled "Tchaikovsky's 1812-O lick!".

F#7 Gm7 G D D7 F# F#7

She holds up a coffee cup

but I'll end up no good as these cheap cof - fee grounds at the
 or you'll end up no good as I said that you would at the

Bm G7 Bm/F#

bot - tom of a dir - ty cup not e - ven a drop of luck
 bot - tom of a dir - ty cup not e - ven a drop of luck

F#7 Bm6 F#7 D F#7 Bm

1. not e - ven a drop of luck

F#7 D F#7 F#7 D F# F#7 D F#7 Bm

e - ven a drop, not e - ven a spot, not e - ven a drop of luck.

ff

A Square's wife I'll nev - er be and slave, slave, slave

"To hell," quoth I. "Mar-ry me chick," the dad-di-o cries

then splits - to Square - ville Mas-ter Creep But on the road I

tra-vel a-lone and like a cat I'll scratch you too

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "tra-vel a-lone and like a cat I'll scratch you too". The bass line is in bass clef, and the guitar accompaniment is shown on a six-string guitar staff with a treble clef, featuring a consistent rhythmic pattern of eighth notes.

I'll give you a fix. Hit me quick.

The second system continues the musical piece. The vocal line has lyrics "I'll give you a fix. Hit me quick." and includes two triplet markings over the bass notes. The bass line and guitar accompaniment continue with the same rhythmic pattern.

And a-noth-er.

The third system concludes the page with the vocal line saying "And a-noth-er." The bass line and guitar accompaniment continue with the same rhythmic pattern.

I my - self have done it all and crashed in man - y pads — a

lot of mon - ey I have lost some - times play - ing cards so bad stayed out ev' - ry night I can

hung round drink - ing Gal - lo wine, had man - y lo - vers nine times nine

most cats on - ly dwin - dle peak — and pine

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "most cats on - ly dwin - dle peak — and pine". The word "peak" is followed by a long horizontal line, indicating a sustained note. A triplet of eighth notes is marked with a "3" and a bracket above it. The bass line starts with a bass clef and a key signature of one sharp. It has rests in the first two measures and then a triplet of eighth notes in the third measure, also marked with a "3" and a bracket. The guitar accompaniment is shown on a single line with a treble clef, featuring a rhythmic pattern of eighth notes and chords.

Have loved but ne - ver lost. I

Choppy's Theme

This system contains measures 4 through 7. The vocal line continues with the lyrics "Have loved but ne - ver lost. I". The bass line has a rest in measure 4, followed by a quarter note in measure 5, and then a melodic line in measures 6 and 7. The title "Choppy's Theme" is written above the bass line in measure 6. The guitar accompaniment continues with the same rhythmic pattern.

al - ways leave first, they're the ones who all get tossed

This system contains measures 8 through 11. The vocal line continues with the lyrics "al - ways leave first, they're the ones who all get tossed". The bass line follows the vocal line with a similar melodic contour. The guitar accompaniment continues with the same rhythmic pattern.

Look what I have. Show me.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with the lyrics "Look what I have." followed by a long note, and then "Show me." The piano accompaniment consists of eighth notes in the left hand and a rhythmic pattern of eighth notes in the right hand, including two triplet markings.

Show me. Here I have my reef-er stash par-ty it up and home-ward crash.

The second system continues the musical piece. The vocal line starts with "Show me." followed by "Here I have my reef-er stash par-ty it up and home-ward crash." The piano accompaniment continues with similar rhythmic patterns, including a triplet marking in the right hand.

a drum, a drum! 9 - doors doth come.

The third system concludes the page's music. The vocal line has the lyrics "a drum, a drum! 9 - doors doth come." The piano accompaniment features a series of eighth notes in the right hand and a rhythmic pattern in the left hand.

The beat-nik sis-ters ber-et clad hip-sters of Zen and jazz

go a-bout their hip hep ways

Three Beat sis-ters and sis-ters are we Queens of Beat-ville, room

on - ly for three, two, one, ze - ro ne - ga - tiv - i - ty far

out the charm's turned on.

So square and hip a scene I have not made.

How far is it to Beat - ville?

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by eighth notes. The middle staff is a bass line with quarter notes and eighth notes. The bottom staff is a piano accompaniment with eighth notes and two triplet markings.

Who are these three Beat ones so hip in at - tire? That look not like cit - i - zens

The second system of music consists of three staves. The top staff is a vocal line with eighth notes. The middle staff is a bass line with quarter notes and eighth notes. The bottom staff is a piano accompaniment with eighth notes.

of Square - ville. And yet are you one of us or not?

The third system of music consists of three staves. The top staff is a vocal line with eighth notes. The middle staff is a bass line with quarter notes and eighth notes. The bottom staff is a piano accompaniment with eighth notes.

That a cat may ask—— dig, you dig, you dig?

Don your be-rets and sa-lute those you meet. You are a cu-ri-ous clan of

clear-ly hip sis-ters. Yet your lack of goat-ees makes me won-der

are you real - ly Beats? Sound, if you can: who are you?

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass line in bass clef with a key signature of one sharp (F#), starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and a whole note E3. The bottom staff is a guitar line with a key signature of one sharp (F#), featuring eighth-note chords and two triplet eighth-note patterns marked with a '3' and a brace.

All hail J. P. Beat - ster of the Bay - ou.

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass line in bass clef with a key signature of one sharp (F#), starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and a whole note E3. The bottom staff is a guitar line with a key signature of one sharp (F#), featuring eighth-note chords and two triplet eighth-note patterns marked with a '3' and a brace.

All hail J. P. Hip - ster of the Hip Cats.

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass line in bass clef with a key signature of one sharp (F#), starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and a whole note E3. The bottom staff is a guitar line with a key signature of one sharp (F#), featuring eighth-note chords and two triplet eighth-note patterns marked with a '3' and a brace.

All hail J. P. Bar - on von Beat - ville.

♩ = 140

Sis - ters of Beat why do you stare? Do not fear su - preme hip - ness

to be born square is unfair that is the truth Are ye far out or

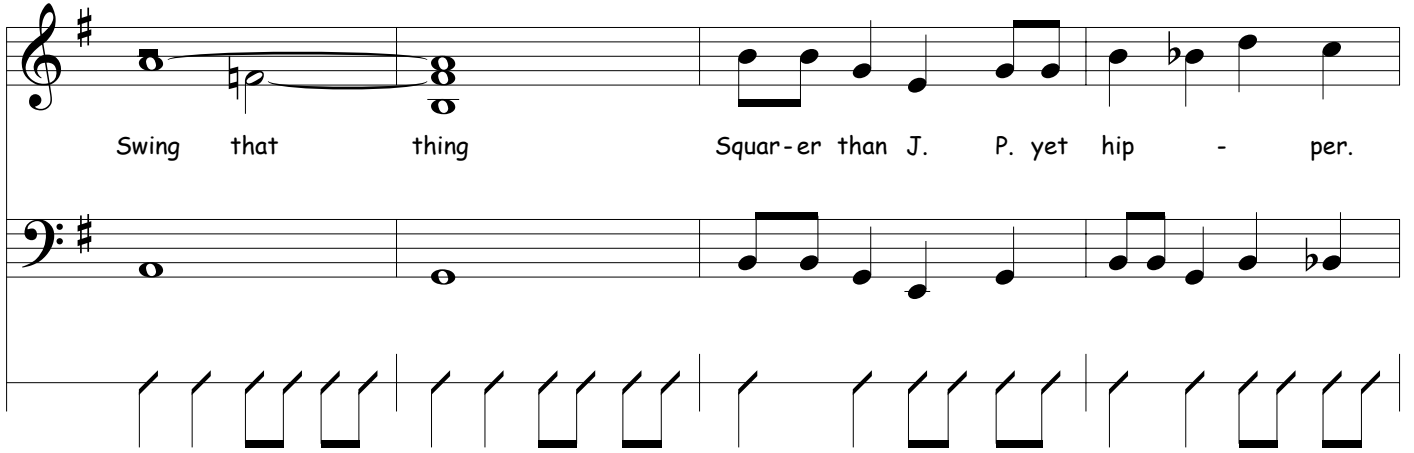
are ye too cool? For us two fools? My hip-ster friend You sa-lute him as

King of the Beats Being born so hip, is no small feat Not all are so lucky so

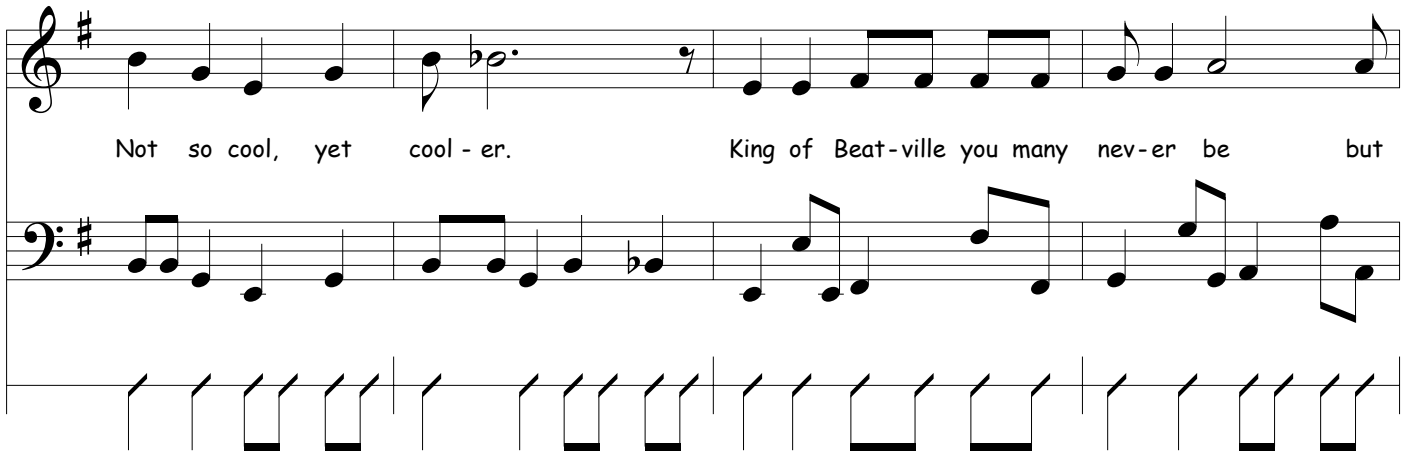
what of me? Can you tell how cool I will ev - er be?

Shall Beat-ness and Hip-ness come to me one day? Sound off Sound off cause

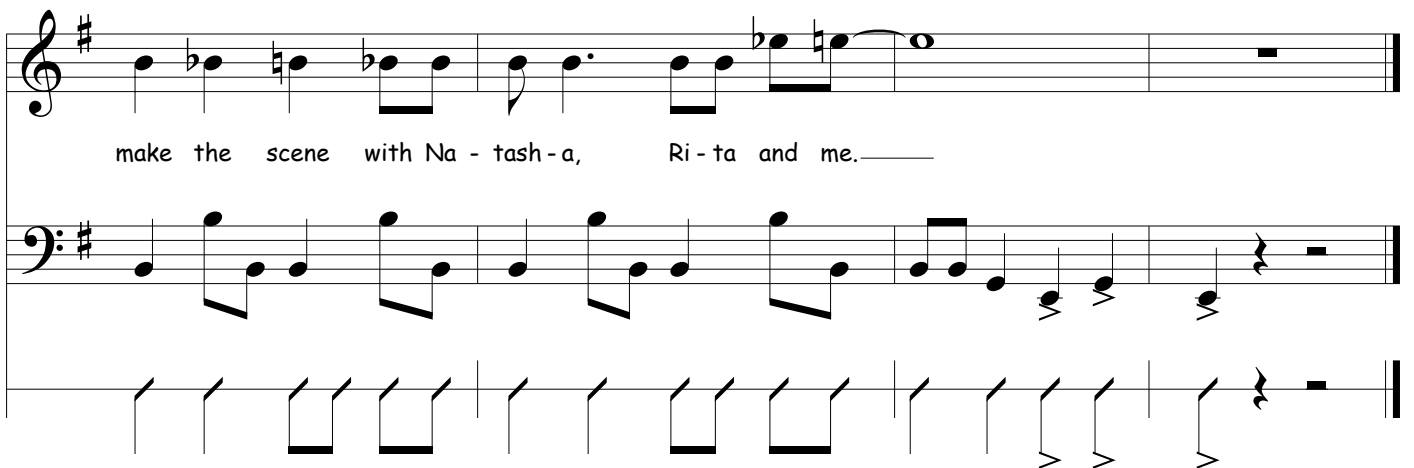
it don't mean a thing if a Beat ain't got that swing.



Swing that thing Squar-er than J. P. yet hip - per.



Not so cool, yet cool - er. King of Beat-ville you many nev-er be but



make the scene with Na - tash-a, Ri-ta and me.

Row that Volga boat, man!

(from the musical: "How do I get to Beatville?")
based on "Song of the Volga Boatmen"

Words & Music by:
Peter Forrest

Em Am/B Em7 Em D/C Em7

$\text{♩} = 90$
swing and sad

Em/G Am/C Em/B Am Em B7 Em

$\text{♩} = 135$
accel.

Em Am Em Em Am Em

Em Am6 Em7 Em Am6 Em7

Row row row
Row row row

Em Am6 Em7 Em Am6 Em7

row row row
row row row

row man row row row
row man row row row

Em Am Em Am7/E Am6 Am Em Am

Row row row that Vol - ga boat, man row that Vol - ga boat to - night
Row row row that Vol - ga boat, man row that Vol - ga boat to - night

Em Am C B7

up and down the ri - ver all night.
up and down the ri - ver all night.

G G7 G6 G C7

If you want to keep that Vol - ga beat all night —
 If you start to feel that Vol - ga swing and sway —

G G7 Gm6 C7

— feel the rhy - m of the ri - ver un - der your feet and hold on tight.
 — un - der - neath you is the ri - ver keep - ing the beat and Squares a - way. —

Am Em Am

Be hip — it's a trip — grab an oar —
 Be hip — do not flip — grab an oar —

Em9

Musical score for piano, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The score is divided into two systems. The first system consists of two measures of whole rests in the treble staff and eighth-note patterns in the bass staff. The second system begins with a repeat sign, followed by a complex melodic line in the treble staff and a bass line in the bass staff. The treble staff features a series of eighth notes ascending and then descending, with a slur over the final notes. The bass staff features a series of eighth notes ascending and then descending, with a slur over the final notes. The piece concludes with a double bar line.

Kerouac Goes Beatnik

(from the musical: "How do I get to Beatville?")

Words & Music by:
Peter Forrest

$\bullet = 120$
swing mischievous

bongo drums

mf

Cm G Cm G

Ker - ou - ac goes beat - nik if Ker - ou - ac goes beat - nik if

Cm G Cm B \flat #5 A \flat 7 G7

Ker - ou - ac goes beat - nik and you can too if

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2

Cm G Cm G

Ker - ou - ac goes beat - nik if Ker - ou - ac goes beat - nik if

Detailed description: This system contains the first two measures of the piece. The vocal line features a triplet of eighth notes in the first measure of each measure, followed by a quarter note and an eighth note. The piano accompaniment consists of a bass line with quarter notes and chords, and a treble line with chords and eighth notes.

Cm G Cm Bb#5 Ab7 G7 Cm

Ker - ou - ac goes beat - nik and you can too The K.

Detailed description: This system contains measures 3 and 4. The vocal line continues with the triplet pattern and adds the lyrics 'and you can too'. The piano accompaniment includes a key change in measure 4, indicated by the chords Bb#5 and Ab7.

Fm Bb Bb7 Eb Cm

G. B. are al-ways af - ter me the K.

Detailed description: This system contains measures 5 and 6. The vocal line continues with the lyrics 'G. B. are al-ways af - ter me'. The piano accompaniment features a bass line with eighth notes and chords, and a treble line with chords and eighth notes.

Fm Bb Bb7 Eb Cmin Bb Ab7 G7³

— G. B. — school of beat po-et-ry —

Cm (spoken) G Cm Ab G

bongos * * Kerouac, Ginsberg, Burroughs That's K.G.B. School of Beatnickery

Cm G Cm9 Ab7

Cm9/G

Ab

G

Cm

Fm

Abm

G7

Show me how to be cool _____ then you've got to

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with eighth notes and chords, and a treble line with chords and a melodic line starting with an accent.

Cm

G7

Ab

G

Cm

Fm

break all the rules and show me how to be cool _____ then

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a steady bass line and chords in the treble.

Ab

Cm

G7

Cm

G7

car-ry my books to beat - nik school if Ker-ou-ac _____ goes beat - nik if

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a bass line and chords, with a triplet of eighth notes in the treble line.

Cm G7 Cm G7

Ker - ou - ac — goes beat - nik if Ker - ou - ac — goes beat - nik and

Cm B \flat 5 A \flat 7 G7 Cm G7

you can too — if Gins - berg — goes beat - nik if

Cm G7 Cm G7

Bur - roughs — goes beat - nik if Ker - ou - ac — goes beat - nik and

6

Cmin

Bb

F6/Ab

Fm6/G

G7

you can too

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'you' on a C4, followed by a quarter note 'can' on a B3, and a half note 'too' on an A3. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The first measure is in C minor, the second in Bb major, and the third in F major with a flat in the bass. The fourth measure is in F minor with a flat in the bass. The fifth measure is in G7, and the sixth measure is a whole rest.

Cm7

Cm7

G7b9

Cm#5

in beat - nik school. school.

This system contains the next four measures. The vocal line has a quarter note 'in' on a C4, a quarter note 'beat -' on a B3, a quarter note 'nik' on an A3, and a half note 'school.' on a G3. The piano accompaniment continues with chords and bass notes. The first measure is in C minor, the second in C minor, the third in G7 with a flat in the bass, and the fourth in C minor with a sharp in the bass. The system ends with a double bar line.