

written for David Kravitz and the Arneis Quartet

# A Supermarket in California

words by  
**ALLEN GINSBERG**

music by  
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(2013)

$\text{♩} = 62\text{c.}$   
senza vib.

Violin 1  
*pp*  $\curvearrowright$  *ff* *pp*  $\curvearrowright$  *ff* *p*  $\curvearrowright$  *mf*

Violin 2  
senza vib. *pp*  $\curvearrowright$  *ff* *pp*  $\curvearrowright$  *ff* *p*  $\curvearrowright$  *mf* con vib.

Viola  
*fpp*  $\curvearrowright$  *mf* *mp*  $\curvearrowright$  *ff* *mf*  $\curvearrowright$  *ff*

Violoncello  
*fpp*  $\curvearrowright$  *mf* *mp*  $\curvearrowright$  *ff* *mf*  $\curvearrowright$  *ff*

6  
senza vib. *fpp*  $\curvearrowright$  *f* con vib. *mf*  $\curvearrowright$  *p* *pp*  $\curvearrowright$  *mf* senza vib. *mp*

senza vib. *fpp*  $\curvearrowright$  *f* con vib. *mf*  $\curvearrowright$  *p* *mp*  $\curvearrowleft$  *poco*

*sf* *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p* *mp*  $\curvearrowleft$  *f*  $\curvearrowright$  *p* *p*

*sf* *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *p* *mp*  $\curvearrowleft$  *f*  $\curvearrowright$  *p* *pp*  $\curvearrowleft$  *mf* *mp*

\*) for these high double-stopped fifths, intonation is not an issue – in fact a slightly 'inaccurate' intonation is preferable. They must sound firm and assured, but any difficulty in tuning can be exaggerated in order to raise or lower one (only) of the two pitches by a span more nearly approaching a quarter-tone.

11

*mp*

What thoughts—— I have of you to - night, Walt

*p* *mfpp*  
*senza vib.*  
*mp* *p* *mf*  
*p* *mf* *p*  
*poco sul pont.* *(poco port.)* *sim.*  
*mfpp* *pp*  
*p* *mp*

15

*cresc.*

Whit - man, for I walked down the side - streets un - der the trees with a

*pp* *mf* *pp*  
*con vib.*  
*mf* *mfpp* *mf*  
*mf*  
*mfpp*  
*mf*

18 *f* *mf*

head - ache self - con - scious look - ing at the full moon.

*f* *mp* *mp* *p* *mp* *p*

*pp* *mf* *pp* *p* *mp* *p*

*mf* *mp*

con vib.

nat.

21 *mp* *cresc.*

In my hun - gry fa - tigue, and shop - ping for i - ma - ges, I went in - to the

*f* *f* *f*

24

*ff*

ne - on fruit, — ne — on — fruit — su — per - mar - ket,

26

*mf* *f*

dream - ing — of your e - nu - mer - a - tions. What peach - es



36

*mp* *mf*

ba - bies in the to - ma - toes! - and you, Gar - cia Lor - ca,

sul D warm  
*pp*

sul G warm  
*pp*

sul G warm  
*pp*

*mp*

39

*f* *mp*

what were you do - ing down by the wa - ter - me - lons?

*mfpp* *f* *p* *mp*

*mfpp* *f* *p* *mp*

*mfpp* *f* *p* *mp*

*mp*

43

*mf* *p* *mp*

I saw you, Walt Whit-man, child-less,

*p* *p* *p*

*mf* *mp*

*mp* *pp* *mp* *pp* *mp*

senza vib.

47

*mf*

lone-ly old grub-ber, po-king a-mong the

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

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

*mf*

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

\*) unlike at the opening, intonation of double-stopped fifths from here on should be true

50

meats in the re - fri - ge - ra - tor and eye - ing the gro - cery boys.

*mp*

*p*

52

I heard you ask - ing ques - tions of each: \_\_\_\_\_ Who killed \_\_\_\_\_ the

*p* *mp* *mf* *ppp* *f*



55 *mf*

pork — chops?                      What    price — — — — — ba — — — — — na - nas?                      Are

senza vib.

*mf* *p*                      *mf* *p*                      *mf*

*mf*

senza vib.

*mf* *p*                      *mf* *p*                      *p*

58

you — — — — — my, — — — — — An — — — — — gel? my — — — — — An — — — — — gel?

*f*                      *p sub.*

con vib.

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

*f* *p*

*mf*                      3                      3                      *mf p* *mp*

con vib.

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

61 *cresc.*

I wan - dered in \_\_\_\_\_ and \_\_\_\_\_ out \_\_\_\_\_ of the brill - iant stacks of cans foll - ow - ing

*p* *pp* *cresc.* *pp cresc.* *p* *pp cresc.*

\*) unlike the opening, intonation from here on should be true

64 *f*

you, \_\_\_\_\_ and \_\_\_\_\_ foll-owed in my i - ma - gi - na - tion by the

*f* *f* *f* *f* *p* *f* *p*

67

*mf*

store de - tec-tive. We strode down the

*mp* *p* *mp* *p* *mf*

*mp* *f* *mp* *mf*

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

sul G

70

o — pen cor - ri - dors to - ge - ther in our so - li - ta - ry fan - cy tas - ting

*p* *p*

3

73

ar - - ti-chokes, pos - sess - ing ev - ery fro - - - zen

*f* *mf* *f* *mp* *f*

*f* *mf* *f* *mp* *f*

*mp* *f*

77

de - li - ca - cy, and ne - ver pass - ing the cash -

*mf* *p*

*mp* *mf* *fp*

*mp* *mf* *mf* *p*

*mp* *mf* *mf* *p*

senza vib.

81

- ier.

*f* *mp* *f* *p*

*fp* *fp*

*f* *mp* *f* *p*

*f* *mp* *f* *p*

Detailed description: This system contains measures 81, 82, and 83. The top staff is a bass clef with a whole rest in measure 81 and 82, and a whole note in measure 83. The vocal line (second staff) has lyrics "- ier." and consists of eighth-note runs in measures 81 and 82, and a whole note in measure 83. The piano accompaniment includes a treble clef (third staff) with sustained chords, and two bass clefs (fourth and fifth staves) with eighth-note runs. Dynamics include *f*, *mp*, *p*, and *fp*.

84

*fp* *mp*

*cresc.* *cresc.* *cresc.*

6 6 6 6

Detailed description: This system contains measures 84, 85, and 86. The vocal line (second staff) has a whole note in measure 84, followed by a half note in measure 85 and a quarter note in measure 86. The piano accompaniment includes a treble clef (third staff) with sustained chords and a bass clef (fourth staff) with eighth-note runs. Dynamics include *fp*, *mp*, and *cresc.*. Fingerings '6' are indicated above the eighth-note runs in measures 84 and 85.

*very slightly slower*

88

*mp*

Where are we go-ing, Walt Whit - man? The

*ff* *mp* *p*

*ff* *mp* *p*

*ff* *mp* *p*

92

doors close in an hour. Which way does your beard point to - night?

*mf*  $\triangleright$  *p* *mp* *p*

*mf*  $\triangleright$  *p* *mp*

*mf*  $\triangleright$  *p* *mp*



103 *mf* *p sub.* *pp*

Will we walk all night through the so-li-ta-ry streets? The

*mf* *p* *poco*

*mf* *p* *poco*

*mf* *p* *poco*

nat.

107

trees will add shade to shade,

*pp* *pp* *pp*



111 *p*

lights out in the hou - ses, we'll both to - - -

*pp* *ppp*

*pp* sul tasto

*ppp*

115

be lone - ly. nat. to - - - sul pont. to - - -

*poco* *ppp* *poco*

*poco* *pp*

120

Will we stroll dream-ing of the lost A - me - ri - ca of love — past

sul pont. sul tasto

*ppp* *pp*

sul pont. *ppp* *mf* *ppp*

sul pont. *ppp* *mf* *ppp*

nat.

125

blue — au - to - mo - biles in drive - ways, home to our si - lent —

nat. *ppp* to - - - -

nat. sul tasto *pp*

nat. *ppp* to - - - -

*ppp* *pp*

129

*mf* *pp*

cot-tage? Ah, dear fa-ther, gray-beard, lone-ly old

sul pont. sul tasto *poco* *pp sempre*

con sord. *pp sempre*

sul pont. *poco* con sord. nat. *ppp*

134

*mf* *f* *dim.*

cour-age - teach-er, what A - me-ri-ca did you have when Cha-ron quit

con sord. nat.

138 *p* *più f*

po - ling his fer - ry and you got out on a smo king

141 *pp*

bank and stood watch - ing the boat dis - ap - pear on the black

145

wa\_ ters of Lethe.

150

*ppp* *mp* *p* pizz.

*ppp* *mp* *p* pizz.

*ppp* *mp* *p* pizz.

con sord. *ppp* *mp* *p* pizz.