

THE KENSINGTON BEAT

for Baritone Voice and Piano

TED BURKE

LIBBY LARSEN, 2023

lazy, lingering, smokey, blue, improvisatory

bell-like *mf* *blue* *mp* *lazy* *lightly* *8va*
ped. ad lib. throughout

The first system of the score consists of three measures. The piano part features a melodic line in the bass clef with a 'ped. ad lib. throughout' instruction. The treble clef part has a 'bell-like' dynamic marking and a 'lazy' tempo instruction. The music includes triplets and a 'lightly 8va' marking.

$\text{♩} = \text{c. } 72$, lazy triplets

mf

The second system contains measures 4, 5, and 6. It features a series of triplets in the bass clef and block chords in the treble clef. The dynamic marking is 'mf'.

take your time **Tempo Primo**

8 *linger*

There are drum rolls rumb-ling down the

The third system contains measures 7 and 8. It features a vocal line with lyrics and piano accompaniment. The dynamic marking is 'linger'. The lyrics are 'There are drum rolls rumb-ling down the'.

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11 *suddenly, burst (drums) f*

av - e - nue Pah-dah Bee, Pah-dah Bah

f *fp* *mf* blue

14 *♩ = c. 72, lazy, smokey, blue*

where store front lights burn in - to the dark and get dif -

lightly p *f* *mp*

blue

17 *push ahead through m. 21*

fuse in the am-ber glare of bot-tles, and rim shot clinks, and re-

pp *mf*

pull back _____, ♩ = 144+, subito, jazz

21 *3* *(b)* *e*

port-ing the news of the night: Yes, we

f *attacca*

25 *gl.* *p* *f*

have to go to work a - gain on Mon - day, on - ly

drift

29 *(b)* *p* *f*

plan-ets have con - verged, lined up in a way that leaves my grav-i - ty shore-line a -

f

34

lone, _____ The high - est sat-el-lite dish we

pp *Sua* *loco* *ff sub.* *p sub. sempre through m. 40*

(*p*) *rit.*

39

see to - night will still be there in the morn - ing

Sua *p dim.*

45 **a tempo** (♩ = 144+)

spoken, beat poetry style, stretched, exaggerated

... with BIRDS sitting on them,

mf sub. *poco*

* *quasi jazz, string bass pizzicato*

49

tennis shoes hanging from them, Pah-dah Bee, Pah-dah Bah

p

53

giving someone so many sharp moving pictures of moronic diversions,

poco a poco cresc.

57

Tempo Primo, lazy, lingering, smokey, blue

Ev - 'ry - one steps up — and takes a

f

lightly

p

mf sub.

♩ = 144+, subito

62 (croon)

so - lo on the mel - o - dy — that becomes the

toss off arpeggios

p sub.

65

tattoo on the big shoulder of the crowd that leans into the wall

69

of sound each player powers their riffs against,

(use this measure only if needed)

f sub.

* quasi string bass pizzicato

73

yes,

Musical score for measures 73-75. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic bass line in the left hand and a more complex melodic line in the right hand. A dynamic marking of *ff* (fortissimo) is present in the right hand of the piano part.

76

its dark out - side,

Musical score for measures 76-79. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic bass line in the left hand and a more complex melodic line in the right hand. A dynamic marking of *pp* (pianissimo) is present in the right hand of the piano part.

80

the street light can - not burn a-way the

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic bass line in the left hand and a more complex melodic line in the right hand. A dynamic marking of *p* (piano) is present in the right hand of the piano part.

84 rit.

black or the mist that sur - rounds the glow,

88 a tempo (♩ = 144+)

I consider the bills to pay, bills - to pay, (fly me to the moon)

f sub. *mf*

8vb

93

your face smil - ing, or look - ing

(8vb)

97

down, _____

(*speak*) at that point when you think you're alone, whistling and singing the trilling

ends of famous Hendrix riffs, gutter growl, whammy bar tirade, ostinatos and legato salvo, tongue triple timing imperfect harmony with sonic birch slap pick harmonic tooth grinding chop . . . heaven . . . screams go across the nights,

vamp

100

a tempo

I think of you _____ sing - ing

pp

8vb

whole sections of Axis, Bold as Love when I got home early years ago,
 you had all the kitchen gadgets grinding, the stereo blasting, you had
 your voice unleashed in vowels and consonants

ri - i - i - i - i - i - riff ing—

riff -

112

ing in sus - tained syl - lab - ics that keep a-way the

p sub.

8va

116

molto rit.

Tempo Primo, lazy, lingering, smokey, blue

lurk - ing edge of the night.

lightly

bell-like

mf sub.

120

freely

$\text{♩} = \text{c. } 72, \text{ lazy triplets}$

All there is left to do — is sing

lazy

8va

thoughtfully . . . trailing off

123

doobah-doo-bah dah _____ and re-mem-ber the bills to pay,

Musical score for measures 123-125. The vocal line (bass clef) features a melodic line with a fermata over the word 'dah' and a triplet of eighth notes for 'and re-mem-ber'. The piano accompaniment (grand staff) includes a bass line with triplets and a treble line with chords and a fermata.

126

$\text{♩} = \text{c. } 144^+$

spoken

Warm nights and drum solos from the back of the

mf *p*

Musical score for measures 126-130. The vocal line is silent, marked 'spoken'. The piano accompaniment features a rhythmic bass line and a treble line with chords. Dynamics include *mf* and *p*.

131

Kensington Club

Pah-dah Bee

Pah-dah Bah

where my

mf

Musical score for measures 131-135. The vocal line (bass clef) has lyrics 'Kensington Club', 'Pah-dah Bee', 'Pah-dah Bah', and 'where my'. The piano accompaniment (grand staff) includes a bass line with eighth notes and a treble line with chords. Dynamics include *mf*.

146

on sheet music in an arrangement that seems to give us room to stretch and take

mf

8va

151

our time, to talk to the ends of our existence.

dim. to the end

(8va) loco 8va

156

pppp

(8va)