

DAVID AVSHALOMOV



COME HERE LOOKIN' (FOR WHAT IT IS)

Low Voice
with Bass or Guitar

© 2017 Raven Music

Come Here Lookin'

(for What it Is)

LOW VOICE

Lyrics: David Avshalomov

Tune: David Avshalomov

Easy 4

♩ = 70

Electric Bass (sounds octave lower)

mp

staccato

8 *p*

1. Red tail ri - sin' up o - ver the ridge_ soar - ing round and round_

staccato *staccato*

p *p*

10

8 tak-in' in the world from a ther_ mal high_ and he nev-er thinks of the ground, oh, no,_

etc.

12

8 he nev - er thinks of the ground._ He COMES HERE

14

LOOK-IN' _____ for WHAT IT IS _____ He comes here

16

look - in' _____ for the way that it's s'posed to be. _____ He comes here

18

to Coda for Second Close

look-in' _____ (Well, I've

mp

21

2.Ol' coy - o - te lop - in' down the road, and his nose is to _____ the ground _____. *p*

23

look-in' for the same thing the red tail is and he nev-er nev-er makes a sound, oh, no, _____

he nev - er makes a sound. He's just

look - in' _____ for what it is _____ he's just

look - in' _____ for the way that it's meant to be. _____ He comes here

look-in' _____

3.Big eyed mule deer scram-blin' up the ridge, and her ears are high _____ and her eyes are wide _____ but

she can't smell me 'cause I'm _____ up - wind, and be - sides, I'm on her side, _____ oh, yeah,

you know I'm on her side. 'Cause I come here

look - in' for what it is Come here

look - in' for the way that it used to be. But I can't help

crescendo

see - in' what it has be - come now and I can't help

mf

kno - win' what we have done here. And I'm try'n

p

to find a way to set our na_ ture free. So I come here

50

For **FIRST CLOSE**, end here.**INTERLUDE** before more verses

look-in' _____

53

D. S. for more verses

ADDITIONAL VERSES ON NEXT PAGES. Pick those you like. Use the accompaniment of the first verse for them. The first 3 verses are written out to show the kinds of minor tweaks you need to make later verses fit the melodic outline. If you sing only 3 verses, use the "**FIRST CLOSE**" and end on the G7 chord in bass, held. If you sing more after that, don't hold that chord, use the interlude, go back to more verses, then jump to the longer "**SECOND CLOSE**" which gives 3 verses plus the refrain, plus the extended close.

I wrote this song while walking up and down a steep trail in the Santa Monica Mountains--a red-tail hawk rising over the ridge jogged my first idea. It is about getting humans back to The Way of Nature, to stop harming it and ourselves. The verses are about creatures I often see in that specific mountain range. Since then I have added many verses. It is not intended that you sing all the verses given here at any one performance. You may also make up others that are specific to your local mountain range and its fauna. You could also switch to flora--or bugs, if you like. Or creatures you see by the the sea, river, plains, or desert. Just try to match the structure of my verses and my consistent use of alliteration.

SECOND CLOSE

56

well, I walk these moun-tains full of hope and pain, try-in' to find_ the way_ to

p

58

bring all the peo - ple back_ to the land,_ to see the beau - ty and stay. 'Cause

60

we've lost touch with the Cir-cle of Life_ and what the Earth can give_ in the

Detailed description: This block contains the first system of music, measures 60 and 61. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes, with some beamed eighth notes and a quarter rest. The lyrics are: "we've lost touch with the Cir-cle of Life_ and what the Earth can give_ in the". The bass line consists of quarter notes and eighth notes, providing a steady accompaniment.

62

bles-sing of For - est, Sea,___ and Sky_ and a nat - ur - al way_ to live.___ We've

Detailed description: This block contains the second system of music, measures 62 and 63. The melody continues with eighth notes and quarter notes. The lyrics are: "bles-sing of For - est, Sea,___ and Sky_ and a nat - ur - al way_ to live.___ We've". The bass line continues with quarter and eighth notes.

64

wound-ed this world with our will - ful ways. pois-oned the sea_ and air, and burnt the land, and

Detailed description: This block contains the third system of music, measures 64 and 65. The melody includes some eighth-note runs. The lyrics are: "wound-ed this world with our will - ful ways. pois-oned the sea_ and air, and burnt the land, and". The bass line continues with quarter and eighth notes.

66

if we can't find our way___ back home then in the end we'll all be banned, oh, yeah,

Detailed description: This block contains the fourth system of music, measures 66 and 67. The melody has a more melodic feel with some quarter notes. The lyrics are: "if we can't find our way___ back home then in the end we'll all be banned, oh, yeah,". The bass line continues with quarter and eighth notes.

68

then we will all be banned. 'Cause we've for - got -

Detailed description: This block contains the fifth system of music, measures 68 and 69. The melody has a significant gap in measure 68, indicated by a slash and a vertical line. The lyrics are: "then we will all be banned. 'Cause we've for - got -". The bass line continues with quarter and eighth notes.

70

ten_____ what it is_____ We don't re- mem

Detailed description: This block contains the sixth system of music, measures 70 and 71. The melody has a large gap in measure 70, indicated by a slash and a vertical line. The lyrics are: "ten_____ what it is_____ We don't re- mem". The bass line continues with quarter and eighth notes.

72

7

ber the way it was meant to be. But I still come

74 *crescendo*

look - in' though I can't help see - in' and I can't stop

76

mf

know in' still I can't help hop - in' And I'm try'n

78

Slower

to find a way And I'm try'n to find a way Yes, I'm try'n

80

Last time, end here.

to find a way to set ALL Na- ture free. (so I come here look-in'

p

4

Skinny little lizard skitters 'cross my track
And scoots up on a rock.
He thinks I can't see him there
Frozen as in shock, oh no,
A-sittin' on his rock.

But *he's just bein'*
What it is
What the red-tail is lookin' for
And the ol' Coyote
And the big-eyed mule deer

They all come lookin'

5

Big ol' brown bear
Bumpin' through the bins
An' he ain't afraid of me
He'll eat that junk food all day long
If you leave it out for free, oh yeah
Don't leave it out for free

'Cause *he's forgotten*
What it is
Don't remember
The way that it's s'posed to be

He's forgotten . . .

6

Hungry little hummingbird
Hovers in the air
Then she zooms to the next bush down
Gotta keep a-sippin' and a-swoopin' all day
Or she'll tumble down to the ground, oh, no,
Don't wanna be on the ground.

She comes here lookin' (etc.)

7

Restless rattlesnake
Rustles through the leaves
Buzzin' his tail like mad
You better take a big step back
Or it could be the last you had, oh no,
Don' wanna make him mad.

He's just lookin' (etc.)

8

Bouncy little bunny rabbit
Bustles through the brush
And his eyes are wide in fear
Every step a human takes
Is a sound he don't want to hear, oh no,
He don't want to hear.

He's just lookin' (etc.)

9

Fine black raven flaps softly overhead
Croakin' a gentle croak
Ancient bird, he's seen it all
His wings have a powerful stroke, oh yeah,
He's got a powerful stroke.

He's a witness
To what it was
He remembers
The way that it used to be

'Cause he comes here lookin'

10

Tiny-eyed turkey buzzard turns in the air
Trawlin' for somethin' dead
If he l spots you lyin' there on the ground
He'll peck the l eyes right out of your head, oh yeah,
Don' wanna look like you're dead,

He remembers
What it is
He's connected
To the way it was meant to be

He comes here lookin'

DAVID AVSHALOMOV

Music for Voice

ART SONGS

Chanukah Tonight, high voice, Dm, piano (lyric by the composer) [2'45]

The Ceremony of Innocence, bass/baritone, piano (Yeats, *The Second Coming*) [8]

Also with piano, flute, viola

Ozymandias, bass/baritone, piano (Shelley) [6]

2 Apocalyptic Songs (*Ceremony*, *Ozymandias*, with orchestra)

Hashkiveinu, low voice, piano (trad.) [5]

The Last Act, low voice, piano (Louise Bogan) [6]

A Mind of Winter, baritone, piano (Doris Avshalomov) [5] Also version with strings, harp

Two Households, tenor + baritone, opt. guitar (Shakespeare, Prologue to *Romeo and Juliet*) [2]

Orchestra Song with variations, operatic soprano and orchestra, theme for *Let's Grow an Orchestra*, schoolchild's interactive concert introduction to the orchestra, lyric by composer [12]

Our Civil Rights, bass or baritone, piano, solo aria from *Principles* (Thos. Jefferson) [2'30]

Songs of Life; Songs of Death, bass/baritone, piano (Dickinson) [18]

(Also version with orchestra)

A Narrow Fellow in the Grass [1'45]

The Railway Train [2'30]

Wild Nights [1'30] (also medium voice)

Hope is the Thing with Feathers [2'20]

Also high voice, with piano (or harp), string quintet, flute

It Was Not Death [3'30]

The Heart Asks Pleasure First [2]

I Felt a Funeral in My Brain [3'30]

Tie the Strings to my Life, D [1'45] Also high voice, F

Because I Could Not Stop for Death (*Tango/Encore*) [3] Also low voice/treble clef

LIGHT SONGS

Chuck Niles, Oh Yeah, low voice, Gm, string bass [1] (lyric by the composer)

Come Here Lookin' (for What It Is), low voice, Dm, string bass or guitar [3– 6'] (lyric by composer)

Goodnight Moon, F, low voice, synth keyboard [3].

Also high voice Eb, strings, piano, flute

How Sweet it Was, low voice, Cm (C#m, Dm), piano, opt. flutes, strings (or piano only) [3 ½] (lyric by the composer)

I Dreamed I Saw Pete Seeger, med. voice, opt. guitar or banjo (lead sheet) [1] (lyric by composer)

Songs from TEST OF FAITH, soli, ensemble, piano or small pit ensemble (lyrics by the composer)

Barcelona, C, middle range unis. chorus [2]

People are Missing, Em, middle range soli, 2-part chorus [3]

Gone, Fm, low female solo, unis. backups [3]

Shy, G, middle range duet [2]

To Save Your Soul (*The Grand Inquisitor*), Cm, alto [2]

You Are the Girl, C, medium voice, piano [3] (lyric by the composer)

You Can't Have It All, baritone, Eb, piano (lyric by the composer) [4] Also with small theater ensemble

Blue Sky, album of lighter songs commissioned by my friend and collaborator Meredith Kennedy on her own lyrics. Mezzo with either piano or ensembles (various). Most also available in nearby keys.

Askendreya, Cm, piano, string quintet, opt. N. African hand drum [3]

Black Beauty, G or F, piano or Country Western string band/drums [2]

Blue Sky, C, piano, opt. small shaker [3]. Also versions with 8 or 10 backup voices, C or Bb

Dazzle Me, G or F, piano, tenor sax [2] slow bluesy version. Also easy shuffle version, F or G.

Desert Snow, Gm or Am, piano, opt. timpani, oboe, string quintet[3]

Enchanted River, Eb or Db, harp (or piano), opt. solo violin [2]

Ghostly Dancer, Em, ac. guitar, 3 flutes or synth, opt. tamb., fing. cyms. [3]. Also F m, piano.

Lady Jezebel, Em or Dm, piano, string quartet, fretless electric bass [3]

Lakota Storm, harp (or piano), flute, ethnic hand drum, Dm [3]

A Minute after Midnight, string quintet (or piano), Gm or F#m [2]

Mr. Brown Eyes, G, piano, clarinet, drumset, [2]

State of Mind, Em, piano, small shaker, string quintet [3]

SONG ARRANGEMENTS

- Find the Cost of Freedom* Steven Stills, (A)ATB, Dm [1'30]
- Ghost Riders in the Sky* Stan Jones, low solo, SAT backups, Dm, piano [3]
- On Top of Old Stewball* (trad. quodlibet) SATB soli *a cappella*, C [3]
- Sixteen Tons* Merle Travis, low solo, SAT backups, Cm, piano [4]
(Tennessee Ernie Ford version)
- Venezuela* John Jacob Niles, low voice, C#m, piano [2]
- Sergeant Pepper Medley* Lennon/McCartney, TTBB chorus/tenor, baritone soli; (or quintet)
concert band or combo [16]
1. *Sgt. Pepper's Lonely Hearts Club Band*
 2. *With a Little Help From My Friends*
 3. *Lucy in the Sky With Diamonds*
 4. *It's Getting Better All the Time*
 5. *She's Leaving Home*
 6. *When I'm 64*
 7. *Lovely Rita, Meter Maid*
 8. *Sgt Pepper Reprise*
 - [9. *A Day in the Life* (with concert band only)]

