

In Charles Bukowski: *what matters most is how well you walk through the fire* (New York: Harper Collins Publishers, 1999) pp. 76-77.

Born to Lose

Fred Blumenthal

Voice 1

Voice 2

Piano

6

6

Pno.

BORNTO LOSE,

11

I was sit-ting in my cell

BORN TO DIE. BORN TO LOSE, BORN TO DIE.

Pno.

15

and all the guys were tat - tooed

BORN TO LOSE, BORN TO DIE.

Pno.

19

all of them were able to roll a cig-ar-ette with

BORN TO LOSE, BORNTO DIE.

Pno.

23

one hand

BORN TO LOSE, BORN TO DIE.

Pno.

26

if I mentioned Wallace Stevens or even Pablo Neruda to them they'd think me crazy.

Pno.

29

I named my cell-mates in my mind:
BORN TO LOSE, BORN TO DIE.

Pno.

32

That one was Kaf-ka That one was Dos-to-ev-sky That one was Blake That one was Cé-

Pno.

32

35

line And that one was Mick-ey Spil-lane. I did-n't like Mick-ey Spil-lane.

Pno.

35

38

Sure e - nough that night at lights out Mick-ey and I had a fight ov-er

The vocal line consists of three measures. The first measure contains the lyrics 'Sure e - nough that night at lights out'. The second measure contains 'Mick-ey and I'. The third measure contains 'had a fight ov-er'. The melody is in a 4/4 time signature, starting with a quarter rest, followed by quarter notes, and ending with a quarter note.

Pno.

The piano accompaniment for measures 38-40 features a treble and bass clef. The treble clef part has a melodic line with eighth and quarter notes, and some chords. The bass clef part has a steady bass line with quarter notes and rests.

41

who got the top bunk The way it end-ed neith-er of us got the top

The vocal line consists of four measures. The first measure contains the lyrics 'who got the top bunk'. The second measure contains 'The way it end-ed'. The third measure contains 'neith-er of us got the top'. The fourth measure contains 'neith-er of us got the top'. The melody is in a 4/4 time signature, starting with a quarter note, followed by quarter notes, and ending with a quarter note.

Pno.

The piano accompaniment for measures 41-44 features a treble and bass clef. The treble clef part has a melodic line with eighth and quarter notes, and some chords. The bass clef part has a steady bass line with quarter notes and rests.

45

bunk We both got the hole.

BORN TO LOSE, BORN TO DIE.

Pno.

49

Aft-er I got out of sol-it - ar-y I

BORN TO LOSE, BORN TO DIE.

Pno.

53

made An ap-point-ment with the ward-en. I told him I was a writ-er A sens-i-tive and gift-ed

This system contains measures 53, 54, and 55. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment consists of a simple bass line with dotted quarter notes and rests.

Pno.

This system contains measures 53, 54, and 55. The piano accompaniment features a bass line with dotted quarter notes and rests, and a treble line with chords and eighth notes.

56

soul And that I want-ed to work in the lib - rar - y. He

This system contains measures 56, 57, and 58. The vocal line continues with a melodic line. The piano accompaniment remains consistent with the previous system.

Pno.

This system contains measures 56, 57, and 58. The piano accompaniment features a bass line with dotted quarter notes and rests, and a treble line with chords and eighth notes.

59

gave me two more days in the hole. When I got

BORN TO LOSE, BORN TO DIE.

Pno.

62

out I worked in the shoe fac - tor - y, I worked with Van Gogh,

Pno.

65



Schop-en-hau-er, Dan - te, Rob-ert Frost And Karl Marx. They put Spil-

Pno.

68



lane in lic-ense plates. BORN TO LOSE, BORN TO DIE.

Pno.

72

BORN TO LOSE, BORN TO DIE. BORN TO LOSE,

Pno.

75

BORN TO DIE. BORN TO LOSE, BORN TO DIE.

Pno.

This document was created with Win2PDF available at <http://www.win2pdf.com>.
The unregistered version of Win2PDF is for evaluation or non-commercial use only.
This page will not be added after purchasing Win2PDF.