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SONGS FROM THE ALBUM

I'M LOST IN THE CITY
John Angaiaak



2.95

Language
Yupik
M
1669
.A5

M Angaiak
1669 Songs from the Album
A5 I'm Lost in the City

M
16
A5

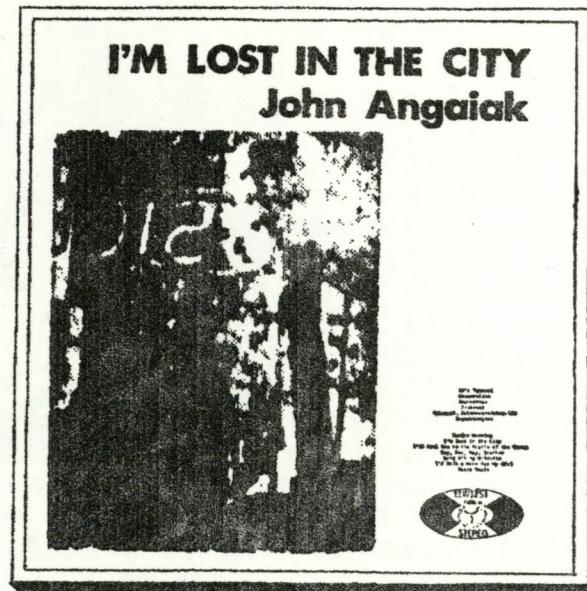
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SONGS FROM THE ALBUM



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A production of the Eskimo Language
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M
1669
A5



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Because of the modern technology that tends to destroy an individual's creativity and self-image, I have tried to regain my own insight; to try to understand myself; to try to discover that I do have something in common for myself, and above all, to teach myself how to relate myself to others via the medium of my songs. I have for a number of years taught myself not to completely give in to scientific technology, but rather have taught myself in the realm of creativity through music—the most important pride, which must be beyond the reach of that technology.

John Angaiak

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AK'A TAMAANI

Allegro

Nangergaleria

A musical staff in common time (indicated by a 'C') with a treble clef. The staff shows six measures. The first three measures contain the chords C, Am, and F. The fourth measure starts with a vertical bar line followed by a double bar line with repeat dots above it. The fifth measure contains the chord C, and the sixth measure contains the chord Am.

1. Ak'-a ta—maa—ni,
 2. Ak'-a ta—maa—ni,
 3. Ak'-a ta—maa—ni,

A musical staff with four measures. The first measure has a key signature of one sharp (F#). The second measure has a key signature of no sharps or flats (G7). The third measure has a key signature of no sharps or flats (C). The fourth measure has a key signature of one flat (Am).

Yu-ut ta---maa---kut	Ca---per---narqe---lruut	Tuai
Ang---u---tet tu---ai	Ta---maakut Ira---nia---teng	
Ang-al---kut tu---ai	Tuu-neri---lu---teng	Tuai

A musical staff in G major with a common time signature. The first measure starts with a half note F. The second measure starts with a half note G7. The third measure starts with a half note C. The fourth measure starts with a half note D. Measures 1-4 consist of eighth notes.

Yu--unge--na--qel--rat Tuai ta-maa---ni
Lii-care-naur--ait Tuai Anguyage-ya-ra---mek
Yuut as-siriv--kare-nau-rait Ak'a ta-maa---ni

A musical staff in treble clef with four measures. The first measure has a 'F' chord, the second has a 'G7' chord, the third has an 'Am' chord, and the fourth has an 'F' chord. The notes are eighth notes.

Tua-ten tu-ai
Pitga-quca-ra-mek
Yuut ta-maa-kut

Angu-yage-naur-tut	Pit-ga-qu-
Curuu-ca---ranek-llu	Tu-ai Tua-
Caper-naq-lu---teng	Yu-unge-naq-

A musical staff on a treble clef staff with a key signature of one sharp. The first measure contains four notes: a quarter note G, a eighth note F, a eighth note E, and a eighth note D. A box labeled "G7" is above the first measure. The second measure contains four notes: a quarter note C, a eighth note B, a eighth note A, and a eighth note G. A box labeled "C" is above the second measure.

llu--teng--llu Ya-ai Yai Yai Yai Ya-i
ten tu--ai
tulru-ut--llu

A.m. F G7

[3]

O'er the rampart we watch'd

Yai Yai-Yai-i Ya-i Y-a-----i-----.

AK'A TAMAANI (In Days of Old)

In days of old
Our people were amazing
The way they led their lives
In those days gone by
So it was that their ways
Would sometimes lead them into conflict
Even using bows and arrows
Yai-ai, yai, yai, yai, yai,
Yai, yai, yai, yai, yai.

In days of old
The men of those times
Taught their children ways of battle
How to use the bow and arrow
To advance and to attack
They also taught them
In days of old
Yai-ai, yai, yai, yai, yai,
Yai, yai, yai, yai, yai.

And in days of old the shamans
Would use their special powers
To cure the vexing ills
That sometimes plagued the people
It was indeed amazing
The way they led their lives
In days of old
Yai-ai, yai, yai, yai, yai,
Yai, yai, yai, yai, yai.

NASAURELUMA

Page 3

Slow

John Angaiak

Slow

Nasare-lu-ma

Kenege-na-ma-tu-al tang-ta-gam-ken

uk-ver-ait-lat-tu-a

Tu-ai nu-na-nir-lug-cet-larat-pe-nga

Tu-ai cam i-

lii-ni tang-ru-cig-uk-uk

Kui-gem ce-nii-ni

Pag-kut teng-aule-riit teng-mi-at

Tang-vage-lu-ki

Aku-wau-gag tuai ga-va-hem-ni

Tu-ai ga-var-nga-gel-nam-ken

Tu-ai kli-rra-ra-mege

Nasauteluma

Am Dm Am 3
 -nuk ui-ta-lu-nuk tuai kui-gem ca-nia-ni teng-miat ta-ma-kut

F Am Gm Am A⁷
 Tange-vage-lu-ki Tange-vage-lu-ki

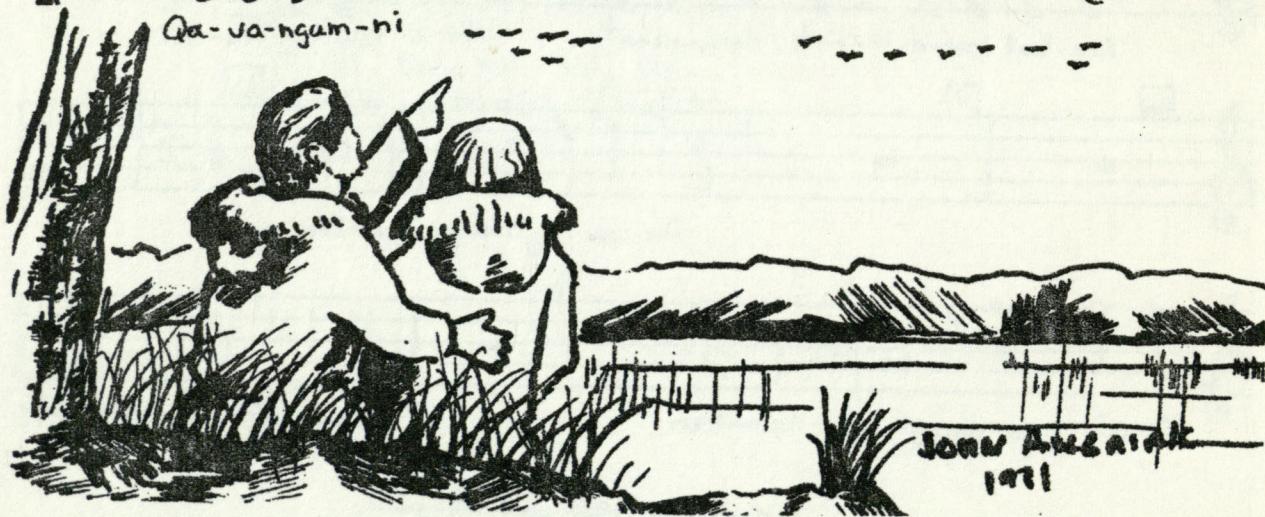
A⁷ Am
 Tu-ai ca-li-tang-ru-ciif-nga-tu-kuk pi-na-

Dm Gm Am 3
 ri-kan Tu-ai wii-nga tang-er-su-gam-ken

F Dm Gm
 Tu-ai ga-va-lllem-ni ga-va-ngu-

Am F Dm Am 3
 -gel-ru-am-ken Tuar-piag i-lu-mu-lu-ni

Gm Am A⁷ A⁷ Am
 Qa-va-ngum-ni



NASAURELUMA (My Girl)

My girl, my beautiful one
It makes me happy always to see you
For you are the only one I truly love
You are the joy of my life

Someday we shall meet by the river
And watch the birds in flight
And watch the birds in flight

Last night as I was sleeping
I dreamed about you
We were together by ourselves
Sitting by the river watching the birds
Sitting and watching the birds

In the future, when the time comes
We shall see each other once again
Oh, how I long to see you

As I was sleeping
And dreaming of you
It seemed so real
As I was sleeping

ANUURELUQA

Fast

John Angaiak

A-nuure-lu-

-ga tuai a-kanek yur-ar-tug tuai gan-era-gele-ria,

"wii-ga areha-igua-tua yur-arenga itucku-genar-gua

tau-gam Nas-paa-gere-iiis" Tuai ta-ma-kut cau-yat

Gu-kan-ge-ra-ta tu-ai A-nuure-lu-ga ka-na-ni

yur-ar-tug mm-mm-mm Tager-ca-mi-am a-taam

gan-ga-gii-li, yu-rar-eng-ai-ru-cute-lu-a

pi-lare-yagua tu-ai tu-ai-ga a-kaut-can

yu-ra-yu-it-el-ga Tuai ta-ma-kut cau-yat

Anuureluga

Musical score for "Anuureluga" with lyrics in Korean and English. The score consists of eight staves of music with corresponding lyrics written below each staff.

Staff 1: Treble clef, key of G major (2 sharps). The lyrics are: Cu-kah-gea-ta tu-ai and A-nuure-luga ka-na-ni.

Staff 2: Treble clef, key of G major (2 sharps). The lyrics are: yur - ar - tug, Tanger-cami-llu, a - taam.

Staff 3: Treble clef, key of G major (2 sharps). The lyrics are: ta-ma-kut yut tange - vase - tain, eye - mian ca - li - , a -

Staff 4: Treble clef, key of G major (2 sharps). The lyrics are: - tra-re - lu - ku ka - na - ret yu - tas - gel - lu - ku tu - ai

Staff 5: Treble clef, key of G major (2 sharps). The lyrics are: Tuai ta - ma - ket cau - yat Cu - kan - gea - ta tu - ai

Staff 6: Treble clef, key of G major (2 sharps). The lyrics are: A - nuure - lu - ga ka - na - hi yut - ar - tug

Staff 7: Treble clef, key of G major (2 sharps). The lyrics are: mmmmm - Qanere - lu - ni - llu wa - ten um King - ua - kun tu - ai

Staff 8: Treble clef, key of G major (2 sharps). The lyrics are: u - kut - an - ka ma - lig - lu - ki yu - tal - ia - lar - ci - gu - a

Staff 9: Treble clef, key of G major (2 sharps). The lyrics are: D.S. at Coda A - nuure - lu - ga ah a - nuure - lu - ga ah FADE 4x

ANUURELUQA (My Grandmother)

Dancing my grandmother since so long
Says she often, "Grandmother I am
Dance I shall I never, maybe
But I try I shall."

Although those drums they
Beat so fast,
My grandmother down there
She dances

mmmmmmmm
When she stopped says she once more,
"Never ever will I dance anymore I thought,
Because for so long I have not danced

mmmmmmmm
Then says she like this:
"Hereafter I shall dance
With my in-laws"

mmmmmmmm
My grandmother
My grandmother
My grandmother

PIUKUVET

Page 9

Slow

John Angaiak

Yag-va-ni a-

wa-ni un-gu-ngu-sit- nal-lu-neri-

-tan-ka tu-ai- ga al-ra-ku-ang-an te-kii-qu-

-ta-la-a-ta Piuk-u-vet Ah ma-li-gese-nга

Ah ma-li-gese-nга Ah ma-li-gese-nга

Yag-va-ni a- wa-ni

tenge-miat-lla nal-lu-neri -tan-ka

tu-ai- ga al-ra-ku-ang-an te-kii-qu - ta-la-a-ta

Piu-ku -vet Ah ma-li-gese-nга Ah

Piukivet

D A E Am E⁷
 ma-li-gesa-nга Ah ma-li-gese-nга —

Dm Ebm F⁷ Em⁷ Dm Ebm Em⁷
 — — Tu-ai-llu yant ta-ma-kut

Em⁷ Dm — Dm Ebm Em⁷
 pi-na-ti-a-teng pis-sure-yare-lu-teng

Em⁷ Dm — Em⁷ Dm Ebm
 uper-ner-ka-mi — a - ka - nun — te-kii-cuu-na-teng

Em⁷ E E⁷ D A E
 — — — Pi-ku- vet Ah ma-li-gese-nга Ah

D A E Am E⁷
 ma-li-gese-nга Ah ma-li-gese-nга —

Em⁷ Dm Ebm Em⁷ Em⁷
 La la

Em⁷ 8
 — — — — — — — —

PIUKUVET (If You Want To)

At the far distance,
I know the animals
Because every year
They come

If you want to
Ah-Ah-Ah
Come with me
Come with me
Come with me

At the far distance
I also know the geese
Because every year
They come

Then these people
When the time comes they hunt
In the spring for so long
They never come.

QUYANA

Page 12

(spoken)

D

Angayuqagema

Em

anama ataama-llu,

quyana cakneq.

Waten ayuqlua yuvkallerpetegenek.

Catailkuvtek waten ayuqlua yuyanerilama

D

kenkamtek cakneq.

E

Matumek yucimenek akeqeniarumamtek

Em

tuai-wa man'a yuciga elpetegenun nataan.

Am

Tuai-llu elpetegtun ayuqlua yuyugeyaaqua

Em

tuai-wa augkut ireniarkanka pitekluki,

E

uyurama, nayagama-llu cali ireniarkait pitekluki-
quyacitanka.

E

Tuai-llu cali ellilua elpetegenek-yugenek,
yuut kenkanka elpetegtun.

Am

Ikayurciqanka yuut pitacimtun, piciatun

E

tuai-wa ilakelriatun ayuqengamta

quyana cakneq

quyana cakneq

quyana cakneq.

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QUYANA (Thank You)

My parents
Mom and dad
Thank you very much
For the way I am living know.
If you did not live, I would not live like this
I love you both so much
Thank you very much

I owe you my life,
Because my life depends upon you both
And now, I want to live like you both,
Because of my future children
And because of my brother's and sister's future children,
Thank you so much.

Also, I have learned about the people-from you both;
I like people like you both.
I shall help the people no matter who they are,
Because we are one.

Thank you so much
Thank you so much
Thank you so much

SUNDAY MORNING

Slow

John Angaiak
NC

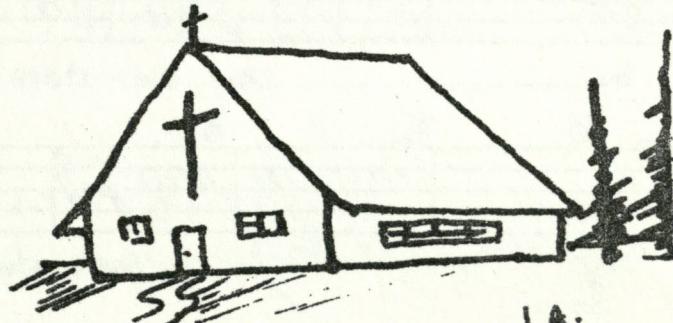
The musical score consists of ten staves of handwritten music. Chords are indicated above the staff by boxes containing letters: Am, Em, A, E, and E7. The lyrics are written below the notes. The first staff begins with Am, Em, Am. The second staff begins with Em, Am, Em. The third staff begins with Am, Em, Am, Em. The fourth staff begins with Am, Em, Am, E. The fifth staff begins with E7, Am, E7. The sixth staff begins with E, Am, E7. The seventh staff begins with Am, Em, A. The eighth staff begins with Em, Am, Em. The ninth staff begins with Am, Em, A. The tenth staff begins with Em, Am, E.

lyrics:

- morning, Sun-day
- Oh Sun-day morn-ing Comes a round,
- with-out fail ev-ery week It makes me
- want to think of the things I do And this:
- I love you ba-by I love you
- ba-by Sun-day
- morn-ing Sun-day morn-ing
- Come a-round, It makes me want to think
- of the people I did wrong to Es-pcial-ly this

Sunday Morning

E7 Am E7 Am
 I love you ba—by I love you ba—by
 Em Am Em Am
 Sun-day morn-ing,
 Em Am Em Am
 oh —, Sun-day morn-ing Comes a-round
 Em Am Em Am
 I go to the church in the eve-ning To ask God to for-give me
 Em Am E E
 To for-give those peo-ple Es-pe-cially this:
 E7 Am E7 Am
 I love you ba—by I love you ba—by
 Em Am NC Em
 Sun-day morn-ing in-mi-nin-nin.

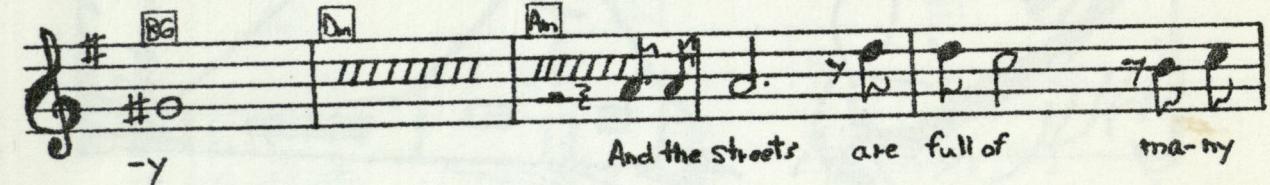
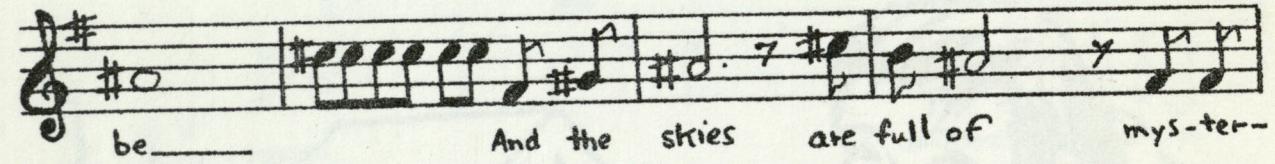
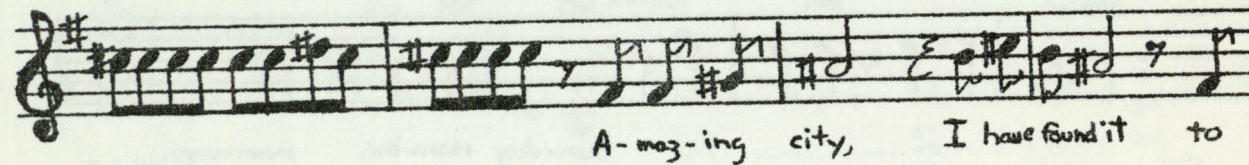
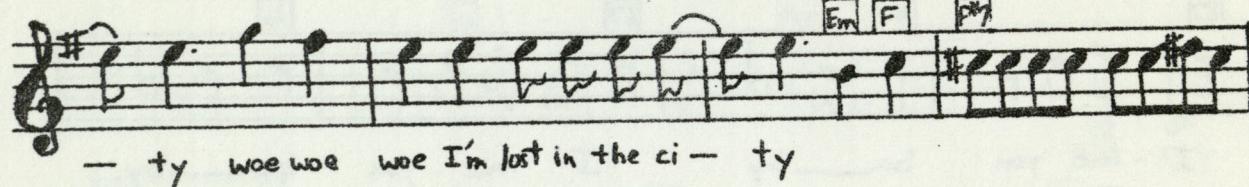
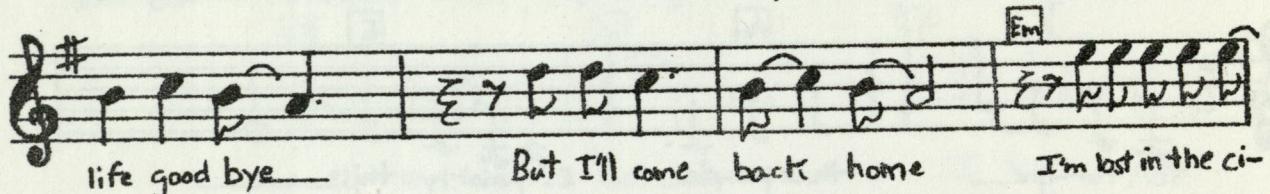
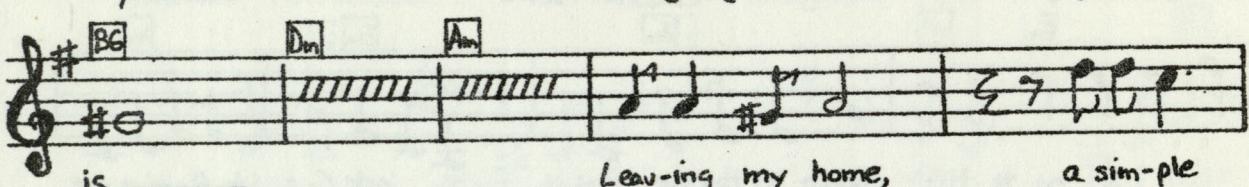
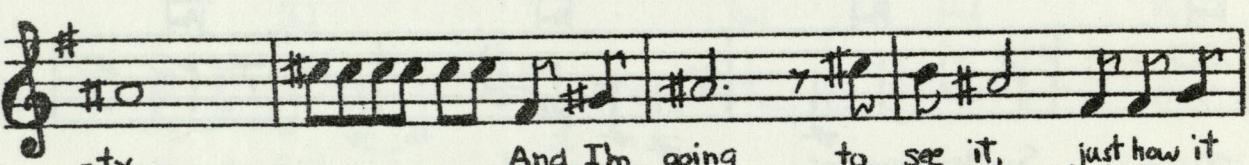
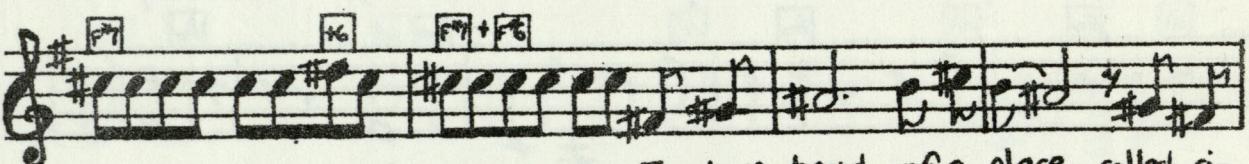
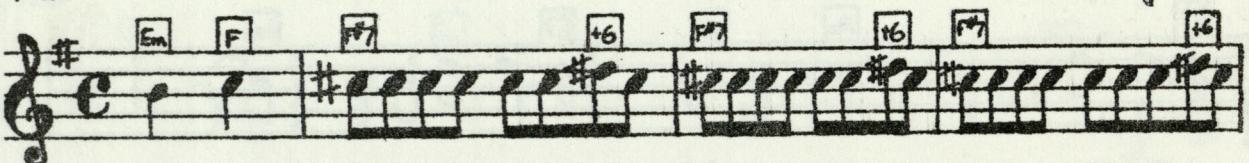


J.A.

I'm Lost In The City

Fast

John Angaiak



I'm Lost In The City

Hand-drawn musical score for "I'm Lost In The City". The score consists of six staves of music in G major, with lyrics written underneath each staff. Chords are indicated above the staff where applicable. The lyrics are as follows:

 Staff 1: people And people I don't know I'm lost in the ci-ty woe
 Staff 2: woe woe I'm lost in the ci-ty

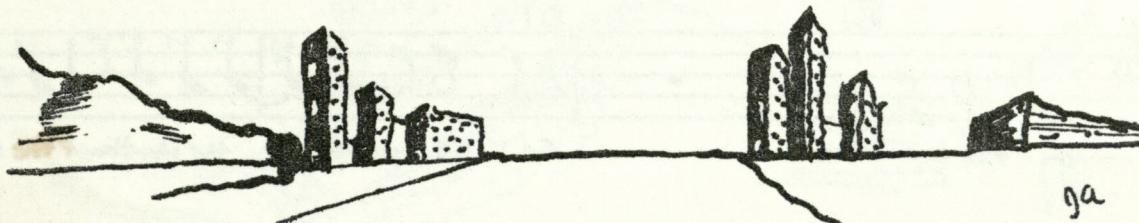
 Staff 3: And I met a girl on the streets

 Staff 4: And ev-ery street was her home She kept me going to some-thing

 Staff 5: new And when I ran out of mone-y She said

 Staff 6: "Good-bye hon-ey" I'm lost in the ci-ty woe woe woe I'm lost in the ci-ty

 The score ends with a "FADE" instruction and a series of "woe" lyrics.

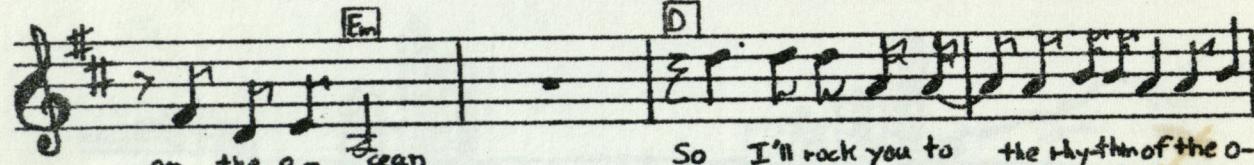
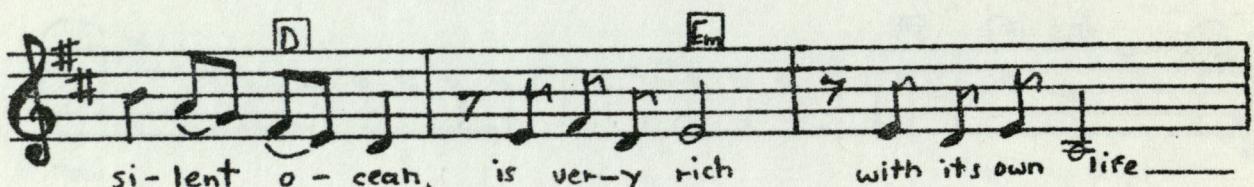
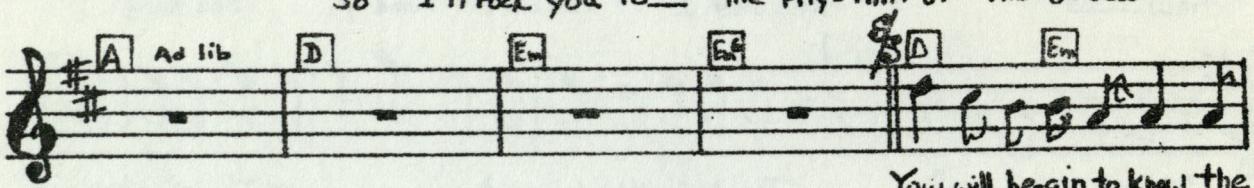
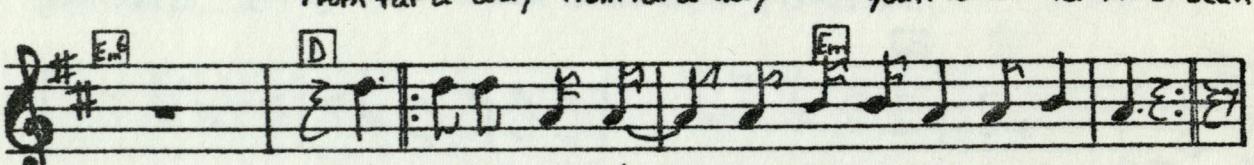
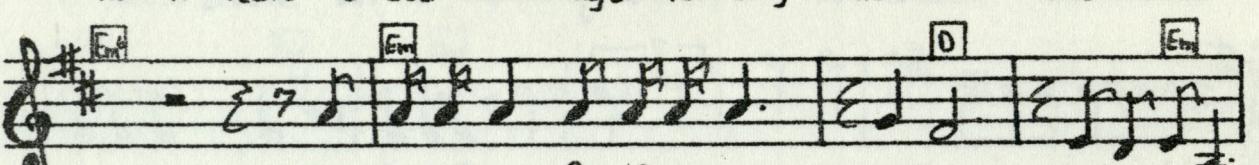
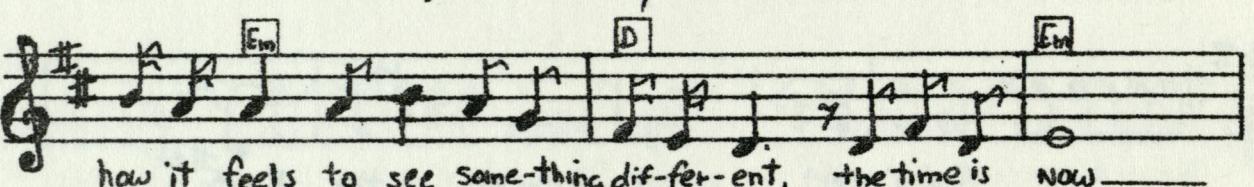
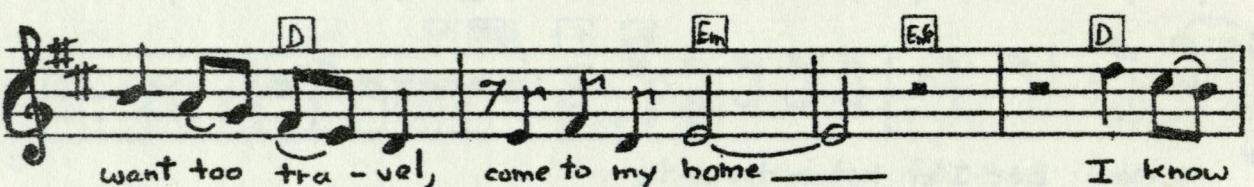
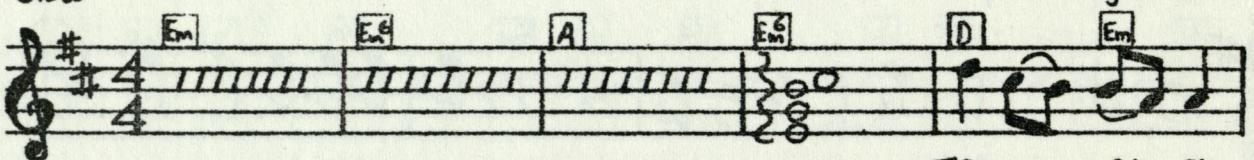


ga

Page 18 I'LL Rock You To THE RHYTHM OF THE OCEAN

Slow

John Angaiak



So I'll rock you to the rhythm of the o-

I'll Rock You To The Rhythm of The Ocean

I'll Rock You To The Rhythm of The Ocean

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features a vocal line with lyrics "ocean I'll rock you to the rhythm of the o-cean" and includes a circled "Em" chord above the staff. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a bass line with lyrics "If you want to come-a-gain, I'm on your side—" and includes a circled "E" chord above the staff. The third staff starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features a vocal line with lyrics "I'll be wait-ing there by the meadows, By the ocean" and includes a circled "E" chord above the staff. The fourth staff begins with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a bass line with lyrics "So I'll rock you to the rhythm of the o—" and includes a circled "Em" chord above the staff. The fifth staff starts with a treble clef, a key signature of one sharp, and a time signature of common time. It features a vocal line with lyrics "cean I'll rock you to the rhythm of the o-cean" and includes a circled "D" chord above the staff. The sixth staff starts with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a bass line with lyrics "D.S. at Coda -cean a-la" and includes a circled "Em" chord above the staff. The score concludes with a final staff of eighth-note patterns.



HEY, HEY, HEY, BROTHER

Slow

John Angaiak

Musical notation for "HEY, HEY, HEY, BROTHER" in G major. The lyrics are written below the notes.

Hey, hey, hey, 1. Bro-ther
2. Sis-ter
3. Friend

where are you go-ing? Hey, hey, hey,

Bro-ther Show me where you're go-ing IF you show me I'll

go see my o-ther Bro-ther No mat-ter how high the moun-tain

is, I will go oo—

Hey, hey, hey, Bro-ther Hey hey hey Sis-ter Hey, hey, hey,

Friend Where are you go-ing mm mm mmm mm mm mm mm



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SING O'SING O'BIRDIE

Page 21

Moderate

John Angaiate

One evening,

I was walk-ing on the beach And I sat

un-der a tree, And I heard a bird sing-ing,

up a-bove me Sing o' sing o' bir-die

Sing o' sing o' bir-die Sing o' sing o' bir-die, of the

nigh + And I heard a — swan

Whis-pering as she swam by me

Blend-ing her call to the tune of the bird on the tree

Sing o' Sing o' bir-die Sing o' sing o' bir-die

Sing o' Sing o' Birdie

The musical score consists of ten staves of handwritten music. Chords are indicated by boxes above the staff, and lyrics are written below the notes. The key signature is G major (no sharps or flats). The time signature is common time. The first staff starts with a C chord, followed by F, DmP, and Dm. The lyrics are "Sing o' sing o' bir-die of the high". The second staff begins with DmP, followed by a series of eighth-note patterns. The lyrics are "Then I heard your voice" and "Call-ing from my-". The third staff starts with Dm, followed by a series of eighth-note patterns. The lyrics are "back" and "Bending your call to the tune of the". The fourth staff starts with DmP, followed by a series of eighth-note patterns. The lyrics are "swan and the bird". The fifth staff starts with a G chord, followed by C, F, and C. The lyrics are "Sing o' sing o' bir-die" and "Sing o' sing o'". The sixth staff starts with F and C, followed by Dm and DmP. The lyrics are "bir-die" and "Sing o' sing o' bir-die of the nigh". The seventh staff starts with DmP, followed by a series of eighth-note patterns. The lyrics are "2x", "FINE", "Then we all joined", and "Sing-ing our own tune". The eighth staff starts with C, followed by A and Dm. The lyrics are "We could hear the ec-ho" and "ac-cross a ri-ver". The ninth staff starts with DmP, followed by a series of eighth-note patterns. The lyrics are "We were the stere-o-phon-ic", "or-ches-tra of the", and "night". The tenth staff starts with DmP, followed by a series of eighth-note patterns. The lyrics are "NOT IN STRICT TIME". The score ends with "AS. AFINE" at the end of the ninth staff.

I'D WALK A MILE FOR MY GIRL

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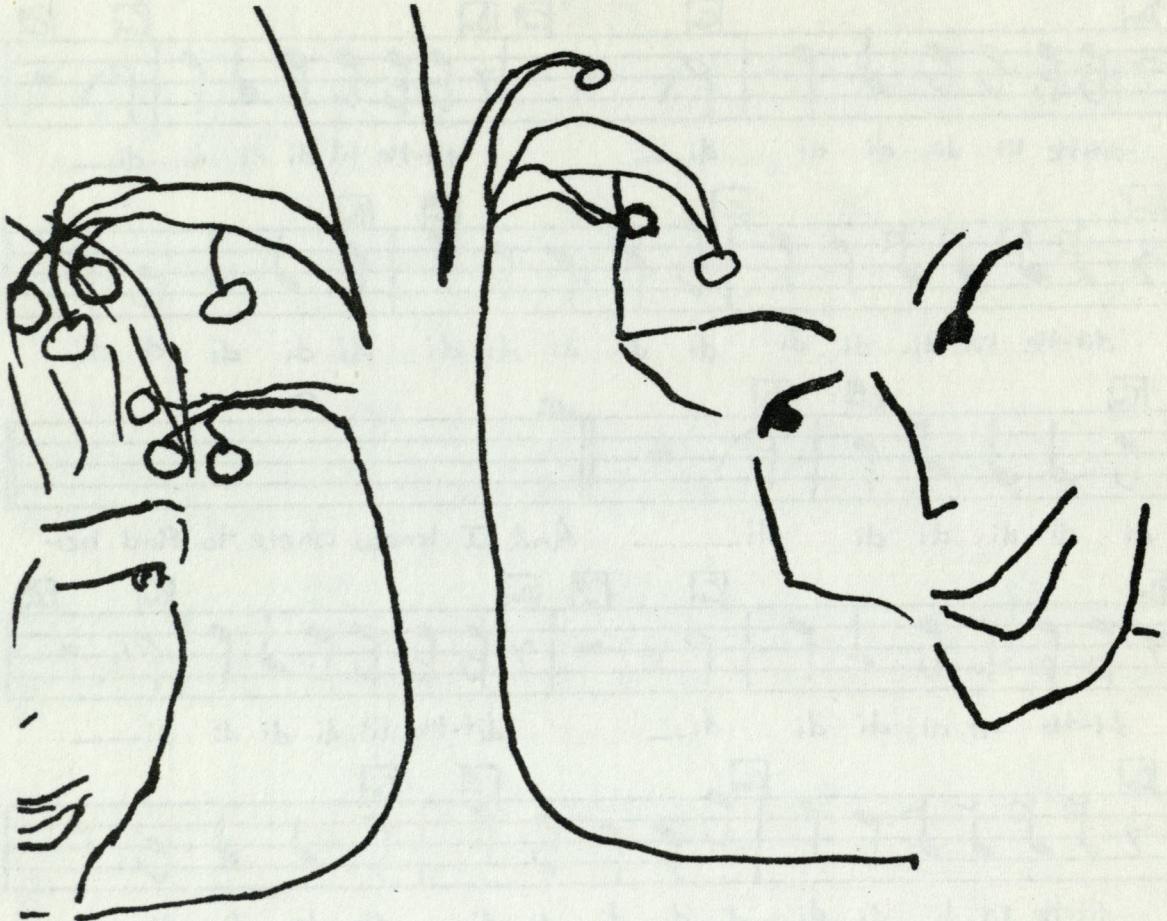
Slow

John Angaiak

The musical score consists of ten staves of handwritten music. Chords are indicated above the staff, and lyrics are written below each staff. The lyrics follow a repeating pattern: "dit-tle lit di di di di di di-", "dit-tle lit di di di di-", "di di di di-", "I'd walk a mile for my girl", "dit-tle lit di di di di-", "dit-tle lit di di di di-", "dit-tle lit di di di di di di di di di di-", "di di di di di-", "And I know where to find her", "dit-tle lit di di di di-", "dit-tle lit di di di di-", "dit-tle lit di di di di di di di di di di-", "di di di di di-", "(silence)", and "dit-tle lit di di di". The score includes various dynamics like forte (F), piano (P), and accents.

I'd Walk A Mile For My Girl

Hand-drawn musical score for "I'd Walk A Mile For My Girl". The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of "P". It features chords Cm, G7, and F#Dm. The lyrics "di—" are written below the notes. The second staff continues with a treble clef, a key signature of one flat, and a tempo marking of "M". It features chords E7, C, and G. The third staff starts with a treble clef, a key signature of one flat, and a tempo marking of "P". It features chords Dm and G7. The lyrics "Come on baby, let's go home di—" are written below the notes.



JOHN ANCAIRK

1971

ROSIE MARIA

Fast

John Angaiak

The musical score is handwritten on eight staves of five-line music paper. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). Chords are indicated above the staff, primarily D, E minor (Em), A7, and E major (E). The first staff begins with a D chord. The lyrics for the first staff are: "Ro-sie Ma-ri-a I've been call-ing you 'The". The second staff begins with an Em chord. The lyrics for the second staff are: "beauty of beau-ties,' from my true judge-ment You cap-ture my heart,". The third staff begins with a D chord. The lyrics for the third staff are: "Ro-sie Ma-ri-a And your the model of my heart,". The fourth staff begins with an Em chord. The lyrics for the fourth staff are: "my on-ly one Oh, no, no, no, no! You did not a-". The fifth staff begins with a D chord. The lyrics for the fifth staff are: "gree, You said you were on-ly, Ro-sie Ma-ri-a and no more". The sixth staff begins with an Em chord. The lyrics for the sixth staff are: "Ro-sie Ma-ri-a, let me be the judge Your picture in the mir-ror is". The seventh staff begins with an A7 chord. The lyrics for the seventh staff are: "dif-ferent from my eyes And be-sides the mir-ror, doesn't have a heart The". The eighth staff begins with an Em chord. The lyrics for the eighth staff are: "words are the lan-guage of my heart _____, My lovely one". The ninth staff begins with a D chord. The lyrics for the ninth staff are: "Oh, no, no, no, no! You did not a-gree, You said you were".

Rosie Maria

on-ly, Ro-sie Ma-ri-a, And no more

Ro-sie Ma-ri-a, think not of you But feel my words, the

words of my heart Let my heart, be your mirror See your-self as my

heart _____, A true your-self Oh, no, no, no

no! You did not a-gree, You said you were on-ly, Ro-sie Ma-ri-a And no

more Ro-sie Ma-ri-a, your the model of my life The model of my

love The model of my home The model of my ev- ery-thing

FADE

Ro-sie Ma-ri-a The beau-ty of beau-ties Ro-sie Ma-ri-a the

beau-ty of beau-ties Ro-sie Ma-ri-a the

