

READING: (a Mish-Mash)

For a Man

I Will Never

for baritone, trumpet in C, bass clarinet, and trombone

2013

on texts by Larry Eigner

A d a m M i r z a


## Program Note

The physical act of typing with only thumb and index finger translates reading (thought) to writing (action) one letter at a time. For **Laurence (“Larry”) Joel Eigner (1927-1996)**, handicapped by cerebral palsy from birth, the typewriter was another wheelchair in the machinery of life: a tool whose limitations could be reappropriated and mobilized as productive conditions for acts of creation. Eigner’s poetry is performative, carefully situated by its setting on the page. It exhibits a kind of embodied phenomenological awareness that is frequently compared to Charles Olson’s concept of projective verse. And yet, Eigner’s texts, which certainly induce poetic form as an emergent property of the activity of reading, nonetheless bear a problematic relationship to the paradigm of spoken utterances enthused for in Olson’s manifesto. Poetry must be read, all agree. But must it be read aloud? What constitutes its projection, its embodiment, its sensuality, its history — its performance? Here, the problematic performance of reading is taken for a different tack: a musical mish-mash of poems, phrases, and prosodies — objects, instances and interactions gratefully borrowed from a body of work, from Mr. Larry Eigner.


Prose and poetry selections from Larry Eigner’s works with permission of the Estate of Larry Eigner: *areas / lights / heights: Writings 1954-1989* (1990, ed. Benjamin Friedlander); *Windows / Walls / Yard / Ways* (1994, ed. Robert Grenier) and *readiness / enough / everything / depends on* (2000, ed. Robert Grenier).

# Explanation of Symbols


## Trumpet in C and Trombone

- × tongue ram
- ⊗  embouchure overpressure to create distorted spectrum
- ◇ sing
- ▲ highest possible (pitch may be very unstable)
- air
- ◄ kiss sound

## Bass Clarinet in Bb

- (key)  
× key click
- +  
× slap tongue
-  multiphonic (chosen by the performer)
- air

## Baritone

- × voiceless phonemes
-  vocal fry

Notes about the spoken text:

**Comic sans font** indicates spoken text. The indicated rhythms are designed to orient speech prosody. The specificity of these rhythms is important; however, the words should always be declaimed as utterances rather than articulated sequences of syllables.

*Italicized comic sans* indicates a whispered delivery (this is also marked in the score.)

Doulos SIL font a is used for phonetic particals identified according to IPA symbols or words that are not delivered as if part of a speech or a reading.

The single-line staff is used for spoken words or phonetic syllables, where a specific contour is not desired. Note that unless indicated (i.e. "intoned") spoken texts should be delivered with a natural contour.

The three-line staff provides a reference for various speech contours. Notes above the staff go into falsetto.

Other Notes:

- Metronome Marks in a box apply to all players and indicate metric synchrony.

- Metronome Marks without a box only apply to a single part.

- Dashed bar lines mean that some players are synchronized while others are not.

**Score is transposed.**

# READING: (a Mish-Mash)

## For a Man

### I Will Never

Adam Mirza

Trumpet in C (allow resonance from Eb partial)

Bass Clarinet in B $\flat$

Trombone

Baritone Solo

$\text{♩} = 72$  [straight mute]  $\text{♩} = 52$  (over pressure, extreme reg)

9 **poco accel.**

C Tpt.

B. Cl.

Tbn.

Bar. **poco accel.**  
*mf* muttering (fry)

(start extremely rounded (falsetto) then open)

no p t na p nə na nɔ p t p || na p t p t k u? u? u? → a? a?

11

C Tpt. *mf* *p* *mp* *fp* *f* *mf* *ff* *pp* *mp* *f*

B. Cl. *fp* *f* *mf* *ffp*

Tbn. *mp* *n* *mf* *ff* *mf* *ff*

Bar. *sfz p* *sfz p* *pp* *p* *mp* *f*

*nə n n na n n n n n* *nə n* *u?* *u?* *u?*

(rip) (alt fingering trill) (wide vibrato)

(grunting)

13  $\text{♩} = 120$

C Tpt. *ff* *p* *mp* *p* *f* *mp*

B. Cl. *mf* *pp* *f* *p*

Tbn. *f* *ff* *mf* *sfz*

Bar. *p* *5* *5* *5* *5* *5* *5* *5* *3* *mp* *f*

$\text{♩} = 120$  *read very quickly, under the breath, very softly*  
*very low register, quasi monotone, slurred*

$\text{♩} = 168$  *Excitedly!*

All Parts begin to unsync ad lib (rip/squeak) (harmonic)

No really perfect optimum mix anyway among some thousands or many such distinctive or distinguishable a? No



19

C Tpt.  $\text{♩} = 60$  Tutti Sync [senza mute]

B. Cl.

Tbn.

Bar.  $\text{♩} = 60$  Tutti Sync

*f* *mp* *f* *mp* *ff* *pp* *mf*

crowds and for in-stance you can try too hard or too\_ lit tle

22

C Tpt. *p* *ff*

B. Cl. *mf*

Tbn. *ff* *p* *8<sup>vb</sup>*

Bar. *f* *mp* *5* *3* *5*

*Grandly* *suddenly softer but intensely*

But be-yond the be-gin-ning or o-ther times and si-tu-a-tions of scar-ci-ty with ma-ter-i-als\_

24

C Tpt.  $\text{♩} = 168$  [harmon mute] 5 *p* *f*

B. Cl. *mf* *pp* *ff*

Tbn. (trigger) *p* *mf* *ff*

Bar. 3 3 3  
 (things words) more and more dense a-round you clo-ser at hand ea-si-er and ea-si-er be-comes in -

27

C Tpt.  $\text{♩} = 144$  *p* 3 *mf* *pp* *f* *p* *mf* *p* *mp*

B. Cl. *Unsync: Solo freely*  $\text{♩} = 72$  (key) *ff* *mf*

Tbn.  $\text{♩} = 120$  *ff* *p* *pp* *mp* 5 *f* 5 *mp* 3

Bar. *ca. 2"*  
 ven-tion com-bus-tion in-crea-sing-ly spon-tan-e-ous



29  $\text{♩} = 132$   $\text{tr} \dots \dots \dots \text{♩} = 120$

C Tpt.  $f$   $p$

B. Cl.  $(\text{teeth on reed})$   $ff$   $mf$   $pp$   $mfp$   $mfp$   $f$   $mp$   $mf$   $< f$

Tbn.  $3$   $f$   $p$   $fff$   $mf$   $p$

Bar.  $\text{♩} = 168$   $mp$   $\text{♩} = 180$  (*rushed*)  $mf$   $\text{♩} = 168$   $mp$

\* and when I got wil - ling e - nough to stop any where though for years

30 *accel.*  $\text{♩} = 144$

C Tpt.  $p$   $tr \dots \dots \dots$   $pp$   $tr \dots \dots \dots$   $tr \dots \dots \dots$

B. Cl.  $f$   $(\text{wait for others to finish, if needed})$

Tbn.  $pp$   $(\text{wait for others to finish, if needed})$

Bar.  $\text{♩} = 180$   $5$

fair - ly in mind had been the i - de - a and the aim of long as pos - si - ble works a -

\*spoken normally but quickly and a little softly, casually - as if explaining something

31  $\text{♩} = 120$   $\text{♩} = 144$  (wait for others to finish, if needed)

C Tpt. *fp* *mf* *mp* *pp*

B. Cl.

Tbn.

Bar.  $\text{♩} = 168$   $\text{♩} = 180$  *mf* *mp*

bout like the de - sire to live for good or have a good (va - ri - ous?) thing ne - ver end,

32

C Tpt.

B. Cl.

Tbn.

Bar.  $\text{♩} = 168$   $\text{♩} = 180$   $\text{♩} = 168$  *p* *mp* *p* (wait for others to finish, if needed)

then like walk - ing down the street no - tic - ing things a po - em would ex - tend it - self.

33 ♩.=52 Tutti Sync

C Tpt.

B. Cl.

Tbn.

Bar.

An-y a-mount de gree of per-fec-tion is a sur-prise.

36

C Tpt.

B. Cl.

Tbn.

Bar.

Yet you have to be con-cerned with it some be ob-ser-vent

37

C Tpt. *pp*

B. Cl. *pp*

Tbn. *mf* *pp*

Bar. *mp* *mf* *pp*

se - ren - di - pi - ty and there's the ka - lei - de - sco - pic things put to -

38

C Tpt.

B. Cl.

Tbn. *p* (harmonic gliss)

Bar. *p*

ge - ther like fly - ing a kite too much or too fre - quent a good is a dis -

39

C Tpt. *pp* *mf pp*

B. Cl. *pp* *mf pp*

Tbn. *ppp* *mf pp*

Bar. *mf pp* *mf pp*

trac tion or an-y way I could go blind or get knocked out. what if up north the mid-night sun were all

41

C Tpt. *mf pp* *f*

B. Cl. *mf pp* *fp* *ff*

Tbn. *mf pp* *mp* *ff* *pp*

Bar. *mf pp* *mp* *ff* *pp*

year round? While to re-peat lan-guage is a sur-pri-sing tool,

44 (ghosted)

C Tpt. *pppp*

B. Cl. *mf* *pp* *pppp*

Tbn.

Bar. *pppp*

re-cent - ly I turned a- round and was kind of a-ston-ished what can be done with it, what

45  $\text{♩} = 84$

C Tpt.

B. Cl. *f* *mp* *f* *n*

Tbn. *ff* *mp* *pp* *mf*

Bar.  $\text{♩} = 84$

has been done. Kites, birds.

49 [senza sord] **accel.**

C Tpt. *f* *mf* *mf > f* *ff* *p* *mf* *ppp*

B. Cl. *pp* *ff*

Tbn. *f* *mp* *pp* *f* *pp*

Bar. **accel.** *mp* *mf* *p mf* *mf* ("approaching")  
 u? p ?ə p p ro-u tʃin

53 [straight mute]

C Tpt. *f > p* *n* *pp* *mp* *tr*

B. Cl. *ff* *mp* *mf* *f*

Tbn. *ffp* *f* *p* *mf* *mp* *ff*

Bar. *f* (whispered) *mf* *f* *mf* (fassetto) *mp* *mp*  
 things- tʃ u? → a? y ?ə ?a ?ε ?u a

56 ♩=132

C Tpt. *fp* *f* *ff* *mf* *mp* *pp* *tr* (tim. trill) *pp* *tr*

B. Cl. *n* *sfz* *p* *mf* *p* *p* *mp* *mf*

Tbn. *pp* *f* *p* *f* *ffp*

Bar. ♩=132 *ε*

60 (rip)

C Tpt. *mp* *p* *pp* *pp* *3* *3* *3* *f* *mp* *p* *tr* *tr*

B. Cl. *f* *ff* *mp* *3* *mp* *mp* *f* *mf*

Tbn. *fff* *f* *3* *ff* *f* *ff* *mf* *mp* *p*

Bar. *mp* *ff* *mp* *mp* *t* *œ*



64

C Tpt. *ff* *mp* *ff* *p*

B. Cl. *fpp* *ff* *f* *mf* *mp* *p* *pp*

Tbn. *mf* *f* *p* *ff* *p*

Bar.  $\frac{4}{4}$

(teeth on reed)

(alt b/w 2 positions)

68

C Tpt.  $\text{♩} = 120$  [harmon- stem out] (vib) → (non vib) *pppp* *pp* *mp* *ff* *ppp*

B. Cl. *n* *pp* *mp* *mfpp* *fp* *f*

Tbn. *pp* *pp* *pp* *fpp* *fpp*

Bar.  $\text{♩} = 120$  *p* *pp* *p*

nya - n

œ

increase pressure

(overpressure distortion)

74  $\text{♩} = 60$

C Tpt.

B. Cl.

Tbn.

Bar. Solo

*mp* *pp* (*cont.*) *p* *pp* *p*

79 instruments vamp m. 79 in sync w/ each other until voice finishes

C Tpt.

B. Cl.

Tbn.

Bar.

(continue until voice finishes)

(instruments vamp m. 79 in sync w/ each other until voice finishes)

$\text{♩} = 154$   
*spoken strongly, crisply*  
*mf*

*mp* *mf*

foot-work scate-board mid-dle of the street between trees sun-light

83 ♩=144

C Tpt. (4-6x)  
*mp* (continue vamping m. 83)  
*decel. (with B Cl)*

B. Cl. *decel. (with trumpet)*

Tbn. ♩=154 introduce slight vowel changes/cup movements  
 [cup mute] as accents in reaction to voice  
*pp*

Bar. ♩=144 (4-6x)  
 ♩=154 *punchy*  
*mf*

\*wind edge cloud sha - dow around

86 ♩=96 Tpt and B Cl continue 5 repetitions after the voice finishes (5x)

C Tpt. G.P. ♩=82 Tpt cues (slightly slower tempo) (2x)

B. Cl. *p*

Tbn. *p*

Bar. ♩=96 Tpt and B Cl continue 5 repetitions after the voice finishes (5x) G.P. ♩=82 Tpt cues (slightly slower tempo) (2x)

still leaves in air

91 Repeat prev measure one more time after voice then go on

Repeat prev measure until trumpet cues

Tpt cue =176 (Instruments continue in sync with each other)

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Tpt cues =176 (Instruments continue in sync with each other)

♩=154

mf clouds rumped up back of the hill reared a while with-out

C Tpt. *f*

B. Cl. *mf* *f* *mp*

Tbn. *mp* *mf* *pp* *mf* *pp*

Bar. *mf* 3

94

mf

mp

mf

p

pp

mp

pp

pp

stir in the sun be - sides the sun

C Tpt. *p*

B. Cl. *pp* *mp*

Tbn. *mp* *pp* *pp*

Bar. *pp* *pp*

**♩=176 Tutti Sync**

C Tpt. [harmon] *p* *pp*

B. Cl. *n* *fp* *n* [harmon mute] *mp*

Tbn. *pp* *fp*

**♩=176 Tutti Sync**

*spoken excitedly, animatedly*

*f* 3 3 3

Bar. **6/4** If there's no pump - kin un - der the mat - tress there's al - ways **7/4**

**♩=160 (pull back slightly)**

C Tpt. *pp* *mp* (tongue ram)

B. Cl. *f* *p* *pp* *ppp*

Tbn. *n* *pp* (tongue ram) *p* *mf*

**♩=160 (pull back slightly)**

*mp* 3

Bar. **7/4** say bet-ween the toes one or two peas while it's qui et mor-ning **4/4** **♩=154** *softer, breathed - almost whispered* *p* some few cars parked (higher)

100 (overpressure) [straight mute] 10 (alt fing)  $\text{♩} = 132$

C Tpt. *mf* (didge) *ppp* *n* *fp* *ppp*

B. Cl. *mp* *pp* *n* *ppp* *pp* *p*

Tbn. *mp* *p* *ppp* *mp* *n* *p* *p* *n* *mp*

Bar. no-t id-le-ing u a ?ə? o-ver the bowl the spoken

$\text{♩} = 132$  *mf* 3

107 *tr* *tr*

C Tpt. *p* *ppp* *mp* *pp*

B. Cl. *tr* *pp*

Tbn. (harmonic) *p* *p* 5 5

Bar. bay clouds rain - bow at one point

110

C Tpt. *mp* *pp*

B. Cl.

Tbn. *pp* *f* *f*

Bar.  $\frac{4}{4}$  both and a  $\frac{3}{4}$  time is there\_ win dy  $\frac{3}{4}$  be - tween  $\frac{2}{4}$

114

$\text{♩} = 120$  A little slower

C Tpt. *pp* *ppp* *mp* *p* *pp*

B. Cl. *pp* [conza mute] (tongue ram) -5- -5-

Tbn. *mf* *mp* *ff* *p* *pp* *mp* *pp*

Bar.  $\frac{2}{4}$  storms\_  $\frac{4}{4}$   $\text{♩} = 120$  A little slower *mp* spoken intently *pp*

lo-sing forget-ting time lost time to re-mem-ber for-got-ten

118

C Tpt. *pp* *p mp p pp*

B. Cl. *mf* *p* *mp* *pppp* *mp pppp*

Tbn. *pp* *mf* *pp* *sfz* *ff* *mf* *mf*

Bar. *pp* *mf* *pp* *ff* *mf* *mf*

to remem-ber time to for-get for-got-ten

121

C Tpt. *f* *p*

B. Cl. *p* *n* *fp* *p*

Tbn. *p* *mf* *fp* *p*

Bar. *pp* *mf* *fp* *p*

if there's an - y - thing left





136  $\text{♩} = 106$  rit.  $\text{♩} = 72$  (overpressure-distortion)

C Tpt. *ff* *pppp*

B. Cl. *f* *n* *pppp*

Tbn. *pppp* *pppp*

Bar.  $\text{♩} = 106$  rit.  $\text{♩} = 72$  (whispered)

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

δ θ δ θ θ s θ the ci-ty

139  $\text{♩} = 152$  *tr* *mf* *p* *mf* *ff* *n* **G.P.**  $\text{♩} = 188$

C Tpt. *mf* *p* *mf* *ff* *n*

B. Cl. *mp* *pppp*

Tbn. *mf* *pp*

Bar.  $\text{♩} = 152$  (falsetto) *mf* *ff* *mp* *mp* *p* *n* **G.P.**  $\text{♩} = 188$

*pp* *pp* *pp* *pp* *pp* *pp*

ts tch f\_\_ t bep la - mm ə s p s p s p s p s p

148

C Tpt.

B. Cl.

Tbn.

Bar.

*mf* *pp* *mp*

*(whispered with almost no breath - very little air on vowels emphasize fricatives/ plosives)*

s p s p s p s p s p s p this be ing this be ing this be ing this

154

C Tpt.

B. Cl.

Tbn.

Bar.

*mf* *ppp*

be - ing a - un - i - verse of hap - pen - ning a un - i - verse of hap - pen - ning a

158

C Tpt. [practice mute] *pp*

B. Cl.

Tbn.

Bar. *mf*

un - i - verse of hap - pen - ning a un - i - verse of hap - pen - ning

161

C Tpt.

B. Cl. *ppp*

Tbn.

Bar. *mf*

hap pen ning and co in - ci din ce hap pen ning and co in ci din ce hap pen ning and co in ci din ce hap pen ning and co in ci din ce



Tutti Pause

♩=96

169 ♩=120

C Tpt. *pp* *tr*

B. Cl.

Tbn. (cont.) (fade out when voice stops)

Bar. *pp* < *fff* *pp*

Tutti Pause

♩=96

on the same day of the month, and so when I was thir-teen in nine-teen for ty

Tutti Unsync

172 ♩=76

C Tpt.

B. Cl. ♩=120 *mp* *p* *ppp*

Tbn. ♩=96 *ff* *pp* *ff* *p* *f*

Bar. ♩=208

Tutti Unsync

and had a Bar Mitz - vah which I was hard up to do - ing

173

C Tpt. *mp*

B. Cl. *fp* *f* *pp* *p*  $\text{♩} = 120$

Tbn.

Bar. as I felt out of con - trol and wi - ld as ev - er (in the sun par - lor

174

C Tpt. *mp* *p* *pp* *mp*

Tbn. (change vowels and pitch bend gradually ad lib) *mp* (continue slow swells ad lib )

Bar. fa - cing the small au - di - ence my first one, in the liv - ing room)

175

C Tpt.

Tbn.

Bar.

the Bi - ble pas - sage I some - how got through was I - sai - ah chap - ter for - ty,

176

C Tpt.

Tbn.

Bar.

not the whole chap - ter but may - be the first ten or twelve ver - ses



B Cl on downbeat

$\text{♩} = 60$

178

C Tpt.

*fp* *n*

B. Cl.

*mp* *n* *mf* *n*

Tbn.

$\text{♩} = 60$

Bar.

$\text{♩} = 60$

B Cl on downbeat

*pp*

Read softly and quickly within the (approx) duration of the brackets.  
Adjust to timing of instruments (do not lead)

Time has never passed slowly, I'm nosy in all directions, curious, what with enough things beyond sight and/or hearing, out of reach, so, willy-nilly and indiscriminate as I am, I've never known boredom.

180

C Tpt.

$\text{♩} = 132$  [harmon]

*n* *ff* *pp* *mf* *f*

B. Cl.

(slap) *p* *mfpp* *n* *pppp* *n* *mf*

Tbn.

*ppp* *pppp* *f* *p* *f*

(sputtering)

Bar.

$\text{♩} = 132$

Nor idleness, not till recently anyway, as I was always trying to make out, in physiotherapy and at other times. Helping people help me.



191 ♩=52 (overpressure/distortion)

C Tpt. *p* *mf* *ppp*

B. Cl.

Tbn. increase pressure and distortion *mp* *p* *mp* *ppp* < *mf* *ppp*

Bar. Solo *p* ♩=52 *p* *f* *mp* *ppp* *f* *mp*

vom 3rum z um vom 3 ts t tʃ f t

195 poco rit. ♩=120 [harmon mute]

C Tpt. *mp*

B. Cl. pulse gently *p* *f* *ppp*

Tbn. [practice] *mp*

Bar. poco rit. ♩=120 *f* *pp*

t(i) k t t(i) k t fʃ st k ʃ p t k t ts

198

[straight mute]

(sing softly)

C Tpt. *ppp* *pp* *p* *3*

B. Cl. *pppp* *n* *ff* *pp* *ppp* *mf*

Tbn. *n* *pppp* *p* *f mp* *n < f* *pp* *3* *3* [senza mute] (sing) *p* *mf* *p* *fp*

Bar. *p* *3* *p* *pp* *3* *3* *p*

s s s s(i)-s(u) f f f f ts s s

202

[senza mute]

$\text{♩} = 60$

C Tpt. *pp* *ppp* *p*

B. Cl. *n* *ppp*

Tbn. *mp* *p* *spoken softly with fry* *spoken simply* *p* *3 pp*

Bar. *mp* *p* *spoken simply* *p*  $\text{♩} = 60$  *p*

s sweet - si-lent thought ha

207

C Tpt. *pp* *mf > n* *p* *mp*

B. Cl. *n* *p* *n < mp > n* *pp* *f* *p* *mp* *p*

Tbn. *< mp >* *pp > n* *mp* *pp < p > n* *n < f* *p* *pp* *n*

Bar. *mp* (*ingressive*) *ppp* (*mouth open, jaw down*) *mp* (*ingressive*) *mf* (*spoken simply*)

hə hə hi Reading

*3* *3* *3* *3* *3* *3* *3* *3*

*(kiss)* *(petering out)*

*♩ = 48* *♩ = 48*

212

C Tpt.

Bar. *mf* *whispered loudly* *Lar-ry*

Tbn.

Bar. *p* *pp* *pp*

ts for a man I will