



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

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 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.**

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)

(wide vibrato)

(alt fingering trill)

(grunting)

13

♩=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*

read very quickly, under the breath, very softly
very low register, quasi monotone, slurred

All Parts begin to unsync ad lib

(rip/squeak)

(harmonic)

♩=168
Excitedly!

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

15 **All Parts Unsync** $\text{♩} = 144$ (ghosted, not fully speaking) *pppp* *mp* *pppp*

C Tpt. $\text{♩} = 120$ (didge) *mf* *p* *f* *mf* *f*

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

Tbn. $\text{♩} = 120$ *n* *ppp* *fff* *ppp* $\text{♩} = 60$

All Parts Unsync *mp* *f* *mp* *mf* *f* *mp*

Bar. *mp* *f* *mp* *mf* *f* *mp*

REAL-lyper-fect op ti-mum mix ANY-WAY a-mong some THOU-sands or man-y of dis-tinc - tive or dis tin-guish-a ble things

16 (wait for others to finish, if needed)

C Tpt. $\text{♩} = 180$ *p* *poco decresc.* *mf* (wait for others to finish, if needed)

B. Cl. *mf* (wait for others to finish, if needed)

Tbn. *p* *mp* (wait for others to finish, if needed)

Bar. *p* $\text{♩} = 180$ *poco decresc.* *5* *3* *6*

(while a-ccor-ding to your ca-pa-ci-ty somemin-utes days or hou-rs two four or six peo-ple say are com-pa-ny ra-ther than

19

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

B. Cl.

Tbn.

Bar. $\text{♩} = 60$ Tutti Sync

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^{vb}

Bar. f $\text{♩} = 152$ 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* *ffp*

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. 8va (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 $\text{tr} \dots \dots \dots$ pp $\text{tr} \dots \dots \dots$ $\text{tr} \dots \dots \dots$

B. Cl. 8va f (wait for others to finish, if needed)

Tbn. pp (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. (7)

33 ♩.=52 Tutti Sync

C Tpt.

B. Cl.

Tbn.

Bar.

pp

pp

ppp

f

mp

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

36

C Tpt.

B. Cl.

Tbn.

Bar.

mp

pp

pp

mf

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

37

C Tpt. *pp*

B. Cl. *pp* *pp*

Tbn. *mf* *pp*

Bar. *mp* *mf*

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

38

C Tpt.

B. Cl.

Tbn. (harmonic gliss) *p*

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] **tr**

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

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

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

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

56 $\text{♩} = 132$

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

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

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

Bar. $\text{♩} = 132$ *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* *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)
mf ♩=154 *punchy*

*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. *mp* *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

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

C Tpt. *mf* *f*

B. Cl. Repeat prev measure until trumpet cues Instruments continue in sync with each other *mf* *f* *mp*

Tbn. Tpt cues ♩=176 (Instruments continue in sync with each other) *mp* *mf* *pp* *mf* *pp*

♩=154

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

94

C Tpt. *mf* *p*

B. Cl. *mp* *mf* *p* *pp* *mp*

Tbn. *mp* *pp* *pp*

Bar. stir in the sun be - sides the sun

97 ♩=176 Tutti Sync

C Tpt. [harmon]

B. Cl. [harmon mute]

Tbn. [harmon mute]

Bar. 6/4 *f* *fp* *pp* *mp* *fp* 7/4

spoken excitedly, animatedly

If there's no pump - kin un - der the mat - tress there's al - ways

98 ♩=160 (pull back slightly) ♩=154 (tongue ram)

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

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

Tbn. *n* *pp* *p* *mf*

Bar. 7/4 *mp* *3* *3* *p* *pp* (higher) 7/4

say bet-ween the toes one or two peas while it's qui et mor-ning some few cars parked

100 (overpressure) [♩=132] [straight mute] (alt fing) 10

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

107

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

B. Cl. *pp*

Tbn. *p* *p* *p* *5* *5*

Bar. bay clouds rain - bow at one point

110

C Tpt. *mp* *pp*

B. Cl. *mp* *f*

Tbn. *pp* *f*

Bar. $\frac{4}{4}$ both and a $\frac{3}{4}$ time is there_ win dy $\frac{4}{4}$ 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

124 $\text{♩} = 106$

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

B. Cl. *ff* *p* *ff* *f*

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

Bar. *mp*

south door cor-ner wind east pass-ing

130 $\text{♩} = 76$ $\text{♩} = 60$ *accel.* *begin calm - increasingly agitated/physical* $\frac{5}{5}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{7}{7}$

C Tpt. (jaw vibrato) *n* *ppp* *n* *pp* *p* *pp* *pp* *pp*

B. Cl. (jaw vibrato) *n* *ppp* *pp* *n* *pp* *n* *pp*

Tbn. (jaw vibrato) *n* *ppp* *n* *pp* *[straight mute]* *n* *ppp* *f* *ppp*

Bar. $\text{♩} = 76$ $\text{♩} = 60$ *p* *very softly but still spoken* *accel.*

rain Bright moon sky

mf *mp*

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* *mp* *pppp* *pp* *mp* *p* *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.* $\text{♩} = 188$

ts tch f__ t bep la - mm ə 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

165

All Unsync

C Tpt.

B. Cl.

Tbn.

Bar.

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

rang-ing from im-med-iate to ult-imate and huge to mi-nute,

n
[senza mute]

n
All Unsync
pp (whisper)

pp *p*

♩=86

♩=152

5

3 3 3

168

C Tpt.

B. Cl.

Tbn.

Bar.

I was born in Au - gust, the el - der of my two bro - thers two Jul - ys la - ter

[harmon]
(rip)

ppp *mp pppp* *ppp*

ppp

rit.

mp

♩=208 spoken very softly

♩=52

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*

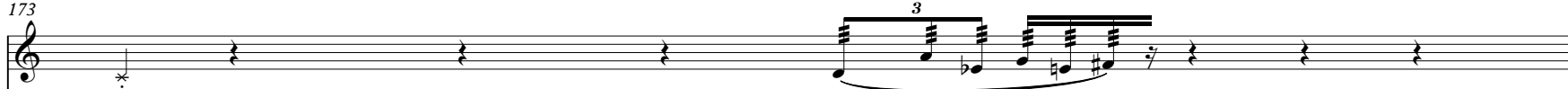
Tbn. ♩=96 *ff* *pp* *ff* *p* *f*

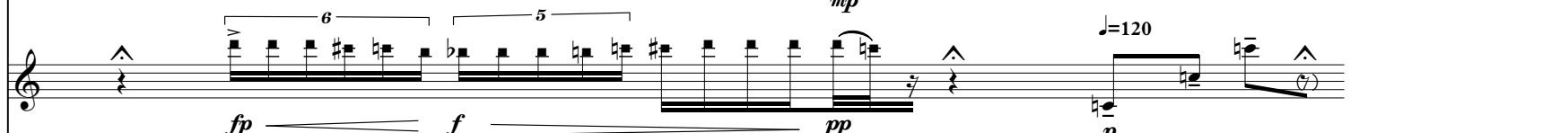
Bar. ♩=208

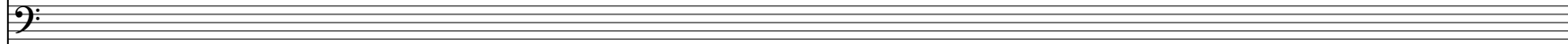
Tutti Unsync


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

173


C Tpt.  *mp*

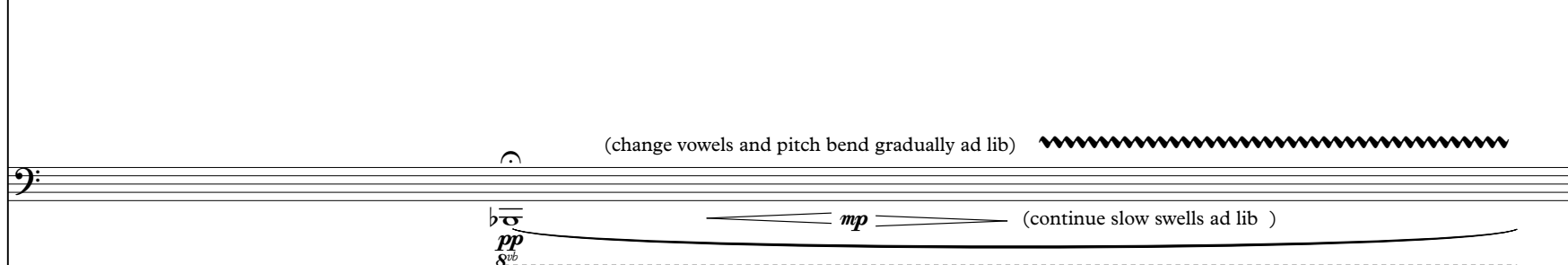
B. Cl.  *fp* *f* *pp* *p* $\text{♩} = 120$

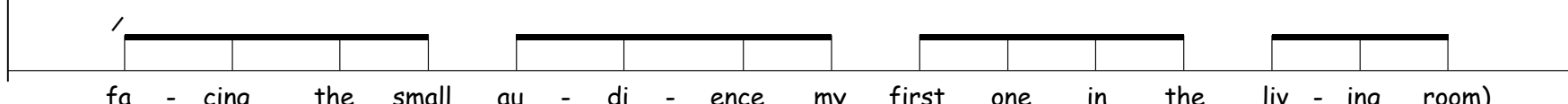
Tbn. 

Bar.  as I felt out of control and wild as ev - er (in the sun par - lor

174

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

Tbn.  (change vowels and pitch bend gradually ad lib) *pp* *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.

Bar. $\text{♩} = 60$ *pp*

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

$\text{♩} = 132$ [harmon]

C Tpt. *n* *ff* *pp* *mf* *f*

B. Cl. (slap) *p* *mfpp* *n* *pppp* *n* *mf*

Tbn. *ppp* *pppp* *f* *p* *f*

Bar. $\text{♩} = 132$

(sputtering)

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

184

C Tpt. *pp* *pp* *pppp* (or another same register m3 multi)

B. Cl. *ff* *ppp* *mf*

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

Bar. *t*

15 16 16 4/4

188

C Tpt. *mf* *f* *mp* *ppp*

B. Cl. *p* *mp* *ff*

Tbn. *mp* *mf* *p* *ppp*

Bar. *p* *mf* *z - um vom zum vom*

♩=82 accel. [practice mute] ♩=120

♩=82 accel. ♩=120 (intoned)

5 3 5 3 3 3

t t t ⊖

4/4 3/4 4/4 4/4

191 ♩=52 (overpressure/distortion)

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

B. Cl. *pp*

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 t 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 f f s t k f 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* *3* *pp*

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