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Following Lee Konitz, Again

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Slower $\frac{3}{4} \div \frac{3}{4}$

12 pebble at the hem of the shoe of the immense tall man which is the

$\frac{3}{4} \div \frac{3}{4}$

15 building I noticed it only the

19 other day while standing in front of Howard Johnson's eating a cone

22 or rather it was too crowded for me to get a cone and I was just
Slower Tempo 2 \( \frac{d}{q}=94 \)

25 standing there

26 and I was thinking

Slower Tempo 3 \( \frac{d}{q}=63 \)

27 "New York is so immense that it would make no difference to anybody's ass

Tempo 1 \( \frac{d}{q}=126 \)

29 if this building exists and is old*

32 who wouldn't talk to me even if he knew me

Lee

3" New York is so immense that it would make no difference to anybody's ass
which I've made many phone calls) waiting with big eyes

for his friend to show up and so I waited on the corner to think

and soon I saw Lee coming out with his friend who'd arrived

and it was Arnold Fishkin the Trisano bass player
two little Jewish gafot-shky fellows they were really as they
cut a-cross the street and Konitz in that manner that was

forceful and I said to my-self

Tempo 2 $\frac{q}{4}$ (nooding head in assent)

He can take care of him-self even though he goofs and does 'April in Paris'
from inside out as if the tune was the room he lived in and was going
out at midnight with his coat on (but I haven't
heard him for weeks and weeks) Both of them real small among the crowds
Fishkin is five foot three or such and Konitz five -
six or such cutting along so I follow and they turn west

at forty-eighth senza sord I go across the street temporarily bemused first

by a sign for a large furnished room with cooking privileges and bath

in a beat sort of hidden tenement smack in the cunt of mid-town but how can I

 quasi didjeridu

Duck Call
live there or even be like Lee Konitz cutting around the world of men and women when my father told me to take care of my mother on his deathbed

Tempo 3

Tempo 1

Tempo 2

(These my thoughts) and where d'you think they go but

(tempo 3)

(tempo 1)

(tempo 2)

(mathing sounds)

during

(breathing sounds)

Man-ny's the music store of hip-ers and Sym-pho-ny
Sid but which however at this moment

3

\( \text{senza sord} \)

\( \text{double time feel} \)

\( \text{in one breath} \)

with the feeling I had had while waiting for Konitz looking over big buildings to see Atlantic clouds blowing in from sea and realizing sea is bigger even than New York and that's where I oughta be...

\( \text{Plunger Mute} \)

\( \text{Tempo 2} \)

\( \text{to buy equipment for a big whaling oomp-pa-pa Navy band!} \)
Ko-nitz goes completely unrecognized by them. Although the Danny Richman-like owners know Lee so well they don't say to him, as I would, they say

"Where you playing now great Genius?"

(nodding head in assent)

knowing already of his road plans Lee buys reeds or such in a

"When you leaving?"
and in fact a whole bunch of hip looking guys are coming to do same

(avoiding elevators) and I study board to find out big deal on

second floor or third (walk-up) floor but nothing so the mystery re-

Tempo 2

mains though I still say it must be a music school and this was

Plunger Mute
typical of my lost-ness and and lone-li-ness

I go a-round dressed like a bum' with a

Small Rattle

see-dy en-ve lope

have no Fish-kins to

walk with un-less I'm drunk

and spend my time

molto accel... Tempo 1

watching the fre-nec-tic lights of

Times Square... the huge

harm gl... senza sord

p... f

f... mf
eight-teenth century tenements of Pittsburgh quite Georgian and also Greek

Parthenons M G M presents on white neons

(shouting) then huge QUO VA DIS

lighting up first ordinary then running then blinking then