

Nicholas DEYOE

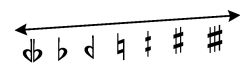
Lied/Lied


speaking/singing violinist


2013

for Batya


### Microtonal Notation:


 Quartertones. These should be tuned as precisely as possible.

 These symbols denote flexible intonation, and meant to inflect a given pitch up or down by anywhere between 12 and 25 cents. The precise tuning of these notes/intervals is to be decided upon by the performer depending on the context.

 These arrow denote the very subtle shading (up or down) of a given pitch. 10 cents or less.

### Bow Pressure:

 These symbols express a range of overpressure techniques. The single bracket with an arrow should be seen simply as an edgy or gritty sound. The pitch should still be stable. The triple bracket is a full overpressure, with heavy distortion. There should be little or no trace of actual pitch with this technique. The symbols in between are steps between these two states and should be interpreted by the performer depending on the context. They are not absolute, but rather, are meant to be treated as a scale of possible levels of pressure to be used at any given moment. Bow pressure symbols apply only to the note above which they appear, unless there is an arrow, or additional bracket extending from the symbol.

 This symbol cancels a previously used bow pressure symbol. It is used simply as a reminder.

Lied/Lied is a set of twelve fragments and three interludes. The order of performance is left to the discretion of the performer, who may also choose to omit or repeat any fragments. These may be played as a single performance, or the fragments may be broken up throughout a concert. The space between fragments is also left to the discretion of the performer. Fragments may run seamlessly into one another, or may be treated as individual movements.

In the case of fragment repetition, many options are possible. The fragments may be repeated verbatim, or may be altered upon repetition. Some possible alterations are tempo, dynamic, type of mute used, etc. The original fragments should be treated as a point of departure for further variation of the written material.

Lied/Lied was composed for Batya MacAdam-Somer, drawing on texts written by her.

# lied/lied

for Batya

Nicholas DEYOE  
text: Batya MacAdam-Somer

## No. 1

Violin

$\text{♩} = 92$

*mp*

sit stare si - len - tly bored

## No. 2

Vln.

$\text{♩} = 60$

SORD  
Tasto sempre

1

*pp*

senza SORD  
(unless continuing to another muted fragment)

heads cra - cked on the con - crete ly - ing for days smells like su-ccess

## No. 3

Vln.

extremely slow vibrato 5 - 7 seconds

5 - 7 seconds

5 - 7 seconds

1

*pppp*

breathe innnnnn hold it!

No. 4

♩ = 56

1 SORD

Vln. pppp sempre

it's the e - le - ctric chair in my stomach but it just oo - ze(s) out

5

Vln. ppp

whim - per - ing so dis - a - ppoin - ting

senza SORD  
(unless continuing to another muted fragment)

Interlude 1

12 - 15 seconds

Wooden Mute

8

Vln. fff

No. 5

♩ = 72

9 Pizz

Vln. mp

sit stare si - len - tly bored

No. 6

♩ = 56

1

attached to her box violin re jected her first real violin when it was pre sented to her

No. 7

♩ = 48

Wooden Mute

1

flew to Chi - ca - go ma - ster cla - ss many people she knew there

[continue to bow face of mute, while drawing wood across strings]  
col legno

[spoken very quietly. Almost under the breath]

6

o - ther vi - o - lin - i sts who felt that they instead of her it made her feel bad

Arco Ord

bow face of wooden mute with enough pressure to produce a pitch

[spoken very quietly. As before]

11

she froze she was twelve year(s) old

col legno (on strings)  
hair on mute

pp

Interlude 2

15 - 18 seconds

Wooden Mute Optional

Vln. *mf*

No. 8 *♩ = 52*  
Senza Sord

Vln. *ff poss.* pizz

the on-ly Te-xan (n) to be a-cce-pted in to Dis-ney's Young Mu-si-cian Sym-pho-ny Or-che-stra at age\_\_ nine\_\_

No. 9  
" proud and shy about the attention. "

No. 10 *♩ = 46*  
vib.

Vln. *pppp sempre*

turn\_\_ it\_\_ off\_\_ swa - llow\_\_ it don't\_ tell\_\_ a - ny-one

Interlude 3

18 - 21 seconds

Wooden Mute Optional

Vln. *mp*

No. 11

$\text{♩} = 72$

Vln. 1

mf *Arco* 3 *Pizz* f

proud and shy a - bout the a - tten - tion

No. 12

$\text{♩} = 60$

Vln. 1

*Pizz* ff *Arco* mf mp sub f poco pp mp mp pp mf 6 3

don't think to much a - bout it re - mem - ber pra - ctic makes per - fect and

4 *Pizz* f mp f mp 5 5 sub ppp *Arco* 3 3 8va pp 3 3

pra - cti - cing is for lo - sers no one likes a suck up