

Four Songs

for singing violinist

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Performance Notes

General notation

- This piece is intended for a violinist who simultaneously vocalizes.
- The top staff are vocal instructions, the bottom staff are violin playing instructions.
- *Glissandi* start immediately on the attack of the notehead preceding the line.
- All *tempi* are approximate.

Vocal notation

- “x” noteheads indicate speaking, often in a precise (or approximated) rhythm.
- Written text with no notation indicates to speak the text within the duration involved. Occasionally, free text will be preceded or followed by rests in order to further demarcate the specific duration, at other times there will be a parenthetical “x” notehead under the text which will specify the duration.
- The rhythmic notation in “Poisonous Forest” should only act as a vague guideline in how to speak the text. The spoken text should sound like natural prosody.

Violin notation:

- *s.p.* = sul ponticello, *s.t.* = sul tasto, *ov.pr.* = over pressure
- *ord.* Cancels any of the above techniques, a return to ordinary bowing.
- All tremolo markings with three slashes are unmeasured.
- All arrows in between bowing techniques mean a gradual change from one state to another.

Duration: ca. 25'

on the east coast

♩=104

Violin

p

Vln.

p

Vln.

s.p. *ord.* *s.t.* *ord.*

Vln.

ord. *s.p.* *ord.* *mp* *mp*

Vln.

mp *mp*

Vln.

p *mf* *f* *p*

re-bow with every syllable

Vln.

ff *mf* *mp* *mp*

22

Vln.

(ov.pr.)

mp

(ov.pr.)

p

(ov.pr.)

mp

stop it

25

Vln.

(ov.pr.)

mp

3

stop it

(ov.pr.)

mp

stop it

stop it

27

Vln.

stop it

stop it

stop it

stop it

stop it

do it to me

$\text{♩} = 72$

Treble

Violin

III
IV

(IV)

sfz *pp*

mp ev' - ry day_ some-times my

4

Tr.

Vln.

p

eyes_ ache and some-times. and some-times.

6

Tr.

Vln.

mp it re - minds me_ *p* of all the times *mp* *s.p.*

8

Tr.

Vln.

p *s.t.* *ord.*

i wished i was-n't like you but then how you do it to me

10

$\text{♩} = 80$

Tr.

Vln.

mf

oh_ how you do it to me to me to me to me to me to

12

Tr. *me to me to me to me to me to me to*

Vln.

13 $\text{♩} = 72$

Tr. *me*

Vln. *s.p.* *ord.* *ff* *p* *3* *3*

16 *ord.* *s.p.* *tr* *III s.p. tr* *ord.* *3*

Vln. *pp* *<f>* *pp*

19 *0* *0* *3* $\text{♩} = 82$ *3* *pizz.* *arco* $\text{♩} = 72$

Vln. *mf* *mp* *sfz* *pp*

22

Tr. *ev' - ry day_ some-times my bo-dy aches from look-ing down_*

Vln. *mp* *3* *3* *at*

24

Tr. *you and you're ly - ing still*

Vln. *mf* *s.p.* *ord.* *mp*

26

Tr. wish-ing you still knew how to make love but then you do it to me

Vln.

29

Tr. oh oh how you do it to me to me to me to

Vln.

f *mf*

$\text{♩} = 80$

32

Tr. me to me to me to me to me to me to me to me me

Vln.

f *ov.pr.* *pp* *ord. 10"* *7.5"*

$\text{♩} = 72$ 10"

The seven fermatas here should last anywhere from 0.5"-1.5"

37

Vln.

ff

To facilitate fingering, the player may transition into a subsequent double stop by playing one pitch from the di-chord (for no more than 0.5") and then adding the second pitch in after.

Tr. after all the stars burst, i'm gone too

Vln.

mp

45

poisonous forest

Voice *mf* the wit with which she closed her sound out in the round forest | the wit with which she closed her sound out in the round forest **||:** the wit with which she closed her mouth out in the round forest **||:** the witness which closed her mouth out in the round forest **||:**

♩=108

the witness closes her mouth out in the sur-round - ing for - est **||:** the coy witness closes her mouth out in the sur round - ing for - est **||:**

the boy witness closes his mouth out in the sur - round - ing for - est **||:** the boy cloisters his mouth out in the sur round - ing for - est **||:**

p *p*

the boy cloisters his mouth out in the sur-round-ing poi-son his mouth out in the sur-round-ing poi-son the boy cloisters his mouth out in the sound-ing poi-son

p *p* *p*

the boy cloisters his mouth out in the sound-ing poi-son the boy cloisters his mouth out in the noi - sy poi-son the boy cloisters his mouth out in the noi - sy poi-son

p *mp* *mp*

the boy cloisters his loin out in the noi-sy poi-son-ous for-est | the boy cloisters his loin out in the noisy poisonous forest | the boy cloisters his loin in the noisy poisonous forest | the boy cloisters his loin in the noisy poisonous forest | the boy cloisters his loin in the noisy poisonous forest

f *ff*

♩=108

♩=63

vib. *n.v. ord.* → *s.p.* /*s.t.*

p *+**+**+* *+**+**+* *+**+**+*

3 3 3

s.t. → *ord.* → *s.t.*

mp *f* /*p* *+**+**+* *+**+**+*

3 5 5

ord. s.t. /ff /p p f p 3 3 3 f

p he'll be stripped bare there. he'll
| be fed marginally. through his
pores. then, he'll probably die. 4" and then... 1"

ord. /mp mf pp

sto - machs on the floor! sto - machs on the floor! sto - machs on the floor - ses!
fff

out of time

mp
 i fell in a diamond well, owned by a midas down the line. i had toed of what remained, some might say. | scary, my balance at peak, | but i carried a box which seeked me out, | in turn carrying a bell, |

$\text{♩} = 63$
pizz. -12X- *accel.* - - - - - $\text{♩} = 76$ $\text{♩} = 63$ -5X- I III

in turn carrying a heavy secret from you. | so i slipped. | that's the first time i hurried. | | | | when you left town, all i heard were deafening bells coming from the ground.

accel. - - - - - $\text{♩} = 76$ $\text{♩} = 63$ -6X- -4X- -5X-

but then the cage around me argued endlessly about whether a coat is louder, | or a song is louder. | and after i thought for some time, i told it i can't hear anything.

IV III IV III *s.t. arco* 3.5" *o.a.* 3

$\text{♩} = 104$
mp
 you're _____ my hand and you were _____ my sleep

3 p 3

which means no mor cre-vi ces_ in your room | you're _____ my tree and

3 *mp* 3 4:3 p

you were my dream which means no breath-ing you're my eyes and

p *mp*

you still are which means so ma-ny in-ter-sec-tions

mf *p* *mp*

$\text{♩} = 88$

cut up red and clou-dy and throw-ing beet-les in-to the mist

mp *sfz* *p* *pp*

by the train and some-times we'd hit it and to - ge-ther we made a

mp *mp*

bo - dy with-out or - gans ac-tual-ly nev - er but vir-tual-ly al - ways

mp *pp* *s.p.*

$\text{♩} = 72$

p i'm out of time_ *pp* 3 i can't see you *mp* seven days of masterful aversion | and one hour of pity in my favorite corner

♩ = 63

o.pizz. -7X-

p

eight months of cutting paper cranes | and two seconds of quietly singing the witness song

thirteen years of sky | and thirteen more years of nothing but sky | then nothing

mp

mf time hold-ing you time hold-ing back time's hold-ing me back back

mf

back *mp* the river you know, the one i float down | the one swathed mostly in song mostly in eternity lastly in fields.

s.l. arco *tr* *tr* *tr* *tr* *tr*

pp

it runs | past the fast-trap | azure | and i think i saw a | tapped lark sing, choking | on the aqua | it was more of a | it was more of a
 deeply | | | | | | | gesture than a song. | a locked box |

than an afternoon | of speculation | i'm out of time

i'm out of time | mm mm mm | pepper flakes | by your face

by your eyes | buy your eyes some time to face the stake | but i won't abide | i'm out of
 (x) | to make some naked accusation to buy your eyes some more time to lie. sometimes eyes | lie |

(rhythms should be determined by natural speech rhythms, except for where marked by brackets)

time | and i passed by your house, to see. and i passed by your house

just to see if, if i was still there, sit - ting with you hand in hand in the fire we made_____

(re-bow with every word)

but you_____weren't e - ven there you took your dark ra-vens and had them fly you out of sight out of touch

mp

1/2 hair 1V s.t. arco

i'm out of time i'm out of time i'm out of time

pp *mp*

pizz. s.p. ord.

mm mm mm mm mm

mf *pp* *mf* *sf*

arco 3 /pp 3 /mf 4"

mf if there are any scents after sleep, i don't want to know

mf if there are any suppers after flying, i don't want to know

mf if there is solace in touching a made face, and it whispers to you and gives you its color,

if there are any women after dark, *mf* if there is religion after the fact, *mp*

i just don't want to know i don't want to know

ord. *pp* *mf* *tr* *s.p.*

$\text{♩} = 70$

if there is any number after one, *mp* my name is bobby

i don't want to know i don't want to know

ord. pizz. *3* *1.5"* *3* *5* *9X-* *p* *ff*

and i live in the forest *mp* and i walk with my hands behind my back *p* my

mp *p* *mp* *9X-* *p*

back my back my back my back my back my back my

4X- *2X-* *5X-* *ff*

mp i wish i had a glove, because then i could show everyone the suitcase i packed with one hand instead of two

i wish i had a timer, because then i could show everyone how the circular track encloses all the faces i've known

ord. pizz. *IV* *p* *sfz* *sfz*

i wish i had a lap, because then you
could sit on it and whisper the
relevant trinkets on the table to me

and i wish i had started it all with a starling in
my hands, because then i could show everyone
the beautiful silence of the blood streaked sky

Musical notation for the first system, including a treble clef, a key signature of one flat, and dynamic markings *sfz* and *mp*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

i wish i had winter, because
then i could show everyone
a champion born under the blanket

i wish i had a family, because
then i could show everyone

Musical notation for the second system, including a treble clef, a key signature of one flat, and dynamic markings *sfz* and *mp*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

mf it's my birthday
today

how old
are you? infinity

Musical notation for the third system, including a treble clef, a key signature of one flat, and dynamic marking *mf*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

were you in
the war?

i was in
all the wars

Musical notation for the fourth system, including a treble clef, a key signature of one flat, and dynamic marking *mf*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

is that why you
live in the forest?

Musical notation for the fifth system, including a treble clef, a key signature of one flat, and dynamic marking *mf*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

but that's why i walk with my hands behind

no

my back

my

Musical notation for the sixth system, including a treble clef, a key signature of one flat, and dynamic marking *f*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.

back

my back

Musical notation for the seventh system, including a treble clef, a key signature of one flat, and dynamic marking *ff*. It features a series of chords and a melodic line with a fermata. A repeat sign is present at the end of the system.