

# **(untitled)**

fifteen short songs for five male vocalists

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## Performance Notes

### Presentation:

The songs contained in this collection are modular, and may be performed in whole or in part, and in any order. They may be performed consecutively or non-consecutively, and they may be performed live, or pre-recorded. Audio processing can be an option if any of the songs are pre-recorded. The songs may also be performed within a theatrical context, such as a musical, in which the following songs act as “musical numbers” inside a larger story. The five vocalists need not feel obligated to always perform the same numbered voice part if performing multiple songs. For instance, John may sing Voice1 for the first three songs, and then Voice 3 and Voice 4 for the last two songs, respectively. The spacing of vocalists is open as well, as long as the logistical constraints of auditory and visual cuing are kept in mind. Although each of the fifteen pieces has a title, there is no title to the overall collection. The performers are free to invent a title for their presentation of any of these songs.

### General singing:

- Sing without vibrato.
- For any held syllable, the vowel should be sustained as long as possible, placing any end-consonant at the very end of the note.

### General prosody:

- Speaking should not be performed theatrically (unless indicated). The spoken text should just be read and delivered with clear articulation and projection.
- Rates of speech should be coordinated between the vocalists to more or less match. The rates should be moderate.
- The general pitch of speech should be treated contextually. A vocalist may want to adjust their normal speaking pitch depending on the surrounding vocalization. Generally, if there is more than one spoken part at a time, the pitch of speech of those vocalists should generally match.
- Treat commas and periods as a short pauses and slightly longer pauses, respectively.
- Bar lines do not ever affect continuous speech. Only fermatas, commas and periods affect continuous speech.

### Noteheads:

- Diamond noteheads indicate to sing the note with falsetto.
- X-shaped noteheads are to be spoken. Changes in pitch height refer to a general pitch-prosody contour.
- A stemless half note with a fermata and a tie indicates to sustain that pitch until the next notated event within that vocal part.
- A stemless quarter note with a line extending from it indicates to sing the text under the line on that pitch in a natural speaking rhythm.

### Fermatas:

- The number above fermatas indicates how long to pause or to sustain something approximately in seconds.
- Fermatas above stemless half notes with ties indicate to sustain that pitch until the next notated event within that vocal part.
- The written numbers over fermatas (e.g. “one”) refer to the numbered voice parts. Such a fermata appearing at the end of a measure indicates to wait until the specified vocal part has finished his material in the measure before moving on to the next bar.

-If a fermata without a duration appears in the beginning of a measure, it means to treat the following spoken text as an anacrusis to the next measure, and thus should sound like continuous speech.

### Clefs:

-No clef – This is only used during spoken text.

-Double line – This is used in three ways. The first and most prominent way is when the noteheads are an “x.” This is for rhythmically notated spoken text. The staff is three lines and should be interpreted as a guide for general contour in a performer's prosody. However, a string of “x” noteheads on the middle line do not mean to monotonize the prosody either; in such passages the vocalist is free to improvise the contour. The second way is for any unvoiced phonemes such as “s” or “h.” The contour here refers to the shape of the lips when producing the phoneme. The bottom line means to form an “oo” (as in “food”) shape with the lips, the top line means to form an “ee” (as in “beet”) shape with the lips. The third way in which the clef is used is if the noteheads are traditional (circular). This indicates singing, but the pitches only have a relative contour, and consistent intervals are not important. The lowest line represents the lowest pitches a performer can comfortably sing, and the highest line represents the highest pitches the performer can comfortably sing.

Double Treble (or bass clef) – This is used for sung pitched passages that may be transposed. The starting pitch should be estimated, and therefore the passage may be transposed (within reason). This clef reads like a traditional tenor voice treble clef, in which the passages should be sung an octave lower. Subsequent double treble clefs within a vocal part (except at the start of systems unless otherwise marked) “refresh” the pitch estimation. Bass clefs work the same way but are not interpreted an octave lower.

Treble – A treble clef is only used when pitch must be matched between voices. If a pitch must be matched in the middle of a song, it is indicated by an arrow pointing to the pitch it must match to. *marginal margarine*, *bethany*, *letter* and *we were wrong* only employ treble clefs; thus, a relative pitch (which can also be estimated) must be established so everyone can match to it prior to the performance of the song.

### Miscellaneous:

-All tempi are approximate. Local tempi end when a new tempo begins, or when spoken text commences.

-Accidentals only refer to the note they precede.

-Glissandi should start at the rhythmic onset of the notehead preceding the line. Any stems during the course of the line are there for rhythmic convenience, and do not indicate re-articulations during the glissando.

-A slash before a dynamic marking indicates a sudden shift to that dynamic.

-Boxed figures without fermatas are to be repeated temporally strictly until the next event. Boxed figures with fermatas are to be repeated, but the time taken in between the iterations can vary. If the boxed figure intersects more than one vocal part, they are to always coordinate their iterations. Sometimes the number of iterations is specified above the box.

-If a vocal part contains numbers, or a combination of letters and numbers, they refer to musical fragments that are written out at the start of the score to the song (as in *letter*, *michael moon* and *we were wrong*). If there are multiple numbers or letter-numbers, then the vocalist is at liberty to perform any of the listed fragments.

-A tremolo on a sung pitch indicates to perform a rapid series of glottal stops on that pitch.

-Bar lines merely serve as a point of orientation and coordination. A barline exists to orient entrances of spoken or sung material. Occasionally, a vocal part will move on to the next measure before another vocal part has finished performing their musical material. In such cases, there will be a note above the measure explaining the circumstances.

-The scores do not always accurately visually represent what the sonic result should be.

-Any parenthetical italicized text serves as performative instruction or notes explaining any further non-traditional notation in the scores.

### Word clarifications:

in *burgess/juicer*: burgess (bʌrdʒɪs), bra (brɑː), jurgens (dʒʌrgənʒ), Proust (pruːst) *marginal margarine*: ma (mɑː) *pieces of time*: ta (tɑː), ah (ɑː), ooh (uː), n'duh (ndə) *not anemic*: nemic (niːmɪk)

*michael moon*: badi-ah (bɑːriːjɑ), ha (hɑː) *chock*: stah (stɑː) *variation on burgess/juicer*: timson (rhymes with “crimson”), ra/na/ma (r/n/mɑː), stippen (stɪpən), stip (rhymes with “rip”)

*mother/father*: wind(s) (as in “He will wind up coming”), content (as in “He is content with his job”)

*flying/sexing*: steak-ments (as in “statements”), doan (rhymes with “loan”), ah (ɑː), ramanuhan (ramanuːhan), naranjo (anaranhɔ), naramansett (nærəmænset), tiberius (as in “Siberia”), o-hran (ohrɑːn)

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# burgess/juicer

$\text{♩} = 52$

*f*

Voice 1: bur-gess | jui-cer | pur-chase | bra! | pur-chase

Voice 2: jui-cer | bur-gess | jui-cer | bra! | brui-ser

Voice 3: bur-gess | jui-cer | pur-chase | bra! | jur-gens

Voice 4: jui-cer | bur-gess | bra! | bur-gess

Voice 5: bur-gess | jui-cer | bra! | brui-ser

bra! | or bur-gess | or bra! | bra! | bra! | bra-bra- bra! | or char-ges | Proust! | Proust! | Proust! | Proust! | Proust-Proust

bra! | or bra! | or jur-gens | bra! | bra! | bra-bra- bra! | Proust! | char-ges | Proust! | Proust! | Proust! | Proust-Proust

bra! | or bra! | or brui-ser | bra! | bra! | bra-bra- bra! | Proust! | Proust! | or sear-gent | Proust! | Proust! | Proust-Proust

jur-gens | or bra! | bra! | or bur-gess | bra! | bra-bra- bra! | Proust! | Proust! | Proust! | Proust! | Proust-Proust

choo-ser | or bra! | or jui-cer | bra! | bra-bra- bra! | Proust! | Proust! | Proust! | Proust! | Proust-Proust

Proust! Proust! Proust! Proust! like you used to like you used to juice Proust juice Proust  
 Proust! Proust! Proust! Proust! or bur-gess juice Proust juice Proust  
 Proust! Proust! Proust! Proust! or jui-cer juice Proust juice Proust  
 Proust! or prove to me you juice Proust! like you used to Proust! Proust! or prove to me you juice Proust like you used to juice Proust juice Proust  
 Proust! Proust! Proust! like you used to Proust! like you used to or bur-gess

Proust! or pur-chase bra! bra-bra- bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! or or or or or or or  
 Proust! bra! or sear-gent bra-bra- bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! bra bra bra  
 Proust! bra! or or or or or or or  
 Proust! bra! bra-bra- bra bra bra bra  
 Proust! bra! bra-bra- bra bra bra bra



sophie

*mp* sophie's flown over oceans alone for a million eons or so alone, and I thought. why so angry with the sea? <sup>1"</sup> but <sup>1"</sup> sophie says so, and there's no sea.

*pp*  $\text{♩} = 90$  *m*

*mp* why so angry

*mp* why so angry

*mp* why so angry

$\text{♩} = 96$  *p* sea sea sea

$\text{♩} = 110$  *mp* s s s s s s s s s s  $\text{♩} = 96$  *p* 3 3 sea sea

*p*  $\text{♩} = 96$  *mf* *p*  $\text{♩} = 96$  *p* 3 sea sea

*mp*  $\text{♩} = 92$  *p*  $\text{♩} = 96$  s s s sea sea sea sea

*(rhythmic unison)*

*(previous gesture may overlap with the rests in this measure)*

sophie has the voice of a sphinx <sup>2.5"</sup> voice of a sphinx <sup>1.5-2"</sup> *(pronounce in French)* voix d'un sphinx <sup>2"</sup> voice of a sphinx <sup>1.5-2"</sup>

$\text{♩} = 96$  *pp* *m*

$\text{♩} = 96$  *pp* *m*

$\text{♩} = 96$  *pp* *m*

$\text{♩} = 96$  *pp* *m*

# marginal margarine

*mf*  $\text{♩} = 69$

Voice 1: *mf* mar-gi-nal mar ga-rine it's so mar-gi-nal you can't e-ven taste it *mp* but if you *mf* did it would-n't be so mar-gi-nal *mf* mar-gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it *mp* but if you

Voice 2: be ma

Voice 3: *p* it's so *pp* if you *p* ma *p* ma *mf* taste *pp* but

Voice 4: *pp* but if

Voice 5: *mf* mar - gi-nal mar ga-rine it's so mar - gi-nal you can't e-ven taste it

*mf* did it would-n't be so mar - gi-nal *mf* mar - gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it *mp* but if you *mf* did it would-n't be so mar - gi-nal

*mp* be so mar - gi-nal *mf* mar - gi-nal mar - ga-rine *mp* but if you *mf* did but if you *mp* did

*mf* mar - gi-nal mar-ga-rine it's so *mf* can't e-ven taste it *mp* but if you *mf* did it would-n't be so

*pp* did mar but if you *mf* did

*mp* but if you *mf* mar - gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it *mp* but if you

*mf* mar - gi - nal mar - ga - rine it's so mar - gi - nal mar - ga - rine *p* it's so mar - gi - nal you can't e - ven taste it  
 mar - gi - nal mar - ga - rine it's so mar - gi - nal ma it's so mar - - - gi - nal you can't e - ven  
 mar - gi - nal mar - gi - nal mar - - - - -  
*pp* did it would-n't be so mar - gi - nal *p* it's so mar - - - - - gi - nal you  
 did it would-n't be it so mar - gi - nal it's so mar - gi - nal it's so mar - - - - -

*f* can't e - ven taste it mar - gi - nal you can't e - ven taste it *mp* but if you did it would-n't be so mar - gi - nal  
 taste it mar - gi - nal you can't e - ven taste it *f* but if you did *pp* it would - - - - - n't be  
*p* can't e - ven taste it can't e - ven taste it *f* but if you  
 can't e - ven taste it but if you did  
*mf* *p* can't e - ven taste it can't e - ven taste it *f* but if you

letter

The image shows 18 musical fragments arranged in a 3x6 grid. Each fragment consists of a single staff of music with a treble clef and a 7/8 time signature. The lyrics are 'we're in- for - mants' for fragments A1, A3, A5, B1, B3, B5, C1, C3, and C5; and 'we are in- for - mants' for fragments A2, A4, A6, B2, B4, B6, C2, C4, and C6. The fragments vary in their melodic contour and phrasing, often using slurs to connect notes.

(after the spoken introduction by Voice 1, there are 11 iterations of different combinations of the 8 beat fragments above. All five voices should be synchronized in tempo and pitch. If more than one fragment appears in a measure, then the vocalist may choose which fragment to sing. The fragments should be sung *mf* and at  $\text{♩} = 120$ )

Voice 1	}	Dear Grandmother, I am writing you this in response to the email you sent me regarding my behavior at the dinner party last night:	A2	A2/A4	A4/A6	A2/A6	A3/A4	A1 A3/A5	A1/A3	A6	A1 A2/A4	A2 A4/A6	A6	
Voice 2		A2/A4	A4/A6	A2/A6	A1/A6	A1/A6	A2 A4/A6	A1/A3	A1/A5	C3/C4	C1/C2	A3/A4		
Voice 3		B2	B2 B4/B6	B1/B6	C1/C2	C2/C4	C1 C3/C6	C5/C6	C3/C4	A1/A3	A5/A6	A2/A4		
Voice 4		B2/B4	B4/B6	B1/B6	B1/B3	B3/B4	B1 B3/B5	C3/C4	C3 C4/C5	C5/C6	C1/C2	C1/C2		
Voice 5		B2	B2/B4	B4/B6	B1/B6	B1	B3/B5	B1/B5	B3/B6	B1/B2	B1 B4/B6	B2		



# not anemic

*mf*  $\text{♩} = 92$

Voice 1: *mf* I'm not a - ne-mic ne-mic ne-mic I'm not a - ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic I'm just mean-ing to be

Voice 2: *mf* ne-mic *mp* nee nee nee ne-mic ne-mic

Voice 3: *mf* ne-mic ne-mic ne-mic *mp* 5 5 ne - mic ne - mic ne-mic ne-mic

Voice 4: *mf* ne-mic ne-mic ne-mic *mp* 5 5 ne - mic ne - mic ne-mic ne-mic *mf* *mp* 5 *mf* ne-mic ne - mic ne - mic ne - ne-mic ne-mic

Voice 5: *mf* ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic ne-mic

*mf* hun-gry hun-gry hun-gry hun-gry hun-gry *mp* 3 3 3 3 hun-gry hun - gry hun - gry hun-gry be-lieve me a - ne-mic ne-mic ne-mic ne-mic a-

*mp* hun-gry hun-gry hun-gry hun-gry hun - gry ne-mic ne-mic ne-mic ne-mic

*mf* hun-gry hun-gry hun-gry hun-gry *mp* hun - gry be-lieve me ne-mic ne-mic ne-mic

hun-gry hun-gry hun-gry hun-gry 3 3 3 3 hun-gry hun-gry hun-gry hun-gry hun-gry hun-gry ne-mic ne-mic ne-mic ne-mic

hun-gry hun-gry hun-gry hun-gry 3 3 *f* hey!\_ *mf* ne-mic ne-mic ne-mic ne-mic



michael moon

1  $\text{♩} = 84$   
*pp* *mf* 1"  
 who who who

2  $\text{♩} = 84$   
*pp* *mf* / *pp* *mf* 1"  
 who who who who who

3  $\text{♩} = 84$   
*pp* *mf* *pp* *mf* 1"  
 who who who who

4  $\text{♩} = 84$   
*pp* *mf* *pp* *mf* / *pp* 1"  
 who who who who who


5  $\text{♩} = 84$   
*mp* *pp* *mf/pp* 1"  
 who who who

6  $\text{♩} = 84$   
*pp* *mf/pp* *mf* 1"  
 who who who who

7  $\text{♩} = 84$   
*pp* *pp* *mf* *pp* 1"  
 who who who

8  $\text{♩} = 84$   
*pp* *mp* 1"  
 who who who

(Voices 2-5 need not synchronize the onsets of the above fragments together. They are to stop singing even if they have not gotten through all six phrases when Voice 1 finishes speaking "...lonely utterance")

Voice 1	25" ⌣	michael moon only comes out at night						15" ⌣	michael moon only comes out at night. because only the owls will listen to his only lonely utterance						
Voice 2	4/5		6		7/8		1/3		2		1/2		$\text{♩} = 72$ (until end) <i>pp</i> <i>mf</i> <i>p</i> <i>f/mp/pp</i> <i>mp</i> / <i>mf</i>  m m m m m m m m m m badi ah - ha-ha -		
Voice 3	5/6		7/8		1		1/2		3		2/3				
Voice 4	2/3		7/8		4/5		4		4/6		5/6				
Voice 5	1/2		3		7/8		6		5		4/5				



Voice 1 "what good do you do?"

Voice 2 *mp* *mf* *p* *mf* *mf*

ah m m m m m m

Voice 3

Voice 4 *p*  
m

Voice 5

michael | moon has to deliver it deadpan |

otherwise ||

mi - chael moon is a dead - man

*f* *mp*

m m m m

*mp*

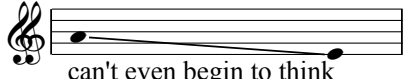
mi - chael moon

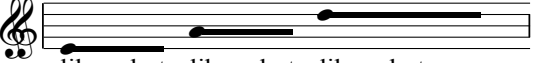
*mp*


mi - chael moon

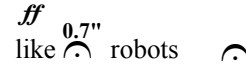
like robots do

*mf*  
 Voice 1 sometimes, we | can't even begin to think | like robots, like robots, like robots | do ||

*mf*  
 Voice 2 sometimes, we  like robots, like robots, like robots | do ||  
 can't even begin to think

*mf*  
 Voice 3 sometimes, we | can't even begin to think  ||  
 like robots, like robots, like robots

*mf*  
 Voice 4 sometimes, we | can't even begin to think  ||  
 like robots, like robots, like robots

*mf*  
 Voice 5 sometimes, we | can't even begin to think | *ff* like  robots | ||  
 like <sup>0.7"</sup> robots

(all speak in rhythmic unison except for Voice 5 in the third measure)

chock

Voice 1 *mf*  $\text{♩} = 80$  send me a - way send me a - way blend my hands a-way my hand *mp* give me my melting moors  
 Voice 2 *mf* send me a - way send me a - way blend my hands a-way my hand *mp* give my melting moors to me  
 Voice 3 *mf* send me a - way send me a - way blend my hands a-way my hand *p*  $\text{♩} = 100$  give me  
 Voice 4 *mf* send me a - way send me a - way blend my hands a-way my hand stock  
 Voice 5 *mf* send me a - way send me a - way blend my hands a-way my hand *p* stah mm

from more from from more more mark - ing! stark - ing! and talk-circling *f*  $\text{♩} = 80$  *mp* 3 sink enough, and i forget you've stalked me. *mf* stick enough marks in doors and i forget staving *f* and i forget staving. i forget you forget you  $\text{♩} = 80$  i for-get it stake stake it stake it  
 more from more more more from mark - ing!  $\text{♩} = 100$  *mp* 3 talk talk talk talk talk i forget *mf* enough marks in doors and i forget staking.  $\text{♩} = 80$  *f* i for-get you stake it stake it stake it stake it stake it  
 more from mark - ing! stark - ing! talk-circling *mp* marks and sticks and enough doors  $\text{♩} = 104$  *pp* i for - - get  
 mm stark - ing!  $\text{♩} = 80$  *f* talk talk talk  $\text{♩} = 100$  *mp* mm  $\text{♩} = 104$  *pp* for - get you i for - get  
 mm ah mm *mf* *p*  $\text{♩} = 104$  *pp* / *mp* *pp* stick e nough marks in doors i for-get you i for-get for - get - -

(Voices 1&2 do not coordinate with the other three voices until the 4th measure of Voices 3-5 on the next page)







stip-pen na! na! na-na-na - na! lim-it stilt-ed lim-it stilt-ed lim-it or stilt-ed or lim - it or stilt-ed or lim-its or tilled or

lis-ten na! lis-ten na! or stip with na-na-na - na

na! na! or step with na-na-na - na or melt-ed ts - s

t t t t t na! na! na-na-na - na

lis-ten na! lis-ten na! na-na-na - na

till-ing or tilled or till-ing or tell-ing or not! lim-it or not! not! not! not! not! not! not! not! not! not! not! not! not!

or na na

or na not! not! not! not! not! not!

or not! or na

or not! or na

na- not! na not! not! not! not! not! not! not! knots! knots! knots! lim- its! knots! or lim- its! or knots! or not lim- its!

na

not! not! not! not! not! not! not! not! not! not! not! not! not! na not! not! not! knot (s)

na

not! not! not! nah not! not! na-na- na! na-na - na!

Detailed description: This musical score consists of five staves. The first staff is the vocal line, featuring lyrics and musical notation with triplets and various time signatures (5/4, 4/2, 6/2). The second staff is a piano accompaniment with a melodic line. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment with a melodic line. The fifth staff is a piano accompaniment with a rhythmic line. The score is divided into three measures by time signature changes: 5/4, 4/2, and 6/2.



# how we oblige

Voice 1 gradual mea(n)s you ow(n) a cloud <sup>1.5"</sup> a(n)d it is a fi(II)ed glass after some whi(1)es <sup>3.5"</sup> gradual, means, you own a c(l)oud. and it is a fi(II)ed;glass after some while(s) <sup>2.5"</sup>  
 Voice 2 *pp* n (n) l (n) l (n) l  
 Voice 3 *pp* n (n) l (n) l  
 Voice 4 *pp* n (n) l (n) l  
 Voice 5 *pp* l (l) z

gradual mean(s). you own a cloud, and it i(s) a filled gla(ss) after (s)ome while(s) <sup>4"</sup> (s)udden (m)ean(s) you own nothing at all  
 (l) z z (l) s (l) s (l) s (l) s (l) s m m m m  
 1.5" 0.5" z s (stop sound)

# mother/father

Voice 1 *mp* i saw two things. | <sup>1"</sup> i saw me pretending at the edge of a small jar in the | hall | <sup>1"</sup> i imagine that's where sacrifice is kept, but i don't know. carrying the opaque | jar to bathe in the | dark sky-river was the only thing that kept me afloat in its chrome current, where guilt | chameleons into the anchor | <sup>2"</sup> and | *pp* i, no longer visible. drown.

Voice 2 *mf* m | h | m | h | i

Voice 3 *mf* m | h | m | m m m | h | m

Voice 4 *mf* m | h | m | artifact m | h | m

Voice 5 *mf* m | h | m | h | m

(Voices 2-5 may employ subtle glottal scraping (vocal frying) until the end of page 22)

*mf* <sup>♩=64</sup> breathe the met - al - lic | <sup>4"</sup> | <sup>6"</sup> | *mp* i saw them, | in the garden of one reason | <sup>♩=100</sup> and theirs was | <sup>♩=100</sup> sadly searching for a spot to see the undershadow | of a flora flower. | <sup>4"</sup> | but, they never found it,

*mf* <sup>♩=64</sup> breathe the met - al - lic | <sup>♩=84</sup> | *mp* i saw them in the garden of one reason, | <sup>♩=100</sup> and theirs was | <sup>♩=84</sup> (coordinate entrance with Voices 3-5)

Voice 2 m | m | m | m

Voice 3 m | m | m | m

Voice 4 m | m | m | m

Voice 5 m | m | m | m

(boxed iterations are in unison)

(Voices 3&4 may approximate this change in relation to Voice 1. The established pulse should be maintained and iterations should continue to be coordinated)

since the sky-river runs right over, and kills even sun echoes.  $4.5''$  and so they wait there  $2.5''$  and they die there ||

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The three staves below are piano accompaniment. The piano part begins with a tempo marking of  $84$  and a dynamic of *mf*. It features a melodic line with a triplet of eighth notes and various dynamics including *mp* and *p*. The lyrics are: "since the sky-river runs right over, and kills even sun echoes.  $4.5''$  and so they wait there  $2.5''$  and they die there ||".

(Voices 1&2 independent from Voices 3-5 for three measures)

and i've built voids to pretend our ghost maths don't count one  $3.5''$  and i've built voids to pretend our ghost maths don't count one  $2.5''$  and i've built voids to pretend our ghost maths don't count one, since i wind down guilt-paths to mostly and to finely avoid you  $1.5''$  since i wind down guilt-paths to mostly and to finely avoid you  $4.5''$

i, you've stowed most pretense stoag hours on one count road  $4.5''$  most pretense. on one road  $4.5''$  down-strapped and ghostly  $4.5''$  convinced, winds around down strapped and ghostly through wine  $4.5''$

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The three staves below are piano accompaniment. The piano part includes dynamics such as *p*, *mf*, and *p3*. The lyrics are: "and i've built voids to pretend our ghost maths don't count one  $3.5''$  and i've built voids to pretend our ghost maths don't count one  $2.5''$  and i've built voids to pretend our ghost maths don't count one, since i wind down guilt-paths to mostly and to finely avoid you  $1.5''$  since i wind down guilt-paths to mostly and to finely avoid you  $4.5''$ ".  
 "i, you've stowed most pretense stoag hours on one count road  $4.5''$  most pretense. on one road  $4.5''$  down-strapped and ghostly  $4.5''$  convinced, winds around down strapped and ghostly through wine  $4.5''$ ".

(Voices 1-3 incant the following text on the matched pitch)

(Whoever arrives at the hummed pitch first, wait for others to arrive. When all have arrived, wait 2 seconds and move to the next measure. Voices 2 and 3 should coordinate entrance with Voices 4 and 5)

this is the pretense for desperate content stealing desperate content stealing this is the pretense this is the pretense for desperate  
 content stealing desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate  
 pretense for desperate pretense for desperate pretense for desperate content stealing this is the pretense for desperate content stealing  
 desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is  
 the pretense for desperate for desperate for desperate for desperate content stealing for desperate content stealing for desperate  
 content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense  
 stealing this is the pretense this is the pretense this is the pretense for desperate content stealing this is the pretense for desperate  
 content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the  
 pretense this is the pretense this is the pretense for desperate content stealing content stealing content stealing for desperate content stealing

because there never was any 3" | because i want to go home. 5" |  
 drop after the hour of fact a flash and my knees go

*f* because the crowned tongue, *p* because i let you down | because i've tried dying |  
 singing, drowns too!

*ff* ma-ma *f* ma - ma i've died four - fold for you

four - fold for you most-ly for me most - ly for you most - ly for you

5

*f* =90  
most - ly for you

This system contains the first four measures of the piece. The vocal line (treble clef) has lyrics: "four - fold for you most-ly for me most - ly for you most - ly for you". A piano accompaniment (bass clef) is present. A five-measure rest is marked with a "5" above it. A dynamic marking of *f* and a tempo marking of =90 are shown. An arrow points from the piano line to the vocal line.

most - ly for you for you you for you

*f* =90  
most - ly for you for you you for you

*f* =90  
for you you for you

*f* =90  
you for you

This system contains the next four measures. The vocal line (treble clef) has lyrics: "most - ly for you for you you for you". The piano accompaniment (bass clef) continues. Dynamic markings of *f* and tempo markings of =90 are present. Arrows point from the piano line to the vocal line.

# bethany

Voice 1  $\text{♩} = 72$   
 why touch lights a dark room when you make my hands speak why ca - res is born in - fin - ite - ly forms move in and out of each o - ther  
 Voice 2 *pp*  
 when you my speak move in and out  
 Voice 3 *p*  
 why ca - res is born in - fin - ite - ly move in and out  
 Voice 4 *pp*  
 is why is why is why is why is why is why  
 Voice 5 *pp*  
 is why is why is why is why is why is why

*pp* why i talk talk talk *mp* why we won - dered how is why it has won - dered al - al - rea - dy  
*pp* why talk talk *mp* why we won - dered how is why has 'dered al - rea - dy  
*pp* talk talk *mp* why we won - dered how is it won a - l - rea - dy  
*pp* is why *mp* is why you kiss *pp* is why is why  
*pp* is why *mp* is why you kiss *pp* is why is why

*mf* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_  
*mf* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how is why it has\_\_ won-dered al-rea dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_  
*mf* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_ why we won-dered how is why it has\_\_ wo-n\_\_\_\_\_  
*mf* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea dy\_\_  
*mf* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ *mp* is why it has\_\_ all m

*pp* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_  
*pp* why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_ why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_  
*mp* why we won-dered ho - - - - - w why we won-dered how\_\_ is why it has\_\_ won-dered al-rea-dy\_\_  
*mp* why we won-dered how is why it has\_\_ won-dered al-rea-dy\_\_ *pp* m\_\_\_\_\_  
*pp* m\_\_\_\_\_

# flying/sexing

Voice 1 **||** *p*  $\text{♩} = 116$  i find i find a bit snide to remind me everytime. the caveat's  $\text{♩} = 116$  in the hole in the hole in the hole in the hole the hole in the hole in the hole the hole in the hole the caveat and calf veal are

Voice 2 *mf* the jury is outside sighing and biting unsightly bread a rogue jury dices the drab bread into tight sizes | a bite size table, a jury, and a lite rogue timers |

Voice 3 *mf* a rogue jury dices the drab bread into tight sizes a bite size table, a jury, and a lite rogue timers | smiting bait to finely upsize the bard won't make juries hike |

Voice 4 *mf* a bite size table, a jury, and a lite rogue timers smiting bait to finely upsize the bard won't make juries hike | the jury is outside sighing and biting unsightly bread |

Voice 5 *mf* smiting bait to finely upsize the bard won't make juries hike the jury is outside sighing and biting unsightly bread | a rogue jury dices the drab bread into tight sizes |

$\text{♩} = 116$  *mf* the calf veal is in the hole on fire, where you persist in walking into fire in the hole

$\text{♩} = 116$  *mf* e - v'ry night *mp* everynight or so, you persist on - ly to *mf* flat *p* mm *mp* a fi - re fly - ing side - ways can - not buy your time so smile

*mp* | everynight or so, you persist only to | flatter yourself in the fire, to | smatter a flight fire as good flying | duction | a tireless introduction could be good |

| | | | | | an indication of time and times to do |

| | | | | | a duct passageway through which one flies |

$\text{♩} = 116$  *mp* a fi - re fly - ing side - ways can - not buy your time so smile *p*  $\text{♩} = 116$  *mp* a fi - re fly - ing side - ways can - not buy your time so smile

**-5X-**



3"  $\text{♩} = 116$   
 smile

$\text{♩} = 116$   
*p* why

1"  $\text{♩} = 116$   
*mp* the cave and the

3" *mf* smile if you think it will save your kitchen distance  
 my lays and pink vacations take a kitty stance

3" *mf* my lays and pink vacations take a kitty stance  
 a smile in a waylaid cave ruins four chickens

3" *mf* a smile in a waylaid cave ruins four chickens  
 a mayfield of flowers? or a roof vacated by chickens?

3" *mf* a mayfield of flowers? or a roof vacated by chickens?  
 smile if you think it will save your kitchen distance

3" *mf* smile if you think it will save your kitchen distance  
 a smile in a waylaid cave ruins four chickens

why don't i why don't i why don't i  
 make two spiked and paid statements?

don't i why

a smile in a waylaid cave ruins four chickens

a mayfield of flowers? or a roof vacated by chickens?

smile if you think it will save your kitchen distance

my lays and pink vacations take a kitty stance

(do not wait for Voices 4 and 5 to complete)

man have come

$\text{♩} = 60$   
*mf* back back back back back back back why don't i come

to make two bank note steak-ments? 1" you've failed my

$\text{♩} = 116$   
*pp* man and the cave and the man and the cave and the man

$\text{♩} = 116$   
*pp* man and the cave and the man and the man and the cave

3.5" 1" *p* mm vibrato

history and anything i've ever known of cavemen. *f*  $\text{♩} = 63$   
 of wo - men

*mp*  $\text{♩} = 138$   
 never strip down lemon chives  
 strip down or doan down or doan down or doan

*p*  $\text{♩} = 76$   
 i've come back to the cave to  
 in a sack in a sack in a sack in a sack in a sack in a sack in a sack in a sack

*/mf*  $\text{♩} = 106$   
 blow my mis-tress-es his-to-ry

*mf*  $\text{♩} = 106$   
 fleeting as a wish is,  
 or you'll wind up and down like a caveman wishes

(Voices 4&5 enter only when Voices 1&2 have both started humming the same pitch as Voice 3)

**-4X-**

*f*  $\text{♩} = 116$   
 i wish to nev - er mind your flying if you don't want to mind mine  $\text{♩} = 116$  3-4"

*f*  $\text{♩} = 116$   
 i wish to nev - er mind your flying if you don't want to mind mine

*pp*  $\text{♩} = 116$  3-4"  
 i wish to nev - er mind your flying if you don't want to mind mine

*pp*  $\text{♩} = 116$  3-4"  
 i wish to nev - er mind your flying if you don't want to mind mine

*f*  $\text{♩} = 100$   
 ah bits bits bits

*pp*  $\text{♩} = 116$  3-4"  
 i wish to nev - er mind your flying if you don't want to mind mine

*pp*  $\text{♩} = 116$  3-4"  
 i wish to nev - er mind your flying if you don't want to mind mine

(Voices 1 and 3 should not coordinate their events until the last measure of this page. Whoever arrives first on the matched pitch waits for the other)

*mf*  
bits of ramanuhan and stove tops bite down on your top  
stub your tow and naranjo votes bite widening your pot

*f*  
bits  
stub your tow and naranjo votes bite widening your pot  
stop diving down naramansett, stop confiding in tiberius

*mf*  
stop diving down naramansett, stop confiding in tiberius  
your spots spot o-hran boaters likening your pots to biting

*mf*  
stop diving down naramansett, stop confiding in tiberius  
your spots spot o-hran boaters likening your pots to biting

*p* stop putting me on  
stop it stop it stop it  
stop put-ting me on

*mf/p*  
stop putting me on  
stop it stop it stop it  
i fly

to stave off your sticks.  
my stipend hits a

*/mf 0.5" p*  
star  
and then the star  
hits my chest, hits a

*/mf 0.5" p*  
star  
and not far from my deisre to (l)ip  
kill-kiss  
pillage you.

*pp*  
1

*p*  
and all flying near

*p*  
and i hit your chest  
into a million

*/mf 0.5" p*  
stars  
all on fi-re  
all in love all on fi-re

*p*  
and all flying near

*mf*  
(unvoiced "t"s)

*mf*  
you fly your trip you fly your trip you fly your trip t t t t to the stars

*/mf 0.5" p*  
stars  
be - ware  
of me  
of me  
be - ware  
of my star  
rip - ping

*pp*  
n  
(should be perfect fourth lower than Voice 2's pitch)

thinking what good do they do but rape?

and trip winking and wink tripping  
all but those who rape

*p 2"*  
n

*p 2"*  
...l

*p 2"*  
...l

*p 2"*  
...n...

(Voices 1 through 4 should keep repeating the boxed figures until Voice 5 has finished singing. They should repeat the figure at least five times)

*pp* ♩=116 **-5X-**

we fly and like col - li - ding hate we for - ni - cate so smile 3-4"

*pp* we fly and like col - li - ding hate we for - ni - cate so smile

4"  
...1  
4"  
...n

*pp* ♩=116 **-5X-**

we fly and like col - li - ding hate we for - ni - cate so smile 3-4"

*pp* we fly and like col - li - ding hate we for - ni - cate so smile

*ff* ♩=56

i like fire drink to not have to talk to you be - cause i can't fit in my eyes. the i - de - a you're so piss - yel-low

3

we were wrong

The image displays 24 musical fragments arranged in a 4x6 grid. Each fragment is a single measure of music on a treble clef staff, with the lyrics 'we were wrong' written below. The fragments are labeled A1 through A8, B1 through B8, and C1 through C8. A1-A8 are variations of the first half of the phrase, while B1-B8 and C1-C8 are variations of the second half. A7 and A8 include the syllables 'o - o -' in the lyrics.

(there are 24 iterations of different combinations of the 8 beat fragments above. All five voices should be synchronized in tempo and pitch. If more than one fragment appears in a measure, then the vocalist may choose which fragment to sing. The fragments should be sung *mf* and at ♩=120)

Voice 1	A1		A1		A1/A2		A3				A2		A3/A4		<sup>A2/</sup> A3/A4		A5/A6		A4		A1/A2		A2/A4		A3/A4				A1/A3		A6		A7		A1/A4		<sup>A1</sup> A3/A5		A7/A8		A5		A7/A8		A3/A4			
Voice 2	A1		A1		A1		A2		A2		A4		A3/A4				<sup>A1</sup> A3/A4		A1/A3				A2/A4		A1/A3		A5		<sup>A2</sup> A3/A4		A1/A2				A1/A3		A8		C5/C6		C7/C8		C1/C4		B2		B6	
Voice 3			B1		B1						B3		B4		B5				B2						B7				B6		C1/C2		C3/C4		C2/C4		C5		A1		C6/C7		A1/A3		A7/A8		A3/A4	
Voice 4	B1		B1				B1/B2		B2/B3				B6		B2/B4				B5/B6		B4/B8		<sup>B2</sup> B3/B4		<sup>B1</sup> B7/B8		<sup>B2</sup> B4/B6		B3		C1/C3		C2/C3		C1/C4		C5/C6		C7/C8		A4		A7/A8					
Voice 5	B1				<sup>B1</sup> B1/B2		B2/B3				<sup>B3</sup> B6/B7		B3/B4		B4		<sup>B3</sup> B5/B8		B7				B1/B2		B1/B3		B4/B6		B5/B7		<sup>B2</sup> B3/B8		<sup>B1</sup> B5/B6		<sup>B1</sup> B7/B8		B4		<sup>B2</sup> B3/B6		B4		B1					