

# **Smith-Beams: Part III**

for three vocalists of the same gender

**Robert Pierzak**



## Performance Notes for *Smith-Beams: Part III*

### Notes on the accompanying Pd patch:

- The piece is to be performed with the aid of the accompanying Performance Assistance patch in Pure Data. All necessary patches maybe downloaded as a directory by contacting the composer at mayortacoghost@gmail.com.
- Each singer should have an earpiece (e.g. earbuds) receiving the sound from the Pd patch. Voice 1 receives Channel 1, Voice 2 receives Channel 2, and Voice 3 receives Channel 3.
- The patch may be triggered by Voice 1, or by an assistant remotely from the stage. Pressing the “Space Bar” key on the operating keyboard will cue the click track and pitches for the singers. The click track will last until m. 8 when it will automatically shut off. Voice 1 (or assistant) may then press the Space Bar key a second time to shut off the pitch lasting from mm. 8-21. This is marked by the asterisk above Voice 1's part. All subsequent asterisks should be interpreted in the same fashion (by pressing the space bar key). From this point, each time the space bar is pressed it will give the next pitches after the asterisk to the singers for about a second. Any further details are explained in the text file of the Smith\_Beams\_partIII directory.

### General notes:

- This piece can either be performed by three male singers or three female singers. In both cases, there should be two voices of similar range (soprano/tenor) singing the Voice 1 and Voice 2 parts; and one voice (alto/baritone) which should sing the Voice 3 part.
- Voice 1 should stand in the center between Voices 2 and 3 during a staged performance.
- A “/” preceding a dynamic marking means to shift suddenly to that dynamic, or to give it a sudden character, for example as in the traditional notation: *p subito*
- Singers should assume little to no vibrato, unless *v.* is marked. This means to add vibrato to the note (about 4-5 oscillations a second deviating no more than a quarter tone from the notated pitch).
- *n.v.* means non vibrato and cancels and vibrato effect that came prior.
- All glissandi should last the entire duration of the note-head immediately preceding the glissando line. Any further stems under the line are there for rhythmic convenience, and are not meant to show re-articulation.
- A “T” followed by an enclosing bracket indicates to play a randomly modulating trill around the notated pitch for the total enclosed duration. If there is a glissando marking, the trill should generally follow the contour. Here are two examples:



### Notes for the first seven systems (“mm. 1-7”):

- This section employs three different tempi, and non-coordinated number of measures. Thus, the systems are labelled 1-7, and normal measure numbering starts at m. 8. Voices 1, 2 and 3 have 20, 32 and 31 beats per system respectively.
- The parenthetical numbers prior to each measure represent how many quarter note beats are in each measure. The bar lines are mainly for convenience and are not really to be thought of as stressed downbeats.

- The durations of the phonemes sung by Voices 2 and 3 are notated primarily to show attack points. But for example, an eighth note compared to an eighth note of a triplet does not necessitate different durations. Each note should be sung with a relatively short duration. Some phonemes will naturally last longer to pronounce, for instance, “r” will last slightly longer than “n”. However, there should be no marked difference in durations for this section.

**Notes for mm. 8-21, and mm. 55-57:**

-When the staff changes from five lines to one line, this indicates to speak the text. It should be read with a slightly heightened rate of speech. The text should not be read with too much inflection so as to give it a theatrical or dramatic association. The text is also to be read without pause except to take breaths.

-Boxed text should be repeated without pause for the duration of the measure, or for the duration of the thick horizontal line following the box.

-Occasionally, there will be parenthetical durations under some text. This text should be read over the course of the notated duration.

-In mm. 8-14, the whole notes with fermatas are not meant to represent a duration longer than four beats. The pitch is to be held and can be released when the next singer has started singing the pitch. The pitches should overlap, but for no more than a second. In m. 14, Voice 2 should repeat the text until Voice 1 has reached the whole note under the fermata. Similarly, Voice 1 should repeat her text in m. 15 until Voice 2 has reached the whole note under the fermata. At m. 16, the measures resume to marking a distinct amount of beats, and the tempo should approximate Voice 1's original tempo ( $\text{♩}=87.5$ ). The tempo marking at m. 23 can also be approximated.

**Notes on use of IPA:**

The International Phonetic Alphabet is used through m. 57 of the piece, except for spoken text. The text is printed below with its IPA respelling to the right-

**Smith-Beams: Part III**

Brooklyn's dark night(                      brʊklɪnz dɑrk naɪt

my ring fringe                      maɪ rɪŋ frɪŋdʒ  
your city binge                      jɔr sɪdi: bɪŋdʒ  
and the good mouth                      ænd ðə gʊd maʊθ

,dry                      draɪ

)seemingly see me now  
here before you  
(let's meet the endless)  
only a second outstretched.  
a second hand-  
a trophy, a reminder, a warning

i died far from Ra                      aɪ daɪd fɑr frɒm rɑ

in years, all this will track its end  
sending only your eyes,

but your eyes don't shine anymore  
when they meet mine

**Duration: ca. 7'**

# Smith-Beams Part III

Robert Pierzak

♩ = 87.5 (20/32 of Voice 2)

Voice 1  
(8) *pp* m... (5) (7) *pp* m... *mf* *p* *mf/p*

Voice 2  
(11) ♩ = 140 *pp* ri I I I I I I I I I I in in η η ηg f fr r

Voice 3  
(9) ♩ = 135.625 (31/32 of Voice 2) *pp* mai ri I I I I I I I I I in in η η ηg f f fr

2 (6) *pp* m... (8) *p* bro... *mf/p*

(7) *pp cresc.* ri ri I I I I I I I I I I I I in in

(6) *mf* /*pp* (8) 3:2 3:2 (6) 3:2 (5)

(11) *pp cresc.* r ri I I I I I I I I I I I I in in in

3 (6) *pp* u... (9) *mf* u - - - - - k li... (5) *pp* *mf/pp*

(8) in in in in in η η ηd3 ηd3 ηd3 ηd3 ηd3 d3 d3 d3 d3 si-di: (2)

(7) in in in η η η ηd3 ηd3 ηd3 ηd3 ηd3 d3 d3 d3 jər si-di: (1)

4 (4) *mf/pp* (5) *mf/pp* *take breath if needed* /*mf* (6) *pp* *mf* *pp* (5) *pp* T  
I... 3

(9) */mf* *dim.* (10) 3:2 3:2 (7) *pp* 3:2 (6) 3:2 3:2  
sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: b1 b1 I I I I I I

(7) */mf* (11) *dim.* 3:2 (7) *pp* 3:2 (6) 3:2 3:2  
sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: sidi: b1 b1 I I I I I I I

*sing "city" with the rhythm as notated at the end of pg. 1*

5 (3) *pp* *mf/pp* *mf/pp* *mf* T (6) *pp* *mf/pp* *mf/pp* *mf/pp* *mf* *pp/mf*  
I - - - - - n - z da...

(10) 3:2 (11) 3:2 (11) 3:2 (11) 3:2 (11) 3:2  
I I I in in in in in in in in in in in n d3 d3 d3

(9) 3:2 (12) 3:2 (10) 3:2 (10) 3:2  
I I I I in in in in in in in in in in in n n nd3 nd3 d3

6 (7) T *f* *pp* T *mf/pp* (7) (6) *pp*  
a - - - - - r - k na...

(7) *pp cresc.* (9) 3:2 3:2 (10) *mf* /*pp* (6) 3:2  
ðʌ g g u u u u u u d m m ma a a

(9) *pp cresc.* (6) (8) *mf* (8) /*pp* 3:2 3:2  
ænd g g gu u u u u u d m m a a a

7 (11) T T  
 (8) a a a u u u θ drar drar drar drar drar  
 (9) *pp* *f* / *pp* *f* / *pp*  
 a - - - - - a -> ar - t  
 (10) *pp* *cresc.*  
 (8) (5) (8) (10) *pp* *cresc.*  
 a a u u u θ drar drar drar drar drar

8 *p* *mp* seemingly seemingly seemingly now seemingly see me now here before you see me now see me now let's meet the endless meet the endless meet the endless meet the endless meet the end let's meet the end let's meet the seemingly  
 m i *mp* let's meet the endless meet the endless here before you meet the endless  
 ...*mp* seemingly see me seemingly see me now see me see me now seemingly see me now endless seemingly *p* *mp* seemingly see me now here before you, let's meet the endless meet the endless meet the endless meet the end let's meet the endless the endless the seemingly here before you now *p* *mp* let's meet the endless meet the endless meet the end meet the endless the endless the end let's see the end see me see me see me now seemingly meeting the endless  
 m u  
 see me now see me seemingly now see me now see me seemingly now here before you here before you seemingly see me now here before you, let's meet the endless meet the endless meet the end let's meet the end  
 m *mp* seemingly the endless meet the end let's meet the endless meet the end meet the endless the endless the end let's see the end see me see me see me now seemingly meeting the endless  
 m

♩ = 87.5  
 13 here before you only a second hand only a second hand only a second hand stretched out *mp* T *mp* *mf/pp* *mp* only a second hand outstretched only a second hand only a second hand stretched out  
 m... outstretched a second hand m a m... outstretched- a trophy, a reminder, a warning m n.v. f > lets  
*mp* see me seemingly meeting the endless meet the end now here before you only a second hand only a second hand *p* T *mf/pp* *mp* outstretched a second hand only a second hand outstretched only a second hand outstretched *f* T *f/pp* *v.* *mp* a second hand- a trophy, a reminder, a warning  
 m a m only a second hand outstretched you now meet the endless here before only a second hand outstretched i: a i: o a m  
 v. n.v. *mf* / *p* *mp* outstretched now here before you a second hand *mp* only a second hand outstretched *p* T *mf/pp* *v.* *mf* *mp* a second hand- a trophy, a reminder, a warning  
 a m m a m a

20

end ði a m a a a a a... I...  
 mit les end a m a a a a a...  
 ði mit less a m a a a a a...

28

i... da a... i... i... da a... i...  
 i... i... da a... i...  
 i... i... da a... i...

33

d fa a... i... i... d fa a... da...  
 i... i... d fa a...  
 da... i... i... d



41 *pp* *mf* */f* *pp* *ff* *p* \* *p* \* *pp* *f/p* *f* */p* \* *pp* *mf* */mf* *pp* \*

frd d... m ra a... 3 3

*pp* *mf* *p* *mf* *pp* *ff* *p* *p* *pp* *f/p* *f/p* */f/p* *pp* *p* *n.v.* *mf* */mf* *pp*

r frd d... 3 3

*pp* *p* *mf* *p* *mf* *pp* *ff* *p* *p* *mf* *p* *3* *pp* *mf* */mf* *pp*

fa a... 3 r frd

49 *pp* *p* */f* *mp* \* */f* *mp* *p*

ra a... m ra a...

*pp* */mf* *p* */f* *mp* */f* *mp* *p*

*pp* *n.v.* *p* *mf* */f* *mp* */f* *mp* *p*

53 *pp* *ff* *mf* \* *p* *v. f* \*

in years all this will track its end sending only your eyes track its end sending only track its end sending only

*pp* *ff* *mf* *p* *v. f*

all this will track its end sending only your eyes track its end sending only

3 5:3 3:2 3 5:3 3:2 4 15 8 10 4

58 *mp* *n.v.* *f* */p* *n.v.* *3:2* \* *mp* *n.v.* *f* */p* *n.v.* \* *mp* *n.v.* *f* */p* *n.v.* *3:2*

your\_ eyes\_\_\_\_\_ don't shine don't shine don't shine shine a-ny- more when your\_ eyes\_\_\_\_\_ don't shine don't shine shine a - ny-more m... m... when they meet mine

your\_ eyes don't shine m... your\_ eyes\_\_\_\_\_ shine a - ny-more when they meet mine

63 \* *mp* *n.v.* *f* */p* *n.v.* *3:2* \* *mp* *n.v.* *f* */mp* *n.v.* \* *mp* *n.v.* *f* */p* *n.v.* \* *mp* your eyes don't shine anymore when they meet mine

your\_ eyes\_\_\_\_\_ your eyes don't shine shine a - ny more when your\_ eyes m\_ (p) your eyes don't shine anymore when they meet mine

m... when they meet mine meet mine shine a - ny-more when they meet mine your eyes eyes\_ don't\_\_\_\_\_ shine a - ny-more when they meet mine

your\_ eyes don't shine m\_\_\_\_\_ when they meet mine meet mine your eyes your\_ eyes don't shine a - ny - more

69 \* *mp* *n.v.* *f* */p* *n.v.* *mf* \* *mp* *n.v.* *f* */pp* *n.v.* \* *mp* *n.v.* *f* */pp* *n.v.* \* *pp*

m\_ when they meet they meet your eyes your eyes meet don't\_ shine a - ny - more when they meet mine

m... your eyes don't shine when\_ they meet mine\_ your eyes\_\_\_\_\_ don't shine a-ny - more\_

m\_\_\_\_\_ shine meet m... your eyes don't shine a - ny-more when\_ they

75 \* *mp* *f* *n.v.* */p* \* *mp* your eyes don't shine anymore when they meet mine \*

m...

*mp* your eyes don't shine anymore when they meet mine

*mp* *f* *n.v.* */p* your eyes m...

*mp* *f* */mp* *n.v.* *mf* your eyes don't shine a - ny - more

80 *mp* *f* */p* *n.v.* \* *pp* *mp* */pp* *n.v.* **7X**

your eyes don't shine a - ny - more when they meet mine m a your eyes don't shine a-ny- more when they meet mine

*mp* *f* */p* *n.v.* *pp* *mp* */pp* *n.v.* m a your eyes don't shine a-ny- more when they meet mine

*mp* *f* */mp* *n.v.* *pp* *mp* */pp* *n.v.* when they meet mine m a m