

# Day Comes Apart

One

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1       $\text{J}=125$  A wild rush

Mezzo-soprano      All notes staccato (dotted note values only for readability)

Piano       $\text{ff}$  spiky and metallic  
no ped.

M-S.      Intense and mysterious

Pno.       $f$  O - ver whis - pe - ring  
 $p$       Intense and mysterious  
 $ff$       flowing, light and precise  
 $pp$       approx pitches (smack the lows)  
 $pp < ff$       a dramatic little cresc.  
 $8^{\text{vb}}$

M-S.      reeds \_\_\_\_\_  
 $< ff$       Gree - dy  
 $f$       and mo - no - to-nous

Pno.      really bring out the low staccatos. Very secco and precise  
 $pp$   
 $sf$        $sf$        $sf sf$        $sf sf$

10      a cocky voice of your choice      (spoken quickly, with a sedated and sloppy voice)

M-S.       $mf$  Brass      bands      curl \_\_\_\_\_ in cold and chalky rhythms

Pno.      move on as soon as the word "rhythms" is spoken  
 $sf sf$        $p$       3      6

2

M-S.

*mp* A - round our fin - gers

Pno.

*p* *mf*

15 voice increasingly husky and jazzy.... slightly vulgar even

*J=100*  
rit.

M-S.

The li - mits

Pno.

*ff* rify and assertive  
*pp*

*J=100*  
rit.

round and pleasant  
*pp*

*8vb*

20 warmly bite this off in a snotty way *J=96 Starting sticky and slow, then gaining momentum* cocky and strutting... harsh cabaret

M-S.

that frame us *f* Criss - crossed by frac - tures Syl

*J=96 Starting sticky and slow, then gaining momentum*

Pno.

*p* *pp* *sf sf*  
*sf sf* *sf sf* *sf sf*

with a groove and cool security should not feel rushed

accel.

25

M-S. *fragile, broken tr*

Pno. *with a mystical and warm voice*

la - bic bones break As

*vib*

M-S. *find a way to lead to the next pitch...*

Pno. *=120-130*

M-S. vague hopes at tract As

*fp* *f* *=120-130*

Pno. *(8) sf sf sf sf*

M-S. *aggravated* *smoky.... 60% breath*

Pno. *ff mp*

M-S. vague hopes at tract a con form ing

Pno. *mf f mf*

M-S. *a clear, distinct cut-off*

Pno. *haze sub. f ff f ffff f*

The ending should be abrupt and strong

Two

4      **M-S.**      **J=110**      35      40

I de-pend on ac - ci dents      **f**

**Pno.**      grab with sostenuto and hold throughout song      a sharp interruption      **mf**      **p**

**8<sup>vb</sup>**      **ppp**

M-S.

to di-vert me      choos-ing one      peb-ble      from\_      mil-lions\_\_\_

Pno.

*mf*

(d)

M-S.

45 on the same shore      *n*

**p** Chains of slow - ly chan - - -

Pno.

**fff** **f** **pp** **mp**

5

M-S.

almost lose pitch in the slide

stay on the s sound. transfer seamlessly to pianist

55

ging rep - li - cas *n* Spi-ral up - wards a-against me

Pno.

*p* *pp* *ppp* *pp*

*8vb*

the pianist should continue the s sound here, until  $\emptyset$

$\bullet=110$

60 Alarmed!

a light fluttering vibrato, emotional, and with a little distortion, getting calmer and calmer....

M-S.

Some-times they come in mist or out of the grey

*mf*

65

Pno.

$\emptyset$  another interruption *pp* *pp* *3* *legato senza Ped.*

(8)-----|

**Stringendo**

70

M-S.

sea Or chids a - bout to bloom in the dunes

*lovingly*

Pno.

**Stringendo**

M-S.

They look like pink thumbs, or stray bullets dipped in copper.

Pno.

*J=110*

*mf*

*p*

*mp*

*p*

*pp*

*mf* sub *pp*

*una corda*

This musical score page contains two systems of music. The first system begins with a vocal line (M-S.) followed by a piano line. The vocal line has a dynamic of *mf*. The piano line features a variety of dynamics: *p*, *mp*, and *p*. The second system begins with a piano line featuring dynamics *pp*, *mf*, and *sub pp*. It concludes with a dynamic marking *una corda*.

Three

## •=160 Brittle and crystallene

80

7

M-S.

A musical score for piano. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. The tempo is marked as  $\text{♩}=160$ . The instruction "Brittle and crystallene" is written above the first measure. The dynamics are indicated as follows: a dynamic *p* is shown over the first measure; a dynamic *pp* is shown over the second measure; a dynamic *ppp* is shown over the third measure. The fourth measure is a blank space. The fifth measure begins with a dynamic *p*, followed by a dynamic *pp* over the next two measures. The bottom staff shows a bass clef and a key signature of one sharp. The instruction "Brittle and crystallene" is written above the first measure.

85

in a thin, vibrating voice (Nina S vibrato)

crystal clear, non vib.

90

M-S.

85 in a thin, vibrating voice (Nina S vibrato) 90

86 91

87 92

88 93

89 94

90 95

91 96

92 97

93 98

94 99

95 100

96 101

97 102

98 103

99 104

100 105

101 106

102 107

103 108

104 109

105 110

106 111

107 112

108 113

109 114

110 115

111 116

112 117

113 118

114 119

115 120

116 121

117 122

118 123

119 124

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154 159

155 160

156 161

157 162

158 163

159 164

160 165

161 166

162 167

163 168

164 169

165 170

166 171

167 172

168 173

169 174

170 175

171 176

172 177

173 178

174 179

175 180

176 181

177 182

178 183

179 184

180 185

181 186

182 187

183 188

184 189

185 190

186 191

187 192

188 193

189 194

190 195

191 196

192 197

193 198

194 199

195

Play with timbre of voice,  
using breathiness, different  
ways of covering the voice

on "m', then very soft transition to "vvvviewed..."

M-S.

A musical score page featuring two staves. The top staff is for voice and piano, showing a vocal line with lyrics "What hap-pens to dust in a va - cuum." The bottom staff is for the piano, with complex harmonic patterns indicated by various key signatures and time signatures (4/4, 3/4, 2/4). Measure numbers 95 and 96 are visible at the top right.

8

M-S.

**110**

(chest voice) **100**

**130** normal

a simple cut-off

**accel.**

**105**

viewed from be - low **f > p**

the jumb-led world shrinks in-to some-thing more de-li-cate **p (or as quiet as possible)**

Pno.

**110**

**130**

**accel.**

**80**

straight tone

M-S.

**mp** Skewed a-long these jag-ged path-ways

**110** normal

each line swayed by in - ten - si-ties past

non vib, short.

Pno.

**80**

**Ped.** half-pedal, taper out gradually

Prioritize beauty of tremolo over tempo

**115**

**rit.**

shrink the tremolo to a straight, non-vib pitch over a few seconds.  
Take the necessary time!

M-S.

prin - ted on cha - me - le on maps

60% breath / 40% pitch

**pp**

con - **mp**

60% breath / 40% pitch

**3**

**120** whisper

Half-Sprechstimme, with proper pitches where the note heads are black semi ad lib.

**6**

M-S.

ge - ni - al mo - no - liths va - nish

why leave out what is un - fin - ished?

## Four

9

125

M-S.

Pno.

*=80*  
freely, teasingly, like a bug

*f* — *pp*

*=80*

*mp*

*p* *pp*

*ped.*

M-S.

Pno.

freely, teasingly

*fp*

*ppp* *pp* *mp* *pp*

*f* = *pp*

M-S.

Pno.

*130* roll a pitch-less r.

closed mouth, a muttering sound

rrrrrrrr... *pp* *mf* *n*

*mp*

*growl with singer*

*sub ppp* *pp* *6*

10

M-S. *squak sound* roll r 135

**p** Small a - ni - mals. crouch in the grass,  
*mf*

Pno. *p* *pp* *mp* *ff* *ff* *ff*

*pp*

*ff*

140 open the mouth slowly slight distortion

M-S. *f* Like in - tel - li - gent stones, mmmmmmm aaaahh

Pno. *pp*

freely, teasingly dove-y sound 145 Nina Simone vibrato

M-S. *ff* *p* in the grass, a - ble to with  
t k t k t k t k t k t  
*8va*

Pno. *pp* stop string w/ finger *ff*

11

M-S.

stand ev ery pain, *p* fee - ling shape  
tenderly

Pno.

*fff*

*fff* *p* grab with sostenuto ped

M-S.

light non vib. freely, teasingly  
on - ly as shape. *t k t k t k t k t k t n*

Pno.

(sostenuto only, no sustain)

*f* *pp* *p*

Five

12 155  $\text{♩} = 140$

M-S. *mf* I'm pas-ted to-gether A string of e - dits Climb -

Pno.  $\text{♩} = 140$  *mp*  $8^{\text{vb}}$   $8^{\text{vb}}$

160

165

M-S. - ing to up-ter re - gis - ters A sin - gle line trem - bles

Pno. (8)  $8^{\text{vb}}$  (8)

170

M-S. No e - vi - dence of au-then - ti - ci - ty In the pa - ra - bo-la of my ges - tures *f*

Pno.

175  $\text{♩} = 130$

M-S. *f* Be-witched by ly-ri-cal as - pects The scorn-ful tra-der comes coi-ling out of

Pno.  $\text{♩} = 130$

180  $\text{♩} = 130$

M-S. his dra-pe-ry In - fa - tu - a-ted by the screens

Pno.  $\text{♩} = 130$

molto accel.

190

M-S. *mf* His long scarf gets caught sweetly

Pno.  $p$

*ppp*  $mp$

14

M-S.

*Va-ri-a - tions*

*f*

195

on the struc-tures of sym - pa - thy

*f*

120

Pno.

*v* *8vb*

*ppp* *mp*

200

M-S.

*fff* Push

an in-tangi - a - ble door

Pno.

*v* *8vb*

205

M-S.

*f* The fra - gile gar - nish

in-ten-ding no-thing

*p* A food not touched by un - der - stand-ing pro

*accel.*

Pno.

*8vb* *mp*

*accel.*

M-S.

210

whisper ad lib

vides      an    in - tro - duc - - tion      ***ff***    to    sha - dow

This musical score page features a vocal line in 3/4 time. The vocal part starts with 'vides' and continues with 'an in - tro - duc - - tion'. A dynamic marking 'ff' (fortissimo) is placed over the word 'to', followed by 'sha - dow'. The vocal line ends with a melodic flourish consisting of eighth and sixteenth notes. The vocal part concludes with a fermata over the final note.

Pno.

=120

215

*8vb* ----- J

*8vb* ----- J

This musical score page shows two staves for the piano. The top staff is in common time (indicated by a '5/4' signature) and the bottom staff is in 5/4 time. Measure 210 begins with a piano dynamic '8vb' (fortissimo) over a sustained bass note. Measure 215 begins with another piano dynamic '8vb' over a sustained bass note. The piano parts consist primarily of eighth-note chords and sustained bass notes throughout the measures shown.

## Six

16  $\text{♩} = 120$

M-S.  $\text{♩} = \text{♩}$   
throughout this song

Pno.  $\text{♩} = 120$   
 $\text{♩} = \text{♩}$   
throughout this song

when pedalled, the pulse should be as obscured as possible.  
try to create a harmonic "cloud" without any sense of beat

$\text{pp}$

$\text{pp}$

$\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

220

M-S.

Pno.  $\text{mf}$

$\text{pp}$

$\text{Ped.}$   $\text{Ped.}$

M-S.

Pno.  $\text{tr.} \natural$

$\text{a}$

$\text{gliss.}$

$\text{mp}$

$\text{pp}$

$p$  *molto cresc.*

$\text{Ped.}$   $\text{Ped.}$

build to a warm fountain of sound

17

M-S. *tr.* The vio - lence of mi-nute and cli -

Pno. *(tr)* *mfp* *molto dim. to n*

*8vb* *ppp* *Ped.* *Ped.* *Ped.*

M-S. ni - cal

Pno. *ppp* *Ped.* *Ped.* *Ped.*

230

M-S. at - - - - ten - - - - tion

*mp* *fff*

Pno. *Ped.* *p* *3*

18

Pno.

8va

poco rit. - - - - - accel. - - - - -

3

ppp

Ped.

Ped.

Ped.

Pno.  $\text{Bass clef} \quad 3\# \quad \text{Measure 1}$   
this part should sound jagged  
 $\text{Ped.} \quad \text{Measure 2}$

*fp*

The musical score consists of two measures for piano. The first measure starts with a bass clef, a key signature of three sharps, and a time signature of 3/4. The second measure begins with a bass clef, a key signature of one sharp, and a time signature of 4/4. The piano part consists of eighth-note patterns. In the first measure, the notes are mostly quarter notes with some sixteenth-note grace notes. In the second measure, the notes are mostly eighth notes with some sixteenth-note grace notes. The instruction "this part should sound jagged" is placed above the first measure. The dynamic marking *fp* (fortissimo) is placed below the second measure.

M-S.

get pitch from lowest piano pitch

240

**f** a mis - - step on the pro-

create an even, foggy rumble. No accents, just white noise

once singer sings b  
you can gliss down  
to the g cromatic rumble

Pno. { **Ped.**

M-S. tec - tive con - - - tain - er of my thoughts *ff*

Pno. *pp* *b1*

grab cluster, and D $\flat$ 1 with sostenuto pedal,  
slowly let sustain pedal up

with a low, bitter-sounding voice 245 a very audible inhale that glisses up  
and then down again about a half-step

M-S. the motion of fluids beneath a shattered crust

Pno. (secco) *ppp* 6 *ff*

(sostenuto)

faster 250 Sprechstimme

M-S. *p* Too ma-ny\_\_e-ra - - sures too ma-ny be - liefs and one suit-case

Pno. faster *pp* *ppp* transfer trill to left hand *tr* *gliss.* *fff* *fff*

5

20 255 Sprechstimme M-S. *mf* This pale sci-ence of foi - bles\_and failings with a tired voice

Pno. *pp* *8vb*

*=80 Serene* 260 *pp* *Ped.*

Musical score for piano (Pno.) in 5/4 time. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *p*. The bottom staff shows a bass clef, a key signature of one sharp, and a dynamic of *p*. Measure 265 begins with a forte dynamic *f*, followed by a measure of *p*. The next measure starts with *pp*, followed by *ppp*. Measure 266 begins with a measure of *p*, followed by a measure of *p*. The score concludes with a final measure of *p*.

**Pno.**

**when pedalled, the pulse should be as obscured as possible.  
try to create a harmonic "cloud" without any sense of beat**

**ppp** Ped.

**8va**

**3**

**ppp**

**8va**

**3**

Musical score for piano (Pno.) in 3/4 time. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 270 BPM. Measure 8 starts with a dotted quarter note followed by a sixteenth-note pattern. Measure 9 begins with a bass clef, a key signature of one flat, and a tempo of 5/4. It features a continuous eighth-note pattern. Measure 10 starts with a treble clef, a key signature of one sharp, and a dynamic of *mf*. It contains a sixteenth-note pattern. Measure 11 concludes with a dynamic of *pp*. Pedal markings are present under the bass staff.

Pno.

*pp* *tr.*

*p*

*Ped.* *Ped.*

21

Pno.

*(tr)*

*p* *molto cresc.*

*mfp* *molto decresc. to n*

*Ped.* *Ped.*

275

Pno.

*ppp*

*8vb*

The cloud of motion should just vanish with a light swift motion.

**attacca**

*Ped.* *Ped.*

hold pedal down through next song.

*#*

275

3

3

# Seven

22      *mf* A lit - tle his - to - ry is in or - der a gal - le - ry with

**Sprechstimme**

simple 285

**scoop**

**swingingly, with warmth, joy and wonder**

tssstssstsstsstss 290

M-S. glass shelves Rows— up-on rows— of ghosts be-com-ing guests

Make this gesture as smooth as possible, play with it, have fun... improvise within the tetrachord. Take some time if you wish.

M-S. a lan - guage all of their own

**fp**      **fp**      **fp**      **fp**      **fp**      **fp**

like a holler      in a croaky voice, mean and broken from booze and cigs

M-S. wo - wo!! I re-cog- nize them from the way they hold their wings

**ff**      **mf**

## Eight

A red star above a note indicates upbeats where pitches can be changed if doing so creates an easier transition. Please use tritones, M7 or M2 intervals.

**Toccata, non rubato  $\text{♩} = 125$**

**figure 1**

Pno.

**300**

**abrupt**

**p**

**right hand spiky, but flowing,  
light, and supple and sempre stacc.**

**figure 2**

Pno.

**mp**

**ff**

**305**

M-S.

sudden, clear  
very urgent

wait for pianist's downbeat  
which may take a second to  
get to.

**f**

On \_\_\_\_\_ a page \_\_\_\_\_

**figure 1**

**sub. p**

**ff**

**Red.**

**figure 2**

singer will wait for downbeat  
(getting there in strict time may be  
close to impossible)

Increase trill...  
wobble and studder  
dramatic cut-off  
*tr~~~~~*

**Simply deranged!**

310

M-S.

Pno.

**Elegant**

3

gliss up and down, with a general direction toward the B4 at the end of the gliss

M-S.

Pno.

figure 1 (end two notes adjusted)

figure 2

Pno.

315 hollers and yelps

*f*  
prrrrrap ahhhh*sfs*any low pitches in this  
approximate gesture

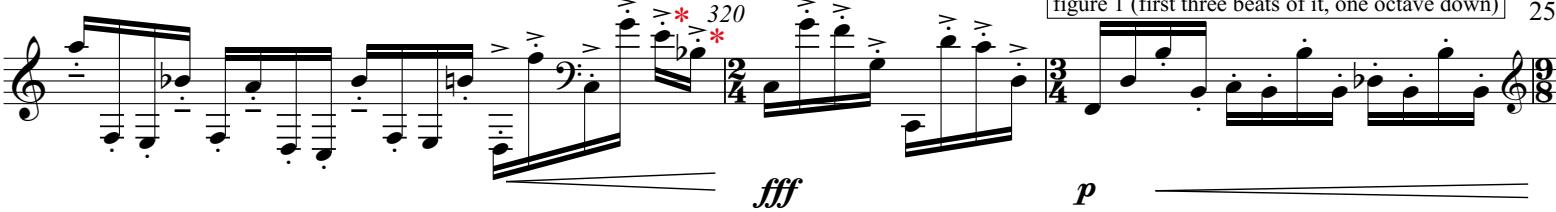
M-S.

Pno.

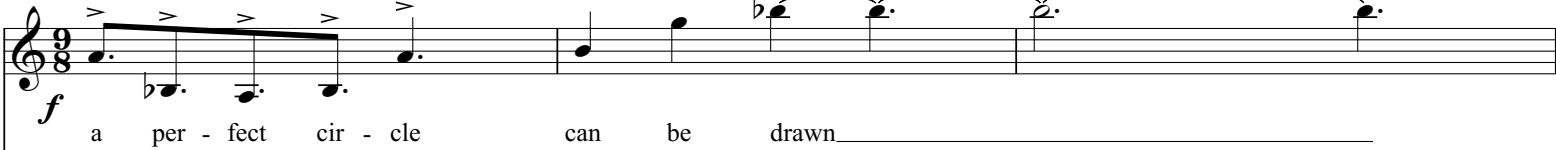
figure 2 (bars 248-250 an octave lower)

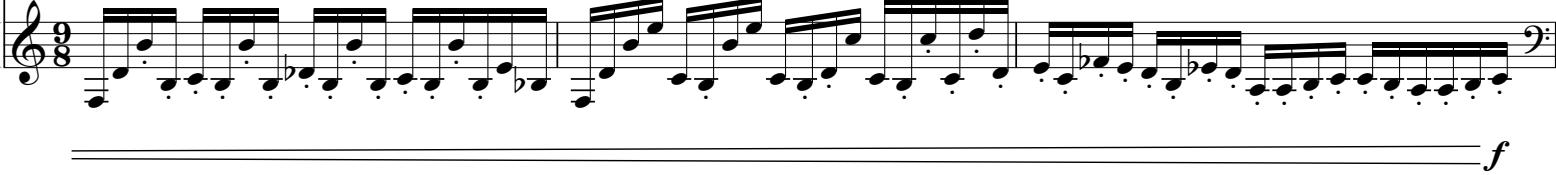
Pno.

figure 1 (first three beats of it, one octave down) 25

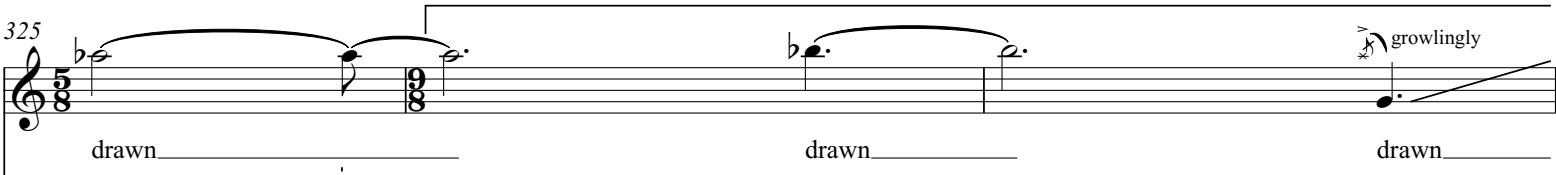
Pno. 

M-S. very forcefully slowly ascend to B $\natural$  over the duration of this word

M-S. 

Pno. 

M-S. go toward scream sound (without hurting the voice of course)

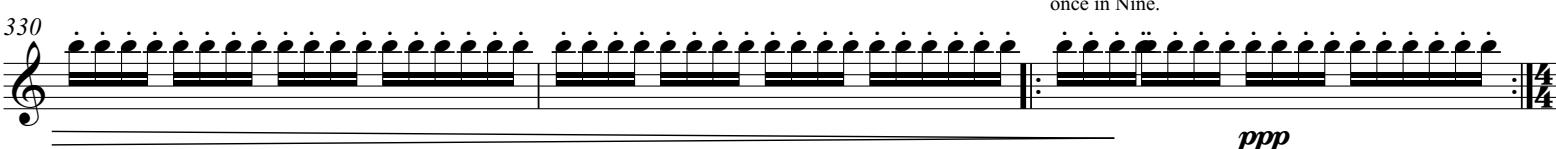
M-S. 325 

Pno. 

M-S. with rage

M-S. 

Pno. 

Pno. 

vamp and let singer start when she's ready  
no need to be in tempo, the singer's tempo is to be followed once in Nine.

Slow, dark, sunken  $\text{♩}=50$

## Nine

a sharp s sound that vanishes very slowly

26 282

M-S.

*mf* Arch - ing  
*calmly*

Keep vamping this note, same tempo as in previous measure until end of this bar.

Pno.

o - ver emp - ti - ness - sss

285

M-S.

Non vib.

*p* I stand *fp* = *f*

em - bar-rassed in front of a co - rps

Pno.

*mp* *mf* *f* *mf*

$\text{♩}=80$

290 a or o... relaxed  
pretty, slight vib.

M-S.

*p* *mf* in-di - vi - dual - ly wrapped

*mp* prolong s sound  
a box

Pno.

$\text{♩}=80$

*pp* *p* grab sost.  
hold until  $\phi$

*ff*

$\phi$

M-S.

295

*that will ne-ver o - pen a - gain*

*It's not your devastated*

Pno.

tremolo at the speed you used at the end of song Eight.

**piano dynamics**

*now grab this with the sostenuto ped.  
Hold until ♩*

**pedal instruction**

M-S.

poco rit. a tempo

300

i-mage ref - lec - ted \_\_\_\_\_  
the calm blue lake \_\_\_\_\_  
vague

What flows by on your face  
*composed again*

poco rit. a tempo

Pno.

molto rit.

p ppp pp

ff

M-S.

3 voice breaks

*breathe*

*re-mains a re - fu - sal*

*pp*

Pno.

*p*

*ppp*

M-S.

Pno.

*pp*

*p*

*ppp* = *pppp*

*f*

*300*

**Even slower**

*310*

*J=80*

M-S.

a name that qui-vers

*pp*

**Even slower**

*J=80*

*pp*

*pp*

**Tempo ad lib.**

*315*

M-S.

Scriptural beginnings were never conclusive

Piano follow singer.  
Play the last two 32nds  
as soon as singer  
finishes the word  
"conclusive".

**Tempo ad lib.**

*p*

*ad lib.*

*ppp*

M-S. **=100** 320 **=80** 3 swell "f" sound to join the piano G# octave 29

I watch a game that plays it - self **mf**

Pno. **=100** **=80** **ppp** **pp**

**Tempo ad lib. (with forward motion)**

M-S.

**Tempo ad lib. (with forward motion)**

Pno. (8) **sost ped**

30      *=140*  
325

M-S.

Pno.

*pp*      *8vb*

(8)

*=140*

3/4      3/4      3/4      3/4

4      4      4      4

330

M-S.

Pno.

with - - - out your

*ff*      *sub pp*

(8)

*=140*

4/4      4/4      4/4      4/4      4/4

4/4      4/4      4/4      4/4

in a thin, vibrating voice (Nina S vibrato)  
thick with noise and hiss

continue s sound

335

**tr**~~~~~

31

M-S.

ears.

tremolo gets slower and slower....

tremolo gets slower and slower....

these  
**mf**  
staccato should be soft and gentle

3 3 3

M-S.

continue s sound 340

would

rit.

lowest possible pitch Sprechstimme

not be songs.

rit.

sempre una corda

345