

Day Comes Apart

One

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1 $\text{♩} = 125$ A wild rush

Mezzo-soprano

All notes staccato (dotted note values only for readability)

Piano

ff spiky and metallic

no ped.

5

Intense and mysterious

M-S.

f O-ver whis - pe - ring

Intense and mysterious

Pno.

p *ff* *fff* *pp* *pp*

tr *approx pitches (smack the lows)*

flowing, light and precise

3 *a dramatic little cresc.* *8^{vb}*

M-S.

reeds *< ff* Gree - dy *f* and mo - no - to - nous

Pno.

pp *sf sf sf sf sf sf*

really bring out the low staccatos. Very secco and precise

10

M-S.

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

mf Brass bands *ffp* curl *f* in cold and chalky rhythms

Pno.

sf sf *p* 3 6

move on as soon as the word "rhythms" is spoken

M-S. *mp* A - round _____ our fin - gers _____

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

Pno. *p* *mf*

M-S. *rit.* $\text{♩} = 100$ clear, normal The li - mits _____

Pno. *ff* riffy and assertive *pp* round and pleasant *pp*

M-S. 20 warmly bite this off in a snotty way cocky and strutting... harsh cabaret $\text{♩} = 96$ Starting sticky and slow, then gaining momentum

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

Pno. *p* *pp* with a groove and cool security should not feel rushed *sf sf*

accel.

M-S. fragile, broken *tr* 25 with a mystical and warm voice 3
la - bic bones break As

Pno.

M-S. find a way to lead to the next pitch... =120-130
vague hopes at - tract As
fp < *f*

Pno. =120-130

(8) *sf sf sf sf sf sf*

M-S. 30 aggravated 3 smoky.... 60% breath
vague hopes at - tract a con - form - ing *ff* *mp*

Pno. *f* *mf*

M-S. a clear, distinct cut-off
haze *sub. f* *ff*

Pno. *f* *fff* 6

The ending should be abrupt and strong

Two

4 $\text{♩} = 110$ 35 40

M-S. $\text{♩} = 110$

Pno. grab with sostenuto and hold throughout song

I de-pend on ac - ci dents *f*

a sharp interruption

ppp *mf* *p*

8^{bb}

M-S.

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

Pno. *mf*

(d)

45 $\text{♩} = 120$ 50

M-S. $\text{♩} = 120$

on the same shore Chains of slow - ly chan -

n *p* *pp* *mp*

Pno. *fff* *f* *pp* *mp*

almost lose
pitch in the slide

stay on the s sound. transfer seamlessly to pianist
55

M-S. *ging* *rep* - - - *li - cas* *n* *Spi-ral up - wards a - gainst me*

Pno. *p* *pp* *ppp* *pp*

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

3 7 8^{vb}

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*

Pno. *pp* *legato senza Ped.*

Alarmed!

60 65

another interruption

(8)-----

Stringendo

70

M-S. *sea* *Or - chids* *a - bout to* *bloom* *in* *the* *dunes*

Pno. *lovingly* **Stringendo**

3

Spoken

M-S.

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

Pno.

mf

p

mp

7

6

Pno.

pp

mf

sub pp

una corda

3

Three

$\text{♩} = 160$ Brittle and crystallene

M-S. 79 80

Pno. *p* *pp* *ppp* *p* *pp*

Ped. _____

M-S. 85 90

in a thin, vibrating voice (Nina S vibrato) *tr* *b* *b* crystal clear, non vib.

p aaa *pp* aaa

secco mf *pp* 10 *ppp*

Ped. _____

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

M-S. 95

What hap-pens to dust in a va - cuum

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

What hap-pens to dust in a va - cuum

3 3 3 3

3

8

M-S. $\text{♩} = 110$ (chest voice) 100 $\text{♩} = 130$ 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. $\text{♩} = 110$ $\text{♩} = 130$ **accel.**

M-S. $\text{♩} = 80$ straight tone 110 normal 3 non vib, short.

mp Skewed a-long these jag-ged path-ways each line swayed by in - ten - si-ties past

Pno. $\text{♩} = 80$

Ped. half-pedal, taper out gradually

Prioritize beauty of tremolo over tempo

M-S. 115 **rit.** 60% breath / 40% pitch

pp prin - ted on cha - me - le - on maps con - **mp**

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

M-S. 60% breath / 40% pitch 120 whisper **Half-Sprechstimme, with proper pitches where the note heads are black semi ad lib.** 6

ge - ni - al mo - no - liths va - nish why leave out what is un - fin - ished?

Four

♩=80
freely, teasingly, like a bug

125

M-S.

t k t k t k t k t k t k t t k t k t k t

f *pp*

Pno.

mp *p* *pp*

Red.

freely, teasingly

M-S.

t k t k t k t k t k t k t k t

fp

Pno.

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

f *pp*

130 roll a pitch-less r.

closed mouth, a muttering sound

M-S.

rrrrrrrr...

pp *mf* *n*

growl with singer

6

Pno.

mp *pp*

sub ppp

M-S. *sqwak sound* *roll r* 135

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

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

pp *ff*

Red.

M-S. 140 *f* Like in - tel - li - gent stones, *open the mouth slowly* *slight distortion* mmmmm - aaaahh

Pno. *pp*

M-S. *freely, teasingly* *ffp* t k t k t k t k t k t *p* in the *dove-y sound* *145 Nina Simone vibrato* grass, a - ble to with

Pno. *pp* *6* *8va* *stop string w/ finger* *ff*

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

Pno. *fff* grab with sostenuto ped

M-S. on - ly as shape. t k t k t k t k t k t k t

Pno. (sostenuto only, no sustain) *f* *pp* (*p*)

light non vib. freely, teasingly *mp* *n*

Five

12 155 $\text{♩} = 140$ 160

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

Pno. *mp* 8^{vb}

M-S. 165

- ing to up-per re - gis - ters A sin-gle line trem - bles

Pno. (8)

M-S. 170

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

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. mf

180 **molto accel.**
185

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

Pno. mf p mf **molto accel.**

190

M-S. mf His long scarf gets caught
sweetly

Pno. p ppp mp

14 $\text{♩} = 120$ 195

M-S. *f* Va-ri - a - tions on the struc-tures of sym - pa - thy

Pno. $\text{♩} = 120$ *ppp* *mp* 8^{vb}

M-S. *fff* Push an in-tangi - a - ble door

Pno. 200 8^{vb}

M-S. *f* The fra - gile gar - nish in-ten-ding no-thing *p* A food not touched by un - der - stand-ing pro

Pno. *mp* 8^{vb} accel. accel.

M-S. 210 whisper ad lib

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

Pno. 215

$\text{♩} = 120$

8^{vb}

8^{vb}

Six

16 $\text{♩} = 120$

M-S. $\text{♩} = 120$ throughout this song

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

220

M-S. pp a - - -

Pno. mf

M-S. *gliss.* mp

Pno. pp p molto cresc.

build to a warm fountain of sound

M-S. 225 17

The vio - lence of mi - nute and cli -

Pno. *mf* *molto dim. to n*

ppp

Red. Red. Red.

M-S.

ni - cal

Pno.

ppp

Red. Red. Red.

M-S. 230

at - - - - - ten - tion

mp *fff*

Pno.

p

Red.

poco rit. accel.

18 *8va*

Pno.

ppp

Ped.

M-S. $\text{♩} = 120$ 235 freely spoken, but line up "out" with downbeat of next bar

3

Foisted on those who throw themselves out

Pno. $\text{♩} = 120$

stirring *p* *ppp* *r.h.* *r.h.* *r.h.* *r.h.* *pp* *sim.*

Ped.

Pno.

this part should sound jagged

fp

Ped.

M-S. $\text{♩} = 120$ 240

get pitch from lowest piano pitch

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

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

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

Pno.

Ped.

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

ff

Pno.

pp

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

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

(secco) *ppp*

245

a very audible inhale that glisses up and then down again about a half-step

tr

6

ff

Pno.

(sostenuto)

M-S. *Too ma- ny_ e-ra - sures too ma-ny be- liefs and one suit-case*

p

250

f

Sprechstimme

tr

transfer trill to left hand

gliss

fff

5

fff

Pno.

20 255 Sprechstimme ♩=80 Serene
260

M-S. *mf* This pale sci-ence of foi- bles and fai- lings

with a tired voice

Pno. *pp*

ppp *8va* *Ped.*

Pno. *pp* *ppp* *sfz* *ppp*

265

♩=120

Pno. *ppp* *ppp* *8va*

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

Ped. *Ped.*

(8) *mf* *pp*

270

Ped. *Ped.*

Piano score for measures 18-21. The right hand has a whole rest. The left hand plays a continuous eighth-note pattern. A trill is marked in the right hand at measure 21. Pedal markings are present below the staff.

pp *tr* 21

Ped. Ped.

Piano score for measures 22-25. The right hand has a trill in measure 22, followed by a whole rest. The left hand continues with eighth notes. Dynamics range from *p* to *mf* to *n*. Pedal markings are present.

p *molto cresc.* *mf* *molto decresc. to n*

(tr) Ped. Ped.

Piano score for measures 275-280. The right hand has whole rests. The left hand plays eighth notes. Includes the instruction "The cloud of motion should just vanish with a light swift motion." and "attacca". Pedal markings and a "hold pedal down through next song." instruction are included.

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

ppp 3 *8^{vb}*

Ped. Ped. hold pedal down through next song.

Seven

22 280 ♩=140

M-S. Sprechstimme simple 285

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

♩=60

M-S. scoop *mf* swingingly, with warmth, joy and wonder tssstssstssstss 290

glass shelves Rows_ up-on rows_ of ghosts be-com-ing guests

M-S.

a lan - guage_ all of their own

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

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

M-S. 295 like a holler in a croaky voice, mean and broken from booze and cigs

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.

figure 1 **Toccata, non rubato** ♩=125 300

Pno.

p *mp* *p*

abrupt

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

figure 2

Pno.

mp *ff*

305

M-S.

sudden, clear very urgent *f*

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

On _____ a page _____

figure 1 **figure 2**

Pno.

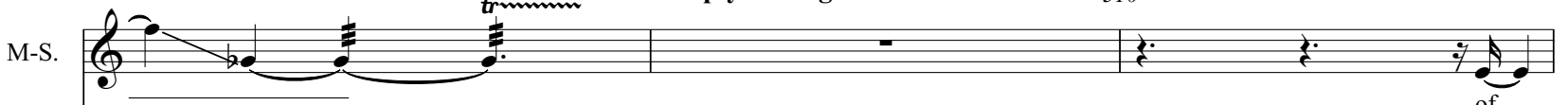
sub. p *ff* *f*

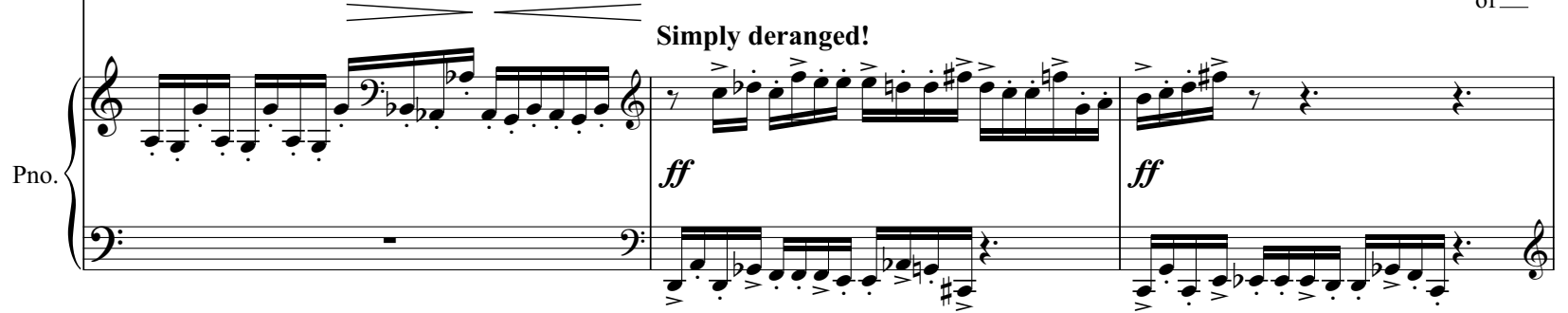
Red.

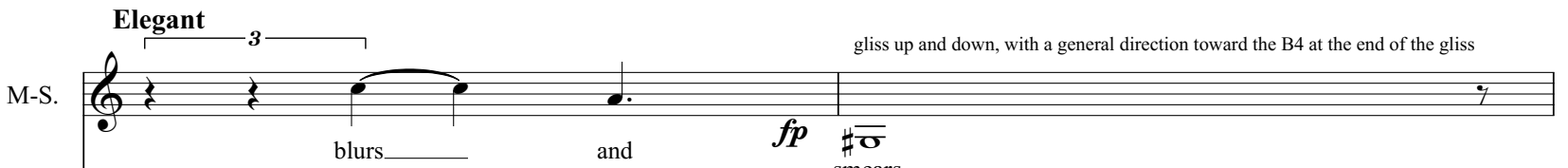
singer will wait for downbeat (getting there in strict time may be close to impossible)


Increase trill...
wobble and studder
dramatic cut-off
trill

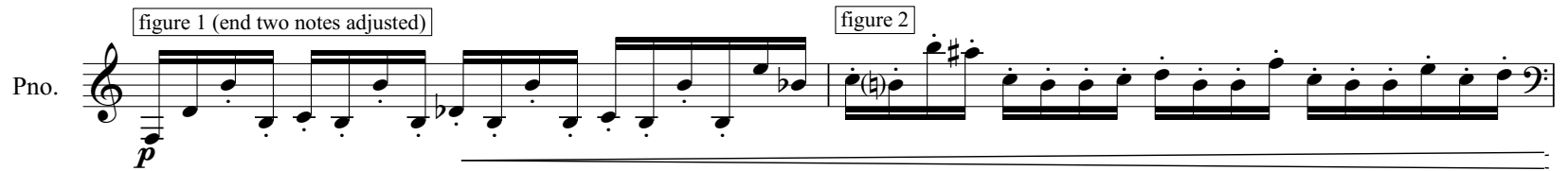
Simply deranged!


M-S. 


Pno. 

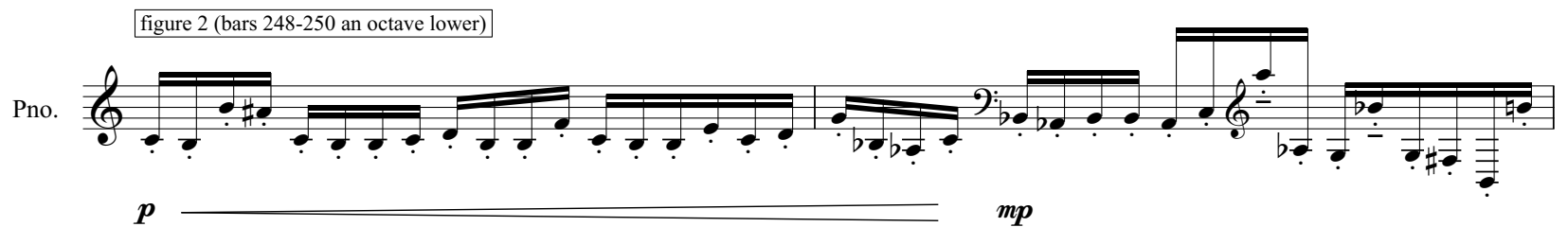
M-S. 

Pno. 

Pno. 

M-S. 

Pno. 

Pno. 

Pno. *fff* *p*

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

M-S. *f* a per - fect cir - cle can be drawn

very forcefully

slowly ascend to B \flat over the duration of this word

Pno. *f*

figure 1

figure 3 (last two pitches an octave up) **

M-S. *ff* drawn drawn drawn *growingly*

go toward scream sound (without hurting the voice of course)

Pno. *ff* *f*

ff
Ped.

M-S. *ff* with rage

with rage

Pno. *fff* *mp*

figure 2

Pno. *ppp*

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 ♩=50

Nine

a sharp s sound that vanishes very slowly

26 282

M-S. *mf* Arch - ing *calmly* o - ver emp - ti - ness - sss

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

Pno. *mf*

285

M-S. Non vib. I stand em - bar-rassed in front of a co - rpse

p *fp* *f*

Pno. *mp* *mf* *f* *pp* *f*

290 a or o... relaxed pretty, slight vib. prolong s sound

M-S. *p* *mf* in-di-vi-dual-ly wrapped *mp* a box

♩=80

Pno. *pp* *p* *ff*

grab sost. hold until \emptyset

M-S. that will ne-ver o - pen a - gain_____ It's not your devastated

Pno. *ppp < pp > ppp*

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

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

M-S. i-mage ref - lec - ted_____ the calm blue lake_____ What flows by on your face composed again

Pno. *p* *pp* *tr* *ff* *ppp* *pp*

poco rit. . . . a tempo 300 *f* *molto rit. . . .*

M-S. re-mains a re - fu - sal_____ The *p*

Pno. *p* *ppp*

voice breaks breathe

♩=60 305

M-S. weigh - - ing of a feath-er chromatic, fingered gliss that flared lip

Pno. *pp* *pp* *ppp* *pppp* *f*

p *3* *3* *3* *3* *Red.*

M-S. **Even slower** $\text{♩} = 80$
310 a name that qui-vers

Pno. **Even slower** $\text{♩} = 80$
pp *pp* *pp* *pp*

M-S. **Tempo ad lib.** 315
Scriptural beginnings were never conclusive

Pno. **Tempo ad lib.** *p* *ppp*

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

swell "f" sound to join
the piano G# octave

M-S. $\text{♩} = 100$ 320 $\text{♩} = 80$ 3

I watch a game that plays it - self

mf

Pno. $\text{♩} = 100$ $\text{♩} = 80$ *ppp* *ppp* *pp*

8^{vb}

Tempo ad lib. (with forward motion)

M-S.

Tempo ad lib. (with forward motion)

Pno. (8) sost ped 3

30 $\text{♩} = 140$
325

M-S.

Pno.

pp 8^{vb}

(8)

330

M-S.

Pno.

ff *sub pp*

(8)

with - - - out your

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

continue s sound

335

tr *tr*

M-S.

ears

p a... *p* *mf* these

tremolo gets slower and slower... tremolo gets slower and slower...

staccato should be soft and gentle

Pno.

sempre una corda

continue s sound 340

rit.

lowest possible pitch Sprechstimme

345

M-S.

would

not be songs.

rit.

Pno.

sempre una corda