

Ari Frankel



for counter-tenor & piano

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for James Bowman
and R.B. Kitaj,
with thanks

The Rest

Measured (♩ = 88)

Voice

Piano

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Red. * *Red.*

5 (8va)----- simile 8va (until m.101)

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

* *Red.* * *Red.*

9

mp *pp* *p*

poco RIT. ----- *a TEMPO*

* *Red.* * *Red.* * *Red.* * *Red.* *

NOTE: voice bows = no breath

p

17 Wheels turn, clat-ter, noise.

simile Ped.

25 Steel tracks get-ting warm.

33 Turn and run to the East.

mp *p*

41 Hide, but pray to the beast.

mp RIT. *a TEMPO*

cresc. *decresc.*

49 All my hearts are a - live.

mf *mp*

57 All my hope deep in - side.

65 Hats in front, knives be - hind.

RIT.-----

73 West is lost.

a TEMPO

81

89 *mf* White and black turns the earth.

95 *mf* I hope to know, *mp* and feel safe.

101 *f* > *mp* > *p* one

LOCO *poco RIT.*

105 *pp* day.

Sva

The Shave

$\bullet = 140 \sim 148$

Voice

Piano

Rubato, Passionate

f

Red. Sub.

Quasi cabaret p

sfz

mf

~ 152

9 come with whiskers rather short. I hate to shave, oh, help me grow. I

p

Red.

mp

RIT.

13 know your time is in much demand I only ask you to be my friend. With

a TEMPO
mp *mf*

17 worlds— col - lid - ing, cul - tures lost; have no cont - rol,

Red.

mp

20 find— no god. Be my sa - viour, try it on. Oh,

Red.

poco RIT. ~ 160

23 be— my sa - viour. I come— with quest - ions, ans - wer not. I

Red.

cresc.

27 come— to hold you— in my dark. The sheets are dir - ty, I care not. My

31 *mp* laund - ry's rich and full of stuff, so be my sa - viour, try it on.

35 *mf* Wear the crown. *f* Wear the crown. *mp* Be my he - ro, one and all. *RIT.* Be my sa - viour.

40 *p* Shave me close.

$\text{♩} = 166-172$

45 (mmm...) The

180
mp

49 cream is burn-ing from out-side. The blade is bright and smooth and nice. With

mp

53 drugs a - vail - a - ble for free, I'm some - what wor - ried, would'n't you

mp

p

57 be my sa - viour, try it on. Be my sa - viour. Wear the crown. Be my he-ro,

mp

mf

poco RIT. ----- Uneven, Hesitant

62 - one and all. Oh, be my sa - viour. I knock and wait and

mp

66 watch T. V. — Play with your — child — in search of — me. — Life — is — flee-ing,

Measures 66-69: Vocal line with triplets and piano accompaniment.

70 sleep — no more. I'm al - ways ti - red, — so a-alone. With worlds col - lid - ing, —

71 Even, Accel. *mf*

Measures 70-73: Vocal line with triplets and piano accompaniment. Dynamics include *mf* and *Even, Accel.*

74 — cul-tures lost. Have no cont-rol. Find no god. Be — my sa - viour. — Oh,

75 *f* Defiant *mf*

Measures 74-78: Vocal line with triplets and piano accompaniment. Dynamics include *mf*, *f*, and *Defiant*.

79 be my — sa - viour. — Be — my sa - viour. — Wear the crown.

80 *mf* *mf*

Measures 79-82: Vocal line with triplets and piano accompaniment. Dynamics include *mf*.

83 Be — my sa - viour, — try it on. Be my he - ro, — one and all.

Musical score for measures 83-86. The vocal line features a melodic line with three triplet markings. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Dynamics include *mf*.

87 Be — my sa - viour. —

Musical score for measures 87-91. The vocal line has a triplet marking and a fermata over the final note. The piano accompaniment includes a *mf* dynamic and a *p* dynamic. A rehearsal mark *176* is present above the vocal staff.

Musical score for measures 92-96. The piano accompaniment features a treble line with triplet markings and a bass line with chords. Dynamics include *mp*.

Musical score for measures 97-101. The piano accompaniment features a treble line with triplet markings and a bass line with chords. Dynamics include *mf*, *mp*, *f*, *mf*, and *p*.

103 *mp* $\lceil 3 \rceil$ 160
 I come with whis - kers

106 — ra-ther short. — I hate to — shave, — oh, — help me grow. — I know — your time is

110 in much de-mand. I on - ly ask you — to shave me. —

Pleading mp \ll \gg *p*

115 Shave me. — Shave me. —

mp \ll \gg *p* *mp* \ll \gg *p*

decresc. *poco* *a poco* *pp*

The Touch

Gently Insistent (♩ = 58)

Voice

NOTE: Piano G clef OCTAVE HIGHER throughout

Piano

p *mf* *p* *mp*

6

12 Touch my

17 wall.

p *mp*

21 Touch my

22

23

24

p *mp*

25 scars. No

26

27

28

p

30 bod y cares.

31

32

33

34

mp

35 No

36

37

38

mp *p*

39 bod - - - y dares.

pp *p*

44 Lie with

49 me,

53 o - - - - - pen

57 *mp*
sea. No - - - -

62 bod - - - - y plans. _____

67 *mf* *mp*
No - - - - bod - - - -

72 *p*
y's land. _____

mp

77 Soft is my fruit.

82 Ripe

82 Ripe

87 are my lives.

87 are my lives.

92 No - - - - - bod - - - - - y

92 No - - - - - bod - - - - - y

97 *mf* cares. _____ No - - - -

102 - - - - bod - - - - y *p* dares. _____

107 *RIT.* - - - - -

(stable)

pp

decresc.

The Day

Funereal (♩ = 80)

Voice

Piano

f mp mf mp

9

f

mp

17 If you run in - side a white church, if you hide out - side,

21 god is nev - er lis - ten - ing. God is nei - ther good nor bad. If you pray out

26 scream - ing, ³ if you whisper in my ear, I could on - ly tell you — we will both dis - ap -

Measures 26-31: Vocal line with a triplet of eighth notes in measure 26. Piano accompaniment with chords and moving lines in both hands.

32 pear one day.

uneven RIT. ACCEL. uneven

Measures 32-36: Vocal line with a long note in measure 32. Piano accompaniment with a triplet in measure 33 and dynamic markings: uneven, RIT., ACCEL., uneven.

37 Eve - ry Sun - day, eve - ry Sun - day, all I want to do is ring those white bells, ring those bells that

Measures 37-39: Vocal line with a melodic line. Piano accompaniment with chords and moving lines.

40 bring me close to you. Eve - ry Sun - day, eve - ry Sun - day, all I want to do is

cresc. mf

Measures 40-42: Vocal line with a melodic line. Piano accompaniment with chords and moving lines. Dynamic markings: cresc., mf.

43 *cresc.* *mf*
ring those white bells, ring those bells that bring me close to you.

48

57 *p*
If your love is mo - ment, if your love is man - y

pp
Ped. * Ped. * Ped. * Ped. * Ped. simile

60
years,— god is on - ly in - ter - est - ed in beau - ty turned to

64 *mf* tears. (8va)- If you pray out scream - ing, *mp* if you whis - per in an

68 (8va)- ear, all you'll get are prom - is - es of dy - ing without fear one

RIT. ,

73 day.

uneven hesitant uneven

A TEMPO
f

77 Eve - ry Sun - day, eve - ry Sun - day, all I want to do is ring those white bells, ring those bells that

80 bring me close to you. Eve - ry Sun-day, eve - ry Sun-day, all I want to do is

This system contains measures 80, 81, and 82. It features a vocal line and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). The vocal line starts with a half note 'bring me close to you.' followed by a series of eighth notes for 'Eve - ry Sun-day, eve - ry Sun-day,' and ends with a half note 'all I want to do is'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

83 ring those white bells, ring those bells that bring me close to you, I do.

p RIT. poco a poco -----

This system contains measures 83, 84, and 85. The vocal line continues with 'ring those white bells, ring those bells that bring me close to you, I do.' The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo instruction 'RIT. poco a poco' with a dashed line indicating a gradual deceleration. The piano part features a melodic line in the right hand and a bass line in the left hand.

86

This system contains measures 86, 87, and 88. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

The Jew, Etc.

Meditatively Satiesque (♩ = 66~69) *p* < >

Voice

Piano

p

I _____ am _____

who _____ you _____ think _____ I _____ am.

12 (hesitant) (searching)

mp *p* *mp*

17 *mp* Time _____ does-n't bring a-ny be-lief, _____ a-ny-re-lief. _____ Re-

22 *p* peat. _____ Re - peat. *mp* Words. _____ Dust. _____ Win-dow. _____

27 *p* Frost. _____ A - gain. _____ A - gain. _____ A - - - gain.