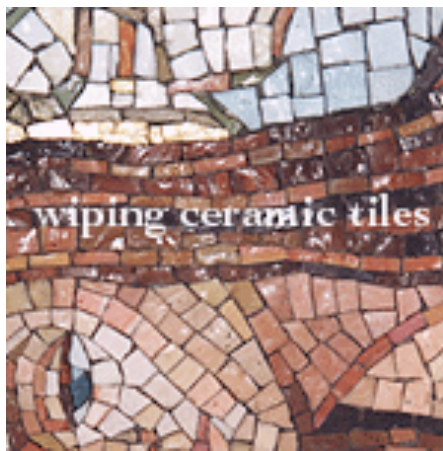


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for counter-tenor & piano

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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*

$\sim 152$

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,

*p*

*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.*

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

*cresc.*

31 *mp* , 3 , 3

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

35 *mf* 3 *f* 3 *mp* 3 *RIT.* 3

Wear the crown. Wear the crown. Be my he - ro, one and all. Be my sa - viour.

40 *p*,  $\text{♩} = 166-172$

Shave me close.

45 (mmm...) 3 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

p

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

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, —

Measures 70-73: Vocal line with triplets and piano accompaniment. Includes dynamic marking *mf* and performance instruction *Even, Accel.*

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

Measures 74-78: Vocal line with triplets and piano accompaniment. Includes dynamic markings *mf*, *f*, and *mf*, and performance instruction *Defiant*.

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

Measures 79-82: Vocal line with triplets and piano accompaniment. Includes dynamic marking *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 in measure 87 and a fermata in measure 91. The piano accompaniment continues with a bass line and treble line. Dynamics include *mf* and *p*. A rehearsal mark **176** is placed above the vocal staff in measure 90.

Musical score for measures 92-96. The vocal line is mostly rests. 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 vocal line is mostly rests. 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 \_\_\_\_\_

*p* *mp*

25 scars. \_\_\_\_\_ No - - - -

*p*

30 - - - - bod - - - - y cares. \_\_\_\_\_

*mp*

35 \_\_\_\_\_ No - - - -

*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

87 are my lives.

92 No bod y

97

cares. \_\_\_\_\_

*mf*

No - - - -

102

- - - - bod - - - - y

dares. \_\_\_\_\_

*p*

*mf*

*p*

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, <sup>3</sup> if you whisper in my ear, I could on - ly tell you we will both dis - ap -

This system contains measures 26 through 31. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

32 pear one day.

uneven RIT. ACCEL. uneven

This system contains measures 32 through 36. The vocal line has a long note followed by a rest. The piano accompaniment includes dynamic markings: *uneven*, *RIT.*, *ACCEL.*, and *uneven*. There is a key signature change to B-flat major in measure 35.

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

*mf*

This system contains measures 37 through 39. The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

*cresc.* *mf*

This system contains measures 40 through 42. The vocal line continues the melodic phrase. The piano accompaniment includes dynamic markings: *cresc.* and *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,— *Sra* 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 to 82. The vocal line starts with a treble clef and a key signature of three flats. The lyrics are: "bring me close to you. Eve - ry Sun-day, eve - ry Sun-day, all I want to do is". The piano accompaniment consists of a right hand with chords and a left hand with a bass line.

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 to 85. The vocal line continues with the lyrics: "ring those white bells, ring those bells that bring me close to you, I do.". A dynamic marking of *p* (piano) and a tempo marking of *RIT. poco a poco* with a dashed line are present. The piano accompaniment features a right hand with chords and a left hand with a bass line.

86

This system contains measures 86 to 88. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with a right hand playing chords and a left hand with a bass line.

# The Jew, Etc.

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

Voice

Piano

*p*

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-

*pp*

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

*p*

27 *p* Frost. \_\_\_\_\_ A - gain. \_\_\_\_\_ A - gain. \_\_\_\_\_ A - - - gain.

*p*