

DAVID DZUBAY

Four Songs

(1984, rev. 1989)

soprano & piano

PRO NOVA MUSIC
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Four Songs

for soprano & piano

(1984, rev. 2011)

I o purple finch

II who are you

III one winter afternoon

IV everybody happy

Music: David Dzubay

Text: E. E. Cummings

Duration: *circa* 10 minutes

David Dzubay is Professor of Music and Chair of the Composition Department at the Indiana University Jacobs School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

PRO NOVA MUSIC

(BMI)

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Four Songs

(1984, rev. 1989)

soprano & piano

TEXTS:

I.

o purple finch
please tell me why
this summer world (and you who i who
love to live)
must die

if i
should tell you anything
(that eagerly sweet carolling
self answers me)
"i could not sing"

II.

who are you, little i

(five or six years old)
peering from some high
window; at the gold

of november sunset

(and feeling: that if day
has to become night

this is a beautiful way)

III.

One winter afternoon
(at the magical hour
when is becomes if)
a bespangled clown
standing on eighth street
handed me a flower.
Nobody, it's safe
to say, observed him but
myself; and why? because
without any doubt he was
whatever (first and last)
most people fear most:
a mystery for which i've
no word except alive
— that is, completely alert
and miraculously whole;
with not merely a mind and a heart
but unquestionably a soul-
by no means funereally hilarious
(or otherwise democratic)
but essentially poetic
or etherally serious:
a fine not a coarse clown
(no mob, but a person)
and while never saying a word
who was anything but dumb;
since the silence of him
self sang like a bird.
Most people have been heard
screaming for international
measures that render hell rational
— i thank heaven somebody's crazy
enough to give me a daisy

IV.

everybody happy?
WE _ WE _ WE
& to hell with the chappy
who doesn't agree

(if you can't dentham
comma bentham;
or 1 law for the lions &
oxen is science)

Four Songs

I. o purple finch

(1984, rev. 2011)

DAVID DZUBAY (b. 1964)
Text: E. E. Cummings

$\text{♩} = 72$

Soprano

Piano

3

p *fp* *f* *mp*

o pur - - - ple finch

7

p *mp* *p* *mf*

please tell me why this sum-mer world and you and i

11

p *f*

who love so much to live must die

14

p *mf* *ff*

15ma 8va loco

Red. *

16

*ritard.***Tempo I**

18

8va

diminuendo...

20

pp

if i should tell you an - y - thing

(dim.) *p* *pp* *pp*

25

*mp**mf**mp**mf**mp**mf*

that ea - - - ger - ly sweet ca - - - ro - ling self an - - - swers me

p *mp* *mf* *gliss.* *mp* *mf* *p* *mp* *mf*

29

pp

i could not sing

15ma

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

8va

II. who are you, little i

♩=52

5

10

13

who are you li - - - ttle i five or six

years old peer - ing from some high

Reo. * Reo. *

III. one winter afternoon

Musical score for "The Christmas Song" by Mel Tormé. The score is in 6/8 time and features a vocal melody and piano accompaniment. The tempo is marked as "rubato, espressivo" with a quarter note equal to 48 beats. The key signature has one sharp (F#). The score includes lyrics and dynamic markings such as *p*, *mp*, *mf*, and *f*. The tempo changes to 60 beats per quarter note at measure 12 and to 80 beats per quarter note at measure 14. The score ends with a double bar line and repeat signs.

26

*f**molto ritard . . .**p*

that is com - plete - ly a - lert and mi - ra - cu - lous - ly whole _____

f *mp* *mf*

♩. = 48

ritard . . .

♩. = 120

with not mere - ly a mind and a heart but un - ques - tion - a - bly a soul _____

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

42

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

by no means fu - ne - ral - ly hi - lar - i - ous or o - ther - wise de - mo -

mp *f*

ritard . . .

♩. = 80

ritard . . .

49

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

cra - tic and es - sen - tial - ly po - e - tic or e - ther - e - al - ly se - ri - ous a

mf *mp* *pp*

55 $\text{♩} = 60$ *mf* *ritard...* *mp* $\text{♩} = 48$ *p* *mp* *p*

fine not a course clown no mob but a per-son and while ne-ver say-ing a word who was a-ny-thing but dumb_____ since the

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

61 $\text{♩} = 48$ *mf* *p* *accelerando...* *crescendo...*

63 serious

si-lence of him-self sang like a bird most peo-ple have been heard scream-ing for in-ter-na-tion-al mea-sures that

mf *mp* *p* *p* *crescendo...*

66 $\text{♩} = 144$ *ff* $\text{♩} = 60$ *mp dolce*

ren-der hell ra-tion-al i thank hea-ven some-bo-dys cra-zy e-nough to give me a dai-sy

ff *mp* *ff*

IV. everybody happy?

♩=40

pp

eve - - - ry bo - dy—

pp *mp* *pp* *p* *mf* *p* *mp* *p* *pp* *p*

Red. sempre

8 *mp* *pp* *p* *mf*

hap - - py?— WE WE WE—

mp *p* *p f* *p* *pp* *mp*

(Red.)

accelerando ... *♩=50* *f*

and to hell with the chap-py who

p *ff* *simile*

(Red.)

ff **Tempo I**

15 does - - - n't a - gree—

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp*

(Red.)

accelerando . . .

19

p cresc.

(if you can't den - tham com - ma ben - tham; or one law for the li - ons and

ppp p pp p mp p mf mp

(Red.)

24

$\text{♩} = 120$

$\text{♩} = 40$

f

crescendo . . .

3

ffp

ox - en is sci - ence) how numb can an un - world get?

f f

(Red.) *

27

ff

3

(handslaps, highest possible clusters)

mf crescendo... ff

11 18 3 *

$\text{♩} = 60$

accelerando . . .

$\text{♩} = 100$

28

ff

numb - er

mf crescendo... ff f fff

8va 3 (handslaps) 5 *

(Red.)