

*Marc Sabat &
Matteo Fargion*

YOU MAY NOT WANT TO BE HERE
(after Bruce Nauman)

for violin, prepared piano, and amplified speaking voices

PLAINSOUND MUSIC EDITION

for Bruce Nauman
based on his concept and text

YOU MAY NOT WANT TO BE HERE (after Bruce Nauman) (2000)

music by Marc Sabat and Matteo Fargion

for violin, prepared piano, and amplified speaking voices

“YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)” is based on a series of text variations of the seven word phrase »You May Not Want To Be Here« by Bruce Nauman (originally used in his Poem Piece). In an annotation to one of his sketches, Nauman suggests a possible performance in which this phrase is spoken repeatedly with different words omitted.

In our piece, the seven words are doubled by the seven ‘white’ notes (E4/E5 F4 G4 A4 B4 C5 D5). Whenever a word is omitted in the spoken text, it is replaced by the corresponding note. The resulting sequences of pitches suggest harmonies or melodies in a manner analogous to the shifting meanings of the text.

In the first performance, two violins were used: an electric violin for the harmonics and pizzicato in the beginning and a retuned acoustic violin for the descending scale at the end. In the current score a scordatura violin or ossia viola is indicated. Any string instrument which can produce the desired pitches and color changes is possible.

The piano is prepared by wedging pencils between the two rightmost strings on the pitches C#5 D#5 F#5 A#5 C#6 D#6 F#6 G6. The una corda pedal (used throughout) ensures that only the prepared strings sound. If not, paper or rubber may be used to damp the leftmost strings in such cases. The resulting ‘gong’-like timbres are tuned to the same diatonic pitches played earlier (E4/E5 F4 G4 A4 B4 C5 D5). Over the course of the piece, the pianist gradually replaces normal notes with correspondingly pitched prepared sounds.

The words are spoken sometimes solo, sometimes together. They should be spoken plainly, without drama. They are amplified to a normal speaking volume, but spoken softly. The general mood of the music is of a kind of contained intensity, aggressive but never overt, precise rather than dreamy.

The music was premiered at the Staatsgalerie Stuttgart in 2000.

YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)

music by Marc Sabat and Matteo Fargion
based on a text and concept by Bruce Nauman

ca. 72

piano

sempre una corda and sustain pedal—to be depressed throughout

amplified voices

YOU WANT TO

stems up: spoken by pianist / stems down: spoken by violinist

violin (ossia: viola)

sempre simile

SCORDATURA: tune G-string down to D, one octave below D-string (Viola: no scordatura, or if desired, retune C string down to G and play the final harmonics at the fifth)

15

HERE MAY BE

voc

vln

29

NOT YOU MAY NOT

voc

vln

43

WANT TO HERE YOU MAY BE HERE

voc

vln

57

YOU WANT NOT TO BE

voc

vln

71 YOU WANT TO BE

voc

vln

85 YOU MAY NOT HERE MAY WANT TO

voc

vln

99 MAY NOT MAY TO

voc

vln

113 MAY WANT NOT TO

voc

vln

127 TO HERE YOU WANT TO BE

voc

vln

141 NOT HERE WANT BE

voc

vln

155

voc BE HERE YOU NOT HERE

vln YOU arco pizz.

169

voc MAY NOT HERE YOU MAY NOT WANT TO

vln arco

183

voc YOU WANT TO BE HERE YOU MAY BE

vln BE HERE YOU MAY

197

voc YOU MAY WANT YOU MAY TO

vln

211

voc YOU MAY HERE NOT WANT TO HERE

vln pizz. NOT WANT TO

225

voc YOU NOT WANT WANT

vln arco

239 YOU MAY NOT WANT HERE MAY

voc

vln

pizz.

arco

253 YOU MAY NOT WANT

voc

vln

pizz.

267 TO NOT WANT TO

voc

vln

arco

281 WANT TO BE NOT WANT TO BE HERE

voc

vln

BE

HERE

295 MAY NOT WANT TO BE HERE MAY NOT WANT TO

voc

vln

309 MAY TO HERE MAY NOT WANT TO HERE

voc

vln

323 YOU MAY NOT WANT TO HERE YOU HERE

voc

YOU MAY NOT WANT TO

vln

violin pauses

337 piano begins, sempre una corda, sustain pedal

YOU WANT TO BE MAY NOT BE

voc

BE

351 NOT BE YOU MAY NOT BE

voc

365 WANT BE HERE YOU NOT

voc

HERE YOU

379 WANT TO BE HERE TO BE HERE

voc

393 NOT TO BE HERE YOU MAY NOT BE HERE

voc

MAY NOT

407

pf 

voc 

Ped. → NOT BE HERE YOU TO

421

pf 

voc 

YOU BE YOU NOT TO BE

435

pf 

voc 

NOT WANT TO BE NOT WANT BE HERE
WANT TO BE HERE

449

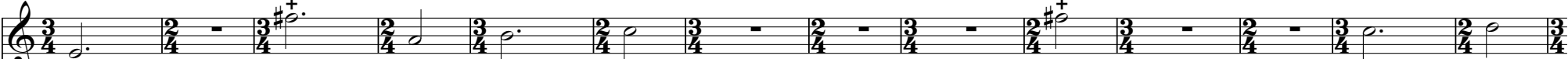
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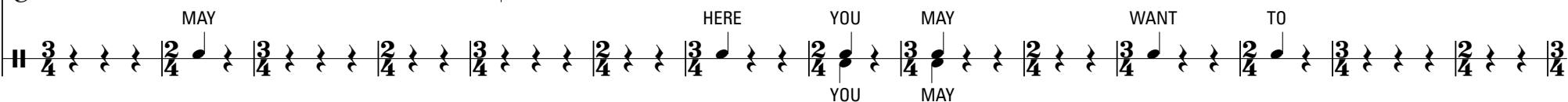
voc 

NOT TO HERE NOT WANT HERE

notes with + sign are prepared with pencils between the two rightmost strings to produce the same seven diatonic pitches;
sounding pitches remain as before (also sounding in same octave!)—the leftmost string should be muted, *e.g.* with rubber


463

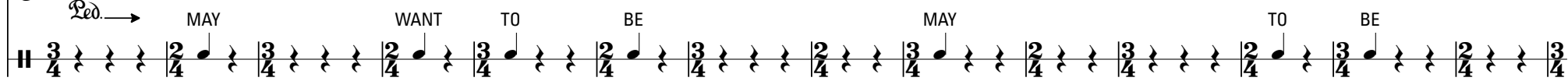
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voc 

MAY HERE YOU MAY WANT TO
YOU MAY

477

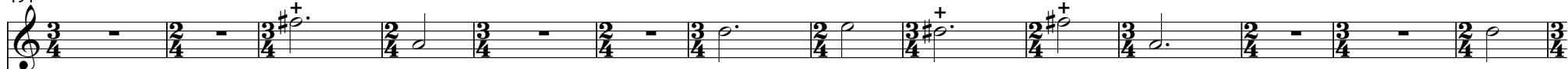
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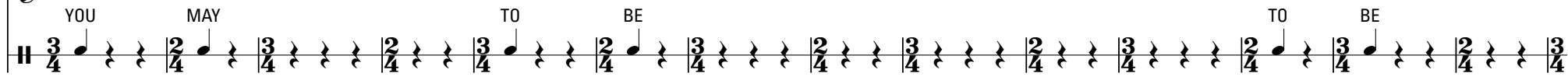
voc 

Ped. →

MAY WANT TO BE MAY TO BE

491

pf 

voc 

YOU MAY TO BE TO BE

505

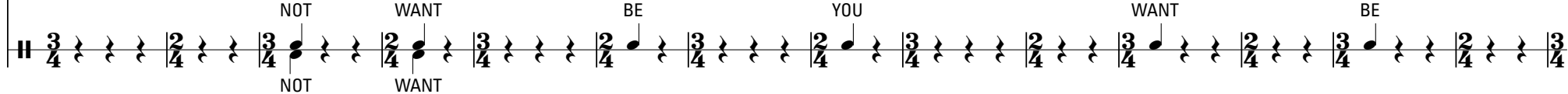
pf 

voc 

YOU MAY WANT TO BE HERE MAY WANT BE

519

pf 

voc 

NOT WANT BE YOU WANT BE

533

pf 

voc 

WANT HERE YOU WANT HERE

547

pf 

voc 

MAY WANT HERE MAY BE HERE

561

pf *ped.* → MAY WANT TO BE HERE YOU

voc TO BE HERE YOU BE HERE

575

pf YOU TO BE YOU TO HERE

voc YOU TO BE YOU TO HERE

589

pf MAY

voc YOU WANT TO HERE YOU MAY WANT TO HERE

603

pf NOT

voc MAY NOT TO YOU NOT BE

617

pf WANT TO BE

voc YOU NOT TO YOU MAY NOT WANT TO BE

631

pf HERE

voc YOU MAY NOT WANT YOU MAY WANT HERE

645

pf

voc

659

pf

voc

673

pf

voc

687

pf

voc

701

pf

voc

715

pf

voc

729

pf Ped. →

voc YOU NOT BE HERE YOU NOT WANT BE

743

pf Ped. →

voc YOU MAY WANT BE YOU NOT WANT HERE

757

pf Ped. →

voc YOU NOT TO TO HERE YOU TO BE HERE

771

pf Ped. →

voc YOU MAY TO HERE YOU NOT WANT TO HERE

785

pf Ped. →

voc YOU NOT WANT BE HERE YOU NOT WANT TO BE

vln

799

pf

voc

vln

YOU NOT TO BE HERE MAY NOT TO BE HERE

813

pf

voc

vln

YOU MAY WANT TO BE MAY NOT WANT TO BE

827

pf

voc

vln

MAY NOT TO BE YOU MAY TO BE HERE

841

pf

voc

vln

YOU MAY NOT TO BE HERE YOU MAY sounding pitch WANT BE HERE

sul G al fine : transposed notation : fingering relative to normal G-string tuning

855

pf

voc

vln

YOU MAY NOT WANT BE HERE YOU MAY NOT WANT BE

869

pf

voc

vln

YOU MAY NOT WANT TO BE YOU MAY NOT WANT TO BE HERE

reverse hand position, take harmonics with thumb!

883

pf

voc

vln

YOU MAY NOT WANT TO BE HERE

end in tempo *