Marc Sabat & Matteo Fargion

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

for violin, prepared piano, and amplified speaking voices

PLAIN SOUND 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)

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piano

\( \text{\# ca. 72} \)

| \( \text{semper una corda and sustain pedal—to be depressed throughout} \) |
| \( \text{stems up: spoken by pianist / stems down: spoken by violinist} \) |

amplified voices

| \( \text{WANT TO} \) |

violin (ossia : viola)

| \( \text{semper simile} \) |

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

voc

vln

29

voc

vln

43

voc

vln

57

voc

vln

YOU

MAY

NOT

HERE

YOU

MAY

NOT

HERE

WANT

TO

HERE

YOU

MAY

BE

HERE

YOU

MAY

NOT

TO

BE
piano begins, sempre una corda, sustain pedal

violin pauses
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
YOU MAY WANT TO BE HERE YOU
YOU TO BE HERE YOU
YOU TO BE HERE
YOU WANT TO HERE YOU MAY WANT TO HERE
YOU MAY NOT BE
YOU MAY NOT TO YOU
YOU MAY NOT WANT TO BE
YOU MAY NOT WANT
YOU MAY WANT HERE
YOU MAY NOT WANT BE HERE YOU MAY NOT WANT BE

reverse hand position, take harmonics with thumb!

end in tempo *