

*Marc Sabat and
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 A#4 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
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ca. 72

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

amplified
voices

YOU WANT TO

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)

piano

sempre una corda and sustain pedal—to be depressed throughout

15

HERE MAY BE

29

NOT YOU MAY NOT

43

WANT TO BE HERE YOU MAY BE HERE

57

YOU WANT NOT TO BE

71

voc || 3/4 | 2/4 - | 3/4 - | 2/4 | 3/4 | 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 | 3/4

YOU WANT TO BE

vln

85

voc || 3/4 | 2/4 | 3/4 | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 - | 3/4 | 2/4 - | 3/4 | 2/4 | 3/4 - | 2/4 - | 3/4

YOU MAY NOT HERE MAY WANT TO

vln

99

voc || 3/4 - | 2/4 | 3/4 | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 - | 3/4 - | 2/4 | 3/4 - | 2/4 - | 3/4

MAY NOT MAY TO

vln

113

voc || 3/4 - | 2/4 | 3/4 - | 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 | 3/4 - | 2/4 | 3/4 - | 2/4 - | 3/4

pizz. MAY WANT NOT TO

vln

127

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 | 3/4 | 2/4 - | 3/4 | 2/4 - | 3/4 | 2/4 | 3/4 | 2/4 | 3/4

TO HERE YOU WANT TO BE

vln

141

voc || 3/4 - | 2/4 - | 3/4 | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 - | 3/4 - | 2/4 - | 3/4 | 2/4 - | 3/4 | 2/4 - | 3/4

NOT HERE WANT BE

vln

155

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4 . | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4

BE HERE YOU NOT HERE

vln

arco pizz.

169

voc || 3/4 - | 2/4 . | 3/4 . | 2/4 - | 3/4 - | 2/4 - | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4

MAY NOT HERE YOU MAY NOT WANT TO

vln

arco

183

voc || 3/4 . | 2/4 - | 3/4 - | 2/4 . | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 . | 2/4 - | 3/4 - | 2/4 - | 3/4 . | 2/4 - | 3/4

YOU WANT TO BE HERE YOU MAY BE

vln

197

voc || 3/4 . | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4 - | 2/4 - | 3/4

YOU MAY WANT YOU MAY TO

vln

211

voc || 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 . | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 - | 3/4

YOU MAY HERE NOT WANT TO HERE

vln

pizz.

225

voc || 3/4 . | 2/4 - | 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4

YOU NOT WANT WANT

vln

arco

239

voc || 3/4 YOU 2/4 MAY 3/4 NOT 2/4 WANT 3/4 - 2/4 - 3/4 HERE 2/4 - 3/4 MAY 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln *pizz.* *arco*

253

voc || 3/4 YOU 2/4 MAY 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 NOT 2/4 WANT 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln *pizz.*

267

voc || 3/4 - 2/4 - 3/4 - 2/4 - 3/4 TO 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 NOT 2/4 WANT 2/4 TO 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln *arco*

281

voc || 3/4 - 2/4 - 3/4 - 2/4 WANT 2/4 TO 3/4 BE 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 NOT 2/4 WANT 2/4 TO 3/4 BE 2/4 HERE 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln

295

voc || 3/4 - 2/4 MAY 2/4 NOT 3/4 WANT 2/4 TO 3/4 BE 2/4 HERE 2/4 - 3/4 MAY 2/4 NOT 3/4 WANT 2/4 TO 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln

309

voc || 3/4 - 2/4 MAY 2/4 - 3/4 - 2/4 - 3/4 TO 2/4 - 3/4 HERE 2/4 - 3/4 MAY 2/4 NOT 3/4 WANT 2/4 TO 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4 - 2/4 - 3/4

vln

323

voc

YOU MAY NOT WANT TO HERE YOU HERE

vln

violin ends

337

voc

YOU WANT TO BE MAY NOT BE

vln

piano begins, sempre una corda, sustain pedal

pf

351

voc

NOT BE YOU MAY NOT BE

ped. →

pf

365

voc

WANT BE HERE YOU NOT

pf

379

voc

WANT TO BE HERE TO BE HERE

pf

393

voc

NOT TO BE HERE YOU MAY NOT BE HERE

pf

407

voc || $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ -

NOT BE HERE YOU TO

Pf $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a}

Red. →

421

voc || $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ -

YOU BE YOU NOT TO BE

Pf $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a}

435

voc || $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ -

NOT WANT TO BE NOT WANT BE HERE

Pf $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ -

449

voc || $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ -

NOT TO HERE NOT WANT HERE

Pf $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ -

463

voc || $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} z z | $\frac{2}{4}$ \dot{a} z | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ -

MAY HERE YOU MAY WANT TO

Pf $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a}^+ | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ - | $\frac{2}{4}$ \dot{a}^+ | $\frac{3}{4}$ - | $\frac{2}{4}$ - | $\frac{3}{4}$ \dot{a} | $\frac{2}{4}$ \dot{a} | $\frac{3}{4}$ \dot{a}

notes with + sign are prepared with pencils between 2 rightmost strings to produce the seven diatonic pitches—
sounding pitches remain as before (also same octave!)—the leftmost string may need to be muted with paper or rubber

477

voc || 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 -

MAY WANT TO BE MAY TO BE

pf 3/4 . | 2/4 - | 3/4 \sharp^+ | 2/4 - | 3/4 - | 2/4 - | 3/4 . | 2/4 . | 3/4 - | 2/4 - | 3/4 - | 2/4 \sharp^+ | 3/4 . | 2/4 - | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

Red. →

491

voc || 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 -

YOU MAY TO BE TO BE

pf 3/4 - | 2/4 - | 3/4 \sharp^+ | 2/4 . | 3/4 - | 2/4 - | 3/4 . | 2/4 . | 3/4 \sharp^+ | 2/4 \sharp^+ | 3/4 . | 2/4 - | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

505

voc || 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 -

YOU MAY WANT TO BE HERE MAY WANT BE

pf 3/4 - | 2/4 - | 3/4 \sharp^+ | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4 - | 2/4 \sharp^+ | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

519

voc || 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 -

NOT WANT BE YOU WANT BE

pf 3/4 . | 2/4 \sharp^+ | 3/4 - | 2/4 - | 3/4 . | 2/4 - | 3/4 . | 2/4 - | 3/4 \sharp^+ | 2/4 \sharp^+ | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

533

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 -

WANT HERE YOU WANT HERE

pf 3/4 . | 2/4 \sharp^+ | 3/4 \sharp^+ | 2/4 - | 3/4 . | 2/4 \sharp^+ | 3/4 - | 2/4 - | 3/4 \sharp^+ | 2/4 \sharp^+ | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

547

voc || 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 -

MAY WANT HERE MAY BE HERE

pf 3/4 . | 2/4 - | 3/4 \sharp^+ | 2/4 - | 3/4 . | 2/4 \sharp^+ | 3/4 - | 2/4 - | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 - | 2/4 . | 3/4 -

561

voc || 3/4 - | 2/4 ♯ | 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

MAY WANT TO BE HERE YOU BE HERE

Pf *Red. →* 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

575

voc || 3/4 ♯ | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 ♯ | 3/4 - | 2/4 ♯ | 3/4

YOU TO BE YOU TO HERE

Pf 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

589

voc || 3/4 ♯ | 2/4 - | 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4

YOU WANT TO HERE YOU MAY WANT TO HERE

Pf 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

603

voc || 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4

MAY NOT TO YOU NOT BE

Pf 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

617

voc || 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

YOU NOT TO YOU MAY NOT WANT TO BE

Pf 3/4 - | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

631

voc || 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 ♯ | 3/4 ♯ | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 ♯ | 3/4

YOU MAY NOT WANT YOU MAY WANT HERE

Pf 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4 ♯ | 2/4 ♯ | 3/4

645

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

YOU MAY NOT TO MAY NOT WANT HERE

Pf

659 *Red.* →

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

MAY WANT TO HERE MAY WANT BE HERE

Pf

673

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

MAY NOT BE HERE MAY NOT WANT

Pf

687

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

MAY NOT WANT BE HERE MAY NOT WANT BE

Pf

701 *Red.* →

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

MAY TO BE HERE YOU NOT WANT TO

Pf

715

voc || 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 | 2/4 | 3/4 |

YOU NOT WANT TO BE HERE YOU WANT BE HERE

Pf

799

799

voc || 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ ♪ | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 - | 2/4 ♩ ♪ | 3/4 ♪ ♪ ♪ | 2/4 ♩ ♪ | 3/4

YOU NOT TO BE HERE MAY NOT TO BE HERE

vln

Pf

813

813

voc || 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 - | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 - | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ ♪ | 2/4 - | 3/4

YOU MAY WANT TO BE MAY NOT WANT TO BE

vln

Pf

827

827

voc || 3/4 - | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 - | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 - | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4

MAY NOT TO BE YOU MAY TO BE HERE

vln

Pf

841

841

voc || 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 - | 3/4 ♩ ♪ ♪ | 2/4 ♩ ♪ | 3/4

YOU MAY NOT TO BE HERE YOU MAY WANT BE HERE

vln

Pf

sounding pitch

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

voc

YOU MAY NOT WANT BE HERE YOU MAY NOT WANT BE

vln

pf

voc

YOU MAY NOT TO BE YOU MAY NOT TO BE HERE

reverse hand position, take harmonics with thumb!

vln

pf

voc

YOU MAY NOT WANT TO BE HERE

vln

pf