

Lights beneath my skin

Klagenfurt songs

Sirje Viise

Erling Wold

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I.

$\text{♩} = 50$

p They have horns and thick fin-gers.

pp

5 Snow dam-pens their stom-ping.

9 My blood is e-sca-ping in thick swells and I've lost my sen-ses. *f* I will be

ppp una corda

pppp

$\text{♩} = 60$

13 left here in a pile, in a

mf tre corde

I.

15

hud - dle _____ of silk _____ scarves and

17 *rit.* ♩ = 50

a - cid. _____ *p* Why _____ did _____ I?

21

It is, in fact, the same sto - ry. _____

25

Fog _____ rolls in si-lent-ly. _____ I can't sip it in, it will not fill my

I.

28

lungs, it will not fill my breast. I am

28

31

rit.

not safe here. What is this. —

31

ppp

II.

$\text{♩} = 150$

heavy pedal

pp

pp *ped.* * *ped.* * *ped.* * *ped.* *

6

ped. * *ped.* * *ped.* * *ped.* *

11

ped. * *ped.* * *ped.* * *ped.* *

16

ped. * *ped.* * *ped.* *

II.

[illegible]

II.

36

with pins and needles,

36

39

lis - te - ning

39

42

to the stair - case creak on its

42

45

own, the glass

45

Detailed description: The image shows a musical score for a voice and piano piece. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a continuous eighth-note pattern in the left hand. The vocal line includes lyrics: 'with pins and needles, lis - te - ning to the stair - case creak on its own, the glass'. Measure numbers 36, 39, 42, and 45 are indicated at the start of each system. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a continuous eighth-note pattern in the left hand. The vocal line includes lyrics: 'with pins and needles, lis - te - ning to the stair - case creak on its own, the glass'. Measure numbers 36, 39, 42, and 45 are indicated at the start of each system.

II.

48

shif - ting the air... *ppp*

48

51

pp There were old

51

54

var - nish, old vi - o - lins, dead bows,

54

57

dry - ing posts and guides.

57

II.

[illegible]

63

63

5

3

3

3

3

3

3

3

5

Reo.

*

Reo.

*

Reo.

*

67

In - com - pre - hen - si - ble im - ple - ments,

67

p

ped. *ped.*

70

none - the - less _____

me - mo - ra - ble.

70

5

5

5

5

Reo.

Reo.

Reo.

Reo.

II.

73

This went on for years. _____

73

77

One day a

81

fire burned it all, _____ up - stairs, all the

85

wood charred, _____ I heard.

85

II.

89

89

III.

♩=150

ff *pp*

5

8 *ff* *pp*

12 *p* In this dream,

12

17 there is a safe - ly dry space be - tween us, mil - li -

17 *pp*

Detailed description: This is a musical score for section III. It begins with a tempo marking of quarter note = 150. The score is written for piano and voice. The piano part starts with a forte (ff) dynamic and transitions to piano (pp) later. The vocal part enters at measure 12 with the lyrics 'In this dream,' and continues with 'there is a safe - ly dry space be - tween us, mil - li -'. The score includes various musical notations such as treble and bass clefs, time signatures (7/4, 6/4, 5/4), and dynamic markings (ff, pp, p). There are also measure numbers (5, 8, 12, 17) and articulation marks like accents and slurs.

III.

20

me - ter and par - ti - cle. The air is pre - ten - ding, the

23

fur - ni - ture is brea - thing qui - et - ly. But I can smell your thir - sty si - news

26

while they are cho - king me, and e - ven when they are not, I can

29

wrap my - self a - round each hair, each fol - li - cle and

III.

32

plush _____ cen - ter, where the soft new dar - ling growth is

p

32

pp

35

born _____ out of my ach - ing scalp, _____ which you tore _____ by in - stinct,

35

38

cu - ri - ous - ly. — These are hours,

38

41

these will be those hours that will be ex - plained la - ter.

41

IV.

$\text{♩} = 50$

p I dreamt a-gain. I

7 *pp*

7 fed them oil but their small beds are emp-ty and white.

13 Good - bye, lit-tle ones. It seems I've in-he-ri-ted a fai-lure.

20 *pp* Time is a cir-cle, at least we have that.

V.

$\text{♩} = 60$

please pedal *p* Play fas-ter, — pret-ty man.

5 Lean in, lie down. — To-nic, ma-jor, mi-nor shift,

9 It is-n't my re-spon-si-bi-li-ty to know. *pp* Here be - hind your

13 hun-dred gol-den si-rens though not one of us has e - ver called — you

pp *f* *ppp*

V.

17

home. *mf* I'm stunned and croa - king but

17



21

vi - bra - ting lu-scious-ly to death. What will you

21



24

scrape and har-vest from me now? Please take it

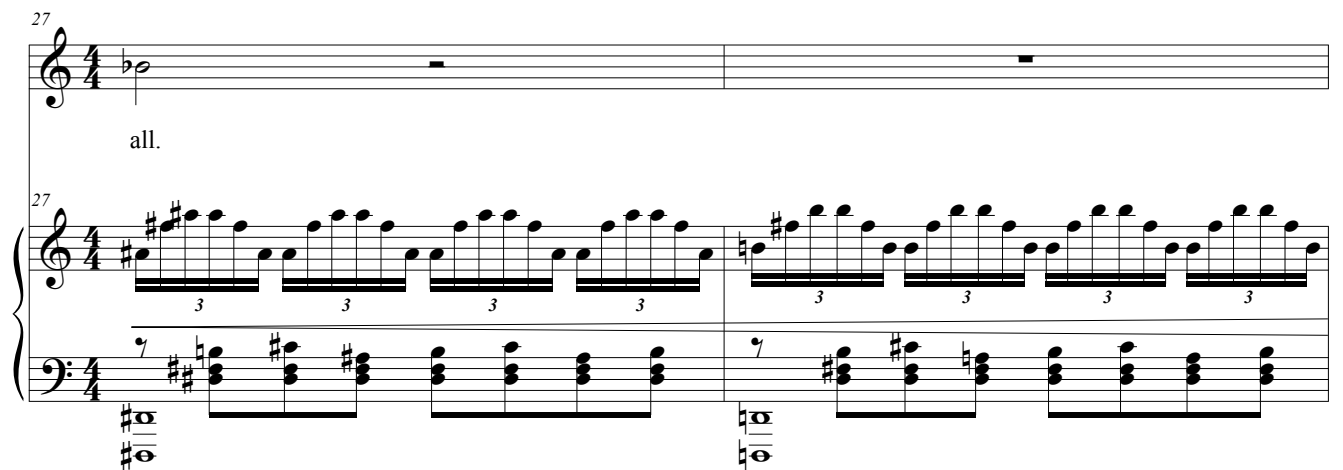
24



27

all.

27



V.

29

29

3

3

3

3

3

3

3

3

7

7

VI

♩=50

p Do you re-mem-ber? Think ve-ry hard. You may have for -

pp

rit.

got - ten when I was your slave, or you were mine,

a tempo

and I bu - ried you a - live. *mf*

p

You hid your face _____ like a lord and I could on - ly smell

VI

11

bro-ken dust and splin - ters. I am fo -

* *Red.* *

13

re - ver your mi - stress, still a whore, just no lon-ger yours as I

Red. *

15

was, be - fore, in our dream.

rit.

* *

VII

♩=90

ff

f *1.º* ** 2.º* ***

3

f

1.º ** 2.º* ***

5

May I re - pay my debts to

mf

1.º ** 2.º* ***

7

beau - ti - ful things?

f

1.º ** 2.º* ***

VII

9

9

3 3 3

6 6 6 6 6 6 6 6

Reo. * Reo. *

11

May I re - pay my debts to

11

6 6 6 6 6 6 6 6

Reo. * Reo. *

13

beau - ti - ful things?

13

3 3

6 6 6 6 6 6 6 6 6 5

Reo. * Reo. *

15

I kept your mo-ney tucked be-side my warm breast all

15

p

6 6 6 6 6 6 6 6

VII

20

eve - ning, — and it is be - gin - ning to

20

Rea. *

24

scratch.

24

ff

Rea. * *ff* Rea. *

26

26

Rea. * Rea. *

28

28

Rea. * Rea. *

VII

The image shows a musical score for a piece titled "The Rose Tree". The score is written for three parts: a vocal line (soprano), a piano right hand, and a piano left hand. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a tempo marking of "Allegretto". The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The score is divided into measures by vertical bar lines. The first measure of the vocal line contains a whole note G4. The first measure of the piano right hand contains a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the piano left hand contains a quarter note G3, a quarter note A3, and a quarter note B3. The score continues for several measures, with the vocal line and piano accompaniment playing in unison. The piece ends with a double bar line.

The image displays a musical score for the song "The Rose Tree". It is written for three parts: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each containing a measure rest in the vocal part and corresponding piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The first measure is marked with a measure rest in the vocal part. The second measure is marked with a measure rest in the vocal part. The third measure is marked with a measure rest in the vocal part.

VIII

$\text{♩} = 70$

non legato

Long dark legs, bor - rowed and scratched, feet hang off the end, a

Gal - lic grin miles a - way at the top. We twins en - twined like

p

$\text{♩} = 100$

vines who've grown in this place for years.

p

I saw your kind - ness plain-ly laid out

Leg. * *Leg.*

VIII

19

like a ter-ri-ble moun-tain _____ and un for-tu-nate-ly _____ that frigh-tened me _____

* *Red.* *

24

_____ the _____ most. Now my mind is the one twis-ting, _____

* *Red.* *

30

rit.

how _____ aw - ful, how _____ aw - ful, how _____ aw - ful, how _____ aw-ful.

* *Red.* *

IX

$\text{♩} = 80$

f

Like the last five thou-sand times, — while rea-ding a book or

mp

wa - shing the di-shes or dre-ssing a lone. —

3

You look — at me, — and all — the

6

lights be-low my skin thump and buzz, first a dull yel-low be *mf* low — the

9

p

12 wan smi - ling and po-lite - ness, the scra-tches and marks.

15 *f* Grow-ing and hum-ming,

18 na - ked - ly bur - ning e - very-thing off. Then the sun, stars, the

21 black-ness and all the fan - tas - tic pain of know - ing some-thing that

pp

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into systems, with measures 12-14, 15-17, 18-20, and 21-23 shown. The vocal line includes lyrics and dynamic markings (f, mf, p, pp). The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into systems, with measures 12-14, 15-17, 18-20, and 21-23 shown.

IX

is not true. —

You are not a friend, not a

lo - ver, not a fa - ther, not e - ven an - gry, not

a - ny-thing at all.

rit.

X

$\text{♩} = 55$ Please pedal

p

6

11

I do _____

11

mf

16

love _____ you in tri-ple-cates, dear one, _____

16

21 my friend, my fa-vo-rite. None of these things mean a

24 thing, dan - ger-ous one, no-thing is a - miss in our

28 sil - ly fai-ry tale. Let's be the sort of can-ni - bals who

31 are — kind; we are kee-ping e-very one a - wake. One

part e - ven - tu - a - ly folds in - to a - no - ther, it

34

must, I know, but for _____ this

36

day, this snow - fall, is - n't it

38

beau - ti - ful and aw - ful, and does - n't it last _____ for - e - ver, —

41

pp

45

fro - zen

47

help - less - ly in place, _____

49

as

51

al - ways _____ with you, _____

53

as al - ways with

53

55

me?

p

55

57

rit.

57