

FOREST SONGS

PERFUME SAL

COLE REYES

PERUSAHL

Forest Songs

PERUSA
(2024)

Duration: 10 minutes

Cole Reyes

for soprano and string quartet

Orchestration:

1 Soprano Voice
2 Violins
1 Viola
1 Violoncello

Program Note:

“Forest Songs” is a meditation on three texts. One by e.e. cummings, one by Emily Dickinson, and one which I wrote in response. Each captures a unique way in which we might interact with the forest, from appreciating its natural beauty to cutting it down to build condos. Throughout the piece the string quartet and the soprano voice are in dialogue, commenting on the text and elucidating further our fraught relationship with nature.

PERUSAH

Text:

the sky a silver
dissonance by the correct
fingers of April
resolved

into a
clutter of trite jewels

now like a moth with stumbling

wings flutters and flops along the
grass collides with trees and
houses and finally,
butts into the river

- e.e. cummings

These Fevered Days—to take them to the Forest
Where Waters cool around the mosses crawl—
And shade is all that devastates the stillness
Seems it sometimes this would be all—

- Emily Dickinson

I found
I found free
I found free the branches melting into firmament

Finding fresh
Finding fresh the tendrils acquainting abundantly

The sky I see overwhelmed

The sky
That frees flowers from the invaders
Who come clear crass courses and take it all away.

- Cole Reyes

Instructions:

Strings

In measure 1 and consequent measures, repeatedly pizz., not aligning, while getting faster or slower depending on the direction of the feathered beaming. The exact number of pizzicati does not need to be consistent.

All accented cutoffs should be performed with an acute sharpness. They often come on harmonics which the performer should let ring.

At the beginning of the third movement, all string players will have a moment where they are creating a slow-bow/unpitched creaking sound. This sound can be heard at the beginning of Caroline Shaw's "Three Essays: Second Essay (Echo)."

Unmeasured ricochets may have several bounces, and not necessarily exactly following the feathered 8 articulations. Let the bow bounce and increase the speed of rearticulations.

e.e. cummings
EMILY DICKINSON
COLE REYES

for Mikeila McQuestion
FOREST SONGS
I. THE SKY A SILVER

COLE REYES

Not rushed, with peace $\text{♩} = 72$

p

Soprano Solo: **Not rushed, with peace** $\text{♩} = 72$
pizz., strumming, decreasing speed

Violin I: **f** **pp** increasing spread

Violin II: **f** **pp** increasing spread

Viola: **f** **pp** increasing spread

Violoncello: **f** **pp** increasing spread

PERFORMER'S COPY

4

decreasing speed

f **pp** **arco,** sul II and III **a**
arco, sul II and II pizz.

f **pp** **f** pizz.

decreasing speed

f **pp** **f**

decreasing speed

f **pp** **f**

PERFORMER'S COPY

sil - - - ver dis - - -

increasing spread

sil - - - ver dis - - -

increasing spread

increasing spread

increasing spread

increasing spread

p f pp

p f pp

increasing spread

p f pp

p f pp

so - nance by the cor - rect

increasing spread arco,
sul I and II

f pp mf

so - nance by the cor - rect

increasing spread arco,
sul I and II

f pp mf

f pp

f pp

decreasing speed

increasing spread

f pp

13

fin - gers of A pril

pizz.

f pizz.

f pp

f pp

f pp

f pp

f decreasing speed

f pp

f pp

f pp

f pp

arco, sul I and II

arco

arco

arco, sul I and II

17

p

re - solved

pizz.

arco

arco, sul I and II

pizz.

f arco, sul I and II

f pp

f pp

f pp

f pp

arco

pizz.

f pizz.

f pizz.

f pizz.

f pizz.

arco, sul I and II

f pizz.

f pizz.

f pizz.

f pizz.

f pizz.

21

f

pizz.

f *p*

pizz.

f *p*

f pizz.

f *p*

f *p*

p

pizz.

f *p*

arco, sul III and IV

pizz.

f *p*

f *p*

f *p*

p < *f*

27

clut - ter of trite jewels sul A

pp pizz. *p* pizz. *p*

f arco, sul A, arco, sul D, *f*

p, *p*, *p*, *p*, *p*, *f*

31

now

f

subp *f*, *p* *f*, *p* *f*, *f*

sul III and IV

subp *f*, *p* *f*, *p* *f*, *p*

subp *f*, *p* *f*, *p* *f*

subp *f*, *p* *f*, *p* *f*

34 ***pp***

like a moth with

sul tasto

p-f ***pp*** sul tasto ***f-f*** ***pp*** sul tasto ***p-f*** ***pp*** sul tasto

mf ***rit.*** ***p pp*** stum-bling wings flut - ter and flops a

ord. ***mf pp mf*** ***p f*** ***ord.*** ***mf pp mf*** ***p p*** ***ord.*** ***mf pp mf*** ***p p*** ***ord.*** ***mf pp mf*** ***p p***

PREDUŠA

43 **a tempo**

f *pp* *p*

long the grass col -

a tempo

pizz. *p*

f *p*

pizz.

f *p*

pizz.

f *p*

47 *f* *p*



47

lides

f *p*

f *p*

f *p*

f *p*

50

with the trees

arco

arco

arco

55

and houses and finally

pizz.

arco

pizz.

pizz.

pizz.

f p f p f p f p f p f p f p

59

pp 3 - butts in to the ri - - - -

pizz. arco

f f p pp arco

f p pp arco

f p pp arco

f p pp

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63

- ver

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accel.

65

f

accel.

f

f

f

pp

pp

pp

PERUSAJ

II. THESE FEVERED DAYS

11

67 Slightly faster, fresh $\text{♩} = 78$

67 Slightly faster, fresh $\text{♩} = 78$

Top Staff: $\text{♩} = 78$. Dynamics: **pp**, **sul A**, **sul D**.

Bottom Staff: $\text{♩} = 78$. Dynamics: **p**, **f**, **pizz.**

69

69

Top Staff: $\text{♩} = 78$.

Middle Staff: $\text{♩} = 78$. Dynamics: **p**, **f**.

Bottom Staff: $\text{♩} = 78$. Dynamics: **p**, **f**, **pizz.**

71

Musical score page 71. The score consists of four staves:

- Top staff: Treble clef, 6 eighth-note groups per measure.
- Second staff: Treble clef, sustained notes with dynamic markings: *p*, *pp*, *f*.
- Third staff: Bass clef, sustained notes with dynamic markings: *p*, *f*.
- Bottom staff: Bass clef, sustained notes with dynamic markings: *p*, *f*, *pp*, *pizz.*, *arco*.

A large red diagonal watermark "PERUSAJ" is overlaid across the page.

73

Musical score page 73. The score consists of four staves:

- Top staff: Treble clef, 6 eighth-note groups per measure.
- Second staff: Treble clef, sustained notes with dynamic markings: *p*, *f*, *pp*.
- Third staff: Bass clef, sustained notes with dynamic markings: *p*, *f*.
- Bottom staff: Bass clef, sustained notes with dynamic markings: *p*, *f*, *pp*, *f*.

A large red diagonal watermark "PERUSAJ" is overlaid across the page.

76

These _____

6 6 6 6 6 6 6 6

pizz. arco 0

p *f* *p* *p* *f* *f* *pizz.*

p *f* *p* *f* *p* *f* *f*

f *pp* *f*

78

Fe - vered Days to

6 6 6 6 6 6 6 6

pizz. arco

p *f* *p* *p* *f* *f* *pizz.*

arco *arco* *p*

p *f* *p* *f* *p* *f* *p*

mf *p*

80

take them.

arco
f

81

to the Fo - - rest

p

83

sul D

pp

85

Where Wa - ters cool

poco gliss.

mf

p

f

sul A

pizz.

f

87

Musical score page 87. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 87. The lyrics "a - round" are written below the notes. The bottom staff shows a bass clef, a key signature of one flat, and a tempo of 6. Dynamic markings include **pp**, **p**, **f**, **pizz.**, **arco**, and **arco, sul A**. The score includes slurs and sixteenth-note patterns.

89

Musical score page 89. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 89. The lyrics "the mos - ses crawl" are written below the notes. The bottom staff shows a bass clef, a key signature of one flat, and a tempo of 6. Dynamic markings include **f**, **p**, **v**, **p**, **f**, **p**, **f**, **v**, **p**, and **p**. The score includes slurs and sixteenth-note patterns.

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91

f

p

f

f

93

f

f

p

pizz.

arco

f

96

And

f

p

p *pizz.* *arco*

p

99

shade is all that

p

101 **rit.**

de - va - states the still - - - ness

rit.

pressure trill,
sul A

oscillate between C# on D-string a
and the touch third harmonic on the A-string;
slowing down

103 **Slower** $\text{♩} = 66$

Slower $\text{♩} = 66$

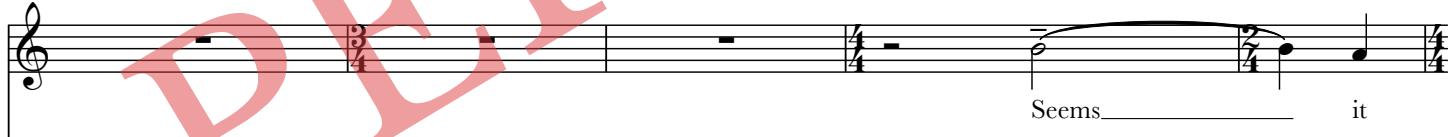
pizz.
arco
 $p < f$
 f

107



Musical score page 107. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of one sharp. The music starts with a rest, followed by measures in common time, then 2/4, then 4/4. Dynamics include *p*, *sub.f*, *f*, and *p-f*. Articulations like *arco* are indicated above the first measure. A large red diagonal watermark "PERUSA" is overlaid across the page.

112



Musical score page 112. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of one sharp. The music starts with a rest, followed by measures in common time, then 2/4, then 4/4. The lyrics "Seems _____ it" are written below the fourth staff. A large red diagonal watermark "PERUSA" is overlaid across the page.



Continuation of the musical score from page 112. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of one sharp. The music continues with measures in common time, then 2/4, then 4/4. Dynamics include *p*, *sub.f*, *p*, *sub.f*, *p*, *sub.f*, *p-f*, and *p-f*. Articulations like *arco* are indicated above the first measure. A large red diagonal watermark "PERUSA" is overlaid across the page.

117

some - times

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121

this would be all

scratch tone,
very slow bow,
no pitch

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III. OVERGROWTH

125

sul tasto, very airy as before sim. as before

scratch tone,
very slow bow,
no pitch,
sneak in

(*pp*)

(*pp*)

(*pp*)

(*pp*)

IV III II 6 6

scratches tone,
very slow bow,
no pitch,
sneak in

scratches tone,
very slow bow,
no pitch,
sneak in

scratches tone,
very slow bow,
no pitch,
sneak in

pp

131

sul tasto, very airy

as before

134

sul tasto, very airy

ord.

136

I

slowly beginning to reveal pitch → ord.

ord.

pp

pp

pp

p **ppp**

ppp **p** **ppp**

139

found I found free

3

IV III II I

ppp **p** **ppp**

ppp **p** **ppp**

III II I

142

I

sul tasto, very airy

ppp *p* *ppp*

ppp *p* *ppp*

p *ppp*

144

found free the

p

p

ppp

ppp *p* *ppp*

146

branch - es melt - ing in - - to

ppp

ppp

ppp

ppp

6 6 6 6 6 6

148 *mf*

fir - ma - ment

I II

mf

p

mf

p

mf

p

mf

p

6 6 6 6 6 6

150

I
II

mf *p* *ff*

155

fresh the ten - drils

I II

f p f f f f

157

— ac - quain - ting a - bun-dant - ly—

p rit. p rit. p rit. p

159 - - - - **a tempo**

- - - - **a tempo**

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164 - - - - **p**

The

PERUSA

169

sky I see o - - - ver -

unmeasured ric.

p

unmeasured ric.

unmeasured ric.

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172

mf

whelmed

pp < **mf** > **pp**

f

175 **p**

The sky that frees the

pizz.

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pp < mf > pp pp < mf > pp

pp < mf > pp pp < mf > pp

pp < mf > pp mf < pp

178 **f** **p**

flowers from the invaders

arco 3

fp < mf > pp

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181

Who_

185

rit.

take your time here
mf

come clear crass cour - ses and take it all a

p sul tasto

sul tasto

p

f

p

190 - **a tempo**

way,
a tempo
pizz.,
strumming, decreasing speed

f **pp**

pizz.,
strumming, decreasing speed

f **pp**

pizz.,
strumming, decreasing speed

f **pp**

strumming, decreasing speed

194

mm

f **pp**

f **pp**

f **pp**

f **pp**

f **pp**

f **pp**