

# The Perfect Day

Clark Winslow Ross

(12-14") ♩ = 160; chaotic, aggressive

(~3")

High Voice

Piano

Depress *ped.*, then scrape something hard (like the edge of a credit card) along the lowest string, crescendo into the cluster. Scrape in one continuous motion, ~2-3".

*Scd.*

(let cluster resonate; use *sost. ped.*...)

8vb

(...dampen)

Musical score for measures 1-10. The piano part features a complex rhythmic pattern in the bass clef, starting with a cluster of notes. Dynamics include *p*, *f*, and *ff*. A *mf* dynamic is marked in the right hand. Performance instructions include *Scd.* and *loco*. A dashed line labeled *8vb* indicates a sub-octave extension.

Musical score for measures 11-14. The piano part continues with complex rhythmic patterns and dense clusters. Dynamics include *ff*, *sfz*, *mp*, and *ff mp*. Performance instructions include *Scd.* and *loco*. A dashed line labeled *8va* indicates an octave extension.

Musical score for measures 15-18. The piano part features complex rhythmic patterns and dense clusters. Dynamics include *fff*, *mf*, and *ff*. Performance instructions include *Scd.* and *loco*. A dashed line labeled *8va* indicates an octave extension.

Musical score for measures 19-22. The piano part features complex rhythmic patterns and dense clusters. Dynamics include *ff* and *mp*. Performance instructions include *Scd. (sostenuto)*.

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23  $\text{♩} = 60$ ; trance-like

*mp* *f* *pp* *p*

As you hold the child tight, huddled, She asks you for

*Red.* *Red.* *Red.* *Red.* *pp* *p*

(dampen low E from previous page, but allow upper notes to continue ringing)

29  $\text{♩} = 160$ ; chaotic ( $\text{♩} = 108$ )

\_one last\_ wish.\_

*mp* *pp* *ff*

*Red.* *Red.* *Red.* *Red.*

34

*f* *ff* *p.*

Some-one pushes You to the back, yelling you will soon Be home.

*f*

(yell!?) x x x x

*Red.* *Red.* *Red.* *Red.*

38

*f*

Is this moving a-way or toward; \_

*Red.* *Red.* *Red.* *Red.*

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42

- E-ven air can-not find it - self,

(8vb)

46

(Some-one pu-shes you) E-ven air

*mp* *f*

(8vb)

50

can - not find it - self \_\_\_\_\_ While you

(>)

(8vb)

55

make a way through one last

8va

(loca)

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50 (no rit.) a tempo (♩ = 108)

sto - ry, \_\_\_\_\_ A fumble of but-tons, \_

63 ♩ = ♩ (♩ = 108)

her eyes \_\_\_\_\_ held \_\_\_\_\_ to \_\_\_\_\_ yours \_\_\_\_\_

gradually accelerating tremolo  
5

*p*

68

With ev' - ry - thing \_\_\_\_\_ she knows, \_\_\_\_\_

*f*

73

her voice in \_\_\_\_\_ Your voice, \_\_\_\_\_ her voice in Your \_\_\_\_\_ voice \_\_\_\_\_

*mp* *mf*

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78 *f* \_\_\_\_\_ *ff*  
to \_\_\_\_\_ drown \_\_\_\_\_ out the en-gine \_\_\_\_\_

*ff* *mp*  
slap low strings with open palm  
Red.

82 *mf* \_\_\_\_\_ *pp*  
Burn-ing as it was nev-er meant \_\_\_\_\_ to \_\_\_\_\_

*pp*  
Red.

88 (tempo giusto (♩ = 108))

*p* *mp* *mp*  
8va

96 *p* \_\_\_\_\_ *p* \_\_\_\_\_  
Such ac-cel-e-ra-tion \_\_\_\_\_ and \_\_\_\_\_ so much light, \_\_\_\_\_

*p* *mp* *sfz*  
(8va)

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104

*f* *mp*

For ma-ny are the an - gels

*mf* *mp* *p* (m. s.) *8va*

110

On their knees,

(8va)

*3* *3*

115

hop-ing to be first, As the ci - ty ri - ses up, to greet you

*mf*

119

With some on their way to work, some ste -

*mp* *p* (m. s.)

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pping out \_\_\_\_\_ to take in, \_\_\_\_\_ to

take in \_\_\_\_\_ the per-

*molto rit., poco a poco.....*

fect day. \_\_\_\_\_

$\text{♩} = 60$ ; trance-like

*mp* As you ho - ld the child \_\_\_\_\_ tight, \_\_\_\_\_ *pp* hud-dled, \_\_\_\_\_

*mp* (non cresc.) *pp* *pp*

*pp* >

*mp* (dampen low E, but allow upper notes to continue ringing)

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139

*p* *poco rit. al fine* *3* *8va* *attacca*

She asks you for \_\_\_ one last \_\_\_ wish. \_\_\_

*p* *f* *b* *mp* *pp*

*Red.* *Red.* *Red.* *Red.* \* *8vb*