



fill the present day with joy

prelude to a YouOpera

full score for soprano, viola and piano quatre-mains

Ruben Naeff

Brooklyn, April 30, 2011



fill the present day with joy

prelude to a YouOpera

Music by Ruben Naeff



Megan Ihnen

"We have within ourselves
Enough to fill the present day with joy,
And overspread the future years with hope."

William Wordsworth

April 15 at 10:29am · Like · Comment

👍 3 people like this.



Jessica Atkins why do I love you so much?

April 15 at 10:30am · Like



Jessica Atkins Because you're a bluebird. But a nice non-bullying one.

April 15 at 10:30am · Like



Megan Ihnen I'm a joyful bluebird. :o)

April 15 at 10:31am · Like



Kelly Keenan Trumpbour God bless Mr. Wordsworth!

April 19 at 6:14pm · Like

Write a comment...

Katrina Leshan is now friends with Jeanette Marshall and Laura Jayne Bowler.

Francisco Cortés Álvarez and Ashley Addington are now friends.

Laura Jayne Bowler is now friends with Andy Palmer and 2 other people.

Ben Wallace and Keith Hendricks are now friends with Rachel McCourt.

Clara Warnaar is now friends with Peter Dodds and Yoyok Mitos.

Peter Dodds and Clara Warnaar like Music11 Festival.



Jessica Aszodi

Feels loved. Thanks guys!

April 12 at 1:39am · Like · Comment



Daniela Horvat I think I know why – have a fab day xxx

April 12 at 1:46am · Like

Write a comment...

Fill the Present Day with Joy [prelude to a YouOpera] (2011)

For soprano, viola, piano quatre-mains; also playing small percussion (clave, non-pitched bell)

Written for the Music11 Festival by Ruben Naeff, Brooklyn, April 2011

Duration: approximately 9 minutes.

Lyrics

Texts taken from Facebook, by William Wordsworth, Megan Ihnen, Jessica Aszodi and Facebook itself.

Sung by soprano (S) or spoken by narrators (N)

S We have within ourselves
Enough to fill the present day with joy,
And overspread the future years with hope

N Megan Ihnen quoting William Wordsworth
Three people like this.
Courtney Ihnen, Tim McGowan, Hillary LaBonte
And Jessica Atkins says

S Why do I love you so much?

N Jessica Atkins to Megan Ihnen
I like

N Because you're a bluebird.
But a nice non-bullying one

S I'm a joyful bluebird. :o)

N Kelly Keenan Trumpbour
God bless Mr. Wordsworth!

N¹ Katrina Leshan is now friends with Jeanette Marshall and Laura Jayne Bowler.
Francisco Cortés Álvarez and Ashley Addington are now friends.
Laura Jayne Bowler is now friends with Andy Palmer and 2 other people.
Ben Wallace and Keith Hendricks are now friends with Rachel McCourt.
Clara Warnaar is now friends with Peter Dodds and Yoyok Mitos.
Peter Dodds and Clara Warnaar like Music11 Festival.

N² Jessica Aszodi!

S Feels loved. Thanks guys!

N I think I know why
Daniela Horvat
I think I know why - have a fab day xxx

¹ Variable text (see performance notes): Musicians may replace the six lines "*Katrina [...] Festival*" in measures 138-140 by a number of self-chosen lines from Facebook concerning actual members of the audience.

² Variable text (see performance notes): One may replace "*Jessica Aszodi*" in measure 179 by the name of the actual singer.

Program notes (very long version)

A few things inspired me for writing the *prelude to a YouOpera* for the *Music11* Festival.

First of all, I've been interested in writing an opera that is not about a classic hero, but about you – the listener himself. I have the feeling that people today are not as much interested in historical figures like Don Giovanni anymore as they are interested in themselves. Part of this is driven by new technologies, that make it possible to carefully design your own profile on the Web and live your life in a community that you have created by yourself by selecting your friends on Facebook, following your idols on Twitter and subscribe to the blogs of your interests. Instead of creating a global melting pot, the Internet seems to have created the opposite: a local village from where strangers can be easily excluded.

One idea I had to make this idea to a piece of music was to create our own *Music11* community on Facebook, then read all status updates and other posts and finally set those lines to music. I must admit it felt very voyeuristic to invite all yet-strangers as a friend and even more clandestine to scrutinize in their personal writings for good lyrics. Also, many Facebook updates are quite silly – or even incomprehensible – to be set to music. I will confess that I only realized after I already had set Ben Wallace's *I really wish I had some fiesta dip right about now* to music, that he was talking about a dip sauce and not about the need for a party.

But I discovered one category that was very powerful: those tiny messages about love. Maybe it's because I am living abroad and I see most of my friends and family through email and Facebook, or maybe it's because I fell in love with my girl friend at a music festival comparable to *Music11*, or, and I love that possibility most myself, it is just *because* of the bunch of silly other Facebook messages that the ones about love sound so genuine. It's not the 19th century German love that is only really fulfilled by death – no, it's about the genuine love for small things, the things that make life worth living.

Musically, I used harmonies that I know from the 90s dance 'house' music that has been very big in the Netherlands. It is characterized by a steady pulse, a heavy bass with syncopation (called a *break beat* back then), seemingly random major and minor chords in dotted eighths and, last but not least, a overwhelming happy feeling – probably back in those days heavily influenced by the introduction of the love drugs XTC and MDMA. As I was born 1981, I was a bit too young for those drugs in the nineties, but that decade represents for me my teenage discovery of parties, love, and music.

Program notes (short version)

Inspired by the ever increasing interest we have gained in ourselves and our own community, the piece *Fill the Present Day with Joy [prelude to a YouOpera]* is an attempt to make a piece of music that is about the listeners themselves, rather than a historical hero. The lyrics were all taken from Facebook status updates from people that would be members of the audience, reaching from a quotation of Wordsworth, via loving wall posts, to automatically generated texts by Facebook itself. In particular, the piece deals with the love we share online.

– Ruben Naeff, April 27th, 2011

Performance notes

1. This piece has a variable text. One could perform it just as written. In this form, it was premiered at the Music11 Festival in Blonay, Switzerland. Another way is to perform it with one or two alterations in the text:
 - a. musicians may replace the six lines "*Katrina [...] Festival*" in measures 138-140 by a number of self-chosen lines from Facebook concerning actual members of the audience. In order to do so, members of the audience should be known to the musicians and musicians should have access to the personal data of the particular members; and/or
 - b. the violist may replace the text "*Jessica Aszodi*" in measure 179 by the name of the actual singer.

I don't think the alterations are necessary – and if musicians choose one or both options, they should select their text with care. Stick close to the original idea, and let the 'joke' not dominate the music.

2. Two small notational remarks.
 - a. Note the almost continuous pulse of dotted eights in some passages. This may lead to accents that occur seemingly out of the blue on difficult places in the measure. I think it helps if you are aware of these dotted eighths. Also, these shifting rhythms might lead to confusing rhythmical notation.
 - b. Note that the progression of twelve different major and minor chords, each with a different root (so following a twelve tone row), causes a notational problem for enharmonics: Do I want to write an A flat after a G sharp if the harmony changes from E dominant seven to D flat major? I have chosen to answer this question with a *yes*, and to be faithful to the harmonies.

Fill the Present Day with Joy

Score

Prelude to a YouOpera

Ruben Naeff

Written for the Music11 Summer Festival

Intro ♩ = 62

Primo

Secundo

Soprano

Viola

Pr.

Sec.

Sop.

Vla.

Sec. 1.h.

Sec. 1.h.

Sec. 1.h.

Sec. 1.h.

Wordsworth

Pr.

Sec.

Sop.

Vla.

14

pp

ped.

Soprano

We

pp

We

arco

pp

19

Pr.

Sec.

Sop.

Vla.

19

have - with - in our - selves

We

have - with - in our - selves

We

Detailed description: This musical score is for a piece titled 'Prelude to a YouOpera'. It features five staves: Piano (Pr.), Second Violin (Sec.), Soprano (Sop.), Viola (Vla.), and a second Piano part (Pr.) starting at measure 19. The score is divided into two systems. The first system covers measures 14 to 18, and the second system covers measures 19 to 22. The Piano parts play a complex, rhythmic accompaniment with chords and moving lines. The strings (Sec. and Vla.) provide a harmonic foundation, with the Viola part marked 'arco' and 'pp'. The vocal soloists (Soprano and Sec.) enter in measure 19 with the lyrics 'have - with - in our - selves' and 'We'. The score includes various musical notations such as clefs, time signatures (2/4 and 6/8), dynamics (pp, p), and performance instructions (ped., arco). The lyrics are written below the vocal staves, with hyphens indicating syllables across measures.

23

Pr.

Sec.

Sop.

Vla.

27

Pr.

Sec.

Sop.

Vla.

have with - in our - selves We

have with - in our - selves e - nough to - fill

38

Pr.

Sec.

Sop.

Vla.

pre - sent pre - sent pre - sent day with joy bell

l.v.

42

Pr.

pp

Sec.

Sop.

p

Vla.

pp

And o - ver - spread the fu - ture years

Pr.

Sec.

Sop.

Vla.

46

we have with - in, we have with - in our - selves e - nough to fill the pre - sent

50

Pr.

Sec.

Sop.

Vla.

50

day go to piano with joy - - - and o - ver - spread fu _____ ture years with hope piano *p*

day with joy - - - - and o - ver - spread fu _____ ture years with hope

54 Ihnen

Pr.

Sec.

Sop.

Vla.

hope

ped.

arco

pp

58 speak

Pr. *f* Megan Ihnen

quoting Williams Wordsworth

Sec.

Sop. *mp*

quo - ting Words - - - worth

Vla.

62

Pr.

Three people like this Court - ney Ihnen Tim-McGowan

Sec.

fp

Sop.

Vla.

66

Pr.

Hillary LaBonte

clave

f

and Jessica Atkins says:

Sec.

Sop.

clave

Vla.

$\text{♩} = \text{♩} (\text{♩} = 94)$

70

Pr.

Sec.

Sop.

Vla.

Why do I love, do I love, Why do I, I love

spek while play I like

Jessica Atkins to Megan Ihnen

75

Pr.

Sec.

Sop.

Vla.

you, love you, why do I love you so - much!

why do I love you so - much!

pizz. like a guitar

l.v. *mf*

(note continuous pulse)

piano

78

Pr.

Sec.

Sop.

Vla.

So ————— much ————— Why ————— do I

C B \flat m Eb sfz sfz sfz sfz B \flat m A7 G7 F# F

81

Pr.

Sec.

Sop.

Vla.

love you ————— Why do I love you so — much —

F C \flat 7 C \flat 7 D \flat /G B \flat m6 Eb A7 C \flat F C D \flat sfz mf

84

Pr.

Sec.

Sop.

Vla.

B^bm6

D^b

E^b

86

Pr.

Sec.

Sop.

Vla.

D^b

E^b

B^bm6

E^b

A 7

sfz

94

Pr.

Sec.

Sop.

Vla.

do — I love, Why — do — I, I love you, love — you,

sfz *sfz*

98

Pr.

Because you're a bluebird. But a nice non-bullying one

Sec.

Sop.

why do I love you so — much! *f*

Vla.

sfz *mf*

B \flat m6 E \flat A7 C D \flat C

Pr.

Sec.

Sop.

Vla.

101

sfz *sfz* *f*

I'm a joy - ful blue - bird

104

f *sfz* *mf*

I'm a joy - ful blue - bird

Chords: D^b, B^bm6, E^b, F, C^m7, D^b/G, A7, C, D^b

106

Pr. Kelly Keenen Trumbour God bless Mr. Wordsworth!

Sec.

Sop.

Vla.

109

Pr.

Sec.

Sop.

Vla.

God bless Mis - ter Words - worth!

God bless Mis - ter Words - worth

sfz *sfz* *f* *sfz* *sfz* *f* *sfz* *mf*

C *E^b* *B^bm* *A⁷* *G⁷* *F[#]* *F* *F* *C^{m7}* *C^{m7}* *D^b/G* *B^bm6* *E^b* *A⁷* *G* *F* *C* *D^b*

Pr.

Sec.

Sop.

Vla.

112

B \flat m6

B \flat m6

D \flat

E \flat

114

Pr.

Sec.

Sop.

Vla.

114

D \flat

E \flat

B \flat m6

E \flat

A7

A7

sfz

116

Pr.

Sec.

Sop.

Vla.

118

Pr.

Sec.

Sop.

Vla.

116

118

G7

G^bM7

Dm

Em

E7

sfz

sfz

wor - - - th

A^b B7 D^b/G B^b/G E^b A7 G7 F[#]M7

sfz

Interlude

Pr.

Sec.

Sop.

Vla.

Viola

p

arco solo

Why? _____

p

p

p

G m C B A m C G m C B

G m B A E^b F F[#] G m

121

124

127

127

Pr.

Soprano

I love

Sec.

C B D A m E^b F7 F[#]6 B^b7 A^b

Sop.

sing *mp*

I love

Vla.

131

Pr.

I like

Sec.

E7 D^b E7 A^b B^b E^b A D[#]13 B

sf

Sop.

p

I like

Vla.

Friends

135 *clave*

p

Pr.

Sec.

Sop.

Vla.

135 *clave*

C G m D^b C *etc.*

Repeat groove *ad lib.* until leader gives a cue

Primo, soprano and viola have solos successively

In a solo, you can either say your line (non rhythmically) or improvise

bell *clave*

hit occasionally on a bell (at random places)

138

f

Pr.

1. Katrina Leshan is now friends with Jeanette Marshall and Laura Jayne Bowler.
4. Francisco Cortés Álvarez and Ashley Addington are now friends.

Variable text (see notes upfront): Musicians may replace the six given lines by a number of self-chosen lines from Facebook concerning actual members of the audience.

138

f

Sec.

2. Laura Jayne Bowler is now friends with Andy Palmer and 2 other people.
5. Ben Wallace and Keith Hendricks are now friends with Rachel McCourt.

138

pp

Sop.

ff

pp

ta ta — ta — ta ta ta — ta — ta ta ta — ta — ta ta ta — ta — ta

f

Vla.

pizz. like a guitar

3. Clara Warnaar is now friends with Peter Dodds and Yoyok Mitos.
6. Peter Dodds and Clara Warnaar like Music11 Festival.

This musical score is for the song "The Rose Tree" and is divided into four systems, each featuring four staves: Piano (Pr.), Secord (Sec.), Soprano (Sop.), and Viola (Vla.).

- System 1 (Measures 141-146):**
 - Pr.:** Treble and bass staves, mostly rests.
 - Sec.:** Treble and bass staves. Treble staff has a melodic line starting at measure 141. Bass staff has a bass line. Dynamics include *p* and *ped.*
 - Sop.:** Treble staff. Starts at measure 141 with a melodic line. Dynamics include *f* and *p*.
 - Vla.:** Treble staff. Starts at measure 141 with a melodic line. Dynamics include *f* and *p*.
- System 2 (Measures 147-152):**
 - Pr.:** Treble and bass staves, mostly rests.
 - Sec.:** Treble and bass staves. Treble staff has a melodic line. Bass staff has a bass line. Dynamics include *p*.
 - Sop.:** Treble staff. Starts at measure 147 with a melodic line. Dynamics include *f* and *p*.
 - Vla.:** Treble staff. Starts at measure 147 with a melodic line. Dynamics include *f* and *p*.
- System 3 (Measures 153-158):**
 - Pr.:** Treble and bass staves, mostly rests.
 - Sec.:** Treble and bass staves. Treble staff has a melodic line. Bass staff has a bass line. Dynamics include *p*.
 - Sop.:** Treble staff. Starts at measure 153 with a melodic line. Dynamics include *f* and *p*.
 - Vla.:** Treble staff. Starts at measure 153 with a melodic line. Dynamics include *f* and *p*.
- System 4 (Measures 159-164):**
 - Pr.:** Treble and bass staves, mostly rests.
 - Sec.:** Treble and bass staves. Treble staff has a melodic line. Bass staff has a bass line. Dynamics include *p*.
 - Sop.:** Treble staff. Starts at measure 159 with a melodic line. Dynamics include *f* and *p*.
 - Vla.:** Treble staff. Starts at measure 159 with a melodic line. Dynamics include *f* and *p*.

154

Pr.

Sec.

Sop.

Vla.

161

Pr.

Sec.

Sop.

Vla.

♩ = 141 (♩-♩) clave Aszodi intro

ff *f*

F C D^b C F C D^b

f (note continuous ♩ pulse)

No ped.

clave

clave

166

Pr.

bell

clave

Sec.

B \flat m E \flat F C m7 D \flat

Sfz

Sop.

Secundo

f

Blue - bird! _

Vla.

169

Pr.

bell

clave

Sec.

F C D \flat B \flat m E \flat A G7 G \flat M7

Sop.

Vla.

176

Pr.

176

Sec.

176

Sop.

176

Vla.

This musical score shows measures 176-178 for four parts: Pr., Sec., Sop., and Vla. The Pr. and Sop. parts are mostly silent, indicated by whole rests. The Sec. part features a complex melodic line with many beamed sixteenth notes and rests, spanning across the measures. The Vla. part is also mostly silent, indicated by whole rests. The key signature has one flat (B-flat), and the time signature is 4/4.

179 go to piano

Soprano

Pr.

Feels _____ loved,

Sec.

179

Sop.

179 *f*

Viola
Jessica Aszodi!

Feels _____ loved,

Vla.

179 *f* speak (and point to soprano)

Variable text (see notes upfront): Violist may replace the name of Jessica Aszodi by the actual name of the current singer

Aszodi

182

Pr.

182 *f*

Sec.

182 *f*

Sop.

182

Vla.

182 *f* arco

sfz

Pr.

Sec.

Sop.

Vla.

186

thanks _____ guys, _____

186

187

188

189

Pr.

Sec.

Sop.

Vla.

190

feels _____ loved, _____

190

191

192

193

Pr.

Sec.

Sop.

Vla.

1948

194

194

194

194

feels

1978

197

197

197

197

loved

Pr.

200

Sec.

200

Sop.

200

Vla.

200

Pr.

203

Sec.

203

Sop.

203

Vla.

203

loved

speak *f*

I think I know why —

Primo

feels loved. pizz. I think I know why — pizz.

sfz

sfz

2078 *Pr.* *sf* *Speak*
I think I know why — Have a fa-bu-lous day —

207 *Sec.* *f*

207 *Sop.* *Speak* *f*
Daniela Horvat *pizz.*

207 *Vla.* *sfz*

2118 *Pr.* *piano* *f* *f*

211 *Sec.* *sfz*

211 *Sop.* *Sec. 1.h.* *sing*
Feels — loved! —

211 *Vla.*

Pr.

Sec.

Sop.

Vla.

Pr.

Sec.

Sop.

Vla.

sfz

mf

love

pizz. snap

ff

sfz

sfz

arco

f

Closing
♩ = 62

Pr. 2218

pp

Sec. 221

pp

ped.

Sop. 221

p

loved _____

Vla. 221

p

PRELUDE TO A

You 