



# **fill the present day with joy**

prelude to a YouOpera

full score

arrangement for soprano, cello and piano quatre-mains

**Ruben Naeff**

Brooklyn, April 30, 2011  
Cello arrangement, September 27 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!

N<sup>1</sup> 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.

N<sup>2</sup> 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

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<sup>1</sup> 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.

<sup>2</sup> 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 19<sup>th</sup> 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 27<sup>th</sup>, 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

Soprano

## Prelude to a YouOpera

Ruben Naeff

*Cello arrangement. Original written for the Music11 Summer Festival*

Intro ♩. = 62

Primo

Secundo

*solo*

*p*

ped.

Soprano

Cello

# Prelude to a YouOpera

2

Pr.

Sec.

Sop.

Vlc.

Pr.

Sec.

Sop.

Vlc.

Wordsworth

*pp*

ped.

(still ped.)

*p*

We \_\_\_\_\_

arco

*pp*



# Prelude to a YouOpera

3

19

Pr.

Sec.

Sop.

Vlc.

have - with - in our - selves We

23

Pr.

Sec.

Sop.

Vlc.

have with - in our - selves We

# Prelude to a YouOpera

4

Pr.

27

Sec.

Sop.

Vlc.

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

Pr.

31

Sec.

Sop.

Vlc.

e - nough to fill e - nough to fill \_\_\_\_\_ e -

*pp*

*p*

*pp*

# Prelude to a YouOpera

5

Pr. *pp* (still ped.)

Sec. get bell bell l.v.

Sop. nough to fill the pre - sent pre - sent pre - sent day with joy

Vlc.

Pr.

Sec. bell l.v.

Sop. pre - sent pre - sent pre - sent day with joy

Vlc.

# Prelude to a YouOpera

6

Pr. *pp*

Sec.

Sop. *p*  
And \_\_\_\_\_ o - ver - spread the fu - ture years

Vlc. *pp*

Pr.

Sec.

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

Vlc.

# Prelude to a YouOpera

7

50

Pr.

Sec.

Sop.

Vlc.

go to piano

piano *p*

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

54

Pr.

Sec.

Sop.

Vlc.

Ihnen

hope \_\_\_\_\_

*p*

ped.

arco

*pp*

# Prelude to a YouOpera

8

58 *f* speak Megan Ihnen quoting Williams Wordsworth

Sec.

Sop. *mp* quo - ting Words - worth

Vlc.

62 Three people like this Court - ney Ihnen Tim-McGowan

Sec. *fp*

Sop.

Vlc.

66

Pr. Hillary LaBonte

clave

*f*

and Jessica Atkins says:

Sec.

Sop.

Vlc.

$\text{♩} = \text{♩} (\text{♩} = 94)$

70

Pr. speak while play I like

*sfz sfz*

Sec.

Sop. Why do I love, do I love, Why do I, I love

Vlc. speak

# Prelude to a YouOpera

10

bell

clave

bell

go to piano

Pr.

Sec.

Sop.

Vlc.

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

pizz. like a guitar

l.v.

mp

(note continuous pulse)

piano

So much Why do I

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz*

C

D<sup>b</sup>

B<sup>b</sup>m6

E<sup>b</sup>

Detailed description of the musical score: The score is for a piece titled 'Prelude to a YouOpera'. It consists of five staves. The first staff (Pr.) is for Piano, with a treble clef and a key signature of one flat. It features a melody starting at measure 75 with a 'bell' articulation, followed by a 'clave' rhythm, and then another 'bell' articulation with a 'go to piano' instruction. The second staff (Sec.) is for a Section, with a treble and bass clef. It has a complex rhythmic pattern starting at measure 75. The third staff (Sop.) is for Soprano, with a treble clef. It contains a vocal line with lyrics: 'you, love you, why do I love you so - much!'. The fourth staff (Vlc.) is for Violoncello, with a bass clef. It features a 'pizz. like a guitar' instruction and a 'l.v.' (lento) marking. The fifth staff is a lower piano part, with a bass clef and a key signature of one flat. It includes various musical notations such as 'piano', 'sfz', and chord symbols: C, D<sup>b</sup>, B<sup>b</sup>m6, and E<sup>b</sup>.



# Prelude to a YouOpera

81

Pr.

B $\flat$ m A7 G7 F# F

Sec.

Sop.

love you Why do I love you so - much

Vlc.

F Cm7 Cm7 D $\flat$ /G B $\flat$ m6 E $\flat$  A7 G C# $\circ$  F

*sfz* *mf*

84

Pr.

Sec.

*sfz*

Sop.

Vlc.

B $\flat$ m6 D $\flat$  E $\flat$

11

Detailed description of the musical score: The score is for a piece titled 'Prelude to a YouOpera'. It features four staves: Piano (Pr.), Strings (Sec.), Soprano (Sop.), and Violoncello (Vlc.). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two systems. The first system starts at measure 81 and ends at measure 11. The second system starts at measure 84. The Soprano part has lyrics: 'love you Why do I love you so - much'. The Piano part has various chords and melodic lines. The Strings part provides harmonic support. The Violoncello part has a bass line with various chords. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). Articulation marks like accents and slurs are present throughout.

# Prelude to a YouOpera

12

86

Pr.

Sec.

Sop.

Vlc.

86

F

E<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup>

A7

88

Pr.

Sec.

Sop.

Vlc.

88

G7

G<sup>b</sup>M7

Dm

E<sup>m</sup>

E7

*sfz*

## 13

This musical score is for the song "I Love You" by The Beatles, arranged for a piano, strings, and voice ensemble. The score is divided into two systems, each containing staves for Piano (Pr.), Strings (Sec.), Soprano (Sop.), and Violoncello (Vlc.).

**System 1 (Measures 91-93):**

- Piano (Pr.):** Features a rhythmic pattern of eighth notes in the right hand and a more complex, syncopated bass line in the left hand. A *sforzando* (*sfz*) marking is present in measure 92.
- Strings (Sec.):** The left hand plays a steady eighth-note accompaniment, while the right hand is mostly silent. A *w/vla* (with viola) marking is in measure 91. A *f* (forte) dynamic marking appears in measure 93.
- Soprano (Sop.):** The vocal line begins with a long note in measure 91, followed by a melodic phrase in measure 92. The lyrics "So much? Why do I love," are written below the staff.
- Violoncello (Vlc.):** Provides harmonic support with chords and eighth-note patterns. Chord markings include A<sup>2</sup>, B<sup>7</sup>, D<sup>b</sup>/G, B<sup>b</sup>/G, E<sup>b</sup>, A<sup>7</sup>, G<sup>7</sup>, and F<sup>#</sup>M<sup>7</sup>. A *sforzando* (*sfz*) marking is in measure 91.

**System 2 (Measures 94-96):**

- Piano (Pr.):** Continues the rhythmic pattern, with a *sforzando* (*sfz*) marking in measure 95.
- Strings (Sec.):** The left hand continues the eighth-note accompaniment, and the right hand enters with a melodic line in measure 94.
- Soprano (Sop.):** The vocal line continues with the lyrics "do I love, Why do I love you, love you," written below the staff.
- Violoncello (Vlc.):** Provides harmonic support with chords and eighth-note patterns. Chord markings include D<sup>b</sup>, B<sup>b</sup>m<sup>6</sup>, E<sup>b</sup>, F, C m<sup>7</sup>, C m<sup>7</sup>, and D<sup>b</sup>/G. A *sforzando* (*sfz*) marking is in measure 94.

# Prelude to a YouOpera

14  $\flat \flat$

98

Pr.

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

Sec.

Sop.

why do I love you so - much! *f*

Vlc.

*sfz* *mf*

101

Pr.

Megan Ihnen

Sec.

*sfz* *sfz*

Sop.

*f*

I'm a joy - ful blue - bird

Vlc.

*sfz* *sfz*

$D^{\flat}$   $B^{\flat}m6$   $E^{\flat}$   $F$   $Cm7$   $Cm7$   $D^{\flat}/G$

## Prelude to a YouOpera

15

104

Pr.

104

Sec.

104

Sop.

I'm a joy - ful blue - bird

104

Vlc.

Bbm6 Eb A7 G F

*sfz* *mf*

[illegible]

# Prelude to a YouOpera

16

Pr.

Sec.

Sop.

Vlc.

109

B $\flat$ m

A $\flat$ 7

G7

F $\sharp$

F

109

109

*f*

God bless Mis - ter Words - worth

F

Cm7

Cm7

D $\flat$ /G

B $\flat$ m6

E $\flat$

A7

G

F

*sfz*

*mf*

Pr.

Sec.

Sop.

Vlc.

112

112

112

B $\flat$ m6

D $\flat$

E $\flat$

# Prelude to a YouOpera

17

Pr.

Sec.

Sop.

Vlc.

114

115

116

117

*sfz*

F

E<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup>

A7

The musical score for 'The Rose Tree' is presented in four staves. The first staff, labeled 'Pr.', contains two systems of music. The second staff, labeled 'Sec.', also contains two systems. The third staff, labeled 'Sop.', contains two systems. The fourth staff, labeled 'Vlc.', contains two systems. The first system of the Vlc. staff includes the following chord markings: G7, GbM7, Dm, Em, and E7. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Vlc. part includes a series of chords: G7, GbM7, Dm, Em, and E7. The Pr. and Sec. parts feature complex rhythmic patterns, including eighth and sixteenth notes, and rests. The Sop. part is a simple melody consisting of a few notes and rests.

# Prelude to a YouOpera

[illegible]

## Interlude

The musical score is for the song "The Rose Tree" and is divided into four parts: Pr. (Piano), Sec. (Soprano), Sop. (Soprano), and Vlc. (Violoncello). The score is in 4/4 time and begins at measure 121. The Pr. part consists of two staves of piano accompaniment. The Sec. part features a melodic line with various chords (G m, C, B, A m, C, G m, C, B) and a piano dynamic marking. The Sop. part includes a vocal line with a piano dynamic marking and the lyrics "Why?". The Vlc. part features a cello line with a piano dynamic marking and a "solo" section. The score is written in a standard musical notation style with a key signature of one flat and a common time signature of 4/4.



124

Pr.

Sec.

Sop.

Vlc.

*p*

G m B A E<sup>b</sup> F F<sup>#</sup> G m

127

Pr.

Sec.

Sop.

Vlc.

*mp*

C B D A m E<sup>b</sup> F7 F<sup>#</sup>6 B<sup>b</sup>7 A<sup>b</sup>

I love

# Prelude to a YouOpera

20

131

Pr.

Sec.

Sop.

Vlc.

E7 D<sup>b</sup> E7 A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A D<sup>#</sup>13 B

*sfz*

*p*

I like

135

Pr.

Sec.

Sop.

Vlc.

Friends

clave

*p*

C G m D<sup>b</sup> 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

# Prelude to a YouOpera

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.

21

bell    clave

138 hit occasionally on a bell (at random places)

Pr.

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

Sec.

*f*

Sop.

138 *pp* 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. *ff* *pp*

*f* ta ta — ta — ta ta ta — ta — ta ta ta — ta — ta ta ta — ta — ta

pizz. like a guitar

Vlc.

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

Pr.

141

Sec.

141 *solo* *p* *ped.*

Sop.

141 *f* *p*

I ————— love! —————

Vlc.

141 *p*

G m D<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> C

# Prelude to a YouOpera

22

147

Pr.

Sec.

Sop.

Vlc.

154

Pr.

Sec.

Sop.

Vlc.

# Prelude to a YouOpera

23

♩ = 141 (♩ = ♩)  
clave Aszodi intro

161

Pr.

*ff* *f*

Sec.

F C D<sup>b</sup> C F C D<sup>b</sup>

*f* (note continuous pulse)

No ped.

Sop.

Vlc.

166

Pr.

bell

clave

Sec.

B<sup>b</sup>m E<sup>b</sup> F C m7 D<sup>b</sup>

*sfz*

Sop.

*f*

Blue - bird! —

Vlc.

# Prelude to a YouOpera

24

169

Pr.

bell

clave

Sec.

F C D<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> A G7 G<sup>b</sup>M7

Sop.

Vlc.

173

Pr.

Sec.

D<sup>b</sup> F C m7 D<sup>b</sup>

*sfz*

*f*

Sop.

Blue - bird!

Vlc.

176

Pr.

Sec.

Sop.

Vlc.

179 go to piano

Pr.

Sec.

Sop.

Vlc.

Soprano

Feels \_\_\_\_\_ loved,

Viola

Jessica Aszodi!

Feels \_\_\_\_\_ loved,

*f* speak (and point to soprano)

Jessica Aszodi!

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

# Prelude to a YouOpera

26  
Aszodi  
182

Pr.

Sec.

Sop.

Vlc.

Pr.

Sec.

Sop.

Vlc.



1908

Pr.

Sec.

Sop.

Vlc.

190

feels \_\_\_\_\_ loved, \_\_\_\_\_

1948

Pr.

Sec.

Sop.

Vlc.

194

feels \_\_\_\_\_

# Prelude to a YouOpera

28

1978

Pr.

Sec.

Sop.

Vlc.

197

*sfz*

loved

200

Pr.

Sec.

Sop.

Vlc.

200

*sfz*

loved

The musical score is divided into two systems. The first system covers measures 197 to 198, and the second system covers measures 200 to 201. Each system includes staves for Piano (Pr.), Secondary (Sec.), Soprano (Sop.), and Violoncello (Vlc.). The Piano part features complex chordal textures with many beamed sixteenth notes. The Secondary part provides harmonic support with sustained chords and some melodic movement. The Soprano part has long, sustained notes, with the word 'loved' written below the staff. The Violoncello part has a more active, melodic line. Dynamic markings such as *sfz* (sforzando) are used to indicate moments of increased intensity.

# Prelude to a YouOpera

29

29

Pr.

2038

*f*

speak *f*

I think I know why —

Sec.

203

*f*

*f*

Sop.

203

— feels loved.

pizz.

Vlc.

203

*sfz*

*sfz*

pizz.

Pr.

2078

speak *f*

I think I know why — Have a fa-bu-lous day

Sec.

207

*f*

Sop.

207 speak *f*

Daniela Horvat

Vlc.

207

pizz.

*sfz*

# Prelude to a YouOpera

30

Pr. *piano* *f*

Sec. *sfz*

Sop. *sing*  
Feels — loved! —

Vlc. *ff*

Pr. *sfz*

Sec. *mf*

Sop. *love*

Vlc. *pizz.* *ff*

# Prelude to a YouOpera

31

2188

Pr.

Sec.

Sop.

Vlc.

218

218

218

218

arco

*f*

Closing

$\text{♩} = 62$

*pp*

*pp*

ped.

*p*

loved \_\_\_\_\_

*pp*