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May 3, 2020

The First Flight

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2020

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Abstract

The First Flight
By Dom Refuerzo

The First Flight is a collection of six expanded art songs. The phrase “expanded art song” is somewhat confusing however, and it elicits a couple of key questions. First, what are art songs? Second, what is being expanded?

In this recital, Refuerzo explores these questions and asks many more. To them, art songs are the marriage of poetry and music, and each one embodies the composer’s interpretation of the poem at hand. Each piece in this recital expands the art song in terms of instrumentation, number of vocalists, and extended techniques. Art songs transcend time: they combine works from past poets, current composers, and future students of music. Because of this, art songs spark dialogue between people who would otherwise be inaccessible to each other. Art songs are also able to tell elaborate stories. In The First Flight, the pieces are composed and ordered to evoke Refuerzo’s story of becoming the pursuer of music they are today. Each poem represents a different part of their yet young life. Refuerzo hopes that, though the recital is a reflection of their individuality, the music will resonate with any audience.

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On the Beach at Night Alone

for baritone, violin, cello, and piano

Full Score

I.

Text by Walt Whitman
Music by dom refuerzo

♩ = 52

Violin

Violoncello

Piano

p *mp*

4

Vln.

Vc.

Pno.

f *p sub.* *f*

f *p sub.* *f*

mp *f*

Bar. *mp*

Vln. *p* *mf p* *f* pizz.

Vc. *mp* *mf p* *f* pizz.

Pno. *mf* *f mp* *p* let sound die out (pedal until then)

11

Bar. *mf* *p* *mf*

the beach at night a-lone, as the old mo-ther

Pno. *p*

18 *mp sub.*

Bar. *mp sub.*

Vln. sways her *mp* *arco* 3 3

Vc. *mp* *arco* 3 3

Pno.

23 *mp* *f*

Bar. *mp* *f*

Vln. sing - ingherhusky song *p* *fp*

Vc. *p* *fp*

Pno. *p* *f* *p* *tr*

p *mf*

Bar. *As I watch, as I watch, as*

Vln. *pizz.* *pp* *arco* *p*

Vc. *pizz.* *arco* *pp* *mp*

Pno. *mf* *p* *8va*

(crescendo as needed)

Bar. *I watch, as*

Vln. *tr* *mf* *pizz.*

Vc. *tr* *mf*

Pno. *mf* *8va*

38

Bar. *ff*
I watch, as I watch the bright

Vln. arco
p *f*

Vc. *mp* *f*

Pno. *mp* *f*

43

Bar. *mp*
stars shi - ning I think_ a

Vln. *mp* *mp*

Vc. *mp* *mp*

Pno. *mp* *p*

alternate randomly between tones for twinkling effect

Bar. *mf* thought of the clef of the u - ni -

Vln. *p*

Vc. *mp*

Pno. *mf* *mp*

54 *mp* *rit.* *pp*

Bar. ver - ses and of the fu - ture

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p* *rit.*


II.

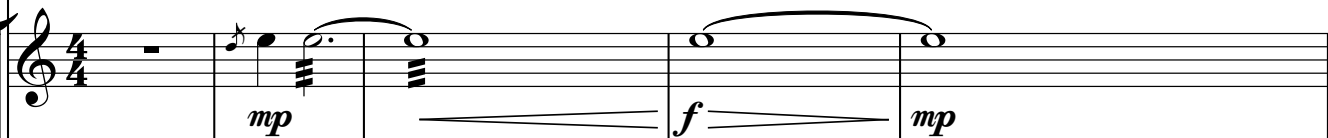
♩ = 84

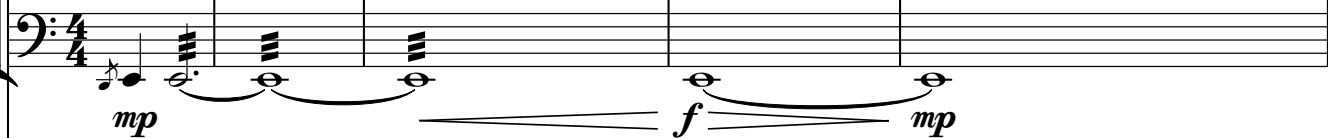
, with zeal and insistence

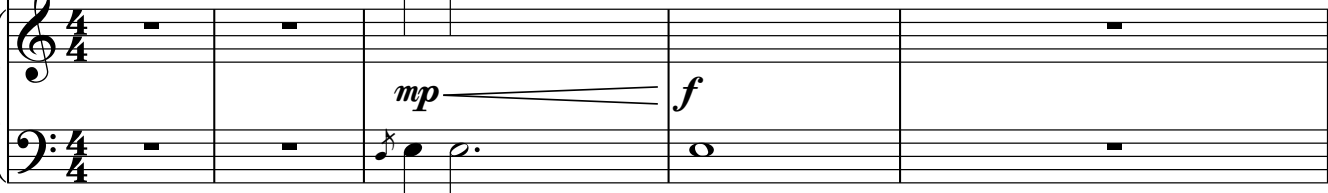
61

mp

Bar. 

Vln. 

Vc. 

Pno. 

A vast si-mi-li-tude in-ter-locks all,

repeat dotted half note as fast as possible in both hands

mp *f* *mp*

66

mf

Bar. 

Vln. 

Vc. 

Pno. 

All spheres, grown, un - grown,

mf *pizz.* *arco* *mf* *pizz.* *arco* *mf* *mp*

Bar. *small, large, suns, moons,*

Vln.

Vc. *p*

Pno. *mp mf p*

Bar. *pla-nets, - All di - stan - pizz.*

Vln. *mp f mp p*

Vc. *mp f mp p*

Pno. *mp f mp p*

81

Bar. *mf*
ces of place how - e -

Vln. arco

Vc. *mf*

Pno. *mf* *pp*

86

Bar. *mf*
ver wide, All di-stan-ces of time, All in - a - ni - mate
arco pizz

Vln. *mf* *mf*

Vc. pizz *mf*

Pno. *mp*

Bar. *p* *mf*

forms, — arco sul G All souls, all li-ving bo - dies though they be e - ver so

Vln. *mp*

Vc. arco *mp* *gliss.* *gliss.*

harmonic gliss sul C sul ponticello.

Pno. *p* *mp*

Bar. diff - rent, or in diff - rent worlds,

Vln. *mp* col legno battuto *mp* col legno tratto

Vc. *mp* col legno battuto *mp* col legno tratto

Pno. *mf* *tr*

115

Bar. *mf*
All na - tions, co - lors, bar - bar - i - sms,

Vln. *mf* pizz ϕ ϕ

Vc. *mf* cello percussion | F3: hit with left hand open palm on side, near fingerboard
B2: hit with right hand open palm on front, near tailpiece

Pno. *mf*

119

Bar. ci-vi-li - za - tions, lan-gua- ges, All i - den - ti -

Vln. ϕ arco *f* *sf* *p* arco *mf*

Vc. *mf*

Pno. *mf*

123

Bar. ties that have e - xi - sted or may e - xist on this globe,

Vln. *pp* *gliss.*

Vc. *pp* *gliss.*

Pno. *p*

128

Bar. — or a - ny globe, — All lives

Vln. *mf* *mp*

Vc. *mp*

Pno. *mf* *gliss.*

Bar. *mf* and deaths, all of the past, pre - sent, fu - ture,

Vln. *mf*

Vc. *mf*

Pno. *p*

Bar. *mp* This vast si-mi-li-tude spans them, *mf* and al - ways has

Vln. *mp* pizz. arco

Vc. *mp* *mf* pizz. arco

Pno. *mp* *mf*

143

Bar. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp* *mp*

♩ = 68

148

Bar. *mp*

Vln. *mp* *mf*

Vc. *ppp*

Pno. *p*

let ring until
sounds fully
dies out

154

Vln. *f p mp f p mp*

Vc. *mf p f*

160

Vln. *f p mf f p mp*

Vc. *pp*

166

Vln. *mf mp mf*

Vc. *fff*

170

Vln. *f mp p pp*

Vc. *ppp*

fermata: use the whole bow

Mayakovsky

for SATB quartet, cello, and piano

Full Score

I.

Text by Frank O'Hara
Music by dom refuerzo

$\text{♩} = 80$

Violoncello

Musical score for Violoncello and Piano, measures 1-4. The Violoncello part is in bass clef, common time (C), and features a melodic line with dynamics *mp*, *mf*, and *mp*. The Piano part is in treble and bass clefs, common time (C), and features a melodic line with a triplet in measure 1 and dynamics *mp* and *mf*.

5

playful

Vc.

Musical score for Violoncello and Piano, measures 5-6. The Violoncello part is in bass clef, 3/4 time, and features a melodic line with dynamics *mp* and the instruction "playful". The Piano part is in treble and bass clefs, 3/4 time, and features a melodic line with dynamics *mp* and the instruction "playful".

7

Vc.

Musical score for Violoncello and Piano, measures 7-9. The Violoncello part is in bass clef, 3/4 time, and features a melodic line with dynamics *fp*. The Piano part is in treble and bass clefs, 3/4 time, and features a melodic line with dynamics *sf*, *mp*, and *fff*.

Vc. *mf*

Pno. *mf* *insistent* *ff*

Vc. *p*

Pno. *ff*

Vc. *ff*

Pno. *f* *mp* *gently* *mf*

Vc.

Pno.

f

pp
rit.

f

mp

24

$\text{♩} = 54$

a tempo ($\text{♩} = 80$)

S. Solo

thraw - ah

A. Solo

f < push out as much air as possible

ks - ah

T. Solo

f

mah

B. Solo

f

mo - ther

Vc.

mf

pizz.

p

$\text{♩} = 54$

a tempo ($\text{♩} = 80$)

Pno.

mf

p

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

bring out "s" sound--almost hissing

mp

ks - ah

mf

33

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

mf

mp

ks - ah

short vowel

kiss -

36 *mf*

S. Solo
thro - bbing thro - bbing thro - bbing thro - bbing

A. Solo
let the note fall
as if you're sighing
ah kiss -

T. Solo

B. Solo

Vc.

Pno.

38

S. Solo

thro - bbing thro - bbing thro - bbing thro - bbing

A. Solo

ah kiss -

T. Solo

B. Solo

Mo - ther, mo - ther.

Vc.

Pno.

40

S. Solo

thro - bbing thro - bbing thro - bbing thro - bbing

A. Solo

ah kiss - ah kiss -

T. Solo

mf
My

B. Solo

Mo - ther, mo - ther Mo - ther, mo - ther

Vc.

Pno.

42

S. Solo
thro - bbing thro - bbing thro - bbing thro - bbing

A. Solo
ah kiss - ah kiss -

T. Solo
heart's _____ a - flu - tter! _____ I...*

B. Solo
Mo - ther, mo - ther Mo - ther, mo - ther

Vc.

Pno.

Detailed description: This is a page of a musical score, page 9, starting at measure 42. It features six staves. The vocal staves (S. Solo, A. Solo, T. Solo, B. Solo) are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The instrumental staves (Vc. and Pno.) are in bass clef with the same key signature. The lyrics are: S. Solo: 'thro - bbing thro - bbing thro - bbing thro - bbing'; A. Solo: 'ah kiss - ah kiss -'; T. Solo: 'heart's _____ a - flu - tter! _____ I...*'; B. Solo: 'Mo - ther, mo - ther Mo - ther, mo - ther'. The piano accompaniment consists of rhythmic patterns in both hands.

*copyrighted text omitted

44

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

46

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

Detailed description of the musical score: The score consists of six staves. The vocal soloists (S. Solo, A. Solo, T. Solo, B. Solo) are in the upper half, and the instrumental parts (Vc. and Pno.) are in the lower half. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 46 starts with a treble clef and a common time signature of 8, which changes to 4/4 at the end of the measure. The vocal parts have various rhythmic values, including eighth and quarter notes. The instrumental parts provide harmonic support with chords and moving lines. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

49

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

51

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

54 **rit.**

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno. **rit.**

♩ = 56

56

S. Solo *mp* *p*

A. Solo *mp* *p*

T. Solo *heartbroken mp* *f*

B. Solo *mp* *p*

Vc. *arco gliss.*

mp
gliss: leave F right away, land
on Eb on the downbeat of m. 57

Pno.

♩ = 56

59

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

p

p

p

p

67

T. Solo

mp

Pno.

pizz.

mp

73

T. Solo

mf

Vc.

mf

Pno.

no pedal

mf

ppp

pedal, let ring until cellist starts next mvmt.

II.

♩ = 96

Vc. *mf* *pizz.* *mf*

Pno. *mp*

82

S. Solo *mp*

A. Solo *mf*

T. Solo *mp*

B. Solo *mp*

Vc.

Pno.

20

87 $\text{♩} = 80$

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

92

A. Solo

Vc.

Pno.

97 *hiss!* *mp* *f* **accel.** ♩ = 108

S. Solo

A. Solo *f* *gasp* *gasp*

T. Solo *mp* *f*

B. Solo *mp* *f*

Vc. *arco* *mp* *mf* alto will mimic your gliss

Pno. *mf* **accel.** ♩ = 108

101

mimic cello
mf

mp

rit.

A. Solo

Vc.

Pno.

rit.

108

$\text{♩} = 72$

gliss.

mf

mp

$\text{♩} = 72$

A. Solo

Vc.

Pno.

114 23

A. Solo

Vc.

Pno.

mf

mf

mp

119

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

mf

f

mf

mf

mf

123

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

f

shouted *fff*

f

f

mp

p

Detailed description: This musical score page, numbered 123, features six staves. The vocal soloists (S. Solo, A. Solo, T. Solo, B. Solo) are in treble clef with a key signature of two sharps (F# and C#). The S. Solo part has rests in the first two measures and a final note in the third measure marked with a forte (*f*) dynamic. The A. Solo part has a melodic line in the first two measures, followed by a rest and a 'shouted' section in the third measure marked with fortissimo (*fff*). The T. Solo part has rests in the first two measures and a final note in the third measure marked with a forte (*f*) dynamic. The B. Solo part has rests in the first two measures and a final note in the third measure marked with a forte (*f*) dynamic. The Vc. (Violoncello) part is in bass clef with a key signature of two sharps, featuring a melodic line in the first two measures and a final note in the third measure marked with mezzo-piano (*mp*). The Pno. (Piano) part is in grand staff (treble and bass clefs) with a key signature of two sharps, featuring a complex accompaniment in the first two measures and a final note in the third measure marked with piano (*p*).

S. Solo

A. Solo *mp*

T. Solo

B. Solo

Vc.

Pno.

alternate randomly between any white keys in middle register

A. Solo *mf* *mp*

Vc. *pizz.* *arco* *mp* *mf*

Pno.

26 ¹³⁷

A. Solo

Vc.

mp

Pno.

mm. 142-144: vocalists beside alto sing "dm"
on B sporadically (not necessarily the notated
rhythm) to create rain effect

¹⁴²

S. Solo *pp*

A. Solo

T. Solo *pp*

B. Solo *pp*

Vc.

p *pp* *ppp*

jete, bouncy

Pno.

III.

147 ♩ = 96 *mf* *f* *mp*

B. Solo

Vc.

Pno. no pedal *mp* *pp* *mf* pizz.

In this measure, the bass soloist starts to laugh alone. After they have been laughing for about 10 seconds, they should interact with the other performers (singers, cellist, and pianist) and try to make them laugh as well (i.e. by nudging, winking, etc). The other performers should laugh awkwardly in response, equal parts mortified and relieved, given the grave context. After all of them have been laughing for another 10 seconds, the bass soloist should try to get some of the audience to laugh. The bass soloist is permitted to approach the audience in order to do so. Once this attempt succeeds and the audience has been laughing for about 10 seconds, the pianist should play the downbeat of the next measure, and all the performers should stop laughing and wear a straight face.

153 *< f > mf* *f*

B. Solo

Vc. molto vib *mp* *mf* *< f > mp* *mf* *f*

Pno. *mf* *p* *mf* *f*

159

B. Solo

Vc.

Pno.

mp pedal

f no pedal

mf

161

B. Solo

Vc.

Pno.

mp

f

pizz.

arco

p

mf

shrug

audible inhale

sigh

audible inhale

♩ = 72, or just somewhat slower (soloist sets tempo)

♩ = 72, or just somewhat slower (soloist sets tempo)

166

mf, gently

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

The musical score consists of six staves. The top four staves are for vocal soloists: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo). The fifth staff is for Violoncello (Vc.), and the sixth is for Piano (Pno.). The key signature is two sharps (F# and C#). The piece starts in 4/4 time, changes to 3/4 at measure 168, and returns to 4/4 at measure 169. The Soprano part begins with a rest in measure 166, then enters in measure 167 with a half note G4, followed by a half note A4 in measure 168, and a half note B4 in measure 169. The Alto and Tenor parts enter in measure 167 with quarter notes. The Bass part enters in measure 167 with a half note G2. The Violoncello part starts in measure 167 with a half note chord (G2, B1) and continues with a rhythmic pattern of eighth notes. The Piano part starts in measure 167 with a half note chord (G2, B1) and continues with a rhythmic pattern of eighth notes. Dynamic markings include *mf*, *mf, gently*, *sfp*, *mp*, and *p*. A fermata is placed over the final notes of the Soprano, Alto, Tenor, and Bass parts in measure 169.

170 $\text{♩} = 96, \text{ original tempo}$ *mp*

B. Solo

$\text{♩} = 96, \text{ original tempo}$
no pedal

Pno. *mp* *pp*

$\text{♩} = 72, \text{ or somewhat slower}$
(cellist sets tempo)

173 *fp*

B. Solo

Vc. con sordino *mp*

$\text{♩} = 72, \text{ or somewhat slower}$
(cellist sets tempo)

Pno. *mp*

177

S. Solo *mp*

A. Solo *mp*

T. Solo *mp*

B. Solo *mf*

Vc.

Pno.

The musical score for measures 177-180 is written in G major (one sharp) and 4/4 time. It features six staves: Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Bass Solo (B. Solo), Violoncello (Vc.), and Piano (Pno.).

- S. Solo:** Starts with a whole rest in measure 177, then a half note G4 in 178, followed by quarter notes A4, B4, C5, B4, A4, G4 in 179, and a half note G4 in 180.
- A. Solo:** Starts with a quarter rest in measure 177, then a half note G4 in 178, followed by quarter notes A4, B4, C5, B4, A4, G4 in 179, and a half note G4 in 180.
- T. Solo:** Starts with a half note G4 in 177, followed by quarter notes A4, B4, C5, B4, A4, G4 in 178, and a half note G4 in 179.
- B. Solo:** Starts with a half note G3 in 177, followed by quarter notes A3, B3, C4, B3, A3, G3 in 178, and a half note G3 in 179.
- Vc.:** Plays a series of chords: G3-B3-D3 (177), G3-A3-B3 (178), G3-A3-B3 (179), and G3-B3-D3 (180).
- Pno.:** Plays a series of chords: G3-B3-D3 (177), G3-A3-B3 (178), G3-A3-B3 (179), and G3-B3-D3 (180).

182

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

Pno.

mf

singsongy

f

f

mf

mf

rit.

rit.

187

B. Solo

Pno.

pp

mp

f

$\text{♩} = 50$

$\text{♩} = 50$

bass string slap

IV.

S. Solo

$\text{♩} = 60$
mf *sub p* *mf*

Vc. *senza sordino* *pizz.*
 $\text{♩} = 60$ *mp* *f*

Pno.

195

S. Solo *sub p*

Vc.

Pno. *p*

34 198

S. Solo *mf*

A. Solo *mp* *mf*

T. Solo *mp*

B. Solo *mp*

Pno.

203

S. Solo *mf* *p*

A. Solo *mf*

Vc. arco *mf* col legno tratto *mf* ord. *pp*

Pno. *p*

S. Solo

Musical staff for S. Solo in treble clef, key of A major. It features a melodic line with a slur over the first two measures and a dynamic marking of *mp* in the third measure.

Vc.

Musical staff for Vc. in bass clef, key of A major. It includes the instruction "col legno battuto" above the staff. The first measure has a dynamic marking of *mp*, and the second measure has a dynamic marking of *mp* with a slur.

Pno.

Musical staff for Pno. in treble and bass clefs, key of A major. It features a "pizz." instruction above the treble clef staff and a dynamic marking of *mp* below the treble clef staff.

S. Solo

Musical staff for S. Solo in treble clef, key of A major. It features a melodic line with a slur and a change in time signature to 6/8 in the second measure.

A. Solo

Musical staff for A. Solo in treble clef, key of A major. It features a melodic line with a slur and dynamic markings of *mp* and *mf*.

T. Solo

Musical staff for T. Solo in treble clef, key of A major. It features a melodic line with a slur and dynamic markings of *mp* and *mf*.

B. Solo

Musical staff for B. Solo in bass clef, key of A major. It features a melodic line with a slur and dynamic markings of *mp* and *mf*.

Pno.

Musical staff for Pno. in treble and bass clefs, key of A major. It features a piano accompaniment with a change in time signature to 6/8 in the second measure.

221

S. Solo *mf*

A. Solo *mp* *p*

T. Solo *mp* *p* *pp*

B. Solo *mp*

Pno.

227

S. Solo

A. Solo

Vc. *f* *p* *mf*

Pno. *p* *mf*

231

S. Solo

A. Solo

Vc.

Pno.

mf

mf

mf

mp

gliss.

gliss.

gliss.

gliss.

15^{ma}

8^{ub}

pizz.

arco

tr

238

A. Solo

T. Solo

B. Solo

Vc.

Pno.

mf

mf

mp

mf

mp

(15)

(8)

244

A. Solo *mp*

T. Solo

Vc. *mp* molto vib.

Pno.

248

A. Solo

T. Solo *mp*

B. Solo *mp*

Vc.

Pno.

252 *rit.* ♩ = 44

S. Solo *mf* very slowly

A. Solo *mp* *mf*

T. Solo *mf* *mp* *mf*

B. Solo *mp* *mf*

Vc. *mp*

Pno. *rit.* ♩ = 44 *mp*

Harlem

for mezzo-soprano and piano

Text by Langston Hughes
Music by dom refuerzo

nostalgic, contemplative

♩ = 60

Piano

mp

mf

mp

5

V.

imploring
mp

3

What ha-ppens to a dream...*

8va-----|

Pno.

mp

mf

mp

10

V.

mf

f

mp

mf

Pno.

mf

mf

mp

p

mf

*copyrighted text omitted

2

playful, sassy

13

V. *p* *mf*

Pno. *p* *pp* *mp*

16

V. *mp* *ff*

Pno. *mf* *pp* *f*

21

V. *p*

Pno.

27 *mf* 3

V.

Pno. *mp*

30 $\text{♩} = 108$

Pno. *f*

33

Pno.

35 *molto rit.* *p*

Pno.

On a Pink Moon

Performing Directions

This piece requires clarification from the composer because it contains alternating excerpts of stereo electronics and live flute.

Strictly speaking, this piece requires two performers: 1) a performer to play the electronic excerpts at the designated times, and 2) a flautist who is willing to execute the extended techniques that the piece involves.

It would behoove the former performer to have a copy of the flute score with them in performance. In this score, each flute excerpt is headed with a rehearsal letter followed by text in the format, “CUE: (audio file that plays right before), (poetic text that ends the file).” All of the audio files are numbered in the order in which they play in the piece. The piece thus begins by playing the audio file, *onapinkmoon_1.wav*. The subsequent audio files should be played at the same time as (or as close as possible to, but definitely not before) the note or rest that ends the preceding section. There are a few exceptions listed here:

- The audio file *onapinkmoon_4.wav* starts as usual, aligning with the tongue rammed note that ends the C section. The file then continues playing through the D section and cues in the E section.
- Sections E, G, and I contain only one sustained note. The audio files that follow these sections are to be played once the flautist ends the note.

As for the flautist, it would behoove them to become familiar with the electronic excerpts. The flautist is to play each section as soon as the preceding audio file is through (the last words of each audio file is given in the score to help facilitate this). There is one exception listed here:

- The audio file *onapinkmoon_4.wav* cues in both the D and E sections. Between these cues, there is a duration of silence during which the flautist plays the D section. The flautist should become familiar with this duration and try to make the D section last for its entirety.

Lastly, the logistics of the K section are flexible. Here, the flautist plays into the strings of a grand piano with its lid open. It is preferred that the flautist hold down the sustain pedal with their foot and play the K section into the piano at the same time. If this proves too difficult, the secondary preference is for the performer playing the electronic excerpts to hold down the sustain pedal. It is also acceptable to have a separate third performer do this task, but this should be considered a last resort.

On a Pink Moon

for flute and stereo electronics

♩ = 108

Text by Ada Limón
Music by dom refuerzo

A Cue: onapinkmoon_1.wav, "On a pink moon"

Flute

6
Fl.

11
Fl.

15
Fl.

♩ = 90, or just slightly slower than before

B Cue: onapinkmoon_2.wav, "And lay its"

Fl.

sha - dow

↑

crosshead notes: use the air from your whisper of the word "shadow" and direct it into the flute (as you normally would) while fingering the notated pitches

24
Fl.

tongue pizz

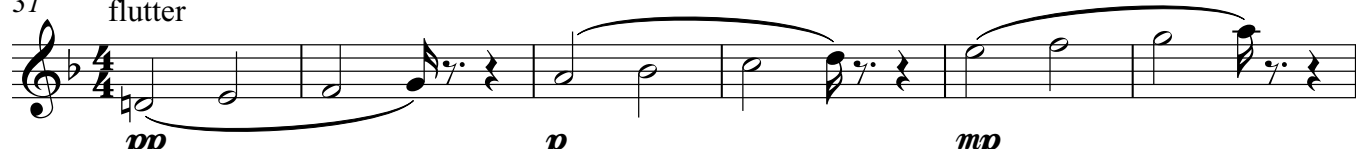
tongue pizz at the start of gliss, then ord.

27
Fl.

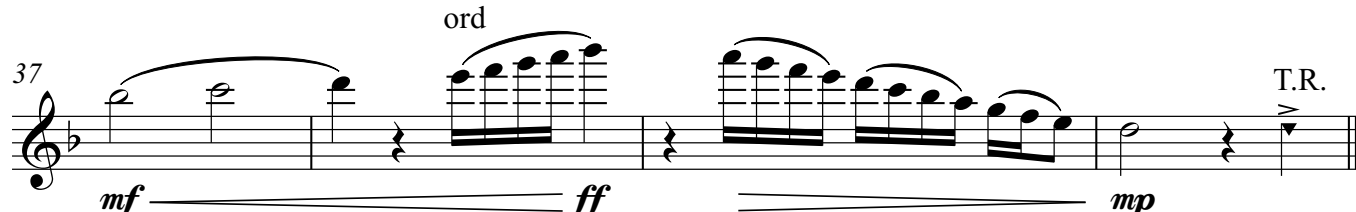
♩ = 72, or just slightly slower than before

C Cue: onapinkmoon_3.wav, "Over what broke me"

31 flutter

Fl. 

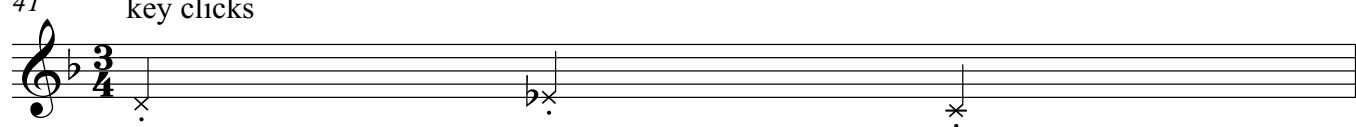
37 ord

Fl. 

pp *p* *mp* *mf* *ff* *mp* T.R.

D Cue: onapinkmoon_4.wav, "I plant three seeds"

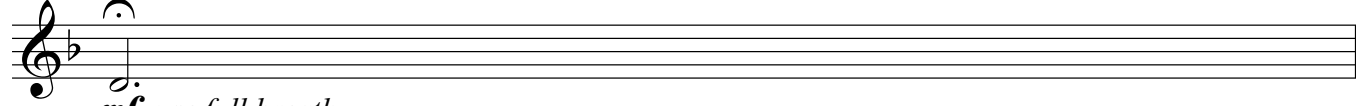
41 key clicks

Fl. 

p, but as loud as you can *

E Cue: onapinkmoon_4.wav (ongoing), "As a spell. One"

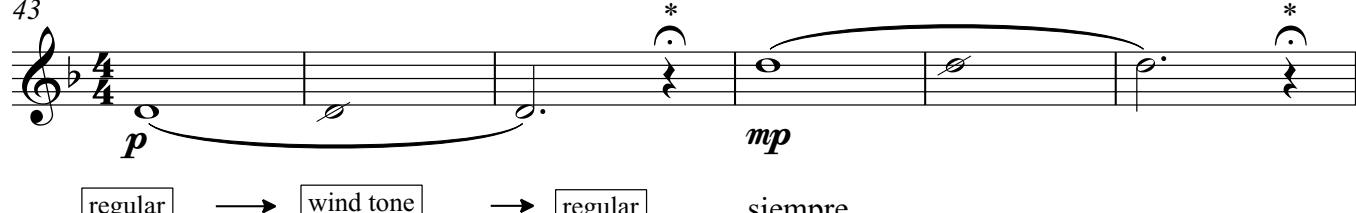
42

Fl. 

mf, use full breath

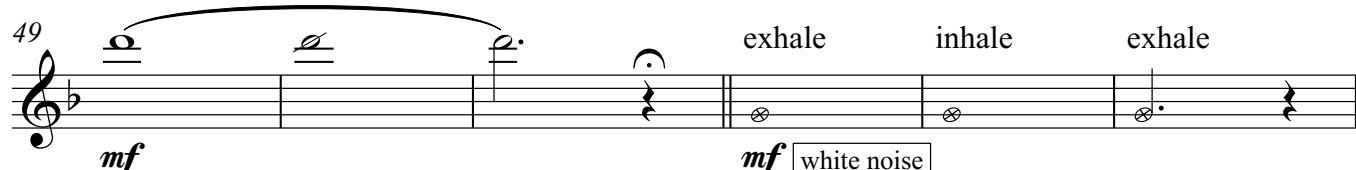
F Cue: onapinkmoon_5.wav, "Like air around us,"

43

Fl. 

p *mp* * * *siempre*

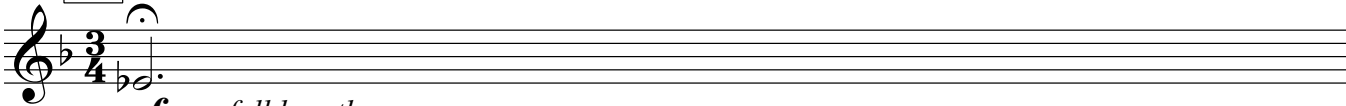
49

Fl. 

mf *mf* white noise exhale inhale exhale


*audible inhale for around 3 seconds

55 **G** Cue: onapinkmoon_6.wav, "One"

Fl. 

mf, use full breath

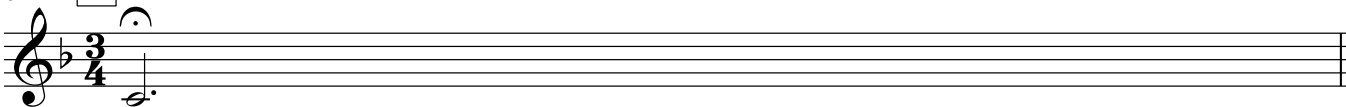
56 **H** Cue: onapinkmoon_7.wav, "Nourish and feed,"

Fl. 

(sing square notes)

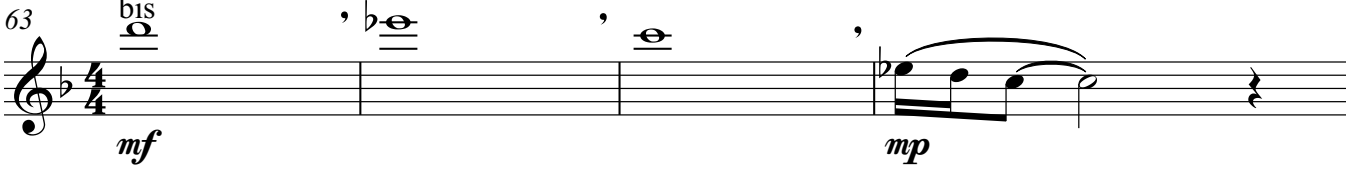
f *mp* *ff*

62 **I** Cue: onapinkmoon_8.wav, "One"

Fl. 

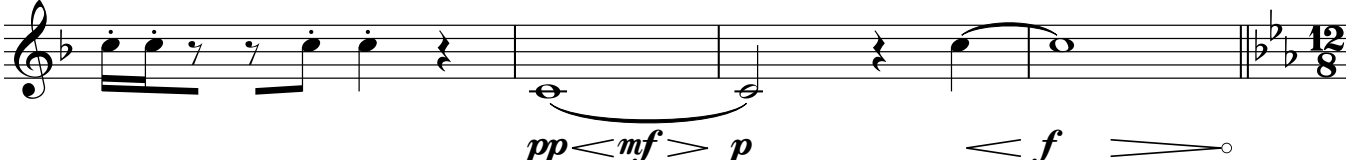
mf, use full breath

63 **J** Cue: onapinkmoon_9.wav, "Cling and remind me"

Fl. 

mf *mp*

67

Fl. 


pp *< mf >* *p* *< f >*


K Cue: onapinkmoon_10.wav, "We are the weeds"


play this section into piano
with sustain pedal down

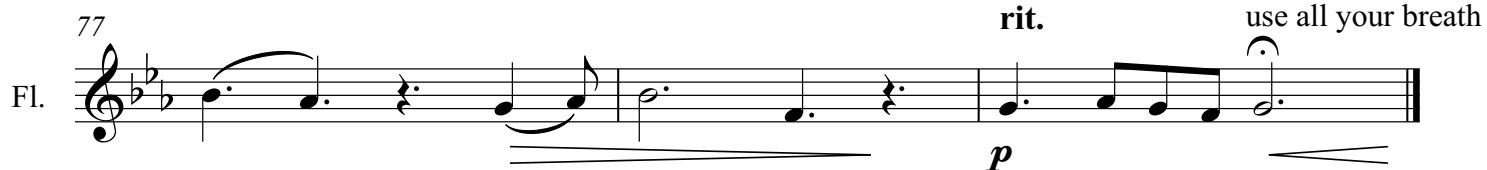
♩. = 76

Quasi-recitativo

Fl. 

Fl. 

Fl. 

Fl. 

**let tones resonate in piano for about 3 seconds

Still

The live instrumental aspect of this piece, which is to be improvised at the performance, is inspired by Terry Riley's "In C." It would behoove the flautist and violinist to look at that piece's score and listen to part of a performance of it before performing this piece.

This 15-minute piece is a musical setting of the poem "Still" by Jordyn King. It consists of a 3-minute electronic prelude (mp3 file titled "still_prelude.mp3"), a 4-minute piano and voice interlude, and an 8-minute electronic postlude (mp3 file titled "still_postlude.mp3"). The flautist and violinist play during the prelude only.

Performing Directions during the Electronic Prelude

The piece begins when the audio file for the electronic prelude titled "still_prelude.mp3" sounds. The 15 motifs on the next page are to be played by the flautist and violinist at the same time that the electronic prelude plays. The cue for the instrumentalists to start is after the first line, "I long for the day when all is in silence." They should cut off before the last line, "because some things can last forever." The flautist may stop playing intermittently to take a breath, but not for more than a couple of seconds each time.

Each of the motifs must be played at least once during the prelude. The performers may repeat the motifs as many times as they want, play the motifs in any order, and return to any motif as many times as they want. Tempo, articulation, tonguing, bowing, and use of extended techniques are up to the performers, who may change the aforementioned aspects at any point during the prelude. Dynamic levels are also up to the performers, but the electronic vocals must always be discernible. The performers may decide whether to match or subvert the mood and tonality of the electronic prelude. Only the written pitches and rhythms must be strictly enforced.

There is no need for the flautist and violinist to play in unison, but it is also fine if a unison happens spontaneously. It is more important to keep playing for the duration of the prelude.

If there is to be a subjective goal, it is to evoke a sense of mania. The flautist and violinist may aim to overstimulate the audience; the sound that achieves that is up to the performers.

Still

electronic prelude and postlude motifs
for flute and violin

Music by dom refuerzo



Still

interlude for baritone and piano

Full Score

Allegro; use bell's tempo

PIANO CUE: "because some things can last forever" spoken, then several bell notes (notated below) in still_prelude.mp3

Text by Jordyn King
Music by dom refuerzo

Bell (Electronic)

Baritone Solo

Piano

Allegro; use bell's tempo *insistent*

5 **poco rit.**

Bar. Solo

Pno.

poco rit.

a tempo
10 *f, insistent, frustrated* *ff* *mf*

Bar. Solo

I long for the day

a tempo
8va
mf

Pno.

15

Bar. Solo

when all is in si -

Pno.

18

Bar. Solo

- lence,

pp

Pno.

21 rit.

Bar. Solo

Pno. *mf* rit.

25 ♩=48 *mp, gentle*

Bar. Solo

When the birds o-pen their beaks to

Pno. ♩=48 *portentous*

mp < *mf*

8^{vb}

30 *pp*

Bar. Solo

sing and no-thing comes out at

whisper and/or just mouth "at all"

Pno. *p*

RH: alternate randomly between these pitches

35 *mf, insistent*

Bar. Solo *all.* I want to wit-ness the day when e - vry-thing is

Pno. *hopeful*
mf

40 *mp, freely* *ord. mf*

Bar. Solo *spoken* *ord.*
mp, freely *mf*

fi-na-lly_ still. There is still, i think, beau - ty

Pno. *freely*
mp

44 *non vib. mp* *p*

Bar. Solo *non vib.*
mp *p*

in still - ness; in non - mo - tion; in

Pno. *p*

50 $\text{♩} = \text{♩} (\text{♩} = 32)$ *vib.* *p, panic-stricken* 5

Bar. Solo *the end.* *It is mor - bid*

Pno. *pp* *mp* *sempre marcato*

insistent

54 *poco rit.*

Bar. Solo *beau - ty but it's spe - cial be cause of it:*

Pno. *poco rit.*

$\text{♩} = \text{♩} (\text{♩} = 60)$ Quasi-recitative

59 *p* *mf* *fp*

Bar. Solo *su - ppo-se-dly beau - ty is marked by its fra - gi - li - ty and*

Pno. $\text{♩} = \text{♩} (\text{♩} = 60)$

65 *mp* 3 *mf, relaxed*

Bar. Solo

bre-vi-ty all things are beau-ti-ful that ea-si-ly

Pno.

pp 3 *gently* *mp* *mf*

8^{va}-----] 8^{vb}-----]

70 *accel.* *mp* *mf* *p*

Bar. Solo

fa - de (whispered consonant) But when all is still and when

Pno.

accel. *p* *mf*

$\text{♩} = 92$

76 *mf* *freely, espressivo* *rit.*

Bar. Solo

all is qui-et, I think, then, we will know that things can

Pno.

pp *f* *rit.*

♩ = 66

82 *fff*

Bar. Solo

be still beau - ti - ful

Pno.

mf *8va*

89

Bar. Solo

be - cause some things can last

Pno.

mf (8)

94 *mf*

Bar. Solo

fo - re - - - - ver

Pno.

p

PLAY still_postlude.mp3

alternate randomly between these pitches

epilogue

for SSAATTBB

Text and Music by dom refuerzo

♩ = 72

The musical score is for an eight-part SSAATTBB choir. It consists of eight staves, each with a vocal line. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as quarter note = 72. The lyrics are: "here is the far - thest i let my self go". The word "epilogue" is at the top, and "for SSAATTBB" is below it. The composer's name "Text and Music by dom refuerzo" is in the top right. The tempo marking "♩ = 72" is in the top left. The lyrics are written under the Alto 1 staff. The word "go" is written under the end of each vocal line. The dynamic marking "mp" (mezzo-piano) is used for most parts, and "mf" (mezzo-forte) is used for the Alto 1 part. The score includes various musical notations such as rests, notes, beams, and slurs.

Soprano 1 *mp* go

Soprano 2 *mp* go

Alto 1 *mf* here is the far - thest i let my self go

Alto 2 *mp* go

Tenor 1 *mp* go

Tenor 2 *mp* go

Bass 1 *mp* go

Bass 2 *mp* go

9

mf and tra - vels ad - vah *mf* for -

mf go ah zdme to set the clock *mf* for -

mp go ah set the clock *mf* for -

go ah set the clock *mf* for -

go ah set the clock *mf* for -

go ah set the clock *mf* for -

go ah set the clock *mf* for -

go ah set the clock *mf* for -

go ah set the clock *mf* for -

* the phrase "advised me" is to be started by soprano 1 and finished by soprano 2

18

pp *p* *mp* *p*

S1
ward thou - sands ga - ther and learn to walk through ah

S2
ward thou - sands ga - ther and learn to walk through ah

A1
ward. thou - sands ga - ther and learn to walk through ah

A2
ward. thou - sands ga - ther and learn to walk through ah

T1
ward. thou - sands ga - ther and learn to walk through - ah

T2
ward. thou - sands ga - ther and learn to walk through out this place where - through

pp *p* *mp* *p* *mf*

B1
ward. thou - sands ga - ther and learn to walk through ah

B2
ward. thou - sands ga - ther and learn to walk through ah

Detailed description: This is a page of a musical score for eight voices, labeled S1, S2, A1, A2, T1, T2, B1, and B2. The score begins at measure 18. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is written in treble clef for the soprano, alto, and tenor parts, and bass clef for the bass parts. The lyrics are: 'ward thou - sands ga - ther and learn to walk through ah' for S1, S2, A1, A2, T1, B1, and B2. T2 has a different ending: 'ward. thou - sands ga - ther and learn to walk through out this place where - through'. Dynamic markings include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins. The score includes various rests, notes, and a double bar line with repeat signs.

25

S1 *f* *mp*
 in pa - ssion grow - s. i en - ter blank sla - ted.

S2 *f* *mp*
 in pa - ssion grow - s. i en - ter blank sla - ted.

A1 *f* *mp*
 in pa - ssion grow - s. i en - ter blank sla - ted.

A2 *f* *mp*
 in pa - ssion grow - s. i en - ter blank sla - ted.

T1 *f* *mp*
 in pa - ssion grow - s. they ____ do not

T2 *f* *mf*
 in the pa - ssion grow - s. they ____ do not

B1 *f* *mp*
 in pa - ssion grow - s. they ____ do not

B2 *f* *mp*
 in pa - ssion grow - s. they ____ do not

34

S1 *p* ooh oh

S2 *p* ooh oh

A1 *p* ooh oh

A2 *p* *mf* ooh hopes in co-mmon

T1 *mf* *mp* i do not know them. and then we talk of oh

T2 *p* know me. ooh oh

B1 *p* *mf* i do not know do not know them. ooh hopes in co-mmon

B2 *ff* *p* i do not know do not know them. ooh oh

42

S1 *mf*
— ah

S2 *mf* 3 *mp*
whim-si-cal shock ah he - llo.

A1 *mf*
— ah

A2 *mp* *mf* *mp*
oh ah he - llo._____

T1 *mf* *f* *mf* *p*
— ah_____ the sole__ pre-re-qui - site: the first he - llo._____

T2 *mf* 3
whim-si-cal shock ah

B1 *mp* *mf*
oh ah

B2 *mf* 3
whim-si-cal shock ah

49

S1 *mp* ooh_____

S2 *mf* but soon i will e - xit with all_ of_ the_ hue_____ *mp < mf* ooh_____

A1 *mp* **** zoo_____ *< mf*

A2 *mp* ooh_____ *< mf*

T1 *mp* ooh_____ *< mf*

T2 *mp* ooh_____ *< mf*

B1 ooh_____ i *mf*

B2 *mp* ooh_____ *< mf*

** the word "hues" is to be started by soprano 2 and finished by alto 1

57

p < *mf* *p* < < *mf* > *p*

S1 ah ah

p < *mf* *p* < < *mf* > *p*

S2 ah ah

p < *mf* *p* < < *mf* > *p*

A1 ah ah

p < *mf* *p* < < *mf* > *p*

A2 ah ah

p < *mf* *p* < < *mf* > *p* *mp*

T1 ah ah re - cent years chah oh

p < *mf* *p* < < *mf* > *p* *mp*

T2 ah ah re - cent years chah oh

B1 gained by e - xi - sting here.

p < *mf* *p* < < *mf* > *p* *mp* < *mf*

B2 ah ah re - cent years cha - llenge the a - ggre-gate of what i

66

S1 *mp* mm

S2 *mp* mm

A1 *p* *mf*
 thought of home un - clear. the par - ting re - pro-val and gra - ti -

A2 *mp*
 the thought of home is now a bit un - clear. mm mm

T1 *p* mm
 ooh thought of home un - clear.

T2 *p* *mp* mm
 ooh thought of home un - clear.

B1 *p* *mp* mm mm
 home un - clear.

B2 *mp* mm
 knew.

75

mp *ff*

S1 a - like are un - fa - ding;

mp *ff*

S2 ah

pp *ff*

A1 tu - de ah

pp *ff*

A2 ah

pp *ff*

T1 ah

p *ff*

T2 ah

pp *ff*

B1 ah

mf *ff*

B2 ah

CUE
electronic clip

82 *mp* rit.

S1 *mp* i hold them dear. _____

S2 *mp* i hold them dear. _____

A1 *mp* i hold them dear. _____

A2 *mp* i hold them dear. _____

T1 *mp* i hold them dear. _____

T2 *mp* i hold them dear. _____

B1 *mp* i hold them mm. _____

B2 *mp* i hold them mm. _____