



fill the present day with joy
prelude to a YouOpera

instrumental part

please see full score for additional information

Fill the Present Day with Joy

Piano

Prelude to a YouOpera

Written for the Music11 Summer Festival

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Intro = 62

The musical score is for a two-part setting of 'The Wind' by Maurice Strakosky. It is written for Primo and Secundo voices. The Primo part consists of five measures of whole rests. The Secundo part consists of five measures of music. The first measure is marked 'solo' and contains a melodic line with eighth notes and a half note. The second measure contains a melodic line with eighth notes and a half note. The third measure contains a melodic line with eighth notes and a half note. The fourth measure contains a melodic line with eighth notes and a half note. The fifth measure contains a melodic line with eighth notes and a half note. The Secundo part also includes a piano accompaniment in the bass staff, marked 'p' and 'ped.', consisting of eighth notes and a half note. The score is written in 6/8 time and includes a key signature change from C major to B-flat major in the fourth measure.

Primo

Secundo

solo

p

ped.

The image shows a musical score for two parts, 'Pr.' and 'Sec.', spanning six measures. The 'Pr.' part is written for two staves (treble and bass clef) and consists of whole rests in every measure. The 'Sec.' part is also written for two staves. The treble staff contains chords of four notes each, with a repeat sign over the first two measures and a fermata over the last two. The bass staff contains chords of four notes each, with a repeat sign over the first two measures and a fermata over the last two. The key signature has one flat (B-flat), and the time signature is 6/8.

Prelude to a YouOpera

Wordsworth

2
12

Pr.

Sec. l.h.

pp

(still ped.)

17

Pr.

ped.

Soprano

We _____ have - with - in our - selves _____

22

Pr.

22

Sec.

We _____ have with - in our - selves _____ We _____

Prelude to a YouOpera

3

Pr.

Sec.

27

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

Pr.

Sec.

32

pp *pp*

e - nough to fill e - get well to fill the pre - sent pre - sent pre -

Pr.

Sec.

37

(still ped.)

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

l.v. l.v.

Prelude to a YouOpera

4

42

Pr.

pp

Sec.

And ——— o - ver spread the fu - ture years we have with -

47

Pr.

Sec.

in, we have with - in our-selves e - nough to fill the pre-sent go to piano day with joy - - - and o - ver-spread

52

Pr.

Ihnen

Sec.

fu ——— ture years piano with hope hope

p ped.

Prelude to a YouOpera

5

57

Pr. *fp* Megan Ihnen

Sec.

57

Pr. speak

Sec.

60

Pr. quoting Williams Wordsworth Three people like this

Sec.

60

Pr.

Sec. *fp*

64

Pr. Court - ney Ihnen Tim-McGowan Hillary LaBonte

Sec.

64

Pr.

Sec. *fp*

Prelude to a YouOpera

6

67

clave

Pr.

f

and Jessica Atkins says:

67

f

f

72

bell

clave

Pr.

speak while play

sfz

I

sfz

like

72

Sec.

Page intentionally left blank for page turn

Prelude to a YouOpera

8

76

bell

go to piano

piano

Pr.

Sec.

Pr.

Sec.

Pr.

Sec.

81

81

sfz

sfz

sfz

sfz

B^bm

A⁷

G7

F[#]

Prelude to a YouOpera

9

F

Pr.

Sec.

Pr.

Sec.

Pr.

Sec.

83

83

85

85

87

87

sfz

sfz

Prelude to a YouOpera

10

90

Pr.

Sec.

90

92

Pr.

Sec.

92

95

Pr.

Sec.

95

w/vla

sfz

f

ova

99

Pr.

Because you're a bluebird.

But a nice non-bullying one

Sec.

102

Pr.

Megan Ihnen

Sec.

105

Pr.

Kelly Keenen Trumpbour

God bless Mr. Wordsworth!

Sec.

99

102

105

sfz *sfz*

sfz *sfz*

Prelude to a YouOpera

12

108

Pr.

Sec.

110

Pr.

Sec.

112

Pr.

Sec.

B^bm

A⁷

G7

F[#]

F

Prelude to a YouOpera

13

Pr.

Sec.

114

116

118

118

sfz

sfz

The musical score is written for Piano (Pr.) and Secondary (Sec.) parts. It consists of three systems of staves. The first system (measures 114-115) shows the Pr. part with a melodic line and the Sec. part with a bass line. The second system (measures 116-117) continues the melodic and bass lines. The third system (measures 118-119) shows the Pr. part with a melodic line and the Sec. part with a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'sfz'.

Prelude to a YouOpera

14

121

Interlude

Viola

Pr.

Sec.

G m

C

B

A m

C

p

Pr.

Sec.

G m

C

B

G m

B

Pr.

Sec.

A

E^b

F

F[#]

G m

C

B

126

126

Prelude to a YouOpera

15

128 Soprano

Pr.

I love

Sec.

D A m E^b F7 F#6

Detailed description: This system covers measures 128 to 130. The Soprano part begins with the lyrics 'I love'. The piano accompaniment (Pr.) has a right hand with a melodic line and a left hand with a complex bass line. Chords are indicated above the staff: D, A m, E^b, F7, and F#6.

130

Pr.

Sec.

B^b7 A^b E7 D^b E7

Detailed description: This system covers measures 130 to 132. The piano accompaniment continues with complex bass and treble lines. Chords are indicated above the staff: B^b7, A^b, E7, D^b, and E7.

Prelude to a YouOpera

16

132

Pr.

I like

132

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

Sec.

sfz

Friends

135

Pr.

clave

p

135

C G m D^b C .etc.

Sec.

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

hit occasionally on a bell (at random places)

138

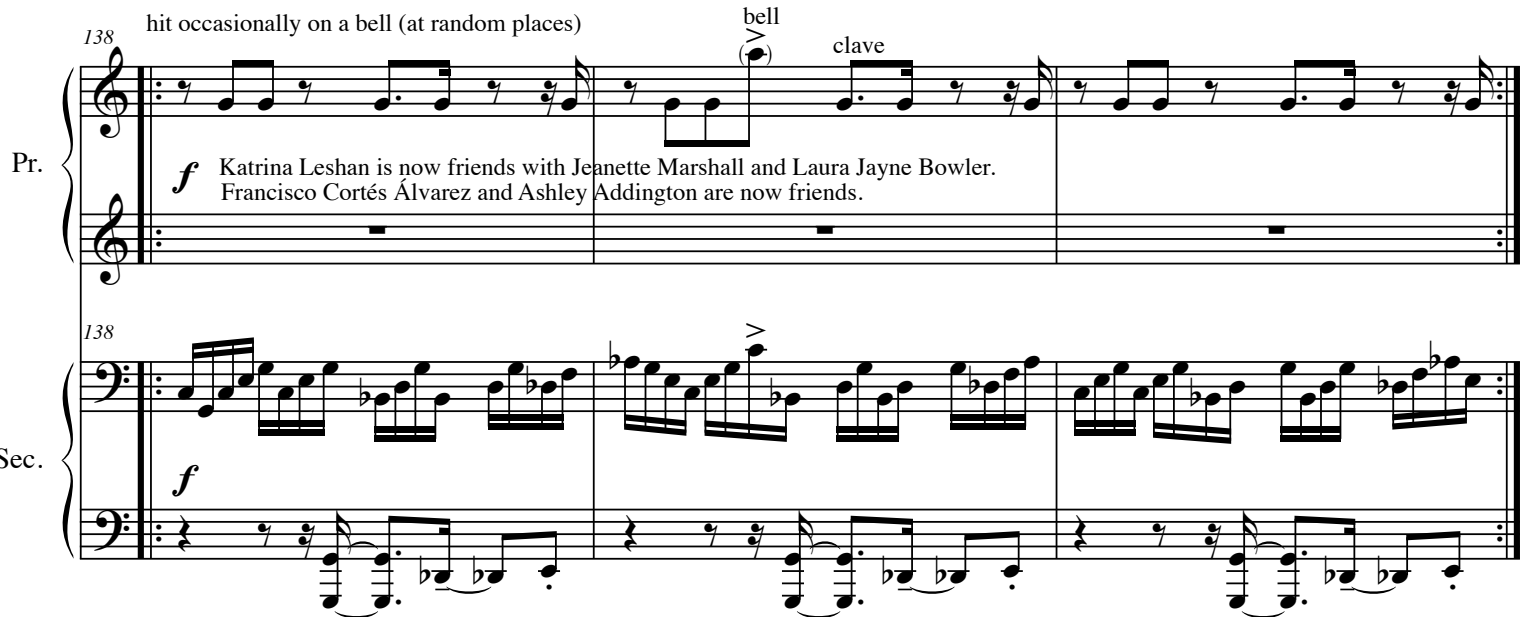
Pr.

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

bell
clave

Sec.

f



141

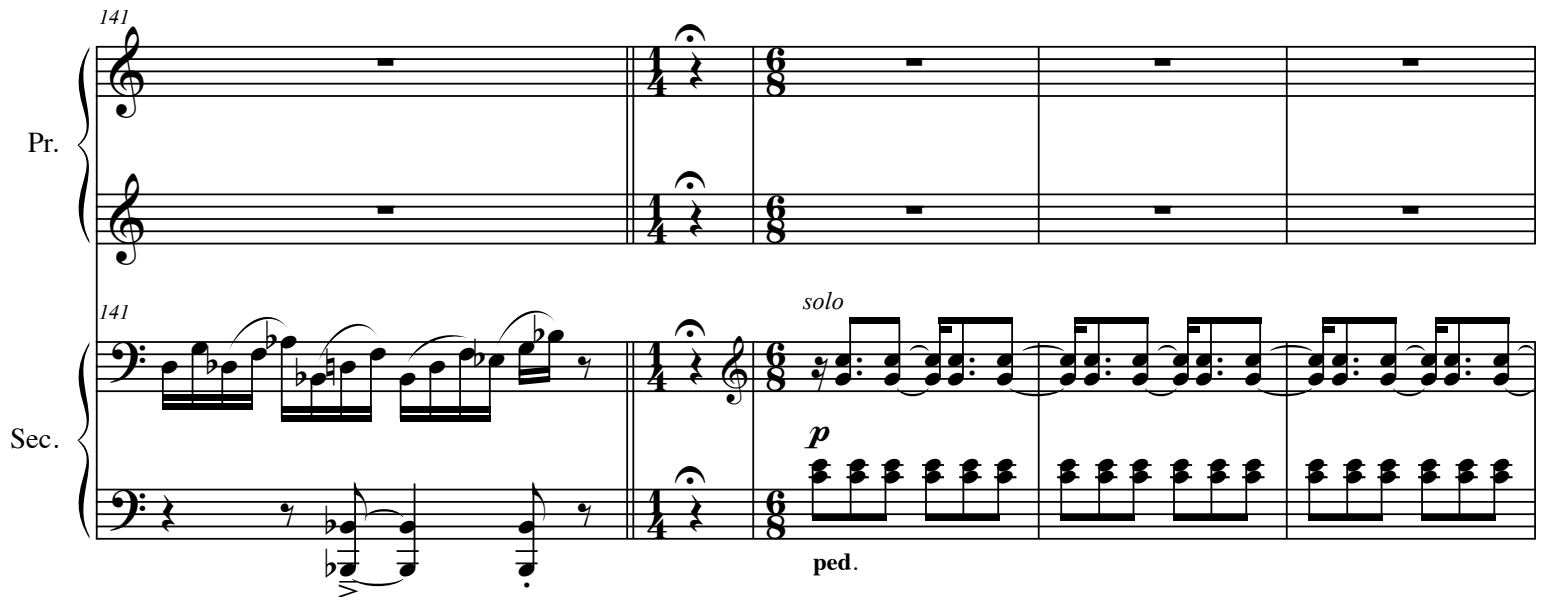
Pr.

Sec.

p

solo

ped.



Prelude to a YouOpera

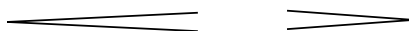
18

146

Sec.

152

Sec.



♩ = 141 (♩ = ♩.)

clave

158

Pr.

158

Sec.

Aszodi intro

163

Pr.

163

Sec.

No ped.

Prelude to a YouOpera

19

Pr. 166 bell clave

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

Sec. 166 *sfz*

Pr. 169 bell clave

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

Sec. 169

Pr. 172 D \flat

Sec. 172 *sfz*

Pr. 175

F C m7 D \flat

Sec. 175

Prelude to a YouOpera

20

177

Pr.

Sec.

177

179 go to piano

Soprano

Pr.

Sec.

179

Aszodi

Pr.

Sec.

181

181

loved,

VII

Prelude to a YouOpera

21

184 8

Pr.

Sec.

184

187

188

Pr.

Sec.

Detailed description of the musical score: The score is for a piece titled 'Prelude to a YouOpera' on page 21. It consists of two systems of music. The first system covers measures 184 to 187. The Piano (Pr.) part, written for two staves, plays chords in measures 185 and 186, and rests in measures 184 and 187. The Section (Sec.) part, also for two staves, plays a rhythmic melody of eighth and sixteenth notes throughout measures 184-187. The second system covers measures 188 to 191. In this system, the Piano part consists of rests on all four staves. The Section part continues its rhythmic melody across measures 188-191. The key signature has one flat (Bb) and the time signature is 8/8. Various musical notations such as accents, slurs, and dynamic markings (e.g., *f*) are present.

191

Pr.

191

Sec.

194

Pr.

194

Sec.

197

Pr.

197

Sec.

Prelude to a YouOpera

23

This musical score is for the song "I Think I Know" by The Beatles. It is arranged for piano (Pr.) and secondary vocal parts (Sec.). The score is divided into three systems, each with a piano part and a secondary vocal part.

System 1 (Measures 198-201):

- Piano (Pr.):** The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *sfz* (sforzando) is present in measure 200.
- Sec.:** The secondary vocal part consists of a single melodic line with eighth notes, mirroring the piano's right hand.

System 2 (Measures 202-205):

- Piano (Pr.):** The piano part continues with a similar harmonic and melodic structure. A dynamic marking of *f* (forte) is present in measure 204.
- Sec.:** The secondary vocal part continues with a single melodic line.

System 3 (Measures 206-209):

- Piano (Pr.):** The piano part continues with a similar harmonic and melodic structure. A dynamic marking of *f* (forte) is present in measure 208.
- Sec.:** The secondary vocal part continues with a single melodic line.

Lyrics:

I think I know why —

Prelude to a YouOpera

24

208 *f* speak

Pr. *f* I think I know why — Have a fa-bu-lous day —

Sec. *f*

2118 piano *f*

Pr. x! x! x!

Sec. *sfz*

2148 *f*

Pr. *f*

Sec. *f*

214

Pr. *f*

Sec. *f*

The musical score is written for a vocal duo (Pr. and Sec.) and piano accompaniment. The key signature has one flat (B-flat). The tempo is not explicitly marked, but the dynamics range from piano (piano) to fortissimo (sfz). The lyrics are: "I think I know why — Have a fa-bu-lous day —". The score includes various musical notations such as slurs, ties, and articulation marks.

216

Pr.

216

Sec.

218

Pr.

218

Sec.

220

Pr.

220

Sec.

sfz

sfz

sfz

2

2

2

2

Prelude to a YouOpera

26

Closing

223 $\text{♩} = 62$

Pr.

pp

Sec.

pp

ped.

The musical score is written for two parts: 'Pr.' (Piano) and 'Sec.' (Secondary). The key signature has one sharp (F#), and the time signature is 6/8. The score is divided into two systems. The first system (measures 223-232) features the 'Pr.' part with a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The 'Sec.' part is mostly silent, with a few notes in the right hand and a sustained pedal point in the left hand. The second system (measures 233-242) shows both parts with more active textures. The 'Pr.' part continues with its arpeggiated pattern, while the 'Sec.' part has a more pronounced melody in the right hand and a sustained pedal point in the left hand. The score ends with a double bar line.

PRELUDE TO A

You 