

RE-IMAGINING

for
flute, violin, cello, percussion, piano

by
Patricia Ann Repar

PERFORMANCE NOTES

"In the pampas, down a tree lined lane, live three people who once saw the names of loved ones and strangers burned out of life, yet they keep those names alive in memory. They give the names of those who vanished to birds so that the sky above their *estancia* is always alive with flying names." Lawrence Thornton

Imagination, memory, and breathing, all tend to be illusive in our lives--that is--until a moment of crisis when they become more real than all the Wheels of Fortune spinning us round about in our oh-so-busy lives. In *Imagining Argentina* Lawrence Thornton describes one of those critical moments and how the power of memory, imagination, and human breath, recreated and transformed it--ultimately dismembering the military dictatorship of Argentina. The performers and myself offer this piece in honor of Thornton--in honor of those many Argentinians who adamantly and courageously refused to forget the names and faces and spirits of the missing persons, who refused to forget their own dreams and desires for beauty--in honor of you, may you hear the birdsong, remember the names, and re-imagine the moments of your lives.

Instrumentation

The labelling of parts will always refer to the players' primary instruments, not necessarily to what they are playing at any given moment.

Percussion: The square notes are for bowed cymbal. Use a bass bow for richest harmonics. Low, medium, and high placement of notes correspond to close, mid, and distant points on the bow hair relative to the frog. Each of these starting positions on the bow should provide a different range of harmonics and slightly different timbre. Pitched notes are for xylophone (and not transposed to account for the octave difference in sound). Vary mallets such that initially the sound blends with the piano (Sections B and D) and provides more contrast in Section E (try beginning with rubber, then change to plastic).

The notated triangles in Section B and leading into Section C indicate the use of percussion instruments by the cellist. There are no prescribed rhythms as these instruments provide an essential background noise and resonance--an environment more than a melody. A combination of bells (handbells and sleighbells in different ranges) and Japanese bowls should be used. The percussionist is requested to assist the cellist in finding the most resonance with the least amount of effort. The instruments should continue sounding until the first double barline is encountered.

Violin: Re: Section B. The sound should be scratchy, pitched, and harmonically rich. Additional unwieldy and dissonant harmonics are desirable. Use a combination of sul ponticello sound, scratch tone sound, and artificial harmonics. Use very little vibrato. When possible play two octaves above the written note (not merely one as indicated by the clef transposition). Try to blend with and enrich the harmonics of the cymbal.

Flute: The flute part in Section B is for alto flute--the part is already transposed on the full score (not in concert pitch). At Section C through the remainder of the piece play concert flute.

Piano: In Section B, pedal such that resonance lasts as long as possible and tones from one chord frequently mix with tones from another. Develop your own phrases and play with the harmonics of the cymbal.

Cello: Read percussion instructions. Note that the cello will not always be in balance with the rest of the ensemble in terms of volume. Sometimes it will predominate and other times it will be heard less.

Voices: All vocal parts are unpitched and notated with an 'x' notehead. No 'x' notehead will appear if the player is asked to play and speak at the same time in which case vocal syllables should follow the rhythm of the instrumental line. The basic timbre of the vocal parts is a shouted, well-projected airy/whisper sound. It is essential that these "sound breaths" be heard, not necessarily for the words, but for the sound and sensation of breathing. At the end of the piece the syllables will make sense and combine to form names which will be spoken aloud and pronounced as normal English text except for the AH syllable in each name which will continue to be a shouted airy sound made on a long exhaled breath.

Notation

Please note that rehearsal letters denote major structural changes in the piece.

Large commas determine phrase endings and pauses, the duration of which should be determined by the performers.

The tremolos in Section D (in both piano and percussion parts) are always between right and left hands which are notated either on different staves or stems up/stems down on the same staff.

Whole rests are used to indicate either 4 beats of rest or a whole measure of rest depending on what is required at any given point in the notation.

Accidentals are valid for one beat only (unless they are tied) on one staff only. Occasionally cancellation accidentals are entered, e.g., if an F natural immediately (within half a beat) follows an F# in the same hand, in the same octave.

Persist with a given dynamic marking until it changes, e.g., piano remains forte throughout Section D.

In Section B the flute, cello, and eventually the violin, take their entrance points from the piano and percussion but play at a different metronome marking ♩ = 80. Try to avoid simply doubling the slower metronome marking of ♩ = 46. The parts visually coincide in order to make beginning and ending points clear (more or less).

Pronunciation and Choice of Text

All vowels on their own (those that are preceded by nothing or by one consonant only) are pronounced long.

o as in *toe*
u as in the name *Sue*
a as in *ate*
e as in *eat*

All *Ah* sounds are pronounced like the *ah* in *Hah* or the *a* in *awesome*.

Read all other syllables as you would any English text.

The following is a list of names used in this piece spelled correctly on the left side and phonetically on the right side. The first five names were chosen by the musicians in the premier performance as a way of honoring missing persons in their lives (missing for any number of reasons). These names can be exchanged for names chosen by members of new ensembles about to perform the piece. Scan the piece for all syllables in any one or all of the first five names and exchange them with the syllables of your newly chosen names. The only stipulation is that all new names must contain an *Ah* sound.

Can be exchanged

Tante Etelinde	Tah-ntah/Eh-teh-le-ndah
Ioanna Nezis	Yo-ah-nah/Neh-zis
Cornelia Mikula	Cor-ne-le-yah/Me-ku-lah
	Cor-nel-yah
Mae Isabel Rowley Thomas	Ma/E-sah-bel/Ro-le/Tah-mahs
	Ma/E-sah-beh-l
Miranda	Mir-ahn-dah

Cannot be exchanged

Azucena Cornejo	Ah-su-sa-nah/Cor-na-ho
Giovanni Mera	Ge-o-vah-ne/Mer-ah
Francesca de la Rosa	Fran-ches-cah/da/lah/Ro-sah
Marco Antonio Morales	Mar-co/An-to-ne-o/Mor-ah-les
Amador Jorge Lopez	Ah-mah-dor/Hor-ha/Lo-peh

Spatial Arrangement

Place five lit music stands in an oval shape around a rectangular-shaped room (right front, left front, center of right side, center of left side, center back). Have two extra stands at back for Section A. All five musicians will begin at the back of the room, directly behind the audience, where the cellist will be positioned with various percussion instruments. At Letter B, the violinist on the left, the pianist in the middle, and the percussionist on the right, will walk in a brisk unison toward the front where they will find their stands (violinist halfway up on the left side, pianist front left, and percussionist front right). Pianist will briskly sit down and cue others to start immediately. Deliberately and rudely interrupt the cellist. The flutist will continue at the back of the room until 3 measures before Section C at which point he/she will walk halfway up the right side and continue playing from there.

Positions will remain constant until the final page of the piece when each performer will begin the *AH* sound, stand up, and face the audience. The group should encircle the audience, look at them, and immerse them in breathing sounds and names.

RE-IMAGINING

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♩ = 46

A

freely

cello

p

mp

mf

pp

mp

mf

pp

cello

mf

pp

mp

flute
violin

O

Su

percussion
piano

Sa

Ah

mp

Ma Ma-----Hor-----Ha

Ma Ma-----

TahTah TahTah-----

S-----Ah-----

E O

Ritard

cello

mf

ff *P sub.*

mf

B (pianist, percussionist, violinist walk forward)

cello

sf p

Yo Ah-----S Ah E O E-----S-----Tah-----Mah-----

B1

flute

violin

cello

percussion

piano

8

mf

ff

3

3

mf

5

5

5

The musical score for 'The Rose Tree' is presented in a system of five staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in alto clef. The third staff is for the piano accompaniment, featuring a grand staff with treble and bass clefs. The fourth and fifth staves are for the organ accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The key signature is one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'mf' (mezzo-forte). The organ part features a prominent five-finger exercise in the right hand, indicated by a bracket and the number '5'.

[illegible]

flute and cello only $\text{♩} = 80$

Flute part: p (piano), mf (mezzo-forte), p (piano). Dynamics: p , mf , p .

Vocal line: mf Ah ndah Cheh S Cah Esahbeh. Dynamics: mf , p .

Cello part: p (piano), mf (mezzo-forte), p (piano). Dynamics: p , mf , p .

B2

Bells and bowl part: p (piano), mf (mezzo-forte), p (piano). Dynamics: p , mf , p .

Vocal line: p (piano), mf (mezzo-forte), p (piano). Dynamics: p , mf , p .

Cello part: p (piano), mf (mezzo-forte), p (piano). Dynamics: p , mf , p .

First system of musical notation, measures 1-4. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic phrase starting in measure 3 with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), followed by a quarter note (D5) and a dotted quarter note (E5). The piano accompaniment features a triplet of eighth notes (G3, A3, B3) in measure 1, followed by a quarter note (C4) and a dotted quarter note (D4) in measure 2. The piano accompaniment also includes a triplet of eighth notes (G3, A3, B3) in measure 3 and a quarter note (C4) and a dotted quarter note (D4) in measure 4.

B3

Second system of musical notation, measures 5-8. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic phrase starting in measure 5 with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (C5). The piano accompaniment features a triplet of eighth notes (G3, A3, B3) in measure 5, followed by a quarter note (C4) and a dotted quarter note (D4) in measure 6. The piano accompaniment also includes a triplet of eighth notes (G3, A3, B3) in measure 7 and a quarter note (C4) and a dotted quarter note (D4) in measure 8.

Me ku To ne

Piano accompaniment for the first system. The score is written for four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music features complex triplets and sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 7/4. The system ends with a double bar line.

flute, cello, violin $\text{♩} = 80$

mp

mp

\triangle inside bowls

Yah.....

Ne le ah.....

Ne..... le Cor Cor Ah

The second system of the score includes vocal parts and piano accompaniment. The vocal parts are written for flute, cello, and violin. The piano accompaniment is written for four staves. The music features complex triplets and sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 7/4. The system ends with a double bar line.

flute

violin

cello

piano

pp *mp*

△ bells and bowls

Cor nel yah

Cor

flute

violin

Ahsu sanah Sa-----nah

Ahsu sanah Su-----nah

△ re-start bells and bowls

Me ku Ma e sah Beh

Ro-----

Me ku lah-----Ma e sah E sah beh

C1

Treble staff: *p* (measures 1-2), *mp* (measures 3-4). Lyrics: Neh Neh zis
 Bass staff: *p* (measures 1-2), *mp* (measures 3-4). Lyrics: Ah su sa nah

Treble staff: *mf* (measures 5-6), *mp* (measures 7-8). Lyrics: Zih s
 Bass staff: *mf* (measures 5-6), *mp* (measures 7-8). Lyrics: Tah To Ne O

Treble staff: *mp* (measures 9-10), *f* (measures 11-12). Lyrics: Mir ahn dah
 Bass staff: *mp* (measures 9-10), *f* (measures 11-12). Lyrics: Mir ahn dah

mf

mf

mp

mf

mp

Tahn ta

Tahn ta

Tahn ta

C3

mf

f

p

mf

mp

Yo ahn nah

Ge o

mf

Yo ahn nah

Ge o

Yo ahn nah

Ge o

vah ne *mf* E sah bel
 vah ne E sah bel

Ma *mf* Ahm ah
 Ma *mf* Ahm ah

flute Mar co An to
 violin dor Hor ha Mar co An to
 cello dor Hor ha Mar co An to
 piano *f* (throughout Section D)

flute

Ne O Fran ches cah da

violin

Ne O Fran ches cah da

cello

Ne O Fran ches cah da

percussion

mf

piano

flute
violin
cello

lah Ro sah Ro sah Cor nel yah Me ku Me ku

percussion

piano

flute
violin
cello

Me ku Mir ahn

percussion

piano

dah

This musical score is for page 13 and consists of two systems. The first system includes vocal parts for flute, violin, and cello, and instrumental parts for percussion and piano. The vocal lines are in German, with lyrics 'Me ku' and 'Mir ahn'. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes. The second system continues the instrumental accompaniment, with the vocal line starting with 'dah'. The piano part is particularly intricate, featuring many sixteenth notes and triplets. The percussion part also has a complex, rhythmic pattern. The overall style is that of a contemporary or modern musical score.

Ah su

This system contains the first two measures of the piece. The vocal line begins with the lyrics "Ah" and "su" on two notes. The piano accompaniment features a complex texture with multiple staves, including a grand staff (treble and bass clef) and two additional staves. The music is characterized by rapid sixteenth-note passages and sustained chords. The key signature has one flat (B-flat), and the time signature is 4/4.

Sa Nah E sah

This system contains the next two measures. The vocal line continues with the lyrics "Sa", "Nah", and "E sah". The piano accompaniment continues with intricate sixteenth-note patterns and sustained chords. The texture remains dense, with multiple staves contributing to the overall sound. The key signature and time signature are consistent with the first system.

The musical score is divided into two systems. The first system includes staves for flute/violin, cello, percussion, and piano. The flute/violin part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one sharp (F#). The percussion part has two staves, both with treble clefs and a key signature of one sharp (F#). The piano part has two staves, both with treble clefs and a key signature of one sharp (F#). The second system includes staves for flute/violin, cello, and piano. The flute/violin part has a treble clef and a key signature of one sharp (F#). The cello part has a bass clef and a key signature of one sharp (F#). The piano part has two staves, both with treble clefs and a key signature of one sharp (F#). The lyrics 'Me ku Ahsusanah kk kk' are written below the flute/violin staff in the second system. The score is written in a modern, minimalist style with many rests and simple rhythmic patterns.

cello

percussion

piano

This musical system covers measures 1 and 2. The cello part is in the bass clef, starting with a half note G2, followed by a dotted half note F2, and then a half note E2. The percussion part consists of two staves in the treble clef, with various rhythmic patterns including eighth and sixteenth notes, and rests. The piano part consists of two staves in the treble clef, featuring complex chordal textures with many accidentals (sharps, flats, and naturals) and triplets. Measure 1 ends with a double bar line.

This musical system covers measures 3 and 4. The cello part continues with a half note D2, followed by a dotted half note C2, and then a half note B1. The percussion part continues with similar rhythmic patterns. The piano part continues with complex chordal textures, including triplets and various accidentals. Measure 3 ends with a double bar line.

percussion

piano

This musical score page, numbered 17, contains three main parts: a bass line, a piano accompaniment, and a percussion part. The bass line, written in bass clef, begins with a B-flat and features a series of eighth and sixteenth notes, including triplets and a descending scale. The piano part consists of two staves in treble clef. The upper staff starts with a key signature change to three sharps (F#, C#, G#) and contains complex chords and sixteenth-note patterns, marked with a forte 'f' dynamic. The lower staff provides a rhythmic foundation with eighth-note chords. The percussion part, also in two staves, begins with a rest and then plays a melodic line with eighth notes and triplets. The score is filled with various musical notations such as slurs, ties, and dynamic markings like accents and 'f'.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff contains a melodic line with triplets and sixteenth notes, marked with a forte (*f*) dynamic. The second staff continues the melodic line with triplets. The third staff features a rhythmic pattern of eighth notes and sixteenth notes, marked with a forte (*f*) dynamic. The fourth staff continues the rhythmic pattern with eighth notes and sixteenth notes. The system concludes with a double bar line.

E1

The second system of the musical score, labeled E1, consists of four staves. The top staff is in bass clef and is labeled "cello". The second and third staves are in treble clef and are labeled "percussion". The bottom staff is in bass clef and is labeled "piano". The key signature has one flat (B-flat). The first staff contains a melodic line with triplets and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line with triplets, marked with a mezzo-forte (*mf*) dynamic. The third staff continues the melodic line with triplets, marked with a forte (*f*) dynamic. The fourth staff continues the melodic line with eighth notes and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

Musical score for five staves. The first staff (bass clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fifth staff (bass clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics *ff* are marked on the first, second, and third staves.

E2 $\left[\overset{3}{\text{J}} \right] = \text{J}$ (ca. $\text{J} = 120$)

Musical score for five staves: flute, violin, cello, percussion, and piano. The flute staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics *pp* and the instruction *airy* are marked. The violin staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The cello staff (bass clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The percussion staff (treble clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics *pp* are marked. The piano staff (bass clef) features a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The dynamics *pp* and the instruction *(use soft pedal)* are marked.

pizz
pp
pizz
pp

*snap pizz and **ff** on accents only*

violin
pp
cello
pp

continue snap pizz

violin
ff
cello
ff
piano
pp (no accenting, use soft pedal)

pp

In your own time continue exhaling loud breaths on 'Hah'/stop on next flute entrance

ff > Hah

ff > Hah

sffz p Hah

ff > Hah

ff >

Stand and face audience, 'AH' syllable continues as shouted whisper on long exhale, other syllables in normal speaking voice

Ah-su-sa-NAH-----Cor-na-ho

Ma-E-sah-bel-Ro-le-THA-----mahs

Ge-o-vah-ne-Mer-AH-----

TAH-----ntah Eh-teh-le-ndah

AH-----mah--dor-Hor-ha-Lo-pezh

Mir-AH-----ndah

Mar-co-An-to-ne-o-Mor-AH-----les

Cor-nel-YAH-----Me-ku-LAH---

Fran-ches-CAH-----da-lah-Ro-sah

Yo-AH-----nah-Neh-zis

fine