

JOHN LIBERATORE

a very star-like start

for eight instruments

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duration. c. 7'45''

Written for and dedicated to Tim Weiss and the Oberlin Contemporary Ensemble
with support from the Millay Society.

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Instrumentation:

Flute
Oboe
Clarinet in B^b

Percussion (one player):

- 2 glass bottles, tuned approximately to C[#] and F above
- 3 wood blocks: medium, high, and very high
- xylophone

Piano

Violin
Viola
Cello

Performance notes:

Accidentals carry through the measure in the traditional sense, although courtesy accidentals are used frequently.

Generally, the indication *molto meccancico, capriccio, poco marcato* applies through the whole piece. Very often several instruments complete different segments of a single phrase, which will be most clearly articulated if each instrument is assertive in its rhythmic position.

At the same time, the work can take on a capricious character, as shifting dance-like rhythms emerge. This character will be enhanced by careful attention to tenuto markings. The tenuto indicates not only a full duration, but also a metrical weight like a stressed syllable in metered poetry.

Program note:

"a very star-like start" is a short capriccio. Though the piece is written for eight instruments, the persistent voice crossing, hocketing, and transparency of texture may make the ensemble seem much smaller. I completed the work at the Millay Colony, an artist's retreat founded by the estate of Edna St. Vincent Millay and housed on her property in Upstate NY. The title comes from Robert Frost's description of fireflies in the garden, a common sight on the Millay Colony grounds. The quote in fuller context reads:

"Here come real stars to fill the upper skies,
And here on earth come emulating flies,
That though they never equal stars in size,
(And they were never really stars at heart)
Achieve at times a very star-like start.
Only, of course, they can't sustain the part."

Though the title came at the end of the compositional process, as it often does, the poem helps me understand something about the piece I've created. First, the mosaic construction of this piece resembles a field of fireflies. Each instrument winks in and out of sight, creating composite lines and textures that no instrument creates on its own. On a deeper level, Frost articulates something essential about human expression.

—John Liberatore

JOHN LIBERATORE

a very star-like start

for eight instruments

for Tim Weiss

♩ = 138, molto meccanico, capriccio, poco marcato

Flute

Oboe

Clarinet in B \flat

Xylophone

Piano

Violin

Viola

Violoncello

A

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

B

18

Musical score for measures 18-24. The score is written for a full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Xylophone (Xyl.), Piano (Pno.), Violin (Vin.), Viola (Via.), and Violoncello (Vc.). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p*, *ff*, *pizz.*, and *arco*. The score is divided into two systems by a double bar line.



C

25

Musical score for measures 25-34. The score is written for a full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Xylophone (Xyl.), Piano (Pno.), Violin (Vin.), Viola (Via.), and Violoncello (Vc.). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p*, *ff*, *f*, and *p*. The score is divided into two systems by a double bar line.

33

(D)

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

mf

f

ff

pizz.

arco

pp

f

pp

f

pp

f

3



40

(E)

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

ff

p

pizz.

arco

f

f

p

f

f

p

f

p

2 + 3

4 (48) (F)

Fl. *f*

Ob. *f*

Cl. *p* *ff* *f*

glass bottles *p*

Xyl.

Pno. *f* 8^{va}

Vin. *p* arco

Via. *p*

Vc.

(54)

Fl. *p*

Ob.

Cl.

glass bottles

Xyl. *p*

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

Vin. *f* *p* pizz. arco

Via. *p*

Vc. *p*

60

Fl. *ff*

Ob. *ff*

Cl. *ff*

glass bottles

Xyl.

Pno. *pp*

Vin. *arco* *ff*

Via. *p* *arco*

Vc. *ff*

67

Fl. *ff*

Ob. *ff*

Cl. *ff*

Xyl. *ff*

Pno. *ff*

Vin. *arco* *ff*

Via. *pizz.* *ff*

Vc. *ff*

(G)

(H)

$\text{♩} = 80 (\text{♩} = 120), \textit{meno mosso}$

ff

p sub.

p sub.

p sub.

fp — *ppp*

arco *fp* — *ppp*

arco *fp* — *ppp*

77

2 + 2 + 3

2 + 3

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.



88

①

2 + 3

2 + 2 + 3

3 + 2 + 2

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

mf

ppp

p

J
 ♩ = 138, tempo I

♩ = 120, *meno mosso*
 2+2+3 3+2 3+2+2

99

Fl. *p* *f* *p* *f*

Ob. *f* *p sub.*

Cl. *f* *p* *f*

Xyl. *f* *f*

Pno. *f* *f*

Vln. *f* *pizz.* *arco* *p sub.* *arco* *f* *pizz.* *arco*

Vla. *f* *p sub.* *arco*

Vc. *p sub.*

3+2+2

108

K

Fl. *p* *mp* *mp*

Ob. *f* *p* *mp*

Cl. *p* *mp* *pp* *mp*

Xyl. *mp* *p* *p*

Pno. *mp*

Vln. *mp* *p* *p*

Vla. *mf* *p* *p* *arco.*

Vc. *f* *p* *p*

8 (115)

Fl. *mp*

Ob.

Cl. *mp*

Xyl.

Pno.

Vln. *pizz.* *p*

Via.

Vc. *pizz.* *p*

(122) (L)

Fl. *p*

Ob. *mp*

Cl. *p*

Xyl. *mp* *p*

Pno.

Vln. *arco* *p*

Via. *arco* *mp* *p*

Vc. *arco* *mp* *p*

Fl. *p* *pp*

Ob.

Cl.

Xyl. *p* *pp*

Pno.

Vln. *pp* *p*

Vla.

Vc.



(M)

Fl. *p* *ppp*

Ob. *p*

Cl. *p* *ppp*

glass bottles

Xyl. *p*

Pno. *mp*

Vln. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

145

(N)

Fl. *p sempre*

Ob. *p sempre*

Cl. *p sempre*

glass bottles

Xyl.

Pno. *mp*

Vin.

Via.

Vc.



153

(O)

(P)

Fl.

Ob.

Cl.

Xyl.

Pno.

Vin.

Via.

Vc.

Q

163

11

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Via.

Vc.

p



R

172

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Via.

Vc.

(S)

12

181

Fl.

Ob.

Cl.

Xyl. wood blocks

Pno. *p*

Vin.

Via. pizz.

Vc. *mp*



(T)

191

Fl.

Ob.

Cl.

W.B.

Pno.

Vin. arco *p*

Via. pizz. *mp*

Vc. *p*

U

200

Fl. *mp* *p*

Ob.

Cl.

W.B.

Pno.

Vln.

Vla.

Vc. *pizz.* *arco* *pizz.*



V

208

Fl. *ff*

Ob. *ff*

Cl. *ff*

W.B. xylophone *ff*

Pno. *ff*

Vln. *mf* *ff*

Vla. *arco* *ff*

Vc. *pizz.* *ff*

2 + 3

3 + 2

14 (217) (W)

Fl. *fff*

Ob. *p* *fff*

Cl. *fff* *pp* *fff*

glass bottles *p*

Xyl. *mf*

Pno. *fff*

Vin. *fff* *pizz.* *p* *f*

Via. *fff* *pizz.* *f* *pizz.*

Vc. *fff* *f* *pizz.*

(X)

Fl. *p*

Ob. *p*

Cl. *pp* *p*

glass bottles *8va*

Xyl. *8va*

Pno. *p*

Vin. *p*

Via. *p*

Vc. *p*

231

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

mp

mp

mp

arco

pizz.

p

mp

p

mp

arco

pizz.

mp

pizz.

p

mp

arco

pizz.

mp

2 + 3

15

239

Y

Fl.

Ob.

Cl.

Xyl.

Pno.

Vln.

Vla.

Vc.

mf

mf

mf

mf

arco

pizz.

arco

arco

pizz.

arco

arco

pizz.

arco

mf

mf

mf

mf

16 (245)

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Xyl. *f* *ff*

Pno. *f* *ff*

Vln. *f* *ff* pizz.

Vla. *f* *ff* pizz.

Vc. *f* *ff*

2 + 3

(251)

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Xyl. *f* *ff*

Pno. *f* *ff*

Vln. *f* *ff* arco

Vla. *f* *ff* arco

Vc. *f* *ff*

(257) (Z)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Xyl. *ff*

Pno. *ff*

Vln. *p* *ff*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p* *fff* *p*

Detailed description: This page of a musical score, numbered 257, features a key signature of one sharp (F#) and a 3/4 time signature. A circled 'Z' is positioned above the first measure. The score is arranged in eight staves, each with a different instrument label on the left. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Xylophone (Xyl.) parts begin with a series of sixteenth-note runs. The Piano (Pno.) part features a complex, multi-measure rhythmic pattern. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts play sustained notes with dynamic markings of *p* (piano) and *ff* (fortissimo). The Violoncello part includes a *fff* (fortississimo) marking. The score concludes with a double bar line and repeat signs.

18 (265)

Fl. *fff*

Ob. *fff*

Cl. *fff*

Xyl. *fff*

Pno. *fff*

Vin. *fff* arco pizz. arco 8va

Via. *fff* pizz. *fff*

Vc. *fff* pizz. *fff*

275 AA

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp* *mp*

glass bottles *pp*

Xyl. *pp* *pp*

Pno. *pp* 8va

Vin. *pp* arco col legno battuto *ppp*

Via. *pp* col legno battuto *ppp*

Vc. *p* pizz. *p*

Fl.

Ob.

Cl.

glass bottles
with sticks/ratans

Pno.

Vin.

Via.

Vc.



BB

Fl.

Ob.

Cl.

Xyl.

Pno.

Vin.

Via.

Vc.