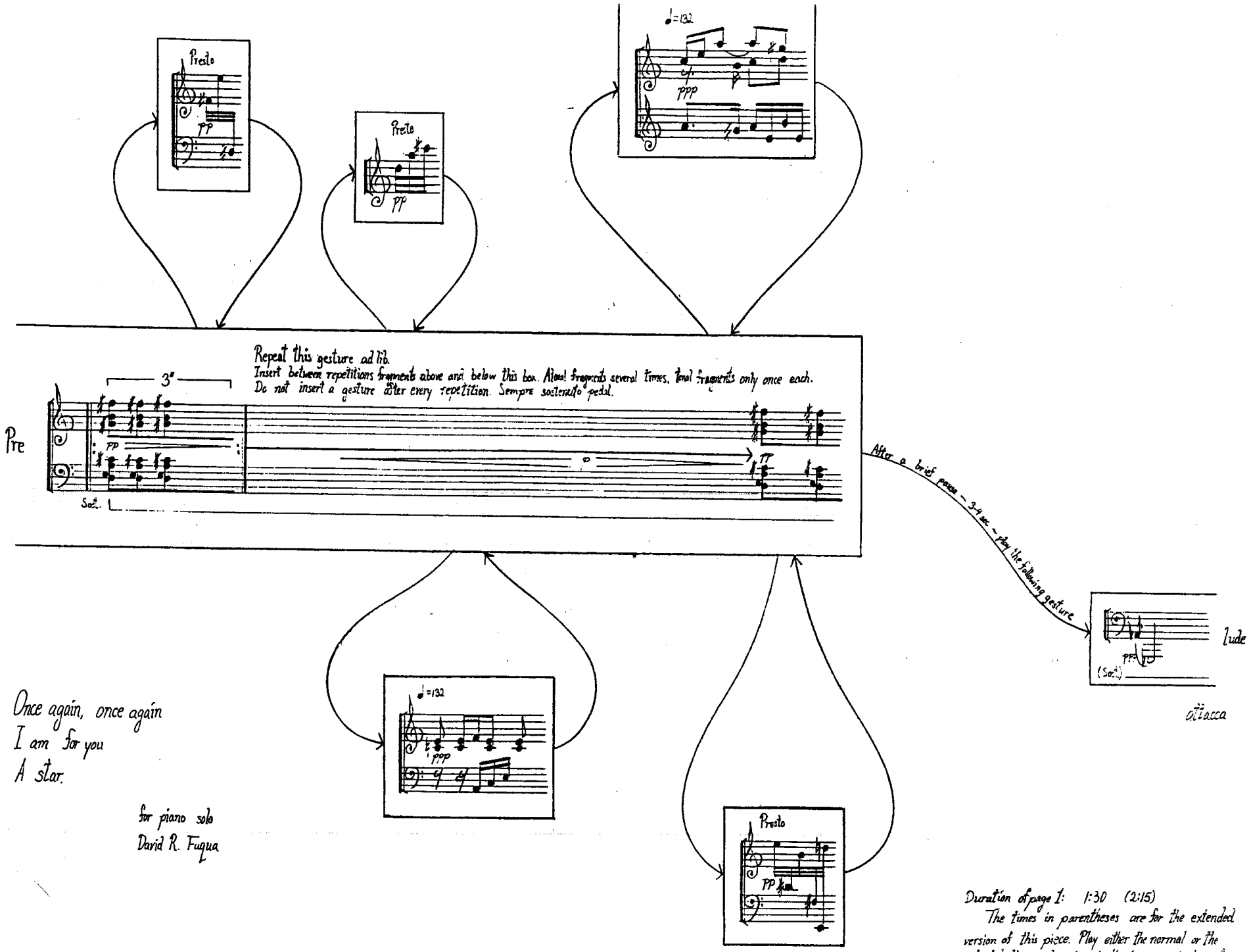


Once again, once again
I am for you
A star.

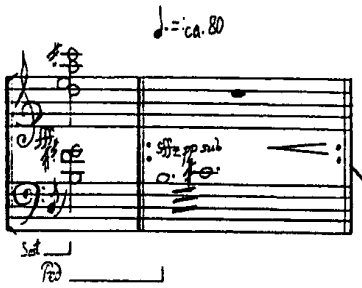
for piano solo
David R. Fuqua

Duration of page 1: 1:30 (2:15)
The times in parentheses are for the extended version of this piece. Play either the normal or the extended times: do not mix the two in a single performance. All times are approximate.

repetion transformation

Repeat a gesture several times and change individual elements until the gesture has transformed into the next gesture. There are several possibilities for each transition. One possible way to transform "Con" into "stant" is to repeat "Con", smooth the sffz-pp into a swell, add the e' to the tremolo, play the chord in "stant" at irregular intervals, then manipulate the rhythm to $\frac{27}{16}$. Do not hurry excessively

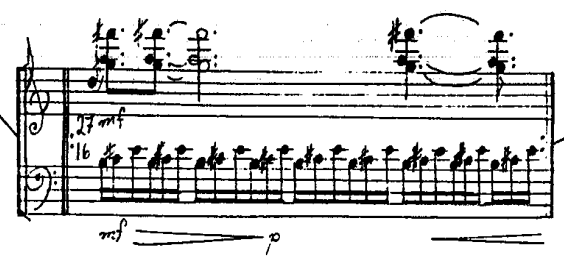
Con



repetition

transformation

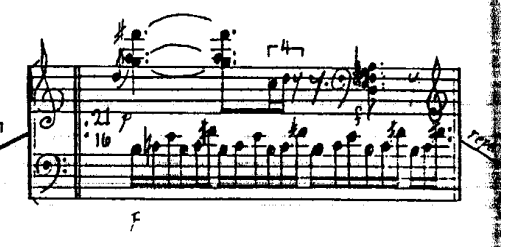
stant



repetition

transformation

me

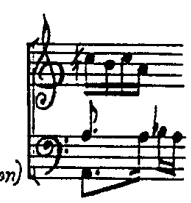


Fragments in this box:

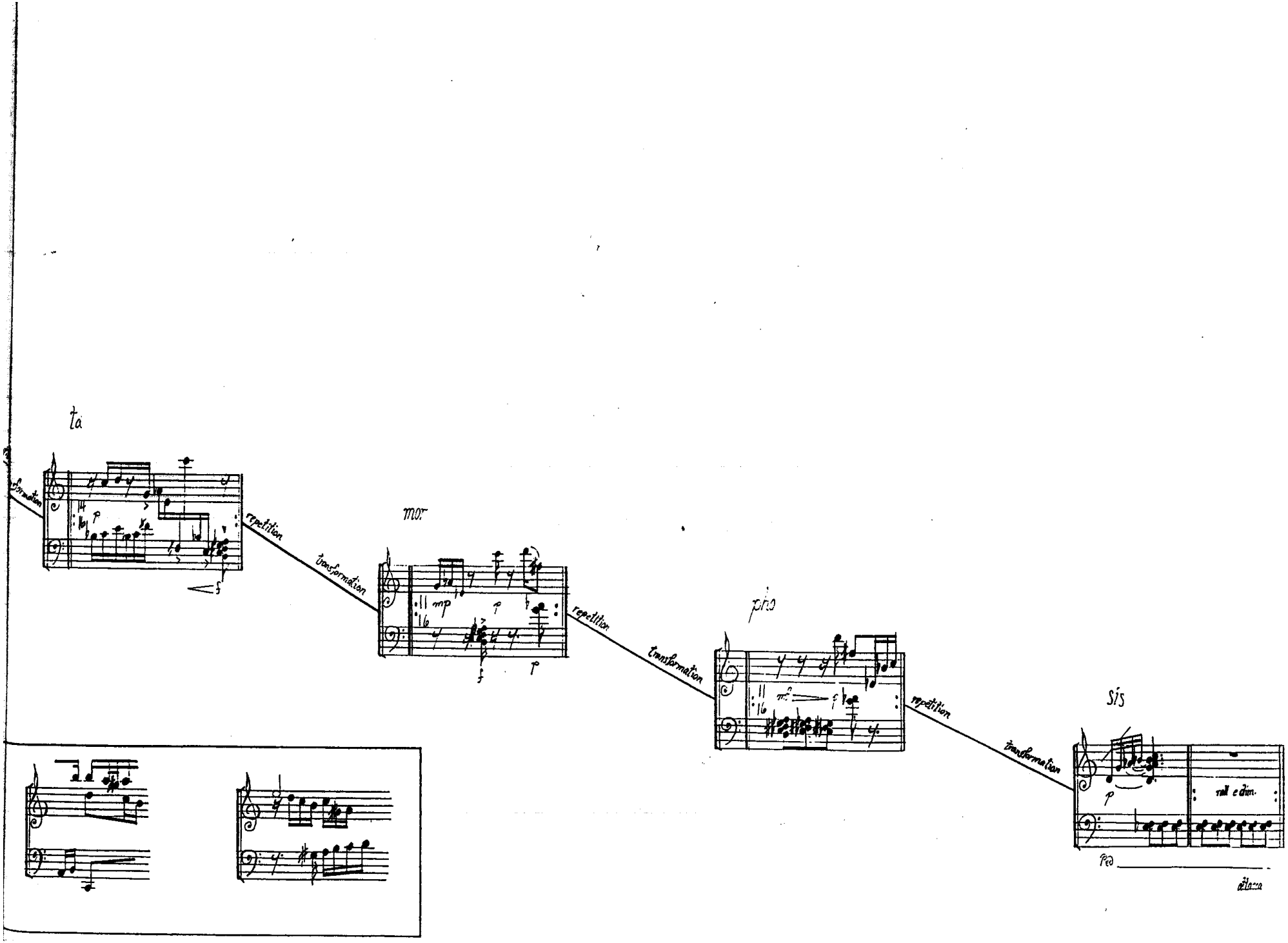
Insert into general texture at own discretion. Either

a) shift abruptly to and from the fragments (interjection)

b.) improvise a short, smooth transition to and from the fragments (incorporation)



Dynamics at own discretion. ♩= ca. 80


ta
mor
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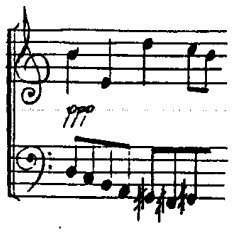
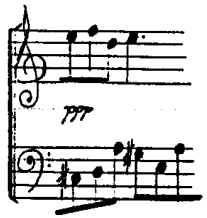
rall e dim.
Fin

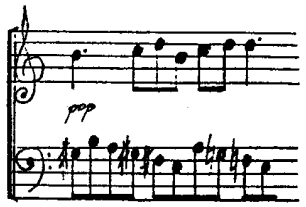
Fragments in this box:

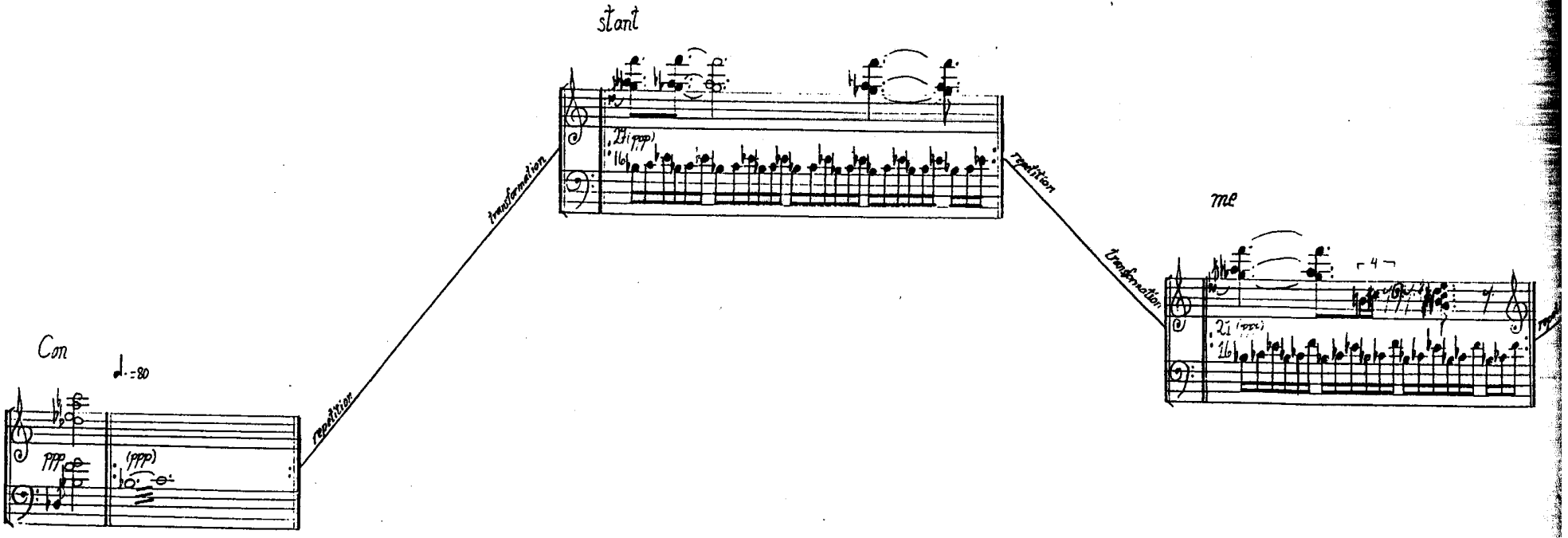
Interject or incorporate into texture, as on previous two pages.

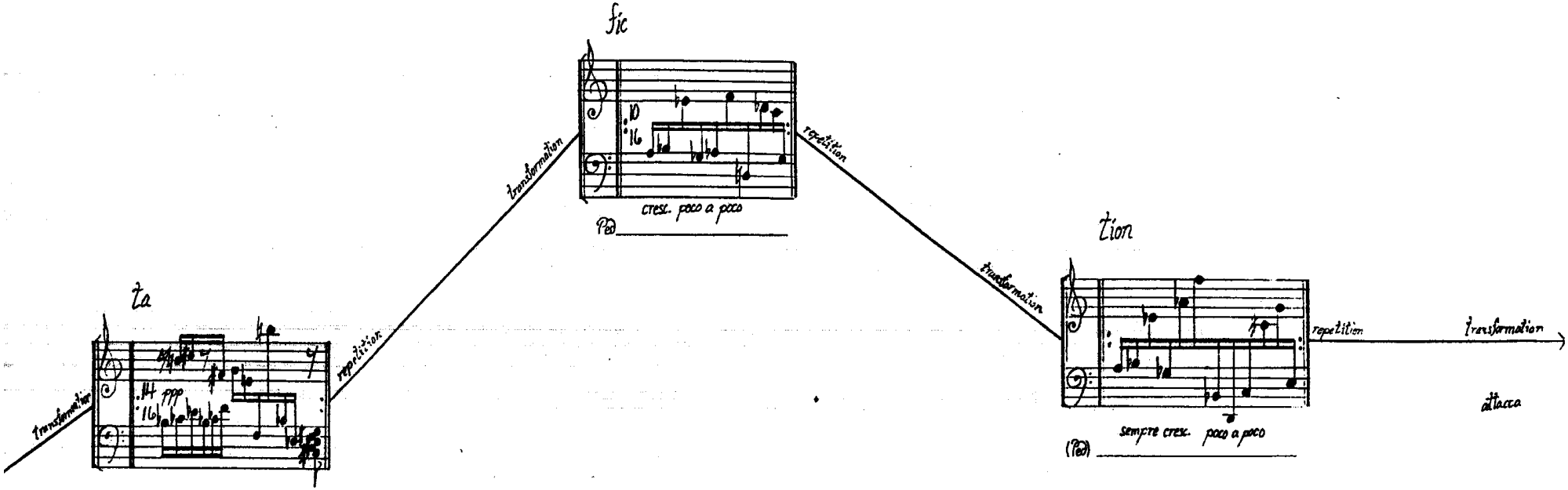
♩= ca. 80



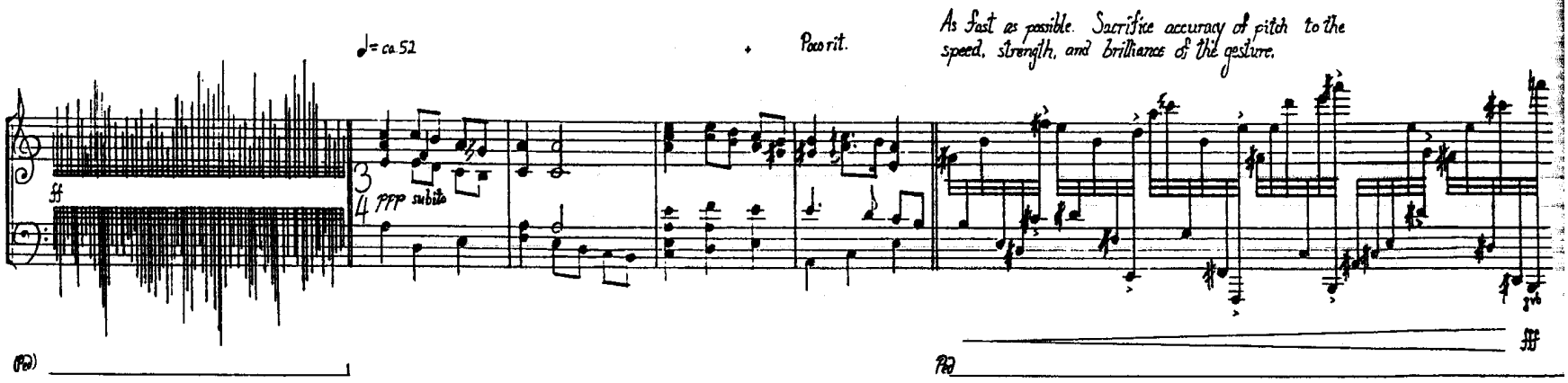




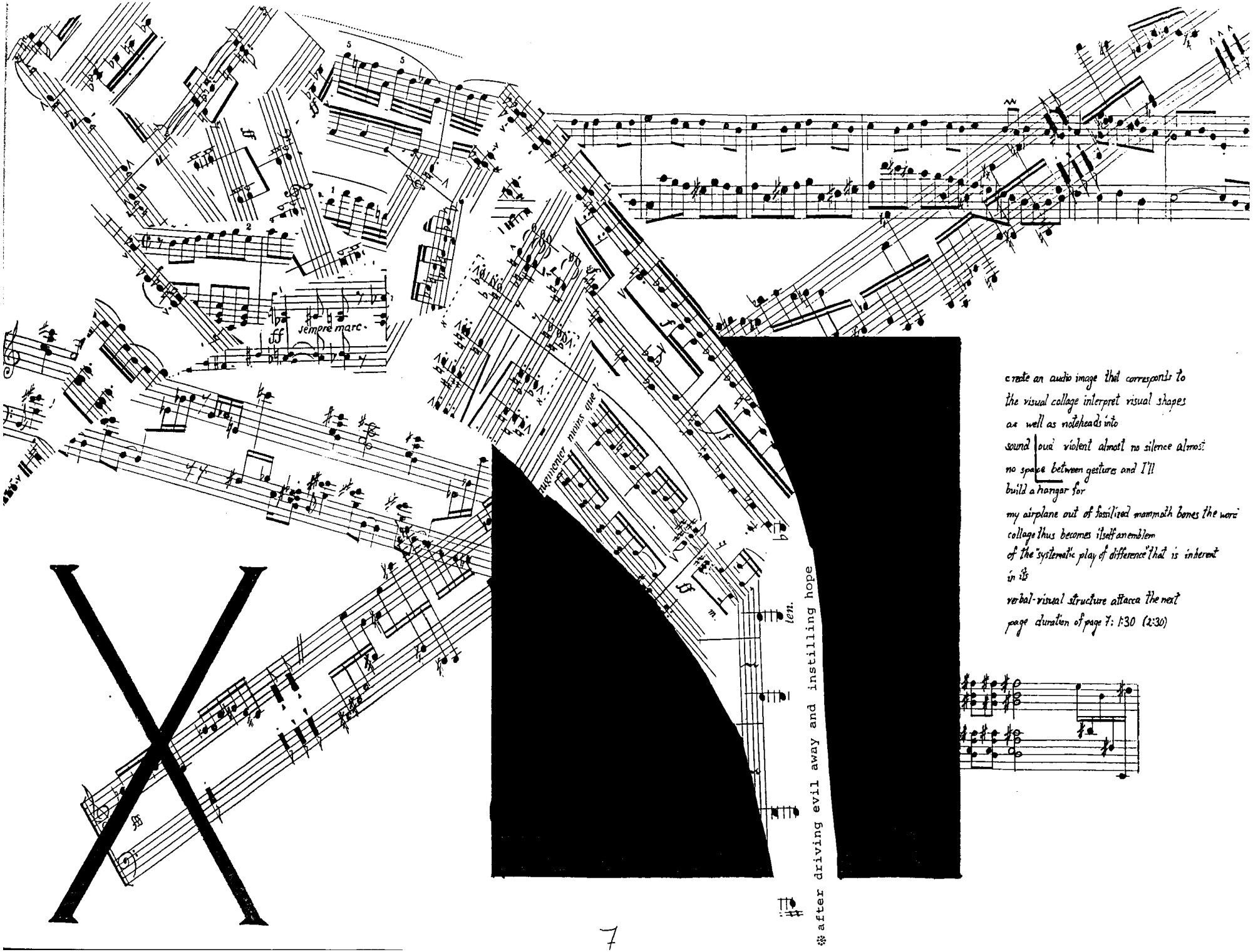




Duration of part: 4-5: 2:15 (3:45)



duration of page 6: 0:30



create an audio image that corresponds to
the visual collage interpret visual shapes
as well as noteheads into
sound | loud violent almost no silence almost
no space between gestures and I'll
build a hangar for
my airplane out of fossilized mammoth bones the word
collage thus becomes itself an emblem
of the "systematic play of difference" that is inherent
in it
verbal-visual structure attacca the next
page duration of page 7: 1:30 (2:30)

❋after driving evil away and instilling hope

(bourrée II filtered through hundreds of years)

fff pp mf pp

Ped

ppp pp p n.

♩. = 132

4"

6/8 ppp

pp l.v.

duration of page 8: 2:15 (3:30)

SUPPLEMENTARY NOTES TO

Once again, once again
I am for you
A star

for solo piano

David R. Fuqua

Many of my recent pieces have required long explanatory notes to describe various notations and methods of playing the piece. In this piece I tried avoid that necessity. I wanted to make the notation on each page self-evident, with all required explanations on each individual page, rather than in separate pages at the beginning or end of the score. While I am confident that I have managed to create notations that communicate all the necessary technical information, I have come to realize that the extremely referential nature of this piece's content requires some explanation to give performers a better understanding of the intent of the piece and a basis on which to create individual interpretations.

Perhaps the most pervasive reference in this piece is to the Baroque Dance Suite. I originally wanted to write a piece easy enough to play myself, and an easy piano suite based upon a contemporary reexamination of the Dance Suite structure seemed a good choice. Although this piece quickly surpassed my playing abilities as it grew from separate movements into a single continuous flow of music, the original idea is still reflected in the definite articulation of the sections, each of which refer to a different dance movement. I also decided to limit my references to one suite and chose J. S. Bach's *English Suite in A minor* as a source suite. Each section of this piece refers to one movement of the Bach except for the last section, which refers to two different movements. The movements of the Bach are referred to in the same order as they appear in the original. Most of the references are short fragments that are interjected into the general flow at the performer's discretion, but there are also fragments that are deformed or masked in various ways, such as by extreme augmentation and diminution and displaced octaves. This creates a Baroque subtext that pervades all the sections of this piece to some degree, but is distinctly separate from the main flow of music except at the points were it is subsumed into the texture, such as on the last page.

Another important layer of referentiality is to the European avant-garde of the few years just prior the First World War. The title, for example, is my own translation of the first few lines of a poem by the Russian Cubo-futurist poet, Velimir Khlebnikov. I chose them not only because I find the image appealing and the poem in its entirety beautiful, but also because of the ironic comment the first line makes about the nature of this piece. The collage on page 7 contains references to several important members of this avant-garde, including Arnold Schoenberg, the writer Blaise Cendrars, and the artist Kazimir Malevich (in addition to Bach and other artists from different time periods). The collage technique is itself a reference to the early twentieth century avant-garde, when the collage became one of the most radical techniques of the visual arts. In the collages of Picasso, for example, various textures would be juxtaposed one against the other in unexpected combinations. Each individual element finds itself in a foreign context that alters its significance and forces a new identity upon it. The unexpected visual shifts of Picasso's collages violate the traditional formal conceptions of art as representation of a single object or scene, just as juxtaposition of musical and visual elements in this collage violates the boundaries both of this piece and of the pieces from which I appropriated fragments. The collage exposes the complex web of interrelated fragments, pieces, paintings, poems and other allusions that create layers of subtext for the entire piece. The dense and rapid series of shifts and references in the collage thus parallels the dislocation of the Bach fragments scattered throughout this piece; it is merely more concentrated and violent.

Self-referentiality is another important layer of this piece: various fragments foreshadow other figures, and/or refer to previous sections. The interrelationships among various sections of this piece should be considered not as developmental but as referential. The figures acquire completely different significances in different contexts. Their repetition

does not create a closed organically unified system; rather it loosens the framework of the formal structure by continually interfering with the piece's forward momentum.

Why the Baroque dance suite? Why the collage? Why was any one piece or any one fragment chosen over another? I do not intend to answer these questions: there are no real aesthetic criteria that make reference or choice more "right" than another. Most of the choices were intuitive, others are private associations, and some fragments just happened to catch my eye. Many other fragments would have led to an equally interesting and viable piece of music, but it would be a very different piece of music than this one: the specific choices I made shape the individual character of this piece.

A more important question is why all these layers of references? I do not want to answer this question any more specifically than the previous ones, nor do I feel that it is necessary to do so. But by raising these issues, I want to pose questions for the performer to try to answer musically; a good performance could be considered one of the many possible answers to these questions, and there are as many possible answers to these questions as there are possible ways of playing this piece. The performer should not just convert the notations into sound, but also question all the different aspects of the piece, including its notation, semi-improvisatory nature and general character as well as its referentiality. A continual searching and questioning will lead to a tension and freshness of interpretation that is for me the piece's most interesting aspect.

One piece of advice to anyone setting about learning this piece: The heart of this piece is pages 2 through 5, Constant Metamorphosis and Constant Metafiction. This is also the most difficult section because of the compositional demands placed upon the performer by the repetition/transformation process. When learning this section, do not try to interject or incorporate any of the Baroque gestures until you feel completely comfortable with the repetition/transformation process and can play the general texture through comfortably.