

UCLA

Contemporary Music Score Collection

Title

Last Box

Permalink

<https://escholarship.org/uc/item/7kt6h20w>

Author

Ricucci-Hill, Aaron

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at <https://creativecommons.org/licenses/by/4.0/>

Last Box

Opera scene for countertenor/male soprano and
piano

Music:

Aaron S. Ricucci-Hill

Libretto

**Aaron S. & Michael
Riucci-Hill**

June, 2018

(Rev. March, 2020)

Commissioned for the 2018 Oregon Bach Festival

Approx. runtime: ~5-5:30 minutes

Cast:

Man..... countertenor/male soprano

Program Notes:

In 2018, I was accepted into the Oregon Bach Festival Composers Symposium where I was asked to both compose and sing. Upon being asked to write a piece to sing with piano for the festival, I thought back to my collaborations at the Lyric Opera of Kansas City in their Words + Music Showcase and thought I'd try my hand at another opera scene.

This time, I turned to my boyfriend, now husband, Michael, to write a story about an LGBT relationship and it was at this point that we decided to write the story based on us. Specifically, about us moving in together, reflecting on our relationship and the fears of the future. I thought that this story was simple enough to be told in the time allowed, but also was a chance for me to portray a gay relationship in an operatic scene.

Michael wrote the initial libretto which I then took and added to afterward. The original idea was his, however. Though, I feel that, like our relationship, the libretto is really about a cooperation between two partners as we both contributed heavily to it.

This piece was mostly meant as a personal show piece, showing off my soprano voice, but could be done by a mezzo or alto countertenor.

Dedicated to:

my loving boyfriend and the inspiration for this piece, Michael Ricucci-Hill. With you by my side, good luck everybody else.



Acknowledgments:

I would like to take this moment to acknowledge that this piece would not be possible without the help of the Oregon Bach Festival Composer's Symposium and their commissioning of the piece. I am lucky to have been chosen to take a part in such an amazing program.

Also, I would like to thank Linda Ade Brand of the Lyric Opera of Kansas City for spearheading the Words + Music Showcase during my time at UMKC, because this piece was heavily inspired by what I learned from participating in the program. It was truly a life-changing experience each time I participated.

Last Box

Music: Aaron S. Ricucci-Hill (b. 1992)

for the 2018 Oregon Bach Festival Composer's Symposium

Libretto: Michael & Aaron S. Ricucci-Hill

Ricucci-Hill

Andante (♩ = 70)

Piano

8^{va}

8^{vb}

Pno.

4

pp

5

f

molto allarg.

8^{vb}

CTen.

Spoken on phone: Oh hey, Stephen! Yeah I'm just finishing up.
(Pause and laughs) Love you babe. See you soon. (hangs up phone)

7

O - kay! Last

Pno.

7

p

8^{vb}

CTen.

12

allarg₃

a tempo

box. It's like a dream, mov-ing on, mov-ing out, mov - ing in with the one that you love. —

Pno.

12

mp

p

pp

8^{vb}

16

C.Ten.

Pack-ing up the me-mor-ies,

Pno.

20

C.Ten.

pu - tting them back on the shelves to - geth - er.

Pno.

22

C.Ten.

molto allarg.

I can-not

Pno.

mp *p* *ppp*

25

C.Ten.

a tempo

wait to live to - geth - er. Cook-ing dinn - er, watch-ing mov - ies, host-ing part - ies, dec-or-a - ting.

Pno.

mp *p cresc.*

29

C.Ten. *To think that we can build a life to - geth - er. On our own. Ma - ny more mem - mor - ies*

Pno. *mp*

33 *rit.* ($\text{♩} = 70$)

C.Ten. *to add to the shelf. I re - mem - ber our first*

Pno. *pp*

37

C.Ten. *date, he should have dressed up, but it made him more en - dear - ing.* *8va*

Pno.

40

C.Ten. *I re - mem - ber his first gift: a scarf, cause he*

Pno.

43

C.Ten. knew my style — Our jour - nies to - geth - er, tak - ing in the world like a

Pno. *mp* *p*

47

C.Ten. scene in a play, an ab - surd litt-le play... I re - mem - ber our first kiss, how I

Pno. *pp*

allarg. *a tempo*

52

C.Ten. smiled and laughed with joy. We'll re - mem - ber all our days the

Pno. *pp*

molto rit. *a tempo*

C.Ten. 57 *3* *3*
breath of the oc-ean, and the moun-tains, and the sun - rise! (let ring)

Pno. 57 *cresc.* *fff*

Andante (♩ = 70)
8^{va}

Pno. 63 *mp* *p*


Pno. 70 *mp* *p*

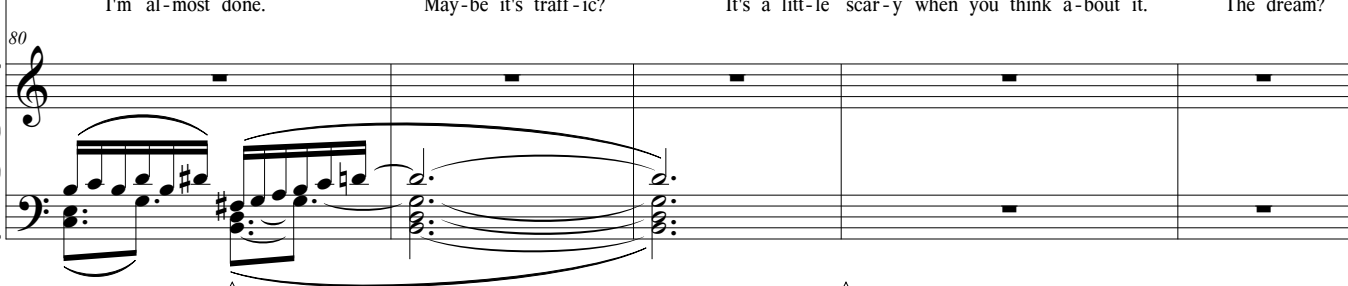
77

CTen.  I won - der what's keep - ing him,

Pno.  *pp*

80

CTen.  I'm al - most done. May - be it's traff - ic? It's a litt - le scar - y when you think a - bout it. The dream?

Pno.  *pp*


85

CTen.  mov - ing on, mov - ing out, mov - ing in with the one that you love. But what if it's just a dream?

90 **Andante Largo** (♩ = 60)  (♩ = ♩)

CTen.  Well the dream is still ab - stract and with -

Pno.  *p*

Sost. 

93

C.Ten.

out the pro-er vis-ion, it goes left in-stead of right, and we'll be on course col-iss-ion. If the dream goes from Mon-et and it

Pno.

mp *sfz* 3

simile

97

C.Ten.

turns out like Kan - din - sky, do we course-corr - ect the boat or do we rite it like Stra - vin - sky? I mean

Pno.

sfz 3

100

C.Ten.

look at us two fools, who would ev - er think this could be a happ - y, health-y home? May-be I mis-un-der-stood?

Pno.

p 3

*

104 Spoken: I mean...

C.Ten. We both seem to be de-pressed and you're

Pno. *p*

Sost.

108

C.Ten. prone to in-dec-is-ion, and I know that I'm a bitch, but I hold on to the vi-sion... But what is the

Pno. *p*

Ord.

113

C.Ten. vi-sion? You've had iss-ues with your health, and I rea-lly can-not lose you. Through all un-

Pno. *p*

119

C.Ten. cer-tain-ty and doubt, all I know is that I love you. These are

Pno. *pp*

124

C.Ten.

fears that we both have, _____ and sure, there will be _____ our

Pno.

127

C.Ten.

trials. _____ But I guess at the end of it

Pno.

Optional: Have somebody call the singer on stage
and play Beethoven's Große Fuge as the ringtone.

130

C.Ten.

all, you're there, and you're...

Pno.

subito p

Spoken: Oh, you're here? Thank God, for a moment
 I thought you just said screw it. (Laugh) Love you too
 babe, be down in a moment. (hang up)

134 **Largo** (♩=50)

C.Ten. Well the dream is still ab-stract, but more like Da-li than Kan-din-sky, but for

Pno. *pp*

139 now at least I know you'll be here to dream it with me. _____

Pno.

141 *pp* *8va*