

Music score

*How is it that we  
know what we are?*

for Four Dancers, Narrator, Trumpet,  
Percussion, Piano, and Electronics

*Music by Aidan Gold*

*Dance by Jordyn Hubbs*

Duration: 9 min.

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## Instrumentation

4 Dancers

Narrator

Trumpet in C

*(mutes required: straight mute)*

Percussion:

*Marimba (5-octave), Triangle, 2 Metal Clothes Hangers, Brake Drum, Woodblock, Sizzle Cymbal, China Cymbal, Suspended Cymbal, 2 Toms, Bass Drum, Tam-tam (large)*

Piano:

*The music stand should be removed so that the strings are accessible on both sides of the dampers and past the "bridge". The following strings will need to be played (not all of them need to be marked, but enough should be so that the pianist can easily find all these strings): C1, E1, G1-F2, A3-D $\flat$ 5, E5-D6, F $\sharp$ 6-C8*

Electronics

*(1 player on a computer offstage connected to speakers)*

## Program Note

Can you feel it?

Can you feel the vertebrae of your spine, each individual bone being pulled down,  
down into your legs, into the floor

Can you feel the pain, the tension in your shoulders  
from years of trying to swim against gravity

Why are my emotions so heavy, so weighted?

## Stage Setup

Percussion

Marimba

Narrator

Piano

Trumpet

Audience

## Performance Directions

This score is intended for use by the musicians, and so it does not include a full description of the dance part of the piece. A staff above the score, *Dancer Cues*, contains written cues showing certain actions or gestures performed by the dancers. These are not the only actions the dancers will perform, but they are all the actions that trigger musical responses (at other points, a musical gesture may trigger a response from a dancer – this is not notated). If text appears in the *Dancer Cues* staff at the start of a measure, then that measure is cued by that action, and the musicians should watch the dancers for the cue to begin the bar. If no dancer cue is given, then the musicians should cue the start of the next bar themselves.

Throughout the piece, each dancer is paired with one of the musicians:

**Dancer 1 – Percussion**

**Dancer 2 – Piano**

**Dancer 3 – Trumpet**

**Dancer 4 – Narrator**

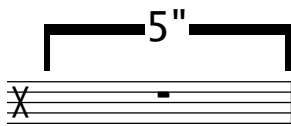
Each musician should wear the same outfit as the dancer they are paired with. Throughout the piece, as much as possible try to look at the dancer you are paired with, as if you are connected to them in some way.

All musicians begin offstage, and walk on at points specified in the score. At the end of the piece, all the musicians walk offstage, once again at points specified in the score.

The **Electronics** performer triggers fixed media throughout the piece at cues notated in the score. The pitches given are simply a reference for the fixed tracks – the player does not play them in real time.

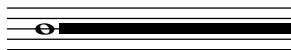
## Notation

### General

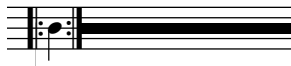


= an open bar. The number above the bar indicates approximately the number of seconds that the bar should last. However, this does not need to be an exact duration and may be changed depending on the needs of the dancers and the musicians. In an open bar, whole notes and whole rests indicate an indefinite duration. Accidentals carry throughout the whole bar.

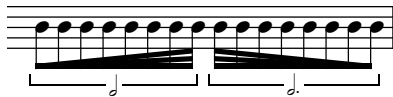
**Tempo in bold** ♩ = 60 indicates a global tempo mark applied to all musicians. Tempo not in bold ♩ = 60 indicates a tempo only for one musician – e.g. the tempo of a repeated figure in an open bar.



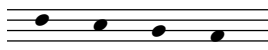
= sustain the note (or figuration) for the duration of the solid line.



= continuously repeat the gesture within the repeats for the duration of the solid line.



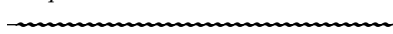
= freely speed up or slow down within the given duration. If no duration is given, the figure lasts the whole bar.



= play the given pitches in order with free rhythm within the given bar.


### Narrator


*Spoken text*



the Narrator part is notated with italicized text indicating what should be spoken, and a line indicating approximately when the narrator should be speaking. The text does not need to perfectly rhythmically align with the other musicians.


## Trumpet


 = blow air through instrument (no pitch)

 = play as high as possible (can be shrieky / unstable pitch)

## Percussion

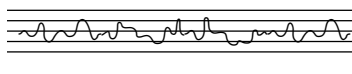



 = mute instrument while playing


 = (for Toms) play on the rim

 = (for Toms) rimshot

## Piano

 = freely & continuously strum strings inside the piano back and forth in the given register


**Crossbeams**  
 = knock with your knuckle on the crossbeams inside the piano. Find 2 different crossbeam sounds – one higher and one lower.


 = pluck the string inside the piano (pizz. is also used to mean the same thing)


sul pont = play the strings on the side of the dampers closer to you


ord. = play the strings on the side of the dampers further away from you

behind bridge = play the strings on the side of the bridge closer to you (the strings will have random high pitches)

 = with the key lid closed, play on the key lid with palms or fingers (specified in the score) at approximately the location that this pitch would be if the key lid were open

 = play the note on the keyboard while stopping the string with one finger. Constantly vary finger position to bring out various harmonics and timbres.

 = play the lower note on the keyboard while stopping the string at a specific point to bring out a harmonic (sounding pitch in parenthesis)

 = pluck the string with lots of force, so that it buzzes against the neighboring strings

 = cluster with palm on keyboard, on both naturals and accidentals

# How is it that we know what we are?

Jordyn Hubbs

Aidan Gold

25"

Dancer Cues **X** **Dancer 1** walks onstage holding *Triangle*, goes to **Percussion**, and hands them *Triangle*.

Trumpet **X** offstage  
straight mute

Narrator **X** offstage

Percussion **X**

Piano **X** offstage  
Begin with the **key lid closed**  
(keyboard inaccessible)

Electronics **X**

**A** **Triangle** 8" 5"

Perc. **f** **p**

**Hesitant** ♩ = 66 **B** **Slower** ♩ = 50 **C** **Tempo I** ♩ = 66

Perc. **mf** **sfz** **pp** **f** **mf**

Triangle **mute** **l.v.**

accel., almost imperceptibly .....

9 Triangle

Perc. *pp* *f* *p* *f* *p* *f*

Pno. walk onstage

Elec. Electronics Cue 1  
triangle pad sound *ppp*

15 Triangle

Perc. *mp* *f* *p* *f* *p* *f*

Elec.

19 Triangle

Faster ♩ = 76

Perc. *p* *f* *p* *f* *p* *f*

Pno. *pp*  
strum strings back and forth in highest 2 octaves

Elec.

**D** 4"

Tpt. X walk onstage

Narr. X walk onstage  
fast, irregular rhythms

Perc. X *f*  
freely cascading downward strums on the strings  
moving gradually down instrument

Pno. *pp sempre*  
(*Red.*)

Elec. X

22 3" 4"

D. Cues  
Dancer 3 & 4 fall to the ground  
Dancer 4 grabs Dancer 2's leg

Tpt. Your own tempo ♩ = 50-80  
air (no pitch)  
*mf*

Narr. Quickly **whisper** over and over again: *What is it about words that make the world fit easier?*  
Move smoothly back and forth every few repetitions between articulating the words clearly  
and mumbling them unintelligibly. Stay underneath the texture.

Perc. while playing.  
clip Triangle to stand

Pno. (strum lowest strings) *pp*  
*ff*  
pizz.  
*8va.* (*Red.*)

Elec. Electronics Cue 2  
*pp*

**E Heartbeat**  $\text{♩} = 80$

Dancer 1 claps rhythm

D. Cues

Tpt.

Narr.

Perc.

Pno.

Elec.

6" 3"

freely & slowly improvise on 3 cymbals, creating a subtle wash of sound

Triangle

*mf* *pp* (*pp*)

Crossbeams knuckle

freely strum back and forth in mid range strings

sul pont. pizz.

(*ped.*) *p* *f* *pp* *freely* *mf*

(position of un-cued electronics note changes are approximate and do not need to be in exact sync with ensemble)

**F Heartbeat**  $\text{♩} = 80$

Dancer 1 claps rhythm

D. Cues

Tpt.

Narr.

Perc.

Pno.

Elec.

5" 5"

Tom

freely strum back and forth in mid range strings

with palms on key lid

*p* *pp* *ppp*

Crossbeams knuckle

freely strum back and forth in mid range strings

with palms on key lid

(*ped.*) *p* *f* *pp* *freely* *pp*

Electronics Cue 3



**G** Steady, forceful ♩ = 72

Dancer 2 tosses Dancer 1  
backward towards Dancer 4

D. Cues

Tpt. *senza vib.* → *vib.*

Perc. Bass Drum *mf* Triangle & Hangers *p playful* Tom rim *pp*

Pno. *ff* (palms on key lid) *f*

32

Tpt. *senza vib.* → *vib.* *senza vib.* *flz.*

Perc. Hangers *f p* W. Bl. *p f* Hanger Triangle *p f* Hanger *p f* Wood Block *f*

Pno. *p* *ff*

**H**

Tpt. *mp sarcastically*

Perc. Wood Block *p* Hanger *p f* Wood Block *p* Hanger

Pno. *f* *mf* *f* *mf*

37

Tpt. *mf* *f*

Perc. W. Bl., Toms, & Hngs. *mf* (rim) *p* *f*

Pno. *f* *mf* *f* *ff* 3

**I Collapsing**

Perc. Tam-tam *ff* Toms *p* *f* Wood Block *f*

Pno. *fff* *p* *mf*

play this passage on top of the key lid, but play as if you were playing on the keys. (with palms)

(with fingers) 18 (with palms) 18

B. Dr.

42

Perc. Tom Bass Drum *p* *f*

Pno. *fff* *p*

(with fingers) 10 10

(♩ = c. 50)

**J**

4" 4"

D. Cues

Perc. B. Dr. *ppp* Tam-tam

Pno. *pp* Rubato ♩ = 50-80 *p*

As **Dancer 2** lifts the key lid, switch to playing on the keys. Make the transition as smooth and continuous as possible. Begin at whatever part of the figure you were just playing at the end of the previous bar.

46

9" 3"

Perc. *p* Sus. Cym.

Pno. *mf* < > freely *accel. figure throughout bar*

Alternate between a figure from **box A** and a figure from **box B**. Choose any figure from the box each repeat. It should sound like a continuous, flowing stream of notes. Watch **Dancer 2**'s motions and try to adjust the note speed to follow their movement.

(*Red.*) *8ba...* *molto*

**A**

**B**

48 **6"**

D. Cues **Dancer 2 lets go of the piano**

Perc. **Tam-tam**

Pno. *mf*  
Rubato ♩ = 70-90

*8va*  
**ff**

49 **2"** **K** **6"**

D. Cues **Dancer 2 stops moving**

Pno. rit. figure throughout bar  
*pp* hesitating

(*2do.*)

51 **2"** **2"**

D. Cues **Dancer 2 swings arm** **Dancer 2 swings arm again**

Pno. Rubato ♩ = 60-80  
Try to start and stop your motion with **Dancer 2's** arm,  
as if you were a sonification of their movement.

*p* *mf* *p* *mf*

(*2do.*)

53 **Dancer 2 swings arm and then keeps moving** 6"

D. Cues

Pno.

(freely accel. to follow dancer's movements)

*p* ————— *f*

[53] 6" 2" L 2" **Dancer 2 stops moving**

D. Cues

Perc.

Hanger  
Sizzle Cymbal  
(w/tri beater)

Pno.

*p*

8va

*p*

*ff*

(*Red.*)

56 3" **Dancer 2 moves again**

D. Cues

Pno.

(8)

*Red.*

57 Tam-tam (ord. beater) 2" 8"

Perc.

*mf*

Rubato ♩ = 70-90

Alternate between figures from C and D as before

Pno.

*ff*

**C**

**D**



**Pushing and pulling** ♩ = 50

**M** Hanger Hanger

Perc.

*pp*

molto rubato – keep trying to follow dancer's movement

Pno.

*mp molto espr.*  
(*And.*)

61 Triangle China Cymbal

Perc.

Pno.

*mf* *f* *p*



**N** Tempo I ♩ = 66

Tpt.

Perc.

Pno.

China Cymbal

(free and continuous motion)

*pp* *mf* *pp* *fp*

**E**

**F**

**G**

**H**

66 *accel.*.....

Tpt. *p* *f* *p* *f* *p*

Perc. Sus. Cym. *pp* Sizzle Cymbal *p*

Pno. *fp* *mp*

**I** **J** **K** **L**

68

Tpt. *sfz* *p* *f* *mf* *f*

Perc. *mp* 3 *mf*

Pno. *mf* *f* *molto*

**M** **N** **O** **P**



70  $\text{♩} = 80$

Tpt. *f* *p* *f* *f* *p* *f* *f* *p* *f*

Perc. *ppp* *cresc. poco a poco*

Pno. *pp*

73 **3"** **0**

**Dancer 3 takes the mute out of Trumpet in the middle of this bar, while they are playing the note** **Fiery**  $\text{♩} = 72$

(Dancer 3 removes mute – help them with free hand if needed)

D. Cues *X*

Tpt. *pp* *ff searing* *f* *f* *f*

Perc. *mp* *f* *f* *f*

Pno. *8va.* *ff fff* *Red.*

Elec. **Electronics Cue 4** *8va.*

Musical score for measures 76-80. The score is written for four parts: Tpt. (Trumpet), Perc. (Percussion), Pno. (Piano), and Elec. (Electric Bass). The time signature changes from 3/4 to 3/8 and back to 3/4. The Tpt. part starts with a *sfz* dynamic and includes a *f fierce* section. The Perc. part features Bass Drum and Tam-tam. The Pno. part includes a triplet of eighth notes marked *8ba* and *fff*. The Elec. part has a sustained bass line with a circled 8 below it.



Musical score for measures 81-85. The score is written for four parts: Tpt., Perc., Pno., and Elec. The time signature changes from 4/4 to 2/4. The Tpt. part begins with a **P** (Piano) dynamic and includes a *mf* section that transitions to *f*. The Perc. part features Bass Drum with a *f* dynamic. The Pno. part includes a *pizz.* (pizzicato) section and a *fff poss.* (fortissimo possible) section with a circled 8 below it. The Elec. part has a sustained bass line with a circled 8 below it.

84 *flz.* *rit.*.....♩ = 60 (random notes cascading down)

Tpt. *flz.* *ff* Tam + Cyms.

Perc. Bass Drum *ff* *ff* cluster gliss. (w/palm) *ff* *8va*

Pno. *pizz.* *fff* *8va*

Elec. *fff poss.* (Led.)



**Q** Driving forward ♩ = 88

Tpt. *mf* *p* *f* *p* *f* *p* *f*

Perc. Tom B. Dr. 2 Toms Br. Dr. W. Bl. *p* *mf* *8va*

Pno. *fff* *f* *8ba* (Led.)

Elec. Electronics Cue 5

(random notes cascading down)

93

Tpt. *p* *f* *p* *f* *fff* raucous

Perc. 2 Toms Br. Dr., W.B. B. Dr. *ff* *fff* *mf*

Pno. (8) (Led.)

Elec. (position of un-cued note changes are approximate and do not need to be in sync with ensemble)

**R**

Tpt. *ff* forceful *cresc.*

Narr. Quickly whisper over and over again: *What is it about words that make the world fit easier?*  
(note: you will be inaudible until reh. S)

Perc. Br. Dr. (rimshot) Toms B. Dr. *f* driving

Pno. *fff* hammeringly (Led.)

Elec. Electronics Cue 6 *8ba*

(swell of noise)

99

Tpt. *fff*

Narr.

Perc. Tom Br. Dr. Tam-tam *p* *fff*

B. Dr.

Pno. *fff poss.* *8va* *8va*

Elec. (8)

S 6" Hesitating ♩ = 50 rit.....

Tpt. *mp*

Narr. *Whisper (once): What is it about words that makes the world fit easier?*

Perc. dampen Sizzle Cymbal *pp*

Pno. *f* *pp*

Elec. Electronics Cue 7

How is it that we know what we are?

104  $\text{♩} = 50$  rit.....a tempo

4" 3"

Tpt. *air (no pitch)*  
*p*

Narr. *Air and time. Since last we spoke, I've been better. I slept again once the Pink Moon moved off a little,*

Perc. China Cymbal  
*pp*

Pno. *mp* *p*

107 **Faster**  $\text{♩} = 66$  rit.....a tempo

Tpt. *p*

Narr. *put her pants back on, let me be. Are you sleeping again?*

Perc. Tam-tam *ppp* Marimba *pp*

Pno. *ppp* *mf* *pizz. sul pont.*

Elec. **Electronics Cue 8**  
distant wind

110 6"

Narr. *I'm home in the bluegrass now, one of the places my body feels at ease.*

Mar.

Pno.

Elec.

**Broad, lonely** ♩ = 76

111

Narr. *I can't stop putting plants in the ground. There's a hunger in me,*

Mar.

Pno.

Elec.

114

Tpt. *vib.*  
*pp molto espr.* *mp*

Narr. *a need to watch something grow.*

Mar. *mp*

Pno. *ord.*  
*f mp*  
*(Red.)*

Elec.

118

Tpt. *pp*

Narr. *I have been alone a long time this year. She says when she looks at me,*

Mar. *pp*

Pno. *pp mf p f*  
*(Red.)*

Elec.

U



120

Tpt. *ppp*

Narr. *she is reminded of time.* *I didn't know what she meant, so she repeated,*

Mar. #8

Pno. *p* *f* *pp* *mf* *ppp*

Elec.

122

D. Cues **8"**

Tpt. X

Narr. **Spoken** (wait until after the dancer has gestured to you before speaking):  
*When I see you, I become very aware of time.*

Mar. X

Pno. X

Elec. **Electronics Cue 9**

# Text A

*I don't know how to make medicine, or cure what's scarring this planet, but I know that last night, the train came roaring right as I needed it. I was alone and I was time, but the train made a noise so I would listen. I was standing so close, a body on a bridge, so that I could feel how the air shifted to make room for the train. How it's easier if we become more like a body of air, branches, and make room for this red charging thing that barrels through us.*

## V Dreamily rocking ♩ = 56

Narr. **Speak Text A throughout this passage (until reh. X)**

Mar. *p playful*

Pno. *pizz.*  
*p playful*  
play on keys (LH) & stop string at node (RH)  
*Red.*

Elec. **Electronics Cue 10**

126

Tpt. *senza vib.*

Narr. **(Text A cont.)**

Mar. *ppp molto espr.*

Pno. *(Red.)*

Elec.

**W**

Tpt.

Narr. *(Text A cont.)*

Mar.

Pno.

Elec.

**132**

Tpt.

Narr. *(Text A cont.)*

Mar.

Pno.

Elec.

How is it that we know what we are?

**Repeat until Narrator finishes Text A**  
 ("red charging thing that barrels between us")  
 If the **Narrator** has already finished the text,  
 skip this bar entirely.

134

Tpt.

Narr. (Text A cont.)

Mar.

Pno. (2nd.)

Elec.



**X** 5" 4"

D. Cues **X**

Tpt. **X**

Narr. **X** *Speak: How afterward our leaves shake*

Mar. **X**

Pno. **X**

Elec. **X** *Electronics Cue 11*

**Dancer 4** gestures towards **Narrator**, as if taking away their voice

**Whisper** (wait until after the dancer has gestured to you before whispering): *and stand straighter.*

**Y** Slowly fading ♩ = 50

Tpt. very soft mallets (ripple roll) *ppp* *pp* *mf*

Mar. *pp* *pizz.* *mf espr.* *f* *pizz. sul pont.* *pizz. 3 ord.*

Pno. *f* *Red.*

Elec. Electronics Cue 12

143

D. Cues **Dancer 3 puts mute back into Trumpet**

(mute is put in while you are holding this note; help dancer with free hand if needed)

Tpt. *p* *pp* begin slowly walking offstage

Narr. Quickly **whisper** over and over again: *How afterward our leaves shake and stand straighter.* Gradually walk offstage.

Mar.

Pno. *pizz.* *f*

Elec. *(Red.)*

**Z** **Dancer 2 closes key lid**

D. Cues

Tpt. *air (no pitch)*

Narr. *(arrive offstage)*

Mar. *Cyms. + Tam*

Pno. *pizz. sul pont.* *pizz. ord. 3* *pp* *p molto espr.* *strum strings past "bridge" (close to you; no specific pitches)*

Elec. **Electronics Cue 13**

151

Tpt. *(arrive offstage)*

Perc. *China Cymbal* *Sus. Cym.* *(take Triangle off stand and hold it up)*

Pno. *pp dreamily* *pp* *8va*

Elec.

**AA** Tempo I ♩ = 66

Triangle rit.....a tempo

Perc. *mf* *mf* *pp*

Pno. *pppp*

Elec. Electronics Cue 14 triangle pad sound Electronics Cue 15

**BB** 6" 3"

D. Cues X X

Perc. Triangle *f* *f*

Pno. walk offstage (arrive offstage)

Dancer 1 grabs Triangle  
(Dancer 1 will dampen Triangle; don't dampen it yourself)

161 10" 10"

D. Cues X X

Perc. *p*

Dancer 1 takes Triangle and carries it to center stage  
let go of Triangle and give Dancer 1 your beater, then walk offstage

Dancer 1 plays Triangle, then walks offstage