

Full score

***We Play New Music
Like It's Old***

for Piano Quartet and Two Narrators

by Aidan Gold

Duration: 10 min.

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Instrumentation

2 Narrators

Violin

Viola

Cello

Piano (strings accessible; additional items: small or toy hammer)

Program Note

When I was first getting into big orchestral music concerts, one of the things that consistently struck me was the often highly narrativized drama of the program notes. Even (or perhaps especially) with so-called “absolute” music, the program notes would describe epic battles between themes, key areas, or instruments, triumphant returns and arrivals, outbursts of terror, and distant havens of peace and serenity, often with an excessive helping of reverence for the “genius” composer. Little Aidan was captivated by these narratives and would try to follow along with the program notes during the entire 80-minute Mahler symphony as closely as possible to experience and understand the “story” it was telling.

When you go to the opera, you open your program book and read a full synopsis before it starts, which tells you everything that is going to happen, including how the main character dies at the end. Yet in the world of books and films, there is a tremendous concern for spoilers – we must experience the story with it as it unfolds, without knowing where it is going to go.

What does it even mean to experience the “story” of a piece of music in real time? Is it even possible to listen in the same way we would read a program note? What does that do to our experience? What in these supposed narratives is actually meaningful to us?

The story of the music is music itself.

Stage Setup

The musicians should be set up as a standard piano quartet. There should be two chairs for the narrators placed to the side of the ensemble, facing each other, and slightly angled towards the musicians. There should be exits at the left and right side of the stage that the narrators can enter and exit from.

Performance Instructions

The two narrators begin offstage, enter at reh. **A**, and then talk at various specified points in the score. The narrators should always speak towards each other and act as if the musicians on stage are their audience – they should not acknowledge the actual audience. They should try to embody the character of musicologists excitedly discussing a piece as it is being played. The narrators should always project their voices enough to be heard over the ensemble.

As the piece progresses, the narrators gradually become more and more like abstract performers. The musicians should initially be completely oblivious to the narrators, but gradually (and especially starting at reh. **Z**) should acknowledge their presence and react to them as if they are performing for the musicians.

Text and Music Coordination

In certain places (rehs. **C, F, H, N, & W**) the musicians repeat a series of measures while the two narrators speak a box of text above. The narrators should read these text boxes like a play script – e.g. each line one after another. The musicians should keep repeating until the narrators finish the box of text, and then, after the narrators finish, play to the end of the current repeat and then go on.

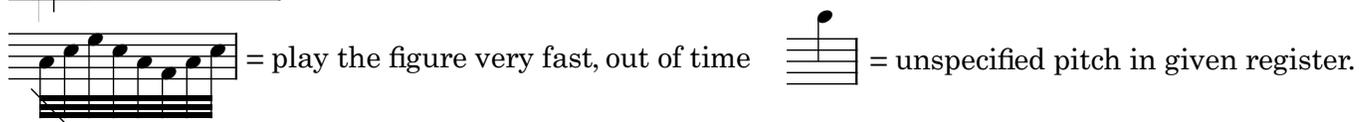
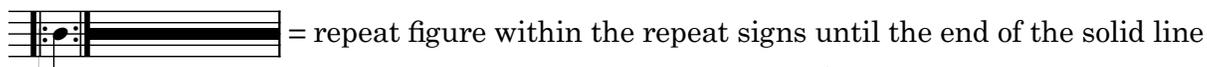
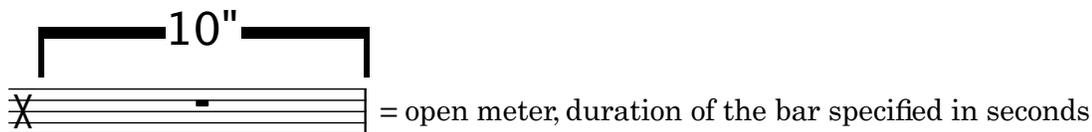
In other places, the narrators speak lines of text over written music. These lines do not have to be exactly as long as is notated via the lines – they can be slightly longer or shorter depending on their natural spoken delivery, but should use the lines as a rough guide.

Some of the later sections (rehs. **Z, DD, & EE**) are text-based sections: this means that the flow of the music is dictated by the narrator's spoken text. In each system (denoted by the system dividers) the narrators speak their lines (sometimes overlapping with each other according to how the lines are placed on the page), and the other musicians play the musical fragments according to where they are placed in reference to the text above them. The narrators and musicians should go on to the next system immediately after all material (spoken or performed) in one system is complete.

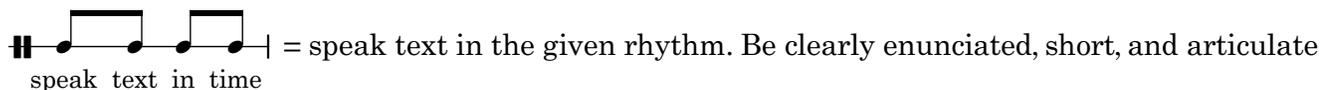
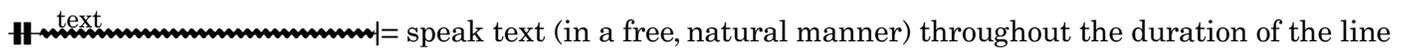
At the very end of the piece (reh. **HH**) the musicians each play short fragments in their own tempo. These fragments should be coordinated roughly according to where they are placed within each system, as if having a group discussion.

Notation

All Instruments:

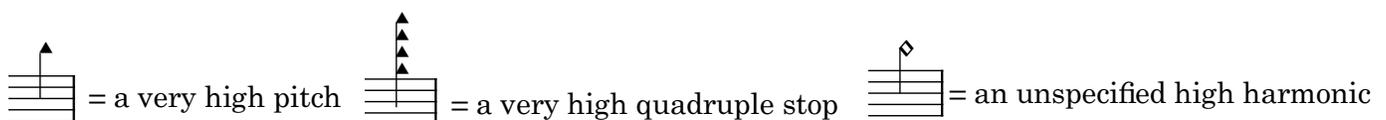


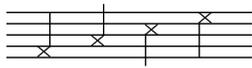
Narrators:



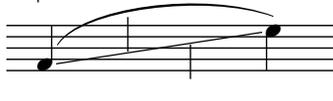
Strings:

SP = sul ponticello. ST = sul tasto. MSP = molto sul ponticello. MST = molto sul tasto.
I, II, III, IV are used to specify strings (I = highest string, IV = lowest string)



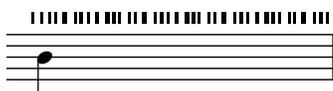
 = play on the strings behind the bridge (lowest space = lowest str., etc.)

 = slap body of instrument with palm  = mute strings (pitchless noise)

 = smooth gliss. (headless stems are just used to indicate duration and should not be re-articulated)

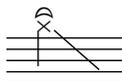
 = increase/decrease bow pressure (thickness of the line indicates amount of pressure)

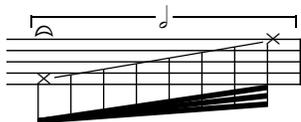
 = ricochet  = randomly gliss. around in approx. register

 = stutter bow while on string (short & scratchy sounds)  = l.h. pizz.

microtonal accidentals: \flat = quarter flat. \sharp = quarter sharp. \flat = 3/4 flat. \sharp = 3/4 sharp.

Piano:

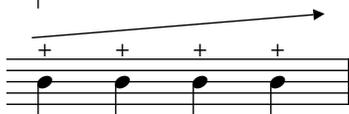
 = slide fingernail along the front of the keys, making percussive sounds (no pitch)

 these feathered beams indicate the relative speed of the fingernail slide on the front of the keys (here from slow to fast within the duration of a half note)

 = forcefully depress the sustain pedal, causing all the strings to resonate

 = play the note on the keyboard while stopping the string with your finger inside the piano

 = sim. but stop the string so that the parenthized note sounds as a harmonic

 = move finger up/down string, producing different random harmonics

 = palm cluster (on keys or in piano)  = cluster but primarily emphasize outer notes

 = pluck string inside piano  = strum strings inside piano

 = scrape with fingernail along length of string inside piano

 = lightly tap small/toy hammer on the side of the piano, the piano bench, or some other suitable surface

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

We Play New Music Like It's Old

Playful, with driving focus ♩ = 152

Aidan Gold

Narrator 1 begin offstage right

Narrator 2 begin offstage left

Violin SP
f
fp playful

Viola SP
f
fp playful I
pizz. behind bridge

Violoncello
f

Piano
(R.H.)
slide fingernail up front of keys
(do not depress keys)
loudly depress ped.
ff extravagant, like a harp gliss. *ped.*

Vln 5 SP → ord.
f *fp*

Vla SP → ord.
MSP
pp *sf* *pp*

Vc. ord. arco
f *fp* playful

Pno
f driving

(*ped.*)

9

Vln

Vla

Vc.

Pno

ord.

sf

strike palm on strs
(hold palm on strs long enough
to dampen the note played by the L.H.)

slide finger up str.

(*Red.*)

13

Nar. 1

Nar. 2

Vln

Vla

Vc.

Pno

A

8"

begin walking onstage

begin walking onstage

ord.

ord.

ord.

accel. (drift out of phase with vla. and vc.)

do not change speed (vln. and vc. drift out of phase)

rit. (drift out of phase with vln. and vla.)

ff

ff

ff

MSP

MSP

MSP

ff

(*Red.*)

14 8"

Nar. 1 finish walking, and sit down on the stage right chair

Nar. 2 finish walking, and sit down on the stage left chair

Vln *pp*
Your Own Tempo ♩ = 180
on bridge (no pitch), mute str. w/hand

Vla *pp*
Your Own Tempo ♩ = 152
on bridge (no pitch), mute str. w/hand

Vc. *pp*
Your Own Tempo ♩ = 124
on bridge (no pitch), mute str. w/hand

Pno *ff* extravagant, cascading, harp-like
slow down so we can hear each individual click

15 **B** Tempo I ♩ = 152

Vln SP
mf playful *pp*

Vla SP
"reverse seagull" gliss. *mf* playful *pp*

Vc. SP
slap cello body with palm pizz. (palm slap) pizz. *p*

Pno *sfz* *dim.* *pp*
8ba

19 **C** Repeat until Narrators finish Text 1

Nar. 1 speak Text 1

Nar. 2 speak Text 1

Vln

Vla

Vc.

Pno

Text 1

1: We open with a dramatic flourish – and the music takes off, driving forward in the key of A minor, the saddest of all keys.

2: Truly devastating. You can really feel the composer's anguish permeating this music.

1: Very befitting for this work, his "tragic" sonata.

2: Although that name wasn't given to this piece by the composer, it was added later after his death. He preferred the title "sonata", a word free from extramusical implications.

1: You're right! After all, music needs no titles or explanations. It speaks for itself.

D

Musical score for section D, measures 23-28. The score is for Violin I (Vln), Violin II (Vla), Violoncello (Vc.), and Piano (Pno). The key signature has one sharp (F#) and the time signature changes from 4/4 to 2/4 and back to 4/4. The Vln and Vla parts feature melodic lines with accents and dynamics ranging from *f* to *sfz*. The Vc. part has a *pp* dynamic and includes the instruction "MSP arco". The Pno part has a *f* dynamic and includes the instruction "cresc.". A circled number (8) is located below the Pno staff.

Musical score for section E, measures 27-32. The score is for Violin I (Vln), Violin II (Vla), Violoncello (Vc.), and Piano (Pno). The key signature has two flats (Bb, Eb) and the time signature changes from 3/8 to 4/4. The Vln part includes dynamics *f*, *sfz*, and *ff*, with instructions "pizz." and "IV arco ord.". The Vla part includes dynamics *f*, *sfz*, and *mf*, with instructions "pizz." and "ord. arco". The Vc. part includes dynamics *mf cresc.*, *ff*, and *mf*, with instructions "gliss." and "ord.". The Pno part includes the instruction *f swaggeringly*. A circled number (8) is located below the Pno staff.

34 (IV)

Vln

Vla

Vc.

Pno

fp *ff*

mf

8ba

Detailed description: This system contains measures 34 through 37. The Violin (Vln) part starts with a half note G4, followed by quarter notes A4, B4, and C5. It features dynamic markings *fp* and *ff*. The Viola (Vla) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) part plays a steady eighth-note accompaniment. The Piano (Pno) part has a bass line with a *mf* marking and a sub-octave line labeled *8ba*. The system ends with a double bar line.

38 (IV)

Vln

Vla

Vc.

Pno

mf

sfz

sfz

(8)

Detailed description: This system contains measures 38 through 41. The Violin (Vln) part begins with a triplet of eighth notes (G4, A4, B4) and includes a *mf* marking. The Viola (Vla) part continues with eighth-note accompaniment and features a *sfz* marking. The Violoncello (Vc.) part continues with eighth-note accompaniment and features a *sfz* marking. The Piano (Pno) part continues with a bass line and features a *sfz* marking. The system ends with a double bar line and a circled number (8) below the first measure.

41 **F** Repeat until Narrators finish Text 2

Nar. 1 speak Text 2

Nar. 2 speak Text 2

Vln *p espr.*

Vla *pp*

Vc. *pp*

Pno *p driving*

Text 2

2: That right there – you know, I think that’s really what makes it work. That G natural.

1: Exactly. It’s a real stroke of genius, bringing it in there. No G naturals anywhere in the piece before then, and then suddenly, it appears, like a ray of light from the heavens!

G

45

Vln

Vla

Vc.

Pno

gliss.

ff

dim.

5

3

3

rit......

gliss.

p

f

dim.

f

dim.

49

Vln

Vla

Vc.

Pno

MSP

p

gliss.

p

ST 3

pp

f

dim.

5

p

3

p

H Somber, mournful $\text{♩} = 80$

52 Repeat until Narrators finish Text 3

Nar. 1 speak Text 3

Nar. 2 speak Text 3

Vln *pp* ST 3

Vla *pp* 5

Vc. *pp* ST gliss.

Pno *pp*

Text 3

1: Listen to those descending lines, just tugging us down into the depths!

2: And the question at the forefront of the audience's mind is: where is the second theme?

54 **I**

Vln SP III II *p* gliss.

Vla

Vc. 3

Pno on keys *pp* 3 *mf* molto espr.

pizz. *mf*

63 *speak:* But by deftly shifting to the minor subtonic instead, the modulation becomes a work of genius!

Poco sostenuto

Nar. 1

Nar. 2

Vln

Vla

Vc.

Pno

ord.

mf 3

f

ord.

p 3

f molto *espr.*

f molto *espr.*

on keys

p

cresc.

67 **K**

Vln

Vla

Vc.

Pno

mf

ff

mf

f

8va

random wild harm. gliss.

f quasi Tchaik concerto

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lighten finger pressure and slow down bow speed as you increase bow pressure, increase finger pressure and go back to normal bow speed as you decrease bow pressure

72 **L**

Vln

Vla

Vc.

Pno

ff

fff exaggerated

play cluster with palm, outer octave with fingers

(Led.)

75

Vln

Vla

Vc.

Pno

ord.

fast random figuration with light finger pressure
slow bow, lots of bow pressure (scratch)

Musical score for measures 77-80. The score includes parts for Violin (Vln), Viola (Vla), Violoncello (Vc), and Piano (Pno). The Violin, Viola, and Violoncello parts feature a fast random figuration with light finger pressure and a slow bow with lots of bow pressure (scratch). The Piano part features a fast random figuration with light finger pressure and a slow bow with lots of bow pressure (scratch).

Musical score for measures 78-81. The score includes parts for Violin (Vln), Viola (Vla), Violoncello (Vc), and Piano (Pno). The Violin, Viola, and Violoncello parts feature a fast random figuration with light finger pressure and a slow bow with lots of bow pressure (scratch). The Piano part features a fast random figuration with light finger pressure and a slow bow with lots of bow pressure (scratch).

Measure 78: **M** ord. *ff* *p*

Measure 79: *ff* ord. *p*

Measure 80: *ff* ord. *p*

Measure 81: *ff* *15* *8*

80 **N** 20"

Nar. 1 speak Text 4

Nar. 2 speak Text 4

Vln
mute str. (no pitch)
stutter bow on str.
pp freely

Vla
MSP
II
2-6 sec.
fp

Vc.
Your Own Tempo ♩ = 70-90
ord. → MSP → ord.
fr

Pno
strike palm on low str.
Your Own Tempo ♩ = 70-90
scrape low str. (choose a different one each time) *8^{ba} p*

pp *mf* *pp*

pp *f*

Text 4

1: Oh did you hear that!

2: What?

1: Right there – right there in the middle of that falling run! The G returns!

2: Wow! The listener's mind is instantly transported back to when they first heard that G natural!

1: Like a ray of light from the heavens!

81 $\text{♩} = 80$ **accel. poco a poco**.....

Vln *col legno*

Vla *col legno*

Vc. *ord.* → MSP *gliss.* *pp* *sfz* *ord. I* *p* *ord.* *overpressure (quasi scratch)* *pp* *3*

Pno *scrape* *ff* *on keys* *3* *f* *scrape* *f* *ped.*

slide fingernail down front of keys (do not depress keys)

84 *pizz.* *col legno* *arco*

Vln *p* *f* *ff*

Vla *pizz.* *arco* *scratch* *ord.* → MSP *ord.* *3* *ff*

Vc. *ord.* *f* *pp* *MSP* *col legno* *f* *on keys* *8va* *ff* *ord. arco*

Pno *pp* *ff* *on keys* *8va* *ff* *loudly depress ped.* *ped.*

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P

88

Vln *SP*
p mischievous

Vla *SP*
p mischievous

Vc. *pizz.* *p* *3* *sfz* *mute str.* *arco* *behind bridge* *pizz.* *sfz*

Pno *ppp* *on keys* *molto*

(Red.)

92

Vln *III* *gliss.* *f* *p* *ord.* *p* *cresc.*

Vla *ord.* *3* *sf* *p* *ff* *mp cresc.* *3*

Vc. *pizz.* *sfz* *arco* *p* *3* *ff* *mp cresc.* *3*

Pno *ff* *3* *p* *3* *strike palm on low str.* *8va* *ff* *Red.*

95

Vln

Vla

Vc.

Pno

mf cresc.

mf cresc.

mf
on keys
cresc.

98 **Q** Tempo I ♩ = 152

Nar. 1

Nar. 2

Vln

Vla

Vc.

Pno

ffp

pp

sffz

mf

ff mechanical

pp still driving

gliss.

gliss.

ord.

p espr.

p espr.

pizz.

arco

Speak: And with that, we're in the development section.

102

Nar. 1 *speaks:* So intense! What a white-knuckled

Nar. 2 *speaks:* Now the two themes battle each other!

Vln

Vla

Vc.

Pno

R

106

Nar. 1 experience for the audience, not knowing which theme is going to come out on top!

Nar. 2

Vln

Vla

Vc.

Pno

118

Vln *ff* aggressive *pizz.* *sffz* *arco* *ff*

Vla *pizz.* *arco*

Vc. *sffz* clusters (on keys) *ff*

Pno *ff* *sffz* *8va* *8ba*

121

Vln *f* *SP* *arco*

Vla *sffz* *ff* *pizz.* *arco*

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

Pno *ff* *ff* *Red.*

T

125

Vln *fp* *ff* *gliss.*

Vla *f*

Vc. *f*

Pno

(Led.)

play cluster with palm, outer octave with fingers

128

Vln *ff* *fff* *sfz* *ff* *5* *U*

Vla *ff* *fff* *sfz* *3*

Vc. *ff* *fff* *sfz* *3*

Pno *sfz* *ff* *sfz* *8ba* *8ba*

131

Vln

Vla

Vc.

Pno

ff

sfz

sfz

ff

sfz

sfz

pizz.

arco

15

15^{ma}

8^{va}

8^{ba}

134

Nar. 1

Vln

Vla

Vc.

Pno

molto rit.

behind bridge

col legno

SP 3

arco fff

pizz. p

ff

pizz.

arco p espr. 3

fff

strum low str.

"catch" a bit of the resonance of the chord (but not so much to cover the strings)

Red.

8ba

p

.....♩ = 60

137 tragedy in his life, with three hammer blows of fate knocking at the door.

Nar. 1

Vln arco ord. 3 *p* *ppp* ST → *gliss.*

Vla arco *pp* col legno *p* *ppp* ST arco *gliss.* ST →

Vc. pizz. *p* arco 3 *ppp* ST *gliss.* ST →

Pno *ppp* lightly tap the side of the piano (or piano bench) with a tiny hammer

(*Red.*)

⌘

⌘

V

Tempo I ♩ = 152

141 SP

Vln *p* *fp* *fp* *fp* *fp*

Vla SP *fp* *fp* *fp* *fp*

Vc. SP *p* *fp* *fp* *fp* *fp*

Pno strike palm on low str. *pp* *Red.*

sul pont. pizz. *p* *8ba*

on keys *mf* *8ba*

slide finger up str. + + + + +

147 **W** Repeat until Narrators finish Text 5

Nar. 1 speak Text 5

Nar. 2 speak Text 5

Vln *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vla *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Pno

strike palm *p* *8*

slide finger up str. *mf* *8ba*

strum low str.

sul pont. *pizz.*

on keys slide finger up str. *3*

Text 5

2: Now a heightened sense of anticipation and suspense permeates the music.

1: We are approaching a turning point, a moment of utmost formal significance: the golden ratio.

2: And at that moment, all will be revealed.

1: Because, as it turns out, every single part of this piece, every gesture, every melody, every sound, has been derived from one grand, unifying theme.

2: It's been masterfully hidden under the surface until now, but as we approach that most important of structural moments, it is pushing outwards, struggling to finally reveal itself.

X

155

Vln

Vla

Vc.

Pno

ord.

pp

p

pp

mp

3

3

3

3

159

159 *speaks: Brace yourself – here comes the glorious theme, to end all themes!*

Nar. 1

Nar. 2

Vln

Vla

Vc.

Pno

molto cresc.

molto cresc.

molto cresc.

cresc.

3

3

3

3

rit. $\text{♩} = 40$

162

Vln *fff*

Vla *fff*

Vc. *fff*

Pno *fff*

8va

8va

as if starting to play some giant epic theme



Z

Text-based section: the Narrators should speak the lines one after another (as if in normal conversation), and the musicians should play the musical fragments in accordance with where they are positioned with respect to the line of text above it.

2: Wow.



1: That is so incredible.

$\text{♩} = 100$
SP

Vln *p* — *sf*

$\text{♩} = 100$

Vc. *mf* 3



2: I'll be humming that tune till the day I die.

$\text{♩} = 100$
pizz. col legno

Vla *mf*

AA Tempo I ♩ = 152

165

Nar. 1 *speak: And with that incredible harmonic shift to Eb major, the saddest of all keys!*

Vln *pizz.* *p* *pizz.*

Vla *pizz.* *p* *pizz.*

Vc. *pizz.* *p* *col legno*

Pno *pp*

169

Nar. 1

Vln *col legno* *cresc.* *arco* *ord.* *ffp*

Vla *col legno* *cresc.* *arco* *ord.* *ffp*

Vc. *cresc.* *arco* *ord.* *ffp*

Pno *f*

173 *rit.* $\text{♩} = 72$

(ord.) → MSP

gliss.

Vln *cresc.* *ff* → MSP

Vla *cresc.* *ff* → MSP

Vc. *gliss.* *cresc.* *ff*

Pno *cresc.* *ff*

175 6"

Nar. 1 X $\frac{5}{4}$

Nar. 2 *Speak: Now that the grand theme has been revealed, the composer ups the ante* $\frac{5}{4}$

Vln X $\frac{5}{4}$

Vla X $\frac{5}{4}$

Vc. X $\frac{5}{4}$

Pno X $\frac{5}{4}$

BB Tempo I ♩ = 152

176

Vln

Vla

Vc.

Pno

ord.

f

f



179 *speak:* By integrating it seamlessly into a fugue!

Nar. 1

Nar. 2

Vln

Vla

Vc.

Pno

ord.

f

3

3

3

3

183

ord.

f

3

3

3

3

8^{va}

8^{ba}

186

CC

ppp

ppp

ppp

ppp

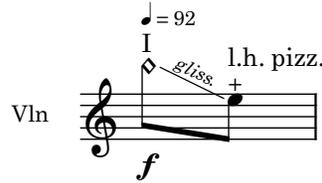
(8)

continue repeating throughout next spoken section (Narrators: begin next page after 1 repetition)

DD

Text-based section: Narrators speak as if in normal conversation. If the Narrators have overlapping single-spaced lines, they should speak simultaneously according to their horizontal position on the page (e.g. Narrator 2 should say "I know!" when Narrator 1 says "here"). The musicians should play the musical fragments in accordance with where they are positioned with respect to the line of text above it.

2: Yes – the fugue! That most difficult of compositional exercises!



all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards



1: Listen to the contrapuntal mastery on display here!

2: I know! Invertible counterpoint at both the octave,

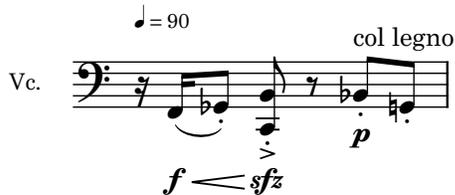


all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards



2: tenth, and twelfth!

1: Twelfth, and tenth!



all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards



1: Listen to how the lines dovetail in imitative fugal entries!

2: Listen to how the lines continue each in their own varied way!

all instruments: continue to repeat the 2 bars of reh. CC

1: And that stretto!

2: And that stretto!

1: And that stretto!

Vln $\text{♩} = 112$
SP
mf *f*

Vla $\text{♩} = 66$
pizz. arco
ff

Pno $\text{♩} = 132$
f

8va

all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards

2: But that's not all! We're building to another big moment here –

Vc. $\text{♩} = 72$
mp *f*
pizz. arco

all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards

2: We're going to be presenting the theme in retrograde!

Vla $\text{♩} = 112$
f

all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards

1: Retrograde? Is that so?

Vln $\text{♩} = 138$
overpressure (quasi scratch)
f *gruff*

all instruments: continue to repeat the 2 bars of reh. CC. Drop out to play each of the isolated gestures individually, and rejoin the repeated figure afterwards

2: It that? It that? It that is what it is.

Musical notation for Viola (Vla) in bass clef. Tempo: ♩ = 84. Dynamics: *mf* (with accent) and *sfz* (with decrescendo hairpin). Includes a triplet of eighth notes.



1: D quarter-flat mixolydian, the saddest of all keys!

Musical notation for Violin (Vln) and Violoncello (Vc.). Vln: Treble clef, *pizz.*, *sfz*. Vc.: Bass clef, *col legno*, triplet of eighth notes, dynamics *p* to *f* with hairpin.



2: Saddest of all keys! All keys! All keys all of saddest!



1: Quarter flat mixolydimixolydilydian. Lydian. D Lydian D.

Musical notation for Piano (Pno) in bass clef. Tempo: ♩ = 76. Dynamics: *ff*. Includes *strum strs.*, *triss.*, and *8ba* markings.



2: So is that

1: That is so is that really how the piece is going to end?



2: Yes! We're approaching –

1: We're approaching –

2: We're approaching the end of the piece now.

Musical score for Pno, Vln, and Vla. Pno part includes dynamics *f* and *8va*. Vln part includes dynamics *ff* and *pp*, and performance instructions like "mute str." and "bow on bridge". Vla part includes dynamics *p* and performance instruction "pizz.".

1: Now piece the of end, so is that.

Musical score for Vc and Pno. Vc part includes dynamics *p* and performance instruction "pizz.". Pno part includes dynamics *pp* and *8va*.

2: So is that is so, that is so, end of the piece.

1: Piece the of end!

1: That is so is that, so is that, end of the piece.

2: Piece the of end!

1: That is so – so is that is so –

2: So is that – that is so is that –

1: That is – that is so – is that is so is that is – that is so – is that is – that is so is that is so – is .||
 2: Is so – is that is – that is so is that is so – is that is – that is so – is that is so is that is – that .||

Narrators: repeat this text 2-3 times, gradually moving from speech-like rhythm to precise, musical rhythm (see next page). Afterwards, move on to reh. FF (should be as smooth of a transition as possible)

Speak in rhythm

188

Nar. 1
 that is that is so is that is so is that is that is so is that is that is so is that is so is

mf

Speak in rhythm

Nar. 2
 is so is that is that is so is that is so is that is that is so is that is so is that is that

mf

192

Nar. 1
 that is so is that

p ————— *f* *p* ————— *f* *p* ————— *f* *p* ————— *f* *p* —————

Nar. 2
 is is so is that is so

p ————— *f* *p* ————— *f* *p* ————— *f* *p* ————— *f* *p* —————

195

Nar. 1
 is so is that is so is

f *fp* —————

Nar. 2
 is that is that is so is

f *fp* —————

199

Nar. 1
 so is so is so is so is that is so is is so

ff *rit.*.....

Nar. 2
 so is so is so is so is that is so is is so

ff

GG

10"

8"

205

stand up, turn to face the musicians, and bow to them
(as if you had just finished a performance)

turn and walk off stage right

Nar. 1



stand up, turn to face the musicians, and bow to them
(as if you had just finished a performance)

turn and walk off stage left

Nar. 2



Musicians: Naturally fade out stomping and waving as the Narrators walk offstage, each musician ending at different times (no specific ordering). Go on to HH as soon as everyone has stopped.

wave bow in the air as if applauding
Look at the Narrators as if you just watched them perform.

Vln

Musical notation for Violin: Treble clef, 'X' at the start, a wavy line representing bowing, and a wavy line with a downward-pointing triangle representing stomp feet.

stomp feet (as if applauding)

wave bow in the air as if applauding
Look at the Narrators as if you just watched them perform.

Vla

Musical notation for Viola: Bass clef, 'X' at the start, a wavy line representing bowing, and a wavy line with a downward-pointing triangle representing stomp feet.

stomp feet (as if applauding)

wave bow in the air as if applauding
Look at the Narrators as if you just watched them perform.

Vc.

Musical notation for Violoncello: Bass clef, 'X' at the start, a wavy line representing bowing, and a wavy line with a downward-pointing triangle representing stomp feet.

stomp feet (as if applauding)

Your Own Tempo ♩ = 80-132
(freely vary tempo, as if clapping)
slap side of piano with palm
(as if applauding)

Musical notation for Piano: Treble and Bass clefs, 'X' at the start, a rhythmic pattern of notes, and wavy lines with downward-pointing triangles representing stomp feet.

ff 5
stomp feet (as if applauding)

8ba
mf

HH

All Musicians: face each other and play the gestures on this page as if speaking to each other in conversation. The placement of the gestures relative to each other and the time between gestures is up to the musicians – try to make it flow like a spoken conversation.

Vln

♩ = 120
SP

mf < sfz

l.h. pizz. + + col legno

3

Vla

♩ = 132

mf

MSP

3

Vc.

♩ = 90

f < sfz mf

scratch > ord.

pizz. 3

Pno

♩ = 112

mf



Vla

MSP

ord.

3

~2 sec. pause
◡

Pno

3

Vc.

♩ = 100

mf

ord. → MSP col legno pizz. 3 3

sfz

Vln

♩ = 80
pizz. ST arco
ord. SP
p

Pno

♩ = 100
8va
p
3



~4 sec. pause



Vla

♩ = 120
ST ord. col legno
mf > p *f*

Vc.

♩ = 120
I
p >

Vln

♩ = 120
I
ppp

Pno

♩ = 120
pp

slide fingernail down front of keys (do not depress keys)