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Foreward: This piece combines on-stage choreography with the performed music. Here are instructions how to present the work. I consider this performance to begin when the first individual walks out on the stage, even if no music is being played.

Participants: Pianist (P), Clarinetist (C), Violist (V), stage assistant (SA). Non-formal, sedate clothing is recommended. As would be worn by those in a "pit orchestra". Sex of participants unimportant. For ease of reference, 'he' / 'his' will be used here.

Equipment: Music stands, easy to move, do not obscure seated musician's upper body and head (2 each). Office chairs, no arms, with wheels, that can rotate 360 degrees when a person is seated upon (2 each). Standard non-folding utility chair (1 each). Stool - not bench - for pianist. "Bowler hat" for SA.

Interactions between P, C, V and SA should be done with minimal facial emotion or body language, except where specified in the choreography step at hand.

Choreography is indexed as follows, and the indicies are placed in the score when something should happen. NOTE: Measures which only contain fermatas are not musical, but should be taken as variable time spaces for choreography to execute.

C0: The piano with is already present center-stage, side-view. The piano's lid should be closed. Piano has keyboard perpendicular to front-center of stage, to the other side of center-stage from C & V. P's music is already on piano's music stand.

C1: Performance begins. SA (wearing bowler hat) rolls out two office chairs to be placed slightly upstage of, and on the keys end of the piano. Chairs apart by 2 or so feet, 3-4 feet from the piano. SA carries two music stands out to in front of the two chairs. (Music should already be on the music stands.) SA exits stage and returns, carrying one chair which provides his seating on stage; upstage of the instrumentalists by 5-6 feet, generally between the players. SA exits stage.

C2: P takes the stage and sits on the stool. C and V take the stage and seat themselves on the office chairs provided. SA takes the stage and sits on standard chair.

C3: C and V begin slow rotation on their chair, not synchronized - randomly, left, right, left, right no more than 7, 8 degrees from straight-facing audience. No connection with the music, something of a listless, day-dream unconscious motion, using feet to cause the twisting.

C4: End motion of C3 facing straight to audience - slowly return to this position even if done playing.

C5: At an unhurried rate, V will stand to the side of his chair to the far side of the direction where the C is positioned, and wait. SA stands at the same time as V, walks to V, stands with back to audience but not obscuring V, executes a "hat-acknowledgement" (grasp hat by brim, raise hat straight up a few inches, then lower hat back to head), and rolls the office chair to the far edge of the stage area, away from C & P center stage. V carries music stand and follows. As V sits, SA positions music stand in front of V, who has turned approximately 15 degrees away from center, somewhat facing that side of audience. SA walks back to his chair and sits. V readies music and waits to play.

C6: At an unhurried rate, C will stand to the side of his chair opposite from where V used to be, and waits. SA stands at the same time as C, walks to C, stands with back to audience but not obscuring C, executes a "hat-acknowledgement" (see C5), and rolls the office chair to a position upstage of the piano, center of the piano, with chair facing upstage (C's back to audience). C carries music stand and follows. As C sits, SA positions music stand in front of C. SA walks back to his chair and sits. C readies music and waits to play.

C7: At measure 49, V should introduce some more upper-body motion as might be suggested by the music. and introduce moderate 'rubato' with moderate dynamic and accent alterations.

C8: V will gradually accentuate faux emotive playing, up to measure 63. When finished playing, V will sit still, gazing without focus in the direction faced, oblivious to events transpiring on the stage.

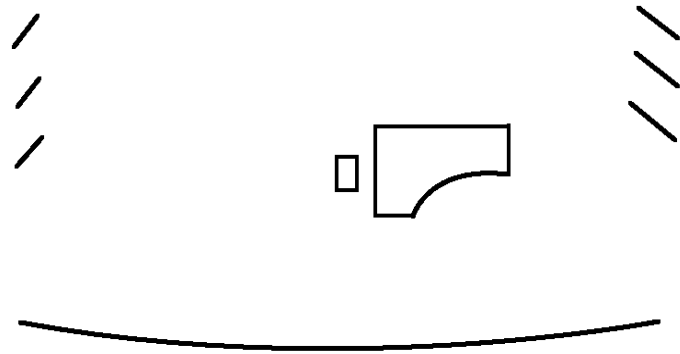
C9: P will slowly stand, looking intently at C behind piano. C ignores this. P walks to seated SA, who stands as P comes close. SA executes a "hat-acknowledgement". P whispers in SA's ear (pretending) for a few seconds, pauses, pulls away and points to C who continues to play. P continues pretend whispering into SA's ear for a few more seconds, then walks back to the piano stool and sits. SA walks to C, facing directly, and executes a "hat-acknowledgement". SA waits for C to stop playing. P sits quietly at piano, oblivious to events transpiring on stage.

C10: SA leans forward to pretend whisper into C's ear. After a few seconds, SA carries C's music stand to its starting position, and walks back to C. SA gently pushes C's chair, out from behind the piano, to return to C's starting position by music stand. C remains seated, and 'walks' as is being pushed. Once out from behind piano, C plays the music in measures 74 & 75 until being returned to the starting position. Said measures may have their repetition increased or decreased as needed by time needed to arrive at end position. C then stops playing.

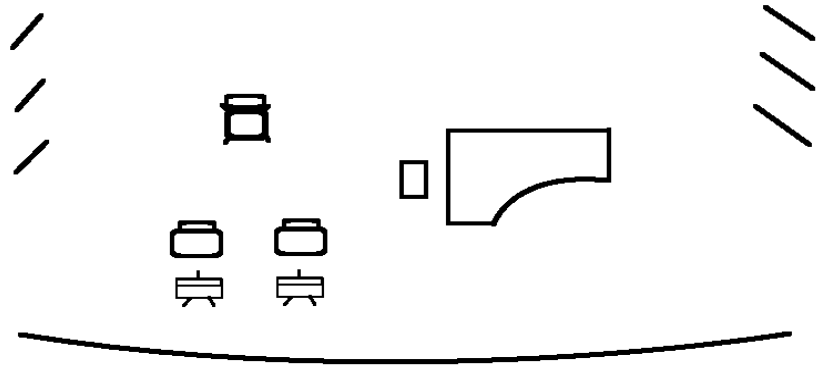
C11: SA walks to V, stands with back to the audience but not obscuring V, executes a "hat-acknowledgement", and carries V's music stand back to V's starting position nearby C. SA walks back to V, and gently pushes V's chair (V remains seated) to return to V's starting position. V 'walks' as is being pushed. During the travel, V plays the music in measures 77 & 78 until returned to starting position. Said measures may have their repetition increased or decreased as needed by time needed to arrive at end position. V then stops playing.

C12: As P plays beginning at measure 88, (whomever of V or C is nearest to stage-right) stands to the side of his chair opposite of the other player, and waits. At the same time, SA stands and walks to V/C, stands with back to audience but not obscuring V/C, executes a "hat-acknowledgement", rolls the office chair off-stage. V/C carries music stand off-stage following SA rolling chair. As SA returns to the stage, C/V stands. SA walks to C/V, stands with back to audience but not obscuring C/V, executes a "hat-acknowledgement", rolls the office chair off-stage in same direction as V/C. C/V carries music stand off-stage following SA rolling chair. SA returns to stage and his chair, and sits, waiting for P to finish playing. Upon end of P's playing, P stands and begins to walk off-stage in the same direction as V/C, but pauses 1/2 way to exit, and turns to face SA (who stood when P did). SA executes a "hat-acknowledgement" but remains standing until P exits the stage. At that time, SA carries his chair to where V/C chairs were, and leaves it there. SA returns to piano to close its keyboard cover, pushes the pianist's stool close to piano, and begins to walk off-stage in same direction as all others. 1/2 way to exit, SA pauses, walks to behind his chair, facing the audience, and reaches to hat to execute a "hat-acknowledgement", but instead lets arm return to side, and, carrying his chair now, continues exit off-stage.

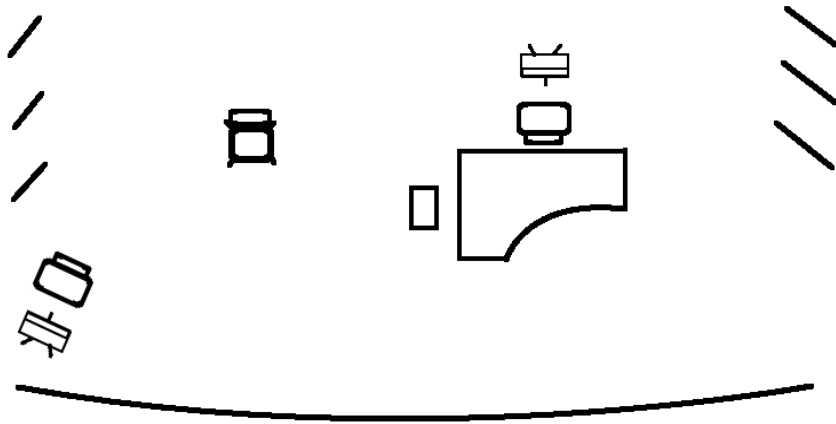
Applause: P, C, V and SA (no hat worn, left off-stage) all return to stage, down-stage, center. P, C, V individually take their bow, then P, C and V indicate with matching arm & hand for SA to take bow, which he does. All 4 performers take a bow together. Additional bow then exit are acceptable.



Audience



Audience



Audience

# Chorégraphié l'épisode pour quatre interprètes

(Choreographed Episodes for Four Performers)

Robert John Magnuson

## Numéro un

2017

♩ = 135

The musical score is written for four parts: Clarinet in B $\flat$ , Piano, Viola, and Chor. Index. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 135. The Clarinet part begins with a fermata on a whole note, followed by a quarter rest, then a series of eighth notes with a triplet of three eighth notes, and ends with a quarter note. The Piano part consists of a whole note chord in the first measure, followed by rests in the subsequent measures. The Viola part begins with a fermata on a whole note, followed by a quarter rest, then a series of eighth notes with a triplet of three eighth notes, and ends with a quarter note. The Chor. Index part consists of a whole note chord in the first measure, followed by rests in the subsequent measures. The Clarinet and Viola parts are marked with a forte (*f*) dynamic. The Viola part is marked with 'arco' and a triplet of three eighth notes.

♩ = 70

5

B♭ Cl.

Pno.

Vla.

Chor. Index

mf

mf

mp

8<sup>va</sup>

8

B♭ Cl.

Pno.

Vla.

Chor. Index

mp

pp

mp

11

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

11

11

11

11

*mf*

*mf*

C3

Detailed description: This system contains measures 11 through 14. The B $\flat$  Clarinet part (treble clef, key signature of one sharp) features a melodic line with eighth and quarter notes, ending with a half note. The Piano part (grand staff) has a bass line with chords and a treble line with chords. The Viola part (bass clef) mirrors the B $\flat$  Clarinet's melodic line. The Chorus Index part shows a single note C3. Dynamics include *mf* and a crescendo hairpin.

15

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

15

15

15

15

*pp*

*mf*

8<sup>va</sup>

C4

Detailed description: This system contains measures 15 through 18. The B $\flat$  Clarinet part (treble clef, key signature of one sharp) has a melodic line with quarter and eighth notes. The Piano part (grand staff) features a bass line with eighth notes and a treble line with chords. The Viola part (bass clef) has a melodic line with quarter notes. The Chorus Index part shows a single note C4. Dynamics include *pp* and *mf*. A *8<sup>va</sup>* marking is present in the piano part.

18  $\text{♩} = 90$

B $\flat$  Cl. *mf*

Pno. *mf* *8va-*

Vla.

Chor. Index C5

22

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

26

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

31

B $\flat$  Cl.

Pno.

Vla.

Chor. Index



36  $\text{♩} = 70$

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

ff

Ped. \* Ped. \*

C6

41

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

fff

mf

Ped. \*

mf

47

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

8va - 7

3

C7

52

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

fff

mf

f

C8

57

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

57

8va - -

pizz. arco pizz. arco

3 3

61

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

61

*f*

*tr.*

61

*lacrimoso*

61

4/4

65  $\text{♩} = 90$

B $\flat$  Cl. *mf*

Pno.

Vla.

Chor. Index  $\text{C}^9$

69

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

74

B $\flat$  Cl. *mp*

Pno.

Vla. *mp*

Chor. Index C10 C11

79

B $\flat$  Cl. *mp*

Pno. *p* *mf*

Vla. *mp*

Chor. Index

84

B $\flat$  Cl.

*mf*

Pno.

*mf*

Vla.

*mf*

Chor. Index

C12

89

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

3

93

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

99

B $\flat$  Cl.

Pno.

Vla.

Chor. Index

*rit.*

*p*

*p*<sup>3</sup>

8<sup>va</sup>