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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. (Preparation of stage before performance is given in 'Equipment' below.)

Participants: Pianist (P), Oboe (O), Bassoon (B), Trumpet (T). The O, B, and T *must be* the same sex (M or F), and the P *must be* the opposite sex (F or M) from O, B and T. The reason for this distinction is made clear, considering the choreography. (If "alternative lifestyle" individuals have interest in this piece, please contact the composer prior to mounting the performance.) Non-formal, sedate clothing is recommended. As would be worn by those in a "pit orchestra".

Equipment: 3 each: standard music stand, typical musician's chair (please, all the same style for stands and chairs). Bench for P (not stool or shortened bench). Prefer a baby-or standard-grand style piano, as opposed to a cabinet grand or spinet). Curved side of piano faces downstage towards audience, center but shifted stage-left to allow space for 3 musicians behind P when seated at piano. The three chairs and stands are placed in a left-right line somewhat downstage of where P is seated, 3-4 feet apart. Music for P (ONLY) is already placed on piano. Order of O, B and T seating left-to-right is not important. Conductor's baton - the longer, the better - will be needed by P at one point. A squat, brightly-gaudy vase maximum 6" tall will be placed to the right of the piano's music stand, above the keyboard and cover, into which is left the conductor's baton, handle-end down into vase.

Interactions between P, O, B & T 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 or change. NOTE: Measures containing only fermatas are not meant to be musical; they represent a time space for choreography to execute.

C0: P takes the stage, goes to piano bench and sits, prepares music, and after appropriate pause, begins to play.

C1: As soon as P is playing, O, B & T (in matching order to where they will sit), walk onto stage with their instruments. Each is carrying, and looking at their music, deep in thought, and attempts should be made by them to not see P playing. No interaction happens between them during entry and preparing to play after having sat.

C2: With instruments at the ready, and in synchronization, O, B & T turn heads left to - for the first time - see P at the piano. The gaze in P's direction should be held until the last moment needed to be ready to play their first notes at measure 11. (From this point forward, whenever O or B or T leave their seat, those left behind should take no notice whatsoever of that activity.)

C3: B - with instrument in hand - stands, walks behind (upstage) of O & T, to upstage of P and the piano. B preferably carries instrument parallel to floor with arm extended downwards. B stops when upstage of piano, and mid-piano, turns slightly towards P, gazes at P while playing, then after a few moments holds up instrument for P to be able to see, and points to instrument, then self, then instrument, then self, as if identifying who is playing what. P's attention can be distracted very slightly, but must focus on playing. B then lowers instrument and walks back to seat.

C4: B must be seated by this point.

C5: T - with instrument in hand - stands, walks behind (upstage) of O & B, upstage of P and the piano, along the length of the piano to its end opposite the keyboard. T preferably carries instrument parallel to floor with arm extended downwards. T stops when at far end of piano, turns to face towards P who is playing, and stands without touching the piano for a few moments, then holds the trumpet to lips but does not play. T freezes in this pose without any motion EXCEPT 3 times, randomly, does short spurts of valve pressing, 5 or 6 quick presses. P's attention can be slightly distracted but is focused on playing. After a few moments T lowers instrument and walks back to seat.

C6: T must be seated by this point.

C7: O - with instrument in LEFT hand and close to chest - walks with some urgency to a position in the mid-bend of the piano. O faces directly to audience, leans RIGHT arm on piano, and with consummate coolness turns head to gaze intently at P who is playing. P's attention can be distracted very slightly but continues with focus on playing. O - still with turned head looking at P - momentarily lifts instrument and rests it on LEFT shoulder. These actions need to be brief but unhurried. O places instrument back to chest and walks normally back to chair.

C8: O must be seated by this point.

C9: P stands, takes conductor's baton from the vase, and walks to behind B. During the casual walk, P taps the hand not holding the baton in a manner of being prepared to administer punishment, with contained evil intent but no expressiveness.

C10: The music between repeats beginning at measure 72 will be played once by B, then T, then O. During their playing, B and O play a few wrong notes, wrong rhythms - even a 'squeak' would be fine. The last note of the passage (marked with accent) is wrong, and should be strongly accented. T should play the passage as mistake-free as possible. When not playing, B, T & O look out at the audience, and make no attempt to turn and look at P behind them.

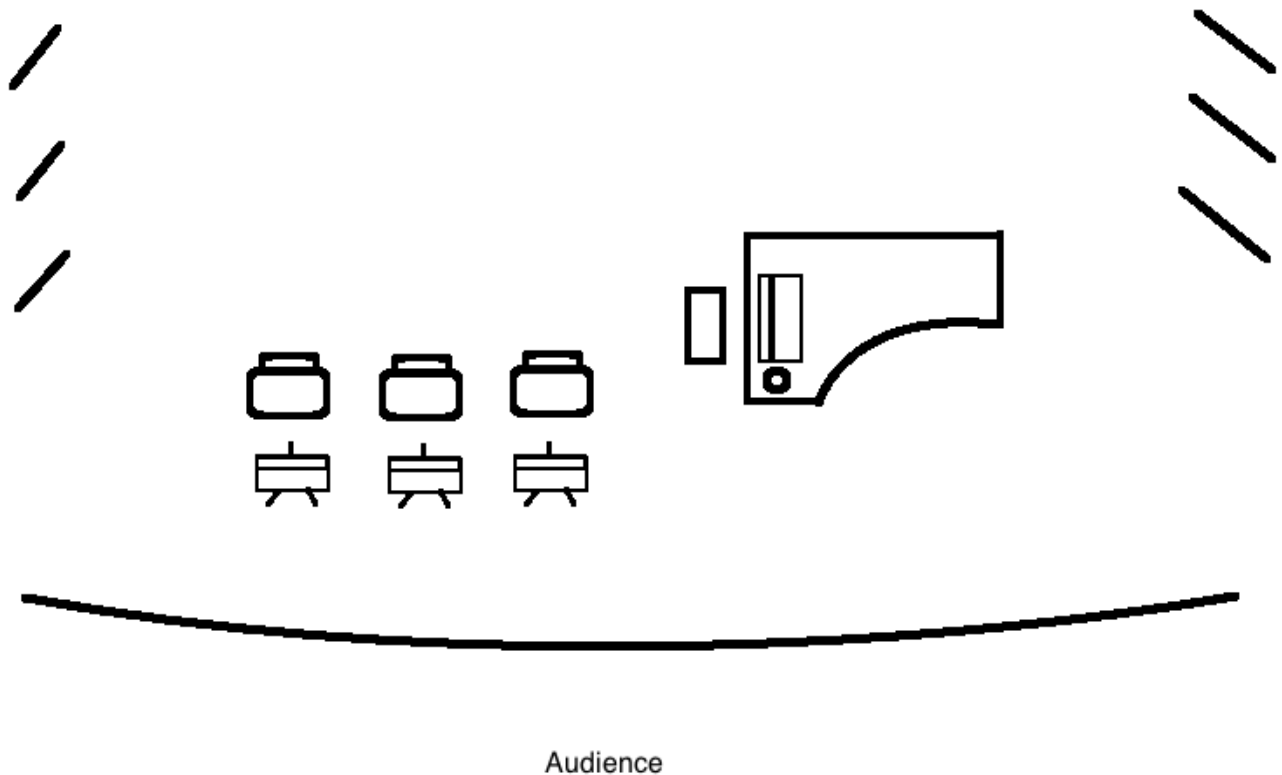
C11: With P standing behind B, P reaches with hand/arm holding baton over one of B's shoulders, and pokes a few times at the music on the stand. B nervously nods slight 'yes' and prepares to play. P taps the end of the baton on B's shoulder in a "one, two, one, two, three, four" cue, at which point B plays the passage. The tapping is made with a small-sized motion, providing obvious but gentle beat guidance. P continues the beat-tapping on B's shoulder throughout, sometimes looking at the music, sometimes looking somewhat up into the air. When done, B continues to look blankly out above the audience. P then moves to behind T, reaches with hand/arm holding baton over one of T's shoulders, pokes a few times at the music. T calmly, confidently nods slight 'yes' and prepares to play. P does the intro and beat-keeping actions as were done with B. P then moves to behind O, and repeats the same actions as have just happened with B and T. O is somewhat nervous when nodding 'yes'. O also plays a few wrong notes, wrong rhythms & squeak, with strong accent at end of passage. P walks casually away from the 3 musicians, in a somewhat upstage diagonal direction for 7, 8 paces, in deep thought and consideration. As P is walking, B, T and O close their eyes, and make a "waiting for the painful end" face while P is ruminating. After a few moments, P casually walks directly to T, and touches each of T's shoulders in a "you are made knight of the realm" motion, whereupon T opens eyes with happy expression, and stands. B and O open their eyes, and continuing to look straight ahead, but look out of the corner of their eyes to see T stand. B and O then sit, looking blankly out to the audience, oblivious to P and T playing further.

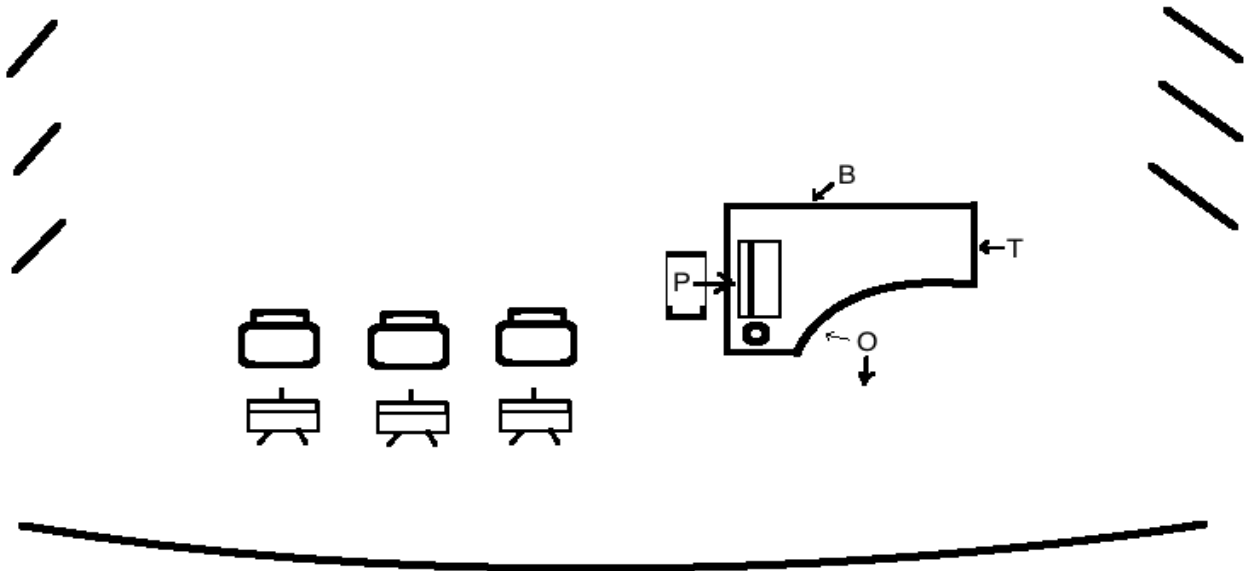
C12: P walks to piano and places baton back in vase, and adjusts bench so P is sitting close to one edge of the bench, to allow space for T to sit. T follows P, at first without music stand, then stops, realizing the music stand left behind, goes back, carries the music stand. By this time, P has sat, T sits on on the remaining bench space, facing the opposite direction of P (back to keys). T adjusts music stand as needed. P very softly taps with fingernail on body of piano to indicate tempo and start cue. Both begin playing.

C13: On completion of playing, P and T stand from piano bench, and - with P leading (T carrying instrument), walk single file at first, downstage of O and B. On passing O and B, T catches up so as to walk next to P offstage. They exit.

C14: As P and T have passed O and B, O and B turn to watch them exit. Once they have exited, O and B look at each other for a few moments, and look blankly at their music for a few moments. Very slowly, they raise their instruments to play, but before beginning, they simultaneously take an exaggerated breath with raised shoulders, exhale, then prepare, then play the remaining bars of music. When done, as if with sad effort, both stand, take only their instruments, and walk, single-file, slowly offstage, and exit.

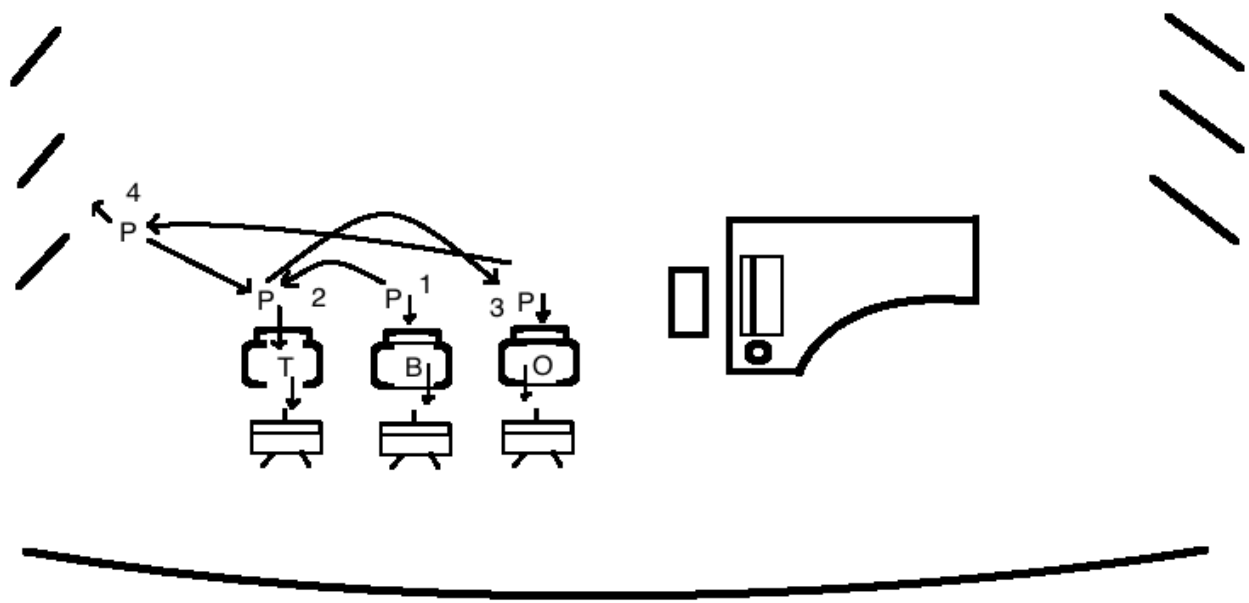
Applause: In no specific order, all four musicians retake stage, center, downstage, and take individual bows. Then all bow together. A repeat bow is fine. Exit stage.





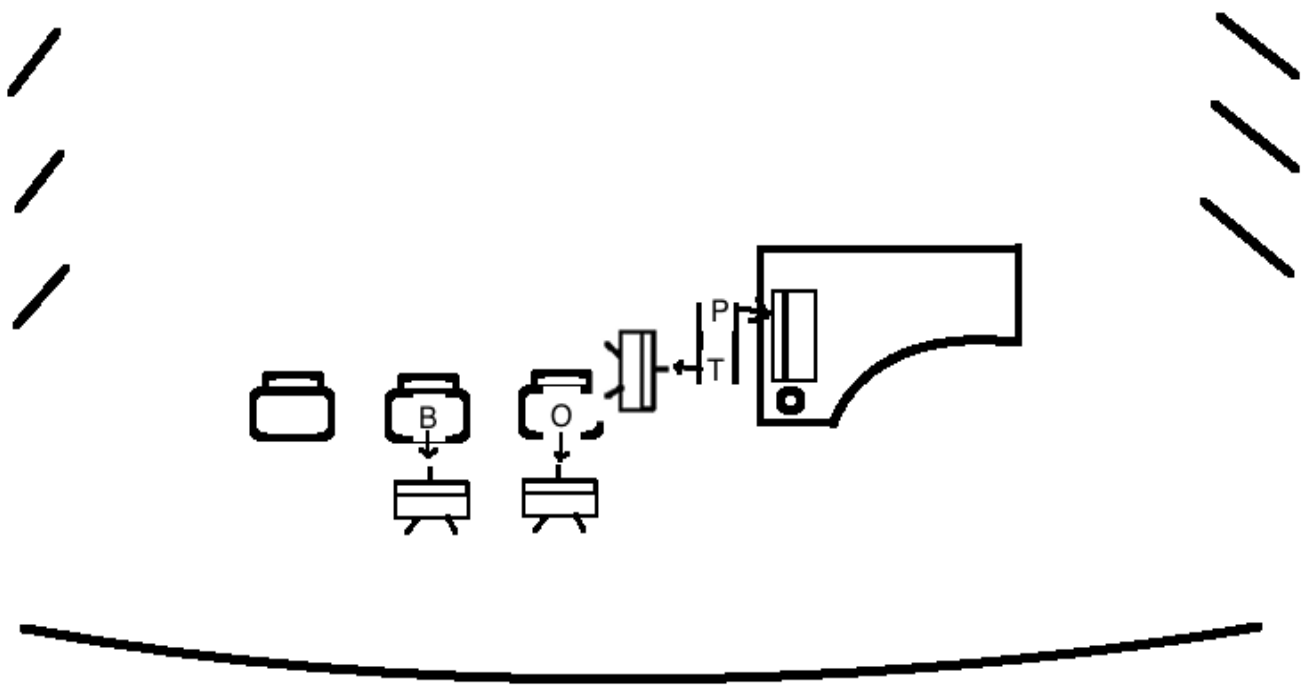
(Arrow indicates direction that person is facing.)

Audience



(Arrow indicates direction that person is facing.)

Audience



(Arrow indicates direction
that person is facing.)

Audience

Chorégraphié l'épisode pour quatre interprètes

(Choreographed Episode for Four Performers)

Numéro deux

Robert John Magnuson

2017

$\text{♩} = 80$

The musical score is written for five parts: Oboe, Bassoon, Trumpet in B \flat , Piano, and Chor. Index. The key signature is B \flat major (two flats) and the time signature is 4/4. The tempo is marked as quarter note = 80. The score consists of four measures. The Oboe, Bassoon, and Trumpet in B \flat parts are mostly silent, indicated by rests. The Piano part begins in the second measure with a melody in the right hand and accompaniment in the left hand, marked *mf*. The Chor. Index part is indicated by a bar line with a C0 in the first measure and a C1 in the second measure, with rests in the third and fourth measures.

5 *rit.*

Ob.

Bsn.

5

B♭ Tpt.

5 *p* *mf*

Pno.

5

Chor. Index

C2

Detailed description: This is a musical score for a choreographed episode for four performers. The score is written for five staves: Oboe (Ob.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), and Chorus Index (Chor. Index). The key signature is B-flat major (two flats). The tempo is marked 'rit.' (ritardando). The piano part features a dynamic range from *p* (piano) to *mf* (mezzo-forte). The Chorus Index part includes a 'C2' marking. The score is divided into four measures, with a '5' above the first measure of each staff.

Chorégraphié l'épisode pour quatre interprètes

9 $\text{♩} = 70$

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor.
Index

mp

mf

mp

p

mp

Detailed description: This is a page of a musical score for a choreographed episode for four performers. The page is numbered 8 at the top. The title is 'Chorégraphié l'épisode pour quatre interprètes'. The score is for five parts: Oboe (Ob.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), and Chorus Index. The music is in 3/4 time with a tempo marking of quarter note = 70. The key signature has two flats (B♭ and E♭). The Oboe part starts with a rest, then plays a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic. The Bassoon part also starts with a rest, then plays a rhythmic accompaniment starting in the third measure with a mezzo-forte (*mf*) dynamic. The B♭ Trumpet part starts with a rest, then plays a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic. The Piano part starts with a piano (*p*) dynamic, playing a complex accompaniment with chords and moving lines in both hands. The Chorus Index part consists of rests in all measures. The score is divided into four measures, with a rehearsal mark '9' at the beginning of the first measure.

13 *mf*

Ob.

Bsn.

5

5

5

13 *mf*

B♭ Tpt.

5

5

13

Pno.

13

Chor.
Index

17 $\text{♩} = 75$

Ob.

Bsn. *mp*

B \flat Tpt.

Pno. *R.H. pp*
mp

Chor. Index C3

22

Ob.

mf

Bsn.

22

B♭ Tpt.

mf

22

Pno.

R.H. mp

22

Chor.
Index

Detailed description: This page of a musical score is for rehearsal mark 22. It features five staves. The top staff is for Oboe (Ob.) in G major, starting with a rest and then playing a melody in the second measure marked *mf*. The second staff is for Bassoon (Bsn.) with a whole rest. The third staff is for B♭ Trumpet (B♭ Tpt.) in G major, playing a melody marked *mf*. The fourth staff is for Piano (Pno.), with the right hand (R.H.) playing a melodic line marked *mp* and the left hand playing a rhythmic accompaniment. The fifth staff is for Chorus Index, showing a whole rest in G major.

27

Ob.

Bsn.

27

B \flat Tpt.

27

Pno.

27

Chor.
Index

The image shows a musical score for four instruments: Oboe (Ob.), Bassoon (Bsn.), B-flat Trumpet (B \flat Tpt.), and Piano (Pno.). The score is for measures 27-31. The Oboe and Bassoon parts are in G major. The B-flat Trumpet part is in G major with a key signature change to two sharps (F# and C#) in measure 28. The Piano part is in G major. The Chorus Index part shows a key signature change to one sharp (F#) in measure 27 and a C4 note in measure 29.

32

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor. Index

mp

R.H. pp

R.H. mp

C5

Detailed description: This is a musical score for a choreographed episode for four performers. The score is divided into five staves. The first staff is for the Oboe (Ob.), the second for the Bassoon (Bsn.), the third for the B-flat Trumpet (B♭ Tpt.), and the fourth for the Piano (Pno.). The fifth staff is for the Chorus Index (Chor. Index). The score begins at measure 32. The key signature is one sharp (F#). The Oboe and Bassoon parts are mostly silent, with a melodic line starting in measure 34 at a mezzo-piano (*mp*) dynamic. The B-flat Trumpet part is also mostly silent. The Piano part features a right-hand (R.H.) accompaniment of eighth notes, starting at a pianissimo (*pp*) dynamic in measure 32 and moving to a mezzo-piano (*mp*) dynamic in measure 34. The Chorus Index part shows a key signature change from one sharp to one flat (Bb) in measure 34, with a 'C5' marking above the staff.

37

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor.
Index

The image shows a musical score for four performers: Ob., Bsn., B♭ Tpt., and Pno. The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The piece is marked with a rehearsal mark '37' at the beginning of each staff. The Ob. and Bsn. parts are written in treble and bass clefs respectively. The B♭ Tpt. part is written in treble clef. The Pno. part is written in grand staff (treble and bass clefs). The Chor. Index part is written in bass clef. The score consists of four measures of music, followed by a final chord. The Ob. and Bsn. parts have melodic lines with some rests. The Pno. part has a rhythmic accompaniment. The B♭ Tpt. part is mostly silent, with a few notes in the final measure. The Chor. Index part has a few notes in the final measure.

41

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor. Index

C6

C7

R.H. pp

46

Ob.

Bsn.

mf

B♭ Tpt.

mf 3 3

Pno.

R.H. mp

Chor.
Index

Detailed description: This is a page of a musical score for five instruments. The score is in 4/4 time and the key signature has four sharps (F#, C#, G#, D#). The first five measures (46-50) are marked with a fermata. From measure 6, the instruments play. The Bassoon (Bsn.) and B♭ Trumpet (B♭ Tpt.) parts are marked *mf*. The Piano (Pno.) part has a right-hand section marked *R.H. mp* starting in measure 6. The Clarinet in B♭ (Chor. Index) part is marked with a fermata throughout the entire page.

51

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor.
Index

C8

5/4

Detailed description: This page of a musical score is for a choreographed episode for four performers. It contains five staves. The first four staves are for the Ob., Bsn., B♭ Tpt., and Pno. The fifth staff is for the Chor. Index. The music is in 5/4 time. At measure 51, there is a key signature change from three sharps (F#, C#, G#) to two flats (Bb, Eb). The Ob. part is mostly rests with some chords at the beginning and end. The Bsn. and B♭ Tpt. parts have melodic lines with some rests. The Pno. part has a rhythmic accompaniment in the right hand and chords in the left hand. The Chor. Index part consists of a few chords and rests.

55 $\text{♩} = 50$

Ob. *mp* *mf*

Bsn. *mp* *mf*

B \flat Tpt. *mp* *mf*

Pno. *mp* *mf*

Chor. Index

The musical score is for measures 55, 56, and 57. It is in 5/4 time with a key signature of two flats (B-flat major or D minor). The tempo is marked as quarter note = 50. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), B-flat Trumpet (B \flat Tpt.), Piano (Pno.), and Chorus Index. The Oboe, Bassoon, and B-flat Trumpet parts have dynamics of *mp* in measure 55 and *mf* in measures 56 and 57. The Piano part has a dynamic of *mp* in measure 55 and *mf* in measures 56 and 57. The Chorus Index part has rests in all three measures.

58 $\text{♩} = 100$

Ob. *f*

Bsn. *f*

B♭ Tpt. *f*

Pno. *f*

Chor. Index

Detailed description: This is a page of a musical score for a choreographed episode. It features five staves. The first four staves are for individual instruments: Oboe (Ob.), Bassoon (Bsn.), and B-flat Trumpet (B♭ Tpt.), each with a treble clef and a dynamic marking of *f*. The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs) and a dynamic marking of *f*. The Piano part includes a rhythmic accompaniment in the bass clef. The Chor. Index staff is a single line with a bass clef. The score is in 3/4 time, indicated by the tempo marking $\text{♩} = 100$. The key signature has two flats (B-flat and E-flat). The page number 19 is in the top right corner, and the title 'Chorégraphié l'épisode pour quatre interprètes' is at the top center.

The image shows a musical score for four instruments: Oboe (Ob.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), and Piano (Pno.). The score is divided into four measures. The Oboe, Bassoon, and B♭ Trumpet parts begin at measure 61. The Piano part starts at measure 61 with a complex rhythmic pattern. The Chorus Index line is a single line with four measures, each containing a small black square.

Ob. 61

Bsn. 61

B♭ Tpt. 61

Pno. 61

Chor. Index 61

65

Ob.

Bsn.

65

B♭ Tpt.

65

Pno.

65

Chor.
Index

Detailed description: This page of a musical score is for rehearsal mark 65. It features five staves. The first three staves are for woodwinds: Oboe (Ob.), Bassoon (Bsn.), and B♭ Trumpet (B♭ Tpt.). The fourth staff is for Piano (Pno.), consisting of two grand staves. The fifth staff is a Chorus Index line. The woodwind parts begin with a sixteenth-note scale in the first measure, followed by rests and then a melodic line. The piano part provides harmonic support with chords and a rhythmic bass line. The chorus index line has three small black squares indicating the start of the chorus in each of the three measures.

68

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor. Index

♩ = 100

Play Third

Play First

Play Second

P8

C9

C10 C11

73

Ob.

Bsn.

73

B♭ Tpt.

73

Pno.

73

Chor.
Index

Detailed description: This is a musical score page for a choreographed episode. It features five staves. The first three staves are for woodwinds: Oboe (Ob.), Bassoon (Bsn.), and B♭ Trumpet (B♭ Tpt.). The fourth staff is for Piano (Pno.), and the fifth is a line for Chorus Index (Chor. Index). The score begins at measure 73. The Oboe, Bassoon, and B♭ Trumpet parts contain complex rhythmic patterns with many eighth and sixteenth notes. The Piano part is mostly silent, indicated by horizontal lines with small dashes. The Chorus Index line has small black squares at the start of each measure, likely indicating when the chorus enters or exits.

77

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor.
Index

$\text{♩} = 95$

mp

C12

3/4

Detailed description: This is a musical score for four instruments: Oboe (Ob.), Bassoon (Bsn.), B-flat Trumpet (B♭ Tpt.), and Piano (Pno.). The score covers measures 77 to 80. The tempo is marked as quarter note = 95. The dynamic is mezzo-piano (mp). The key signature has one flat (B-flat). The time signature is 3/4. The Oboe and Bassoon parts have a melodic line with eighth notes and a repeat sign at measure 79. The B-flat Trumpet part has a similar melodic line with a repeat sign at measure 79. The Piano part has a rhythmic accompaniment with eighth notes and a repeat sign at measure 79. The Chorus Index part has a single note in measure 79 and a repeat sign at measure 79. The score ends with a double bar line and a repeat sign at measure 80.

82

Ob.

Bsn.

82

B♭ Tpt.

mf

4

82

Pno.

mf

82

Chor.
Index

Detailed description: This page of a musical score is for rehearsal mark 82. It features five staves. The top two staves are for Oboe (Ob.) and Bassoon (Bsn.), both of which are silent, indicated by a horizontal line with a bar across the staff. The third staff is for the B♭ Trumpet (B♭ Tpt.), which plays a melodic line starting with a quarter rest, followed by eighth notes, and ending with a four-measure rest. The fourth staff is for the Piano (Pno.), which plays a complex accompaniment with chords and moving lines in both hands, marked *mf*. The bottom staff is for the Chorus Index, which is silent, indicated by a horizontal line with a bar across the staff. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

87 $\text{♩} = 110$

Ob.

Bsn.

B \flat Tpt.

Pno.

Chor.
Index

92

Ob.

Bsn.

92

B♭ Tpt.

92

Pno.

92

Chor. Index

C13 C14

Detailed description: This is a page of a musical score for five instruments. The score is organized into five systems. The first system contains the parts for Oboe (Ob.) and Bassoon (Bsn.), both of which are mostly silent with rests. The second system is for the B♭ Trumpet (B♭ Tpt.), which plays a melodic line. The third system is for the Piano (Pno.), showing both treble and bass clef staves with complex accompaniment. The fourth system is for the Chorus Index (Chor. Index), which has rests for most of the page and then indicates measures C13 and C14. The music is in a key with two flats (B-flat major or D minor) and a common time signature. The page number 92 is written at the beginning of each staff.

97 $\text{♩} = 50$

Ob. *mp* *f* *p* *mp*

Bsn. *mp* *f* *p* *mp*

B \flat Tpt. 97

Pno. 97

Chor. Index 97

102

Ob.

Bsn.

B♭ Tpt.

Pno.

Chor.
Index

3

3

pp

pp

102

102

102

Detailed description: This is a musical score for four performers. The score is divided into five staves. The first staff is for the Oboe (Ob.), the second for the Bassoon (Bsn.), the third for the B-flat Trumpet (B♭ Tpt.), the fourth for the Piano (Pno.), and the fifth for the Chorus Index (Chor. Index). The music begins at measure 102. The Oboe and Bassoon parts feature a triplet of eighth notes in the first two measures, followed by a single eighth note in the third measure. The piano part is silent throughout. The Chorus Index part consists of a single eighth note in the first measure, followed by rests in the second and third measures. The dynamic marking *pp* (pianissimo) is indicated for the Oboe and Bassoon parts in the third measure. The score concludes with a double bar line at the end of the third measure.