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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.

Participants: Piano (P), Flute (F), Horn (H) and Cello (V). Recommend sedate, all-black casual "pit orchestra" clothing. Sex of participants irrelevant. "He/him" used to indicate either sex purely for convenience here.

Equipment: Music stands, standard black 3-legged base, metal, adjustable tilt and height (3 each). Standard non-folding utility chair (3 each). The chairs are positioned 5-7 feet to stage-right of piano, which is a bit stage-left of center-stage. The 3 chairs are no more than 2 feet apart, with stands already positioned. Stool - not bench - for pianist. One copy of score for P; 3 copies of score for each of F, H & C (2 copies of F, H & C's scores will be destroyed during performance.) 3 pair of "toy fake-nose, fake-glasses, fake-moustache", which F, H & C will use as noted. 4 sheets of plain copy paper already folded into a "paper airplane" shape (one of the groups of 4 pre-made paper airplanes should be of horrible, un-flying design). 3-4 feet of rope (1/2 - 5/8" diameter). One bottle of "bubbles with dipping/blowing wand". All items so-far listed are initially placed inside a "business attache" with handle, of sufficient size to hold everything. Fake "thick wad of cash", which will be in P's (hidden) possession before taking the stage. (Real thick wad of cash OK, but security will be needed.)

Interactions between P, F, H & C 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 contain only fermatas are NOT to be interpreted as musical; they are "time-spaces" for something to happen.

C0: P enters stage (from STAGE-LEFT) carrying all music (1 score for self, 9 scores for others), goes to piano and sits. P busies himself getting his own music ready, as well as organizing 3 stacks of music for F, H & V. As P is doing this, F, H & V enter (from STAGE-RIGHT), already 'pretend' whispering between each other, shaking hands, pat-on-back, friendly and familiar. They have their instruments. V is carrying attache case with pre-made paper airplanes, rope, bubble liquid & wand, fake nose-glasses-moustaches (F-N-G-M), and should sit in the furthest STAGE-RIGHT chair. The attache case is put on floor to the left of V's chair. They take their seats, assure music stands are at lowest position and not blocking the audience's view of them. F, H & V wait for whatever comes next.

C1: When P senses F, H & V are seated, P stands, takes one copy of a score for each, walks to in-front of the middle music stand with back to audience, and distributes the score sheets to F, H & V, who take such in hand but do not yet examine the music. P returns to piano and sits, and begins playing measures 2 through 11. At that point, F, H & V quickly page through their scores, leaning over to each other and comparing scores (no speaking), and even trade score packets between themselves. They do nothing with their instruments. When done examining the scores, they put them on the music stands and wait.

C2: P stops at measure 11 before the repeat, turns to see F, H & V have not been playing. P then stands, walks to in front of the center music stand with back to audience, picks up that musician's score packet, and points to it to show, "you're supposed to play this" to all 3 musicians. P puts the music back on the music stand and returns to piano, and sits. P begins the 2nd repeat of measures 2 through 11, louder. As soon as P has started the 2nd repeat, F, H & V look at each other, nod together in agreement, take their scores, and rip them in half, then the halves in half, and so on till ripped to bits. Before measure 11, F, H & V take the ripped-up scores and throw them into the air above themselves, and with minimal facial expression return to waiting for whatever comes next. (During the 2 repeats of measures 2 through 11, P does not notice nobody else is playing.)

C3: P stands, looks at F, H & V and sees the shredded scores strewn about, grabs 3 new scores, walks to in front of the middle music stand (with back to audience), and places the scores on the music stands. P stands for a moment in front of them, puts hands on hips with an air of displeasure, takes out the "fake wad of cash", holds it up to his head-height, and shakes it a bit as if "do you want to get paid?", DOES NOT put cash away but carries it back to the piano. P puts the wad of cash on the downstage end of the piano's music stand in clear view of audience. F, H & V ready their scores and their instruments.

C4: F, H and V play with the least possible facial OR musical expression, EXCEPT the two staccato/accented quarter notes in measure 22, which are played angrily (some facial stress OK here) to express "here's what we think of this music".

C5: V somehow manages to take the attache case, open it, removes the F-N-G-Ms, places them on his music stand (for the moment). He also removes the paper airplanes and bubble liquid & wand, places such on his music stand. V closes the attache case and returns it to the floor. He takes one pair of the F-N-G-M and places it on F's face. He hands H (behind F's back if possible) the other pair of F-N-G-M and one bundle of paper airplanes. V & H now put on the F-N-G-M, and wait for their turn to play.

C6: F is now available to get a paper airplane bundle from V, which V provides. F takes his score on music stand, and rips it up as was done earlier, and throws the shreds towards the audience over his music stand. F takes his paper airplanes, and throws such in varying directions. (These actions need to be completed by measure 49.)

C7: H is now free to take his score from music stand, rips it to shreds as done before, and throws it backwards over his head. H takes his paper airplanes, and throws them over his music stand in various directions towards the audience. During H's mischief, F has unscrewed the cap of the bubble liquid, and - using the wand - has been blowing bubbles up in the air above himself. H and F's actions should conclude by measure 65 or so (F has put the cap back on the bubble liquid bottle, and puts bottle and wand under his chair).

C8: V is now free to take his score from the music stand, rips it up as before, and throws it over H & F's heads, as high as possible to make the shreds 'rain' better. As P continues to play (and EVEN if P stops playing), V has taken his paper airplanes and is throwing them to fly in various directions. During the repeats for P at measure 73, P has taken a quick glance at F, H & V, then looks back to his music, then glances back, then to music. 5 repeats of this measure should be sufficient. When the repeats are done, P repositions himself to be facing the audience, with left arm leaning on piano's music stand area, staring at F, H & V - who take no notice of this and mostly are looking out over the audience.

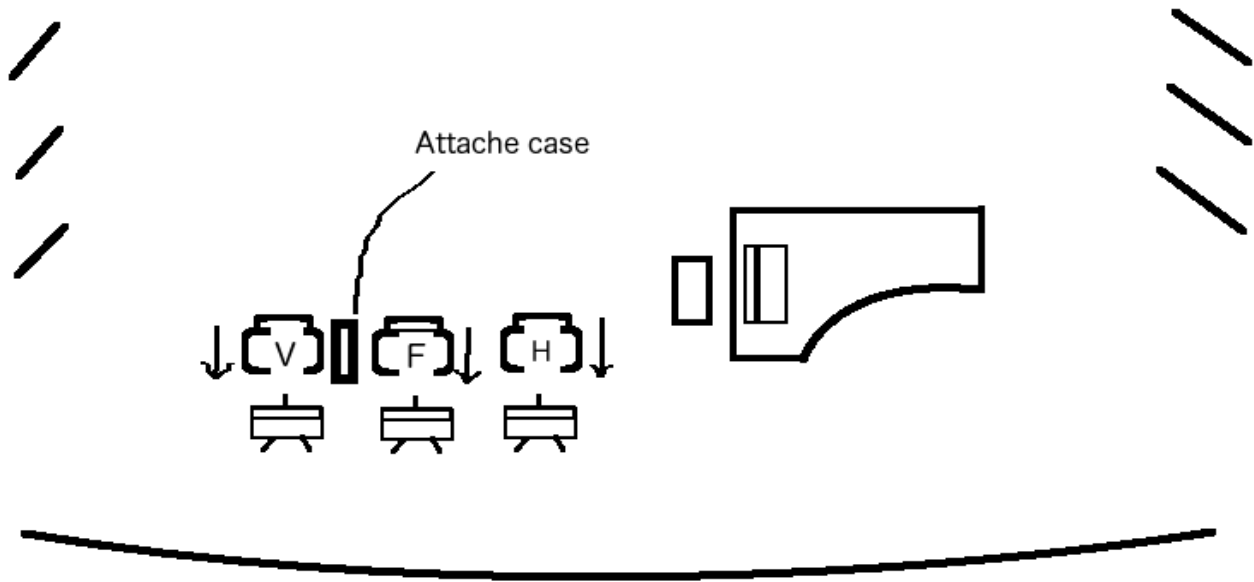
C9: P for a moment bows his chin to his chest in great frustration, stands, takes the 3 remaining score bundles to in front of the center music stand, and places one bundle on each stand. While this occurs, H, F & V have taken off their F-N-G-M and deposited such under their chairs. P turns to face the audience, for a moment looks the ceiling, takes a great breath, and releases it slowly, walks back to the piano. As P is returning to the piano, H, F & V have a brief mini-conference (no talking). They ready their music and instruments. P has sat at the piano, turns to see that H, F & V are ready (they take no notice of him, and are just ready), and begins to play.

C10: P sits staring at his music for a moment, then repositions himself to be facing the audience. He stares blankly out to the audience, whereupon V opens attache case, takes out rope, closes case. H & F stand, H takes the rope from V, and they walk to P - H in front of P with his back slightly to the audience but to P's right side, and F behind P. H brings P's hands together, out in front of him, and ties up his hands with the rope. During the restraint, F is patting P on the shoulder, as if meaning "there, there, it's OK". When done, P lowers his bound hands to his lap, and blankly stares out to the audience. H & F return to their seats. H, F & V take a moment to give each other a "high-5" hand-touching at head-level, to signal their success. They ready their music, take their instruments. F uses his foot to provide a count-in for them to begin playing - not a subtle tap, but obvious "thump-thump" of his foot. The three play the next music.

C11: H, F & V stand with their instruments, then congratulating & shaking each other's hands (no speaking). At the same time, P turns towards the keyboard, puts his bound hands on the keyboard cover, and closes it. He then leans his bound hands above the keyboard cover in front of the piano music stand, and places his head face-down on his hands. H and V are the first to depart stage-right, but F lingers for a bit, then walks (with instrument in hand) to the piano. He is upstage of seated P. He lays his flute on the piano top, takes the fake wad of money (put into a pocket), and taps P softly on the shoulder. P lifts his head. F then unties P's bound hands, folds the rope a few times, takes his flute, and walks off stage-right. As F is walking off, P raises the keyboard cover, and when F is off stage, P plays the remaining music.

C12: At the end of playing, P very slowly closes the keyboard cover, stands as if greatly exhausted. He pauses, looking over the litter on the stage caused by H, F & V. He ploddingly walks downstage of the piano, towards stage-left, and exits.

Applause: All 4 performers enter from the stage direction they exited, and join each other center-stage, down-stage. Individual bows, then a group bow. Repeat as appropriate. Graciously accept any flowers or similar accolades.



Chorégraphié l'épisode pour quatre interprètes

(Choreographed Episodes for Four Performers)

Numéro trois

Robert John Magnuson

2017

♩ = 100

The musical score is arranged in five staves. The top three staves (Flute, Horn in F, and Cello) are mostly silent, indicated by whole rests. The Piano part consists of two systems. The first system is marked *mf* (first repeat) and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system is marked *ff* (second repeat) and continues the piano accompaniment. The Chor. Index part at the bottom shows a single measure with a whole rest, with the notes C0 and C1 indicated below the staff.

5

Fl.

Hn.

Vc.

Pno.

Chor.
Index

The musical score is written for five parts: Flute (Fl.), Horn (Hn.), Violoncelle (Vc.), Piano (Pno.), and Chorus/Index (Chor. Index). The score is in 4/4 time and features five staves. The Flute, Horn, and Violoncelle parts are mostly rests, while the Piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Chorus/Index part consists of a single line with rests.

9

Fl.

Hn.

Vc.

Pno.

Chor.
Index

C2

Detailed description: This is a musical score for five parts. The Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.) parts are mostly silent, indicated by horizontal lines with a fermata at the end. The Piano (Pno.) part is active, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The Chorus/Index part consists of a single line with a fermata and the label 'C2' at the end. The score is marked with a '9' at the beginning of each staff.

13

Fl.

f

13

Hn.

f

13

Vc.

arco

f

13

Pno.

mf

13

Chor.
Index

C3

C4

Detailed description: This is a musical score for a choreographed episode for four performers. The score is divided into five staves. The first four staves are for Flute (Fl.), Horn (Hn.), Violoncelle (Vc.), and Piano (Pno.). The fifth staff is for the Chorus Index. The Flute, Horn, and Violoncelle parts are marked with a forte (*f*) dynamic. The Piano part is marked with a mezzo-forte (*mf*) dynamic. The Chorus Index part shows a sequence of notes on a staff, with the first two notes labeled C3 and C4. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The first measure of each staff contains a whole note with a fermata. The second measure contains a quarter rest followed by a quarter note. The third and fourth measures contain eighth notes. The fifth measure contains a quarter note with a fermata.

17

Fl.

17

Hn.

17

Vc.

17

Pno.

17

Chor.
Index

Detailed description: This page contains a musical score for five parts. The Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.) parts are in a single staff with a treble clef and a key signature of one flat. They all begin at measure 17 with a whole rest, followed by a melodic line of eighth and sixteenth notes. The Piano (Pno.) part is in a grand staff with a treble clef and a key signature of one flat. It begins at measure 17 with a melodic line in the right hand and a bass line in the left hand. The Chorus Index part is a single staff with a bass clef and a key signature of one flat, starting at measure 17 with a whole rest. The score is written in a standard musical notation style with a common time signature.

21

Fl.

21

Hn.

21

Vc.

21

Pno.

21

Chor.
Index

This measure is a counted-beat silence.

♩ = 120

25

Fl. 

25

Hn. 

25

Vc. 

25

Pno. 

25

Chor. Index 

35

Fl.

Hn.

Vc.

Pno.

Chor.
Index

dolce

f

mf

C6

Detailed description: This is a musical score for five parts: Flute (Fl.), Horn (Hn.), Violoncelle (Vc.), Piano (Pno.), and Chorus Index. The score is in 2/4 time and the key signature has one sharp (F#). The Flute part begins at measure 35 with a melodic line. The Horn part is mostly silent until measure 35, where it plays a note marked *dolce* and *f*. The Violoncelle part is also silent until measure 35, where it plays a note. The Piano part has a complex accompaniment with chords and moving lines in both hands. The Chorus Index part shows a sequence of notes, with a specific chord labeled C6 in measure 35.

41

Fl.

Hn.

Vc.

Pno.

Chor.
Index

41

41

41

41

41

5/4

5/4

5/4

5/4

5/4

46

Fl.

Hn.

Vc.

Pno.

Chor.
Index

The musical score is written for five parts: Flute (Fl.), Horn (Hn.), Violoncelle (Vc.), Piano (Pno.), and Chorus/Index. The key signature is A major (three sharps). The score begins at measure 46. The time signature is 5/4 for measures 46 and 47, and changes to 3/4 for measures 48, 49, and 50. The Flute part consists of rests in all measures. The Horn part starts with a quarter rest in measure 46, followed by a dotted quarter note in measure 47, and continues with a melodic line in measures 48 and 49, ending with a quarter rest in measure 50. The Violoncelle part consists of rests in all measures. The Piano part has a rhythmic accompaniment in the right hand and a bass line in the left hand. The Chorus/Index part consists of rests in all measures.

51

Fl.

Hn.

Vc.

Pno.

Chor.
Index

espress.
f

C7

Detailed description of the musical score: The score is for five parts: Flute (Fl.), Horn (Hn.), Violoncelle (Vc.), Piano (Pno.), and Chorus/Index. The key signature is G major (one sharp) and the time signature is 4/4. The score begins at measure 51. The Flute part consists of rests. The Horn part plays a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4, then a quarter rest, and finally a quarter note G4. The Violoncelle part has rests for the first four measures, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, then a quarter rest, and finally a quarter note G2. The Piano part has a complex accompaniment with chords and single notes. The Chorus/Index part has rests for the first four measures, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2, then a quarter rest, and finally a quarter note G2. A C7 chord marking is present below the Chorus/Index part in the fifth measure.

61

Fl.

Hn.

Vc.

Pno.

Chor.
Index

61

61

61

61

61

67

Fl.

Hn.

Vc.

Pno.

mf

Chor.
Index

C8

Detailed description: This page of a musical score, numbered 19, is titled 'Chorégraphié l'épisode pour quatre interprètes'. It features five staves. The top three staves are for Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.), each starting with a treble clef and a key signature of three sharps (F#, C#, G#). The fourth staff is for Piano (Pno.), with a grand staff (treble and bass clefs) and a dynamic marking of *mf*. The bottom staff is for Chorus/Index, starting with a treble clef and a key signature of three sharps, with the instruction 'C8' below it. The score consists of six measures. The Flute, Horn, and Violoncelle parts are mostly rests, with some notes in the first measure. The Piano part has a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The Chorus/Index part has a single note in the first measure.

♩ = 100

73

Fl.

Hn.

Vc.

Pno.

Chor.
Index

f

f

f

mf

C9

77

Fl.

77

Hn.

77

Vc.

77

Pno.

77

Chor.
Index

Detailed description: This page contains a musical score for five parts. The Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.) parts are written in treble, bass, and bass clefs respectively, with a key signature of one sharp (F#). The Piano (Pno.) part is written in grand staff (treble and bass clefs). The Chorus/Index part is represented by a single line with four short horizontal dashes. The score is divided into four measures, with a measure number '77' at the beginning of each line. The Flute part features a melodic line with eighth and quarter notes, including a trill in the second measure. The Horn part follows a similar melodic pattern. The Violoncelle part provides a harmonic accompaniment with eighth and quarter notes. The Piano part consists of a rhythmic accompaniment with eighth and quarter notes, including chords in the bass. The Chorus/Index part has four short horizontal dashes, one in each measure.

81

Fl.

Hn.

Vc.

Pno.

Chor.
Index

(a la European Police Siren)

The musical score consists of five staves. The Flute staff (Fl.) begins at measure 81 with a treble clef, a key signature of one flat, and a common time signature. It features a dotted quarter note, an eighth rest, and a dotted half note, followed by a wavy line indicating a tremolo. The Horn staff (Hn.) also starts at measure 81 with a bass clef and a key signature of one sharp. It plays a dotted quarter note, an eighth rest, and a dotted half note, then switches to a treble clef to play a sequence of notes resembling a police siren. The Violoncelle staff (Vc.) follows the same initial notation as the Flute. The Piano staff (Pno.) is a grand staff with both treble and bass clefs, providing a rhythmic accompaniment with eighth and sixteenth notes. The Chorus and Index staff (Chor. Index) is a single line with a common time signature, containing three measures with rests.

84 $\text{♩} = 90$

Fl. *f*

Hn. *f*

Vc. *f* pizz.

Pno.

Chor. Index C10

89

Fl.

89

Hn.

89

Vc. arco

89

Pno.

89

Chor. Index

Detailed description: This page of a musical score contains five staves. The top staff is for Flute (Fl.) in treble clef, starting at measure 89 with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff is for Horn (Hn.) in treble clef, also starting at measure 89, with a rhythmic pattern of eighth notes and rests. The third staff is for Violoncelle (Vc.) in bass clef, starting at measure 89, with the instruction 'arco' above it, and a melodic line. The fourth staff is for Piano (Pno.) in grand staff (treble and bass clefs), starting at measure 89, with rests in both hands. The fifth staff is for Chorus Index, starting at measure 89 with a key signature of three sharps and rests in each measure.

96

Fl.

Hn.

Vc. pizz.

Pno.

Chor. Index

The image shows a musical score for five parts: Flute (Fl.), Horn (Hn.), Violoncello (Vc.), Piano (Pno.), and Chorus Index. The score is for measures 96 to 101. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part has a melodic line with some grace notes. The Horn part has a rhythmic pattern of eighth notes. The Violoncello part has a bass line with a 'pizz.' (pizzicato) marking. The Piano part has a block chord accompaniment. The Chorus Index part has a simple rhythmic pattern.

110 $\text{♩} = 70$ *rubato*

Fl.

110

Hn.

110

Vc.

110 *espress.* *ff* *8va - -'*

Pno.

110

Chor. Index

C11

Detailed description: This page of a musical score, numbered 27, is titled 'Chorégraphié l'épisode pour quatre interprètes'. It features five staves. The Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.) staves begin at measure 110 with a tempo of quarter note = 70 and a 'rubato' marking. The Piano (Pno.) part starts at measure 110 with a 'ff' dynamic and an 'espress.' marking. The Chorus Index staff shows a sequence of notes with a 'C11' marking below it. The score is in 4/4 time and the key signature has two flats.

124

Fl.

Hn.

Vc.

Pno.

fff

pp

8va-1

Chor. Index

C12

Detailed description: This page of a musical score, numbered 30, is titled 'Chorégraphié l'épisode pour quatre interprètes'. It features five staves. The top three staves are for Flute (Fl.), Horn (Hn.), and Violoncelle (Vc.), each starting at measure 124 with a whole rest. The Piano (Pno.) part begins at measure 124 with a series of chords in the left hand, marked with a hairpin crescendo and the dynamic *fff*. The right hand has a whole rest. In the second measure, the left hand continues with chords, marked with accents (>) and a hairpin decrescendo to *pp*. The right hand has a whole rest. In the third measure, the left hand has a whole rest, and the right hand has a whole note chord marked *pp* and *8va-1*. The Chorus Index staff shows a key signature change to three flats (B-flat major) and a whole rest, with a 'C12' marking at the end of the line.