Sandeep Bhagwati

VINELAND STELAE STELA II TRIO A

still i insist: it is A[1] lA[2] nd in leA[3] den deniA[4] l A[5] ll tilted A[6] ll stA[7] ined A[8] ll enslA[9] ved its senile dA[10] ddies stA[11] ll A[12] ll vitA[13] l ideA[14] ls sell stA[15] le ideA[16] s insteA[17] d A[18] nd devise listless steA[19] ls.

HOW TO PLAY

Every A in the poem is mapped to one of the measures below. When called upon to play,
the trio plays only this measure, if possible repeated once or twice.

The letter A in the poem is pronounced as three different sounds: as a sound simliar to U, as O and as A.
These are represented by three different types of music as follows:

U (Measures 1 3 4 13 14 16 17 19)
Double Bassoon blows and accents without sound, key trills with noise as loud as possible
Horn: Slaps con sordino
Violine: "pressando",

O (Takt 5 6 8 11 12)
all go ***dal niente al fff possibile*** on every single note ***!***

A (Takt 2 7 9 10 15 18)
Double Bassoon:legato sempre, espressivo
Horn: con sordino
Violine: vacillate irregularly between sul ponticello alla punta and ordinario al talone

WHEN TO PLAY

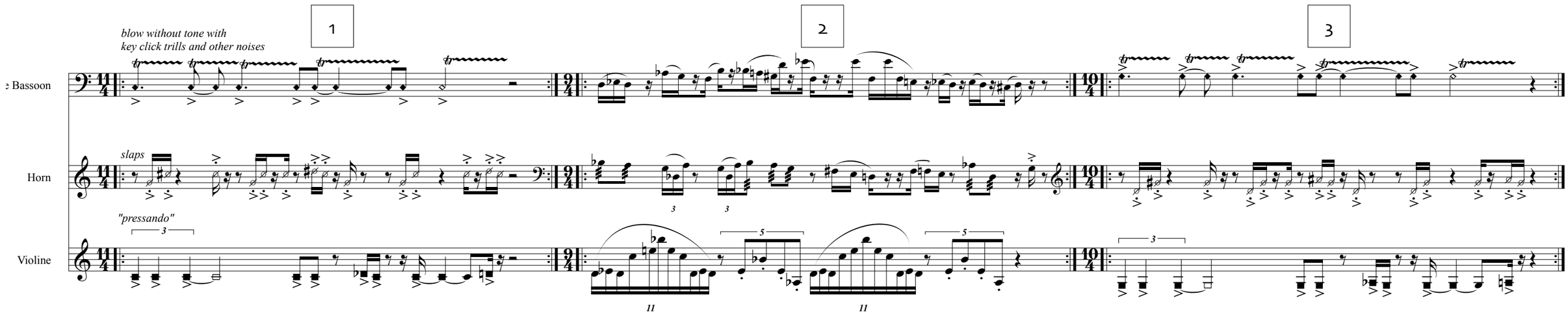
The solo trombone turns towards you. You pick up the pulsation and adopt it as your
basic tempo (in quarters). Please take care to startand end together.

In dynamics and mood you "revolt" again the one proposed by the trombone: If you hear
a gentle vibrato rhythm, you will be forceful and senza vibrato. If the rhythm is sharp and hard,
you answer with softness and fuzziness etc.

All this is only valid for the moment of entry. You then can develop your own tempo and mood -
but you must do it together - or you can indeed stay in the mood you establish at the entry.
Use both approaches in good measure.

REPETITIONS

Depending on your time frame (see distance between A's above) you can play each measure 1-3
times. In that case, each repetition is softer than the previous (fade-out).



4 5 6 7

Kfg

Horn

Vn

8 9 10

2x

Kfg

Horn

Vn

11 12 13 14

Kfg

Horn

Vn

15

16

17

Kfg

Horn

Vn

II

II

II

18

19

Kfg

Horn

Vn

II

II

II