

VINELAND STELAE STELA II TRIO A

still i insist: it is A^1 | A^2 nd in le A^3 den deni A^4 | A^5 ll tilted A^6 ll st A^7 ined A^8 ll ensl A^9 ved its senile d A^{10} ddies st A^{11} ll A^{12} ll vit A^{13} | ide A^{14} ls
sell st A^{15} le ide A^{16} s inste A^{17} d A^{18} nd devise listless ste A^{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 similar 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",

0 (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 start and 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).

blow without tone with
key click trills and other noises

1

2

3

slaps

"pressando"

3

3

5

5

3

II

II

Violine

Horn

Bassoon

4

5

6

7

Kfg

Horn

Vn

Measures 4-7 of the musical score. Measure 4 features a Kfg part with a tremolo and a 4/4 time signature. Measures 5-7 continue the Kfg line with various note values and rests. The Horn and Vn parts provide harmonic support with eighth and sixteenth notes. Measure 7 includes a 10-measure rest for the Vn.

2X

8

9

10

Kfg

Horn

Vn

Measures 8-10 of the musical score. Measure 8 starts with a 2X marking and a 4/4 time signature. Measures 9-10 continue the Kfg line with various note values and rests. The Horn and Vn parts provide harmonic support with eighth and sixteenth notes. Measure 10 includes a 10-measure rest for the Vn.

11

12

13

14

Kfg

Horn

Vn

Measures 11-14 of the musical score. Measure 11 starts with a 4/4 time signature. Measures 12-14 continue the Kfg line with various note values and rests. The Horn and Vn parts provide harmonic support with eighth and sixteenth notes. Measure 14 includes a 10-measure rest for the Vn.

15

16

17

Kfg

Horn

Vn

Musical score for measures 15-17. The score is for three parts: Kfg (Kornet), Horn, and Vn (Viola). Measure 15 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 16 continues the pattern with a triplet and a sixteenth note. Measure 17 features a triplet and a sixteenth note. The Vn part has a double bar line at the end of measure 17.

18

19

Kfg

Horn

Vn

Musical score for measures 18-19. The score is for three parts: Kfg (Kornet), Horn, and Vn (Viola). Measure 18 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 19 continues the pattern with a triplet and a sixteenth note. The Vn part has a double bar line at the end of measure 19.