

Sandeep Bhagwati

VINELAND STELAE STELA II TRIO S

S^1 till i in S^2 i S^3 t: it i S^4 a land in leaden denial all tilted all S^5 tained al en S^6 laved it S^7 S^8 lenile daddie S^9 S^{10} tall all vital ideal S^{11}
 S^{12} ell S^{13} tale idea S^{14} instead and devi S^{15} e li S^{16} tle S^{17} S^{18} S^{19} teal S^{20} .

HOW TO PLAY

Every S 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 S 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:

General Remarks

Flute: always sharp staccato, with jazzy appoggiaturas and swing

Piano: either 1.) irregular arpeggiati, up and down (your decision),
in different tempi, over the entire duration of a chord
2.) irregular tremoli (within each hand)
Freely mix both modes within one measure.

Double Bass: always pizzicato

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 S's above) you can play each measure 1-3 times. In that case, each repetition is softer than the previous (fade-out.)

1

2

3

Flöte

Klavier

ontrabass

4

5

6

7

8

9

Fl

Kl

Kb

Measures 4-6 of a musical score for Flute (Fl), Clarinet (Kl), and Bassoon (Kb). Measure 4 is in 12/4 time, measure 5 is in 11/4 time, and measure 6 is in 9/4 time. The Flute part features melodic lines with triplets and sixteenth-note runs. The Clarinet and Bassoon parts provide harmonic support with sustained chords and moving lines. Measure 6 includes a sextuplet in the Flute part.

Fl

Kl

Kb

Measures 7-9 of a musical score for Flute (Fl), Clarinet (Kl), and Bassoon (Kb). Measure 7 is in 11/4 time, measure 8 is in 13/4 time, and measure 9 is in 8/4 time. The Flute part continues with melodic development, including triplets. The Clarinet and Bassoon parts maintain the harmonic texture with various rhythmic patterns. Measure 9 ends with a final cadence in 10/4 time.

10

11

12

Fl

Kl

Kb

Measures 10-12 of a musical score for Flute (Fl), Clarinet (Kl), and Bassoon (Kb). Measure 10 is in 10/4 time, featuring triplets in the Flute and Bassoon parts. Measure 11 is in 11/4 time, with rapid sixteenth-note passages in the Flute and Clarinet. Measure 12 is in 10/4 time, continuing the rapid passages in the Flute and Clarinet. The Bassoon part in measure 12 is mostly rests.

13

14

15

Fl

Kl

Kb

Measures 13-15 of a musical score for Flute (Fl), Clarinet (Kl), and Bassoon (Kb). Measure 13 is in 10/4 time, featuring a quintuplet in the Flute part. Measure 14 is in 11/4 time, with triplets in the Flute and Clarinet parts. Measure 15 is in 10/4 time, continuing the rapid passages in the Flute and Clarinet. The Bassoon part in measure 15 is mostly rests.

16

17

18

Fl

Kl

Kb

19

20

Fl

Kl

Kb