A music theatre work for three celli, kettle, plastic bags, conductor and tape [ca. 7’].

(2010-12)

Nektarios Rodosthenous
**Instruments**

- Conductor/ tape operator.
- Three cellists.

**Props**

- **Three plastic bags**: it will sound better/smooth if the bags are already used and not brand new.
- **Three guitar plectrums**: medium density.
- **Electric kettle**: with a pre-rehearsed amount of water that takes a specific time to boil up (see the exact timeline in the score).
- **Conductor’s stand**: for the paper/score shuffle sequence.
- **Four stopwatches**: one for each performer.
A: 0'00" - Breaths

for three celli, conductor, kettle, plastic bags, and tape.

Adagio $\approx 60$, In Baroque style

Cello I

Cello II

sul ponte: maintain a consistent sound.

Cello III

Conductor/tape operator starts the tape

Tape

pre-recorded breaths: emotional turmoil

Cello I

Cello II

= $mf$ incalzando

piu espress.

Cello III

Tape

mf express.
C: 2'35" - Tape dialogue

mf subito

Narrate once, loudly and clearly, the following text while simultaneously playing the harmonics - Start 20" after you introduced the harmonics section on the cello, and following this order: I - II - III - II - I - III - I - II - III - II - I - III - I - II - III - II (Numbers indicate the short phrases that will be spoken by the specific cellists). The final bold words mean that they continue the phrase of the previous performer.

This... she used to... You know?... He became... with... surreal... this is...

mf staccato. Domino effect: straight after I.

Yeah! Yeah! Yeah!

Cello II

mf subito

Narrate once, loudly and clearly, the following text while simultaneously playing the harmonics - Start 20" after you introduced the harmonics section on the cello, and following this order: I - II - III - II - I - III - I - II - III - II - I - III - I - II - III - II (Numbers indicate the short phrases that will be spoken by the specific cellists). The final bold words mean that they continue the phrase of the previous performer.

This is beautiful, no?... Any feedback?... You seem a little scattered... Rise... And therefore, by default...

He came to revise his opinion... So real... is the end

mf staccato. Domino effect: straight after II.

Yeah! Yeah! Yeah!

Cello III

mf subito

Narrate once, loudly and clearly, the following text while simultaneously playing the harmonics - Start 20" after you introduced the harmonics section on the cello, and following this order: I - II - III - II - I - III - I - II - III - II - I - III - I - II - III - II (Numbers indicate the short phrases that will be spoken by the specific cellists). The final bold words mean that they continue the phrase of the previous performer.

No... Put my feet back to the ground... Scatter... Many additional issues arise...

With a sense of narrative closure... Stop this

pre-recorded conversations: train dialogues/phone call

οικία του ρε καπέλια του τούτου

καλά ρε είμαι αρμάτι

I can't speak to you.

ανακάλεστη είμαι ενήλικη

speak to me.

νά σου πω

θέλει συζήτηση με σας.

fever?

οικία του ρε καπέλια του τούτου

πως?

τι έλαμβάνεις;
E: 3'49" - Kettle sequence

Part I: 'Start of kettle' - create a hiss by rubbing the plastic bags close to the microphone.

Part II: 'Loud boil' - Hit the body of the cello with palm.

Part III: 'The Drop' - col legno on high register.

Fade out: leads to section F

Cello I
mp
fff

Cello II
mp
fff

Cello III
mp
fff

Conductor
'Start of kettle' - create a hiss by shuffling the scores on the conductor's stand.
Follow the pattern and the speed of the kettle to produce homogenous sounds.

train announcement
IF YOU HAVE ANY QUESTIONS, PLEASE ASK THE CONDUCTOR
IF YOU HAVE ANY QUESTIONS, PLEASE ASK THE CONDUCTOR
IF YOU HAVE ANY QUESTIONS, PLEASE ASK THE CONDUCTOR
IF YOU HAVE ANY QUESTIONS, PLEASE ASK THE CONDUCTOR
SO PLEASE ASK THE CONDUCTOR
SHUT
Hand gesture: Guide the 'Let me in' sequence with the following hand moves.

**pre-recorded conversations:** old man

Sorry I'll have to stop you. We said 5 minutes. Is that ok? Look we said 5 minutes. So I'll have to stop you there. Is that ok?
H: 5'49" - Silence section

Breathing: bow the wood. Not conducted.
Follow the movement of Cello II (unison).

Cello I

Breathing: bow the wood. Not conducted.
Follow the movement of Cello II (unison).

Cello II

Breathing: bow the wood. Not conducted.
Follow the movement of Cello II (unison).

Cello III

Breathing: bow the wood. Not conducted.
Follow the movement of Cello II (unison).

Conductor

Say: the following text slowly, 10 seconds after the celli start the breathing sequence.
Not conducted by the conductor.

This is not a waste of space ... a silence section ... That's the stillness, after the storm ... With a sense... of narrative... closure

I: End - Body language

Violoncello

Post silence: bow the wood - one final bar in rhythmic unison
simile

End: final posture.
tacet.

Violoncello

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End: final posture.
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Violoncello

Post silence: bow the wood - one final bar in rhythmic unison
simile

End: final posture.
tacet.

Tape