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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/smoothed 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.

4 3 (2010 - 12)

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

Nektarios Rodosthenous (b.1986)

A: 0'00" - Breaths

Adagio ♩=60. In Baroque style

Cello I *mf dolce, legato*

Cello II *sul pont.: maintain a consistent sound.* *mp dolce, cantabile* *simile* *mf simile* *ppp*

Cello III *mp*

Tape **pre-recorded breaths: emotional turmoil**

Conductor/tape operator starts the tape

Cello I *f*

Cello II *mf incalzando più espress.*

Cello III *norm.* *mf espress.*

Tape

11

2

20

Cello I

Cello II

Cello III

mp

Tape



27

Cello I

Cello II

Cello III

mf

Tape


B: 2'08" - "10 seconds"

35

Cello I *mp*

Cello II *mp*

Cello III *mf dolce, legato*

Tape  **timing notice: "10 seconds"**

39

Cello I *pp*

Cello II *pp*

Cello III *pp*

Tape

C: 2'35" - Tape dialogue

D: 3'38" - "10 seconds"

43

Cello I

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 - III - II - I - II - I - III - I - II - III - I - 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. I starts the domino effect.
Yeap! Yeap! Yeap!

Cello II

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 - III - II - I - II - I - III - I - II - III - I - 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 I.
Yeap! Yeap! Yeap!

Cello III

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 - III - II - I - II - I - III - I - II - III - I - 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**

mf staccato. Domino effect: straight after II.
Yeap! Yeap! Yeap!

pre-recorded conversations: train dialogues/phone call

Tape

καλά ρε είμαι σπίτι
έλα να σου πω
speak to me i cant speak to me
οπίτι οπίτι να σου πω

fever?
ποσο

μοιάζω του ρε κοπέλια του τούτου

STOP

τζιτρινη η δουλειά
ντάκσει ρε, **YEAP** άλλο μιά δικαιούσε την
έγινε.
είσε να ηχογραφήσω κάτι πράγματα και πιάνω σε.
ντάκσει ρε,

E: 3'49" - Kettle sequence

45

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 Drops' - *col legno* on high register.

Fade out: leads to section F

Cello I

mp *fff* *p*

Cello II

mp *fff* *p*

Cello III

mp *fff* *p*

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
 IF YOU HAVE ANY QUESTIONS
 PLEASE ASK THE CONDUCTOR

SO PLEASE ASK THE CONDUCTOR
 IF YOU HAVE ANY QUESTIONS
 IF YOU HAVE THE CONDUCTORS
 PLEASE ASK ANY QUESTION
 IF YOU HAVE THE CONDUCTOR

IF YOU HAVE ANY QUESTIONS
 PLEASE ASK
 PLEASE ASK
 PLEASE ASK
 IF YOU HAVE ANY QUESTIONS

SO PLEASE ASK
 IF YOU HAVE THE CONDUCTOR

SHUT UP

Tape



**F: 5'12" -
"10 seconds"**

G: 'Let me in' effect

48

Conductor's cue

pp *senza misura* *poco cresc.* *p*

Conductor's cue

pp *senza misura* *poco cresc.* *p*

Conductor's cue

pp *senza misura* *poco cresc.* *p*

Conductor's cue

pp *senza misura* *poco cresc.* *p*

Hand gesture: Guide the 'Let me in' sequence with the following hand moves.

poco cresc. *gliss.* *p*

gliss.

To (quarter flat)

To

To (quarter sharp)

Cello I

Cello II

Cello III

Conductor

pre-recorded conversations: old man

Tape { s i l e n c e } 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

Cello I **Breathing:** bow the wood. Not conducted. Follow the movement of Cello II (unison). arco: (inhale) \bar{X} *mf* arco: (exhale) \diamond *mp*

Cello II **Breathing:** bow the wood. Not conducted. Cello II sets the speed. Cello I & III follow your movement. arco: (inhale) \bar{X} *mf* arco: (exhale) \diamond *mp*

Cello III **Breathing:** bow the wood. Not conducted. Follow the movement of Cello II (unison). arco: (inhale) \bar{X} *mf* arco: (exhale) \diamond *mp*

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

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Cue: final posture. **tacet.**



{ s i l e n c e }