

J. N. Redelinghuys

# Dance Curves

after Kandinsky, Rudolph, Palucca

## Performance Notes

To be performed live with 1 to 3 dancer. The photographs/line drawings should be projected during their respective movement.

OR

To be performed with 1 to 3 live dancers, and the ensemble pre-recorded (both audio and film). The film should be edited and intercut with the still images, and projected either on a screen behind the dancers, or over the entire performance space.

In both cases, the choreography (whether predetermined or improvised) should not be devised with reference the structure, rhythms, or content of the music – rather, it should be inspired by the images below, incorporating the gesture depicted as a central motif. The choreography should approximately 4 minutes, but need not start or finish with the music.

Duration: c. 16 minutes

Dance Curves was premiered by Vanessa Grasse at the Stained Glass Centre in York (May 2019). The music for the video was performed by Claire Babington, Kate Harrison Ledger, and Valerie Pearson.

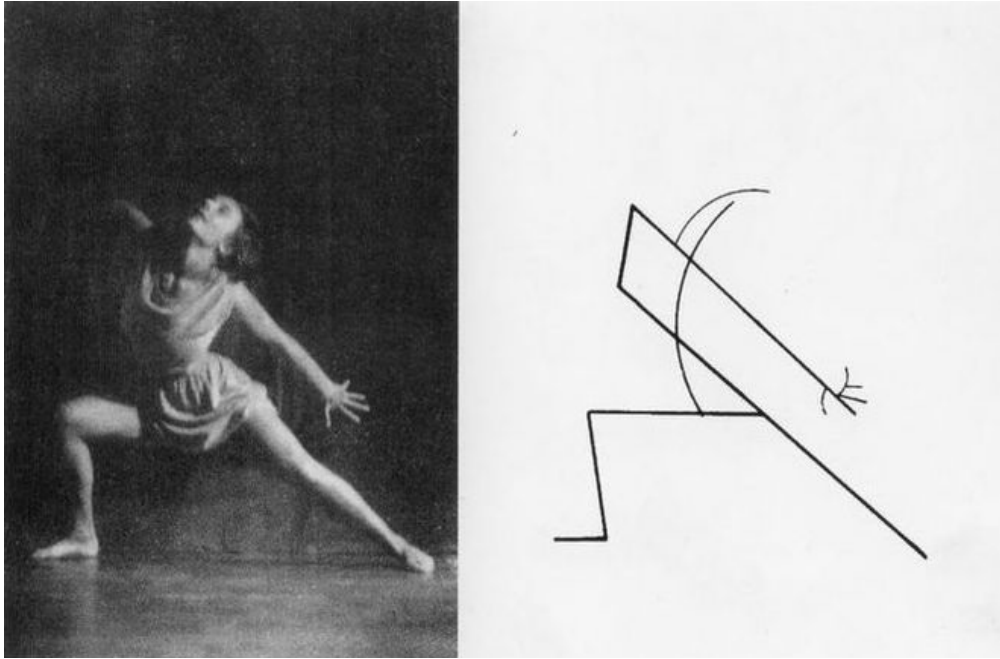
<https://youtu.be/9l0GZFUowyM>



# Dance Curves

J.N. Redelinghuys

1.



♩ = 60

gesture 1<sup>1)</sup>      return to normal

Violin

2/4      3/4      3/8      4/2

(right foot stamp)

Violoncello

gesture 1<sup>1)</sup>      return to normal

2/4      3/4      3/8      4/2

(right foot stamp)

♩ = 60

Piano

2/4      3/4      3/8      4/2

*fff*

15<sup>mb</sup>

*sf* Ped.      *sf*

<sup>1)</sup> continue a down bow motion until your arm is fully extended through the fingers, and the bow is pointing down at an angle. Stiffen the body, pulling your vertebrae up.

2

Musical score for measures 2-4. The Vln. and Vc. parts feature a glissando leading to a *fff* chord, labeled "gesture 1". The Pno. part has a *fz* chord and a *sf* Ped. marking with a 15-measure pedal point.

Vln. *gliss.* *fff* gesture 1

Vc. *gliss.* *fff* gesture 1

Pno. *fz fz fz fz*  
*sf* Ped.  $15^{mb}$

Musical score for measures 6-8 of the Pno. part. The bass line is marked "simile" and "(15)", indicating a 15-measure pedal point. The piece concludes with a *sf* marking.

Pno. *simile*  
(15) *sf*

Musical score for measures 8-11. The Vln. part includes a "return to normal" instruction and a *gliss.* marking. The Vc. part also includes a "return to normal" instruction and a *gliss.* marking.

Vln. 8 return to normal *gliss.*

Vc. return to normal *gliss.*

13

Vln. *fff* *gliss.* gesture 1

Vc. *fff* *gliss.* gesture 1

Pno. *fz simile*  
*sf* Ped.  $\overset{15^{mb}}{\text{-----}}$  *sf*

16 return to normal

Vln. *con brio* *gliss.* gesture 1  
*f* sul III & IV

Vc. return to normal *mp* *gliss.* gesture 1 *sf*

Pno. **A** *Poco più mosso*  
*f* *sf* *gliss.* <sup>2)</sup> <sup>3)</sup>  
*f*  $\overset{15^{mb}}{\text{-----}}$  *l.v.*

<sup>2)</sup> glide fingernails over the front surface of the white keys

<sup>3)</sup> continue the gesture until your fingers audibly hit the side arm

18 **accel.** ..... **Tempo I**

Vln.  $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   
 tap the body of the violin  
 (the strings will vibrate)

Vc.  $\frac{2}{4}$   $\frac{7}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   
 tap the body of the cello  
 (the strings will vibrate)

Pno. **accel.** ..... **Tempo I**

*mp*  $\rightarrow$  *f* <sup>4)</sup>  
*sf*  $\frac{15^{mb}}$  *sf* Ped.  $\underline{\hspace{1cm}}$

21 **accel.** ..... **a tempo**

Vln.  $\frac{7}{8}$   $\frac{11}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   
 return to normal

Vc.  $\frac{7}{8}$   $\frac{11}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   
 return to normal

Pno. **accel.** ..... **a tempo**

*p*  $\leftarrow$  *sf* *fff*  
*p*  $\leftarrow$  *sf*  $\frac{15^{mb}}$  *sf* Ped.  $\underline{\hspace{1cm}}$  *sf*  $\frac{15^{mb}}$  *sf* Ped.  $\underline{\hspace{1cm}}$

<sup>4)</sup> pluck the key with thumb

24

Vln. *gesture 1* return to normal *gesture 1*

Vc. *gesture 1* return to normal *gesture 1*

Pno. *mp* *f* *fff* *fff* *sf* *sf* *sf* Ped. *15mb* *15mb* *sf* Ped.

26

Vln. return to normal **B** *gliss.* *gliss.* *gliss.*

Vc. return to normal *gliss.* *gliss.*

Pno. **B** *(15)* *15mb*

28

Vln. *3* *3*

Vc. *3*

Pno. *(15)* *sf*

31

Vln. *gliss.* *gliss.* *gliss.*

Vc. *sul IV* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *sf* Ped. *15<sup>mb</sup>*

4/4 3/4

33

Vln. *gliss.* *gliss.* gesture 1

Vc. *gliss.* *gliss.* gesture 1

Pno. (15) *sf*

3/4 10/16 10/16 10/16 16/16

36

Vln. *accel.* *a tempo* *accel.*

Vc. *accel.* *a tempo* *accel.*

Pno. Ped. →

10/16 3/4 11/16 2/4



39 **a tempo** **accel.** .....

Vln. 11/16

Vc. 11/16

42 **a tempo** return →  
to normal

Vln. 7/4

Vc. 7/4

46 **C** *gliss.* *ppp* *mf* *p* **gesture 2**<sup>5)</sup>

Vln. 4/4

Vc. 4/4

Pno. 4/4

*ff* *sf*

*15<sup>mb</sup>*

→ *ped.* *ped.* *ped.* *ped.* *ped.*

quiet pedal action, catching the end of each decay

<sup>5)</sup> continue an up bow motion until your upper arm lies across your neck, and your hand is behind your left shoulder. The bow should be angled up. Stiffen the body as in Gesture 1.

49

Vln.

Vc.

Pno.

*f* *ppp* *ppp*

*cresc. poco a poco*

*sf*

*gliss.*

*gliss.*

*15<sup>ma</sup>*

(15)

52

Vln.

Vc.

Pno.

*gliss.*

*gliss.*

*sfz* *ffff*

(15)

55

Vln. *fff* gesture 1 return to normal gesture 1 return to normal

Vc. *fff* gesture 1 return to normal gesture 1 return to normal

Pno. *ffff* 3 *pp* *sf* Ped.

(15)

57

Vln. *fff* gesture 1 return to normal *mf* gliss. gesture 2

Vc. *fff* gesture 1 return to normal *p* gliss. gesture 2

Pno. *pp* 3

(15)

59 gesture 1 **poco rit.** . . . . .

Perc.  $\frac{3}{4}$   $\frac{4}{4}$

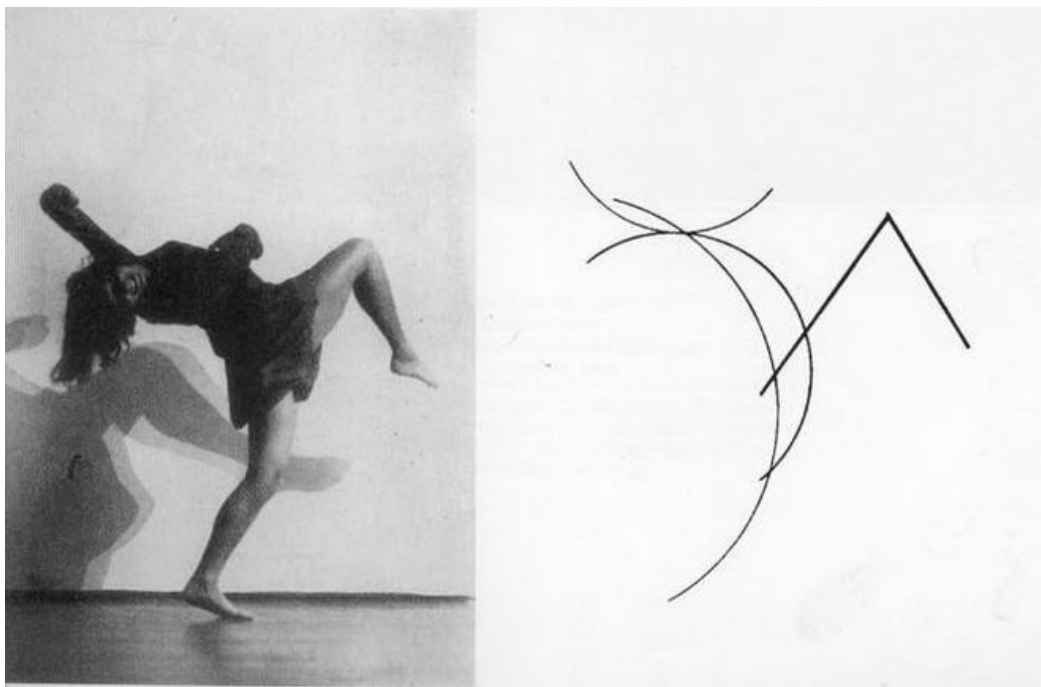
Perc. gesture 1  $\frac{3}{4}$   $\frac{4}{4}$

**poco rit.** . . . . .

Pno.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

(15) ***sffz***

## 2.



**Lento assai** ♩ = 36  
 behind the bridge  
 med-fast to fast bowing <sup>6)</sup>

Violin  $\frac{4}{4}$   $\frac{3}{4}$   
*mp*

Violoncello  $\frac{4}{4}$   $\frac{3}{4}$   
*mp*

**Lento assai** ♩ = 36

Piano  $\frac{4}{4}$  -  $\frac{3}{4}$   $\frac{3}{4}$

pizz. <sup>7)</sup> *con brio* *f* *gliss.* 3 *gliss.*

Ped. \_\_\_\_\_

<sup>6)</sup> circular bowing

<sup>7)</sup> the string piano notation is purposefully vague, to allow for the different constructions of different instruments. Provided the relative sizes and positions of the gestures are consistent, there is no problem as to the exact pitches played. The *glissandi* may be played with either a fingertip or a fingernail.

Vln. <sup>3</sup>

Vc.

Pno.

tap string l.v.

*mp*

*pp*  
½Ped.

*p*  
½Ped.

Vln. <sup>7</sup> Più mosso ♩ = 56

Vc.

Pno.

gliss.

gliss.

gliss.

gliss.

*f*

gliss.

*p*

½Ped.

9

Vln.

Vc.

Pno.

pizz. *p*

*mp*

*mf*

gliss.

gliss.

gliss.

*p*

*mf*

gliss.

12

Vln.

Vc.

Pno.

arco fast bowing

pizz. 3 3

arco fast bowing

*mp*

*p*

gliss.

*p*

full Ped.

14

Vln. *pizz.* *mf*

Vc. *p* *pp*

Pno. *p* *pp* *gliss.*  $\frac{1}{2}$ Ped.

16

Pno. *fppp* *tr*

19

Vc. *Andante*  $\text{♩} = 76$  *presto possibile*<sup>9)</sup> *f legatissimo*

Pno. *Andante*  $\text{♩} = 76$  *p presto possibile*<sup>8)</sup> *legatissimo*

<sup>8)</sup> continuously repeating patterns, played very quickly

<sup>9)</sup> repeat the pattern for the duration of the beams, in the same manner as the piano



21

Vc.

Pno.

*mf*

23

Vc.

Pno.

*mf cresc. poco a poco*

25

Vln.

Vc.

Pno.

*presto possibile*

*f legatissimo*

*mf*

29

Vln.

Vc.

Pno.

*mf*

*f*

*mf*

*gliss.*

$\frac{1}{2}$ Ped.

33

Vln.

Vc.

Pno.

*mp*

*mf*

*mf*

*mp*

*ppp*

*p*

*gliss.*

35

Vln. *mp*

Vc. *p*

Pno. *mp* *m.d.* *p* *m.g.*

39

Vln. *pp*

Pno. *m.g.* *ppp*

10)

44

Vln.

Pno. *pp*

<sup>8)</sup> the left hand silently depresses C and E; the right hand still strikes these keys, but they will not sound and are marked in brackets. This will produce an incredibly quick, accurate rhythm.

48

Pno.

Tempo I ♩ = 36  
 col legno tratto  
 med-fast bowing

50

Vln.

Vc.

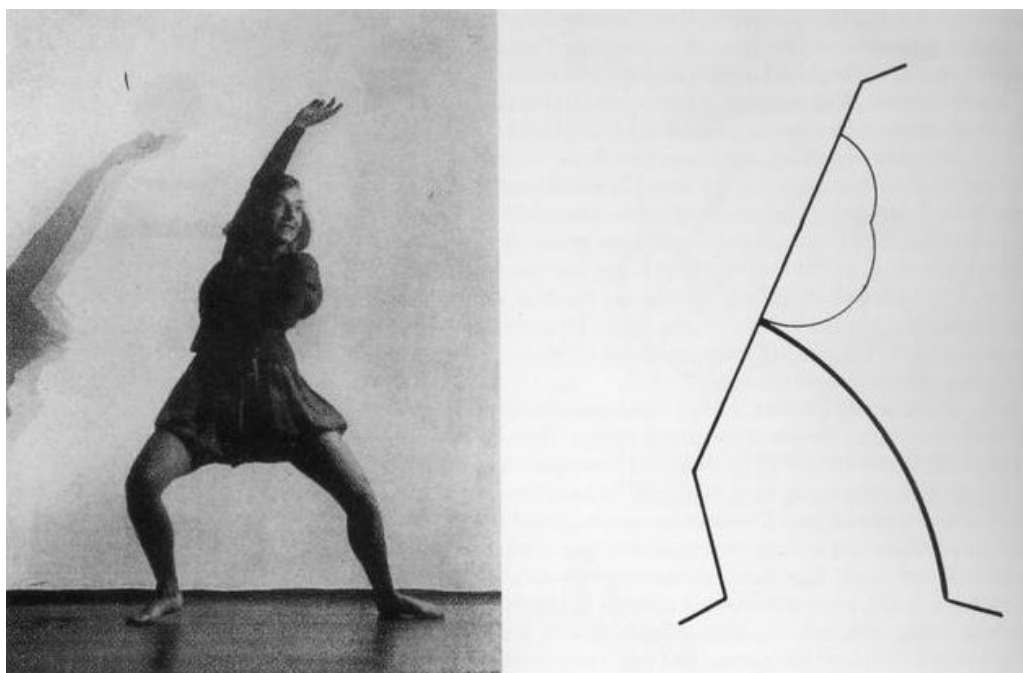
Tempo I ♩ = 36

53

Vln.

Vc.

## 3.



**Pedantically metronomic** ♩ = 76  
*stilted body movement*<sup>11)</sup>

Violin

Violoncello

**Pedantically metronomic** ♩ = 76  
*minimal body movement unless marked*<sup>\* 12)</sup>

Piano

Sost. Ped. →

The musical score consists of three systems. The first system is for Violin and Violoncello, both in 4/4 time with a tempo of ♩ = 76. The music is marked *ff marcato* and features a 'stilted body movement'. The second system is for Piano, also in 4/4 time with a tempo of ♩ = 76, marked *ff marcato* and featuring 'minimal body movement unless marked'. The piano part includes a sostenuto pedal (Sost. Ped.) that is held down for the duration of the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

<sup>11)</sup> For the majority of the piece the bow movement and general body language should be stilted, robotic, and abrupt, as if moving instantaneously from one tableau to another. At 'more fluid body movement' and 'expressive body movement' both bow movement and upper body posture can become more relaxed and natural.

<sup>12)</sup> For the majority of the movement, the pianist should play from the wrist and fingers, without moving the forearm. Notes/chords marked \* should be played with a large, exaggerated gesture, including the forearm and shoulder.

Vln. 4

Vc.

Pno.

\*exaggerated gesture

Vln. 7

Vc.

Pno.

*p*

*pp*

*p*

10

Vln. *more fluid body movement*  
*cantabile*

Vc. *more fluid body movement*  
*cantabile*

Pno. *mp* *pp* *p*

13

Vln. *expressive body movement*  
*mp*

Vc. *expressive body movement*  
*mp*

Pno. *pp*

16

Vln. *stilted body movement*

Vc. *stilted body movement*

Pno.

*f* *mf* *ff*

19

Vln. *fff* *sfz*

Vc. *fff* *ff sfz*

Pno. *fff* *sfz* *mp sub. una corda*

*mf*



22

Vln. *mf*

Vc. *mf*

Pno.

25

Vln.

Vc.

Pno. *dim poco a poco*

28

Vln.

Vc.

Pno.

*p sub.*

*p*

*sf*

*tre corde (p)*

*gliss.*

*fff*

31

Vln.

Vc.

Pno.

*fff*

*simile*

*fff sub.*

*fff*

*fff*

34

Vln.

Vc.

Pno.

Ped.

36

Vln.

Vc.

Pno.

**G**

*more fluid body movement*

*p sub.*

*più p*

*una corda*

*ppp sempre*

(Sost. Ped.)

40

Vln.

Vc.

Pno.

*pp*

*pp*

Detailed description: This system covers measures 40, 41, and 42. The Violin (Vln.) part begins in measure 40 with a half note G4, followed by quarter notes A4, B4, and C5. In measure 41, it plays a half note D5, followed by quarter notes E5, F5, and G5. In measure 42, it holds a whole note G5. The Viola (Vc.) part starts in measure 40 with a half note G3, followed by quarter notes A3, B3, and C4. In measure 41, it plays a half note D4, followed by quarter notes E4, F4, and G4. In measure 42, it holds a whole note G4. The Piano (Pno.) accompaniment consists of eighth notes in both hands. The right hand plays a sequence of chords: G4-B4, A4-C5, B4-D5, and C5-E5. The left hand plays a sequence of chords: G3-B3, A3-C4, B3-D4, and A3-C4. The dynamic marking *pp* is present in both the Vln. and Vc. staves.

43

Vln.

Vc.

Pno.

*p*

*p*

Detailed description: This system covers measures 43, 44, and 45. The Violin (Vln.) part starts in measure 43 with a half note G4, followed by quarter notes A4, B4, and C5. In measure 44, it plays a half note D5, followed by quarter notes E5, F5, and G5. In measure 45, it holds a whole note G5. The Viola (Vc.) part starts in measure 43 with a half note G3, followed by quarter notes A3, B3, and C4. In measure 44, it plays a half note D4, followed by quarter notes E4, F4, and G4. In measure 45, it holds a whole note G4. The Piano (Pno.) accompaniment continues with eighth notes. The right hand plays a sequence of chords: G4-B4, A4-C5, B4-D5, and C5-E5. The left hand plays a sequence of chords: G3-B3, A3-C4, B3-D4, and A3-C4. The dynamic marking *p* is present in both the Vln. and Vc. staves.

46

Vln. *mp*

Vc. *mp* expressive body movement

Pno. *p*

49

Vln. *mf* *p* stilted body movement

Vc. *mf* *p* stilted body movement

Pno. *mf* *p* sub. *tre corde* *p* *mp* *p*

*expressive body movement*

51

Vln. *mp cresc. poco a poco*

Vc. *expressive body movement*

Pno.

53

Vln. *cresc. poco a poco*

Vc.

Pno.

Sost. Ped. →

*stilted body movement*

55 **H**

Vln. *ff marcato*

Vc. *ff marcato*

Pno. *ff marcato*

58

Vln.

Vc.

ossia:

Pno.

61

Vln.

Vc.

Pno.

63

Vln.

Vc.

Pno.

Ped.



65

Vln.

Vc.

Pno.

Ped.

3

67

absolutely no extraneous body movement

Vln.

*mp sub.*

*dim. poco a poco*

simile

Vc.

absolutely no extraneous body movement

*mp sub.*

*dim. poco a poco*

simile

Pno.

*p semplice*

½Ped.

70

Vln.

Vc.

Pno.

senza rit.

*ppp*

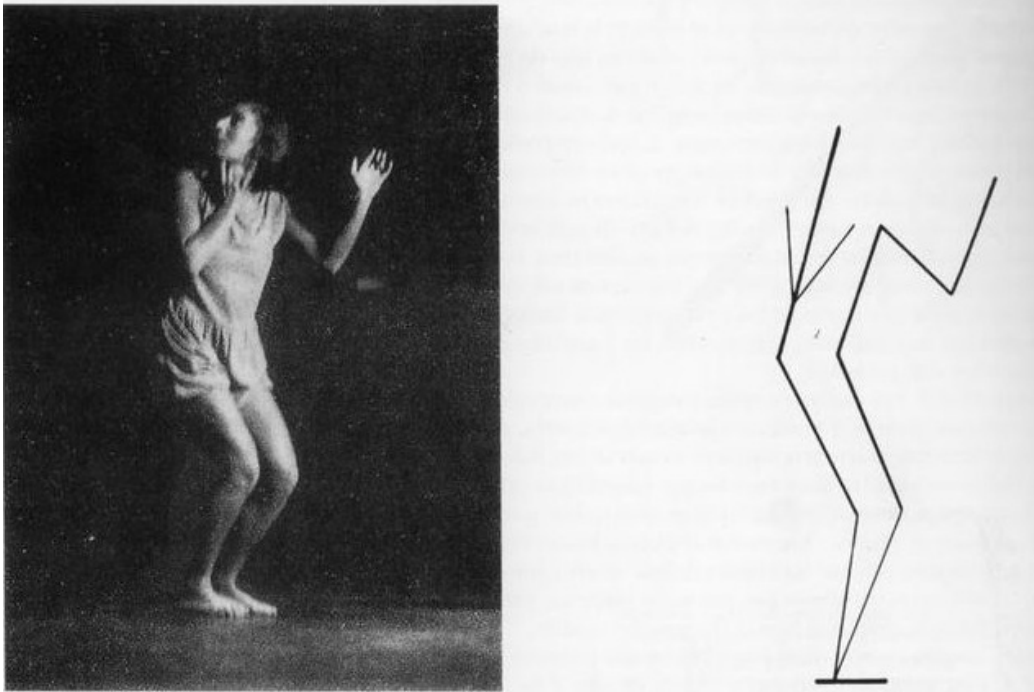
*pp*

*ppp*

(Sost. Ped.)

Detailed description of the musical score: The score is for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). It begins at measure 70. The Violin and Viola parts play a rhythmic pattern of eighth notes with rests, starting with a sharp sign. The Piano part has a melodic line in the right hand and a bass line in the left hand. The first measure of the Piano part has a dynamic of *pp*. The second measure has a dynamic of *ppp*. The instruction "senza rit." is written above the Violin and Viola parts. At the bottom right, there is a marking "(Sost. Ped.)" with an arrow pointing to the right.

4.



**Allegro** ♩ = 152  
put down bow

Violin

*mf*

pizz.

Violoncello

put down bow

*mf*

pizz.

**Allegro** ♩ = 152

Piano

*p legg.*

6

The musical score is for three instruments: Violin, Violoncello, and Piano. It is in 2/4 time and marked Allegro with a tempo of 152 beats per minute. The Violin and Violoncello parts begin with a rest for one measure, then play a series of eighth notes with a 'pizz.' (pizzicato) instruction and a dynamic marking of *mf*. The Piano part begins with a sixteenth-note chord marked '6' and a dynamic marking of *p legg.* (piano, leggiero). The score consists of five measures.

6 **molto rit.**

Vln. *p*

Vc. *p*

Pno. *mp* *p* *ppp* *p* *ppp*

11 **a tempo** **molto rit.**

Vln. *mf* *p*

Vc. *mf*

Pno. *p* *ppp* *mp*

17

Vln.

Vc.

Pno.

*a tempo*

*molto rit.*

*mp*

*p*

*p*

*ppp*

*pp*

*pp*

*ppp*

*pp*

*pp*

23

Pno.

**Meno mosso, tempo flessibile** ♩ = 66

*p*

6

6

26

Pno.

6

6

6

28

Pno.

*m.g.* *m.d.* *simile* *m.d.*

*dolce*

*m.g.*

31

Vln.

Vc.

Pno.

*p* *pp* *pp*

*come sopra*

35

Vln.

Vc.

Pno.

*rit.* *rit.*

*mp* *ppp*

37 **J**

Vln. *p* 3 *f* *pp*

Vc. *f p* *f p* *f*

**J** Poco meno mosso ♩ = 60

Pno. *p* *pp* *secco* *secco*

$\frac{1}{4}$ Ped. → (as little Ped. as possible)

norm.

40

Vln. *mp* *f p* *f p*

Vc. *pp* *f p* *f*

Pno. *norm.* *p* *pp* *secco* *pp*

43

Vln. *p* *pp* *mp*

Vc. *pp* *f*

Pno. *norm.* *pp* *secco* *norm.*

<sup>13)</sup> depress the key, and then quickly damp the string with the other hand

a piacere

a tempo

46 LH only on fingerboard

Vln. *f* possibile *f* *p*

Vc. *f* possibile

48 *p* *f* *ppp* *p*

Vln. *rit.* *a tempo*

Vc. *f* *ppp* *p*

Pno. *secco*

$\frac{1}{4}$ Ped. →

*rit.* *a tempo*

51 *mp* *f* *p* *f* *pp* *f* *ppp* *f*

Vln. *mp* *f* *p* *f* *pp* *f* *ppp* *f*

Vc. *mp* *f* *p* *f* *pp* *f* *ppp* *f*

Pno. *m.g. secco* *ppp*

*p*



**a piacere**

LH only on fingerboard

Vln. *f possibile* LH only on fingerboard

Vc. *f possibile*

**a piacere**

Pno.

*ppp*

**a tempo**

Vln. *f* *pp* *f* *p*

Vc. *pp* *f* *pp*

**a tempo**

Pno.

*ppp*

1/4 Ped. \_\_\_\_\_

rit. \_\_\_\_\_

Vln. *f* *pp* *f* *ppp*

Vc. *ppp* *mf*

rit. \_\_\_\_\_

Pno.

*m.d. secco*

*p*

40

**K**

Poco più mosso ♩ = 66

Vln. *f*

Vc. *f*

*ppp*

*ppp*

Poco più mosso ♩ = 66

**K**

norm.

*ppp*

6

6

6

63

accel.

Vln. *ppp*

Vc. *ppp*

Più mosso ♩ = 84

Vln. *p*

Vc. *p*

Più mosso ♩ = 84

Pno.

67 *rit.*

Vln. *ppp*

Vc.

Pno. *p* *rit.*

69 *molto rit.*

Vln.

Vc. *ppp*

Pno. *pp* *molto rit.* *p* *ppp*

73

Pno. *ppp* *m.g.* *m.d.* *m.d.* *p* 5 5

77 **L**  $\text{♩} = 120$  *accel.*

Vln. *p*

Vc. *p*

Pno. *pp leggiero*

15<sup>ma</sup>

80  $\text{♩} = 152$

Vln. *f*

Vc. *f*

Pno.  $\text{♩} = 152$

82

Pno. *6*

*8<sup>va</sup>*

85

← ♩ = ♩ →  
(♩ = 130)

Vln.

Vc.

Pno.

6

(8)

88

Vln.

Vc.

Pno.

2

(8)