

Wordplay
by

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written for Phyllis Bryn-Jelson

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Workplay

Performance Notes

The singer has two "personas" for each of the words, one for each meaning.

The underlined syllable has the stress:
i.e. content, content.

~~~~~  
Suggestions for affect, gestures, etc. are in parentheses.

~~~~~  
Though treble and bass clefs - or two treble clefs - are used, there is no definite pitch, only degrees of highness and lowness, except briefly in 3.), where there is some singing.

~~~~~  
The metronome markings do give the approximate idea of the pacing.  
The lengths of the silences between the words are particularly important.  
The rhythmic notation of the words is also approximate; words should have their natural spoken rhythm, but with flexibility for varying affect.

## Wordplay

1.) content

2.) conduct

3.) entrance

4.) present

5.) intimate

6.) appropriate

7.) console

coda



2) conduet \*

5  $\text{♩} = \text{ca. } 92$

con-duet (shout, admonishing) (begins to be embarrassed) con-duet (catches herself, shouldn't be unmy; prim) (hm, sound of disapproval) con-duet (seductive) con-duet (very seductive) con-duet?? (delighted question) moi! (hand to chest)

3 3 5 5 6 5 5 3

mf mp mf f mp mp mf

oh!! (delighted, breathy) con-duet! (delighted!) one two three four five one two three four five one two con-duet (as if, behave) con-duet (as if, why not?) con-duet (proper) con- (firmly, almost angry)

5 3 3 5 3 4 4 7

duet (firmly, almost angry) con-duet! (enthusiastic) whee! two three whee! two three whee (twirls around, forgets to beat) en-trance two three (admonishing conductor, gives a cue + conducts) en-trance two three four en-trance en-trance

7 3 3 2

en-trance (charming) con-duet (exasperated) con-duet (lost, confused)

\*conduet - The 2 personas are: the proper or severe one concerned with conduet, and the self-indulgent one who conduets.

The one concerned with conduet can keep her head forward, chin low;  
 the one who conduets can keep her head slightly to the side, looking up.

3.) entrance\*

Handwritten musical score for "3.) entrance\*". The score is written on five systems of two staves each. The first system has a tempo of ca. 92. The second system has a tempo of 104. The score includes various musical notations such as triplets, dynamics (f, mf, p), and performance instructions. Below the notes are detailed annotations in French and English describing the character's behavior and emotions during the entrance.

Annotations for the first system:

- en-trance (cuing)
- en-trance (body, charming)
- en-trance (tilting)
- oh? (questioning)
- ah - en-trance (rapturous)
- en-trance en-trance (frantically cuing)
- en-trance (rapturous)

Annotations for the second system:

- en-trance (cuing)
- ah (the diva begins)
- en-trance (cuing)
- ah -
- ah -
- en-trance (cuing)
- ah (indistinct arpeggio)
- en-

Annotations for the third system:

- trance en-trance
- ah ah ah ah ah ah ah ah
- ah
- ah
- mf (surprised, pleased)

Annotations for the fourth system:

- en-trance en-trance en-trance en-trance
- oh! (a bit distressed)
- oh! (understands, with great pleasure)
- a pre-sent! (delighted)
- a (delighted)
- oo -

\*entrance - The 2 personas are: a firm, sometimes conducting/cuing, sometimes neutral one for entrance and a charming, social, becoming rapturous, beginning to sing, creature who is entranced. The one for entrances can keep her head straight forward; the one entranced can keep her head to the side, sometimes raising a shoulder to it.

4) present

4 (d=104)

6

Repeat ad lib. in accel.

Present a present, at present. ; At present present a present.

(a neutral recitation in speech rhythm but growing nervously excited during the repetitions)

(at time, stop in confusion)

3

6

6

(loud inhalation)

e-nough! (shout)

(exhale loudly)

\*intimate - The 2 persons are: a private, self-contained, satisfied intimate one (not at all suggestive) (can step back, head down) and a suggestive, glibly one who intimates much. (The stress here is the same; the final vowels are different!)

(can tilt head to the shoulder, side to side)

s)intimate\*

5 1=66

3

6

3

5

3

p

3

pp

3

mp

in-ti-mate (private, self-contained, not suggestive)

yes

in-ti-mate (completely private)

in-ti-mate (whisper)

in-ti-mate (insinuating)

oh (knowingly)

5

3

5

3

5

3

5

3

5

mp

ppp

3

pp

mp

in-timate

a-ha!

in-ti-mate (very quiet, private)

yes

in-ti-mate

nn-in-ti-mate (knowingly) (whisper)

in-ti-mate (laughter, knowing)

5

5

2

3

2

3

5

7

(laughter)

(giggling)

oh (a bit embarrassed)

ppp

3

pppp

3

p

3

3

in-ti-mate (completely private)

yes

in-ti-mate (into another world)

ap-pro-pri-ate (quiet, neutral)

7 ♭ = ca. 104

ap-pro-pri-ate (neutral)

oh (a bit puzzled) hm

ap-pro-pri-ate (in another meaning)

ap-pro-pri-ate ap-pro-pri-ate (beginning a ditty)

6 ♭ = ca. 126

ap-pro-pri-ate (a little body movement, swinging along -)

ap-pro-pri-ate ap-pro-pri-ate

ap-pro-pri-ate ap-pro-pri-ate

ap-pro-pri-ate ap-pro-pri-ate

oh - yes! - ap- (getting excited)

pro-pri-ate ap-pro-pri-ate why not?

oh!

why not ap-pro-pri-ate?

oh - why not ap-pro-pri-ate?

\* appropriate - The 2 personas are: the suitable, proper one-appropriate, and the one who takes possession-appropriate.  
 (The stress here is similar; the final consonants are different; However, the final syllable of appropriate does get more to more stress as the ditty continues)

7.) console\*

5 *♩ = ca 112*

1 2 3 4

mm — (the germ of an idea: looks at the piano)  
 con-sole? (questioning the possibility)  
 hm — (plotting)  
 con-sole (in sadness; desolate)  
 con-sole — ure (pleading)

5 6 7 8

con-sole (whispers beginning to consider seriously)  
 (exhale loudly)  
 con-sole me (pleading)  
 con-sole me (imploping)  
 con-sole? (more seriously; it may console her)  
 con-sole

9 10 11 12

con-sole (feeling still more sure)  
 yes — yes! (this is the right idea!)  
 ap-pro-pri-ate the con-sole  
 oh —! ap-pro-pri-ate the con-sole (even more convinced)

13 14 15 16

con-sole  
 oh — yes!  
 ap-pro-pri-ate the con-sole  
 ap-pro-pri-ate? (considering)  
 ap-pro-pri-ate (nodding, yes it's appropriate)

6 *Again fast*

17 18 19 20

oh — yes! ap-pro-pri-ate the con-sole the con-sole the Then start where marked in  
 (moves rhythmically to the piano console) let's call the whole thing off!  
 George Gershwin

\* console — The 2 personas are: the one interested in the console (of the piano) and the one who asks to be con-soled, sad and desolate.