

Workplay  
by

Dina Koston

written for Phyllis Betkin-Julson

for February 28, 1998

Please trim to 13" wide

## Worship

### Performance Notes

The singer has two "personalas" for each of the words!

one for each meaning:

The underlined syllable has the sens:  
i.e. content, context.

Suggestions for effect, gestures, etc.  
are in parentheses.

Through treble and bass clefs - or two treble clefs -  
are used, there is no definite pitch; only  
degrees of higher and lower, 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 effect.

Please trim to 13" wide

## Wordplay

- 1.) content
- 2.) conduct
- 3.) entrance
- 4.) present
- 5.) intimate
- 6.) appropriate
- 7.) console

coda

Please trim to 13" wide

## 1.) content \*

七

\* content - the 2 persons are: the seriously content one, and the somewhat sharp one occupied with content.

The content one may have had to one side or the other, in profile; the one occupied position, content mostly kept back ~~but~~ ~~gathered~~, claim for

2) conduct \*

Please trim to 13" wide

### 3.) entrance\*

四

Please trim to 13" wide

Please trim to 13" wide

c.) appropriate\*

45

	7 b-color	4	3	6	3	6	7
P	p	pp	p	mf	p	mf	p
p-pro-pri-ate							
(neutral)							
oh —	hm —						
(ahit puzzled)							
dp-pro-pri-ate							
(dm another meaning)							
aditivity							
op-pro-primate							
(beginning)							

A handwritten musical score for a single melodic line. The score consists of six staves, each with a different dynamic marking: **mf**, **mf**, **mf**, **mf**, **f**, and **mf**. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The first two staves begin with a quarter note followed by a sixteenth note. The third staff begins with a sixteenth note followed by a quarter note. The fourth staff begins with a quarter note followed by a sixteenth note. The fifth staff begins with a sixteenth note followed by a quarter note. The sixth staff begins with a quarter note followed by a sixteenth note. The music is divided into measures by vertical bar lines.

A handwritten musical score for two voices on four-line staff paper. The score consists of two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two measures of music with various note heads and stems. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music, with the third measure ending on a double bar line. Measure numbers 1, 2, 3, and 4 are written above the staves. Dynamics such as 'f' (fortissimo) and 'p' (pianissimo) are indicated. The music is written in black ink on white staff paper.

—pro-pride ap-pro-pri-ate why not? on! — why not ap-pro-pri-ate?

\* appropriate - the 2 persons are: the suitable, proper one - ~~of his kind~~, and the one who takes possession - ~~of his kind~~.

Please trim to 13" wide

7.) console \*

6

5 J.=ca 112      73 > 75 > 7      9

*p*      *p*      *mp*      *pp*      *p*

(the germ of  
an idea;  
lets us have  
an idea)

*con-*-solo?      *hm-*-  
(questioning)  
(possibility)      *con-*-  
*solo*      *hm-*-  
(plotting)  
(pleasing)

*con-*-solo      *hm-*-  
(whispering)  
(beginning to  
consider seriously)

*con-*-solo      *hm-*-  
(exhale  
loudly)      *con-*-solo      *me*      *con-*-solo      *me*  
(pleading)  
(imploring)

*con-*-solo      *hm-*-  
(more seriously;  
it may console her)

*mp*      *p*      *p*      *p*      *p*      *mf*      *f*      *ff*

*con-*-solo      *yes-*-  
(feeling still  
more sure)

*con-*-solo      *yes-*-  
(this is the  
right idea)

*con-*-solo      *ap-*-pre--pri--ate the *con-*-solo      *oh* —! *ap-*-pre--pri--ate the *con-*-solo      the  
(even more convinced)

*con-*-solo      *oh* — yes!      *ap-*-pre--pri--ate the *con-*-solo *ap-*-pre--pri--ate?  
(considering)      *ap-*-pre--pri--ate  
(modifying yes  
it's appropriate)

*con-*-solo      *oh* — yes!  
(repeat if necessary to set seated at the piano)

*f*      *ff*

6 Again fast

*con-*-solo      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*      *3>*

7      *con-*-solo      *the*      *then* start where marked in  
(move rhythmically to the piano *con-*-solo)  
let's call the whole thing off!

George Gershwin

Please trim to 13" wide