

A Different Story of O

Dina Koston

written for Phyllis Byn-dulson

Please trim to 10" wide

Please trim to 12.5" high

Performance Notes

The stage directions are on the score. Directions are in parentheses.

Bars ① through ②⑨ should be done from memory.

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"Irregular" rest marks:

V = breath or a slight delay in the next beat

9 = a short pause

99 = a longer pause

← means to hold back the tempo; → means to go back to the tempo  
~~~~~

I = a break in the sound

~~~~~  
PBJ carries a largish open bag - decorative - containing  
a cell phone, her phone/address book, an engagement  
calendar - or a largish wall calendar -  
a small, fold-up style umbrella, some  $8\frac{1}{2}'' \times 11''$  or  $14''$   
pieces of paper, and three scores:

Schoenberg: Second String Quartet, Op. 10

Boulez: First Improvisation on Mallarmé

Kurtág: Attila József-Fragments, Op. 20 (No. 16)

~~~~~  
Stage "set":
music stand ☒ set high
□ chair
■ small table with glass of water

~~~~~  
The phone numbers are the actual numbers, except for  
Boulez and for Kurtág.

The charge card numbers are made up.

~~~~~  
Since there is no definite pitch equivalent for zero (or 0)
there is considerable freedom for the sound of it (oh).

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A Different Story of O

House and stage to dark - completely dark.

PBJ slips on stage upon darkness, waits about 5 beats at the opening tempo ($\text{♩} = 50$) and begins to hum bars ① through ④ (not attempting to walk!).

The stage gets dimly lit during bar ⑤.

① $\text{♩} = 50$ *legato*

mm (Hums to herself in darkness.)

⑤ (same tempo) *PPP*

oo ah
(Clears throat several times as stage becomes dimly lit and begins to walk easily.) (Not yet seriously vocalizing.) (Continues leisurely walking.)

⑧ *PPP* *PP*

oh ah
(Begins to think of vocalizing seriously.)

⑩ *a bit faster* ($\text{♩} = 56$) *P*

(Clears throat several times.) Quee (simile) bm bm (same on each note)
(Light and thoughtlessly.)

⑭ *Very precise bouncy and light*

bm (simile) oh! 1 2 3 4 5 6 7 8 9 oh!
(Redizes something!) (Pleased with this idea!)

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(18) 4 *mp* 9 8 7 6 5 4 3 2 1 ze-ro! *ff* 6 *mf* 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 oh-! *77* 4

(Pleased.)

(20) 4 a bit sad ($\text{♩} = 50$)

Handwritten musical score for a song. The first staff is in 4/4 time, marked "a bit sad" with a tempo of quarter note = 50. It contains a melody starting on a whole note, followed by eighth notes, and ending with a half note marked "oh". The second staff is in 4/4 time, marked "mp" (mezzo-piano). It contains a melody starting on a whole note, followed by eighth notes, and ending with a half note marked "oh (Breathy)". There are some handwritten annotations like "P" and "X=Y".

(24)

mf
* * * *

(clear throat.)

4 light and jaunty
mp

1 3 2 4 3 5 4 6 5 7 6 8 7 9

4

26

4 mf

2 f

mf

f

oh! To work!

yes, to work!!

15

29

queee
queee quee (simile)
(Drops bag next to chair.)

3
2

ee

(At the music stand.)
(Real vocalizing, as lovely as possible.)
(lights are up full.)

(lights begin to go up -)

3
2

la

27

15
16

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(same tempo)

32 15 16 (p) 18 16 mp 2

ah oo oh ah

34 2 5 (♩=46) 2 a tempo (♩=50) 5 mp precise 24 16 22

hummm (Thinking.) mm (Hums, thinking about a different major scale.) bm bm (simile) 8 7 6 5 4 3 2 1 oh—

38 24 16 mp 24 16

ah oh oo ee

(Back to vocalizing)

39 24 16 12 16 mf 6 22

ah oh ah oh ah oh ah oh ah oh ah oh

41 6 very expressive mp 4 mf 4 3 2 1 22

ah la la la ee la la la

44 3+15 8+16 mf 3+6 9 16+4 2 22

la la la la la la la

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(47) (same tempo) $\frac{6}{8}$ trum trum trum $\frac{4}{4}$ getting faster $\frac{4}{4}$ mf f $\frac{4}{4}$ mf f $\frac{9}{8}$ 22

ah — ah — ah — oh! oo —! Time-Time —!

(Thinks suddenly of time.)

(Looks at watch.)

(Gets phone and address book from bag quickly. looks up time number.)

(51) $\frac{9}{8}$ (♩ = 66) $\frac{8}{8}$ mf 2 (same tempo) $\frac{3}{8}$ p (not slower) 5 5

8 4 4 2 5 2 5 hum — 7 4 5 mm —

(Dials.) (Hears time.) (Takes out umbrella.)

(55) 5 pp lightly 1 3 precise, clipped 3 2

bm bm bm (smile) ah — 9 3 6 1 2 1 2 hum —

(looks in address book for weather number.) (Dials.) (Listens — Puts umbrella back in the bag, phone and address book on the table.)

(59) 2 2 3 ♩ = 112 getting faster 3 3 3

mm oh — (Inhaler deeply.) la la la la la la la

(Dreamily.) (Breathy, sensuous. Begins to have a fantasy.) (Off in another world — Thinks of this as a waltz, sings lightly.)

(65) 3 ♩ = 132 3 3 mp 3 3 3 3

la — la la la la — la la la la la la la la la la

(Gets carried away — Begins to sway, with arm movements.)

(70) 3 3 3 3 ♩ = 144 3 4 3

la — la — la la la la la la la la — la — la — oh —

(Really gets "into" it —)

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Handwritten musical score for a scene, featuring a single melodic line on a grand staff. The score is divided into measures, with measure numbers 76, 81, 85, 88, 92, and 95 circled in the left margin. The music includes various dynamics (e.g., *f*, *mf*, *ff*, *pp*, *mp*), articulation marks (accents, slurs), and performance instructions in German and English. The lyrics are written below the staff, often with English translations or descriptions of the character's actions in parentheses. The scene depicts a character's struggle to find a rehearsal schedule, their frustration, and their eventual success in getting the quartet to rehearse.

76 *3* *f* oh! (Coming back to reality of work -) Rehearsals! (spoken) *3* *mf* ach! (Now in German, very Viennese-exaggerated-) *4 f* ach! *4* Schoen-berg! *2*

81 *2 (f)* Wann? *3 #* Wann?! (Digs around in bag looking for a schedule- Nothing on calendar-) *mp* Nichts! (Pulls out a few papers, looks, crumples noisily-) *mf* gar nichts!

85 *mf* Wann sind die Proben? *ff* die Proben! (excited, worried-) *3 (d=ca. 76)* mm (Humms opening of Schoenberg while digging score from bag.) *3* mm

88 *4 "langsam"* (clears throat, opening score.) Dur—sten—de zun—ge darbt nach dem wei—ne. Hart *4* (Real singing as if reading from the score.)

92 *4* "Pesante" *4 pp* — war ge—stir—ten, starr ist mein arm *fff* Wann sind die Proben?! (Breaks off-) (shreeks-) *4*

95 *4 p* ach, Dur—stig- (Agitated) (Takes a sip of water.) *f* Das Quartett! (Spoken happily-) (Now, can get a rehearsal schedule-) *5* David! Geige! *9 8*

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98 (♩=60)
4 precise
P
bm bm (simile)
ah!
looks for David's number.
Picks up phone.)

very precise 7
2 mf
7 8 4 7 7 4 5 6

102
5
mm
(listens, hums.)
3
bm bm bm bm
(sighs, loudly.)
mf
eine Antwort Maschine,
f ein Beantworter!
(Spoken.)
(keeps phone in hand.)

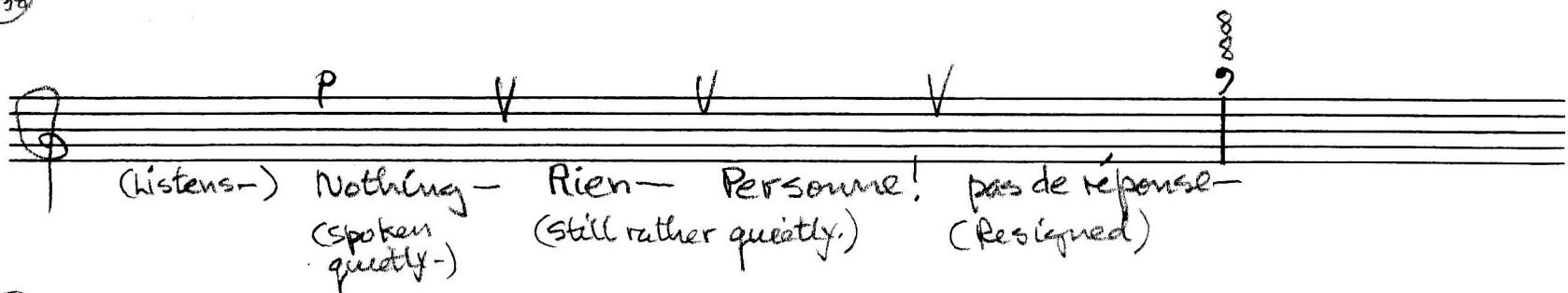
105
4 mf
Sally
(looks quickly
in address book)
very precise
a bit faster (♩=66)
2 3 7 8 4 8 5 (listening.)
f
eine Antwort Maschine,
Wieder ein Beantworter!
(exasperated.)

108
3 f
Bratsche! Kathy!
(long rolled r-)
a bit faster (♩=72)
2 (f)
3 dh 1 2 dh 9 9 5 5 7

110
Getting faster - - - (♩=ca. 80)
4 mp
(listens, mimics-) "You have reached
(301) 209 -"
(spoken.)
(Bangs down phone.)
cel-lo Evelyn
(Picks up phone.)
2 mf
3 dh 7

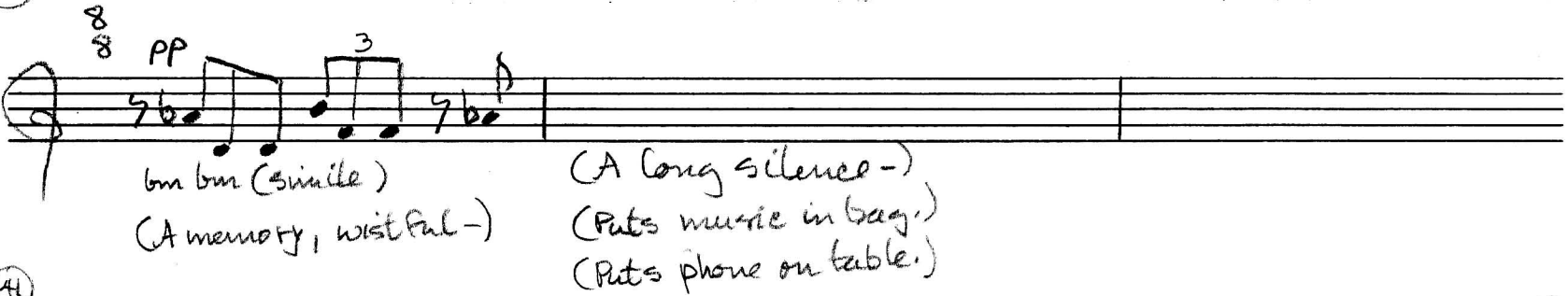
114
7 legato
6 8 7 6 4 3 5
(listens.) Ha!
f
The machine is all ears!!
(Again, spoken, mimicking.)

(138)



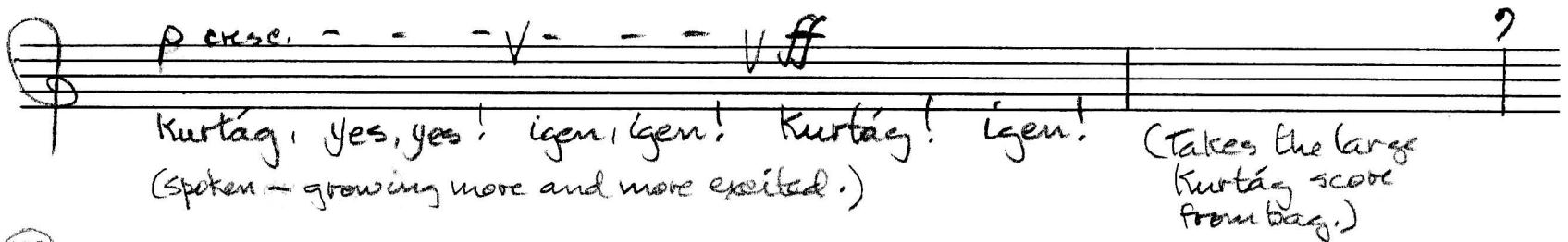
(listens-) Nothing - Rien - Personne! pas de réponse -
(spoken quietly-) (still rather quietly.) (Resigned)

(139)



bin bin (sinnle) (A memory, wistful-) (A long silence-) (Puts music in bag.) (Puts phone on table.)

(141)



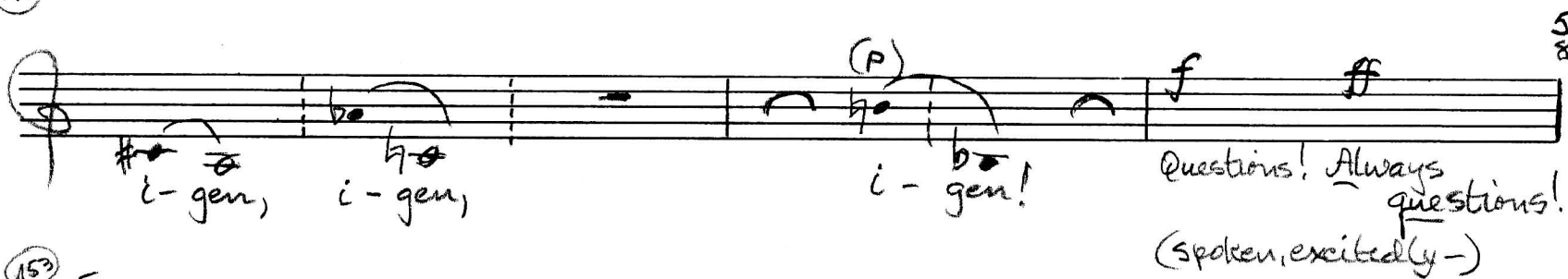
Kurtág, yes, yes! igen, igen! Kurtág! igen! (spoken - growing more and more excited.) (Takes the large Kurtág score from bag.)

(143)



Nem! Nem! kel-le-ne ki-ál-toz-nom sárk-sat-to-gom;

(147)



i-gen, i-gen, i-gen! Questions! Always questions! (spoken, excitedly-)

(152)



Nem! Nem! Nem! igen! Nein! Ja! No! Yes! yes! yes! igen! ha! ha! Ja! - (Beginning to go crazy.)

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159

fff **f**

Questions! Mindig vannak kérdések! Always more questions and rehearsals!!
 (shouting-) (Spoken quickly.) (still shouting-)

161

8 (d=69) very clear **8** **mp** **2**

Mikor vannak próbák?! 1 2 3 4 5 6 7 8 Igen
 (Picks up phone-) (Looking up number.) (Spoken.)

164

2 **mp** very precise faster (d=96) **9** **8**

ch 1 1 3 6 1 4 7 What?! Charge number?!
 (Broken off-shreiks-)

167

4 (d=63) very precise **6** **8** **mp**

4 7 5 ch 5 6 3 6 4 (seven) 2 1 3 ch ch
 (Exaggerated pronunciation) (a cry of distress-)

170

fff **3** **8** **ff** (d=126) **3** **8** **5** **8**

(waits-) Social Security number!! Nein! Nein! No! Ha
 (shouting, angry) (glissando) (Breathy sound of exasperation giving in-)

174

5 (d=160) **4** **8** **mp** **fff** **4** **8**

4 7 7 4 8 4 ch 2 2 Another charge number!!!
 (Screaming, beside herself-)

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(177) $\frac{4}{8}$ ($\text{♩} = 176$) $\frac{4}{8}$ getting faster $\frac{6}{8}$ $\frac{5}{8}$

4 2 2 8 4 5 4 6 1 7 5 6 6 9 oh! oh

ff No! Nem!
(shouts-)

(182) $\frac{5}{8}$ ($\text{♩} = 192$)

Nein! No! — (A succession of hysterical oh's!)
(Keep phone in hand.)

9 11 9 11 9 11 9 11

fff (Screams-) (Now completely hysterical-)

2 2 2 2 2 2

9 11 9 11 9 11 9 11 9 11 9 11

(Starts running from the stage-)

(Continues screaming 911, 911 off stage until heard very faintly.)

Feb. 2000 / Apr. 2000
Wim Koston

ca. 8½-9 min.

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