OuDaPo

for String Trio and Dancers, ~18’

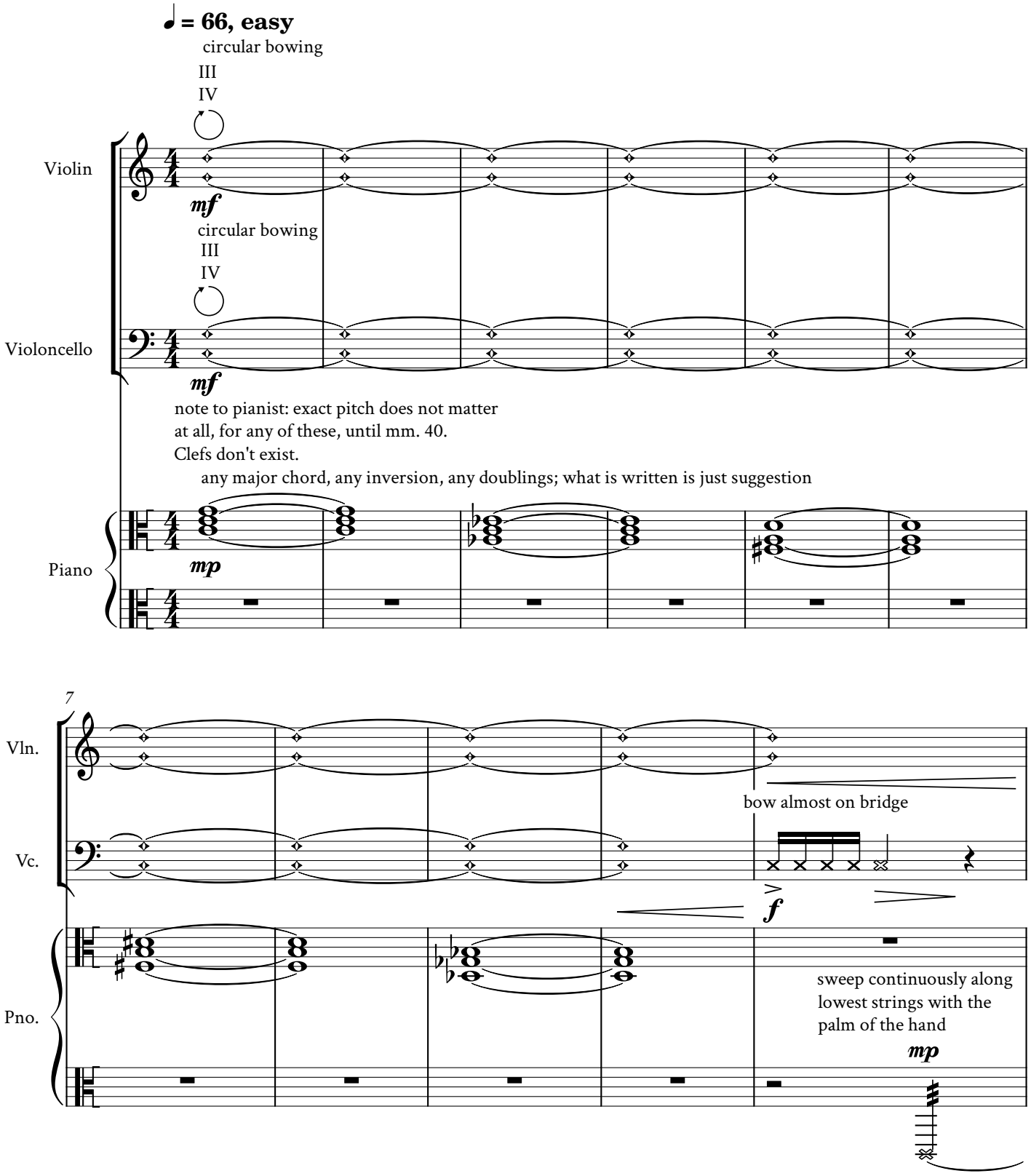
Choreographed by Simone Gingerich-Boberg
Composed by Spencer Klaw Kennedy
2025

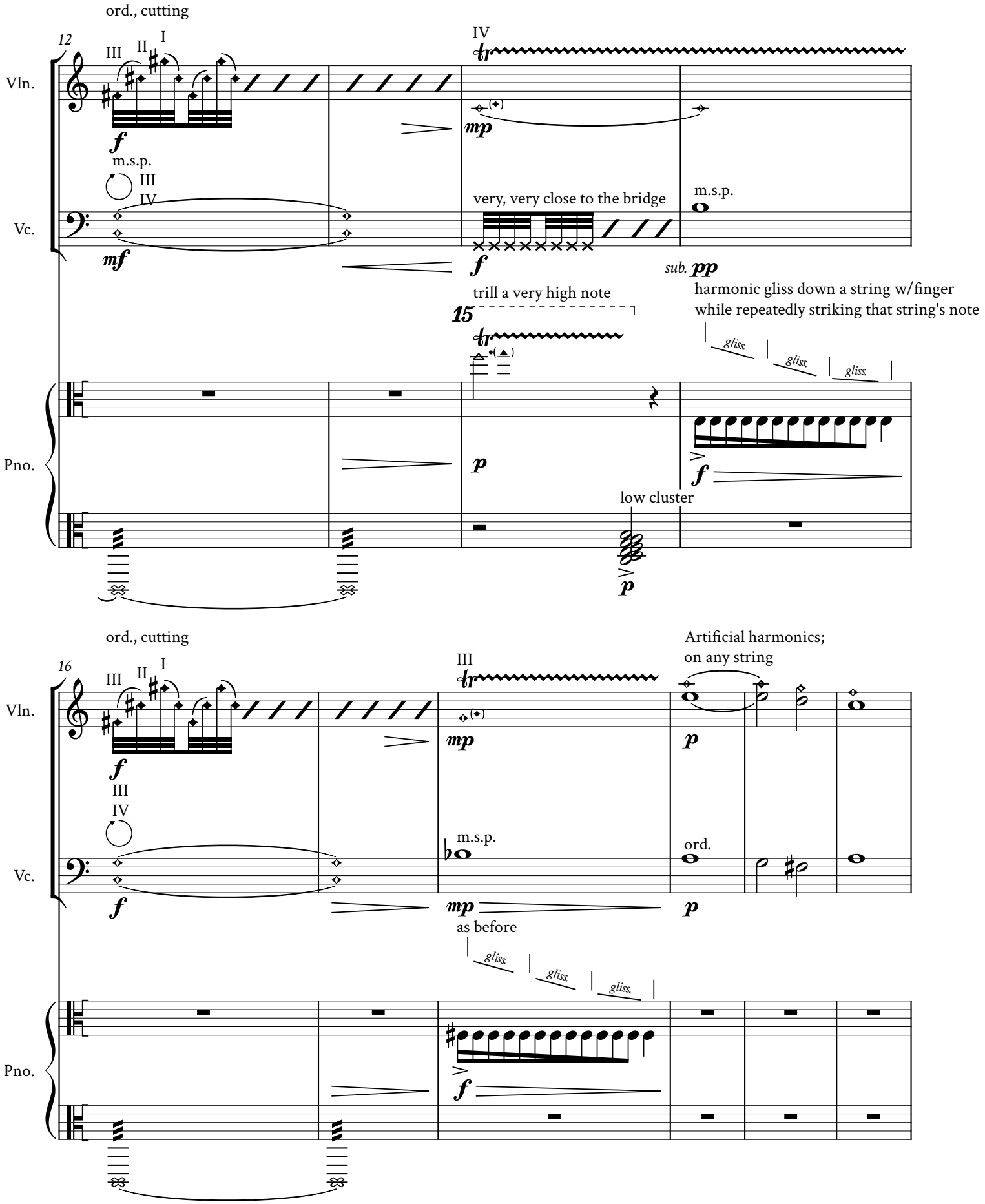
Score

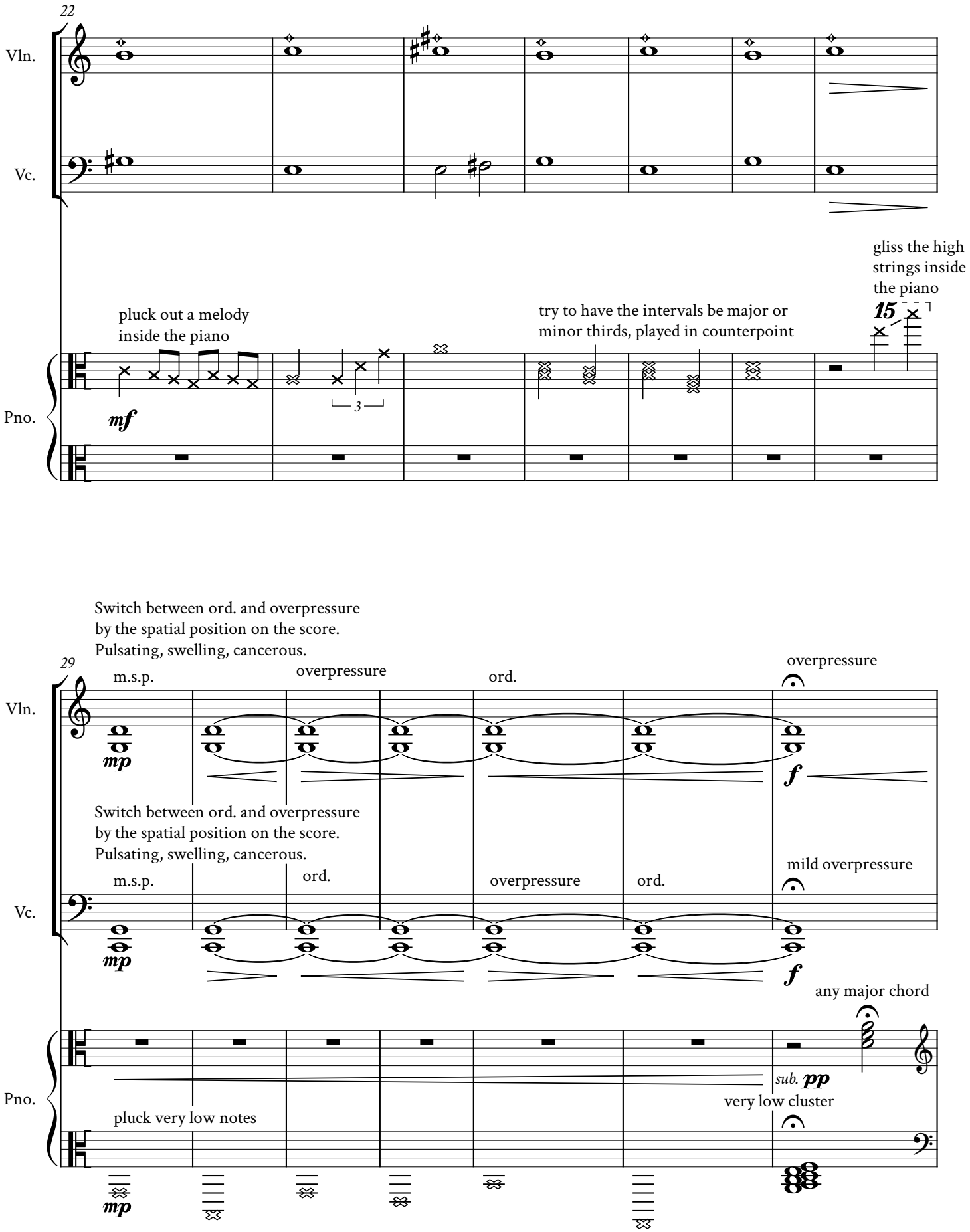
OuDaPo (score)

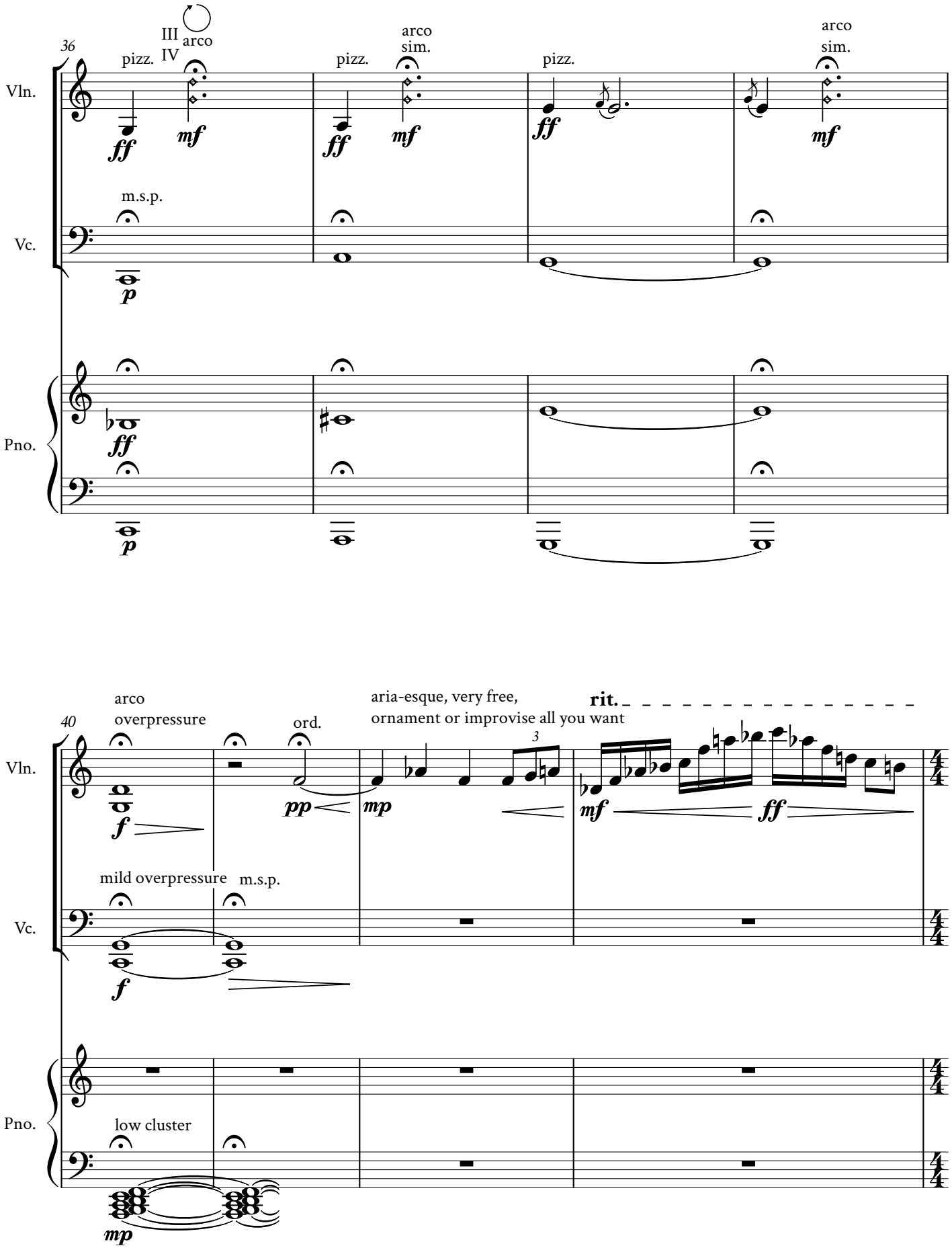
Spencer Klaw Kennedy

INTROIT

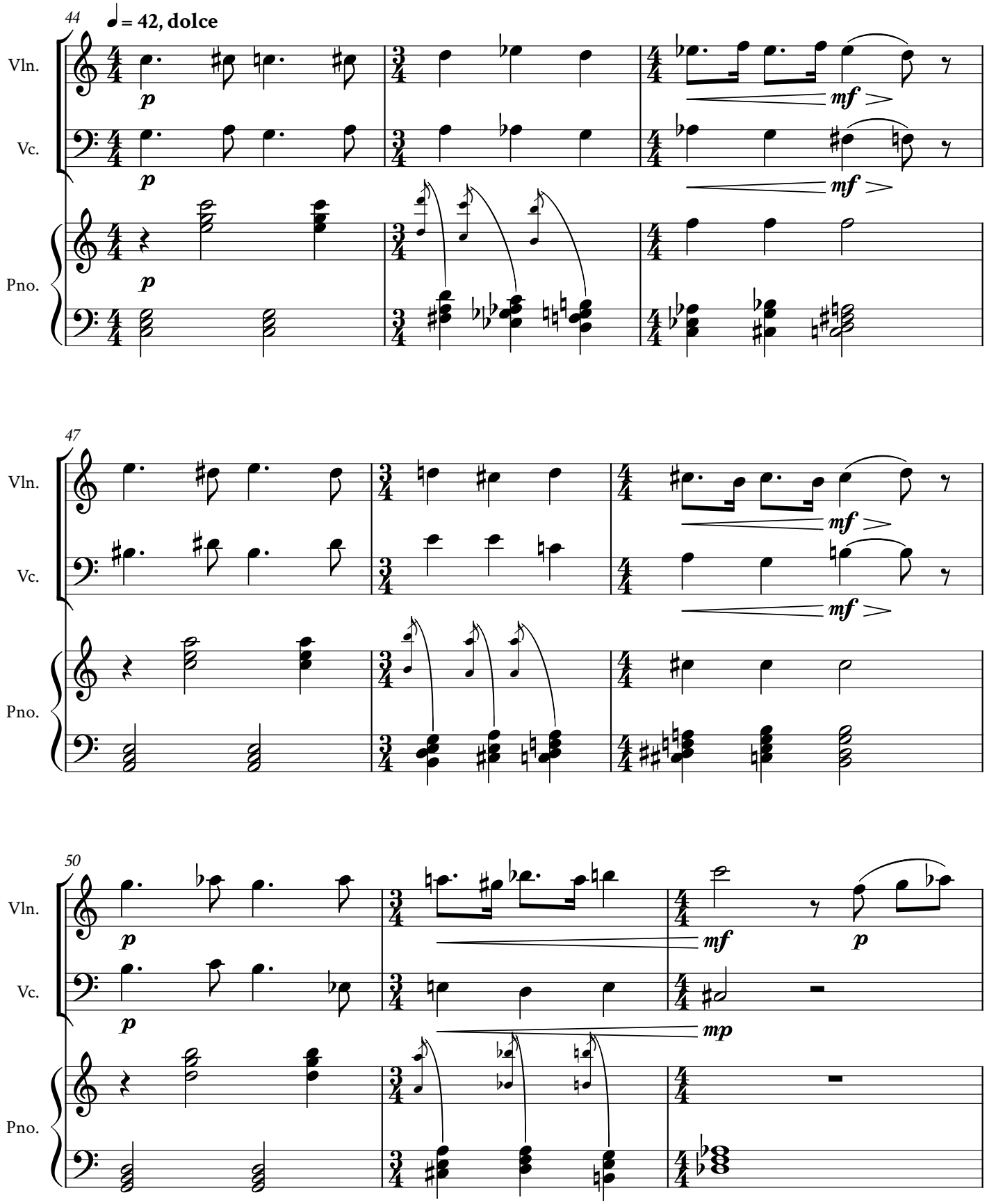


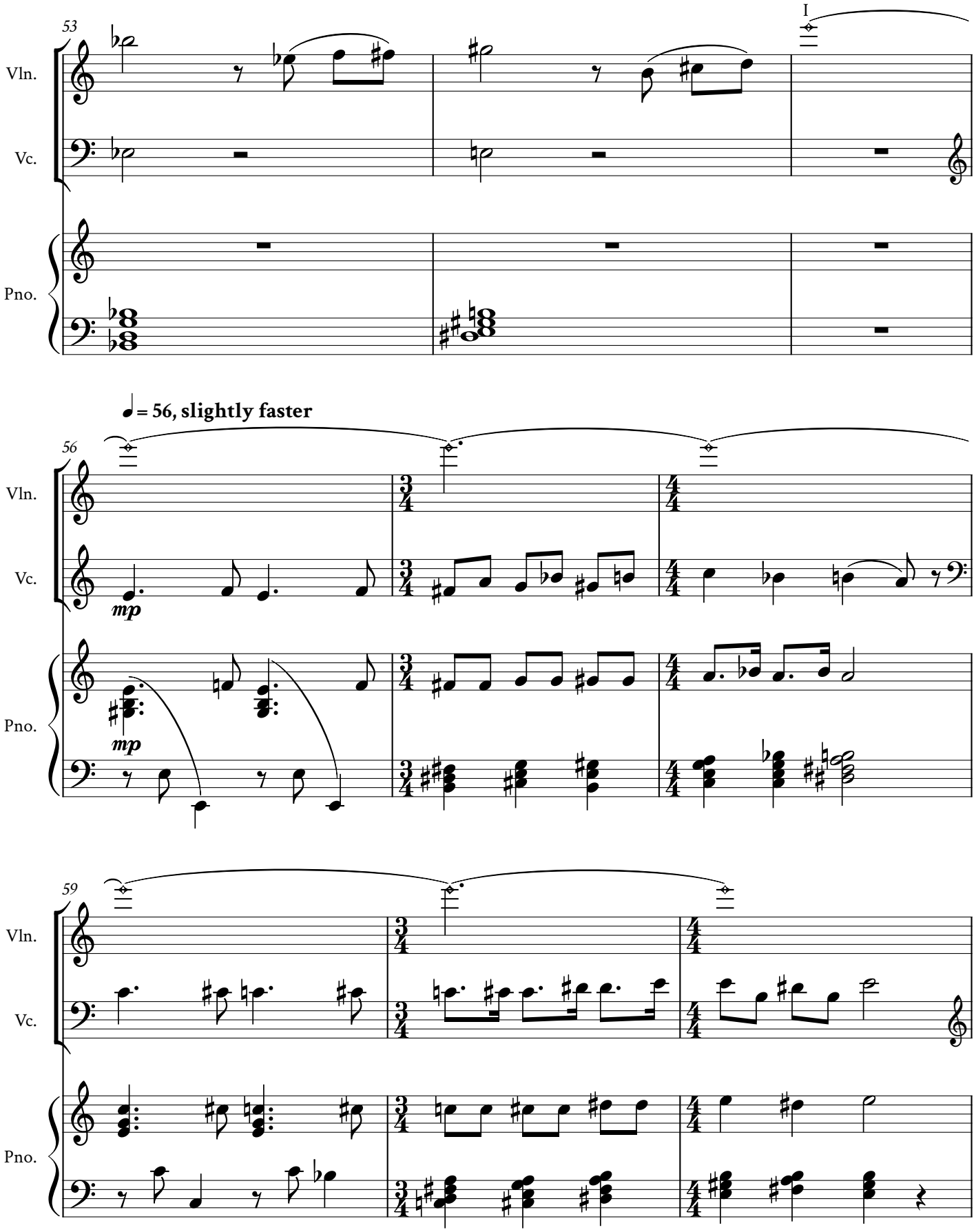

ord., cutting
12
III II I
IV
Vln.
f
mp
m.s.p.
III
IV
very, very close to the bridge
m.s.p.
Vc.
mf
f
sub. pp
trill a very high note
harmonic gliss down a string w/finger
while repeatedly striking that string's note
15
gliss.
gliss.
gliss.
Pno.
p
f
low cluster
p
ord., cutting
Artificial harmonics;
on any string
16
III II I
III
Vln.
f
mp
p
III
IV
m.s.p.
ord.
Vc.
f
mp
p
as before
gliss.
gliss.
gliss.
Pno.
f

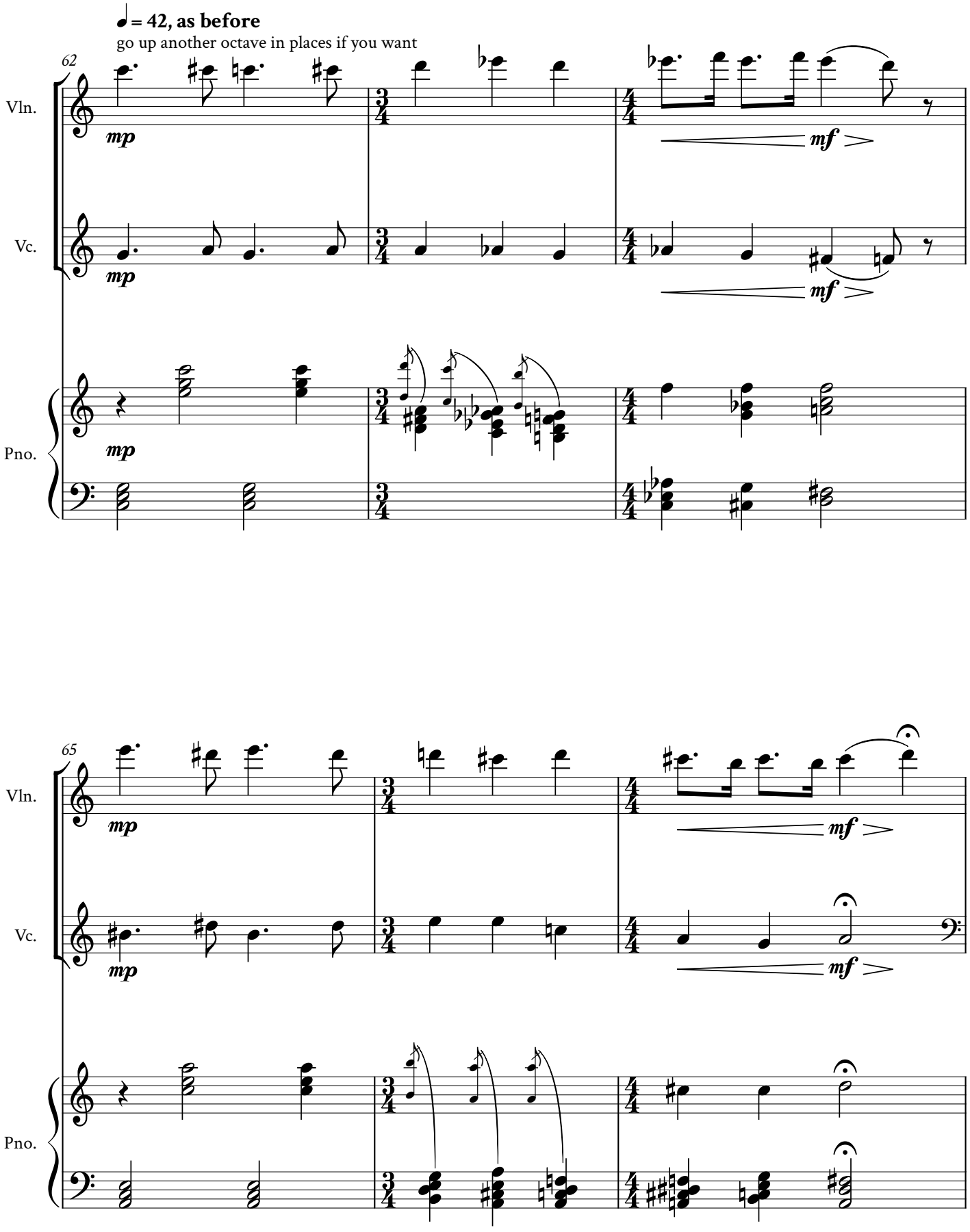

22
Vln.
Vc.
Pno.
pluck out a melody
inside the piano
mf
3
try to have the intervals be major or
minor thirds, played in counterpoint
gliss the high
strings inside
the piano
15
Switch between ord. and overpressure
by the spatial position on the score.
Pulsating, swelling, cancerous.
29
m.s.p.
overpressure
ord.
overpressure
mp
f
Switch between ord. and overpressure
by the spatial position on the score.
Pulsating, swelling, cancerous.
m.s.p.
ord.
overpressure
ord.
mild overpressure
mp
f
any major chord
sub. pp
very low cluster
pluck very low notes
mp


36
III
IV
arco
pizz.
arco
sim.
pizz.
arco
sim.
pizz.
Vln.
Vc.
Pno.
m.s.p.
ff
mf
p
40
arco
overpressure
ord.
aria-esque, very free,
ornament or improvise all you want
rit.
mild overpressure
m.s.p.
low cluster
pp
mp
f

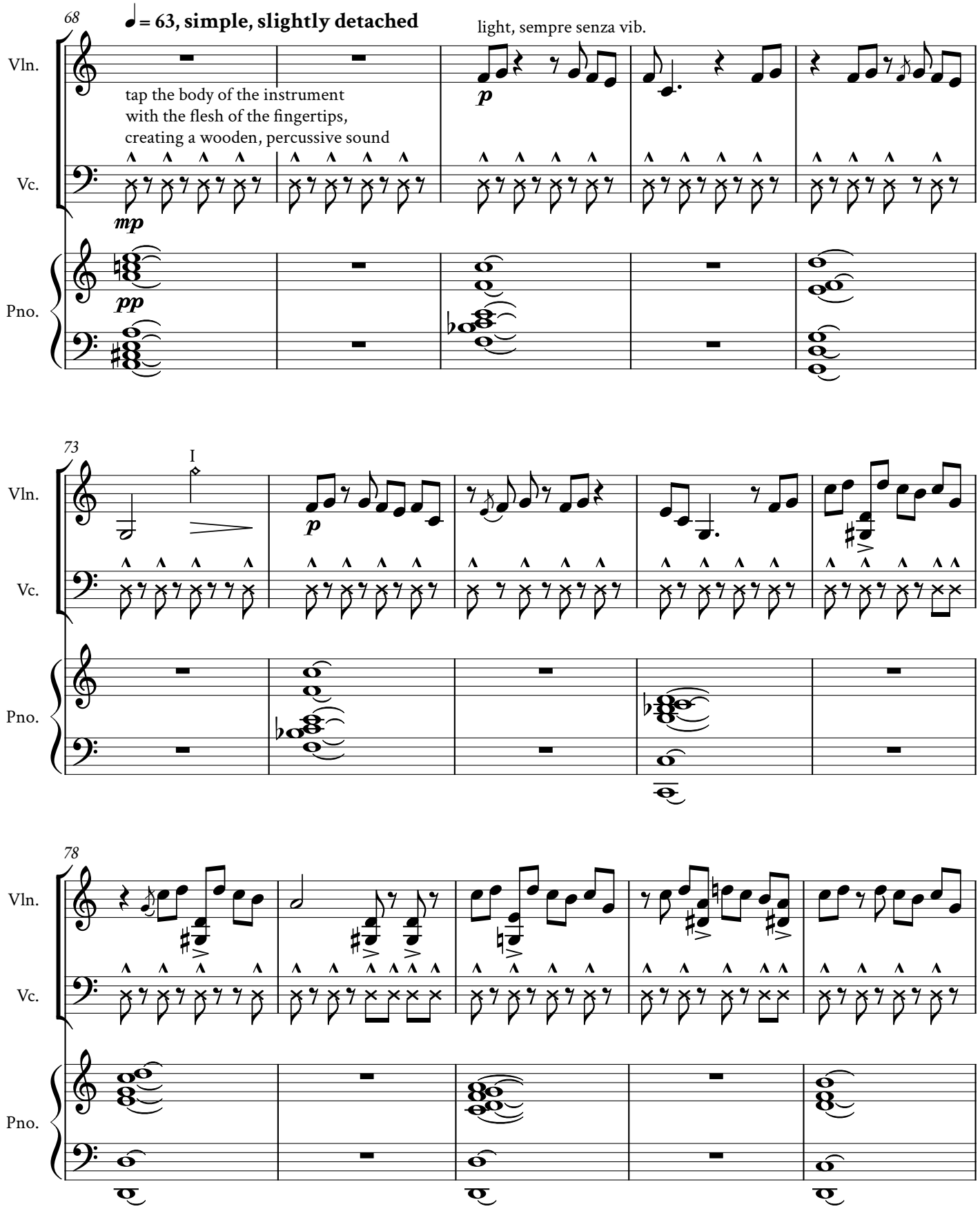
REACTIONARY

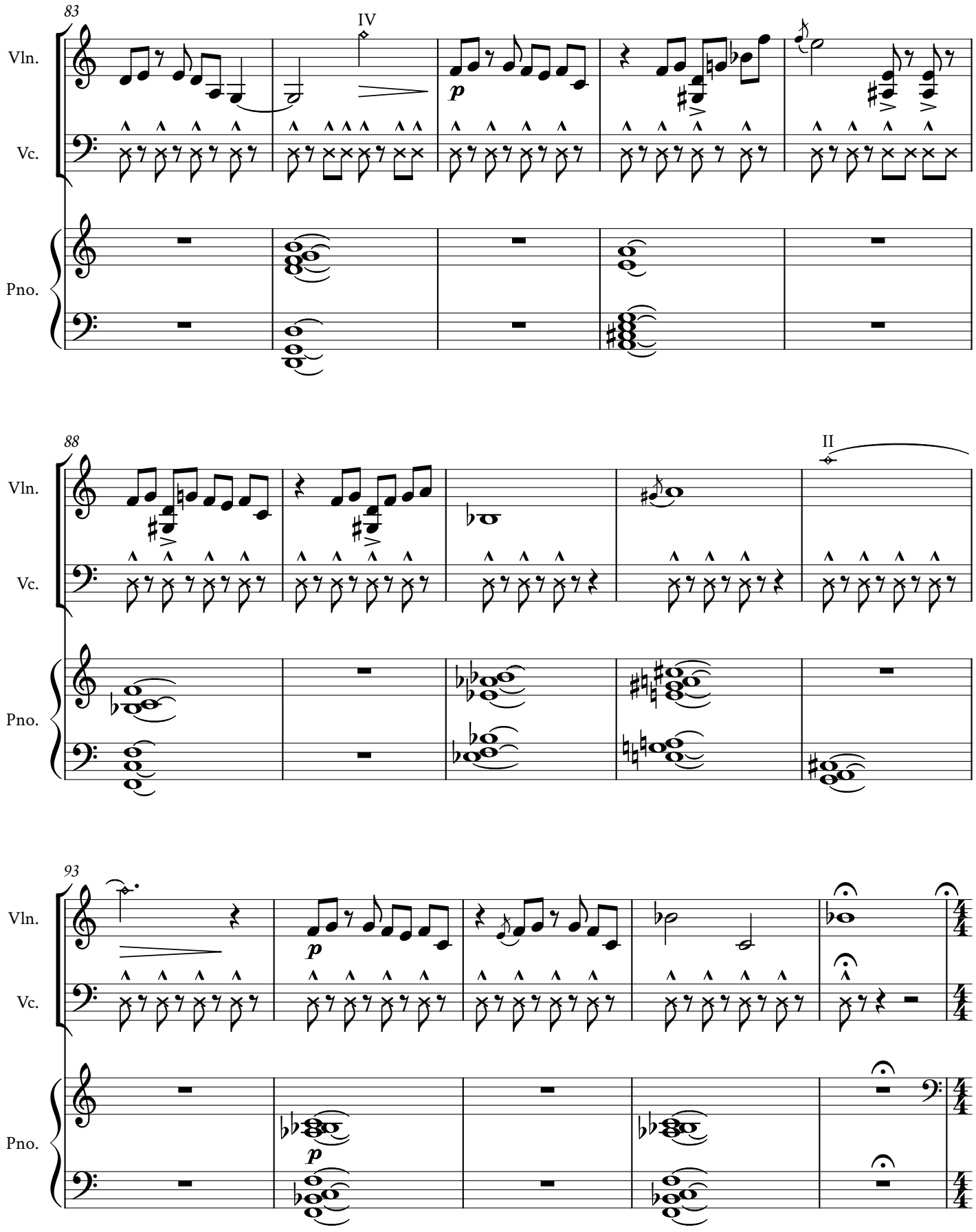



53
I
Vln.
Vc.
Pno.
♩ = 56, slightly faster
56
mp
mp
59

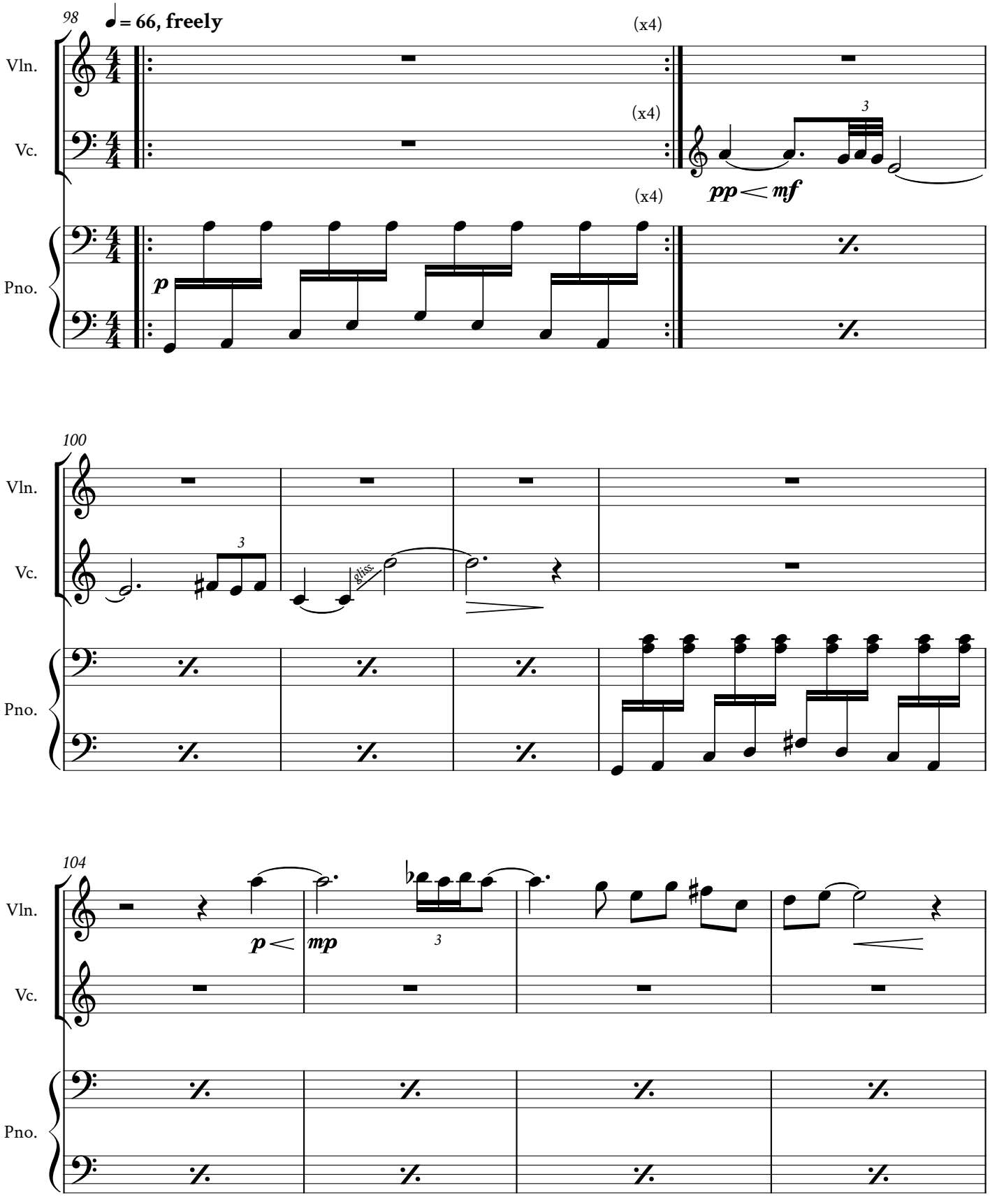

♩ = 42, as before
go up another octave in places if you want
62
Vln.
Vc.
Pno.
mp
mf
65
Vln.
Vc.
Pno.
mp
mf

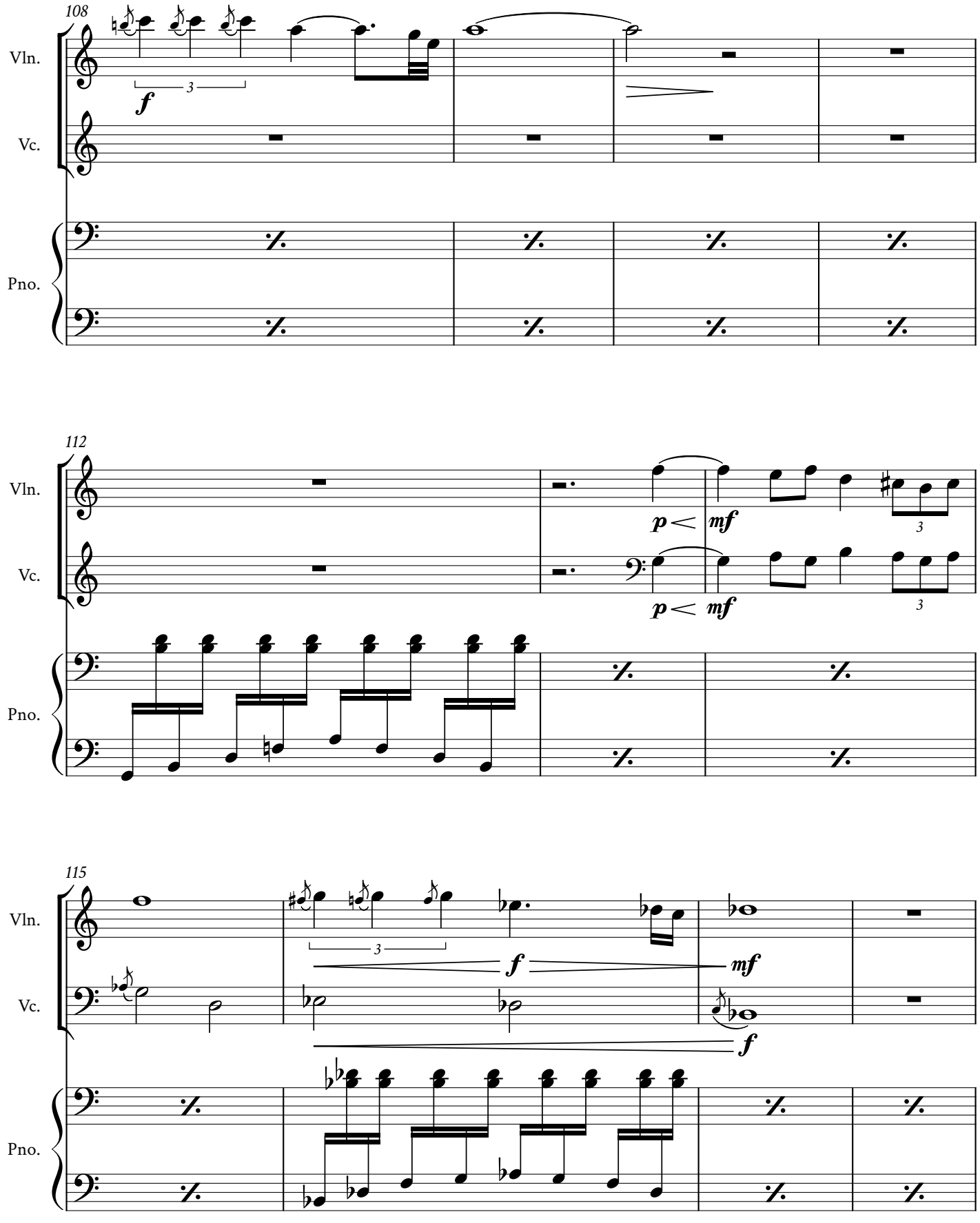
THE LATTER

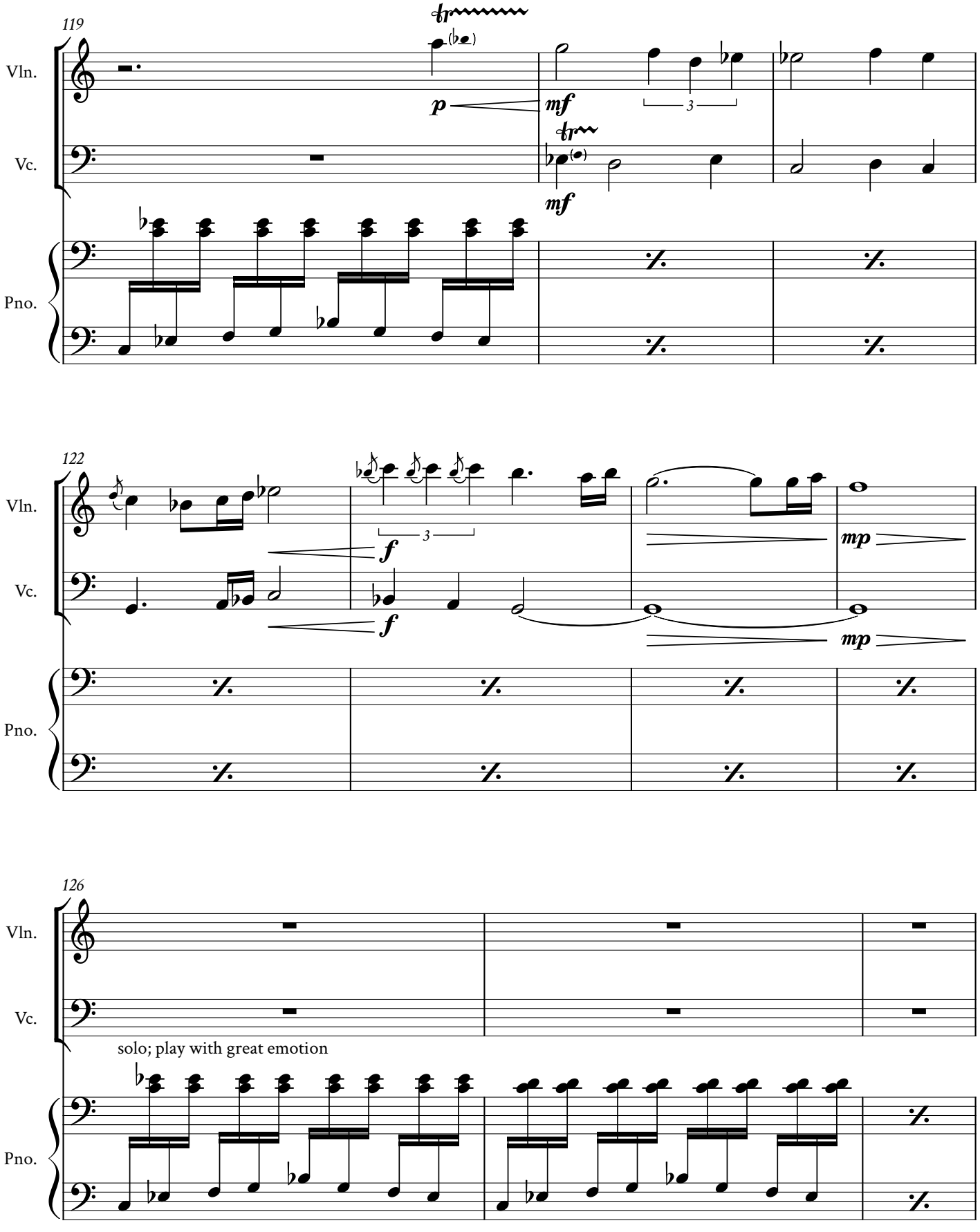

68
♩ = 63, simple, slightly detached
light, sempre senza vib.
Vln.
tap the body of the instrument
with the flesh of the fingertips,
creating a wooden, percussive sound
Vc.
mp
p
pp
Pno.
73
I
Vln.
p
Vc.
Pno.
78
Vln.
Vc.
Pno.

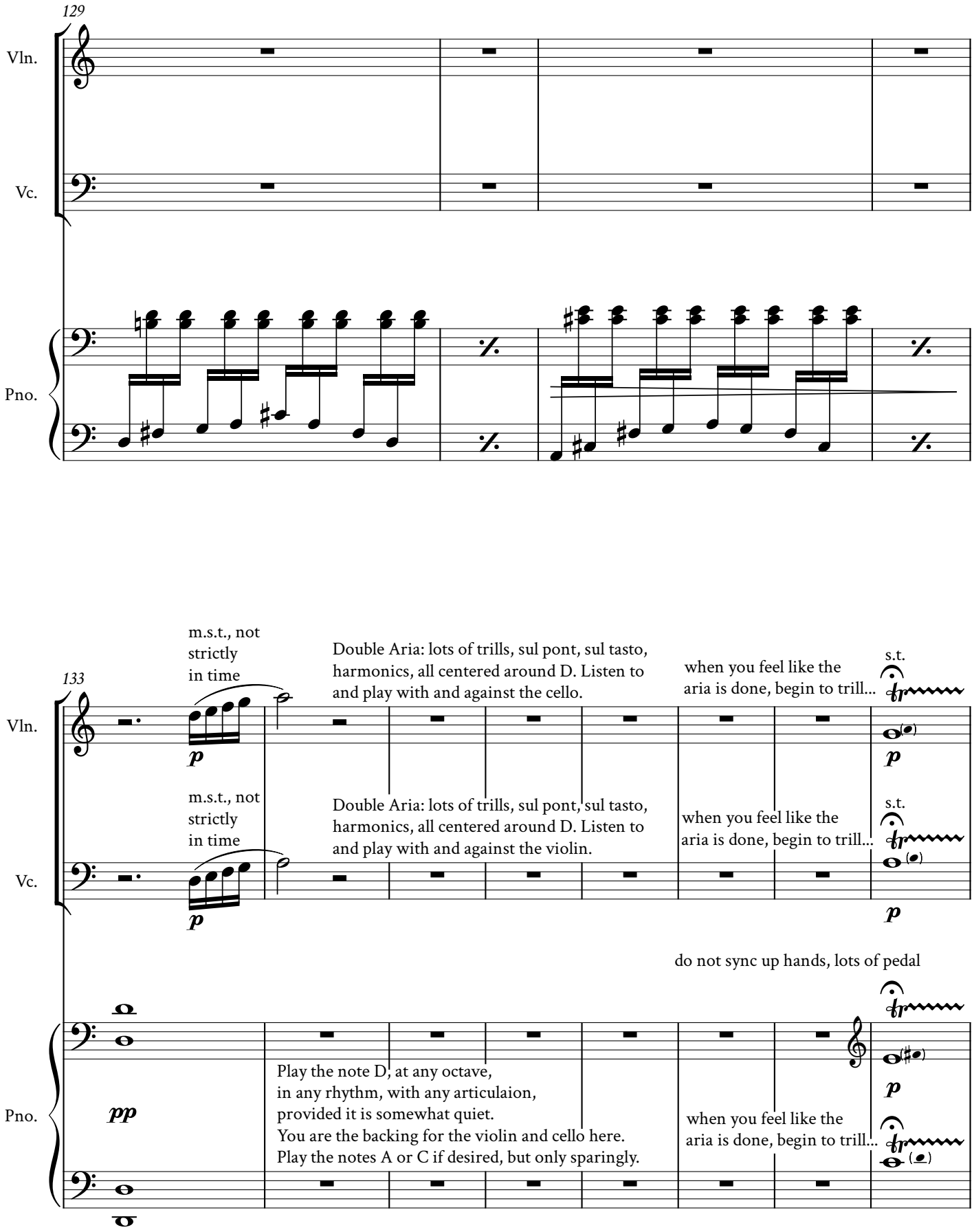

83
IV
Vln.
Vc.
Pno.
p
88
II
Vln.
Vc.
Pno.
93
Vln.
Vc.
Pno.
p
4/4

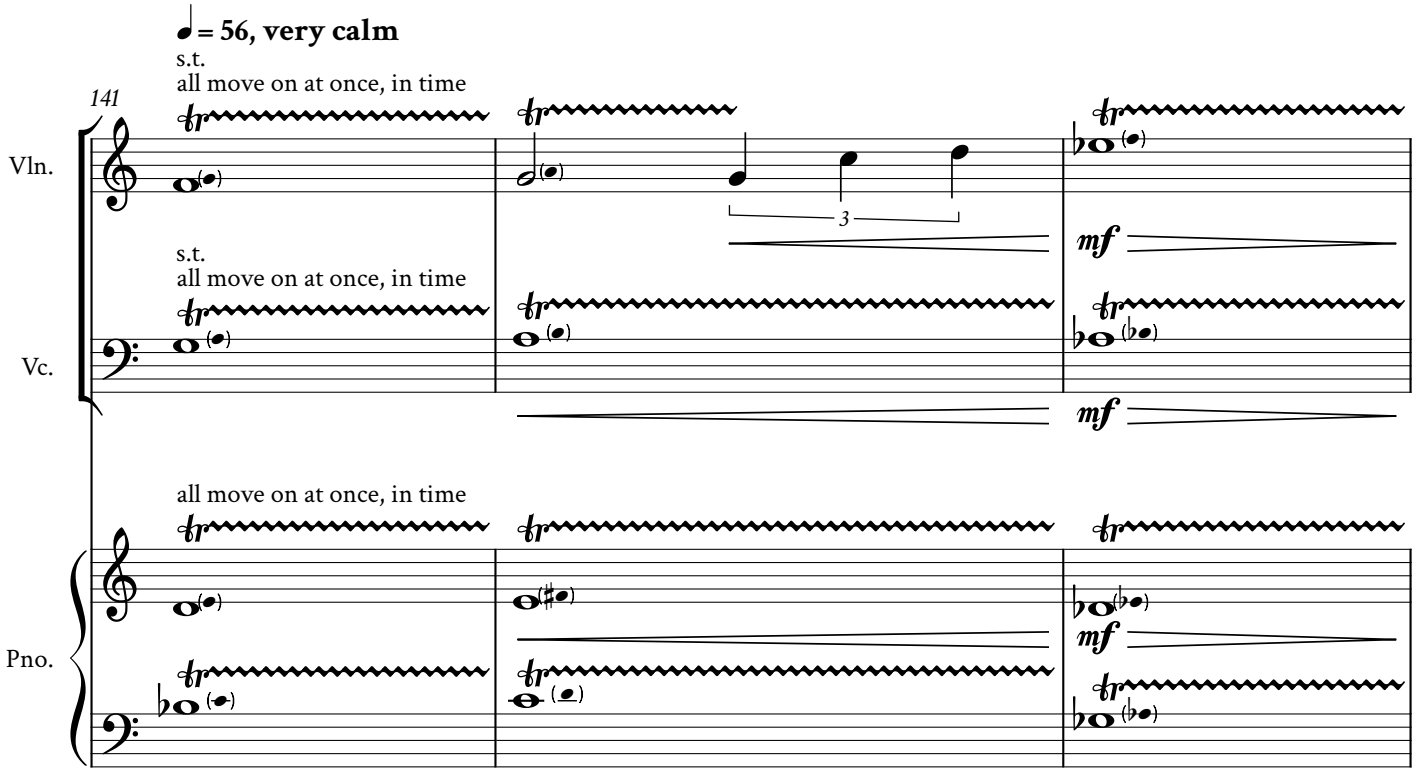
MOVING MUSIC

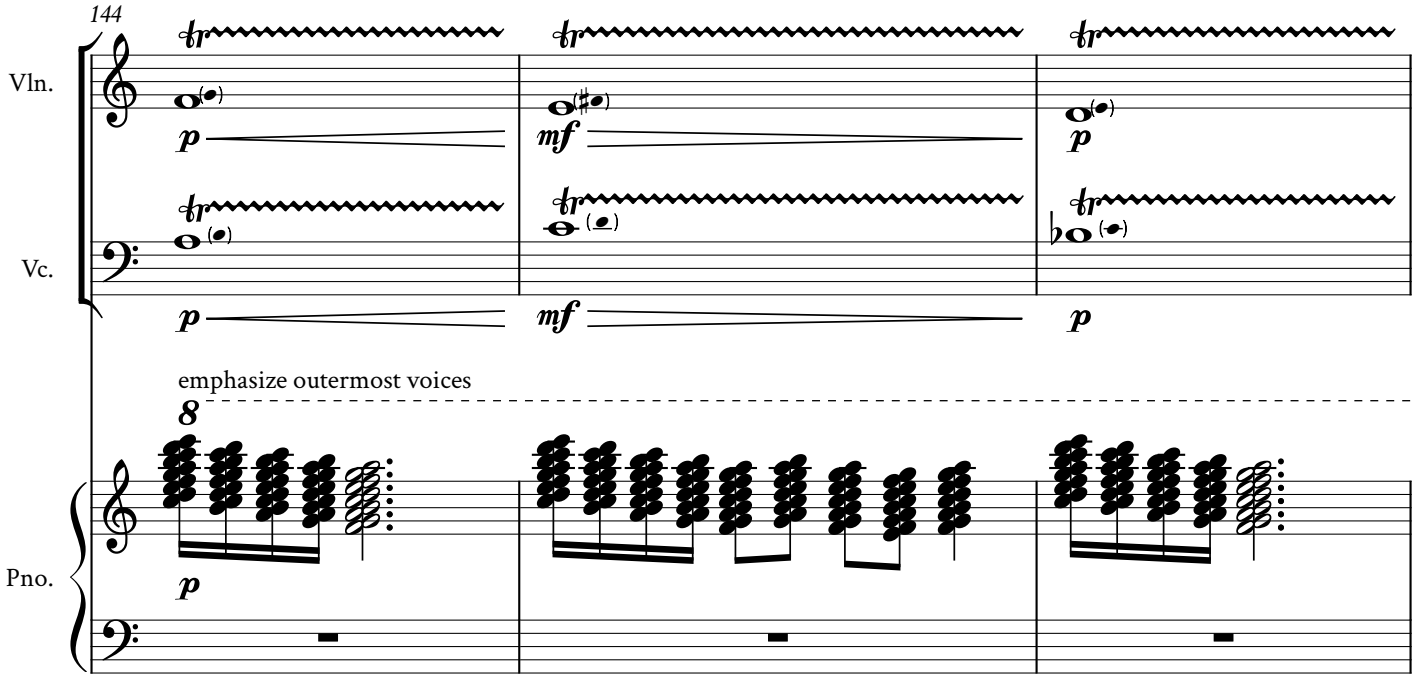


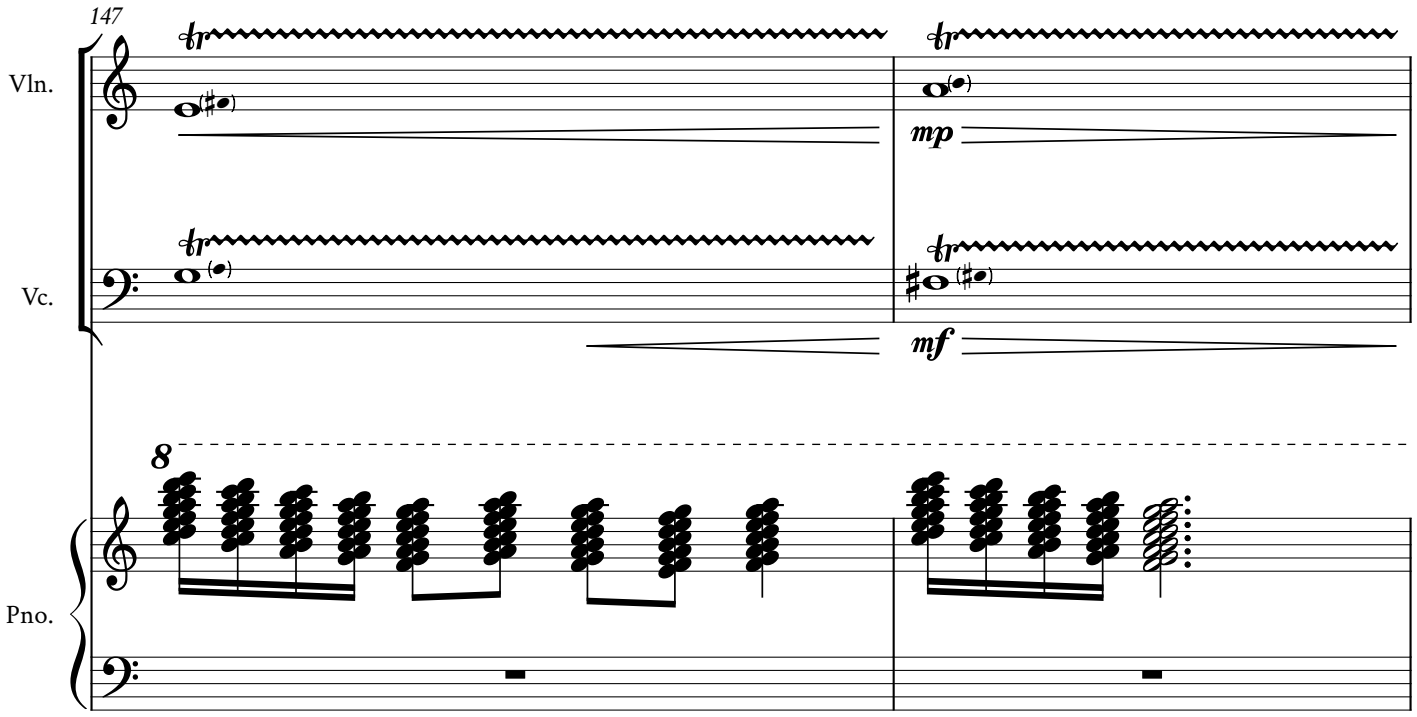

108
Vln.
Vc.
Pno.
f
3
112
p
mf
115
f
mf

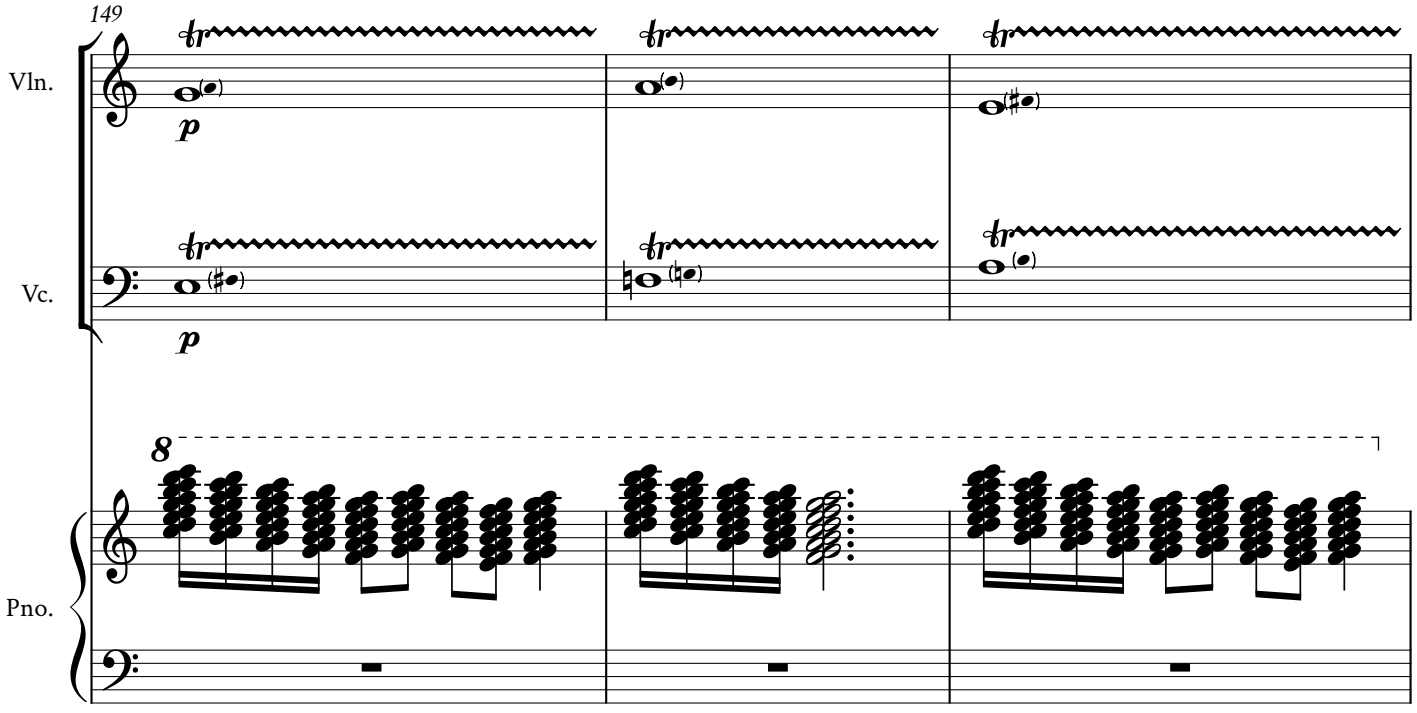

119
Vln.
Vc.
Pno.
p
mf
mf
3
122
Vln.
Vc.
Pno.
f
f
3
mp
mp
126
Vln.
Vc.
Pno.
solo; play with great emotion

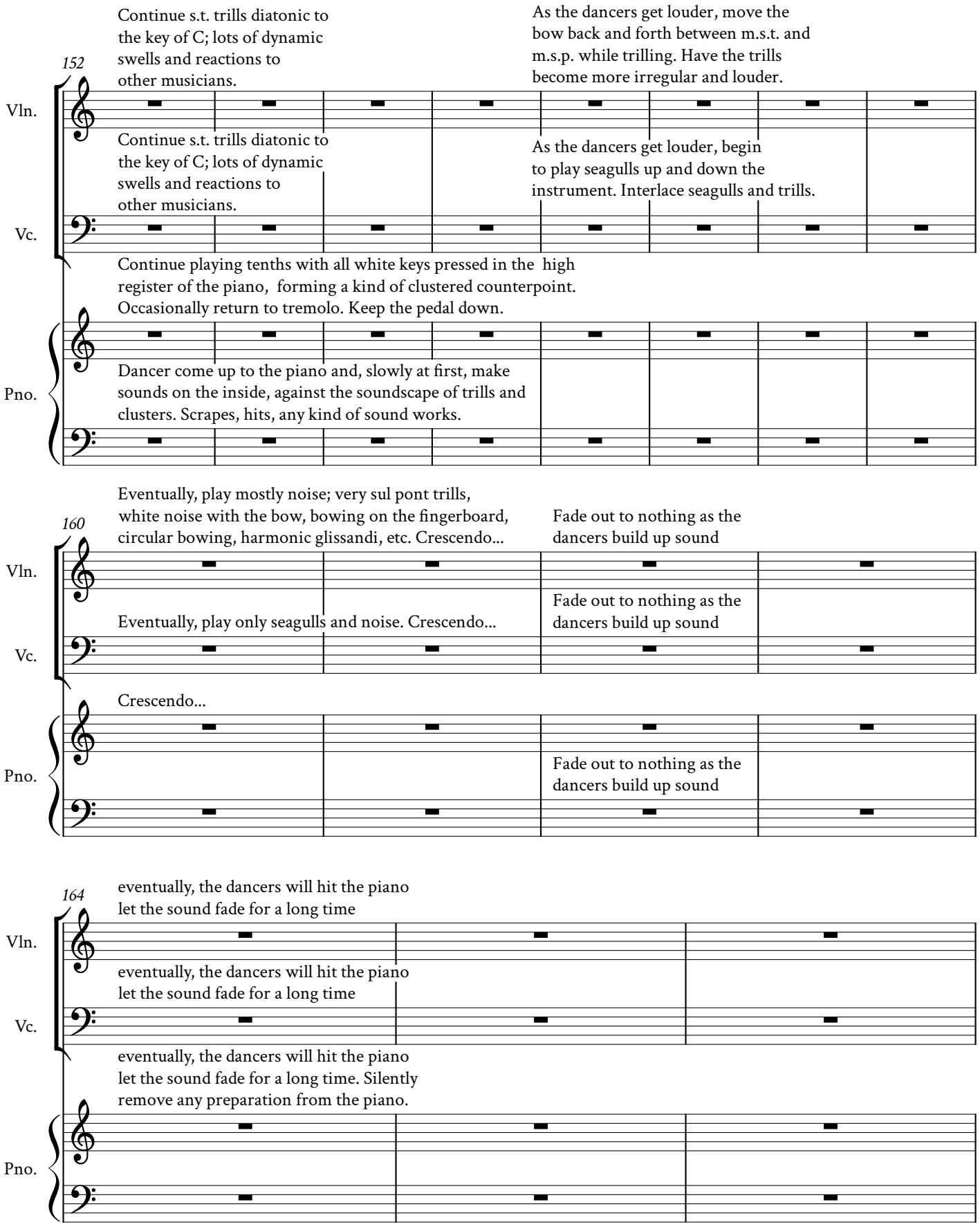

129
Vln.
Vc.
Pno.
133
m.s.t., not strictly in time
Double Aria: lots of trills, sul pont, sul tasto, harmonics, all centered around D. Listen to and play with and against the cello.
when you feel like the aria is done, begin to trill...
s.t.
m.s.t., not strictly in time
Double Aria: lots of trills, sul pont, sul tasto, harmonics, all centered around D. Listen to and play with and against the violin.
when you feel like the aria is done, begin to trill...
s.t.
do not sync up hands, lots of pedal
Play the note D, at any octave,
in any rhythm, with any articulaion,
provided it is somewhat quiet.
You are the backing for the violin and cello here.
Play the notes A or C if desired, but only sparingly.
when you feel like the aria is done, begin to trill...

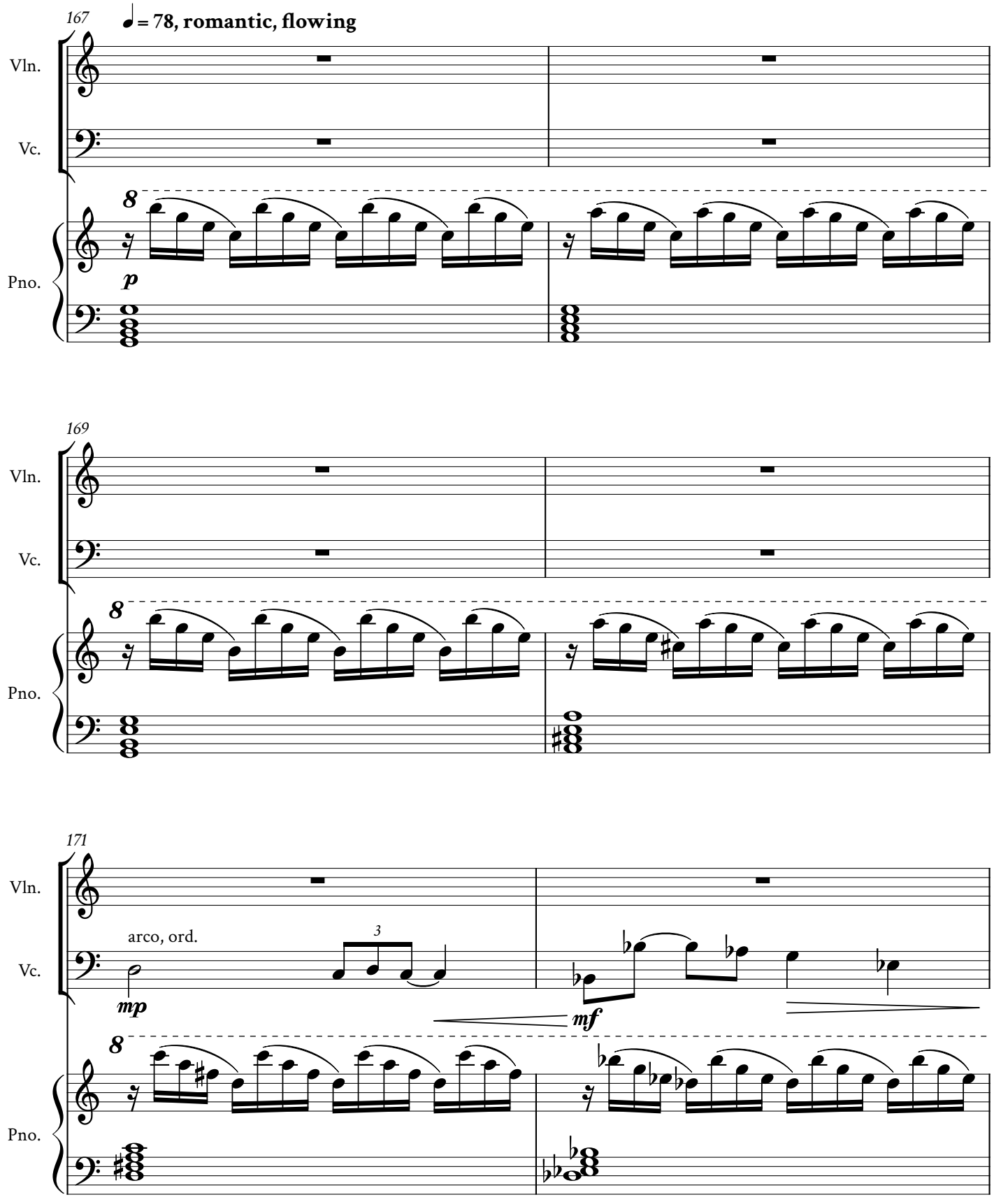

♩ = 56, very calm
s.t.
all move on at once, in time
141
Vln.
3
mf
s.t.
all move on at once, in time
Vc.
mf
all move on at once, in time
Pno.
mf

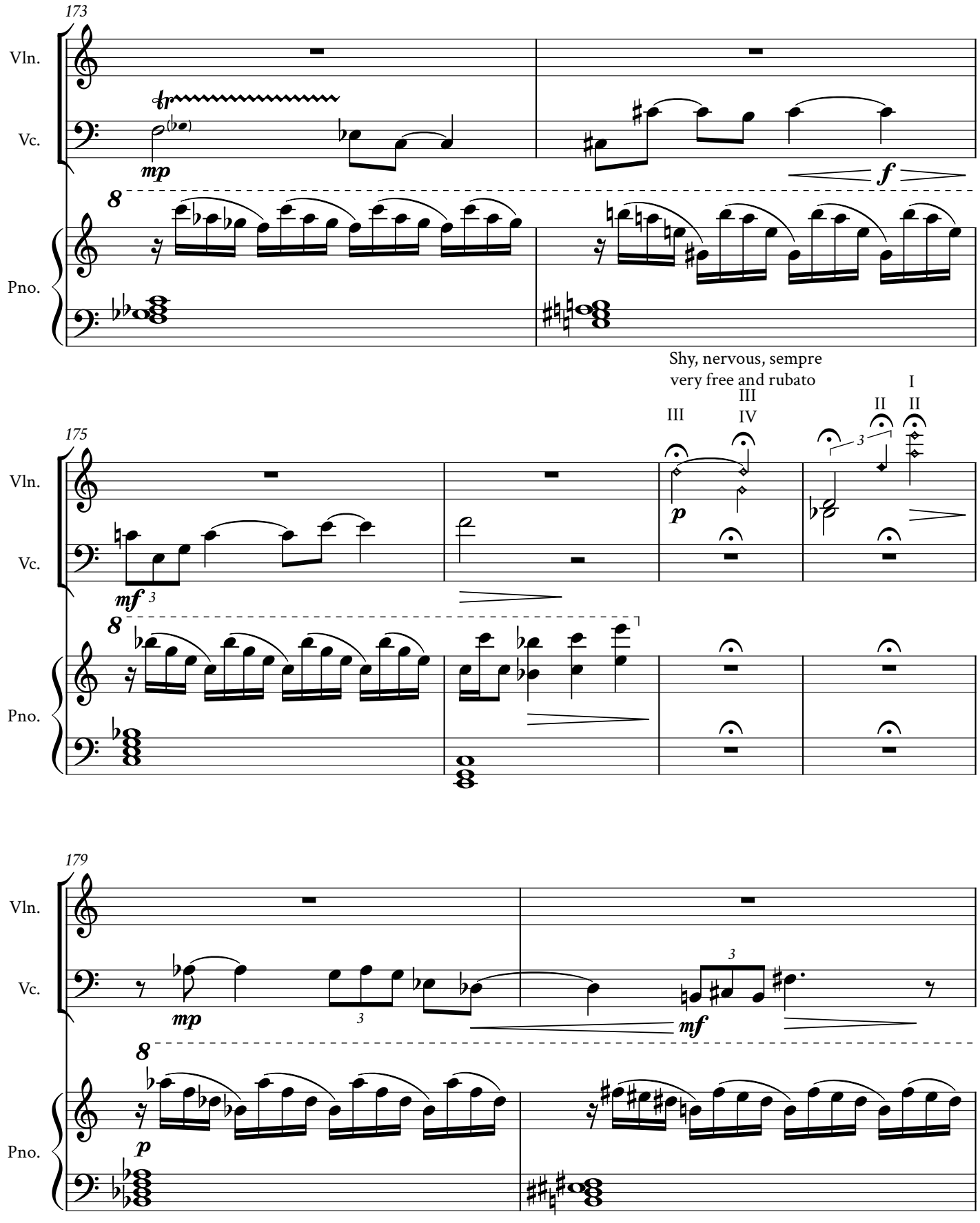

144
Vln.
p
mf
p
Vc.
p
mf
p
emphasize outermost voices
8
Pno.
p

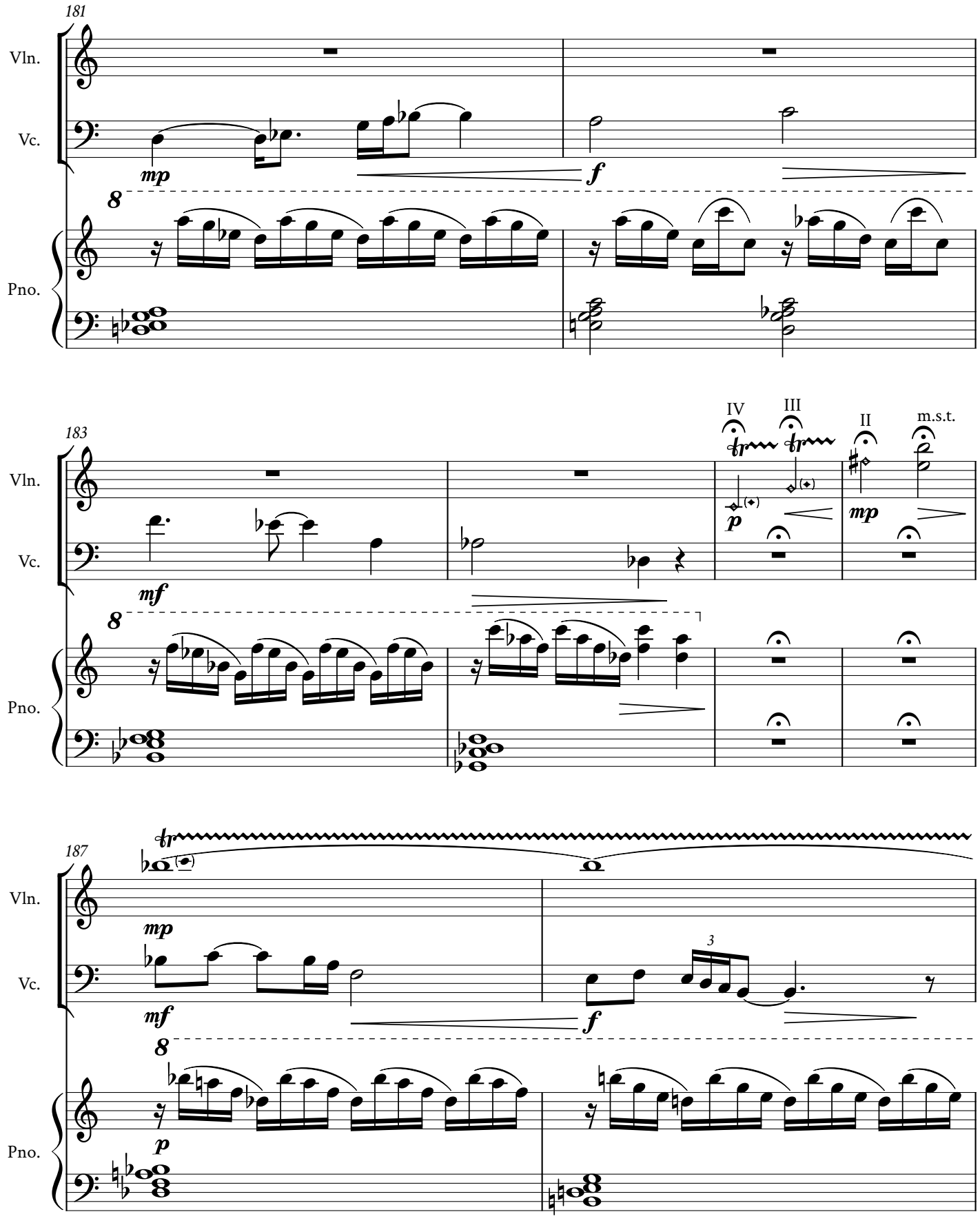

147
Vln.
Vc.
Pno.
mp
mf
8

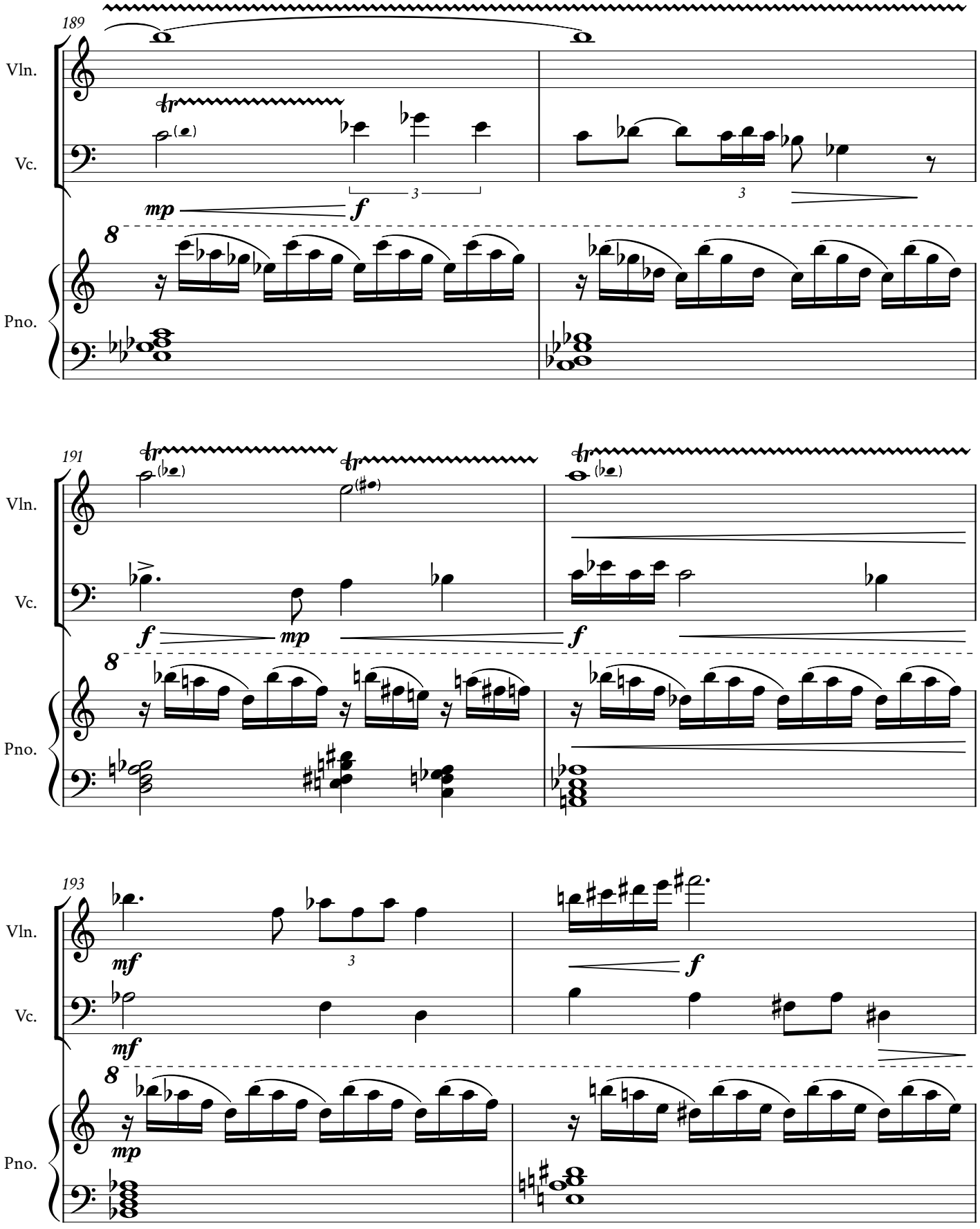

149
Vln.
Vc.
Pno.
p
p
8

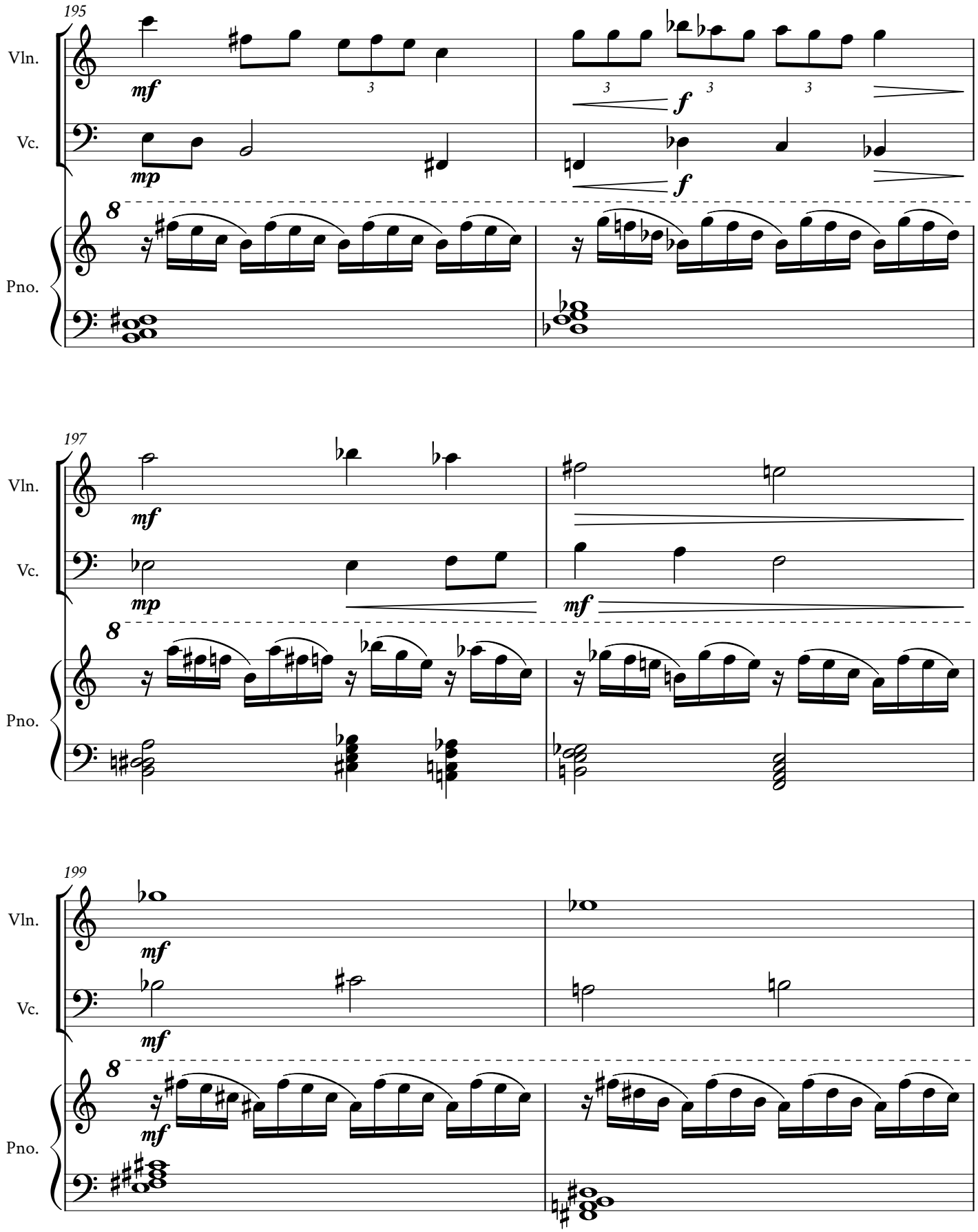

152
Vln.
Vc.
Pno.
Continue s.t. trills diatonic to the key of C; lots of dynamic swells and reactions to other musicians.
As the dancers get louder, move the bow back and forth between m.s.t. and m.s.p. while trilling. Have the trills become more irregular and louder.
Continue s.t. trills diatonic to the key of C; lots of dynamic swells and reactions to other musicians.
As the dancers get louder, begin to play seagulls up and down the instrument. Interlace seagulls and trills.
Continue playing tenths with all white keys pressed in the high register of the piano, forming a kind of clustered counterpoint. Occasionally return to tremolo. Keep the pedal down.
Dancer come up to the piano and, slowly at first, make sounds on the inside, against the soundscape of trills and clusters. Scrapes, hits, any kind of sound works.
160
Vln.
Vc.
Pno.
Eventually, play mostly noise; very sul pont trills, white noise with the bow, bowing on the fingerboard, circular bowing, harmonic glissandi, etc. Crescendo...
Fade out to nothing as the dancers build up sound
Eventually, play only seagulls and noise. Crescendo...
Fade out to nothing as the dancers build up sound
Crescendo...
Fade out to nothing as the dancers build up sound
164
Vln.
Vc.
Pno.
eventually, the dancers will hit the piano let the sound fade for a long time
eventually, the dancers will hit the piano let the sound fade for a long time
eventually, the dancers will hit the piano let the sound fade for a long time. Silently remove any preparation from the piano.

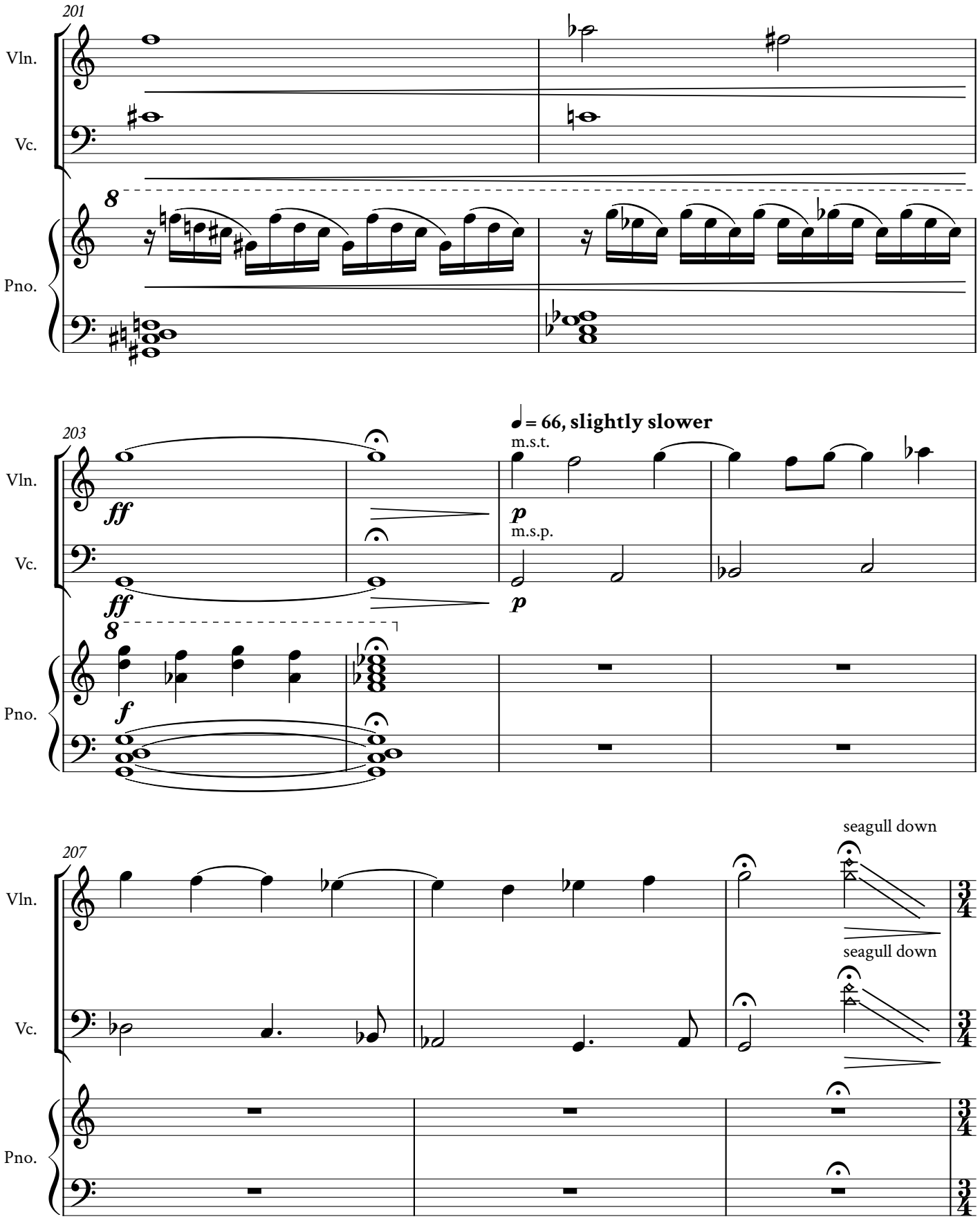

167
♩ = 78, romantic, flowing
Vln.
Vc.
Pno.
8
p
169
Vln.
Vc.
Pno.
8
171
Vln.
Vc.
Pno.
arco, ord.
3
mp
mf
8


173
Vln.
Vc.
Pno.
mp
f
175
mf
Shy, nervous, sempre
very free and rubato
III
III
IV
II
II
I
p
179
mp
mf
p

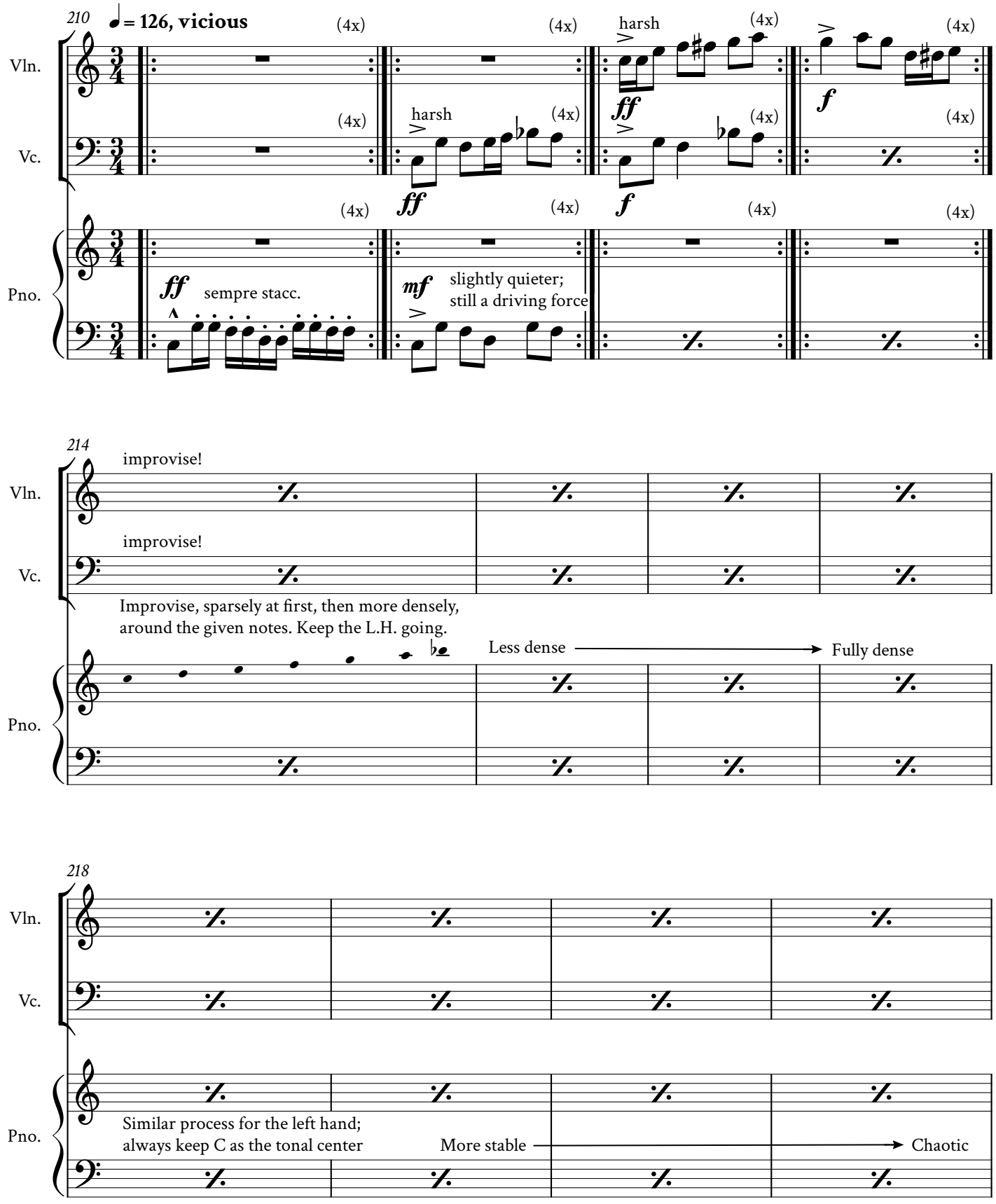

181
Vln.
Vc.
Pno.
mp
f
8
183
mf
IV
III
II
m.s.t.
p
mp
187
tr
3

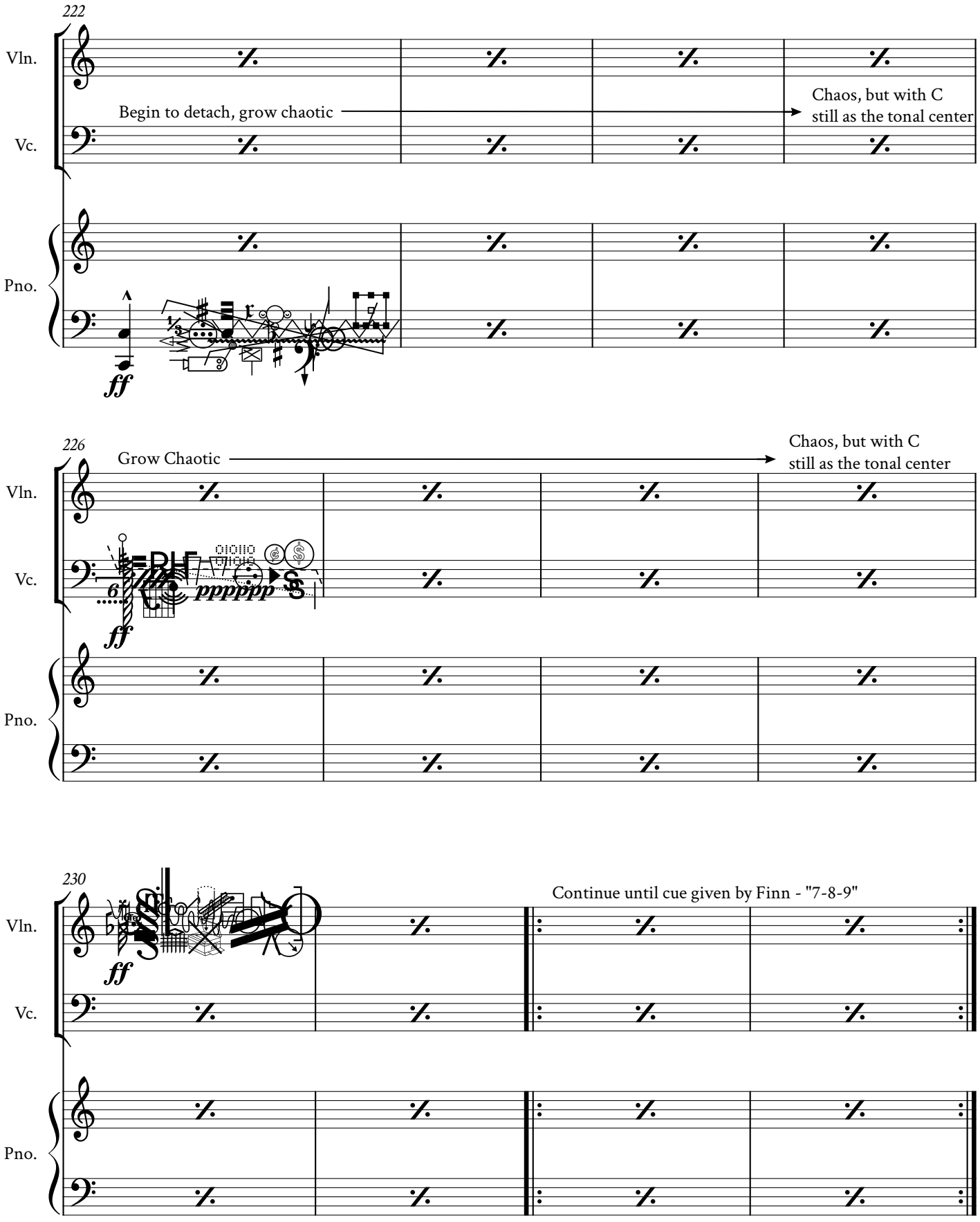

189
Vln.
Vc.
Pno.
mp
f
3
3
8
191
Vln.
Vc.
Pno.
f
mp
f
8
193
Vln.
Vc.
Pno.
mf
mf
3
f
8
mp

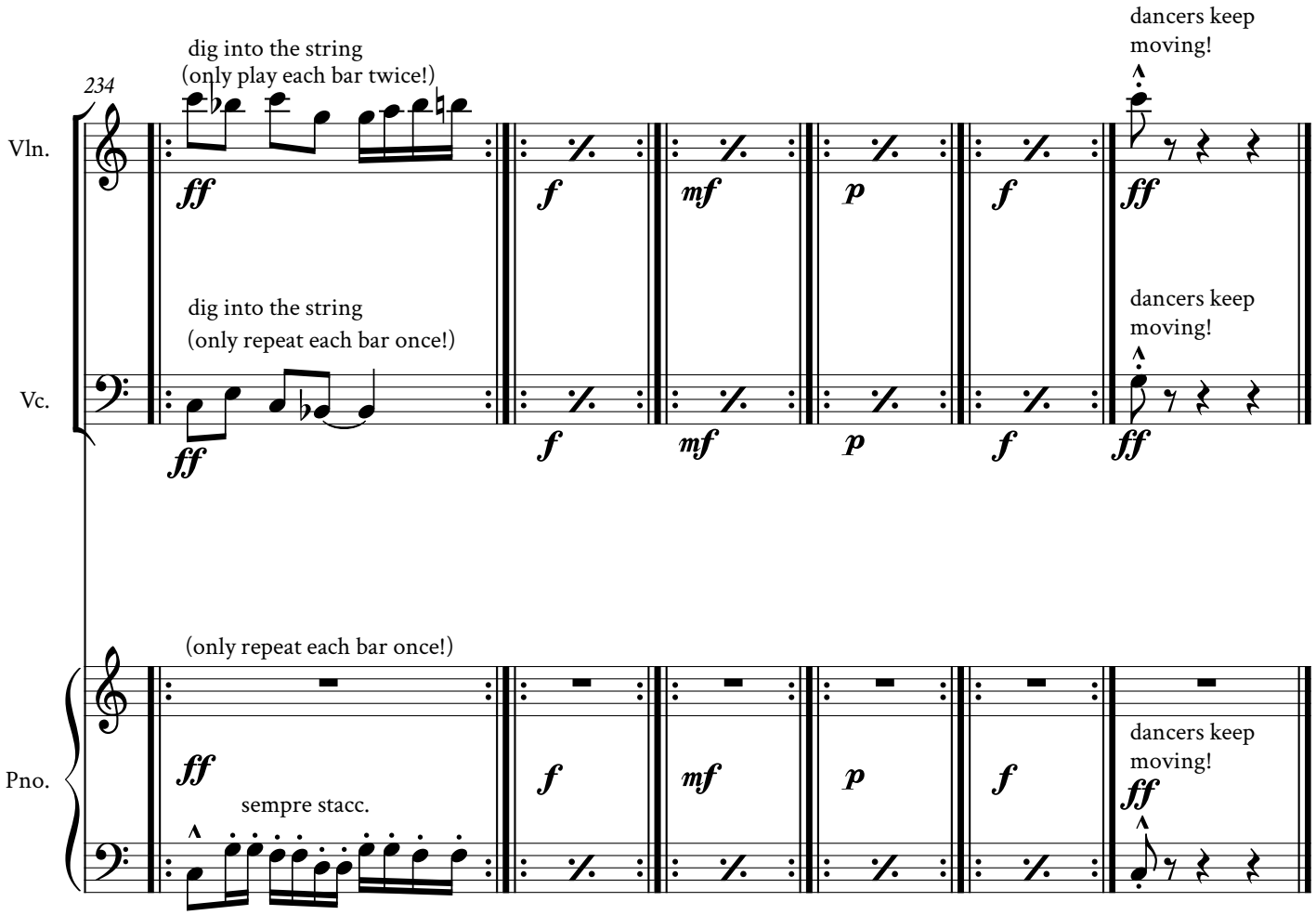

195
Vln.
Vc.
Pno.
mf
mp
f
197
199


201
Vln.
Vc.
8
Pno.
203
Vln.
ff
Vc.
ff
8
Pno.
f
♩= 66, slightly slower
m.s.t.
p
m.s.p.
p
207
Vln.
seagull down
Vc.
seagull down
Pno.
3/4
3/4
3/4

MINIMAL EFFORT




222
Vln.
Vc.
Begin to detach, grow chaotic
Chaos, but with C
still as the tonal center
Pno.
ff
226
Grow Chaotic
Chaos, but with C
still as the tonal center
Vln.
Vc.
pppppp
ff
Pno.
230
Continue until cue given by Finn - "7-8-9"
Vln.
ff
Vc.
Pno.


234
Vln.
dig into the string
(only play each bar twice!)
dancers keep
moving!
Vc.
dig into the string
(only repeat each bar once!)
dancers keep
moving!
Pno.
(only repeat each bar once!)
sempre stacc.
dancers keep
moving!