

OuDaPo

for Piano Trio (Julian, Kaito, and Evan) and
Dancers, ~20'

Choreographed by Simone Gingerich-Boberg

Composed by Spencer Klaw Kennedy

2025

Performance Score (not for publication)

OuDaPo (score)

Spencer Klaw Kennedy

INTROIT

♩ = 66, easy
circular bowing
III
IV

Violin

mf
circular bowing
III
IV

Violoncello

mf
note to pianist: exact pitch does not matter
at all, for any of these, until mm. 40.
Clefs don't exist.
any major chord, any inversion, any doublings; what is written is just suggestion

Piano

mp

7

Vln.

Vc.

bow almost on bridge

f

Pno.

sweep continuously along
lowest strings with the
palm of the hand
mp

ord., cutting

Vln. 12

III II I

f

m.s.p.

Vc.

mf

IV

mp

very, very close to the bridge

m.s.p.

trill a very high note

15

sub. **pp**

harmonic gliss down a string w/finger while repeatedly striking that string's note

gliss

Pno.

p

f

low cluster

p

ord., cutting

Vln. 16

III II I

f

III IV

Vc.

f

III

mp

m.s.p.

Artificial harmonics; on any string

p

ord.

p

as before

gliss

Pno.

f

15

	<i>sub. pp</i>
	very low cluster

any major chord

36

Vln. pizz. *ff* III arco *mf* IV

Vc. m.s.p. *p*

Pno. *ff* *p*

pizz. *ff* arco sim. *mf*

pizz. *ff* arco sim. *mf*

40

Vln. arco overpressure *f* ord. *pp* *mp* *mf* *ff* rit. ———

Vc. mild overpressure m.s.p. *f*

Pno. low cluster *mp*

aria-esque, very free, ornament or improvise all you want

REACTIONARY

44 ♩ = 42, dolce

Vln. *p* *mf* >

Vc. *p* *mf* >

Pno. *p*

47

Vln. *mf* >

Vc. *mf* >

Pno.

50

Vln. *p* *mf* *p*

Vc. *p* *mp*

Pno.

53

Vln.

Vc.

Pno.

1

$\bullet = 56$, slightly faster

56

Vln.

Vc.

Pno.

mp

59

Vln.

Vc.

Pno.

♩ = 42, as before
go up another octave in places if you want

62

Vln. *mp*

Vc. *mp*

Pno. *mp*

mf >

mf >

65

Vln. *mp*

Vc. *mp*

Pno. *mp*

mf >

mf >

THE LATTER

68 $\text{♩} = 63$, 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*

Pno. *pp*

73

Vln. *p*

Vc.

Pno.

78

Vln.

Vc.

Pno.

83

Vln.

Vc.

Pno.

IV

p

88

Vln.

Vc.

Pno.

II

93

Vln.

Vc.

Pno.

p

MOVING MUSIC

98 ♩ = 66, freely

Vln.

Vc.

Pno.

(x4)

(x4)

(x4) *pp* < *mf*

100

Vln.

Vc.

Pno.

3

glass

104

Vln.

Vc.

Pno.

p < *mp*

3

108

Vln.

Vc.

Pno.

f 3

112

Vln.

Vc.

Pno.

p < mf 3

115

Vln.

Vc.

Pno.

f 3 *mf* *f*

119

Vln.

Vc.

Pno.

tr *p* *mf* *tr* *mf*

3

122

Vln.

Vc.

Pno.

f *mp* *f* *mp*

3

126

Vln.

Vc.

Pno.

solo; play with great emotion

129

Vln.

Vc.

Pno.

133

Vln.

Vc.

Pno.

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 articulation, 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... s.t.

MUSIC FOR EVERYONE

$\bullet = 56$, very calm
s.t.
all move on at once, in time

141

Vln.

Vc.

Pno.

mf

3

Detailed description: This block contains the musical notation for measures 141 to 143. The Violin (Vln.) and Viola (Vc.) parts feature tremolos in the first measure, followed by a melodic line in the second measure (Vln.) and a triplet in the third measure. The Piano (Pno.) part consists of tremolos in the first and third measures, and a chord in the second measure. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo is marked as $\bullet = 56$, very calm, and the instruction 's.t. all move on at once, in time' is present.

144

Vln.

Vc.

Pno.

p

mf

p

emphasize outermost voices

8

Detailed description: This block contains the musical notation for measures 144 to 146. The Violin (Vln.) and Viola (Vc.) parts feature tremolos in the first and third measures, and a melodic line in the second measure. The Piano (Pno.) part consists of tremolos in the first and third measures, and a chord in the second measure. Dynamics include *p* (piano) and *mf* (mezzo-forte). The instruction 'emphasize outermost voices' is present, along with the number '8'.

147

Vln.

Vc.

Pno.

8

mp

mf

Detailed description: This system contains measures 147 and 148. The Violin (Vln.) part starts with a tremolo in measure 147 and a half note G#4 in measure 148. The Viola (Vc.) part has a tremolo in measure 147 and a half note G#3 in measure 148. The Piano (Pno.) part features a dense tremolo in the right hand across both measures, while the left hand has whole rests. A crescendo hairpin spans from measure 147 to 148, with dynamics *mp* and *mf* indicated. A first ending bracket is shown above the piano part in measure 148.

149

Vln.

Vc.

Pno.

8

p

Detailed description: This system contains measures 149, 150, and 151. The Violin (Vln.) part has a half note G#4 in measure 149, a half note G#4 in measure 150, and a half note A#4 in measure 151. The Viola (Vc.) part has a tremolo in measure 149, a half note G#3 in measure 150, and a half note G#3 in measure 151. The Piano (Pno.) part features a dense tremolo in the right hand across all three measures, while the left hand has whole rests. The dynamic *p* is marked at the beginning of measure 149.

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.

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, 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.

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

160

Vln.

Vc.

Pno.

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

eventually, the dancers will hit the piano let the sound fade for a long time

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. Silently remove any preparation from the piano.

TRANSFERRAL

167 ♩ = 78, romantic, flowing

Vln.

Vc.

Pno.

p

169

Vln.

Vc.

Pno.

171

Vln.

Vc.

Pno.

arco, ord.

mp

mf

173

Vln.

Vc.

Pno.

mp

f

8

Shy, nervous, sempre
very free and rubato

175

Vln.

Vc.

Pno.

mf 3

p

III III IV II I

8

179

Vln.

Vc.

Pno.

mp

mf

3

8

p

181

Vln.

Vc.

Pno.

mp *f*

8

183

Vln.

Vc.

Pno.

mf

8

IV III II m.s.t.

p *mp*

187

Vln.

Vc.

Pno.

mp *mf* *f*

8

p

3

189

Vln.

Vc.

Pno.

mp *f* 3 3

191

Vln.

Vc.

Pno.

f *mp* *f*

193

Vln.

Vc.

Pno.

mf *f* 3

195

Vln. *mf*

Vc. *mp*

Pno. 8

197

Vln. *mf*

Vc. *mp*

Pno. 8

199

Vln. *mf*

Vc. *mf*

Pno. 8

201

Vln.

Vc.

Pno.

203

Vln.

Vc.

Pno.

$\text{♩} = 66, \text{ slightly slower}$
m.s.t.

ff

p
m.s.p.

ff

f

p

207

Vln.

Vc.

Pno.

seagull down

seagull down

MINIMAL EFFORT

210 ♩ = 126, vicious (4x) (4x) harsh (4x) (4x)

Vln. (4x) (4x) *ff* (4x) *f* (4x)

Vc. (4x) *ff* (4x) *f* (4x) (4x)

Pno. *ff* sempre stacc. *mf* slightly quieter; still a driving force

214 improvise!

Vln. improvise!

Vc. improvise!

Improvise, sparsely at first, then more densely, around the given notes. Keep the L.H. going.

Less dense → Fully dense

218

Vln.

Vc.

Pno. Similar process for the left hand; always keep C as the tonal center

More stable → Chaotic

222

Vln.

Vc.

Pno.

Begin to detach, grow chaotic

Chaos, but with C still as the tonal center

226

Vln.

Vc.

Pno.

Grow Chaotic

Chaos, but with C still as the tonal center

230

Vln.

Vc.

Pno.

Continue until cue given by Finn - "7-8-9"

234

Vln. dig into the string
(only play each bar twice!)

Vc. dig into the string
(only repeat each bar once!)

Pno. (only repeat each bar once!)

sempré stacc.

dancers keep moving!

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