

N° 1032

Eve Beglarian

Born Dancin'

for electric or amplified cello and pre-recorded drum machine



EVBVD MUSIC

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Cellist Jeffrey Krieger commissioned **Born Dancin'** to be the maiden voyage for his electric cello, which was built by Tucker Barrett of Vermont.

The piece requires electric or amplified cello, processed through a multi-effects device like the Alesis Quadraverb. Settings for the Quadraverb are available from the publisher.

The piece also requires playback of a pre-recorded soundtrack, which is available on CD.

I think it's very effective to hear the story as an introduction to the performance of the piece. The CD has a recording of the story by Spencer Beglarian, which you are welcome to use. If you prefer to read the story live in performance, just cue the CD to start playing at index #2. In either case, the music should begin hard on the heels of the story.

I have not notated many dynamics in the score because the electric cello does not have a great amount of dynamic flexibility. The general level of the cellist's performance is forte, but the various sections have obvious distinctions in the character of that forte. The overall playback volume of the piece should be loud enough to dance to.

Please contact EVBVD Music or check the website at www.evbvd.com for the additional performance materials.

The Baby

The first thing the baby did wrong was to tear pages out of her books. So we made a rule that each time she tore a page out of a book she had to stay alone in her room for four hours, behind the closed door. She was tearing out about a page a day, in the beginning, and the rule worked fairly well, although the crying and screaming from behind the closed door were unnerving. We reasoned that that was the price you had to pay, or part of the price you had to pay. But then as her grip improved she got to tearing out two pages at a time, which meant eight hours alone in her room, behind the closed door, which just doubled the annoyance for everybody. But she wouldn't quit doing it. And then as time went on we began getting days when she tore out three or four pages, which put her alone in her room for as much as sixteen hours at a stretch, interfering with normal feeding worrying my wife. But I felt that if you made a rule you had to stick to it, had to be consistent, otherwise they get the wrong idea. She was about fourteen months old or fifteen months old at that point. Often, of course, she'd go to sleep, after an hour or so of yelling, that was a mercy. Her room was very nice, with a nice wooden rocking horse and practically a hundred dolls and stuffed animals. Lots of things to do in that room if you used your time wisely, puzzles and things. Unfortunately sometimes when we opened the door we'd find that she'd torn more pages out of more books while she she was inside, and these pages had to be added to the total, in fairness.

The baby's name was Born Dancin'. We gave the baby some of our wine, red, white, and blue, and spoke seriously to her. But it didn't do any good.

I must say she got real clever. You'd come up to her where she was playing on the floor, in those rare times when she was out of her room, and there'd be a book there, open beside her, and you'd inspect it and it would look perfectly all right. And then you'd look closely and you'd find a page that had one little corner torn, could easily pass for ordinary wear-and-tear, but I knew what she'd done, she'd torn off this little corner and swallowed it. So that had to count and it did. They will go to any lengths to thwart you. My wife said that maybe we were being too rigid and that the baby was losing weight. But I pointed out to her that the baby had a long life to live and had to live in the world with others, had to live in a world where there were many,

many rules, and if you couldn't learn to play by the rules you were going to be left out in the cold with no character, shunned and ostracized by everyone. The longest we ever kept her in her room consecutively was eighty-eight hours, and that ended when my wife took the door off its hinges with a crowbar even though the baby still owed us twelve hours because she was working off twenty-five pages. I put the door back on its hinges and added a big lock, one that opened only if you put a magnetic card in a slot, and I kept the card.

But things didn't improve. The baby would come out of her room like a bat out of hell and rush to the nearest book, *Goodnight Moon* or whatever, and begin tearing pages out of it hand over fist. I mean there'd be thirty-four pages of *Goodnight Moon* on the floor in ten seconds. Plus the covers. I began to get a little worried. When I added up her indebtedness, in terms of hours, I could see that she wasn't going to get out of her room until 1992, if then. Also, she was looking pretty wan. She hadn't been to the park in weeks. We had more or less of an ethical crisis on our hands.

I solved it by declaring that it was *all right* to tear pages out of books, and moreover, that it was all right to *have torn* pages out of books in the past. That is one of the satisfying things about being a parent--you've got a lot of moves, each one good as gold. The baby and I sit happily on the floor, side by side, tearing pages out of books, and sometimes, just for fun, we go out on the street and smash a windshield together.

Donald Barthelme
From *40 Stories*

1 $\bullet = 120$ *like a funk bass line*
RVB 1 *pizz.*

6

11 *arco*
RVB 2

16 *ritard.*

21 $\bullet = 84$ *like a Bach Prelude*
RVB 3 *accelerando* *poco* *a*

29 *poco*

36 *a* $\bullet = 120$ *funky, tight*
RVB 4

41 *accelerando*
RVB 5

45 *poco* *a*

Musical staff 45-48: Bass clef, 4/4 time. Measures 45-48. Markings: *poco*, *a*, and several *V* (vibrato) markings above notes.

49 *poco*

Musical staff 49-52: Bass clef, 4/4 time. Measures 49-52. Markings: *poco* and several *V* (vibrato) markings above notes.

53

Musical staff 53-56: Bass clef, 4/4 time. Measures 53-56. Markings: *V* (vibrato) markings above notes.

57

Musical staff 57-60: Bass clef, 4/4 time. Measures 57-60. Markings: *V* (vibrato) markings above notes.

61 *♩ = 124*
RVB 6

Musical staff 61-64: Bass clef, 4/4 time. Measures 61-64. Markings: *♩ = 124* above a note, and *RVB 6* below the staff. *V* (vibrato) markings above notes.

65 *crescendo*

Musical staff 65-68: Bass clef, 4/4 time. Measures 65-68. Markings: *crescendo* below the staff, indicated by a dashed line.

69 *♩ = 120*
ff RVB 7 *mp, dolce, non vib.*

Musical staff 69-75: Bass clef, 4/4 time. Measures 69-75. Markings: *♩ = 120* above a note, *ff* below the staff, *RVB 7* below the staff, and *mp, dolce, non vib.* below the staff.

76

Musical staff 76-80: Bass clef, 4/4 time. Measures 76-80. Markings: *V* (vibrato) marking above a note.

poco

130



a

135



139



poco

a

142



♩ = 200

146



150



154



ritard.

158



RVB 12

$\bullet = 100$ *explosive*

arco

163



Musical staff 163-168: Bass clef, 4/4 time signature. The staff contains six measures of music. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The next measure has a quarter rest, a quarter note D2, and a quarter note C2. The third measure has a quarter note B1, a quarter note A1, and a quarter note G1. The fourth measure has a quarter note F1, a quarter note E1, and a quarter note D1. The fifth measure has a quarter note C1, a quarter note B0, and a quarter note A0. The sixth measure has a quarter note G0, a quarter note F0, and a quarter note E0. There are dynamic markings (accents) above the notes in measures 165, 167, and 168.

169



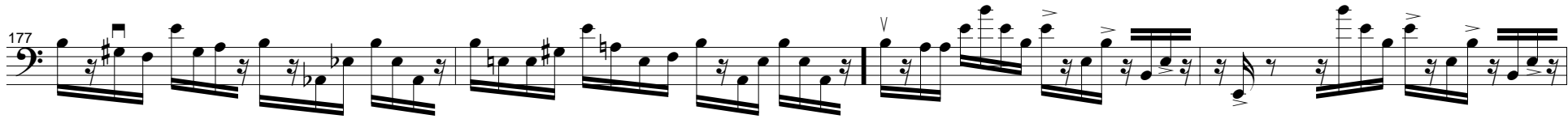
Musical staff 169-172: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note G1, a quarter note F1, and a quarter note E1. The second measure has a quarter note D1, a quarter note C1, and a quarter note B0. The third measure has a quarter note A0, a quarter note G0, and a quarter note F0. The fourth measure has a quarter note E0, a quarter note D0, and a quarter note C0. There are dynamic markings (accents) above the notes in measures 169, 170, 171, and 172.

173



Musical staff 173-176: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note B0, a quarter note A0, and a quarter note G0. The second measure has a quarter note F0, a quarter note E0, and a quarter note D0. The third measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fourth measure has a quarter note G0, a quarter note F0, and a quarter note E0. There are dynamic markings (accents) above the notes in measures 173, 174, 175, and 176.

177



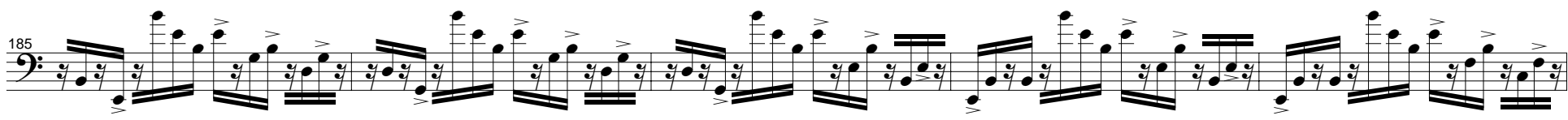
Musical staff 177-180: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note D0, a quarter note C0, and a quarter note B0. The second measure has a quarter note A0, a quarter note G0, and a quarter note F0. The third measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0. There are dynamic markings (accents) above the notes in measures 177, 178, 179, and 180.

181



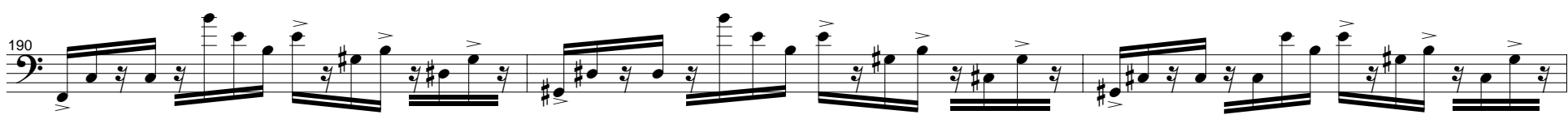
Musical staff 181-184: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note F0, a quarter note E0, and a quarter note D0. The second measure has a quarter note C0, a quarter note B0, and a quarter note A0. The third measure has a quarter note G0, a quarter note F0, and a quarter note E0. The fourth measure has a quarter note D0, a quarter note C0, and a quarter note B0. There are dynamic markings (accents) above the notes in measures 181, 182, 183, and 184.

185



Musical staff 185-188: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note A0, a quarter note G0, and a quarter note F0. The second measure has a quarter note E0, a quarter note D0, and a quarter note C0. The third measure has a quarter note B0, a quarter note A0, and a quarter note G0. The fourth measure has a quarter note F0, a quarter note E0, and a quarter note D0. There are dynamic markings (accents) above the notes in measures 185, 186, 187, and 188.

190



Musical staff 190-193: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note G0, a quarter note F0, and a quarter note E0. The second measure has a quarter note D0, a quarter note C0, and a quarter note B0. The third measure has a quarter note A0, a quarter note G0, and a quarter note F0. The fourth measure has a quarter note E0, a quarter note D0, and a quarter note C0. There are dynamic markings (accents) above the notes in measures 190, 191, 192, and 193.

193



Musical staff 193-196: Bass clef, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter note C0, a quarter note B0, and a quarter note A0. The second measure has a quarter note G0, a quarter note F0, and a quarter note E0. The third measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fourth measure has a quarter note A0, a quarter note G0, and a quarter note F0. There are dynamic markings (accents) above the notes in measures 193, 194, 195, and 196. The word "accelerando" is written above the staff in the final measure.

accelerando

197 *poco*

202 *a poco*

207 *a*

212 *♩ = 124*
RVB 13

217 RVB 14

224 *V*

231

238

245 **ritard.**
RVB 15

252 **poco**

259 **a**

266 **poco** $\text{♩} = 120$ **celebratory**

272

277

282

287

292

297

302

crescendo - - - -

307

♩ = 116

RVB 16

311

315

320