

Jeffrey Plett

A Rendezvous in Time

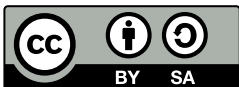
Roles:

Joe – spoken voice, acting, wind instrument of choice, laughter
Mete – spoken voice, acting, conducting, drone instrument, Pathetic Horn
Toy Piano Player – toy piano
Bass Clarinet Player – bass clarinet
Special One 1 – acting, laughter
Special One 2 – acting
King – acting
Performer 1 – acting, recorder, oil drip tray, laughter, hand bells, Turbulence Flute, noisemaker
Performer 2 – acting, recorder, light cover, laughter, hand bells, Turbulence Flute, noisemaker
Performer 3 – acting, recorder, box fan, laughter, hand bells, Turbulence Flute, noisemaker
Performer 4 – acting, recorder, shakers, laughter, hand bells, Turbulence Flute, noisemaker
Performer 5 – acting, recorder, shakers, laughter, hand bells, Turbulence Flute, noisemaker
Performer 6 – acting, recorder, shakers, laughter, Turbulence Flute, noisemaker

Program Notes:

A Rendezvous in Time is an interdisciplinary performance art piece about two best friend time travelers undertaking monumental tasks, one searching for his soulmate and the other creating his own world. Regardless of what happens, the friends always meet up at the same time and place at their favorite restaurant to discuss what is going on in their lives. The piece tells a nonlinear story; after each restaurant scene, the following two scenes individually depict the abstract events that were discussed. The two stories were inspired by real and fictional events from the lives and imaginations of Jeffrey Plett and Wesley Hicks. This piece features the use of many experimental instruments including a fluorescent light cover, an electric fan, hand bells, instruments made from squeaky toy noisemakers, and instruments that Wesley himself created: *River Rocks*, *Turbulence Flutes*, a tambura, and a *Pathetic Horn*.

Duration: About 40 minutes



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Scene I. Restaurant 1

Lighting – Dim white

Joe: Sit in a chair at the stage left side of a rectangular table on stage right, facing towards stage right where Mete is sitting. Recite the included text.

Mete: Sit in a chair at the stage right side of a rectangular table on stage right, facing towards stage left where Joe is sitting. Recite the included text.

Toy Piano Player: Sit at the long end of the table, facing the audience. Play the included toy piano score.

Restaurant 1 Text:

Joe and Mete sit at a table facing each other and each look through a menu.

Mete: I've been busy working on Terrias. I just created the sea. Danikali, my partner, created the sky. And together, we created the land. It's finally becoming a real world.

Joe: That's great. (pause) I'm still searching for my Special One...

Joe: So, what are we going to order?

Mete: Ok I know I want the house noodles, and the beef with green onion.

Joe: Let's get the eggplant too.

Mete: Which one? The basil?

Joe: The garlic. It's so good.

Mete: Ok, they're both excellent. (pause) We can probably order one more thing.

Joe: We can get the green onion pancakes, and then we'll get the juicy pork for free.

Mete: What about the sesame balls?

Joe: You mean the "sweet sesame rice dough ball"?

Mete: The one with the broth.

Joe: Yeah, that's the one. (pause) That's a lot of food though... (pause) Let's get it. So we have... (counting on hands) House noodles, green onion pancakes, beef with green onions...

Mete: Garlic eggplant, sesame balls-

Joe: And we get the juicy pork for free. That's... Six things.

Mete: Perfect.

Joe: Excellent. (pause) Can you write that down?

Restaurant 1

Allegro (♩ = 126)

First system of music (measures 1-5). The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked Allegro (♩ = 126). The first measure is marked *mf* (mezzo-forte). The melody in the right hand features eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of music (measures 6-10). The melody continues with eighth and sixteenth notes. The left hand maintains its eighth-note accompaniment. The dynamic *f* (forte) is indicated in measure 8.

Third system of music (measures 11-15). The melody features a mix of eighth and sixteenth notes. The left hand continues with eighth-note accompaniment. The dynamic *f* (forte) is indicated in measure 11.

Fourth system of music (measures 16-23). The melody includes some chords and eighth notes. The left hand continues with eighth-note accompaniment. The dynamic *f* (forte) is indicated in measure 16.

Fifth system of music (measures 24-27). The piece concludes with a double bar line. The melody features a series of triplets in the right hand. The left hand continues with eighth-note accompaniment. The dynamic *ff* subito (fortissimo subito) is indicated in measure 24.

28

First ending (1.)

Measures 28-30: Treble clef, key of D major. Measure 28: Quarter notes D4, E4, F#4, G4, A4, B4, C#5, D5, with triplets of eighth notes (D4-E4-F#4), (G4-A4-B4), and (C#5-D5). Measure 29: Quarter notes D5, C#5, B4, A4, G4, F#4, E4, D4, with triplets of eighth notes (D5-C#5-B4), (A4-G4-F#4), and (E4-D4). Measure 30: Quarter notes D4, C#4, B3, A3, G3, F#3, E3, D3, with triplets of eighth notes (D4-C#4-B3), (A3-G3-F#3), and (E3-D3). Bass clef: Measure 28: Chords D4-F#4, E4-G4, F#4-A4, G4-B4. Measure 29: Chords D5-C#5, B4-A4, G4-F#4, E4-D4. Measure 30: Chords D4-C#4, B3-A3, G3-F#3, E3-D3. First ending bracket over measures 29-30.

31

Second ending (2.)

Measures 31-32: Treble clef, key of D major. Measure 31: Quarter notes D4, E4, F#4, G4, A4, B4, C#5, D5, with triplets of eighth notes (D4-E4-F#4), (G4-A4-B4), and (C#5-D5). Measure 32: Quarter notes D5, C#5, B4, A4, G4, F#4, E4, D4, with triplets of eighth notes (D5-C#5-B4), (A4-G4-F#4), and (E4-D4). Bass clef: Measure 31: Chords D4-F#4, E4-G4, F#4-A4, G4-B4. Measure 32: Chords D5-C#5, B4-A4, G4-F#4, E4-D4. Second ending bracket over measures 31-32.

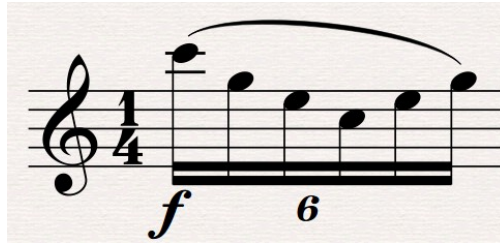
Scene II. Approach

Lighting – Bright white

Intro – Joe, to audience: “Year 2016. I could barely comprehend the raw power I was about to harness. The world was my oyster, as I began the search for the Special One.”

Performers 1-6: Begin off stage. Walk at a moderate pace from stage right to stage left, repeatedly (going around backstage). Play on a recorder or recorder-like instrument. Play the included arpeggios repeatedly in any order in your own andante tempo and transposition, major or minor. Rest more than necessary. When approached by Joe, stop playing and walking and face him. After he has recited his haiku, resume walking off stage without playing and remain off stage.

Joe: Begin center stage. Play on a wind instrument of your choice. Play the included arpeggios repeatedly in any order in your own andante tempo and transposition, major or minor. Rest more than necessary. Take a break from playing or resting to approach each performer, get his or her attention, and recite the included haiku, then resume playing. Repeat over the course of about two minutes, until all performers have left the stage, then resume playing or resting and exit stage left.



Haiku:
 Special One wanted.
 Have you seen her anywhere?
 She has wings of light.

Scene III. Sea

Lighting – Blue

Intro – Mete, to audience: “Circa 4,000 BCE. The waves clashed. The nascent air filled with mist. I had created the sea.”

Performers 1-3: Each play one large improvised percussion instrument facing the audience for two minutes, conducted by Mete. Follow Mete’s instructions to change dynamics and to begin or stop playing. Do not play deliberate rhythms, and ignore tempo and meter given by Mete. Example of instrumentation: oil drip tray (thundersheet), ridged fluorescent light cover played with plastic card, electric box fan with multiple speeds.

Performers 4-6: Follow the instructions for the three performers above, but instead play two loud shakers each, one in each hand.

Mete: Freely conduct the ensemble of performers with a standard conductor’s baton for three minutes. Conduct in a polyrhythm using each hand to represent a different time signature simultaneously. Interrupt this to recognizably cue a variety of dynamics for each player and for the overall ensemble, and to recognizably cue individual performers to start and stop playing. Treat the three shaker players as one individual. After about three minutes, cue the end of the scene.

Scene IV. Restaurant 2

Lighting – Dim white

Joe: Sit in a chair at the stage left side of a rectangular table on stage right, facing towards stage right where Mete is sitting. Recite the included text.

Mete: Sit in a chair at the stage right side of a rectangular table on stage right, facing towards stage left where Joe is sitting. Recite the included text.

Toy Piano Player: Sit at the long end of the table, facing the audience. Play the included toy piano score.

Restaurant 2 Text:

Joe: I decided to take matters into my own hands. I could not find the Special One, so I created her!

Mete: Does she breathe, though?

Joe: Yes!!

Joe: So what’s new with Terrias?

Mete: Okay... Once upon a time, there was a large stone bowl filled with boiling broth. It was said that any man who drank from the bowl would gain immortality and magic. An arrogant king found the bowl, and tried to drink it, but it would not stop boiling. The gods told him that humans could not drink it. The king, attempting to outsmart the gods, gathered ice and filled the bowl with it. The bowl shattered, and the king turned into a fox. From him, the animals learned magic.

Restaurant 2

Ragtime (♩ = 80)

Swing sixteenth notes

Measures 1-6 of the piece. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for a grand staff. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 1. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in measure 1.

Measures 7-12. The right hand continues the melodic development with various intervals and rests. The left hand maintains the accompaniment pattern. A dynamic marking of *f* is present in measure 12.

Measures 13-18. The right hand features a series of chords and moving lines. The left hand continues the accompaniment. A dynamic marking of *f* is present in measure 18.

Measures 19-23. The right hand has a melodic line with some grace notes. The left hand features a more active accompaniment with sixteenth notes. Dynamic markings include *p* (piano) in measure 21 and *f* (forte) in measure 23.

Measures 24-29. The right hand features a melodic line with some grace notes. The left hand continues the accompaniment. A dynamic marking of *f* (forte) is present in measure 24.

32

System 1 (Measures 32-38): The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 35. The left hand provides a steady accompaniment of eighth-note chords.

39

System 2 (Measures 39-44): The right hand continues the melodic development with a triplet of eighth notes in measure 41. The left hand maintains the eighth-note chordal accompaniment.

45

System 3 (Measures 45-50): The right hand has a more active melodic line with many sixteenth notes. The left hand continues with eighth-note chords, including a chromatic descent in measure 48.

51

System 4 (Measures 51-57): The right hand features a series of chords and some sixteenth-note runs. The left hand continues the eighth-note accompaniment.

58

System 5 (Measures 58-64): The right hand begins with a forte (*f*) dynamic and contains several chords and sixteenth-note passages. The left hand continues the eighth-note accompaniment.

64

3

70

Rit.

Slower ($\text{♩} \leq 66$)
Straight

ff

Molto Rit.

Scene V. Laughter

Lighting – Bright white

Intro – Joe, to audience: “Year 2010. I cannot explain why, but I had a very good laugh that day. I had created her! Maybe that’s why.”

Performers 1-6: Stand in a small crowd on stage, facing the audience. Laugh over the course of two minutes, using real or fake laughter. Begin with a murmur and end in full maniacal laughter. Breathe and rest as necessary.

Joe: Stand facing away from the audience, towards the crowd of performers. Laugh over the course of two minutes, using real or fake laughter. Begin with a murmur and end in full maniacal laughter. Breathe and rest as necessary. After about two minutes, cue the end of the scene.

Special One 1: Stand within the crowd of performers. Over the course of two minutes, slowly and silently, with a straight face, walk towards Joe until you are directly in front of him.

Scene VI. Magic

Lighting – Blue

Intro – Mete, to audience: “Circa 500 BCE. Long ago, humans found a way to use magic. This is how the old story goes...”

Mete: Near the back of the stage, play and hold a drone on or near the pitch A_2 on any instrument for two minutes. Stop playing when the King drops the stone bowl.



King: Enter stage right and kneel center stage facing stage left. Hold a *dolsot* (stone bowl) and ogle it for two minutes while grinning and with wide eyes. Use exaggerated facial expressions. Rotate it and raise and lower it to examine it, but do not spill its imaginary contents. After two minutes, stop ogling, lightly drop the bowl, and then stand up. Repetitively shake your head in dismay with your hands on your head while slowly leaning forwards and back. Refer to “mask salesman GIF” on the internet for a visual description. After about 30 seconds of this, continue doing this while slowly walking off stage, stage left for another 30 seconds.

Performers 1-3: For each hand, choose three hand bells that are each a half step apart. Enter stage right and follow the King. For three minutes, threateningly circle around him and play the score below. Begin circling and playing while walking on stage. Each time you sound the bells, jerk forwards towards the King. Continue following him when he walks off stage, and stop playing once you are off stage.

Performer 4: Follow the instructions for the three performers above, but do not begin playing or enter the stage until the King drops the stone bowl.

Magic

Let ring; long pauses
(in any order)

After bowl drops, immediately
dampen on chest instead

Hand Bells 1

Hand Bells 2

Hand Bells 3

Hand Bells 4

L.H. R.H. L.H. R.H.

f *f* *f* *f* *f* *f* *f* *f*

Scene VII. Restaurant 3

Lighting – Dim white

Joe: Sit in a chair at the stage left side of a rectangular table on stage right, facing towards stage right where Mete is sitting. Recite the included text.

Mete: Sit in a chair at the stage right side of a rectangular table on stage right, facing towards stage left where Joe is sitting. Recite the included text.

Toy Piano Player: Sit at the long end of the table, facing the audience. Play the included toy piano score.

Restaurant 3 Text:

Joe: My dear friend, something terrible has happened to me.

Mete: Me too. I've become immortal.

Joe: (incredulously) Well that's not so bad!

Mete: I can never die, because I no longer have a heart.

Joe: Oh, I see...

Mete: (dramatically) I fed my heart to a fish. And that fish got eaten by a bigger fish. And then that fish got eaten by an even bigger fish. And so on, and so forth, until my heart lay inside the biggest fish at the very bottom of the ocean.

Joe: (after thinking somberly) My Special One and I have been split apart by a force that is outside of my control.

Restaurant 3

Toy Piano

Solemn (♩ = 108) *rit.* **A Tempo** *rit.* **A Tempo**

mp

7 *mf* *rit.* **A Tempo** *rit.*

13 **A Tempo, molto rit.** **A Tempo, molto rit.** **A Tempo Sorrowful**

f *fff*

19

24

28

ff

32

f

37

$\text{♩} = 96$

mf

rit.

A Tempo

rit.

A Tempo

p

rit.

43

A Tempo

rit.

mf

Scene VIII. Schism

Lighting – Dark

Intro – Joe, to audience: “Year 2012. The unthinkable happened. We were split apart by a powerful unknown force.”

Joe: Stand at the very edge of the stage, stage left for about two minutes. After about one and a half minutes, very slowly extend your right arm towards the Special One over about 30 seconds.

Special One 1: Stand at the very edge of the stage, stage right for about two minutes. After about one and a half minutes, very slowly extend your right arm towards Joe over about 30 seconds.

Performers 1-5: Stand lined up at the very back of the stage facing the audience, and each play a Turbulence Flute (a wind instrument that produces noise). Play the included score.

Schism

$\text{♩} = 60$ Take breaths at any time.

Turbulence Flute 1

Turbulence Flute 2

Turbulence Flute 3

Turbulence Flute 4

Turbulence Flute 5

10

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

18

Fl. 1: $f > p$

Fl. 2: f

Fl. 3: f

Fl. 4: mp , f

Fl. 5: mp , $f > p$

26

Fl. 1: $f > p$, mf , p , fff

Fl. 2: $p < f$, mf , fff

Fl. 3: $p < f$, f , fff

Fl. 4: $p < f$, fff

Fl. 5: p , pp , fff

Scene IX. Heart

Lighting – Blue

Intro – Mete, to audience: “Circa 1500 BCE. I created the world with Danikali. To see him deny not only me, but himself, I could no longer bear my own heart.”

Bass Clarinet Player: Sit in a chair with a stand, stage right of Mete. Play the included bass clarinet score.

Mete: Stand center stage. Hold your heart (a shiny or heart-shaped object, such as a 50mm brilliant cut cubic zirconia) and slowly, wistfully gaze at it for about one and a half minutes. Near the last 30 seconds of the bass clarinet solo, slowly kneel down and place it inside the fish’s mouth (an object resembling a fish, such as a custom camera bag) and close it.

$\text{♩} = 92$

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

13 *rit.* $\text{♩} = 72$ *ff*

21 *p* *Molto Accel.* *A Tempo* *dolce* *pp*

33 *Rit.* *A Tempo* *p* *sffz* *sffz* *sffz* *sffz*

39 *ff* *fff*

Scene X. Restaurant 4

Lighting – Dim white

Joe: Sit in a chair at the stage left side of a rectangular table on stage right, facing towards stage right where Mete is sitting. Recite the included text.

Mete: Sit in a chair at the stage right side of a rectangular table on stage right, facing towards stage left where Joe is sitting. Recite the included text.

Toy Piano Player: Sit at the long end of the table, facing the audience. Play the included toy piano score.

Restaurant 4 Text:

Mete: With the introduction of magic, more and more people are becoming immortal on Terrias. The immortals have formed a place they call the Land of the Dead, where they feed off of the Land's color. Immortals never die, but when all the color has been sucked up, they slow down until they eventually freeze in place. The Tlemu have emerged in a new island called Land of the Strange. They have given up being human, and have begun to freely modify themselves. They were fascinated by the Land of the Dead. They tried to recreate it, but they created something else entirely.

Joe: (shakes head) What if she were somewhere out there, somewhere far beyond this?

Toy Piano

Restaurant 4

Allegro (♩ = 126)

Measures 1-4 of the piece. The tempo is Allegro (♩ = 126). The music is in 4/4 time. The right hand starts with a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A mezzo-forte (mf) dynamic marking is present in the first measure.

Measures 5-8. The right hand continues with more complex rhythmic patterns, including some triplets. The left hand maintains its eighth-note accompaniment.

Measures 9-12. The tempo remains Allegro. The right hand features a series of chords and moving lines. A forte (f) dynamic marking is present in the first measure of this system.

Measures 13-16. The right hand continues with complex rhythmic patterns. The left hand's accompaniment becomes more varied, including some rests.

Articulate once and hold, then shake the depressed keys back and forth, each time starting slow/quiet and getting faster/louder.

Slower (♩ = 100)

Measures 17-20. The tempo changes to Slower (♩ = 100). The right hand features a series of chords and moving lines. A forte (f) dynamic marking is present in the first measure of this system. The left hand plays a steady eighth-note accompaniment.

26

Measures 26-28 of a musical score. The right hand features a complex melodic line with multiple triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

29

1.

2.

Measures 29-32 of a musical score, presented in two first endings. The first ending (1.) spans measures 29-30, and the second ending (2.) spans measures 31-32. Both endings feature similar melodic and harmonic patterns with triplets and slurs. The key signature remains two sharps (F# and C#).

Scene XI. Strange

Lighting – Blue

Intro – Mete, to audience: “Circa 800 CE. This is what became of the Land of the Strange.”

Performers 1-6: Lie supine in a circle together center stage and writhe uncomfortably on the floor while holding the Wildly Noisy Wooden Thing with your mouth. This is a noisemaker that uses a squeaky toy mechanism. Play ad libitum like this for three minutes. When Mete begins playing his instrument, immediately lie limp and stop playing until he finishes, and then resume. Pay attention to Mete and/or the other performers in order to notice when Mete stops playing.

Mete: Stand stage left, near the circle of performers. For three minutes, allow ample time for the performers to play, but periodically interrupt them ad libitum with a lyrical solo on your Pathetic Horn. This should be a wind instrument that sounds as pathetic as possible. An ideal example is a party blower noisemaker encased in a hollow ceramic body with finger holes. Play as lyrically as possible, and cue the performers when you begin playing. End the scene with another solo followed by a cue.

Scene XII. Silence

Lighting – Blue

Intro – Joe, to audience: “Year 2027. I do not understand the emotions that I felt. I may never understand them.”

Special One 2: Stand still at the front and center of the stage for about two minutes, and look out blankly into the horizon until the hand bell music is over.

Performers 1-5: Stand lined up at the very back of the stage facing the audience, and play the included hand bell score. Use a table to set down the hand bells.

Silence

$\text{♩} = 60$ Tremolo = shake bell(s)
Tie into rest = let ring

Hand Bells 1

Hand Bells 2

Hand Bells 3

Hand Bells 4

Hand Bells 5

10

18

Musical score for measures 18-25. The score is written for five staves in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The score shows a complex arrangement of notes and rests, with some measures containing multiple notes beamed together. The dynamics change throughout the passage, with *f* and *p* appearing frequently, and *mp* appearing in measures 23 and 24.

26

Musical score for measures 26-33. The score is written for five staves in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano). The score shows a complex arrangement of notes and rests, with some measures containing multiple notes beamed together. The dynamics change throughout the passage, with *f* and *p* appearing frequently, and *mf* appearing in measures 27, 28, and 30.