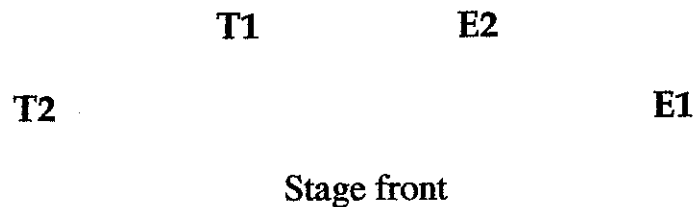

Short Subject

for two euphoniums and two tubas

David Vayo

Initial Setup

**(The performers enter one at a time,
taking the following positions)**



Technical Needs

A lighting system (even if rudimentary) is desirable.

At least one stagehand will be needed during the performance.

It is recommended that the performers make a recording of the first twelve bars of “N” jumping to the last four bars of the piece, to play back through a sound system while taking bows at the end.

Props

Four swivel chairs with wheels

Butler’s outfit for stagehand (optional; see p. 3)

Hand towel

Sledge hammer

Toy trumpet

White flag, small enough to fit in pocket

for the Illinois Wesleyan University
Tuba- Euphonium Ensemble
Ed Risinger, director

Short Subject

C Score

David Vayo (2004)

20-30" $\bullet = 112$

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

As house lights dim, enter carrying tuba with one hand and pulling swivel chair with the other; stagehand following behind with music stand. Set up, get ready to play.

mf

4

8

enter, carrying tuba in one hand and pulling swivel chair in the other; stagehand following behind with music stand

11

set up, prepare to play ...

poco rit.

notice T1; look slightly puzzled

p

T1 sets up as T2 watches.

T1 notices T2 for the first time, walks over to her / him and extends hand in a friendly manner. They shake hands.

T1 walks back to his/her chair. T1 and T2 prepare to play.

A ♩ = 112

15

Tuba 1

Tuba 2

18

Euph. 2

Tuba 1

Tuba 2

21

enter (a bit quicker than T1 did), carrying euphonium in one hand and pulling swivel chair in the other; stagehand following with music stand.

set up, prepare to play . . .

become distracted by E2's entrance

watch E2

f *mf* *p*

become distracted by E2's entrance

watch E2

f *mf* *p*

As E2 sets up, T1 and T2 whisper conspiratorially; at onepoint T2 makes a hand gesture to show how small E2's instrument is. T1 and T2 laugh; as they laugh, T2 makes an elbow-in-the-ribs "nudge-nudge" gesture toward T1.

E2 notices T1 and T2, walks over to T2 and extends hand in a friendly manner. T2 hesitates momentarily, then shakes, eager not to come off as a bad sport.

E2 walks over to T1; they shake hands.

As E2 returns to her / his chair, T1 and T2 look at each other. T2 makes an "Aw, what the heck" gesture to T1, who nods in response.

T1, T2, and E1 prepare to play.

B $\bullet = 112$
24

lirico

Euph. 2

Tuba 1

Tuba 2

mf

mf

mf

*burst onstage from stage right,
radiating self-importance.

28

eroico

Euph. 1

Euph. 2

Tuba 1

Tuba 2

ff

*After E1 makes grand entrance, a stagehand (wearing a butler's outfit if desired) should quietly step onstage, placing a swivel chair and music stand at the edge of the stage and then standing at attention next to E1, with a hand towel draped over one arm.

4 ca. 3" ca. 1" *stamp foot eroico

Euph. 1 *fff*

Euph. 2 watch E1's entrance, astounded freeze, staring in astonishment at E1 ...

Tuba 1 watch E1's entrance, astounded freeze, staring in astonishment at E1 ...

Tuba 2 watch E1's entrance, astounded freeze, staring in astonishment at E1 ...

36 *Stamp feet while standing up in a show-offish, quasi-military manner. ca. 4-5" 1- 1 1/2 " 2-3"

Euph. 1 design to be towed off by stagehand extend hand to T2 / smile * freeze

T1 (still frozen)

T2 (still frozen)

T3 (still frozen, but looking at E1's face)

*Body language and facial expression should project "Look how thrilling and important I am; aren't you excited to meet me?"

T2 (slowly throughout) looks out at audience, then looks over at **T1**, then at **E2**. Pause. Mechanically puts out hand to **E1**. Pause.

E1 shakes **T2**'s hand with great enthusiasm, which is not reciprocated. Goes on to shake the hand of **T1**, who reacts more or less the same as **T2**. Then **E1** walks over to **E2** and notices with delight that they play the same instrument, indicating this by pointing at the two instruments while smiling and nodding at **E2**. Then **E1** shakes **E2**'s hand. **E2** reacts to all of this with some bemusement, while still keeping a polite distance.

As **E1** sets up (with stagehand's help), **T1** and **T2** seem somewhat dazed and suspicious, while **E2** seems to take it all in stride a bit more.

All four prepare to play. **E1** doesn't raise instrument to lips yet, but keeps it at the ready, looking at the others with a big "Oh boy, what's going to happen now?" grin.

40 C ♩ = 112

Euph. 2 *f*

Tuba 1 *f*

Tuba 2 *f*



43

Euph. 1 *mf*

Euph. 2 *mp*

Tuba 1 *mp*

Tuba 2 *mp*

look up, smile and nod delightedly at audience,
as if saying "Wow, what fun this is!"

Euph. 1

Euph. 2

Tuba 1

Tuba 2

46

49

52

D

f

f

f

mf

mp

mp

f

mp

f

f

f

55

E

7

Musical score for measures 55-57. The system contains four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth staff is in bass clef with a key signature of one sharp. Dynamics include *mf*, *mp*, and *p*. There are double bar lines with repeat signs at the end of the system.

58

Musical score for measures 58-60. The system contains four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth staff is in bass clef with a key signature of one sharp. Dynamics include *(mp)*, *mf*, and *(p)*. There are double bar lines with repeat signs at the end of the system.

61

Musical score for measures 61-63. The system contains four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth staff is in bass clef with a key signature of one sharp. Dynamics include *mf*, *mp*, *(mp)*, *p*, *(p)*, and *mf*. There are double bar lines with repeat signs at the end of the system.

8
64

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Musical score for measures 8-64. Euphonium 1 and 2, and Tuba 1 and 2 parts. Dynamics include *p* and *mf*. There are double bar lines with equals signs at the end of the first and second systems.

67

get up, walk sneakily over to T2 ...

Musical score for measures 67-70. Euphonium 1 and 2, and Tuba 1 and 2 parts. Includes performance instruction "get up, walk sneakily over to T2 ...". There are double bar lines with equals signs at the end of the first and second systems.

71

next to T2; aggressively,
with bell pointed at T2

ca. 5"

Musical score for measures 71-74. Euphonium 1 and 2, and Tuba 1 and 2 parts. Dynamics include *mp*, *mf*, and *sfz*. Performance instructions include "freeze", "look at T2 in concern, exchange sympathetic glances with T1 ...", "look at T2 in concern, exchange sympathetic glances with E2 ...", and "jump, startled" (with a downward arrow) and "grimace in pain, then put hand up to ear, scowling ...". There are double bar lines with equals signs at the end of the first and second systems.

F

74 8-10" back away very slowly, glancing around furtively, stop backing away, but continue with a half-sheepish, half-devilish smile . . . 4-5"

exchange glances / nods with T1, making a decision to start playing again 4-5"

exchange glances / nods with E2, making a decision to start playing again 4-5"

gradually settling down, but still seething . . . 4-5"

still settling down; glance at T1 and E2 once or twice

77 4-5" noticing that T2 is playing, rush up to T2 next to T2 (as before)

(mp) 4-5" *ffz*

(mp) 4-5" *mf*

a bit reluctantly, prepare to play 4-5" *mf* Jump, startled

mf

80 ca. 20" Burst out laughing (silently of course). Biff T2 in the shoulder a couple of times. Saunter slowly back to chair, gesturing once or twice to E2 and T1 about how funny it all is. Prepare to play. ca. 3"

watch E1 worriedly . . .

watch E1 worriedly . . .

look at E1; seething, boiling mad Never taking eyes off of E1, prepare to play. Lean forward menacingly.

$\bullet = 100$ *accel.*
look slightly concerned (but only slightly) ...

$\bullet = 120$ *accel.*

3-4"

7-8"

Euph. 1

Euph. 2

Tuba 1

Tuba 2

worriedly exchange glances with T1 and look at T2 ...

worriedly exchange glances with E 2 and look at T2 ...

roll a foot or two forward toward E1

stop rolling

roll forward again

exchange alarmed look with T1, put horn down, rush over to T2, try to calm T2 down with fervent gesticulations ...

exchange alarmed look with T1, put horn down, rush over to T2, try to calm T2 down with fervent gesticulations ...

calm down just a bit in response to E2 and T1's entreaties ...

mp *f* *mp* *f*



86

4-5"

7-8"

$\bullet = 120$

calm down, but not completely ...

go back to original position, continuing to gesticulate at T2. Pick up horn, prepare to play

go back to original position, continuing to gesticulate at T2. Pick up horn, prepare to play

slowly / reluctantly, back chair up to original position

with determination, take deep breath and turn toward T1

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

89 G ♩ = 84 accel... ♩ = 132... ♩ = 172... ♩ = 220

lean away from E2

3-4"

almost fall off chair from leaning too far. Recover, assume normal playing position.

lean toward E1 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position

lean toward E2 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position

lean toward T1 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position



92 ♩ = 84 accel... ♩ = 132... ♩ = 172... ♩ = 220

lean away from E2

4-5"

come even closer to falling off chair. Recover, assume normal playing position, watching T2 with concern

lean toward E1 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position

lean toward E2 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position

lean toward T1 freeze

continue to freeze until E1 recovers from almost falling, then assume normal playing position

♩ = 56 *accel.* ... ♩ = 112

95 realizing what's coming, turn toward E2, dig in heels, assume defensive posture

bell pointed at E2: brassy, aggressive, obnoxious

Euph. 1

Euph. 2 lean toward E1 *fff* jump, startled; freeze

Tuba 1 lean toward E2 *f* freeze

Tuba 2 *poco* lean toward T1 freeze

mf $\xrightarrow{6}$ *f* *mf* $\xrightarrow{6}$ *mf*

97 ♩ = 168 freeze

ca. 6"

notice in alarm that T2 is about to fall, put horn down, rush over.

slump toward T1 / freeze sloppy lip gliss.

*slump toward T2 / freeze

*slump away from T1 / teeter on edge of chair, about to fall

*Make sloppy "deflating balloon" sort of sound with combination of lip gliss, breath, and vocalizing through horn.

Just in time, E1 prevents T2 from falling off chair. Both freeze.

After a couple of seconds, E1 starts in horror and dashes offstage (stage left).

T2 stands up slowly while looking around furiously.

Then **T2** notices **E1**'s chair and instrument and rushes over to them, looking around angrily for **E1** and shoving the chair once. Then, struck by an evil idea, **T2** pauses and smiles fiendishly, then goes quickly backstage.

Pause of several seconds.

T2 enters in the same rapid, determined manner as before, this time carrying a sledge hammer, strides rapidly over to **E1**'s instrument, and raises the hammer over it. **E2** and **T1** start with fright as **T2** enters, put down their instruments, and rush over to **T2** as she / he raises the hammer. They hold back the hammer and (silently) plead with **T2** not to strike the blow. **T2** struggles against their efforts but gradually relents and lowers the hammer, allowing **T1** to take it gently and put it in the back center of the stage, out of harm's way.

T2 then rushes angrily to **E1**'s chair and wheels it quickly offstage (stage left) giving it a final angry shove. On seeing this, **E2** walks over to **E1**'s euphonium and picks it up worriedly.

T2 turns around and notices **E2** with **E1**'s instrument, walks over and stands confrontationally in front of **E2**, as if asking "Whose side are you on?" **E2** returns **T2**'s gaze for a couple of seconds, then walks to stage left, gently placing **E1**'s instrument offstage (stage left) as **T2** watches with slightly lessening suspicion.

E2 walks over to **T2** claps him / her sympathetically on the shoulder two or three times, then walks to chair, sits down, picks up instrument and waits, watching **T2**. **T2** continues to stand in the same place, moping, jaw set, glaring in random directions, shifting weight from foot to foot, refusing to cheer up.

T1 walks over to **T2** and gesticulates sympathetically, as if saying "Come on, let it go, sit down and let's play." **T2** continues to mope, barely acknowledging **T1**'s presence.

T1 walks to chair, sits down, picks up instrument and waits, watching **T2**.

T2 struggles to make a decision, conveying this through body language. Still looking mopey, **T2** then shambles over to the chair, plops down and sits glumly.

E2 and **T1** exchange glances and prepare to play.

101 **H** Tempo I

Euph. 2 *mp* 3-4"

Tuba 1 *mp* look over at T2 expectantly, then prepare to play

Tuba 2 pretend to ignore E2 and T1 ...

103 *mp* *mf* 10-12"

mp *mf* watch T2 ...

watch T2 ...

stall 2-3 seconds longer; then, sighing theatrically, pick up tuba laboriously and prepare to play.

Euph. 2

mf

Tuba 1

mf

Tuba 2

a little lackluster

mf

109

I

mf

finally dropping the anger,
playing normally . . .

113

gingerly push chair onstage, put in original position; then retrieve euphonium from backstage, set it down next to chair.

Euph. 1

Euph. 2

Tuba 1

lirico

Tuba 2

117

Sit down, watching others quietly . . .

121

* take out toy trumpet
from pocketplay toy trumpet -
point it toward T2

look to see whether T2 has noticed

124

seeing that T2 hasn't noticed, get up, walk across stage, stopping a few feet from T2, standing at attention with toy trumpet held up to mouth

*Throughout this section, be straight; don't act mischievous or devious.

16
126

Euph. 1

Euph. 2

Tuba 1

Tuba 2

freeze ca. 4"

without moving trumpet or changing posture, whip white flag out of pocket with free hand

freeze, holding up flag

freeze ... ca. 4"

freeze ... ca. 4"

freeze ... ca. 4"

5-6"

5-6"

5-6"

5-6"

5-6"

start - look up at E1 dumbstruck

freeze ... ca. 4"

raise eyebrows when E1 holds up flag

without moving body, move eyes and head around a bit, as if searching for an explanation

5-6"

ff

ff

ff

ff

ff

T2 suddenly explodes into uncontrollable (silent) laughter. Always laughing, T2 then puts his / her instrument down, stands up, and walks toward E1, who is still motionless. T2 throws her / his arms around E1 in an enormous bear hug, clapping E1 on the back several times and making E1 drop the white flag. While this is going on, E1 looks out at the audience with a nervous, sheepish grin.

Still laughing, T2 releases E1, then points towards E1's instrument and makes a gesture with both hands as if to say "Do you remember how I joked about how small it was?" In response, E1 begins nodding and (silently) laughing, then points to toy trumpet and makes a gesture with one hand to mean "Yeah, and this is *really* small!" T2 and E1 share a big laugh over this.

Laughter subsiding a bit but still in a jolly mood, T2 claps E1 on the back / shoulder a couple of times, then gives a "come on" gesture and walks E1 over to E1's instrument (as they begin walking, E1 hurriedly picks up the white flag from the floor), indicating that E1 should sit down, pick up the euphonium and get ready to play. E1 does so, putting the white flag and toy trumpet by the side of the chair before picking up the euphonium.

On the way back to her / his chair, T2 gestures to E2 and T1 that they should pick up their instruments and prepare to play. They do so agreeably. T2, no longer laughing but still in a very good humor, then sits down, picks up his / her instrument, and makes eye contact with the others.

128

J ♩ = 216

Con gioia: swing eighths lightly

mf

Con gioia: swing eighths lightly

mf

Con gioia: swing eighths lightly

snap fingers

give upbeat: lift head and instrument

mf

Con gioia: swing eighths lightly

mf

132

Musical score for measures 132-137. The score consists of four staves in 4/4 time. The music is written in bass clef. Measure 132 starts with a double bar line and a fermata. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The bass line provides a steady accompaniment. The key signature has one sharp (F#).

138

Musical score for measures 138-142. The score consists of four staves in 4/4 time. The music is written in bass clef. Measure 138 starts with a double bar line and a fermata. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The bass line provides a steady accompaniment. The key signature has one sharp (F#).

143

Musical score for measures 143-147. The score consists of four staves in 4/4 time. The music is written in bass clef. Measure 143 starts with a double bar line and a fermata. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The bass line provides a steady accompaniment. The key signature has one sharp (F#). The text "listen to T2 appreciatively ..." is written above the top staff in measure 145. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

148

Euph. 1

Euph. 2

Tuba 1

Tuba 2

(p) *mf*

(p)

(p)

p

listen to E1 appreciatively ...

153

mf

mf

mf p *f p*

157

f p *mf*

mf

f

mf < f

mf < f

(mf)

162 K

having a grand old time *f*

having a grand old time

having a grand old time

166

169

172

Euph. 1 stop, distracted by T2 watch T2 7-8"

Euph. 2 stop, distracted by T2; watch T2

Tuba 1 stop, distracted by T2; watch T2

Tuba 2 gesticulate wildly to get others' attention Stop gesticulating once you have everyone's attention. Then look around at other players intently to make sure they're watching. Slowly break into a devilish grin; prepare to play, fixing gaze on E1.



L

175

♩ = 40 accel. ... ♩ = 80 ♩ = 108 ♩ = 152

lean away from E2

lean toward E1 freeze

lean toward E2 freeze

direct first note at E1 lean toward T1 freeze

with a knowing look, wag finger at T2 and then (silently) laugh and nod as if saying "Oho, I know what you're up to!"

Grin conspiratorially at E1

f mp < f

f mp < f

f mp < f

f mp < f

178

♩ = 60 *accel.* ... ♩ = 96 ...
 > lean toward E2 freeze

♩ = 116 ...

♩ = 138 ♩ = 60 *accel.* ... ♩ = 96 ...
 ca. 1"

f mp *f*

lean toward T1 freeze ca. 1"

f mp *f*

lean toward T2 freeze ca. 1" lean toward E2

f mp *f*

lean away from T1 ca. 1" lean toward T1 freeze

f mp *f mp* *f*



181

♩ = 120 ... ♩ = 152

♩ = 60 *accel.* ... ♩ = 96 ...

♩ = 116 ...

♩ = 138

lean away from E2 ca. 1/2" lean toward E2 freeze ca. 3/4"

f mp *f mp* *f*

lean toward E1 ca. 1/2" lean toward T1 freeze ca. 3/4"

f mp *f*

freeze ca. 1/2" lean toward T2 freeze ca. 3/4"

f mp *f*

< *f* ca. 1/2" lean away from T1 ca. 3/4"

f mp *f*

22 ♩ = 60 *accel.* ♩ = 100 ♩ = 84 *poco accel.* ♩ = 112 *accel.* ♩ = 76 *accel.* ... ♩ = 132

184

Euph. 1
 ca. 1" lean forward toward T2 ca. 3/4" keeping eyes on T2, move across stage toward T2 (use feet; remain seated) ...

Euph. 2
 * ca. 1" straighten up ca. 3/4"

Tuba 1
 straighten up - - - * ca. 1" ca. 3/4"

Tuba 2
 straighten up, facing E1 ca. 1" lean forward toward E1 ca. 3/4" keeping eyes on E1, move across stage toward E1 (use feet; remain seated) ...

p *mp* *p*

*normal (short) duration

M ♩ = 120

188 ...meeting at the center of stage

Euph. 1
 straighten up, facing T2 breve breathe

Tuba 2
 straighten up, facing E1 breve spin quickly 1/4 turn to face audience

f

192

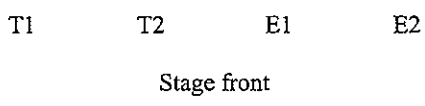
gesticulate enthusiastically at E2 to move up to join you and T2* 2 1/2 - 3" *rit.*

...on seeing E1 gesticulate, move forward beside E1 (use feet, remain seated)*... 2 1/2 - 3" ... arrive at new position

...on seeing T2 gesticulate, move forward beside T2 (use feet, remain seated)*... 2 1/2 - 3" ... arrive at new position *f*

gesticulate enthusiastically at T1 to move up to join you and E1* 2 1/2 - 3" *f*

*Positions for the remainder of the piece:



♩ = 84 *accel.* ♩ = 108 *rit.* ♩ = 60

♩ = 240

N

195

fp *fp* *ff* *f* *mf*

yell *f* *f* *f* *f*

one three four two

f *fp* *fp* *ff*

199

3 3 3 3

204

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Musical score for measures 209-213. The score is written for four parts: Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. All parts are in bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) for Euph. 1, Euph. 2, and Tuba 1, and *f* for Tuba 2. There are two double bar lines with repeat signs at the end of the first and third measures.

Musical score for measures 214-217. The score is written for four parts: Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. All parts are in bass clef. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A performance instruction "smile appreciatively at E1" is written in the Tuba 1 part for measure 216. There are dynamic markings such as *f* and accents (>) throughout the score.

218 smile appreciatively at T2

222

lean toward T2

raise/turn head toward T2, raise/extend right arm, grasp T2's hand

lower head and hand with mutual nod / handshake of satisfaction

freeze*

lean toward E1

raise/turn head toward E1, raise / extend right arm, grasp E1's hand

lower head and hand with mutual nod / handshake of satisfaction

freeze*

freeze*

freeze*

freeze*

Bloomington, IL
 Feb. - May 2004
 Revised
 Feb.- March 2008

*Optional but recommended: blackout after a few seconds. Bump lights back up a few seconds later as a recording, prepared by the performers, starts playing. The recording should contain the first twelve bars of "N" jumping to the last four bars of the piece. Take bows in musical-theatre style, exit.