

Not Vermont Hardware

Dennis Báthory-Kitsz

I	Decelerando	00:00—02:04
II	Nasty Chords	02:04—04:23
III	Minor Cadences	04:23—05:23
IV	Buzzies I	05:23—06:51
V	Buzzies II	06:51—07:48
VI	Variable Trills	07:48—11:27
VII	Portentous S tuff	11:27—12:36
VIII	Descending Trills	12:36—13:00
IX	Dramatic Effluvium	13:00—14:27
X	The Rhythm of Life	14:27—16:32
XI	Decelerando a Tempo	16:32—18:38
XII	More Trills	18:38—20:13
XIII	Bach	20:13—21:00
XIV	Randomedium	21:00—23:30
XV	Fast	23:30—
XVI	Faster	—24:47
XVII	Long Trill I	24:47—26:48
XVIII	Long Trill II	26:48—28:50
XIX	Long Trill III	28:50—30:52
XX	Descending	30:52—31:39
XXI	Finale	31:39—33:00

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Player One

Section #1, High Pitches, Decelerando (2:04)

No motion, bored looks, yawns, but not too deliberated.

Section #2, Long Nasty Chordal Section. (2:19)

Announced with percussive slams and bangs. Use hand drums, cymbals, etc., but remember to be musical. After a few bangs and so forth, look my way as I will cue you to start some strong “Oh” vocal sounds along with the chords and in long counterpoints. Pretentious is the word of this section.

Section #3, 12 Identical and Suffocating Minor Cadences. (1:00)

Here we talk. This marks the beginning of the real Meaning of this piece. Each of us will have individual texts, which we will trade off against each other, and overlap when the feeling is mutual. You know, ensemble stuff.

Text: “Abuse is not something the queen celebrated swollen to nearly twice normal size. There is the worry around my brother, on the legless big step further, for, well, it was a ransom fit for a struggle that delivers full power with both frequent purges.”

Section #4, The Buzzies (1:28)

This builds tension, an essential musical device, and a darned good theatrical one, too. We have to start to talk a little loud and be sort of offensive here, and use pretentious words like “corns” and “pleurisy”. Now, this is continuous with the next section, so be ready...

Text: Fake it.

Section #5, The Buzzies Develop (0:57)

They do it by adding sharp blurp noises. Use these notes to emphasize certain words of your text. Like belches, but be serious. This is music, you know.

Text: As before.

Section #6, Variable Trills (3:39)

This is my solo, so don’t butt in with your voices, unless you want to hum. This is ok, and playing soft wimpy stuff on acoustical instruments is ok, too, just so that audience thinks this is serious business. It is, you know, so don’t blow it. Long, too.

Text: A solo in Burnsch.

Section #7, Trills and Glissandi (1:09)

Portentous stuff. Here we try to be sincere, expressing by means of the text provided the travails of life and the traumas of existence. Ends when we all pull out bananas and eat them.

Text: Improvisation.

Section #8, Descending Trills (0:24)

This gets faster and faster, and we have to pick up energy here or the whole piece is shot. It gets dramatic soon, so facial contortions and pratfalls are welcome. Ham. Eggs. Baloney.

Text: Read a section from Delmore Schwartz.

Section #9, Dramatic Effluvium (1:27)

There here long notes give us the opportunity to show off our stage presence and really drive the literati among us off their nuts. Use every Shakespearean trick in the book to steal the scene. And plenty of time to do it, too.

Text: Read any section from *Hamlet*.

Section #10, The Rhythm of Life (2:05 — 12 repeats) (Typewriter)

Here, make sure everything you do is syncopated. Good for the limbering of the muscles, good for the brain. Think of picking bits of spam bones out of your teeth. Dance, too. This is the time to speak of the never-ending battles of life and death, the continuum of all things. Enjoy.

Text: The same section from above, danced and syncopated.

Section #11, A Repeat of the Decel High Pitches (Remember #1?) (2:04)

Long oh and hum sounds here, no words. Back to music, the essentials. Remember when we started out as a real music theatre and didn't do this fraudulent stuff? Well, think back to then, and by the time you do, this section will be over.

Section # 12, A Repeat of the Trills and Glissandi (1:35)

Here, attempt once again to be dramatic, but with syllables, and keep the meaningful words out of it. I'm in control, and I'll have you know that textual improvisation may result in the cancellation of your contracts. So keep it down.

Section #13, Bach (0:47)

Oh joy, oh joy, the real thing. Yes, this section presents the only attempt at theft and plagiarism. Here the famous "O Haupt voll Blut und Wunden" is reproduced *unrecognizably*, and you must make religious grunts and holy mutterings. Rosary beads, crosses, bones, relics, even old popsicle sticks made into crosses will do. Good heavy stuff.

Text: Latin phrases from the old Mass.

Section #14, Random Medium (2:30)

This is a boring title for a boring section, but you get the opportunity to cut loose with every musical and vocal pratfall in the book, so long as you save some energy for...

Text: Improvisation with each other.

Section #15 and Section #16 (continuous), Medium, Fast & Faster Random (3:47)

Here complete bedlam rules. Run into the audience, shower people with just about anything. Show them what real art is.

Text: Improvisation with each other.

Section #17, Long Trill #1 (2:01)

Relax. Gives you a chance to repent for sections 15 & 16. Apologize and caress the audience. Bow and scrape. Eat the food at their tables or chairs.

Text: Improvisation with each other.

Section #18, Long Trill #2 (2:01)

Same as before, only use words this time. Mumble and then get clearer. We're moving into the big finale here, so show some spark. Pinch yourself.

Text: "Correct said he of the dream of the Pharician nods, a long boat full of people do unloving as to carry with them the curse of the old men, men of lust, men of damage, and trunks withal long lengths of bread. Curse, curse him, curse thee, o mother of willful grandeur, o healthful crumb of food for the souls of death and penance. Announce to the world of people and things of the worthiness of mildew, the soddenness of grain. Alas!" (Repeat as a ritual.) (Ever clearer.)

Section #19, Long Trill #3 (2:01)

Yeah, more energy. Get it, Geetz! Like, yeah. Wow!

Section #20, Slowing and Descending Trills (0:47)

This means get tired. Sort of a deceptive cadence, like Mozart. Look limp and lazy, watch the clock, scratch between your thighs, drop something and pick it up. Read the text and lose your place. Build nervousness in the audience. That's what they're here for.

Section #21, Finale

I hope. Do this tomorrow.

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Player Two

Section #1 ... Decelerando (high pitches, slowing) (2:04)

Instruments: None

Action: No motion, bored looks, yawns, but not too deliberated.

Text: None.

Section #2 ... Nasty Chords (long, low growlers) (2:19)

Instruments: Drums & percussion

Action: Announced with percussive slams and bangs. Use hand drums, cymbals, etc., but remember to be musical... After a few bangs and so forth, look my way as I will cue you to start some strong “Oh” vocal sounds along with chords and in long counterpoints. Pretentious is the word for this section.

Text: None.

Section #3 ... Minor Cadences (12 identical minor things) (1:00)

Instruments: Strings & strums, soft percussion

Action: Here we talk. This marks the beginning of the real meaning of this piece. Each of us will have individual texts, which we will trade off against each other, and overlap when the feeling is mutual. You know, ensemble stuff.

Text: “When the news reached Riyadh, stop holding your breath. Starting from the poster, hollow claims of triumph are still pursuing the top figures in a striking blend of savage shores and serenity. Ironically, the time may come when Brünnhilde is forgiven, we’re asking you to sound insane.”

Section #4 ... Buzzies I (self explanatory) (1:28)

Instruments: Percussion, sharp and sort

Action: This builds tension, an essential musical device, and a darned good theatrical one, too. We have to start to talk a little loud and be sort of offensive here, and use pretentious words like “corns” and “pleurisy”. Now, this is continuous with the next section, so be ready...

Text: “Supposed to be. Different strokes. Fatigue. Encourage people. Proud when you feel. Great progressivists. Mill management. Overblown. A victim of injustices. Radiogenic. Awe has turned into fear.” (and other appropriate words)

Section #5 ... Buzzies II (ditto dooto doobie doobie doo) (0:57)

Instruments: More of the same

Action: Do this development by adding short blurb notes. Use these notes to emphasize certain words of your text. Like belches (ick), but be serious (what, you kiddin’?). This is music, you know.

Text: Words as before.

Section #6 ... Variable Trills (like kid’s gravy) (3:39)

Instruments: Soft strumming and quiet stuff (see gravy)

Action: Hum softly because Player One will get upset because it’s his solo and his only chance to show these silly people what modern music is all about ... long and *serious* (oh my gawd).

Section #7 ... Portentous Stuff, Trills & Glissandos (1:09)

Instruments: None

Action: Pretentious stuff, with an attempt towards sincerity for a change, ending with the pulling out of bananas and subsequent digesting of same.

Text: Mumbling improvisation of existentialism.

Section #8 ... Descending Trills (0:24)

Instruments: Noun

Action: This gets faster and faster, and we have to pick up energy here or the whole piece is shot. It gets dramatic soon, so facial contortions and pratfalls are welcome. Ham. Eggs. Baloney.

Text: Energetically read from Bob Schwartz & Bob Frost.

Section #9 ... Dramatic Effluvium (long and tense) (1:27)

Instruments: Norn.

Action: There here long notes give us the opportunity to show off our stage presence and really drive the literati among us off their nuts. Use every Shakespearean trick in the book to steal the scene. And plenty of time to do it, too.

Text: Dramatis Shakespearicus

Section #10 ... The Rhythm of Life (synco-psycho) (2:05, 12 repeats)

Instruments: Anything plus typewriter

Action: Here, make sure everything you do is syncopated. Good for the limbering of the muscles, good for the brain. Think of picking bits of spam bones out of your teeth. Dance, too. This is the time to speak of the never-ending battles of life and death, the continuum of all things. Enjoy.

Text: Anything syncopated; same reading in syncopation, *As You Dumb It*.

Section #11 ... Decelerando (like #1) (2:04)

Instruments: Strummed things

Action: Long oohing sounds (ref. June & Dinky, 1976)

Text: *Humlich*, no words, you know.

Section #12 ... More Trills (1:35)

Instruments: Tight percussive starts stuff, but not too much

Action: Dramatic syllables, no meaningful words, so there.

Text: Syllables only (“ploo, bim, schree...”)

Section #13 ... Bach () (0:47)

Instruments: Percussion dies out limply

Action: Religieuse stuffa, heavy and ponderous like pulling apart goose legs.

Text: Book-O-The-Dead Club

Section #14 ... Randomedium (random, moderate) (2:30)

Instruments: Little trips on anything, randomed

Action: Improved improvised dramatixt

Text: Once again go yer own musical way, ignoring hissing from audience

Section #15 ... (fast) & #16 (faster) (3:47 total)

Instruments: Bedlam and an excuse for a lobotomy

Action: Assaulting the audience, pouring maple syrup over any stony-faced attendees, ourselves included, so watch those curled lips.

Text: *Of Human Bondage* (book jacket, only)

Section #17 ... Long Trill #1 (2:01)

Instruments: Nown

Action: Relax and repent

Text: Hums, oohs, very discreet farting permissible

Section #18 ... Long Trill #2 (2:01)

Instruments: Tiny tinny tinnntty strokes to accommmmodate trill

Action: Same, but with words, first mumbled, then more clearly.

Text: “And beyond that place there stood a fighter of abominable length, a place within his chest that gave loose the meaning of wealth, the humidity of strength, and the chastisement of galaxies. Yea, not within this place do we find such a one as would build mice from muscles, nor bleach from barnacles; place within this hand a palm of oats, a piece of rice that would bring luck and good mudnigh withal.” (and repeat) (Repeat as a ritual.) (Ever clearer.)

Section #19 ... Long Trill #3 (2:01)

Instruments: Same as likewise before

Action: Gosh, Gramps, even more energy!

Text: Anything handy

Section #20 ... Descending (trills) (0:47)

Instruments: Random listless Olunks, strokes (not in the audience)

Action: Get tired, a deceptive cadence.

Text: Get lost reading in the text before you, lose attention.

Section #21 ... Finale

Your gussy guess is as good as my gussy guest.

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Player Three

Section #1 ... Decelerando (high pitches, slowing) (2:04)

Instruments: None

Action: No motion, bored looks, yawns, but not too deliberated.

Text: None.

Section #2 ... Nasty Chords (long, low growlers) (2:19)

Instruments: Drums & percussion

Action: Announced with percussive slams and bangs. Use hand drums, cymbals, etc., but remember to be musical... After a few bangs and so forth, look my way as I will cue you to start some strong “Oh” vocal sounds along with chords and in long counterpoints. Pretentious is the word for this section.

Text: None.

Section #3 ... Minor Cadences (12 identical minor things) (1:00)

Instruments: Strings & strums, soft percussion

Action: Here we talk. This marks the beginning of the real Meaning of this piece. Each of us will have individual texts, which we will trade off against each other, and overlap when the feeling is mutual. You know, ensemble stuff.

Text: “The crust of the earth is rock, but much of it is covered by small particles. So your equipment needs to get there in time. There is a small fraction of oracle bones, although it is not clear. An off-center strike may fail to break the entire stack.”

Section #4 ... Buzzies I (self explanatory) (1:28)

Instruments: Percussion, sharp and sort

Action: This builds tension, an essential musical device, and a darned good theatrical one, too. We have to start to talk a little loud and be sort of offensive here, and use pretentious words like “corns” and “pleurisy”. Now, this is continuous with the next section, so be ready...

Text: “Lights. Exiles. Ignominious. Quarreling. Hustling. Language as a political term. Speeding. Claw and kick. Chaos. Before long, of course. Touchingly mad. Contention. Consider that much.” (and other appropriate words)

Section #5 ... Buzzies II (ditto) (0:57)

Instruments: More of the same

Action: Do this development by adding short blurb notes. Use these notes to emphasize certain words of your text. Like belches, but be serious. This is music, you know.

Text: Words as before.

Section #6 ... Variable Trills (easy to hear) (3:39)

Instruments: Soft strumming and quiet stuff (see gravy)

Action: This is my solo, so don’t butt in with your voice, unless you want to hummmmm. This is ok, and playing soft wimpy stuff on acoustical instruments, that’s ok too, just so the audience thinks this is serious business. It is, you know, so don’t blow it. Long, too.

Text: None.

Section #7 ... Portentous Stuff (trills & glissandi down & up) (1:09)

Instruments: None

Action: Pretentious stuff, of course. Here we try to be sincere, expressing by means of the text provided the travails of life and the traumas of existence. Ends when we all pull out bananas and eat them.

Text: Improvisation on the travails of life and the burdens of existence, sincere, soft, appealing.

Section #8 ... Descending Trills (you get it) (0:24)

Instruments: Noun

Action: This gets faster and faster, and we have to pick up energy here or the whole piece is shot. It gets dramatic soon, so facial contortions and pratfalls are welcome. Ham. Eggs. Baloney.

Text: Read a section from Tennessee Williams.

Section #9 ... Dramatic Effluvium (long and tense) (1:27)

Instruments: None.

Action: There here long notes give us the opportunity to show off our stage presence and really drive the literati among us off their nuts. Use every Shakespearean trick in the book to steal the scene. And plenty of time to do it, too.

Text: Read a section from *King Lear*

Section #10 ... The Rhythm of Life (syncopated rhythm) (2:05, 12 repeats)

Instruments: Anything that comes to hand, plus typewriter(s)

Action: Here, make sure everything you do is syncopated. Good for the limbering of the muscles, good for the brain. Think of picking bits of spam bones out of your teeth. Dance, too. This is the time to speak of the never-ending battles of life and death, the continuum of all things. Enjoy.

Text: The same as #9 (*King Lear*), but syncopated and dumb.

Section #11 ... Decelerando a tempo (as #1) (2:04)

Instruments: Strummed things

Action: Long ooh and hum sounds here, no words. Back to music, the essentials. Remember when we started out as a real music theatre and didn't do this stuff? Well, think back to then, and by the time you do, this section will be over.

Text: Hum & oh, no words...

Section #12 ... More Trills (like trills & glissi above) (1:35)

Instruments: Tight percussive starts stuff, but not a lot

Action: Here, once again attempt to be dramatic, but with syllables, and keep the meaningful words out of it. I'm in control, and I'll have you know that textual improvisation may result in the cancellation of your contracts. So keep it down.

Text: Syllables only ("ploo, bim, schree, pla, mrr, num, kchon...")

Section #13 ... Bach () (0:47)

Instruments: Percussion dies out limply

Action: Oh joy, oh joy, the real thing. Yes, this section presents the only attempt at plagiarism ... here the famous "O Haupt voll Blut und Wunden" is reproduced unrecognizably, and you must make religious grunts and holy mutterings. Rosary beads, crosses, bones, relics, even old popsicle sticks made into crosses will do. Good heavy stuff.

Text: Read/mutter any prayer you know, backwards if possible.

Section #14 ... Randomedium (random, moderate) (2:30)

Instruments: Little trips on anything, randomized

Action: This is a boring title for a boring section, but you get the opportunity to cut loose with every musical and vocal pratfall in the book, so long as you save some energy for sections 15 & 16...

Text: Yer on yer own, you can read or randomize...

Section #15 ... (fast) & #16 (faster) (3:47 total)

Instruments: Ditto as above, only louder and more

Action: Here complete bedlam rules. Run into the audience, shower people with just about anything. Show them what real art is.

Text: Yers.

Section #17 ... Long Trill I (2:01)

Instruments: None

Action: Relax. Gives you the chance to repent for sections 15 & 16. Apologize and caress the audience. Bow and scrape. Eat their food lovingly.

Text: Ooohs, hums, little notes.

Section #18 ... Long Trill II (2:01)

Instruments: A few tiny strokes & such to accommodate the trill

Action: Same as before, only use words this time. Mumble and then get clearer. We're moving into the big finale here, so show some spark. Pinch yourself.

Text: "And lo, upon the face of the mitre there came the image of the sheep, and the sheep bore in fruit a tree of maple blossoms, and the tree, unable to keep its shape in the presence of the grand illusions of the western dust, did break loose its branches and form a pyre of mightly stead, glowing and frightening the many little plastic shepherds and volumes of tome that kept watch over their amusements." (Repeat as a ritual.) (Even clearer.)

Section #19 ... Long Trill III (2:01)

Instruments: Ditto

Action: Yeah, more energy. Get it, Geetz! Like, yeah. Wow!

Text: Read from anything handy, especially a newspaper, but energetically

Section #20 ... Descending (descending trills) (0:47)

Instruments: Random listless Olunks, strokes (not in the audience)

Action: This means get tired. Sore of a deceptive cadence, like Mozart. Look limp and lazy, watch the clock, scratch between your thighs, drop something and pick it up. Read the text and lose your place. Build nervousness in the audience. That's what they're here for.

Text: Begin to read from the books in front of you, anyplace. Get lost, tired, lose attention.

Section #21 ... Finale