

# Should we have called a park ranger?

for saxophone and three toy pianos

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*Dedicated to the for Now Chamber Players*

## Instructions:

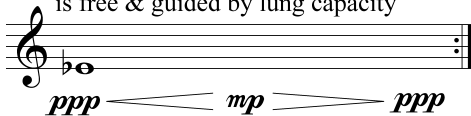
All performers start onstage with the saxophonist standing and the pianists seated; the saxophonist may use any saxophone. If possible the pianos should be arranged in a circle (triangle) so that the players are facing each other. A bear mask should be concealed inside of or underneath one of the three pianos (the mask may be complex or simple – even a paper grocery bag with a bear drawn or pasted on the front will suffice). The piece is divided into two parts, outlined below. The amount of time dedicated to each part is left to the ensemble’s predilection. The total duration of a performance should not exceed one minute.

### Part I: “O, s/he’s warm!”

The saxophonist and two toy pianists (those whose instruments are not concealing the bear mask) perform traditional musical gestures repetitively, not coordinating with each other:

Sounding pitch is notated; duration is free & guided by lung capacity


Sax



*ppp* *mp* *ppp*

Play irregularly in any octave


TP 1



*mp*

Play semi-regularly in any octave

TP 2



*mp*

The third toy pianist (the individual whose piano is hiding the bear mask) approaches the saxophonist and semi-dramatically/obsessively/frantically checks his or her pulse and forehead temperature. After repeating these gestures a several times, the pianist states loudly that, “The saxophonist appears to be alive. [She or he] is warm!” Part II immediately commences after this statement.

*Part II: "Exit, pursued by a bear"*

All toy pianists are seated at their pianos. The two toy pianists that played during Part I continue with the same material, though trading gestures. The toy third pianist alternates between playing a single A in any octave and 6+ note clusters as loudly as possible. These two gestures should be separated by some amount of silence. Note that it is not problematic if the hidden bear mask interferes with the sounding of this instrument.

While the three toy pianists play, the saxophonist (who may have set his/her instrument down) should begin to play "Duck, duck, goose" with the pianists – he or she should walk in a circle around the trio, tapping each on the head, and confidently saying "duck." The saxophonist should never say "goose." After this situation has persisted for some time, the toy pianist whose instrument is concealing the bear mask should yell "bear" (preferably at the same time as the saxophonist says "duck"), don the bear mask, and chase the other two toy pianists and the saxophonist (with particular interest in the chasing the saxophonist).

The piece ends in one of two ways (the choice is left up to the ensemble):

1) The chased toy pianists escape. The bear/toy pianist (fake) mauls the saxophonist, who falls onto the stage floor and crawls off stage moaning loudly. The bear/toy pianist yells that the saxophonist has died and runs off stage (presumably chasing the other two toy pianists).

OR

2) The chased toy pianists escape. The bear/toy pianist and the saxophonist draw lightsabers (or possibly cardboard wrapping paper tubes) and begin to (fake) sword fight. Eventually one of the two is (fake) fatally stabbed, falls to the stage floor, and crawls off stage moaning loudly. The winner cracks open a beer (if of appropriate age), takes a long swig, yells that the [saxophonist or bear] has died, and swaggers off stage continuing to drink the beer.

**Program Notes:**

Often people search for meaning in music and art, perhaps even a moral lesson. This piece provides such significance and may even save your life someday as it teaches the following important lesson: Don't be an idiot and feed the bears! (Unless I suppose you work at a bear sanctuary or something.)