

night music  
*for flute & marimba*

gavin osborn

**notes**

marimba:

2 double bass bows  
hard mallets  
soft mallets  
soft mallets wrapped in plastic bags  
plastic snare brushes

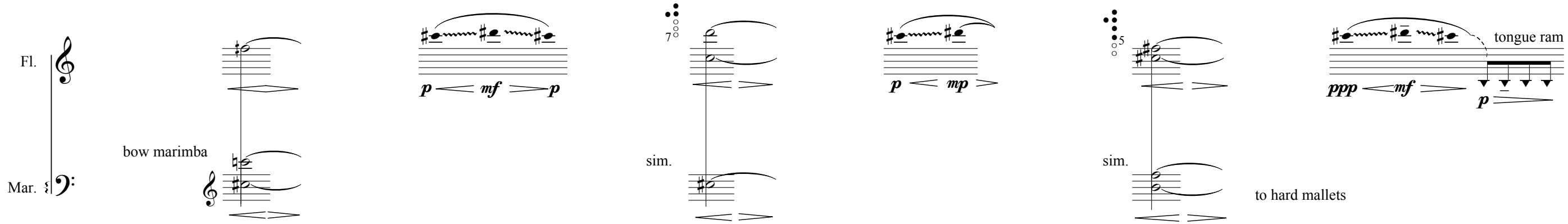
playing methods include: bowed bars, frame & resonators; vertically & horizontally with snare brushes; fingertips on bars & frame

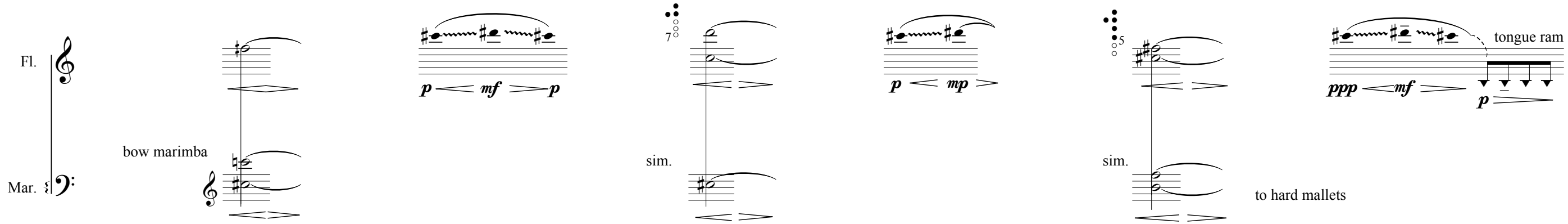
flute:

playing methods include: breath; key clicks (rings only, full w/o thumb); microtones; multiphonics; glissandi; timbral trills; etc.

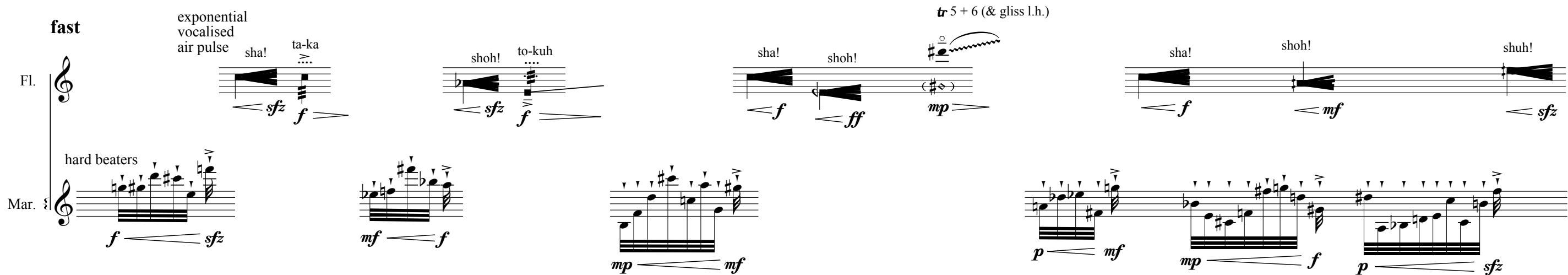
all extended technique notations are detailed within the score.

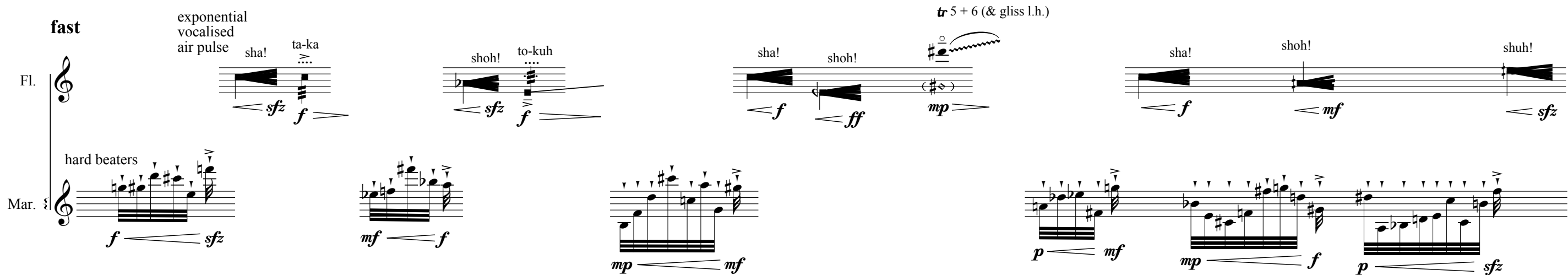


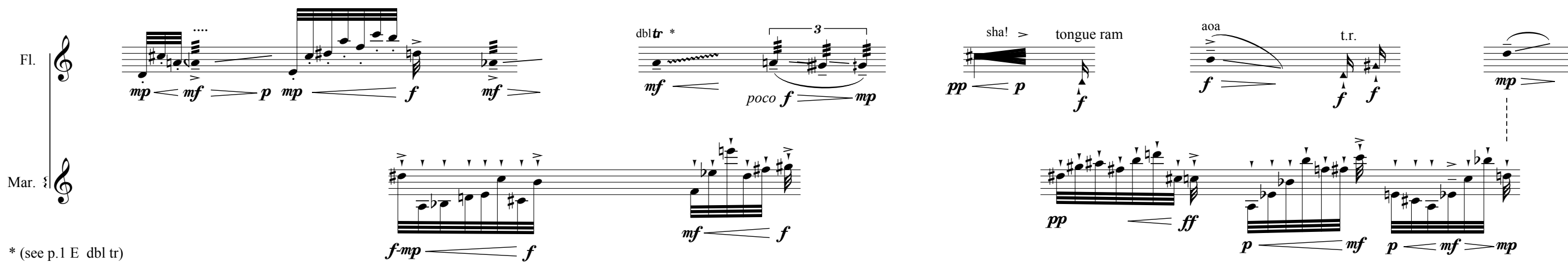
Fl. 

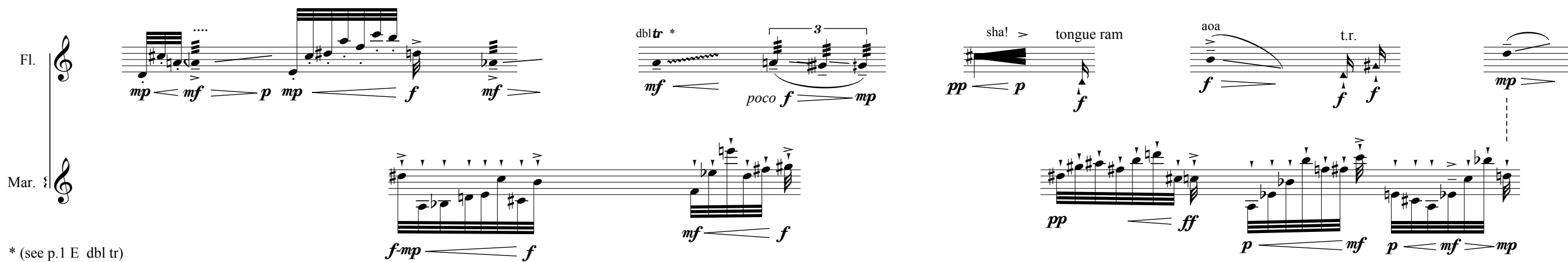
Mar.  $\{$  

**fast**

Fl. 

Mar.  $\{$  

Fl. 

Mar.  $\{$  

\* (see p.1 E dbl tr)

Fl. *p* *mp* *mf* *p*

rall.

dbl tr \*

*mp*

slow, with a sense of space

key clicks (rings only)

fingernails on marimba frame (keep 1 bow available)

Fl. rings only rings & full (no thumb)

bow frame

rings & full (no thumb) rings & full, inc thumb

rings & full, inc thumb rings only

Fl. gliss l.h., no artic, no vib *poco mf*

Fl. gliss l.h. + bend *p*

Fl. *mp*

Fl. *p* *mf* *mp* *p*

Mar. *p* bow note to soft mallets

lyrical, hesitant & halting, not too slow

Fl. *p* *p* *mp* *mp* *mf* *mf*

Mar. *p* *mf* *p* *mf* *pp* *p* *mf* *pp*

Fl. *pp* *pp* *pp* *p* *pp*

Mar. *poco p* *mp* *poco p* *p* *ppp*


gliss r.h.


to snare brushes

quiet, distant, a sense of gentle energy


scale glissandi, almost all air; dynamics pp to mp ad lib., with accents/tenuti & hairpins

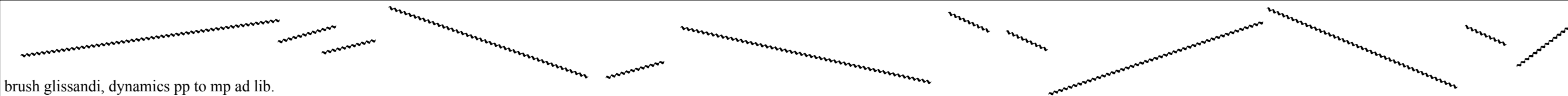
continue, improvising in a similar manner

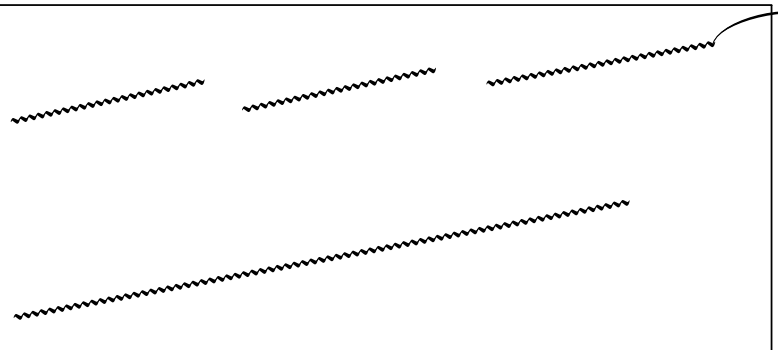
Fl. 


brush notes vertically 


*pp* (play *mf*)

Fl. 

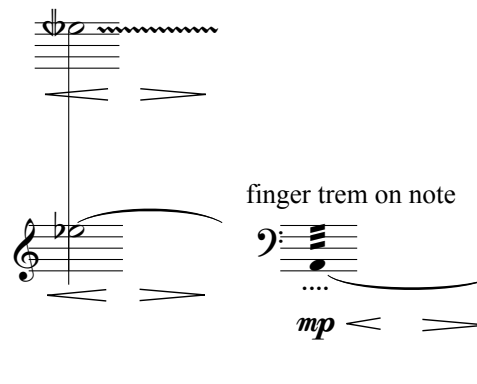
brush glissandi, dynamics pp to mp ad lib. 

Fl. 

to whistle tones 

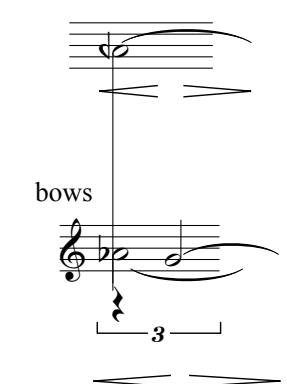
to bows 

slow

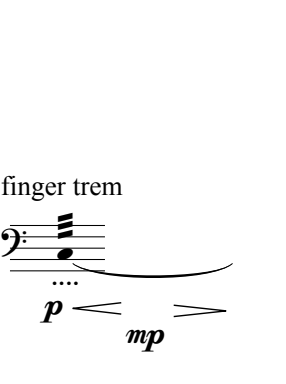


finger trem on note

*mp*



bows



finger trem

*p* *mp*

lyrical, shapely, slow but not static

Fl. *molto espress.*  
*mp* 5 3 3 *p* 3 3 3 3 *mp* 3 5 *p*

Mar.  $\xi$  bows *to hard mallets*

Fl. *mp* *pp* *p* 3 3

Mar.  $\xi$  hard mallets *mp* *mf* *mp* *p espress.* 3 5 3

very fast  
very rapid artic, or flz

Fl. *mf* *mp* *p* *mf* *pp* *ppp*

Mar.  $\xi$  *mp* fingertips *mf* hard mallets *pp* *ppp*

fin ||



## Night Music v.2

This second version of the piece is an open-form, improvisational score.

Discreet gestures have been separated out from the 'through-composed' version, and cast in an interconnected 'net-form' score. The players only have the elements for their own instrument, not both.

### Method of playing:

Players may start from anywhere in the score. Although they can move between gestures along the visual pathways visually connecting the gestures in the score, these connections are primarily intended to suggest the idea of interconnectedness, & are not prescriptive – in fact, performers can move from one gesture to any other gesture, on either page – each gesture should be considered as interconnected with every other gesture.

Dynamics appear on the page as captured from the through-composed version, but maybe be amended to whatever is considered suitable in the moment (the same applies to the tempo of the gesture).

Either of two approaches may be adopted: each performer may explore their own improvisation of the material without paying any attention to the other, the auditory interest being in how these separate versions exist in the same space, & what consonance or counterpoint is thrown up by chance.

Or the performers may opt for to play a version in which the realisation of the piece depends primarily on active listening to each other – i.e. where the players collaborate to build through improvisation a shared soundworld; this is more difficult, as it requires each player to consider both how they navigate their own gestures, and how their choices fit with, react to or otherwise affect those of the other performer. A sensitive, social, open approach is required.

In either case, the performers should approach the material with curiosity & imagination – in some cases it may be suitable to hop randomly from gesture to gesture with only one iteration of each, however, it may also be better at times to explore fully one single gesture through repetition & variation (of duration, dynamic, etc.), or to cycle between similar types of gesture to build ideas, or to explore juxtapositions.

Both players, especially in performances of longer duration, should feel free to include silence as an option (allowing 'solos' or moments where no-one is playing).

The performance may be given in standard concert format, or may be spatialised, with the performers much more distantly positioned from each other than is usual.

Obviously, duration is flexible, from relatively short, to extremely long (for example, an installation version in somewhere like a gallery could conceivably last any duration, 60, 90, 120, minutes...)

A 3<sup>rd</sup> version is also possible, which incorporates the addition of electroacoustic processing (particularly suitable for longer or installation performances). Players should contact the composer to explore this option & obtain materials to realise this version:

[gavosb76@yahoo.co.uk](mailto:gavosb76@yahoo.co.uk)

07759 688030

key clicks (rings & full)

air sound

sha! > tongue ram

key clicks (rings only)

airy → almost all air

gliss l.h., no artic, no vib

poco mf

aaa

tr 5 + 6 (& gliss l.h.)

very rapid artic, or flz

scale glissandi, almost all air; dynamics pp to mp ad lib., with accents/tenuti & hairpins

continue, improvising in a similar manner

rings & full (no thumb)    rings & full, inc thumb

airy, rapid vocalised artic

ch-k

dbl tr

R.H.

exponential vocalised air pulse

shoh!    to-kuh



normal playing with wrapped mallets



hard mallets



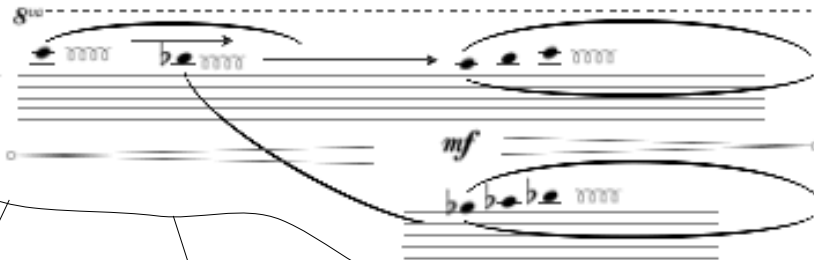
hard mallets



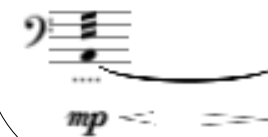
bow marimba



circular motion with fingernails



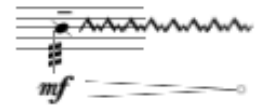
finger trem on note



bow marimba



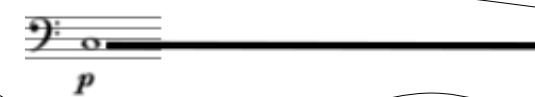
roll bag-wrapped mallets together (rustling sound)



bow frame



bow note



fingernails on marimba frame



brush notes vertically



