

opens out into

(some mapless territories *in memoriam* Robin Blaser)

for flute, clarinet, percussion, violin, viola, cello

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Instrumentation

Flute

Clarinet

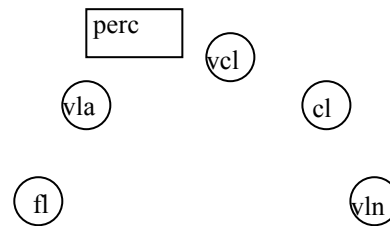
Percussion

- Crotales
- Marimba
- 2 Cowbells (high & low)
- 2 temple blocks or woodblocks (high & low)
- Broomhead (straw bristles)
- Cymbal
- 2 double bass bows
- 2 plastic snare-drum brushes

Violin

Viola

Cello



Layout may be altered – e.g. swap vln & vla; flute should remain as above however, as the flutist also doubles as director.

Notes

This piece was commissioned as part of a project to assemble a concert comprised of works inspired by the senses. The particular sense underpinning these movements is touch – tangibility. Some considerations:

the physical tangibility of playing an instrument – touch, breath, etc – Cecilia Vicuña’s ‘listening with the fingertips’

the imagined nature of sound – spatial, textural etc

the actual physical nature of sounds themselves – ‘*just compressed air flapping my eardrums*’, as Philip Whalen has it

This piece was written during a period of engagement with the poems & poetics of Robin Blaser; the influence of the poems is mostly strongly felt in that the music is more imagistic than much of my recent work – although a long way from ‘illustrating’ Blaser’s texts, certain images from the poems underpin some of the movements.

In terms of Blaser’s poetics, the idea of his that influenced the piece most was the concept of the ‘serial’ poem (developed alongside Robert Duncan & Jack Spicer). Easiest to let Blaser speak for himself here:

‘a *carmen perpetuum*, a continuous song in which the fragmented subject matter is only apparently disconnected...’

‘it’s as if you go into a dark room, the light is turned on for a minute, then it’s turned off again, and then you go into a different room where a light is turned on and off...’

‘narrative which refuses to adopt an imposed story line, and completes itself only in the sequence of poems, if, in fact, a reader insists upon a definition of completion which is separate from the activity of the poems themselves’, by the idea of *a sequence of energies*, which

may involve all kinds of things....a sound from another world [or from this one] may completely reshape the present moment...

A full sensory immersion in the world, eye, ear, scent, touch, taste, receptivity, *a real meeting with real elements*:

The body hears the world, and the power of the earth over the body...is in terms of rhythms, meters, phrasing...the body’s own rhythms compose those... The music of the spheres is quite real, but the sound of the earth must meet it.

(all quotes from *The Fire*, *The Fire: Collected Essays of Robin Blaser*, with permission)

mapless territories 1 (a largeness)

Flute *mp* *gliss.* *pp* *gliss.*

Clarinet in B \flat

Bowed Crotales
Bowed Marimba
Brushed Temple Block

Violin con sord. *ppp* *ppp*

Viola con sord. *p* *ppp*

Violoncello con sord. *ppp*

bowed crotales l.v.

bowed marimba l.v. *p*

m.s.t. *ppp*

m.s.t. *ppp*

m.s.t. *ppp*

m.s.t. *pp*

nat. *p espress.*

m.s.t. *pp*

poco s.p. *sfpp*

poco s.p. *sfpp*

poco s.p. *sfpp*

m.s.t. *mp*

m.s.t. *mp*

m.s.t. *mp*

Fl. *pp*

Cl.

Perc.

Vln. *mp* *poco s.p.* *poco più*

Vla. *mp* *poco s.p.* *poco più*

Vc. *mp* *poco s.p.* *poco più*

bowed crotales *p* *p*

bowed marimba *p* *col leg. ricochet* *pp*

poco s.t. *p*

pizz. *mp doucement*

poco s.t. *p*

arco poco s.t. *p*

gliss. *p*

poco s.t. *p*

Fl. *p* *sv*

Cl. *p*

Perc. bowed crotales *mp* *l.v.*

Vln. *mp* *nat.*

Vla. *mp* *nat.*

Vc. *mp* *nat.*

p *poco s.t.*

p

mp *gliss.*

p

poco s.t. *gliss.*

p

poco s.t.

p

poco s.t.

p

mp

brushed temple block

mp *gliss.*

p

mp

gliss.

mp

sul pont.

mp

pp

pp

pp poco espress.

pp poco espress.

sfpp

sfpp

sfpp

sfpp

nat.

nat.

nat.

nat.

nat.

m.s.t.

m.s.t.

m.s.t.

m.s.t.

moth/body

Percussion

plastic brushes, moving between temple blocks & cowbells
accent start of each note

brushed mba start vertical, move to horizontal

Violin

Viola

Violoncello

*strings alternate between 3 or 4 textural bowing techniques (e.g. body bowing, bowing on bridge, bowing string holder, bowing below bridge, etc); each change accented with slight dim following

Fl.

Cl.

Perc.

Vln.

Vla.

Vc.

alter mouth shape for gliss

sfpp
chkchckhchk

repeat up to 5 times, well spaced, alternate occasionally with sealed non fl high air

'water clearing' air spike

sfz

repeat 3 times, well spaced

brushed mba glisses

sealed - vary fingering
close embouchure for higher sound

Fl.
Cl.
Perc.
Vln.
Vla.
Vc.

air only

col legno arco

3

3

3

Detailed description: This is a musical score for a chamber ensemble. It consists of six staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts are marked with 'sealed - vary fingering' and 'close embouchure for higher sound'. The Clarinet part also includes the instruction 'air only'. The Percussion part features a complex rhythmic pattern. The Violin, Viola, and Violoncello parts are marked with 'col legno arco' and contain triplet markings (indicated by the number '3'). The score is written in a single system with a common time signature.

sky/mind

This musical score system includes parts for Flute, Clarinet in Bb, Bowed Crotales, Bowed Cowbells, Bowed Cymbal, Violin, Viola, and Violoncello. The Bowed Crotales part starts with a *p* dynamic. The strings (Violin, Viola, Violoncello) play pizzicato (*pizz.*) with a *mf* dynamic. The Bowed Cowbells (lower) play with a *mp* dynamic. The strings then move to a *f* dynamic with first position (*I*) and a bowing technique of *vln/vla/vcl bow string beyond bridge*. The Bowed Crotales part features glissandos (*gliss.*) and a *p* dynamic. The Bowed Cowbells (higher) play with a *mp* dynamic. The strings conclude with *arco* playing, *sfz pp* dynamics, and first position (*I*).

This musical score system includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Viola (Vla.), and Violoncello (Vc.). The Percussion part features scroll pizzes (*pp*) with a dynamic instruction: *continue in a similar vein using all 4 strings, becoming sparser*. The Viola and Violoncello parts also play scroll pizzes (*pp*). The Bowed Cymbal part plays with a *p* dynamic. The Bowed Crotales part plays with a *p* dynamic. The strings (Vla. and Vc.) play with a *mf* dynamic, first position (*I*), and *l.v.* (lento vivace) marking.

mapless territories 2 (a twist of light)

This musical score is divided into two main systems, each with a vertical instrument list on the left. The top system includes Flute, Clarinet in Bb, Bowed Marimba/Bowed Crotales, Violin, Viola, and Violoncello. The bottom system includes Flute, Clarinet, Percussion, Violin, Viola, and Violoncello. The score is annotated with various performance techniques and dynamics:

- Flute:** "sealed key clicks (rings only) + air" (top right), "key clicks" (middle right).
- Clarinet:** "key clicks" (middle right).
- Bowed Marimba/Bowed Crotales:** "hammer-ons II" (middle left), "keys only" (middle right), "keys only" (bottom right), "keys only" (bottom right).
- Violin:** "hammer-ons II" (middle left), "hammer-ons" (middle right), "hammer-ons" (bottom right).
- Viola:** "hammer-ons II" (middle left), "hammer-ons" (middle right), "hammer-ons" (bottom right).
- Violoncello:** "hammer-ons II" (middle left), "hammer-ons" (middle right), "hammer-ons" (bottom right).
- Percussion:** "bowed mba" (middle left), "very quick col legno arco II" (middle left), "very quick col legno arco II" (middle left).
- Violin (bottom system):** "very quick col legno arco II" (middle left), "sf" (middle left).
- Viola (bottom system):** "very quick col legno arco II" (middle left), "sf" (middle left).
- Violoncello (bottom system):** "col legno arco + hammer-ons II" (bottom right), "p" (bottom right).
- Other annotations:** "+ air & emb changes" (middle left), "+ air" (middle left), "pp" (middle right), "ppp" (middle right), "molto leggiero" (middle right), "p" (bottom right).

garden (a mirror of leave and noise)

A

Flute
Clarinet in Bb
Violin
Viola
Violoncello

poco f espress.
mp
mp
mp
mp

mf espress.
mf espress.
mp espress.

mf
mf
mf
mf

p
p
p
p

flautando
p
repeat 3 or 4 times
flautando
p
repeat 3 or 4 times

8va
poco f espress.

pizz.
pizz.
pizz.

Fl.
Cl.
Vln.
Vla.
Vc.

mp
mp espress.
mp
mp
mp

air
lyrical
poco f espress.

gliss.
mp espress.
f
f
f
f

5
poco f
poco f
poco f

f
f
f

gliss.
mf espress.
mf espress.
mf espress.

slow
p espress.
mp
mp
mp

C

Fl. *mf* *poco f* *p*

Cl. *mf* *poco f* *pp leggero* *p espress.*

Vln. *mf* *poco f*

Vla. *mf* *poco f* *III* *p leggero*

Vc. *mf* *poco f* *lyrical* *mp espress. e leggero* *poco f* *p*

D

Fl. *p doucement* *pp*

Cl. *p doucement* *pp*

Vln. *p doucement* *pp*

Vla. *p doucement* *pp*

Vc. *p doucement* *pp*

E

Fl. *f* *f* *pp* *mf* *f* *p* *gliss.* *gliss.* *mp*

Cl. *f* *f* *p* *f* *p* *gliss.* *gliss.* *mp*

Vln. *f* *f* *p* *f* *p* *gliss.* *gliss.* *mp*

Vla. *f* *f* *p* *f* *p* *gliss.* *gliss.* *mp*

Vc. *f* *f* *p* *f* *p* *gliss.* *gliss.* *mp*

* repeat twice
2nd time slightly more spaced

mapless territories 3 (the sounding air of the mind)

Flute
 Clarinet in B \flat
 Bowed Marimba
 Broomhead
 Shaker
 Rainstick
 Violin
 Viola
 Violoncello

bowed l.v.
 l.v.
 broomhead
p delicato
 bowed mba l.v.
 bow-crunching
p delicato
 bow-crunching
p delicato
 l.v.
 l.v.
 IV l.v.

tongue ram
mp
mf
 (closed tube)
 broomhead & shaker (turned slowly)
p delicato
 (intermittent)
p delicato
p delicato

Fl.
 Mar.
 Vc.

w.t.
 (S) *ppp*
 rainstick (very slow)
pp
 bow string holder
pp

⌋

nocturne (sleepless forms)

Flute
non-artic
pp
repeat x3
pp

Clarinet in B \flat
gently bow sides of cowbells
alternate with temple blocks
always like breathing - vary timing slightly
pp
air (closed keys)
mf

**Cowbells
T-Blks
(Bow)**
pp
resume

**Violin
con sord.**
col legno ricolchet
damped strings
ppp
I
ppp

**Viola
con sord.**
col legno ricolchet
damped strings
ppp
IV
pp
flautando
3 3
pp
sim.
3 3
pp

**Violoncello
con sord.**
hc gliss IV
pp
col legno ricolchet
damped strings
ppp
sim.
pp

Fl.
air (sealed, closed keys)
mp
sealed air
closed holes
open holes
timbral
pp

Cl.
p

Mar.
resume

Vln.
gull glissando
pp
II
ppp

Vla.
body bow
mf
III
ppp
hc gliss
pp
senza sord.
p espress.
con sord.

Vc.
senza sord.
III
mp
con sord.
3
mp espress.
sim.
pp

Fl. *pp*

Cl. *pp*

Mar. { } →

Vln. *ppp*

Vla. *ppp*

Vc. *p*

IV he gliss *pp*

sim. *pp*

body bow *mf*

col legno arco

resume

Fl. *p*

Cl. *p*

Mar. { } →

Vln. *mf*, *mp*, *p*

Vla. *p*

Vc. *p*

+ air & emb changes

keys only

hammer-ons

hammer-ons

hammer-ons

hammer-ons *pp*

sealed

p

p espress.

resume

Mar. $\frac{3}{4}$

Vln. 'gull glissandi' III *pp*

Vla. II *pp*

Vc. II *pp*

sim. *pp*

pp

Vln. II *pp*

Vla. I *pp*

Vc.

ppp

I *ppp*