invisible grids

for [flugelhorn, trombone], [oboe and two clarinets], [lap-steel guitar]

written for Ensemble Elision

Iván Naranjo - 2014

general remarks

'Invisible grids' is written as three separate scores, one for each of the three instrumental groups: a duet (flugelhorn, trombone), a solo (lap-steel guitar). and a trio (oboe and two clarinets [the second performer also plays bass clarinet]).

The piece is divided into nine episodes, marked with Roman numerals. The following table shows the presence of the three instrumental groups in each episode:

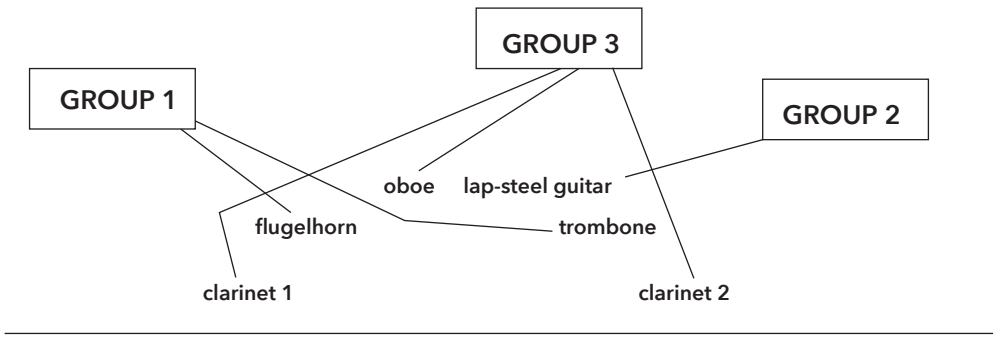
I. GROUP 1.
II. GROUP 1, GROUP 2.
III-VIII. GROUP 1, GROUP 2, GROUP 3.
IX. GROUP 1, GROUP 3.

The beginnings of each episode should be synchronized. However, after that initial moment of synchronicity, each group continues independently. The ending times are then slightly or significantly indeterminate. Fermatas are used so that the next episode can be synchronized without cutting out any material.

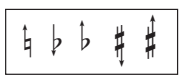
The instruments involved in the first moment of each episode are indicated at the end of the previous episode, as well as a suggestion about which performer should cue it.

Even though all groups are supported by a single overall structure and were defined by following a similar initial methodology, each is actualized in scores that differ visually, in their internal behavior and in the way they articulate time.

The groups should be positioned on the stage as if they were a single solid ensemble; a unity from which a multiplicity emerges. More than situating them next to each other, the ensemble should be mixed in its inner configuration. A posible configuration is shown below:



accidentals

 = less than a quarter tone flat/sharp

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= three quarter tones flat/sharp

notation and special techniques

GROUP 1 [flugelhorn in Bb and trombone]

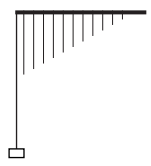
Events appear as blocks; time-spaces divided into a number of equally sized durations. They lay on top of an underlying pulse that varies its speed (accelerates and decelerates). The performers calculate visually the speed of the subdivision (inner pulse) based on the space the block occupies and in relation with the speed of the underlying pulse, indicated in metronome markings.

noteheads

× Very sharp attack articulating an accented " T " .

▭ Colored air sound, on the fingering/position for the indicated pitch.

other

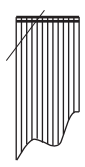


Smooth internal articulation with diaphragm.

> Regular accent.

➢ Very strong accent

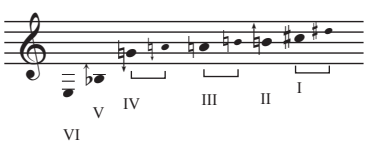
.. Double articulation /staccato



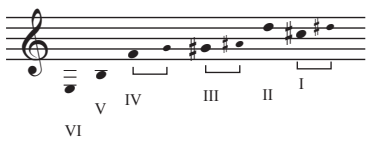
A very soft and fastly articulated gesture. The contour of the lowest line may be interpreted as approximate pitch contour or as lip-pressure.

GROUP 2 [lap-steel guitar]

Scordatura:



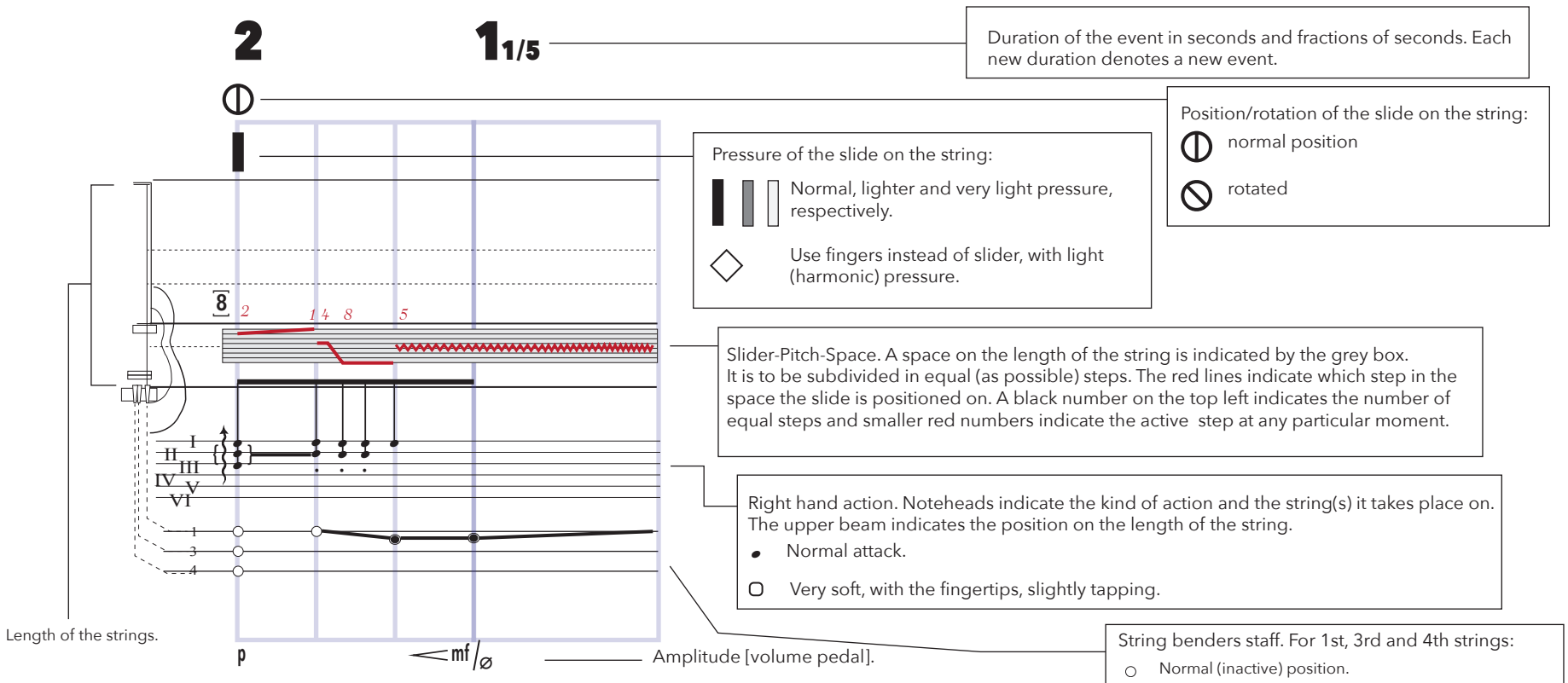
alternative:

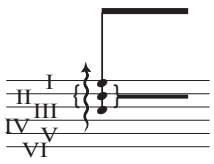


The part was composed for Daryl Buckley and the instrument is composed for is his own customization built by David Porthouse. It includes three string benders that raise the pitch up to a major second.

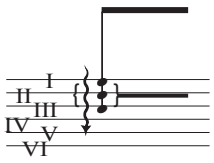
notation:

An outline of the instrument takes the place of the traditional clef(s). Actions for each hand and foot (volume pedal) are separated. The part is notated in a completely prescriptive fashion. The duration of each event is indicated with integers and fractions of a second. Each event is subdivided in equal durations.

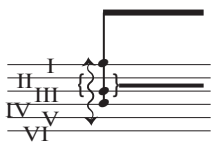




Play all strings indicated in sequence, in ascending order and ocuppying the duration indicated by the horizontal thick line.

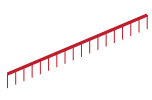


Play all strings indicated in sequence, in descending order and ocuppying the duration indicated by the horizontal thick line.

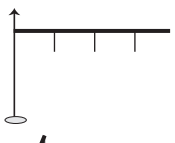


Play all strings indicated in sequence, in any order and ocuppying the duration indicated by the horizontal thick line.

Extremely slow scratch of the slide on the string. Each short vertical line indicates the passing of the slide on a single groove.



Faster scratch on the string, between the indicated positions

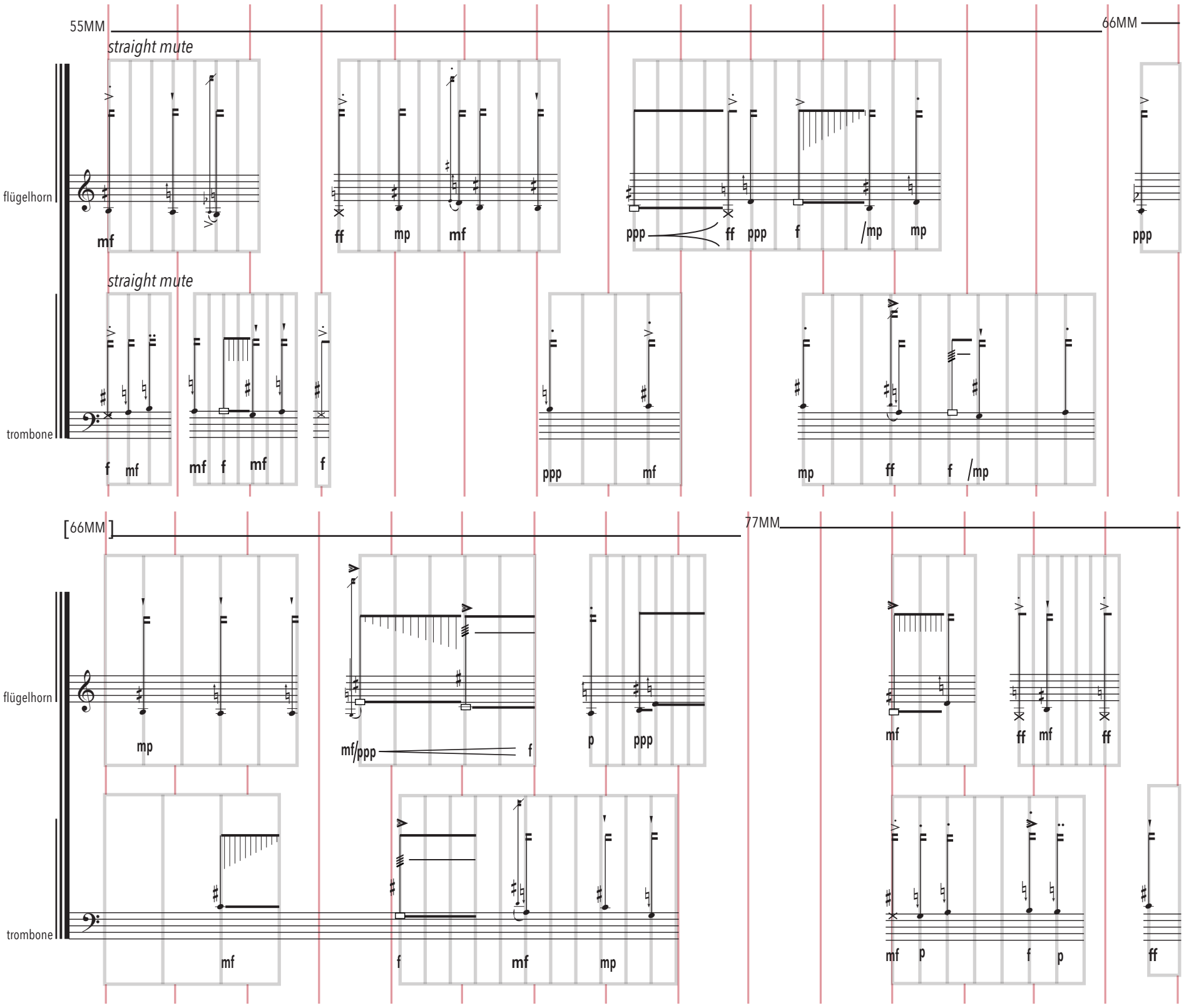


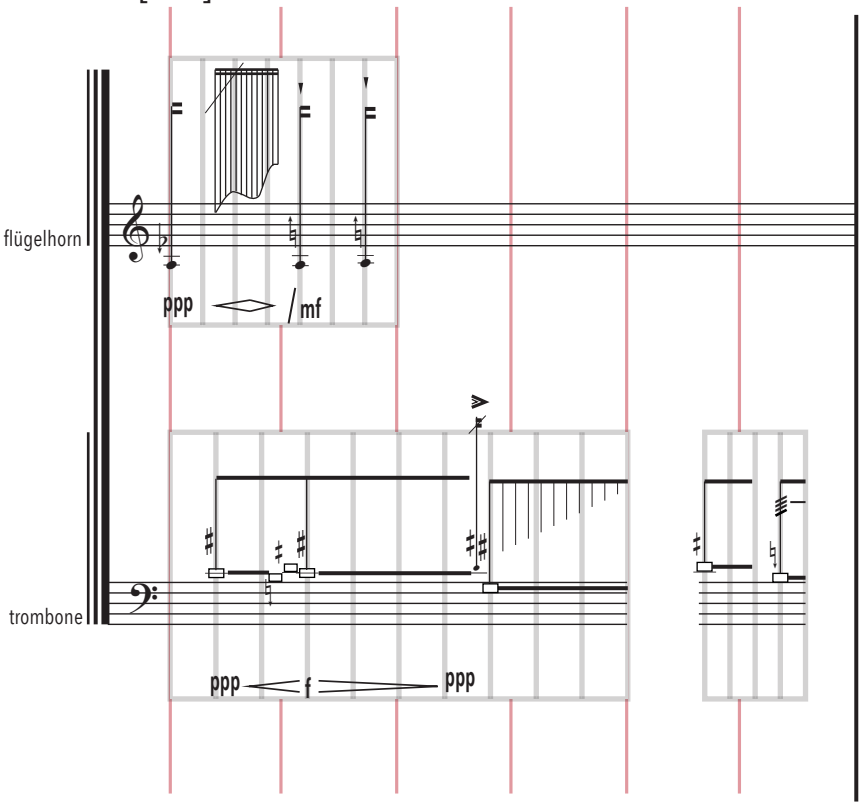
Extremely slow scratch of the nail (right hand) on the string. Each short vertical line indicates the passing of the nail on a single groove.

Faster scratch on the string, with the nail (right hand), between the indicated positions

invisible grids Iván Naranjo_2014 **GROUP 1**· flugelhorn and trombone

I
[only brass]



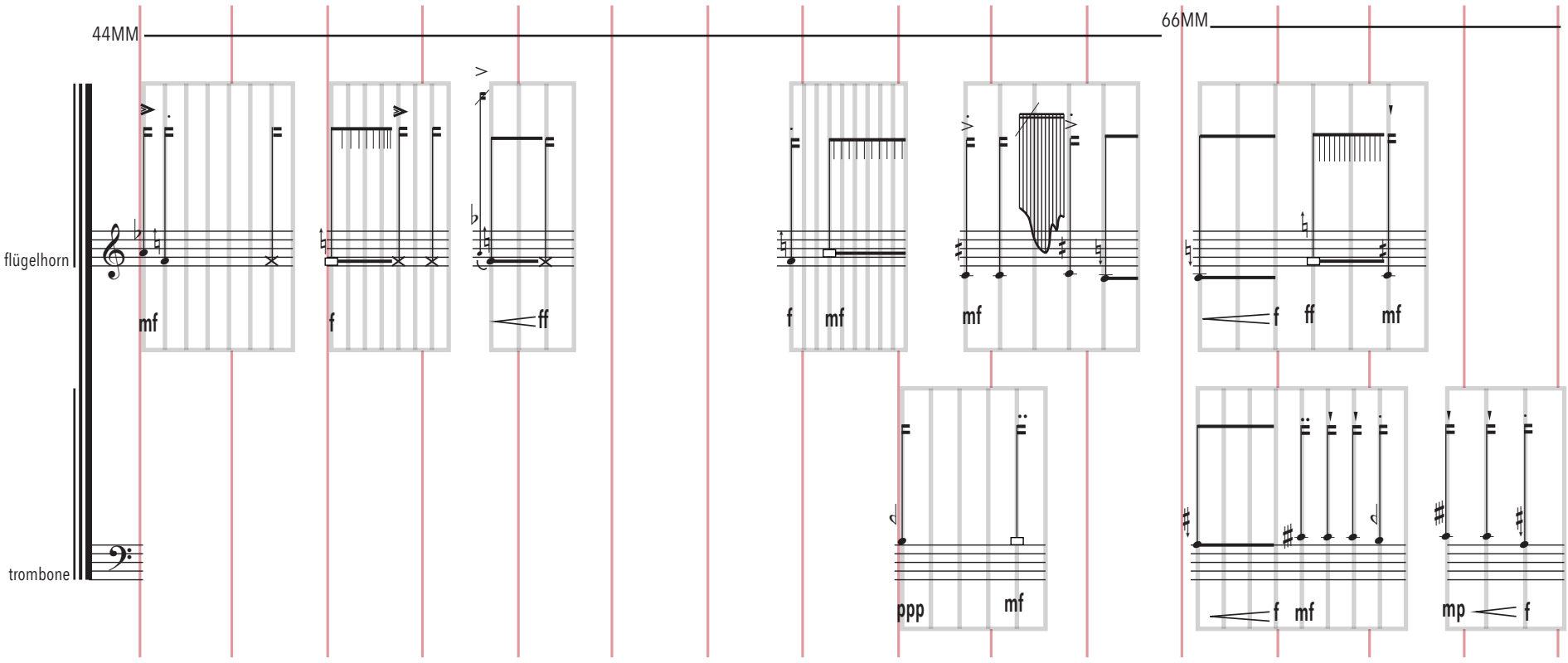


ii
[cue]
[flugelhorn | lap steel guitar]

4″

II

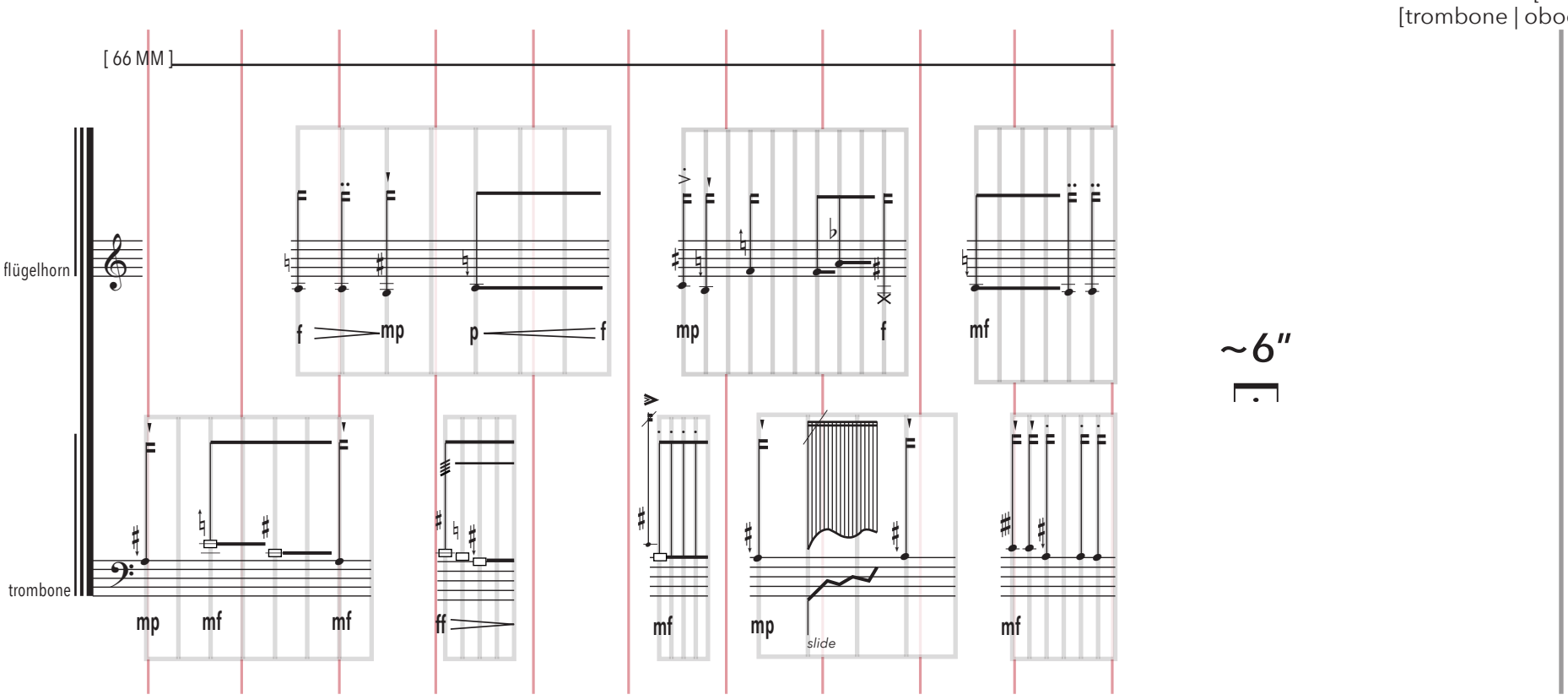
[brass + lap steel guitar]



iii

[cue]

[trombone | oboe]

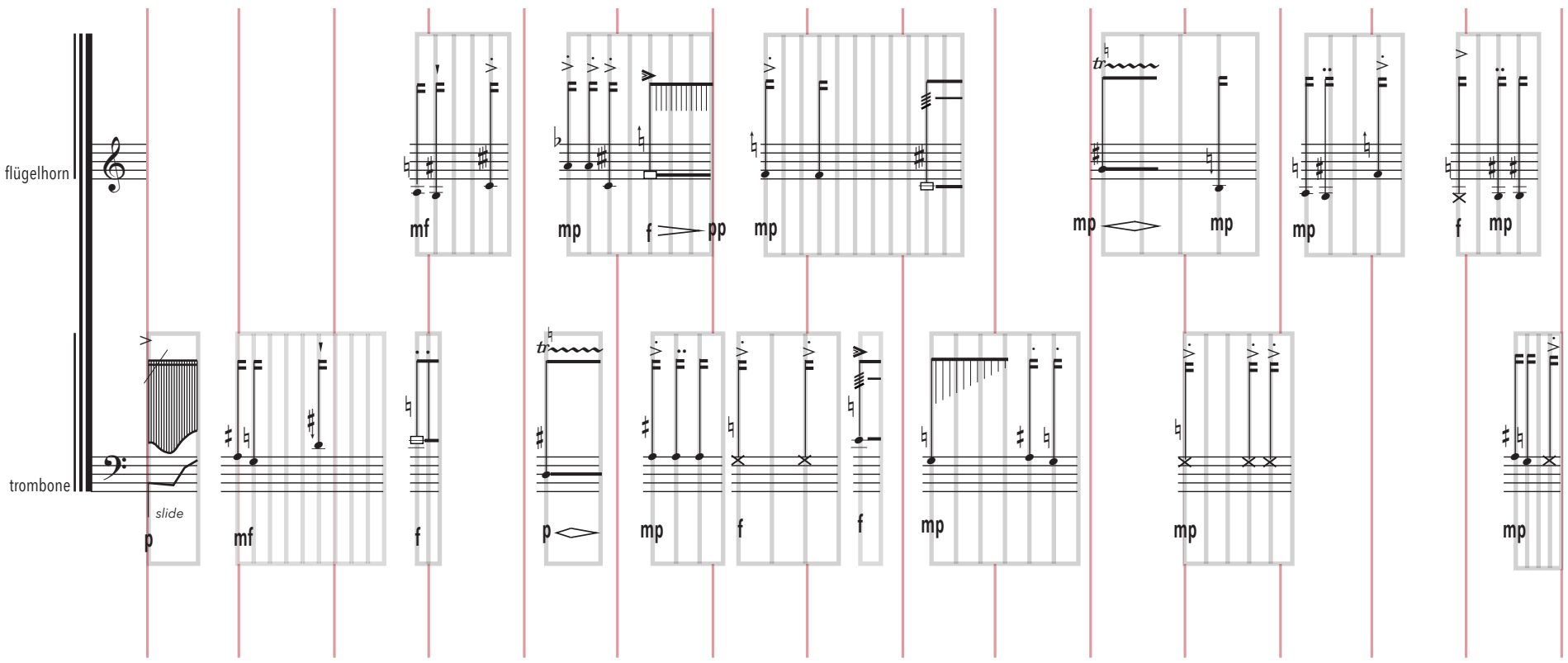


~6″

III

[all]

66MM → 77MM

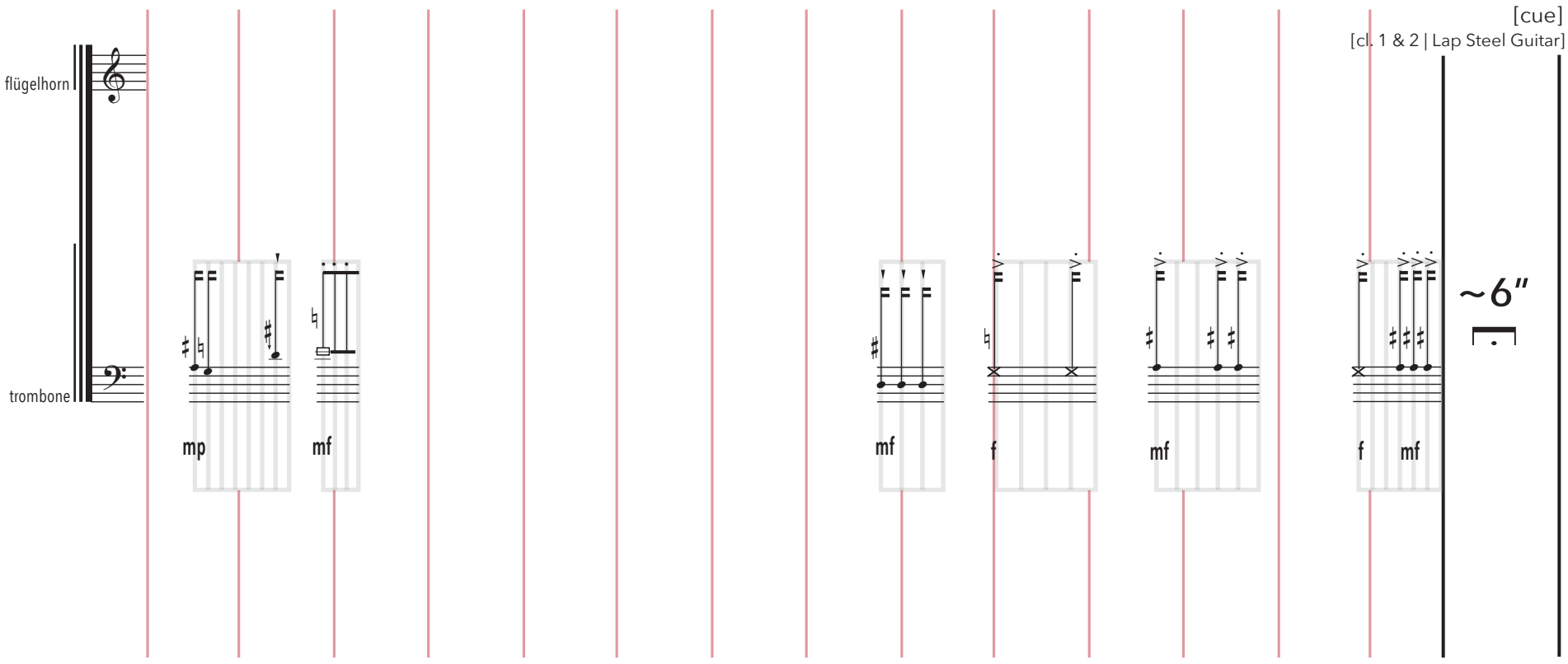


[77MM] → 44MM

iv

[cue]

[cl. 1 & 2 | Lap Steel Guitar]



IV
[all]

90MM → 60MM

flügelhorn
trombone

12″

tr
f > pp
mp
mp
mf
mp
mf
mf
f
p
mf

120MM → 60MM
12

flügelhorn
trombone

mf
[pp]
mf
f
f
mp
fff

flügelhorn
trombone

mp
pp
ppp

12″

...iv

60MM

flügelhorn

trombone

ppp

pp

pp

mp

v

[cue: cl. 1]

[flugelhorn, trombone, cl. 1 & 2, lap steel guitar]

~12″

V

[all]

60MM

flügelhorn

trombone

mf

mf

mf

ppp

[60MM]

flügelhorn

trombone

mf

12″

60MM

50MM

flügelhorn

trombone

mp f

ppp mp ppp

ppp

mp mf

mf f

mf

[50MM]

flügelhorn

trombone

mf ff

ff fff

ff fff/⌀ p

f

mf ff>mf

ff>

ff p

[50MM]

80MM

flügelhorn

trombone

mp f

mf ff

p

mf ff

f

mp f

f ff

p

mf fff

f

...V(3)

80MM — 80MM → 60MM

flügelhorn

trombone

mf

mp

mf

mf

mf

mf

60MM →

flügelhorn

trombone

9.1"

mp

mp f

f mp ff

mf

75MM →

55MM

flügelhorn

trombone

p

f

f

f

p

mf f

f

mp

...V(4)

[55MM]

vi

[cue: lap steel guitar]

[flugelhorn, lap steel guitar]

~15"

flügelhorn

trombone

ppp

(breath when needed)

VI

[all]

60MM

flügelhorn

trombone

mp

ppp

mp

ppp

[60MM]

flügelhorn

trombone

mf

mf

...vi(2)

[60MM]

flügelhorn

trombone

mf

mf

vii

[60MM]

[cue: Oboe]

[Ob., cl. 12, lap steel guitar]

flügelhorn

harmon mute

trombone

mf

VII

[all]

50MM

flügelhorn

trombone

harmon mute

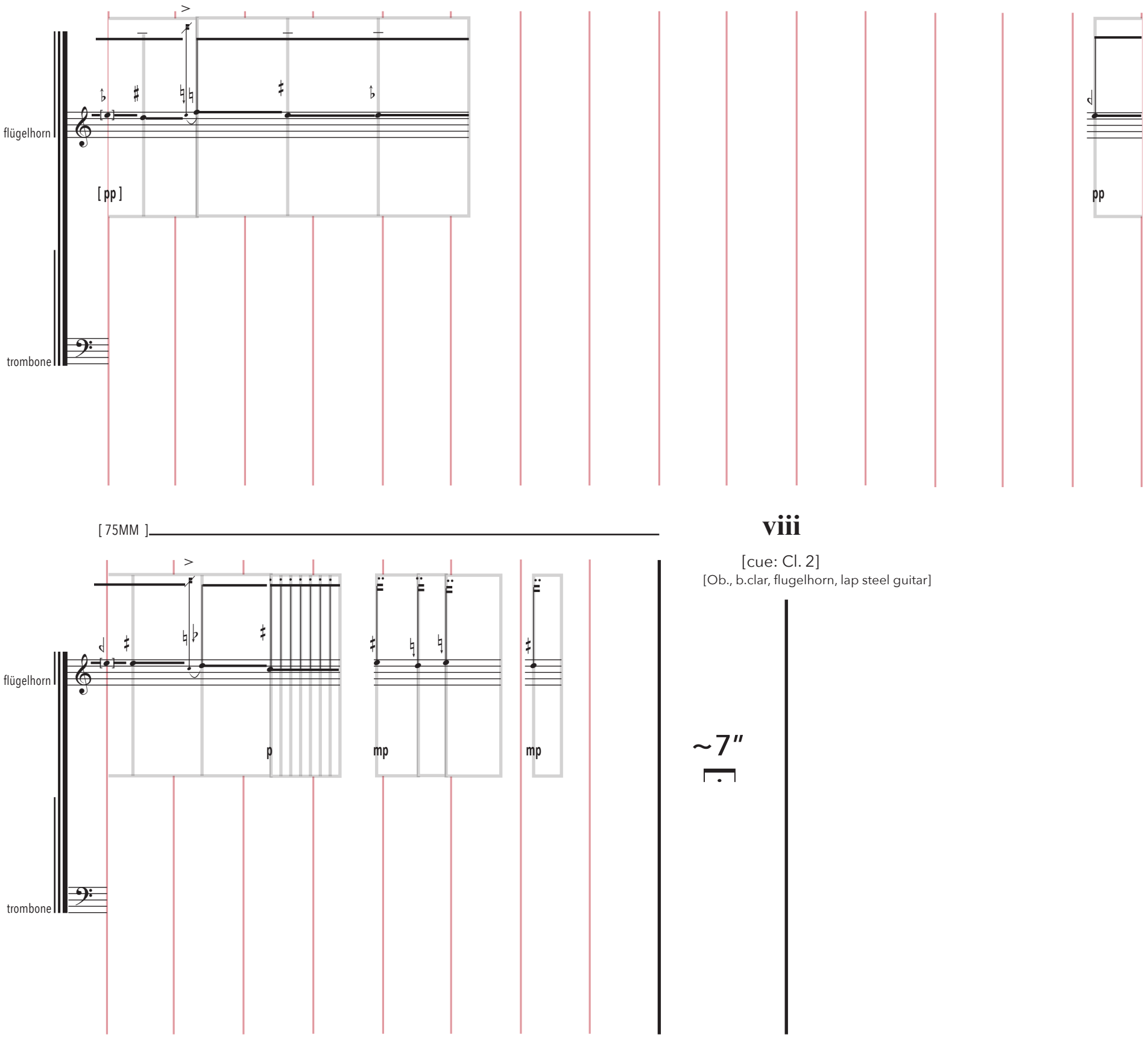
pp

pp

...vii(2)

[50MM]

75MM



viii

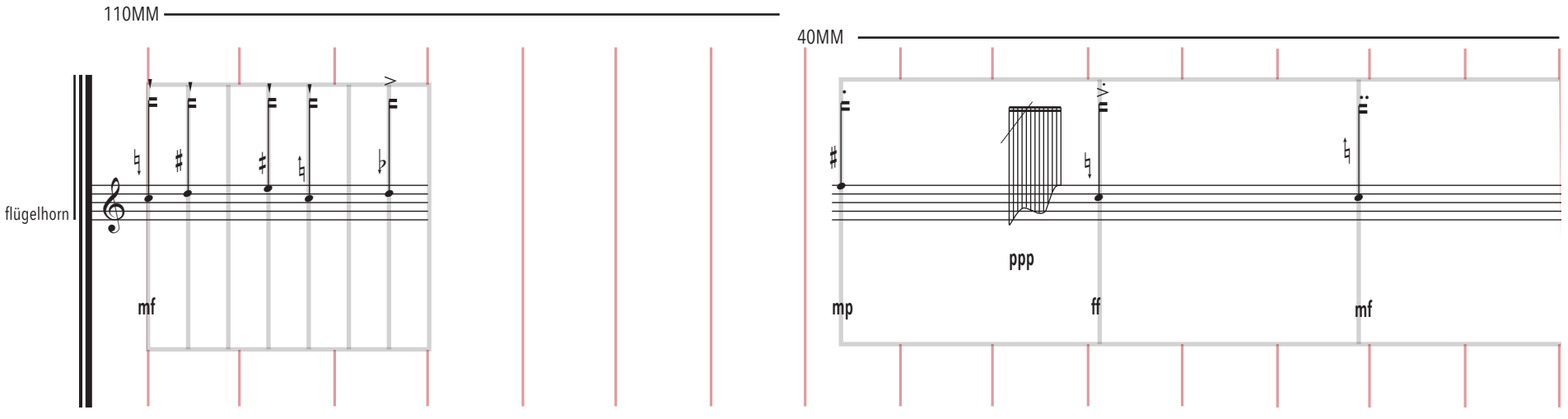
[cue: Cl. 2]

[Ob., b.clar, flugelhorn, lap steel guitar]

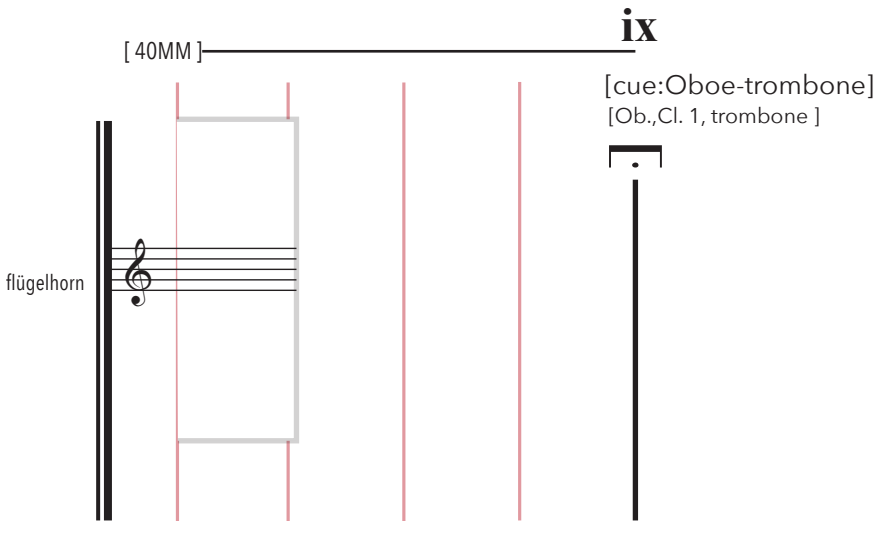
~7"

VIII

[trombone tacet]



ix



IX

[brass, woodwinds]

60MM → 80MM → 60MM

flügelhorn

trombone

ff mf mf f mf mf mf

[60MM]

flügelhorn

trombone

mf mf mf

[60MM] → 80MM

flügelhorn

trombone

mf ff ff mf mp p

Stanford, Ca. 02/14

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general remarks

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The piece is divided into nine episodes, marked with Roman numerals. The following table shows the presence of the three instrumental groups in each episode:

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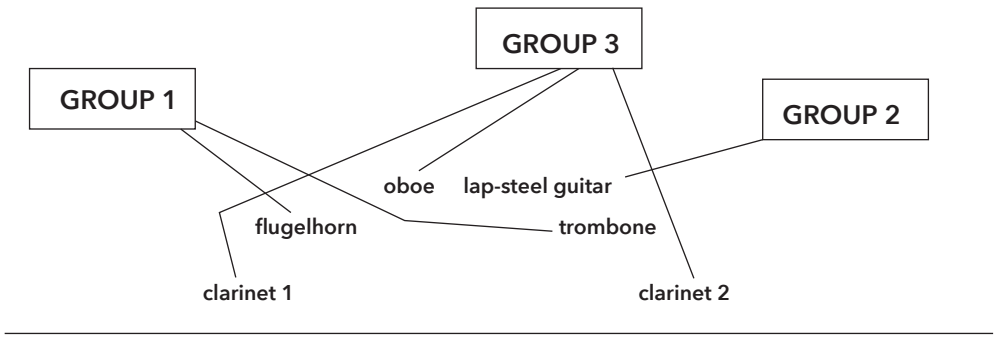
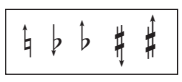


accidentals

 = less than a quarter tone flat/sharp

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noteheads

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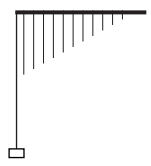
▭ Colored air sound, on the fingering/position for the indicated pitch.

other



Smooth internal articulation with diaphragm.

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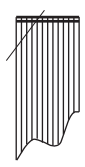
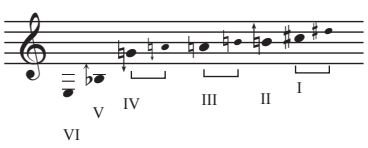


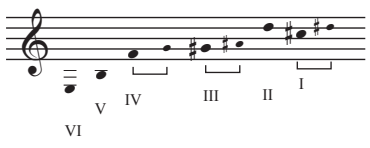
A very soft and fastly articulated gesture. The contour of the lowest line may be interpreted as approximate pitch contour or as lip-pressure.

GROUP 2 [lap-steel guitar]

Scordatura:



alternative:



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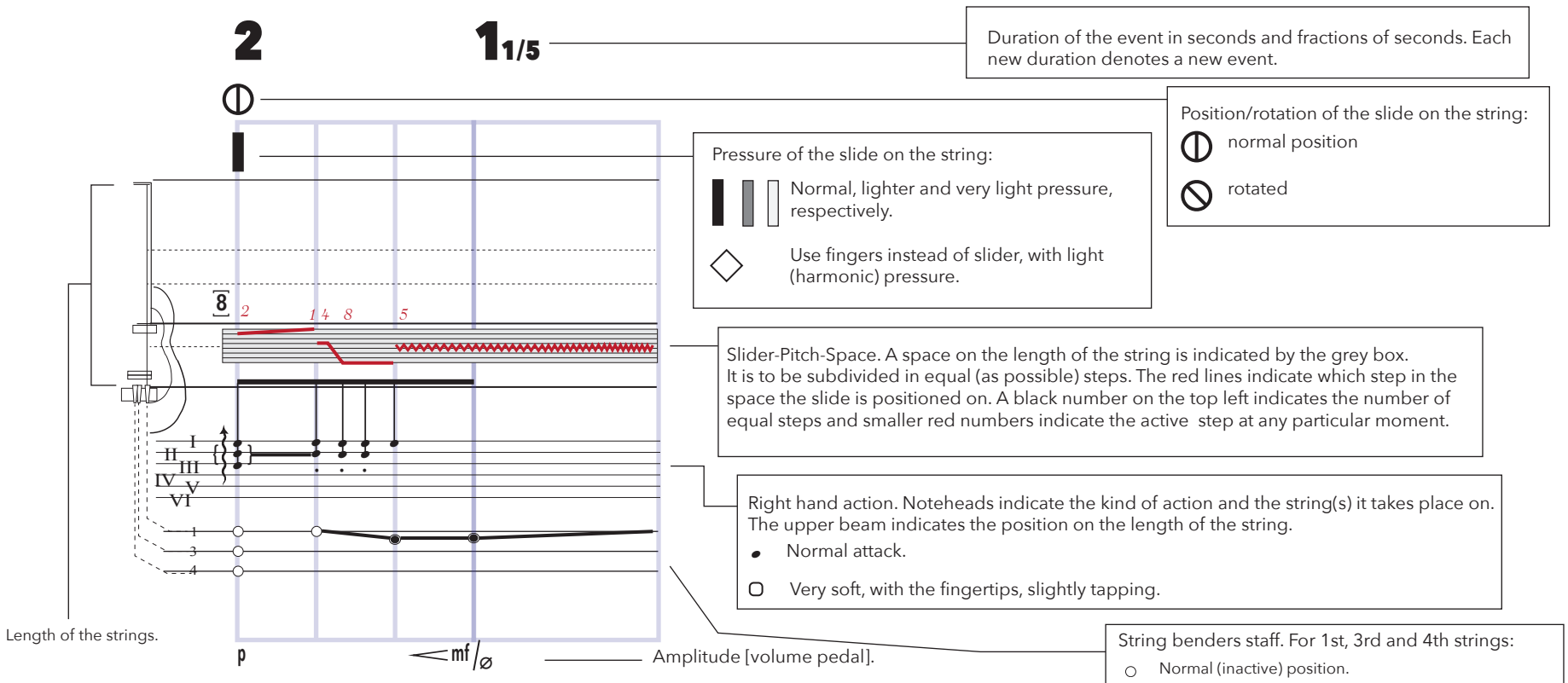

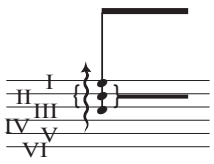

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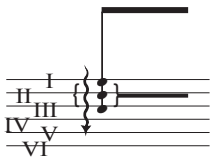

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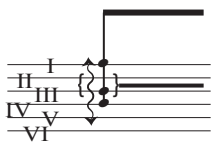
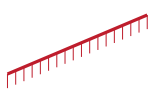
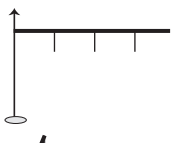


Play all strings indicated in sequence, in any order and ocuppying the duration indicated by the horizontal thick line.

Extremely slow scratch of the slide on the string. Each short vertical line indicates the passing of the slide on a single groove.



Faster scratch on the string, between the indicated positions



Extremely slow scratch of the nail (right hand) on the string. Each short vertical line indicates the passing of the nail on a single groove.

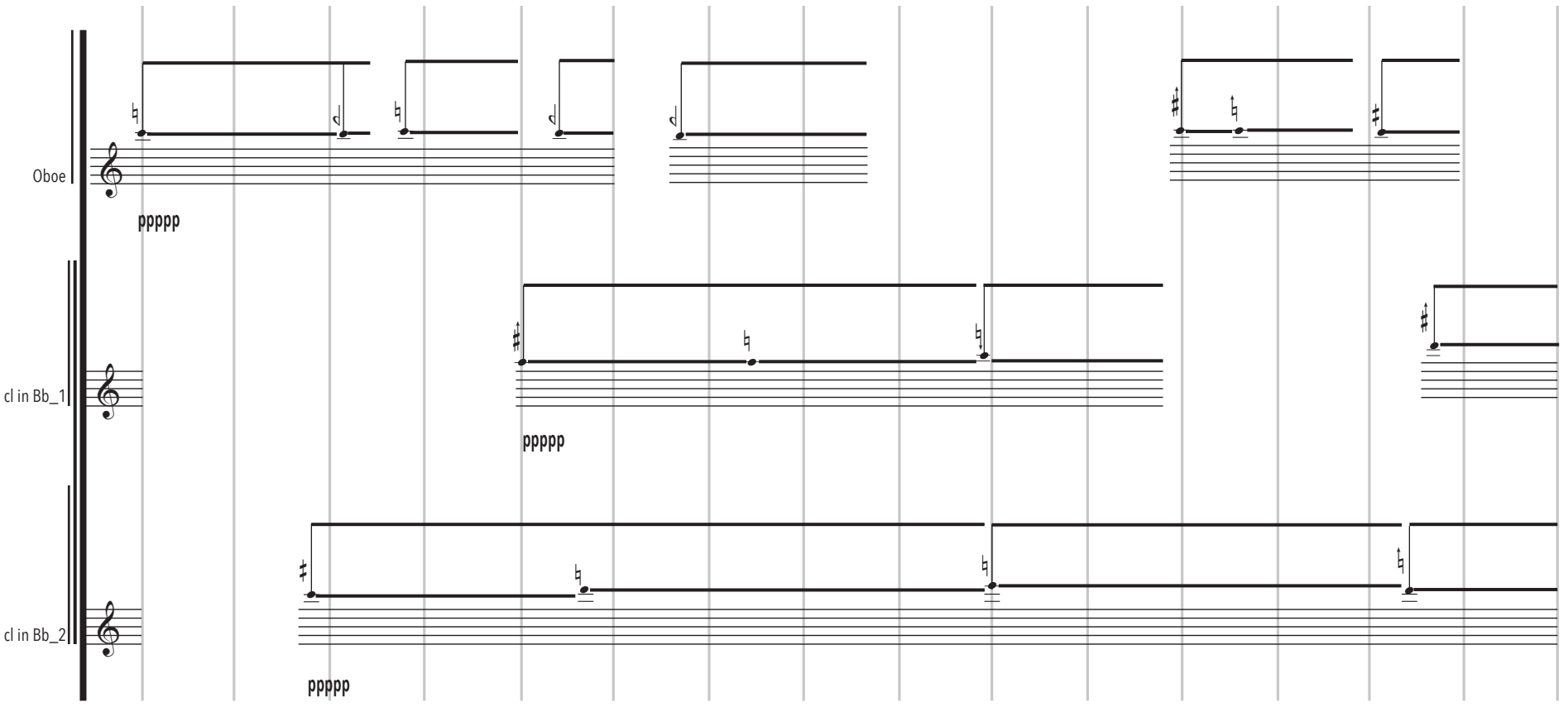
Faster scratch on the string, with the nail (right hand), between the indicated positions

[I & II are woodwinds tacet **]**

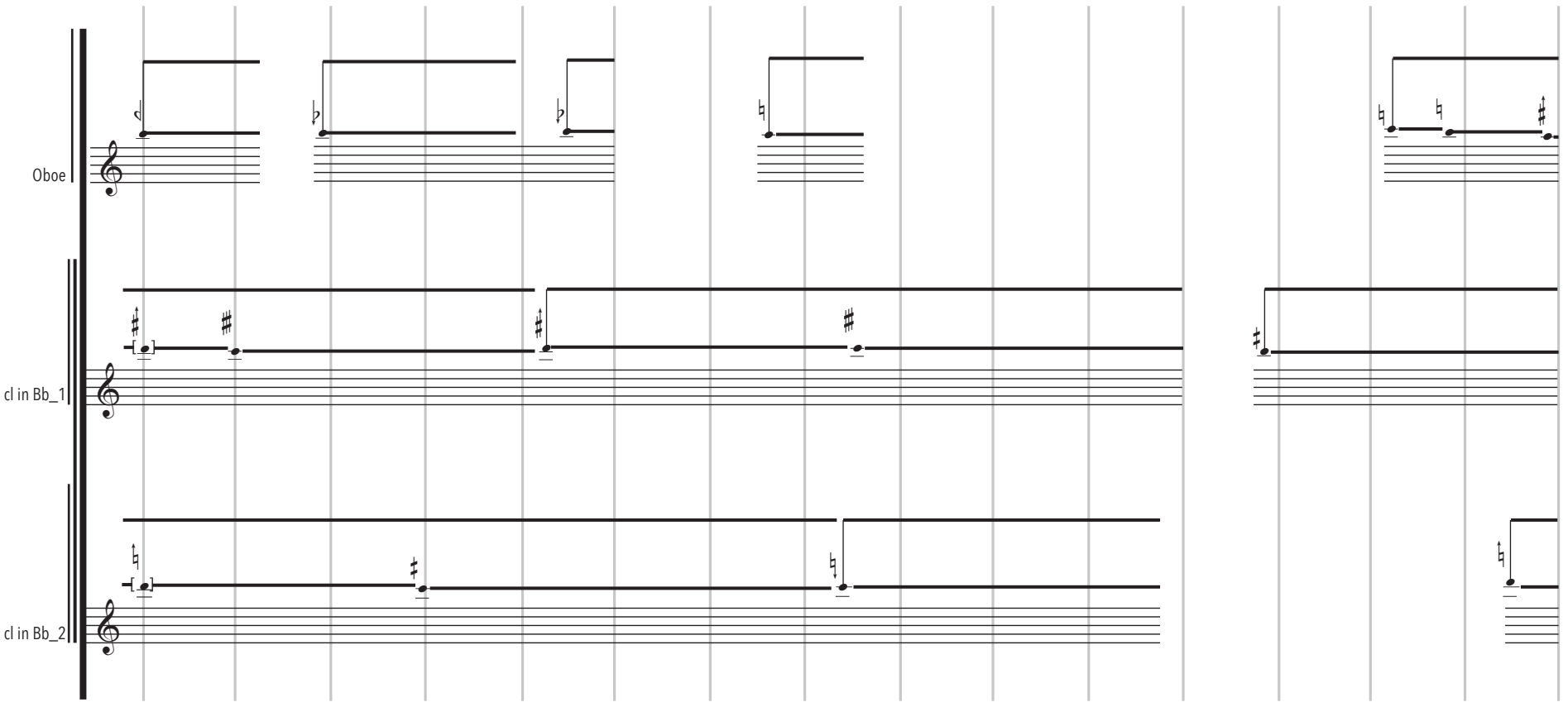
III

[all]

0’15”



0’30”

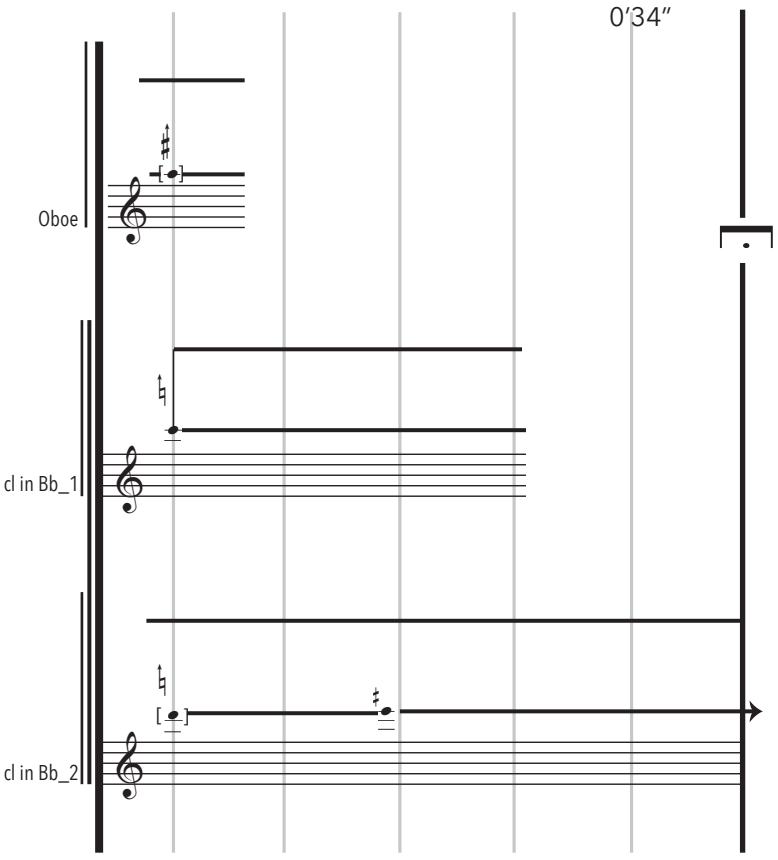


iv

[cue]

[cl. 1 & 2 | Lap Steel Guitar]

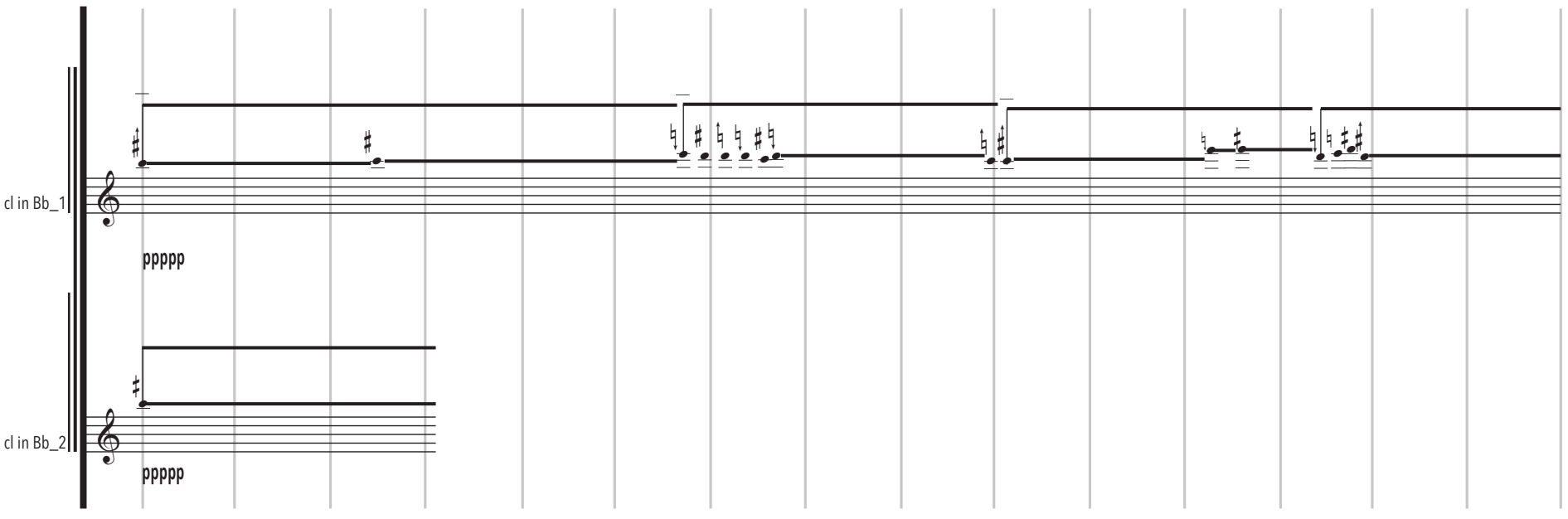
0’34”



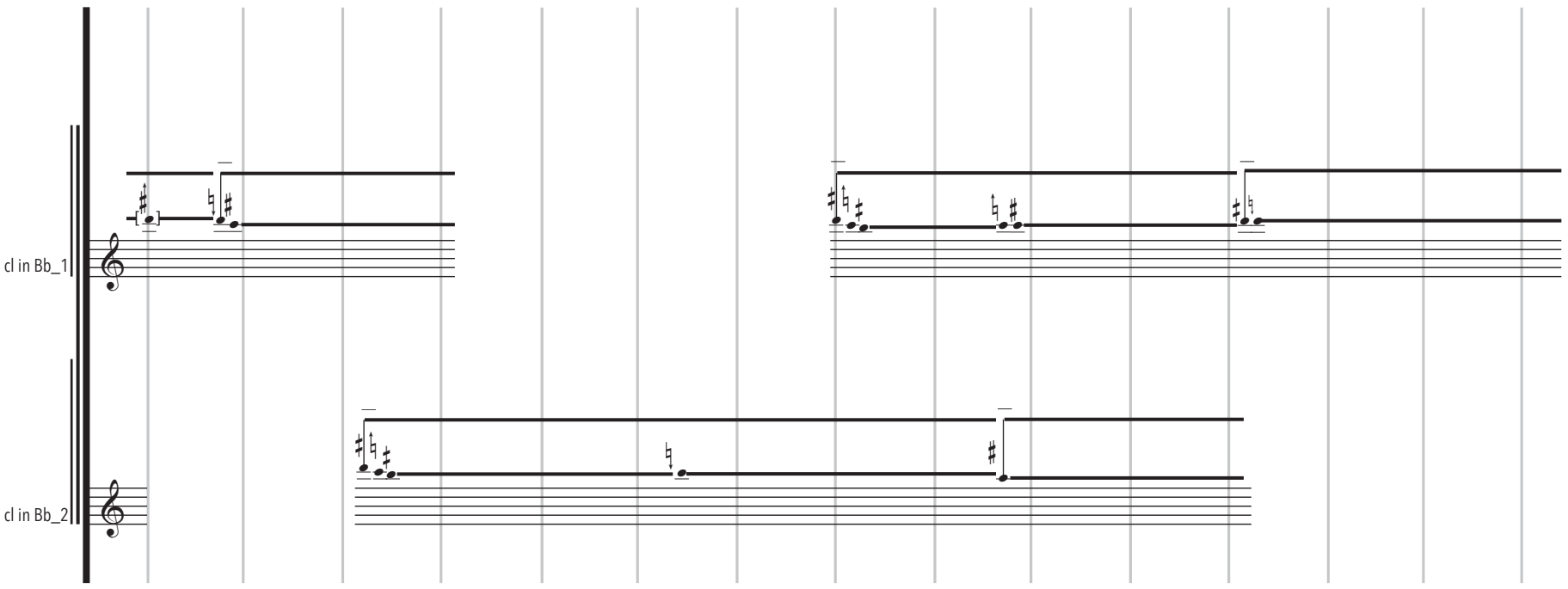
IV

[oboe tacet]

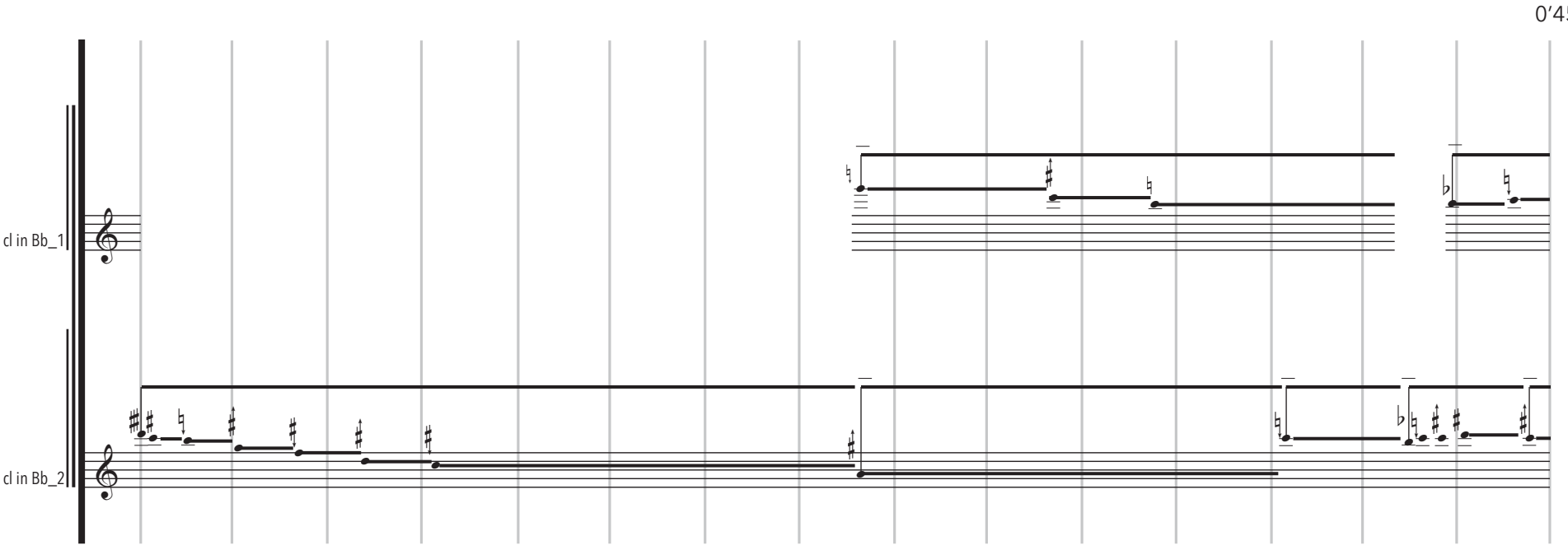
0’15”



0’30”

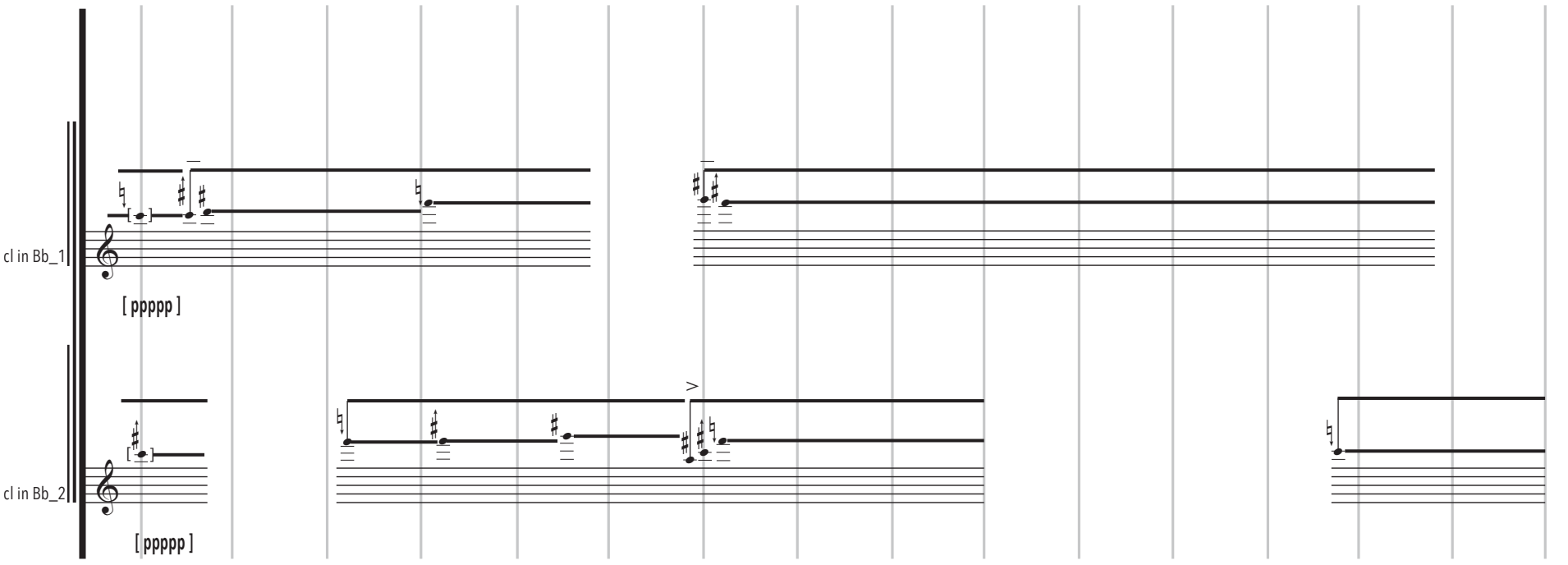


0’45”



...iv(2)

1’00”

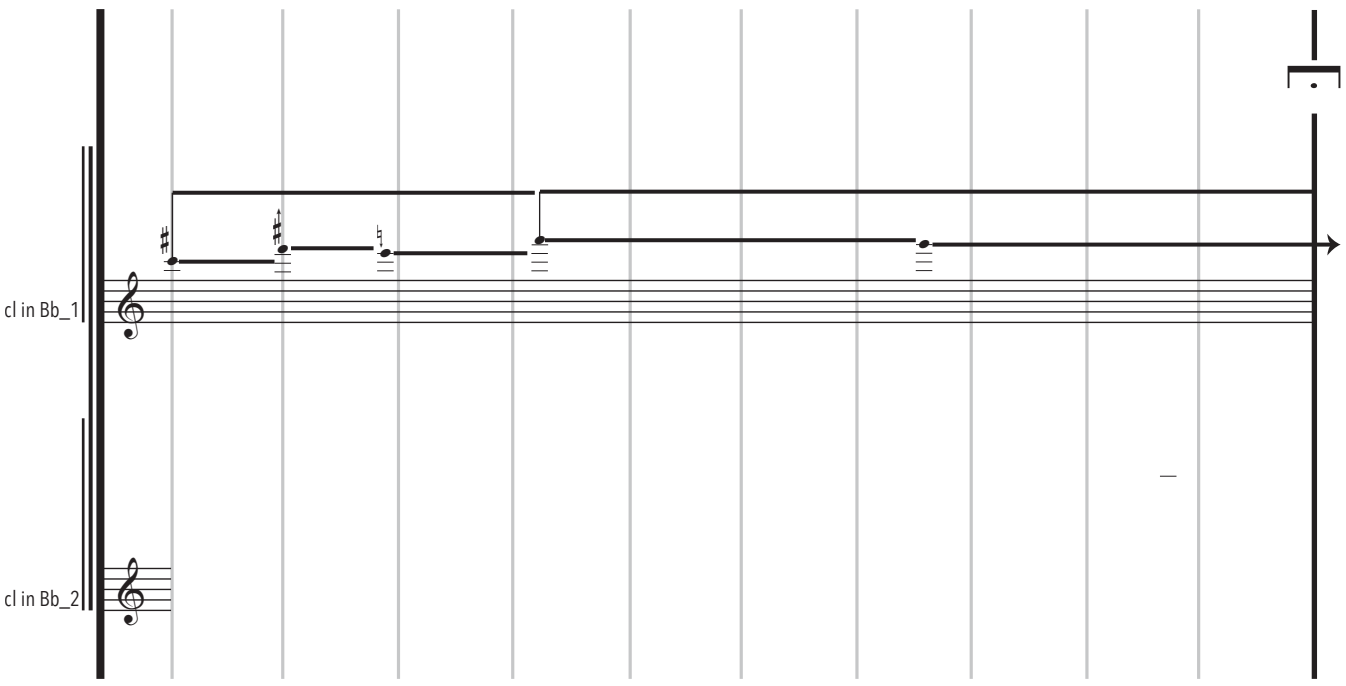


v

[cue: cl. 1]

1’09”

[flugelhorn, trombone, cl. 1 & 2, lap steel guitar]



V

[all]

0’15”

Oboe

[ppppp]

cl in Bb_1

cl in Bb_2

[ppppp]

0’42”

Oboe

15”

cl in Bb_1

[ppppp]

cl in Bb_2

0’57”

Oboe

cl in Bb_1

cl in Bb_2

...V(2)

1'12"

Oboe

cl in Bb_1

cl in Bb_2

1'27"

Oboe

pp > ppppp

ppppp pp ppppp

cl in Bb_1

pp > ppppp

ppppp pp ppppp

cl in Bb_2

pp > ppppp

pp > ppppp

1'42"

Oboe

pp > ppppp

ppp > ppppp

cl in Bb_1

pp > ppppp

pp

cl in Bb_2

pp > ppppp

pp > ppppp

...V(3)

1′57″

Oboe

cl in Bb_1

cl in Bb_2

pppp

ppp

p

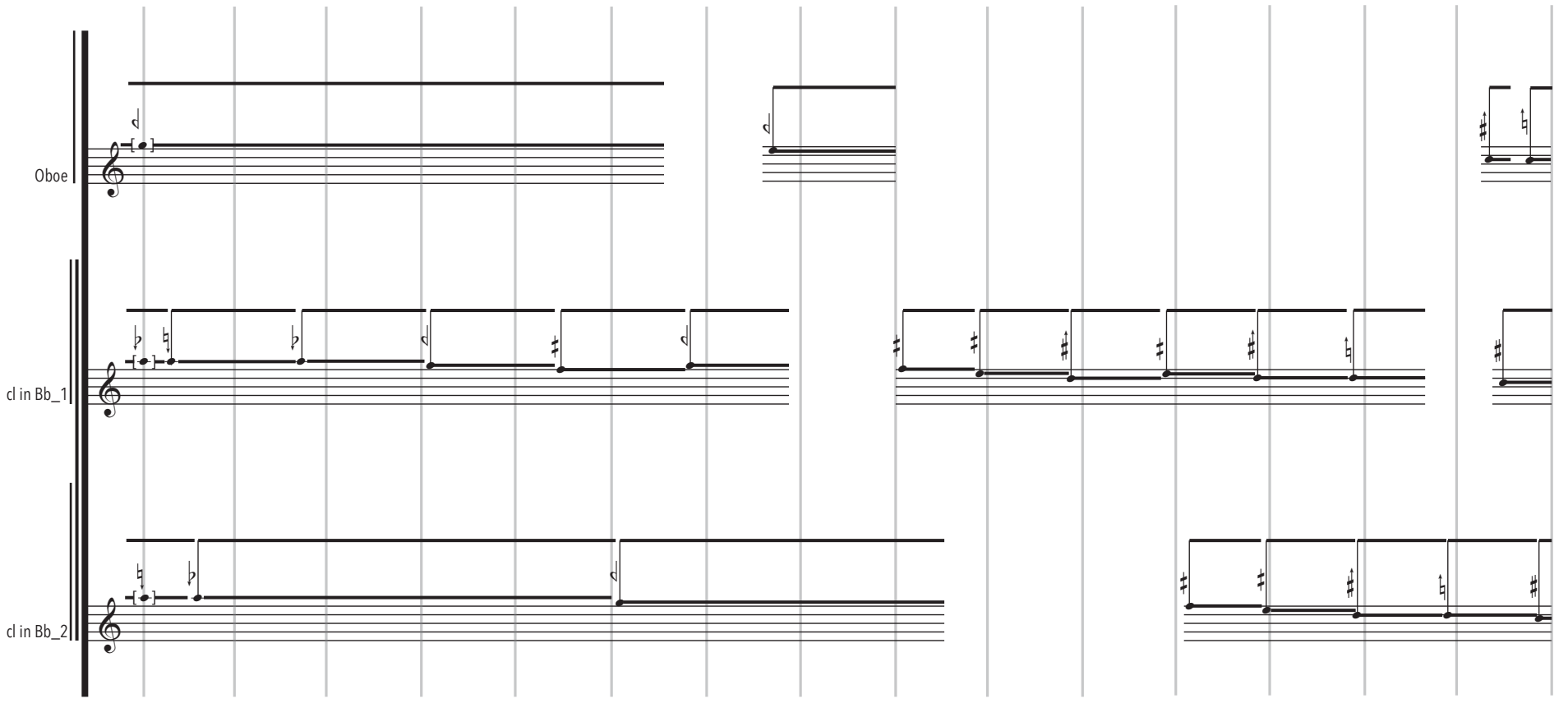
2′12″

mp

6

...V(4)

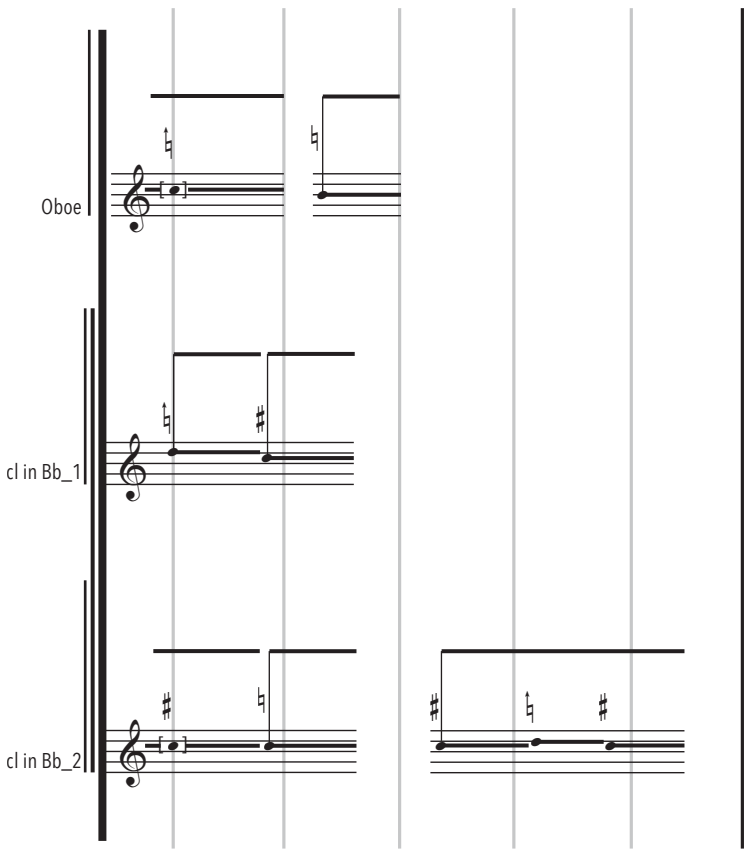
2′27″



vi

[cue: lap steel guitar]

2′31″ [flugelhorn, lap steel guitar]



VI
[all]

0’14”

0’25”

14”

Oboe

cl in Bb_1

cl in Bb_2

25”

0’40”

Oboe

cl in Bb_1

cl in Bb_2

40”

0’52”

vii
[cue: Oboe]
[Ob., cl. 12, lap steel guitar]

~7.0”

Oboe

cl in Bb_1

cl in Bb_2

muta b. clarinet in Bb

8

VII

[all]

0’15”

Oboe

cl in Bb_1

[sounds an octave lower]

B. cl in Bb

0’30”

Oboe

cl in Bb_1

cl in Bb_2

30”

0’43”

viii

[cue: Cl. 2]

[Cl.1., b.clar, flugelhorn, lap steel guitar]

Oboe

cl in Bb_1

cl in Bb_2

9

VIII

[trombone tacet]

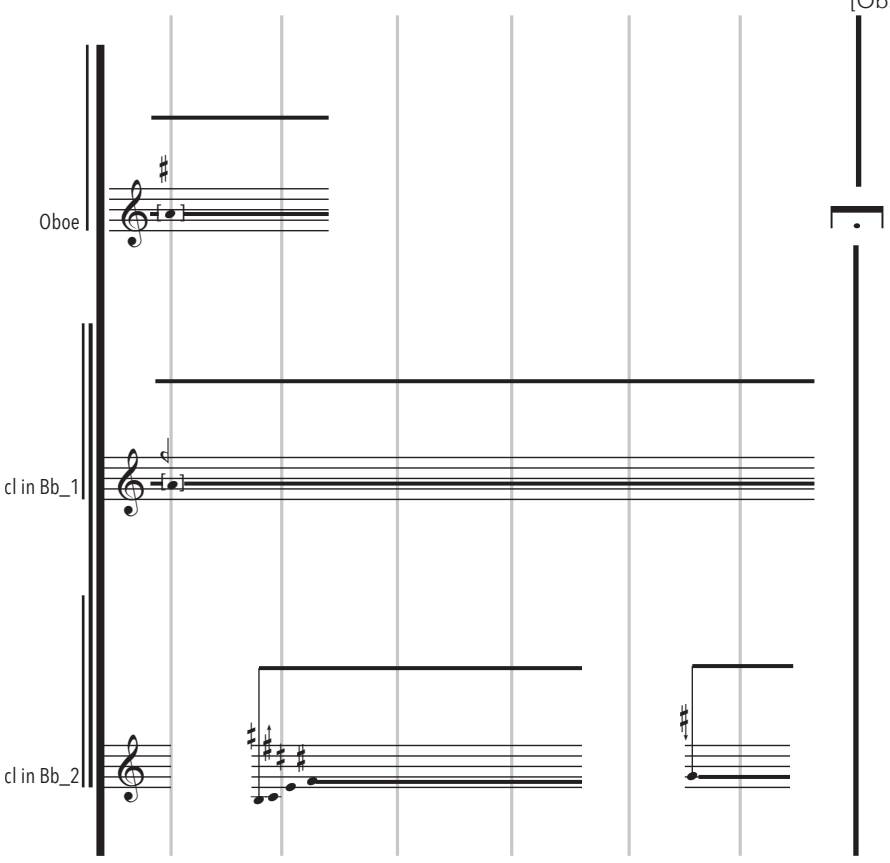
0’15”

0’20”

ix

[cue:Oboe-trombone]

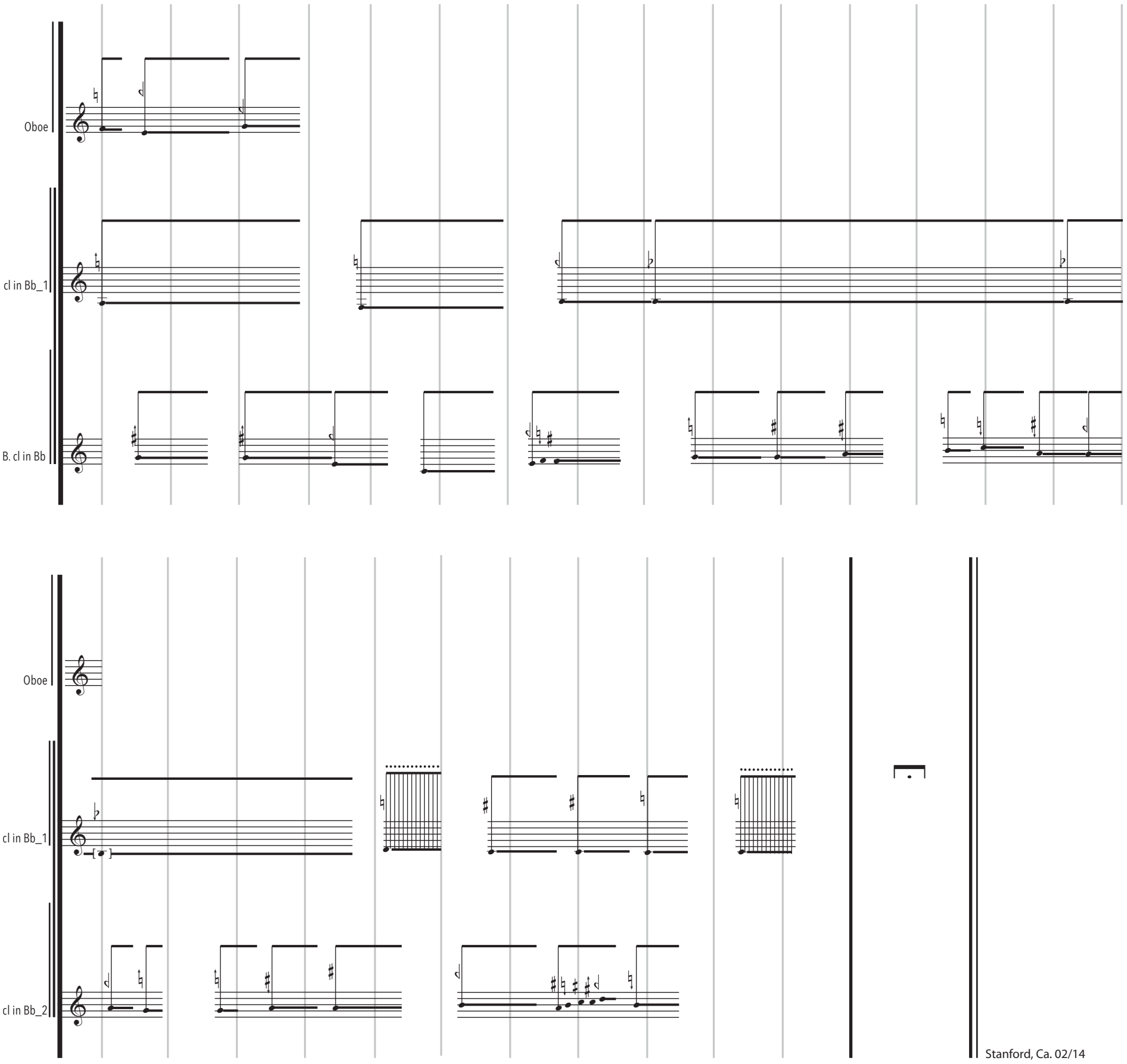
[Ob.,Cl. 1, trombone]



IX

[brass, woodwinds]

0’15”



Stanford, Ca. 02/14

invisible grids

for [flugelhorn, trombone], [oboe and two clarinets], [lap-steel guitar]

written for Ensemble Elision

Iván Naranjo - 2014

general remarks

'Invisible grids' is written as three separate scores, one for each of the three instrumental groups: a duet (flugelhorn, trombone), a solo (lap-steel guitar). and a trio (oboe and two clarinets [the second performer also plays bass clarinet]).

The piece is divided into nine episodes, marked with Roman numerals. The following table shows the presence of the three instrumental groups in each episode:

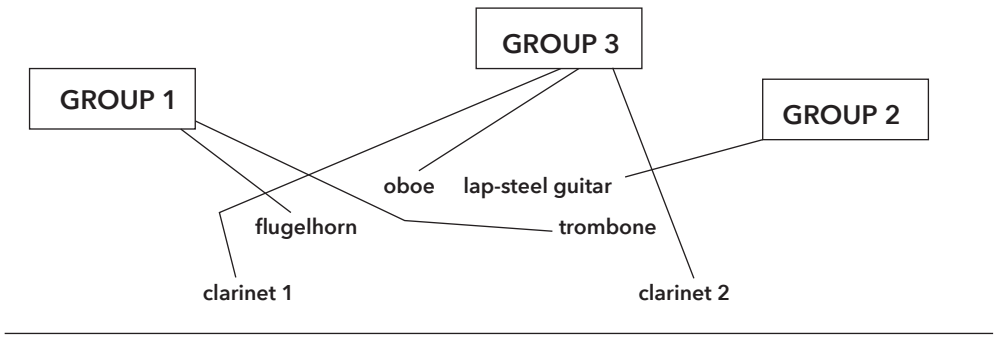
I. GROUP 1.
II. GROUP 1, GROUP 2.
III-VIII. GROUP 1, GROUP 2, GROUP 3.
IX. GROUP 1, GROUP 3.

The beginnings of each episode should be synchronized. However, after that initial moment of synchronicity, each group continues independently. The ending times are then slightly or significantly indeterminate. Fermatas are used so that the next episode can be synchronized without cutting out any material.

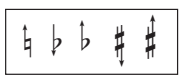
The instruments involved in the first moment of each episode are indicated at the end of the previous episode, as well as a suggestion about which performer should cue it.

Even though all groups are supported by a single overall structure and were defined by following a similar initial methodology, each is actualized in scores that differ visually, in their internal behavior and in the way they articulate time.

The groups should be positioned on the stage as if they were a single solid ensemble; a unity from which a multiplicity emerges. More than situating them next to each other, the ensemble should be mixed in its inner configuration. A posible configuration is shown below:



accidentals

 = less than a quarter tone flat/sharp

= a quarter tone flat/sharp

= three quarter tones flat/sharp

notation and special techniques

GROUP 1 [flugelhorn in Bb and trombone]

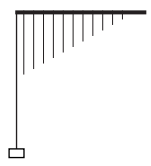
Events appear as blocks; time-spaces divided into a number of equally sized durations. They lay on top of an underlying pulse that varies its speed (accelerates and decelerates). The performers calculate visually the speed of the subdivision (inner pulse) based on the space the block occupies and in relation with the speed of the underlying pulse, indicated in metronome markings.

noteheads

× Very sharp attack articulating an accented " T " .

▭ Colored air sound, on the fingering/position for the indicated pitch.

other

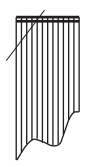


Smooth internal articulation with diaphragm.

> Regular accent.

➢ Very strong accent

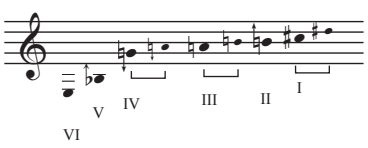
.. Double articulation /staccato



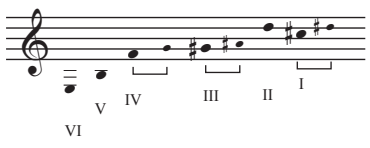
A very soft and fastly articulated gesture. The contour of the lowest line may be interpreted as approximate pitch contour or as lip-pressure.

GROUP 2 [lap-steel guitar]

Scordatura:



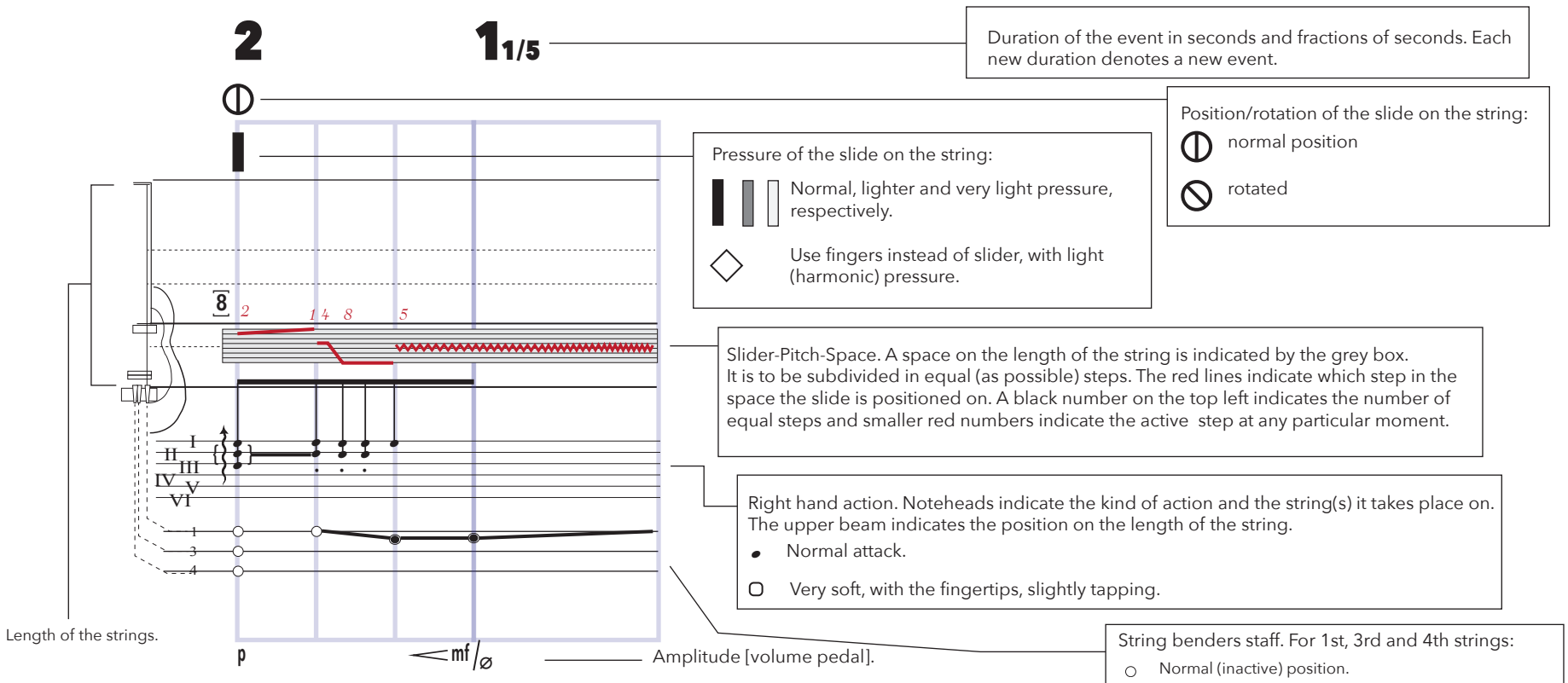
alternative:

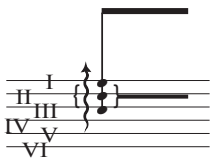


The part was composed for Daryl Buckley and the instrument is composed for is his own customization built by David Porthouse. It includes three string benders that raise the pitch up to a major second.

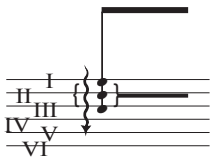
notation:

An outline of the instrument takes the place of the traditional clef(s). Actions for each hand and foot (volume pedal) are separated. The part is notated in a completely prescriptive fashion. The duration of each event is indicated with integers and fractions of a second. Each event is subdivided in equal durations.

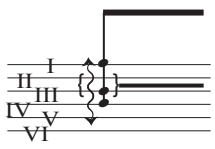




Play all strings indicated in sequence, in ascending order and ocuppying the duration indicated by the horizontal thick line.

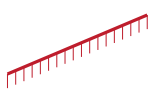


Play all strings indicated in sequence, in descending order and ocuppying the duration indicated by the horizontal thick line.

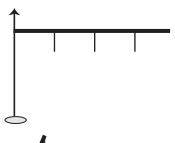


Play all strings indicated in sequence, in any order and ocuppying the duration indicated by the horizontal thick line.

Extremely slow scratch of the slide on the string. Each short vertical line indicates the passing of the slide on a single groove.



Faster scratch on the string, between the indicated positions



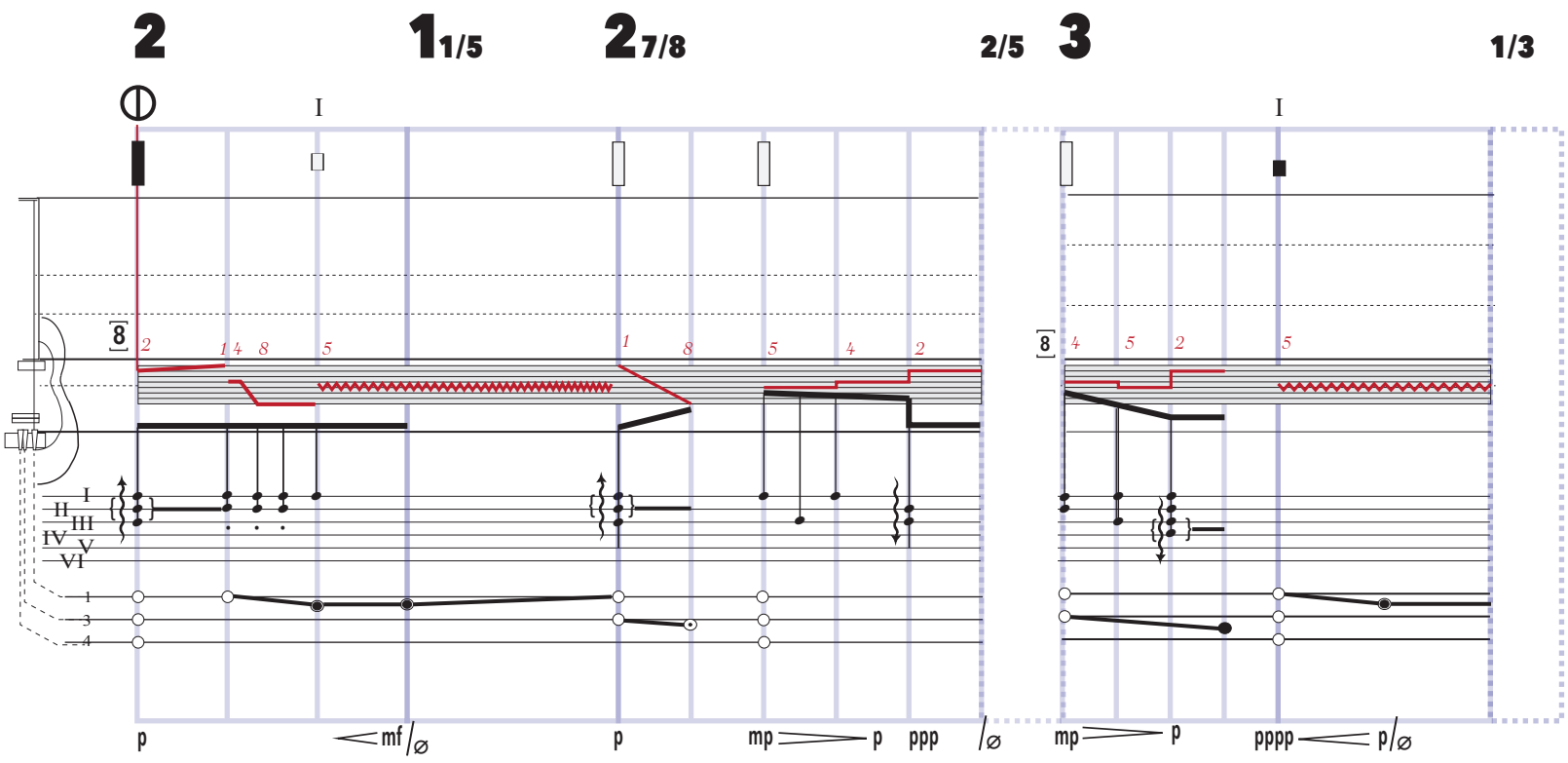
Extremely slow scratch of the nail (right hand) on the string. Each short vertical line indicates the passing of the nail on a single groove.

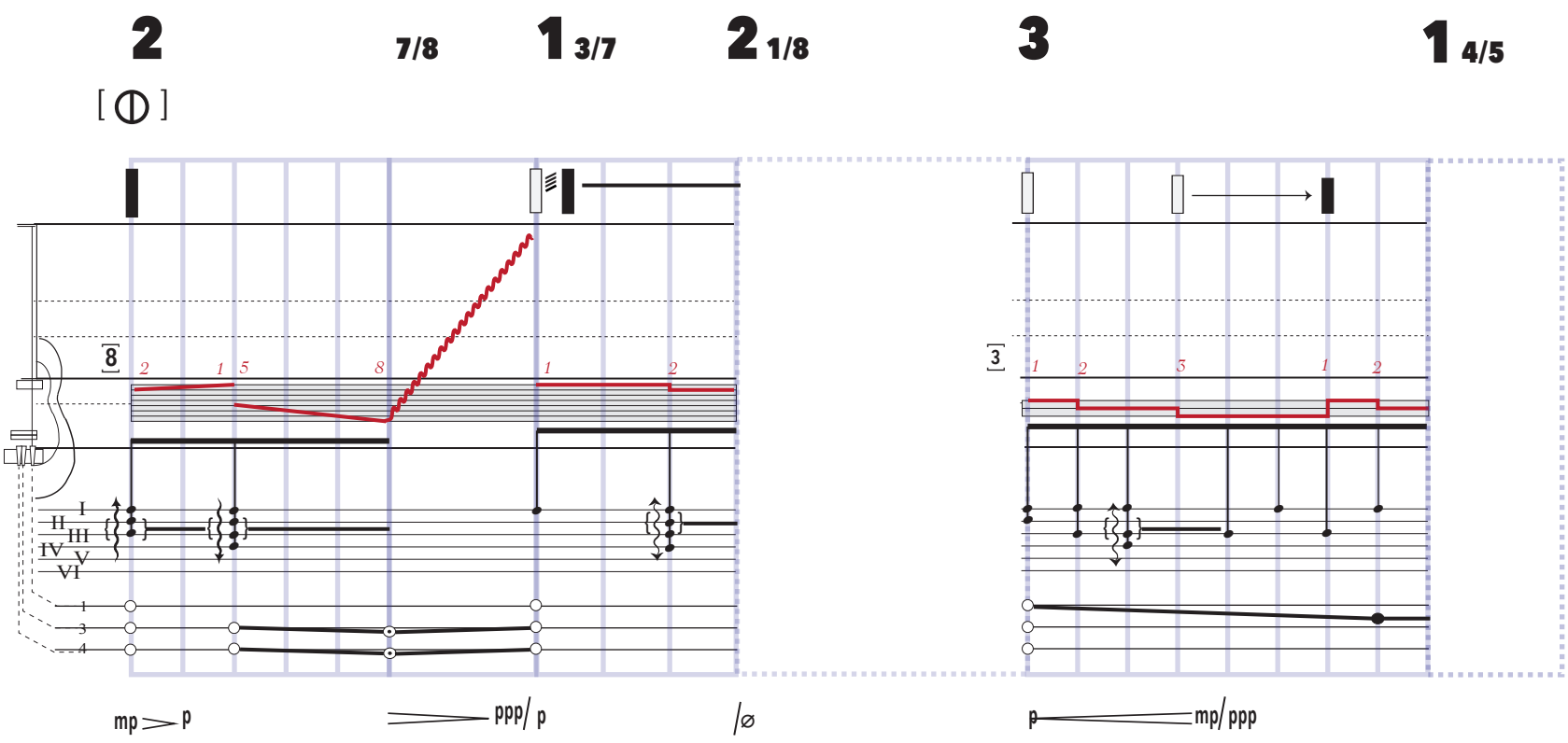
Faster scratch on the string, with the nail (right hand), between the indicated positions

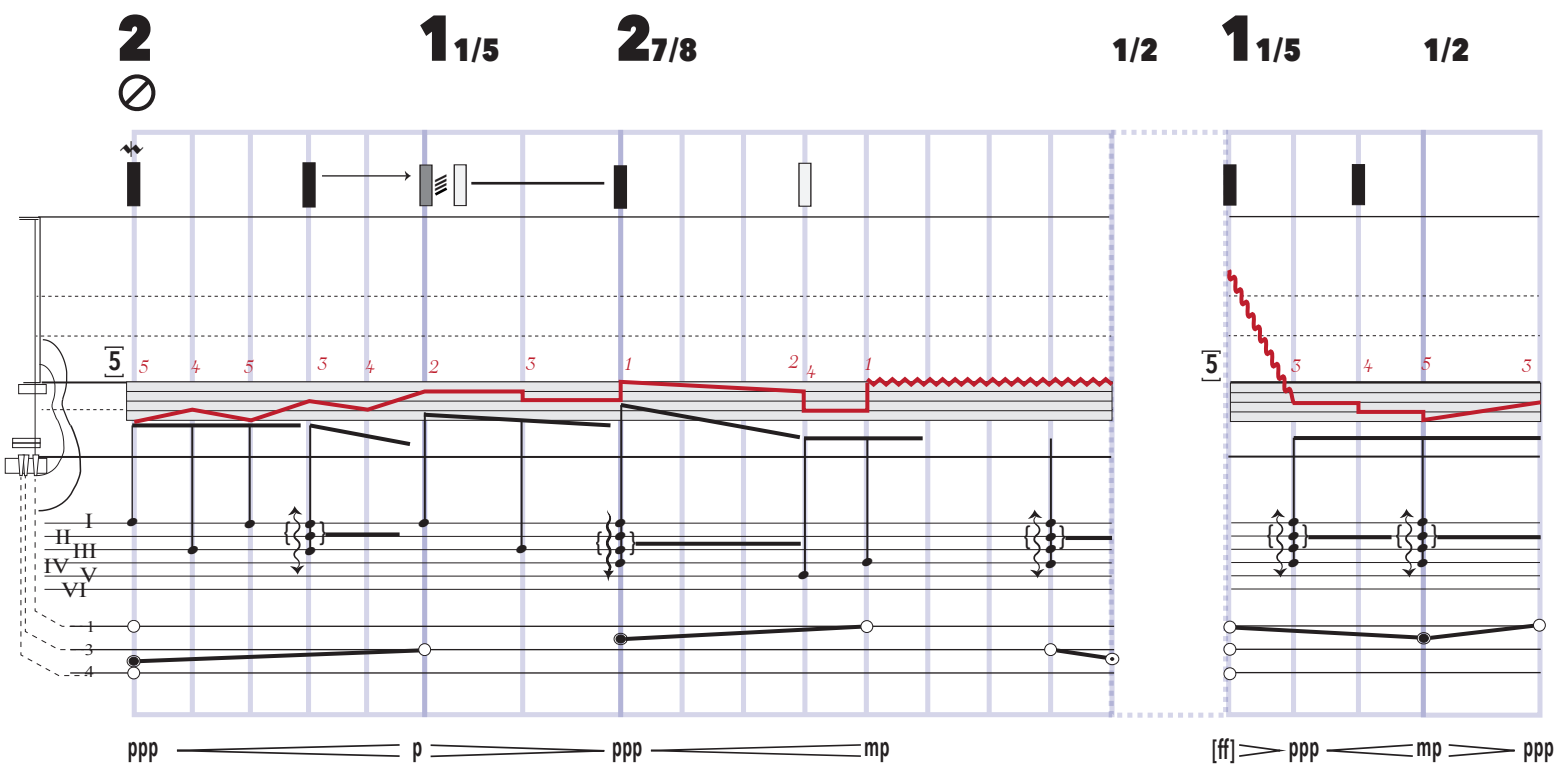
[I is guitar tacet]

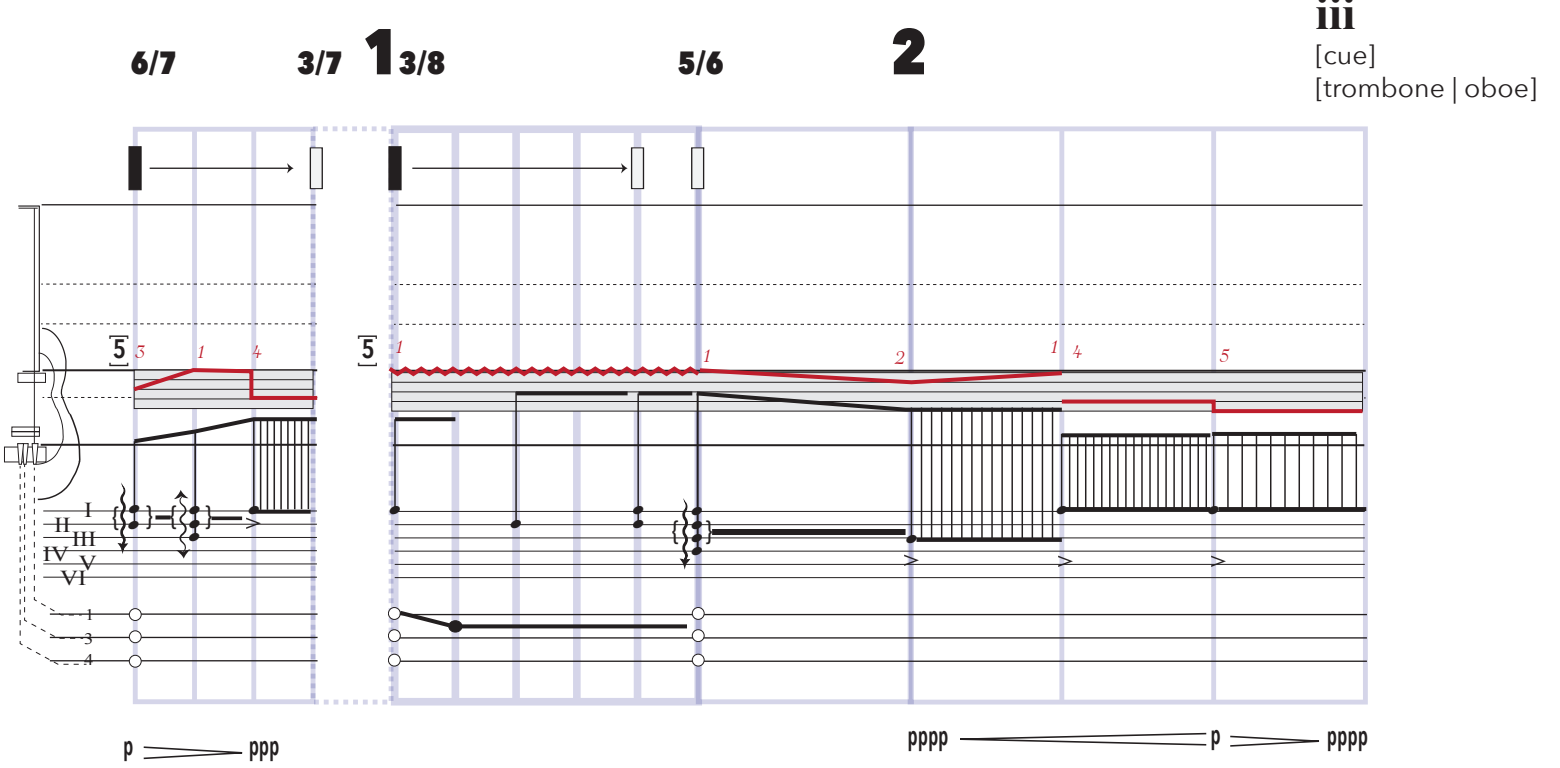
II

[brass + lap steel guitar]





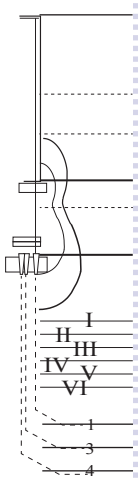

2
1 1/5
2 7/8
1/2
1 1/5
1/2
5
I
II III
IV V
VI
1
3
4
ppp
p
ppp
mp
[ff]
ppp
mp
ppp


6/7
3/7
1 3/8
5/6
2
iii
[cue]
[trombone | oboe]
5
I
II III
IV V
VI
1
3
4
p
ppp
pppp
p
pppp

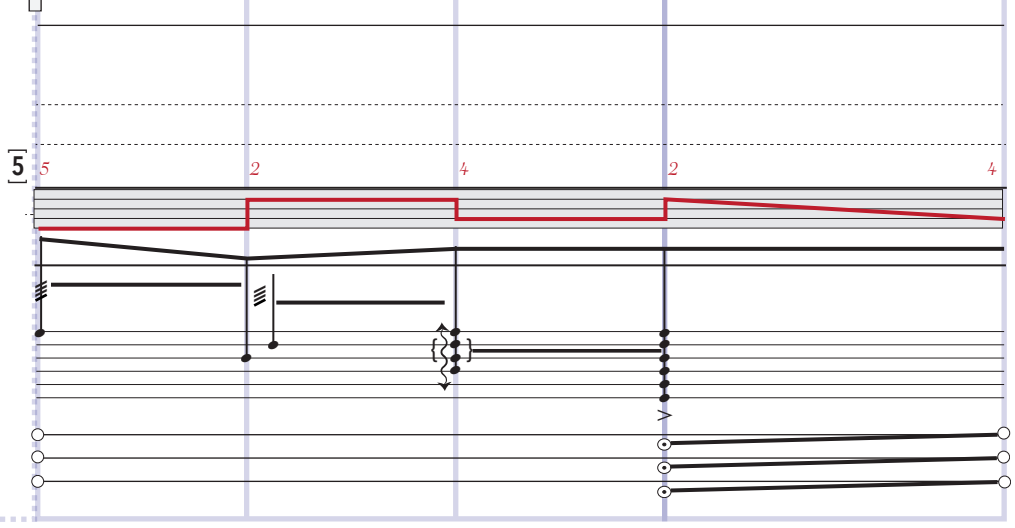
III

[all]

5



2 7/8

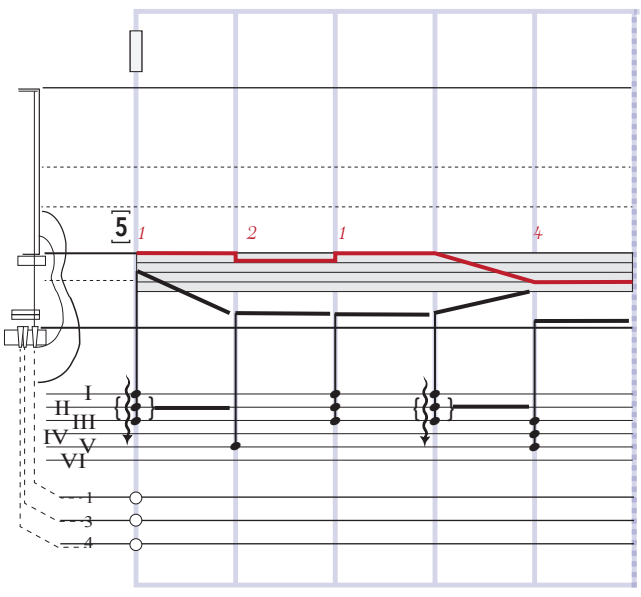


p

1 1/4

2 1/5

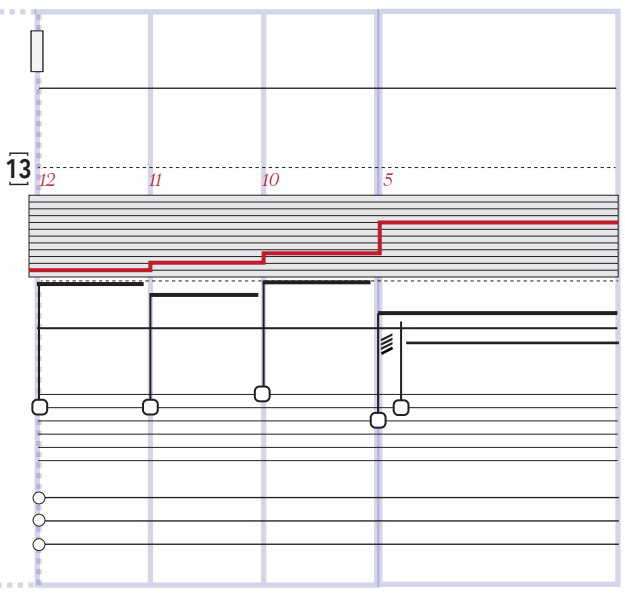
2/5



p

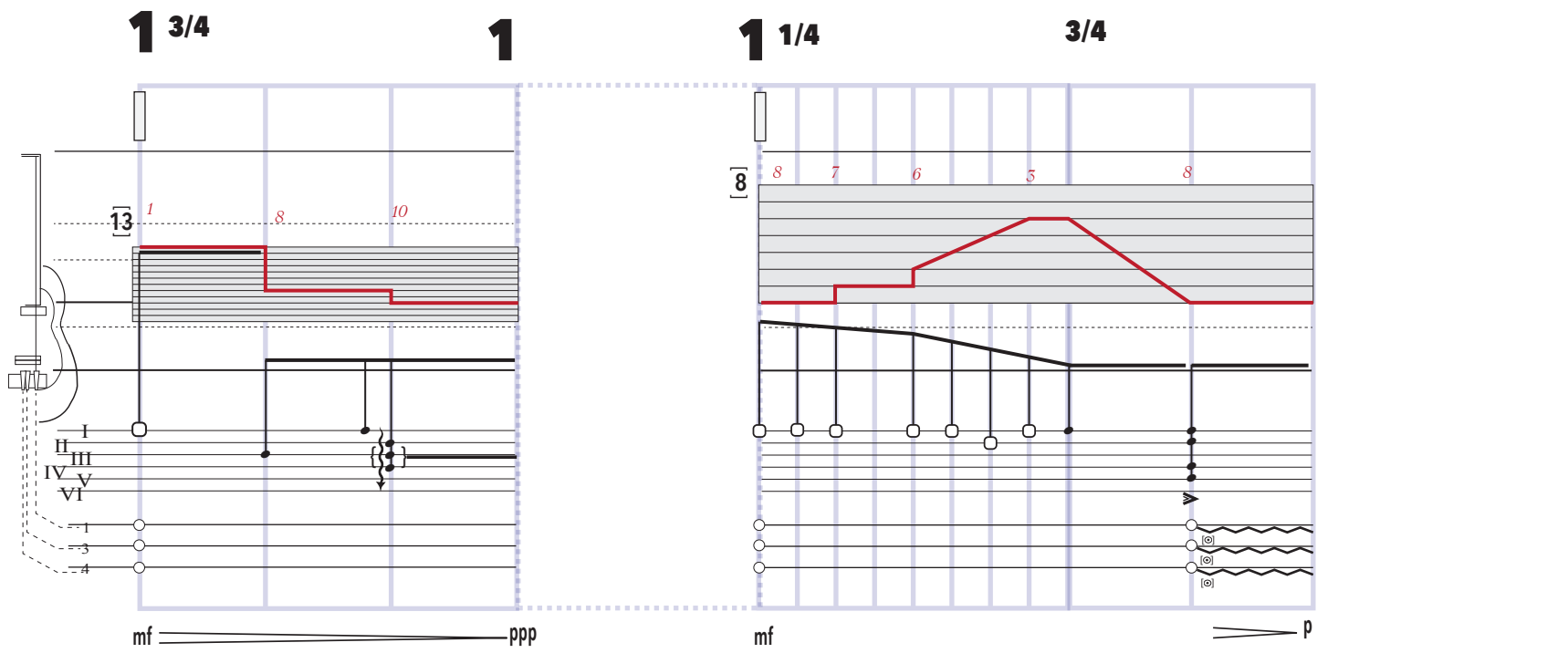
1 1/4

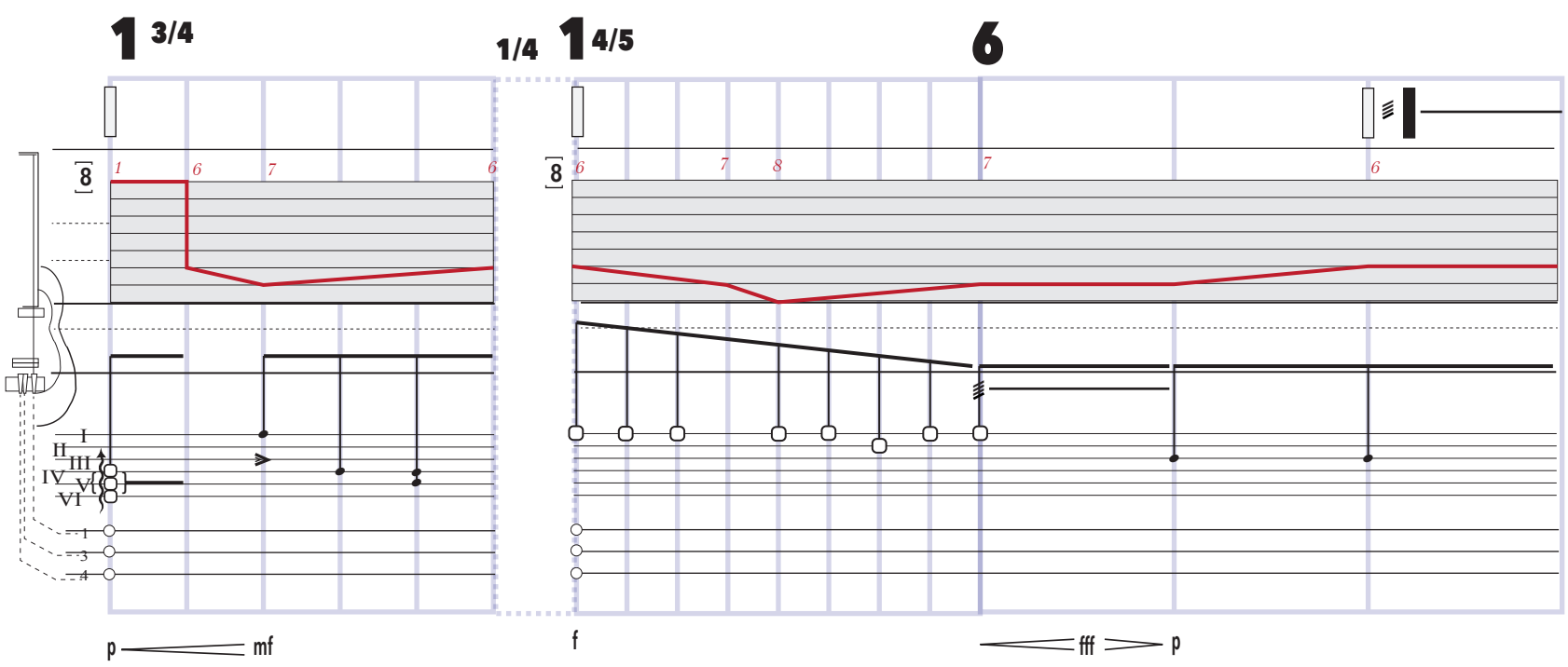
3/4



ppp

...iii (2)



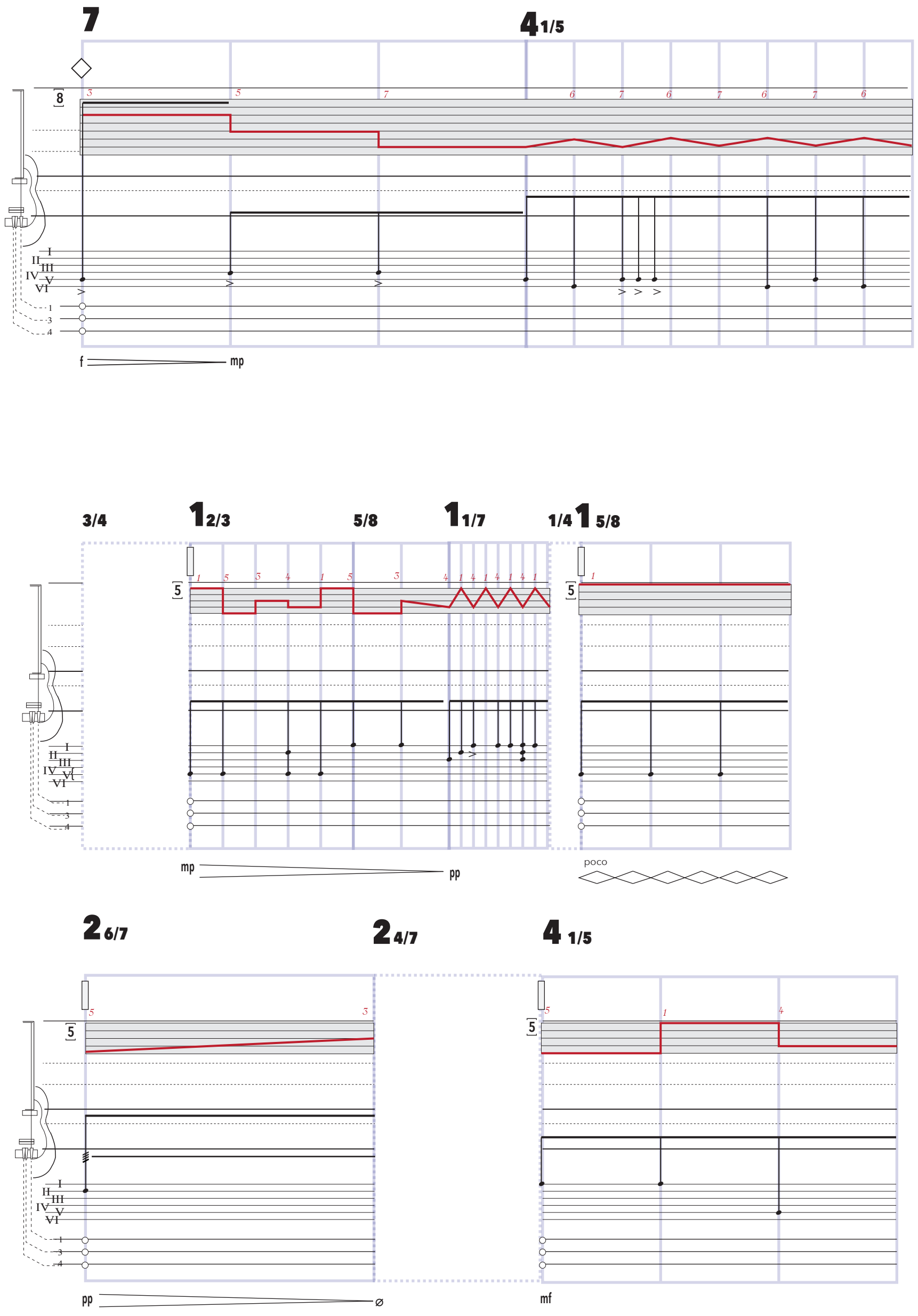


iv

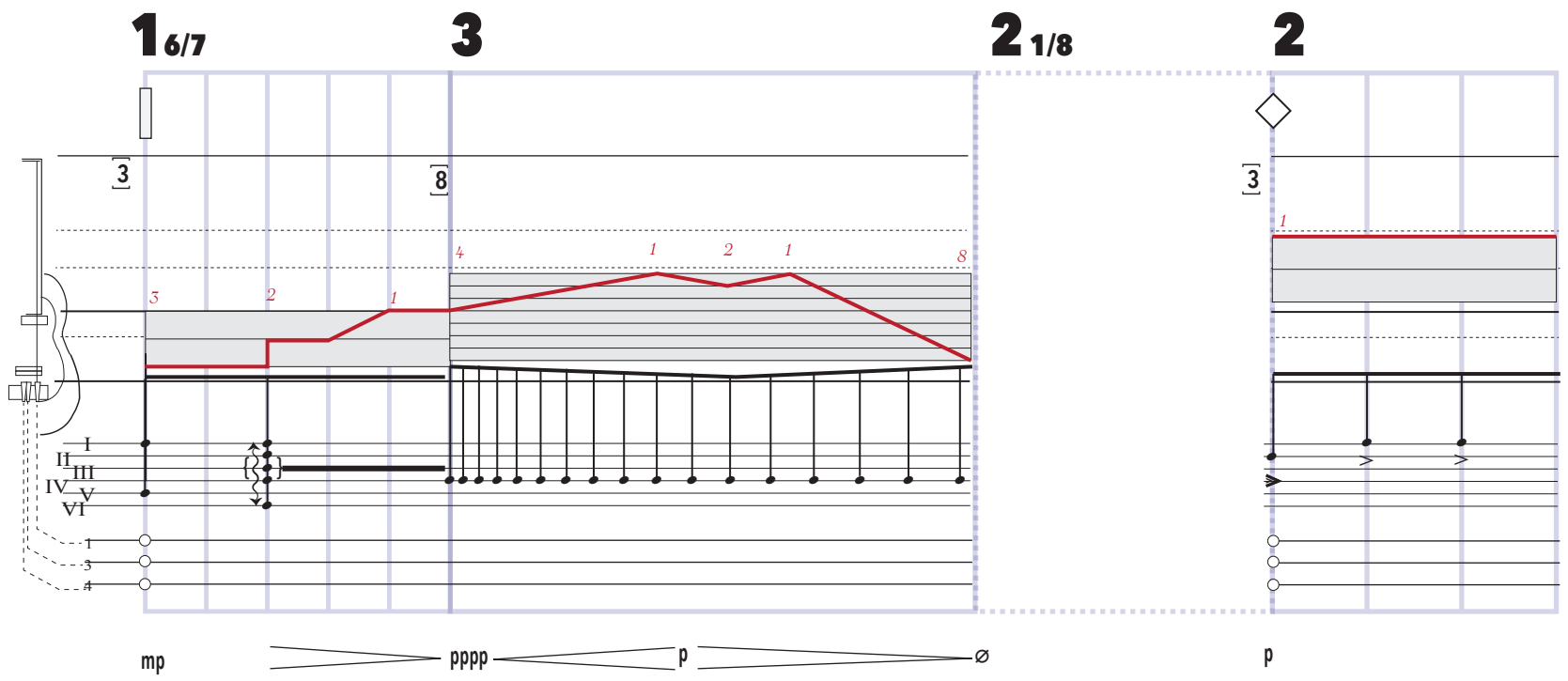
[cue]

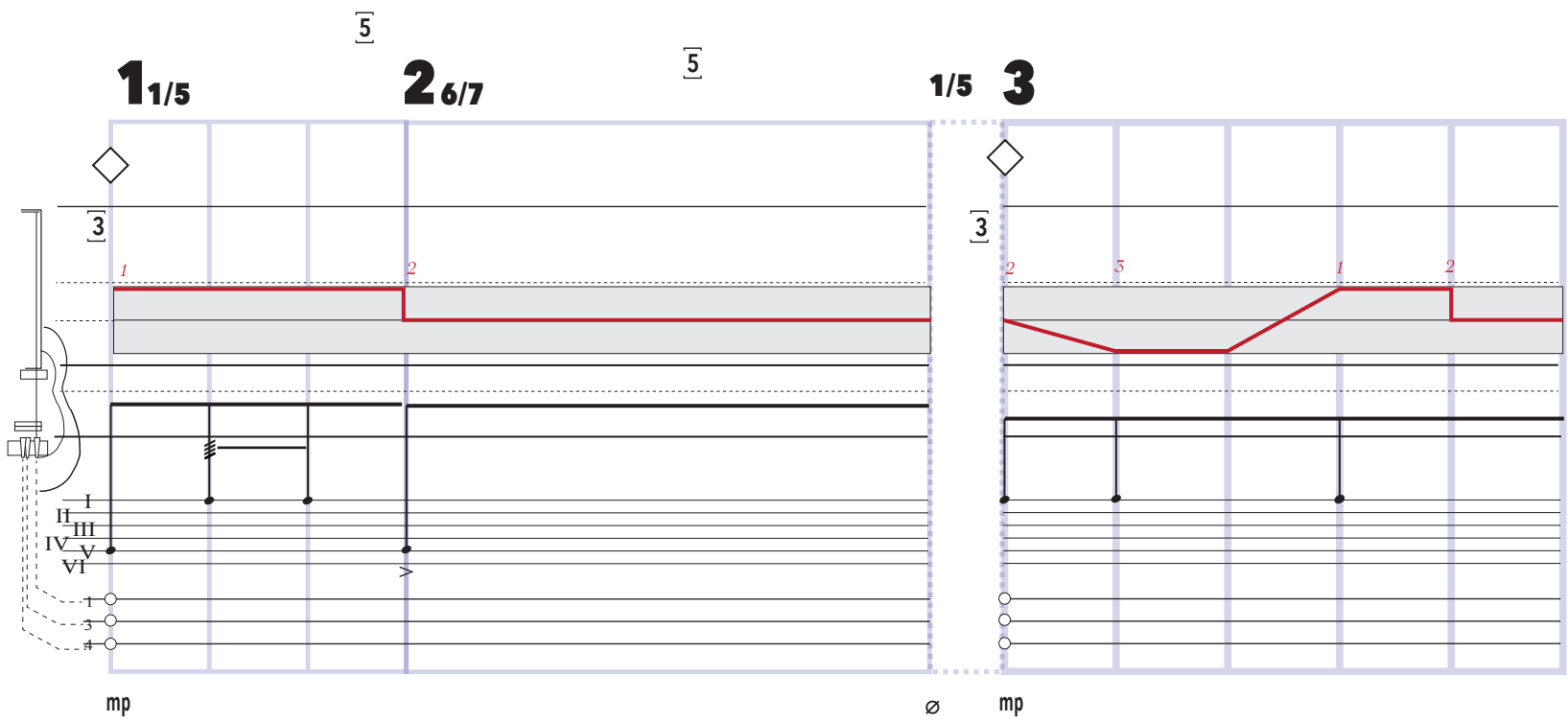
[cl. 1 & 2 | Lap Steel Guitar]

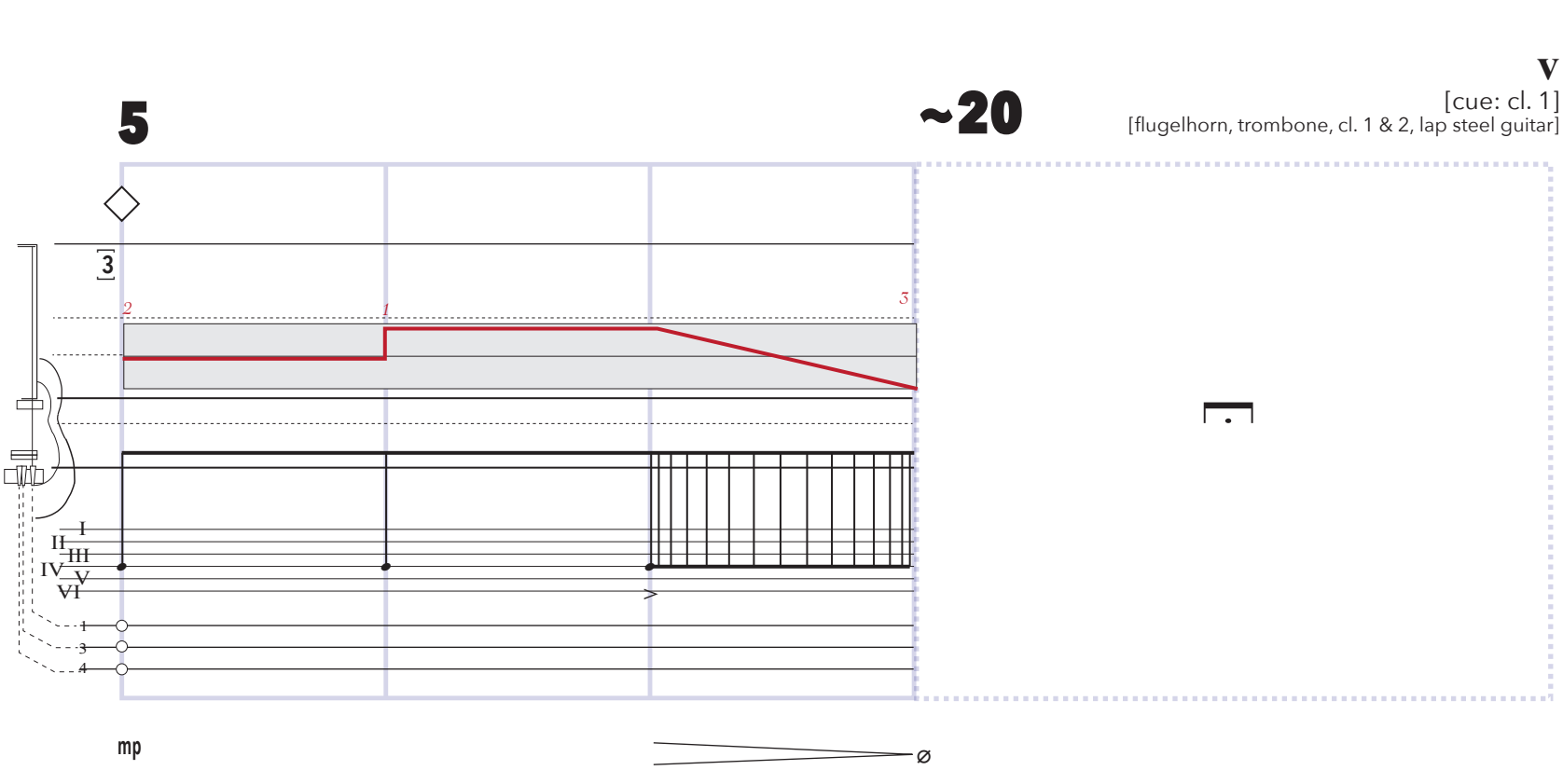
IV
[all]


7
4 1/5
8
3 5 7 6 7 6 7 6 7 6
I
II
III
IV
V
VI
1
3
4
f
mp
3/4
1 2/3
5/8
1 1/7
1/4
1 5/8
5
1 5 3 4 1 5 3 4 1 4 1 4 1 4 1
mp
pp
1
poco
2 6/7
2 4/7
4 1/5
5 3
1 4
pp
ø
mf

...iv (2)







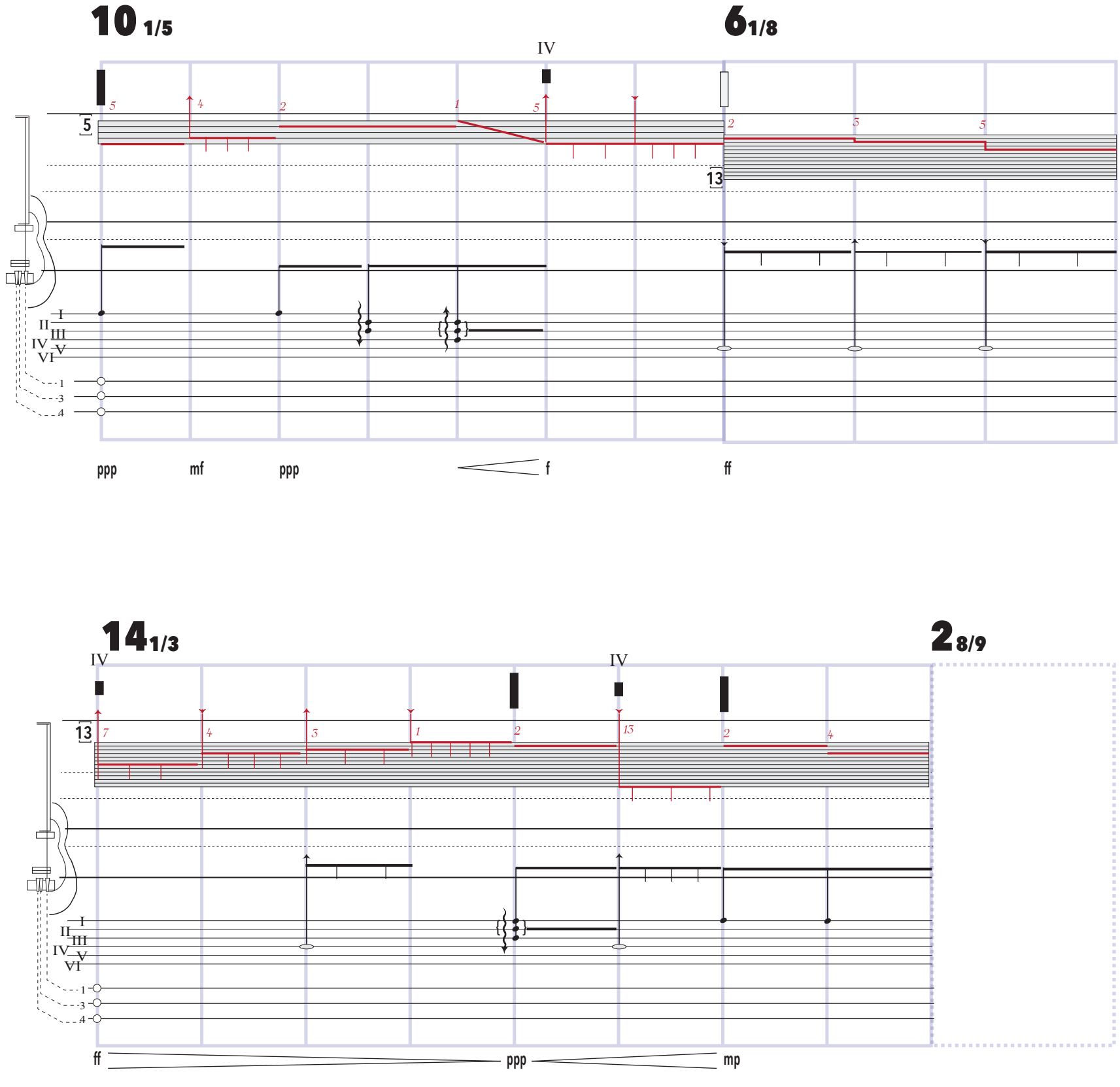
v

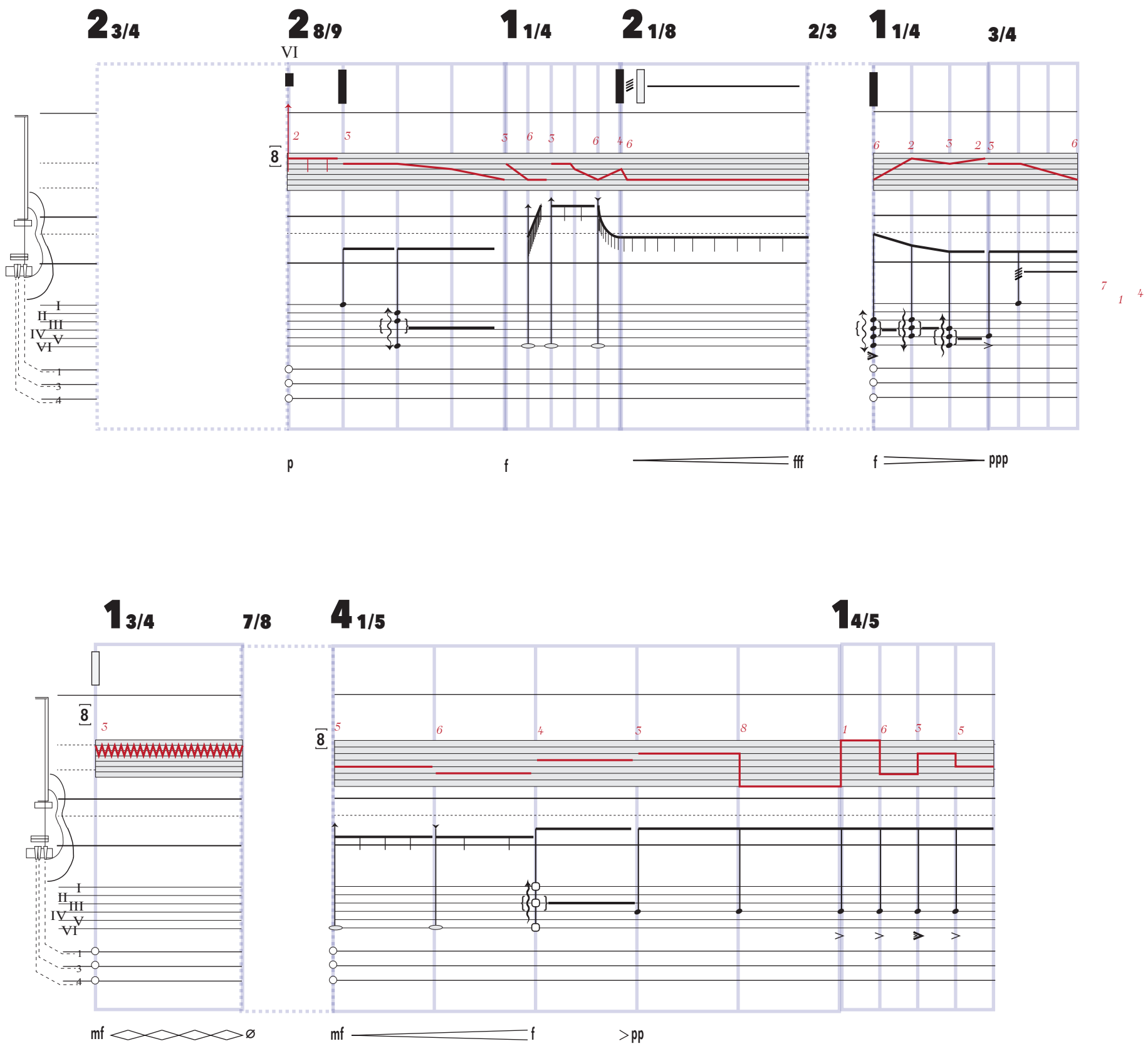
[cue: cl. 1]

[flugelhorn, trombone, cl. 1 & 2, lap steel guitar]

V

[all]


10 1/5
6 1/8
IV
5
13
I
II
III
IV
V
VI
1
3
4
ppp
mf
ppp
f
ff
14 1/3
2 8/9
IV
IV
13
ff
ppp
mp
6 1/8
2 2/3
4 1/3
VI
VI
8
mp
f
mp
f
mp


2 3/4
2 8/9
1 1/4
2 1/8
2/3
1 1/4
3/4
VI
I
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III
IV
V
VI
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4
p
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f
ppp
1 3/4
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4 1/5
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IV
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VI
1
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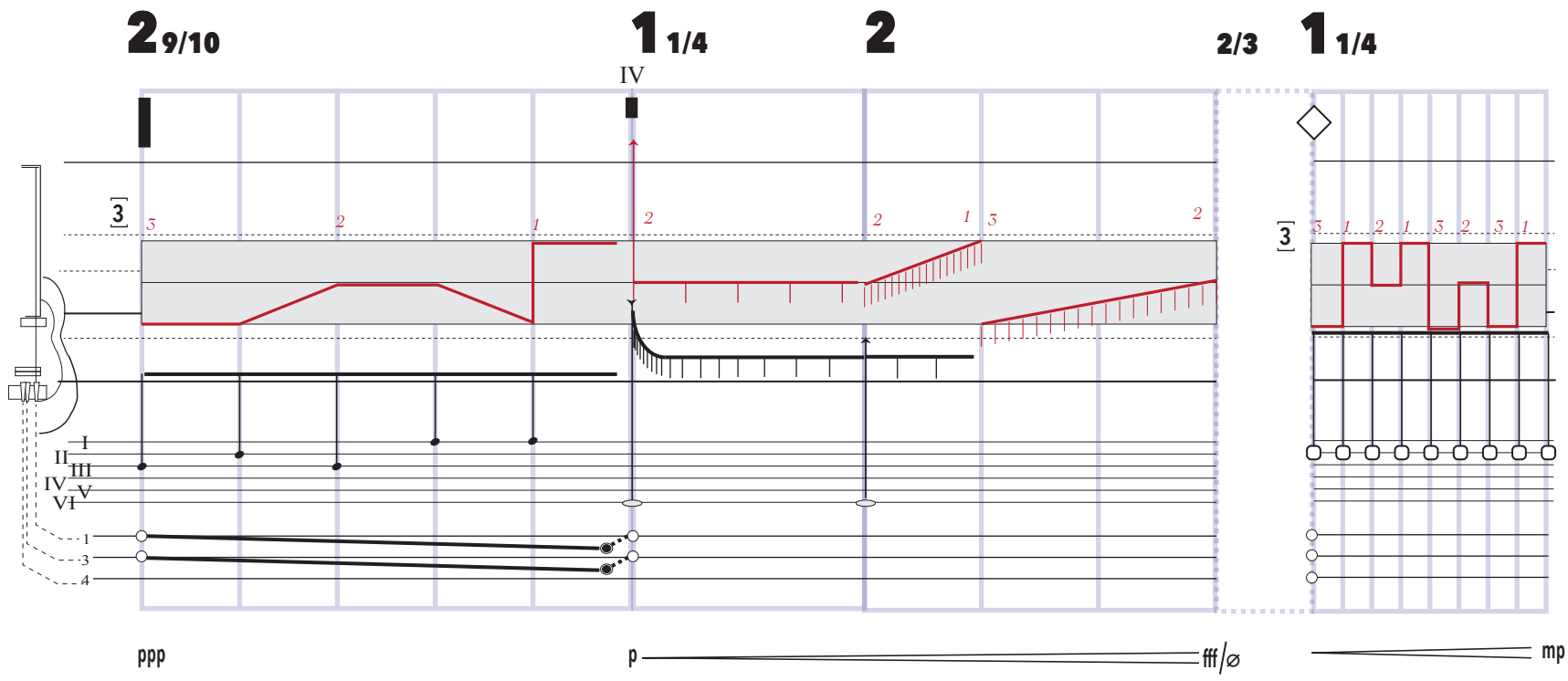
2 9/10
1 1/4
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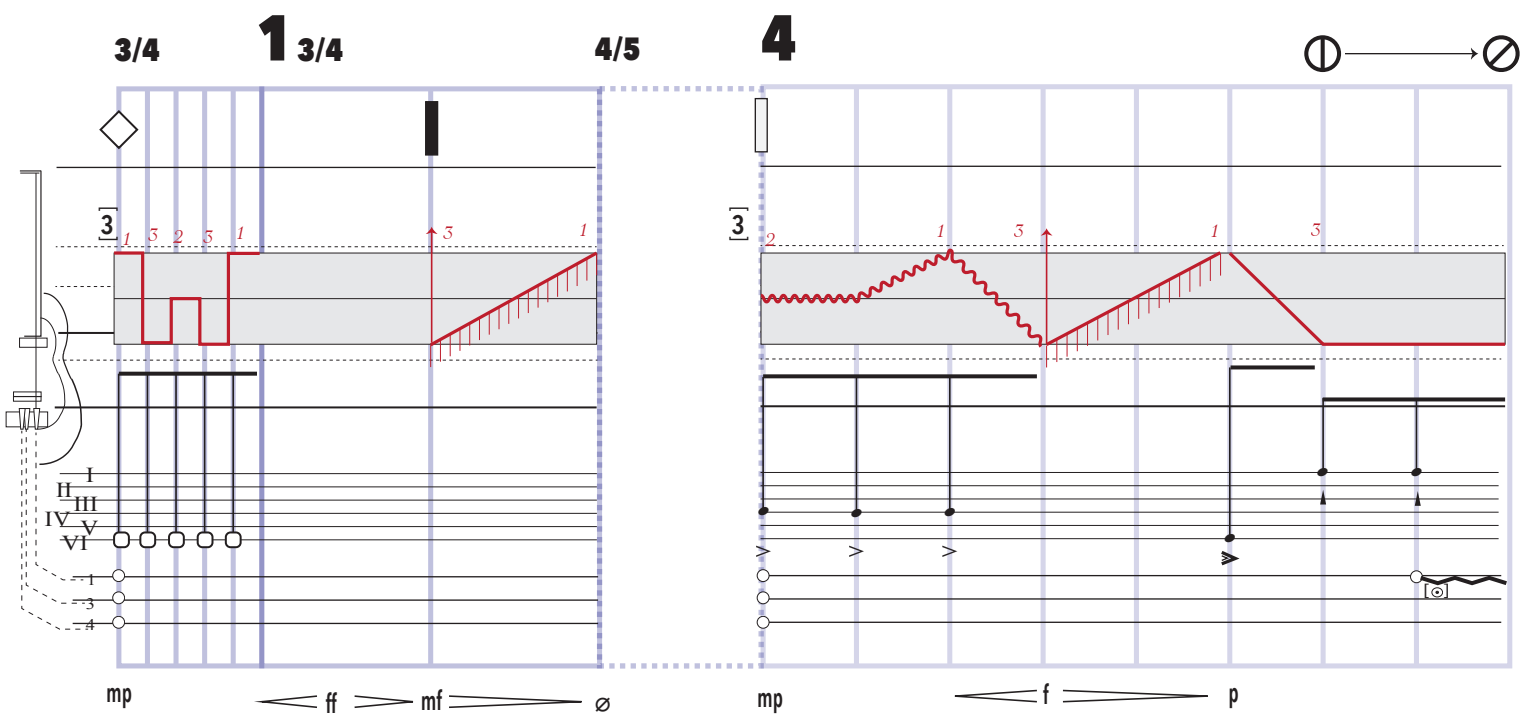
3/4
1 3/4
4/5
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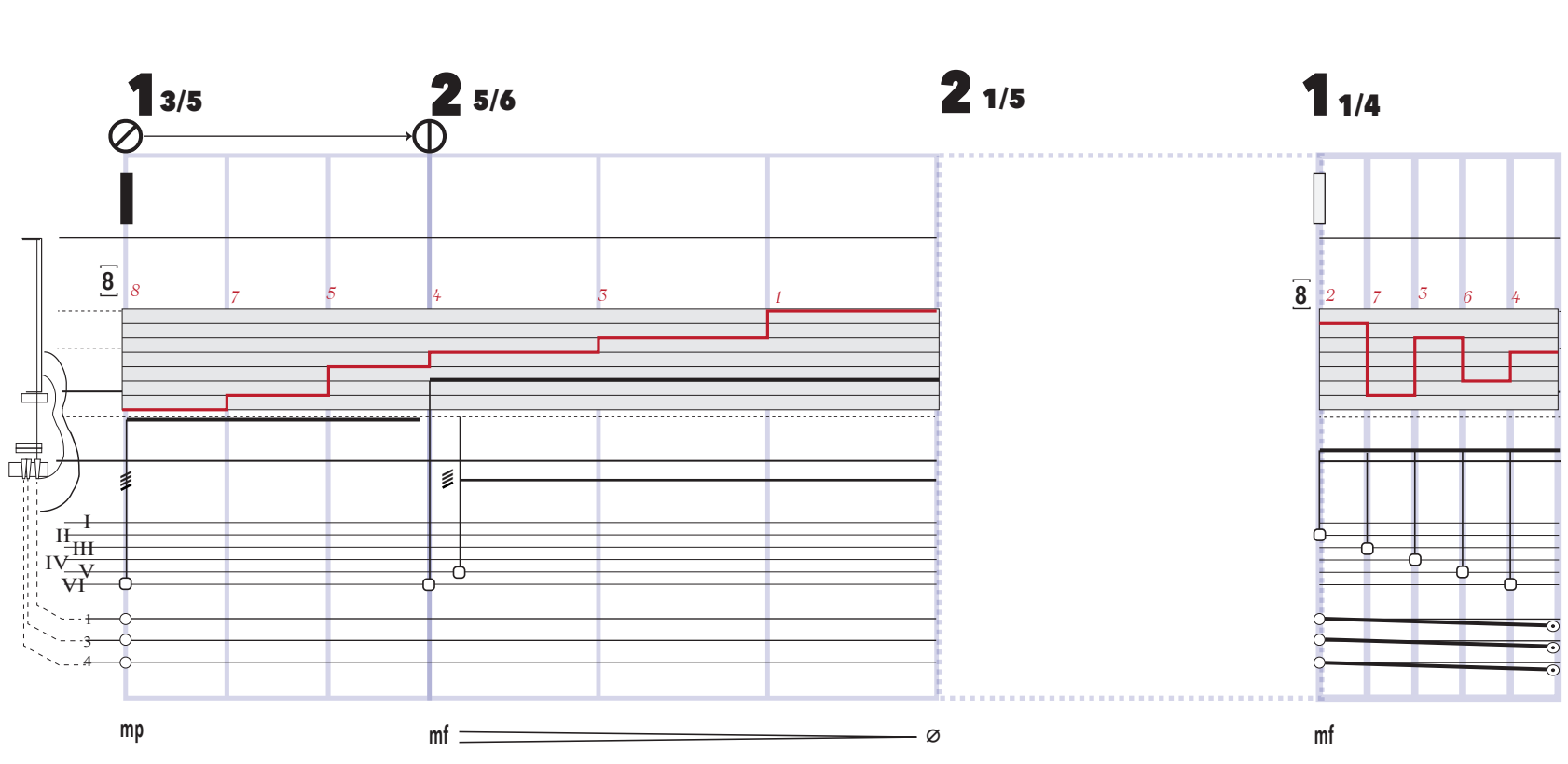
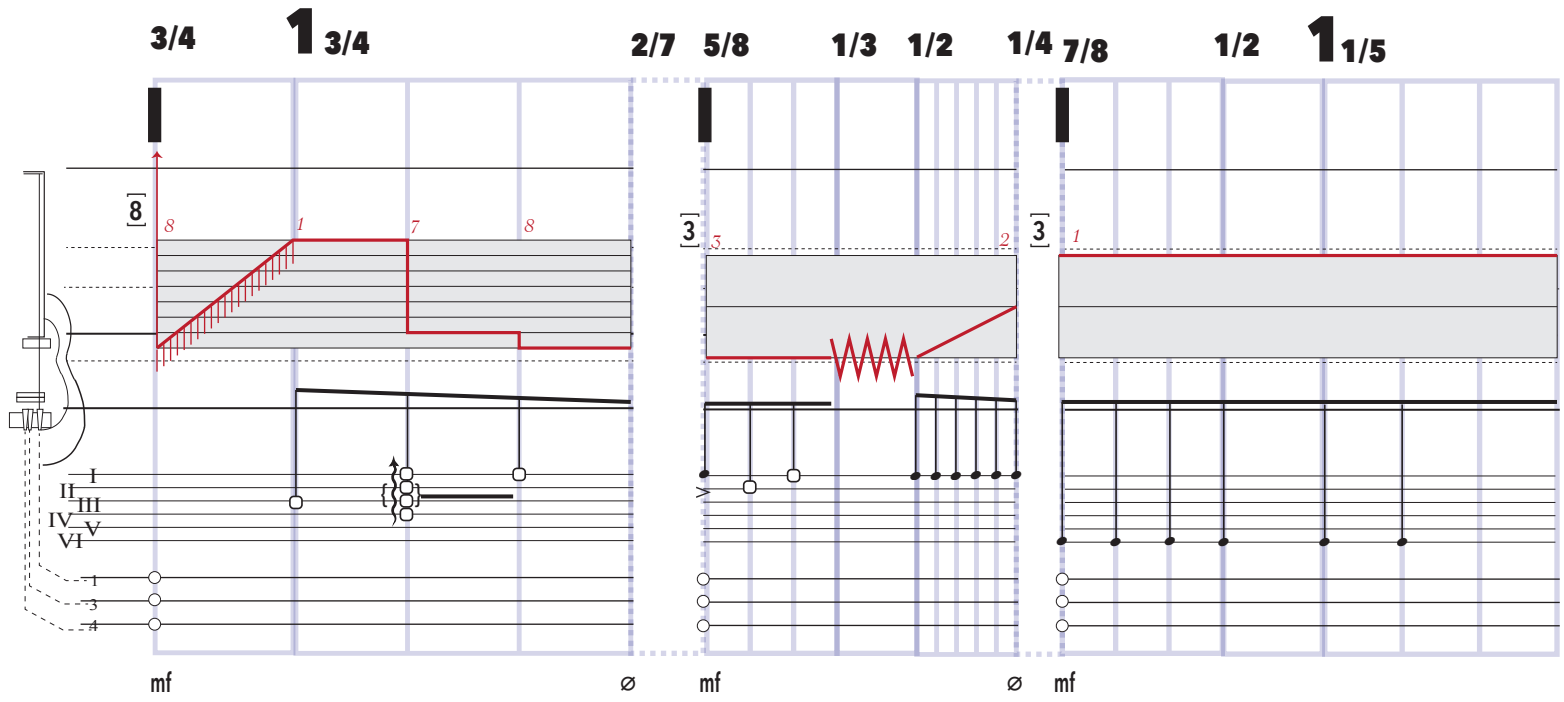
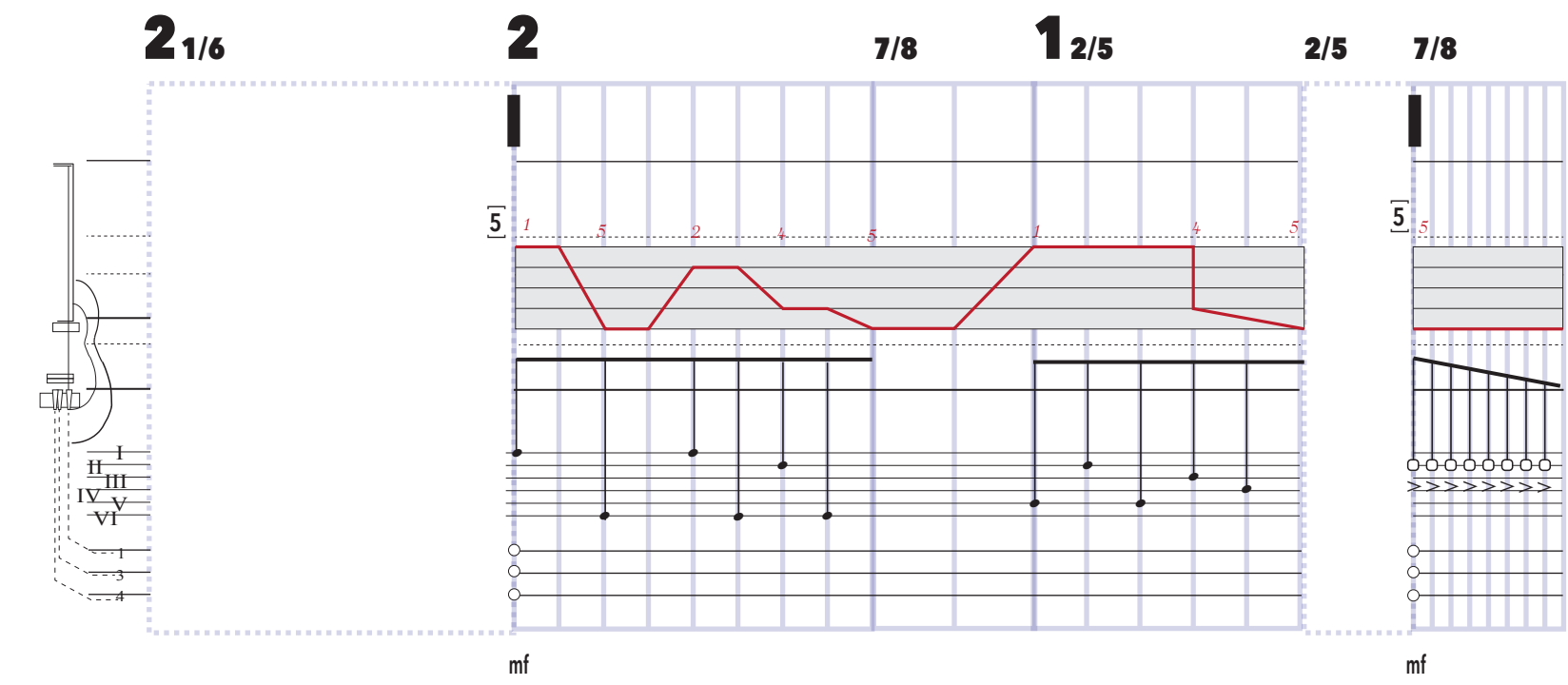
mp
ff
mf
⌀
mp
f
p

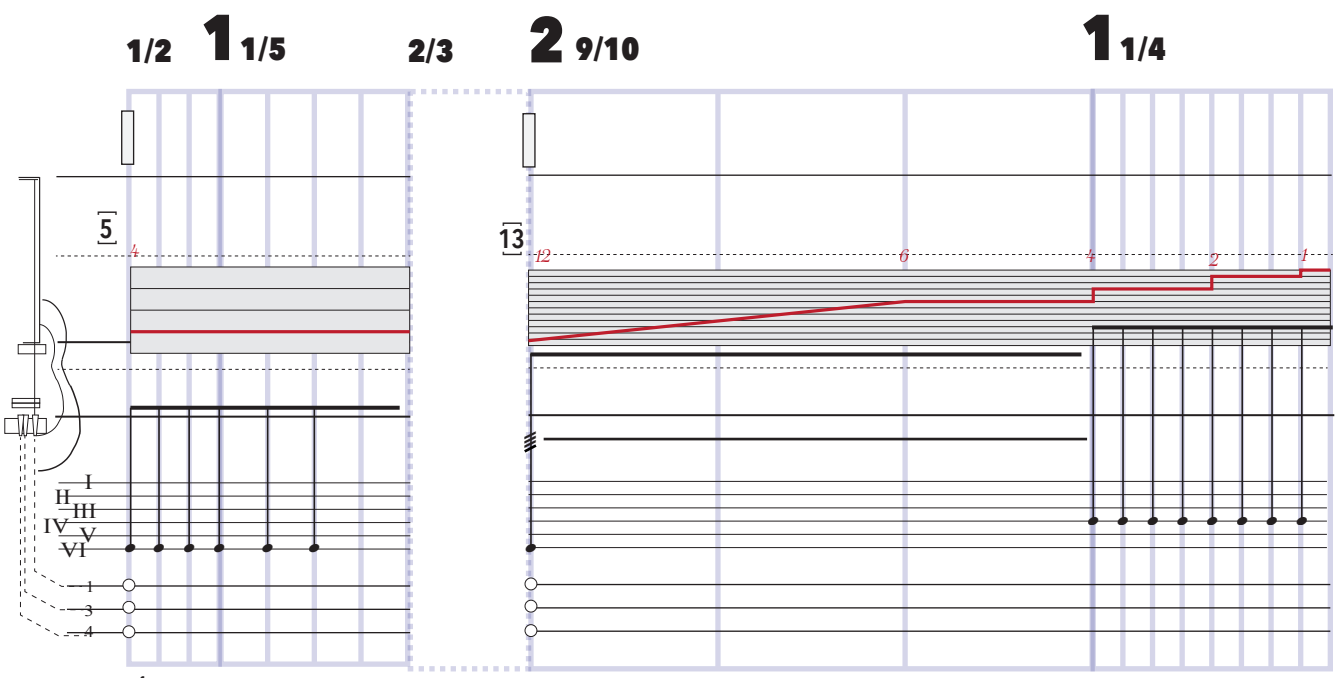

1 3/5
2 5/6
2 1/5
1 1/4
8
mp
mf
⌀
mf

…V(4)


3/4
1 3/4
2/7
5/8
1/3
1/2
1/4
7/8
1/2
1 1/5
8
3
3
I
II
III
IV
V
VI
1
3
4
mf
mf
mf


2 1/6
2
7/8
1 2/5
2/5
7/8
5
5
5
I
II
III
IV
V
VI
1
3
4
mf
mf

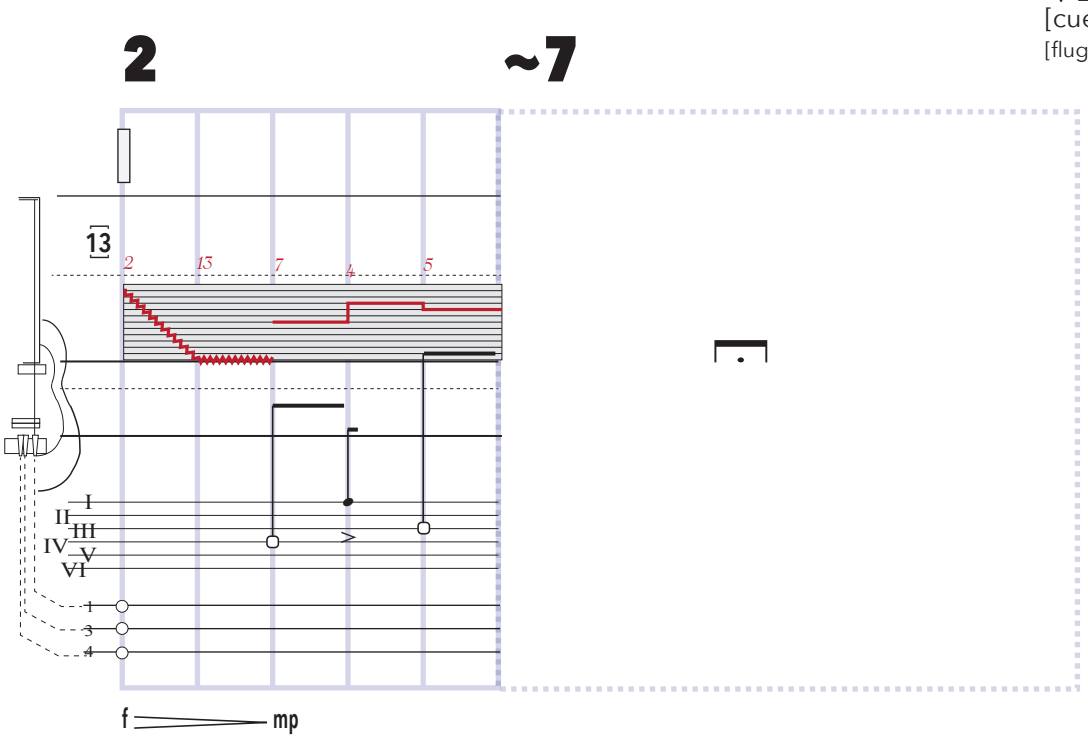
...V(5)



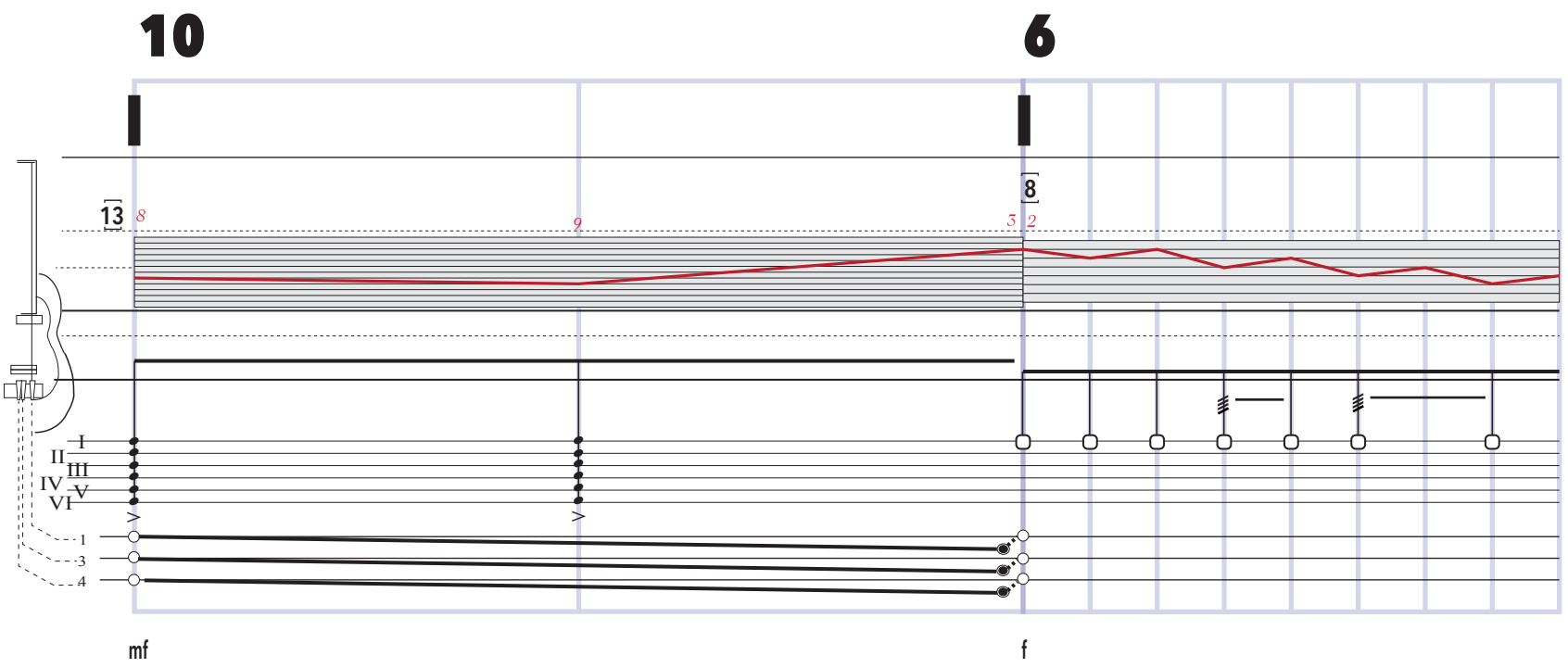
vi

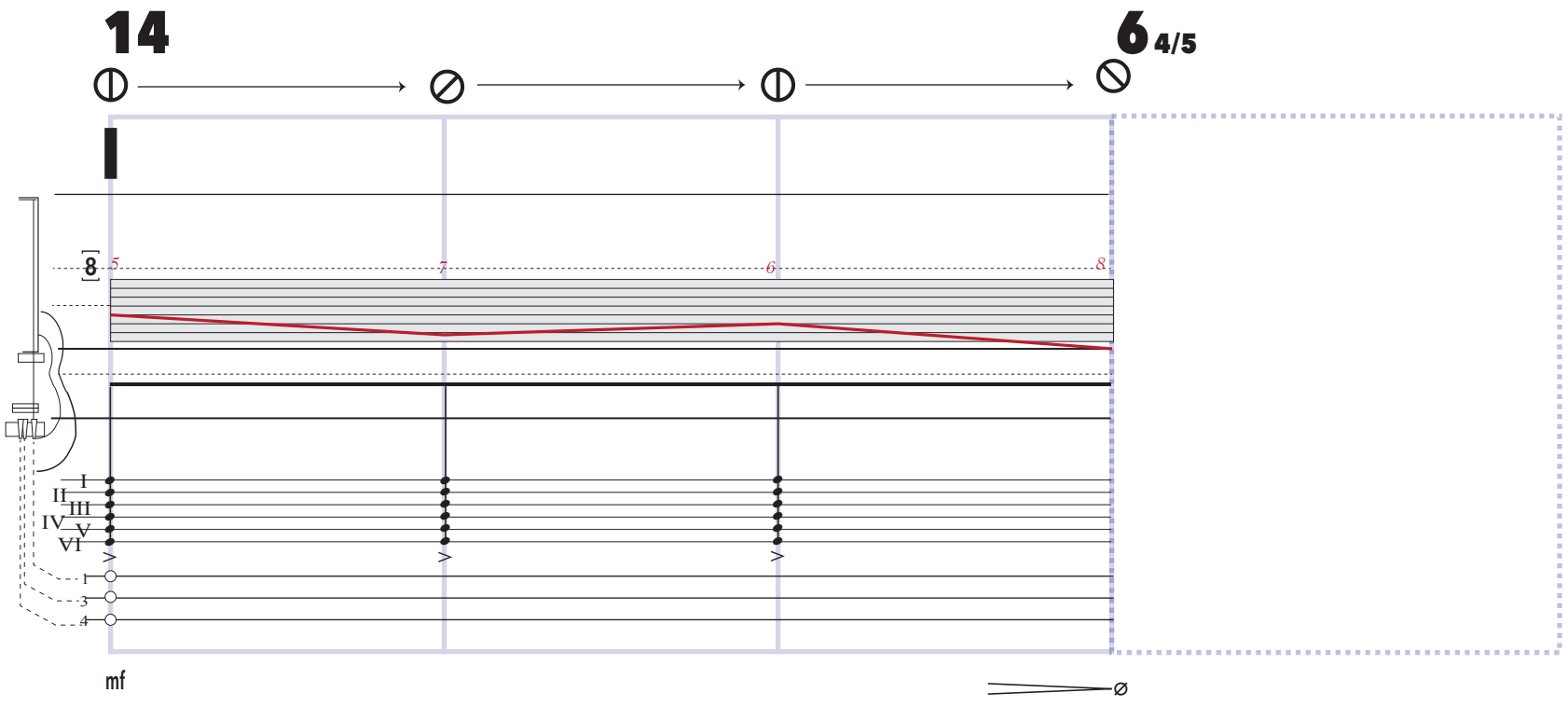
[cue: lap steel guitar]

[flugelhorn, lap steel guitar]

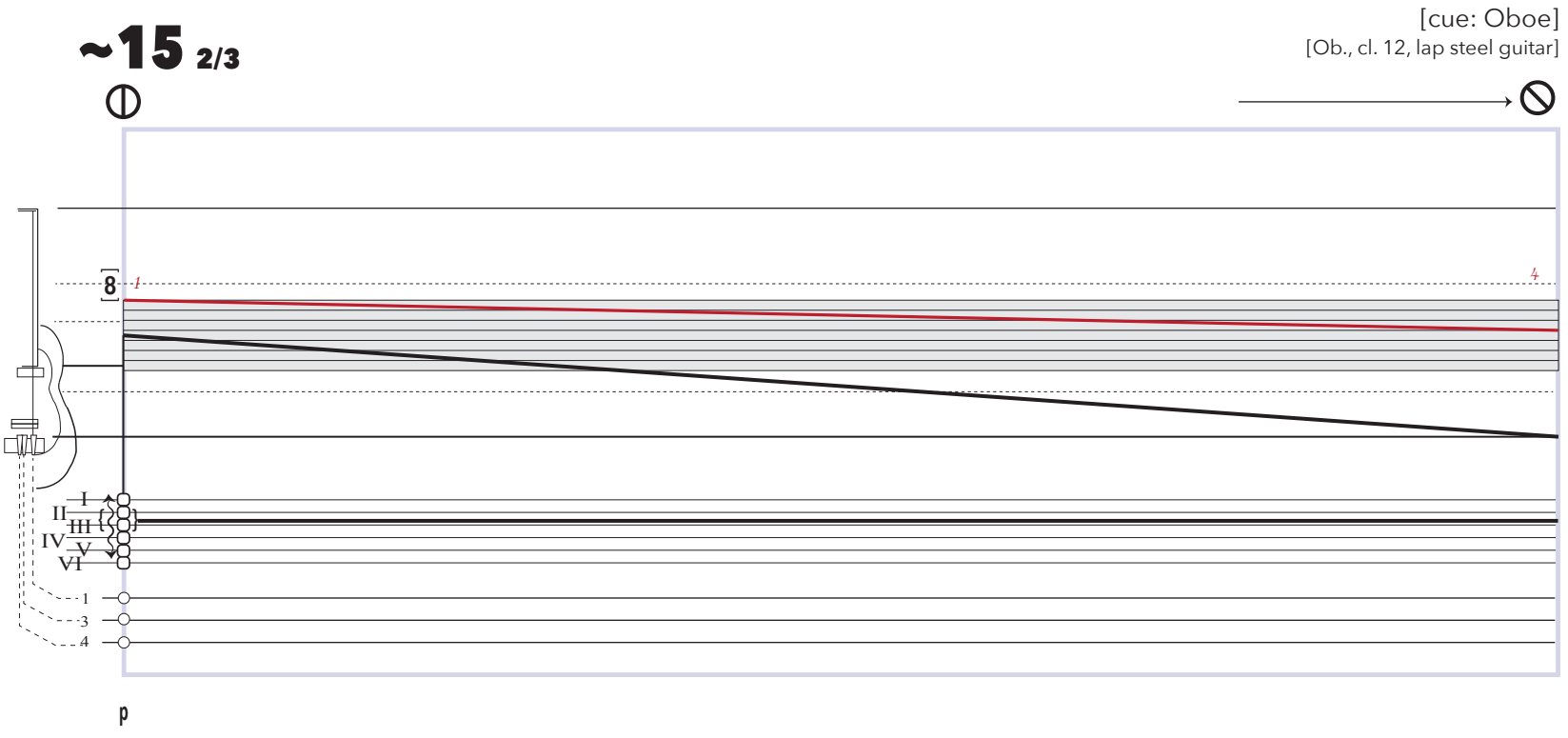


VI
[all]


10
6
13
8
9
3
2
8
I
II
III
IV
V
VI
1
3
4
mf
f

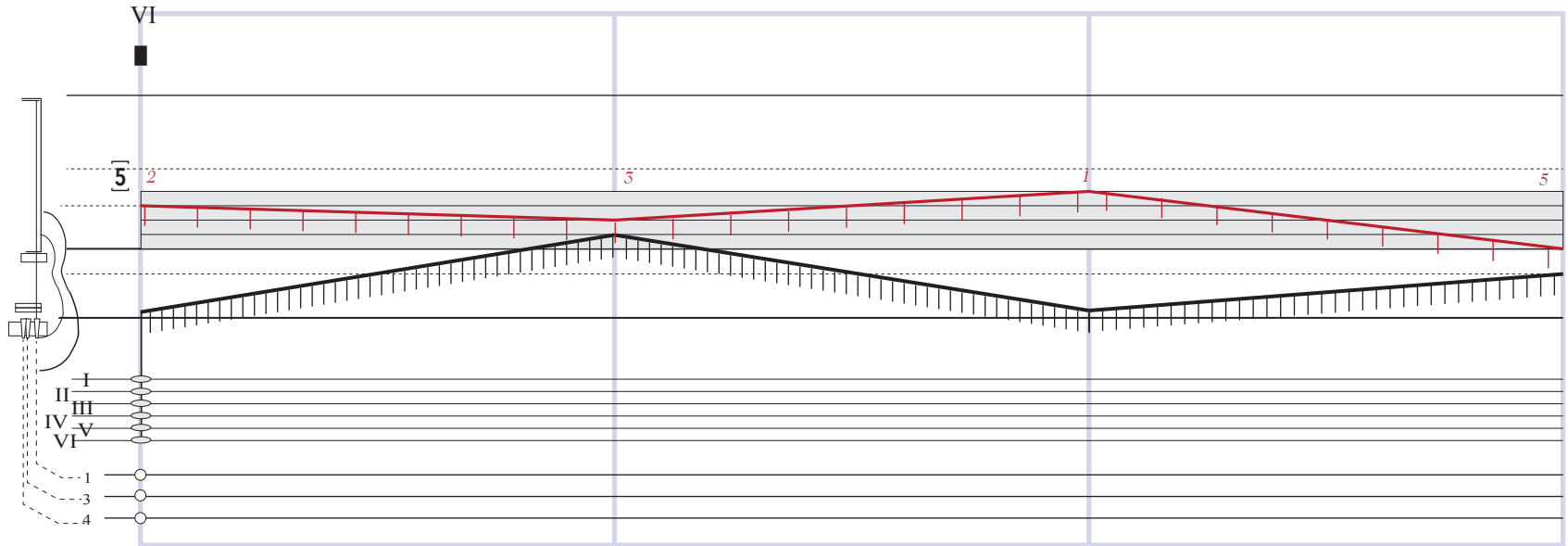

14
6 4/5
8
5
7
6
8
I
II
III
IV
V
VI
1
3
4
mf

vii

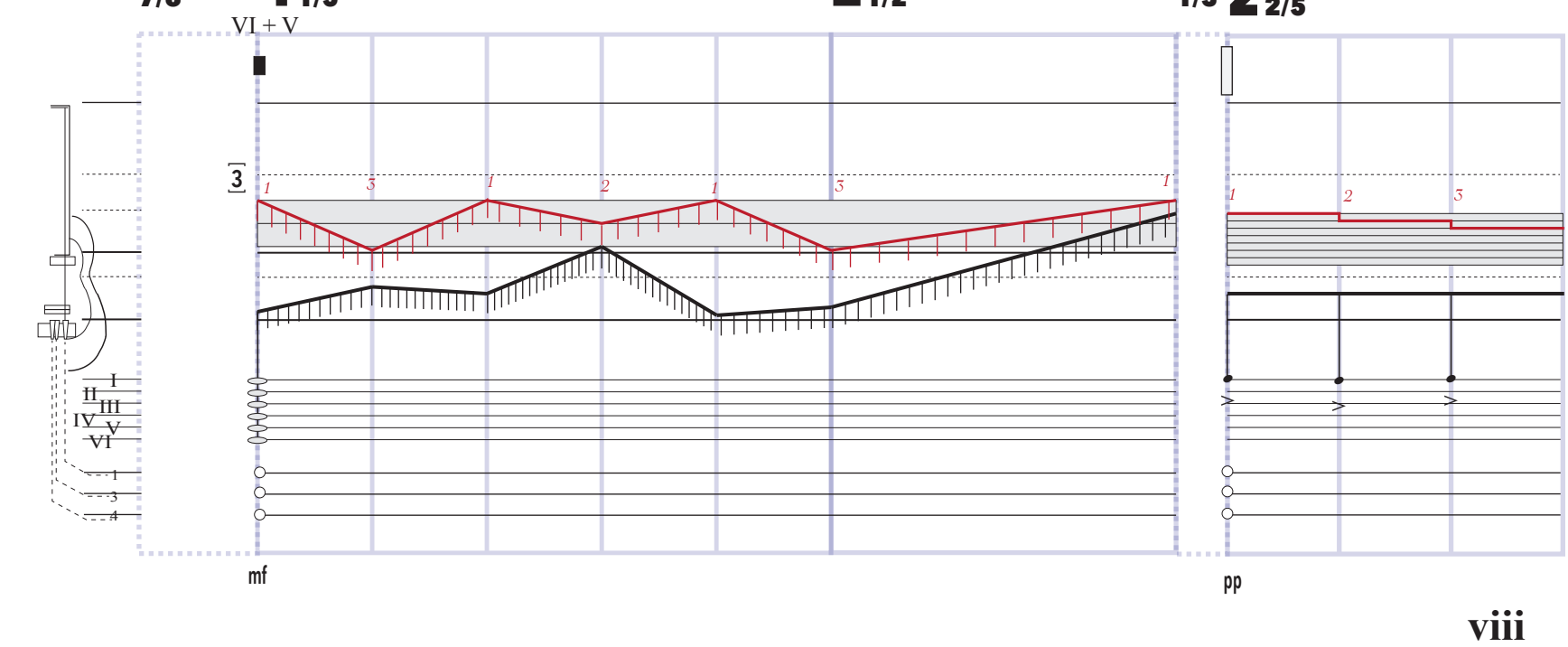

~15 2/3
[cue: Oboe]
[Ob., cl. 12, lap steel guitar]
8
1
4
I
II
III
IV
V
VI
1
3
4
p

VII
[all]

18



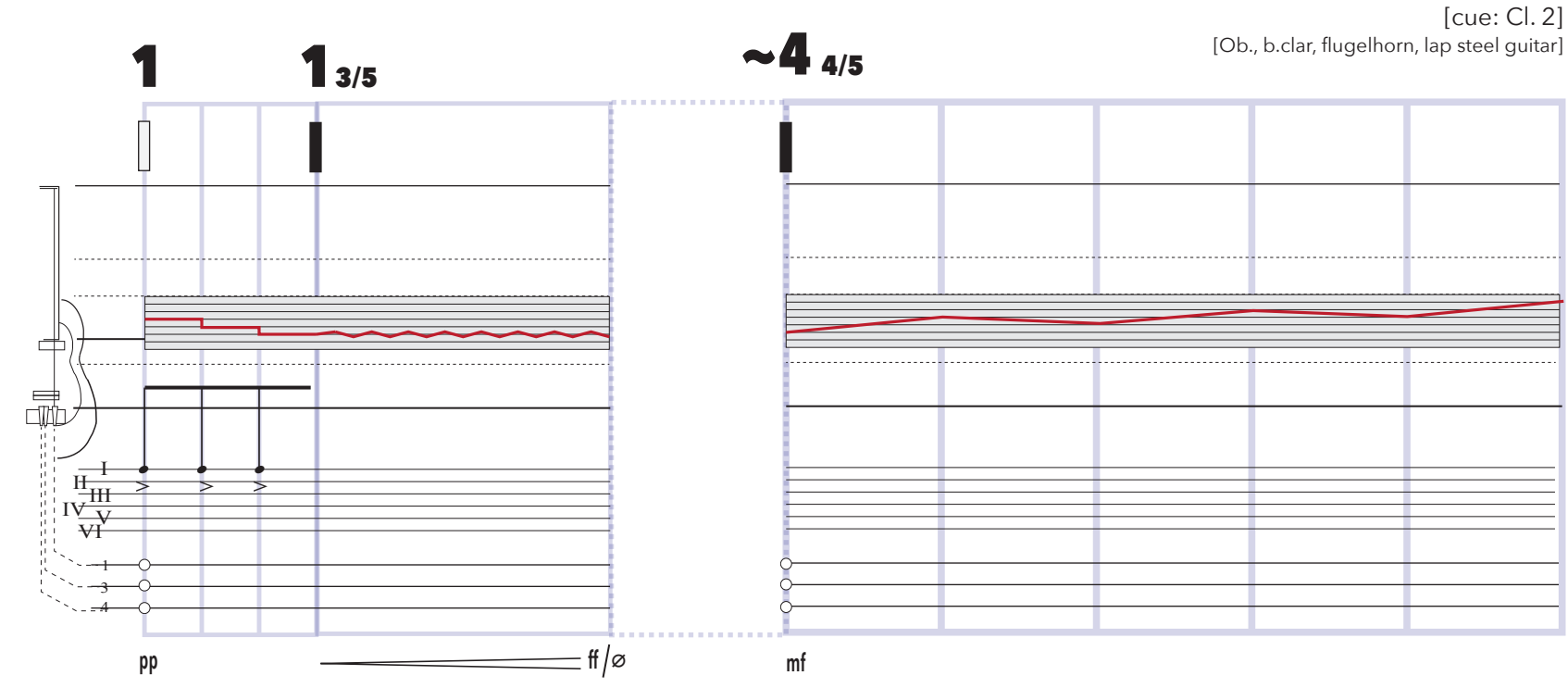
7/8 **4 1/5** **2 1/2** **1/3 2 2/5**



viii

[cue: Cl. 2]
[Ob., b.clar, flugelhorn, lap steel guitar]

1 **1 3/5** **~4 4/5**

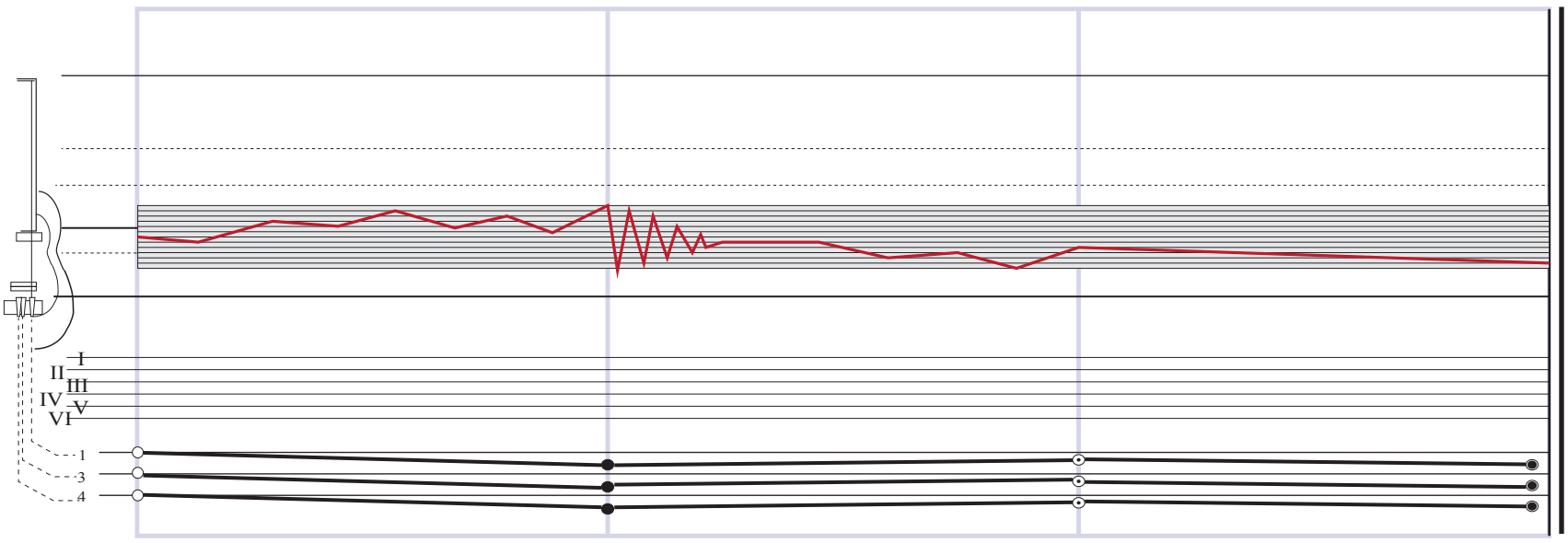


VIII

[trombone tacet]

19 1/5

[end of lap-steel
guitar part. IX is tacet.]



ppp

Stanford, Ca. 02/14