

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:

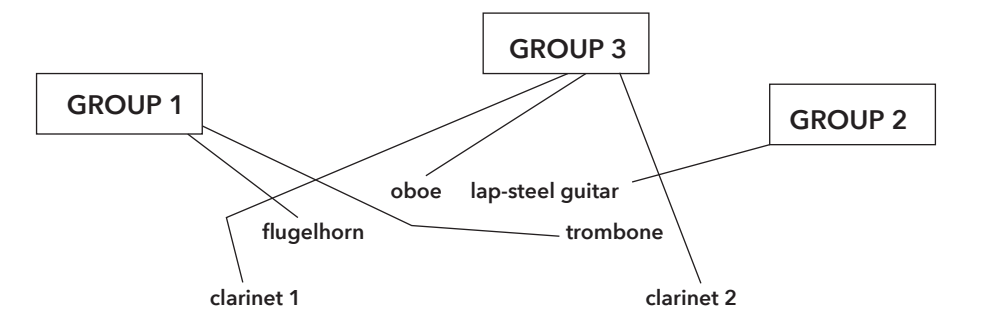
- I. GROUP 1.
- II. GROUP 1, GROUP 2.
- III-VIII. GROUP 1, GROUP 2, GROUP 3.
- IX. GROUP 1, GROUP 3.

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.

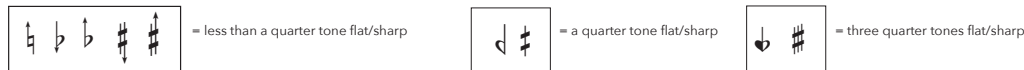
The instruments involved in the first moment of each episode are indicated at the end of the previous episode, as well as a suggestion about which performer should cue it.

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 possible configuration is shown below:



accidentals



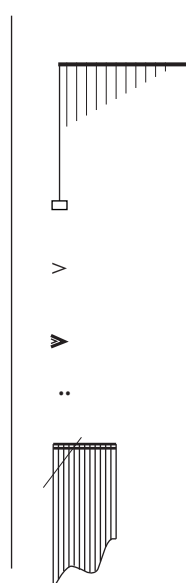
notation and special techniques

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

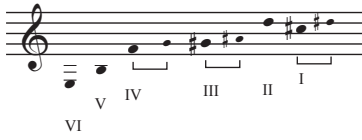
- Smooth internal articulation with diaphragm.
- Regular accent.
- Very strong accent
- Double articulation /staccato
- A very soft and fastly articulated gesture. The contour of the lowest line may be interpreted as approximate pitch contour or as lip-pressure.

GROUP 2 [lap-steel guitar]

Scordatura:



alternative:



The part was composed for Daryl Buckley and the instrument is composed for 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.

2

1 1/5

Duration of the event in seconds and fractions of seconds. Each new duration denotes a new event.

Pressure of the slide on the string:

- Normal, lighter and very light pressure, respectively.
- Use fingers instead of slider, with light (harmonic) pressure.

Position/rotation of the slide on the string:

- normal position
- rotated

Slider-Pitch-Space. A space on the length of the string is indicated by the grey box. It is to be subdivided in equal (as possible) steps. The red lines indicate which step in the space the slide is positioned on. A black number on the top left indicates the number of equal steps and smaller red numbers indicate the active step at any particular moment.

Right hand action. Noteheads indicate the kind of action and the string(s) it takes place on. The upper beam indicates the position on the length of the string.

- Normal attack.
- Very soft, with the fingertips, slightly tapping.

String benders staff. For 1st, 3rd and 4th strings:

- Normal (inactive) position.
- Between 1/8 and 3/8 of a tone sharp.
- Between 1/2 and 7/8 of a tone sharp.
- A tone sharp.

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

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

Play all strings indicated in sequence, in any order and occupying 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
[only brass]

55MM 66MM

flügelhorn *straight mute*

trombone *straight mute*

66MM 77MM

flügelhorn

trombone

77MM

flügelhorn

trombone

ii
[cue]
[flugelhorn | lap steel guitar]

4"
.]

II

[brass + lap steel guitar]

44MM 66MM

flügelhorn

trombone

mf f ff f mf f ff mf

ppp mf f mf mp f

[66 MM]

flügelhorn

trombone

f mp p f mp f mf

mp mf mf ff mp slide mf

iii
[cue]
[trombone | oboe]

~6"

III
[all]

66MM
→
 77MM

flügelhorn

trombone

slide

tr

[77MM]
→
 44MM

flügelhorn

trombone

[cue]
[cl. 1 & 2 | Lap Steel Guitar]

~ 6"

iv

IV

[all]

90MM

60MM

flügelhorn

trombone

12"

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

120MM
12

flügelhorn

trombone

mf [pp]

mf [pp] mf f f mp fff

60MM

flügelhorn

trombone

mp pp ppp

12"

mp pp ppp

...iv

60MM

flügelhorn

trombone

ppp

pp

pp

mp

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

~ 12"

flügelhorn

trombone

mf

mf

mf

ppp

V [all]

60MM

flügelhorn

trombone

mf

12"

[60MM]

...V(2)

60MM

50MM

Musical score for Flugelhorn and Trombone. The Flugelhorn part is in the upper system, and the Trombone part is in the lower system. The Flugelhorn part starts with a dynamic of *mp* and ends with *f*. The Trombone part starts with *mp* and ends with *mf*. The Flugelhorn part has a dynamic of *ppp* and ends with *ppp*. The Trombone part has a dynamic of *mf* and ends with *f*. The Flugelhorn part has a dynamic of *ppp* and ends with *ppp*. The Trombone part has a dynamic of *mf* and ends with *f*.

[50MM]

Musical score for Flugelhorn and Trombone. The Flugelhorn part is in the upper system, and the Trombone part is in the lower system. The Flugelhorn part starts with a dynamic of *mf* and ends with *ff*. The Trombone part starts with *f* and ends with *ff*. The Flugelhorn part has a dynamic of *ff* and ends with *ff*. The Trombone part has a dynamic of *ff* and ends with *p*. The Flugelhorn part has a dynamic of *ff* and ends with *ff*. The Trombone part has a dynamic of *ff* and ends with *p*.

[50MM]

80MM

Musical score for Flugelhorn and Trombone. The Flugelhorn part is in the upper system, and the Trombone part is in the lower system. The Flugelhorn part starts with a dynamic of *mp* and ends with *f*. The Trombone part starts with *mp* and ends with *f*. The Flugelhorn part has a dynamic of *mf* and ends with *ff*. The Trombone part has a dynamic of *f* and ends with *ff*. The Flugelhorn part has a dynamic of *p* and ends with *p*. The Trombone part has a dynamic of *p* and ends with *p*. The Flugelhorn part has a dynamic of *mf* and ends with *ff*. The Trombone part has a dynamic of *p* and ends with *p*. The Flugelhorn part has a dynamic of *f* and ends with *f*. The Trombone part has a dynamic of *f* and ends with *f*.

...V(3)

80MM 80MM 60MM

flügelhorn

trombone

60MM

flügelhorn

trombone

9.1"

75MM

55MM

flügelhorn

trombone

...V(4)

[55MM]

vi

[cue: lap steel guitar]
[flugelhorn, lap steel guitar]

~15"

flügelhorn

trombone

ppp

ppp

(breath when needed)

VI

[all]

60MM

flügelhorn

trombone

mp

ppp

mp

ppp

[60MM]

flügelhorn

trombone

mf

mf

...vi(2)

[60MM]

Musical score for flügelhorn and trombone in section vi(2). The flügelhorn part is in treble clef and the trombone part is in bass clef. Both parts start with a dynamic marking of *mf*. The flügelhorn part features a melodic line with a slur and a breath mark. The trombone part features a similar melodic line with a slur and a breath mark. The score is divided into measures by vertical red lines.

vii

[60MM]

Musical score for flügelhorn and trombone in section vii. The flügelhorn part is in treble clef and the trombone part is in bass clef. The flügelhorn part is marked *harmon mute*. The trombone part starts with a dynamic marking of *mf*. A cue for Oboe, Clarinet in C, and Lap Steel Guitar is indicated at the end of the section. The score is divided into measures by vertical red lines.

VII

[all]

50MM

Musical score for flügelhorn and trombone in section VII. The flügelhorn part is in treble clef and the trombone part is in bass clef. Both parts are marked *harmon mute*. The flügelhorn part starts with a dynamic marking of *pp*. The trombone part also starts with a dynamic marking of *pp*. The score is divided into measures by vertical red lines.

...vii(2)

[50MM]

75MM

flügelhorn

[pp]

trombone

pp

[75MM]

flügelhorn

p

mp

mp

trombone

viii

[cue: Cl. 2]

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

~7"

VIII

[trombone tacet]

110MM

flügelhorn

mf

40MM

mp ppp ff mf

[40MM]

ix

[cue: Oboe-trombone]
[Ob., Cl. 1, trombone]

flügelhorn

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

ff

mf mp p

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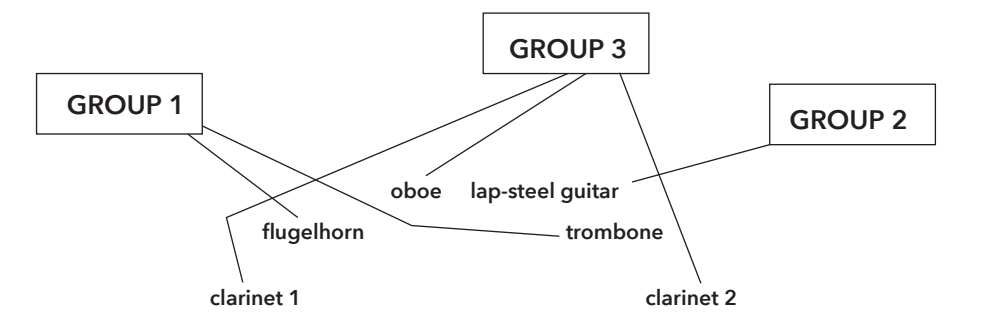
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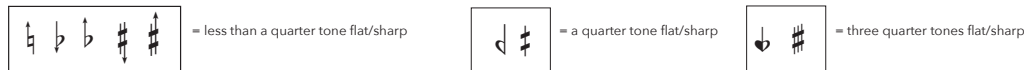
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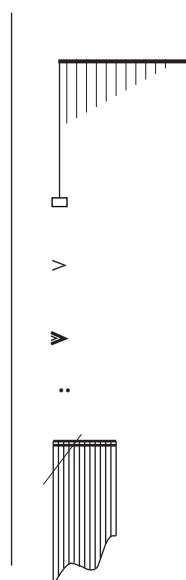
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Events appear as blocks; time-spaces divided into a number of equally sized durations. They lay on top of an underlying pulse that varies its speed (accelerates and decelerates). The performers calculate visually the speed of the subdivision (inner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

noteheads

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



other

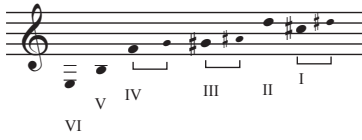
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Scordatura:



alternative:



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2 **1 1/5**

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 ⊕ normal position
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 ● Normal attack.
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String benders staff. For 1st, 3rd and 4th strings:
 ○ Normal (inactive) position.
 ⊕ Between 1/8 and 3/8 of a tone sharp.
 ⊙ Between 1/2 and 7/8 of a tone sharp.
 ● A tone sharp.

Length of the strings.

Amplitude [volume pedal].

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

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

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

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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"

Musical score for measures 0'15. It features three staves: Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part starts with a series of notes on a high staff, followed by a rest. The Cl in Bb_1 part has a long note on a low staff. The Cl in Bb_2 part has a long note on a low staff. All parts are marked with a dynamic of *ppppp*.

0'30"

Musical score for measures 0'30. It features three staves: Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part has notes on a high staff. The Cl in Bb_1 part has notes on a low staff. The Cl in Bb_2 part has notes on a low staff.

iv

[cue]
[cl. 1 & 2 | Lap Steel Guitar]

0'34"

Musical score for measures 0'34. It features three staves: Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part has notes on a high staff. The Cl in Bb_1 part has notes on a low staff. The Cl in Bb_2 part has notes on a low staff. A vertical line with a bracket and a dot is positioned between the Cl in Bb_1 and Cl in Bb_2 staves, indicating a cue for the Lap Steel Guitar.

IV

[oboe tacet]

0'15"

Musical score for two clarinets (cl in Bb_1 and cl in Bb_2) from 0'15". The score is written in treble clef with a key signature of two sharps (F# and C#). The first clarinet (cl in Bb_1) has a dynamic marking of *ppppp*. The second clarinet (cl in Bb_2) also has a dynamic marking of *ppppp*. The music consists of a long, sustained line with some melodic movement and articulation.

0'30"

Musical score for two clarinets (cl in Bb_1 and cl in Bb_2) from 0'30". The score is written in treble clef with a key signature of two sharps (F# and C#). The first clarinet (cl in Bb_1) has a dynamic marking of *ppppp*. The second clarinet (cl in Bb_2) also has a dynamic marking of *ppppp*. The music consists of a long, sustained line with some melodic movement and articulation.

0'45"

Musical score for two clarinets (cl in Bb_1 and cl in Bb_2) from 0'45". The score is written in treble clef with a key signature of two sharps (F# and C#). The first clarinet (cl in Bb_1) has a dynamic marking of *ppppp*. The second clarinet (cl in Bb_2) also has a dynamic marking of *ppppp*. The music consists of a long, sustained line with some melodic movement and articulation.

...iv(2)

1'00"

cl in Bb_1
[ppppp]

cl in Bb_2
[ppppp]

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

1'09"

cl in Bb_1

cl in Bb_2

V

[all]

0'15"

Musical score for the first system, 0'15". It features three staves: Oboe, cl in Bb_1, and cl in Bb_2. The Oboe part has a long note followed by four shorter notes. The cl in Bb_1 part is mostly silent. The cl in Bb_2 part has a long note followed by a shorter note. Dynamics include [ppppp].

0'42"

Musical score for the second system, 0'42". It features three staves: Oboe, cl in Bb_1, and cl in Bb_2. A large vertical bar is present. A bracket labeled "15\" is above the cl in Bb_1 staff. The Oboe part has two notes. The cl in Bb_1 part has a long note. The cl in Bb_2 part has a short note. Dynamics include [ppppp].

0'57"

Musical score for the third system, 0'57". It features three staves: Oboe, cl in Bb_1, and cl in Bb_2. The Oboe part has three notes. The cl in Bb_1 part has a long note. The cl in Bb_2 part has a long note. Dynamics include [ppppp].

...V(2)

1'12"

Oboe

Cl in Bb_1

Cl in Bb_2

Musical score for the first system, measures 1-3. The Oboe part has a whole note chord of G4, A4, B4. The Cl in Bb_1 part has a whole note chord of G3, A3, B3. The Cl in Bb_2 part has a whole note chord of G3, A3, B3.

1'27"

Oboe

Cl in Bb_1

Cl in Bb_2

Musical score for the second system, measures 4-6. The Oboe part has a whole note chord of G4, A4, B4. The Cl in Bb_1 part has a whole note chord of G3, A3, B3. The Cl in Bb_2 part has a whole note chord of G3, A3, B3. Dynamics markings include *pp* > *ppppp* and *ppppp* > *pp* > *ppppp*.

1'42"

Oboe

Cl in Bb_1

Cl in Bb_2

Musical score for the third system, measures 7-9. The Oboe part has a whole note chord of G4, A4, B4. The Cl in Bb_1 part has a whole note chord of G3, A3, B3. The Cl in Bb_2 part has a whole note chord of G3, A3, B3. Dynamics markings include *pp* > *ppppp* and *ppp* > *ppppp*.

...V(3)

1'57"

Musical score for Oboe and two Clarinets in Bb (cl in Bb_1 and cl in Bb_2) for measures 1-4. The Oboe part starts with a whole note chord of G#4, A#4, B4. The Clarinet 1 part starts with a whole note chord of G#3, A#3, B3. The Clarinet 2 part starts with a whole note chord of G#2, A#2, B2. Dynamics include ppppp, ppp, p, and ppp.

2'12"

Musical score for Oboe and two Clarinets in Bb (cl in Bb_1 and cl in Bb_2) for measures 5-8. The Oboe part has a whole note chord of G#4, A#4, B4 in measure 5, then a whole note chord of G#4, A#4, B4 in measure 6, and a whole note chord of G#4, A#4, B4 in measure 7. The Clarinet 1 part has a whole note chord of G#3, A#3, B3 in measure 5, then a whole note chord of G#3, A#3, B3 in measure 6, and a whole note chord of G#3, A#3, B3 in measure 7. The Clarinet 2 part has a whole note chord of G#2, A#2, B2 in measure 5, then a whole note chord of G#2, A#2, B2 in measure 6, and a whole note chord of G#2, A#2, B2 in measure 7. Dynamics include ppp, mp, p, and ppppp.

...V(4)

2'27"

Musical score for three woodwind parts: Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part is mostly silent with a few notes at the beginning and end. The Cl in Bb_1 part has a melodic line with several notes and rests. The Cl in Bb_2 part has a similar melodic line, often in harmony with the Cl in Bb_1.

vi

2'31"

[cue: lap steel guitar]
[flugelhorn, lap steel guitar]

Musical score for three woodwind parts: Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part has a few notes. The Cl in Bb_1 part has a few notes. The Cl in Bb_2 part has a few notes. The score ends with a vertical line at 2:35.

VI
[all]

0'14"

0'25"

14"

Musical score for measures 14-25. The score is written for three staves: Oboe, cl in Bb_1, and cl in Bb_2. The Oboe staff is mostly empty. The cl in Bb_1 staff has a whole note chord starting at measure 14, with a sharp sign above the first staff line. The cl in Bb_2 staff has a whole note chord starting at measure 14, with a flat sign below the first staff line. A bracket above the cl in Bb_1 staff spans from measure 14 to 25. A sharp sign is placed above the staff line at the end of measure 25.

25"

0'40"

Musical score for measures 25-40. The score is written for three staves: Oboe, cl in Bb_1, and cl in Bb_2. The Oboe staff has a whole note chord starting at measure 25, with a sharp sign above the first staff line. The cl in Bb_1 staff has a whole note chord starting at measure 25, with a sharp sign above the first staff line. The cl in Bb_2 staff has a whole note chord starting at measure 25, with a flat sign below the first staff line. A bracket above the cl in Bb_1 staff spans from measure 25 to 40. A sharp sign is placed above the staff line at the end of measure 40.

40"

0'52"

vii

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

~7.0"

Musical score for measures 40-52 and a cue. The score is written for three staves: Oboe, cl in Bb_1, and cl in Bb_2. The Oboe staff has a whole note chord starting at measure 40, with a sharp sign above the first staff line. The cl in Bb_1 staff has a whole note chord starting at measure 40, with a sharp sign above the first staff line. The cl in Bb_2 staff has a whole note chord starting at measure 40, with a flat sign below the first staff line. A bracket above the cl in Bb_1 staff spans from measure 40 to 52. A sharp sign is placed above the staff line at the end of measure 52. A cue for the Oboe staff starts at measure 52, with a sharp sign above the first staff line. A box labeled "muta b. clarinet in Bb" is positioned below the cl in Bb_2 staff, with a vertical line extending upwards to the cue staff. A bracket above the cue staff spans from measure 52 to 59.

VII

[all]

0'15"

Musical score for measures 0'15". It features three staves: Oboe (top), Cl. in Bb_1 (middle), and B. cl in Bb (bottom). The Oboe staff has a treble clef and a key signature of one sharp (F#). The Cl. in Bb_1 and B. cl in Bb staves have treble clefs and a key signature of two flats (Bb). The B. cl in Bb staff includes the instruction "[sounds an octave lower]". The music consists of sustained notes with various accidentals (flats and naturals) and stems.

0'30"

Musical score for measures 0'30". It features three staves: Oboe (top), Cl. in Bb_1 (middle), and Cl. in Bb_2 (bottom). The Oboe staff has a treble clef and a key signature of one sharp (F#). The Cl. in Bb_1 and Cl. in Bb_2 staves have treble clefs and a key signature of two flats (Bb). The music consists of sustained notes with various accidentals (flats and naturals) and stems.

30"

0'43"

viii

[cue: Cl. 2]

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

Musical score for measures 0'43". It features three staves: Oboe (top), Cl. in Bb_1 (middle), and Cl. in Bb_2 (bottom). The Oboe staff has a treble clef and a key signature of one sharp (F#). The Cl. in Bb_1 and Cl. in Bb_2 staves have treble clefs and a key signature of two flats (Bb). The music consists of sustained notes with various accidentals (flats and naturals) and stems. A large vertical line is drawn at the end of the section, indicating the end of the cue.

VIII

[trombone tacet]

0'15"

Musical score for measures 0'15". The score is written for three woodwind parts: Oboe, Clarinet in Bb_1, and Bass Clarinet in Bb. The Oboe part has a rest for the first 14 measures and then plays a melodic line starting at measure 15. The Clarinet in Bb_1 part plays a melodic line throughout the 15 measures. The Bass Clarinet in Bb part has a rest for the first 14 measures and then plays a melodic line starting at measure 15. The key signature is one sharp (F#) and the time signature is 4/4.

0'20"

ix
[cue:Oboe-trombone]
[Ob.,Cl. 1, trombone]

Musical score for measures 0'20". The score is written for three woodwind parts: Oboe, Clarinet in Bb_1, and Clarinet in Bb_2. The Oboe part has a rest for the first 19 measures and then plays a melodic line starting at measure 20. The Clarinet in Bb_1 part has a rest for the first 19 measures and then plays a melodic line starting at measure 20. The Clarinet in Bb_2 part has a rest for the first 19 measures and then plays a melodic line starting at measure 20. The key signature is one sharp (F#) and the time signature is 4/4.

IX

[brass, woodwinds]

0'15"

Musical score for Oboe, Cl in Bb_1, and B. cl in Bb. The Oboe part features a melodic line with eighth and sixteenth notes. The Cl in Bb_1 part has a sustained note with some dynamics markings. The B. cl in Bb part has a rhythmic pattern of eighth notes.

Musical score for Oboe, Cl in Bb_1, and Cl in Bb_2. The Oboe part is mostly silent. The Cl in Bb_1 part includes a tremolo effect and a dynamic marking. The Cl in Bb_2 part has a melodic line with eighth notes.

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:

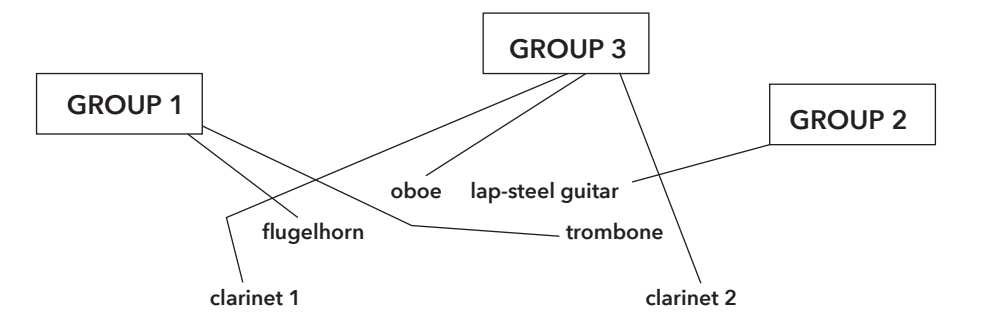
- I. GROUP 1.
- II. GROUP 1, GROUP 2.
- III-VIII. GROUP 1, GROUP 2, GROUP 3.
- IX. GROUP 1, GROUP 3.

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.

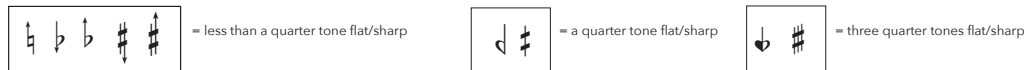
The instruments involved in the first moment of each episode are indicated at the end of the previous episode, as well as a suggestion about which performer should cue it.

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 possible configuration is shown below:



accidentals



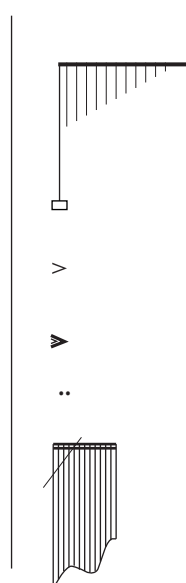
notation and special techniques

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.

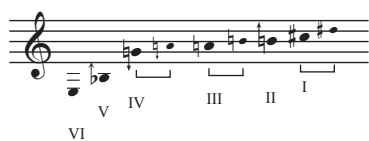


other

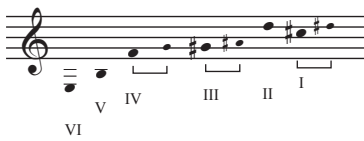
- Smooth internal articulation with diaphragm.
- Regular accent.
- Very strong accent
- Double articulation /staccato
- A very soft and fastly articulated gesture. The contour of the lowest line may be interpreted as approximate pitch contour or as lip-pressure.

GROUP 2 [lap-steel guitar]

Scordatura:



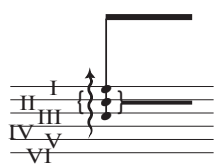
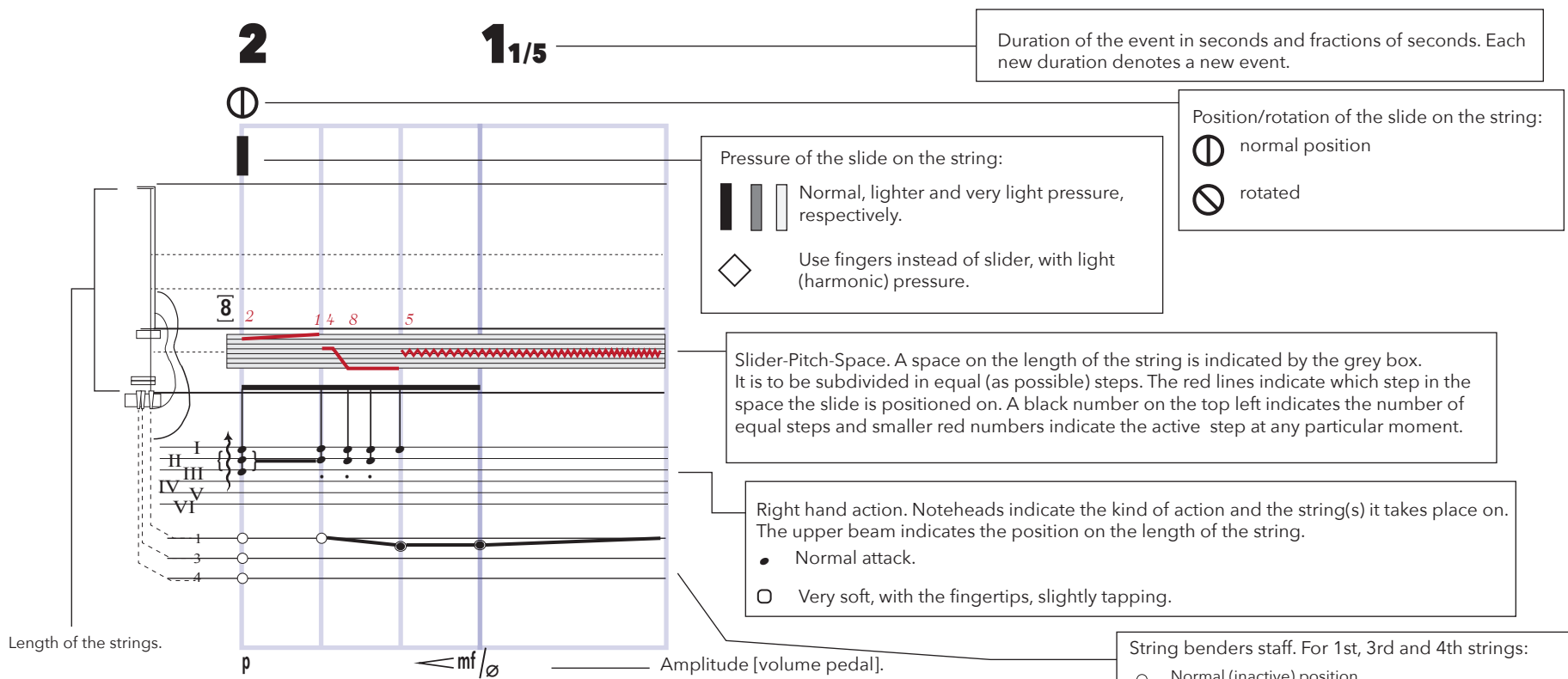
alternative:



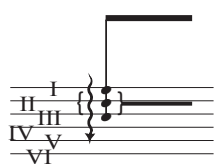
The part was composed for Daryl Buckley and the instrument is composed for his own customization built by David Porthouse. It includes three string benders that raise the pitch up to a major second.

notation:

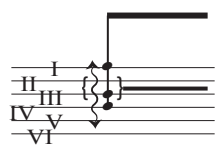
An outline of the instrument takes the place of the traditional clef(s). Actions for each hand and foot (volume pedal) are separated. The part is notated in a completely prescriptive fashion. The duration of each event is indicated with integers and fractions of a second. Each event is subdivided in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



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



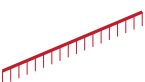
Play all strings indicated in sequence, in descending order and occupying the duration indicated by the horizontal thick line.



Play all strings indicated in sequence, in any order and occupying 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}** **2/5** **3** **1/3**

p $< mf/\emptyset$ p mp p ppp $/\emptyset$ mp p $pppp$ p/\emptyset

2 **7/8** **1_{3/7}** **2_{1/8}** **3** **1_{4/5}**

[⊕]

$mp > p$ ppp/p $/\emptyset$ p mp/ppp

2 $\frac{1}{5}$ $\frac{2}{8}$ $\frac{1}{2}$ **1** $\frac{1}{5}$ $\frac{1}{2}$

ppp — p — ppp — mp

[ff] — ppp — mp — ppp

Detailed description: This system contains two measures of music. The first measure is marked with a '2' and a circled 'X'. It features a horn part with a red line indicating a glissando from a higher register down to a lower register. The dynamics are ppp, p, ppp, and mp. The second measure is marked with a '1' and a '5' over a bar line. It features a horn part with a red line indicating a glissando from a lower register up to a higher register. The dynamics are [ff], ppp, mp, and ppp. The score includes staves for Horn I, II, III, IV, V, VI and strings (1-4).

6 $\frac{7}{7}$ **3** $\frac{7}{7}$ **1** $\frac{3}{8}$ $\frac{5}{6}$ **2** **iii**
[cue]
[trombone | oboe]

p — ppp

pppp — p — pppp

Detailed description: This system contains two measures of music. The first measure is marked with a '6' and a '7' over a bar line. It features a horn part with a red line indicating a glissando from a higher register down to a lower register. The dynamics are p and ppp. The second measure is marked with a '3' and a '7' over a bar line, followed by a '1' and a '3' over a bar line, and then a '5' over a bar line. It features a horn part with a red line indicating a glissando from a lower register up to a higher register. The dynamics are pppp, p, and pppp. The score includes staves for Horn I, II, III, IV, V, VI and strings (1-4).

III

[all]

5

2 7/8

1 1/4

Violin part: 5, 2, 4, 2, 4

Piano part: p

2 1/5

2/5

1 1/4

3/4

Violin part: 5, 1, 2, 1, 4

Piano part: ppp

...iii (2)

1 $\frac{3}{4}$ **1** **1** $\frac{1}{4}$ **3** $\frac{3}{4}$

mf \rightarrow ppp \rightarrow mf \rightarrow p

1 $\frac{3}{4}$ **1** $\frac{1}{4}$ **1** $\frac{4}{5}$ **6**

p \rightarrow mf \rightarrow f \rightarrow fff \rightarrow p

~7 **iv**
[cue]
[cl. 1 & 2 | Lap Steel Guitar]

p \rightarrow mf \rightarrow f \rightarrow fff \rightarrow p

IV

[all]

7 **4 1/5**

8

f mp

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

mp pp poco

2 6/7 **2 4/7** **4 1/5**

pp ∅ mf

...iv (2)

1 $\frac{6}{7}$ **3** **2** $\frac{1}{8}$ **2**

mp pppp p \emptyset p

1 $\frac{1}{5}$ **2** $\frac{6}{7}$ **3** $\frac{1}{5}$ **3**

mp \emptyset mp

5 **~20** **V**
[cue: cl. 1]
[flugelhorn, trombone, cl. 1 & 2, lap steel guitar]

mp \emptyset

V

[all]

10 $\frac{1}{5}$ **6** $\frac{1}{8}$

Violin part: 5, 4, 2, 1, 5, 2, 5, 5

Double bass part: I, II, III, IV, V, VI

Dynamics: ppp, mf, ppp, f, ff

14 $\frac{1}{3}$ **2** $\frac{8}{9}$

Violin part: 7, 4, 5, 1, 2, 15, 2, 4

Double bass part: I, II, III, IV, V, VI

Dynamics: ff, ppp, mp

6 $\frac{1}{8}$ **2** $\frac{2}{3}$ **4** $\frac{1}{3}$

Violin part: 7, 5, 5, 6, 5, 7, 5, 7

Double bass part: I, II, III, IV, V, VI

Dynamics: mp, f, mp

...V(2)

2_{3/4} **2_{8/9}** **1_{1/4}** **2_{1/8}** **2/3** **1_{1/4}** **3/4**

p f fff f ppp

1_{3/4} **7/8** **4_{1/5}** **1_{4/5}**

mf mf f >pp

6_{1/8} **23_{9/10}**

mp

...V⁽³⁾

2_{9/10} **1_{1/4}** **2** **2/3** **1_{1/4}**

ppp p fff/\emptyset mp

3/4 **1_{3/4}** **4/5** **4** $\textcircled{\ominus} \rightarrow \textcircled{\ominus}$

mp $\ll ff \gg mf$ \emptyset mp $\ll f \gg p$

1_{3/5} **2_{5/6}** **2_{1/5}** **1_{1/4}**

mp mf \emptyset 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**

mf \emptyset mf \emptyset mf

2 1/6 **2** **7/8** **1 2/5** **2/5** **7/8**

mf mf

...V⁽⁵⁾

1/2 **1** 1/5 2/3 **2** 9/10 **1** 1/4

mf

2 **~7**

f \rightarrow mp

vi
[cue: lap steel guitar]
[flugelhorn, lap steel guitar]

VI
[all]

10

6

mf f

14

6^{4/5}

mf

~15^{2/3}

vii

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

p

VII

[all]

18

VI

mp

7/8 $4 \frac{1}{5}$ $2 \frac{1}{2}$ $\frac{1}{3} 2 \frac{2}{5}$

VI+V

mf pp

1 $1 \frac{3}{5}$ $\sim 4 \frac{4}{5}$

pp ff/ø mf

viii

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

VIII

[trombone tacet]

19^{1/5}

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

The musical score consists of four staves for strings I, II, III, and IV. The first staff (I) features a red line indicating a tremolo effect. The second staff (II) has a dotted line above it. The third and fourth staves (III and IV) have solid lines. The score is marked with **ppp** at the beginning. The notation includes a double bar line at the end of the first measure, indicating the end of the section.

ppp

Stanford, Ca. 02/14