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Cosmographia

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Publication Date
2020

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Daniel Godsil

Cosmographia

for chamber ensemble

INSTRUMENTATION

Flute
Clarinet in B♭

Percussion I
- Vibraphone
- Bass Drum

Percussion II
- Marimba
- Crotales
- Tam-tam

1-2 Sopranos

Violoncello
Contrabass

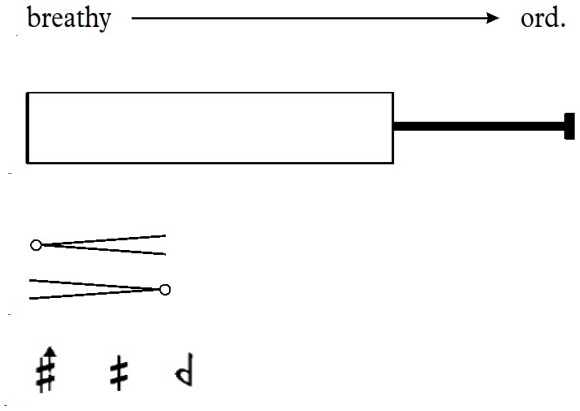
Durata: ca 12 min 30 sec

PROGRAM NOTE:

This work was designed to be performed without a conductor. My initial sketches for this work meditated on the idea of musical "maps" in various forms, such as mapping characteristics of one melody or harmony onto another. This led to experiments with what I thought of as "navigational performance maps." Since the piece is intended to be performed without a conductor, separate players would take turns leading the rest of the group forward as the work progressed, coloring the journey with their own idiosyncrasies. I tried (and mostly failed) to avoid recapitulation in the work; i.e., instead of an A-B-A, form, to instead use A-B-C-D-E- (and on), so that it ends in a different place than it began. The title comes from Martin Waldseemüller's 1507 map Universalis Cosmographia. *-D.G.*

Score written in C (contrabass sounds one octave lower)

GENERAL REMARKS



Arrows indicate gradual change from one technique to another, e.g. *sul ponticello* to *sul tasto*

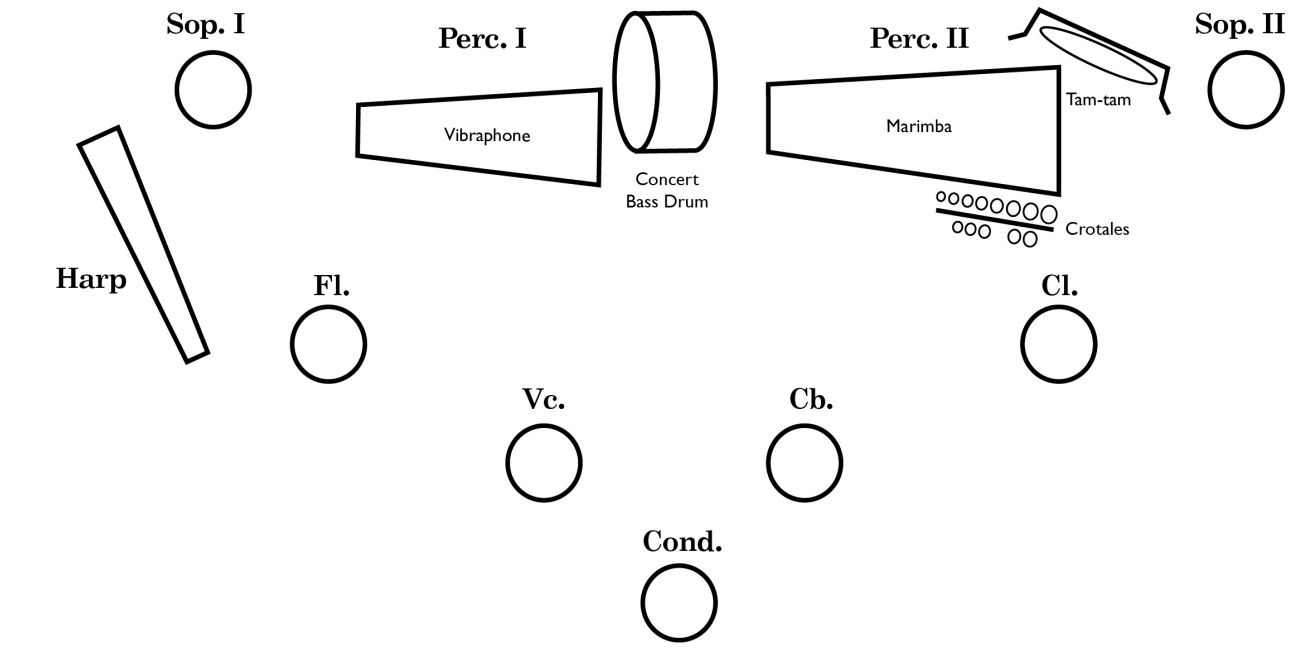
Senza misura: play segments in any order, avoiding regular rhythm for notated duration. Do not repeat separate segments more than twice.

Hairpins beginning or ending with a circle indicate *dal niente* and *al niente*

One quarter-tone sharp or flat

All glissandi should be performed *sempre glissandi*

SUGGESTED SETUP



Cosmographia for chamber ensemble

SCORE IN C

Daniel Godsil (2018)

Broadly ♩ = c. 52

Flute

Clarinet

Bass Drum

Percussion I

*do not cover strings

Percussion II

Marimba

Harp

Soprano

non trem.

trem.

II(0) trem.

III

Violoncello

intense

II

I(0)

Contrabass

intense

6

Fl.

mf *breathy*

mf *pp*

f

mf *p* *sub.*

Cl.

p *f*

sf *p* *sub.* *mf*

pp

Perc. I

Vibraphone
bowed

p *molto*

Mar.

mf *p* *ff*

l.v. sempre

Hp.

mf *p*

S.

Vc.

non
trem.

3

trem.

fp *ff* *p*

p *sub.* *mf*

(trem. sempre)

mp

Cb.

p

A

11

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

poco

molto

sub.

soft mallets
motor on slow

5

trem.

Ped.

16

B

Fl.

Cl.

Vib.

bowed

Ped.

Mar.

bowed

mallets

Hp.

l.v. sempre

S.

Very little vibrato throughout

oo

(IPA: **/u:/** as in "moon")

Vc.

Cb.

21

Fl.

Cl.

Vib.

med. mallets

5

trem.

Mar.

Hp.

S.

Vc.

(trem. sempre)

Cb.

C

26

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

p f p molto ff

p f p f p ff molto p

f mf f (Ped.)→

ff

fp intense

trem. non trem. 3 trem.

ff p

mf ff intense p ff

D

senza misura
segments in any order; avoid regularity:
do not repeat separate segments more than twice

30

Fl.

Cl.

senza misura
segments in any order; avoid regularity:
do not repeat separate segments more than twice

Vib.

Bass Drum

(w/ vibes mallets: one hard, one soft)

Mar.

Crotales

mf l.v. sempre

Hp.

S.

oo

Vc.

Cb.

34

Fl.

Cl.

Vib.

B.D.

Crot.

Hp.

S.

Vc.

Cb.

p *molto*

p *ff* *p*

hard mallet

p *p sub.*

soft mallet

ppp *ppp sub.*

Marimba

pp

bisbigl.

pp

mp

I

mf

38

Fl.

Cl.

Vib.

B.D.

Mar.

Hp.

S.

Vc.

Cb.

molto

molto

oo

non arm.

E

44

Fl.

Cl.

Vib.

B.D.

Mar.

Hp.

S.

Vc.

Cb.

flz.

ord.

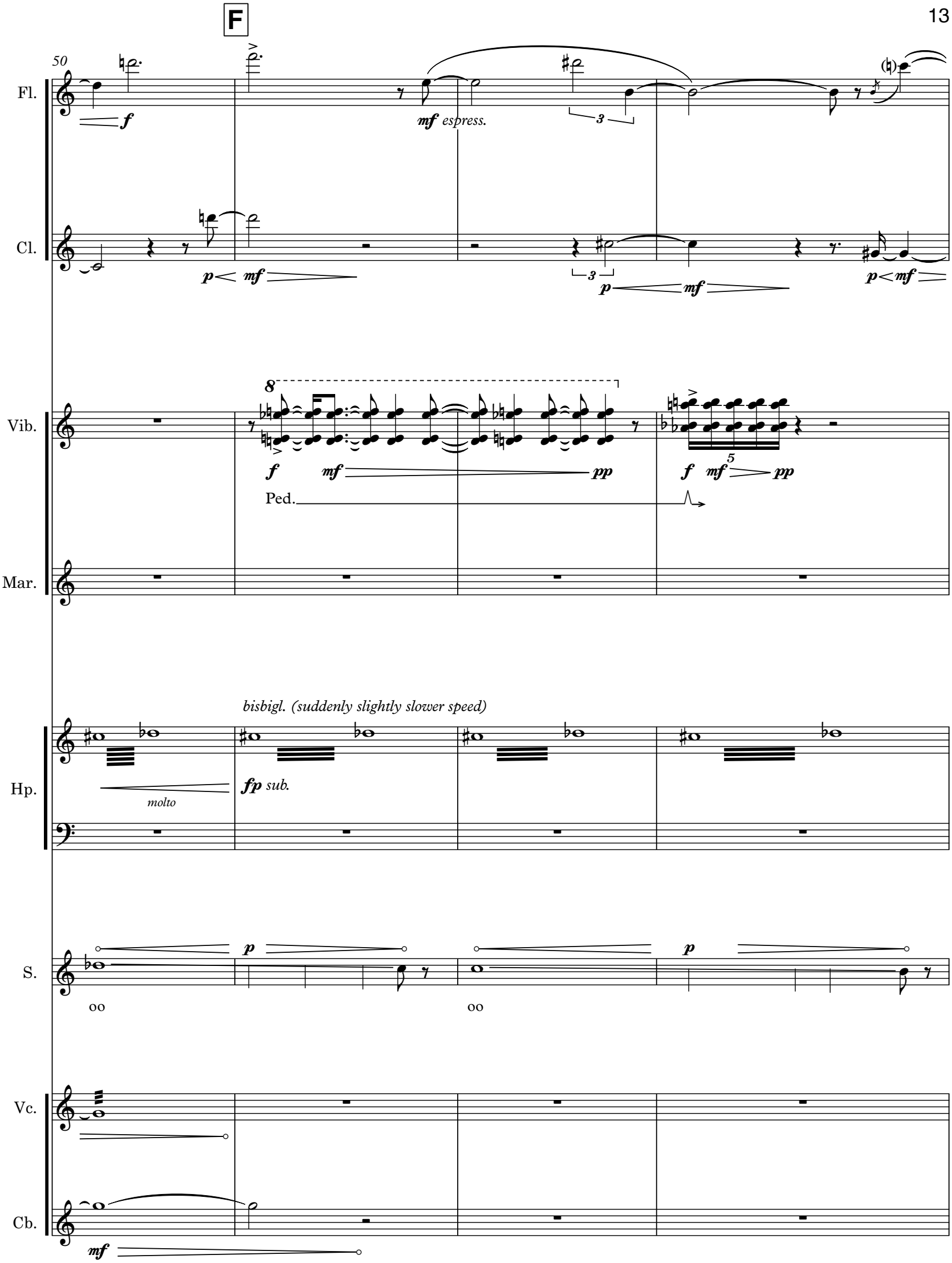
molto

bisbigl. (fast)

oo

I

non arm.


F
50
Fl.
f
mf espress.
3
Cl.
p mf
3
p mf
p mf
Vib.
8
f
mf
pp
f
mf
5
pp
Ped.
Mar.
bisbigl. (suddenly slightly slower speed)
Hp.
molto
fp sub.
S.
p
oo
oo
p
Vc.
Cb.
mf

54

Fl.

Cl.

(or similar multiphonic)

Vib.

(Ped.)

*Functions as grace note to flute A

(Ped.)

Mar.

Hp.

S.

Vc.

Cb.

G **Sereno; l'istesso tempo** ♩ = c. 52

59

Fl.

p dolce

Cl.

p dolce *mf* *p* *mp* *mp* *mp* *mp*

Vib.

l.v. sempre

pp *mf* *f* *mf* *pp* *f*

(Ped.)

Mar.

Hp.

l.v. sempre

mf

B♭

B♯

S.

p

oo

oo

Vc.

sul tasto (bow freely)

ppp

pp

Cb.

sul tasto (bow freely)

ppp

pp

64

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

mp *mp* *mp* *p* *p*

(Ped.) →

pp *mf* *pp* *mf*

B♭ A♭

p *p*

oo

ord.

H

68

Fl.

Cl.

Vib.

l.v. sempre

(Ped.) →

Mar.

Hp.

l.v. sempre

S.

oo

Vc.

Cb.

I Suddenly faster

♩ = c. 72

73

Fl.

breathy → ord.

mp p

Cl.

col Fl.

mp mf

Vib.

(Ped.) →

Mar.

Crotales

pp mf f

Hp.

l.v. sempre

f mf marcato

S.

mf

oo

Vc.

mf p ff p ff

Cb.

(stopped)

0
0

mf pp ff pp ff

80

breathy → ord.

Fl.

p

Cl.

mf

8 l.v. sempre

Vib.

mf marcato

(Ped.) →

l.v. sempre

Crot.

mf marcato

Hp.

f

S.

Vc.

p *f* *p*

Cb.

p *f* *pp*

J

Tempo I subito

♩ = c. 52

85

Fl.

mf

Cl.

mf

l.v. sempre

Vib.

mf

(Ped.) →

Crot.

l.v. sempre

Hp.

mf

S.

Vc.

ff

p

mf espress.

Cb.

ff

pp

89

Fl.

pp sotto voce

Cl.

pp sotto voce

Vib.

(Ped.) →

Crot.

Hp.

S.

oo

Vc.

0

p sub. *poco*

pp

p stark

Cb.

K

93

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

p *mp* *p*

mp *p*

p

pp

pp

(Ped.) →

mf

bowed

p *molto*

Ped. →

p *sim.*

p

l.v. sempre

mf

p

mf

p

f

p *espress.*

II

harm.

gliss.

p slowly; ad lib.

97

Fl.

breathy

Cl.

Vib.

ord. (soft mallet)

bowed

molto

Crot.

Hp.

S.

oo

Vc.

Cb.

non arm.

L

103 ord.

Fl.

gliss.

mf

mp

3

3

Cl.

mp

p

poco

p

3

p

ord. (hard mallets)

bowed

Vib.

mf

f

Crot.

Hp.

mf

8

S.

Vc.

pp

ff

l.v.

p

II

harm.

gliss.

p slowly; ad lib.

Cb.

pp

ff

l.v.

109

Fl.

p *mf* *mp* *mp*

Cl.

mp *poco agitato* *f*

ord. (hard mallets)

Vib.

mf

Crot.

Hp.

p

S.

Vc.

f poss.

III

pp

IV

sul tasto

Cb.

pp

M

115

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

mp

mp

p *poco* *p*

mf

mf

ff

l.v.

ord.

ff

l.v.

121

Fl.

breathy → ord.

mp *mf*

breathy → ord.

mf

Cl.

f

Vib.

bowed

p *molto*

Ped.

p *sim.*

p

p

Crot.

Marimba

pp

Hp.

S.

Vc.

(trem. sempre)

mp

Cb.

N **Very slow** ♩ = c. 36

129

Fl.

Cl.

Vib.

(bowed)

Mar.

Tam-tam

Hp.

S.

Vc.

Cb.

sul tasto

133

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

ord. → sul tasto → toneless (air noise)

ord. → sul tasto → toneless (air noise)