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Title

Cosmographia

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Author

Godsil, Daniel

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Daniel Godsil

Cosmographia

for chamber ensemble

INSTRUMENTATION

Flute
Clarinet in B \flat

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

breathy \longrightarrow ord.

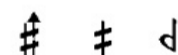
Arrows indicate gradual change from one technique to another, e.g. *sul ponticello* to *sul tastò*



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



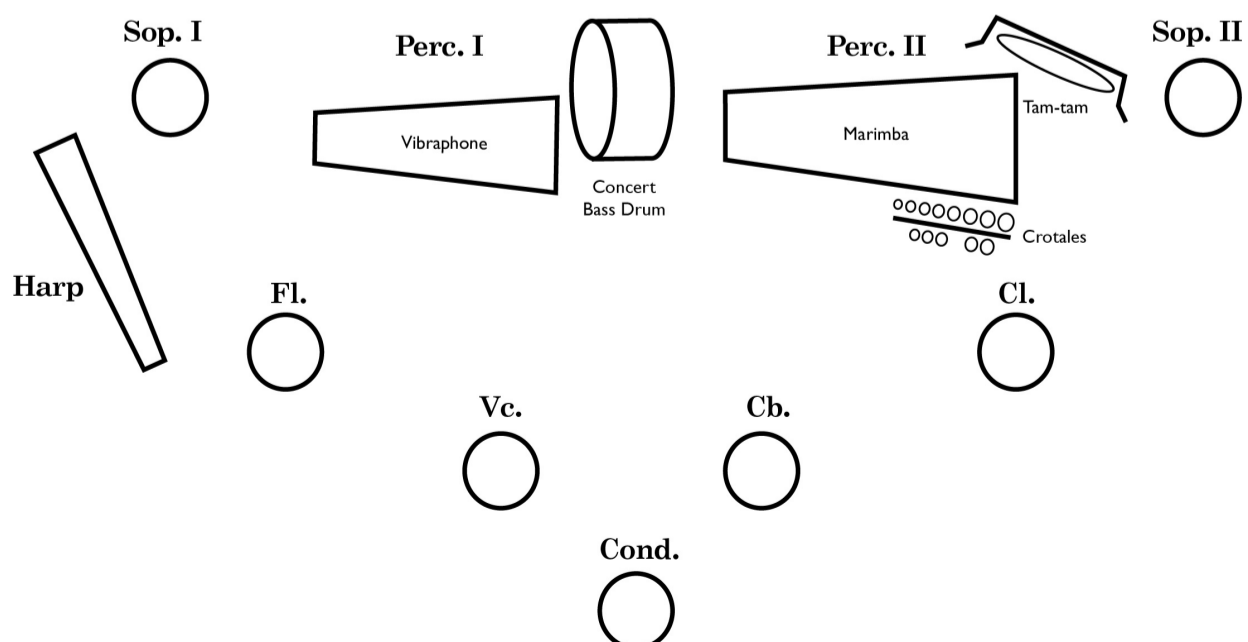
Hairpins beginning or ending with a circle indicate *dal niente* and *al niente*



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

The score is for a chamber ensemble in 4/4 time, marked "Broadly" with a tempo of approximately 52 beats per minute. The key signature has one sharp (F#).

Flute: Part 1 (measures 1-5) starts with a half note G4 (mf), followed by a half note A4 (ff), and a whole note B4 (f). Part 2 (measures 6-10) starts with a half note G4 (f), followed by a half note A4 (f), and a whole note B4 (f).

Clarinet: Part 1 (measures 1-5) starts with a half note G4 (mf), followed by a half note A4 (ff), and a whole note B4 (f). Part 2 (measures 6-10) starts with a half note G4 (f), followed by a half note A4 (f), and a whole note B4 (f).

Percussion I: Measures 1-5 feature a series of bass drum hits. The first hit is marked *mf* and the second *ppp*. A note in measure 3 is marked **do not cover strings*. Measures 6-10 are silent.

Percussion II: Measures 1-5 are silent. In measure 10, the Marimba part begins with a half note G2 (p).

Harp: Measures 1-10 are silent.

Soprano: Measures 1-10 are silent.

Violoncello: Part 1 (measures 1-5) features a tremolo on the second string (II(0) trem.) and the third string (III), marked *fp intense*. Part 2 (measures 6-10) starts with a half note G2 (ff), followed by a half note A2 (p), and a whole note B2 (p sub. < f). The final measure (10) features a half note G2 (fp) and a half note A2 (fp).

Contrabass: Part 1 (measures 1-5) features a half note G2 (ff) and a half note A2 (mp), marked *intense*. Part 2 (measures 6-10) starts with a half note G2 (ff), followed by a half note A2 (p), and a whole note B2 (p). The final measure (10) features a half note G2 (p) and a half note A2 (f).

6

Fl. *mf* *breathy* *mf* *pp* *f* *mf* *p sub.*

Cl. *p* *f* *sf* *p sub.* *mf* *pp*

Perc. I *p* *molto* *Vibraphone bowed*

Mar. *mf* *p* *ff*

Hp. *mf* *p* *l.v. sempre*

S.

Vc. *fp* *ff* *p* *p sub.* *mf* *mp* *non trem. 3 trem.* *(trem. sempre)*

Cb. *p*

A

11

Fl. *poco* *p* *f* *f* *p sub.* *f* *molto* *p sub.* *f* *p*

Cl. *mf* *mf* *p sub.* *f* *mf* *p* *f*

Vib. soft mallets motor on slow 5 *p* *f* *p sub.* Ped.→ trem. *f*

Mar. *mf* *ff*

Hp. *mf* *ff*

S.

Vc. *mf* *ff*

Cb.

B

16

Fl. *p sub.* *p sub.* *f* *mp* *mp* *molto* *p sub. = f*

Cl. *p < mf >* *p < f >* *p < mf >* *mp* *mp* *p* *p sub.* *molto* *molto*

Vib. bowed *p* *molto* Ped. → *p* *sim.* *p*

Mar. *ff* bowed *p* *molto* *p* *molto* mallets

Hp. *l.v. sempre*

S. Very little vibrato throughout
oo
(IPA: /u:/ as in "moon")

Vc.

Cb.

21

Fl. *mf* *p* *ff* *p* *f* *p* *f* *p* *mf*

Cl. *p* *f* *p* *ff* *p* *p sub.* *f* *p* *f*

Vib. med. mallets *p* *f* *p sub.* trem. Ped. →

Mar. *mp* *ff*

Hp. *f*

S. *mp*

Vc. *p* *mp* *ff* *p* *ff sub.* *p* (trem. sempre)

Cb. *mf* *f* *ff*

C

26

Fl. *p* *f* *p* *molto* *ff*

Cl. *p* *f* *p* *molto* *ff* *p*

Vib. *f* *mf* *f* (Ped.)→

Mar. *ff*

Hp.

S.

Vc. *f* *fp* *intense* *ff* *p* non trem. 3 trem.

Cb. *mf* *ff* *intense* *p* *ff*

Detailed description: This page of a musical score, numbered 8, contains measures 26 through 29. A section marker 'C' is placed above the first measure. The score is for a woodwind quintet with vibraphone, maracas, harp, saxophone, cello, and double bass. The Flute (Fl.) part starts with a rest, then plays a series of notes with dynamics *p*, *f*, *p*, *molto*, and *ff*. The Clarinet (Cl.) part has a similar dynamic progression. The Vibraphone (Vib.) part begins with a forte (*f*) chord, followed by *mf* and *f* notes, with a pedal point indicated by '(Ped.)→'. The Maracas (Mar.) part features a strong *ff* accompaniment. The Harp (Hp.), Saxophone (S.), and Soprano (S.) parts are silent. The Violoncello (Vc.) part starts with a forte (*f*) chord, then moves to *fp* *intense* and *ff* textures, ending with a *p* chord and a triplet tremolo. The Contrabass (Cb.) part provides a harmonic foundation with dynamics *mf*, *ff* *intense*, *p*, and *ff*.

D

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

30

Fl.

mf f

Cl.

f p sub. < f > p p < f > p < f >

Vib.

Bass Drum

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

ppp

Mar.

ff

Crotales

mf l.v. sempre

Hp.

ff

S.

oo

Vc.

p sub. < mf > p fp fp

Cb.

mf

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

3 3 3

p

34

Fl. *p* *molto*

Cl. *p* *ff* *p*

Vib. *p* *hard mallet* *p sub.*

B.D. *soft mallet* *ppp* *ppp sub.*

Crot. *pp* *Marimba*

Hp. *pp* *bisbigl.*

S. *mp*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 34 through 37. The Flute (Fl.) part begins in measure 34 with a whole note rest, followed by a half note rest in measure 35, and then a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Clarinet (Cl.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Vibraphone (Vib.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The B.D. part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Crotonal (Crot.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Harp (Hp.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Saxophone (S.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Violoncello (Vc.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37. The Contrabass (Cb.) part has a whole note rest in measure 34, a half note G4 in measure 35, and a half note G4 in measure 36, which is tied to a half note G4 in measure 37.

38

Fl. *p sub.* *f* *p < mf >* *p < mf p sub. < f >* *p < mf >* *p < f >* *p < mf >* *p < f >* *p < molto*

Cl. *ff* *sf p* *f* *p < f >* *p < f >* *p < mf* *p < mf* *< f >* *mf* *p < molto*

Vib. *ff*

B.D. *mp*

Mar. *ff* *pp*

Hp. *ff* *pp*

S. *mp*

Vc. *f*

Cb. *ff* *mf* *non arm.* *mf*

Detailed description: This page of a musical score, numbered 11, contains measures 38 through 43. The score is arranged in a system with ten staves. The Flute (Fl.) part features a melodic line with various dynamics including *p sub.*, *f*, *p < mf >*, *p < mf p sub. < f >*, *p < mf >*, *p < f >*, *p < mf >*, and *p < molto*. The Clarinet (Cl.) part has dynamics *ff*, *sf p*, *f*, *p < f >*, *p < f >*, *p < mf*, *p < mf*, *< f >*, *mf*, and *p < molto*. The Vibraphone (Vib.) part starts with *ff*. The Bass Drum (B.D.) part has *mp*. The Maracas (Mar.) part has *ff* and *pp*. The Harp (Hp.) part has *ff* and *pp*. The Saxophone (S.) part has *mp*. The Violin (Vc.) part has *f*. The Cello (Cb.) part has *ff*, *mf*, *non arm.*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

E

44

Fl. *f* *f* *p* *f* *p* *f* *sf p* *f* *pp* *molto*

Cl. *ff* *p* *f* *p* *f* *p* *f* *sf p* *p sub. < f >* *mp*

Vib. *p* *p sub.* *ff*

B.D. *ppp* *ppp sub.* *mp*

Mar.

Hp. *p* *bisbigl. (fast)*

S. *p*

Vc. *mp* *p*

Cb. *mf* *ff* *mf* *non arm.*

F

50

Fl. *f* *mf espress.* 3 (4)

Cl. *p < mf* 3 *p < mf* *p < mf*

Vib. *f* *mf* *pp* *f* *mf*⁵ *pp*
Ped. \curvearrowright

Mar.

Hp. *molto* *fp sub.* *bisbigl. (suddenly slightly slower speed)*

S. *p* *p* oo oo

Vc.

Cb. *mf*

54

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

mp

p *molto*

f *p*

mf

p

mf

p

mf

f

mf

pp

f *mf*

(or similar multiphonic)

> *p*

mp

p *mf* *p* *mf*

f (Ped.) →

*Functions as grace note to flute A

f *mf* *pp* (Ped.) →

f *mf*

G Sereno; l'istesso tempo ♩ = c. 52

59

Fl. *p dolce*

Cl. *p dolce* *mf p* *mp* *mp* *mp* *mp*

Vib. *pp* *mf* *f* *mf* *pp* *f* l.v. sempre (Ped.)→

Mar.

Hp. *mf* Bb B#

S. *p* oo oo

Vc. *ppp* *pp* sul tasto (bow freely)

Cb. *ppp* *pp* sul tasto (bow freely)

64

Fl. *mp* *p*

Cl. *mp* *p*

Vib. (Ped.) →

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

Hp. B \flat A \flat

S. *p* *p*

Vc. ord.

Cb.

Detailed description: This page of a musical score covers measures 64 to 67. The Flute (Fl.) part begins in measure 64 with a whole note G4, followed by a half note A4 in measure 65, and a half note B4 in measure 66, all marked *mp*. In measure 67, it plays a half note G4 and a half note F4, marked *p*. The Clarinet (Cl.) part starts with a whole note G4 in measure 64, marked *mp*, and continues with a half note A4 in measure 65 and a half note B4 in measure 66, also marked *mp*. In measure 67, it plays a half note G4 and a half note F4, marked *p*. The Vibraphone (Vib.) part has a whole note G4 in measure 65, marked with an accent (>) and a pedaling instruction (Ped.) with an arrow pointing right. The Maracas (Mar.) part features a rhythmic pattern of eighth notes in the bass clef, with dynamics *pp* in measures 65 and 67, and *mf* in measures 66 and 68. The Harp (Hp.) part has a whole note B \flat in measure 65 and a whole note A \flat in measure 66. The Saxophone (S.) part has a whole note G4 in measure 64 and a whole note G4 in measure 66, both marked *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts have a whole note G4 in measure 64. The Vc. part has a whole note G4 in measure 67, marked "ord." (ordinario).

H

68

Fl. *f* > *p* < *f* *mp* *mp*

Cl. *f* > *p* < *f* > *p* < *f* > *mp* > *mp* > *mp* >

Vib. *mp* (Ped.) →

Mar. *pp* < *mf* > *pp* < *mf* > *pp* < *mf* >

Hp. *mp*

S. *p*

Vc. *mf*

Cb. *mf*

l.v. sempre

l.v. sempre

oo

I Suddenly faster

$\text{♩} = \text{c. } 72$

breathy \longrightarrow ord.

73

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

mp

p

col Fl.

mf

(Ped.) \rightarrow

Crotales

pp \longleftarrow *mf*

f

f

mf marcato

mf

mf

p

ff

p

ff

(stopped)

mf \longrightarrow *pp* \longrightarrow *ff* \longrightarrow *pp* \longleftarrow *ff*

80 breathy $\xrightarrow{\hspace{10em}}$ ord.

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

J

Tempo I subito

♩ = c. 52

85

Fl. *mf*

Cl. *mf*

Vib. *mf* (Ped.) →

Crot.

l.v. sempre

Hp. *mf*

l.v. sempre

S.

Vc. *ff* *p* *mf espress.*

Cb. *ff* *pp*

89

Fl. *pp sotto voce*

Cl. *pp sotto voce*

Vib. (Ped.) →

Crot.

Hp.

S.

Vc. *p sub. <* *poco* *pp* *p stark <*

Cb.

K

93

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

Cl. *pp* *p*

Vib. *pp* (Ped.) → *mf* *p* *molto* Ped. → *p* *sim.* *p* bowed

Crot. *mf* *p* l.v. sempre

Hp. *mf*

S. *p*

Vc. *f* *p* *espress.*

Cb. *p* slowly; ad lib. II *harm. gliss.*

97

Fl. *p* *mp* *p* *mp* *mp* *breathy* →

Cl. *pp* *p*

Vib. ord. (soft mallet) *mf* *p* *molto* bowed

Crot.

Hp.

S. *pp* *pp* *pp*
oo oo oo

Vc. *p* *f* *pp* *f*

Cb. non arm. *pp* *f* *pp* *f*

L

103 ord.

Fl. *gliss.* *mf* *mp* *p* *poco* *p* *p*

Cl. *mp* *p* *poco* *p* *p*

Vib. ord. (hard mallets) *mf* bowed *f*

Crot.

Hp. *mf* *8...*

S.

Vc. *pp* *ff* l.v. *p*

Cb. *pp* *ff* l.v. *p* *slowly; ad lib.*

II *harm.* *gliss.*

109

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

Cl. *mp poco agitato* *f*

Vib. ord. (hard mallets) *mf*

Crot.

Hp. *p*

S.

Vc. *f poss.* III *pp* IV

Cb. *pp* sul tasto

M

115

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

mp

mf

ff

p

poco

ord.

1.v.

3

7

8...1

Detailed description: This page of a musical score, numbered 26, contains measures 115 through 120. A section marker 'M' is placed above measure 115. The score is arranged in a system with eight staves. The Flute (Fl.) and Clarinet (Cl.) staves begin with rests in measures 115-117. In measure 118, the Flute plays a half note marked *mp*, followed by a triplet of eighth notes in measure 119 and a quarter note in measure 120. The Clarinet plays a half note in measure 118, then a triplet of eighth notes in measure 119, and a quarter note in measure 120. The Vibraphone (Vib.) and Crotonal (Crot.) staves have rests in measures 115-117. In measure 118, the Vibraphone plays a chord marked *mf*. The Harp (Hp.) staff has rests in measures 115-117. In measure 118, it plays a chord marked *mf* in the right hand and a bass line in the left hand. The Saxophone (S.) staff has rests in measures 115-120. The Violoncello (Vc.) and Contrabass (Cb.) staves play sustained chords. The Vc. part starts with a half note in measure 115, then a chord in measure 116, and a chord marked *ff* in measure 118. The Cb. part starts with a half note in measure 115, then a chord in measure 116, and a chord marked *ff* in measure 118. Both Vc. and Cb. parts are marked '1.v.' in measure 118. An 'ord.' (ordine) marking is present in measure 116. Dynamics include *mp*, *mf*, *ff*, *p*, and *poco*. Performance markings include triplets and slurs.

121

Fl. *breathy* → *ord.* *mp* *mf* *mf*

Cl. *f*

Vib. *bowed* *p* *molto* *Ped. →* *p* *sim.* *p* *p*

Crot. *pp* *Marimba*

Hp.

S.

Vc. *(trem. sempre)* *mp*

Cb.

Detailed description: This page of a musical score covers measures 121 through 128. The Flute (Fl.) part begins at measure 121 with a dynamic of *mp* and a *breathy* marking, transitioning to *mf* and *ord.* (ordered) in the following measures. The Clarinet (Cl.) part features a *f* dynamic. The Vibraphone (Vib.) part is marked *bowed* and includes dynamics of *p* with *molto* and *sim.* (sostenuto) markings, along with a *Ped. →* (pedal) instruction. The Marimba part is marked *pp*. The Violoncello (Vc.) part has a *(trem. sempre)* (tremolo sempre) marking and a *mp* dynamic. The other instruments (Soprano, Harp, and Contrabass) have rests throughout the passage.

N Very slow ♩ = c. 36

129

Fl. *mf*

Cl. *mf*

Vib. (bowed) *p*

Mar. Tam-tam *pp*

Hp. *p*

S.

Vc. *p* *pp* sul tasto 0 0

Cb. *ppp*

Detailed description: This page of a musical score covers measures 129 to 132. The tempo is 'Very slow' with a quarter note equal to approximately 36 beats. The score is for a full orchestra. The Flute (Fl.) part begins in measure 129 with a half note G4 (marked *mf*), followed by a half note A4 (marked *mf*) in measure 130, and then rests in measures 131 and 132. The Clarinet (Cl.) part plays a half note G4 (marked *mf*) in measure 129, followed by half notes A4 (marked *mf*) in measures 130, 131, and 132. The Violin (Vib.) part is marked '(bowed)' and plays a half note G4 (marked *p*) in measure 129, followed by a half note A4 (marked *p*) in measure 130, and rests in measures 131 and 132. The Maracas (Mar.) part has a rhythmic pattern of eighth notes in measure 129, followed by a half note G4 (marked *pp*) in measure 130, and rests in measures 131 and 132. The Harp (Hp.) part has a sustained chord of G4 and A4 (marked *p*) starting in measure 130 and continuing through measure 132. The Saxophone (S.) part is silent throughout. The Violoncello (Vc.) part plays a half note G4 (marked *p*) in measure 129, followed by a half note A4 (marked *pp*) in measure 130, and rests in measures 131 and 132. The Contrabass (Cb.) part plays a half note G4 (marked *ppp*) in measure 129, followed by a half note A4 (marked *ppp*) in measure 130, and rests in measures 131 and 132. The score is written in treble clef for the upper staves and bass clef for the lower staves. The key signature has one sharp (F#).

133

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

mf

p

mp

mf

mp

p

pp

ord.

sul tasto

toneless (air noise)