

Of Introversion and Confinement

~ for Matteo Cesari and Lucy Shelton ~

Brian Griffeth-Loeb (*1981)

Dwelling, mindfully

The score is divided into three systems. The first system includes Multiphonic Fingerings, Flute, and Soprano. The second system includes M.F., Flute, and Soprano. The third system includes M.F., Flute, and Soprano. The Multiphonic Fingerings part consists of vertical boxes with numbers 2, 3, 4 and slanted lines, with notes D# C# and A written below. The Flute part features a melodic line with notes D# C# C C# C and dynamic markings mp and pp. The Soprano part includes vocalizations 'ah' with dynamic markings pp and p. The M.F. part includes a tempo marking of quarter note = 60 and dynamic markings mp and pp. The third system's Flute part includes notes D# C# E C D# C C and dynamic markings mp, pp, mf, and pp. The Soprano part in the third system is mostly silent.

Of Introversion and Confinement

M.F. ♩ = 120

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

Sop. *mp* *pp* broken (nn)...

M.F. 2

Fl. *pp*

Sop. *mp* *mp* *mp* na! tshh

M.F. 1 *rit.* 2

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

Sop. *p* ah eh ah follow Matteo

Of Introversion and Confinement

19 $\text{♩} = 60$

M.F. **WHISTLE TONES** irregular ad lib. $\sim 4''$

Fl. $pp < mf > p$ $pp < mp$ $< mf > mp$

Sop. [Lucy, where did you go??]

23

M.F.

Fl. mf $p < pp$

Sop.

25 $\text{♩} = 60$

M.F.

Fl. p $sffz$ p $sffz$ frenetic key clicks possibile

Sop. mp d $ka!$ $inh.$ mp $mm...$

sighing, with relief (ord.) → breath

27

Sea of Mumbling 1

M.F. **booms @ *p***

Fl.

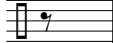
Sop.

I am quite attracted to the idea of music having secrets. What I mean is this: with many of my recent pieces I have attempted to cultivate a kind of hidden richness in the music, which only becomes evident upon sufficiently careful listening, or in retrospect, or perhaps only with repeated hearings. In order for this to work, a certain amount of deception has to take place, and I have found that introducing some amount of resistance to the fundamental concepts or sonorous ideas of a work is helpful in encouraging the concentration necessary for such listening. The resisting factor generally takes the form of a beguiling surface layer or experiential paradigm that has its own decided richness of sonority and/or structure immediately upon hearing: a red herring that-while it certainly affords a valid and meaningful experience in and of itself- ultimately distracts from the intended true meaningfulness of the musical experience, but not in such a way as to obscure it entirely. This way the hidden streams of meaning, if discovered in listening, take on a particular saliency, a richness that would not have been otherwise possible. This general concept and the ways in which it has been designed and implemented will become clearer as we move into more specific discussions of the three works (all of which exemplify it in their own fashion), but for now it is advantageous to focus on one particular archetype that is connected to the creative engagements of realizing the present visual architecture - a process that I have come to refer to as "memory architecture" or "ghost architecture." ...**boom**

1

Sop.

28

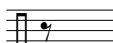


With this accomplished, the collection of more precise "realizations" of the notation could take place - that is, the composition of three sonorous works of varying scope. The decision to write a large ensemble piece, a solo piece, and a chamber piece was not an arbitrary one; rather, each of these works was to be the "next step" in three different series of works that I have been pursuing that address the aesthetic convictions I outlined above in different ways (fundamentally, these are issues of concentration in composing, performing, and listening), and so as a final word of introduction I shall briefly describe the basic tenets of the three respective collections. The Concert Music Series has primarily been concerned with presenting music that addresses issues of resistance and richness in overtly dramatic ways, ideally to a large audience. The Solo Music Series addresses the concentration of a single performer and the relationship this individual has to his or her instrument, and in some ways strives to present the musician realizing the notation with the same resistances and secrets that would confront a listener. Finally, the Chamber Music Series has focused on cultivating careful listening relationships between the members of the ensemble. Consequently, these works have also tended to be somewhat private as artistic statements, yet provide-at least in my view-some of the richest opportunities to address experiential paradigms of listening, both in terms of material and structure. Of the three types of music here, this is the subtlest, the most resistant but potentially the most expressive and meaningful as well....

...boom

Sop.

29



The last of these stipulations presented me with something of a dilemma. It should be clear even from my brief description of aesthetic interests above that the dynamic energies of the Messiaen were a far cry from the subtleties of experience that had come to fascinate me as a composer, and the thought of relating my processes of creation and labor to something so distant was both intimidating and frustrating. Nonetheless, after some preliminary philosophizing over the nature of "response" and some further probing into the qualities of my own musical thinking, the solution-which the reader has probably already guessed-finally presented itself: I would compose a music that was, at least on the surface, reminiscent in some way of the raw sonority and simplistic structuring of the Messiaen work, yet which was actually wrought from secret layers of structural and expressive meaningfulness. The clearest path toward a sort of "imbalance" that would facilitate this layering of activities was for me to turn to the idiosyncrasies of the instrumentation: the brass presented the perfect opportunity for sounds that were both assertive and unassuming in their "conventional" stability-especially when treated as a chorus-while the clarinets and percussion were full of potential for understated, fragile sounds that could drift unheard beyond the sonic wall of brass materials ...boom

SECTION 2

Of Introversion and Confinement

M.F. 30

Fl.

Sop.

p *mf* *pp*

2

M.F. 31

Fl.

Sop.

mf *mp* *pp*

3/4

M.F. 32

Fl.

Sop.

rit. *accel.* *a tempo*

1 0

pp *mf* *mp* *p* *mp*

p *(p)*

surface kah

Of Introversion and Confinement

34

M.F.

Fl.

Sop.

10-12"

vulnerable

follow Lucy

follow Matteo

~6"

swiftly, but not rushed *) *mf*

-(con)centration. It was first and foremost a notational response to precedent notational...

p

$\text{♩} = 60$

*) e.g., pause between "concentration" and "It" should be no more than half a second--brevity necessary to avoid lessening impact of silence that follows

37

M.F.

Fl.

Sop.

3

...images (not only the abstracted notation of the connecting lines in the visual architecture, but also the sonorous notations of the brass material). Yet the manual labor of notating ... was also a rich source of creative re-engagement in ways that had not been accessible in previous stages of notational activity. Here the context for the materials was not nearly as directed by systematic labor, and each application of notational imagery onto the page served as a kind of recontextualization, a narrowing in.

38

M.F.

Fl.

Sop.

2

mp

p

mp

pp

p

oh

Of Introversion and Confinement

molto rit. *a tempo*

M.F. 1

Fl. *mf* *mp* *pp*

Sop. (oh) → ee eh

M.F. 1

Fl. *pp* *mf* *p* *f* *sfz* *p*

Sop. *mp* *attacca (mp)*

wah ... (wa)s not an arbitrary one; rather ee...

"tu ku" "tu"

$\text{♩} = 60$

M.F.

Fl. [Matteeeeo... have YOU been keeping up with your major scale fingerings??] (cut off by Lucy)

mf

Sop. *ppp*

Of Introversion and Confinement

45

M.F.

Fl. *sfz* *p* *attacca* (interrupting Lucy)

Sop. *mp* *mf* cut off by Matteo

(...ea)ch of these works ...was to be the "next step" in three different...

47

M.F.

Fl. *mf* *pp* *rit.* *(asp.)*

Sop. *mf* *(non vib.)* *molto vib.* *ff* *rit.*

into two... (oo) ah ehee ch ah

49

M.F.

Fl. *pp* *mf* *mp* *pp* *en écho*

Sop. *mp* streams

Of Introversion and Confinement

51

M.F. **2**

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

Sop. **ECHO ECHO ECHO ECHO ECHO**

[everything sounds more impressive with canyon resonance]

52

M.F. **1** en écho

Fl. *pp* *ff* *pp* *mf* *pp*

Sop. *pp* *sfzp*
oh → ah

53

M.F. **1**

Fl. *pp* *f* *pp* *mp* *p*

Sop. *p*
(ah)

Of Introversion and Confinement

M.F. ⁵⁴ **en écho** **1** $\frac{3}{4}$

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

Sop. (ah) ————— ee

M.F. ⁵⁵ $\frac{3}{4}$ ♩ = 60 **2** **TEMPO 1 (as previous)** **1** $\frac{3}{4}$

Fl. frenetic key clicks *f* *pp* *ff* *pp* *f*

Sop. re-engagement *p*

A UNIFIED SOUND OBJECT!

M.F. **1** $\frac{3}{4}$

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

Sop.

we increasingly hear only breath effort as multiphonic begins to fail
en écho (x12)

Of Introversion and Confinement

TEMPO 2 (slightly faster than 1)

M.F. *faster en écho (x8)*

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

Sop. *pp* *mf* (n.vib.) *vib.*

ih ay

M.F. $\text{♩} = 50$

Fl. *mp* *ff* *mp sfzmp sfzpp* *mf*

Sop. (cut off by Matteo) *mp* (n.vib.) *mf* *p*

ah eh ih ah


M.F. *en écho*


Fl. *ff* *sfz* *mf* *sfzmp sfzpp* *ff* *mf*


Sop. *p* *ff* *sfz*

ah oh eh ih ah

67 **Sea of Mumbling 2** 1

M.F.  delivery emotionless, mundane (but not monotonous)


Fl. 

Sop. 

...the idea of music having secrets. What I mean is this: with many of my recent pieces I have attempted to cultivate **a kind of hidden richness in the music, which only becomes evident upon sufficiently careful listening, or in retrospect, or perhaps only with repeated hearings. In order for this to work, a certain amount of deception has to take place, and I have found that introducing some amount of [PAUSE] resistance? [PAUSE] to the fundamental concepts or sonorous ideas of a work is helpful in encouraging the concentra?tion necessary for such listening. The resisting factor generally takes the form of a beguiling surface layer or experiential paradigm that has its own decided richness of sonority and/or structure immediately upon hearing: a red herring that-while it certainly affords a valid and meaningful experience in and of itself-ultimately distracts from the intended true meaningfulness of the musical experience, but not in such a way as to obscure it entirely. [PAUSE]...**

...way the hidden streams [PAUSE]


68 1

Sop. 

...in listening, take on a particular saliency, a richness **that** would not have been otherwise possible. This general concept and the ways in which it has been designed and of meaning, if discovered in listening, take on a particular saliency, a richness that would not have been otherwise possible. **This** general concept and the ways in which it has been designed and of meaning, if discovered in listening, take on a particular saliency, a richness that would not have been otherwise possible. This general concept and the ways in which it has been designed and [PAUSE] *


* vocalized sounds staccato (as short as possible! should feel sharp-edged)

69 1

Sop.  delivery emotionless, mundane (but not monotonous)

...implemented will become clearer as we move **into more specific discussions of the three works (all of which exemplify it in their own fashion), but for now it is advantageous to focus on one particular archetype that is connected to the creative engagements of realizing the present visual architecture - a process that I have come to refer to as "memory architecture" or "ghost architecture." to focus on one particular archetype that is connected to the creative engagements of realizing the present visual architecture - a process that I have come to refer to as "memory architecture" or "ghost architecture." [PAUSE]**

70 3

Sop. 

With this accomplished, the collection of more precise "realizations" of the notation could take place - that is, the composition of three sonorous works of varying scope. The decision to write... [PAUSE]

Of Introversion and Confinement

71 $\text{♩} = 60$

M.F.

Fl. *f* "t!" *mf* "sah sah" *f*

Sop. *mf* subtles... *f* t! *mp* x.vib. mm the most resistant *p* broken

74

M.F.

Fl. *mf* *p*

Sop. *pp* (nn)... *mp* na! *mp* or in retrospeh...

77

M.F.

Fl. *mf* "tu-ku" "ta" *bisb.* (cut off by Lucy) *mp* hyperventilation (out, in, out, in)

Sop. *mf* ...ct! ta! tshh... inh. *sfz possibile*

Of Introversion and Confinement

79

M.F.

Fl.

Sop.

sfz possibile

p

ka

pp

ah

oh

(ah)

(n.vib.)

x.vib.

mp

n.vib.

t - k

82

M.F.

Fl.

Sop.

sharp inhale
(away from flute)

sfz

mp

p

ah

...(o)r perhaps only with repeated...

84

Fl.

Sop.

mp

pp

p < mp

pp

(a tempo)

2 3 4 2 3 4 2 3 4 2 3 4

D# C# C

3 2 3 3 2 3 3 2 3 3 2 3

C G# C C# C

Of Introversion and Confinement

86 $\text{♩} = 60$

M.F. $\frac{4}{4}$ $\frac{5}{4}$ ①

Fl. *p* "t" *<mf* "sah sah" *f*

Sop. *p* or in retrospect *mp* x.vib. mm

SECTION 3B

89 ③

M.F. A C# G# B A B A A ① $\frac{3}{4}$ ③

Fl. *pp* *mf* *pp* *<mp* *p* *<mp* ...where are you, Matteo?

Sop. (n.vib.) *mp* A UNIFIED SOUND OBJECT! *mp* re-engagement mm...

91 ① ②

M.F. B A G# B A A B A A en écho $\frac{3}{4}$ ②

Fl. *p* *<mf* allow us time to absorb each of the three harmonic pairings *mp* *mp* *pp* *<mp* *pp*

Sop. ah ee oh (oh) ah *mf* follow Matteo (n.vib.) *vib.* *pp*

Of Introversion and Confinement

105

M.F. *molto rit.* 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

Fl. *mp* *f* *mp* *mf* "tu - ku"

Sop. *mp* *mf* or in retrospec... ..ct! ta!

sighing, with relief → breath
→ oh

mf = 60

108

M.F. 4/4 2+3 4/4

Fl. "ta" (cut off by Lucy) *p* *bisb.* *mf* hyperventilation (out, in, out, in) "t" "sah sah" *sfz* *sfz* *attacca*

Sop. *mp* *mf* *mp* *mf* *x.vib.* *mp* *mm* or perhaps only with repeated...

tshh... inh. t! mm

111

M.F. *con licenzia* *possibile*

Fl. *ppp* *ff* *sfz* *attacca* *p* *sfz* (speak normally, but take a little extra time if beat is not enough)

Sop. *mf* *pp* *mf* *attacca* reminiscent ... (wa) not an arbitrary one; rather

tah! wah

fl.t. key flutter

follow Matteo (enter imperceptibly)

Of Introversion and Confinement

113

M.F.

Fl. *mf* "tu ku" *p* "tu"

Sop. each... of these

3

SECTION 3D

115

M.F.

Fl. *pp* *mp* *mf* *ff* *mf* *f*

Sop. faint whistle *pp*

3 1

117

M.F.

Fl. *mp* *mf* *mp* *mf* *mp* *sfz* *pp*

Sop. (faint whistle) *pp*

en écho

2

Of Introversion and Confinement

118

M.F. **0** **2**

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

Sop. *mp* *pp* return to voice
mm...

120

M.F.

Fl. *sfz* possibile

Sop. *p* ka *mp* t - k *pp* ah *mp* oh (ah)

(n.vib.) → x.vib. → n.vib.

123

M.F.

Fl. sharp inhale (away from flute) *sfz* *mp*

Sop. *pp* ah *mp* oh (ah)

(n.vib.) → x.vib. → n.vib.

...(o)r perhaps only with repeated...

Of Introversion and Confinement

126

M.F. $\frac{4}{4}$ $\frac{5}{16}$

Fl. *mf* "t t" (3) (5) (7) (ord.) (5) (3) (asp.) *pp*

Sop. *mf* (non vib.) into two... (oo) *molto vib.* *ff* *pp* or in retrospeh... $\frac{5}{16}$

ah^{eh} ee eh ah

128

M.F. $\frac{5}{16}$ $\frac{4}{4}$ $\frac{3}{8}$

Fl. *mf* (3) "tu-ku" "ta" *bisb.* (cut off by Lucy) (5) *mf* hyperventilation (out, in, out, in)

Sop. *mf* ...ct! ta! *mf* inh. (3) tshh... (5)

130

M.F. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{4}{2}$ $\frac{4}{4}$

Fl. *sfz* possibile (3) *mf*

Sop. *p* ka (3) *mf* t-k *pp* (n.vib.) *x.vib.* *mp* (n.vib.) ah oh (ah)

Of Introversion and Confinement

M.F. 138

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

Sop. (oh) → ah

(n.vib.) → vib.

M.F. 140

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

Sop. return to voice

molto rit.

M.F. 142

Fl. *pp*

Of Introversion and Confinement

143

M.F.

Fl.

Sop.

pp *mf* *p* *mf* *pp*

sighing, with relief → breath

mm... d

144

M.F.

Fl.

Sop.

mp *pp* *mp* *pp* *mp* *ppp*

inh.

exh.

sighing, exhausted (echo)

breath

mm...

145

M.F.

Fl.

Sop.

pp *mf* *sfz* *pp*

mm...

Of Introversion and Confinement

146

M.F.

Fl.

Sop.

sfz *mp* *p* *mp* *p* *pppp*

breath

tshh...

MUMBLING FRAGMENT 1

147

M.F.

Fl.

Sop.

mp *pp* *mp*

[doctor with stethoscope]
deep inhale

"en écho"
(key clicks)

148

M.F.

Fl.

Sop.

p *mp* *p* *pppp*

"t" inh.

MUMBLING FRAGMENT 2

(triggered)

Of Introversion and Confinement

149

M.F.

Fl.

Sop.

pp

150

M.F.

Fl.

Sop.

mp *mf* *mp*

151

M.F.

Fl.

Sop.

mp *p* *mp*

tshh...

12-15"