

(out) (in) . . . the OPEN

for flute, oboe, alto saxophone, vibraphone, & violoncello

by
Patrizia Repar

PERFORMANCE NOTES

(out) (in) . . . the OPEN is written in honor of the legendary jazz singer/songwriter Billie Holiday. On the liner notes of Billie's 1956 recording *The Essential Billie Holiday--Carnegie Hall Concert*, Gilbert Millstein wrote that "Billie was the victim of a world which really could not have cared much less--either for her or for any artist whose talent might be grudgingly acknowledged or eagerly exploited, but who made society uncomfortable or uneasy." Billie's way of singing defiantly exposed herself and her listeners--an experience they yearned for and resented all at the same time. As a way of highlighting Billie's courage to be open, to say it and sing it how it is (not how we might want to hear it), *(out) (in) . . . the OPEN* is structured entirely around breath sounds. It is hoped that concentration on the breath, by both performers and audience, will evoke some of this vulnerability that Billie and her listeners longed to experience.

The piece is a slow development of tone--tone from the instrument and tone from the voice. It gradually moves from air sounds to noise sounds to a wide range of pitches to a 5 note melodic fragment. It is very important that performers keep their instruments in ready-to-play position throughout the piece. Even the pauses require an alertness--a ready-to-play position in order to catch the cue for the next phrase. The score is in two parts: one part for reading in performance and one part for referencing in rehearsal. The first two pages of the performance score are graphically notated and are explained in the referential section of the score. Feel free to make any annotations in the score to assist you in remembering and making sense of these sounds. Please be precise as possible in your interpretation of the instructions but not to the exclusion of your own musical sense and imagination. All parts should be heard equally. Thus all breath sounds (except for natural ones in Part I) need to be performed vibrantly (loud as possible in most cases) and with commitment. Watch that small sounds do not get buried.

PRE-PERFORMANCE

Instruments and chairs should be set up downstage as far as possible in a slight semi-circle in the following order:



INTRO

The first three breaths of the intro are performed in succession backstage, with doors to the stage open. Lips 2 begins; Gasp 2 follows 8 sec. later; and Pant 1 immediately follows Gasp 2. Flute and saxophone enter from stage right and oboe from stage left followed by vibraphone and violoncello, stage right and stage left respectively. As indicated in the score, vibraphone and violoncello enter together as the flute is performing the fourth breath of Part I (natural breath).

PART I

Each phrase marking represents one breath. For the first 2 or 3 pages each breath/phrase marking is an instruction to take two steps, stop, and THEN perform the breath (as described in the referential section). If the breath marking has no prescribed breath under it, take the two steps and KEEP taking steps (walking) WHILE watching yourself take one quiet, natural breath. The natural breaths should last 5-10 seconds. I ask that you listen to these breaths. Taking the steps/walking should be done the way you normally walk onto stage before a performance--completely unaffected.

Each performer needs to reach the markers (*chair, sit, reach, pick up*) in the allotted number of breaths. After you reach the first marker (*chair*), you will perform the others by sitting, reaching and touching the instrument, and finally picking up the instrument in preparation to play it. The score should be memorized until the point at which you sit down.

In Part I all notated 'tones' are pitched AIR TONES only--a gentle, round flow of air tinted with a particular pitch. Occasionally it is desirable that the air tones will be interrupted by whistle tones, pure tones, harmonics, and noise. Do not try to correct what could be considered problems of intonation. Reed players should make a reed that allows pitched air sounds to be performed easily.

Performers proceed in their own time. Graphic notation on pages 1 & 2 will not show how parts line up relative to one another (in real time). Beginning with the pitched phrases on page 2, performers should ATTEMPT to line up phrases as they appear on the page. The end of the vibraphone line on page 4 is an essential cue for coming together on pages 4, 5 & 6, at which point the notation does show how parts line up in real time.

In Part I a whole note simply means a long duration; a half note a medium duration; a quarter note a short duration; and a sixteenth note a very short duration. Consistency for any of these durations is not important. The Intro and Part I combined should total 4-4 1/2 minutes.

PART II

In Part II, look up all prescribed breaths (numbered) in the referential section of the score for an elaboration of timbre--rhythm will no longer apply. You will need to access, at times, the referential pages of the other players.

Notated in 4/4 time for easy reading, this section should nonetheless, flow according to the given phrase markings. It is more important to hear the contrast of silence with bursts of musical counterpoint than it is to be absolutely precise in the inner rhythms of the phrase.

The long tones in this section that form the developing melodic fragment (A^b G F C D^b), should allow increasing amounts of tone (whistle tones, pure tone, and harmonics) to peek in and out of the air sound. In the final phrase of Part II the flutist's D^b should be all tone.

GENERAL NOTATION

Two staves are allotted for each performer: top staff for instrumental pitched sounds; bottom staff for unpitched instrumental and vocal sounds. Sometimes the bottom staff is for pitched vocal sounds.

The exact length of the pauses are to be determined by the first performer of the next phrase and should be cued with a fairly loud inhale. These pauses are not dead time but rather, a time to watch and listen to the flow of one's own breath and the 'breath' of the ensemble.

Use pedal and vibrato mostly as marked--and sparsely when freely added.






Vocal sounds and mouthing of words need to take the full time allotted in the score.

Pronunciation of vocal sounds is always determined by the word in brackets following them. eg. *wa* (*was*) should be pronounced just as *wa* is pronounced in the word *was*.

Pitches in vocal parts can be transposed an octave if they cannot be performed as written; instrumental pitches can be transposed an octave if the sound is significantly more audible or easier to perform in an alternative octave (particularly for air sounds).

Arrows (↑↑) or (↓↓) indicate cumulative sharpening or flattening of the pitch (not quite but almost a semitone) and one arrow following them, pointing in the opposite direction, indicates a return to original pitch.

Saxophone part is transposed on the score. Play as is. Sing vocal part as is.

Percussion--roll only as marked. Note the following: fingernails  nylon brush  soft  medium  soft rubber 

(out) (in) . . . the OPEN

Patrizia Repar

Intro

Part I

flute

lips 2

enter

lips 1

exhale 6

chair

oboe

gasp 2

enter

gasp 1

gasp 5

chair

nose 2

sit

pant 7

reach

saxophone

enter

pant 1

pant 2

chair

lips 4

sit

vibraphone

exhale 1

violoncello

nose 1

flute

one breath

one breath

oboe

one breath

one breath

saxophone

one breath

one breath

vibraphone

lips 3

pick up

lips 9

Start phrase together and immediately after vibe line

one.....

sneak breath

sneak breath

sneak breath

vibraphone

violoncello

The musical score is written for five instruments: flute, oboe, saxophone, vibraphone, and violoncello. The flute, oboe, and saxophone parts are simple, starting with a whole note and a half note, with a 'sneak breath' instruction. The vibraphone part is more complex, featuring a melodic line with a triplet and a 'Ped' instruction. The violoncello part is empty.

.....breath

flute

lips 10

oboe

lips 11

saxophone

lips 12

vibraphone

mp

6

3

3

3

violoncello

mp

$\text{♩} = 60$ col legno

6

3

5

3

Use gasp 9 & 10 as cues

flute

gasp 6

ff

oboe

gasp 5

ff

saxophone

gasp 2

ff

Begin Part II immediately

vibraphone

lips 13

gasp 9

mf

ff

violoncello

lips 14

gasp 10

mf

ff

Part II

♩ = 60

flute

pp air & whistle tones

6 - 9 sec.

mp airy flutter

sma oboe

mp kiss reed

smack

6 - 9 sec.

fast pant 3

saxophone

f slap tongue

7

6 - 9 sec.

pp med vib.

airy with tone peeking through

vibraphone

mf nose inhale

hn

nose 1

f

6 - 9 sec.

fast pant 3

violoncello

f strike strings with palm of hand try for ringing sound

7

6 - 9 sec.

pp sul ponticello--more noise than tone

slow vib.

inhale silently

flute

pp \triangle p 6 - 9 sec.

oboe

fast pant 3

mf slap keys--noise only

ff gasp 5

bu-----

6 - 9 sec.

saxophone

hah-----

mf slap keys--noise only

ff gasp 5

bu-----

6 - 9 sec.

exhale 3 through sax

vibraphone

fast pant 3

pp \triangle p 6 - 9 sec.

mp

black key gliss (R.H. does c. 1 octave gliss followed by L.H. doing same gliss; repeat quickly until pant speeds up; with each increase of rate in pant, perform the gliss higher and slower proportionately)

mf pant

violoncello

col legno

mf

vib. fast & narrow

pp \triangle p 6 - 9 sec.

hah-----

exhale 1

flute

mf lip inhale

mf you

pant 6

uneasy

ff who

gasp

6-9 sec.

oboe

mf lip inhale

pp airy with tone peeking through

5 6 7

f pant 1

6-9 sec.

saxophone

no vib.

pp airy with tone peeking through

6-9 sec.

vibraphone

f brushes in air

mp

mp

mf pant 2

3 5

6-9 sec.

violoncello

mf

pizz

mp

f nose inhale

mf pant 2

3 5

6-9 sec.

flute

f *e* *e* *e* *e* who made society uncomfortable
 gasp 1 hold breath sound only underlined consonants

mp air with tone peeking in & out
sh *e* (she)
 say into flute

oboe

mp no vib. air with tone peeking in & out
p airy
 hum ↑ ↑ ↓

saxophone

f flap tongue--lips 8
 6
pp
 who was talented but made %
f inhale exhale 5 % 5

vibraphone

f *e*----- whose talent might be grudgingly acknowledged or eagerly exploited but who made society
 gasp 2 mouth words--lips 3
f lip inhale

violoncello

f flapping tongue rapidly against lips while slurping saliva
 lips 2
wa-----
mp 5 strike strings with palm of hand (try for ringing sound) scrape string with nail 5 strike strings

flute

nose inhale-----in 3 5 snore--nose 3

in out in out out

no vib.

mp airy with tone peeking in & out

lips 6 ↑ ↑ ↓ gasp exhale 4

saxophone

9

mf > mp

p

hah-----hah-----

inhale exhale 1

vibraphone

mp

could not have cared less

underlined words spoken
others whispered

violoncello

scrape string with nail

pizz

mp

3

3

5

col legno

pizz

gasp

flute

cared
spoken *mf*

f lips 7 pant 3 lips 7 pant 3

oboe

mf double tongue

pant 3

saxophone

cared
spoken

victim
say while inhaling

f gasp gasp & hold

e release--gasp 1

vibraphone

mf

f gasp gasp gasp gasp gasp & hold

e exhale 3 *mp*

violoncello

f gasp gasp gasp gasp & hold

sh

flute

mf nose inhale-----out out

hn-----

nose 1

f

no vib.

p

fast pant

saxophone

no vib.

pp airy with tone peeking more in than out

vibraphone

pp

p

*

mp

*

lip inhale

wide & slow vib.--motor #1

p

no vib. sul tasto

p

fast pant

violoncello

hah-----

h h hah-----

inhale

5

exhale 5

hah-----

h h hah-----

inhale

5

exhale 5

fast pant

flute *mp* airy with tone peeking more in than out

hum

oboe

saxophone

flutter *mp*

lip inhale

exhale 3

vibraphone

motor off *mp* 5

gasp 1 *f*

violoncello

nose inhale out in 7

nose 4 n n n

scratch tone

tr *tr* *v*

The musical score is written for five instruments: flute, oboe, saxophone, vibraphone, and violoncello. The flute part begins with a melody marked *mp* and includes a long, airy note with the instruction 'airy with tone peeking more in than out'. The oboe part features a 'hum' section. The saxophone part includes a 'flutter' section marked *mp*. The vibraphone part has a 'gasp 1' section marked *f* and a 'motor off' section marked *mp* with a '5' above it. The violoncello part includes a 'nose inhale out in' section with a '7' above it, followed by 'nose 4' and three 'n' notes. The score also includes various musical notations such as notes, rests, and dynamic markings.

flute
airy note becomes full tone *mf* *mp* 1 - 3 sec.

oboe
her-----r-----e----- (she) sh-----e----- (she)
gasp 6 gasp 2 sing *mf* *mp* 1 - 3 sec.

saxophone
flutter *mf*
she was the victim of a world which really could not have cared much less--
either for her or for any artist
whisper loudly 1 - 3 sec.

vibraphone
tr motor on #1 tr *mf*
whose talent might
speak slowly and quietly * 1 - 3 sec.

violoncello
vib. *mf* *mp* *f* *mp* 1 - 3 sec.

Part III

between $\text{♩} = 60$ and $\text{♩} = 72$

flute *pp*

hum

oboe *pp*

hum

saxophone *pp* *mp* *mf*

vibraphone *mp* mumbling under breath

violoncello *mp* *mf* *mp* *mf*

be grudgingly acknowledged or eagerly exploited but who made society uncomfortable or uneasy

The musical score for Part III, measures 60-72, features five instruments: flute, oboe, saxophone, vibraphone, and violoncello. The flute and oboe parts are in treble clef, while the saxophone, vibraphone, and violoncello parts are in bass clef. The flute and oboe play a melodic line with a 'hum' instruction. The saxophone plays a melodic line with a 'pp' instruction and a crescendo to 'mf'. The vibraphone plays a rhythmic pattern with a 'mp' instruction and a 'mumbling under breath' instruction. The violoncello plays a melodic line with a 'mp' instruction and a crescendo to 'mf'. The score is marked with various dynamics and articulations.

flute

oboe

saxophone

vibraphone

violoncello

med

slow roll

med. roll

fast roll

motor on #1 (slowest)

pp

mf

f

mf

*

vib.

Detailed description of the musical score: The score is for page 17 of a piece. It features five staves. The flute, oboe, and saxophone staves each have a single note in every measure. The vibraphone staff has a melodic line starting in the third measure, marked 'med' in a box. It includes a 'slow roll' (marked *pp* to *mf*), a 'med. roll' (marked *mf*), a 'fast roll' (marked *f*), and a 'motor on #1 (slowest)' (marked *mf*). There is an asterisk (*) in the sixth measure of the vibraphone part. The violoncello staff has a vibrato marking ('vib.') and a sustained note in the first measure.

flute *tr* *mp* she----- (she) 1 - 3 sec.
singing into flute

oboe *tr* # *mp* wa-----s----- (was) 1 - 3 sec.
singing into oboe

saxophone *tr* *mp* vi-----cli-----m----- (victim) 1 - 3 sec.
singing into sax

vibraphone motor on med. #4 motor on fast #7 *mf* *mp* * 1 - 3 sec.

violoncello 1 - 3 sec.

flute

o

mp

flutter

mf

mp

oboe

mp

double tongue

mf

p

saxophone

mp

mf

mp

a

(was)

mp

sing

sneak breath

vibraphone

Red

mf

f

motor on fast #7

violoncello

mf

mp

e

(she)

sing

hum

The musical score is written for five instruments: flute, oboe, saxophone, vibraphone, and violoncello. The flute part features a long note with a 'flutter' instruction and dynamic markings of mp, mf, and mp. The oboe part includes a 'double tongue' instruction and dynamic markings of mp, mf, and p. The saxophone part has two staves; the upper staff has dynamic markings of mp, mf, and mp, while the lower staff has a 'sing' instruction and a 'sneak breath' instruction. The vibraphone part has a 'Red' instruction and dynamic markings of mf and f, with a 'motor on fast #7' instruction. The violoncello part has dynamic markings of mf and mp, and includes 'sing' and 'hum' instructions. The score is written in a single system with various musical notations including notes, rests, and slurs.

flute

mf she- wa- (was) s- lips 15

mf sing f mp f hiss mp pp

oboe

mf sing wa- (was) s- lips 15

mp sing f hiss mp

saxophone

mp mf mp p s- lips 15

mp hiss pp

vibraphone

mf Red e- (she) wa- (was) s- lips 15

mf sing f mp f hiss mp pp

violoncello

mf she- wa- (was) s- lips 15

mf sing f mp f hiss mp pp