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**Title**

Open Spaces, Closed Room

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# open spaces, closed room

*for piano quartet*

Travis Reynolds

### **About the piece:**

*open spaces, closed room* was begun in the fall of 2019 and finished at the end of April of the following year, during the coronavirus pandemic. Although I don't usually apply a specific program to pieces, there is a certain restlessness that pervades the work, as well as a pastoral melancholy and nostalgia. Musical ideas that I had already been interested in, like having disparate ideas play out at once, took on a more vivid meaning. That music is primarily given to the violist, who is instructed to step 6 feet apart from the rest of the ensemble, preferably into a more crowded audience, and on a yellow tape on the floor.


While '*open spaces*' may refer to the pastoral nature of the work as well its sometimes sweeping lyricism, '*closed room*' is suggested through a harmonic stasis and repetition (here, the note B, and some adjoining harmonies), and a yearning to escape. At first the strings explore this single note in a multitude of ways, but there is an increasing agitation to get further (specifically just one note away: A) and reach some sort of salvation. And though this goal is often successful, the music always finds itself back where it started.

### **Notes on technique:**

#### Strings:

*Dotted arrows:* indicated when a change in tone should occur gradually, the final destination being at the end of the arrow. These will lead to either *sul ponticello*, *sul tasto*, "crunch", or back to normal (*ord.*). It should be noted that to achieve some of these effects within one bow stroke, a diagonal bow stroke will be required.

*Downward/upward arrows:* gliss at the end of the note, up or down a quarter tone.

*Sempre sul pont.*  *tasto:* to play at the limits of what is possible, either as close to the bridge, or as far up in the fingerboard, while still sounding.

*Crunch:* to gradually increase bow pressure until pitch is lost and a crunching sound occurs. Unless otherwise indicated, return to *ord.* after note is 'crunched.'

#### Piano:

*Diamond noteheads:* silently depress keys to catch harmonics from subsequent notes in the piano or strings.

*Slashed noteheads:* place hand over strings while pressing down the key.

# open spaces, closed room

Travis Reynolds

Violin *ppp* *pp* *mp*  
Viola *ppp* *mp*  
Violoncello *ppp* *mp*  
Piano

sul tasto -----> sul pont. -----> crunch IV *rub.*

8 --> sul tasto (sul tasto) sempre sul tasto ord.  
Vln. *pp* *pp* *mp*  
Vla. --> crunch into piano lid ord. IV *pp* *p* *mp*  
Vc. --> sul pont. ord. port. II *pp* *p* *mp*  
Pno.

14

Vln. *mf* *ppp* *gliss.* *0* *3* *gliss.* *3* *ord.* *pp* *n.* *mf* *3* *espr.* *crunch* *pp* *n.* *mf* *3* *ppp* *harmonic gliss.* *gliss.* *3* *ord.* *pp* *n.* *mf* *3* *pp* *n.*

Pno. *mp* *mf* *pp* *sotte voce* *pp*

20

Vln. *pp* *p* *IV* *-----* *sul tasto* **A**

Vla. *ppp* *sotte voce* *p* *solo* *cresc.* *3*

Vc. *pp* *p*

Pno. *pp* **A**

Ped. \*

26

Vln. *con sordino* *p* *crunch* *ord.* *mp* *folksy* *cresc.* *3* *rising notes in semi-gliss*

Vla. *mf* *crunch* *ord.* *f* *slow, lilting gliss.* *gliss.* *crunch* *3* *3*

Vc. *sempre sul tasto* *ppp* *pp* *p* *3* *3* *mf* *gliss.* *gliss.* *gliss.* *crunch*

31

Vln. **B** *f* *ff* *gliss.*

Vla. *3* *crunch* *f* *f* *gliss.* *boldly* *3*

Vc. *ord.* *f* *pizz.* **B**

Pno. *mp*

37

senza sordino  
sul pont.

Vln.

Vla.

Vc.

Pno.

*ppp*

*f*

II

*ff*

sul pont.

*ppp*

*f*

44

(in piano lid)  
pizz.

arco (norm.)

Vln.

Vla.

Vc.

Pno.

*ppp*

*f*

(in piano lid)  
pizz.

arco

*f*

IV

ord.

*f*

sempre sul tasto

48 **C** repeat 12-16x

Vln. *sempre sul tasto*

Vla. *move 6 feet ahead of ensemble*

Vc. *n.*

Static, measured ♩ = 116

**C** repeat 12-16x *calm, articulate*

Pno. *delicate and ambivalent* *P*

*pp* *sim.*

54 repeat 8-12x

Vln. *con sordino*

Vla. *iv sul pont.* *ppp* *sul tasto*

Vc.

Pno. *pp*

63 *sul pont.* *sempre sul tasto* *ord.*

Vla.

Pno.



72 **D** *modestly espr.*

Vla. *p* *p* *sul pont.* *sul tasto*

Pno. *modestly espr.* *p* *p*

*expressive,  
with rubato, phrasing removed  
and indifferent to piano*

80 *ord.*

Vla. *p*

Vc. *with viola pizz.* *p* *cresc.* III

Pno. *sweetly*

86 **E**

Vln.

Vla.

Vc.

Pno.

*mp*

*mp*

*p*

*mp*

**E** *lush, but clear, articulate, delicate*

92 *with viola and cello pizz.*

Vln.

Vla.

Vc.

Pno.

*p*

*mf*

*p*

*mp*

*mp*

**E** *lush, but clear, articulate, delicate*

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108

Vln. *sul tasto* II *gliss.* II *slow gliss* *p* *ppp*

Vla. *ord.* *sul pont.* III *ppp*

Vc. *gliss.* *port.* *with piano* *mf lyrical*

Pno. *p* *mp*

G

113

Vln. *gliss.* II *ppp* *ppp* *3* *3*

Vla. *sul tasto* *3* *3*

Vc. *3* *3*

Pno. *mp*

*phrasing removed from ensemble*  
*sempre sul pont.*

10

-----> *sempre sul tasto* -----> *ord.* *with cello & piano*

118

Vln. *f espr.*

Vla. *mf*

Vc. *f espr.*

Pno. *mf*

[H]

123

Vln. *p* *3* *f* *0* *f lyrical*

Vla. *ord.* *f* *3* *+* *arco (ord.)*

Vc. *crunch* *sul pont.* *pizz.* *0* *f* *lyrical*

Pno. *f* *15<sup>ma</sup>* *mf with greater intensity*

[H]

129

Vln.

Vla.

Vc.

Pno.

*f*

*ff*

134

Vln.

Vla.

Vc.

Pno.

poco rit. a Tempo

*f espr.*

**poco rit. a Tempo**

139

Vln.

Vla.

Vc.

Pno.

*f*

*f*

*f*

144

Vln.

Vla.

Vc.

Pno.

port.

7

sempre sul tasto

*ff*

*ff*

*ff*

148 **I Energetic** *sim.*  
*into the string*

Vln. *ff* *mp* *f*

Vln. 151

Vln. 154

Vla. (move back with ensemble) *senza sordino* *ppp*

Vln. 157

Vla.

Vc. *ppp*



160

**J** → sempre sul tasto

Vln.

Vla. *mp* IV *n.* *ppp* sempre sul tasto

Vc. *mp* II *mp* *lilting* sempre sul tasto

Pno. *p*

Ped.

164

Vln.

Vla. *gliss.* *gliss.* *gliss.* *gliss.*

Vc.

Pno.

\*

168

Vln. *ord.* IV *mp* *p*

Vla. *ord.* IV *mp*

Vc. *ord.* II *mp*

Pno. *legato, with a touch of pedal* *p*  
*una corda*

171

Vln. *sempre sul tasto* *sul tasto* *pp*

Vla. *sempre sul tasto* *ord.* *gliss.* *p*

Vc. *sempre sul tasto* *pp* *port.* *p*

Pno.

174

Vln. *mp* sul pont. 3

Vla. *mp* sul pont. 3

Vc. *mp* sul pont. 3

Pno.

Detailed description: This system covers measures 174, 175, and 176. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts consist of long, sustained notes. In measure 176, each of these instruments has a triplet of notes. The dynamic marking *mp* (mezzo-piano) is indicated for all three. The Piano (Pno.) part features a consistent rhythmic accompaniment of eighth notes, with some chromatic movement in the right hand.

177

Vln. *mp* sul tasto 3

Vla. *mp* sul tasto 3

Vc. *mp* sul tasto 3

Pno.

Detailed description: This system covers measures 177, 178, and 179. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts consist of long, sustained notes. In measure 177, each of these instruments has a triplet of notes. The dynamic marking *mp* (mezzo-piano) is indicated for all three. The Piano (Pno.) part continues with the rhythmic accompaniment of eighth notes, maintaining the same texture as the previous system.

180

Vln. *port.* *mf* *ord.* *ppp* *gliss.*

Vla. *port.* *mf* *ord. harmonic gliss.* *ppp* *gliss.*

Vc. *port.* *mf* *ord.* *sul tasto* *p*

Pno. *mp* *p*

*tre corde una corda*

183

Vln. *sempre sul tasto* *mf*

Vla. *ppp cresc.*

Vc. *lyrical* *mp* *mf*

Pno.

*closed, then switch to harmonic while playing each half note*

186

Vln. *ppp* *p*

Vla. *p* *f folksy* *in sudden silence*

Vc. *ppp* *p* *p*

Pno.

190

Vln. **K** *p light, off the string*

Vla. *move back 6 feet in front* *abrupt, aggressive* *f* *pizz.* *3* *mp*

Vc. *mp*

Pno. **K**

194

Vln. *sul pont.* *ord.* *sim. p*

Vla. *gliss.*

Vc. *ppp* *p* as before, fiddling with own phrasing and rubato, indifferent to other players *mp* arco sempre sul tasto

*ppp cresc.*

197

Vln. *cresc.*

Vla. *3*

Vc. *3* *3* *3*

-----> crunch -----

200

Vln. *lyrical* *mp cresc.*

Vla. *gliss.* *mf*

Vc. *ord* *3* *3* *3*

--> crunch *ord* *mp cresc.*

**L** 202

**Steadily getting thornier, without losing groove**

Vln.

Vla.

Vc.

3

3

gliss

crunch

crunch

**L**

*sharp, articulate  
equal back and forth between  
L.H. and R.H.*

**Steadily getting thornier,  
without losing groove**

Pno.

*p cresc.*

*tre corde*

204

Vln.

Vla.

Vc.

3

3

sul pont.

crunch

sul pont.

*mf cresc.*

Pno.

206

Vln.

Vla.

Vc.

Pno.

*ff*  
*ord.*

*crunch* *ord.* *gliss.*

*sul pont.*

*mp cresc.*

*growing in energy*

(8va, both hands)

208

Vln.

Vla.

Vc.

Pno.

*mf cresc.*

*ord.*

*f cresc.*

*sempre sul tasto*

(as written)

*mf cresc.*



210

Vln.

Vla.

Vc.

Pno.

*gliss.*

*ord.*

*crunch*

3

3

212

Vln.

Vla.

Vc.

Pno.

*f*

3

3

3

3

M

215

Vln. *fp* sul pont. -----> crunch *ord.* *ff* *fp* -----> crunch

Vla. back to the ensemble *ff* -----> sempre sul pont.

Vc. *fp* sul pont. -----> crunch *ord..* -----> sempre sul pont. *ff*

M

Pno. *f* *ff* *f*

219

Vln. *ff* sul pont. -----> crunch *fp* -----> crunch

Vla. *ff* sul pont. -----> crunch *fp* -----> crunch

Vc. *ff* sul pont. -----> crunch *fp* -----> crunch

Pno. *ff* *f*



231

Vln. *ff* *sul pont.* *ord.* *pp* -----> crunch

Vla. *ff* *sul pont.* *ord.* *pp* -----> crunch

Vc. *pp* -----> crunch

Pno. *ff* 15<sup>ma</sup> 8<sup>vb</sup>

235

Vln. *ff* *fp* *ord.* -----> crunch *ord.* *ff*

Vla. *ff* *ord.* *sul pont.* *ord.* *ff*

Vc. *ff* *ord.* *sul pont.* *ord.* *ff*

Pno. *ff* *f* *ff* *f*

239 (sudden stop) sul pont.

Vln. *mf* *ff*

Vla. *mf* *ff*

Vc. *f lyrical*

Pno. *f* *f*

*l.h.*

243 *ord.*

Vln. *pp*

Vla. *ord.* *pp*

Vc. *pp*

Pno. *ff* *f with abandon*

*15<sup>ma</sup>*

*8<sup>vb</sup>*

\* **A Little Faster**

247

**O** arco

Vln. *mf with energy, into the string*

Vla. *f unreserved*

Vc. arco *f*

**O** **A Little Faster** (with ensemble)

*ff thunderous*

250

Vln. *slow gliss. into the string*

Vla. *gliss.*

Vc. *f*

Pno. *15<sup>ma</sup>*

*fp*

\* Instruments with arrow come in together, slightly ahead of the beat.  
Should have the effect of two different pieces of music overlapping with each other.

253

Vln.

Vla.

Vc.

Pno.

*crunch* *ord.*

*f*

*gliss.*

*gliss.*

*gliss.*

*f*

*15<sup>ma</sup>*

256

Vln.

Vla.

Vc.

Pno.

*crunch* *ord.*

*gliss.*

*gliss.*

*crunch* *ord.*

*gliss.*

*3*

*mf*

*into the string, with separation*

*martello* *3* *3*

259

Vln. *6* *sim.*

Vla. *mp cresc.*

Vc. *cresc.*

Pno. *f*

*as before*  
*15<sup>ma</sup>*

261

Vln.

Vla. *ff*

Vc. *gliss.*

Pno. *(15)*  
*15<sup>ma</sup>*



30

263 **P**

Vln. *f*

Vla. *espr.*  
*fff*

Vc. *ff*  
*gliss.*

Pno. *mf*  
*ff*  
*sos.*

**P**

*with both hands*  
*ff*

264

Vln.

Vla.

Vc.

Pno.

*soaring*

265

Vln. *6* *soaring* *fff* *gliss.*

Vla. *crunch* *f* *6* *sim.*

Vc. *gliss.* *gliss.* *f* *6* *sim.*

Pno. *3*

266

Vln. *gliss.* *3* *gliss.* *gliss.*

Vla. *gliss.*

Vc. *3*

Pno. *fff* *8va* *f* *3*

268

Vln. *ff*

Vla. *p* sul pont.

Vc. *ff*

Pno. *f* *fff* ringing

270

Vln.

Vla. *ord.* *fff*

Vc. *fff* (II)

Pno. *fff* *p*

light, lyrical, indifferent

exactly in time, without dramatic pause

\*