

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Open Spaces, Closed Room

### **Permalink**

<https://escholarship.org/uc/item/99x4w0pp>

### **Author**

Reynolds, Travis

### **Publication Date**

2020

# 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

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

Violin

Viola

Violoncello

Piano

*ppp* <> *mp* <>

8

Vln. sul tasto (sul tasto) sempre sul tasto ord.  
*pp*

Vla. -> crunch into piano lid ord. IV  
*f*

Vc. -> sul pont. ord. port. II  
*pp* <> *p* <> *mp* <>

Pno.

20

Vln. Vla. Vc.

*ppp sott' voce*

IV -----> sul tasto

A

*p* solo

*p* cresc.

pp ————— p

Pno.

*pp*

Led. \*

26

*con sordino*

Vln. -

Vla. -

Vc. -

*sempr. sul tasto*

*3* *3* *p* *crunch* *ord.* *folksy* *3* *rising notes in semi-glass.*

*slow, lilting gliss.* *gliss.* *3* *3* *crunch*

*mf* *f* *gliss.* *slow, lilting gliss.* *gliss.* *gliss.*

*3* *ppp* *pp* *3* *3* *mf*

31

Vln.

Vla.

Vc.

Pno.

**B**

**B**

37

Vln.      Vla.      Vc.      Pno.

senza sordino  
 sul pont.

44

Vln. (in piano lid) pizz. > arco (norm.)

Vla. (in piano lid) pizz. >

Vc. sempre sul tasto

Pno.

Static, measured  $\text{♩} = 116$ 

48

Vln. Vla. Vc.

**C** repeat 12-16x

sempr. sul tasto move 6 feet ahead of ensemble  
n.

Static, measured  $\text{♩} = 116$

Pno.

**C** repeat 12-16x

delicate and ambivalent

*p*

calm, articulate

*pp* sim.

54

Vln. Vla. Vc.

repeat 8-12x

con sordino IV sul pont. sul tasto

*ppp*

Pno.

*pp*

63

Vla.

sul pont. sempre sul tasto ord.

Pno.

72

Vla. **D** *modestly espr.*

*p* *p* sul pont. sul tasto

Pno. **D** *modestly espr.*

*p* *p*

expressive,  
with rubato, phrasing removed  
and indifferent to piano

80 *ord.*

Vla. *p*

Vc. -

*with viola pizz.*

III

*p*

*cresc.*

Pno. *p* *#p* *#p* *#p* *#p* *#p* *#p*

*sweetly*

86

E

Vln. Vla. Vc.

Pno.

*p*

*mp*

*mp*

*lush, but clear,  
articulate, delicate*

92

*with viola and cello  
pizz.*

Vln. Vla. Vc.

Pno.

*p*

*mf*

*p*

*mp*

*mp*

98

Vln. arco  
Vla.  
Vc.

pianissimo (ppp)

Pno. *mp espr.*

$8^{\text{vb}}$   $8^{\text{vb}}$

103

Vln. **F** sul tasto  
*p*

Vla. *urgent*

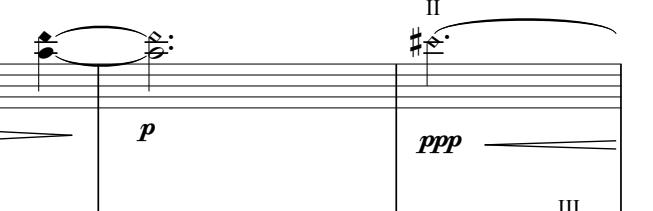
Vc.  $\frac{15}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Pno. **F** *p delicate, but urgent*

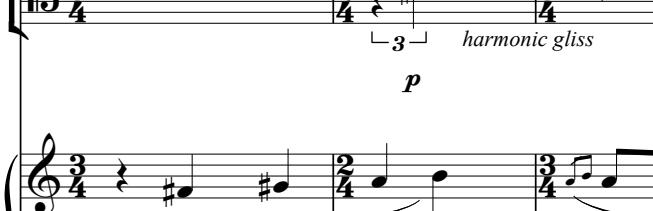
crunch

$\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

108      sul tasto      II      gliss.      II      II

Vln.       

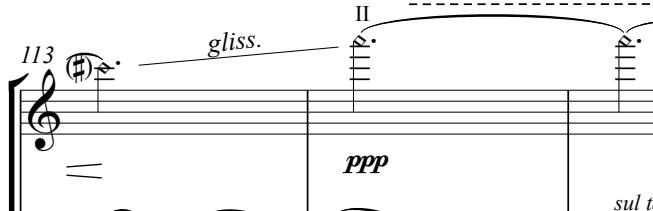
Vla.       

Vc.       

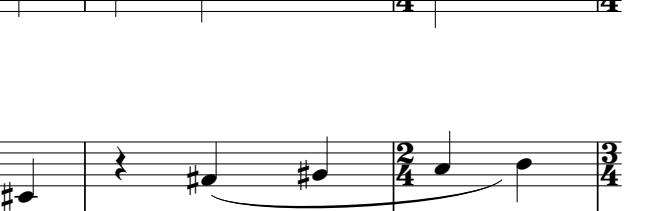
Pno.       

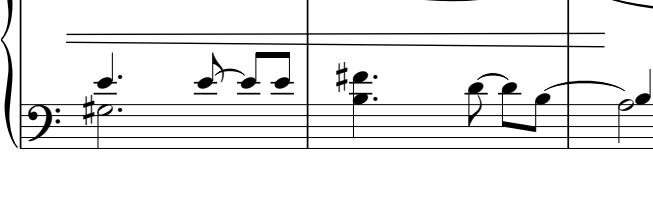
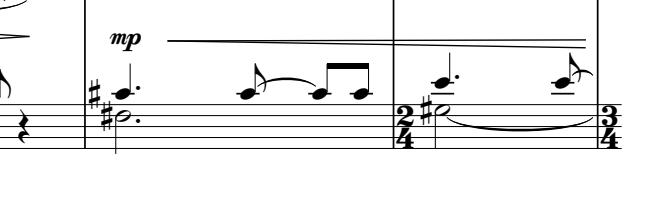
**G**      II      III      with piano      *mf* lyrical

113      gliss.      II      II      II

Vln.       

Vla.       

Vc.       

Pno.       

*phrasing removed from ensemble*  
sempre sul pont.

with cello & piano  
ord.

118      *sempre sul tasto*

Vln.      *f espr.*

Vla.      *mf*

Vc.      *f espr.*

Pno.      *mf*

H

123      *crunch*

Vln.      *p*

Vla.      *ord.*  
*f*

Vc.      *crunch*  
*sul pont.*

Pno.      *pizz.*  
*f lyrical*  
*arco (ord.)*  
*arco (ord.)*  
*f lyrical*

H

15ma      *f*

Pno.      *mf with greater intensity*

129

Vln.

Vla.

Vc.

Pno.

134

poco rit. a Tempo

Vln.

Vla.

Vc.

Pno.

f esp.

139

poco rit. a Tempo

Vln.

Vla.

Vc.

Pno.

144

Vln.

Vla.

Vc.

Pno.

port.

3

3

→ sempre sul tasto

ff

→ sempre sul tasto

ff

ff

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

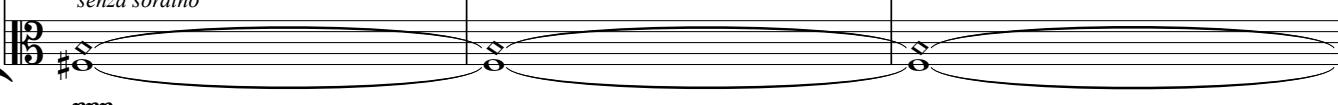
Vln. 

151

Vln. 

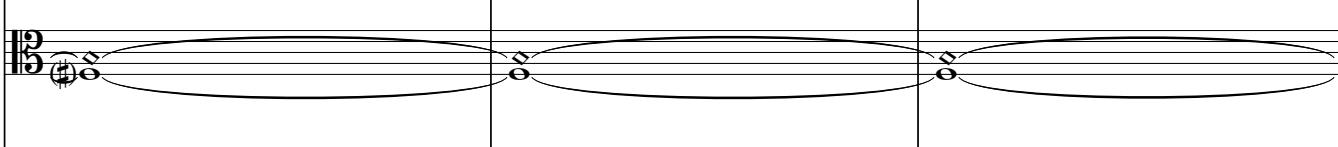
154

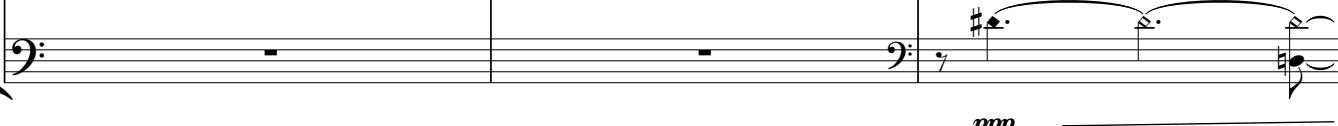
Vln. 

Vla. 

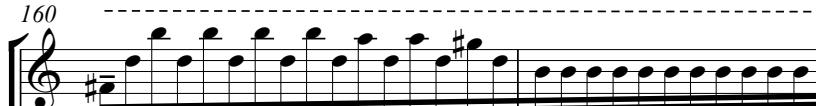
157

Vln. 

Vla. 

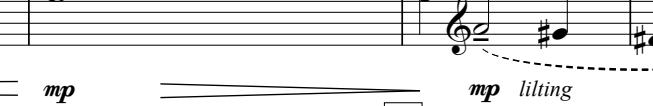
Vc. 

160

Vln.  **J** ➔ sempre sul tasto

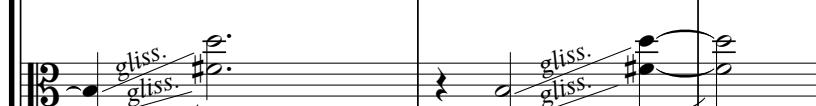
Vla.  sempre sul tasto

Vc.  ➔ sempre sul tasto

Pno.  **J** ➔ **p** 

164

Vln. 

Vla. 

Vc. 

Pno.  \*

168 *ord.*  
Vln. IV  
*mp*

ord.  
IV

Vla. IV  
*mp*

ord.  
II

Vc. II  
*mp*

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

*una corda*

171 *sempre sul tasto*

Vln. -

Vla. *sempre sul tasto*

Vc. *sempre sul tasto*

Pno. *sul tasto*  
*pp*

*ord.* *p*

*gliss.* *p*

*pp* *p*

*port.* *p*

*pp* *p*

Pno. *sempre sul tasto*

174

Vln. Vla. Vc. Pno.

3 sul pont. mp 3 sul pont. mp 3 sul pont. mp

This musical score page contains four staves. The top three staves represent the String section: Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The bottom staff represents the Piano (Pno.). The score is in common time. Measure 174 consists of three measures. The first measure shows sustained notes with slurs. The second measure shows sustained notes with slurs. The third measure shows sustained notes with slurs. Measure 175 begins with sixteenth-note patterns on the piano staff. Measure 176 continues the sustained notes with slurs. Measure 177 concludes the section with sustained notes and slurs.

177

Vln. Vla. Vc. Pno.

3 sul tasto 3 sul tasto 3 sul tasto mp

This musical score page contains four staves. The top three staves represent the String section: Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The bottom staff represents the Piano (Pno.). The score is in common time. Measure 177 consists of three measures. The first measure shows sustained notes with slurs. The second measure shows sustained notes with slurs. The third measure shows sustained notes with slurs. Measure 178 begins with sixteenth-note patterns on the piano staff. Measure 179 continues the sustained notes with slurs. Measure 180 concludes the section with sustained notes and slurs.



186

Vln.

Vla.

Vc.

Pno.

*in sudden silence*

*folksy*

*p*

*ppp*

*p*

*ppp*

*p*

*p*

190

K

Vln.

Vla.

Vc.

Pno.

*move back 6 feet in front*

*abrupt, aggressive*

*f*

*pizz.*

*p* light, off the string

*mp*

*K*

194

Vln.      Vla.      Vc.

sul pont.      ord.      sim. **p**

**ppp**      **p** as before, fiddling with own phrasing and rubato, indifferent to other players

0      **mp** arco sempre sul tasto

**ppp** cresc.

197

Vln.      Vla.      Vc.

cresc.

3

3

3

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

200

Vln.      Vla.      Vc.

lyrical

**mp** cresc.

-----> ord

3

3

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

**mf**

**L**

202

Vln.

Vla.

Vc.

Steadily getting thornier,  
without losing groove

3

3

3

3

crunch

crunch

**L**

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

Pno.

Steadily getting thornier,  
without losing groove

**p** cresc.

tre corde

204

Vln.

Vla.

Vc.

sul pont.

3

crunch

sul pont.

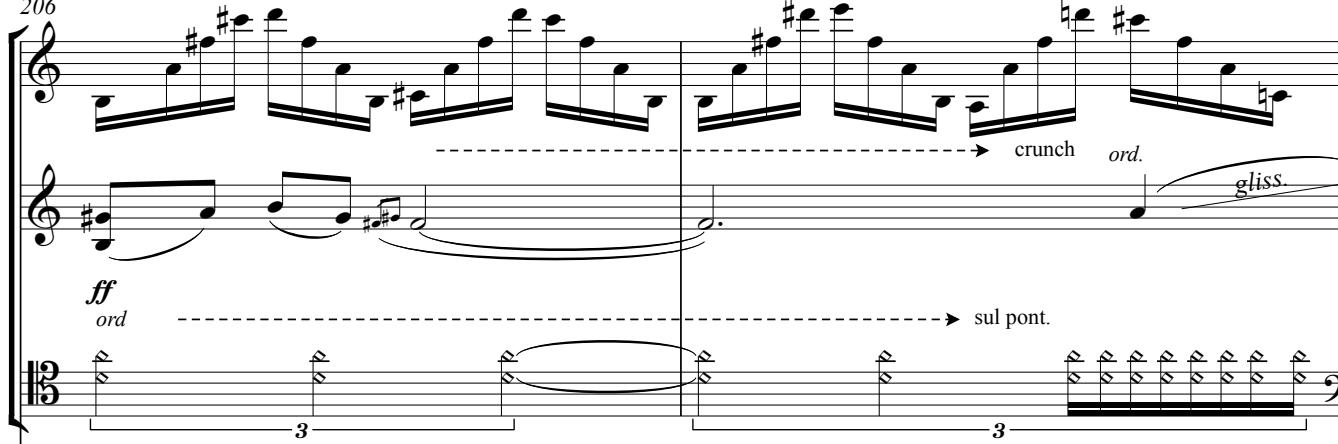
3

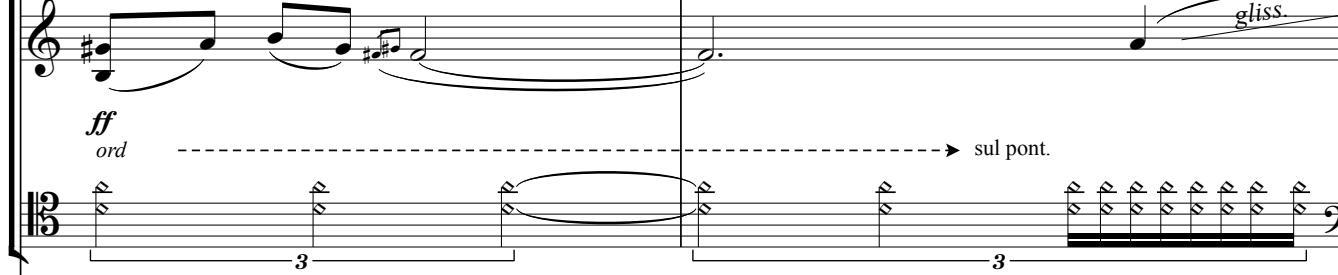
mf cresc.

Pno.

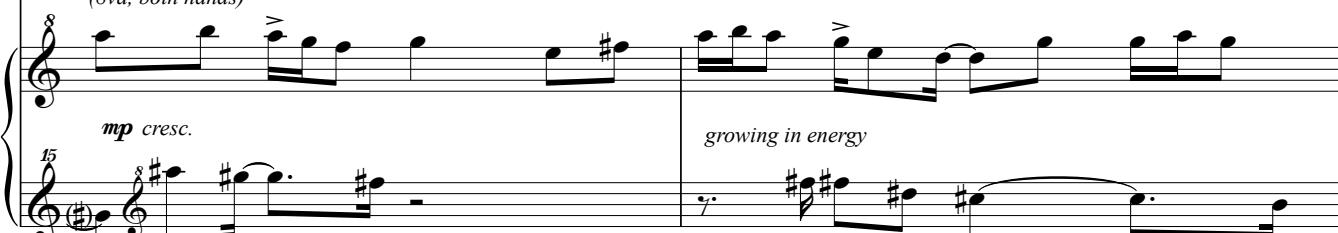
15

206

Vln. 

Vla. 

Vc. 

Pno. 

(8va, both hands)

*mp cresc.*

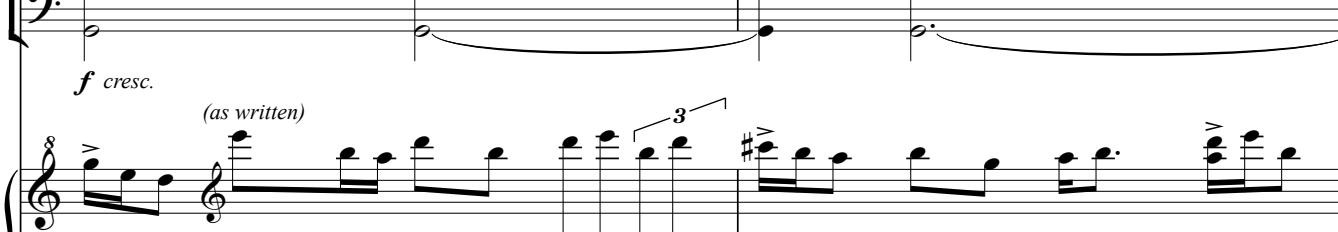
*growing in energy*

208

Vln. 

Vla. 

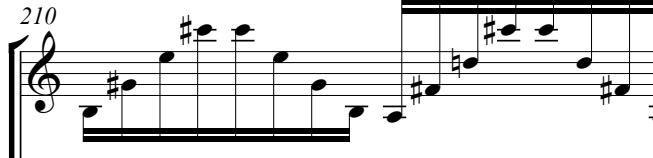
Vc. 

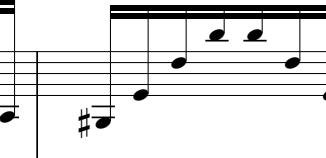
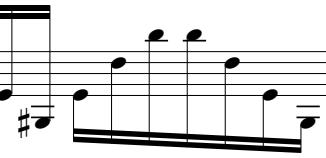
Pno. 

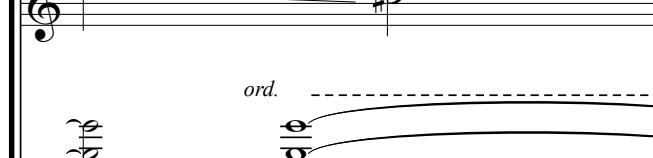
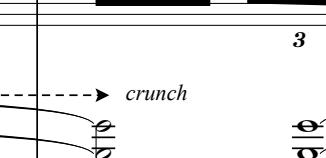
*mf cresc.*

*as written*

210

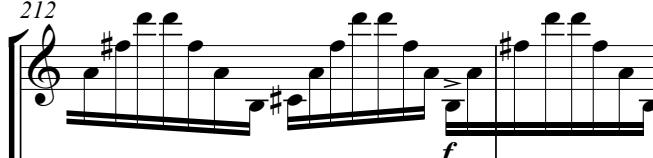
Vln. 

Vla. *gliss.*   
*gliss.* 

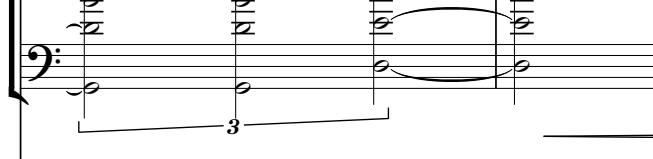
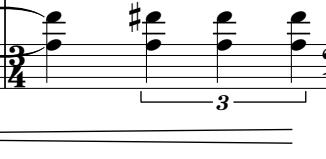
Vc. *ord.*   
3  *crunch* 

Pno.   


212

Vln.   
*f* 

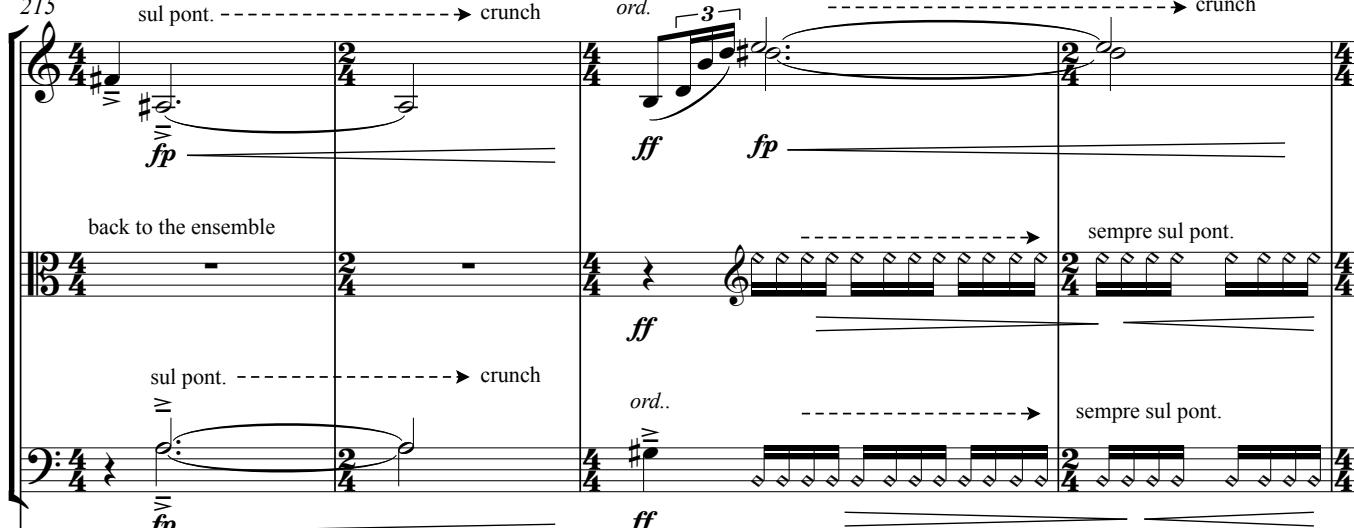
Vla.   
3   
3 

Vc.   
3   
3 

Pno.   


**M**

215      sul pont. -----> crunch      ord. 3 -----> crunch

Vln.      

Vla.      back to the ensemble

Vc.      sul pont. -----> crunch      ord. -----> sempre sul pont.

**M**

Pno.      f      ff      f



219      sul pont. -----> crunch

Vln.      ff

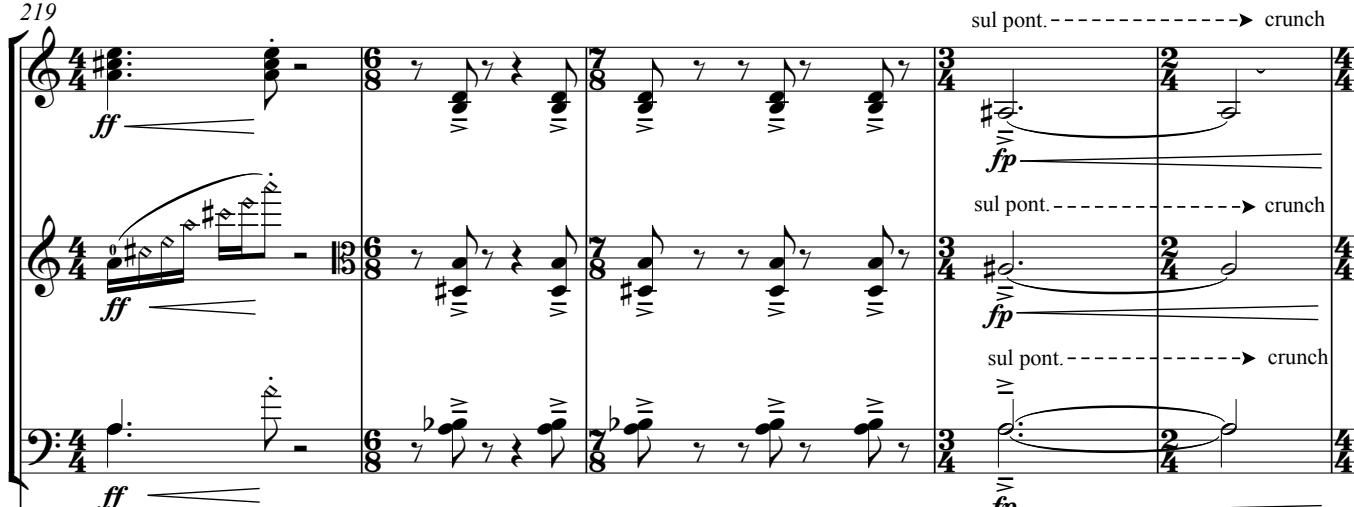
Vla.      ff

Vc.      ff

sul pont. -----> crunch

sul pont. -----> crunch

sul pont. -----> crunch



Pno.      ff



224      *ord.*       *crunch*      *ord.*

Vln.      *ff*      *fp*

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

Vc.      *ord.*      *sempre sul pont.*      *ord.*

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

228      *folksy*      **N**

Vln.      *v.*

Vla.      *folksy*

Vc.      *crunch*      *ord.*

Pno.      *fp*

**N**

*folksy*

*l.h.*

Musical score for orchestra and piano, page 12, measures 231-232.

**Measure 231:**

- Vln.**: 9/8 time, dynamic **ff**. Sul pont. markings. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Vla.**: 9/8 time, dynamic **ff**. Sul pont. markings. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Vc.**: 9/8 time. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Pno.**: 9/8 time, dynamic **ff**. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.

**Measure 232:**

- Vln.**: 5/8 time, dynamic **pp**. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Vla.**: 5/8 time, dynamic **pp**. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Vc.**: 5/8 time, dynamic **pp**. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.
- Pno.**: 5/8 time, dynamic **ff**. Measures 1-2: eighth-note pairs. Measure 3: sixteenth-note patterns. Measure 4: eighth-note pairs.

Text annotations: *ord.*, *15<sup>ma</sup>*, *15<sup>ma</sup>*, *sub*, *crunch*.

235

Vln. *ord.* 3 *ff* *fp* → *crunch*

Vla. *ord.* → *sempre sul pont.*

Vc. *ord.* → *sempre sul pont.*

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

239

(sudden stop)

Vln.      sul pont.

Vla.      sul pont.

Vc.      *f lyrical*

Pno.      *l.h.*

ord.

243

Vln.      *pp*

Vla.      *ord.*      *pp*

Vc.      *pp*

Pno.      *ff*      *15ma-----1*

*8vb*

*f with abandon*

247

A Little Faster

Vln. arco  
*mf with energy, into the string*

Vla. *f unreserved*  
3

Vc. arco  
*f*      *f*

A Little Faster

(with ensemble)

Pno.

*ff thunderous*

250

Vln. *slow gliss., into the string*

Vla.  
*gliss.*

Vc. *f*

Pno. *fp*

*15ma-*

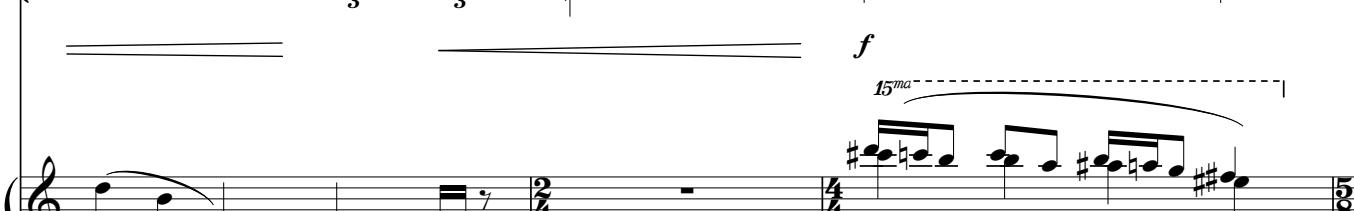
*3*

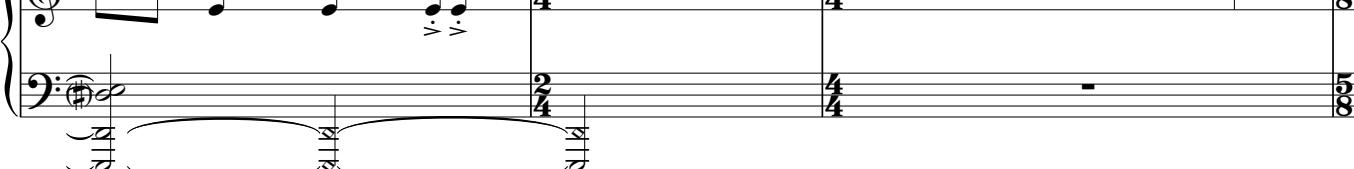
\* Instruments with arrow come in together, slightly ahead of the beat.  
 Should have the effect of two different pieces of music overlapping with each other.

253

Vln. 

Vla. 

Vc. 

Pno. 

crunch ord.

gliss.

gliss.

gliss.

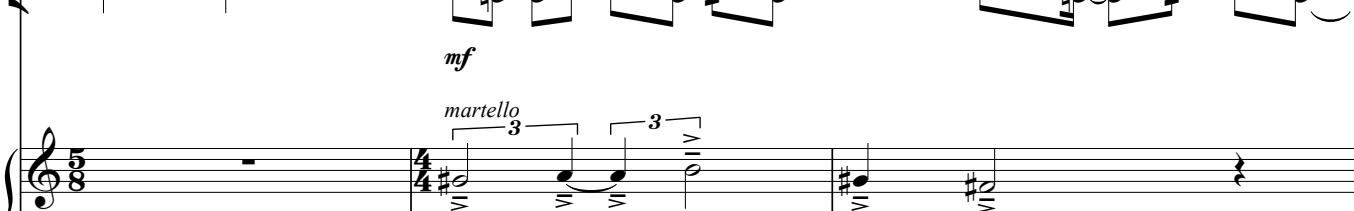
f

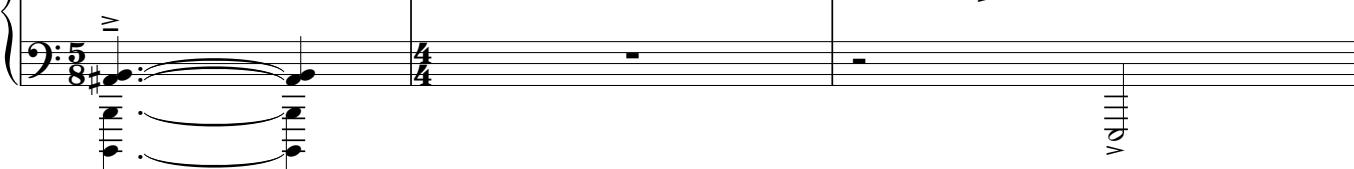
15ma

256

Vln. 

Vla. 

Vc. 

Pno. 

crunch

ord.

gliss.

into the string,  
with separation

mf

martello

viva

259                    6                    *sim.*

Vln.                    *mp cresc.*

Vla.                    *cresc.*

Vc.                    *3*                    II                    *0*                    *f*                    *3*                    *as before*

Pno.                    *f*                    *15ma*                    *f cresc.*

261

Vln.                    *ff*

Vla.                    *ff*                    *6*                    *6*

Vc.                    *3*                    *gliss.*                    *3*                    *5*

Pno.                    *15ma*

30

263 **P**

Vln.  $\frac{5}{4}$

*f*  
*espr.*

Vla.  $\frac{5}{4}$

*fff*

Vc.  $\frac{5}{4}$

II  
0  
*ff*

with both hands  
*ff*

(II)

(I)

Pno.  $\frac{5}{4}$

*mf*  
*sos.*  
*ff*

264

Vln.  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Vc.  $\frac{4}{4}$

Pno.  $\frac{4}{4}$

*soaring*

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

265

Vln. *soaring*

Vla. → *crunch*

Vc. *gliss.*

Pno. *gliss.*

*fff*

*f*

*6*

*sim.*

*6*

*sim.*

266

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Pno. *fff*

*8va*

*f*

268

Vln.      Vla.      Vc.

*sul pont.*

*p*

*ff*

Pno.

*f*

*fff ringing*

*Leg.*

270

Vln.      Vla.      Vc.

*ord.*

*fff*

*fff*

*(II)*

*fff*

*light, lyrical,  
indifferent*

*exactly in time,  
without dramatic pause*

Pno.

*fff*

*p*

\*

*V*