

Christopher Beardsley

Open Homage
for three clarinets

CHRISTOPHER BEARDSLEY

OPEN HOMAGE

Open Homage was composed for performance within a Liverpool Tate Gallery exhibition of American Abstraction. The title is derived from two of the series of paintings shown in the exhibition, namely Motherwell's *Open* series and Albers' *Homage to the Square*. The title reflects the music's intention to pay homage to the exhibited works. However, *Open Homage* does not set out to depict any particular exhibit but aims to reflect the composer's reaction to the various styles seen within the displayed art. The piece should therefore not be regarded as "background" music but should be seen to compliment the exhibited art works.

The work consists of several sections, all of them being linked by common material. In some, the music has a simple form that changes slowly over prolonged periods, and these are juxtaposed with faster, often highly rhythmic, sections. In the original performance, during the course of the piece, the performers moved to different areas of the exhibition, sometimes playing in close proximity to one another producing an ensemble effect or, on other occasions, playing at a distance. This was intended to reflect opposing ideas seen in the paintings such as the vast areas of open space in Louis, for example, and the closing-in effect of Noland's circles. The reverberant acoustic of the exhibition hall was also utilised by the spatial displacement of players. Much as the technique of staining is important in some of the paintings, then in a similar manner precisely written music becomes blurred by the echoing effect in the hall. Colour is also highly important in the paintings and the use of identical instruments in *Open Homage* illustrates that within a simple palette a wide range of sound colour is available.

The original movements within the gallery are retained in the score on the next two pages, however, *Open Homage* is presented here as a concert work. The performers can move around the playing space as they deem necessary.

Duration c10 minutes.

The score is written at playing pitch.

Notes to performers.

1. From the opening until letter F the third clarinet should be hidden from view. Clarinet 1 should be close to the hiding place.
2. Section N to F1 contains short phrases which should be played ad libitum and repeated, as indicated, until cued. Each phrase should be finished before moving to the next.
3. At A2 each player should begin to exit the performing area, preferably in different directions, playing the part as shown. No attempt should be made to synchronise the parts being played as the exit is made.

Start – C	<p>3 (Hidden, possibly behind screen on left of room)</p> <div style="border: 1px solid black; width: 100px; margin: 0 auto; text-align: center;">SCREEN</div> <p style="text-align: center;">1 2</p>
D	2 moves to playing position for G (near <u>Louis</u> exhibit)
E	
F	<p>1 moves to playing position for G (near <u>Louis</u> exhibit)</p> <p>3 emerges from hiding and moves to playing position for G</p>
G	<div style="border: 1px solid black; padding: 10px; text-align: center;"> <p>3</p> <p>↑</p> <p>Approx half room width</p> <p>↓</p> <p><i>Louis</i> 2 1 <i>Louis</i></p> </div>
H	
I	
J	
K	<p>3 moves to playing position for L</p> <p>At end of K 1 and 2 move to playing position for L</p>
L	<div style="border: 1px solid black; padding: 10px; text-align: right;"> <p>1,2</p> <p>3</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);"><i>Albers</i></p> </div>
M	<p>AT THE END OF M: 3 moves to playing position for N</p> <p>When 3 in place 2 moves to N – 3 plays 2 music</p> <p>When 2 in place 1 moves to N – 2 plays 1 music</p>
N – F1	<p>Close to the <u>Noland</u> exhibit</p> <p>1,2,3 all together but separated by a short distance.</p>
G1	<p>3 moves in first silent bar to playing position for M1 – when in place, play.</p> <p>1 moves in second silent bar to playing position as at L –when in place (=H1), play.</p>
H1 –I1	
J1	2 moves to playing position for M1
K1	1 moves to playing position for M1
L1	(All players in position)

M1 – R1	Close to <u>Motherwell</u> exhibit – 1,2,3 all together.
S1	1 moves away from 2 and 3 to G position
T1	2 moves away from 3 to join 1 at G position
U1	
V1	All move - 1 and 2 to Start positions, 3 to G position.
W1 – Z1	
A2	All move and leave room, preferably in three different directions

Duration: c10 minutes

NB The score is written at playing pitch

Notes for performers.

1. From the opening until letter F the third clarinet player should be hidden from view. Clarinet 1 should be close to the “hiding” place.
2. Section N to F1 contains short phrases which should be played ad libitum and repeated, as indicated, until cued. Each phrase should be finished before moving to the next.
3. At A2 each player should begin to exit the performing area, preferably in different directions, playing the part shown. No attempt should be made to synchronise the parts being played as the exit is made.

Open Homage

6

Very fast (♩=c120)

Christopher Beardsley

Clarinet 1 in B flat

Clarinet 2 in B flat

Clarinet 3 in B flat

1) See note

pp fluid

Approximate entry point

1) "Blurred" effect. Each part does not have to synchronise with the others.

1

2

3

Finish first

2) See note

3) See note

A

2) Continue playing until Clarinet 1 stops. Finish phrase then stop.
3) Continue playing until Clarinet 2 stops. Finish phrase then stop.

Slow and spacious (♩=c60)

1

2

3

4) See note

p (silent) *pp* *p* (silent) *pp* *p* (silent)

pp *p* *pp* *p* *pp* *p* *p*

B

4) Notes with cross heads. Move the fingers as if playing but do not blow.

1

2

3

(← ♩ = ♩ → =c60)

sfp (silent)

mp *p*

mp *p*

(silent)

1 *p* *mf*

2 *p* *mf*

3 *p* *mf*

Detailed description: This system contains three staves of music. Staff 1 begins with a rest and the instruction '(silent)'. It then features a series of notes with 'x' marks above them, followed by a melodic line starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. Staff 2 starts with a rest, followed by a melodic line starting with *p* and ending with *mf*. Staff 3 starts with a piano (*p*) melodic line that ends with a mezzo-forte (*mf*) dynamic.

C

1 *p*

2 *p*

3 *p*

Detailed description: This system contains three staves of music. Staff 1 starts with a melodic line, followed by a rest, and then a melodic line with a piano (*p*) dynamic. Staff 2 starts with a melodic line, followed by a rest, and then a melodic line with a piano (*p*) dynamic. Staff 3 starts with a melodic line, followed by a rest, and then a melodic line with a piano (*p*) dynamic.

1 *mf*

2 *mf*

3 *mf*

Detailed description: This system contains three staves of music. Staff 1 starts with a melodic line with 'x' marks above it, followed by a rest, and then a melodic line with a mezzo-forte (*mf*) dynamic. Staff 2 starts with a melodic line, followed by a rest, and then a melodic line with a mezzo-forte (*mf*) dynamic. Staff 3 starts with a melodic line, followed by a rest, and then a melodic line with a mezzo-forte (*mf*) dynamic.

1 *p*

2 *p*

3 *p*

Detailed description: This system contains three staves of music. Staff 1 starts with a melodic line with a piano (*p*) dynamic. Staff 2 starts with a rest, followed by a melodic line with a piano (*p*) dynamic. Staff 3 starts with a rest, followed by a melodic line with a piano (*p*) dynamic.

8 **D** $\text{♩} = 60$

1 *f strident* *p* Wait for 2 to reach playing position

2 Move to next playing position *f strident* *sub p*

3 *p like an echo* *p*

E $\text{♩} = c120$

1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

1 *mf* *mf* Wait for 1 and 3 to reach playing position

2 *mf* Move to next playing position

3 *mf* Move to next playing position

F

A little faster (♩=c84)

Molto accel. ----->

G

Slow (♩=c56)

Suddenly faster (♩=c120)

Allow any "echo" to fade before proceeding

H

Musical score for section H, measures 1-3. The score is in 2/4 time and consists of three staves. All parts are marked *p* (piano). The music features a complex rhythmic pattern with many beamed sixteenth notes.

Musical score for section H, measures 4-6. The score continues with three staves, maintaining the same complex rhythmic pattern and *p* dynamic.

Allow any "echo" to fade before proceeding

I

Musical score for section I, measures 1-3. The score is in 2/4 time and consists of three staves. The first measure contains rests and grace notes. The second measure has a whole rest in all staves. The third measure begins with a new melodic line in all staves, marked *p*.

Allow any "echo" to fade before proceeding

Musical score for section I, measures 4-6. The score continues with three staves. The music features a complex rhythmic pattern with many beamed sixteenth notes. The final measure of the section is marked with a 4/4 time signature.

J

K

Proceed only when all players in position

Move to next playing position

L $\text{♩} = c96$

1 *mf sempre* 3/4 4/4 3/4

2 *mf sempre* 3/4 4/4 3/4

3 *f* 3 4/4 9 3/4

1 *mf* 3/4 4/4 3/4

2 *mf* 3/4 4/4 3/4

3 *f* 3 4/4 9 3/4

1 *mf* 3/4 4/4 2/4

2 *mf* 3/4 4/4 2/4

3 *f* 3 4/4 9 2/4

M

1 *long* *f* 3/4 *p* 3/4 4/4

2 *long* *f* 3/4 *p* 3/4 4/4

3 3 *p* 3/4 4/4

1 *p* *f* *f* *p*

2 *p* *f* *p*

3 *p* *p*

1 *p* *f* *p*

2 *p* *f* *p*

3 *p* *p*

1 *p* *f* *p* *p* *sempre*

2 *f* *mf* *mp* *p*

3 *p*

Repeat ad lib until 3 in place

Move to next playing position

1 *p* *sempre*

2 *p* *sempre*

3 *f* *mf* *mp* *p*

Repeat ad lib until 2 in place

Repeat ad lib until 1 in place

This musical score is divided into ten sections, labeled N through X, across three staves (1, 2, and 3). The tempo is marked as $\text{♩} = c96$. The score features various dynamics and time-based transitions:

- Section N:** Staff 1 starts with *pp*. Staff 2 and 3 also begin with *pp*. A double bar line is present in each staff.
- Section O:** Staff 1 and 2 start with *pp*. Staff 3 starts with *sf*. A double bar line is present in each staff.
- Section P:** Staff 1 starts with *sf*. Staff 2 and 3 start with *pp*. A double bar line is present in each staff.
- Section Q:** Staff 1 and 2 start with *pp*. Staff 3 starts with *sf*. A double bar line is present in each staff.
- Section R:** Staff 1 and 2 start with *pp*. Staff 3 starts with *pp*. A double bar line is present in each staff.
- Section S:** Staff 1 and 2 start with *sf*. Staff 3 starts with *pp*. A double bar line is present in each staff.
- Section T:** Staff 1 and 2 start with *pp*. Staff 3 starts with *sf*. A double bar line is present in each staff.
- Section U:** Staff 1 and 2 start with *pp*. Staff 3 starts with *sf*. A double bar line is present in each staff.
- Section V:** Staff 1 and 2 start with *sf*. Staff 3 starts with *pp*. A double bar line is present in each staff.
- Section W:** Staff 1 and 2 start with *pp*. Staff 3 starts with *sf*. A double bar line is present in each staff.
- Section X:** Staff 1 and 2 start with *pp*. Staff 3 starts with *mf*. A double bar line is present in each staff.

Transitions between sections are marked with horizontal arrows and labels: "approx 2 secs" for sections N-O, O-P, P-Q, Q-R, R-S, S-T, T-U, U-V, and "approx 3 secs" for sections W-X. Vertical arrows indicate the start of a section in a specific staff.

Y **Z**

1 *mf* *pp* *pp* *mf* approx 3 secs

2 approx 3 secs *pp*

3 *pp* *mf*

Detailed description: This system contains two musical exercises, Y and Z. Exercise Y is on the left, and exercise Z is on the right. Both are in 4/4 time. Exercise Y starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *mf*. It features a melodic line in the treble and a bass line in the bass. Exercise Z starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. It features a melodic line in the treble and a bass line in the bass. Both exercises consist of a melodic phrase followed by a rest. Arrows labeled 'approx 3 secs' indicate the duration of the melodic phrases.

A1 **B1**

1 *pp* *pp* *mp* *pp* approx 3 secs

2 *pp* *mp* *pp* *pp* approx 3 secs

3 *pp* *pp*

Detailed description: This system contains two musical exercises, A1 and B1. Both are in 4/4 time. Exercise A1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. It features a melodic line in the treble and a bass line in the bass. Exercise B1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *mp*. It features a melodic line in the treble and a bass line in the bass. Both exercises consist of a melodic phrase followed by a rest. Arrows labeled 'approx 3 secs' indicate the duration of the melodic phrases.

C1 **D1**

1 approx 3 secs *pp* *pp* *mp* *pp* approx 3 secs

2 *pp* *pp* *mp* *pp* approx 3 secs

3 *mp* *pp*

Detailed description: This system contains two musical exercises, C1 and D1. Both are in 4/4 time. Exercise C1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. It features a melodic line in the treble and a bass line in the bass. Exercise D1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. It features a melodic line in the treble and a bass line in the bass. Both exercises consist of a melodic phrase followed by a rest. Arrows labeled 'approx 3 secs' indicate the duration of the melodic phrases.

E1 **F1**

1 *p* *pp* *pp* *pp* *p* approx 3 secs

2 *pp* *pp* *pp* *pp* *p* approx 3 secs

3 *pp* *p*

Detailed description: This system contains two musical exercises, E1 and F1. Both are in 4/4 time. Exercise E1 starts with a treble clef, a key signature of one flat (Bb), and a dynamic of *p*. It features a melodic line in the treble and a bass line in the bass. Exercise F1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. It features a melodic line in the treble and a bass line in the bass. Both exercises consist of a melodic phrase followed by a rest. Arrows labeled 'approx 3 secs' indicate the duration of the melodic phrases.

1 Repeat four times then stop $\frac{4}{4}$

2 Repeat four times then stop $\frac{4}{4}$

3 *pp* Repeat four times then stop $\frac{4}{4}$

Detailed description: This system contains three musical exercises. Each exercise is in 4/4 time and consists of a melodic phrase followed by a rest. The first exercise is in the treble clef with a key signature of one sharp (F#). The second exercise is in the treble clef with a key signature of one sharp (F#). The third exercise is in the bass clef with a key signature of one sharp (F#). All three exercises start with a dynamic of *pp*. Arrows labeled 'Repeat four times then stop' indicate the duration of the melodic phrases.

G1 $\text{tr} \text{tr} \text{tr} \text{tr} = c96$ Move to next playing position **H1** ($\leftarrow \text{tr} = \text{tr} \rightarrow$ sempre)

1 *ff* *p* rhythmic

2 *mf* *pp* *p* rhythmic

3 *p* *p* rhythmic

I1

1 *mf* strident *mf* *f* rhythmic

2 *mf* strident *mf* *f* rhythmic

3 *p* fluid *p* *f*

1 *p*

2 *p* fluid

3 *p*

J1

1 *p* fluid *mf*

2 *p* Move to next playing position

3 *p* *mf*

K1

Move to next playing position

1
2
3

p rhythmic
p rhythmic

1
2
3

p fluid
p
p

L1

1
2
3

mf
mf
mf

1
2
3

p
p
p

M1

Fast and very rhythmic (♩=c192) (← ♩=♩ → sempre)

N1

O1

P1

System 1: Three staves (1, 2, 3) of music. Staff 1 has a treble clef and contains complex rhythmic patterns with slurs and accents. Staff 2 has a treble clef and contains similar rhythmic patterns. Staff 3 has a bass clef and contains a simpler rhythmic accompaniment. The system concludes with a double bar line.

Q1

System 2: Three staves (1, 2, 3) of music. Staff 1 and 2 feature more complex rhythmic patterns, including some with 5/16 and 7/16 time signatures. Staff 3 continues the accompaniment. The system concludes with a double bar line.

R1

System 3: Three staves (1, 2, 3) of music. Staff 1 and 2 show further development of the rhythmic motifs, with some measures marked with 5/16 and 7/16. Staff 3 provides the bass line. The system concludes with a double bar line.

System 4: Three staves (1, 2, 3) of music. Staff 1 and 2 continue with intricate rhythmic patterns. Staff 3 maintains the accompaniment. The system concludes with a double bar line.

System 5: Three staves (1, 2, 3) of music. Staff 1 and 2 feature rhythmic patterns with slurs and accents. Staff 3 continues the accompaniment. The system concludes with a double bar line.

S1

$\text{♩} = 96$

Move to next playing position

1
2
3

p
mp
mf

1
2
3

p sempre


1
2
3

f strident

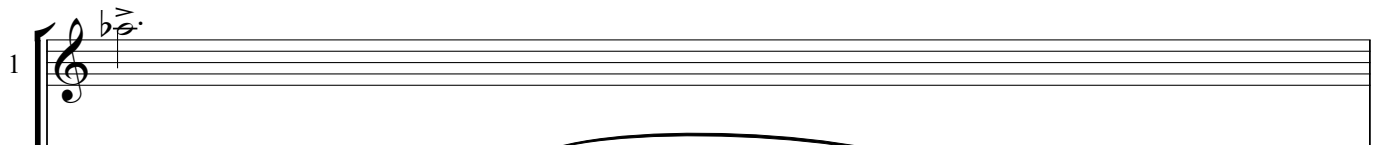
1
2
3


b₂


1 

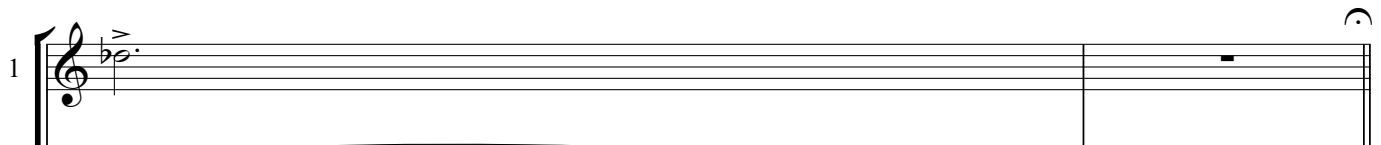
2 


3 


1 

2 

3 

1 

2 

3 

L'istesso tempo (♩=c96)

1 *mf* *p*

2 *mf* *p*

3 *f*

Move to next playing position

1 *p* *mf* *mf*

2 *f* *p* *mf* *mf*

3 *mf*

1 *mf* *mf*

2 *mf* *mf* *mf*

3

1 *f* *f*

2 *f* *p* *f*

3 *p*

U1

Musical score for three staves (1, 2, 3) in 2/4 time. Each staff contains a continuous eighth-note pattern with accents. The dynamics are marked *mf* for all three staves.

Continuation of the musical score for three staves (1, 2, 3) in 2/4 time. Each staff contains a continuous eighth-note pattern with accents. The dynamics are marked *mf* for all three staves.

V1

Repeat ad lib until all players in next playing position, then play once.

Musical score for three staves (1, 2, 3) in 2/4 time. The score includes a repeat sign and dynamic markings: *sempre mp* for staff 1, *f* for staff 2, and *mf* for staff 3. The first part of the score is in 2/4 time, and the second part is in 4/4 time.

W1

♩.=c60

1 *p sempre*

2 *p sempre*

3 *p sempre*

X1

♩.=c60

1 *mf*

2 *mf*

3 *mf*

Y1

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

Musical score for three staves (1, 2, 3). Staff 1 has a treble clef and a whole note with a fermata. Staff 2 has a treble clef and a melodic line with slurs and ties. Staff 3 has a treble clef and a melodic line with slurs and ties. Dynamic markings include *p* and *p>v*.

Z1

Musical score for three staves (1, 2, 3) under section Z1. Staff 1 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 2 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 3 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic.

Musical score for three staves (1, 2, 3) continuing from the previous section. Staff 1 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 2 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 3 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic.

A2

Repeat ad lib until out of the room, preferably in three different directions.
Each player should play independently - synchronisation of parts is not necessary.

Musical score for three staves (1, 2, 3) under section A2. Staff 1 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 2 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. Staff 3 has a treble clef and a melodic line with slurs and ties, starting with a *p* dynamic. The score includes repeat signs and fermatas.