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.

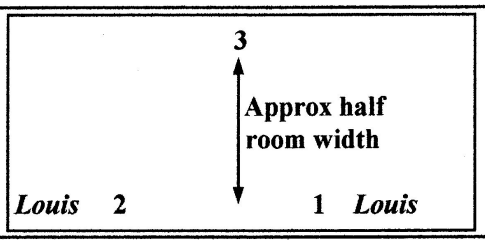
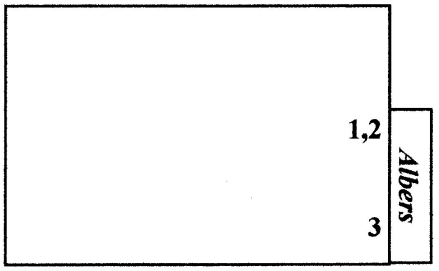
The score in written at playing pitch.

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 be fore 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	**3 (Hidden, possibly behind screen on left of room)** **SCREEN** **1 2**
D	**2 moves to playing position for G (near Louis exhibit)**
E	
F	**1 moves to playing position for G (near Louis exhibit)** **3 emerges from hiding and moves to playing position for G**
G **H** **I** **J**	
K	**3 moves to playing position for L** **At end of K 1 and 2 move to playing position for L**
L	
M	**AT THE END OF M: 3 moves to playing position for N** **When 3 in place 2 moves to N – 3 plays 2 music** **When 2 in place 1 moves to N – 2 plays 1 music**
N – F1	**Close to the Noland exhibit** **1,2,3 all together but separated by a short distance.**
G1	**3 moves in first silent bar to playing position for M1 – when in place, play.** **1 moves in second silent bar to playing position as at L –when in place (=H1), play.**
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 Motherwell 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

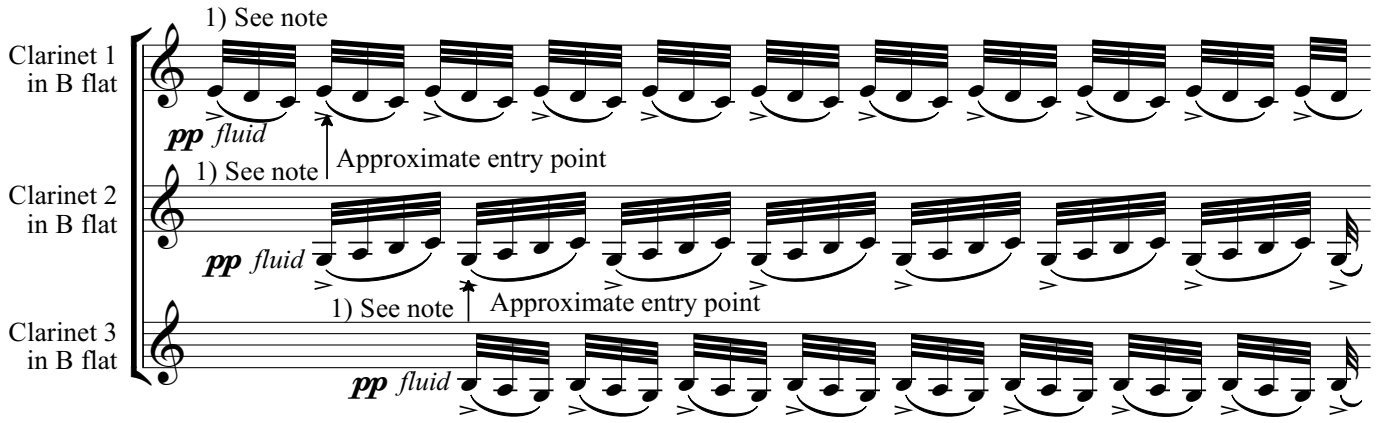
Notes for performers.

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.

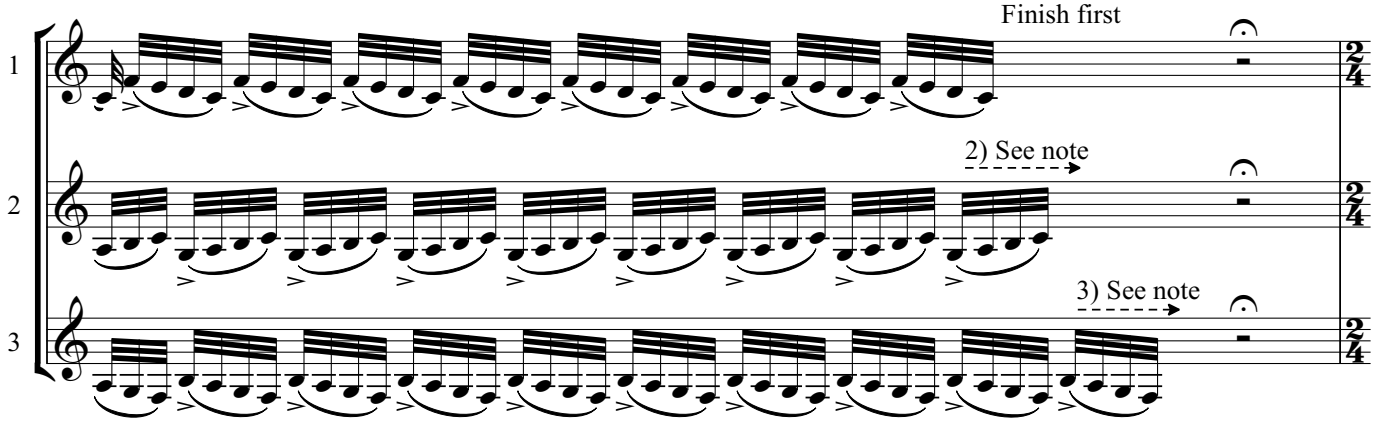
Open Homage

Very fast (♩=c120)

Christopher Beardsley



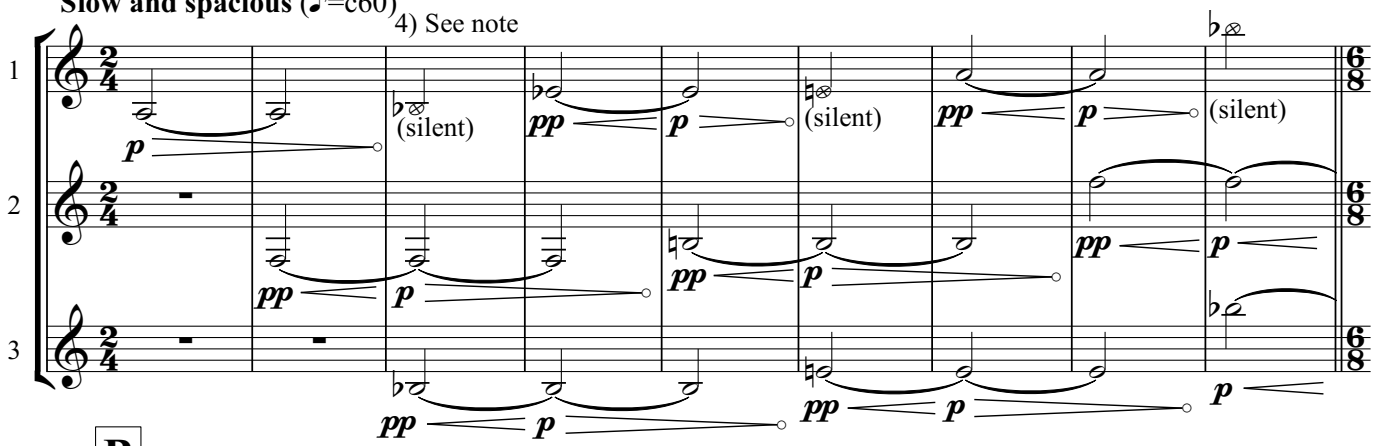
1) "Blurred" effect. Each part does not have to synchronise with the others.



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

A

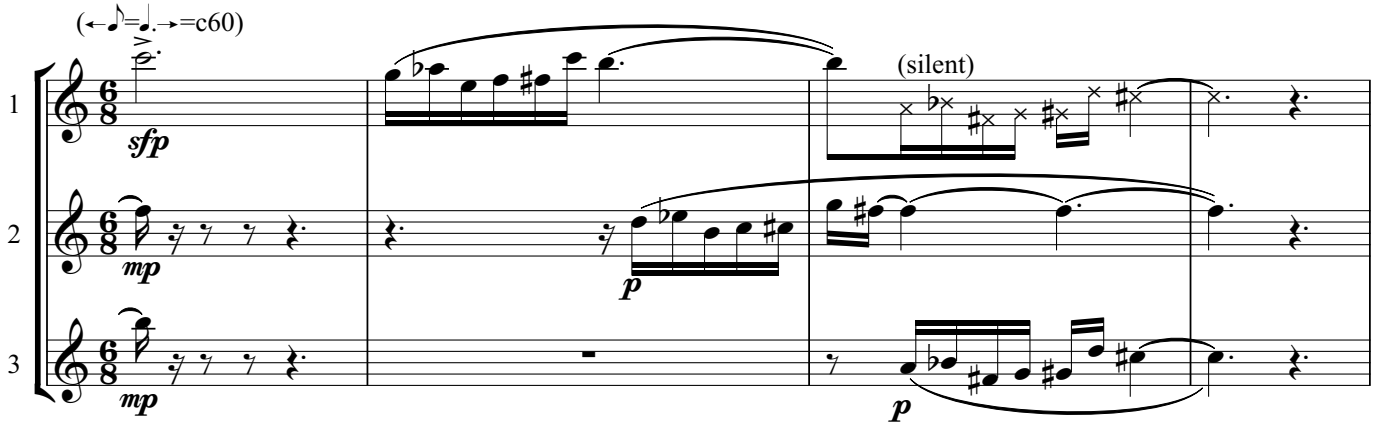
Slow and spacious (♪=c60)



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

B

(←♪=♩.→=c60)



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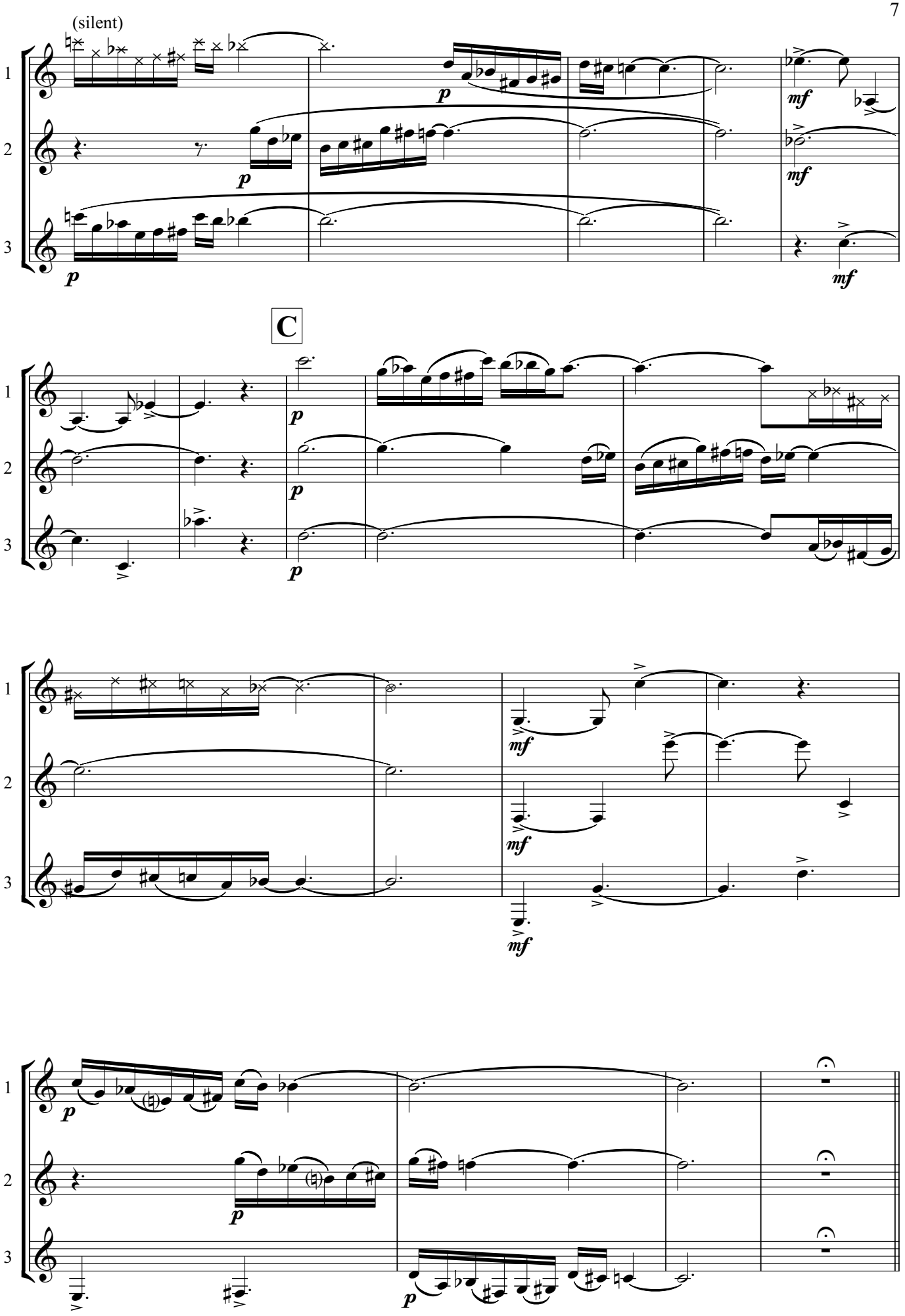
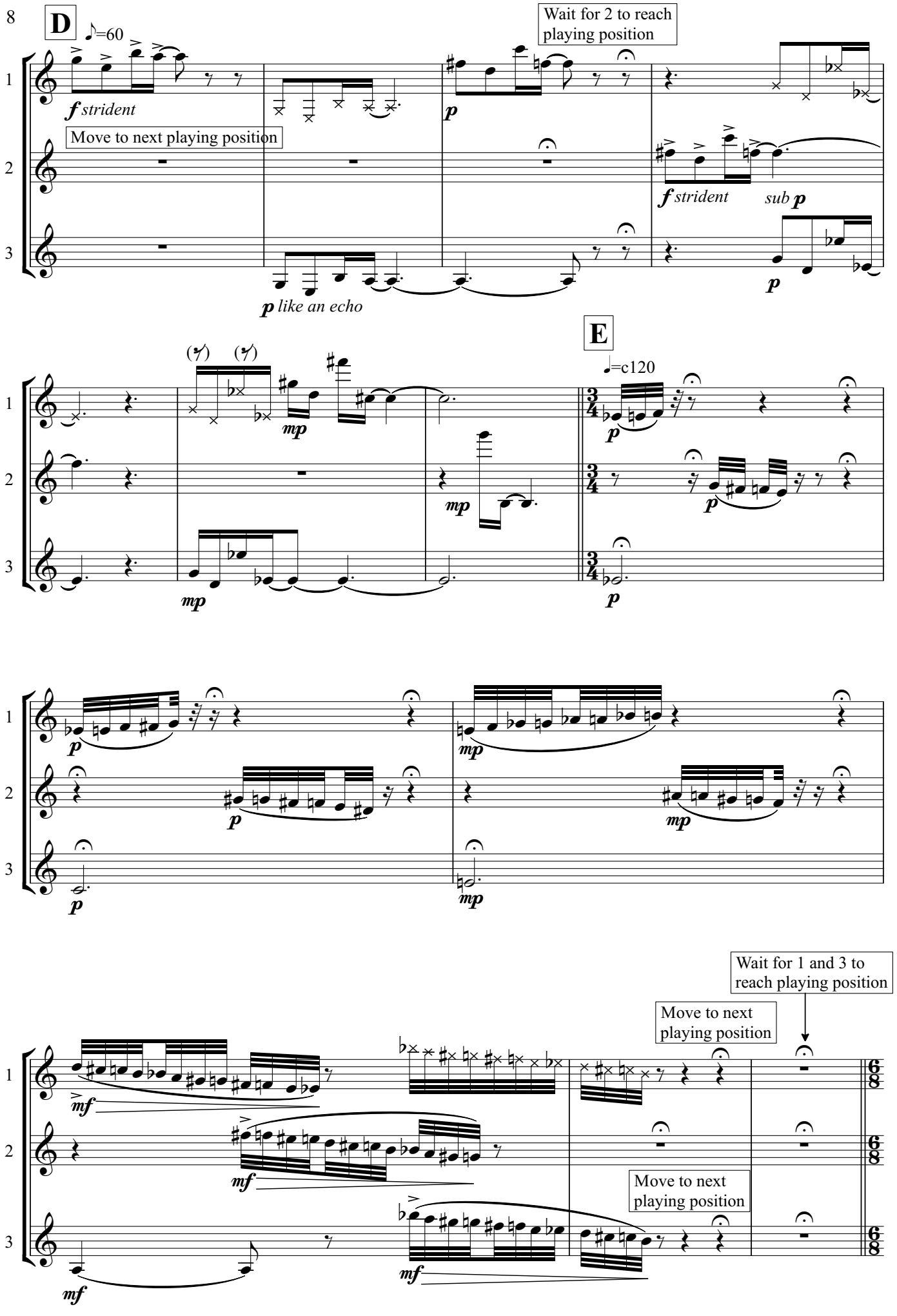
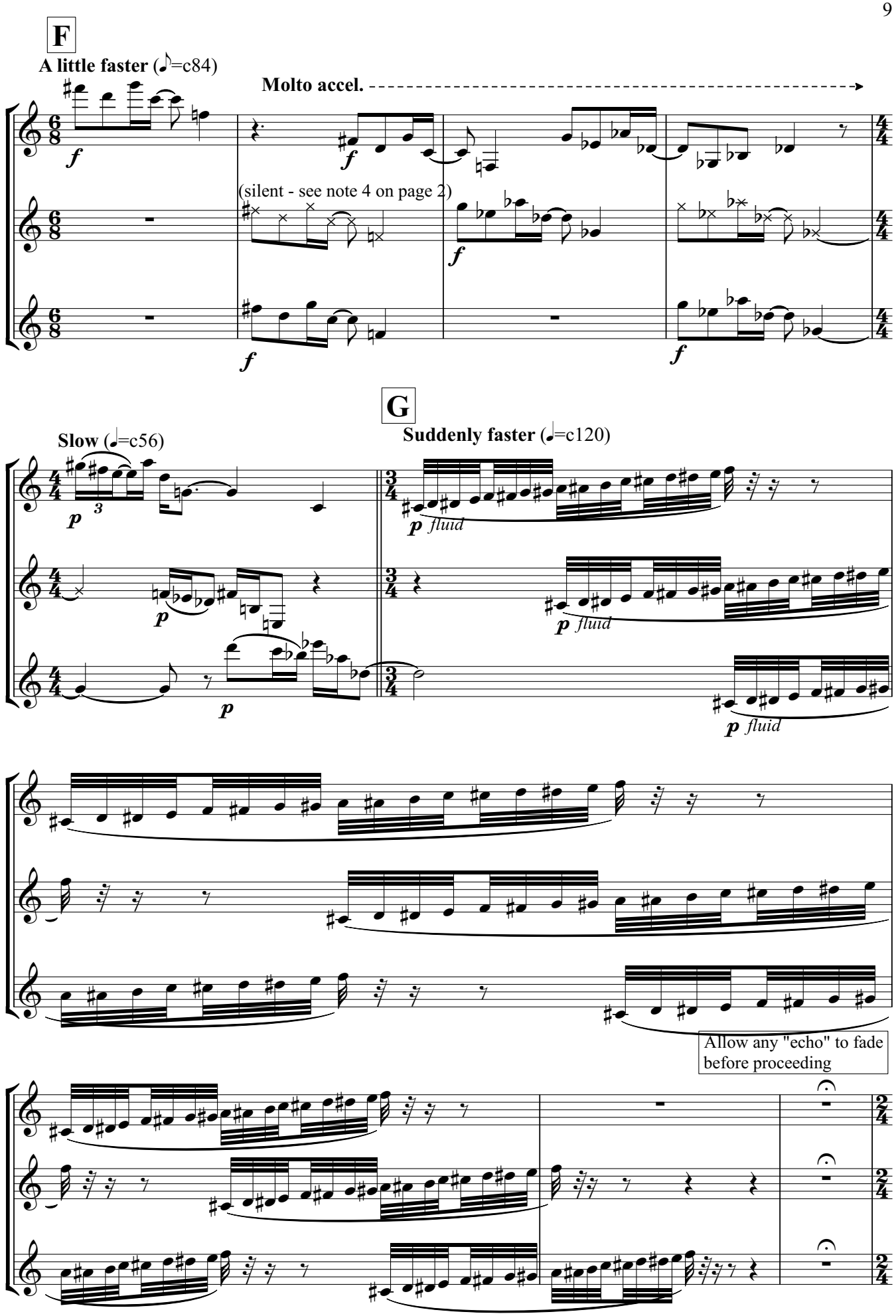
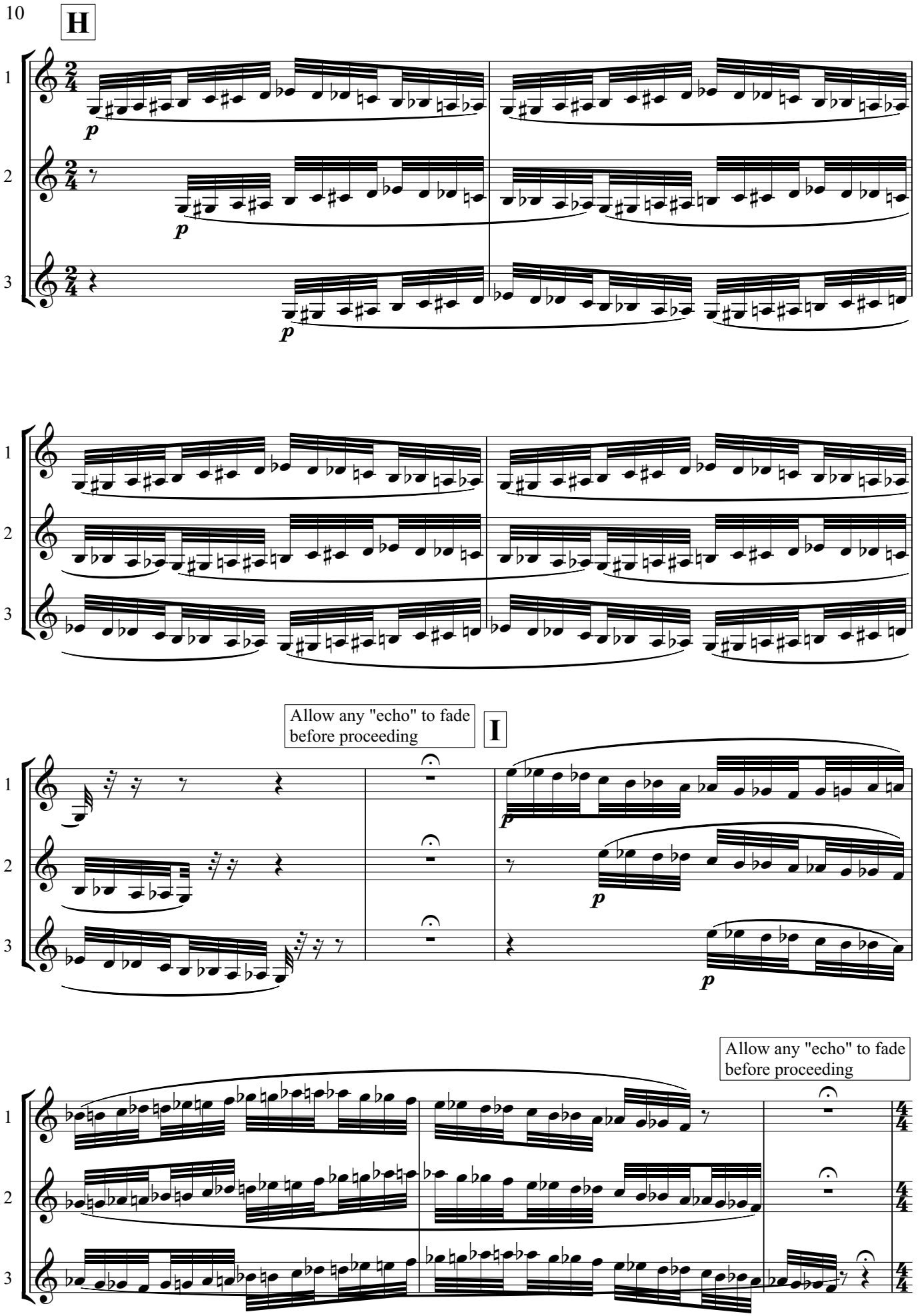
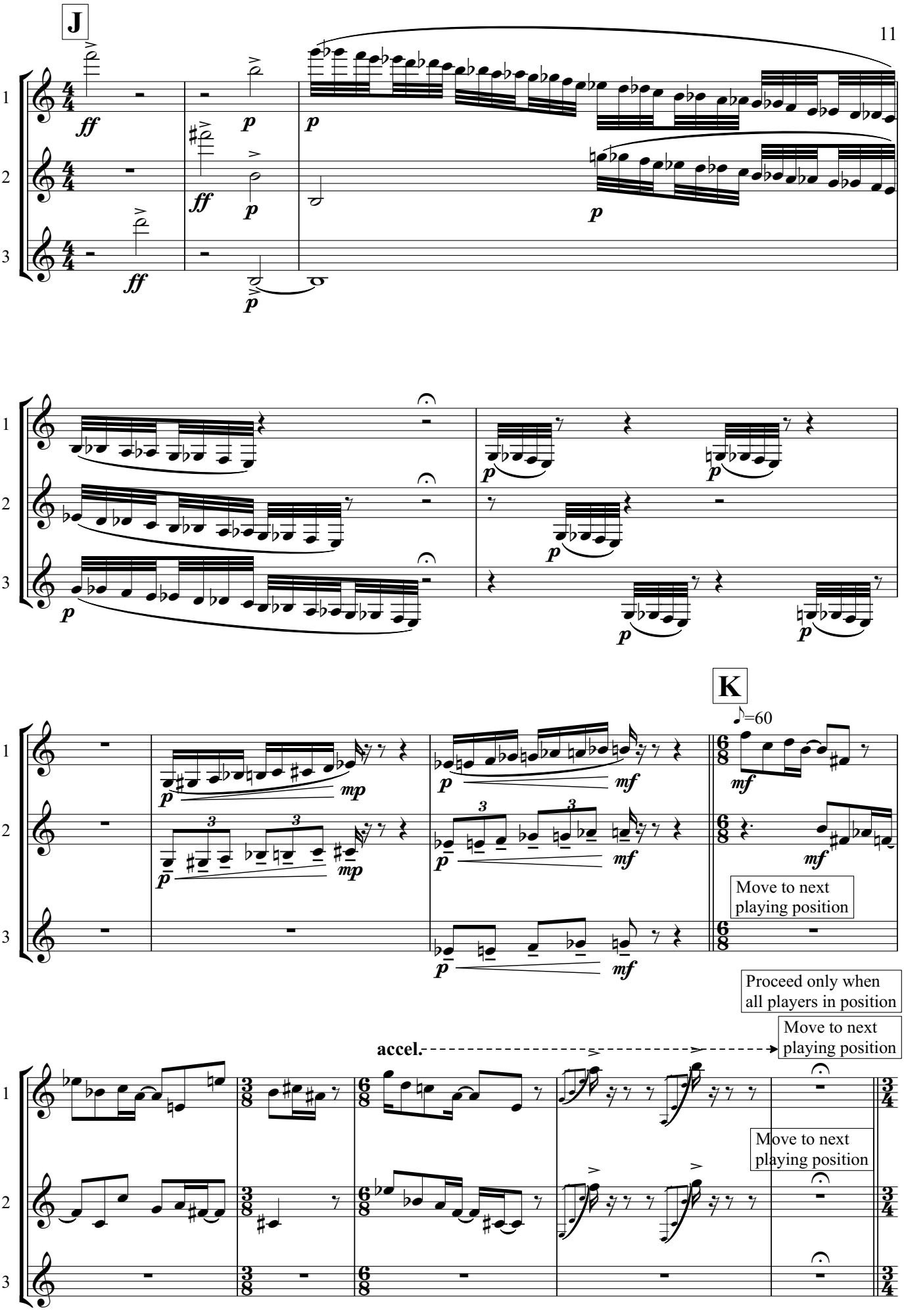
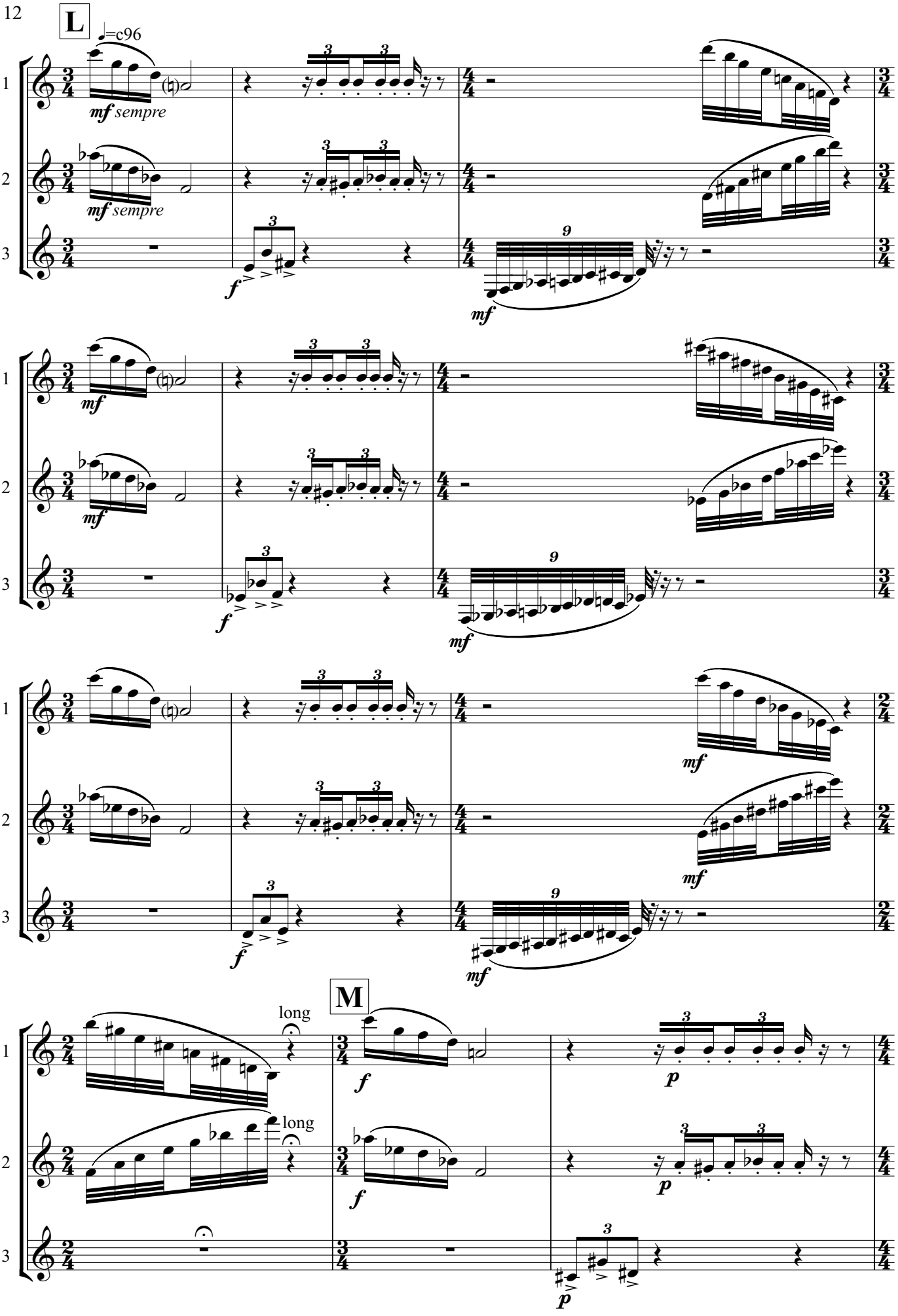

(silent)
C

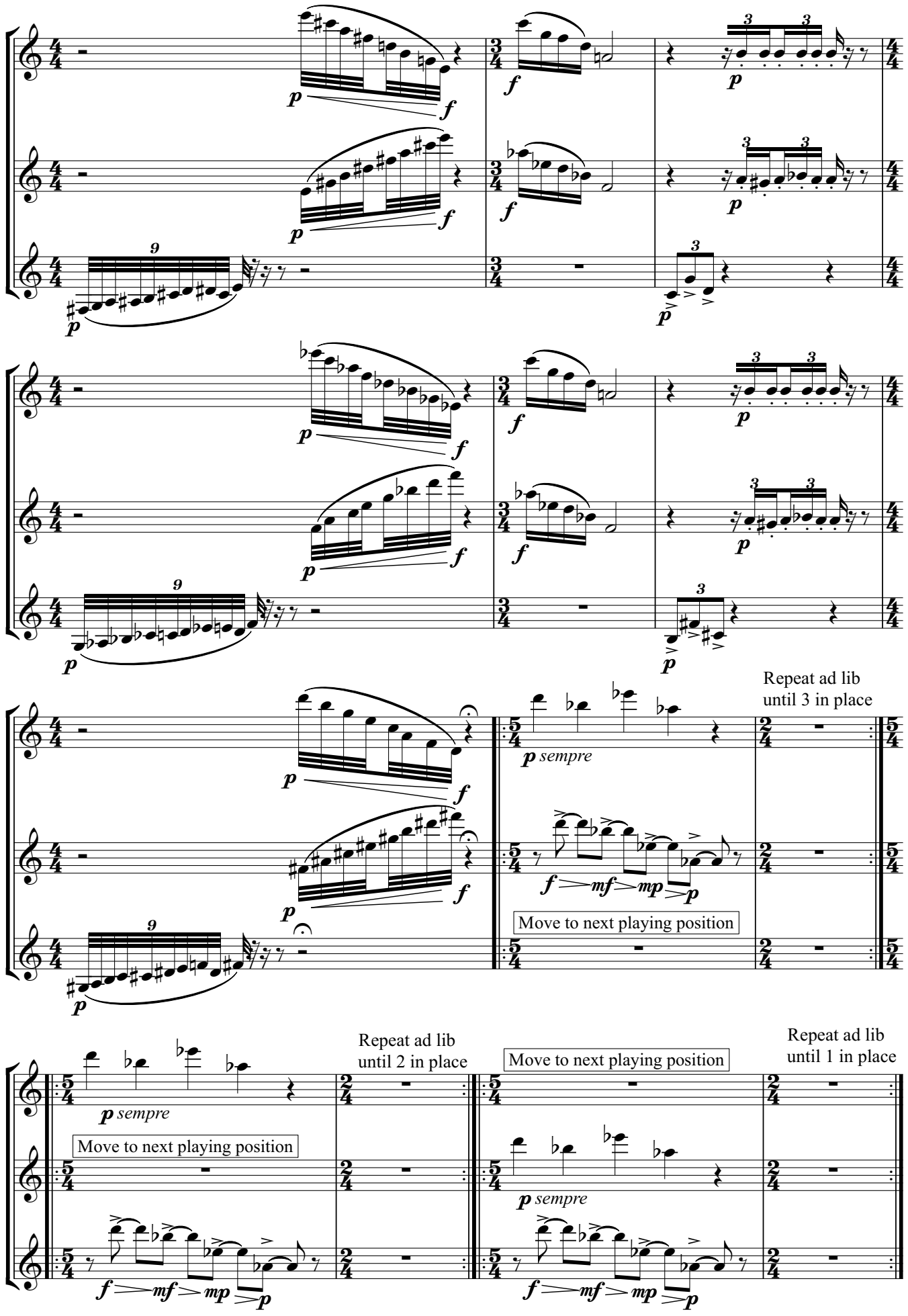

D
♪=60
Wait for 2 to reach playing position
f strident
Move to next playing position
p
f strident
sub p
p like an echo
p
E
♩=c120
mp
p
Wait for 1 and 3 to reach playing position
Move to next playing position
mf
Move to next playing position

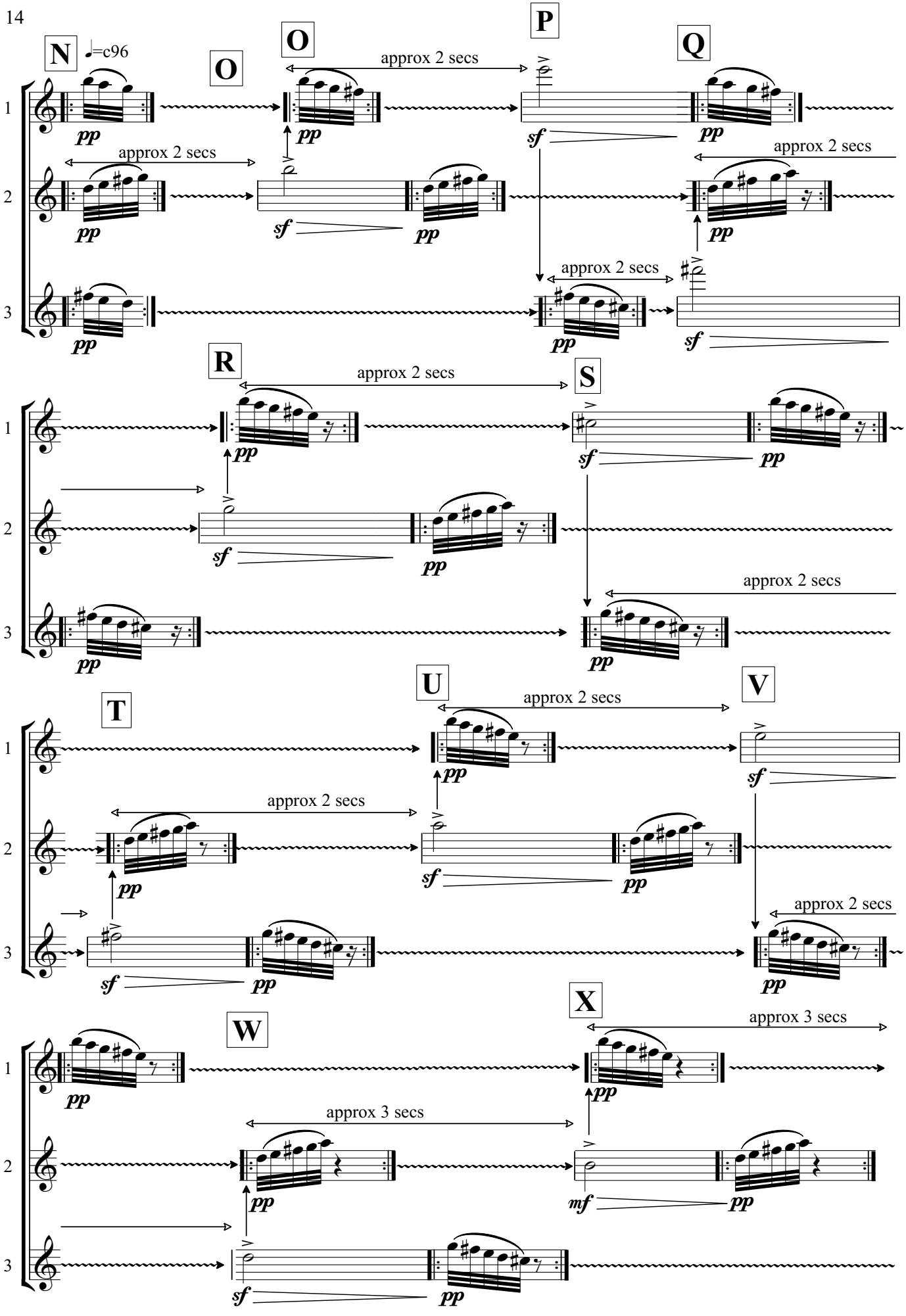

F
A little faster (♪=c84)
Molto accel.
(silent - see note 4 on page 2)
G
Slow (♩=c56)
Suddenly faster (♩=c120)
fluid
Allow any "echo" to fade before proceeding

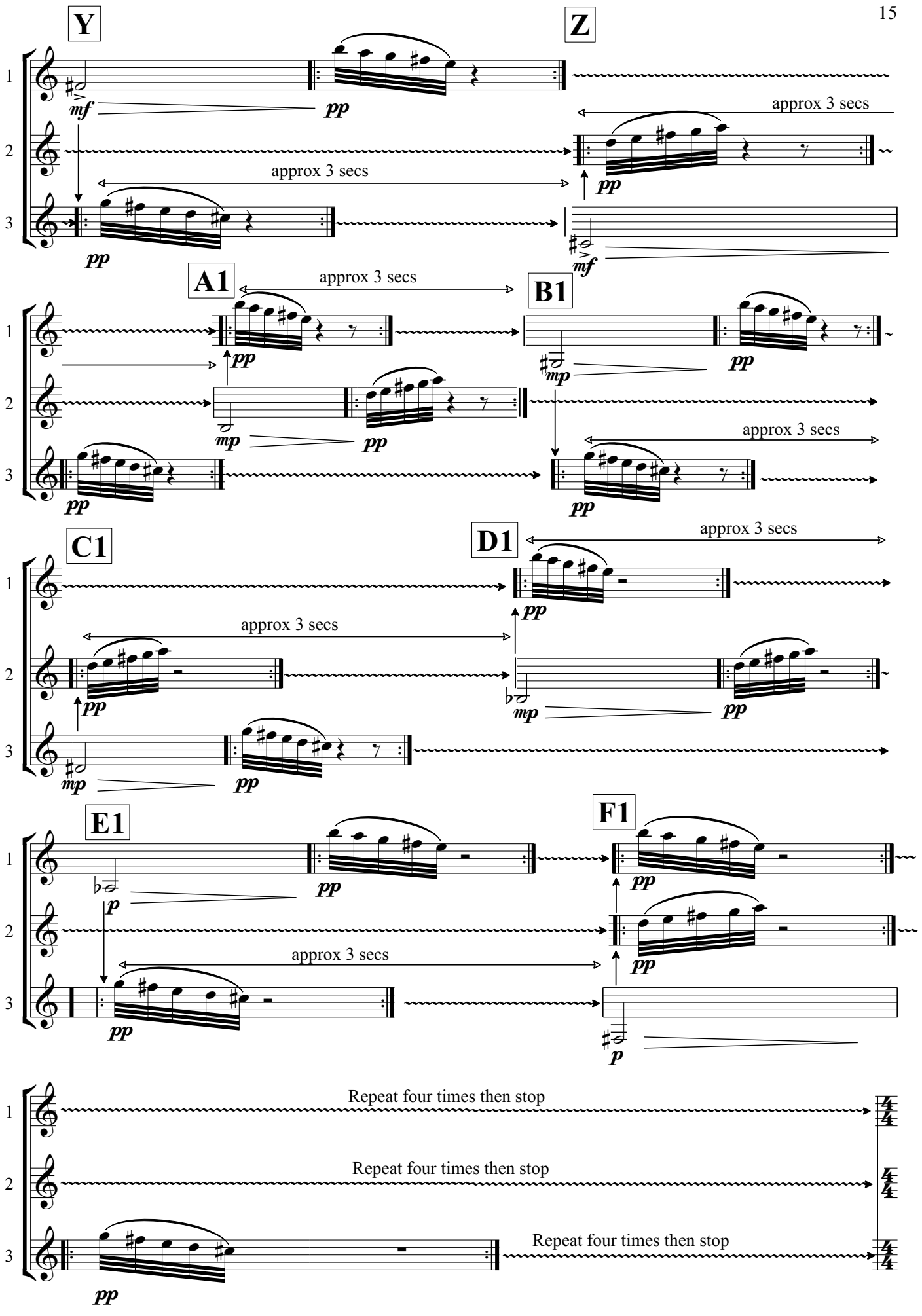

H
1
2
3
p
Allow any "echo" to fade before proceeding
I
Allow any "echo" to fade before proceeding

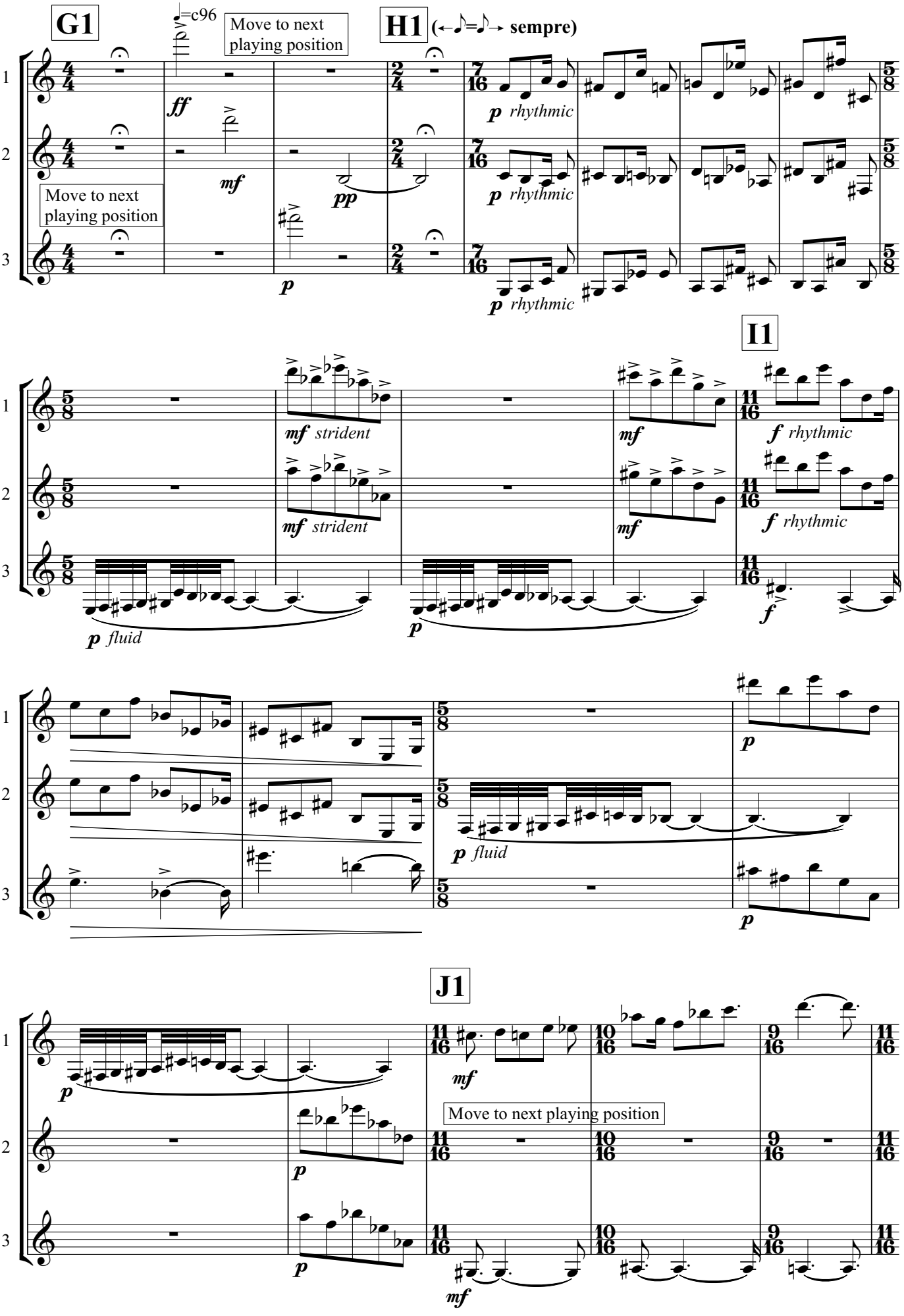

J
K
♪=60
Move to next playing position
Proceed only when all players in position
Move to next playing position
accel.
Move to next playing position

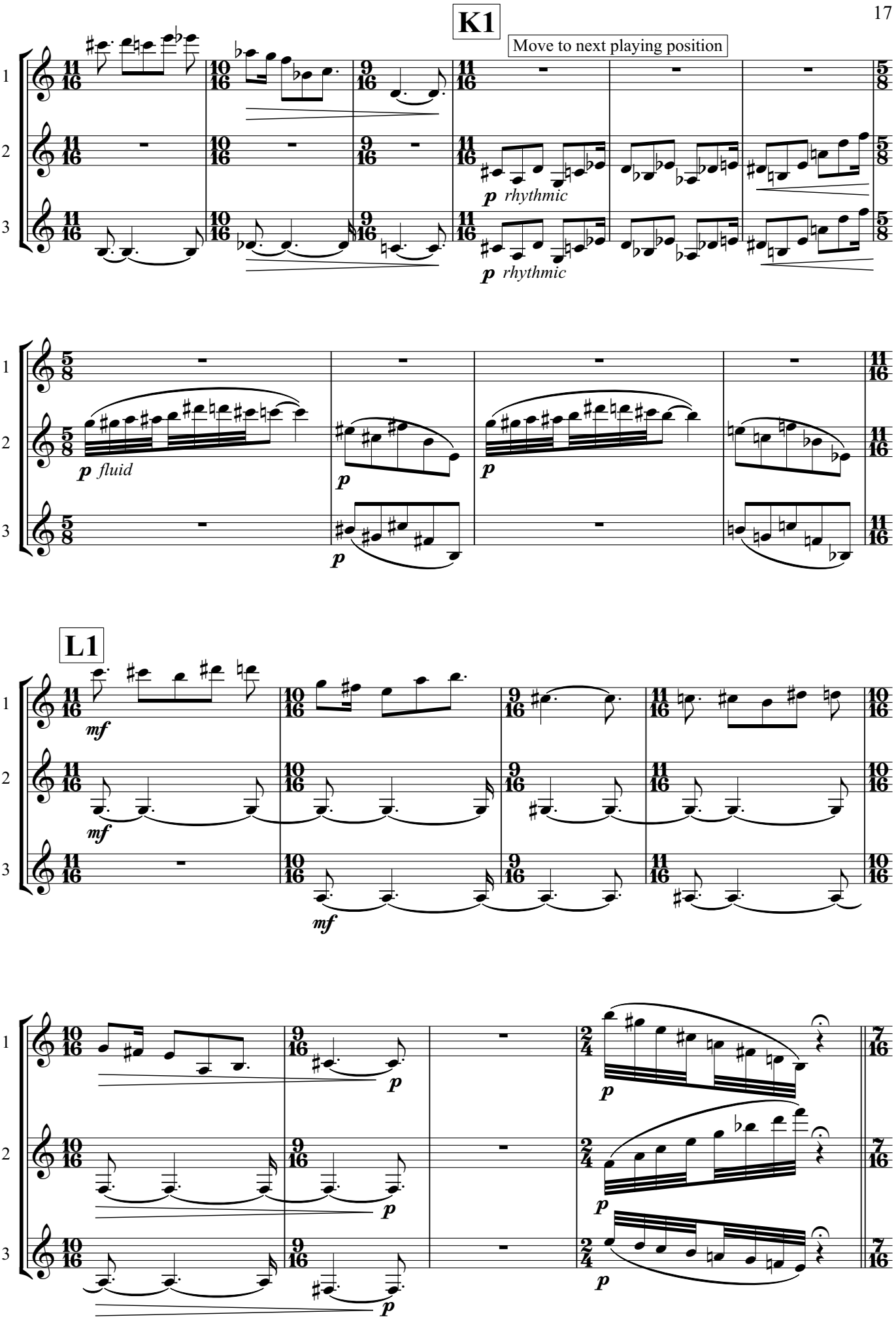

L
♩=c96
mf sempre
mf sempre
f
mf
mf
f
mf
mf
f
mf
mf
M
long
long
f
f
p
p
p


1
2
3
Repeat ad lib
until 3 in place
p sempre
Move to next playing position
Repeat ad lib
until 2 in place
Move to next playing position
Repeat ad lib
until 1 in place


N
♩=c96
O
O
P
Q
R
S
T
U
V
W
X
approx 2 secs
approx 3 secs
pp
sf
mf
1
2
3

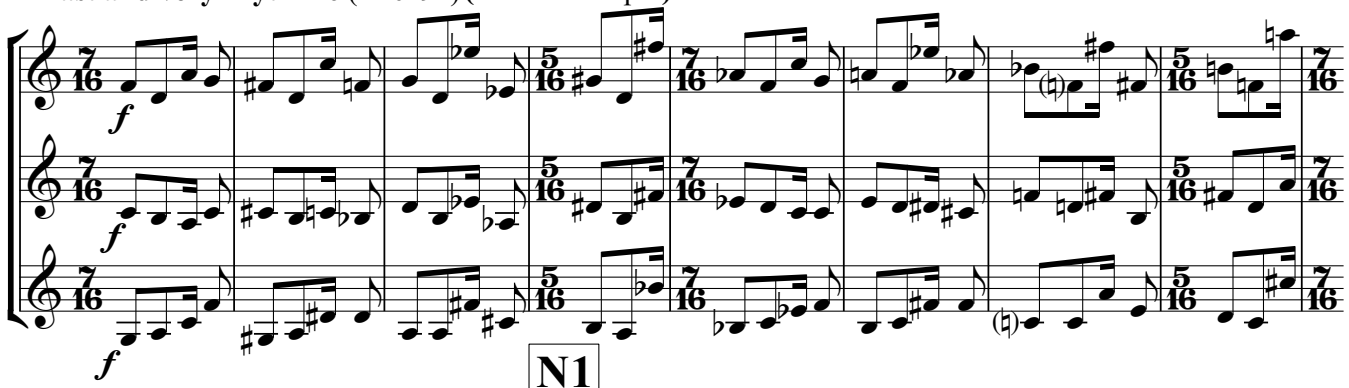

Y
Z
A1
B1
C1
D1
E1
F1
1
2
3
mf
pp
mp
p
approx 3 secs
Repeat four times then stop


G1
=c96
Move to next playing position
H1
(←♪=♪→ sempre)
Move to next playing position
I1
J1
Move to next playing position
rhythmic
strident
fluid

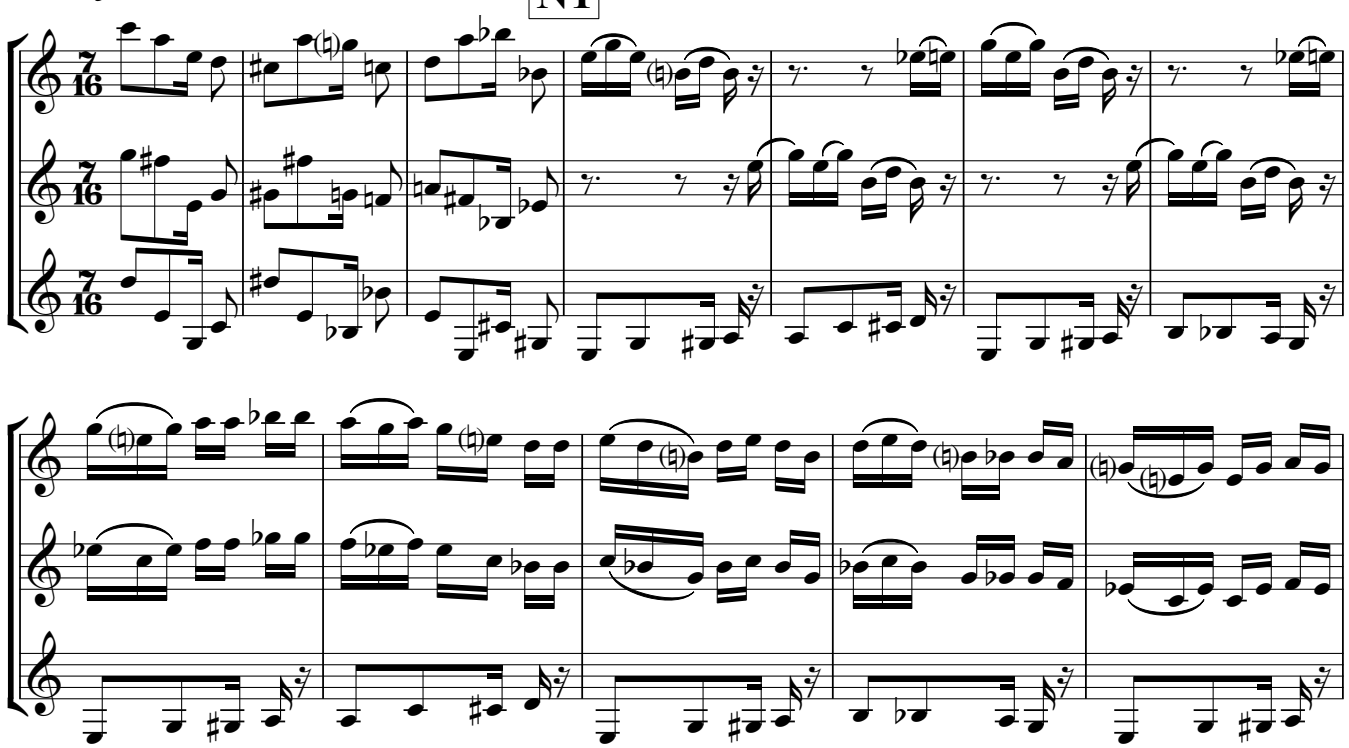

K1
Move to next playing position
p rhythmic
p rhythmic
p fluid
L1
mf
mf
mf

M1

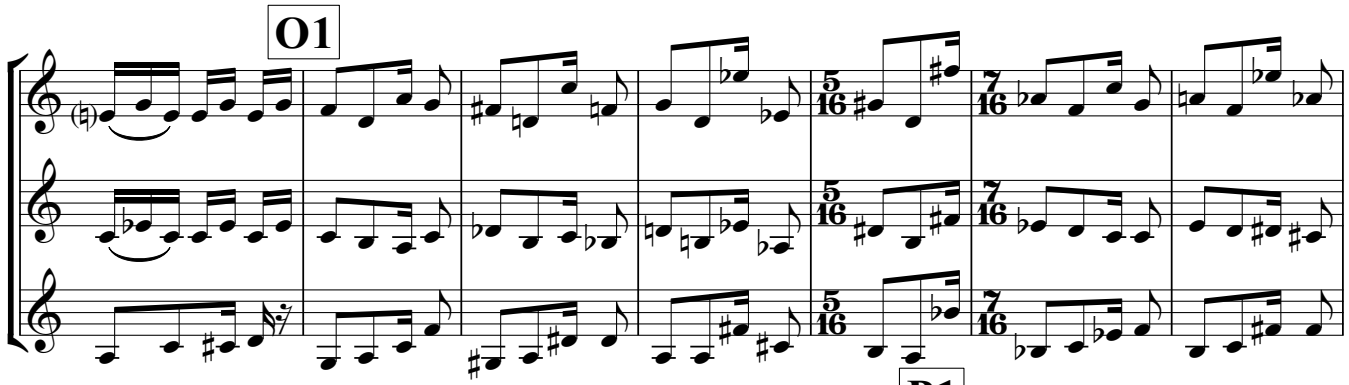
Fast and very rhythmic (♪=c192) (←♪=♪→sempre)



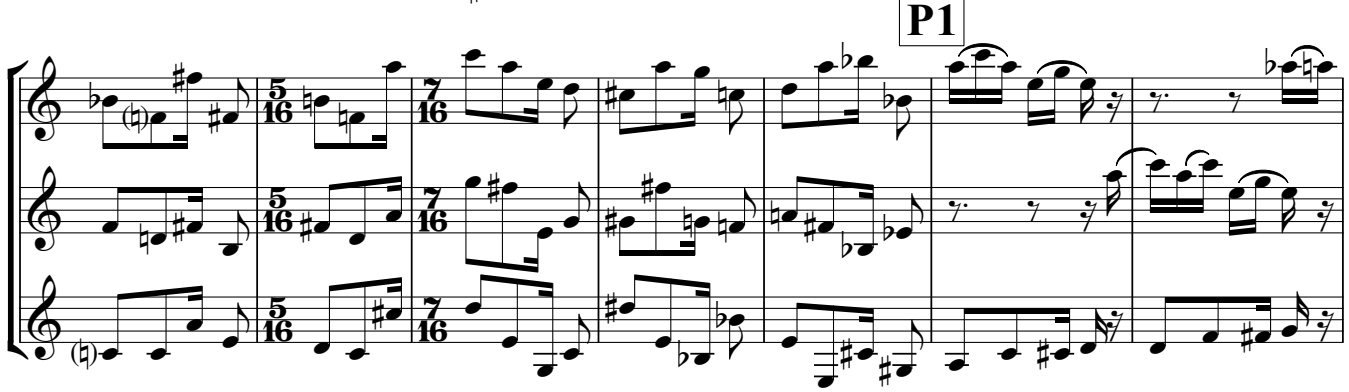
N1

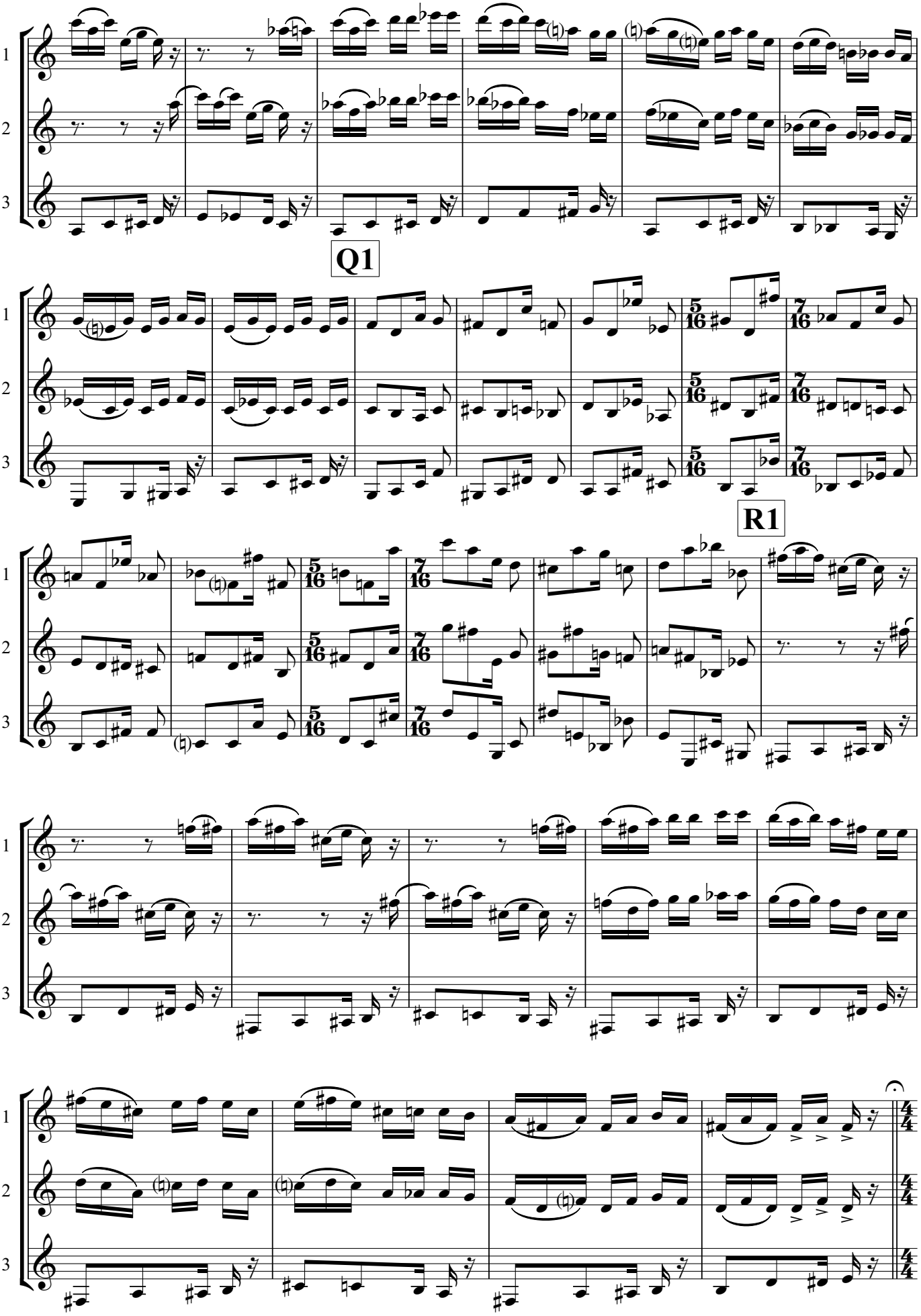


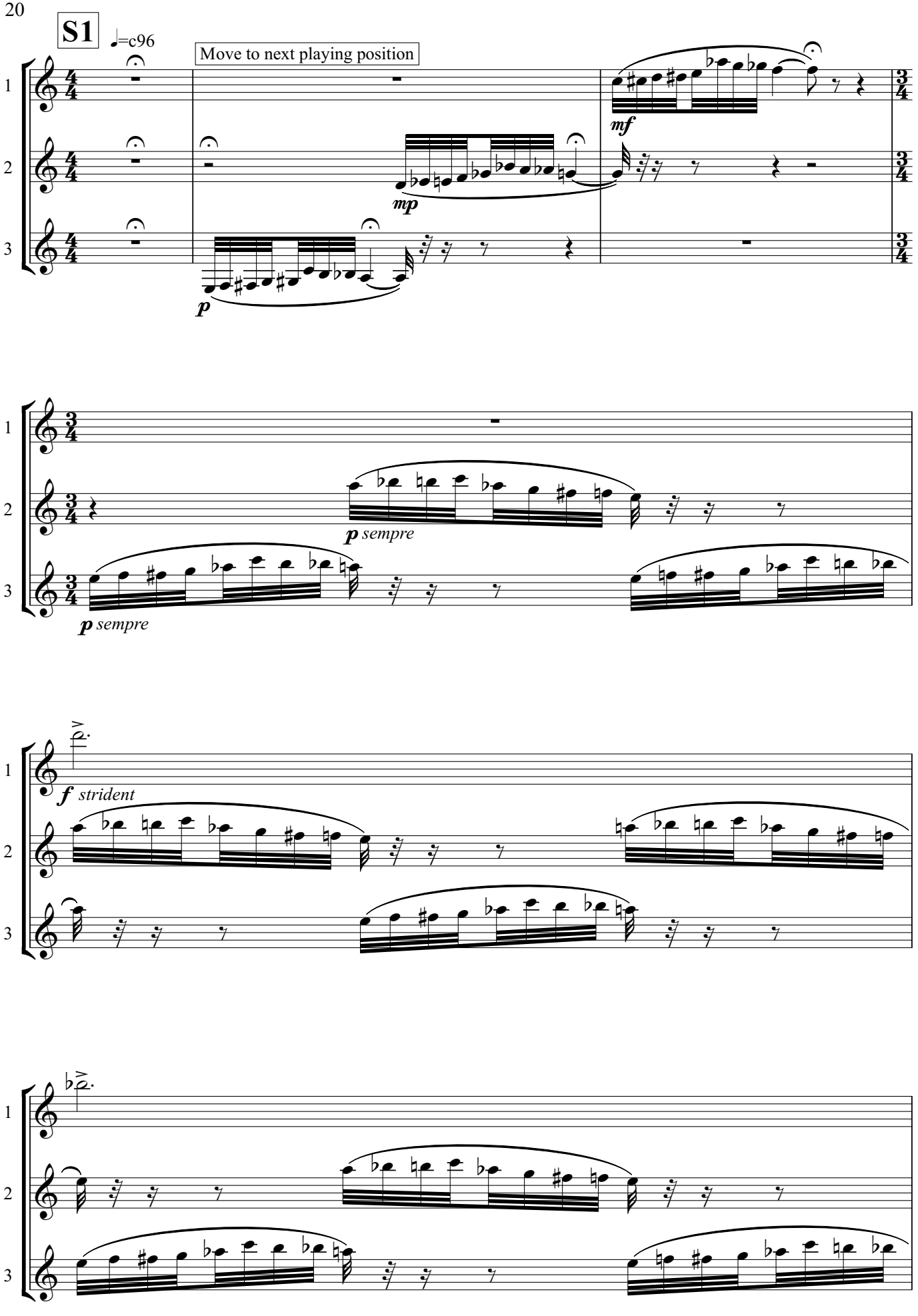
O1

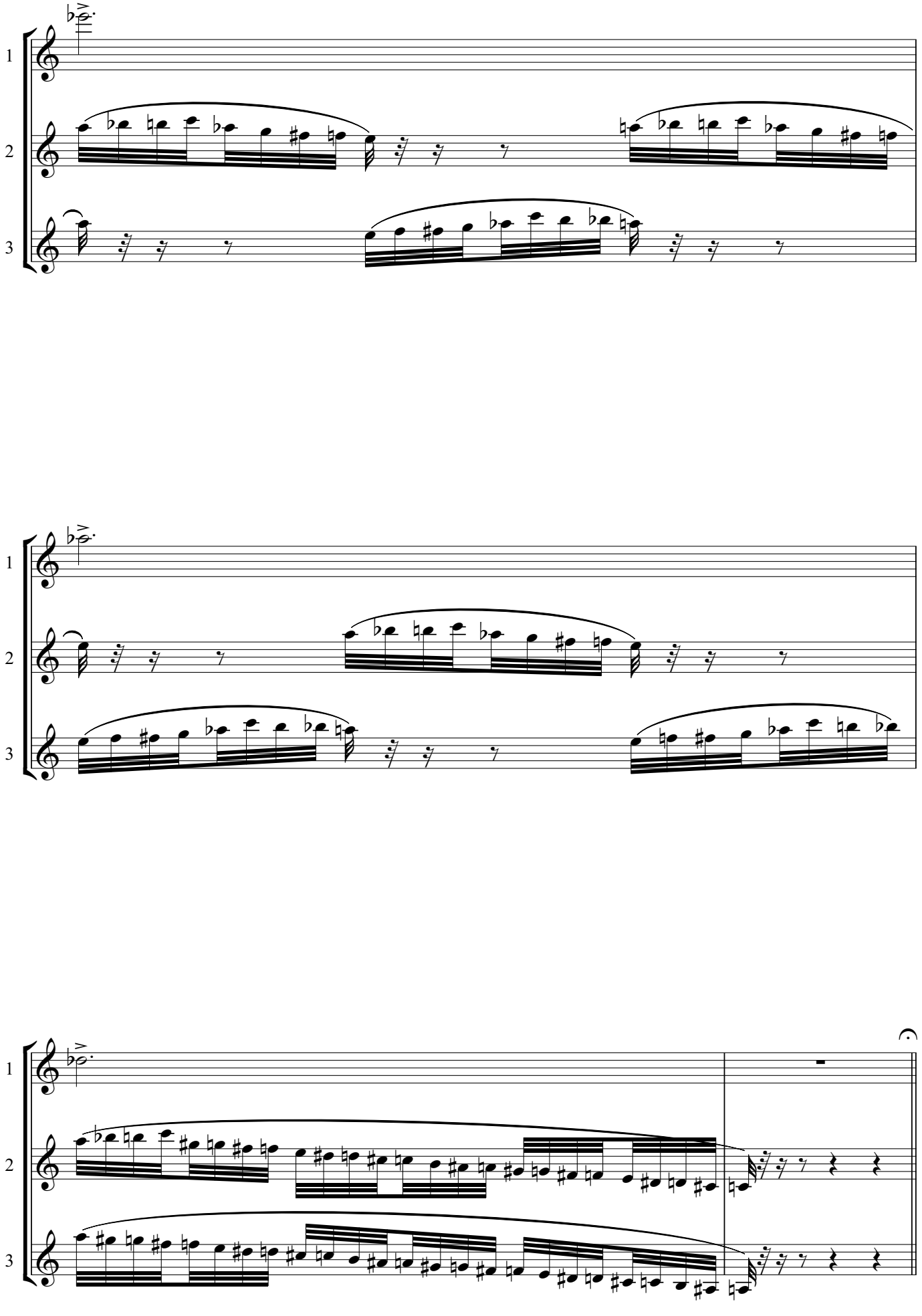


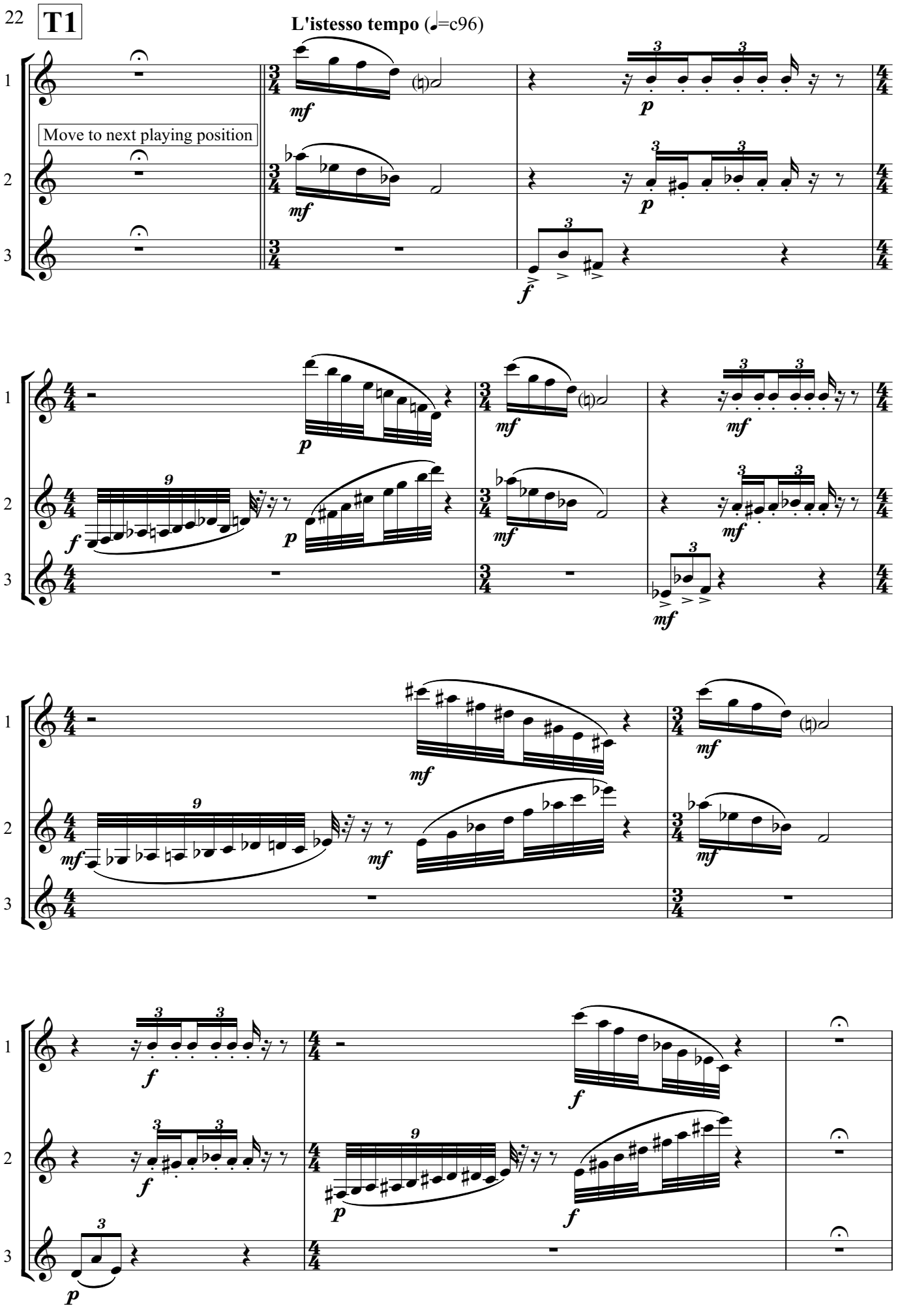
P1

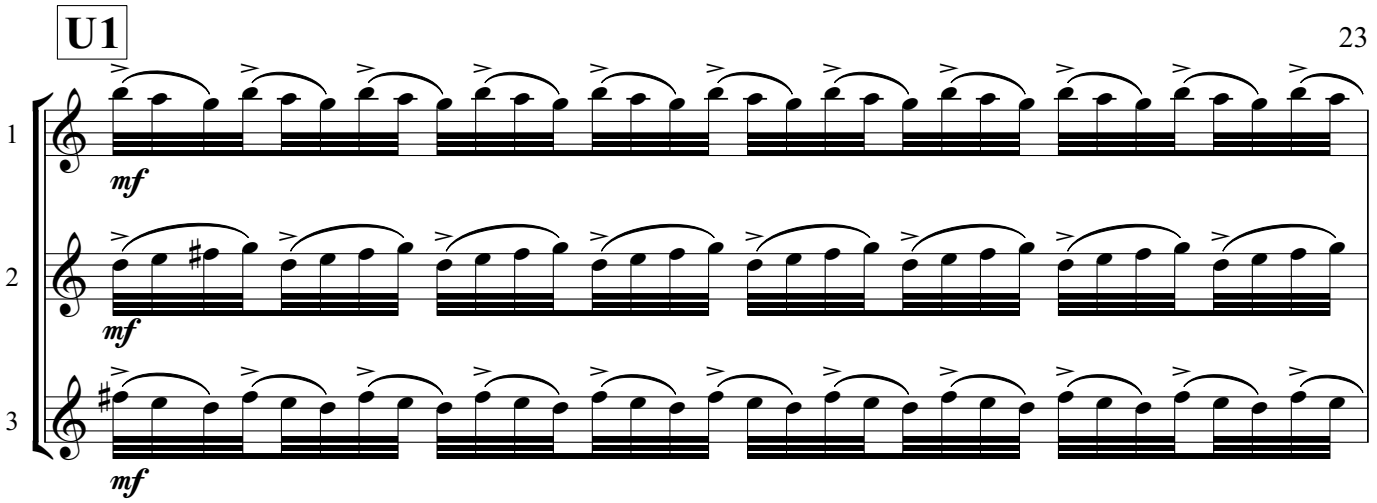


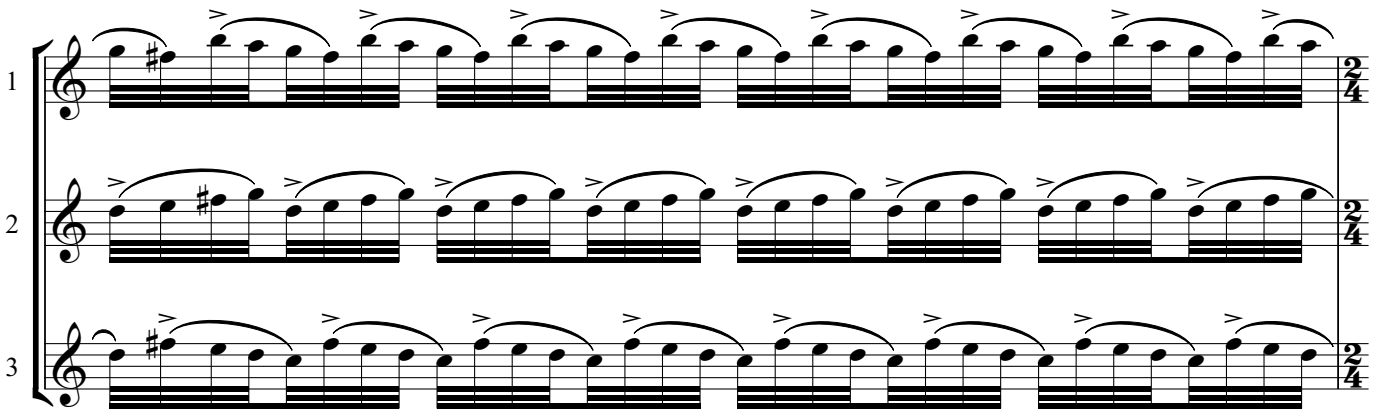

Q1
R1

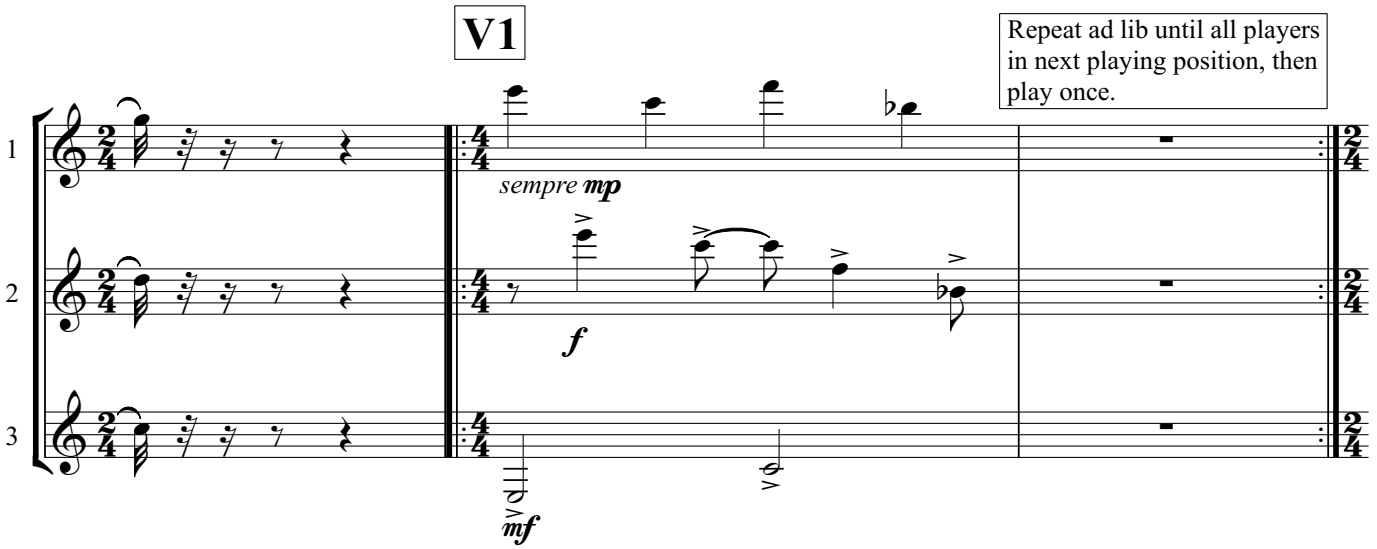

S1
♩=c96
Move to next playing position
mf
mp
p
p sempre
p sempre
f strident

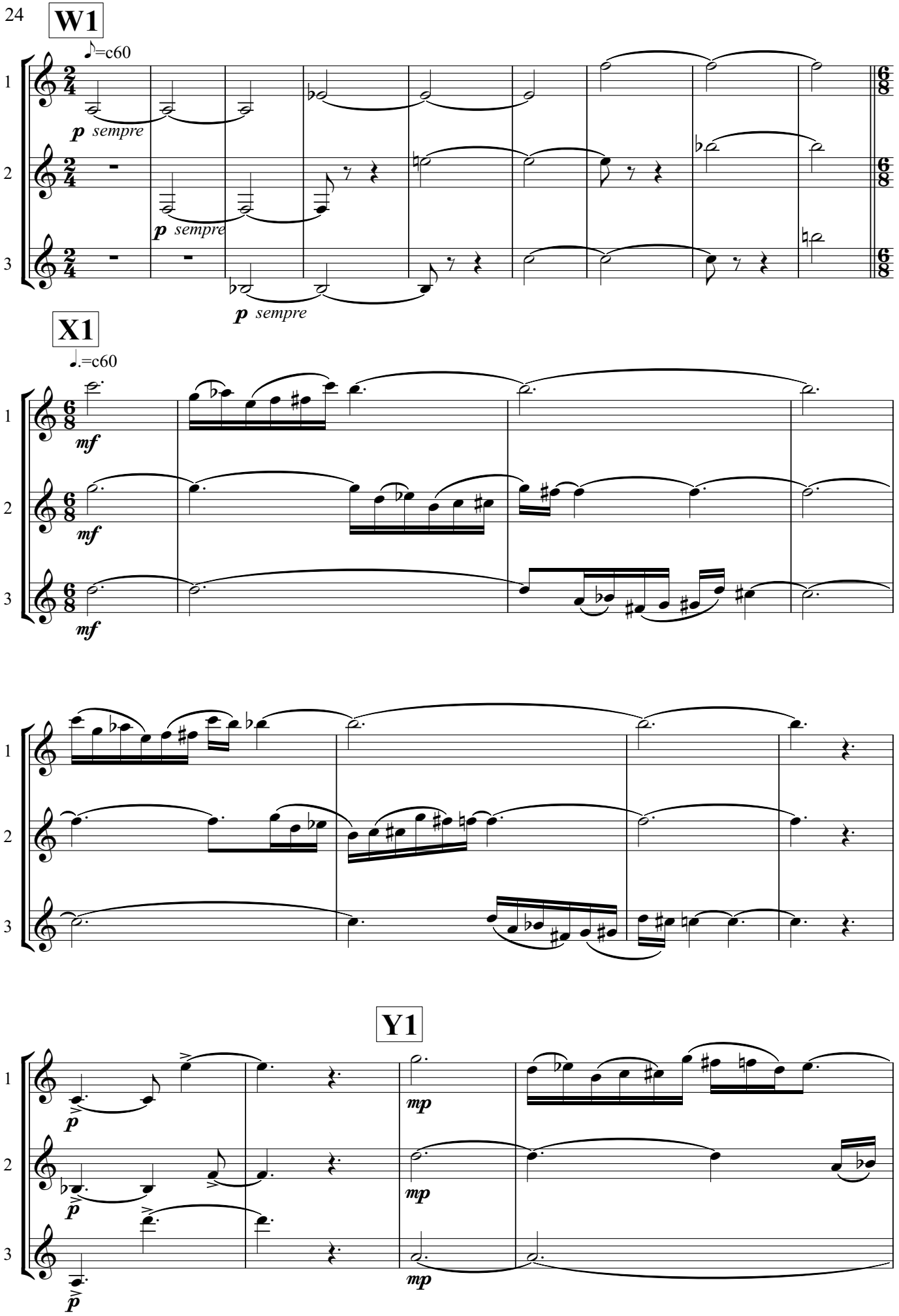

1
2
3
1
2
3
1
2
3

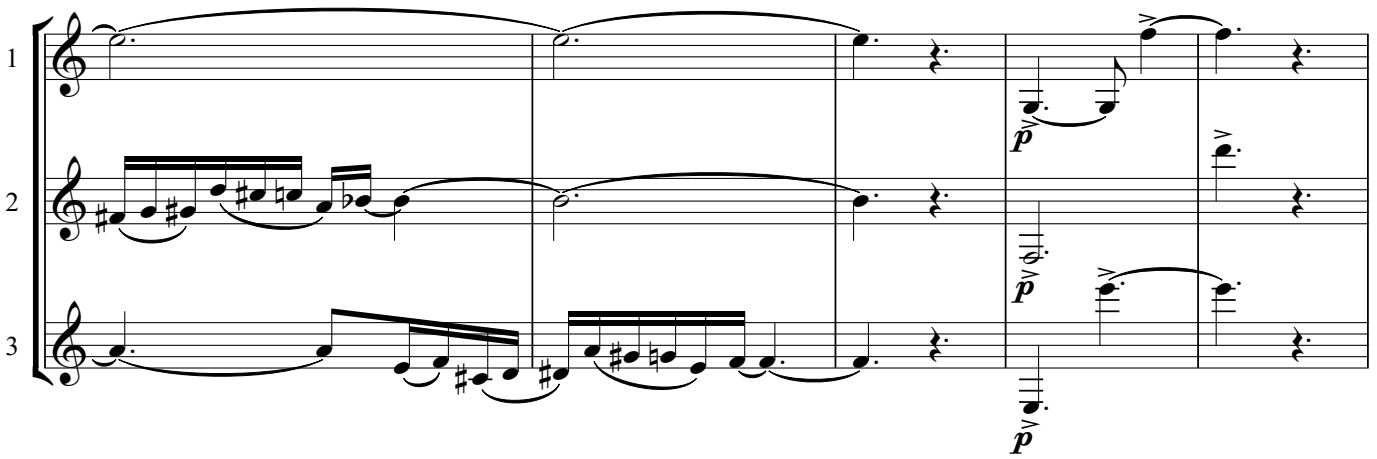

22
T1
L'istesso tempo (♩=c96)
Move to next playing position

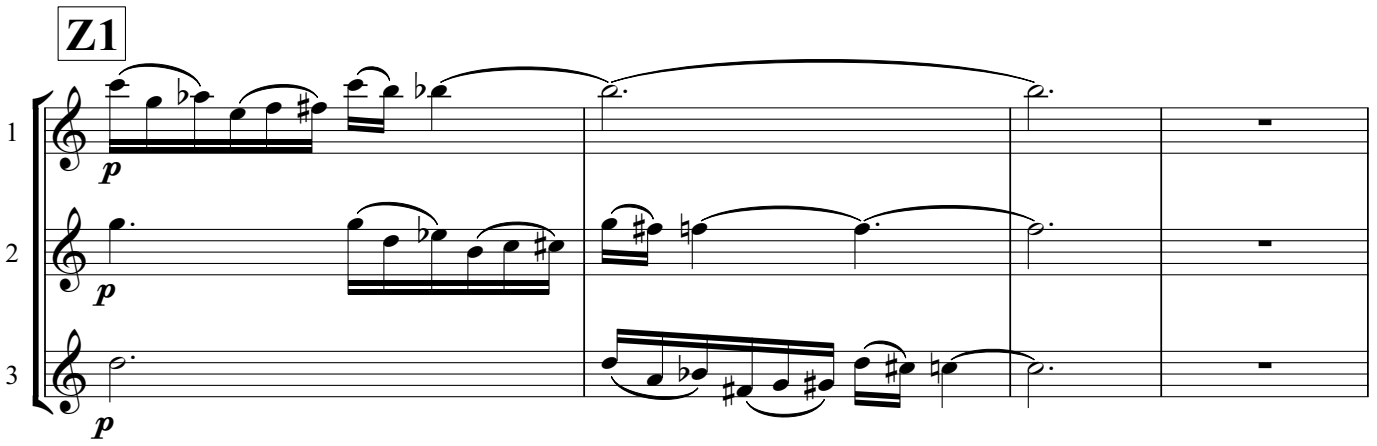

U1
1
2
3
mf
mf
mf

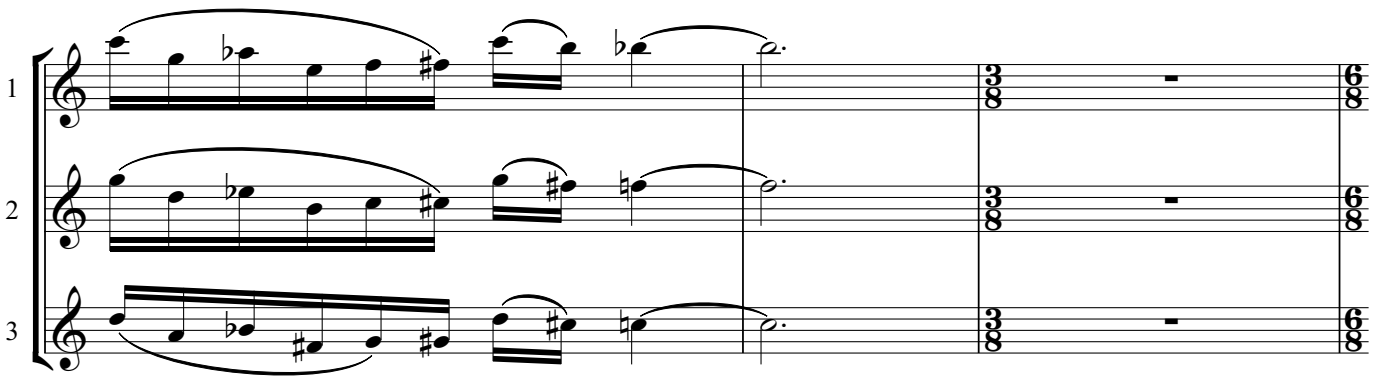

1
2
3

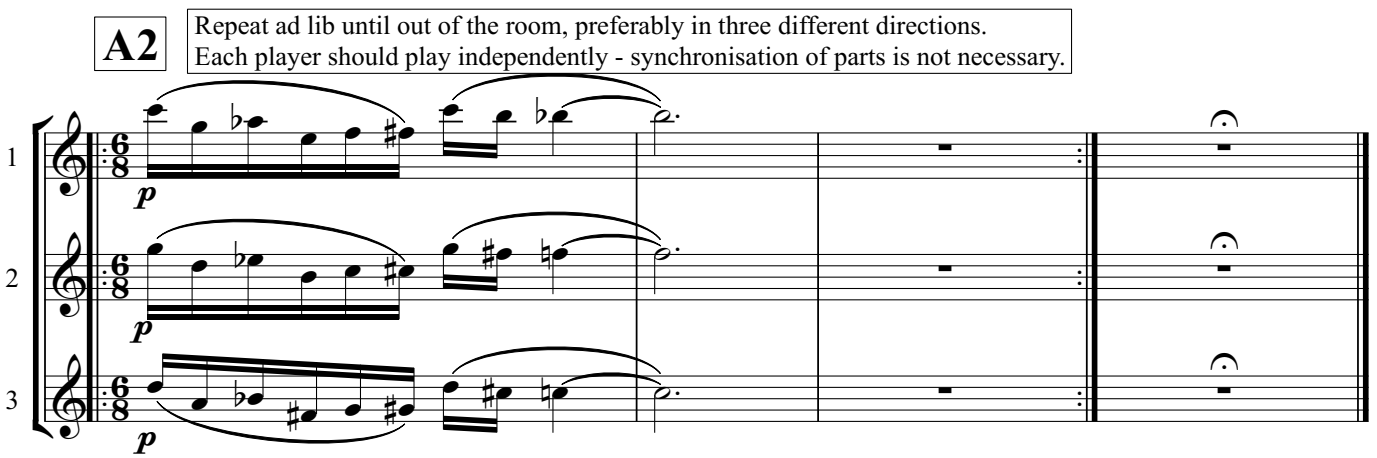

V1
Repeat ad lib until all players in next playing position, then play once.
1
2
3
sempre mp
f
mf


W1
♪=c60
p sempre
p sempre
p sempre
X1
♩.=c60
mf
mf
mf
Y1
p
p
p
mp
mp
mp


1
2
3
p
p
p


Z1
1
2
3
p
p
p


1
2
3


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.
1
2
3
p
p
p