

Daniel Godsil

# Cosmographia

for chamber ensemble

## INSTRUMENTATION

Flute  
Clarinet in B $\flat$

Percussion I  
Vibraphone  
Bass Drum

Percussion II  
Marimba  
Crotales  
Tam-tam

1-2 Sopranos

Violoncello  
Contrabass

Durata: ca 12 min 30 sec

## PROGRAM NOTE:

This work was designed to be performed without a conductor. My initial sketches for this work meditated on the idea of musical "maps" in various forms, such as mapping characteristics of one melody or harmony onto another. This led to experiments with what I thought of as "navigational performance maps." Since the piece is intended to be performed without a conductor, separate players would take turns leading the rest of the group forward as the work progressed, coloring the journey with their own idiosyncrasies. I tried (and mostly failed) to avoid recapitulation in the work; i.e., instead of an A-B-A, form, to instead use A-B-C-D-E- (and on), so that it ends in a different place than it began. The title comes from Martin Waldseemüller's 1507 map *Universalis Cosmographia*. -D.G.

Score written in C (contrabass sounds one octave lower)

## GENERAL REMARKS

breathy  $\longrightarrow$  ord.



Arrows indicate gradual change from one technique to another, e.g. *sul ponticello* to *sul tastò*

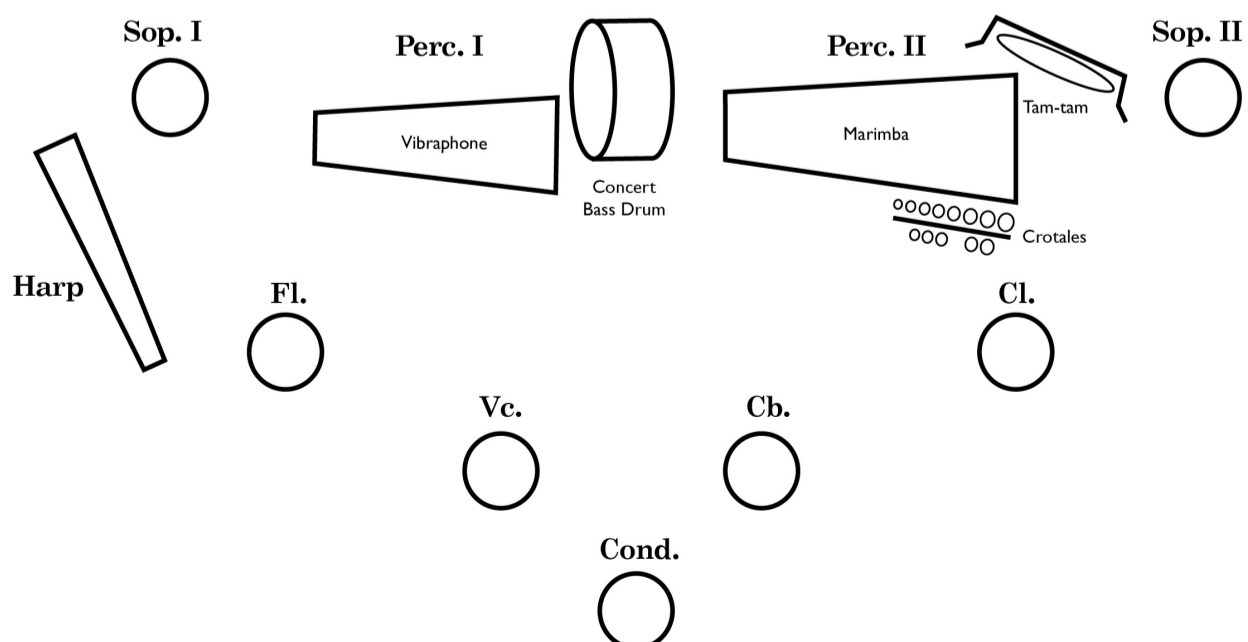
*Senza misura*: play segments in any order, avoiding regular rhythm for notated duration. Do not repeat separate segments more than twice.

Hairpins beginning or ending with a circle indicate *dal niente* and *al niente*

One quarter-tone sharp or flat

All glissandi should be performed *sempre glissandi*

## SUGGESTED SETUP



# Cosmographia for chamber ensemble

SCORE IN C

Daniel Godsil (2018)

**Broadly** ♩ = c. 52

The score is for a chamber ensemble in 4/4 time, marked "Broadly" with a tempo of approximately 52 beats per minute. The instruments and their parts are:

- Flute:** Melodic line with dynamics *mf*, *ff*, and *f*.
- Clarinet:** Melodic line with dynamics *mf*, *ff*, and *f*.
- Percussion I:** Features a Bass Drum part with dynamics *mf* and *ppp*, and a Marimba part with dynamics *p*. A note includes the instruction "\*do not cover strings".
- Percussion II:** Features a Marimba part with dynamics *p*.
- Harp:** Silent throughout the piece.
- Soprano:** Silent throughout the piece.
- Violoncello:** Features a tremolo effect on the first string (II(0) trem. III) with dynamics *fp intense*, *ff*, *p*, *p sub. < f*, *p*, and *fp fp*. It also includes a non-tremolo triplet section.
- Contrabass:** Features a tremolo effect on the first string (II I(0)) with dynamics *ff*, *mp*, *ff*, *p*, and *f*.

6

Fl. *mf* *breathy* *mf* *pp* *f* *mf* *p sub.*

Cl. *p* *f* *sf* *p sub.* *mf* *pp*

Perc. I Vibraphone bowed *p* *molto*

Mar. *mf* *p* *ff*

Hp. *mf* *p* *l.v. sempre*

S.

Vc. *fp* *ff* *p* *p sub.* *mf* *mp* *non trem. 3 trem.* *(trem. sempre)*

Cb. *p*

Detailed description: This page of a musical score contains staves for Flute (Fl.), Clarinet (Cl.), Percussion I (Perc. I), Maracas (Mar.), Harp (Hp.), Saxophone (S.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a measure of rest, followed by a melodic line starting at measure 6 with dynamics *mf* *breathy*, *mf*, *pp*, *f*, *mf*, and *p sub.*. The Clarinet part also starts with a measure of rest, then plays a line with dynamics *p*, *f*, *sf*, *p sub.*, *mf*, and *pp*. Percussion I features a vibraphone bowed with a *p* *molto* dynamic. The Maracas part consists of rhythmic patterns with dynamics *mf*, *p*, and *ff*. The Harp part has a melodic line with dynamics *mf* and *p*, and the instruction *l.v. sempre*. The Saxophone and Contrabass parts have rests. The Violoncello part has a complex rhythmic and melodic line with dynamics *fp*, *ff*, *p*, *p sub.*, *mf*, and *mp*, and includes performance instructions *non trem. 3 trem.* and *(trem. sempre)*.

**A**

11

Fl. *poco* *p* *f* *f* *p sub.* *f* *molto* *p sub.* *f* *p*

Cl. *mf* *mf* *p sub.* *f* *mf* *p* *f*

Vib. soft mallets motor on slow 5 *p* *f* *p sub.* Ped.→ trem. *f*

Mar. *mf* *ff*

Hp. *mf* *ff*

S.

Vc.

Cb.

**B**

16

Fl. *p sub.* *p sub.* *f* *mp* *mp* *molto* *p sub. = f*

Cl. *p < mf >* *p < f >* *p < mf >* *mp* *mp* *p* *p sub.* *molto* *molto*

Vib. bowed *p* *molto* Ped. → *p* *sim.* *p*

Mar. *ff* bowed *p* *molto* *p* *molto* mallets

Hp. l.v. sempre

S. Very little vibrato throughout  
oo  
(IPA: /u:/ as in "moon")

Vc.

Cb.

21

Fl. *mf* *p* *ff* *p* *f* *p* *f* *p* *mf*

Cl. *p* *f* *p* *ff* *p* *p sub.* *f* *p* *f*

Vib. med. mallets *p* *f* *p sub.* *trem.* Ped. →

Mar. *mp* *ff*

Hp. *f*

S. *mp*

Vc. *p* *mp* *ff* *p* *ff sub.* *p* (trem. sempre)

Cb. *mf* *f* *ff*

Detailed description: This page of a musical score, numbered 21, features eight staves. The Flute (Fl.) staff begins with a *mf* dynamic, followed by a *p* dynamic with a *molto* marking, then a *ff* dynamic, and continues with *p*, *f*, *p*, *f*, *p*, and *mf*. The Clarinet (Cl.) staff starts with *p* and *f*, then *p* with *molto* and *ff*, followed by *p* with *molto*, *p sub.*, *f*, and *p* and *f*. The Vibraphone (Vib.) staff is mostly silent until the final measure, where it plays with *p*, *f*, and *p sub.* dynamics, marked *med. mallets*, *trem.*, and *Ped. →*. The Maracas (Mar.) staff has *mp* dynamics in the first two measures and *ff* in the last two. The Harp (Hp.) staff has a *f* dynamic in the second measure. The Saxophone (S.) staff has a *mp* dynamic in the first measure. The Violoncello (Vc.) and Contrabass (Cb.) staves have complex dynamics: Vc. has *p*, *mp*, *ff*, *p*, *ff sub.*, and *p*; Cb. has *mf*, *f*, and *ff*. The Vc. staff also includes the instruction *(trem. sempre)* at the end.

C

26

Fl. *p* *f* *p* *molto* *ff*

Cl. *p* *f* *p* *molto* *ff* *p*

Vib. *f* *mf* *f* (Ped.)→

Mar. *ff*

Hp.

S.

Vc. *f* *fp* *intense* *ff* *p* non trem. 3 trem.

Cb. *mf* *ff* *intense* *p* *ff*

Detailed description: This page of a musical score, numbered 8, contains measures 26 through 29. A section marker 'C' is placed above the first measure. The score is for a woodwind quintet with vibraphone, maracas, harp, saxophone, violin, and cello. The Flute (Fl.) part begins with a rest, followed by notes with dynamics *p*, *f*, *p*, *molto*, and *ff*. The Clarinet (Cl.) part has notes with dynamics *p*, *f*, *p*, *molto*, *ff*, and *p*. The Vibraphone (Vib.) part starts with *f*, then *mf* and *f* notes with a pedal effect indicated by '(Ped.)→'. The Maracas (Mar.) part features a *ff* dynamic. The Harp (Hp.), Saxophone (S.), and Violin (Vc.) parts are mostly silent, with the Vc. part showing *f*, *fp* *intense*, *ff*, and *p* dynamics, and a triplet of tremolos labeled 'non trem. 3 trem.'. The Cello (Cb.) part has *mf*, *ff* *intense*, *p*, and *ff* dynamics.



**D**

senza misura  
segments in any order; avoid regularity:  
do not repeat separate segments more than twice

30

Fl.

mf f

Cl.

f p sub. < f > p p < f > p < f >

Vib.

Bass Drum

(w/ vibes mallets: one hard, one soft)

ppp

Mar.

ff

Crotales

mf l.v. sempre

Hp.

ff

S.

oo

Vc.

p sub. < mf > p fp fp

Cb.

mf

senza misura  
segments in any order; avoid regularity:  
do not repeat separate segments more than twice

3 3 3

p

34

Fl.

Cl.

Vib.

B.D.

Crot.

Hp.

S.

Vc.

Cb.

*p* *molto*

*p* *ff* *p*

hard mallet *p* *p sub.*

soft mallet *ppp* *ppp sub.*

Marimba *pp*

*pp* *bisbigl.*

*mp*

*mf*

38

Fl. *p sub.* *f* *p < mf >* *p < mf p sub. < f >* *p < mf >* *p < f >* *p < mf >* *p < f >* *p < molto*

Cl. *ff* *sf p* *< f >* *p < f >* *p < f >* *p < mf* *p < mf* *< f >* *mf* *>* *p < molto*

Vib. *ff*

B.D. *mp*

Mar. *ff* *pp*

Hp. *ff* *pp*

S. *mp*

Vc. *f*

Cb. *ff* *mf* *non arm.* *mf*

Detailed description: This page of a musical score, numbered 38, features eight staves. The Flute (Fl.) staff has a melodic line with various dynamics including *p sub.*, *f*, *p < mf >*, *p < mf p sub. < f >*, *p < mf >*, *p < f >*, *p < mf >*, and *p < molto*. The Clarinet (Cl.) staff has a more rhythmic line with dynamics *ff*, *sf p*, *< f >*, *p < f >*, *p < f >*, *p < mf*, *p < mf*, *< f >*, *mf*, and *>* *p < molto*. The Vibraphone (Vib.) staff starts with a *ff* dynamic. The Bass Drum (B.D.) staff has a *mp* dynamic. The Maracas (Mar.) staff has dynamics *ff* and *pp*. The Harp (Hp.) staff has dynamics *ff* and *pp*. The Saxophone (S.) staff has a *mp* dynamic. The Violin (Vc.) staff has a *f* dynamic. The Cello (Cb.) staff has dynamics *ff*, *mf*, *non arm.*, and *mf*.

**E**

44

Fl. *f* *f* *p* *f* *p* *f* *sf* *p* *f* *pp* *molto*

Cl. *ff* *p* *f* *p* *f* *p* *f* *sf* *p* *p sub.* *f* *mp*

Vib. *p* *p sub.* *ff*

B.D. *ppp* *ppp sub.* *mp*

Mar.

Hp. *p* *bisbigl. (fast)*

S. *p*

Vc. *mp* *p*

Cb. *mf* *ff* *mf* *non arm.*

**F**

50

Fl. *f* *mf espress.* 3 (4)

Cl. *p < mf* 3 *p < mf* *p < mf*

Vib. *f* *mf* *pp* *f* *mf*<sup>5</sup> *pp*  
Ped.

Mar.

Hp. *molto* *fp sub.* *bisbigl. (suddenly slightly slower speed)*

S. *p* *p* oo oo

Vc.

Cb. *mf*

54

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

*mp*

*p* *molto*

*f* *p*

*mf*

*p*

*mf*

*p*

*mf*

*f*

(Ped.) →

\*Functions as grace note to flute A

*f* *mf* *pp*

(Ped.) →

*f* *mf*

(or similar multiphonic)

**G** Sereno; l'istesso tempo ♩ = c. 52

59

Fl. *p dolce*

Cl. *p dolce* *mf p* *mp* *mp* *mp* *mp*

Vib. *pp* *mf* *f* *mf* *pp* *f* l.v. sempre  
(Ped.)→

Mar.

Hp. *mf* Bb B#

S. *p* oo oo

Vc. *ppp* *pp* sul tasto (bow freely)

Cb. *ppp* *pp* sul tasto (bow freely)

64

Fl. *mp* *p*

Cl. *mp* *p*

Vib. (Ped.) →

Mar. *pp* *mf* *pp* *mf*

Hp. B $\flat$  A $\flat$

S. *p* *p*

Vc. ord.

Cb.

Detailed description: This page of a musical score covers measures 64 to 67. The Flute (Fl.) part begins with a whole note G4 in measure 64, followed by a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Clarinet (Cl.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Vibraphone (Vib.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Maracas (Mar.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Harp (Hp.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Saxophone (S.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Violoncello (Vc.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4. The Contrabass (Cb.) part has a half note G4 in measure 64, a half note A4 in measure 65, and a half note B4 in measure 66, all under a slur. In measure 67, it plays a half note G4.



H

68

Fl. *f* > *p* < *f* *mp* *mp*

Cl. *f* > *p* < *f* > *p* < *f* > *mp* *mp* *mp*

Vib. *mp* (Ped.) →

Mar. *pp* < *mf* > *pp* < *mf* > *pp* < *mf* >

Hp. *mp*

S. *p*

Vc. *mf*

Cb. *mf*

l.v. sempre

l.v. sempre

oo

**I Suddenly faster**

$\text{♩} = \text{c. } 72$

breathy  $\longrightarrow$  ord.

73

Fl.

Cl.

Vib.

Mar.

Hp.

S.

Vc.

Cb.

*mp*

*p*

col Fl.

*mf*

(Ped.)  $\rightarrow$

Crotales

*pp*  $\longleftarrow$  *mf*

*f*

*f*

*mf* marcato

*mf*

*mf*

*p*

*ff*

*p*

*ff*

(stopped)

*mf*  $\longrightarrow$  *pp*  $\longrightarrow$  *ff*  $\longrightarrow$  *pp*  $\longleftarrow$  *ff*

80 breathy  $\xrightarrow{\hspace{10em}}$  ord.

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

8 l.v. sempre

l.v. sempre

J

Tempo I subito

♩ = c. 52

85

Fl. *mf*

Cl. *mf*

Vib. *mf* (Ped.) →

Crot.

*l.v. sempre*

Hp. *mf*

*l.v. sempre*

S.

Vc. *ff* *p* *mf espress.*

Cb. *ff* *pp*

89

Fl. *pp sotto voce*

Cl. *pp sotto voce*

Vib. (Ped.) →

Crot.

Hp.

S.

Vc. *p sub. <* *poco* *pp* *p stark <*

Cb.

**K**

93

Fl. *p* *mp* *p* *mp* *p* *p*

Cl. *pp* *p*

Vib. *pp* (Ped.) → *mf* *p* *molto* Ped. → *p* *sim.* *p* bowed

Crot. *mf* *p* l.v. sempre

Hp. *mf*

S. *p*

Vc. *f* *p* *espress.*

Cb. *p* slowly; ad lib. II *harm. gliss.*

97

Fl. *p* *mp* *p* *mp* *mp* *breathy* →

Cl. *pp* *p*

Vib. ord. (soft mallet) *mf* *p* *molto* bowed

Crot.

Hp.

S. *pp* *pp* *pp*  
oo oo oo

Vc. *p* *f* *pp* *f*

Cb. non arm. *pp* *f* *pp* *f*

L

103 ord.

Fl. *gliss.* *mf* *mp* *p* *poco* *p* *p*

Cl. *mp* *p* *poco* *p* *p*

Vib. ord. (hard mallets) *mf* bowed *f*

Crot.

Hp. *mf* *8...*

S.

Vc. *pp* *ff* l.v. *p*

Cb. *pp* *ff* l.v. *p* *harm. gliss.* *p* slowly; ad lib.



109

Fl. *p* *mf* *mp* *mp*

Cl. *mp poco agitato* *f*

Vib. ord. (hard mallets) *mf*

Crot.

Hp. *p*

S.

Vc. *f poss.* III *pp* IV

Cb. *pp* sul tasto

M

115

Fl.

Cl.

Vib.

Crot.

Hp.

S.

Vc.

Cb.

*mp*

*mf*

*ff*

*p*

*poco*

*ord.*

*l.v.*

3

3

3

8...1

121

Fl. *breathy* → *ord.* *mp* *mf* *mf*

Cl. *f*

Vib. *bowed* *p* *molto* *Ped. →* *p* *sim.* *p* *p*

Crot. *pp* *Marimba*

Hp.

S.

Vc. *(trem. sempre)* *mp*

Cb.

Detailed description: This page of a musical score covers measures 121 through 128. The Flute (Fl.) part begins at measure 121 with a dynamic of *mp* and a *breathy* marking, transitioning to *mf* and *ord.* (ordered) in the following measures. The Clarinet (Cl.) part features a *f* dynamic. The Violin (Vib.) part is marked *bowed* and includes dynamics of *p* with *molto* and *sim.* (sostenuto) markings, along with a *Ped. →* (pedal) instruction. The Crotchet (Crot.) part is marked *pp* and includes a *Marimba* instruction. The Harp (Hp.), Saxophone (S.), and Double Bass (Cb.) parts are mostly silent, with the Double Bass (Vc.) part featuring a *(trem. sempre)* (tremolo sempre) marking and a *mp* dynamic in the later measures.

**N** Very slow ♩ = c. 36

129

Fl.

Cl.

Vib. (bowed)

Mar.

Hp.

S.

Vc.

Cb.

*mf*

*p*

*pp*

Tam-tam

sul tasto

0

0

*ppp*

Detailed description: This page of a musical score covers measures 129 to 132. The tempo is marked 'Very slow' with a quarter note equal to approximately 36 beats. The score is for a full orchestra. The Flute (Fl.) part begins in measure 129 with a half note G4 (flat) and a half note A4 (flat), both tied across measures. The Clarinet (Cl.) part plays a similar melodic line. The Violin (Vib.) part is marked '(bowed)' and plays a half note G4 (flat) in measures 129 and 130. The Maracas (Mar.) part has a rhythmic pattern of eighth notes in measures 129 and 130, followed by a 'Tam-tam' in measure 132. The Harp (Hp.) part has a sustained chord in measure 129. The Saxophone (S.) part is silent. The Violoncello (Vc.) part plays a half note G2 (sharp) in measure 129 and a half note A2 (flat) in measure 130. The Contrabass (Cb.) part plays a sustained chord in measure 129.

133

Fl. *mf*

Cl. *mf*

Vib.

Mar. *p* *mp* *mf* *mp* *p* *pp*

Hp.

S.

Vc. ord. sul tasto toneless (air noise) *p*

Cb. ord. sul tasto toneless (air noise) *p*