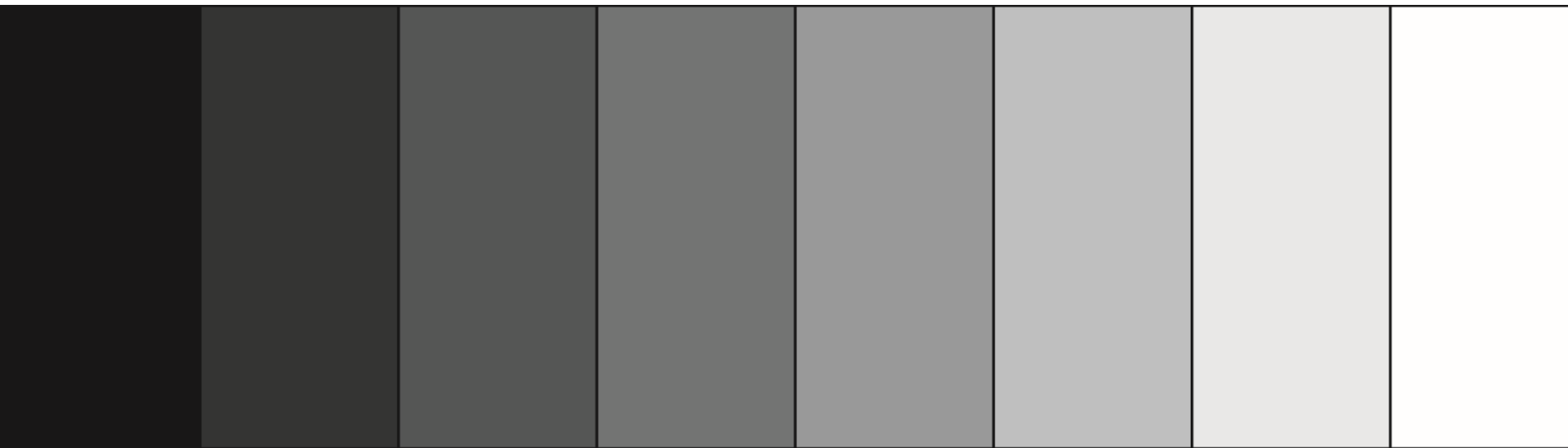


# **cenotaph I**

for chamber ensemble and tape

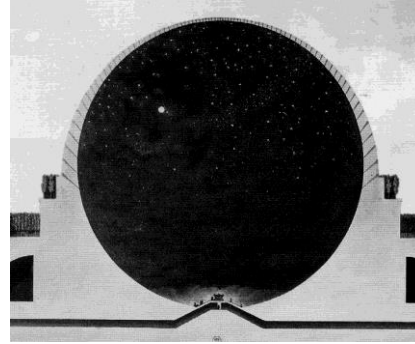


**Daniel Godsil**



## CENOTAPH I for chamber ensemble and tape (2019)

This piece was inspired by the *Cenotaph for Isaac Newton*, a giant, unbuilt structure designed by 18<sup>th</sup> century French architect Étienne-Louis Boullée. Boullée's proposed structure led visitors through a dark, narrow entrance that opened dramatically into a giant central sphere punctured with holes arranged in constellate forms. The tape part for my piece is built from planet sonifications produced by NASA and the opening and closing bars of Mozart's *Maurerische Trauermusik* ("Masonic Funeral Music") K. 477.



## INSTRUMENTATION

Alto Flute  
Clarinet (B $\flat$ ) and Bass Clarinet

Percussion  
Crotales  
Glockenspiel  
Vibraphone

Five tuned gongs

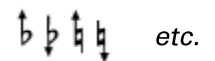


Piano

Violin  
Viola  
Violoncello

## PERFORMANCE NOTES

Quarter-tones are indicated with arrows attached to accidentals.  
(These need not be extremely precise. A general "out-of-tune-ness" or beating is all that is required.)

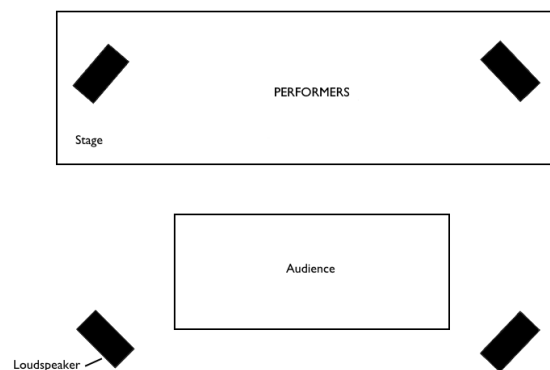


All glissandi refer to *sempre glissandi*.

The piano should be played with the sustain pedal pressed continuously, except in places marked with a lift-retake symbol.



The tape part should ideally be played on a four-channel system. Start audio file where indicated in score (m. 34) and allow to play to end.



**DURATION: approx. 7'**



# Cenotaph I

for chamber ensemble and tape

SCORE IN C

Daniel Godsil

quiet, nervous; without the feeling of a beat ♩ = 60

The score is written for a chamber ensemble and tape. It consists of ten staves, each for a different instrument. The tempo is marked as ♩ = 60, and the mood is 'quiet, nervous; without the feeling of a beat'. The key signature is C major.

- Alto Flute:** Starts with a whole rest for the first seven measures. In the eighth measure, it plays a half note G4 (with a flat) and a half note A4 (with a flat), both marked *pp*. A slur covers these two notes, with a hairpin crescendo leading to the end of the piece.
- Clarinet/Bass Clarinet:** Whole rests throughout.
- Crotales:** Whole rests throughout.
- Glockenspiel:** Whole rests throughout.
- Vibraphone:** Whole rests throughout.
- Tuned Gongs:** Starts with a whole rest. In the second measure, it plays a half note G3 (with a flat) and a half note A3 (with a flat), marked *p*. This pattern repeats in the fourth, sixth, and eighth measures.
- Piano:** Starts with a whole rest. In the second measure, it plays a half note G3 (with a flat) and a half note A3 (with a flat), marked *p*. The right hand has a melodic line with some grace notes, and the left hand has a similar line. A pedal marking 'ped. sempre' is present, with a note that it is lifted or retaken (indicated by a lambda symbol) where appropriate.
- Violin:** Starts with a whole rest. In the second measure, it plays a whole note G3 (with a flat) and A3 (with a flat), marked *p*. A glissando is indicated over the notes.
- Viola:** Starts with a whole rest. In the second measure, it plays a whole note G3 (with a flat) and A3 (with a flat), marked *p*. A glissando is indicated over the notes.
- Violoncello:** Starts with a whole rest. In the second measure, it plays a whole note G3 (with a flat) and A3 (with a flat), marked *p*. A glissando is indicated over the notes.

10

A

A. Fl.

Cl.

Pno

Vln

Vla

Vc.

19

B

A. Fl.

Cl.

Gongs

Pno

Vln

Vla

Vc.

C

29

A. Fl. *p* *mp*

Cl. *p* *pp*

Pno *pp*

Vln *pp*

Vla *pp* *pp* *harm.*

Vc. *pp* *pp* *pp* *harm.*

D opening up (but same tempo)

38

A. Fl. *pp* *p*

Cl. *pp* *pp* *p*

Gongs *pp*

Pno *sfz* *p* *pp* *p* *f p*

Vln *ord.* *pp*

Vla *ord.* *pp*

Vc. *pp* *ord.* *pp*

Tape **START tape** *pp*

suddenly ♩ = c. 160

tempo I

A. Fl. *f*

Cl. *f*

Crot. *senza misura; as fast as possible*

Glock. *mf*

Vib. *motor on slow ped. sempre*

CONDUCTOR: wait for perc. and piano to finish these gestures before proceeding to next bar

Pno *f*

*senza misura; as fast as possible*

15

Vln *mp*

Vla *mp*

Vc. *ff* *mp*



51

**E**

A. Fl. *pp* *pp* To B. Cl.

Cl. *pp*

Crot. *mp*

Vib. *mp*

Vln. *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f*

59 **suddenly** ♩ = c. 160 **tempo I** F

A. Fl.

B. Cl.

Crot.

Glock.

Vib.

Gongs

Pno

Vln

Vla

Vc.

*pp*

*pp*

*mf*

*mf*

*mp*

*p*

senza misura

senza misura

ord.

D

66 G

A. Fl. *pp* *pp* *pp* To Cl.

B. Cl. *pp* *pp* *pp*

Crot.

Glock.

Vib.

Gongs

ord.  
0

Vln *pp* *poco* *pp* *poco* *poco* *pp* sul tasto

Vla *pp* *poco* *pp* *poco* *pp* *poco* *pp* sul tasto

Vc. *pp* *poco* *pp* *poco* *pp* *poco* sul pont.

77

A. Fl.

Cl.

Vln

Vla

Vc.

sul pont.

sul pont.

84

A. Fl.

Cl.

Vln

Vla

Vc.

key trill

pp

Cl. key trill

pp

sul tasto

sul tasto

sul pont.

pp

91

A. Fl.

Cl.

Vln

Vla

Vc.

tr

tr

n

n

n