

# *Naked Curvature*

*(Four Memories of the Daimon)*

*(a whispered opera)*

by

*David Rosenboom*

*A symbolic concerto grosso for six instruments (flute/piccolo, clarinet/bass clarinet, violin, cello, piano/Midi keyboard, and percussion/Midi mallet instrument), whispering voices, four sound effect textures (firmament, fluidity, air/breath, fire/hope), and interactive computer software.*

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# *Naked Curvature*

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## A Personal Program Note

The technical origin of the term *Naked Curvature* lies deep inside the realms of speculative physics and mathematics. It refers to the conceptual conundrums associated with trying to visualize curves outside the orienting framework of a background grid or coordinate system, such as a Cartesian plane. Thus, the *curves* are *naked*. The musical application refers to my recent fascination with a compositional technique I call *transformational counterpoint*. It involves characterizing musical gestures, themes or other elements by their contours, like the shapes of melodies or expressions in timbre, dynamics, changes in speed or tempo—what I call *tempo melody*—, movement in space, and so on. Then, carefully designed tools are applied to bend or transform these shapes in particular, systematic ways. Sometimes, shapes are selected in pairs and offspring shapes or mutations created that evolve, slowly shedding the characteristics of an *origin* shape and taking on more and more features of a *target* shape. In this way, I play with phenomena of musical perception, dancing around thresholds of recognition, making a phrase sound almost like one thing and then another. One might draw a parallel with this method and the composing techniques heard in more familiar, *theme and variations* forms. In my case, however, variations—*transformations*, as I call them—, are intertwined in an organic garden of musical vines in which the thing being varied may not always be heard first or even at all. The fortuitous synchronies that occur in such forms, when lines reinforce each other symbiotically as their varying degrees of curvature meet to make something new, is wondrous to me. Finally, the poetic, perhaps most important, application emerges through examining the mental and spiritual states invoked when attempting to see *things* as separate from the *contexts* we give them.

Another layer of symbolic and poetic content is inspired by my long-time fascination with the writings of William Butler Yeats, his visionary poetry and particularly his obsessions with *automatic writing* and a system for visualizing cycles of change in human faculties as explicated in his book, *A Vision*. *Naked Curvature* is not in any way a setting of any part of *A Vision*. Rather Yeats' ideas inspired me to create a unique way of coaxing musical forms to emerge from cyclical dynamics presupposed to lie deep within human psyches and to build my own contrapuntal cycling for musical purposes. *Naked Curvature* is full of cycles, cycles upon cycles, which distill into a form with seven sections, each with four sub-sections, creating twenty-eight *phases* or *incarnations* of the ensemble. The whispering performers whisper references to the attributes of these *phases* or *incarnations* and to markers placed along the cyclical pathways. (For the numerically inclined, cycles in the ratios 3:4:7 and their multiples are prominent.) Each *phase* is characterized by casting each musician in a particular role relative to the ensemble. They may be leading, following, shadowing, ornamenting, contrasting, playing in opposition to, playing in synchrony with, and so on. My compositional points of view or attitudes towards the musical material in these *phases* reflect a changing balance among oppositions and contrasts. Human will and its object, the subjective, natural, and antithetical, are in contrapuntal balance with thought and its object, the objective, primary, and reasonable. The layers of symbolic meaning that emerged from this approach suggested scenarios for a myriad of musical works. This one may merely be the first. The idea of providing a modular score also emerged in which the players are given considerable freedom to interpret and exercise choices in selecting modules and how they will be combined in a particular performance.

Each of the seven larger sections is also characterized by featuring particular instruments in some way, either in the composition of the material they play or in the role they play directing dynamical flow and musical choice-making. In all, the cello provides a common thread, thereby giving it a special role as the *concertino* or *principale* of the ensemble. In Parts 2 through 6, one of the other instruments is paired with the cello to create a set of *duo concertante* movements, paying homage to the *concerto grosso*, a high point in Baroque music. Finally, the *concerto* or *tutti* or *ripieni*, as the full ensemble is called, becomes the main feature of Part 7. Whispering voices deliver various texts sprinkled throughout the score in the spirit of automatic writing and unseen “instructors.” This additional layer of composition—an imaginary, whispered opera—is linked integrally with the musical cycles and includes material quotes adapted from, excerpted from, or inspired by Yeats, William Blake, Friedrich Nietzsche, William Shakespeare, the composer, and others referenced by Yeats. Behind these is another cycle of four sound effect textures invoked by contemplating the *firmament*, *fluidity*, *air/breath*, and *fire/hope*.

In summary, my compositional attitudes often reflect a layer-cake of symbolism in which juxtaposing a B next to an A# rather than a C may bear for me all the significance of a pivotal point in human history. I invite the audience, though, to explore the musical terrain for what each may cull from it and lay out each one's own vision of life upon this performative, sonic landscape to see what results.

I am indebted to my friends of the California E.A.R. Unit for taking such an open approach to music making, their willingness to be partners in the birth of something new, and for presenting the world premiere of excerpts from *Naked Curvature*. I am also indebted to the members of a CalArts Chamber Ensemble who subsequently took on the project of realizing the whispered opera in its entirety and for making the first complete recording.

DR 3/16/2001 and 6/9/2013

## The Musical Modules

- Parts 1.1 & 1.2: *Beginning Incarnations*
- Part 1.3: *Melodic Evolution 1*
- Part 1.4: *Interlock 1*
- Part 2.1 *Anticipation Canon*
- Part 2.2 *Anticipation Canon*
- Parts 2.3 & 2.4: *Interlock Fragment 2*
- Parts 3.1 & 3.2: *Melodic Evolution 2*
- Part 3.3: *Interlock 2 Transformations*
- Part 3.4: *Inspiration Text*
- Parts 4.1 & 4.2: *Rising Scales & Transformations*
- Parts 4.3 & 4.4: *m2M2M2 Rising & Transformations*
- Part 5.1: *Sevens & Rising Scales Counterpoint*
- Part 5.2: *Sevens Transformations*
- Part 5.3: *NC Theme 3*
- Part 5.4: *NC Theme 4 Intro to LvB & LvB*
- Parts 6.1 & 6.2: *Melodic Evolution 3*
- Parts 6.3 & 6.4: *Rosa Mystica T9 + Interlock Fragment*
- Part 7.1: *NC Theme 6*
- Parts 7.2 & 7.3: *Transformation Canon—The Tiger's Theme of Hope*
- Part 7.4: *Cello Coda*

# *Naked Curvature*

David Rosenboom

## A few general performance instructions:

- The modules of music provided in the score comprise a construction kit for performers. They may be overlapped, combined in various ways, or excerpted to meet the needs of particular performance situations. A full realization, of course, will tell the whole story.
- Improvisations are always to be made in the spirit of *automatic writing*.
- Accidentals are used in two ways. If there are no sharps or flats indicated in the key signature, accidentals apply only to the note they precede, as in non-tonal music. If any other key signature is shown, the rules of tonal music apply; accidentals carry throughout the bar, but only in their original octave.
- The pianist doubles on a Midi keyboard. The Percussionist uses a Midi mallet instrument. Software for the interactive, computer music sections was originally written in HMSL—Hierarchical Music Specification Language. The program used for the premier of this piece was HFG—Hierarchical Form Generator, written by the composer. It enables the MIDI keyboard and mallet instruments to trigger playback of melodic lines shown in the scores for these sections. It also enables musical phrases parsed from improvised material to be captured, played back, and transformed by some of the same methods used to create variations in the written musical material. Performers are encouraged to use other approaches to software that may be more convenient to their time and place and to select electronic sounds for playback according to their own creative insights.
- Performers may decide about using microphones to amplify the acoustic instruments. Normally, this is desirable so that they can balance the electronic sounds easily. However, some performance situations may not require this.
- The compositional structure also includes a cycle of four sound effect textures that are intended to begin and end at places indicated in the score. The intent is to provide a subtle, enveloping ambiance, as if the performance is taking place in a real-world environment, not one to which the audience's attention is particularly drawn or which would interfere with the performance, but one the influence of which would be noticed if it disappeared. It is intended that the performers prepare these sounds by observing what is invoked by contemplating these concepts: 1) *firmament*, 2) *fluidity*, 3) *air/breath*, and 4) *fire/hope*. The resultant sounds may be pre-recorded and mixed in the performance or presented in another way invented by the ensemble.
- Texts indicated in the score in brackets are to be spoken musically by four or more whispering voices. The whispers are to be miked, processed, and projected such that they are made to seem to very, very large in their physical, spatial dimensions. This does not mean they should be loud. They should be performed strongly enough to be heard, though on occasion, some words may become imbedded in the instrumental texture. They may be processed with audio effects. They should never be vocalized, only whispered smoothly. This is difficult, requiring technical practice. The end result should invoke the feeling of a very subtle and illusory, poetic, whispering opera. These parts are also presented in the spirit of automatic writing and the spirit voices of our unseen "instructors" (à la Yeats).
- Each section of the score presents a field of activity. The whispered parts should be placed inside these fields by interacting with the instrumentalists' interpretations, placing lines of text at strategic moments in the music. They may be repeated to produce a contrapuntal field of whispers. When four lines of text appear in a group, they are symbolically associated with particular players: first line—cello and violin, second line—flute and clarinet, third line—piano, fourth line—percussion. Isolated lines or verses have no such association. "—" indicates a slight pause.
- Performers are free to consider electronic signal processing and use it if they consider it to be an integral part of their instrument and their interpretation.
- Audio technicians/computer operators who are also musicians may act as members of the ensemble, performing with signal processing and mixing the live and pre-recorded sounds for best musical effect.
- Some musical modules include graphic shapes labeled as *Tempo/Speed Maps*. These are to be considered maps of tempo or speed change, exaggerated rubato, and may be applied to either or both the tempo changes in an overall module and the individual musical units within the module. The concept includes the idea of *tempo melody*, the expressive, gesture content of the physical/emotional feelings invoked by speeding up and slowing down.
- Similar graphic shapes also appear with the label, *Glide Shapes*. These are a selection of shapes from which the performer is to choose and apply in continuous glissandi, sometimes over extreme pitch ranges. These are meant to be expressive, pitch glides, each of which begins on one of the notes in an associated melodic part, labeled *Glide Anchors*. Play through the melodic sequence in order, always applying one of the glide shapes.
- Sometimes the violin is asked to *shadow* the cello. The player should improvise phrases that imitate and follow the cellist with a slight delay.
- When the music is presented without meter, open notes are relatively long and black notes are somewhat shorter.
- The primary instrument(s) for the percussion are mallet instruments. Marimba and xylophone sounds are the most useful. A Midi mallet instrument is also needed. Vibraphone sounds should be used sparingly if at all. Auxiliary sounds are needed as follows: two different kinds of shakers, clavés, two to four low drums and some pitched and non-pitched, ringing metallic sounds.
- If specific staging ideas or musical realizations suggest additional or doubled performers, this may be acceptable, if carefully directed.
- For further information, contact the composer.

Throughout, words in quotes are to be spoken by whispering voices made spatially huge by technical magic. They are to be placed at strategic moments in the music approximately in the regions shown and may be repeated. (See performance instructions.)

# Naked Curvature. Parts 1.1 & 1.2: Beginning Incarnations

David Rosenboom

*Firmament* sound effect texture starts.

[ *plasticity* ]  
 [ *plasticity* ]  
 [ *complete beauty* ]  
 [ *complete beauty* ]

[ *Dancing faun* ]

Rosa Mystica T10

Glide anchors

Cello

Violin shadows.

Glide shapes

The image shows a musical score for Cello and Violin shadows. The Cello part is written in bass clef with a key signature of one sharp (F#). It features a series of notes with stems pointing up, some marked with 'a' and 'b' above them. The Violin shadows part is represented by a series of wavy lines below the Cello staff, corresponding to the notes above. The text 'Glide anchors' is written above the Cello staff, and 'Glide shapes' is written to the left of the wavy lines.

Rules for movement:  
 long drone exercises—leader moves,  
 breath/bow—anyone moves,  
 strum—when all tones sound,  
 different treatments—can move to another.

Breath/  
Bow/  
Long  
Tones

o = relatively long; • = shorter

The image shows a musical score for Breath/Bow/Long Tones. It is written in treble clef with a key signature of one sharp (F#). The notation consists of a series of notes with stems pointing up, some marked with 'o' (relatively long) and some with '•' (shorter). The text 'Rules for movement:' is written to the left of the staff, and 'o = relatively long; • = shorter' is written above the staff.

Winds start off stage, moving in from left and right in synch with long breaths.

Piano/Percussion—wire brushes strum chords inside piano.

Possibly use rubber balls rolled on keys following the glide shapes.

Players may return to these materials freely to accompany cello in Part 1.3 and when not playing in Part 1.4. Accompaniments should be subtle.

[ *energy begins* ]  
 [ *hope—as opposed to—moroseness* ]  
 [ *monotony* ]  
 [ *Pan's pipes—as opposed to—fury* ]

Improvisational decisions are always to be made in the spirit of *automatic writing*.

*m2M2M2 expansions*

Piano & Mallets (Midi)

The image shows a musical score for Piano & Mallets (Midi). It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has a key signature of one sharp (F#) and contains a series of notes with stems pointing up, some marked with 'b' above them. The bass clef staff has a key signature of one flat (Bb) and contains a series of notes with stems pointing up. The text '*m2M2M2 expansions*' is written above the treble clef staff, and 'Piano & Mallets (Midi)' is written below the bass clef staff.

Phase in under cello. May play in arpeggio. Improvise while maintaining the integrity of the vertical structures.

Throughout, words in quotes are to be spoken by whispering voices made spatially huge by technical magic. They are to be placed at strategic moments in the music approximately in the regions shown and may be repeated. (See performance instructions.)

# Naked Curvature. Parts 1.1 & 1.2: Beginning Incarnations

David Rosenboom

## (Bb Part)

Firmament sound effect texture starts.

[ plasticity ]  
 [ plasticity ]  
 [ complete beauty ]  
 [ complete beauty ]

[ Dancing faun ]

Rosa Mystica T10

Glide anchors

Cello

Violin shadows.

Glide shapes

The image shows a musical score for Cello and Violin shadows. The Cello part is written in bass clef with a key signature of one flat (Bb). It features a series of notes with stems pointing up, some marked with 'a' and 'b' above them. The Violin shadows part is represented by a series of wavy lines below the Cello staff, corresponding to the notes above. The text 'Glide anchors' is written above the Cello staff, and 'Glide shapes' is written to the left of the wavy lines.

Rules for movement:  
 long drone exercises—leader moves,  
 breath/bow—anyone moves,  
 strum—when all tones sound,  
 different treatments—can move to another.

Breath/  
 Bow/  
 Long  
 Tones  
**(Bb)**

o = relatively long; • = shorter

The image shows a musical score for Breath/Bow/Long Tones in treble clef. It features a series of notes with stems pointing up, some marked with 'o' and '•' above them. The key signature is one flat (Bb). The text 'Rules for movement:' is written to the left of the staff, and 'Breath/Bow/Long Tones (Bb)' is written below the staff.

Winds start off stage, moving in from left and right in synch with long breaths.

Piano/Percussion—wire brushes strum chords inside piano.

Possibly use rubber balls rolled on keys following the glide shapes.

[ energy begins ]  
 [ hope—as opposed to—moroseness ]  
 [ monotony ]  
 [ Pan's pipes—as opposed to—fury ]

Players may return to these materials freely to accompany cello in Part 1.3 and when not playing in Part 1.4. Accompaniments should be subtle.

Improvisational decisions are always to be made in the spirit of *automatic writing*.

m2M2M2 expansions

Piano & Mallets (Midi)

The image shows musical notation for Piano & Mallets (Midi) in treble and bass clef. The treble clef part features a series of notes with stems pointing up, some marked with 'b' above them. The bass clef part features a series of notes with stems pointing up. The text 'm2M2M2 expansions' is written above the treble clef part, and 'Piano & Mallets (Midi)' is written below the bass clef part.

Phase in under cello. May play in arpeggio. Improvise while maintaining the integrity of the vertical structures.

Cello solo, very free in all aspects, very expressive, free bowing and phrasing.

[ ambition begins ]  
[ simplicity—as opposed to—abstraction ]  
[ interest ]  
[ innocence—as opposed to—folly ]

# Naked Curvature, Part 1.3: Melodic Evolution 1

David Rosenboom

T7 <-> T1

Cello *f*

Cello

Cello

Piano/Midi

[ Browning ]

Very free. Chords may be rolled or strummed, ad lib.

Cello

Piano/Midi

[ "He who binds to himself a joy  
Does the winged life destroy,  
But he who kisses the joy as it flies  
Lives in eternity's sunrise." ]  
(William Blake ca. 1791-1792)

Cello

Piano/Midi

Cello

*Rallentando*

Piano/Midi

Cello and violin are out of time. Others play in numbered order as section repeats. As each is responsible for their solo line, others may pick and chose notes or phrases from that line to reinforce it. Follow the tempo map. Piano finishes and leads to next section. Free articulation and phrasing.

# Naked Curvature, Part 1.4: Interlock 1

David Rosenboom

Flute 3

Clarinet 2

Percussion/Midi 1 With HFG buildup.

Piano/Midi 4

Alt. Cello arco/pizz. ad lib

Out of Time Violin Shadows Grow out of the long line that comes before. arco/pizz. ad lib Scordatura - C down to B

Alt. Cello

Tempo Map—with expressive variations.

[ desire for primary objects ]  
[ character—as opposed to—mutilation ]  
[ search ]  
[ passion—as opposed to—will ]

Flt. 7

Cl. 7

Perc./Midi 7

Pno/Midi 7

Alt. Vcl. 7

Alt. Vcl. 7



Cello and violin are out of time. Others play in numbered order as section repeats. As each is responsible for their solo line, others may pick and chose notes or phrases from that line to reinforce it. Follow the tempo map. Piano finishes and leads to next section. Free articulation and phrasing.

# Naked Curvature, Part 1.4: Interlock 1

## (Bb Clarinet Part)

David Rosenboom

Flute 3

Bb Clarinet 2

Percussion/Midi 1 With HFG buildup.

Piano/Midi 4

Alt. Cello arco/pizz. ad lib

Out of Time Violin Shadows Grow out of the long line that comes before.

Alt. Cello arco/pizz. ad lib Scordatura - C down to B

Tempo Map—with expressive variations.

[ desire for primary objects ]  
 [ character—as opposed to—mutilation ]  
 [ search ]  
 [ passion—as opposed to—will ]

Flt. 7

Cl. 7

Perc./Midi 7

Pno/Midi 7

Alt. Vcl.

Alt. Vcl.

# Naked Curvature, Part 2.1: Anticipation Canon

David Rosenboom

Flute stands and directs. Flute calls modules by number. Others may call their modules if they and the other players required are available. Modules may be repeated and may overlap tastefully. Leaders determine tempi, accelerations, and decelerations according to the Tempo/Speed map.

[ separation from innocence ]  
[ social intellect—as opposed to—limitation ]  
[ natural law ]  
[ excess—as opposed to—limitation ]

Tempo/Speed map



## 1 Flute/Picc.

TC T8

Flute/Picc. *mf*

Mallets *mf*

Cello/B. CL op. *mf*

Piano/Low Drums op. *mf*

*8va*

## 2 Flute/Picc.

TC T19

Flute/Picc. *f*

Mallets *f*

Violin *f* *pizz.* *8va*

Bb Clarinet *f*

## 3 Violin

[ Byron's Don Juan ]

TC T14

Violin *mp* *spiccato*

Bb Clarinet *mp* *pizz.*

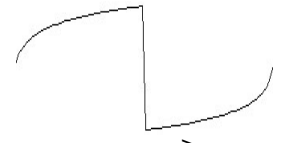
Cello *mp*

[ artificial individuality ]  
[ ideality—as opposed to—derision ]  
[ humanity ]  
[ justice—as opposed to—tyranny ]

# Naked Curvature, Part 2.2: Anticipation Canon

David Rosenboom

Tempo/Speed map



## 4 Flute/Picc.

TC T14

Flute/Picc. *f*

Mallets/Midi

Cello/Clarinet op. *pizz. f*

Piano/Midi *f*

## 5 Piano/Midi

8<sup>va</sup>

TC T2

Picc. Op.

Piano/Midi *fff*

B.Cl. Op.

8<sup>vb</sup>

## 6 Mallets/Midi

TC T0

Mallets/Midi *mf*

Cello *mf*

[ Whitman ]

## 7 Piano/Midi

TC T13

RH *mp*

Piano/Midi *cresc.*

LH *f*

Flute stands and directs. Flute calls modules by number. Others may call their modules if they and the other players required are available. Modules may be repeated and may overlap tastefully. Leaders determine tempi, accelerations, and decelerations according to the Tempo/Speed map.

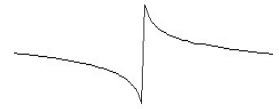
[ separation from innocence ]  
[ social intellect—as opposed to—limitation ]  
[ natural law ]  
[ excess—as opposed to—limitation ]

# Naked Curvature, Part 2.1: Anticipation Canon

David Rosenboom

## (With Bb Bass Clarinet Part)

Tempo/Speed map



### 1 Flute/Picc.

TC T8

Flute/Picc. *mf*

Mallets *mf*

Bb B. Cl./ Cello op. *mf*

Piano/ Low Drums op. *mf*

*8vb*

### 2 Flute/Picc.

TC T19

Flute/Picc. *f*

Mallets *f*

Violin *f* *pizz.* *8va*

Bb Clarinet *f*

### 3 Violin

[ Byron's Don Juan ]

TC T14

Violin *mp* *spiccato*

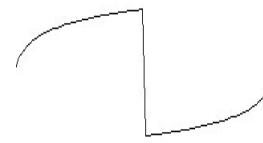
Bb Clarinet *mp*

Cello *mp* *pizz.*

*Naked Curvature, Part 2.2: Anticipation Canon*  
(With Bb Bass Clarinet Part)

David Rosenboom

Tempo/Speed map



[ artificial individuality ]  
[ ideality—as opposed to—derision ]  
[ humanity ]  
[ justice—as opposed to—tyranny ]

4 Flute/Picc.

TC T14

Flute/Picc. *f*

Mallets/Midi *f*

Bb Clarinet/  
Cello op. *f*

Piano/Midi *f*

5 Piano/Midi

*g<sup>ua</sup>*

TC T2

Picc./  
Pno. Op. *fff*

Piano/Midi *fff*

Bb B.Cl./  
Pno. op. *fff*

6 Mallets/Midi

[ Whitman ]

TC T10

Mallets/Midi *mf*

Cello *mf*

7 Piano/Midi

TC T13

RH *mp*

Piano/Midi *cresc.*

LH *f*

This is a *cellular* structure. Clarinet does not play, but rather, prepares for next Part. Repeat each cell at will in different phases. Flute cues movement from cell to cell. Others follow after finishing their current phase or stop if not indicated to play the next cell. Cello may improvise a solo over the patterns after they have become established, constituting Part 2.3. At some point, clarinet stands and brazenly interrupts by beginning Part 3.1. Cello stops. Others finish the section, now 2.4, ending gently. Clarinet continues Part 3.2. Play with detached articulation and stick to a stable, constant tempo, moderately fast.

## Naked Curvature, Parts 2.3 & 2.4: Interlock Fragment 2

David Rosenboom

Firmament sound effect texture ends.

[ grandiloquent phantom ]

[ imaginary naïveté ]

[ assertion of individuality ]

[ heroic sentiment—as opposed to—dogmatic sentimentality ]

[ adventure excites individuality ]

[ altruism—as opposed to—efficiency ]

[ war between individuality and race ]

[ versatility—as opposed to—impotence ]

[ beginning strength ]

[ courage—as opposed to—fear ]

Cello improvises (2.3) automatic writing ----- (2.4) continue -----> Clarinet interrupts (3.1) near end, standing ----->

Clarinet solo, standing. Very powerful, expressive and free in all aspects. Note durations are relative and suggestive.

# Naked Curvature, Parts 3.1 & 3.2: Melodic Evolution 2

David Rosenboom

Fluidity sound texture begins.

[ belief replaces individuality ]  
[ self-dramatization—as opposed to—~~anarchy~~ ]  
[ sensuality ]  
[ facility—as opposed to—~~obscurity~~ ]

Molto Rubato

T8 <-> T7

Bb Clarinet *ff* expressive dynamics ad lib over large range

Bb Clar

Bb Clar

Cello/  
Pno/  
Lo Drm

Percussion double on low drums ad lib.

Repeat figure together ad lib to punctuate clarinet.....

Piano double 8vb

Repeat figure ad lib to punctuate clarinet.....

Bb Clar

Cello/  
Pno/  
Lo Drm

Cello pick note.

Piano double 8vb

Repeat figure ad lib to punctuate clarinet.....

Bb Clar

Bb Clar

Bb Clar

Rallentando

[ image breaker ]  
[ dominate, emotional constriction—as opposed to—~~reformation~~ ]  
[ emotion ]  
[ organization—as opposed to—~~inertia~~ ]

[ "Look up in the sun's eye and give  
What the exultant heart calls good  
That some new day may breed the best  
Because you gave, not what they would,  
But the right twigs for an eagle's nest!" ]  
(William Butler Yeats 1912)

Automatic writing—improvisation collage. Options: trigger lines with software, use phrase parsing and capture as with HFG, learn and play lines, excerpts, or fragments, improvise with the construction that results. It is not necessary to play all the lines. Tempo is relatively fast.

### Naked Curvature, Part 3.3: Interlock 2 Transformations

David Rosenboom

[ consumer ]  
[ moral iconoclasm—as opposed to—self-assertion ]  
[ belief ]  
[ self-exaggeration—as opposed to—self-abandonment ]

[ Spinoza ]

[ no nature without the stroke of fate divides itself in two ]

TRIG

A P

A# T0

B T1

C T2

C# T3

D T4

D# T5

E T6

F T7

F# T8

G T9

G# T10

A T11

A# T12

B T13

C T14

C# T15

D T16

D# T17.1

E T17.2

F T18.1

F# T18.2

G T19.1

G# T19.2



This page of musical notation is a score for a piano piece, consisting of 15 systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single treble clef staff. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. Dynamic markings such as *(15<sup>ma</sup>)* and *(8<sup>va</sup>)* are used throughout to indicate specific performance techniques. The piece is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The overall structure is highly technical and detailed, typical of a classical piano score.

This page of musical notation, page 3, contains several systems of staves. Each system typically consists of a grand staff (treble and bass clefs) and individual staves for other instruments. The notation is dense, featuring complex rhythmic patterns, accidentals, and dynamic markings such as  $(15^{ma})$ ,  $(8^{vb})$ , and  $(8^{va})$ . The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various note values, rests, and articulation marks, indicating a technically demanding and expressive work.

# Naked Curvature, Part 3.4: Inspiration Text

David Rosenboom

Against this setting, a nearly continuous text whispered by one voice is heard, sometimes pausing to leave space for the shorter phrases that are whispered by others. Flute, Violin, Clarinet, and Cello play the choral together in long breaths and bows as in Part 1. Piano/Midi, and Mallets/Midi play the running line at a moderate tempo, not necessarily in synch, but loosely coordinated. Piano leads; mallets shadow closely. May be repeated to coincide with the length of the text.

Flute/  
Violin/  
Clarinet/  
Cello

*Rosa Mystica T0*

[ moonlight fountain ]

Pno./Midi/  
Mal./Midi

[ forerunner ]  
[ subjective philosophy—as opposed to—war between forms of expression ]  
[ intellectual action ]  
[ self-exaggeration—as opposed to—self-abandonment ]

Not necessarily synchronized.

Interlock 2

[ tinted diamond ]

Rallentando

[ "One listens, one does not search; one accepts, one does not ask, who is giving; like lightning a thought flashes up, with necessity, without hesitation with regard to its form—I never have had a choice. An ecstasy of joy, whose immense tension sometimes dissolves into a stream of tears, and whose pace is sometimes like a storm and sometimes becomes slow; a state of being completely beside oneself, yet with the clearest consciousness of an infinite number of fine tremors and wave-like vibrations running down to the very toes; a depth of happiness, in which all that is painful and dark, does not act as a contradiction but as a necessary condition, a challenge, as a necessary color within such an abundance of light; an instinct for rhythmic proportions, which spans extensive realms of form—the extension, the need for an all-encompassing rhythm is almost a criterion for the power of inspiration, a kind of compensating counter-force against its pressure and tension. . . . All this happens involuntarily in the highest degree, and yet like a storm of freedom, of unconditionality, of power, of godliness. . . . The involuntary character of the inner image, the simile, is the most remarkable part; one has no more the slightest idea what is image or simile, everything offers itself as the nearest, the most adequate, the simplest expression." ] (Adapted from Ecce homo: Wie man wird, was man ist by Friedrich Nietzsche 1888 pub. 1908.)

# Naked Curvature, Part 3.4: Inspiration Text (Bb Clarinet Part)

David Rosenboom

Against this setting, a nearly continuous text whispered by one voice is heard, sometimes pausing to leave space for the shorter phrases that are whispered by others. Flute, Violin, Clarinet, and Cello play the choral together in long breaths and bows as in Part 1. Piano/Midi, and Mallets/Midi play the running line at a moderate tempo, not necessarily in synch, but loosely coordinated. Piano leads; mallets shadow closely. May be repeated to coincide with the length of the text.

Clarinet (Bb)

Pno./Midi/  
Mal./Midi

*Rosa Mystica T0*

[ moonlight fountain ]

[ forerunner ]  
[ subjective philosophy—as opposed to—war between forms of expression ]  
[ intellectual action ]  
[ self-exaggeration—as opposed to—self-abandonment ]

Not necessarily synchronized.

Interlock 2

[ tinted diamond ]

Rallentando

[ "One listens, one does not search; one accepts, one does not ask, who is giving; like lightning a thought flashes up, with necessity, without hesitation with regard to its form—I never have had a choice. An ecstasy of joy, whose immense tension sometimes dissolves into a stream of tears, and whose pace is sometimes like a storm and sometimes becomes slow; a state of being completely beside oneself, yet with the clearest consciousness of an infinite number of fine tremors and wave-like vibrations running down to the very toes; a depth of happiness, in which all that is painful and dark, does not act as a contradiction but as a necessary condition, a challenge, as a necessary color within such an abundance of light; an instinct for rhythmic proportions, which spans extensive realms of form—the extension, the need for an all-encompassing rhythm is almost a criterion for the power of inspiration, a kind of compensating counter-force against its pressure and tension. . . . All this happens involuntarily in the highest degree, and yet like a storm of freedom, of unconditionality, of power, of godliness. . . . The involuntary character of the inner image, the simile, is the most remarkable part; one has no more the slightest idea what is image or simile, everything offers itself as the nearest, the most adequate, the simplest expression." ] (Adapted from Ecce homo: Wie man wird, was man ist by Friedrich Nietzsche 1888 pub. 1908.)

Piano solo—Piano leads a free, wandering improvisation based on these patterns. Think about *automatic writing*. Percussion shadows subtly. Others may pick and choose smaller parts or fragments in response to piano, staying sparse. Software triggering of pattern lines may be used as well as phrase parsing and capture. Roll the big chords. Shift notes by octaves when out of range. Keep very fluid like spreading ripples. Evolve slowly into more linked parts of next section.

# Naked Curvature, Parts 4.1 & 4.2: Rising Scales & Transformations

David Rosenboom

[ *Boudelaire* ] [ *sensuous* ] [ *subjective truth—as opposed to—morbidity* ] [ *Keats, Helen* ] [ *obsessed* ] [ *emotional will—as opposed to—terror* ] [ *beating of wings* ]  
 [ *love of another* ] [ *self-expression—as opposed to—self-absorption* ] [ *love of world* ] [ *serenity—as opposed to—self-distrust* ]

TRIG Fluidity sound effect texture ends

This page of musical notation contains 16 systems of staves, each consisting of a treble clef staff and a bass clef staff. The notation includes various musical elements such as notes, rests, and chords. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The second system continues this pattern. The third system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The fourth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The fifth system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The sixth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The seventh system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The eighth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The ninth system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The tenth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The eleventh system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The twelfth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The thirteenth system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The fourteenth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The fifteenth system features a treble clef staff with a complex chordal texture and a bass clef staff with a bass line. The sixteenth system shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The notation is written in a standard musical style with various accidentals and dynamics markings.

Piano leads in more strict time and synchrony. Others combine with upper, RH lines as "duo concertante" in modular cycles of phasing as indicated. Cello does this with LH line in section 3. Repeat each section as desired. Other cello and mallet parts stay in phase with piano RH. Ringing, metallic percussion may be added to open tones ("whole" notes), pitched or non-pitched. Tempo may fluctuate with considerable rubato, but must gradually become more regular and arrive at a regular pulse rate for the next section to come. Follow the piano. Notes in ( ) are optional.

# Naked Curvature, Parts 4.3 & 4.4: m2M2M2 Rising & Transformations

David Rosenboom

*Air/Breath* sound effect texture starts in 4.4.

Legato, softly, free phrasing, freely expressive

1: w/clarinet out of phase

Duo Concertante  
Piano  
Cello pizz &/or Mallets

*sempre l.v.*

Attacca Part 5 after Da Capo al Fine.

*Fine*

2: w/violin single-bow fragment groupings in & out of time

Duo  
Pno.  
Vcl./ Mal.

*Air/breath* sound begins.

[ positive ]  
[ vehemence—as opposed to—opinionated will ]  
[ illusion ]  
[ illusion ]

[ toys, fairyland, mythology, wisdom, laughter ]

4: w/flute out of phase but in time, others sustain open tones in phase

Duo  
Pno.  
Vcl./ Mal.

on repeat

Note: Ringing percussion may also play on open tones.

5: w/mallets out of phase

Duo  
Pno.  
Vcl./ Mal.

*D.C. al Fine*

Piano leads in more strict time and synchrony. Others combine with upper, RH lines as "duo concertante" in modular cycles of phasing as indicated. Cello does this with LH line in section 3. Repeat each section as desired. Other cello and mallet parts stay in phase with piano RH. Ringing, metallic percussion may be added to open tones ("whole" notes), pitched or non-pitched. Tempo may fluctuate with considerable rubato, but must gradually become more regular and arrive at a regular pulse rate for the next section to come. Follow the piano. Notes in ( ) are optional.

# Naked Curvature, Parts 4.3 & 4.4: m2M2M2 Rising & Transformations (Bb All Parts)

David Rosenboom

*Air/Breath* sound effect texture starts in 4.4.

Legato, softly, free phrasing, freely expressive

1: w/clarinet out of phase

[ complete beauty ]  
[ complete beauty ]  
[ plasticity ]  
[ plasticity ]

2: w/violin single-bow fragment groupings in & out of time

Attacca Part 5 after Da Capo al Fine.

*Air/breath* sound begins.

[ positive ]  
[ vehemence—as opposed to—opinionated will ]  
[ illusion ]  
[ illusion ]

[ toys, fairyland, mythology, wisdom, laughter ]

3: w/cello pizz on lower line out of phase

4: w/flute out of phase but in time, others sustain open tones in phase

Note: Ringing percussion may also play on open tones.

5: w/mallets out of phase



# Naked Curvature, Part 5.1: Sevens

David Rosenboom

Repeat the first 7/8 cell continuously in synch 6 or more times. Flute, Clarinet, Violin and Piano then move to cell labeled "Triggering with Hand Clapping/Small Percussion," and Percussion and Cello drop out. First, play the 7/8 cell in unison. Then, Violin and Piano, as a unison pair, may phase with Flute and Clarinet, also as a unison pair, creating two phases. Software triggers "Rising Scales Counterpoint" patterns as shown in reference score. Additional performers may participate in this part as well. At some point, Percussion and Cello break away and begin Part 5.2. Others continue, and at will, move to the last, 6/8 cell. Repeat this cell in order to bring the triggered patterns to a resolution chord and the phases into sync. Then, immediately, stop triggering and join Percussion and Cello in Part 5.2.

[ Dante or Shelley ]

[ Daimonic ]

[ creative imagination—as opposed to—enforced self-realization ]

[ loss ]

[ simplification through intensity—as opposed to—dispersal ]

**Very Fast**

Flute *mf*

Bb Bass Clarinet *mf*

Mallets/Midi *mf*

Piano/Midi *mf*

Violin *mf*

Cello *mf* *pizz*

As fast as possible in unison.

Triggering with Hand Clapping/Small Percussion

13

2+4

6

3+3+2

Reference score showing material to be triggered by the "Triggers with Hand Clapping/Small Percussion" section of Part 5.1. Each trigger advances one or more of these counterpoint lines by one note, thereby locking to the rhythm of the triggers. These scales are to be stored in software and played according to the Part 5.1 instructions. Note that Rb is a transposition of Ra, and Ib is a transposition of Ia. All these may be used, or selected as desired to fit particular performance designs.

# Naked Curvature, Part 5.1: Rising Scales Counterpoint

David Rosenboom

The image displays a musical score for six staves, labeled O, Ra, Ia, RI, Rb, and Ib. The score is organized into two systems of six staves each. The first system (measures 1-6) shows the initial six measures of the piece. The second system (measures 7-12) shows the continuation of the piece, with a measure rest (marked '7') at the beginning of each staff in the first measure of the second system. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The piece features a complex counterpoint structure with multiple voices moving in parallel motion.

# Naked Curvature, Part 5.2: Sevens Transformations

David Rosenboom

A section of extreme range improvisation—play within a "moving window" of seven notes, starting with the first group of seven, then dropping the first note and adding a new one, and so on throughout the part. Make the improvisation with these note groups. Move the window at will, staying fairly close together, but not coordinated. Look for lines, linear streams within them. Select notes from chords at will. Each chord counts as one note within the window. Play the notes that are in your range, don't transpose. Cello has the option to improvise freely against this, out of time, as a solo line. The curves in each cell indicate fluctuations in speed over an extreme range. Always use these in articulating each group of seven. When moving into a new cell, adopt the new speed curve and dynamic. These should produce a commonality in gestures, a kind of tempo melody articulated by all, but not synchronously. Percussion may add non-pitched instruments, but stay within the time structure. This should be very energetic, even when soft. In the very last cell, which is played very loudly, the "moving window" can be shrunk from 7 notes, to 6, to 5, 4, 3, 2, and finally 1 repeated note at the end. The text in this section may also be a source for whispered improvisation, sometimes sparse, sometimes dense, not necessarily paralleling the dynamics of the music.

The musical score is presented in three systems, each with a treble and bass clef staff. The first system (measures 1-6) features a treble staff with notes and chords, and a bass staff with chords. Dynamics include *ff*, *mp*, *p*, and *ff*. The second system (measures 7-13) includes a treble staff with notes and chords, and a bass staff with chords. Dynamics include *fff*, *pp*, *mp*, *ff*, *mf*, *p*, and *ff*. The third system (measures 14-19) includes a treble staff with notes and chords, and a bass staff with chords. Dynamics include *ppp*, *mf*, *ff*, *pp*, and *ffff*. The score includes various performance instructions such as *[ emotional ]*, *[ emotional philosophy—as opposed to—enforced lure ]*, *[ disillusionment ]*, and *[ intensity through emotion—as opposed to—curiosity ]*. It also features tempo markings like *T8*, *T0*, *T6*, *T7*, and *8va*, and *8vb*. Curved lines above the notes indicate fluctuations in speed.

*[ emotional ]*  
*[ emotional philosophy—as opposed to—enforced lure ]*  
*[ disillusionment ]*  
*[ intensity through emotion—as opposed to—curiosity ]*

# Naked Curvature, Part 5.2: Sevens Transformations

David Rosenboom

(For Bb Instruments)

A section of extreme range improvisation—play within a "moving window" of seven notes, starting with the first group of seven, then dropping the first note and adding a new one, and so on throughout the part. Make the improvisation with these note groups. Move the window at will, staying fairly close together, but not coordinated. Look for lines, linear streams within them. Select notes from chords at will. Each chord counts as one note within the window. Play the notes that are in your range, don't transpose. Cello has the option to improvise freely against this, out of time, as a solo line. The curves in each cell indicate fluctuations in speed over an extreme range. Always use these in articulating each group of seven. When moving into a new cell, adopt the new speed curve and dynamic. These should produce a commonality in gestures, a kind of tempo melody articulated by all, but not synchronously. Percussion may add non-pitched instruments, but stay within the time structure. This should be very energetic, even when soft. In the very last cell, which is played very loudly, the "moving window" can be shrunk from 7 notes, to 6, to 5, 4, 3, 2, and finally 1 repeated note at the end. The text in this section may also be a source for whispered improvisation, sometimes sparse, sometimes dense, not necessarily paralleling the dynamics of the music.

*"emotional"*  
*"emotional philosophy—as opposed to—enforced lure"*  
*"disillusionment"*  
*"intensity through emotion—as opposed to—curiosity"*

T8

T9

7

T0

T6

14

14

T7

Sva-

Svb-

Play freely and expressively. After the opening cello solo, a "free association canon" begins. Each player follows the cello in canon form, but entering at will. Lines are not to be coordinated. Rather, time is free and synchronization is open. Note values are suggestive. Upon arriving at the first ending, repeat until all players are ready to play the second ending. Jump to the second ending to play the last note together on cue from the cello. Proceed to the next section after a brief breath.

# Naked Curvature, Part 5.3: NC Theme 3

David Rosenboom

[ Goethe ]

Molto rubato, freely expressive, loose time

Cello

*mp* *f* *ff* *mf*

[ assertive ]  
 [ emotional intellect—as opposed to—unfaithful ]  
 [ failure of action ]

Begin free association canon. [ conviction—as opposed to—domination ]

Flt.

*mp* *f* *ff* *mf* *p* *mp*

BCl. (Bb)

*mp* *f* *ff* *mf* *p* *mp*

Vln.

*mp* *f* *ff* *mf* *p* *mp*

Vcl.

*p* *mp* *f* *ff* *mf* *p* *mp*

Flt.

*f* *ff* *mf* *p*

1 ('til ready) 2

BCl. (Bb)

*f* *ff* *mf* *p*

1 ('til ready) 2

Vln.

*f* *ff* *mf* *p*

1 ('til ready) 2

Vcl.

*f* *ff* *mf* *p*

1 ('til ready) 2

on last repeat, hold and prepare to cue 2nd ending

# Naked Curvature, Part 5.4: NC Theme 4 Intro to LvB

David Rosenboom

[ Shakespeare ]

Intro. Play together as a link to LvB section following.

**Strong—Allegro Moderato**

Hold until interrupted by Piano.

Musical score for the 'Shakespeare' section. The score is written for five instruments: Flute, Violin, Bb Bass Clarinet, Mallets/Midi, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Strong—Allegro Moderato'. The dynamic is marked 'f' (forte). The score consists of five staves. The Flute, Violin, and Bb Bass Clarinet parts have a melodic line with some slurs. The Mallets/Midi part has a rhythmic pattern with some slurs. The Cello part has a low, continuous drone on a low B, moving back and forth. There is an '8va' marking above the Mallets/Midi staff in the third measure. The score ends with a double bar line.

LvB. Draw from this material as in Part 5.2, but in free time, to create an improvisation that punctuates the LvB duet in Piano/Midi and Mallets/Percussion/Midi. Make gestures quick. Look for spaces in the LvB texture that builds up with computer replay of captured phrases. Watch for coordinating cues from Piano and a sign to make an ending. At will and in response to LvB, Cello may depart to play a strong and continuous drone on a low B, moving back and forth to and from this material as desired.

[ concrete ]  
[ dominate Mask—as opposed to—self-deseccration ]  
[ success of action ]  
[ fatalism—as opposed to—superstition ]

[ Napoleon ]

Musical score for the 'Napoleon' section. The score is written for three instruments: Flute & Violin, Clarinet (Bb), and Cello. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The score consists of three staves. The Flute & Violin part has a melodic line with some slurs. The Clarinet (Bb) part has a rhythmic pattern with some slurs. The Cello part has a low, continuous drone on a low B, moving back and forth. There are vertical dashed lines in the Clarinet and Cello staves, indicating coordination cues. The score ends with a double bar line.

# Naked Curvature, Part 5.4: LvB

David Rosenboom

*LvB* is a Piano/Midi and Percussion/Midi duet. Piano starts. Percussion joins a little after. These lines may be triggered by software, and improvised phrase capturing and replaying may also be employed. A humorous, reverent and irreverent collage, sometimes bashing and huge, sometimes more subdued and poignant, is the object. Lines may also be played live, excerpted, mixed, sequenced, etc. Piano directs and cues ending. Remember the spirit of *automatic writing*. Cello may add a drone on low B as desired. The choice of MIDI-triggered sounds is open.

## TRIG

The musical score consists of 19 tracks, each with a unique label and a time signature of common time (C). The tracks are:

- A** 0: Treble clef, starting with a series of eighth notes.
- A#** T5: Treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes.
- B** T8: Treble and Bass clefs, with the bass line starting with a few notes before remaining mostly silent.
- C** T9: Treble clef, similar to track A but with different phrasing.
- C#** T10: Bass clef, featuring a complex rhythmic pattern.
- D** T13: Bass clef, featuring a complex rhythmic pattern.
- D#** T14: Treble clef, featuring a complex rhythmic pattern.
- E** T15: Bass clef, featuring a complex rhythmic pattern.
- F** T16: Treble clef, featuring a complex rhythmic pattern.
- F#** T17: Treble and Bass clefs, with the bass line starting with a few notes before remaining mostly silent.
- G** T18: Treble and Bass clefs, with the bass line starting with a few notes before remaining mostly silent.
- G#** T19: Treble clef, featuring a complex rhythmic pattern.

Violin solo—very strong, free in all respects,  
very expressive with free phrasing and bowing.  
Violin stands and may move about.

# Naked Curvature, Parts 6.1 & 6.2: Melodic Evolution 3

David Rosenboom

Breath/Air sound effect texture ends.

[ acquisitive ]  
[ dominate intellect—as opposed to—distortion ]  
[ triumph of achievement ]  
[ self-analysis—as opposed to—self-adaptation ]

Very strong *[ Lamark, Shaw ]*

Violin *f* *T1<->T8*

Piano/Midi *mf* *Glissando*

Very free. Chords may be rolled or strummed, ad lib.

Vln.

Pno./Midi

Vln.

Pno./Midi

Vln.

Pno./Midi

Vln.

Vln.

[ (the) natural history of Heaven ]



Vln.

Vln.

Vln.

Vln.

Vln.

Pno./Midi

Vln.

Pno./Midi

Vln.

Pno./Midi

[ balance between ambition and contemplation ]  
 [ amalgamation—as opposed to—despair ]  
 [ temptation versus strength ]  
 [ self-immolation—as opposed to—self-assurance ]

*Rallentando*

*Glissando*

May overlap softly under violin and piano of Parts 6.1 and 6.2 at a point to be chosen by Cello or begin immediately following last piano note. Continue as subtle, distant background.

# Naked Curvature, Parts 6.3 & 6.4: Rosa Mystica T9 + Interlock Fragment 1

David Rosenboom

Fire/Hope sound effect texture begins.  
Include the winding of a clock.

[ Darwin ]

Soft, not too fast    Piano/Midi may double out of sync and/or join at a later point.

Mallets/  
Midi

Breath/Bow/Long Tones

[ receptive ]  
[ creation through pity—as opposed to—self-driven desire ]  
[ success ]  
[ wisdom"—as opposed to—self-pity ]

6

6

11

11

Piano/Midi may join, approximate sync.

[ end of ambition ]  
[ constructive emotion—as opposed to—authority ]  
[ objective action ]  
[ self-reliance—as opposed to—isolation ]

16

16

21

Rallentando

21

May overlap softly under violin and piano of Parts 6.1 and 6.2 at a point to be chosen by Cello or begin immediately following

# Naked Curvature, Parts 6.3 & 6.4: Rosa Mystica T9 + Interlock Fragment 1

## (Bb Part)

David Rosenboom

Fire/Hope sound effect texture begins.  
Include the winding of a clock.

(All parts in Bb.)

[ Darwin ]

Soft, not too fast      Piano/Midi may double out of sync and/or join at a later point.

Mallets/  
Midi

Breath/Bow/Long Tones

[ receptive ]  
[ creation through pity—as opposed to—self-driven desire ]  
[ success ]  
[ wisdom"—as opposed to—self-pity ]

6

6

11

11

Piano/Midi may join, approximate sync.

# (Bb Part)

*[ end of ambition ]*  
*[ constructive emotion—as opposed to—authority ]*  
*[ objective action ]*  
*[ self-reliance—as opposed to—isolation ]*

16

16

21

Rallentando

21

# Naked Curvature, Part 7.1: NC Theme 6

David Rosenboom

Piano/MIDI and/or Percussionist with Mallet/Midi instrument or trigger devices on other instruments breaks away from the group and improvises a brief solo by triggering software playback of these phrases and playing with them. The phrases are *shape transformations* of the theme upon which the final canon of Part 7 is based.

[ conditional ]  
[ rhetoric—as opposed to—spiritual arrogance ]  
[ persecution ]  
[ consciousness of self—as opposed to—self-consciousness ]

## TRIG

The musical score for 'TRIG' consists of ten phrases, labeled A through F#. Each phrase is presented in two staves: a bass clef staff and a treble clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The phrases are as follows:

- A (T0):** Bass clef staff contains a melodic line starting on G2, moving up stepwise to D4, then down to G3, and finally up to B3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- A# (T5):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- B (T6):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- C (T8):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- C# (T9):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- D (T10):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- D# (T13):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- E (T16):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- F (T18):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.
- F# (T19):** Bass clef staff contains a melodic line starting on G2, moving up to B2, then to D3, and finally to G3. The treble clef staff contains a series of chords, starting with a G2 octave and moving up to a B3 octave.

Finale—this is a joyous canon to be played enthusiastically in traditional style, except for the ending. Keep dynamics generally strong, but be free in developing them and building an interpretation of the counterpoint. Tempo is MM 118-120.

# Naked Curvature, Parts 7.2, 7.3 & 7.4: Transformation Canon—The Tiger's Theme of Hope

David Rosenboom

[ sound of blinding light ]

Musical score for the first section, "sound of blinding light". The score is in common time (C) and features six staves. The top staff is for TCChrmT17, Flute/Piccolo, and Piccolo, with dynamics *f* and *Allegro—vigorously*. The second staff is for Bb Clarinet/Bass Clarinet, with dynamics *f* and *Allegro—vigorously*. The third staff is for Mallets/Midi Percussion, with dynamics *f* and *Allegro—vigorously*. The fourth staff is for Piano/Midi, with dynamics *f* and *Allegro—vigorously*. The fifth staff is for Violin, with dynamics *f* and *Allegro—vigorously*. The sixth staff is for Cello, with dynamics *f* and *Allegro—vigorously*. The score includes various musical notations such as notes, rests, and dynamic markings.

[ the sun dazzles ]

Musical score for the second section, "the sun dazzles". The score is in common time (C) and features six staves. The top staff is for Flt./Picc., with dynamics *f* and *Allegro—vigorously*. The second staff is for Clar./BCI., with dynamics *f* and *Allegro—vigorously*. The third staff is for Mal./Midi Perc., with dynamics *f* and *Allegro—vigorously*. The fourth staff is for Pno./Midi, with dynamics *f* and *Allegro—vigorously*. The fifth staff is for Vln., with dynamics *f* and *Allegro—vigorously*. The sixth staff is for Vcl., with dynamics *f* and *Allegro—vigorously*. The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked "To mallets/Midi".

2

Flt./ Picc. 15 To flute

Clar./ BCl. 15

Mal./Midi Perc. 15

Pno./Midi 15

Vln. 15

Vcl. 15 pizz

[ multiple person ]  
 [ begin abstract supersensual thought—as opposed to—fascination of sin ]  
 [ the Hunchback ]  
 [ self-realization—as opposed to—self-abandonment ]

Flt./ Picc. 22 TCChrm T9 Flute

Clar./ BCl. 22

Mal./Midi Perc. 22

Pno./Midi 22

Vln. 22 arco

Vcl. 22 pizz



Flt./ Picc. TCChrm T0

Clar./ BCl.

Mal./Midi Perc. Shaker

Pno./Midi

Vln.

Vcl. arco

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln. pizz

Vcl.

4

Flt./ Picc. TCChMdIT0 Flute

Clar./ BCl.

Mal./Midi Perc. Different shaker

Pno./Midi

Vln.

Vcl.

[ saint ]  
 [ supersensual receptivity—as opposed to—pride ]  
 [ impersonal action ]  
 [ renunciation—as opposed to—emulation ]

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

Flt./ Picc.

Clar./ BCL.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

To Mallets/Midi

[ supersensual environment of the soul ]

Flt./ Picc.

Clar./ BCL.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

To Bass Clarinet

Bass Clarinet

[ "Out of the pool,  
Where love the slain with love the slayer lies,  
Bubbles the wan mirth of the mirthless fool." ]  
(Adapted from William Watson's *The Play of "King Lear"* from *Epigrams of art, life, and nature* 1892.)

6

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

[ fool ]  
[ simple active—as opposed to—cunning ]  
[ fool ]  
[ oblivion—as opposed to—malignity ]

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

To Clarinet

Clarinet

85

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

Repeat this section over and over while the cello breaks away to play the coda. Eventually, players stop playing their instruments and begin humming their parts. Finally, one, by one, players, leave the stage and continue humming in the wings, while the cellist remains on stage. When ready, the cellist gives a final cue, which ends the coda and stops the humming.

92

Flt./ Picc.

Clar./ BCl.

Mal./Midi Perc.

Pno./Midi

Vln.

Vcl.

**Exuberant, thoughtfully joyful**

*f*

Cello breaks away to Coda.

# Naked Curvature, Part 7.4: Cello Coda

A very disjunct, coda improvisation with extreme ranges, density, and virtuosity for the Cello begins as the other players continue repeating the last "vamp" in the canon of Part 7.4. This is the Cello's last major statement. As other players leave the stage humming, Cello my increase presence and domination of the scene. A pre-selected cue, such as an ending, low pizzicato, is the final sonic gesture of the piece and also serves as a cue to the off-stage singers to conclude. Use this pitch set as a guide and work through as much of it as is appropriate for the drama of this final scene.

David Rosenboom

**Fast and vigorous**

7/8's T17

Cello

*ff*

*Cello Coda Text Reprise:*  
[ Browning ]  
[ Spinoza ]  
[ Whitman ]  
[ Baudelaire ]

Vcl.