lansing mcloskey

blur

for B♭ clarinet and Basset Horn

Odhecaton Z Music

lansing mcloskey

commissioned by dinosaur annex
for diane heffner and katherine matasy

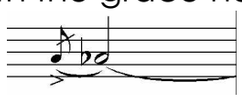
blur

clarinet in B♭
Basset Horn (in F)

P E R F O R M A N C E N O T E S :

Accidentals apply to the octave in which they appear and hold throughout the measure.
In some highly chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes.

In the passages with the grace note figures, the grace notes should be played with a very slight accent. Ex. 

Approximate duration: 12 minutes

This piece was made possible in part by a Max Orovitz Award in the Arts and Humanities from the University of Miami.

Odhecaton Z Music
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blur is an exploration of the blurring of boundries. Blurring the boundries between solo and duet; between consonance and dissonance; between the clarinet and Basset Horn; between contrasting musical ideas; and blurring the boundries of expectation.

International award-winning artist Rita Blitt painted a series of paintings based on the piece and created a video that can be projected while the piece is performed live. This is optional, and the piece may be performed with or without the video.
To see a low-resolution version of the video, go here: http://blip.tv/file/2551993
A DVD of the video would be supplied should the performers want to do it with the video, of course. If the video is included in the performance, Rita Blitt must be credited in the program.

SPECIAL PERFORMANCE NOTE ABOUT THE OPENING:

There is a subtle theatrical element in the beginning of the piece, blurring the distinction of when the piece actually starts.

The opening page through reh. [A] should be performed freely and very nonchalantly, as if the performers are still warming up their instruments and getting ready to start. It shouldn't be until about 2 or 3 measures after [A] that the audience realizes that the piece already started. The exact beats prior to [A] are not crucial and it should not seem as if the players are counting them out; it should look and feel improvised. To facilitate this effect, it is suggested that the opening page be memorized.

For example, m. 1 may be played while the performers are still moving; possibly even prior to getting set in front of their music stands. Likewise, the rest of page one can be played while alternating adjusting the sheet music on the stand, adjusting the mouthpiece, etc.

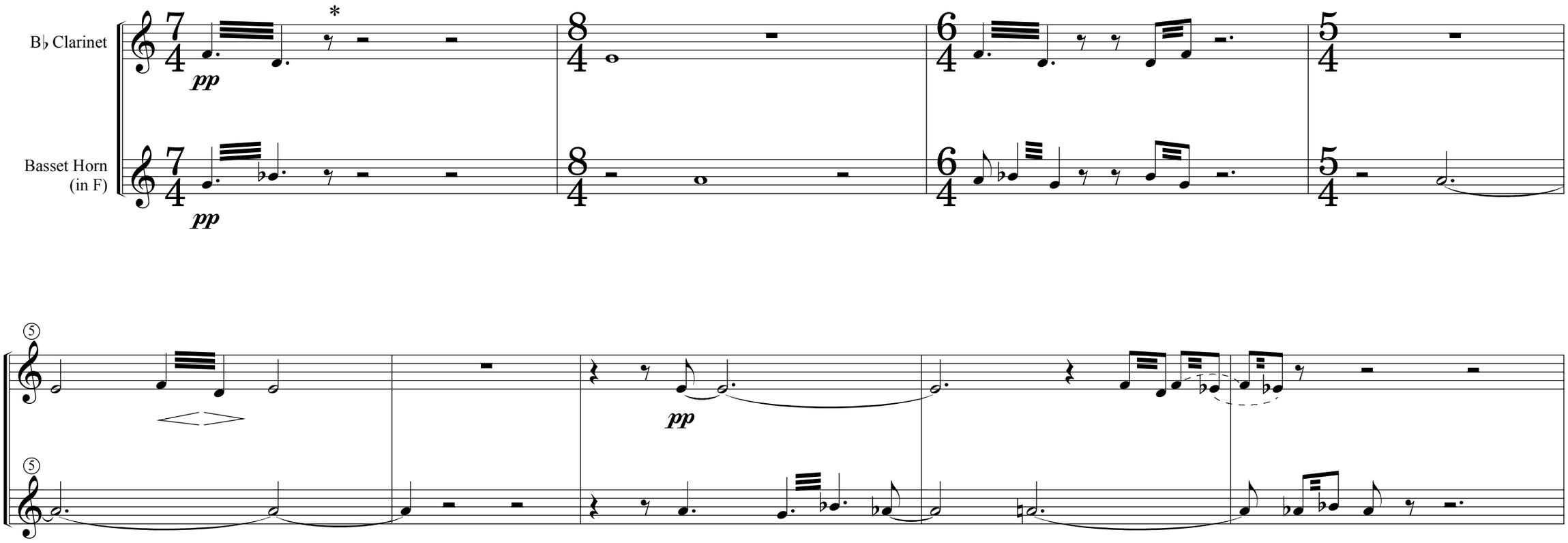
It is important that it not be "acted" out in an obvious fashion. It must be worked out quite closely during rehearsals, so it appears totally natural and improvisatory at the performance.

Transposed score

blur

Lansing McLoskey

Chiaroscuro ♩ = 52



* Measure 1 through approx. two after A should be played freely and very nonchalantly, as if the performers are still getting ready. See performance notes for details.

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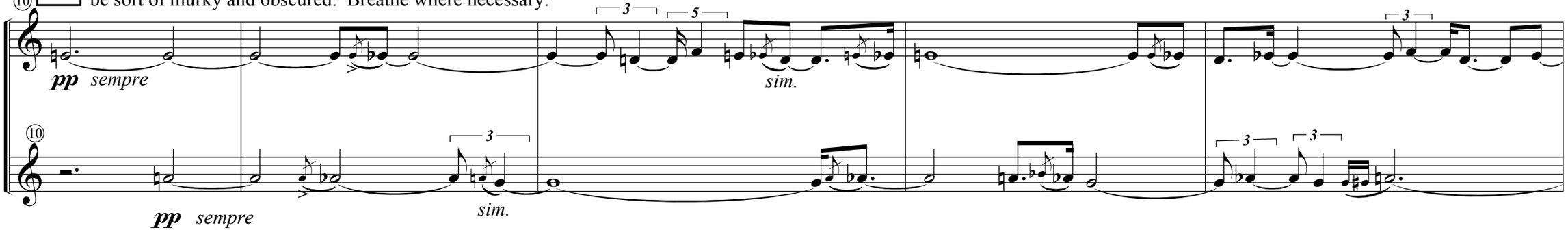
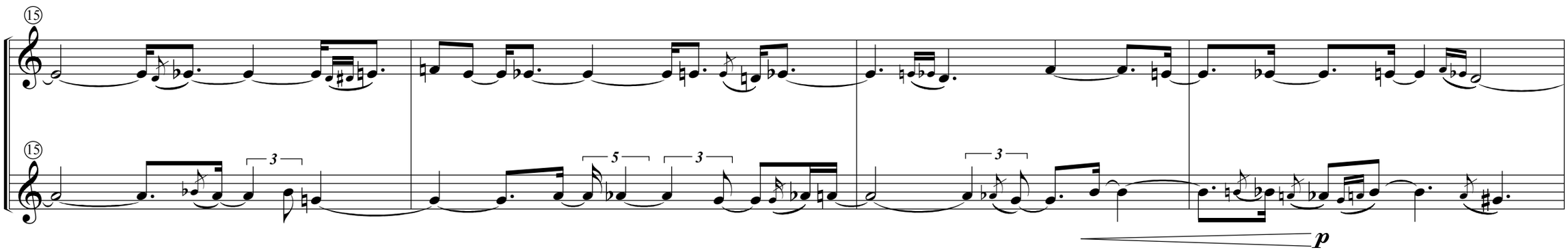
A

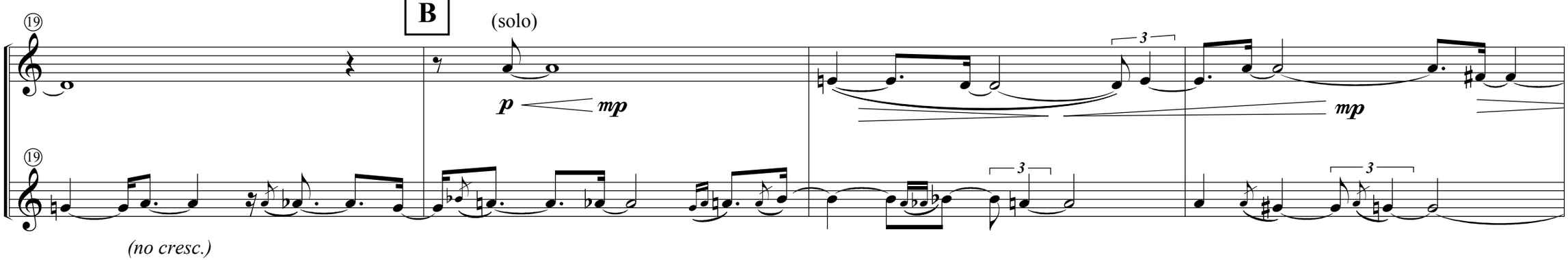
Rhythms can be somewhat flexible. This entire section should be sort of murky and obscured. Breathe where necessary.

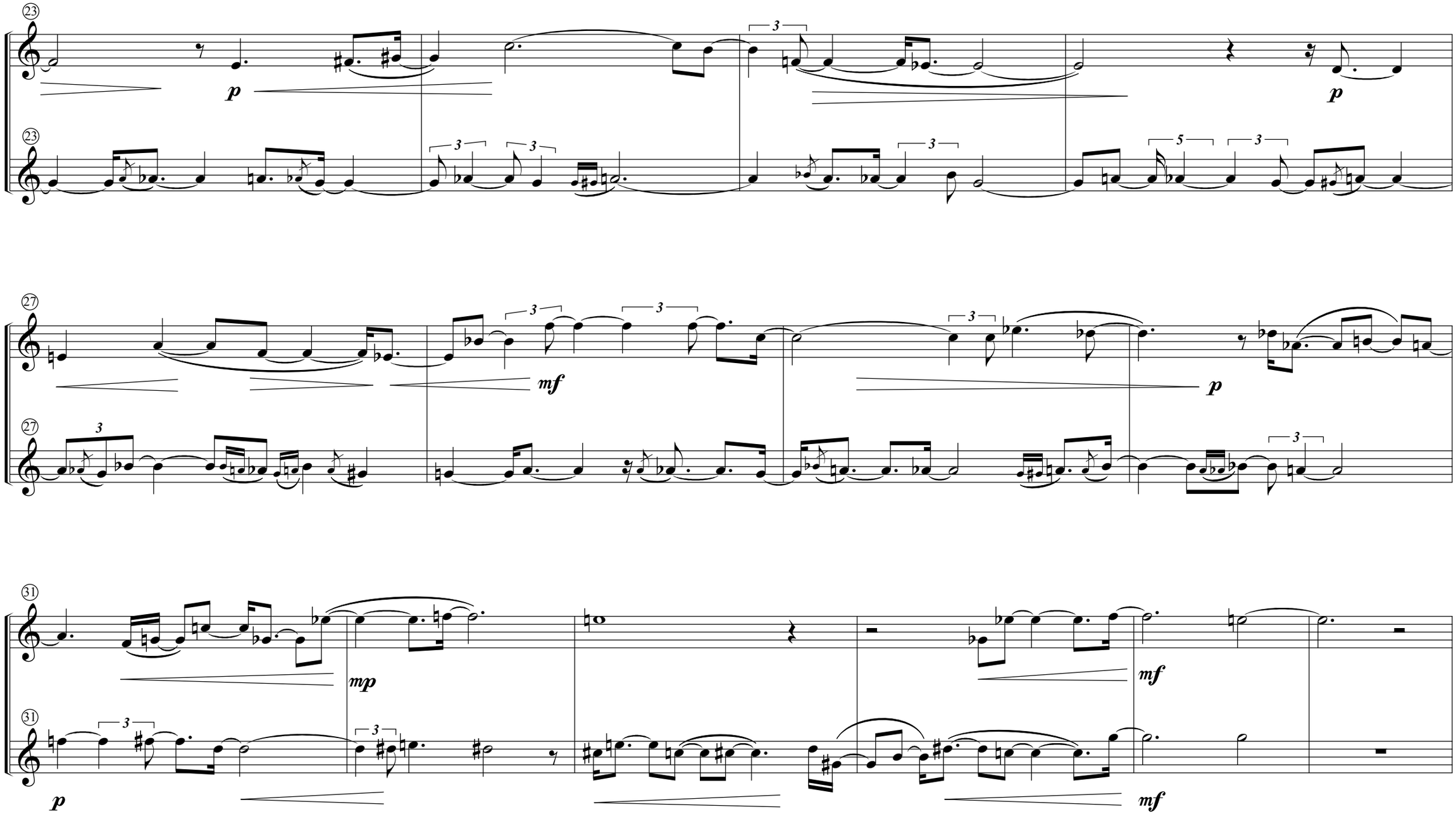


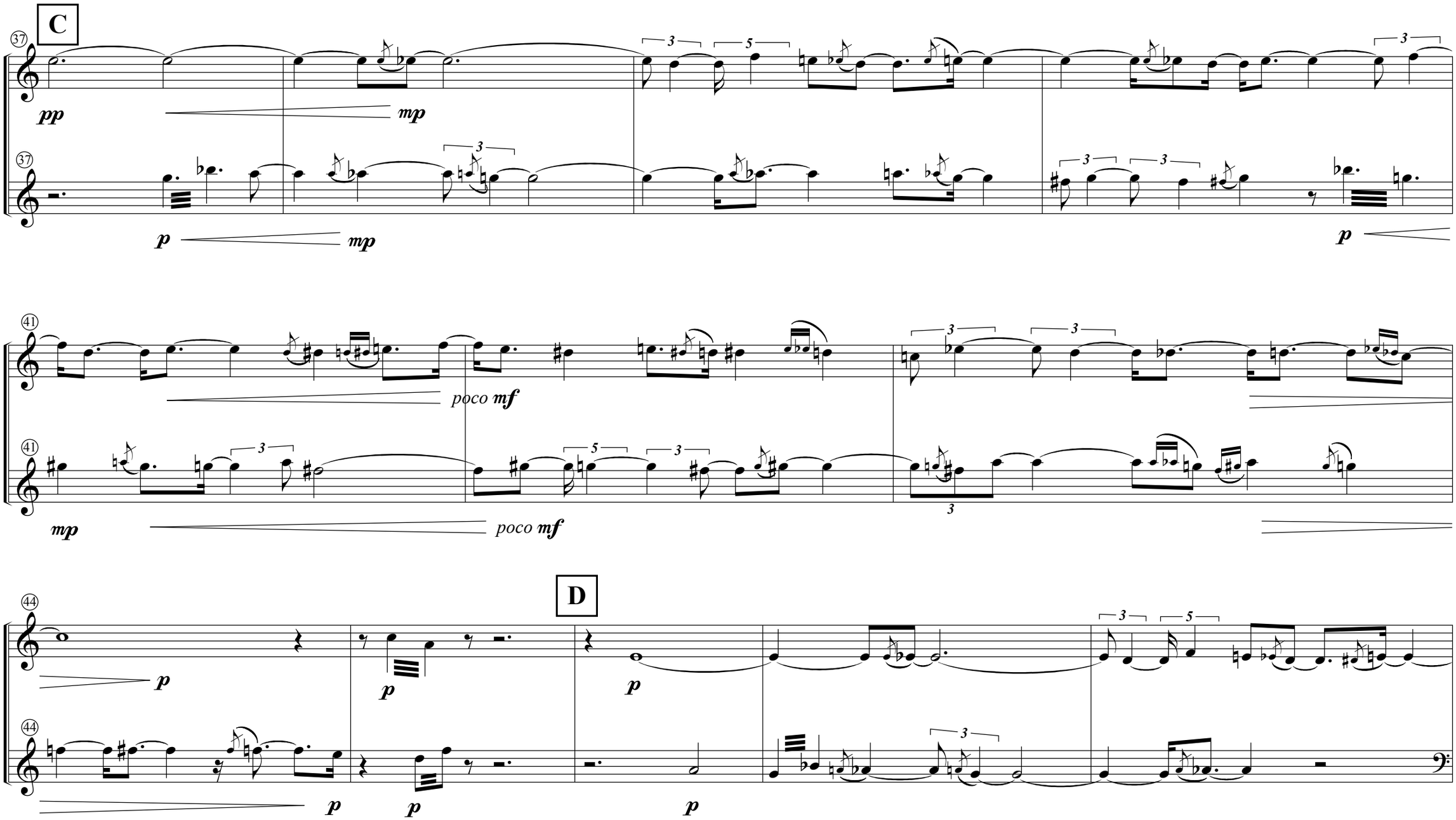


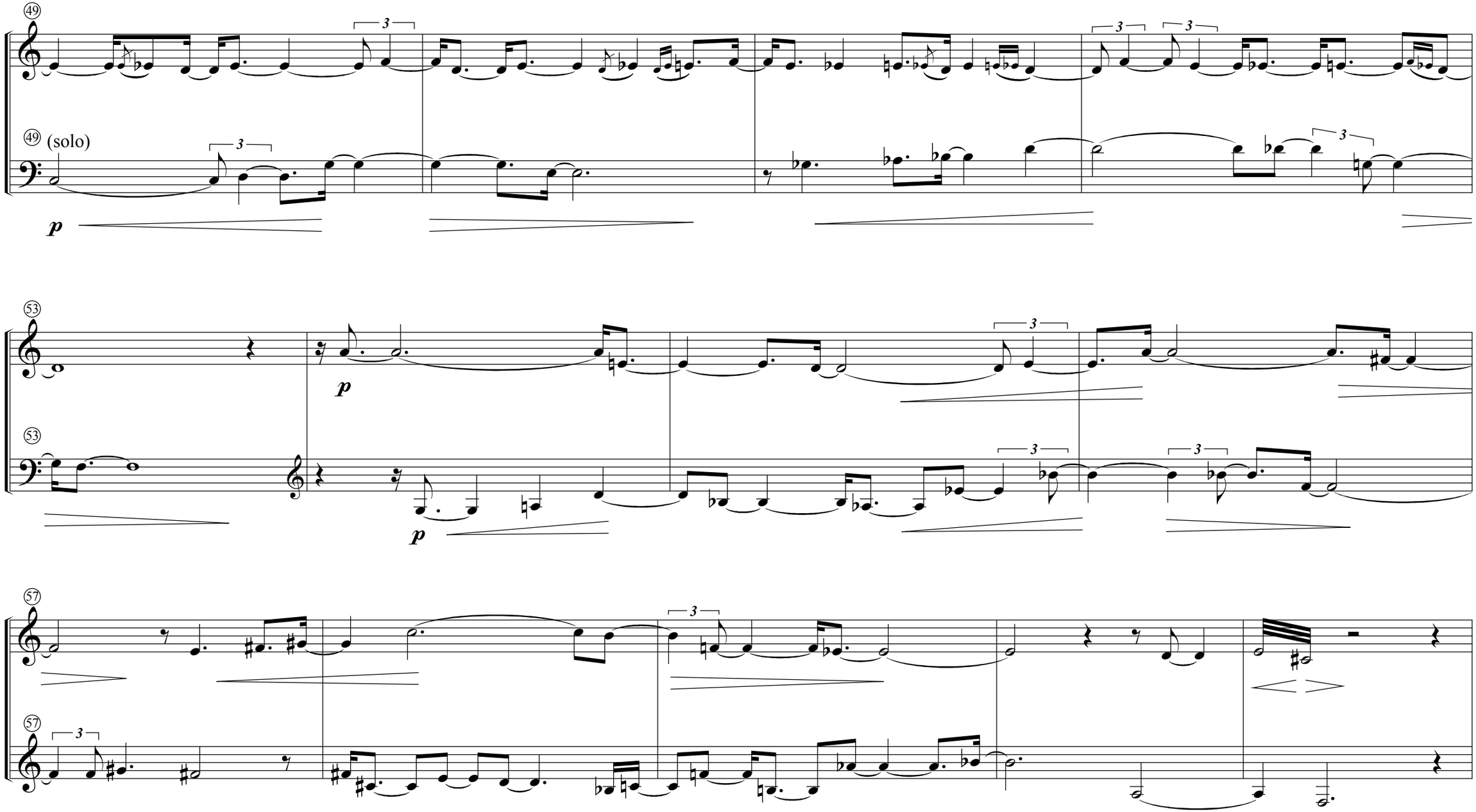
B

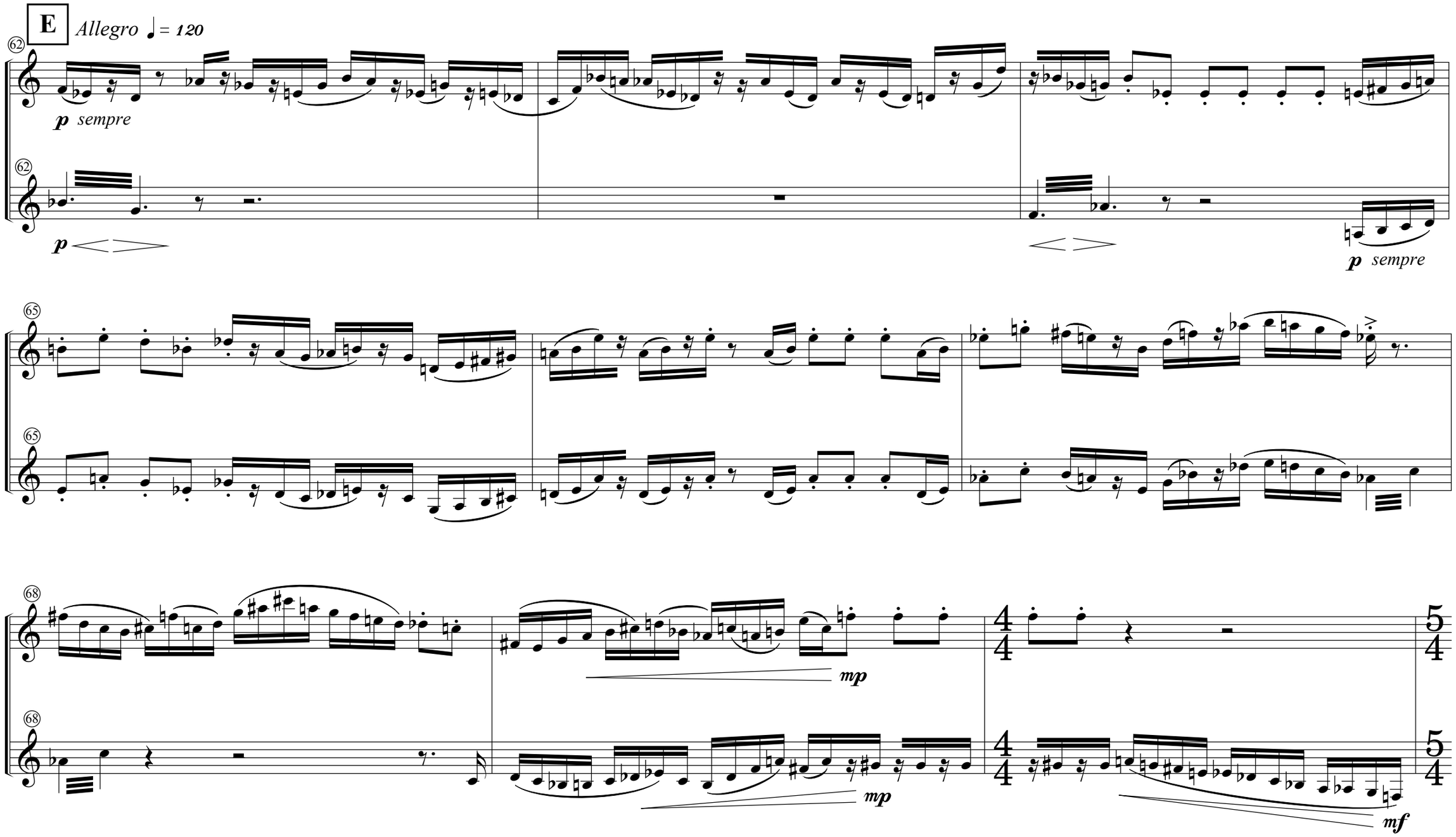
(solo)

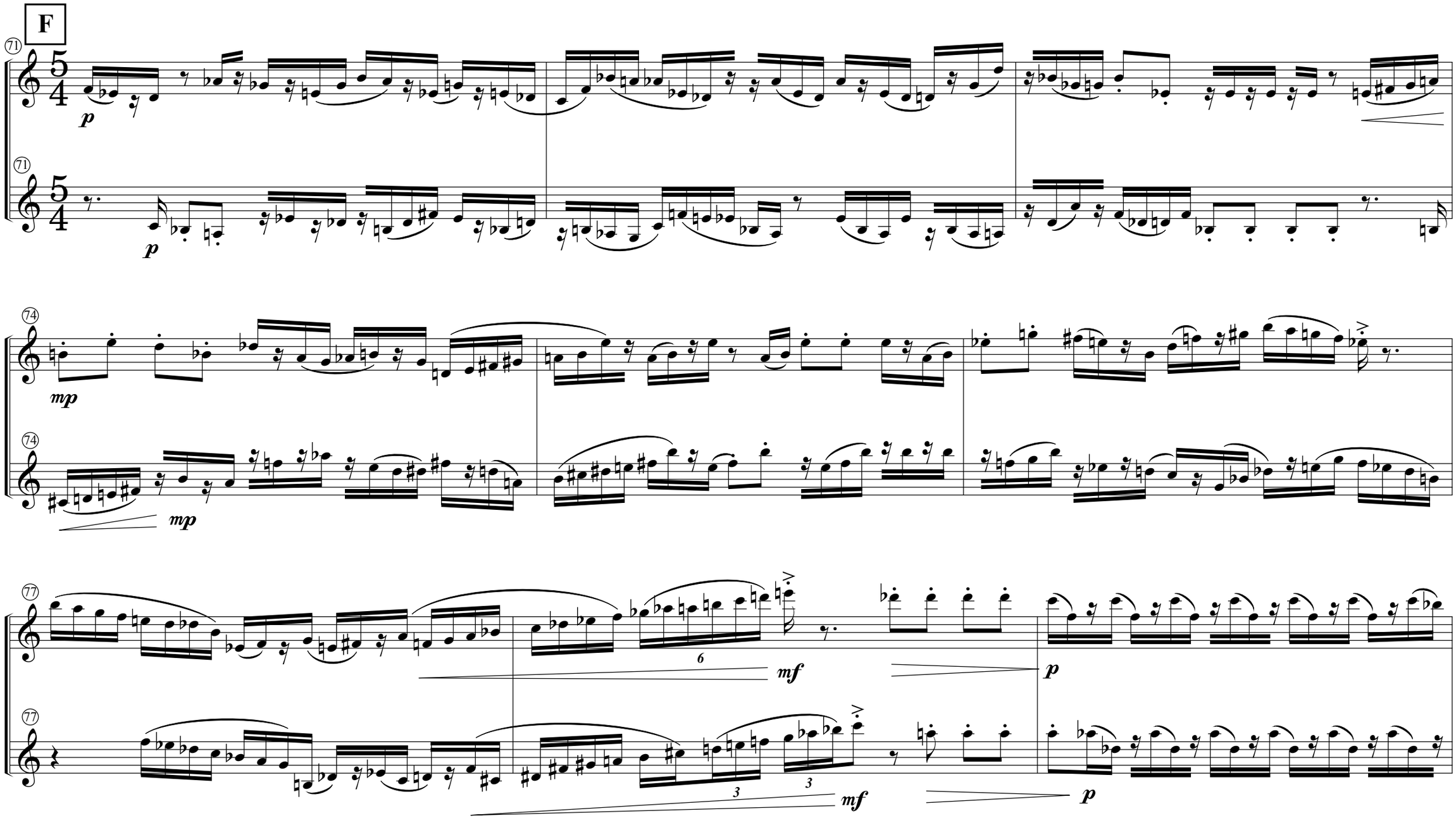


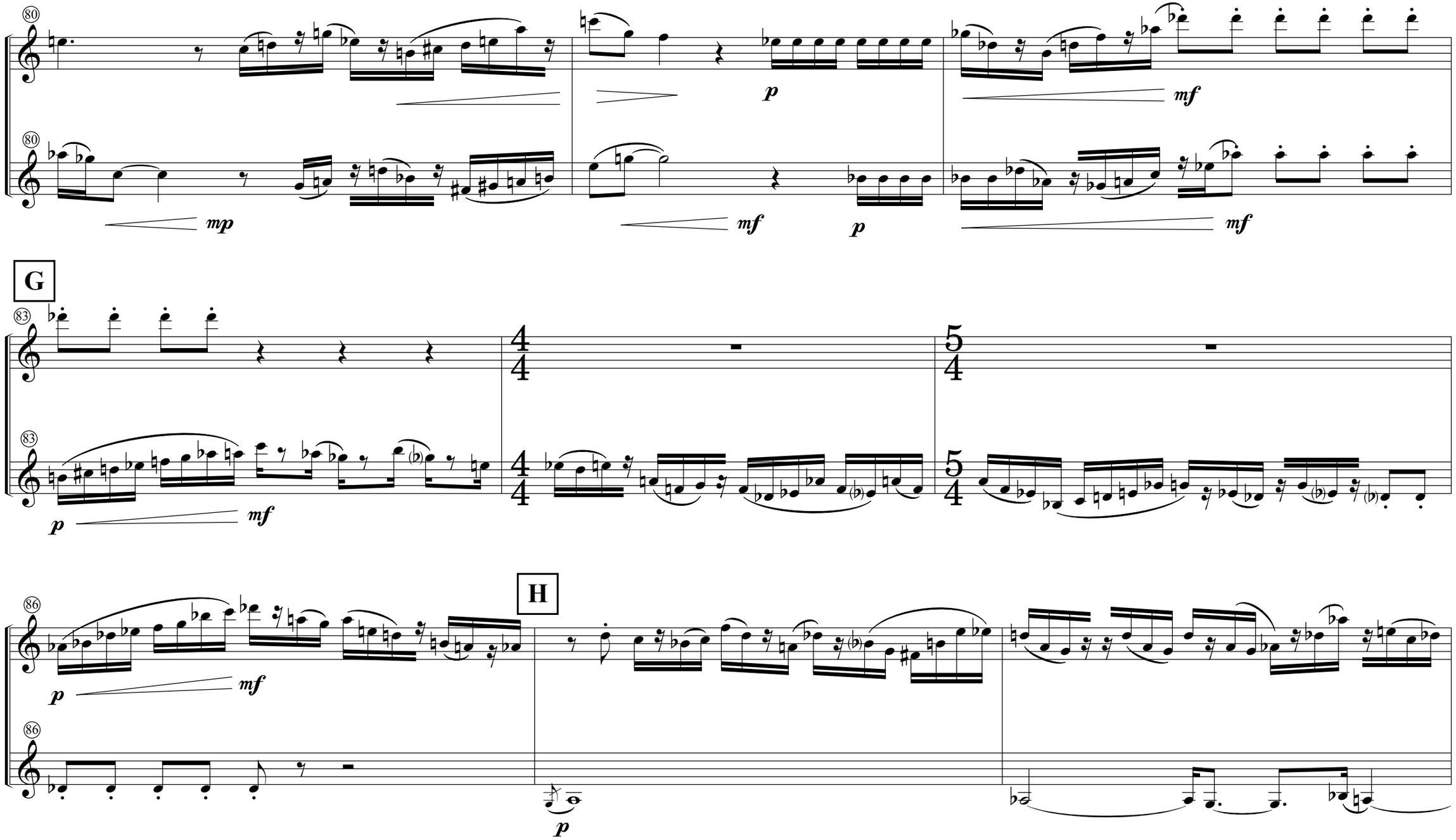

23
p
p
23
27
mf
p
27
31
mp
mf
31
p
mf

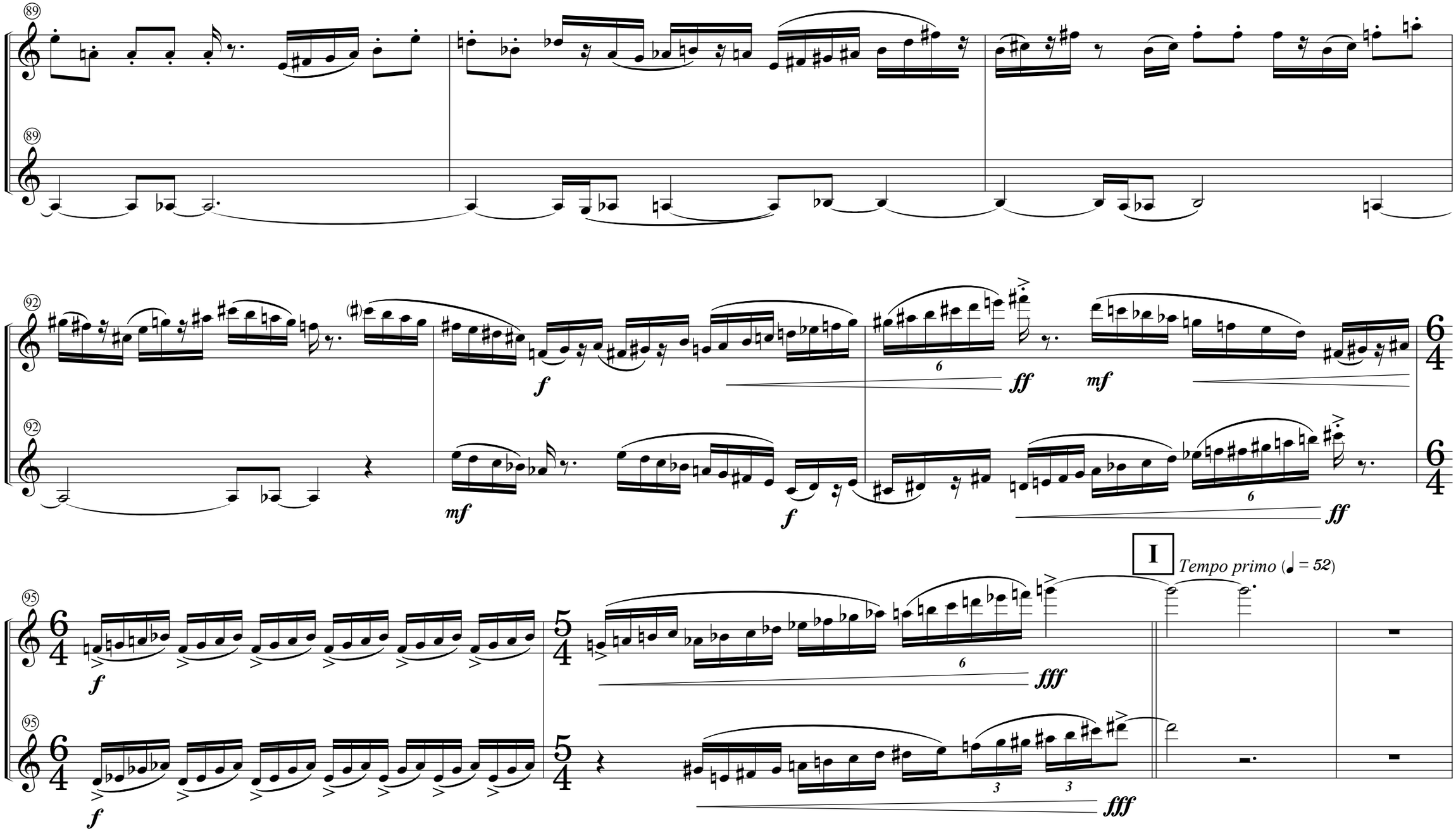

C
37
pp
mp
37
p
mp
p
41
poco mf
41
mp
poco mf
D
44
p
p
p
44
p
p
p

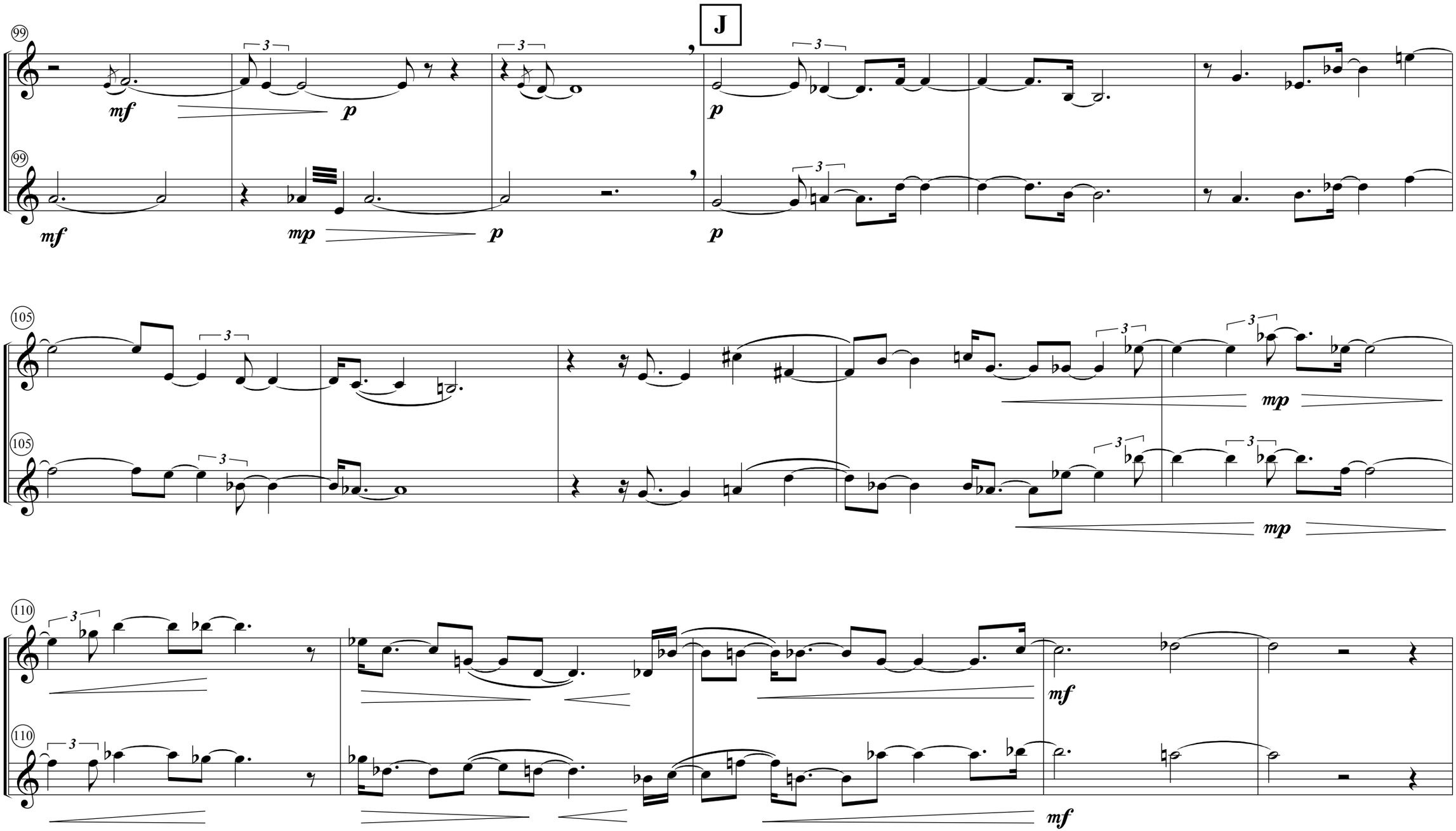

49
49 (solo)
p
53
p
53
p
57
57

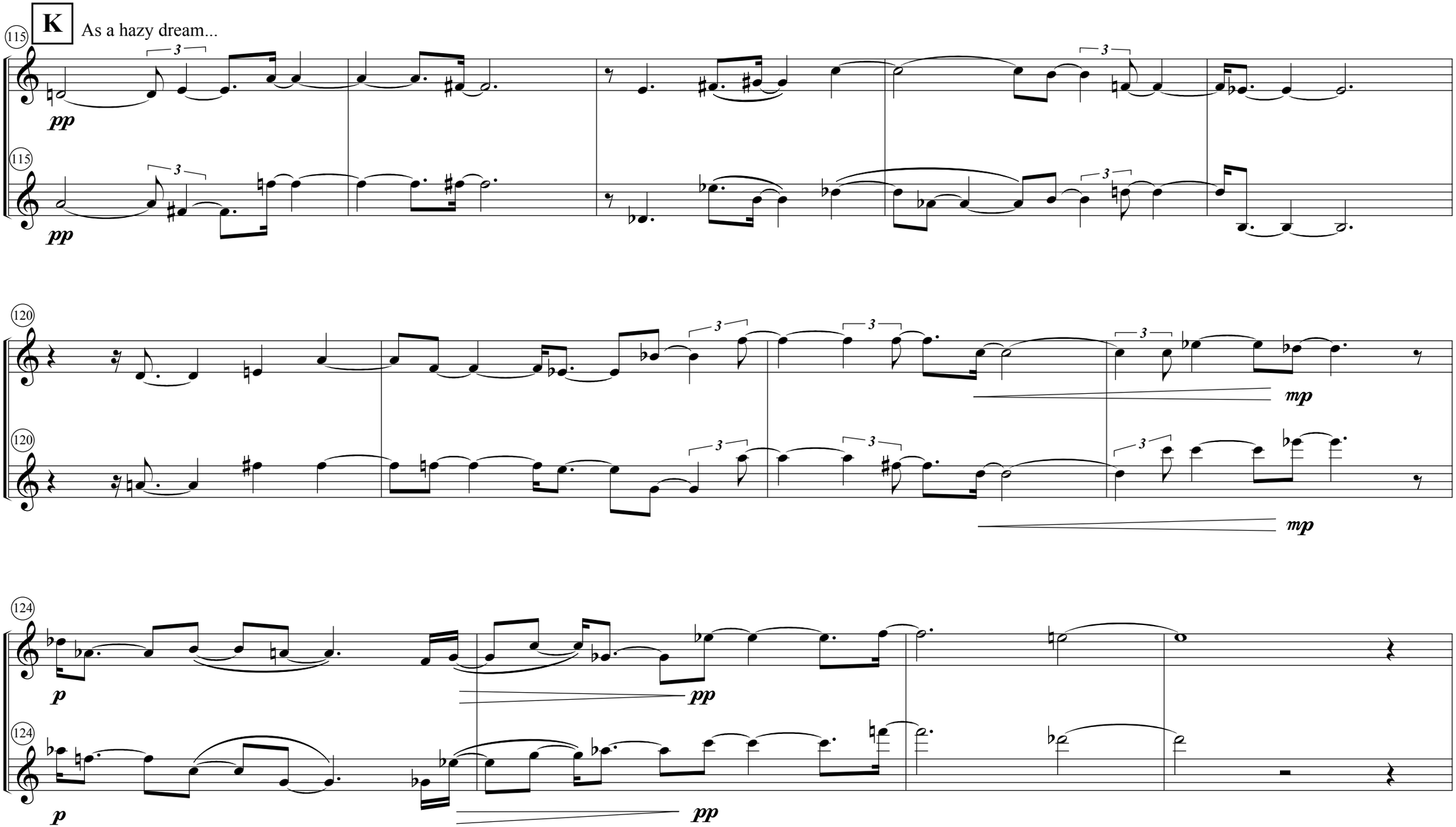

E
Allegro ♩ = 120
62
p sempre
62
p
p sempre
65
65
68
mp
68
mp
4/4
5/4
4/4
5/4
mf

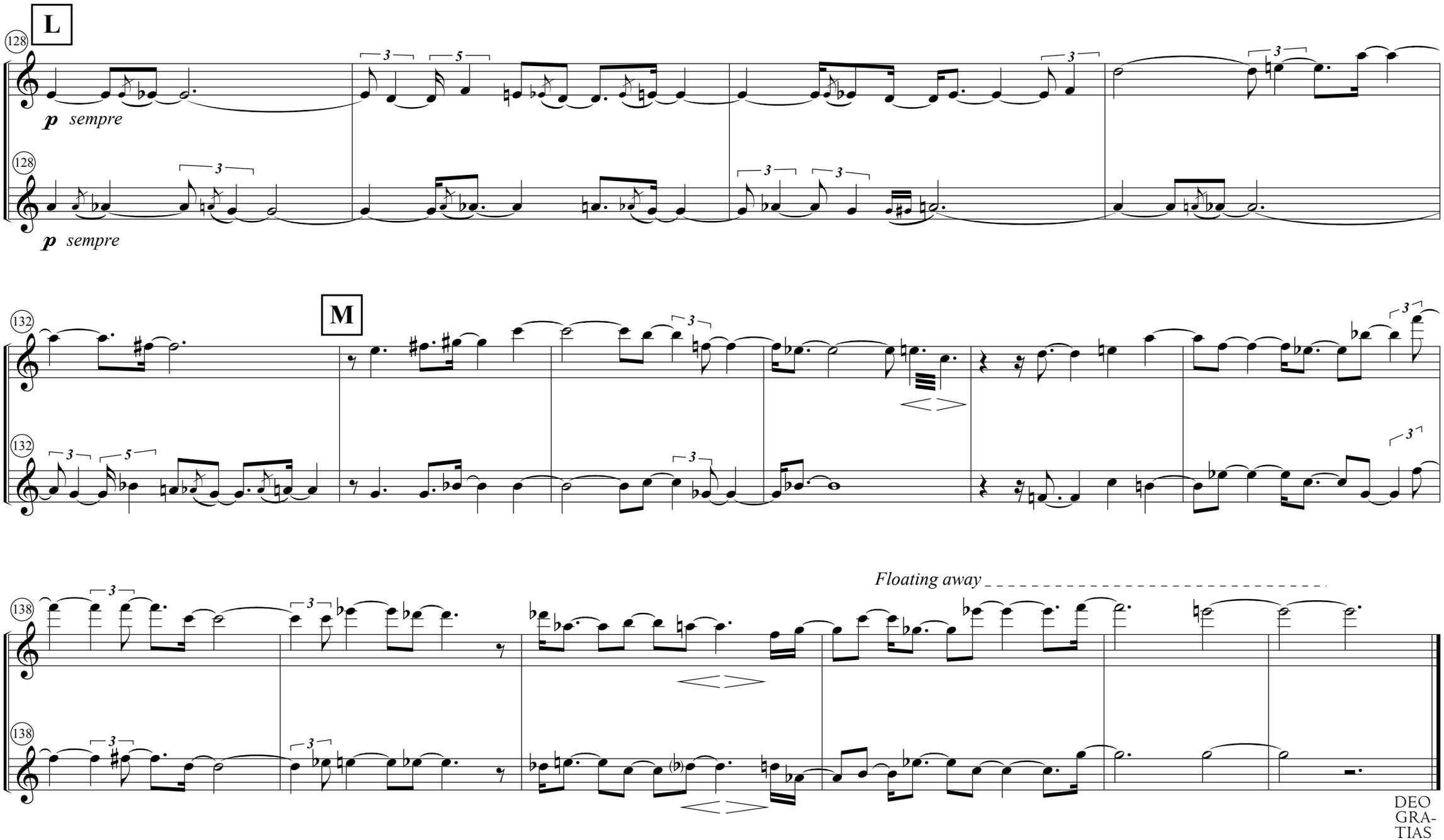

F
71
p
71
p
74
mp
74
mp
77
6
mf
p
77
3
3
mf
p


80
mp
p
mf
mf
p
mf
G
83
p
mf
4/4
5/4
H
86
p
mf
p


89
89
92
92
95
95
f
ff
mf
mf
f
ff
f
fff
f
fff
I
Tempo primo (♩ = 52)


J
99
mf
p
mp
105
110


K
As a hazy dream...
115
pp
120
mp
124
p
pp


L
128
p sempre
128
p sempre
M
132
132
Floating away
138
138
DEO
GRA-
TIAS