SUPPLEMENTAL SCORES

Composing with Multidimensional Timbre Representations

by Leah Reid
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Ostiatim

15 Fragments

By Leah Reid
For String Quartet
Ostiatim, for string quartet, is a piece that explores sounds produced by doors and the emotional inflections of the people who interact with them. The title, meaning "door-to-door," is meant to depict the timeline of the piece. Each fragment should be treated like a fleeting memory. Sometimes connections are made, and other times the moment slips away.

The sounds used in this piece are: doorchimes, westminster doorchimes, a door banging, a door slamming, knocking, and a door creaking.

**General Notes:**

- score is written in C
- accidentals carry through the bar
- the piece is approximately 11 minutes in length
**Notation Key:**

**Abbreviations:**
- su pont. = sul ponticello
- ord. = ordinary
- P = pressure
- N = normal
- IR = irregular
- fn. = fingernail
- ft. = fingertip

**Finger Pressures:**
- ♩ = harmonic finger pressure
- ♪ = half harmonic finger pressure
- ♫ = normal finger pressure

**Dynamics:**
- = crescendo from niente
- = decrescendo to niente

**Accidentals:**
- ♯ = quarter tone flat
- ♭ = quarter tone sharp
- ♫ = three quarter tones flat
- ♬ = three quarter tones sharp

**Noteheads:**
- ▲ = play on the bridge
- ♪ = tap/hammer the string with finger
- ♫ = tap body of instrument

**Other:**
- ♪ ← = gradually increase speed to a tremolo
- ♪ → = gradually decrease speed from a tremolo to a sustained note
- = moving towards, increase in, gradually becoming
- ♪ = allow the sound to 'wilt'
- = There are two different size noteheads in the piece. Large noteheads should be treated normally, and small noteheads should be treated as grace notes.
Ostiatim
15 Fragments

Doorbell Chimes - pointed yet relaxed

Violin 1

Violin 2

Viola

Violoncello

Doorbell Chimes

Violin 1

Violin 2

Viola

Violoncello

Doorbell Chimes

Violin 1

Violin 2

Viola

Violoncello

Doorbell Chimes
Door Bangs - fiery and aggressive

Door Slamming Shut - forceful v. cello

(Vi. 1): A tempo \( \{ J = 120 \} \), sul pont. arco

(Vi. 2): Emerge from "nothing" allowing the sound to fade in and out.

Doorbell Chimes

(Vi. 1): Lightly tap string with fingers

(Vi. 2): *Emerge from "nothing" allowing the sound to fade in and out.

Let the bow slide down the string and gradually move towards the indicated pitch.
11 Door Slamming Shut - driven and agitated

J = 200

ca. 3-4”

ca. 9-10”

*pizz. arco

Vln. 1

Vln. 2

agility based on the body of the instrument - starting from the tailpiece and moving towards the scroll

drum

ff

pizz.

Vc.

pizz.

arco

Door Slamming Shut = 200

ca. 3-4”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Creaking - airy and fleeting

*pizz.

arco

extreme sul pont.

loc.

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

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extreme sul pont.

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extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

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Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

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extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

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Door Slamming Shut = 120

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Door Slamming Shut = 120

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loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.

Door Slamming Shut = 120

ca. 3-4”

Door Slamming Shut = 120

ca. 9-10”

*Vln. - as loud as possible

loc.

extreme sul pont.

arco

extreme sul pont.
Door Ranging :: free

\[ j = 68 \]

**Vln. 1**
- \( \text{ord.} \)
- \( \text{N} \)
- \( \text{P} \)
- \( \text{f} \)

**Vln. 2**
- \( \text{f} \)
- \( \text{ms} \)
- \( \text{N} \)
- \( \text{P} \)

**Vla.**
- \( \text{m} \)
- \( \text{N} \)
- \( \text{P} \)

**Vc.**
- \( \text{f} \)
- \( \text{ms} \)
- \( \text{P} \)

**Notes:**
- \( \text{ff} \)
- \( \text{sp} \)
- \( \text{mn} \)
- \( \text{pp} \)
- \( \text{ff} \)
- \( \text{sp} \)
- \( \text{mn} \)

**Directions:**
- \( \text{tap the body of the instrument moving from the cord down to the f hole} \)
- \( \text{to tailpiece} \)
- \( \text{extreme sul pont.} \)

**Tempo:**
- \( \approx 110 \)

**Other Symbols:**
- \( \text{sffzp} \)
- \( \text{rit.} \)
- \( \text{ord.} \)
- \( \text{rit.} \)
- \( \text{pppp} \)
- \( \text{fff} \)
- \( \text{sp} \)
- \( \text{mn} \)

**Instruments:**
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)
- \( \text{N} \)

**Measurements:**
- \( \text{ca.} 6-7" \)
Westminster Doorbell Chimes - liquid, free, legato and bell like

poco accel. 

q = 20

Doorbell Chimes - fragile and soft

q = 24
Occupied Spaces

For Two Pianos and Percussion

By Leah Reid
**INSTRUMENTATION:**

**Percussion I:**
- Triangle
- Metal Wind Chimes
- Suspended Cymbal
- Wood Block
- Bass Drum
- Crotales (Lower and Upper Set, Range: Sounding 2 8ves Higher)
- Tubular Bells
- Marimba (4 1/3 Octaves)

**Percussion II:**
- Suspended Cymbal
- Cowbell
- Gong
- Tam-Tam
- Timpani (25")
- Glockenspiel (Sounding 2 8ves Higher)
- Xylophone (Sounding 1 8ve Higher)
- Vibraphone

**Piano I:**
- Grand Piano
- Toy Piano (Range: C4-C6)

**Piano II:**
- Grand Piano
- Celesta (Sounding 1 8ve Higher)

**Additional Materials Needed:**

**Piano I:**
- 2 E-Bows
- Percussion Mallets

**Piano II:**
- 2 E-Bows
- Percussion Mallets

**GENERAL NOTES TO PERFORMERS:**

**Accidentals to Performers:**
- All trills should be played a semi-tone higher

**There are 4 types of barlines in the score:**
- The solid barlines indicate the change / new presence of a 'room.'
- Dashed barlines indicate that the room continues through the next bar
- Double barlines mark sections
- (...and the final barline marks the end of the piece...)

**Dynamics are relative, not absolute**

**Notes to Percussionists:**

All percussion instruments should freely vibrate unless the score indicates otherwise (i.e. no .l.v. markings will appear in the score, but should be assumed)

**Notes to Pianists:**

In the last section of the piece, the pianists will play the piano strings with E-bows. Performers should use one E-bow per hand and the switch should be turned to the left (emphasizing lower harmonics). Depending on the beaming of the piano, pitches may have to be substituted. Some pitches may be possible by playing them down an octave using the E-bow switched to the right (emphasizing upper partials). If necessary, octave substitutions are acceptable. The following pitches should be marked in advance:

![Musical notation](image)

**Notes on notation:**

Pianists will also strike the piano strings with mallets where indicated

**Piano I**
- Slow

**Piano II**
- Fast

**Notation Key:**
- Begin with a slow, steady pulse and gradually increase the speed to a tremolo
- Begin with a tremolo and gradually decrease the speed to a slow pulse

All other markings that are not self explanatory or standard are explained in the score.
Suggested performance diagram:

TABLE 1:
- 2 percussion mallets
- 2 e-bows

TABLE 2:
- Toy piano

TABLE 3:
- 2 percussion mallets
- 2 e-bows
Occupied Spaces

For Two Pianos and Percussion

By Leah Reid

Occupied spaces is a piece that explores timbre through a series of eleven “rooms” or conceptual spaces. Some of these spaces have been modeled after physically existing rooms, others are either imagined (and do not

follow the rules of physics), or occur inside one’s mind/head. There are three impulses in the piece: a zipper, a clap, and a balloon pop. These impulses form the material that is inserted into the various rooms. The sounds are

filtered to various degrees, and over the course of the piece frequencies are added to the impulses, thereby creating an increasingly dense—and by analogy—noisy texture.

The piece begins with an introduction of the zipper in room 1 that hints at some of the characteristics of the rooms, followed by section 1 that introduces rooms 2-4 and the two basic strands of thematic material.

Section 2 introduces rooms 5 and 6 and the strands begin to grow and overlap. Section 3 presents rooms 7 and 10 and the possibility of three simultaneous strings and two overlapping rooms. Section 4 introduces room 8 and

strings begin to multiply and deteriorate the “structure” of all the rooms. The zipper attempts to overwhelm the material but it is repeatedly interrupted and cut off by room 8. Section 5 begins after a final failed attempt by the

zipper and the first iteration of room 9. The balloon and clap theme begins section 6 and tentatively attempts to reset the rooms, however, they have deteriorated and reflections begin to multiply. The strands proliferate while

the reflections increase in density until they have completely saturated all of the rooms. A final iteration of the clap, balloon, and zipper form the climax of the piece. Section 6 is marked by the second iteration of room 9,

which takes the third climactic impulse (the zipper, which finally succeeds in overwhelming the material) and leads the listener into the final new room: number 11. This last room reminiscently employs a small bandwidth of

frequencies from the previously heard impulses, creating a ghost-like resonance. The piece closes with a brief recap and final presentation of fragments of the original theme and a brief presentation of select rooms.
Occupied Spaces

**PIANO I**

Wind Chimes
Cymbal
Wood Block
Bass Drum
Crotale
Percussion I

**PIANO II**

Toy Piano

Glockenspiel
Vibraphone
Bass Drum
Xylophone
Marimba

Cymbal
Cowbell
Percussion II

Gong
Triangle

*mm. 1 Pno. II: strike a steady high cluster
*mm. 2-5 - Pno. I & Pno. II: Improvise on piano strings following the indicated curve. Move from the lowest possible pitch to the highest possible pitch.

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play inside the piano on strings with mallets

Pno. I & Pno. II: Improvise on strings following the indicated curve. Begin with the lowest possible pitch and gradually move to the highest possible pitch.

* mm. 290-293
Creating a giant ferocious cluster, then set the mallets down.

* mm 294 - Pno. I & Pno. II: Still holding mallets - strike the keyboard with forearms for two beats.

MOTOR ON

Creating a giant ferocious cluster, then set the mallets down.

MOTOR OFF
Pno. II

Cel.

* mm. 315 – Pno. II. Allow enough time for the sound to fully emerge.