COLE NAGODA

BLINDSIDED

for mixed chamber ensemble

This piece was composed for the 2025 Cortona Sessions for New Music. This project has been made possible by the generosity of donors to the Excellence in Music Fund at University of Arizona School of Music.

Performance Notes

Performative Elements

Delphic Hymn to Apollo (Flute):
Movements and actions of the flutist during the recitative are indicated in the score.

End:
In the penultimate measure, all musicians except piccolo and piano B hold up their sheet music (or a blank sheet of paper). Conductor cues the last measure; musicians tear music with verve!

General Notation
N.V.: non vibrato.

V.N.: vibrato normale.

Stemless notes: spatial notation; durations are relative to surrounding material. In the context of a meter, keep the note(s) within the bar. In unmetered passages, go for uneven values (rubato).

Morse repetition: repeat the note(s) in irregular, floating rhythm, independent of meter and tempo.

Instrument-Specific Notation

Flute

French key click: indicated with an "x" notehead, this technique combines a key click on the notated pitch with an unaspirated "tu" articulation. Fingering is given in the score/parts; click the key beneath the arrow.

Tone with key click: indicated with "+" above the note. Click with the left-hand 3rd finger.

Saxophones

Air tone: indicated with an "x" notehead. Percentages of air to tone are given at each occurence. Pitch(es) may be specific or indeterminate.

Multiphonics: open notehead with x; fingerings are given in the score/parts.

Percussion

Both percussionists should share a marimba, if possible.

Player B doubles on concert bass drum.

Player A also plays kick bass drum. This is notated with a triangular notehead below the staff. Position the kick drum so that it can be used while playing the marimba.

Piano 4-hands

Bowing the piano: use a length of rosined cello bow hair. Thread it under the D#4 string prior to performance; position it so as not to buzz against other strings. Accelerate bowing when removing the bow hair to achieve a quasi-***sf***.

Pizzicato inside the piano: pluck the strings with the finger. It may be helpful to mark the following pitches with a piece of tape on the damper prior to performance:

G3 E♭4 G4 A♭4 C5

Gong effect: firmly tap the lowest strings of the piano with the flat palm of the hand.

TRANSPOSED SCORE

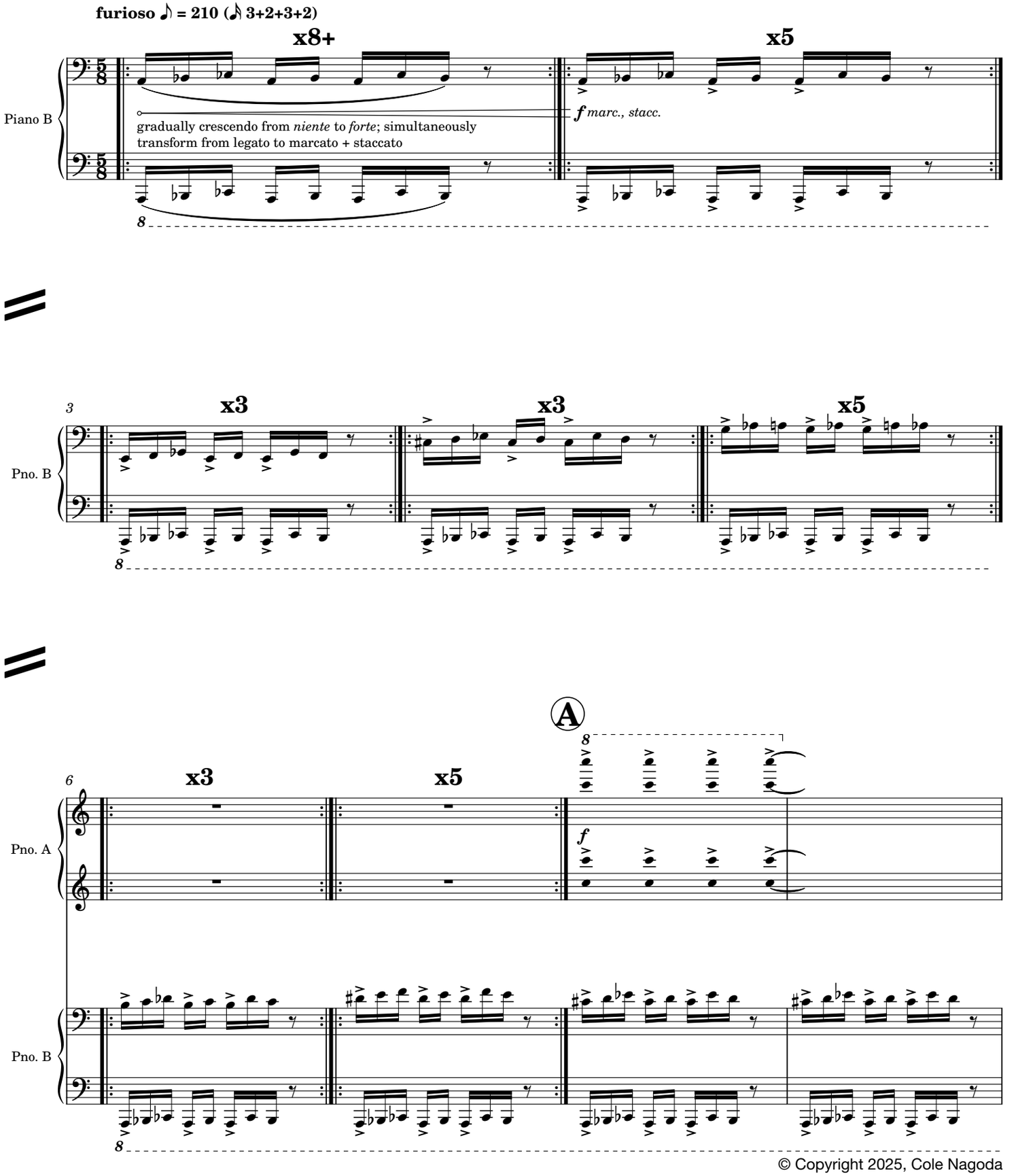
BLINDSIDED

for mixed chamber ensemble

COLE NAGODA (2025)

duration: 12'00"

PRELUDE: KATOLOPHYROMAI



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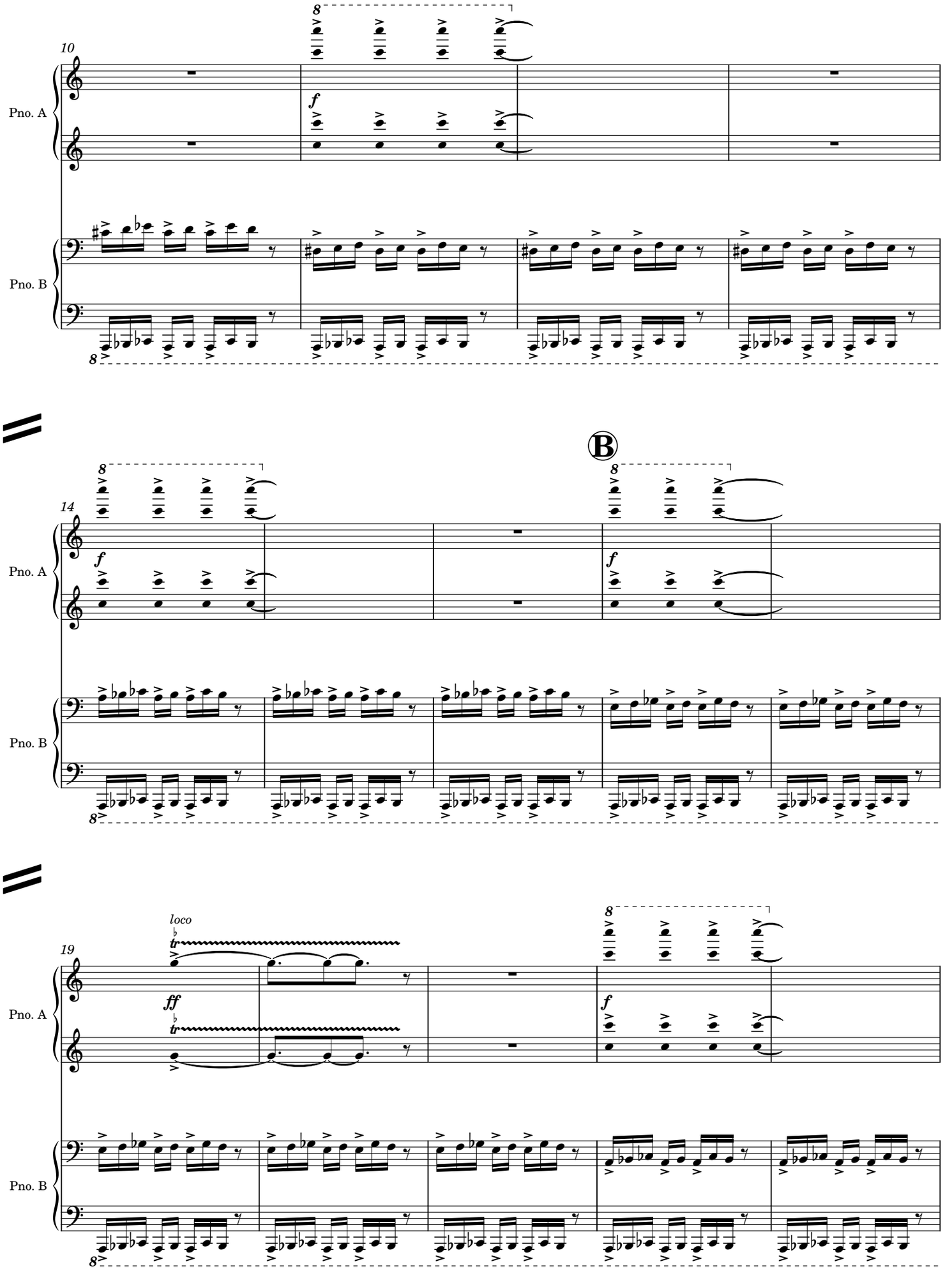
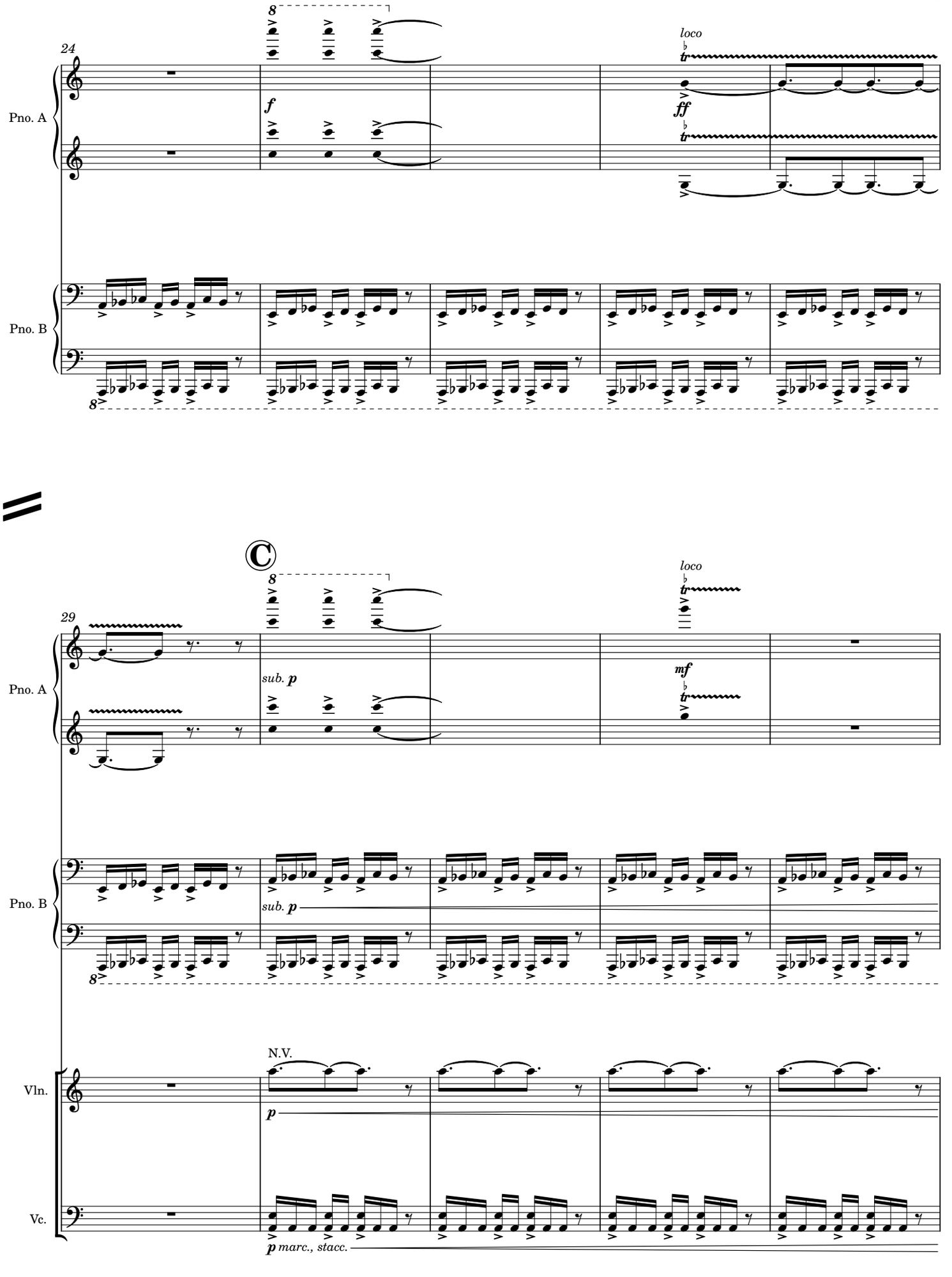
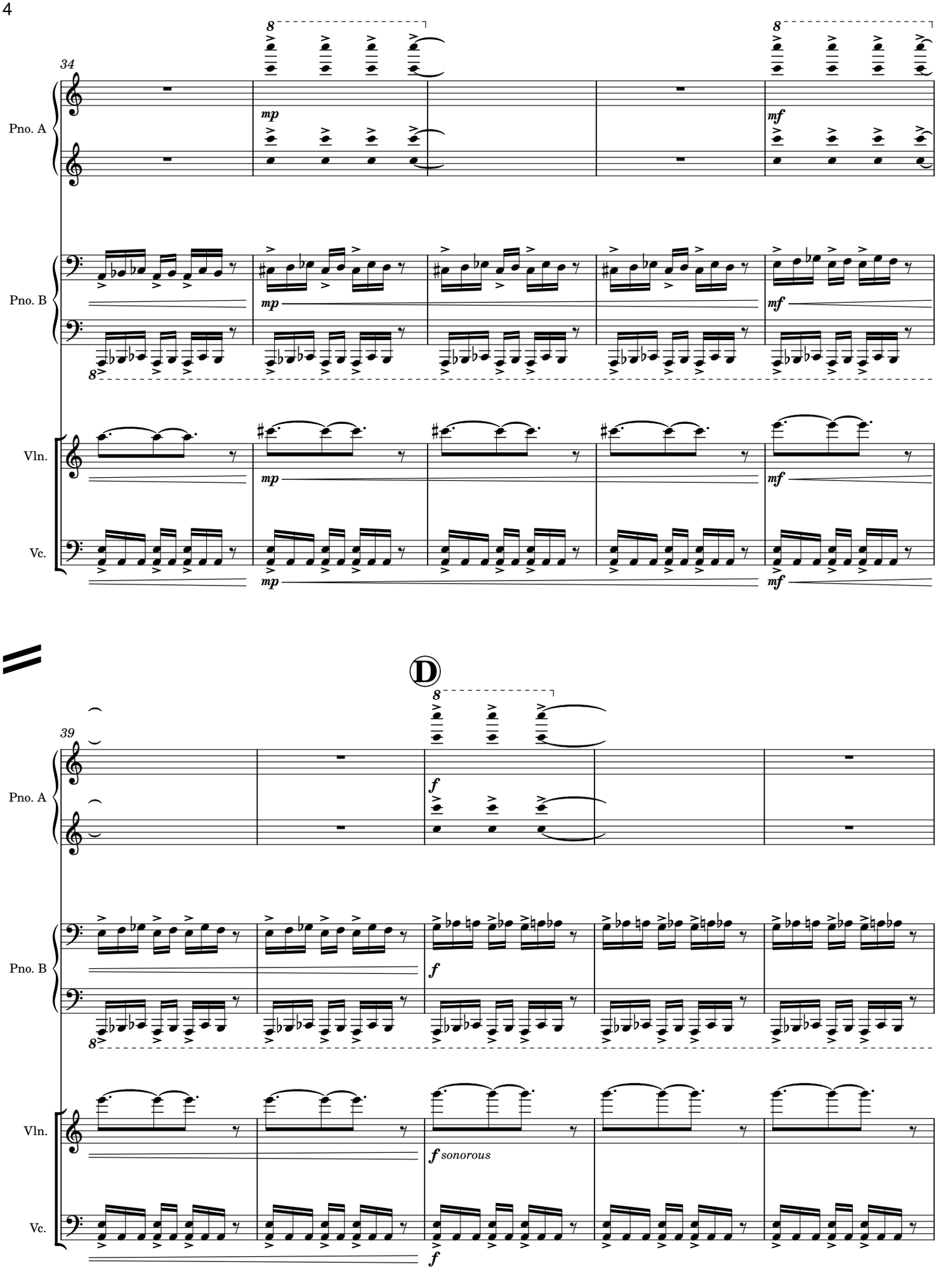
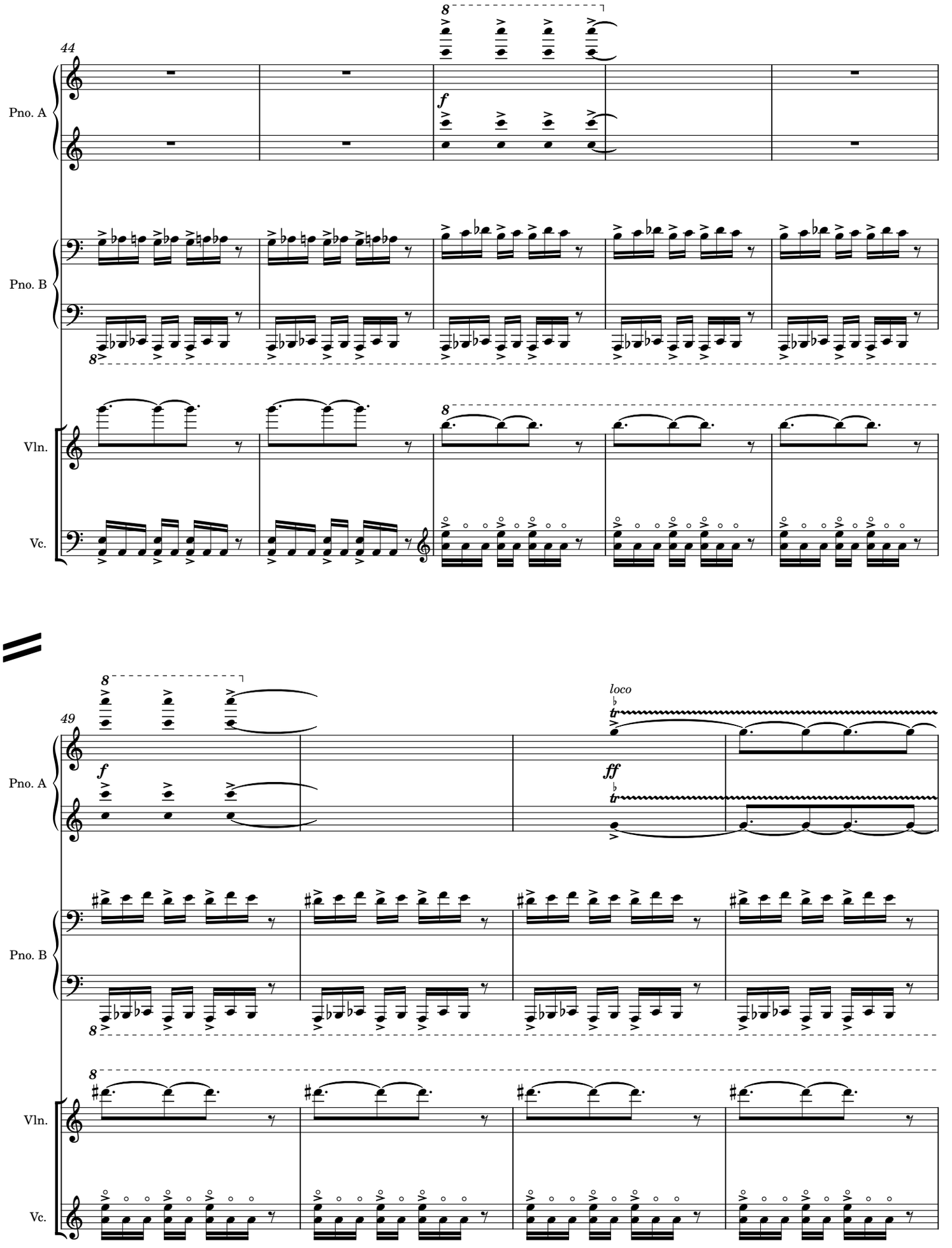
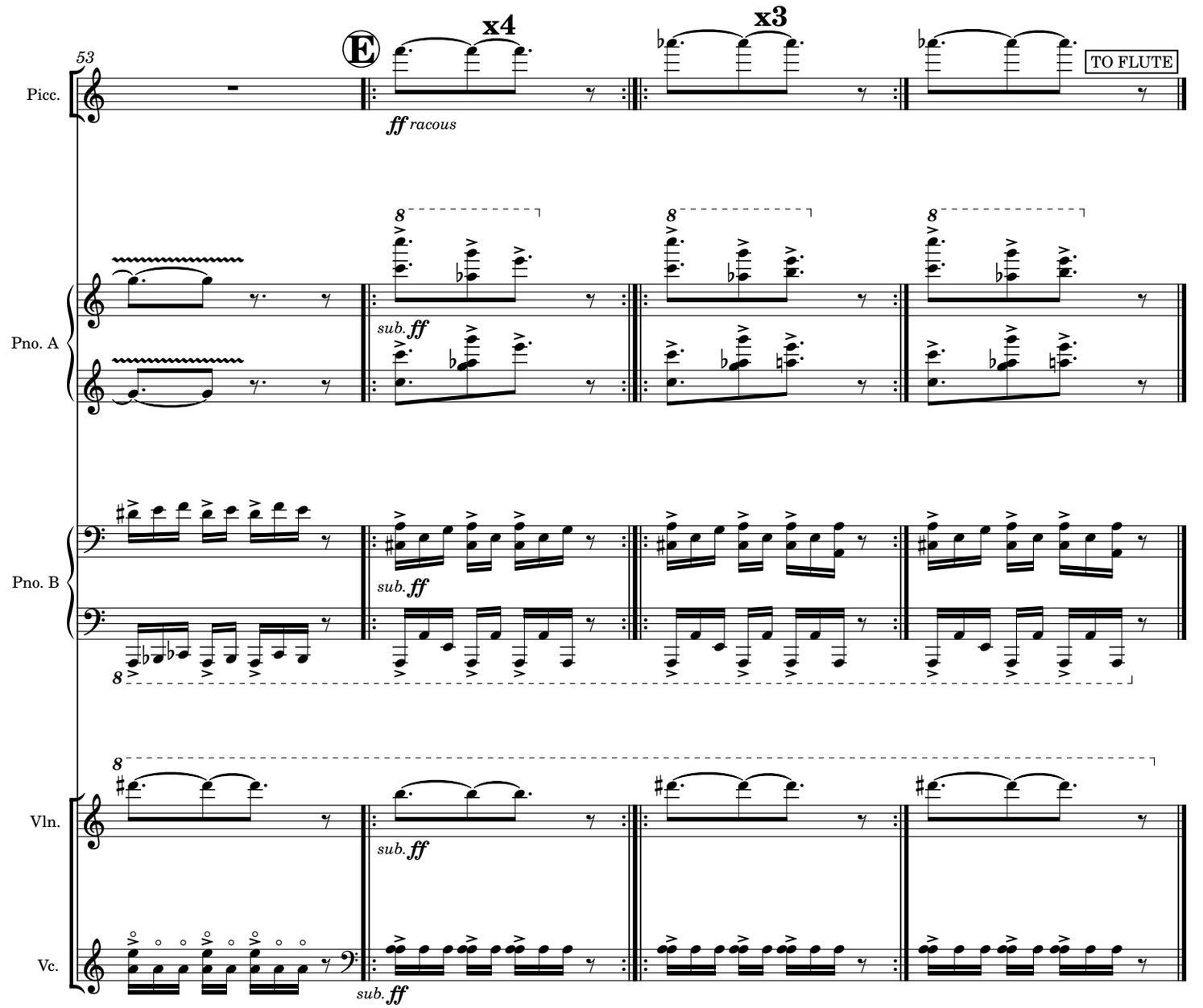

10
Pno. A
Pno. B
f
14
B
f
19
loco
ff
f

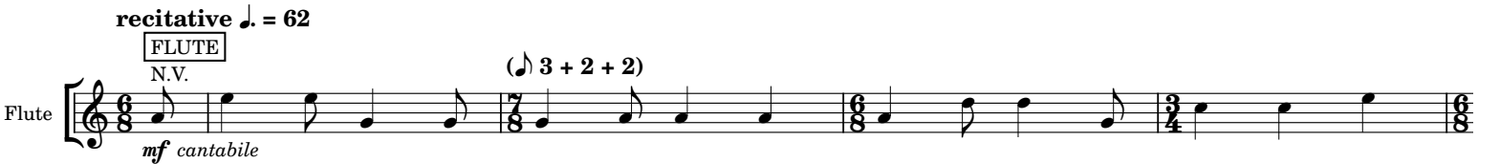

24
Pno. A
Pno. B
8
f
loco
ff
29
C
sub. p
mf
N.V.
Vln.
Vc.
p
p marc., stacc.

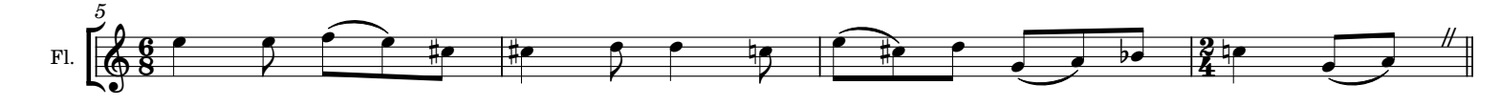

34
Pno. A
Pno. B
Vln.
Vc.
mp
mf
D
39
f
f sonorous

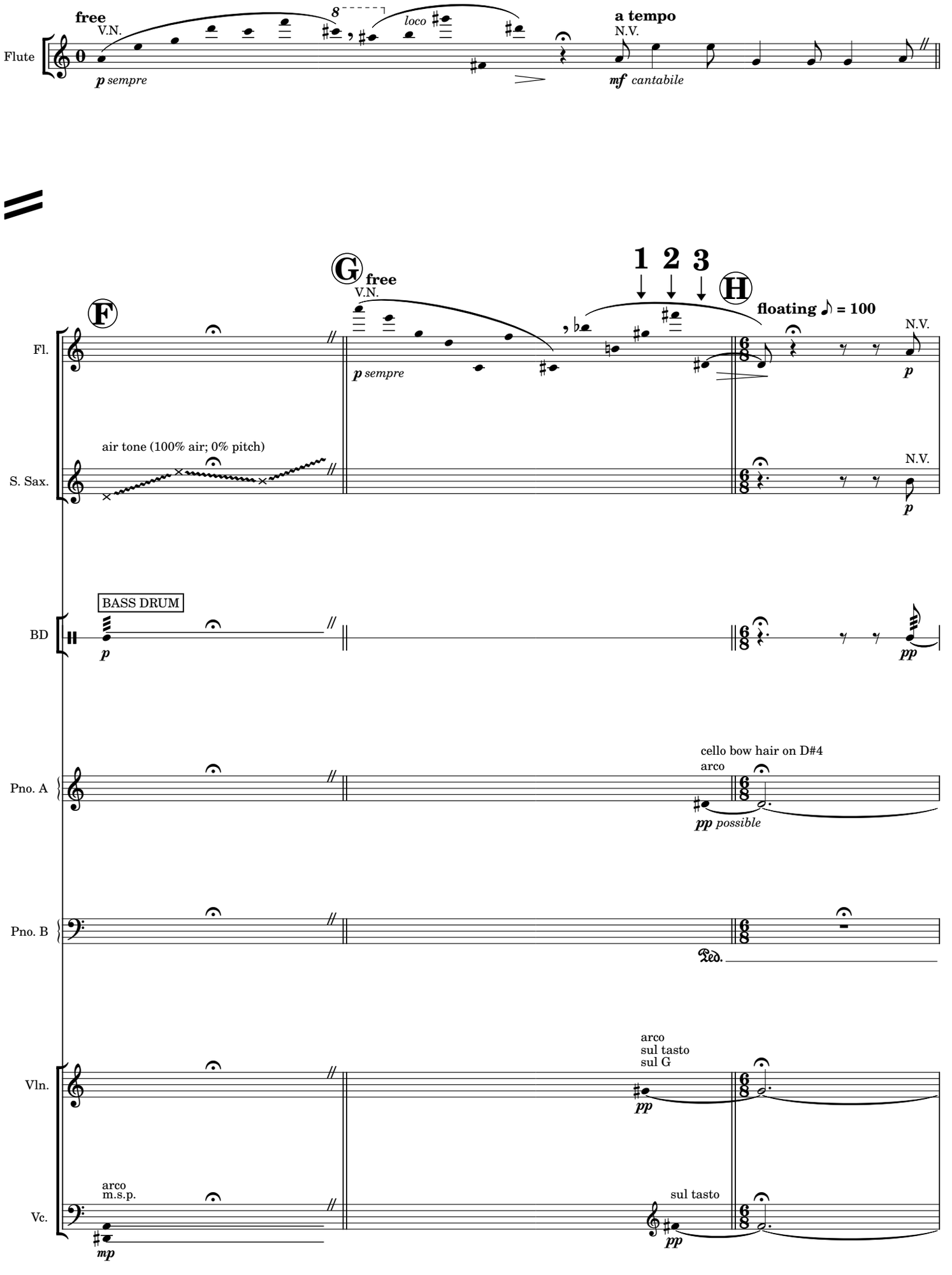

44
Pno. A
Pno. B
Vln.
Vc.
f
8
49
loco
ff
tr

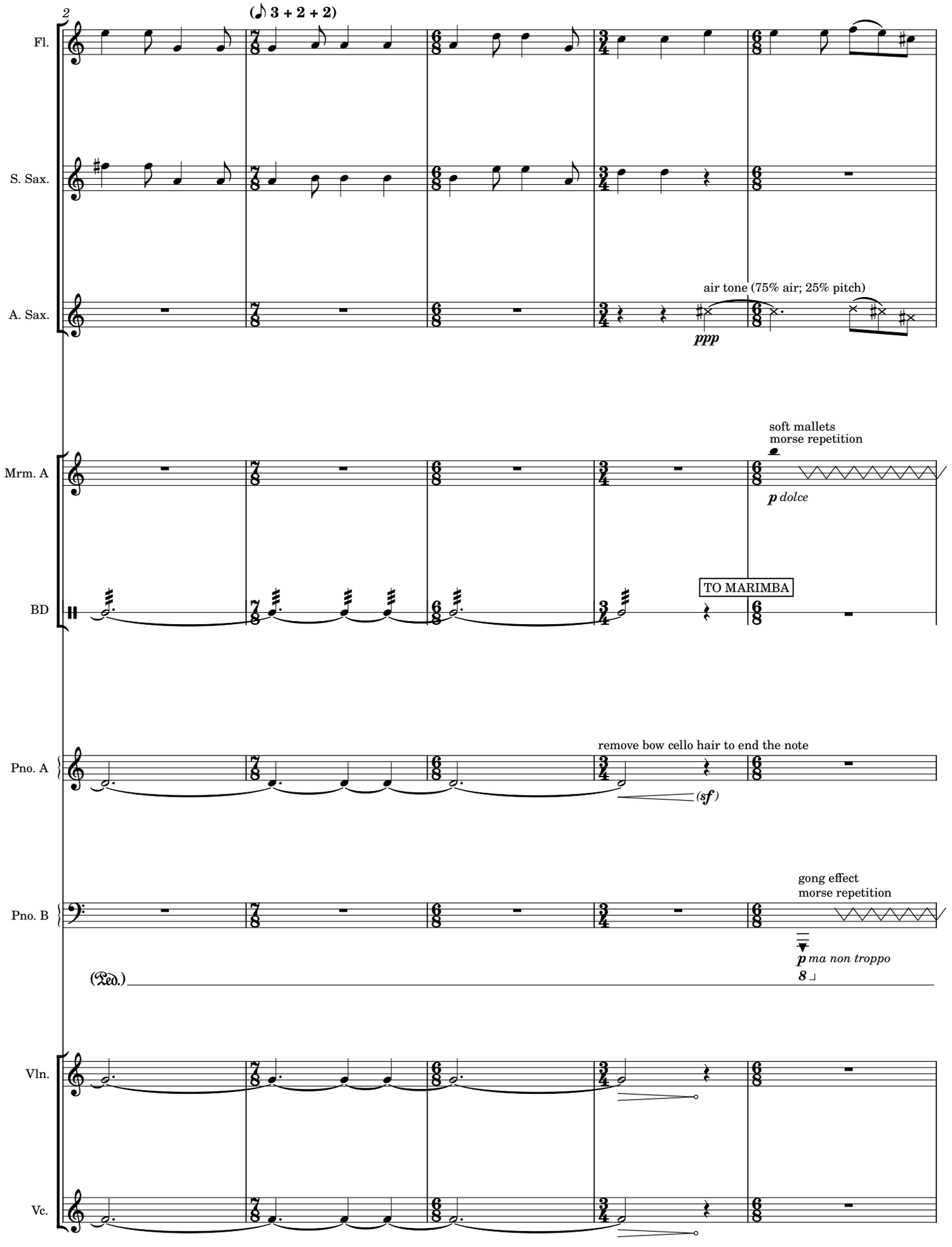


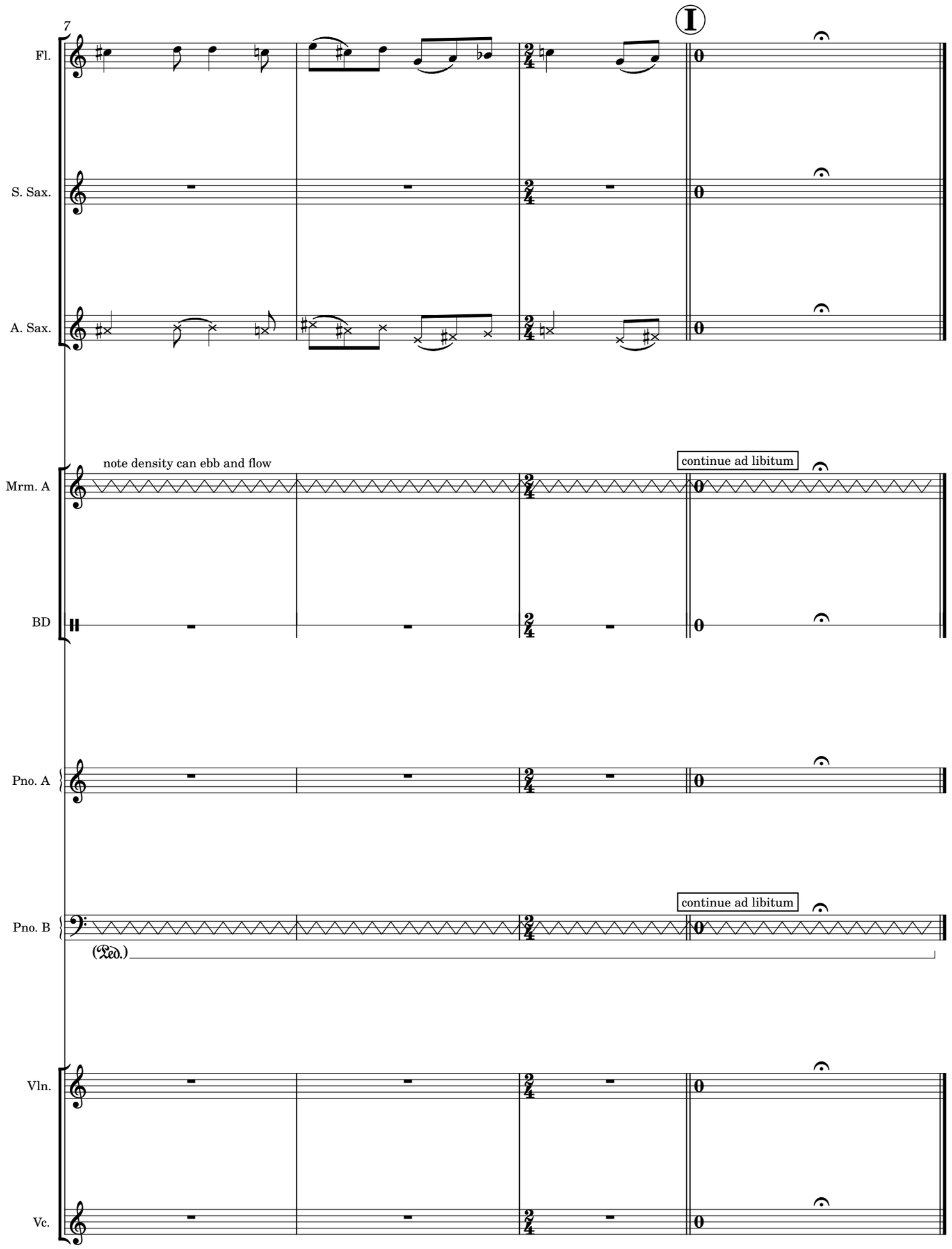
I. HYMN TO THE MUSE



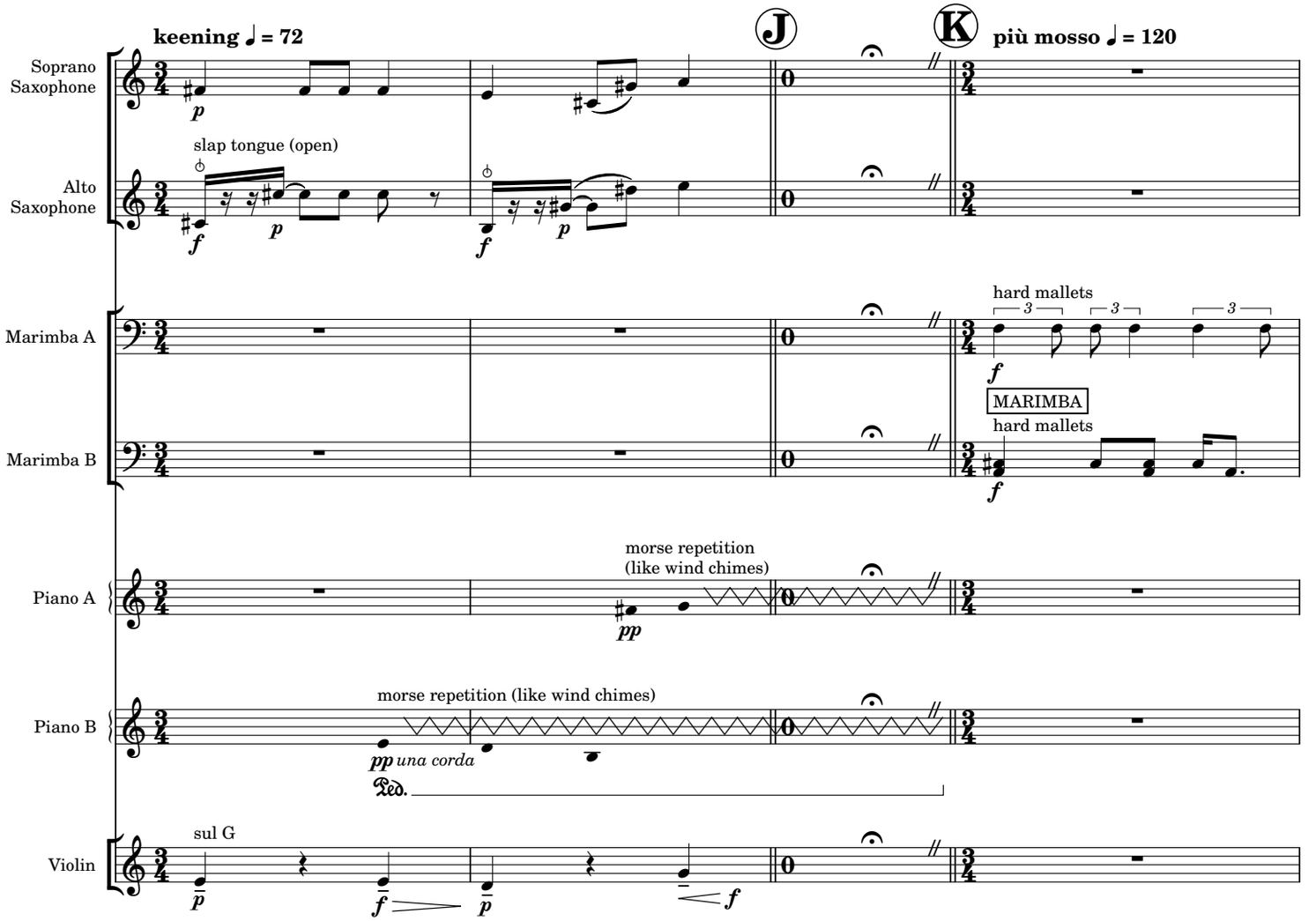


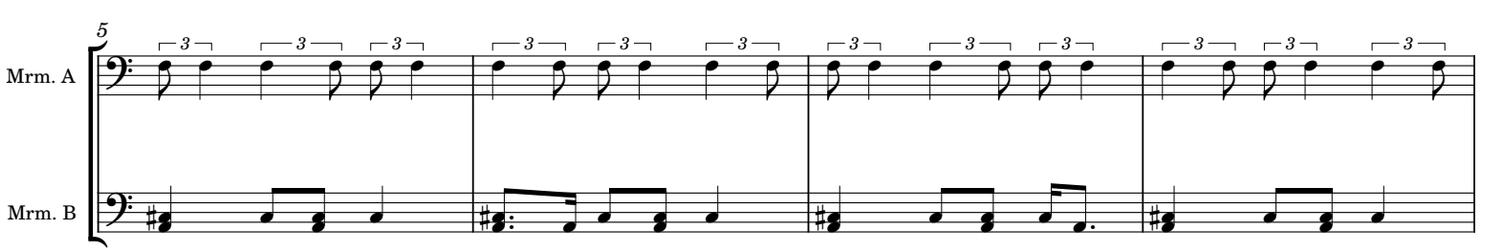

free
V.N.
8
loco
a tempo
N.V.
Flute
p sempre
mf cantabile
F
G
free
V.N.
1 2 3
H
floating ♪ = 100
Fl.
S. Sax.
air tone (100% air; 0% pitch)
BASS DRUM
BD
Pno. A
cello bow hair on D#4
arco
pp possible
Pno. B
Ped.
Vln.
arco
sul tasto
sul G
pp
Vc.
arco
m.s.p.
mp
sul tasto
pp

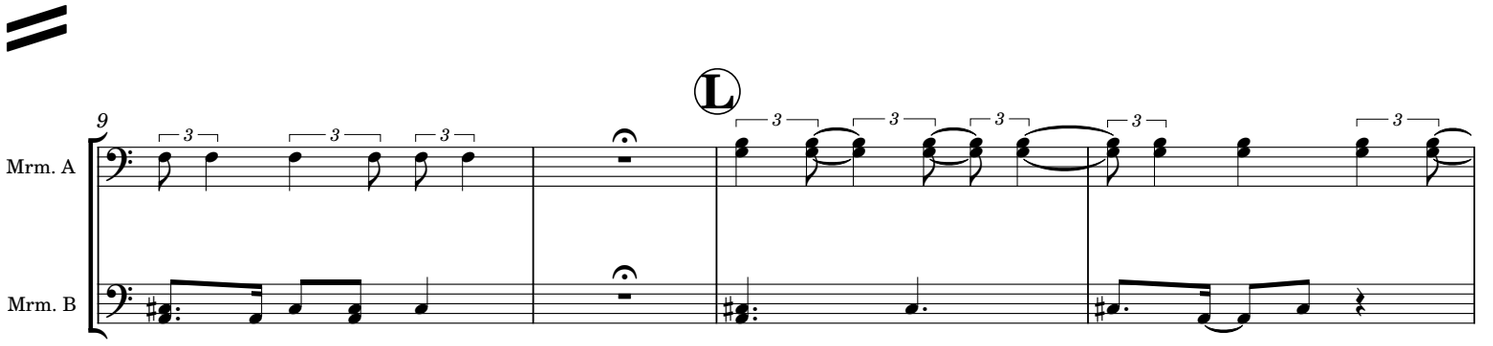

2
(𝅗𝅥) 3 + 2 + 2)
Fl.
S. Sax.
A. Sax.
air tone (75% air; 25% pitch)
ppp
Mrm. A
soft mallets
morse repetition
p dolce
BD
TO MARIMBA
Pno. A
remove bow cello hair to end the note
(sf)
Pno. B
gong effect
morse repetition
p ma non troppo
8
(Ped.)
Vln.
Vc.

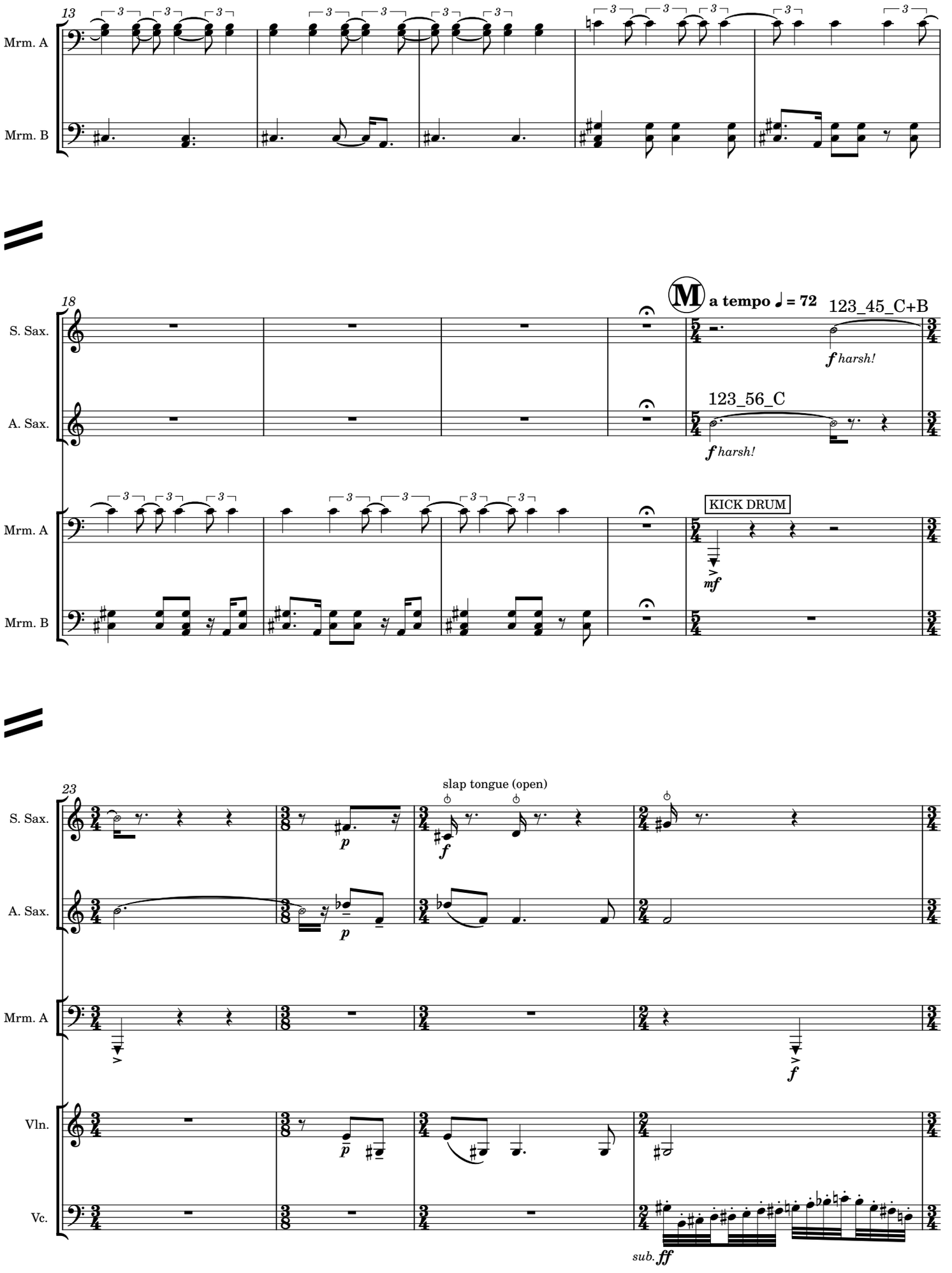

7
I
Fl.
S. Sax.
A. Sax.
note density can ebb and flow
continue ad libitum
Mrm. A
BD
Pno. A
continue ad libitum
Pno. B
(Ped.)
Vln.
Vc.

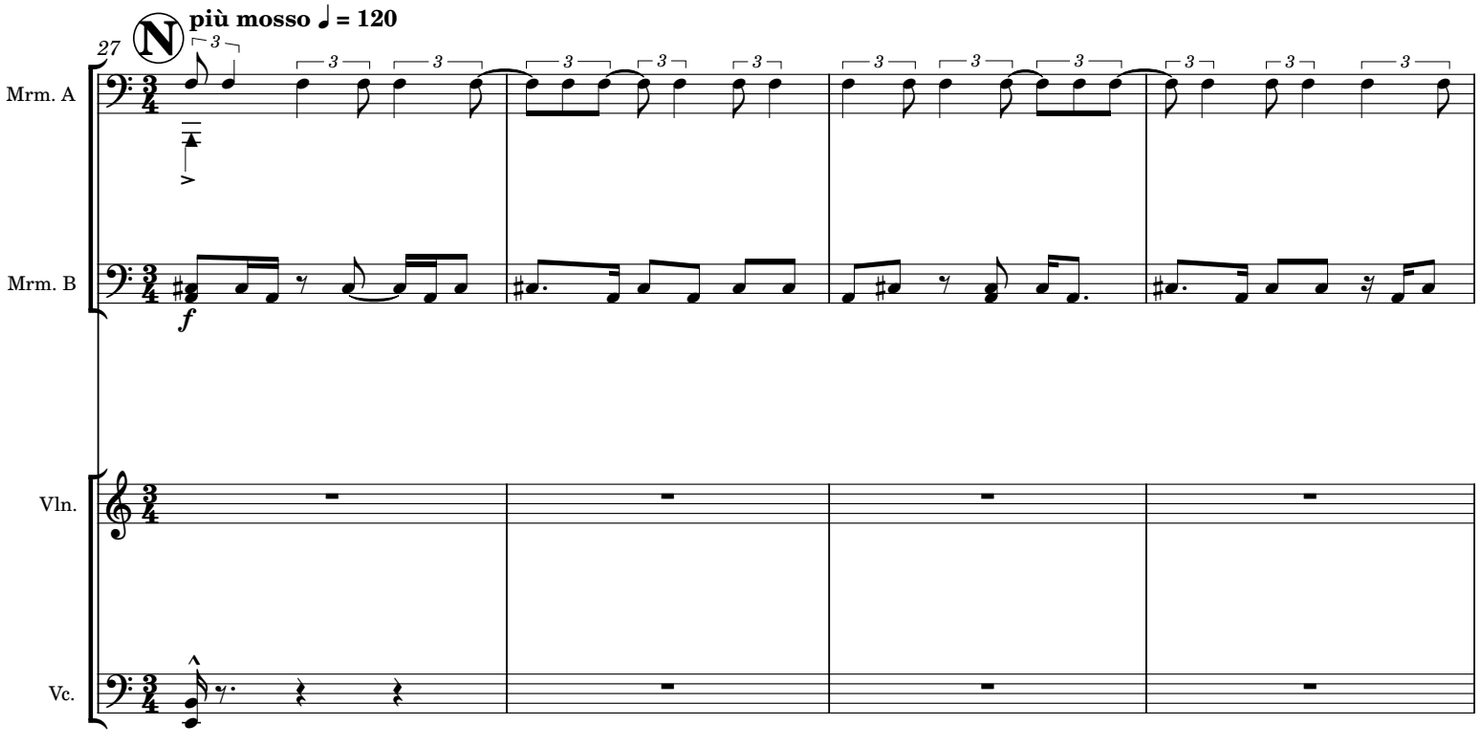
II. IPHIGENIA IN AULIS

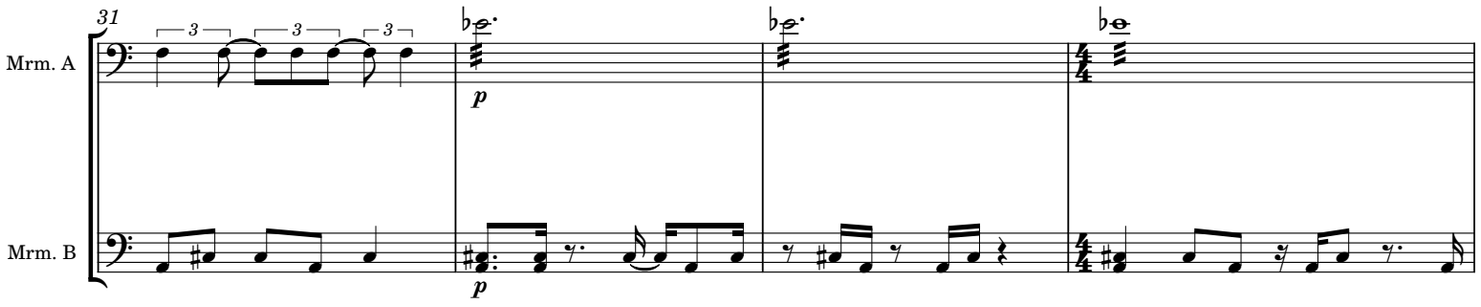


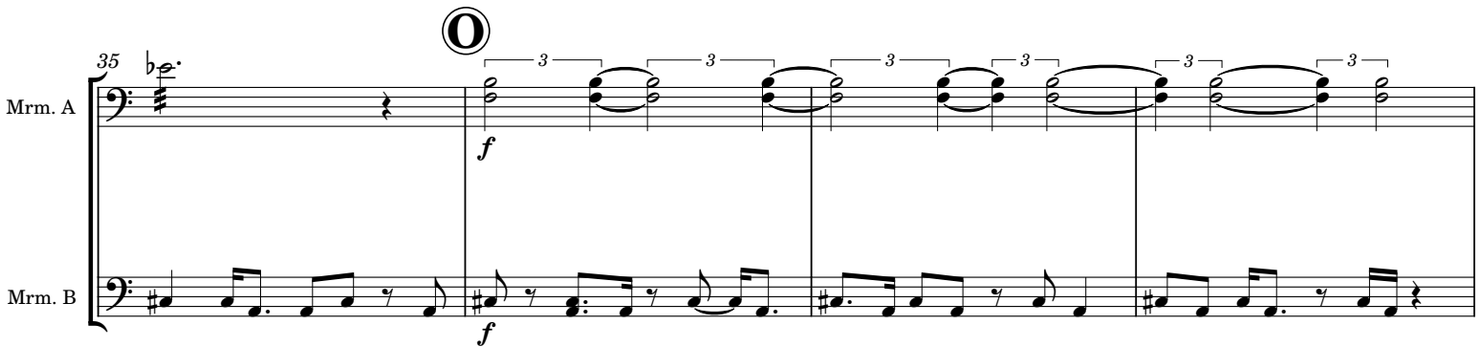


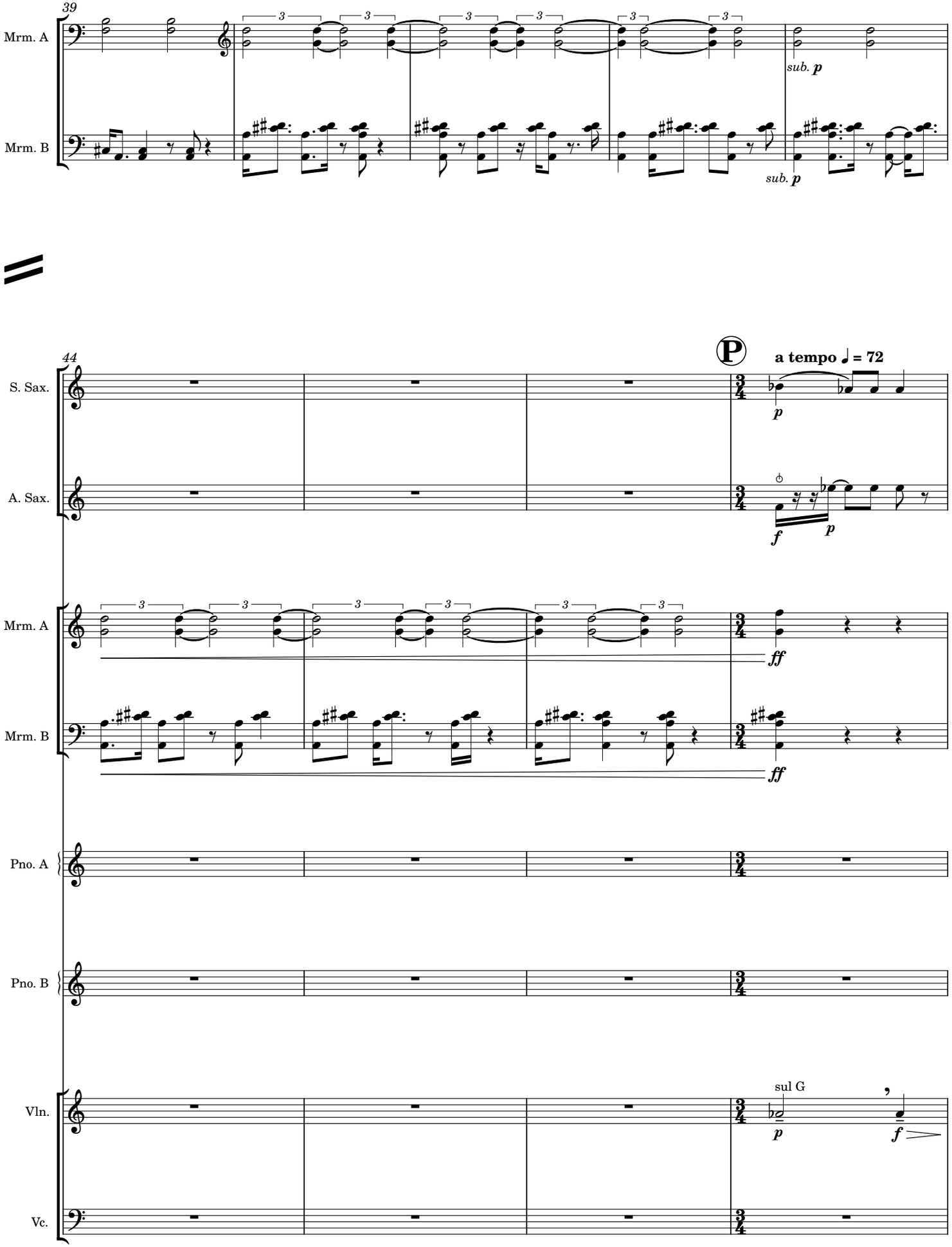


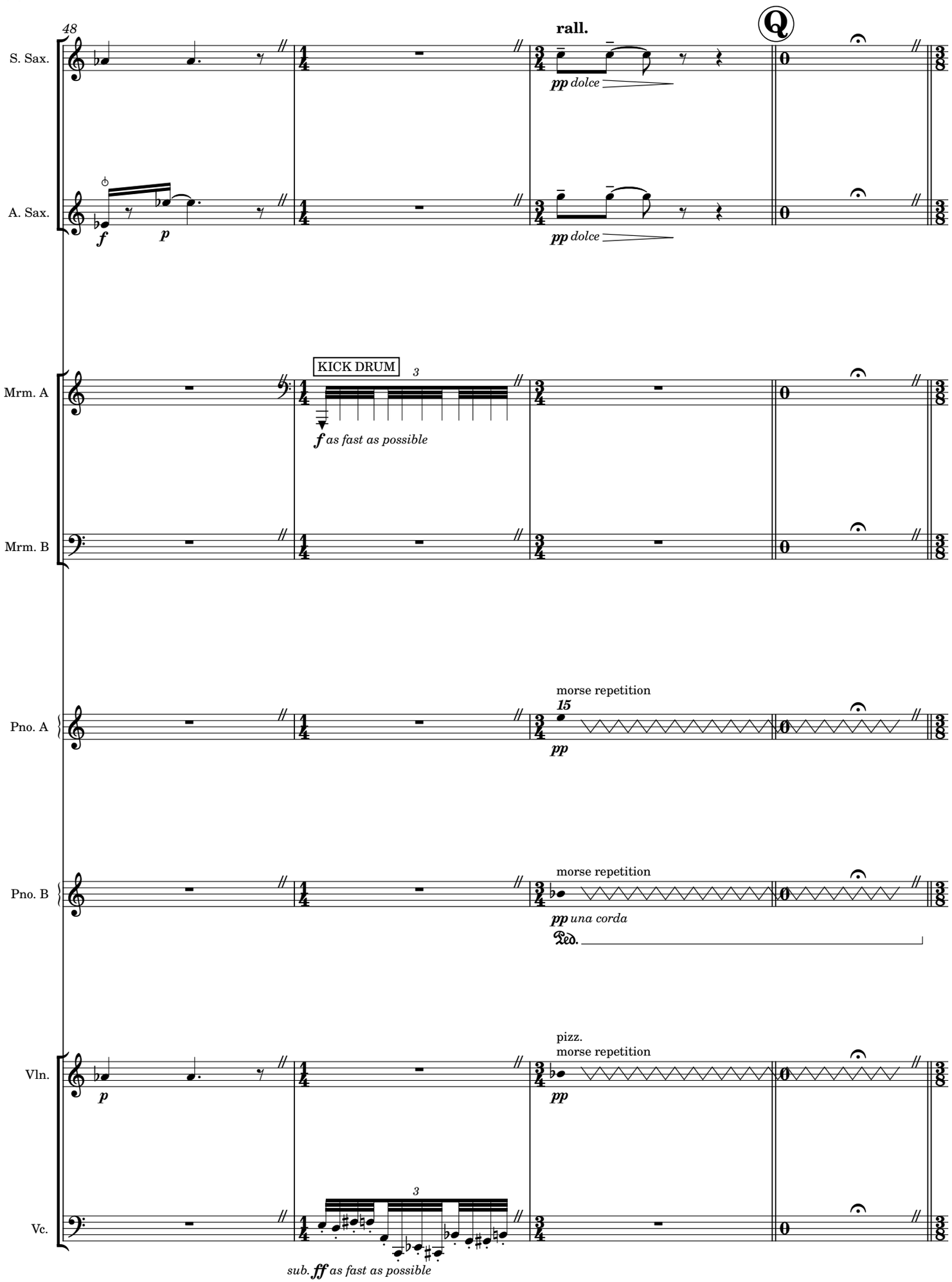

13
Mrm. A
Mrm. B
18
S. Sax.
A. Sax.
Mrm. A
Mrm. B
M a tempo ♩ = 72
123_45_C+B
f harsh!
123_56_C
f harsh!
KICK DRUM
mf
23
S. Sax.
A. Sax.
Mrm. A
Vln.
Vc.
slap tongue (open)
p
f
p
f
p
sub. ff

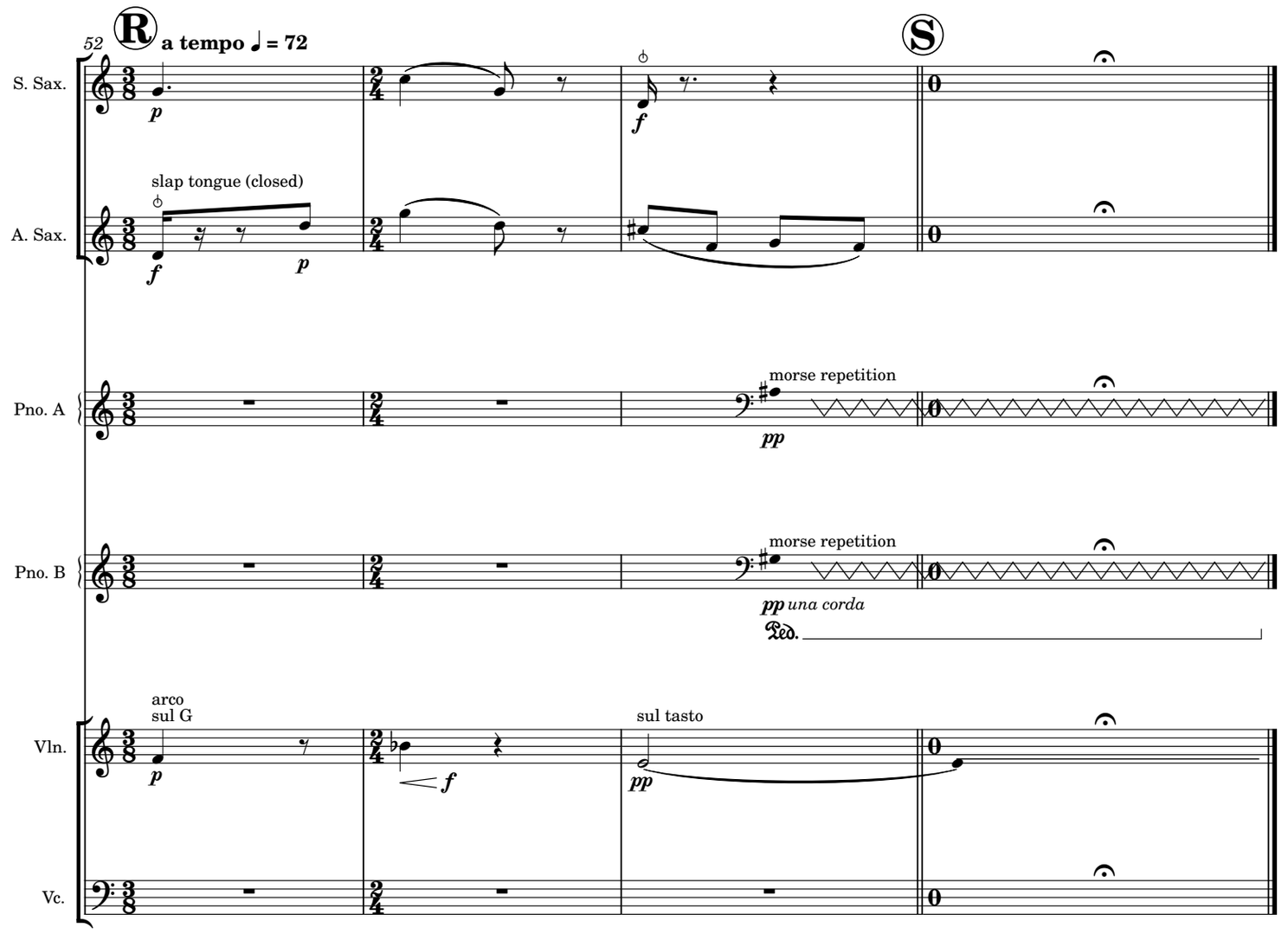

N
più mosso ♩ = 120
27
Mrm. A
Mrm. B
Vln.
Vc.
f


31
Mrm. A
Mrm. B
p
p

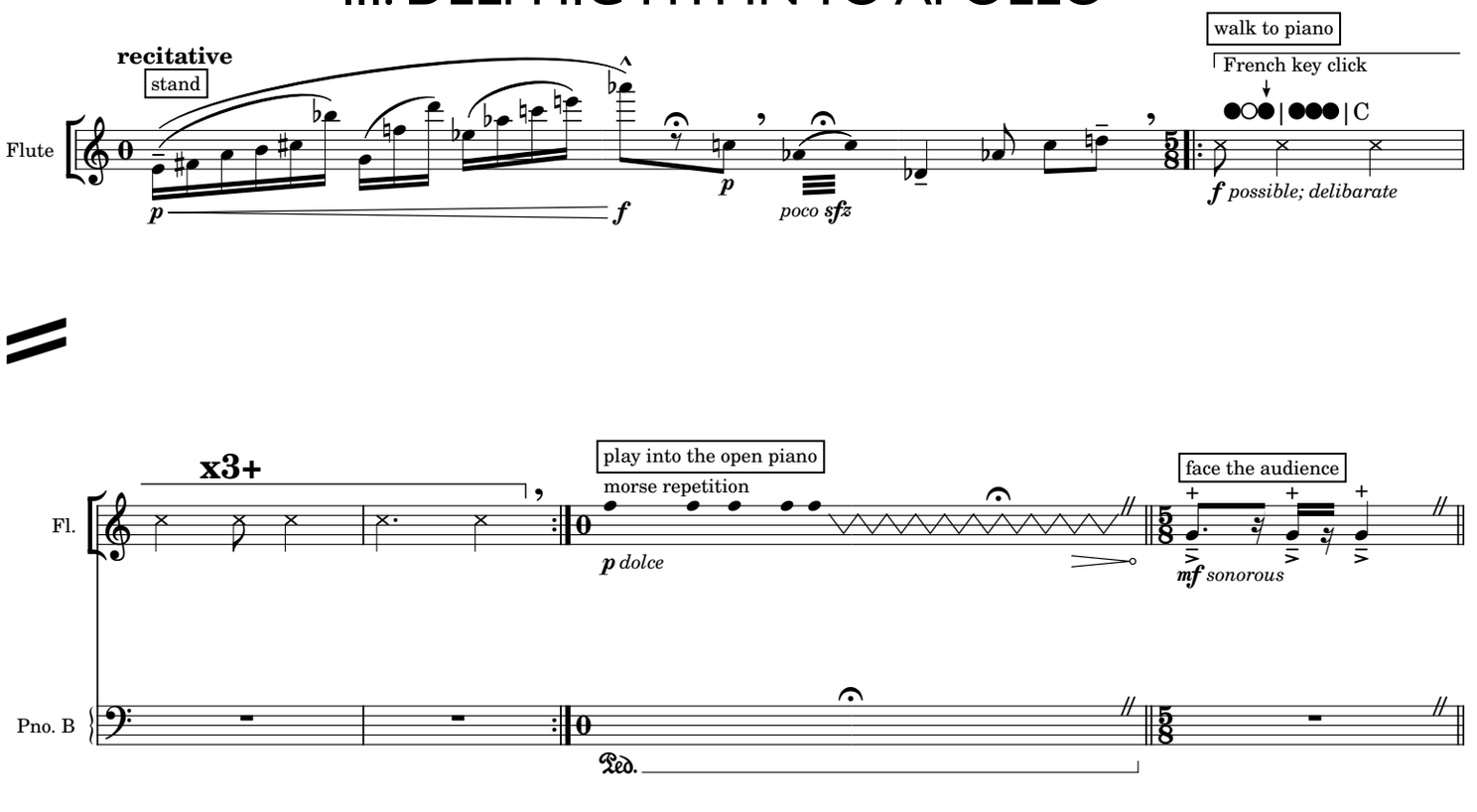

O
35
Mrm. A
Mrm. B
f
f

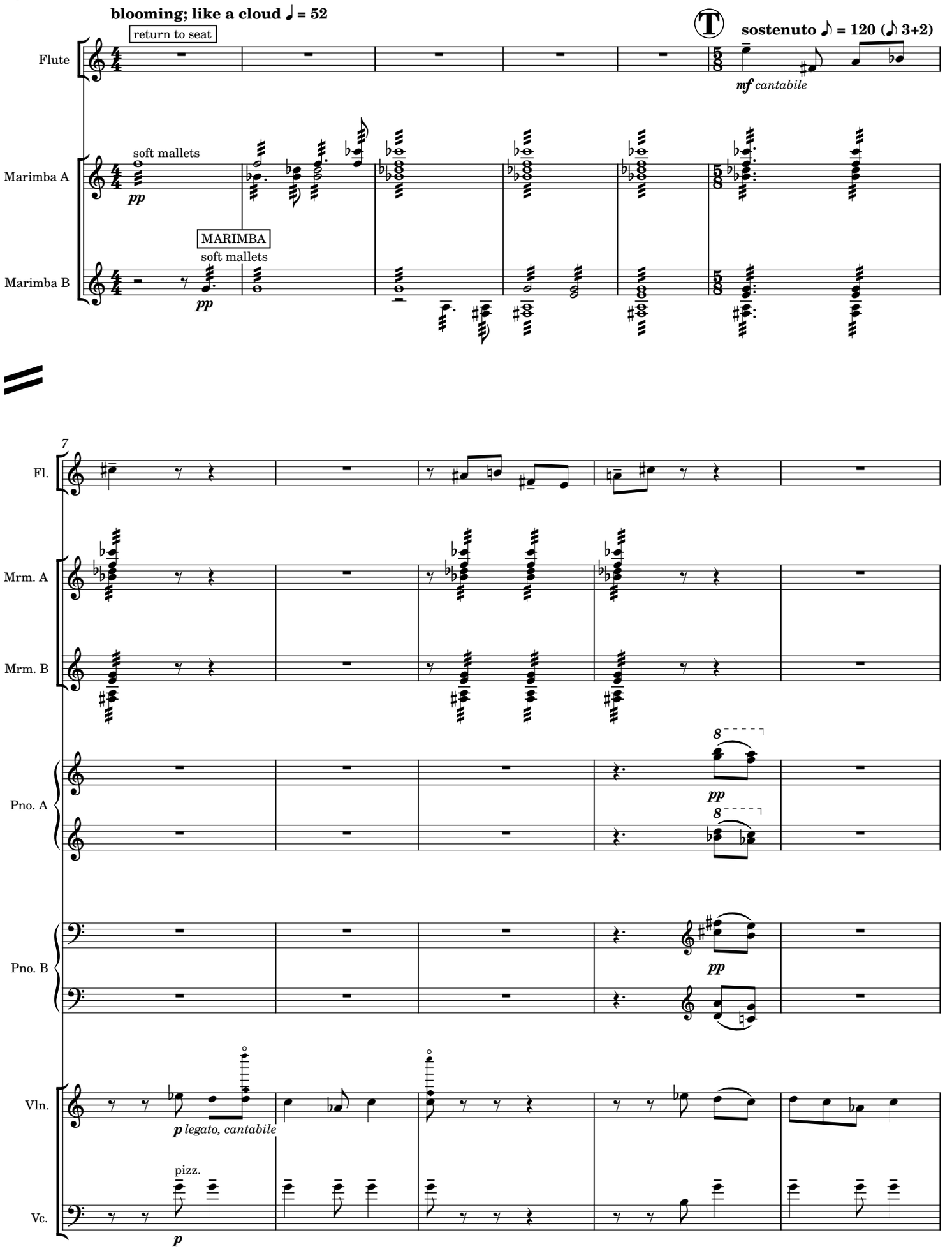

39
Mrm. A
Mrm. B
sub. p
sub. p
44
S. Sax.
A. Sax.
Mrm. A
Mrm. B
Pno. A
Pno. B
Vln.
Vc.
P
a tempo ♩ = 72
p
f
p
ff
ff
sul G
p
f

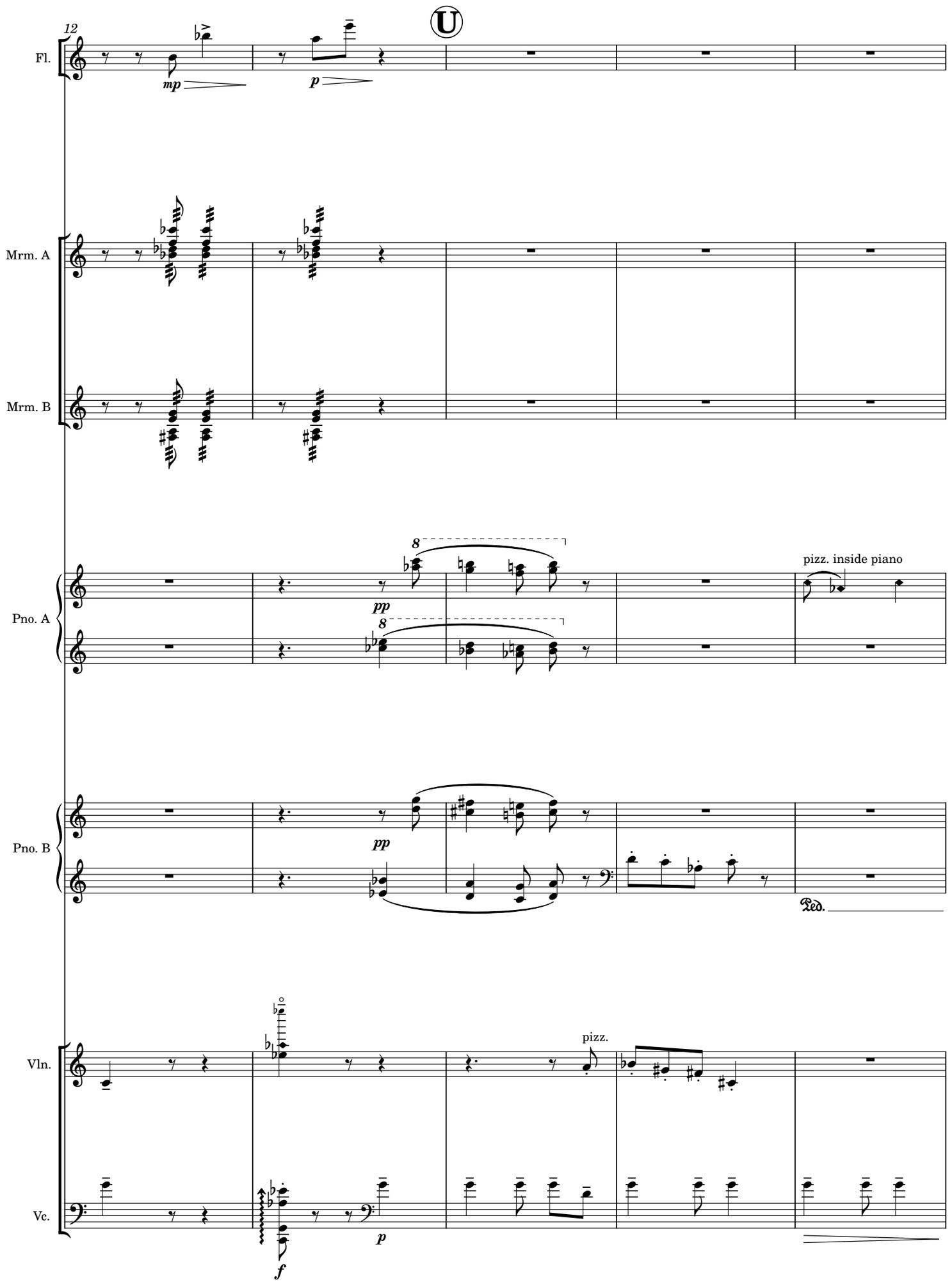

48
S. Sax.
A. Sax.
rall.
Q
pp dolce
f
p
pp dolce
Mrm. A
KICK DRUM
3
f as fast as possible
Mrm. B
Pno. A
morse repetition
15
pp
Pno. B
morse repetition
pp una corda
Ped.
Vln.
pizz.
morse repetition
p
pp
Vc.
3
sub. ff as fast as possible

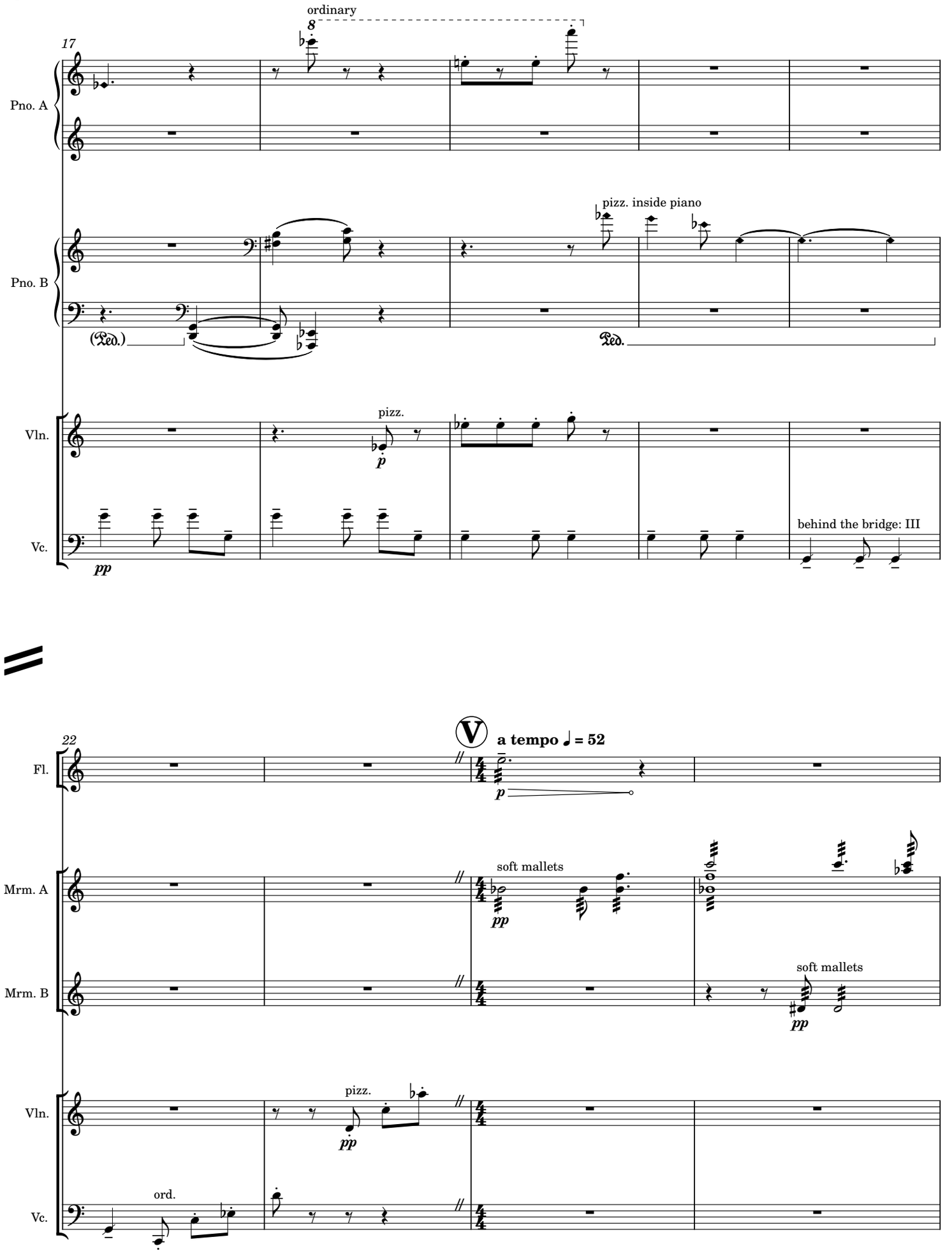


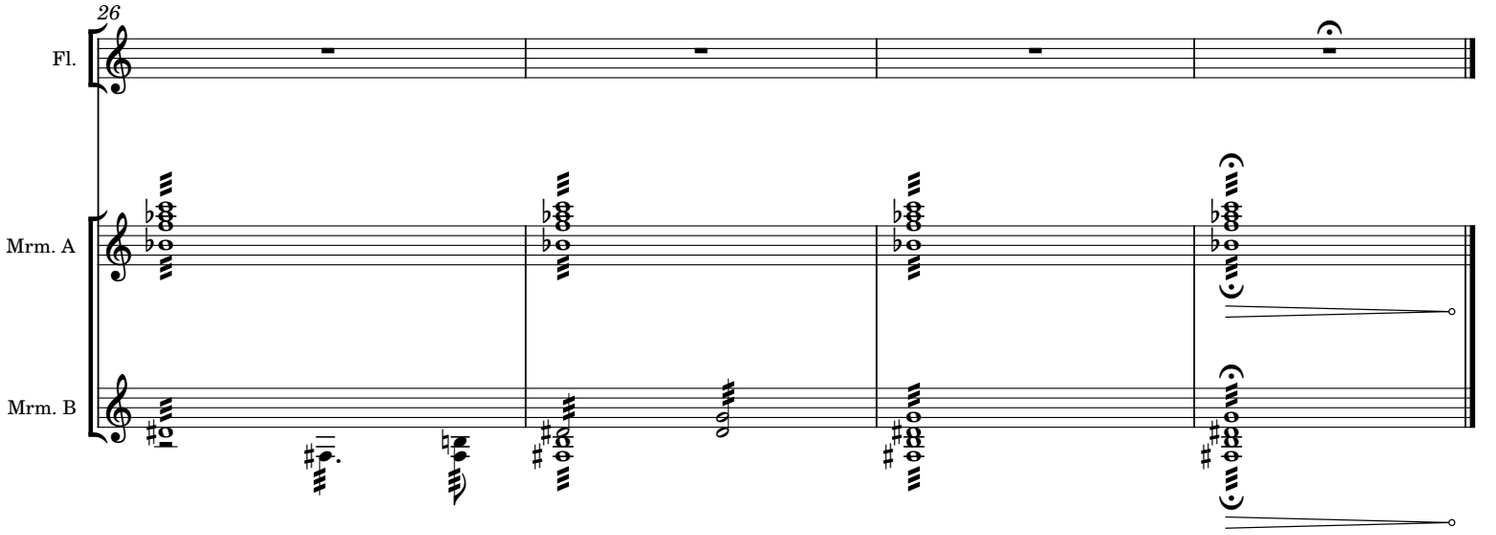
III. DELPHIC HYMN TO APOLLO



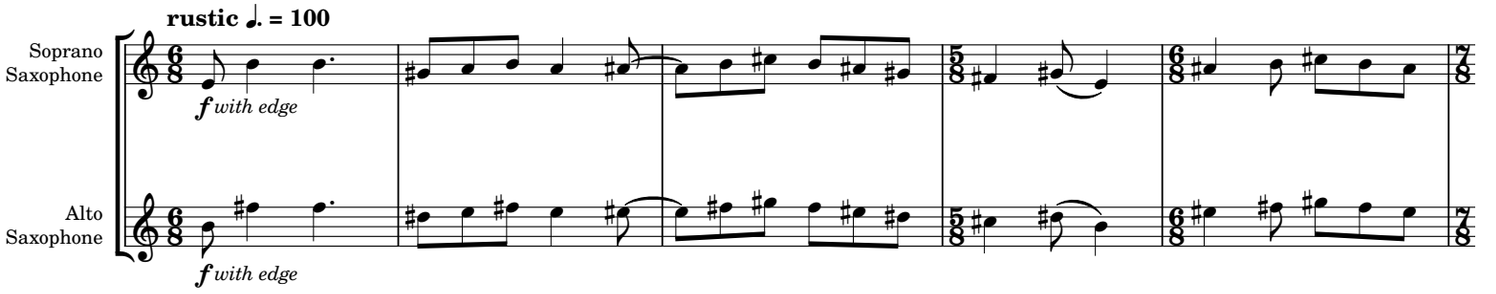

blooming; like a cloud ♩ = 52
return to seat
Flute
Marimba A
soft mallets
pp
MARIMBA
soft mallets
Marimba B
pp
T
sostenuto ♪ = 120 (♪ 3+2)
mf cantabile
7
Fl.
Mrm. A
Mrm. B
Pno. A
8
pp
Pno. B
pp
Vln.
p legato, cantabile
pizz.
Vc.
p

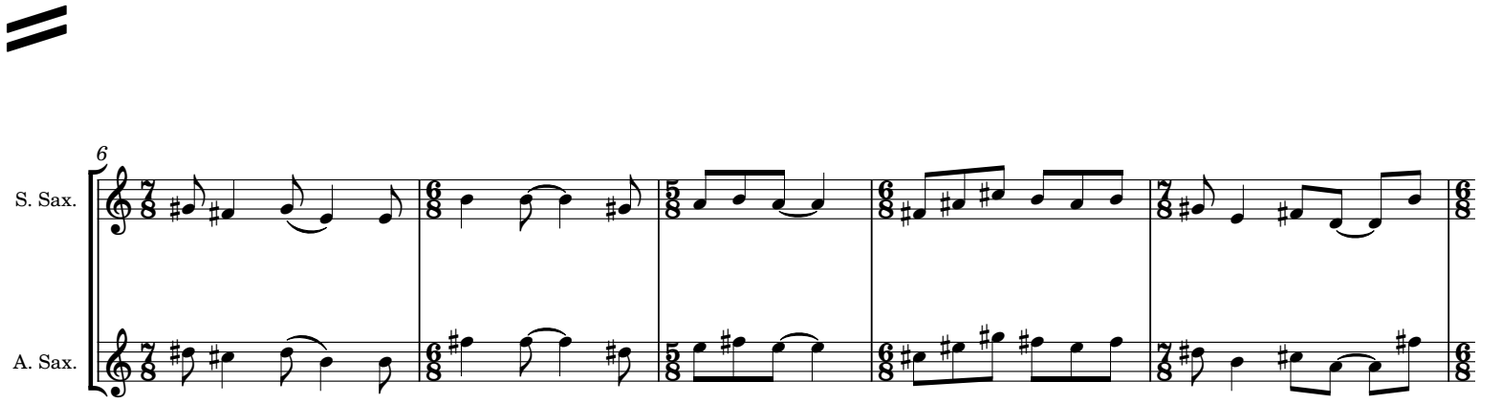

12
U
Fl.
mp
p
Mrm. A
Mrm. B
Pno. A
8
pp
8
pizz. inside piano
Pno. B
pp
Ped.
Vln.
pizz.
Vc.
f
p

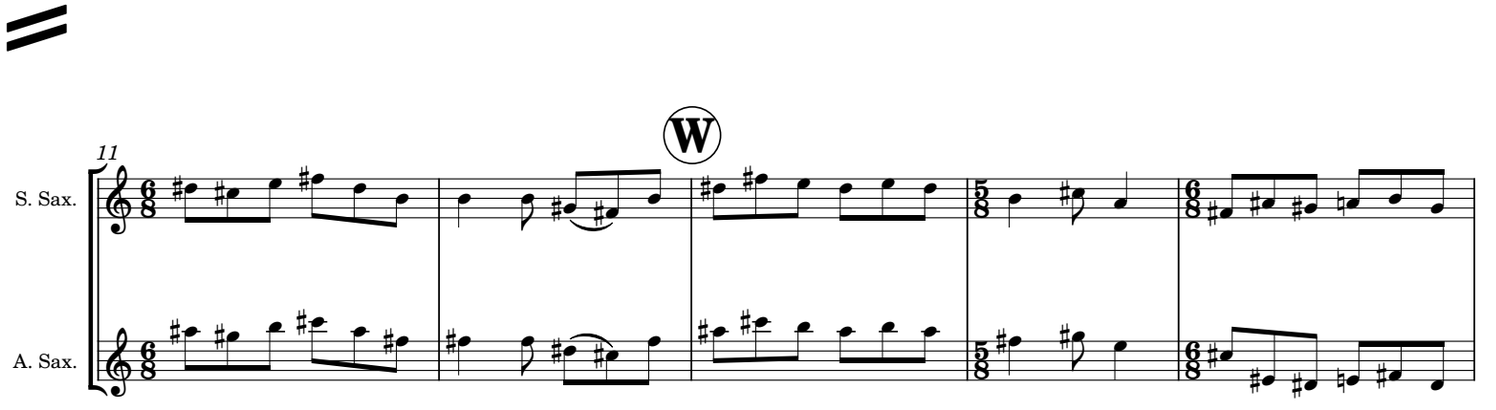

17
ordinary
8
Pno. A
Pno. B
pizz. inside piano
(Ped.)
Ped.
Vln.
pizz.
p
Vc.
pp
behind the bridge: III
22
V
a tempo ♩ = 52
Fl.
p
Mrm. A
soft mallets
pp
Mrm. B
soft mallets
pp
Vln.
pizz.
pp
Vc.
ord.

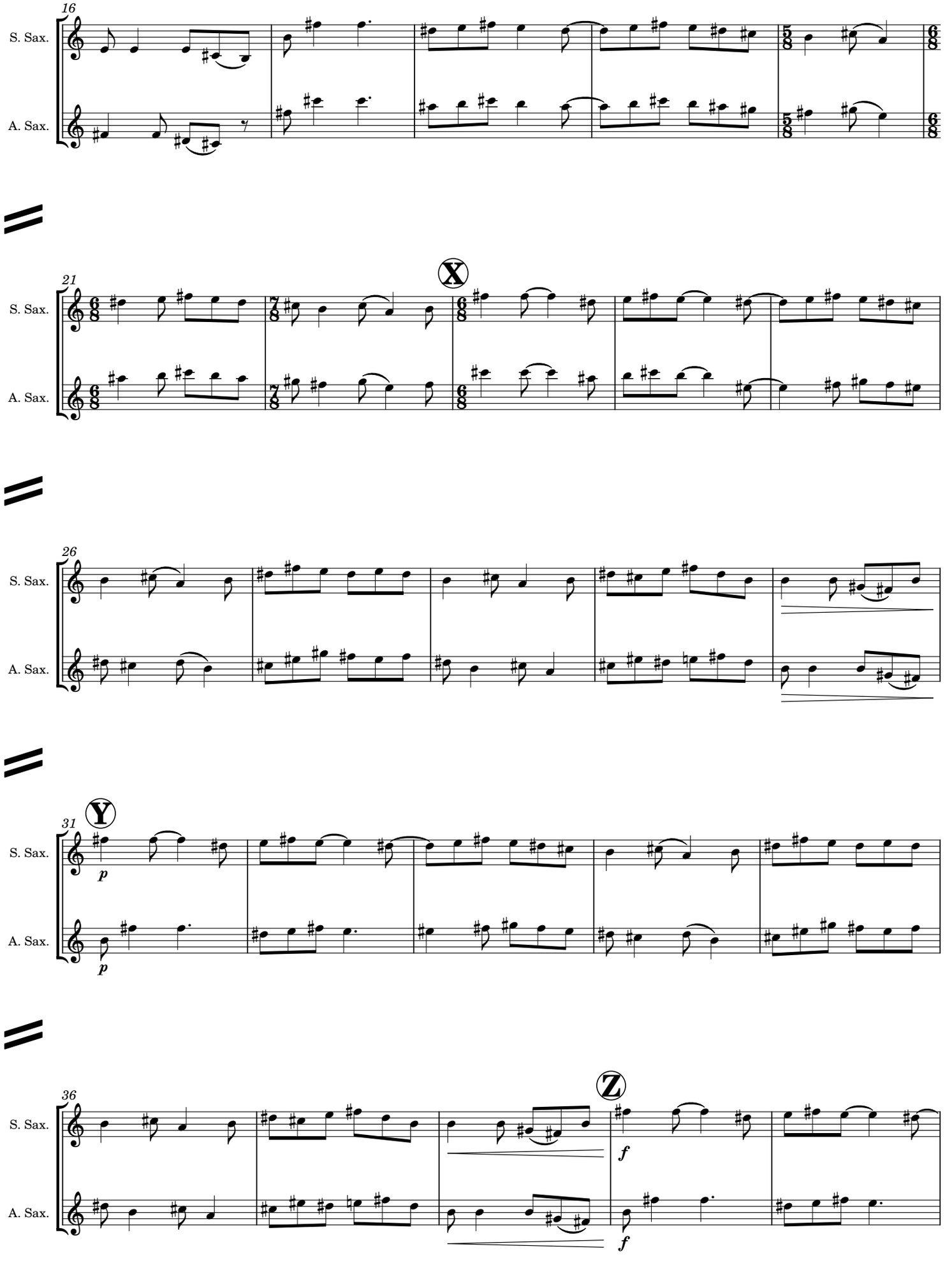


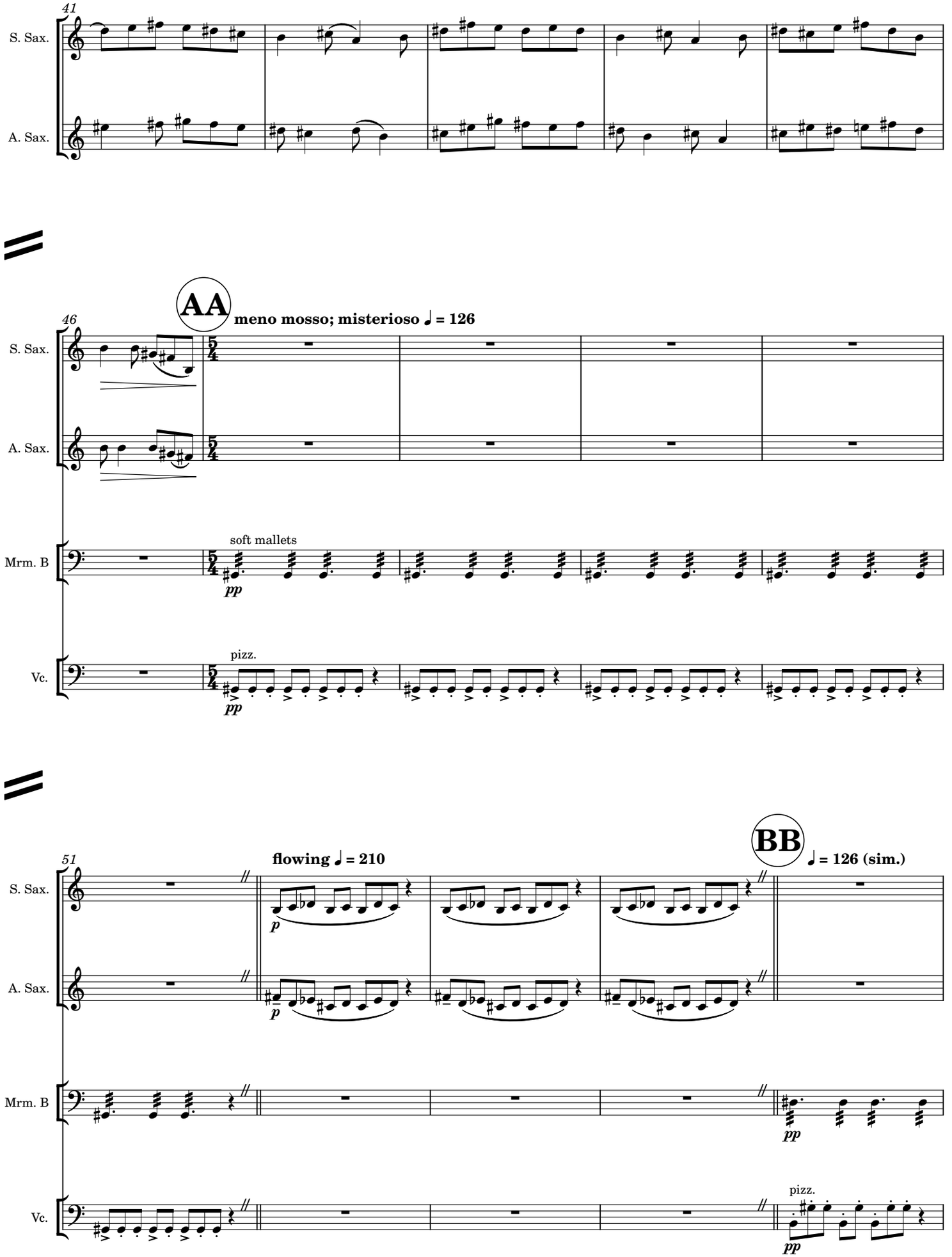
IV. EPITAPH OF SEIKILOS

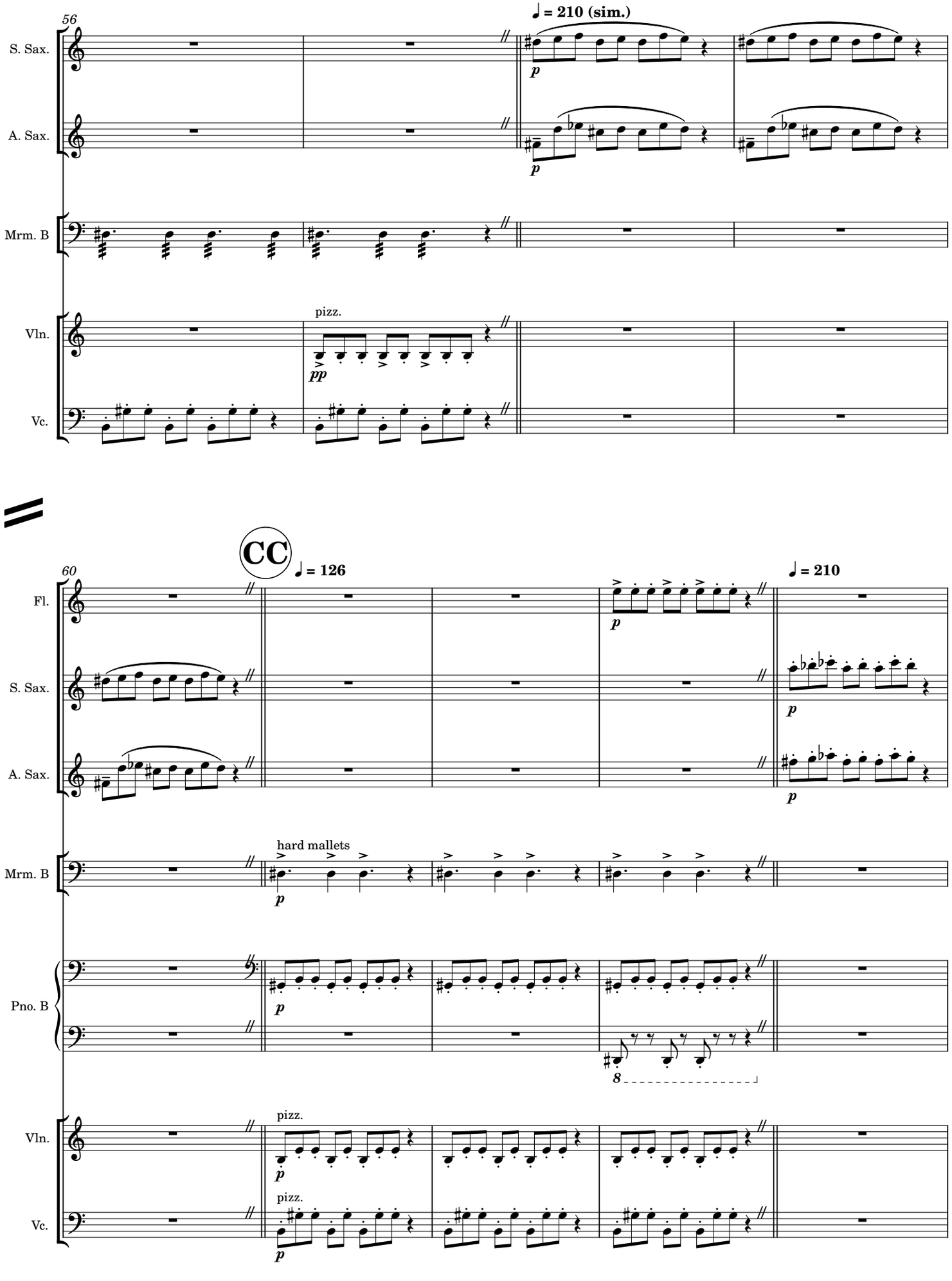


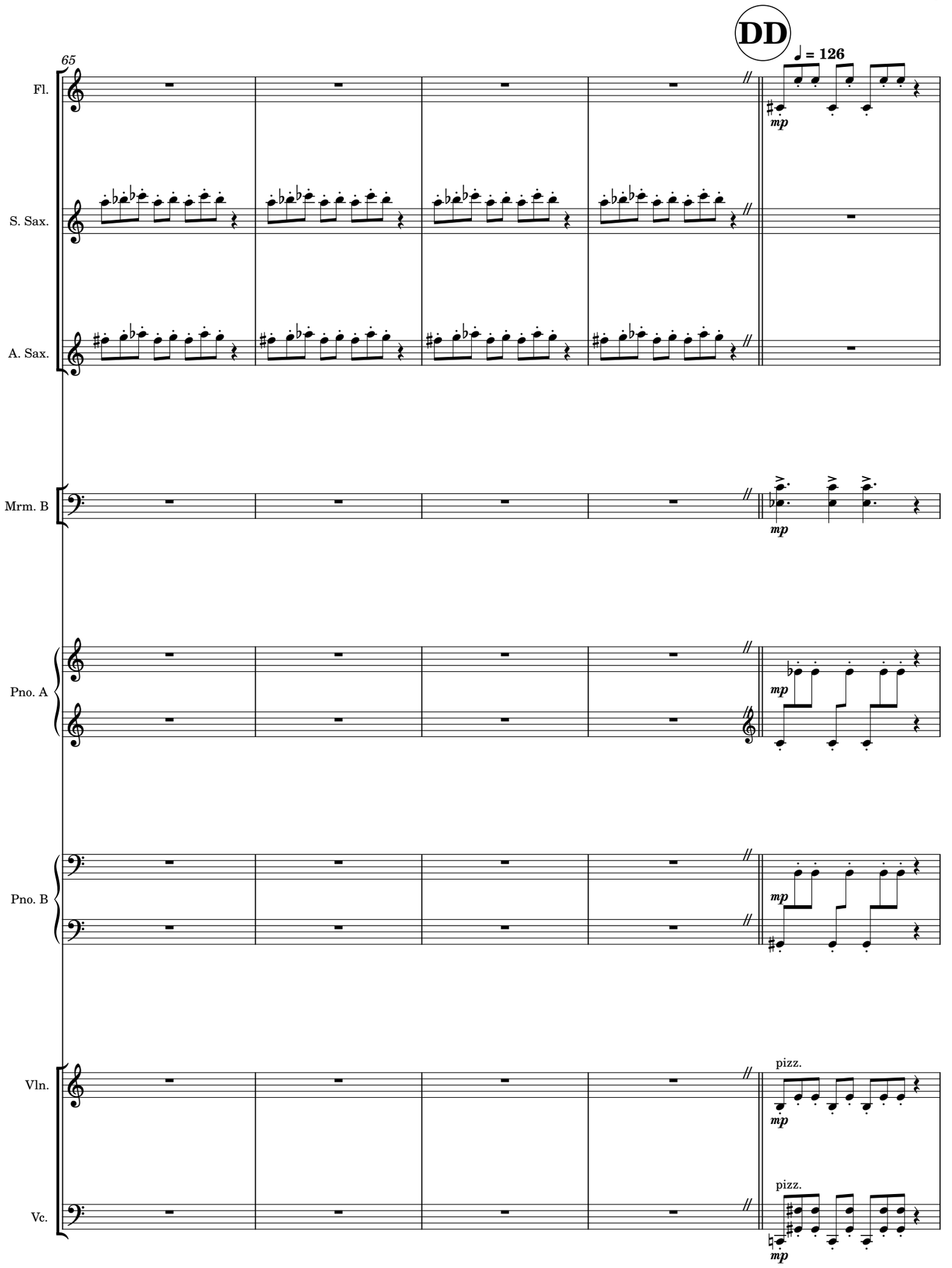


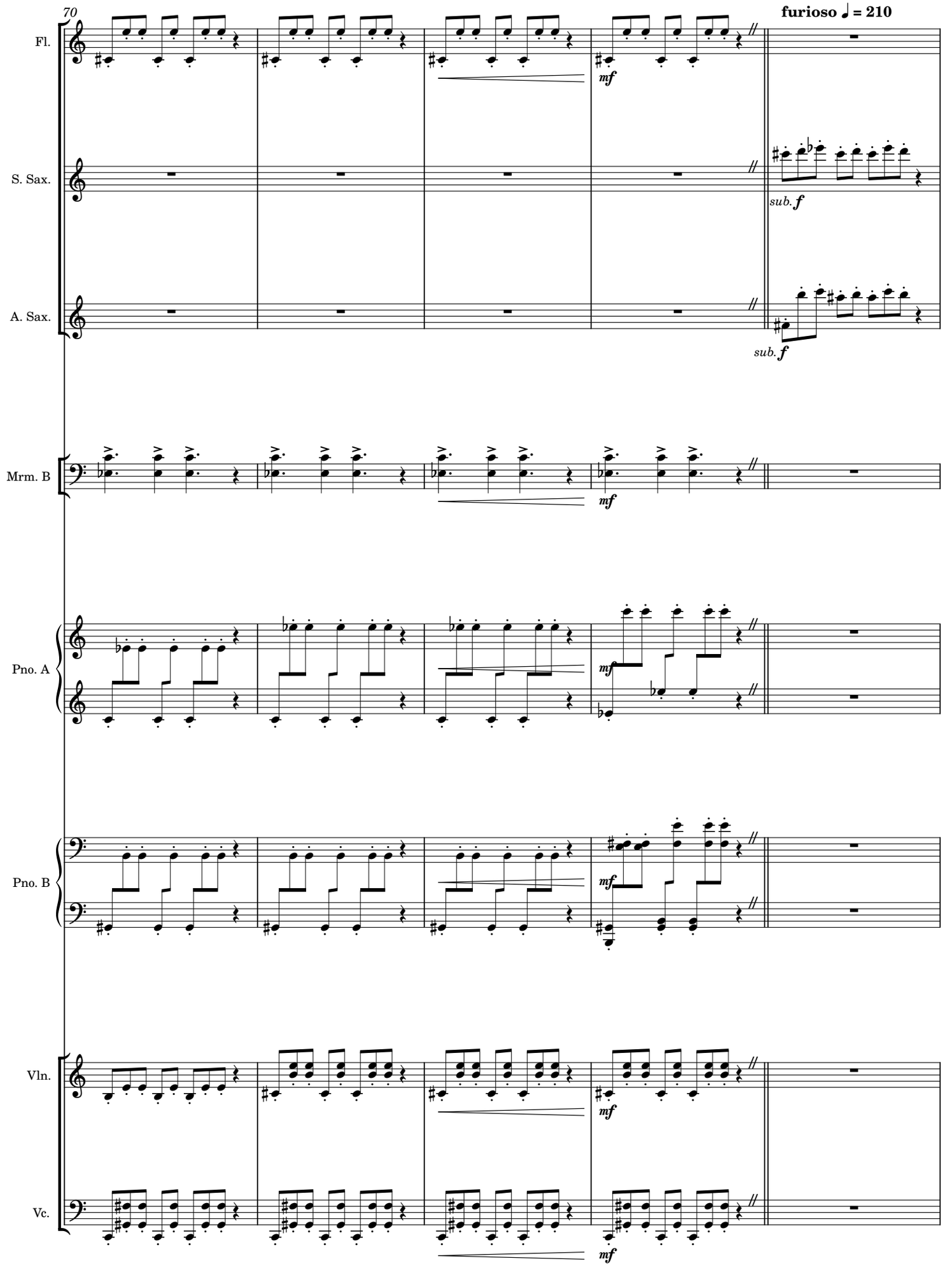


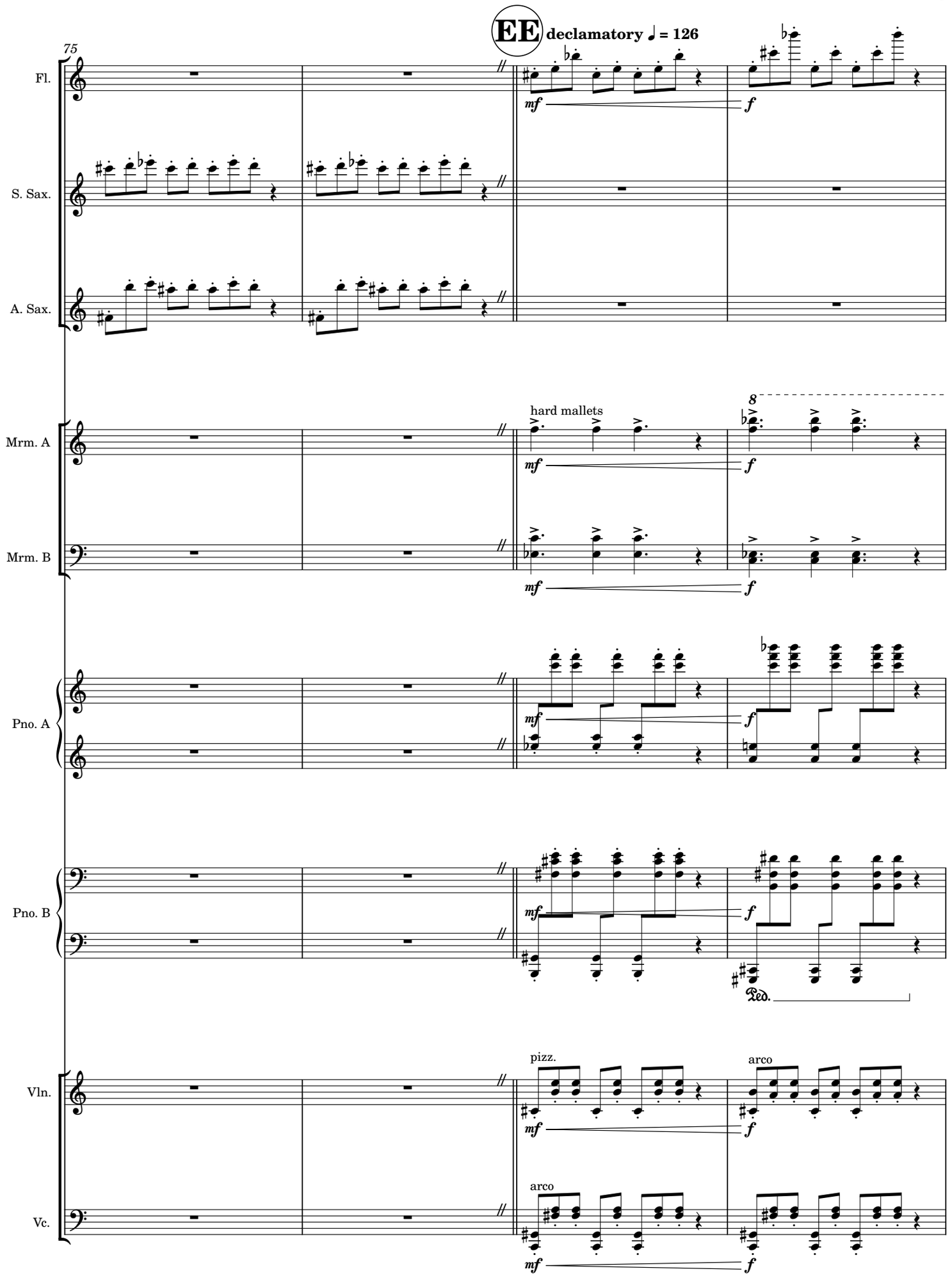

16
S. Sax.
A. Sax.
21
X
26
31
Y
p
36
Z
f

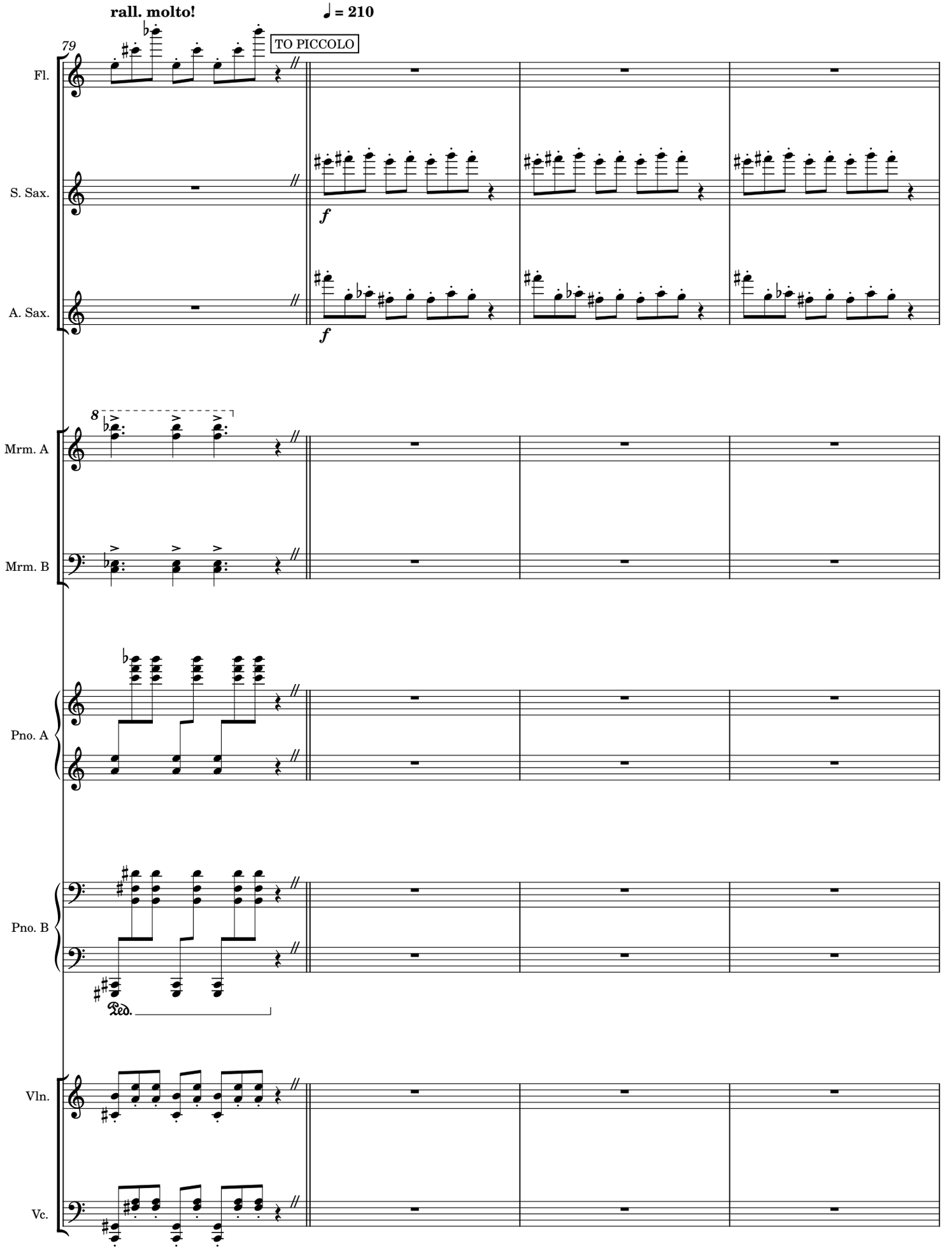

41
S. Sax.
A. Sax.
AA
meno mosso; misterioso ♩ = 126
46
S. Sax.
A. Sax.
Mrm. B
soft mallets
pp
Vc.
pizz.
pp
BB
flowing ♩ = 210
♩ = 126 (sim.)
51
S. Sax.
A. Sax.
Mrm. B
pp
Vc.
pizz.
pp

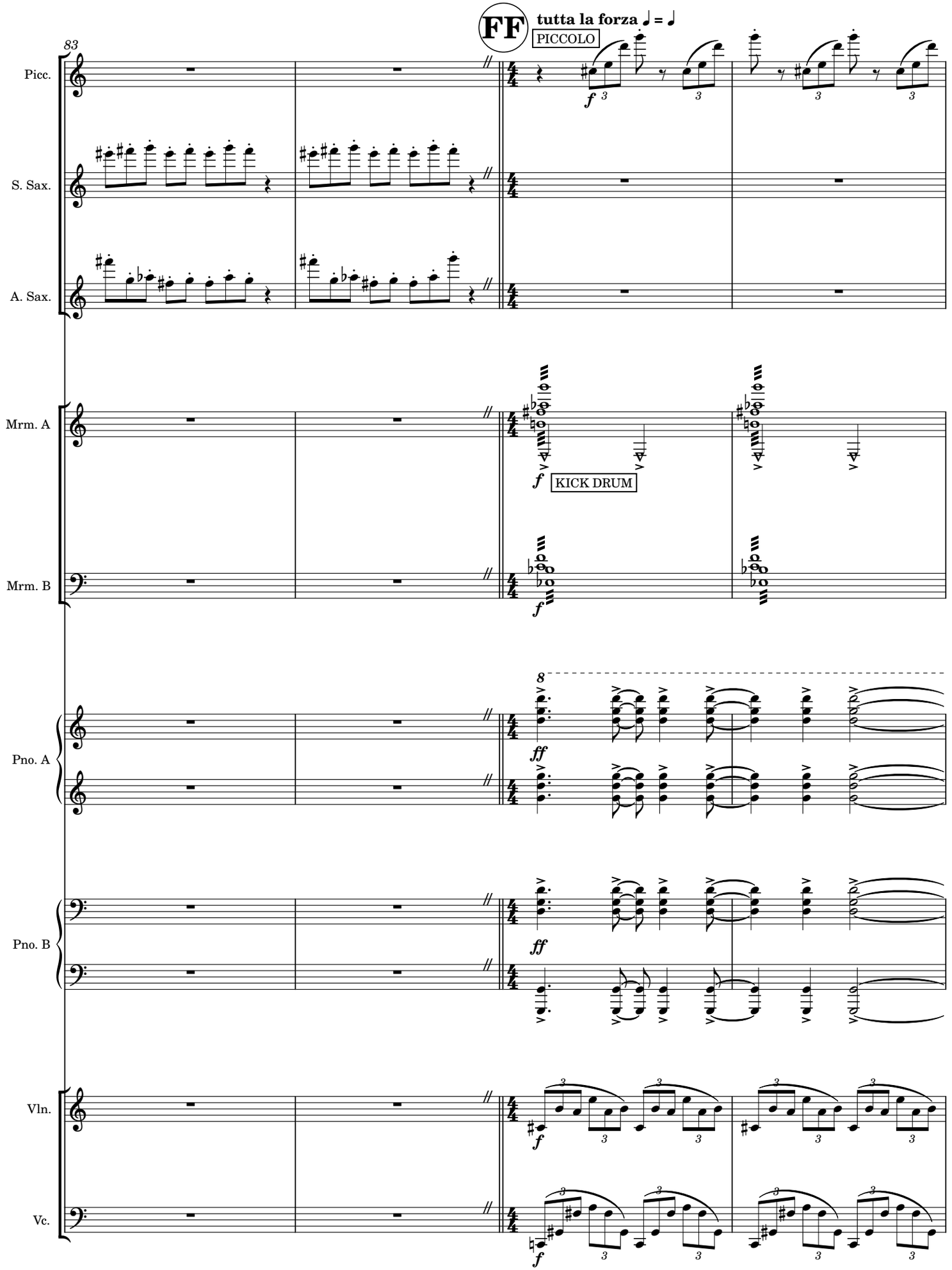

56
♩ = 210 (sim.)
S. Sax.
A. Sax.
Mrm. B
pizz.
Vln.
Vc.
CC
60
♩ = 126
♩ = 210
Fl.
hard mallets
Pno. B
8
pizz.
pizz.

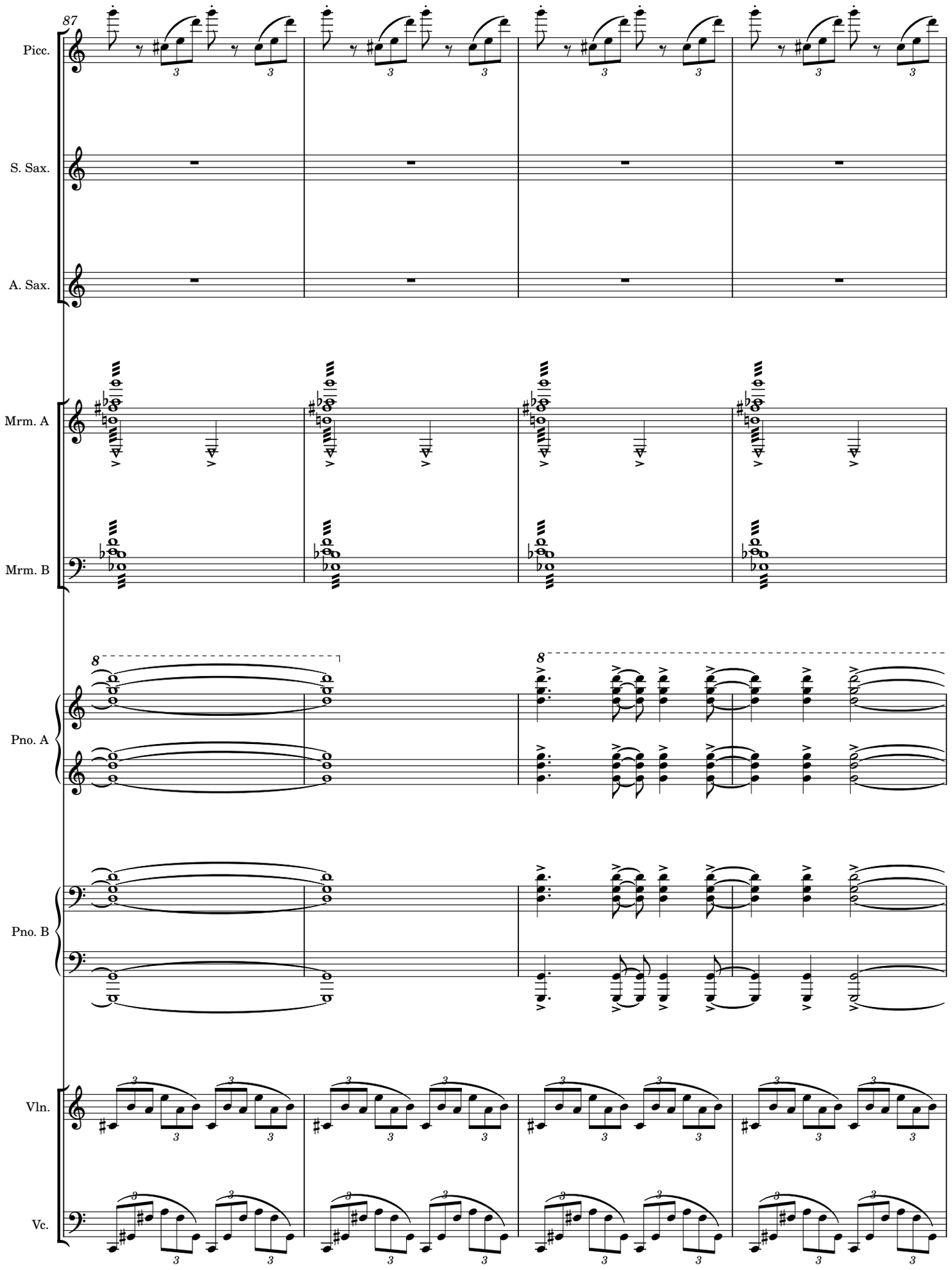

DD
65
♩ = 126
Fl.
S. Sax.
A. Sax.
Mrm. B
Pno. A
Pno. B
Vln.
Vc.
mp
pizz.

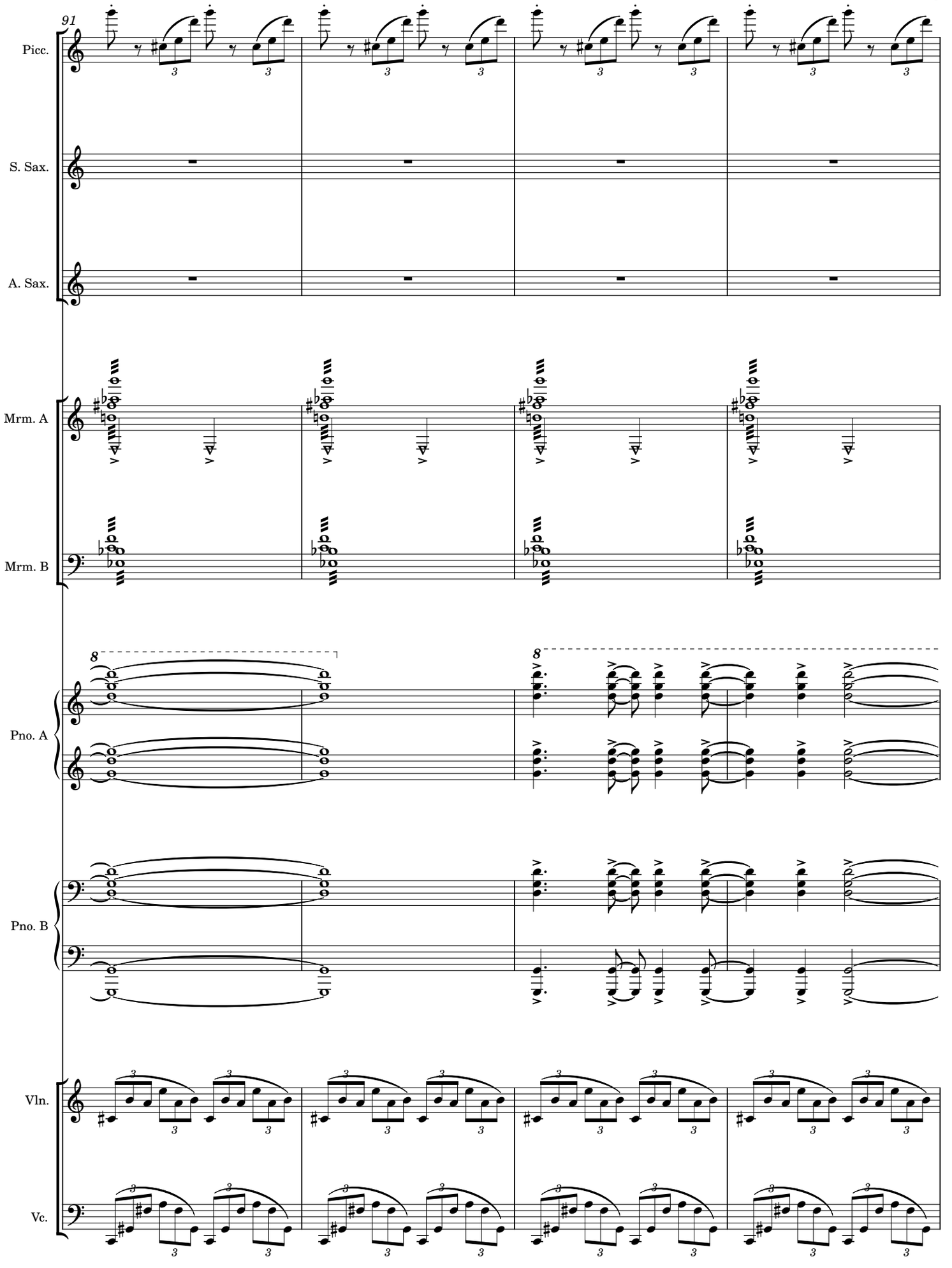

70
furioso ♩ = 210
Fl.
S. Sax.
A. Sax.
Mrm. B
Pno. A
Pno. B
Vln.
Vc.
mf
sub. f

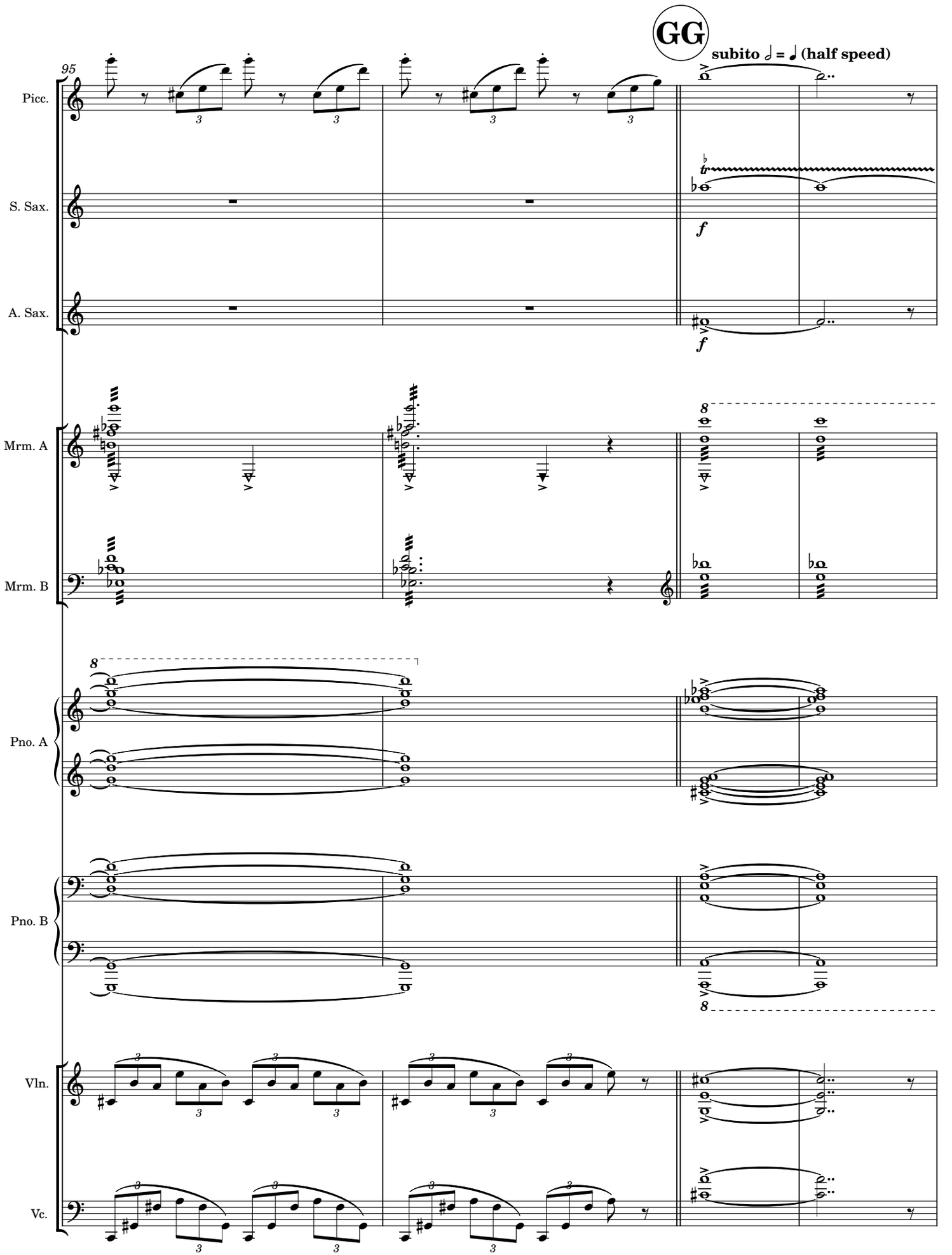

EE
declamatory ♩ = 126
75
Fl.
S. Sax.
A. Sax.
hard mallets
8
Mrm. A
Mrm. B
Pno. A
Pno. B
Ped.
pizz.
arco
Vln.
arco
Vc.
mf
f

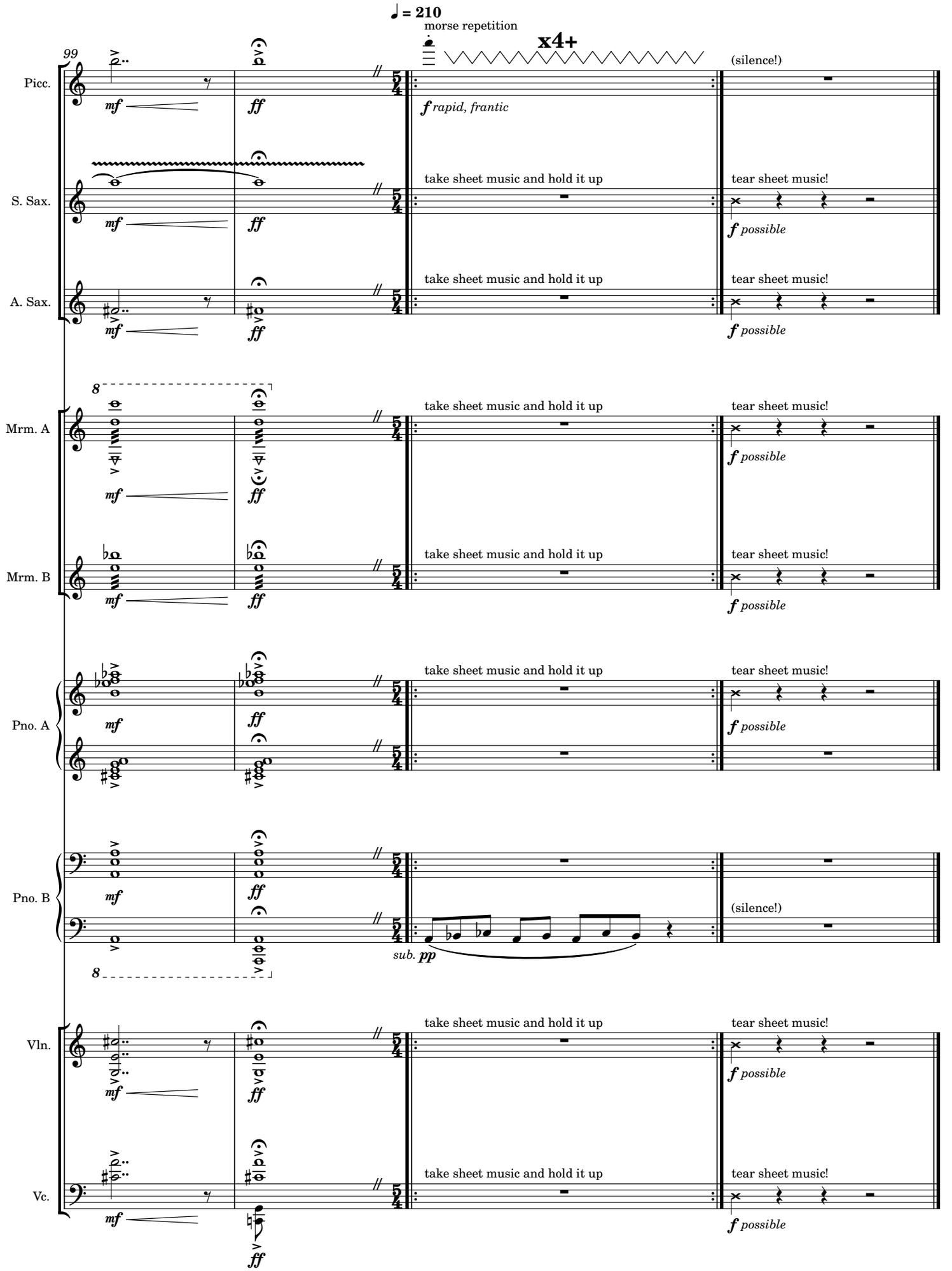

rall. molto!
♩ = 210
79
TO PICCOLO
Fl.
S. Sax.
A. Sax.
f
f
8
Mrm. A
Mrm. B
Pno. A
Pno. B
Ped.
Vln.
Vc.


FF
tutta la forza ♩ = ♩
PICCOLO
83
Picc.
S. Sax.
A. Sax.
Mrm. A
KICK DRUM
Mrm. B
Pno. A
Pno. B
Vln.
Vc.


87
Picc.
S. Sax.
A. Sax.
Mrm. A
Mrm. B
8
8
Pno. A
Pno. B
Vln.
Vc.


91
Picc.
S. Sax.
A. Sax.
Mrm. A
Mrm. B
8
8
Pno. A
Pno. B
Vln.
Vc.


GG
subito 𝅗𝅥 = ♩ (half speed)
95
Picc.
S. Sax.
A. Sax.
Mrm. A
Mrm. B
Pno. A
Pno. B
Vln.
Vc.


♩ = 210
morse repetition
x4+
99
Picc.
S. Sax.
A. Sax.
Mrm. A
Mrm. B
Pno. A
Pno. B
Vln.
Vc.
mf
ff
f rapid, frantic
take sheet music and hold it up
tear sheet music!
f possible
(silence!)
8
sub. pp