

Hugo Bell

We Waited Until Time Was No More

for mixed quartet

(2020)

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c.5 mins

B^b Clarinet

Alto Saxophone

Cello

Percussion

- Snare drum
- 1 Crotales (high E)
- Biro cap whistle
- Metallic resonator
- Bow
- A single drum stick

Performance Notes

We Waited Until Time Was No More focuses on performer agency as a central theme, and the social dynamic of a chamber music setting is amplified allowing the nuanced interactions between instruments to sustain the piece. A full score is provided in lieu of parts so that these interactions can be brought to the fore. The acoustic character of the piece is one of homogeneity and the balance of each part is the most important aspect of the composition. There is no metre or traditional time-keeping method, which allows the piece to be guided by 'musical' time rather than metric constraints or external temporality.

Notation - Structural

- Each system should be approximately the same length (c.30") and the proportional relationship between musical events should be observed throughout the piece
- Where mensural rhythms are referenced ♩ = c.60
- Dashed vertical lines indicate points of synchronisation between parts
- Thick horizontal black lines indicate that a note is to be sustained
- Action boxes are left-aligned to indicate when a repeated action should begin
- Dashed arrows after action boxes indicate how long an action should be repeated for
- A duration above an action box indicates the approximate length of each repeated note
- Double-headed arrows show irregular alternation and relate to either pitch or rhythm
- Patterns and obvious repetitions should be avoided when alternating between pitches or rhythmic values
- Dynamic markings operate on a global scale primarily indicating balance between parts and structural direction, rather than precise 'microstructural' detail

Notation - Pitch

- The score is at written pitch for each instrument:
 - Clarinet sounds a major 2nd lower than written
 - Alto Saxophone sounds a major 6th lower than written
 - Cello sounds at written pitch
- Microtones are notated to the nearest quarter-tone
- Boxed numbers above notes refer to multiphonics
- Multiphonics should be timbrally dynamic and continually evolving in sound, exploring the different combinations of pitches at the stated dynamic level
- Beatings between pitches (particularly microtones) should be brought out

Notation - Duration and Rhythm

- Rests are used to indicate when a note or action should end
- Quarter note and eighth note rests signify medium and short breaks respectively
- Breathing and bowing is at the performer's musical discretion, and should be in keeping with the mood of the piece

Clarinet

Multiphonic fingerings reference Heather Roche's system which can be found on her website whilst the suggested quarter tone fingerings are taken from Jason Alder's *Clarinet Quarter-Tone Fingering Chart* also available online. See appendix for separate fingering chart.

Sax

Multiphonic fingerings and suggested quarter tone fingerings are taken from Marcus Weiss & Giorgio Netti's *The Techniques of Saxophone Playing (2010)*. See appendix for separate fingering chart.

Cello

All pitches are natural harmonics which are written at sounding pitch and rounded to the nearest semitone. The position of the harmonic is also included above the notehead where the Roman numeral indicates the string (IV:C / III:G / II:D / I:A) and the Arabic numeral indicates the partial (1 = Open string / 2 = 2nd partial etc.).

... indicates a very fast ricochet with the tip of the bow

 indicates that the strings are to be completely damped

Percussion

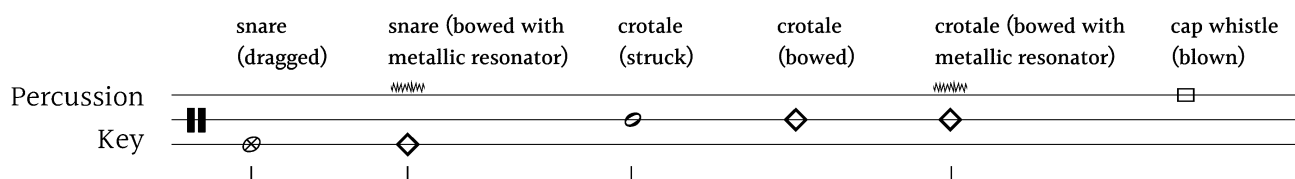
The crotale should be placed upside-down on the snare so that the overhanging edge can be bowed. A regular Bic biro cap will function as a whistle. It must have a small hole at the end so that it produces a fragile high-pitched whistle when it is blown through the larger end.



The bowed snare effect is achieved by resting the butt of the drumstick on the drumhead and bowing the overhanging tip of the stick. This is easier to accomplish with a well-rosined bow and also by separating some of the bow hairs around the tip of the drumstick.



The metallic resonator produces a distorted effect when the crotale or drumstick is bowed. Suitable resonators include metal keys, aluminium foil or 'sizzle beads' which are used with suspended cymbals.



Transposing Score

We Waited Until Time Was No More

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Each system lasts c.30", ♩ = c.60 where applicable

Clarinet 5

Alto Sax 45

Cello (IV, 5)

Percussion bowed (crotale)

ppp subtone *p* *ppp* subtone

p *ppp* subtone

pp warm, blending in

mf loud enough to cover the other instruments



Cl.

Sax 8

Vcl. (IV, 8) (IV, 9)

Perc.

mp *p* *poco* *mp* *n*

pp *mp*

sim.

A

Cl. *poco crescendo*

Sax *poco crescendo*

Vcl. *poco crescendo*

Perc. *ppp* always relatively softer than the other parts creating a continuous background noise

fading between a combination of single & double stopped notes on the G & D strings whilst oscillating between *ord.* and *molto sul pont.* bowing positions allowing any resultant overtones to gently emerge

Cl. *crescendo to B*

Sax *crescendo to B*

Vcl. *crescendo to B*

Perc. + adding fingernails to the gesture, gradually creating a darker sound approaching B

B

Cl. *mp* *poco crescendo* with a sense of increasing momentum towards **C**

Sax. *mp* *poco crescendo* with a sense of increasing momentum towards **C**

Vcl. *mp* *mp* *bowing ord.* *gradual crescendo to C*

Perc. *pp* *soft knock* softly accented groups of irregular rhythmic patterns using fingernails on drumhead as before



Cl. *mf* *disappearing beneath the cello* *n*

Sax. *mf* *disappearing beneath the cello* *n*

Vcl. *mf* *f* *(II, 9)*

Perc. *mf* *+ place metallic resonator of the drumhead* *crescendo to C with the cello*

C

Cl. **ppp** subtone **ppp** still

Sax **ppp** still **ppp** subtone

Vcl. **f** **pp** **f** **ppp** still
 bariolage with fast rit. from ♩ to ♫ values
 sim., ending on (I, 6)

Perc. bowed crotales with metallic resonator
f rebowing once or twice again if needed **f**



Cl. **pp** air sound, overlapping with Sax like distant waves
 crescendo to **D**

Sax **pp** air sound, overlapping with Cl. like distant waves
 crescendo to **D**

Vcl. **(ppp)** crescendo to **D**
 (I, 7) (I, 8)

Perc. **pp** cap whistle, blowing softly to produce a continuous fragile sound breathing ad. lib.
f

D

Cl. *p* *n* **G.P.** *ppp* teeth on reed long airy notes in the highest register possible, allowing split tones to subtly emerge

Sax *p* *n* **G.P.** *pp* teeth on reed small glissandi of varying length orbiting the pitch of the cap whistle

Vcl. (1, 9) *mp* *n* **G.P.** *p* legato progressing freely up the harmonic series from the 10th partial until the pitches seemingly 'evaporate'

Perc. **G.P.** *sim.* *p* bowed snare, a high continuous pitch

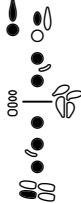


Cl. Sax Vcl. Perc.

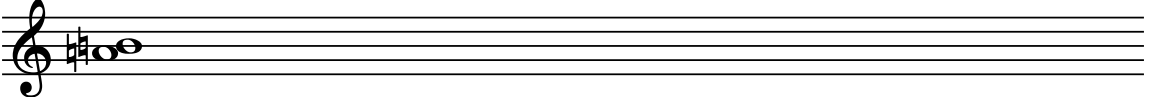
Vcl. *ppp* col legno battuto very fast ricochets circling the approximate pitch of the whistle

Clarinet Fingering Chart

Page 1



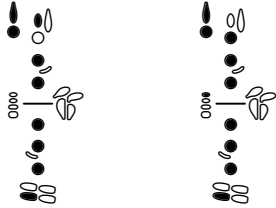
A vertical diagram of a clarinet showing finger placement for the first page. The left hand fingers (index, middle, ring, pinky) are on the keys above the register key. The right hand fingers (index, middle, ring, pinky) are on the keys below the register key. The register key is open.



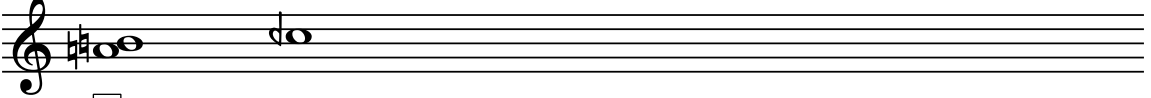
A musical staff in treble clef with a key signature of one sharp (F#) and a whole note chord consisting of F#4, A4, and C5.

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Page 2



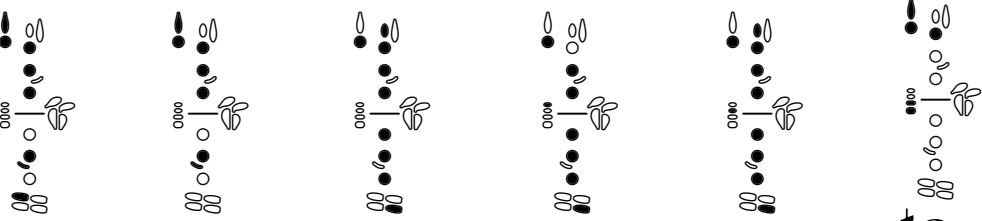
Two vertical diagrams of a clarinet. The first shows the left hand fingers on the keys above the register key and the right hand fingers on the keys below the register key, with the register key open. The second shows the left hand fingers on the keys above the register key and the right hand fingers on the keys below the register key, with the register key closed.




A musical staff in treble clef with a key signature of one sharp (F#). It contains a whole note chord (F#4, A4, C5) followed by a half note chord (F#4, A4).

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Page 3



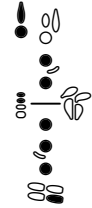
Six vertical diagrams of a clarinet showing various fingerings for the notes on this page. The diagrams show different combinations of fingerings for the left and right hands and the register key.



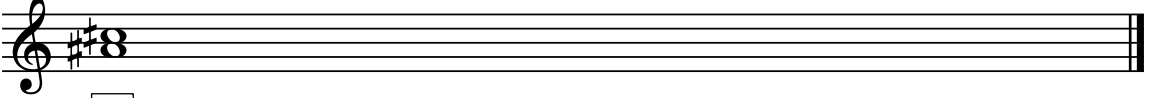
A musical staff in treble clef with a key signature of one sharp (F#). It contains a whole note chord (F#4, A4, C5), a half note chord (F#4, A4), a half note chord (F#4, A4), a half note chord (F#4, A4), a half note chord (F#4, A4), and a whole note chord (F#4, A4, C5).

38 16 41

Page 4



A vertical diagram of a clarinet showing finger placement for the first page of this section. The left hand fingers (index, middle, ring, pinky) are on the keys above the register key. The right hand fingers (index, middle, ring, pinky) are on the keys below the register key. The register key is open.



A musical staff in treble clef with a key signature of two sharps (F#, C#) and a whole note chord consisting of F#4, A4, and C5.

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Saxophone Fingering Chart

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45 8 8

Page 2

8 16 16

Page 3

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