

Hugo Bell

And Then, Suddenly

for 6 Instruments

2023

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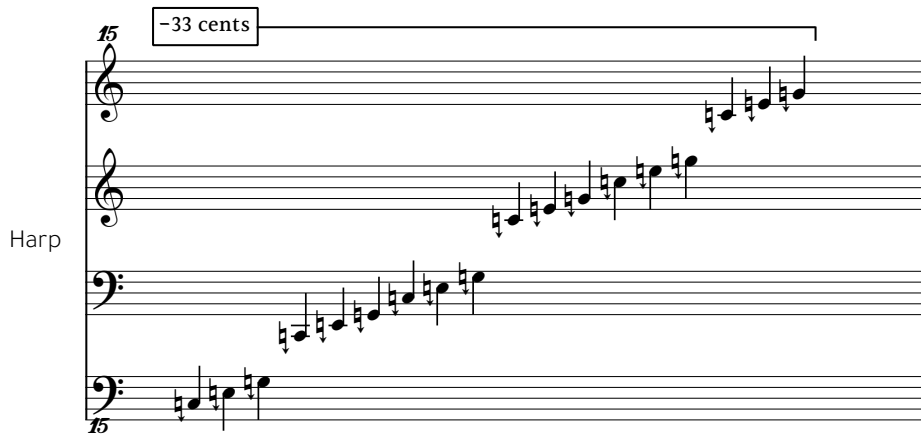
7 minutes

- **Flute**
- **B^b Clarinet**
- **B^b Trumpet**
 - Harmon mute
- **Cello**
- **Grand Piano**
 - Small cloth to damp upper strings
 - A coin, or small metal object to strum with
 - Glass object to use as a slide
- **Harp**
 - Object to use as a slide, such as a tuning key
 - A bow (or bow hair)

Instrument Preparations and Auxiliary Objects

Harp

- The harp is to be tuned scordatura, with all C, E and G strings -33 cents below usual pitch:



The image shows a musical score for Harp. It consists of four staves. The first staff is a treble clef with a box labeled "-33 cents" above it, indicating the tuning adjustment. The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music is written in a style that suggests a specific scordatura tuning for the C, E, and G strings.

- The second-lowest C string must be bowed during the final section of the piece. The harpist can use either a violin or cello bow, or use the isolated bow hair in position as this string isn't used at any point beforehand.



The image shows a musical notation for arco bowing. It consists of a single bass clef staff with a vertical line above it labeled "arco". Below the staff, there is a small diagram of a bow hair being positioned over a string.

Piano

- A metallic object, such as a coin, should be used to strum the area between the tuning pins and the felt on the inside of the piano at bars 1 & 8, and later across the tuning pins themselves at bar 36. If there are concerns about damaging the instrument, then the pianist should use a safer alternative but aim for the closest possible sound.

- The strings of the top octave of the piano should be damped using a tea towel or similar piece of fabric, so that the pitches are still audible but with almost no decay.

- A glass object, such as a high-ball drinking glass is needed to perform slides along the strings with.



Performance Notes

Flute

- Tongue Rams are notated conventionally, where the upper triangular notehead represents the fingering and the lower notehead shows the resultant pitch a 7th lower.

Clarinet

- The percussive quality of the slap tongues should be emphasised. As this technique is highly subjective on a B^b clarinet, the performer is free to find another way to produce the desired effect if preferred.
- Quarter tones should always be +/- 50 cents, unless otherwise specified.
- A fingering is suggested in the score for the multiphonic at bar 68. The player can choose a similar multiphonic if there are issues producing this one.
- The B ¼ sharp bisbigliando at bar 72 should be played in the chalumeau register using the trill keys.
- At bar 109 the clarinetist must sing and play at the same time. The player is welcome to adjust the octave based on vocal range or begin on a similar, consonant pitch as instructed in the score.

Trumpet

- Tongue slaps/rams are notated at the played pitch, and should sound roughly a tritone lower than written.
- At bar 111 the trumpeter must sing and play at the same time. The player is welcome to adjust the octave based on vocal range or begin on a similar, consonant pitch as instructed in the score.

Cello

- The cellist must bow the small section of the A string housed between the nut and the pegbox at bar 1 and again at bar 8. The sound should be thin and high-pitched.
- A bridge clef is used during sections of the piece to show the position of the bow for techniques which require it. The top line of the 3-line staff represents the bridge, the bottom line represents the edge of the fingerboard, and the middle line represents the halfway point between them.
- The 'bow screw slide + L.H pizz' requires the cellist to turn their bow perpendicularly to the string and use the screw on the heel as a slide. The position of the screw is



shown with the desired pitch on the fingerboard. The left hand should always play pizzicati on the nut-side of the bow. This technique is famously used by Helmut Lachenmann in his 1986 piece for solo violin, 'Toccatina' - <https://youtu.be/CHMcjup-Tps?t=13>

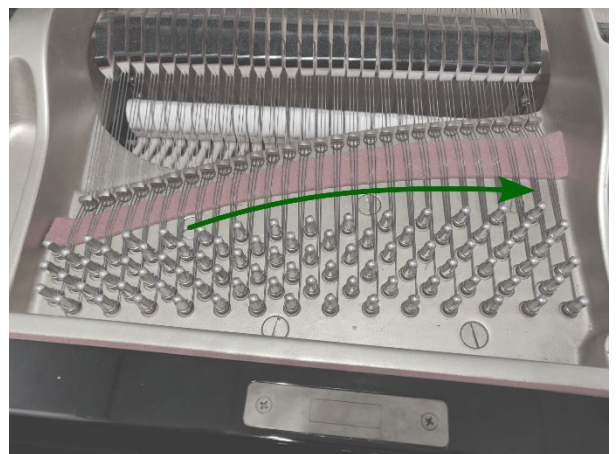
- At bar 93, the cellist must play a 7th partial natural harmonic (B^b) on the C string which is indicated in the score as 'IV: 7'.

Harp

- Xylophonic playing technique is indicated with the abbreviation "xyl", "+" symbol above the notehead and a bracket indicating which notes should be played this way.
- All harmonics are octave harmonics, and are notated conventionally at the playing position (i.e. they should sound an octave higher than written).
- Bar 26, hand-damped glissando should be completely unpitched, as defined by G. Einarisdóttir - <http://harpnotation.com/notation-manual/sliding-sounds/glissando/damped-muted-glissando/>
- At bar 39 the harpist should use an object, such as a tuning key, as a slide. The string should always be plucked from above the slide. A tablature clef has been used to show the position of the slide, where the top line of the staff represents the highest part of the string, the bottom line represents the lowest, and the middle line represents the halfway point relative to the specific string.
- Bar 45, *près de chevilles* glissando as defined by G. Einarisdóttir, the harpist is free to use a guitar pick if preferred - <http://harpnotation.com/notation-manual/plucked-sounds/pres-des-chevilles/>
- Bar 98, the harpist must use either a bow or bow hair to play the string, rebowing ad lib.

Piano

- At bar 1 and 8 the pianist should perform a glissando across the middle register inside of the piano using a metallic object such as a coin (see 'Instrument Preparations and Auxiliary Objects'). This should be on the part of the piano strings located exactly between the tuning pins and the felt (as shown in the image).
- A cross symbol has been included above notes which are affected by the cloth damping in the upper register. The pianist plays on the keys as normal for these notes.



- A bar 36, the pianist should perform a glissando across the top of the tuning pins inside the piano, using the same object as before to create a percussive 'guero' effect (see 'Instrument Preparations and Auxiliary Objects').
- At bar 42 the pianist should use a glass object, such as a high-ball drinking glass, as a slide. The slide should be on the same string as the note in the lower staff, using firm pressure to avoid a metallic 'twanging' when the key is pressed, aiming for a pure, pitched sound.
 - A tablature clef has been utilised to show the position of the slide, where the top line of the staff represents the highest, reachable part of the string, the bottom line represents the lowest reachable point, and the middle line represents the halfway point.
 - The durations of the left-hand notes should be observed accurately as the sound will sustain briefly after the key as been released, even without the sustaining pedal.
 - The pianist should take care as not to hit the strings with the slide, and avoid any extraneous sounds inside the piano where possible.
 - The sustaining pedal should only be used when specified.
- At bar 75 the pianist must play two simultaneous harmonics on the lowest two strings of the instrument. The location of the harmonic is exactly halfway between the tuning pins and the near-edge of the hammer, as shown in the image below.



- Large portions of the piece require the pedal to be held. To reduce visual information, this is often expressed using an arrow, indicating that the pedal should be held until further notice.
- It is recommended that the pianist removes the music rack from the piano.

And Then, Suddenly

Hugo Bell
2023

♩ = 80

[t] / [p] articulations, choosing freely between

tongue ram

Flute

Clarinet in B♭

Trumpet in B♭

Cello

Harp

Piano

arco, between pegbox and nut

n ————— f

8va-----

xyl. -----

loco

gliss.

fast strum across the strings between felt and tuning pins with coin or other metallic object

(top octave damped by cloth on strings)

15^{ma}-----

8

Fl. ord. sub. *pp* *p* *pp*

Cl. ord. *ppp* *f*

Tpt.

Vcl. arco, between pegbox and nut *n* *f* II

Hp. *8va* gliss. #

Pno. *15* 3 gliss. sim. between felt and tuning pins Ped.

Detailed description: This page of a musical score features six staves. The Flute staff (Fl.) begins with a melodic line in the first two measures, followed by a sustained note marked 'ord.' with dynamics *pp*, *p*, and *pp*. The Clarinet staff (Cl.) has a few notes in the first measure, then a sustained note marked 'ord.' with dynamics *ppp* and *f*. The Trumpet staff (Tpt.) contains rhythmic patterns with 'x' marks. The Violin staff (Vcl.) plays an 'arco' part between the pegbox and nut, with dynamics *n* and *f*, and a second measure marked 'II'. The Harp staff (Hp.) features a glissando marked 'gliss. #' and an octave shift '8va'. The Piano staff (Pno.) includes a triplet of sixteenth notes marked '15' and '3', a glissando marked 'gliss.', and a 'Ped.' (pedal) instruction with an arrow.

A

11

[t] / [p] sim.

Fl. *f* 3 5

Cl. 5

Tpt. 3 3 3

Vcl. *f* pizz. 3 3 3

Hp. *f* xyl. 3 5

Pno. *f* 3 15^{ma}

Detailed description: This page of a musical score, labeled 'A' and '11', features six staves. The Flute staff begins with a dynamic marking of *f* and includes a trill (marked '3') and a quintuplet (marked '5'). The Clarinet staff has a quintuplet (marked '5'). The Trumpet staff features three triplet markings (marked '3'). The Violoncello staff starts with a dynamic marking of *f*, a trill (marked '3'), and a pizzicato instruction ('pizz.'). The Harp staff includes a dynamic marking of *f*, a trill (marked '3'), and a xylophone instruction ('xyl.'). The Piano staff begins with a dynamic marking of *f* and a triplet (marked '3'), with a measure rest indicated by a dashed line and the number '15' above it.

18

Fl. *gradual dim. towards bar 22*

Cl.

Tpt.

Vcl. *gradual dim. towards bar 22*

Hp. *gradual dim. towards bar 22*

Pno. *15* *15^{ma}* *loco, ord.* *loco, ord.* *f*

Detailed description of the musical score: The score is for measures 18-22. The Flute part (Fl.) features a melodic line with triplets and a dynamic marking of 'gradual dim. towards bar 22'. The Clarinet (Cl.) part has a similar melodic line with triplets. The Trumpet (Tpt.) part includes a quintuplet in measure 20. The Violin (Vcl.) part has a melodic line with triplets and a dynamic marking of 'gradual dim. towards bar 22'. The Harp (Hp.) part features a melodic line with triplets and a dynamic marking of 'gradual dim. towards bar 22'. The Piano (Pno.) part has a melodic line with triplets and a dynamic marking of 'f' at the end, with performance instructions 'loco, ord.' and '15' and '15^{ma}' indicating specific measures.

21

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

mf *p* *mp*

(p)

(p)

(p)

mf

xyl.

f *mp* *mf*

15^{ma} *mp* *mf* loco, ord.

24

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

air (J)

IV -----
ord. (J)

hand-damped
glissando, moving L.H.
in tandem with R.H.
8va-----

15^{ma}-----

(Ped.)

Detailed description: This page of a musical score, numbered 24, features six staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a five-measure phrase marked with a '5' and a slur. The Trumpet (Tpt.) part has a similar five-measure phrase, with notes marked with 'x' and a '5' above. The Violoncello (Vcl.) part has a single note marked 'p' in the first measure and a note marked 'n' in the fifth measure. The Harp (Hp.) part has a three-measure phrase marked with a '3' and a five-measure phrase marked with a '5', followed by a glissando marked 'p' and '8va'. The Piano (Pno.) part has a five-measure phrase marked 'p' and '15^{ma}', with a triplet of eighth notes marked '3' in the fifth measure. A pedal point is indicated by a circled cross symbol and a line labeled '(Ped.)' at the bottom.

27 B

Fl. *key clicks*
p

Cl.

Tpt. *percussive tongue stop*
f

Vcl. *col legno battuto, fast ricochets, damped & unpitched*
f *pp*

Hp. *8va-1*
f

Pno.

31

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

Detailed description: This is a page of a musical score, page 12, starting at measure 31. The score is arranged in a system with six staves. The Flute (Fl.) staff is the only one with musical notation, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It contains four measures of music with various notes, rests, and accidentals. The Clarinet (Cl.), Trumpet (Tpt.), Harp (Hp.), and Piano (Pno.) staves are all empty, indicating they are silent for this passage. The Violin (Vcl.) staff has a treble clef and contains four measures of music with notes, rests, and some markings like 'x' and '...' below the notes. A horizontal line is drawn below the Violin staff, extending across the width of the page.

35

Fl. *pizz.*
p

Cl. *air*
n *f* *stop with tongue*

Tpt. *air*
n *f* *percussive tongue stop*

Vcl. II *col legno tratto, still damped*
p *f*
I *col legno battuto, sim.*
p

Hp. *8va*
p *f* *gliss.*
hand-damped glissando

Pno. *"guero" glissando along the tuning pins themselves with coin or metal object, same range as before*
p *f*

39

Fl.

Cl. *air, with a sharp decay*

Tpt.

Vcl

Hp. *with slide (such as tuning key)*

Pno. *using a glass object to slide along the string*

p

Detailed description: This is a page of a musical score for six instruments: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Violin (Vcl.), Harp (Hp.), and Piano (Pno.). The score is for measures 39 through 43. The Flute part has a melodic line with various articulations. The Clarinet part is mostly silent, with a few notes and a dynamic marking of *p*. The Trumpet part is silent. The Violin part has a melodic line with many notes marked with 'x' and ellipses. The Harp part has a melodic line with a dynamic marking of *p* and a 'slide' instruction. The Piano part has a melodic line with a dynamic marking of *p* and a 'slide' instruction with a note that says 'using a glass object to slide along the string'. The page number 39 is in a box at the top left.



air sound, covering the
hole but not a jet whistle
[u/] → [i/]

44

Fl. *n* *mf* *p*

Cl. *pp* *f* *p* staccatissimo

Tpt. *p*

Vcl. pizz. ord. *f* *p* pizz.

Hp. *p* *f* *8va-1* gliss. p.d.ch gliss. (between bridge pins & tuning pins)

Pno. *f* *p*

48

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

bow screw slide + L.H pizz

pizz.

sim.

p

Detailed description: This page of a musical score, numbered 48, features six staves. The Flute (Fl.) staff begins with a triplet of eighth notes. The Clarinet (Cl.) staff has a few notes in the first measure. The Trumpet (Tpt.) staff has a triplet of eighth notes in the second measure. The Violoncello (Vcl.) staff is the most active, featuring a 'bow screw slide + L.H pizz' in the first measure, a 'pizz.' in the second, and a 'sim.' with a triplet in the third. The Harp (Hp.) and Piano (Pno.) staves provide accompaniment with various notes and dynamics, including a piano (*p*) dynamic in the Harp part.

51

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

pizz.

sim.

3

3

3

Detailed description: This page of a musical score covers measures 51 through 54. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes, including slurs and accents. The Clarinet (Cl.) part has a few notes in measures 51 and 52, with a triplet of eighth notes in measure 52. The Trumpet (Tpt.) part has a few notes in measures 51 and 54, marked with a sharp sign and an asterisk. The Violoncello (Vcl.) part starts with a pizzicato (pizz.) instruction and a note in measure 51, then continues with a melodic line in measure 52, marked with a 'sim.' (simile) instruction and a '+' sign. The Harp (Hp.) part has a sustained chord in measure 51, followed by a melodic line in measure 52, and a triplet of eighth notes in measure 54. The Piano (Pno.) part has a few notes in measures 51 and 52, with a melodic line in measure 53.

55

Fl. *f* *p* [3]

Cl.

Tpt. add harmon mute *pp* *mp*

Vcl. *mf* *f* *p* pizz.

Hp. *mf* *f* *p* xyl. [3] [3]

Pno. *mf* *f* *p* [3] *15^{ma} on keys*

Ped. →

58

Fl. [t] / [p] sim.
gradually cresc. towards bar 68

Cl. -33, intonating against the harp harmonic
gradually cresc. towards bar 68
pp *mp* *pp* (*mp*)

Tpt. *pp* *mp* *pp*

Vcl. c.l.b ... pizz. c.l.b ...
gradually cresc. towards bar 68

Hp. xyl. xyl. xyl. —
harmonics always audible above the rest of the ensemble
gradually cresc. towards bar 68

Pno. (15) —
gradually cresc. towards bar 68

62

Fl. *f*

Cl. *pp* *mp* *pp*

Tpt. *mp* *pp* *mp* *pp*

Vc. *pizz.* *c.l.b* *pizz.* *arco, molto sul pont* *n*

Hp. *xyl.*

Pno. *15^{ma} on keys*

Detailed description: This page of a musical score, numbered 62, features six staves. The Flute (Fl.) staff has a treble clef and contains a melodic line with two triplet markings and a dynamic marking of *f*. The Clarinet (Cl.) staff has a treble clef and features a sustained note with a dynamic marking of *pp*, followed by a crescendo to *mp* and a decrescendo back to *pp*. The Trumpet (Tpt.) staff has a treble clef and contains a sustained note with a dynamic marking of *pp*, followed by a crescendo to *mp* and a decrescendo back to *pp*. The Violin (Vc.) staff has a treble clef and includes a pizzicato section with a triplet, a section marked *c.l.b* (col legno battuto) with a cross symbol, another pizzicato section, and an *arco, molto sul pont* section with a dynamic marking of *n*. The Harp (Hp.) staff has a grand staff and includes a xylophone section marked *xyl.*. The Piano (Pno.) staff has a grand staff and includes a section marked *15^{ma} on keys* with a triplet in the right hand.

66

Fl. *mf* *p* *f* *pp* *f* *sub. pp* *ord.* *flz.*

Cl. *mf* *p* *f* *mf* *ff*

Tpt. *mp* *p* *ppp* *mf*

Vcl. *f* *pizz.* *arco, molto sul pont* *n* *ff*

Hp. *xyl.* *ord.* *gliss.* *f* *ff* *8^{va}*

Pno. *(15)* *f* *ff* *15^{ma}*

Detailed description of the musical score: The score is for measures 66-69. The Flute part (Fl.) starts with a triplet of eighth notes, followed by another triplet, then a triplet of sixteenth notes, and ends with a flautissimo (flz.) passage marked *pp* to *f* and a *sub. pp* section. The Clarinet (Cl.) part begins with a *mf* dynamic, followed by a crescendo from *p* to *f*, and ends with a fortissimo (*ff*) section. The Trumpet (Tpt.) part starts with a *mp* dynamic, then a *p* dynamic, followed by a *ppp* section, and ends with a *mf* dynamic. The Violin (Vcl.) part begins with a *f* dynamic and a pizzicato (*pizz.*) instruction, then switches to arco, molto sul ponticello (*arco, molto sul pont*) with a *n* (no bow) instruction, and ends with a *ff* dynamic. The Harp (Hp.) part features xylophone (*xyl.*) sounds, followed by an *ord.* (order) section with a glissando (*gliss.*) and dynamics from *f* to *ff*, with an *8^{va}* (8va) instruction. The Piano (Pno.) part includes a *(15)* instruction, a triplet of eighth notes, and a *15^{ma}* (15ma) instruction with a *f* to *ff* dynamic range.

70

Fl. *mp* *pp* flz. *pp* *f* aeolian (pitched) *sub.ppp*

Cl. *n* *fp* *f* *pp* *ppp* *bisb.* teeth on reed, very airy

Tpt. flz. *p* *f* *p* *f*

Vcl. ord. *ppp* *ff* pizz. *n* *ff* molto sul pont.

Hp.

Pno. harmonics, located halfway between the tuning pins and the near edge of the hammer *ff* *15^{mb}* (Ped.) →

76

Fl. *ord.*
ppp *p* *n*

Cl. *ppp* *p*

Tpt. *ppp*

Vcl. *molto sul pont.*
sfz-pp

Hp. *ord.*
f *ff* *p*

Pno. *loco*
f *pp*

8va *8va*

80

Fl. *f* *bisb.* *ff* jet whistle

Cl. *n* *ff* *mf*

Tpt. *p > ppp* *flz.* *mf* *ff*

Vcl. *ord.* *n* *ff* *mf* *ff* *molto sul pont.* *sul tasto* *sub. ppp*

Hp. *8va* *f* *ff* *n* *ff*

Pno. *8va* *f* *ff* *p* *ff* *loco* *(Ped.)*

Detailed description of the musical score: The score is for measures 80-83. The Flute part (Fl.) starts with a rest, then plays a half note G4 (marked *f*), followed by a half note G4 (marked *bisb.*), and ends with a quarter note G4 (marked *ff*) with a 'jet whistle' instruction. The Clarinet part (Cl.) starts with a rest, then plays a half note G4 (marked *ff*), followed by a half note G4 (marked *mf*), and ends with a rest. The Trumpet part (Tpt.) starts with a rest, then plays a half note G4 (marked *flz.*), followed by a half note G4 (marked *ff*), and ends with a rest. The Violin part (Vcl.) starts with a rest, then plays a half note G4 (marked *ff*), followed by a half note G4 (marked *mf*), then a half note G4 (marked *ff*), and ends with a quarter note G4 (marked *sub. ppp*). The Harp part (Hp.) starts with a rest, then plays a triplet of eighth notes (marked *f*), followed by a triplet of eighth notes (marked *ff*), then a triplet of eighth notes (marked *n*), and ends with a triplet of eighth notes (marked *ff*). The Piano part (Pno.) starts with a rest, then plays a triplet of eighth notes (marked *f*), followed by a triplet of eighth notes (marked *ff*), then a triplet of eighth notes (marked *p*), and ends with a triplet of eighth notes (marked *ff*). The score includes various performance instructions such as *ord.*, *molto sul pont.*, *sul tasto*, *loco*, and *(Ped.)*.

84

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

ppp *pp* *ppp*

ppp *pp* *ppp*

n *ppp* *pp* *n* *ppp* *pp*

Detailed description: This page of a musical score, numbered 84, features six staves. The Flute (Fl.) and Clarinet (Cl.) staves show melodic lines with slurs and dynamic markings of *ppp* and *pp*. The Trumpet (Tpt.) staff is mostly silent. The Violin (Vcl.) staff has a melodic line with slurs and dynamic markings of *n*, *ppp*, *pp*, and *n*. The Harp (Hp.) and Piano (Pno.) staves are mostly silent, with some notes visible in the lower register of the piano part.

90

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

IV: 7 ord.

ppp *pp* *ppp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *pp* *ppp*

> n *ppp* *pp* *n* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 90 to 95. It features six staves: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Violoncello (Vcl.), Harp (Hp.), and Piano (Pno.). The Flute part begins with rests in measures 90-92, followed by a melodic line in measures 93-95 with dynamics *ppp*, *pp*, and *ppp*. The Clarinet part has a similar pattern with dynamics *ppp*, *pp*, and *ppp*. The Trumpet part includes accents (+) and dynamics *ppp*, *pp*, and *ppp*. The Violoncello part starts with an accent (> n) and dynamics *ppp*, *pp*, and *n*, then changes to *pp*, *p*, and *pp* in measures 93-95. A chord symbol 'IV: 7 ord.' is placed above the Vcl. staff in measure 93. The Harp and Piano parts are mostly rests, with some notes in the lower register of the piano.

96

Fl. *mp* *pp* *mp* *pp* *mp* *pp*

Cl. *ppp* *mp* *pp* *mp* *pp* *mp*

Tpt. *p* *pp* *mp* *pp*

Vcl. *p* *pp* *mp* *pp* *mp*
sul tasto
IV: 7 ord.

Hp. arco, with bow or bow hair

Ct. *n* *f* *n*

Pno.

102

Fl. *mp* *pp* *mp* *pp* *mp* *mp*

Cl. *pp* *pp* *ppp* *mp* *pp* *pp*

Tpt. *mp* *pp* *p* *pp* *mp* *pp*

Vcl. *pp* *mp* *pp* *f* *sul pont.*

Hp. *n* *f* *n* *f* *p*

Pno.

Detailed description: This page of a musical score, numbered 102, features six staves. The Flute (Fl.) staff begins with a treble clef and a key signature of one sharp (F#). It contains six measures of music with dynamic markings *mp*, *pp*, *mp*, *pp*, *mp*, and *mp*. The Clarinet (Cl.) staff also has a treble clef and one sharp, with dynamics *pp*, *pp*, *ppp*, *mp*, *pp*, and *pp*. The Trumpet (Tpt.) staff uses a treble clef and one sharp, with dynamics *mp*, *pp*, *p*, *pp*, *mp*, and *pp*. The Violin (Vcl.) staff has a treble clef and one sharp, with dynamics *pp*, *mp*, *pp*, and *f*, plus the instruction *sul pont.* in the final measure. The Harp (Hp.) and Piano (Pno.) staves are grand staves with treble and bass clefs, showing dynamics *n*, *f*, *n*, *f*, and *p* respectively. The Piano part is mostly silent, indicated by rests.

108

F

Fl.

play & sing, slow oscillation between consonant and dissonant intervals. An F below or above can be used as a starting pitch for the voice if more comfortable.

Cl.

play & sing, slow oscillation between consonant and dissonant intervals. An F below or above can be used as a starting pitch for the voice if more comfortable.

Tpt.

→ sul tasto → sul pont. → sul tasto

Vcl.

Hp.

Pno.

ff $\overset{\sim}{\vee}$
 15^{mb}
 Ped. →

114

Fl. *f mp f mp f mp*

Cl. *mf f mf mf*

Tpt. *mf f mf*

Vcl. *p f p f p f*

Hp. *ff mf ff mf ff mf*

Pno. *ff*

15. *ff*

Annotations: *sul pont.*, *sul tasto*, *vcl*

Detailed description: This page of a musical score, numbered 114, features six staves. The Flute (Fl.) staff has a melodic line with dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*. The Clarinet (Cl.) staff has a melodic line with dynamics *mf*, *f*, *mf*, *mf*. The Trumpet (Tpt.) staff has a melodic line with dynamics *mf*, *f*, *mf*. The Violoncello (Vcl.) staff has a melodic line with dynamics *p*, *f*, *p*, *f*, *p*, *f*. The Harp (Hp.) staff has a melodic line with dynamics *ff*, *mf*, *ff*, *mf*, *ff*, *mf*. The Piano (Pno.) staff has a melodic line with dynamics *ff*. The score includes performance instructions: *sul pont.* and *sul tasto* for the Vcl. staff, and *vcl* for the Pno. staff. The page number 114 is in a box at the top left. The page number 15 is at the bottom left, and 30 is at the bottom center.

Fl. *f* *p* *mp* *n*

Cl. *f* *mf*

Tpt.

Vcl. *p* *f* *p* *f* *p* *mf*
sul tasto sul pont. sul tasto

Hp. *ff* *mp* *f* *mp* *pp*

Pno. + +

15) *mf* *p*

126

G

Fl.

Cl. as soft as possible but without any air sound
pppp

Tpt.

Vcl. *molto sul pont.*
n

Hp. ord., quasi-cadenza
mp *pp*

Pno.

132

Cl. *n* *ppppp*

Vcl. *pppp* sul tasto, excruciatingly light -33c, intonating against the harp

Hp.

Detailed description: This block contains the musical notation for measures 132 through 136. The Clarinet (Cl.) part features a long, sustained note with a hairpin crescendo from *n* to *ppppp*. The Violin (Vcl.) part plays a sustained note with the instruction "sul tasto, excruciatingly light" and a dynamic marking of *pppp*. A specific instruction "-33c, intonating against the harp" is written above the violin staff. The Harp (Hp.) part consists of a rhythmic accompaniment in the bass clef, including a triplet of eighth notes in measure 134.



137

Cl. *n*

Vcl. *n* until sound has completely decayed

Hp.

Detailed description: This block contains the musical notation for measures 137 through 141. The Clarinet (Cl.) part has a long, sustained note with a hairpin crescendo to *n*. The Violin (Vcl.) part has a long, sustained note with a hairpin crescendo to *n* and the instruction "until sound has completely decayed". The Harp (Hp.) part continues with its rhythmic accompaniment in the bass clef.