

Hugo Bell

Black Box Communion

For Clarinet, Violin & Cello with Live Electronics,
DMX Lighting and PPG Sensors

2025

About this score

(for portfolio submissions)

Black Box Communion was composed for LSO Soundhub (2025) and is an entirely asynchronous work. Each of the three performers follows an independent tempo derived from their own heartbeat, delivered via an in-ear click, rather than a shared pulse.

For this reason, the relationships shown between parts in this full score do not reflect the temporal relationships of the live performance. The full score has been prepared solely to provide adjudicators and selection panels with a readable overview of the work for submission purposes.

A simplified electronics part is included for reference only. It provides a very surface-level overview of the electronics and does not represent the live processes used in the performance, in which each performer's heartbeat independently controls synthesis and audio triggers.

The individual performance parts used by the musicians are included separately and provide a more accurate representation of the work as performed.

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Black Box Communion

2025

16-20 minutes

Instrumentation

- B^b Clarinet
- Violin
 - + Guitar pick
- Cello
 - + 'Coiled' bow (see notes)

Equipment

- Arduino microcontroller
- PPG ear clip sensors with Arduino shields 3x
- DMX lighting bars 3x
- DMX interface
- Computer running Max/MSP
- 5-out audio interface
- In-ear monitors 3x
- Instrument mics

Concept

Each performer is connected to a heartbeat-sensing device (a PPG sensor) which sends signals to a laptop, triggering sound and lighting in time with the performer's heartbeat. The performers must follow the sound of their own heartbeat, transmitted through an in-ear monitor in lieu of traditional, mensural timekeeping. As each of the three performers is connected to their own PPG sensor, there will often be three autonomous tempi.

Performance Notes

Pulse

The PPG sensor is a small ear clip, which can be discretely worn whilst playing. Exact metric synchronisation with the PPG signals is neither expected nor possible due to the irregular nature of human heartbeats. Performers should exercise informed musical judgement if needed, for example adjusting phrasing, articulation or ending long notes earlier.

A failsafe is included in the Max patch which will trigger a pre-recorded signal of the performer's heartbeat which will continue until the PPG signal has restabilised. It is vitally important that the performers react faithfully to the events of the performance, and do not play if they cannot hear a click.

Cuing

The performers are equipped with IEMs (in-ear monitors) to help navigate the piece. Each performer's heartbeat will be audible to them in the form of a click, with a higher pitch denoting the first beat of a bar where relevant.

Structure

The piece is structured in 5 sections, as shown below -

Rehearsal Mark A	<i>Tutti, complex contrapuntal textures</i>
Rehearsal Mark B	<i>Electronics only</i>
Rehearsal Marks C to F	<i>Begins very soft and sparse, growing in density</i>
Rehearsal Mark G	<i>Electronics only</i>
Rehearsal Marks H to J	<i>Gentle, swelling pitched material across all parts</i>

The rehearsal marks are points of re-synchronisation, however the performers do not need to co-ordinate among themselves as this is calculated by the electronics patch - they simply need to follow the in-ear cues and the instructions in the parts.

Bar Numbering & Parts

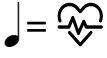

Each part has a different number of bars, so a hierarchical bar numbering system is used to ensure each part is synchronised at Rehearsal Marks. The first digit of the bar number indicates the Rehearsal Mark, where 1 = Section A, 2 = Section B etc., and the subsequent three digits show the number of bars after the Rehearsal Mark.

E.g., bar 3001 is the first bar of Section C, bar 5012 is the twelfth bar of Section E and bar 1100 would be the 100th bar of Section A.




Each performer must perform from their own individual part rather than a full score due to the asynchronous nature of the piece.

Notation & Playing Techniques

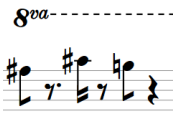

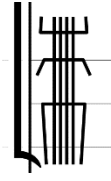
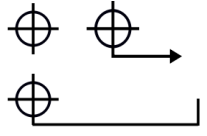
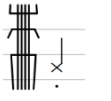
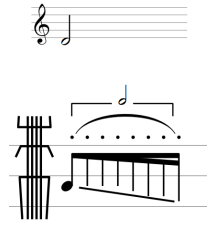

Global


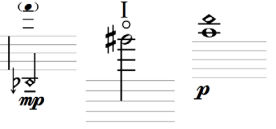
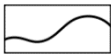
	PPG marking	Each pulse (heartbeat) is equivalent to a crotchet.
	Quarter-tones	Traditional quarter-tone notation has been used where pitch or intonation is the contextual goal.

Clarinet

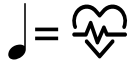
	Trill Notation	Represents the 4 trills keys connected to the upper joint. This symbol also replaces conventional trill notation. At Reh Mark A, trills should be relatively slow (c.32 nd note values) whilst in Reh Mark F they should be fast.
	Aeolian	Performed without the mouthpiece, a concentrated stream of air is blown down the barrel of the instrument without the lips making contact with any part of the instrument. The resultant sound is a delicate, noisy but pitched sound, similar to the same technique on a flute.
	Tongue Rams	Performed without the mouthpiece, the lips should form a seal within the opening of the barrel ensuring no excess air can escape, then using the diaphragm to force air down the instrument quickly following by a tongue stop. The resultant sound should be a clearly defined pitch with no excess air, similar to the same technique on a trumpet.
	Coloured Fingering	Coloured fingering - an alternative fingering should be used to create a different timbre. Fingerings which produce particularly contrasting sonorities are encouraged.
	Chalumeau Fingering	Chalumeau fingering - use an alternative fingering to achieve the written, clarion register pitch in the throat/chalumeau register of the instrument.

Strings

	<p>Plectrum pizzicato (violin only)</p>	<p>In Section A the violinist should use a guitar pick, or similar item to pluck the strings. The use of very high register in this passage was intentional - the percussive qualities of the notes at this range is of particular textural importance.</p>
	<p>Bow coil croak (cello only)</p>	<p>The cellist must use the coiled part of their bow, located near the frog, and drag across the damped string to create a metallic, pitched 'ratchet' sound. If the bow isn't well-suited to this technique, then a preparation with wire could be attempted, or a different object could be used to play the strings, such as a low-profile metalwork file.</p> <p>Notes are written at sounding pitch. The lowest note in this passage (G) is located at the very end of the fingerboard on the top string, and the highest note in this passage (G +8^{va}) can be found roughly halfway between the edge of the fingerboard and the bridge.</p>
	<p>Bridge clef</p>	<p>A tablature bridge clef depicting the position of the bow interaction with the strings. The top line of the 3-line staff represents the bridge, the middle line represents the start of the fingerboard and the lower line is part-way down the fingerboard itself. Strings are indicated above with Roman numerals.</p> <p>Between Reh Marks D and F there is frequent alternation between Bridge and ordinary pitched clefs. Bridge clefs are not restated in the middle of a system to help legibility.</p>
	<p>String dampening</p>	<p>This symbol indicates that the instrument's strings should be damped with the left hand, ensuring that sounds are unpitched. Open / cancellation symbols have been omitted from the score for ease of reading - instances where the string should be undamped are clearly notated with pitched material.</p>
	<p>Crossed Noteheads</p>	<p>Crossed noteheads are only ever used to indicate unpitched, col legno battuto actions, including slow bouncing ricochets.</p>
	<p>Bouncing ricochet (slow)</p>	<p>To be played col legno battuto allowing the wood of the bow to bounce freely on the string, creating a natural accelerando. An exact number of strikes is not required, but will be between 6-10 depending on the context.</p> <p>This action is often performed in conjunction with a sounding pitch which is indicated on an ossia staff above.</p>
	<p>Ricochet (fast)</p>	<p>By contrast, notes with the following ricochet notation are to be played rapidly and evenly, between 3-5 strikes. This can be either col legno or arco as indicated in the part.</p>

<p>bowing directly at '12th position' on the fingerboard</p> 	<p>'12 position' bowing</p>	<p>Before Reh Mark B, both players must play on an open string, bowing at the position indicated by the circle with the dot inside. This produces a very distinct timbre when the bow is exactly positioned on the second partial of the string (1 octave above).</p>
	<p>Harmonics</p>	<p>Harmonics are notated in different ways depending on the context, but always follow convention. Hollowed diamond noteheads are used to denote all note values as per tradition, even for crotchets.</p>
	<p>Dynamics curve</p>	<p>At section H the following diagram is used to indicate the desired dynamic 'envelope' for each subsequent note.</p>
	<p>ord.</p>	<p>Ordinario</p>
	<p>s.t</p>	<p>Sul Tasto</p>
	<p>m.s.t</p>	<p>Molto Sul Tasto</p>
	<p>c.l.b</p>	<p>Col Legno Battuto - this is used both as a single attack and as a ricochet. It has also been included at places in the score to clarify when there is potential for ambiguity between and arco or legno bowing.</p>
	<p>c.l.t</p>	<p>Col Legno Tratto - It has also been included at places in the score to clarify when there is potential for ambiguity between and arco or legno bowing.</p>

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A

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2025

Clarinet in Bb

> (in-ear click)

coloured fingering

1001 1002 1003

ppp: softly blending with the electronic drone

Violin

Cello

Electronics
Pitched
Drones

Multiphonics Drone 1: Clarinet

2 3 4 1001 1002 1003

pp

1004 1005 1006 1007 1008 1009 1010 1011

Cl. *coloured, chalumeau fingering*

Vln.

Vcl.

Elec. Pitched Drone

sim.



1012 1013 1014 1015 1016 1017 1018 1019

Cl. *coloured*

Vln.

Vcl.

Elec. Pitched Drone

pp : slightly louder, still blending in

1020 1021 1022 1023 1024 1025 **coloured**

Cl.

Plectrum pizzicato: Using a guitar pick or similar object. Precise intonation is less important than melodic contour in this section

(in-ear click) *sva*

mp : gently cutting through the texture, like water droplets

Vcl.

Elec. Pitched Drone

1020 1021 1022 1023 1024 1025

Granular Clicks: Violin

Elec. Unpitched Percussive



1026 1027 1028 1029 1030 1031 **coloured**

Cl.

sva

Vcl.

(v.s)

Elec. Pitched Drone

1026 1027 1028 1029 1030 1031

Elec. Unpitched Percussive

1032 1033 1034 1035 1036 1037 **coloured**

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Percussive

(in-ear click)

Bow coil croak: The melodic contour is more important than exact pitches. Notes should always be separated and non-legato

mp: with enough pressure and speed that the individual 'grains' of sound are audible

p: slightly louder again as more elements are introduced, but still blending in

1038 1039 1040 1041 1042 **ordinario**

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Percussive

pp *p*

subtle swelling

1043 1044 1045 1046 1047 1048

Cl. *pp* *pp* *sim.* *p* *pp*

Vln. *8va*

Vcl. *15ma*

Elec. Pitched Drone Multiphonics Drone 4

Elec. Unpitched Percussive

1049 1050 1051 1052 1053

Cl. *pp* *p* *pp* *pp*

Vln. *8va* **With bow** *p* *pp* *sim.* *sospiro* *sul tasto, quasi-flautando* IV

Vcl. *15ma* *loco* I *Sul tasto: quasi-flautando* *sospiro* *p* *pp* *sim.*

Elec. Pitched Drone

Elec. Unpitched Percussive *Increased Density*

1054 1055 1056 1057

Cl. *p* *pp* *p*

Vln. IV III

Vcl.

Elec. Pitched Drone 1054 1055 Multiphonics Drone 5 1056 1057

Elec. Unpitched Percussive

1058 1059 1060 1061

Cl. *ppp* *p* *ppp*

Vln. III

Vcl.

Elec. Pitched Drone 1058 1059 1060 1061

Elec. Unpitched Percussive

1062 1063 1064 1065

Cl. *p* *ppp*

Vln. III IV

Vcl.

Elec. Pitched Drone

Elec. Unpitched Percussive

1066 1067 1068 1069

Cl. *p* *ppp* *n*
emerging from the texture

Vln. IV III

Vcl.

Elec. Pitched Drone

Elec. Unpitched Percussive

trills in this section shouldn't be too fast, approximately 32nd note values

1070 1071 1072 1073

Cl. *p* *n* *n* *p* *n* *n*

Vln. III

Vcl.

Elec. Pitched Drone 1070 Multiphonics Drone 6 1071 1072 1073

Elec. Unpitched Percussive

Detailed description: This page of a musical score contains five staves. The top staff is for Clarinet (Cl.) in treble clef, showing notes with dynamic markings *p* and *n* and trills indicated by wavy lines above the notes. The second staff is for Violin (Vln.) in treble clef, marked with a Roman numeral III and containing sixteenth-note passages. The third staff is for Violoncello (Vcl.) in treble clef, also containing sixteenth-note passages. The fourth staff is for Electric Pitched Drone in bass clef, featuring a 'Multiphonics Drone 6' effect with sustained notes. The fifth staff is for Electric Unpitched Percussive, showing rhythmic patterns with 'x' marks above notes. Measure numbers 1070, 1071, 1072, and 1073 are marked at the top of the score.

1074 1075 1076 1077 1078

Cl. *p* *n* *n* *p* *n* *n* *p* *n*

Vln. *pp non dim.*

Vcl. *pp non dim.*

Elec. Pitched Drone

Elec. Pitched Percussive
Resynthesised Bow Coil Croak: Cello
Very gradually increasing in density

Elec. Unpitched Percussive
Further Increased Density

1079 1080 1081 1082 1083

Cl. *n* *p* *n* *n* *p* *n* *n*

Vln. III

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This musical score page covers measures 1079 to 1083. The Cl. part features a melodic line with dynamics *n* (normal) and *p* (piano), and includes hairpins and accents. The Vln. part is marked with a 'III' and a dashed line above the staff. The Vcl. part has a similar melodic line. The Elec. Pitched Drone part consists of sustained chords. The Elec. Pitched Percussive part has a sparse rhythmic pattern. The Elec. Unpitched Percussive part features a complex, multi-layered rhythmic texture with many notes and rests.

1084 1085 1086 1087

Cl. *p* *n* *n* *p* *n* *n*

Vln. III IV

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This musical score page covers measures 1084 to 1087. The Cl. part features a melodic line with dynamics *p* and *n* and slurs. The Vln. part includes fingerings III and IV. The Vcl. part has a similar melodic line. The Elec. Pitched Drone part consists of sustained chords. The Elec. Pitched Percussive part has a sparse rhythmic pattern. The Elec. Unpitched Percussive part features a complex, multi-layered rhythmic texture with many notes.

1088 1089 1090

Cl. *p* *n* *n* *p* *n*

Vln. IV

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This musical score page contains six staves. The top staff is for Clarinet (Cl.), showing a melodic line with dynamics *p* and *n* across measures 1088, 1089, and 1090. The second staff is for Violin (Vln.), marked with a Roman numeral IV, showing a melodic line with slurs and accents. The third staff is for Violoncello (Vcl.), showing a melodic line with slurs and accents. The fourth staff is for Electric Pitched Drone, showing sustained chords with slurs. The fifth staff is for Electric Pitched Percussive, showing rhythmic patterns with accents. The sixth staff is for Electric Unpitched Percussive, showing complex rhythmic patterns with accents.

1091 1092 1093
 Cl. *n* *p* *n* *pp*
 Vln. IV
 Vcl.
 Elec. Pitched Drone
 1091 1092 1093
 Multiphonics Drone 7
 Elec. Pitched Percussive
 Elec. Unpitched Percussive

The score consists of six staves. The Clarinet (Cl.) staff shows a melodic line with dynamics *n*, *p*, *n*, and *pp*. The Violin (Vln.) and Violoncello (Vcl.) staves play sustained notes with some rhythmic patterns. The Electric Pitched Drone staff features a sustained drone with a multiphonics section labeled "Multiphonics Drone 7" in measure 1093. The Electric Pitched Percussive staff has sparse rhythmic accents. The Electric Unpitched Percussive staff contains a complex rhythmic pattern of notes and rests.

Musical score for measures 1094-1098. The score includes the following parts:

- Cl. (Clarinet):** Measures 1095 and 1097 feature a melodic phrase starting on a whole note, marked *mp*. Above measures 1095-1096 and 1097-1098, there are wavy lines with a vertical line through them, indicating a specific performance technique or effect.
- Vln. (Violin):** Features a melodic line with a fermata over measure 1095. A Roman numeral **IV** is written above the staff, indicating a section change.
- Vcl. (Violoncello):** Features a melodic line with a fermata over measure 1095.
- Elec. Pitched Drone:** Consists of sustained, overlapping notes in the lower register, creating a drone effect.
- Elec. Pitched Percussive:** Features rhythmic patterns with accents, primarily in the lower register.
- Elec. Unpitched Percussive:** Features complex rhythmic patterns with accents, primarily in the lower register.

1099 1100 1101 1102 1103 1104 (in-ear click stops at end of section)

Cl. **Remove mouthpiece**

Repeat bracketed figure until the click track stops bowing directly at '12th position' on the fingerboard

Vln. *n* *ppp* L.V.

Repeat bracketed figure until the click track stops bowing directly at '12th position' on the fingerboard

Vcl. *n* *ppp* L.V.

Elec. Pitched Drone

Every 4 bars x8, initially sync'd with the end of the cresc once we reach the repeated material: Violin & Cello

Every 4 bars x8 from when the clarinet finishes: Clarinet

Elec. Bowls

Faster, with shorter envelopes. Independent

Elec. Pitched Percussive

Gradually Decreasing in Density

Elec. Unpitched Percussive

B

Multiphonic fading out over 1 minute from when Section B starts

2001 2002 2003 2004 2005 2006

Elec. Pitched Drone *dim.*

Elec. Unpitched Drone *cresc.*

Elec. Bowls

Elec. Pitched Percussive *Subtly shifting in timbre throughout this section*

Elec. Unpitched Percussive



2007 2008 2009 2010 2011 2012

Elec. Pitched Drone *dim.*

Elec. Unpitched Drone *cresc.*

Elec. Bowls *Every 2 bars x8: Clarinet, Violin & Cello*

Elec. Pitched Percussive

Elec. Unpitched Percussive

2013 *dim.* 2014 2015 2016 2017 2018

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Elec. Pitched Percussive

Elec. Unpitched Percussive

2019 *dim.* 2020 2021 2022 2023 2024

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Elec. Pitched Percussive

Elec. Unpitched Percussive

2025 2026 2027 2028 2029 2030

Elec. Pitched Drone

Continues for a minute, slowly shifting in timbre

Elec. Unpitched Drone

Processed Tibetan bowl sound, echoing: Independent of pulse

Elec. Bowls

Echoing Echoing Echoing

Continues for a minute, envelope shape slowly changing, notes become shorter and more sparse

Elec. Pitched Percussive

Elec. Unpitched Percussive

2031 2032 2033 2034 2035 2036

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Echoing Echoing Echoing

Elec. Pitched Percussive

Elec. Unpitched Percussive

2037 2038 2039 2040 2041 2042

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Elec. Pitched Percussive

Elec. Unpitched Percussive

Echoing

Echoing

2043 2044 2045 2046 2047 2048

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Elec. Pitched Percussive

Elec. Unpitched Percussive

Echoing

Echoing

C

3001 3002 3003 3004 3005 3006

Cl.

(in-ear click)

col legno battuto: across the middle two strings of the violin, either as dyads or single notes - the location of contact with the bow is more important than the string allocation in the following sections

"p" : clear and confident, but timbrally soft

Vln.

Vcl.

3001 3002 3003 3004 3005 3006

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Bowls

Echoing

Elec. Pitched Percussive

Sporadic, very short

Elec. Unpitched Percussive

3007 3008 3009 3010 3011 3012

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

bouncing ricochet

3013 3014 3015 3016

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This musical score page covers measures 3013 to 3016. The Cl. part has rests in measures 3013-3015 and a quarter note in 3016. The Vln. part features a rhythmic pattern of eighth notes with accents and a complex chordal texture in measure 3015. The Vcl. part is silent. The Elec. Pitched Drone part is silent. The Elec. Unpitched Drone part consists of sustained notes with a slur across all four measures. The Elec. Pitched Percussive part has notes in measures 3015 and 3016. The Elec. Unpitched Percussive part has percussive symbols in measures 3013-3016.

3017 3018 3019 3020

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

c.l.b ricochet, pitched

D

4001 4002 4003 4004 4005 4006

Cl.

Vln.

(c.l.b)

(in-ear click)

col legno battuto: across the middle two strings of the violin, either as dyads or single notes - the location of contact with the bow is more important than the string allocation in the following sections

bouncing c.l.b ricochet, pitched

p : clear and confident, but timbrally soft

4001 4002 4003 4004 4005 4006

Elec. Pitched Drone

Gradually shifting in timbre and 'pitch' throughout this section

Elec. Unpitched Drone

Increased density, but still very short envelope

Elec. Pitched Percussive

4007 4008 4009 4010 4011

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

(c.l.b)

(c.l.b)

(c.l.b)

c.l.b pitched ricochet, rapid

(c.l.b)

(c.l.b)

4012 4013 4014 4015 4016 4017

Cl.

Vln.

col legno tratto: bow position roughly following the direction of the previous and subsequent notes

c.l.b pitched ricochet, rapid

(c.l.b)

(c.l.b)

n *ff* *p*

Vcl.

col legno tratto: bow position roughly following the direction of the previous and subsequent notes

(c.l.b)

(c.l.b)

(c.l.b)

(c.l.t)

n *ff* *p*

sim.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

4018 4019 4020 4021

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

(c.l.b)

(c.l.b)

c.l.t

c.l.t

c.l.t

sim.

rebowing ad. lib., slowly moving the position of the bow up and down the playable length of the string to achieve a wide range of timbral variation and movement

mf

hold note until you hear "Section E" then proceed in time

4022 4023 4024 4025

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

(c.l.b)

(c.l.b)

c.l.t

mf

repeat bar until you hear "Section E" then proceed in time rebowing ad. lib., slowly moving the bow up and down the full length of the string to achieve a wide range of timbral variation and movement

Without mouthpiece

Aeolian: Blowing a focused stream of air down the barrel of the clarinet without making contact with the lips

E (in-ear click)

Tongue ram: As much pitched sound, and as little air as possible

5001 5002 5003 5004 5005 5006

Cl. *n* *ff* *n* *f* : tongue rams always as loud as possible

Vln. (a tempo) *pp* *mf* : louder, and more present in the texture c.l.b c.l.t

Vcl. (a tempo) *pp* *mf* : louder, and more present in the texture c.l.b

Elec. Pitched Drone

Elec. Unpitched Drone Lower pitched, rhythmic: Sync Clarinet, between notes

Elec. Pitched Percussive As before: Sync with Cello, between notes

Elec. Unpitched Percussive Short, fragmented granular sounds: Independent

5007 5008 5009 5010

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

(c.l.b)

(c.l.t)

n < *f* > *n*

Detailed description of the musical score: The score is organized into four systems. The first system contains the Cl., Vln., and Vcl. parts. The Cl. part is in treble clef and shows a melodic line with dynamics *n* < *f* > *n*. The Vln. part is in treble clef with markings (c.l.b) above the staff. The Vcl. part is in bass clef with markings (c.l.b) and (c.l.t) above the staff. The second system contains four parts for Electronic instruments: Elec. Pitched Drone (treble clef), Elec. Unpitched Drone (rhythmic notation), Elec. Pitched Percussive (treble clef), and Elec. Unpitched Percussive (rhythmic notation). Measure numbers 5007, 5008, 5009, and 5010 are indicated at the top of the score.

5011 5012 5013 5014 5015

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

The musical score consists of six staves. The first three staves are for traditional instruments: Clarinet (Cl.), Violin (Vln.), and Violoncello (Vcl.). The last four staves are for electronic elements: Pitched Drone, Unpitched Drone, Pitched Percussive, and Unpitched Percussive. The measures are numbered 5011 through 5015. The Cl. part has a melodic line with dynamics like *sim.* and *cresc.*. The Vln. and Vcl. parts have rhythmic patterns with articulations like *c.l.t.* and *(c.l.b)*. The electronic parts provide a complex rhythmic and textural background.

5016 5017 5018 5019

Cl.

Vln. (c.l.b) (c.l.b) c.l.t (c.l.b)

Vcl. (c.l.b) (c.l.b) c.l.t

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

5020 5021 5022 5023 5024

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description of the musical score: The score is divided into five systems. The first system contains the Cl., Vln., and Vcl. parts. The Cl. part starts with a series of eighth notes, followed by a phrase marked 'n' and 'f' with a slur. The Vln. part has notes with 'c.l.t' and '(c.l.b)' markings. The Vcl. part has notes with '(c.l.b)' and 'c.l.t' markings. The second system contains the Elec. Pitched Drone, Elec. Unpitched Drone, Elec. Pitched Percussive, and Elec. Unpitched Percussive parts. The Pitched Drone part is mostly empty. The Unpitched Drone part shows rhythmic patterns of eighth notes and rests. The Pitched Percussive part shows rhythmic patterns with chords. The Unpitched Percussive part shows rhythmic patterns with 'x' marks indicating percussive hits.

Swelling and breathing
ad. lib. until you hear
"Section F" then
proceed in time

5025 5026 5027 5028 5029

Cl. *n* *f*

Vln. c.l.t. (c.l.b) c.l.t. c.l.b c.l.t c.l.b c.l.t *mf*

Vcl. c.l.t *mf*

Elec. Pitched Drone

Elec. Unpitched Percussive

hold note until you hear "Section F" then proceed in time

hold note until you hear "Section F" then proceed in time

Detailed description: This musical score covers measures 5025 to 5029. The Clarinet (Cl.) part starts in measure 5025 with a series of notes, including a dynamic marking from *n* (piano) to *f* (forte) in measure 5027. The Violin (Vln.) part features a melodic line with articulation marks (c.l.t. for *crescendo*, c.l.b. for *decrescendo*) and a dynamic marking of *mf* (mezzo-forte) at the end of measure 5029. The Violoncello (Vcl.) part has a long note in measure 5025 with a *mf* dynamic, followed by a wavy line and an arrow pointing right, indicating a sustained or fading sound. The Electric Pitched Drone part consists of two staves (treble and bass clef) that are empty throughout the measures. The Electric Unpitched Percussive part shows rhythmic patterns of vertical strokes with 'x' marks above them, indicating specific percussive sounds.

F

6001 6002 6003 6004 6005

Cl. *ppp* *f* *ppp* *f* *ppp*

Vln. (c.l.t)

Vcl. (c.l.t)

Elec. Pitched Drone
6001 6002 6003 6004 6005
Multiphonics Single pitched drone, gradual fade in: triggered by Clarinet

Elec. Unpitched Drone
pp
LPF quiet and sustained, once all are at F

Elec. Unpitched Percussive
Short, fragmented granular sounds: Independent

6006 6007 6008 6009

Cl. *f* *n* *f*

Vln. *n* *p* *mf* c.l.b

Vcl. *n* *p* *mf* *n* c.l.b c.l.t

Elec. Pitched Drone

Elec. Unpitched Drone More noisy, dynamic sweeps

Elec. Pitched Percussive As before: Independent

Elec. Unpitched Percussive

6010 6011 6012 6013

Cl. *f* *pp* *sim.*

Vln. c.l.t c.l.b (c.l.b) (c.l.b)

Vcl. *ff* *sim.* (c.l.b) (c.l.b) c.l.t (c.l.b)

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

6014 6015 6016 6017

Cl.

Vln. c.l.t. arco pp all ricochets arco from this point c.l.t.

Vcl. arco p : flautando c.l.t. all ricochets arco from this point sim. (arco sim.)

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description of the musical score: The score is divided into six staves. The top three staves are for traditional instruments: Clarinet (Cl.), Violin (Vln.), and Viola (Vcl.). The bottom three staves are for electronic elements: Pitched Drone, Unpitched Drone, Pitched Percussive, and Unpitched Percussive. Measures 6014-6017 are indicated at the top. The Clarinet part features a melodic line with slurs and accents. The Violin and Viola parts are marked with 'arco' and 'pp' (pianissimo), and include instructions for 'all ricochets arco from this point'. The electronic tracks provide a rhythmic and harmonic accompaniment, with the Unpitched Percussive track showing a series of rhythmic patterns.

6018 6019 6020 6021

Cl.

Vln. ord, sul tasto
n *pp*
i.v. sempre

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This page of a musical score covers measures 6018 to 6021. It features seven staves. The Clarinet (Cl.) staff has a treble clef and contains melodic lines with slurs and accents. The Violin (Vln.) staff has a treble clef and includes the instruction 'ord, sul tasto' and dynamic markings '*n*' and '*pp*'. The Violoncello (Vcl.) staff has a bass clef and contains melodic lines with slurs. The Electric Pitched Drone staff has a bass clef and features a long, sustained note with a slur. The Electric Unpitched Drone staff is a rectangular box containing rhythmic patterns. The Electric Pitched Percussive staff has a treble clef and contains rhythmic patterns with slurs. The Electric Unpitched Percussive staff is a rectangular box containing rhythmic patterns with 'x' marks above them.

6022 6023 6024 6025

Cl.

Vln. ord, s.t. sim.

Vcl. ord, sul tasto II

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Short, fragmented granular sounds: Independent

Detailed description: This page of a musical score covers measures 6022 to 6025. It features seven staves. The Clarinet (Cl.) staff has a melodic line with slurs and accents. The Violin (Vln.) and Violoncello (Vcl.) staves play a rhythmic pattern of eighth notes with 'x' marks above them, indicating natural harmonics. The Vln. staff includes markings for 'ord, s.t.' and 'sim.'. The Vcl. staff includes 'ord, sul tasto' and a section marked 'II'. The Electronic (Elec.) section consists of four staves: 'Pitched Drone' with sustained notes, 'Unpitched Drone' with a rhythmic pulse, 'Pitched Percussive' with chords, and 'Unpitched Percussive' with a complex rhythmic pattern of 'x' marks. A note at the end of the Unpitched Percussive staff reads 'Short, fragmented granular sounds: Independent'.

Re-attach mouthpiece

6026 6027 6028 6029

Cl.

Vln. ord, s.t

Vcl. ord, s.t

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This musical score page features six staves. The top staff is for Clarinet (Cl.), showing a melodic line with a 'Re-attach mouthpiece' instruction above it. The second staff is for Violin (Vln.), and the third for Violoncello (Vcl.), both marked 'ord, s.t' (ordained, solo/tutti). The fourth staff is for Electric Pitched Drone, consisting of a single sustained note. The fifth staff is for Electric Unpitched Drone, showing rhythmic pulses. The sixth staff is for Electric Unpitched Percussive, featuring a complex rhythmic pattern of pulses. Measure numbers 6026, 6027, 6028, and 6029 are indicated at the top of the score.

6030 6031 6032

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

ord, s.t

ord, s.t

slightly louder and more intense from here, responding to the changing textures of the electronics, but not overpowering them

Detailed description of the musical score: The score is divided into three measures: 6030, 6031, and 6032. The Clarinet (Cl.) part is silent throughout. The Violin (Vln.) part plays a rhythmic pattern of eighth notes with accents, marked 'ord, s.t'. The Violoncello (Vcl.) part plays a more complex rhythmic pattern, also marked 'ord, s.t', with a 'II' marking above the first measure. The Elec. Pitched Drone part consists of a single sustained note that slightly rises in pitch over the measures. The Elec. Unpitched Drone part consists of a single sustained note with a tremolo effect. The Elec. Pitched Percussive part consists of a series of chords. The Elec. Unpitched Percussive part consists of a series of rhythmic pulses, some with 'x' marks above them. A performance instruction is placed between the Vcl. and Elec. Pitched Drone staves, starting at measure 6031: 'slightly louder and more intense from here, responding to the changing textures of the electronics, but not overpowering them'.

fast trills throughout this section

6033 6034 6035

Cl. *p*: hushed and intense, flickering

slightly louder and more intense from here, responding to the changing textures of the electronics, but not overpowering them

Vln. ord, s.t.

Vcl. IV s.t. ord, s.t.

Elec. Pitched Drone Stretch Pad Sound, fading in over 1 min

Elec. Unpitched Drone White Noise with resonant modulation, fading in over 1 min
Longer sweeps: Clarinet trigger

Elec. Pitched Percussive

Elec. Unpitched Percussive Maximum Density: Triggered by Clarinet

6036 6037 6038 6039

Cl. *pp* *mf* *pp*

Vln. ord, s.t.

Vcl. ord, s.t. I II ord, s.t.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This page of a musical score contains six staves. The top staff is for Clarinet (Cl.), showing a melodic line with dynamics *pp*, *mf*, and *pp*. The second staff is for Violin (Vln.), with the instruction 'ord, s.t.' and some notes marked with an 'x'. The third staff is for Violoncello (Vcl.), also with 'ord, s.t.' and notes marked with an 'x', including first and second endings. The fourth staff is for Electric Pitched Drone, showing sustained notes. The fifth staff is for Electric Unpitched Drone, showing a series of horizontal lines. The sixth staff is for Electric Pitched Percussive, showing rhythmic patterns. The seventh staff is for Electric Unpitched Percussive, showing complex rhythmic patterns with 'x' marks.

6040 6041 6042 6043

Cl. *mf* *pp* *p* *mf* *pp* *pp* *mf* *pp* *p*

Vln. ord, s.t.

Vcl. ord, s.t. IV^o ord, s.t. ord, s.t. IV^o

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

6044 6045 6046 6047

Cl. *pp* < *mf* *p* *pp* < *mf* *pp* *mf* *pp*

Vln. ord, s.t. IV (timbre is more important than pitch) ord, s.t.

Vcl. ord, s.t. II

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

6048 6049 6050 6051 6052

Cl. *pp* < *mf* > *pp* < *mf* > *p* *pp* < *mf* > *p* *pp* < *mf* > *poco* *mp* < *sim.*

Vln. ord, s.t. ord, s.t. ord, s.t. ord, s.t.

Vcl. IV IV

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

6053 6054 6055 6056 6057

Cl.

Vln.

Vcl.

I
II

IV

mp

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This page of a musical score covers measures 6053 to 6057. The Cl. part features a melodic line with a dynamic marking of *mp* and includes hairpins for crescendo and decrescendo. The Vln. part has a sparse melodic line with a fermata in measure 6055. The Vcl. part provides a bass line with two distinct patterns labeled I and II. The Elec. Pitched Drone part consists of sustained notes in both staves. The Elec. Unpitched Drone part shows sustained notes with a fermata in measure 6055. The Elec. Pitched Percussive part features a rhythmic accompaniment of chords. The Elec. Unpitched Percussive part contains a complex, multi-layered rhythmic pattern with many notes marked with 'x'.

6058 6059 6060 6061 6062

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

Vln.

Vcl.

Elec. Pitched Drone

Elec. Unpitched Drone

Elec. Pitched Percussive

Elec. Unpitched Percussive

Detailed description: This page of a musical score covers measures 6058 to 6062. The top staff is for Clarinet (Cl.), showing a melodic line with dynamics *ppp* and *mp*. The Violin (Vln.) and Violoncello (Vcl.) staves are mostly silent, with some notes in measure 6059. The Electronic sections include: Pitched Drone (sustained notes), Unpitched Drone (sustained notes), Pitched Percussive (chords), and Unpitched Percussive (rhythmic patterns with 'x' marks).

G

7001 7002

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Multiphonics drone fades out after about a minute, new 'scrubbed' multiphonic fades in over a minute and continues

7001 7002

Stretched pad sound fades out after about a minute

White noise continues, eventually fading out

Elec. Unpitched Drone

Gradually shifting to digital, distorted crackles: independent 30s

Becoming more sparse 30s

Elec. Unpitched Percussive

Detailed description: This musical score for section G consists of six staves. The top three staves (Cl., Vln., Vcl.) are mostly empty, with a few notes at the beginning and end of the section. The fourth staff, 'Elec. Pitched Drone', shows a melodic line with a 'scrubbed' multiphonic effect, transitioning from 7001 to 7002. The fifth staff, 'Elec. Unpitched Drone', features a white noise texture that fades out. The sixth staff, 'Elec. Unpitched Percussive', contains digital, distorted crackles that become sparser over time, with two 30-second segments marked.

H

8001 8002 8003 8004 8005 8006 8007 8008

Cl.

(in-ear click. NB: no accented downbeat)

Vln. *senza vibrato, m.s.t, quasi-flautando, very light and delicate*
pp *p* *sim.*
very subtle crescendo on each note following the shape of the dynamic curve until the end of the piece, sempre l.v. poss

(in-ear click. NB: no accented downbeat) *senza vibrato, m.s.t, quasi-flautando, very light and delicate*
pp *p* *sim.*
very subtle crescendo on each note following the shape of the dynamic curve until the end of the piece, sempre l.v. poss

Vcl.

8001 8002 8003 8004 8005 8006 8007 8008

Elec. Pitched Drone



8009 8010 8011 8012 8013 8014 8015

Cl.

Vln.

Vcl.

8009 8010 8011 8012 8013 8014 8015

Elec. Pitched Drone

8016 8017 8018 8019 8020 8021 8022 8023

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Repeat each bracketed figure until you hear a cue to move to the next figure. You should finish the current note, in time, before proceeding. The cues are triggered by the other parts.

gradual dim. to *ppp* by Figure 1

gradual dim. to *ppp* by Figure 1

I (in-ear click)

9001 9002 9003 9004 9005 9006 9007 9008

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Synth (Cl cue)

pp Figure 1 *n* *sim.* Figure 2

ppp : background Figure 1 Figure 2

ppp : background Figure 1 Figure 2

Synth chords just intonation: Sync with Clarinet

ppp *sim.*

Figure 3

9009 9010 9011 9012 9013 9014 9015 9016

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

In sync with Violin, every 5 bars, long swells

Detailed description: This musical score page covers measures 9009 to 9016. It features six staves. The top staff is for Clarinet (Cl.), showing a melodic line with slurs and accents. The second staff is for Violin (Vln.), featuring a complex texture with tremolos and slurs. The third staff is for Violoncello (Vcl.), also with tremolos and slurs. The fourth staff is for Electric Pitched Drone, consisting of a series of sustained notes with long swells. The fifth staff is for Electric Synth (Cl cue), with notes corresponding to the Cl. staff. The sixth staff is for Electric Synth (Vln cue), with notes corresponding to the Vln. staff. Three boxes labeled 'Figure 3' are placed above the Cl., Vln., and Vcl. staves. A note in the sixth staff at measure 9014 is marked 'In sync with Violin, every 5 bars, long swells'.

9017 9018 9019 9020 9021 9022 9023 **Figure 4**

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

9024 9025 9026 9027 9028 9029 9030 9031

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

9032 **Figure 5** 9033 9034 9035 9036 9037 9038 9039

Cl. *p* *n* *sim.*

Figure 5

Vln. very subtle cresc. to *p* by Figure 6, still following the same dynamic curve

Figure 5

Vcl. very subtle cresc. to *p* by Figure 6, still following the same dynamic curve

9032 9033 9034 9035 9036 9037 9038 9039

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue) In sync with Cello, every 3 bars, long swells

9040 9041 9042 9043 9044 9045 9046 9047

Cl. *mp* *n* sim.

Vln. *p* : still background sim.

Vcl. *p* : still background

9040 9041 9042 9043 9044 9045 9046 9047

Elec. Pitched Drone

Elec. Synth (Cl cue) *mf*

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

9048 9049 9050 9051 9052 9053 9054 9055

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

The image shows a musical score for measures 9048 to 9055. The score is arranged in seven staves. The first three staves are for traditional instruments: Clarinet (Cl.), Violin (Vln.), and Violoncello (Vcl.). The last four staves are for Electric Synth parts. The Clarinet part has a melodic line with slurs and accents. The Violin and Violoncello parts have tremolos and cues. The Electric Synth parts include a pitched drone, a cue for the Clarinet with a 'sim.' marking, and cues for the Violin and Violoncello.

9056 **Figure 7** 9057 9058 9059 9060 9061 9062

Cl.

Vln.

Vcl.

9056 9057 9058 9059 9060 9061 9062

Elec. Pitched Drone

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

Figure 8

Figure 8

Figure 8

Granular resonant drone

ppp

Musical score for measures 9063-9070. The score consists of eight staves:

- Cl.:** Clarinet part with notes and rests. A "Figure 8" label is above measure 9068.
- Vln.:** Violin part with notes and rests. A "Figure 8" label is above measure 9068.
- Vcl.:** Violoncello part with notes and rests. A "Figure 8" label is above measure 9068.
- Elec. Pitched Drone:** Electronic pitched drone with a continuous melodic line.
- Elec. Pitched Percussive:** Electronic pitched percussive with a granular resonant drone in measures 9068-9070, marked *ppp*.
- Elec. Synth (Cl cue):** Electronic synth part for Cl. cue with complex textures.
- Elec. Synth (Vln cue):** Electronic synth part for Vln. cue with a single note in measures 9064 and 9069.
- Elec. Synth (Vcl cue):** Electronic synth part for Vcl. cue with a single note in measures 9065 and 9070.

9071 9072 9073 9074 9075 9076 9077 9078

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

Figure 9

9079 9080 9081 9082 9083 9084 9085

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

9086 9087 9088 9089 9090 9091 9092 9093

Cl.

Vln.

Vcl.

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

Figure 10

Figure 10

Figure 10

Detailed description of the musical score: The score is written for measures 9086 through 9093. The Clarinet (Cl.) part features a melodic line with slurs and ties across measures 9086-9091 and 9092-9093. The Violin (Vln.) and Violoncello (Vcl.) parts are mostly silent, with Vln. and Vcl. entering in measures 9092 and 9093 with specific rhythmic patterns. The Electric Pitched Drone part consists of a continuous, low-frequency drone. The Electric Pitched Percussive part features a rhythmic pattern of overlapping notes. The Electric Synth (Cl cue) part provides a cue for the Clarinet, with a complex, multi-layered texture. The Electric Synth (Vln cue) and Electric Synth (Vcl cue) parts provide cues for the Violin and Violoncello, respectively, with simple harmonic accompaniment.

9094 9095 9096 9097 9098 9099 9100

Cl.

Vln.

Vcl.

9094 9095 9096 9097 9098 9099 9100

Elec. Pitched Drone

Elec. Pitched Percussive

Elec. Synth (Cl cue)

Elec. Synth (Vln cue)

Elec. Synth (Vcl cue)

J

10001 10002 10003 10004 10005 10006 10007 10008

Cl.

Vln. **Figure 11**
p: foreground, gradual dim. to *ppp* by Figure 12

Vcl. **Figure 11**
p: foreground, gradual dim. to *ppp* by Figure 12

Elec. Pitched Drone

Elec. Pitched Percussive

10009 10010 10011 10012 10013 10014

Vln. **Figure 12 - no repeats**
ppp

Vcl. *ppp*

Elec. Pitched Drone *dim.*

Elec. Pitched Percussive *dim.*

10015 III 10016 I 10017 I 10018 10019 I 10020

Vln.

Vcl.

I I

10015 *dim.* 10016 10017 10018 10019 10020

Elec. Pitched Drone

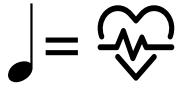
dim.

Elec. Pitched Percussive

Detailed description: This musical score consists of four staves. The first staff, labeled 'Vln.', is in treble clef and contains six measures with notes and rests, including fingering numbers III, I, and I. The second staff, labeled 'Vcl.', is in treble clef and contains six measures with notes and rests, including fingering numbers I and I. The third staff, labeled 'Elec. Pitched Drone', is in bass clef and contains six measures with a continuous drone line, marked with a 'dim.' dynamic. The fourth staff, labeled 'Elec. Pitched Percussive', is in bass clef and contains six measures with a continuous percussive line, also marked with a 'dim.' dynamic. Measure numbers 10015 through 10020 are indicated above the staves.

Black Box Communion

Hugo Bell
2025



(in-ear click)

A

0001

Cl.

coloured fingering

1001

ppp: softly blending with
the electronic drone

1005

Cl.

coloured, chalumeau fingering

sim.

1015

Cl.

coloured

pp: slightly louder, still blending in

1025

Cl.

coloured

coloured

1036 coloured ordinario

p : slightly louder again as more elements are introduced, but still blending in *pp* \swarrow *p* \searrow *pp*
subtle swelling

1044

pp \swarrow *p* \searrow *pp* *pp* \swarrow *p* \searrow *pp*
sim.

1052

pp \swarrow *p* \searrow *pp* *p* \swarrow *ppp*

1060

p \swarrow *ppp* *p* \swarrow *ppp* *p* \swarrow *ppp*

trills in this section shouldn't be too fast, approximately 32nd note values

1069

n \swarrow *p* \searrow *n* *n* \swarrow *p* \searrow *n* *n* \swarrow *p* \searrow *n*

emerging from the texture

1074

p \swarrow *n* \searrow *n* \swarrow *p* \searrow *n* *n* \swarrow *p* \searrow *n*

1079

Cl.

n *p* *n* *n* *p* *n* *n*

1084

Cl.

p *n* *n* *p* *n* *n* *p* *n*

1089

Cl.

n *p* *n* *n* *p* *n* *pp*

1094

Cl.

pp *pp*

Remove mouthpiece

1100

Cl.

pp *pp*

(in-ear click stops at end of section)

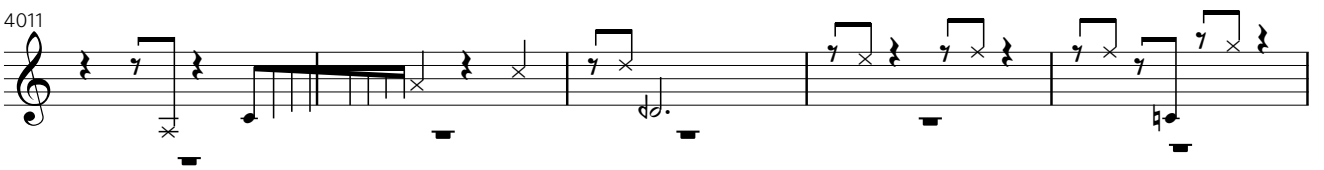
B

2001

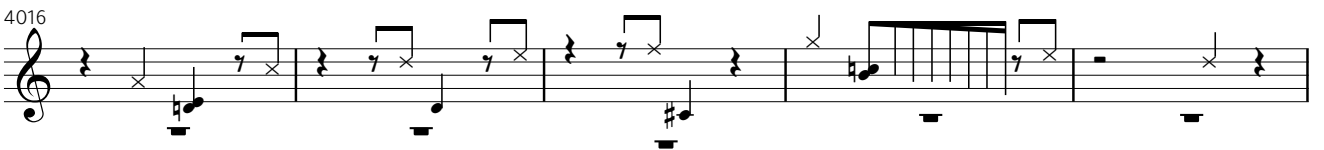
Cl.

Electronics Interlude - Tacet

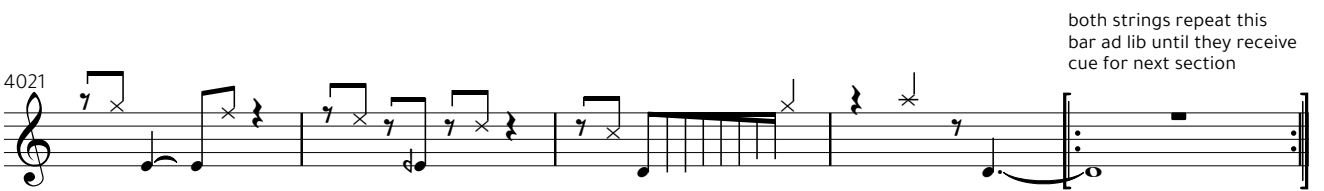
4011

Cl. 

4016

Cl. 

4021

Cl. 

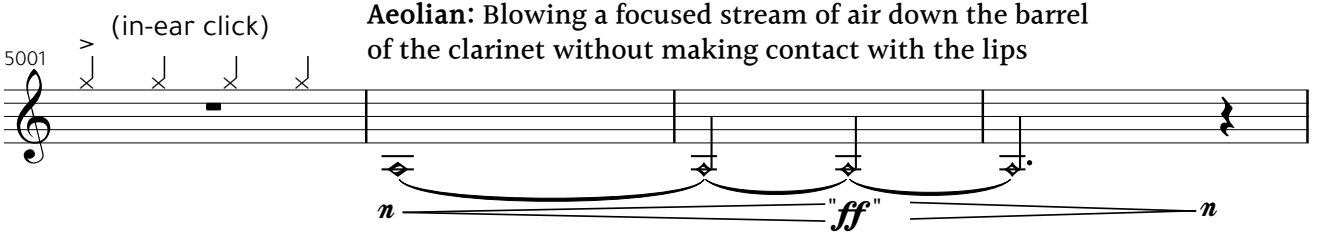
both strings repeat this bar ad lib until they receive cue for next section

E

Without mouthpiece

Aeolian: Blowing a focused stream of air down the barrel of the clarinet without making contact with the lips

5001

Cl. 

Tongue ram: As much pitched sound, and as little air as possible

5005

Cl. 

"*f*": tongue rams always as loud as possible

5009

Cl. *n* < *f* > *n* < sim. >

5013

Cl.

5018

Cl. *n* < *f* >

5022

Cl.

5026

Cl. *n* < *f* >

Swelling and breathing ad. lib, until you hear "Section F" then proceed in time

F

6001

Cl. *ppp* < *f* > *ppp* < *f* > *ppp* < *f* >

6007
Cl.

n *f* *f* > *pp*

6012
Cl.

sim. *f*

6016
Cl.

f

6020
Cl.

f

6024
Cl.

Re-attach mouthpiece

6028
Cl.

fast trills throughout this section

p: hushed and intense, flickering

6035 Cl.

6039 Cl.

6043 Cl.

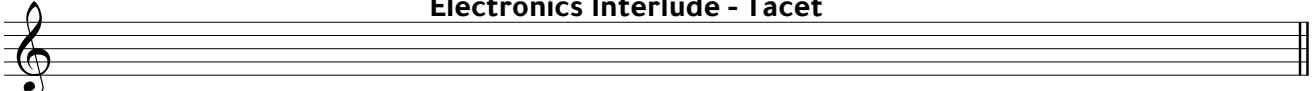
6047 Cl.

6051 Cl.

6056 Cl.

G

7001 **Electronics Interlude - Tacet**
Cl.




H

8001 Vln.
Cl.



8009
Cl.



8016
Cl.


both strings repeat ad lib until they receive cue for next section



I

(in-ear click)
9001
Cl.

pp *n* *sim.*



9008
Cl.



9014
Cl.

9023
Cl.

9032
Cl.

9041
Cl.

9049
Cl.

9056
Cl.

9064

Cl.

9074

Cl.

9082

Cl.

9092

Cl.

J

10001

Cl.

Strings and electronics continue for approximately 1 minute more



Black Box Communion

Hugo Bell
2025



A

0001

Vln.

1007

Vln.

Plectrum pizzicato: Using a guitar pick or similar object. Precise intonation is less important than melodic contour in this section

(in-ear click)

1019

Vln.

mp : gently cutting through the texture, like water droplets

1024

Vln.

8va-----

Vln. 1029

8va-----

Vln. 1034

8va-----

Vln. 1039

8va-----

Vln. 1044

8va-----

Vln. 1049

With bow

IV

sul tasto, quasi-flautando

p > *pp* *sim.* >

sospiro

bracketed notes can be omitted to ease the speed of change between pick and bow if needed

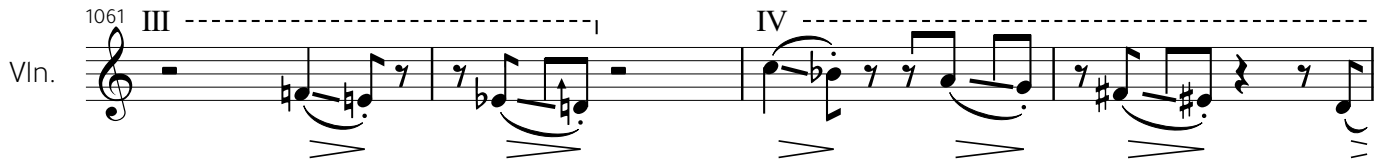
IV

Vln. 1053

Vln. 1057 III



Vln. 1061 III IV



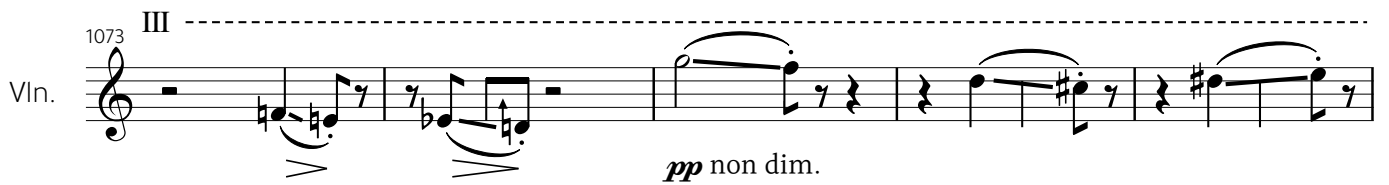
Vln. 1065 IV



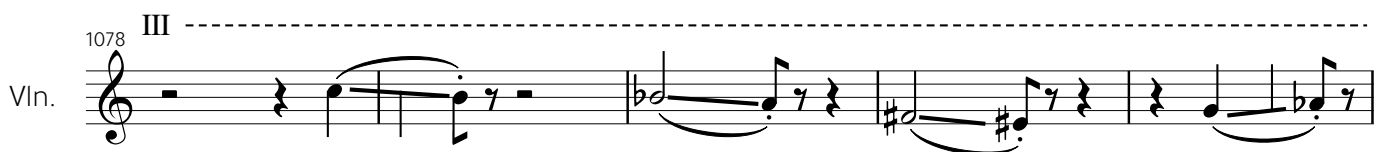
Vln. 1069 III



Vln. 1073 III



Vln. 1078 III



1083 III -----

Vln.

1089 IV -----

Vln.

Repeat bracketed figure until the click track stops

bowing directly at '12th position' on the fingerboard

1095 IV -----

Vln.

n ppp L.V.

B

2001

Vln.

Electronics Interlude - Tacet

C

col legno battuto: across the middle two strings of the violin, either as dyads or single notes – the location of contact with the bow is more important than the string allocation in the following sections

(in-ear click)

3001

"*p*" : clear and confident, but timbrally soft



3006

Vln.

bouncing ricochet

3011

Vln.

3016

Vln.

c.l.b ricochet, pitched

D

4001

Vln.

(c.l.b)

4006

Vln.

(c.l.b)

(c.l.b)

4011

Vln.

(c.l.b)

n *ff* *p*

col legno tratto: bow position roughly following the direction of the previous and subsequent notes

4015

Vln.

(c.l.b)

(c.l.b)

(c.l.b)

(c.l.b)

c.l.b pitched ricochet, rapid

4019

Vln.

(c.l.b)

(c.l.b)

(c.l.b)

sim.

repeat bar until you hear
"Section E" then proceed in time

rebowing ad. lib., slowly moving the
bow up and down the full length of the
string to achieve a wide range of timbral
variation and movement

Vln. 4023 (c.l.b) c.l.t "mf"

E

Vln. 5001 (a tempo) c.l.b pp "mf": louder, and more present in the texture

Vln. 5006 c.l.t (c.l.b)

Vln. 5010 (c.l.b) c.l.t (c.l.b)

Vln. 5014 (c.l.b) c.l.t (c.l.b) (c.l.b)

5018 c.l.t (c.l.b) c.l.t (c.l.b)

5022 c.l.t (c.l.b) c.l.t c.l.t

hold note until you hear "Section F" then proceed in time

5026 (c.l.b) c.l.t c.l.b c.l.t c.l.b c.l.t

mf

F

6001 (c.l.t)

6008 c.l.b c.l.t c.l.b (c.l.b)

n *p* *mf*

6012 (c.l.b) c.l.t arco

sim. *pp*

6016

Vln.

all ricochets
arco from
this point

c.l.t

6020

Vln.

ord, sul tasto

ord, s.t

n *pp*

sim.

l.v. sempre

6024

Vln.

ord, s.t

6028

Vln.

ord, s.t

ord, s.t

6032

Vln.

ord, s.t

ord, s.t

slightly louder and more intense from here,
responding to the changing textures of the
electronics, but not overpowering them

6036

Vln.

ord, s.t

ord, s.t

6040 Vln. *ord, s.t*

6043 Vln. *ord, s.t* *ord, s.t* *ord, s.t* *ord, s.t* IV (timbre is more important than pitch)

6047 Vln. *ord, s.t* *ord, s.t* *ord, s.t* *ord, s.t*

6051 Vln. *ord, s.t* IV

6057 Vln.

7001 **G** **Electronics Interlude - Tacet**

H

(in-ear click, NB: no accented downbeat)

8001

Vln.

senza vibrato, m.s.t, quasi-flautando, very light and delicate

pp *p* sim.

very subtle crescendo on each note following the shape of the dynamic curve until the end of the piece, sempre l.v. poss

8007

Vln.

8014

Vln.

Repeat each bracketed figure until you hear a cue to move to the next figure. You should finish the current note, in time, before proceeding. The cues are triggered by the other parts.

I

8020

Vln.

9001

gradual dim. to *ppp* by Figure 1

Figure 1

Vln.

ppp : background

Figure 2

Vln.

Figure 3

Vln.

Figure 4

Vln.

Figure 5

Vln.

very subtle cresc. to *p* by Figure 6, still following the same dynamic curve

Figure 6

Vln.

p: still background sim.

Figure 7

Vln.

Figure 8

Vln.

Figure 9

Vln.

Figure 10

Vln.

J

Figure 11

Vln.

p: foreground, gradual dim. to *ppp* by Figure 12

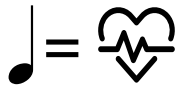
Figure 12 - no repeats

Vln.

Vln.

Cello

Black Box Communion



A

Hugo Bell
2025

Vcl. ⁰⁰⁰¹ ₁₀₀₁
Cl.

Vcl. ¹⁰⁰⁷

Vcl. ¹⁰¹⁶

Vcl. ¹⁰²⁴

(v.s)

15^{ma}

Bow coil croak: The melodic contour is more important than exact pitches. Notes should always be separated and non-legato

(in-ear click)

Vcl. 1032

mp: with enough pressure and speed that the individual 'grains' of sound are audible



15^{ma}

Vcl. 1036

15^{ma}

Vcl. 1041

15^{ma}

Vcl. 1046

I ----->
loco

Sul tasto: quasi-flautando

Vcl. 1051

p > *pp*

sim. >

sospiro

Vcl. 1055

1090

Vcl.

Repeat bracketed figure until the click track stops

1096

Vcl.

bowing directly at '12th position' on the fingerboard

n *ppp* L.V.

B

2001

Vcl.

Electronics Interlude - Tacet

C

3001

Vcl.

Vln.

3009

Vcl.

3015

Vcl.

D

col legno battuto: across the middle two strings of the violin, either as dyads or single notes – the location of contact with the bow is more important than the string allocation in the following sections

(in-ear click)

4001

Vcl.

"p" : clear and confident, but timbrally soft



bouncing c.l.b ricochet, pitched

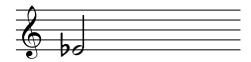
c.l.b pitched ricochet, rapid

4005

Vcl.



(c.l.b)



(c.l.b)

4009

Vcl.

col legno tratto: bow position roughly following the direction of the previous and subsequent notes



(c.l.b)



(c.l.b)

4013

Vcl.

4017
Vcl. *c.l.t*
sim.
(c.l.b)
c.l.t
c.l.t

hold note until you hear "Section E" then proceed in time
rebowing ad. lib., slowly moving the position of the bow
up and down the playable length of the string to achieve a
wide range of timbral variation and movement

4021
Vcl. *mf*

E (a tempo)
5001
Vcl. *pp*
mf: louder, and more present in the texture
→

5006
Vcl. (c.l.b)

5009
Vcl. *c.l.t*
(c.l.b)

Vcl. 5013

c.l.t (c.l.b) (c.l.b)

Vcl. 5017

(c.l.b) c.l.t (c.l.b)

Vcl. 5021

c.l.t (c.l.b) c.l.t

hold note until you hear "Section F" then proceed in time

Vcl. 5024

c.l.t c.l.b c.l.t

"mf"

F

Vcl. 6001

(c.l.t)

Vcl. 6008

c.l.b c.l.t (c.l.b)

n p mf n "ff"

6011 (c.l.b) c.l.t (c.l.b)

Vcl.

sim.

6014 arco c.l.t

Vcl.

p : flautando

all ricochets
arco from
this point

sim.

6017 (arco sim.)

Vcl.

6020 ord, sul tasto

Vcl.

6023 II

Vcl.

6026 ord, s.t

Vcl.

6029

Vcl.

ord, s.t

slightly louder and more intense from here, responding to the changing textures of the electronics, but not overpowering them

6032

Vcl.

6035

Vcl.

6038

Vcl.

6041

Vcl.

6044 *ord, s.t*

Vcl.

6049

Vcl.

G

7001 **Electronics Interlude - Tacet**

Vcl.

H

(in-ear click, NB: no accented downbeat) *senza vibrato, m.s.t, quasi-flautando, very light and delicate*

8001

Vcl.

pp *p* *sim.*

very subtle crescendo on each note following the shape of the dynamic curve until the end of the piece, sempre l.v poss

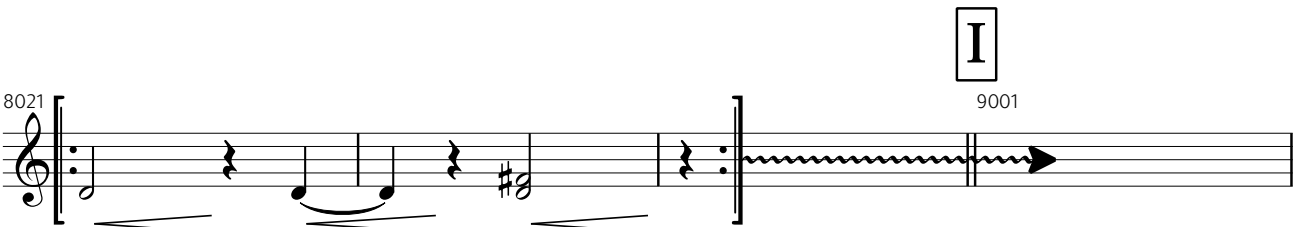
8007

Vcl.

8013

Vcl.

Repeat each bracketed figure until you hear a cue to move to the next figure. You should finish the current note, in time, before proceeding. The cues are triggered by the other parts.

Vcl.  8021 I
9001

gradual dim. to *ppp* by Figure 1

Figure 1

Vcl. 

ppp : background

Figure 2

Vcl. 

Figure 3

Vcl. 

Figure 4

Vcl. 

Figure 5

Vcl.

very subtle cresc. to *p* by Figure 6, still following the same dynamic curve

Figure 6

Vcl.

p: still background

Figure 7

Vcl.

Figure 8

Vcl.

Figure 9

Vcl.

Figure 10

Vcl.

J

Figure 11

Vcl.

10001

I

II

p: foreground, gradual dim. to *ppp* by Figure 12

Figure 12 - no repeats

Vcl.

10009

ppp

I

II

I

II

Vcl.

10015

I

II