

Hugo Bell

And Then, Suddenly, An Epiphany of
Perfect Clarity

for 6 Instruments

2023

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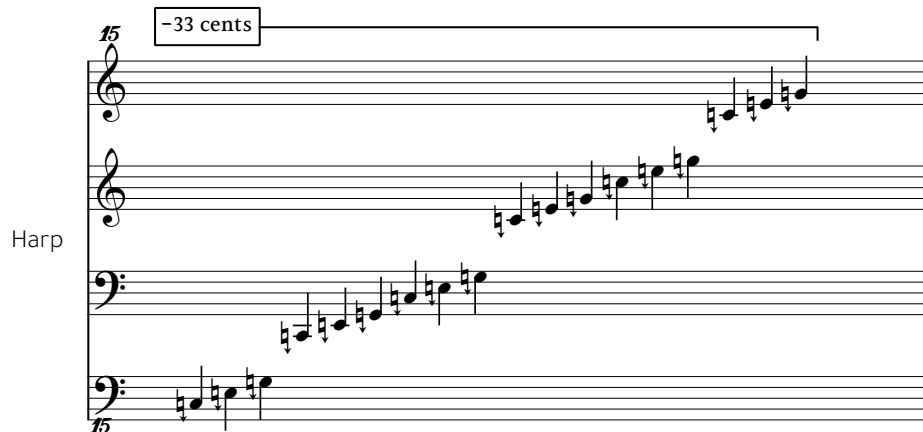
7 minutes

- **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)

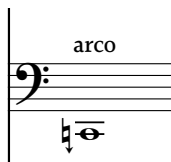
Instrument Preparations and Auxiliary Objects

Harp

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



- The 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.



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 $\frac{1}{4}$ 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>

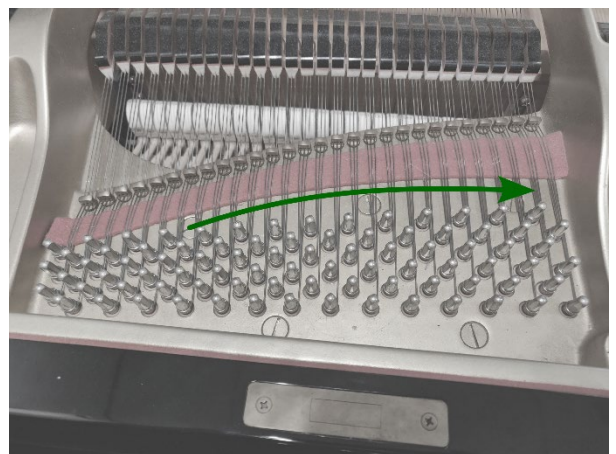
- At bar 93, the cellist must play a 7th partial natural harmonic (B^b) on the C string which is indicated in the score as 'IV: 7'.

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, an epiphany of perfect clarity

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

gliss.

xyl.

loco

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}

3

Fl. *ff* *f* flz. 5

Cl. 5

Tpt. 3 3 3 5

Vcl. 3 3 0 6 *ff* 8va--

Hp. 3 5 5

Pno. 15 3 5 3

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) starts with a box containing the number '3'. It features a melodic line with a triplet of eighth notes, a quintuplet of eighth notes, and a final quintuplet of eighth notes. Dynamics are marked as *ff* and *f*, with the instruction 'flz.' (flautissimo) above the final notes. The Clarinet staff (Cl.) has a few notes with a quintuplet bracket. The Trumpet staff (Tpt.) has notes with asterisks and brackets for triplets and a quintuplet. The Violin staff (Vcl.) has triplet markings and a final note with a natural sign and a '6' above it, with dynamics *ff* and an 8va-- instruction. The Harp (Hp.) and Piano (Pno.) staves are grand staves with treble and bass clefs. The Harp staff has triplet and quintuplet markings. The Piano staff starts with a measure number '15' and contains triplet and quintuplet markings.

8

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

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

Tpt.

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

Hp. *8va* *gliss.*

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

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) has a melodic line with a dynamic range from *sub. pp* to *pp*, including an *ord.* (order) marking. The Clarinet staff (Cl.) has a similar dynamic range from *ppp* to *f*, also with an *ord.* marking. The Trumpet staff (Tpt.) contains rests with asterisks. The Violin staff (Vcl.) features a *arco, between pegbox and nut* section with dynamics *n* and *f*, and a second section with dynamic *n* and a *II* marking. The Harp staff (Hp.) has a *8va* (octave) marking and a *gliss.* (glissando) marking. The Piano staff (Pno.) includes a triplet of sixteenth notes marked *15* and *3*, a *sim. between felt and tuning pins* instruction, a *gliss.* marking, and a *Ped.* (pedal) marking 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 part begins with a dynamic marking of *f* and includes a trill (marked '3') and a quintuplet (marked '5'). The Clarinet part features a quintuplet (marked '5'). The Trumpet part has three triplet markings (marked '3'). The Violoncello part starts with a dynamic marking of *f*, a pizzicato instruction, and contains three triplet markings (marked '3'). The Harp part begins with a dynamic marking of *f* and includes a xylophone instruction ('xyl.') with three triplet markings (marked '3') and a quintuplet (marked '5'). The Piano part starts with a dynamic marking of *f* and includes a triplet marking (marked '3') and a measure marked '15^{ma}' with a dashed line above it. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

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 a dynamic marking of 'gradual dim. towards bar 22' and includes a 'xyl.' (xylophone) part in measure 21. The Piano (Pno.) part has a melodic line with a dynamic marking of 'loco, ord.' and a final measure with a dynamic marking of 'f'. The score includes various articulations such as accents, slurs, and breath marks.

21

Fl. *(p)*

Cl. *mf* *p* *mp*

Tpt. *(p)*

Vcl. *(p)* *mf*

Hp. *f* *mp* *mf*

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

Detailed description of the musical score: The score is for measures 21-23. The Flute part (Fl.) has a triplet of eighth notes in measure 21, followed by a half note in measure 22, and a quarter note in measure 23, all marked *(p)*. The Clarinet part (Cl.) starts with a half note in measure 21, followed by a triplet of eighth notes in measure 22, and a half note in measure 23, with dynamics *mf*, *p*, and *mp* respectively. The Trumpet part (Tpt.) has a triplet of eighth notes in measure 21, followed by a half note in measure 22, and a triplet of eighth notes in measure 23, marked *(p)*. The Violin part (Vcl.) has a triplet of eighth notes in measure 21, followed by a half note in measure 22, and a quarter note in measure 23, marked *(p)* and *mf*. The Harp part (Hp.) has a half note in measure 21, followed by a half note in measure 22, and a half note in measure 23, with dynamics *f*, *mp*, and *mf*. The Piano part (Pno.) has a triplet of eighth notes in measure 21, followed by a half note in measure 22, and a quarter note in measure 23, marked *mp* and *mf*. The piano part also includes a 15th measure annotation and a *loco, ord.* instruction.

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 phrase with a '5' and a slur, and includes a dynamic marking 'p' and a fermata. The Violoncello (Vcl.) part has a dynamic marking 'p' and a fermata. The Harp (Hp.) part has a dynamic marking 'p' and a fermata, with a note marked with a circled '3'. The Piano (Pno.) part has a dynamic marking 'p' and a fermata, with a note marked with a circled '3'. The score includes various performance instructions: 'air (J)' for the Trumpet, 'IV ----- ord. (J)' for the Violoncello, 'hand-damped glissando, moving L.H. in tandem with R.H. 8va-----' for the Harp, and '15^{ma}-----' for the Piano. A pedal marking '(Ped.)' is located at the bottom of the page.

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

Musical score for measures 31-34. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Violin (Vcl.), Harp (Hp.), and Piano (Pno.).

- Flute (Fl.):** Measures 31-34 contain a melodic line with various accidentals (flats, naturals, sharps) and rests.
- Clarinet (Cl.):** Measures 31-34 contain whole rests.
- Trumpet (Tpt.):** Measures 31-34 contain whole rests.
- Violin (Vcl.):** Measures 31-34 contain a melodic line with various accidentals and rests. A horizontal line is drawn below the staff for measures 32-34.
- Harp (Hp.):** Measures 31-34 contain whole rests in both the treble and bass clefs.
- Piano (Pno.):** Measures 31-34 contain whole rests in both the treble and bass clefs.

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*
hand-damped glissando

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

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



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

44

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

n *mf* *p*

pp *f* *p* staccatissimo

p

pizz. ord. pizz.

f *p*

8va-1
gliss.

p *f*

p.d.ch gliss. (between
bridge pins & tuning pins)

f *p*

51

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

pizz.

sim.

3

3

3

3

Detailed description: This page of a musical score covers measures 51 through 54. The Flute part (Fl.) has a melodic line with eighth and sixteenth notes, including slurs and accents. The Clarinet part (Cl.) is mostly silent, with a triplet of eighth notes in measure 52. The Trumpet part (Tpt.) has a few notes, including a natural sign and an asterisk. The Violoncello part (Vcl.) starts with a pizzicato (pizz.) instruction and a natural sign, then moves to a sustained note with a 'sim.' (sostenuto) instruction and a '+' sign. The Harp part (Hp.) features sustained chords and a triplet of eighth notes in measure 54. The Piano part (Pno.) has a few notes, including a triplet of eighth notes in measure 54.

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 is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Violin (Vc.), Harp (Hp.), and Piano (Pno.). The Flute part has trills and triplets, ending with a forte (f) dynamic. The Clarinet and Trumpet parts have long, expressive lines with dynamics ranging from pianissimo (pp) to mezzo-piano (mp). The Violin part includes pizzicato (pizz.), col legno battuto (c.l.b.), and arco playing 'molto sul ponticello' (molto sul pont), with a forte dynamic. The Harp part features xylophone-like effects (xyl.). The Piano part has a triplet in the right hand and a triplet in the left hand, with a specific instruction for the 15th measure: '15^{ma} on keys'. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

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 finally a flautando (flz.) section with dynamics from *pp* to *f* and a *sub. pp* section. The Clarinet (Cl.) part has dynamics from *mf* to *ff* with a crescendo. The Trumpet (Tpt.) part has dynamics from *mp* to *ppp* and back to *mf*. The Violin (Vcl.) part starts with a forte (*f*) triplet, then *pizz.* (pizzicato), and finally *arco, molto sul pont* (arco, very on the bridge) with a *n* (natural) marking and *ff* dynamic. The Harp (Hp.) part includes xylophone (*xyl.*) and harp (*ord.*) textures, with a *gliss.* (glissando) and dynamics from *f* to *ff*. The Piano (Pno.) part features chords with a *(15)* marking and a *15^{ma}* (15th measure) marking, with dynamics from *f* to *ff*.

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.)

84

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

ppp *pp* *ppp*

ppp *pp* *ppp*

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

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Violin (Vcl.), Harp (Hp.), and Piano (Pno.). The Flute and Clarinet parts have melodic lines with slurs and dynamic markings of *ppp* and *pp*. The Violin part has a more complex melodic line with slurs, accents (*n*), and dynamic markings of *ppp* and *pp*. The Harp and Piano parts are mostly silent, indicated by rests on the staves.

90

Fl. *ppp* *pp* *ppp*

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

Tpt. *ppp* *pp* *ppp* *pp* *ppp*

Vcl. *> n* *ppp* *pp* *n* *pp* *p* *pp*
IV: 7 ord.

Hp.

Pno.

Detailed description: This page of a musical score, numbered 90, features six staves. The Flute (Fl.) staff has a treble clef and contains a series of notes with dynamic markings *ppp*, *pp*, and *ppp*. The Clarinet (Cl.) staff also has a treble clef and contains notes with dynamic markings *ppp*, *pp*, *ppp*, *ppp*, and *pp*. The Trumpet (Tpt.) staff has a treble clef and contains notes with dynamic markings *ppp*, *pp*, *ppp*, *pp*, and *ppp*. The Violin (Vcl.) staff has a bass clef and contains notes with dynamic markings *> n*, *ppp*, *pp*, *n*, *pp*, *p*, and *pp*. Above the Vcl. staff, the text "IV: 7 ord." is written. The Harp (Hp.) and Piano (Pno.) staves are grand staves with treble and bass clefs, and they contain rests throughout the page.

96

Fl.

Cl.

Tpt.

Vcl.

Hp.

Pno.

mp *pp* *mp* *pp* *mp* *pp*

ppp *mp* *pp* *mp* *pp* *mp*

p *pp* *mp* *pp*

p *pp* *mp* *pp* *mp*

sul tasto

IV: 7 ord.

arco, with bow or bow hair

C₁ *n* *f* *n*

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 has six measures of music with dynamics *mp*, *pp*, *mp*, *pp*, *mp*, and *mp*. The Clarinet (Cl.) staff has six measures with dynamics *pp*, *pp*, *ppp*, *mp*, *pp*, and *pp*. The Trumpet (Tpt.) staff has six measures with dynamics *mp*, *pp*, *p*, *pp*, *mp*, and *pp*. The Violin (Vcl.) staff has six measures with dynamics *pp*, *mp*, *pp*, and *f*, with a *sul pont.* marking in the final two measures. The Harp (Hp.) and Piano (Pno.) staves are mostly silent, with the Harp staff showing dynamics *n*, *f*, *n*, *f*, and *p* in the lower register.

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*. There are also annotations for *sul pont.*, *sul tasto*, and *vcl* with arrows indicating specific performance techniques. A measure number '15.' is written at the bottom left, and a dynamic marking *ff* is at the bottom right.

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 system contains measures 132 through 136. The Clarinet part features a long note in measure 132 with a hairpin crescendo to *n* in measure 133, followed by a long note in measure 134 with a hairpin decrescendo to *ppppp* in measure 135. The Violin part has a long note in measure 132 with a hairpin decrescendo to *pppp* in measure 133, followed by a long note in measure 134 with a hairpin decrescendo to *pppp* in measure 135. The Harp part has a long note in measure 132 with a hairpin decrescendo to *pppp* in measure 133, followed by a long note in measure 134 with a hairpin decrescendo to *pppp* in measure 135. The Harp part also includes a triplet of eighth notes in measure 133.



137

Cl. *n*

Vcl. *n* until sound has completely decayed

Hp.

Detailed description: This system contains measures 137 through 141. The Clarinet part has a long note in measure 137 with a hairpin decrescendo to *n* in measure 138, followed by a long note in measure 139 with a hairpin decrescendo to *n* in measure 140. The Violin part has a long note in measure 137 with a hairpin decrescendo to *n* in measure 138, followed by a long note in measure 139 with a hairpin decrescendo to *n* in measure 140. The Harp part has a long note in measure 137 with a hairpin decrescendo to *n* in measure 138, followed by a long note in measure 139 with a hairpin decrescendo to *n* in measure 140. The Harp part also includes a triplet of eighth notes in measure 138.