Hugo Bell

And Then, Suddenly, An Epiphany of Perfect Clarity

for 6 Instruments

2023

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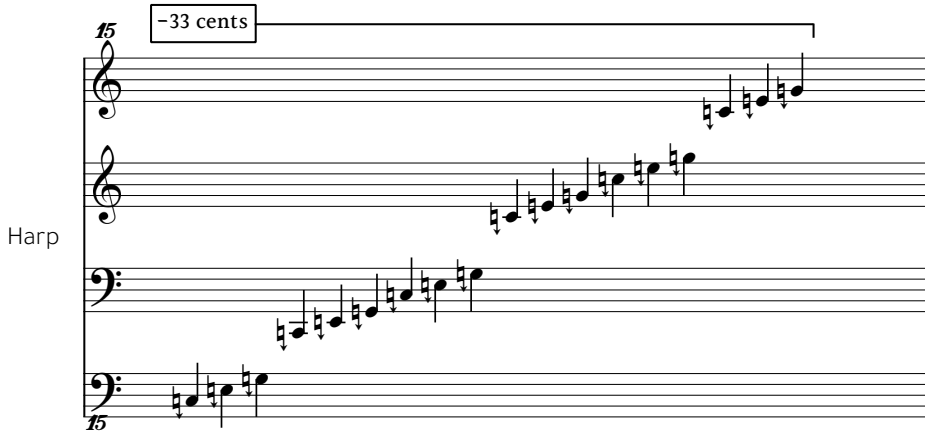
7 minutes

- **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)

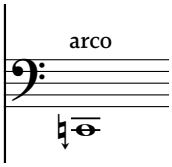
Instrument Preparations and Auxiliary Objects

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♭ 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 clarinettist 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

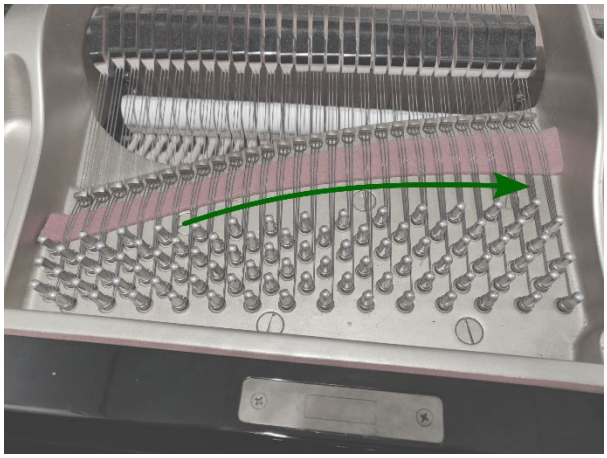
- At bar 93, the cellist must play a 7th partial natural harmonic (B^{b}) on the C string which is indicated in the score as 'IV: 7'.

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. Einarsdóttir - 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. Einarsdóttir, 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.

Score in C

And then, suddenly, an epiphany of perfect clarity

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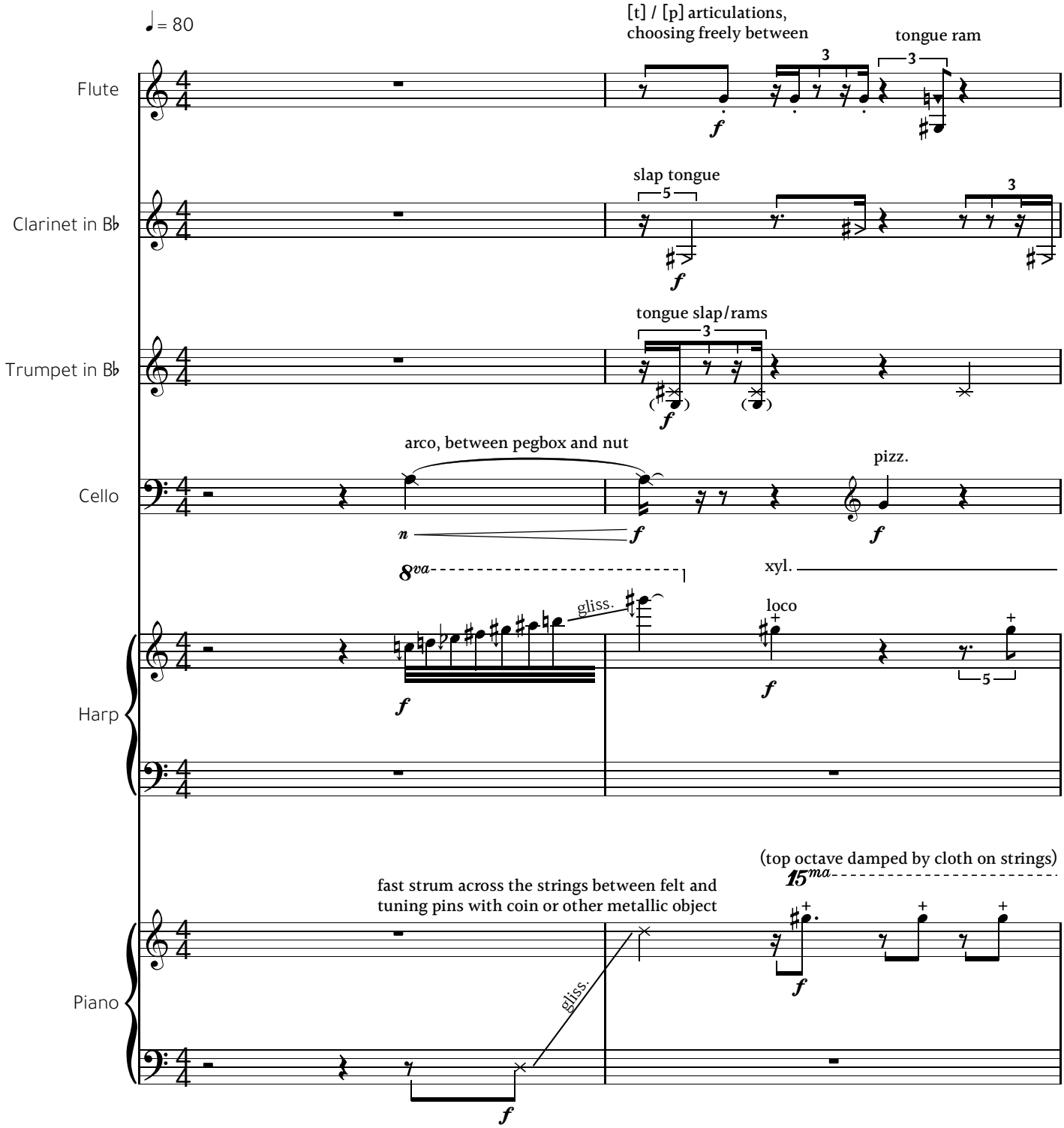
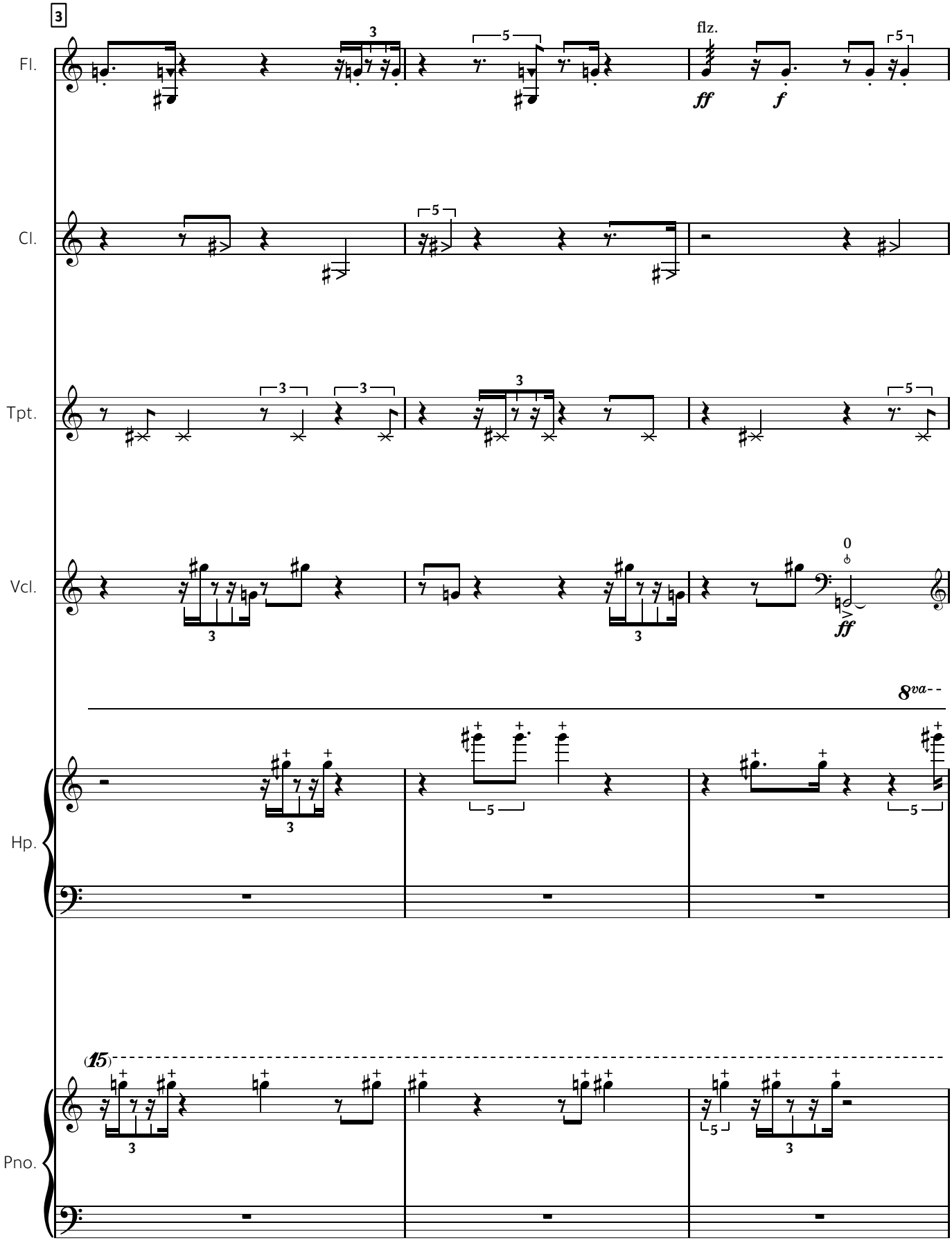
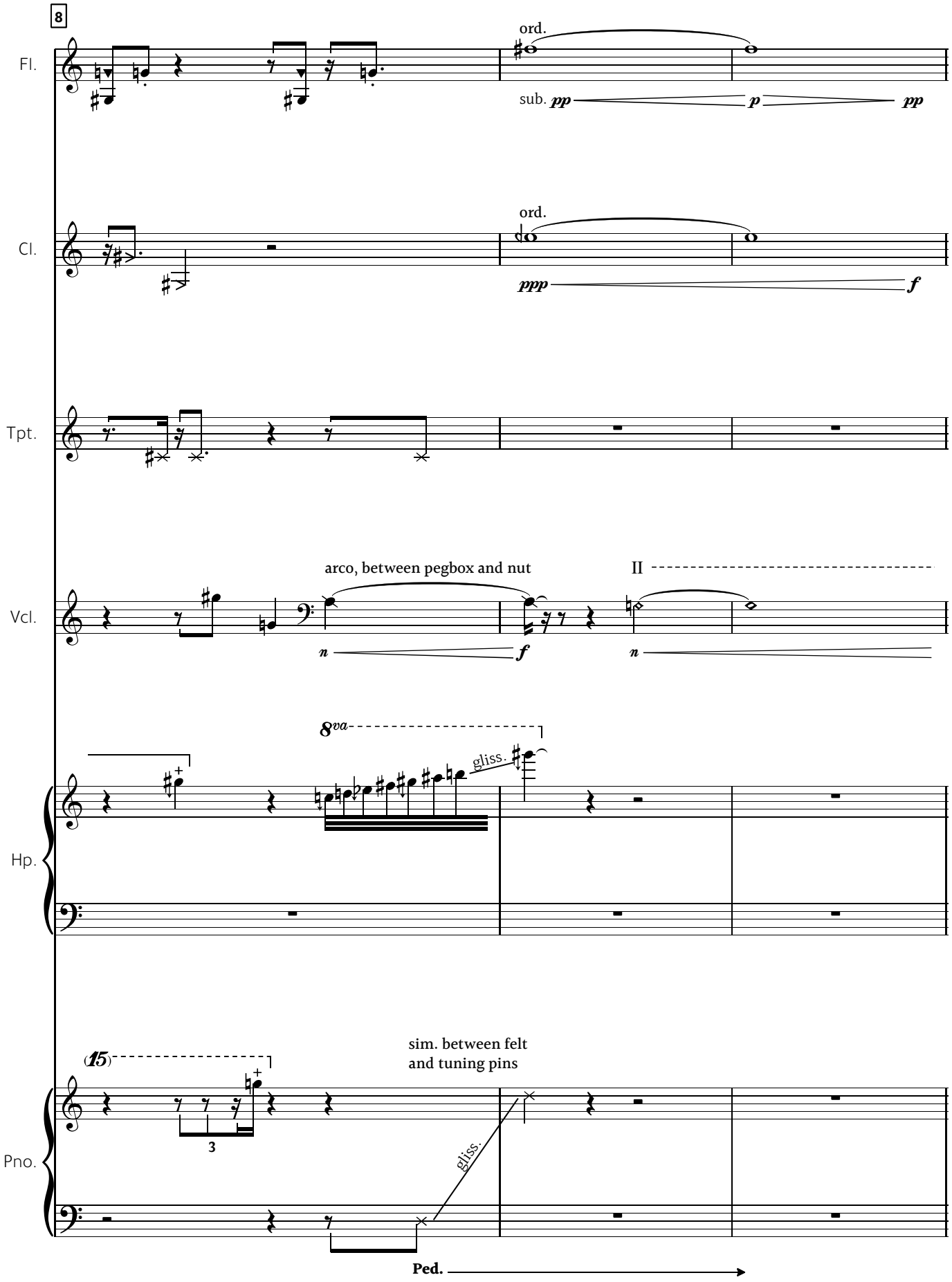
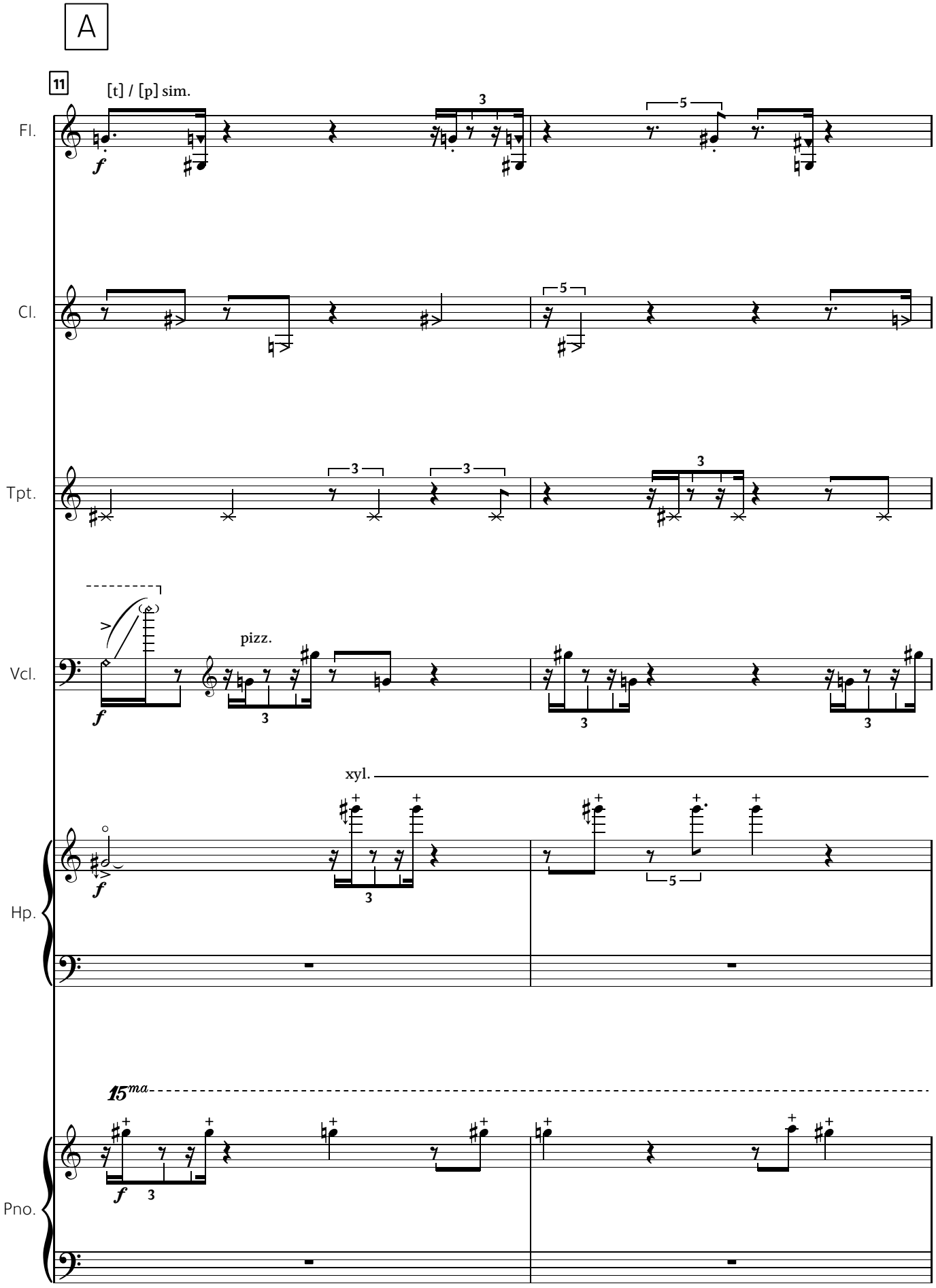
2023



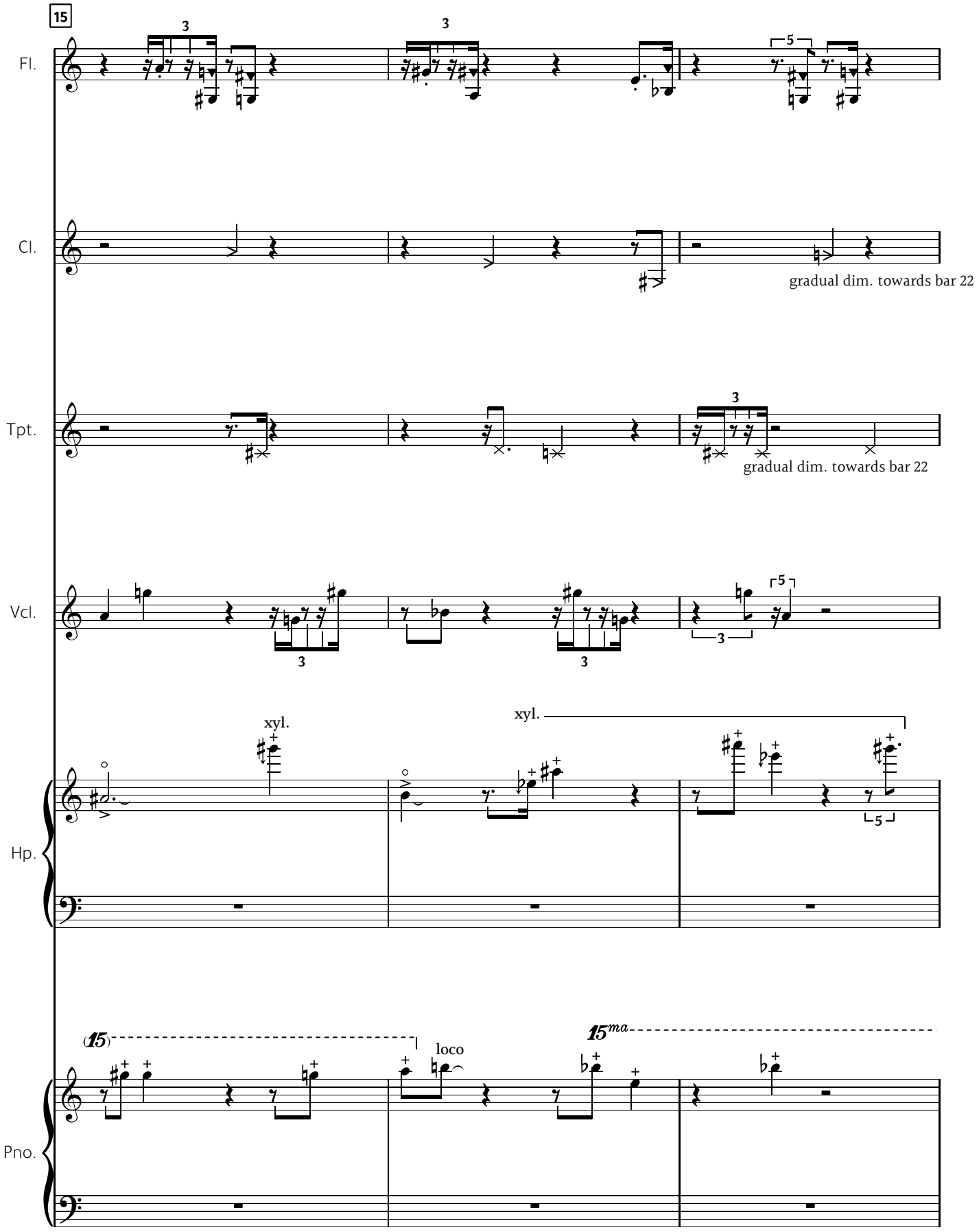

3
Fl.
flz.
ff
f
Cl.
Tpt.
Vcl.
ff
8va
Hp.
15
Pno.

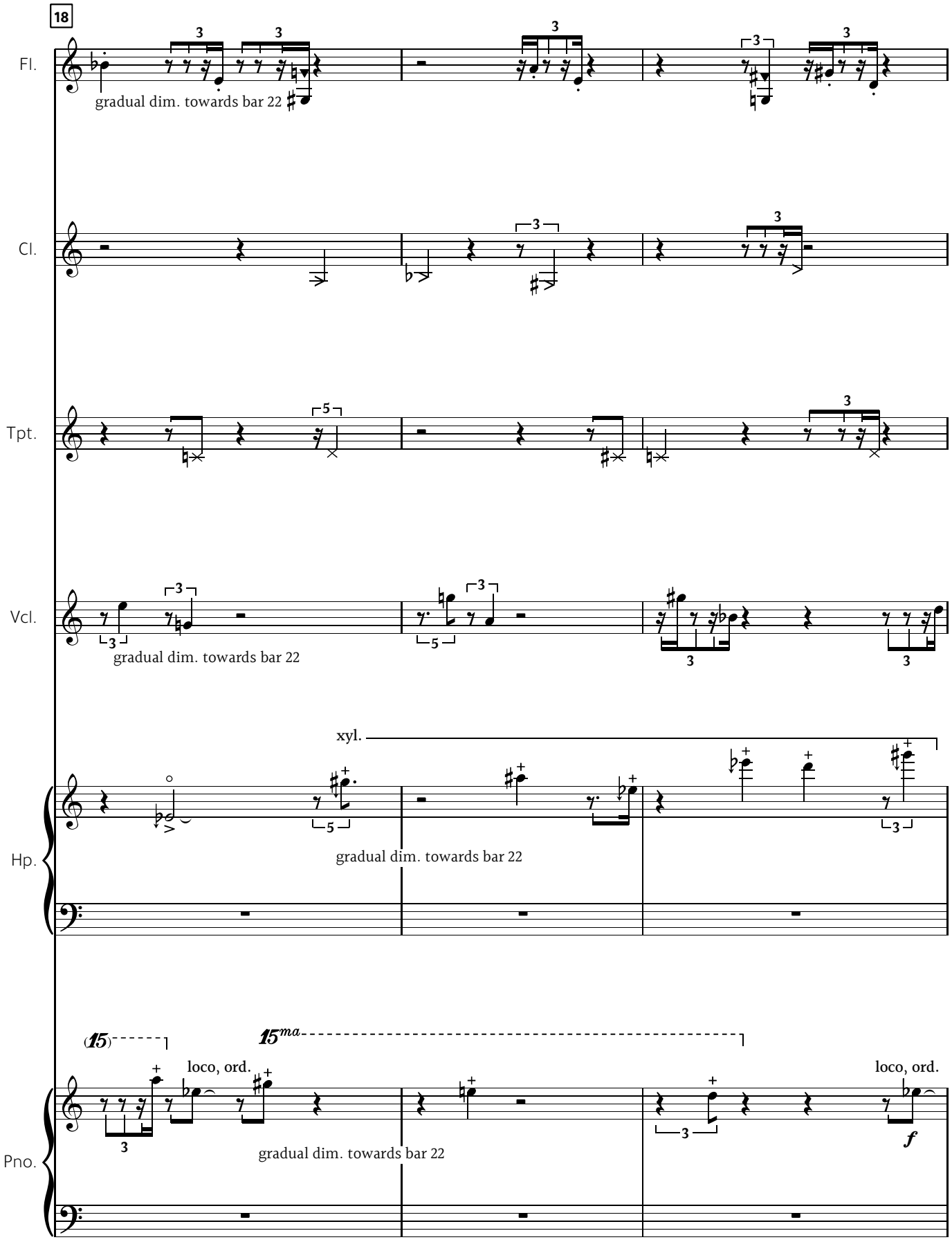
6
Fl.
Cl.
Tpt.
Vcl.
Hp.
Pno.
3
f
8va
loco
15

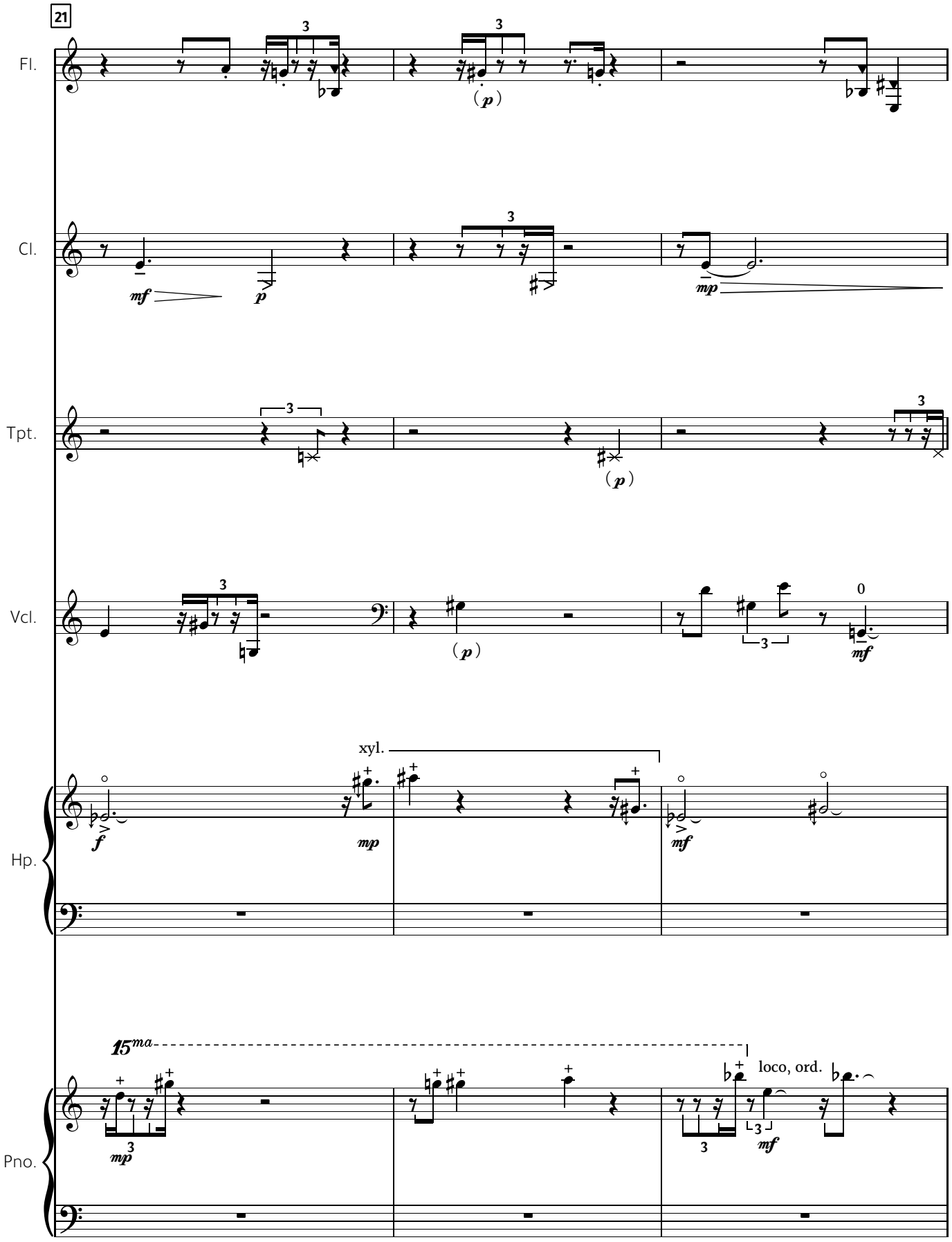

8
Fl.
ord.
sub. pp
p
pp
Cl.
ord.
ppp
f
Tpt.
Vcl.
arco, between pegbox and nut
II
n
f
n
8va
gliss.
Hp.
15
sim. between felt
and tuning pins
3
Pno.
gliss.
Ped.

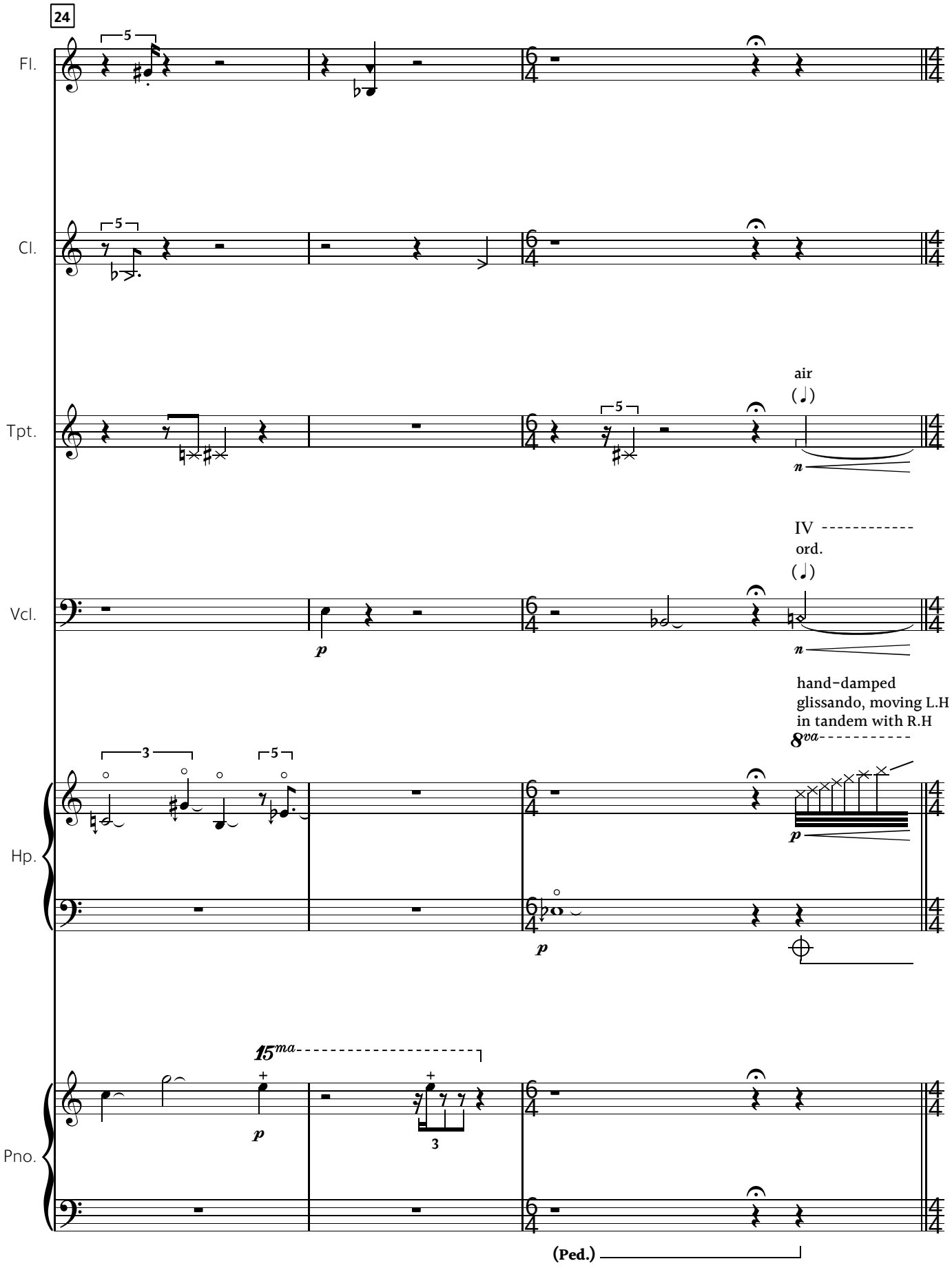

A
11
[t] / [p] sim.
Fl.
Cl.
Tpt.
Vcl.
pizz.
xyl.
Hp.
15ma
Pno.

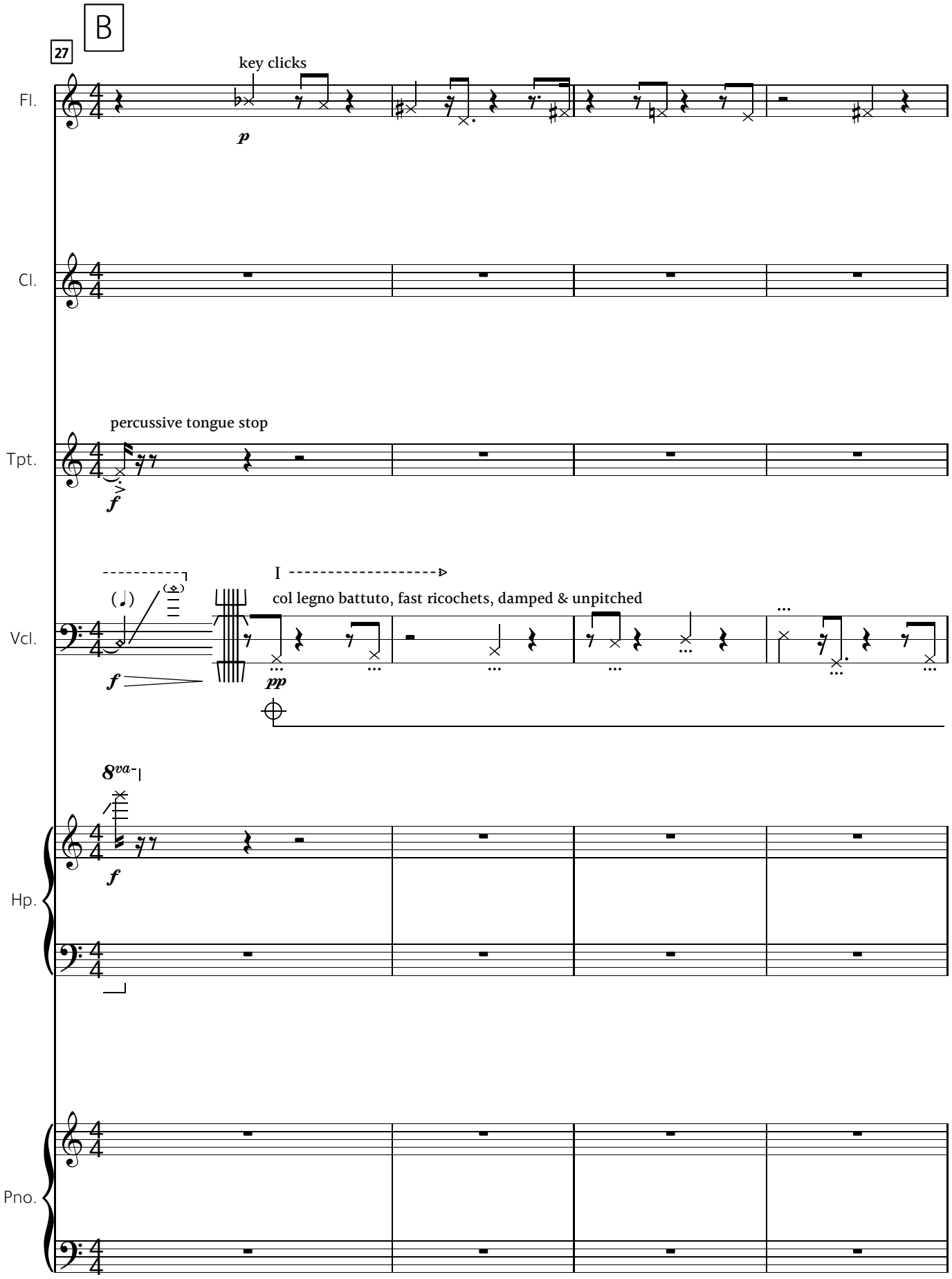
13
Fl.
Cl.
Tpt.
Vcl.
8va
xyl.
Hp.
15
Pno.

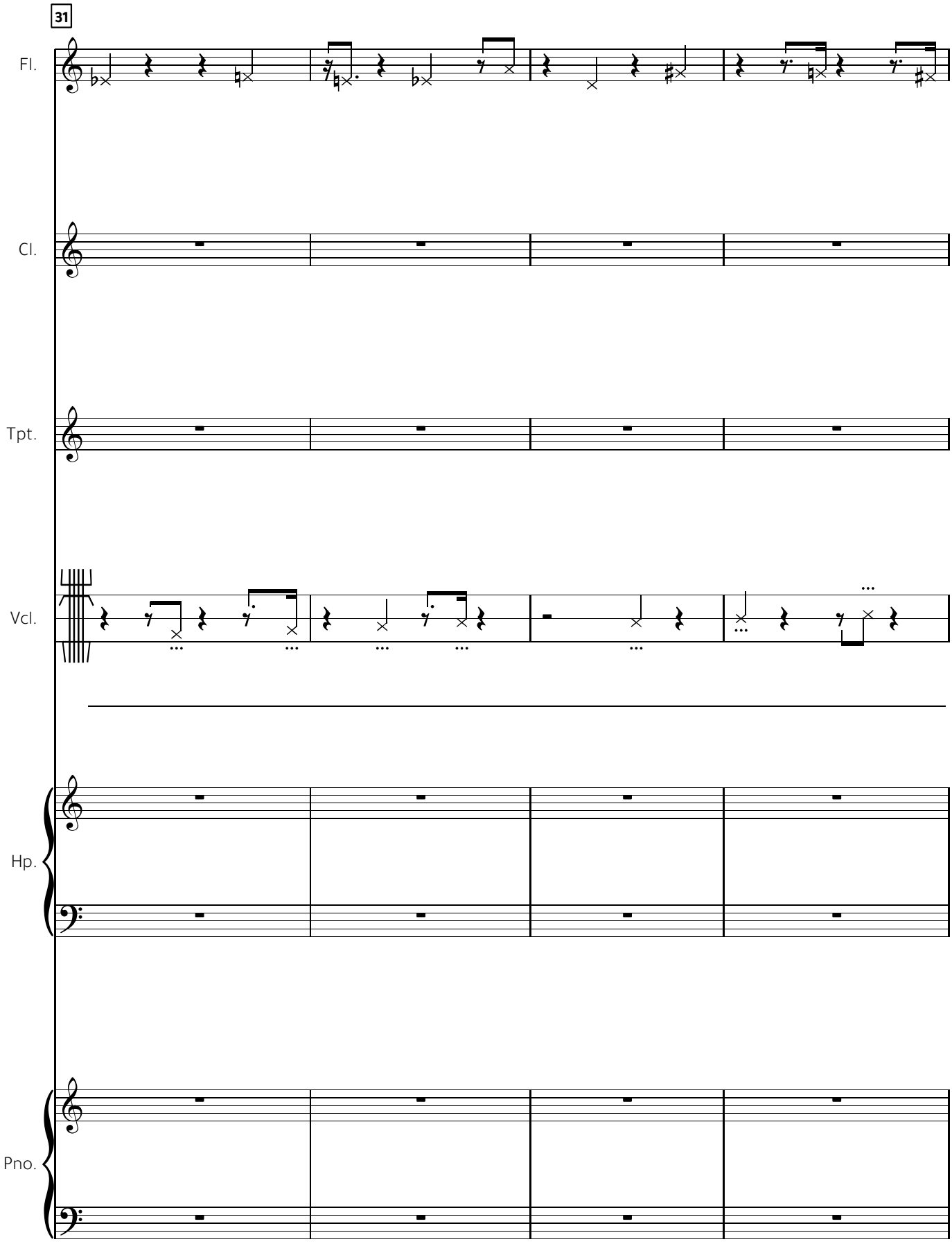

15
Fl.
Cl.
gradual dim. towards bar 22
Tpt.
gradual dim. towards bar 22
Vcl.
xyl.
xyl.
Hp.
15
loco
15ma
Pno.

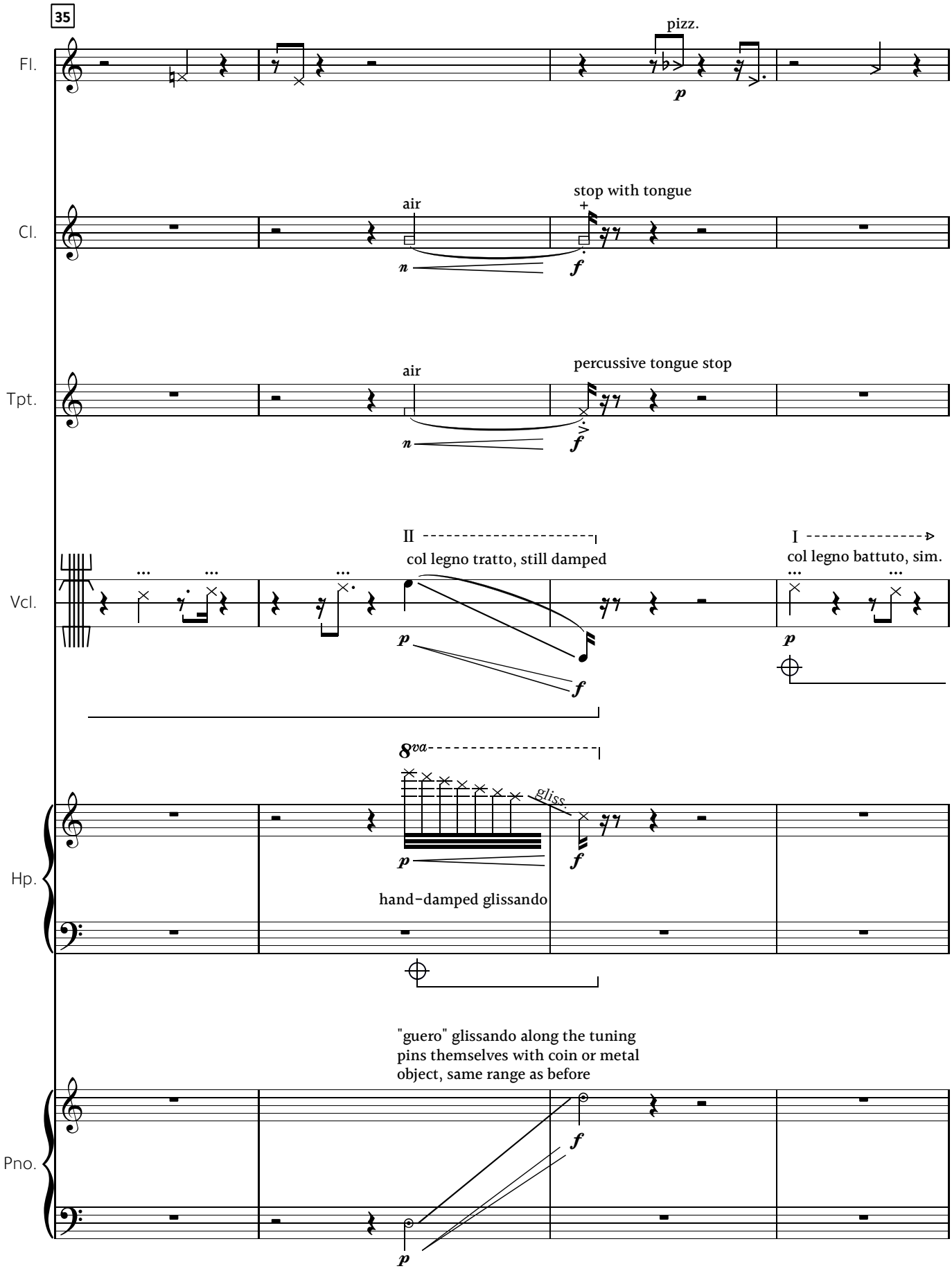

18
Fl.
gradual dim. towards bar 22
Cl.
Tpt.
Vcl.
gradual dim. towards bar 22
xyl.
Hp.
gradual dim. towards bar 22
(15)
15ma
loco, ord.
loco, ord.
Pno.
gradual dim. towards bar 22
f

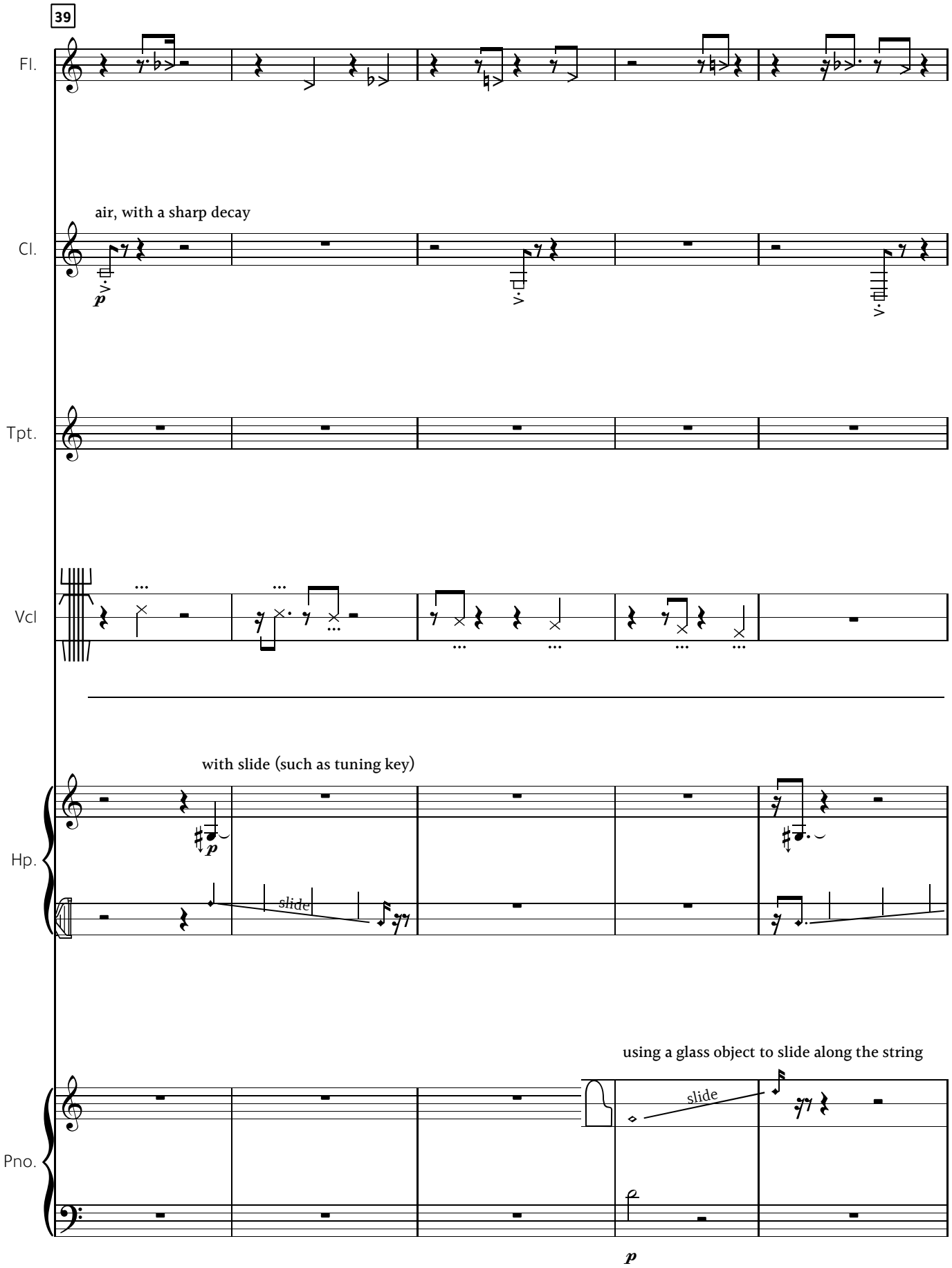

21
Fl.
Cl.
Tpt.
Vcl.
Hp.
Pno.
xyl.
15ma
loco, ord.

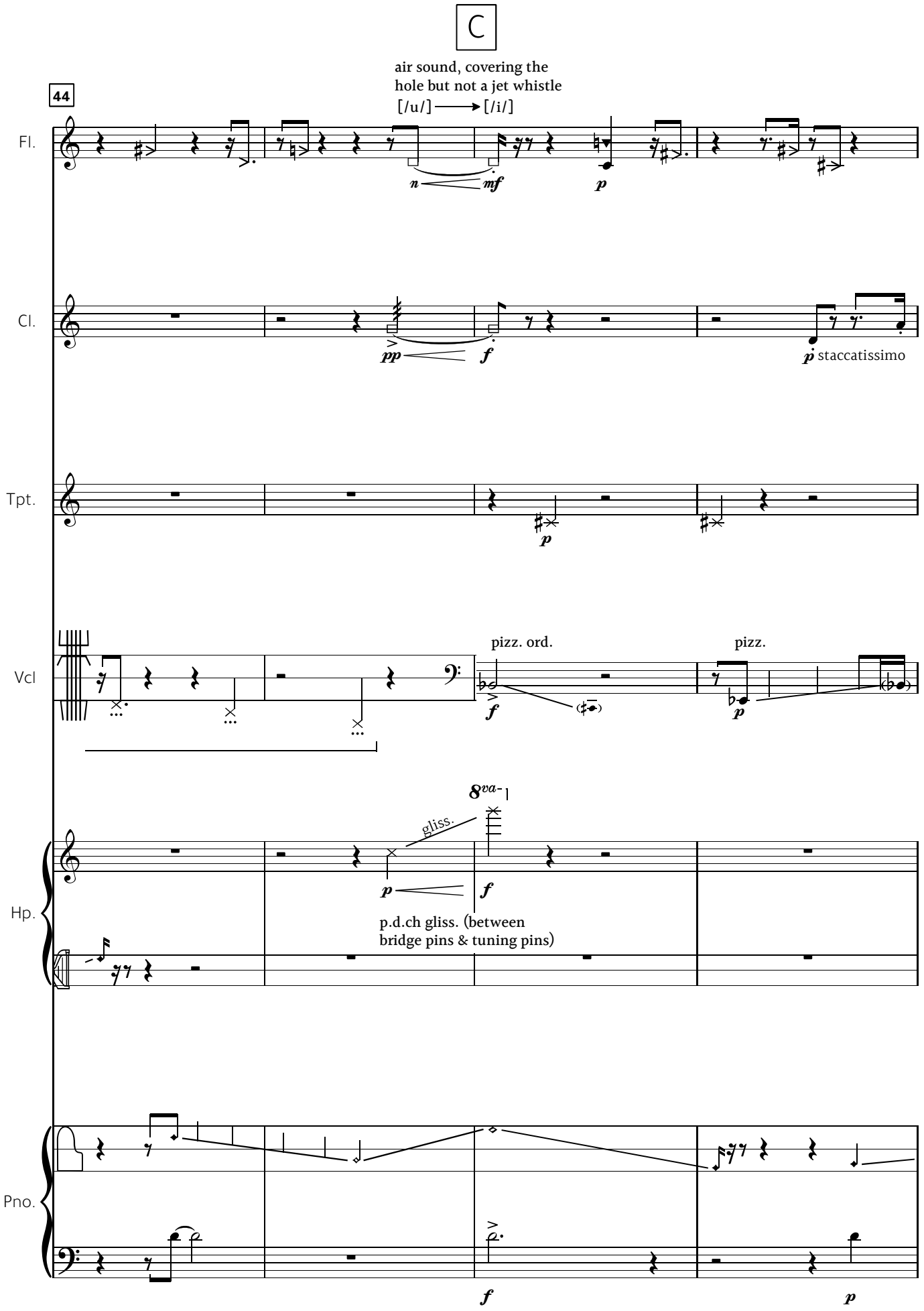

24
Fl.
Cl.
Tpt.
air
Vcl.
IV
ord.
Hp.
hand-damped
glissando, moving L.H
in tandem with R.H
Pno.
(Ped.)


B
27
key clicks
Fl.
p
Cl.
percussive tongue stop
Tpt.
f
I
col legno battuto, fast ricochets, damped & unpitched
Vcl.
(♩)
f
pp
8va
Hp.
f
Pno.

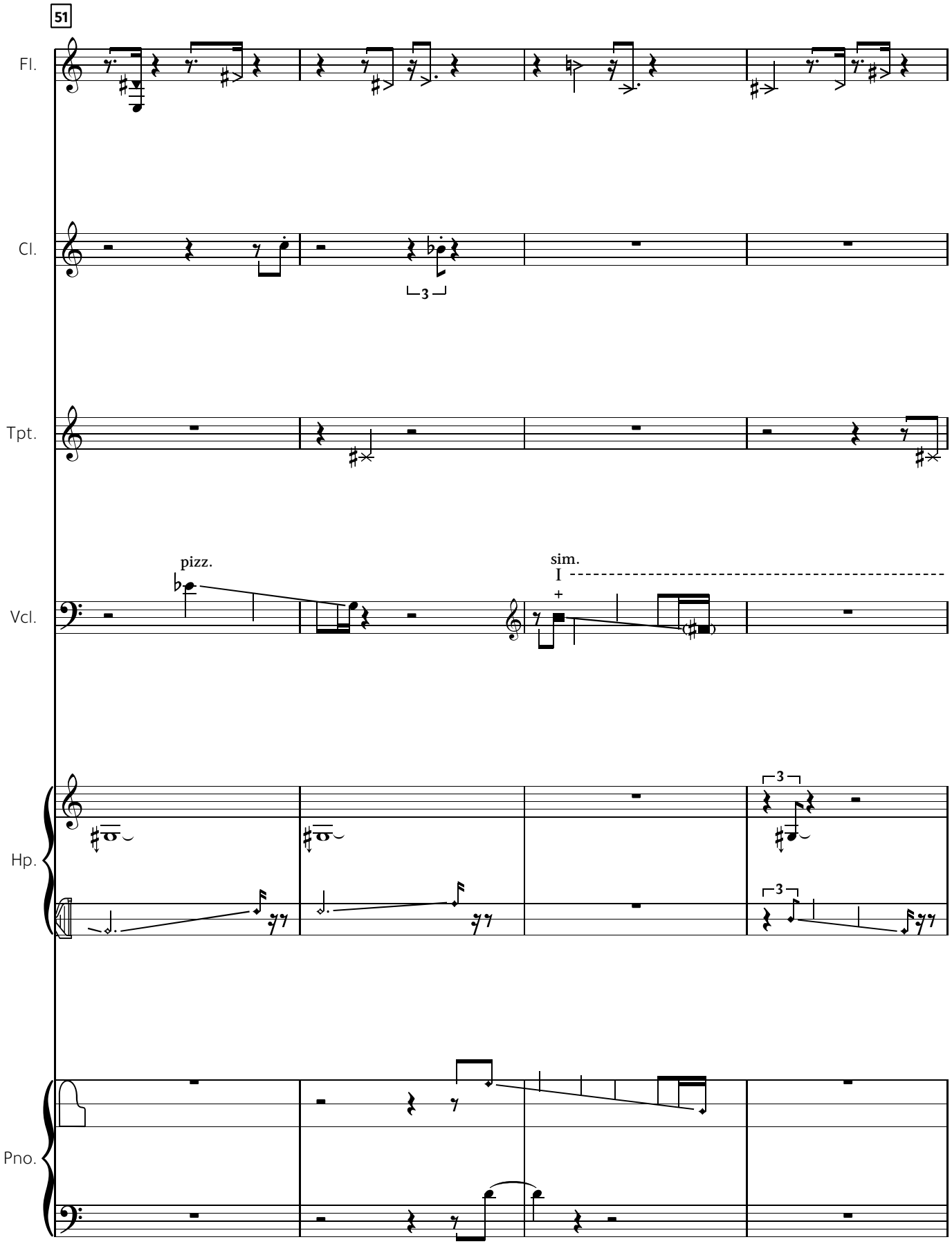

31
Fl.
Cl.
Tpt.
Vcl.
Hp.
Pno.

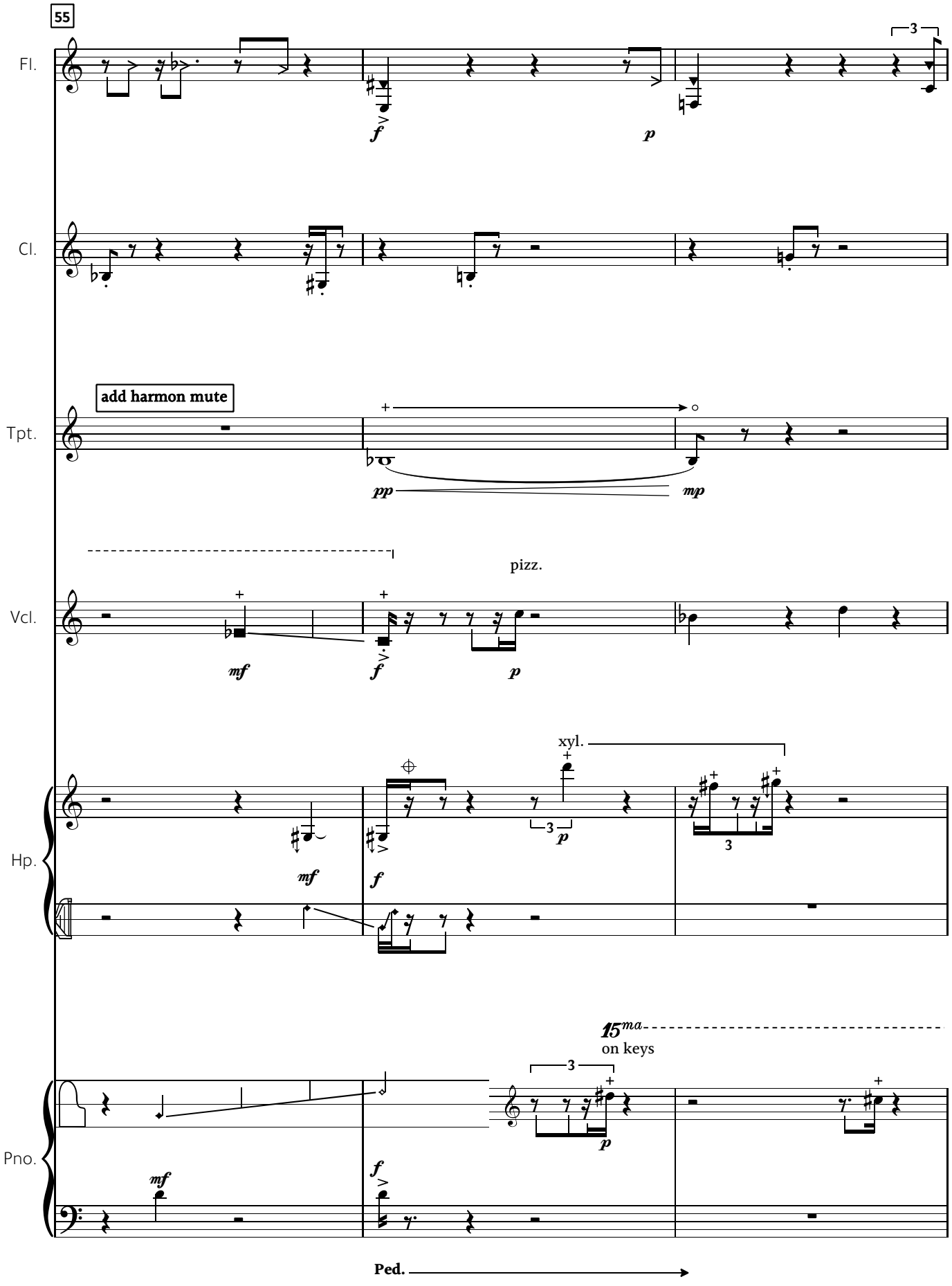

35
Fl.
pizz.
p
Cl.
air
stop with tongue
+
n
f
Tpt.
air
percussive tongue stop
n
f
Vcl.
II
col legno tratto, still damped
I
col legno battuto, sim.
p
f
p
8va
gliss.
p
f
Hp.
hand-damped glissando
"guero" glissando along the tuning pins themselves with coin or metal object, same range as before
Pno.
f
p

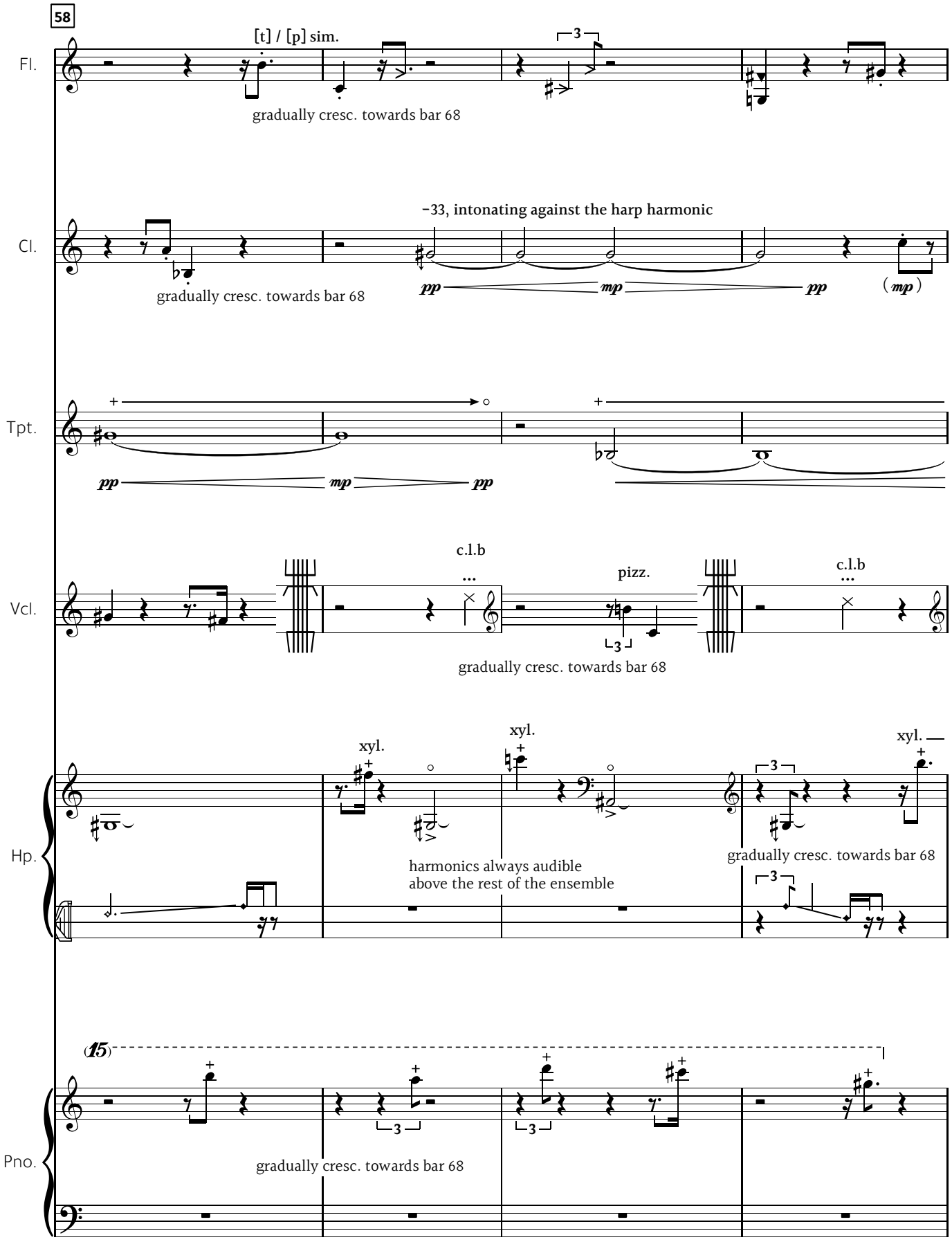

39
Fl.
air, with a sharp decay
Cl.
Tpt.
Vcl
with slide (such as tuning key)
Hp.
slide
using a glass object to slide along the string
Pno.
slide

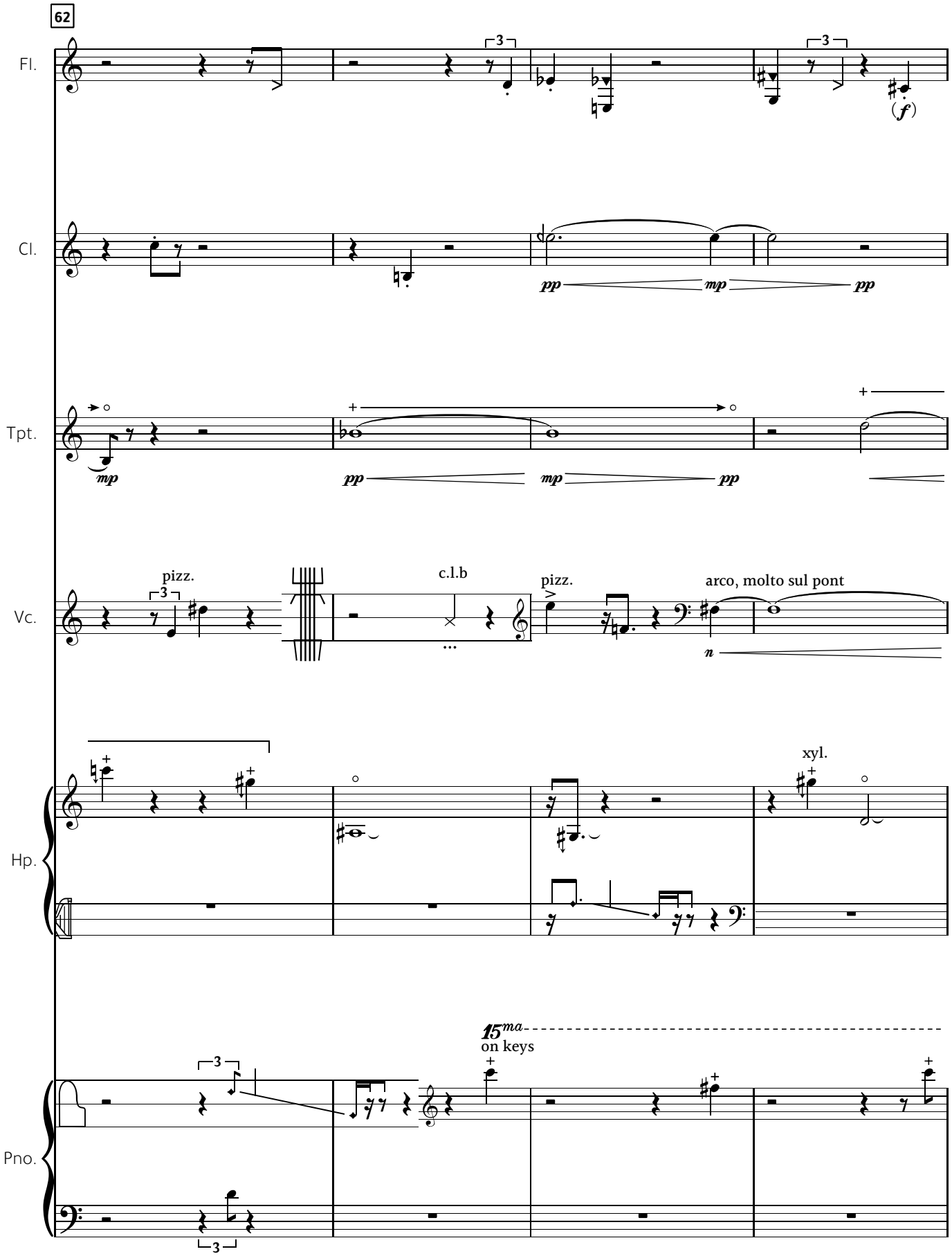

C
air sound, covering the
hole but not a jet whistle
[/u/] → [/i/]
44
Fl.
n
mf
p
Cl.
pp
f
p staccatissimo
Tpt.
p
Vcl
pizz. ord.
pizz.
f
p
8va
gliss.
Hp.
p
f
p.d.ch gliss. (between
bridge pins & tuning pins)
Pno.
f
p

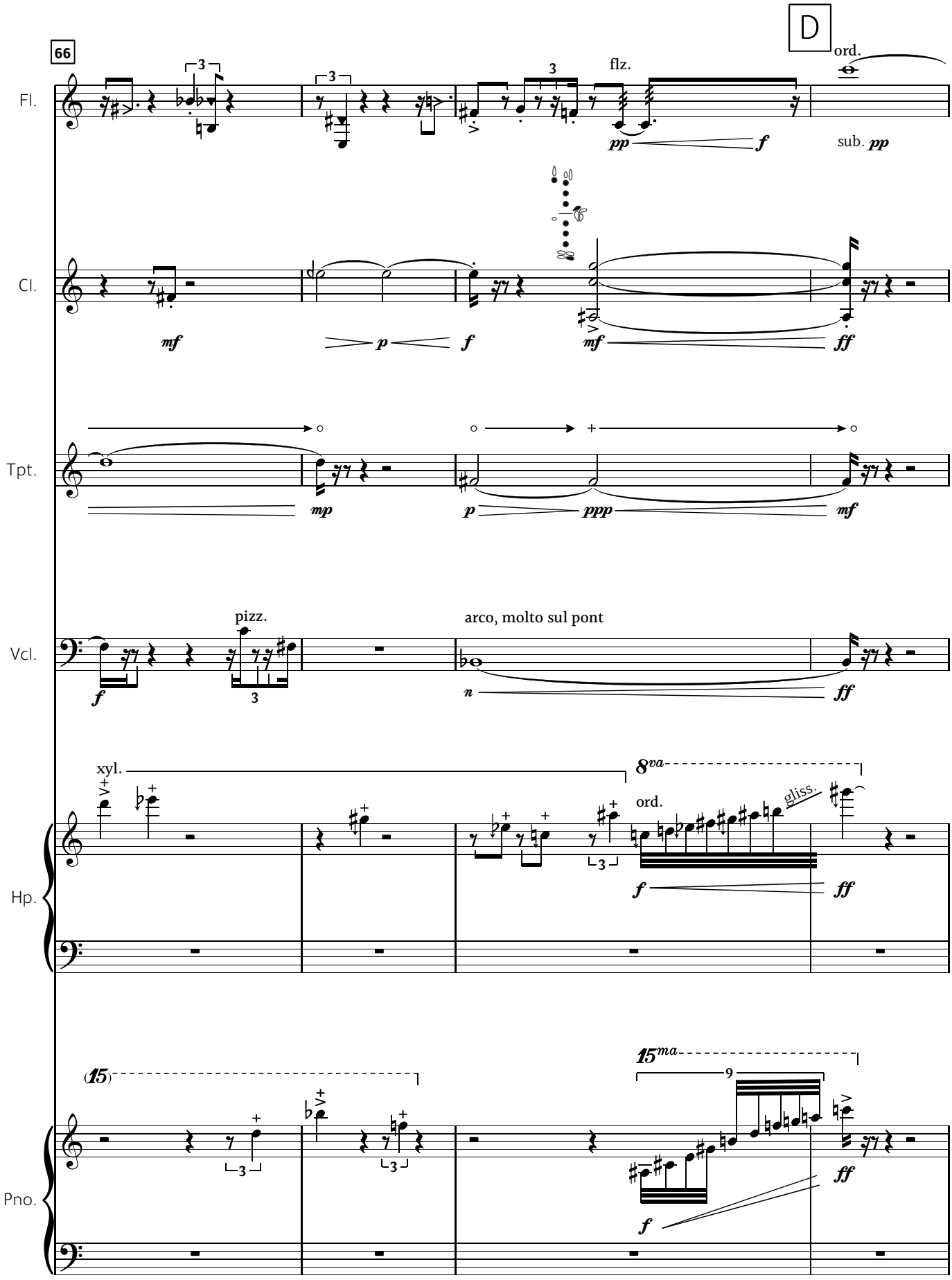
48
Fl.
Cl.
Tpt.
Vcl.
Hp.
Pno.
3
I
bow screw slide + L.H pizz
+
pizz.
I
sim.
3
+
p

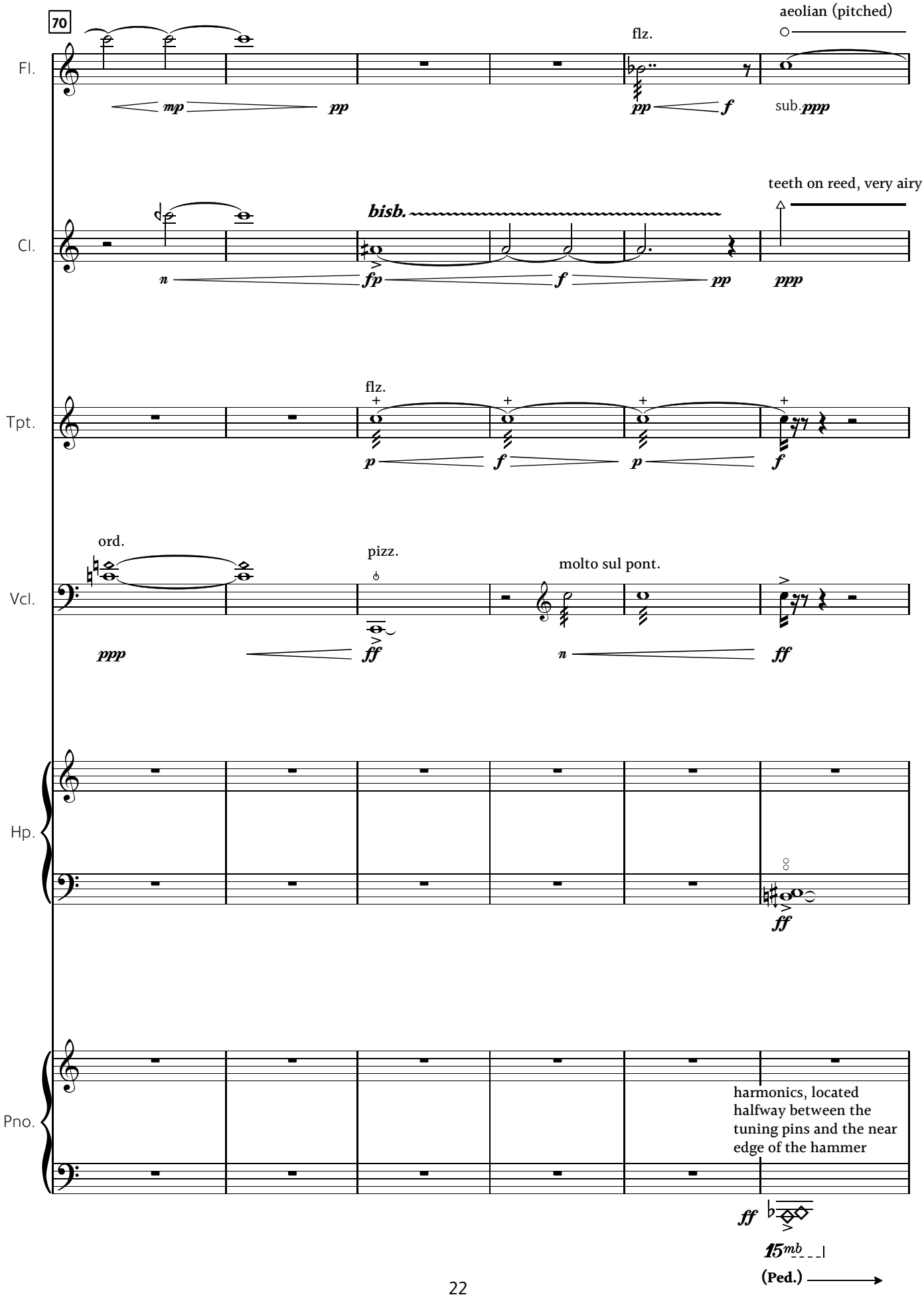

51
Fl.
Cl.
3
Tpt.
pizz.
sim.
I
+
Vcl.
3
3
Hp.
Pno.

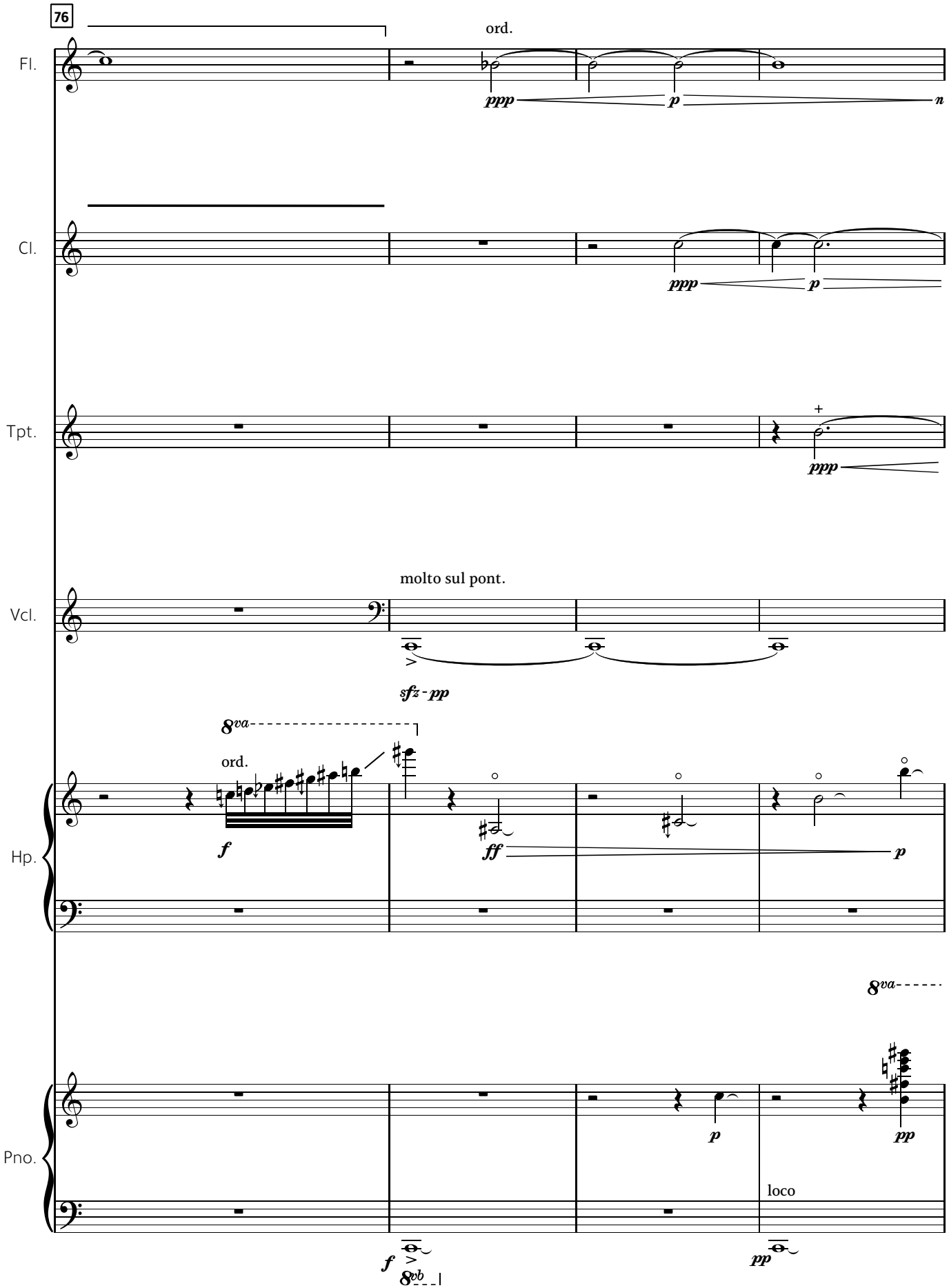

55
Fl.
Cl.
Tpt.
add harmon mute
Vcl.
pizz.
Hp.
xyl.
Pno.
15ma
on keys
Ped.

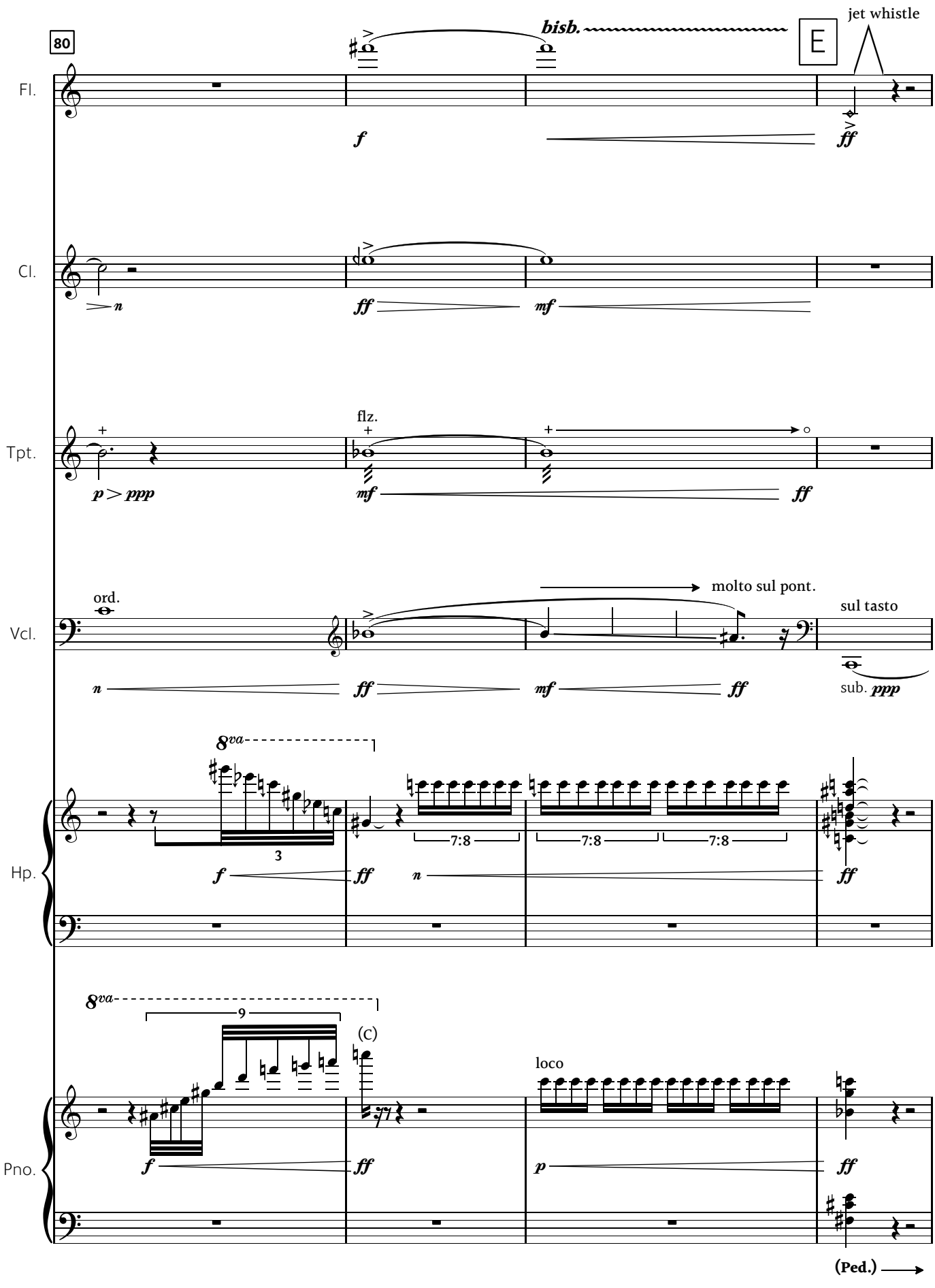

58
Fl.
[t] / [p] sim.
3
gradually cresc. towards bar 68
Cl.
–33, intonating against the harp harmonic
gradually cresc. towards bar 68
pp
mp
pp
(mp)
Tpt.
pp
mp
pp
Vcl.
c.l.b
pizz.
c.l.b
3
gradually cresc. towards bar 68
Hp.
xyl.
xyl.
xyl.
harmonics always audible
above the rest of the ensemble
3
3
gradually cresc. towards bar 68
(15)
Pno.
3
3
gradually cresc. towards bar 68

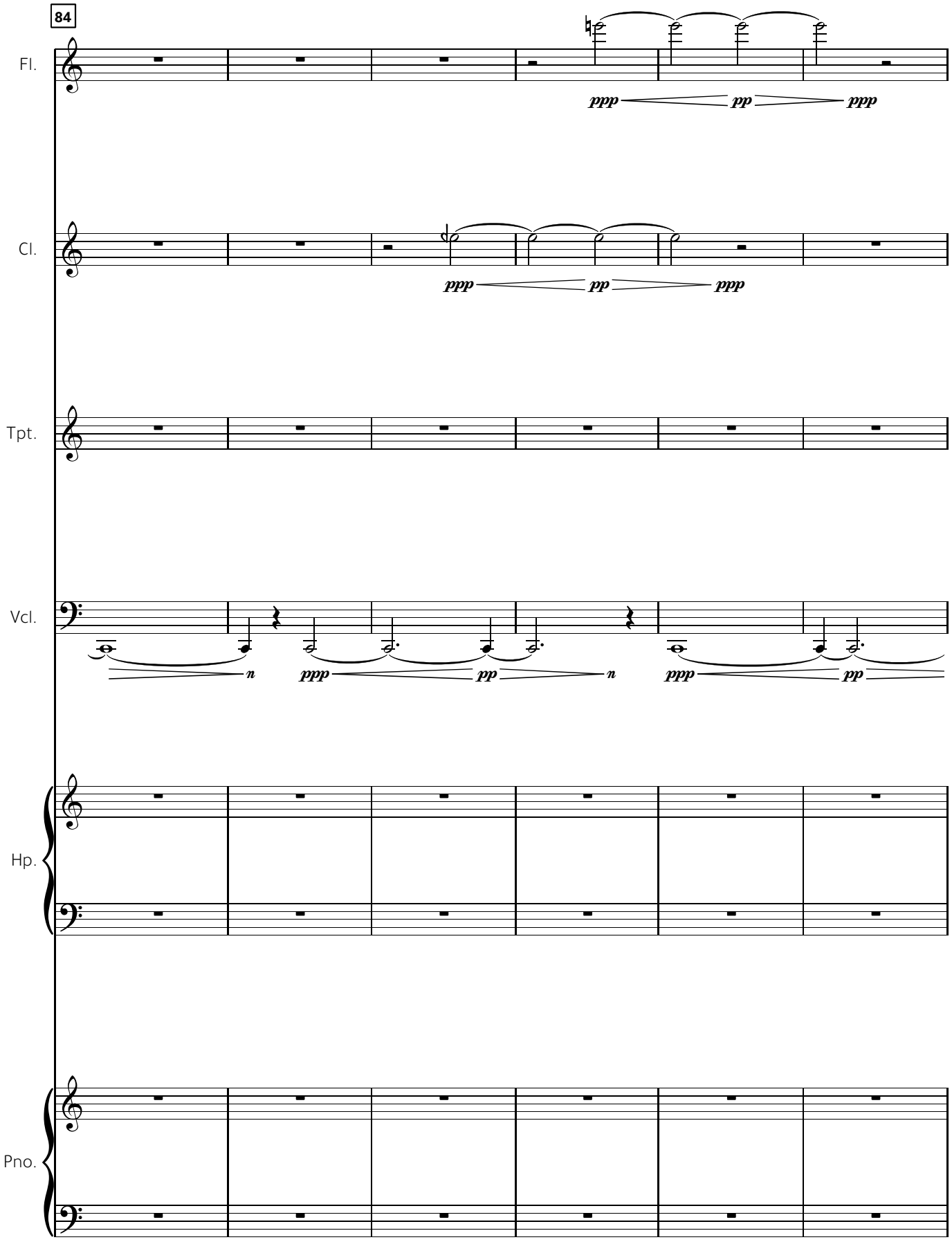

62
Fl.
Cl.
Tpt.
Vc.
Hp.
Pno.
pizz.
c.l.b
pizz.
arco, molto sul pont
xyl.
15ma
on keys

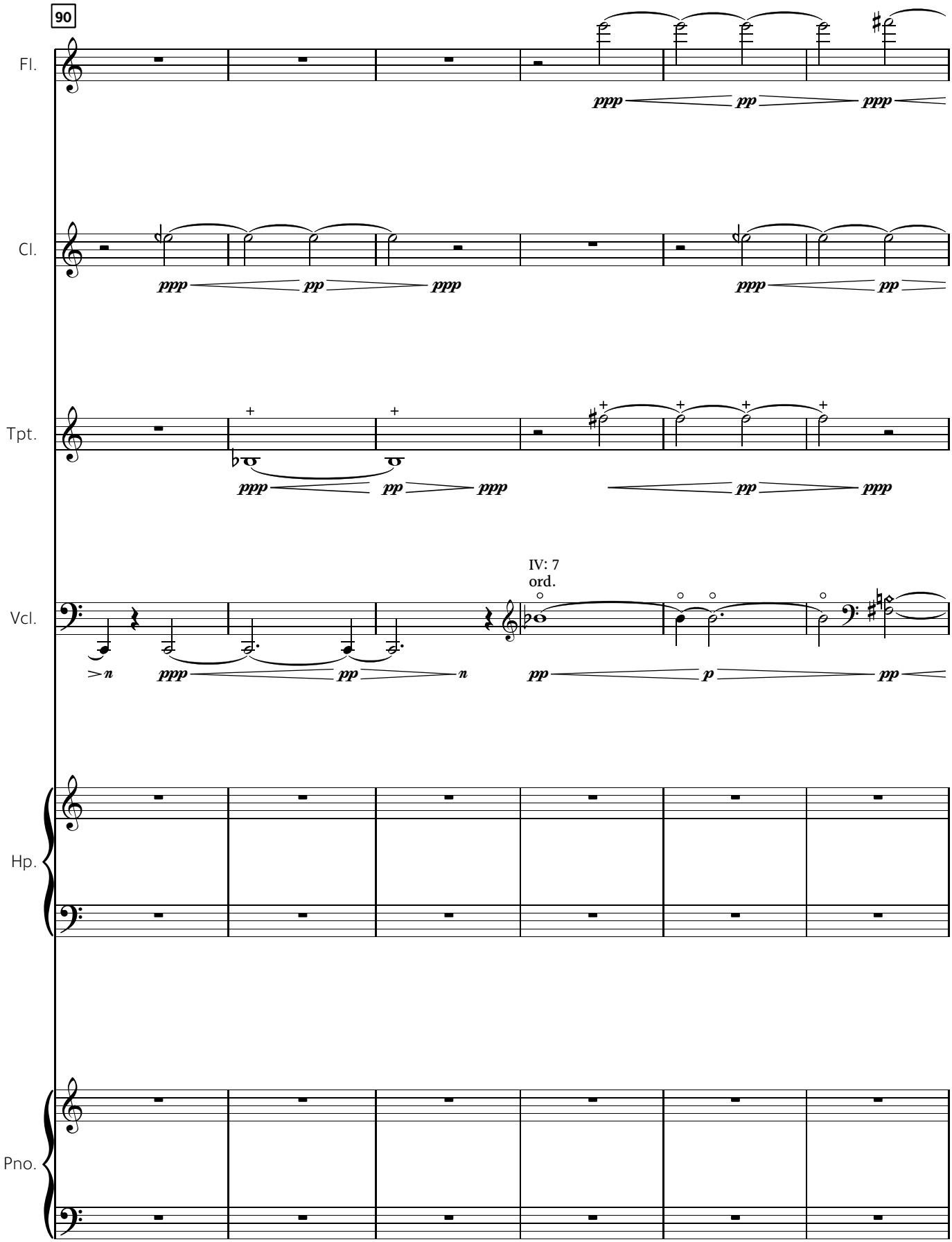

D
66
Fl.
flz.
ord.
pp
f
sub. pp
Cl.
mf
p
f
mf
ff
Tpt.
mp
p
ppp
mf
Vcl.
pizz.
arco, molto sul pont
f
n
ff
xyl.
8va
ord.
gliss.
Hp.
f
ff
15
15ma
Pno.
f
ff

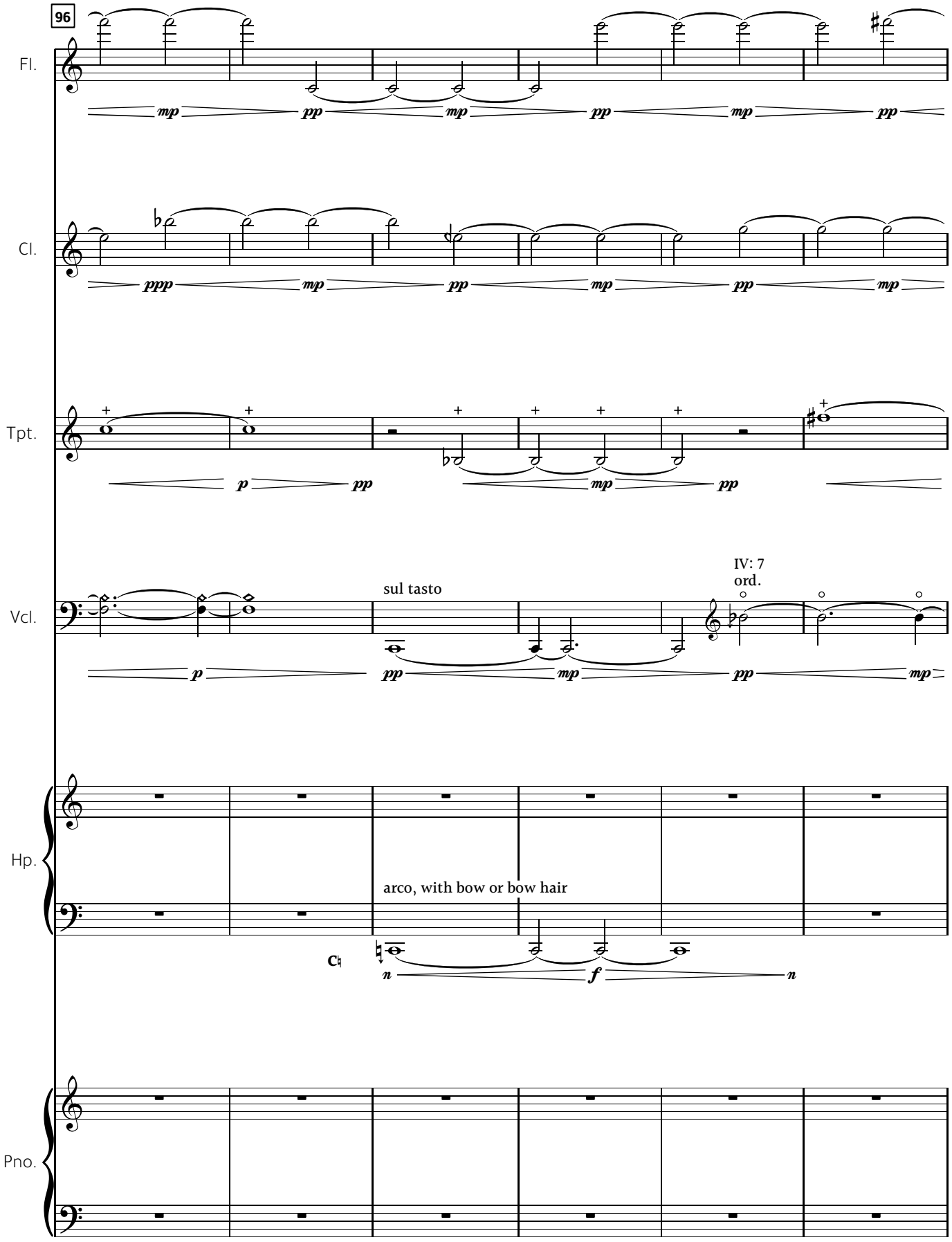

70
Fl.
aeolian (pitched)
flz.
mp
pp
pp
f
sub.ppp
Cl.
teeth on reed, very airy
bisb.
n
fp
f
pp
ppp
Tpt.
flz.
p
f
p
f
Vcl.
ord.
pizz.
molto sul pont.
ppp
ff
n
ff
Hp.
ff
Pno.
harmonics, located halfway between the tuning pins and the near edge of the hammer
ff
15mb
(Ped.)

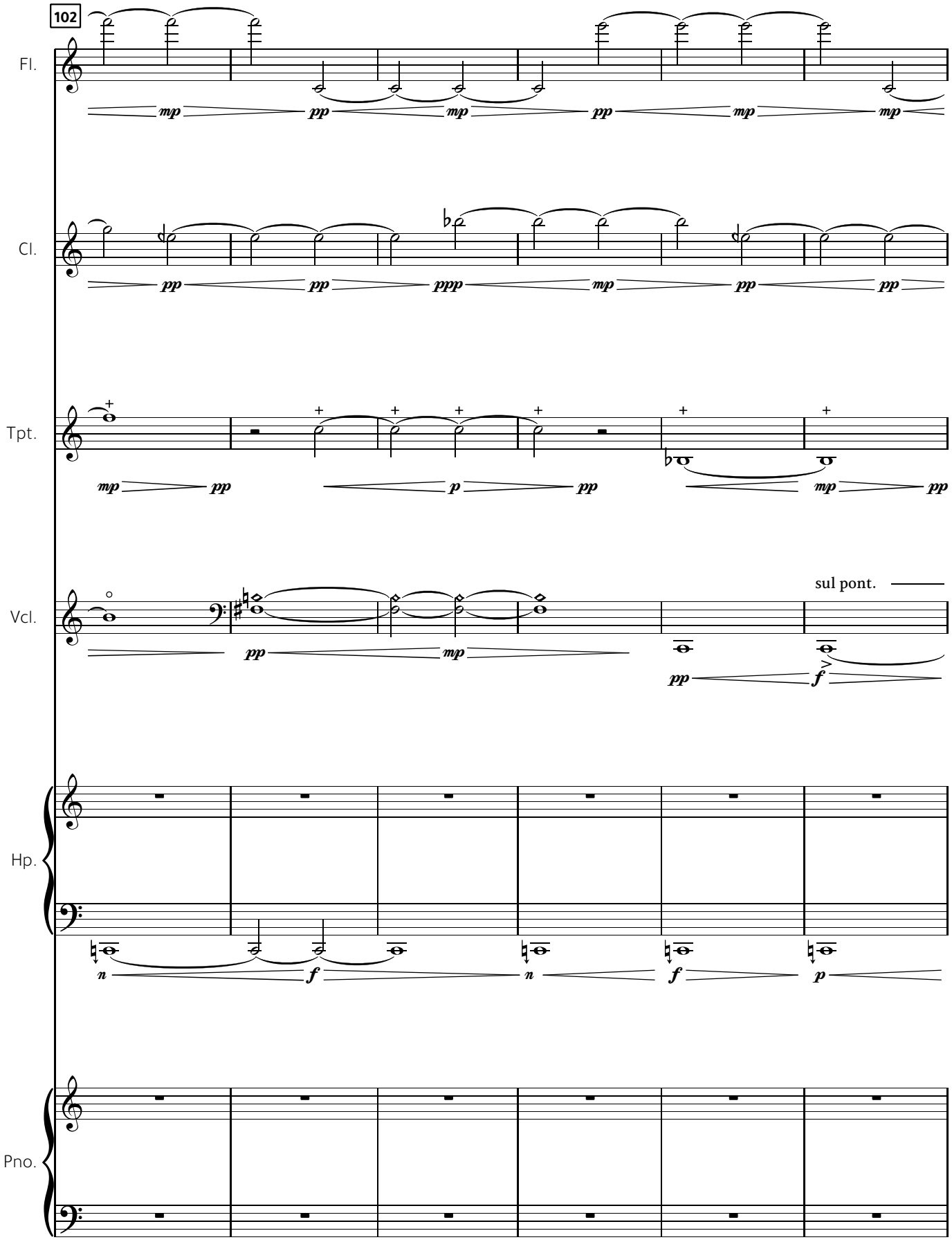

76
Fl.
ord.
ppp
p
n
Cl.
ppp
p
Tpt.
+
ppp
Vcl.
molto sul pont.
sfz - pp
Hp.
8va
ord.
f
ff
p
Pno.
8va
p
pp
loco
f
8vb
pp

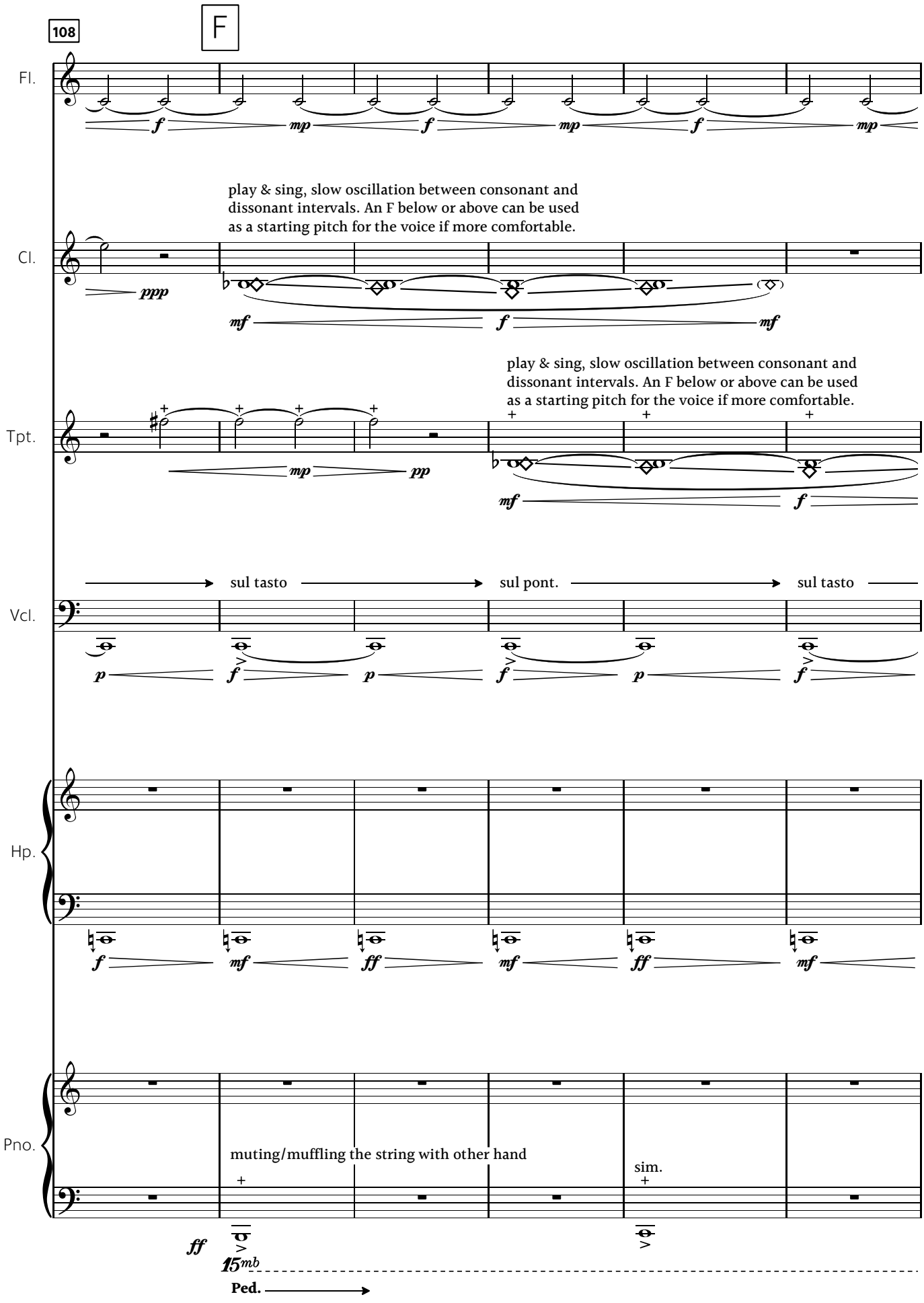

80
bisb.
E
jet whistle
Fl.
f
ff
Cl.
n
ff
mf
Tpt.
flz.
p > ppp
mf
ff
Vcl.
ord.
molto sul pont.
sul tasto
n
ff
mf
ff
sub. ppp
Hp.
8va
3
f
ff
n
7:8
7:8
7:8
ff
Pno.
8va
9
(c)
f
ff
loco
p
ff
(Ped.)

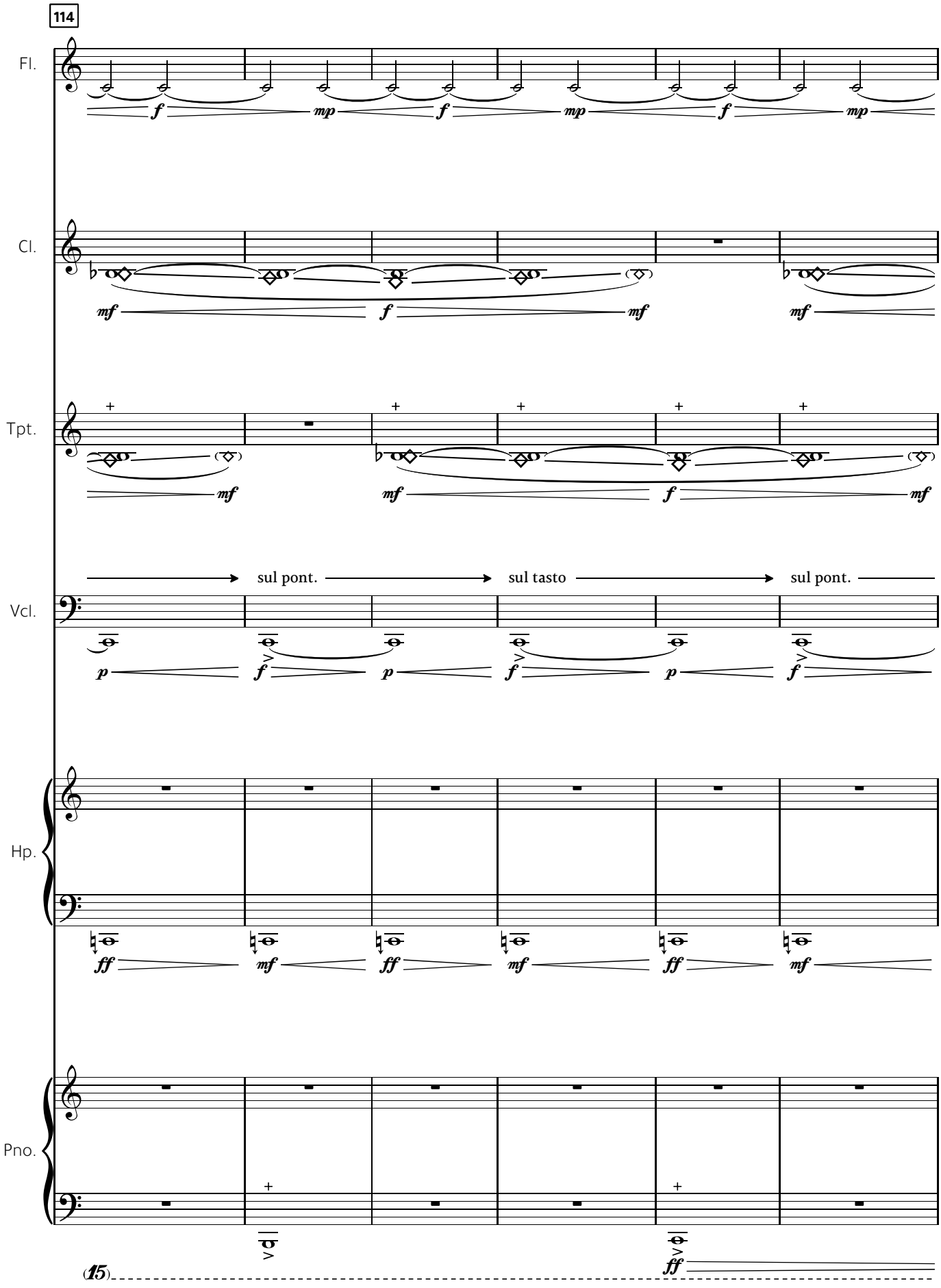

84
Fl.
ppp
pp
ppp
Cl.
ppp
pp
ppp
Tpt.
Vcl.
n
ppp
pp
n
ppp
pp
Hp.
Pno.

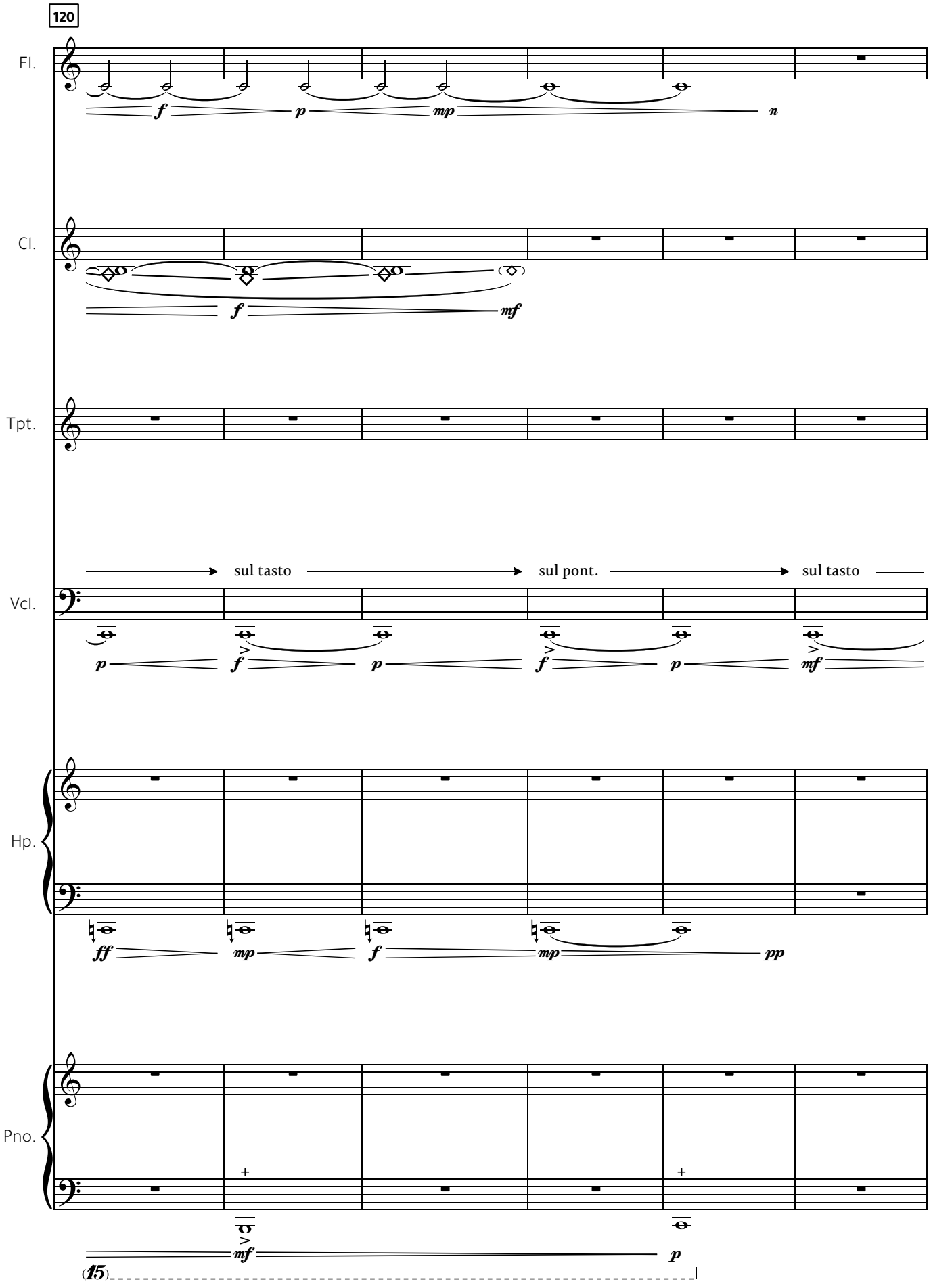

90
Fl.
Cl.
Tpt.
Vcl.
IV: 7
ord.
Hp.
Pno.

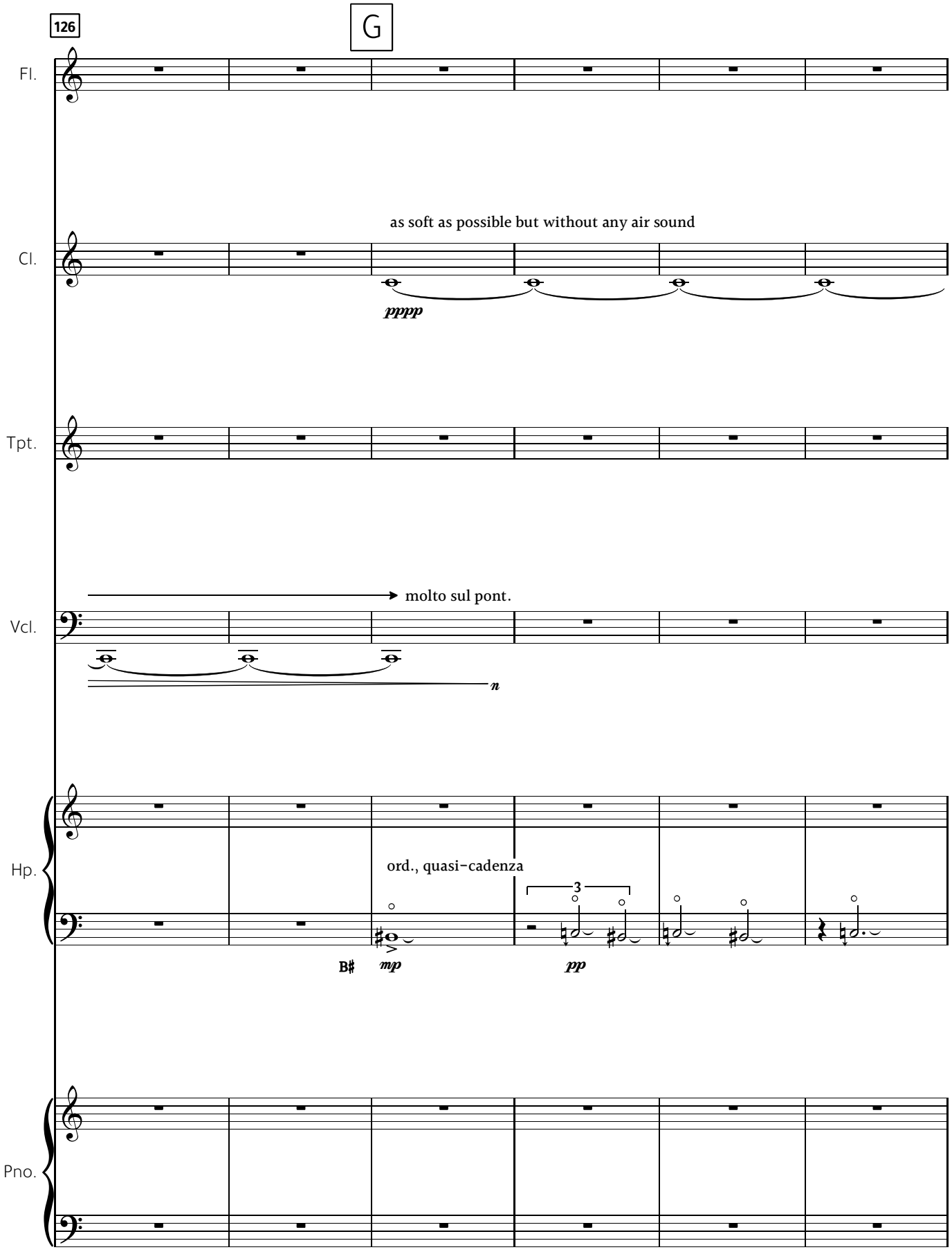

96
Fl.
Cl.
Tpt.
Vcl.
sul tasto
IV: 7
ord.
Hp.
arco, with bow or bow hair
Pno.

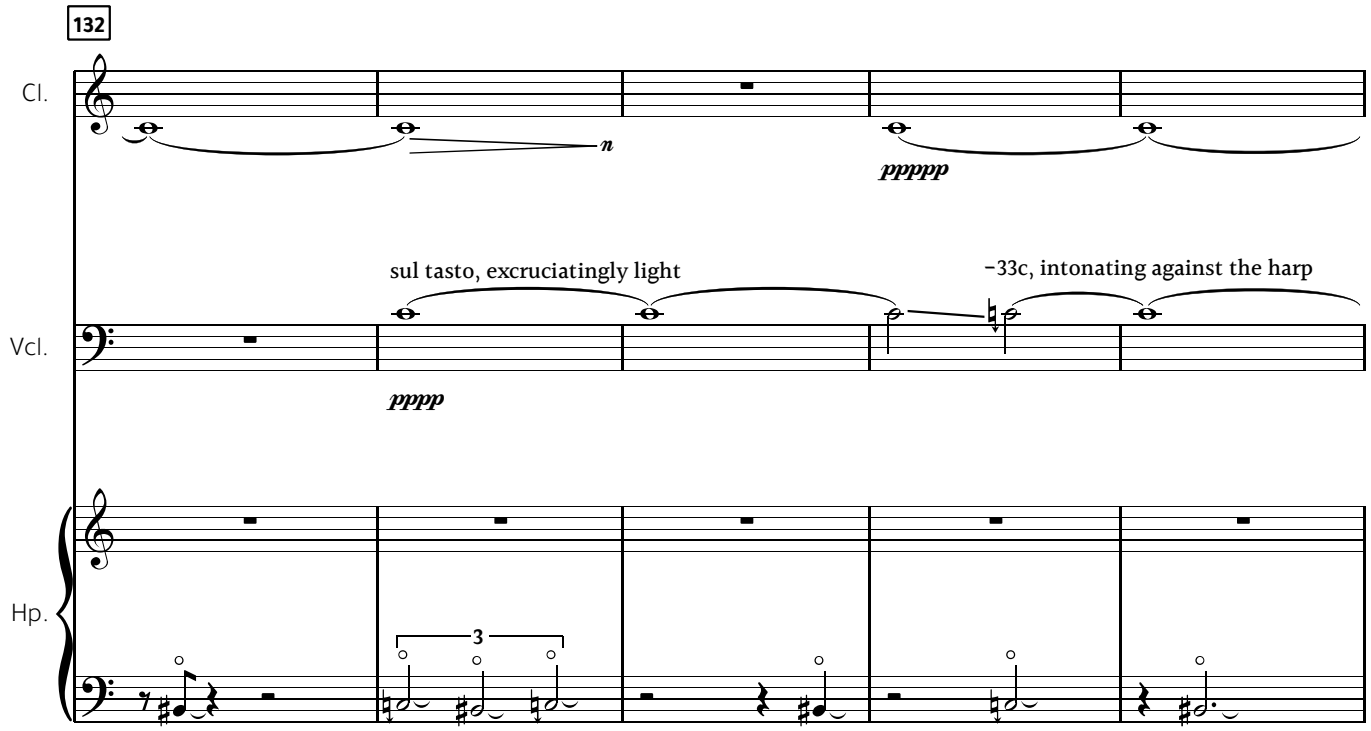

102
Fl.
Cl.
Tpt.
Vcl.
sul pont.
Hp.
Pno.

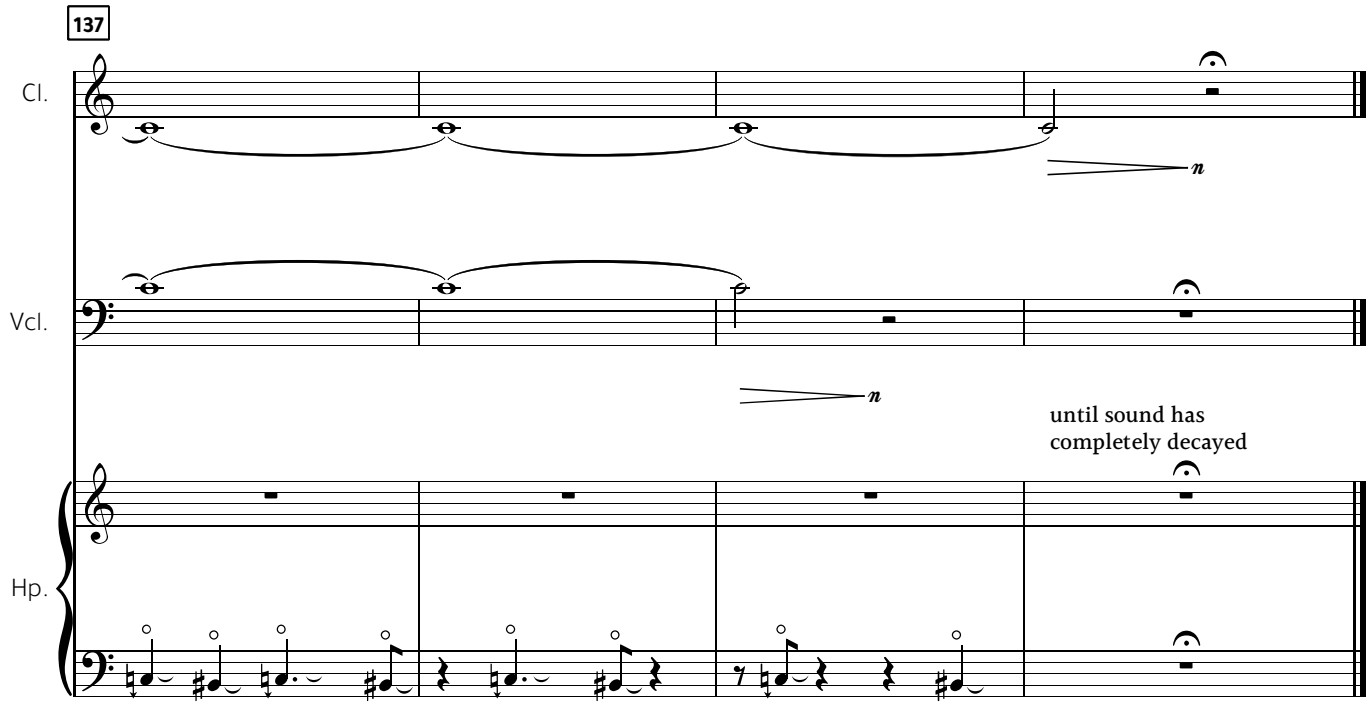

108
F
Fl.
play & sing, slow oscillation between consonant and dissonant intervals. An F below or above can be used as a starting pitch for the voice if more comfortable.
Cl.
play & sing, slow oscillation between consonant and dissonant intervals. An F below or above can be used as a starting pitch for the voice if more comfortable.
Tpt.
sul tasto
sul pont.
sul tasto
Vcl.
Hp.
muting/muffling the string with other hand
sim.
Pno.
15mb
Ped.


114
Fl.
Cl.
Tpt.
Vcl.
sul pont.
sul tasto
sul pont.
Hp.
Pno.
(15)


120
Fl.
f
p
mp
n
Cl.
f
mf
Tpt.
Vcl.
sul tasto
sul pont.
sul tasto
p
f
p
f
p
mf
Hp.
ff
mp
f
mp
pp
Pno.
mf
p
(15)


126
G
Fl.
Cl.
as soft as possible but without any air sound
pppp
Tpt.
Vcl.
molto sul pont.
n
Hp.
ord., quasi-cadenza
3
B♯
mp
pp
Pno.


132
Cl.
n
ppppp
sul tasto, excruciatingly light
-33c, intonating against the harp
Vcl.
pppp
Hp.
3


137
Cl.
n
Vcl.
n
until sound has
completely decayed
Hp.