

A swarm came in from the dark

Jenny Hettne (2014)

For solo violin, flute/bass flute, clarinet in B \flat /bass clarinet, percussion, grand piano, viola and cello

Durata \approx 11'

Commissioned by Gageego! with financial support from the Swedish Arts Council

For Karin Hellqvist

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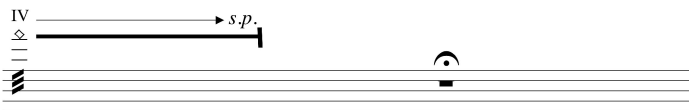
Instructions for the musicians:

General:

In the *senza misura* parts, all note values are approximate. The time indicated for each section (A, B, C etc) is approximate. Within a section, each instrument plays in an individual tempo. The soloist has the role of a conductor, and indicates when a new section starts. This role is played by the pianist at FF, GG and NN.

In the first *a tempo* section (S), the violin sets the new tempo and in the second (NN) the pianist sets the tempo.

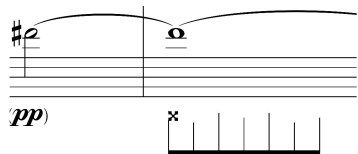
No pauses are written out. Each note/action is played as long as the arrow or thick line indicates. A stop sign indicates a pause:



Woodwind:



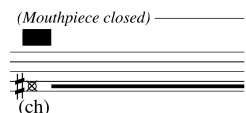
Keyclicks: Use three keys, similar in timbre. Keyclicks should have a distinct rather than rattling sound (**relate to the woodblock sound**).



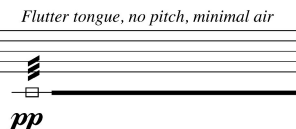
Keyclicks + pitch. If necessary, use only one or two keys to produce the clicks. The pitched note should be unaffected by the clicks (not sounding like a bisbigliando). Play the clicks slightly louder than the pitch.



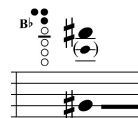
(Flute): Change from aeolian to normal sound.



(Flute): With mouthpiece closed, play softly with a ch-sound (ch pronounced as in "Loch Ness"). Aim for a "scratching", regular sound, **similar to the Velcro sound** on cello, piano and percussion. The sound should have limited airflow and resemble a mechanical rather than a "human" sound.



(Clarinet): Aim for a "scratching" sound, **similar to the Velcro sound** on cello, piano and percussion. The sound should have limited airflow and resemble a mechanical rather than "human" sound.



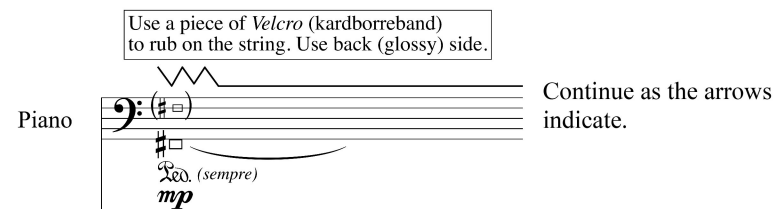
(Clarinet): Multiphonic (as notated in P. Rehfeldt: *New Directions for Clarinet*)

Piano:

The violinist has the role of a conductor and indicates when a new section starts. The pianist plays this role at FF, GG and NN. In NN, going from *senza misura* to *a tempo*, the piano also sets the new tempo.

Pedalize freely from FF to OO.

Velcro sound:



Continue as the arrows indicate.

In some models, the low F# is hard to reach. In this case, use the string one octave higher/lower (in parenthesis)

Percussion:



Woodblock, box-shaped, hollow with a hole

Peking gong

Glockenspiel (in the score, written in two systems)

Superball

Quica with wet cloth

Pea pod

Large, felted beaters

Hard beaters (glass, bakelite, metal; free of choice)

Brushes

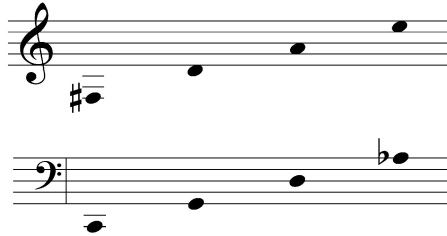
Metal stick

Piece of Velcro (kardborreband/Haftverschlussband)

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Strings:

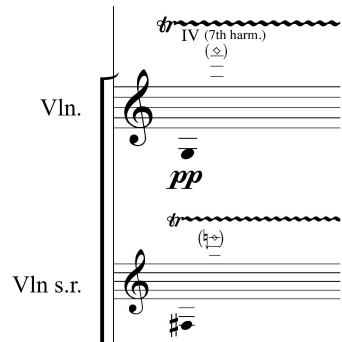
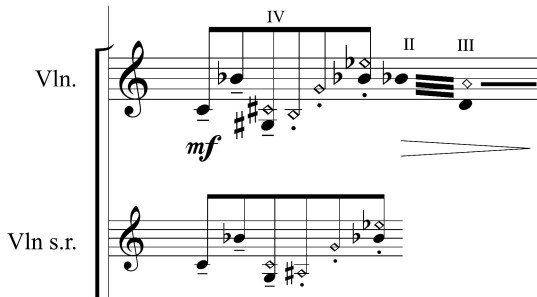
Scordatura:



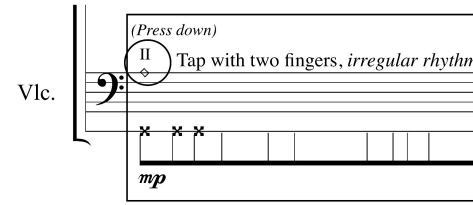
Violin: G-string detuned to f#

Cello: A-string detuned to a b

The suono reale-system below shows when sounding pitch differs. (Score only). The use of the detuned strings are always shown with IV (violin) and I (cello).

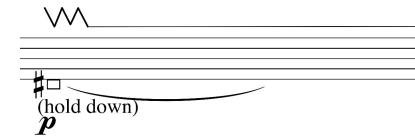


Drill between open string and 7th harmonic, in this case on the detuned G-string.




Tap with two right-hand fingers near the fingerboard while holding down harmonic with left hand.


Use a piece of *Velcro* (kardborreband) to rub on the C-string. Use back (glossy) side.



(Cello only:) *Velcro* sound. *Velcro* should be wrapped around pointing finger for better dynamic effect. Use back (glossy) side. Hold down f# and rub on C-string.

Vary as indicated between:

 Horizontal rubbing = more pitch

 Vertical rubbing = more noise

A swarm came in from the dark

for solo violin and six instruments

for Karin Hellquist

A
20"

Jenny Hettne (2014)

Senza misura, tempo ♩ ≈ 108-128 (Avoid static 8th note pattern, vary freely between triplet, quintet etc, use rubato freely.)

Use a piece of *Velcro* (kardborreband) to rub on the string. Use back (glossy) side.

*f*_{possible}

The musical score is arranged in five staves from top to bottom: Piano, Violin (solo), Violin suona reale, Viola, and Violoncell. The Piano part begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a wavy line indicating a tremolo or rubato effect, with the instruction *f*_{possible} above it. The Violin (solo) part is in treble clef and includes a box with the instruction "Play harmonics very lightly, 'butterfly-like'" and dynamic markings *p* and *pp*, with a *(poco)* hairpin. The Violin suona reale part is also in treble clef and includes a box with the same instruction and dynamic markings. The Viola part is in alto clef and includes a box with the instruction and dynamic markings, with *8va* markings above the staff. The Violoncell part is in bass clef and includes a box with the instruction and dynamic markings, with *I* and *(II)* markings above the staff. A separate staff for *Vlc suona reale* is shown below the Violoncell staff, with dynamic markings *p* and *pp*.

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A swarm... I

B ≈8" C ≈10"

Bisb irregular rhythm ad lib

Fl. Flz. *pp* *p*

Clar in B \flat *pp* possible *mf*

Perc. Crotales (Irregular rhythm) *p*

Pno *mp* *f* *poss.*

Vln. *f* *p* *sub*

Vln s.r.

Vla. *f* *p*

Vlc. *f* *pp*

Vlc s.r. *p*

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D
≈25"

Fl.

Flz. Flz. Bisb irregular rhythm ad lib

p (poco)

Use a piece of *Velcro* (kardborreband) to rub on the gong.

Perc.

Gong

f possible

Pno

Vln.

p (poco)

IV III III IV II

Vln s.r.

Vla.

p (poco)

I II

Vlc.

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Musical score for a chamber ensemble. The score includes parts for Flute (Fl.), Clarinet in B \flat (Clar in B \flat), Percussion (Perc.), Piano (Pno), Violin (Vln.), Violin solo (Vln s.r.), Viola (Vla.), Violoncello (Vlc.), and Violoncello solo (Vlc s.r.).

Key performance instructions and markings include:

- Flute:** *Bisb* (Bisbigliando), *p* (piano).
- Clarinet in B \flat :** *Bisb*, *p*, *(poco)*, *Muta in Bass clar.*
- Percussion:** *Brush on woodblock*, *(Rub on gong, continue)*.
- Piano:** *p*, *(poco)*.
- Violin/Violoncello:** *p*, *(poco)*, *IV* (Fourth position), *♯* (sharp).

Structural markers are indicated by brackets at the top:

- E $\approx 20''$** : A section of approximately 20 measures.
- F $\approx 5''$** : A section of approximately 5 measures.

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G H J
≈7" ≈10" ≈3"

Bisb irregular rhythm ad lib

Fl. *pp* *(poco)* *p* *pp*

B. Cl. *mp*

Perc. *(Rub on gong, continue)* *(Large, felted beaters)* *p* *mf* *p*

Pno. *mp* *pizz.* *mf* *(poco)* *

Vln. *(7th harm.)* *IV* *(s)* *mp* *p* *mf*

Vln s.r. *(s)* *mp* *p* *mf*

Vla.

Vlc. *(Put away bow)* *(hold down)* *p*

Use a piece of *Velcro* (kardborreband) to rub on the C-string. Use back (glossy) side.

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K
L
M
N

≈7"
≈7"
≈5"
≈12"

Fl. *f* *pp* *p* *Flutter tongue, no pitch, minimal air*

B. Cl. *f* *pp*

Perc. Peking gong *pp* (poco) Glockenspiel *p* Crotales *p* Superball, rub on woodblock *f possible*

Pno *8va* *f poss.* *mp* *Velcro*

Vln. *s.p.* → *norm.* *f* *pp* (7th harm.) *s.p.*

Vln s.r. *s.p.* → *norm.* *f* *pp* (7th harm.) *s.p.*

Vla. *mf* *f* *pp* (7th harm.) *s.p.*

Vlc. *f* *mp* (Vertical rubbing = more noise)

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O
≈12"

P
≈10"

Fl. *pp* *p* *pp*

B. Cl. *mp* *pp* *p*

Perc. Glockenspiel *rit.* Crotales *mp* *pp* *p* *pp*

Pno. *mp* *pp* *mp*

Vln. *p* *mp* *p*

Vln s.r. *p*

Vla. *mp* *p*

Vlc. *mp* *pp*

Bisb irregular rhythm ad lib

arco

s.p. → norm.

IV III II III ○

IV IV III

IV

III IV

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A swarm...7

Q $\approx 4''$ R $\approx 5''$ S *A tempo* ♩ ≈ 116

Bisb irregular rhythm ad lib

Fl. *p* *pp* *mp* *Bisb*

B. Cl. *pp* *mp* *pp* *ord.*

Pno *pp*

In foreground: Energetic, more and more frenetic, poco a poco accel. *A tempo* ♩ ≈ 116

Vln. *mp* *pp* *mf* *mp* *f* *p* *poco s.p.* → *norm.*

Vln s.r.

Vla. *mp* *pp* *pp* *(poco) pp*

Vlc. *p* *pp* *pp* *I (7th harm.)* *(b₇)*

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5

Fl. *pp* *Bisb irregular rhythm ad lib* *p* *mf* *Muta in bass flute*

B. Cl. *mp* *p* *mf* *p* *keyclicks*

Perc. *Gong* (Large, felted beaters) *p* *mf* *p*

Pno *Velcro* *f_{poss.}* *f_{poss.} Leo.*

Vln. *mf* *f* *ff* *p* *mf* *poco s.p.* *norm.* *s.p.* *norm.*

Vln s.r.

Vla. *mf* *f* *p*

Vlc. *II* *mf* *p* *sul I* *f* *p*

Vlc s.r.

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12

B. Cl. Flz. ord. *mf* *p* *mf* *p*

Perc. Woodblock *p* 3 Velcro on gong *f* Metal stick on gong (Irregular rhythm)

Pno *mp* *f* poss.

Vln. IV III *p* *f* *p* *f* sub *p* *ff* *p* *f* sub *p*

Vln s.r. *p* *f* *p* *f* sub *p*

Vla. *mp* *p* (poco) *p* *mf* s.p. 5 norm.

Vlc. *mf* *pp* *mp* *p* (7th harm.) *mf*

Vlc s.r.

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Senza misura, tempo ♩ ≈ 108-128 (Avoid static 8th note pattern, vary freely between triplet, quintet etc, use rubato freely)

T
≈ 5"

U
≈ 15"

18

(Mouthpiece closed)

B. fl. *pp* (ch) throat tremolo Flz. (Irregular rhythm) keyclicks

B. Cl. *ff* *pp* *mp*

Perc. *mf* Rub wet cloth inside quica *p* Pea pod on quica

Pno *mp* *scd.*

Vln. *f* *ff* *pp*

Vla. *p* *ff* *pp*

Vlc. *pp* (Put away bow) *ff* *mp* *Velcro*

Vlc s.r.

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A swam.../1

V ≈3" X ≈8" Y ≈3" Z ≈15"

B. fl. Ord. *pp* *p* (Mouthpiece closed) *pp* *p*

B. Cl. *p* *f* *p* *pp* Flutter tongue, no pitch, minimal air *p*

Perc. Velcro on gong *f* *pp* Velcro on peking gong Filted beater on peking gong (Damped sound) *pp*

Pno *f_{poss.}* *mp*

Vln. *p* *f* *p* s.p.

Vln s.r. *p* *f* *p*

Vla. *mp* *f* *p*

Vlc. *f* *p* (Pick up bow)

Detailed description of the musical score: The score is divided into four sections labeled V, X, Y, and Z, with durations of approximately 3, 8, 3, and 15 seconds respectively.
 - **B. fl. (Bass Flute):** Starts with a dynamic of *pp*. In section X, it plays a whole note with a *p* dynamic. In section Y, it plays a whole note with a *pp* dynamic, with the instruction "(Mouthpiece closed)". In section Z, it plays a whole note with a *p* dynamic.
 - **B. Cl. (Bass Clarinet):** Starts with a dynamic of *p*. In section X, it plays a whole note with a *f* dynamic. In section Y, it plays a whole note with a *p* dynamic. In section Z, it plays a whole note with a *pp* dynamic, with the instruction "Flutter tongue, no pitch, minimal air".
 - **Perc. (Percussion):** Features "Velcro on gong" in section V (*f*) and "Velcro on peking gong" in section X (*pp*). In section Y, it uses a "Filted beater on peking gong" (*pp*) with "(Damped sound)".
 - **Pno (Piano):** Starts with a dynamic of *f_{poss.}* and transitions to *mp* in section X.
 - **Vln. (Violin):** Starts with a dynamic of *p*. In section X, it plays a melodic line with dynamics *f* and *p*. In section Y, it plays a whole note with a *p* dynamic, with the instruction "s.p.".
 - **Vln s.r. (Violin second):** Starts with a dynamic of *p*. In section X, it plays a melodic line with dynamics *f* and *p*.
 - **Vla. (Viola):** Starts with a dynamic of *mp*. In section X, it plays a whole note with a *f* dynamic. In section Y, it plays a whole note with a *p* dynamic.
 - **Vlc. (Violoncello):** Starts with a dynamic of *f*. In section X, it plays a whole note with a *p* dynamic. In section Z, it plays a whole note with a *p* dynamic, with the instruction "(Pick up bow)".
 - **Other markings:** "keyclicks" are marked in sections X and Y. "Bb" and "B" are marked in section X. "ch" is marked in section Y.

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AA $\approx 5''$ BB $\approx 10''$ CC $\approx 15''$

B. fl. *Bisb irregular rhythm ad lib* Flz. norm. **(Mouthpiece closed)** (ch) *pp* *mp* keyclicks

B. Cl. *f* *p* *mf* *p* Flutter tongue, no pitch, minimal air *mp* *pp*

Perc. Gong *ff* Peking gong *pp* Woodblock, rub/beat *f possible* *p*

Pno *f poss.* *f poss.* *mp*

Vln. *f* *p* *mf* *pp* (Irregular rhythm, avoid static 8th note pattern) *pp*

Vln s.r. *pp*

Vla. *mf* *p*

Vlc. arco *p* *mf* *p* *pp*

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DD $\approx 5''$ EE $\approx 25''$

B. fl. *mf* *p* (*mp*)

B. Cl. *p* *Bis irregular rhythm ad lib* Ord.

Perc. Woodblock *pp* Glockenspiel Crotales *p*

Pno

Vln. *mp* *Sul pont, alla punta*

Vln s.r.

Vla. *p* *(7th harm.) IV* *Irregular rhythm, avoid static 8th note pattern*

Vlc. *I (7th harm.)* *Irregular rhythm, avoid static 8th note pattern*

Vlc s.r. *p* *(7th harm.)* *Irregular rhythm, avoid static 8th note pattern*

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(Piano marks the beginning of this section) **FF** $\approx 10''$ (Piano marks the beginning of this section) **GG** $\approx 10''$

B. fl. *p*

B. Cl. *p* (*poco*) *ord.*

Perc. Crotales (*Irregular rhythm*) Glockenspiel *p*

Pno *mp* (*Pedalize freely*) *p*

Vln. *p* *Sul pont, alla punta* *8^{va}* *sim.*

Vla. *mp* *pp* *(\diamond)*

Vlc. *p* *Sempre sul I, sempre tremolo* *8^{va}* (*Move gradually between 7th and 10th harmonics, follow the arrows freely.*)

Vlc s.r. *8^{va}*

Muta in flute in C

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