

**Jenny Hettne (2016)**

**Bells and Tides**  
for cello and percussion

Durata  $\approx$  10'00

Commissioned by UmeDuo with financial support from the Swedish Arts Council

For Erika and Karolina

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Instructions for the musicians:

General:

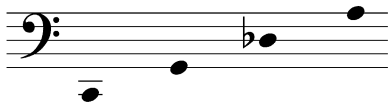
In the *senza misura* parts, all note values are approximate. The time indicated for each section (e.g. ≈ 20") is approximate.

Free rhythms. There should be a continuous change of tempo; avoid static 8th note and 16th note patterns.

Pauses are generally not written. Follow the score graphically and make pauses when gaps appear.

Cello:

**Scordatura:**



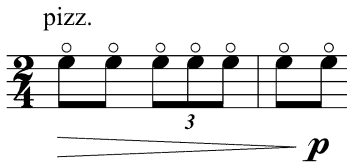
The d-string is detuned to d $\flat$ . The finger position (not the sounding pitch) is written. The result thus sounds a minor second lower. The use of the detuned string is always shown with string number II.

**Prepare** the following strings with small (2,5 cm) wooden pegs: (Place close to the fingerboard)



The pegs should change the timbre to a gong-like sound, not a rattling sound.

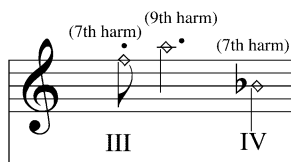
**Harmonics** are frequently used and written in the following ways:



With a circle above the note: octave harmonics.



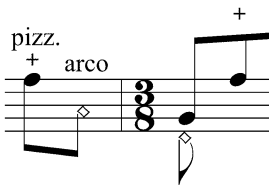
With a diamond note showing the finger position: 3rd, 4th and 5th natural harmonics.



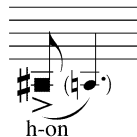
With the string number written below the note, and the diamond note showing the finger position: 7th, 8th, 9th and 10th harmonics.



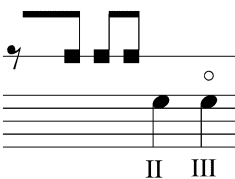
Artificial harmonics are notated in the conventional way.



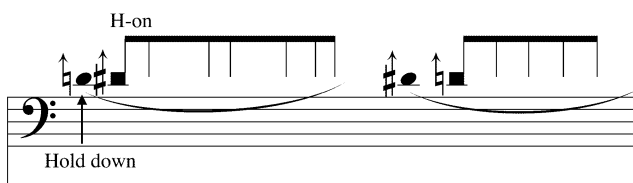
+ = **Left-hand** pizzicato



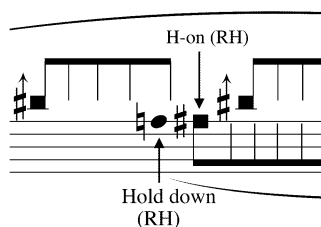
**Hammer-on:** Use left hand fingers to beat the string. Allow parenthesis note to ring (open string).



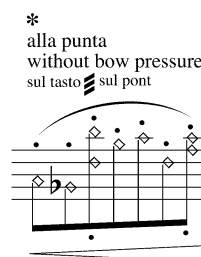
**Tap** on the instrument (separate line above the system): Alternate tap between right hand thumb and index finger. Tap on the right side front of the instrument, with the index finger just above the f-hole.



Use **left** hand pointing finger to **hold down** d while tapping d# with index finger. Then hold down d# with index finger and tap d with pointing finger.



In addition, **hold down/tap** on d-string with **right** hand pointing and index finger.



Alternate rapidly between **sul tasto** and **sul ponticello** with *alla punta* and without bow pressure. This should result in an airy, "brush-like" sound. (Relate to the sound of brush on frame drum). Repeat at \*.

Percussion:

Ghatam, preferably tuned:



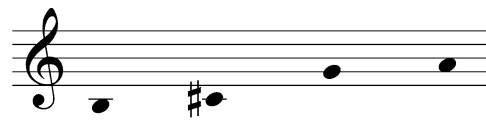
Framedrum

Pekingong, performed soft enough to avoid the characteristic glissando, when glissando is used it is written:



5 templeblocks (low, medium-low, medium, medium-high, high)

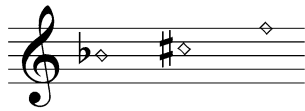
4 gongs:



5 saucer bells:



3 dobaçi (japanese singing bowls):



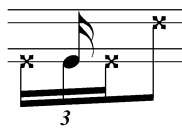
Dholak, small Indian handdrum (or similiar), placed on snare drum stand.

Hard sticks

Felt sticks

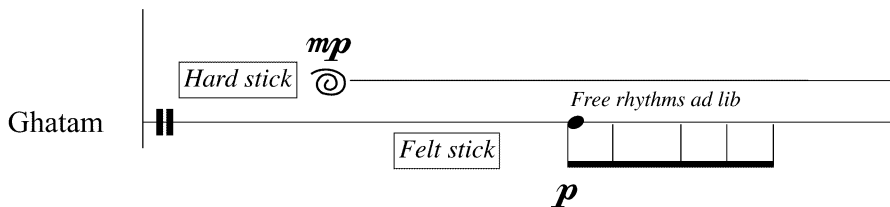
Xylophone mallet or similiar

Reversed stick, played with rattan, written with X:

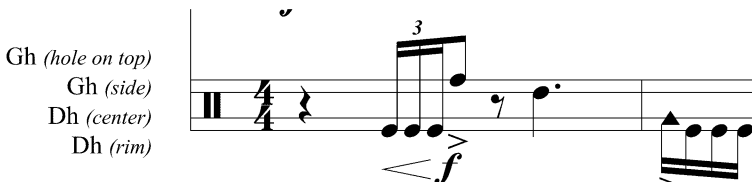


Piece of cloth to damp peking gong

Brush



Strike circles on top of ghatam with hard stick (continue as arrow indicate) while beating softly with felt stick with the other hand (rhythm ad lib).



Ghatam: Hit the hole at the top with the palm of the hand, creating the characteristic glissando sound.

Dholak: Triangle shaped note head: Use palm in the center of skin



# Bells and Tides

## I.

Jenny Hettne (2016)

*Senza misura*

20'

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with notes marked with fingerings III and IV. It includes a (7th harmonic) marking, a dynamic of *p*, and a *(poco)* deceleration. The lower staff is for the Ghatam, marked with a double bar line and a circled 'p'. It is divided into two sections: the first is labeled 'Hard stick' with a circled 'p' and 'Free rhythms ad lib', and the second is labeled 'Felt stick' with a circled 'p' and 'Free rhythms ad lib'. The second section includes dynamics of *p*, *(accel.)*, and *(rit.)*, along with a *(poco)* deceleration.

15'

Play harmonics very lightly, "butterfly-like"

The second system features two staves. The upper staff is in bass clef and contains a melodic line with notes marked with fingerings III and IV. It includes a *(poco accel.)* marking, a dynamic of *mp*, and a *p* dynamic. A *sul pont* marking is present. The lower staff is for the Ghatam, marked with a circled 'p'. It includes dynamics of *mf* and *mp*.

15'

The third system consists of two staves. The upper staff is in bass clef and contains a melodic line with notes marked with fingerings III, IV, and III. It includes a *3* (triple) marking, a dynamic of *mp*, and a *p* dynamic. The lower staff is for the Ghatam, marked with a circled 'p'. It includes a *(rit.)* marking and a dynamic of *mf*.

20'

*mp pp mf*

*mp pp mf pp*

Change to felt sticks

**A**  
*A tempo* ♩ ≈ 128

3

*p mf p*

*p mf*

pizz.  
arco

Felt sticks

P  
F  
Gh

8

*mf*

GONG

*p mf*

III  
IV

P  
F  
Gh

13

(7th harm)

*p mf*

III  
II

*p sub*

*mf*

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18

*mf* *p sub* *mf sub* *mf*

23

(7th harmonic)

(B)

*p* *mf* *pp* *mf*

28

pizz.

arco

*p* *mf sub* *p* *mf*

33

pizz.

arco

(C)

T.BLOCKS

*p sub* *f* *p sub*

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38

T.blocks  
P  
F  
G

Change one hand to Reverse stick, play with rattan

42

T.blocks  
P (center)  
P (rim)  
F (center)  
F (rim)

Reverse stick, play with rattan

47

Felt stick

Reverse stick, play with rattan

51

Felt stick

Reverse stick, play with rattan

Change to reverse stick, play with rattan

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D

57 Put away bow

hammer-on  
bodytap  
pizz. I  
mf  
mf 3

tap  
pizz. I  
f  
mp  
IV III II  
mf

pizz. I  
IV  
pizz. I

Damp p. gong with cloth  
(cloth)  
p

p  
mf  
p  
Change one hand to Felt stick

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(E)

72

IV III II II  
mf  
pizz. I h-on II pizz. I tap  
Felt stick + xylophone mallet  
GONGS SAUCER BELLS  
Reverse stick, play with rattan

76

f III II mp  
S. BELLS  
f mp  
3 5

80

mf II  
Remove cloth  
T. BLOCKS  
mf<sub>sub</sub> 5 f 3

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84

II II IV *ff* *f* *mp*

Change to felt sticks Felt sticks

88

*mp* II *f* II IV *ff*

GONG

T.bl.  
P  
F

92

SAUCER BELLS III *mf* pizz.

Remove peg from d-string

96

pizz.

*p*

*mf*

G

100

I II

*p* *mp* *f*

GONG S. BELLS DOBAČI

104

*mp*

S. BELLS

108

I II II

*mp*

DOBAČI S. BELLS

Pick up bow

112

(H)

arco

*p* *mf* *p*

DOBACI

*mf*

*p*

116

*mp* *mf* *p*

S. BELLS

GONGS

*mp* *p*

120

(7th harmonic)

*mf*

S. BELLS

124

mf  $\text{-----}$  p  $\text{-----}$  mf

DOBAČI GONG S. BELLS/DOBAČI

p 5

128

pizz. p mf sub I III II

GONG

mf

3

133

(7th harm) f (7th harm) (8th harm) mp

S. BELLS/DOBAČI

f mp

3 5

J

137

pizz.  
*f* III  
*mp sub* II  
*fp* II  
*f sub* II  
GONG  
*f* *p* *f*

141

(7th harm) (8th harm)  
*mp* II III IV II  
S. BELLS/DOBAČI  
*mp*

146

pizz.  
*f* *mp*  
*f* *mp*

150

*mf* *p*  
*mf* *pp*

Senza misura

II *mp* *ppp*

*mp* *p*

*Sempre sul II, sempre tremolo* (Move between 7th, 8th and 9th harmonics, in an irregular tempo)

45'

*pp*

*mp* *p* *mp* *p*

*mp* *pp*

*mp* *pp*

*p* *mp*

25'

*p* *ppp*

*p* *pp*



II.

Remove peg from a-string  
Put away bow

*Senza misura*  
Each system  $\approx 15'$

F.drums (rim)

With fingertips  
(Irregular rhythm)

*pp*

Dh (rim)  
F (rim)

With fingertips

2

(L) H-on (Irregular rhythm)

Hold down  
*sempre f poss.*

*mp* *pp*

H-on

Hold down

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

3

H-on (LH) H-on (RH) Hold down (RH)

center Dh rim

mf p f mf

Hold down (LH) Hold down (RH) II With palm

(Lift fingers from a- and d-string quietly, damp the strings)

M Tempo  $\approx 80$  pizz.

Dh F

mf f p mf p f

5

H-on pizz. Pick up bow

Gh (hole on top) Gh (side) Dh (center) Dh (rim)

f mp f fp f fp

8

pizz. arco

F (rim)

mf ff mf p ff

11

pizz. H-on pizz. arco  
*mp* *f* *fp*  
*mf* *f* *fp* *p*

14

pizz. arco (7th harm) (8th harm) Hold down H-on  
*p* *mf* *p* *f*  
*fp* *f*

(N)  
Senza misura  
Each system ≈ 15'

17

Hold down H-on  
*p* *mp* *p* *fp*

Gh (side)  
Dh (center)  
(rim)

18

Hold down  
H-on  
\*  
alla punta  
without bow pressure  
sul tasto sul pont

Dobaçi

F  
Gh (side)  
Dh (rim)

Felt stick  
Brush (Irregular rhythm)  
Fingertips (Irregular rhythm)

II II

*mf* *pp* *mf*

*mp* *p* *mf* *p*

Detailed description: This block contains the musical notation for measures 18 and 19. It features a piano part in the bass clef and a percussion part in the treble clef. The piano part includes fingerings (II, I, III) and dynamic markings (mf, pp, mf). The percussion part includes 'Felt stick' and 'Brush (Irregular rhythm)' markings. A 'Hold down' instruction points to a specific note in the piano part. A performance instruction at the top right reads: '\* alla punta without bow pressure sul tasto sul pont'. The piano part has a fermata over the final note of measure 19.

19

F  
Gh (side)

Dobaçi

Felt sticks

III

*pp* *mf* *pp* *p*

*mf* *p* *mf* *p*

Detailed description: This block contains the musical notation for measures 19 and 20. It features a piano part in the bass clef and a percussion part in the treble clef. The piano part includes fingerings (III) and dynamic markings (pp, mf, pp, p). The percussion part includes 'Felt sticks' markings. A 'Dobaçi' marking is present in the piano part. A fermata is placed over the final note of measure 19 in the piano part.

F  
Gh (side)

Dobaçi

sul pont ord.

*mf* *p*

Detailed description: This block contains the musical notation for measures 20 and 21. It features a piano part in the bass clef and a percussion part in the treble clef. The piano part includes dynamic markings (mf, p) and performance instructions 'sul pont' and 'ord.'. The percussion part includes 'Dobaçi' markings. A fermata is placed over the final note of measure 20 in the piano part.

F

*pp* *pp*

Detailed description: This block contains the musical notation for measures 21 and 22. It features a piano part in the treble clef and a percussion part in the bass clef. The piano part includes dynamic markings (pp). The percussion part includes 'Dobaçi' markings. A fermata is placed over the final note of measure 21 in the piano part.