Jenny Hettne (2016)

Bells and Tides

for cello and percussion

Durata ≈ 10'00

Commissioned by UmeDuo with financial support from the Swedish Arts Council

For Erika and Karolina

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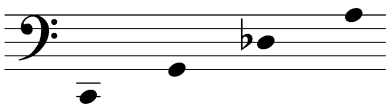
Instructions for the musicians:

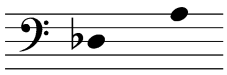
General:
In the *senza misura* parts, all note values are approximate. The time indicated for each section (e.g. ≈ 20") is approximate.
Free rhythms. There should be a continuous change of tempo; avoid static 8th note and 16th note patterns.
Pauses are generally not written. Follow the score graphically and make pauses when gaps appear.

Cello:
Scordatura:



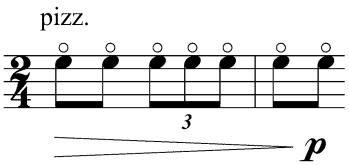
The d-string is detuned to d♭. The finger position (not the sounding pitch) is written. The result thus sounds a minor second lower. The use of the detuned string is always shown with string number II.

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

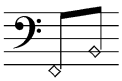


The pegs should change the timbre to a gong-like sound, not a rattling sound.

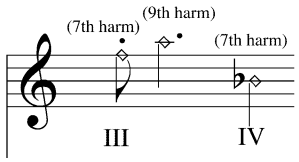
Harmonics are frequently used and written in the following ways:



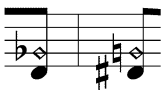
With a circle above the note: octave harmonics.



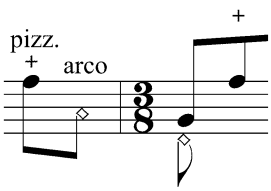
With a diamond note showing the finger position: 3rd, 4th and 5th natural harmonics.



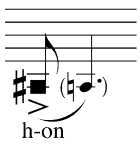
With the string number written below the note, and the diamond note showing the finger position: 7th, 8th, 9th and 10th harmonics.



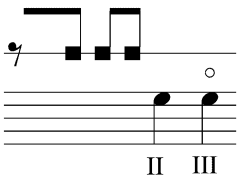
Artificial harmonics are notated in the conventional way.



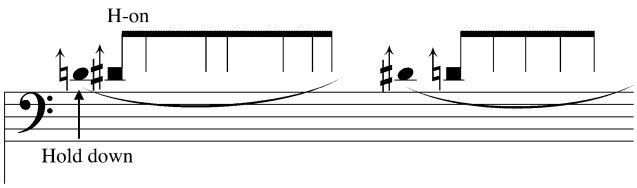
\+ = **Left-hand** pizzicato



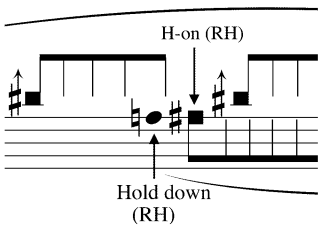
Hammer-on: Use left hand fingers to beat the string. Allow parenthesis note to ring (open string).



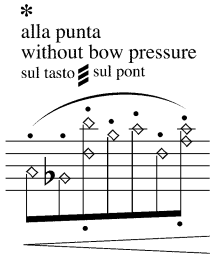
Tap on the instrument (seperate line above the system): Alternate tap between right hand thumb and index finger. Tap on the right side front of the instrument, with the index finger just above the f-hole.



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 *.

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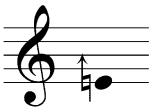
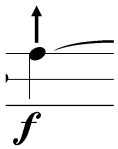
Percussion:

Ghatam, preferably tuned:



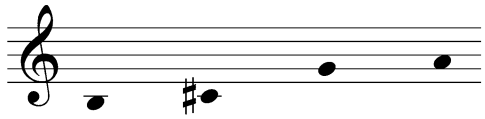
Framedrum

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

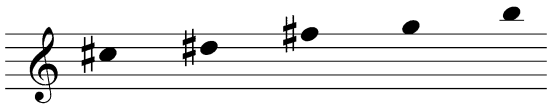


5 templeblocks (low, medium-low, medium, medium-high, high)

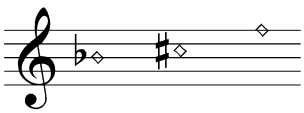
4 gongs:



5 saucer bells:

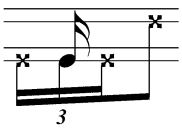


3 dobaĉi (japanese singing bowls):

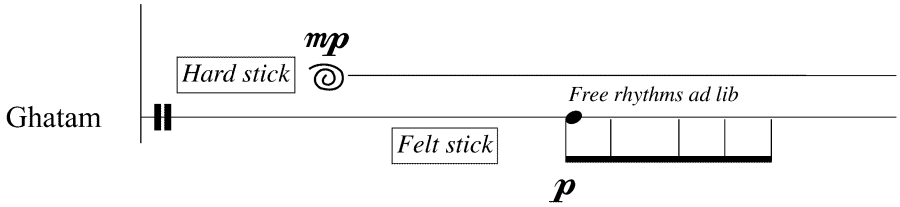


Dholak, small Indian handdrum (or similiar), placed on snare drum stand.

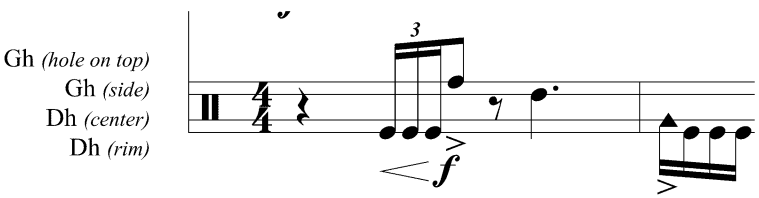
Hard sticks
Felt sticks
Xylophone mallet or similiar
Reversed stick, played with rattan, written with X:



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.

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Bells and Tides

I.

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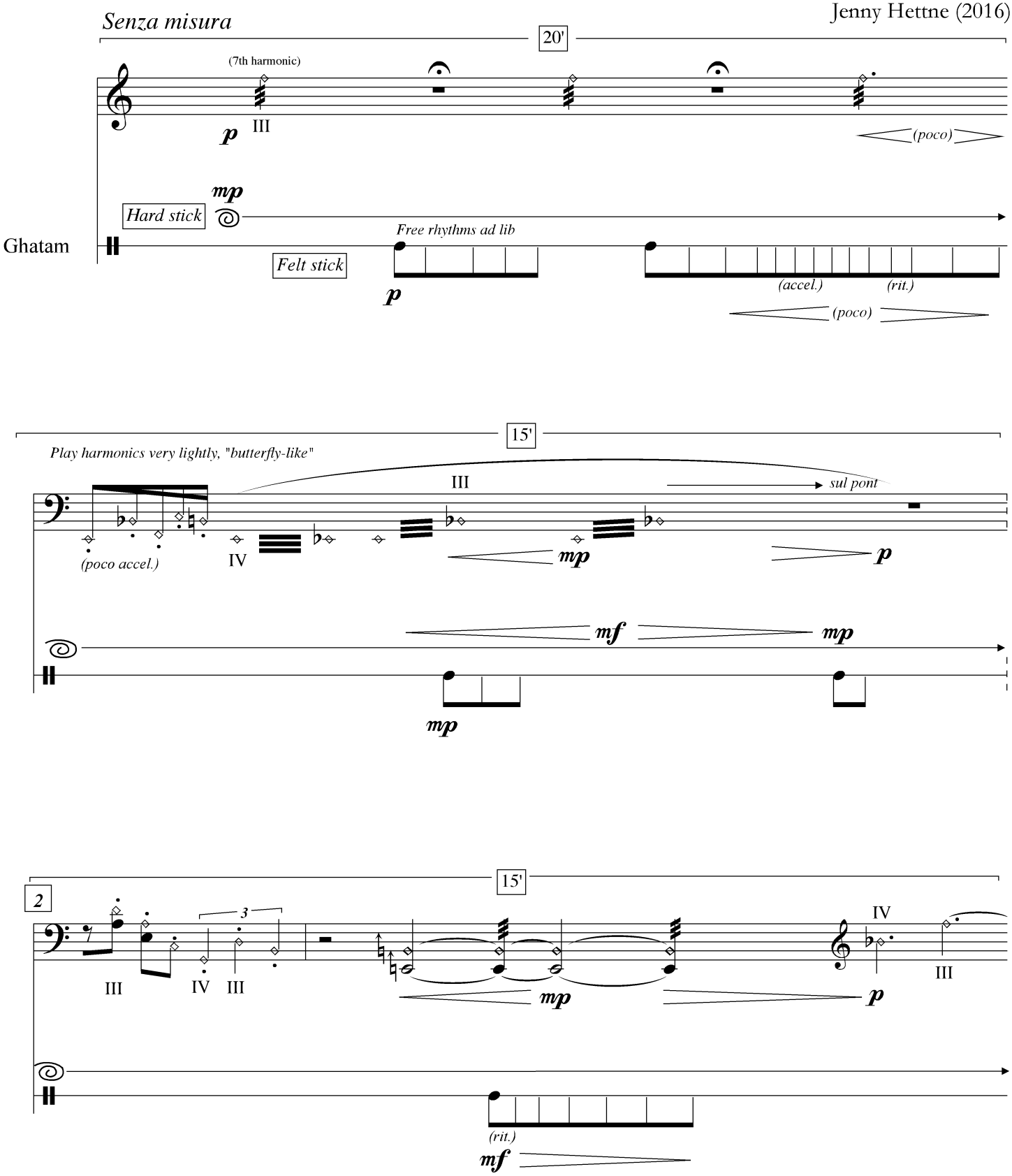

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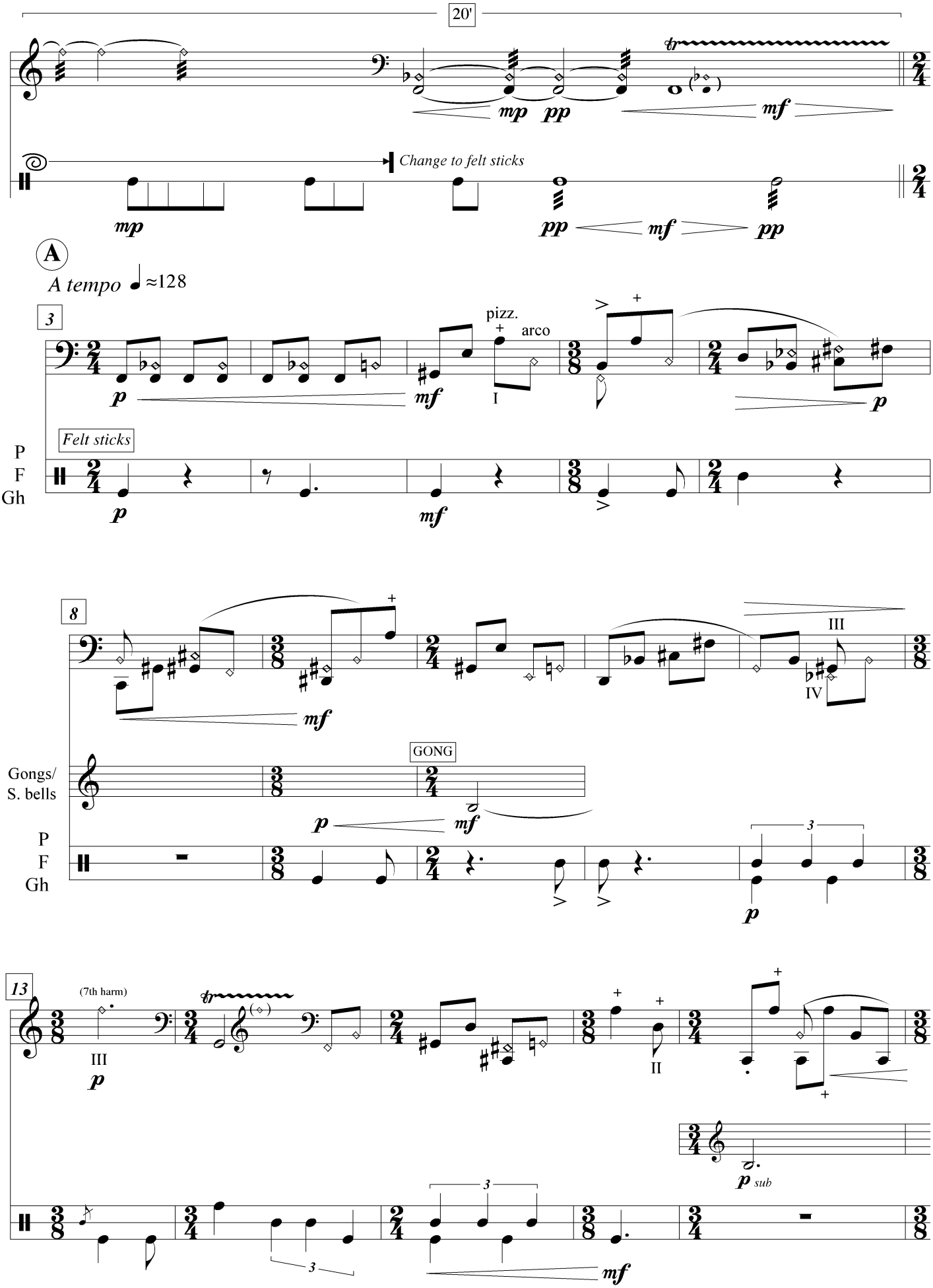

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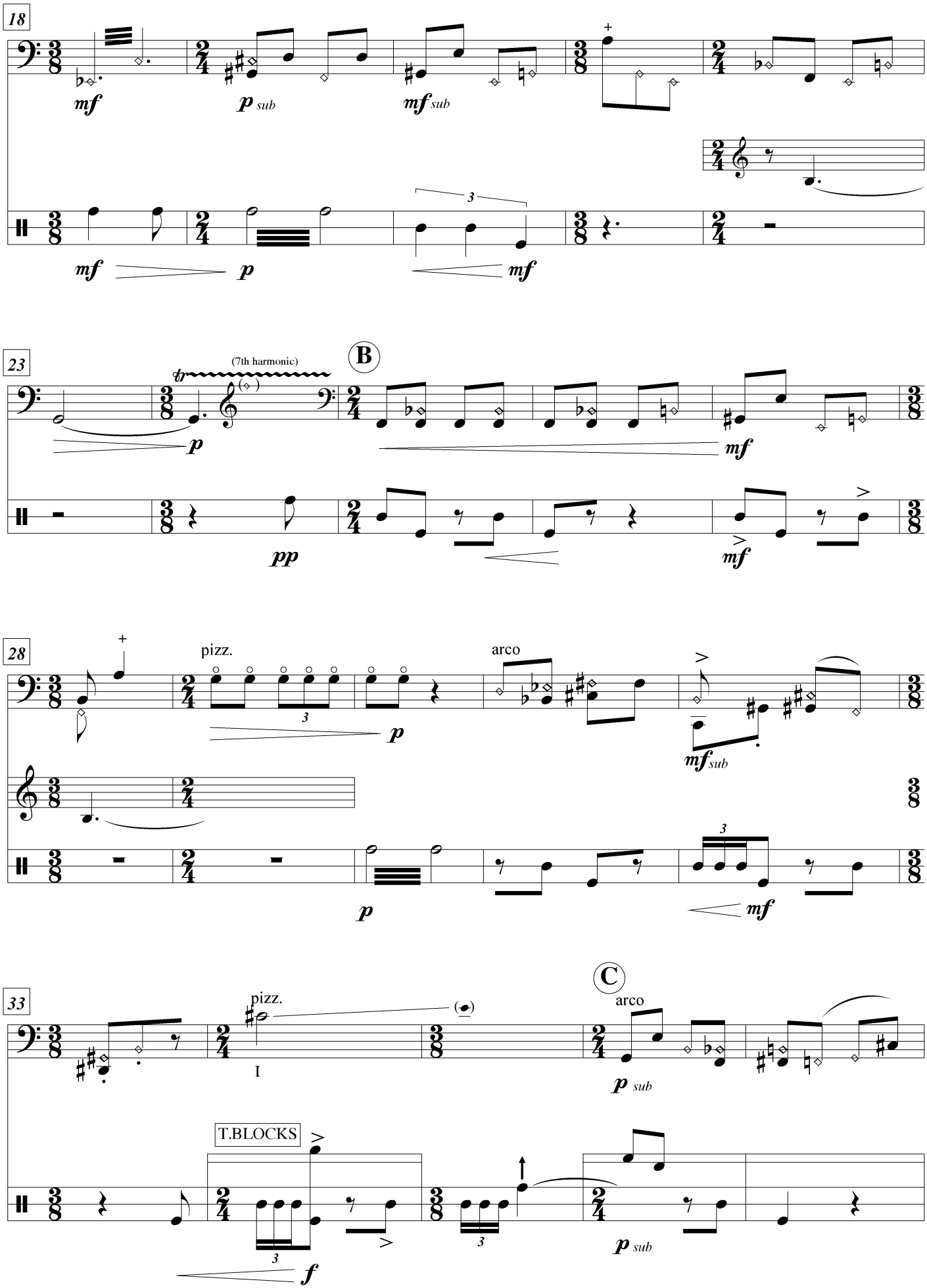

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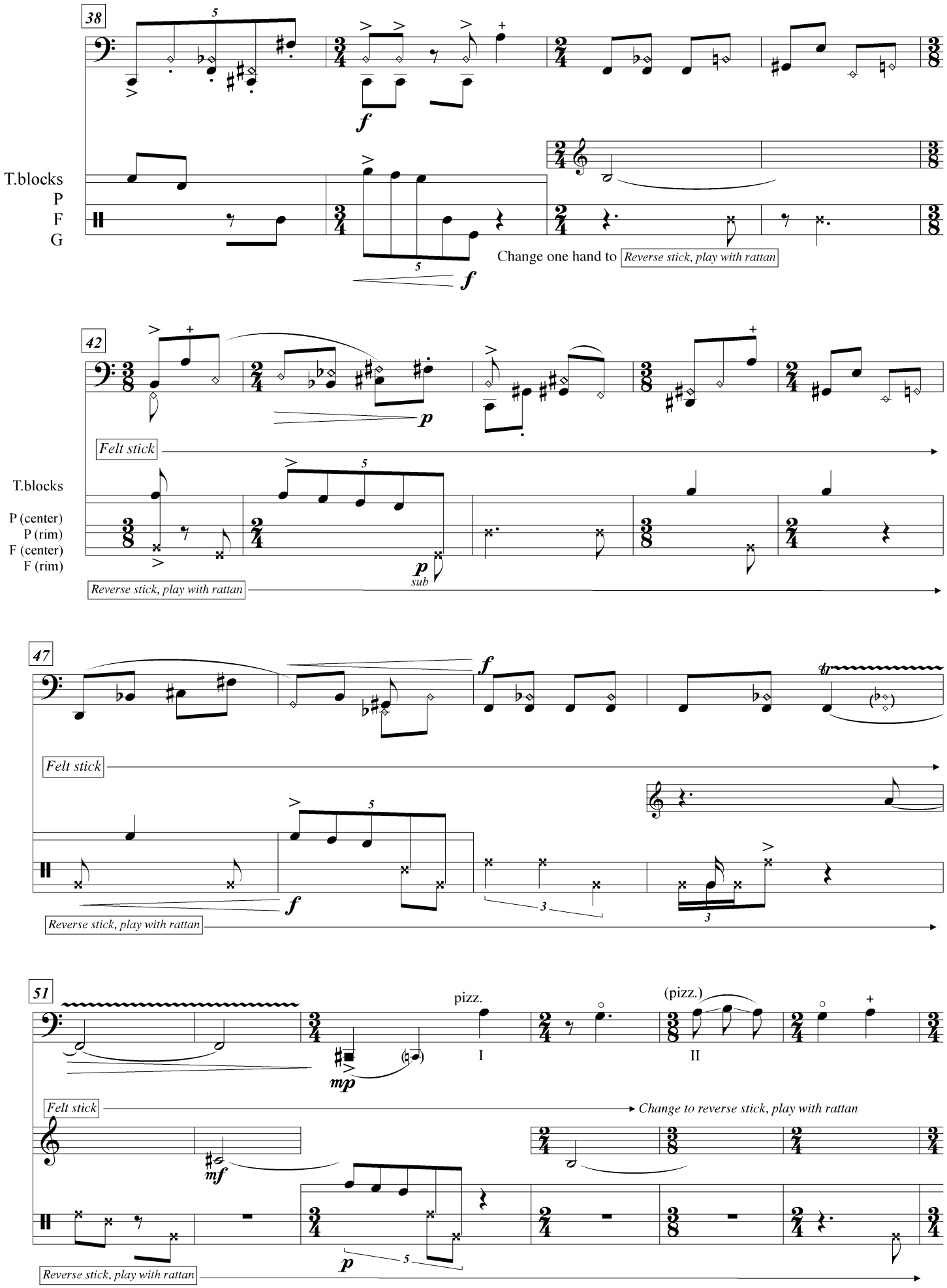

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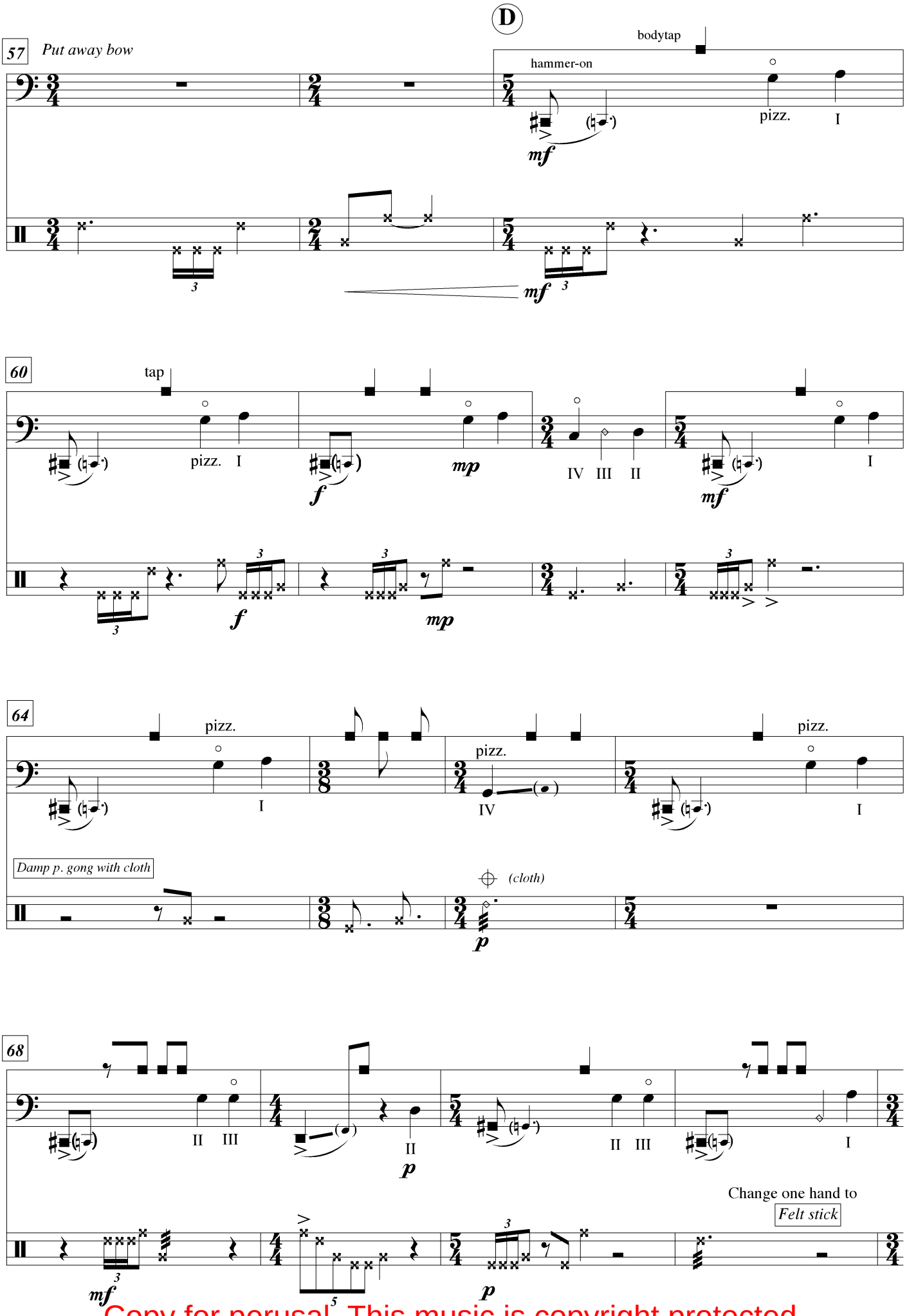

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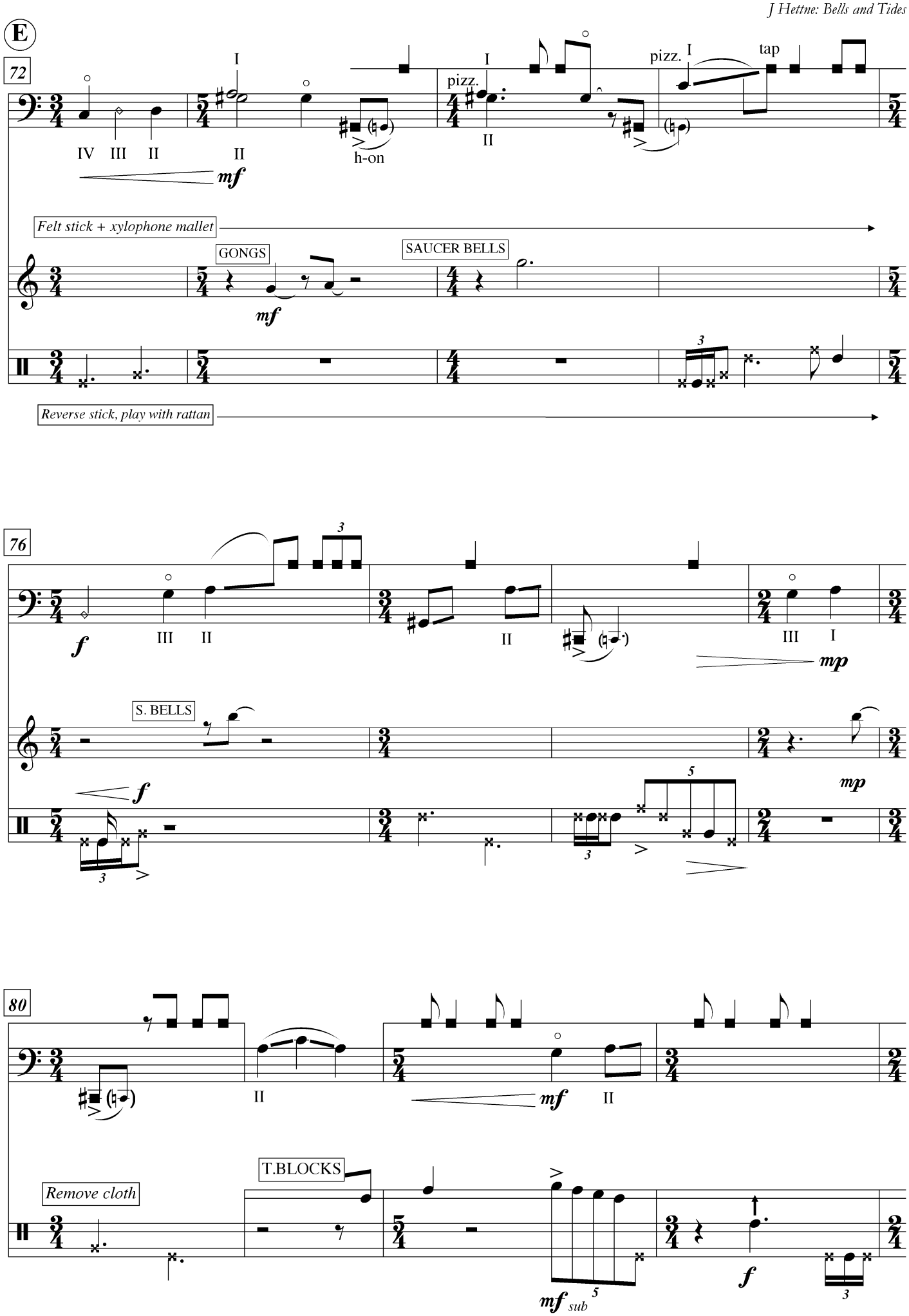

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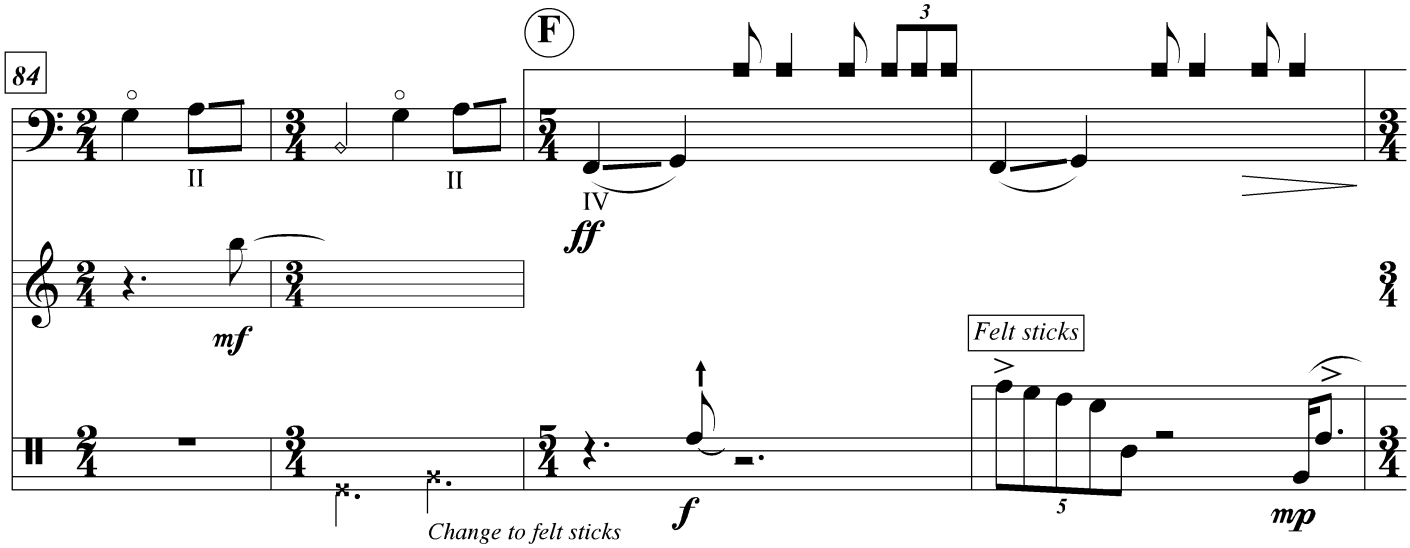

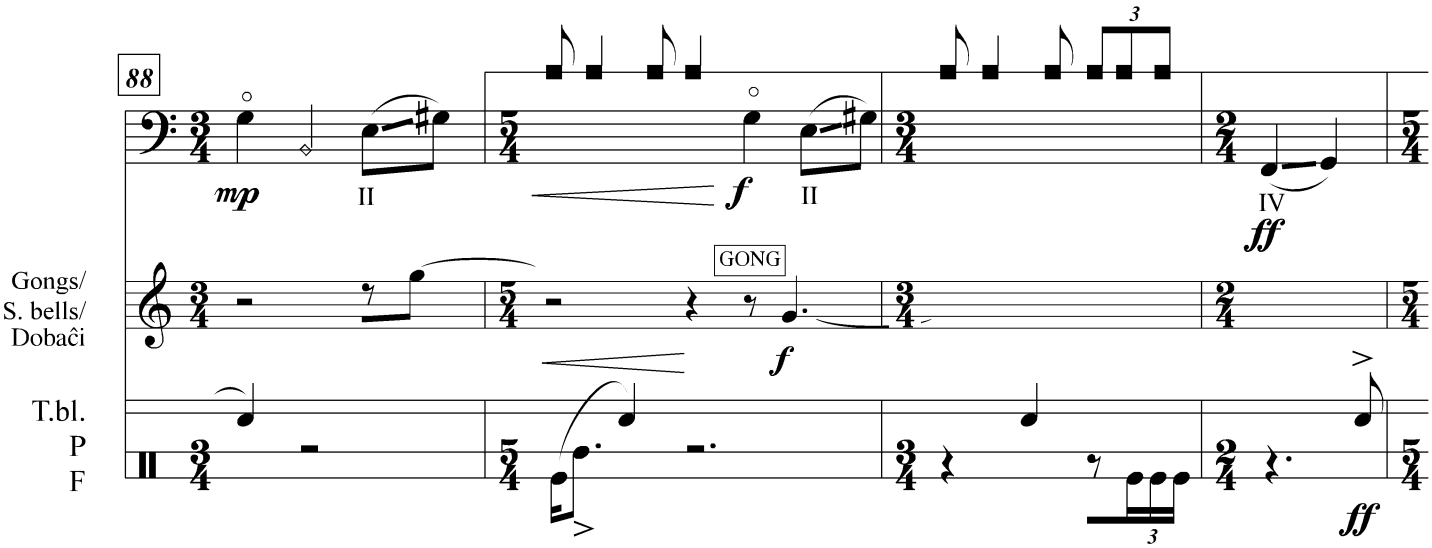

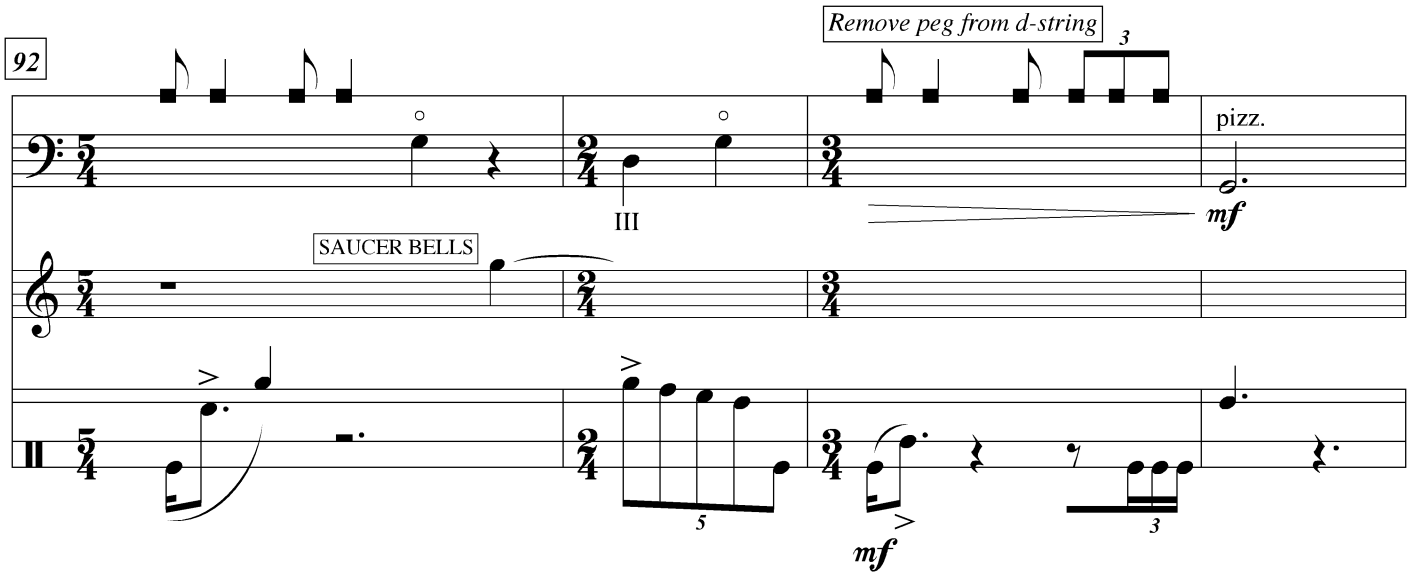

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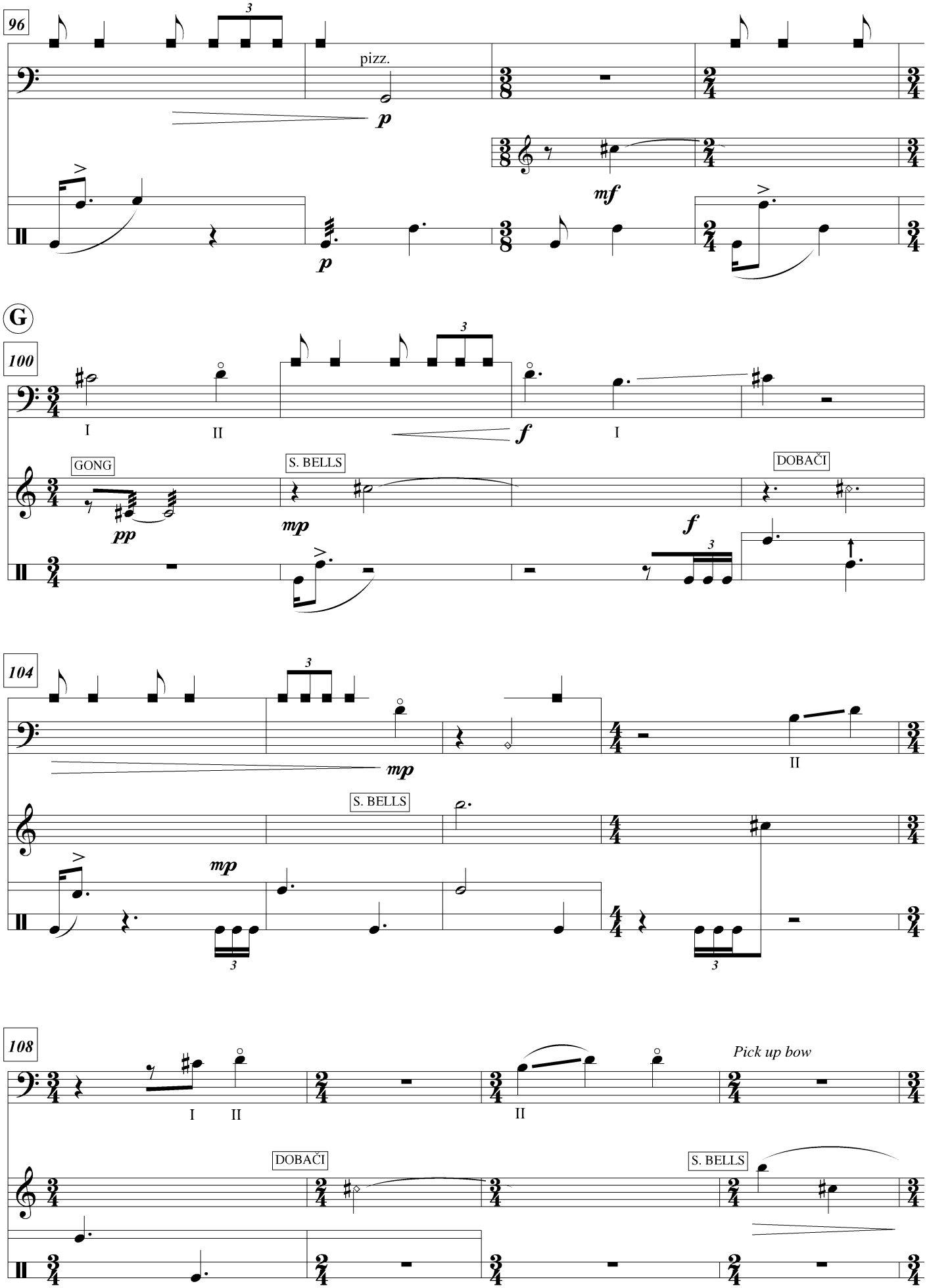

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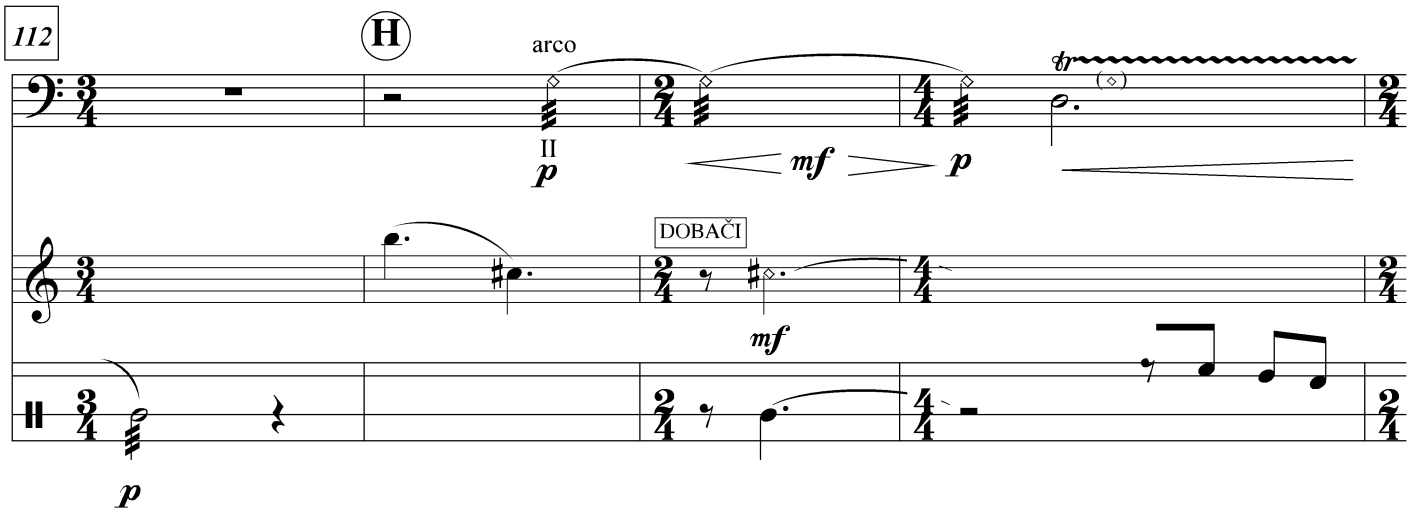

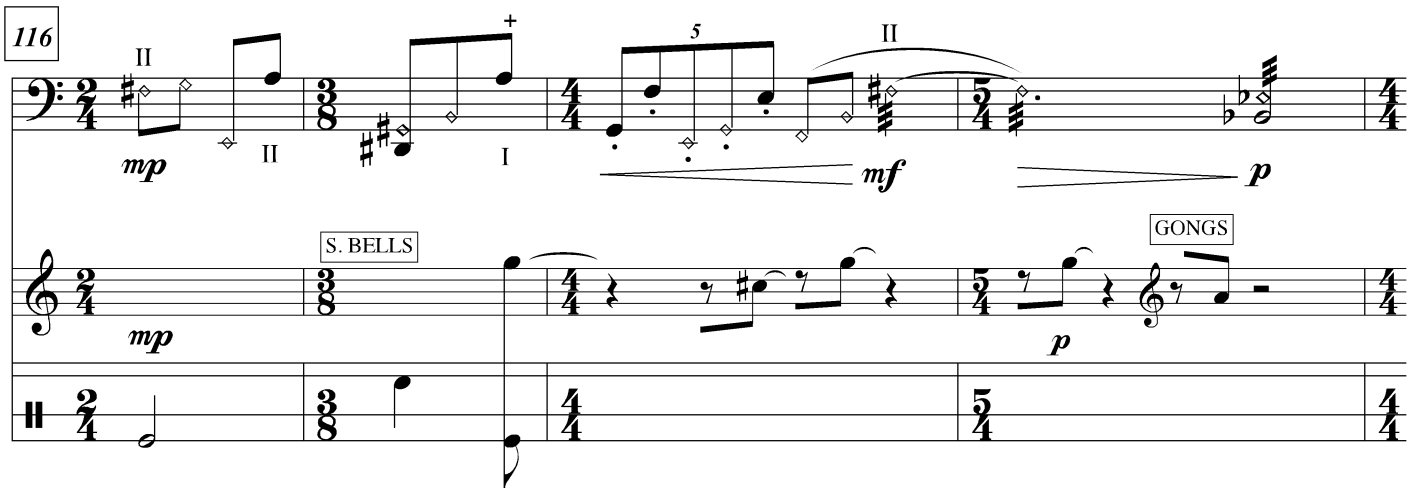

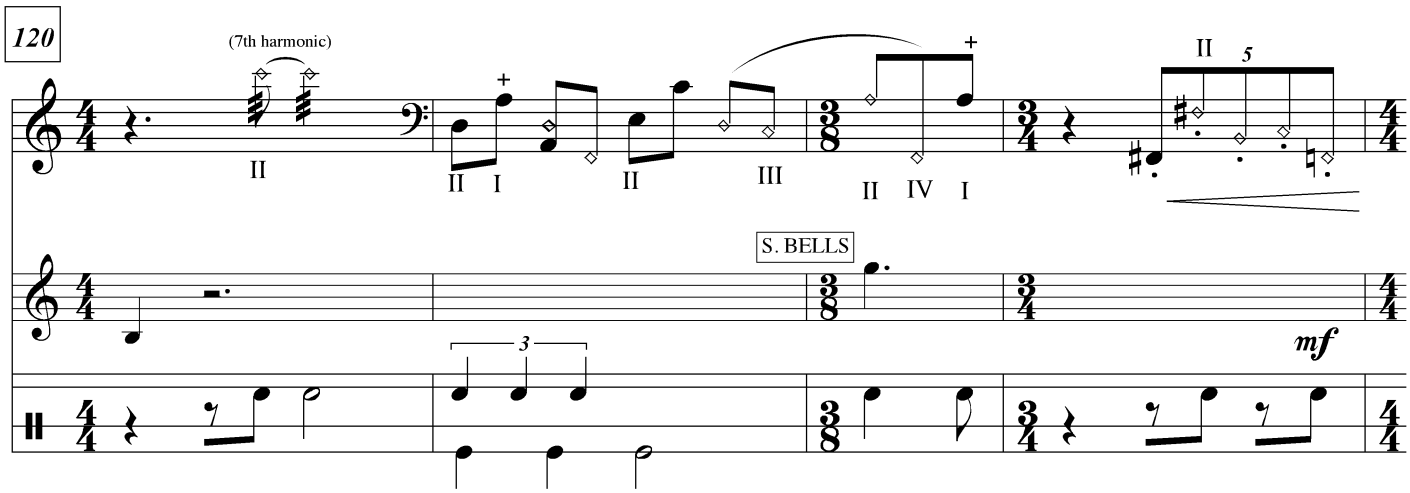

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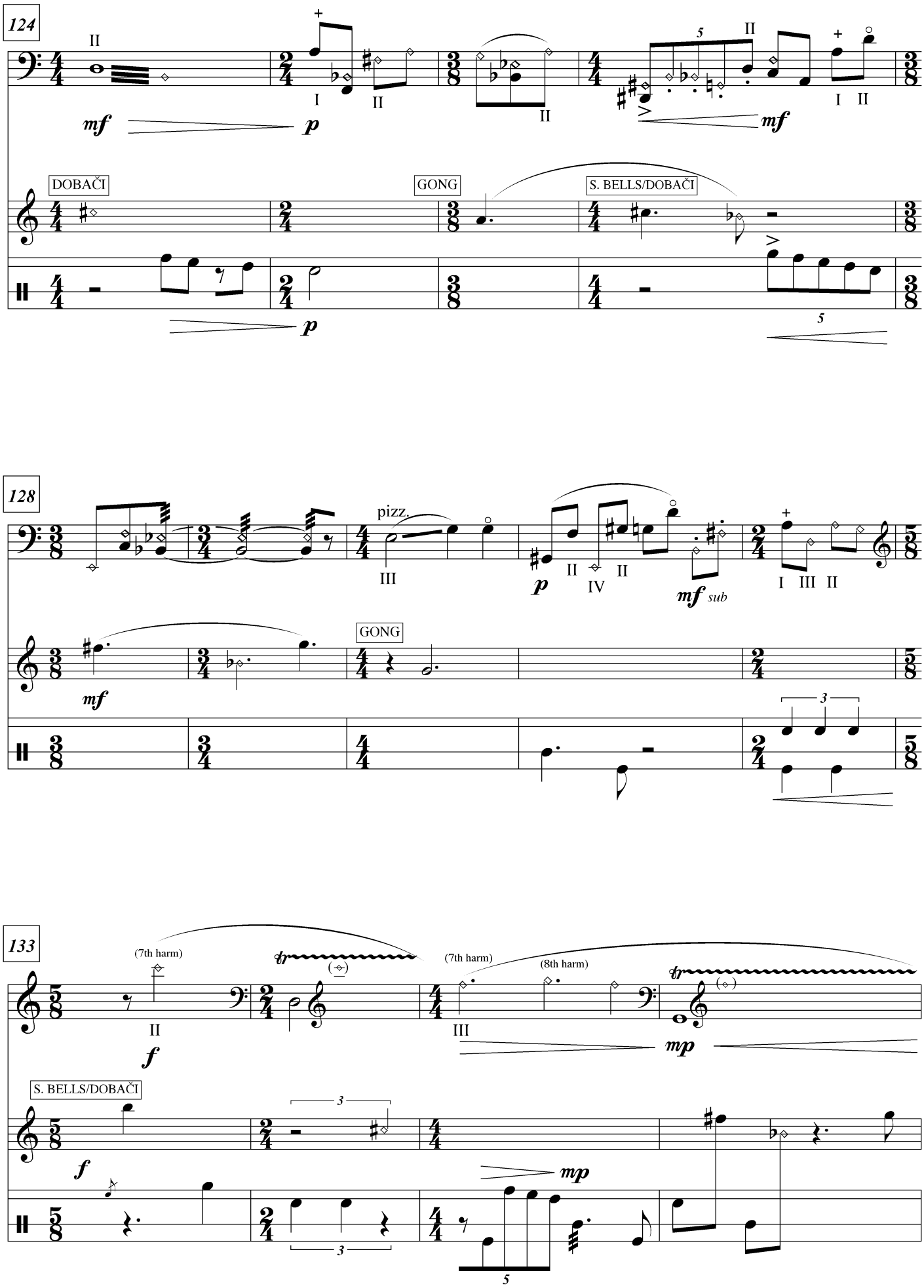

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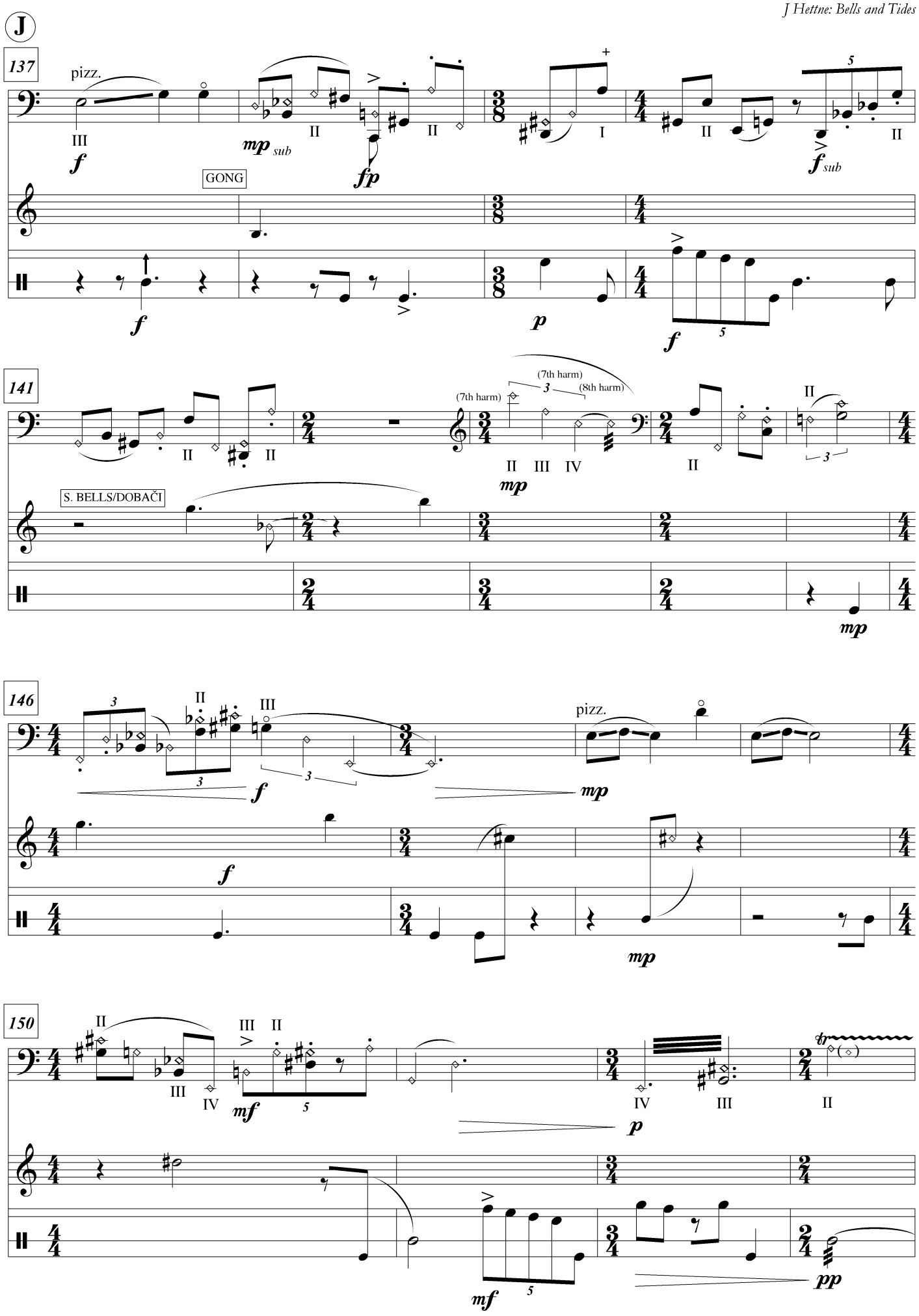

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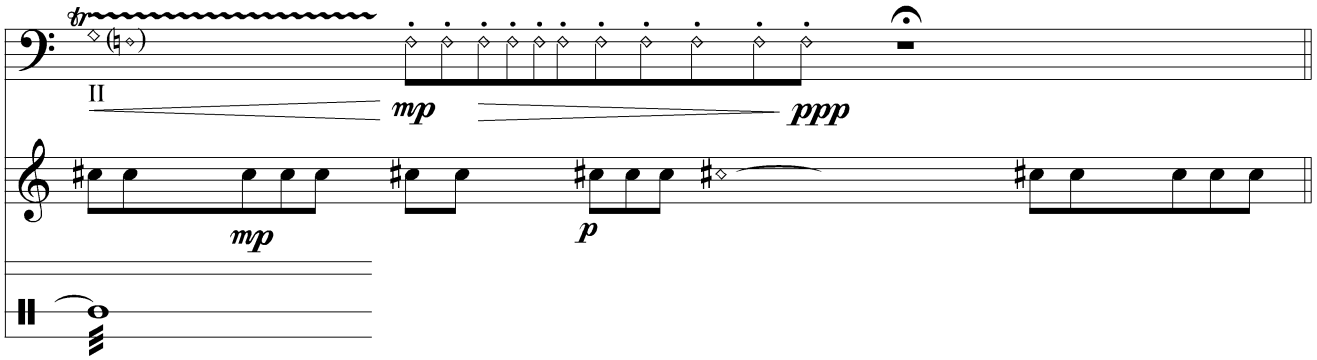
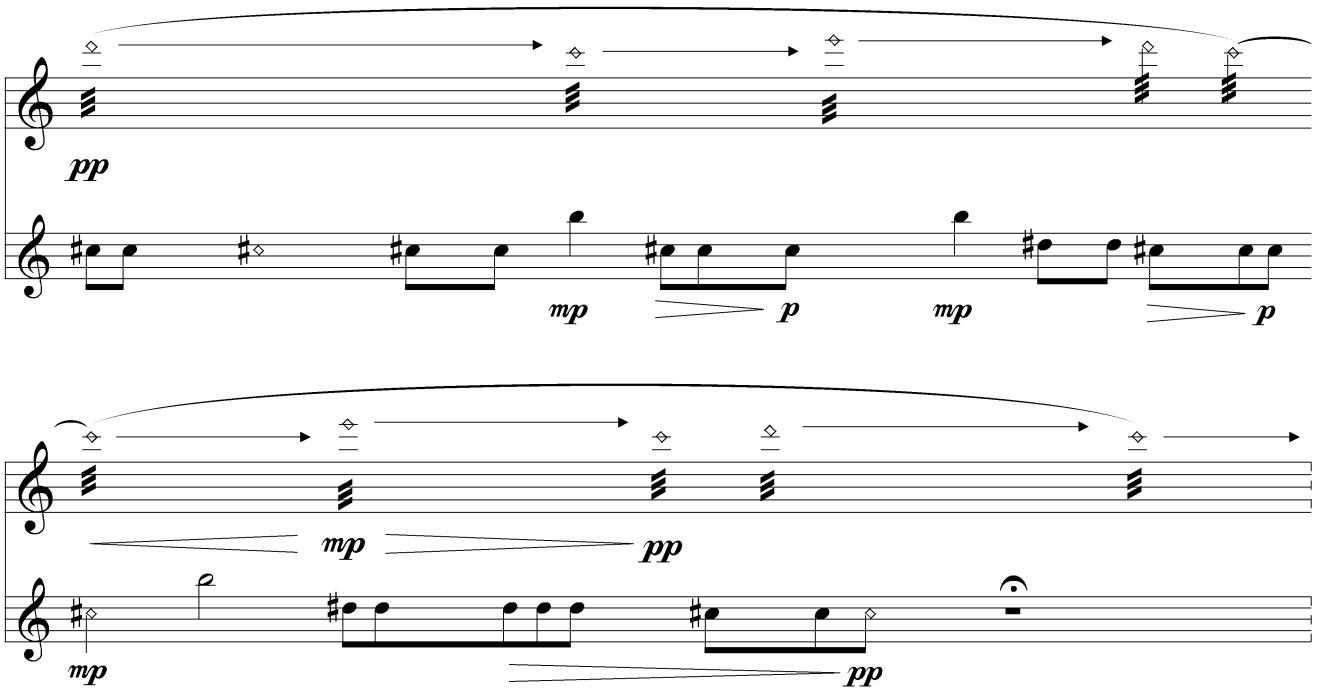
Senza misura



45'

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



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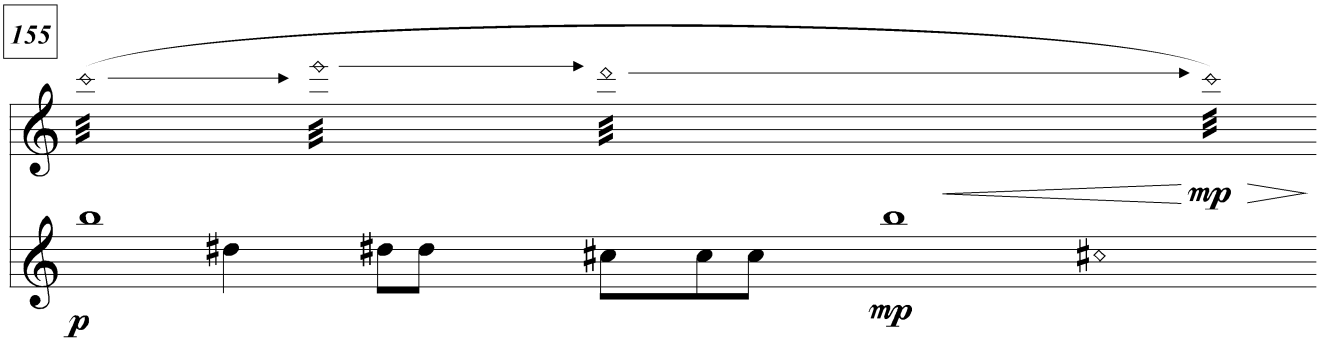

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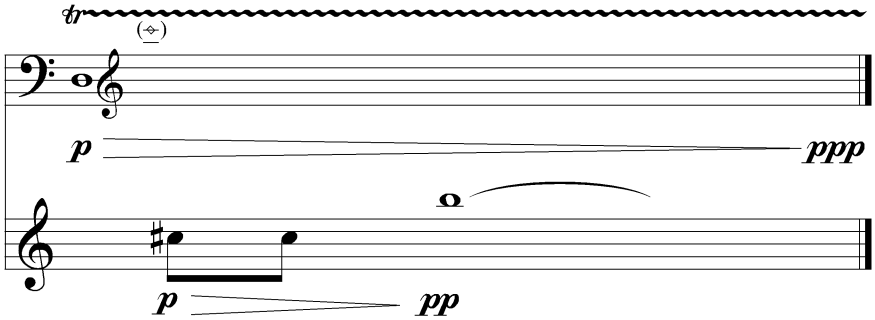

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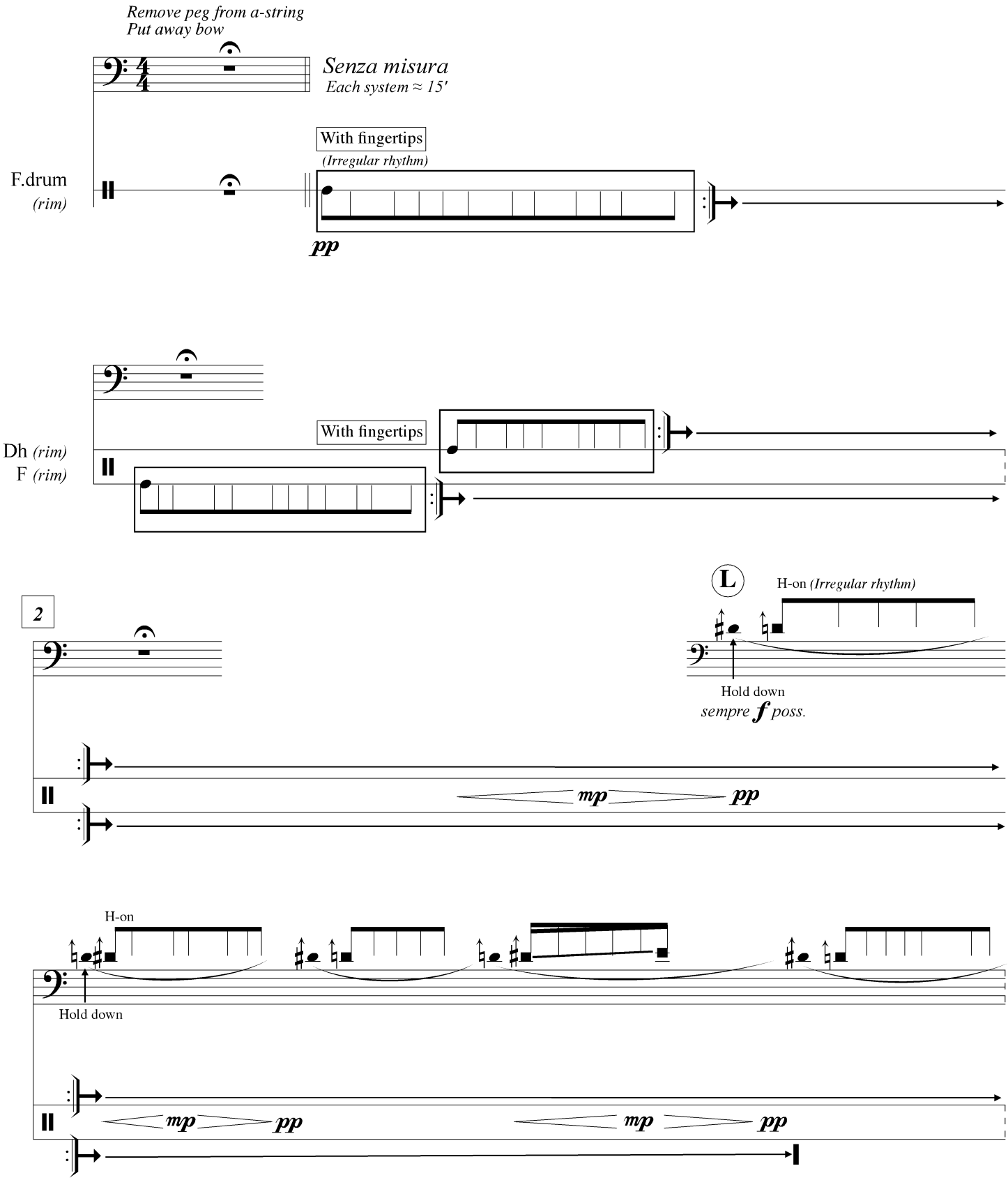
II.



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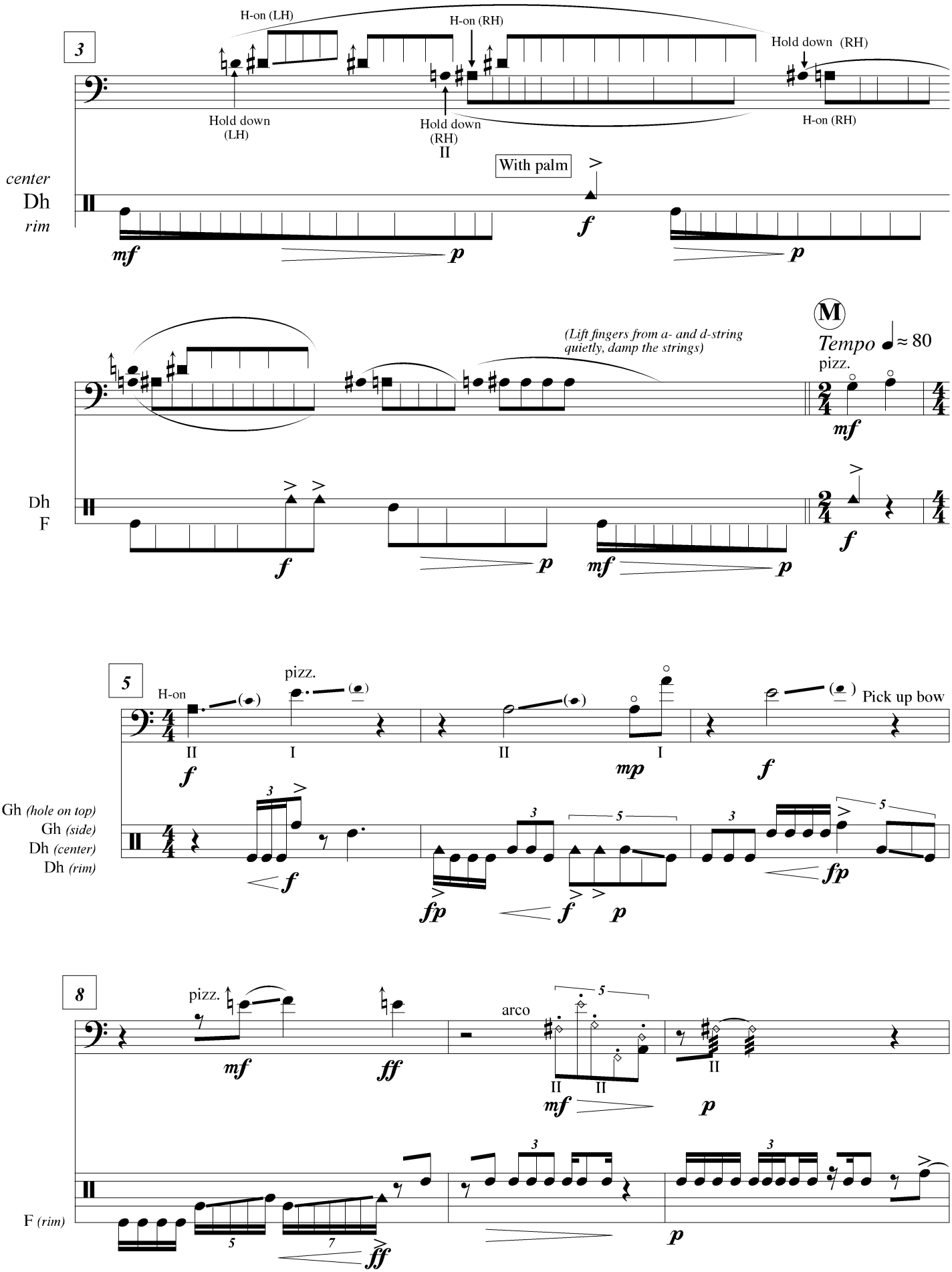

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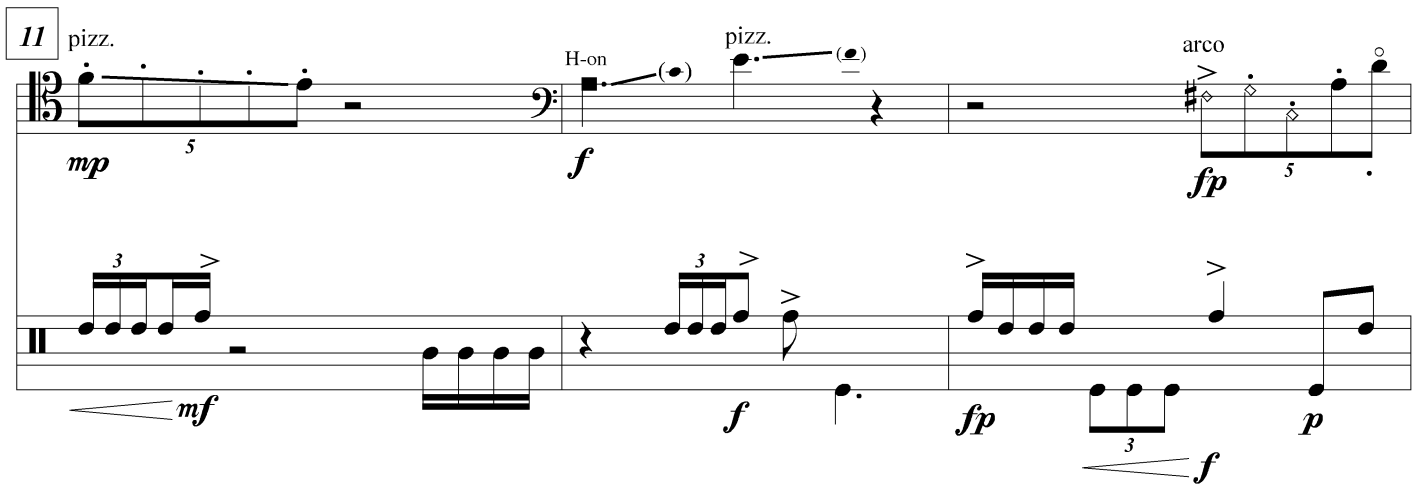

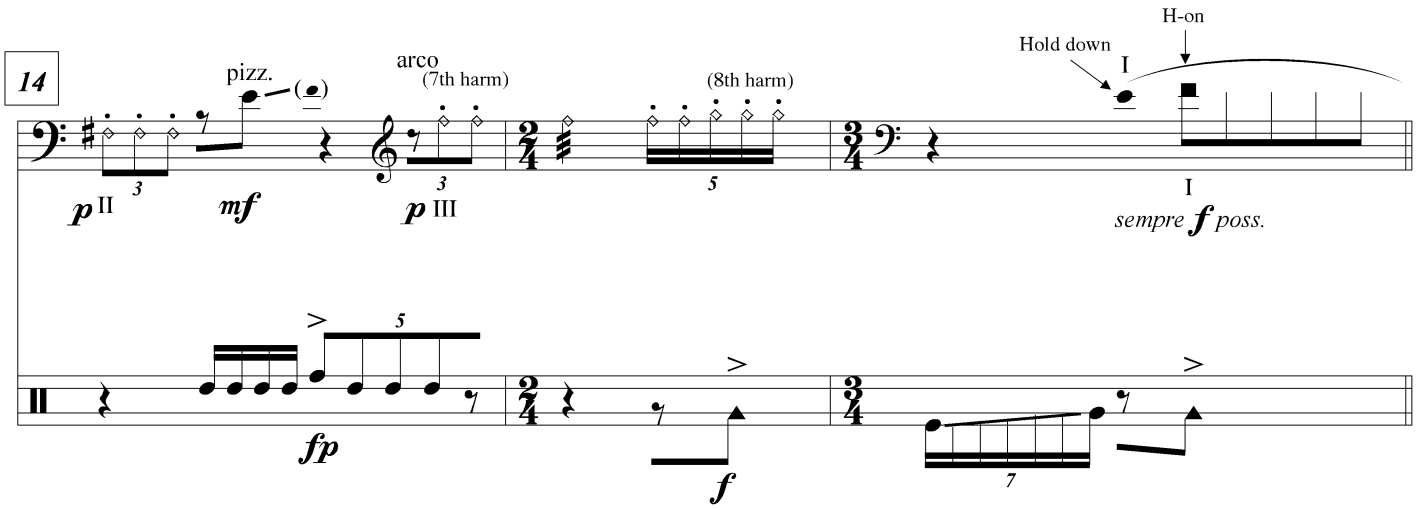

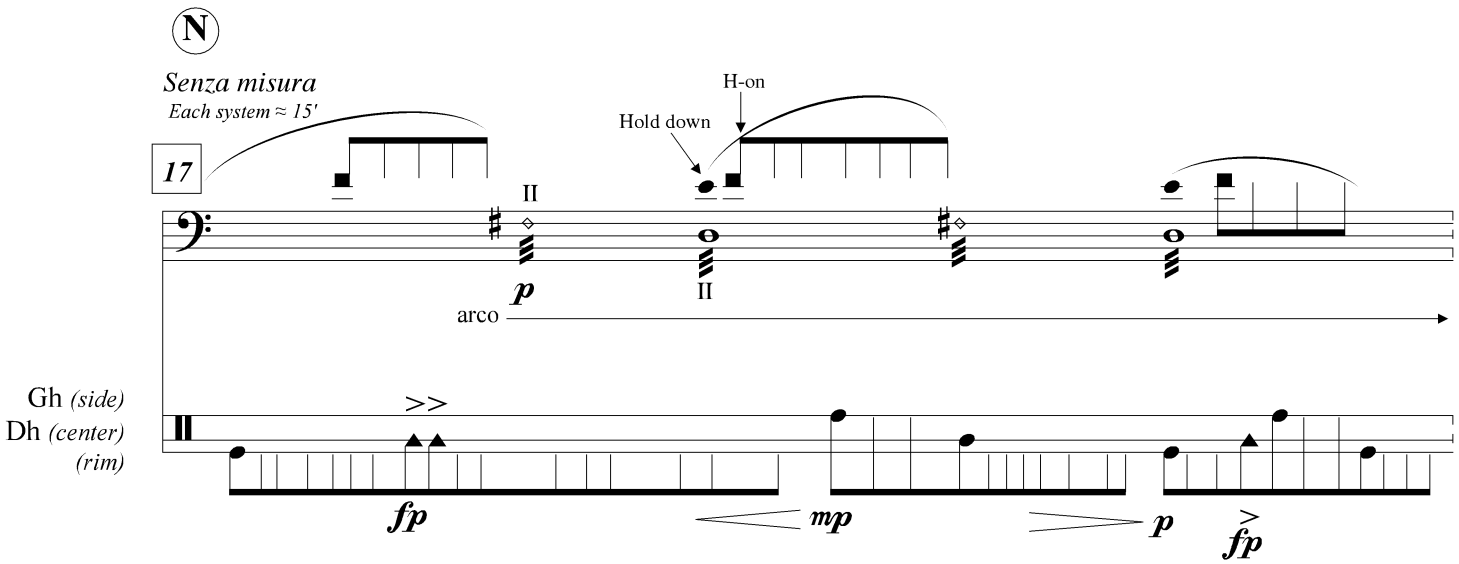

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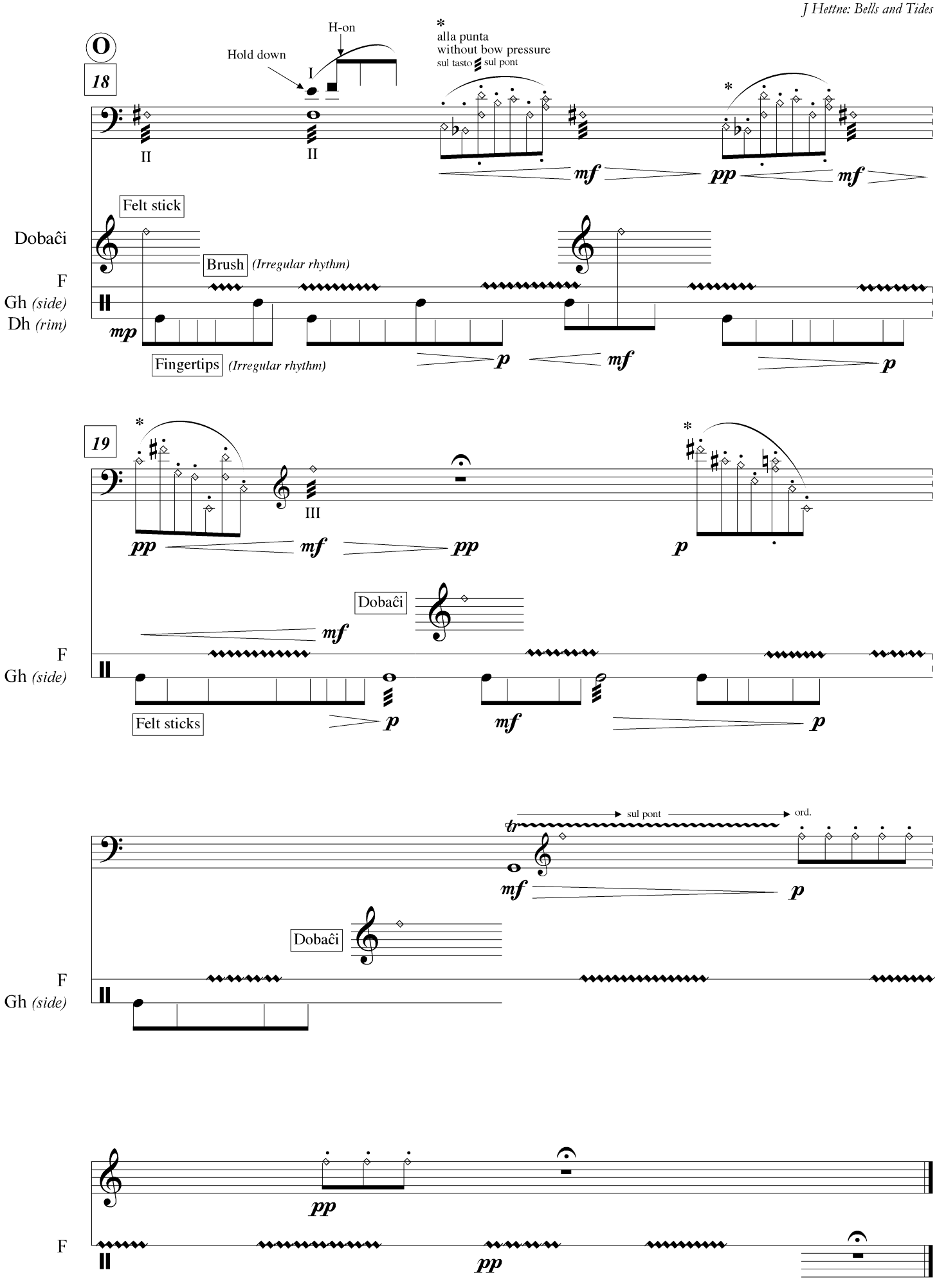

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