

Noctilucent Type I (Veils)

(2022)

Noah Berrie

for violin, cello, bass clarinet, and piano

dur. ~5'

Performance Notes

General:

The score is transposed – the bass clarinet is written in its usual transposition.

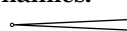

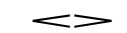

No vibrato unless otherwise indicated.

Players should sit relatively close together and strive to elicit sympathetic resonances in the piano when possible.

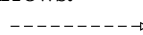
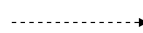

Quarter-tone accidentals:

♭	¼ tone flat
♭	¾ tone flat
♯	¼ tone sharp
♯	¾ tone sharp

Dynamics:

	emerge from nothing
	fade to nothing
	gradation within existing dynamic
	flared hairpins indicate a slow-to-sudden dynamic swell

Arrows:

	gradual timbral transformation, e.g. pitched to air/noise
	gradual movement/playing position transformation, e.g. fast to slow tremelo, sul tasto to sul ponte, etc.
	highest (or pointing downwards, lowest) possible note

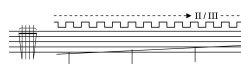
Strings:

For sustained tones, bow changes should be imperceptible and independent of the other player as much as possible.

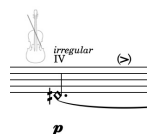
MSP	molto sul ponte
SP	sul ponte
ST	sul tasto
MST	molto sul tasto
MST1/2	bow approximately halfway down the string or as far beyond MST as possible
<i>tonlos (al ponte)</i>	bow the bridge to create an airy or breathlike sound. Accompanied by a rectangular notehead to indicate unpitched timbre.



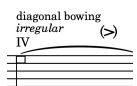
Circular bowing between the bridge and the top of the fingerboard.



A dual movement – upwards, laterally, from the scroll to the bridge, and sideways across the strings. This should result in a perforated sound (in the style of Lachenmann) with both upward and downward glissandi audible.



(*violin only*) Bow diagonally where the neck meets the body of the instrument. The bow hair should be simultaneously in contact with the G string, the fingerboard, and the body. Pressure should be strong enough to elicit groan-like sounds from the string alongside the noisy textures of bow against wood. The dynamic is relatively quiet. Occasional pitched or harmonic-like sounds may emerge as well.



Bow diagonally to the string; nearly vertical. Generally unpitched.

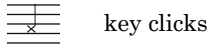
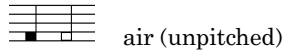
Other:

Harmonics are notated as played, not sounding.

'Ricochet' rhythms are approximate; generally allow the bow to bounce freely for the total duration marked.

Quarter-tone and higher-partial natural harmonics are highly unstable, and will veer into noise and other harmonic nodes – this is desired.

Clarinet:



Multiphonics:

1. m.9, m.54
B. Cl. reference here

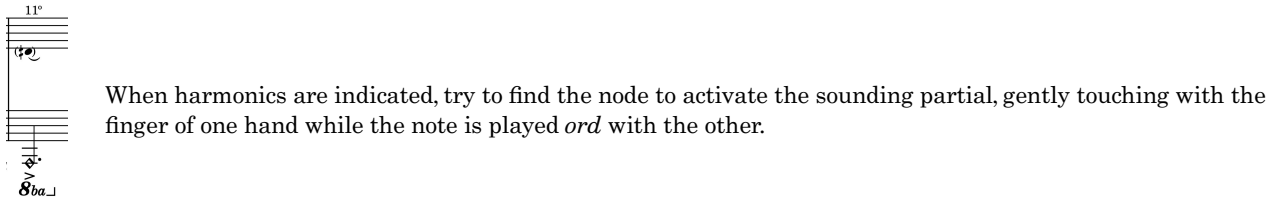
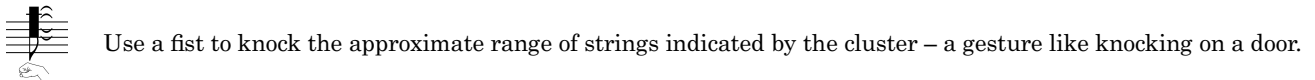
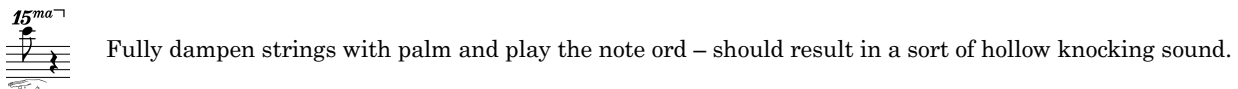
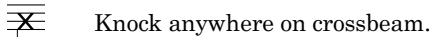
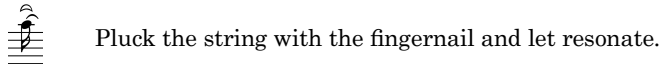
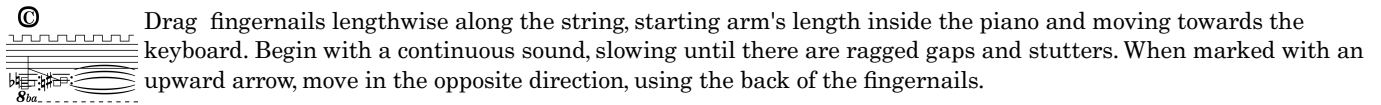
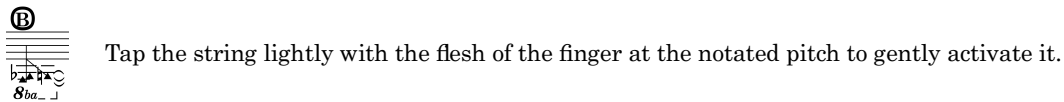
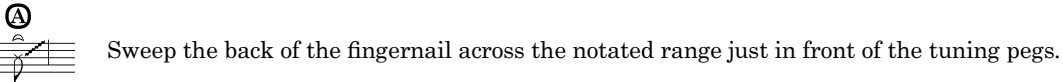
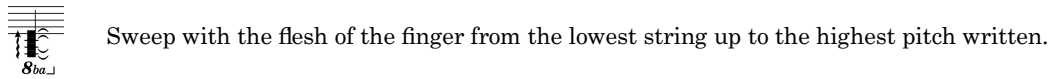
2. m.11 reference here

3. m.13 reference here

4. m.30 reference here (#300)

5. m.48 reference here (#302)

Piano:



Suggested pitches to mark inside the piano:
These are likely sufficient – pitches a semitone above/below and semitone clusters around a central pitch are unmarked. More or fewer pitches could be marked in the piano depending on the player's preference. Identification might consist of small post-its with note names affixed to the dampers, or something similar.

E \sharp 3, F \sharp 3, A \sharp 3, C \sharp 4, F \sharp 4, B \flat 4, E \flat 5, F \sharp 5, A \sharp 5, D \sharp 6, E \sharp 6

Noctilucent Type I (Veils)

A ♩ = 50

2/4 **3/4** **5/4** **4/4**

B. Cl. *air key clicks* *pitch* *open fingering flz.*

Vln *con sord.* *MST 1/2 non vib. III* *MST* *ST* *slowly introduce IV IV / III*

Vc. *strings muted with L.H. except I* *col legno ricochet con sord. III / IV → I / II* *pizz.* *MST 1/2 non vib. arco* *ST III*

Pno *11°* *ppp*

8ba *f* *gradually lift pedal* *8ba* *ff*

Ped. / Ped.

5 **4/4** **3/4**

B. Cl. *flz.* *pitch* *key clicks* *6*

Vln *MST* *let harmonic ring, briefly* *irregular IV* *activate slight piano resonance with attack*

Vc. *slightly incr. pressure* *gliss.* *SP* *ST II / III*

Pno *L.H.* *ppp*

(Ped.)

Noctilucent Type I (Veils)

9

5/4 *rit.....a tempo* **3/4** **4/4** **5/4**

B. Cl. multiphonic 1 *slight pulse* multiphonic 2

pp *p*

Vln III / IV SP () MST () SP let ring MST 1/2 MSP ricochet (at tip) senza sord. SP

pp *p* *pp* *p* *ppp*

Vc. SP () MST *slow to nothing*

pp *p*

Pno point of arrival *sfz* *pedal audibly released and depressed (a distant explosion)* *ff* **B** *ord.* *ppp*

8ba_ *p*

(Ped.)

13

5/4 **4/4** *rit.....a tempo*

B. Cl. *flz.* multiphonic 3 *descend to lower harmonic as Vc. enters*

pp < p *pp* *mf* *ppp*

Vln IV diagonal bowing (squeaks irregular) () () SP pizz. col legno gettato SP arco ()

p *p* *pp*

Vc. MST 1/2 ST ord. held harm. from B.Cl. SP III IV / III *poco vib.*

pp *p*

Pno *strong pressure mute (no harmonic)* *pp*

8ba_ *mp* *8ba_* *sfz*

(Ped.) Ped.

Noctilucent Type I (Veils)

Musical score for measures 17-20. The score includes parts for B. Cl., Vln, Vc., and Pno. The B. Cl. part features notes with 'air' markings and dynamic markings of *pp*, *ppp*, *mp*, and *p*. The Vln part includes 'SP' markings and dynamic markings of *pp*. The Vc. part includes 'molto vib.', 'senza vib.', 'SP', and 'ST' markings, with dynamic markings of *f* and *pp*. The Pno part includes 'ord.' markings and dynamic markings of *p* and *ppp*. Pedal markings are present at the bottom.

Musical score for measures 21-24. The score includes parts for B. Cl., Vln, Vc., and Pno. The B. Cl. part features notes with 'slap-tongue', 'air key clicks', and 'flz.' markings, with dynamic markings of *pp* and *p*. The Vln part includes 'to finger against bow' and 'gliss.' markings, with dynamic markings of *sfz* and *mp*. The Vc. part includes 'to finger against bow', 'gliss.', 'pizz.', and 'arco' markings, with dynamic markings of *p*. The Pno part includes '8va' markings and dynamic markings of *p*. Pedal markings are present at the bottom.

Noctilucent Type I (Veils)

25

B. Cl.

Vln

Vc.

Pno

2/4 4/4

breifly pause for lingering resonance

II / III → II → I / II → I SP

"seagull effect"

ppp

gliss.

increasing gaps and pauses

breifly pause for lingering resonance

(8)
(Ped.)

B $\text{♩} = 70$

29

B. Cl.

Vln

Vc.

Pno

4/4 2/4

breathy flz.

ppp

gliss.

ppp

to finger against bow

gliss.

pp

harm. gliss.

f

gliss.

mp

diagonal bowing irregular IV (>)

gradually release, allow to interfere with / distort resonance

8va

ff

(Ped.)

(A) *pad of finger*

mute resonance

(B) *mute resonance*

strong enough to make the strings rattle

Noctilucent Type I (Veils)

33

B. Cl. *ppp* *breathy* *pp* *gliss*

Vln *8va* *incr. pressure* *poco vib.* *III / II SP* *gliss* *ppp* *pp*

Vc. *SP* *gliss* *midbow pulse* *pp* *3* *gliss*

Pno *5th* *ord.* *ppp* *pp* *ord.*

f Ped.

Measures 33-36. Time signatures: 2/4, 4/4, 3/4. Dynamics: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*. Performance instructions: *breathy*, *gliss*, *8va*, *incr. pressure*, *poco vib.*, *III / II SP*, *midbow pulse*, *5th*, *ord.*, *f*, *Ped.*

37

B. Cl. *flz.* *pp* *slap-tongue* *ppp*

Vln *II / III* *II* *I / II SP* *MST* *MST 1/2* *mf* *p* *p*

Vc. *I* *I / II* *II* *II / III* *III* *III / IV* *IV* *ST* *mp* *p*

Pno *ord.* *mp* *ppp*

(Ped.)

Measures 37-40. Time signatures: 4/4, 3/4, 5/4. Dynamics: *pp*, *ppp*, *mf*, *p*, *p*, *mp*, *ppp*. Performance instructions: *flz.*, *slap-tongue*, *II / III*, *II*, *I / II SP*, *MST*, *MST 1/2*, *I*, *I / II*, *II*, *II / III*, *III*, *III / IV*, *IV*, *ST*, *(Ped.)*

Noctilucent Type I (Veils)

C ♩ = 40

42 $\frac{5}{4}$ $\frac{4}{4}$

B. Cl. *ppp*

Vln *MSP* *ord.* *MSP* *pp* 3

Vc. *timbre trill IV* *MSP* *p* 3

Pno *pp* 3 *8ba* *pp*

(Ped.)

45 $\frac{5}{4}$ *a tempo* $\frac{4}{4}$ $\frac{5}{4}$

B. Cl. *<f* *open fingering* *rit.....* *mp* *multiphonic 5*

Vln *tonlos (al ponte)* *mp*

Vc. *p* *accel., briefly* *diagonal bowing IV* *mp*

Pno *8* **B** 5 *8ba* *p*

(Ped.)

Noctilucent Type I (Veils)

Musical score for measures 49-52. The score is for B. Cl., Vln, Vc., and Pno. The time signature changes from 5/4 to 4/4 and back to 5/4. The B. Cl. part features a long note with a slur and a dynamic of *p*. The Vln part has a triplet with a glissando and a dynamic of *p*, followed by a dynamic of *pp*. The Vc. part has a triplet with a glissando and a dynamic of *p*, followed by a dynamic of *p*. The Pno part has a dynamic of *ppp* and a "burst of color" marking. The score includes various performance instructions such as "MSP", "gliss.", "harm. gliss.", "MST", "I/II", "ST", "MST 1/2", "con sord.", "air", and "let sound fall apart".

(Ped.)

Musical score for measures 53-56. The score is for B. Cl., Vln, Vc., and Pno. The time signature is 4/4. The B. Cl. part features a "multiphonic 1" marking and a dynamic of *pp*. The Vln part has a dynamic of *pp* and a glissando. The Vc. part has a dynamic of *pp* and a glissando. The Pno part has a dynamic of *p*. The score includes various performance instructions such as "multiphonic 1", "gliss.", "ST", "SP", and "let sound fall apart".

(Ped.)

57

B. Cl. *pp* *gliss.* *gliss.*

Vln *gliss.* *gliss.* *gliss.*

Vc. *ppp* *ST* *gliss.* *incr. pressure*

Pno *p*

(Ped.)

61

B. Cl. *ppp* *gliss.* *increasingly breathy*

Vln *lift finger, let ring* *gliss.* *ppp* *as close as possible to unison without quite reaching*

Vc. *ST* *gliss.* *ppp* *as close as possible to unison without quite reaching*

Pno *pp* *pp*

(Ped.)