

Mary Bellamy

cirrus

for ensemble

(2022)

Instrumentation:

Flute
Alto Sax
Accordion
Piano
Percussion
Violin
Cello
Contrabass

Duration:

ca 12'

Written for Vertixe Sonora Ensemble

This is a transposed score

Performance Notes

Score is transposed (Saxophone at written pitch)

Winds

Flute:

wt^o o^o o^o

o - Whistle tones

o A - Over-blow - produce partials of the given fundamental.

o o - Trill between 2 harmonics

o o - Harmonic cluster

o o o o - Harmonic gliss

□ - Mouthpiece entirely covered by the lips. Sounding pitch is maj. 4th lower. Breathy tone.

□ - Mouth is distant from the mouthpiece. Produces air sound. Very little tone.

ord - normal mouth position and tone.

Multiphonics taken from 'The Techniques of flute playing' by Carol Levin and Christina Mitropoulos - Bott.

$\frac{2}{3}$	$\frac{2}{3}$	$\frac{2}{3}$	$\frac{2}{3}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{4}{2}$
$\frac{4}{2}$	$\frac{4}{4}$	$\frac{4}{2}$	A	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{4}{2}$
$\frac{2}{3}$	$\frac{3}{4}$	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{3}{4}$	$\frac{4}{2}$	$\frac{4}{2}$
$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{4}{2}$	$\frac{4}{2}$
	C#	#C	A	C#	C#	C#

It is possible to substitute for alternative multiphonics if these don't work well.

Alto Saxophone:

b v - air tone, no pitch

o o o o - harmonic gliss


o o o o - move between partials of given fundamental.

o X - gliss from given pitch to highest pitch.

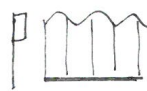
o o o o - 1/2 air tone


Multiphonics taken from 'The Techniques of Saxophone playing' by Marcus Weiss and Giorgio Netti. It is possible to substitute alternative multiphonics if some of these don't work well. Those marked with * require the player to move between lower and higher pitches in the multiphonic.

Accordion


 - This clef indicates air tones. No pitch.

Slow ----- fast - Used to indicate speed of air tones. Acts like a crescendo.

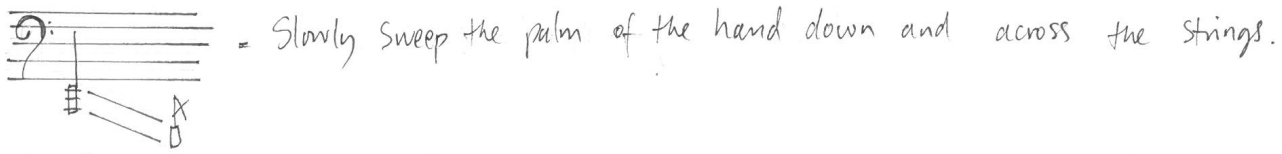
 - Produce impulses on air tones. Like repeated tenuto accents. Also used on pitches (see bar 12)

 - low, medium and high chromatic clusters. Spanning a third. Those beneath the bass staff and above the treble staff indicate lowest and highest possible clusters.

 - Glissando on a cluster spanning a 3rd or a 5th.

 - Chromatic cluster spanning a 5th

Piano



- Slowly Sweep the palm of the hand down and across the strings.



- Mute the string with the finger and play the key.



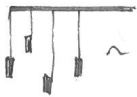
- Unmute the string/s.



- Chromatic cluster (always of a 5th)



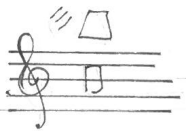
- Chromatic cluster glissando



- Gently tap the strings with the palm of the hand.



- Place a small glass upside down on the strings. Turn the glass slowly, whilst pressing down on the strings. Produces a high delicate sound.



- As above but rattle the glass gently against the strings.



- Scrape the fingernail down the string. Plectrum or coin can also be used. Appears as an upward movement to V.

Perussion

Bass drum - BD

Tam-Tam - TT

Cymbal - Cymb

5 small metal instruments such as gongs, combells, spring coils, found objects - SM

Crotales - One octave  Sounds 2aves higher.

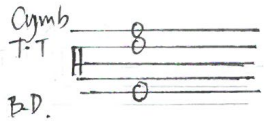
Beaters

Soft mallets. Large for bass drum, medium for small metal instruments
Sticks.

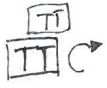
Bass bar

Superball

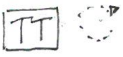
Notation



 - 5 small metal instruments/objects of performers choice.



- Sweep the stick around the edge of the Tam-Tam



- Tap the stick around the edge of the Tam-Tam



- Scrape the stick from centre to edge of cymbal



- Draw the Superball slowly around the



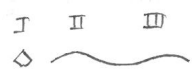
- Play rim of the bass drum with sticks.



- Play the small metal instruments in an indeterminate order and vary the succession of hits according to the notation.

Strings

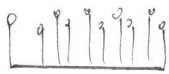
- s.t - Sul tasto
- s.p. - Sul pont
- m.sp. - Molto sul pont.
- m.fe. - molto flautando.
- c.l. - col legno. Tratto + battuto.
- batt. - battuto. Crino and col legno.
- ↓ - finger percussion
- ebp - extra bow pressure (distort sound)
- ↓ - Harmonic / lightly pressed string.
- φ - Snap pizz.
- ↓ - Bow tailpiece
- ↓ - Bow on bridge / white noise
- ↕ - vertical bowing / up and down the string. mv - cancels vertical bowing
- ↓ ↑ - lowest or highest point on string.



- Lightly pressed strings, high on the strings moving freely between the indicated strings and glissing slightly up and down.



- Lightly pressed quadruple stop. Move freely and slowly between the strings whilst glissing upward.



- fast succession of high harmonics.

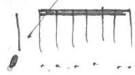


- Multiphonic produced by placing the finger lightly, just below the given node



- 'Seagull' effect.

ce. batt.



- Tap the bow with the wood against the string an indeterminate number of times



- Harmonic gliss.

A

$\text{♩} = 50$ slow

Accord *mf* *mf'*

Perc. *pp* *p* *pp* *mf*

Violin *sp.mpl* *pp*

Cb. *pp* *ff* *pp* *ff* *pp*

air *slow* *fast* *slow* *slow* *fast* *slow*

Cymb *stick* *brs*

bow tail piece

IV III II I III *tr*

5.

Accord *pp* *mp* *pp*

Perc. *mp* *ppp* *ppp* *pp* *pp*

Vln *pp* *p* *p* *pp*

Cb. *pp* *mf* *ppp* *pp*

fast *slow* *fast* *slow*

Cymb *BD* *Superball* *slow*

2-v *I* *II* *III* *II*

(#2 3) *(2 +)* *(2 +)*

(on strings) *III/IV 1/2 c.e.*

9. $\text{♩} = 69$

fast - - - - - Slow

fast - Slow (air)

Acc. f mf pp mf pp

Perc. TT bow $L-v$ Cymb stick $L-v$ BD Superball ppp pp

Vln. II III IV $\text{IV} (\sharp_2)$ IV (d) (d) (d)

Cb. mf pp p pp $(arco)$ $sp. mf.$ I II III IV

ce. batt. Arco ce. batt.

13. $\text{♩} = 60$ $\text{♩} = 69$

fast - - - - - Slow

Slow - - - - - fast - - - - - Slow

Acc. p pp p f pp

Perc. SM (d) $L-v$ BD mf p mf mf mf p

Vln. IV I $(high\ harmonics)$ $Slow$ (\circ) $m. sprech$ II IV ce. batt

Cb. $w.n. (on\ bridge)$ ebp nd $m.sp$ ce. batt $finger\ percussion$ ce. batt

ppp mf ppp sfp mf f pp f

16. $\text{♩} = 60$ *fast* *slow (air)* *fast* *slow*

Acc. *p* *mf* *mf* *mp*

Pno. *palm down and across strings* *hold pedal down*

Perc. *pp* *TT bowed* *lv.* *SM* *lv.* *f*

Vln. *m.sp.* *III* *IV* *#A* *IV* *ebp* *st. m.f.* *mf* *mp*

Vcl. *m.sp.* *IV* *mf* *ebp* *ord.*

Cb. *st. m.f.* *I* *b* *III* *d* *p* *batt. ce. batt.* ** fmg. percussia of ce. batt.*

B $\text{♩} = 60$

20. *TT bowed* *cymb* *stich* *lv.* *lv.* *cymb* *bowed* *lv.* *J.T.* *lv.* *BD* *5*

Perc. *f* *mp* *pp* *mf* *pp* *f* *mf* *mf* *ppp*

Cb. *ce. batt.* *arco* *IV/III* *bx* *A (arco)* *st. m.f.* *ce. batt.*

f *pp* *mp* *mp* *mp* *mp*

24.

Pno

+ mute strings

* unmute strings

loco

mp

SM

Perc

mf

Vln

mf

Cb.

arco

s.p. - - - st

mp

ppp

28.

Acc

sf

p

f

ppp

ff

Pno

sf

pp

mf

pp

Strings

Perc

B.D

mf

Cb.

cl. batt

ppp

f

mf

f

♩ = 60

wt., overblow

overblow ord

31.

FL.

Sax

Acc

Pno

Perc.

Vln

Vcl

Ob.

Empty staff lines at the bottom of the page.

35. ord overblow

FR. Musical staff with notes, dynamic markings (ff, ppp), and performance instructions.

Sax. Musical staff with notes, dynamic markings (mp, pp), and performance instructions.

Perc. Musical staff with notes, dynamic markings (p, mf), and performance instructions.

Vln. Musical staff with notes, dynamic markings (f, p, mf), and performance instructions.

Acc. Musical staff with notes, dynamic markings (f, ff), and performance instructions.

Perc. Musical staff with notes, dynamic markings (f, mf, 6mf), and performance instructions.

Pno. Musical staff with notes, dynamic markings, and the instruction "hold pedal down".

Vln. Musical staff with notes, dynamic markings (f, mf), and performance instructions.

Vcl. Musical staff with notes, dynamic markings (mf), and performance instructions.

C

42. $\text{♩} = 50$

$\text{♩} = 60$

Acc.

mp \rightarrow pp

mp \rightarrow f

Pno

keys

strings loco

hold pedal down

f

Perc.

TT bowed

Cymb

TT

Cymb

f

mp

f

Cb

m.sp.

mf

mf

f

3 ♩ cel. batt

cel. batt

46. $\text{♩} = 50$

Acc.

f

sfp

f

Pno

ppp

f

51. *fast.* *slm*

Acc. *> p* *f* *sp* *sp* *f*

Pno *f* *f* *f* *ff*

Perc. *BD* *3* *Cymb* *mf* *f* *mf* *f* *overblow*

Fl. *♩ = 60* *ord overblow* *ppp* *f* *pp* *ff*

Acc. *ppp*

Vln *m.sp.* *III* *(+ #4)* *(+ #4)* *(#4)* *(+ #4)* *(#4)* *III* *IV* *p*

Vcl *m.sp.* *III* *(+ #4)* *(+ #4)* *(#4)* *III* *pp* *pp*

Cb. *M.sp.* *s.t.mfl* *I* *III* *V15* *m.sp.* *ppp* *p*

Handwritten musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and consists of nine staves.

Flute (Fl): Part 1 (Fl. 1) with woodwind (w.t.) markings. Dynamics range from *f* to *ppp*. Includes an *ord.* (order) marking.

Saxophone (Sax): Part 1 (Sax. 1) with dynamics *ppp*, *ff*, and *mf*. Includes an *(air)* marking.

Accordions (Acc): Two staves with dynamics *mf*.

Piano (Pno): Part 1 (Pno. 1) with dynamics *p* and *f*. Includes markings for *Palms on strings*, *(d)*, *(o)*, *Keys. Mute string.*, and *strings loco*.

Percussion (Perc): Part 1 (Perc. 1) with dynamics *mf* and *ppp*. Includes markings for *TT*, *BD*, *Superball*, *Cymb.*, and *SM*.

Violin (Vln): Part 1 (Vln. 1) with dynamics *p* and *ppp*. Includes a *m.sp.* marking.

Viola (Vcl): Part 1 (Vcl. 1) with dynamics *p*. Includes a *1/2 c.l. trillo (IV) Δ* marking.

Clarinet (Cl): Part 1 (Cl. 1) with dynamics *pp* and *p*. Includes a *(IV)* marking.

63.

overblow overblow □ *breathy* □ □ *wt.*

Fl

Sax

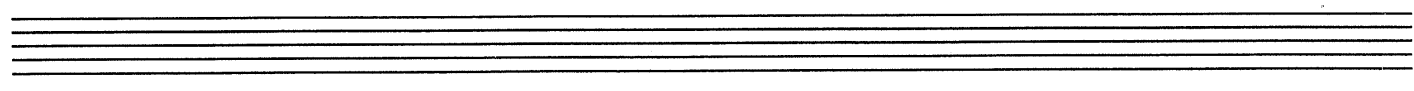
Acc

Pno

Perc

Wcl

Cl.



67. Fl. *ord* *Pizz* *overblow*

Sax $\frac{1}{2}$ air 5:4 6:4 *mp* *ppp* *ppp* *mp* 6:4

Acc

Pno *ppp* *mf* *ppp* *mf*

Per. *Cymb* *SM* *f* *p* *f*

Vln *m.sp.* *II* *mf* *mf*

Vcl *m.sp.* *batt. corno* *pp* *pp* *(IV)*

Cb. *Sp. mfl.* *clap* *mfl.* $\frac{1}{2}$ cl. trnb *II* *mf*

69. w.t.

Fl

ppp $\overset{a}{\vdots} \overset{b}{\vdots} \overset{c}{\vdots}$ ord... \square ord. gliss

Sax

pp subtone mf 9:8 pp

Acc

pp p

Perc.

mf ppp 6:4 ppp mf

Vln

pp III/IV

Viol

s.g. m. fe p ppp batt. crino sp.

Cb.

mf p ppp ord ario w.n

72.

ord + trm (air) ord (air) L ord

Fl

Sax

Acc.

Pno

Per.

Vln

Vcl

C-b

2/3 4/2 3/4

ppp p ppp

5:4

3:4

3:4

sfpp p ppp

ppp

cymb bowed L.v

TT L.v

Ortales

7:3

2.v

cl. tratto IV/III 17/16

mp ppp pppp

m.sp.

1/2 cl. tratto

mp ppp

♩ = 69

♩ = 60

9/32

76. Fl. *ord.* *ppp* *mp* *pp* *pp* *mp* *pp* *pp*

Sax. *mf* *pp possible* *pp* *p* *pp*

Acc. *f* *mp* *mf* *mf* *mf* *f*

fast *slow* *fast* *slow* *fast*

Pno. *Keys loco* *Strings with palm*

Ped mf *ppp* *ppp* *pp* *ppp*

Per. *f* *p* *p* *p* *p* *p*

Superball *Superball*

IV/III cl. tratto *IV/III cl. tratto*

Vcl. *f* *pp* *p*

C.b. *msp* *ebp* *s.t. mfe.*

ppp *mf* *pp* *pp*

D

15

80. (air) ord (#) (air) (d)

Fl. ppp p ppp f mf

Sax pp ppp

Perc. Cymb Crotales p L.V.

Vcl nv arco ord pp ppp pp

83. air

Fl. pp mp pp

Sax ppp mp

Perc. Small metal mp ppp

Vcl ppp pp

87.

ord
w.b.

FL.

pp

pp

ppp

pp

mp

Sax

pp

pp

Perc.

Crotales

Small metal

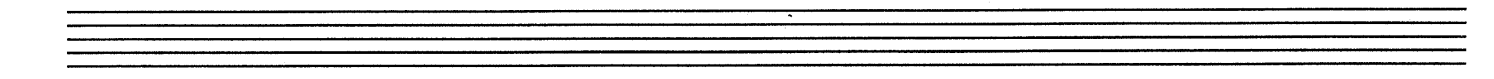
pp

5

Vcl

ppp

P



91.

ord
(tone)

FL.

mp

pp

pp

mp

pp

mf

Sax

pp

pp

mf

Perc.

Crotales

5:4

7:4

4:3

7:4

mf

94.

FL.

pp

pp

Sax

pp

5

pp

97.

FL

ord

pp mp pp p

2 3/4 4

3 4 2 3 4

Sax

mp pp p pp p

101.

pp pp pp

106.

Sax

pp

Perc

TT

z-v

p mp

111.

Perc

cymb

TT

Cymb

TT

mf

Vln

p

Vcl

ce. tremolo v

I IV NV ord.

III m.sp

p p p

M.sp.

Cb.

p p

113. $\text{♩} = 50$

Fl

ord \square ord

gliss

6-4

ppp

(air) slow fast -slow

f

Acc

f

Pno

turn glass slowly

rattle glass

turn glass

pp

mf

pp

Ped \rightarrow

Vln

st

cc. trillo arco ord

s.t. mf

mf

ppp

w-n (on bridge)

Vcl

pp

mf

ppp

Ob.

s.t.

IV/III

sp. III/II

mf

mf

118. *Slow* - - - - *fast* - - - - *slow* - - - - *fast* - - - - *slow* - - - - *fast* - - - - *slow* - - - - *fast*

Ace

Pno

A scrape

pp \rightarrow f

Perc.

TT

Cymb

f

Vln

ebp - - - - mfe

mf

Cl.

tr

S.C.

p \rightarrow f \rightarrow p \rightarrow f

slow - - - - - fast

122.

Acc

Pno

Perc.

bmw

L-v

Superball

C.b.

s-t m. fl.

I

II

III

m-sp.

elp

tr cl.

125.

Pno

Ped ->

m-sp.

III (2+)

tr

IV / III

turn III

II

III

IV

Vcl

m-sp.

IV (+)

tr

III

tr cl. -> tulto

F

$\text{♩} = 69$

128.

Fl.

ord

overblow

ord

ord

ord

Sax.

pp

f

pp

ppp

mf

ppp

pp

Pno

Vln

mf

mf

mf

mf

mf

mf

mf

mf

mf

Vcl

m.sp.

mf

mf

mf

mf

mf

mf

mf

Cb.

cl. batt arco mfl.

f

p

f

mf

mf

mf

mf

131.

Fl

Sax

Acc

Pno

Perc

Vln

Vcl

Handwritten musical score for a full orchestra. The score is written on ten staves, each with a different instrument or section label. The notation includes notes, rests, and various performance instructions. Dynamics such as *f*, *pp*, *mf*, *f*, *ppp*, *sf*, and *mp* are used throughout. Performance techniques like *gliss*, *half air*, *overblow*, *arco*, *tr*, and *cel. batt.* are indicated. There are also some markings like *SM* and *Red*. The score is divided into measures, with some measures containing complex rhythmic patterns and others being mostly rests. The overall style is that of a detailed, handwritten musical manuscript.

Handwritten musical score for a full orchestra, starting at measure 134. The score includes parts for Flute (Fl.), Saxophone (Sax), Oboe (Oboe), Piano (Pno), Percussion (Perc.), Violin (Vln), Violoncello (Vcl), and Contrabass (Cb.).

Flute (Fl.): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *f*, *mf*, *pp*, and *f*. Includes notes for *ord.* (order) and *overblow*.

Saxophone (Sax): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *pp*, *f*, *ppp*, *mf*, and *f*. Includes notes for *ord.* and *overblow*.

Oboe (Oboe): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *f*.

Piano (Pno): Features harmonic accompaniment with articulation marks like accents (>) and slurs. Dynamic markings include *f*, *f*, and *f*. Includes notes for *loco*, *5*, *5:8*, and *5:4*.

Percussion (Perc.): Features rhythmic patterns with articulation marks like accents (>) and slurs. Dynamic markings include *f*, *ppp*, *f*, and *mf*. Includes a box labeled *BD* (Bass Drum).

Violin (Vln): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *pp*, *f*, *ppp*, *f*, and *f*. Includes notes for *III*, *IV*, *m.sp.*, and *f.cel. batt.*.

Violoncello (Vcl): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *f*, *f*, *f*, and *f*. Includes notes for *m.sp.*, *III*, and *II*.

Contrabass (Cb.): Features melodic lines with articulation marks like accents (>) and slurs. Dynamic markings include *p*, *f*, *f*, and *f*. Includes notes for *arco st.*, *cel. batt.*, and *c.cel. batt.*.

137.

FL. *overblow* *ord.* *6/4*
f *p < f > p* *f* *f* *f* *f* *f* *f* *f*

Sax *5* *7* *6* *PPP* *< f >* *PPP* *6* *mp* *f*

Acc *stacc.* *f* *p* *f* *stacc.* *f* *f* *pp* *f* *f*

Pno. *5* *5* *5* *5* *5* *5*
p *f* *mp* *f* *mp* *f* *mp*

perc. *pp* *f* *pp* *p* *f* *f* *f*
cl. batt. *arco* *obp* *ord*

Vln *p* *f* *p* *f* *p* *f* *pp* *f* *f*
III *arco* *cl. batt.*

Wcl *f* *f* *f* *f* *f* *f* *f*
III *II* *III*

Cb *f* *f* *f* *f* *f* *f* *f*
arco *cl. batt.* *cl. batt.* *arco*

♩ = 50

139.

Fl. *wt.* 3

Sax

Acc.

Pno.

Perc.

Vln

Vcl

Cb

145. $\text{♩} = 69$

This page contains a handwritten musical score for a chamber ensemble, starting at measure 145. The score is written for the following instruments:

- Flute (Fl):** Features melodic lines with dynamic markings such as $\langle f \rangle$, mf , and pp . It includes performance instructions like "overblow" and "ord." (order).
- Saxophone (Sax):** Plays a melodic line with dynamics ranging from ppp to pp . It includes the instruction "half air" and various fingerings.
- Accordion (Acc):** Provides harmonic accompaniment with dynamics from mp to ppp . It includes the instruction "(air)".
- Piano (Pno):** Features a melodic line with dynamics from mf to ppp . It includes the instruction "S" (sustained).
- Percussion (Perc.):** Plays a rhythmic pattern with dynamics from mf to ppp . It includes the instruction "L-V" (L-V).
- Violin (Vln):** Plays a melodic line with dynamics from mf to pp . It includes the instruction "L-V" and various fingerings.
- Viola (Vcl):** Plays a melodic line with dynamics from mf to pp . It includes the instruction "L-V" and various fingerings.
- Cello/Double Bass (Cb):** Provides harmonic accompaniment with dynamics from mf to pp . It includes the instruction "arco" and "S-f. mfe." (S-f. mfe.).

The score is characterized by its handwritten notation, including slurs, dynamic hairpins, and various performance markings. The overall texture is complex, with multiple melodic lines and a rich harmonic accompaniment.