

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Perpetual morning

**Permalink**

<https://escholarship.org/uc/item/84q3d0v7>

**Author**

Belmonte, Jaime

**Publication Date**

2020

# Perpetual morning

for flute, clarinet, violoncello and piano  
(2019)

Jaime Belmonte

*#rhabdomyosarcoma*

*#powerfulandrare*

*#teamdanna*

*@perpetualmorningperson*

Flute (Bass flute, piccolo)

Clarinet in Bb (Bass Clarinet)

Violoncello

Piano

Preparation of the piano:

A wedge is to be inserted in the middle pedal to keep the dampers of the lowest octave (A0-A1) up throughout the whole piece.





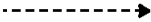
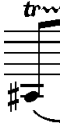
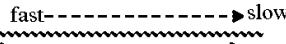
Paper clips (or other similar metallic objects) are to be used to prepare the strings of C#5, E5, G5, G#5, A5, D#6, E6 and F#6. The clips should be placed almost in the middle of the string but not exactly, in order to get a clear pitch content of the original string sound coloured by some higher partials.

Rosined horsehair or rosined fishing line are to be used to bow the strings of A3. The material should be placed around the strings and leaning on the tuning pegs area.

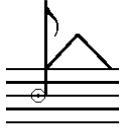
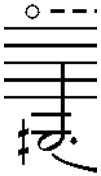

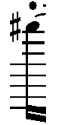

The score is written in C.


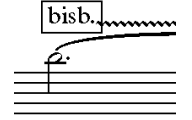
## Performance instructions

### General:




	Long fermata.
	Short fermata.
	Play the same technique until the end of the line.
	Continuous arrow: play the same technique until otherwise specified.
	Discontinuous arrow: gradual change from the previous to the following technique.
	Trills are always at a semitone distance unless otherwise specified.
	Gradual change of the speed of the trill/tremolo/overpressure during the specified time value.


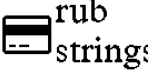

Woodwinds:

+ voice	Sing and play at the same time. Sing as close as possible to the played line, following the contour of the written melody and respecting the rests.
<p>j.w.</p> 	Jet whistle in the direction indicated by the line.
	White circle: airy sound with as less pitch content as possible, still played with the given fingering.
	Black and white circle: airy sound with a significant pitch content.
	Black circle: Full sound, normal playing.
	Split tone or multiphonic with the given fundamental.


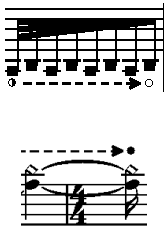
	Tongue frullato. (t-k) Double staccato.
	Bisbigliando: colour trill. If there are not any colour trills available for that note, substitute by a quarter-tone trill.
vocal fry	Low, creaky rattling throat sound produced with a loose glottal closure. The given pitches indicate fingerings to filter the sound.
w. t.	Whistle tone with the given fundamental. A certain amount of pitch fluctuation is expected, especially in the highest whistles.

Piano:



	Before the piece starts, insert a wedge into the middle pedal while pressing the lowest octave (A0-A1), so that the four respective dampers are not in use throughout the whole piece.
	A backslashed notehead indicates a note that has a different timbre because of it being prepared with a paper clip. It is played normally on the keyboard.
	Bow the strings with rosined horsehair or rosined fishing line previously placed around the strings.

	<p>Multiphonic/harmonic on the given string.</p>
	<p>Rub the lowest strings of the piano longitudinally with a plastic card.</p>
	<p>Damp the string with the palm of your hand.</p>

Violoncello:

	<p>Black square/rectangle: overpressure  Black hairpin: increase or decrease the degree of overpressure.</p>
	<p>White circle: bow on the bridge. Place the bow almost parallel to the strings so that they do not produce any vibration. The result should be similar to white noise with no defined pitch.  Black and white circle: Bow on the bridge and string. Bow at an angle of 30°-45° to get a significant amount of pitch content with some noise from the vibration of the bridge.  Black circle: Ordinary bowing.</p>



	<p>Bartók pizzicato.</p>
	<p>Open string harmonic indicating the string to be played in roman numerals, the finger position with the diamond notehead and the resulting pitch in brackets.</p> <p>Stopped string harmonics and multiphonics are written as a double stop with one of the noteheads in diamond shape and the other written as usual.</p>
<p>legno+crine</p>	<p>Legno: play with the wood of the bow.  Crine: play with the horsehair of the bow.  Legno+crine: play with the wood and the horsehair of the bow.</p>

# Perpetual morning

to Danna Collette Nelson  
written for Ensemble Recherche

Jaime Belmonte

**Flute**  
♩ = ca. 132  
+ voice  
*f* electrically, extrovertly  
*ff*  
*f* < *ff* > < *ff* > *mf* *ff*  
j.w.  
tr  
+ voice  
*f* *mf* *ff* *f* > *mf* > *mp*  
j.w.

**Clarinet in Bb**  
+ voice  
*f* electrically, extrovertly  
tr  
*p* *ppp* extremely fragiley  
*f* *ppp*  
+ voice

**Violoncello**  
*ff* electrically, flaringly  
*ppp* extremely fragiley  
*ff* *ppp*

**Piano**  
♩ = ca. 132  
*ff* electrically, flaringly  
*p* *mf*  
8<sup>va</sup> Middle Ped. → Ped.

Musical score for measures 7-12, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 7-12. Dynamics: *mf*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *mf*, *mp*. Includes trills and "voice" markings.
- Clarinet (Cl.):** Measures 7-12. Dynamics: *f*, *ff*, *f*, *ff*, *f*, *mf*, *mp*, *ppp*, *poco cresc.*. Includes trills and "voice" markings.
- Violoncello (Vc.):** Measures 7-12. Dynamics: *ff*, *ppp*. Includes square accents.
- Piano (Pno.):** Measures 7-12. Dynamics: *ff*, *p*, *ff*, *f*, *p*. Includes trills and "voice" markings.

Rehearsal marks: *Red.*

Musical score for measures 13-18, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 13-18. Dynamics: *ff*, *mp*, *f*, *ff*, *mf*, *ff*, *f*, *ff*, *mf*, *f*, *mf*. Includes trills and "voice" markings.
- Clarinet (Cl.):** Measures 13-18. Dynamics: *f*, *mp*, *f*, *ff*, *f*, *mf*, *f*, *mp*, *ff*, *mf*, *f*, *mf*. Includes trills and "voice" markings.
- Violoncello (Vc.):** Measures 13-18. Dynamics: *ff*, *ff*. Includes square accents.
- Piano (Pno.):** Measures 13-18. Dynamics: *ff*, *ff*. Includes trills and "voice" markings.

Rehearsal mark: *Red.*

Fl. 18 *mp* *f* *f* *mp* *poco a poco dim.* *pp*

Cl. *mp* *f* *mp* *p* *ppp*

Vc. *>mf* *ff* *ppp* *ff* *ppp*

Pno. *mp* *ff* *p* *ff* *p* *f* *ff* *p*

*rit.*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*+* voice *+* voice

*j.w.*

*Red.* *Red.* *Red.*

Fl. 26 *ppp* *f* *ff* *f* *mf*

Cl. *poco* *poco* *f* *>mf* *>p* *ppp*

Vc. *poco* *poco* *ff* *ppp*

Pno. *pp* *ff* *ppp*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*+* voice *+* voice

*j.w.*

$\text{♩} = \text{ca. } 66$   $\text{♩} = \text{ca. } 132$   $\text{♩} = \text{ca. } 132$

*bow*



rit.

55

Fl. *tr* *pp* *ppp* *mf*

Cl. *tr* *pp* *ppp* *ff* *ppp* *p* *ppp* *mf* *mp*

Vc. *p* *mf* *ff* *rit.* *ppp* *legno* *p* *ppp* *legno+ crine* *ppp*

Pno. *pp* *ff* *ffp* *f* *mf* *p*

*bow*

rit.

66

Fl. *p* *pp* *ff* *mf* *p* *mf* *p*

Cl. *p* *pp* *ff* *f* *mf* *ppp* *p* *ppp* *p*

Vc. *gliss.* *mf* *ppp* *gliss.* *ppp*

Pno. *pp* *ff* *f* *mf*

*8va* *8va* *8va* *8va*

*+ voice* *+ voice*

*Red.* *Red.* *8va*

Musical score for measures 73-83. The score is for Flute (Fl.), Clarinet (Cl.), Viola (Vc.), and Piano (Pno.).

- Flute:** Measures 73-83. Dynamics range from *mf* to *ppp*. Performance markings include *tr*, *fast*, *slow*, and *fast → slow*. A tempo marking of  $\text{♩} = \text{ca. } 66$  is present.
- Clarinet:** Measures 73-83. Dynamics range from *mp* to *ppp*. Performance markings include *tr*, *fast*, *slow*, *fast → slow*, and *gliss.*
- Viola:** Measures 73-83. Dynamics range from *mp* to *f*. Performance markings include *legno+crine*, *crine*, *gliss.*, *fast*, *slow*, and *fast → slow*. A *legno* section is indicated between measures 73 and 78.
- Piano:** Measures 73-83. Dynamics range from *dim.* to *f*. Performance markings include *8<sup>va</sup>* and *Ped.*

Musical score for measures 84-93. The score is for Bass Flute (B. Fl.), Bass Clarinet (B. Cl.), Viola (Vc.), and Piano (Pno.).

- Bass Flute:** Measures 84-93. Dynamics range from *f* to *pp*. Performance markings include *tr*, *fast*, *slow*, *fast → slow*, and *bisb.*
- Bass Clarinet:** Measures 84-93. Dynamics range from *f* to *pp*. Performance markings include *tr*, *fast*, *slow*, *fast → slow*, and *bisb.*
- Viola:** Measures 84-93. Dynamics range from *p* to *f*. Performance markings include *fast*, *slow*, *fast → slow*, *gliss.*, and *fast → slow*.
- Piano:** Measures 84-93. Dynamics range from *pp* to *mf*. Performance markings include *rub strings* and *8<sup>va</sup>*.

Musical score for measures 95-103. The score is for B. Fl., B. Cl., Vc., and Pno. The B. Fl. and B. Cl. parts feature complex rhythmic patterns with dynamic markings such as *mf*, *pp*, *p*, *mf*, and *p*. The Vc. part includes glissandos and dynamic markings like *pp*, *ppp possibile*, *p*, *mf*, *pp*, *mf*, and *p*. The Pno. part has an *8<sup>th</sup>* register marking and a *ppp* dynamic. Performance directions include tempo changes from fast to slow and articulation like *bisb.* and *sul pont.*

Musical score for measures 104-112. The score is for B. Fl., B. Cl., Vc., and Pno. The B. Fl. and B. Cl. parts continue with complex rhythmic patterns and dynamic markings such as *mf*, *p*, *f*, *p*, *f*, *p*, *mf*, and *p*. The Vc. part includes glissandos and dynamic markings like *mf*, *mf*, *p*, *f*, *pp*, and *pp*. The Pno. part has a *tr* marking and dynamic markings like *mf*, *p*, and *pp*. Performance directions include tempo changes from fast to slow and articulation like *bisb.* and *sul pont.*



114

B. Fl. *fast* *slow* *slow* *very slow* *bisb.* *very slow* *bisb.* *vocal fry (mouthpiece covered)*

B. Cl. *slow* *very slow* *bisb.* *slow* *very slow* *vocal fry (without mouthpiece)*

Vc. *fast* *slow* *slow* *fast* *slow* *fast*

Pno. *rub strings* *8<sup>vb</sup>* *pp* *rub strings* *8<sup>vb</sup>* *pp*

128

B. Fl. *p* *mf* *p* *p* *mf* *p* *mf*

B. Cl. *p* *mf* *p* *mf* *p* *mf*

Vc. *p* *f* *mp* *f* *mp* *f*

Pno. *rub strings* *8<sup>vb</sup>* *p* *rub strings* *8<sup>vb</sup>* *mf* *p* *f* *p* *tr* *p*

→ Led. | Led.

144

ord. bisb. To Picc. Piccolo poco accel. bisb. tr. gliss. bisb. tr. gliss. bisb. tr. gliss. crine

B. Fl. *p* *pp* *p* *pp* *mp* *p* *p* *mf*

Clarinet in B $\flat$  bisb. *pp* *p* *mp* *p* *pp* *mp* *p* *p*

Vc. *pp* *mp* *pp* *p* *mf* *pp* *pp*

Pno. rub strings *mp* rub strings *mp* *mf* rub strings *p*

155

tr. + voice *mf* *pp* *pp* *f* *pp subito* *pp subito*

Cl. *mf* *p* *mf* *pp* *f* *pp subito* *pp subito*

Vc. legno+ crine crine legno+ crine crine *mf* *pp* *p* *mf* *p* *p* *mf* *p* *pp*

Pno. *p* *p* *mp* *mf* *p* *f* *p* *ff* *pp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

162 + voice

Picc. *f* *pp* *mf* *pp*

Cl. *f* *pp* *p* *mf* *pp*

Vc. *mp* *pp* *mp* *p*

Pno. *pp* *pp*

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

*rit.* *w.t.* *w.t.*

*gliss.* *gliss.*

6 6 6 6 3 6 6 3 6 6 6 3

5 5 5 5 3 5 5 6

8<sup>va</sup> 8<sup>va</sup>

166

Picc. *mp* *pp* *ppp*

Cl. *pp* *ppp*

Vc. *pp* *ppp*

Pno. *mp* *ppp* *ppp*

8<sup>vb</sup> 8<sup>vb</sup>

*w.t.* *w.t.*

*gliss.* *gliss.*

5 5 6 6 6 6 6 6

8<sup>va</sup> 8<sup>va</sup>