

Alice Jeffreys

finding a thread

2021

to Explore Ensemble

Instrumentation

Bass flute

Bass clarinet in B \flat

Piano

Violin

Viola

Violoncello

Score in C

Duration: c. 15 minutes

Performance Notes

All

Bar-lines are for synchronisation purposes only. They do not indicate accentuation.

Natural harmonics need to correspond with the tuning of the natural overtone series.

The first overtone of the harmonic series is labelled as the 2nd partial on the score.

All trill accidentals refer to the notated pitch, except where a different pitch is indicated. 'harm' indicates that that the trilled note is a harmonic. 'non-arm' indicates that the trilled pitch is to be played with normal position/fingering.



approximately 1/8 tone flat or sharp of the designated pitch.



3/4 tone flat, 1/4 tone flat, 1/4 tone sharp, 3/4 sharp

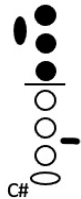


Gradual, continuous and even, transition from one timbre or playing method to another. The arrow articulates the beginning, end point, and duration of the transition.

Bass flute

Bright tone Rich in high harmonics. And edgy and highly focused tone.

Two dyads are to be played:



Violin, Viola, Violoncello

Always let pizzicato tones vibrate/resonate.

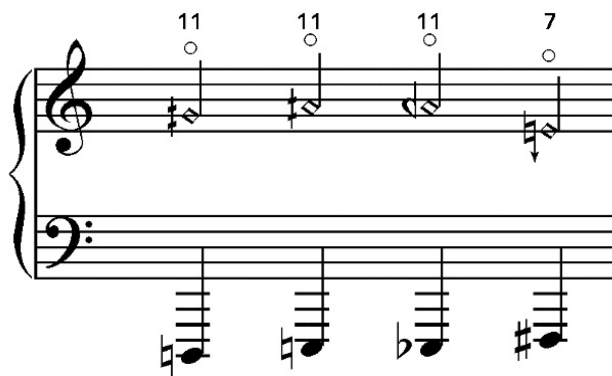
ST *sul tasto*. Veiled, cold-like timbre. Notated pitch audible.
 1/2 ST slightly veiled timbre. Notated pitch dominates the sound.

SP *sul ponticello*. Rich in overtones. Notated pitch audible.
 1/2 SP silvery metallic overtone timbre audible, but at all dynamics the notated pitch dominates the sound.
 SP ex. bow as close to the bridge as possible. Timbre extremely rich in overtones. Notated pitch barely audible to inaudible.

flaut. a very fast, lightly drawn bow stroke.

Piano

The following harmonics are to be played at various points from b.59 onwards.



[blank page]

finding a thread

4
4

Alice Jeffreys

♩ = c. 40 - 42

with vibrato (slower than violin)

timbral

mp

pp

mf

p

mf

p

ppp

Sost.

ord.

very narrow & fast

pppp

p

*(a kind of timbral trill - oscillating between ord and SP ex.)

ord

SP ex.

ppp

IV ord.

mf

p

very narrow & fast

pp

narrow & slow

pppp

II pizz.

III arco

mp

pppp

ppp

p

ppp

5

little or no vibrato

pp

timbral

pp

pp

ppp

pp

pp

ppp

pp

pp

ppp

Sost.

IV

wide & slow

p

very narrow & fast

ppp

IV

little or no vibrato

mp

narrow & slow

ppp

narrow & slow

ppp

wide & slow

p

II pizz.

III arco

mp

pppp

p

ppp

fast —————> slow

timbral

9

Bfl

mf

Bcl

pp

Pno

f

pp

Sost.

Vln

III
IV
little or no vibrato

f

pppp

Vla

little or no vibrato
1/2 SP

pppp

mp

SP ex.

*(a kind of timbral trill - oscillating between 1/2 SP and SP ex.)

Vc

II pizz.

mp

III arco

pp

fast —————> slow

timbral

11

Bfl

mp

ppppp

Bcl

bisbigliando/finger trem.

mp

ppp

f

p

pppp

Sost.

*(a kind of timbral trill - oscillating between 1/2 SP and SP ex.)

1/2 SP

SP ex.

Vln

pppp

p

Vla

II
III
ord.

f

SP

SP ex.

pp

Vc

II pizz.

p

III arco

p

pppp

14

Bfl

silence

A

pp

pppp

fast —————> slow

Bcl

silence

ppp

fast —————> slow

Pno

silence

pp

Sost. _____

Vln

silence

A

pp

Vla

silence

pppp

fast —————> slow (match Bcl)

Vc

silence

mp

II pizz.

III arco

non-arm.

pppp

fast —————> slow

17

Bfl

ppp

ppppp

ppp

fast —————> slow (match Vla)

Bcl

pppp

pppp

fast —————> slow (match Vla)

Pno

ppp

ppp

Sost. _____

Vln

ppp

ppppp

pppp

flaut.

SP ex.

ppp

fast —————> slow

Vla

pppp

pppp

fast —————> slow

Vc

p

II pizz.

II arco flaut.

ppp

20

bright tone
flz. ord.

p *mp*

pppp *p* *p*

pppp *ppp* *p* *pppp*

mf *ppp* *p* *pppp*

Sost. \wedge Sost.

III
IV
ord.
norm.

mf *ppp* *p* *pppp*

fast \rightarrow slow

p *pp*

II pizz. *mp* *ppp* *p* *pppp*

III arco
ham.

SP ex. flaut. *p* *pppp*

III 1/2 SP
ham.

24

p *pppp* *ppp* *pppp*

fast \rightarrow slow

pp *pppp*

p *ppp* *ppp*

Sost.

ord. *ppp*

III
IV

1/2 SP
D#

ppp

fast \rightarrow slow

pppp

II 1/2 SP
E# non-arm.

SP ex. *p* *pppp*

fast \rightarrow slow

pppp

B

28

bright
fz.

pp mf pp ppp pppp

fast slow

pppp mp p mp pp

mf ppp mf pppp ppp

Sost. \wedge Sost.

B

SP ex. IV 1/2 SP III IV ord. 1/2 SP

pp mf ppp

II III ord. 5

ppp < pp >

fast slow

ord. 5

mp ppp p pppp ppp

SP ex. 1/2 SP gliss. 1/2 SP 3 gliss.

mf ppp

32

pppp ppp pppp poco

pppp ppp

mp pppp pppp pppp

Sost.

SP ex. 1/2 SP SP ex. 1/2 SP

mp pppp ppp pppp ppp

1/2 SP gliss. 1/2 SP gliss.

ppp pppp ppp

III II pizz. arco

mp pp ppp

36

Bfl

pp *p* *ppp* *pp*

Bcl

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

Pno

f *ppp* *pp* *f* *pppp* *ppp*

Sost. *Sost.*

[illegible]

44

Bfl

Bcl

Pno

Sost.

48

Bfl

Bcl

Pno

Sost.

Vln

Vla

Vc

© Alice Jeffreys, 2021

Measure 44: Bfl (gliss., narrow & fast, ppp), Bcl (pppp), Pno (pppp), Vln (gliss., pppp), Vla (gliss., pppp), Vc (ppp).

Measure 45: Bfl (ppp), Bcl (pppp), Pno (ppp), Vln (pppp), Vla (pppp), Vc (ppp).

Measure 46: Bfl (ppp), Bcl (pppp), Pno (ppp), Vln (pppp), Vla (pppp), Vc (ppp).

Measure 47: Bfl (ppp), Bcl (pppp), Pno (ppp), Vln (pppp), Vla (pppp), Vc (ppp).

Measure 48: Bfl (mf), Bcl (mf), Pno (mf), Vln (pppp), Vla (pppp), Vc (ppp).

Measure 49: Bfl (p), Bcl (p), Pno (pppp), Vln (pppp), Vla (pppp), Vc (ppp).

Measure 50: Bfl (ppp), Bcl (ppp), Pno (ppp), Vln (ppp), Vla (ppp), Vc (ppp).

Measure 51: Bfl (ppp), Bcl (ppp), Pno (ppp), Vln (ppp), Vla (ppp), Vc (ppp).

E

52

Bfl

p *pp* *p* *p* *pp* *p* *pp*

Bcl

Pno

ppp *mp* *p*

Sost. _____ Ped. _____

E

1/2 SP arco flaut.

Vln

p *pp* *p*

Vla

pp *p* *pp* *pp*

SP ex. 1/2 SP

Vc

pp *p* *pp*

I pizz. always let vibrate

55

Bfl

poco *pp* *pp* *p* *ppp* *mp* *p*

Bcl

p *p* *mp* *p*

Pno

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

Ped. _____

II SP pizz.

Vln

pp *p* *mp* *p*

Vla

pp *p* *pp* *pp*

SP ex. 1/2 SP

Vc

pp *pp* *p* *pp* *p* *p*

This musical score page contains measures 58 through 60 of "The Swan" from Maurice Ravel's Suite for Violin and Piano. The instrumentation includes Bfl (Bass Flute), Bcl (Baritone Clarinet), Pno (Piano), Vin (Violin), Vla (Viola), and Vc (Violoncello). Measure numbers 58, 59, and 60 are indicated at the top of their respective systems.

- Bfl:** Measures 58-60 feature melodic fragments with dynamics *p*, *pp*, and *p*.
- Bcl:** Measures 58-60 feature sustained notes with dynamics *p* and *pp*.
- Pno:** Measures 58-60 feature arpeggiated figures in both hands. Dynamics include *pp*, *p*, and *pp*. Pedal markings are present below the bass staff.
- Vin:** Measures 58-60 feature melodic lines with dynamics *p*, *pppp*, and *ppp*.
- Vla:** Measures 58-60 feature melodic lines with dynamics *p* and *pp*. A marking "IV 1/2 ST arco ord." appears above measure 60.
- Vc:** Measures 58-60 feature rhythmic patterns with dynamics *p* and *pp*.

61

Bfl

Bcl

Pno

Vln

Vla

Vc

p

mp

p

mp

p

mp

p

mp

Ped.

64

Bfl

Bcl

Pno

Ped.

Vln

Vla

Vc

SP pizz.

pp

p

mp

ppp

pp < p

11

11

11

(IV)
1/2 SP

ord.

pp

pp

p

pp

67

Bfl

Bcl

Pno

Ped.

Vln

Vla

Vc

SP arco.

mp

70

Bfl

Bcl

Pno

Vln

Vla

Vc

F

pp

p

mp

ppp

pp

p

ppp

mp

p

pp

p

SP ex.
arco flaut.

73

Bfl

Bcl

Pno

Vln

Vla

Vc

mp

pp

pp

mp

p

mf

p

Ped.

(SP ex.)
arco ord.

(ord.)

pp

mp

76

Bfl *mp* *f*

Bcl *pp* *mp*

Pno *mp* *p* *mp* *pp* *mp* *p* *pp*

Ped.

Vln *ppp* *pp* *p* *SP* *SP pizz.* *p*

Vla *p* *p* *ord.* *mp*

Vc *p*

79

Bfl *mf* *p*

Bcl *p* *mp*

Pno *p* *mp* *p*

Ped.

Vln *SP ex. arco.* *pppp*

Vla *pp*

Vc *III* *3* *I* *3* *3* *3* *3* *3* *3*

82

Bfl

Bcl

Pno

Vln

Vla

Vc

mp

pp

p

ppp

pp

mf

p

Ped.



H 100

Bfl *ppp* *ppp*

Bcl *ppp*

Pno *mp* *p* *pp*
Ped. *Sost.*

H 1/2 SP
flaut.
(slightly faster than Vc)

Vln *ppp* 1/2 SP
(match speed of Vc)

ord.
flaut.
(slightly slower than Vln)

Vla *ppp* *ppp*

Vc 1/2 SP
(match speed of
vln)

103

Bfl *pppp*

Bcl *pppp* *pppp* *pp*

Pno *p* *pp* *p*
Ped. *Sost.*

Vln *pppp* *pppp* *pp*
ord. (flaut.)

Vla 1/2 SP
norm. (1/2 SP) *pppp* *pp* *ord.*

Vc 1/2 SP
norm. *pppp* *pp* *ord.* III III

IV
1/2 SP
flaut.

105

Bfl *pp* *ppp* *pp*

Bcl *pp* *ppp*

Pno *pp* *p* *pp mp* *p* *ppp*

Vln *ord. norm.* *p*

Vla *p*

Vc *pp* *pp* *pp*

Ped. Sost.

107

Bfl *p* *ppp*

Bcl *pp* *pp*

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

Vln *ST* *pppp* *poco* *ppp* *pp* *1/2 ST*

Vla *pppp* *poco* *ppp* *poco*

Vc *ST* *ppp* *poco* *pp* *poco*

Ped. Sost.

109

Bfl

Bcl

Pno

Sost.

Vln

Vla

Vc

111

Bfl

Bcl

Pno

Sost.

Vln

Vla

Vc

IV SP

[illegible]



121

Bfl

Bcl

Pno

Vln

Vla

Vc

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

pp *mp*

Ped. _____

Sost. _____

p *ppp* *ppp* *p* *ppp*

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

pp *pp*

123

Bfl

Bcl

Pno

Vln

Vla

Vc

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

ppp *p* *pp* *p*

pp

Ped. _____

Sost. _____

p *pp* *p* *pp* *mp* *pppp* *sub.* *ppp*

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

ord. *pp* *p* *pp* *1/2 SP* *gliss.* *gliss.* *pppp* *sub.* *ppp*

[illegible]

127

Bfl

Bcl

Pno

Vin

Vla

Vc

ppp

pp

ppp

pppp

poco

3

Ped.

Sost.

5.4

SP

SP ex.

1/2 SP flaut.

SP

ord. flaut.

5.4

K

129

Bfl

Bcl

Pno

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

Ped. Sost.

K

Vln

Vla

Vc

IV
1/2 SP
flaut.

ppp *pppp* *pp* *ppp* *pp*

132

Bfl

Bcl

Pno

pp *p* *pp* *p* *pp* *p*

Sost.

Vln

Vla

Vc

IV
1/2 SP
(flaut.)

III

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

p *p* *p*

141

Bfl

Bcl

Pno

Sost.

L

Vln

Vla

Vc

144

Bfl

Bcl

Pno

Sost.

Vln

Vla

Vc

[illegible]