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Title

...Juliet is the sun

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Publication Date

2020

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Pierre-Henri Wicomb

... Juliet is the sun

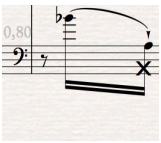
for sextet

Instructions

The work is written for flute, clarinet in b flat, percussion (snare drum, tom tom, suspended cymbal, plunger; see photo below), piano, violin and violoncello. Some of the standard new music techniques have been incorporated including quartertone playing, playing on the bridge, whisper tones, tremoli (wider intervals) damping piano strings while playing, microtonal trills etc.

The following mallets/sticks should be implemented by the percussionist : drum sticks, medium hard mallets and soft mallets.

A few experimental techniques more specific to this piece have been created to suit the character and sound world of this piece : the **cellist** plays a note imitating a situation in which his/her finger slips from the fingerboard and hits against the body of the instrument, the open string is bowed for the brief moment as hand hits against body of instrument:



the crossed note is used as a symbol to explain this technique, also indicating the open string bowed at the same time



the symbol used to indicate to the **percussionist** to generate sound using the plunger (see picture on title page), the plunger should be 'played' against a flat surface to produce a popping sound



a note head/symbol indicating a sound generated by sliding drumkit sticks over one another, which should be placed against each other before the execution of the sound as to avoid a hitting sound



a note head/symbol indicating a sound generated by hitting drumkit sticks against each other



a quarter tone higher (quarter tones do not have to be executed precisely, they should be approached as notes played out of tune)



three quarter tones higher



a quarter tone lower



three quarter tones lower

The Score is in C.

for Ensemble fur Neue Musik Zurich
 ... Juliet is the sun

♩ = 50

whisper tones

Flute

Clarinet in B \flat

Percussion

Piano

Violin

Violoncello

drum sticks ▮ rub sticks against each other: only a friction sound

the first note of tremolo is only accented once, with the start of it.

slide to bridge bow on bridge, 'white noise'

sul ponticello bow on bridge sul ponticello

mf > mf >

p > mf > p =

5

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

distort 3

normal

pp plunger

flutter tongue

bow on bridge sul ponticello pizz. gliss. mf mp mf

> mf > p >

* stop sound abruptly to indicate rest

9

Fl. *mf* *p*

Cl. *p* *pp*

Perc. drum sticks  rub sticks against each other :only a friction sound *plunger*

Pno.

Vln. *f* *ppp* *pp* arco

Vc. *p* *mp* *mf* *p* sul ponticello bow on bridge, 'white noise' pizz. IV

12

Fl.

Cl. *pp* *mf* tr *(rub sticks against each other : a single friction sound)* *hit sticks against each other*

Perc. *mf* *p* 3

Pno. *p* 3

Vln. *p* *pp* *mf* *mf* *p* pizz. *gliss.* arco 3 move bow to bridge bow on bridge, 'white noise'

Vc. *mf* *f* 3 *ff*

after depressing previous note, finger should slip of string and hand should hit against body of instrument, resulting in open string ringing for a brief moment

microtonal trill with a note a 1/8 - 1/4 note higher than the original note.

14

Fl. *pp* *f*

Cl. *pp* *mf*

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

Pno. *pp* *mp*

Vln. *p* *mf*

Vc. *pp* *p* *mf*

rub sticks against each other : a single friction sound

hit sticks against each other

bow on bridge, 'white noise'

16

Fl. *p* *f*

Cl. *mf*

Perc. *mf* *p*

Pno. *p*

Vln. *p* *mf* *mf*

Vc. *p* *mf*

start jet flute whistle softly/airy

jet

rub sticks against each other : a single friction sound

hit sticks against each other

continue playing chord rolled from bottom to top

ord.

glass.

18

Fl. (flutter tongue)

Cl. *pp*

Perc. *mf* *p* *mf*

Pno. *mf* 6 6

Vln. *f* *p* *mf* *pp* *gliss.* *Ped.*

Vc. *mp*

rub sticks against each other : friction sound

hit sticks against each other

rub sticks against each other : friction sound

21

Fl. *p* *pp* *ppp* *whisper tones*

Cl. *pp* *p* *pp* *ppp*

Perc. *p*

Pno. *mf* *p* *mf* *p* *mp* *p*

Vln. *f* *gliss.*

Vc. *p*

hit sticks against each other

rub sticks against each other : a single friction sound

hit sticks against each other

sul ponticello bow on bridge, 'white noise'

24 #C

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

rub sticks against each other : friction sound

hit sticks against each other

28

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

(flutter tongue)

gliss.

3

3

3

40

Fl. *f* *mf* *pp* *p* *cresc.* *f*

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

Perc. *mf*

Pno. *mf* *p*

Vln. (ord.) *mf* *f* *sub. p*

Vc. *f* *mp*

key click

trm

Red.

43

Fl. *p*

Cl. *p* *pp*

Perc. *plunger*

Pno. *mf* *f* *p* *pp*

Vln. *mf* *decresc.* *pp* *mf* *gliss.* *ppp*

Vc. *ppp* *p* *ppp* *pp*

arco

46

Fl. *pp* *p* *cresc.* *mf*

Cl. *pp* *pp*

Perc. *pp*

Pno. *mf* *pp*

Vln. *pp* *mf* *pp*

Vc. *mf* *p* *pp* *gliss.* *gliss.*

49

Fl. *mf* *cresc.* *f* *p* *mf* *p* *mf*

Cl. *p* *pp* *p* *pp*

Perc. *p*

Pno. *mf* *f*

Vln. *mf* *pizz.* *p* *arco* *pp*

Vc. *mf* *p* *gliss.* *pp*

an effect which should be played as fast as possible (does not have to be an exact representation)

an effect which should be played as fast as possible (does not have to be an exact representation)

(an effect which should be played as fast as possible (does not have to be an exact representation))

53

Fl. *pp* *p*

Cl. *p*

Perc.

Pno. *p*

Vln. *p*

Vc. *ppp* *p*

55

Fl. *p*

Cl. *p*

Perc. *mf* *pp*

Pno. *mf*

Vln. *mf* *gliss.*

Vc. *mf*

57

Fl. *tr*

Cl. *p* *pp*

Perc. *l.v.*

Pno. *f*

Vln. *mf*

Vc. *p* *gliss.*



58

Fl. *mf* *p* *tr* *3* *tr*

Cl.

Perc.

Pno. *mf* *p*

Vln. *Ped.* *gliss.* *pp* *p* *gliss.*

Vc. *mf* *p* *gliss.*

(with 128th note passages; see previous instructions)

59

Fl. *mf* *p* *pp*

Cl.

Perc.

Pno. *mf* *f* *mf* *f* *mf*

Vln. *p* *pp* *p* *gliss.*

Vc. *gliss.* *mf* *p*

== **accel.** ♩ = 80

microtonal trill with a note a 1/8 - 1/4 note higher than the original note. ♩ = 50

61

Fl. *p*

Cl. *mp* *p*

Perc.

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

Vln.

Vc. *mf* *p* *p*

* stop sound abruptly to indicate rest

65

Fl. *ff* *p*

Cl. *ff* *p*

Perc.

Pno.

Vln. *p* *gliss.*

Vc. *f*

Detailed description: This system contains measures 65 and 66. The Flute (Fl.) and Clarinet (Cl.) parts feature a sixteenth-note scale in measure 65, with dynamics *ff* and *p* respectively. The Violin (Vln.) part has a glissando in measure 66 with dynamic *p*. The Violoncello (Vc.) part has a half note in measure 65 with dynamic *f*. The Piano (Pno.) part has a half note in measure 65 and a half note in measure 66. The Percussion (Perc.) part is silent.

66

Fl.

Cl. *pp* *p*

Perc.

Pno. *mf*

Vln. *p* *mf* *gliss.*

Vc. *pp*

an effect which should be played as fast as possible (does not have to be an exact representation)

Detailed description: This system contains measures 66 and 67. The Clarinet (Cl.) part has a sixteenth-note scale in measure 66 with dynamic *pp*, and a sixteenth-note scale in measure 67 with dynamic *p*. The Piano (Pno.) part has a sixteenth-note scale in measure 67 with dynamic *mf*. The Violin (Vln.) part has a glissando in measure 66 with dynamic *p*, a half note in measure 67 with dynamic *mf*, and a glissando in measure 67. The Violoncello (Vc.) part has a half note in measure 67 with dynamic *pp*. The Percussion (Perc.) part is silent. A text annotation points to the piano's sixteenth-note scale: "an effect which should be played as fast as possible (does not have to be an exact representation)".

67

Fl. *mf* *p* *mf*

Cl. *mf* *p*

Perc. $\frac{3}{4}$

Pno. *p*

Vln. *f* *gliss.*

Vc. *mf* *gliss.*

68

Fl. *mf* *f* *decresc.*

Cl. *mf* *f* *decresc.*

Perc. *p* (with 128th note passages; see previous instructions)

Pno. *mf*

Vln. *p* *f* *pizz.*

Vc. *gliss.* *gliss.*

Fl. *p* *pp* *mf*

Cl. *ppp*

Perc. tom tom *mf* *p* *mf*

Pno. *mf*

Vln. *gliss.* *arco* *p*

Vc. *mf* *sub.ppp*

Fl. *mf* *ppp* *p* *mf*

Cl. *pp* *ppp* *p* *mf*

Perc. *p* *mf* *p*

Pno. *f* *p* *mf* *p*

Vln. *ppp* *gliss.* *p* *mf* *p*

Vc. *ff* *pp* *mf* *p* *mf* *p*

* stop sound abruptly to indicate rest

76

Fl. *p* *mf*

Cl. *ppp* *p* *pp*

Perc. *pp* *p*

Pno. *p* Ped.

Vln. *mp* *mf* gliss.

Vc. *mp* *pp* *mf*

80

Fl. *mf* *ppp* *p*

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

Perc. damp

Pno. *mf*

Vln. *p* *ppp* gliss.

Vc. *ppp* gliss.

83

Fl. *ppp* *p* *f* *p* *pp* *mf*

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

Perc.

Pno.

Vln. (interrupt other instruments) *ff* *gliss.* *p*

Vc. *p*

* stop tremolo abruptly

87

Fl. *mf* *p*

Cl. *mp* *pp* *

Perc. *mf* (synchronise ending of note with plunger)

Pno. *cresc.* *mf* *p* (synchronise ending of note with plunger)

Vln. *mf* *gliss.* *mf* *p* *ff* (synchronise ending of note with plunger)

Vc. *ppp* *f*

(synchronise ending of note with plunger)

90

Fl. *pp* *mf* *p* (synchronise ending of note with plunger) *mf* *f*

Cl. *f*

Perc. *mf*

Pno. *p* *mf*

Vln. *mf* *p* sul tasto *pp* *mf* *p*

Vc. *p* *f* *mf*

94

Fl. *mp* *p* (synchronise ending of note with plunger) *p*

Cl. (interrupts violin) *mf* *p* *mf* *ff* (synchronise ending of note with plunger)

Perc. *mf*

Pno. *mf* *p* *mf*

Vln. *mf* *p* *f* *mf*

Vc. *p* *mf*

97

Fl. flutter tongue (synchronise ending of note with plunger) *mf* *ff mf*

Cl. *p*

Perc.

Pno. (synchronise ending of note with plunger) *mf* *pp* *mf* *p*

Vln. (synchronise ending of note with plunger) *p* *< mf* *mf* *p* *mf* *3* *decresc. pp* *pizz.* *f*

Vc. *mf* *p* *p < f*

accl. *mf* *p*

101 (♩ = 50)

Fl. *mf* *ppp*

Cl. (microtonal trill) *p* (microtonal trill)

Perc.

Pno. *pp* *p* *mf* *p* *8va*

Vln. *pizz.* *mf* *p* *arco* *pizz.* *p cresc. mf*

Vc. *mf* *pizz.* *mf* *ppp* *arco* *gliss.* *p*

106

Fl.

Cl.

Perc.

Pno. *mf* *p* *8va* *8va* *8va*

Vln. *p* *arco* *gliss.* *ppp*

Vc.

try to keep plunger tremolo regular as far as possible (lift up side ways for faster sound generation)

slower tremolo

tremolo gradually faster

(take note over from cello)

Fl.

Cl.

Perc.

Pno. *mf* *p* *pp* *mf* *p* *8va* *8va*

Vln. *mf* *III* *pp*

Vc. *mf*

(flutter tongue)

6 6 6

3 3 3

3

118

Fl. *pp* *p* *ppp*

Cl. *mp*

Perc.

Pno. *pp* *p* *pp* *mf*

Vln. *ppp* *p* *mf* *gliss.*

Vc. *pizz.* *p* *pp*

124

Fl. *mf* *f* *sub.ppp*

Cl. *mf* *mp*

Perc. *ppp* *mp*

Pno. *p* *mf* *f* *solo*

Vln. *p*

Vc. *p* *mf* *p*

(open string volume should be *p*)

127

Fl. *mf*

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

Perc.

Pno. *ppp* *f* *ff* *f*

Vln. *mf* *ppp* *mf* *f* *mf* *p*

Vc. *mp* *mf* *p*

Ped.

accel.
(a very gradual accel.)

129

Fl. *pp* *p* *pp* *mf* *pp* *mf* *f*

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

Perc.

Pno. *mf* *p* *mf*

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

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

133 $\text{♩} = 64$

Fl. *p*

Cl.

Perc. plunger *mf*

Pno. *p*

Vln. *pp* *mf*

Vc. *p* *f* *p*

cello sound should continue until flute plays

8^{va}-1

approx. 8 min. 40 sec.