

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

**Title**

Dormant Eruptions

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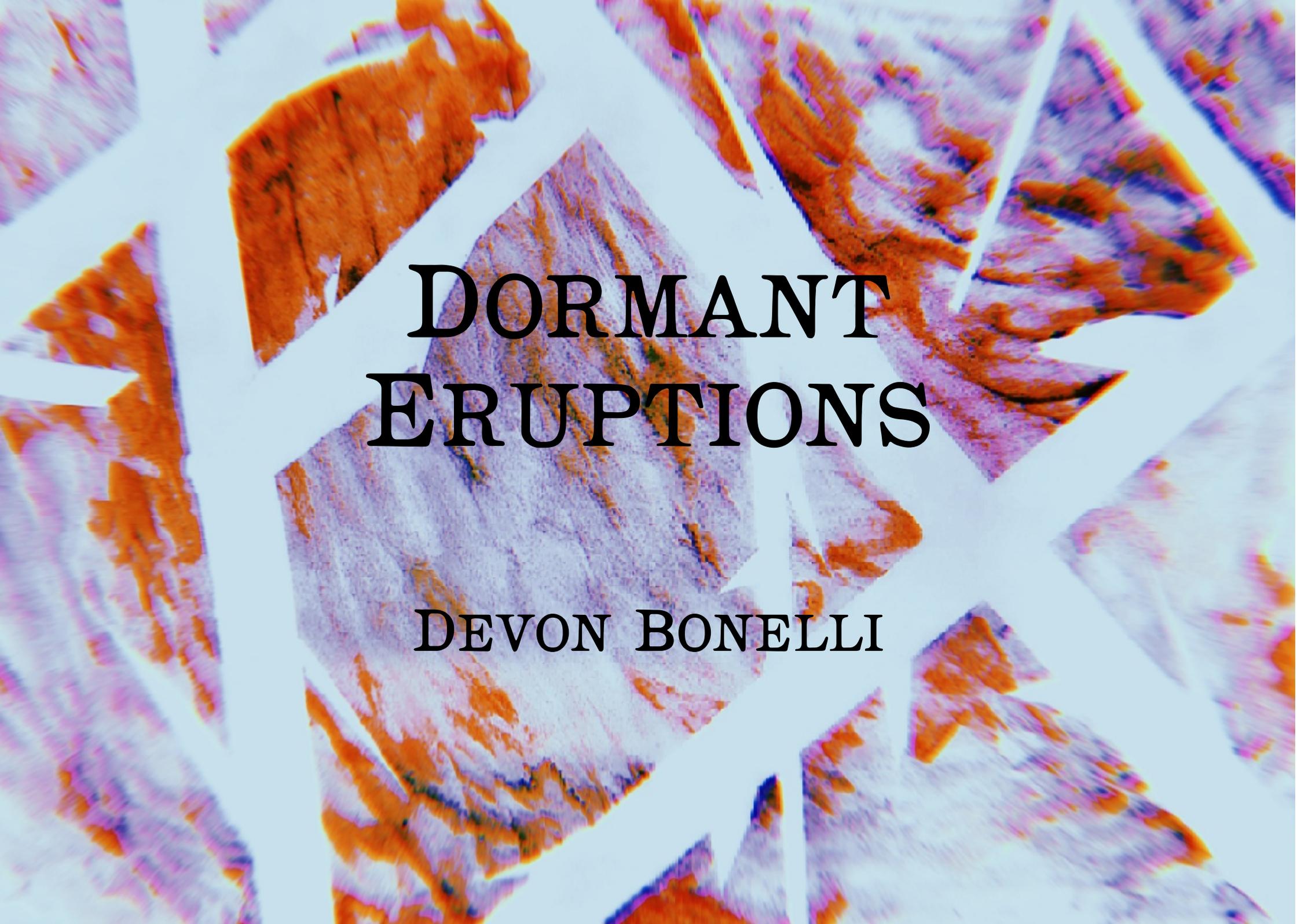
<https://escholarship.org/uc/item/1gs0823s>

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The background of the image is a microscopic view of mineral crystals. The crystals are irregular in shape and exhibit a range of colors, including bright orange, purple, and pink. They are set against a light blue background. The crystals have a fibrous or layered internal structure, with some showing distinct cleavage planes. The overall appearance is that of a complex mineral specimen.

# DORMANT ERUPTIONS

DEVON BONELLI

*'A VOLCANO IS NEVER DORMANT  
IT BURNS FROM THE INSIDE'*

INSTRUMENTATION:

ALTO FLUTE

BASS CLARINET

PIANO

DURATION: 7 MINUTES

TRANSPOSING SCORE

# PERFORMANCE INSTRUCTIONS:

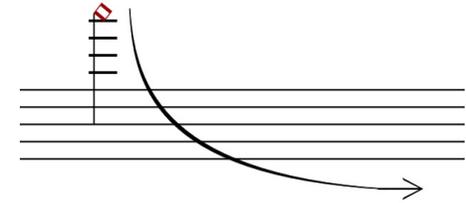
## ALTO FLUTE:



TONGUE PIZZICATO



MOUTH GLISS DOWN BY 1/4 TONE



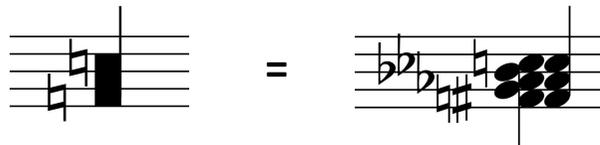
JET WHISTLE (STRONG ATTACK)

## BASS CLARINET:



GROWL

## PIANO:



CLUSTERS

OUTER INTERVALS ARE SPECIFICALLY NOTATED  
HAND, FOREARM, AND TWO-ARMED CLUSTERS ARE ASKED FOR

# DORMANT ERUPTIONS

FOR ALTO FLUTE, BASS CLARINET, AND PIANO

DEVON BONELLI

ALTO FLUTE

SLOW ♩ = 50

*p*

mouth gliss down

3

BASS CLARINET

SLOW ♩ = 50

*p*

*mp*

PIANO

L.H. is always one octave lower than written

A. FL.

7

3

5

*mp*

*p*

6

6

3

B. CL.

5

*p*

*mp*

*pp*

3

growl

3

norm.

3

*f*

*p*

PNO.

13 5

A. FL. *mf* *p* *mp* *p* *f* *p*

B. CL. *p* *mp* *p* *f*

PNO. *p* *pp* *f*

*palm cluster (white and black keys always)* *roll wrist to tremolo*

*pp*

18

A. FL. *mf*

B. CL. *pp* *mf*

PNO.

6

A. FL. *23*

B. CL.

PNO.

*p*

*f*

*mf*

*(p)*

A. FL. *27*

B. CL.

PNO.

*mp*

*mf*

*6*

31

A. FL.

B. CL.

PNO.

*mf*

*p* *mp* *p* *mp*

6 6 6

36

A. FL.

B. CL.

PNO.

tongue pizz.

*f* *f*

*p* *mf*

6 6 6 6 6 6



44

A. FL.

B. CL.

PNO.

*p* *mf* *p*

*p* *mp*

*p* *pp*

6 6 3 5 3

Red.

49

A. FL.

B. CL.

PNO.

*f* *p*

*mf* *f* *p*

*p* *mf* *p*

6 6 6 6 6 6 6 6 6 6 6 6

Red.



57

A. FL. *f* *ff* key clicks

B. CL. 6 6 6 6 6 6 6 6 *mf*

PNO. *mf* *f* *sva* *(mf)*

59

A. FL. 3 3

B. CL. 3 6 *mf* 3

PNO. *f* *(p)* 6 6 6 6 6 6 *(mf)* *subito p*

61

A. FL. *f* *mf* *f*

B. CL. *growl* *norm.* *sfz* *p* *f*

PNO. *f* *p* *mp*

*(p)* *Red.*

64

A. FL. *ff* *ff*

B. CL. *f*

PNO. *f*

*Red.*

67 *accel.* 13

A. FL.

B. CL.

PNO.

70

A. FL.

B. CL.

PNO.

FRENZIED ♩ = 90

A. FL. *fff* *f* 5 5

B. CL. *fff* *ff* 3

PNO. *f* *ff* 6 6 6 6 6 6 6 6

*v* forearm cluster

*Red.*

A. FL. *ff* 5 5 3

B. CL. 6 3

PNO. *mf* *f* 6 6 6 6 6 6

*Red.*



81

A. FL.

B. CL.

PNO.

This musical system covers measures 81 and 82. The A. FL. part begins with a triplet of eighth notes marked *f*, followed by a long melodic line with a slur and a fermata, ending with a triplet of eighth notes. The B. CL. part has a similar melodic line with a slur and a fermata, marked *ff*. The PNO. part features a complex accompaniment with a right hand playing chords and a left hand playing a dense rhythmic pattern of sixteenth notes, marked *f*. Measure 82 shows a continuation of these parts with some rests in the woodwinds.

83

A. FL.

B. CL.

PNO.

This musical system covers measures 83 and 84. The A. FL. part has a triplet of eighth notes, followed by a melodic line with a slur and a fermata. The B. CL. part has a similar melodic line with a slur and a fermata. The PNO. part continues with a complex accompaniment, marked *f*. Measure 84 shows a continuation of these parts with some rests in the woodwinds.





93

A. FL.

B. CL.

PNO.

*fff*

*p*

*fff*

*p*

*ff*

*fff*

8va

two-armed cluster

slowly release pedal