
Henrik Denerin

seals II

for cello and soprano

full score

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(2014–15)

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duration: 58 seconds



Notation:

GENERAL (all instruments)

Score written at playing pitch. All instruments are transposed and their parts are identical to the score

--- → = change very gradually from one sound or one way of playing to another

No vibrato unless indicated.

All transitions, including glissandi, as smooth as possible.

A glissando begins immediately after the entry and should last for the entire notated duration.

Staccato is always short regardless of the note value above or below which it stands. Notes without staccato *should never* be shortened.

A tenuto mark (—) indicates an articulated attack (i.e. tongued) without particular emphasis unless accentuated.

An accented attack should only briefly be one degree louder than the dynamic level notated.

All trills, tremoli and grace-notes as fast as possible (unless otherwise specified). Trills are ½ tone (semi-tone) up from the notated pitch, if not an auxiliary note is present. Grace-notes are subtracted from the notated duration in which they occur.

Quartertunes: (♭) ♭ ♮ ♯ (♮) Smaller intervals are notated using an arrow pointing up or down from one of these accidentals; the precise intonation of such pitches may be inferred from the notated fingering if present, or otherwise is generally understood to be approximately one eighth-tone.

] is an indication to damp all sound, stopping the bow audibly on the string. [indicates (re) starting with the bow already on the string (these two symbols are usually found in conjunction).

CELLO

psp, msp = poco and molto sul ponticello respectively, the former already being noticeably different in timbre from *nat*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. pst, mst = poco and molto sul tasto (similarly).

∴ ↓ ↓ ↓ ↓ = ascending degrees of bow pressure: flautando; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping. The exact timbral result will arise from the combination of bow pressure with bow position and dynamic level, any or all of which might be simultaneously changing.

clb = col legno battuto; clt = col legno tratto; 1/2clb = using wood and hair of the bow simultaneously.

◇ ◆ ● = degrees of left-hand finger pressure: "harmonic", half harmonic and "normal" — a sound notated as a "harmonic" will not always have a clear or single resultant pitch, e.g. in the case of glissandi.

12343432123... = exchange of fingers on a single pitch or glissando, usually but not always extremely rapid

cello solo should always be quite exaggerated, trying to be a soloist diva but failing.

VOICE

The text is taken from Giordano Brunos' *Triginta Sigilli* (1583).

"rr" Clearly rolled Italian 'r', akin in effect to fluttertonguing

In some places an extra system (one line) has been added beneath the staff to indicate explosive consonant sounds. These sounds should normally be very short, and cut off abruptly with glottal action as if under high pressure. Black noteheads indicate slightly voiced sounds; white noteheads indicate unvoiced consonants.

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$\text{♩} = 75.5$

con sord. sempre nat. ↓

4/8

gettato

msp. -----> psp.

13:8 8:11

(non vib.)

6/8

nat. 6:5 6:7

432123

mpz pp pppp mp p ff

cello

N.B. in score, all scordatura string pitches are written AS SOUNDING

cello initial tuning:

soprano

Per dex - tri su - per - ni

4

msp. ↓

4:5

gliss. trans.

finger perc.

3/8

sul I sempre pst.

4:3

9/16

fff f sffz ppp

cello

mp f pp ff ppp

7:9 13:12

4:3 9:12 3:2

soprano

in - fer - ni - i i i i i i que e

6

9/16

rests in mid-glissando interrupt bowing but not pitch-movement, so that the glissando restarts at the point it would have reached if continuous

13/16

3/8

nat. IV III 8:9 IV III

4/8

p f fp sfz

cello

p mp < mf mf < f pp mp p < mf f

throat-flutter (shivering)

pp sf pp sf

7:5 7:5

soprano

dif - fe - ren - ti - a - s que di - fe - ren - ti - as ha - b e - t

$\text{♩} = 65$

nat. -----> mst. -----> msp.

4/8

11:10 4:3 5:4 5:4

7/16

tr (no gliss. from the G!)

nat. pst. 3:2 nat.

9/16

8:9

tr

8/8

f ff fff

cello

mp half-whispered

8:9

tr (no gliss. from the A!)

p mf < f sfz ppp mp < sfz

3:2 3:2 5:4

soprano

A cir - ca se B(e) et C(e) B(e) ha - be - t r a ff g

12

cello

sul tasto possibile!

*pppp**

soprano

*pppp**

3:2 5:4 3:2 3:2 5:4

E G(e) N

* almost inaudible, though careful observance of the articulation in the voice should ensure that the flow of tension is always maintained.

13

cello

ff

msp. psp. nat. 1/2 clb. pst. 3:2 7:5 (lh pizz.) 1/2 clb. nat. 3:2 3:2 1/2 clb. psp.

321232123...

subito

$\text{♩} = 75.5$

7

16

clt. psp.

II 2

5:7

pppp *ppp* *pppp*

soprano

mp

sfz *mp* < *ff*

3:2 3:2 3:2

(N)

d - a

co - - - - n

very breathy sound
pitch scarcely audible

pppp