

BEL CANTO - SCORE A

SCORE IN C

ALTO FLUTE, B \flat CLARINET, GUITAR, MEZZO-SOPRANO

TWO SCORES:

Ensembles A (alto flute, clarinet, guitar, mezzo-soprano) and B (violin, viola, cello) read from two separate scores (scores A and B) and proceed alongside each other without relation, for the duration of the piece, as if two pieces played simultaneously. Both ensembles begin at the same moment. Ensemble B begins with one measure of rest, and will therefore begin to sound a couple of seconds after Ensemble A.

TEMPO:

Each "measure" represents a variable amount of seconds, as written above the staff. A new tempo is introduced by a double barline and a new indication above the staff. It is not necessary that this timing be precise, rather the barlines function to keep the group together. The clarinetist should cue each barline as discretely as possible.

VIBRATO AND TREMOLO NOTATION:

For the winds: wavy lines indicate both 1- a glissando to the next pitch, and 2- the speed of vibrato/oscillation. The quality and width of vibrato should mimic the singer, but with the ability to slow down to the point of a very slow oscillation. When the tempo slows, this vibrato/oscillation also slows proportionately.

For the guitar: the dashed lines indicate the speed of tremolo. One note per chord is sustained with tremolo as shown. When the tempo slows, this tremolo slows proportionately.

REPEATED MATERIAL, PHRASING AND ACTING:

When material repeats, every detail of inflection, articulation, dynamic, and indeed also the physical motions of the performer - all should strive to mimic the first instance as precisely as possible. This remains the case even when the tempo changes between iterations.

BREATHING: *Breathing is free, and is preferred just in advance of a notehead where possible.*

GUITAR TUNING:



The guitar strings are tuned as follows:

The entire piece is played with a slide. The performer is provided with a tablature score. X-noteheads indicate a hammer-on with the slide over all strings.

3 sec.
warm, gentle

Alto Flute

pp

3 sec.
warm, gentle

B \flat Clarinet

pp

3 sec.
warm, gentle, tremolo almost disappears under the voice

Guitar

pp

3 sec.
mimicking the charisma, inflection and liberty of Maria Callas, molto vib.

Mezzo-soprano

y- ya ya ya

4 sec.

5

A. Fl.

pp

B♭ Cl.

pp

4 sec.

4 sec.

pp

4 sec.

p

y- ya ya ya

9

A. Fl.

pp

B♭ Cl.

pp

pp

p

y- ya - - - a

5 sec.

13

A. Fl.

pp

B♭ Cl.

pp

5 sec.

5 sec.

pp

5 sec.

p

y - ya - - - a

17

A. Fl.

B \flat Cl.

pp

pp

pp

p

y - ya - - - a

ya

y - ya - - - a

21

A. Fl.

B \flat Cl.

p

ya

ya - - -

25

A. Fl.

B \flat Cl.

pp

p

a ya - a

ya

29

A. Fl.

B \flat Cl.

6 sec.

6 sec.

6 sec.

6 sec.

pp

pp

pp

p *p* *p*

ya - - - *a* *ya* - - - *a* *ya* - - - *a* *ya*

33

A. Fl.

B \flat Cl.

pp

pp

pp

p

a - *a* *ya*

37

A. Fl.

B \flat Cl.

7 sec.

7 sec.

7 sec.

7 sec.

pp

pp

pp

p *p*

y ya *a* - *a* *a* - *a* *ya*

44

A. Fl.

B \flat Cl.

pp

pp

pp

p

y ya

a - a a - a a - a

45

A. Fl.

B \flat Cl.

ya

y ya y ya

ya

49

A. Fl. 8 sec. *pp*

B♭ Cl. 8 sec. *pp*

8 sec. *pp*

8 sec. *p*

a - a a - a a - a a - a a - a a - a ya

53

A. Fl.

B♭ Cl.

ya y ya yya yya yya yya ya

(8 sec.)

57

A. Fl. 2 sec. *pp*

B♭ Cl. 2 sec. *pp*

2 sec. *pp*

2 sec. *p*

a - a a - a a - - a -

65 $\text{♩} = 60$ (2 sec)

A. Fl.

B♭ Cl.

(2 sec)

(2 sec)

(2 sec)

a a a a a a a a a - a a a -

73

A. Fl.

B♭ Cl.

a ya ya

87

A. Fl.

B♭ Cl.

ya

89

A. Fl.

B♭ Cl.

y ya y-ya ya

97

A. Fl.

B♭ Cl.

a - a a - a a - - a

3 sec.

3 sec.

3 sec.

p

105

A. Fl.

B♭ Cl.

a - a a - - a a - a a -

113

A. Fl.

B♭ Cl.

a a - a a a - a a

121

A. Fl.

B♭ Cl.

ya ya ya

129

A. Fl.

B♭ Cl.

ya

137

A. Fl.

B♭ Cl.

y ya *y-ya* *y-ya* *y-ya* *y-ya* *y-ya* *y-ya* *y-ya*

145

A. Fl.

B♭ Cl.

y ya *y-ya* *y-ya* *y-ya* *ya*

153

A. Fl.

B♭ Cl.

attacca

Section II “non feci mai male”

158

A. Fl. *pp*

B♭ Cl. *pp*

p
very gentle

24x
4 sec.

24x
4 sec.

24x
4 sec.

24x
4 sec.

a *a - a* *a*

166

A. Fl.

B♭ Cl.

ya *ya*

*Wait about 30 seconds,
or until the string trio begins to play together at forte (after the forte violin solo).*

*Then the guitar and voice continue here, playing measures 174 through 187,
while at the same time the flute and clarinet play measures 188 to 216.*

guitar & voice: Section III “quante miserie”

ecstatic, rich, full

2 sec.

174 *f* 6x 5x 4x

2 sec. *f* 6x 5x 4x

y - ya ya ya

177 *f* 5x 4x 3x

f 5x 4x 3x

y - ya ya ya

180 *f* 4x 3x 2x

f 4x 3x 2x

y - ya ya ya

183 3x 2x

3x 2x

ya ya ya

186

ya

flute & clarinet: Section III "quante miserie"

ecstatic, rich, full, with a very fast wide vibrato

6 sec. 5 sec.

A. Fl. *f* <

B. Cl. *f* <

4 sec. 3 sec.

A. Fl. *f* <

B. Cl. *f* <

2 sec.

A. Fl. *f* < *f*

B. Cl. *f* < *f*

A. Fl. *f* *mf*

B. Cl. *f* *mf*

A. Fl. *mf*

B. Cl. *mf*