Score

Cloud/Mass

Liam Elliot

Cloud/Mass creates an immersive environment for the audience and performers to inhabit. While the piece is not programmatic, I was inspired by the weight and presence of a singular mountain, by the clouds shifting in form as they move around the peaks and ridges, and by the messy symmetry of nature. I was also influenced by the work of Norwegian painter Anna-Eva Bergman, whose paintings capture the weight and scale of mountains, fjords, and icebergs in sparse, simplified shapes that threaten to overwhelm the canvas. The piece exists as a series of colours and textures shifting over time, without linear direction or dramatic shape, creating an immersive environment that envelops the audience and performers.

Performance Notes

This score blends traditional and proportional notation. Where rests or stems are used, play normally. Where noteheads and thick duration beams are used, performers should begin playing at the notehead and sustain their sound until the end of the duration beam. Pay close attention to the conductor's beat to determine note placement within the bar, but when proportional notation is used do not coordinate timing with other performers or attempt to land exactly on a beat. There should be an unmetred feel throughout. Conventional notation is used primarily to aid coordination between players.

On longer notes bow or breathe freely as needed.

Breathing should be full, unforced, unpitched, and made audible by mostly closing the mouth

Players should use whichever quarter tone playing method (fingering, lip bend, slide, etc.) that will produce the clearest tone.

When indicated to sing, players should sing on a neutral 'Ah' syllable without their instrument. The octave indicated is preferred, but if it is not possible transpose to the nearest octave.

Playing techniques (e.g. N, ST, WT) continue until otherwise indicated

Crossed noteheads show singing, breathing, or unpitched sounds

N = normal playing technique

l.v. = let ring

gradually shift to the indicated playing style/technique

crescendo from silence

diminuendo to silence

FLUTE

For whisper tones, the fingered pitch is indicated. The harmonics should be aleatoric
WT = wind tone. Air should be the dominant sound but the pitch should be clear

CLARINET

G = ghost tone. Air should be the dominant sound but the pitch should be clear

STRINGS

ST = sul tasto
SP = sul ponticello
Heavy bow = strong, dirty tone. The dynamic remains the same
Slight overbow = pitch is the dominant sound but there should be significant noise
Muted pizz. = lightly mute the string to make a more percussive sound (like a bass drum) but with good sustain

PIANO

You will need a guitar pick or card to pluck the strings. You may wish to mark the necessary strings. Pluck one string only

PERCUSSION

1 bass bow
2 octaves crotales
vibraphone

WINE

Fill four wine glasses until rubbing the rim with a wet finger creates the indicated pitch. All notes are played by rubbing the rim. The glasses should be secured and amplified electronically or with a resonant surface to match the dynamic of the bowed vibraphone.

Cloud/Mass

Score in C

Liam Elliot

♩ = 56

Flute

Clarinet in B♭

WT

ppp

Violin

Viola

Cello

IV

ST

flautando

always bow as needed

ppp

Piano

always keep sustain pedal depressed until indicated

p

Ped.

Vibraphone

always l.v. Keep pedal depressed throughout

struck

p

arco

to harmonic

Crotales

always l.v.

p

Wine Glasses

mp

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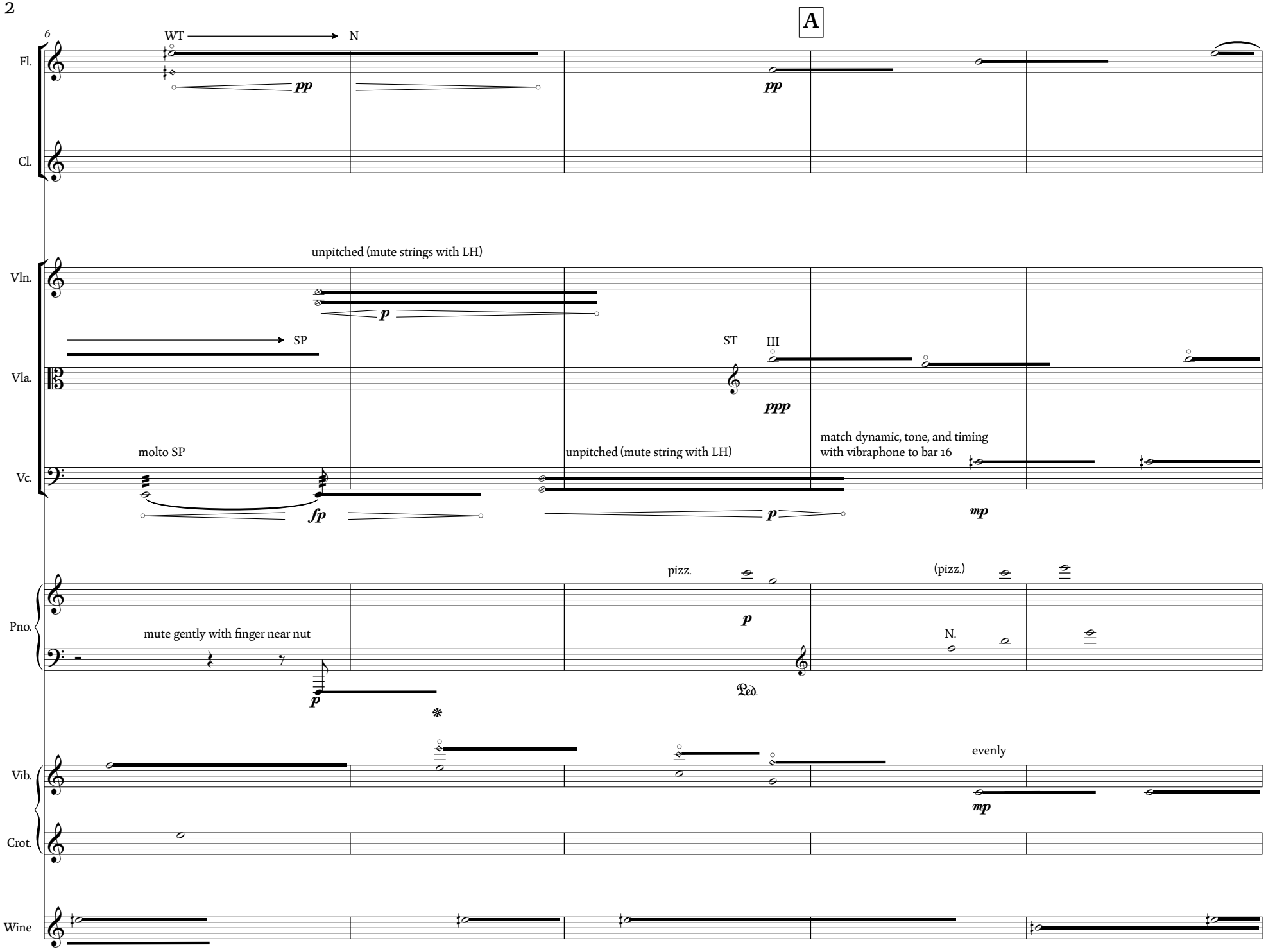
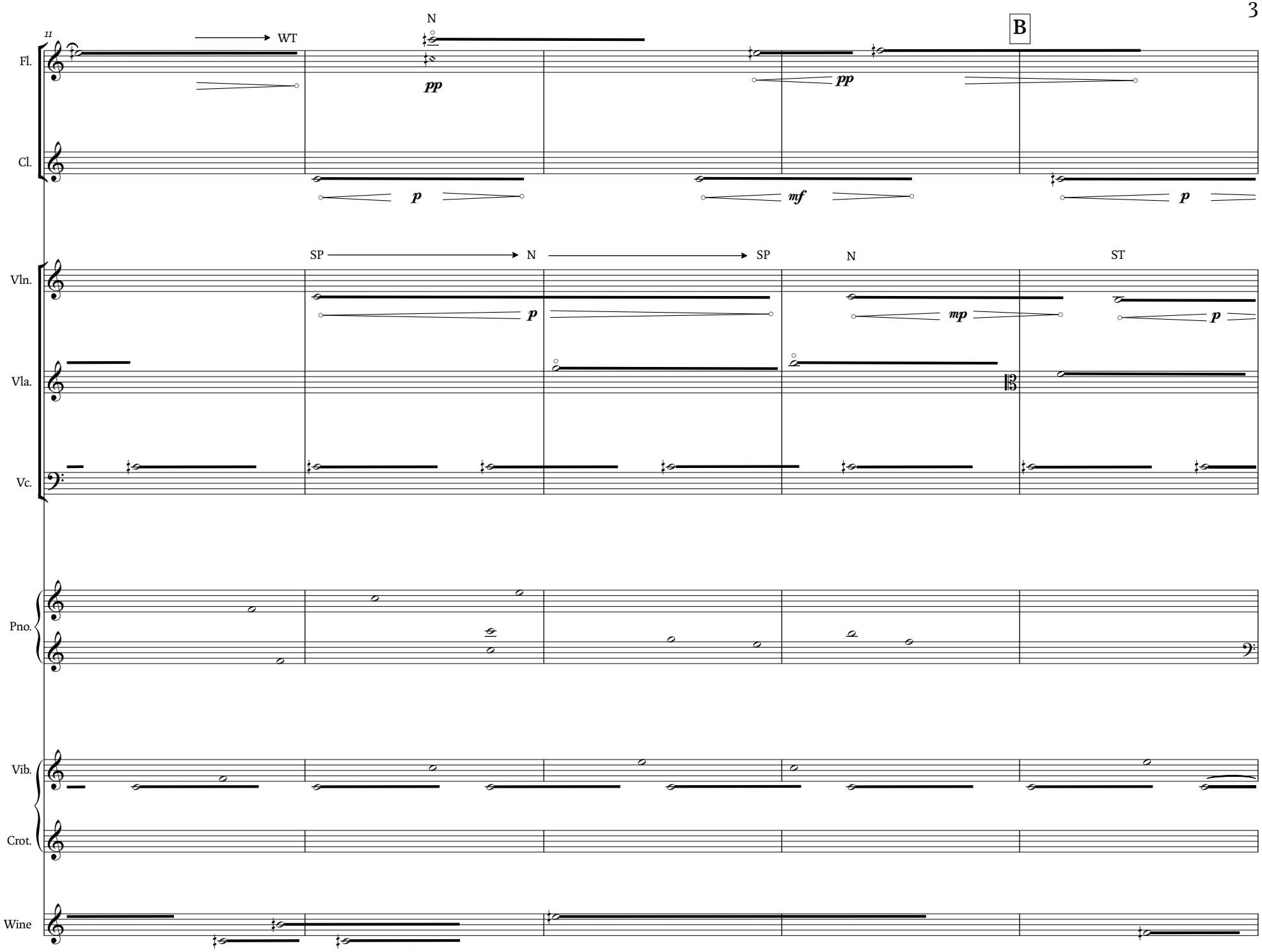
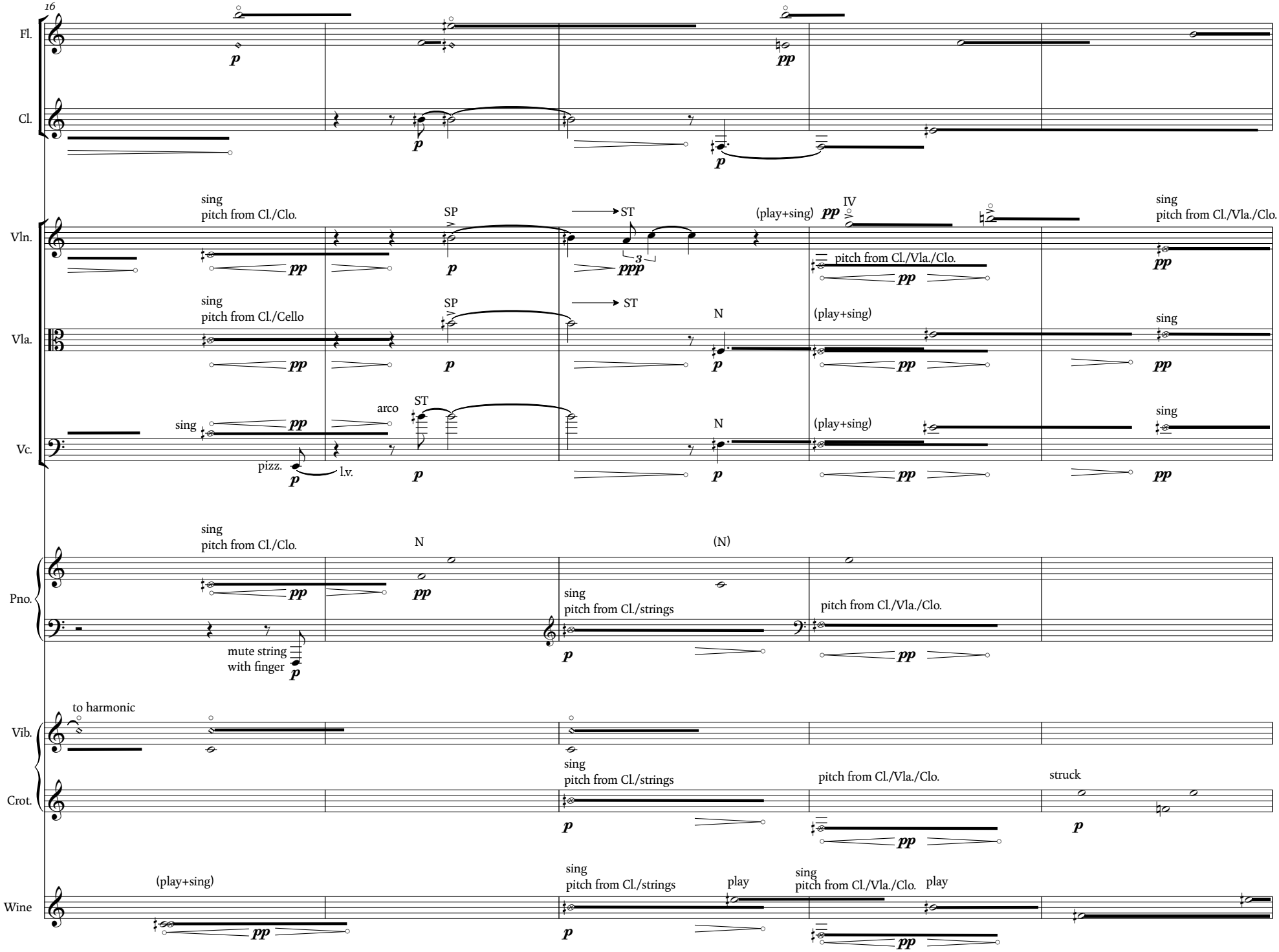
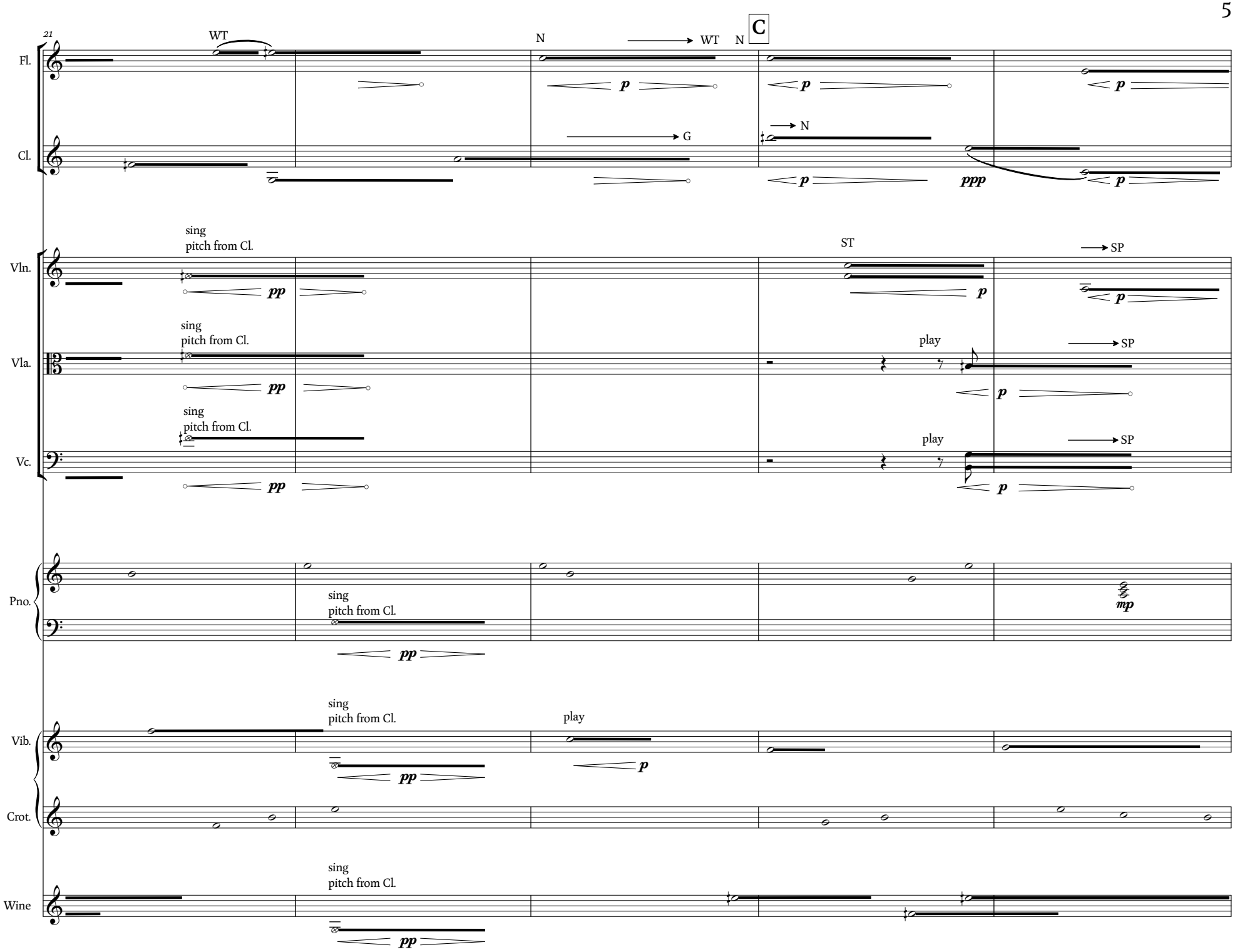
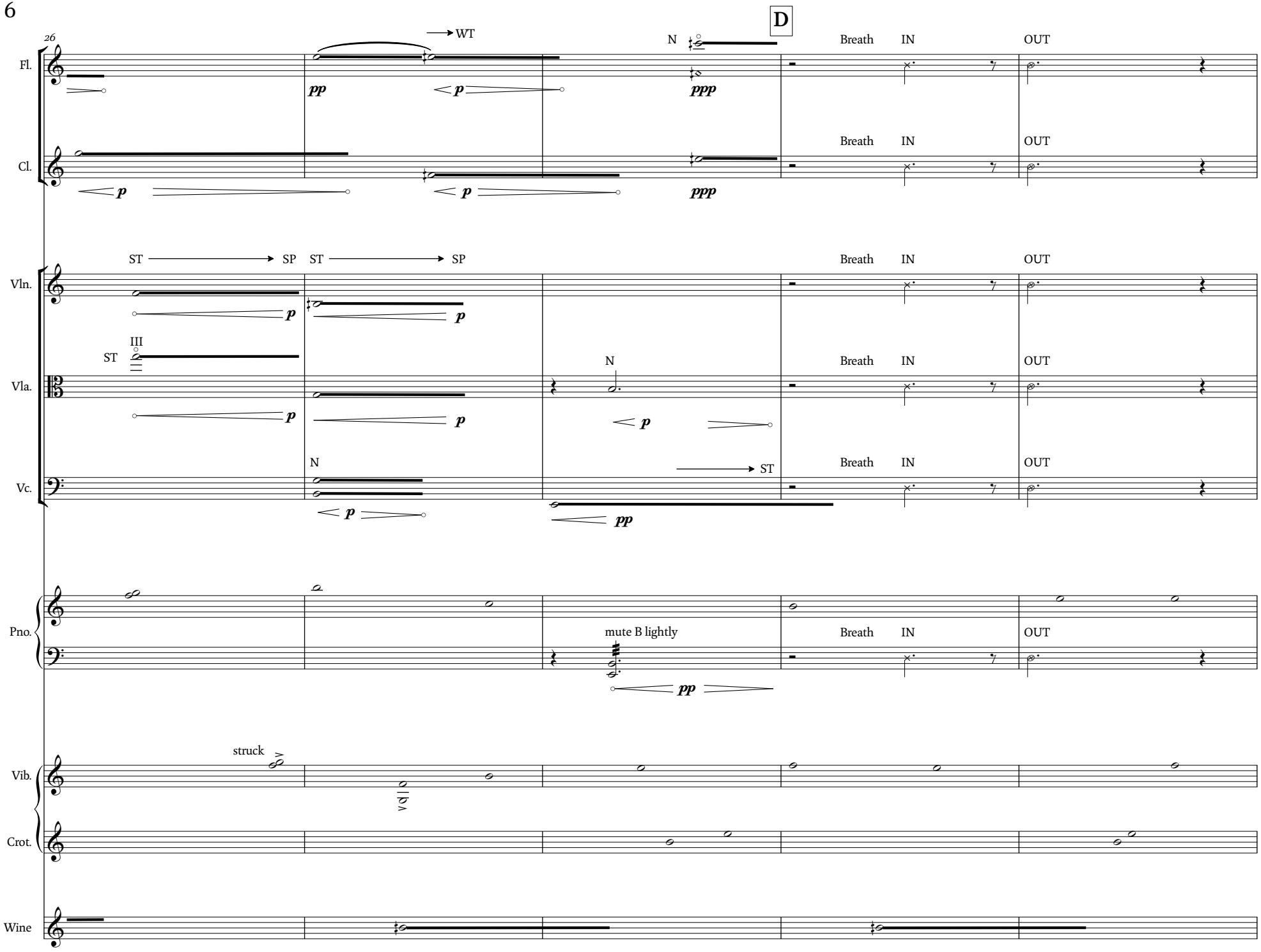
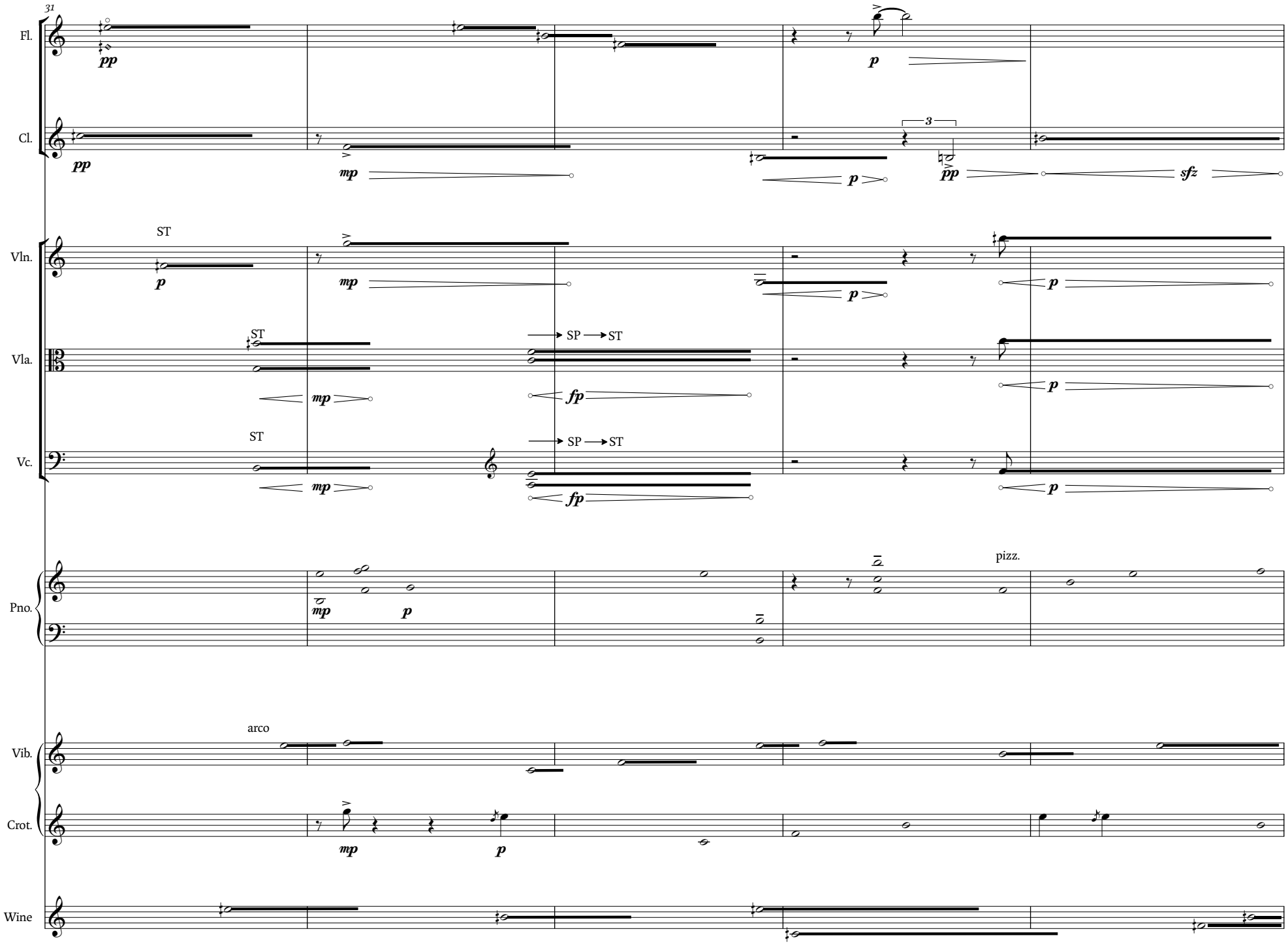

A
6
WT
N
Fl.
pp
pp
Cl.
unpitched (mute strings with LH)
Vln.
p
SP
ST
III
Vla.
ppp
molto SP
unpitched (mute string with LH)
match dynamic, tone, and timing
with vibraphone to bar 16
Vc.
fp
p
mp
pizz.
(pizz.)
Pno.
mute gently with finger near nut
p
p
N.
Ped.
evenly
Vib.
mp
Crot.
Wine

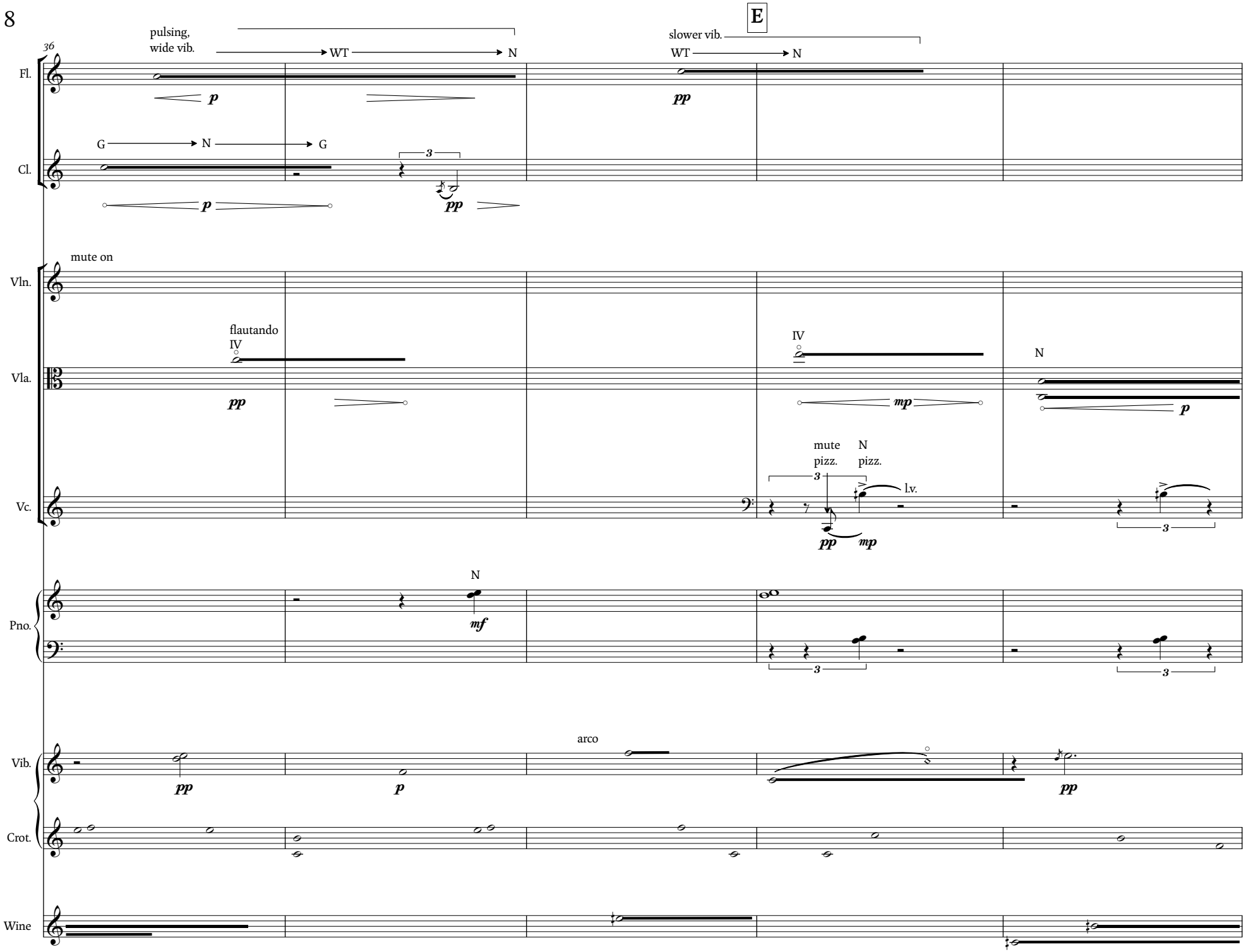

11
WT
N
B
Fl.
Cl.
pp
pp
p
mf
p
SP
N
SP
N
ST
Vln.
Vla.
Vc.
p
mp
p
Pno.
Vib.
Crot.
Wine

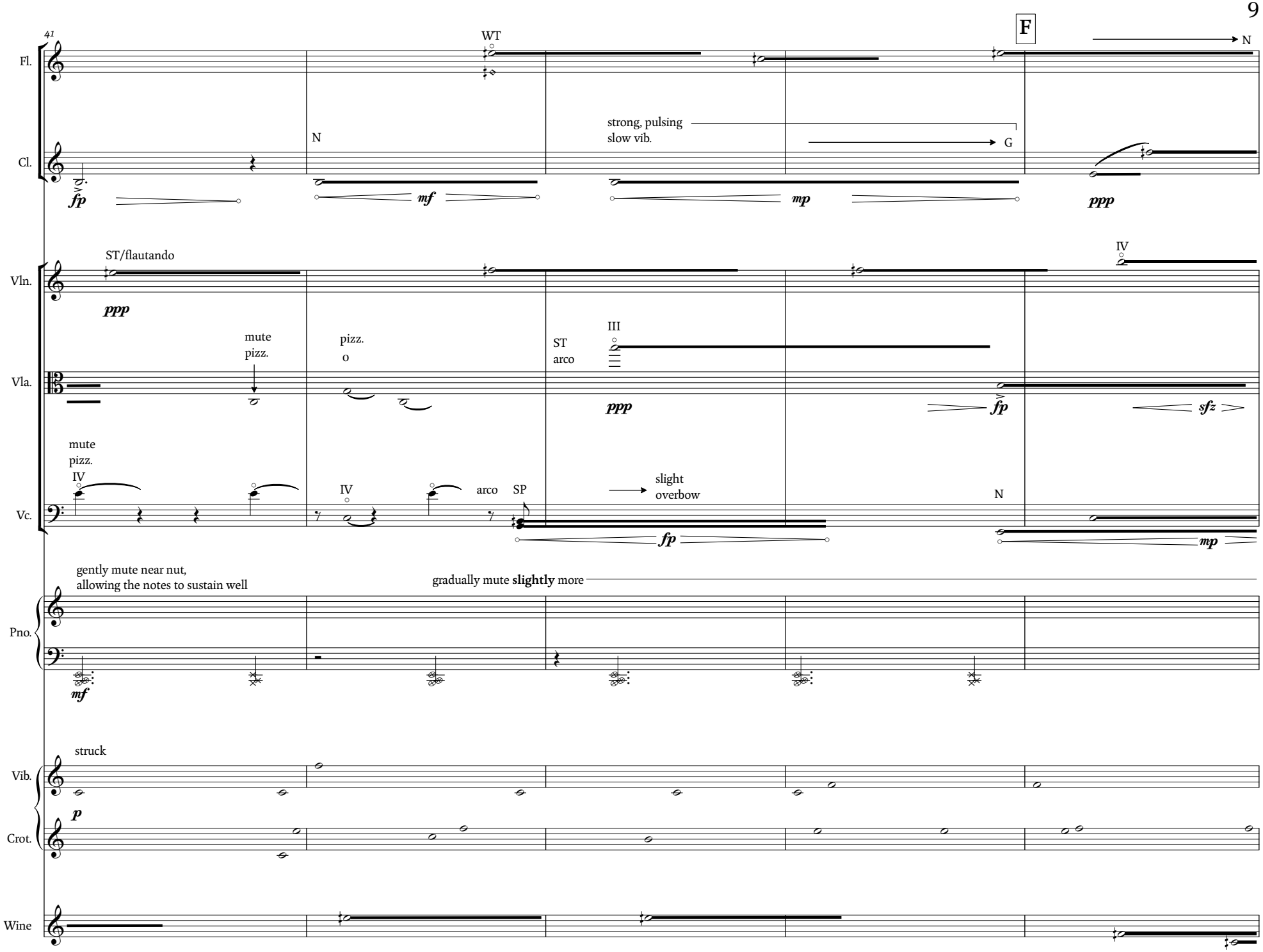

16
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
sing
pitch from Cl./Clo.
SP
ST
(play+sing)
IV
pitch from Cl./Vla./Clo.
sing
pitch from Cl./Cello
N
arco
pizz.
l.v.
mute string
with finger
(N)
sing
pitch from Cl./strings
to harmonic
struck
play
pp
p
ppp

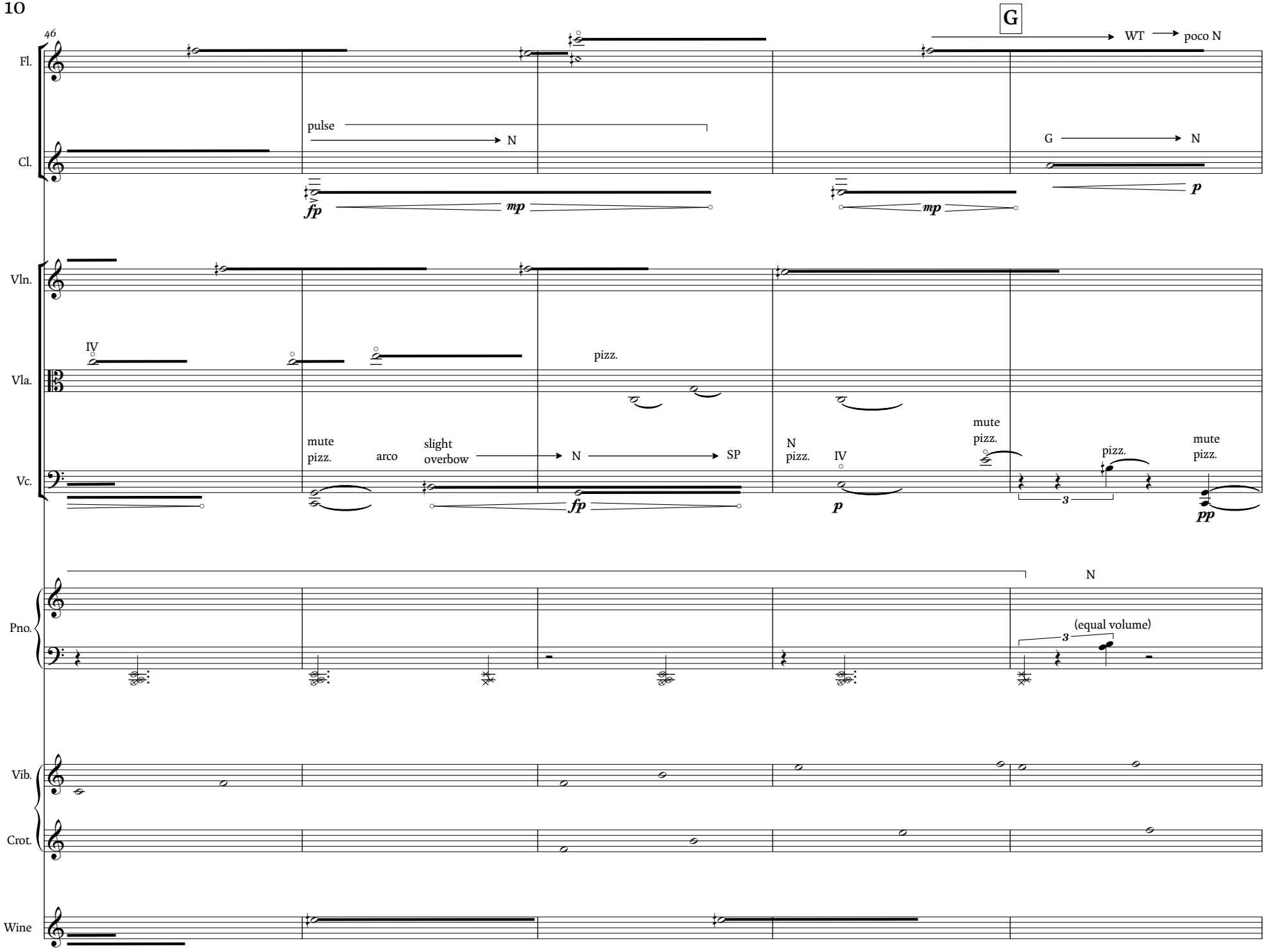

21
WT
N
WT
N
C
Fl.
Cl.
p
G
N
ppp
sing
pitch from Cl.
Vln.
Vla.
Vc.
pp
ST
SP
play
Pno.
mp
Vib.
Crot.
Wine

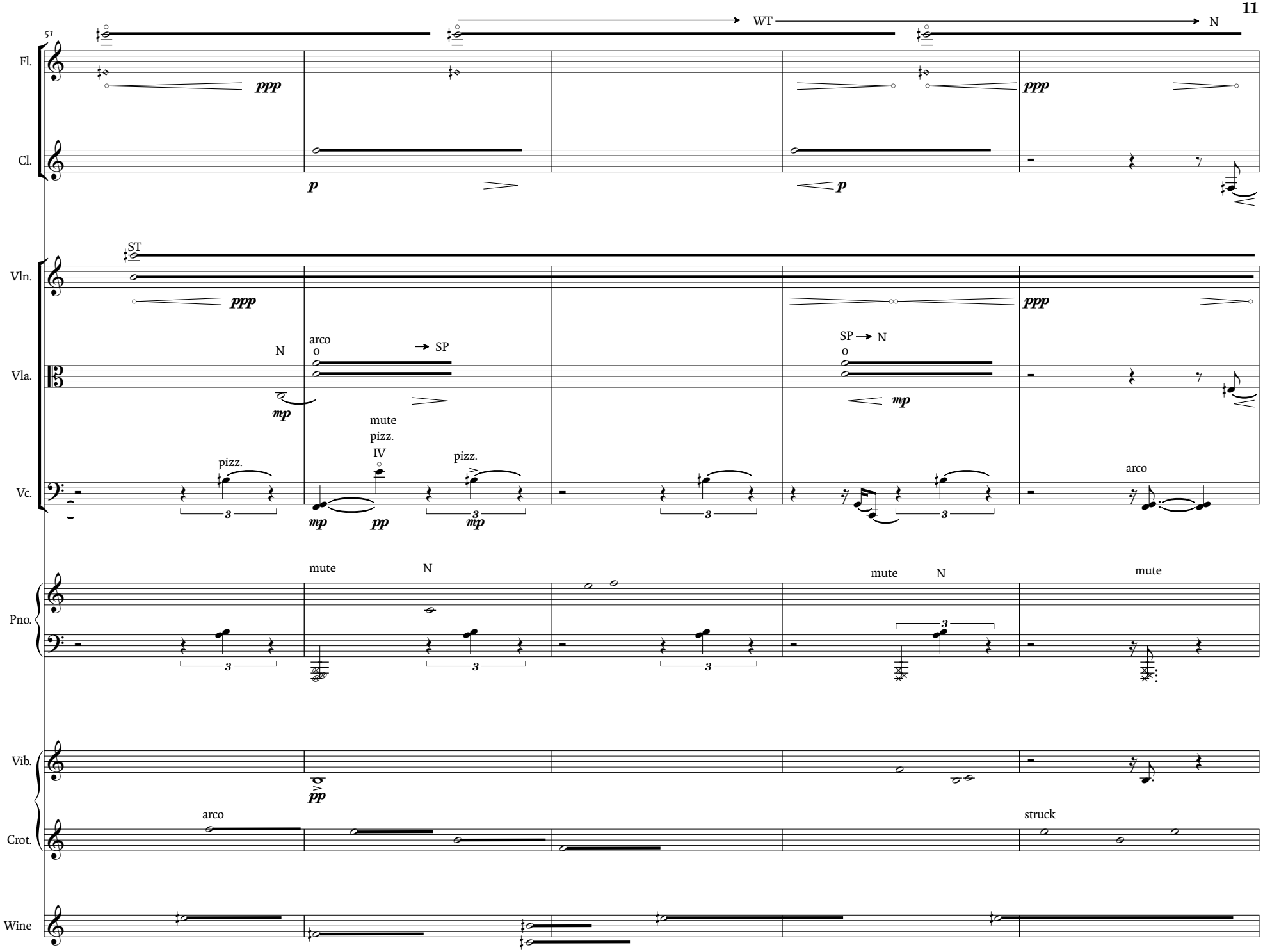

D
26
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
WT
N
Breath
IN
OUT
ST
SP
III
mute B lightly
struck

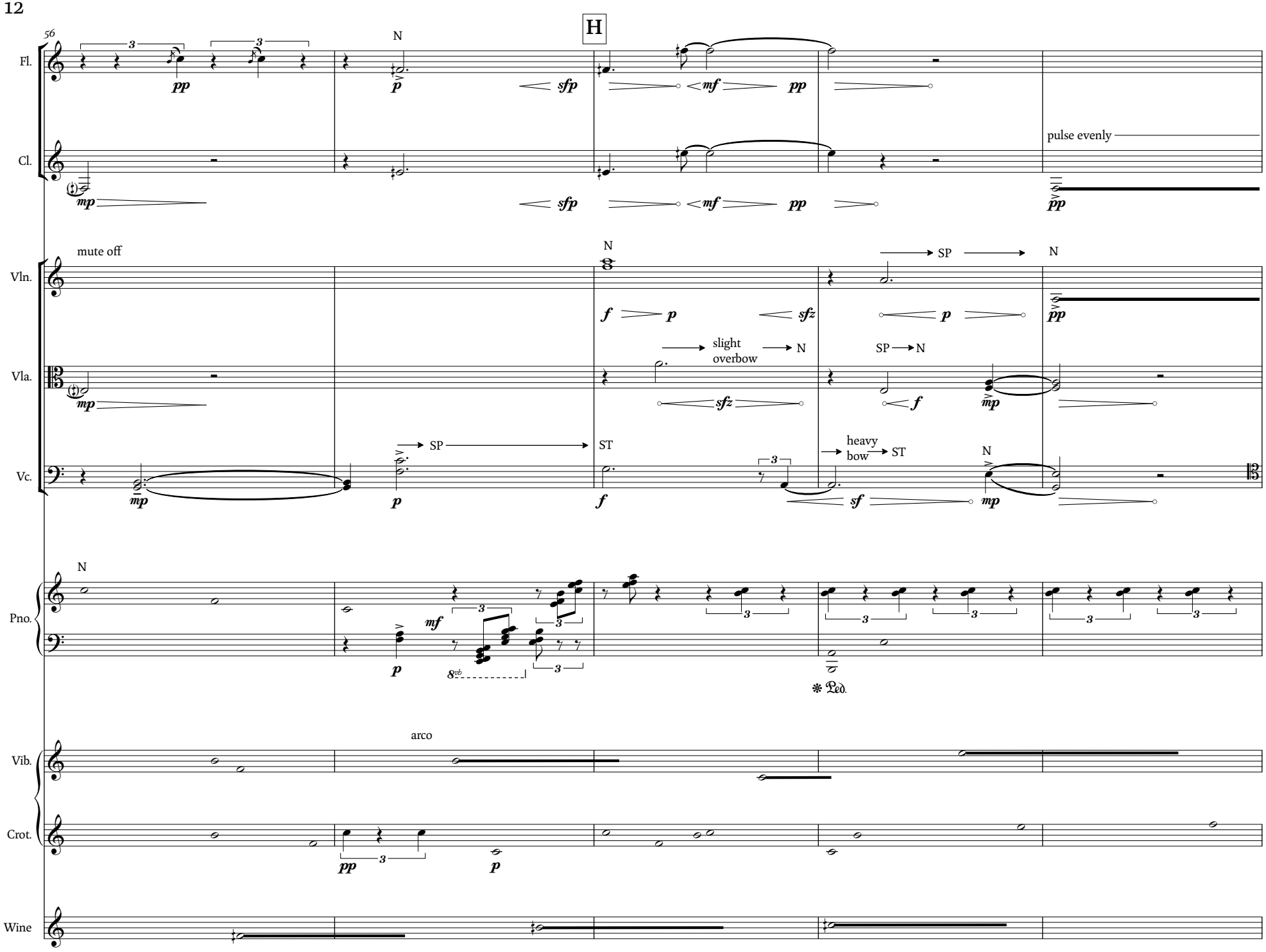

31
Fl.
pp
p
Cl.
pp
mp
p
3
pp
sfz
Vln.
ST
p
mp
p
p
Vla.
ST
mp
SP
ST
fp
p
Vc.
ST
mp
SP
ST
fp
p
Pno.
mp
p
pizz.
Vib.
arco
Crot.
mp
p
Wine

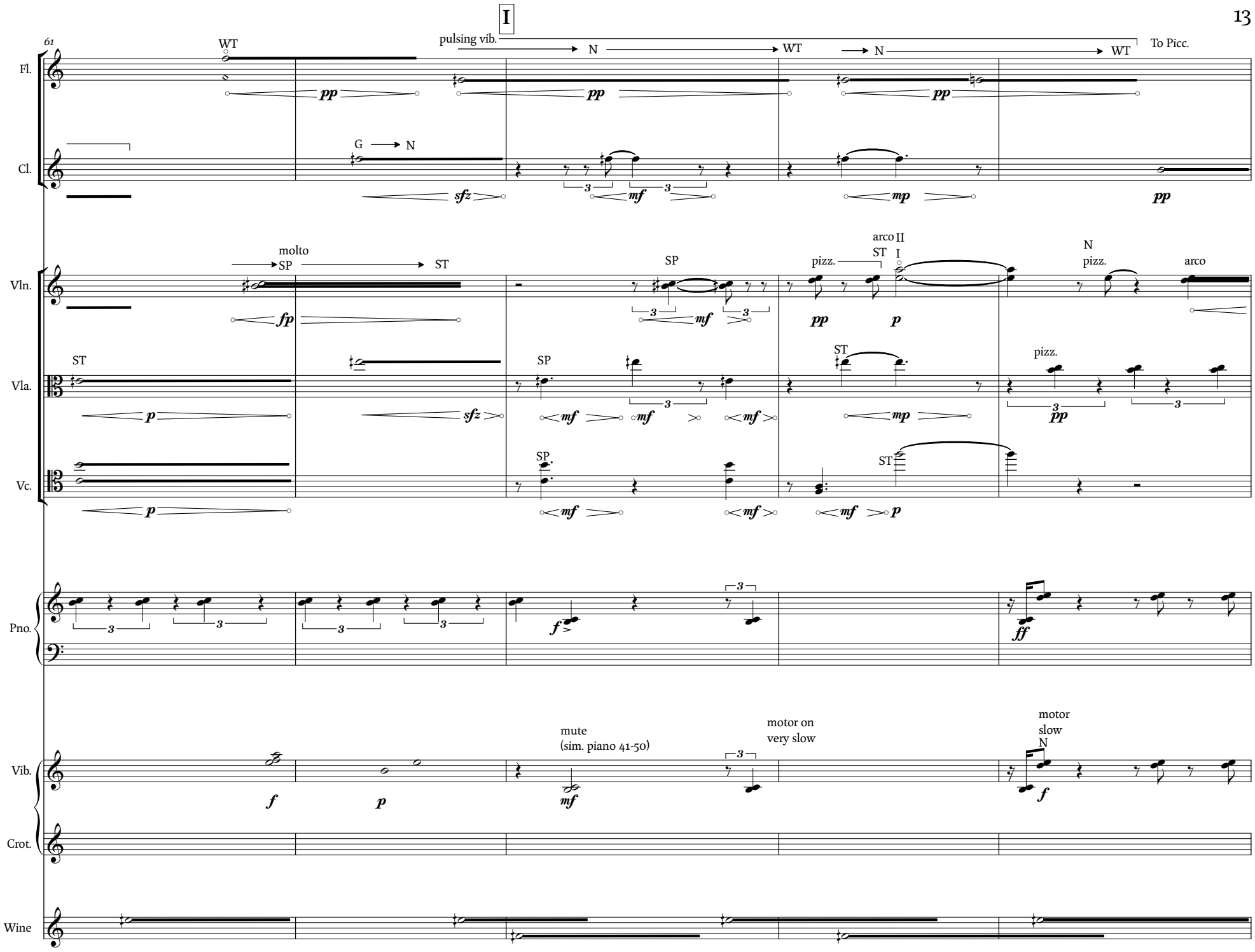

36
E
pulsing,
wide vib.
WT
N
slower vib.
WT
N
Fl.
p
pp
G
N
G
Cl.
3
p
pp
mute on
Vln.
flautando
IV
pp
IV
mp
N
p
Vla.
mute
pizz.
N
pizz.
3
l.v.
pp
mp
Vc.
3
3
N
mf
Pno.
3
3
arco
Vib.
pp
p
pp
Crot.
Wine

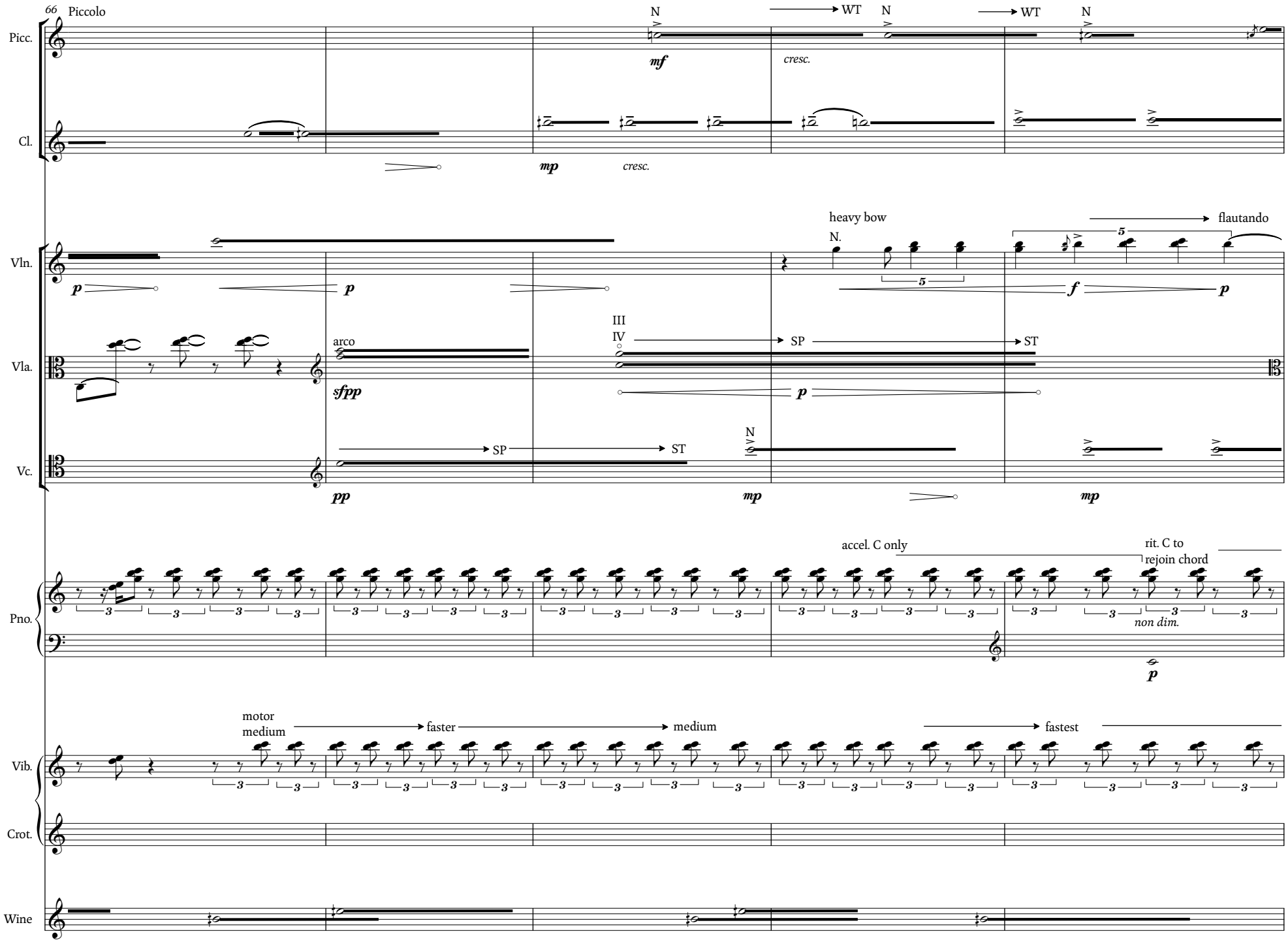

41
F
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
WT
N
strong, pulsing
slow vib.
G
fp
mf
mp
ppp
ST/flautando
mute
pizz.
pizz.
o
ST
arco
III
IV
sfz
arco
SP
slight
overbow
gently mute near nut,
allowing the notes to sustain well
gradually mute **slightly** more
struck
p

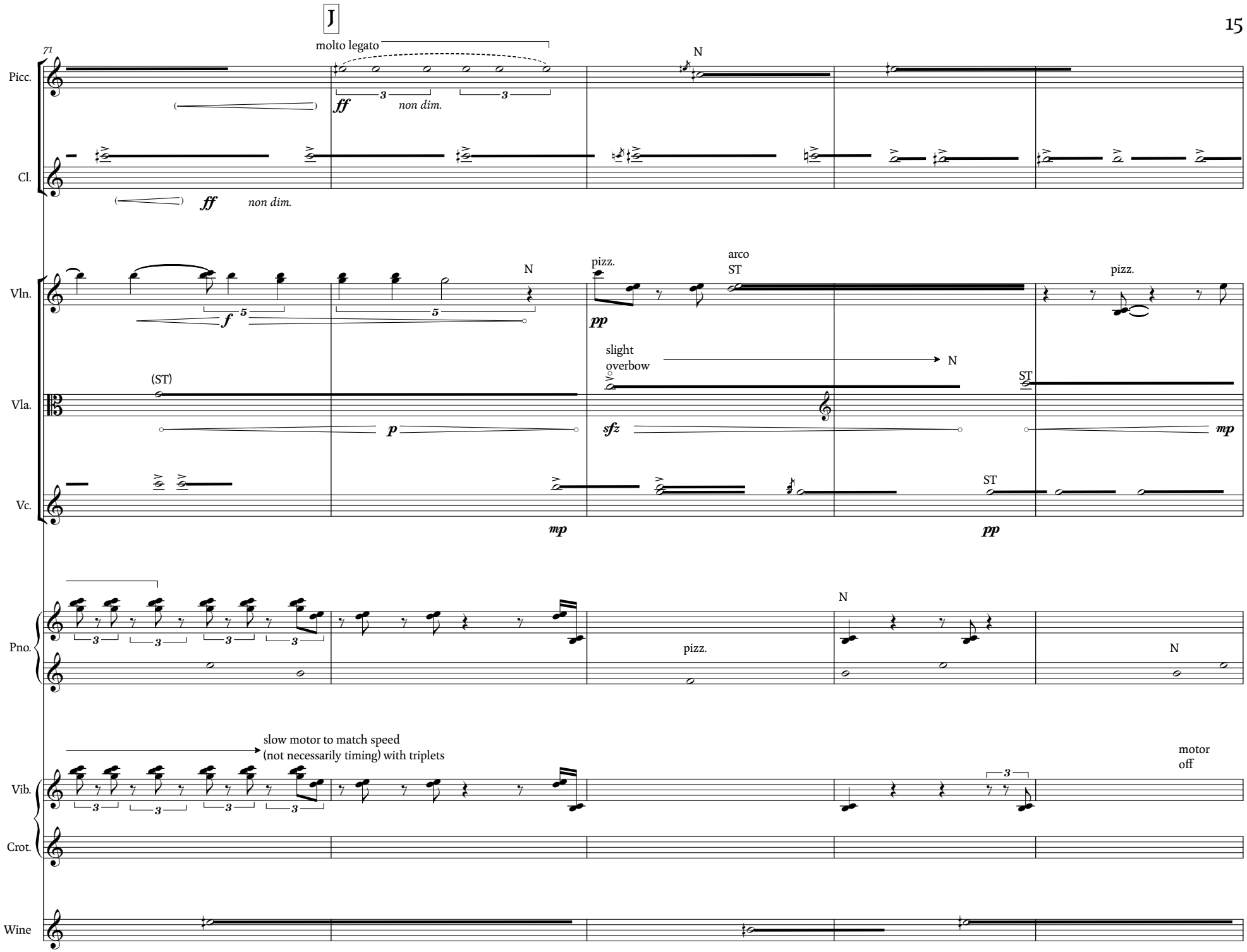

46
G
WT
poco N
Fl.
pulse
N
G
N
Cl.
fp
mp
mp
p
Vln.
IV
pizz.
Vla.
mute
pizz.
arco
slight
overbow
N
SP
N
pizz.
IV
mute
pizz.
pizz.
mute
pizz.
Vc.
fp
p
3
pp
N
Pno.
(equal volume)
3
Vib.
Crot.
Wine

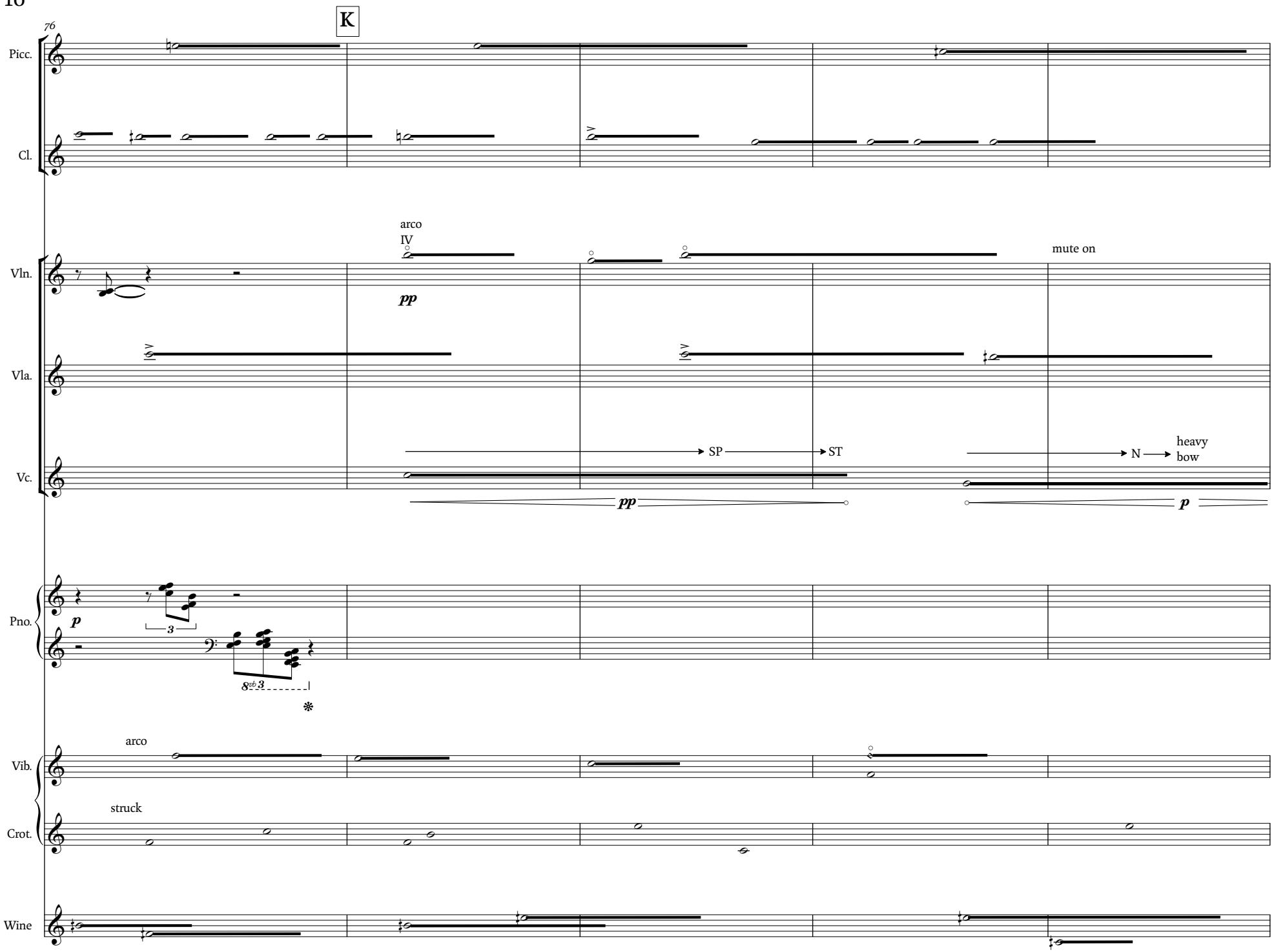

51
WT
N
Fl.
ppp
Cl.
p
p
ST
Vln.
ppp
ppp
N
arco
SP
Vla.
mp
mute
pizz.
IV
pizz.
SP → N
mp
pizz.
arco
Vc.
mp
pp
mp
mute
N
mute
N
mute
Pno.
Vib.
pp
arco
struck
Crot.
Wine


56
H
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
N
pulse evenly
mute off
SP
ST
slight overbow
heavy bow
arco
8vb
Ped.


I
61
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
WT
pulsing vib.
N
WT
N
WT
To Picc.
pp
G
N
sfz
mf
mp
molto
SP
ST
fp
SP
mf
arco II
ST I
pizz.
pp
p
N
pizz.
arco
ST
p
sfz
SP
mf
ST
mp
pizz.
pp
SP
mf
ST
mp
f
ff
mute
(sim. piano 41-50)
motor on
very slow
motor
slow
N
f
p
mf
f


66
Piccolo
Picc.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
N
WT
mf
cresc.
mp
heavy bow
N.
flautando
f
p
arco
sfpp
III
IV
SP
ST
pp
accel. C only
rit. C to
rejoin chord
non dim.
motor
medium
faster
medium
fastest


J
71
molto legato
N
Picc.
ff
non dim.
Cl.
ff
non dim.
Vln.
f
N
pizz.
pp
arco
ST
pizz.
slight
overbow
N
Vla.
(ST)
p
sfz
ST
mp
Vc.
mp
ST
pp
Pno.
pizz.
N
N
slow motor to match speed
(not necessarily timing) with triplets
Vib.
motor
off
Crot.
Wine


K
76
Picc.
Cl.
arco
IV
mute on
Vln.
pp
Vla.
SP
ST
N
heavy
bow
Vc.
pp
p
Pno.
p
3
8vb
arco
Vib.
struck
Crot.
Wine

L

81

Flute

Picc.

Cl.

Vln.

Vla.

Vc.

Pno.

Vib.

Crot.

Wine

p mf p

G N

weak tone with lots of breath to end
like a soft harmonica

p pp

weak tone with lots of breath to end
like a soft harmonica

p

Breathe IN OUT

weak tone with bow noise to end
like a soft harmonica

pp unpitched

unpitched

mute on
weak tone with bow noise to end
like a soft harmonica

III

p pp

Breathe IN OUT

N
mute on

weak tone with bow noise to end
like a soft harmonica

p p

Breathe IN OUT

mp

p

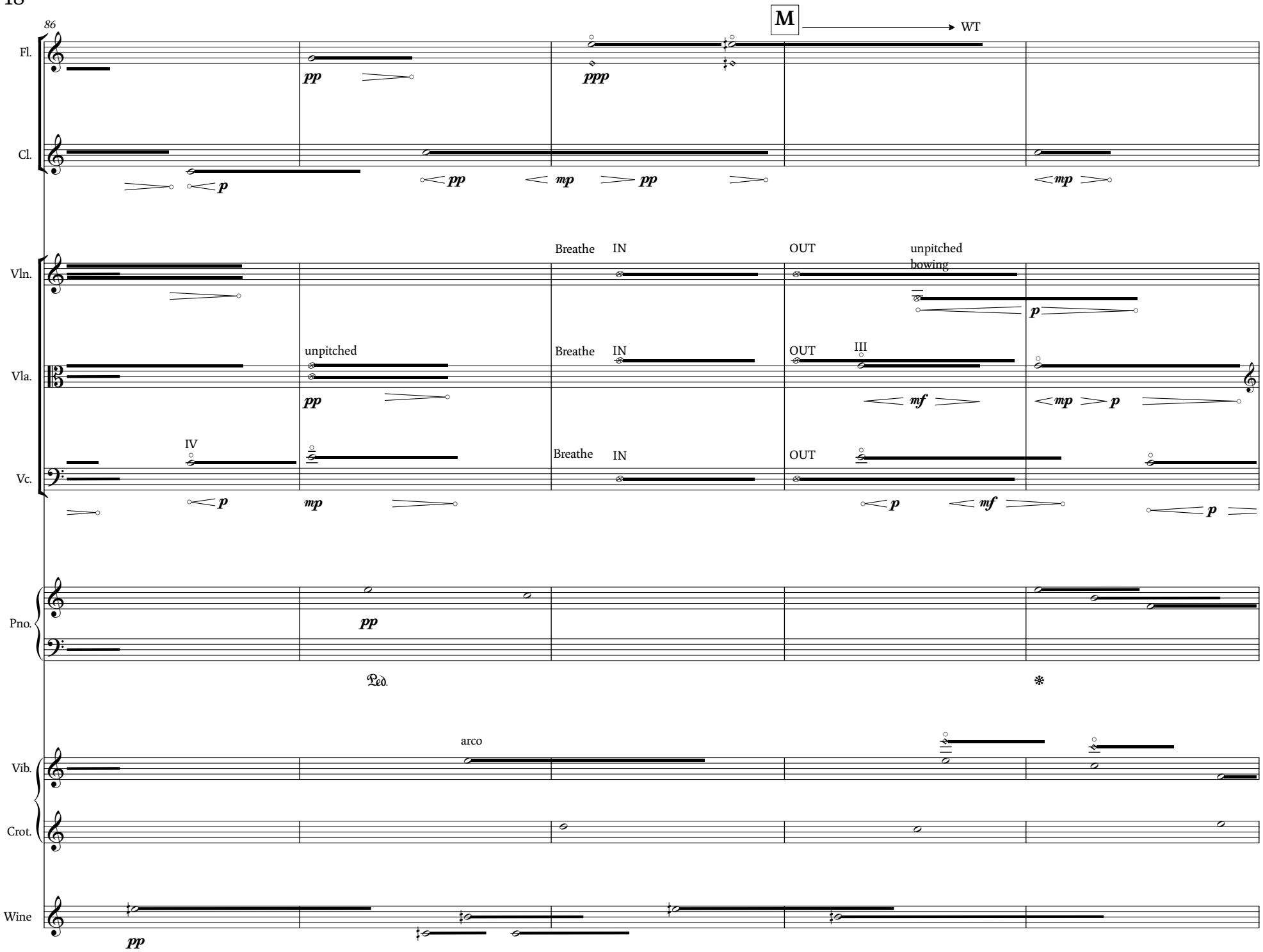
Ped.

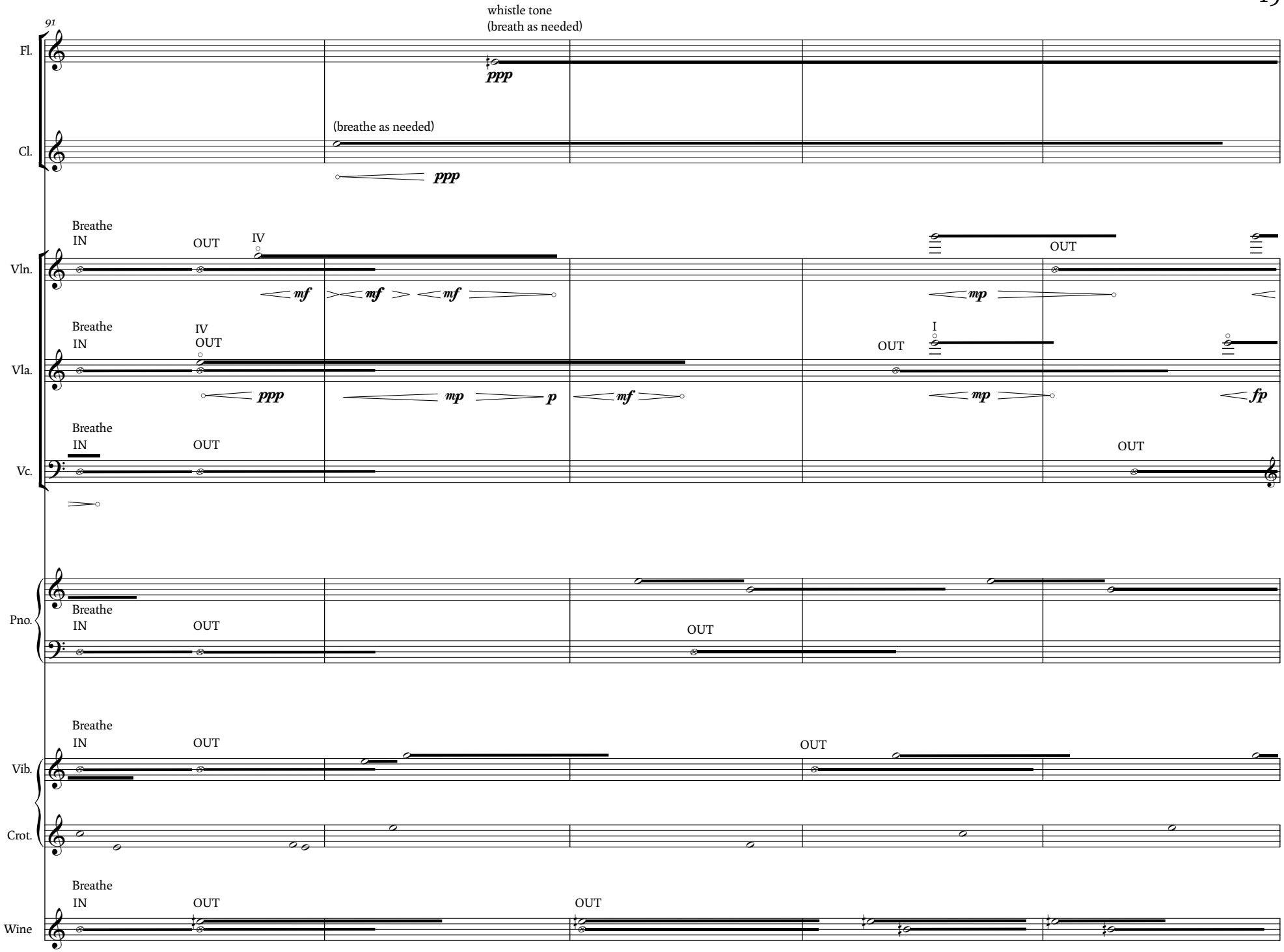
*

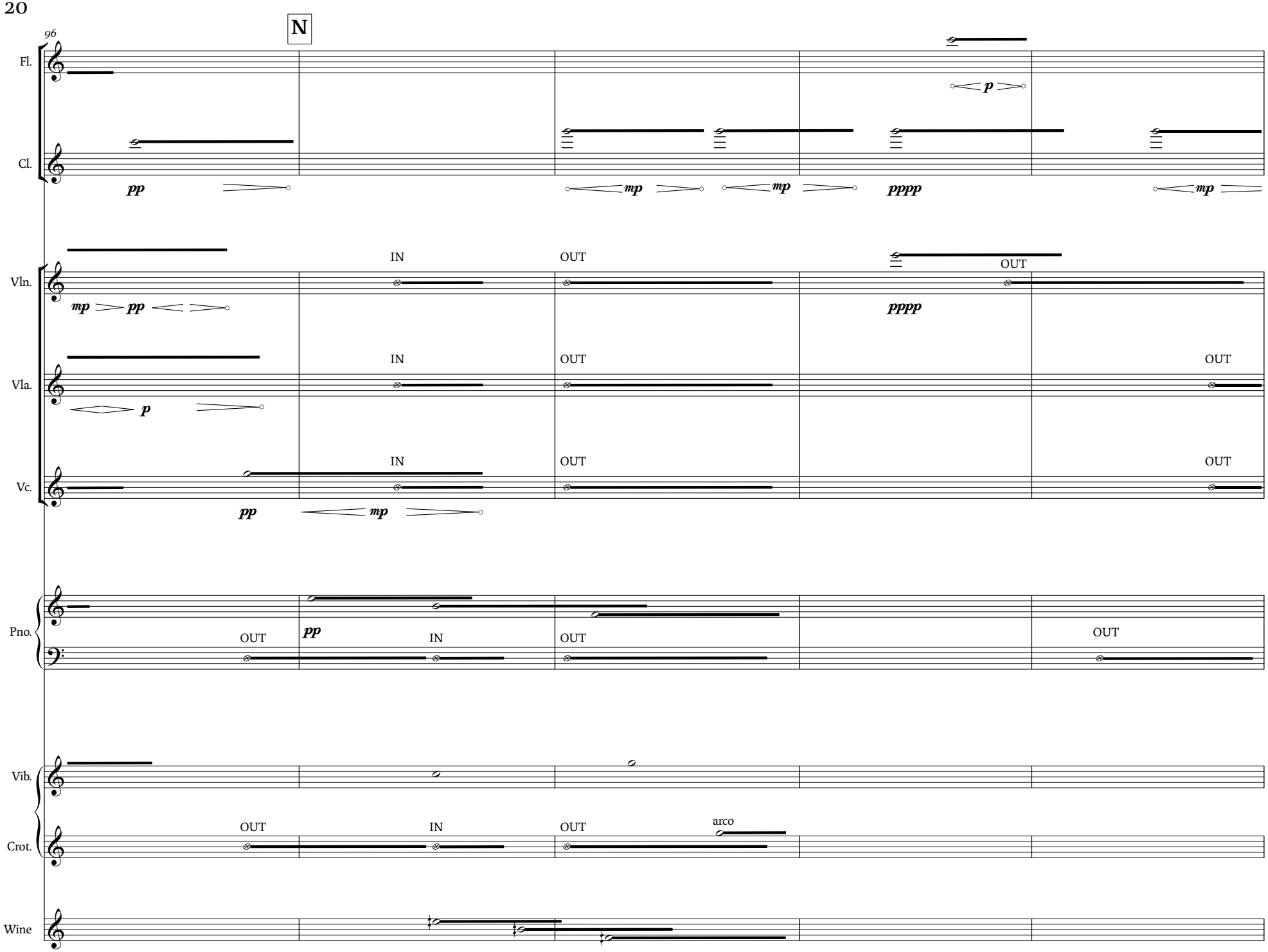
Breathe IN OUT

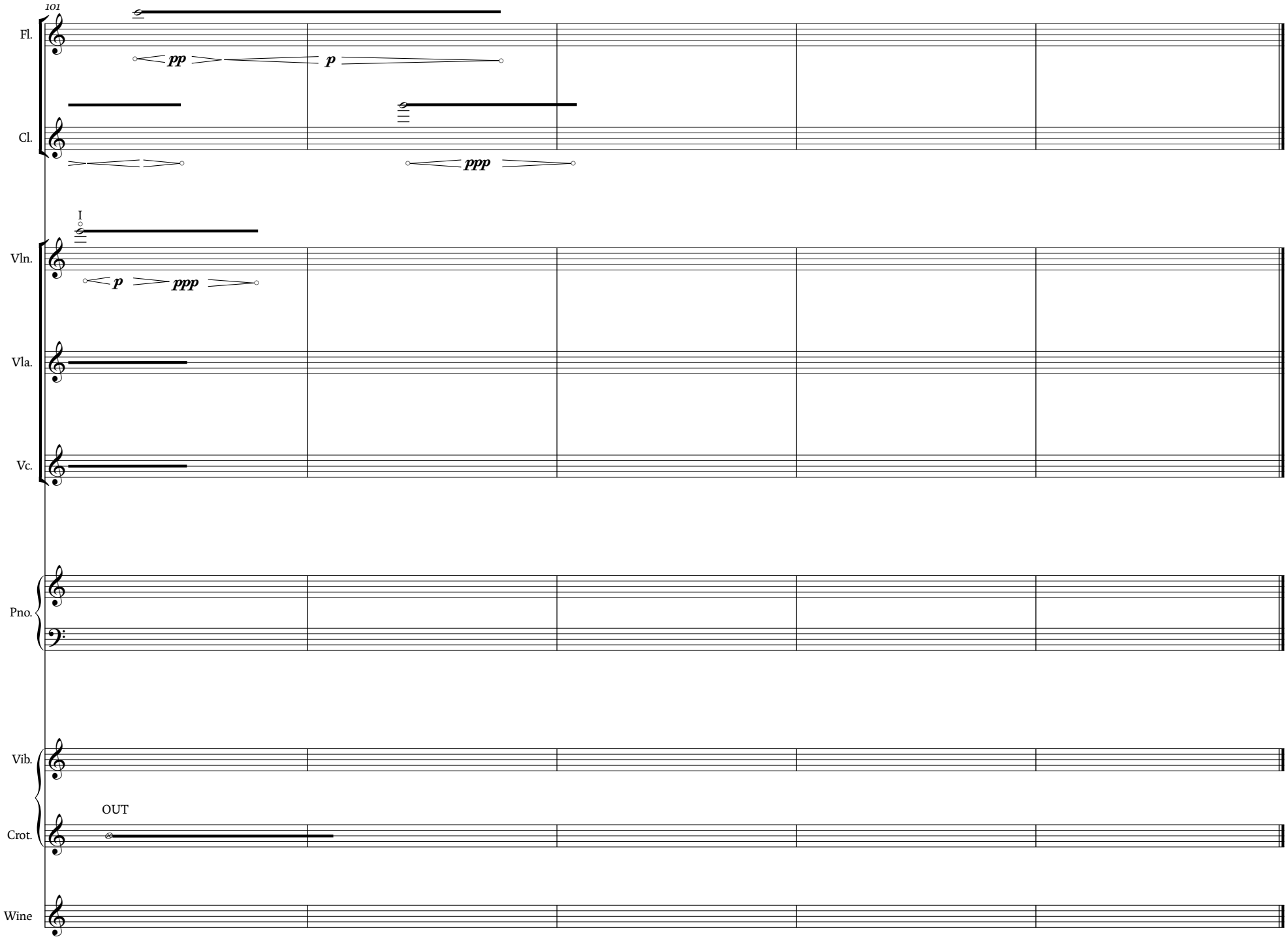
Breathe IN OUT

Breathe IN OUT


86
M
WT
Fl.
Cl.
Vln.
Vla.
Vc.
Pno.
Vib.
Crot.
Wine
pp
ppp
p
mp
mf
Breathe
IN
OUT
unpitched
bowing
unpitched
III
IV
arco
Ped.


91
whistle tone
(breath as needed)
Fl.
ppp
(breathe as needed)
Cl.
ppp
Breathe
IN
OUT
IV
Vln.
mf
mf
mf
OUT
mp
Breathe
IN
IV
OUT
I
OUT
Vla.
ppp
mp
p
mf
mp
fp
Breathe
IN
OUT
Vc.
OUT
Pno.
Breathe
IN
OUT
OUT
Breathe
IN
OUT
OUT
Vib.
Crot.
Breathe
IN
OUT
OUT
Wine


96
N
Fl.
Cl.
pp
mp
mp
p
pppp
mp
Vln.
Vla.
Vc.
mp
pp
p
pp
mp
IN
OUT
IN
OUT
IN
OUT
OUT
OUT
pppp
OUT
OUT
OUT
Pno.
OUT
pp
IN
OUT
OUT
Vib.
Crot.
OUT
IN
OUT
arco
Wine


101
Fl.
pp
p
Cl.
ppp
I
Vln.
p
ppp
Vla.
Vc.
Pno.
Vib.
OUT
Crot.
Wine