

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

→ S.T. 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

$\text{♩} = 56$

Flute
Clarinet in B♭

Violin
Viola
Cello

Piano

Vibraphone
Crotales

Wine Glasses

WT

IV flautando
ST always bow as needed

PPP

always keep sustain pedal depressed until indicated

p

Réd.

always l.v. Keep pedal depressed throughout struck

arco

to harmonic

always l.v.

p

mp

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A

Fl. WT → N pp

Vln. unpitched (mute strings with LH) p

Vla. molto SP ST III ppp

Vc. fp unpitched (mute string with LH) match dynamic, tone, and timing with vibraphone to bar 16 p mp

Pno. mute gently with finger near nut pizz. p (pizz.) N. * Led.

Vib. evenly mp

Crot.

Wine

This musical score page contains six staves of music. The top staff features Flute and Clarinet parts. The second staff includes Violin and Viola parts. The third staff shows Cello and Double Bass parts. The fourth staff consists of Piano and Vibraphone parts. The bottom staff is for the Crotal and Wine glass. The score includes various performance instructions such as 'WT' with an arrow to 'N', dynamics like 'pp', 'p', 'f', and 'mp', and specific techniques like 'pizz.' and 'N.' (natural). The piano part also includes instructions for 'mute gently with finger near nut' and 'Led.'. The vibraphone part has a note marked with an asterisk (*). The score is labeled 'A' in the top right corner.

Fl. *ff* → WT N **B**

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

Vln. SP → N → SP N ST

Vla. *p* **B**

Vc.

Pno.

Vib.

Crot.

Wine

This musical score page contains six staves of music. The top staff is for Flute (Fl.) and the second for Clarinet (Cl.). The third staff is for Violin (Vln.), the fourth for Viola (Vla.), the fifth for Cello/Piano (Vc./Pno.), and the bottom staff for Vibraphone (Vib.) and Crotales (Crot.). The piano part also includes the Wine instrument. The score features various dynamics such as fortissimo (ff), pianississimo (pp), piano (p), mezzo-forte (mf), and mezzo-piano (mp). Performance instructions include 'WT' (with tongue), 'N' (normal), 'SP' (sustained pitch), and 'B' (boxed B). The piano staff has a single note with a fermata. The vibraphone and crotales staff have sustained notes. The wine staff has sustained notes with a fermata.

16

Fl.

Cl.

Vln. sing pitch from Cl./Clo.

Vla. sing pitch from Cl./Cello

Vc. sing pitch from Cl./Clo. pizz. lv. arco ST N (play+sing) IV pitch from Cl./Vla./Clo. sing

Pno. sing pitch from Cl./Clo. N (N) sing pitch from Cl./strings pitch from Cl./Vla./Clo.

Vib. to harmonic

Crot. mute string with finger p sing pitch from Cl./strings pitch from Cl./Vla./Clo. struck

Wine (play+sing) sing pitch from Cl./strings play sing pitch from Cl./Vla./Clo. play

Flute (Fl.): Dynamics include **p** and **pp**. Performance instruction: sing pitch from Cl./Clo.

Clarinet (Cl.): Dynamics include **p**.

Violin (Vln.): Dynamics include **pp**, **p**, **SP**, **PPP**, **IV**, **pp**, and **pp**. Performance instructions: sing pitch from Cl./Clo., sing pitch from Cl./Vla./Clo.

Viola (Vla.): Dynamics include **pp**, **p**, **SP**, **ST**, **N**, **pp**, and **pp**. Performance instructions: sing pitch from Cl./Cello, sing.

Cello (Vc.): Dynamics include **pp**, **p**, **arco**, **ST**, **N**, **pp**, and **pp**. Performance instructions: sing pitch from Cl./Clo., sing.

Piano (Pno.): Dynamics include **pp**, **pp**, **p**, and **pp**. Performance instructions: sing pitch from Cl./Clo., N, (N), sing pitch from Cl./strings, pitch from Cl./Vla./Clo.

Vibraphone (Vib.): Dynamics include **p**.

Crotal (Crot.): Dynamics include **p**, **pp**, and **p**. Performance instructions: mute string with finger, sing pitch from Cl./strings, pitch from Cl./Vla./Clo., struck.

Wine (Wine): Dynamics include **pp**, **p**, **pp**, and **p**. Performance instructions: (play+sing), sing pitch from Cl./strings, play, sing pitch from Cl./Vla./Clo., play.

21

WT N → WT N C

Fl.

Cl.

Vln. sing pitch from Cl.

Vla. sing pitch from Cl.

Vc. sing pitch from Cl.

Pno. sing pitch from Cl. pp

Vib. sing pitch from Cl. play

Crot.

Wine sing pitch from Cl. pp

6

Fl. *pp* <*p* *ppp*

Cl. <*p* <*p* *ppp*

Vln. ST → SP ST → SP

Vla. III
ST *p* N

Vc. *p* <*p* *pp* → ST

Pno. mute B lightly *pp*

Vib. struck

Crot.

Wine

D

WT

N

Breath IN OUT

IN OUT

Fl. *pp*

Cl. *pp* *mp* *p* *p* *p* *sfpz*

Vln. *ST* *p* *mp* *p* *p*

Vla. *ST* *mp* *fp* *fp* *p*

Vc. *ST* *mp* *SP → ST* *fp* *p*

Pno. *mp* *p* *pizz.*

Vib. *arco*

Crot. *mp* *p*

Wine

36

pulsing,
wide vib.

WT → N

E

Fl.

Cl.

Vln. mute on

Vla. flautando IV

Vc. N

Pno. mf

Vib. arco pp p pp

Crot.

Wine

slower vib.
WT → N

WT → N

pp

mute on

flautando IV

N

IV

mp

mute N
pizz. pizz.
l.v.

pp mp

N

mf

arco

pp p pp

pp

41

Fl. WT N strong, pulsing slow vib. → G F N

Cl. *fp* mf mp ppp

Vln. ST/flautando IV

Vla. mute pizz. o ST arco III

Vc. mute pizz. IV IV arco SP → slight overbow N

Pno. gently mute near nut, allowing the notes to sustain well gradually mute slightly more

Vib. struck

Crot. p

Wine

G

46

Fl.

Cl.

Vln.

Vla.

Vc.

Pno.

Vib.

Crot.

Wine

pulse → N

G → N

WT → poco N

fp → **mp**

p

IV

pizz.

mute pizz. arco slight overbow → N → SP

N pizz. IV

mute pizz.

pizz.

mute pizz.

pp

(equal volume)

3

N

Fl. 56 3 N H

Cl. *mp* pulse evenly

Vln. mute off N → SP N

Vla. *mp* → slight overbow SP → N

Vc. *mp* → heavy bow → ST N

Pno. N *p* *mf* 8th 3 * Ped.

Vib. arco

Crot. *pp* 3 *p*

Wine

66 Piccolo
Picc.

N → WT N → WT N → WT

Cl.

Vln. *p* *p* heavy bow N. → flautando

Vla. arco III IV → SP → ST

Vc. *sfp* *p*

Pno. *pp* *mp* *mp* *mp* *rit. C to*
rejoin chord *non dim.* *p*

accel. C only

Vib. motor medium → faster → medium → fastest

Crot.

Wine

J

71

Picc. *molto legato*

(—) **ff** 3 non dim.

N

Cl. (—) **ff** non dim.

Vln. N pizz. arco ST

Vla. (ST) slight overbow → N

Vc. —

Pno. *mp*

Vib. Crot. slow motor to match speed
(not necessarily timing) with triplets

Wine

motor off

76

K

Picc.

Cl.

Vln. arco IV mute on

Vla.

Vc. → SP → ST → N → heavy bow **p**

Pno. **p** 3 8^{vb} 3 *

Vib. arco

Crot. struck

Wine

L

Flute

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

81

Picc. Flute:弱音，许多气息，像软口琴。

Cl. 弱音 p 中强 mf 弱音 p G N 弱音，许多气息，像软口琴。

Vln. 弱音，许多气息，像软口琴。呼吸 IN OUT 不着调。

Vla. 暂时静音。弱音，许多气息，像软口琴。III 不着调。呼吸 IN OUT 不着调。

Vc. N 静音。弱音，许多气息，像软口琴。呼吸 IN OUT 不着调。

Pno. 弱音 p 延音 Ped. 呼吸 IN OUT *

Vib. 呼吸 IN OUT

Crot. 延音 Ped.

Wine. 呼吸 IN OUT

86

Fl.

Cl.

Vln.

Vla.

Vc.

Pno.

Vib.

Crot.

Wine

M → WT

pp

p

pp

mp

pp

mp

Breathe IN

OUT

unpitched bowing

unpitched

pp

mf

mp

p

IV

Breathe IN

OUT

mf

mp

p

pp

mp

pp

mf

p

Pd.

arco

*

pp

96

N

Fl.

Cl.

Vln.

Vla.

Vc.

Pno.

Vib.

Crot.

Wine

Dynamics:

- Flute: *p*
- Clarinet: *pp*, *mp*
- Violin: *mp*, *pp*, *pppp*
- Viola: *p*
- Cello: *pp*, *mp*
- Piano: *pp*, *IN*, *OUT*, *OUT*, *IN*, *OUT*, *OUT*
- Vibraphone: *arco*
- Crotal: *OUT*, *IN*, *OUT*
- Wine: *pp*

101

Fl.

Cl.

Vln.

Vla.

Vc.

Pno.

Vib.

Crot.

Wine

pp

p

ppp

I

OUT

Detailed description: This is a musical score page for orchestra and piano. The top section contains five staves: Flute, Clarinet, Violin, Viola, and Cello. The Flute and Clarinet staves begin with single notes followed by sustained notes with dynamic markings (pp, p, ppp). The Violin staff has a dynamic marking 'I' above it. The bottom section contains three staves: Piano (split keyboard), Vibraphone, and Crotal. The Vibraphone staff has a dynamic marking 'OUT' above it. The Crotal staff shows a sustained note. The Wine glass staff is empty.

