

# HAECCEITY

for flute, bass clarinet, violin, zheng and gong ensemble  
**André Mestre**



## Haecceity – Performance Notes

Questions? Please contact me (andre.mestre@uib.no)

**Time signatures** change constantly during the piece, while mostly maintaining an eight-note pulse. These changes reflect the structure of the work and measures function as containers with a relatively uniform material. To emphasize this feature of the piece, performers should seek to maximize the subtle changes between measures.

**Vibrato** is used in different intensity and to different effects across the piece.

- “s.vib.” = without vibrato (or “senza vibrato”)
- “vib.” = regular vibrato associated with classic/romantic periods
- “w.vib.” = wide rhythmic vibrato (precise rhythmic patten is indicated)

**Dynamics** are another element that changes almost every measure. It is important to consider that some of the extended techniques used in the piece will have their own dynamic range. Markings therefore should not be taken literally, but as a general indication to be considered along with other constraints.

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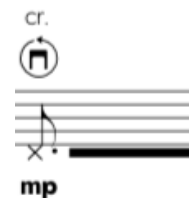
## Violin

**Note heads:** REGULAR (standard sound production)  
DIAMONDS (harmonics)  
CIRCLED DIAMONDS (bowing a string while muted with the LH)  
CROSSES (percussive tapping accompanied by an unconnected bowing action on the bridge of the instrument)



**Harmonics:** Natural harmonics. Stop-harmonics can be played where deemed most convenient.

**Crushed tone:** Indicated by a “cr.” on top of a bowing notation surrounded by a circular arrow, this denotes a continuous crushing sound produced by a slow circular motion with high pressure. This action uses the area closest to the frog of the bow and results in a “gritty” and noisy texture.



## Woodwinds

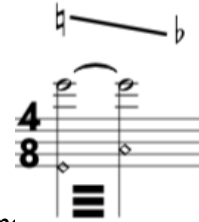
**Note heads:** the piece makes extensive use of four types of note heads. Most of them designate a natural progression from full pitch content (normal), mixed air-noise and pitch (diamonds), and almost entirely noise (circled diamonds). The noisier the note-head, the more key-clicks should be incorporated into the sound. The fourth and last note head is a “>”, which indicated a percussive slap.

**Fluttering harmonic trills:** commonly associated with the Italian composer Salvatore Sciarrino, these soft trills should be played with a consistent and pristine tone. For more information on how to perform them in the



bass clarinet, the following website provides detailed information:  
<https://heatherroche.net/2015/05/19/quiet-multiphonic-trills-for-bass-clarinet/>

**Glissandi:** pitch bending is indicated in two ways during the piece. Where possible, gradual pitch changes are indicated in the staff, but when a glissando is overlaid on another gestural material (e.g. a harmonic trill) the pitch change is indicated on top of the staff. This indication shows a change to be produced in the embouchure.



**Bisbigliando** (“bisb.”): quick alternation between two similar fingerings for the same pitch, producing a subtle variation in tone colors. When no rhythmic indication for the bisbigliando is provided, it should be performed as fast as possible.

**Smorzando** (“smorz.”): periodic accentuation of a continuous note. Can be employed simultaneously with *flutter-tongue*.

## Zheng

*Haecceety* is written for a 21-string Zheng with standard tuning based on the D major pentatonic scale. When a pitch needs to be pre-bent before being played (in order to produce a note outside of the tuning, an indication of the string number is given in brackets. Cross note heads indicate a muted string being played for percussive effect. Natural harmonics are indicated with a circle on top of the desired pitch.

**Nail slide:** a quick slide lengthwise across the string using the nail, ending in a muted percussive strike on the string.



# HAECCEITY

André R. Mestre

$\text{♩} = 70$

Flute: p.vib. pp, w.vib.[3] mp, p.vib. p

Bass Clarinet in Bb: pp, s.vib. pp, pp, mf

Violin: clt. pp, ord. p, clt. pp, ord. pp

Zheng (箏):

Gongs: mp

6 bisb. w.vib.[♩] s.vib. bisb.

Fl.: pp, mp, mp, pp

B.Cl.: mp, pp, mp, mf, pp, pp

Vln.: clt. p, p.vib. mp, pp, flaut. s.p. → s.t. mp, pp

Zhg.: mp, vib. (p), p, muted

Gng.: p

14 w.vib.[3:2]

Fl. p mp mf pp mp

B.Cl. p mp

Vln. clt. flaut. ord. clt. ord. p.vib. p mp

Zhg. mf pp

Gng. mp

20

Fl. mp ppp p 6:4

B.Cl. p mp p mp pp

Vln. vib. s.p. vib. clt. flaut. mp

Zhg. p mf f

Gng. ppp

27

Fl. *bisb.* *p* *p* *mf* *p*

B.Cl. *w.vib.[5:4]* *mp* *w.vib.[3:1]* *mf pp* *smoz.[♩]* *mp* *p*

Vln. *s.p.* *pp* *p* *vib.* *mp* *clt.* *p.vib* *mp*

Zhg. *vib.* *pp* *pp* *mp*

Gng. *pp* *ppp* *mp*

35

Fl. *p* *mf* *p* *mf* *p*

B.Cl. *p* *bisb.* *p* *mp* *smoz.[5:4]* *p*

Vln. *cr.* *mf* *p.vib* *vib* *mf* *p.vib* *p* *mp*

Zhg. *[13]* *mp* *[13]* *pp*

Gng. *p* *p*

42

Fl. *pp* *vib.* *pp* *p* *mf* *mp*

B.Cl. *pp* *3:2* *mp* *3:2* *mf*

Vln. *pp* *ord.* *mp* *flaut.* *p* *mf* *clt.* *3:2* *muting IV* *mf*

Zhg. *p* *vib.* *mp* [13]

Gng. *pp* *p*

48

Fl. *pp* *mp* *p* *s.vib.* *p*

B.Cl. *p* *6:4* *bisb.* *w.vib.[5:4]* *mp* *mp*

Vln. *w.vib. [♩]* *mp* *p* *p* *clt. flaut.* *3:2* *mp*

Zhg. *vib.* *mp*

Gng. *p*

54

Fl. *bisb.* *pp*

B.Cl. *p* *ppp* *p* *mp*

Vln. *flaut. sp.* *mp* *mp* *cr.*

Zhg.

Gng. *p* *mp*

60

Fl. *smorz.* *pp* *mp* *mf* *mp*

B.Cl. *almost no pitch* *mp* *w.vib. (3:1)* *pp* *p* *mf* *p*

Vln. *clt. muting III* *mp* *sp.* *p* *clt.* *mp*

Zhg. *w.vib. (♩)* *p*

Gng. *p*



66

Fl. bisb. smorz. (♩)

B.Cl.

Vln. flaut. ord. sp. w.vib. (♩)

Zhg. let ring

Gng.

72

Fl. bisb. (♩)

B.Cl.

Vln. flaut. clt. ric. flaut. ord. sp.

Zhg. [12] [8] w.vib. (♩)

Gng.

77

Fl.  $\frac{3}{16}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{5}{8}$   
 mp

B.Cl.  $\frac{3}{16}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{5}{8}$   
 mp w.vib. (3:2) pp p.vib. fp bisb. (3:2) ppp

Vln.  $\frac{3}{16}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{5}{8}$   
 mp cr. vib. mp

Zhg.  $\frac{3}{16}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{5}{8}$   
 p [11] let ring

Gng.  $\frac{3}{16}$   $\frac{4}{8}$   $\frac{6}{8}$   $\frac{2}{8}$   $\frac{3}{16}$   $\frac{2}{8}$   $\frac{5}{8}$   
 mp pp

83

Fl.  $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   
 mp  $\frac{6:4}{}$  pp mp p mf

B.Cl.  $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   
 mp bisb. p bisb. smorz. (3:2) mf

Vln.  $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   
 pp ord. vib. w.vib. (.) mp p sp.

Zhg.  $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   
 mp pp mf

Gng.  $\frac{5}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   
 p p

90 audibly tapping the keys shades of air

Fl. *mp*

B.Cl. *mf* *mp*

Vln. *mf* *mf*

Zhg. *mf* *mp*

Gng. *mf* *p* *mp*

95

Fl. *mf* *mp*

B.Cl. *p* *mp* *pp*

Vln. *mf* *mf* *pp*

Zhg. *mf* *mf*

Gng. *f* *mf* *p* *ppp*

ord. flaut.

100

Fl. *bisb.* *pp* *mf* *p* *smorz. (♩)* *pp* *w.vib.*

B.Cl. *clt. flaut.* *pp* *mf* *ppp* *bisb.* *p*

Vln. *flaut.* *p* *mp* *pp* *vib.*

Zhg. *ppp*

Gng.

105

Fl. *audibly tapping the keys shades of air* *mf* *p* *mp* *mf*

B.Cl. *audibly tapping the keys with a shadow of pitch* *mp* *p* *mp* *p* *p*

Vln. *audibly tapping the fingerboard while bowing the bridge* *mf* *mp* *mf* *p*

Zhg. *mf* *p* *mf* *p* *mp*

Gng. *mf* *p* *p* *f*

110

Musical score for measures 110-113. The score is for five parts: Flute (Fl.), Bass Clarinet (B.Cl.), Violin (Vln.), Zither (Zhg.), and Gong (Gng.). The time signature is 4/8. The key signature has one sharp (F#). The Flute part features a melodic line with triplets and dynamic markings from *mp* to *ff*. The Bass Clarinet part has a similar melodic line with triplets and dynamics from *mp* to *mf*. The Violin part has a rhythmic accompaniment with dynamics from *mf* to *f*. The Zither part has a rhythmic accompaniment with dynamics from *mp* to *f*. The Gong part has a rhythmic accompaniment with dynamics from *mf* to *pp*.

114

ceremonial,  
almost religious

Musical score for measures 114-117. The score is for five parts: Flute (Fl.), Bass Clarinet (B.Cl.), Violin (Vln.), Zither (Zhg.), and Gong (Gng.). The time signature is 5/8. The key signature has one sharp (F#). The Flute part has a melodic line with triplets and dynamics from *ppp* to *ppp*. The Bass Clarinet part has a melodic line with triplets and dynamics from *ppp* to *ppp*. The Violin part has a melodic line with triplets and dynamics from *ppp* to *ppp*. The Zither part has a melodic line with triplets and dynamics from *ppp* to *ppp*. The Gong part has a melodic line with triplets and dynamics from *ppp* to *ppp*. The score is marked "ceremonial, almost religious" and "pp until the end".

120

Fl.  $\frac{3}{8}$  -  $\frac{5}{16}$  -  $\frac{5}{8}$  -  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

B.Cl.  $\frac{3}{8}$  -  $\frac{5}{16}$  -  $\frac{5}{8}$  -  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

Vln.  $\frac{3}{8}$  -  $\frac{5}{16}$  -  $\frac{5}{8}$  -  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

Zhg.  $\frac{3}{8}$  -  $\frac{5}{16}$  -  $\frac{5}{8}$  -  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

Gng.  $\frac{3}{8}$   $\frac{5}{16}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{2}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

ppp

flaut.

w.vib.

126

Fl.  $\frac{4}{8}$  -  $\frac{3}{16}$  -  $\frac{5}{8}$  -  $\frac{2}{8}$   $\frac{3}{8}$  -  $\frac{7}{8}$

B.Cl.  $\frac{4}{8}$  -  $\frac{3}{16}$  -  $\frac{5}{8}$  -  $\frac{2}{8}$   $\frac{3}{8}$  -  $\frac{7}{8}$

Vln.  $\frac{4}{8}$  -  $\frac{3}{16}$  -  $\frac{5}{8}$  -  $\frac{2}{8}$   $\frac{3}{8}$  -  $\frac{7}{8}$

Zhg.  $\frac{4}{8}$  -  $\frac{3}{16}$  -  $\frac{5}{8}$  -  $\frac{2}{8}$   $\frac{3}{8}$  -  $\frac{7}{8}$

Gng.  $\frac{4}{8}$   $\frac{3}{16}$   $\frac{5}{8}$   $\frac{2}{8}$   $\frac{3}{8}$   $\frac{7}{8}$

ppp

flaut.

w.vib.