

Andantino
♩ = 48-50

Ada's Song

Patricia Alessandrini

The musical score is written for a chamber ensemble and includes the following parts:

- alto flute:** Features a melodic line with dynamic markings such as *sfz*, *pp*, *ppp*, and *rit*. Includes fingerings like *1 2 3 4* and *2 3 5 4*.
- Bb clarinet:** Mirrors the alto flute's melody with similar dynamics and articulation.
- percussion:** Includes *MAR* (maracas) and *TOM* (tom-toms) with *arco* (arco) markings.
- pno (piano):** Features arpeggiated accompaniment with instructions like *sulle corde* (on the strings) and *sulla tastiera* (on the keyboard). Includes the instruction *palm of the hand*.
- voice:** A vocal line with a melodic contour indicated by a dashed line.
- vn (violin):** Features a melodic line with *con sord* (con sordina) and *m c l ord* markings.
- vlc (viola):** Features a melodic line with *con sord* and *PST* (pizzicato) markings.
- cb (cello):** Features a melodic line with *con sord* and *arco* markings.

The score is in 4/4 time and includes various dynamic and articulation markings throughout.

Adagietto

♩ = 46-48

ossia

rit - - - - -

alto flute

Bb clar

perc
MAR
TBL

pno

voice

vlm

Tune III
1/6 bas

vlc

Tune IV
to si
1/6 bas
(suoni reali)

cb

Tune V
1/2 plus
1/6 bas

A tempo (Adagietto)

♩ = 46-48

Tempo I (Andantino)

♩ = 48-50

5

alto flute

Bb clar

perc
TBL
MAR

pno

voice

vln
Tune III
1/6 bas

vlc
Tune IV
to si
1/6 bas
(suoni reali)

cb
Tune V
to si
1/6 flat

ea-each one is— a he-lix — ā he-lix ver-

(C) (C) (C) (C)

(d)

(arco)

sulla tastiera senza pedale sulle corde

EST -----> MSP ord PSP

MSP -----> MST 1/2

Finger pressure trill

rit -----

WT (d.) 5° flz (d)

alto flute

Bb clar

perc
MAR
ANV

pno

voice

vlm

vlc

cb

G# tr lmt (°) ----- tr (°) tr lmt (#°) ----- tr (#°)

Bb clarinet

ANV

MAR arco

(sulle corde)

15va

(KB)

(sulle corde)

(sulle corde)

lean to

MST

PSP

sign c l gettato

Tune III
1/6 bas

Tune IV
to si
1/6 bas
(suoni
reali)

Tune V
to si
1/6 flat

PST

tr Finger pressure trill

The musical score for page 5 includes the following elements:

- Alto Flute:** Features a graphic notation 'WT' with a dashed line and a 'rit' marking. Dynamics include *sfz* and *flz*. Performance instructions include *tr lmt* and *tr*.
- Bb Clarinet:** Includes a 'Bb clarinet' label and dynamics like *pp* and *sfz*.
- Percussion (MAR, ANV):** Shows rhythmic patterns with dynamics *sfz* and *arco*.
- Piano:** Features '15va' and 'sulle corde' markings, along with dynamics *pp* and *mf*.
- Voice:** Includes the instruction 'lean to' and dynamics *p*.
- Violin (vlm):** Includes 'Tune III 1/6 bas', dynamics *pp* and *sfz*, and performance instructions like *sign c l gettato* and *arco*.
- Viola (vlc):** Includes 'Tune IV to si 1/6 bas (suoni reali)', dynamics *p* and *mf*, and performance instructions like *arco* and *sign*.
- Cello (cb):** Includes 'Tune V to si 1/6 flat', dynamics *pp* and *mf*, and performance instructions like *sign* and *tr*.

poco accel - - - - -

alto flute

Bb clar

perc MAR

pno (KB)

voice

vln Tune III to si 1/6 bas

vlc Tune IV to si 1/6 bas (suoni reali)

cb Tune V to si 1/6 flat

(d) $\{ \begin{matrix} 1 & 2 & 3 & 4 \\ & & & 4 & 5 \end{matrix} \}$

(arco) $\#$ (d) arco

(sulle corde) $\#$ con pedale $\#$ (sulle corde)

arco CROT

mcl II^2 3 ord EST mcl III^0 $\#$ III^3 (sing) II^{arco} ord III^3 3 II^{arco} 4²-5²-6² mcl battuto mcl tratto III^4

(arco) $\#$ arco III^3 II^{10} portamento II^2 I^4 (sing) II^3 (arco)

Adagietto
= 46-48

Un poco mosso

F = 50-52

The musical score is arranged in a system with the following parts and markings:

- alto flute:** Starts with a woodwind technique diagram (H WT) and a 5^o fingering. Markings include *flz* and *flz* with a fermata.
- Bb clar:** Markings include *flz* and *flz* with a fermata.
- perc:** Includes parts for CROT, BELLS, and MAR. Markings include *arco* and *(arco)*.
- pno:** Includes a woodwind technique diagram (H WT) and a 5^o fingering. Markings include *flz* and *flz* with a fermata.
- voice:** Includes the lyrics "ah" and "ü".
- vl:** Includes woodwind technique diagrams (II, I^{5°}, III^{2°}, II^{3°}) and markings like *ord*, *sfz*, and *etc*.
- vlc:** Includes woodwind technique diagrams (II^{8°}) and markings like *ord*, *sfz*, and *etc*.
- cb:** Includes woodwind technique diagrams (II^{7°}, I^{5°}, I^{4°}) and markings like *gett*, *m c l batt*, and *5*.

45 **H** **H** *poco rit*-----

alto flute

Bb clar

perc VIB MAR

pno (KB)

voice

vln Tune III 1/6 bas

vlc Tune IV to si 1/6 bas (suoni reali)

cb Tune V to si 1/6 flat

MAR arco (V)

(sulle corde)

sign

sulla tastiera

MST 1/2 flaut III^3 ord III^0 cl III^0 III^3 m cl III^2

(sign)

arco gett

sign

arco

rit ----- Lento ♩ = 40-42

alto flute
Bb clar
perc
VIB
MAR
pno

U (d.) U {12345 / 23454} WT

(arco) VIB arco arco MAR

(sulle corde) con pedale

4 KB
O

voice

let be -

vln
Tune III
1/6 bas

vcl
Tune IV
to si
1/6 bas
(suoni reali)

cb
Tune V
to si
1/6 flat

MST 1/2 flaut ord mcl ord EST --- PSP --- MSP

(sing) arco MST 1/2 ORD

alto flute
 bass clar
 perc VIB
 pno (KB)
 voice
 vln Tune III 1/6 bas
 vlc Tune IV to si 1/6 bas (suoni reali)
 cb Tune V to si 1/6 flat

(d) 75
lll *poco* *sfz/lll*
tr. lant (♯) → *tr* (b)
 VIB arco 3
 Red. *lll* *poco*
 (sulle corde) 8va
semplice, senza vibrato
batt *mf*
etc *lll* *poco* *lll* *sfz/lll* *lll*
 PSP *m c l* PST *m c l batt 3* *sing*
(sing) *(arco)*

poco accel----- **J** Andante ♩ = 52-54

alto flute

bass clar

perc VIB

pno

voice

vln

vlc

cb

voice

vln

vlc

cb

voice

vln

vlc

cb

voice

vln

vlc

poco rit -----

alto flute

bass clar

perc
MAR
TBL

pno
con pedale *singg* sulla tastiera 8va sulle corde

voice
so --- sli ----- (ght) L- i - - ght

vln
Tune III
1/6 bas

vlc
Tune IV
to si
1/6 bas
(suoni reali)

cb
Tune V
to si
1/6 flat

ossia:

MST 1/2 II 3+2 III 5 8

ORD PSP

tr. lent ----- tr. lent ----- tr. lent

tr. accel

* Duration becomes shorter, more staccato

Lento
♩ = 46-48

alto flute

95 (d) piccolo

Bb clarinet

perc
MAR
CROT
Temple
block

Put one bow down
Pick up brush CROT

Pick up soft mallets

pno

(KB)

voice

be-low bright so---

vln

Tune III
1/6 bas

PSP---EST---MSP.

arco (arco) II accel. 3

III 5°

gett m c l III 5°

gett ord

vlc

Tune IV
to si
1/6 bas
(suoni reali)

cb

Tune V
to si
1/6 flat

(sing)

III 5°

Scrape along the string

alto flute

Bb clar

CROT (VIB)
perc VIB

pno

voice

vln
Tune III
1/6 bas

vlc
Tune IV
to si
1/6 bas
(suoni reali)

cb
Tune V
to si
1/6 flat

WT 105

ord ST

sulle corde *siyy* *siyy* *siyy*

arco

tr *tr* *tr*

PST

II 5° II 10° II 10° IV 4°

pp p rll

3 (d)

1 3





1 3

105






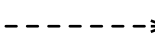



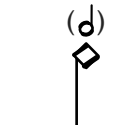

H H

General notes on the score:

Dynamics:











-  = *al niente*, ending with a silence within the note value itself
-  = *dal niente* which begins with a silence within the note value itself
-  = grace note: played before the next notated beat (has no note value in itself)
-  = exponential crescendo (less gradual)

General signs:

-  = long fermata
-  = medium fermata
-  = short fermata
-  = tremolo: faster or slower according to the number of lines
-  = irregular tremolo: faster or slower according to the number of lines
-  = gradual transition from one state (or playing technique) to another
-  = pitch glissando/portamento
-  = notes in accelerando and/or ritardando within the given total duration of the figure; default value of the figure is one beat
-  = uneven moderately rapid notes within the given total duration of the figure; default value of the figure is one beat
-  = durations are indicated above non-standard note-heads; when no duration is given, the default is one beat
-  = note stems without heads: the playing technique is indicated above or below the staff, and performed in the general contour indicated by the note stems

H = *Hauptstimme* (a primary voice)

N = *Nebenstimme* (a secondary voice)

- | | | | | | | | |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
| 3/4 tone
flat | half step
lowered by 1/6 flat | 1/4 tone
flat | 1/6
flat | 1/6
sharp | 1/4 tone
sharp | half step
raised 1/6 sharp | 3/4 tone
sharp |
| |  | | | | |  | |
| | Half-step down
lowered by
another 1/6 flat | | | | | Half-step up
lowered by a
1/6 flat | |

Notes for the mezzo soprano:

The general tone should be *semplice poco vibrato*, with vibrato used more as an expressive device than a general colouration.



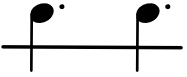
= very legato between notes



= approximate range and duration of indeterminate pitch (provided in audio feed); when more than one pitch is provided, choose between them accordingly



= when two pitches are provided, choose the higher pitch and lower pitch accordingly



= when no new audio cues are provided, repeat the previous pitch



= for multiple pitches in the same register, start on the provided pitch and choose an adjacent tone for the subsequent pitch



= sing with mouth closed; when a vowel is provided, shape the vocal cavity to colour the note accordingly





= sing with mouth partially closed



= sing with mouth open (*ordinario*, cancelling other previous signs)


Notes for the winds:


 = breath only


 = combination of breath and pitch


tr = trill (rapid by default)

tr. lent = slow trill

 = larynx vibrato


 = key click

 = add breath to the note (may be unstable)

flz
 = fluttertongue




tr + = trill key


 = slant embouchure in order to raise the pitch (for the clarinet, arrow = lip up)

 = slant embouchure in order to lower the pitch (for the clarinet, arrow = lip down)


 = open embouchure

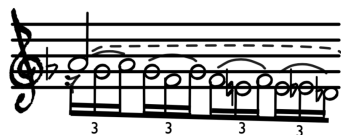
 = closed embouchure

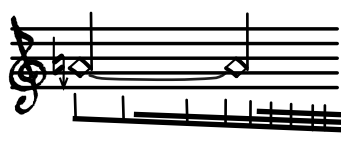
 = harmonic

 = dark color (may be produced with a more closed fingering)

 = sung notes (written in instrumental transposition, not at sounding pitch)


 = tongue ram (with desired resulting pitch indicated in brackets)

 = flute: the small round notes indicate the fingerings of the right hand, causing the intonation of the held note to change in a *bisbigliando* effect

 = the stems indicate fingering changes in the general indicated contour, causing the intonation of the held note to change in a *bisbigliando* effect; When staccato is indicated, tongue each new fingering separately.

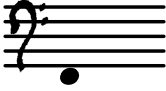


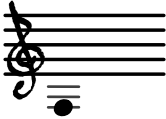

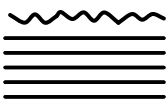
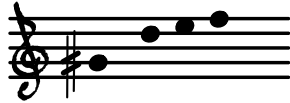



WT = whistle tone








 = black diamond in brackets indicates fingering for harmonics

Notes for the percussion:

List of instruments (with abbreviations and notation as they appear in the score):

MAR	Marimba: 4.5 octave, lowest note F:	
TBL	Temple blocks: minimum of 4	
TOM	Medium-sized Tom	
VIB	Standard vibraphone, lowest note F is prepared by placing a very light chain on it	
ANV	Anvil: metal object, not too resonant	
BELL	Set of tiny, tinkling bells: sleigh bells or bell tree may be used	
CROT	Crotales (mounted) - the following pitches (two octaves higher) are used:	
COWB	Cowbell, at the following sounding pitch:	


List of mallets (as they appear in the score):

<i>arco</i>	bow: when <i>arco</i> is indicated above and below the staff, two bows are used	
	superball (drawn across the tom)	
	wire brush (in partly closed position)	
	wire brush (in open position)	
	soft mallets: when mallet is upside-down, use the stick part	
	fingers	

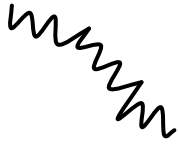
Nota bene: when a mallet is indicated in parenthesis, that means one should pick it up/ be ready to use it presently


Notes for the percussion (continued):

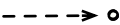
Special signs:


 = part-noise, part pitch sound produced by dragging the bow

gliss = non-linear glissando



 = swiping motion












arco  = produce a harmonic by bowing

 = lightly brush the surface (of the tom)

 = for the vibraphone: interference caused by the chain on the low F

Notes for the harp:

Special signs:

-  = 'xylophone' note (muted with the hand)
-  = swipe along the string (with the flesh of the finger(s), unless otherwise indicated)
-  = scrape along the string (somewhat heavier pressure than the swipe indicated above)
-  = play with the nail (pluck, swipe or scrape - see above)
-  = dampen the indicated string to stop the note from ringing
-  = *lascia vibrare* (allow to resonate)
-  = harmonic: harmonic sounds an octave above by default, unless otherwise indicated
-  = touch-fifth harmonic, sounding an octave and a fifth above the fundamental; Sounding pitch is indicated in brackets. Touch-major-third harmonic is also employed.
-  = when *bisbigliando* is not indicated for a tremolo sign, use *trino* (single-hand) technique
-  = play on the short length of string above the pins. When precise pitches are indicated, try to find strings as close as possible to these pitches; it may be necessary to mark them in advance
-  = Bartok pizz: allow the finger to slap against the wood after playing the note

Abbreviations:

PDLT = *près de la table*

BDLC = *bas dans les cordes*

HDLC = *haut dans les cordes*

ORD = *ordinario* (ordinary playing technique - cancels previous indications)

bisb = *bisbigliando* (rapid alternation between the two hands). May be on a single string or two or more strings, or on the length of string above the pins (see above)

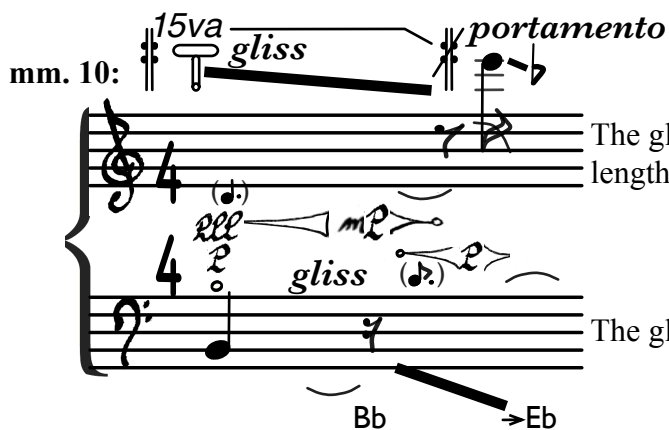
port = *portamento* (bending of the pitch produced by changing the pedal during the resonance of a note or a *bisbigliando*; may also be produced with the tuning key)

gliss = *glissando*

m s = *mano sinistra* (left hand)

Notes for the harp (continued):

Special techniques:

mm. 10: 

The glissando in the upper staff is executed on the small length of string above the pins, using the (metal) tuning key.

The glissando in the lower staff is executed traditionally.

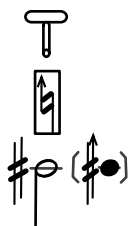
Pedal trill:



Regular, moderate rhythm of alternation by the indicated pedal, producing an audible fluctuation.

It is preferable to block as many strings in the middle registers of the instrument as possible, leaving the outer, highest and lowest octaves to resonate.

Using the tuning key (a slide or other object may be used):



Press a slide or tuning key near the bottom of the string to raise it to the notated pitch, indicated in brackets

The string on which to play is indicated below the note in parentheses when necessary

The tuning key is also used to gliss along the length of strings above the pins

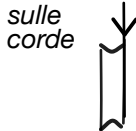
Nota bene: tuning key should be metal


Notes for the piano:

Special signs:


sulla tastiera = ordinary playing on the keys

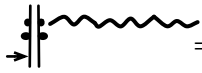
sulle corde = playing on the strings

sulle corde  = sweep with the hand over the strings in the direction indicated by the arrow (à la Henry Cowell)

 = silently depress the key





 = scrape along the length of the string with the nail
(A plectrum may be used alternatively)

 = scrub on the length of the string near the pins in the highest register
(beyond the string area)

pick = pluck the string (with the other hand, hold the key down in advance, if necessary)


pick 1 3 = pluck the 1st and 3rd strings of the same note


 = hold down the provided pedal (gradually), causing the piano machine to sound

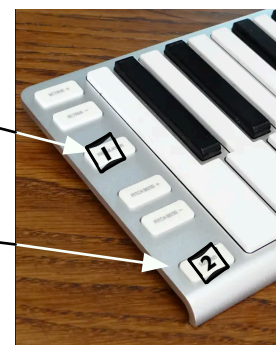
 = hold down the provided pedal (gradually), intermittently releasing it
Nota bene: for best results, the sustain pedal should be engaged when using the piano machine, mirroring more or less the provided pedal

KB = play on the provided two-octave keyboard; only durations, not dynamics, are specified; the keyboard may be placed inside the piano, or on a stand nearby

Nota bene: all notes from middle C up are for machine learning purposes, and therefore do not produce sounding results

 = press the upper keyboard button as indicated; this will cue a high-register note for the voice

 = press the lower keyboard button as indicated; this will cue a low-register note for the voice



Notes for the strings:

Special signs and indications:


tr. lent = slow trill

tr = trill (rapid by default)

0 = open string

(●) = sounding pitch

(●) = note to trill

 = use the nail (for pizzicato)

+



= glissando of artificial harmonics, with the distance between the fingers changing, such that the rank of the harmonic (4th, 3rd, 5th etc.) changes over time

Notes on the harmonics:

◇ = node to touch on the string to produce the desired harmonic

II^{6°} = indicates the rank of the harmonic on a given string (here, second string, sixth partial)
Note that the rank may be given for an artificial harmonic.

i[°] = indicates an indefinite harmonic (may be a high, unstable harmonic)

◇◊ = half harmonic: slightly more pressure than a normal harmonic; unstable, with noise

◆ = blocked harmonic: harmonic pressure with one or more fingers behind the harmonic node

(●[◦]) = sounding pitch of the harmonic

◇[◦] = harmonic node to touch which is also the sounding harmonic

SCORDATURA

Violin:

III = re 1/6-tone flat: notated as played pitches, with sounding pitches in brackets

Contrabass: Cello:

V II = si 1/6-tone flat: notated as played pitches, with sounding pitches in brackets in part, as sounding pitches and played pitches on separate staves in the score

nota bene: **all notes are written in the parts as played, not as sounding pitches.**

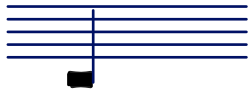
In some cases, the sounding pitch is given in square brackets, as such: (●)

Pitches in brackets are used when the notated played note is different from the sounding pitch, for:

- notes played on a string with scordatura, for which the stopped note is indicated in the score
- sounding pitch of harmonics (with a ◦ above the note)

Notes for the strings (continued):

M = "multiphonic": unstable harmonic sound, produced by touching between harmonic nodes; bow speed and pressure may help to produce this sound




= bow the body of the instrument to produce noise


EST	EST 1/2 MST 1/2	MST	ST	PST	ORD	PSP	SP	MSP
extreme sul tasto = on the fingerboard close to the scroll	extreme sul tasto = bow divides the string in two equal parts	molto sul tasto = far up along the fingerboard	sul tasto = on the fingerboard	poco sul tasto = near the fingerboard	ordinario	poco sul ponticello	sul ponticello = close to the bridge	molto sul tasto = actually touching the bridge

Bowing indications:

mc l = *mezzo col legno*: use both bow hair and wood of the bow


cl = *col legno*: wood only

 = slow bow speed, light pressure

 = 'vertical' bowing: bow along the length of the string
the arrow on the note indicates the direction of the bowing: arrow pointing up indicates movement from low to high on the string

V = up bow

∩ = down bow

 = circular bowing (slow and even)

pizz **batt** = *pizzicato-battuto*: after plucking the open string with the left hand, let the bow touch the vibrating string and bounce off of it (*col legno* when indicated)

+
0

Nota bene: For long notes or phrases which are not possible on one bow, the bowing is to be changed as imperceptibly as possible