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# HEXENNACHT

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*for* Sinfonietta

VIOLONCELLO

TRINTON

2021

# FOREWORD

More often called Sankt Walpurgisnacht, *Hexennacht* traditionally commemorates the canonization of Saint Walpurga, the patroness of Eichstätt and Weilburg, Germany; Oudenarde, Veurne, and Antwerp, Belgium; and Tiel, Groningen, Arnhem, and Zutphen, Netherlands. She is revered for her battles against pests, disease, and witchcraft. The most contemporary observance of this festival is by The Satanic Temple as “a solemn holiday to honor those who were victimized by superstition.”  
-Trinton

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“There was weeping.  
Weeping not for help or for comfort  
A weapon, distant  
Or disembodied  
Not here, can’t be with me  
Can’t.  
I’ve only heard it once or twice,  
Or perhaps a thousand times.  
I can’t be sure.” -Trinton

# NOTES FOR THE INTERPRETERS

**General:** **1.)** Dynamics in this score are effort dynamics, representing the force behind an action rather than the sounding dynamic. **2.)** Dashed arrows above the staff indicate a gradual transition from one technique to another. **3.)** Stem tremoli are to be performed as quickly as possible, and do not represent a subdivision of a note.

**Winds and Woodwinds:** **1.)** In extended passages where no breaths or rests are notated, interpreters are encouraged to break the line at their discretion. **2.)** Multiphonics are accompanied with fingering diagrams and approximate pitches in the staff. Not all notated pitches must sound.

**Flute:** **1.)** Notes in the staff represent which keys to close rather than sounding pitch. **2.)** Head joint tilt is represented by degree articulations, wherein 0° indicates tilting the head joint parallel to the mouth, a la jet-whistle position, 45° indicates ordinario, and 90° indicates tilting the head joint perpendicular to the mouth, creating aeolian sound.

**Oboe:** **1.)** Opened and closed articulations indicate covering or uncovering the bell with the hand. In the absence of these articulations, play ordinario.

**Trumpet:** **1.)** Glissandi underneath trill spanners indicate to continue to trill while the embouchure glissandos to the next note.

**Horn and Trombone:** **1.)** Notes in the staff represent embouchure rather than sounding pitch.

**Piano:** **1.)** The piano should be prepared with thin chain and printer paper laid across all of the strings.

**Harp:** **1.)** The harp is tuned to **C-sharp, D-natural, E-flat, F-sharp, G-natural, A-flat, and B-natural** for the entire piece. **2.)** The harpist should be equipped with a thick plastic card with which to scrape the wire-wrapped strings.

**Percussion:** **1.)** The first percussionist plays a 5-octave marimba, and a small, medium, and large ratchet. **2.)** The marimba should be covered with towels across the length of the instrument, with the edges of the keys uncovered. When bowing the marimba, this damping should produce a subtle white noise. **3.)** It is advised that the ratchets are mounted in front of the marimba. In the absence of stem tremoli, ratchets should be clicked once rather than turned continuously. **4.)** The first percussionist's implements are drumsticks and two bows. **5.)** The second percussionist plays a bass drum, a small, medium, and large gong, and a ride cymbal. **6.)** The bass drum head should be undamped. The head should be slackened such that when rubbing with the hand, a pitch can be produced with enough friction. When instructed to play the bass drum "with hand," the interpreter should rub the drum in the aforementioned manner. **7.)** When bowing the gong, Col legno battuto (C.L.B.) indicates to strike with the wood of the bow, and Crine indicates to rub with the hair of the bow. **8.)** The second percussionist's implements are two bows, a triangle beater, two hard bass drum mallets, and a soft gong mallet.

**Strings:** **1.)** Diamond-shaped noteheads indicate to touch the string on the notated pitch with harmonic pressure, regardless of if a harmonic sounds or not. Cross-shaped noteheads indicate to damp the strings, removing as much pitch as possible. **2.)** Flautando (Flaut.) indicates to bow quickly and with as light pressure as possible, Overpressure (O.P.) indicates to bow slowly and with as heavy bow pressure as possible, and Normale (Norm.) cancels Flautando and Overpressure. **3.)** Molto sul tasto (M.S.T.) indicates to bow on the strings above the fingerboard as close to the fingers as possible, Sul tasto (S.T.) indicates to bow above the edge of the fingerboard, Sul ponticello (S.P.) indicates to bow near the bridge, Molto sul ponticello (M.S.P.) indicates to bow with half of the bow hair directly on the bridge, and half of the bow hair directly on the strings, and Ordinario (Ord.) cancels all bow position instructions. **4.)** Col legno tratto (C.L.T.) indicates to rub the strings with the wood of the bow. Crine cancels Col legno tratto. **5.)** Justly tuned passages are notated using Helmholtz-Ellis accidentals with the deviation in cents from the closest equally tempered note printed above for use with an electric tuner. In the absence of tuners, approximations of these detunings are acceptable.

# HEXENNACHT

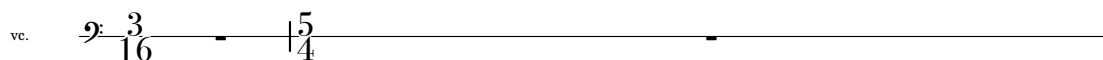
for Sinfonietta

Trinton (\*2000)

$\text{♩} = 69$



③

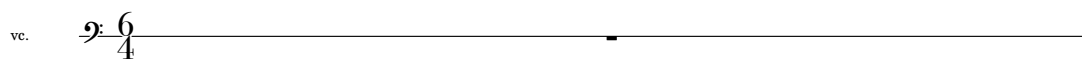


⑤

$\text{♩} = 105$



⑦

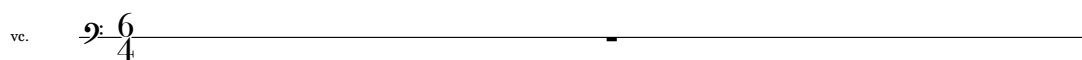


⑧



⑨

$\text{♩} = 130$



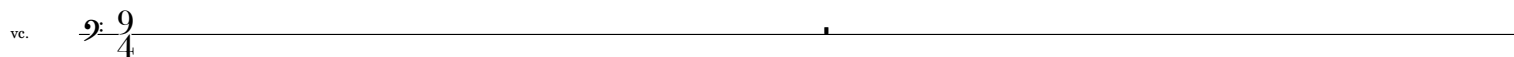
⑩

$\text{♩} = 105$



⑪

*Accel.* .....



⑫

$\text{♩} = 130$



⑬

$\text{♩} = 47$

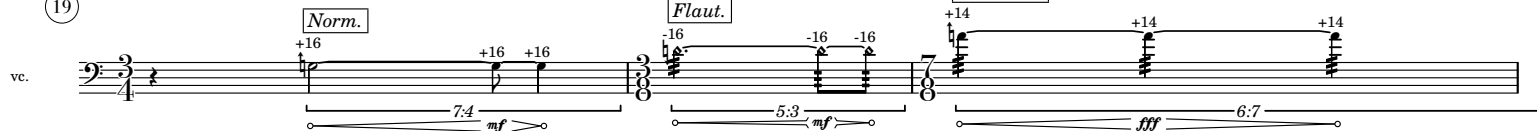


⑬

$\text{♩} = 60$



⑲



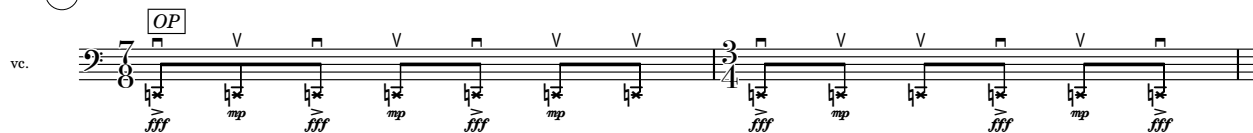
22 ♩ = 69



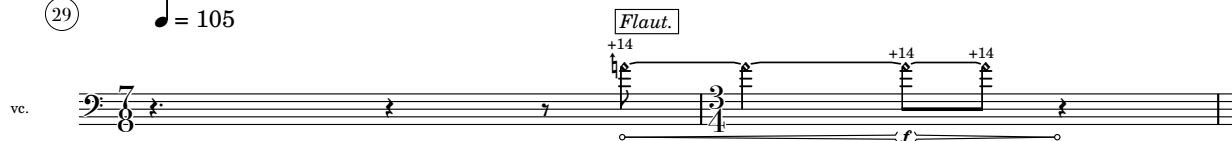
25



27



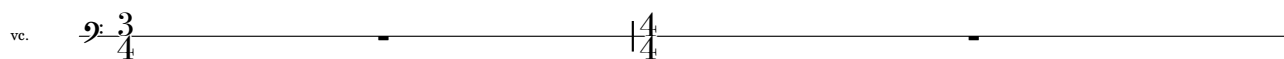
29 ♩ = 105



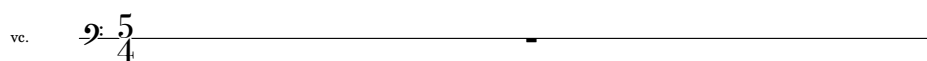
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33



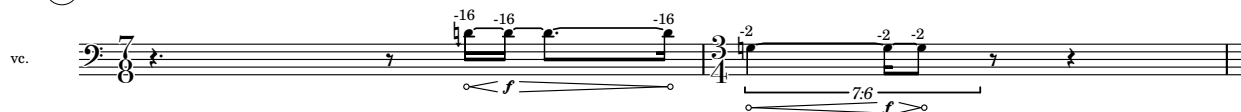
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36

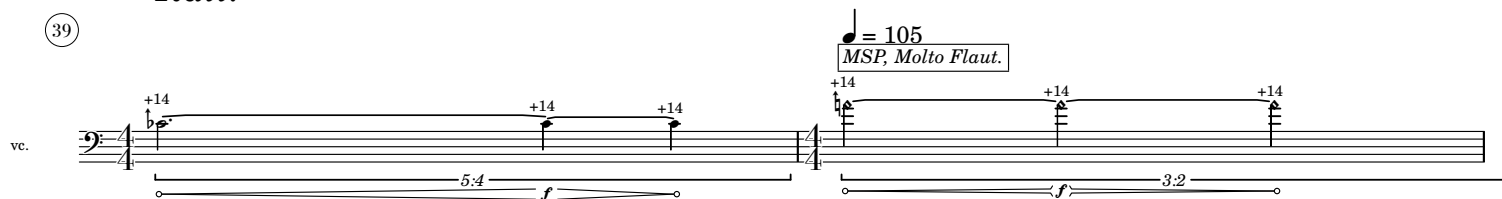


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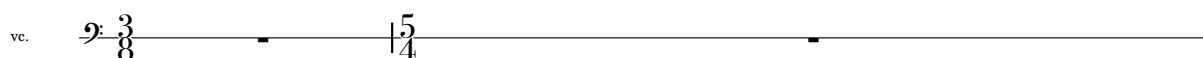


*Rall.*

39



41



43

[illegible]

45

[illegible]

49

49

vc.

$\text{♩} = 47$

The musical score for measures 49 and 50. Measure 49 is in 2/4 time and contains three eighth notes in the bass clef, each with a '-2' above it. Measure 50 is in 4/4 time and contains a whole note in the bass clef. Below the vocal line, there is a cello line with a 7:4 ratio and a forte (f) dynamic marking.

51

vc. *CLT, SP, Molto Flaut.*

52

[illegible]

53

[illegible]

54

54 *Accel.* .....

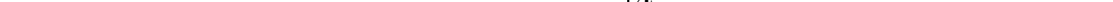
vc.

55

55  = 130

vc. 

56

vc. 

58

vc.

60

vc.

The musical score for the Viola (vc.) is written on a single staff in bass clef with a 4/4 time signature. The piece is divided into two measures by a double bar line. The first measure contains six groups of notes, each marked with a 'V' above it. The notes are: a half note G2 (marked *mp*), a half note F2 (marked *fff*), a half note E2 (marked *mp*), a half note D2 (marked *fff*), a half note C2 (marked *mp*), and a half note B1 (marked *fff*). The second measure contains six groups of notes, each marked with a 'V' above it. The notes are: a half note A1 (marked *fff*), a half note G1 (marked *mp*), a half note F1 (marked *fff*), a half note E1 (marked *mp*), a half note D1 (marked *fff*), and a half note C1 (marked *mp*). The notes are written on ledger lines below the staff.

x8

62

vc.

The musical score for the Violoncello (vc.) is written on a single staff in bass clef. It begins with a double bar line and a repeat sign. The first measure contains a half note G2 with a forte (ff) dynamic marking. The second measure contains a half note F2 with a mezzo-forte (mp) dynamic marking. The third measure contains a half note E2 with a forte (ff) dynamic marking. The fourth measure contains a half note D2 with a mezzo-forte (mp) dynamic marking. The fifth measure contains a half note C2 with a forte (ff) dynamic marking. The sixth measure contains a half note B1 with a mezzo-forte (mp) dynamic marking. The seventh measure contains a half note A1 with a forte (ff) dynamic marking. The eighth measure contains a half note G1 with a mezzo-forte (mp) dynamic marking. The score ends with a double bar line and a repeat sign. Above the staff, there are five 'V' markings, each positioned above a measure.

63

vc.

fff mp fff mp fff mp fff mp fff

x3  
Rit.

64

vc.

65

♩ = 69

Rit.

vc.

68

♩ = 60

Rit.

vc.

71

♩ = 47

vc.

74

MSP, Molto Flaut.

vc.