

Shimmering Abyss

for Flute, Clarinet, Violin & Cello

[~6]

by

Connor Simpson

(2026)



M E R E F L Y P R E S S

Shimmering Abyss

for Flute, Clarinet, Violin & Cello

2026

circa 6 minutes

Connor Simpson

Mere Fly Press (ASCAP)

Written for Hub New Music as a part of the 2026 ICEBERG New Music Institute

Instrumentation

Flute

Bass Clarinet & Clarinet (B $\flat$)

Violin

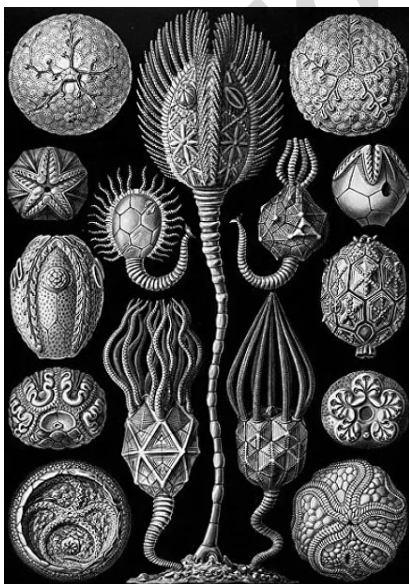
Violoncello

Program Notes

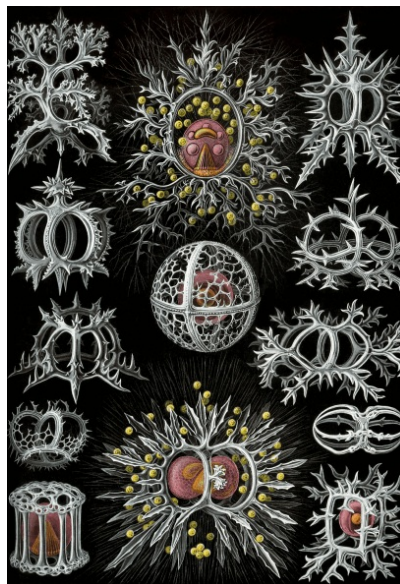
Shimmering Abyss takes its inspiration from the work of biologist and artist Ernst Haeckel. While his lithographs were originally designed as scientific diagrams, Haeckel took profound artistic liberties, exaggerating the foreign, symmetrical beauty of marine organisms. The complex shapes and symmetries found within imply a fluid sense of motion, where hyper-stylized forms suggest an impossibly alien underwater world. Shimmering Abyss explores this swirling, contradictory tension.

Illustrations by Ernst Haeckel from "Kunstformen der Natur"

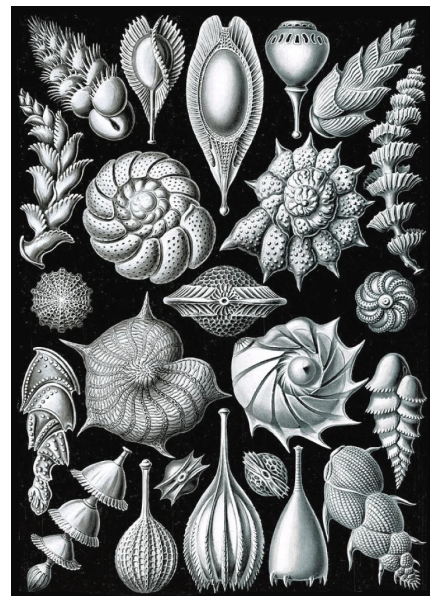
Cubomedusae



Stephoidea



Thalamophora



Performance Notes

A brief note: awkward technical transitions stemming from register, dynamic, and technique are intentional and the resulting noise and instability is desired. Dynamics should always remain soft in quality and are used largely to show interior shape and the direction of the piece. Good balance and taste should always take precedence over written dynamic

Strings

Mutes are required for both strings, wooden mutes are preferred. Harmonics may jitter between spoken and unspoken. Sound should generally contain a 'slow bow' airy sound throughout.

Winds

Crescendos from niente may be left unstable and uncompensated for, if occurring while overblowing, lower octave may speak first. When air sounds occur near a niente, the air sounds may be reached fully before the niente and expelled as if a breath.



Circles are used to show gradation between pitch and sound (empty circle as most air and full circle as most pitch)

[This Page is Intentionally Left Blank]

Shimmering Abyss

for Hub New Music

Connor Simpson

i. Cubomedusae

like a breath, trembling ♩ = 63

Flute

sempre senza vib.
half air/tone

Bass Clarinet

ppp

III

sempre senza vib.
con sord.

Violin

ppp

Violoncello

IV

sempre senza vib.
con sord.

II

ppp

6

7

Fl.

sempre senza vib.

ppp

sim.

B. Cl.

n

ppp

3

Vln

Vc.

Shimmering Abyss

like learning to overblow

11

sim.

10

Fl.

B. Cl.

Vln

Vc.

IV

n *ppp* *n* *pp* *n*

>n *ppp* *n* *n* *pp* *n*

n

n *pp*

15

13

Fl.

B. Cl.

Vln

Vc.

pp *pp*

pp *pp*

pp *n* *pp* *n* *n* *pp* *n*

n *pp* *n* *n* *pp* *n* *n*

17

19

Fl.

B. Cl.

Vln

Vc.

II III II

IV III

22

23

26 ii. Stepchoidea

Fl.

B. Cl.

Vln

Vc.

II I II

remove mute

28 30

Fl. *n* *ppp* *n* *n* *ppp* *n* *n* *pp* *n*

B. Cl. *ppp* *n* *n* *ppp* *n* *n* *pp*

Vln. remove mute *n* *n* *pp* *n*

Vc. *pp* *n* *pp* *n*

sul pont.
senza sord.



32 34

Fl. *n* *pp* *n* *n* *pp* *n* *n* *pp*

B. Cl. *n* *n* *pp* *n* *n* *pp*

Vln. *n* *pp* *n* *pp* *n* *pp*

Vc. *pp* *n* *pp* *n* *pp* *n*

Shimmering Abyss

9

37

36

Fl.

B. Cl.

Vln

Vc.

n *n* *pp* 3 7 3 3

3 3 5 3 3 5

5 5

7 3 3 3

==

40

Fl.

B. Cl.

Vln

Vc.

5

exaggerate key clicks

n *p*

7 3

pp *p*

sul pont. — norm. l.v.

sul pont. — norm. l.v.

3 3 5 *pp* *p*

44 iii. Thalamophora

Fl. *pp*

B. Cl. *n < p* *sim.* *n < p*

Vln *pp* *sempre senza vib.* III

Vc. *pp* *sempre senza vib.* III

=

Fl. *exaggerate key clicks* *n* *pp* *sim.* *n* *pp* 52

Cl. in Bb *n* *pp*

Vln II III

Vc. II III

54

Fl.

56

Cl. in Bb

Vln

Vc.

IV

II

I

n *p* *n* *pp* *n* *n*

58

Fl.

59

Cl. in Bb

Vln

Vc.

II

n *p* *n* *p* *n* *pp* *n* *pp* *n* *p* *n*



67 68

Fl. *p* *n* *p*

Cl. in Bb *n* *p* *n*

Vln

Vc. *mp* *n*

69

Fl. *n* *p*

Cl. in Bb *p* *n*

Vln *p*

Vc. *pp*

71

Fl.

Cl. in Bb

Vln

Vc.

73

75

B. Cl.

Vln

Vc.

For Personal Use Only

76

Fl.

p *pp* *p* *n*

B. Cl.

p cresc.

p cresc.

Vln.

Vc.

6 6 6 6 6 6

78

Fl.

p cresc. *mp* *n*

B. Cl.

p cresc. *mp* *n*

Vln.

mf

Vc.

6 6 6 6 6 6 6 6

80 83

Fl.

n $\rightarrow$ *p* *n* $\rightarrow$ *p* *pp*

B. Cl.

n $\rightarrow$ *p* *n* $\rightarrow$ *p* *pp* *ppp*

Vln

mf $\rightarrow$ *n* *p* $\rightarrow$ *n* *pp* *ppp* II

Vc.

mf $\rightarrow$ *n* *p* $\rightarrow$ *n* *pp* *ppp* III

84

Fl.

B. Cl.

Vln

Vc.

I II