

# General Remarks - OPEN FIELDS

**Oboes + Recorders:** all the notes you play are part of a melody and therefore have to be clearly stated, accent each note carefully following the dynamics. All needs to be played a little bit louder with expression, a lot more expression, just let these melodic lines sing!

**Clarinets:** for those of you who have to play a multiphonic (there's only one) please take the time to check the fingering that is written on the score.

**Bassons + Horn + Tubas:** all the notes you play have to be a little bit louder!

**Percussion:** play tremolos as regular as possible don't accent notes while you are playing a tremolo.

For **Tam-tams** and **gongs only** be sure that you bring a **contrabass bow** with you, and take the time to practice those passages where the bow is required. **Please don't forget to bring the bow with you**, nobody will be able to lend you a contrabass bow during the general rehearsal or the concerts.

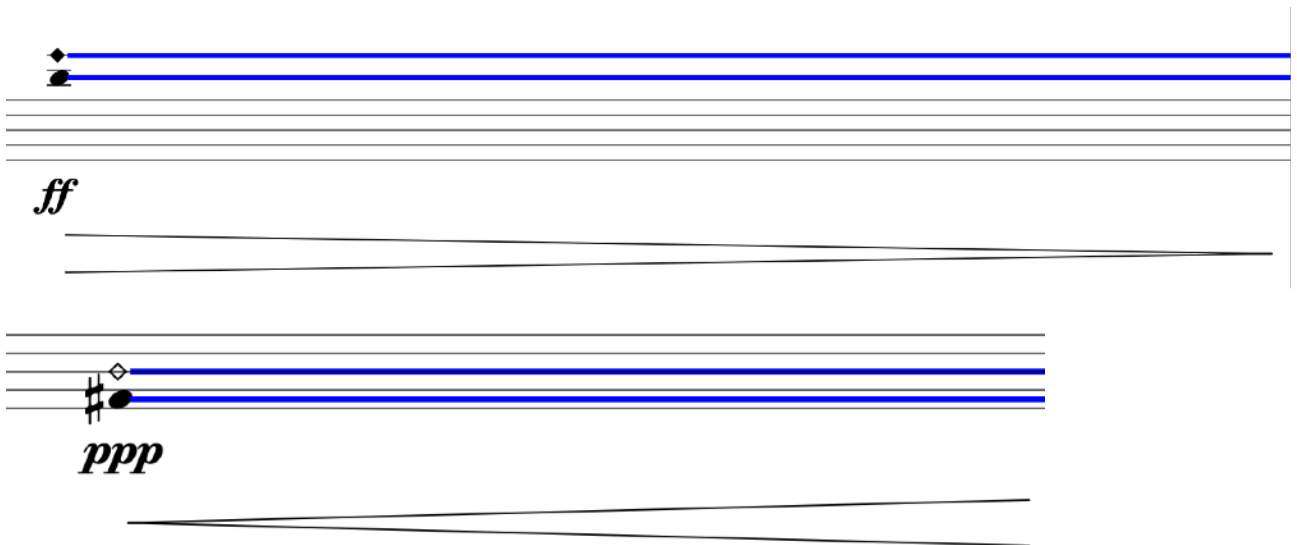
**Accordions, guitars and voices:** all the notes you play have to be a little bit louder!

For **guitars only** don't use distortion or drive on your amp. If you cannot play louder just set the amp louder.

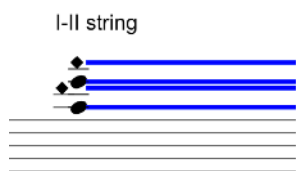
**Strings:** please check the picture here



Picture 1: these are two notes that have to be played simultaneously. This is a chord



Pictures 2 and 3: despite the fact that the upmost notehead is different: **these are both flageolets**, there's no difference between them. Just play an artificial flageolet of fourth in this case.



Picture 4: this is a double flageolet. Finger 1 plays a fifth (same finger on both strings), finger 4 produce the flageolet by lightly touching the written point, a fourth higher (same finger on both strings)

**The parts of cellos nr. 8, 20, 68, 80, 92, 140 contains a mistake at 159-164 ("start at time" box in the browser) You should play G4-F#4 instead of C4-H#4.**

Furthermore I want you please to carefully check the following excerpts of the score. Below I write your instrument number and the correspondent point in the score ("start at time" box in the browser:

**Instr number 1:** 220-245, 335-345

**Instr number 2:** 157-176, 176-201, 246-257, 270-283, 285-299, 302-308

**Instr number 8:** 159-164

**Instr number 13:** 292-331

**Instr number 14:** 140-149, 194-229

**Instr number 20:** 159-165, 313-322

**Instr number 25:** 158-169, 219-243, 334-345

**Instr number 26:** 157-174, 176-201, 270-283, 285-299, 302-308

**Instr number 32:** 145-172, 194-204

**Instr number 37:** 292-331

**Instr number 38:** 140-149

**Instr number 49:** 157-169, 220-245, 335-345

**Instr number 50:** 157-176, 177-200, 270-283, 285-299, 302-307

**Instr number 56:** 194-204

**Instr number 61:** 160-168, 292-330

**Instr number 62:** 141-148, 194-222

**Instr number 68:** 159-164, 313-322

**Instr number 73:** 158-169, 220-245, 335-344

**Instr number 74:** 157-176, 176-201, 246-257, 270-283, 285-299, 302-308

**Instr number 80:** 159-164

**Instr number 85:** 292-331

**Instr number 86:** 140-149, 194-229

**Instr number 92:** 159-164, 313-322

**Instr number 97:** 158-169, 220-244, 335-345

**Instr number 98:** 157-176, 176-201, 270-283, 285-299, 302-307

**Instr number 104:** 145-172, 194-204

**Instr number 109:** 292-331

**Instr number 110:** 140-148

**Instr number 121:** 158-169, 220-245, 335-345

**Instr number 122:** 157-176, 176-200, 246-257, 270-283, 285-299, 302-308

**Instr number 128:** 194-204

**Instr number 133:** 160-168, 292-331

**Instr number 134:** 141-148, 194-223

**Instr number 140:** 159-164, 313-322

All this excerpts are marked with "**Molto espressivo - vibrato**". I ask you please to play this passages louder and sing them because they need to come out of the ensemble. During the rehearsal I told you that the vibrato can also be "übertrieben", that's fine but please don't go too far (no vibratos of a whole tone).

This is especially important for those passages containing a glissato. Most of the passages listed above (not all) contain a **glissato** of a semitone or bigger. The **glissato** is an essential part so please play it very clearly at the point where it is written. **There's NEVER a gap between two notes if you have a glissato.** The **glissato** line is not blue but black and thinner.

Please check it carefully and let these melodic lines come out of the score.

For any enquiry I'm glad to help you: just drop me a line at [\*\*al.anatrini@gmail.com\*\*](mailto:al.anatrini@gmail.com)