Key to symbols

General remarks

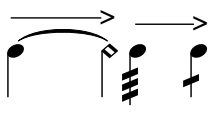
Normal dynamics indicate the sounding result of an action, not the effort to be put in.
In contrast to this, dynamics in brackets indicate the intensity of the action, rather than the sounding result.

Accidentals apply until the end of the bar, apart from within boxes: In this case, they only apply to the current note.

Play everything without vibrato, except when otherwise notated.

Grace notes always come before the beat.

Slow, mid-tempo, and fast tremolo.



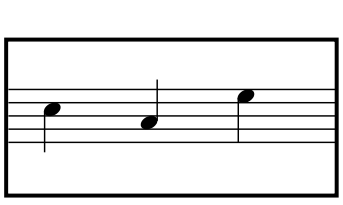
Arrows show a gradual change between the specified states.

Triangular noteheads indicate notes as high or as low as possible.

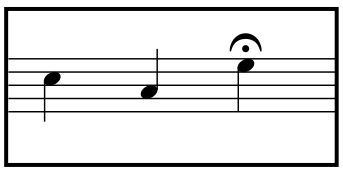
Let ring (l.v.).

Box notation

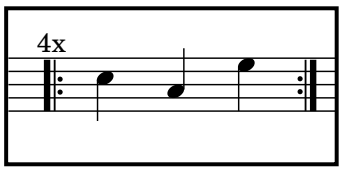
A box around a staff means that this passage is to be played independently, i.e. the tempo is independant of the other players and/or the conductor. Sometimes multiple instruments will start with the same rhythmic patterns but then drift away from each other.
This is indicated by accelerando and ritardanto marks. A thick barline represents synchronisation points. If the synchronisation point is indicated by the conductor mid-phrase, move on immediately, i.e. don't play to the end of the phrase/box.



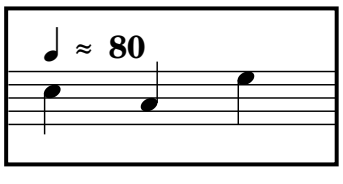
If there is no other indication within the box, play its contents once and then move on.



When there is a fermata at the end of the box, this usually means to hold this note until the conductor gives the signal to move on to what comes after.



When the contents of the box are surrounded by repeat marks, repeat the indicated parts until the conductor gives the signal to move on to what comes after. Alternatively the number of repetitions may be specified, as in this example (4 times).



A tempo mark inside of a box applies to this box only. Other players may have other tempi.

Woodwinds

Glissandi

Try to play glissandi as smoothly as possible. If it is too difficult to perform a "real" glissando over a large interval, playing a chromatic scale and bending each note to the next using the embouchure can also work.

Slap Tongue (Flute, Clarinet, Bassoon without mouthpiece), fingered notation, i.e. resulting pitches may deviate from these.

Flutter Tongue.

(Pitched) air sound, fingered notation.

blow at moutpiece

For clarinet and bassoon only: Maintain a short distance from the mouthpiece and blow air directly at its tip with pursed lips. For more stability, the clarinet can also put the bottom lip on the reed while blowing. This should result in a pitched air sound, possibly with more overtones and/or a slight whistle.

shake

Shake the Clarinet while playing to achieve a vibrato-like effect.

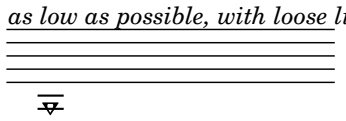
Embouchure glissano, before or after note.

Brass

The French Horn sounds a 5th lower than notated, in both bass and treble clefs.

Flutter Tongue.

as low as possible, with loose lips



Play as low as possible (even below pedal tones), to achieve an inconsistent, mumbling sound. It may be helpful to use only the upper lip.

Slap Tongue, fingered notation, i.e. resulting pitches may deviate from these..

Smack mouthpiece with palm, fingered notation. Putting baking paper in between the mouthpiece and the instrument might help to prevent the mouthpiece from getting stuck.

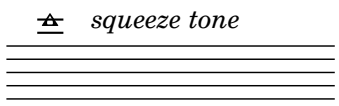
flick bell

Flick the bell of your instrument. Find the purest sound possible.

o sch

(Pitched) air sound, fingered notation. Optionally a consonant or vowel sound might be notated above.

squeeze tone



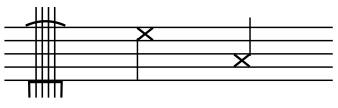
High lip tension and a lot of pressure but do not let the lips vibrate. This way some kind of "squeezing" sound should emerge.

Strings

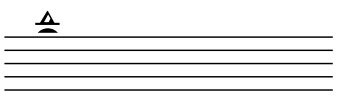
msp / sp / psp / ord / pst / st / mst

Contact point of the bow with the strings. Stays valid until new indication.
ord. means ordinary contact point as well as ordinary bow pressure. From left to right:
molto sul ponticello, sul ponticello, pocco sul ponticello, ordinario, pocco sul tasto, sul tasto, molto sul tasto.

(Molto) sul tasto, light bow pressure, muted sound.



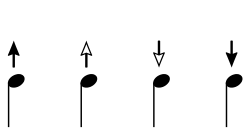
Bridge Clef, indicating the contact point of the bow. The first note would be msp, the second one mst.



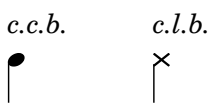
Bow on the bridge, resulting in a very high screeching sound.

Dampen strings with left hand.

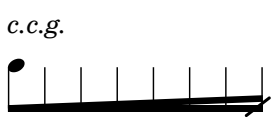
Bartok pizzicato.



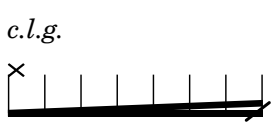
From left to right: almost no bow pressure (no discernable pitch), light bow pressure ('flautando'),
more bow pressure than normal (pitch still discernable), lots of bow pressure (no clear pitch).
These indications stay valid until revoked by ord. or another indication.



Con crini battuto, col legno battuto. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef).



Con crini gettato. The number of attacks can deviate from the number notated.

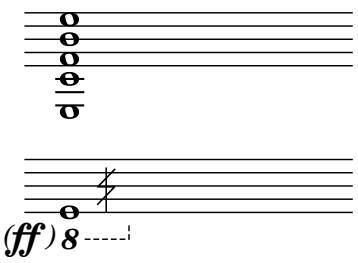


Col legno gettato. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef). The number of attacks can deviate from the number notated.

Artificial harmonic broken glissando. The upper finger moves relative to the lower one, like a slow but exaggerated vibrato, so that the harmonic jumps between different overtones.
Do not follow the shape of the line exactly, as it just represents this action.

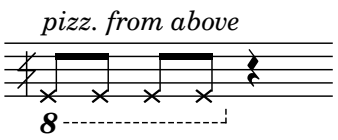
Double Bass

For this piece you will need a Five-String Double Bass. The Double Bass is always notated an octave higher than sounding.

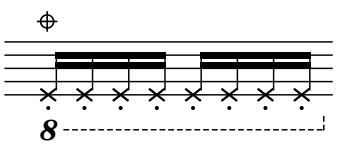


Scordatura: Tune the 5th string so low, that it starts to slap against the fingerboard when played with a lot of pressure. Tune the string such a way that this effect is maximized. The low G is only a suggestion. You will not have to use this string for normal pitches.

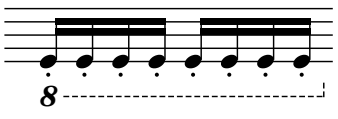
Play the detuned 5th string with a lot of pressure in such a way, that the string slaps against the fingerboard. This percussive sound should be as consistent as possible. When doing an upwards glissando with this effect, the actual pitch is not as important as the percussive sound, which becomes quicker.



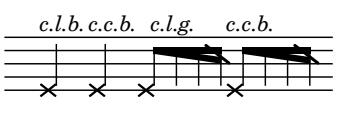
Pizz. perpendicular to the string, i.e. not sideways as usual, so that the string slaps against the fingerboard. In order to be quick enough, you might have to use alternating fingers.



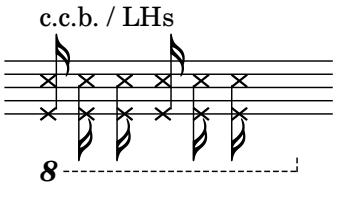
Spiccato on the 5th string. Dampen all strings with the left hand. This way, the 5th string should slap rhythmically against the fingerboard. The dynamics of the slap might vary between up-bow and down-bow. The rhythms that emerge from resulting accents are welcome.



The same spiccato effect but not dampened.

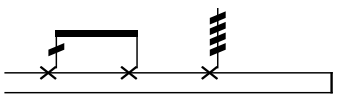


col legno battuto, con crini battuto, col legno gettato and con crini gettato on the 5th string should always produce the slapping sound.



Con crini battuto and left hand slap. A stem going upwards is for the right hand (slap the strings with your bow), downwards for the left (slap the strings with your palm).

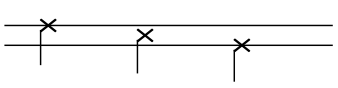
Percussion



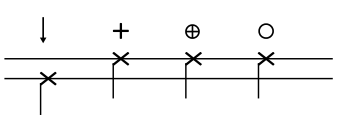
One tremolo dash indicates a double stroke. 4 dashes indicate a roll.

From left to right: Sticks, metal mallets (glockenspiel), hard plastic mallets, wooden xylophone mallets and soft timpani mallets.

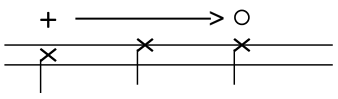
Hi-Hat



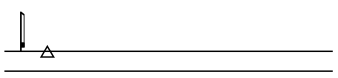
The staff lines indicate the position at which to hit the hi-hat. From left to right:
Hit the bell (bright sound: when the hi-hat is opened, hitting the bell should not make it buzz);
hit the middle of the hi-hat; hit the edge.



Symbols above the notes indicate what the pedal does. Left to right:
Sound of hi-hat closing itself, i.e. don't hit with the stick; closed hi-hat; half opened-hi-hat (lot of buzz, almost no resonance); open hi-hat.



An arrow indicates a transition. In this case from closed to open and from hitting the hi-hat normally to hitting it on the bell.

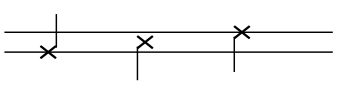


Bow the upper cymbal of the opened hi-hat.

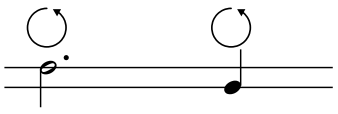
Stones / Tiles

- 5 small ceramic tiles (e.g. one tile broken into 5 smaller pieces) that have different perceived pitches. They should be similar to the highest octave of the xylophone, i.e. have a very short decay and a distinct attack.
- 3 stones / pebbles, that produce 3 different-sounding unpitched attacks when hit with a metal mallet.

The 5 different tiles are represented with normal note heads, ordered by perceived pitch from low to high.



The 3 stones are represented with crossed note heads on the same staff as the tiles,
order by perceived spectral content from low to high.



Use the stones to rub on the tiles, in order to create a continuous sound.

Xylophone

The xylophone sounds an octave higher than notated.