

Legend

General remarks

Dynamics are notated to indicate the result of an action, not the effort to be put in.
Dynamics in brackets indicate the intensity of the action, not the result.

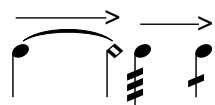
Accidentals apply until the end of the bar. As there a no barlines within boxes, accidentals within boxes only apply to the current note.

Play everything non-vibrato, except when specified.

Grace notes always come before the beat.



Slow, mid-tempo and fast tremolo.



Arrows show a gradual change between the specified states.



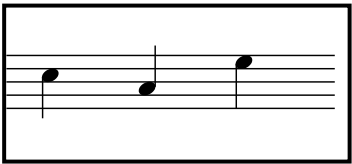
Triangular noteheads stand for as high / as low as possible.



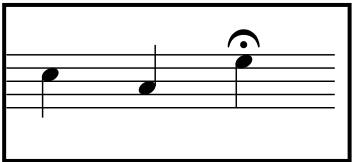
Let ring.

Box notation

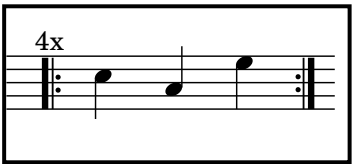
A box around staves means, that this passage is to be played indipendently. This means the conductor does either not conduct, or that he conducts in a different tempo than the one the contents of the box are supposed to be playing in. Sometimes multiple instruments will start with the same rhythmic patterns but then drift away from each other, indicated by accelerando and ritardanto marks. A thick barline represents fixed, i.e. synchronized points in the score, which usually come after free passages.



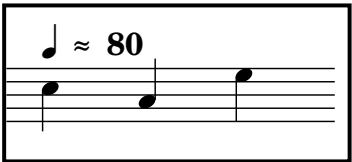
If there is no other indication within the box, play its contents once and then move on.



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 that are to be played might be indicated (4 times in this example). Move on after the correct amount of repetitions. However for most boxes this is not specified.



A tempo mark inside of a box applies to this box only. Other players probably have other tempo marks. Outside of and after the box is to be played a tempo, if not indicated otherwise.

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.



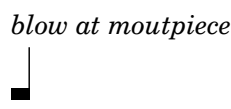
Slap Tongue (Flute, Clarinet, Bassoon without mouthpiece), fingered notation.



Flutter Tongue.



(Pitched) air sound, fingered notation.



For Clarinet and Bassoon. 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 / a slight whistle.



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



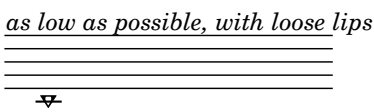
Glissando with embouchure, before or after note.

Brass

The French Horn is always notated a 5th higher than sounding, independent of Clef.



Flutter Tongue.



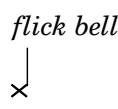
Play as low as possible (even below pedal tones), to achieve an inconsistent, mumbling sound. It might be helpful to use only the upper lip.



Slap Tongue, fingered notation.



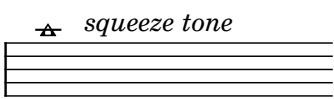
Smack mouthpiece with palm, fingered notation. Putting baking paper in between the mouthpiece and the instrument might help to prevent the mouthpiece from getting stuck.



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



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



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.

(Molto) sul tasto, muted sound.

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

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

Flageolett and artificial flageolett. A diamond shaped notehead means the fvinger only touches the string.

Dampen Strings with left hand.

Bartok Pizzicato.

From left to right: almost no bow pressure (no discernable pitch), small bow pressure ('flautando'), more bow pressure than usual (pitch still discernable), lots of bow pressure (no clear pitch).
Stays 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. Only the first attack is to be played precisely. The following do not have to be synced.

Col legno gettato. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef). Only the first attack is to be played precisely. The following do not have to be synced.

Artificial harmonic glissando. Additionally, the upper finger moves relative to the lover one (like a slow but exaggerated vibrato), so that the harmonic jumps between the 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 in a way that maximizes this effect, the low G is only a suggestion. You will not have to use this string for ordinario 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 percussive sound, which should get quicker.

Pizzicato from above, so that the string slaps against the fingerboard, not sideways.
To be fast enough you might have to use alternating fingers.

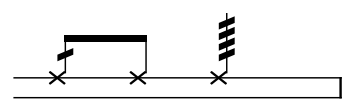
Spiccato on the 5th string. Dampen all strings with the left hand. This way, the 5th string should slap rhythmically against the fingerboard. The dynamics of that slap might vary between up-bow and down-bow. The rhythms that emerge from those accents are welcome.

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 that 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 pallm).

Percussion

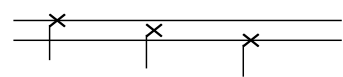


One dash indicates a double stroke. 4 dashes indicate a roll (?)

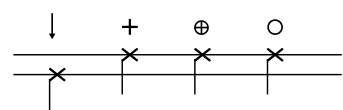


From left to right: Sticks, metal mallets (Glockenspiel), hard plastic mallets, wodden Xylophon mallets and soft timpani mallets.

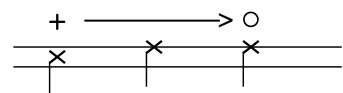
Hi-Hat



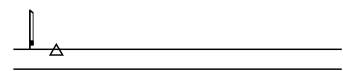
The lines on which the notes are indicate the position at which to hit the Hi-Hat. From left to right: Hit on Bell (bright sound. When the Hihat is opened, hitting it on the bell should not make it buzz), hit middle of Hi-Hat, hit edge of Hi-Hat.



Symbols above the notes indicate what the pedal does. Left to right: Sound of Hi-Hat closing (don't hit with stick), closed Hi-Hat, half opened-Hihat (lot of buzz, almost no resonance), open Hi-Hat.



An arrow indicates a transition. In this case from closed to opened and from hitting the Hi-Hat normally to hitting it on the bell.



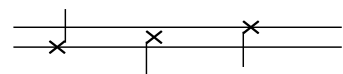
Bow the upper cymbal of the opened Hi-Hat.

Stones / Tiles

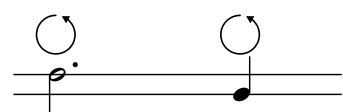
- 5 small ceramic tiles (e.g. one tile broken into 5 smaller pieces) that have different perceived pitches. They should be similar to the highest octave of the Xylophon, i.e. have a very short decay and a distinct attack.
- 3 stones / pebbles, that produce 3 differently coloured attack sounds when hit 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 pitch/spectral content from low to high.



Use the stones to grind (?) on the tiles to create a continuous sound.

Xylophon

The Xylophon is always notated an octave higher than sounding.