

Ragnhild Berstad

tēla

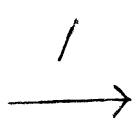


2011

*Commissioned by Thomas Kjekstad
with financial assistance from
the Norwegian Composers Fund*

Explanation of signs

General:



- subito



- gradual transition



- pitch to be raised by $\frac{1}{4}$ of a second
- pitch to be lowered by $\frac{1}{4}$ of a second
- notes in bracket can be omitted



- the bracket indicates that the pause might be shorter than notated, depending on previous section



- tenuto: sustained and slightly accentuated



- bending beam indicates rhythmic flexibility inside the figure

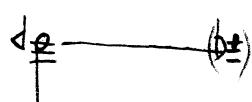


- glissando, note in bracket indicates the end note of glissando, not to be played as a separate note

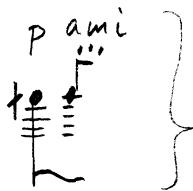
Guitar:



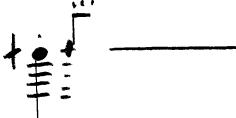
- thimble: to be used on 1st, 2nd and 4th finger on left hand, touch the string lightly with the fleshy part of the finger (inside thimble)



- play initial note, then move the thimble (finger) to produce a glissando, initial note to be established before the glissando movement



- make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes, played by the fingering ami



- as above, make continuous repetitions according to the prolongation line



- prolongation line is also glissando line; play the initial tremolo group, then move the thimble (finger) to produce a glissando during the following tremolos
- the pitches notated along the glissando line have to be audible; make a short rest in left hand movements on the pitches notated, i.e. a short stop in the glissando movement



- stop glissando/left hand movement on the notated pitch, rest until the whole tremolo group, pami, is finished



- tenuto on main notes; make a slight prolongation of/ rest after the main note before playing the following grace notes



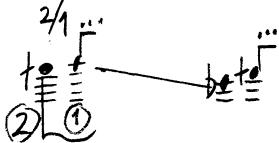
- as above, but make a longer prolongation/ rest



- as above



- strong accent on main note



- touch 1st and 2nd string with 1st and 2nd finger/ thimbles. Keep the fingers/ thimbles in close position to produce a small interval, here $\frac{3}{4}$ a of a second. The actual interval between the two strings will vary; the higher pitch the smaller interval.
NB: keep the same 2/1 position throughout all the glissando movements



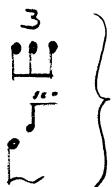
- touch 1st and 2nd string with the same thimble, produces a fourth



- change gradually from large interval, fourth, and left hand position 2/2 to small interval and left hand position 2/1
- start the glissando movement after finishing the first tremolo group
- notes in bracket to indicate that the actual pitches will be different from notated, dependent on the glissando movement

The musical score shows a box containing various fingerings (e.g., 2/1, 2/2, 2/1) and pitch markings (e.g., 3+, 3t). A long horizontal line with arrows indicates a glissando movement across several strings. Below the score, there is a dynamic marking 'mf/p'.

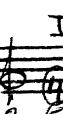
- change between the different pitch- (and finger-) combinations indicated inside the box, prolongation-/ glissando line shows the movement on 2nd string, all the pitches notated during the following long glissando movement has to be played by on 2nd string
- as a consequence of this the first note group in the box can occur only between the pitches notated



- the rhythmic figure above refers to the tempo of main note, i.e. right hand thumb, within a quaver



- as above, but faster \approx



- faster than \approx



- crossed strings, cross 4th and 5th string on 3rd fret, resultant pitches may differ from notated

EB

The musical score shows a harmonic bow (EB) placed between the 14th and 15th frets on the 2nd string. There are two harmonic marks (circles with a dot) on the string, and a dotted line indicates the movement of the EB.

- place the EB between 14th and 15th fret, on 2nd string, use the "harmonic" switch position to get multiple harmonics as notated
- move the EB carefully towards string to let the harmonics grow gradually out, as notated
- a slight movement of EB on string can be necessary to get an optimal result
- keep the EB in close position to the string according to the prolongation line, then gradually remove EB from string according to the dotted line

The musical score shows the EB being moved from the 19th fret to the 20th fret on the 2nd string. There are two harmonic marks on the string, and a dotted line indicates the movement of the EB.

- move the EB from 19th to 20th fret to obtain the notated harmonics

EB: XX+

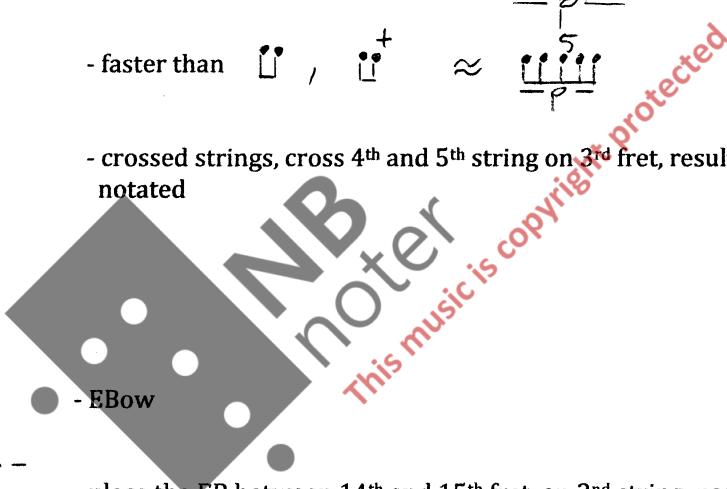
- place the EB close to 20th fret, on right side of

EB:

- place the EB over the sound hole

EB:

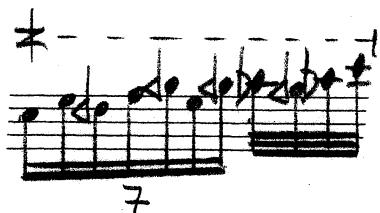
- place EB over the sound hole, approximately 2 cm from edge on right side





- thimble on left hand finger, place thimble between 7th and 8th fret and move it gradually towards 7th fret as notated, to make a glissando

Strings:



- rhythmic variations in right hand are to be coordinated with quick tremolos in left hand (to avoid unwanted legato)

◆

- half harmonic, between light harmonic touch and ordinary pressure (left hand)

◆

- no ordinary pitch is to be heard

asp

- alto sul ponticello

qsp

- quasi sul ponticello

Bowing speed:

fast bow (F.B)

- full bow, a glass like sound

normal bow (N.B)

- the resulting sound has to contain noise elements in addition to notated pitch

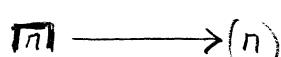
slow bow (S.L.B)

- almost no ordinary pitch is to be heard

Pressure:



- crushed tone; exaggerated bowing pressure, no pitch is to be heard

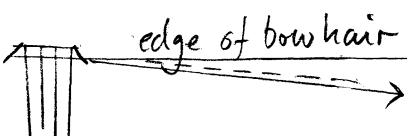


- gradual transition from exaggerated pressure to normal pressure

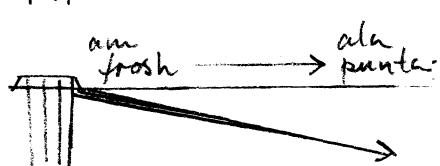
Other playing techniques:



- place the bow on string, then draw the entire bow up towards the tuning pegs, keeping it at 90 degrees to the instrument (avoid pitch sounds), direction of bow is according to notation, degree of pressure on string is according to thickness of line



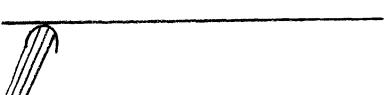
- as above, use edge of bow hair, a light pressure and very slow motion causing a soft grainy sound



- as first example, but use an oblique bow position, about 60 - 75 degrees on string, make in addition a down bow motion as indicated (no pitch is to be heard)



- Increasing pressure causing "croaking" (frog!)



- play on top of the bridge

Extra equipments and other considerations (guitar only):

Three thimbles made of glass or similar material, to be used on 1st, 2nd and 4th finger on left hand. Thimbles can be borrowed from composer.

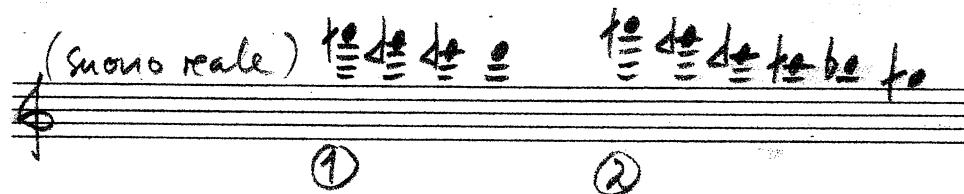
Small piece of foam rubber to be placed between fingerboard and 1st and 2nd strings, in order to damp the occurring vibrations on the string part behind the thimble contact point, while playing fortissimo attacks

Steel guitar placed on a table in front of musician, to be played with:

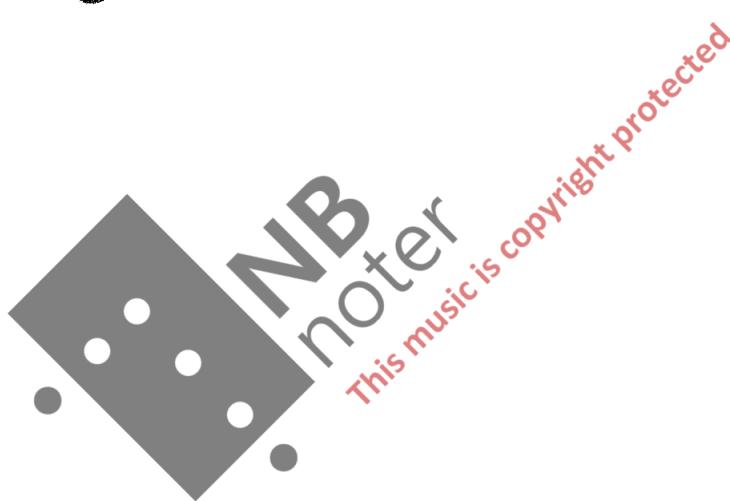
Electronic Bow for guitar, model PlusEBow

Recommended:

Put marks on following pitch points on 1st and 2nd string on nylon guitar, use a multi media-marker:



Steel guitar to be tuned:



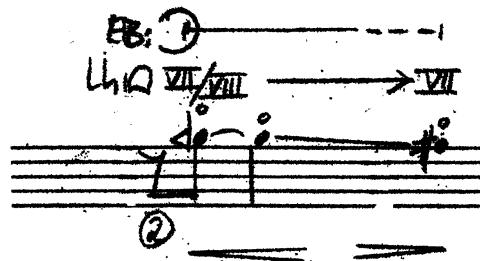
Sound engineering:

six microphones are needed:

preferably five contact microphones and one on stand for the steel guitar on table

routing to the reverb units is pre-fader,
return on separate channels for individual control

the guitar is to be partly high pass filtered



- thimble on left hand finger, place thimble between 7th and 8th fret and move it gradually towards 7th fret as notated, to make a glissando

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Three thimbles made of glass or similar material, to be used on 1st, 2nd and 4th finger on left hand. Thimbles can be borrowed from composer.

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Sound engineer:

six microphones are needed:

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routing to the reverb units is pre-fader,
return on separate channels for individual control

A

$\delta=48$ liberamente

Guitar

amp, HP filt,
slightly rev

12
 16

8 — = P mp — = P

slightly amplified

v1

slightly amplified

v2

slightly amplified

vla

slightly amplified add reverberation

2) SP

IV ppp

colla parte
 fast bow

ppp

fast bow

ppp

slantato, fast bow

pp = ppp

Copyright protected

NB
noter
this music

Copyright protected

This image shows a handwritten musical score for guitar, featuring six staves of music. The score includes various performance instructions such as dynamic markings (e.g., mp , ppp , pp , p), tempo markings (e.g., 12, 2, 13, 11, 8, 7, 16, 4), and articulations (e.g., gliss , pizz , solo , con sord). There are also specific performance techniques indicated by brackets and arrows, such as $\text{pp} \rightarrow \text{ppp} \rightarrow \text{ppp} = \varnothing$ and $\text{pp} \rightarrow \text{ppp}$. A red watermark "no this music" is visible across the top of the page.

1) thimble  on 4th finger to play the quarter tones; touch string lightly with the fleshy part of the finger  as to make new frets between the ordinary frets

2) pinch string between two fingers and lift slightly, approx. pitch area notated, change bowing imperceptibly

D. = d, d = 64 a tempo
 7 → cancel reverb B
 16 4 amp off

flautato, fast bow

$\text{♩} = 72$

5

This n

The score consists of four staves of handwritten musical notation. The first staff starts with a treble clef, an '8' above it, and a '5' over a bracket. It features various note heads with stems and horizontal strokes. The second staff begins with a bass clef and a '5' over a bracket. The third staff starts with a treble clef and a '5' over a bracket. The fourth staff starts with a bass clef and a '5' over a bracket. Dynamic markings are placed below certain groups of notes: 'PP → ppp' under the first group of notes in each staff, and 'PP = ppp' under the second group of notes in each staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for four staves, measures 8-10. The score includes dynamic markings like PP, ppp, pp, P, and imp.

Measure 8:

- Staff 1: (d) 5 PP = ppp
- Staff 2: 5 PP = ppp
- Staff 3: 5 PP = ppp
- Staff 4: 5 PP = ppp

Measure 9:

- Staff 1: 5 PP = ppp
- Staff 2: 5 PP = ppp
- Staff 3: 5 PP = ppp
- Staff 4: 5 PP = ppp

Measure 10:

- Staff 1: 5 PP = ppp
- Staff 2: 5 PP = ppp
- Staff 3: 5 PP = ppp
- Staff 4: 5 PP = ppp

Handwritten musical score for four staves, measures 10-13. Includes dynamic markings and performance instructions like "flaut. fast bow" and "p.a.p. cresc."

Measure 10:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 11:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 12:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 13:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 14:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 15:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 16:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 17:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 18:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 19:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

Measure 20:

- Staff 1: 5 P = pp
- Staff 2: 5 P = pp
- Staff 3: 5 P = pp
- Staff 4: 5 P = pp

C

3 ♩ = 60 amp, HP filt, slightly reverb 7 (2)
4

15 (1) (2) (3) Suon o reale 4
① - - - ② - - - ① P

→ slightly reverb

(PPP) /PP/PPP /PP/PPP PP/PPP sim.
(PPP)

slantato, fast bow PP/PPP slightly reverb
PPP slantato, fast bow PP/PPP /PP/PPP
senza sord PP/PPP sim

NB
noter
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20

st. 4) mp
P mp P
sim sim sim
PP/PPP sim sim
PP/PPP sim sim sim
sim sim sim sim
sim sim sim sim sim
sim sim sim sim sim sim
sim sim sim sim sim sim sim

1) subito accento: make accents by sudden increasing of bowing speed combined with bowing shifts

2) thimble on 4th finger, all notes in this section are to be played with thimble

3) put marks on following pitch points on 1st and 2nd string, use a multi media marker

4) higher pitch means tighter string and shorter reverberation; faster movement, larger intervals and higher pressure on string are needed to produce a glissando

D

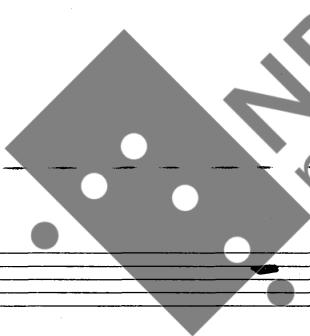
$\frac{4}{4}$ $\text{♩} = \text{♪}, \text{j} = 48$

amplification off

[30]

Handwritten musical score for section D, measures 30-34. The score consists of four staves. Measure 30 starts with a dynamic of pp . Measures 31-32 show various dynamics including $\rightarrow \text{sp}$, $\rightarrow \text{ord}$, and pp . Measure 33 features a dynamic of p . Measure 34 concludes with a dynamic of pp .

poco accel -



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[35] $\frac{2}{4} \text{♩} = 54$

$\frac{4}{4} \text{♩} = \text{♪}, \text{j} = 72$

Handwritten musical score for section D, measures 35-39. The score consists of four staves. Measures 35-38 show complex rhythmic patterns with dynamics including $\text{sp} \rightarrow \text{ord}$, $\rightarrow \text{sp}$, ord , p/PP , sp , p/PP , and IP . Measure 39 concludes with a dynamic of P .

E

$\text{d}=60$

1)

P / mp < mf mp PP = PPP
P / mp = mf mp PP = PPP
cresc - - - mp - - - mf - - - mp < p = PPP
mf

P / ppp / p / PPP

P / pp

amp, HP filt

NB
noter

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40

no HP

$\text{d}=72$

sound scale mp
mf
p. a. p. cresc.
sim

mp

pp

pp

pp

pp

p / pp sim sim pp pp

- 1) put foam rubber or similar material between fingerboard and 1st and 2nd string in order to damp strings behind thimble touching point (to prepare the fortissimo section on next page)
- 2) put thimbles on both 1st and 4th finger in order to prepare the section on next page

$\text{J} = 72$

50 | F | 3 | 4 (snare reale) | =56 | amp, HP | -9- |

Handwritten musical score for three staves. The score includes dynamic markings such as p , mp , f , ppp , 6 , pp , and s . The top staff features complex rhythmic patterns with $3+$ and $2/2 \rightarrow 2/1$ time signatures. The middle staff includes a tempo marking of 55 . The bottom staff includes a dynamic marking of 6 .

- 1) thimble on 1st and 2nd finger
 - 2) make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes played by the fingering ami (detailed information on notation and playing technique see "Explanation of signs")

- 10 -

Handwritten musical score page 10. The score consists of two staves. The top staff has a tempo marking of 60 BPM. It features various rhythmic patterns, including sixteenth-note groups and grace notes, with dynamic markings like *p*, *mf/r*, *mp*, *mp > pp*, and *ppp*. The bottom staff contains mostly blank or silent measures. A small rectangular inset diagram is located in the upper right area of the top staff.

60

NB note This music is copyright protected

Handwritten musical score page 11. The score consists of two staves. The top staff begins with a diamond-shaped note head containing three dots. It then continues with a series of sixteenth-note patterns and dynamic markings such as *ip*, *<ip*, *mp/p*, *<mp/p*, *<mp/p*, and *=mp>p*. The bottom staff contains measures with various note heads, including open circles, filled circles, and diamonds, with dynamics like *pp*, *mp*, and *mp =*.

Handwritten musical score for four staves, measures 10-15. The score includes dynamic markings like mfp , mp/p , m/p , mf/p , p , pp , mp , 6 , 5 , 3 , mf , and sf . Measure 10 starts with a dynamic mfp followed by mp/p and m/p . Measure 11 begins with mf/p . Measures 12-13 show a transition with p , pp , mp , and pp . Measure 14 features dynamics 6 , mp , pp , 6 , 3 , and 5 . Measure 15 concludes with mp , pp , 5 , 5 , 5 , and mp .



[G]

pami

no... This music

flaut. fast bow

flaut. fast bow

detache

flaut. fast bow

flaut. fast bow

pp

65

- 12 -

3+ 3
III III

mf → détaché
p → *pp*

mf → *mp*
détaché à la pointe

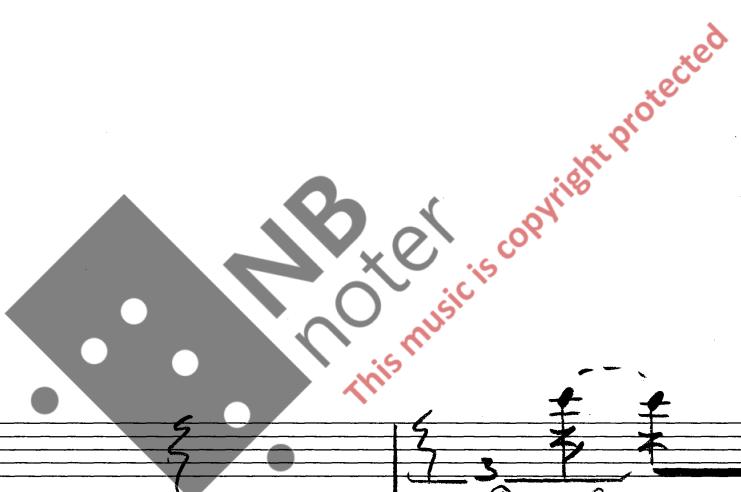
sp *ord.*
mp → *pp* → *p* → *mp* → *p*

p → *pp* → *mp* → *pp* → *p* → *mp* → *p*

mp → *pp* → *sp* → *ord.* → *p* → *mp* → *p*

p → *pp* → *mp* → *pp* → *p* → *mp* → *p*

(d. 18)



= *mp*

détaché
p → *mp* → *pp* → *PPP flaut. fast bow*

flaut. fast bow
pp → *pp* → *tr* → *tr*

mf → *pp* → *flaut. fast bow*

mp → *p* → *pp*

6 / *mf* → *pp* → *PPP*

PP

70

Handwritten musical score for a bowed instrument, likely cello or double bass, featuring six staves of music. The score includes dynamic markings such as *mf*, *sp*, *p*, *pp*, *f*, and *ff*. Performance instructions like 'tr' (trill), 'trem' (tremolo), 'flaut.' (flautato), 'fast bow', and 'norm. bow' are also present. Measure numbers 1 through 6 are indicated above the staves.

A large gray diamond shape containing three white dots, positioned above a large 'NB' and the word 'noter'. A red diagonal watermark reads 'This music is copyright protected'.

This

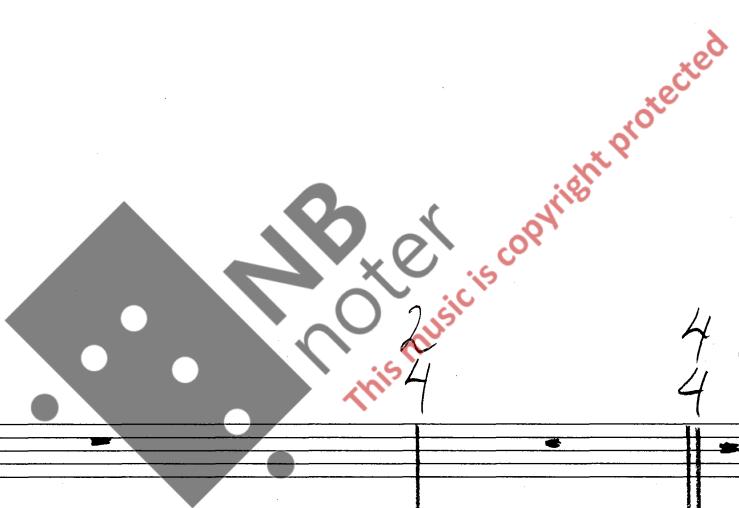
11

12

13-14

H 75

$d = 52$



NB
noter
This music is copyrig

4 $d=56$
add reverb

f.b.

plant. fast bow

I II

PP

P

f.b.

PP

f.b.

PP

fast bow

f. bow 8va

II I

PP

A large, semi-transparent red watermark is angled diagonally across the page. The text "This music is copyright protected" is written in a bold, sans-serif font. The background of the slide is black, and there is a small white rectangular logo in the bottom left corner containing the letters "ev".

NB noter
This music is copyright!

The score consists of six staves of handwritten musical notation for violin. The notation includes various bowing patterns such as 'normal bow', 'slow bow', 'fast bow', 'SL.B.', 'NB', 'V.SL.B.', and 'no rev'. Dynamics like 'mp', 'f', 'pp', and 'p' are also indicated. The score is divided into sections by vertical bar lines and includes rehearsal marks 'I', 'II', and 'III'. A large red diamond-shaped watermark containing the text 'NB noter' and 'This music is copyright!' is overlaid on the top left of the page.

→ no HP filtering

1-59

no HP filtering

<img alt="Handwritten musical score for three staves. The top staff has a 3/4 time signature, the middle staff a 6/8 time signature, and the bottom staff a 6/8 time signature. The score includes various dynamics (mf, f, ff), articulations (NB, VSLB, NB, Sfz, sfz, sfz/mf, sfz/f/mf, sfz/mf, pp, p, mp, s, v, n, z, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 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1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 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3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 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3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235, 4237, 4239, 4241, 4243, 4245, 4247, 4249, 4251, 4253, 4255, 4257, 4259, 4261, 4263,

J

90

$d = 54$

$$j = 60$$

NB
noter
3
is must

$$- \sqrt{16} = 54$$

2
11

- 1) remove thimbles, the previous b1 in bracket can be omitted if necessary
 - 2) no ordinary pitch is to be heard during the alteration of bowing position, damp string with left hand if necessary
 - 3) emphasize the noisy part of the sound by putting the main weight of the attack on the crossed strings
 - 4) keep finger on $\frac{1}{4}$ tone lowered d, 3rd string, until the end of the sequence (bar 93)

95

2 **4** **4** **2** **4**

d=60

to steel guitar **turn on EBow**

am fresh **mid** **am fresh** **mid** **ala punta** **mid**

ala punta **edge of bowhair** **(II)** **I PP**

mid **am fresh** **edge of bowhair** **edge of bowhair**

III **IV** **II > III**

mid **2)SP** **IV PP**

K

2 **4** **3** **4**

slightly amp **tuned:** **4** **sono reale**

steel guitar

EB: XIV / XV

106

4 **4** **4** **4**

EB: XIX → XX

asp **45° 3)** **reverb** **v** **add rev** **45° 3)** **reverb**

1/PP **1/PP** **1/PP**

- 1) half harmonics, between light harmonic touch and ordinary pressure
 2) pinch string between two fingers and lift slightly, approx. pitch area notated
 3) play on top of the bridge, use a bowing angle approx. 45 degree on bridge/string length,
 no ordinary pitch is to be heard, bowing changes are to be clearly audible

(EB) ---

EB: XX+

EB: XI/XII

II pp

pp

PP

105

NB Noter
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EB: I

EB: VII/VIII

EB: XVIII/XIX

EB: I

II pp

II pp!

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$\frac{4}{4}$ $\text{d} = 63$

to ordinary guitar

amp off

no reverberation (tutti strings)

reverb

This image shows a handwritten musical score for guitar, likely for a piece titled "to ordinary guitar". The score consists of six staves of music, each with a unique set of markings and dynamics. The first staff starts with a dynamic of f , followed by $\text{f} \cdot$ and "amp off". The second staff features markings like $60^\circ-75^\circ$ and $90^\circ(\text{a.sp})$. The third staff includes dynamics such as ppp and pp . The fourth staff contains markings like $90^\circ(\text{a.sp})$, pp , and ppp . The fifth staff has markings like $60^\circ-75^\circ$, $n 5$, and $90^\circ(\text{a.sp})$. The sixth staff ends with a dynamic of pp . The score is divided into sections by vertical lines, with one section labeled "no reverberation (tutti strings)" and another labeled "reverb". The overall style is experimental and non-standard.

The image features a large, semi-transparent grey speech bubble on the left side. Inside the bubble, the letters 'NB' are written in a large, bold, black font, with 'noter' in a smaller, regular black font below it. To the right of the bubble, a red diagonal watermark reads 'This music is copyright protected'. In the bottom right corner, there is a musical staff with a treble clef on the top line and a bass clef on the bottom line. The staff has several horizontal lines representing musical notes.

115

amplified

Guit.

amplified

5

ff (possible)

amp off

tune 4th string down:

($\frac{4}{5}$)

This image shows a handwritten musical score for guitar. The score consists of four staves, each with a different tuning. The first staff (Guitar) starts with a dynamic of 'amplified' and includes markings like '5', 'X', and 'ff (possible)'. The second staff (Guitar) has a dynamic of 'mf/mp' and includes a 'tune 4th string down:' instruction with a tempo of '(4/5)'. The third staff (Bass) features a 'mf' dynamic and includes a '3' above the staff. The fourth staff (Bass) has a 'mf' dynamic and includes a '5' above the staff. Various performance techniques are indicated throughout the score, such as 'imp <mf> mp <mf>', 'f', and 'mp <mf> f'. The score is written on a grid of five horizontal lines and four vertical bar lines, with some staves having additional vertical lines.

NB
noter
cis music

slightly amp

This music is now

to steel guitar

slightly amp

steel guitar

1) change bow imperceptibly

Handwritten musical score page 14, showing measures 11 through 15. The score is for four voices (Soprano, Alto, Tenor, Bass) and includes dynamic markings and rehearsal numbers.

Measures 11-12:

- Soprano:** Dynamics: $\text{f} \text{ f}$, d° . Articulation: sf .
- Alto:** Dynamics: $\text{f} \text{ f}$, d° , sf .
- Tenor:** Dynamics: $\text{f} \text{ f}$, d° , sf .
- Bass:** Dynamics: $\text{f} \text{ f}$, d° , sf .

Measures 13-14:

- Soprano:** Dynamics: ff , sf .
- Alto:** Dynamics: ff , sf .
- Tenor:** Dynamics: ff , sf .
- Bass:** Dynamics: ff , sf .

Measures 15-16:

- Soprano:** Dynamics: f , sf .
- Alto:** Dynamics: f , sf .
- Tenor:** Dynamics: f , sf .
- Bass:** Dynamics: f , sf .

Rehearsal Marks:

- Measure 11: (1)
- Measure 12: (2)
- Measure 13: (3)
- Measure 14: (4)
- Measure 15: (1)
- Measure 16: (2)

Performance Instructions:

- Measure 11: $\rightarrow V, \text{SLB}$
- Measure 12: $\rightarrow NB$
- Measure 13: $\rightarrow V, \text{SLB}$
- Measure 14: $\rightarrow V, \text{SLB}$
- Measure 15: $\rightarrow NB$
- Measure 16: $\rightarrow V, \text{SLB}$

Dynamic Markings:

- Measure 11: pp
- Measure 12: pp
- Measure 13: pp
- Measure 14: pp
- Measure 15: pp
- Measure 16: pp

NB noter
this music is copyright protected

130 EB: XI/XII

2 4 3 $\text{d}=60$
4 a tempo

4 $\text{d}=52$

→ slant. fast bow → reverb

pp

P → pp → ppp

→ NB → fast bow → reverb → norm bow

pp

p → ppp

-23-

135

EB: -----

Liberamente
Lh A IV/V

135

EB: -----

Liberamente
Lh A IV/V

EB: -----
D VI

EB: -----
D VIII/IX

asp

NB
noter
This music is copyright protected

140

add rev

increasing amount
and length of reverb

140

add rev

increasing amount
and length of reverb

gliss

EB: -----
Lh A XII/XII

EB: -----
D XI/XI

(asp)

25/6 2011

Rogério Bernald