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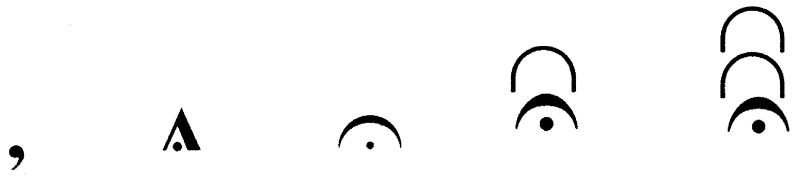
Grains

for percussion, viola and harp

Ruben Sverre Gjertsen 2003

Commissioned by Music Factory 2003 and Bit 20
Duration: 12'

The piece consists of 13 parts which are not intended to be separated as movements, but keep their tension with sudden and absolute silences, or played attacca.



shortest ←----------→ longest
suggested durations (ad lib.)
breath short 1''- 2'' 2''-3'' 3''- 4''

In general, think kaleidoscopic. Listen to static sounds without tension and direction, focus rather on the smallest timbre changes. Overall textural changes are sudden and unpredictable. Loud dynamics give energy and richness of timbre, never aggression.

mf– = static dynamic, on and off, without direction.

percussion:

3 Skin Maracas, containing large metal grains (Small, medium,large)
Cabasa
Large fruit shaker, size like a large maracas
Ocean drum
2 Rainsticks, placed on racks to allow slight, gradual or rapid turns
3 Ratchets (pianissimo, small, large)
Vibraslap
Glass chimes (never metal)
Siren (large)

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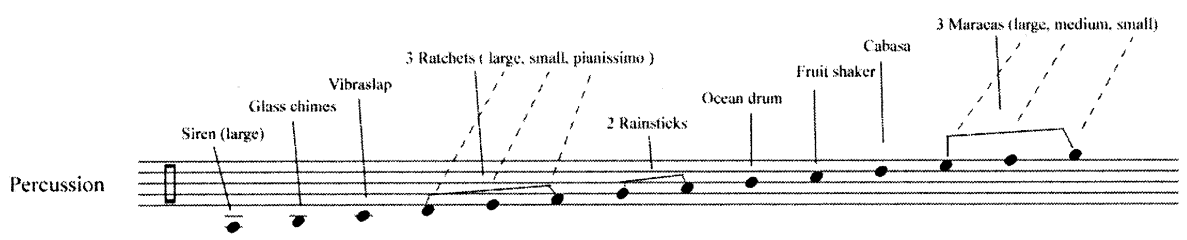
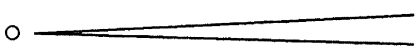


Creating contious noise

Any instrument;  *pp* means only single, irregular grains at the beginning, then increasing and smooth density.
Maracas and shaker; Never rhytmical shaking (if so it's written out). Two hands must be used to turn the instrument smoothly, taking over to even out all changes of hands, without accents.
Cabasa; Hand and instrument must be turned to form a perfect circular movement with no accents or audible cycles.
Ocean drum; Must be lifted and never damped. Turn carefully to find irregular sounds or smooth sounds.
Ratchet; Lower dynamics mean slower turns, completely irregular single clicks, with friction. Avoid any periodical rhytm.
Siren; Preferrably a large hand siren. In any case never a ordinary siren sound. Barely turned, to sound like a large pepper grinder.

for viola:

Microtones

= 1/4 tone sharp = 3/4 tones sharp = 1/4 tone flat = 3/4 tones flat

↑ = 1/8 sharp
↓ = 1/8 flat
Accidentals apply to repeated notes.
The general standard is no vibrato. N. V. (non vibrato) is only written after a vibrato shape, or as a reminder. When used, exaggereated forms of vibrato (to slow, to fast) are more normal than traditional vibratos.

ST = sul tasto

SP = sul ponticello (this is the normal, clear, metallic sul pont.)

ASP = alto sul ponticello (means as close to the bridge as possible (almost at the bridge) , the result should be a distinct, clear, bright whistling sound , the fundamental should not be heard)

AST = alto sul tasto, at the middle of the sounding string (where possible) This can in some cases cause only a quiet noise.

slow bow = reduce the bow speed to lose the fundamental pitch. When this is used for harmonics , the result could be only the soft noise of the bowing (making a way of fading the sound out).

multiphonics : touch the given position and play towards sul ponticello, adjust bow speed (slower) and pressure (slightly, just to split the pitch), to make a stable multiphonic sound. They should have a soft sound , and never sound like the high-pressure bowing.

crini +legno = 1/2 crini (hair), 1/2 legno

= extremely slow, high-pressure bowing , never tones or distorted tones (except where a transition is wanted), a dry , percussion-like “white” noise. Soft dynamics do never mean less pressure , just even slower speed , with resulting pops of noise.

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horisontal (ordinary direction bowing)

vertical (along the strings) This does also depend on sp/st-indications. The intention is purely a noisesound and it must not sound like the multiphonics .

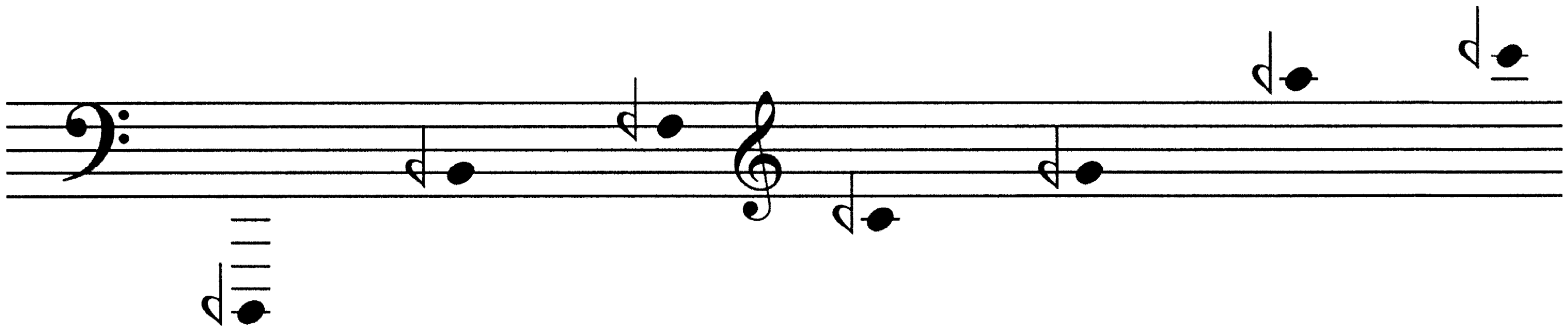
The directions may be combined, and dynamics can give the balance between them. For instance h.f + v.pp These signs apply to the whole note , or until a normal bowing sign is given.

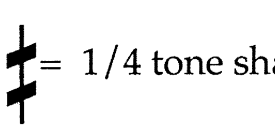
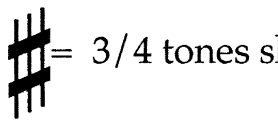
= medium-pressure bowing ; a softer, still distorted very sound. One should hear a distorted pitch.

Most string indications are for one note or phrase only and should after a longer rest always be followed by arco ordinario (usually , reminders are given).

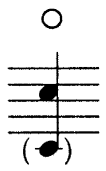
for harp:

The piece is written for harp without tuning mechanism on the two lowest strings. Seven tones are tuned one quartertone down with pedals in the middle position. These strings are written as quartertones in the score, even though this will only be exact in the middle position.

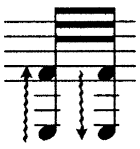


 = 1/4 tone sharp  = 3/4 tones sharp = 1/4 tone flat = 3/4 tones flat

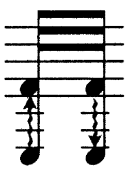
Accidentals apply to repeated notes.



For harmonics, the played note is in parenthesis, the sounding note is written above:



written before chord ; arpeggio (broken chord)



written on chord ; jet- arpeggio (glissando)

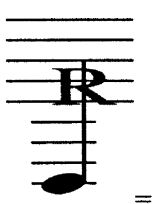
gettato = bounce stick on strings

The notation often gives attackpoints in arpeggio sounds. There is no need to damp, or calculate separate durations of notes within a figure, unless specified, as large chords and continous resonance is wanted. Especially noises, scraped sounds and very deep notes should ring as long as possible. The rhytm gives duration of the scraping or glissando action itself, not the sounding duration.

=damp all, register or note (follow lines)

 = damp notes with the other hand while playing

= played note (for gliss. with stick or vertical scrape along string)



= rattle sound (deep string vibrating against neighbour string)

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To be played with:

=fingers (normal play)

=back of hands

=nails

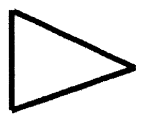
=back of fingernails

=wire brushes

=triangle sticks

=metal sticks

=soft sticks


=thick plectre

=metal plectre

Indications like scrape, strike are given.
"Gliss. with stick" means a horisontal glissando of several strings.
" Change pitch with stick" means plucked string while holding stick against this string to make undefined pitchchanges.
All pedal glissandi should be as gradual as possible. The pitches are start- or endpoints, and the focus should be on the area in the middle with halfpedal noise. Pedal changes are some times made during ordinary glissandi.

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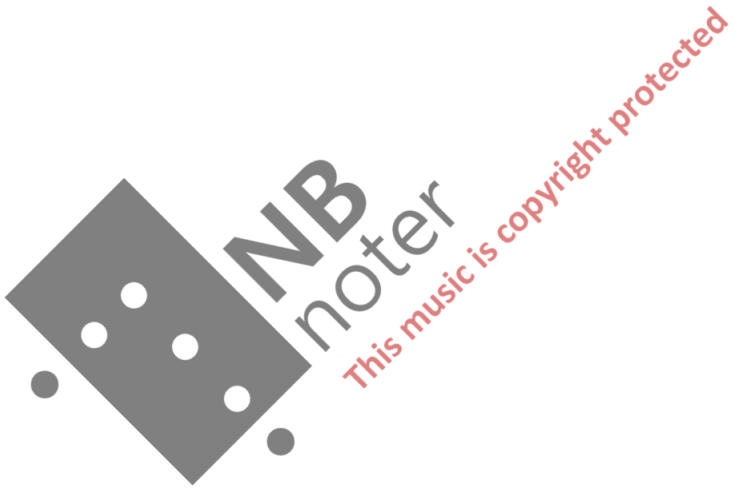
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Grains

Ruben Sverre Gjertsen 2003

I

Ratchet, glass chimes

Percussion

Viola

Harp

NV SP AST

static

jet-arp.

D C B♮/ E F# G# A

B♮ -->Bb

D C Bb / E F# G# A

Cabasa

Glass chimes

Ratchet

Perc.

Vla.

Hp.

ST

Vibr.

jet-arp.

ORD

static

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Maracas

subito tacet

ASP

etc. arpeggio moderato irregolare dolcissimo

G# -->G

II

Fruit shaker

7 *ff*– static, turn

Perc. Ratchets *sfz* subito tacet

Vla. AST *f* gettato *ff*> *ff*> *mf*– *pf* *mf*– " *mf*– " *mf* <*f*> *p* *ff*> III *sfz* *mp*–

Hp. *mf* *ff*> *p* <*mp*> 9:8 7:6 *mf* *mf* *sfz*

D C Bb / E F# G A

F# ----------> F -----> Fb

9 *mf*–

Perc.

Vla. ST portamento *p* *sffz* *mf* *sffz* AST *f*– ORD *mf* *mf*

Hp. *sffz* *sffz* *sffz* *f* *p* *sfz* *mp* près de la table *mf*

C -------->C#

D C# Bb / E Fb G A

G -->G#

(𝅗𝅥) subito tacet

shake

11

Perc. *f*– " *mf* " subito tacet *ff*

Vla. NV *mf* pos. ord. *f* gett. *ff* *ff* *ff*

Hp. près de la table *f* *ff* *mf* *sffz* pos. ord. lento -- accel. <*mf*> *fff* >*f* esplosivo *pp*

G# -->G

Fb --> F#

D C# Bb / E F# G A

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Cabasa

Perc.

Vla.

Hp.

13

mf

AST

SP

ST

ASP

III

M.ph.

irregolare

ppp

p

pp

rapido

rapido estremo

rit.

più lento irregolare

près de la table

C#-->C

D C Bb / E F# G A

16

gett.

mf

p

mfz

sfz

pos. ord.

f

mf

pppp

5:4

G -->G#

6:4

3:2

D-->Db

Db C Bb / E F# G# A

18

Rainstick

Ocean drum

NV

3:2

7:4

pp

ASP

II Meditativo

SP

I

subito tacet

mp

près de la table

as many notes as possible

sfz

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20

Perc.

ST → SP

syncronize trill with tremolo

gett. non gett.

20

Vla.

accel. al tremolo

p *fff* *sfffzpp* *sfzp* *mp* *mf* *sfz* *mp*

20

m.d.

Hp.

mp *pppp* *mf* *mp*

pos. ord. *pp*

près de la table *pppp*

E-->Eb

7:4

Db C Bb / Eb F# G# A

22

Perc.

AST IV I

gett. gett.

SP NV

22

Vla.

f *mf* *f* *mf* *smfz* *mf* *f* *p*

written rhytm or ad lib.

pos. ord.

22

5:4

Hp.

près de la table

f *ff* *mf* *smfz*

take: m.d. m.s.

strike près de la table

Bb ---> B♮

Db C B♮/ Eb F# G# A

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24

Perc.

NV ORD

AST ST AST

24

Vla.

oscil. lento

f *p* *mp*

with tri. stick:

8va gliss.legato gliss. leggiero

with tri. stick:

gliss. legatissimo

24

pp *p* sempre

Hp.

sim.

gliss with stick

5:4 3:2

près de la table

p *pppp*

B♮ ---> Bb

D C Bb / Eb F# G# A

Db ->D

Siren

26

Perc.

Vla.

Hp.

pp ! pp

III III M.ph.

ASP I

6:4 5:4 mf f p

m.d. m.s. 8va gliss. moderato with 2 sticks

pppp pp

27

SP ASP AST

6:4 5:4 5:4

sffz p smfz p sffz p f

POCO SP

mp 6:4 5:4 p

pp mecanico 3:2 I

SP

f mf

pppp

change pitch with stick m.d. m.s.

mfz

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subito silenzio

29

II SP III M.ph.

5

sffz pp

ASP subito tacet

sffz

change pitch with stick m.d. m.s.

5 3

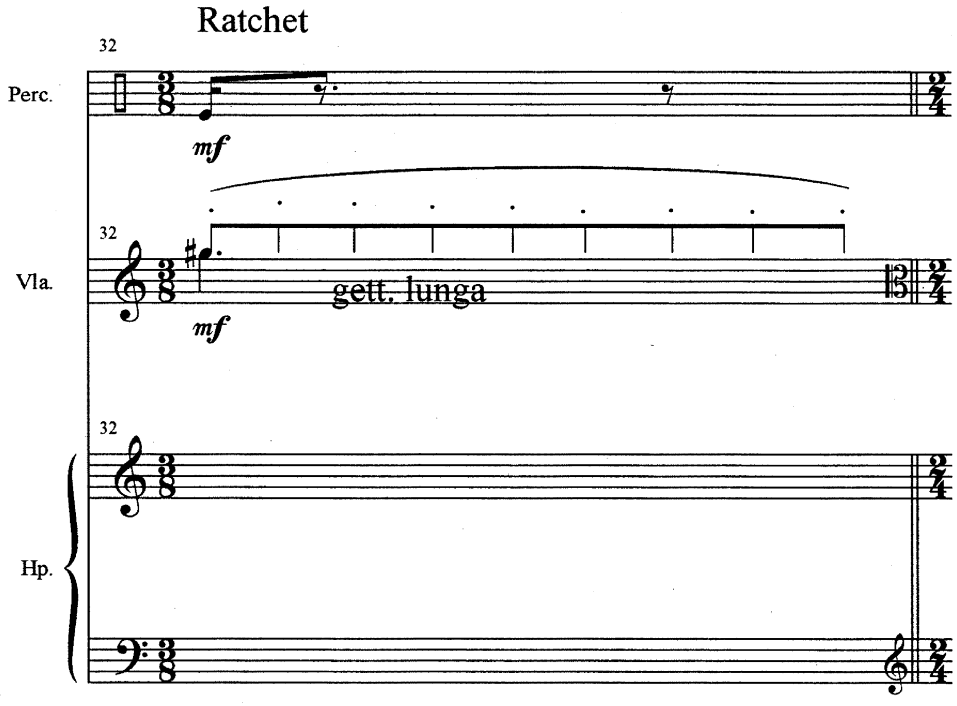
mfz

subito tacet

Eb-->E

III

Ratchet



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IV

33 Siren

Perc. *pp* ! *pp*

33 IV

Vla. *mf*– *mfz*

33

gliss. moderato ad lib.

Hp. *ppp* sempre

gliss. moderato ad lib.

D C Bb / E F# G# A

Bb ---------->

slowly

35 Siren

Perc.

35 tremolo accel. tremolo riten.

I

Vla. *p* >< *smfz*

35

Hp.

----------> B#

G# ---------->G

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37 Glass chimes

Perc. *pp* *pppp* *mp*

Cabasa
turn with hand
nervoso

p *mfz* *ppp* *mf*

37 IV ST

Vla. *mp*

37

Hp. *mp* *ppp*

près de la table

mf

F# ---> F

E-->Eb

C-->C#

B# -->B♮

39

Perc.

Cabasa

turn

subito tacet

III

SP gett. ASP

POCO SP

Bow:

39

Vla.

accel. al tremolo

Fingering: SP ASP

39

Hp.

pos. ord.

près de la table

m.d.

m.s.

B♮ ---> Bb

A ---->Ab

Ab -->A

D C# Bb / Eb F G A

40

Perc.

40

Vla.

40

Hp.

gliss. moderato

gliss. moderato

F ---------->F#

slowly

D C# Bb / Eb F# G A

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41

Perc.

Ratchet

secco

AST

secco

41

Vla.

ORD

SP ASP

41

Hp.

C#-->C

D C Bb / Eb F# G A

43

Perc.

Vla.

Hp.

SP

ST
III
IV

sffz

f

5:4

mf

5:4

3

3:2

m.d.

pos. ord.

3

pppp sempre

près de la table
pos. ord.

jet-arp.

7:4

3

ppp delicato

m.s. près de la table
gliss. moderato

f

f

mf

3

près de la table

sffz

ppp

G# ---------->G

G -->G#

D C Bb / Eb F# G# A

45

Perc.

Vla.

Hp.

SP

POCO ST

ASP

I

II

I tremolo accel.

p

ff

mp

5

près de la table

gliss. lento

5

3

take:

mfz

sfz

mfz

mfz

G --------->G#

F# ---------->F ---------->F#---------->F

F ---------->Fb

Eb-->E

Fb --> F

D C Bb / E F G# A

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47

Perc.

Maracas
turn slowly

pppp

II cold

Vla.

pp

pp

pos. ord.

Hp.

vertical scrape up strings
secco, stop on strings

m.s.

près de la table

près de la table

5

près de la table

5

vibr. lento

3

mp

mp

mp

mf

sfz

G# ---------->G

G ---------->Gb

F ---------->Fb

wait for harp

subito tacet

Perc.

Vla.

Hp.

49

pp

V

II

cold

mp p

mf p

près de la table
vertical scrape along strings
(ossia:)

top of string

mf

mp

E-->Eb

D C Bb / Eb Fb Gb A

51 Glass chimes

POCO SP

vibr. grottesco

mf sub.

ff

sfffz

sfz

sffz

Gb -->G

D C Bb / Eb Fb G A

près de la table
jet-arp.

pos. ord.

mfz pp<f>pp

subito tacet

52

Cabasa

Vibraslap

SP

AST

ST
NV

change bows often

ff– static

sffzp

mf

sfffz

f<fff>p

ad lib. as many notes as poss.

etc. rapido

p sempre

Fb --> F

F --> Fb

G -->Gb

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V

55

Perc.

Vla. — *p* — *p* — *sffz* — *smfz* — *pp*

Hp. — *mp* — *pp* — *f* — *ff* — *mf* — *pp* — *sffz*

Bb ---> B ♮

Fb --> F

D C B♮/ Eb F Gb A

57

Perc. — Ratchet — " *mf* "

Vla. — SP — III — *pp* — *p* — SP — I M.ph. — *mp* — *ppp* — POCO ST — II — III — NV — *sffz* change bows often

Hp. — *mp* — *mf* — *sffz* — *p* — *mp* static — *mf* — *mf* — *pp* — pos. ord. — *mp* static — l.v. — près de la table — *sffz* — subito tacet

59

Perc. — Glass chimes — Ratchet — Rainstick — *pp* — *sffffz* — *pp* — *mp* — AST — SP — NV — ASP

oscil. lento

Vla. — *f* — *pp* — *ppp* — subito tacet

Hp. — pos. ord. — près de la table — *sfz* — *p* — *mp* — *f* sub. — *mf* — *p* — *ff* — *p* — *mp*

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Ratchet

Perc.

Vla.

III SP

M.ph.

Hp.

B♮ ---> Bb

D C Bb / Eb F Gb A

etc. rapido

static

Siren

brilliante

Gb -->G

près de la table

I III SP III AST

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63 Siren

gett.

près de la table molto

m.d. / change pitch with stick

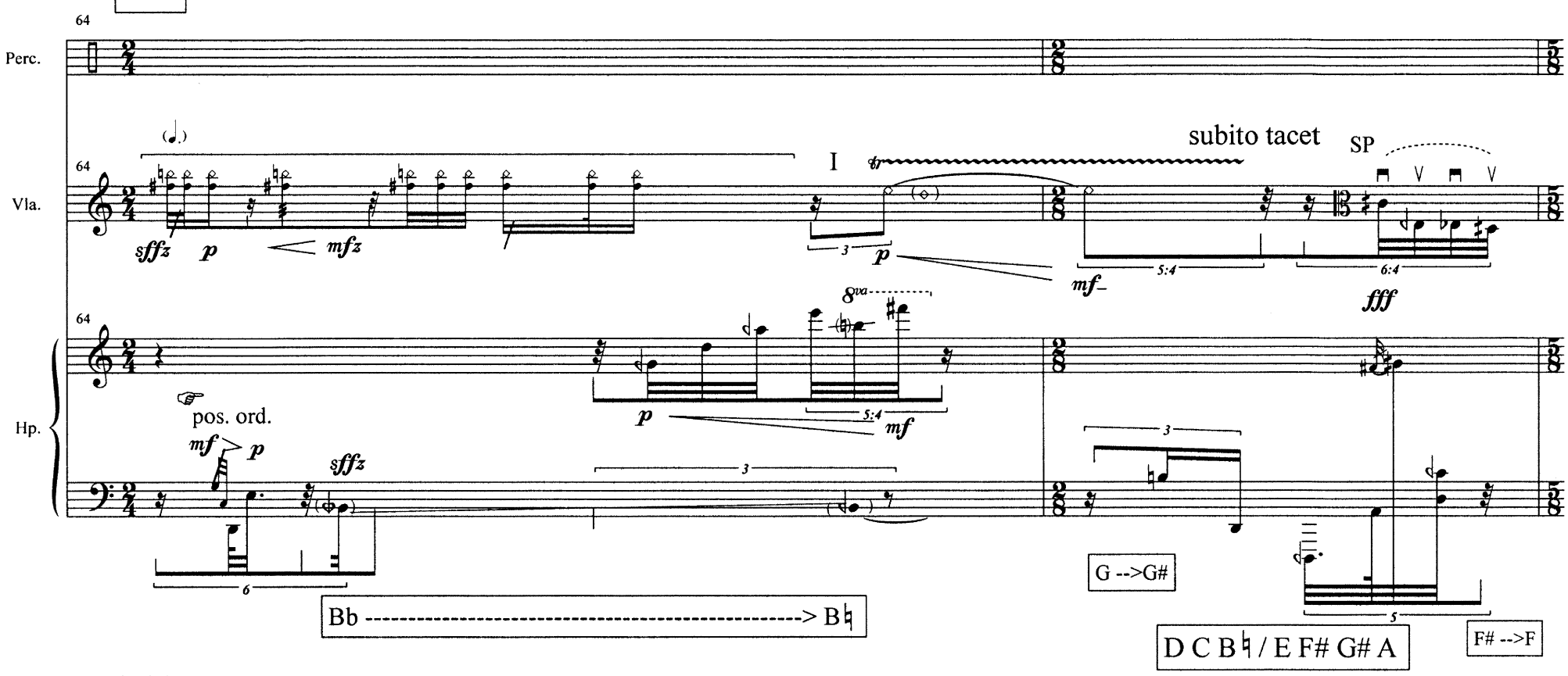
m.s.

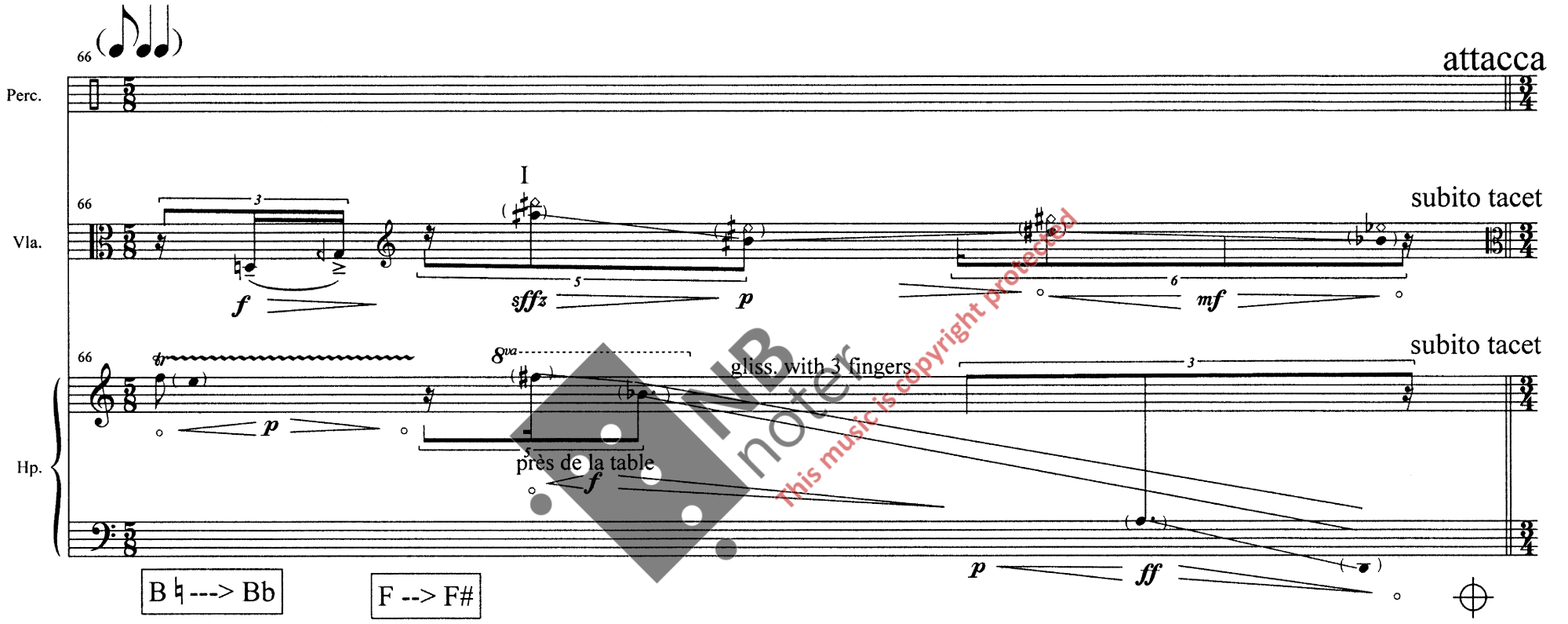
Eb---------->E

F --> F#

D C Bb / E F# G A

VI





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VII

♩= 52

Perc.

Rainsticks

67

5

f sub.

Ratchet

5

ff

Cabasa

Rainstick

mp

9:8

f

Vla.

67

Hp.

67

3

etc. rapido

mf

pp

Bb ---> B ♮

D C B♮/ E F# G# A

E --> E#

B ♮ ---> Bb

Perc.

69

Fruit shaker

turn irregularly

7:4

f

AST III

Ocean drum

3

mf

sffz

mf

AST IV

Cabasa

p

5

Vla.

69

5

mf

*f*_static

*ff*_

*f*_

Hp.

69

8va

with tri. stick: (𝅗𝅥)

gliss. legatissimo

5

mf

D C Bb / E# F# G# A

Bb ---> B ♮

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Perc.

71

AST II

oscil. lento

Vla.

71

3

mfz

mp

pos. ord.

Hp.

71

3

mf

scrape vertical, hard, slowly along strings

top of string

près de la table

*mf*_

C ---------->Cb

G# -->G

Cb --> C#

D C# B ♮/ E# F# G A

D C B♮/ E# F# G# A

73

Perc.

Vla.

SP
II
NV
M.ph.
tremolo riten.
sfz pp sub.

Hp.

bisbigliando (rapid permutations)
mp
pos. ord.
gliss.legato
B♮ ---> Bb
D C# Bb / E# F# G A
ppppp

75

Cabasa
mp
pp
mfz pp
gett.
ORD
mf p
vibr.
ASP
ORD
NV
SP
f
ST
POCO SP
mf
sfzp
p distinto
Bb ---> B♮
E# --> E
F# -->F
D C# B♮/ E F G A

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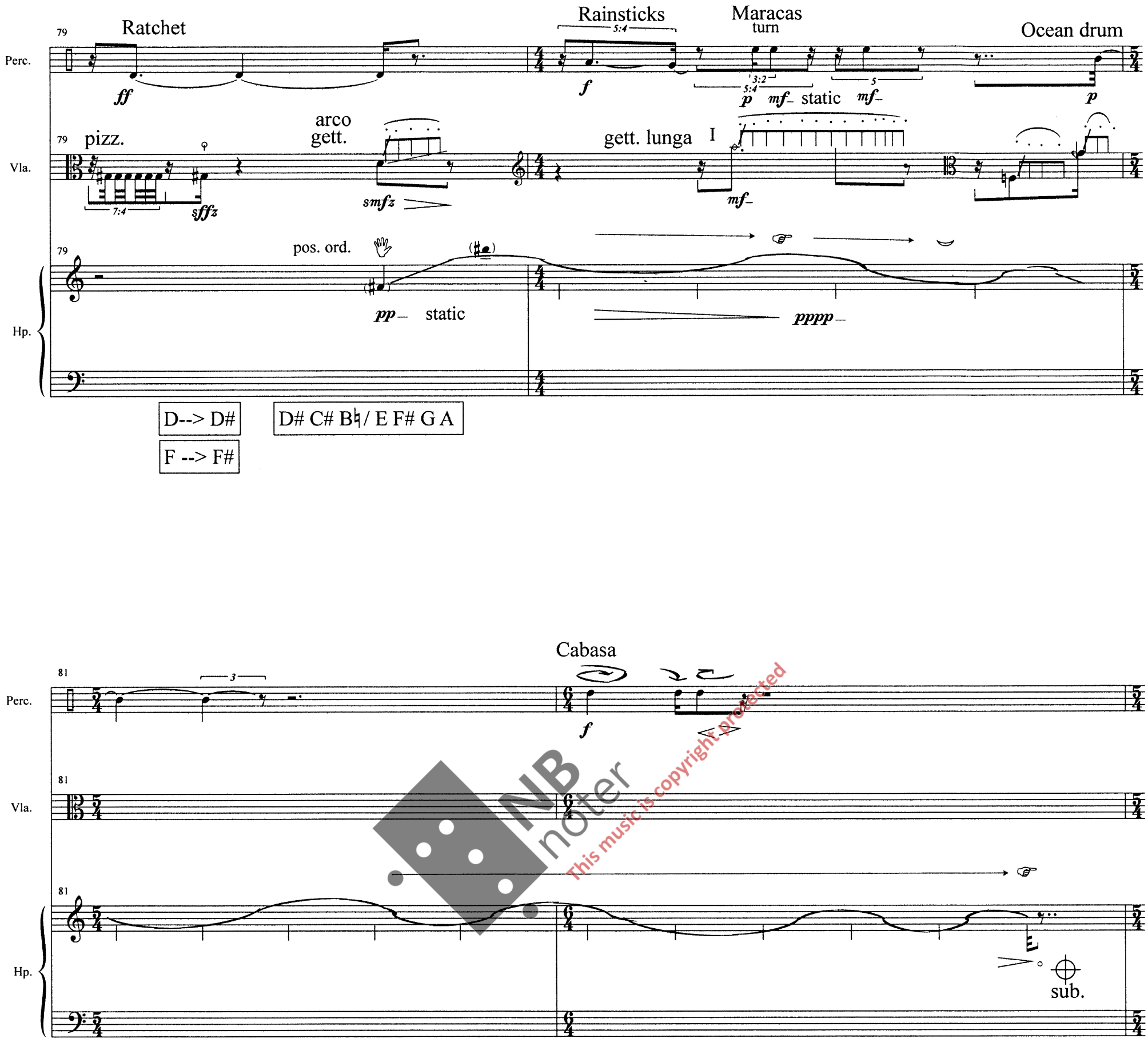
77

SP
ASP
SP
AST
pizz. sempre
ad lib.
ff
sffzp
mf
f
p
mf
mp
f
mf
mf
mp
ffff
pppp
ffff
p
f
mp
sub.



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Maracas
turn slowly

Ratchet

subito tacet

Perc.

Vla.

Hp.

83

pp

pp

ff

IV

mp

8va

7:4

mf sub. static

p secco

take:

F# -->F

D#--> D

Rainstick

Vibraslap
static sound

85

p

ff

mp

mfz

mf

scrape vertical, hard, slowly along strings
irregular accents

B♮ -->Bb

A ---->Ab

G -->Gb

E-->Eb

D C# Bb / Eb F Gb Ab

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Ratchet

87

mf

"wie ein hauch"

NV

cold

pp

mp

mf

p

f

mp

près de la table
strike

pos. ord.

half pedal vibrato

C# --> Cb+

88 Ratchet, Glass chimes

Perc.

Vla.

Hp.

pp– sfz pp– mf sffz

gett. II I III

ST NV SP II

gett.

oscil. lento

AST SP

mf leggiero f sffz f p sub. pp mp–

---------> C

89

Perc.

Bow:

pp sfz pp

Vla.

ST SP ASP

Fingering:

ff pp mf pp

subito tacet

NV

oscil. lento estremo

pp–

Hp.

mp sfz mp f p

8va

F ----------> Fb

91

Perc.

ASP

SP subito silenzio

Vla.

ff pp

sub.

Hp.

Eb -->E

Fb -->F

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VIII

max. ♩= 40

92

Perc.

Ratchet

ff–

subito tacet

ff–

3

Fruit shaker

mp

p

pp>

Vla.

SP

I

9:8

tr

p

Hp.

8va

3

5

5:4

aeolian tremolo between 2 strings

ff> p

mfz

<f>

brillante

6

7

près de la table

ff> pp

jet-arp.

D C Bb / E F Gb Ab

D-->Db

Bb -->B ♮

E -->Eb

Db -->D

94

Perc.

Ocean drum

p

mf > p

Glass chimes

sffz

Vla.

tr

pos. ord.

3:2

Hp.

p

mp

sfz

près de la table

jet-arp.

8va

pos. ord.

sfz

p

mfz

5:4

7:4

Gb -->G

Eb -->E

G -->Gb

E -->Eb

D C B♮ / Eb F Gb Ab

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95

Perc.

Fruit shaker

6

smpz

p

5

9:8

Maracas

AST

IV III

Vla.

tr

11:8

mf– static

sffz> mf> mf> p

II

p < mf– static

pp

I

mp

3

p

5

mf–

9:8

sffz

Hp.

mf

pp

mp

ff>

8va

ppp

pp

ppp

delicato

Gb -->G#

96

Perc.

pp

Vla.

ASP

SP

AST

vibrato estremo

ASP

ST POCO SP

ASP

ST POCO SP

I II I

subito tacet

accel.

sfz mp < sfz > pp

◦⟨ff⟩p⟨sfz⟩pp

sfz p

p

◦⟨p⟩ppp⟨mf⟩p

Hp.

accel.

ppp

mf tremolo irregolare (as many of the written notes as possible)

pp ⟨ff⟩ pp

sub.

scrape

près de la table

sfz

keep pedal noise

D C B♮/ Eb F G# Ab

G# ---------->G♯

Ab-----

mp sfz

G♯--->G

97

Cabasa

Glass chimes

subito tacet

Perc.

sffpp ⟨f⟩ pp

mf– static

Vla.

arco

IV III

SP

SP

sffz sfz p

f ⟨fff⟩ mf ⟨ff⟩ p

pp

senza espressione

Hp.

m.s.

m.d. / change pitch with stick

vibrato irregolare

subito estremo

mf

brilliante

près de la table

mp

subito tacet

sfz

sfffz sfz

sfffz

----------->A♮

D C Bb / Eb F Gb A

B♮-->Bb

G -->Gb

F---------->Fb

99

Perc.

Vla.

ORD

NV

SP

ASP

AST

sffz p

p

pp

Hp.

près de la table

quasi pos. ord.

près de la table

m.d. / change pitch with stick

vibrato estremo grottesco

m.s.

sffz secco

f

sfffz

p

sffffz

Bb -->B♮

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Maracas

Perc.

Vla.

Hp.

100

pp

sfffz 5:4 sfz 3:2 sfffzpp 5:4

mf

3

101

AST

POCO SP II 5:4 3:2 SP II

ORD

7:4 mf

pp p

ffff

f sub.

6:4

pp

SP

mp sfzp

I 7:4

7

with tri. stick

3 mp

mf p

17:16

mf pp f

8va accel. / rit. sempre

etc.

fffff / ff poss.

près de la table

pos. ord.

oscil. lento

f

D C B♮ / Eb Fb Gb A

Fb -->F

Eb ---------->E

Eb--->

103

Ratchet

9:8

fffff

Ocean drum

mf ff

gett.

p

f static

sim.

pos. ord.

8va

mf

près de la table

8va

mf

subito tacet

change pitch with stick

m.d.

m.s.

sfffz

---------->Eb

Eb -->E

F --> F#

Gb -->G

D C# B♮ / E F# G A

D C B♮ / E F Gb A

C ->C#

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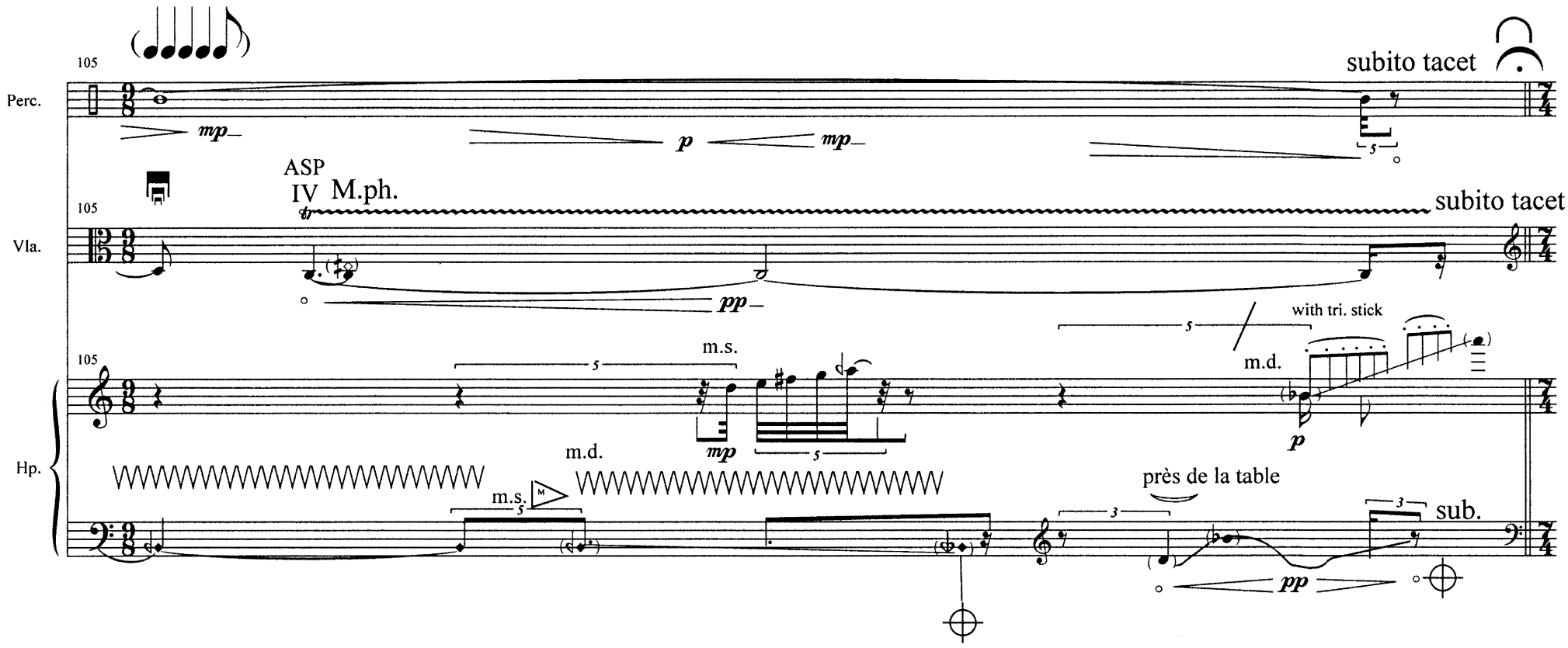

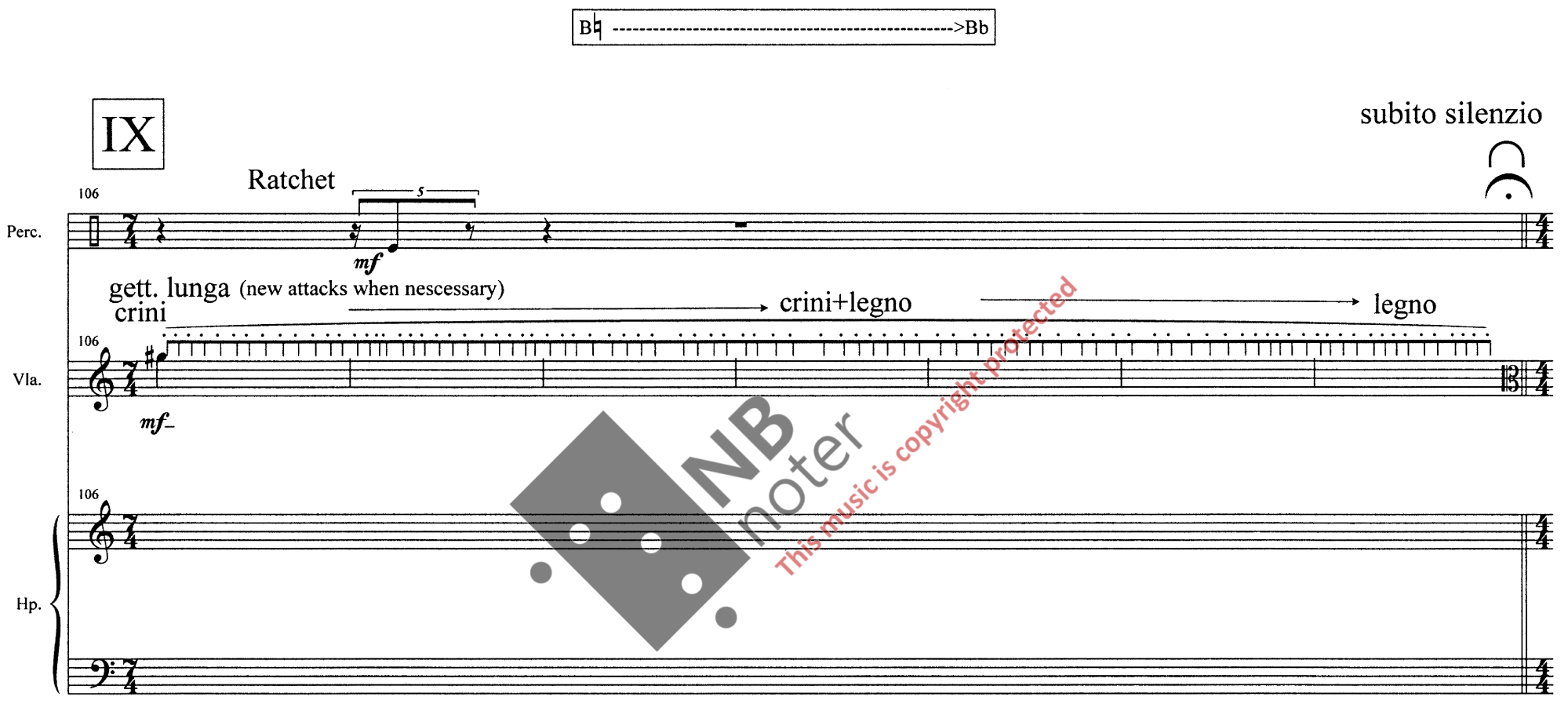

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X

Ratchets

Perc.

Vla.

Hp.

107

Bow: I II III IV

sfzp

col legno batt.

mf

tremolo irregolare accel.

pp

nervoso

III

SLOW BOW

Fingering:

3:2 7:4 5:4

mp p sfz

pp senza espressione

5:4

8va

3:2

7:4

mf < f > p

p –

distinto

esplosivo

f

ff

D C# Bb / E F# G A

F# ->F

108

Cabasa

turn with hand

irregolare

p

mf

5

(small pops or outbursts)

Ratchet

molto irregolare

mfzp

ppp

AST

SLOW BOW

oscil. lento

pppp sub.

pp

pppp

sfz

9:8

etc.

12:8

3:2

p

mp

pp

mf

près de la table

pos. ord.

ff

esplosivo

rapido poss.

mp

jet-arp.

sfz

ppp

quasi niente

F ->F#

110

Perc.

ppp sffffz

sub.

crini

SP

cold

oscil. lentissimo

col legno batt.

6

5

sfz

pp

ff pesante

Vla.

written rhytms or rapido poss.

jet-arp.

p < f > p

mf >

mp < > mf

delicato

mf

sfz

près de la table

poco près de la table

pedalgliss.

5:4

3:2

7:4

mf > sfz sffffz

sfffz

p

jet.-arp.

let stick vibrate against string

pedalgliss./vibrato lentissimo

9:8

p < f pp

E ------->Eb

Eb ----------->E

-->E

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Perc.

Vla.

Hp.

112

Glass chimes

subito tacet

p – static

discreto

pp

*

M.ph.

p

(mf) f

mecanico

pp

p f fff

scrape

mfz

près de la table

mf sfffz

mf

smfz

oscil. lento, gliss.

D C# Bb / E F# G A

C#->C---------->C#----------->C

114

Maracas

pp

I

II

pp

pos. ord.

Ad lib.

8va

etc.

lento irregolare molto

rapido fluente

ppp

pp

delicato

pos. ord.

gliss. with stick

près de la table

p

D C Bb / E F# G A

D -->Db

E -->Eb

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116 subito tacet

AST

trans. al

vibr.

ASP

vibrato estremo

ST

vibr. rapido

I

II

p

pp

lento accel. al fluente

p

ppp

118 Maracas

Perc. *ppp*

subito tacet

VERTICAL BOW

SP

III POCO SP

AST

Vla. *p* irregular pops of noise

(*ff* pressure, *pp* speed)

Hp. vertical scrape along strings, slowly

près de la table

mp

pos. ord. top of string

p

Db C Bb / Eb F# G A

120 Cabasa

Perc. *ppp* – static

SP

VERTICAL BOW

AST

Vla. subito tacet

mp *p mf* > *pp*

p sim.

gett.

Hp. vertical scrape along strings

leggiero molto

mf *mf*

près de la table

près de la table molto

pos. ord.

rapid permutations

pp *p* *pppp*

A -->Ab

Db C Bb / E F# G Ab

Db -->D

122 subito tacet

Ratchet

Perc. *ff* *p* *sffz mp*

ST subito tacet

I

II

gett. esplosivo

legno

crini+legno

AST

Vla. *p* *ffff* *p* – senza espr.

pp delicato

Hp.

Ab -->A

Bb -->B♮

D C B♮/ E F# G A

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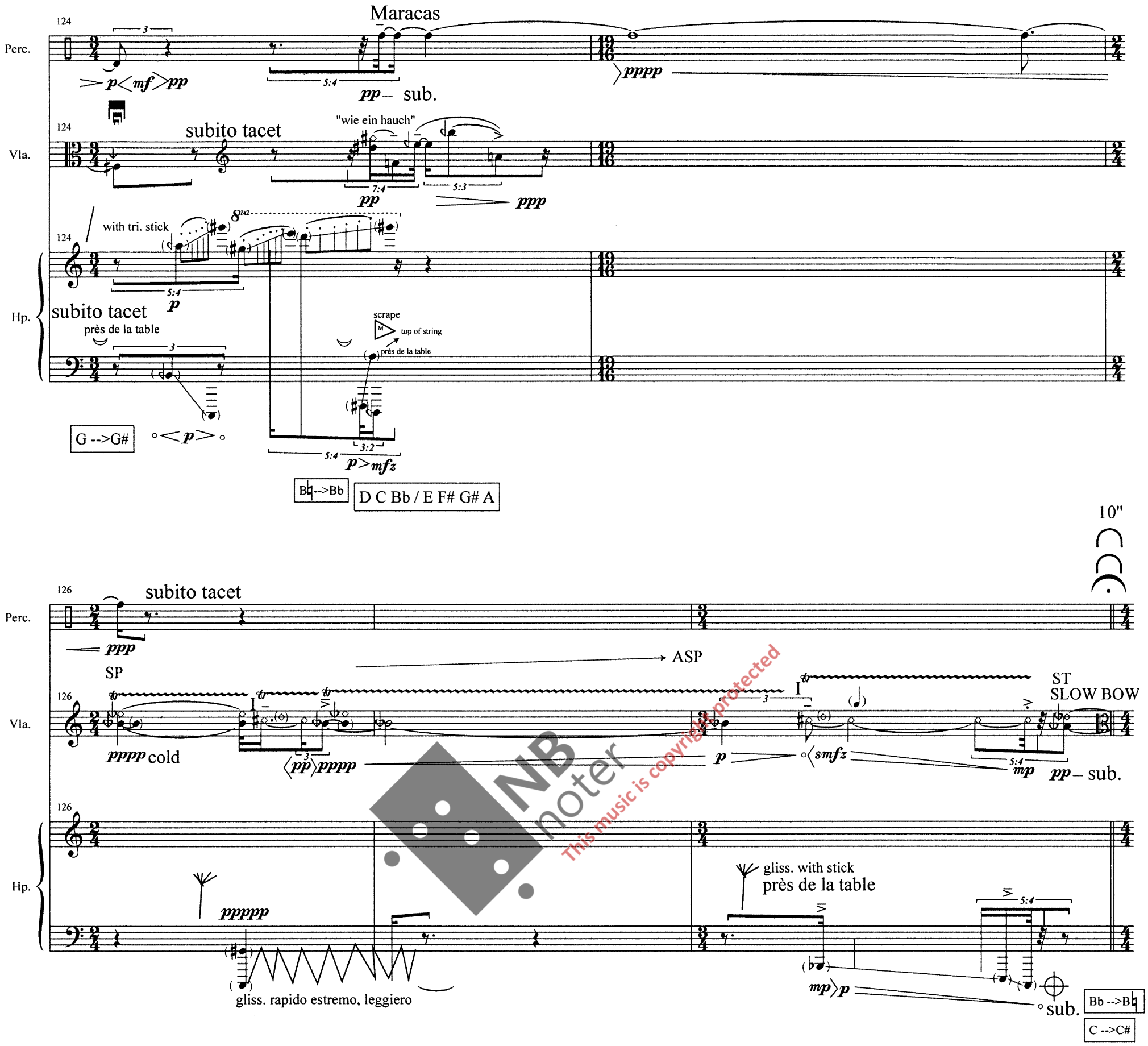

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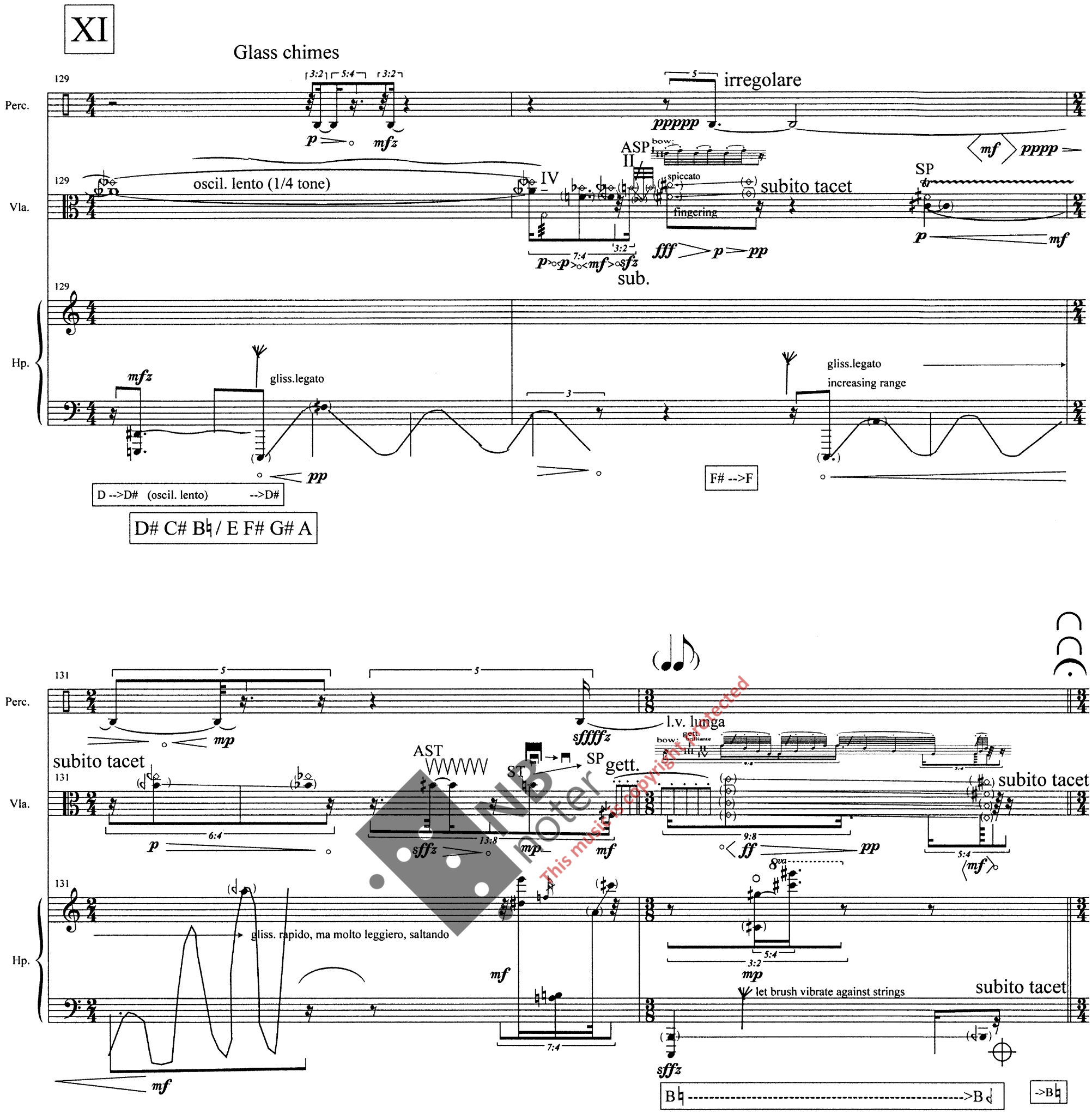
XI



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XII

max. ♩= 40

133

Perc.

Siren
static irregular noise

pppp *pp*

subito tacet

Vibraslap
static sound

f

Vla.

NV POCO SP II I

ff/pp poss.

ORD I II

f *p*

SP I

p *mf*

SP mecanico

AST vibr. estremo ST

sfffz *p* *mp* *f*

ST SP AST

oscil. lento

ff

Hp.

subito tacet

pp *p*

pp

mp

esplosivo

sfffffz

plucked

vertical scrape along strings

près de la table

mp

subito tacet

mf

D# C# B♮/ E F G# A

C# -->C

C -->C#

135

Perc.

Cabasa
turn with hand

mf

subito tacet

ff

Rainsticks

f con forza

sfffffz

Vibraslap

f

sim.

Ocean drum

p

Vla.

POCO SP III II I

col legno gett. crini
brilliante

ff *mf*

mf *pp*

change bows:

IV

mp *sfz* *pp*

gett.
with stick

rapido poss.

mp as many of the written notes as possible

Hp.

jet.arp.

ff *p* *f* *fff*

pp

mf *p*

p *mp* *p*

distinto delicato

fff sub.

ff *p*

D# ->D

NB notenbild
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138

Perc.

mp *pp*

Vla.

SP

ff

subito tacet

tr accel. tr rit. tr. lentissimo

M.ph.

p

pp

Hp.

mf

cold

près de la table

f *p* *mf*

pos. ord.

mp

près de la table

mf

D ->D#

F ->F#

G# -------->G---------->Gb

F# ->F

140

Perc.

Vla.

Hp.

Glass chimes

SP

I

subito silenzio

pppp pp

5 7:4 5:4 3:2

mf

p

5:4 9:6

I

f esplosivo

f

3

8va

(mf)

etc. accel.

ppp p

mf

subito silenzio

p mp

sfz

ppp mf sffz

pp

5:4 3:2

D# C# B♮/ E F Gb A

A -->Ab

142

Perc.

ppp sffz sub.

Ratchet

mf

Vla.

ST oscil. lento

SP

ORD NV

I

accel. al tremolo

SP ASP

AST

mp ff sffffz esplosivo p

mp p

mf sub.

Hp.

pos. ord.

p pp sffz

près de la table

près de la table molto

pp distinto

B♮-->Bb

D# C B♮/ E F Gb Ab

144

Perc.

Ratchet

Siren

sfz sffffz

p pp p pp p

VERTICAL BOW

Vla.

pp mecanico sub.

fff pp

III AST

mp (pp speed, f pressure)

Hp.

etc. rapido

pppp

p

D#--> D

E -->Eb

D C Bb / Eb F Gb Ab

NB noter
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XIII

♩= 52

Cabasa
shake

Maracas
turn slowly

146

Perc.

mp

Vla.

POCO ST

Hp.

subito stop

près de la table

m.d.

etc. irregolare, permutations

m.s.

F --> Fb

D C Bb / Eb Fb Gb Ab

pos. ord.

rall.

148

Perc.

pp

pppp

pp

subito tacet

Cabasa

mp

Vla.

AST

mf

mp

Harp takes over sound,
make it as simular as poss.

Hp.

pos. ord.

près de la table

vertical scrape along strings
high pressure, extremely slow

p

p

près de la table

pos. ord.

p

NB noter
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♩= 52

150

Perc.

Maracas

pppp

150

Vla.

II M.ph.
III M.ph.

5

pp

150

Hp.

près de la table

gliss. to halfpedal, keep halfpedal noise

mf

près de la table

Bb -->B♮

Ab ->A

B♮ -->B♭

153

Perc.

Fruit shaker

ppp

Maracas

ppp

subito tacet

Ratchet

5

ff – sub.

153

Vla.

M.ph.
M.ph.

mpz

VERTICAL BOW

SLOW BOW

AST

pp *mp* *pp*

SP

POCO ST

subito tacet

153

Hp.

m.d.

près de la table
molto

8va

subito stop

etc. moderato irregolare, permutations
quasi niente, delicato

p

middle of string

pos. ord.
m.s.

l.v. al niente

mf
sub.

B♭ -->Bb

D C Bb / Eb Fb Gb A

D -->Db

C ->C#

Db C# Bb / Eb Fb Gb A

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