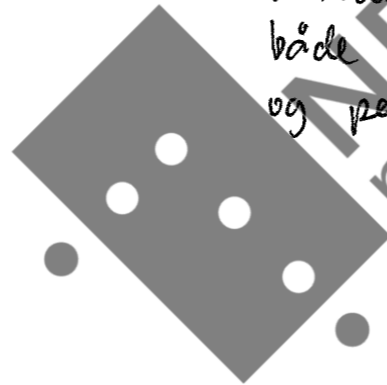


SPILLEPARTITUR.

Eusidige kopier
både til cellist
og perkussionist



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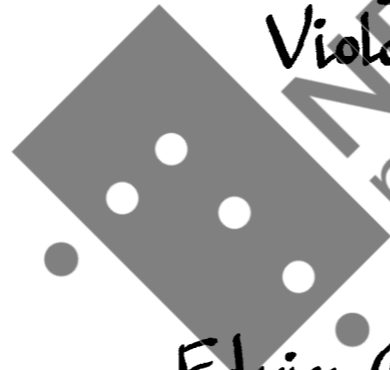
Affinis

for

Percussion
and
Violoncello

Edvin Østergaard

1989



MP3notes

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







NB
noter







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Signs












For both percussion and violoncello

-  Tremolo (senza ritmo). Always rapidissimo
-  Dead sticking, stop the stroke from rebounding
-  Articulated ornament
-  Attack immediately before the beat
-  Rest, as short as possible
-  Glissando, always starting on the beat
-  Rapidissimo
-  Rapidissimo rubato
-  Gradual change from... to...
-  Approximate pitches

For percussion only

-  Muted
-  Damped silently
-  Soft - med. - hard mallets
-  Handle of mallet
-  Triangle-beater
-  Bow

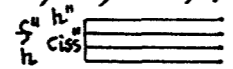
For violoncello only

-  Raised - Lowered by a quarter-tone
-  Pizzicato, ordinario
-  Bartók - fingernail-pizzicato
-  Striking the string with the side of thumb
-  A rusty though actual tone, produced by slower-ed bowing, holding a consistent distortion of the definable tone.
-  Scratch tone (quasi senza tono). A very raspy, coarse tone, produced by placing the bow hairs flat against the string(s), pressing them down into the string(s) and drawing with a downward pressure. Use always the lowest string(s).
-  Harmonics, natural harmonics whenever possible
-  Playing behind the bridge
-  Bowing on the bridge
-  Body - Striking the instrument at different parts with right (R.H.) and/or left hand (L.H.), thumb (T), 3rd finger (3), or fingertips.
-  Mallet Small, soft rubber mallet

Abbreviations

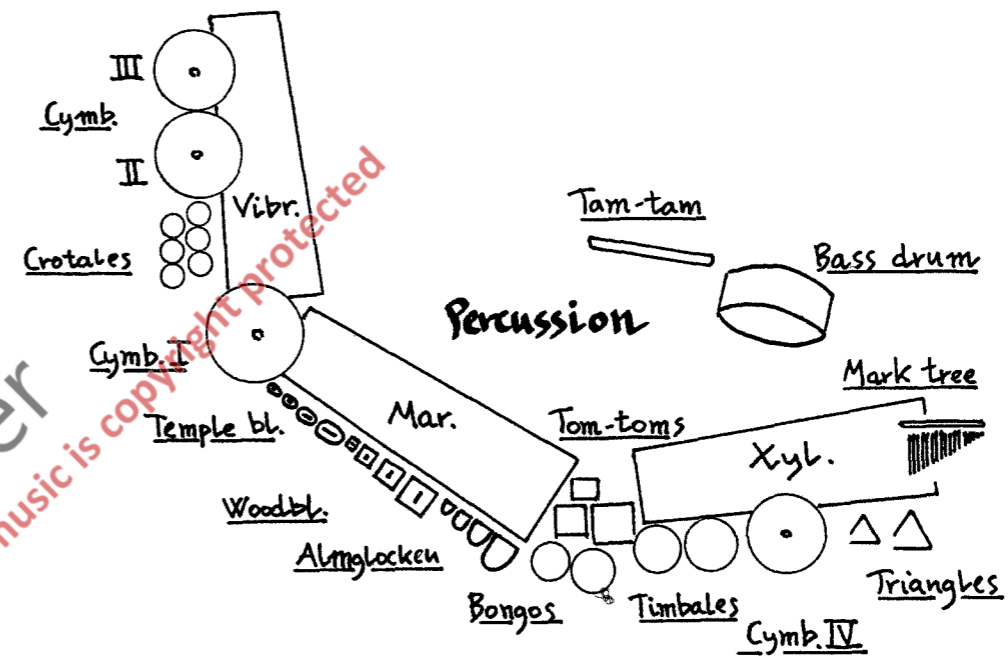
NV - PV	Non-poco vibrato
VL - VO	Vibrato lento - ordinario
VM - VE	Vibrato molto - estremamente
SP - ST	Sub ponticello - tasto
SP molto	Very near to the bridge, almost no actual tone
ORD	Ordinario
clb - clt	Col legno battuto - tratto

Percussion instruments

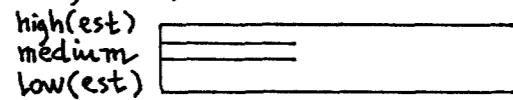
- Marimba
- Xylophone
- Vibraphone
- 6 Crotales (e', f', giss', h', ciss'', f'iss'')
- 4 Almglocken 
- 4 Woodblocks
- 4 Temple blocks
- 4 Susp. cymbales (I low - IV high)
- 7 Triangles
- Tam-tam (big)
- 3 Tom-toms
- 2 Bongos
- 2 Timbales
- Bass drum
- Mark tree



Positions



Notation of un-pitched instruments:



The xylophone and almglocken sound one octave higher than written, the crotales two octaves.

Violoncello

Audience



NB
noter

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Affinis

Edvin Østergaard 1989

A Tranquillo rubato (♩=50-60)

The score is divided into two systems. The first system includes the Percussion and Violoncello parts. The Percussion part features two staves with mallets and a bow, with instructions to keep them ready in position. The Violoncello part is in 13/8 time and includes various dynamics and articulations. The second system includes Temple blocks, Wood blocks, and another Violoncello part. The Temple blocks and Wood blocks parts are marked with dynamics and include specific articulations. The Violoncello part in the second system continues the melodic and rhythmic material.

Percussion
6-8"
keep mallets and bow ready in position
Mar.
mf
mp
2-3"
mf
P
mf
P

Violoncello
6-8"
keep mallet ready in position
Mallet
mf
mp
2"
mp
f
mp secco
f
mp > P
PP
mf

Temple blocks
(Mar.)
mp
pp
mf
mp
f
P
molto PP
PP

Wood blocks
P
mf
mp
mf
PP
PP

Temple blocks
P
mf
PP
mf
PP
PP

Violoncello
P
mf > PP
mp
P
f
PP
f
NV
3-4"
f
P
PP leggiero
mf
P

(Mar.)

3 2

mp mf f

Cymb. I edge *(damp as fast as possible)* mf

change to bow

NV sempre
SP - ORD ad lib.
arco - clt ad lib. (1)

quasi niente

mf

mp

mf < => P

P mf PP

PPP MP

f *P ma distinto*

(1) Try to imitate the bowed marimba's timbre

Temple blocks

(Mar.)

mf PP

Cymb. I (l.v) B

cup P mf

Temple blocks

mp P mf PP mp

f PP *cresc al* ... mf P f

(1) as above

gloss

clb

ST arco

mf PP

3 2

poco

SP

ORD

Body - front LH mf

(T.bl.)

(Mar.)

Vib motor off

P mf mp f P

Almglocken

short

Crotales

mf (l.v) mf

mf

3 2

f

mf 3 P mp 3

rubato ad lib.

Body - front LH mp f

RH-side

Fingertiptremolo

upper front

near the bridge

mf

mf PP

clb

mf PP

- 2 -

(Mar.) *Vib. p* *mp* *PP* *mf* *PP* *mf* *PP* *pp*

motor off *NV sempre* *mf* *SP* → *ORD* *2-3''* *PP* *mf* *PP* *pp*

arco *pp* *mf* *P* *pass* *mf* *PP* *f sub* *PP* *mf* *PP* *pp* *PP* *pp*

RH *L.H.*

only on d''

(Mar.) *Vib. p* *mf* *PP* *mf* *PP* *pp* *pp* *pp* *mf* *pp* *pp* *f* *ma dolce*

tr inc *PP sempre* *mf* *PP* *mf* *PP* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tempo blocks *Body* *-Sraut L.H.* *Finger tip - tremolo* *-Sraut R.H.* *1-2''* *3-2*

SP *ORD* *SP molto* *shiss* *ORD*

pp *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

VO

C Più mosso (♩ = 60-68)

Vib. 3-5'' *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

P *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P* *mf* *P*

Ped *take bow* *mf* *non cresc NB!* *(keep ped down)* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

NV sempre *ST* *ORD* *3-2*

Crotales (Vib.)

mp (lv) (lv) (lv) (lv)

(Ped) NV sempre ST

mp secco P P mf PP mp mp PP legg mf

(Crotales) (lv) (lv)

mp PP f mf 2nd mf

PP mf PP sub

ORD ST ORD (NV)

Cymb II very thin scrape surface slow

Vib. P poco ad lib 5-8" P mf PP = moto = ad lib

(NV) SP PV ORD

stiss clb arco (on b) (behind b)

P PP leggero mp PPP < mf P PP = mf P

----- rubato ad lib. -----

PP = mp f PP

Body fast slow very slow

(mf) PP (vv) PP cresc ab mf dim ab. ↑ PPP

Vib. P P mf

clb arco (clb) arco (on b) NV SP molto (on b) (behind b) (on b) NV SP molto ORD

side of thumb Finger nail tremolo

mf P P mp f PP pos P PP 3 2 ff mf e stabile poss!

ad lib

stop \rightarrow on side of symbol \square $\frac{3}{4}$ ($J=60-68$)

quasi niente (Vib.) mp f $\frac{2}{4}$ "

Mar. mf $\frac{3}{4}$ PP legiero PP pass. mp P

Wood blocks mf

SP PP < mp

ORD ric Sub 6 NV gliss x ric VO SULC SP > (VO) mf espress

(w. bl.) (Mar.) mp PP Temple blocks PP PP pass

Bongos (1) P ma distinto mf (2) (3) (4) (5) (6) (7)

NV gliss ORD ric 3.2 5 3.2 5 ric nc nc gliss

P mp mf P mf P mp P mf

(1) Drop the mallet onto the drum and allow it to bounce
 Try to imitate the ricochet bowing of the cello.

(Bong.) Temple blocks Bongos

mf P PP P Mar. mf Wood bl. P mp P PP P legg PP mf

nc gliss 5 3 3:2 3 2 ORD gliss quasi niente

f mf P ff sfz 3 mpsub PP mp

(Bong.) on the rim with wood (norm) edge normal

(Mar.) mp **T.bl.** **Almglocken** P PP MP MF

Xyl. P leggiero 3 mf PP-3 poco fpp 3.2 PP poss mp mente

Cymb.IV cup (lv) 2 4

SP ORD gliss SP molto ORD gliss PP sub poco leggiero P

(1) Play close to the glissando Max a minor third to each side Not chromatic.

2 4

E Ancora più mosso (♩ = 72-76)

Cymb.IV cup edge (lv)

Xyl. # PP leggiero PP sempre mf

Mar. Temple blocks P PP

VL mf espr. NV "rusty" 3.2 STOP (1)

(1) Stop bowing, keep bow on string.

Bongos

(Mar.) P MP PPP f 3.2 MP P mf mp (7) 5

Wood blocks P PP MP

Xyl. P MP

SUL A T/3 (1) T/3 (1) SP ORD NV

mf P MP mf PP mf S P distinto! mf MP P mf

(1) Tremolo with thumb and 3rd finger (2) See note (1) on page 5

Almglocken

(Xyl.)
 PP
 Wood blocks
 RH-front 3
 LH-front 3
 mp
 PP
 mf
 P legs
 f poss
 T
 T/3
 P, distinto mf
 PP
 mf
 5
 3

(Xyl.)
 Mar.
 PP
 mf
 P
 (W.B.)
 PPP
 P
 PP
 VM
 f
 P
 mf
 NV
 NV
 3
 5
 NV
 f
 5
 NV
 mf aspress
 P
 mf
 P
 (L v)
 mf
 P sempre
 edge
 P
 mf
 wood blocks
 mp
 P
 SUL A
 T/3
 b
 3·2
 5
 SPP
 P
 mf
 P
 3

(Bong.)
 norm
 on the rim
 norm → edge
 (Mar.)
 SPP
 P
 PP sub
 PP
 mf
 P
 P
 Xyl.
 PP leggero
 5
 Cymb.IV cup
 mp
 3
 mp
 S
 poss.
 PP
 SULD
 (1)
 glass
 VM
 f
 P
 mf
 (NV) 5
 f poss.
 P
 P poss.
 f
 VM
 (NV)
 f
 mf

(1) Pizzicato-tremolo

F Calmo subito (♩ = 54-60)

Cymb. IV *cup* *edge* (l.v)

Almglocken *mf* (l.v)

Wood blocks *PPP*

Mar. *mf*

Body *mp* *f* *ppp*

Tomtoms *mf*

(Xyl.) *f* *mp*

Colarco battuto *ORD-SP ad lib* *gliss* *PP = mf*

Body *mp* *f* *ppp* *RH-front* *Fingertip tremolo near bridge* *upper stave*

Mar. *pp* *mf* *f*

Vib. *motor off* *mf* *f*

Colarco b. *mf* *pp* *mf* *ppp* *ST NV* *2-3"* *SP* *ORD* *SP* *ORD* *VO* *NV* *ST* *Ped* *mf* *ppleg* *3-2*

(keep ped down)

rubato ad lib.

Cymb. II *edge* *cup* (l.v)

Cymb. III *cup* *mf*

(Vib) *mf (non cresc.)* *gliss* *ST* *ORD* *ST (NV)* *gliss* *ORD* *VL* *very slow vibr* *motor on* *VL (1)* *VO (1)* *vibr med speed*

Colarco b. *mp* *f* *mp* *mf espress.* *p sub.* *poco* *mp dolce* *mf espress.* *3:2*

(rubato)

(1) Try to imitate the vibrato speed of the vibraphone

4/4 (♩ = 60)

(Vibr.) *mf* (non cresc) *mf* motor off (ORD) → SP *mp* *f* *mp* *f* *pp* *mp* (non cresc.) *fff* sub *mp* *mf*

Crotales *mp* (lv) *p* *f* *VM* *gliss* *NV*

G Poco animato (♩ = 72 ca.) **Cymb. I** cup on side of cymbal

(Crot.) (lv) *mf* *p* *f* (lv) *mp* (non cresc) *mp* stabile *f* poss *mp* stabile *f* poss *pp* stabile *pp* sub

(Vibr.) *mp* (non cresc) *mp* stabile *f* poss *pp* stabile *pp* sub

Mar. *mp* stabile *f* poss *pp* stabile *pp* sub

Bva *2"* *SP* *ORD* *NV* *gliss* *pp* legg *mp* *pp* *mf* *ppp* sub

senza misura

Temple blocks

mp *p* *f* poss *pp* (quasi mente) *rusty* (1) *f* poss *mp* dolce

f poss *mf* *VO* *ORD* *NV* *VM* *gliss* *pp* *mf* *ppp* *mf* *ppp* sub

senza misura *3* *3:2* *gliss* *3*

Wood blocks

Cymb I (2) (4) (l.v.) mp stabile

(Mar.) 3-4"

rit. NV sempre

mf sff3 mf P spicc

mf stabile

gliss d

a tempo

f poss

SUL 6 (1)

3:2

VO

ST

gliss

ST-ORD-SP ad lib

SLM ad lib. (within the given range)

mf P sub

f P

legato, fluente

(1) 1/2 harmonic stop Finger touches the string a bit more firmly than for a normal harmonic (2) Try to produce one clear overtone

(Cymb I) (2) (l.v.)

Vibr.

cup

f

(1)

(2)

P stabile

PPP

molto

quasi niente

Xyl. ff

H 2/4 (4) (♩=70-80)

scrape with fingernail, very fast

ORD

Xyl.

mf

3:2

P

mf

PP

mf

clb arco 2-3"

mf

scrape with mallet on string, very fast

SP molto gliss

3

LH P

mf

mf

mf

(1) Allow cymb to ring after it has been struck
(2) Try another overtone.

always

Bongos

Tom-toms

ff PP

(Xyl)

mf

Timbales

P

Bass drum

edge

mpff

(wood) on the rim

PP

mp

Timbales

Tom-toms

P

Xyl.

mf

P

P

ORD

ST

ORD

3

gliss

gliss

gliss

gliss

gliss

gliss

gliss

gliss

(mp stabile)

ff PP

f

mf

PP

mp

mf

mf

mf

mf

mf

Handwritten musical score for percussion instruments. The score is written on three staves: the top staff for Tom-toms, the middle staff for Maracas (Mar.), and the bottom staff for Body. The instruments listed at the top are (Timb.) on edge, Bongos, Almoglocken, Templebl., Woodbl., Tom-toms, and Timbales. The score includes various dynamics such as *ff*, *sfz*, *mp*, *pp*, and *pp dolce*. Performance instructions include "on edge", "LH knuckle", "LH knuckle-tremolo", and "Body - front".

Section I: Ancora più mosso (♩ = 84 ca.). This section features a score for Tam-tam, Tom-toms, Xyl., and Timbales. The tempo is marked as *♩ = 84 ca.*. The score includes dynamics like *mp*, *pp*, *sfz*, and *sfz3*. Performance instructions include "edge", "discreto pass", "gliss", "ORD", "NV 1-2", and "mf espress.". A large watermark "MIB NOTER" is overlaid on the score.

Continuation of the musical score for Bongos, Tom-toms, and Timbales. The score includes dynamics such as *mf*, *ff*, *pp*, and *ff furioso*. Performance instructions include "on edge", "ord", "sim ad lib.", "X ad lib. non ^", "dim al ORD tallone", "VM", "gliss", and "on side of timb".

(1) Play close to the glissando. Max a major third to each side

Tam-tam *(l.v.)*
-edge
mf

Timb.
always (Tomtoms)
on the side ad lib

(Bon.)
(PP)

(Bongos)
sum ad lib.
x ad lib

Xyl.
(7)

mf *molto* ad lib.

ORD gliss SP
ff sub
ORD SULC gliss
fff if possible
5
3
ff stabile poss. sff3

K Prestissimo⁽¹⁾

(Timb.) ord
(Tomtoms) ord
(Xyl.)

Bongos
Timb. on the side
Bongos
Timb.

poco rit a tempo

fff dim al
mp dolce
mp dolce
SP
ORD
gliss SP
mp dolce

VE (quasi trill)
n v n v n vrr ad lib.
Also, st ad lib

f cresc al fff

fff
P
fff
f
mp
fff

(1) There is to be no coordination between cello and Percussion (except for the cues)

L Presto⁽¹⁾

Bongos > **Timb.**
(Tomtoms)

on edge
ff
f

Bongos

quasi niente

Xyl.
P
mf
P legg.

Mar.
mf
P
fff
mp

rit acc atempo

ORD
ST
ORD

quasi gliss.
gliss
allegro
ad lib
gliss

mfsub
P
fff
molto
fff

(1) As note above.

(B. drum) *on the rim* *wood* *plastic* *ord*

Triangles *plastic* *plastic*

Tom-toms *plastic*

Xyl. *plastic*

Tri. *plastic*

(db) *arco* *mp* *PP* *PPP* *gliss* *mp* *ff* *espress* *mf* *Psub* *PPlogg* *mp*

bridge *upper front* *fposs*

Crotales *thin* *(lv)* *plastic*

Vibr. *motor off* *mf* *mp* *pp* *pposs*

Tri. *thin* *plastic* *quasi leg* *Sum ad lib* *gliss* *mp*

(tri.) *(lv)* *mf* *pp* *pposs* *Sum ad lib* *fluent poss* *pp* *poco ad lib*

(Bva) *gliss* *gliss* *Sum ad lib (within the given range)* *pp*

(mp) *3-2* *fposs* *P* *molto ad lib* *f*

- (1) Play close to the first note Max a minor third to each side
- (2) Use only the four highest triangles

Wood blocks *plastic*

Temple blocks *plastic*

Xyl. *P ma distinto* *mf* *P* *f* *mp* *f*

Mar. *mf* *P* *f* *mp* *f*

(Bva) *PPP* *PP* *mf* *P* *mp* *f* *pposs* *P* *fff*

N Lento rubato *Cymb. I* *(J=60ca.)* *edge* *fff* *mp*

Mark tree

Almglocken

Keep eyes focused on the instrument. Hold the smallest bar between two fingers

(1) Wait until the percussionist has taken position at the mark tree, then go on

Oslo 30/6-89
Edvin Østergaard

-Duration: 10' ca.-

rev. 26/4-90