Ragnhild Berstad:

zeugma

for instrumental ensemble

1997

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commisioned by the Affinis Ensemble with financial assistance by the Norwegian Composers Fund

Instrumentation

Oboe with Cor Anglaise

Clarinet in Bb with Bass Clarinet

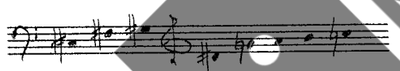
Alto and Baritone Saxophone extra equipment: mute (f.ex. a sock filled with grain)

Trumpet in Bb with cup and harmon mute

Electric Guitar with volume pedal and two small metal bars

Piano
extra equipments:
a pair of woollen gloves, a plastic ruler or protractor (length approx. 10 cm),
nylon fishing line, rosin (see: explanation of signs)

Percussion
metal chimes
pair of small hand cymbals approx. 10 cm ø
pair of Orff hand cymbals approx. 20 cm ø
chinese cymbal
2 large suspended cymbals (mid./large)
large cymbal to be placed on D-timpano
tam tam 55-60 cm ø
large gong

javanese gongs: 

5 wood blocks
3 temple blocks
glockenspiel
vibraphone
marimba

large single headed tom tom
large single headed bass drum
D-timpano

extra equipment: double bass bow

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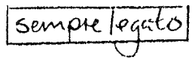
Amplification:
All the acoustic instruments are to be amplified to blend with the sound from the electric guitar. Only a slight amplification is recomended, except for the softest sound effects where more amplification are needed (air-sounds, rubbing of piano-strings, brushes on cymbals etc). Make shure that the instruments are blending well while amplifying.

Explanation of signs

General:



-text inside a box refers to the whole ensemble

-arrow pointing away from a performer´s staff, indicates that a signal has to be given to the ensemble

-gradual transition

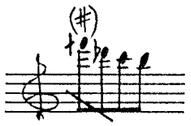
-pitch to be raised by 1/4 of a major second

-pitch to be lowered by 1/4 of a major second

-pitch to be raised by 1/8 of a major second

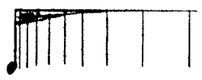
-pitch to be lowered by 1/8 of a major second

-accidentals are given above the notehead where space is too narrow for ordinary notation



-accidental in bracket can replace ordinary notated accidental, when needed

-rythmically uneven

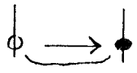


-ritardando-repetitions of initial note or group of notes

Winds:

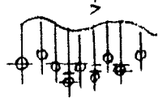
-air sound

-air + pitch

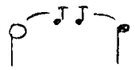


-transition from air sound to air + pitch

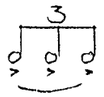
-indicates a toneless slap tongue; strike mouthpiece with tongue.



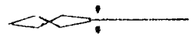
-air sound; pitches notated are only fingering suggestions



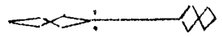
-the grace note is interpolated in the preceding value



-smorzato; abrupt, jerking single-stroke vibrato, produced by momentarily pulling the jaw away from reed; makes a sudden increase in volume followed by a return to the former soft dynamic level



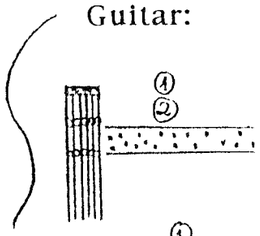
-a series of quick crescendi/decrescendi



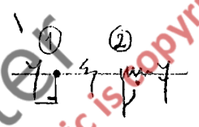
-increasing spead and depth on the crescendi/decrescendi movements

-unspecified multiphonic, quasi didgerido

Guitar:



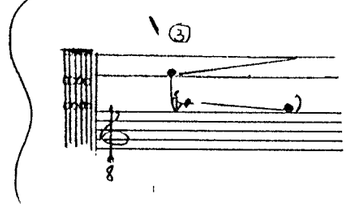
-this indicates playing technique using two small metal bars. Lay the guitar on your lap. Take one metal bar in each hand. Strike the indicated strings between the microphones, making a glass-like sound. Muffle the strings with a cloth.



-as above, but drop a metal bar carefully to the strings; causing a rapid series of bounces

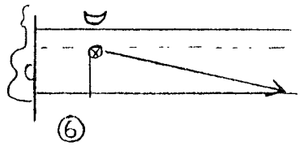
-as above, but rythmically executed

-glissando; strike with metal bar and glissando up to highest register. Muffle the string.



-unmuffled; strike behind the upper microphone and glissando to the top of the string; making a falling glissando. The resulting sound is shown in the bracket.

-cross two neighbour strings, here 5th and 6th, and play on both. Actual sound differs from notated.



-scrape the 6th string with nail according to the direction line. String has to be muffled.

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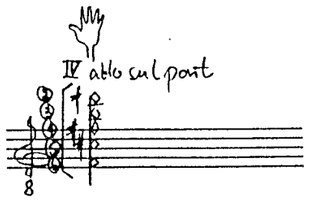
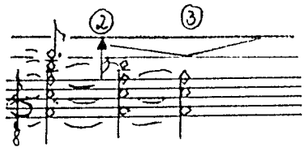


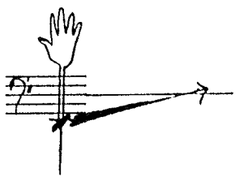
-chord of harmonics; strike strings with palm near the string fastening



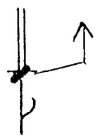
- as above, then glissando with metal bar; falling glissando-part on 2nd string, raising glissando-part on 3rd string

- tuning peg glissando

Piano:



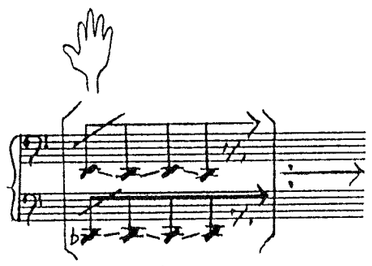
-rub along strings with fingertips. The notated pitches indicate the group of strings to be rubbed (here D, D#, E), not the resulting pitches; the notevalue indicate duration of rubbing; the slanted arrow shows direction of rubbing; the thickness of line indicates the degree of pressure on strings.



-change in rubbing speed is indicated with change in angle; here from slow to fast

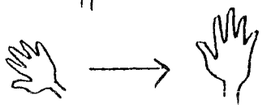
-as above, but scrape with nail

-as above, but scrape with a plastic ruler or a protractor

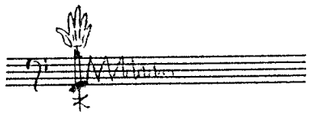


-rapid glissando-repetitions with open hands/fingertips across strings in indicated pitch-area

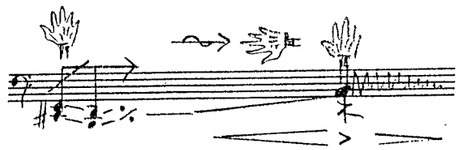
-use a combination of knuckles and nails; use nails carefully to get a soft sound



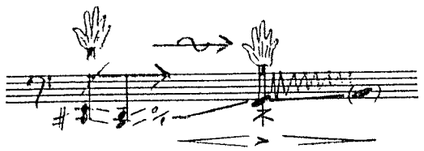
-indicate a change in rubbing angle form about 45 degrees on strings to about 90 degrees



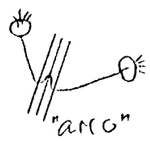
-make tremolo by rubbing back and forth along the indicated strings



-change gradually from tremolo across the strings to tremolo along the strings, make simultaneously a gradual change in position from one pitch-aerea to another



-as above, but the new hand position (along the strings) is to be reached in indcated pitch-aerea at indicated time



-play in the manner of a string instrument by bowing the piano-strings with several lengths of nylon fishing line. Thread the linebunch between the strings of spesific note as illustrated. Rosin on the fishing line is necessary.

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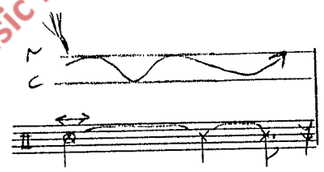
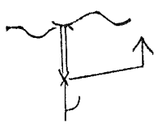
Percussion:

-rub surface

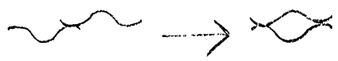


-rub surface with a brush, move between center and rim according to the direction line above staff

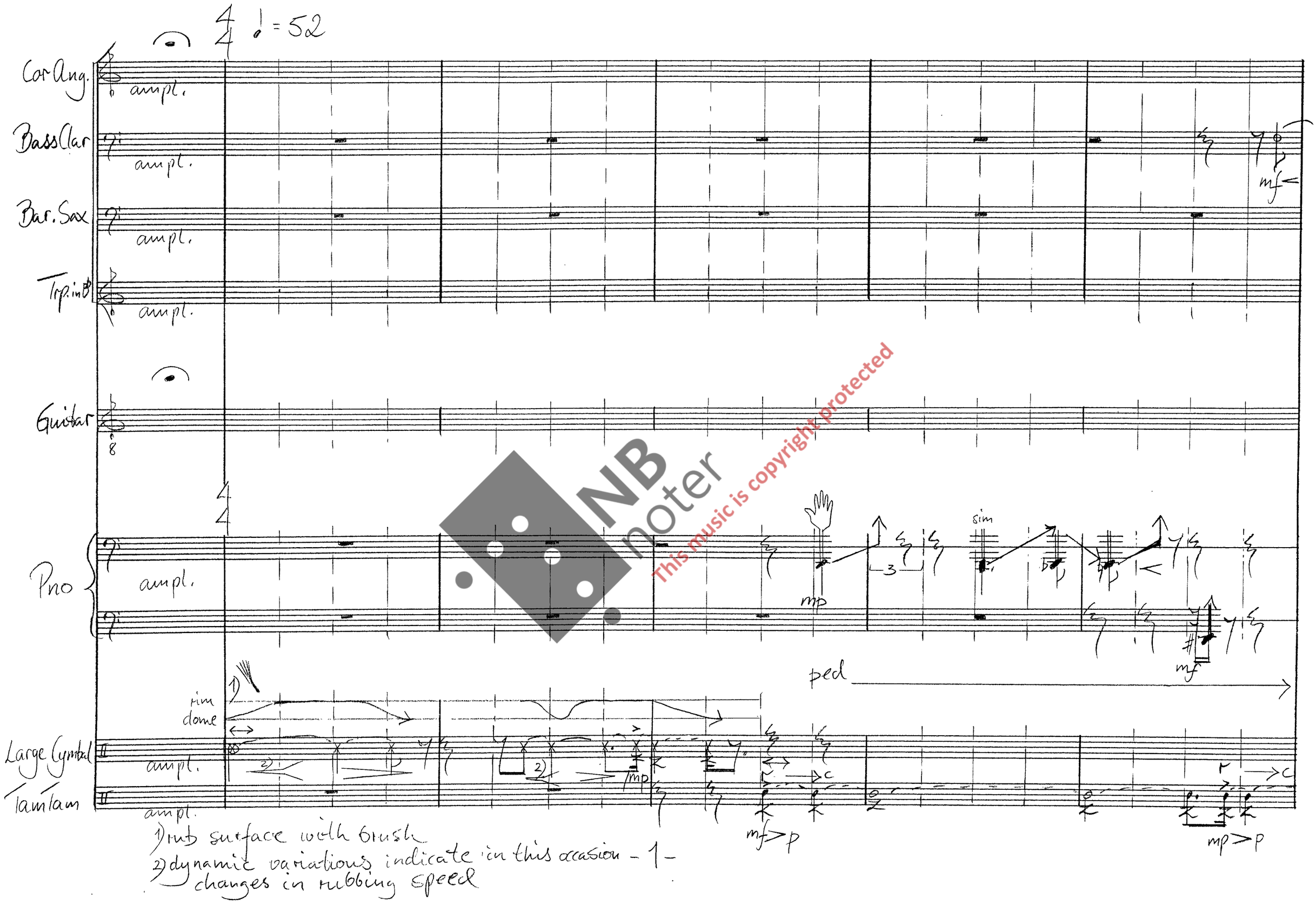
-strike note, then immediately "con arco"



-rub two small hand cymbals together with edge aligne. The notevalue indicates the duration of the rubbing; change in rubbing speed is indicated with a change in the angle of the arrow, here from slow to fast



-change the possition from edge aligne to center aligne while rubbing



1) rub surface with brush
2) dynamic variations indicate in this occasion changes in rubbing speed

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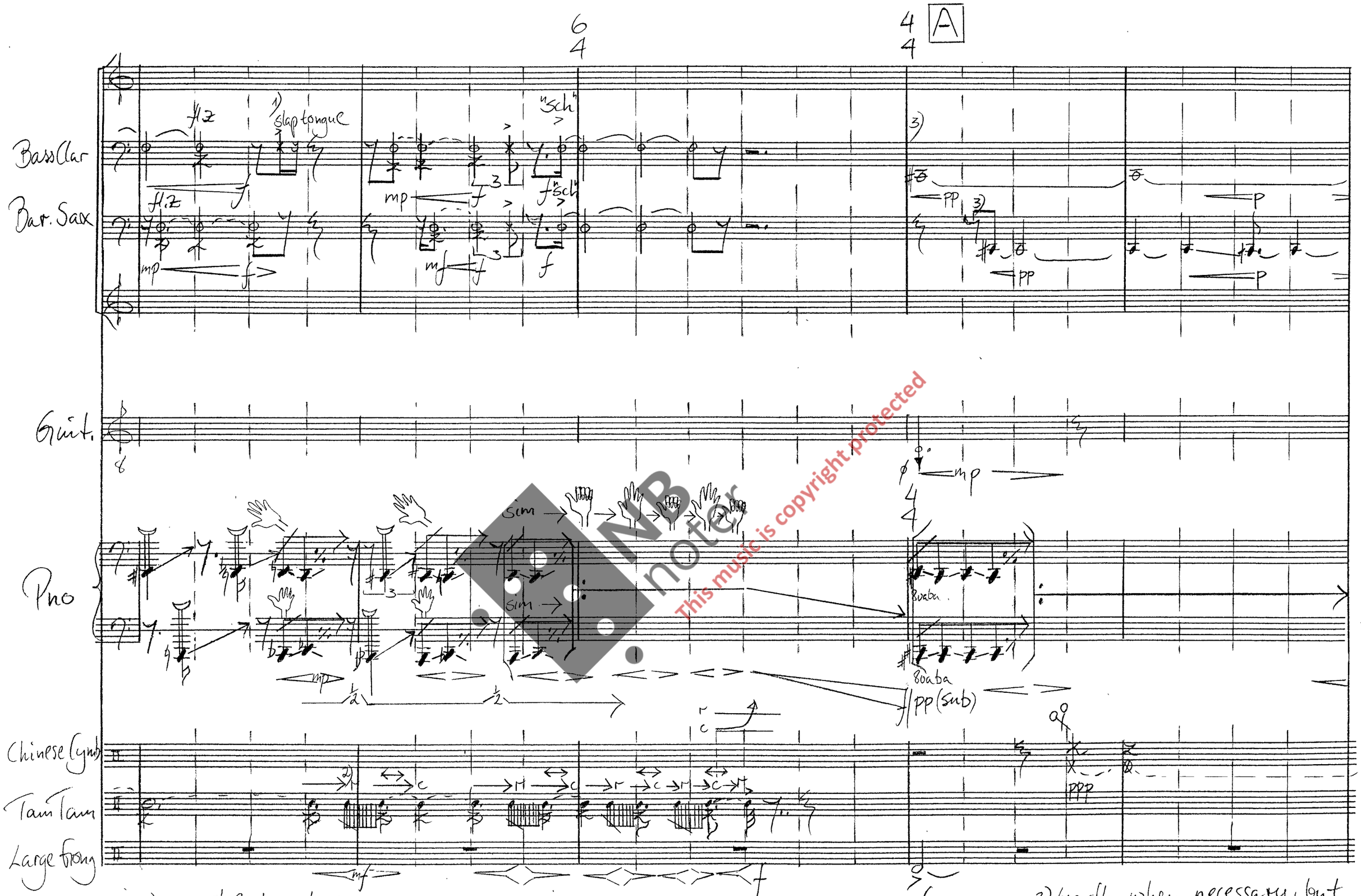

1) Zungenstoß ohne tone
2) change from rubbed tremolo to ord. trem. on the dynamic peaks
3) breath when necessary, but not simultaneously

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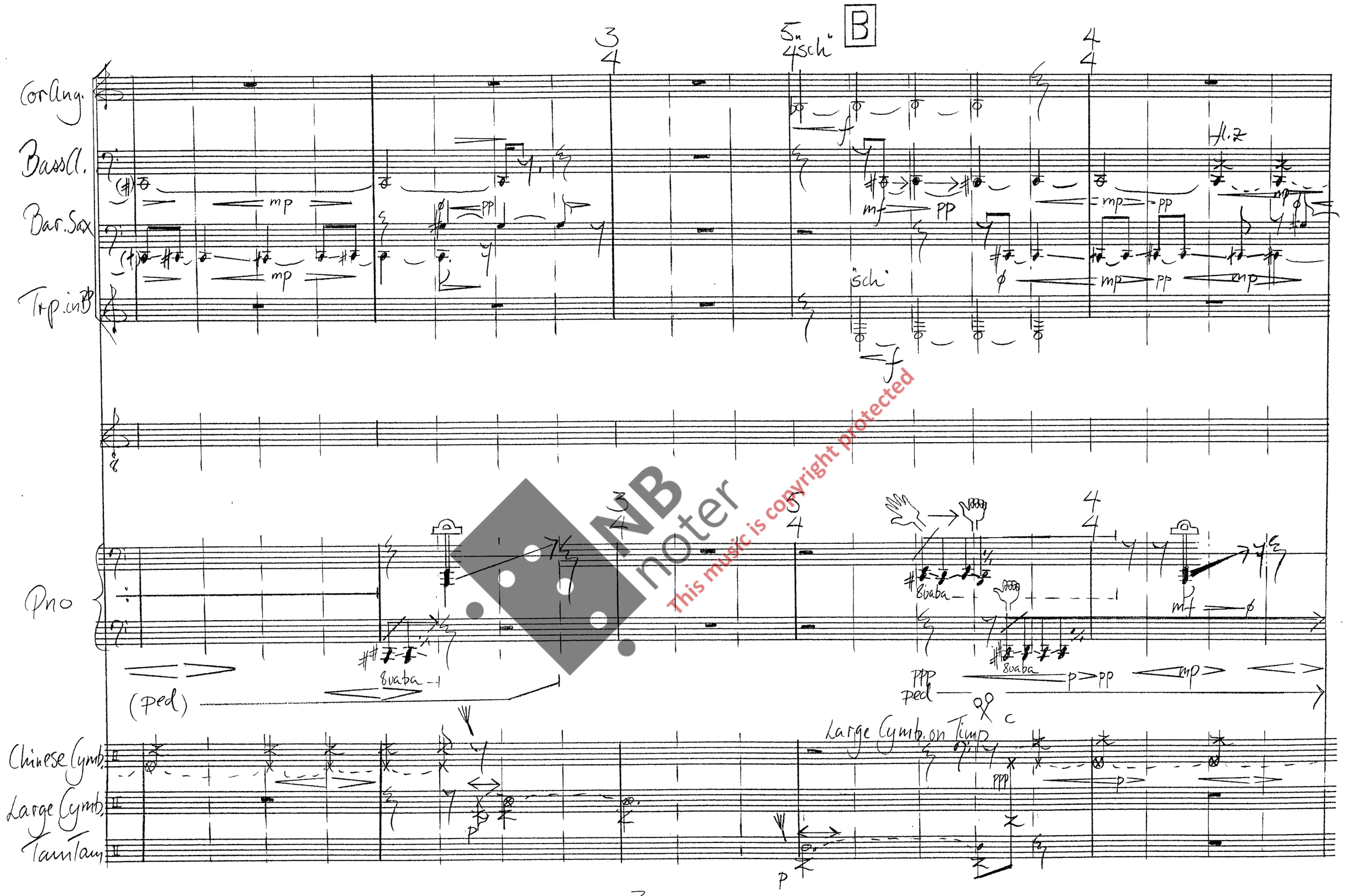

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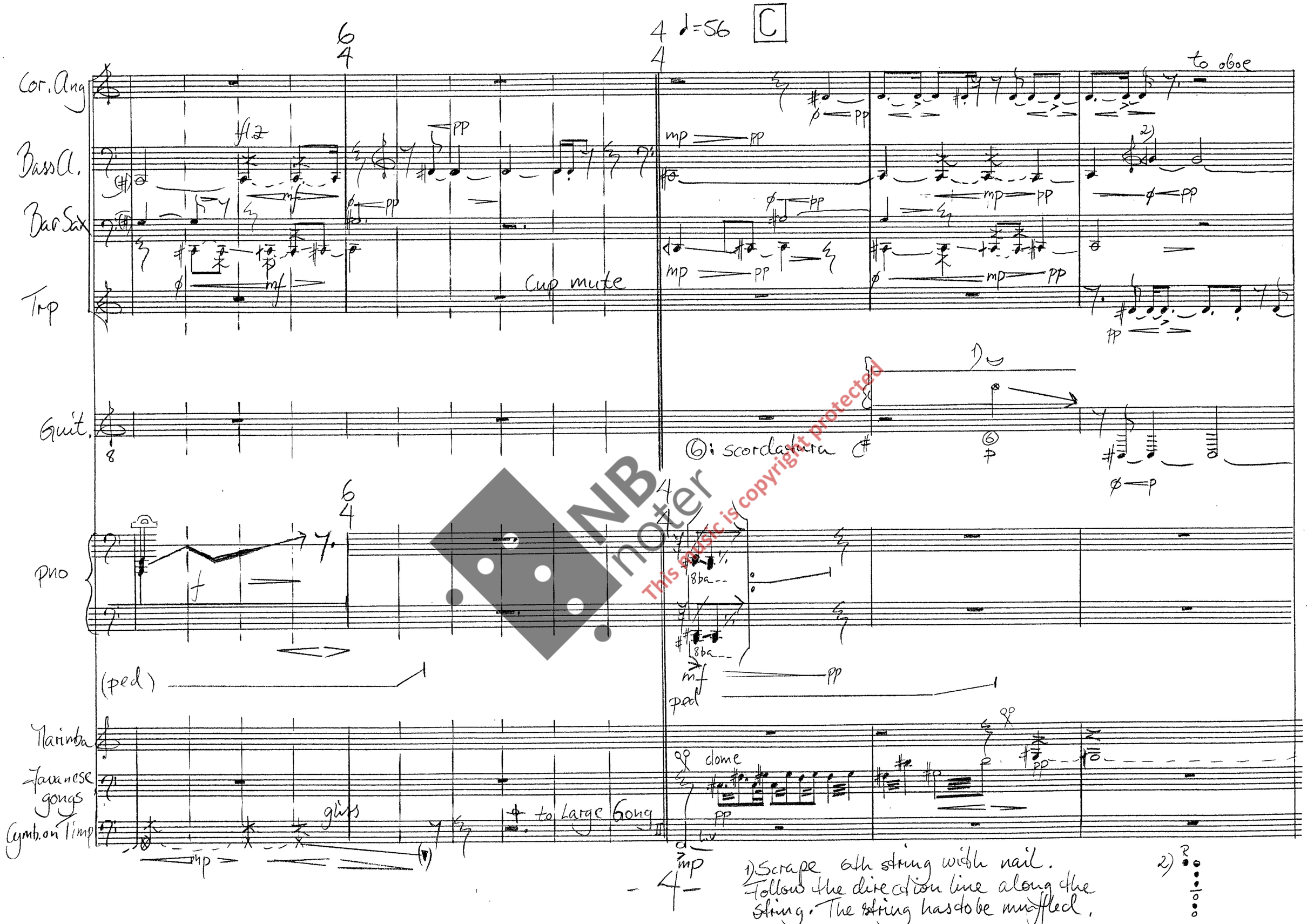

NB notes
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oboe

Bass Cl. — to clar.

Bar. Sax — to alto sax. con sordi.

Trp

Guit.

Pno — ped

Mar

Tam. gongs

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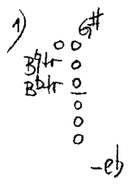
1) 

2)

3) pull out the third valve slide far enough to lower the pitch 1/4-tone

D

poco a poco crescendo

crescendo

Oboe

Clar.

Alto Sax

Trp

Gitt.

Pno

(ped)

Mar

Wood block

Temple block

to Glockenspiel

1) (F)

2) B♭

4)

5) C♯

3) pull out the first valve slide to lower the pitch 1/4-tone

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♪ = ♪̣, ♩ ≈ 56 E molto leggiero

clarinet cue to others

PP 5 sempre

PP sempre

PP sempre

PP

p

2" 4"

♩=56

clarinet cue to others

simile

PP simile

perc

PP simile

PP

PP

1) 1) 1) 2)

Pno

PPP

senza ped

PPP sempre

Glocken spiel

Vibraphone

15

PPP

Met. chimes

arco

clarinet

l.v

PP

Gl. spiel

PPP

1) use two small metall bars

2)

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♩ = 56

F

clarinet cue to others

3"

4"

gliss

pp

p

pp

Guit.

Pno

PPP sempre

Gl.spiel

Vib.

PPP sempre

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G

sim.

sim.

gliss

sim.

p — pp

pp

pp

pp

pp

1) R E G#

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3 sim. legato

sim. leg.

in rilievo

gliss

sim. leg.

sim.

sim. legato

in rilievo

loco

1) R B♮

2) R F

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crescendo

senza sord

senza sord

to mid. susp cymb.

Gl.sp.

Vib

arco

ped

arco

ped

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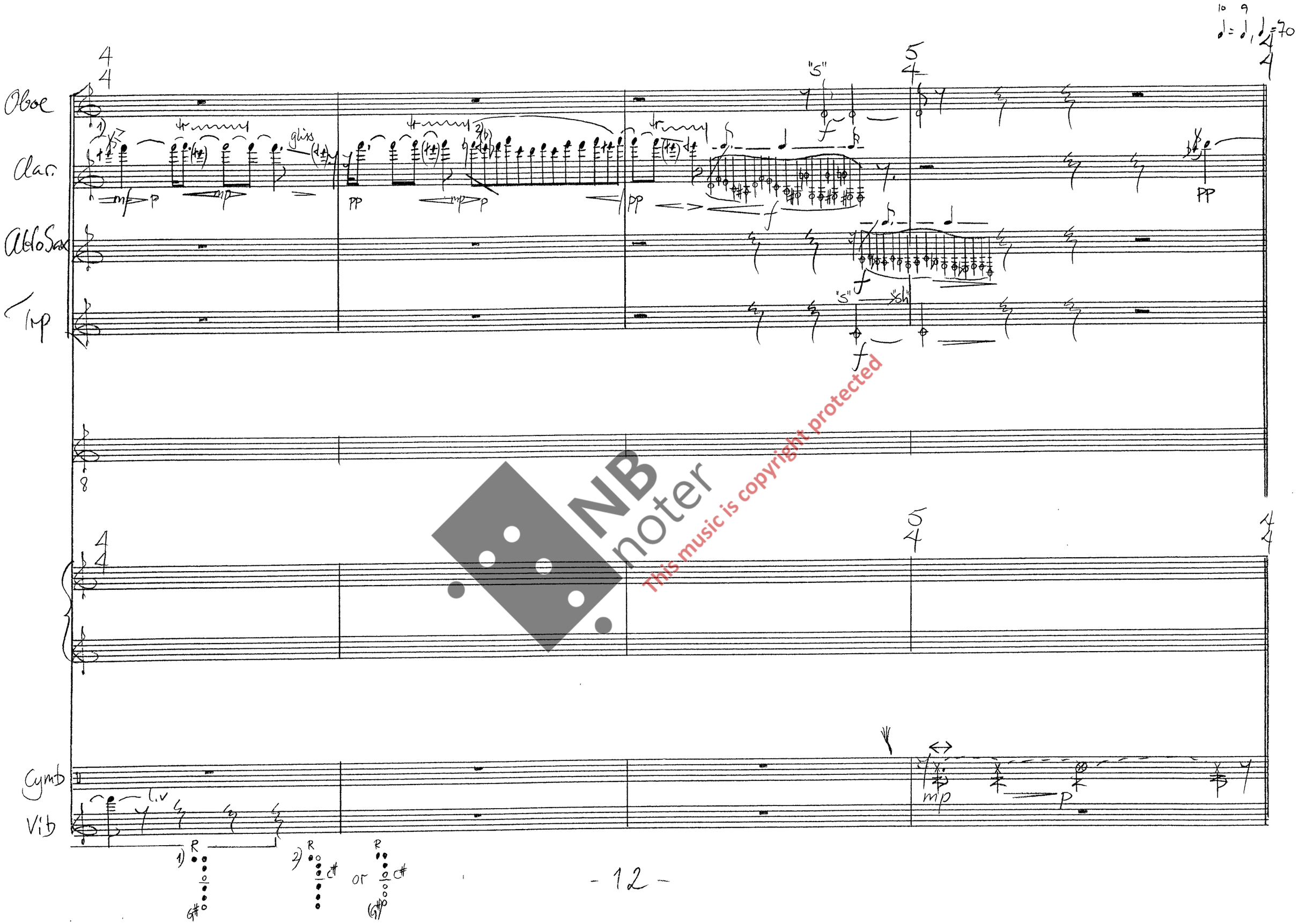

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10 9
♩=♩, ♩=70

I

to cor ang.

mf|pp

mp

mp>pp

pp

p

mf|p

pp(poco)

mp

f

"s" → "sh"

f

"s"

f

Susp. Cymb

mid

large

mp

p

1) R B♯ C♯ D♯ E♯ F♯ G♯

2) R G♯ A♯ B♯ C♯ D♯ E♯

3) R C♯ D♯ E♯ F♯ G♯ A♯

4) R (C♯) D♯ E♯ F♯ G♯ A♯

5) R G♯ A♯ B♯ C♯ D♯ E♯ or R C♯ D♯ E♯ F♯ G♯ A♯

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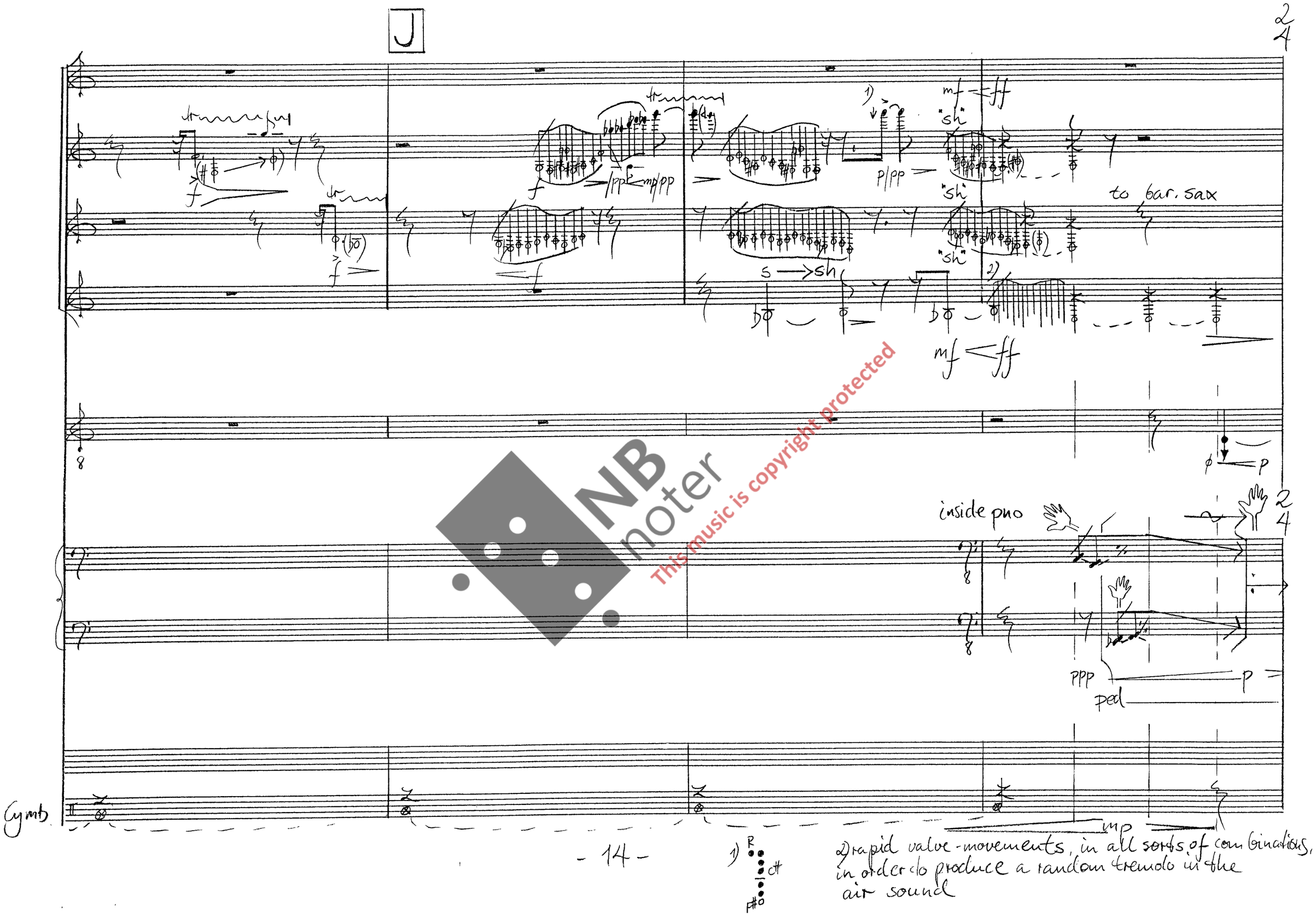

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1) R ct F#0

2) rapid valve-movements, in all sorts of combinations, in order to produce a random tremolo in the air sound

K

♩=63

3"

to bass clar.

Clar

Bar. sax

Trp

"s → "sh"

fl.z

Guit.

Pno

3"

mp

sim

8va ba

ped

pair of small hand cymbals 10cmφ

l.v.

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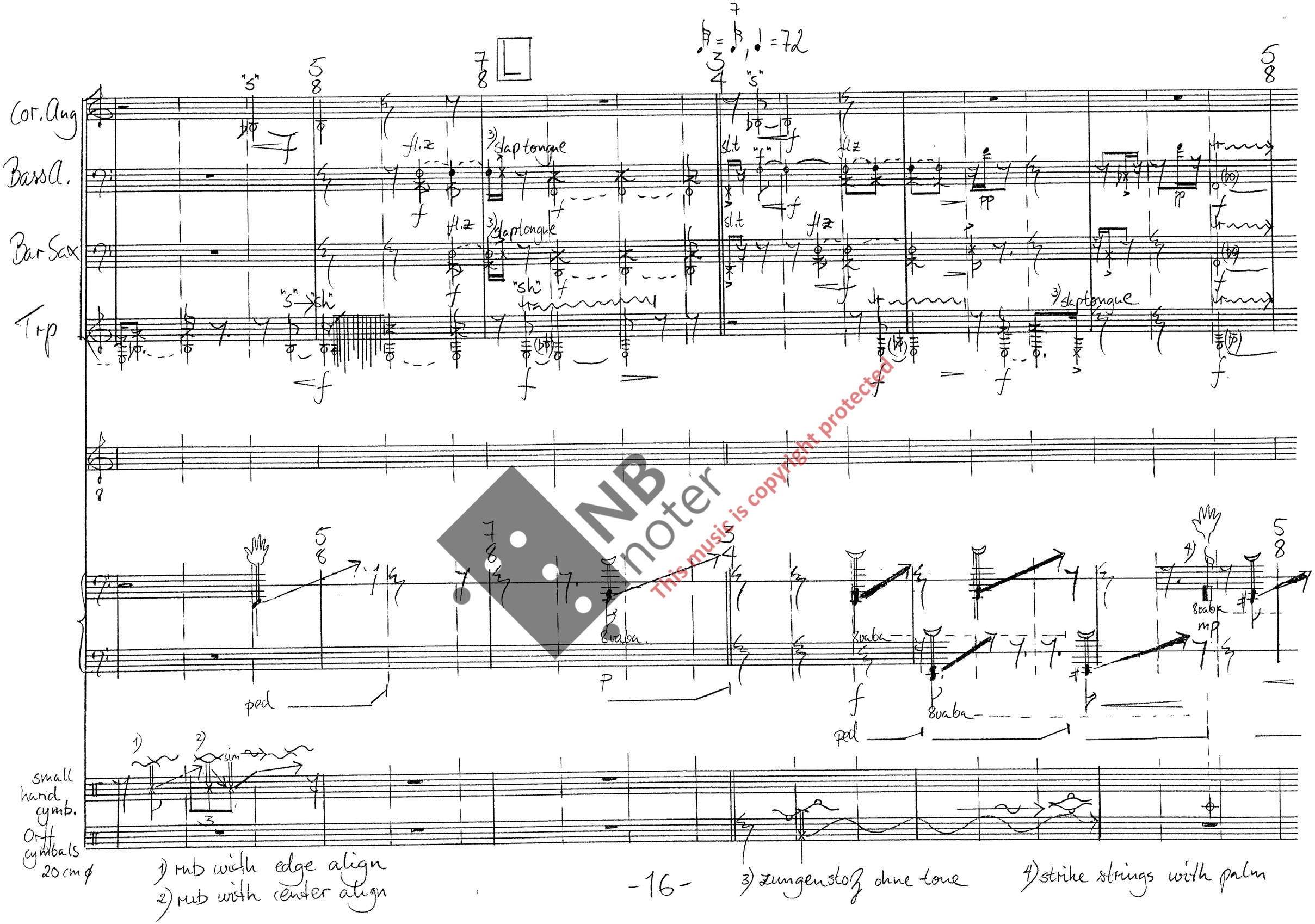

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poco a poco crescendo - - -

Cor Ang

to oboe

Bass Cl

to clar.

Bar Sax

"sh"

Trp

cup mute

Guit.

⑥: scordatura C#

Pno

(on keys)

(ped)

large cymb. on timp.

center → rim → c → r → c → r

1) press the string silently against the microphone, then release. The released, gonglike sound is to be heard.

2) 00 G# B♭ 0 0 0 0

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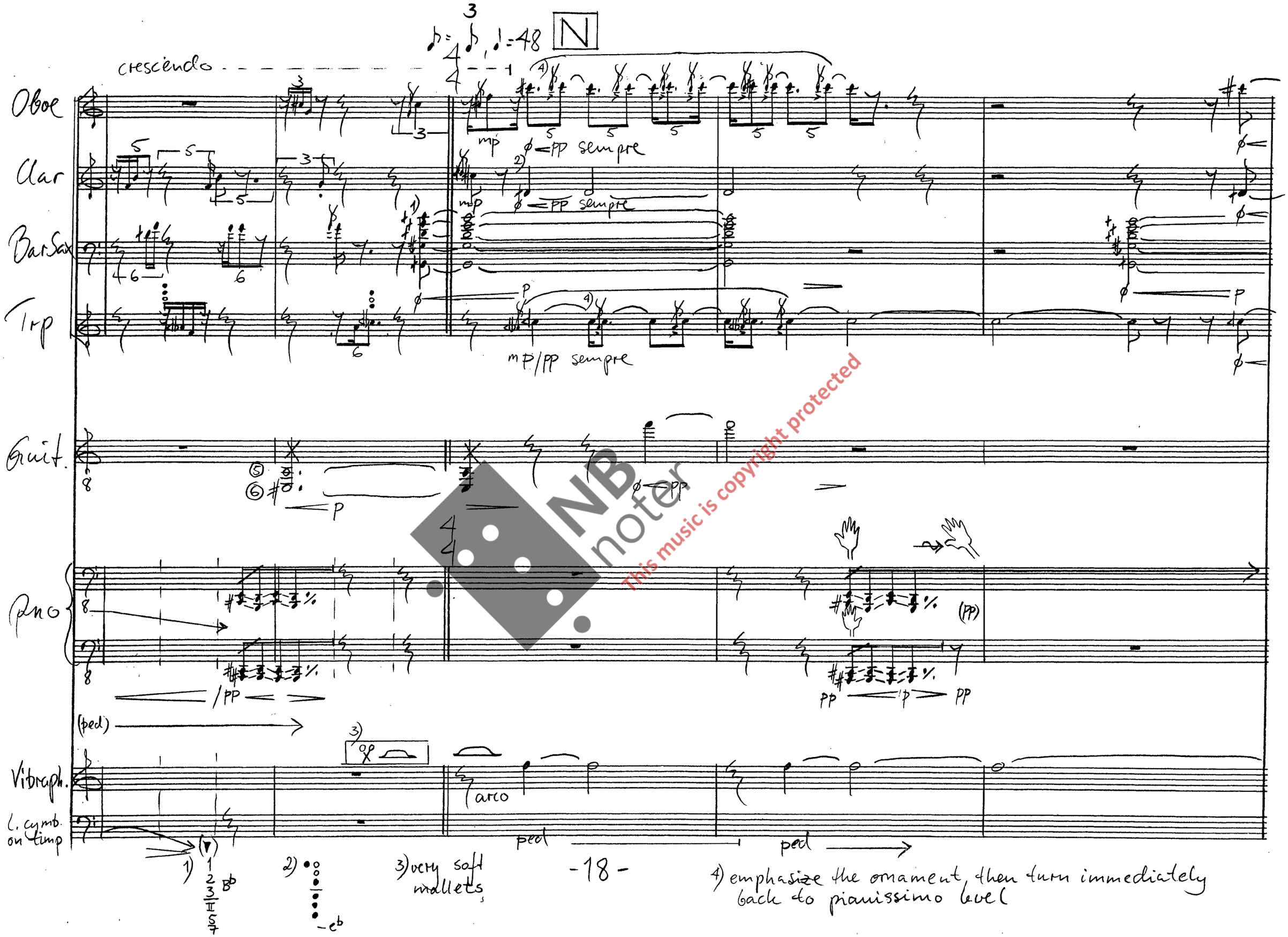

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Oboe

Clar

Bar Sax

Trp

Guit.

Pno

Vib

Jav. Gong

pp sempre

sim

pp sempre

pp sempre

pp

pp sempre

pp

put on woollen gloves

mp

pp

(ped)

ped

arco

pp

center

p

1) emphasize the ornament, then turn immediately back to pianissimo level

2) put on woollen gloves and strum the strings with the fingertips

This music is copyright protected
NB notter

(pp sempre)

pp

mp

pp

p

pp

ped.

Vib

arco

ped

Tam.Gong

1) R Eb C#

2) R Eb Eb → Eb

3) R Eb Eb

4) R

5) emphasize the ornaments through the whole section, keep pianissimo as a main level.

6) fingertip on strings

NB notes
This music is copyright protected

5) poco a poco più animato

P

pp sempre

2) sempre legato

sempre legato

(pp sempre)

3)

sempre legato

1) pp sempre

sempre legato

pp

pp

pp sempre

(pp)

4)

pp

(ft)

P

pp

p

(ped)

(arco)

NB noter
This music is copyright protected

1) emphasize the ornaments through the whole section, keep pianissimo as a main level

2) R E G#

3) R

4) R

5) form the phrases individually, emphasize the ornaments and rapid figures, but keep pianissimo as a main level

Q -p.a p. più animato

alto sul pont

IV

⑥: scordatura C#

(pal)

arco

1) R

2) R C#

3) strike strings with palm near bridge

NB noter
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R

♪ = ♪ ♩ = 72

sempre legato

to altosax, con sord

(ped)

(ped)

Marimba

Tam.Gongs

1) R or R

2) R

3) if not possible, then replace with g^2

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Oboe

Clar

Alto Sax

Trp

Guit.

Pno

(ped)

senza ped

Mar

1) raise the dynamic level by amplification to p

NB noter
This music is copyright protected

5

Oboe

Clar

AltoSax

Trp

Guit.

Pno

Mar

mP

PP

mp

P

PPP

ped

1) if not possible, then replace with a^2

2) alternate between 1st and 2nd string

NB noter
This music is copyright protected

non legato

(legato)

pp

non legato

mp

p

pp

②

ppp

ped

1)

NB noter
This music is copyright protected

/p/pp

/p/pp

non leg.

(legato)

mp

pp

/mp/pp

/mp/pp

non legato

5 mp

/p/pp

PPP

pad

PPP

PP

1) R Eb Eb or R F#

2) if not possible, then replace with a²

NB noter
This music is copyright protected

U

poco a poco crescendo

mp 2) pp

3 (non leg.)

to bass clar.

mp

non legato

mp

p

pp<mp

pp

p/pp

mp pp

3

mp

p

ppp

mp

mp

1) 3/4-tone trill, trill above initial note
2) if not possible, then replace $b^{\sharp 2}$ with a^2

3) can be omitted

NB noter
This music is copyright protected

p. a p. cresc.

♪ = ♪, ♩ = 54

clarinet cue to others

Oboe

Bass Clar.

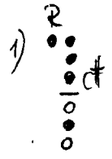
Alto Sax

Trp

liberamente

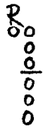
(senza ped) P

to Large Gong

1) 

2) if not possible, then replace with b^2

3) 1/4-tone trill, trill below initial note

4) 

5) if not possible, then replace with c^3

NB noter
This music is copyright protected

3

♪ = ♪ 4 ♩ = 54 V

Oboe

Bass Cl.

Alto Sax

to bar. Sax.

Guit

Pno

8va ba

ped

Large Gong

center

rim

1) smorzato

NB noter
This music is copyright protected

W

Bass Cl.

Bar Sax

mf/mp

pp

mp

mf/ø

pp

Piano

pp sempre

una corda

senza ped

8va bassa

tre corde

½

p

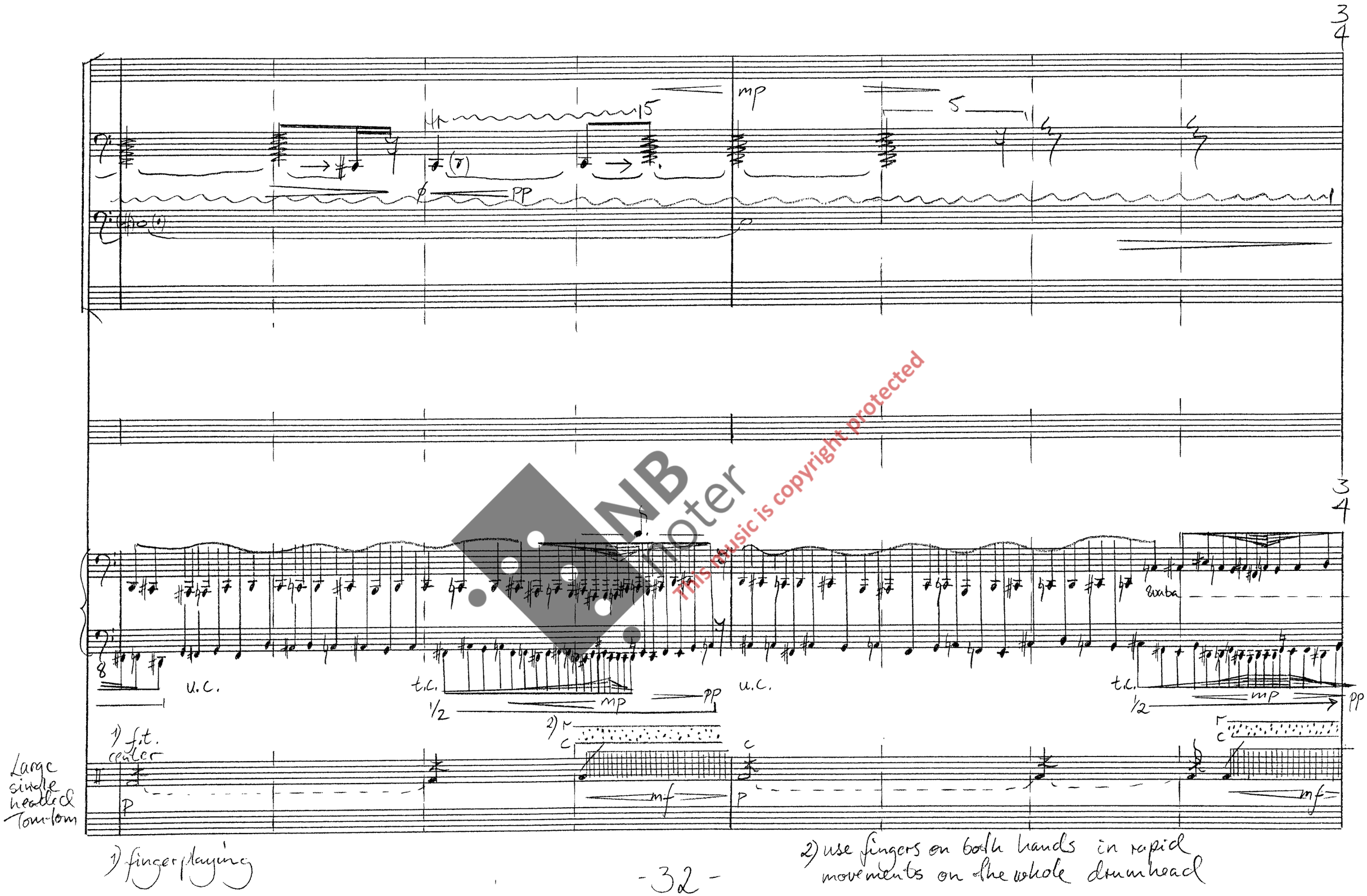
d. Gong

ø

p

NB noter
This music is copyright protected

1) unspecified multiphonic, quasi digerido



1) fingerplaying

2) use fingers on both hands in rapid movements on the whole drumhead

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NB Noter

to alt sax senza sord

loco

u.c.

t.c.

mp

pp

u.c.

ft rim

center

Large single headed Bass drum

p

NB noter
This music is copyright protected

Oboe

Bass Cl.

Alto Sax

Bb

p

mp

(#7)

p

p

pp

Guit.

IV

⑥: scordatura C#

p

mp

Pno

8va

t.c.p

1/2

pp

u.c.

t.c.

1/2

mp

u.c.

8va

mp

t.c.

1/2

pp

Bassdr.

NB notes
This music is copyright protected

Y

oboe

Clar

to clar

2) pp

pp

p

5

Alto Sax

p

Trp

harmon mute

pp

IV

Guit

1) mp

p

Pno

u.c.

p

t.c.

1/2

u.c.

3

pp

(u.c)

ppp

Vib

arco

p

1) strike strings, then fade in the sound

2)

NB Noter
This music is copyright protected

sim

con sord

pp

p

arco

"arco"

ped

2) play in the manner of a stringinstrument (see: explanation of signs)

susp. cymbals

1) With regard do noberepetitions in the next four bars; change between some of the following fingerings

NB noter
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Z

1) mp > pp

mp > pp

mp > pp

mp > pp

"arco"

ped

1) change between following fingerings

NB noter
This music is copyright protected

"s"

mf

ped

NB noter
This music is copyright protected

Ragnhild Berstad 17/1-97
revised 18/8-99 (-08)