



Pastorale

for violin, oboe d'amore/baryton oboe, harp and guitar

Ruben Sverre Gjertsen 2009

Commissioned by Archipel Genève 2009
for Ensemble Vortex

Duration 13'

INSTRUMENTS

Violin (with metal sordine)
Oboe d'amore /Bariton oboe
Harp (scordatura)
Guitar (scordatura)

QUOTATIONS

The title suggests quotations from J.S. Bach's Christmas-oratorio, no. 10 Sinfonia, introduction to the second part. This is a G major movement in 12/8 using oboe d'amore. Traces from this movement occur in different levels of abstraction in measures 7, 10-13, 27-30, 43, 87-88, 122-123, 134-137, 146-148.

SCORDATURA

VIOLIN

Tuning 440 hz like the harp. Don't listen to the guitar.

OBOE D'AMORE/BARITON OBOE

Tuning 440 hz like the harp. Don't listen to the guitar.

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.



GUITAR

All strings are tuned down:



To simplify the notation, the part is written 1/8-tone higher than sounding:



This means that all quarter tones should be played on strings 1, 3, 5. Except in some bottleneck glissandi where there are more possibilities. Translate positions in this way:

$$\downarrow = \flat \quad \downarrow\downarrow = \flat\flat \quad \sharp = \sharp \quad \sharp\sharp = \times$$

There will then be no common pitches with the harp. The tuning should be checked against the harp so no strings are in unison.

PITCH

The score is written at sounding pitch, except for the guitar sounding 1/8-tone lower.

MICROTONES

$$\sharp = 1/4 \text{ tone sharp} \quad \sharp\sharp = 3/4 \text{ tones sharp}$$

$$\downarrow = 1/4 \text{ tone flat} \quad \downarrow\downarrow = 3/4 \text{ tones flat}$$

$$\uparrow = 1/8 \text{ tone sharp} \quad \downarrow = 1/8 \text{ tone flat}$$

Accidentals apply to repeated notes.

VIBRATO

The whole piece should be played strictly Non Vibrato (NV), expression is made by other means. Vibrato is notated graphically as ornamentations, usually in exaggerated forms (combinations of too large, too fast, too slow). Normal vibrato is in other words rare. Some examples:

Oscil lento = 0,5-1 vibratocycles per second

Vibrato lento = similar, slightly faster

Poco vibr. = almost a normal vibrato

Vibrato estremo = as fast as possible, range between a major second and a third.

Vibrato grottesco/Vibrato grande = range between a third and a fifth around the center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

GLISSANDI

All glissandi are continuous, and should never dwell on start or end notes (in parenthesis).

No new attacks should be made on passages without articulation signs. Attacks may be notated on a separate staff.

DYNAMICS

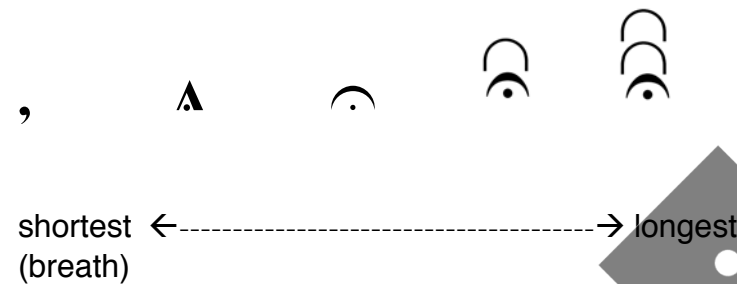
p - *mf* - *f* = static dynamics, subito / subito tacet.

 =irregolare dynamic fluctuations.

Avoid repeated patterns and create irregularity. This concerns all kinds of improvised flux.

TIME

FERMATAS



VIOLIN

BOW POSTION

- AST** = alto sul tasto, whenever possible at the middle of the sounding string.
- ST** = sul tasto
- SP** = sul ponticello (metallic sound)
- ASP** = alto sul ponticello, fundamental is lost, rich sound of overtones.
- XSP** = extreme sul ponticello, almost at the bridge.

BOW

Some times a separate system shows string number.



BOW USE

slow bow = reduce the bow speed to lose the fundamental pitch.

fast bow = play lightly with very fast bow by soft dynamics.

M.ph. = multiphonics : touch the position, play towards sul ponticello, slow bow speed, and light bow pressure, to split the pitch and produce a stable multiphonic sound.

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

BOW PRESSURE



= extremely slow bowing, high bow pressure and high friction. Strictly white noise, the pitch should never be perceived. Maintain same pressure and soft dynamics to produce irregular pops of noise.



= medium crush with audible pitch.

Transitions between normal, double and triple bow pressure are notated by arrows.

BOW DIRECTION

horisontal (ordinary direction)

vertical (along the strings)

FINGER PERCUSSION

= Finger percussion, slap string with left hand. This may be a sustained attack or trill alternating with the open string.

May be independent of bow action.

TRANSITION

Arrows show transitions between different kinds of techniques. Examples:

- Transitions between normal and harmonic pressure (fingered position).
- Transition between various tremolo speeds and no tremolo.
- Transtions between different kinds of bowing techniques. This may change the timbre or fade sounds between noise and pitch.

BARYTON OBOE / OBOE D'AMORE

NOTEHEADS

↓ = slap tongue

MULTIPHONICS

Choose multiphonics after these descriptions.

Measure 1-3: 3 rich, wide-range multiphonics, find harmonic progression in 1/4-tones.

Measure 28-29: Find a multiphonic without G major tones. Repeat the same through 28-29.

Measure 64-93: Find 12 rich and wide multiphonics, to be perceived as harmonic twist rather than chord change.

These are connected with bass cluster in harp and guitar tremolo. Complementary pitch is an advantage.

Measure 97-99: 2 multiphonics similar to the previous 12, but this time more chord change and harmonic development.

Measure 105-110: Like measure 64-93 in an oboe d'amore version. Twist/variation, but no big harmonic change. Soft, delicate, still wide register.

Measure 146-147: Find multiphonic without G major tones, repeat the same through 146-147. These can be similar or related to the multiphonics in measure 28-29.

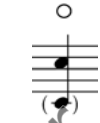
LITERATURE

Eight-tones, glissandi and multiphonics are based on fingerings from *Peter Veale / Claus-Steffen Mahnkopf: The Techniques of Oboe Playing*.

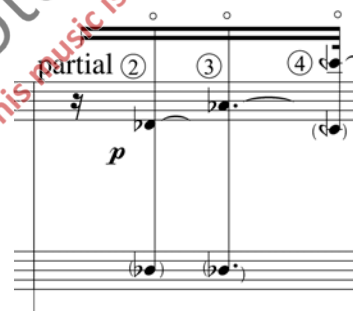
HARP

NOTATION

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



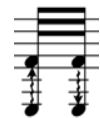
Some times partial numbers are written:



Paranthesis may also mean starting tone of a glissando. This will be clear from the context.



written before chord ; arpeggio (broken chord)



written on chord ; jet- arpeggio (glissando)

gettato = bounce stick on strings



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



= unpitched noises



= rattle sound (deep string vibrating against neighbour string)

DAMPING



= damp notes with the other hand while playing



= damp all, register or note (follow lines)

RESONANCE

campanela= bell sounds, like on guitar. Do not damp any notes.

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

TO BE PLAYED WITH



=fingers (normal play)



=back of hands



=nails



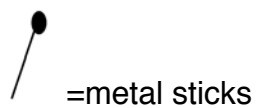
=back of fingernails



=wire brushes



=triangle sticks



=metal sticks



=soft sticks



=thick plectre



=metal plectre

PLASTIC CARD
KITCHEN WHISK (metal wires)
BOW (arco)
BOTTLENECK or glass (for glissandi)

PLAYING TECHNIQUES

Indications like scrape, strike are written.

"Gliss. with stick" means a horizontal glissando of several strings.

"Change pitch with stick" means plucked string while holding stick against this string to make undefined pitchchanges.

PEDAL GLISS

A pedal gliss. is written like a normal glissando, often with a quarter-tone in the middle (depending of string tuning), and indications of a half-pedal noise. It is not possible to create a smooth pitch glissando with a pedal, and this is not the intention. This notation concerns the action of very gradually moving the pedal to emphasize the buzzing sound between two tunings, and create a smooth transition of sound phenomena, while the pitch will not change smoothly.

Pedal changes are some times made during an ordinary glissandi.

BOTTLENECK GLISSANDI

Make glissando similar to bottleneck glissandi on guitar. Pitchrange ad lib. like exaggerated speech melody.

Use a bottleneck between 2 strings, 2 bottle-necks will be needed at the parts with 4-part glissandi.

BASS CLUSTERS

Use ring on a finger to give these a metallic sound, when possible letting strings vibrate against ring or triangle stick.

GUITAR

↙ =tone damped immediately after attack. Let sound and damp for each not where possible.

✕ =secco tone, keep string from vibrating, with the same or the other hand.

◆ =played note (for various actions or vertical scrape along string) Outside system and ledger lines means unpitched sound.

■ = Finger percussion, slap string with left hand. This may be a sustained attack or trill alternating with the open string.

◇ =fingered position of harmonic

⊕ = damp all, register or note (follow lines)

TO BE PLAYED WITH

— =nails

☞ =fingers

KITCHEN WHISK (metal vires)
BOW (arco)
BOTTLENECK or glass (for glissandi)

POSITION ON STRING

Plucking or bowing position, same notation as for strings.

AST = alto sul tasto, whenever possible at the middle of the sounding string.

ST = sul tasto (towards the fingerboard)

SP = sul ponticello (metallic sound)

ASP = alto sul ponticello, fundamental is lost, rich sound of overtones.

XSP = extreme sul ponticello, almost at the bridge.

BOTTLENECK GLISSANDI

Pitchrange ad lib. like exaggerated speech melody.

Score in C (guitar sounds 1/8 tone lower)

Pastorale

for violin, baryton oboe, harp and guitar

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The score is divided into two systems. The first system (measures 1-11) features:

- Violin:** Starts in 5/4 time with a tempo of 40. Dynamics range from *pp* to *mf*. Includes markings like *nervoso*, *gett.*, and *ORP*.
- Baryton Oboe:** Starts in 4/4 time with a tempo of 40. Dynamics range from *mf* to *f*. Includes marking *oscil. lento*.
- Harp:** Features complex rhythmic patterns with time signatures like 13:8, 6:4, and 5:4. Includes markings like *cluster, arpeggio with ring on finger*, *pedal-gliss.*, and *près de la table*.
- Guitar:** Starts in 4/4 time. Includes markings like *vibr.*, *scrape along tuning pegs*, and *scrape along strings*. A chord box shows $D C B \flat / E b F \# G A b$.

The second system (measures 12-21) features:

- Vln.:** Starts in 4/4 time, then changes to 3/4. Includes marking *LIGHT NOISE SLOW BOW AT THE BRIDGE*.
- Bar. Ob.:** Starts in 3/4 time. Includes marking *TO OBOE D'AMORE*.
- Hp.:** Includes marking *metal tube cluster*. Chord boxes show $D \# C B \flat / E F \# G A b$ and $C \#$.
- Gtr.:** Starts in 3/4 time. Includes marking *finger-perc.* and dynamics like *pp*, *mf*, and *sfz*.

4/4 G.P.

5/4

4/4

Vln. *arco* *ORD* *III* *p* *mp* *mf* *sub.* *p* *mf* *pp* *AST* *SP* *III*

Oboe d'amore

Hp. *C* *F* *D# C B / E F G A* *mp* *sempre* *f* *mp* *mf* *mp* *p* *delicato* *pp*

Gtr. *mp* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

4/4

5/4

Vln. *ORD* *mf* *pesante* *p*

Oboe d'amore

Hp. *"xylophone"* *p* *Bb* *Eb* *G#* *D C Bb / Eb F G# A*

String *D*

Gtr. *mf* *Dry sounds* *bottleneck gliss.* *drop bottleneck heavily on strings at the initial attack* *mp* *finger-perc.* *sfz* *sfz* *bottleneck gliss. sim.* *p* *vertical scrape along string* *finger-perc.* *vertical scrape along string* *p*

10 BOW $\frac{3}{4}$ 5/4

10 Vln. METAL SORD. ORD XSP

10 Oboe d'amore

10 Hp. etc. accel. G.P. arpeggio moderato irregolare dolcissimo

10 Gtr. D C Bb / Eb F G# A gliss. keep halfpedal noise F# G#

dedillo bottle neck gliss. (single arpeggio) AST dedillo G.P. AST dedillo

mp *mp* *pp* *ppppp* *ppp* *ppppp* *smfz*

13:8 5:4 7:4 7:4 7:4 3:2 5:4

12 BOW $\frac{3}{4}$ 5/4

12 Vln. ST senza sord. LIGHT NOISE SLOW BOW AT THE BRIDGE

12 Oboe d'amore

12 Hp. D -----> Db Ab mf crisp 5:4 13:8 5:4 A₄ Db C Bb / Eb F# G A

12 Gtr. bottleneck gliss. p 9:8 7:4

legatissimo 5:4

mp *mp* *p* *pp* *mf* *pppp* *pp* *pp* *pp*

5:4 5:4 7:4 7:4 7:4 3:2 5:4 9:8 7:4

3/4 14 Vln. *ff* 6:4 *sub. tacet* 4/4 AST III^V 7:4 *pp* 6/4

Oboe d'amore 14

Hp. 14 *etc. rapido* *sfzp* Ab

Db C Bb / Eb F# G A

Gtr. 14 *bottleneck gliss.* *sfz* 5:4 *dedillo* 6:4 *fp*

6/4 16 Vln. IV III IV III IV 5/4 3/4

Oboe d'amore 16

Hp. 16 *pp* 13:8 5:4 *accel. al tremolo* *pp* *près de la table* *pos. ord.* *8va* *jet-arp.* *7:4* *pppp* *près de la table* *pos. ord.* *p* *pp* Eb

Db C Bb / Eb F# G Ab

Gtr. 16 *pp* 9:8 6:4 *p*

2/4 5/4 7/4 7/4

Vln. *mf* *pp* *oscil. lentissimo*

Oboe d'amore

Hp. bottleneck gliss. *E#* *A_b* *G#*

Gtr. *pp* dedillo

24 4/4 3/2 5/4

Vln. *p* *oscil. lento* *mf* *ff* *sfz* *mp* *pp*

Oboe d'amore *p* *oscil. lento* *mf* *ff* *sfz* *mp* *pp*

Hp. *p* *oscil. lento* *mf* *ff* *sfz* *mp* *pp*

Gtr. *p* *oscil. lento* *mf* *ff* *sfz* *mp* *pp*

D C B_b / E# F# G# A

LIGHT NOISE
SLOW BOW
AT THE BRIDGE

26 **2**/**4** **3**/**4** SP

Vln. *p*

Oboe d'amore M.ph. *pp* M.ph. *pp*

Hp. *mp* *delicato* *quasi basso continuo* *ppp*

Gtr. *ppp* *quasi basso continuo* *ppp*

E_b G_b F_b DCB_b / EFGA

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29 SP **5**/**4** **4**/**4**

Vln. M.ph. *mfzp*

Oboe d'amore M.ph. *pp*

Hp. *sub. stop* brush slowly high friction *pp-static* *lento accel. rapido* *pp* *ppp*

Gtr. *dedillo* *sffzpp*

F# E G

31 **4/4** *spiccato brillante* *mp* *mf con forza* **2/4** *gett.* **4/4**

Vln.

Oboe d'amore *mp* *mfz* *p* *f* *mp* *delicato* *9:8*

Hp. *mp* *mfz* *p* "Xylophone" *tremolo accel.*

Gtr. *mp* *mfz* *mp* *mf* *mp* *mp*

D C B \flat / E# F# G# A

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33 **4/4** *pizz.* **2/4** *arco* *AST* **5/8** *ORD* **5/4**

Vln. *mp* *pp* *mf* *pp*

Oboe d'amore *mf* *p* *pp* *p* *p*

Hp. *mf* *mp* *ppp* *p* *mf* *pp* *ff* *p* *p* *mf* *ppppp* *près de la table*

Gtr. *mp* *mf* *mp* *mf* *ff* *mp* *p* *mp* *p*

quasi tremolo irregolare
increase/decrease finger pressure

AST *6:4* *9:8* *5:4* *7:4* *5:4* *3:2*

8^{va} *(ped-gliss.)* *8^{va}*

E# *E \flat* *E#*

"wie ein hauch"

I III II

Vln. 36 $\frac{5}{4}$ p $sffz$ $\frac{4}{4}$ p

Oboe d'amore 36 $\frac{7}{4}$ p

Hp. 36 $\frac{7}{4}$ p mf mp pp pp $mp > pp$ pp $sub. tacet$ $pos. ord.$ $près de la table$ $près de la table$ $jet-arp.$ $pppp$ mf $près de la table$ 8^{va} ff $quasi campanela$ pp mp p

Gtr. 36 $\frac{3}{2}$ $\frac{7}{4}$ $mfpp$ $dedillo$ mp $sffz$ $mf > sffz$ $\frac{5}{4}$ $\frac{3}{2}$

Vln. 38 $\frac{3}{2}$ XSP $\frac{6}{4}$ pp $sub. tacet$ ff $mf > pp$ pp XSP $tremolo accel.$ $\frac{2}{4}$

Oboe d'amore 38 $\frac{9}{8}$ $\frac{6}{4}$ p mf p mp p

Hp. 38 $\frac{7}{4}$ mfz $\frac{6}{4}$ mf p $mp >$ ff $esplosivo$ $\frac{9}{8}$ p $"Xylophone"$ $\frac{5}{4}$ $\frac{3}{2}$ $sffz$ p p

Gtr. 38 $\frac{3}{2}$ p $mf >$ $sffz$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{4}$ pp $sempre$ $\frac{3}{2}$ $\frac{5}{4}$ p $\frac{7}{4}$ $sffz$ mf mp mf

Chords: $G \frac{7}{4}$, $DCB \flat / E\#F\#GA$, $C\#$, $DC\#B \flat / E\#F\#GA$, $B \flat$

Violin (Vln.)
Measures 40-51. Time signatures: 2/4, 5/4, 2/4. Dynamics: *pp* meditative, *p*, *ppp*. Performance instructions: V, XSP, *ppp*.

Oboe d'amore
Measures 40-51. Dynamics: *ppp*. Performance instructions: Veale/Mahnkopf p. 125, subito.

Harp (Hp.)
Measures 40-51. Dynamics: *pp*, *mp*, *ppp*, *mf*, *p*, *mp*, *pp*, *p*. Performance instructions: *près de la table*, *subito*. Chords: E, E#, D C# Bb / E# F# G A, B.

Guitar (Gtr.)
Measures 40-51. Time signatures: 5:4, 6:4, 5:4, 5:4, 5:4, 3:2, 3:2, 3:2, 3:2. Dynamics: *mf*, *pp*, *mf*, *mf*, *mf*, *mf*, *p*. Performance instructions: *quasi tremolo irregolare* increase/decrease finger pressure, *sfffz*, *mf* secco, *mf*, *p*. Fingerings: ①, ③, ④, ④, ⑤, ⑥, ①, ①, ④, ⑤.

Violin (Vln.)
Measures 42-51. Time signatures: 2/4, 7/8, 7/4. Dynamics: *pppp*, *sub. tacet*. Performance instructions: **ST SLOW LIGHT BOW granular sound**, *sub. tacet*.

Oboe d'amore
Measures 42-51. Dynamics: *f*, *p*. Performance instructions: *keep halfpedal noise*, *pos. ord.*, *près de la table*.

Harp (Hp.)
Measures 42-51. Dynamics: *mf*, *sfz*. Performance instructions: *pedal-gliss.*, *keep halfpedal noise*, *pos. ord.*, *près de la table*. Chords: E#, E, G, G_d, G_b, C.

Guitar (Gtr.)
Measures 42-51. Time signatures: 5:4, 7:4. Dynamics: *mf*, *p*, *mf*, *pp*. Chords: D C# B_b / E F# G A.

Vln. 44 *p* *spiccato esplosivo* **3/4** *mf* *gett. esplosivo irregolare* AST *pp*

Oboe d'amore 44 *mp* *mf > p*

Hp. 44 *p* *pp* *pp* *p* *près de la table campanela* *mf* *p* *mp* *p*

Gtr. 44 *mf* *p* *mp* *pp* *pp*

D C B_b / E F# Gb A

Vln. 47 SP arco l.h. pizz. M.ph. M.ph. wait for the guitar **5/4** *pp* *f*

Oboe d'amore 47 wait for the guitar *oscil. lento* *flutt.* *mp* *9:8*

Hp. 47 wait for the guitar *mf* *p mp f* *pp* *etc. accel.* *jet-arp.*

Gtr. 47 *secco* *p* *mf > p* *mf* *bottleneck gliss.* *mf* *finger-perc.* *mp* *f* *pp*

prepare guitar with plastic ruler

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4/4 **3/4**

Vln. 49

Oboe d'amore 49 flutt. *mp* *p* *mf* *pp* *p* *mf* *pp* *f* *mp* *pp* *oscil. lento* *ppp*

Hp. 49 *mp* *pp* *p* *mf* *pp* *ppp*

Gtr. 49 *sffz* *p* *mp* *p* *mp* *p* *p*

D C Bb / E F# Gb A *sffz* keep halfpedal noise

remove plastic ruler

① bottleneck gliss. ② ③ (use bottleneck) ④ ⑤

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3/4 **3/4**

Vln. 51 *p* *pppp* *pppp*

Oboe d'amore 51 sub. tacet TO BARYTON OBOE

Hp. 51 etc. irregolare *pp* arco (bow hairs wrapped around string)

Gtr. 51 bottleneck gliss. + scrape tremolo with bottleneck subito silenzio *pp* Eb D C Bb / Eb F# Gb A KITCHEN WHISK (steel wires) damp strings slow square scraping along strings *pp*

ST SLOW BOW TO METAL SORD. *pppp*

ST SLOW LIGHT BOW granular sound *pppp*

ST
SLOW LIGHT BOW
granular sound

3/4 5/4 3/4

Vln. 54 8va

Bar. Ob. 54

Hp. 54

Gtr. 54

pp sub. ppp

7:4

8va

fffz pppp

sim.

3:2 5:4

arco

7:4

pp

pp

pp

pp

3/4 4/4 3/4

Vln. 56 8va

Bar. Ob. 56

Hp. 56

Gtr. 56

PLASTIC CARD
"ratchet effect"
at tuning pegs
(do not touch strings) sub. tacet

mf

3:2 sim.

pp

5:4

5:4 sub. tacet

pp

AST

arco

pp

B \flat

D C B \flat / Eb F# Gb A

3/4 6/4 4/4

Vln. 59 ^{8va}

Bar. Ob. 59

Hp. 59

Gtr. 59

senza sord.

G $\frac{4}{4}$ DCB $\frac{4}{4}$ / Eb F# G A

bottleneck gliss.

KITCHEN WHISK (steel wires)
damp strings
slow square scraping along low strings
high friction top of string

près de la table sub. tacet stop on strings

sub. tacet stop on strings

pp sempre

SP V XSP

61

BOW 4/4

Vln. 61

Bar. Ob. 61

legno batt. arco

gett.

legno batt. arco

gett.

legno batt. arco

gett.

mf p

mf p

mf p

p mf

61

Hp. 61

String 61

Gtr. 61

metal stick / ^{8va}

pp mp

metal stick /

mfz

secco attacks

11:8

mp mf > pp

mp mf > pp

mp mf > pp

bottleneck gliss.

bottleneck gliss.

bottleneck gliss.

bottleneck gliss.

NORMAL

measures 61-63:
play with metal plectrum if possible

p mp p pp

p mp p pp

p mp p pp

ffz

DCB $\frac{4}{4}$ / Eb F# G Ab

64 **2** **4** **3** **4**

Vln. *mp*

Bar. Ob. *M.ph.* *mp* *pp* *mp* *pp*

Hp. *p* *mfz* *mf* *p* *sfz* *mf* *ff* *mp*

Gtr. *mf* *mp* *mfz* *mf* *mp*

DC B \flat / Eb F# G Ab

ST dedillo

jet-arp.

let strings vibrate against stick

let vibrate sim.

10:8

8^{va} 5:4 3:2

7:4 7:4 3:2

7:4 7:4 3:2

8^{va} 5:4 3:2

F# -----> F

DC B \flat / Eb F G Ab

67 **3** **4** **4** **4** **3** **4**

Vln. *f* *p* *sfz* *p* *f* *mf* *p* *f* *mf*

Bar. Ob.

Hp. *p* *mf* *ppp* *mf* *mp* *mp* *sfz* *p* *mf*

Gtr. *pp* *p* *sfz* *mf* *p* *p* *mf* *mp* *mf* *pp*

dedillo tremolo accel.

vertical scrape along string

normal

ORD

ASP

SP

XSP

AST

6:4 7:4 6:4 7:4 7:4

5:4 3:2

5:4 3:2

5:4 3:2

5:4 3:2

6 5 4 3

3/4 **5/4** **4/4**

Vln. 69 *ff* *p* *sffz* *pp* mediativo *pp* *mf* *f* *ff* *p* *ppp* *sfffz* crini+legno *ff* *ff*

Bar. Ob. 69 M.ph. *p* *mp* *p*

Hp. 69 *pp* *p* *mp* *p* (ped.-gliss) *mfz* "xylophone" *p* *sffz* *mf*

Gtr. 69 *mfz* halfpedal noise *mfz* D C B \flat / Eb F G A *mfz* *mp* *p* *mp* *mfz* *ff* *p* *sffz* *mf* *mfz*

③ ② ② ③ ⑤ ⑤ ② ④ ③ ⑥ ⑦

dedillo *mp* *mfz* *mf* *pp*

D C B \flat / Eb F G A G# D C B \flat / Eb F G# A

l. h. finger-perc.

4/4 cold *ppp* *mf* **3/4**

Vln. 71 *ppp* *mf*

Bar. Ob. 71 M.ph. *mp* *p*

Hp. 71 *mf* *pppp* *sffz* *pp* *pp* delicato

Gtr. 71 *sfp* *mp* *p* *mp* *p* *mf* *mp* *ppp* campanela

discreto *mp* *p* *mp* *p* *mf* *mp*

let vibrate sim. Eb ----->E# D C B \flat / E# F# G# A

F ----->F#

dedillo *mp* *mf*

⑤ ⑤ ⑥ ④ ⑤ ③

pitch vibrato rapido + vibrato on finger pressure

IV ST → SP M.ph.

4/4

Vln. 73

Bar. Ob. 73

Hp. 73

Gtr. 73

pp sempre

p

mp

mf

ff

mp

mf

pp sempre

p

mp

p

pp

pos. ord.

près de la table

let vibr. sim.

D C B \flat / E# F# G# A

D C# B \flat / E# F# G# A

dedillo

oscil. lento

5/4

Vln. 75

Bar. Ob. 75

Hp. 75

Gtr. 75

pp

pp

pppp

pp - static

pp

mf

fff

fff

p

mf

pp

fff

tremolo

accel.

riten.

accel.

pp

"wie ein hauch"

IV

III

II

I

E \flat

E#

G#

G

B \flat

77 **3/4** **5/4** **7/4** **5/4** **4/4** accel. al tremolo

Vln. *p*

Bar. Ob. *mp* M.ph.

Hp. *pp* *p* **3:2** tremolo rapido estremo *p* **7/4** **3:2** **G#**

Gtr. *mp* *mfz* **3:2** **6:4** **7/4** **3:2** *p* *ffz* *p*

D C# B# / E# F# G A

B#

let vibrate sim.

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79 **4/4** tremolo accel. tremolo rapido estremo **3/4** **4/4**

Vln. *p* *pp* sub. tacet *sfz* **7/4** *smfz*

Bar. Ob. *mp* M.ph. *p* **7/4**

Hp. *p* **5:4** **3:2** *p* *ff* *f* *pp* **5:4** *pppp* **11:8**

Gtr. *pp* *fffz* **Gb** **Cb** **C#** *mf* *mp* *sfz* sub. *mp* **5:4** *p* **3:2** *pp* *ff* **5:4** sub. tacet

brush across strings

85

Vln. *high pressure* **2/4** *mp* *oscil. lento* **3/4** II III

Bar. Ob. *pp* *ppp* *p*

Hp. *p* *mf* *pp* *p* *pp* *ff* *p* *mp* *pppp* *mp* *pp* *p* *mfz* *pppp* *pp* *etc. rapido estremo*

D# C# B# / E# F# G A *près de la table* *dedillo* *riten.* *rapido sub.*

Gtr. *pp* *p* *mf* *sfz* *mp* *static* *p*

88

Vln. *pp* *sfz* *mp* **5/4** *pp* **3/4**

Bar. Ob.

Hp. *secco* *pp* *normal harp glissando* *brush tremolo* *high friction* *vertical along strings*

Gtr. *sfz* *mp* *sfz* *p* *mp* *mf* *p* *f* *mp* *pp* *mf* *pp* *pp*

90 **3/4** **4/4** **2/4** **6/4**

Vln. *pp* sub. tacet

Bar. Ob. *M.ph.* *mp*

Hp. *gliss. with metal ring on finger* *let vibrate sim.* *bottleneck gliss.* *brush/scrape along lowest strings*

Gtr. *TO BOTTLENECK* *dedillo* *bottleneck gliss.* *E#*

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93 **6/4** **4/4**

Vln. *III* *slow accel. al rapido* *p* *high pressure SLOW BOW* *mf*

Bar. Ob. *M.ph.* *sub. tacet* *static like a bagpipe* *mp*

Hp. *RESONANCE SOUND* *gliss. /scrape along lower strings* *gliss. with metal ring on finger* *campanela* *près de la table* *pos. ord.* *près de la table*

Gtr. *mf* *sub.* *let vibrate sim.* *ppp* *B#* *B* *D# C# B / E F# G A* *mp* *secco damped* *sim.* *sim.*

95 sub. tacet

6/4

pp static

95

8va

3:2

mp

ppp

gliss./scrape along lowest strings

pp

C#

D# C# B b / Eb F# G A

E

5:4

sfz

97

5/4

spiccato brillante

5:4

3:2

sfz

p

p

97

3:2

7:4

M.ph.

mp

5:4

6:4

7:4

p

5:4

M.ph.

mp

97

bottleneck gliss.

11:8

pluck près de la table

mfz

9:8

5:4

3:2

97

bottleneck gliss.

sfz

7:4

3:2

5:4

3:2

7:4

5:4

5:4

3:2

5:4

7:4

sfz

99

Vln. *pp* III IV (.) *pp* AST NV sub. tacet 3/4

Bar. Ob. TO OBOE D'AMORE

Hrp. *mf* *sfz* tremolo accel. *p* *mp* près de la table *sfz* *pp*

Gtr. *p* *mp* *p* *p* D# C# B \flat / Eb F# G A Eb--->E----->E \flat ----->Eb-->E \flat ----->E D# C# B \flat / E F# G A

101 3/4 ST sub. tacet 5/4 AST sub. tacet 4/4 ASP SP V 4/4

Vln. *pppp* *ppp* *p* *mp* *pp*

Oboe d'amore

Hrp. *pp* *pppp* *mf* *p* près de la table *f* *mf* KITCHEN WHISK (steel wires) damp strings slow square scraping along low strings top of string high friction près de la table sub. tacet

Gtr. *pp* *p* *pppp* bottleneck gliss. tremolo accel. riten. *mp* B#

4/4

103

oscil. lento

Vln.

mp

p

SP

AST

XSP

5/4

Oboe d'amore

103

Hp.

5:4

ppp

tremolo rapido

mf

Gtr.

103

5:4

ppp

tremolo rapido

E#

D# C# B# / E# F# G A

NB noter

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5/4

105

ORD FAST BOW

I

ORD NV IV III

SP

ORD

V

M.ph. (wide)

M.ph. (lower register)

gliss. lento

sub. tacet

etc.

mf pesante

fffz

fffz

mf

mp

p

pp

pp

mf

mf

f

ff

mp

pp

mf

p

Hp.

105

p

mp

p

mf

G#

B

Gtr.

105

13:8

5:4

3:2

1

p

sfz

fffz

mf

pp

mp

mfz

sub.

5

4

SP
107 sub. tacet
mfz p

Vln.

Oboe d'amore
107 M.ph. 6:4

Hp.
107 pos. ord. xylophone"
campanela D# C# B / E# F# G# A
près de la table mf
sfz
pedalgliss. with halfpedal noise E#
G# G
finger-perc. ⑤ ④ ③ ⑤ ①
finger-perc. ④ ③ ⑤ ①
finger-perc. ①
campanela pp
p
ff
pp
p
pp

Gtr.
107 secco
mp
p
mf
p
mf
f
p
mp
mf
p
pp
ff
ppp
p

4

109 AST
mp

Vln.

Oboe d'amore
109 M.ph.
pp
p
mp

Hp.
109 près de la table
sfz
ped. gliss.
irregolare
keep halfpedal noise
pedalgliss.
campanela p
mf
sfz
B Bb
D C# Bb / Eb F G A
p secco
sfz
p

String
109
E Eb F# F D# D
p secco
sfz
p

Gtr.
109
bottleneck gliss.
drop on strings at the accents
mp

5

111 **5/4** **4/4**

Vln.

Oboe d'amore

Hp.

String

Gtr.

jet-arp.

8^{va}

5:4

12:8

3:2 partial

7:4

8^{va}

8^{va}

5:4

7:4

ppppp

pos. ord.

près de la table

p

pos. ord.

pp

mp

pos. ord.

près de la table

ppp

pos. ord.

mfz

p

D C# Bb / Eb F G A

1 2 3 4 5 6

p

7:4

sub.

4

5

6

7:4

mf

6:4

5

5:4

7:4

1

4

4

1

2

5

5:4

5:4

3:2

pp

p

mf

sfz

113 **3/4** **5/4**

Vln.

Oboe d'amore

Hp.

Gtr.

ST

alla punta

oscil. lento

permutations irregolare

permutations irregolare

permutations irregolare

Bb

Bb

D# C# Bb / Eb F G A

D->D#

bottleneck vibr. dedillo

5:4

3:2

pp

mf

pp

pp

pppp

sfz

Bb

D# C# Bb / Eb F G A

3

1

4

5

6

5:4

3:2

mp

Meditativo

5/4 115

Vln.

Oboe d'amore 115

Hp. 115

Gtr. 115

oscil. lento

etc.

6:4 3:2 5:4 p

lento accel. rapido

F# D# C# B Eb F# G A

finger-perc. permutations ① ② ⑤ ①

mp mf p mp > pp mf pp sfz

2/4 117 6/8 4/4

Vln.

Oboe d'amore 117

Hp. 117

Gtr. 117

ff

p mf pppp

ppp pp

SP ③ AST 3:2 ⑥ dedillo

mf p mf p pp

sub. 7:4 p mf mp

4/4 **2/4 G.P.** METAL SORDIN 4/4 AST SP AST SP

Vln. 120

Oboe d'amore 120

Hp. 120

Gtr. 120

D# C# B \flat / Eb F# G A

D \flat D C# B \flat / Eb F# G A

pp, p, mp, f, sub. tacet, M.ph., chord: pp, mp, f, F#

3:2, 5:4, 7:4, 5:4, 3:2, 7:4, 5:4, 3:2

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ST V senza sord. 8 3/4

Vln. 123

Oboe d'amore 123

Hp. 123

Gtr. 123

oscil. lento

(no new attacks for the 2 upper notes)

etc. rapido

keep halfpedal noise

(single attack)

mf, p, sffz

7:4, 5:4, 5:4, 3:2

125 **3/4** **2/4** **3/4**

Vln.

Oboe d'amore

Hp.

Gtr.

etc.

campanella

arpeggio moderato irregolare dolcissimo

F#

D C# B b / Eb F# G A

ppppp

ppp

pp

6:4

p

mf

pp

10:8

3:2

dedillo

sub. tacet

5:4

7:4

p

mp

pp

mfz

6:4

5:4

fff

sub.

128 **2/4** **4/4** **2/4**

Vln.

Oboe d'amore

Hp.

Gtr.

AST arco

XSP

TO METAL SORD.

ff

9:8

ppp

3:2

5:4

9:8

f

pp

p

7:4

etc.

pp

pppp

glissando

legatissimo

leggero

7:4

pedalgliss. lento

5:4

keep halfpedal noise

mfz

mp

dedillo

C#

pp - transition to sideways scraping along string (noise only) gradually go from nails to back of fingers gradually damp strings

131 **2/4** METAL SORD. (more bowing sound than pitch) **5/4** **3/4**

Vln.

Oboe d'amore

131

131

Hp. piece of cloth wiping tremolo on the resonance body C_4 pp middle register sound mp

Gtr. (noise only) pp small movements → very large movements → SP → AST → one single hand movement wiping sound

133 **3/4** LIGHT NOISE BOWING AT THE TAIL PIECE (If plastic: side of instrument) **2/4** **3/4**

Vln. pp subito ppp gliss. mf ASP AST AST gliss. $6:4$ $3:2$

Oboe d'amore p oscil. lento $6:4$ $3:2$

Hp. simile mp deeper sound $5:4$ vertical scrape tremolo high friction $6:4$ $pppp$ gliss. bottleneck gliss. mf $7:4$

Gtr. mp sub. tacet AST 5 4 $3:2$ bottleneck gliss. $sffz$

Violin and Oboe d'amore: sempre exaggerated legato and portamento, cantabile

3/4 → XSP senza sord. wait for violin if necessary **5/4** vibr. estremo fragile feroce

Vln. 137 *fffz* *mf* pesante *ff* *mf* *p* *f* *p* *ff* *mf* *p* *mp* *mf* *p* *mp* *pp* pesante

Oboe d'amore 137 sub. tacet *mf* *f* *mf* shrill *p* *mp* *p* *mf* *f* *p* *pp* *mp* *mf* *p* *mp* *pp*

Hp. 137 *f* *mp* *sfz* *fffz* *fffz* *fffz* keep halfpedal noise

Gtr. 137 *mfz* *mfz* sub. stop

C \flat
 D C B \flat / Eb F# G A

4/4 LIGHT NOISE SLOW BOW AT THE BRIDGE sub. tacet **3/4**

Vln. 139 pizz. *mfz* *pp*

Oboe d'amore 139 slapt. *sfz* *pp* *mp* *p* *pp*

Hp. 139 "xylophone" *mf* *sfz* *fffz* *fffz* *fffz* vertical scrape along string top of string high friction *mf* près de la table

Gtr. 139 pluck sideways to avoid bartok-pizz. *fffz* secco *mp* vertical scrape tremolo along string (plectrum or nail)

141 **3/4** **6/4** **6/4**

Vln. *vibr.* *NV* *sfz* *mp* *MP* *NV* *mf* *ff* *pp*

Oboe d'amore 141 *Veale/Mahnkopf p. 125* *ppp*

Hp. **ALUMINIUM FOIL**
 press and fold against
 deep strings
 no scraping
 continuous sound
mfz *pedalgliss.* *mp* *crisp*

String 141 *E_b -> E* *mp* *secco* *mp*

Gtr. 141 *mp* *r.h. finger-perc.* *l.h. bottleneck gliss.* *mp* *sub. tacet*

METAL SORDIN *SP NV* *AST NV*

D C B_b / E F# G A

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143 **6/4** **2/4** **4/4**

Vln. 143

Oboe d'amore 143

Hp. 143

Gtr. 143

145 (METAL SORD.)

Vln. AST SP II ST XSP V AST ST

Oboe d'amore M.ph. M.ph. M.ph. sub. tacet

Hp. rapido jet-arp. vertical scrape along string sub. stop on string

Gtr. D C B \flat / E F \sharp G A damped plucking bottle neck gliss.

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148 ASP AST SP NV AST

Oboe d'amore sub. tacet

Hp. p sub. tacet *près de la table* etc. irregolare rapido

Gtr. *dedillo* SP

campanela

150

Vln. $\frac{5}{4}$ sub. tacet stop on string

Oboe d'amore 150

Hp. 150
improvise permutations and irregularities (like bells)
partial ③
5:4
campanela $\frac{C\#}{pp}$
5:4
9:8
p
5:4
près de la table partial ⑤ ③ près de la table
5:4
p

Gtr. 150
9:8
6:4
5:4
⑤
7:4
①
④
⑥
SP campanela
AST
13:8
SP
6:4
ppp— sempre

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152

Vln. $\frac{3}{4}$ I II $\frac{4}{4}$ ST SP
pppp
pp < mp
pp < mp
p
pp

Oboe d'amore 152

Hp. 152
partial ② ③ ⑤ ③
3:2
⑤ ③ ⑤
campanela lontano
7:4
pp
etc. accel. al rapido
riten. al moderato irregolare molto

Gtr. 152
5:4
5:4
AST
11:8
3:2
9:8
SP
6:4
7:4
ppp— sempre campanela

154

Vln. *pppp*

Oboe d'amore

Hp. *pppp*
improvise permutations and irregularities (like bells)
campanela lontano
pp

Gtr. *pppp*
AST
sub. stop
mf sub.
pp

ST → SP

7:4 I

5:4

partial ⑤ ③ ④ ⑤

5:4 5:4

campanela lontano

C#

C#

3:2

5:4

9:8

7:4

3:2

156

Vln. *pppp*

Oboe d'amore

Hp. *pppp*
etc. irregolare nervoso
ppp
poco a poco → improvise permutations and irregularities (like bells)
pp *ppp*

Gtr. *pppp*
SP
AST
ppp - sempre campanela lontano

I II 4/4

ST → 3/4

7:4

5:4

Ab

D C# B \flat / E F G Ab

7:4 ⑤ ④ ③ ② ① 7:4

6:4

6:4

5:4

158

BOW

Vln.

Oboe d'amore

Hp.

Gtr.

SP

AST

spiccato brillante

3/4

2/4

4/4

7/4

pp

pp

mp

pp

pppp

pp

p

f

p

mf

p

rall.

improvise permutations
moderato irregolare

STIFF BRUSH
brush along the frame/tuning pegs
(static white noise)

mp - static

ppppp

mfz
sub.
secco

161

Vln.

Oboe d'amore

Hp.

Gtr.

7/4

2/4

5/4

A_b

G#

D C# B_b / E F G# A

163 **4/4**

Vln. **4/4**

Oboe d'amore **4/4**

Hp. **4/4**

Gtr. **4/4**

ST IV *p* *mfz* *pp* *p* *mp*

SP *gliss. lento*

ORD

secco *sfz* *sfz* *gliss. secco*

D C# B \flat / E F G# A

AST *p* *mp* *mfp* *normal* *secco pedantic*

r.h. finger-perc.

tutti quasi silenzio
(keep all sounds down measure 165-167)

165 **4/4**

Vln. **4/4**

Oboe d'amore **4/4**

Hp. **4/4**

Gtr. **4/4**

LIGHT NOISE
SLOW BOW
AT THE BRIDGE

LIGHT NOISE
SLOW BOW
AT THE BRIDGE

arco
AT THE TAILPIECE

piece of cloth
top of string *pppp* *pppp*

vertical wiping along strings
in middle register
damp to avoid pitch

sim. *pppp* *ppp* *p* *p-ppp* *p*

light vertical
scraping along strings

AST *XSP* *meccanico* *XSP* *XSP* *XSP*

pppp *ppp* *p* *p-ppp* *p*

F# C \flat

subito silenzio

4/**4** **2**/**4** **G.P.** **5**/**4**

Vln. 168 *pizz.* *p* *arco* *gett.* *mf* *mp* SP → ST *p* *pp* *p* *mp*

Oboe d'amore 168

Hp. 168 *mp* *mf* *pp* partial ⑤ *p* partial ② ③ ④ ⑤ ⑥ ④ ③

String 168 *p* *mp* *pp* *sub. tacet*

Gtr. 168 *pp* ① ② ③ ④ ⑤ ① ⑤ ② ④ *p*

DCB_b / EF#G#A

F_b Db Db C B_b / EFG#A

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5/**4** **3**/**4** **7**/**4**

Vln. 171 *mp* *mp* *pp* *sub. tacet* *stop on string* XSP

Oboe d'amore 171

Hp. 171 *p* partial ⑤ ④ ③ ② ⑤ *STIFF BRUSH* brush along the frame/tuning pegs (static white noise) *mp* *static*

Gtr. 171 *p* ④ ⑤ ③ ② ① SP *pp*

174

Hp.

174

Gtr.

"Xylophone" *smfz*

damped *mp*

subito silenzio

