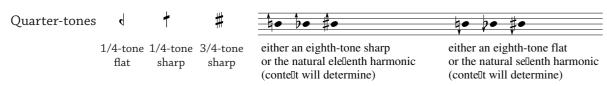
Plus Minus

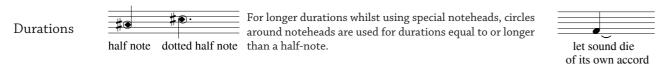


Performance Notes

General



Assume that any note without an accidental is natural unless that same note has already occurred in the same measure preceded by a different accidental. In this case all accidentals can be said to hold throughout the measure



Dynamics in quotations, 'f', refer to the amount of force or effort required to produce a sound and not necessarily the sounding result.

→ gradual transition from one state to another.

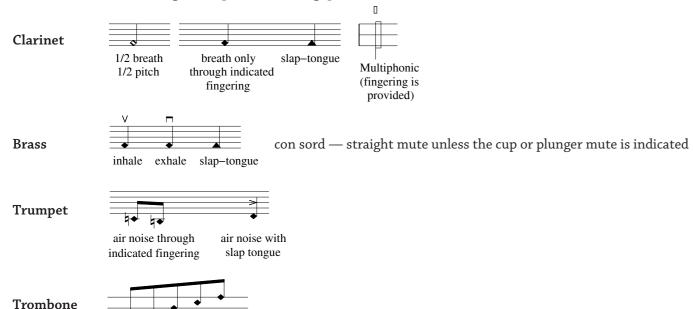
Glissandi: Notes in parentheses of a glissando are not to be articulated independently.



Continuously bow a metal wire hanger on the timpani head (there should be no break in the sound produced).

(flaut. ______) = light, rapid bowing, producing continuous, "white noise". Try to vary the white noise as much as possible by bowing along as well as across the wire hanger.

_____ = slight overpressure bowing, produce a continuous, low tone

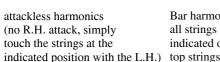






darkest



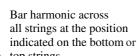


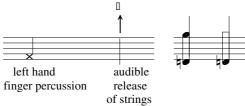
breath sound with varying

degrees of colour

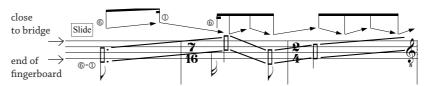
brightest

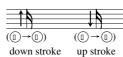






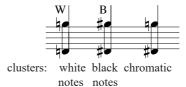
bar slide across all strings at the position indicated on the bottom or top string



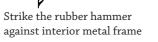


When a dynamic is provided, then use the volume pedal to achieve that dynamic within the overall sound of the instrumental ensemble. When a dynamic is not provided, then follow the indication of the volume pedal in the lower stave always keeping in mind the overall balance with the ensemble. Often, at the attack of a chord, there is no volume pedal indicated. This means that the volume is "off" for that attack.







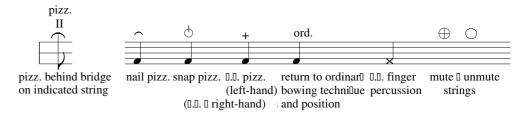


 \Diamond

plectrum across indicated strings inside the piano

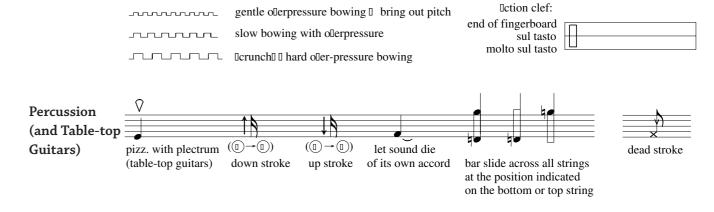
Tap along belly of large timpani.

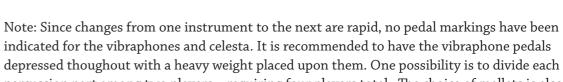
Cello



Bar $\tt DDD$ and $\tt DDD$

shaded harmonic - this requires only slightly more left-hand finger pressure than is normally required for the execution of a natural harmonic. Only a hint of the fingered pitch should be perceptible. In rapid passages slightly more finger pressure can be used, coupled with flautando bowing, than in the passages with shaded harmonic glissandi, which should be ghost-like and very delicately played. (This is to ensure the articulation of each note in the more rapid passages.)





percussion part among two players - requiring four players total . The choice of mallets is also left to the discretion of the performer, keeping in mind the overall musical context.

rub or tap libraphone mallets or snare

sticks together on Timp. (hold stick

towards edge of Timp.)

