A.Nadzharov

ultraviolet

general:

 - forced sound

- unstable sound

- irregular,uneven cresc. / dim.

english horn:

- voice frulato, secondary note indicates desired voice pitch

- timbre variations

 - lip slap

 - highest possible pitch, teeth on the reed

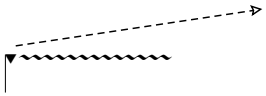
bass-clarinet:

 - slap

cello, double bass :

- higher bow pressure

 - highest possible pitches (harmonics)

 - use any stick (e.g. pen) and hold it close to the string below the bow to make "buzzing" noise
dashed arrow indicates position of the stick

Performance notes.

Tuning: violoncello - the C string fourth down, double bass - A string major second down

bar 1 : unstable sounds, woodwinds - with air noise. Quiet as possible.
bar 1 through 9 : more free tempo and "phasing"
bar 4 : in voice frullato, the smaller note indicates the desired pitch of the sound being sang
bar 6 : english horn should play very even trill
bar 6 : triangular notes in string instruments' parts mean the slight pressure on the string below the bow with some sort of hard stick like pencil or whatever for adding "buzzing" and "flanging" sound. The dashed arrow indicates position (near the note means close to the stand, upper position means closer to the bow)
bar 5-8 : piano plays more equal tempo to the 8th bar
bar 9 : english horn slightly changes the timbre. The sound with higher harmonics in bar 10 is preferable.
bar 14 : violoncello ossia means the approximate desired pitch of sounding harmonics
bar 15 : violoncello - very equal glissando through the whole bar
bar 32 : double bass - high triangular notes show approximate pitches of harmonics
bar 47 : double bass - all pizz (+) are "Bartok-like"
bar 50-52 : all instruments playing very free
bar 53-54 : piano plays dry and rough
bar 64 : all instruments play extremely legato, heavy. "ff" means maximum acoustic volume of sound, but not forced (compared to fff marks)
bar 65 : cello plays trill very evenly
bar 124 : very contrast shut of all instruments and no ritenuto in piano part.
bar 130 : all except piano should play extremely quiet and staccato where possible. The double bass tremolo should be uneven and jerky.
bar 132 : all long notes without vibrato
bar 138-139 : all instruments except piano should play the squeezed, constrained sound.

ultraviolet

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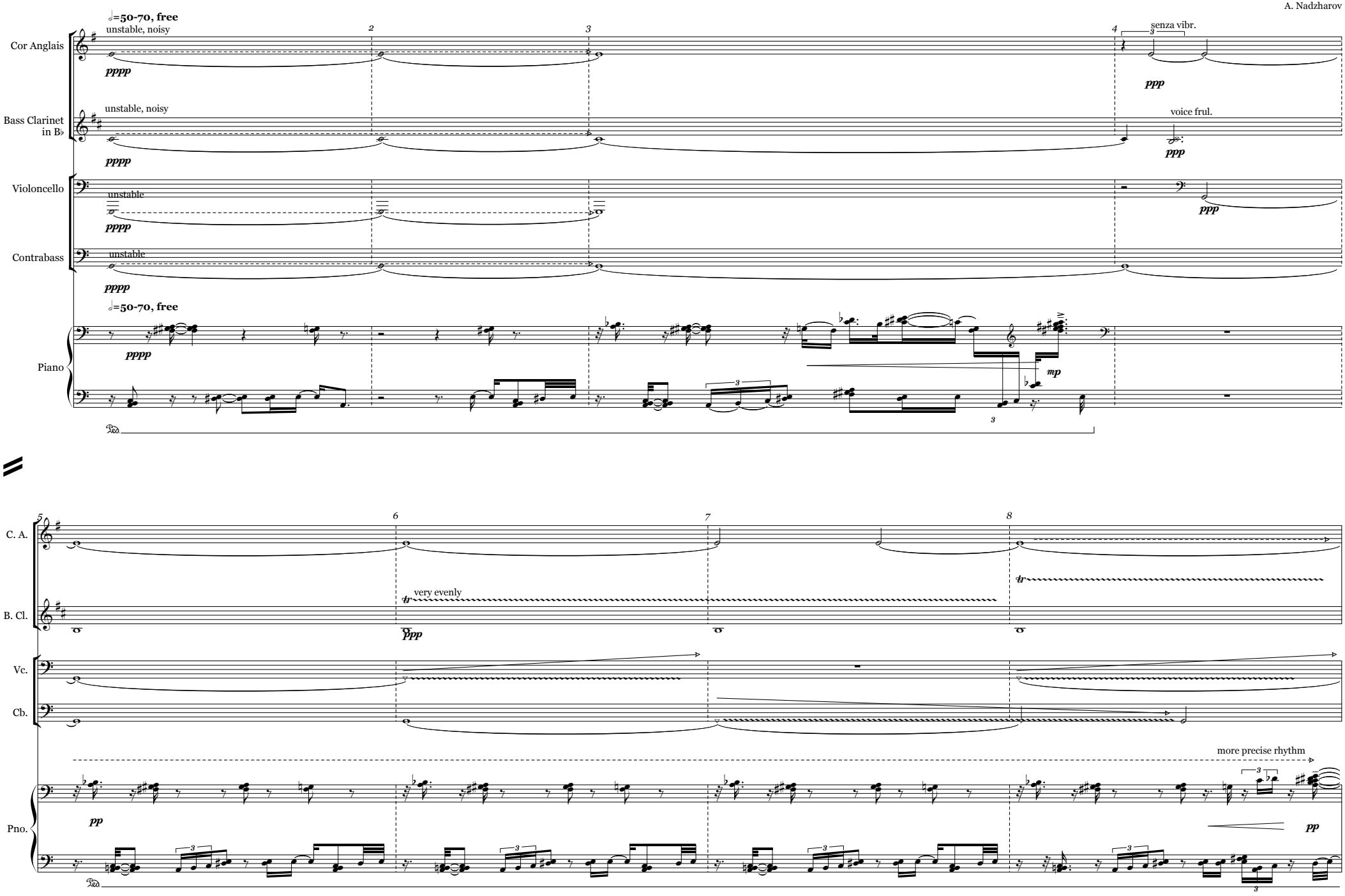
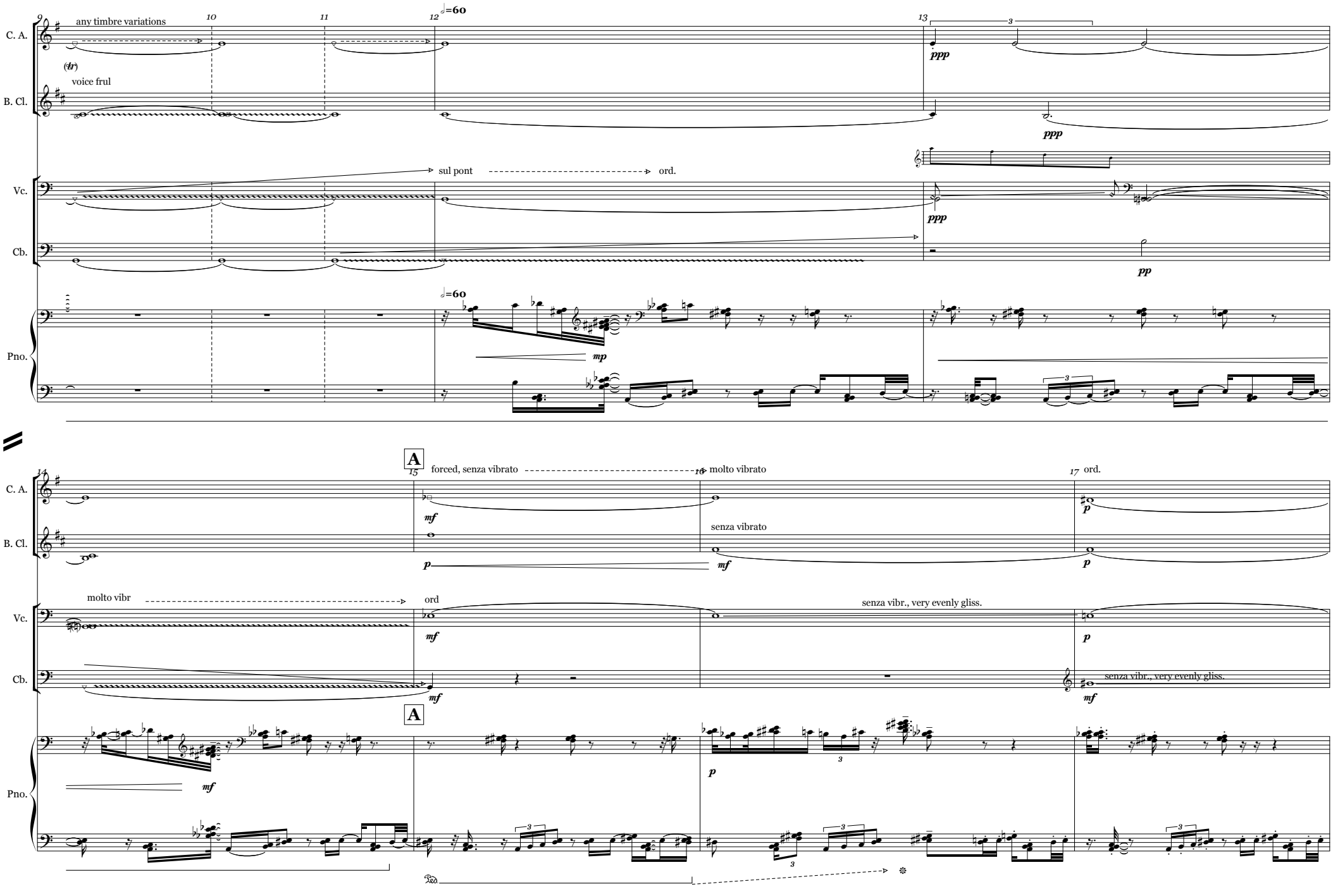
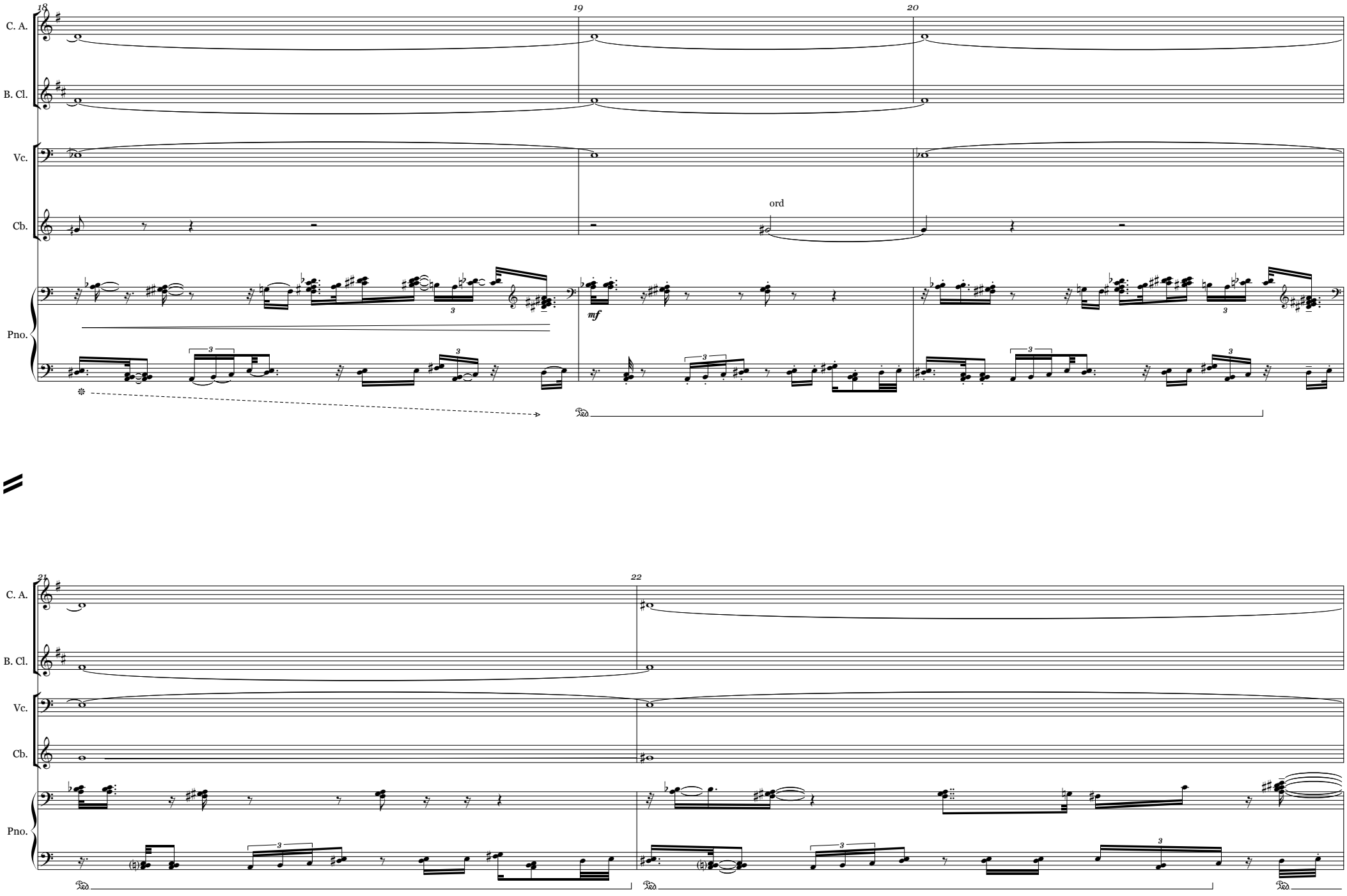
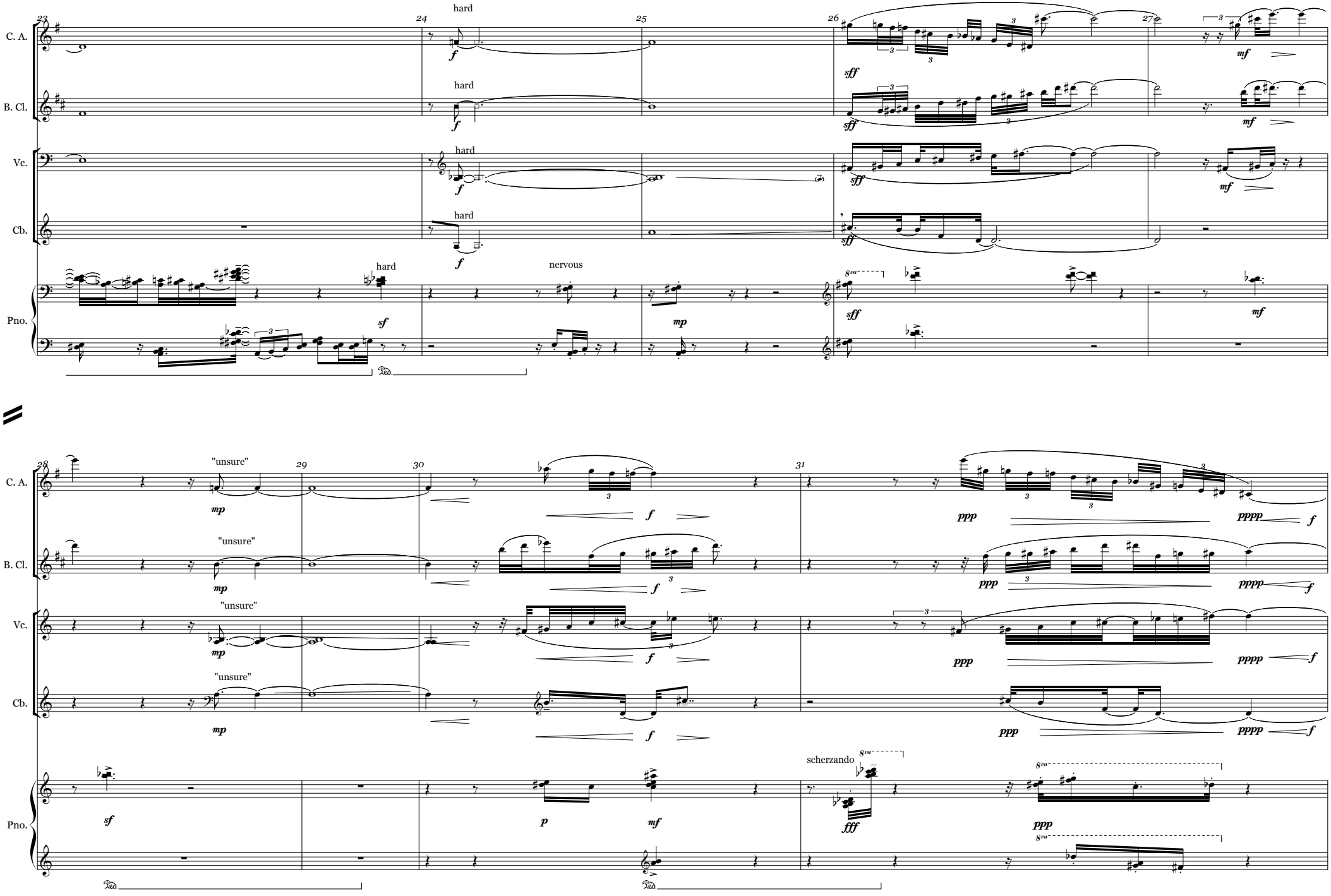
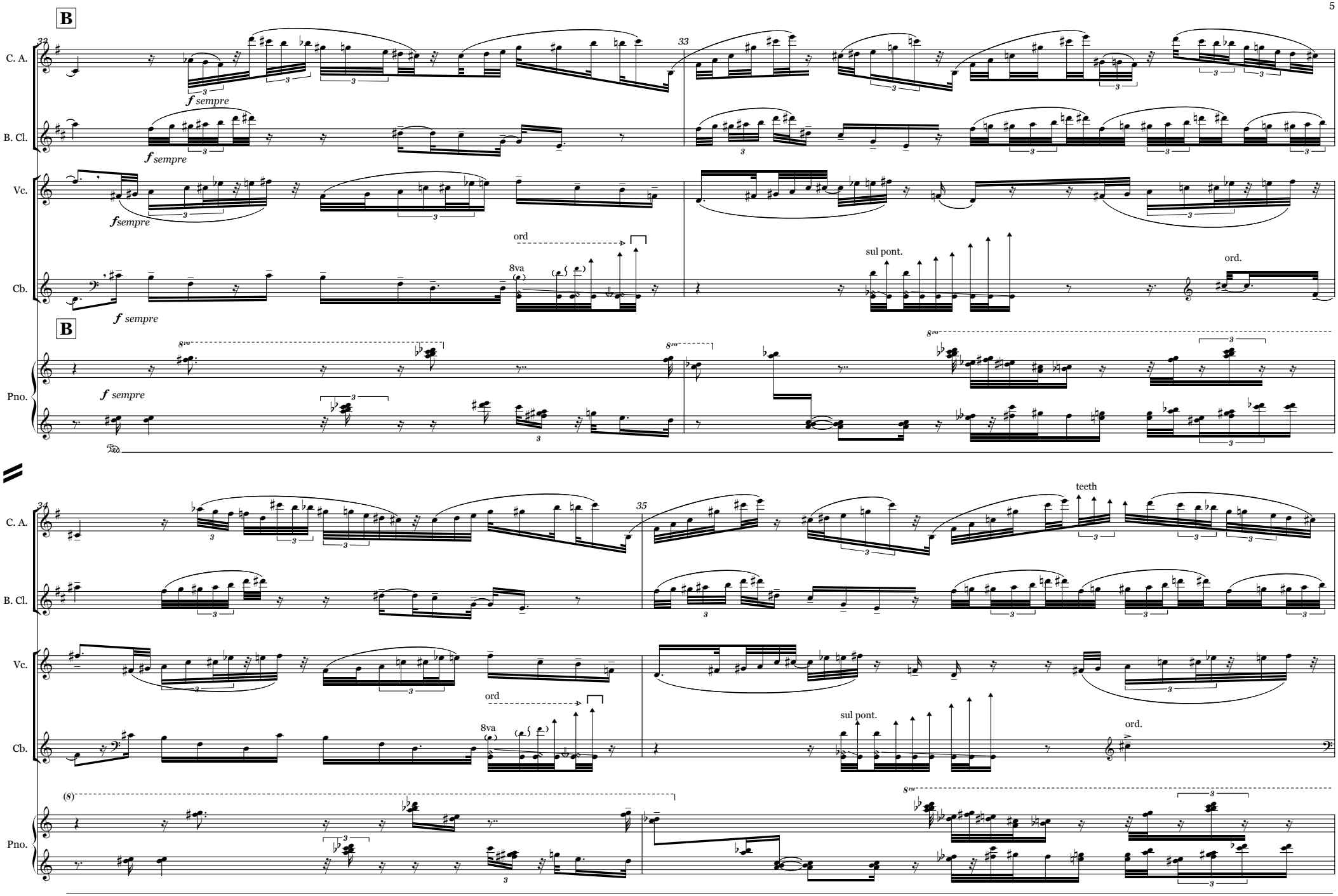
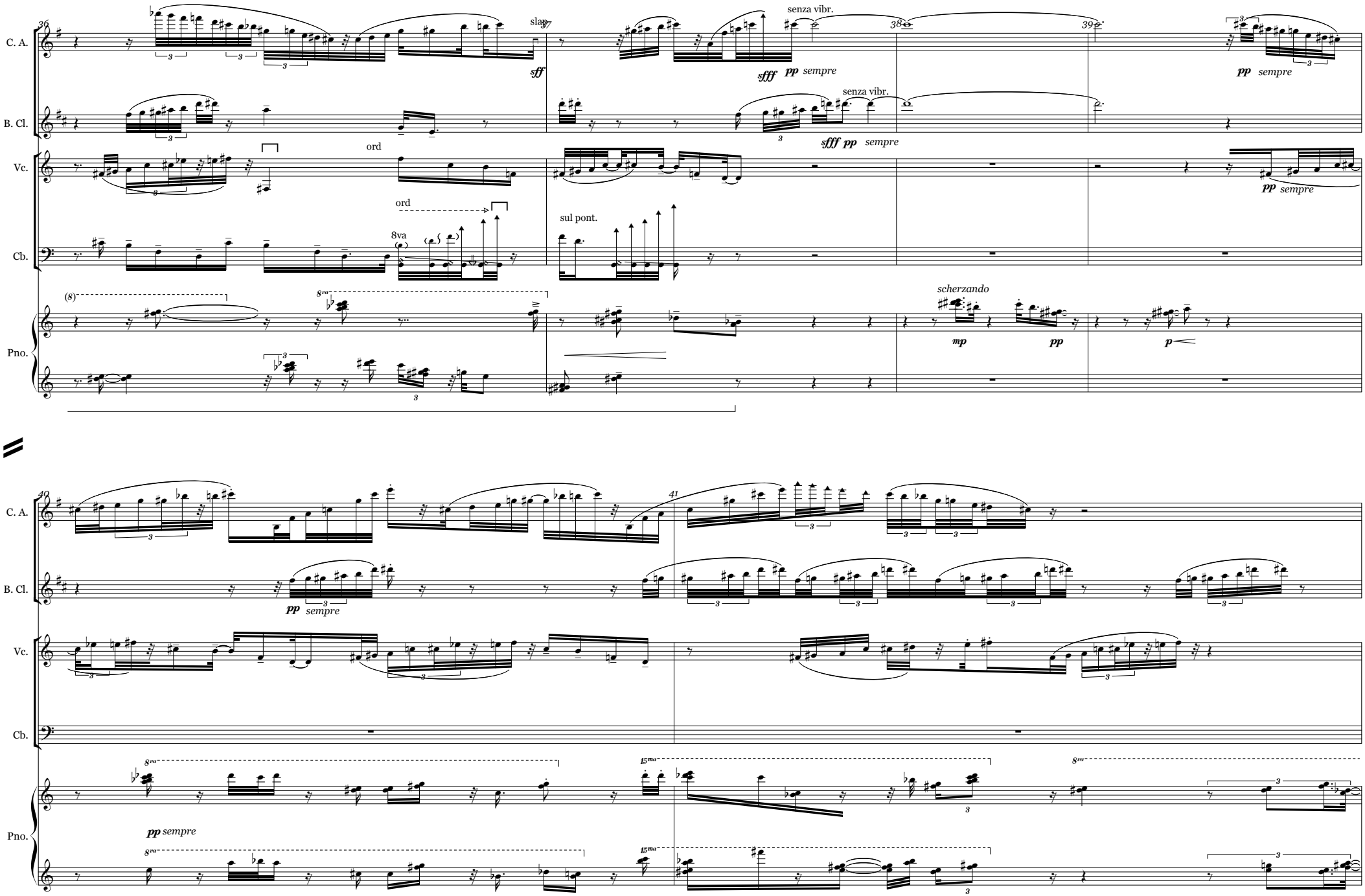


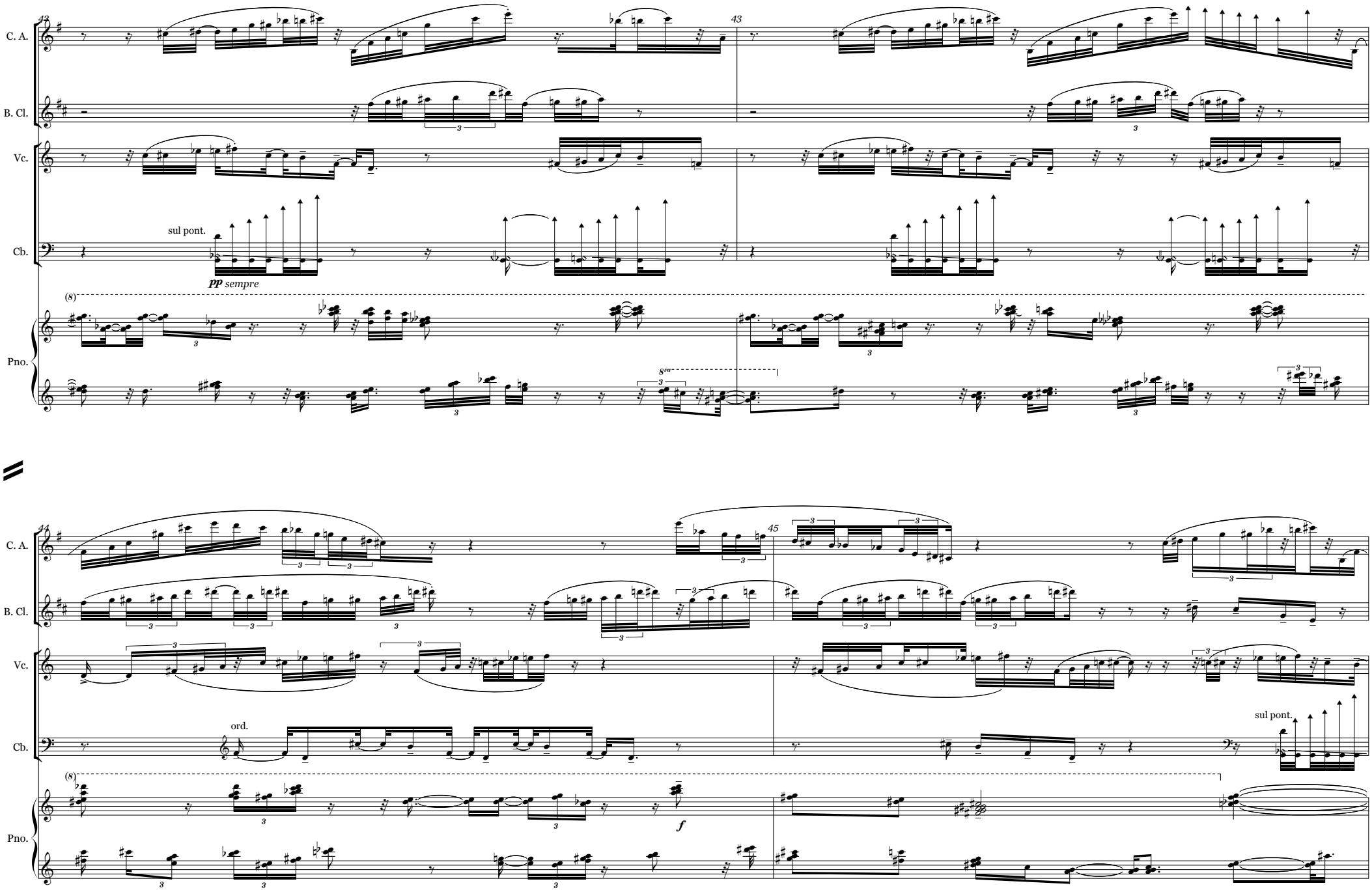

C. A.
B. Cl.
Vc.
Cb.
Pno.
any timbre variations
(tr)
voice frul
sul pont
ord.
♩=60
ppp
pp
mp
A
forced, senza vibrato
molto vibrato
senza vibrato
ord.
molto vibr
senza vibr., very evenly gliss.
mf
p

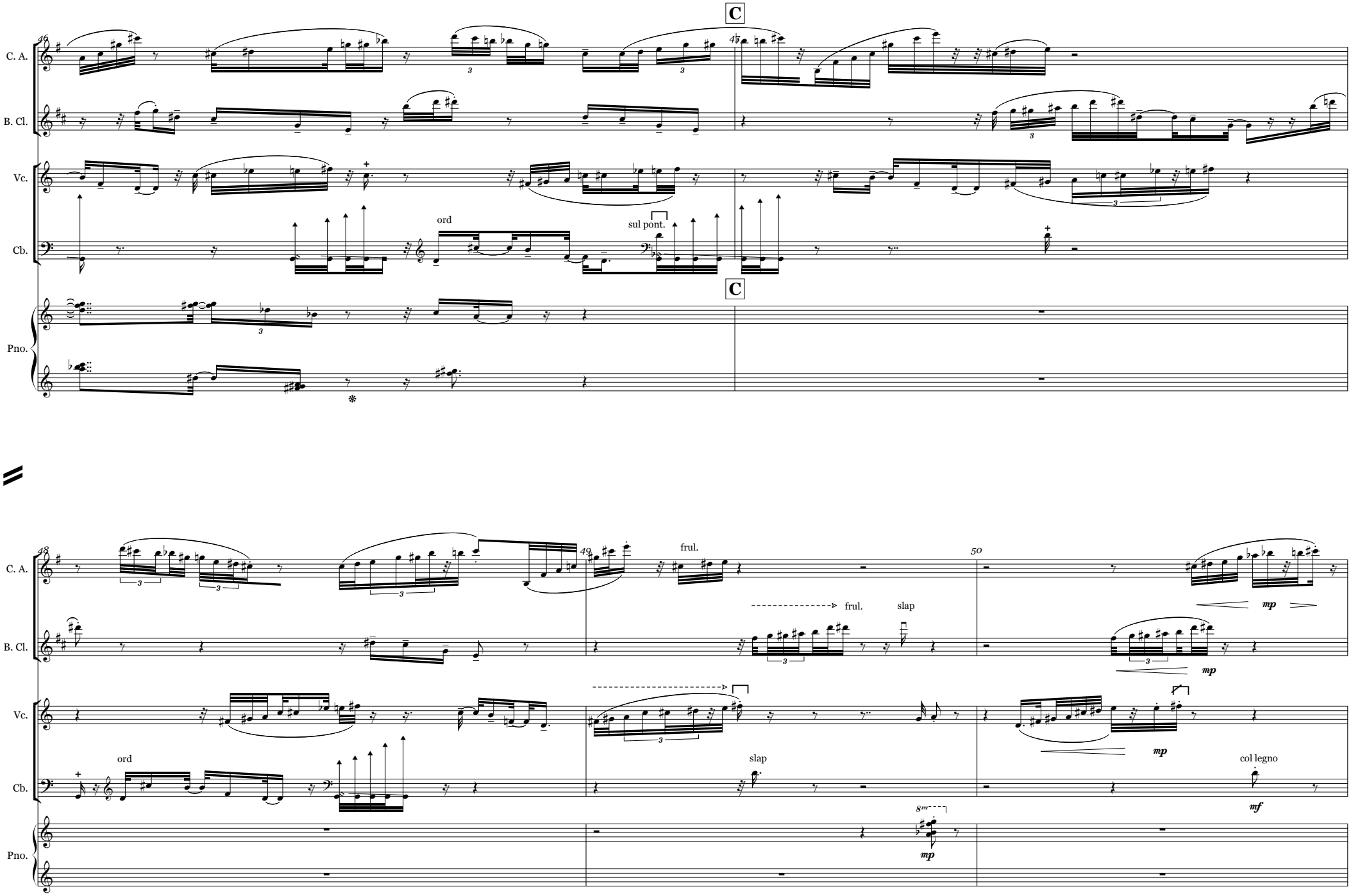

18
19
20
C. A.
B. Cl.
Vc.
Cb.
Pno.
ord
mf
21
22

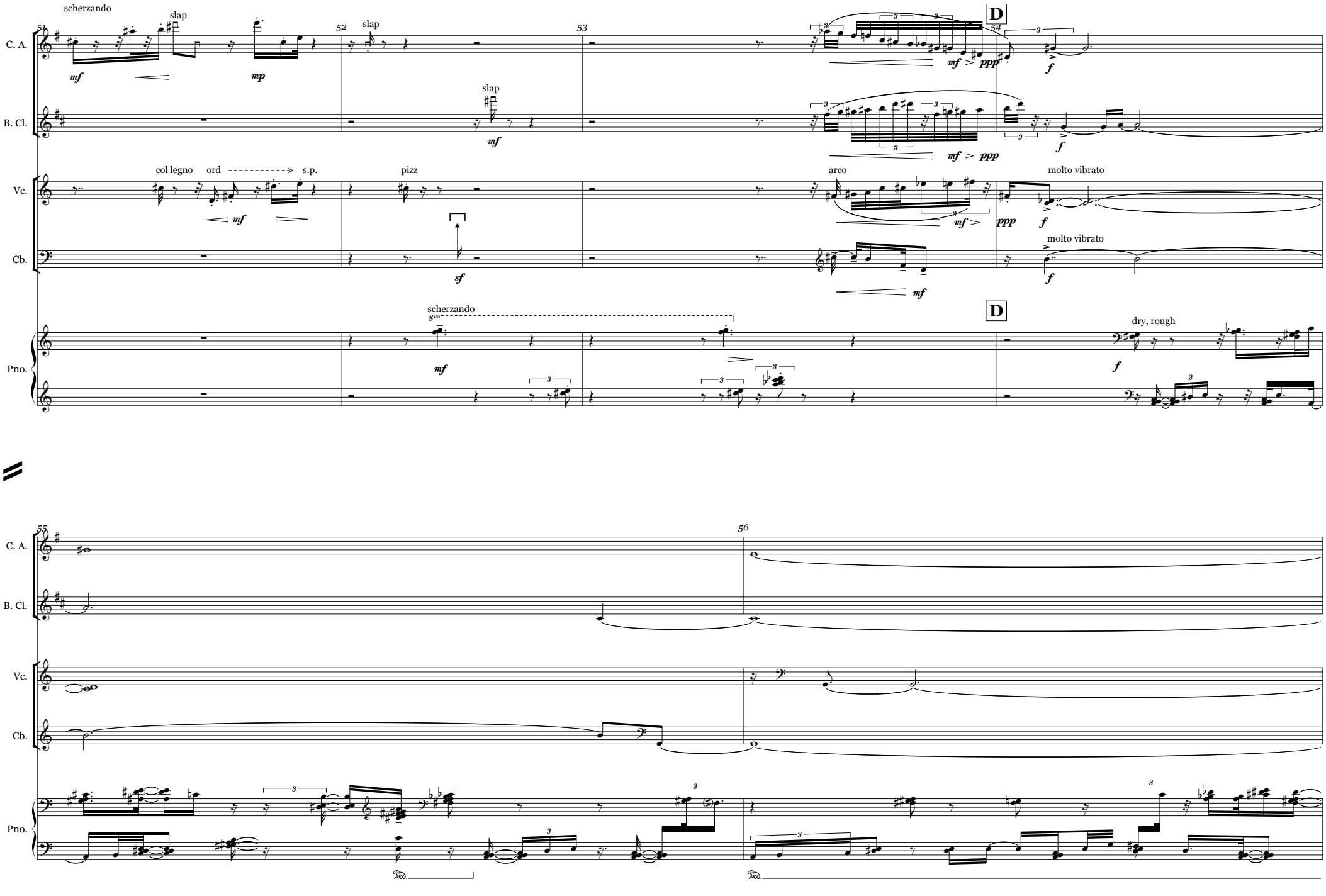

C. A.
B. Cl.
Vc.
Cb.
Pno.
hard
nervous
"unsure"
scherzando

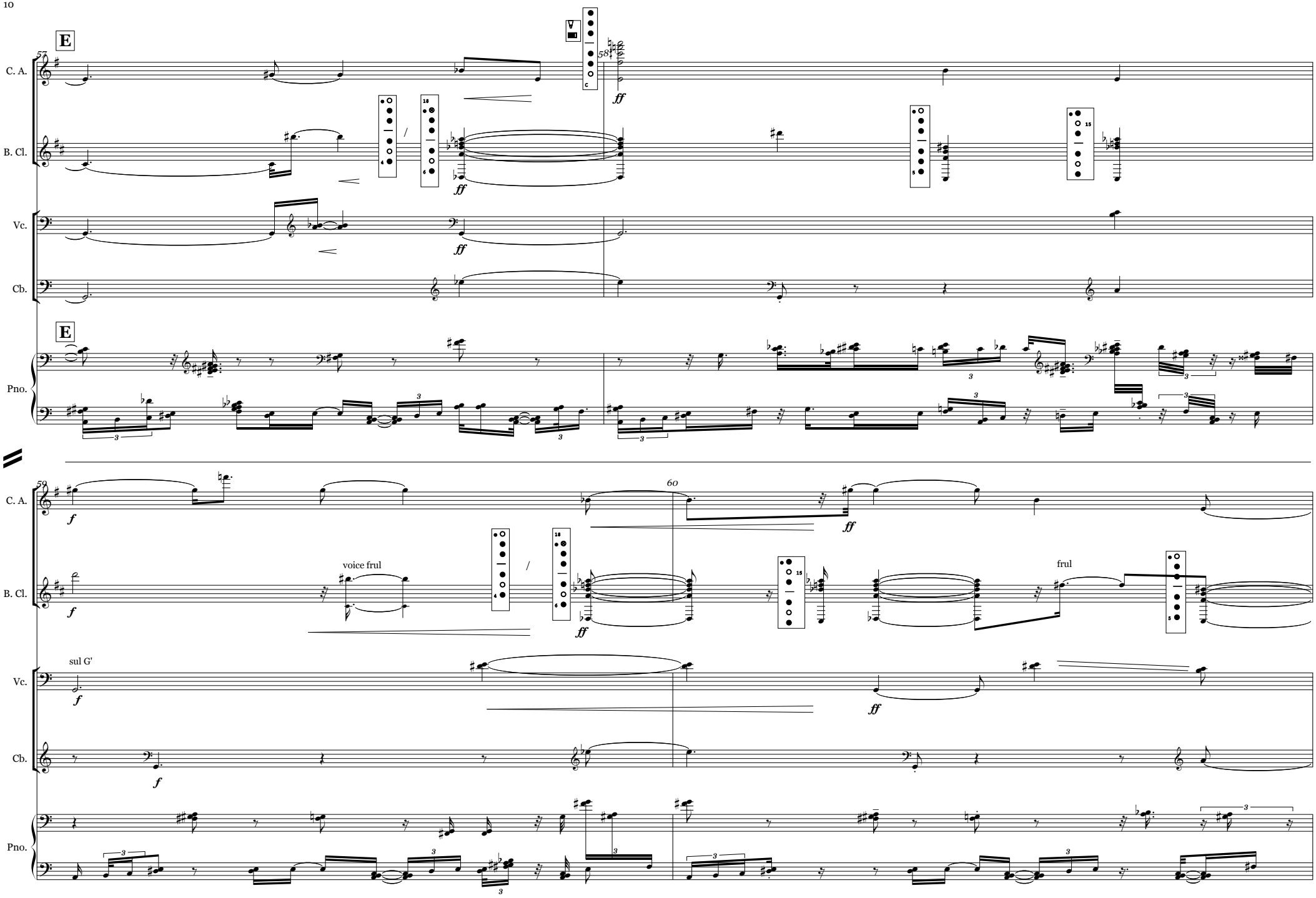

B
C. A.
B. Cl.
Vc.
Cb.
Pno.
f sempre
ord
8va
sul pont.
ord.
teeth

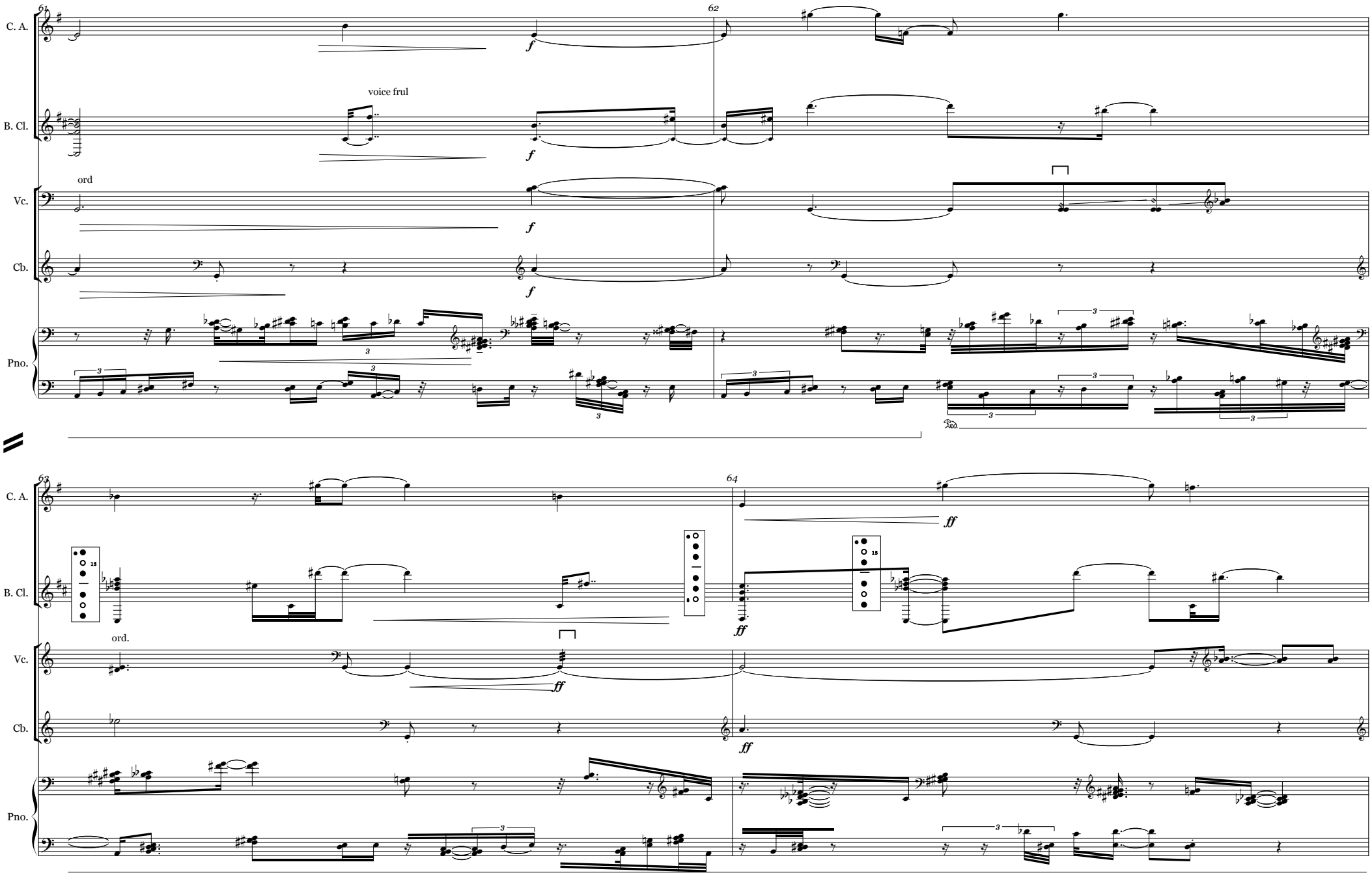

C. A.
B. Cl.
Vc.
Cb.
Pno.
36
37
38
39
slap
sff
senza vibr.
sfff pp sempre
pp sempre
ord
ord
sul pont.
8va
(8)
8va
scherzando
mp
pp
p
40
41
pp sempre
8va
15ma
8va

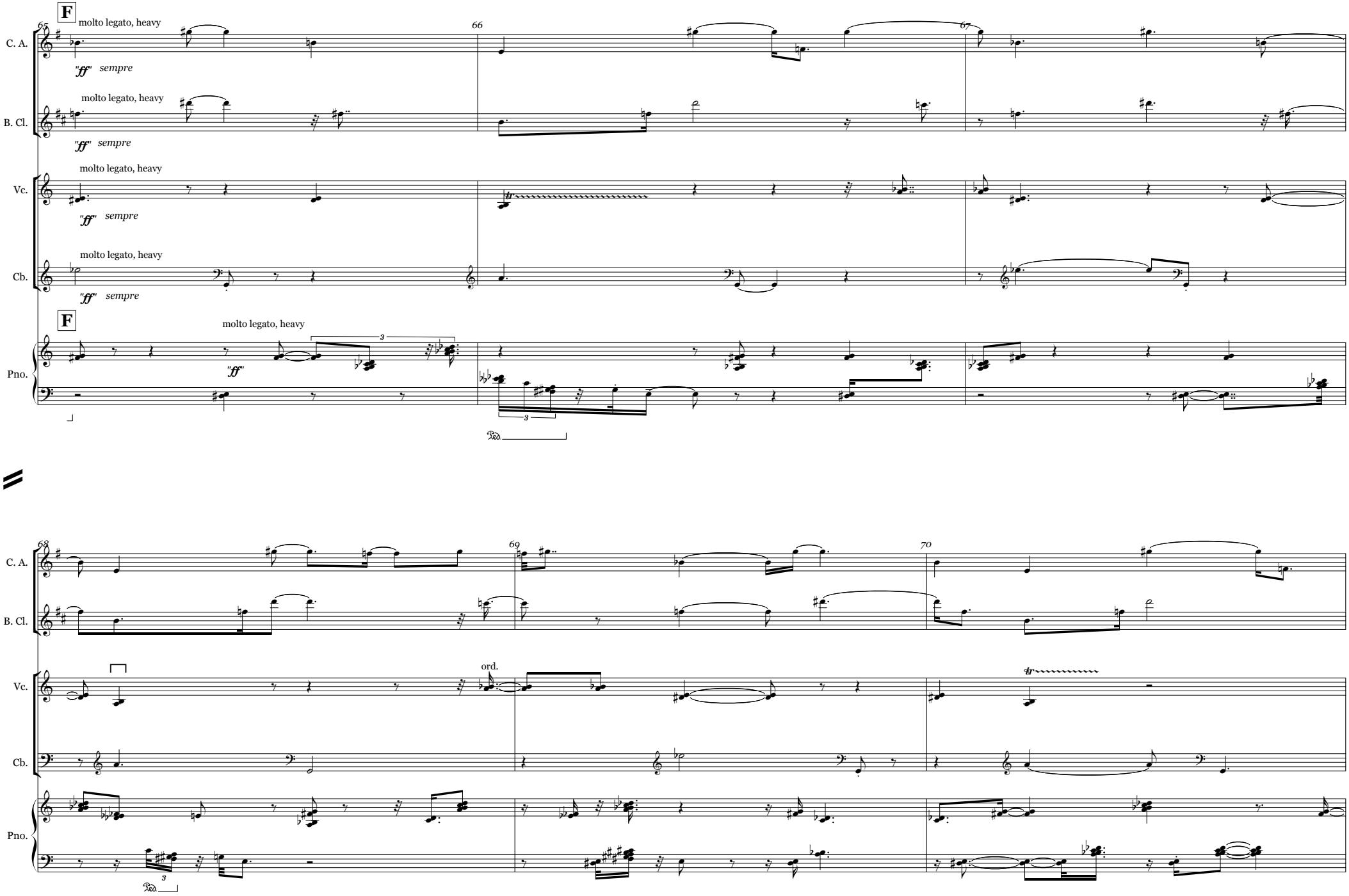

42
43
C. A.
B. Cl.
Vc.
Cb.
Pno.
sul pont.
pp sempre
(8)
8va
44
45
ord.
f
sul pont.

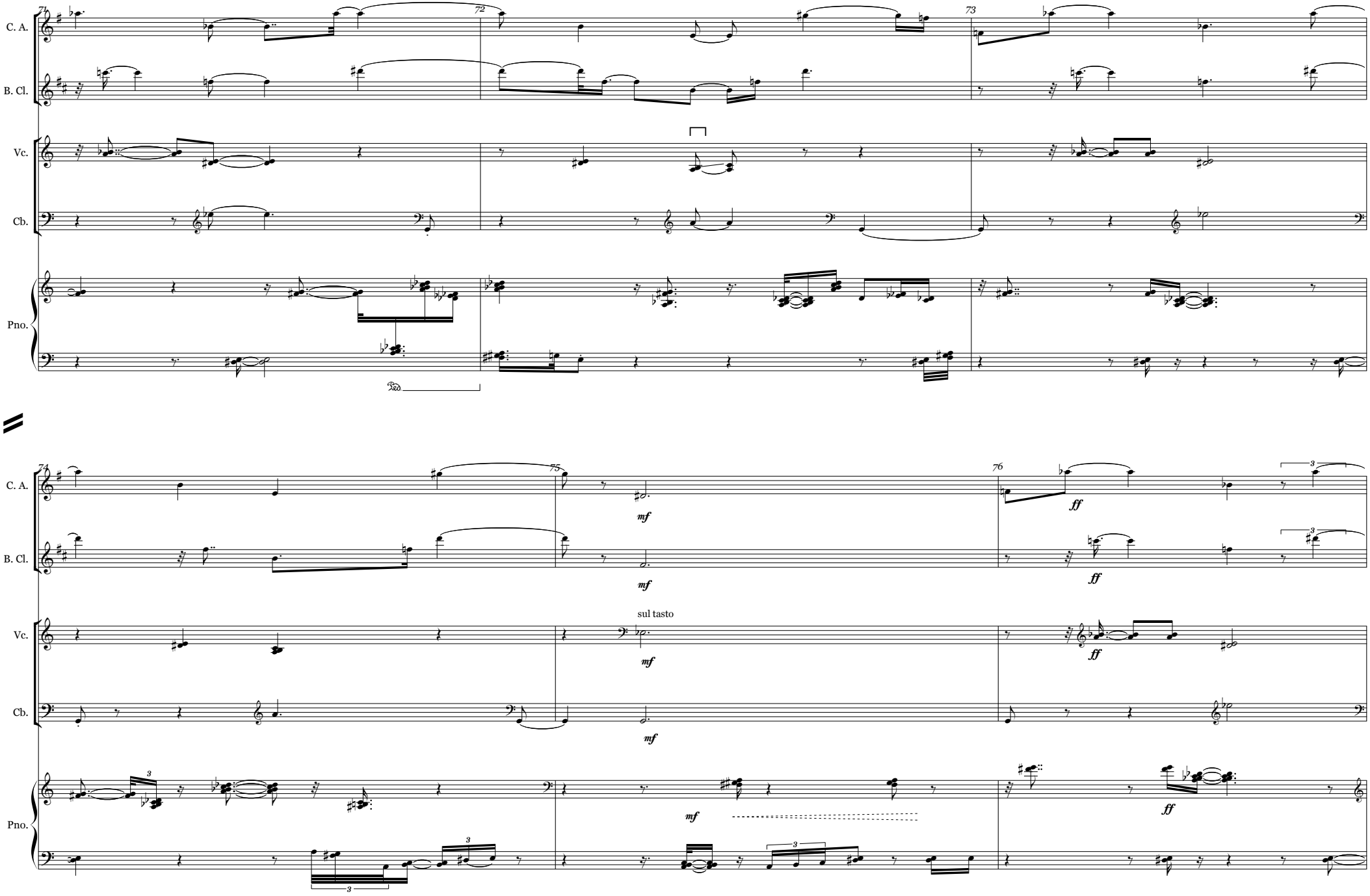

C
C
C. A.
B. Cl.
Vc.
Cb.
Pno.
ord
sul pont.
frul.
slap
ord
slap
col legno
mp
mf

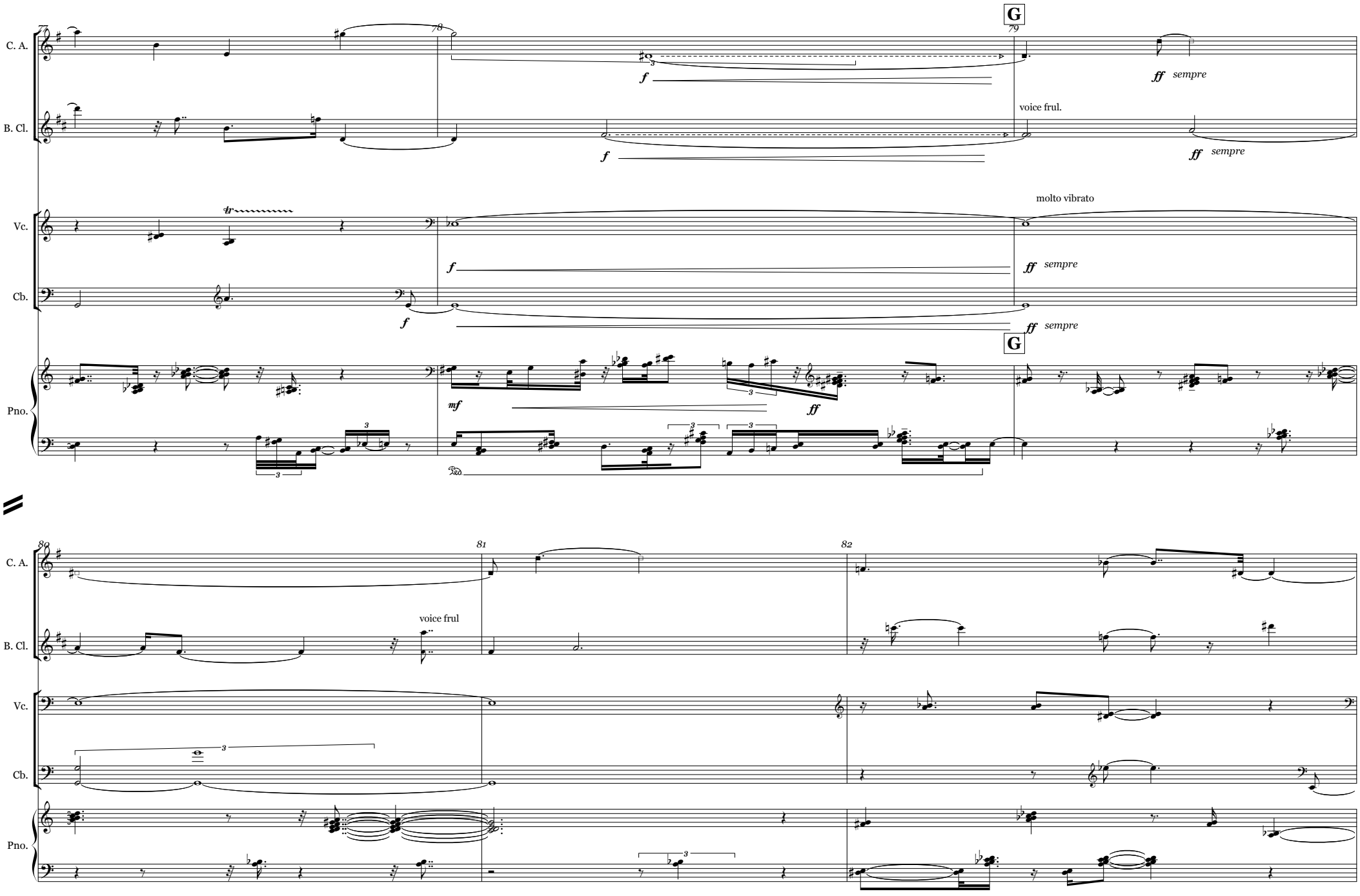

scherzando
slap
C. A.
B. Cl.
Vc.
Cb.
Pno.
col legno ord s.p.
pizz
arco
molto vibrato
D
dry, rough
51
52
53
54
55
56

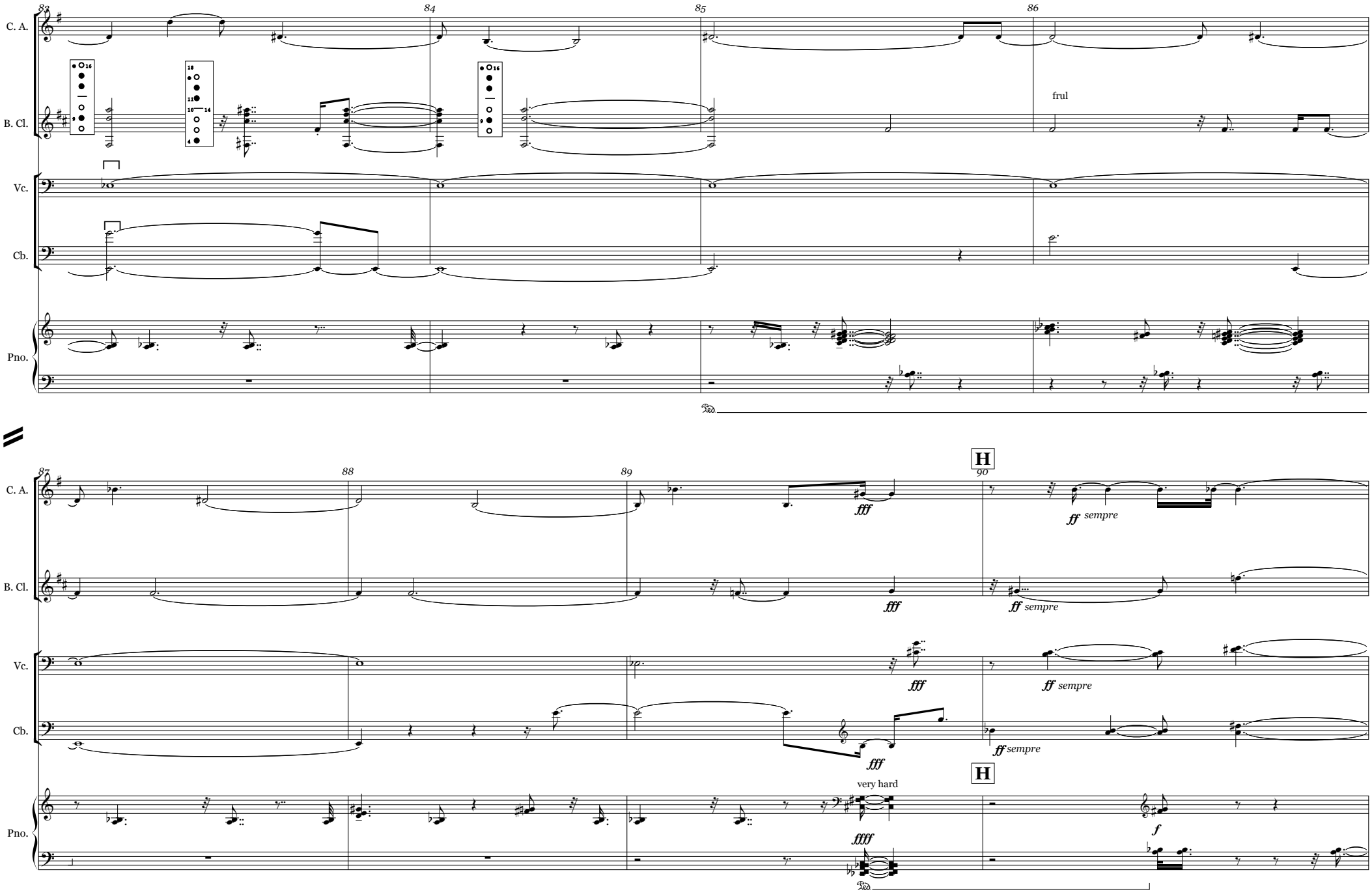

E
57
58
C. A.
B. Cl.
Vc.
Cb.
Pno.
ff
E
59
60
f
ff
voice frul
fruL
sul G'

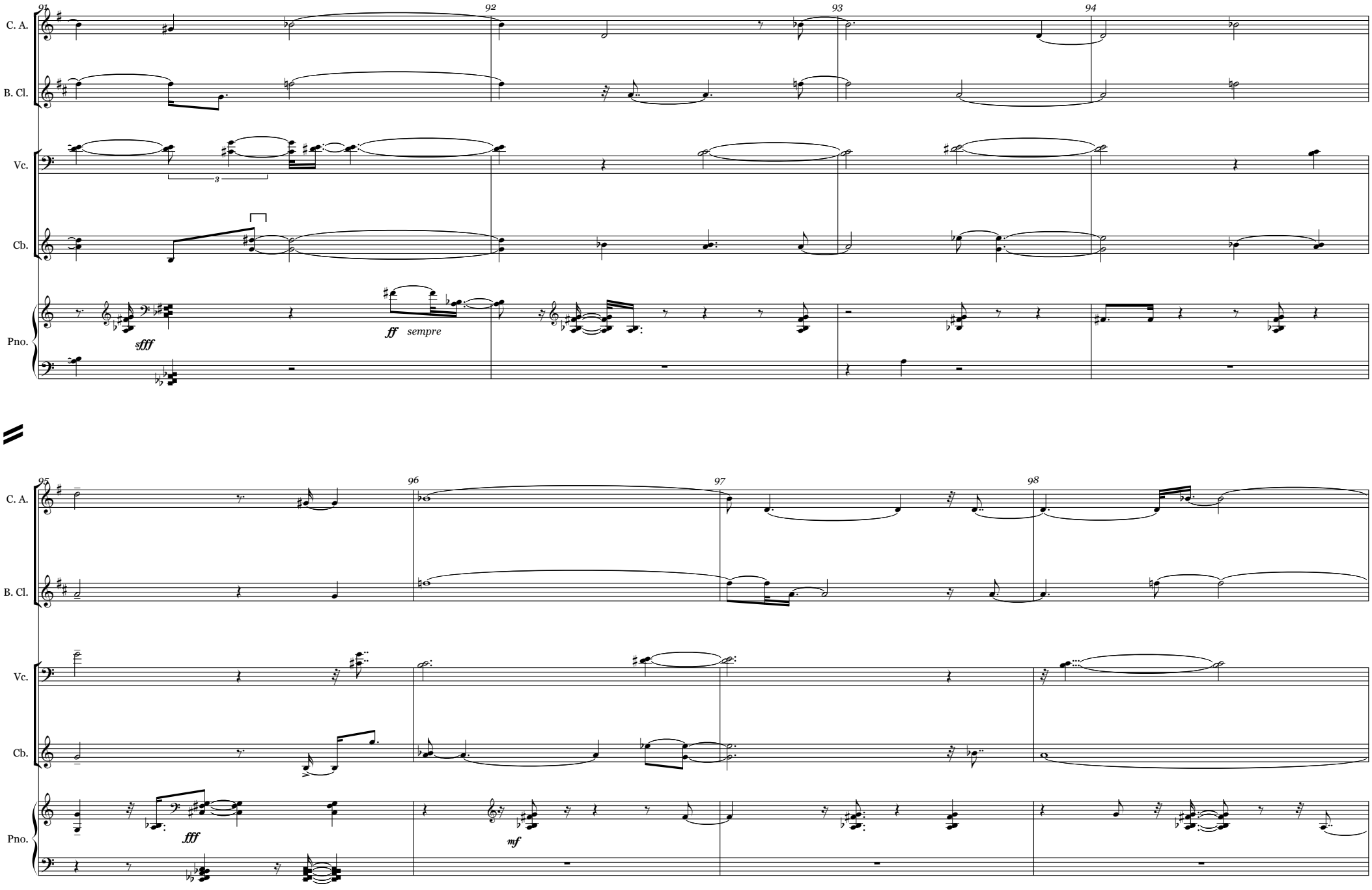

61
62
C. A.
B. Cl.
voice frul
Vc.
ord
Cb.
Pno.
63
64
ord.
ff

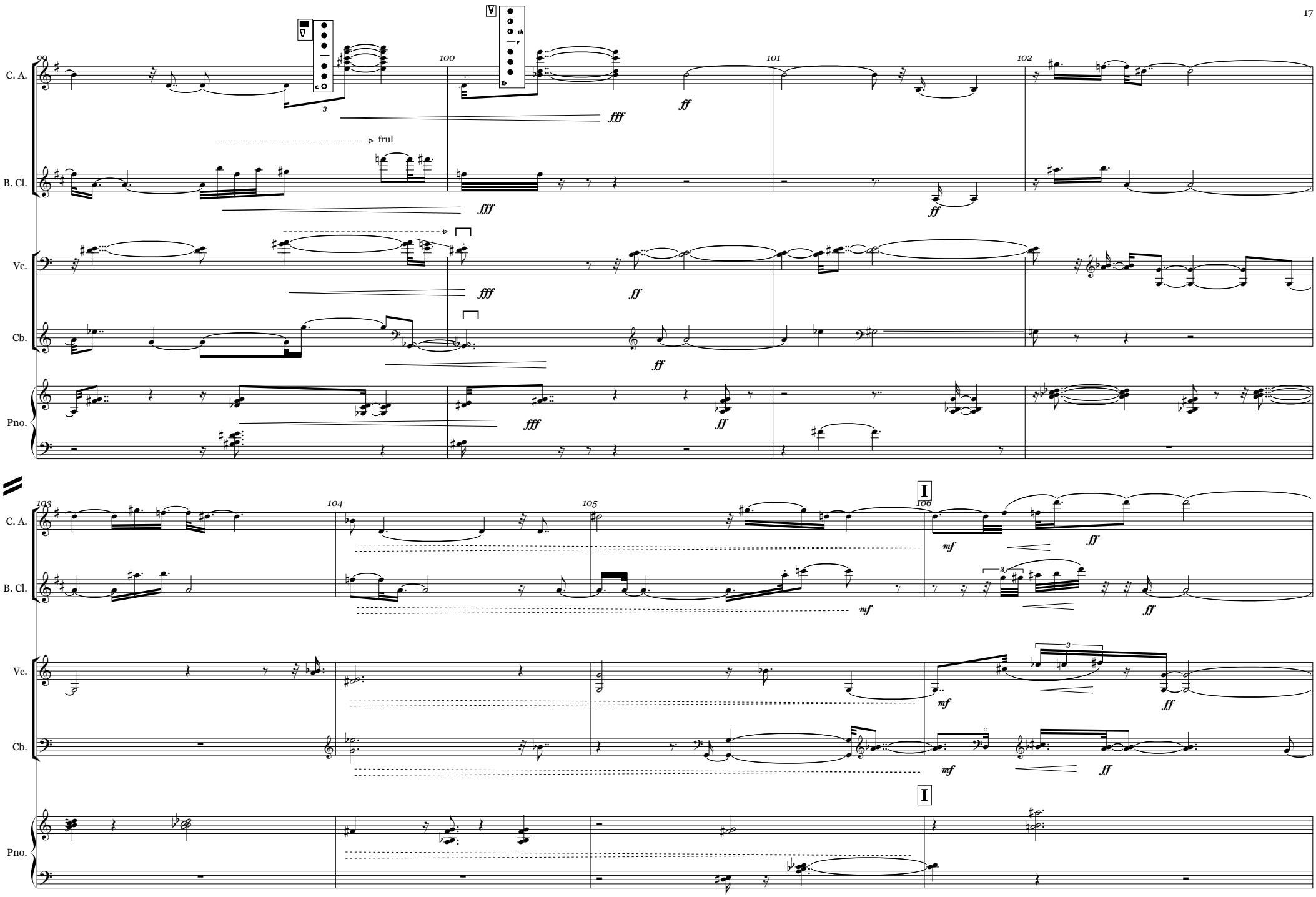

F
molto legato, heavy
65
66
67
C. A.
"ff" sempre
molto legato, heavy
B. Cl.
"ff" sempre
molto legato, heavy
Vc.
"ff" sempre
molto legato, heavy
Cb.
"ff" sempre
F
molto legato, heavy
Pno.
"ff"
3
3
68
69
70
C. A.
B. Cl.
ord.
Vc.
Cb.
Pno.
3

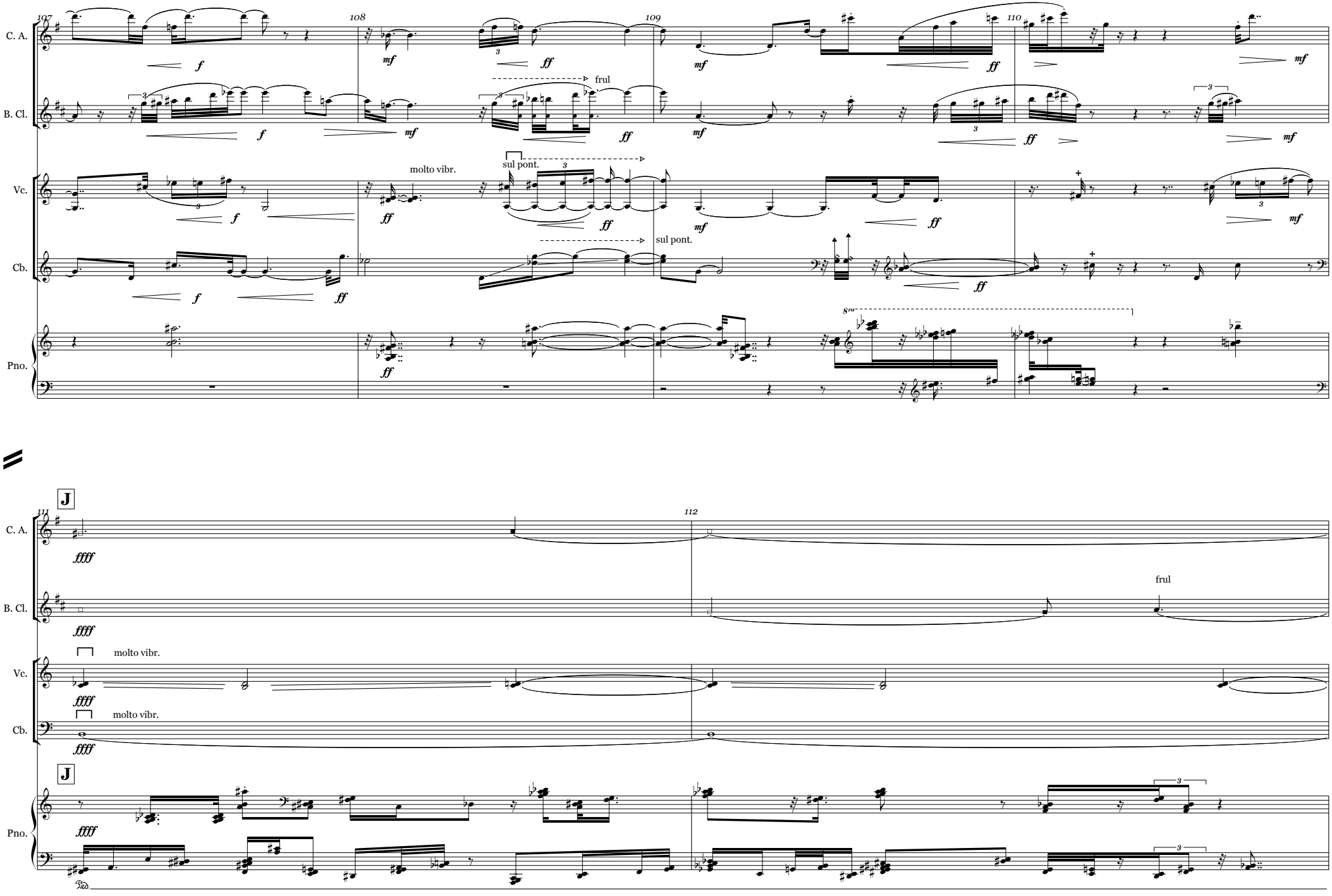

C. A.
B. Cl.
Vc.
Cb.
Pno.
71
72
73
Ped.
74
75
76
mf
ff
sul tasto
3

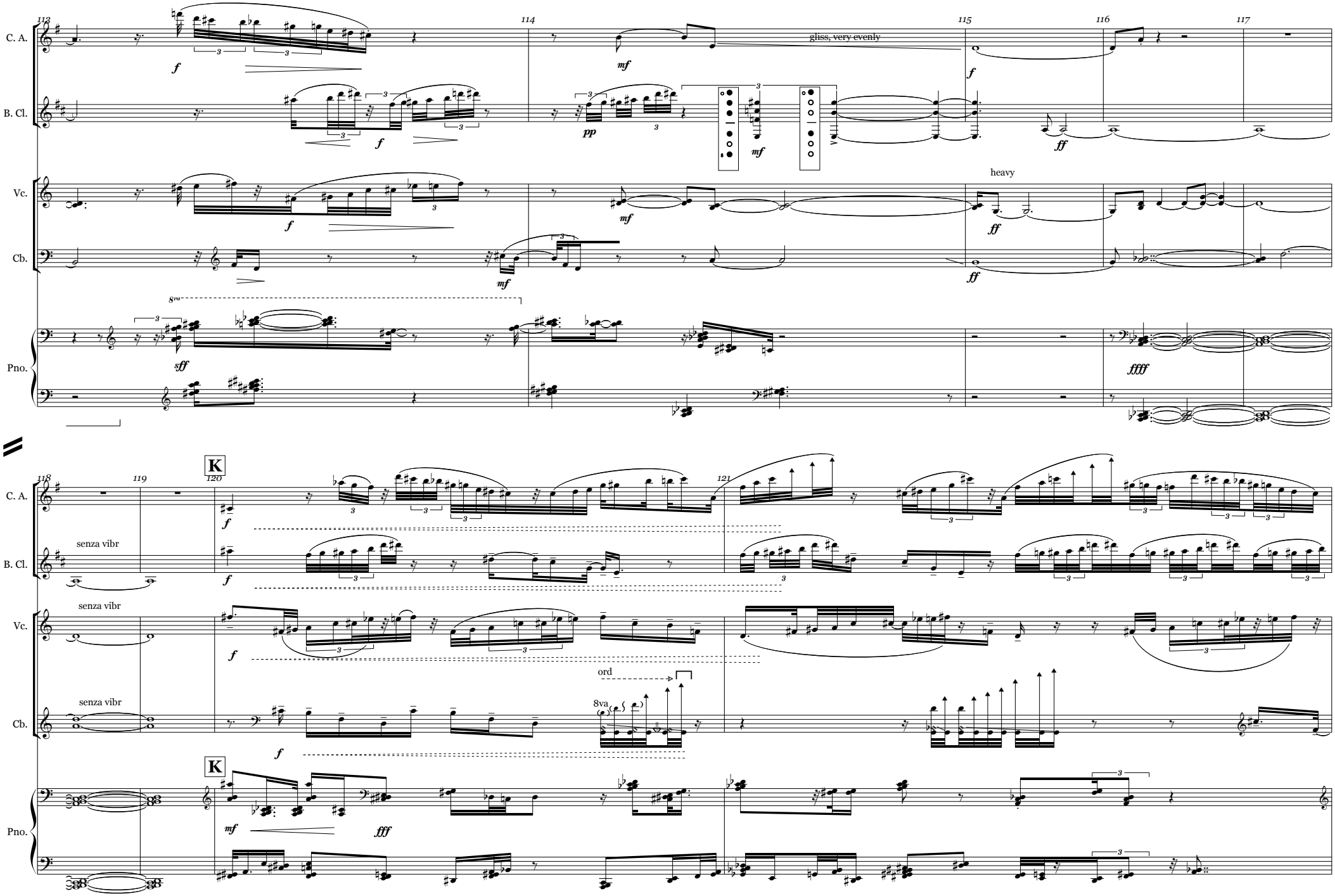

C. A.
B. Cl.
Vc.
Cb.
Pno.
77
78
79
G
f
ff sempre
voice frul.
molto vibrato
tr
mf
80
81
82
voice frul

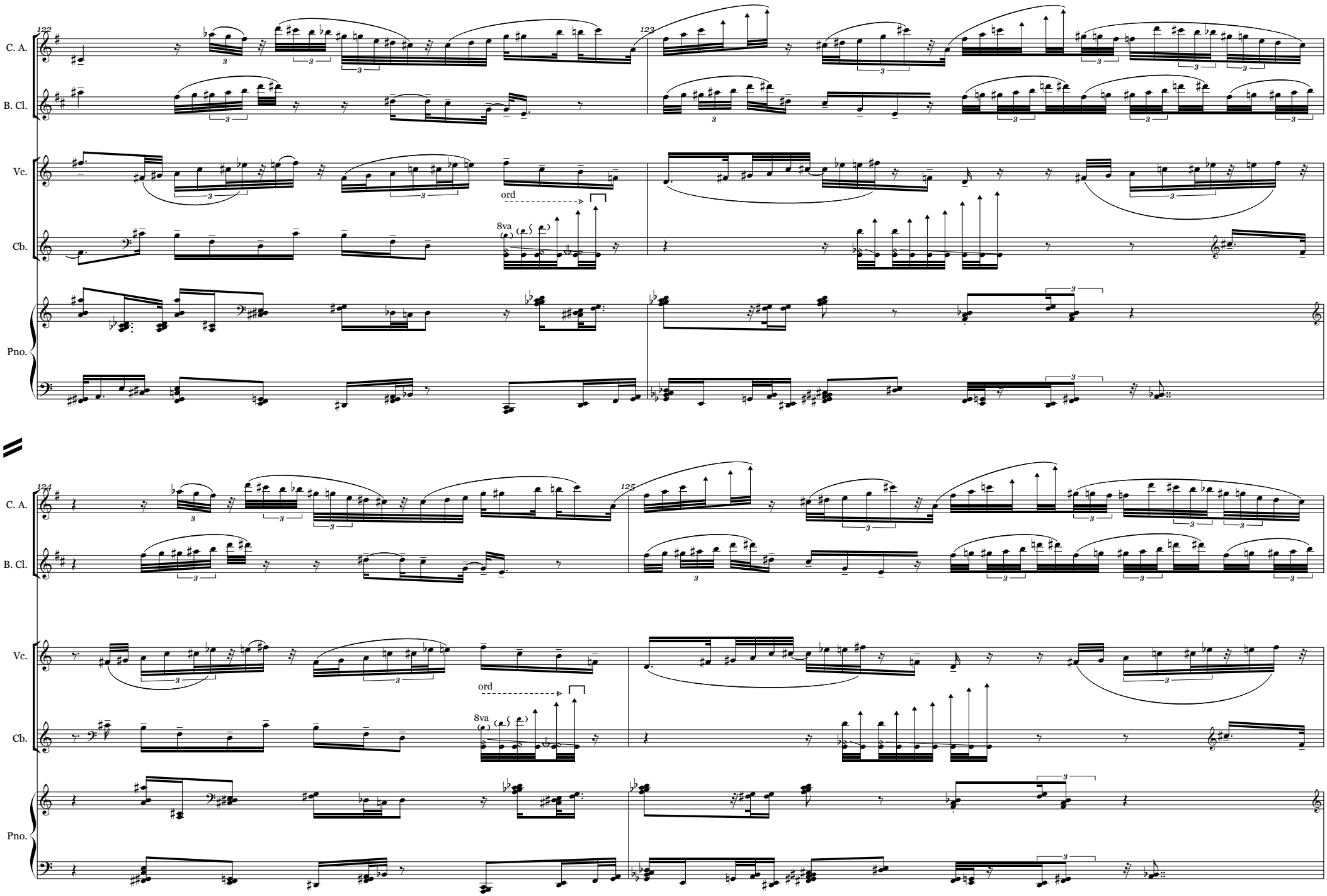

83
84
85
86
C. A.
B. Cl.
Vc.
Cb.
Pno.
frul
87
88
89
90
H
fff
ff sempre
very hard
ffff
f

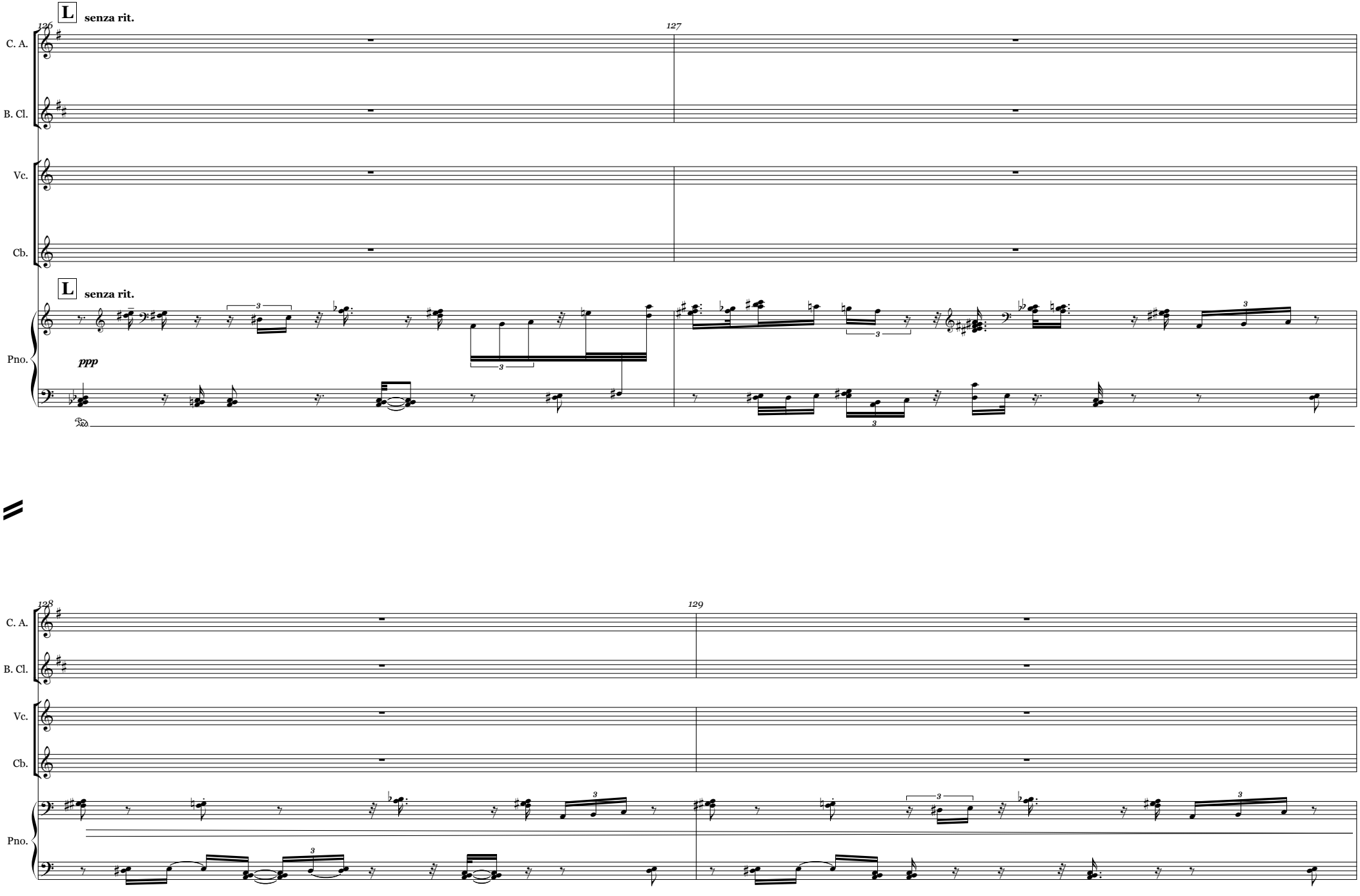

91
92
93
94
C. A.
B. Cl.
Vc.
Cb.
Pno.
3
sfff
ff sempre
95
96
97
98
C. A.
B. Cl.
Vc.
Cb.
Pno.
fff
mf

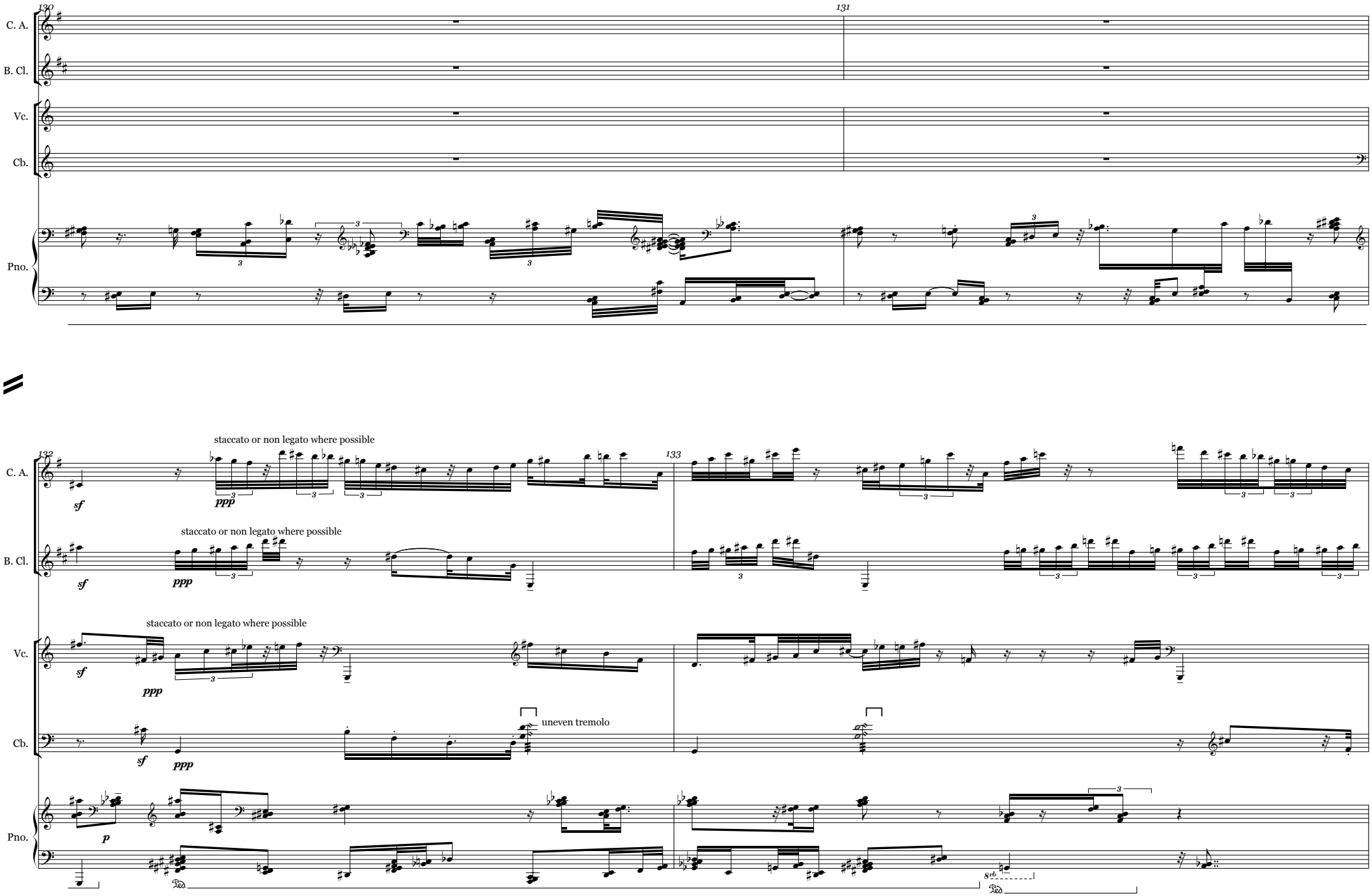

C. A.
B. Cl.
Vc.
Cb.
Pno.
99
100
101
102
frul
fff
ff
103
104
105
106
I
mf

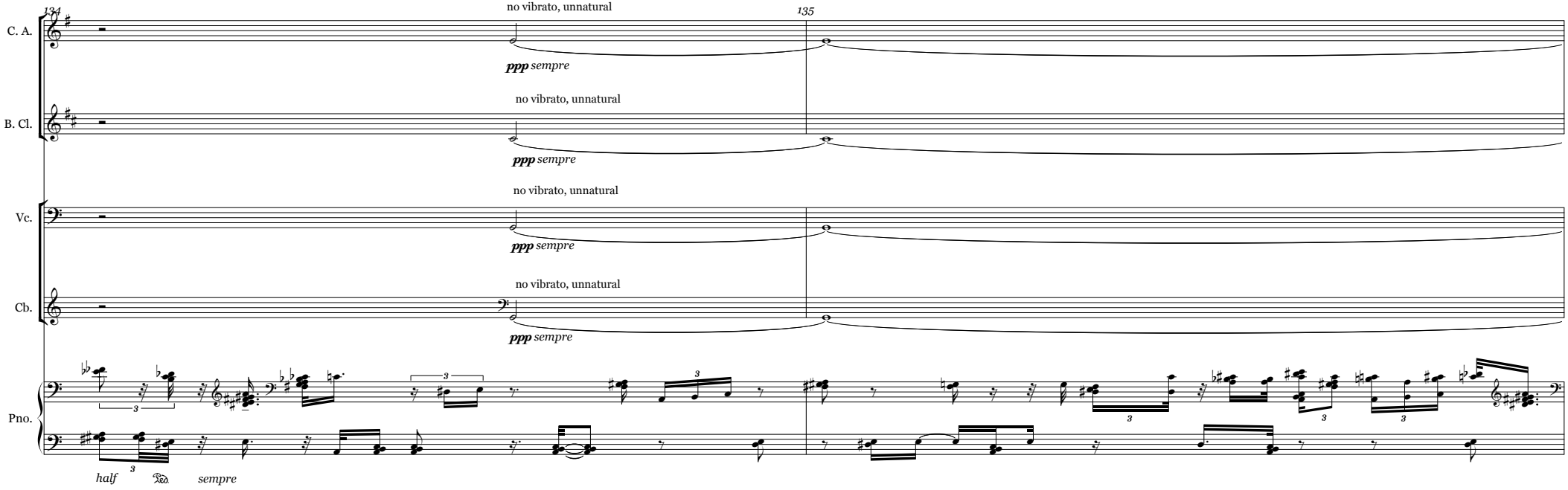

107
108
109
110
C. A.
B. Cl.
Vc.
Cb.
Pno.
frul
molto vibr.
sul pont.
sul pont.
8va
J
111
112
C. A.
B. Cl.
Vc.
Cb.
Pno.
molto vibr.
molto vibr.
frul
J

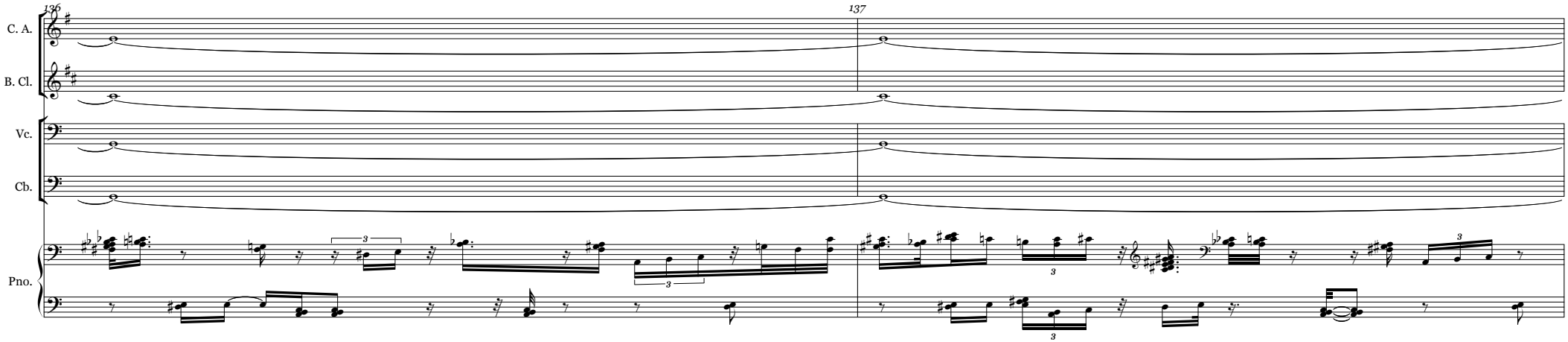

113
114
115
116
117
C. A.
B. Cl.
Vc.
Cb.
Pno.
gliss, very evenly
heavy
8va
118
119
120
121
K
senza vibr
ord
8va

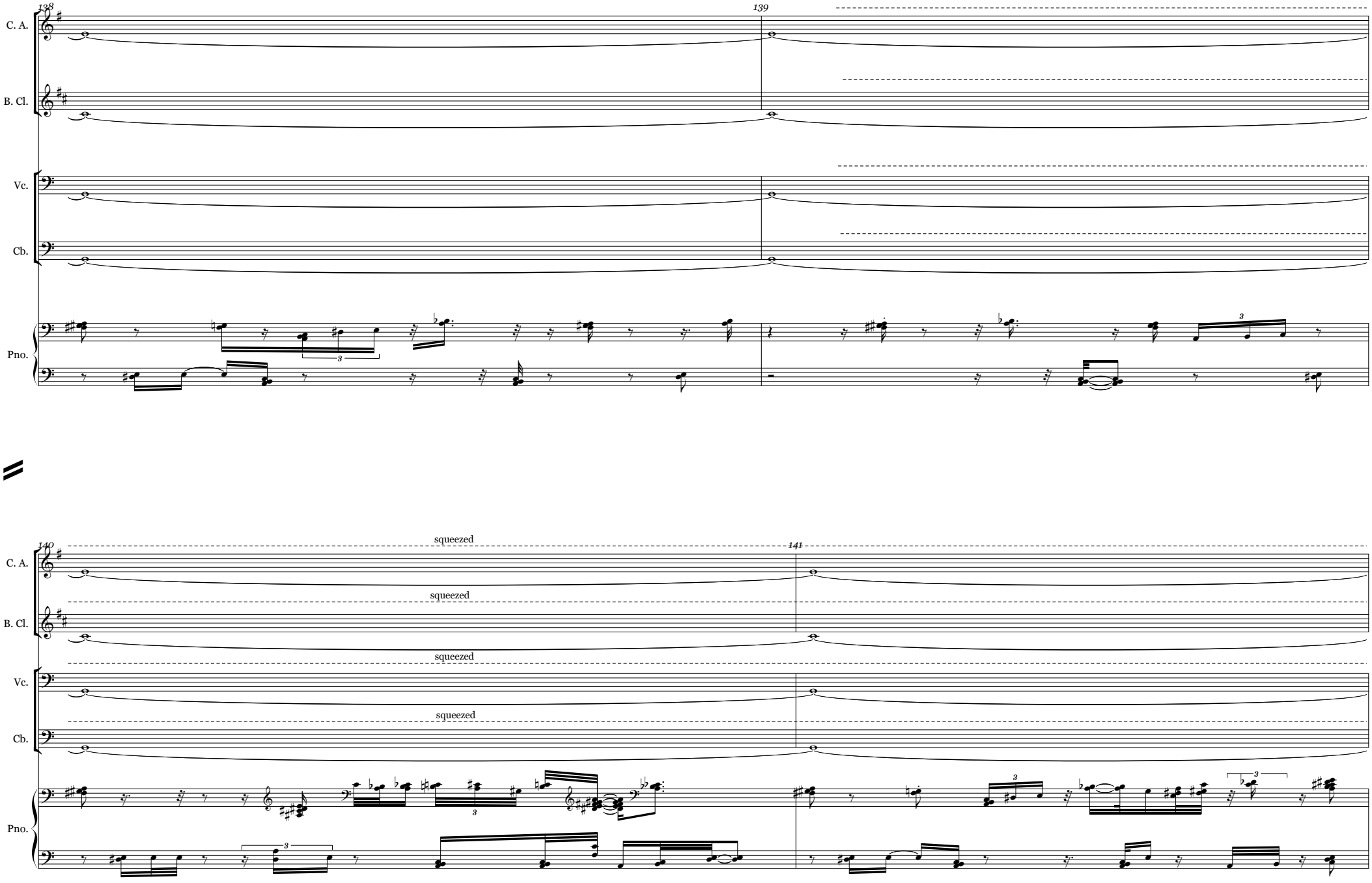

122
123
C. A.
B. Cl.
Vc.
Cb.
Pno.
ord
8va
124
125
C. A.
B. Cl.
Vc.
Cb.
Pno.
ord
8va

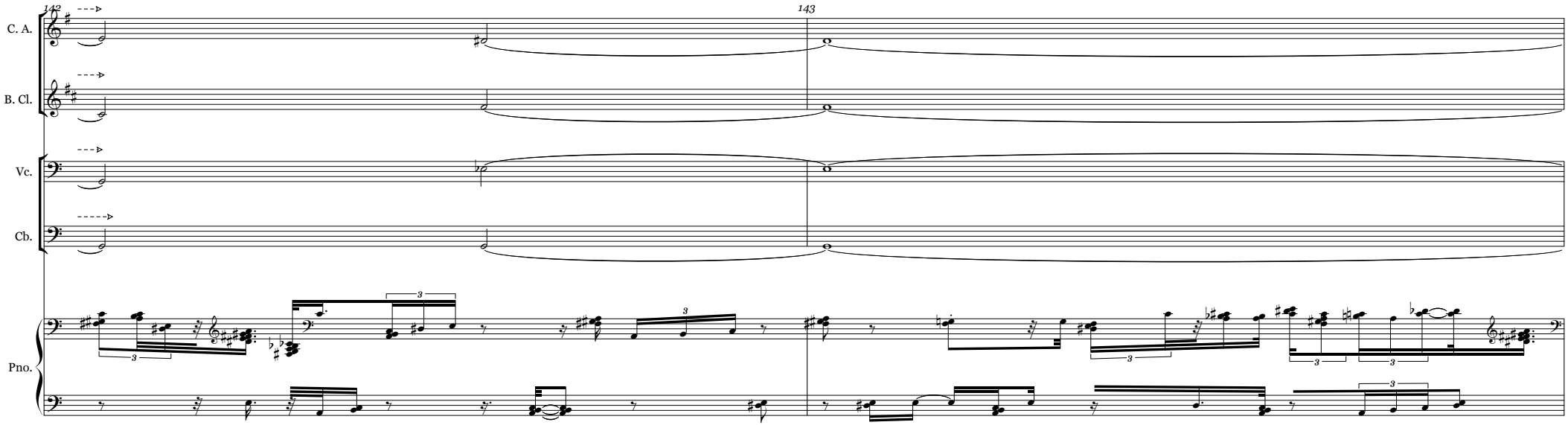

L
senza rit.
126
127
C. A.
B. Cl.
Vc.
Cb.
L
senza rit.
Pno.
ppp
128
129
C. A.
B. Cl.
Vc.
Cb.
Pno.

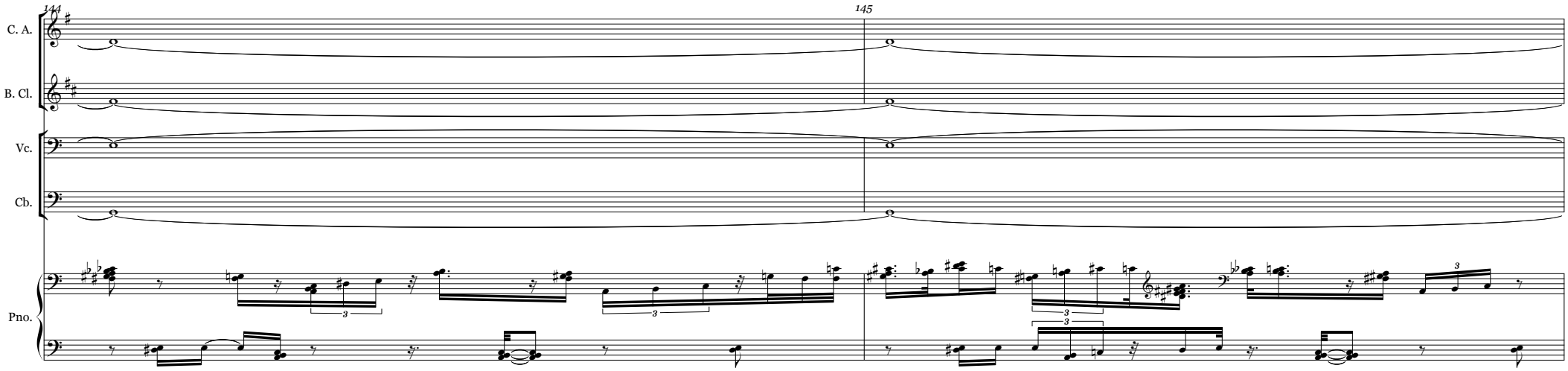

130
131
C. A.
B. Cl.
Vc.
Cb.
Pno.
132
133
staccato or non legato where possible
staccato or non legato where possible
staccato or non legato where possible
uneven tremolo
sf
ppp
p
8va

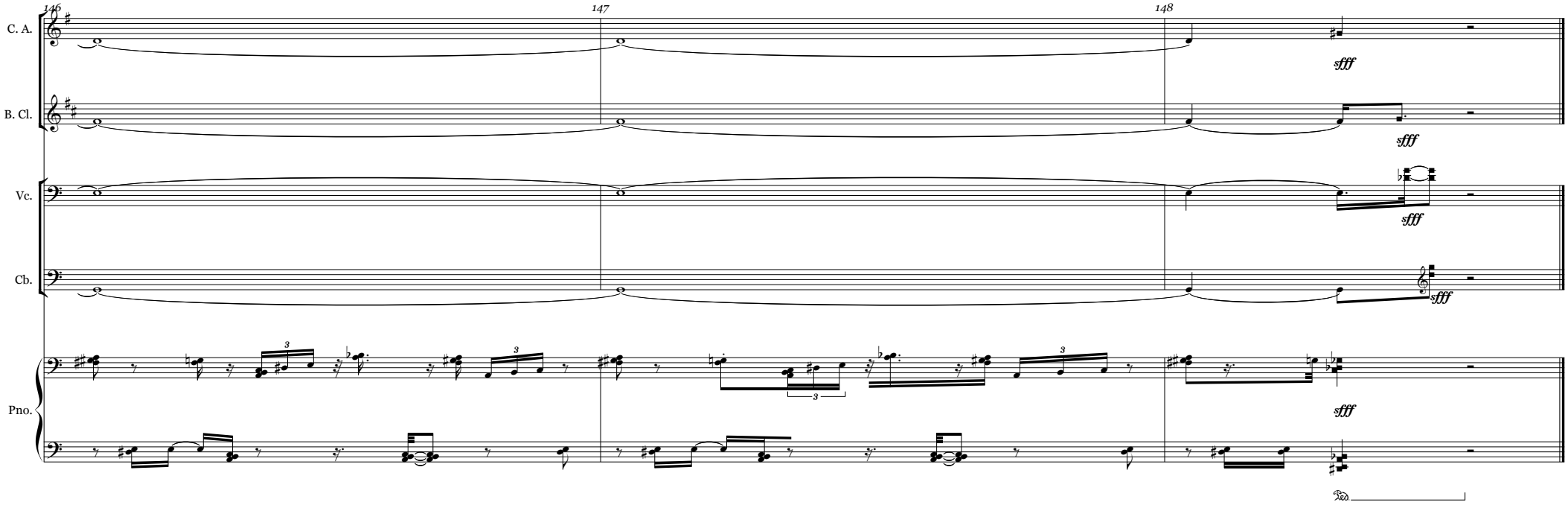

134
135
C. A.
B. Cl.
Vc.
Cb.
Pno.
no vibrato, unnatural
ppp sempre
half
sempre


136
137
C. A.
B. Cl.
Vc.
Cb.
Pno.


138
139
C. A.
B. Cl.
Vc.
Cb.
Pno.
3
3
140
141
squeezed
squeezed
squeezed
squeezed
C. A.
B. Cl.
Vc.
Cb.
Pno.
3
3
3
3


142
143
C. A.
B. Cl.
Vc.
Cb.
Pno.


144
145
C. A.
B. Cl.
Vc.
Cb.
Pno.


146
147
148
C. A.
B. Cl.
Vc.
Cb.
Pno.
sfff
sfff
sfff
sfff
sfff
3
3
3
3