

Nikolay Khrust

Sprawling street

for large ensemble and baritone

Staff

Flauto I / Piccolo / Basso

Flauto / Contralto in G

Clarinetto soprano in B / basso in B

Sassofono I alto in Es / Soprano in B

Sassofono II Tenore in B / alto in Es

Corno doppio in F

Tromba in C (mutes: wah, wee-zee, buzz-wow, plunger)

Trombone I (mutes: wah, plunger)

Trombone II (mutes: wah, plunger)

Tuba basso (mute)

Voce (baritono)

Chitarra elettrica (distortion, wah, volume, delay)

Contrabasso

Pianoforte

Percussioni I:

3 Timpani

Tamburo,

Silofono

Hi-Hat

Chinese cymbal

Crash cymbal

Ride cymbal

Percussioni I:

Vibrafono

Marimba

Raganella

Splash cymbal

Tom-tom basso











2 Gran cassi (di jazz e di orchestra)


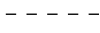

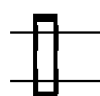

duration is 3:08

Sprawling street

Legend for all interpreters

Pitch







-  - quartertone higher
-  - quartertone lower
-  - three quartertones higher
-  - three quartertones lower
- “suffixes”
-  - sixth of tone higher
-  - sixth of tone lower (also indicate natural 7th – 7th harmonic)
-  - eighth of tone higher
-  - eighth of tone lower
-  - twelfth of tone higher
-  - twelfth of tone lower (also indicate natural 3th – 5th harmonic)

-  - gradual transition
-  - keeping this feature (for ex. fingering etc.)
-  - tremolo rapid as possible or frullato
-  - 2-line staff marks quasi Sprechstimme (without instruments)
-  - “x”-notehead in such staff marks pitchless voice sounds - consonants



...e-l-f-ahr-t -speak/sing (quasi Sprechstimme) part of german word “einzelfahrt”

Legend for woodwinds






Noteheads:

-  - ord.
-  - absolute noise (air), for flutes – “aeolian” sounds
-  - very noisy (3/4 noise / 1/4 tone)
-  - half-noise/half-tone
-  - a little noisy (1/4 noise / 3/4 tone)
-  - these notes mark fingering, but not sound

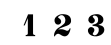
Notes in a round denote that embouchure hole is absolutely covered by lips:

-  - absolute noise with covered embouchure hole
-  - “jet”




Signs:

-  - non-standart fingering harmonic/sons harmonique
-  - whistle tone(s)
-  - slap-tongue
-  - soft attack – [hû]
-  - tie preceding note marks sound without attack or with very soft attack

Legend for Brass








-  - fingering: first (tone), second (semitone), third (minor 3rd) valves are pressed relatively

Noteheads:

-  - ord.
-  - absolute noise (air)
-  - this notes mark fingering, but not sound

Horn

In fingering remarks:

-  - fourth valve in “b-alto”-position
-  - fourth valve in “f”-position
-  - stopped: hand is very deeply in bell, more sharp sound, pitch shifting is semitone up
-  - muted (by hand): more soft sound, pitch shifting semitone down
-  - 3/4 muted (pitch shifting ~three eighth tones down)
-  - half-muted (pitch shifting ~quartertone down)
-  - opened

Trumpet & Trombones

Trumpet fingering details:

- 1↑ / 3↑

- first / third valve correcting joint (finger ring) is tuned up relatively
- 1↓ / 3↓

- first / third valve correcting joint (finger ring) is tuned down relatively

Mutes:

- +

- closed by mute (con sord.)

⊕

- 3/4 closed by mute

⊕

- half- closed by mute

⊕

- 1/4 closed by mute

○

- opened
- Only for
wah-wah,
plunger or
wee-zee mute

⊕

i

→

u

- about phonetic signs see vocal legend (below)

Tuba


- △

- as a notehead: clap on the mouthpiece by hand


Electric Guitare

15^{ma}-----

7



I



Harmonics notation:

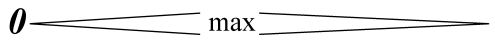
◀ digit above note marks harmonic number (in natural scale), not a fret number

◀ real harmonic sound

◀ supposed place of touching (often it is possible to find others)

◀ fundamental (for natural flageolets - opened string, for artificial – place of string stopping)

0



p

50%

35 %

etc.

- these signs **above** staff mark positions of volume pedal and its fading in/out (not dynamics of playing)

+

- wah pedal is pressed down (“w”-position)

○

- wah pedal is released (pulled up; “a”-position)

1/12 ... 1/2 bend

- graduations of pitch bend; fractions denote parts of tone (1/2 = semitone)

♭

- pop slap (pizz. a la Bartok) or thumb slap

Pianoforte



- harmonics approximately (touch the strings in according place(s) at the same time with key taking).
- Several different harmonics on single key strings it is possible to provide by simultaneous touching by two/three fingers in a little different places on different strings of one key.
- Digits mark harmonic numbers (in natural scale), diamond notes on added staff – real harmonics sounds, normal note on main staff – taken key.
- Those diamond notes, which have common stem with this normal note, mark overtones of fundamental of this normal note.
- NB. Perhaps colored threads or small pieces of colored duct tape must mark some places on the piano strings for orientation.



- example of any harmonics (ad libitum) of marked fundamental



- scratch strings by fingernail (from oneself)



- sharply scratch strings by fingernail and leave to sound on the pedal

Percussions

Noteheads:



- closed hi-hat (strike by mallet)



- opened hi-hat

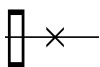


- close hi-hat – strike by pedal



- it's means:
 - 1) for Snare drum (Tamburo): scratch skin by another end of mallet;;
 - 2) for Kettle drums (Timpani): scratch skin by stick head pressing: the interpreter holds mallet almost vertically (stick head is below, lying on the skin) and press down towards the mallet direction; result is a sound vaguely resembling “elephant blowing”

Vocal (Baritono)



- “x”-notehead and 1-line staff marks pitchless voice sounds - consonants



- 2-line staff marks quasi Sprechstimme

Einzelfahrt

- this font displays word (not phonetic signs)

Phonetic symbols (based on IPA signs):

- i - as in english seat
- e - as in french fée, german Ehre
- ɛ - as in english men, french fait, german elf
- y - labialized [i]: as in french une, german hüte
- ø - something in between of [o] (see) and [ø] (french eu-fermé)
- u - as in english new, french tour, german Uhr
- ʊ - as in english put, german Durst
- o - as in french pôle, german Ohr
- ɔ - as in english talk, french Paul, german dort
- ɨ - it's like [i] (closer: [ɪ]) but tongue position is more back: as in russian [mɨlo] - soap
- a - as in english house (in diphthongs), french patte, german Kamm
- w - as in english wine
- l - as in english lamp
- n - as in english not or french nez or german Not
- r - “mediterranean” and russian rolled r : as in italian raganella, spanish rabido
- ç - as in german ich
- ʃ - as in english shave, french cheval, german Schutz
- ɸ - bilabial fricative “f ”; often in american english in, for example, what (wh – voiceless)
- f - in german Fahrt
- h - as in english house, german Haus
- ʦ - affricative: simultaneous articulation “t ” & “s ”, in german Einzelfahrt
- t - german – Fahrt
- ʑ - this sound reminding a squeezed scratch is produced only by ligaments (see footnote for bar 29)
- ◌◌◌ - voicelessness diacritical sign; example: [ɔ◌◌◌] = [ɔ] without voice (whispering or articulating of breath consonant (in combination with consonant sign))
- ϕ / u - “fractions” mean combination of marked articulations (first example) or something in between of marked sounds (second one); in “vertical” “fractions” one of articulations can be stable (dashed line) as another can gradually changes (line with arrow; example see in bars 11-12, in Trbn part – bar 9)
- w/u

Sprawling street

Nikolay Khrust

$\text{♩} = 60$

whistle tone
(hold one tone)

muta in Piccolo

Flauti I

Flauti II

Clarinetto in B

Alto in Es

Sassofoni

Tenore in B

Corno in F

Tromba in C

Tromboni I

Tromboni II

Tuba

Voce (baritono)

Chitarra elettrica

Contrabbasso

Pianoforte

Percussioni I

Percussioni II

Timpani: g e E

Tamburo

bachetta di Timpani

by another end of stick

tratto

edge

to...

centre

to... edge

Hi-hat

spazzola

Vibrafono

arco

muta in Marimba

pedal

0 pp 0

molto p dolce, non vibrato

0 p 0

(soft attack)

here can be circular breathing

0 p 0

muta in Soprano in B

espr., ma non vibrato

muta in Alto in Es

0 p 0
(non tanto piano)

(falsetto)

non vibrato

tune by Alto Sax (perfect unison)

mark overtones scale down (ord.)

scales down spectrum

sempre senza vibr.

pppp pp pppp

sotto voce

molto f

(e) (y)

cresc. back... close...

tongue: lips:

clean arco

sul ponticello

Sul VI

dist. on

8

(without attack)

8

sul E

0 mf dim. -----

sotto voce

p half- ∞

edge

centre

edge

edge

centre

edge

pp

p mf 0

pp

f dim.

Picc. *5* *6* *ppp* *mp* *p* *(f)* *sf* *mf* *smorzato* *lip gliss.*

Fl. *non vibr.* *molto ppp* *mf* *cresc.* *(f)* *sf* *mf* *smorzato*

II *3* *ppp* *mf* *vibr.* *ff* *(non tanto)* *(f)* *sf* *mf* *smorzato* *lip gliss.*

Cl. *pppp* *ff* *(non tanto)* *(f)* *sf* *mf* *smorzato* *lip gliss.*

Sopr. in B *non vibr.* *(nat. 7th from dis)* *gliss. by finger* *(f)* *sf* *mf* *smorzato* *lip gliss.* *muta in Alto in Es*

S-ni *(nat. 3rd from b-fl.)* *pochiss. gliss. by lips* *(f)* *sf* *mf* *smorzato* *lip gliss.*

Alto in Es *non vibr.* *0* *f* *(f)* *sf* *mf* *smorzato* *lip gliss.*

Cor. *1/3 f* *buzzing* *to... ord.* *lip gliss.* *(new notation)* *mf* *f* *mf*

Tr-ba *air (noise) only* *p* *molto* *molto f* *Cup mute* *p*

I *Wah mute* *f*

Tr-ni *Wah mute* *f*

II *f*

T-b. *0* *p* *0* *mf*

Voce *mp* *fff*

Chit. *(dist.)* *I* *volume: 0* *p* *+ feedback on I: any overtones* *scratch from last to... 1st fret* *I mute suddenly* *dist. off* *mute IV, V, VI* *stop scratching (mute)*

C.-so *8* *mf* *0* *mf* *pizz. a la Bartok* *3* *mf*

P-ft. *(mf)* *molto legato* *mf* *molto dim. perdendo* *pppp* *due una corda*

Perc. I *Ride Cymb. con bacchette di Gran Cassa* *mf* *mute* *muta in Silofono* *bacchette dure* *mf* *muta in Tamburo*

Picc. ord. (tone) $\text{gradually change to...}$ mp sfz 5

Fl. ord. (tone) $\text{gradually change to...}$ p sfz 5

Cl. $\text{half-tone/half-noise}$ $\text{gradually change to...}$ mp dim. 6

Cor. (sord.) mp sf

Tr-ba only noise (air) ord. tone $\frac{1}{2} + \text{lip tuning}$ pp

I only noise (air) mf

Tr-ni ϕ (senza sord.) only noise (air) mf ϕ Uf

II only noise (air) mf ϕ Uf

T-b. pp dim.

Chit. (vibr.) (max.)

C.-so arco mf

Timp. $\text{scratch by mallet head pressing}$ f ord. mp

Picc. *noise (aeolian sounds)* *ppp* *mf* *poco*
 Fl. *noise (aeolian sounds)* *mf* *poco* *mf*
 Cl. *100% noise* *pp* *mf* *portato* *noise* *to... ord.* *to... noise* *pp* *mp* *ppp*
 Alto *noise (air)* *mf*
 S-ni *only noise (air)* *cresc.* *mf*
 Ten. *mf*
 Cor. *ppp*
 I *noise (air)* *ord.* *noise*
 Tr-ni *noise (air)* *ord.* *noise*
 II *noise (air)* *ord.* *noise*
 T-b. *clap by hand on a mouthpiece* *f* *mf*
 Voce *mp* *sf* *molto* *p* *p*
 C.-so *pizz.* *mp* *arco* *0* *mp* *0* *mp*
 P-ft. *any harmonics* *m. s.* *molto* *mf* *(sost. Ped. ad lib.)* *(senza Ped.)*
 Timp. *vibr. by hand pressing on the skin* *Hi-hat* *opening* *p*
 Perc. *Hi-hat*
 Gr. c. *Gran Cassa di Jazz* *Gran Cassa di Orchestra* *muta in Marimba* *mf*

Picc. *ord. (tone)* *noise* *ord.* *noise*
moltopp *mf* *pp* *mf* *moltof*

Fl. *noise* *tone (ord.)* *noise*
mf *pp (mf)* *moltof*

Cl. *(sons harmonique)* *ord.* *noise* *to...* *tone* *to...* *noise*
p *mf* *f*

Alto *ord. (tone)* *to...* *75% noise* *ord.* *to...* *noise*
mf *moltopp* *mf* *moltof*

S-ni *ord. (tone)* *75% noise* *ord.* *to...* *noise*
mf *pp* *psfpp* *moltof*

Ten. *ord. (tone)* *75% noise* *ord.* *to...* *noise*
mf *pp* *psfpp* *moltof*

Tr-nl *moltopp* *piu f* *0*

T-b. *(sotto voce)* *0* *pp* *0*

Voce *p*

Chit. *(due corde)* *pp* *dim.*

C.-so *sul tasto* *poco sul pont.* *sul tasto*
non tantof *f*

P-ft. *pp*
una corda

Timp. *pressing scratching* *mf* *f molto* *muta in Ride Cymbal*

Perc. *molle*
mf

Mar. *mf*

noise → tone → noise

Picc. *mf* *ff* *mf*⁵

Fl. (tone) → noise *ff* *mf*

Cl. (tone) → noise *ff* *mf*

Alto noise → tone → noise *mf* *ff* *mf*

S-ni (tone) → noise *mf* *ff* *mf*

Ten. *mf*

Cor. tune by hand *ppp* *molto fsp* 0

Tr-ba 0 *molto sfz* *mf*

I 0 *molto sfz* *mf*

Tr-ni 0 *molto sfz* *mf*

II 0 *molto sfz* *mf*

T-b. 1 *ppp* *molto fsp* 0

Voce (tune from Tuba) *ppp* *ff* *f* *dim.* *mf* *p*

Chit. clean "Wah": ◯ bend (w) *f* *p*

C.-so poco sul ponticello *ppp* *molto sf* *f* *ppp*

P-ft. *f*

Timp. *f* *p* *sfz*

Perc. (Marimba) bach. soffice (perhaps di Timpani)

Mar. *pp* *molto sf mf* muta in Gran Cassi

Half- ∞

con forza pressing scratching

18

Picc. *jet whistle*
p *ffz*

Fl. *jet whistle*
p *ffz*

II *jet whistle*
p *ffz*

Cor. *gliss. di arm.*
p

Tr-ba *change to Wee-Zee mute*
0

I *0*

Tr-ni *0*

II *0*

T-b. *gliss. di arm.*
8 *p*

Voce *3*
p *ffz*

Chit. (ten.)
(p)
poco meno p
Sul III distortion
Wah: ϕ

C.-so Sul I
mf

P-ft. *9*

Timp. *3*
E muta in Es, g muta in e
non tanto f

Perc. *Gran Cassa di Orchestra*

Gr. c. *Gran Cassa di Jazz*
poco meno f

19

Picc.

Fl.

II

noise

tone

mf

piuff

noise

tone

noise

mf

piuff

mf

Alto

S-ni

Ten.

noise

tone

mf

piuff

5

5

Cor.

gliss. di arm.

molto **sf**

Tr-ba

I

Tr-ni

II

0

non tanto **f**

0

non tanto **f**

T-b.

gliss. di arm.

8

0

Voce

0

Timp.

Perc.

(Gran Cassa di Jazz)

Marimba con duo archi

V

ppp

f

noise —————> tone —————> noise

20

Picc. *mf* *10* *piu ff* *10* *mf* muta in Fl. Basso

Fl. *mf* noise

II *mf* ord. *p*

Cl. *0* *m (medio)*

Alto *mf* noise *3* tone *6* *piu ff* *6* *mf* muta in Soprano in B

S-ni *mf* noise *5* *0* *m (medio)*

Ten. *mf* *0* *m (medio)*

Cor. (muted by hand) *pppp* relatively free *opening gliss.* *non tanto f*

Tr-ba Wee-Zee mute *0* *f*

I [nat. 7th from Es (in Tuba part)] (half-opened mute) *mp* *poco cresc. al-* *f*

Tr-ni [nat. 3rd from Es (in Tuba part)] (half-opened mute) *mp* *poco cresc. al-* *f*

II *gliss.* *mp* *poco cresc. al-* *f*

T-b. *mf*

Voce *non tanto f* [nat. 11th (11 th harm.) from H₁ (in Bass-gt. and Piano part)]

Chit. clean volume Ped.: *0* max *0* max. (off) distortion *f* Sul II, III bends

C.-so *tranquillo* *ord.* *mf* *3* *p* *pp* *sul tasto*

P-ft. *molto p* *ppp sotto voce* *m. s.* *0* *mp*

Timp. pressing scratching *p* *fsf*

Perc. *p* *fsf*

Mar. Tom-tom Basso *bachette dure di Timpani* *0* *p* *fff*

- 14 -

Fl. basso 22 (circular breathing) 23

Fl. *f* *pp* *dim.* 0

II muta in Flauto c.-alto in G

Cl. *f* muta in Clarinetto Basso in B

Sopr. in B *f* *pp* (plano) *vibr. augm.* *vibrato espressivo* *mf*

S-ni

Ten. *f*

Cor. muted by hand *f* 0

Tr-ba (Wee-Zee) *pppp* *non tanto f* *tune by lips* *non tanto f pochiss. cresc.*

I closed 0 *non tanto f*

Tr-ni *ppp* > 0

II half-closed *pp*

T-b. 0 *non tanto f*

Voce *ppp* w/u *f*

Chit. volume Ped.: [max] 50% *[pp]* *mute* *dist. off* *clean arco sul ponticello* *long delay on (quiet)* 0 *f*

C.-so *ppp* *f* *pp*

P-ft. *dolce i* *molto p* *sotto voce* *poco meno p*

una corda tre corde

Chinese Cymb. *f* *pppp*

Perc. *f* *pppp*

Vibr. *f* *molle* *vibrato on: (vibrato period ≈ 2/3")* *bachette soffice* *muta in arco*

24 25 26 (ord.) frull.

Fl. basso *mf* frull.

Fl. alto (in G) *mf* frull.

Cl. basso *molto pp* *mf*

Sopr. in B muta in Sass. Alto in Es *pp* *poco cresc.* *f* (possibile) *p* *pp* (keep this fingering)

S-ni

Ten. *ppp* *mf* *ppp*

Cor. *possibile ppp* *mf* *ppp*

Tr-ba *poco dim.* *small gliss.* change mute to Buzz-Wow

I

Tr-ni

II

T-b. take off a mute

Voce *mf* *a* *r* falsetto

Chit. delay off (or fade out) *mp* *0*

C.-so *0* *f* *pp* *0*

P-ft. *non tanto f* *mp* *m* *m. d.* *m. s.* *(non tanto p)* *mf* *sostenuto ped.* *molto p molle* *ff*

Ride Cymb. arco *pp* *f* muta in Silofono *bachette (dure)* *fff*

Perc. *pp* *f*

Vibr. (vibrato) off Splash Cymbal arco *pp* *f* Vibrafono (change Vibraphone vibrato to faster (but not very fast))

[illegible]

(overblow) - - - - - whistle tones

Fl. basso

Fl.

Fl. alto (in G)

Cl. basso

Cor.

Tr-ba

I

Tr-ni

II

T-b.

Voce

Chit.

C.-so

P.-ft.

Mar.

Perc.

R.-lla

29

C# key

forte (possibile)

key gliss.

key gliss.

30

muta in Piccolo

muta in Flaute (Grande)

muta in Clarinetto (soprano)

timbre: ord. → sharper → ord.

tune by lips

pp

mf

pp

quasi glissando

(b)

pp sempre

poco dim.

lip gliss.

dim.

non tanto

p

f

low as possibile

lip gliss.

take on a plunger mute

take on a plunger mute

take on a plunger mute

non tanto

f

dim.

lip gliss.

non tanto

f

dim.

lip gliss.

pppp

scaling up

scaling down

2

i

- quasi tremolo

ε

i

distortion (in bars 29-31 can be hard)

natural harmonics

volume: 0

max

scratch strings by strongly pressed bow along the strings*

3

suddenly stop scratching

mute

*) Скрести сильно прижатым смычком вдоль струн

ord.

4

0

moltof

espr. mf

Rea.

Vibrafono

vibr. on (vibrato is faster than in bars 24-25 but not very fast)

f

Raganella

tremolo: acc.

slightly press by finger to the "tongue" of a Ratchet

rit.

(z)

34 35

Picc. *0*

Fl. *0*

II *0*

Cl. *0*

Alto *0*

S-ni *0*

Ten. *0*

Cor. *0*

Tr-ba [tune by lips: natural 3rd (5th harmonic) from g (in II Trbn. part)]
pppp *non tanto* *f* *pp non tanto*

I *plunger mute*
pppp *non tanto* *f* *pp non tanto*

Tr-ni *plunger mute*
pppp *non tanto* *f* *pp non tanto*

II *plunger mute*
pppp *non tanto* *f* *pp non tanto*

T-b. *pppp* *non tanto* *f* *pp non tanto*

Voce *0* (tune by guitare) *0*

Chit. "Fuzz" (3) *sempre* *VI sempre* *mp* *bend* *1/8 bend* *max*

C.-so *0*

P-ft. *mf* *Rev.*

Mar. *con archi* *v* *ppp*

Perc. (vibr.) *0* *vibr. off*

Vibr. *0*

36 37

Picc. *non tanto* *p* *f*

Fl. *ppp* *non tanto* *f*

II *ppp* *non tanto* *f*

Cl. dark fingering (but not too closed) *0* *non tanto* *f* *ppp* *ord. fingering* *0*

Alto *ppp* *molto* *f* *f* *non tanto*

S-ni dark-closed fingering *ppp* *non tanto*

Ten. *0* *pp* *non tanto*

Cor. fully muted by hand *0* *pp* *non tanto* *1 b*

Tr-ba *0* *pp* *non tanto* take off a mute

I *0* *pp* *non tanto* take off a mute

Tr-ni *0* *pp* *non tanto* take off a mute

II *0* *pp* *non tanto* take off a mute

T-b. *0*

Voce *eight-tone gliss.* *mp*

Chit. *max* *rit.* *(individual guitare poco rit.)* *col altri a tempo di altri* *etc.*
frets: VII XIV XVI XIV
(1/8 bend) *espr.* *7* *less bend* *1/3 bend* *nat. 7th (7th harmonic) from c²*
(in Vibraphone and Piano parts)

C.-so *pppp* *pp*

P-ft. *non tanto* *f* *non tanto* *p* *soito voce* *mf*

Mar. *pp* *molto* *sfz* *muta in Crash Cymbal*

Vibr. *due archi* *mp* *0* *mf* *bachette dure* *mf*

38 39

Picc.

Fl. circular breathing

II

Cl. *f non tanto* *pp* *mf*

Alto *mp* *mf*

S-ni

Ten. *pp* *ppp molto* *mf*

Cor.

Tr-ba *mf*

I Without mute *pp molto* *mf*

Tr-ni

II *pp molto* *mf* *p* *gliss.*

T-b.

Voce *mf*

Chit. volume: 35 % max distortion gradual bend augmentation
③ fret: VI sempre $\frac{1}{12}...$ $\frac{1}{6}...$ $\frac{1}{4}...$
f espr.

C.-so *p+* *piu p+*

P-ft. *poco piu forte* *mf* *mp sotto voce*

(archi)

Vibr.

(bach.) *mf* Gran cassi

40 41 circular breathing

Picc.

Fl.

II

Cl.

Alto

S-ni

Ten.

Cor.

Tr-ba

I

Tr-ni

II

T-b.

Voce

Chit.

C.-so

P-ft.

Crash Cymb.

Perc.

Gr. c.

non tanto sfz molto non tanto f molto p m mf

molto molle ff > mf p ppp

lip gliss. molto espr. f > p s p p p

pp molto sfz 0

pp molto sfz 0

molto molle ff > mf ppp

molto molle ff > mf ppp

1 2 3

buzzing ord. ppp f molto f non tanto 0

buzzing ord. ppp ff mf 0

[nat. middle 6th (13th harm.) from F₁ (in Bass-gt. part)]

buzzing ord. 0 ppp ff p f sf molto espr. f > p s p p p

tune from Tuba (unison)

gliss. f 0 0 mf

gliss. poco f 0

gliss. ff mf ppp

distorted quote from Nirvana's Heart-Shaped Box

1/4... 1/3... 1/2... 5/12... 1/2 bend

4 fret V- 3 5 VII - -

(arco)

distortion off

mf

f

mf

tenuto sempre 5:3

*(non tanto) f secco (it must be little louder than Bass guitar and II Trbn.)**

5:3

8

bachetta di Piatto sospeso (non di Tamburo)

Timpani muta in Silofono

ppp p

Gran Cassa di Orchestra

3

Vibrafono

bachetta media ossia dura

ten. & mute sempre

mf

molto f poco

**) Это должно быть немного громче, чем бас-гитара и II Тромбон*

Picc. *42* *very slight breathing* *free a little slight portato* *ppp slimly* *h h h h h h* *espr. pppp*
 Fl. *pppp* *mf*
 Cl. *tenuto & always stop by tongue* *ritmato* *mf* *pochissimo*
 P-ft. *molto sfz* *ten.* *non tanto p*
 Sil. *sfz* *muta in Hi-hat*
 Perc. *sfz*
 Vibr.

like previous

Picc. *poco meno ppp* *pppp*

Fl. *pppp* *pp* *very slow gliss. (together with Trbn. II)*

II *pppp* *pp*

Cl. *(tenuto & always stop by tongue) - - - - -*
(pochissimo)

Alto *mf* *poco*

S-ni

Ten. *non tanto f* *dim.* *tune by lips* *D^b + lips*

Cor. *ppp* *ff* *0* *ord.* *buzzing*

Tr-ba *ppp* *ff* *0* *ord.* *buzzing*

I *ppp* *ff* *0* *ord.* *buzzing*

Tr-ni

II *pp* *very slow gliss. (together with Flute II)*

T-b. *poco marcato* *non tanto f* *dim.*

Voce *f* *a* *Ei -* *i*

Chit. *mf* *clean* *slap* *ten. & mute strictly* *dist. on*

P-ft. *mute strings by hand, take any key* *fff*

Picc. *simile*
 Fl. *pochiss. dim. ppp*
 II *(continuation of gliss.)* *(5.)*
 Cl. *by voice - glissando (any pitches) in range of about minor 3rd**
 Alto *by voice - glissando (any pitches) in range of about minor 3rd**
 S-ni *tune by lips*
 Ten. *(dim.)*
 Cor. *by voice - glissando (any pitches) in range of about minor 3rd**
 Tr-ba *by voice - glissando (any pitches) in range of about minor 3rd**
 I *by voice gliss. (any pitches) in a range of about 2-nd*
 Tr-ni *noise (air)*
 II *(continuation of gliss.)* *(5.)*
 T-b. *(dim.)*
 Voce *n - n - z - e - l - f - a: t*
 Chit. *by voice - glissando (any pitches) in range of about minor 3rd**
 C.-so *by voice - glissando (any pitches) in range of about minor 3rd**
 P-ft. *by voice - glissando (any pitches) in range of about minor 3rd**
 Hi-Hat *Timpani: pressing scratching gliss. on a low kettle-drum (any pitches - not fast)*
 Perc. *molto sfz* *by voice - glissando (any pitches) in range of about minor 3rd**
 II *muta in Splash Cymbal*

pppp
mf
mf
mf
f
poco a poco dim.
clap by hand on a mouthpiece
distortion muted
non tanto p
pizz. a la Bartok
mp
f
**) скрести по коже обратным концом тонкой палочки для литавр*
**) глissандо голосом (любые звуковысотности) в диапазоне около м3*

Picc.

46

47

simile

molto ppp

pppp

Cor.

buzzing
ten.

mp

Trbn. II

(dim.) -

Splash Cymb.

Splash Cymbal
bach. di Piatto sospeso (non di Tamburo)
mute strictly

mp