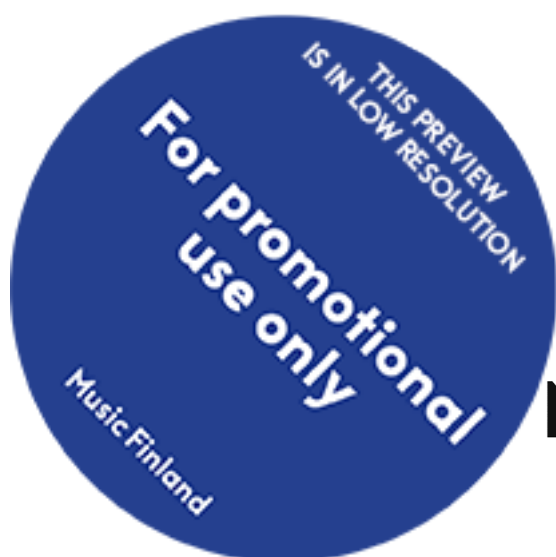


Lauri Kilpiö

Poème de jeux acoustiques

for Clavichord

2009



Music Finland

Copyright © by the Composer

All Rights Reserved

This preview may be copied
in any form or by any means
without permission of the composer

oor

h

**For promotional
use only**

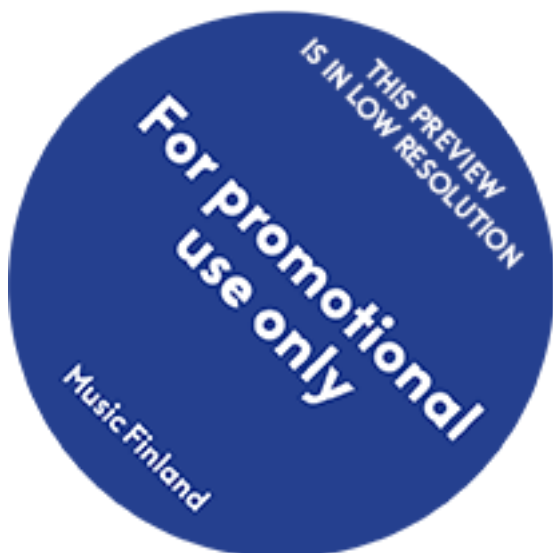
Music Finland

Lauri Kilpiö:

Poème de jeux acoustiques

For Clavichord

*Commissioned by the Finnish Clavichord Society
Dedicated to Pekka Vapaavuori*



NOTES FOR THE PERFORMER

1. General Notes

Much of the keyboard music of the late 18th century could be performed either with harpsichord, fortepiano or clavichord. My piece *Poème de jeux acoustiques*, however, is **exclusively clavichord music**, i.e. **it can be played only with clavichord**. In principal, both fretted and unfretted clavichord are acceptable. However, the instrument should be equipped with **covered strings in the bass register**.

For the performance of the piece you also need large **scissors with plastic handles**. The handles should be of the same size. And the two handles together should have a preferable minimum width of about 4-5 cm at the bottom. (E.g. the scissors of Ikea have proven to work well.) In principal, any similar hard plastic implement (as e.g. a mobile phone) can be used instead of the scissors, but the performer has to take care that the sounding result of any substitute is similar to that of the plastic scissors-handles. Even if a substitute were otherwise chosen, it is advisable to use the scissors in the last two bars of the piece.

The composer has been impressed by the rich sound world of the clavichord. In this piece, however, the instrument is not handled in a traditional way, since not a single tone is played from the keyboard. Instead, sounds are produced in about 14 other ways, like rubbing, tapping and wiping the strings, or knocking and rubbing the soundboard of the instrument. These more or less noisy effects are very rich and, in my opinion give greatly inspiring and interesting opportunities for a composer. Due to the completely untraditional playing techniques in the piece, the performer need not necessarily be a professional clavichord player, or even a keyboard instrument musician, at all.

While planning and composing the piece, I had a small fretted clavichord in my use, and it is the sounding images produced by this instrument that I originally had in mind at the time of composing. But while a large, unfretted clavichord may produce somewhat different effects, its use in performance is acceptable as well in principle. However, due to the larger size of its soundboard and the extended length of its strings, a large unfretted clavichord can produce too much reverberation, which might endanger the clarity of the sound and texture of the music. Consequently, if an unfretted clavichord is to be used, the use of damping felt strips (or any other means to reduce the reverberation) should be strongly considered.

The notation of the different playing techniques is primarily based on 11 different clefs, which all have their own meaning and specific order in the score. The different playing techniques and their notation are presented on the following pages.

The performance of the piece should be considered, especially if the performance takes place in a concert hall. The piece is a tribute to the tradition of the French concrete music of the 1960s. It is a concrete instrumental, music of concrete sounds for a traditional instrument. The piece is a tribute to the tradition of the French concrete music of the 1960s. It is a concrete instrumental, music of concrete sounds for a traditional instrument.

If you have any questions, please contact the composer:
+358 41 4423257.



My piece is dedicated to **Mr. Pekka Vapaavuori**, who was active in commissioning the piece, and who also gave the first performance of the work.

Helsinki, July 7th 2009

Lauri Kilpiö

2. Notational guide

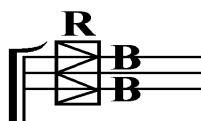
There are 11 different clefs in the piece, which express the playing technique that should be applied to the notes on the corresponding staff. Most of the clefs appear exclusively on their own staff, and are arranged in a definite order in the score (as with the order of staves for separate instruments in an orchestral score.) However, if any technique is not used for some time, the corresponding staff will then be optimized out, i.e. it will not be shown at all. Unconventional staves, like a staff with 1 or 3 lines, are used with some of the clefs.

In addition to the clefs, there are also other graphic symbols in the score, providing additional information about the desired effect and playing technique. Some verbal instructions and verbal abbreviations are used as well.

Systems in the score are always divided in two parts: the staves played by the right hand (R.H.) and the left hand (L.H.). These indicate the composer's suggestions about how the music should be divided between the hands. However, the performer is free to find other solutions, if desirable.

The clefs, graphic symbols, and verbal abbreviations are presented in the following sections. The clefs are presented in the order in which they appear in the score. At the end of the text, the verbal abbreviations are once more collected together and explained in alphabetical order.

Clef 1: **Rub lengthwise along a pair of covered strings (not plain strings) behind the bridge, i.e. on the right side of the bridge.**



Example 1

The symbol 'R' indicates "Rub", and the letters "BB" indicate "Behind the Bridge". With this clef, the notes are placed in the staff, with ordinary spacing.

When playing this clef, the performer should make a high creaking sound with some inaccurate pitch. If a large hall is used, the reverberation will be a problem that must be solved one way or another.

The performer should use the thumb (using your fingertip a bit as well). The thumbnail generally produces a better sound than the thumb, but you may use some other finger if you find it more suitable.

With this clef, a position of a note on the staff does NOT indicate the pitch, but the approximate starting or ending point of the rubbing movement on the string. A note on the bottom line indicates a point at the bridge; a note on the top line indicates a point at the tuning pegs; a note on the middle line indicates a place on the string at the approximate midpoint between the bridge and the tuning pegs.

There are two ways in which the rubbing is notated in this clef (the first being much more common) :

1. **Only the starting point and the duration of the rub is given. The direction of the rubbing movement is shown by an arrow pointing upwards or downwards.** An arrow upwards indicates a rubbing to the right, i.e. towards the tuning pegs; an arrow downwards means a rubbing to the left, i.e. towards the bridge. The exact span (length) of the rubbing on the string is not defined. See examples 2, 3 and 5.
2. **The rubbing is written as a glissando from a note to note, i.e. from one point on the string to another.** The note values express the exact duration of the rub. Both the starting and ending points of the rub are given, i.e. the exact span of the rubbing on the string is defined. See example 4.

A shape of a small black square with three short lines indicates, which pair of strings, approximately, should be rubbed. If the black square is on the top line, you should rub a pair of high covered strings; if the square is on the bottom line, you should rub a pair of low covered strings; if the square is on the middle line, the rubbing should take place on a pair of middle size covered strings. See examples 2–5.

A tie from a notehead to a subsequent rest or rests indicates that you should let the string vibrate, i.e. you should not damp the sound of the string during the rest. In general, all the notes written in this clef are meant to be allowed to ring. But in some cases, when a short note value (and a short rubbing action) is followed by a longer rest, the tie is added as reminder. (Note: The abbreviation L.V. = *let vibrate*, is often used to express the same thing with some of the other clefs.) See ex. 2 and 5.

Notation in this clef may appear as in the following examples: (verbal explanations included here are not in the actual score)

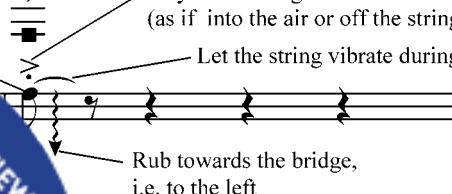
Start the rubbing at the tuning pegs, i.e. at the right end of the string

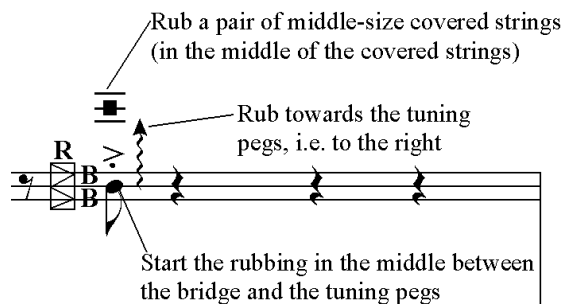
Rub a pair of low covered string

Play the rubbing both with an accent and *staccato* (as if into the air or off the string).

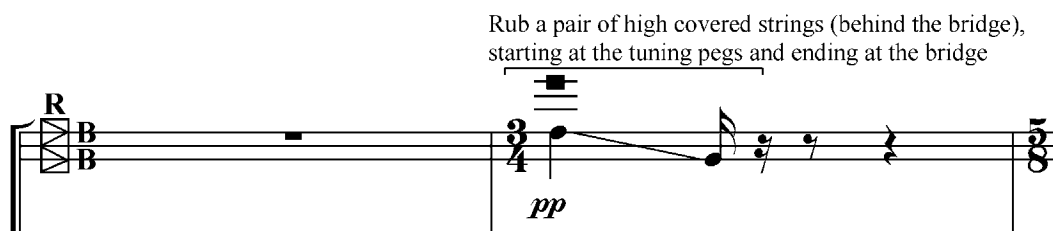
Let the string vibrate during the rests

Rub towards the bridge, i.e. to the left





Ex. 3

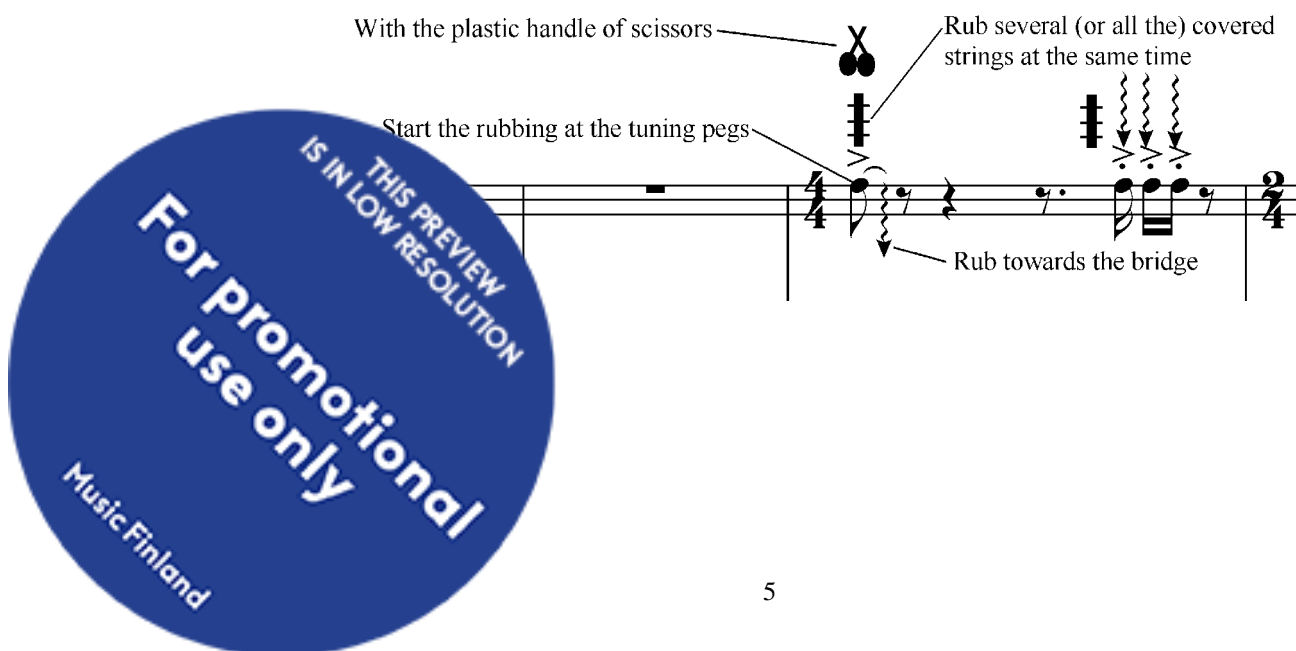


Ex. 4

If any graphic sign for a note is lacking (as in the bars 92–93), the previous sign is still valid, i.e. the note should be played in the same manner as the notes preceding it. Sometimes, when the manner of playing should be the same as before, I have marked *sim.* (as in bar 237) or *as before* (as in bar 47).

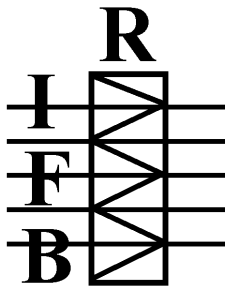
In bars 46–49, the rubbing should be done with the plastic handles of scissors, instead of the fingernail. This is indicated both verbally and with the graphic sign of the scissors (see ex. 5). When rubbing in this way, many covered strings, or even all of them, are rubbed, instead of only one pair of strings. Consequently, the graphic sign indicating which strings are to be rubbed is a black rectangle covering all three short lines. There are no other notational exceptions associated with playing with the scissor handles.

When strings behind the bridge are to be rubbed with the scissors-handles, the notation appears as follows:



An additional observation: **When the instrument is played behind the bridge, the relationship between pitch and thickness of string is the opposite of that effected while playing in front of the bridge.** Rubbing a low covered string behind the bridge will produce a higher tone than rubbing a higher string, and vice versa. Do not let this to confuse your reading and playing!

**Clef 2: Rub lengthwise along a pair of covered strings in front of the bridge,
i.e. on the left side of the bridge**



Ex. 6

The letter “**R**” in the clef indicates “**Rub**”, the letters “**IFB**” indicate “**In Front of the Bridge.**” This clef is used with a 5-line staff, with ordinary spacing.

This playing technique will produce a somewhat screechy sound with no definite pitch. The height of the indefinite pitch varies according to the string and the intensity (force and rapidity) of the rubbing.

With this clef, the notation and the playing techniques are very much the same as with the previous clef (rubbing a pair of covered strings behind the bridge).

Again, **do the rubbing with your fingernail** (using your fingertip a bit as well). The thumbnail generally gives the best result, but you may use some other finger if you find it more suitable. Sometimes, as in bars 62–66, you should rub several covered strings (or even all of them) at the same time with the **plastic handle of scissors**. As with the previous clef, this is indicated both verbally and by a graphic sign. In bar 122, you should rub several strings quickly at the same time **with your fingers 2–5**.

As with the previous clef, the rubbing should normally be done from above. However, in the bars 122–124, the lowest string not from above, but from the side, with your right thumb. Rubbing the soundboard with your other right hand fingers at the same time.

the staff does **NOT** indicate the pitch, but the approximate rubbing movement on the string. A note on the bottom line indicates a string point at the left end of the string; a note on the top line indicates a string point at the right end of the string; a note on the middle line indicates a string point at the approximate midway of the string.



As with the previous clef, there are two possible ways in which rubbing is notated, both of them common:

1. **Only the starting point on the string and the duration of the rub is given. The direction of the rubbing is shown by an arrow pointing upwards or downwards.** An arrow upwards indicates a rubbing to the right, i.e. towards the bridge; an arrow downwards means a rubbing to the left, i.e. towards the hitchpin rail. The exact span of the rubbing on the string is not defined (it is usually short, but it will depend on the situation in question). See ex. 7 and 8.
2. **The rubbing is written as a glissando from a note to note, i.e. from one point on the string to another.** The note values express the exact duration of the rub. Both the starting and ending points of the rub are given, i.e. the span of the rubbing on the string is defined. See ex. 9 and 10.

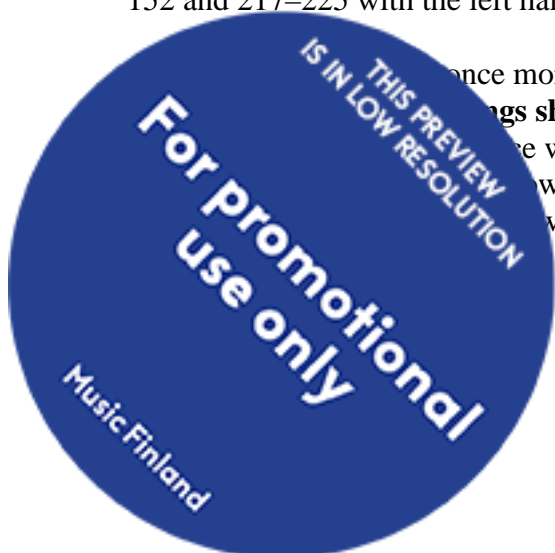
A shape of a small black square with three short lines indicates approximately which pair of strings should be rubbed. If the black square is on the top line, you should rub a pair of high covered strings; if the square is on the bottom line, you should rub a pair of low covered strings; if the square is on the middle line, the rubbing should happen on a pair of middle size covered strings. See ex. 7–10.

A tie from the notehead with no note but a rest/rests following, e.g. as in bars 16–20, means that you should let the string vibrate, i.e. you should not damp the sound of the string during the rest. In general, all the notes written in this clef are meant to be allowed to ring. But in some cases, the tie is added as reminder. (The abbreviation L.V. = *let vibrate*, is often used to express the same thing with some of the other clefs.) See the ex. 7–8.

When rubbing in front of the bridge, the available length of the string is much longer than when rubbing behind the bridge. This should be taken into consideration in reading and playing. The interval between two notes, which looks the same on both staff R/BB and R/IFB, is not the same in actual centimeters on the string. In the staff with the **IFB** clef, the distance between the highest and second highest lines corresponds to about $\frac{1}{4}$ of the available length of the string, while in the staff with the **BB** bridge, the distance between the top line and the middle line corresponds to about $\frac{1}{2}$ of the available length of the string. However, the former distance, in actual centimeters, is much longer than the latter one.

The large available length of the string in front of the bridge makes it possible to play long continuous rubbings along the strings, e.g. as in bars 207–217 with the right hand, or in bars 149–152 and 217–225 with the left hand.

Once more, however, that **the notes on the staff showing the starting and ending points of the rubbing should be understood only as approximate information.** E.g. a point being $\frac{3}{8}$ from the hitchpin rail would literally mean a point being $\frac{3}{8}$ from the hitchpin rail, but it should, however, be understood simply as a point being somewhat to the left of the midpoint between the hitchpin rail and the bridge.



The notation with this clef may appear as follows: (verbal explanations included here are not in the actual score)

R.H.

Start the rubbing at the bridge

Rub a pair of high covered strings

Let the string vibrate during the rest

Rub towards the hitchpin rail, i.e. to the left

The notation shows a right-hand staff with a treble clef and a 3/4 time signature. It includes a rest with a wavy line above it, and a note with a wavy line above it. Arrows indicate the direction of rubbing.

Ex. 7 (HR = hitchpin rail)

Rub a pair of low covered strings

Rub a pair of covered strings in the middle

Start at ca. 1/4 from the HR towards the bridge.

Rub towards the bridge, i.e. to the right

The notation shows a staff with a treble clef and a 3/4 time signature. It includes a rest with a wavy line above it, and a note with a wavy line above it. Arrows indicate the direction of rubbing.

Ex. 8

Rub a pair of low covered strings (IFB), starting at the HR and ending almost at the midpoint between the HR and the bridge.

p

mf

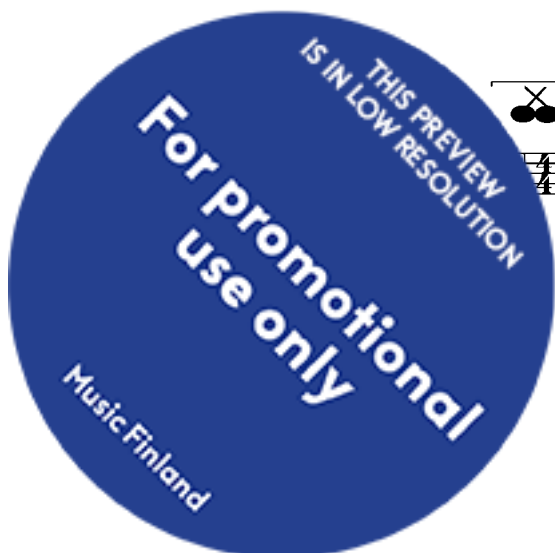
The notation shows a staff with a treble clef and a 3/4 time signature. It includes a rest with a wavy line above it, and a note with a wavy line above it. Arrows indicate the direction of rubbing.

Ex. 9

Rub several (or all) the covered strings (IFB) with the plastic handle of scissors; start at the bridge, proceed a bit over the midpoint, and then come slightly back with the 16th notes in b. 263.

pp

The notation shows a staff with a treble clef and a 3/4 time signature. It includes a rest with a wavy line above it, and a note with a wavy line above it. Arrows indicate the direction of rubbing.



Clef 3: Rub the soundboard with your fingernails and fingertips



Ex. 11

The letter “**R**” in the clef indicates “**Rub**”, the letters “**SB**” indicate “**Soundboard**”. With this clef, there is only 1 line in the staff. This clef shares the same staff with the clefs 4 (“Knock the soundboard”) and 5 (“Knock the front edge of the instrument”). Consequently, you should pay attention to possible clef changes on the staff.

Rubbing the soundboard is only done with the right hand, **with your fingers and fingernails**. Whenever possible, the rubbing should be done **with all five fingernails and fingertips**. The soundboard is rubbed in the piece in the following ways:

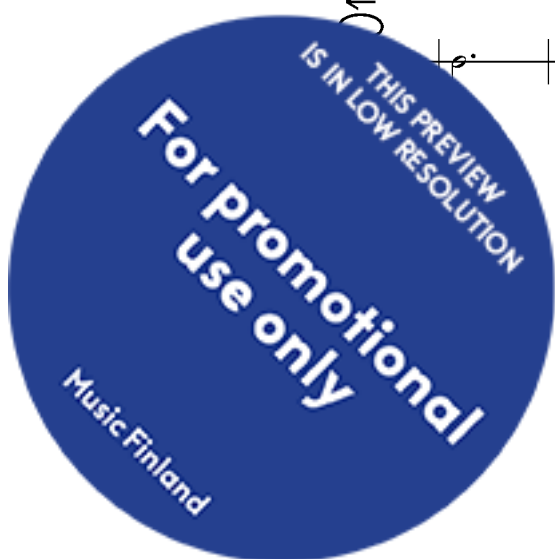
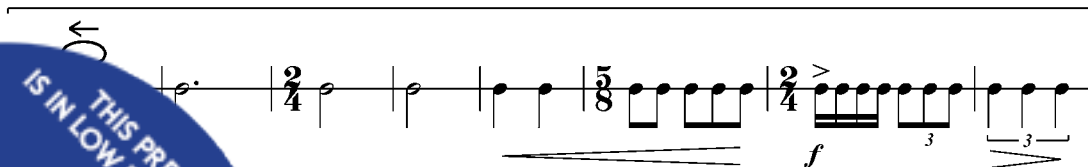
- A) **Make a counterclockwise rounding rubbing movement on the soundboard.** This is indicated by an elliptical figure with an arrow pointing to the left (see example 12). The figure is valid as long as it is not replaced by another sign indicating a different way of rubbing. The exact location of the rubbing movement on the soundboard is not defined; try to rub on an area producing as much sonority as possible.



Ex. 12

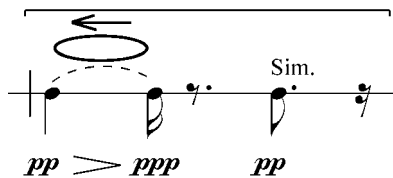
When this symbol appears, successive notes without rests (as in bars 1–9) are played as consecutive elliptical rubbing movements on the soundboard. Do not lift the fingers between the notes, but rub as continuously as possible. The beginning of a new note value indicates the beginning of a new revolution on the soundboard, and the rhythmical values indicate the duration (and the actual speed) of each revolution. See ex.13 (from bars 1–8) below.

Make consecutive rounding rubbing movements counterclockwise on the soundboard. Do not lift the fingers between the notes, but rub as continuously as possible. The beginning of a new note value indicates the beginning of a new "round" on the soundboard; the rhythmical values indicate the duration of each rounding movement.



In the case of one single note, or two successive notes combined by a broken tie (as in b. 220), followed by a rest, play one rounding rubbing movement on the soundboard. The rhythmical value indicates the duration (and the speed) of the rounding movement from the beginning to the end of the circle. Lift your fingers from the soundboard during the rest. See example 14 (from b. 222) below.

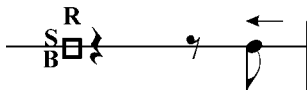
Make two separate rubbing rounding movements counterclockwise on the soundboard. Lift the fingers during the rest.



Ex. 14

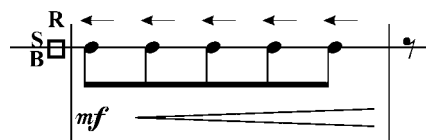
- B) Make a single rubbing movement on the soundboard leftwards.** This is indicated by an arrow pointing to the left. This sign is given for each note separately, i.e. it will not be valid for the subsequent notes. In the case of several consecutive leftwards rubbings (as in b. 182), lift the fingers slightly between the rubbings and start a new rubbing around the same point where you started the previous one. The exact location and the physical length of the rubbings on the soundboard are not defined; try to find an area producing as much sonority as possible. See below ex.15 (from bar 74), 16 (from b. 182) and 17 (from b. 228).

Make a rubbing movement leftwards on the soundboard



Ex. 15

Make 5 successive rubbings leftwards on the soundboard. Lift the fingers slightly between the notes.

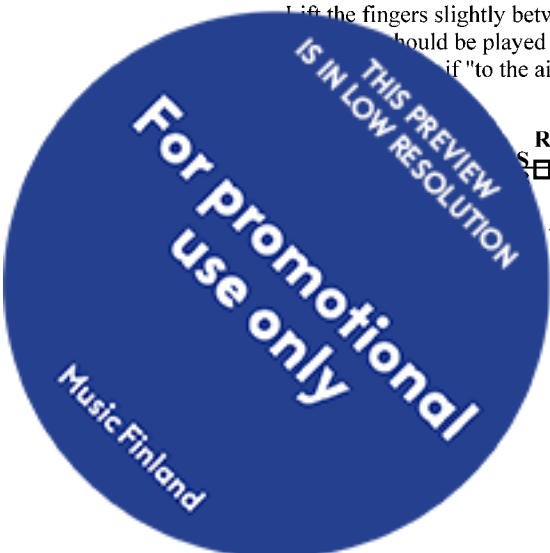
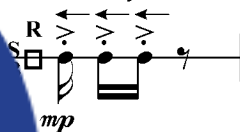


Ex. 16

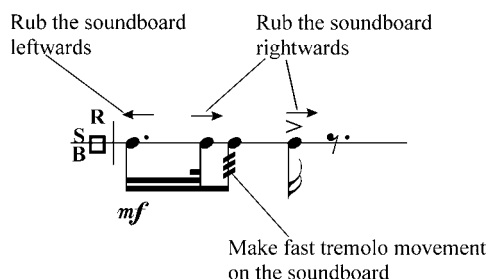
Rub the soundboard leftwards 3 times consecutively. Lift the fingers slightly between the rubbings.

Should be played both with an accentuation (if "to the air" or "off the board")

Actively

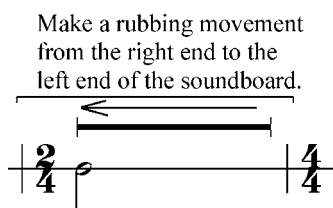


- C) **Make a rubbing movement on the soundboard rightwards.** This is indicated by an arrow pointing to the right. Otherwise, the notation and the playing technique are exactly the same as when making a rubbing movement on the soundboard leftwards. See below example 18 (from bar 230).



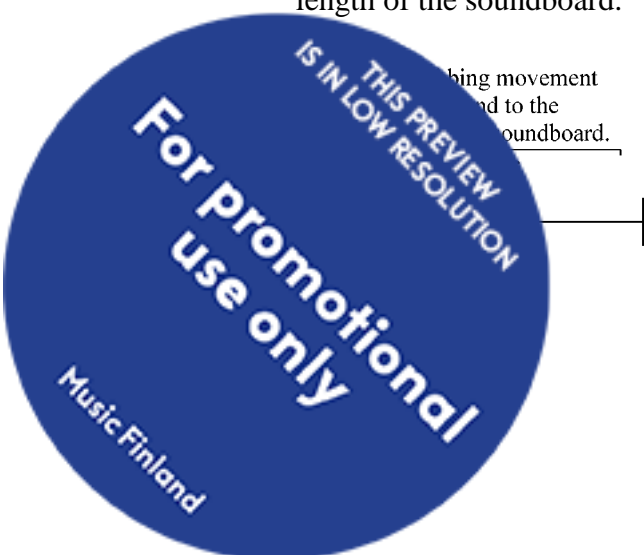
Ex. 18

- D) **Make a rubbing movement on the soundboard from the right end to the left end.** This is indicated both by a long arrow pointing to the left and, below it, a figure symbolizing the whole length of the soundboard. See the ex. 19 from bar 11. This playing technique is otherwise exactly the same as **2.3 B** (rubbing the soundboard leftwards), but the length of the rubbing movement is longer, spanning the whole length of the soundboard.



Ex. 19

- E) **Make a rubbing movement on the soundboard from the left end to the right end.** This is indicated both by a long arrow pointing to the right and, below it, a figure symbolizing the whole length of the soundboard. See the ex. 20, from bar 10. This playing technique is otherwise exactly the same as **2.3 C** (rubbing the soundboard rightwards), but the length of the rubbing movement is longer, spanning the whole length of the soundboard.



Make rapid rubbing tremolo movement (as fast as possible) on the soundboard by quickly alternating rubs leftwards and rightwards.


$$\frac{K}{S/B} \square$$

The letter “**K**” in the clef indicates “**Knock**”, the letters “**SB**” indicate “**Soundboard**”. With this clef, there is only 1 line in the staff. The clef shares the same staff with the clefs 3 (“Rub the soundboard”) and 5 (“Knock the front edge of the instrument”). Consequently, between these clefs, the clef may change during the system. Consequently, you should pay attention to possible clef changes on this staff.

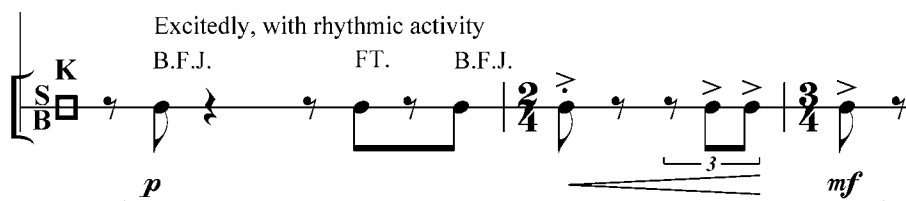
You will knock the soundboard both with your left and your right hand in the piece. Unless other information is given, knocking the soundboard should always be done with the **front side bone of your finger joint**, often abbreviated as **B.F.J.** in the score. Using the **bone of the uppermost joint** of the finger is often a good solution. Once, in bar 75, you must knock the soundboard with the **front side bone of the thumb**, abbreviated as **FT**. And in bar 268 (the last bar of the piece), you must knock the soundboard with the **back side bone of the thumb**, abbreviated as **BT**. The **plastic handle of scissors**.

the soundboard is not defined; try to find locations producing tones

appear as follows in ex. 23 (from bars 75–77) and 24 (from b. 102)

Excitedly, with rhythmic activity

B.F.J. FT. B.F.J.

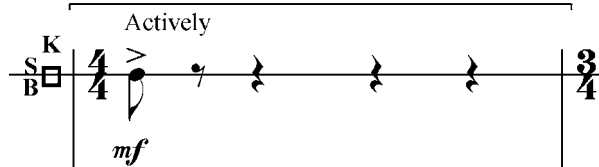
L.H. 

From bars 75-77: knock the soundboard. One single note in b. 75 is knocked with the fingertip (FT.), the other notes are knocked with the bone of the finger joint (B.F.J.).

Ex. 23

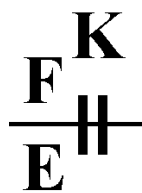
Knock the soundboard. The knocking should be done with the bone of your finger joint (B.F.J.), since any directions concerning this are not given.

Actively



Ex. 24

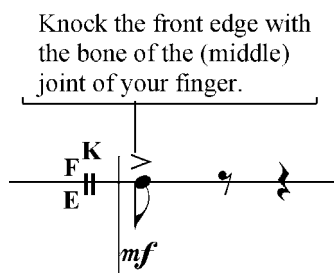
Clef 5: Knock the front edge of the instrument, i.e. knock the upper side of the front edge over the soundboard (on the right side of the instrument)



Ex. 25

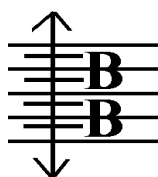
The clef indicates “**Knock**”, the letters “**FE**” indicate “**Front Edge**”. With this the staff. The clef shares the same staff with the clefs “Rub the soundboard.” Consequently, you should pay attention to possible clef for the front edge will produce a high, woody sound (without pitch, of front edge both with your left and your right hand. Except in bar the front edge **with the front side bone of your finger joint** Using the **bone of the middle joint of your middle or index** tion, although this may hurt your finger a bit (for which the

The notation with this clef may appear as follows in ex. 26 (from m. 74) below.



Ex. 26

Clef 6: Play on the plain strings behind the bridge



Ex. 27

The letters “**BB**” in the clef indicate “**Behind the Bridge**”. The four horizontal lines of the clef, placed between the staff lines, are a symbol for the plain strings (i.e. non-covered strings), while the single vertical line and the arrows pointing up and down represent playing across the strings, i.e. playing glissandos up and down. With this clef, there are the usual 5 lines in the staff, with ordinary spacing. [See also the clef 10 (play on the plain and the covered strings behind the bridge).]

With this clef, the highest staff-line indicates the highest plain string, the lowest staff-line indicates the lowest plain string; the other staff-positions, correspondingly, are approximate indications of the other plain strings.

For **THIS PREVIEW IS IN LOW RESOLUTION**

...s BB and IFB (explained below), is always played as glissandos upwards or downwards, played either by the fingertip or ...le manners for the notation of the glissandos:

finite manner. **Only the (approximate) starting string of the**
en; the direction of the movement is shown with a wavy arrow
down. The glissando should always be played fast (or as fast as
 exact span and speed of the glissando are not defined. The
 es do **not** indicate the duration of the playing action, but give some

idea about the possible duration of the *sound*. Thus, e.g. the duration of a half note on the staff does here not mean that the length of the actual glissando *movement* on the strings should be that of a half note, since this movement can be just a quick wave of a finger. See examples 28–29 below.

2. The more definite manner. **Both the approximate starting and ending strings of the glissando are given. The exact duration of the playing action is written out as well; i.e. the notation is like that of a traditional glissando from a note to note.** A glissando written like this can also be slow. See examples 30–31 below.

Play BB a quick glissando upwards from a plain string in the middle.

2nd FN. — Play with your second **finger**nail.
L.V. — Let the strings vibrate.

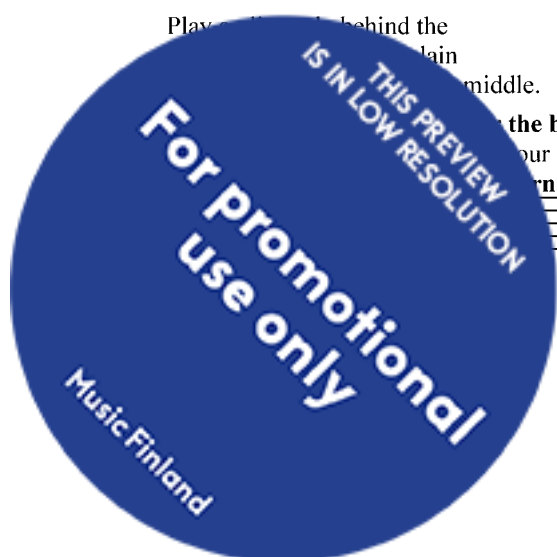
Ex. 28 (from b. 94)

Play a quick glissando BB upwards from the lowest plain string.

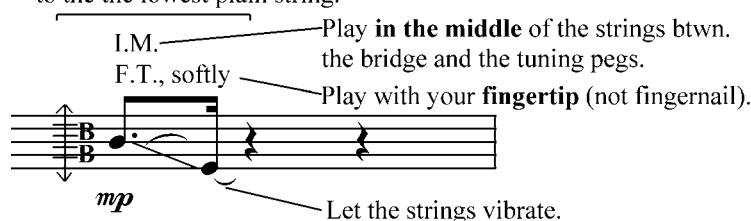
2nd FN. — With your second **finger**nail.
I.M. — Play in the middle of the strings btwn. the bridge and the tuning pegs.
Let the strings vibrate.

Ex. 29 (from b. 124)

Play... behind the... plain... middle.
... the bridge.
... our... nail.



Play a glissando BB from a plain string in the middle to the the lowest plain string.



Ex. 31 (from b. 68)

With this clef, as seen in ex. 28–31, **the string-positions at which the glissandos should be played, are often defined.** The following indications and their abbreviations are used:

Abbr.	Indication and its definition
A. B.	At the bridge. Play the glissando very close to the bridge , even following the curve of the bridge.
N. B.	Near the bridge. Play the glissando relatively close to the bridge , but not as close as at the bridge. Following the curve of the bridge is not necessary.
I. M.	In the middle of the strings. Play the glissando in the middle between the bridge and the tuning pegs.
A. T. P.	At the tuning pegs. (Used with clefs 8 and 10, but not with this clef.) Play the glissando very close to the tuning pegs .

A glissando should always be played with one finger. As seen in ex. 28–31, it is always indicated whether you should play the glissando with your **fingertip** (abbreviated **FT.**), or with your **fingernail** (abbreviated **FN.**). Using the former will produce a softer sound, and the latter will produce a sharper sound. In addition, it is often indicated which finger should be used for the glissando. This is done via the standard numbers for the fingers in piano playing: 1st = the thumb, 2nd = the index finger, etc. For example **2nd FN.** = **the nail of your index finger**.

The indications concerning the string-positions and fingers are valid as long as they are not replaced by

A tie from a notehead to a subsequent rest or rests indicates that you should not damp the sound of the string during the rest. In this clef are meant to be allowed to ring, but I have found it is a reminder.

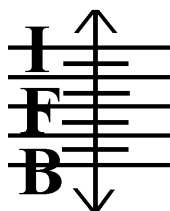
Behind the bridge will produce pitches with some reverberation. Behind the bridge will produce the same pitches as they do in front of the bridge. In this clef are meant to be allowed to ring, but I have found it is a reminder.

front of the bridge. Thus, behind the bridge, the highest string of the instrument will produce the lowest pitch, and the lowest (covered) string the highest pitch. Do not let this to confuse your reading and playing!

The exact pitches as such and their relations are not an important compositional factor in the piece in any way. Moreover, the pitches produced by the strings behind the bridge may vary according to the clavichord model. Thus, it is not at all necessary to worry about the accuracy of pitches produced on the strings.

The glissandos behind the bridge are often played across the borderline between the plain strings and the covered strings; a glissando may e.g. start on a plain string and end on a covered string. In these cases the clef 10 is used instead of the clef 6. See sections on clefs 8 and 10.

Clef 7: Play on the plain strings in front of the bridge



Ex. 32

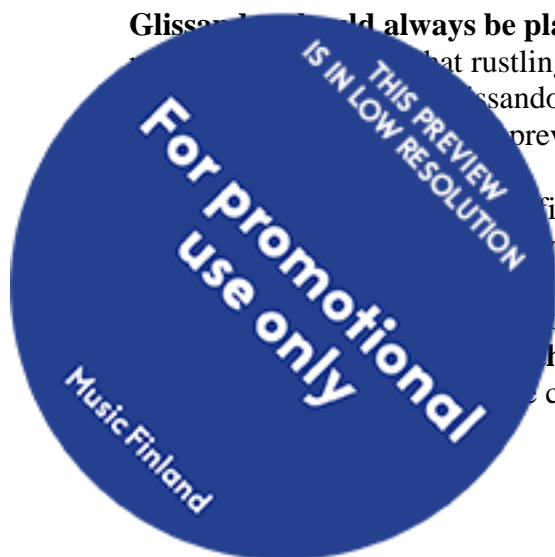
The letters “**IFB**” in the clef indicate “**In Front of the Bridge**”. As with clef 6, the four horizontal lines of the clef, placed between the staff lines, are a symbol for the plain (i.e. non-covered) strings, while the single vertical line and the arrows pointing up and down indicate that **playing occurs across the strings, with glissandos that sweep up and down perpendicular to the strings**. With this clef, there are 5 lines in the staff, with ordinary spacing. [See also clef 11 (play on the plain and covered strings in front of the bridge).]

With this clef, **the notation, in all aspects, is very similar to that of the previous clef (clef 6).**

Again, the highest staff-line indicates the highest plain string, the lowest staff-line indicates the lowest plain string; the other staff-positions, correspondingly, are approximate indications referring to the other plain strings.

Glissandos should always be played with your fingernail. In front of the bridge, this effect produces a rustling sound with no pitch and only very little reverberation. There are three types of glissandos are notated, listed below. Of these, nos.1 and 3 are very similar to the notation of the previous clef:

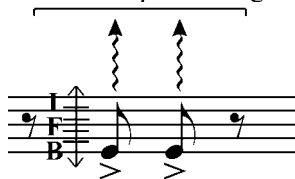
Glissandos are notated in a finite manner. **Only the (approximate) starting string of the glissando is given; the direction of the movement is shown by a wavy arrow pointing up or down.** The exact span and speed of the glissando are not defined. In this notation, there is no reverberation with this playing technique, **the rhythmical values are defined by the duration of both the playing action and the sound** (in contrast to the notation of clef 6). However, the note values in this notation are always eighth



notes. A *staccato* dot or a dotted accent attached to a note means, as in classical playing, that the duration of the note (and its producing action) should be somewhat shorter than written. See the ex. 33–36.

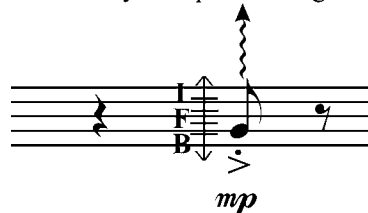
2. The more definite manner, used only in bars 145, 148–149 and 201. **Only the (approximate) starting string of the glissando is shown with a notehead; the direction and the approximate ending string of the glissando is indicated by an oblique line**, the endpoint of the line showing the approximate ending string. Again, **the rhythmical values here indicate the duration of both the playing action and the sound**. The note values in this notation are always dotted eighth notes. See ex. 37.
3. The most definite manner. **Both the approximate starting and ending strings and the exact duration of the glissando are written out with notes, i.e. the notation is like that of a traditional glissando from note to note**. See examples 36–37 below.

Play two consecutive upward glissandos from the lowest plain string.



Ex. 33 (from b. 113)

Play a short and accentuated upward glissando from a relatively low plain string.

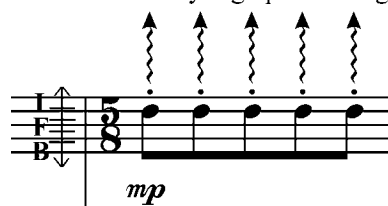


Ex. 34 (from b. 87)

Play an upward glissando from a plain string that is a bit lower than in the middle.

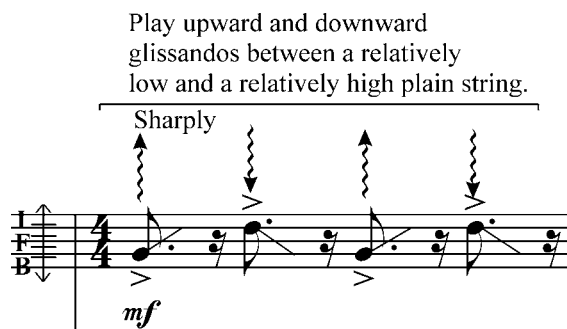


Play five short consecutive upward glissandos from a relatively high plain string.

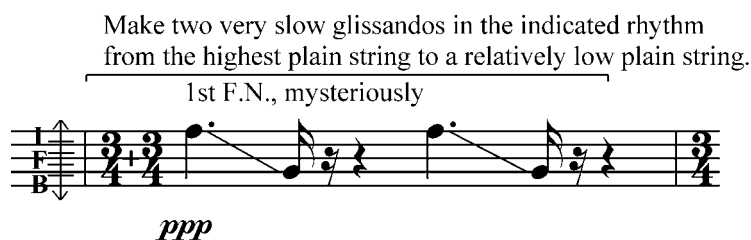


Ex. 36 (from b. 172)





Ex. 37 (from b. 148)



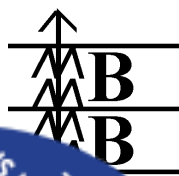
Ex. 38 (from b. 43)

With this clef, the positions on the string at which the glissandos should be played are never defined. As for the fingering, it is usually best to use your thumbnail for the downward glissandos and your index fingernail for the upwards ones; the fingering is only very seldom defined in the score.

Very often the glissandos in front of the bridge are played across the borderline between the plain strings and the covered strings, or short glissandos on both the plain and the covered strings may be played during a short time span, e.g. on the same system of the score.

In these cases the clef 11 is used instead of the clef 7. Clef 11 is a combination of clefs 7 and 9. (See sections on clefs 9 and 11)

Clef 8: Play on the covered strings behind the bridge



THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

ate “**Behind the Bridge**”. The four zigzag lines of the clef, placed
re a symbol for the covered strings. With this clef, there are 3 lines
See also clef 10 (play on the plain and the covered strings behind

With this clef, the highest staff-line indicates the highest covered string, the lowest staff-line indicates the lowest covered string; the other staff-positions, correspondingly, are approximate indications for the other covered strings.

Playing on the covered strings behind the bridge may occur **in two ways:**

1. **As glissandos across the strings.** Regarding the glissandos, **all aspects of notation** (except the string-indication, of course) **are exactly the same as in clef 6**, i.e. when playing the glissandos across the plain strings behind the bridge.
2. **As counterclockwise rounding rubbing movement on the strings with the plastic scissors-handles.** The rounding rubbing movement with scissors-handles is indicated by an **elliptical symbol with an arrow to the left** (as in clef 3), **the graphic sign of the scissors, and cluster noteheads** in place of ordinary ones. Except for the noteheads, **the notation here is exactly the same as when making counterclockwise rounding rubbing movement on the soundboard with fingers and fingernails (Clef 3).** See ex. 40–42 below.

Play in the middle between the bridge and the tuning pegs.

With your 2nd fingertip, let the strings vibrate

I.M.
2nd F.T., L.V.
Softly

p

Play three consecutive downward glissandos behind the bridge from a covered string in the middle.

Ex. 40 (from b. 240)

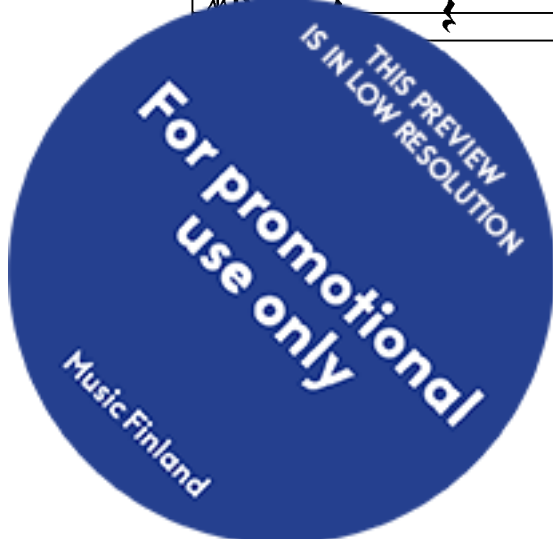
Play with your **thumbnail.**

Play at the **tuning pegs.**

Actively
1st FN.
A.T.P.

mf

Play a downward glissando behind the bridge **from the highest to the lowest covered string.**



Mysteriously
 Sign of the plastic scissors-handles: Make continuous rounding rubbing movement counterclockwise on the covered strings BB with the plastic scissors-handles. Do not lift the fingers between the notes, but rub as continuously as possible. The beginning of a new note value indicates the beginning of a new revolution on the soundboard; the rhythmical values indicate the duration of each revolution.

Sign of the counterclockwise movement

38

R.H.

pp

p

pp

Ex. 42 (from b. 38–43)

As with the plain strings, the covered strings do not produce the same pitches as they do in front of the bridge. **When played behind the bridge the covered strings produce pitches in an order opposite to that effected while playing in front of the bridge.** Thus, behind the bridge, the lowest string of the instrument will produce the highest pitch. Do not let this to confuse your reading and playing!

Very often, the glissandos behind the bridge are played across the borderline between the plain strings and the covered strings, or short glissandos on both kind of strings may be played during a short time span, e.g. on the same system of the score. In these cases the clef 10 (a clef combining the clefs 6 and 8) is used instead of the clef 6. See the chapters on clefs 8 and 10.

Clef 9: Play on the covered strings in front of the bridge



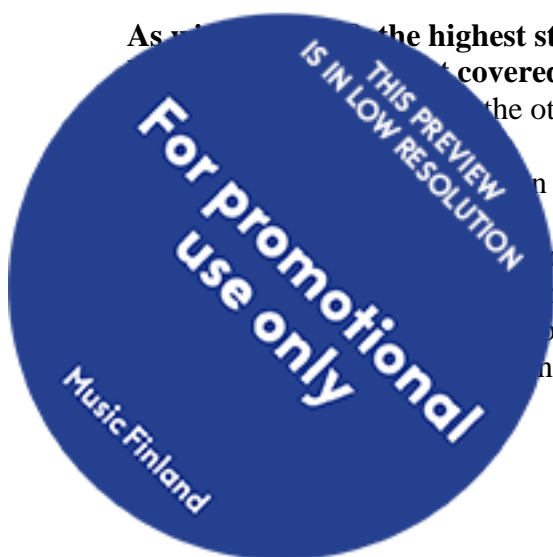
Ex. 43

The letters “IFB” in the clef indicate “**In Front of the Bridge**”. The four zigzag lines of the clef, placed in pairs between the staff lines, are a symbol for the covered strings. With this clef, there are 3 lines in the staff, with wide spacing. [See also clef 11 (play on the plain and the covered strings behind the bridge).]

As with the clef 11, **the highest staff-line indicates the highest covered string, the lowest staff-line indicates the lowest covered string**; the other staff-positions, correspondingly, are for the other covered strings.

Playing on the covered strings in front of the bridge may occur **in two ways**:

1. **Glissandos across the strings.** This produces a dark, rustling sound without pitch, but with considerable volume. Regarding the glissandos, **all aspects of the playing (except the string indication, of course) are exactly the same as with the glissandos on the plain strings** in playing the glissandos across the plain strings in front of the



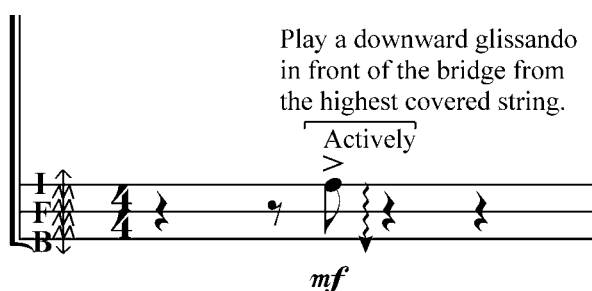
bridge. This means that **the string-positions at which the glissandos should be played are never defined.**

2. **Clusters hit on the strings with one or several fingers. This is indicated by the traditional cluster notehead. The size and the placement of the notehead on the staff indicate the approximate span and the location of the cluster on the strings; i.e. the approximate strings that should be hit.** If a cluster notehead covers the whole staff, then the cluster should be played on all the covered strings. If the notehead covers the upper half of the staff, the cluster should be played approximately on the higher half of the covered strings. A cluster notehead in the middle of the staff indicates that you should hit the covered strings in the middle. And if the notehead covers only the lowest small part of the staff, the cluster should be played on only a couple of the lowest covered strings.

The fingerings of the clusters are usually not given. In general, it is advisable to play the loud clusters (as in b. 57–58) with several fingers (fingers 2–5) and the quiet clusters with only one finger (probably best with the 2nd).

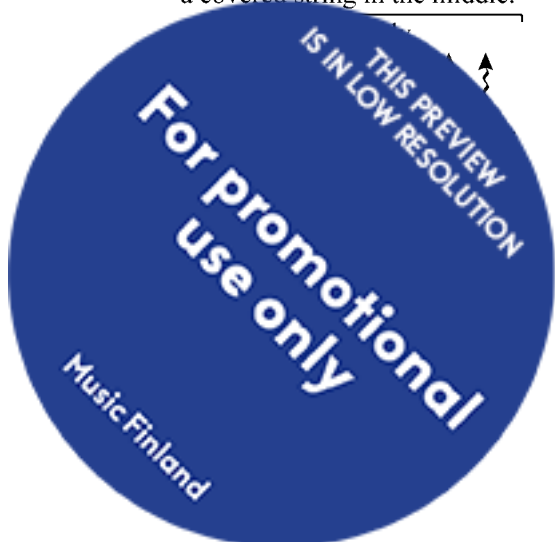
The clusters should be played with a relaxed hand and firm fingers, letting the finger drop on the strings and bounce from them freely, as if it were a some kind of ball or spring. (The idea is comparable to the Russian school approach to piano playing). As for playing the clusters, you should look for a good and sonorous tone with a “core” in the sound.

Here are some examples of the notation with this clef in the following:

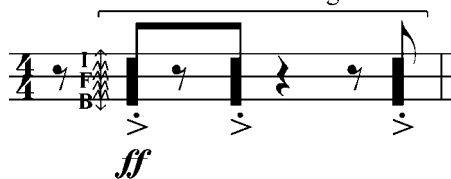


Ex. 44 (from b. 71)

Play 5 short consecutive glissandos upwards in front of the bridge from a covered string in the middle.

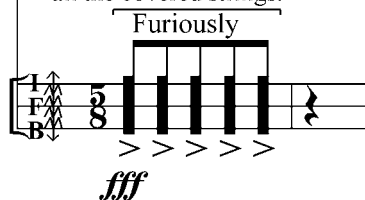


Play bouncing clusters on the covered strings in front of the bridge, spanning almost all the covered strings.



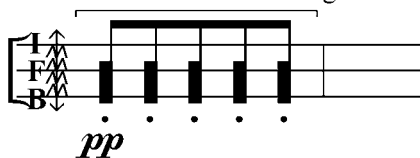
Ex. 46 (from b. 93)

Play 5 consecutive clusters on the covered strings, covering all the covered strings.



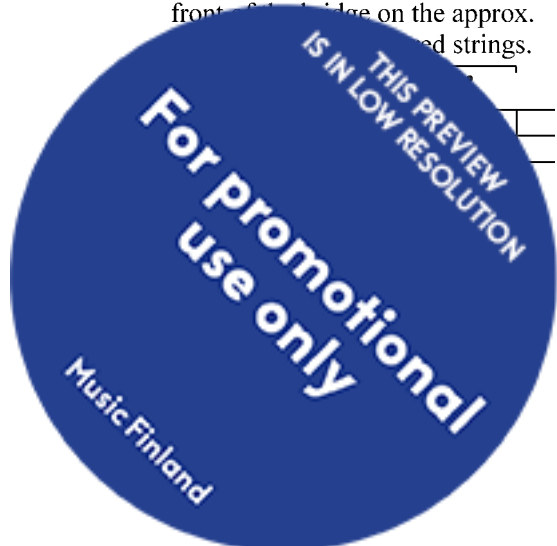
Ex. 47 (from b. 198)

Play 5 consecutive clusters on the covered strings, covering the approximate lower half of the covered strings.

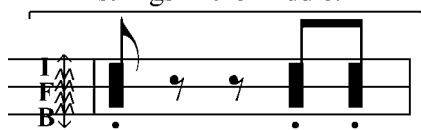


Ex. 48 (from b. 139)

Play 5 consecutive clusters in front of the bridge on the approx. covered strings.



Play clusters in front of the bridge on the covered strings in the middle.



Ex. 50 (from b. 157)

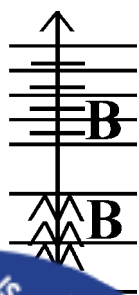
Play a cluster spanning only a couple of the lowest covered strings.



Ex. 51 (from b. 215)

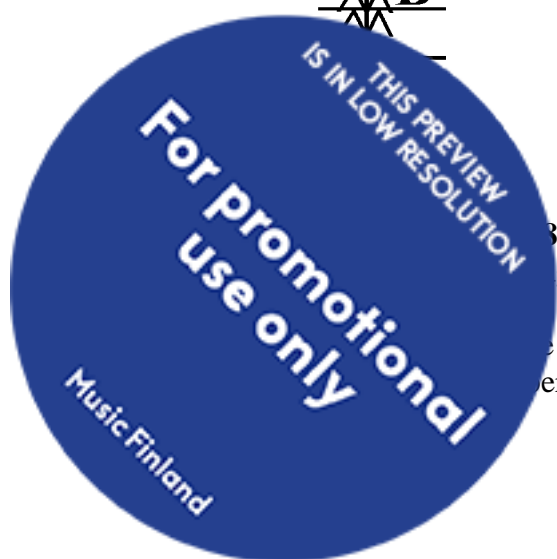
Very often the glissandos in front of the bridge are played across the borderline between the plain strings and the covered strings, or short glissandos on both the plain and the covered strings may be played during a short time span, e.g. on the same system of the score. In these cases the clef 11 is used. Clef 11 is a combination of the clefs 7 and 9. See the sections on clefs 7 and 11.

Clef 10: Play on the plain and the covered strings behind the bridge



3. It is used when you have to play on both the plain and the covered strings during a short span of time.

The clef indicate “**Behind the Bridge**”. The four horizontal lines in the upper section of the clef indicate the plain strings. The four zigzag lines in the lower section of the clef indicate the covered strings.



lines of the clef, placed in pairs between the lower 3 staff lines, are a symbol for the covered strings. The clef shares the same staff with the clef 11, i.e. with the clef “Play on the plain and the covered strings in front of the bridge.” Consequently, you should pay attention to possible clef changes on the staff.

With clef 10, there are 8 lines in the staff altogether, divided in two groups with a small gap between them. The upper group of 5 staff-lines with ordinary spacing represents the plain strings. The lower 3 staff-lines with wide spacing represent the covered strings.

Consequently, the highest line of the whole staff indicates the highest plain string, the lowest line of the upper staff-line-group indicates the lowest plain string; the highest line of the lower staff-line-group indicates the highest covered string, while the lowest line of the whole staff indicates the lowest covered string. The other staff-positions, correspondingly, are approximate indications on the other strings, covered or plain.

With this clef you will only play glissandos almost always notated with a starting and ending point. **Notation and playing in all its aspects is exactly the same in this clef as with clefs 6 and 8** (i.e. the same as when playing only on the plain strings or only on the covered strings behind the bridge), apart from the fact that it uses an 8-lined staff.

Play a glissando from the highest plain string to the lowest covered string.

2nd FN.
I.M.

fff

Ex. 53 (from b. 129)

Play a glissando from the lowest covered string to the highest plain string.

2nd FN.
I.M.

fff

Ex. 54 (from b. 129)

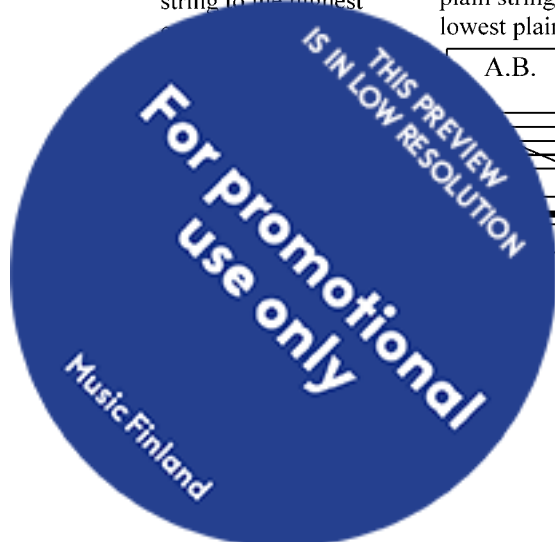
Play a glissando from a middle plain string to the highest

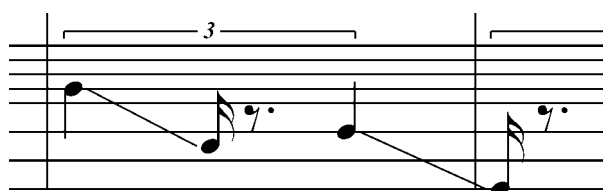
Play a glissando from a middle plain string to the lowest plain string.

Play a glissando from the highest to a middle plain string.

A.B.

fff





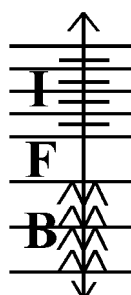
pp

Play a glissando from a relatively low plain string to a covered string a bit higher than in the middle.

Play a glissando from the highest to the lowest covered string.

Ex. 56 (b. 254–255)

Clef 11: Play on the plain and the covered strings in front of the bridge



Ex. 57

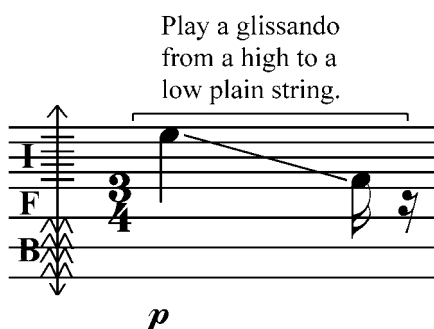
This clef combines the clefs 7 and 9. It is used when you have to play on both the plain and the covered strings in front of the bridge during a short span of time.

As before, the letters “**IFB**” in the clef indicate “**In front of the Bridge**”. The four horizontal lines and the four zigzag lines of the clef are, in accordance with clef 10, symbols for the plain and the covered strings. The clef shares the same staff with clef 10 (i.e. with the clef “Play on the plain and the covered strings behind the bridge”). Consequently, you should pay attention to possible clef changes on the staff.

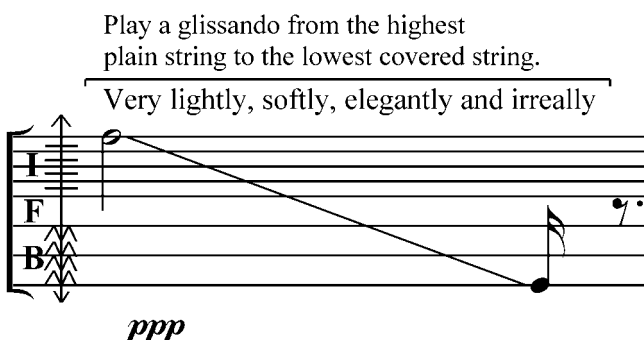
The strings which strings to play on with this clef is exactly the same as that of clef 10. The staff consists of 8 lines in the staff, divided in two groups with a small gap between them. The upper group represents the plain strings, with 5 ordinarily spaced staff-lines. The lower group represents the covered strings, with 3 widely-spaced staff-lines.

Of the whole staff refers to the highest plain string, the lowest line of the upper group refers to the lowest plain string; the highest line of the lower staff-line-group refers to the highest covered string, while the lowest line of the whole staff refers to the lowest covered string. Correspondingly, the staff-positions, correspondingly, are approximate indications for the strings to play on or plain.

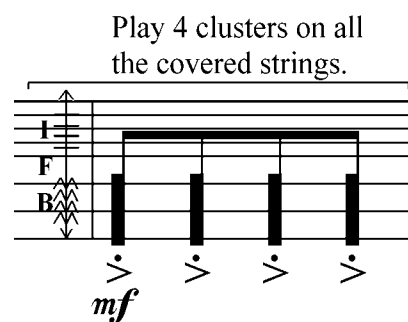
With this clef you will play mostly glissandos, but also some clusters on the covered strings. The notation of the glissandos may be of either kind described with clefs 7 and 9. The notation of the clusters is exactly the same as with clef 9. **Notation and playing in all its aspects is exactly the same in this clef as with clefs 7 and 9** (i.e. when playing only on the plain or the covered strings in front of the bridge), apart from the fact that it uses an 8-lined staff.



Ex. 58 (b. 49)



Ex. 59 (b. 267)

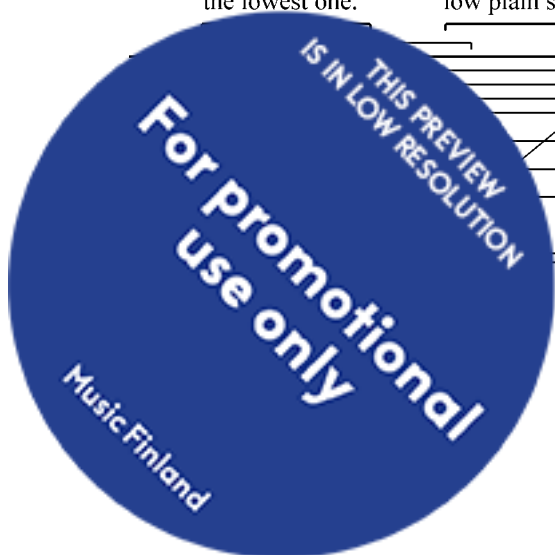


Ex. 60 (b. 210)

Play a glissando from the highest covered string to the lowest one.

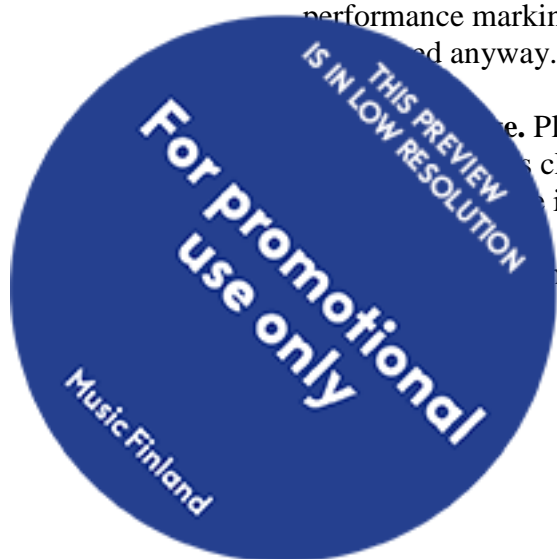
Play a glissando from the lowest covered string to a low plain string.

Play a glissando from a low covered string to a mid plain string.



3. Alphabetical list of all the abbreviations used in the piece

Abbr.	Indication and its definition	With clef
A.B.	At the bridge. Play the glissando very close to the bridge , following the curve of the bridge.	6, 8, 10
A.T.P.	At the tuning pegs. Play the glissando very close to the tuning pegs .	6, 8, 10
BB	Behind the bridge (In the clefs only)	1, 6, 8, 10
B.F.J.	Bone of your finger joint.	4, 5
FE	Front edge of the instrument. (In the clefs only.)	5
FN.	Fingernail. Play with your fingernail.	2, 6, 7, 8, 10
FNS.	Fingernails. Play with your fingernails.	3
FS.	Fingers. E.g. <i>Fs.</i> 2–5 = Use your fingers 2–5	9
FT.	Fingertip. Play with your fingertip, not fingernail.	4, 6, 8, 10
FTS.	Fingertips	3
HR	Hitchpin rail (Not in the score, only in the performance instructions)	2
IFB	In front of the bridge (Only in the clefs)	2, 7, 9, 11
I.M.	In the middle of the strings. Play the glissando in the middle between the bridge and the tuning pegs.	6, 8, 10
K	Knock (In the clef only.)	4
L.V.	Let vibrate. Let the strings vibrate freely, even during the possible rest. (As such this is an unnecessary performance marking, since the strings should never be muted anyway.)	1, 2, 6, 8, 9, 10
	Relatively close to the bridge. Play the glissando relatively close to the bridge , as close as the at the bridge. Following the curve of the bridge is not necessary.	6, 8, 10
	Very close to the bridge (Only in the clefs)	1, 2, 3



Poème de jeux acoustiques

Commissioned by the Finnish Clavichord Society

Dedicated to Pekka Vapaavuori

Lauri Kilpiö
2009

Mysteriously

♩ = 58

With five fingertips and fingernails (later 5 FTS. + FNS.)

Make a rounding, continuous, rubbing movement on the soundboard. Do not lift the fingers before the rest.

The beginning of a new note value indicates the beginning of a new revolution on the soundboard.

Right hand

5 FTS. + 5 FNS.

Make a rubbing movement from the left end to the opposite end of the soundboard, and then back.

5 FTS. + 5 FNS.:

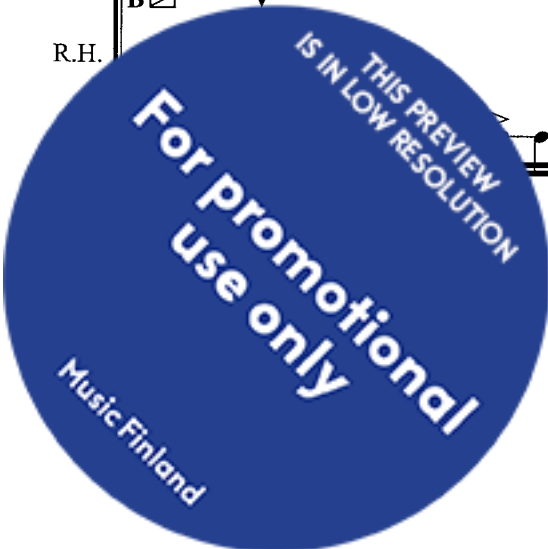
Let the fingers and fingernails fall on the soundboard and make a loud, rapid tremolo movement.

9

While rubbing the soundboard with your other fingers, rub the side of the lowest covered string with your thumbnail

13

20



As before

24

R.H.

L.H.

As to the left hand, rub a pair of covered strings always from above.

p *mp* *p* *mp* *p* *mp* *p*

From now on, rub a pair of covered strings always from above.

28

R.H.

L.H.

p *mp* *p* *mf* *mf* *f*

32

R.H.

L.H.

p *mf* *f*

34

Solemnly
B.F.J.

R.H.

L.H.

f *mf* *p*

Mysteriously



With the plastic handle of scissors (e.g. Ikea)

Make a rounding, continuous, rubbing movement on the covered strings behind the bridge.

Do not lift the fingers before the rest. The beginning of a new note value indicates the beginning of a new "round".

38

R.H. *pp* *p* *pp*

L.H. *ppp*

Mysteriously, 1st FN.
Make a very slow glissando across the plain strings, producing a rustling sound

44

R.H. *pp* *p* *pp* *p*

L.H. *pp* *p* *pp* *p* *pp* *pp* *p*

(With the plastic handle of scissors)

(As before)

1st FN.

mp *mp* *mp*

pp *pp* *p*

mp

49

R.H. *mp* *mp*

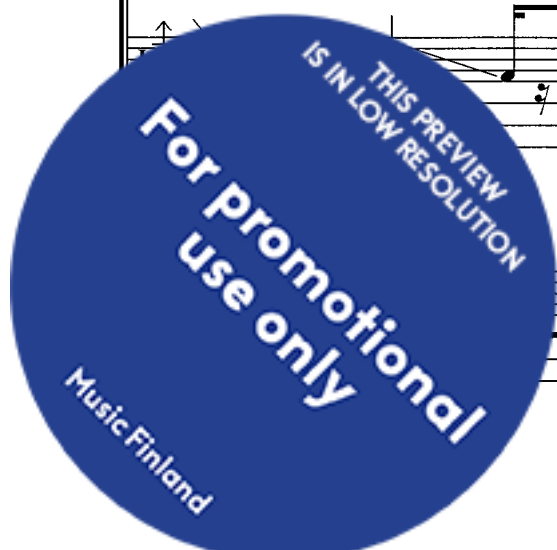
L.H. *p* *pp* *pp*

(As before)

2nd FN.

p *pp*

pp *pp*



53

R.H.

L.H.

pp *f* *ff*

57

R.H.

L.H.

Solemnly
FS. 2-5: Play bouncing clusters
on the covered strings

FS. 2-3, otherwise as before

Forcefully
2nd F.N.

ff *f* *mf*

61

R.H.

L.H.

With the plastic handle
of scissors (as before)

pp

1st FN.

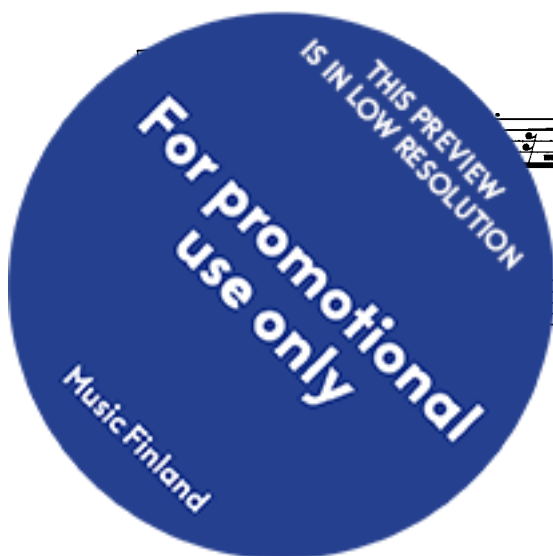
p

Moaningly whining:

Keep the scissors standing in a perpendicular position!

Make very slight zig-zag motion leading gradually a bit downwards

pp *ppp*



$\text{♩} = \text{♪} = 116$

67

Musical score for "The Merry Widow" by Franz Lehár, measures 1-5. The score is for a piano and orchestra. The piano part is in 4/4 time, and the orchestra part is in 2/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The orchestra part features a melody in the first violins and a bass line in the first cellos. The tempo is "Moderato". The key signature is one flat (B-flat). The score includes dynamic markings such as *mf*, *mp*, *p*, and crescendos. The piano part includes the instruction "Excitingly, lightly, with rhythmic preciseness and activity" starting in measure 4. The orchestra part includes the instruction "Excitingly, lightly, with rhythmic preciseness and activity" starting in measure 4. The score is labeled "FS. 2-5" for the orchestra part.

71

R.H.

F^K
E^{II}

4/4

3/4

4/4

F^K
E^{II}

B.F.J.

S^R
B

FTS. + FNS.

mf

N.B.
2nd F.N.

mp

p

Actively

mp

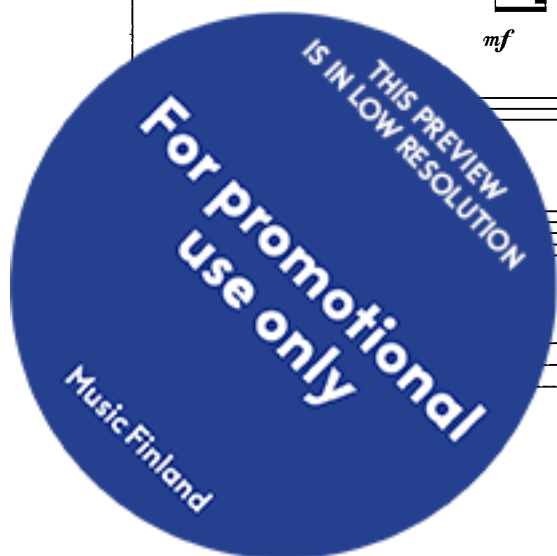
Actively, 1st FN.
A.T.P.

mf

p ∇ *mf*

THIS PREVIEW
IS IN LOW RESOLUTION

For promotion
use only



75

Excitingly, with rhythmic activity

Take the scissors

R.H. *p* *mf* *p*

L.H. *p* *mf* *mf*

With the plastic handle of scissors (as before)

79

L.V. Put the scissors away.

R.H. *pp*

L.H. *p* *Very lightly 2nd F.N.* *pp* *ppp*

Lightly 1st F.N.

Turn here suddenly and seamlessly from lengthwise rubbing to crosswise glissando.



82 More actively

R.H.

L.H.

2/4

mf

mp

mf

3rd F.N.

FT., softly I.M.

FT., softly N.T.P.

mp

mp

mp

mf

B.F.J.

mp

mp

mf

86

R.H.

2/4

mf

FT. I.M.

mf

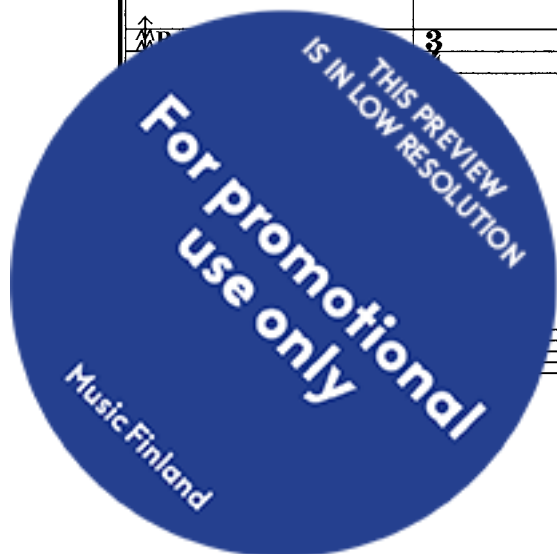
FT. I.M.

mf

4/4

mp

mf



90

Forcefully

R.H.

L.H.

Musical score for measures 90-94, marked "Forcefully". The score is written for Right Hand (R.H.) and Left Hand (L.H.) staves. The R.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs. The L.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs, as well as a Keyboard (K) staff. Dynamics include *f*, *ff*, and *L.V. 2nd F.N.* (Larghetto, 2nd Fortissimo). The tempo/mood is "Forcefully".

R.H.

Musical score for measures 95-99, marked "Mysteriously, lightly, with rhythmic activity". The score is written for Right Hand (R.H.) and Left Hand (L.H.) staves. The R.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs. The L.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs, as well as a Keyboard (K) staff. Dynamics include *ff*, *pp*, and *L.V. 2nd F.N.* (Larghetto, 2nd Fortissimo). The tempo/mood is "Mysteriously, lightly, with rhythmic activity".

Musical score for measures 100-104, marked "Mysteriously, lightly, with rhythmic activity" and "Screamingly". The score is written for Right Hand (R.H.) and Left Hand (L.H.) staves. The R.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs. The L.H. part includes staves for Right (R), Bass (B), and Treble (F) clefs, as well as a Keyboard (K) staff. Dynamics include *ff*, *pp*, and *B.F.J.* (Basso Forte, Forte). The tempo/mood is "Mysteriously, lightly, with rhythmic activity" and "Screamingly".

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only

Music Finland

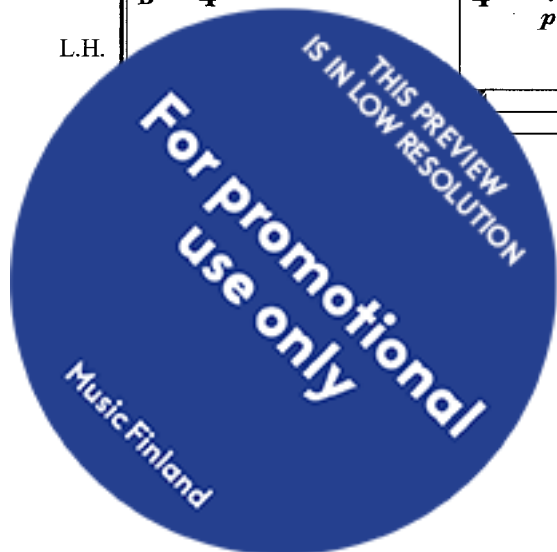
99

R.H. *Mysteriously, lightly, with rhythmic activity* *pp* *mf* *Actively* *ffz*

L.H. *Mysteriously, lightly, with rhythmic activity* *pp* *p* *mf* *Actively* *Violently* *f*

R.H. *Excitingly, lightly, with rhythmic preciseness and activity* *p* *mf* *Actively* *p*

L.H. *Excitingly, lightly, with rhythmic preciseness and activity* *p* *mf* *Actively* *p*



107

L.H.

111

R.H.

Fs. 2-5

115

FS. 2-5:
Rub several strings with four fingers
at the same time

119

R.H.

L.H.

For promotional use only
THIS PREVIEW IS IN LOW RESOLUTION
Music Finlay

11

129

Furiously, very powerfully

R.H.

R

B

B

4

4

ff

ff

ff

2nd F.N.
I.M.

fff

L.H.

I

F

B

4

4

ff

ff

2nd F.N.
I.M.

fff

133

R

I

F

B

4

4

mf

K

S

B

4

4

mp

R

I

F

B

5

8

p

Lightly

pp

mf

mp

p

Mysteriously, like an African tribal ritual drumming

[♩ = 116]

139 Excitingly, lightly, with rhythmic preciseness and activity

R.H. *pp*

L.H. *pp*

145

Sharply, as if "tenuto" or "on the strings"

Sharply, as if "tenuto" or "on the strings"

R.H. *mf*

L.H. *pp*

Excitingly, lightly

149

Start very lightly, then gradually more loudly and powerfully

R.H. *pp* *mf*

and smooth rubbing glissando



Mysteriously, like an African tribal ritual drumming

Excitingly, lightly, with rhythmic preciseness and activity

153

R.H.

L.H.

pp

pp

Sharply, as if "tenuto" or "on the strings"

Sharply, as if "tenuto" or "on the strings"

158

R.H.

L.H.

mf

Excitingly, lightly

pp

pp

163

R.H.

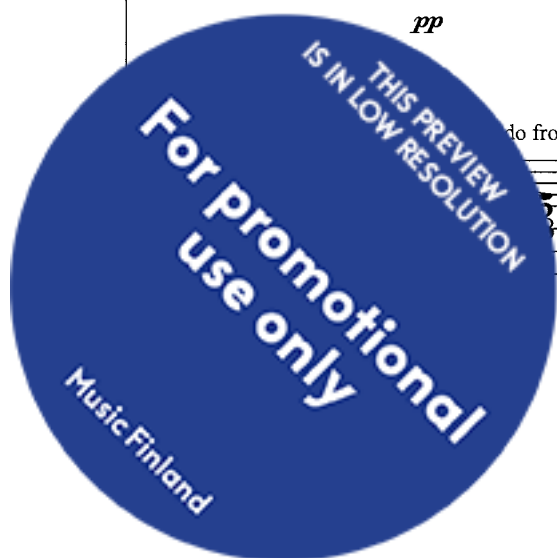
pp

Start very lightly, then gradually more loudly and powerfully

f

do from the highest to the lowest string

f



Excitingly, lightly, with rhythmic
preciseness and activity

166

R.H. *p*

L.H. *p* *Sim.* *p*

171

R.H. *mp*

L.H. *f* *mp*

Sharply

176

R.H. *f* *p* *mp*

L.H. *p* *mp*

Powerfully

Excitingly, lightly

Excitingly, lightly

181

R.H. *f* *ff*

L.H. *f* *ff*

185

R.H.

L.H.

The musical score for measures 185-188 is presented in two systems. The first system contains measures 185 and 186, and the second system contains measures 187 and 188. Each system has a Right Hand (R.H.) and a Left Hand (L.H.) staff. The R.H. staves are in treble clef, and the L.H. staves are in bass clef. The key signature is one flat (B-flat). Measure 185 begins with a forte (ff) dynamic. The R.H. part features a series of eighth notes with accents (>) and a final measure with a half note. The L.H. part features a series of eighth notes with accents (>) and a final measure with a half note. Measure 186 continues the R.H. part with a half note and a final measure with a half note. Measure 187 continues the R.H. part with a half note and a final measure with a half note. Measure 188 continues the R.H. part with a half note and a final measure with a half note. The L.H. part features a series of eighth notes with accents (>) and a final measure with a half note. The score includes various musical notations such as dynamics (ff), articulation (>), and fingerings (R, L, S, K, F, E).

190

R.H.

L.H.

ff

ff

ff

ff

Sim.

194 **F** **powerfully**

Screamingly, very loudly, as if "tenuto" or "on the strings"

fff

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

198

R.H.

Screamingly, very loudly, as if "tenuto" or "on the strings"

fff

Furiously

fff

L.H.

Furiously

fff

Furiously, powerfully

fff

203

R.H.

Angrily, powerfully

ff

L.H.

1st F.N.:
Play a smooth glissando from the highest to the lowest string

mf

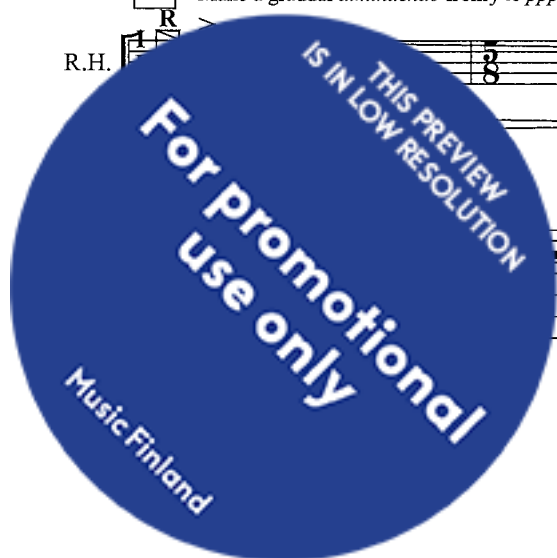
207

R.H.

1st F.N.:
Play a very slow and smooth glissando from the right end of the string towards the left end.
Make a gradual *diminuendo* from *f* to *ppp*

mf

mf



212

R.H. *p* *ppp*

L.H. *mp* *p* *pp* *ppp*

Mysteriously, statically

217 $\text{♩} = \text{♩} = 58$

R.H.

1st F.N.:
Play a very slow and smooth glissando from the left end of the string towards the right end.
(Press the string enough in order to produce some scratching sound typical for this playing technique.)

L.H. *ppp*

5 FTS. + 5 FNS.

Make a rounding rubbing movement on the soundboard

220

R.H. *pp* *ppp* *pp* *ppp* *Sim.* *pp* *pp* *pp* *ppp*

L.H.

224

R.H. *pp* *ppp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

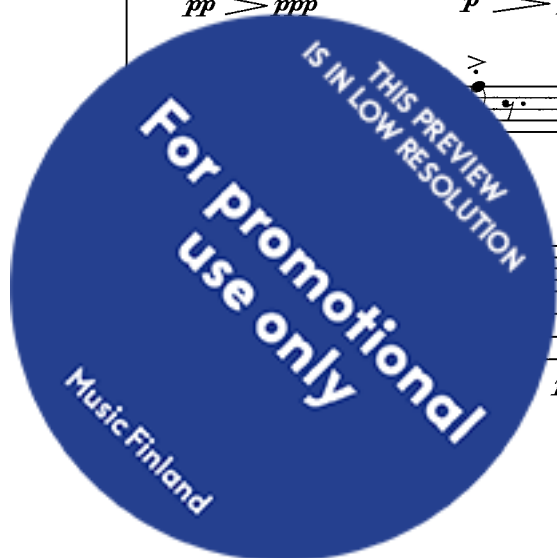
Softly

Softly

More actively

Softly

pp *ppp* *pp* *p* *pp* *pp*



228

R.H. *S* *B* *R* *Actively* *Actively* *mf* *mf* *mp*

L.H. *I* *F* *B* *pp* *p* *p* *mp* *mf* *p*

2/4

231

R.H. *S* *B* *R* *Sim.* *pp*

L.H. *I* *F* *B* *pp*

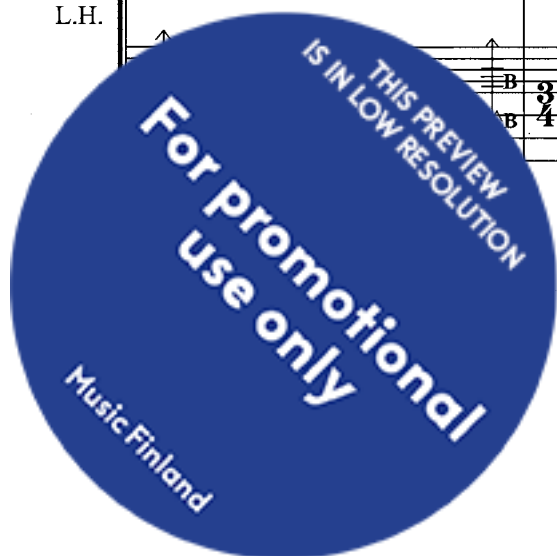
2/4

235

R.H. *S* *B* *R* *Poco rit.* *A tempo, magically, mysteriously* *Quietly creaking* *1st F.N.* *Sim.* *pp*

L.H. *I* *F* *B* *mf* *pp* *A.B.* *Very softly* *1st F.N., L.V.* *Sim.* *pp*

3/4



238

R.H. *pp* *pp* I.M. Softly 2nd F.T., L.V. *p*

L.H. N.B. Very softly 1st F.N., L.V. I.M. Softly 1st F.N., L.V. A.B. Very softly 1st F.N., L.V. Sim. *pp*

241

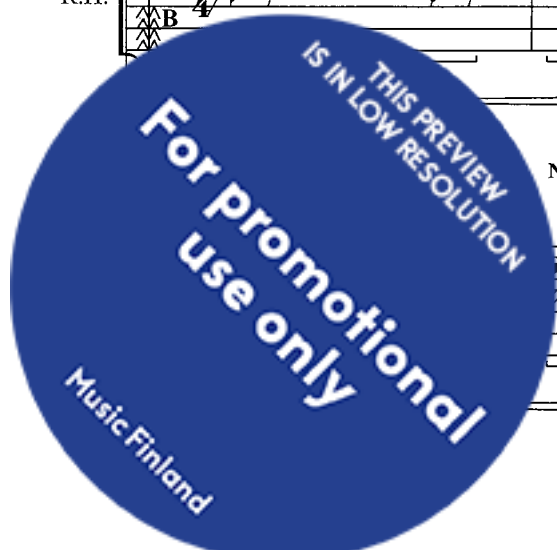
R.H. *pp* Quietly creaking *pp* *p* *pp* A.B. A bit more sharply 2nd F.N., L.V. *p* 5 *pp* A.B. Very softly 2nd FN.

L.H. N.B., otherwise as before A.B. N.B. A.B. *pp* *p* *pp*

Glitteringly A.B. 1st F.N. L.V. N.B. I.M. *f*

244

R.H. *f* N.B. I.M. *f*



248

A.B.
2nd F.N.
L.V.

R.H.

L.H.

I.M.

p *f*

p *f*

252

R

A.T.P.

Softly and magically

p *pp*

Poco rit.

pp

Like a sudden violent scream

f

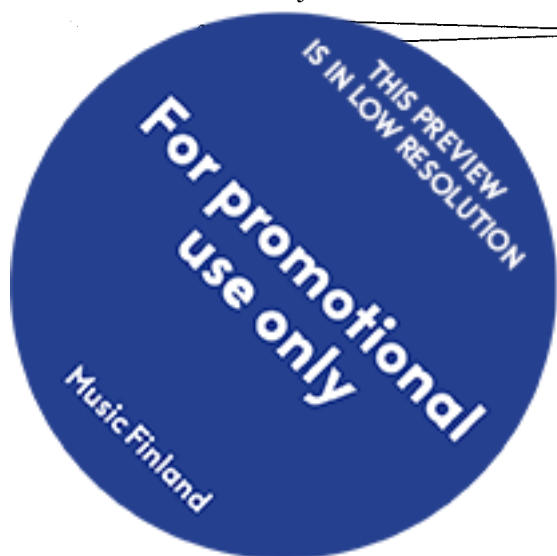
R

A.T.P.

Softly and magically

pp

f



256

A tempo

R.H. *f* Fatefully, solemnly *mf* Ironically *mp* Lightly *p*

L.H.

260

Take the scissors



With the plastic handle of scissors

Lightly, playfully

R.H. *pp*

L.H. *pp*

Play a very slow and smooth glissando from the left end towards the middle of the string.
(Press the string enough in order to produce the scratching sound typical for this technique.)

264

Moaningly whining:

Keep the scissors standing in a perpendicular position!

Make very slight zig-zag motion leading gradually a bit downwards

R.H. *pp* *ppp*

With the plastic handle of scissors
BrightlyWith the plastic handle of scissors
Sonorously

R.H. *p* *p*

L.H.