

PERFORMANCE KEY

General



tie sound (note or chord) over to next measure



tie note over to next measure



same pitch or pitches as last indicated in the given rhythm



tremolo between the two notes indicated



to be played as fast as possible



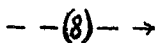
smooth, immediate glissando from the given pitch to the approximate pitch at which the line stops



the note after the dotted line should be played with some accent, as though the dotted line were a new bar line



(large natural sign) no accidentals automatically apply any longer (unless indicated anew, of course)



a reminder that the part immediately beneath this sign should still be played 8va



colla

(horn) highest note possible

play the same part as

cuivrè

really play so loud and brassy that you rattle the bell

im. en.

imperceptible entrance

all ent. fp

all entrances are to be *fp* until otherwise marked

sul pont.

s.pont.

pont.



sul ponticello

s. tasto

tasto



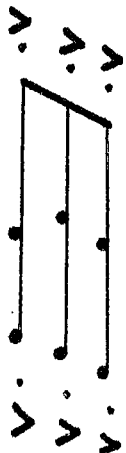
sul tasto



crescendo as marked, with the major rise in volume coming late in the duration of the note

ossia

if possible or as many as possible



frequently, especially toward the end of the work, there are large indications of dynamics, bowing, articulation (> and >) and attack, or tone quality (*cuivrè*) appearing above and below a whole section, or indeed, the whole orchestra (p. 86) - these apply to all instruments between these indications

Percussion



always the symbol for the gong note, unless it is the X (see below), which can only be found in one application



bow the rim of the gong sharply with a contrabass bow for the duration indicated by the line, and then let it ring



scrape the top of the suspended cymbal with the metal tip of the brushes in a circular motion, strongly and swiftly, often scraping straight off the cymbal before resuming the circular motions



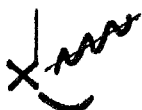
strike the rim of the gong with a triangle beater where this symbol applies



strike the suspended cymbal in the center (on its crown) with a triangle beater



appears as suspended cymbal or gong note when the triangle beater is to be used (otherwise, always use soft timpani mallets on suspended cymbal)



scrape underside of suspended cymbal with triangle beater and let ring



continue to let (chimes) ring until _____ is encountered



let ring

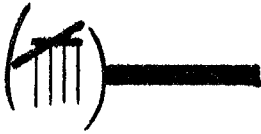


stifle or damp immediately (suspended cymbal)





strike the tubing of the chimes with a triangle beater

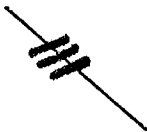
Strings



play given notes as fast as possible and continue for as long as the line continues



strum all four strings in up or down direction as indicated ( or ) with the fingernails, playing the indicated pitches



tremolo during the glissando



snap pizzicato



bow strongly, back and forth, across all four strings between the bridge and the tailpiece



sing loudly with the mouth closed (hum), stagger breathing, and be careful not to show that you are vocalizing at all