

**Break up/
Make up/
Break up**

für Flöte, Oboe, Klavier, Cello und Kontrabass

Davor Branimir Vincze

(2013)

SPIELANWEISUNGEN

PLAYING TECHNIQUES

Allgemein

Overall



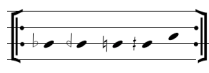
Halbgedrückte Klappe, bzw. Saite.

Half pressed keys/chords



Der Triller (in diesem Beispiel ist das C der Ausgangston und das C Viertelton höher seine Abweichung).

The trill (in this example the natural C is a fixed point whereas the C quarter tone higher is its oscillation).



In Klammern ist ein Tonvorrat gegeben. Die danach folgende Rhythmen soll man mit den Tonhöhen aus dem Tonvorrat frei ergänzen.

The pitch pool is given in the brackets. The rhythm that follows afterwards should be freely filled with pitches from the given pool.

Holzbläser

Woodwinds



Diese Kurve ist als *bisbigliando* zu spielen. Je größer die Kurve, desto schneller soll man spielen.

This curve is to be played as *bisbigliando*. The bigger the curve the faster one should play.



Der Doppeltrill bei der Oboe.

Double trill in the oboe.



Doppelzunge.

Double tongue.



Tripelzunge

Tripple tongue



Jet whistle, erzeugt durch das abrupte und starke Anblasen der Flöte.

Jet whistle is made by abrupt and strong blow in the flute.



Oscillato - mikrotonale Schwankungen.

Oscillato - microtonal fluctuations.



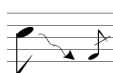
Der rhomboidale Notenkopf bezieht sich auf die Tonhöhe die man neben dem Spielen noch singen muss.

The rhomboidal note head refers to the pitch one is supposed to sing while playing the flute.



Ton mit Klappengeräusch. Es soll eine Mischung zwischen normalem Ton, Luftgeräusch und Klappenanschlag.

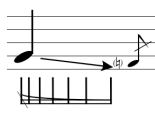
Tone with key sound. One should hear a mixture of normal tone, air sound and key click.



Quasi Glissando - man soll hier sehr gebunden spielen um den Eindruck eines Glissandos zu hinterlassen.

Quasi glissando - here one should play a scale strongly binding the notes so that it sounds almost as a glissando.

smorz.



Smorzando - wie ein kleiner Säufzer - besteht aus einem mikrotonalen Glissando der mit einem verlangsamenden Rhythmus unterbrochen wird.

Smorzando - like a small sigh - it consists of a microtonal glissando, which is interrupted by decelerating rhythm.



Man sollte durch die Erhöhung bzw. Erniedrigung des Druckes aus einem Ton in sein Multiphonic übergehen und anders herum.

By adding or reducing the air pressure one should continuously go from a single sound to its multiphonic and vice versa.

Klavier

Piano



Soll man das Klavier direkt auf den Saiten spielen, so steht ein dreieckiger Notenkopf.

If one is to play directly on the chords of the piano, there is a triangular note head denoting this.



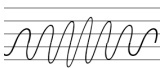
Arpeggio - achten auf die Richtung des Pfeiles - oben -> von unten nach oben; unten -> von oben nach unten spielen.

Arpeggio - watch out for the arrow direction - upwards -> play from the bottom to the top and vice versa.



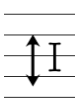
Der gegebene Ambitus sollte man mit der Handfläche direkt auf den Saiten auf und ab streichen.

One should play the given range by repeating brush like strokes on the chords of the piano.



Soll diese Bewegung noch schneller sein, so wird die Kurve immer größer.

If the curve is bigger, this movement could be even faster.



Bei meisten Klavieren ist der innere Teil des Flügels mit drei Streben in vier Abteilungen geteilt. Dabei bezieht sich "I" aufs Spielen in der höchsten und "IV" aufs Spielen in der tiefsten Abteilung.

Most of the pianos have bars that divide the inside of the piano into three compartments. Therefore "I" indicates playing inside of the highest, and "IV" inside of the lowest compartment.



Die Klaviersaiten anzupfen.

Pluck the chord of the piano.



Die Klaviersaiten ankratzen.

Scratch the chord of the piano.



Die Klaviersaiten streichen.

Brush over the chord of the piano.



Mit einem mittel harten Schlägel direkt auf die Saite schlagen.

Play with a middle hard mallet directly on the piano chord.



Der durchgestrichene Kopf steht für eine stumme Taste. Darunter steht immer L.P - als Abkürzung von *Linkes Pedal*, das die gedrückten Saiten freischwingen lässt.

Note heads which are crossed represent the silent keys. There is always L.P - short for *Left Pedal* - written underneath, which enables the chords to vibrate freely.



In der gegebenen Dauer der Saiten entlang kratzen.

Scratch on the chord in the given duration.



Cluster - mit den rechteckigen Notenköpfen gezeichnet. Man soll alle Töne, die zwischen dem tiefsten und den höchsten Ton stehen, spielen.

Cluster - represented by square note heads. One should play all the notes that find themselves between the lowest and the highest note.

Streicher

Strings



Normaler Druck auf den Saiten.

Normal pressure on the strings.



Erhöhter Druck auf den Saiten.

High pressure on the strings.



Dieser Schlüssel bezeichnet den Platz zwischen Griffbrett und Steg. Die genaue Saite ist mit einer römischen Zahl gezeichnet.

This key shows the space between the fingerboard and the chevalet. Die precise string is written with the roman numbering.



Bogendruck Schwankungen. Je größer die Kurve umso stärker der Druck.

Oscillations of the bow pressure. The bigger the curve, the harder the pressure.

$\frac{3}{16} + \frac{5}{16}$

$\text{♩} = 144$

$\frac{3+3}{16}$

Musical score for measures 105-110. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl.), Violin (Vc.), and Double Bass (K.B.). The score is divided into three measures by vertical dashed lines. The first measure is marked with a $\frac{3}{16} + \frac{5}{16}$ time signature. The second measure is marked with a $\frac{5}{16} + \frac{5}{16}$ time signature. The third measure is marked with a $\frac{7}{16}$ time signature. The dynamics range from *fff* to *p*. The Flute and Oboe parts feature a melodic line with a *15^{ma}* marking. The Clarinet part features a *15^{ma}* marking. The Violin and Double Bass parts feature a *15^{ma}* marking. The Double Bass part features a *Red.* marking. The Violin part features an *arco* marking. The Double Bass part features a *Red.* marking. The score ends with an asterisk in the third measure.

$\frac{3+3}{16}$

$\frac{5+5}{16}$

$\frac{7}{16}$

Musical score for measures 111-114. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl.), Violin (Vc.), and Double Bass (K.B.). The score is divided into four measures by vertical dashed lines. The first measure is marked with a $\frac{3}{16} + \frac{5}{16}$ time signature. The second measure is marked with a $\frac{5}{16} + \frac{5}{16}$ time signature. The third measure is marked with a $\frac{7}{16}$ time signature. The dynamics range from *p* to *ppp*. The Flute part features a *muta in piccolo* marking. The Oboe part features a *ppp* marking. The Clarinet part features a *pp* marking. The Violin part features a *ppp* marking. The Double Bass part features a *pp* marking. The Double Bass part features a *Red.* marking. The Violin part features a *pizz.* marking. The Double Bass part features a *pizz.* marking. The score ends with an asterisk in the third measure.

122

Fl. *pp* *mp* *pp* *p* *bisb.*

Ob. *mf* *p*

Kl. *pp* *pp* *p*

Vc. *mp* *pp*

K.B. *mp* *pp*

Red.

3

Detailed description: This system covers measures 122 to 126. The Flute part starts with a *pp* dynamic, moves to *mp*, then *pp*, and ends with a *p* dynamic and a *bisb.* marking. The Oboe part has a *mf* dynamic followed by *p*. The Clarinet part features *pp* dynamics with a triplet of eighth notes. The Violoncello and Double Bass parts have *mp* and *pp* dynamics. A *Red.* (Reduction) line is present for the Clarinet and Cello/Bass. A *3* (triple) marking is shown for the Clarinet and Cello/Bass.

127

Fl. *mf* *pp*

Ob. *pp* *mp* *pp* *bisb.*

Kl. *mp* *mf* *pppp*

Vc. *p* *rhythmisch ungenau wiederholen*

K.B. *p* *rhythmisch ungenau wiederholen*

Red.

Detailed description: This system covers measures 127 to 131. The Flute part has a *mf* dynamic followed by *pp*. The Oboe part has a *pp* dynamic, then *mp*, then *pp*, and ends with a *bisb.* marking. The Clarinet part has *mp* and *mf* dynamics, ending with a *pppp* dynamic. The Violoncello and Double Bass parts have a *p* dynamic and a *rhythmisch ungenau wiederholen* (rhythmically imprecise repetition) instruction. A *Red.* (Reduction) line is present for the Clarinet and Cello/Bass.