


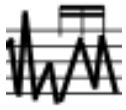


AST	alto sul tasto
AST at pinky	bow next to the fourth finger of the left hand
ASP	alto sul ponticello
	bow position tremolo, between the nut and bridge. Very light pressure, resulting sound will be as loud as it can. Spazzolare
ORD	default bow position
norm	default bowing and playing style, including string on which to play with the hair of the bow, maintaining left/right motion like a heavy spiccato.
battuto	default bowing technique, wood of the bow on the strings
Arco col legno	scratch tone, maximum pressure with no discernible pitch
	

 Increase and Decrease of bow pressure. Throughout, a pitch will be discernible.



Ricochet



Ricochet during glisses

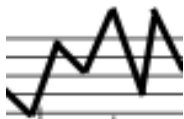
behind bridge



played on the tailpiece side of the bridge on the open string indicated.



roll the wood of the bow over the hair against the body of the instrument to produce a dry crackling sound



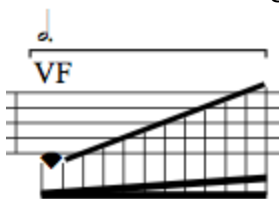
Glissandi – follow the general contour.



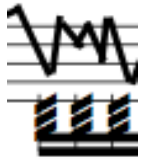
continue to slur three notes in the same pattern as the pitches gliss up



continue to slur three notes together, with the two on either side of the open string glissing up/down



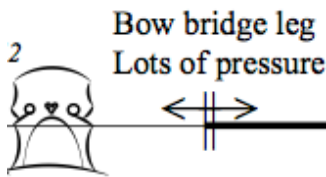
Vocal Fry – maximum pressure as the bow moves laterally to/from nut and bridge. The pressure creates pitch from the depressed string, so a gliss marked low pitch to high pitch is from nut to bridge.



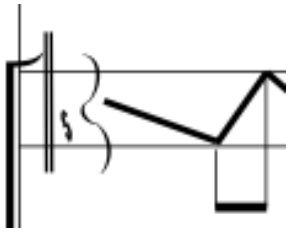
glissandi over tremolo bowing



played as fast as possible



CELLO – bow either the A or C side leg of the bridge



CELLO – rub the left side of the instrument with the palm of your left hand up and down, following the contour of the line on the staff.

slow pinky gliss



touch four harmonic that increases/decreases the space between the pressed note and pinky.

nv

non vibrato

slow wide vib



very slow. Very wide.

##

one and three quarter tones sharp, respectively

GENERAL NOTES:

All glissandi start immediately on note and are considered slurred into the goal note (do not rearticulate on arrival). A change of direction in any gliss is a change of bow direction.

Ricochets always bow into a held note. Beginnings of ricochets are changes in bow direction.

Timings given in “unmetered” sections are approximations.

The beginnings of fast → slow sections start with a pattern on a “sul x” string pattern. This is only important as the passages start, and soon become unplayable on only that string. Play as much as possible on the specified string, switching when most convenient.

Time signatures are given to help align performance, but there should never be a sense of meter.

Vrttasu

Brian Penkrot

$\text{♩} = 60-72$
Seething
sul A

Violin I
mf 3 3
sul A

Violin II
mf 3 3
sul A

Viola
mf 3 3
sul D

Cello
mf 3 3
sul D

10"

p 3 3 3 3

20"

I
as much in single bow as possible

II
as much in single bow as possible

Vla
as much in single bow as possible

Vc
as much in single bow as possible

p

30"

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$