

Notes about Performance – Tat Tvam Asi

The tempo of both movements should remain completely constant, except when clearly indicated otherwise. The tempo indications allow for small deviations: the tempo can be somewhat faster or slower, but only in a narrow range around the prescribed tempo. Exact synchrony is very important, especially in the first movement.

Time signatures and bar lines serve mostly for coordination. Some notes have accents. The angle indicates a stronger accent, and the tenuto line a weaker accent. The accents indicated with angles should be clear, and should sound like downbeats. Notes without accents occurring at the beginning of a bar should never be performed as if they are downbeats.

Quarter tones are indicated with a $\frac{1}{4}$ close to the tones that are to be played a quarter tone lower.

Flute

The first movement uses the concert flute, while the second movement is performed on the alto flute.

Air sounds

Air sounds are like ornaments that colour certain tones. Air sounds should never be obtrusive, and should not cause tones to detach themselves from the texture as a whole, and especially from the line in which they are heard.

Flutterzunge

Flutterzunge is produced with the tip of the tongue or with the uvula. The flutist decides which technique will produce the best sound. In this composition flutterzunge is like an ornament that colours the tone and introduces some tension into the timbre. It should not sound frantic.

Glissandi

Glissandi are performed through changes of embouchure, changes of fingering (especially on open hole flutes) or both.

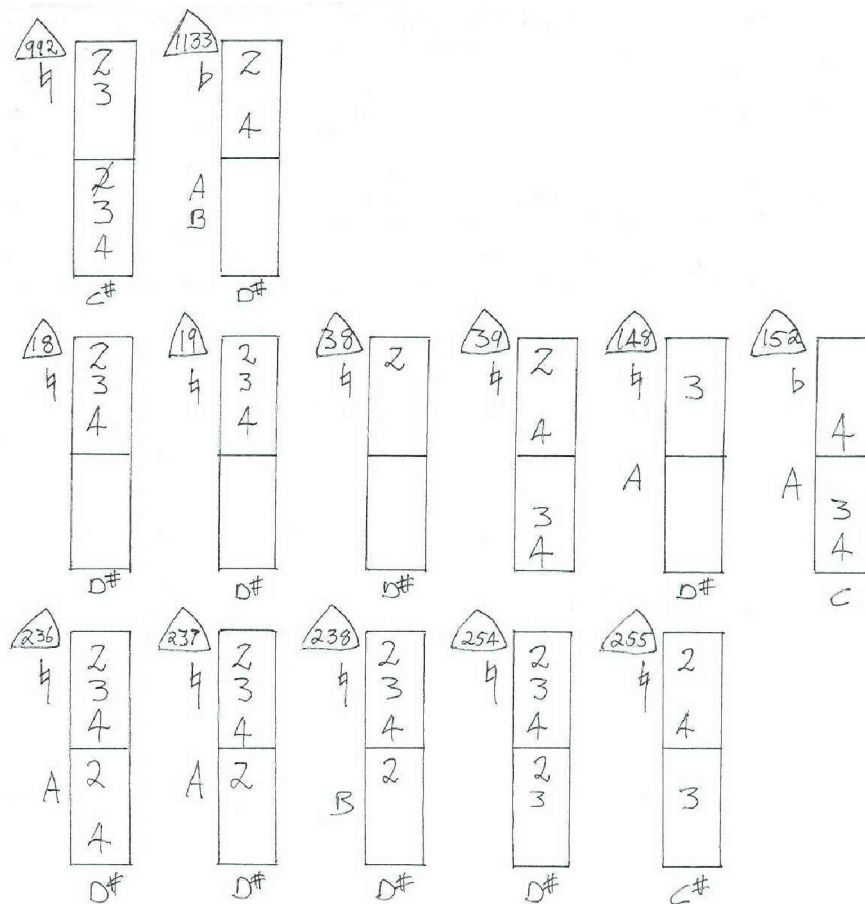
Multiphonics

Multiphonics are numbered as in the following two publications. Some of the pitches indicated in the score and parts are approximations. The pitches were suggested by those given in these two publications.

Levine, C. & Mitropolos-Bott. 2002. *The Techniques of Flute Playing / Die Spieltechnik der Flöte*. Bärenreiter

Levine, C. & Mitropolos-Bott. 2004. *The Techniques of Flute Playing II: Piccolo, Alt and Bass Flute/ Die Spieltechnik der Flöte II: Piccolo, Alt- und Bassflöte*. Bärenreiter

The following multiphonics (for the concert flute) are used in the first movement: 992, 1133. Eleven multiphonics for the alto flute are used in the second movement: 18, 19, 38, 39, 148, 152, 236, 237, 238, 254, 255. All these multiphonics except nr. 992 can be played on both open whole flutes and on closed whole flutes. They are all very stable or stable (except nr. 992) and are used in their best dynamic ranges. Flutist can also produce other multiphonics with similar pitches and timbres if a particular multiphonic is very difficult or impossible on a specific flute.



Spoken attacks (speech sounds)

The speech sounds that come at the beginning of certain notes should always be clearly audible. The vowel suggested is uu, but another vowel can also be used, or different vowels for different notes or different registers. The prescribed consonants (phonemes) should be used.

Bisbigliando

The flutist chooses among the possible fingerings for a specific tone those that work best. Bisbigliando is also like an ornamentation of the tone, and the tone should remain part of the line in which it is heard.

Lowest tone

The B below middle C indicated in the first movement is produced through a change in the embouchure. It is not necessary for the flute to have fingerings for B. If the flutist does not reach the exact pitch of the B through changes in the embouchure, this is not a problem.

Variation in timbres

Since the flute is very often the highest instrument in the ensemble, the flutist should try to differentiate the timbres of sounds produced in different registers, especially in the higher register. These variations are not prescribed by the composer, but flutists can use the differences in thematic material to decide on variations in timbres. Ideally, each type of theme should have a slightly different timbre.

Cello

Tremolandi

This technique colours the tones in different ways, but the change in sound should never allow the tones to detach themselves from other sounds in the line. Tremolandi are unmeasured and fast.

Harmonics

The fingerings of artificial harmonics are not always indicated, but the resulting sounds are. Artificial harmonics are produced in the usual way, but the cellist is free to use other fingerings for harmonics (also other strings) when more convenient.

Flute-like timbre

In certain passages in the second movement the timbres of the flute and the cello should mix to such a degree that the two instruments are indistinguishable. The cello alternates, especially in the second movement, between different tone colours. This variety should be very clearly audible. The transitions in timbre are sometimes abrupt, sometimes gradual.

Piano

The piano is performed mostly without sustain pedal in order to keep the sounds clear and brittle. When the pedal is indicated, pedal markings should be respected even if it allows the sounds to flow into each other and ‘blur’. This is the intended effect. The pianist can use the pedal (even when not indicated by the composer) to help sustain some sounds when the hands need to shift positions.

In the both movements the pianist plays certain strings with a wire brush, like the wire brush used by drummers playing the drum kit. The strings indicated are approximations: if strings somewhat higher or lower than those indicated are also set into vibration, this is not a problem. The overall sound intended is similar to that of a suspended cymbal played with wire brushes. The sounds should be like a ‘halo’ on the total sound of the ensemble, and should not be intrusive. These passages are always pedalled, even if the strings/keys indicated have no dampers.

In the second movement the pianist also plays the lowest strings with a soft timpani mallet, and plucks certain strings. In stead of plucking the strings, the pianist can prepare those strings by placing a thin wire on top of the strings just before playing the notes in the ordinary way. The wire must then be removed after the specific passages have been played. The strings can also be prepared in another manner. The sounds should be similar to the sounds of a fairly delicate harpsichord register.

In the second movement the pianist places weights on the keys (and removes them). These weights should be as small as possible and be placed in a position that will not interfere with performance. They serve the purpose of a third pedal. If possible, the pianist can use the third pedal instead of or in addition to the weights.

In cycle 160 to 161, and again in cycle 164 of the first movement the pianist is instructed to strike any resonant part of the piano with a fist. This should produce a clearly audible sound. The pianist is also free to choose another way to produce a resonant, low percussive sound with indefinite pitch.

The chromatic cluster in the second movement at rehearsal marks D and E can be struck with the wire brush or with the handle of the wire brush, or with another suitable mallet that will produce a ringing sound.

Percussion

Mallets are not always indicated. The choice of mallets is mostly up to the percussionist, since the timbre desired can mostly be deduced from the sound of the ensemble as a whole. It is likely that most passages will be performed with hard mallets. The percussion part can also be performed by two percussionists. In this case the one will play timpani, bass drum and piano strings and the other the mallet instruments and the suspended cymbal.

Instrumentarium

The following instruments are used.

Three or four timps with pedals. The lowest should be able to reach the D almost two octaves below middle C, and the highest should be able to reach the B just below middle C.

& bass drum (any size, preferably large)

& concert marimba

& vibraphone

& suspended cymbal

In the second movement the percussionist also occasionally strikes the piano's lowest strings with the timpani mallet while playing timpani and marimba. The timpani and marimba should therefore be placed close to the piano to allow the percussionist to reach the lower strings of the piano.

Vibraphone (without motor, and with pedalling according to percussionist's discretion). The vibraphone keys are also bowed with (two) suitable bows. The D timpani is sometimes struck while the vibraphone is played, and thus the vibraphone should be placed next to the timpani (but not between the timpani and the piano).

A suspended cymbal of any size, preferable medium to large. The suspended cymbal is played with the vibraphone mallets.