Timotej Kosovinc:

Unheard Story

I – Prologue

II – Insight

for flute, guitar, cello and piano

Part - Piano

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I – Prologue

II - Insight

(for flute, guitar, cello and piano)

Explanation and Performance Notes

- The use of the piano pedals is left to the pianist.

General

- Indefinite tremolo. Play tremolo as fast as possible.

LH - Left hand.

RH - Right hand.

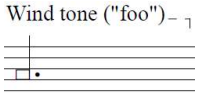
Sul pont./ sul p./s.p. - Sul ponticello.

L.V. - Lasciare vibrare (let sound).

- A sign for Bartók pizzicato.

Flute

- The notes with this kind of notehead are to be played percussively with almost no tone pitch. Say the letter (“p” or “t”) standing above the note in the flute.



- “Wind tone” (a lot of wind noise, almost no tone pitch). There are different ways of producing “wind tone”:
“foo” - say “foo” without voice in the flute.
“hee” - say “hee” without voice in the flute.
Other similar effects with a similar indication:
“f...t” - say “f” in the flute and stop it with a “t” when indicated. Do not pronounce the “t” separately.
“s” - say “s” without voice in the flute.
“sh” - say “sh” without voice in the flute.

- Flutter tongue.

- Do a lip pizzicato.

- Do a jet whistle up (finish loudly).

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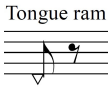
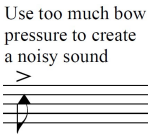


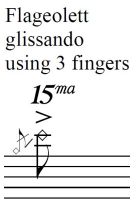
- Do a tongue ram.

Cello

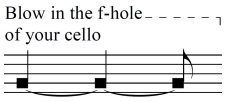
- A note in brackets at the end of the glissando line indicates the direction and the approximate speed of the glissando. The exact note does not necessarily have to be reached and should not be pointed out.



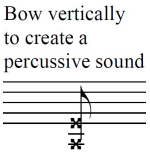
- Use too much bow pressure to create a noisy sound.



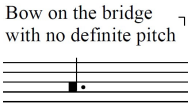
- Make a fast flageolett glissando from and to the indicated note. Use 3 fingers of the left hand in order for glissando to always move upwards.



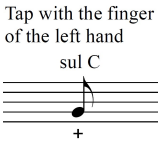
- Blow in the f-hole of the cello.



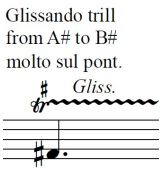
- Bow the indicated strings vertically to create a percussive sound.



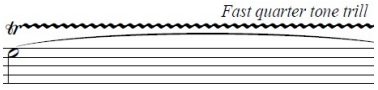
- Bow on the bridge with no definite pitch.



- Tap the indicated note with the finger of the left hand.



- Do a fast glissando trill between A# and B# with the same finger.



- Do a fast trill. The upper note should be just one quarter tone above the indicated one.

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Guitar

- Rasgueado on the muted strings. Use i-finger and thumb of the right hand alternately. Mute all of the strings with the left hand.

- Hit the bridge of the guitar with the thumb of the right hand.

- Hit the “top” (soundboard) of the guitar below the rosette with the i-, m- and a-finger of the right hand.

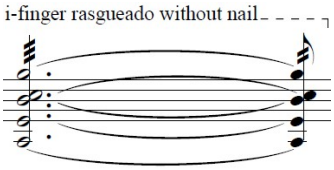
- Hit the “top” (soundboard) of the guitar above the rosette with the thumb of the right hand.

- Hit the muted sixth, fifth and fourth string with the thumb of the right hand. Mute the strings with the left hand.

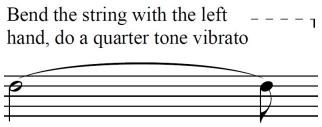
- Hit the side of the guitar below the fretboard with the left hand.

- Hit the side of the guitar above the fretboard with the right hand.

- Hit the muted strings and the “top” (soundboard) of the guitar with the right hand.



- Do a fast and soft tremolo rasgueado using the i-fingertip but no nail.



- While holding the indicated note, bend the string with the left hand and keep bending it up and down in order to produce a special quarter tone vibrato.

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Piano

Unheard Story

I - Prologue

Timotej Kosovinc

Rhythmically

♩ = ca. 96

Piano

24

24

25

Pno.

mf

29

Pno.

32

Pno.

35

Pno.

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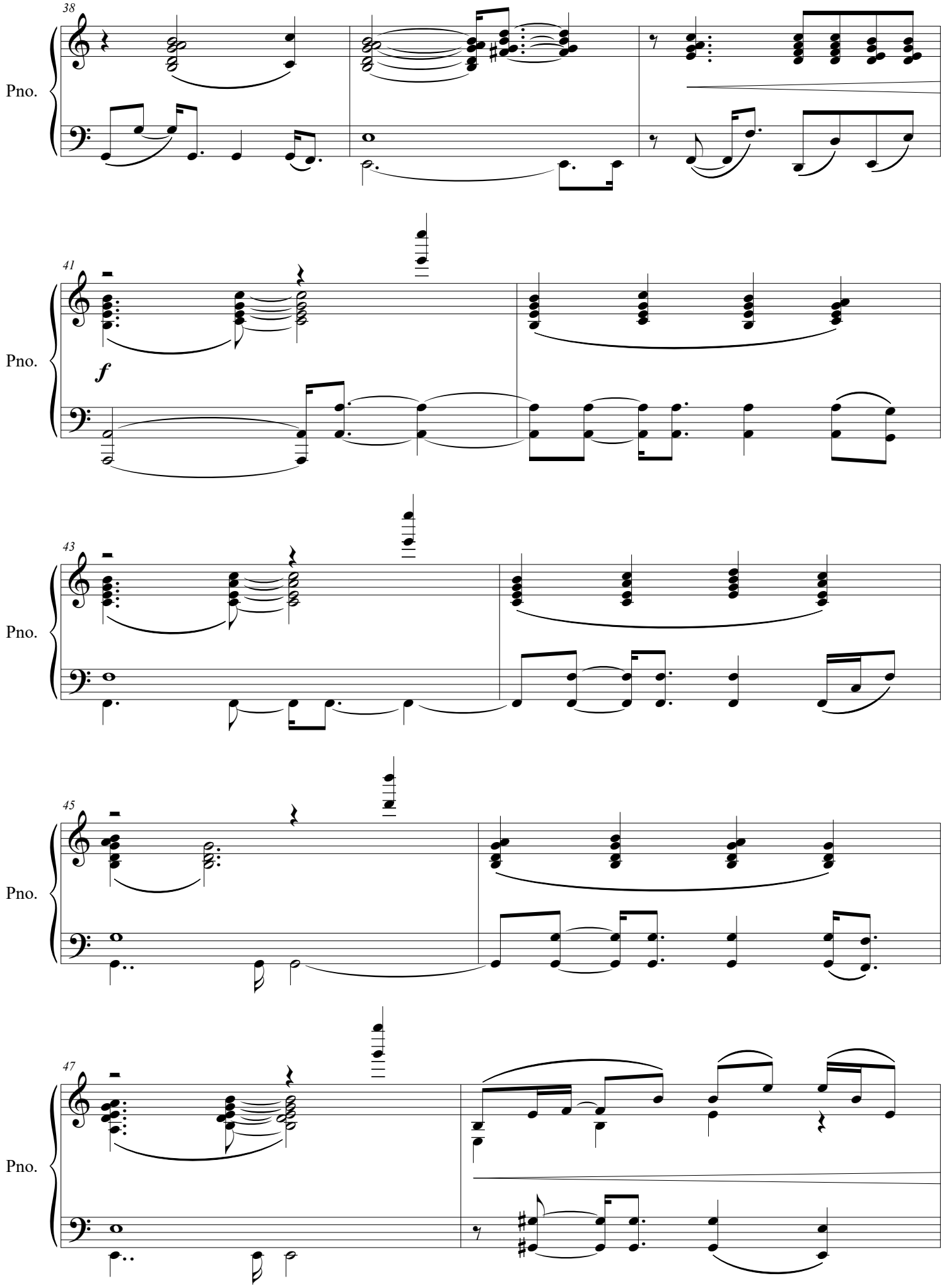

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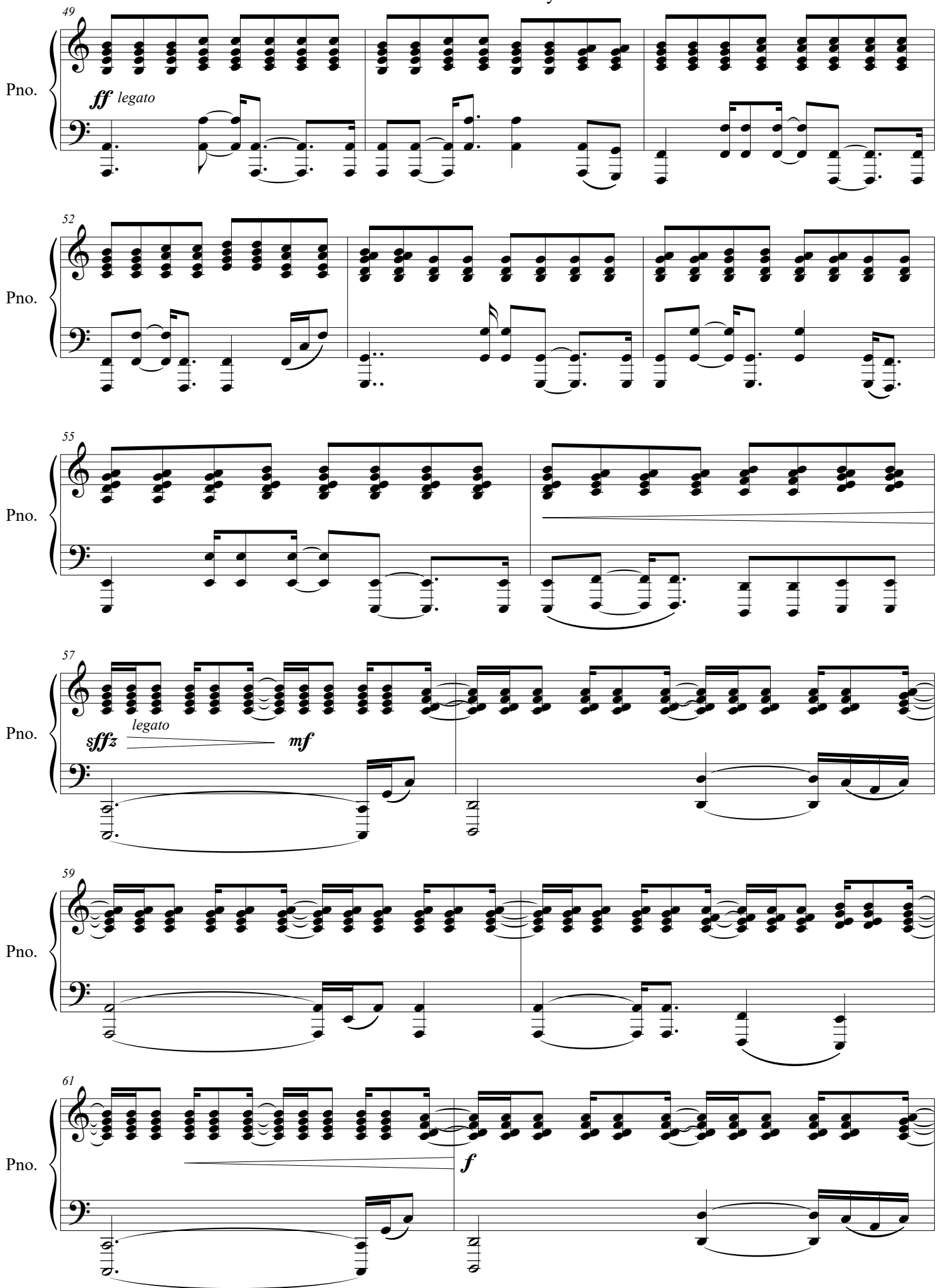

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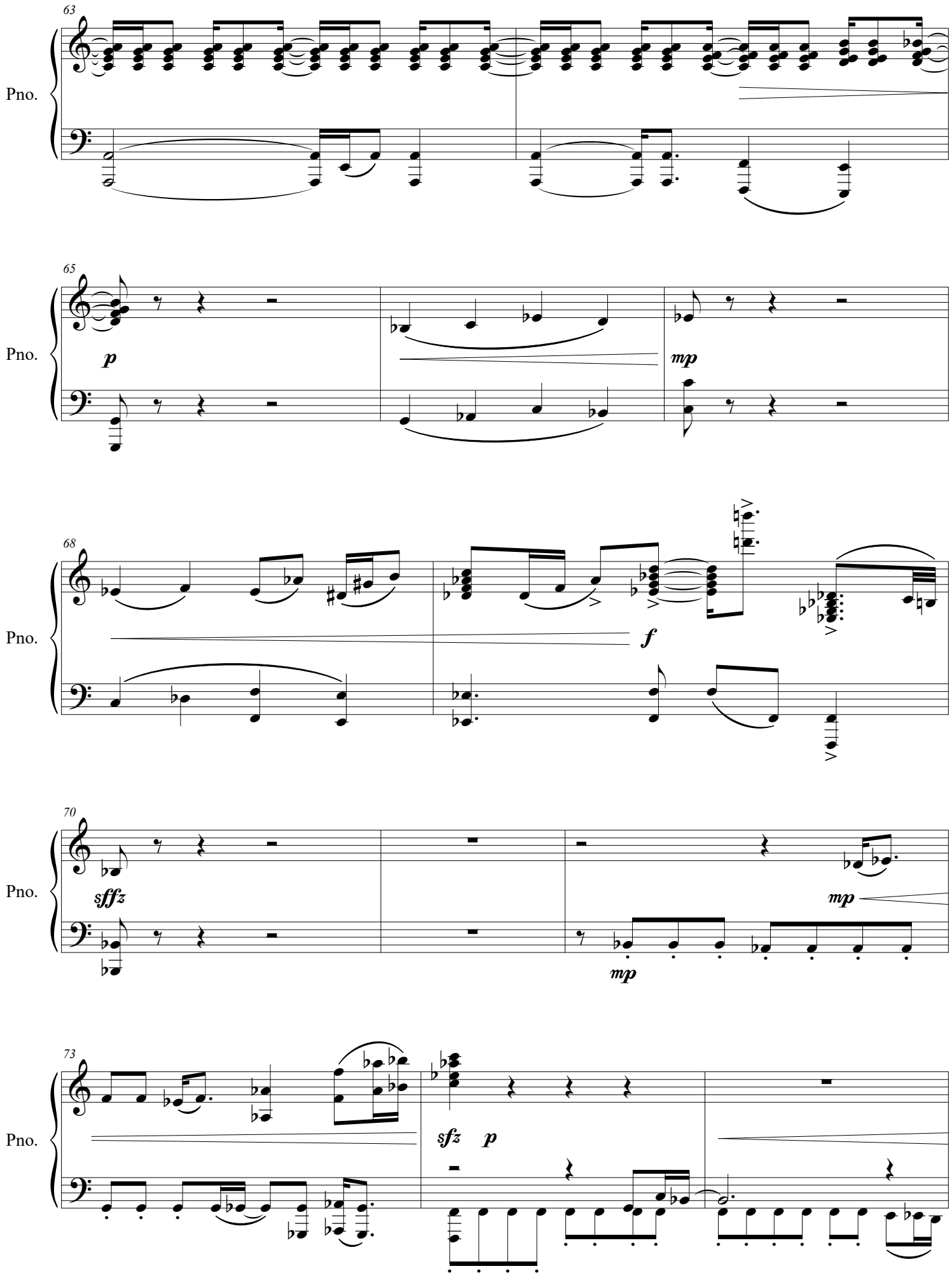

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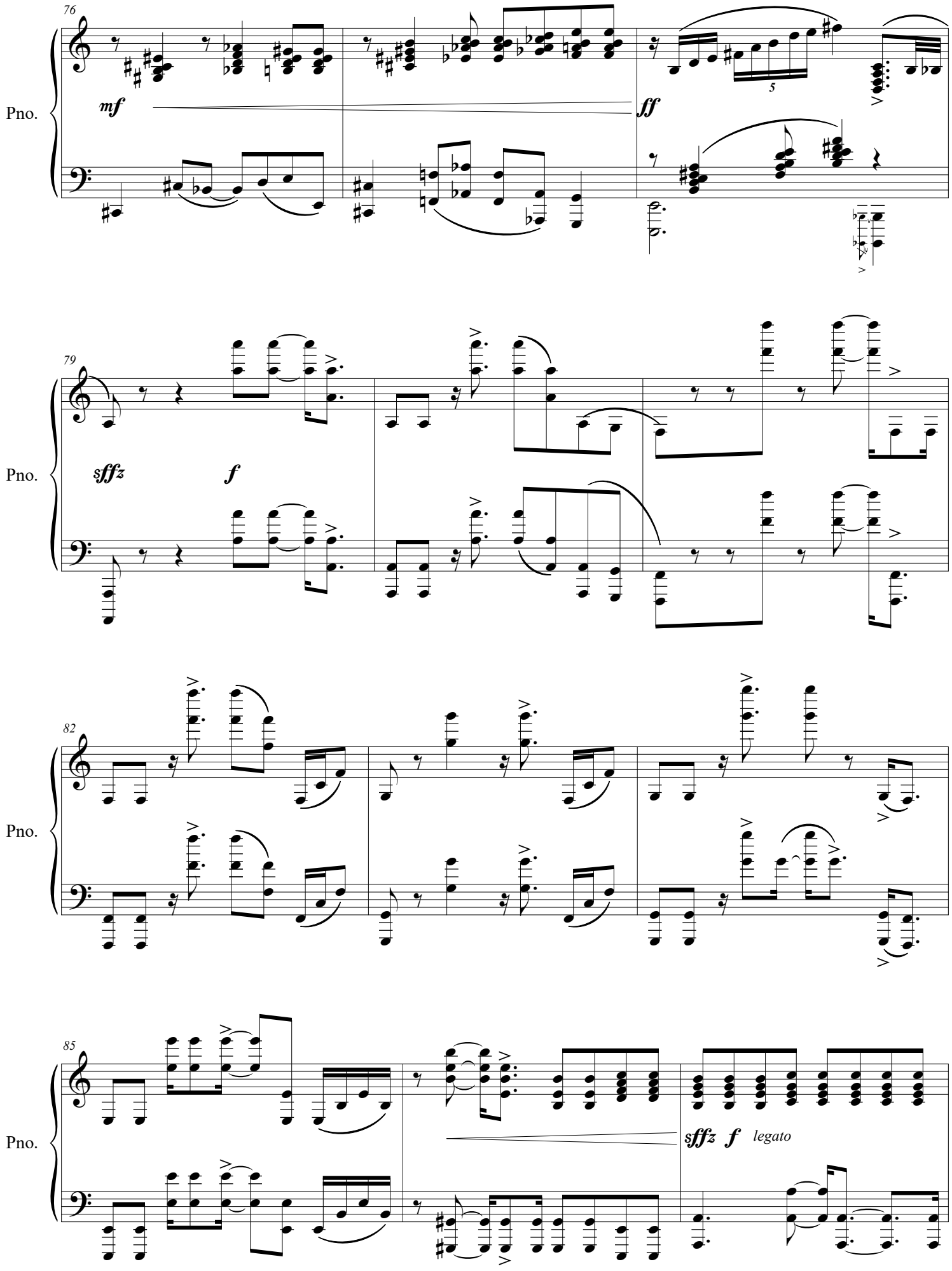

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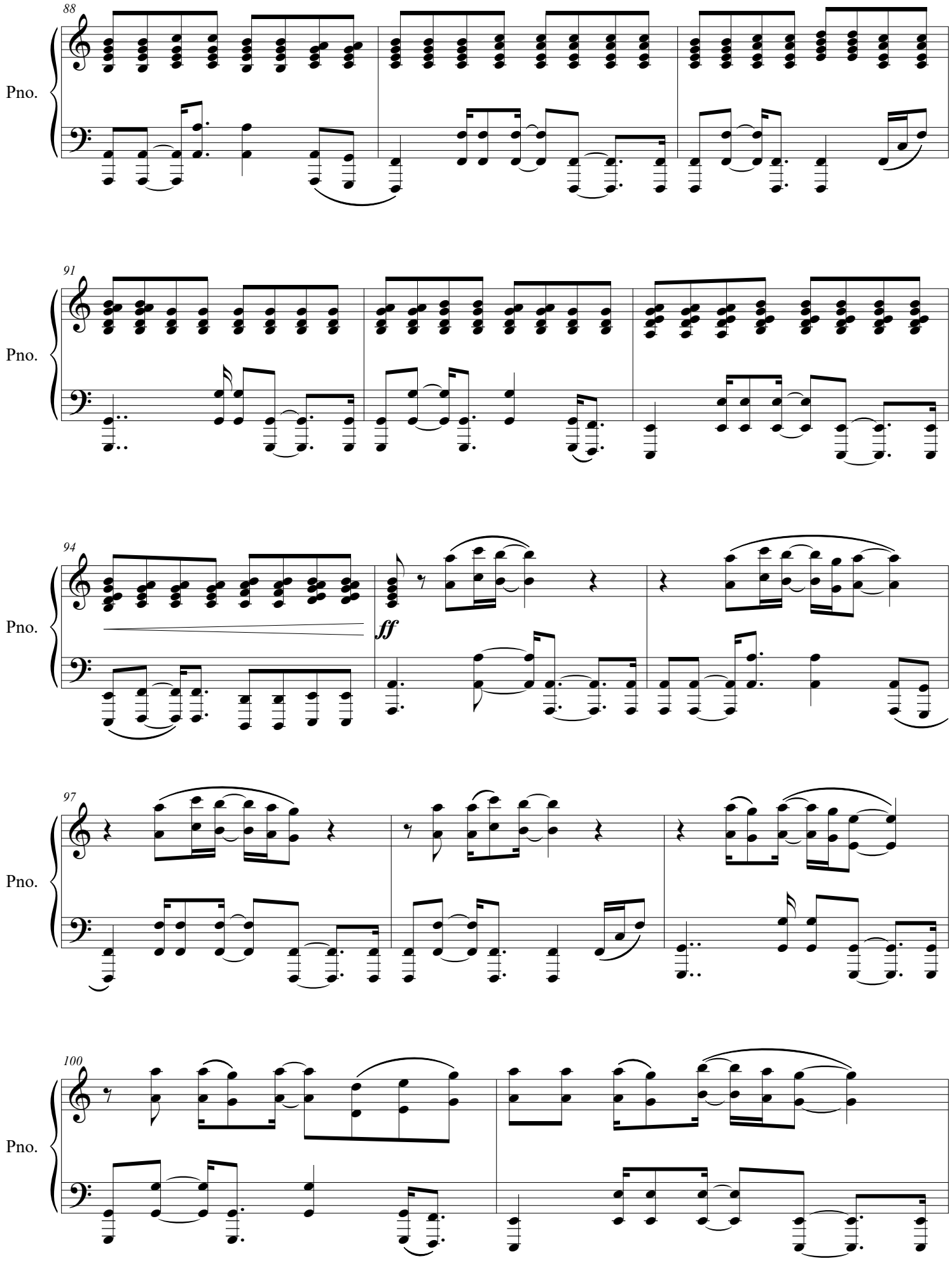

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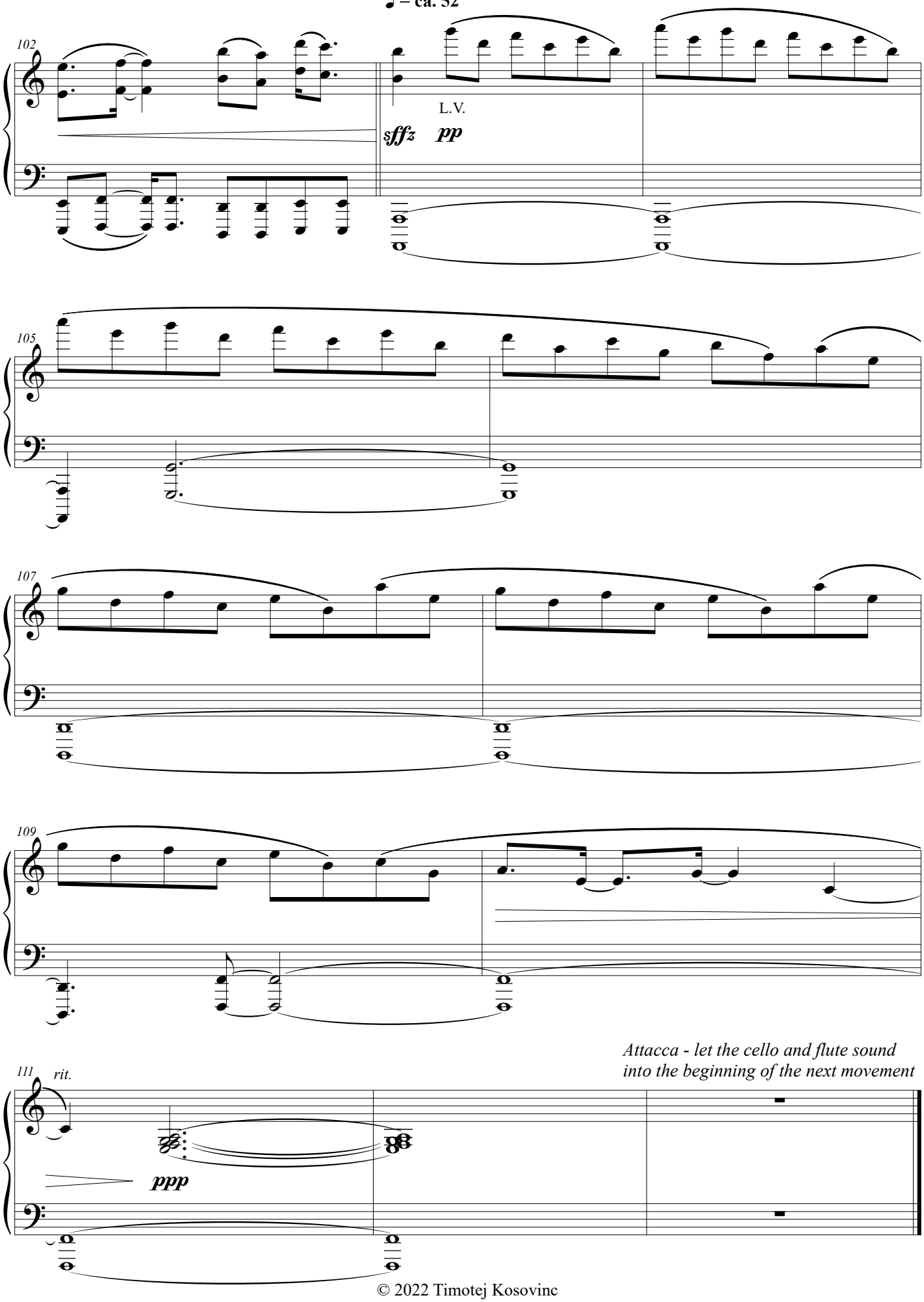
Outro

♩ = ca. 52



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Piano

Unheard Story

II - Insight

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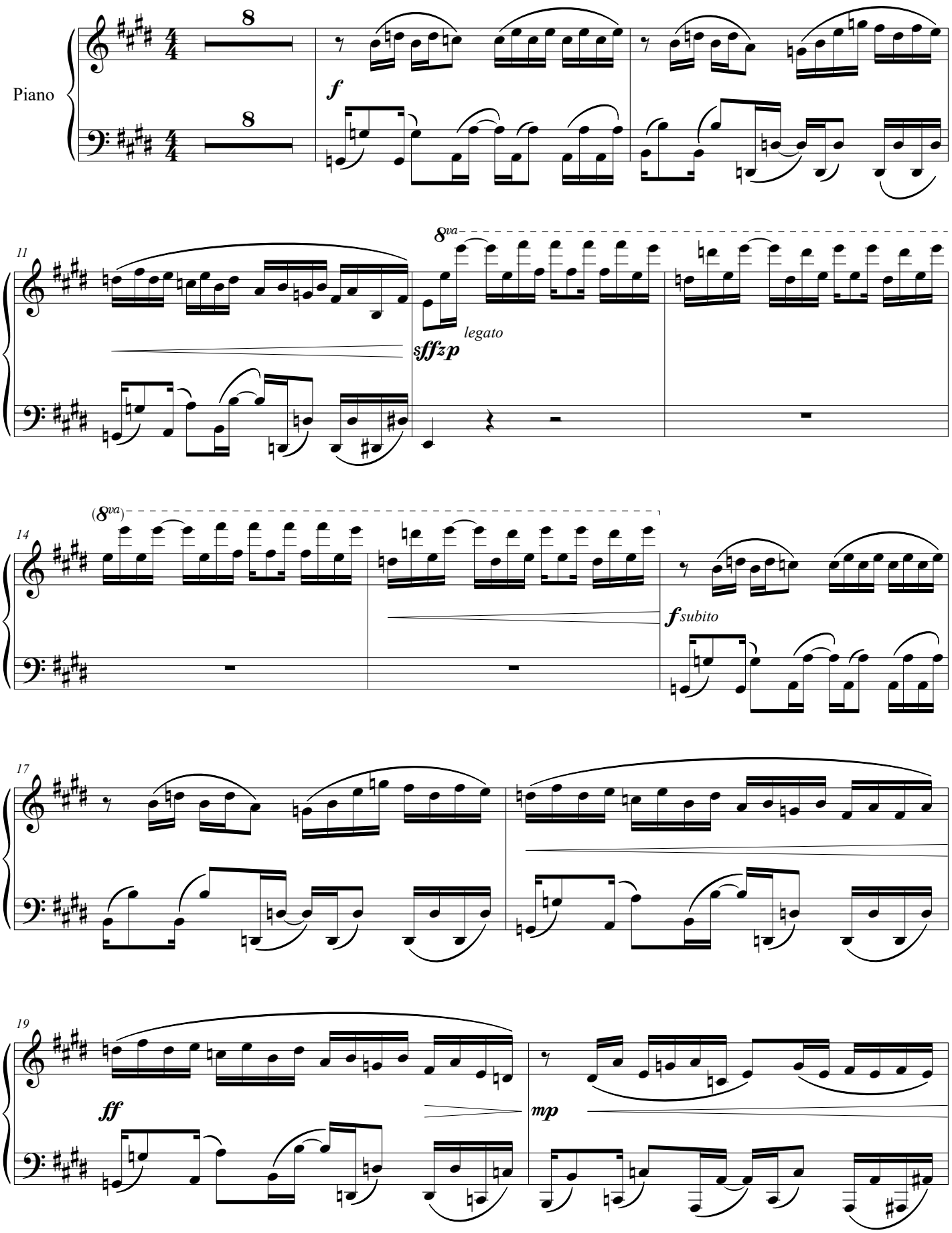
Rhythmically

♩ = ca. 104



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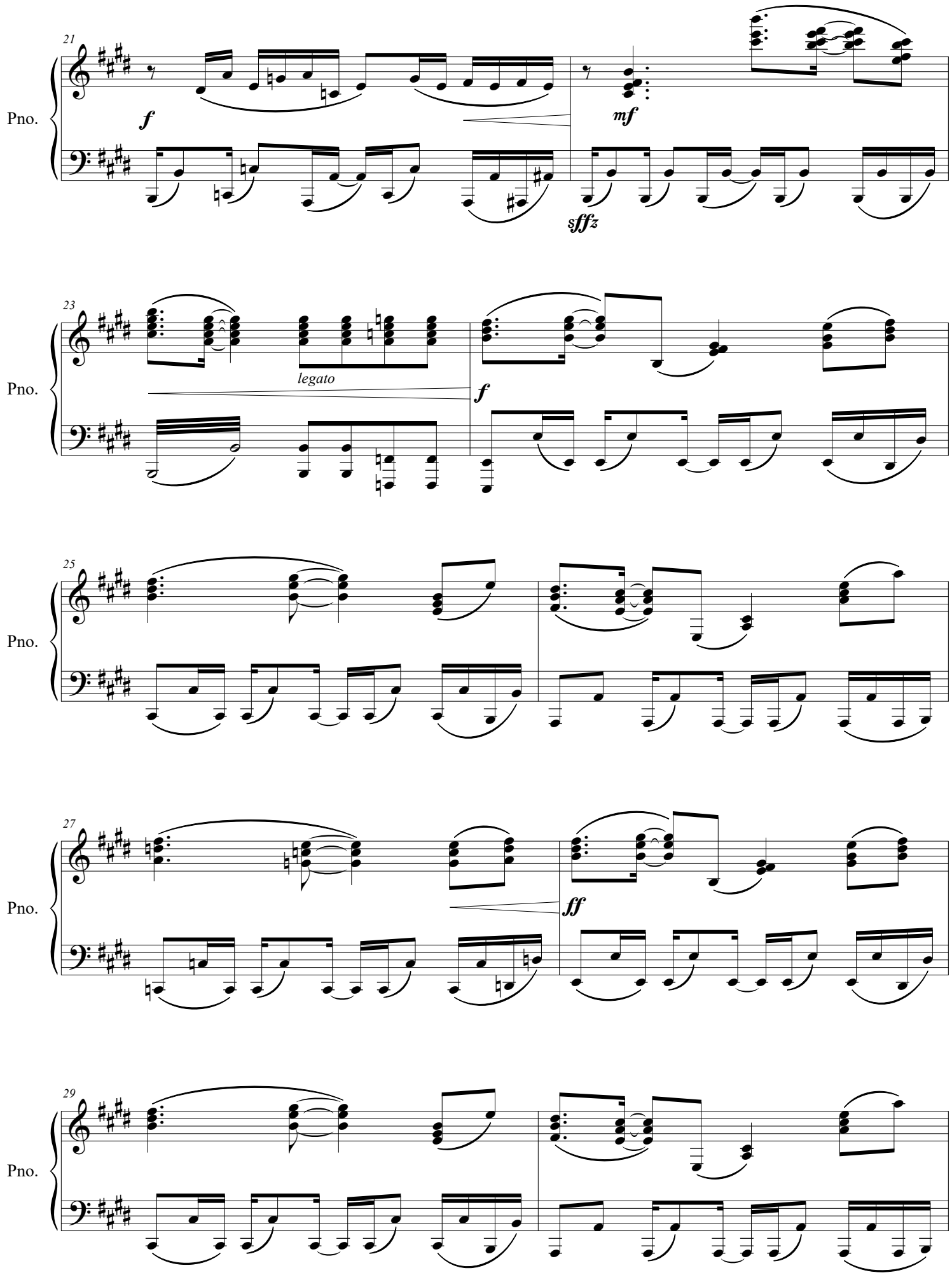

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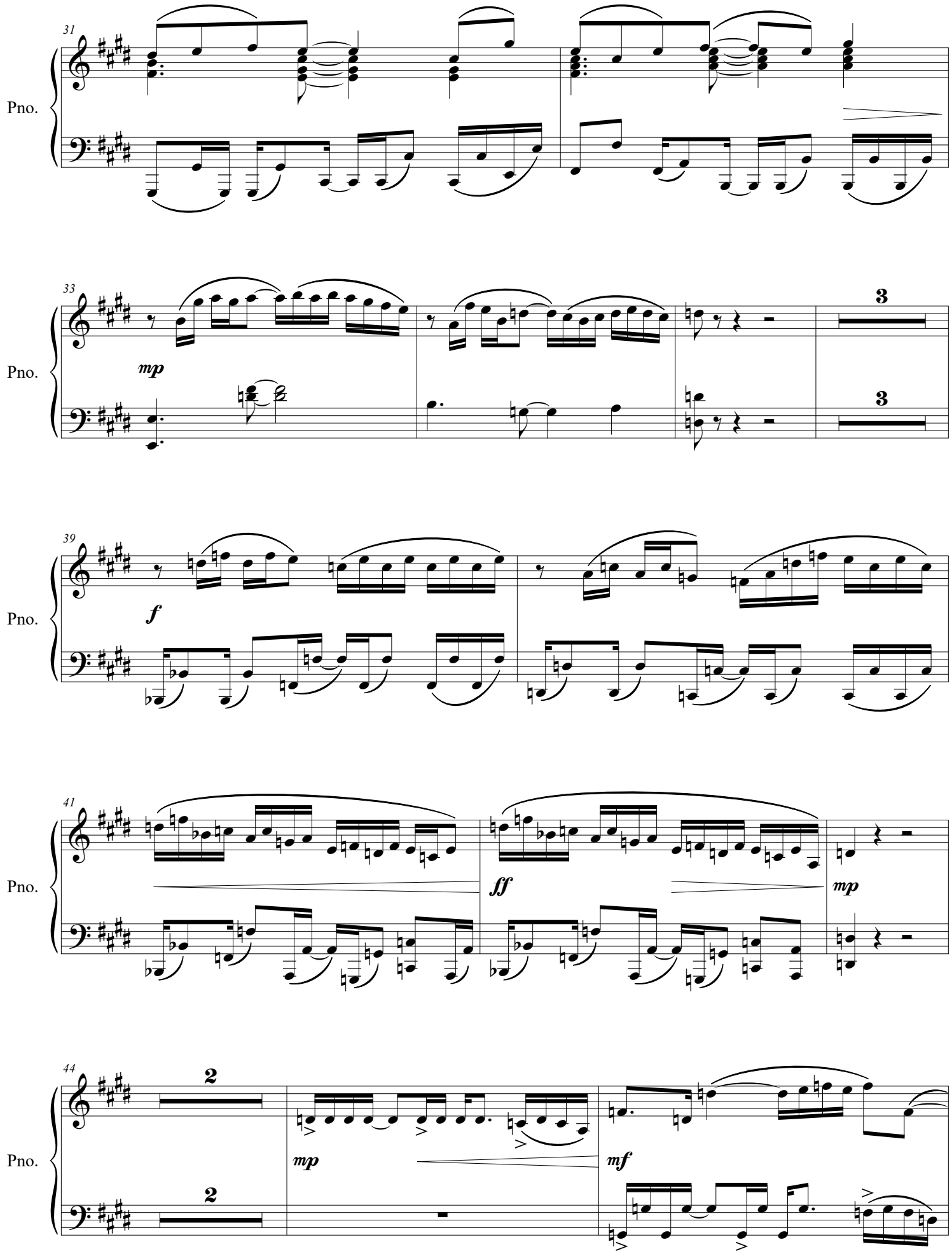

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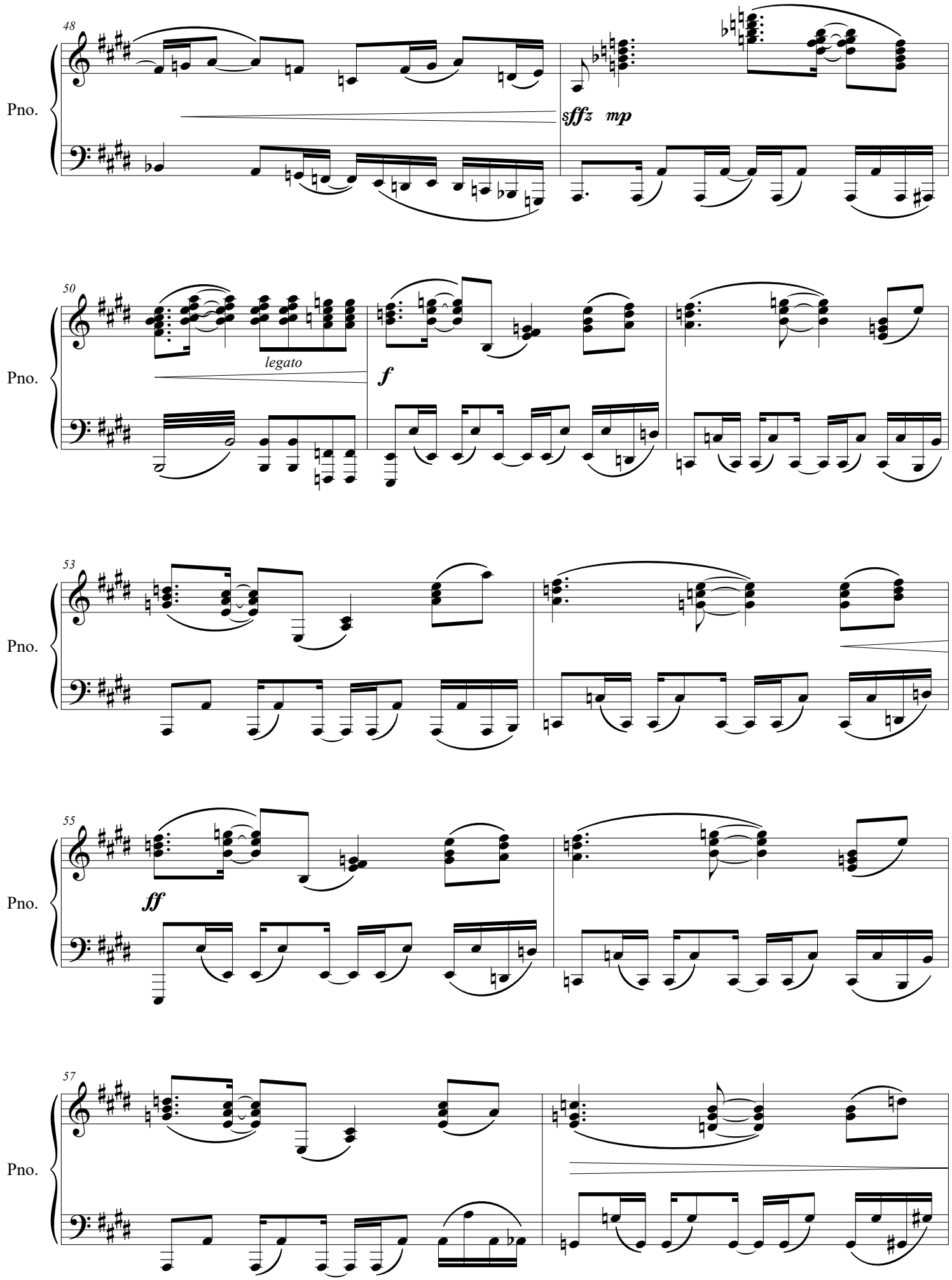

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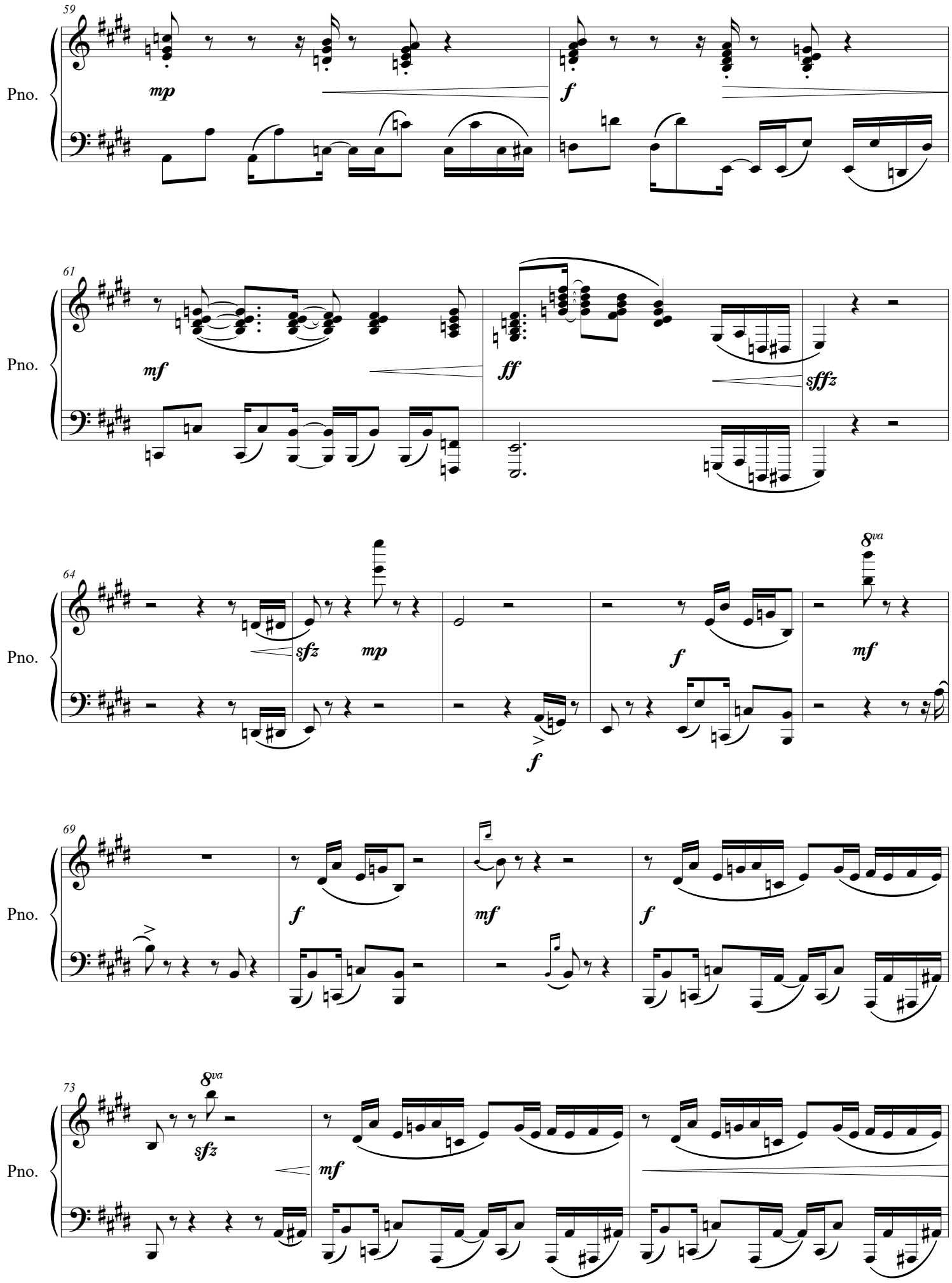

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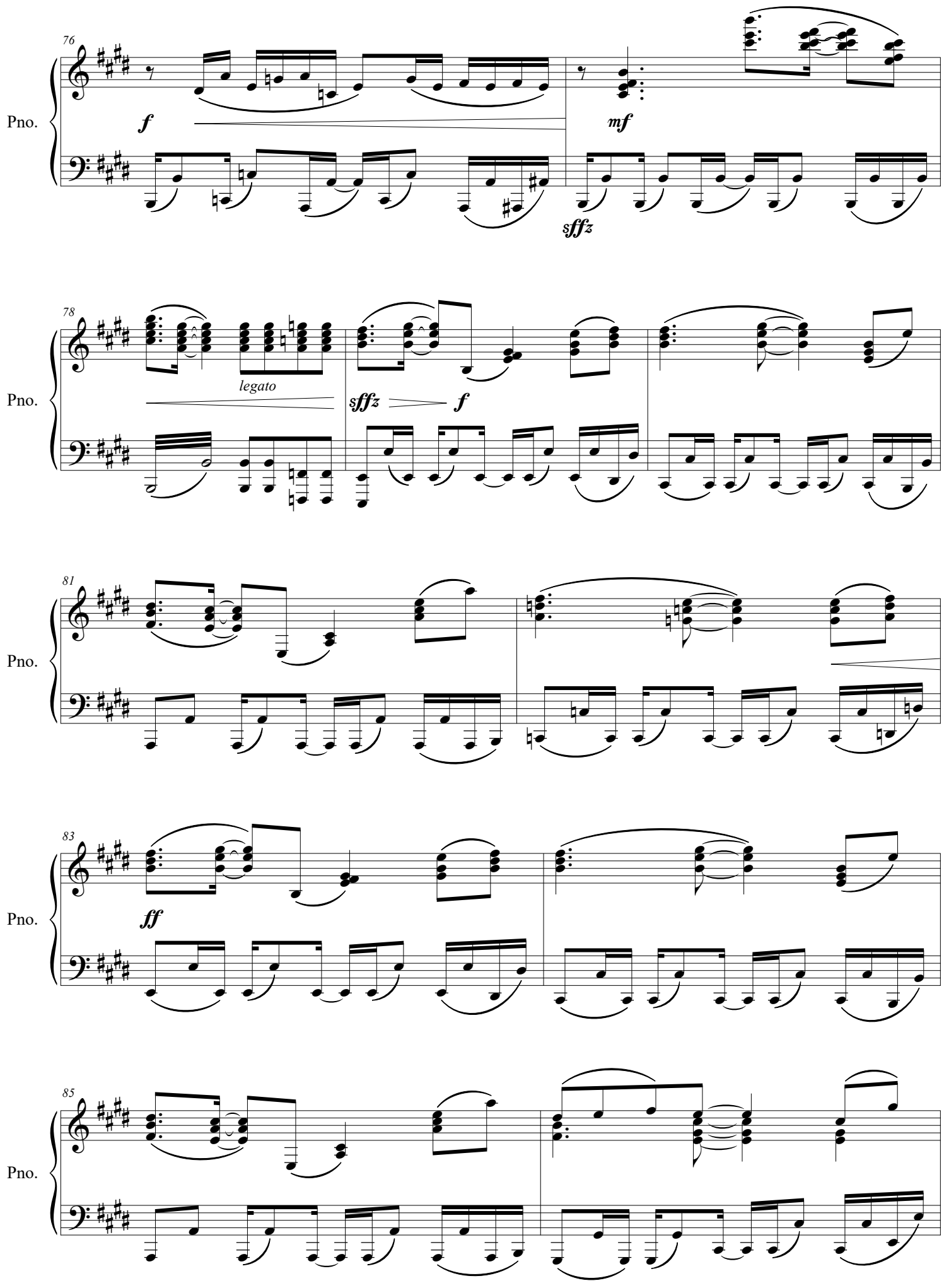

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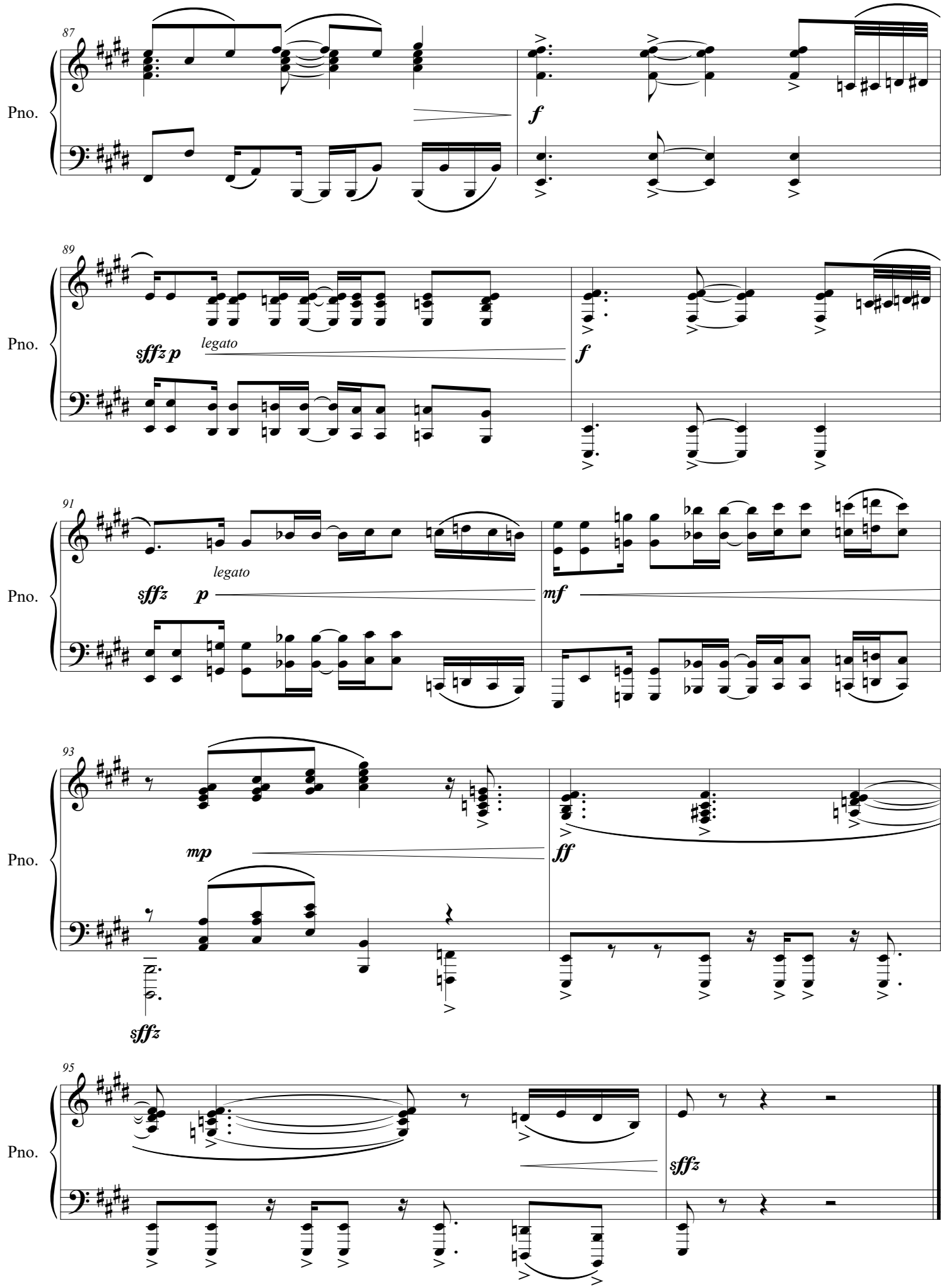

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