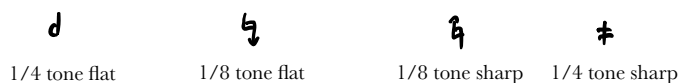


Performance notes for **Experiment 1, Experiment 2, and** ***Four Bites of Autumn***


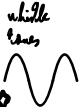






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General remarks











- Accidentals apply only to the note that follows them, unless that note is repeated immediately after.
- The music is to be played *senza vibrato* unless otherwise indicated.
- Just harmonic intonation is preferred wherever possible/comfortable, especially in the more diatonic fragments. The flute and violin should keep the distinction between sharps and flats as was usual in the 18th century.
- The indicated tempi are orientative and can be adapted to match the needs of the performance situation.
- In the parts where no tempo marking is indicated, notes with a black note head and no stem are meant to be comparatively short, and notes with a white note head and no stem, comparatively long. They do not need to always have the same length, though, as this might convey the feeling of a pulse, which is to be avoided. Similarly, fermatas with a curved shape are meant to be comparatively short, and those with a square shape are meant to be comparatively long.
- The notation for the microtonal pitches used is described below. These intervals are approximate and, in the case of the traverso multiphonics, descriptive rather than prescriptive.



Traverso

-  Flatterment (finger vibrato): shape amplitude and frequency as indicated by the drawn curve
-  Whistle tones: follow the shape of the curve with the direction of the airstream to produce different partials. The diamond shaped note head indicates the note to be fingered
-  Flatterzunge
-  Multiphonic
-  Pure air sound
-  Airy pizzicato: play the indicated notes with a percussive articulation including some air sound, and using the indicated consonant
-  Smorzato (lip vibrato): shape amplitude and frequency as indicated by the drawn curve
-  Traverso fingerings. When number 7 is shown, it means that the key should be pressed and therefore the D# hole open. The 'tr' means that the indicated finger should perform a trill. These fingerings have been used on a copy of a G. A. Rottenburgh flute from the Frans Brüggen Collection, made by Roberto Bando in 2020, and might not work on a different flute

Violin and viola da gamba

	Glissando
	Glissando with accelerando/ritardando
	Harmonic glissando: glide one of your left hand fingers up and down the indicated string as indicated by the curve, with enough pressure to bring out the different harmonics
	Flattement: microtonal trill/finger vibrato typical in French viola da gamba music. Shape amplitude and frequency as indicated by the drawn curve
	Bisbigliando: colour trill, technically a bariolage between two strings while playing two harmonics that result in the same pitch.
	Harmonic double stops: except when very obvious, the strings on which to finger the given notes are specified as to avoid confusion
	Laissez vibrer: generally used on pizzicato notes, to let them sound until they stop vibrating
	Left hand pizzicato
	Col legno ricochet
	Trill with harmonic: apply and release pressure on the string with your left hand in order to achieve an alternation between the stopped note and the harmonic that occurs when placing the finger in that same position with less pressure

Remarks about the score for Experiment 1

The coloured fragments are to be played in the following manner:

- Follow the order indicated in the corresponding box where the words describing basic tastes appear, repeating as indicated.
- Each time you repeat the fragment corresponding to a particular basic taste, choose a different utterance (each utterance is separated from the others by a dashed barline) or, in the case of the 'salty' fragment, choose a different set of notes within those that are given. If there is not more than one option, repeat the same.