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***null, eins***

für Altosaxophon, Kontrabass und Klavier  
for Alto Saxophone, Double Bass and Piano

# INSTRUCTIONS


## ALTO SAXOPHONE

 **Teeth on reed**  
Placing the teeth on the reed, instead of against the lower lip as in normal playing, can produce a thin, high-pitched, whistling sound


 **secco slap**


 **slap**


 **open slap**


 **tongue ram**  
Starting with air, the tip of the tongue should be "spit" against the reed  
The tongue also remain loose

 **flutter tongue**

 **growl**  
Sing random pitch while playing the indicated note

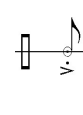
 **air without pitch**

 **air with pitch**  
(1/2 air, 1/2 tone)

 (1/4 air, 3/4 tone)

 **keyclicks without pitch**

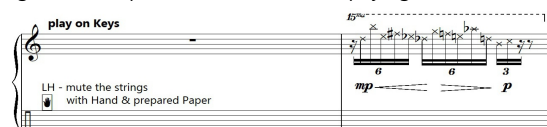
 **keyclicks with pitch**

 **pops**  
Not blowing air in to the tube, nor not like a 'slap'.  
With mouthpiece, pressure behind the lips and release with open ended "p" sound.  
Fingering open C# is recommended

**Fingerings of Multiphonics and Microtones are written in the score and other details are written in the score too**

## PIANO

A4 sized paper is needed to be installed inside the piano.  
Set the paper that could cover the strings of the highest section.  
It gives more percussive sound than paying with hand mute only.



play on Keys

LH - mute the strings with Hand & prepared Paper

*mp* *p*

There are several **inside techniques** need to notice.



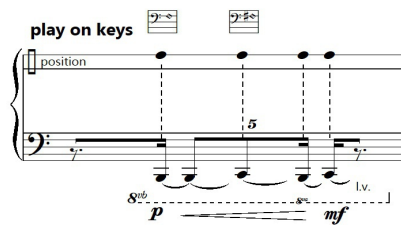
play inside

pizz. *lv.* *mp*

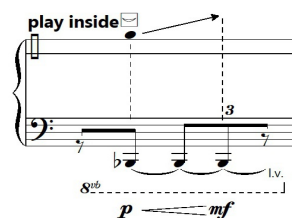
pizz. *lv.* *p*

**pizzicato** the string. The number of strings varies depending on the pitch, but only one string is played.  
It is recommended to play behind the damper.

Most of the other **inside techniques** are played around the damper.  
 Relative to the damper, play or damp in front of the damper, behind the damper



The big dots in the score indicate the damping position when 'play on keys'

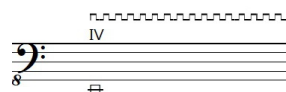


The big dots in the score indicate the playing position when 'play inside'

Other details are written in the score.

## DOUBLE BASS

### Overpressure



The narrower the jagged line, the more pressure.  
 Mute all strings when overpressure. Use whole hand to stop the strings from vibrating

### on the bridge

There are 2 ways of playing 'on the bridge'



unmuted - almost pitchless



muted - perfectly pitchless (same way to mute as in 'overpressure')

**m.s.p.** - molto sul ponticello

**s.p.** - sul ponticello

**s.t.** - sul tasto

### slaps

Several slapping techniques are used in this piece.



thumb slap with right hand



finger slap with left hand



palm(hand) slap with hand (both)

Other details are written in the score.

## MICROTONES

	1/8	1/4	3/8	1/2	5/8	3/4	7/8
higher	♯	♯	♯	♯	♯	♯	♯
lower	♭	♭	♭	♭	♭	♭	♭

(not all microtones are used)

♩=72  
*fluido ma feroce*

Alto Saxophone

Piano

Double Bass

4 3/4

open slap

*ff*

9 9

an A4 sized paper is needed to be prepared.  
set the paper that could cover the strings of the highest section.

*pp* *cresc.*

before start, press the keys(D#, E) without sound  
and press pedals(sostenuto, damper)

keep the pedal pressed **until measure 80**  
sostenuto *"sfz"*  
Ped. \* take off the damper pedal very hard

overpressure, slow bow  
IV

*ff* *ff*

Ped damper



4 4 5/4

*cresc.* *mp* *ff*

*f* *mf* *ff*

*mp* *mf* *ff*

[b] as fast as possible  
*tr.* semi tone trill while glissando *tr.* *tr.*

5

6  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  [growl] ord.  $\frac{12}{4}$   $\frac{12}{4}$

*sf*  $\rightarrow$  *mf*  $\rightarrow$  *mp* *poco a poco cresc.*

*sf* *mf*  $\rightarrow$  *mp*

slightly take off the pedal

*sf mp* *sf mp poco a poco cresc.*

s.p.  $\rightarrow$  ord. *tr.* as fast as possible *tr.* m.s.p.  $\rightarrow$  ord. keep *tr.* semi tone trill while glissando



9  $\frac{4}{4}$   $\frac{12}{4}$   $\frac{12}{4}$   $\frac{12}{4}$   $\frac{12}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*cresc.*  $\rightarrow$  *ff*

*cresc.*  $\rightarrow$  *ff*

slightly take off

(ord.)  $\rightarrow$  s.p.  $\rightarrow$  m.s.p. *ff*

12  $\frac{3}{4}$  [growl] *sf* *mp* ord. 3 12 *ff* slightly add voice to [growl]  $\frac{3}{4}$  16  $\frac{3}{4}$  [growl] *f* *ff* 9

*mp* *ff* *mf* *ff* 9 8<sup>sub</sup> 9

*sf* *p* s.p. → ord. *tr.* *ff* poco a poco → m.s.p. *ff* aggressive tremollo as fast as possible *sf* *ff* m.s.p. 3 semi tone trill while glissando

\* "sf"  
\* press the damper pedal very hard

16  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  [growl] *ff* ord. *mf* [growl] *ff* *mp* 12 12 slightly

*sf* *mf* *ff* *ff* 8<sup>sub</sup>

\*\* on the bridge IV aggressive tremollo s.p. → ord. *sf* *mf* *f* 6 6

\*\* mute all strings with whole hand (mute near the following note)

19 add voice into the tube to [growl] 3 4 with uncertain pitched Voice

6 6 6 *fff* *fffz* *mp*

8<sup>va</sup> *fff* *pp* *ppp*

*legato*

*ff* *mp* *fff* *mf* *p* *mf*

s.p. wide vib. to ord. slightly to widely

ord. gliss. with vibrato(wide)

\* similar with korean traditional vibrato  
wave the pitch widely on start of the note with accent (and keep the wide vibrato)

22 4

[growl] *tr.* [F#] ord. *tr.* [b] *tr.* [b] *tr.* [b]

*mf* *mp* *cresc.* *sf* *mp* *sf*

*mp* *p* *f*

*sf* *sf mp* *f* *sf* *ff* 9

s.p. m.s.p. ord. s.p.



24

slightly add voice to [growl]

9<sup>ord.</sup> 9 5 5 5 6

*sfff* *mp* *mf* *ff*

8<sup>va</sup> *sub. mf* *crescendo MOLTO* *sfff*

ord. *tr.* *s.p.* ord. *tr.* *s.p.* ord. *tr.* *s.p.* ord. *tr.* *semi tone trill while glissando* *s.p.* *m.s.p.*

*sff* *f sff* *f sff* *f ff* *f* *fff*

26

3/4

teeth on reed (Ab)

*pp* *poco a poco cresc.*

15<sup>va</sup> *ppp(sub.)* *p* *pp*

Reed. ^ Reed. ^ Reed.

*sf sub. p* *mp*

to the end of the phrase

28 **4**

*mp* *mf* *f* *sub. mp* *sf* *mp*

[growl] ord. 3

(15)

*poco a poco crescendo* *mf* *mp*

*Red.*

*mp* *mf* *sfz* *sfz* *p*

non Vib. ord. III

30

*mf* *mp* *pp* *mp* *p*

altissimo lip giss.

*mf* *p* *mp* *cresc.*

*Red.*

*f* *sf* *mf* *f* *mp*

s.p. m.s.p. ord. s.p.

32

slap ord. 3 [growl] 3

Air without pitch

*sf* *mf* *f* *mp* (*sub.*) *mf* *mf* *f*

slap 3 6 6

*mf* *f*

*mf* *sub.p*

$\wedge$  *Red.*  $\wedge$  *Red.*

*mf* *mp* *mf* *sfz* *sfz* *mp* *ord.* *s.p.* *sf*

34

slap 7 7

*mf* *mp*

ord. 6 12

*mp* *mf* *mf*

slap 3

*mf*

*p* *mf*

$\wedge$  *Red.*  $\wedge$  *Red.*

non vib. s.t., with lots of bow pressure (not much as overpressure)

*mp* *sf* *mp* *f* *f*

ord. *s.p.* *m.s.p.*

36

ord. slightly add voice to [growl] ord. 3 air without pitch

*f* *mp* *sf*

ord. 3 6 12

*mf* *f* *mf* *f*

white key cluster F-B

*f* *sffz* *pp* *mf*

semi tone cluster A-D

*Red.*

ord. 5

*sf* *mp* *molto!* *sf* *mf* *sff* *mf* *sff*

s.p. I II

38

with lots of air (but nat as air with pitch) ord. 7 7 9 9

*mp* *mf* *mp* *mf* *f* *mp* *mf* *f* *f* *ff* *sf*

with uncertain voice but not growl 9 10

altissimo lip gliss.

*f* *mp* *mf* *ff*

*Red.* *Red.* *Red.* *Red.* *Red.*

(ord.) I II 3

*sf* *mf* *f* *sff* *mf* *f* *ff* *sf* *sff*

s.p. m.s.p. ord. 6 6 3 s.p. ord. 3 s.p.

slightly add uncertain voice into the horn → almost like growling

40 ord. sf ff f 7 7 slap ord. 9 slap ord. 9 slap ord. 9 sempre. 9

mf ff ff ff ff ff

ped. especially from here until measure 44, switch pedal much harder than before, with noise

\*\* slap strings with bow, near by the fingerboard

ord. 3 s.p. 3 aggressive tremollo ord. I II

sff mf ff ff ff

\* slap the fingerboard and all string with palm (whole hand)

42 5 5 5 10 10 10 10 10 12 ff ff fff sf fff ff fff ff fff ff

\* random-pitched five notes cluster just follow the position written in but the lowest note (A) must be included in the beginning and the end of clusters

molto mf (sub.) fff sfz ff fff fff

(ord.) → s.p. → m.s.p. s.t., with more pressure

3 ff fff sfz sfz sfz fff

\*\* slide down as fast as possible to uncertain position but should keep the dynamic (fff)

44 [GROWL!] *fffz* *mf* *sf* *fff* *sf* *mp* *mf* *cresc.* *slap* *tr.* *slightly add uncertain voice*

ord. [growl] 3

5 5 5 *fff* *fff* *sf* *fff* *f* *f*

take off the pedal (damper) very hard

over pressure IV *fffz* *fff* *mf* *sf* *as high as possible* *f*

\* glissando with harmonic node \*\* slap all strings with whole hand move from near the nut to the position of following note

48 [growl] *f* *mp* *sf* *mp* *mf* *f* *add voice* *[growl]* *f*

key clicks without pitch

9 5 *f* *fff* *mp* *mf* *f*

ord. s.p. on the Bridge *tr.* *ord.* *sp.* *gliss. with trill*

52  $\frac{3}{4}$  **Air without pitch**  $\frac{4}{4}$  *mp* *mp* *f*  $\frac{3}{8}$  **Air with pitch** *mp* *f*  $\frac{3}{4}$   $\frac{3}{16}$  *ff* *f*

ft. ord. slightly add voice [growl]

as high as possible

\* right hand glissando the side of the white keys horizontally with finger nail. 2nd finger is recomanded

Red. *sf*

m.s.p. *mp* (sub.) *p* *ff* *ff* *ord.*

over pressure

57  $\frac{3}{4}$   $\frac{4}{16}$   $\frac{3}{8}$   $\frac{4}{16}$   $\frac{3}{4}$   $\frac{4}{4}$  **Air with pitch** *ff* *sf* *mp* *sf* *sf* *mp* *pp*

( $\frac{10}{8}$ )  $\frac{10}{10}$

slap with bow *ff* *f* *ff* *ff* *pp* *p*

slap with palm (whole hand) *mp* *ff*

as fast as possible

(almost without pitch) on the Bridge *pp* *p*

(still on the Bridge) *pp* *p*

m.s.p. on the Bridge

63

Air without pitch

3

flt.

3

16

open slap

3

4

Air without pitch

key clicks without pitch

5

6

ppp

sfz

mp

"mp"

"mf"

p

9

8<sup>b</sup>...1

Ped.

"sfz"

m.s.p. on the Bridge

ord. III IV

vertical bowing, slow bow (to finger board) (to bridge)

on the bridge

p mp

ff (sub)

sub. pp

ppp



67

4

tongue ram

3 ord.

mp

sub. pp

Air without pitch

3

Air with pitch

3 ord.

harmonic gliss.

2

16

[growl]

pp

mp

pp

(mf)

sfz

right behind of the Damper damping position

right in front of the Damper

play inside

with nail, flick the string of given note,

mp

String

l.v.

8<sup>b</sup>...1

Ped.

8<sup>b</sup>...1

Ped.

"sfz"

on the Bridge

5

3 ord.

s.p.

5

on the Bridge

ord. IV

3

ppp

pp

p

mp (sub.)

ppp (sub.)

pp

ff

\* glissando with harmonic node



71  $\frac{3}{4}$  Air without pitch *mf* *sf* key clicks *p* *pp* *mp* *sub. p* *mp* Air without pitch *p* *pp* *mp* *sub. p* *mp* Air with pitch *mp* *sub. p* *mp* Air with pitch *mp*

(Damper)

with nail, scratch front of the body  
circular movement

RH *mp* LH *mp* *mf* *p* *ord. IV*

\* 1 2 4 1 2 4 ... random finger, faster

\* with inner side of the finger, slap all strings at once  
one slap, one finger each



75 *mp* *pp* *p* *ppp* *mp* *p* *mp sub. p*

unacorda

*pp* *p* *mp* *pp* *p* *on the bridge*

sempre ord. *pp* *p* *mp* *pp* *p* *on the bridge*

$\text{♩} = 48$   
rigida ma grázioso

78  $\frac{6}{4}$

secco slap  $pp$   $p$   $p$  secco slap

scratch the **key bed** with nail circular movement  $mp$   $mf$   $p$  at an accent, draw a whole circle **play inside** pizz.  $mp$

take off the sostenuto pedal  $\text{Ped.}$  (damper)

(on the Bridge)  $sempre p$   $sub. mp pp$   $mp p$  (sub.) (sub.)  $p$  m.s.p. immediately on the bridge m.s.p. on the bridge bow right side of the bridge slightly move to right side of the bridge

\* mute (damp) all strings with left hand (need to use whole hand)      \*\* and mute again immediately      \*\*\* slightly move the muting (damping) position to the following note

81

air with [ss](teeth) sound  $mp$   $p$   $mp$  slap 5 ord. slap

**play inside** pizz. l.v.  $p$  pizz. l.v.  $mf$

$mf$   $mp$   $pp$   $mp$  (sub.)  $pp$   $mp$   $p$  m.s.p. on the Bridge ord. s.p. on the Bridge

84  $\frac{5}{4}$

Air without pitch  $mf$  key clicks  $mp$   $poco cresc.$

**play on Keys** LH - mute the strings with Hand & prepared Paper  $mp$   $p$   $mp$

(still on the Bridge) **put the bow down!** from bridge to finger board to bridge  $mp$   $mf$   $mp$   $mf$  nail pizzicato on the bridge pick the wood with nail hit (knock) the side of the body with finger tip  $mf$  hit (tap) strings near the bridge with fingers (4 - forefinger to pinky)  $mf$   $mf$  with 3 fingers, slap the strings with 4 fingers

\* not bowing, place thumb and forefinger together and scratch the string through with nails to board side, and to bridge side

87

dim. p mp ppp

secco slap air secco slap Air with pitch

play inside position

3 4 RH - with nail, scratch the notated strings behind the damper with using finger 3 & 4, slowly scratch up and down (back and forward) on the strings. not making pitch, make scratchy sound from between nail and the metal string.

ppp cresc. poco a poco mp

damping position

play on keys RH - with finger tip, damp the string (finger 1) right in front of the damper

mp 8<sup>vb</sup> l.v.

Lead.

\* tap (node) the given note hard to make more percussive sound (LH slap) \*\* with palm, hit all strings near the bridge

thumb slap (RH) IV 6IV \* finger slap (LH) pizz. (ord.) slap pizz. 6 palm slap (RH) LH slap pizz. IV 6 6 6

"mp" keep the dynamic p pp

pick the bow up

90

tongue ram air 5 flt. 3 air tongue ram

mp mp

right in front of the damper

scratch the key bed with nail circular movement

"sf" "mf"

play inside behind the damper

scratch the string with nail and flick at last

mp "mp" "sf" ppp p

8<sup>vb</sup> l.v.

arco on the bridge with mute all strings

still on the bridge

m.s.p. → s.p. → on the bridge

p mp p "mp" "mf"

\* rub front of the body with palm

\* bow between string III & IV

to IV slightly

(sub.)

93

tongue ram secco slap 5 slap 3 ord. air tongue ram

mp mp mf mp pp mp

pizz. l.v. play on keys damping position

mp p l.v.

8<sup>vb</sup> 8<sup>vb</sup>

arco s.p. on the Bridge ord.(sub.) s.p. pizz. arco non vib. → poco vib.

mf pp mf mf ppp

96

air, flt., air with pitch

*p*, *mp*, *p*

**play on keys**

(play inside) pizz., l.v., position, 8vb, l.v.

*mf*, *p*, *mf*, *p*, *mf*

on the bridge, m.s.p., pizz., arco, ord., s.p., m.s.p.

*p*, *pp*, *p*, *mp*, *p*, *mp*, *pp*

\* tap (hammering) on same string (II) would occur percussive sound from string and fingerboard and it changes to artificial harmonic

99

tongue ram, \*\*\*

*mp*, *p*, *mp*, *p*, *pp*, *mp*

**play on keys**

LH - mute the strings with Hand & prepared Paper, 15ma

*mf*, *mp*

s.p., on the bridge, ord., put the bow down!

*mp*, *p*, *mp*, *p*, *mf*

\*\*\* glissando from uncertain note (fingering the note following)

\*\* mute near by the previous note

102

5/4

pops, pops

*mf*, *mp*, *sf*, *poco cresc.*

*mf*

thumb slap, left hand slap, palm slap (RH), 5, 5

*mp*, *mf*, *mp*, *poco cresc.*

\*\*\*\* glissando with nail (LH)

104

*p o c o a p o c o c r e s c e n d o*

(b)

*p o c o a p o c o d i m i n u e n d o*

hit (tap) all strings near the bridge with fingers (4 - forefinger to pinky)

RH

LH

knock the body "p" with finger tip

slap the strings "sf"

slap the strings with palm

knock side the body with finger tip

slightly move to finger board

*p o c o a p o c o c r e s c e n d o*

106

*f*

*mp*

*pp*

*cresc. poco*

\* tremollo with fingers

RH

LH

move to bridge side

finger slap

3 pizz.

thumb slap

pizz.

\*\* do not cross nor touch both hands

108

*mp*

*mp* (damp(er))

*dim. poco*

*p o c o d i m i n u e n d o*

*p*

110

secco slap 5 *p*

secco slap 3 *p*

secco slap *mp*

secco slap

damping position

play on keys

*pp*

*Ped.* *p*

8<sup>vb</sup> l.v. *p*

l.v. sempre

pick the bow up *pp*

arco

on the Bridge

m.s.p. immediately on the Bridge *mp pp (sub.)*

m.s.p. immediately on the Bridge *mp pp (sub.)*

*p*

5

112

secco slap 3 *mp pp*

air

5 air with pitch

with unpitched air growl the throat *p*

air without pitch *p*

position

play inside

with 2 fingers

3 4

8<sup>vb</sup> l.v. *mp*

l.v. *p mp ppp*

*p*

*pppp*

still on the bridge

m.s.p. l.v. *mp*

ord. vib. wide & slow *pp*

narrow & fast *p*

slow

non vib. 3

(ord.) m.s.p.