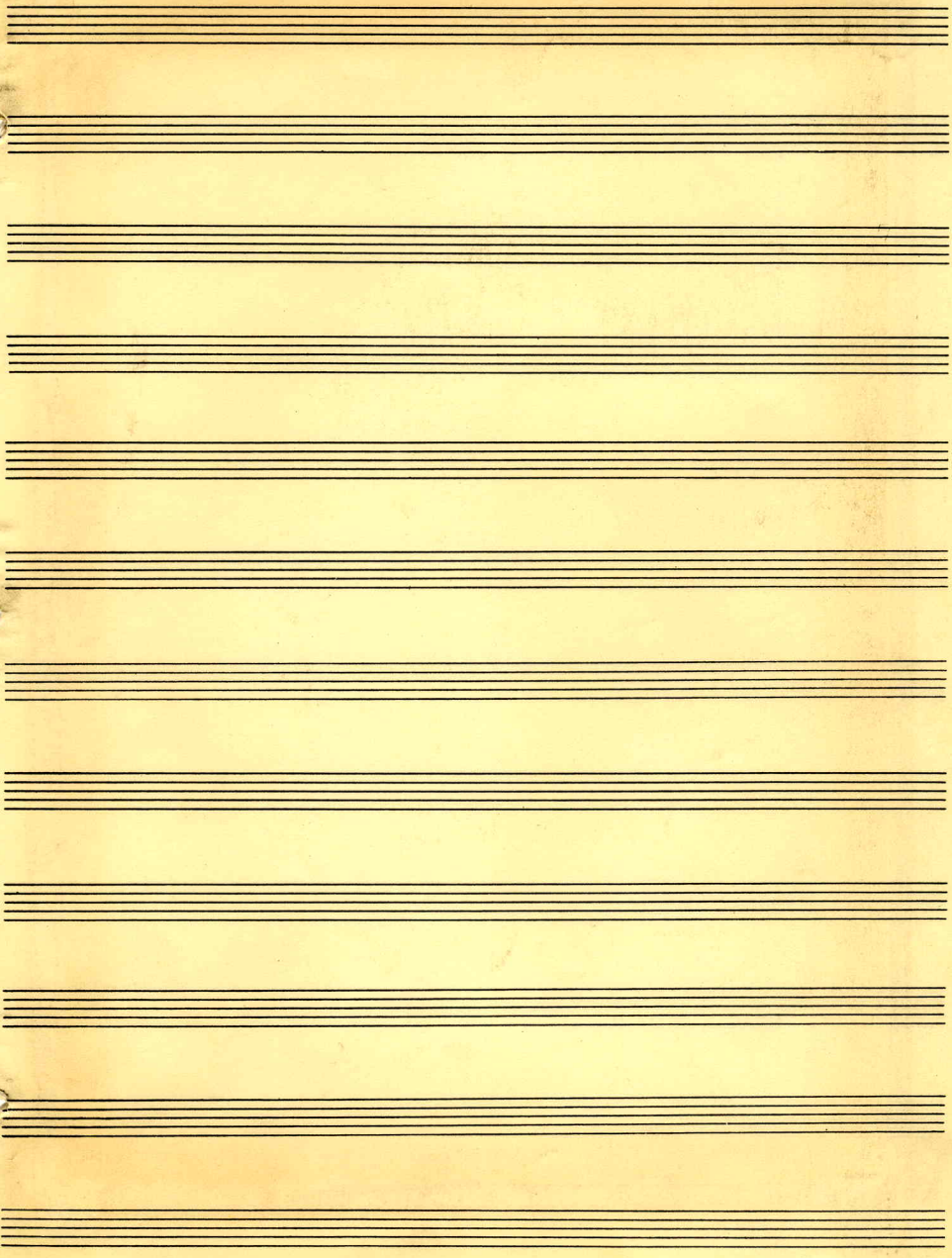
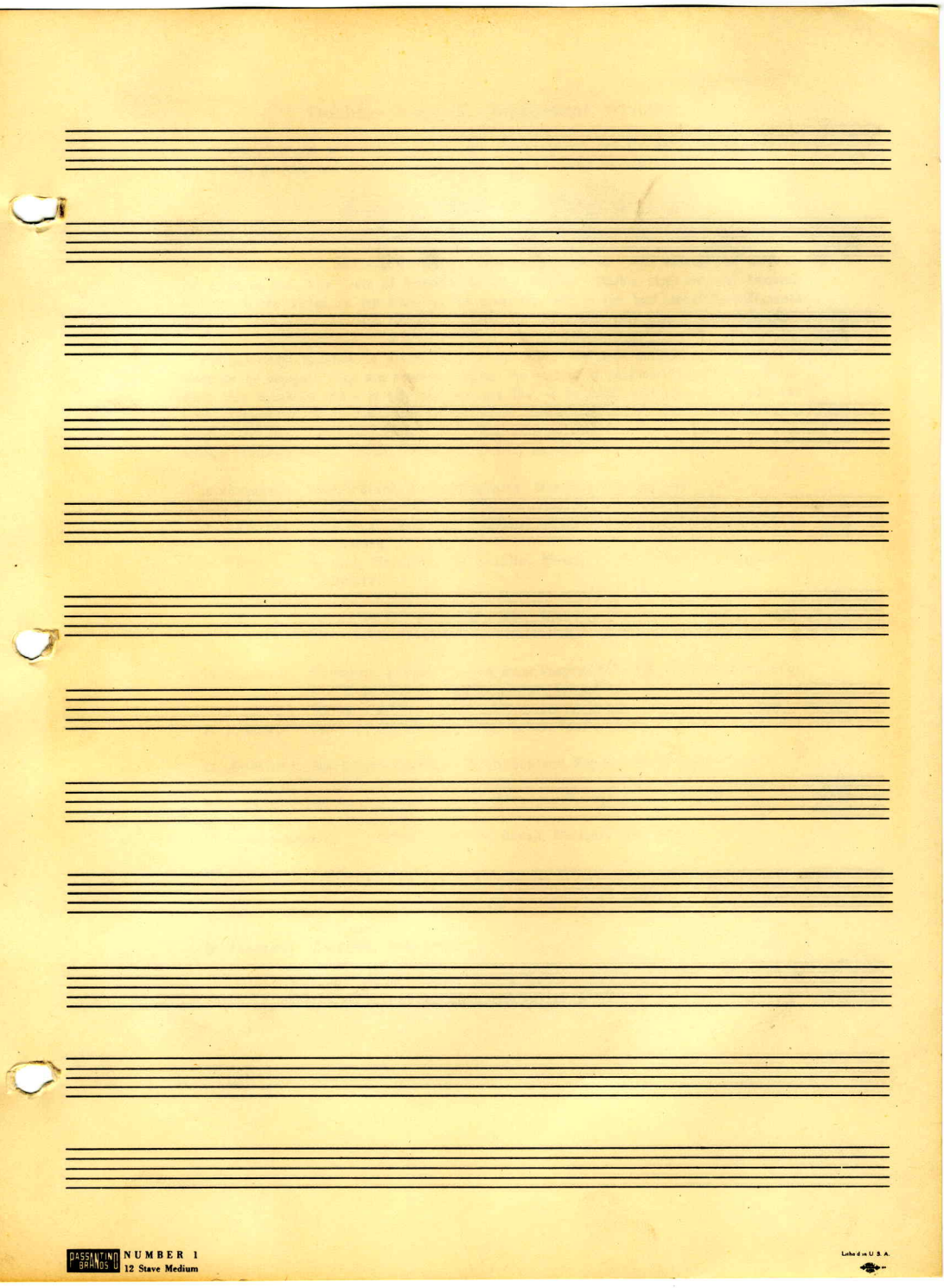
LC Control Number
2001 544738

PASSANTINO BRANDOS
LEADER



Pescantina
NO. 4 NARROW 12 STAVE

PASSANTINO BRANDS U NUMBER 1
12 Stave Medium
Litho d in U. S. A.


PASSANTINO BRANOS
NUMBER 1
12 Stave Medium
Made in U. S. A.

Violin

harmonics: complete chromatic scale begins up

Below this ♩ = only natural harmonics
(limited to notes of the perfect major chord on each string

example IV corda

artificial from

♭ – sharp pizz

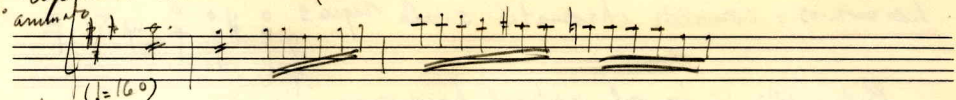
Sul G

PASSANTINO BRANDOS NUMBER 1 12 Stave Medium

Litho'd in U.S.A.

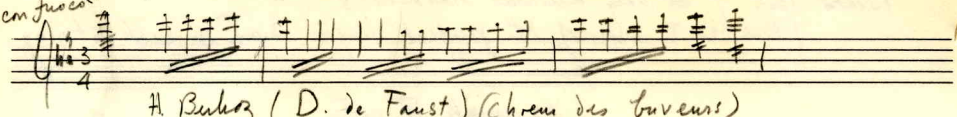
repeated notes: (♩. = 160) (Berlioz - R.+J. (Scene des tombeaux)

All° animato



(♩=160)

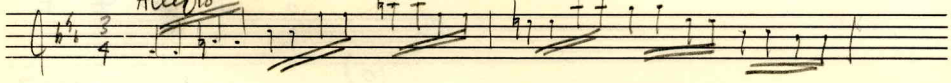
All. con fuoco



H. Berlioz (D. de Faust) (Chœur des buveurs)

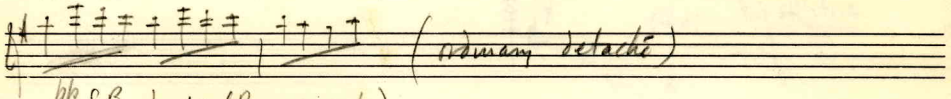
Mozart: Sym. 543

Allegro



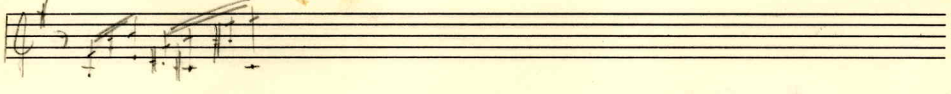
see: if we wishes Grand Detaché to have all notes maximum value of notes (not interrupted) write "archet à la corde"

All. vivace - MidSummer Night's Dream

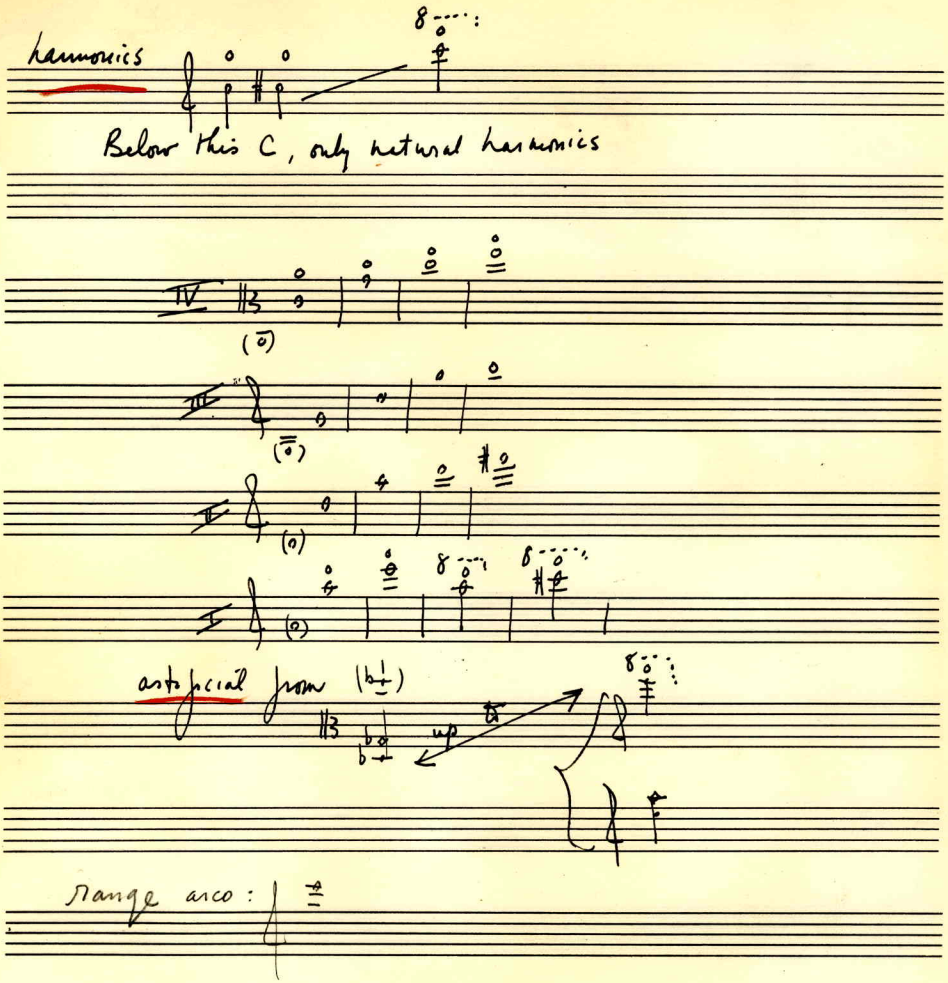


(ordinary detaché)

pp S.B ♩ = 60 (Piano concerto)



Viola



PASSANTINO BRANDS NUMBER 1
12 Stave Medium
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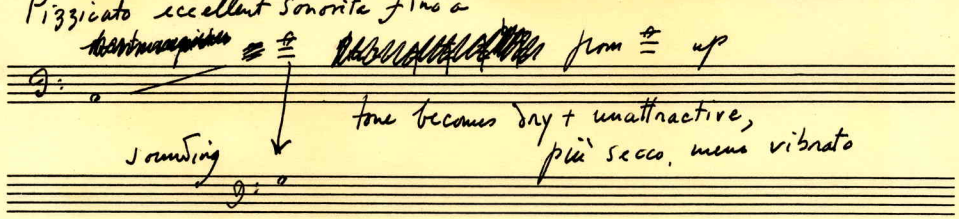
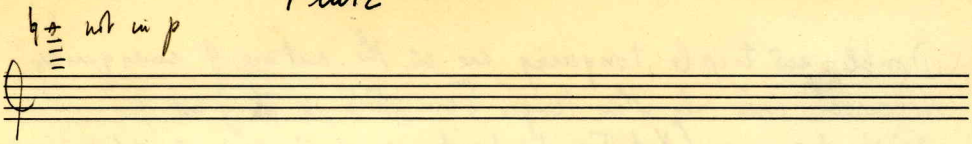
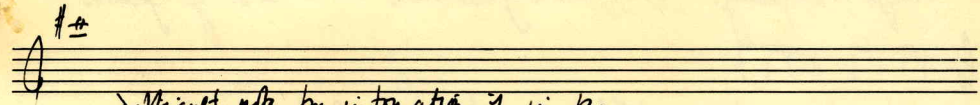
Double - Bass



Boosantino
NO. 4 NARROW 12 STAVE

Flute

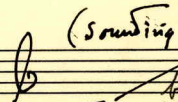




difficult note for intonation f in p.

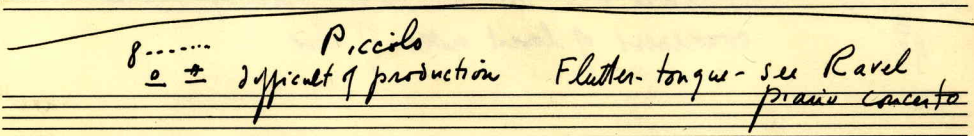
Flutter-tongue { low register easier in p
high " " " f

Alto flute - sounds 4th lower – range (sounding)

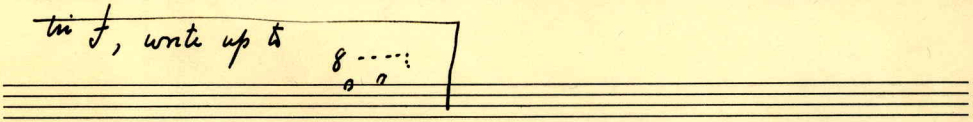


Solo flutist refuses to play alto fl. at all, and piccolo extremely rarely (Boston - Enesco for 4 piccoli)

Piccolo



difficult f production Flutter-tongue - see Ravel piano concerto



Do not write too much in the highest octave

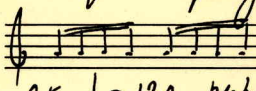
15

PASSANTINO BRANDS NUMBER 2
10 Stave Medium

Litho'd in U. S. A.

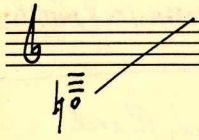
Oboe

Double and triple tonguing are in the nature of emergency resources. used only when tempo demanded is too fast for single tonguing. Not idiomatic features, as in case of flute.



O.K. ♩ = 120, perhaps a little faster, if it does not last too long.

E. H.

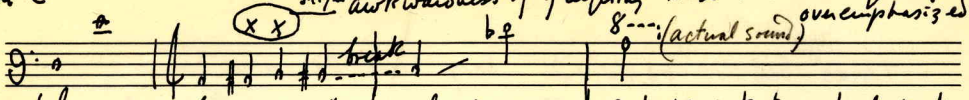


its lower 5th does not have tendency toward coarseness of lowest notes of oboe.

Cl.

in C

slight awkwardness of fingering these has been greatly overemphasized



chalumeau "Throat-tones" | Clarino | Safe top note for orch. cl. parts good tone quality maintained

all major and minor trills are good on Boehm cl.

tremuli in chalumeau ⌀ if not over a 6th

over break " " " " 4th

above staff " " " " major 3rd.

Double and triple tonguing can be used as emergency expedients (to imitate triple tonguing of flutes, per. es.)

Fast passages of single tonguing are better relieved by two or three notes.

Best lyric solos only to (sounding): higher are apt to be squeaky.

vide "Wagner: Adagio for Cl. + Strs"

Mozart Divertimento for 13 Winds in B♭ —

B. Cl.

in C (sounding)

B. Cl.

low B♭ for major orchestras only. (in Shrst., Strauss, Piston, etc)

Khatch.

PASSANTINO BRANDS NUMBER 2 10 Stave Medium

Litho'd in U.S.A.

Contrabassoon

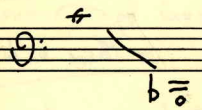
tones below bottom ♩: may well be avoided
(Rogers)

low pp?

only the 2 lower octaves are in general use

See Debussy "La Mer" actual pitch

Bial: written



o.k. in pp // perhaps with voice do not go under

or put 1 Bsn. octave higher to reenforce pitch)

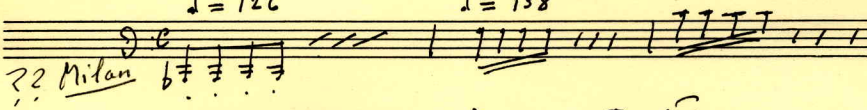
See Mahler = who, except for Deb. + Ravel really understood Cbn.

Mahler VII + (IX p 166)

Bassoon

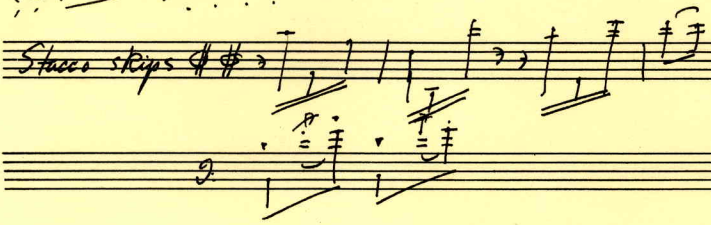
Repeated notes (through 3 octaves) almost as easy as on cello

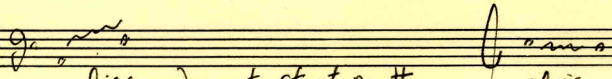
♩ = 126 ♩ = 138



?? Milan

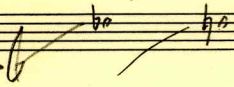
Stacco skips





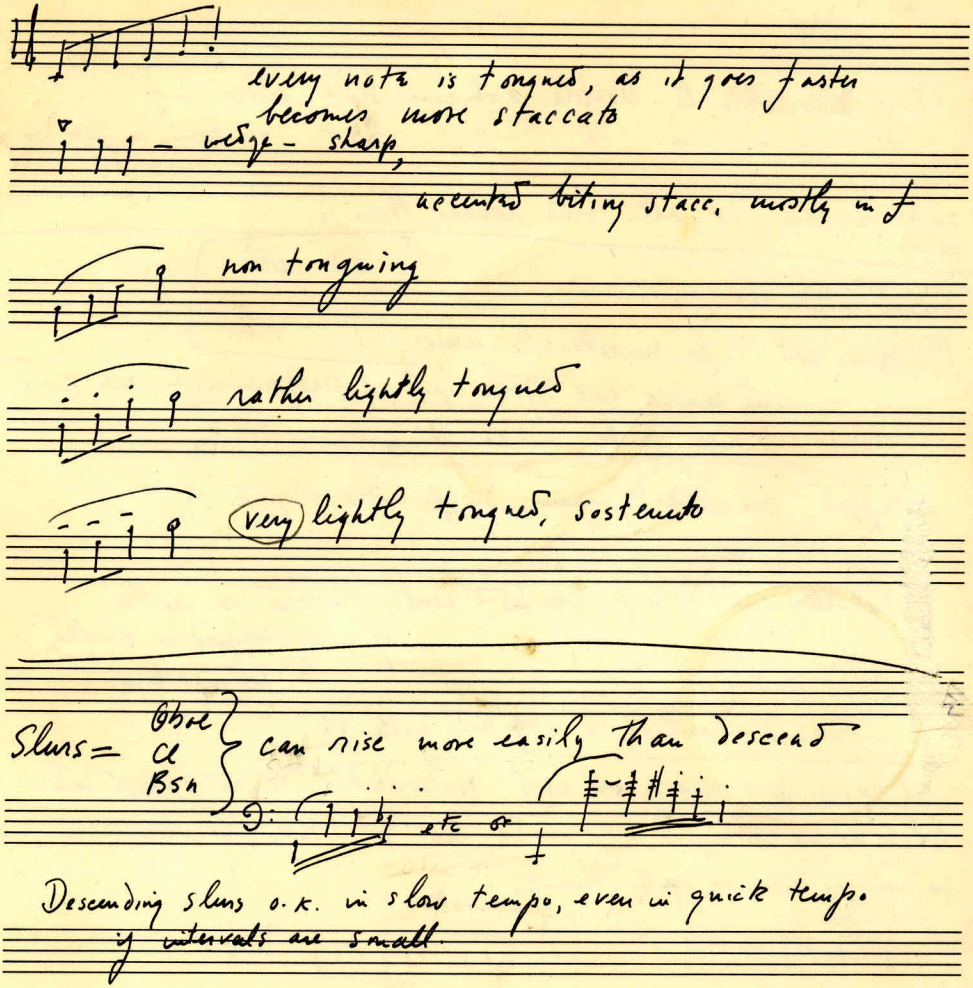
gliss do not start on # gliss

Shostak: 4th movt of Symph IX



Passantino
NO. 4 NARROW 12 STAVE

Markings for W. W.



PASSANTINO BRAHOS NUMBER 2 10 Stave Medium
Litho'd in U.S.A.

Horn

It is advisable to double extreme high notes in f
" " " " " " low " even in pp or p

in such cases) 2 hrs do not sound louder than 1

note réelle
𝄢: o

~~Stopped notes are~~
~~[illegible]~~ apt to be unreliable under
and mutes are often used in preference. — con sord
~~do not use mute under 𝄢: o~~ (note réelle)

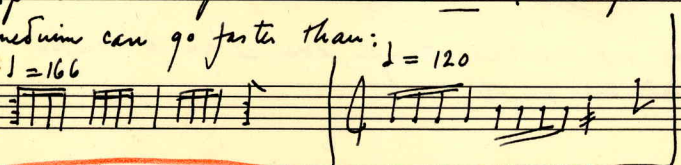
stopped, cancelled by open. Single notes stopped by +

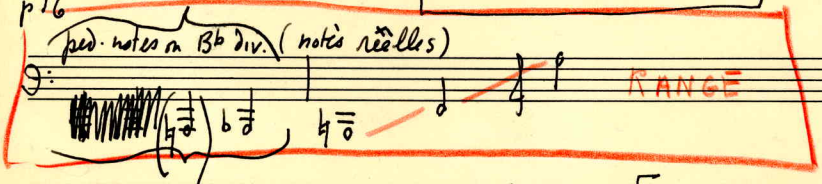
y metallic sounds in f wanted, write cuivré on either
open or stopped or muted notes.
but better stopped

usual marking is stopped with sf

all types of tonguing are used. Articulation not as sharp and crisp as on trumpet. Provide rest for tongue in long fast passages.
in medium can go faster than:

Ravel l'Enfant p 6





Mason Jones, Phila: Do not go below sounding 𝄢:
♭𝅗𝅥

Shost. goes ½ step lower in
V. Symph with several horns, so someone usually gets it!
See Beethoven 9th —

Horn (cont')

→ always think of "Till Eulenspiegel" solo par excellence.
adheres to basic hornist concept of fewer notes and wider skips

→ Muting | in low register, with emphasis on 1st four notes of harmonic series.

by hand: (gestopft, bouché, chiuso) (requires transposing half a tone) he must finger a note ½ lower than desired) "note becomes softer,

→ (completely stopped): mostly on F horn. (loses color + brightness, acquires a piercing, nasal quality")

→ half-muting: (echo sounds. vide my "Souvenirs"
gradually close bell with hand, relax embouchure slightly
note will change in same three respects as above, except that pitch will flatten by approximately a minor 2nd)
vide D. Ceccarossi - "Possibilita coloristiche" del corno

→ muted: con sord, gedämpft, avec sourdine.

→ difference in timbre in muting

1. full stopping most effective when used at strong dynamic levels to achieve piercing nasal sound (sons bouchés cuivrés)

2. half stopping: distant sounds

3. ~~mut~~ with mute. - allows greatest diversity of colors. ✓
→ in f, sound quite brittle, sharp-edged, penetrating though not as stinging as full hand stopping
→ mf p loses some edginess & becomes quite veiled

study Horn parts in Berg's violin concerto —

PASSANTINO BRANDS NUMBER 2 10 Stave Medium
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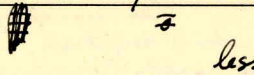
Horn (cont'd)

→ lower notes must often be a 2 to be heard - remember how hard it is to equalize 4th horn in Meistersinger 3rd Act prelude

→ do not over-use low register although

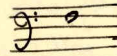


[illegible] sounding [illegible] several times in Saint Säens

[illegible] for F Horn for 2d + 4th ("suite algerienne")

less appuyées (Koechlin) ~~than~~ less powerful than same note on bassoon, mais plus larges plus majestueuses.

Sord



→ do not mute below [illegible] sounding [illegible] (Schuller)

bass cl, bassoon, trombone sord or tuba sord are much better in this range

→ for notes sounding between [illegible] a good rule is to write at least one or two notes anywhere below the c into the passage, preparatory to high note - gives played solid footing before negotiating the slippery environs of the uppermost range.

→ do not expect extreme high notes to be as strong as in 8' below a law of diminishing dynamic returns goes into effect above [illegible]

→ all half-tone trills o.k. since must be fingered whole-tone trills should be used with more restraint

doubled or in tutti passages can be managed (end of La Mer)

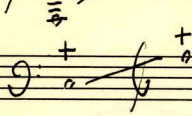
→ notate in relative dynamics, marking horn part one perhaps. ??? regree softer than a comparable new part, except in low register.

In Phila. Orch. all are double Hns. In Boston 1 is not.

→ Schuller says not to write a 4 in extreme high à la Mahler. where possible use only 1 and 3, or reinforce with tpt.

flutter-tongue ϕ (suoni reali)

sons bouchés ϕ + + suoni reali



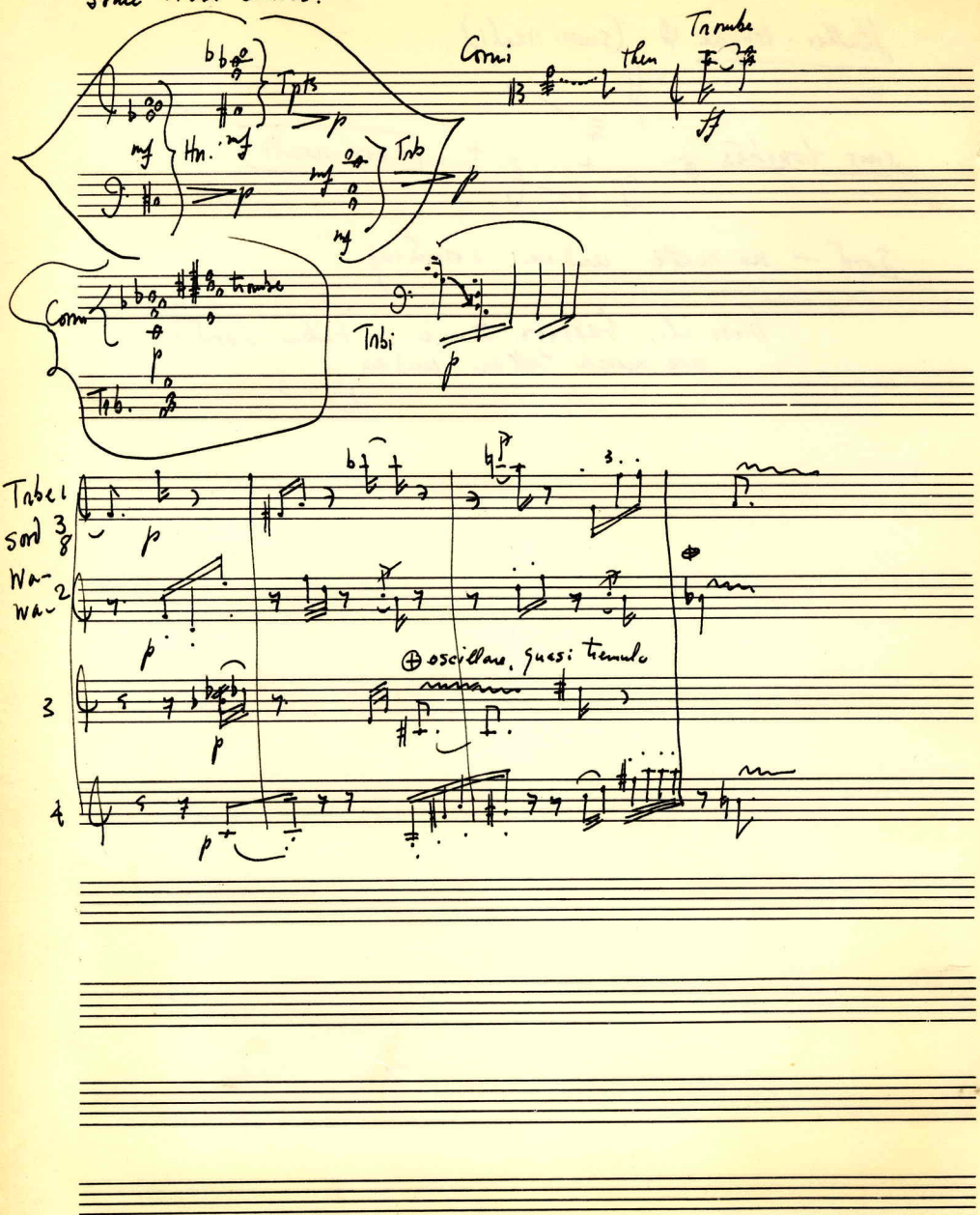
Sord — no mute under sounding

bass cl., bassoon, tromb. or tuba sord.
are much better under

PASSANTINO BRAHNOS NUMBER 1
12 Stave Medium

Litho'd in U. S. A.

Some brass chords:



Trumpet

Compared to Hrn, Tr. is ♯ in tonguing —

Double and triple t. unsurpassed by any wind

Flutter tongue easy ♯

PASSANTINO BRANDS NUMBER 1
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Litho'd in U. S. A.

1958-1264

Lally -

Trombone (with F attachment)

ped. notes... E slide

F valve 6 5 4 3 2 1

1st pos.

good

Ped tone

ped. notes of good quality, if approached with time.

Sonorous register:

(medium) peut être extrêmement doux, allant jusqu'au ppp

plus faciles même à sortir ainsi que ceux du cor —

pp

very good ppp

long sostenuto impossible, due to great expenditure of breath

♩ = 120 ok. easier than low horn.

high notes à 2 ou à 3

allow time to "pull E slide" like putting in mute

time

Tenor tenor positions on F valve with E slide

tenor pedal tone

ped. notes

VII I II III IV V VI

[to be precise, you lose one position on F attachment. Really VII]

only real Bass Trb. has it ×

(good) down to F (or E) on Bass

"tenor tr. players do not like to go below?" No; how you write is what counts.

low notes are for bass tr. (which is a tenor bass with F and E attachment)

mutes ok. but not too low.

× therefor a danger note

Dance Trbs. down to low C below pedal B♭.

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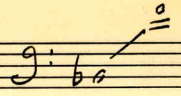
Linked in U.S.A.

Trombones (cont')

flutter-tonguing o.k. Best register



PASSANTINO BRANOS NUMBER 1 12 Stave Medium

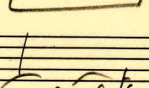
Made in U.S.A.

Trombones (cont

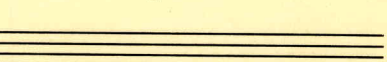
Widor - p 87 -

(Wagner in Tristan only!

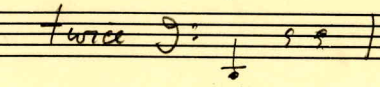
– rarely below



Bass Tr. only descends 8 or 9 times to



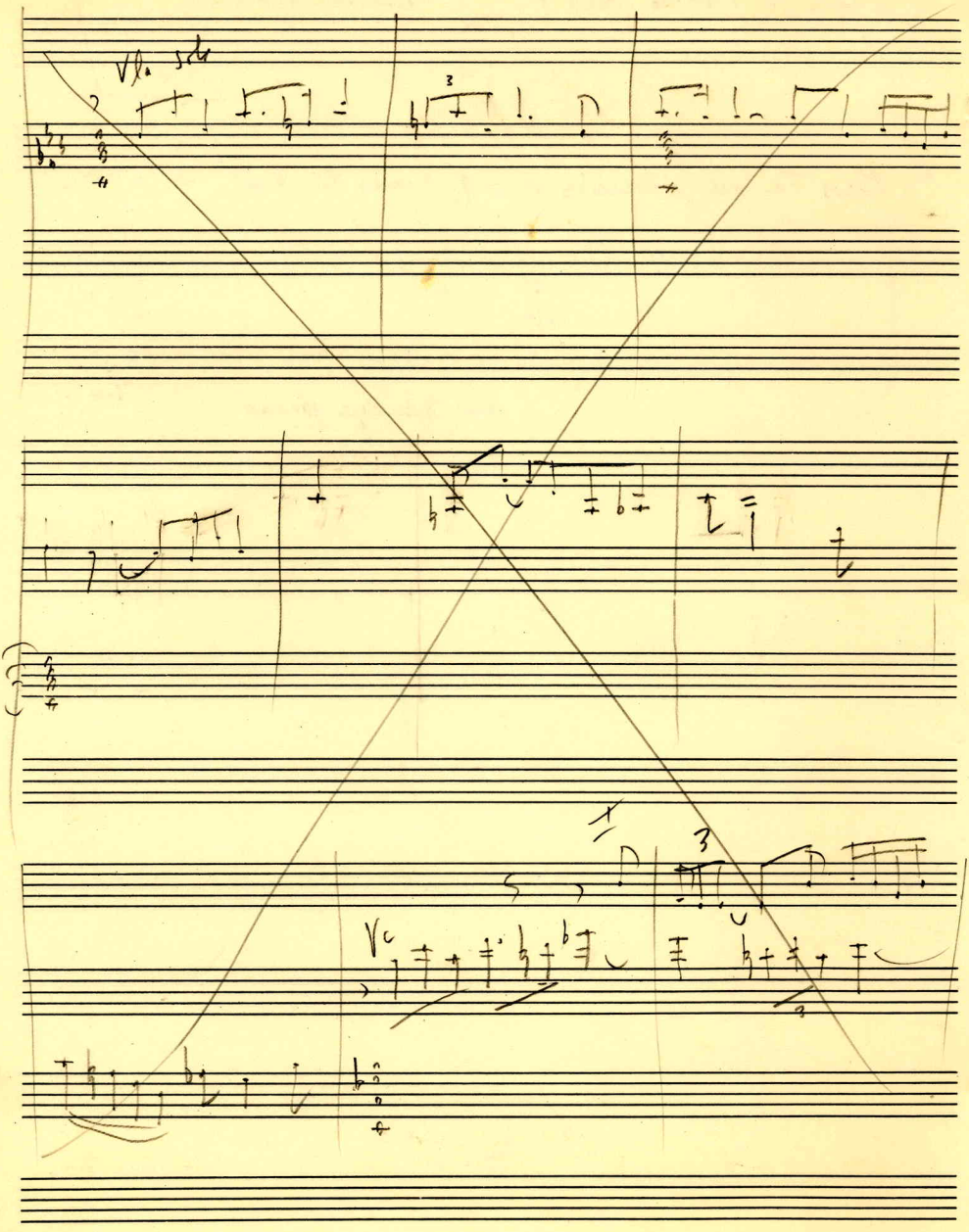
twice



pp

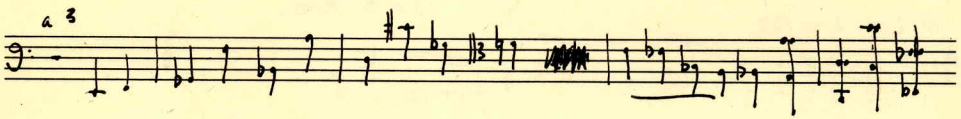
when a question of holding notes, never goes below

and always piano



Trombone (cont'd)

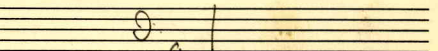
A perfect legato is obtained only between two adjacent harmonics in the same position. It is however more characteristic of trombone style to employ a soft tonguing on each note of a cantabile melody. Intervals are not slurred but tones are as closely connected as in a nice change of bow by strings, except at places where breath is taken.



See Stacey's flexibility studies.

N.B. twice as much breath for low notes

Mutes O.K. down to middle, and should be O.K. on every note of instrument; but some good mutes won't speak on certain low notes. Ex:



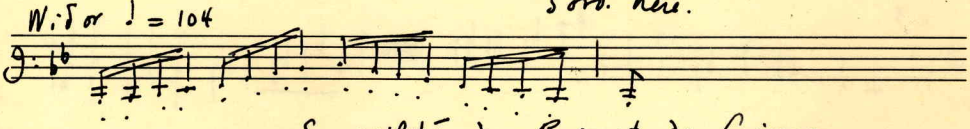
most B. Tub. players do not have cup mutes, but they exist in N.Y. = WA-wa and cup: better higher.

PASSANTINO BRAIDS NUMBER 2 10 Stave Medium
Litho'd in U.S.A.

Tuba

Long slurs and long held notes — achtung!
not uncommon to breathe for single notes, in
slow-moving legato basses in low register
test in tone in soft-quiet legato in middle reg.

with mute, sweeter than Trombones.

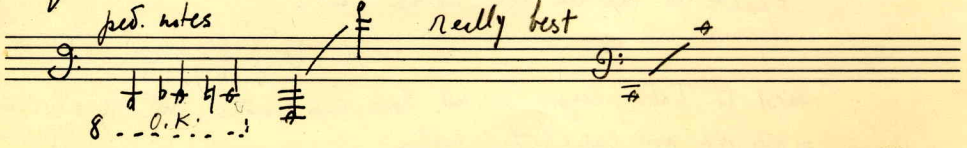


in this tess. can replace this, who do not like to use sord. here.

See agilité des Bois et des Cuivres

Single double & triple tonguing o.k.
pp staccato like D.B. pizz
Sharp rhythmic tonguing may become heavy & drag
if continued too long, especially in f.
trills surprisingly good.

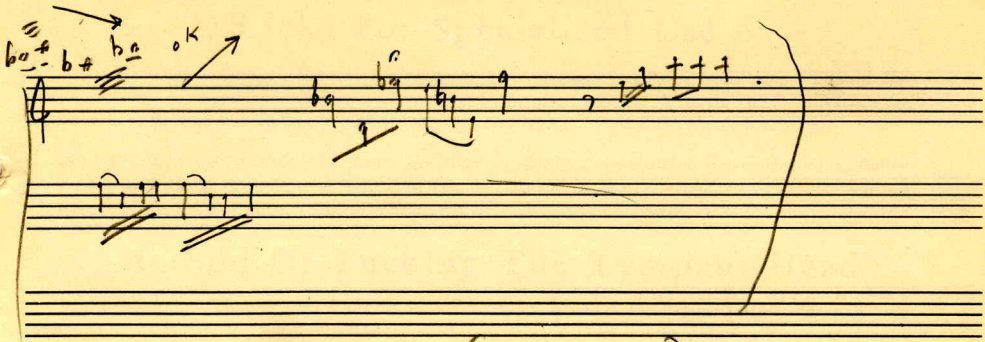
range:



Tuba mute: (over 2 ft high) chiefly & veiled sound
(muffled)

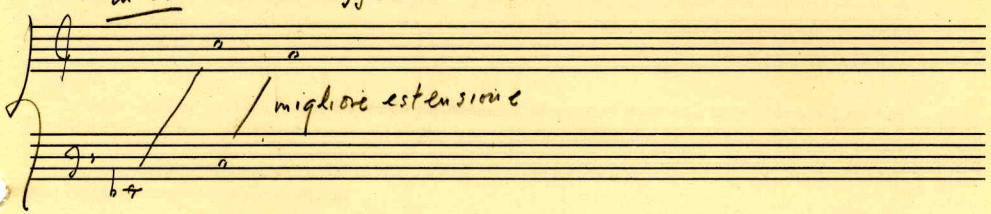
See Hindemith (Symph. Metam.)
p 23

Oboe –



Euphonium – (Filicorno)

in do (tenor cleff)



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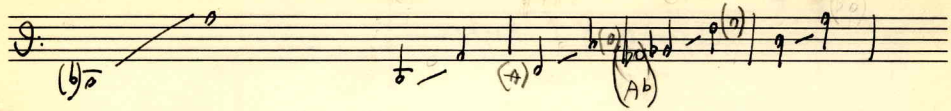
Timp

30" 28" 25" 23"



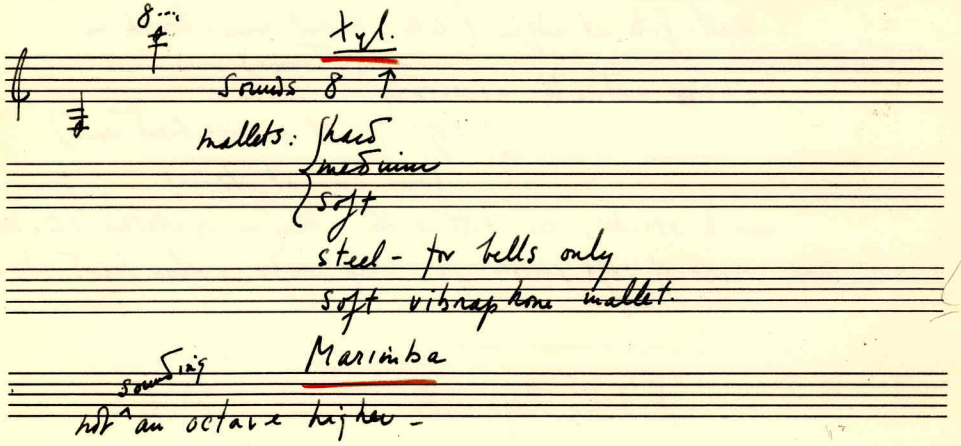
hard and soft sticks.

use 2 sticks one on another, = no contact sound.

Perc:

means tremolando con accel. gradually non misurato

(B.B.)



Xyl.

sounds 8 ↑

mallets: hard
medium
soft

steel - for bells only

soft vibraphone mallet.

Marimba

sounding not an octave higher -

Bells

one stick hitting another, single notes luminous

with soft mallets sounds like celesta.

→ tremolo on sustained note

Sounds 2 octaves higher

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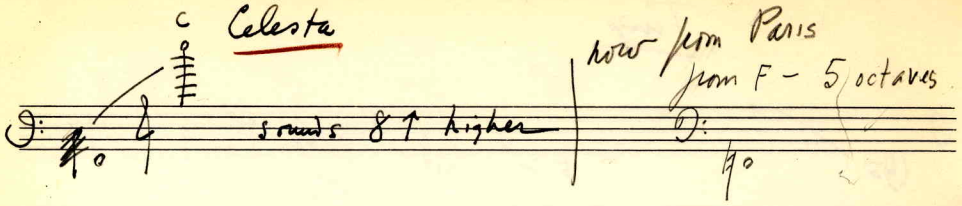
Linked in U.S.A.



Cymbals

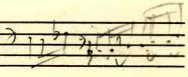
with stick

1. near edge = blending.
2. nearer middle = cuts: (small cym. cuts more)
3. at middle = like gong or tam-t. ff

quick rhythm possible if muffled against body.
brassy with wooden end of stick
nail-file at edge (like special wire-brush in my Tango)
sticks actually necessary:
soft. (with reverse hard end)
bass dr. stick

use 2 sticks, one hitting the other (in isolated strokes)
roll of soft sticks for big crisc. (also hard sticks)

Antique Cymbals



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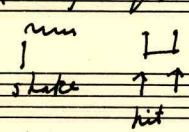
Wood block

is strikes best effective

Tambourine

thumb-roll (along edge) { open (slower) / close (faster) = trem.



struck with felt sticks.

Gong

sf - dampen with knee

trem. with felt sticks (thunder-storm)

Drums

S.D Standard small drum in S.D.

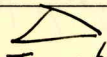
principle auxiliary is Tenor Drum (about twice as big as S.D.)
– without snares –

by loosening snares of S.D. pitch drops an 8' and tone becomes like a tom-tom.

→ play on handkerchief (gives an impression of distance)
with felt sticks* (in Petruschka) gives effect of handkerchief.
* cannot be used in roll.

with felt sticks on S.D. without snares is like Tom-tom
rub tremulo with wire-brush.

S.D. } S.D. roll (3 beats each stick)
sticks } single stick roll (single beats)
dampen with knee –



never write for Tr. above mf.

B.D → loosen snares to make as low as possible
→ heart beat, dampened after each stroke pp
nearer } center – deeper, sonorous
rim – shallow, lovely sound.

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Notes on Percussion available

4 Snare Drums - (Snares on and off) Sopranos S.D
m.s.
contraltos
alto
(Caisses claires)

2 military drums - alto (larger than alto Snare Dr.) MD
tenor

2. Bass Drums - (medium (B.D) BD
Contrabass (C.B.)

BO

4 Bongos - s. a. t. b.

2 Tomt. 1. alto - larger than Bongo bass T.OMT.
2. tenor

5 cymbals suspended - S., m-s., a., t., b. CY

5 temple blocks

2 tambourines - S, a. TAMB.

2 wood blocks S. a, W B

2 Cowbells S. a. Cs

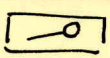
2 Tamtam bass & contr. b. TAMT.

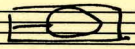
claves, guiro, maracas, gong, slap-stick

2. triangles △ S. a.

sticks:

4 pairs of wooden S.D. sticks

4 " timp sticks 

2 tam-tam sticks 

2 BDns " "

4 triangle beaters, thin metal,

4 pairs thin wood sticks (Rattan)

2 wire brushes

2 soft vibraphone sticks

1 metal hammer

3 pr. hard felt sticks

⊛: "rim shot" ✕ : on the rim.

Bon

SD

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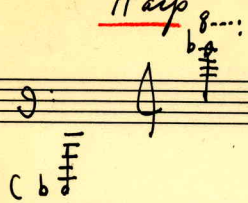
Harp



chords – 4 notes only to each hand (10th is like 8')

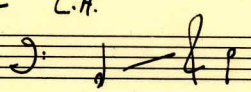
Harmonics → Harmonics

2 and even 3 harmonics (if not over 5th apart) can be played at once by left hand

R. H. 1 harmonic only at a time

Sound is an 8 ↑

range L.H.

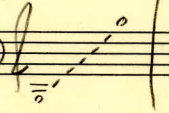


sounds 8 ↑

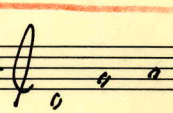
R. H.

sounds 8 ↑

best sound (actual)



Only 3 notes that cannot be duplicated are



PASSANTINO BRANDS NUMBER 2 10 Stave Medium

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Players -

Sq A { Fein — Timp
Thompson - Tab
Charles Russo - Cl

Singer, Chambers } Horn (Philharmonic)

Maxym - Bassoon -

HARP (Zabaleta)

Harp is a 7-tone chromatic instrument – not true better in b–s

~~todays harps o.k. in~~ # or ♮

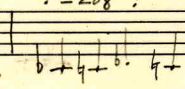
→ Do not change two accidentals simultaneously in 1 foot

→ only one in each foot simultaneously o.k

There are only for each note: b ♮ #

There is no pedal to suddenly put all keys into ♮ or # (should be!)

♩ = 208 !



pedals alternating on same string ♩ = 208

or alternating foot ♩ = 208

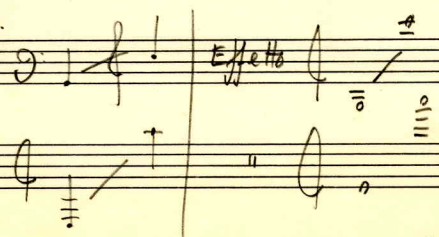
possible gliss. from 4 to 7 tones (not less than 4)

Chords – 4 notes maximum to each hand –

reach of a 10th is like a 8' on piano

Harmonics: M.D.

(Sound 8' higher) M.S.

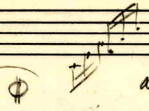


best in middle

2 or even 3 °, if not over a 5th apart – can be played at once by L. H. only

Try to avoid the staccato percussive repetitions of pianoforte

No good trills in one hand – must be divided between hands



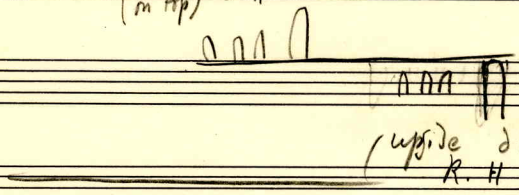
alternating hands – groups of two minimum

not alternating single notes

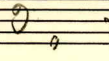
no 5th finger – used

just like playing piano 2 left hands on white keys.

(on top) L.H.

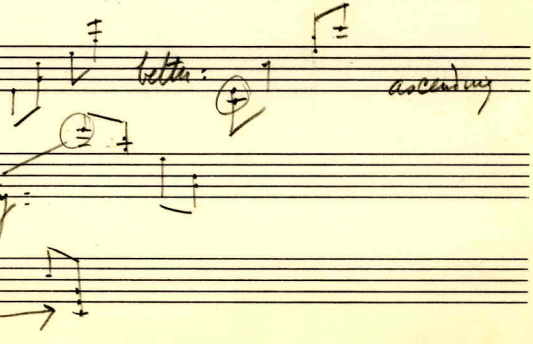


do not give too much movement in L.H. from



very simple, clean writing sounds best – 2 voices except for chords

or double notes



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PASSANTINO BRAHOS NUMBER 1 12 Stave Medium

2 voice canon in single notes $

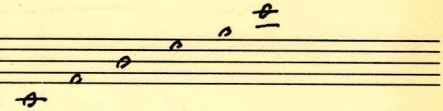
vide Hindemith III

See Krenek (Bauenreiter)

Beethoven Variations for Harp

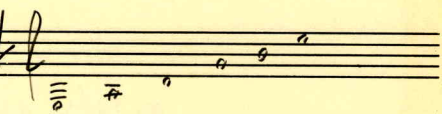
Guitar

In pitch between Viola + Cello



Natural harmonics 2, 3, 4, 5

written in 𝄞 sounding 8va



Broad spread chords, arpeggi etc

See Britten Nocturne, Schoenberg "Serenade"

Electric:

Tambourine

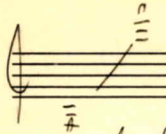
1. Struck with knuckles, fist, back of hand or on knee.
   Single strokes + rhythms, jingles echoing

2. Shaken in air = only jingles sound
   notated as this ≡

3. thumb roll - both head and jingles sound
   notate tremolo

4. laid head up on lap or chair arm
   figures played near rim with
   fingers or with drum-sticks

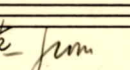
Vibraphone (Gary Burton)



also to low C at RCA - less tone

tremolo 2 mallets OK also —

Vibrato can drop the pitch ½ from



(also can make controlled vibrato after mallet has struck)

crescendo ——— immediately after struck note

opening resonator —

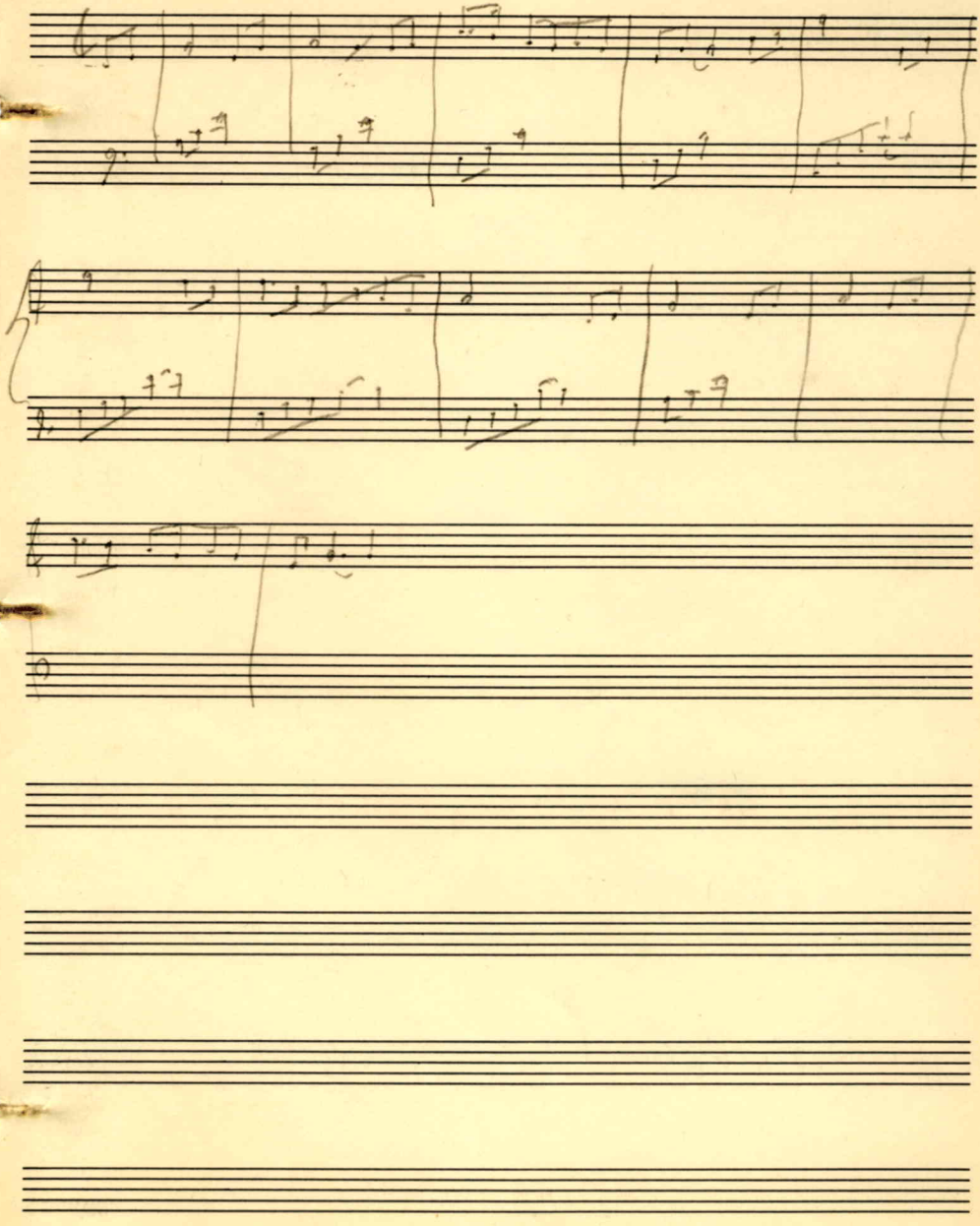
Chords can be a 10th in either hand or half-step

octaves easy on either hand —

and octaves between hands very easy

2 notes to each hand — grace notes

for 3 notes in one hand use grace notes (near)



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