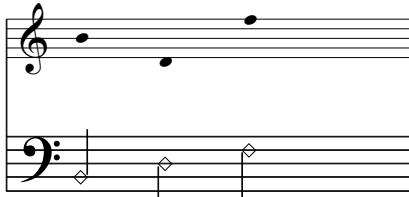
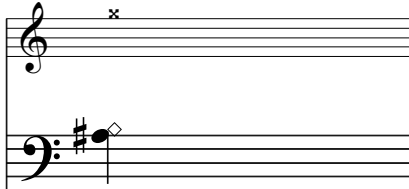


Legend

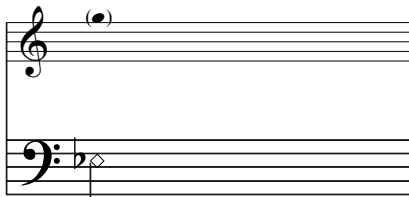
"Solo" for cello

1. 
sul G

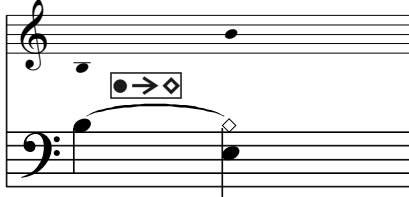
The small staff indicates the pitch obtained by using flageolet technique

2. 

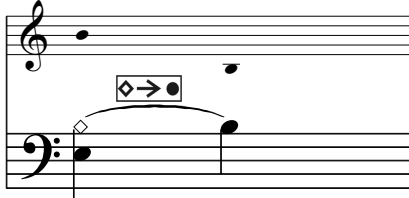
Sound of indeterminate pitch (whispering sound)

3. 
sul G

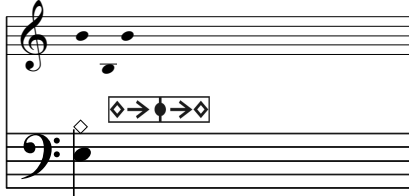
May appear as specific pitch or as sound of indeterminate pitch

4. 

Gradual progression from strong pressure towards flageolet (left hand). The pitch created using flageolet appears during this progression (during the first quarter-note). The change should be flowing.

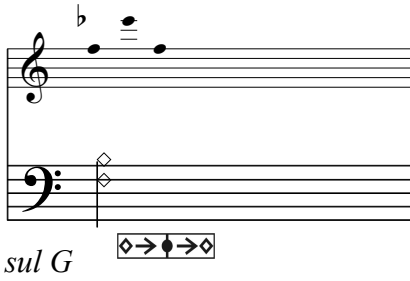
5. 

Process 7 in reverse

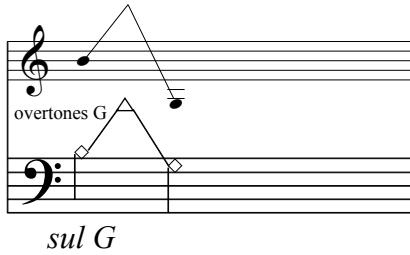
6. 

Process as in 7 and 8: flageolet - strong pressure - flageolet. This process should be carried out in one rhythmic value.

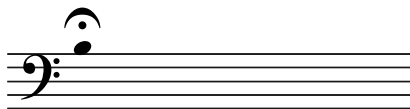
"Solo" for cello

7. 

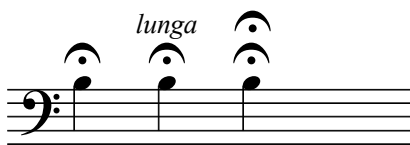
Pressure change on lower note. Both notes in G.
Audible overtone of G (flageolet in minor seventh),
following seventh overtone of f (artificial triton flageolet on f),
then 7th overtone of G.

8. 

Flageolet glissando - audible overtones of G.
The pitch of the highest note in the glissando is not indicated

9. 

Note with unspecified rhythmic value.
The length of the sound is suggested by
fermata and other indications.

10. 


fermata, long fermata, very long fermata

11. 

ffff with two accents. Harsh distorted sound, strong bowing.

12. s.p. - arco sul ponticello

13. ord. - arco ordinario

14. 

Fluent change from s.p. to ord.

"Solo" for cello

15. *arco pressante* - bow strongly applied.
16. *brusio* - whisper, noise
17. **sub. Allegro** - sudden change of tempo e.g after *rit.* or after fragment in slow tempo

Sharp and flat is obligatory only to the note before which it stands.

When the length of rhythmic value is prolonged by the slur, then the flat and sharp is obligatory for the whole prolonged rhythmic value.