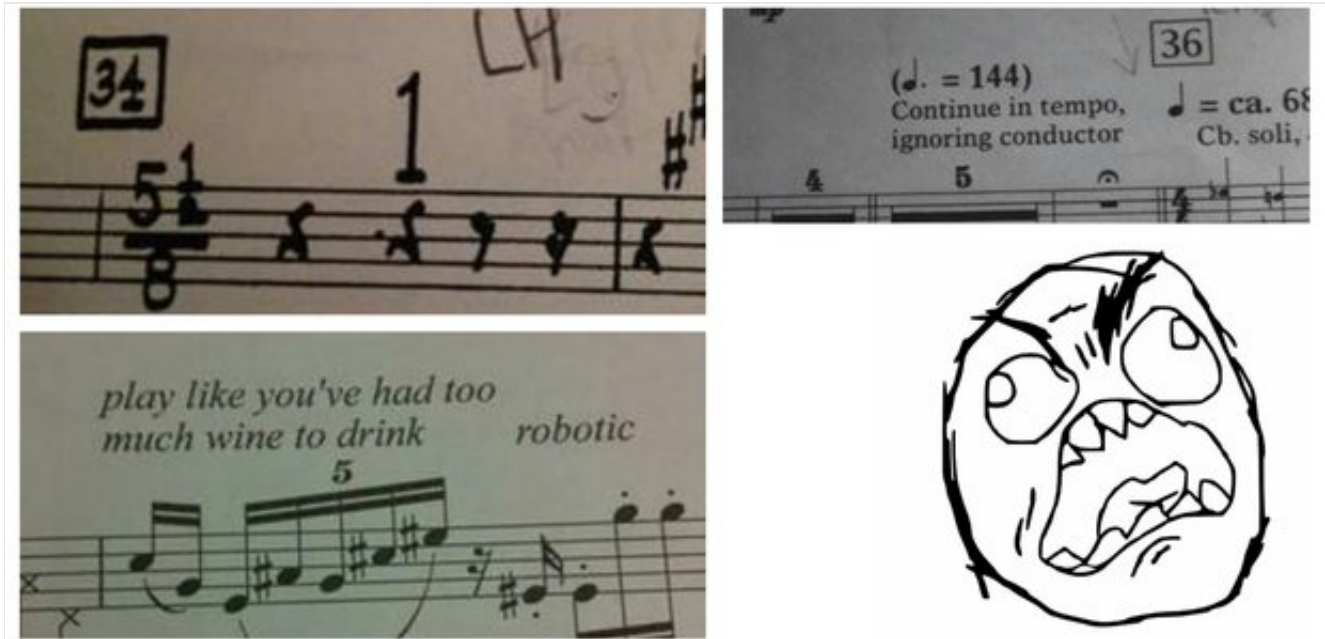


13 bizarre, perplexing and distressing performance directions



Extremes

György Ligeti experiments with extreme volumes – aka "shouting-in-the-pub voice" and "shouldn't-really-be-talking-in-the-library voice" – in his Etudes for piano.



Leggierissimo e legatissimo

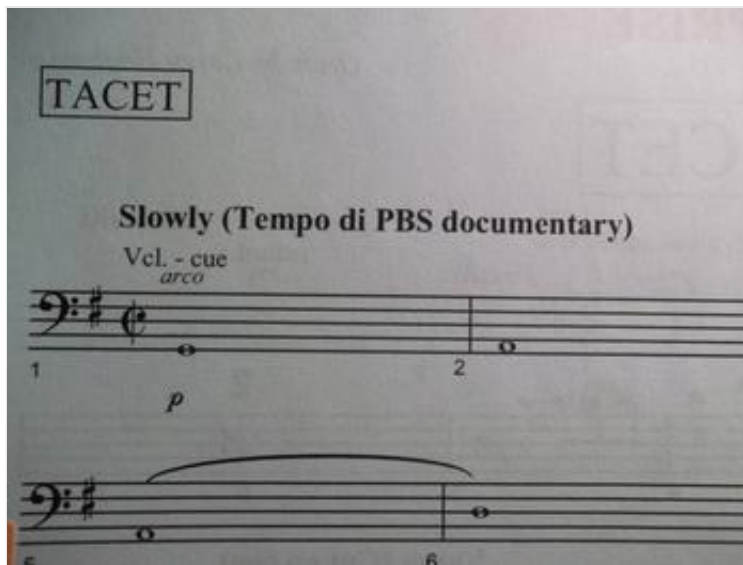
The great Romantic pianist/composer Chopin annotated his score *leggierissimo e legatissimo* (extremely

light and delicate with a very smooth effect). Here's a thought Friedrich, if you're so keen on your piece being played light and smooth, how about re-evaluating your choice of SIX FLATS.



Tempo

In the 1980s, Karajan was a particular fan of Tempo di Merchant Ivory.



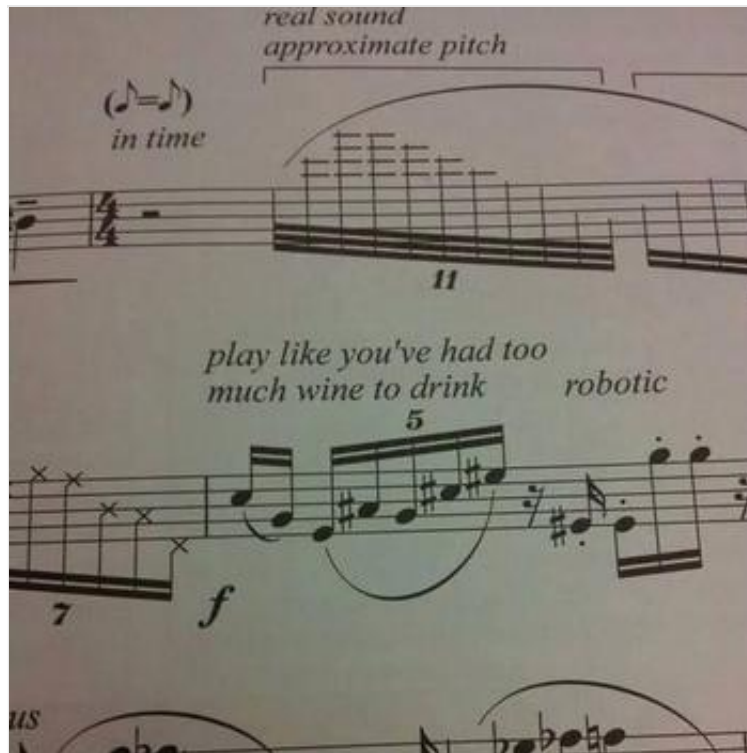
Erik Satie: Limp Preludes (for a dog)

No survey of the bizarre in [classical music](#) is complete without a mention of this Parisian. In the field of directions, his offer some particular highlights, including Imbibet (drunken) and Corpulentus (Corpulent). You provide the wine, we'll bring the pies.



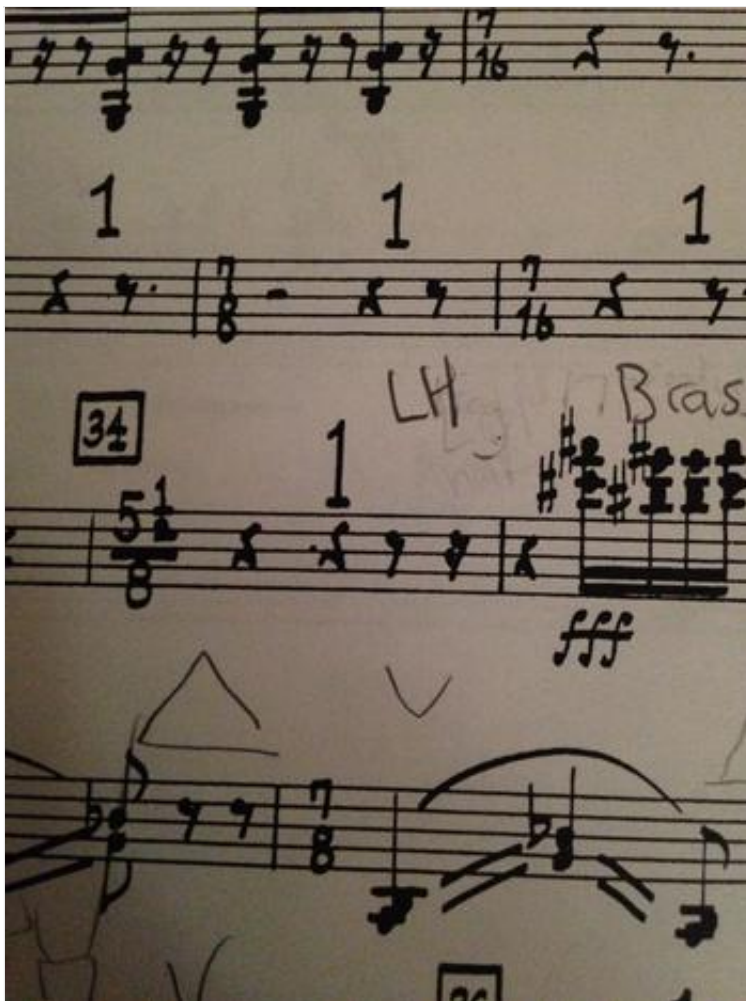
More Drinking

While we're on the subject, perhaps the finale involves waking up, head aching, next to a half-eaten kebab.



Counting to 5.5

Why this wasn't notated in 11/16 will no doubt go down as one of the great mysteries of all music.



Don't you mean tactus-box?

Directions you never want to encounter in your chorus rehearsal score
pic.twitter.com/ljizdytMoc

— Oliver Burkeman (@oliverburkeman) February 12, 2015

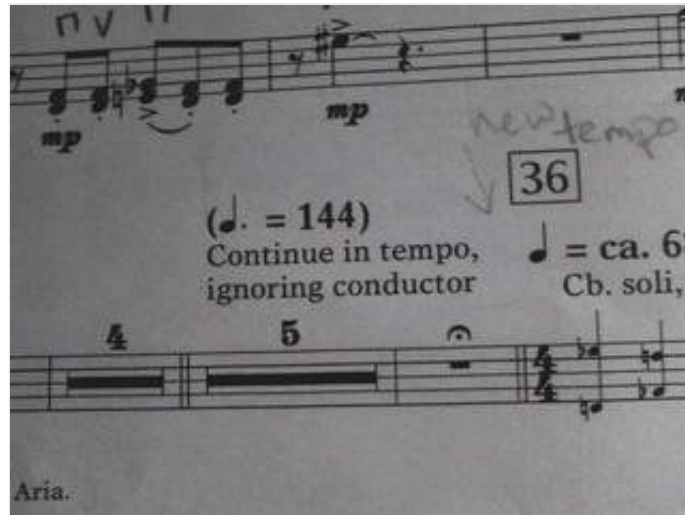
Facebook dislike

The wifi's pretty dodgy in the orchestra pit anyway.



The malignant Maestro

Also found at the top of every viola score (jokes).



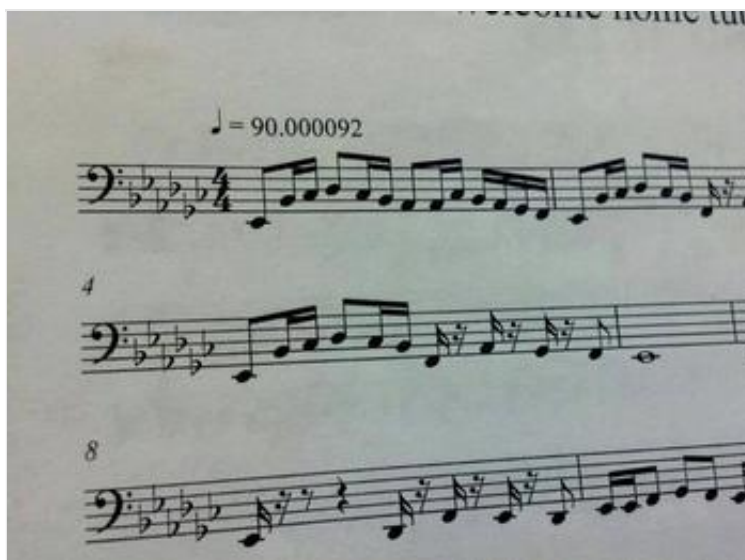
How soft, Pyotr Ilyich?

Yep, even back in 1893 Tchaik was at it. It's probably one of the most iconic performance directions ever, in one of the most devastating moments in symphonic music. Shh.



Tempi

When precision is important. Feel free to calculate the rallentando on the 3rd page. It's $dN/dt = -N\lambda$



Sometime you've just got to go for it...



And for the Finale...

f die Papiermembrane
gen und sogleich bis
des Instruments ver-
en.
force on the paper mem-
in the process disap-
ist in the body of the in-



d lib.]
/

lunga.
1)

Bb → E♭ → D♭

ffff

ffff

A musical score for a drum part. It features a five-line staff with a treble clef. The notation includes a series of notes: a quarter note on Bb, a quarter note on E♭, a quarter note on D♭, and a quarter rest. Above the staff, the word "lunga." is written, followed by a bracketed "1)". Below the staff, there are two sets of "ffff" markings, which are dynamic markings for fortissimo. Arrows point from the Bb and E♭ notes to their respective labels on the left. A double bar line is present at the end of the staff.

Köln, 18. April 1992

CHALLENGE ACCEPTED

