

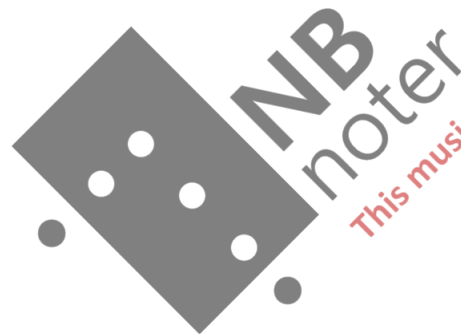
Turned Garden

For flute, harpsichord and percussion

Durata ca 5'45''

Agnes Ida Pettersen

2013



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Performance notes, Turned Garden:

General: Dynamics was a challenge and putting it all together most probably needs adaptations.
All grace notes before the beat.

Flute: Some extended techniques are used:

Singing: on two occasions i'm looking for the mirrored differential tone.



Pizzicato tones notation

Multiphonics:

The fingerings are from «appendix F: available multiphonics» (origin unknown).

The notation of pitches is simplified, as in the original source microtonal inflections are indicated. In soft passages the multiphone timbre is wanted. In loud passages the more noise/loudness/distortion the better.

Harpsichord:

2 manual 8+4, 8 is thought possibilities and some dynamic/timbre changes are indicated in score based on that.
Harpsichordist should also have a small plastic card available.

Percussion:

Vibraphone (no motor)

2 suspended cymbals of different size

floor tom

bass drum

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Flute $\text{♩} = 136$

Harpischord

Vibraphone

Percussion
Cymbals 1,2
Floor Tom
Bass Drum

F1.

Hpschd.

Perc. Vib

Turned Garden

Fl. 19 *f* *p* *p* *f* 'O' air ord. flz.

Hpschd. 19 II 18' + 4'

Perc. Vib 19 *f* *p* *f* * *sc* * *sc* Con Ped.

Fl. 27 *gliss.* *flz.* *pp* *sing* *ff* *piu*

Hpschd. 27

Perc. Vib 27 L.V. arco ord. *pp*

Perc. Cymb. Tom Bs.Dr. 27 *sfz* *sfz*

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IB noter

flz. $\text{♩} = 40$ $\text{♩} = 160$

pp *ff* *piu*

sfz *sfz*

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Fl. *mp* *f* *rit.*

Hpschd.

Perc.
Cymb.
Tom
Bs.Dr.

Fl. *più rit.* $\text{♩} = 120$ *ff* *p* *f* *fp* *f*

Hpschd. *coup. off*

Perc.
Cymb.
Tom
Bs.Dr.

Turned Garden

Fl. *f* > *p* *f* *pp* *f* *rit.* *a tempo* *f* *gliss.* *flz.*

Hpschd. *f* *pp* *f* *rit.* *a tempo* *f* *gliss.* *flz.*

Vib. *f* *pp* *f* *rit.* *a tempo* *f* *gliss.* *flz.*

Perc. Cymb. Tom Bs.Dr. *f* *pp* *f* *rit.* *a tempo* *f* *gliss.* *flz.*

mf

Fl. *flz.* *ff* *gliss.* *f*

Hpschd. *flz.* *ff* *gliss.* *f*

Vib. *flz.* *ff* *gliss.* *f*

Perc. Cymb. Tom Bs.Dr. *flz.* *ff* *gliss.* *f*

mf

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♩ = 72

66 *rit.*

Fl.

Hpschd. *coup. off*

Perc. Vib. *pp* *Con Ped.*

Vib.

14'

73

Fl. *mp* *tenuto*

Hpschd. *1 + II 8' + 16'* *broad arpeggio, always upwards*

Perc. Vib.

Cymb. Tom Bs. Dr. *mp*

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Fl. 78 *rit.* $\text{♩} = 120$ *f* *flz.*

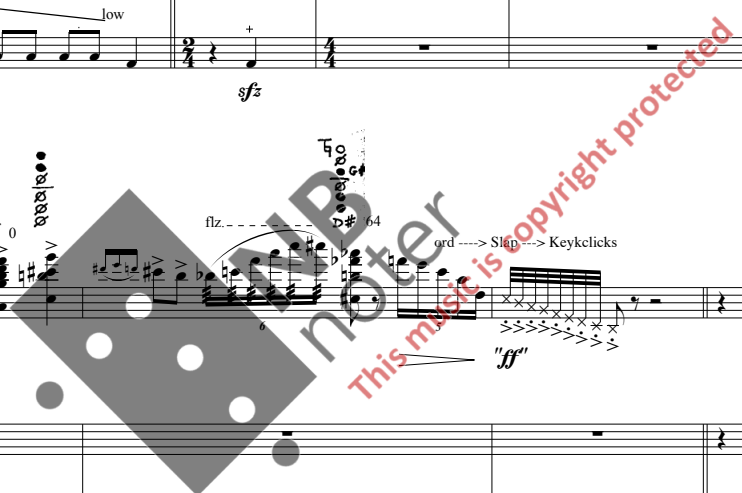
Hpschd. 78 *coup. off*

Perc. 78 *manipulate frequency* *high* *low* *sfz*

Fl. 84 *gliss.* *flz.* *ord -> Slap -> Keyclicks* *mf* *pp* *ff*

Hpschd. 84

Perc. 84 *sfz* *mf*



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92

Fl.

Hpschd.

Perc.

Cymb.
Tom
Bs.Dr.

scrape

pp *mf*

mf *pp*

opt. ad lib (mm 97 - 99),
use pitches. create irregular but very fast waves

98

Fl.

Hpschd.

Perc.

Cymb.
Tom
Bs.Dr.

mp

f *sfz*

L.V.

$\text{♩} = 120$

1 + II 8' + 4' + 8''



106

Fl. *flz.*
pp mp pp fp < mf

Hpschd. *gliss.*

Vib. *arco L.V.*
pp p

Perc. *mf*

Cymb. *manipulate frequency*
Tom *low high*
Bs.Dr.

116

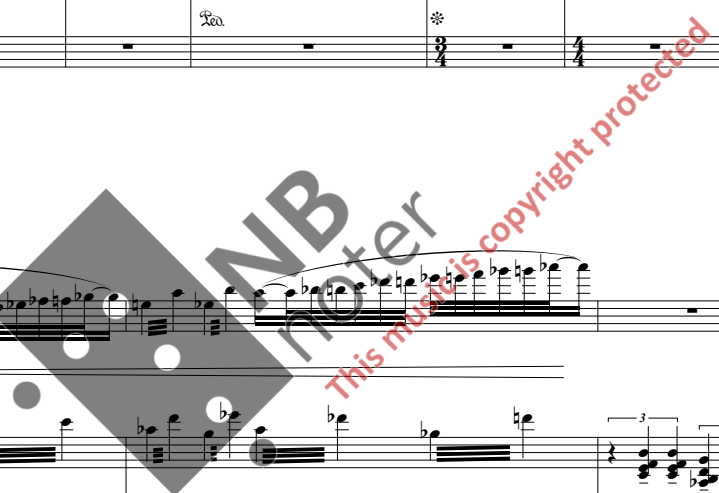
Fl. *f mf*

Hpschd. *-4*

Vib. *arco*
mf p pp

Perc. *mf p pp*

Cymb. *mf p pp*
Tom
Bs.Dr.



♩ = 40

125

Fl.

pp

Use plastic card and stroke freely across the diatonic keys in a zen kind of way.

Hpschd.

Vib.

Perc.

Cymb.

Tom

Bs.Dr.

gliss.

sing

rit.

♩ = 120

ord. *arco* *ord.* *arco* *ord.*

flz.

f

gliss.

3 *3* *5*

3 *3* *5*

flz.

f *Con Ped.*

gliss.

132

Fl.

f

Hpschd.

Vib.

Perc.

Cymb.

Tom

Bs.Dr.

flz.

f

gliss.

3 *6* *6*

flz.

f *Con Ped.*

gliss.
