

Maja S. K. Ratkje/Kathy Hinde:

*Aeolian*





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*Aeolian* by Maja Solveig Kjelstrup Ratkje and Kathy Hinde is commissioned by and written for Red Note Ensemble with soloist Andreas Borregaard (accordion) with premiere at Huddersfield Contemporary Music Festival, November 2017.

Workshops have taken place at Scottish Sculpture Workshop in Lumsden, BEEF at Brunswick Club in Bristol and at Greyfriars Charteris Centre in Edinburgh.

The piece consists of a score (made by Maja S. K. Ratkje) and a physical installation built especially (by Kathy Hinde) for the performance of *Aeolian*.

### Set-Up Notes:

*Aeolian* takes place in a space where the audience can get really close to the performers. The soloist sits at the centre of the piece surrounded by the musicians and the installation. The audience surround the ensemble.

See suggested layout plan.

The ensemble consists of 13 musicians:

Accordion, soloist (with Swaneecordion, Bubble Pump Organ, Contrabass Floor Reed and Drone Turbines)

Bass Flute (with Anemometer Tree 1, Pearl Pistol with Stirrup Pump and Organ Chord Reservoir 2)

Bass Clarinet (with Anemometer Tree 1, Floor Reed and tube to Balloon Tree 2)

Bass Trombone (with Floor Reed and 3 x balloons for Balloon Tree 2)

Percussion 1 (with Harmonium Bird Warbler, Falling Reeds, Organ Chord Reservoir 1, Triangles, Slide Whistle, Small Peking Cymbals, Wind Machine, Popgun, Hand Crank Pump)

Percussion 2 (with Falling Reeds, Organ Chord Reservoir 3, 2 x balloons for Balloon Tree 2, Slide Whistle, Flexatone, Finger Cymbals, Guiro, Rainstick, Bass Drum with ping pong balls)

Clarsach (with Falling Reeds, 2 x balloons for Balloon Tree 1 and Soap Bubbles)

Acoustic Guitar (with Floor Reed and Soap Bubbles)

Violin 1 (with Anemometer Tree 3 with Air Bed Pump, Floor Reed, Siren Whistle and Handheld Windmill)

Violin 2 (with Anemometer Tree 2 with Air Bed Pump, Floor Reed, 2 x balloons for Balloon Tree 1 and Siren Whistle)

Viola (with Floor Reed, Siren Whistle and Snare Drum with ping pong balls)

Cello (with Floor Reed and Siren Whistle)

Double Bass (with Siren Whistle and Ocean Drum)

Stage lights must be provided, as well as chairs for the musicians (piano stool for soloist), music stands with music stand lights.

## Performance Notes:

Conventional instruments used in the piece to be provided by the ensemble:

Accordion, Bass Flute, Bass Clarinet, Bass Trombone, Clarsach, Acoustic Guitar, 2 Violins, Viola, Cello, Double Bass

Additional instruments: Clarsach or other harp to be laid on the floor. (Ideally full size/large Clarsach or another harp of similar size.)

Percussion instruments: Triangles (very high, high and medium), Flexatone, Slide Whistles (high and medium), Guiro, Small Peking Cymbals, Finger Cymbals, 2 small Cymbals on stand, Snare Drum (with snare off), Ocean Drum, Wind Machine, Bass Drum

Instruments that belong to the piece, provided by the composers (see diagrams and details!) and referred to in the score as:

Organ Chord 1-3 with Organ Chord Reservoirs 1-3

Swaneccordion with Balloon Trees 1 and 2

Anemometer Tree 1

Tube 1, to be blown, turns Anemometer 1 with nothing attached

Tube 2, to be blown, turns Anemometer 2 with small bell attached

Tube 3, to be blown, turns Anemometer 3 with small bell attached

Anemometer Tree 2

Tube 1, to be blown, turns Anemometer 1 with nothing attached

Tube 2, to be blown, turns Anemometer 2 with small bell attached

Air Bed Pump attached to Tube 3 to turn Anemometer 3 with plug chain attached to sound a small cymbal on stand

Anemometer Tree 3

Air Bed Pump attached to Tubes 1, 2 and 3 to turn Anemometer 1 and 2 with small bell attached and Anemometer 3 with plug chain attached to sound a small cymbal on stand

Bubble Pump Organ - with one tube connected to Balloon Tree 1 for Soap Bubbles

Hand Crank Pump on stand connected to large tube leading to Drone Turbines

Drone Turbines for Floor Harp

Harmonium Bird Warbler

15 x Falling Reeds divided into 1 set of 10 and 1 set of 5

7 x Floor Reeds

Contrabass Floor Reed

Pearl Pistol with Stirrup Pump

Ping Pong Ball Frame for Snare Drum with Air Bed Pump and tubing

Ping Pong Ball attachment for Bass Drum with Air Bed Pump and tubing

Rainstick

5 x Siren Whistles

Handheld Windmill

Orange balloons

Ping pong balls



## Performance Notes (continued):

All glissandi start at the note of departure. A new stroke/attack is set only if a slur doesn't connect the glissando with the note of arrival.  
If not specified differently, trills are made with the first diatonic note above the pitch in the score.  
Expression texts are valid till next rehearsal mark.

For Clarsach tuning, see tuning scheme that comes together with the part.

Organ Chord tuning details are with the special instrument diagrams.

Musicians must be given a copy of the instructions.

The piece should not need conductor.

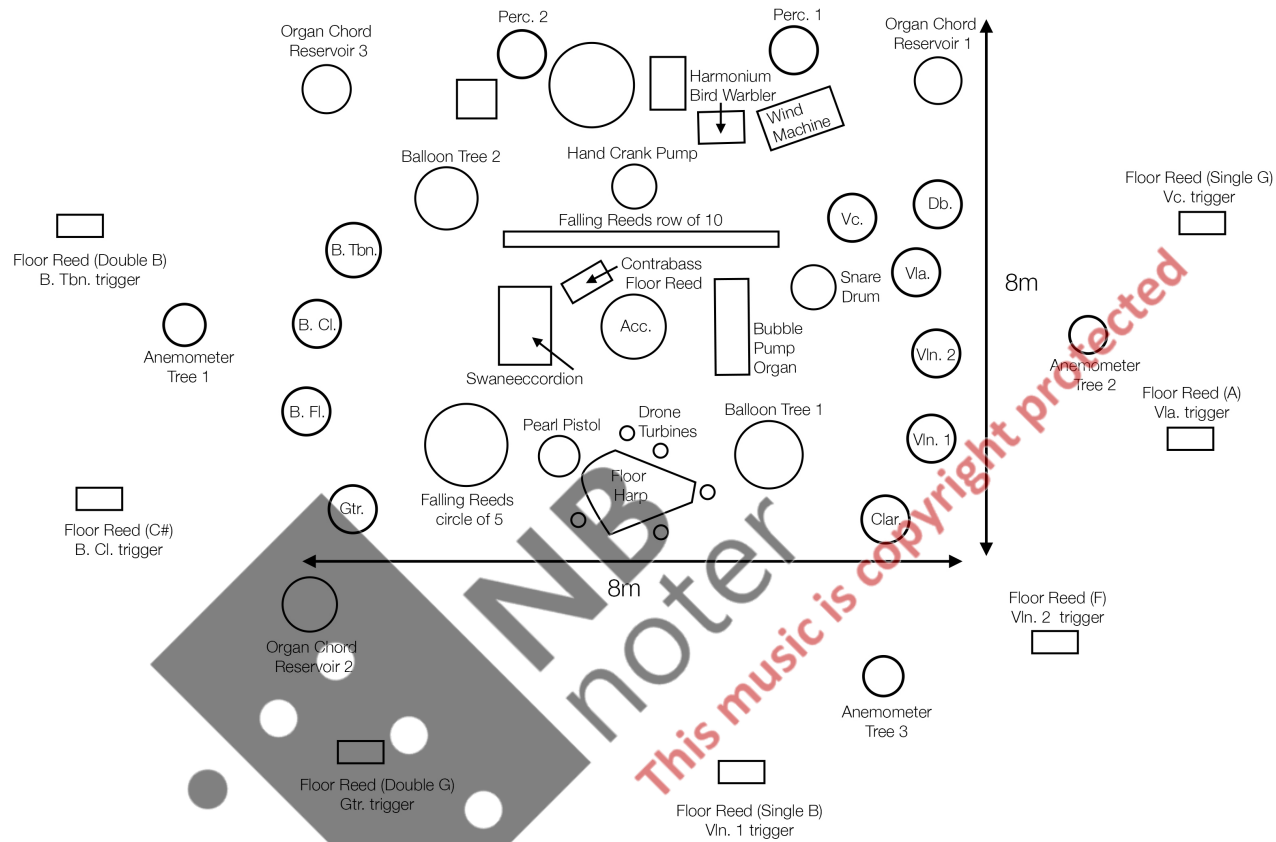
Duration: approx 30 min.



# Aeolian - Stage Layout

Organ Chord 3

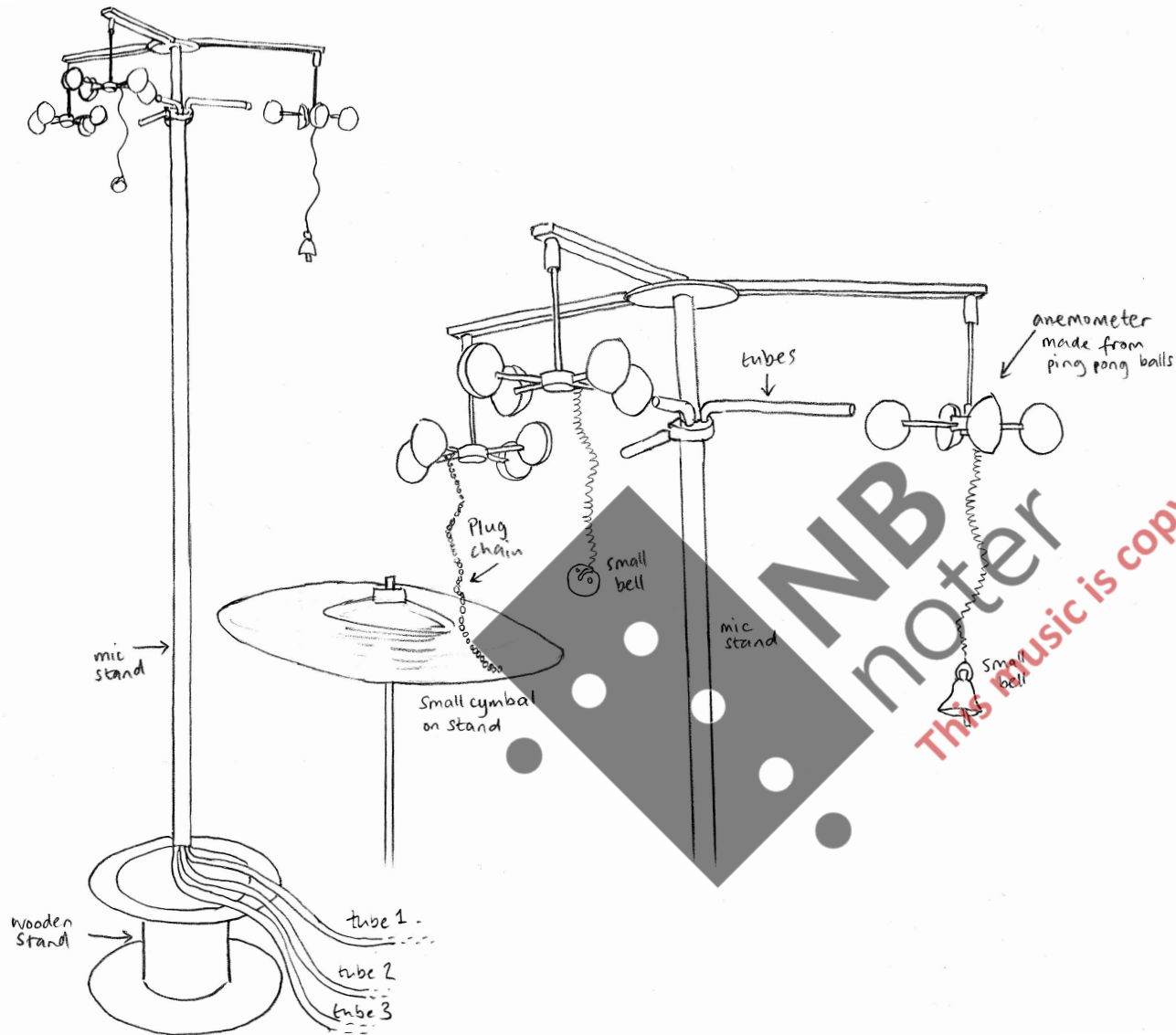
Organ Chord 1



Organ Chord 2

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## INSTALLATION INSTRUMENTS IN DETAIL :



## ANEMOMETER TREES

Anemometer Trees are stands that hold three Anemometers made from orange ping pong balls. Jets of air from tubes animate the halved balls causing the Anemometers to spin. Sounding objects are attached, as outlined, or the Anemometer is left empty to make a fluttering sound.

### Anemometer Tree 1

Tube 1 turns empty Anemometer

Tube 2 - turns Anemometer with small bell

Tube 3 - turns Anemometer with small bell

### Anemometer Tree 2

Tube 1 - turns empty Anemometer

Tube 2 - turns Anemometer with small bell

Tube 3 - using an Air Bed Pump, turns

Anemometer with plug chain playing a cymbal

### Anemometer Tree 3

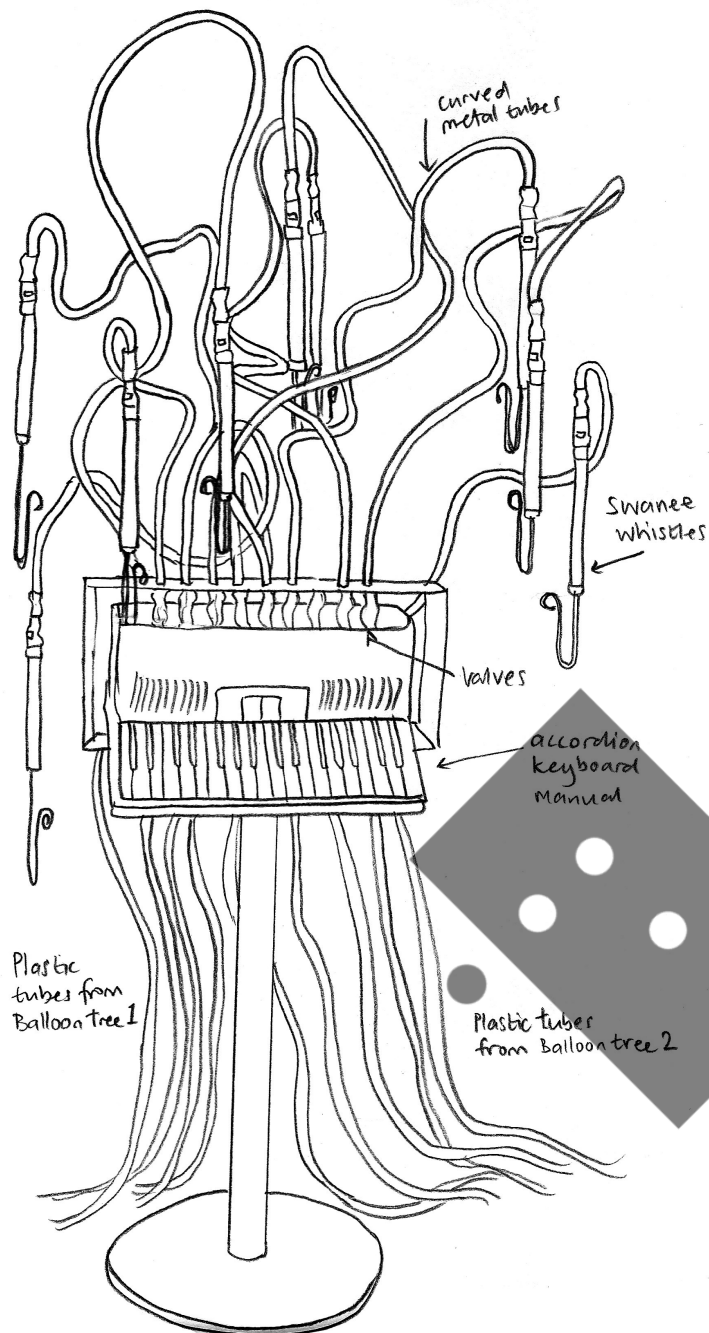
1 x Air Bed Pump turns all 3 Anemometers

Anemometer 1 has a small bell

Anemometer 2 has a small bell

Anemometer 3 has a plug chain playing a cymbal

1 to 3 valve is used to connect output of Air Bed Pump to 2 Anemometer tubes.



## SWANEECCORDION

A dismantled accordion keyboard manual fits inside a metal frame. Connectors at the top of the keyboard manual made from balloons attach to metal pipes. Swanee whistles are attached with flexible silicon tubing to the outlets of the metal pipes spiralling above the frame. Metal tube connectors on the back of the keyboard manual join onto plastic tubes which are connected to the Balloon Trees. Air is provided from balloons on the Balloon Trees. The keys on the accordion manual open valves when pressed to let the air play the swanee whistles. Only the indicated notes are connected to whistles. The swanee whistles can be tuned by the performer for improvisation. The whistles can be adjusted whilst being played to create glissandi.

### BALLOON TREE 1 (next page)

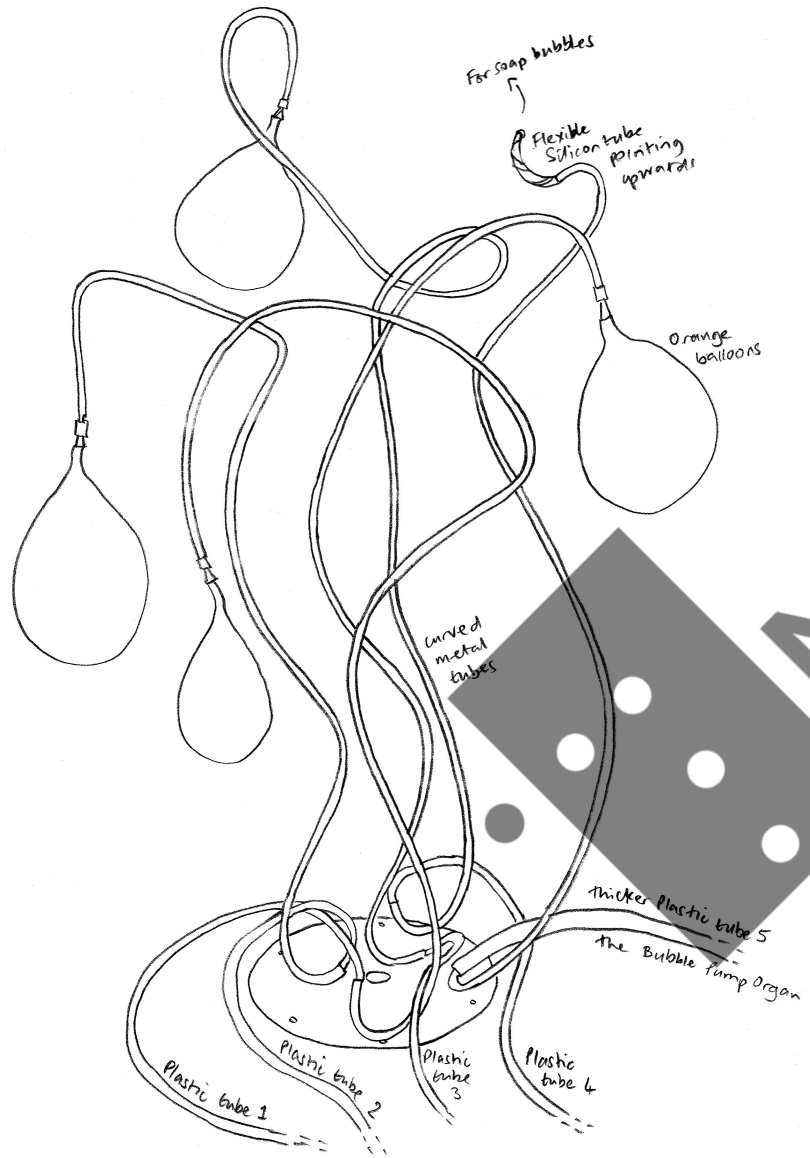
A 'tree' of metal tubes. The lower inlets of 4 metal tubes are connected to note inputs 1 to 4 on the Swaneecordion. The tops of these metal tubes are to attach inflated balloons to. The lower inlet of the 5th metal tube is connected to the middle output of the Bubble Pump Organ with thicker, black, plastic tubing. The top of this metal tube is extended with a piece of silicon tubing, supported by aluminium wire in order to point upwards. The air from this tube is used to blow soap bubbles.

### BALLOON TREE 2 (next page)

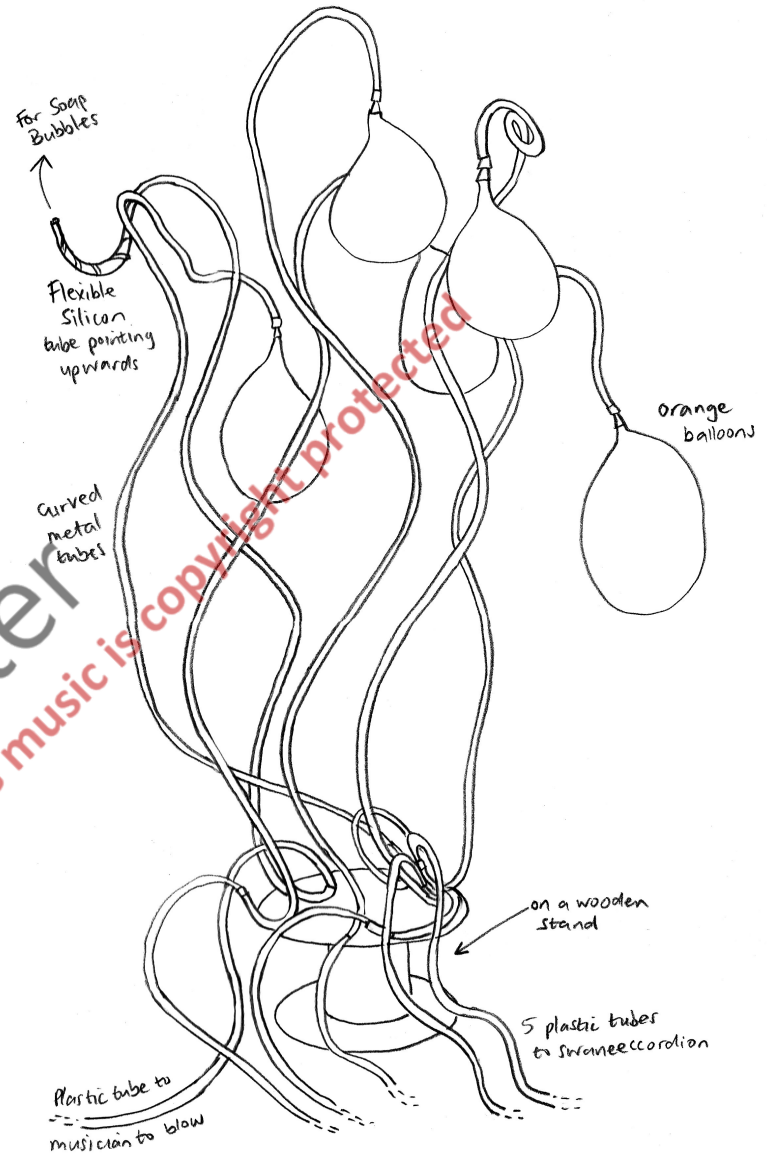
As Balloon Tree 1, except the lower inlets of 5 metal tubes are connected to the inputs 5 to 9 of the Swaneecordion. The tops of these metal tubes are to attach inflated balloons to. The remaining empty metal tube is connected to a length of silicon tubing to be blown down by a musician, to be used for soap bubbles as with Balloon Tree 1.

All balloons inflated for the Balloon Trees must be inflated as fully as possible when instructed in the score.

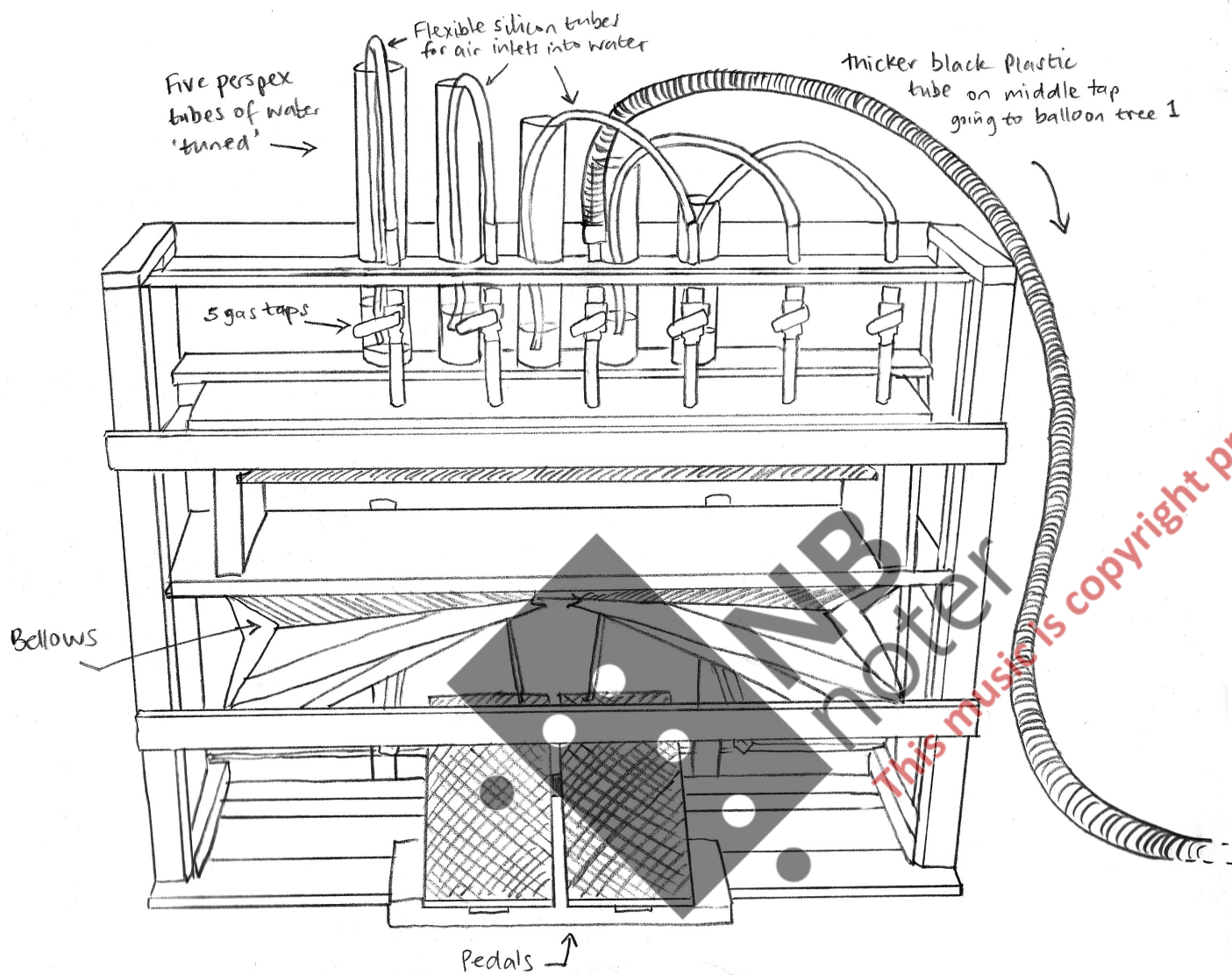
# BALLOON TREE 1



# BALLOON TREE 2







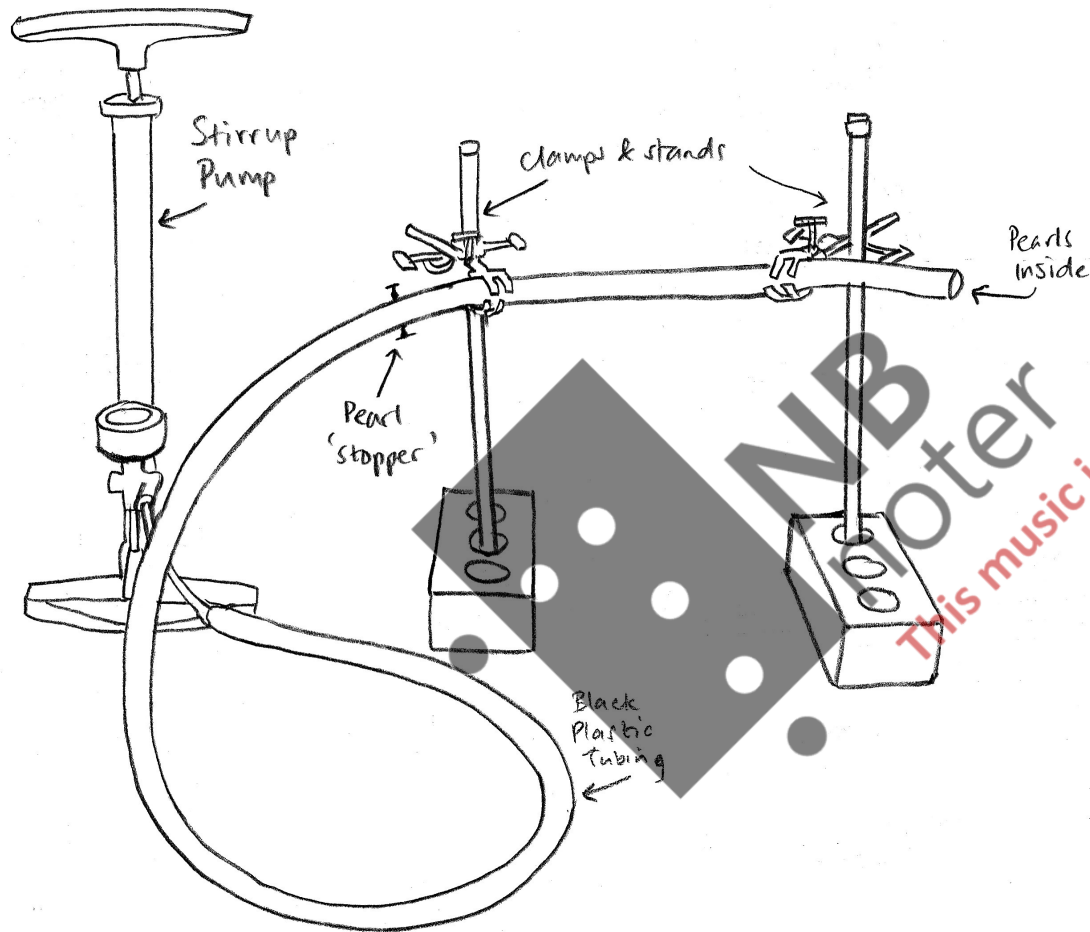
## BUBBLE PUMP ORGAN

An adapted pump organ with gas taps and tuned water vessels. When the pedals are pumped, air pressure is created. The gas taps can be opened to send air into the perspex tubes of water. These tubes of water can be tuned by the soloist for improvisation. The middle gas tap (3rd from left) is routed to Balloon Tree 1 for the air to be used to blow Soap Bubbles.

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## PEARL PISTOL WITH STIRRUP PUMP

A bicycle stirrup pump is attached to tubing supported by two stands so the tubing points towards and over the floor harp. Pearls / marbles / beads / small balls are loaded into the end of the tube. The player pumps the stirrup pump to fire the 'pearls' onto the harp. This instrument is used once and all the 'pearls' must be pre-loaded before the performance.

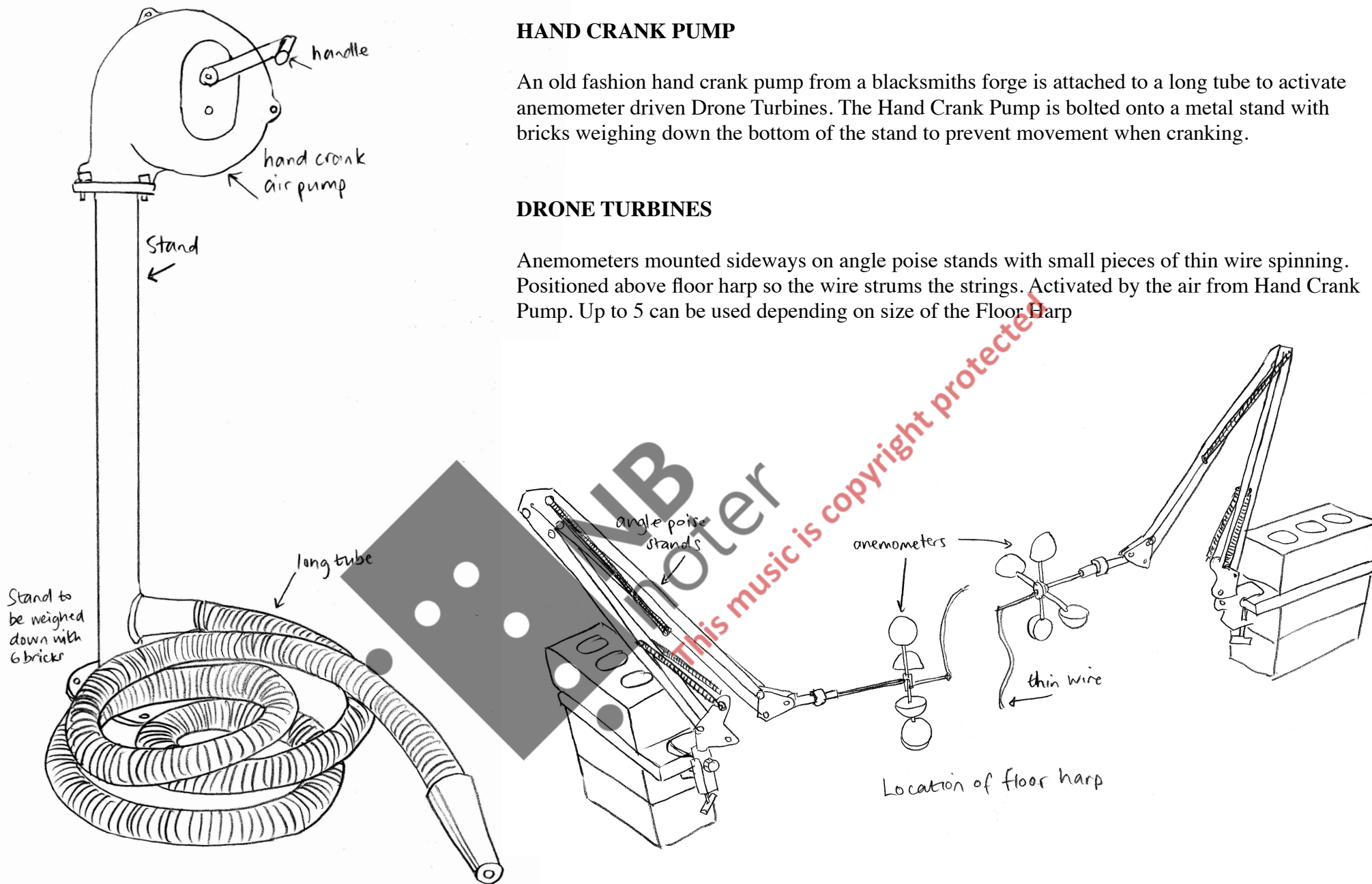


## HAND CRANK PUMP

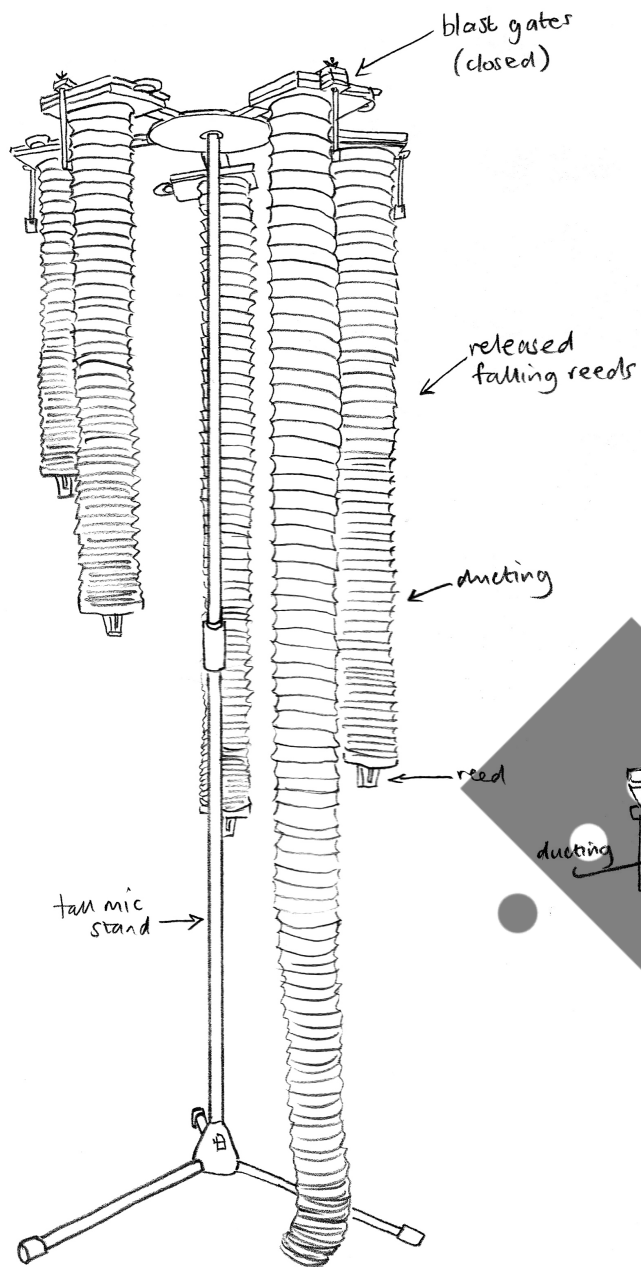
An old fashion hand crank pump from a blacksmiths forge is attached to a long tube to activate anemometer driven Drone Turbines. The Hand Crank Pump is bolted onto a metal stand with bricks weighing down the bottom of the stand to prevent movement when cranking.

## DRONE TURBINES

Anemometers mounted sideways on angle poise stands with small pieces of thin wire spinning. Positioned above floor harp so the wire strums the strings. Activated by the air from Hand Crank Pump. Up to 5 can be used depending on size of the Floor Harp







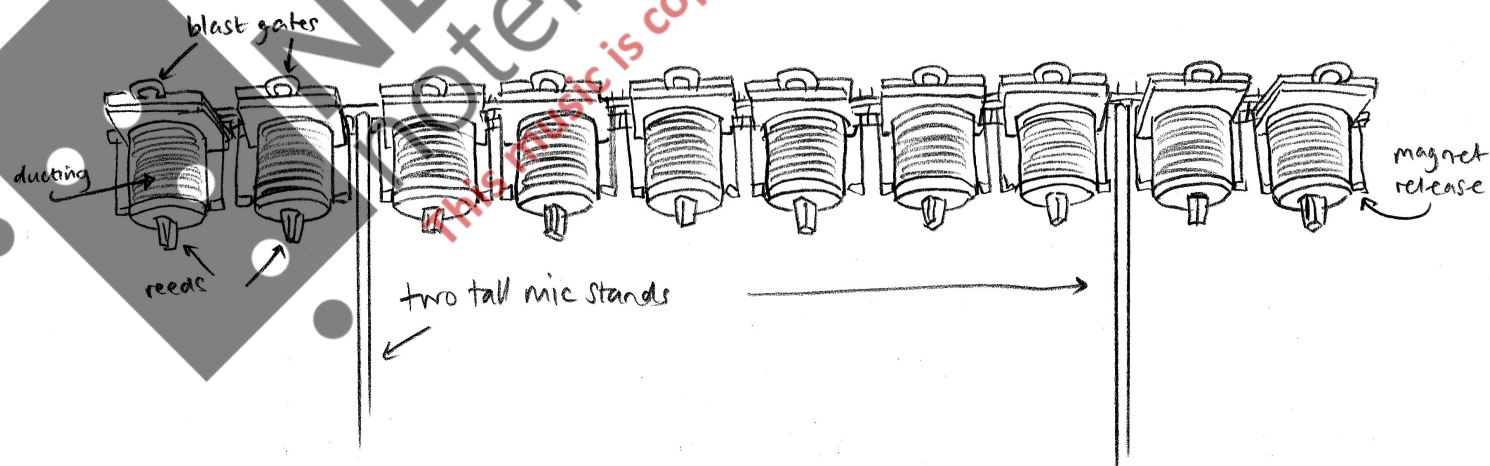
## FALLING REEDS

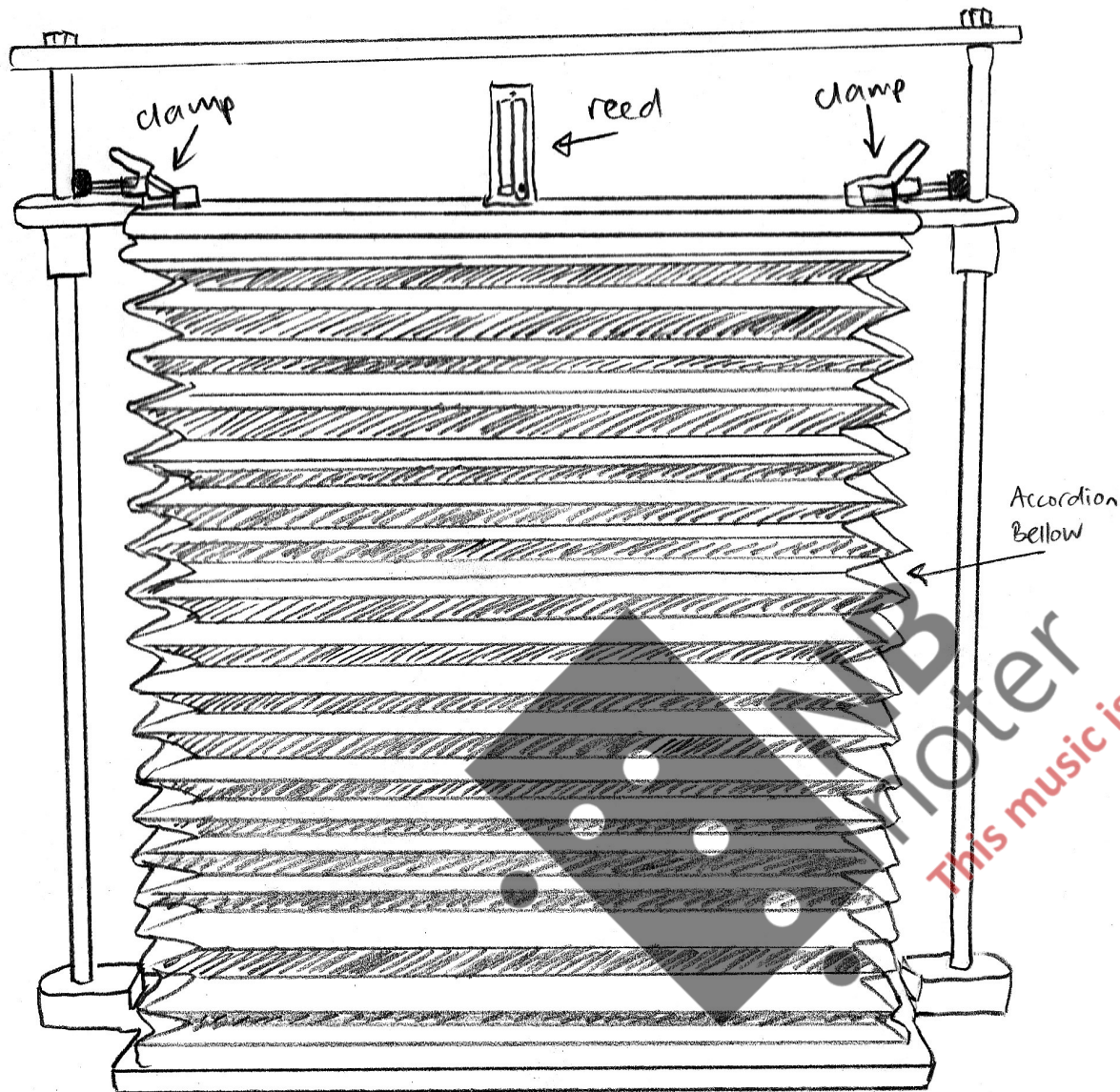
Arranged as a line of 10 and a circle of 5. Each Falling Reed is activated by undoing a magnetic hold on each side. As it falls, air activates the attached reed. To re-load, the wooden 'blast gate' at the top of each Falling Reed must be opened and the reed lifted up very gently following the spiral of the air ducting to avoid rucking up the ducting. The blast gates must be closed for the reeds to fall and play. This instrument is played once in the piece; all the reeds should be 'up' and compressed at the start with the blast gates closed. It is advisable not to leave the reeds in the 'fallen' position for too long, because this can make it more difficult to re-spiral the ducting.

Reeds 1 to 5 of set of 10 are played by Percussionist 1.

Reeds 6 to 10 of set of 10 are played by Percussionist 2.

The 5 Reeds in a circle are played by the Clarsach player.





## FLOOR REEDS

Adapted accordion bellows that each play a solo bass reed. To prepare for performance, the red clamps should be unlocked and the bellows gently stretched out fully upwards. The red clamps are then locked to hold the bellows in a fully inflated position. To release, both red clamps are to be unlocked simultaneously causing the the bellows to fall and play the bass reed for the duration of its fall. All Floor Reeds are to be pre-loaded before the performance starts. There are 7 in total.

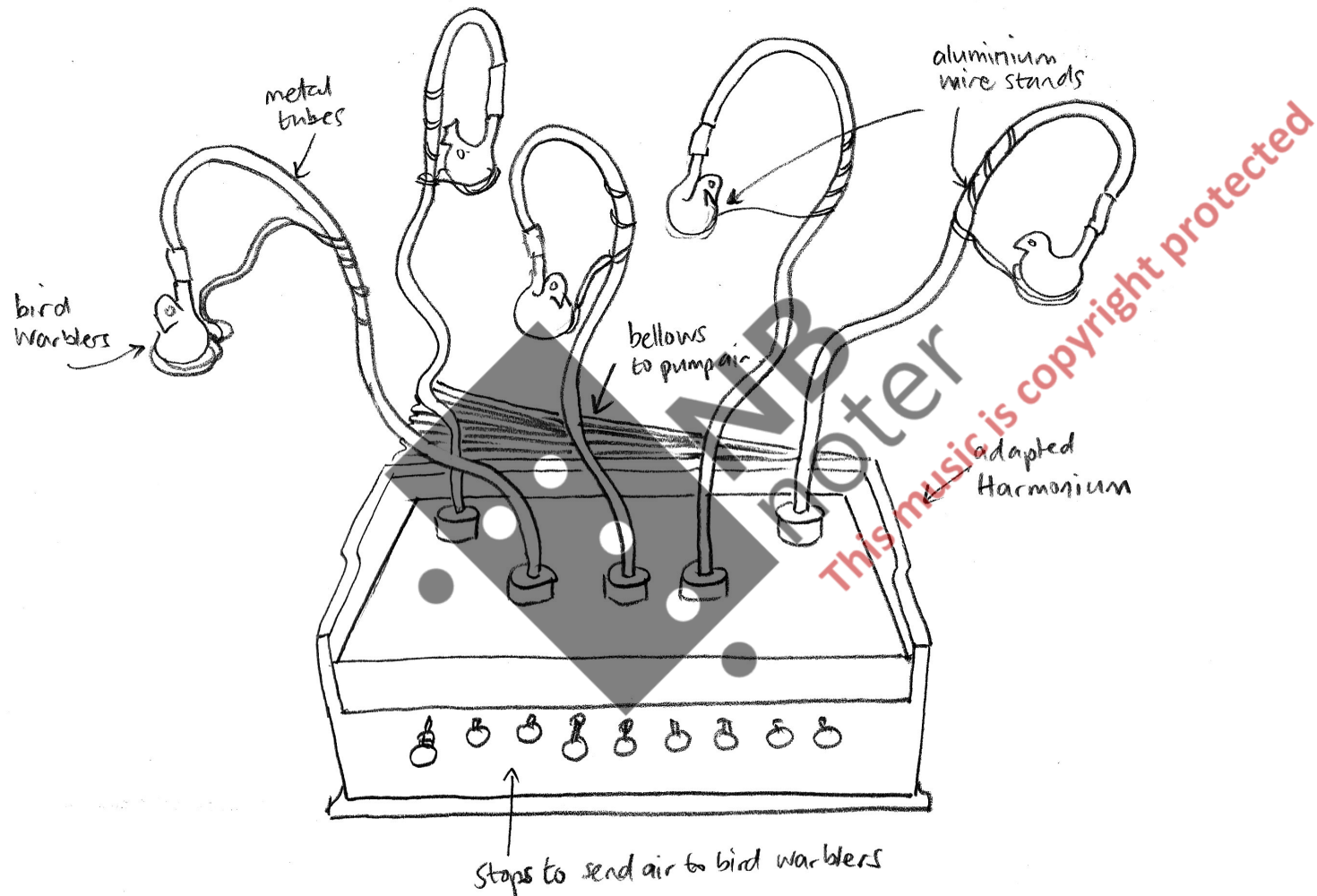
## CONTRABASS FLOOR REED

As above but with 2 x bass reeds.

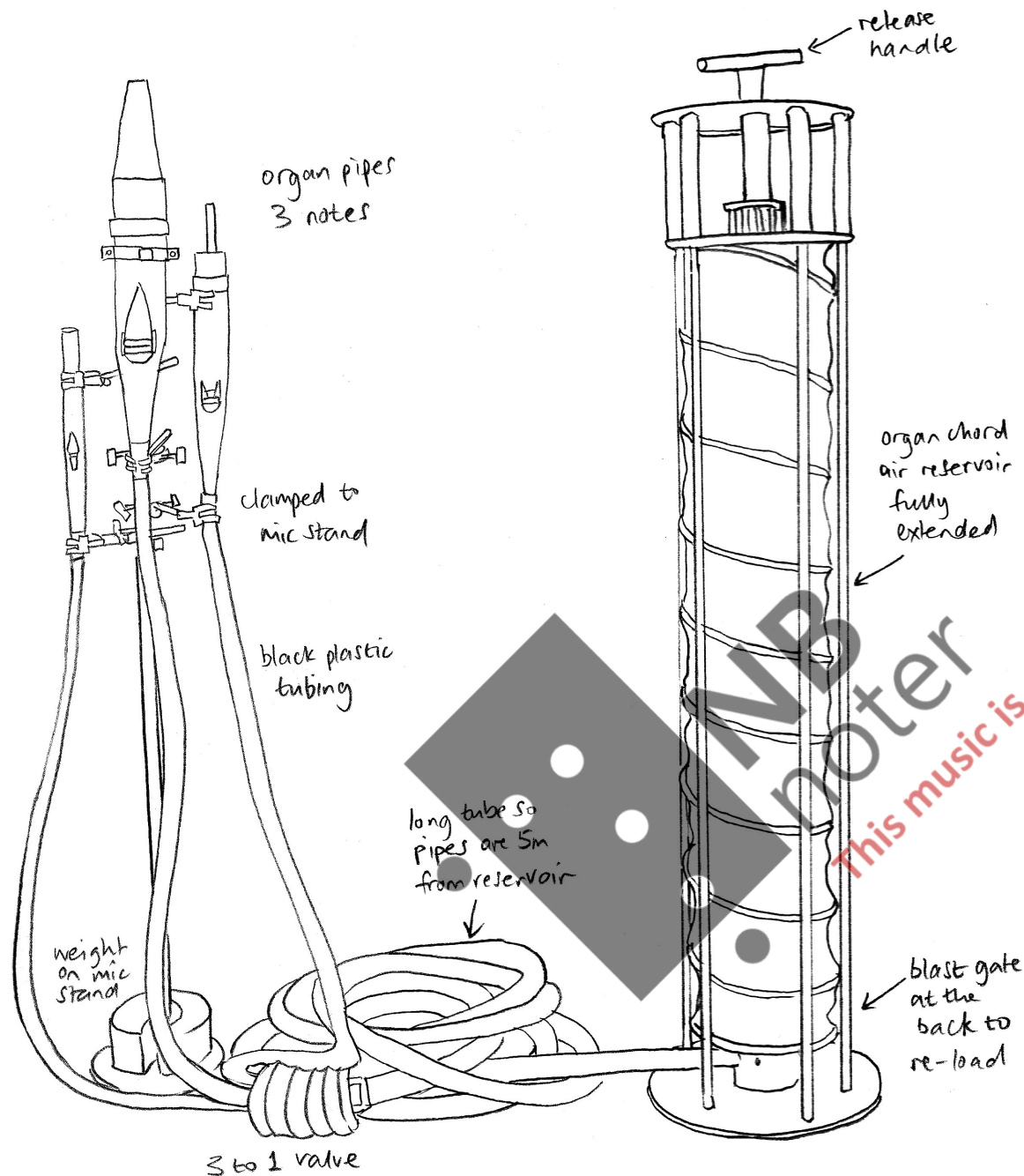
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## HARMONIUM BIRD WARBLER

An harmonium adapted to play bird warblers. Each bird warbler is positioned on a small stand and needs to be filled with enough water to make a warbling sound when blown. The air inlet for each warbler is attached with short lengths of flexible silicon tubing to a curved metal tube. The harmonium is pumped in the usual manner to create air pressure, and the bird warblers are activated by opening the labelled stops at the front of the Harmonium Bird Warbler.







## ORGAN CHORDS and ORGAN CHORD RESERVOIRS

3 sets of organ pipes make Organ Chords 1, 2 and 3. The sets of organ pipes are clamped to microphone stands and positioned away from the ensemble in 3 different locations. The 3 Organ Chord Reservoirs are connected, one to each Chord. When the release handle is turned, the ducting falls, sending air to the Organ Chord. To refill, the blast gate is opened to allow more air in, whilst the ducting is lifted up and locked with the release handle. The blast gate must be closed to re-play the chord.

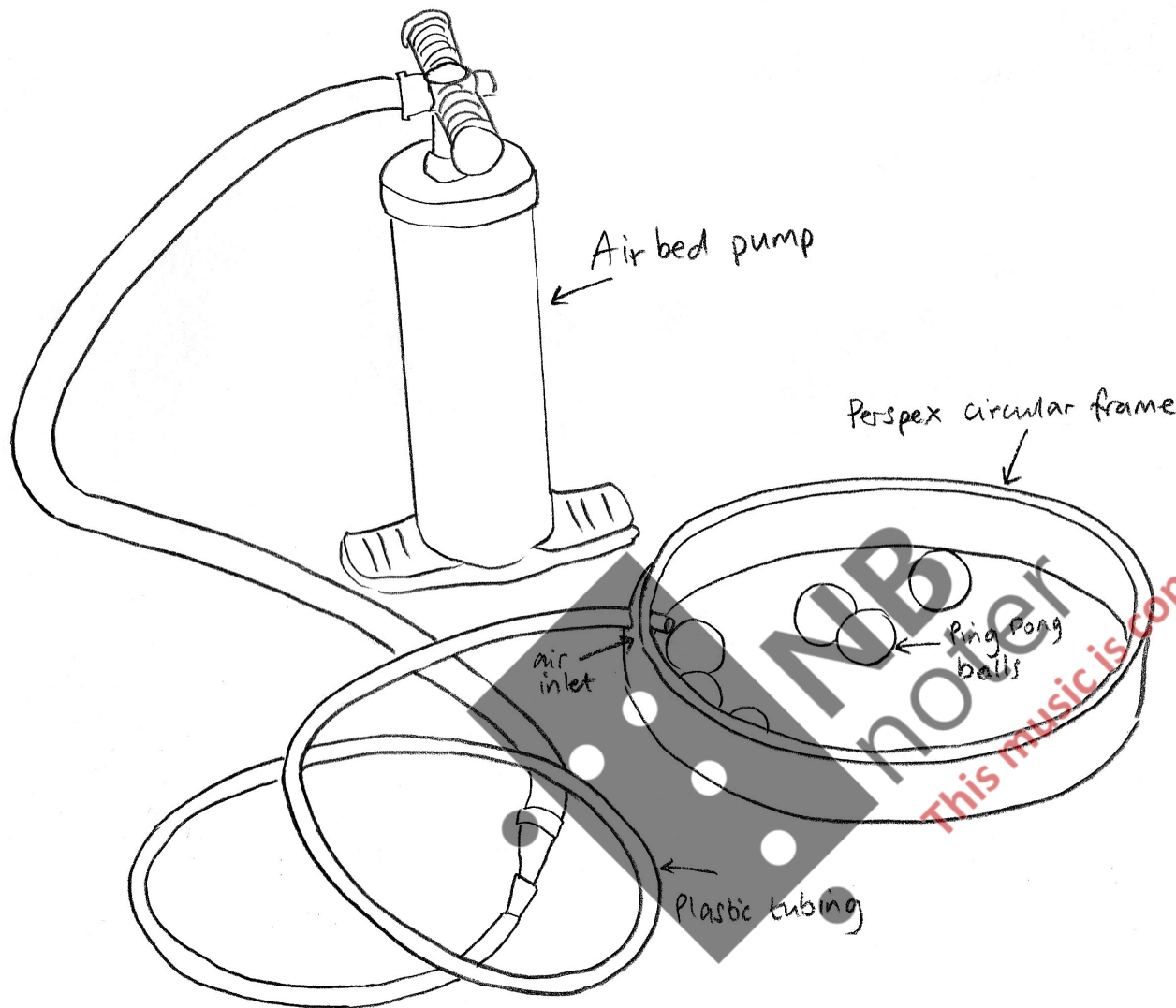
## ORGAN CHORD TUNING

The tuning of the Organ Chords must be tuned by using the Organ Chord Reservoirs to play them.

Organ Chord Pitches, Chord 1 (in Hz):  
202,7 (low Ab3), 383 (low G4) and 511 (low C5)

Organ Chord Pitches, Chord 2 (in Hz):  
135,3 (low C#3), 227,5 (low Bb3) and 341 (low F4)

Organ Chord Pitches, Chord 3 (in Hz):  
151,8 (low Eb3), 287 (low D4) and 722 (low F#5)



### **PING PONG BALL FRAME FOR SNARE DRUM**

A perspex frame that sits on top of a tilted snare drum. Ping pong balls rest inside the frame. The Air Bed Pump is used to send air into the frame through plastic tubing. The jet of air moves the ping pong balls over the surface of the Snare Drum. The air inlet is at the lowest part of the tilted Snare Drum.

### **PING PONG BALLS ON A BASS DRUM**

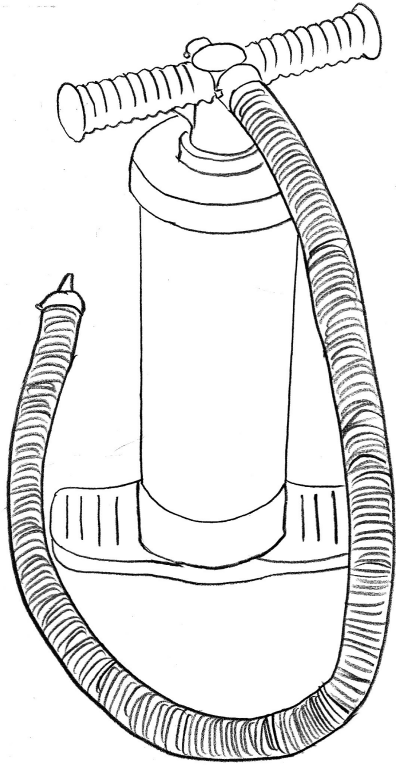
A similar arrangement is set up on the bass drum but a frame is not necessary. The Air Bed Pump tubing is attached to the existing frame of the bass drum with aluminium modelling wire to provide an air jet to move ping pong balls over the surface of the drum

For both drums, the player must find the optimum angle to tilt the drum for the most effective movement of the ping pong balls without them falling off the drum onto the floor.

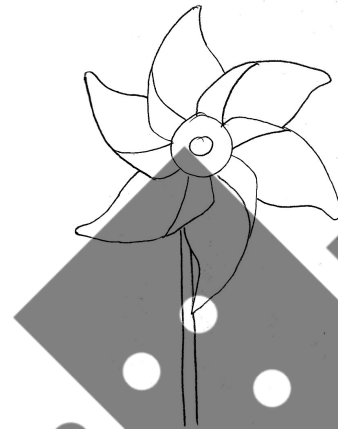
## ADDITIONAL ITEMS

### AIR BED PUMP x 4

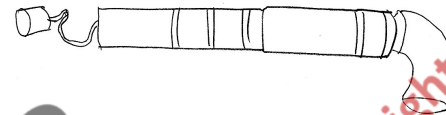
- 1 used with Anemometer tree 2 on tube 3
- 1 used with Anemometer 3 on all three tubes
- 1 used with Snare Drum Ping Pong Drum
- 1 used with Bass Drum Ping Pong Drum



### HANDHELD WINDMILL



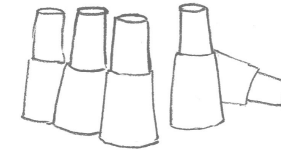
### POP GUN



### RAINSTICK



### SIREN WHISTLES



## CONSUMABLES (items that will need to be replaced for each performance / rehearsal)

Bubble mixture for soap bubbles x 2

Orange balloons

Antibacterial wipes to keep tubes / piping and balloon valves clean

# Aeolian

score in C

Maja S. K. Ratkje 2017

**A** ♩ = 90

Score for Aeolian, score in C, tempo 90. The score includes parts for Bass Flute, Bass Clarinet in Bb, Bass Trombone, Percussion 1, Percussion 2, Clarsach, Guitar, Accordion, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features various dynamics and articulations.

instruments and instructions:

- Bass Flute
- Bass Clarinet in Bb
- Bass Trombone: inflate balloons and place them on Balloon Tree 2
- Percussion 1
- Percussion 2: inflate balloons and place them on Balloon Tree 2
- Clarsach: inflate balloons and place them on Balloon Tree 1
- Guitar
- Accordion: solo, inviting, choose registers yourself unless specified. Dynamics: *mf*, *f*, *mp*, *p*, *pp*.
- Violin 1
- Violin 2: inflate balloons and place them on Balloon Tree 1
- Viola
- Violoncello
- Double Bass

12

B. Fl. *pp* repeat note if needed

B. Cl. *p* blow carefully into Tube 1 connected to Anemometer Tree 1

B. Tbn.

Perc. 1

Perc. 2

Clar. *pp* scrape along string with sharp metal object, as even sound as possible

Gr.

Acc. *mp* *f* *mp* *f* *mp* *mf* *pp* *f* cue in ensemble solo

Vln. 1

Vln. 2

Vla.

Vc. *pp* even crush-tone, with very little pitch

Db. *pp* crush-tone, with some pitch

Aut. Instr. *pp* Anemometer spinning





34

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*solo*  
*insisting*

*f*

*mf*

*mp*

*f*

*mp*

3

5

8<sup>va</sup>

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3+3+2

45

pitch bend

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gtr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Aut. Instr.

mp

mf

p

f

mp

pp

ppp

mf

pp

pizz.

arco, non vibr.

p

p

p

mp

mf

pp

ppp

tinkling sound

Small Peking Cymbals hit and split

hit and stay closed (dead hit)

dead hit followed by circular motion

Guero

Bass Drum with medium mallet rimshot

Guero

Finger Cymbals hit and split

Bass Drum

Finger Cymbals hit and stay closed (dead hit)

cue ens.

(non vibr.)

(non vibr.)

blow carefully into Tube 2 connected to Anemometer Tree 2

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59

B. Fl.

B. Cl.

B. Tbn.

Perc. 1  
*p*  
 Guiro  
*mp*  
 Harmonium Bird Warbler  
*mp*  
 Finger Cymbals  
 Guiro

Clar.  
*mp*  
*f*  
*mf*  
 l.v.

Gtr.  
 cue ens.

Acc.  
*mf*  
 b.s.

Vln. 1  
 use Air Bed Pump connected to Anemometer Tree 3  
*mp*  
 non vibr.

Vln. 2  
*pp*  
*ppp*  
 ord. non vibr.

Vla.  
*pp*  
*ppp*  
 ord. non vibr.

Vc.  
*pp*  
*ppp*  
 ord. non vibr.

Db.  
*pp*  
*ppp*

Aut. Instr.  
 continuous sound from Anemometer Tree 3







98

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gtr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Aut. Instr.

blow carefully into Tube 2 connected to Anemometer Tree 1

*p*

Triangle, very high pitched

*pp*

*mp*

*mp*

(damp on beat)

Swaneccordion

Accordion

Swaneccordion

Siren Whistle, high

*p*

blow carefully into Tube 2 connected to Anemometer Tree 2

*p*

Siren Whistle, medium

*p*

Siren Whistle, low

*p*

tinkling sound

tinkling sound

(1.v.)

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123

B. Fl. *mp* f.t.

B. Cl. *p* *pp* *p* *pp* *mp* 3

B. Tbn. *pp* f.t. f.t. *pp* gliss.

Perc. 1 Triangle, medium pitched *pp* Flexatone *mp* Bass Drum with soft mallet *p* Harmonium Bird Warbler, ad lib. *p*

Perc. 2

Clar. *f* 3 l.v.

Gtr. *mf* 3

Acc. trem. → ord. *p* *p* *mp* 3

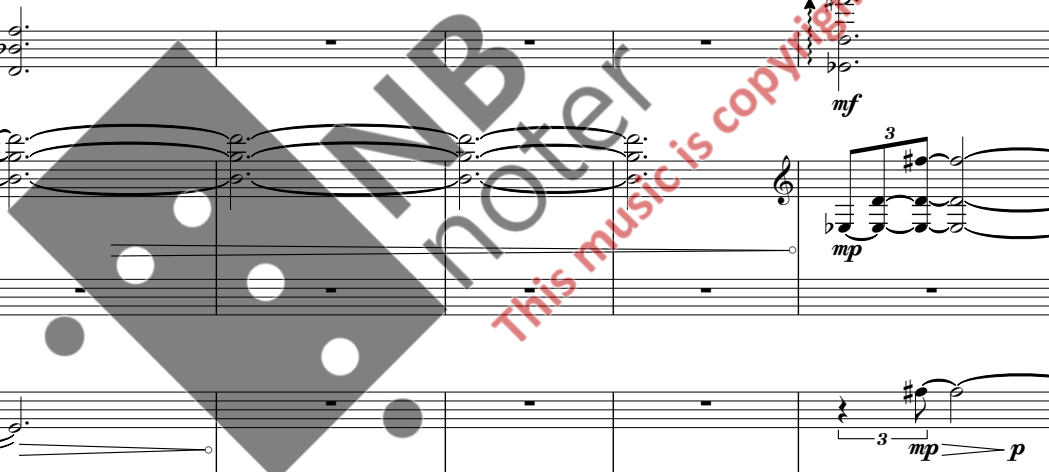
Vln. 1 *pp* *p* *mp* *p* gliss. gliss. gliss.

Vln. 2 *p* *p* *ppp* *mp* *p* gliss. gliss. gliss.

Vla. *p* *p* *pp* *mp* pizz. 3 arco, non vibr.

Vc. *pp* 3 non vibr. *mp* *p* gliss. gliss.

Db. *p* *pp* gliss. gliss.







146

B. Fl. *f.t.* *mf* jet-whistle

B. Cl. *p mp ppp mp* make one great multiphonic based upon this pitch

B. Tbn. *p mf ppp* blow into Tube 3 connected to Anemometer Tree 1, draw breath when needed

Perc. 1 Triangle, very high pitched *mp* Bass Drum rimshot *mf* Harmonium Bird Warbler *p* 4:3

Perc. 2

Clar. *mf mp*

Gtr. *mf* one hit *tr*

Acc. *mp p*

Vln. 1 *gliss.* *non vibr.* *gliss.* *gliss.* *gliss.* *l.h. pizz.* *arco, non vibr.* *pp*

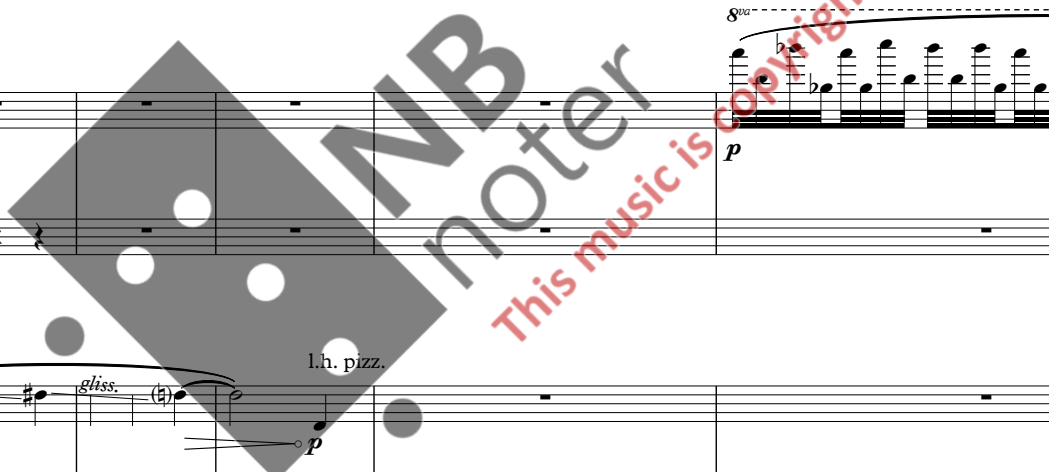
Vln. 2 *gliss.* *non vibr.* *gliss.* *pp*

Vla. *p* *non vibr.* *pp*

Vc. *gliss.* *gliss.* *non vibr.* *pp*

Db. *arco, non vibr.* *gliss.* *gliss.*

Aut. Instr. *p* tinkling sound *pp*



155

B. Fl. *p* *f.t.* *mp*

B. Cl.

B. Tbn.

Perc. 1 *4:3* *4:3* *4:3* *mp*

Perc. 2

Clar. *p* *8va* *7* *7* *7*

Gtr.

Acc. *pp* *mp* *mp* *mp* *mp*

Vln. 1

Vln. 2 *gliss.*

Vla. *gliss.* *gliss.*

Vc.

Db. *pizz.* *p*

Aut. Instr.

O. Pipes *Chord 3*

Organ Chord Reservoir trigger Chord 3

Swanecordion ad lib

Accordion overlap with Organ Pipes









181

overlap with Organ Pipes

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gtr.

Acc.

overlap with Organ Pipes

overlap with Organ Pipes

lively

lively

lively

Chord 1

*mf*

*mp*

O. Pipes

E

187

B. Fl. *f* *mp*

B. Cl. *mp* *mf*

B. Tbn. *mp* *gliss.* *8<sup>va</sup> mp*

Perc. 1 Triangle, medium pitched (l.v.) *mp* refill Chord 1

Perc. 2

Clar. *f* *mp* *8<sup>va</sup>* *l.v.*

Gtr. *f* *8<sup>va</sup>*

Acc. *f* *mf < ff* *f* *5* *mp* *8<sup>va</sup>*

Vln. 1 *f* *non vibr.*

Vln. 2 *f* *non vibr.* *gliss.* *gliss.* *pp*

Vla. *f* *non vibr.* *gliss.* *gliss.* *gliss.* *pp*

Vc. *f* *non vibr.* *gliss.* *gliss.* *gliss.* *pp*

Db. *f* *non vibr.* *mp*











229

B. Fl.

B. Cl.

B. Tbn. *gliss.* *mf* *mp* *mf* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *8<sup>th</sup>* trigger Chord 1

Perc. 1

Perc. 2 Bass Drum *p* *pp*

Clar. *mf* *mp* (h)

Gr.

Acc. *mf* *p* wait for Trombone

Vln. 1 *mf* *8<sup>th</sup>*

Vln. 2 *mf* *mp*

Vla. non vibr. *mp* ord. *mp*

Vc. non vibr. *mp*

Db. *mf* *mp* *p*

O. Pipes Chord 1

G ♩ = 80

244

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gtr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

overlap with Organ Pipes hold as long as possible

gliss.

when Trombone is finished, release Contrabass Floor Reed

solo lyrical

pp

mp

f

play while slowly tuning string all the way down

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258

Acc.

*mp* *mf* *p* *mp* *f*

(h) (h)

||

275

Acc.

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

(h) 4:3

INB NOTER  
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I ♩ = 90

302 fl. (ord.)

B. Fl. *mp*

B. Cl. *pp* *mf*

B. Tbn.

Perc. 1 *sim.*

Perc. 2

Clar. *bp*

Gtr.

Acc. *mp*

Vln. 1 *senza sord.*

Vln. 2 *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Db. *senza sord.*

place feet on pedals

start pedalling with the accordion pushed forward on the lap  
feet's movement creating gentle accents on the chords

5 5 5 5







327

B. Fl. *p* 3 3 3 *mp* *tr* (sim.) *tr* *tr*

B. Cl. 6 6 6 *mp* *tr* *tr* *tr*

B. Tbn. with plunger mute *mp* 3

Perc. 1

Perc. 2

Clar.

Gtr.

Acc. *mp* 3 3 3

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

Db.

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338 (sim.) (tacet) sim. (tacet) sim.

B. Fl.

B. Cl.

B. Tbn. (sim.) (tacet) sim. (tacet) sim.

Perc. 1 (sim.) (tacet) sim. (tacet) sim.

Perc. 2 (sim.) (tacet) sim. (tacet) sim.

Clar. (soap bubbles)

Gtr. (soap bubbles)

Acc. b.s. b.s.

Vln. 1 5 5 5 5 5 5 5

Vln. 2 5 5 5 5 5 5 5

Vla. 5 5 5 5

Vc. 5 5 5 5

Db. 5 5

345 (sim.)

B. Fl.

B. Cl.

(sim.)

B. Tbn.

Perc. 1 (sim.)

Perc. 2 (sim.)

Clar. (soap bubbles)

Gtr. (soap bubbles)

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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**K**

351 (sim.) (continue, much more sparse) (tacet)

B. Fl.

B. Cl.

(sim.) imitate Double Bass (tacet)

B. Tbn.

(sim.) Wind Machine

Perc. 1

(sim.) (tacet)

Perc. 2

(soap bubbles) (continue, more sparse) return to seat

Clar.

(soap bubbles) (continue, more sparse) return to seat

Gtr.

imitate Bass Trombone, deep tone gliss. relatively short sounds

close tap to Soap Bubbles

wait for Double Bass pedalling, as before

help make accents with hands

Acc.

mf mp

Vln. 1

pick up Siren Whistle

Vln. 2

pick up Siren Whistle

Vla.

pick up Siren Whistle

Vc.

pick up Siren Whistle

Db.

tune lowest string up to Eb make sound naturally, but musically in dialogue with Bass Trombone

pick up Siren Whistle

ord.

mf mp







use Stirrup Pump to fire Pearl Pistol

372

B. Fl. *f* *mf* *mp* *mp*

B. Cl. *mp* *p* *p*

B. Tbn. *mp* *p* *p*

Perc. 1 Poppun *f* Wind Machine *mp*

Perc. 2 Guiro Bass Drum rimshot drop ping pong balls on Bass Drum one by one, irregular, creating a duet with soloist overlap into tutti section use Air Bed Pump to move ping pong balls

Clar. *mp* *f* *mf* *mp*

Gr. *mp*

Acc. continue pedalling and improvising with Bubble Pump Organ stop pedalling close airstream to Bubble Pump Organ improvise with popping mouth sounds respond to popping percussion sounds cue ens. continue pedalling and playing Bubble Pump Organ *mp* *mf* *pp* *mp*

Vln. 1 non vibr. *ppp* ord. non vibr. *ppp*

Vln. 2 arco, non vibr. *ppp* *p* *ppp*

Vla. *ppp* ord. non vibr. *ppp*

Vc. *p* *ppp*

Db. *p* *ppp*



















437

B. Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Clar.

Gtr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*gliss.*

*mp*

*p*

*pp*

*gliss.*

*pp*

*p*

*gliss.*

*pp*

*p*

*gliss.*

*pp*

*p*

*gliss.*

*pp*

*p*

*gliss.*

*pp*

*p*

*gliss.*

*pp*

*p*

hold as long as possible

8va

8va

l.v.

Musical score for page 47, featuring woodwinds, strings, and percussion. The score includes parts for B. Fl., B. Cl., B. Tbn., Perc. 1, Perc. 2, Clar., Gtr., Acc., Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics include *mp*, *p*, *pp*, and *gliss.*. Performance instructions include "hold as long as possible" and "8va". A large watermark "MNBnoter" and "This music is copyright protected" are overlaid on the score.

N

451

B. Fl.

B. Cl. *mp*

B. Tbn.

Perc. 1

Perc. 2

Clar. *mf*

Gr. *mf*

Acc. *p* *mp* (attacca)

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *mp*

Vc. *mp* *p* *mp*

Db. *mp* *p* *mp* (attacca)

*mp* *ppp* *mp*

gently detach Falling Reeds 1-5, one by one then leave the stage and wait with the audience

1.v.

*f*

*mf*

(attacca)

Musical score for orchestra, measures 451-480. The score includes parts for B. Fl., B. Cl., B. Tbn., Perc. 1, Perc. 2, Clar., Gr., Acc., Vln. 1, Vln. 2, Vla., Vc., and Db. The music features various dynamic markings such as *mp*, *ppp*, *f*, *p*, and *mf*. A performance instruction for the woodwinds states: "gently detach Falling Reeds 1-5, one by one then leave the stage and wait with the audience". The score includes first and second endings for the Clarinet part. A watermark for "MB Noter" is visible across the page.

464

B. Fl.

B. Cl.

B. Tbn.

Perc. 2

Clar.

Gtr.

Acc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*gliss.*

*mp*

*p*

*pp*

*8<sup>va</sup>*

*pp*

*p*

*f*

*gliss.*

*mp*

*p*

*mp*

*mp*

*mp*

*sub. pp*

*p*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*p*

*p*

*p*

*p*

gently detach Falling Reeds 6-10, one by one  
then leave the stage and wait with the audience

l.v.

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476

B. Fl. *mp*

B. Cl. *mp*

B. Tbn.

Clar. *l.v.*

Gtr. *mp*

Acc. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

*gently detach Falling Reeds in circle, one by one, then leave the stage and wait with the audience*

*(attacca)*

*(attacca)*



501

B. Fl. (attacca)

B. Tbn. detach Floor Reed (double B) and wait with the audience

Acc. (attacca)

Vln. 1 detach Floor Reed and wait with the audience *p* *pp* *pp*

Vln. 2

Vla. detach Floor Reed and wait with the audience

Vc. *p* *pp*

Db. (attacca)

detach Floor Reed (single G) and wait with the audience

515

**Very Freely**  $\text{♩} = 120$

B. Fl. blow carefully into Tube 1 connected to Anemometer Tree 1 *p*

Acc. solo fragile *p* *8<sup>va</sup> al fine* *8<sup>va</sup> al fine*

Vln. 1 detach Floor Reed (single B) and wait with the audience

Db. Ocean Drum, improvise gently making slow waves, very quiet

Aut. Instr. Anemometer spinning