

# AIRSONGS

for organetto portativo and string quartet

By Anders Hannevold

(2023-2024)



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# Instrumentation

## Organetto portativo (chromatic, B3-C6)

- unstable reed extensions on B3
- paper extensions on these other other reeds for microtonal detuning: (detuned pipes shown in score)

Organetto Portativo

The image shows a musical score for the Organetto Portativo. It consists of two staves. The top staff has a treble clef and a common time signature. It contains a sequence of notes: a quarter rest, followed by a quarter note with a sharp sign (F#), a quarter note with a natural sign (F), a quarter note with a flat sign (Fb), a quarter note with a natural sign (F), a quarter note with a sharp sign (F#), a quarter note with a natural sign (F), and a quarter note with a flat sign (Fb). A bracket labeled (1) spans the first six notes. The bottom staff has a bass clef and contains notes corresponding to the top staff: a quarter note with a sharp sign (F#), a quarter note with a natural sign (F), a quarter note with a flat sign (Fb), a quarter note with a natural sign (F), a quarter note with a sharp sign (F#), a quarter note with a natural sign (F), and a quarter note with a flat sign (Fb). A vertical arrow labeled +10% points to the first note in the bottom staff.

## Violin 1

- Temple bowl 'rin 1' - ~ 1153 Hz - prepared with marble (2)
- Temple bowl 'rin 2' - ~ 966 Hz - prepared with aluminum foil

## Violin 2

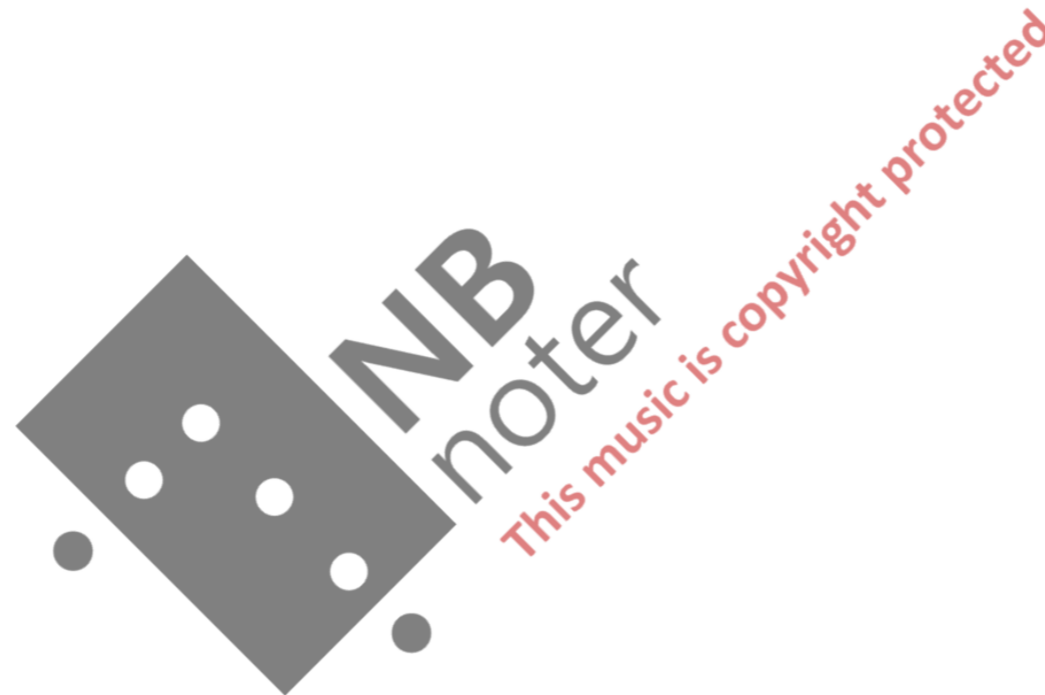
- Temple bowl 'rin 3' - ~ 1167 Hz - prepared with marble (2)
- Temple bowl 'rin 4' - ~ 956 Hz - prepared with aluminum foil

## Viola

- Temple bowl 'rin 5' - ~ 993 Hz - prepared with marble (2)
- Temple bowl 'rin 6' - ~ 397 Hz - prepared with aluminum foil

## Violoncello

- Temple bowl 'rin 7' - ~ 976 Hz - prepared with marble (2)
- Temple bowl 'rin 8' - ~ 438 Hz - prepared with aluminum foil



(1) Tuning isn't exact. Tune the F as deep as possible, and have an evenly spaced tuning down to D.

(2) Other pitches are welcome, as long as bowl 1, 3, 5, and 7 are within the range of a minor third

# Notation

## Double staves

Two staves are occasionally used for the organetto as well as for individual string players. Notation practices varies between movements, but a thorough explanation for each movement is provided in Instructions & sound ideal.

## Organetto

### Exhales I

The upper system refers to pitches locked by pins and detuning by hand.

The lower system refers to a pitch locked by pins and prepared with reed extensions.

### Exhales II

The upper system refers to keys locked by pins.

The lower system refers to keys pressed by fingers.

## Strings

### Exhales I

The upper system refers to bow speed.

The lower system refers to fingerings/pitch material.

### Canon:

The upper system refers to bowing rhythms/instructions.

The lower system refers to fingerings/pitch material.

### Choral:

The upper system refers to bow pressure/distortion,

The lower system refers to fingerings/pitch material.



## Artistic note from the composer on *flautando*

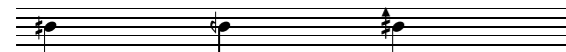
The term 'flautando' is a central element in Airsongs. Multiple approaches to the term is explored throughout the piece.

Often seen in music for strings 'Flautando' is a term used by string musicians, often misinterpreted as a technique rather than representing a sound ideal. The term holds multiple meanings, such as flutelike and breezy which describe a sound, rather than an action. Through vigorous training over many years, involving the musician's instrumental skills as well as musical intuition, my hypothesis is that the technique easily becomes a physical response, rather than searching for a specific sound.

My request to the string players for this piece, is to actively reflect on the sound of flautando, using the flutes/reeds of the organetto portativo as a sound ideal.

# Symbols & Playing techniques

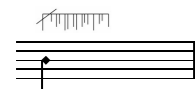
## Microtonality



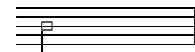
Quarter sharp Quarter flat An arrow on an accidental indicate a pitch somewhere in between quarter tones

Microtonality also appears through detuned reeds, glissandi, sul ponticello, and harmonics.

## Organetto



**Whistle tones** melodies are achieved on the organetto either by stacking reed extensions on H3 and overblowing through different air pressures (notated as *Whistle tones - overblow H3*), or by covering the tongue of the reed and slightly adjusting the opening (notated as *Whistle tones - reed tongue* with the specified reed). Notated with a diamond-notehead



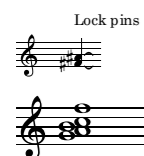
**Air sounds** can be achieved by using the air release valve, and phrased by using the bellows. These are notated with square noteheads.

**Glissandi** can be achieved in 3 ways on the organetto:

1. air pressure by the bellows (notated as *bellows glissando*).
2. by sliding the tuning paper straps connected to the reeds (notated as *tuning glissando*)
3. by using the hand to influence the air stream above the reeds (notated as *hand glissando*)



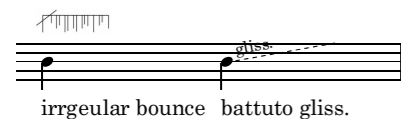
While the bellows are played with arm pressure, the pipes can create a wide spectrum of overtones if the bellows are let go to fall by down itself. These **bellows position markers** indicates that the bellows are to be let go from the specified position, on a scale from 1/4 (almost out of air) to 1 (fully open).



**Pins** can be used to lock certain keys in place to free up the hand for other tasks, such as managing glissandi or for large chords. Notated on an ossia-staff with text indication.

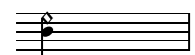
Locked pins are to be removed after each movement unless specified otherwise

## Strings



**Irregular bounce:** bounce the bow on the strings (specified either naturale (hair) or col legno (wood) or the body of the instrument (only naturale)).

**Battuto gliss.:** bouncing upwards in pitch. When done naturale on the instrument body, pitch is decided by changing the placement of the bow on the instrument. When playing col legno on the strings, pitch is controlled by which part of the bow that is used.



For the **artificial harmonics** the normal notehead indicates fingered (stopped) tone and diamond notehead indicates flageolet position.

## Rin

Each string musician also handles 2 **japanese temple bowls 'rin'**. One should be prepared with a marble and the other with aluminum foil. The *rin* with the marble is either played by spinning the marble or by bowing with the bow, giving a clear tone. The 'rin' prepared with aluminum foil is played by bow, creating a distorted buzzing tone.

While bowing the *rin*, gently let it rest in your palm without using fingers to hold it. Doing so will dampen the sound.

Different pitches may reveal themselves by different bowing velocity and "weight". Lightly touching the rin with one finger might also transform the pitch produced while it is bowed.

# Instructions & sound ideal

This text serve as an encyclopedia or a troubleshooting guide to any questions on how the music should sound or is played.

The score is notated in the manner the music is played, and doesn't necessarily sound the way it is notated. This holds especially true for the organetto, which intonation follows air pressure, and is microtonally tuned but played on a series of chromatic keys. Following is considerations on how the music is supposed to sound, going from the first to the last movement.

## 1.Exhales I

### Organetto

Bar 1) In this bar there are multiple different sounds interacting.

In the upper system in bar 1 2 pitches are tuned in unison. By actively tuning the A while playing a gradual change in beating should be sounding.

In the lower system, by preparing the lowest pipe (B) with stacking all extensions, the pitch reaches ~a G# below middle C. By stacking multiple extensions air escapes the cracks, creating a series of overtones from the G# reminiscent of the whistletones of a flute.

Bar 3-4) Cover the top of the middle C pipe. With the right air pressure, this results in a sub-harmonic a major 7th down (C#) at a very faint dynamic.

### String Quartet

Bar 2) Be careful you don't play too fast. The slower bowing should be more prominent than the faster bowing.

Bar 3-4) In this segment you need to listen closely to the harmonic spectrum of the organetto. When a new pitch harmonic emerge either A) transpose the repeated gesture to a different register, or B) play a C# with long bow strokes.

When you start playing C# you should stick to it for the rest of the movement. Make sure you join in on the C# before the organetto runs out of air.

## 2.Echo I: Reminiscence

### Organetto

Bar 1-2) Play with air ad lib., by using the air release valve. Feel free to use multiple "breaths", and changes in dynamics.

Bar 3, 6) Repeat the gestures ad lib.. By going back and forth between pianissimo and quasi niente, the pitches will move between normal sounds, harmonics, and nothing.

Bar 4) Cover the "tongue" of the reed with a slight opening to play whistletones. Adjust the opening slightly to vary the sounding pitches. Although the technique sounds very faint, try to take the foreground by playing as loud as the technique permits.

### String Quartet

Bar 1) The sound should be airy, dampen the strings.

Bar 4) The pitch should be so faint that it is difficult to pick up on the situation of Bach's "air". Use long bow strokes. You don't need to be playing together.

Bar 6) The harmonic gliss. trill should be as rich in overtones as possible, with the fundamental less prominent.

## 3.Monogatari

This movement doesn't follow rigid time-structures, but is paced through gestures. The arrows act as cues for beginning the next gestures. An approximate duration for each gesture is notated through - x - but this is merely an estimation.

### Organetto

1st & 2nd gesture) Pitch bending for this movement is done through air pressure. A faster bending can be substituted by a vibrato. This can be achieved by shaking the instrument. The number of glissandi should be played ad lib., but exceed those notated,

### String Quartet

#### Violin 1:

1st & 3rd gesture) The number of bow strokes should far exceed those notated in the fanned beams.

#### Violin 2 & Viola:

Violin 2 and Viola plays in unison in this movement.

1st gesture) Play by swirling the marbles within the rins. Make sure you limit your forte to a reasonable level where the rins stay safely within the bowl. Give the marbles a natural decay after the forte.

2nd gesture) The sound should imitate flapping wings.

#### Violoncello

1st gesture) The sound should imitate or echo that of the previous swirling on the rins.

2nd and 3rd gesture) The pitch in both the hair battuto and the col legno battuto for the violoncello should be going upwards with the spacious bouncing.

3rd & 4th gesture) The intended way of playing is by keeping the bow underneath the strings, so the C and A string can be played simultaneously for the 4th gesture. While possible, if this solution takes too much of an effort you can "cheat" by playing normally on the C and G string for the 4th gesture (with a different harmonic). This is ok, as long as you keep the intended soundscape in mind; a large interval from the C that is stable but sounds fragile, airy and rich in overtones.

## 4. Canon

### String Quartet

The canon is more of a canon of sounds and techniques than of pitch. It is much more rhythmically driven than Monogatari. Due to the amount of extended techniques that obscures the pitch material and the strict rhythmical grid, clear rhythmical cues/conducting from the performers is advised.

The notation is split into 2 systems for each musician; one system for bowing and one system for fingering. This is due to a separation of rhythmical actions, and gestures with the fingering and bowing being independent of each other.

When it comes to sound ideal of the movement, it should sound as glimpsing through a cracked wall to the renaissance era. Thus, whenever the melodic or rhythmical material becomes explicit, try to conceal it by dynamics and letting the other musicians into the foreground.

Micro-tonality, harmonic material (from sul ponticello & harmonic trills) and glissandi (especially between the pitches) should as a general note be highlighted.

## 5. Choral

After drawing the listeners to the tip of the chair at the end of the canon in the previous movement, this choral should feel as a train crashing from the sideline.

### Organetto

The organetto tuning isn't exact. Tune the F down as much as possible, then evenly detune the pitches on E and D# so there is equal spacing between every note from the detuned F to D.

### String Quartet

The music is notated on 2 staves; the upper staff represents the amount of overpressure or crunch, and the lower staff representing pitch.

With overpressure: Let the sound break into new pitches. Aim for a high amount of "distortion". There is no need to conceal the bow changes.

Without overpressure: Try to imitate the sounds of the reeds of the organetto, and the beating effect when pitches are closely put together. Conceal bow stroke changes for a pure sound.

## 6. Echo II: Remembrance

As the dust clears from the canon, broken pieces of baroque music is left in its wake. While air comes from aria, it is often misinterpreted as the English word air. This misinterpretation is central in this movement.

### Organetto

Bar 1-2)

Bar 4) Cover the "tongue" of the reed with a slight opening to play whistletones. Adjust the opening slightly to vary the sounding pitches. Unlike bar 4 in Echo I reminiscence, the organetto plays a supporting role that enhances the string quartet.

Bar 3) Repeat the gesture ad lib.. By going back and forth between pianissimo and quasi niente, the pitches will move between normal sounds, harmonics, and nothing.

## String Quartet

Individually throughout this movement, gradually transpose the pitch material. The musicians should play in slightly different tempi.

Bar 1) A rusty and slightly nasal sound.

Bar 2) Remember the textures you played in movement 2 "Echo I: Reminiscence" and move through these textures in reverse as you play this bar.

Bar 3) Continue the melody from Bach's air from memory. Eventually the bows should leave the strings and continue in the air, but as close to the instrument strings as possible. Keep playing the melody with your fingers. While doing your utmost to not touch the strings, accidents where the bow touch the strings are ok and part of the music.

Gradually dissolve the rhythmic patterns (rubato without consideration of the tempo giusto) and slow down until it comes to a halt.

## 7. Aria Cadenza

### Organetto

The aria cadenza should start as a continuation of the last bar of the previous movement. Use the aria cadenza to showcase the instruments celestial qualities, however you interpret that. You can for instance lean into gagaku aesthetics or tropes from orthodox chants.

Towards the end of the movement make a smooth transition to Exhales II, by gradually moving into a sound material existing of chords that moves from normal pitches into harmonics. Achieve this by letting the bellows fall down by its own weight while keeping the chord of your choosing pressed down on the keys.

Around this time, also give a cue to the string quartet that they can start playing on the temple bowls

### String Quartet

By a cue from the musician playing the organetto, individually join in on temple bowls 1, 3, 5, and 7.

## 8.Exhales II

This movement begins attacca from the previous movement.

### Organetto

The notation is split into two staves. The upper staff shows the locked pins, while the bottom staff shows the keys pressed by fingers

For each chord lift the bellows about halfway. Let go of the bellows and let the air out through the bellows own weight.

The sounding result will be a chord that gradually detunes townwards. As the organetto lose air, one by one the pitches will change into a new higher harmonic pitch creating a small melody. As the organetto runs out of air, a second harmonic will appear for each pressed key, creating another melodic phrase.

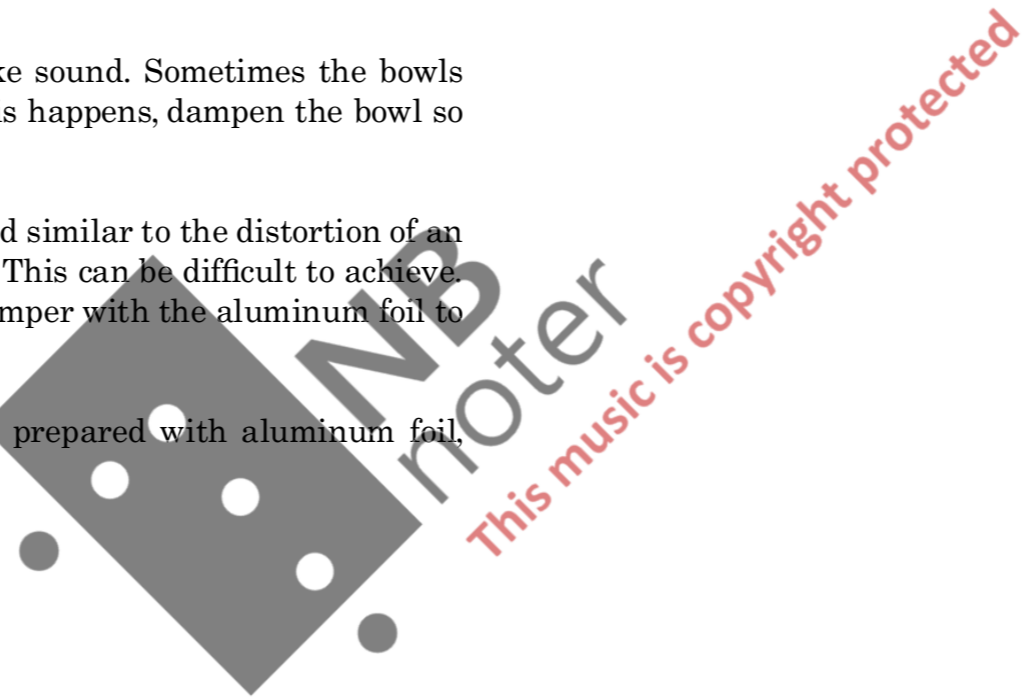
### String Quartet

The rin are all bowed in this movement.

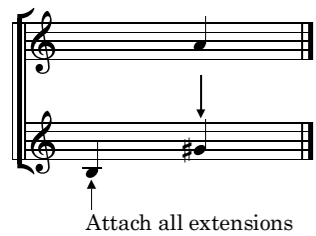
While bowing on a non-prepared rin, aim for a clear sinusoide like sound. Sometimes the bowls might reinforce themself and peak into a piercing sound. When this happens, dampen the bowl so the don't overshadow the rest of the soundscape.

While bowing on a rin prepared with aluminum foil, aim for a sound similar to the distortion of an electric instrument, such as a distortion pedal of an electric guitar. This can be difficult to achieve. Thus it is important in the general rehearsal to try this out, and tamper with the aluminum foil to find its correct placement.

While changing back and forth between a regular rin and a rin prepared with aluminum foil, change one at the time to avoid any gaps without sound.



## ORGANETTO TUNING



## 1. Exhales I

Lock pins

hand glissando

Organetto Portativo

Whistletones - overblow H3

*f* *ff* *p*

Bow speed (3)

To Vln

Rin arco (vln. 1)

*ff* *pppp sub.* 15"

Free transposition with new organetto harmonics (4)

Bow speed (3)

To Vln

Rin arco (vln. 2)

*ff* *pppp sub.* 15"

Free transposition with new organetto harmonics (4)

Bow speed (3)

To Vla

Rin arco (vln. 2)

*ff* *pppp sub.* 15"

Free transposition with new organetto harmonics (4)

Bow speed (3)

To Vc.

Rin arco (vln. 2)

*ff* *pppp sub.* 15"

Free transposition with new organetto harmonics (4)

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- (3) The exact tempo of the tremolo is up to the performer, but try to somewhat align with the vector in the score, as although the players deviate from each other, there is a stochastic sense of unity.
- (4) Independently, when the organetto breaks into a new harmonic, either transpose this material or pick up the harmonic of the organetto with a subtle vibrato. Make sure you join in on one of the harmonics before the organetto is out of air.

## 2. Echo I: Reminiscence

(Air on the G string) (♩ = 30)  
Air

Organetto Portativo *mf*

Repeat ad lib. *quasi niente <-> pianissimo*

Whistletones - reed tongue *f*

Repeat ad lib. *quasi niente <-> pianissimo*

Vln 1 Violin on bridge IV (5) *pp*

col legno tratto (6) con sord. *ppp* 10"

7th partial *gliss.*

Vln 2 Violin on bridge IV (5) *pp*

col legno tratto (6) con sord. *ppp* 10"

7th partial *gliss.*

Vla Viola on bridge III (5) *pp*

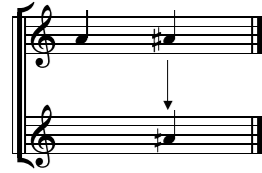
col legno tratto (6) con sord. *ppp*

Violoncello III (5) portato on bridge *pp*

col legno tratto (6) con sord. *ppp*

- (5) Dampened strings. No distinct pitch. The whole movement is to be played on the G-string.  
 (6) With the faintest amount of pitch. Long bow strokes.

ORGANETTO TUNING  
ord.



# 3. Monogatari

(Tsuru-no-sugomori) tempo rubato

15" *Hollow as a ryuteki (7)*  
*bellow gliss.*

Organetto Portativo

5"

20" *bellow glissandi*

20"

*Molto portamento, vibrato grotesque*  
con sord.  
Sul tasto

Vln 1 Violin

15"

Rin  
(vln.2)

*p* < *mp* > *p* < *mf* > *p* < *f*

20"

Rin  
(vla.)

*p* < *mp* > *p* < *mf* > *p* < *f*

15"

*Con legno tratto, circular bow movement (9)*

Violoncello

- (7) Release the keys between each glissandi.
- (8) Swirl marble. Dynamic corresponds to activity of circular movement.
- (9) The sound should echo that of the previous rin swirling in Violin 2 & Viola.

The musical score is divided into two systems. The first system includes parts for Organo (labeled [1]), Violin 1 (Vln 1), Bass (B), and Violoncello (Vc.). The second system includes parts for Violin 1 (Vln 1), Bass (B), and Violoncello (Vc.).

**Violin 1 (Vln 1):** Starts with a dynamic of *ffz ppp* and a bowing instruction 'on bridge, pitchless' at 20". Later, it plays a melodic line with a dynamic of *mp* and a bowing instruction 'on bridge' at 15".

**Bass (B):** Plays a melodic line with a dynamic of *fff* and a bowing instruction 'Bowing on the body of the violin' at 15".

**Violoncello (Vc.):** Features two parts: 'Naturale battuto on the body of the cello (10)' with a dynamic of *mf* and 'Col legno battuto (11)' with a dynamic of *mp*. It also includes a section with a dynamic of *pp* and a bowing instruction 'on bridge' at 15".

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- (10) Elegantly. Play on the back side of the cello. Use bow position for an upwards going pitch bounce. Slow bounce.
- (11) On the strings on the cello. Dampened strings. Top register. Upwards going movement. Slow bounce.
- (12) Other solutions are also fine. Important is a delicate and fragile sound that can stay somewhat stable.

# 4. Canon [Strings]

(Sicut cervus) (♩ = 60)

Violin 1

Bow

Violin

Violin 2

Bow

Violin

Viola

Bow

Viola

Violoncello

Violoncello

Annotations: circular tremolo nat., over-pressed nat., ord. nat., ord. flaut. tasto, Batt. nat., tasto, mp, fff, pp, ppp, ff-mp sub., p, mf, 7th partial, 4:3, tr, gliss, 5

Airsongs

Violin 1

Violin 2

Viola

Violoncello

6

ord. flaut. tasto

Batt. nat. → tasto

ord. flaut. nat. → sul ponticello

circular tremolo rallentando nat.

on bridge

5th partial

portamento

4:3 4:3 4:3 4:3

Batt. nat. → tasto

ord. nat. → ord. flaut. tasto

sul ponticello

on bridge

circular tremolo rallentando nat.

circular tremolo rallentando nat.

non vib. → vib. → non vib.

7th partial

5th partial

portamento

circular tremolo nat.

over-pressed nat.

ord. nat. → ord. flaut. tasto

circular tremolo nat.

ord. flaut. tasto

ord. flaut. nat. → sul ponticello

circular tremolo rallentando nat.

circular tremolo nat.

ord. nat. → ord. nat.

Batt. nat. → tasto

ord. flaut. tasto → ord. flaut. nat. → sul ponticello

circular tremolo nat.

5th partial

7th partial

9th partial

4:3 4:3 4:3

tr

gliss.

tr

gliss.

tr

gliss.

Airsongs

Batt. nat. → tasto ord. flaut. nat.   
 Batt. nat. → tasto ord. flaut. nat.

Violin 1  
 B  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   
 Vln  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

Violin 2  
 B  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   
 Vln  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

Viola  
 B  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   
 Vla  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

Violoncello  
 B  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   
 Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{6}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

7th partial  
 gliss.  
 tr  
 portamento  
 sul ponticello → on bridge

ord. flaut. nat. → ord. flaut. tasto  
 ord. flaut. tasto → ord. flaut. ponticello  
 flaut. tasto → flaut. ponticello  
 ord. flaut. nat. → ord. flaut. ponticello  
 ord. flaut. ponticello → ord. flaut. sul ponticello → on bridge

glissando - less centered pitches  
 vib.  
 tr  
 gliss.  
 portamento  
 sul ponticello → on bridge

glissando - less centered pitches  
 3:2  
 3:2  
 non vib.  
 vib.  
 glissando  
 portamento  
 sul ponticello → on bridge

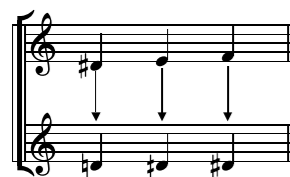
sul ponticello → on bridge  
 circular tremolo nat. → ord. nat.  
 flaut. tasto 4:3 → flaut. ponticello  
 ord. flaut. nat. → ord. flaut. sul ponticello → on bridge

trill rallentando into partial  
 tr  
 non vib. → vib.  
 3:2  
 3:2  
 3:2  
 3:2  
 portamento  
 port.  
 port.  
 port.  
 port.  
 sul ponticello → on bridge

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# 5. Chorale

## ORGANETTO TUNING



**Organetto Portativo** *Furioso* ♩ = 60 *accel.* ..... *Animato* ♩ = 144

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

**Bow** *Even, grainy, distorted*

**Violin 1**  
*fff* *gliss.* *p* *f* *più p* *f* *pp* *ff* *pp* *fff*  
*Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto*  
*Gradually wider vibrato - to a major 2nd<sub>1</sub>*

**Bow** *Even, grainy, distorted*

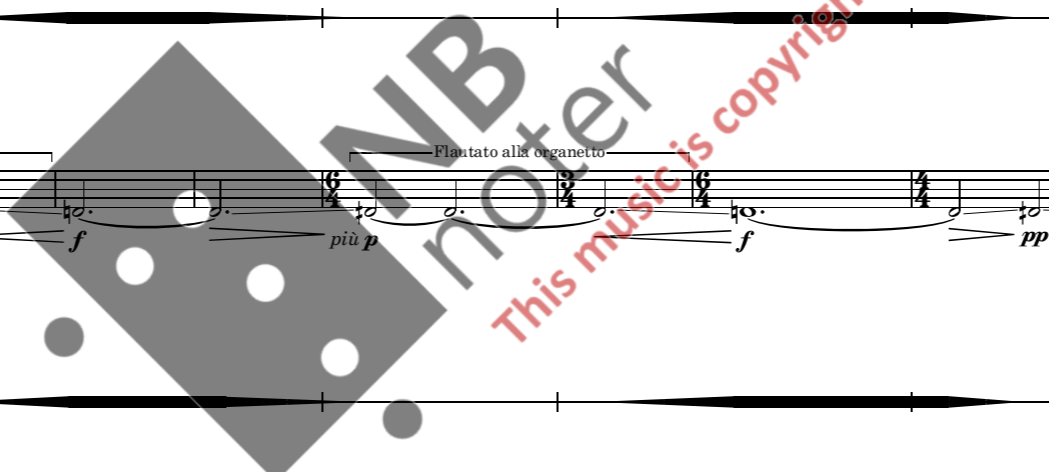
**Violin 2**  
*fff* *gliss.* *p* *f* *più p* *f* *pp* *ff* *pp* *fff*  
*Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto*  
*Gradually wider vibrato - to a major 2nd<sub>1</sub>*

**Bow** *Even, grainy, distorted*

**Viola**  
*fff* *gliss.* *p* *f* *p* *f* *pp* *ff* *pp* *fff*  
*Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto*  
*Gradually wider vibrato - to a major 2nd<sub>1</sub>*

**Bow** *Even, grainy, distorted*

**Violoncello**  
 III *fff* *gliss.* *p* *f* *p* *f* *pp* *ff* *pp* *fff*  
*Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto* *Flautato alla organetto*  
*Gradually wider vibrato - to a major 2nd<sub>1</sub>*



# 6. Echo II: Remembrance

(Air on the G string) (♩ = 30)

Organetto Portativo *Whistletones - reed tongue, gradually more active* *quasi niente <-> piano* *repeat ad.lib.*

Vln 1 Violin *molto sul ponticello <-> on bridge (13)* *ppp* *echo textures (14)* (15)

Vln 2 Violin *molto sul ponticello <-> on bridge (13)* *ppp* *echo textures (14)* (15)

Vla Viola *molto sul ponticello <-> on bridge (13)* *ppp* *echo textures (14)* (15)

Violoncello *molto sul ponticello <-> on bridge (13)* *ppp* *echo textures (14)* (15)

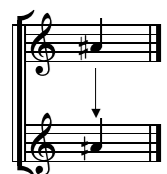
(13) Move between molto sul pont. and playing on the bridge ad. lib.. Play with the faintest amount of bow pressure. Long bow strokes.

(14) In a smooth and gradual manner, morph into the textures of the 2nd movement Echo: I: Reminiscence.

(15) Continue the melodic material of Bach's Air on the G string. Ultimately, lose bow contact with the instrument. Continue playing in the air, barely not touching the strings. Let the rhythmic structures dissolve, until everything comes to a halt.

ORGANETTO TUNING

# 7. Aria cadenza [solo organetto]



*Tempo rubato*

*celestial, slightly detuned*

Organetto Portativo *mf* *vib.* *accel.* *rit.* *p* *mf* *pulsating, vibrant* *p*

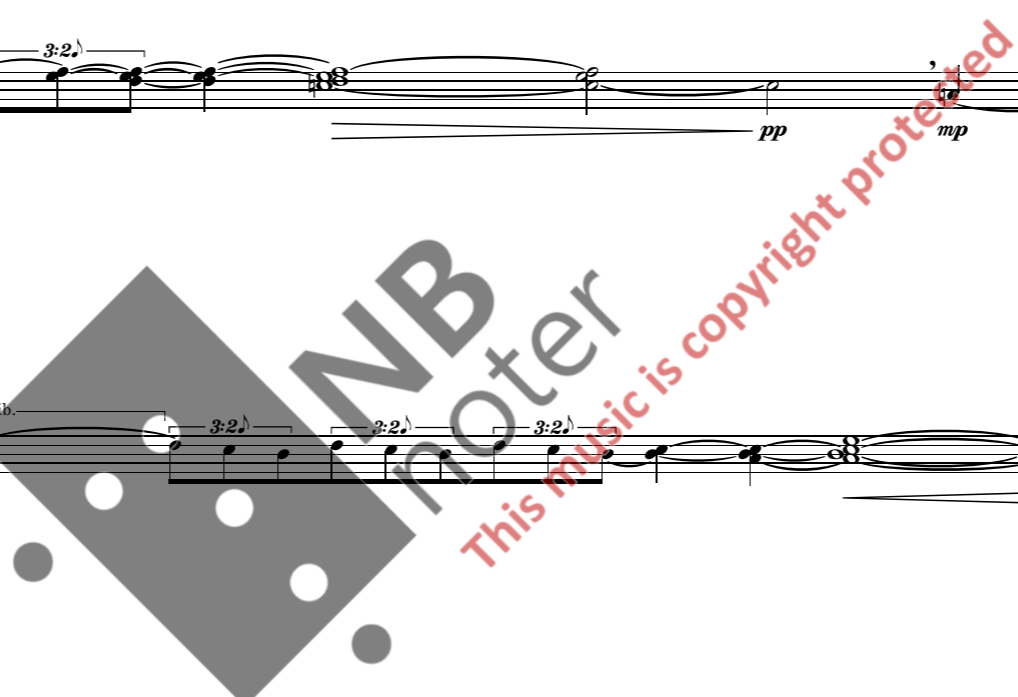
Org. *f* *vib.* *pp* *mp*

Org. *pp* *mp* *gurgly* *vib.* *ff*

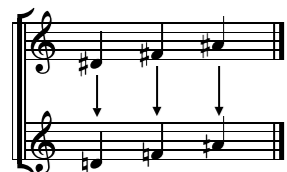
Org. *mf* *mp* *warm* *more expressive* *f* *pulsating* *vib.*

Org. *mf* *pp* *mf*

*let bellows completely empty of air*



ORGANETTO TUNING



# 8. Exhales II

Organetto Portativo

Lock pin

Lock pins

Lock pins

Rin (vln.1)

Rin (vln.2)

Rin (vla.)

Rin (vlc.)

(16) Attach a strip of aluminium foil to your second rin with tape. The aluminium foil should create a distorted buzzing sound, when the edge of the rin is played with a bow.