Klaus Ellerhusen Holm

The Sound of Things

Commissioned by Ensemble Aksiom 2024

Klaus Ellerhusen Holm

The Sound of Things

1. Bitter
2. Sweet
3. Sour
4. Salty
5. Umami

Commissioned by and written for Ensemble Aksiom fall 2024 and spring 2025.

Duration approximately 50-55"

(Copy of questionnaire for musicians)

In *The Sound of Things*, I explore how the sense of taste and knowledge of gastronomy can serve as a source of inspiration for creating new music, and whether this can lead to unexpected and unexpected outcomes. The musicians of Ensemble Aksiom have all been interviewed about their taste preferences and have been asked to record their own interpretations of what different flavours might sound like. This material has then been incorporated into the tonic that forms the raw material for the piece. I have also drawn inspiration from the repetitive tasks that we perform in the kitchen area, as well as the subtle, individual variations that emerge from day to day. The piece delves into the act of tasting from both external and internal perspectives, both accelerated and slowed down and placing the experience in different settings.

The Sound of Things also features two visual artists and an interdisciplinary taste artist, who contribute performative elements, scenography, and gastronomic input throughout the performance. The goal is to create a fully immersive, multisensory experience that weaves together taste, visual art, and sound. The idea of combining gastronomy and taste originally stemmed from the elective course *Jazzkokken* (The Jazz Chef) I made up many years ago at the Sund Folk College.

Instrumentation

Piccolo flute, flute, bass flute

small chopstick or similar to drag across keys, wineglass with glass marbles

Alto saxophone

small chopstick or similar to drag across keys, wineglass with glass marbles, half full water glass, full waterglass for pouring.

Trombone

Harmon mute, party whistle inserted in mouthpiece when indicated. Two Genelec 8020 monitors

Violin

Milk frother prepared with textile strips

Cello

Milk frother prepared with textile strips

Bass

Milk frother prepared with textile strips

Guitar

Plastic ruler, Milk frother prepared with textile strips, bottleneck, soft plekter

Piano, Op1 Synth, Korg ms 20 or similar

Piano part includes inside piano harmonics, rubbing/scratching of strings

Percussion

Bassdrum

- a) milk frother with textile strips
- b) bass drum mallet
- c) cymbal for performing scratch sound on bass drum
- d) grains of salt for preparing bass drum
- e) coarse cleaning brush or sandpaper for air sounds

Vibraphone

- a) bow for stroking
- b) milk frother with textile strips

Ocean drum (or large frame drum prepared with salt grains)

Snare drum

- a) superball with stick for crunch sounds
- b) sandwich paper for preparation

Various objects

- a) eclectic kettle
- b) mortar with coarse salt for crushing
- c) crisp bread for crushing (ex. wasa husmann)
- d) *wineglass with glass marbles*
- e) *wineglass filled with water, bow for stroking*

Amplification

The amplification requires a PA with two speakers, preferably placed close to the ensemble to blend with the acoustic sounds. Depending on the room, acoustic amplification of the ensemble might be necessary. Also the Trombone setup includes two Genelec 8020 monitors or similar. As well a monitor for the synth.

Explanations

General

The Sound of things mainly fluctuates between passages with temporal firmness where tempo, meter and time signatures are indicated, passages of temporal freedom (marked in seconds) and parts of an improvisational character. At certain times during the performance food and drinks will be served and this is also clearly marked in both the score and the individual parts. Please note that at these times the music might be perceived to be more in the background due to the activity of those serving the food. The improvisational content is all within (a certain) temporal freedom and is often accompanied with some minor written elements. A goal in the passages with more freedom might be to aim towards something that could be perceived as a unity in texture and perhaps see if it's possible to agree on a kind of movement or goal for these passages. And perhaps these comments are not useful at all and just adds to the confusion, in any case it might be helpful to try and link the improvised material to ideas and sounds already presented in the score.

Objects

All the musicians have a small black table ca 40x40 where the objects for the first part of the piece are placed. Fragments of this first section reoccurs later in the piece both played on objects and instruments. The objects should be played in a machine-like manner.

mf

Hit tip of pen or similar object (use what you think sounds best) on the small object table. The sound should be crisp and percussive.

p

palm across table The sound of slippers dragging across the floor on an early morning.

Hit the objects table relatively hard with your fist.

Put the paper cup down on object table, the sound should be precise and firm

Drag paper cup up and down across objects table

Move paper cup in circles to imitate continuous sound of a faucet running.

Quick head scratch while simultaneously scratching objects table with fingernails of other hand.

Use pen to drag across the ruffles in the object setup. The drag down sound should be decisive and with precision.

metal sound

Hit tin can with pen, the sound should resonate and be loud and clear.

Drag down from the edge of the tin can to the base, creating two different sounds.

machine on

alto sax

flutter

mf

Imitate sound of espresso machine, Ab being the fundamental note of the sound. Use the technique you find sounds best.

Instruments

Wind instruments

highest possible

mp

accel

Triangle shaped noteheads indicate playing highest possible pitch

Solo flute; Improvise on whistletones, calm feeling

Whistle tones; diamond shaped notehead indicates fundamental note, regular notes shows the overtone series.

kan man jo al dri

Regular noteheads with text indicate approximate rhythm and pitch. The performers are free to make their own interpretations based on the text. Text is not spoken but played on the instrument.

Square black noteheads indicate pitch-less air sound or white noise.

Four slashes across note stem refers to flutter tongue

Strings

Noteheads with a circle above are played as flageolets. The notated pitch is the sounding pitch. The performer chooses the flageolets they think work best.

Square noteheads with white centre refer to white noise or air sounds that are without defined pitch. They can be produced by stroking diagonally near the bridge.

Arrows above noteheads indicate vertical bowing, the bow is stroked parallel to the strings up and down towards the bridge.

p ————— *f*
accel/rit airsound as fast as possible ●
 These noteheads with graphics refer to a small white noise sounding movements as fast as possible, gradually becoming louder and morphing into more of a scratch tone when more pressure is applied to the bow.

Air glissando, move left hand towards bridge, ref soundfile 4

Triangle shaped noteheads indicates to play the highest possible pitch

The icon indicates that the chosen pitch is played with milk frother prepared with textile strips. Place the frother so that the strips rub along the selected string and not across.

Piano

Piano harmonics are notated with diamond shaped note head that indicate thhe key pressed, regular notehead with circle indicates the sounding pitch.

Guitar

The icon indicates that the chosen pitch is played with milk frother prepared with textile strips. Place the frother so that the strips rub along the selected string and not across.

Conductor

The sound of things fluctuates between fully written, freely improvisational and passages with relative freedom where the timeline is indicated in seconds. The amount of seconds given at each time should be taken as suggestive guidance rather than absolute. The actual temporal outcome is, at the end of the day, up to you. It is not of the greatest importance whether a bar given in seconds ends up being a few seconds longer or shorter, it should be kept in mind to contain an overall proportional correctness in terms of time. Bars and passages marked with seconds doesn't have to be beaten, maybe some more cues/finger signs for the longer bars. Perhaps the entire focus should be on dynamics and such during these passages, but much of this is up to you.

Setup Ensemble Aksiom

The Sound of Things

1. Bitter (Cofee routine)

Klaus Ellerhusen Holm, 2025

The musical score is for a piece titled "1. Bitter (Cofee routine)" by Klaus Ellerhusen Holm, 2025. It is written for a large ensemble of instruments and includes sound effects. The score is divided into three measures, each with a different time signature: 4/8, 6/8, and 4/8. The instruments and their parts are as follows:

- Flute:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Alto saxophone:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Trombone:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Percussion:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Piano:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator sample.
- Guitar:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Violin:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Cello:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* refrigerator door open, pound on table, left-right.
- Double bass:** Measure 1: *mf* hit pen on table. Measure 2: *p* palm across table. Measure 3: *f* pound on table, left-right.

Each measure begins with a "play objects" icon and a list of the sound effects to be used. The dynamics range from *mf* (mezzo-forte) to *f* (forte). A large watermark "NB noter" is visible across the center of the score.

4

Fl. *mf* cup down *p* scratch head and use nails on table simultaneously *mf* Drawer open/close cup up/down across table

As. *mf* cup down *p* scratch head and use nails on table simultaneously *mf* Drawer open/close cup up/down across table

Tb. *mf* cup down *p* scratch head and use nails on table simultaneously *mf* Drawer open/close cup up/down across table

Perc. *mf* cup down *p* door shut *p* *f* Drawer open/close cup up/down across table

Pn. *mf* *p* *mf* This music copyright protected

Gt. *mf* cup down *p* door shut *mf*

Vn. *p* *p* *f* Drawer open/close gliss.

Vc. *mf* cup down *p* door shut *p* *f* cello Drawer open/close gliss.

Cb. *mf* cup down *p* door shut

Detailed description: This is a musical score for a percussion ensemble, consisting of nine staves. The instruments are Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello/Double Bass (Cb.). The score is divided into three measures. The first measure (measures 1-4) features a 'cup down' sound effect (represented by a cup icon) and a 'door shut' sound effect (represented by a hand icon). The second measure (measures 5-8) features a 'scratch head and use nails on table simultaneously' sound effect (represented by a head icon) and a 'door shut' sound effect. The third measure (measures 9-12) features a 'Drawer open/close' sound effect (represented by a drawer icon) and a 'cup up/down across table' sound effect. Dynamics range from *mf* (mezzo-forte) to *p* (piano) and *f* (forte). The Percussion staff includes a dynamic range from *p* to *f*. The Violin and Viola staves include a 'gliss.' (glissando) instruction. A large watermark 'NB noter This music copyright protected' is overlaid on the score.

98

7

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

Drawer shut

f

p

thinking pause, freeze

put cup on table

refrigerator sample

ppp

falling spicc. no pitch

14

Fl. $\frac{4}{4}$ f drag down metal sound f mf edge first

As. $\frac{4}{4}$ f drag down metal sound f mf edge first

Tb. $\frac{4}{4}$ play objects f drag down metal sound f mf edge first

Perc. $\frac{4}{4}$ f cup down drag down metal sound f mf edge first

Pn. $\frac{4}{4}$ f cup down drag down metal sound f mf edge first

Gt. $\frac{4}{4}$ f cup down guitar ff dampened, no pitch

Vn. $\frac{4}{4}$ f pp gliss. f

Vc. $\frac{4}{4}$ f pp gliss. f

Cb. $\frac{4}{4}$ f cup down metal sound f mf edge first

18

Fl. *f* machine on drag down from edge cup up/down across table

As. machine on alto sax flutter *mf*

Tb. machine on trombone flutter *mf*

Perc. *ff* machine on cup up/down across table *fff* machine off

Pn. synth machine on *mf* machine off

Gt. objects bright metal sound *f* machine on drag down from edge cup up/down across table machine off

Vn. machine on *mf* machine off

Vc. machine on *mf* machine off

Cb. bright metal sound *f* machine on drag down from edge cup up/down across table machine off

NB notes
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21

Fl. $\frac{4}{4}$ freeze (5 sek) $\frac{3}{4}$ *ff* slap 5 drag down across keys 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek. 17
innhale/exhale through instrument

As. $\frac{4}{4}$ drag down across keys freeze (5 sek) $\frac{3}{4}$ *ff* slap 5 drag down across keys 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek.
innhale/exhale through instrument

Tb. $\frac{4}{4}$ very delicate airsound *ppp* freeze (5 sek) $\frac{3}{4}$ *ff* slap 5 flutter 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek.
innhale/exhale through instrument

Perc. $\frac{4}{4}$ freeze, 5 sek. $\frac{3}{4}$ *ff* 5 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek.

Pn. **objects** $\frac{4}{4}$ freeze, 5 sek. $\frac{3}{4}$ *ff* 5 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek.

Gt. $\frac{4}{4}$ freeze, 5 sek. $\frac{3}{4}$ *ff* 5 inside piano 8 $\frac{7}{8}$ Drawer open/close freeze 6 sek.

Vn. $\frac{4}{4}$ *ppp* soft ecco freeze (5 sek) $\frac{3}{4}$ *ff* 5 c.l. batt sul pont. 3 $\frac{7}{8}$ *p*

Vc. $\frac{4}{4}$ freeze (5 sek) $\frac{3}{4}$ *ff* 5 c.l. batt sul pont. 3 $\frac{7}{8}$ *p*

Cb. $\frac{4}{4}$ freeze, 5 sek. $\frac{3}{4}$ *ff* 5 c.l. batt sul pont. 3 $\frac{7}{8}$ *p*

The score is for a chamber ensemble consisting of Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). The piece is in 4/4 time and is divided into three measures. The first measure is in 4/4 time, the second in 3/4, and the third in 7/8. The score includes various performance instructions such as 'freeze', 'drag down across keys', 'innhale/exhale through instrument', 'Drawer open/close', and 'c.l. batt sul pont.'. Dynamics range from *ppp* to *ff*. The score also includes a large watermark 'NB noter' and a red diagonal line with the text 'This music is copyright protected'.

This musical score is for a percussion ensemble and a string quartet. It is divided into four measures, with measure numbers 25, 26, 27, and 28 indicated at the beginning of each measure. The percussion part includes a snare drum (S), tom-tom (T), cymbal (C), and cup (cup down). The brass part includes a trumpet (Tr) and a trombone (Tb). The woodwind part includes a flute (Fl), an alto saxophone (As), and a clarinet in Bb (Cb). The string part includes a violin (Vn) and a viola (Vc). The score features various dynamics such as *ff* (fortissimo), *pp* (pianissimo), and *f* (forte). The string parts include circular bowing techniques and triplets. The percussion part includes specific instructions like "cup down".

Fl. 25 *ff* *pp* *ff*

As. *ff* *ff*

Tb. *ff* *ff*

Perc. *ff* cup down *pp* *ff*

Pn.

Gt. *ff* *pp* *ff*

Vn. *ff* *pp* *f* *ff*
circular bowing

Vc. *ff* *pp* *f* *ff*
circular bowing

Cb. *ff* *pp* *ff*

29 **A** (objects)

Fl. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 As. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Tb. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Perc. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Pn. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Gt. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Vn. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Vc. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
 Cb. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$

Fl. *mf* *p* scratch head and use nails on table simultaneously *p* *f* SS sound of slippers

As. *mf* *p* scratch head and use nails on table simultaneously *f* sound of slippers

Tb. *mf* *p* scratch head and use nails on table simultaneously *f* sound of slippers

Perc. cup down *mf* *p* *p* *f* sound of slippers

Pn. piano *mf* *f* rub along strings, inside piano sound of slippers

Gt. drag hand along string up/down *mf* *p* drag hand along string up/down sound of slippers

Vn. scratch *mf* *p* *f* sound of slippers

Vc. scratch *mf* *p* *f* sound of slippers

Cb. bass *mf* *p* *f* sound of slippers

15^{ma}
Ped.
8^{va}

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32

Fl. $\text{♩} = 98$ Drawer open/close f Drawer shut pp thinking pause, freeze

As. $\text{♩} = 98$ Drawer open/close f Drawer shut pp thinking pause, freeze

Tb. $\text{♩} = 98$ Drawer open/close f Drawer shut pp thinking pause, freeze

Perc. $\text{♩} = 98$ f Drawer shut p thinking pause, freeze

Pn. $\text{♩} = 98$ f Drawer shut $ped.$ pedal down no keys pressed refrigerator sample mf

Gt. $\text{♩} = 98$ f Drawer shut p thinking pause, freeze

Vn. Drawer open/close f $pizz$ $arco$ falling spicc. no pitch f Drawer shut p pp thinking pause, freeze

Vc. Drawer open/close f $pizz$ $arco$ falling spicc. no pitch f Drawer shut p pp thinking pause, freeze

Cb. f $pizz$ $arco$ falling spicc. no pitch f Drawer shut p pp thinking pause, freeze

gliss.

innhale/exhale through instrument

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35

Fl. $\frac{4}{4}$

As. $\frac{4}{4}$

Tb. $\frac{4}{4}$

Perc. $\frac{4}{4}$

Pn. $\frac{4}{4}$

Gt. $\frac{4}{4}$

Vn. $\frac{4}{4}$

Vc. $\frac{4}{4}$

Cb. $\frac{4}{4}$

cup up/down

cup

cup up/down

cup

cup

gliss.

say ss...

turning on faucet

say ss...

turning on faucet

airsound, ss..

cup in circles

upward gliss, rub string

gliss.

turning on faucet

circular movment

spicc

spicc

turning on faucet

turning on faucet

say ss... turning on faucet

circular bowing

circular bowing

circular bowing

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38 **Flute**

Fl. say ss... *ff* *p*

As. *ff* *p*

Tb. *ff* *p*

Perc. visacard on sandpaper *ff* *p*

Pn. *ff* *p*

Gt. *ff* *p*

Vn. *ff* *p*

Vc. *ff* *p*

Cb. *ff*

42

Fl. *f* tongue ram flutter drag down over keys flick instrument inhale exhale through instrument cup down exhale

As. *f* slaptongue flutter drag down over keys flick instrument inhale exhale through instrument cup down exhale *mf* flutter

Tb. *f* slap flutter flick instrument inhale exhale through instrument cup down exhale *mf* flutter

Perc. cup down metal sound edge first bright metal sound machine on

Pn. cup down drag down metal sound edge first cup down machine on *mf*

Gt. cup down drag down plucked, no pitch harmonics harmonics

Vn. *pp* gliss. c.l leg. batt *mf* *f*

Vc. *pp* gliss. c.l leg. batt *mf* *f*

Cb. *pp* gliss. c.l leg. batt *mf* *f*

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45

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

freeze! 5 sek

mf

f

tincan

c.I leg. batt sul pont. freeze! 5 sek

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Drawer open/close

49

Fl. $\frac{3}{4}$ *ff* 5 wineglass with glass marble, swirl *mp* 7/8

As. $\frac{3}{4}$ *ff* 5 wineglass with glass marble, swirl 7/8

Tb. $\frac{3}{4}$ *ff* 5 7/8

Perc. $\frac{3}{4}$ *ff* 5 punding Drawer open/close 7/8

Pn. $\frac{3}{4}$ *ff* 5 inside piano scratch string Drawer open/close imitate object sounds *pp* 7/8

Gt. $\frac{3}{4}$ *ff* 5 drag down string mount Drawer open/close freeze! ca 6 sek imitate object sounds *pp* 7/8

Vn. $\frac{3}{4}$ *ff* c.l leg. batt sul pont. 5 3 col legn. batt. *pp* 7/8

Vc. $\frac{3}{4}$ *ff* c.l leg. batt sul pont. 5 3 *mp* *f* 7/8

Cb. $\frac{3}{4}$ *ff* 5 3 7/8

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52

Fl.

As.

soundfile 8

Tb.

split tone

mp

Perc.

p *mf* *p* *mf*

arco on E, mallet on F

Pn.

Gt.

Vn.

Vc.

Cb.

soundfile 9

+ - 1/4 tone

mp

56

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

Waiting music

(open rep)

The score is for a 3/4 time piece with a 4/4 ending. It includes the following parts and annotations:

- Flute (Fl.):** Starts at measure 61. Annotations include "wineglass with marble, swirl" and "flute". Dynamics range from *p* to *mp*.
- Asaxophone (As.):** Features sound effects "serving coffee" and vocalizations "say ss...".
- Tuba (Tb.):** Features sound effects "serving coffee" and vocalizations "say hoh".
- Percussion (Perc.):** Includes a "visacard on sandpaper" effect starting in the 4/4 section.
- Piano (Pn.):** Includes "sound of slippers" and "serving coffee" sound effects.
- Guitar (Gt.):** Features "vertical movement strings" and "serving coffee" sound effects.
- Violin (Vn.):** Includes "vertical bowing", "serving coffee", and "add small things ad lib" annotations.
- Violoncello (Vc.):** Features "vertical bowing" and dynamics *p* and *mf*.
- Contrabass (Cb.):** Includes "vertical bowing" and "serving coffee" sound effects.

Throughout the score, there are multiple instances of a "serving coffee" sound effect icon, which is a coffee cup with steam and a swirl.

B

audience drinking coffee

$\text{♩} = 80$

65

Fl. $\frac{4}{4}$ *mf* sip cofee inhale exhale 3 open lips swallow 3 exhale through nose mouth closed

As. Alto Saxophone

Tb. $\frac{4}{4}$ split tone soundfile 8 *mf*

Perc. $\frac{4}{4}$

Pn. $\frac{4}{4}$ synth granular synth *f*

Gt. $\frac{4}{4}$ sip cofee inhale exhale < 3 open lips swallow 3 exhale through nose say:hmm mouth

Vn. $\frac{4}{4}$ soundfile 17 press bow against body *p* *mf*

Vc. $\frac{4}{4}$

Cb. $\frac{4}{4}$

68

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

pp

mp

p

mf

f

pp

split tone

soundfile 8

granular synth

soundfile 20
pitchbend +/- 1/4 tone

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72

Fl. *innhale sip cofee* *swallow 3* *exhale through nose* *ff*

As.

Tb. *mf* *mf*

Perc. *vibraphone arco/vifte*

Pn.

Gt. *innhale sip cofee* *swallow 3* *exhale through nose* *ff*

Vn. *soundfile 17* *press bow against body* *p* *f*

Vc.

Cb. *pitchbend +/- 1/4 tone*

76 smatt

Fl. innhale 3 exhale
mp (swallow)
f innhale

As. innhale 3 exhale
mp (swallow)
f innhale

Tb. innhale 3 exhale
mp (swallow)
f innhale

Perc.

Pn. *mf* *pp*

Gt. smatt
Acoustic Guitar
pizz, dampened
mp (swallow) *mf* *pp*

Vn. 3
mf *mf* *f* scratch

Vc. 3
mf *mf* *f*

Cb. pizz, dampened arco
mp (swallow) *mf*

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80

Fl. sip cofee exhale, say: ah.. cup down swallow

As.

Tb. drinking cofee split tone split tone mp

Perc. cymbal scratch gran cassa

Pn. mp 8^{vb}

Gt. sip cofee cup down

Vn. drinking cofee

Vc. drinking cofee

Cb. drinking cofee scratch mf mp

This musical score is for page 33, starting at measure 80. It features the following parts and instructions:

- Flute (Fl.):** Measures 80-83. Instructions: "sip cofee", "exhale, say: ah..", "cup down", "swallow". Includes a triplet in measure 80 and another in measure 83.
- Asaxophone (As.):** Measures 80-83. Dynamic marking: *mp*.
- Trombone (Tb.):** Measures 80-83. Instructions: "drinking cofee", "split tone", "split tone". Dynamic marking: *mp*.
- Percussion (Perc.):** Measures 80-83. Instruction: "cymbal scratch gran cassa".
- Piano (Pn.):** Measures 80-83. Dynamic marking: *mp*. Includes an 8^{vb} marking in measure 81.
- Guitar (Gt.):** Measures 80-83. Instructions: "sip cofee", "cup down". Includes a triplet in measure 80 and another in measure 83.
- Violin (Vn.):** Measures 80-83. Instruction: "drinking cofee".
- Viola (Vc.):** Measures 80-83. Instruction: "drinking cofee".
- Cello (Cb.):** Measures 80-83. Instructions: "drinking cofee", "scratch". Dynamic markings: *mf* and *mp*.

89

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

As. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Tb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

place bottom of steamer on gran cassa

steamer on → off

Percussion

Pn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Gt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

steamer on → off

play on a string

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

steamer on → off

play on d string, add preasure to change pitch

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

play on g string

steamer on → off

mf

93 **C**

kettle boiling

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

play objects

play objects

edge first

cup down

cup up/down

edge first

cup down

cup up/down

drag down

continue playing
steamer patterns

continue playing
steamer patterns

continue playing
steamer patterns

white noise/kettle sound, no pitch

101

Fl.

As.

Tb.

Pn.

Gt.

Vn.

Vc.

Cb.

fff

fff

play on g string

104

Fl.

As.

Tb.

Pn.

Gt.

Vn.

Vc.

Cb.

3

3

3

3

3

3

3

3

107

Fl.

As.

Tb.

Pn.

Gt.

Vn.

Vc.

Cb.

110

Fl.

As.

Tb.

Pn.

Gt.

Vn.

Vc.

Cb.

113

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

MIB notet
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120

drag pencil over keys

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

play objects

drag down

edge first

cup down

vertical movement strings

pizz, dampened

p

Detailed description of the musical score: The score is for page 42, measures 120-122. It is in 4/4 time. The Flute (Fl.) and Alto Saxophone (As.) parts feature triplets of eighth notes with a 'drag pencil over keys' instruction. The Trombone (Tb.) part has a long slur across the three measures. The Percussion (Perc.) part has a dynamic marking of *p* and a rhythmic pattern of eighth notes. The Piano (Pn.) part includes 'play objects' (cups) and instructions: 'drag down', 'edge first', and 'cup down'. The Guitar (Gt.) part has a dynamic marking of *p* and the instruction 'vertical movement strings'. The Viola (Vc.) part has a dynamic marking of *p* and the instruction 'pizz, dampened'. The Cello (Cb.) part is mostly silent. A large watermark 'NB noter' is overlaid on the score.

123

Fl. *ss* *f* *slap* *ss* *f* *tsah!*

As. *ss* *f* *slap* *ss* *f* *tsah!*

Tb. *tsah!*

Perc.

Pn. *cup up/down*

Gt.

Vn. *pizz, dampened*

Vc. *pizz, dampened*

Cb. *arco* *p*

129 **D**

Fl. *ff* 5:4 tuh! *pp* 5 tsah! *f* 3 tuh! tsah!

As. *ff* 5:4 tuh! *pp* 5 tsah! *f* 3 tuh! tsah!

Tb. tuh! tuh! tsah!

play objects

Perc. *f* *pp* *ff* 5:4

Pn. *pp* *ff* 5:4

Gt. *pp* *ff* 5:4

Vn. scratch *pp* pizz, dampened *f* 3

Vc. scratch *pp* pizz, dampened *f* 3

Cb.

132 tsah! tuh! Flute tsah!

As. tsah! tuh!

Tb. tsah! tuh! tuh!

Perc. *ff* *f*

Pn. *ff* *f*

Gt. *ff* *f*

Vn. col legn. batt, sul pont 5 pizz, dampened 3 arco scratchtone col legn. batt. 5 3 *ff* *f*

Vc. col legn. batt, sul pont 5 pizz, dampened 3 arco scratchtone col legn. batt. 5 3 *ff* *f*

Cb. arco

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135

Fl. tuh! tsah! tuh! tsah!

As. tuh! tsah! tuh!

Tb.

Perc. f ff

Pn. ff ff

Gt. ff ff

Vn. col legn. batt. 3

Vc. col legn. batt. 3

Cb.

ff *ff* *f* *ff* *f* *ff* *ff* *ff*

col legn. batt. *3* *3*

col legn. batt. *3*

138

Fl. *ff* hold 4 sek tuh! tsah! tuh!

As. *ff* hold 4 sek tuh! tsah! tuh!

Tb. tuh! tuh!

Perc. hold 4 sek

Pn. *ff* hold 4 sek

Gt. *ff* hold 4 sek

Vn. *f* scratch hold 4 sek scratch

Vc. *f* scratch hold 4 sek scratch

Cb. hold 4 sek

141 tsah! tuh!

Fl. *ff* *ff*

As. *ff*

Tb. *mf*

Perc. *ff* *ff*

Pn. *ff* *ff*

Gt. *ff* *ff*

Vn. *f* *ff* *f* scratchtone

Vc. *f* *ff* *f* scratchtone

Cb.

144

Fl. *tsah!* *tuh!* *tsah!* *tuh!*

As. *tuh!* *tsah* *tuh!*

Tb. *tsah!* *mf*

Perc. *f*

Pn. *ff* *f* *ff*

Gt. *ff* *f* *ff*

Vn. *col legn. batt, sul pont* *scratchtone* *f* *f*

Vc. *col legn. batt, sul pont* *scratchtone* *ff* *f*

Cb.

147 tsah! tuh! 5:4 ff ff mp tsah!

As. ff ff mp tsah!

Perc. ff ff ff f

Pn. ff ff f mp

Gt. ff ff ff f mp

Vn. scratch pizz, dampened col legn. batt, sul pont f f ff f

Vc. scratch pizz, dampened col legn. batt, sul pont f f ff f

Cb.

2. Sweet (Summer bikeride)

ca 20" gradual transition from air to tone ca 10" *pp*

♩=64 (conducted)

Gt. ³ play with overtones, g is the fundamental *mp*

Vn. *ppp* gliss. gliss.

Vc. *pp* start gliss from start of bar gliss. gliss. *p*

Cb. start gliss from start of bar *ppp* gliss. gliss.

Gt. ⁶

Vn. *p*

Vc. *p*

Cb. *p*

8

Gt.

Vn.

Vc.

Cb.

start gliss from start of bar

gliss.

pp

p

gliss.

gliss.

gliss.

gliss.

pp

p

p

start gliss from start of bar

gliss.

gliss.

pp

p

p

13 Cue 1

Fl.

As.

Pn.

start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradually more dense

mp cresc

start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradually more dense

mp cresc

start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradually more dense

mp cresc

14 $\text{♩} = 110$ 3x

Fl. $\frac{4}{4}$: Gradually more dense expand register

As. $\frac{4}{4}$: Gradually more dense expand register

Pn. $\frac{4}{4}$: Gradually more dense expand register

Vn. $\frac{4}{4}$: *p cresc.*

Vc. $\frac{4}{4}$: *p cresc.*

20 **Cue 2**

Fl.

As.

Pn.

Vn. *mp* gliss. gliss. gliss.

Vc. *mp*

22

Fl.

When cue 2 is given, find the first natural ending and hold last note of phrase

mf

As.

When cue 2 is given, find the first natural ending and hold last note of phrase

mf

Perc.

Pn.

When cue 2 is given, find the first natural ending and hold last note of phrase

mf

op1 synth
synth sample fade inn

Vn.

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The Flute (Fl.) and Alto Saxophone (As.) parts begin at measure 22 with a melodic phrase marked *mf*. Both parts have a cue box indicating that when 'cue 2' is given, the player should find the first natural ending and hold the final note. The Piano (Pn.) part also features a similar cue box and *mf* dynamic. A 'synth sample fade inn' is indicated for the piano part. The Violin (Vn.) and Viola (Vc.) parts are shown with long, sustained notes. The Percussion (Perc.) part is mostly silent, with a few rests. The Cello (Cb.) part is also mostly silent. A watermark 'This music is copyright protected' is overlaid on the piano part.

24 $\text{♩} = 110$ whistle

Fl. *mf*

As. whistle *mf*

Perc.

Pn. synth *p* *mf* *p* *p* *mf* *p*

Vn. *p* *mf* > *p* *p* *mf* > *p* *p* *mf* > *p*

Vc. *p* *mf* > *p* *p* *mf* > *p* *p* *mf* > *p*

Cb. pizz *mp*

ice cream maker churning

30

Fl.

As.

whistle

Perc.

Pn.

Vn.

Vc.

Cb.

10"

p *mf* *p* *p*

p *mf* *p*

pizz

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Bass flute
35 $\text{♩} = 64$ (conducted) overblow

Fl. *mp* *mf*

As. *mp* *mf*

Tb. *p*

Perc. spin bicycle wheel
bicycle bells *f* *p*

Pn. op1 synth
white noise *f* *p*

Vn. sound-file 22 *f*

not conducted ca 30"

37

As. *mf* *f* gliss. gliss.

Gt. play with overtones

39 $\text{♩} = 64$ (conducted)

Fl. overblow not conducted

As. overblow *mp*

Tb. *p* *f*

Perc. spin bicycle wheel bicycle bells *f*

Pn. white noise *f* *p*

Gt.

Vn. sound-file 22 *f* III

ca 40"

Fl.

Gt. improvise with frother on open strings

Vc. improvise with frother on open strings

Cb. improvise with frother on open strings

43 ♩=64 (conducted) *rit.* overblow

Fl. *f* overblow

As. overblow

Tb. *f*

Perc. *f*

Pn. *f*

Vn. III

Vc. *f*

Cb. *f* ³ whole tone trill

47 open rep

Fl. *mf*

Tb. *mf*

Perc. pedal noise

Pn.

Vc. *mf* vertical bowing

Cb.

imitate sounds of weather,
 use airsounds on syth ++
 coda together with seagull
 bass and cello

gliss.
 start after pedal groove is
 established, seagull effect.
 coda with bass, cello, air synth

gliss.
 start after pedal groove is
 established, seagull effect.
 coda with bass, cello, air synth

NB
noter
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ca 2 min transition to sour →

49

Pn.

Vc.

Cb.

3. Sour (A walk in the pine forest)

freely, not conducted
0-00

0-45

soundfile 1

Fl.

Solo flute; Improvise on whistletones, calm feeling

pp

soundfile 2

Vc.

gliss.

overtone, flageolett, falling gliss

repeat phrase 2x,
leave space between phrases

pp

1:30 **2:30**

(Improvisation on whistletones continues)

Fl.

As.

Perc.

Vn.

Vc.

①

arco

mf

③ overlap from wineglass

vib

④ overlap from sax

arco

vibraphone

soundfile 3

②

birdlike

as high as possible, accel and rit, support flute

③

gliss.

soundfile 4

p

2:30 **2:50**

(fade out when cello enters)

Fl.

Vc.

Cb.

soundfile 2

gliss.

overtone, flageolett, falling gliss

soundfile 5

Unison circle

Follow numbered order

Cello and bass continue improvisation

5 | 2:30 | 3:30

Fl.

As. ③ *p*
small variations in pitch +/-20c,
in relation to previous note

Tb. ⑥ with mute
<p
small variations in pitch +/-20c,
in relation to previous note

Perc. ④ **vibraphone**
arco
p
vibraphone
arco

Pn. ① inside piano, harmonics
pp

Gt. ⑤ *f*
small variations in pitch +/-20c,
in relation to previous note

Vn. ② *pp* *p* *8va gliss.*
small variations in pitch +/-20c,
in relation to previous note

Vc.

Cb.

soundfile 6

NB
noter
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7 $\text{♩} = 110$ (conducted)

As. *pp*

Tb. arco *p* *8va* arco

Perc. *p* **Vibraphone** mallet

Pn. *mp* *mp* Ped.

Gt.

Vn. *p* *8va* *p*

10

As. *pp*

Tb. *p* *8va*

Perc. *mf* *arco* *#5* 3

Pn. *mf* *8va*

Gt. *mp* *ff*

Vn. *pp*

Vc. *pp*

Cb. *arco* *b* 3

13

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f*

As. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *f*
whistle inside mouthpiece, extreme high register,

Tb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *pp* *f*

Perc. *vibraphone* mallet *arco* *vibraphone*
p *f*

Pn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*
ped.

Gt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf* *ff* *mf*

Vn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp* *pp* *pp* *p*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Cb. *pizz* *arco* *pizz*

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17

Fl.

As.

19

Fl.

As.

Vn.

Vc.

highest possible

mp accel mf rit.

gliss. soundfile 10

p mf

23

Fl.

As.

Vn.

Vc.

mf f

mp mf

8va gliss.

p p f

27 *f* *whistle inside mouthpiece, extreme high register, improvise on material*

Fl.

As.

Tb.

Vn.

soundfile 7

29

Trombone solo (1-2 min)

Tb.

(continue improvisation, high register)

30

Fl.

As.

Tb.

Vn.

f

f

f

Trombone improvisation overlap 5-10"

$\text{♩} = 70$

34

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

wineglass with marbles
f

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mf — *f*

arco
mf — *f*

8va
mf

39 **S** w.t. *p* 3 3 3 3 7 w.t. *p* 3 3 3 3 7

Fl.

As. *pp*

Tb.

Perc. arco *p* < *mf* arco *p* < *mf*

op 1 synth piano op 1 synth piano

Pn. *p* 3 3 3 3 7 8va 3 3 3 3 7 8va

Gt. dampened with plekter hit strings above 1 fret 1

Vn. *p* *f* airsounds, rub strings as fast as possible

Vc. *p* *p*

arco (8) *p*

Cb. spicc *p*

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43

Fl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *ff*

As. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *ff*

Tb. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *f* whistle inside mouthpiece, extreme high register

Perc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Pn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *ff* op 1 synth piano *p* 3 3 3

Gt. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *p* dampened with bottleneck gliss.

Vn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *ff* as fast as possible

Vc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *ff* gliss. soundfile 2

Cb. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

soundfile 7

soundfile 3

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45

Fl.

As.

Perc.

Pn.

Vn.

Vc.

Cb.

arco

f

p

rub stings

f

p

mp

8va

48

Fl.

As.

Pn.

Vn.

Vc.

(8)

52

Fl.

As.

Vn.

Vc.

Cb.

ppp

4. Salty (Making Balkan Bbq)

1 Pre Interlude

Tb. *sparse small sounds; keywords:
the desert
innhalation
thirst
krispness
percussiveness
friction
intensity
mid-high fequency range*

Pn. *sparse small sounds; keywords:
the desert
innhalation
thirst
krispness
percussiveness
friction
intensity
mid-high fequency range*

Cb. *sparse small sounds; keywords:
the desert
innhalation
thirst
krispness
percussiveness
friction
intensity
mid-high fequency range*

78 **E Interlude**
♩=110

2

Fl. *pp*
like a faint shadow of something

As. *pp*
like a faint shadow of something

Tb.

Gt. *p*

Vn. *pp*
like a faint shadow of something

Vc. *pp*

Cb. *pp*

5

Pn. **synth**
p

Gt. *ff*
3

Vn. *p*

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Fl.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

As.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Tb.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Perc.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Pn.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Gt.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Vn.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Vc.

serve crispbread for audience

**Chewing sounds 3-4 sek.
music starts**

Cb.

1-2 min.

Fl.

alternate playing dynamics under and over the chewing noises from the audience

As.

alternate playing dynamics under and over the chewing noises from the audience

Tb.

alternate playing under and over the chewing noises from the audience

gradually more activity

Perc.

Pn.

alternate playing dynamics under and over the chewing noises from the audience

Gt.

alternate playing dynamics under and over the chewing noises from the audience

alternate playing dynamics under and over the chewing noises from the audience

Vn.

pp

Vc.

alternate playing dynamics under and over the chewing noises from the audience

Cb.

alternate playing dynamics under and over the chewing noises from the audience

Making Balkan BBQ sausage

11

Perc. *p* *f* *p* *f* *ff*

Vn. pizz dampened vertical bowing *f* cutting noises *p* *f* *p* *f* *ff*

Vc. pizz dampened vertical bowing *f* cutting noises *p* *f* *p* *f* *ff*

Cb. pizz dampened vertical bowing *f* cutting noises *p* *f* *p* *f* *ff*

14

Fl. *mf*

As. slap *mf*

Tb. *mf*

Perc. *f* cutting onions slow

Vn. *f* heavy crunch, vertical bowing *f* cutting onions slow

Vc. *f* heavy crunch, vertical bowing *f* cutting onions slow

Cb. *f* heavy crunch, vertical bowing *f* cutting onions slow

16

Fl. $\frac{5}{4}$ p f p f ff

As. $\frac{5}{4}$ p f p f ff

Tb. $\frac{5}{4}$ p f p f ff

Perc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cb. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

18

Fl. $\frac{4}{4}$ f cutting onions slow

As. $\frac{4}{4}$ f cutting onions slow

Tb. $\frac{4}{4}$ f cutting onions slow

Perc. $\frac{4}{4}$ f cutting onions slow

Vn. $\frac{4}{4}$ f cutting onions slow

Vc. $\frac{4}{4}$ f cutting onions slow

Cb. $\frac{4}{4}$ f cutting onions slow

20 key clicks on h

Fl. *mf*

As. *mf* air flutter

Tb. *f* salty flutter

Perc. *f* play out of synk

Pn. *f* 8^{va} fast chopping

Gt. *f* $\downarrow \uparrow$ strumming dampened

Vn. *f* col legn. batt. sul pont

Vc. *f* col legn. batt. sul pont

Cb. *f* col legn. batt. sul pont play out of synk

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23

This musical score page, numbered 84 and starting at measure 23, features nine staves for different instruments. The Flute (Fl.) staff begins with a treble clef and contains rhythmic notation with dynamic markings. The Asaxophone (As.) and Trombone (Tb.) staves use bass clefs and include fingering numbers (IV, V) and slurs. The Percussion (Perc.) staff uses a standard notation with 'x' marks for hits and dynamic markings. The Piano (Pn.) staff has a treble clef and a circled '8' above the first measure, with a watermark 'MP notes' and 'This music is copyright protected' overlaid. The Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.) staves all use rhythmic notation with 'x' marks and dynamic markings. The score is divided into measures by vertical bar lines.

26

Fl. *f* *ff* *ff* slap+key click

As. *f* *ff* slap+key click

Tb. *f*

Perc. *f* steamer on snare

Pn. *f* *ff*

Gt. *f* *ff*

Vn. grinding meat

Vc. grinding meat

Cb. arco circle motion

F

30 $\text{♩} = 80$

Fl.

As. *mf* saliva sax
as discusting
as possible

Tb. *mf* granular
spit-trombone
as discusting
as possible

Perc. *mf* circle motion

Pn. *mf* granular sound

Gt.

Vn. *mf*

Vc. *mf*

Cb. *mf*

op 1 synth

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G ♩=125

35

The musical score is arranged in a system with nine staves. The top staff is for Flute (Fl.), followed by Aspic (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). The score is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩=125. The score is divided into four measures, with a 2/4 time signature change in the second measure. Dynamics include *mp*, *ff*, *p*, and *mf*. A 'Synth' section is indicated in the piano part. A watermark 'M.B. noter' and 'This music is copyright protected' is visible across the score.

39

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

grinding salt in mortar

circle motion

granular sound op1 synth

pizz dampened

f

arco

circle motion

circle motion

♩=80

Without instrument
use tongue to press saliva through front teeth

43

Fl. *pp* *mp* massaging meat

As. *mp* massaging meat

Tb. *mp* massaging meat

Perc. salt shaker *mp* massaging meat *f* open fridge

Pn. fridge sample *pp*

Gt. dampened, thin plekter *mf*

Vn. vertical bowing *mp* massaging meat fridge static noise *pp*

Vc. vertical bowing *mp* massaging meat fridge static noise *pp*

Cb. vertical bowing *mp* massaging meat

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51 car passing

Fl. *ff* *mf* *ff*

As. *mf* *ff* *gliss.* *mf*

Tb. airflutter *gliss.* *ff*

Vn. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

rolling hotdogs 5 5 3 3 3 3

55

Fl. *ff* *gliss.* *ff*

As. *ff* *gliss.* *ff*

Tb. *gliss.* *ff*

Vn. *f* 3 3 3 3

Vc. *f* 3 3

Cb. 3 5 5

59

Fl. *ff* *gliss.*

As. *ff* *gliss.*

Tb. *ff* *gliss.*

Vn. *>mp* *f*

Vc. *3* *3* *mp* *f*

Cb. *f* *3* *3* *3* *3* *mp* *f*

Waiting music
ca 3.min

freely, follow orders
1 - 2 min

open
repeat

The musical score is divided into three sections: 'Waiting music ca 3.min', 'freely, follow orders 1 - 2 min', and 'open repeat'. The score includes parts for Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), and Violin/Cello (Vn./Vc.).

- Flute (Fl.):** Starts at measure 62. Features a triplet of eighth notes marked 'ss' and 'f'. Dynamics range from 'f' to 'ff'. Includes a '3x' repeat sign and a box labeled 'bubbles in water' with a circled '3' and 'f'.
- Alto Saxophone (As.):** Features a triplet of eighth notes marked 'ss' and 'f'. Dynamics range from 'f' to 'ff'. Includes a box labeled 'flutter' with a circled '3' and 'f'.
- Trombone (Tb.):** Features a triplet of eighth notes marked 'ss' and 'f'. Dynamics range from 'f' to 'ff'. Includes a box labeled 'salt flutter' with a circled '1' and 'f', and a reference to 'soundfile 18'.
- Percussion (Perc.):** Includes 'crush crisp bread' (marked 'ff'), 'snare', 'kitchen fan', and 'bip'.
- Piano (Pn.):** Features a diamond-shaped dynamic marking and a 'f' dynamic.
- Violin/Cello (Vn./Vc.):** Features a 'scratch' (marked 'f') and a box labeled 'improvise on material' with a circled '2'.

A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

♩=100

J serve food for audience

66

Fl. *f*

As. *f*
 serve food for audience

Tb. *f*
 serve food for audience

Perc. break crisp bread slowly

Pn. *f*
Piano serve food for audience

Gt. *f*
 serve food for audience

Vn. *f*
 serve food for audience

Vc. *f*
 pizz serve food for audience

Cb. *f*
 pizz serve food for audience

K $\text{♩} = 80$

70

Fl. f

As. f slap, mouth closed

Tb. ff airblast

Perc. () ♩

Pn. mf no keys pressed

Gt. f^3 muted, plucked

Vn. fff scratch

Vc. fff scratch

Cb. pizz

74

Fl.

As.

Tb.

Perc.

Gt.

Vn.

Vc.

Cb.

77

Fl.

Tb.

Gt.

Vn.

Vc.

Cb.

81

Fl.

As.

Tb.

Perc.

Gt.

Vn.

Vc.

Cb.

ocean drum

85 $\text{♩} = 80$

As. *p* puh!

Perc. *pp*

Vc. *pp* gliss.

89 $\text{♩} = 100$

Fl. *f*

As. *f* 3

Tb. *f*

Perc. **Vibraphone** *f*

Pn. *f*

Gt. *f* 3

Vn. *f* arco spiccato

Vc. *f* pizz 3

Cb. *f* pizz 3

soundfile 16

93

Fl. *Flute*: Treble clef, eighth-note patterns with accents.

As. *Aspic*: Treble clef, triplet eighth notes.

Tb. *Trombone*: Bass clef, eighth-note patterns with accents.

Perc. *Percussion*: Treble clef, eighth-note patterns with accents.

Pn. *Piano*: Treble clef, eighth-note patterns with accents.

Gt. *Guitar*: Treble clef, triplet eighth notes.

Vn. *Violin*: Double bar line, then a long arrow indicating sustained sound.

Vc. *Viola*: Treble clef, triplet eighth notes, with *pizz* and *arco* markings.

Cb. *Cello*: Bass clef, triplet eighth notes, with *arco* marking.

Watermark: NB notes This music is copyright protected

96

Fl. *ff* *f* *ff*

As. *ff* *ff*

Tb. *f* *ff*

Perc. *ff* *f* *ff*

Pn. *ff* *f* *ff*

Gt. *ff* *ff*

Vn. *f* spiccato

Vc. *ff* pizz *f* arco *f* *ff*

Cb. *ff*

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NB noter

98 **M**

Fl. *f*

As. *f*

Tb. *p* *mp* *airblast*

Pn. *pp* *p* *mf*

Gt. *ff* *p* *f* *mf*

Vn. *p* *mp* *mf* *arco*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *pizz #.*

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0-00 Cells are looped

The musical score is arranged in a vertical stack of staves, each representing a different instrument. The instruments and their parts are as follows:

- Fl. (Flute):** Starts at measure 103. The first part is in 2/4 time with a *ff* dynamic. The second part is in 7/8 time with a *f* dynamic.
- As. (Alto Saxophone):** Similar to the Flute part, with *ff* and *f* dynamics.
- Tb. (Trombone):** Features an "airblast" effect in the first part (*ff*) and a *fff* dynamic in the second part.
- Perc. (Percussion):** Uses a "salt shaker" for rhythmic patterns, with a *ff* dynamic.
- Pn. (Piano):** Features a complex melodic line with a *f* dynamic. A large watermark "NB noter" is overlaid on this section.
- Gt. (Guitar):** Starts with a *ff* dynamic and includes a "muted, plucked" section with a triplet in the second part.
- Vn. (Violin):** Features a melodic line with a *fff* dynamic.
- Vc. (Violoncello):** Features a melodic line with a *ff* dynamic and an 8va1 marking.
- Cb. (Cello/Bass):** Features a melodic line with a *f* dynamic and a "pizz" (pizzicato) marking.

Each instrument part is contained within a rectangular box that spans across the time signatures (2/4, 7/8, and 4/4). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

CUE 1
1:00

The score consists of nine staves: Fl. (Flute), As. (Asaxophone), Tb. (Trombone), Perc. (Percussion), Pn. (Piano), Gt. (Guitar), Vn. (Violin), Vc. (Viola), and Cb. (Cello). A vertical dashed line at the 1:00 mark indicates the start of the cue. The Trombone staff has a box with the text "gradually crossfade to O airsounds". The Percussion staff has a box containing a rhythmic pattern starting with a forte (*f*) dynamic, marked with a circled 1 and a repeat symbol. The Violin staff has an arrow pointing to the right. The Viola staff has a box containing a rhythmic pattern starting with a forte (*f*) dynamic, marked with a circled 2.

NB
noter
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Fl. → gradually crossfade to O airsounds

As. → gradually crossfade to O airsounds

Tb. →

Perc. →

Pn. → gradually crossfade to O airsounds

Pn. → gradually crossfade to O airsounds

Gt. → gradually crossfade to O airsounds

Vn. ^③ as loud as possible

Vc. →

Cb. → gradually crossfade to O airsounds

NB noter
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Detailed description: This page shows a musical score for various instruments. The instruments listed on the left are Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). Each instrument has a horizontal line representing its part. For Flute, Alto Saxophone, Piano (both staves), Guitar, and Cello, there is a box with an arrow pointing to the right containing the text 'gradually crossfade to O airsounds'. The Violin part includes a musical notation box with a circled '3' and the instruction 'as loud as possible'. The Viola part also includes a musical notation box. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score. The page number '104' is in the top left corner.

N CUE 2
2-00

109

Fl. *mf* forcefull, blend with strings

As. *mf* forcefull, blend with strings

Tb. *mf* forcefull, blend with strings

Perc. *mf* forcefull, blend with strings

Pn. *mf* forcefull, blend with strings
airsound

Gt. *mf* forcefull, blend with strings

Vn. as loud as possible

Vc. as loud as possible

Cb. as loud as possible

NB noter
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112

Musical score for Flute (Fl.), Asaxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). The score is divided into four measures with changing time signatures: 3/4, 4/4, 2/4, and 3/4. A watermark for 'MB noter' is present in the center, with the text 'This music is copyright protected'.

116

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

This image shows a page of a musical score, page 107, starting at measure 116. The score is arranged in a system with nine staves, each labeled with an instrument: Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). Measures 116, 117, and 118 are in 2/4 time, while measure 119 is in 4/4 time. The Flute, Alto Saxophone, and Trombone parts feature melodic lines with slurs and accents. The Percussion part has a rhythmic pattern. The Piano and Guitar parts have a similar rhythmic pattern. The Violin, Viola, and Cello parts have a similar rhythmic pattern. A watermark 'NB noter This music is copyright protected' is visible over the Piano and Guitar parts.

119 **Group 1**

Fl. *gradually out of sync*

As. *gradually out of sync*

Tb. *gradually out of sync*

Group 3

Perc. *gradually out of sync*

Pn. *gradually out of sync*

Gt. *gradually out of sync*

Group 2

Vn. *gradually out of sync*

Vc. *gradually out of sync*

Cb. *gradually out of sync*

CUE 3
3:00

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

① skip random notes at first

p gradual cresc..

⑤ air sound circle movement

f

②

f

③

f

④

f

⑤ drag ruler along e string

f

NB noter
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The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Features a first entry marked with a circled 6 (⑥) and a forte (*f*) dynamic. The notation includes a repeat sign.
- As. (Asaxophone):** Features a second entry marked with a circled 7 (⑦) and a forte (*f*) dynamic. The notation includes a repeat sign.
- Tb. (Trombone):** Features a third entry marked with a circled 8 (⑧) and a forte (*f*) dynamic. The notation includes a repeat sign.
- Perc. (Percussion):** Shows a single drum hit at the beginning of the cue.
- Pn. (Piano):** Features a fourth entry marked with a circled 9 (⑨) and a forte (*f*) dynamic. The notation is labeled "synth arisound chords" and includes a repeat sign.
- Gt. (Guitar):** Remains silent throughout the cue.
- Vn. (Violin):** Remains silent throughout the cue.
- Vc. (Viola):** Remains silent throughout the cue.
- Cb. (Cello):** Remains silent throughout the cue.

A vertical dashed line is positioned at the 3:20 mark, indicating the end of the cue. A watermark for "NB noter" is visible in the center of the page, with the text "This music is copyright protected" written diagonally across it.

conductor cuts off ensemble after
final 1 min crescendo

111

The score is for a 10-piece ensemble in 4/4 time, marked *fff*. The instruments are Flute (Fl.), Alto Saxophone (As.), Trombone (Tb.), Percussion (Perc.), Piano (Pn.), Guitar (Gt.), Violin (Vn.), Viola (Vc.), and Cello (Cb.). The music consists of a single melodic line for each instrument, primarily using eighth notes. The Percussion part includes a snare drum and a cymbal. The Piano part is marked *8va* and features a melodic line with a dotted line above it. The score is marked with a conductor's cut-off symbol (a square with a diagonal line) at the end of the piece. A watermark for 'NB noter' is visible in the center of the score.

127 ♩=70 freely, not conducted

The score is for a 4/4 time signature with a tempo of ♩=70, marked "freely, not conducted". It features the following parts and instructions:

- Fl. (Flute):** 4/4 time signature.
- As. (Alto Saxophone):** 4/4 time signature.
- Tb. (Trombone):** 4/4 time signature. Instruction: "tacet first 2 x". Musical notation shows a sequence of notes with accents and slurs, followed by a repeat sign. Dynamic marking: *ppp* puh!.
- Perc. (Percussion):** 4/4 time signature. Instruction: "ocean drum". Musical notation shows rhythmic patterns with up and down strokes, followed by a repeat sign. Dynamic marking: *ppp*.
- Pn. (Piano):** 4/4 time signature. A large watermark "NB noter" and "This music is copyright protected" is overlaid on this section.
- Gt. (Guitar):** 4/4 time signature.
- Vn. (Violin):** 4/4 time signature.
- Vc. (Viola):** 4/4 time signature. Instruction: "tacet first 2 x". Musical notation shows glissando markings (*gliss.*) on a sustained note, followed by a repeat sign. Dynamic marking: *ppp*.
- Cb. (Cello):** 4/4 time signature.

Arrows from the Trombone and Percussion staves point to a box labeled "end on cue after ca 30 sek". A similar arrow from the Viola staff points to another box with the same text.

5. Umami (Airplane Bloody Mary)

1

4/1 →

soundfile 11

main pitches

additional pitches used sparsley

Inside piano improvisation 1min solo, 3 min total.

Pn.

Start timer
on cue
0:00

sinusdrone, audiotrack

-20c

Pn.

-40c

0:16

+20c

Pn.

Vn.

Vc.

Cb.

③

gliss.

f

②

gliss.

f

①

gliss.

f

0:30

Fl. *mp*

As. *mp*

Tb. *mp*

Pn. +40c

Vn. *mf* < *f*

Vc. *mf* < *f*

-60c

+60c

0:48

0:52

Perc. tone rod w. milk steamer

Pn. +80c

Gt. *tr*

Vn. *mf* < *f*

Vc. *tr*

Cb. *tr*

-80c

100

Fl.

As.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

1:07 **vibraphone**

Perc.

Pn.

-40c

+40c

+60c

+80c

-80c

1:27

soundfile 21
sing top note

1:31

Tb.

Perc.

vibraphone
arco *p* $\leftarrow$ *mf*

Pn.

-20c

+20c

+40c

Gt.

Vn.

Vc.

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1-41

1-44

Fl. *f* drag down sound

As. *f* drag down sound

Tb. *mf*

Pn. *-40c*

Gt. *f* drag down sound

+60c

1-56

NB
noter
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Fl.

As.

Perc. **vibraphone**
arco
mf — *ff*

Pn. *-60c* *-80c*

Gt.

Vn. *8va*

Vc. *ff*

2-09

Fl.

As.

Tb.

Pn.

Pn.

Gt.

Vn.
p *accel/rit* *f*
airsound as fast as possible

Vc.
p *accel/rit* *f*
airsound as fast as possible

Cb.
p *accel/rit* *f*
airsound as fast as possible

P waking up on airplane

♩=70

play flute,
text for orientation
pitches and rythms are relative

18

Fl. *nei..*

As. *hør te du hva han sa ell er?*
mp *mf* *mp*
er du

Tb. *airgliss*
p *gliss.*

Vn. *spicc.* *soundfile 12*
mf *3* *3* *(innhale)*
sound of laughter

Vc. *spicc.* *soundfile 12*
mf *3* *3* *(innhale)*

Cb. *airgliss*
p *gliss.*
move hand towards bridge

21

Fl. *ja!*
p

As. *sikk er på at du ikk e har hørt noe?*
helt sikk er?
mf

Tb. *gliss.*
p

Vn. *mp* *3*

Vc. *mp* *3*

Cb. *gliss.*
p

Fl. *helt sikk er*
mf

24

Fl. kan man jo al dri vær e nei..

As. men *mf* hør te du hva han sa ell er? *f*

Tb. *gliss.*

Vn. *mf* (innhale)

Vc. *mf* (innhale)

Cb. *gliss.*

27

Fl. ja! *p*

As. er du sikk er på at du ikk e har hørt noe? helt sikk er? *pp*

Tb. *gliss.* *mp*

Vn. (innhale)

Vc. *mf* (innhale)

Cb. *gliss.*

30

Fl. *f* helt sikk er kan man jo al dri *f* helt sikk er kan man jo *p* helt sikk er

As. *p* ja! *p* ja! *p* ja!

Tb.

Perc.

Pn. synth
white noise sampel
fade out

Gt.

Vn. *mf*

Vc. *mf*

Cb. *mf* gliss. gliss. gliss.

33

Q

open repeat

on cue

Fl. *mf*

As. *mf*

Tb. split tone *mf*

fiddle with cofee cup
with chopstick

Perc. $\frac{4}{4}$

Pn. *f* *p* *f*

Gt. milk steamer

Vn. *mf*

Vc. *mf*

Cb. *mf*

NB
noter
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39

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

whistle in mouthpiece

split tone

fff

(d.)

X

fff knock over metal objects

41

ppp

p

ppp

p

ppp

p

44

Fl.

As.

Tb.

Perc.

Pn.

Gt.

Vn.

Vc.

Cb.

A vertical column of nine musical staves, each corresponding to an instrument listed on the left. Each staff contains a few horizontal lines representing musical notation.

GRAPHIC SCORE

MP
note
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