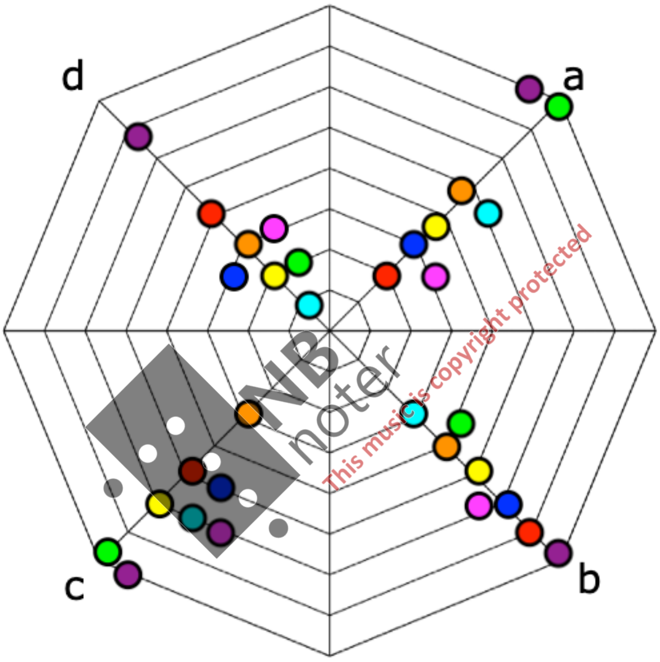
Klaus Ellerhusen Holm

# The Sound of Things

Commissioned by Ensemble Aksiom 2024



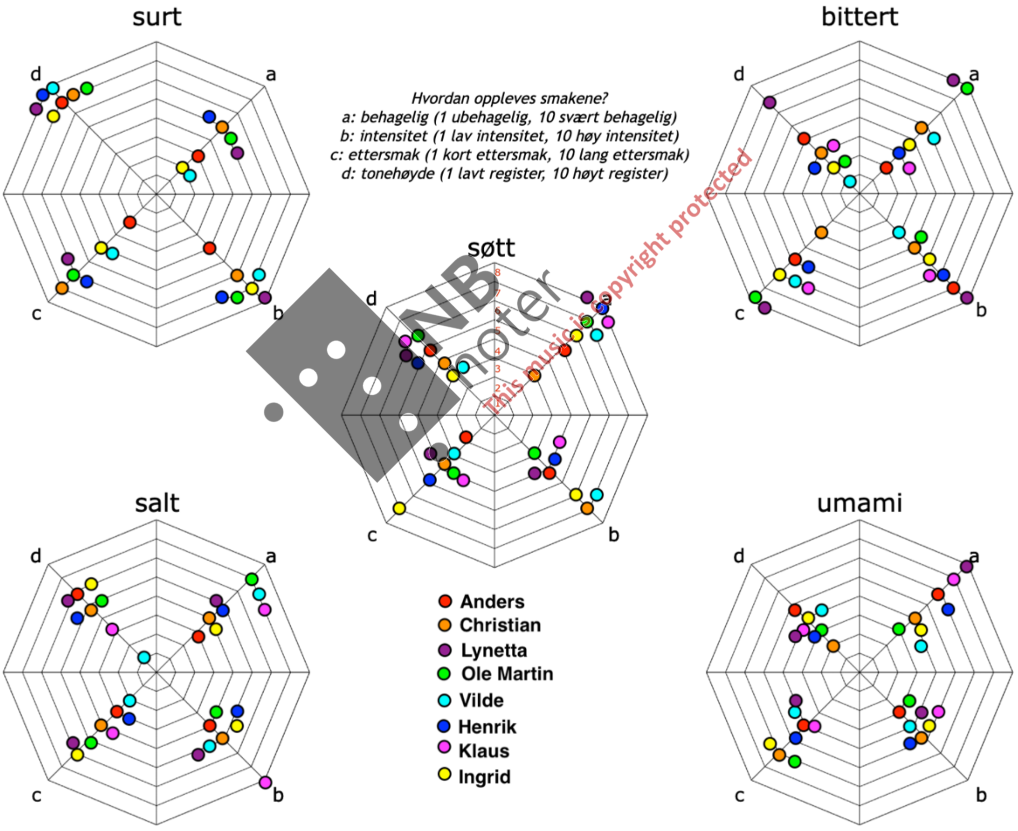
Klaus Ellerhusen Holm

# 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) morter 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.

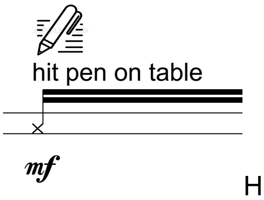
# Explanations

**General**

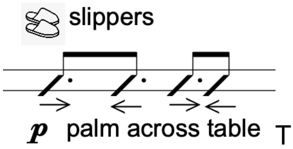
The Sound of things mainly fluctuates between passages with temporal firmness where tempo, meter and time signatures are indicated, passages of temporal freedom (marked in seconds) and parts of an improvisational character. At certain times during the performance food and drinks will be served and this is also clearly marked in both the score and the individual parts. Please note that at these times the music might to 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

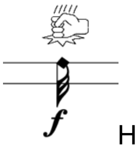
All the musicians have a small black table ca 40x40 where the objects for the first part of the piece are placed. Fragments of this first section reoccurs later in the piece both played on objects and instruments. The objects should be played in a machine-like manner.



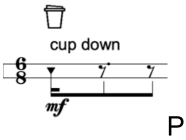
Hit tip of pen or similar object (use what you think sounds best) on the small object table. The sound should be crisp and percussive.



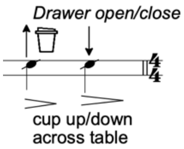
The sound of slippers dragging across the floor on an early morning.



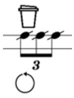
Hit the objects table relatively hard with your fist.



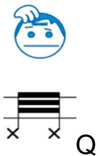
Put the paper cup down on object table, the sound should be precise and firm


Drawer open/close
cup up/down across table

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.

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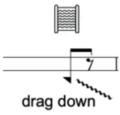
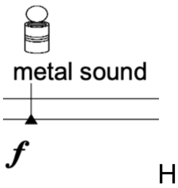
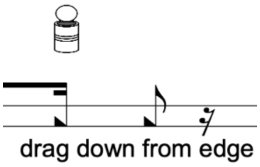


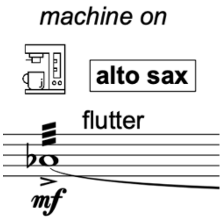
Use pen to drag across the riffles in the object setup. The drag down sound should be decisive and with precision.


metal sound
f

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


drag down from edge

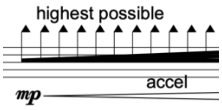
Drag down from the edge of the tin can to the base, creating two different sounds.


machine on
alto sax
flutter
mf

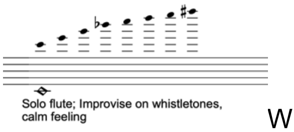
Imitate sound of espresso machine, Ab being the fundamental note of the sound. Use the technique you find sounds best.

# Instuments

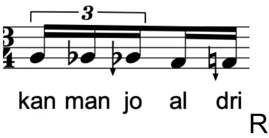
Wind instruments


highest possible
mp
accel

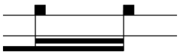
*Triangle shaped noteheads indicate playing highest possible pitch*


Solo flute; Improvise on whistletones, calm feeling

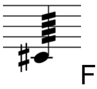
Whistle tones; diamond shaped notehead indicates fundamental note, regular notes shows the overtone series.


3
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.

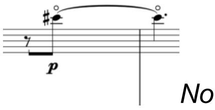


Square black noteheads indicate pitch-less air sound or white noise.

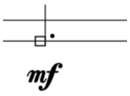


Four slashes across note stem refers to flutter tongue

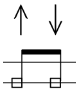
## Strings



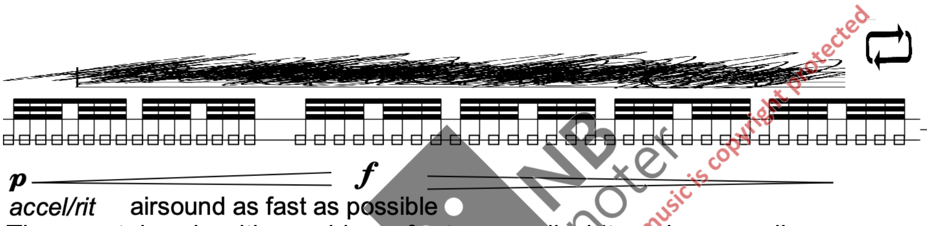
*Noteheads with a circle above are played as flageolets. The notated pitch is the sounding pitch. The performer chooses the flageolets they think work best.*



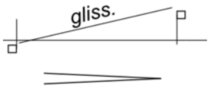
*Square noteheads with white centre refer to white noise or air sounds that are without defined pitch. They can be produced by stroking diagonally near the bridge.*



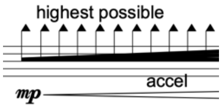
*Arrows above noteheads indicate vertical bowing, the bow is stroked parallel to the strings up and down towards the bridge.*



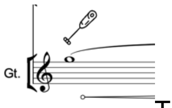
*These noteheads with graphics refer to a small white noise sounding movements as fast as possible, gradually becoming louder and morphing into more of a scratch tone when more pressure is applied to the bow.*



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

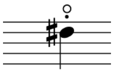


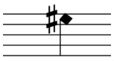
*Triangle shaped noteheads indicates to play the highest possible pitch*



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

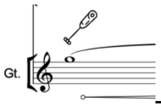
Piano





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

Guitar

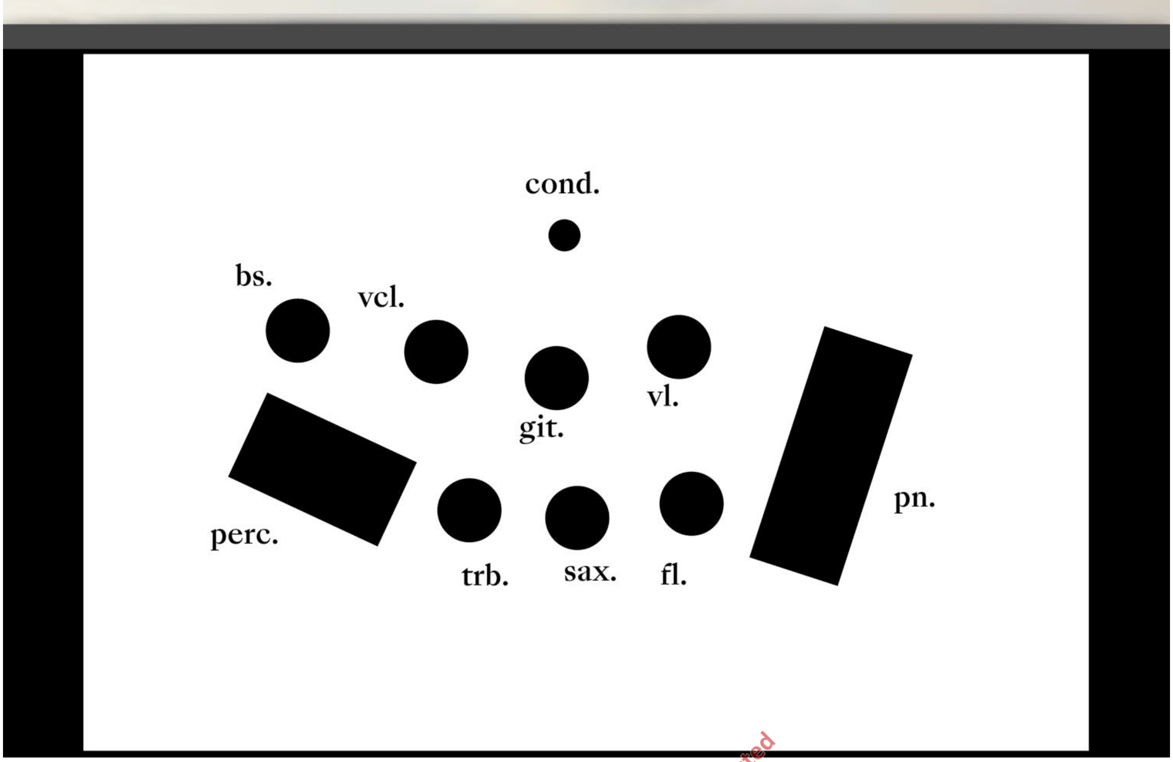


The icon indicates that the chosen pitch is played with milk frother preapared with textile strips. Place the frother so that the strips rub along the selected string and not across.

# 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.

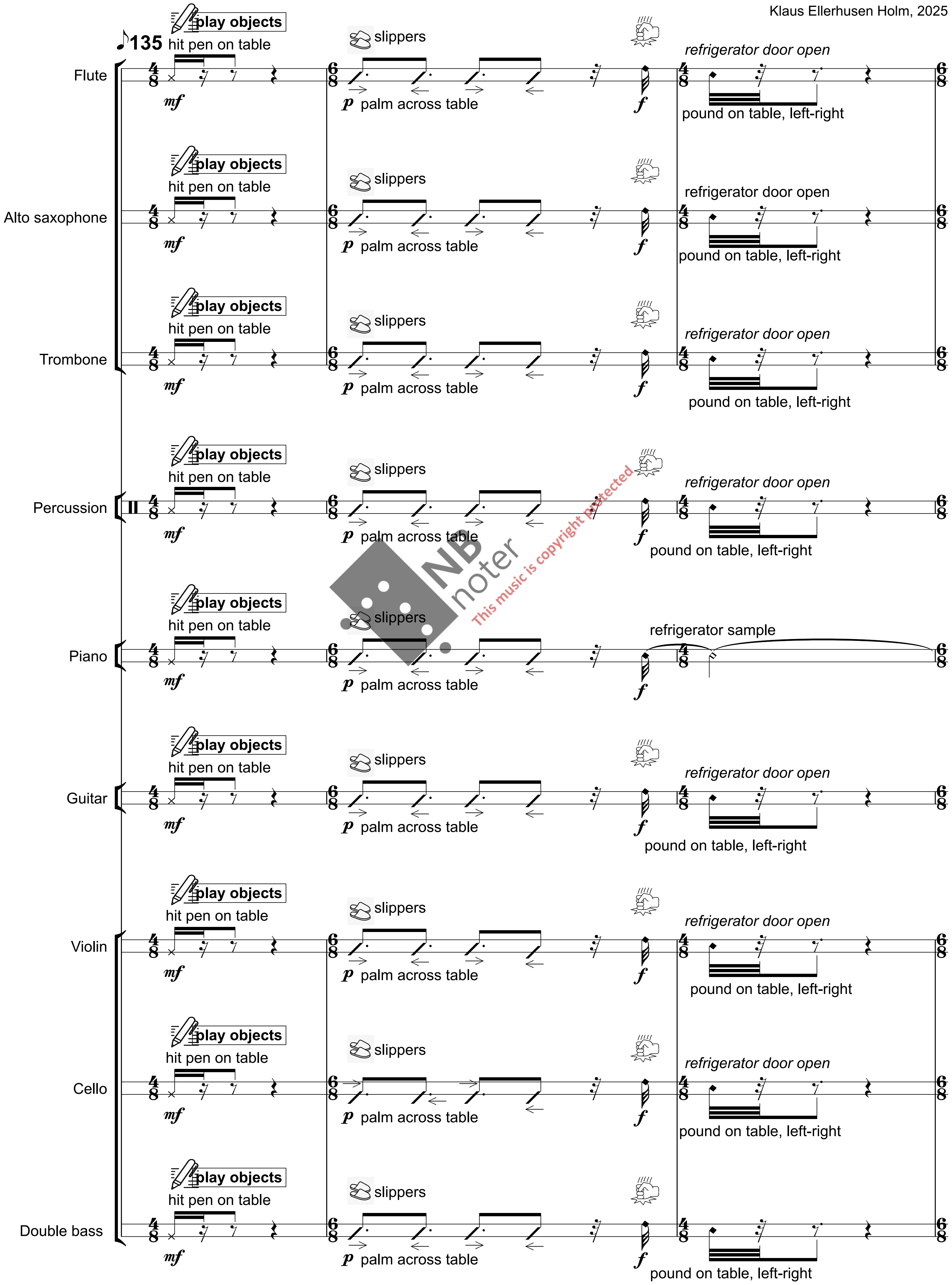
# Setup Ensemble Aksiom

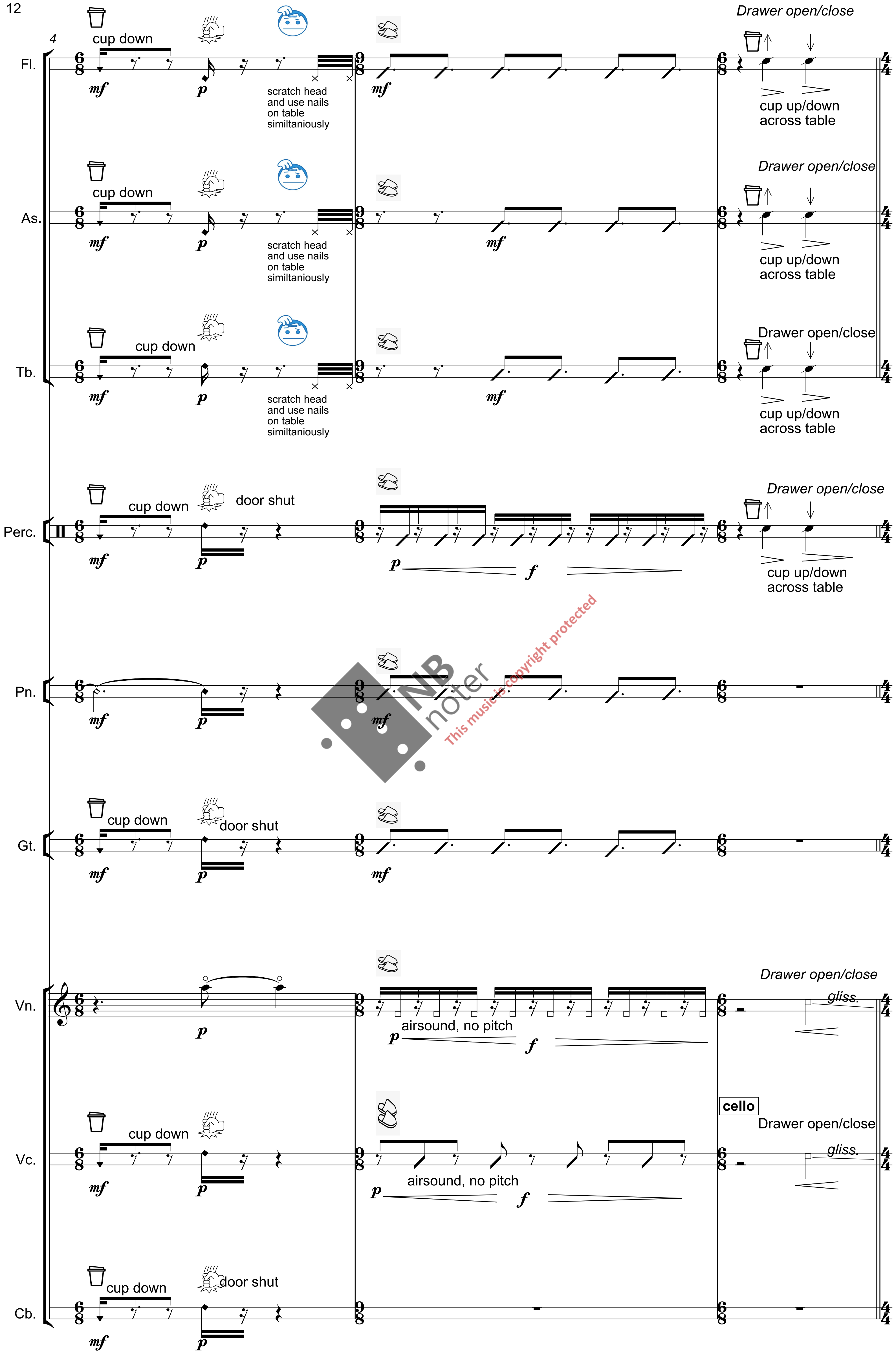

cond.
bs.
vcl.
git.
vl.
pn.
perc.
trb.
sax.
fl.

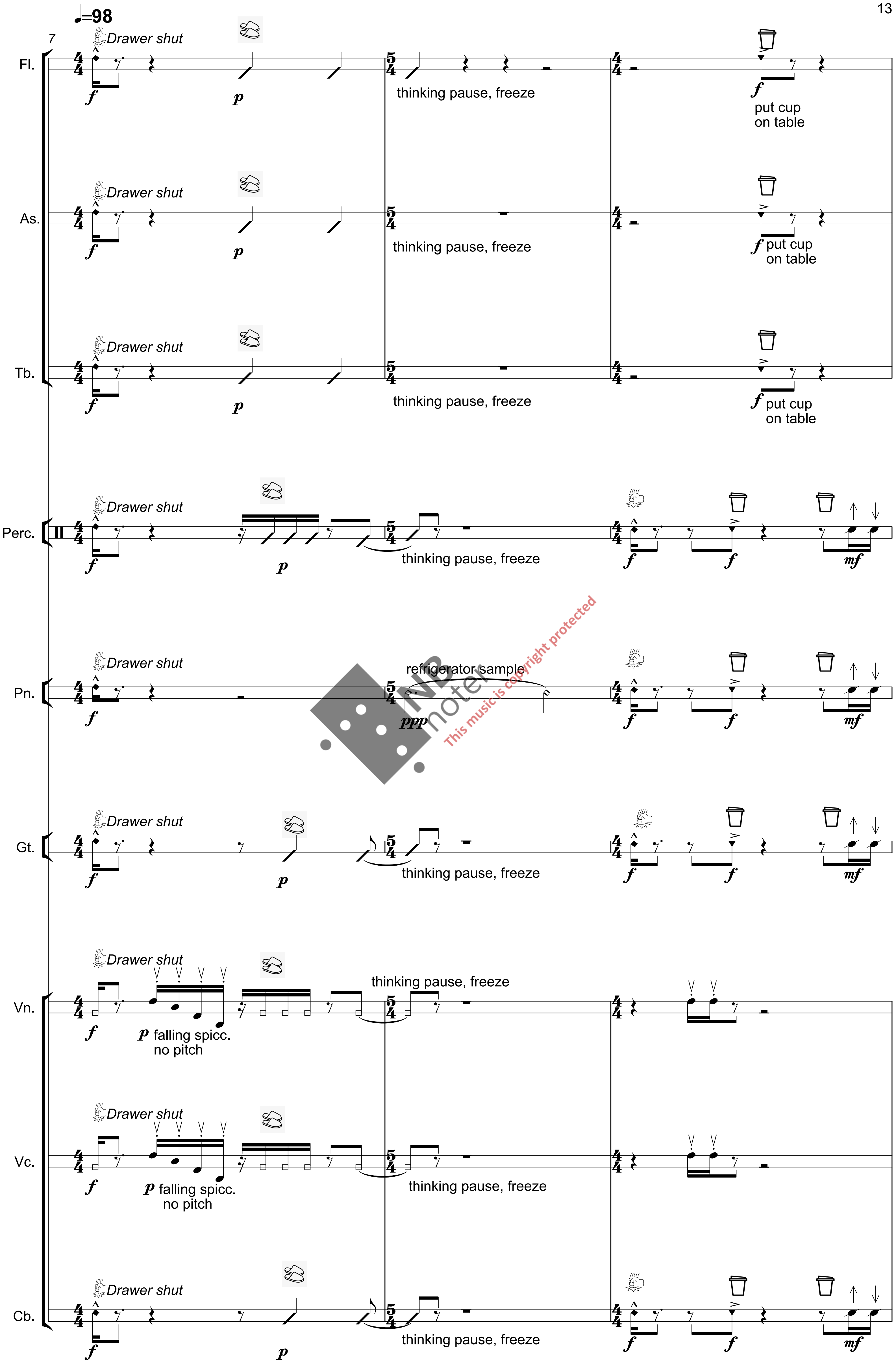
# The Sound of Things

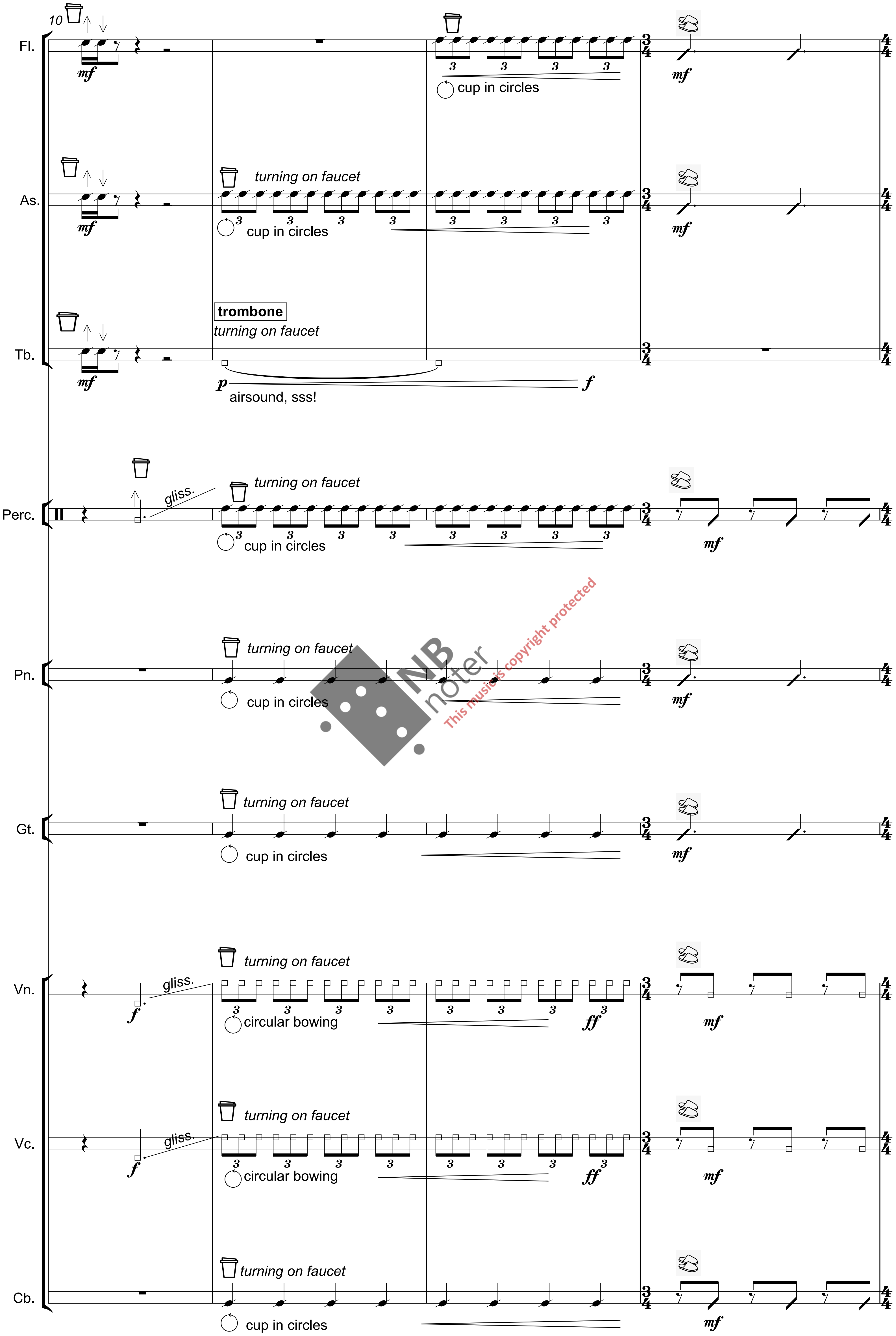
## 1. Bitter (Cofee routine)

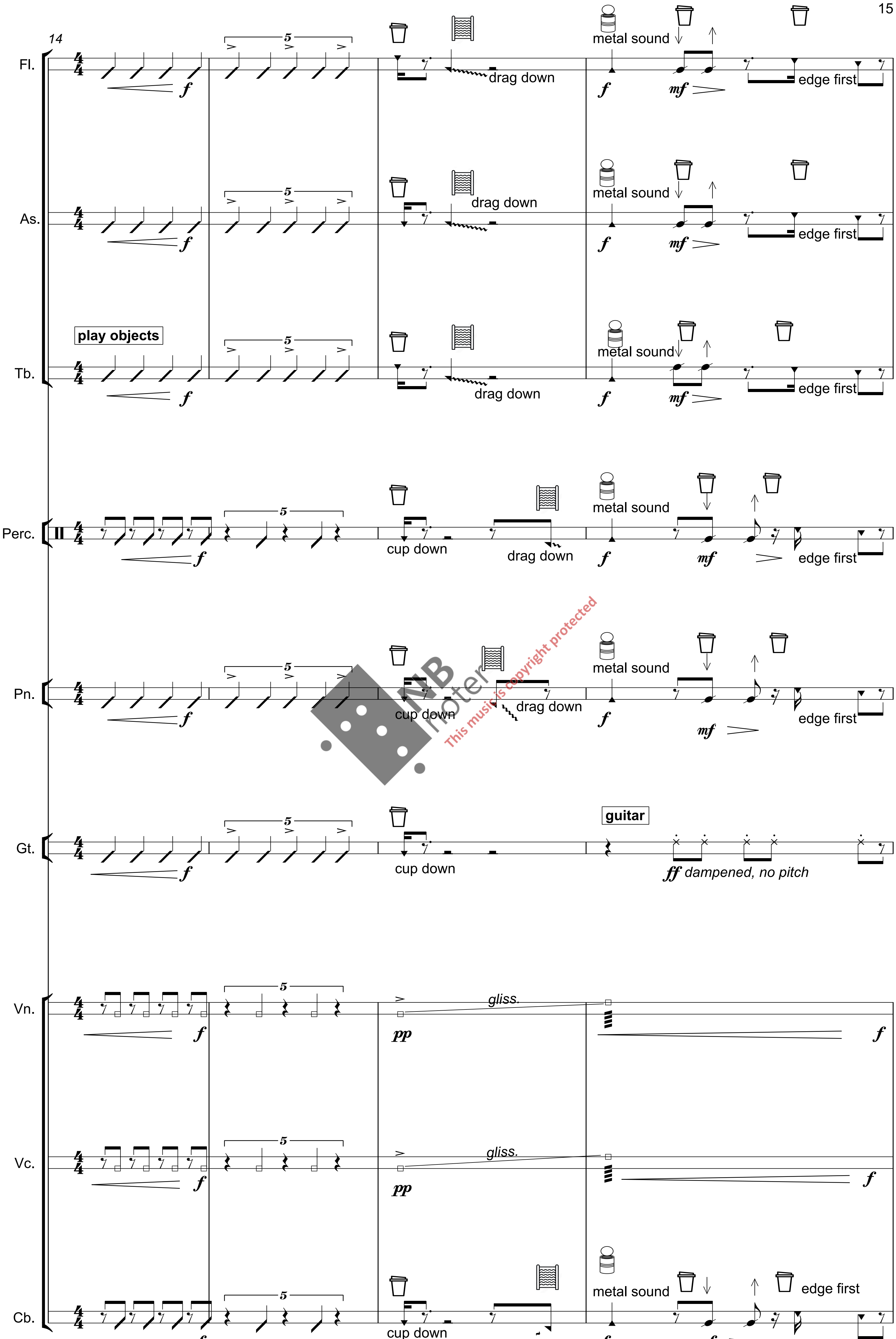
Klaus Ellerhusen Holm, 2025

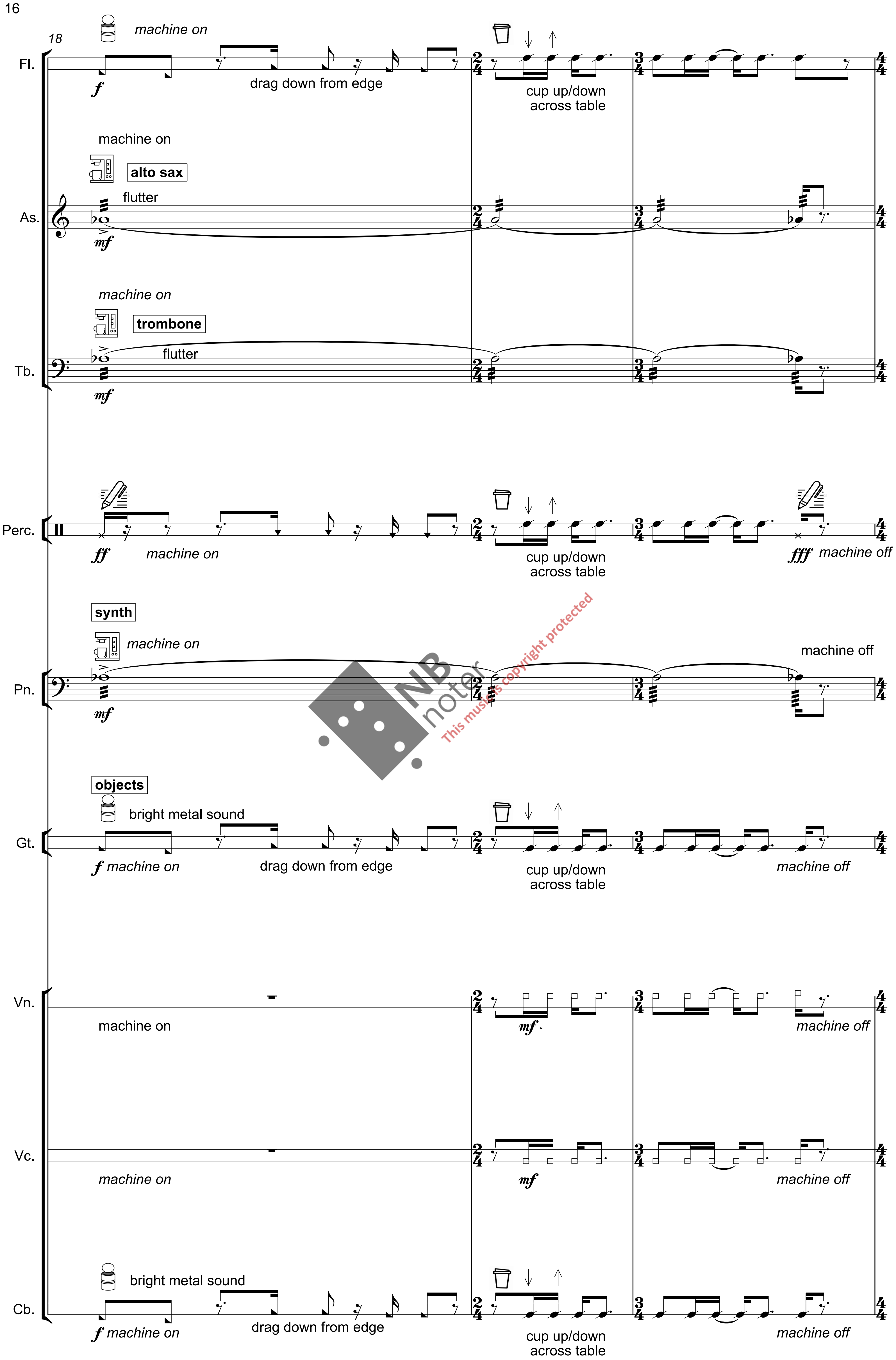

♪135
play objects
hit pen on table
mf
slippers
p palm across table
f
refrigerator door open
pound on table, left-right
refrigerator sample
Flute
Alto saxophone
Trombone
Percussion
Piano
Guitar
Violin
Cello
Double bass

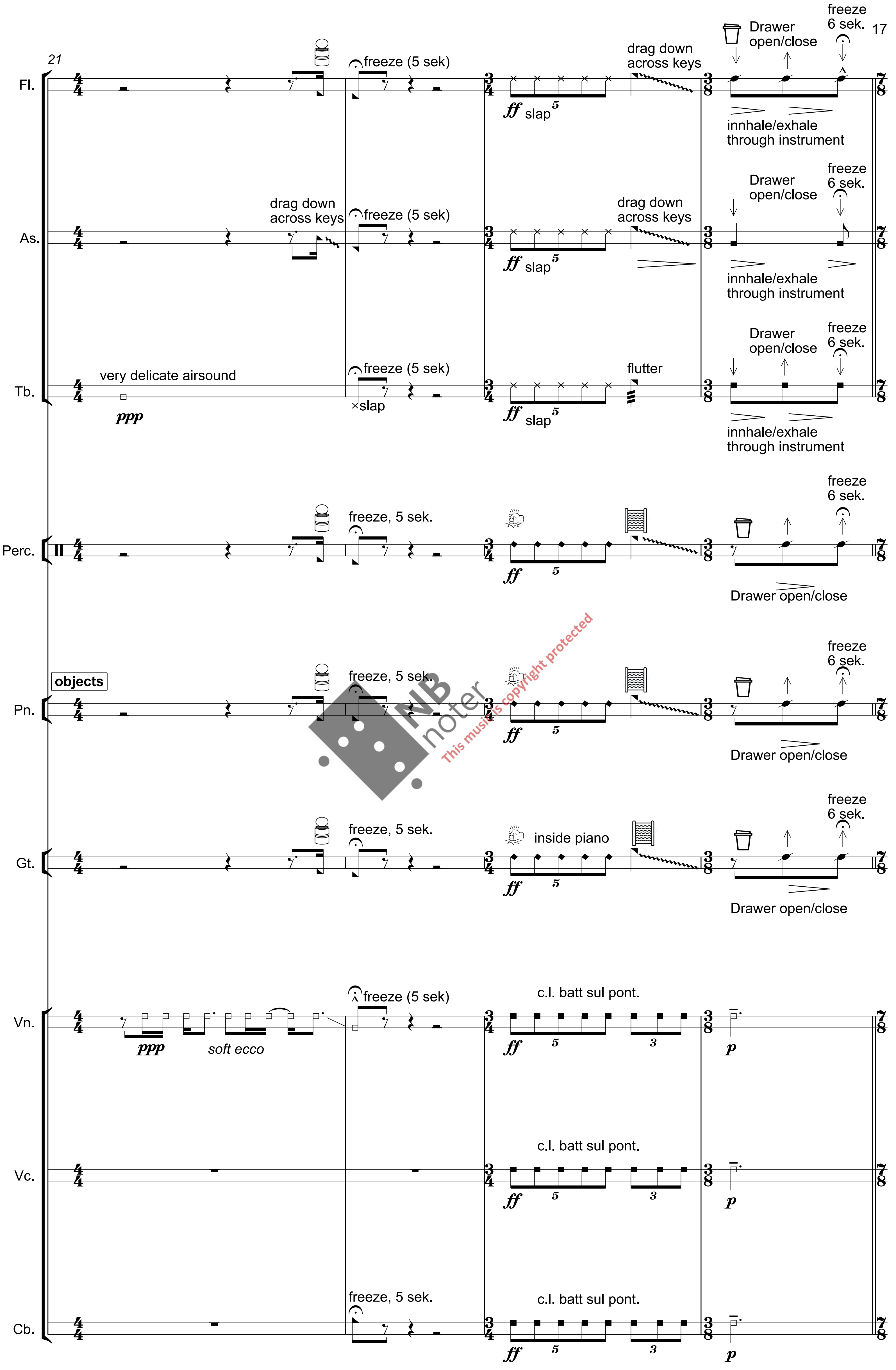

4
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
cup down
mf
p
scratch head and use nails on table similtaniously
Drawer open/close
cup up/down across table
door shut
f
airsound, no pitch
gliss.
cello


♩=98
7
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
Drawer shut
thinking pause, freeze
put cup on table
refrigerator sample
falling spicc. no pitch
f
p
ppp
mf


10
Fl.
mf
cup in circles
mf
As.
turning on faucet
cup in circles
mf
trombone
turning on faucet
Tb.
mf
p
f
airsound, sss!
Perc.
gliss.
turning on faucet
cup in circles
mf
Pn.
turning on faucet
cup in circles
mf
Gt.
turning on faucet
cup in circles
mf
Vn.
gliss.
f
turning on faucet
circular bowing
ff
mf
Vc.
gliss.
f
turning on faucet
circular bowing
ff
mf
Cb.
turning on faucet
cup in circles
mf


14
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
play objects
5
drag down
cup down
metal sound
edge first
guitar
ff dampened, no pitch
gliss.
f
mf
pp


18
machine on
Fl.
f
drag down from edge
cup up/down
across table
machine on
alto sax
flutter
As.
mf
machine on
trombone
flutter
Tb.
mf
Perc.
ff
machine on
cup up/down
across table
fff
machine off
synth
machine on
machine off
Pn.
mf
objects
bright metal sound
Gt.
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
bright metal sound
Cb.
f machine on
drag down from edge
cup up/down
across table
machine off


21
Fl.
freeze (5 sek)
ff slap 5
drag down across keys
Drawer open/close
freeze 6 sek.
innhale/exhale through instrument
As.
drag down across keys
freeze (5 sek)
ff slap 5
drag down across keys
Drawer open/close
freeze 6 sek.
innhale/exhale through instrument
Tb.
very delicate airsound
ppp
freeze (5 sek)
×slap
ff slap 5
flutter
Drawer open/close
freeze 6 sek.
innhale/exhale through instrument
Perc.
freeze, 5 sek.
ff 5
freeze 6 sek.
Drawer open/close
objects
Pn.
freeze, 5 sek.
ff 5
freeze 6 sek.
Drawer open/close
Gt.
freeze, 5 sek.
inside piano
ff 5
freeze 6 sek.
Drawer open/close
Vn.
ppp
soft ecco
freeze (5 sek)
c.l. batt sul pont.
ff 5 3
p
Vc.
c.l. batt sul pont.
ff 5 3
p
Cb.
freeze, 5 sek.
c.l. batt sul pont.
ff 5 3
p

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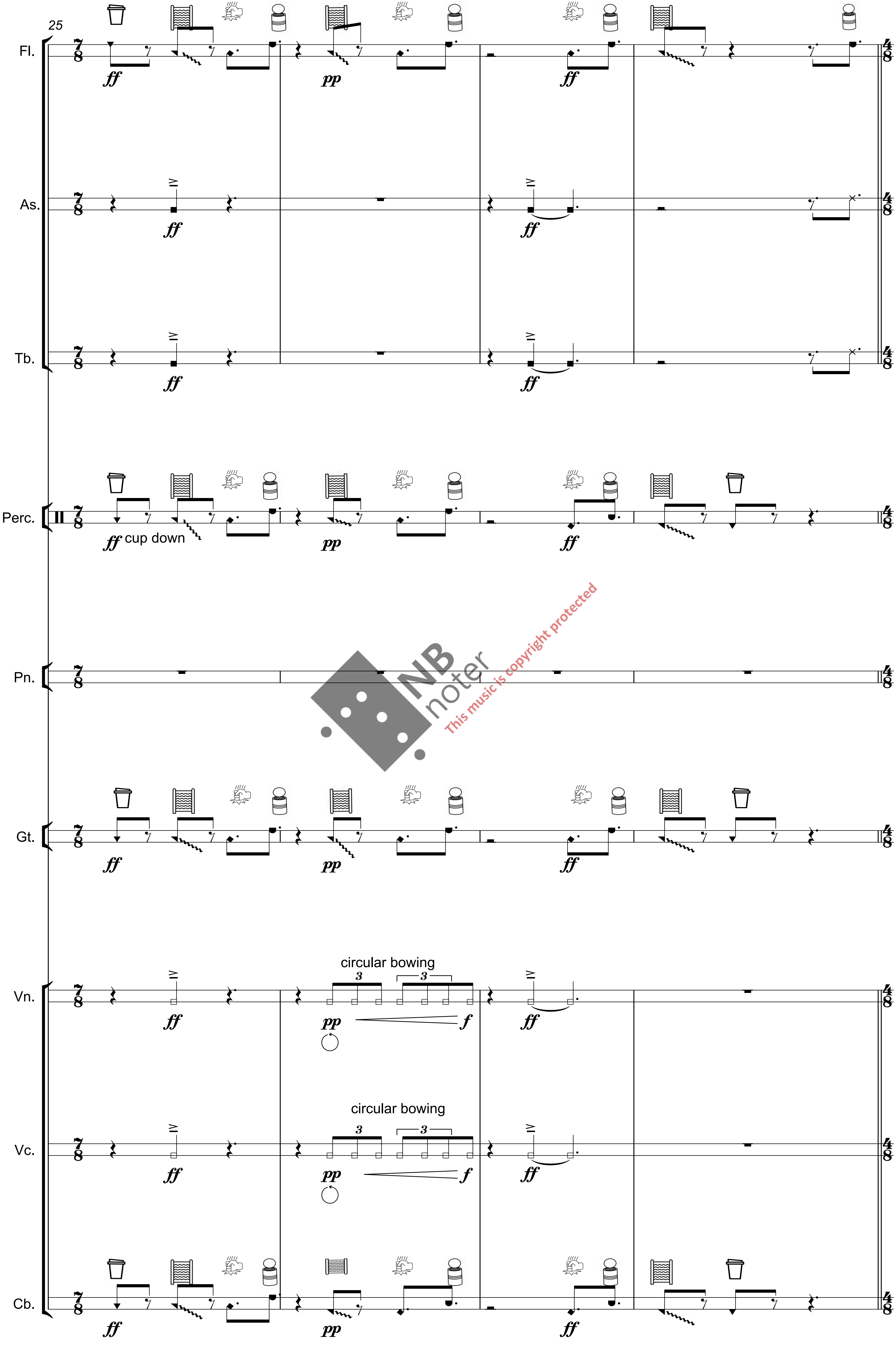
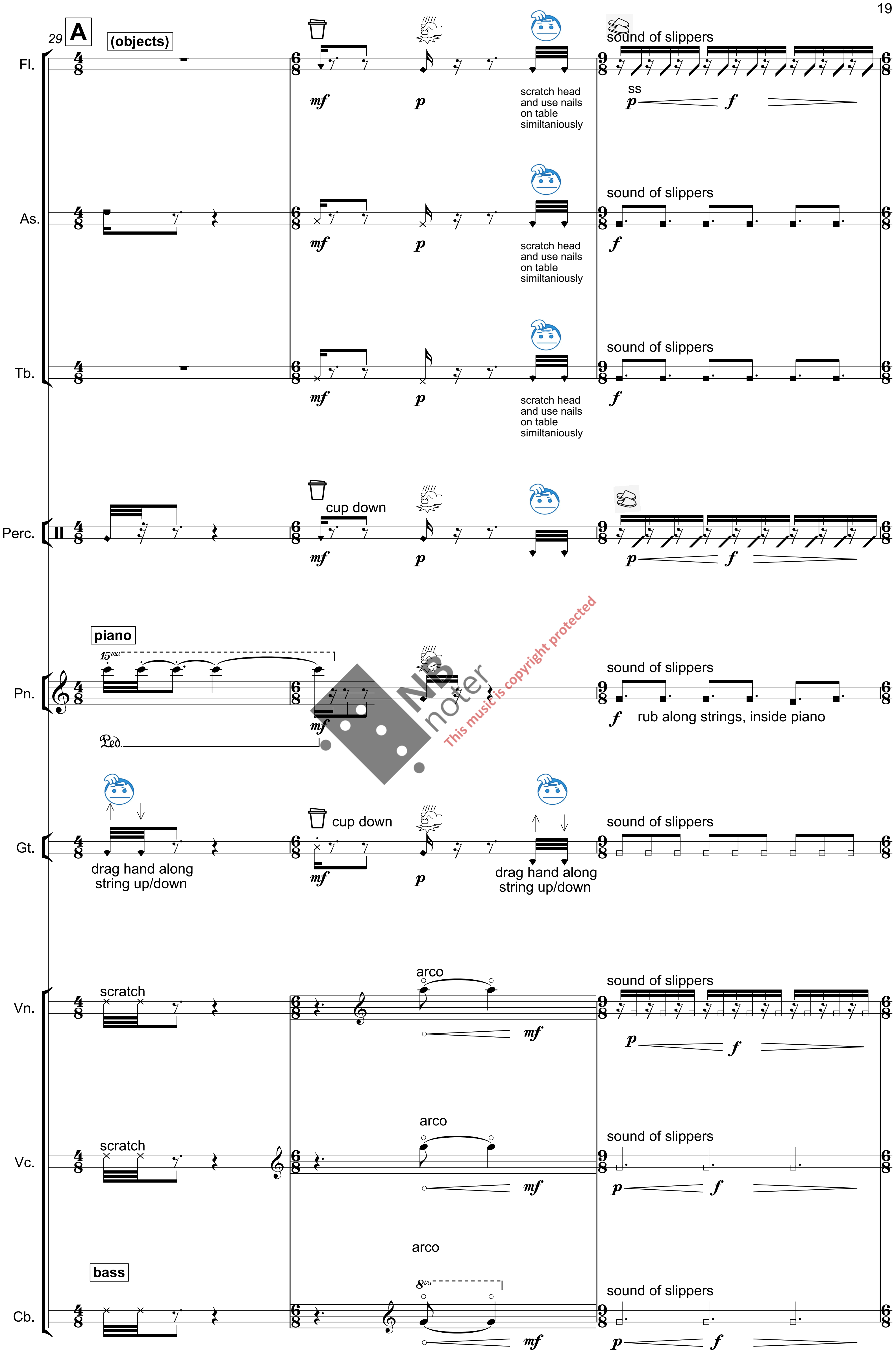
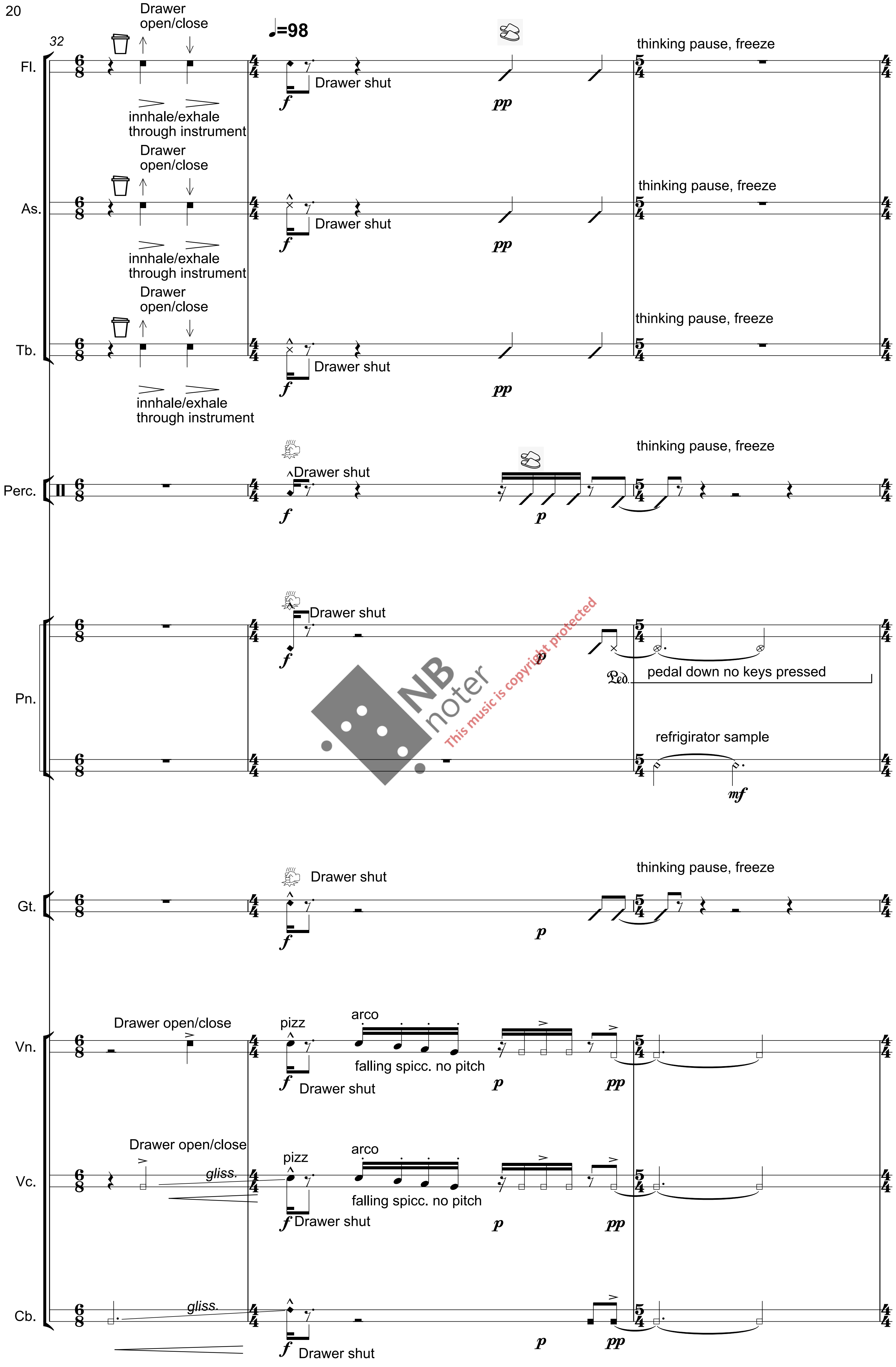
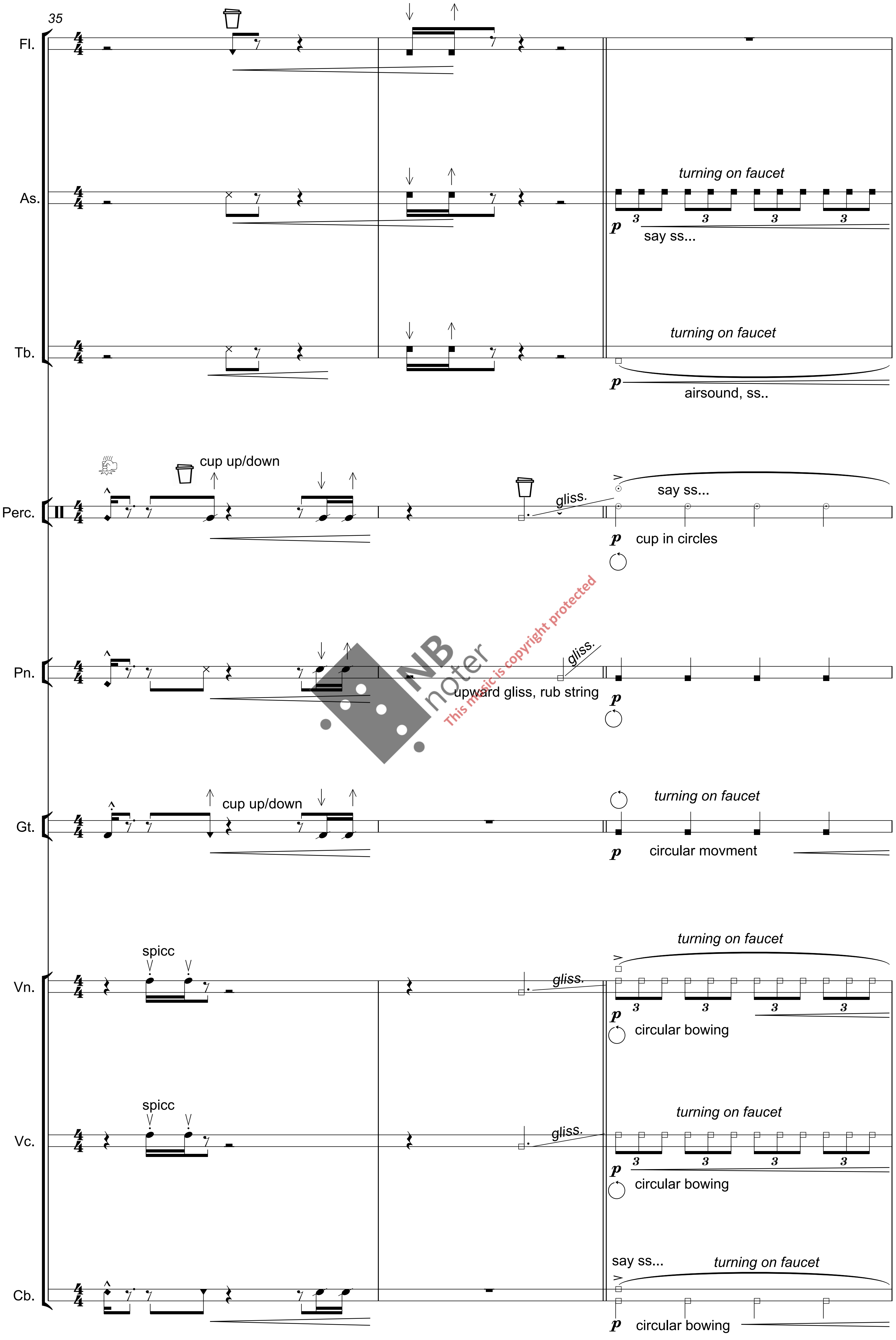
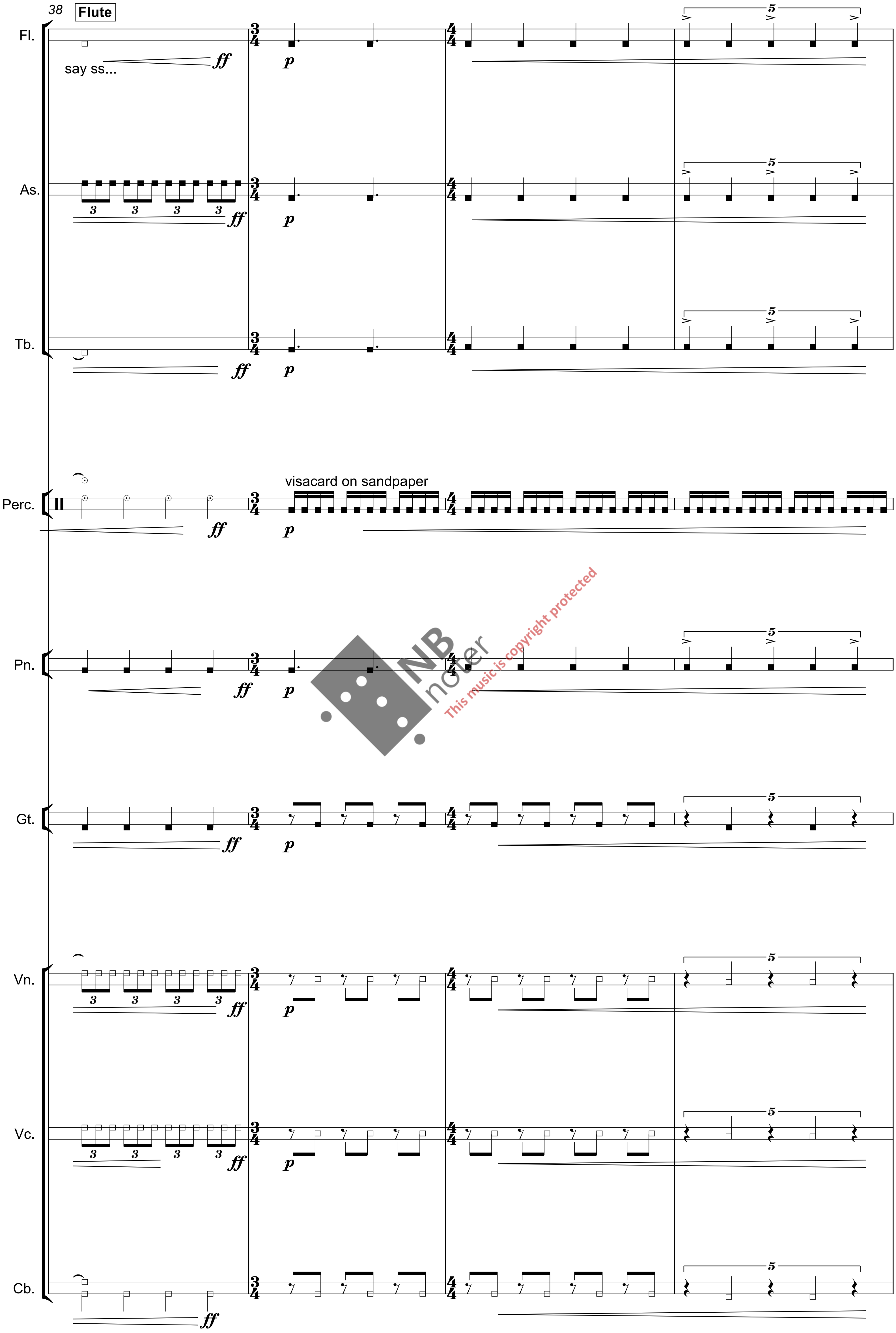
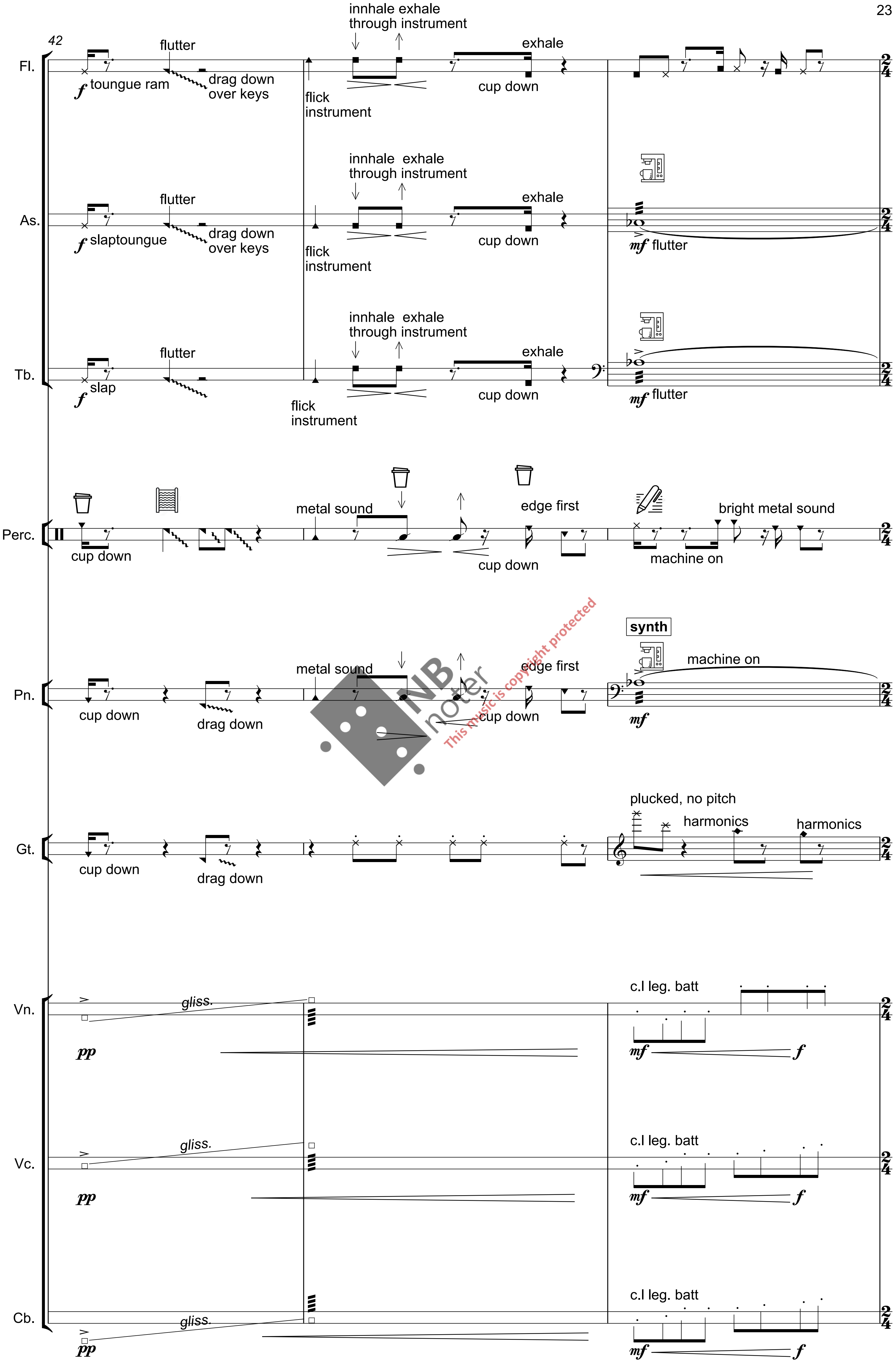

25
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
ff
pp
ff cup down
circular bowing
3
3
f

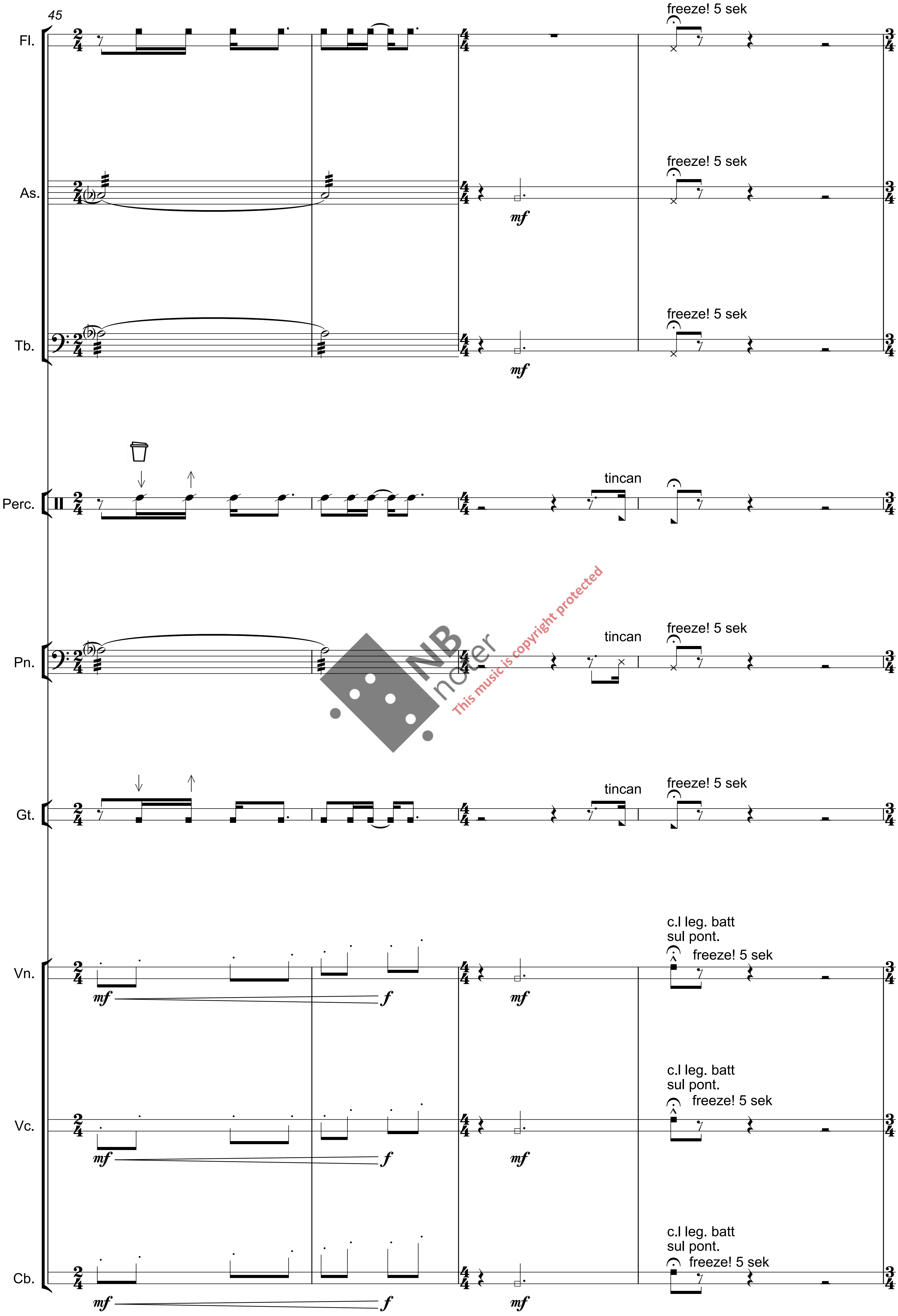

29
A
(objects)
Fl.
As.
Tb.
Perc.
piano
15ma
Pn.
Gt.
bass
Vn.
Vc.
Cb.
mf
p
scratch head
and use nails
on table
similtaniously
sound of slippers
ss
p
f
cup down
drag hand along
string up/down
rub along strings, inside piano
scratch
arco
8va
mf

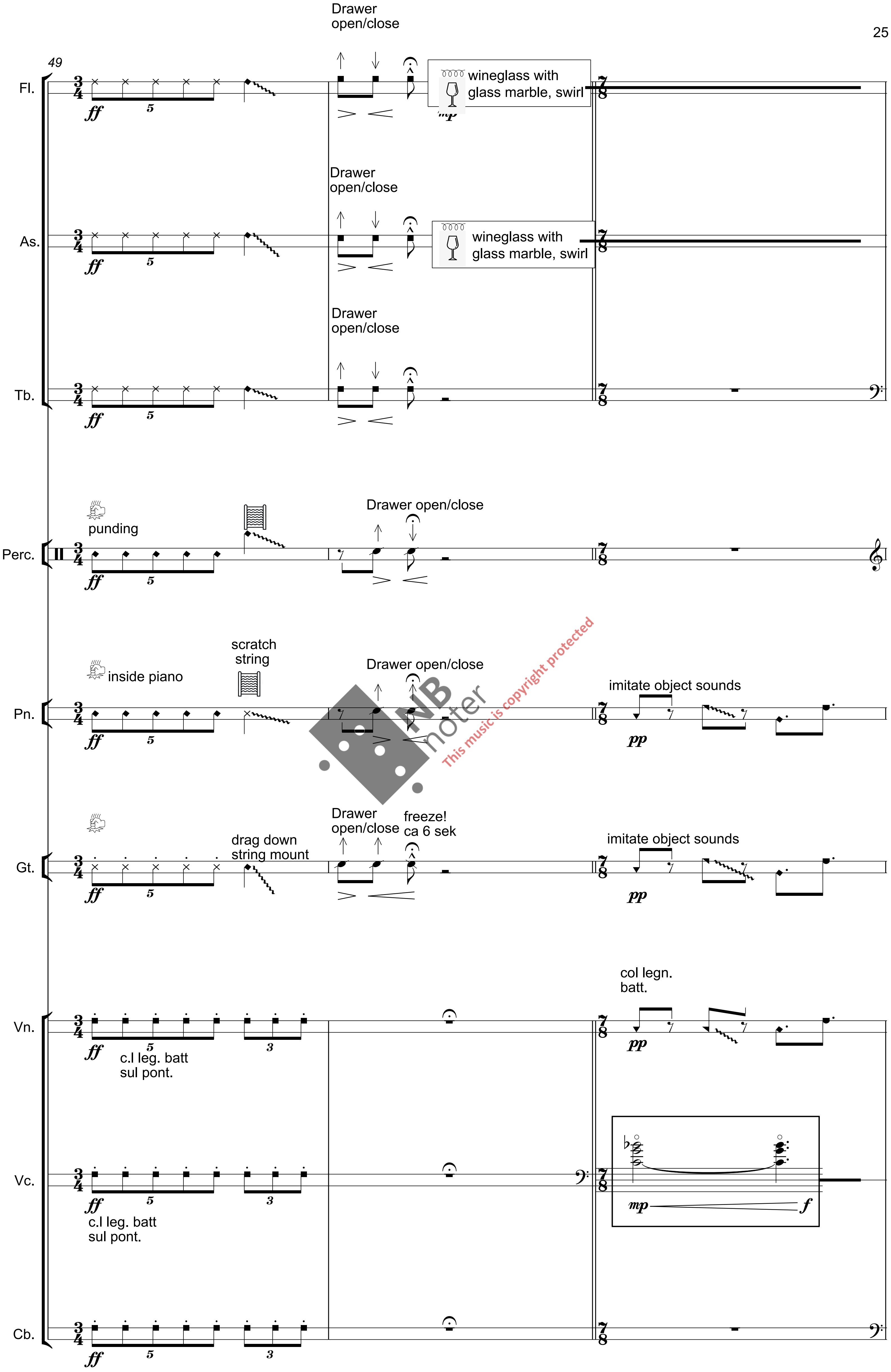

32
♩=98
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
Drawer open/close
innhale/exhale through instrument
innhale/exhale through instrument
innhale/exhale through instrument
Drawer shut
thinking pause, freeze
pp
f
p
mf
Ped.
pedal down no keys pressed
refrigirator sample
Drawer open/close
Drawer open/close
gliss.
gliss.
pizz
arco
falling spicc. no pitch
falling spicc. no pitch


35
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
cup up/down
gliss.
upward gliss, rub string
turning on faucet
say ss...
airsound, ss..
cup in circles
circular movment
spicc
circular bowing
p
3


38
Flute
Fl.
say ss...
ff
p
As.
3
ff
p
Tb.
ff
p
5
Perc.
visacard on sandpaper
ff
p
Pn.
ff
p
Gt.
ff
p
Vn.
ff
p
Vc.
ff
p
Cb.
ff


42
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
innhale exhale
through instrument
flutter
f toungue ram
drag down
over keys
flick
instrument
exhale
cup down
innhale exhale
through instrument
flutter
f slaptoungue
drag down
over keys
flick
instrument
exhale
cup down
mf flutter
innhale exhale
through instrument
flutter
f slap
flick
instrument
exhale
cup down
mf flutter
cup down
metal sound
edge first
cup down
bright metal sound
machine on
synth
machine on
metal sound
edge first
cup down
drag down
cup down
mf
plucked, no pitch
harmonics
harmonics
cup down
drag down
gliss.
pp
c.l leg. batt
mf
f
gliss.
pp
c.l leg. batt
mf
f
gliss.
pp
c.l leg. batt
mf
f
2
4


45
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
freeze! 5 sek
freeze! 5 sek
freeze! 5 sek
mf
mf
tincan
tincan
freeze! 5 sek
tincan
freeze! 5 sek
c.l leg. batt
sul pont.
freeze! 5 sek
mf
f
mf
c.l leg. batt
sul pont.
freeze! 5 sek
mf
f
mf
c.l leg. batt
sul pont.
freeze! 5 sek
mf
f
mf


49
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
ff
5
3
Drawer open/close
wineglass with glass marble, swirl
mp
punding
inside piano
scratch string
drag down string mount
freeze! ca 6 sek
imitate object sounds
pp
col legn. batt.
c.l leg. batt sul pont.
mp
f

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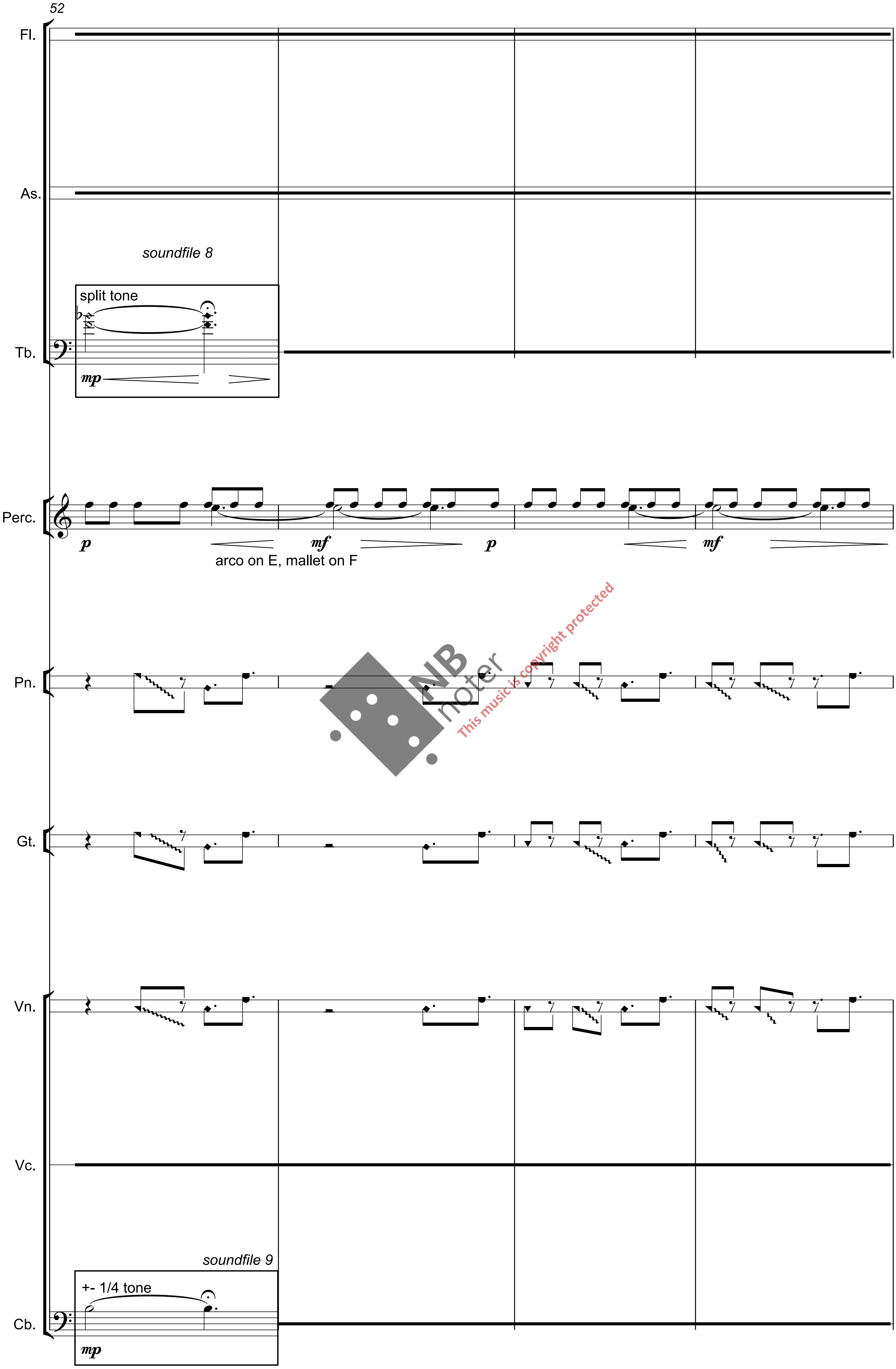
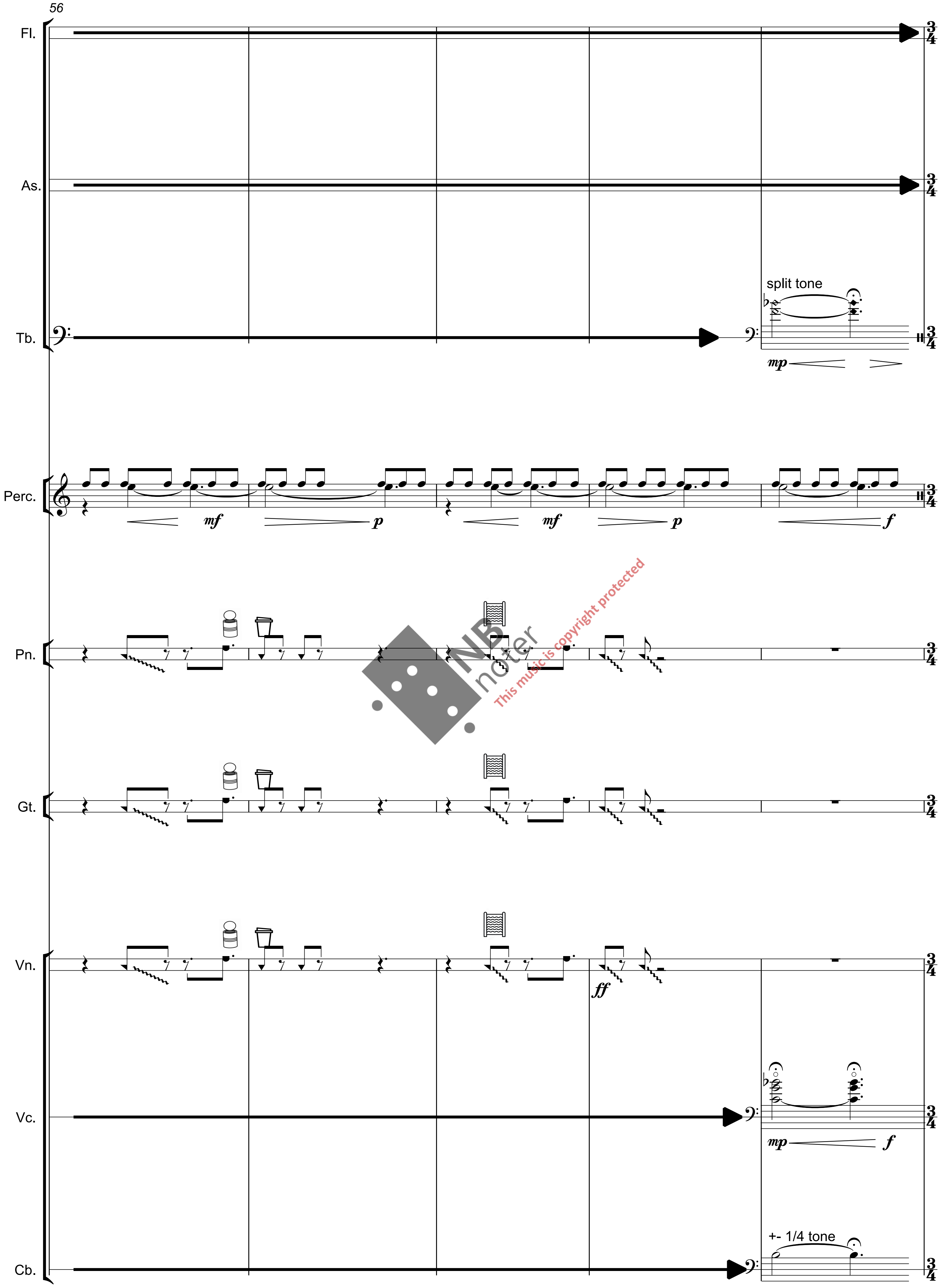
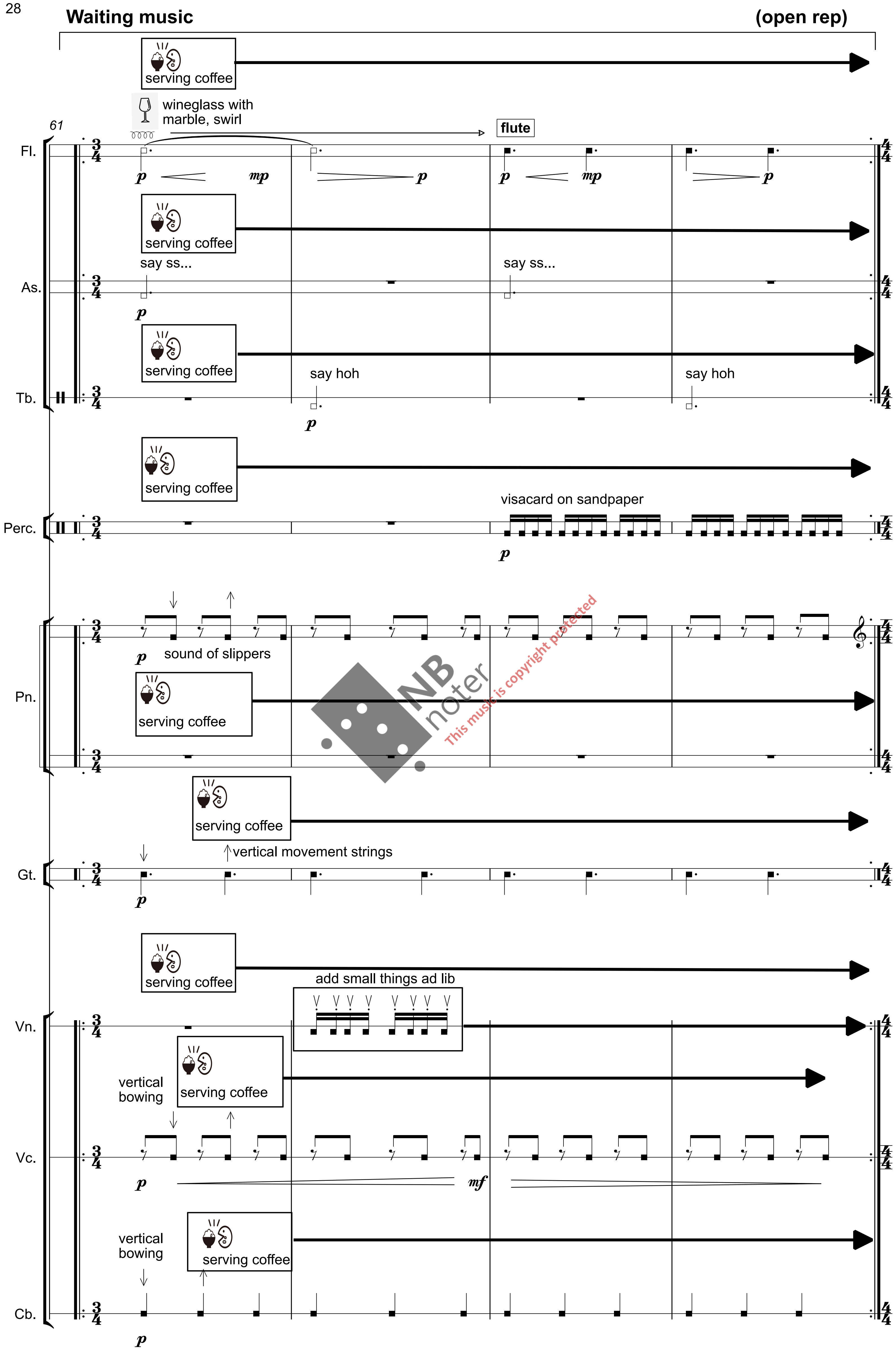
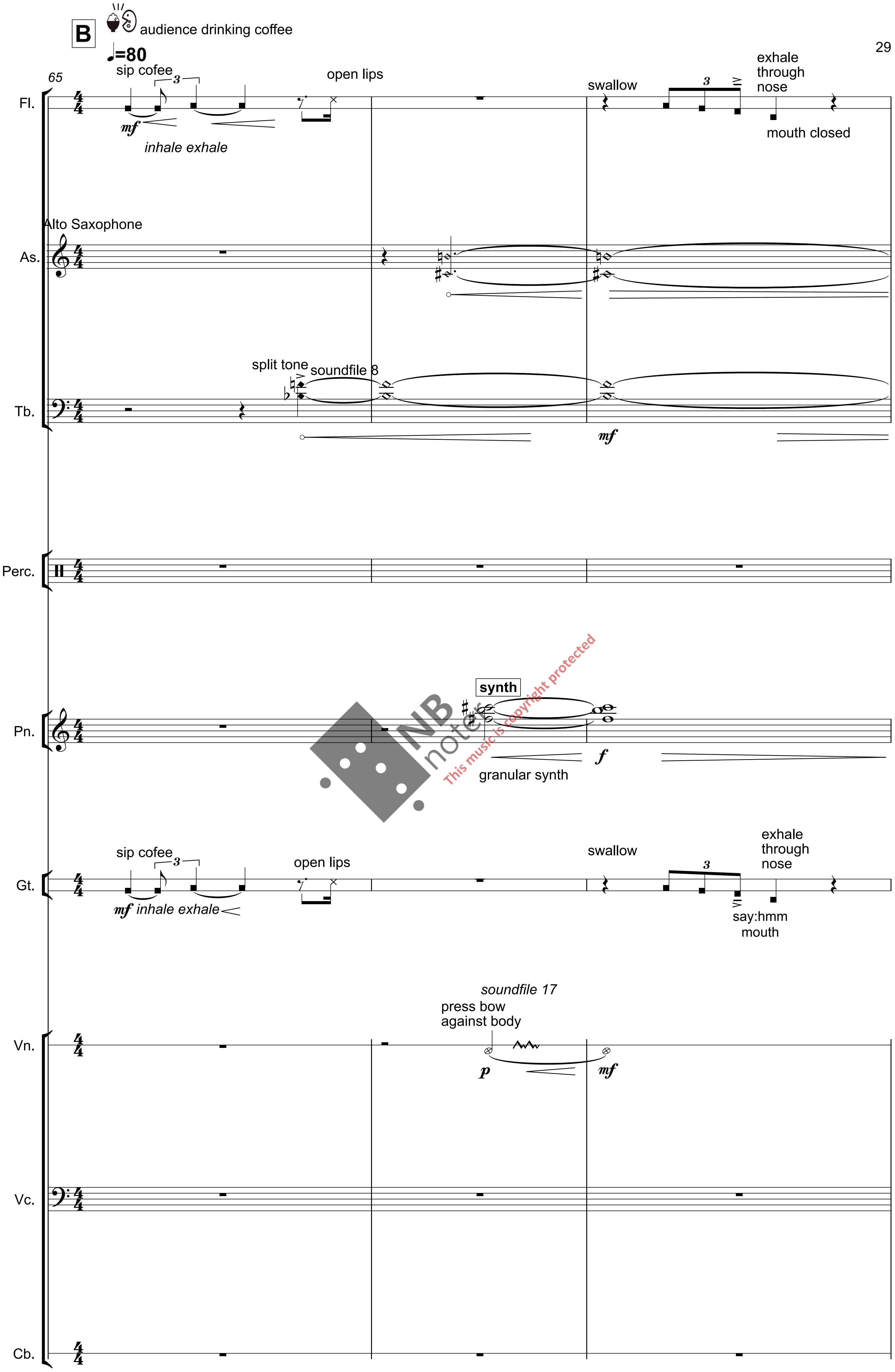
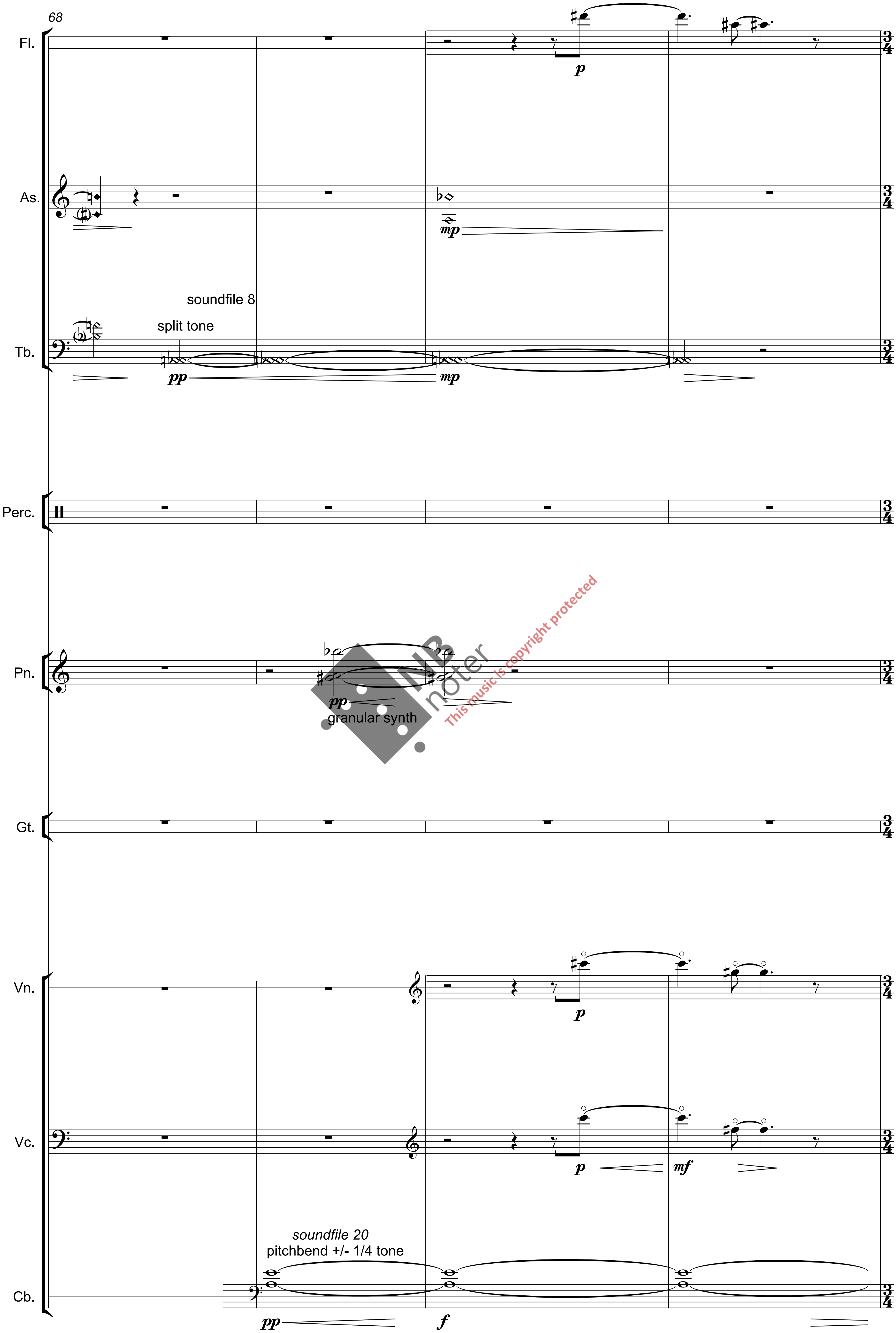
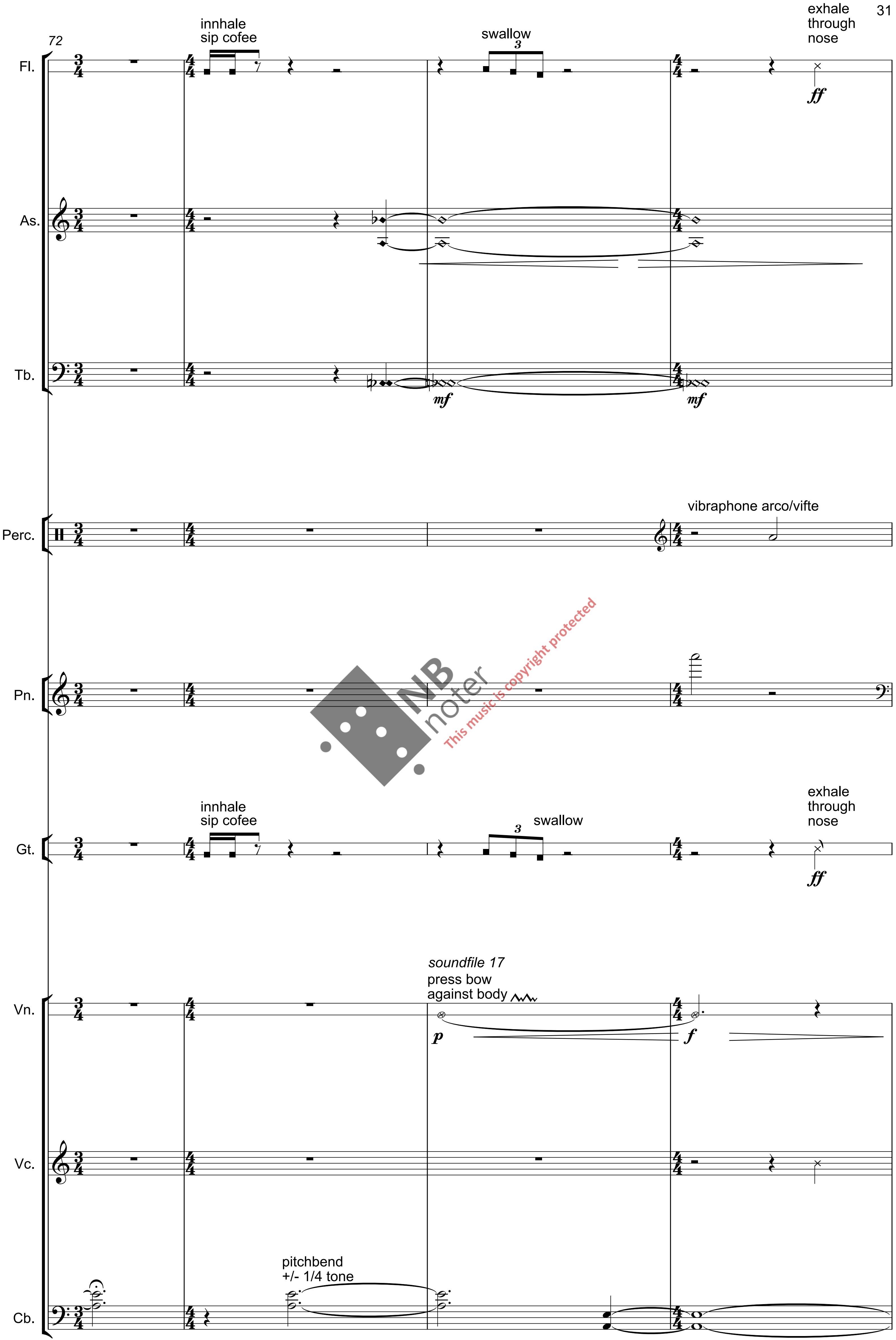

52
Fl.
As.
soundfile 8
split tone
mp
Tb.
Perc.
p
mf
arco on E, mallet on F
p
mf
Pn.
Gt.
Vn.
Vc.
soundfile 9
+- 1/4 tone
mp
Cb.

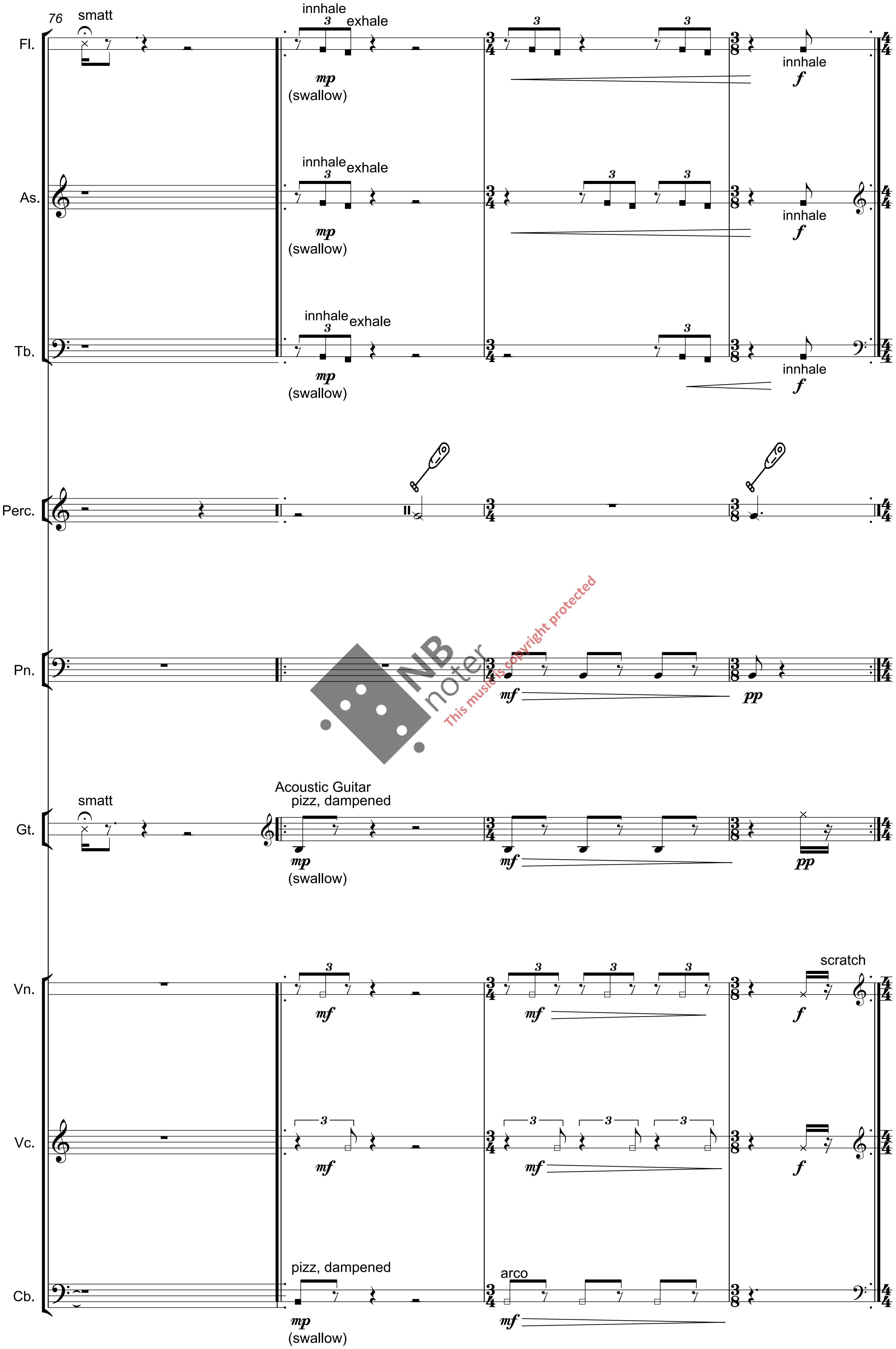

56
Fl.
As.
Tb.
split tone
mp
Perc.
mf
p
mf
p
f
Pn.
Gt.
Vn.
ff
Vc.
mp
f
Cb.
+- 1/4 tone

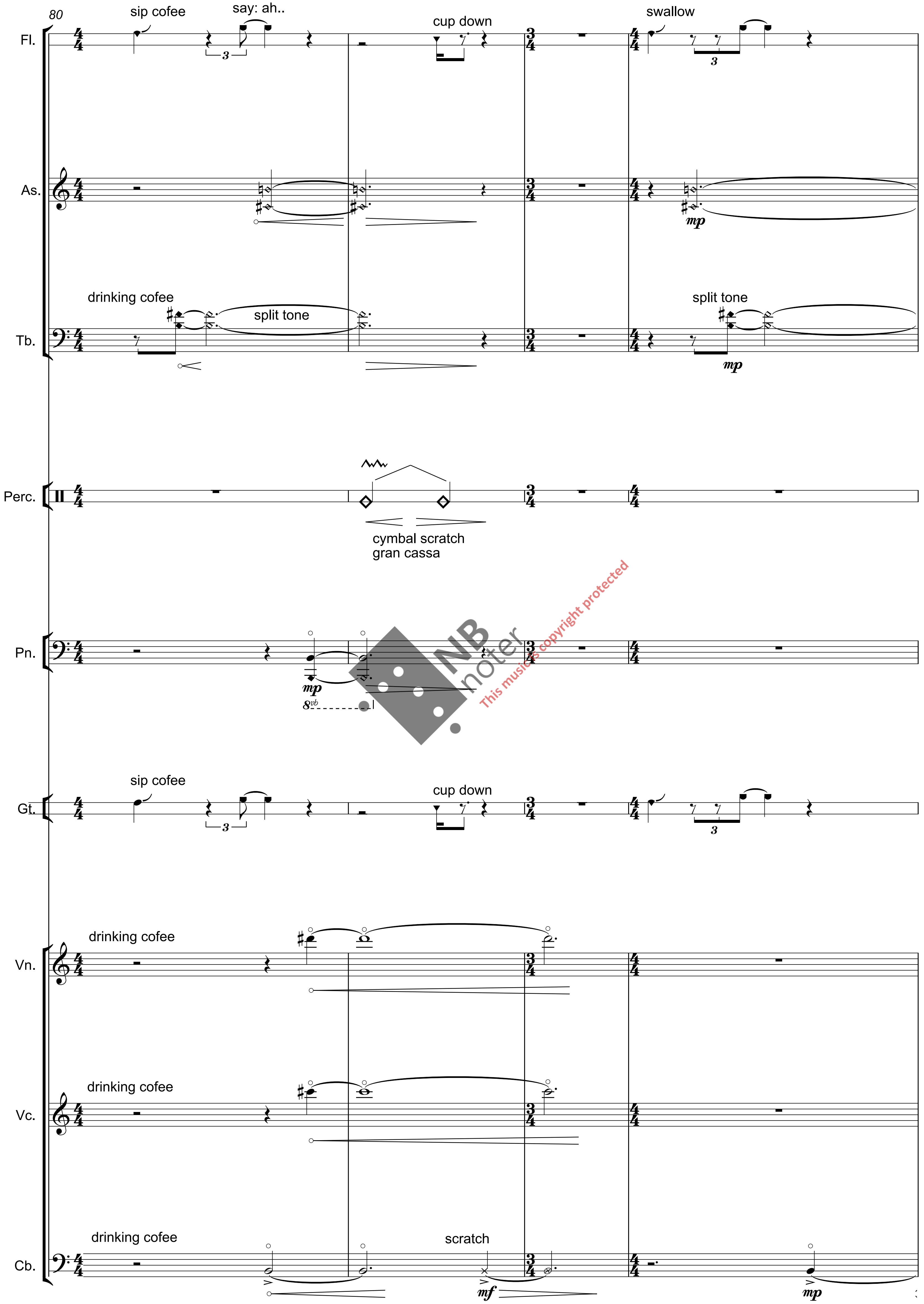

Waiting music
(open rep)
serving coffee
wineglass with marble, swirl
61
flute
Fl.
p
mp
p
p
mp
p
serving coffee
say ss...
say ss...
As.
p
serving coffee
say hoh
say hoh
Tb.
p
serving coffee
visacard on sandpaper
Perc.
p
sound of slippers
p
serving coffee
Pn.
serving coffee
vertical movement strings
Gt.
p
serving coffee
add small things ad lib
Vn.
vertical bowing
serving coffee
Vc.
p
mf
vertical bowing
serving coffee
Cb.
p

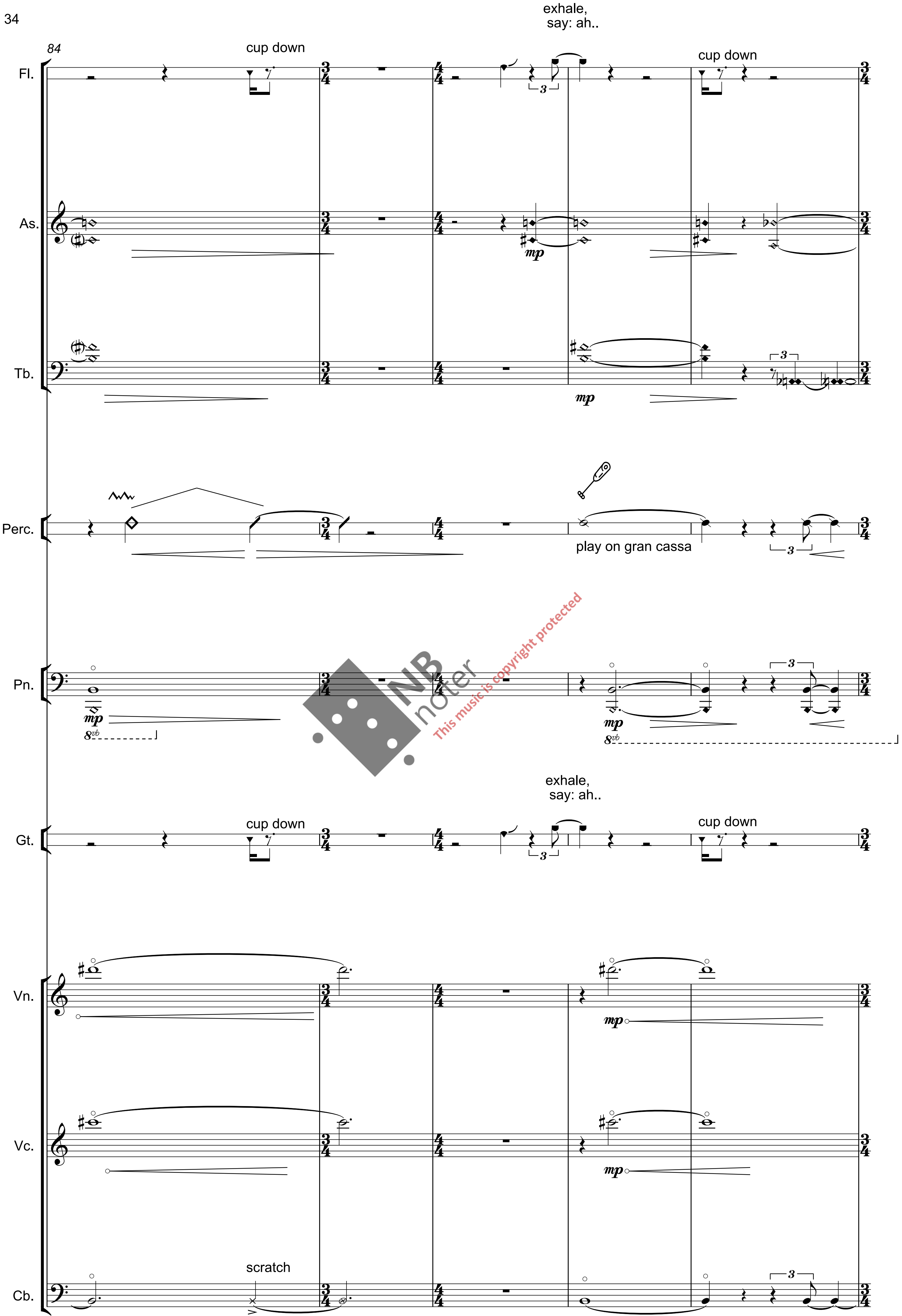

B
audience drinking coffee
♩=80
65
Fl.
sip cofee
3
mf
inhale exhale
open lips
swallow
3
exhale through nose
mouth closed
Alto Saxophone
As.
split tone
soundfile 8
Tb.
mf
Perc.
synth
Pn.
f
granular synth
Gt.
sip cofee
3
mf inhale exhale
open lips
swallow
3
exhale through nose
say:hmm mouth
soundfile 17
press bow against body
Vn.
p
mf
Vc.
Cb.

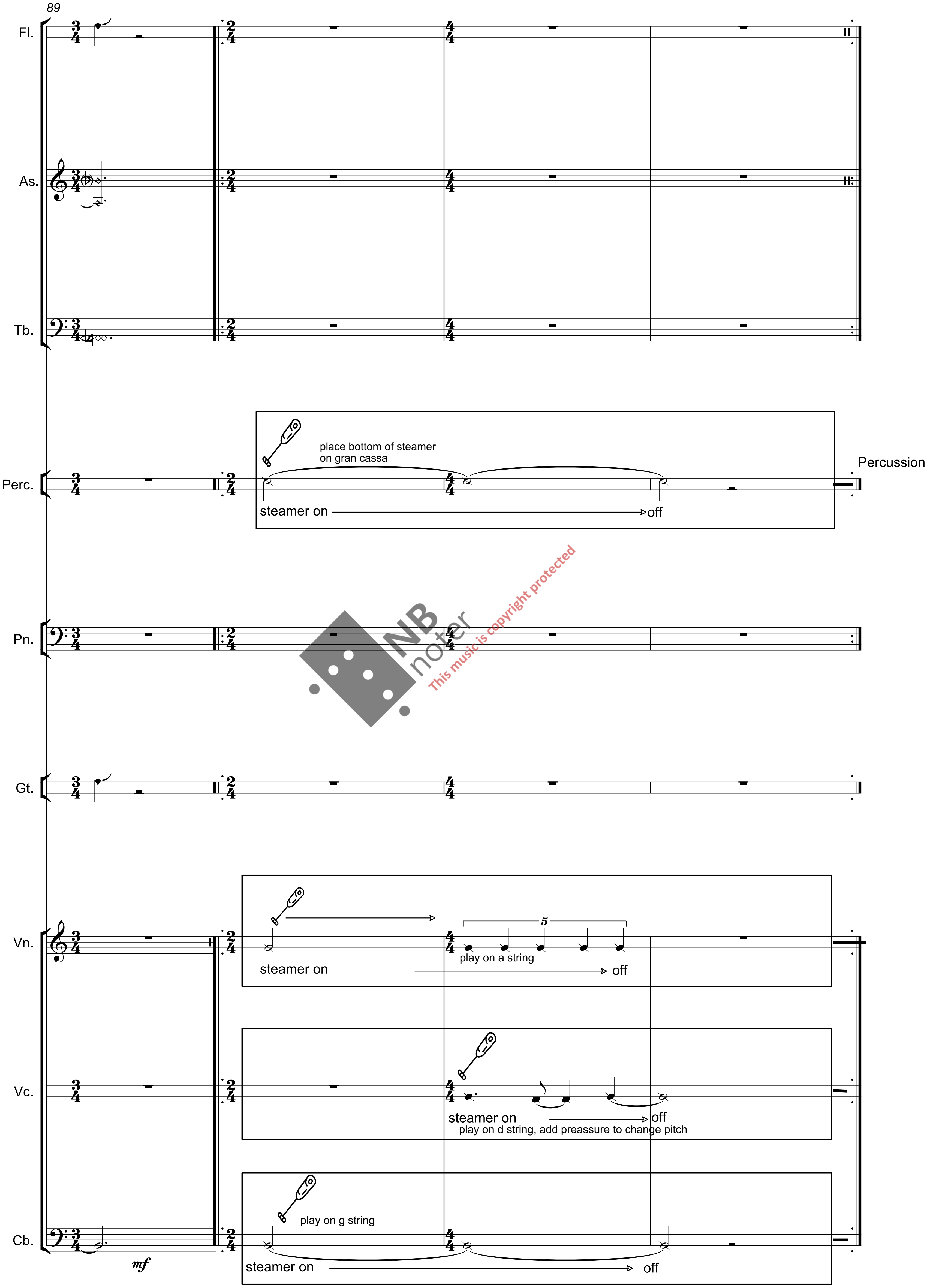

68
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
soundfile 8
split tone
granular synth
soundfile 20
pitchbend +/- 1/4 tone
p
mp
pp
mf
f
3
4

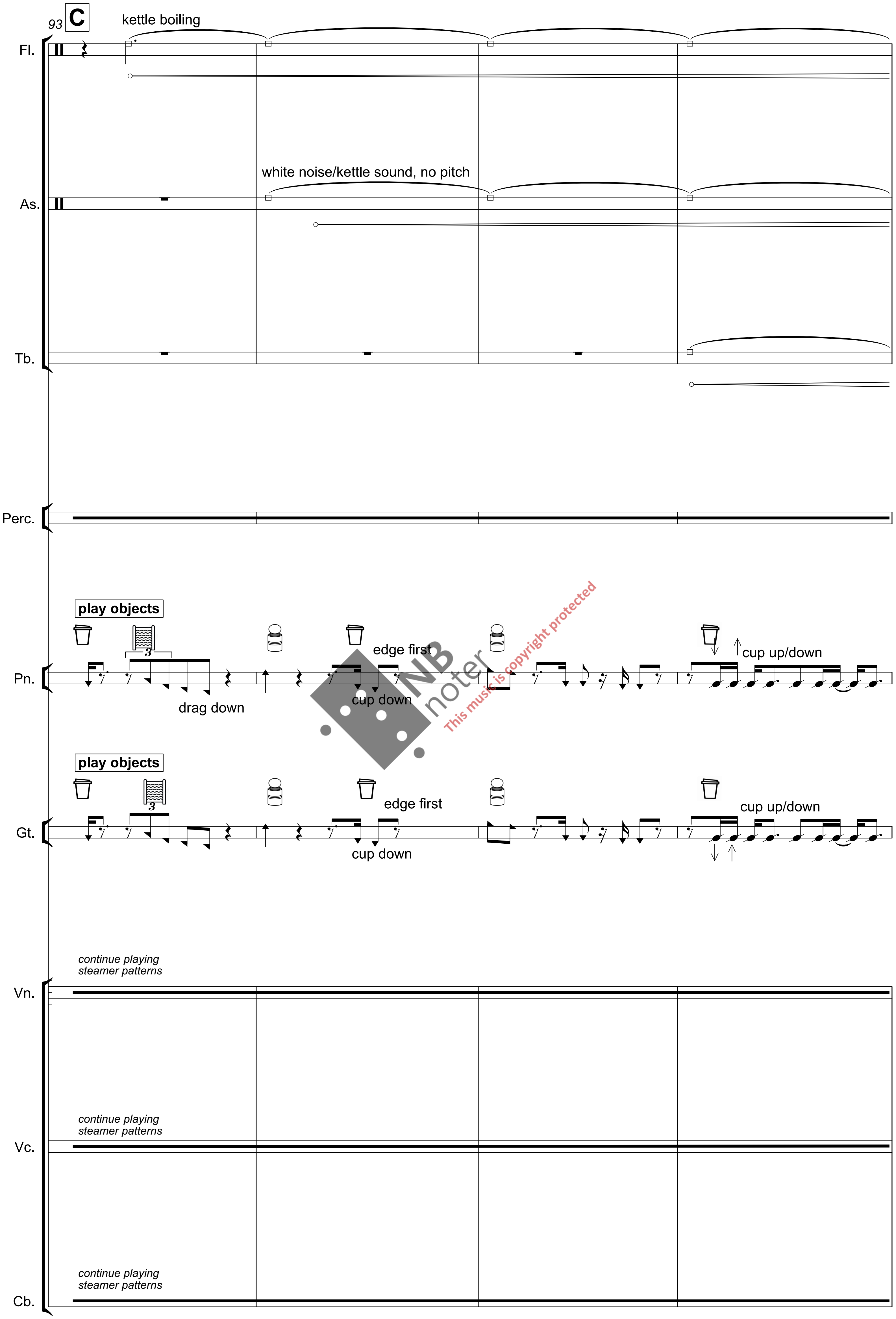

72
innhale
sip cofee
swallow
3
exhale
through
nose
ff
Fl.
As.
Tb.
mf
mf
vibraphone arco/vifte
Perc.
Pn.
innhale
sip cofee
3
swallow
exhale
through
nose
ff
Gt.
soundfile 17
press bow
against body
p
f
Vn.
Vc.
pitchbend
+/- 1/4 tone
Cb.

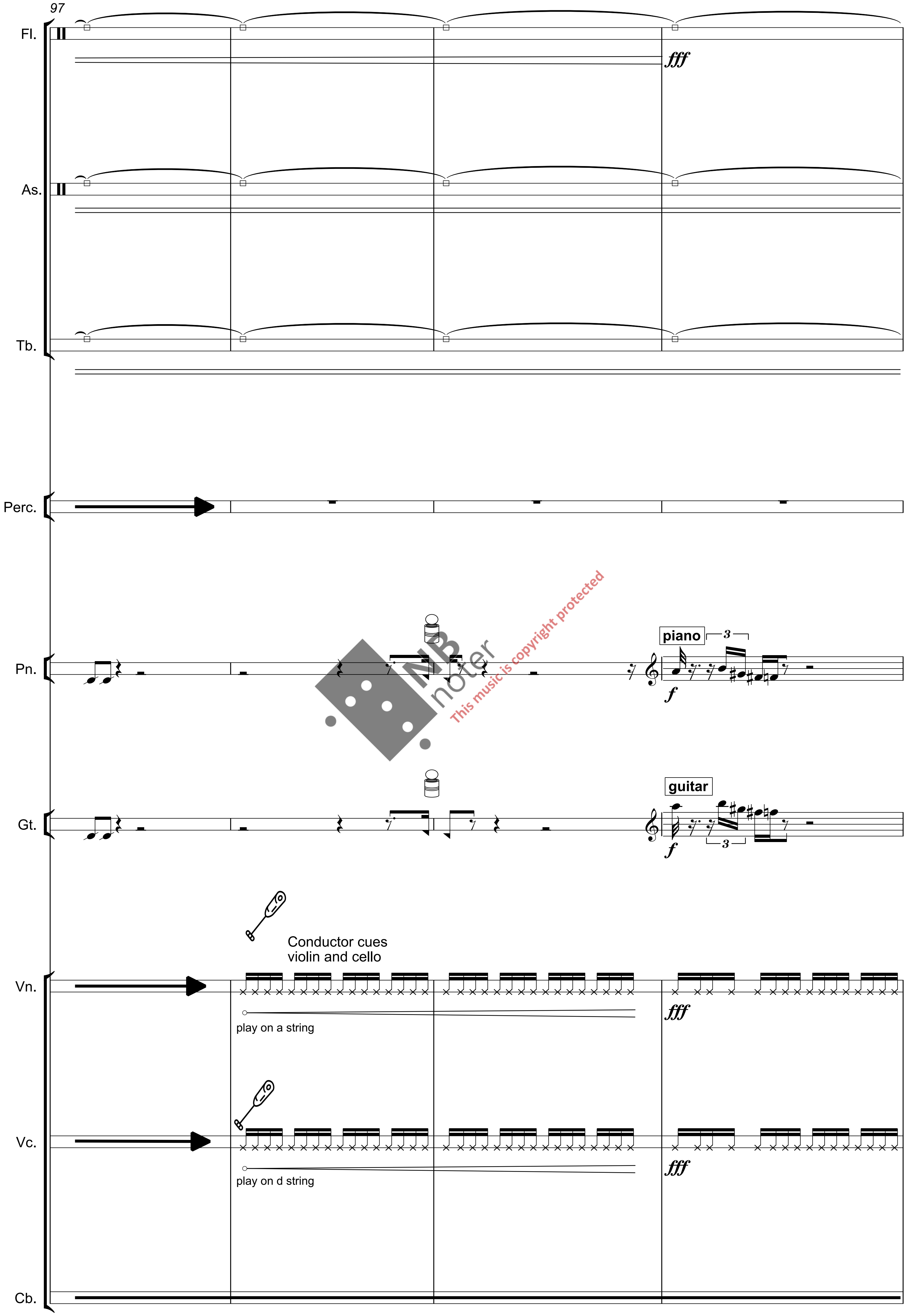

76
smatt
Fl.
innhale
exhale
3
mp
(swallow)
innhale
f
As.
Tb.
Perc.
Pn.
mf
pp
Gt.
Acoustic Guitar
pizz, dampened
Vn.
scratch
f
Vc.
Cb.
pizz, dampened
arco

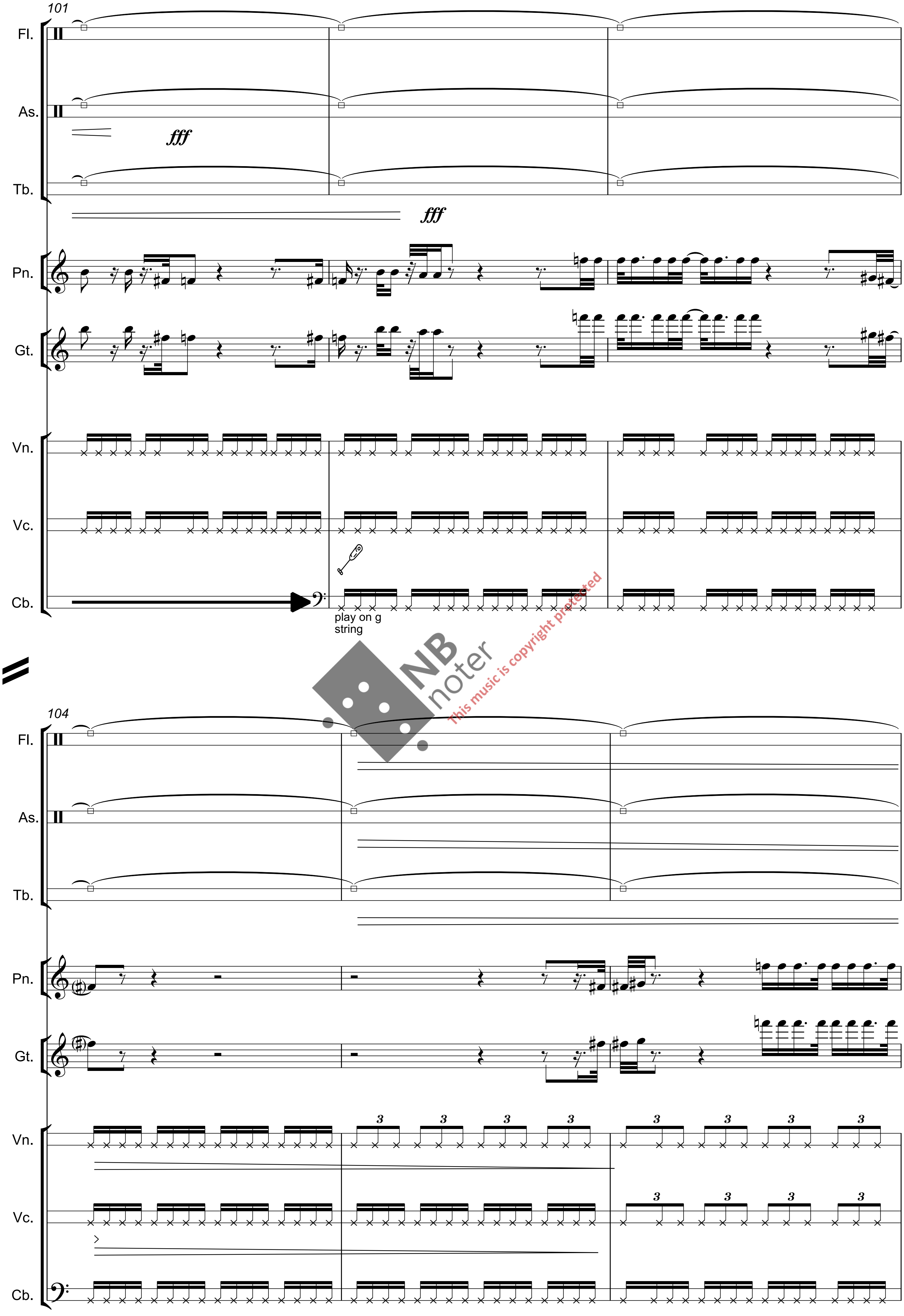

80
Fl.
sip cofee
exhale,
say: ah..
3
cup down
swallow
3
As.
mp
Tb.
drinking cofee
split tone
split tone
mp
Perc.
cymbal scratch
gran cassa
Pn.
mp
8vb
Gt.
sip cofee
3
cup down
3
Vn.
drinking cofee
Vc.
drinking cofee
Cb.
drinking cofee
scratch
mf
mp

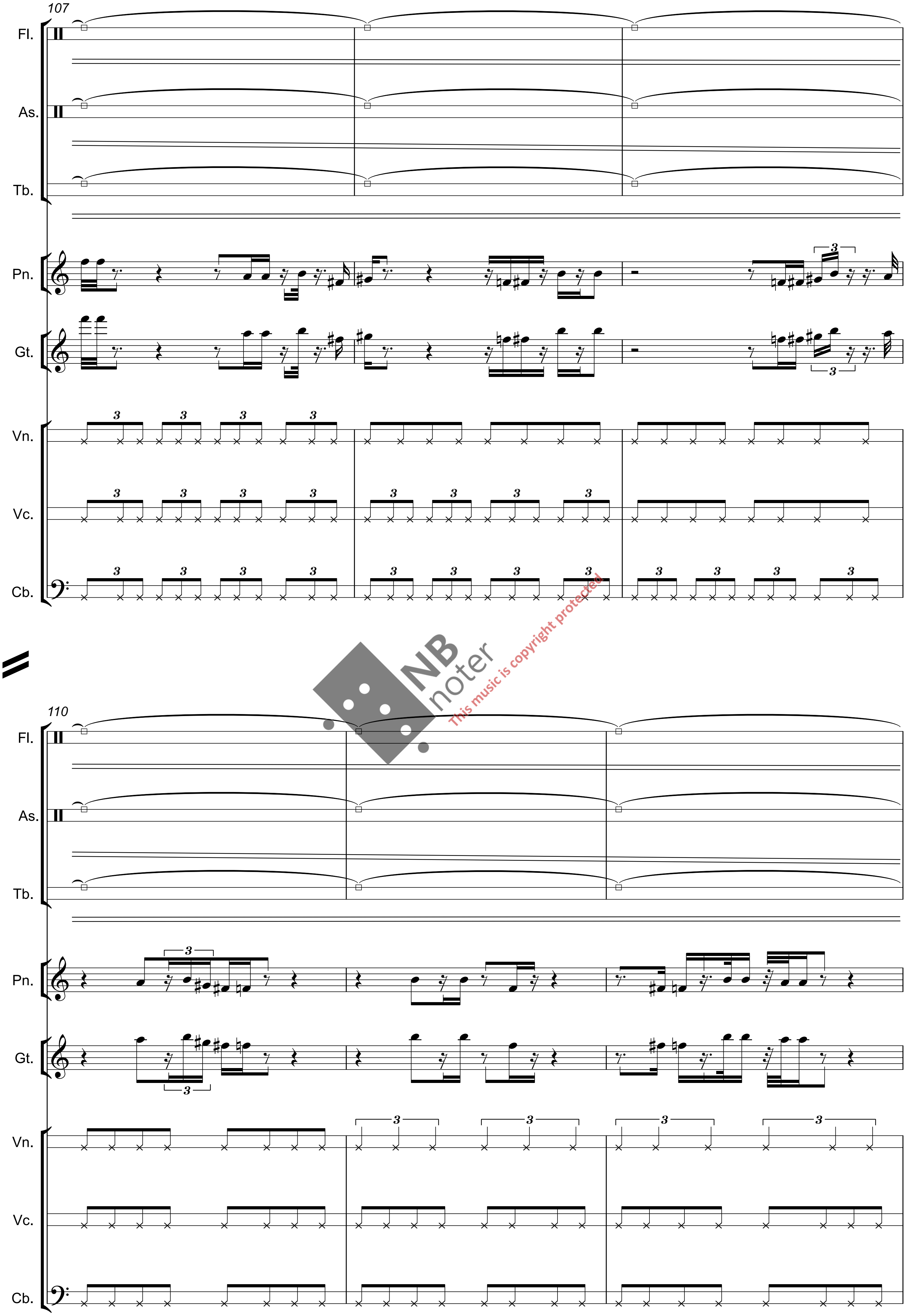

84
exhale,
say: ah..
cup down
cup down
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
mp
play on gran cassa
3
8vb
exhale,
say: ah..
cup down
cup down
scratch
mf

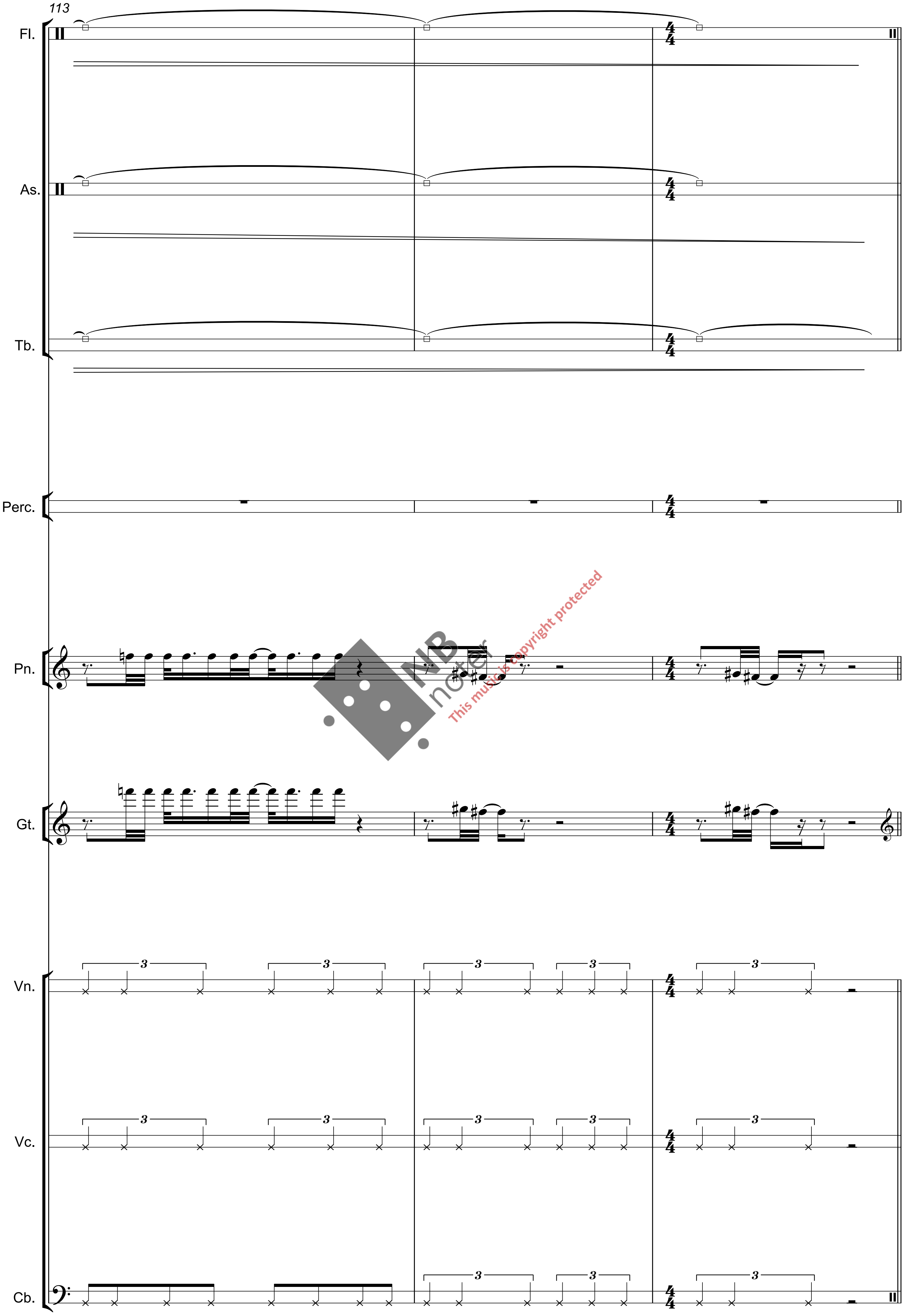

89
Fl.
As.
Tb.
Perc.
place bottom of steamer
on gran cassa
steamer on
off
Percussion
Pn.
Gt.
Vn.
5
play on a string
steamer on
off
Vc.
steamer on
off
play on d string, add preassure to change pitch
Cb.
play on g string
steamer on
off
mf

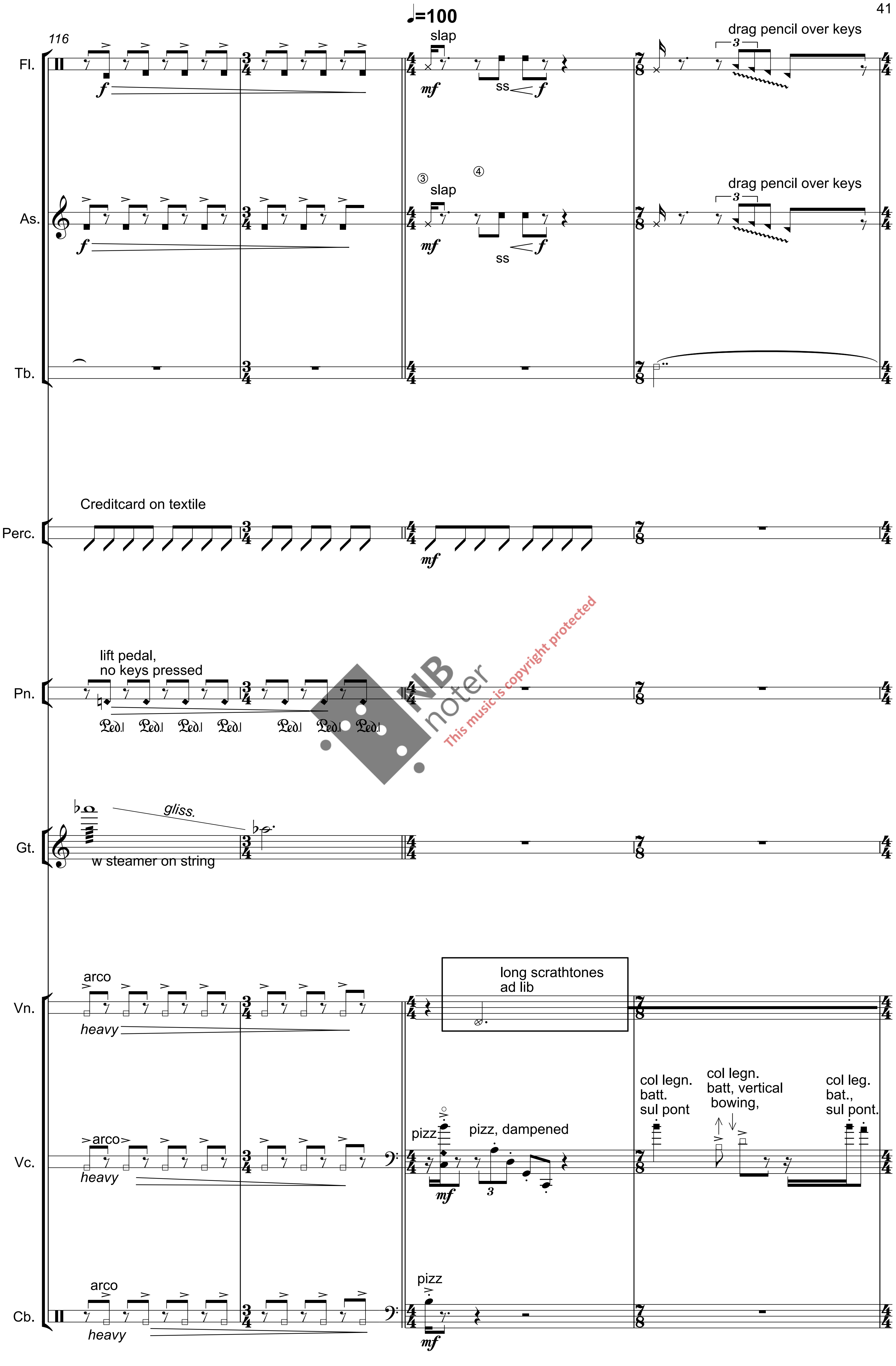

93
C
kettle boiling
Fl.
white noise/kettle sound, no pitch
As.
Tb.
Perc.
play objects
edge first
cup down
drag down
cup up/down
3
Pn.
play objects
edge first
cup down
cup up/down
3
Gt.
continue playing
steamer patterns
Vn.
continue playing
steamer patterns
Vc.
continue playing
steamer patterns
Cb.

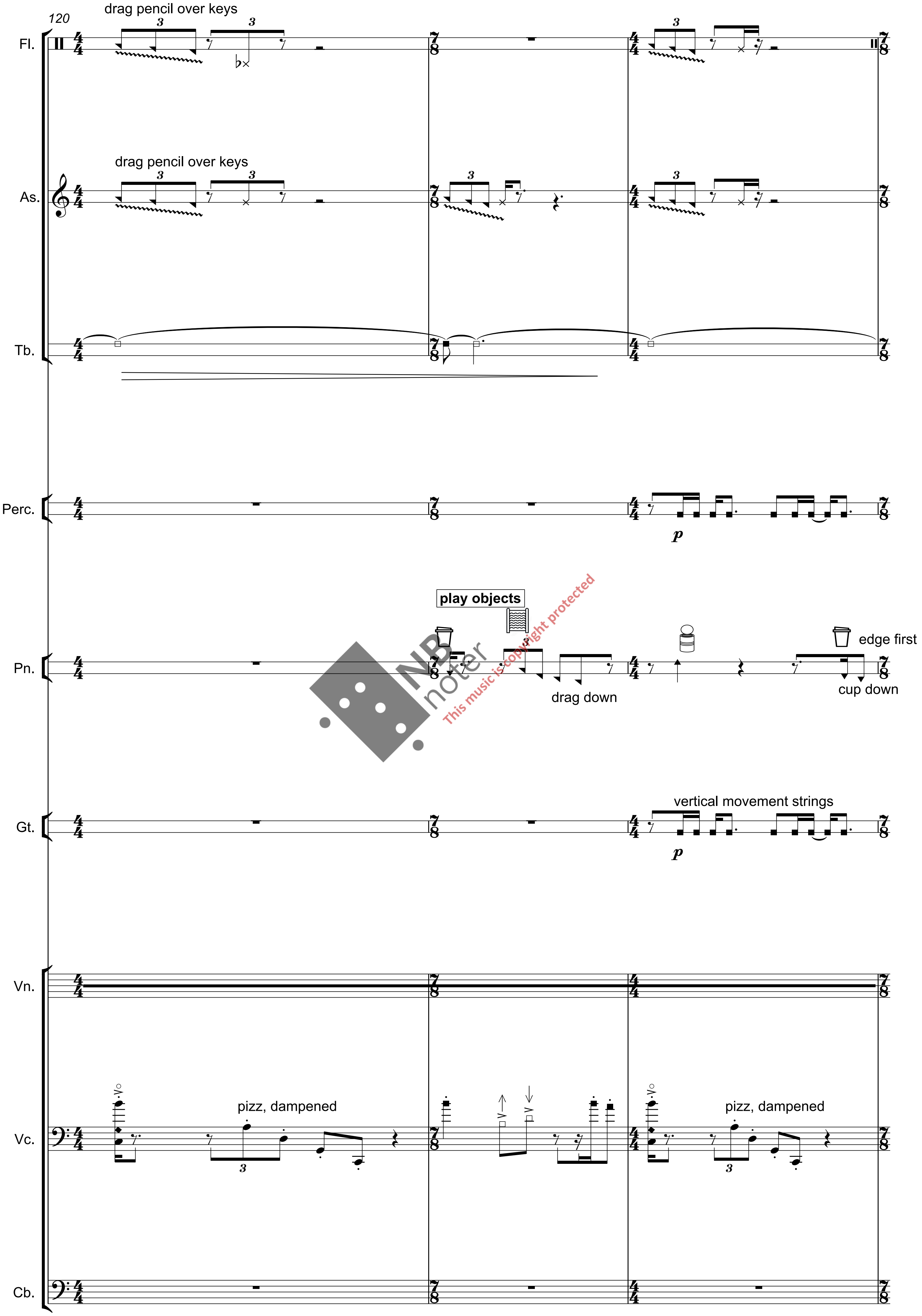

97
Fl.
fff
As.
Tb.
Perc.
Pn.
piano
3
f
Gt.
guitar
3
f
Conductor cues
violin and cello
Vn.
play on a string
fff
Vc.
play on d string
fff
Cb.


101
Fl.
As.
fff
Tb.
fff
Pn.
Gt.
Vn.
Vc.
Cb.
play on g string
104
Fl.
As.
Tb.
Pn.
Gt.
Vn.
3
Vc.
Cb.


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.
3


♩=100
116
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
slap
ss
③
④
slap
ss
drag pencil over keys
3
drag pencil over keys
3
Creditcard on textile
lift pedal,
no keys pressed
Ped.
gliss.
w steamer on string
arco
heavy
long scrathtones
ad lib
arco
heavy
pizz
pizz, dampened
3
col legn.
batt.
sul pont
col legn.
batt, vertical
bowing,
col leg.
bat.,
sul pont.
arco
heavy
pizz
f
mf
f
f
mf
f
mf
mf
mf


120
drag pencil over keys
Fl.
drag pencil over keys
As.
Tb.
Perc.
p
play objects
edge first
Pn.
drag down
cup down
vertical movement strings
Gt.
p
Vn.
pizz, dampened
Vc.
pizz, dampened
Cb.

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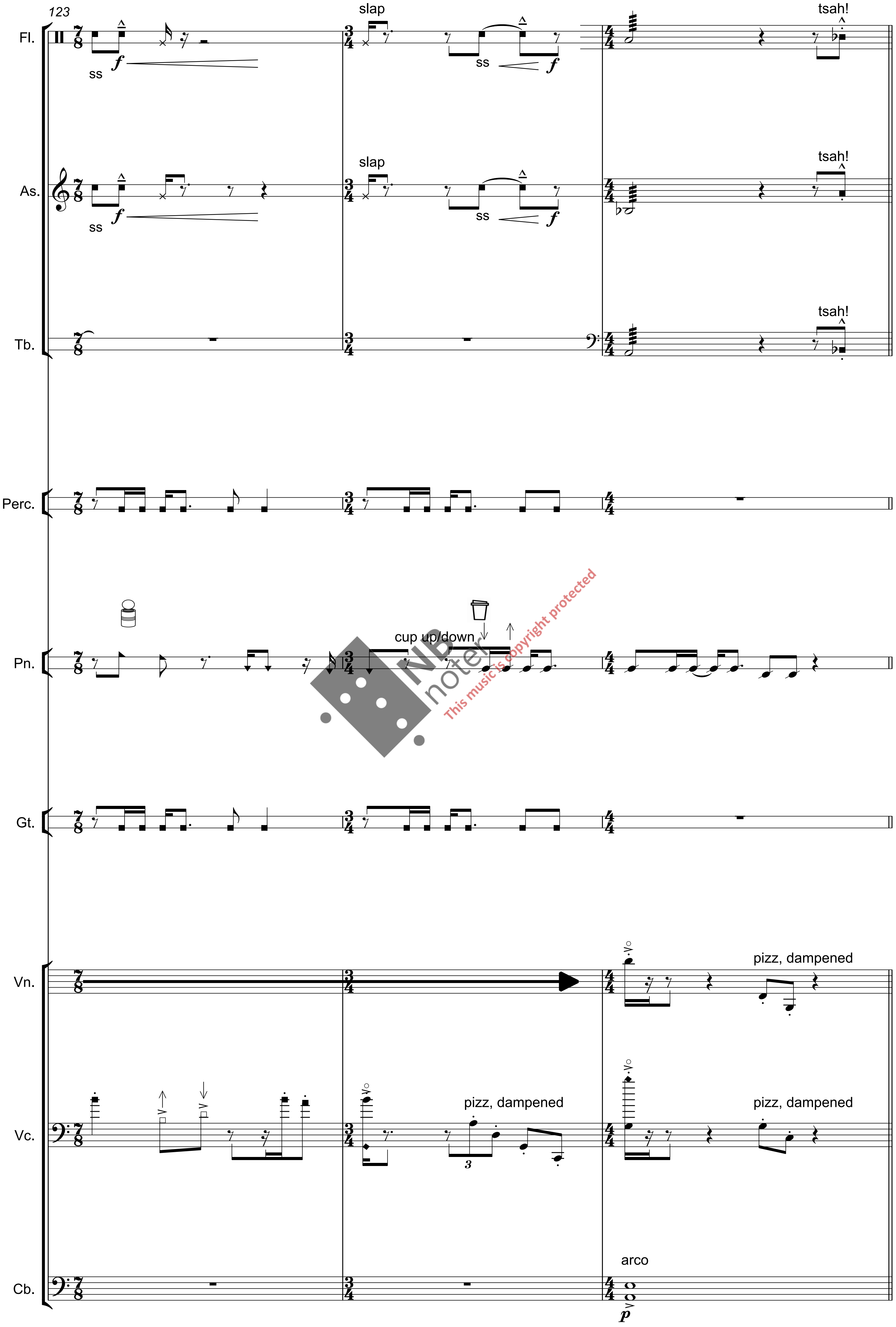
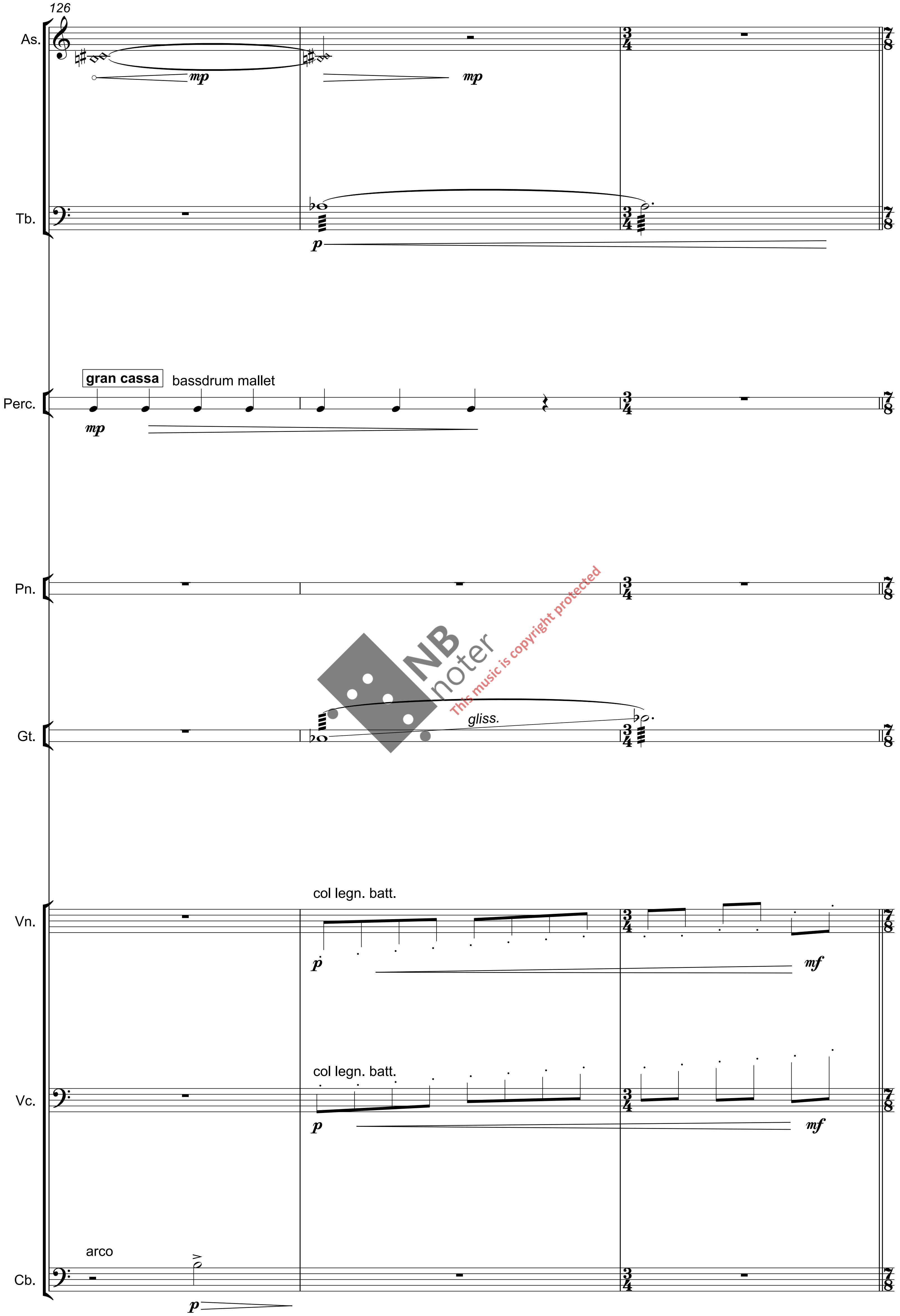
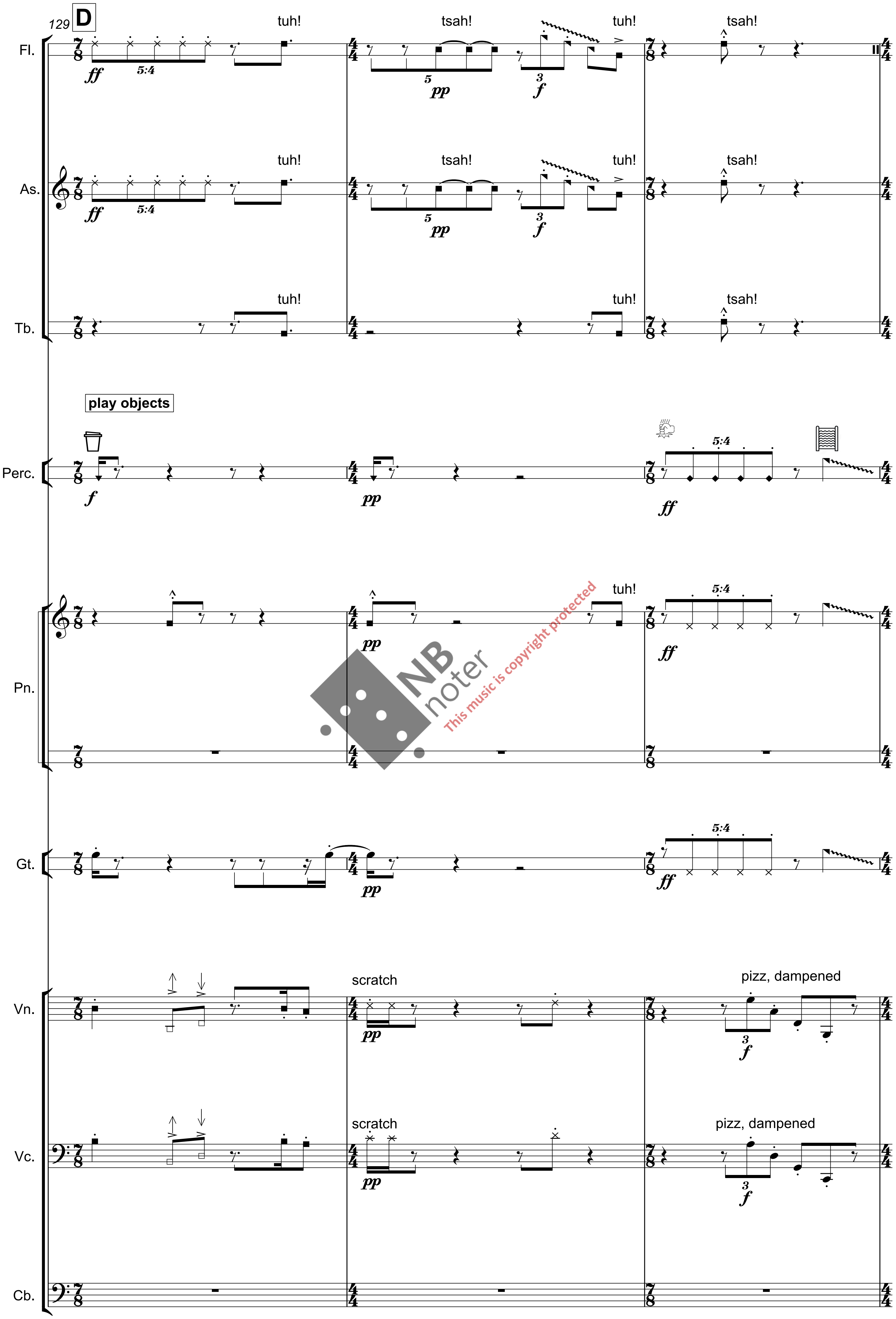
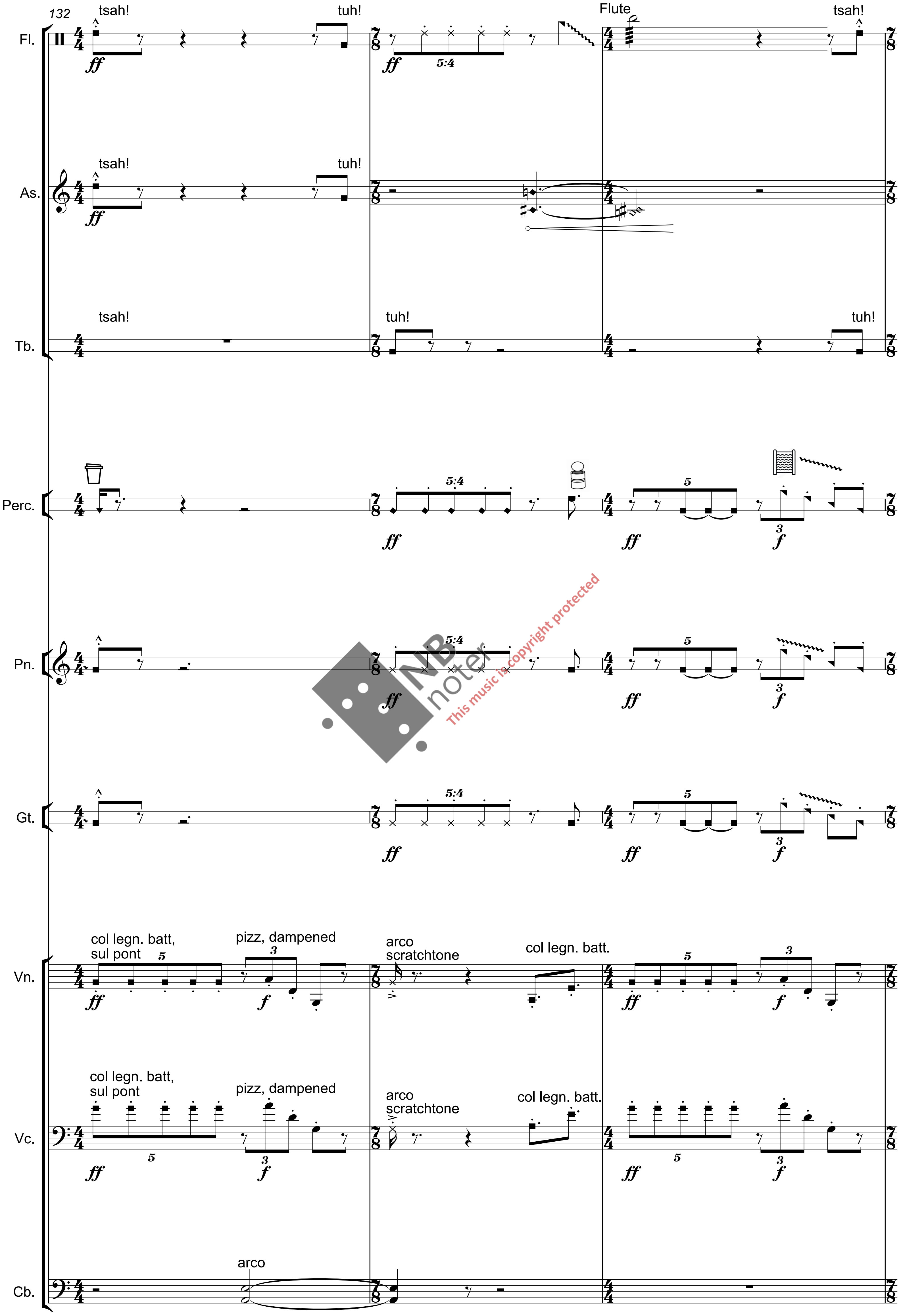
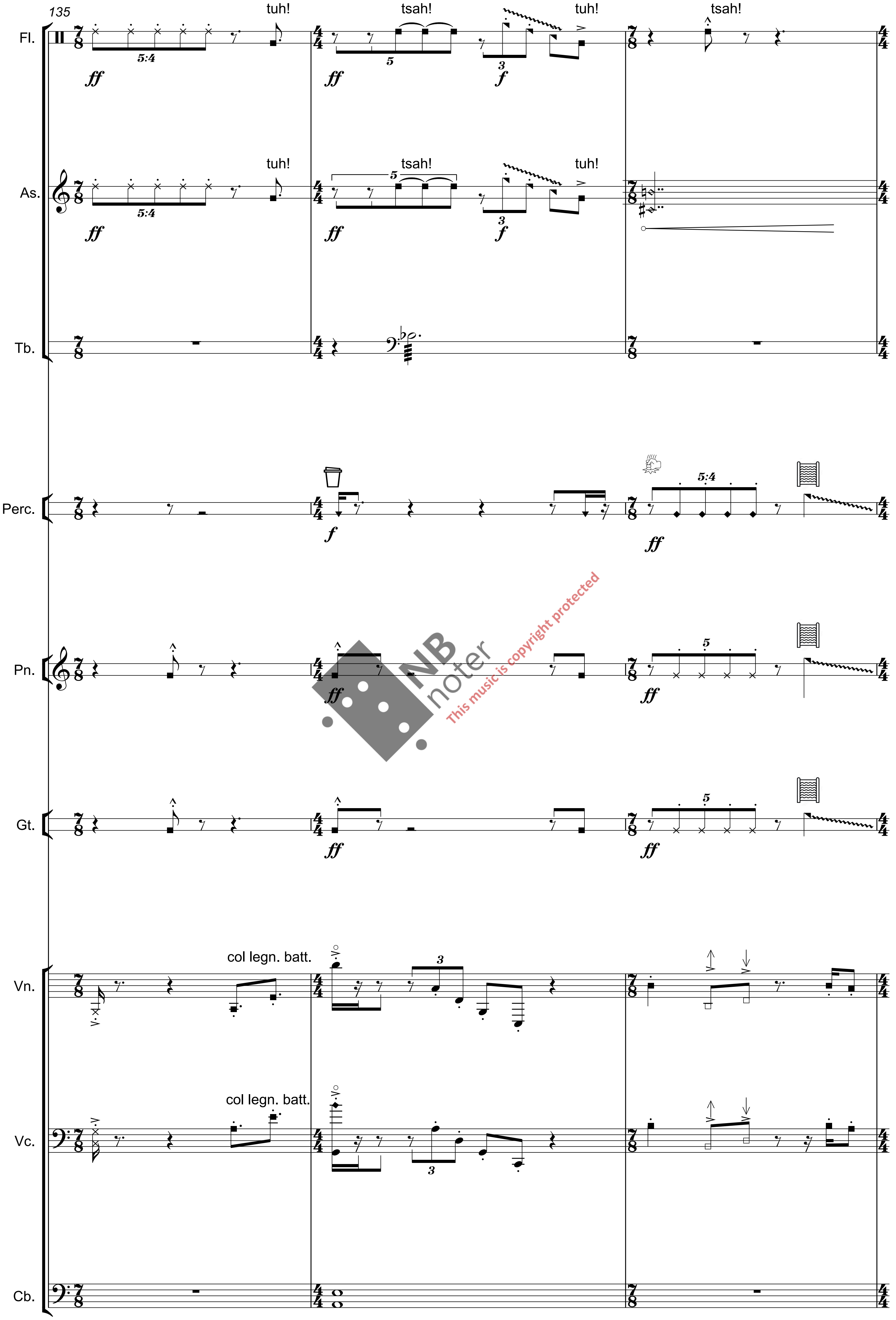
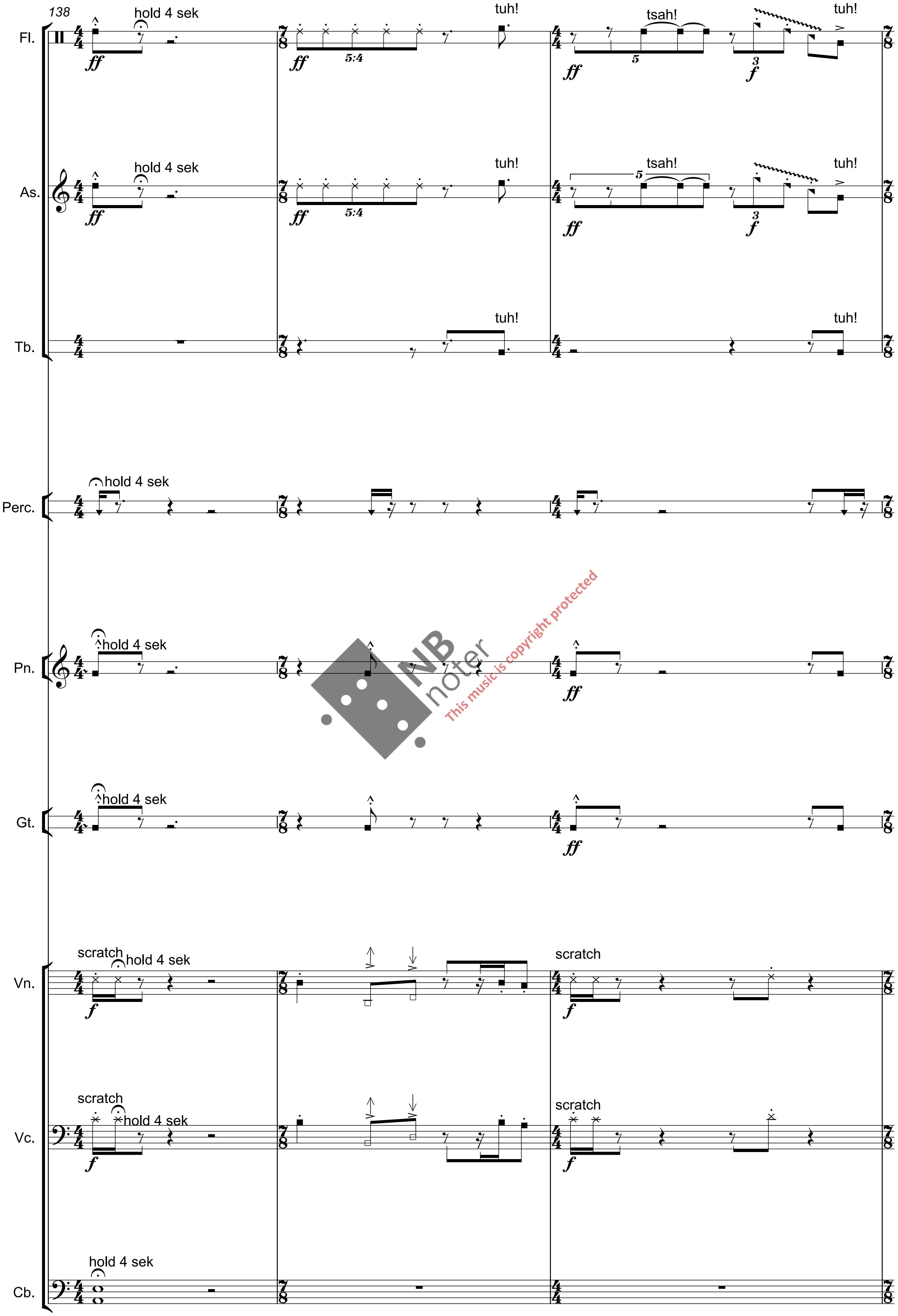

123
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
ss
f
slap
ss
f
tsah!
slap
tsah!
tsah!
cup up/down
pizz, dampened
pizz, dampened
pizz, dampened
3
arco
p

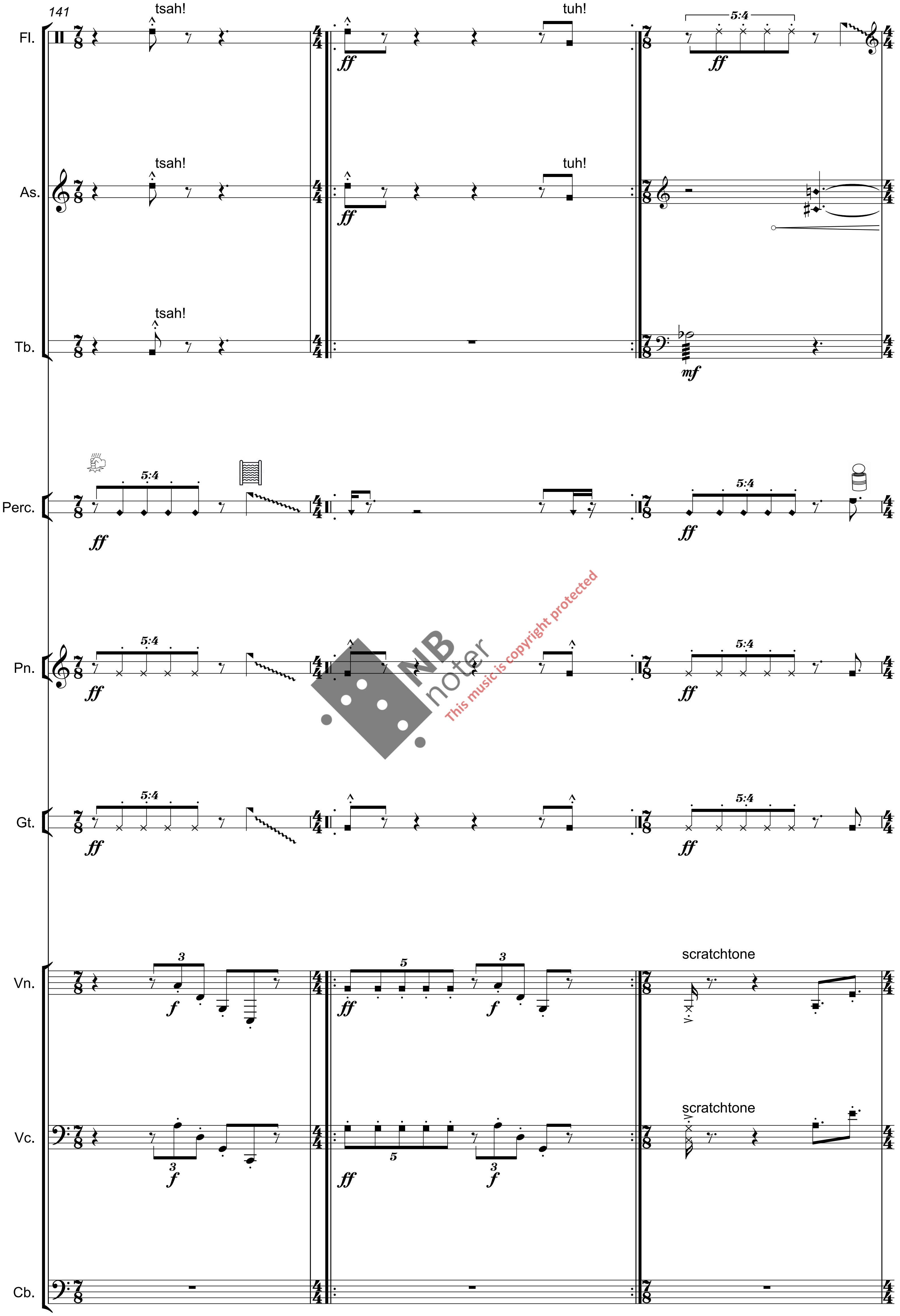

126
As.
Tb.
Perc.
gran cassa
bassdrum mallet
Pn.
Gt.
gliss.
Vn.
col legn. batt.
Vc.
col legn. batt.
Cb.
arco
mp
p
mf

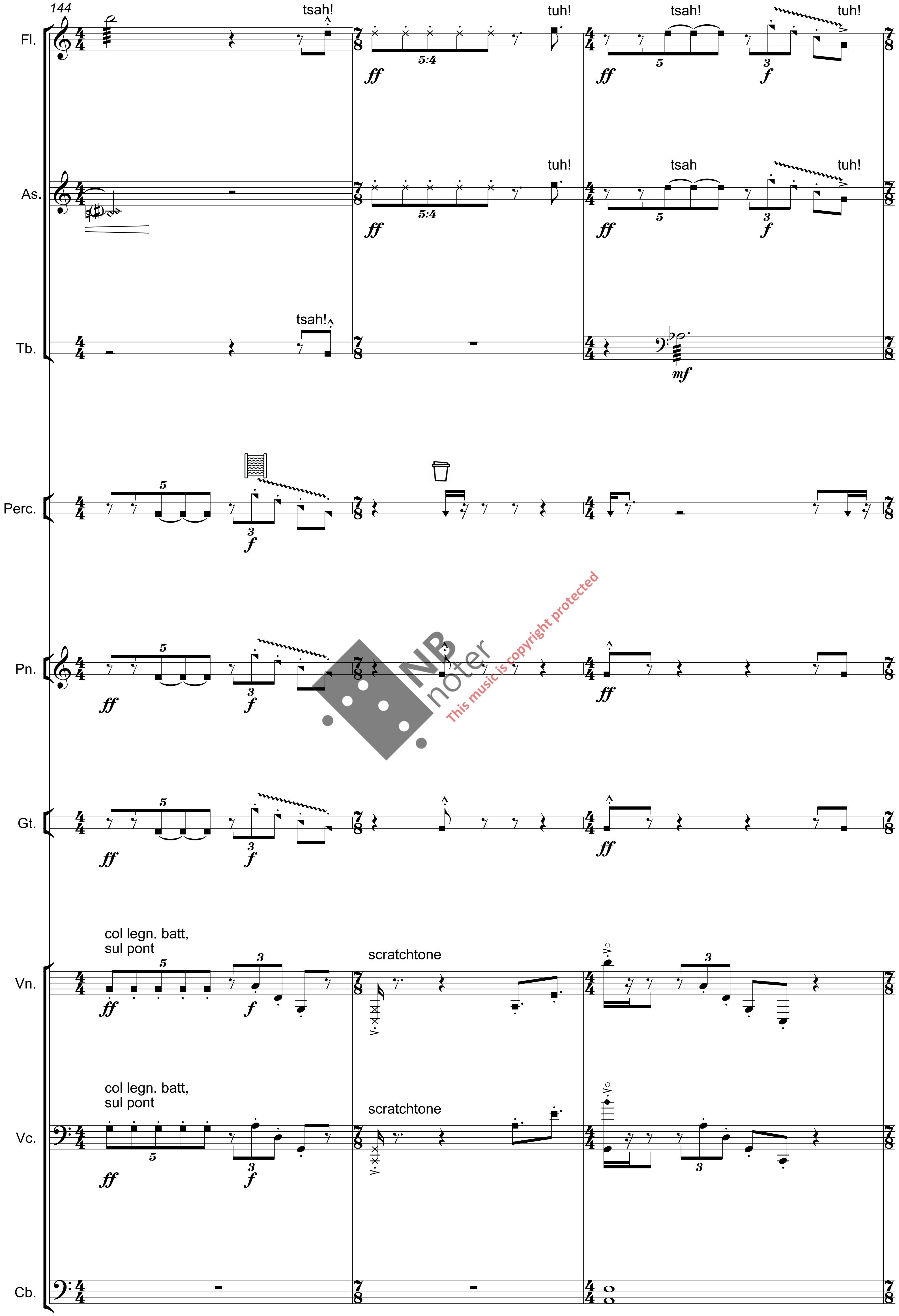

129
D
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
tuh!
tsah!
tuh!
tsah!
tuh!
tsah!
tuh!
tsah!
tuh!
tuh!
tsah!
play objects
tuh!
scratch
pizz, dampened
scratch
pizz, dampened
ff
5:4
5
pp
3
f
ff
5:4
5
pp
3
f
f
pp
5:4
ff
pp
5:4
ff
pp
5:4
ff
pp
3
f
pp
3
f

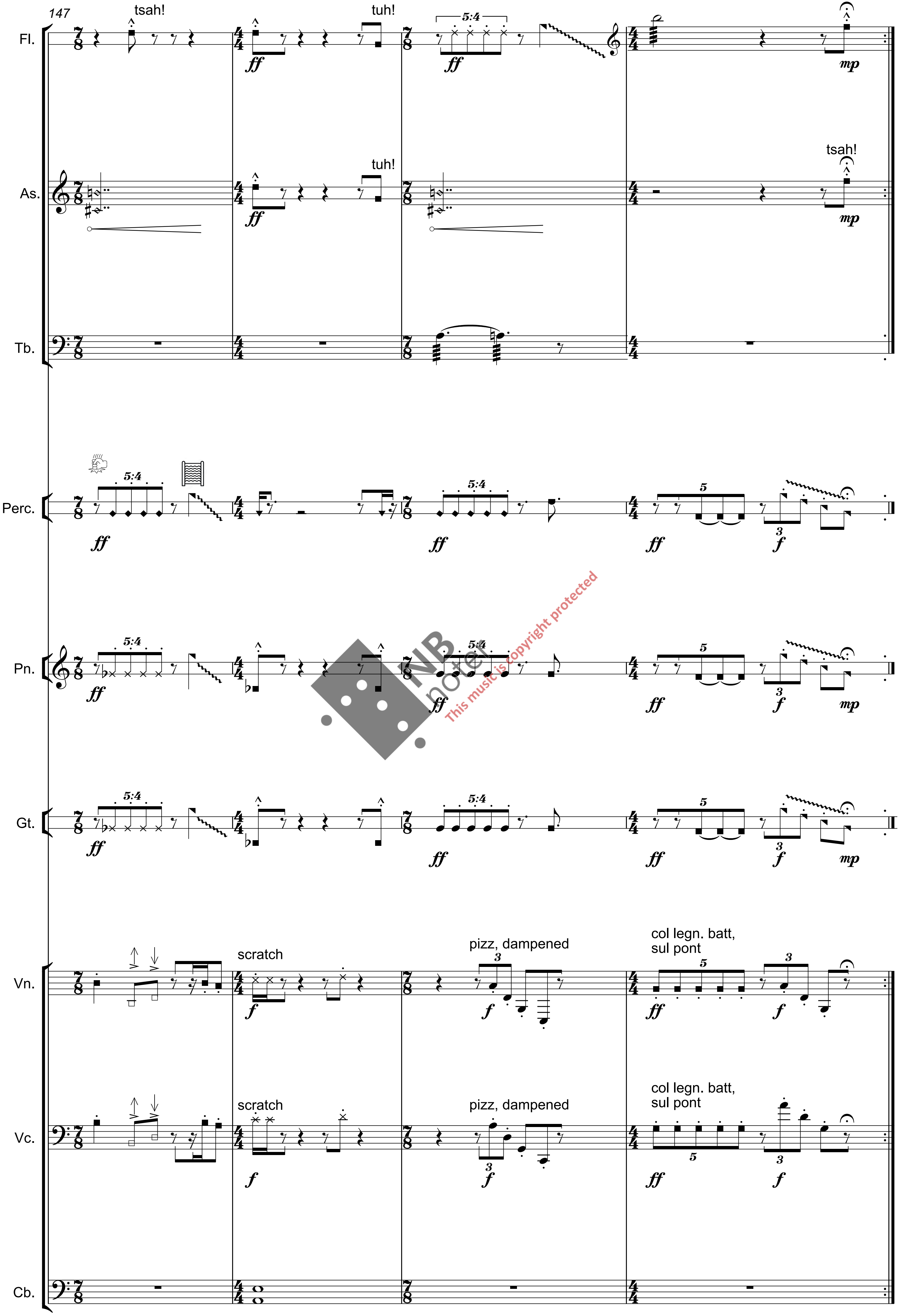

132
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
tsah!
tuh!
ff
5:4
Flute
tsah!
tsah!
tuh!
tsah!
tuh!
tuh!
5:4
5
3
f
col legn. batt,
sul pont
pizz, dampened
arco
scratchtone
col legn. batt.
arco


135
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
tuh!
tsah!
tuh!
tsah!
tuh!
tsah!
tuh!
5:4
5
3
5:4
5
3
5:4
5
5
3
3
ff
ff
f
ff
ff
f
f
ff
ff
ff
ff
ff
col legn. batt.
col legn. batt.

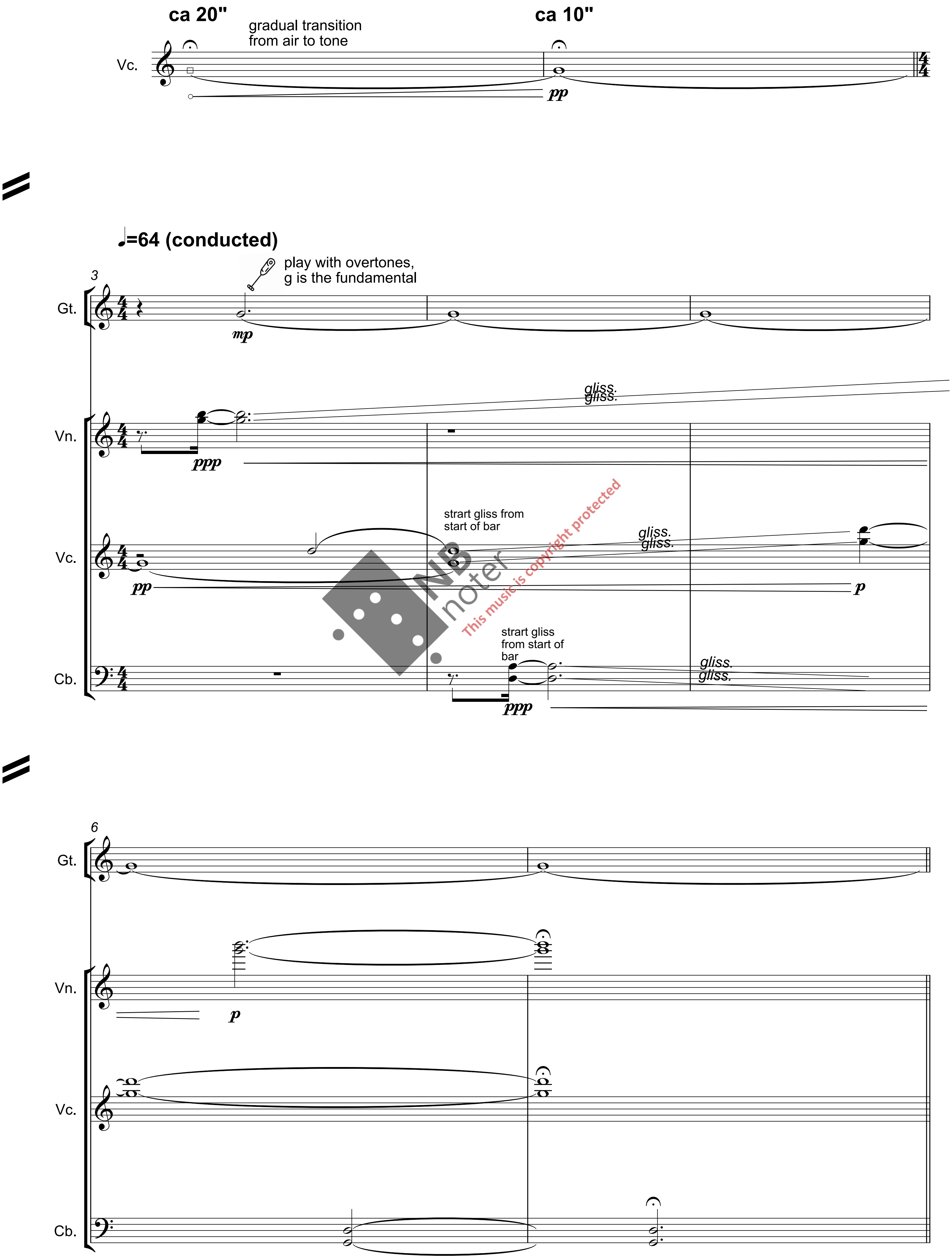

138
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
hold 4 sek
ff
5:4
tuh!
tsah!
5
3
f
scratch

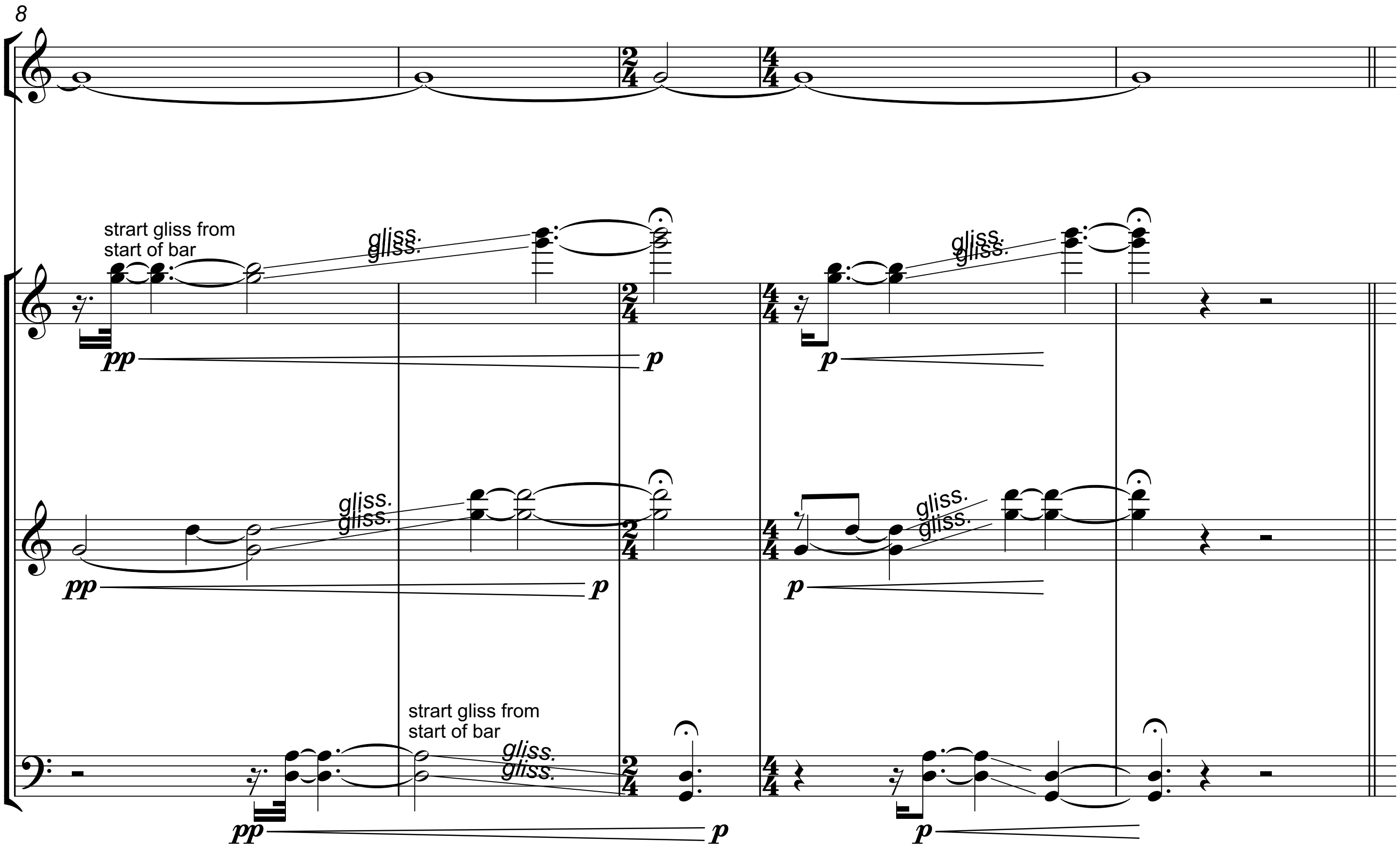

141
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
tsah!
tsah!
tsah!
tuh!
tuh!
5:4
3
5
ff
f
mf
scratchtone
scratchtone


144
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
tsah!
tuh!
tsah!
tuh!
tuh!
tsah
tuh!
tsah!
5:4
5
3
ff
f
mf
col legn. batt,
sul pont
scratchtone


147
tsah!
tuh!
5:4
tsah!
Fl.
ff
ff
mp
tuh!
tsah!
As.
ff
mp
Tb.
Perc.
5:4
5:4
5
3
ff
ff
ff
f
Pn.
5:4
5:4
5
3
ff
ff
ff
f
mp
Gt.
5:4
5:4
5
3
ff
ff
ff
f
mp
scratch
pizz, dampened
col legn. batt,
sul pont
Vn.
3
5
3
f
f
ff
f
scratch
pizz, dampened
col legn. batt,
sul pont
Vc.
3
5
3
f
f
ff
f
Cb.

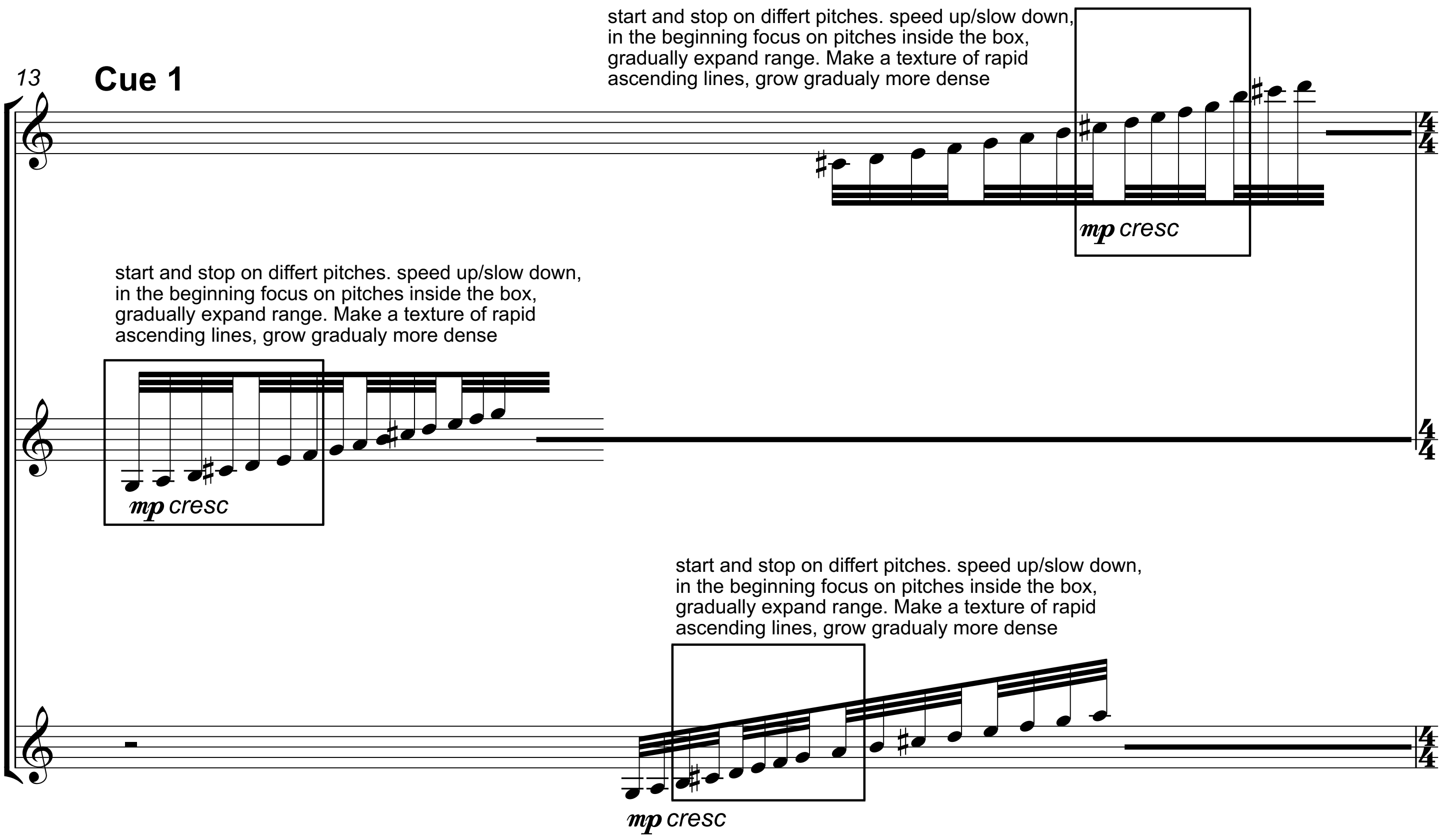
# 2. Sweet (Summer bikeride)


ca 20"
gradual transition
from air to tone
ca 10"
Vc.
pp
♩=64 (conducted)
play with overtones,
g is the fundamental
3
Gt.
mp
Vn.
ppp
gliss.
gliss.
strart gliss from
start of bar
Vc.
pp
gliss.
gliss.
p
strart gliss
from start of
bar
Cb.
ppp
gliss.
gliss.
6
Gt.
Vn.
p
Vc.
Cb.
p



strart gliss from start of bar

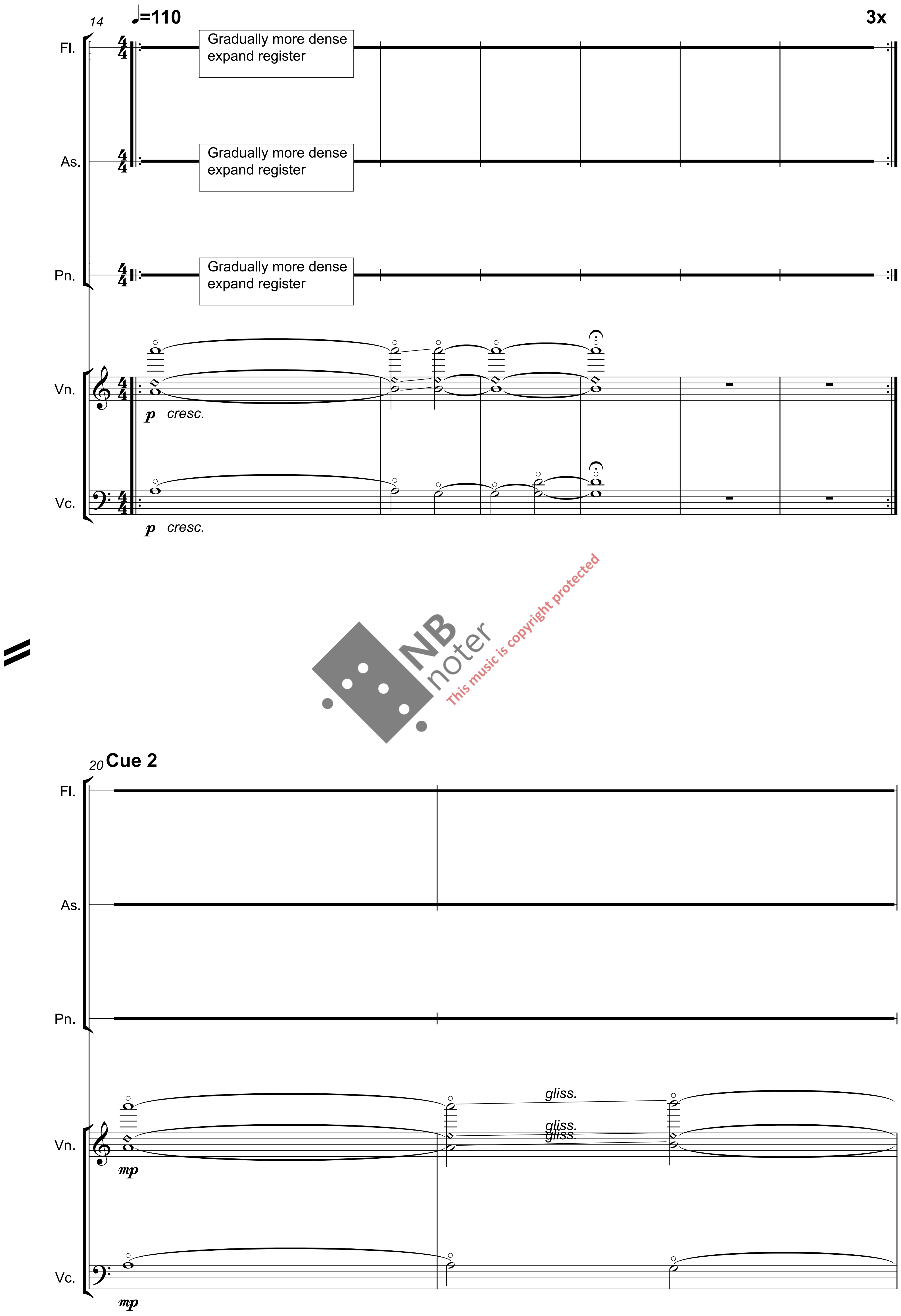
strart gliss from start of bar

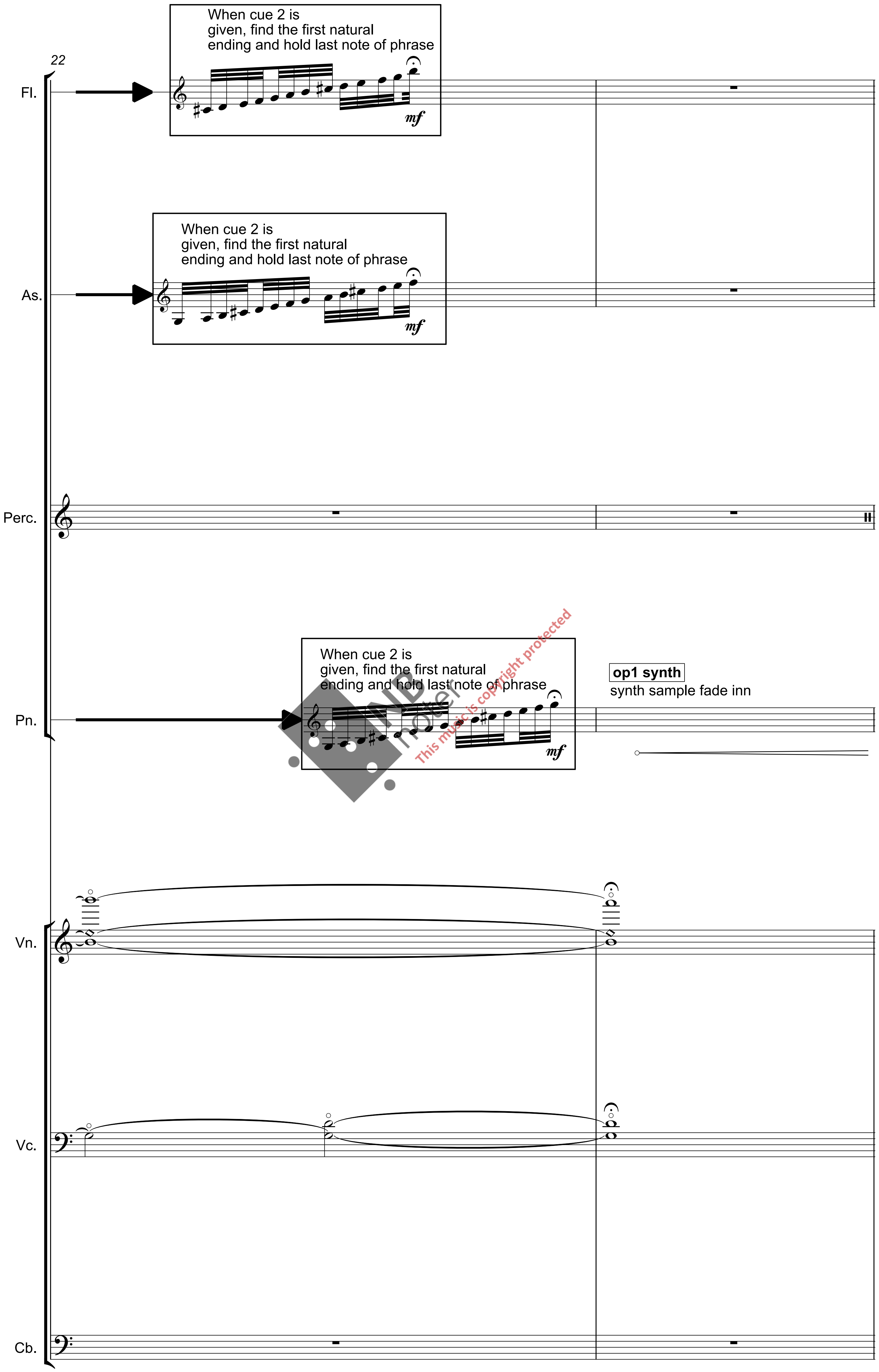


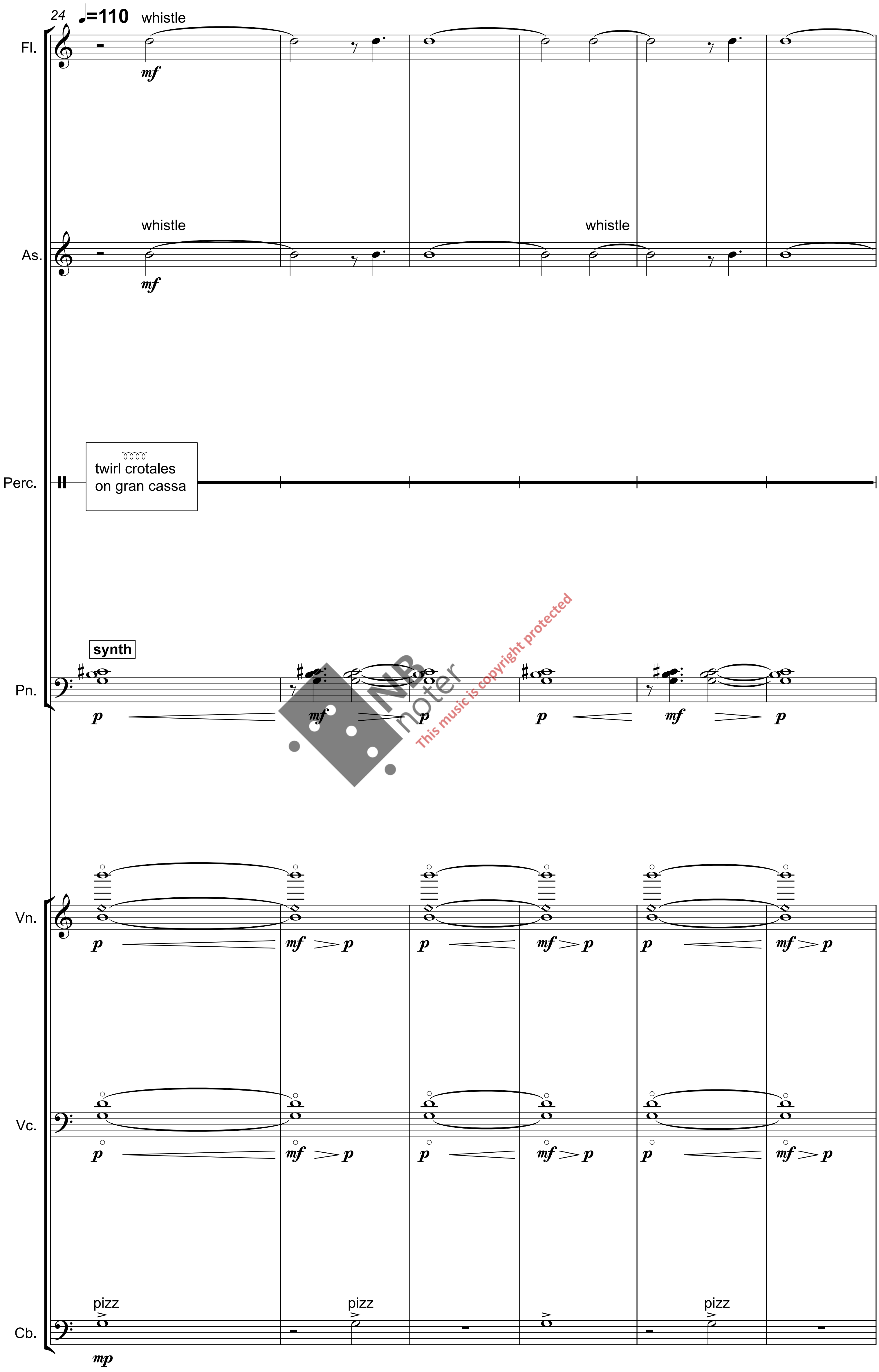
start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradualy more dense

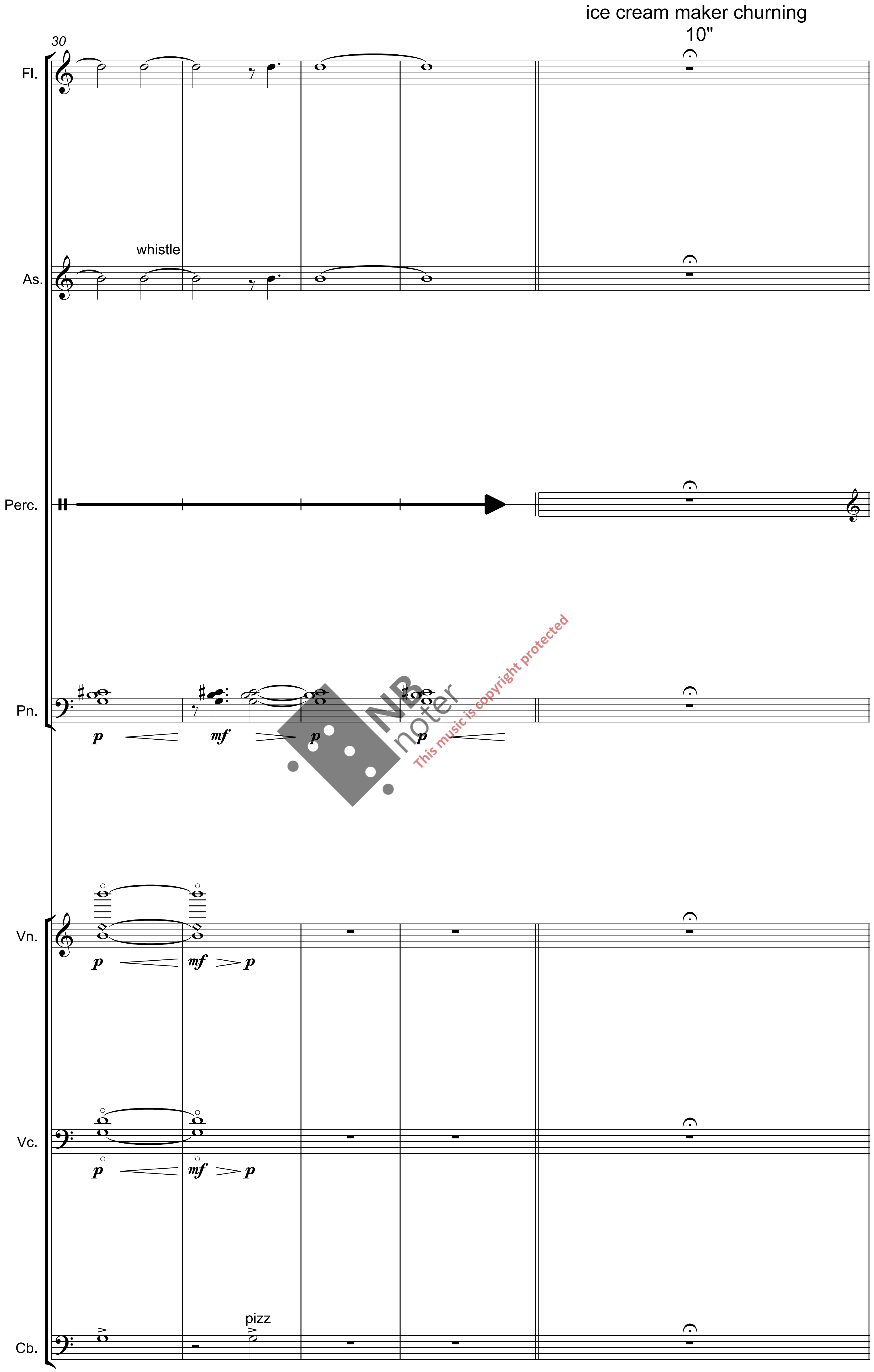
start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradualy more dense

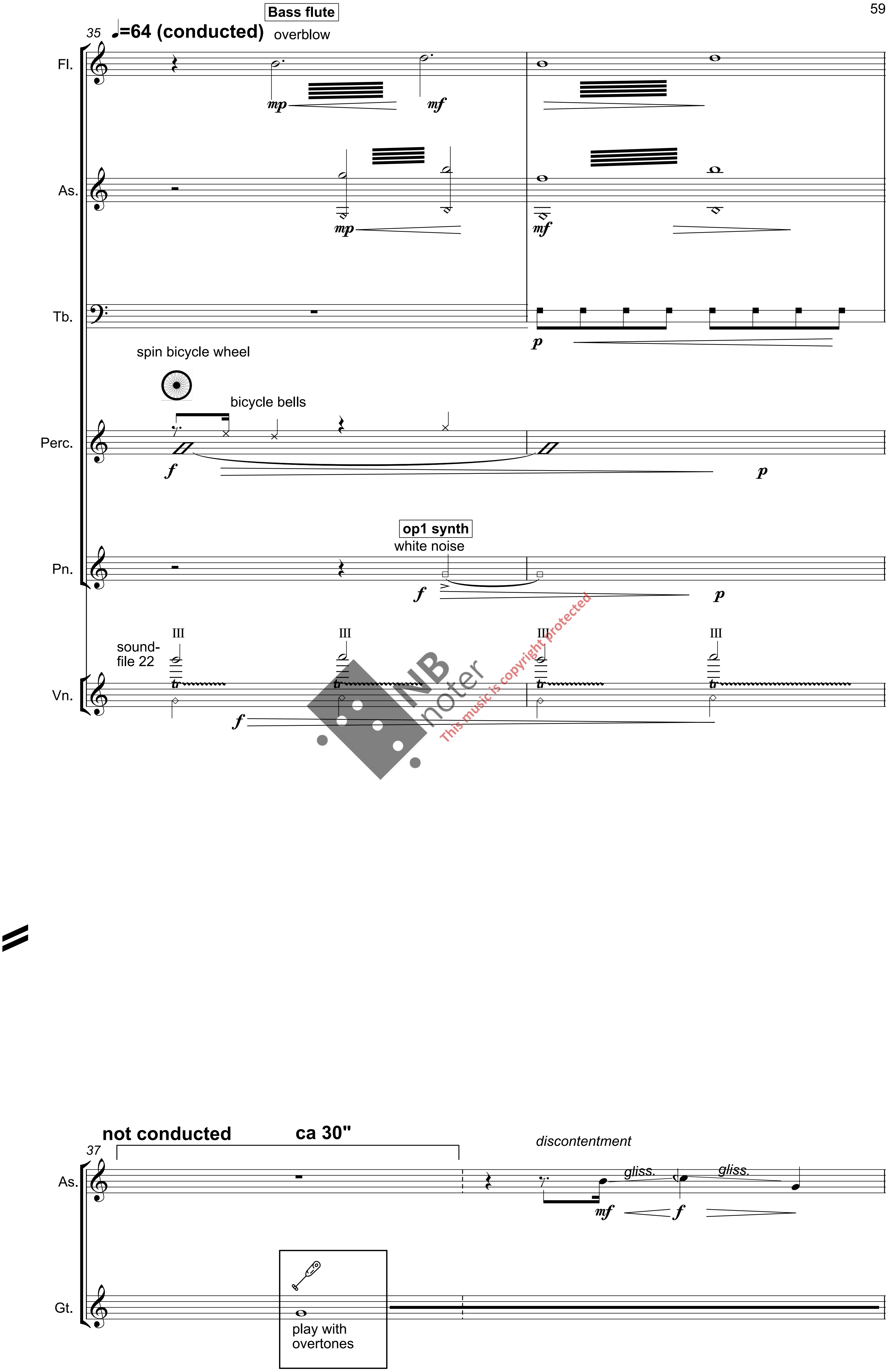
start and stop on differt pitches. speed up/slow down, in the beginning focus on pitches inside the box, gradually expand range. Make a texture of rapid ascending lines, grow gradualy more dense

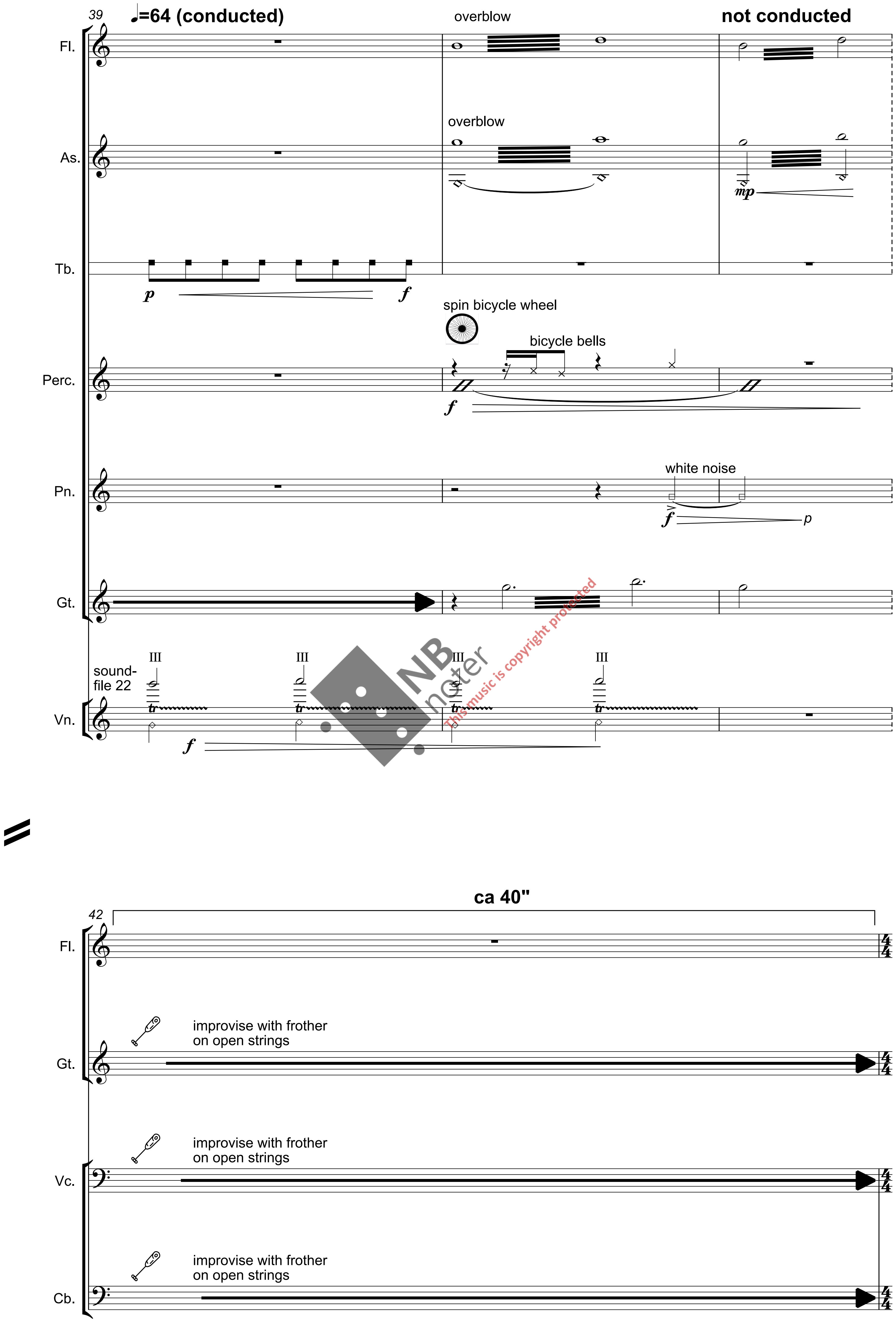

14
♩=110
3x
Fl.
As.
Pn.
Vn.
Vc.
Gradually more dense
expand register
Gradually more dense
expand register
Gradually more dense
expand register
p cresc.
p cresc.
20
Cue 2
gliss.
gliss.
gliss.
mp
mp

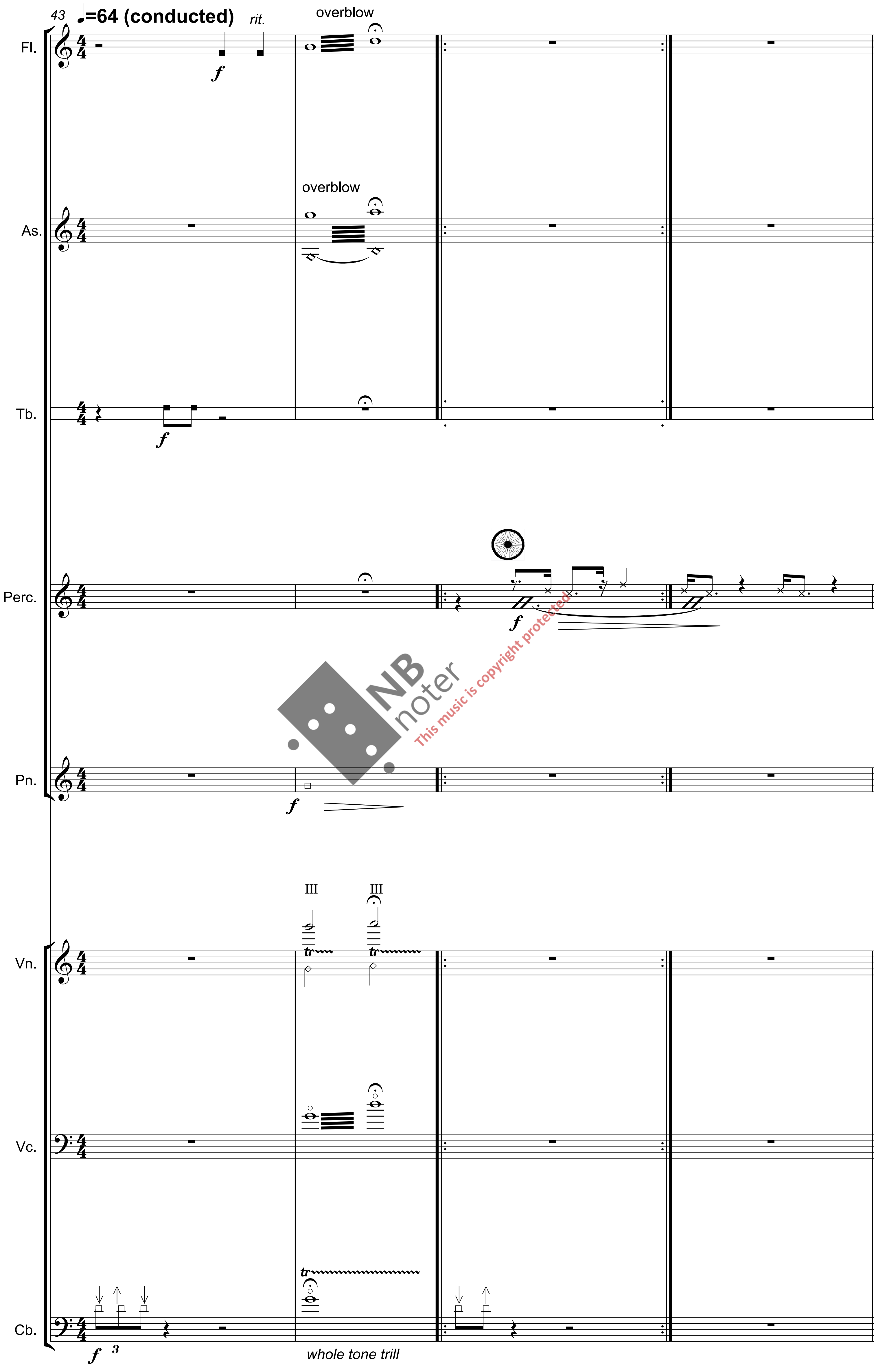

22
Fl.
When cue 2 is
given, find the first natural
ending and hold last note of phrase
mf
As.
When cue 2 is
given, find the first natural
ending and hold last note of phrase
mf
Perc.
Pn.
When cue 2 is
given, find the first natural
ending and hold last note of phrase
mf
op1 synth
synth sample fade inn
Vn.
Vc.
Cb.

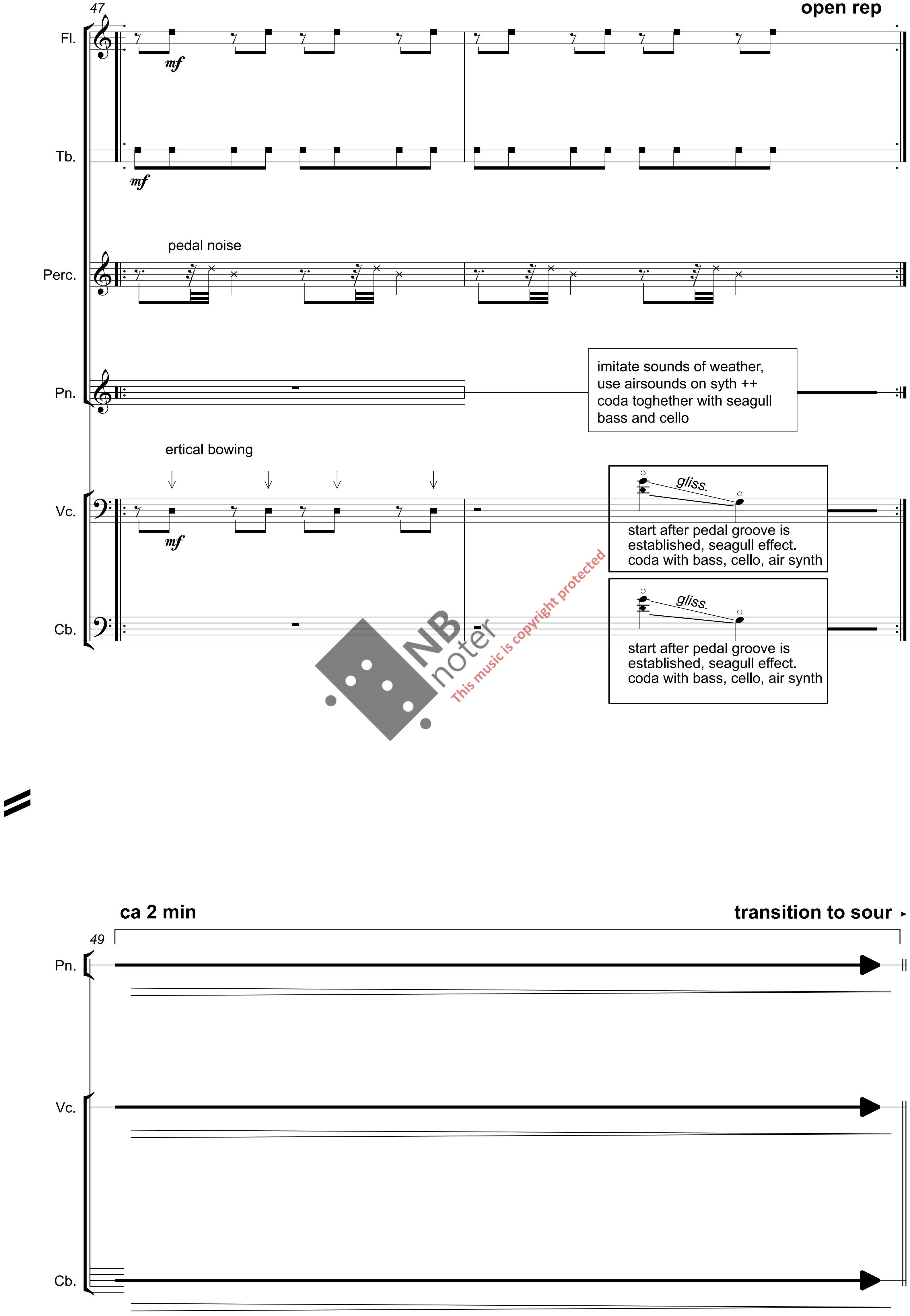

24
♩=110
whistle
Fl.
mf
whistle
As.
mf
whistle
Perc.
twirl crotales
on gran cassa
synth
Pn.
p
mf
p
p
mf
p
Vn.
p
mf
p
p
mf
p
p
mf
p
Vc.
p
mf
p
p
mf
p
p
mf
p
pizz
pizz
pizz
Cb.
mp


ice cream maker churning
10"
30
Fl.
whistle
As.
Perc.
Pn.
p
mf
p
p
Vn.
p
mf
p
Vc.
p
mf
p
pizz
Cb.


35
♩=64 (conducted)
Bass flute
overblow
Fl.
mp
mf
As.
mp
mf
Tb.
p
spin bicycle wheel
bicycle bells
Perc.
f
p
op1 synth
white noise
Pn.
f
p
sound-
file 22
III
III
III
III
tr
Vn.
f
37
not conducted
ca 30"
discontentment
gliss.
gliss.
As.
mf
f
Gt.
play with
overtones


39
♩=64 (conducted)
overblow
not conducted
Fl.
overblow
As.
mp
Tb.
p
f
spin bicycle wheel
bicycle bells
Perc.
f
white noise
Pn.
f
p
Gt.
sound-
file 22
III
III
III
III
tr
Vn.
f
42
ca 40"
Fl.
improvise with frother
on open strings
Gt.
improvise with frother
on open strings
Vc.
improvise with frother
on open strings
Cb.
4
4


43
♩=64 (conducted)
rit.
overblow
overblow
III
III
whole tone trill
Fl.
As.
Tb.
Perc.
Pn.
Vn.
Vc.
Cb.
f
f
f
f
f
3


47
open rep
Fl.
mf
Tb.
mf
pedal noise
Perc.
Pn.
imitate sounds of weather,
use airsounds on syth ++
coda toghether with seagull
bass and cello
ertical bowing
Vc.
mf
gliss.
start after pedal groove is
established, seagull effect.
coda with bass, cello, air synth
Cb.
gliss.
start after pedal groove is
established, seagull effect.
coda with bass, cello, air synth
ca 2 min
transition to sour→
49
Pn.
Vc.
Cb.

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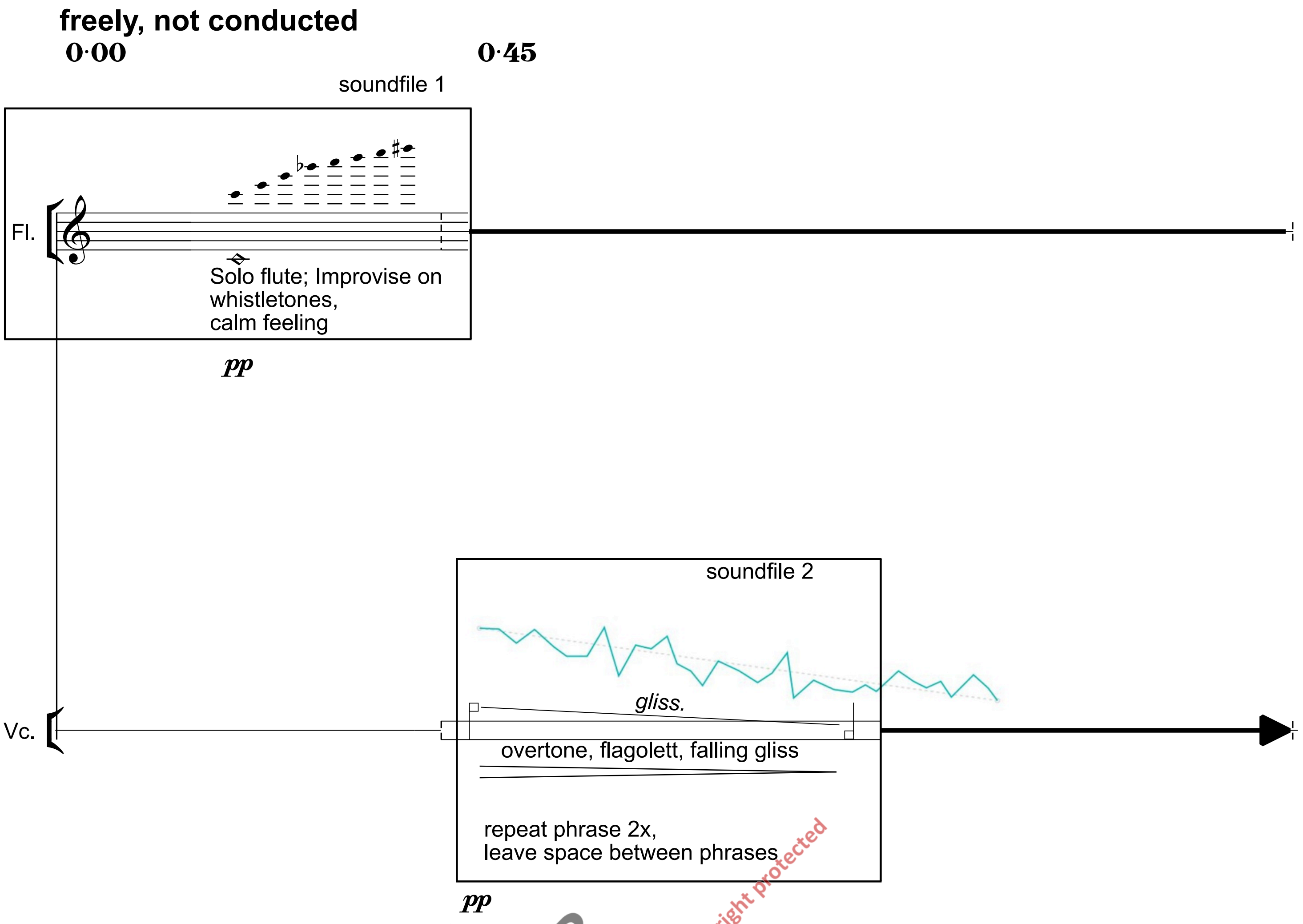
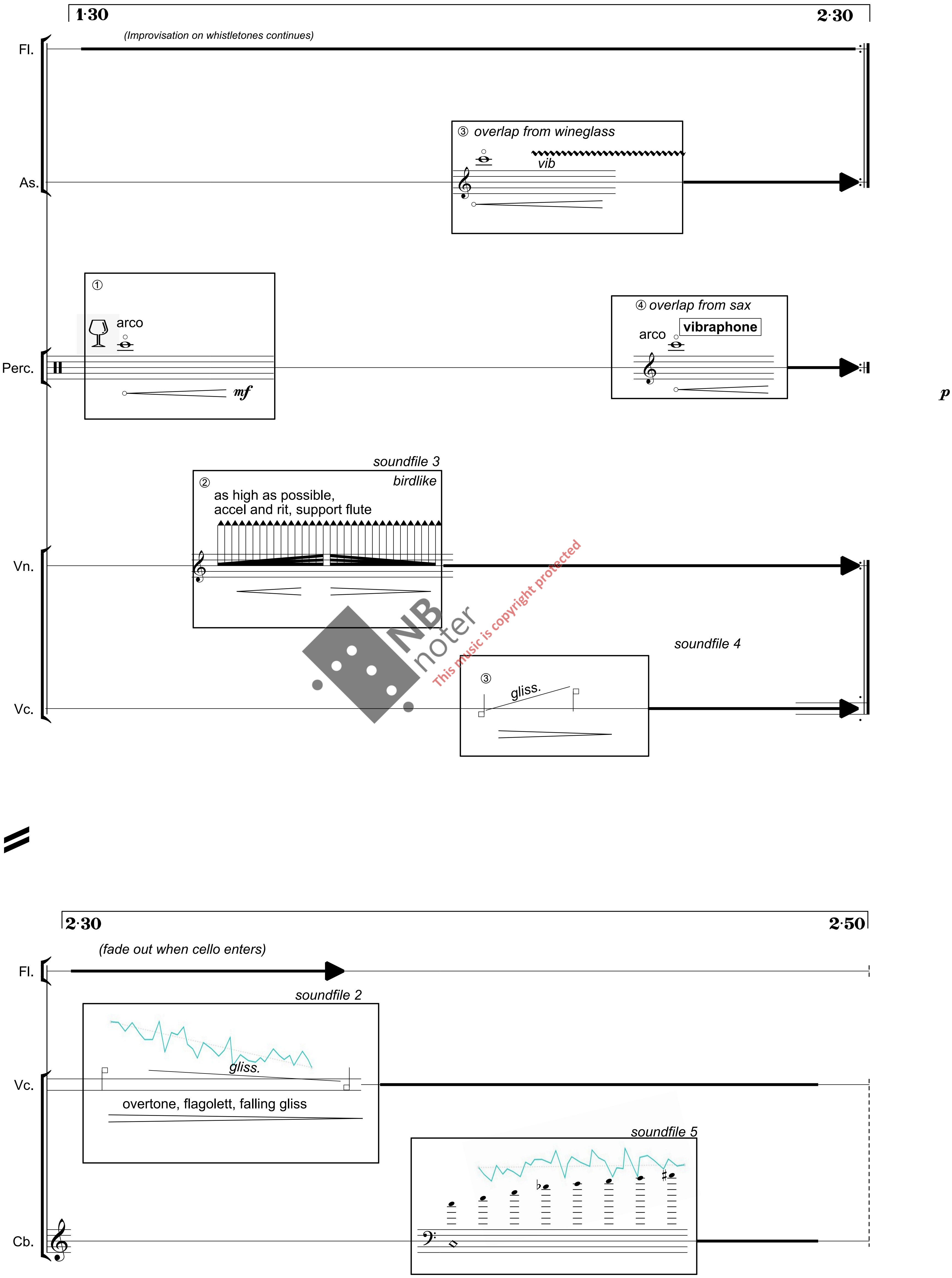
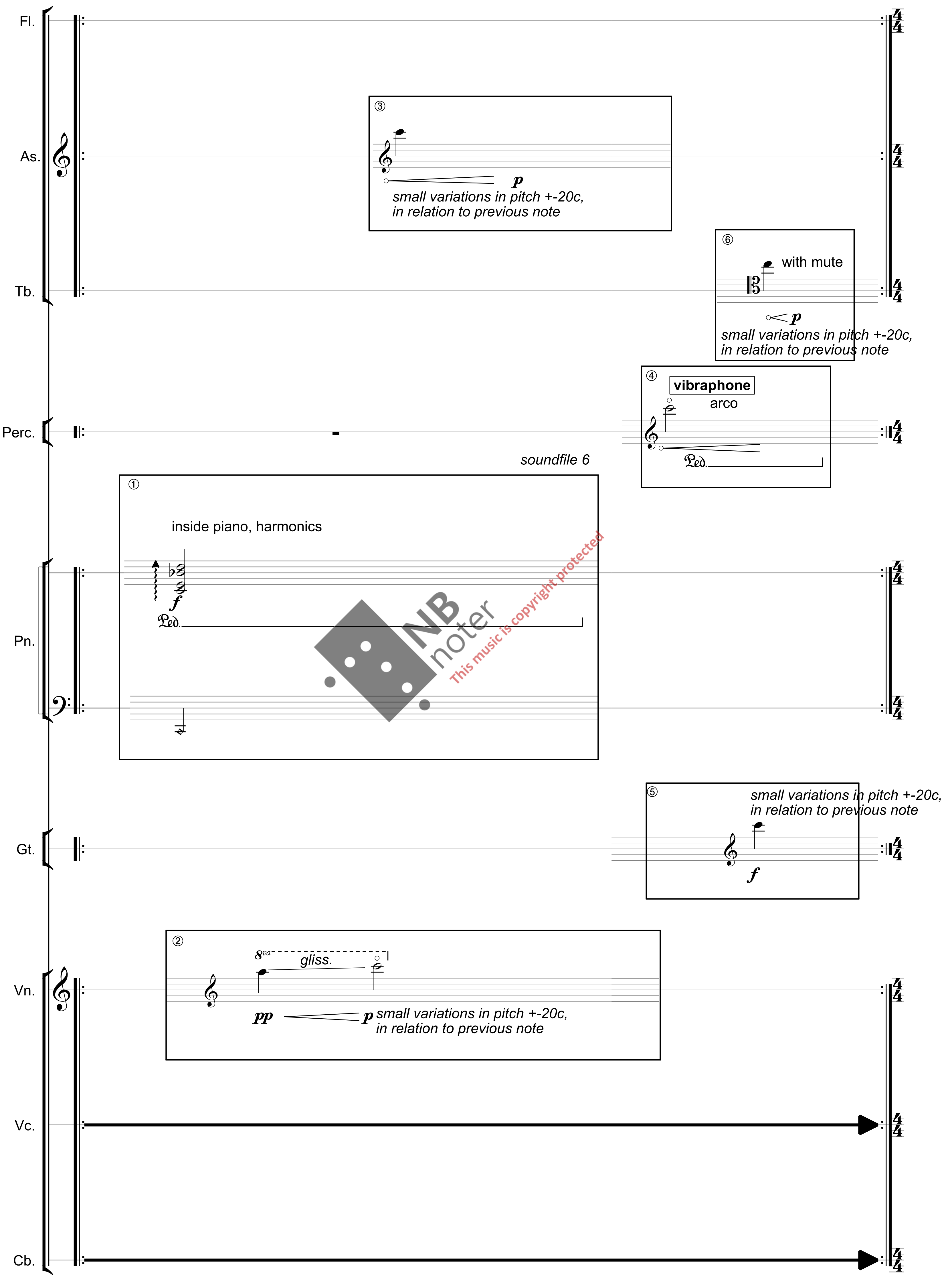
# 3. Sour (A walk in the pine forest)

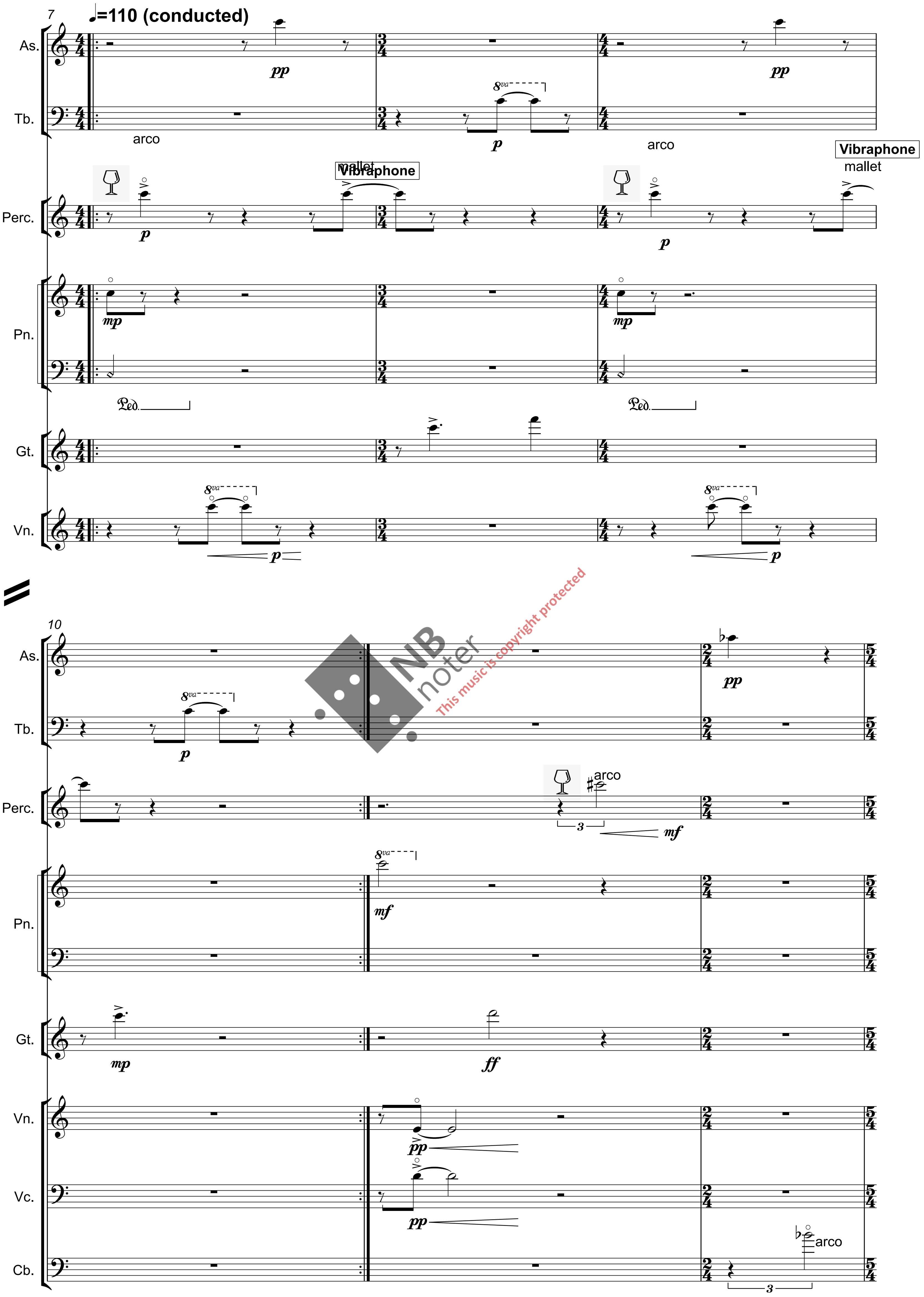

freely, not conducted
0·00
0·45
soundfile 1
Fl.
Solo flute; Improvise on
whistletones,
calm feeling
pp
soundfile 2
gliss.
Vc.
overtone, flagolett, falling gliss
repeat phrase 2x,
leave space between phrases
pp

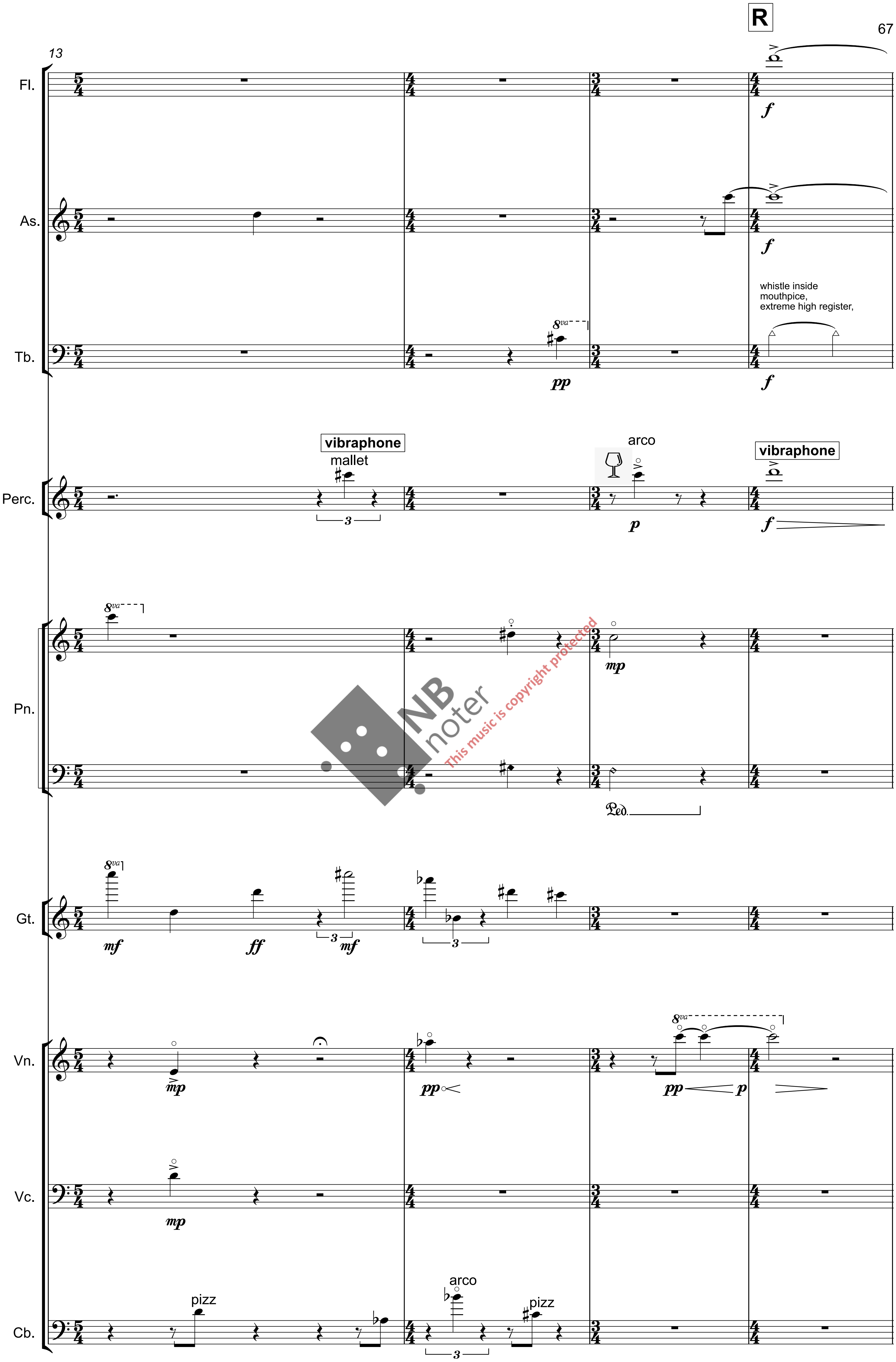

1·30
2·30
(Improvisation on whistletones continues)
Fl.
As.
③ overlap from wineglass
vib
①
arco
Perc.
mf
④ overlap from sax
vibraphone
arco
p
soundfile 3
② as high as possible, accel and rit, support flute
birdlike
Vn.
soundfile 4
③
gliss.
Vc.
2·30
2·50
(fade out when cello enters)
Fl.
soundfile 2
gliss.
Vc.
overtone, flagolett, falling gliss
soundfile 5
Cb.

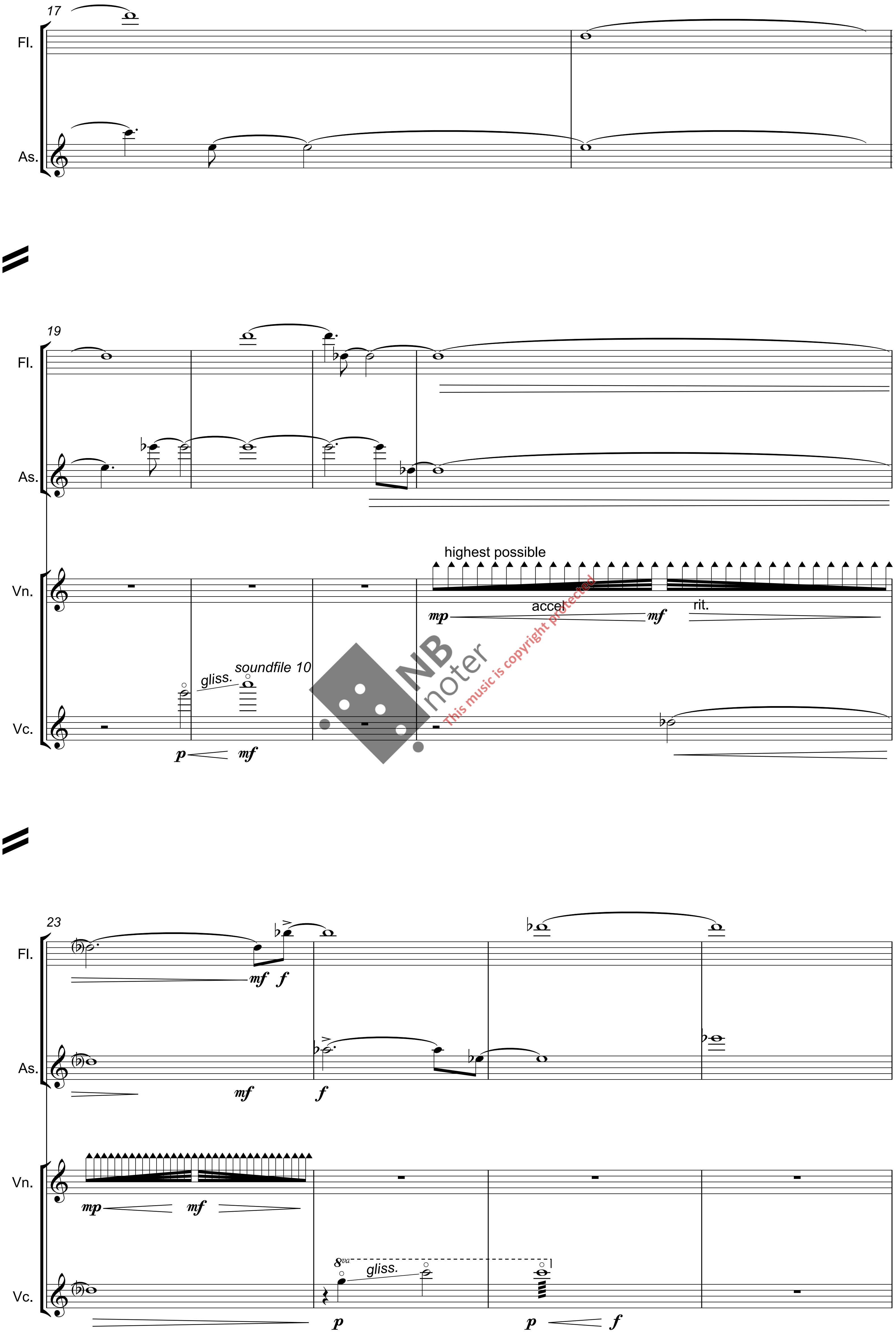
## Unison circle

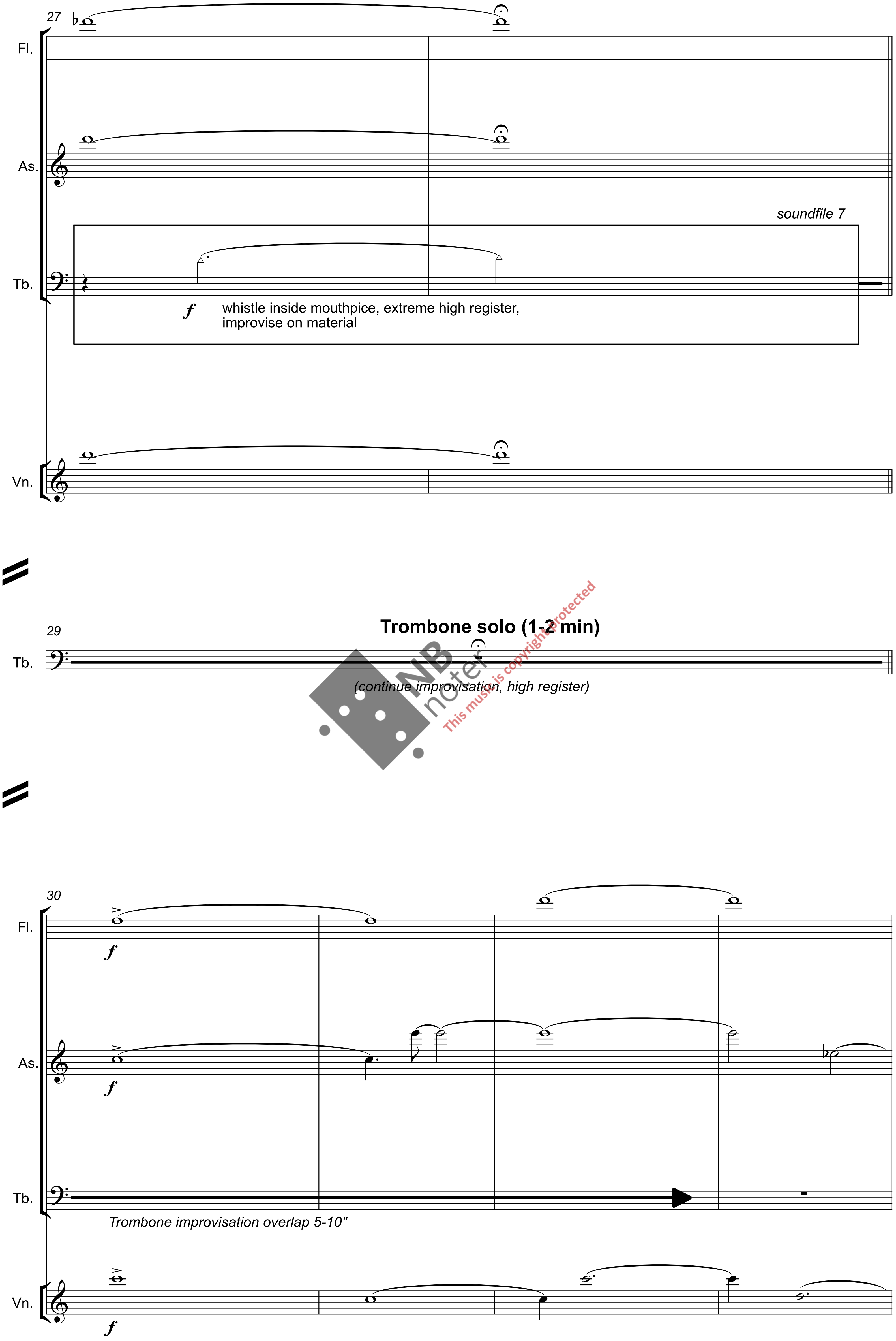
*Follow numbered order*
*Cello and bass continue improvisation*

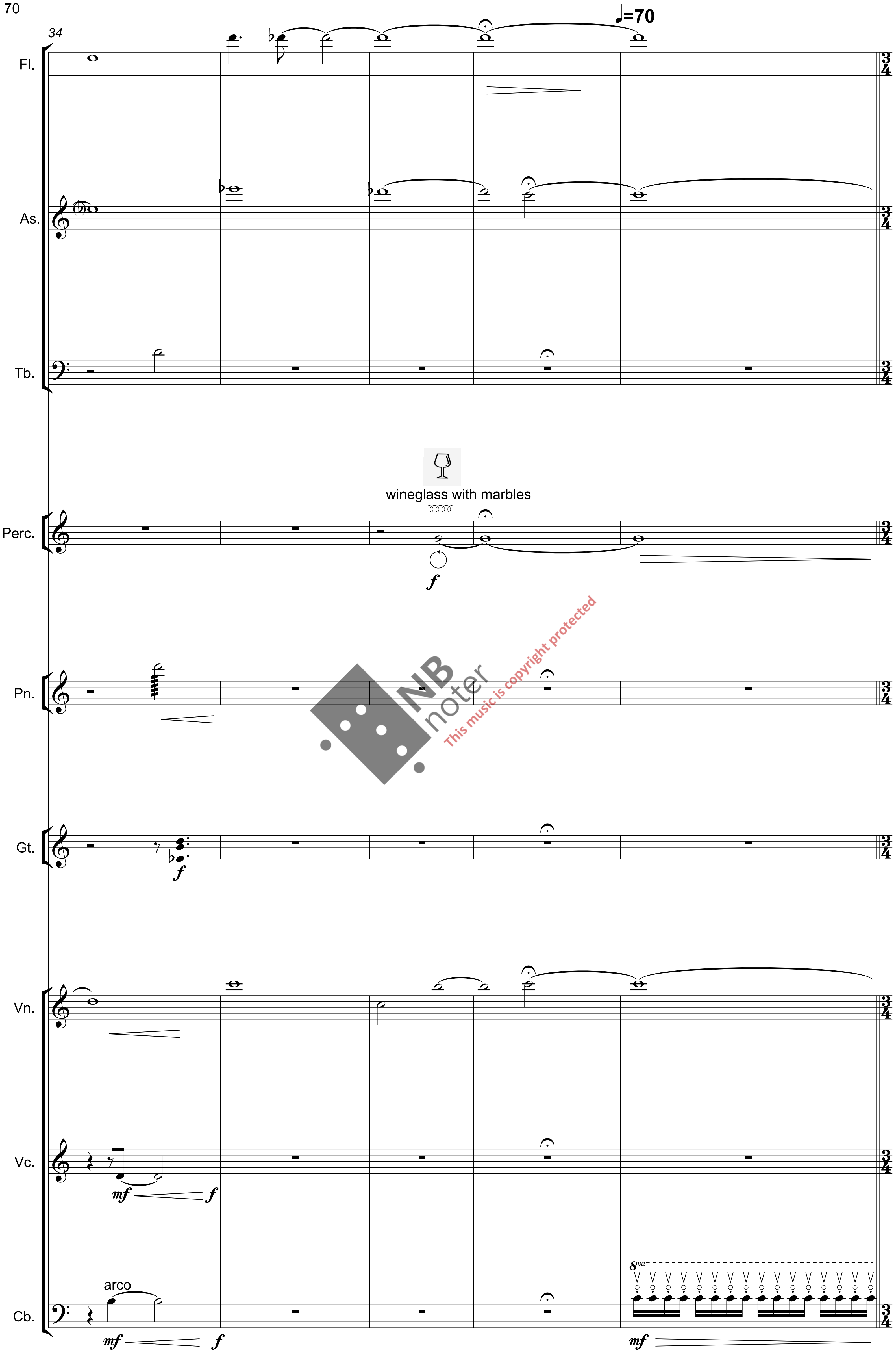

5
2·30
3·30
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
③
p
small variations in pitch +-20c,
in relation to previous note
⑥
with mute
p
small variations in pitch +-20c,
in relation to previous note
④
vibraphone
arco
soundfile 6
①
inside piano, harmonics
f
⑤
small variations in pitch +-20c,
in relation to previous note
f
②
8va
gliss.
pp
p
small variations in pitch +-20c,
in relation to previous note
4/4

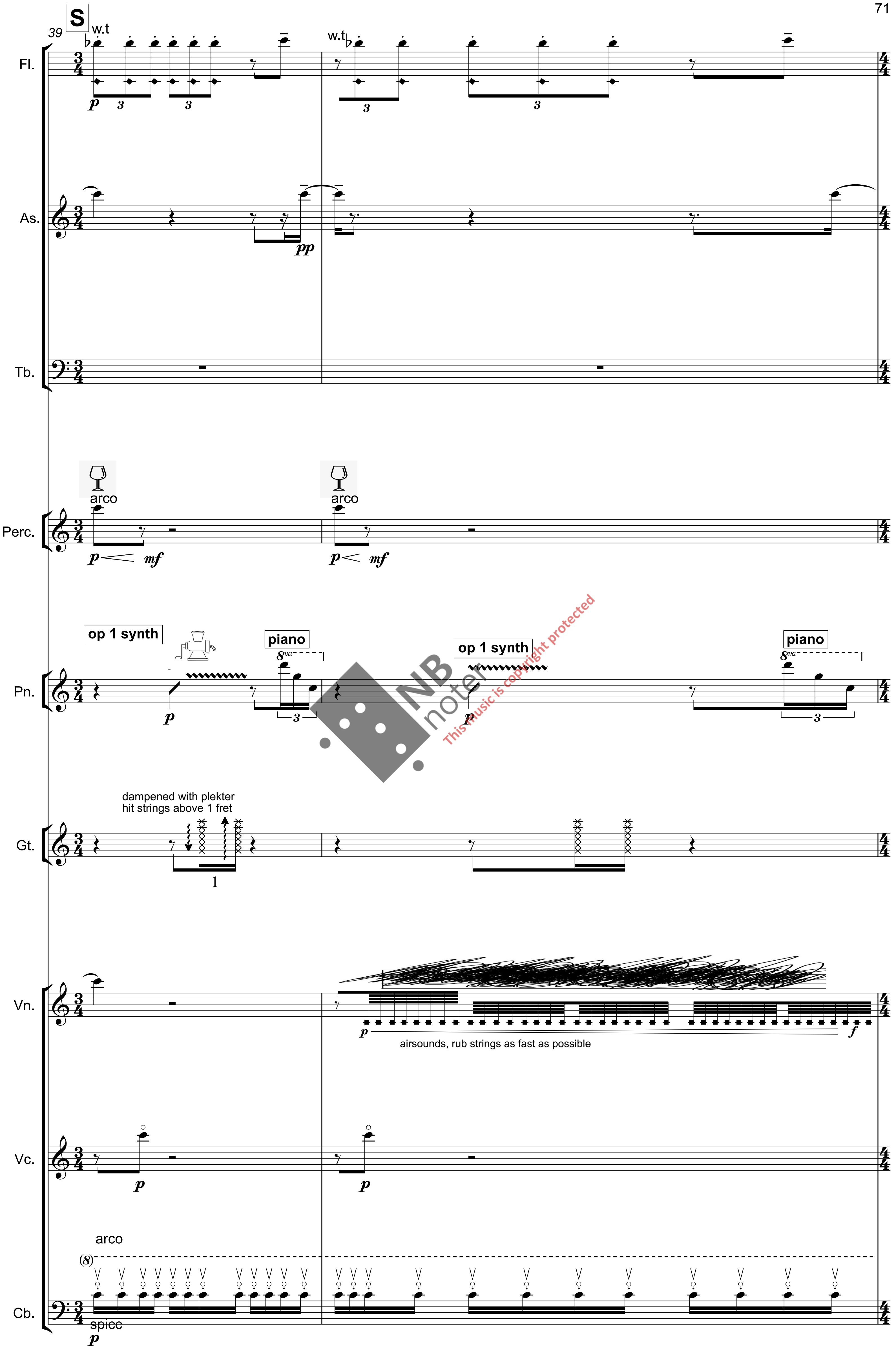

7
♩=110 (conducted)
As.
Tb.
Perc.
Pn.
Gt.
Vn.
pp
8va
p
arco
mallet
Vibraphone
mp
Ped.
10
mf
ff
Vc.
Cb.
3

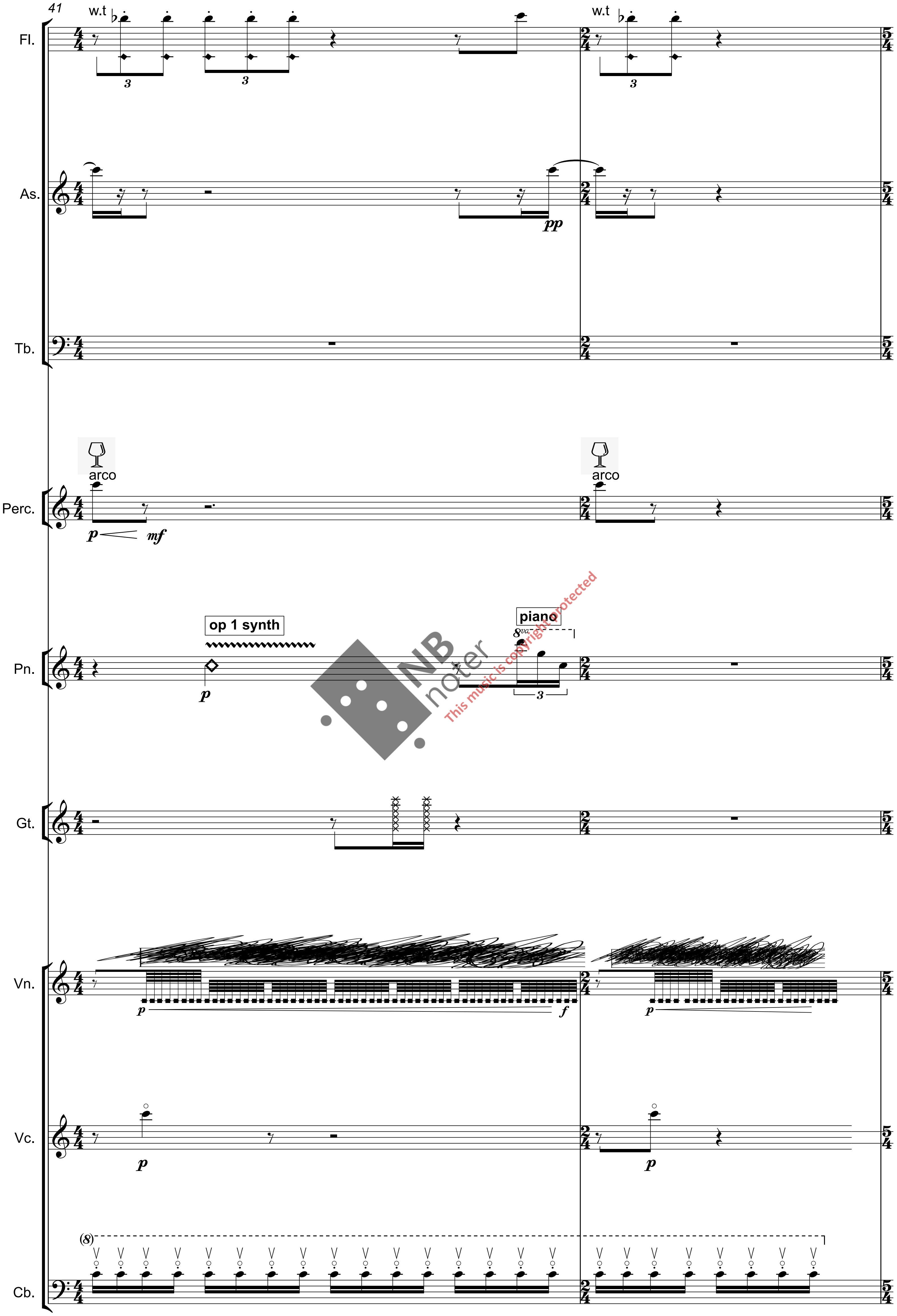

R
13
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
whistle inside
mouthpice,
extreme high register,
vibraphone
mallet
arco
vibraphone
8va
Ped.
pizz
arco
pizz
f
f
pp
f
p
f
mp
mf
ff
mf
mp
pp
pp
p
mp

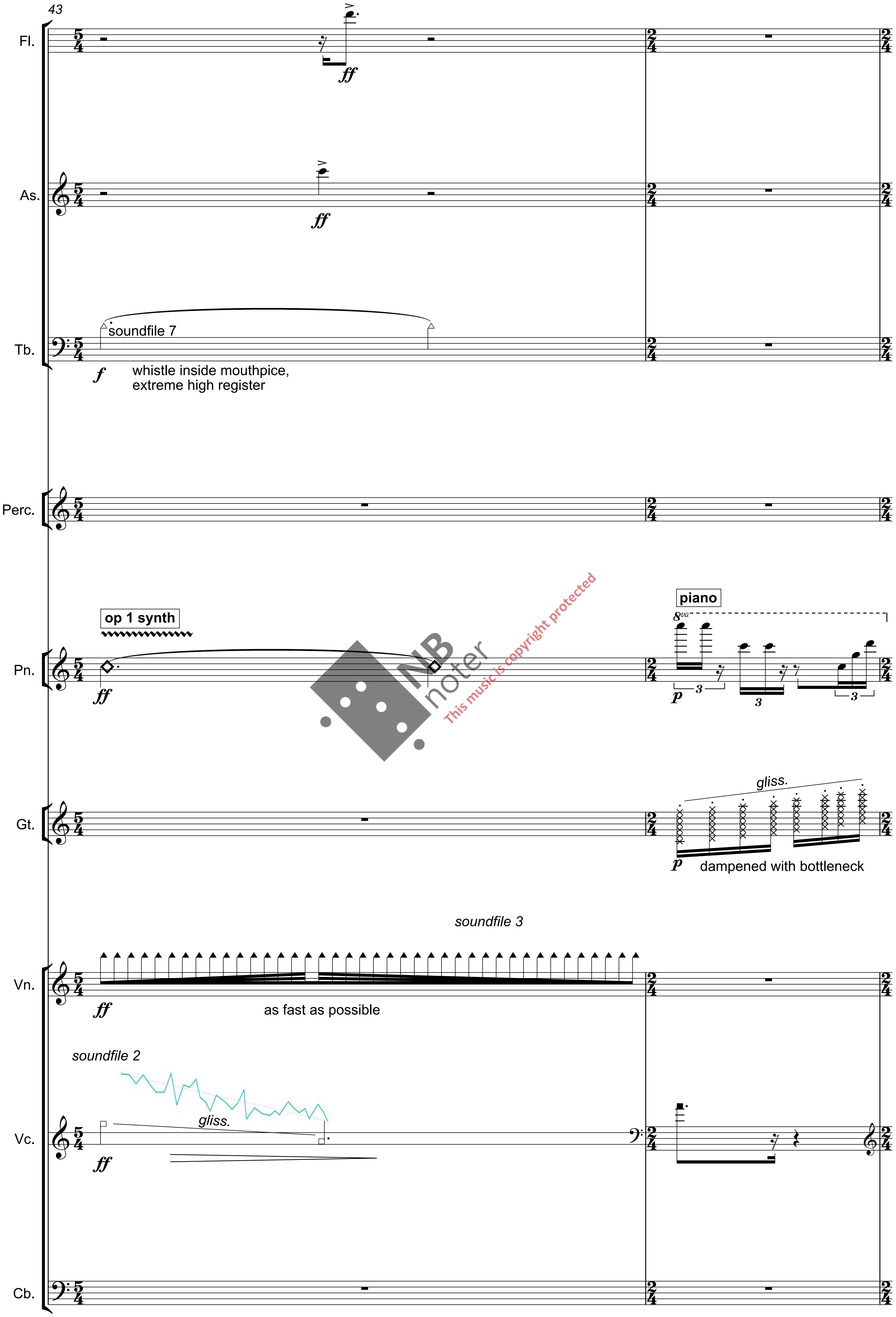

17
Fl.
As.
19
Fl.
As.
Vn.
Vc.
highest possible
mp
accel
mf
rit.
gliss.
soundfile 10
p
mf
23
Fl.
As.
Vn.
Vc.
mf
f
mf
f
mp
mf
8va
gliss.
p
p
f

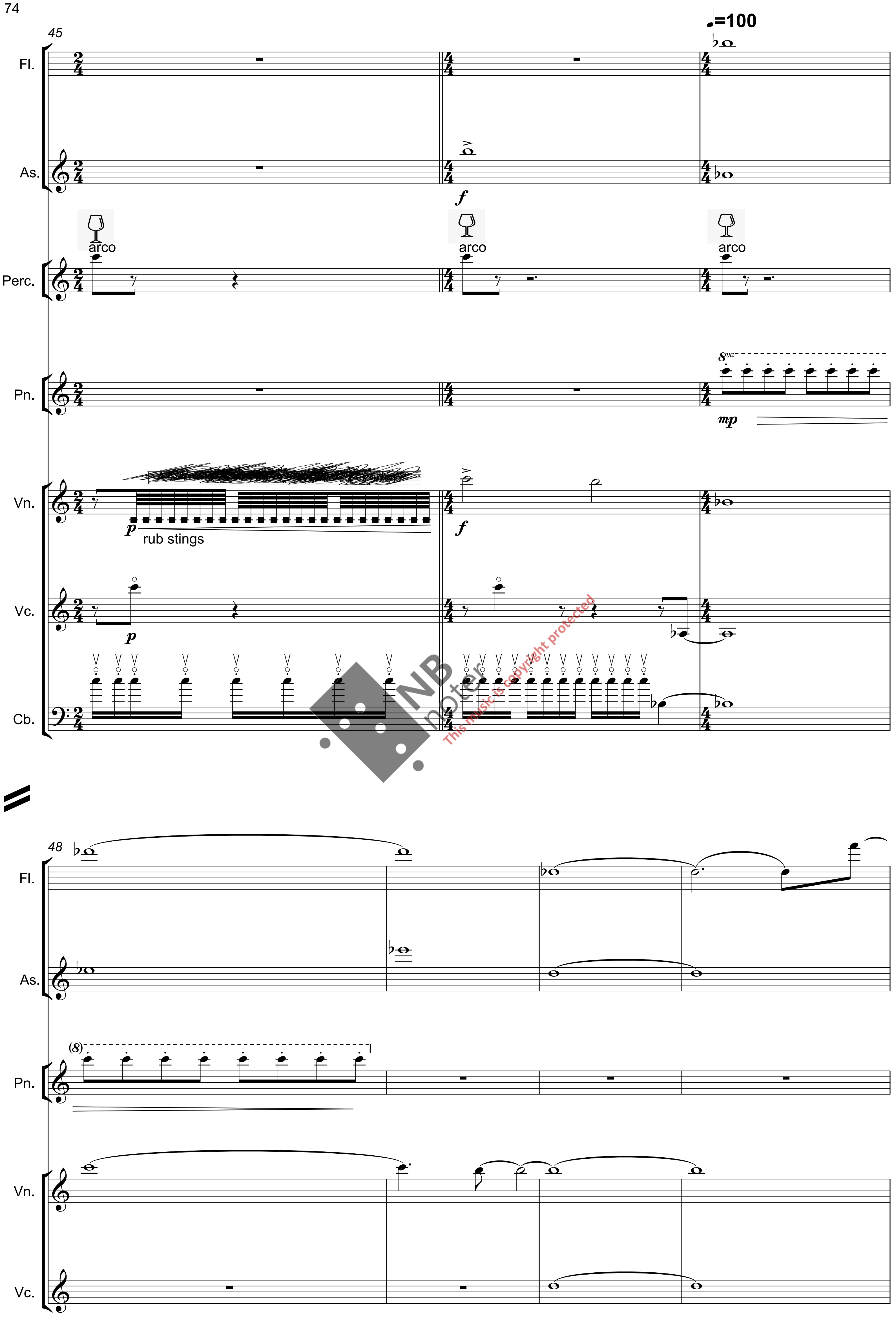

27
Fl.
As.
soundfile 7
Tb.
f
whistle inside mouthpice, extreme high register,
improvise on material
Vn.
29
Trombone solo (1-2 min)
Tb.
(continue improvisation, high register)
30
Fl.
f
As.
f
Tb.
Trombone improvisation overlap 5-10"
Vn.
f

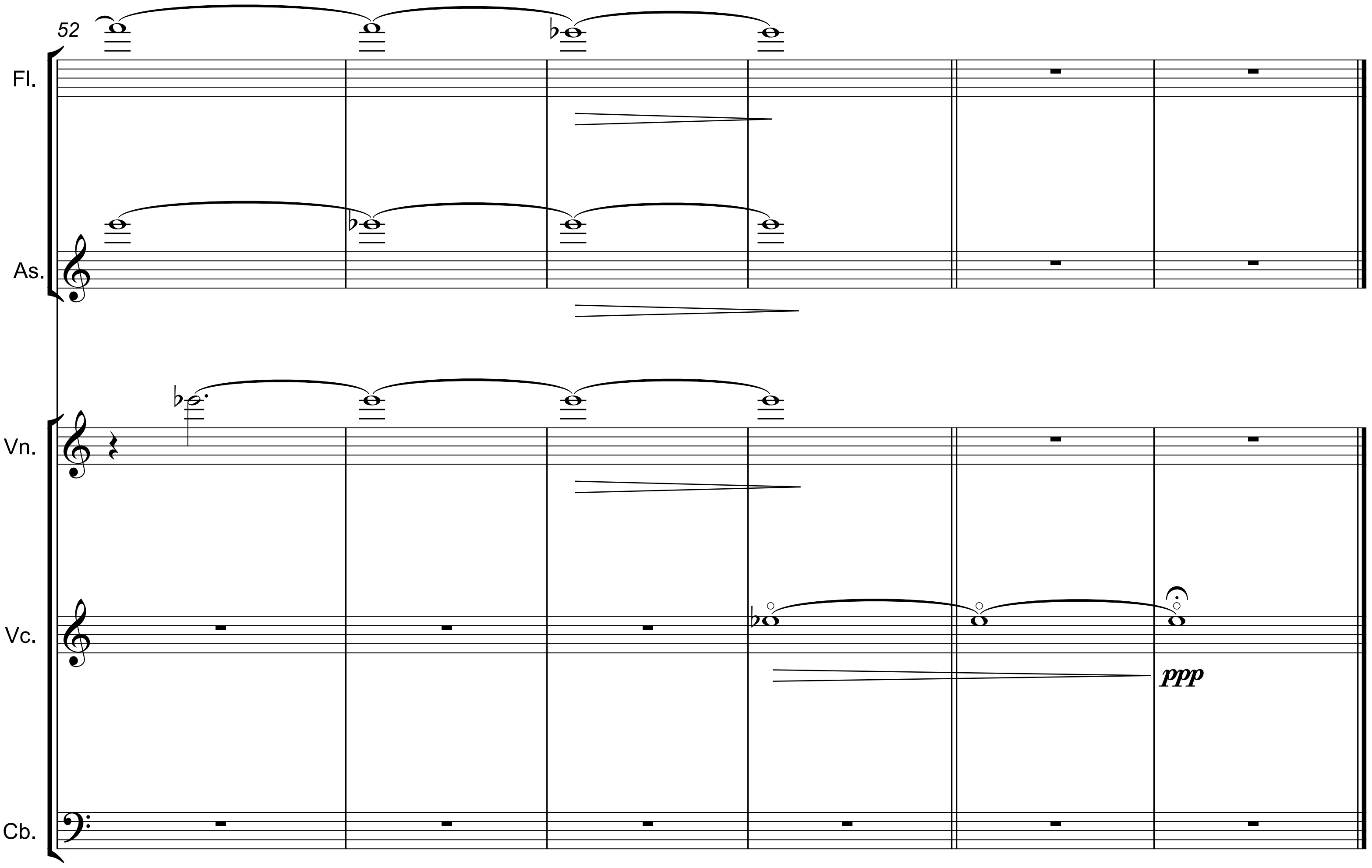

34
♩=70
Fl.
As.
Tb.
wineglass with marbles
Perc.
f
Pn.
Gt.
f
Vn.
Vc.
mf
f
arco
Cb.
mf
f
8va
mf


S
39
w.t
Fl.
p
3
3
3
As.
pp
Tb.
arco
Perc.
p
mf
op 1 synth
piano
8va
Pn.
p
dampened with plekter
hit strings above 1 fret
Gt.
1
Vn.
airsounds, rub strings as fast as possible
f
Vc.
arco
(8)
Cb.
spicc


41
w.t
w.t
Fl.
As.
pp
Tb.
arco
arco
Perc.
p
mf
op 1 synth
piano
8va
Pn.
p
3
Gt.
Vn.
p
f
p
Vc.
p
p
(8)
Cb.


43
Fl.
ff
As.
ff
Tb.
soundfile 7
f
whistle inside mouthpice,
extreme high register
Perc.
Pn.
op 1 synth
ff
piano
8va
p
3
3
3
Gt.
gliss.
p
dampened with bottleneck
Vn.
soundfile 3
ff
as fast as possible
Vc.
soundfile 2
gliss.
ff
Cb.


45
♩=100
Fl.
As.
Perc.
arco
arco
arco
Pn.
8va
mp
Vn.
p
rub stings
f
f
Vc.
p
Cb.
48
(8)


52
Fl.
As.
Vn.
Vc.
Cb.
ppp

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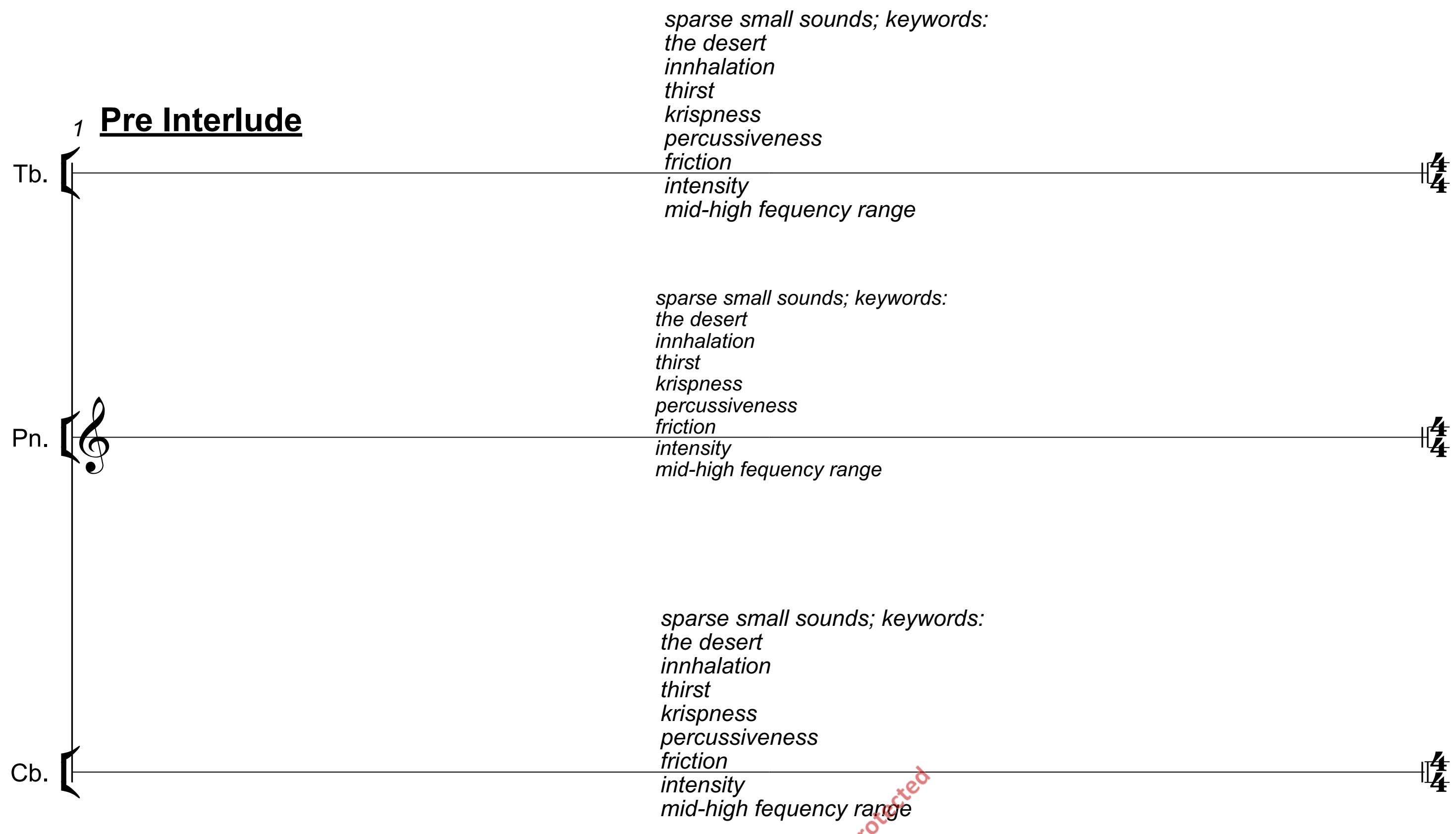
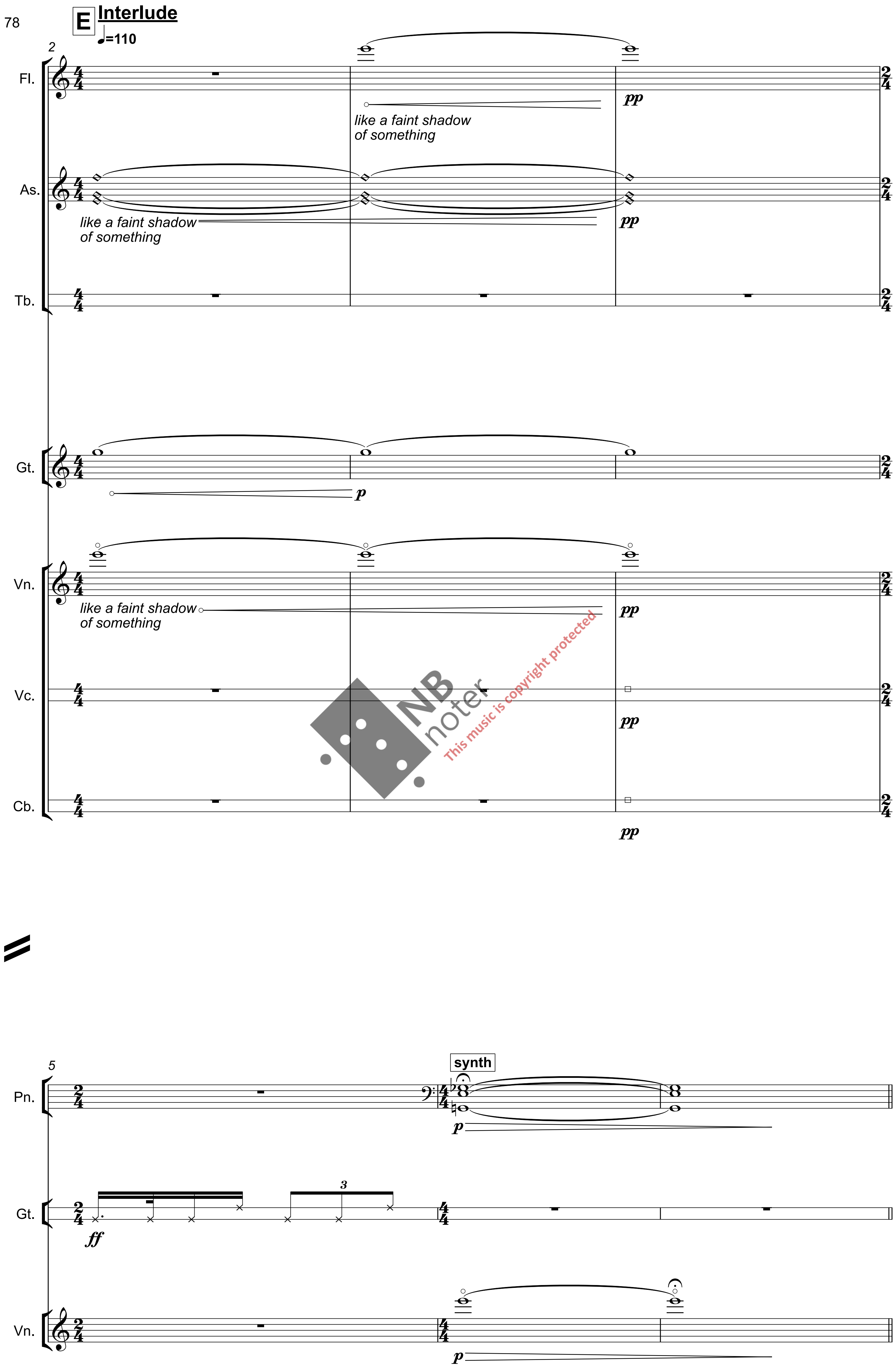
# 4. Salty (Making Balkan Bbq)


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
4
4


E
Interlude
♩=110
2
Fl.
As.
Tb.
Gt.
Vn.
Vc.
Cb.
like a faint shadow of something
pp
like a faint shadow of something
pp
p
like a faint shadow of something
pp
pp
pp
5
synth
Pn.
p
Gt.
ff
3
Vn.
p

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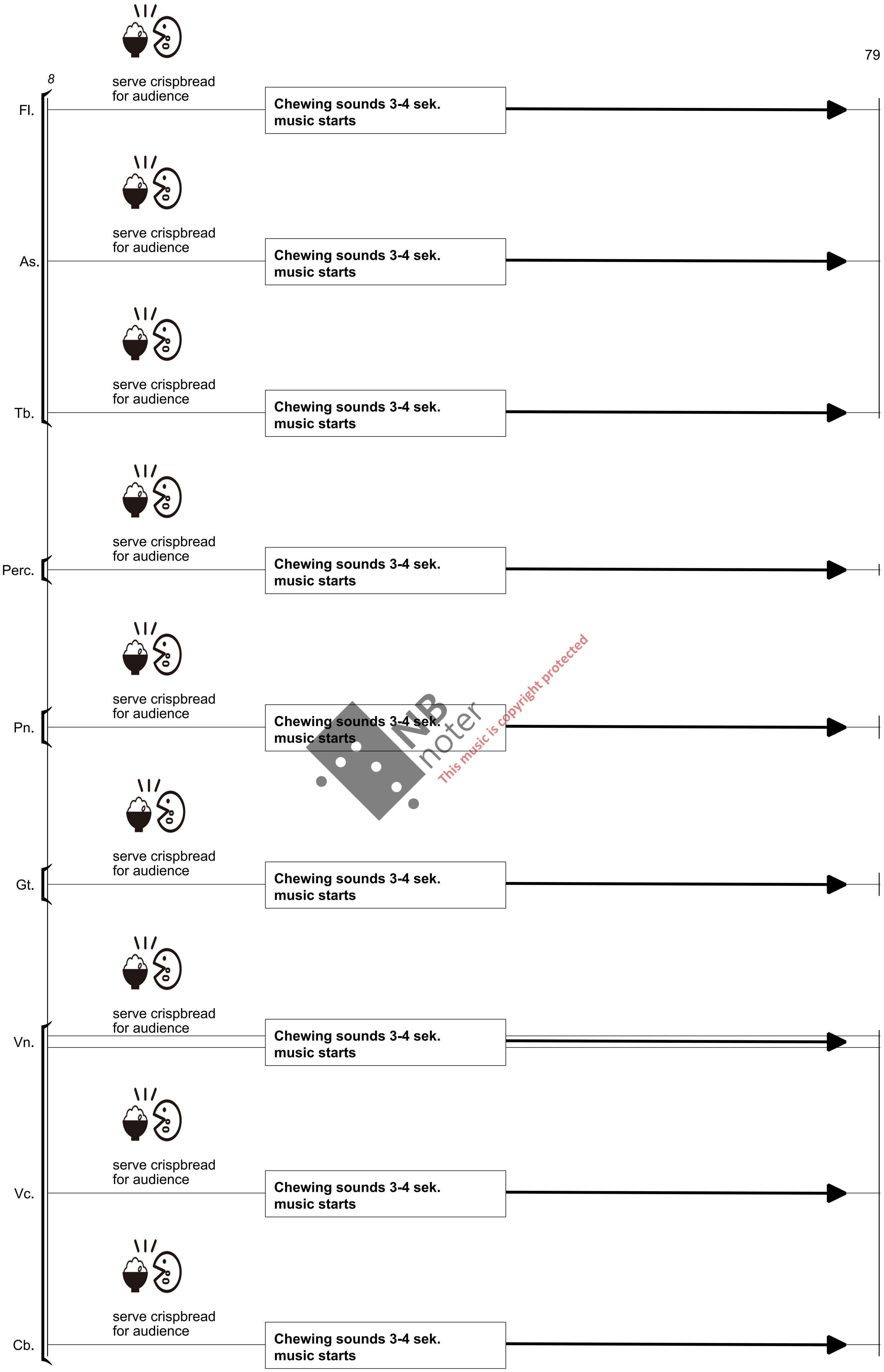
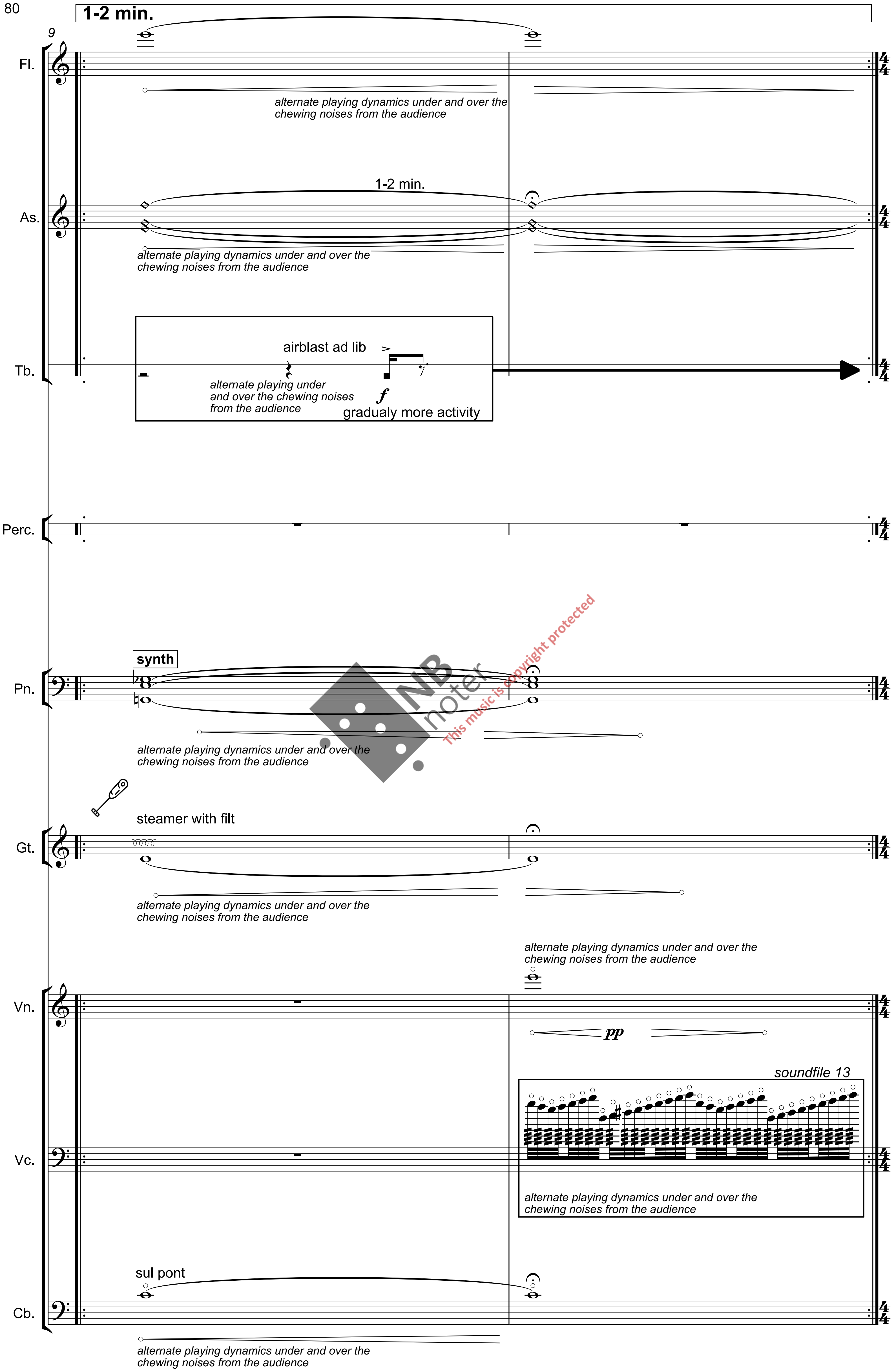
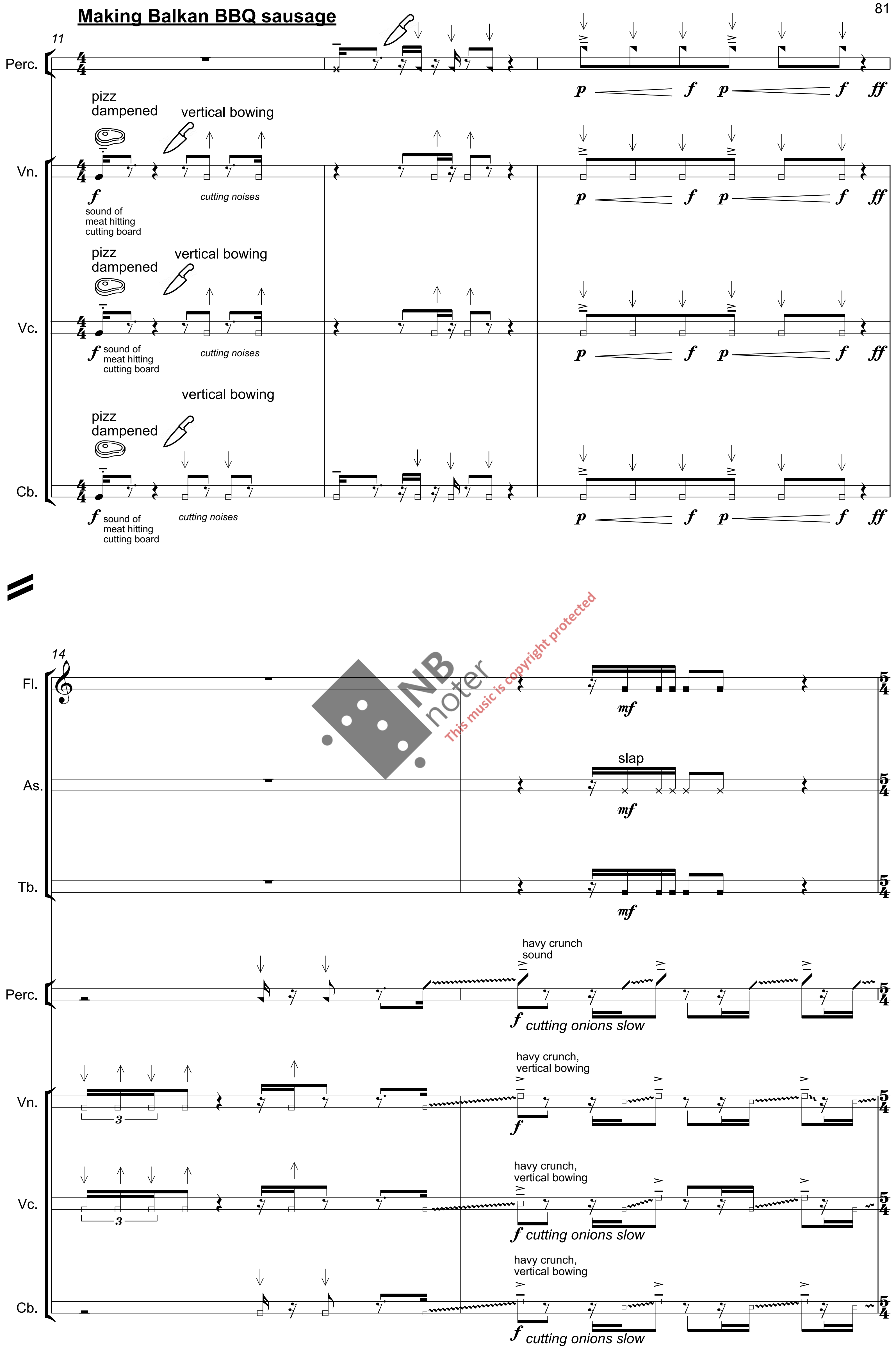
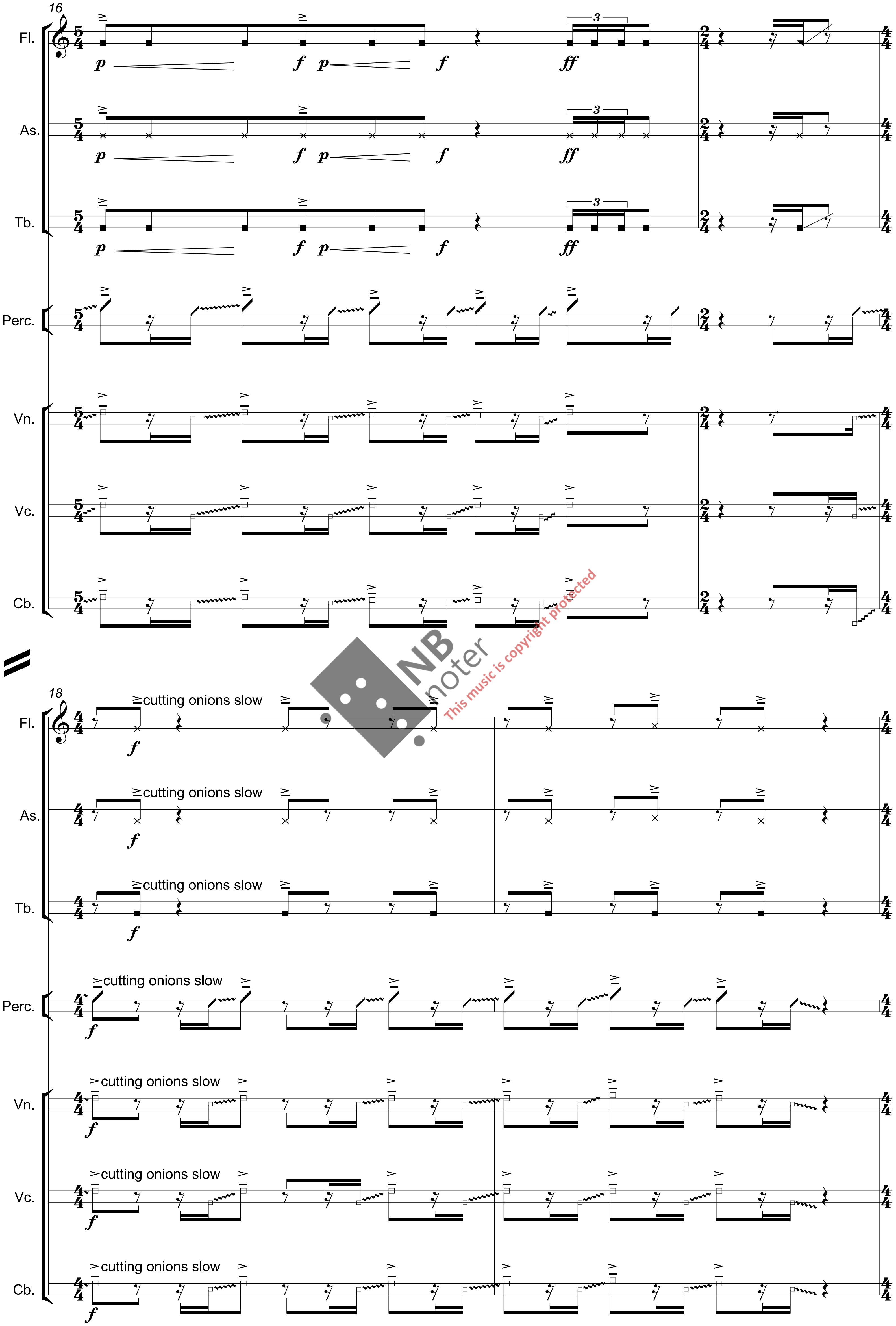
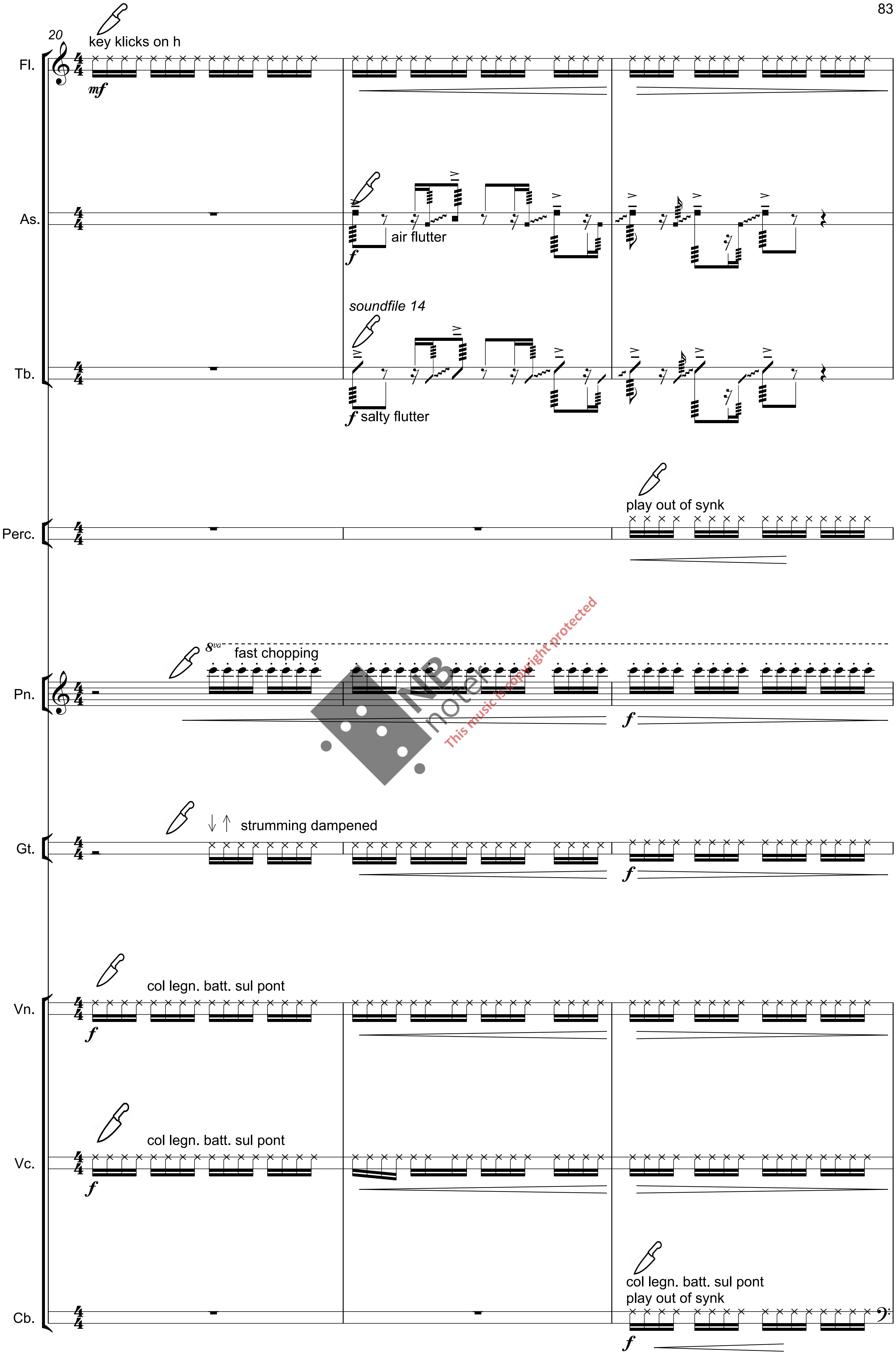

8
Fl.
serve crispbread for audience
Chewing sounds 3-4 sek. music starts
As.
serve crispbread for audience
Chewing sounds 3-4 sek. music starts
Tb.
serve crispbread for audience
Chewing sounds 3-4 sek. music starts
Perc.
serve crispbread for audience
Chewing sounds 3-4 sek. music starts
Pn.
serve crispbread 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.
serve crispbread for audience
Chewing sounds 3-4 sek. music starts

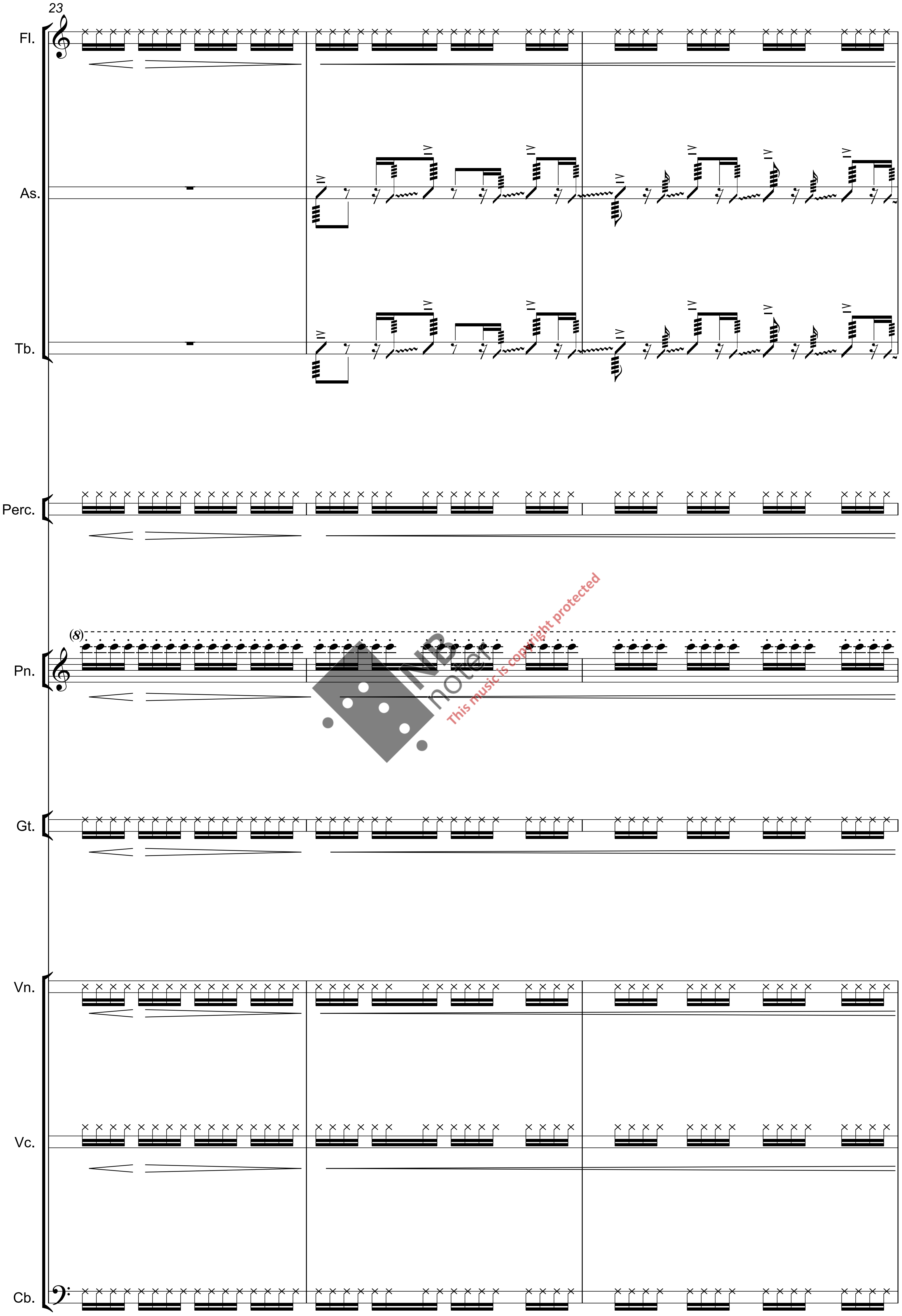

1-2 min.
9
Fl.
alternate playing dynamics under and over the chewing noises from the audience
1-2 min.
As.
alternate playing dynamics under and over the chewing noises from the audience
airblast ad lib
Tb.
alternate playing under and over the chewing noises from the audience
f
gradualy more activity
Perc.
synth
Pn.
alternate playing dynamics under and over the chewing noises from the audience
steamer with filt
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
soundfile 13
Vc.
alternate playing dynamics under and over the chewing noises from the audience
sul pont
Cb.
alternate playing dynamics under and over the chewing noises from the audience

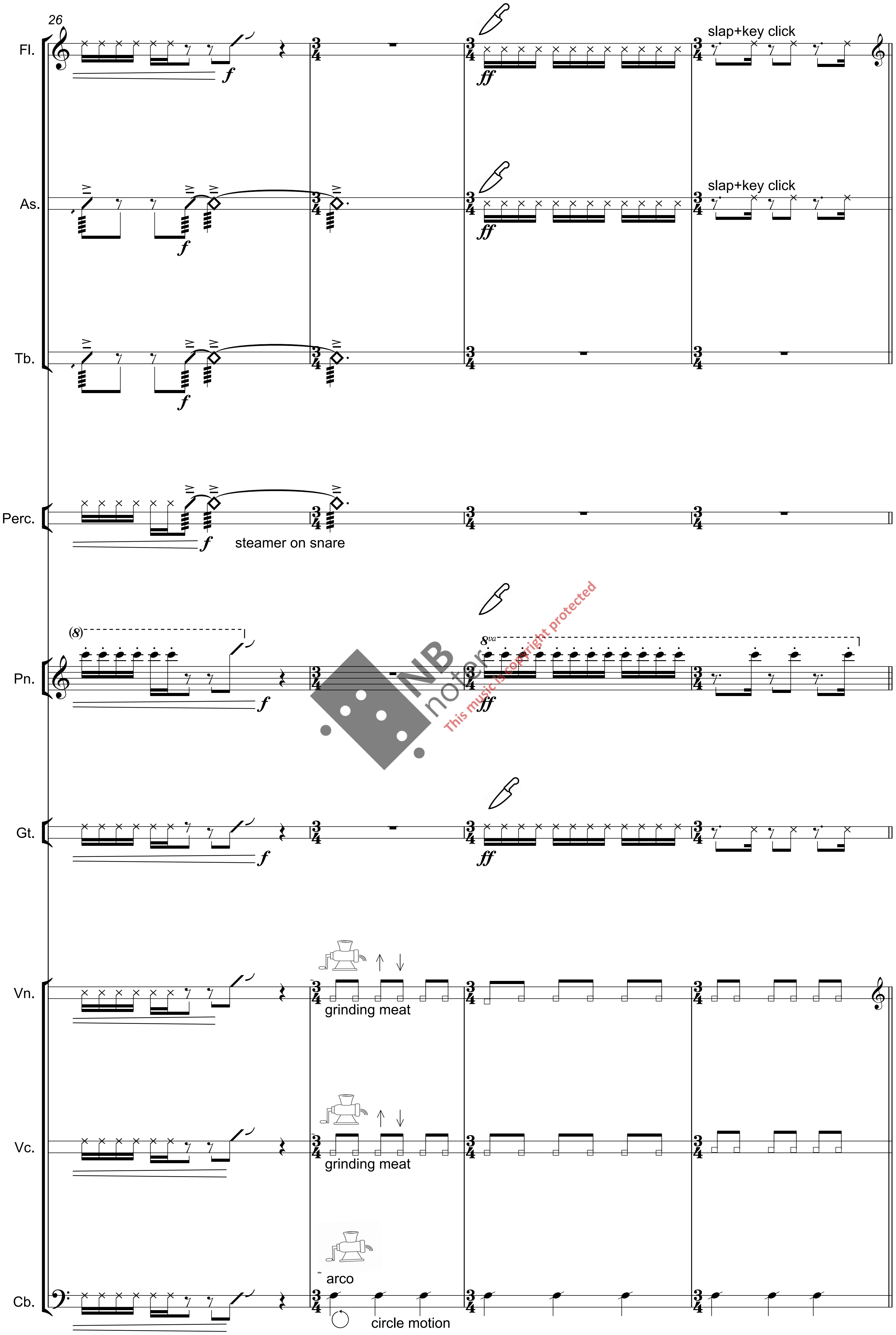
## Making Balkan BBQ sausage

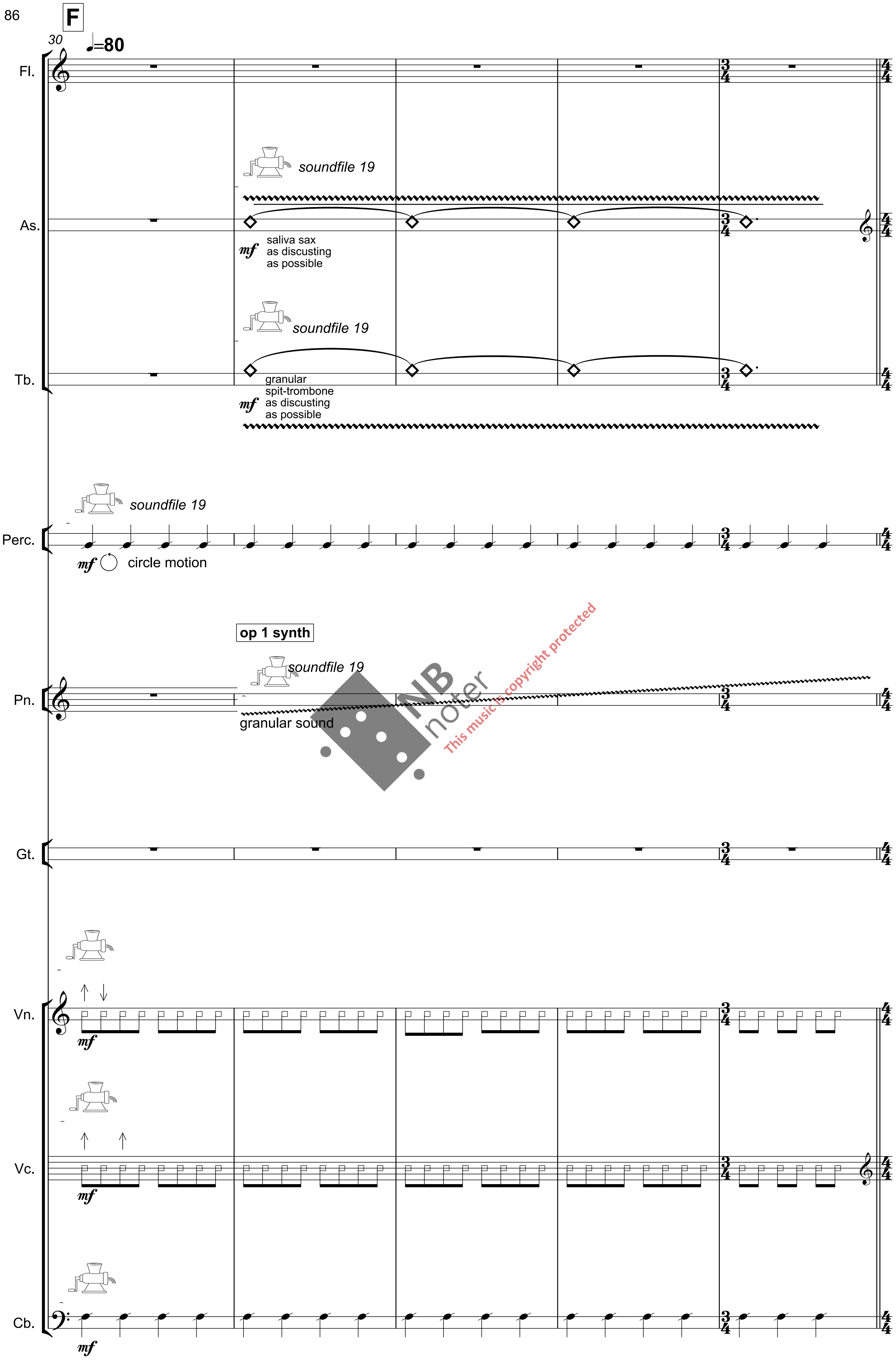

11
Perc.
Vn.
Vc.
Cb.
pizz
dampened
vertical bowing
sound of meat hitting cutting board
cutting noises
p
f
ff
14
Fl.
As.
Tb.
mf
slap
havy crunch sound
cutting onions slow
havy crunch, vertical bowing
3

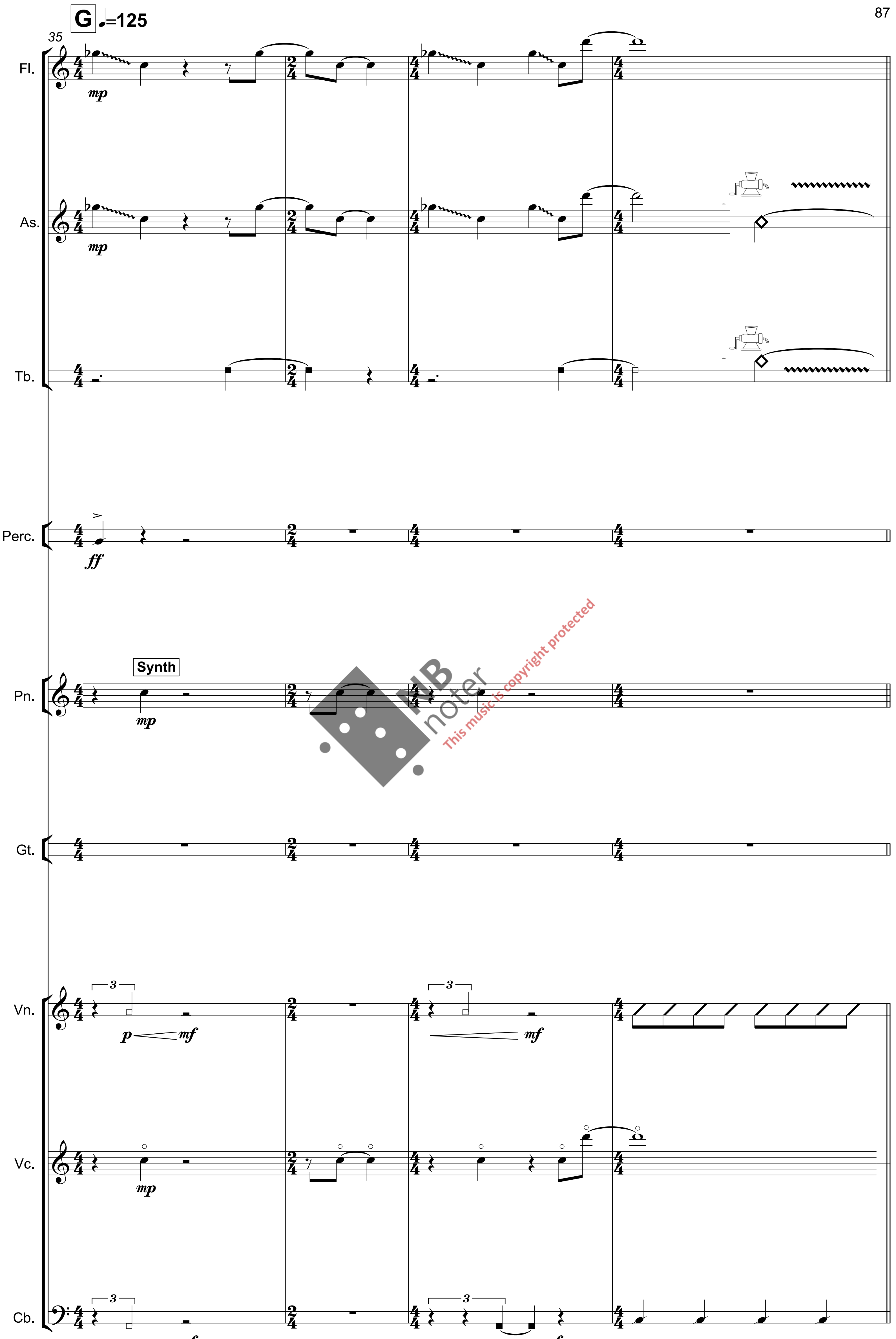

16
Fl.
As.
Tb.
Perc.
Vn.
Vc.
Cb.
3
p
f
p
f
ff
18
cutting onions slow
f

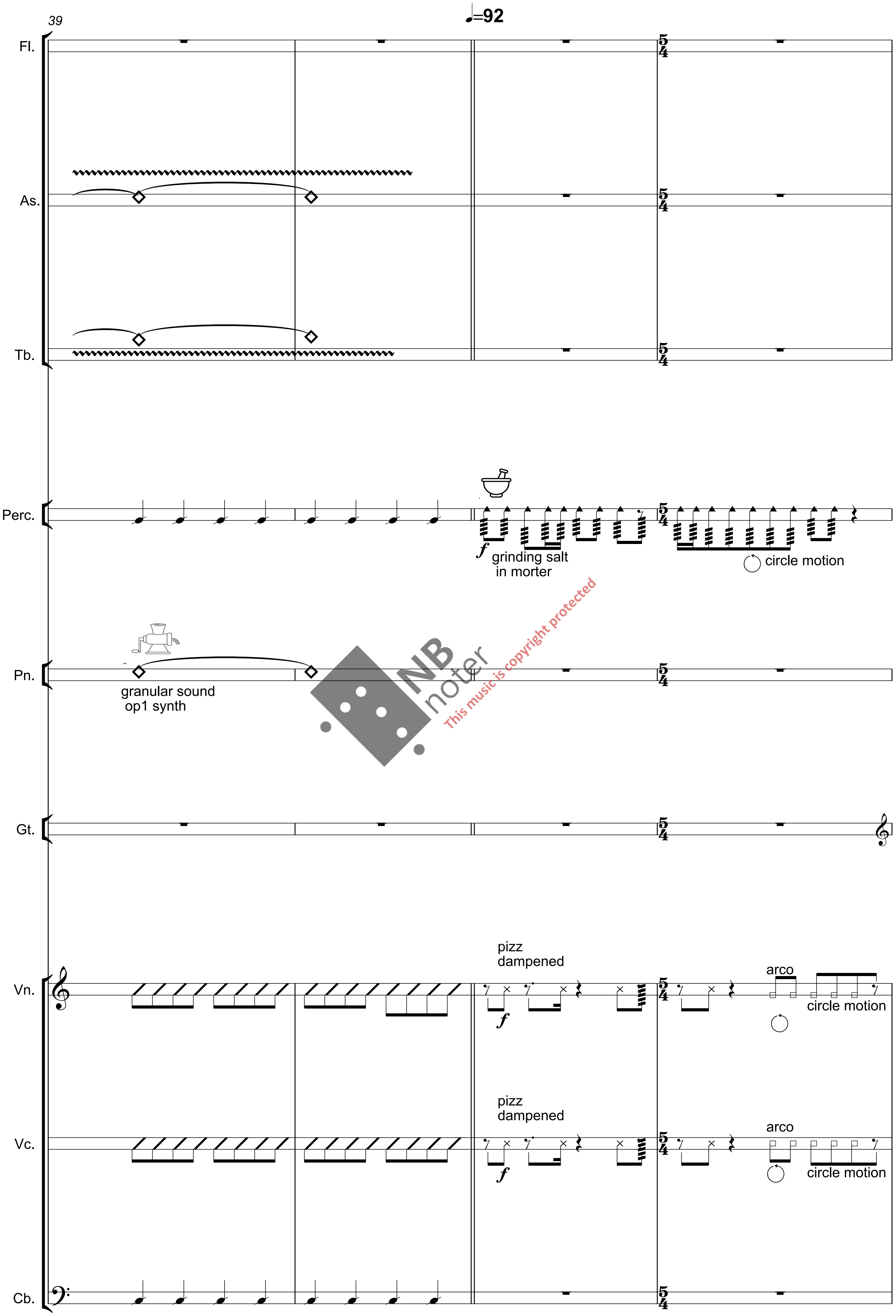

20
key klicks on h
Fl.
*mf*
As.
air flutter
*f*
soundfile 14
Tb.
*f* salty flutter
play out of synk
Perc.
8va
fast chopping
Pn.
*f*
↓↑ strumming dampened
Gt.
*f*
col legn. batt. sul pont
Vn.
*f*
col legn. batt. sul pont
Vc.
*f*
col legn. batt. sul pont
play out of synk
Cb.
*f*

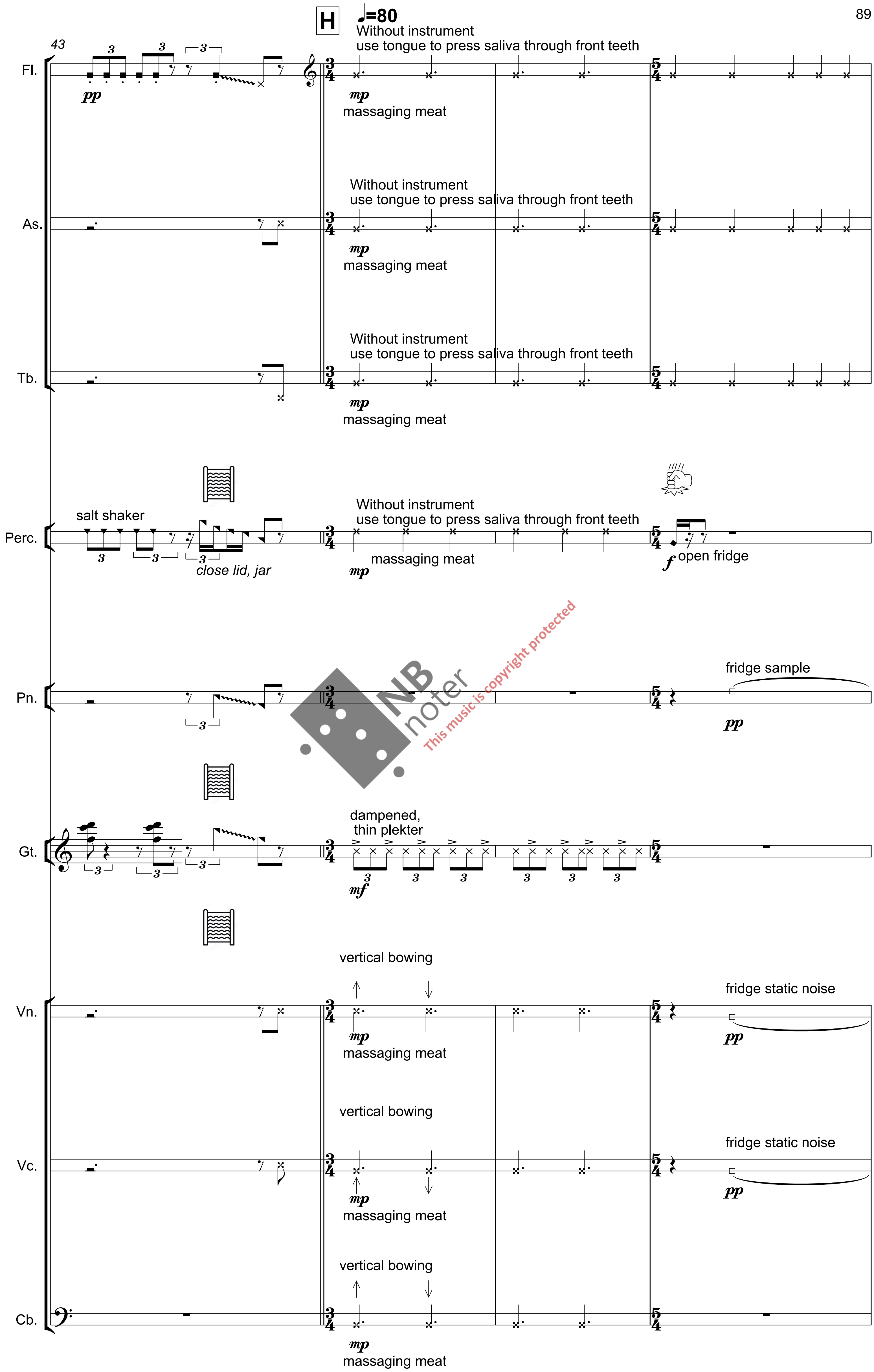

23
Fl.
As.
Tb.
Perc.
(8)
Pn.
Gt.
Vn.
Vc.
Cb.

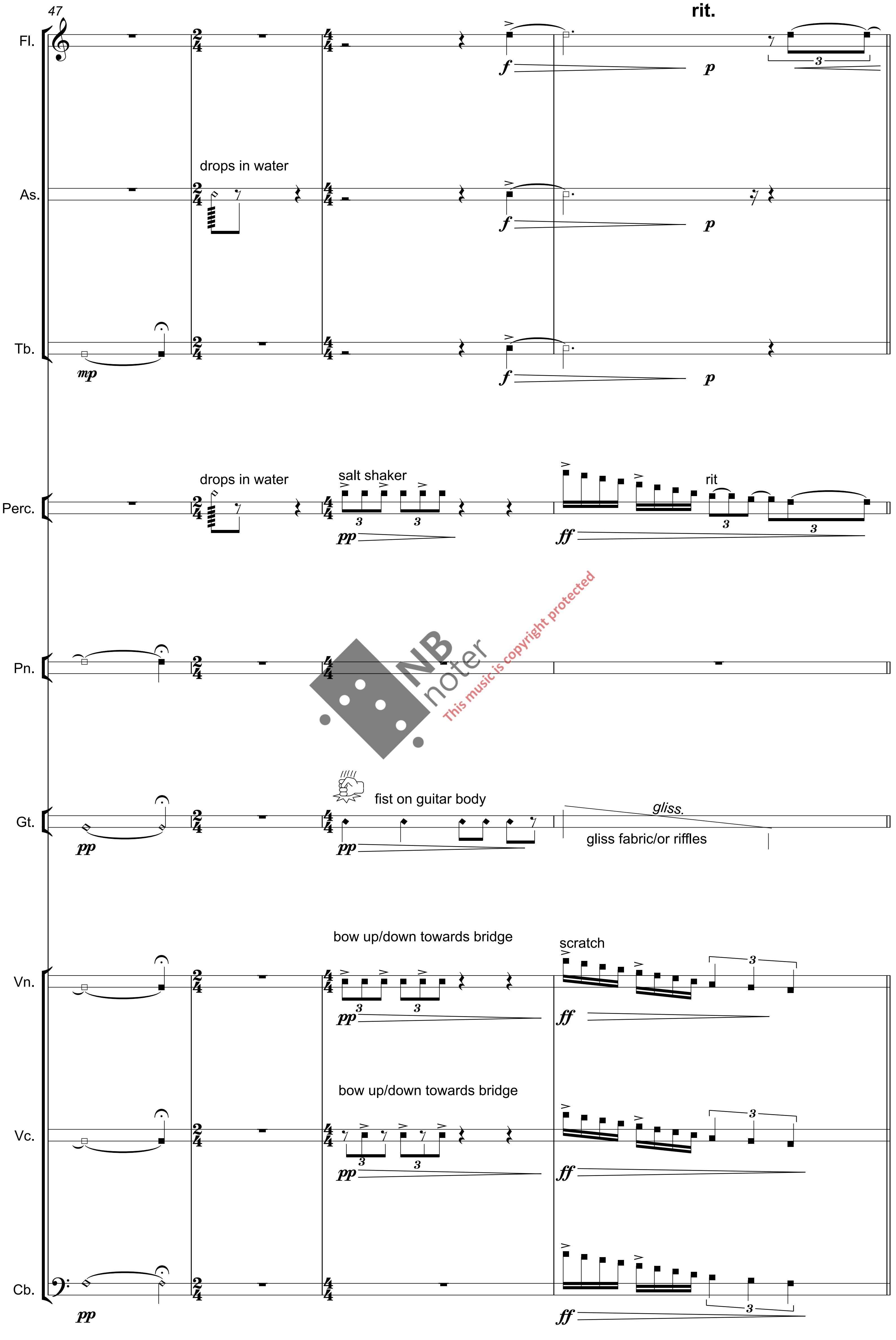

26
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
slap+key click
slap+key click
f
ff
steamer on snare
(8)
8va
grinding meat
grinding meat
arco
circle motion

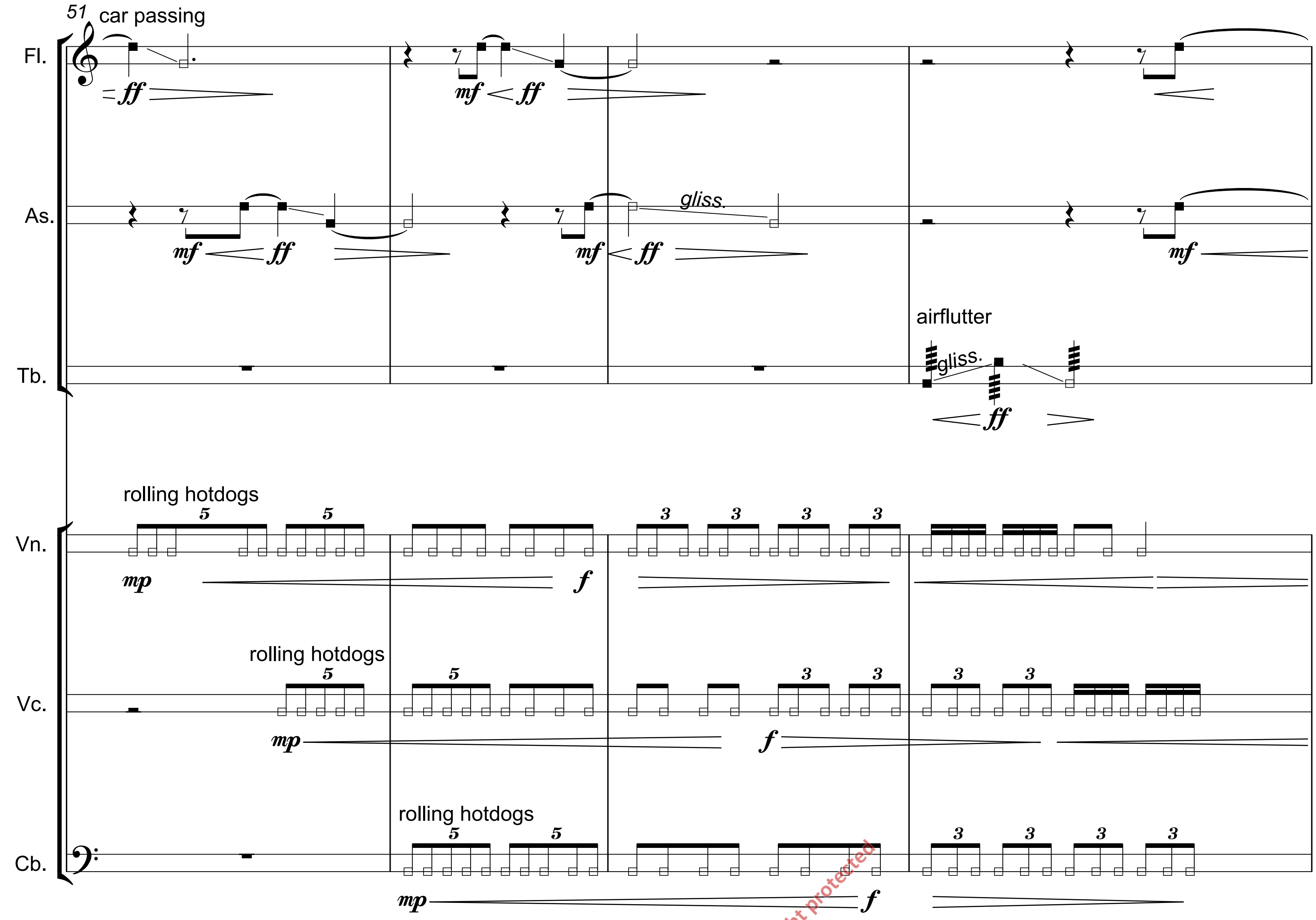

F
30
♩=80
Fl.
As.
soundfile 19
mf
saliva sax
as discusting
as possible
Tb.
soundfile 19
mf
granular
spit-trombone
as discusting
as possible
Perc.
soundfile 19
mf
circle motion
op 1 synth
Pn.
soundfile 19
granular sound
Gt.
Vn.
mf
Vc.
mf
Cb.
mf

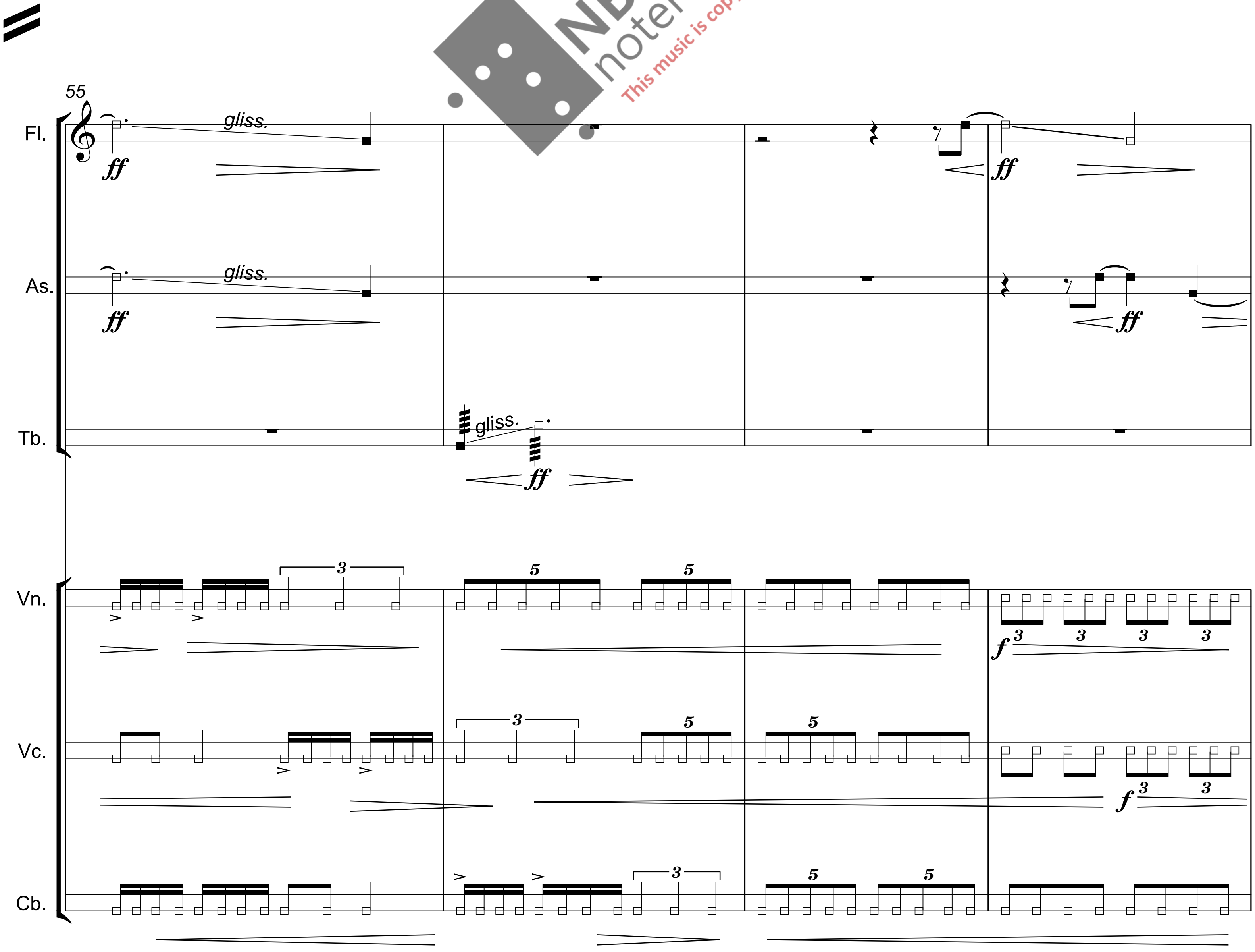

G
♩=125
35
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
mp
mp
ff
Synth
mp
3
p
mf
3
mf
mp
3
p
mf
3
mf

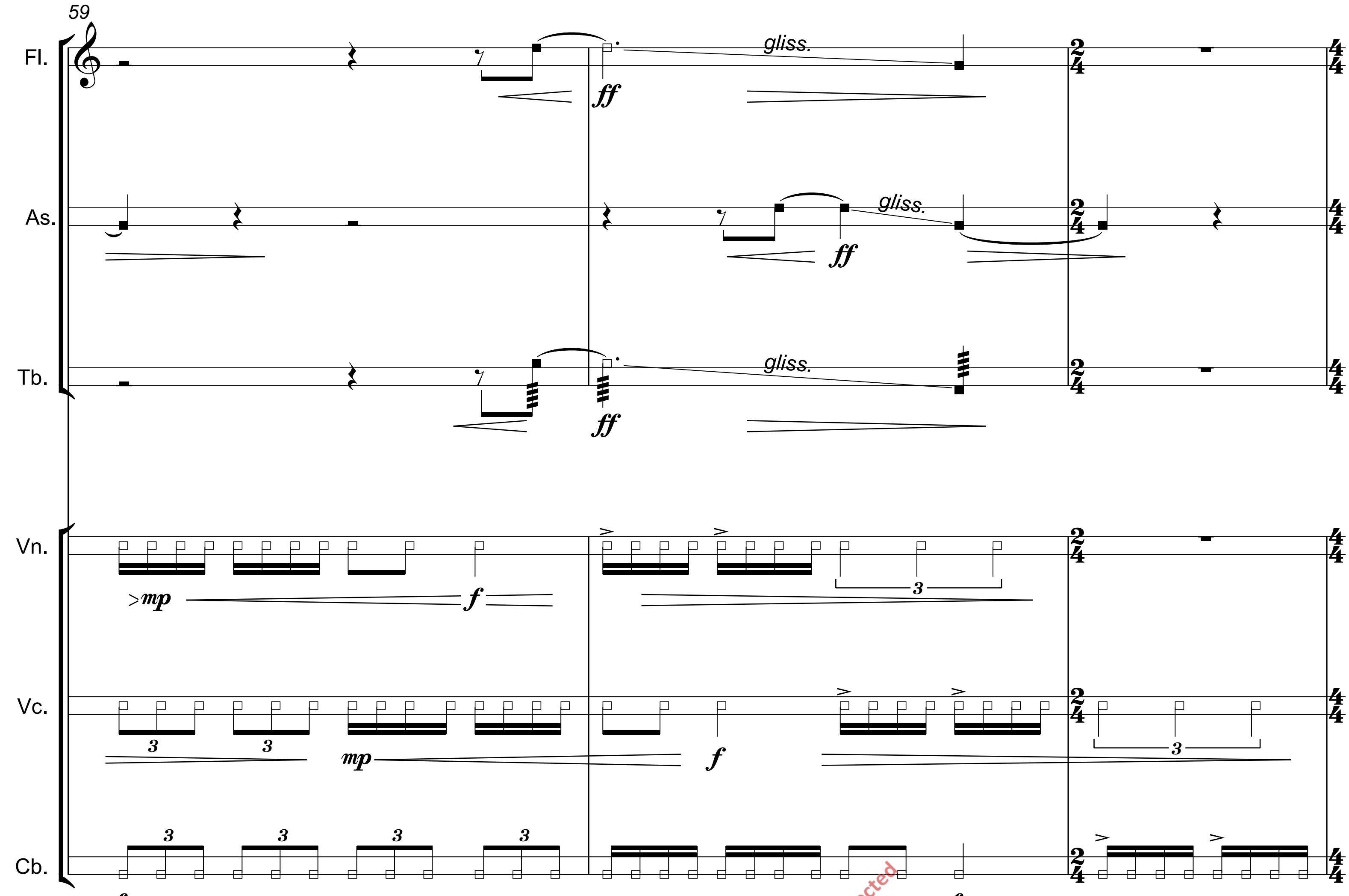

39
♩=92
Fl.
As.
Tb.
Perc.
f
grinding salt
in morter
circle motion
Pn.
granular sound
op1 synth
Gt.
Vn.
pizz
dampened
f
arco
circle motion
Vc.
pizz
dampened
f
arco
circle motion
Cb.

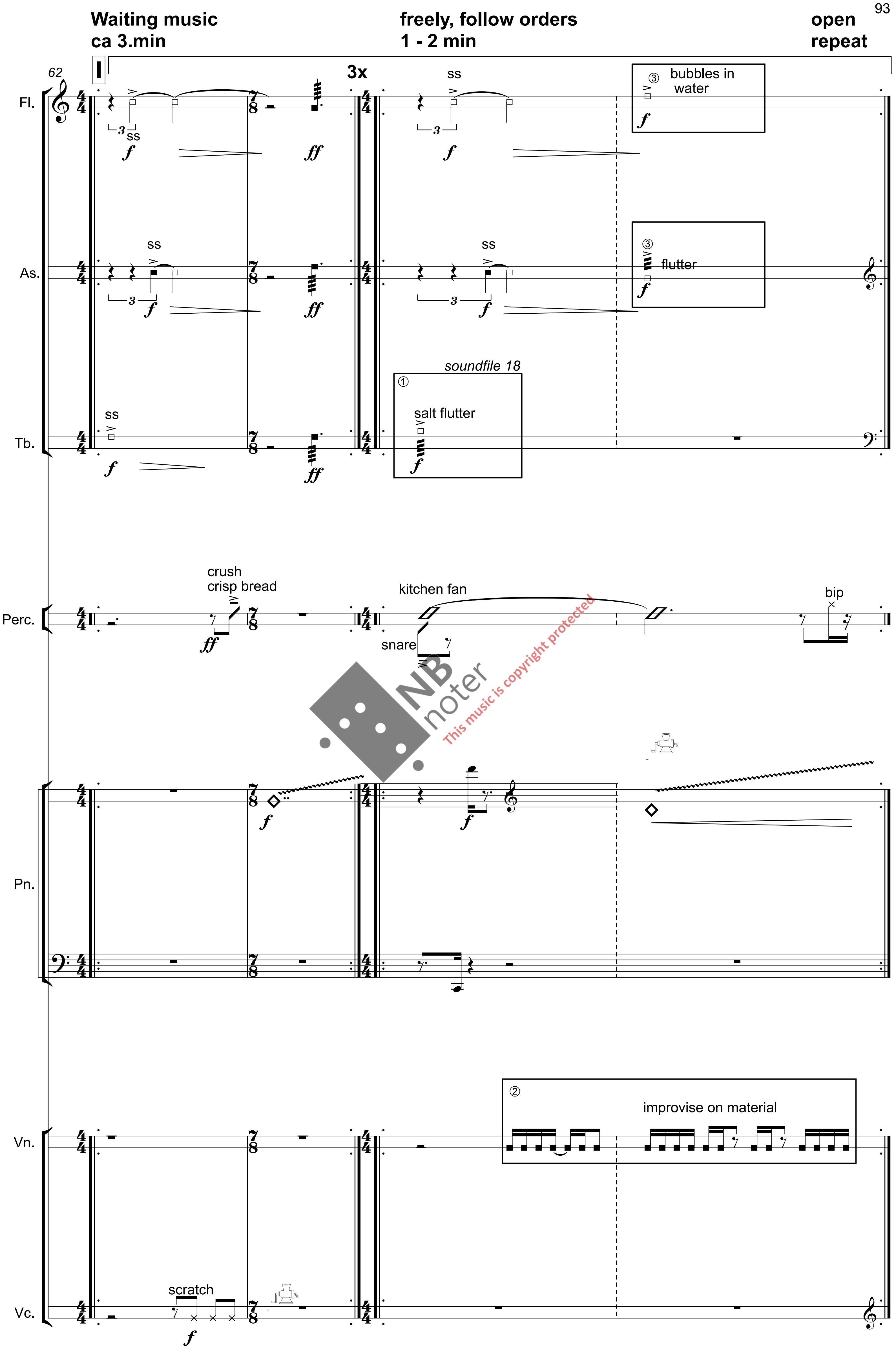

H
♩=80
43
Fl.
pp
Without instrument
use tongue to press saliva through front teeth
mp
massaging meat
As.
Without instrument
use tongue to press saliva through front teeth
mp
massaging meat
Tb.
Without instrument
use tongue to press saliva through front teeth
mp
massaging meat
Perc.
salt shaker
close lid, jar
Without instrument
use tongue to press saliva through front teeth
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

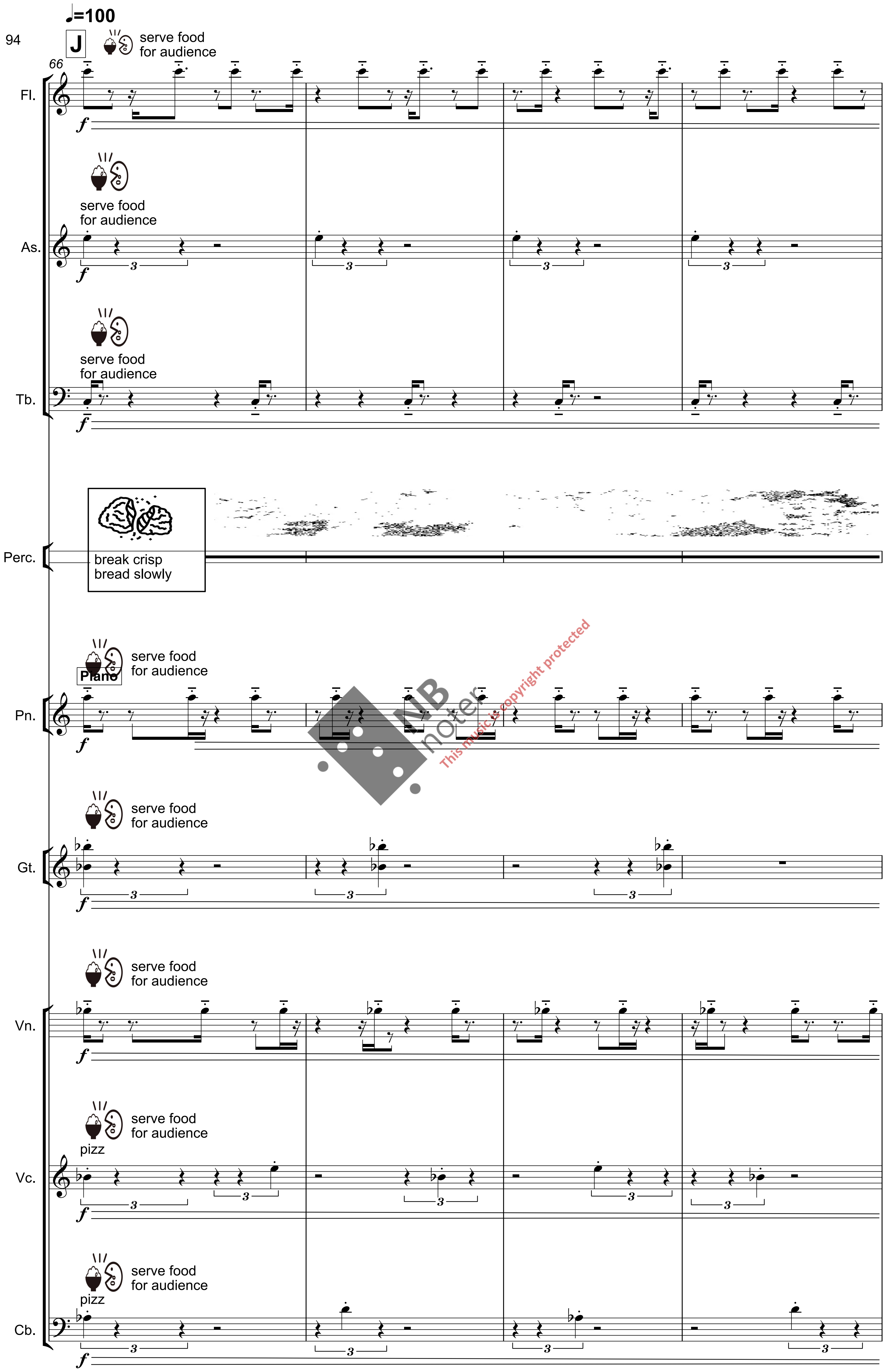

47
rit.
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
drops in water
drops in water
salt shaker
rit
fist on guitar body
gliss.
gliss fabric/or riffles
bow up/down towards bridge
bow up/down towards bridge
scratch
f
p
mp
pp
ff
3

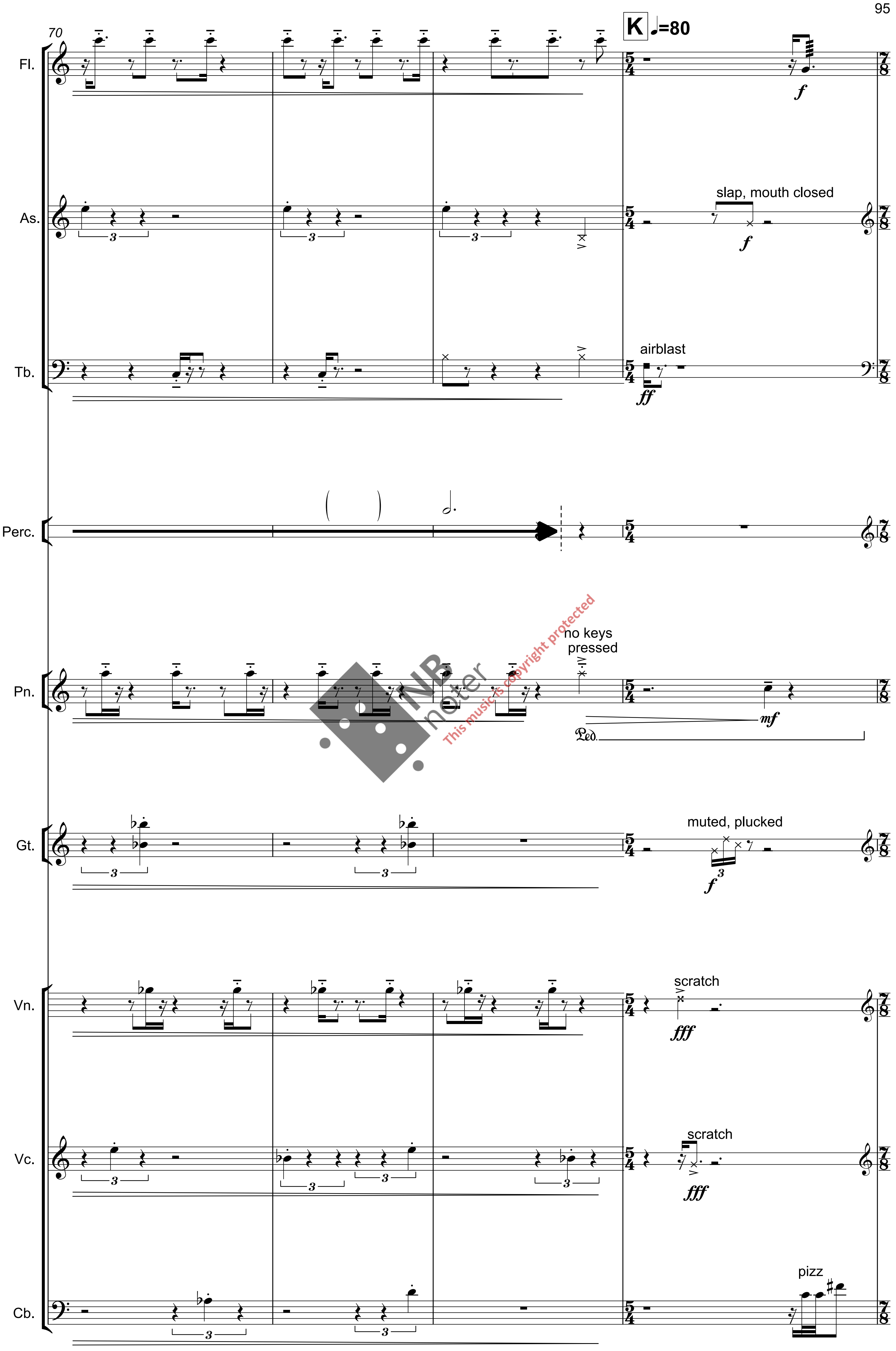

51
car passing
Fl.
As.
Tb.
Vn.
Vc.
Cb.
gliss.
airflutter
gliss.
rolling hotdogs
rolling hotdogs
rolling hotdogs
ff
mf
ff
mf
ff
mf
ff
mf
ff
mp
f
mp
f
mp
f


55
Fl.
As.
Tb.
Vn.
Vc.
Cb.
gliss.
gliss.
gliss.
ff
ff
ff
ff
ff
f
f


59
Fl.
As.
Tb.
Vn.
Vc.
Cb.
gliss.
gliss.
gliss.
ff
ff
ff
mp
f
mp
f
f
mp
f
3
3
3
3
3
3
3
3
2
4
4
4


Waiting music
ca 3.min
freely, follow orders
1 - 2 min
open
repeat
62
3x
Fl.
ss
3
ss
f
ff
ss
3
f
③ bubbles in water
f
As.
ss
3
f
ff
ss
3
f
③ flutter
f
Tb.
ss
f
ff
soundfile 18
① salt flutter
f
Perc.
crush
crisp bread
ff
kitchen fan
snare
bip
Pn.
f
f
Vn.
② improvise on material
Vc.
scratch
f


♩=100
J
serve food for audience
66
Fl.
f
serve food for audience
As.
f
3
serve food for audience
Tb.
f
break crisp bread slowly
Perc.
serve food for audience
Piano
Pn.
f
serve food for audience
Gt.
f
3
serve food for audience
Vn.
f
serve food for audience
pizz
Vc.
f
3
serve food for audience
pizz
Cb.
f
3


70
K ♩=80
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
slap, mouth closed
airblast
no keys pressed
Ped.
muted, plucked
scratch
scratch
pizz
f
f
ff
mf
f
fff
fff
3

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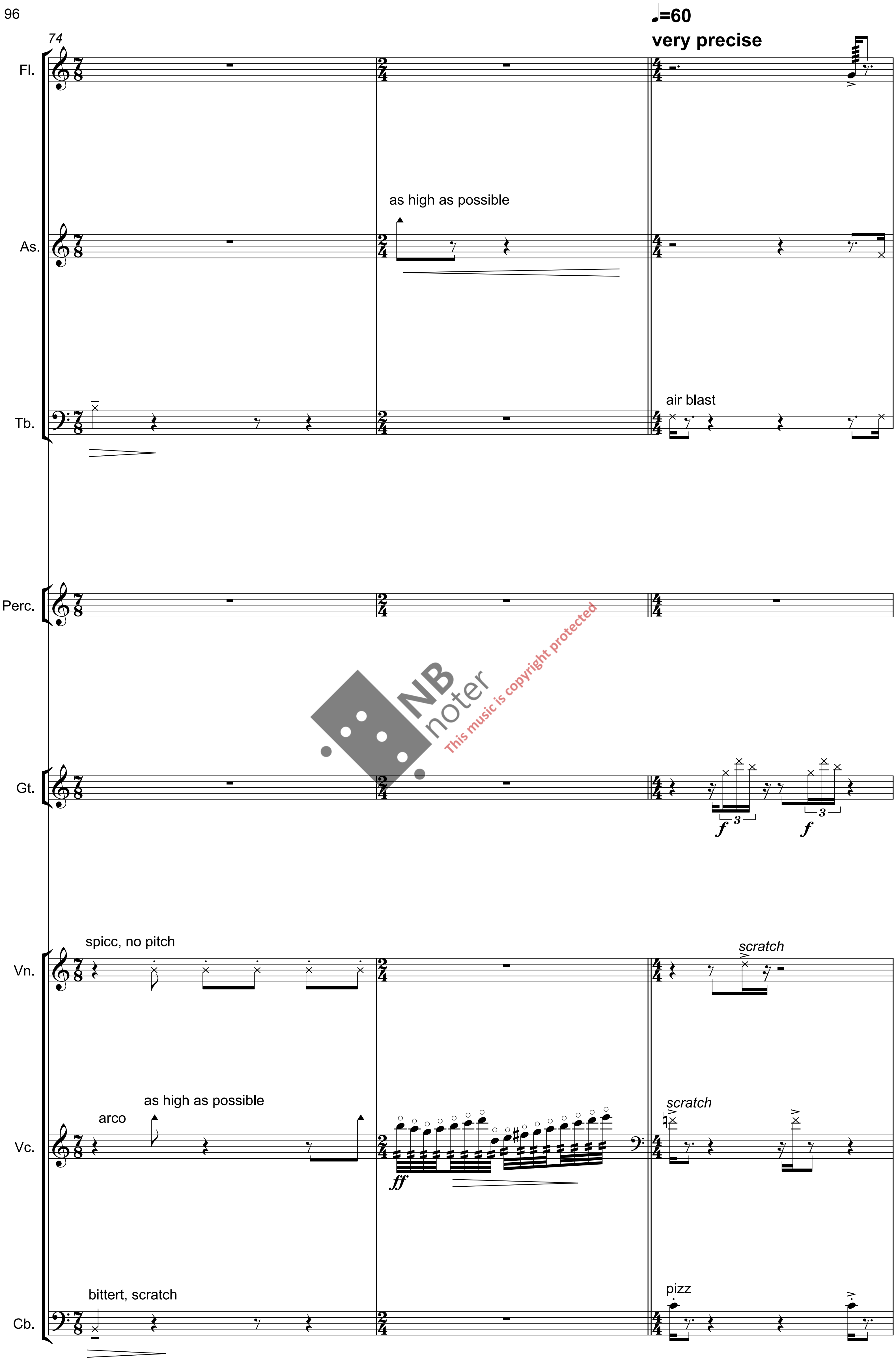
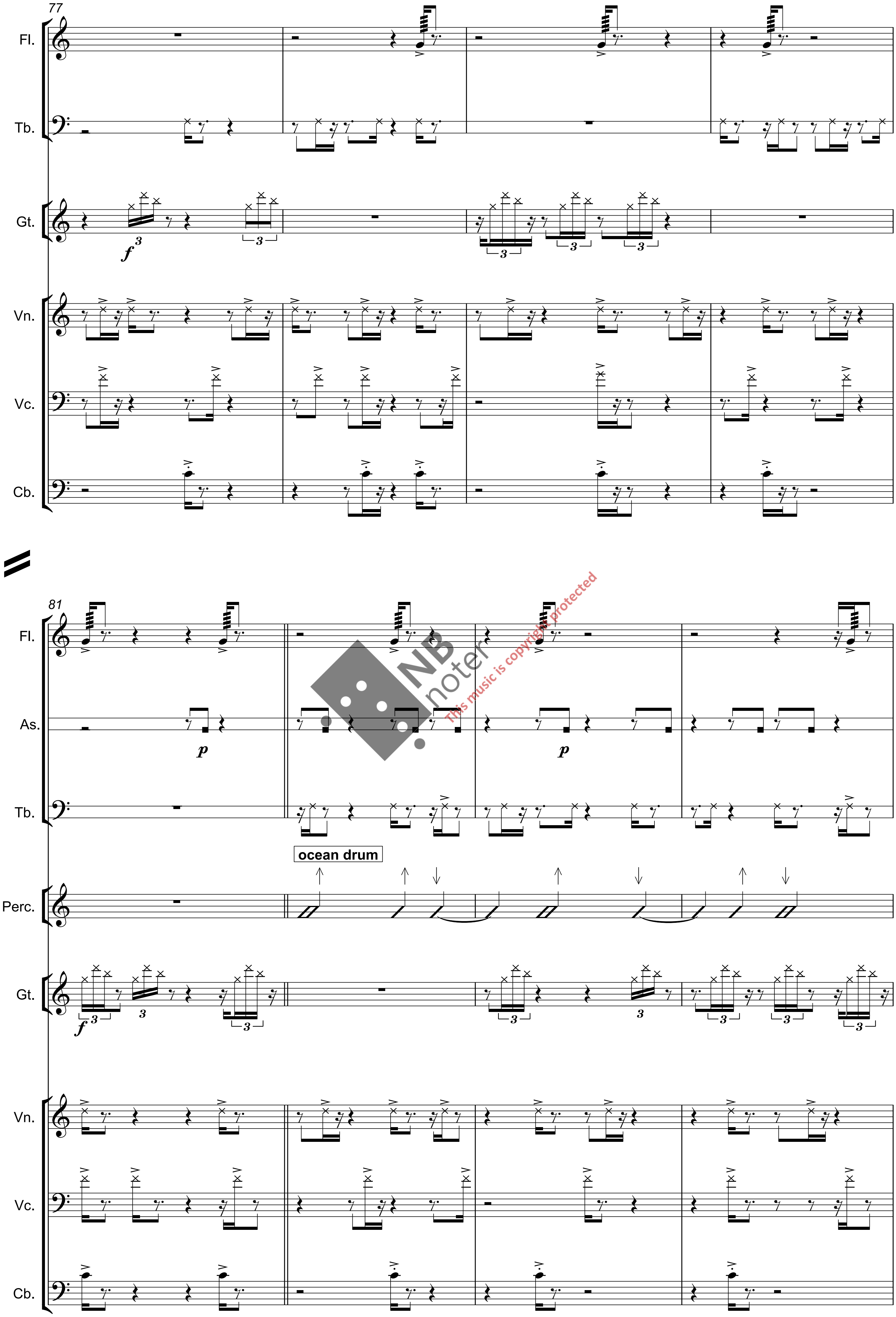
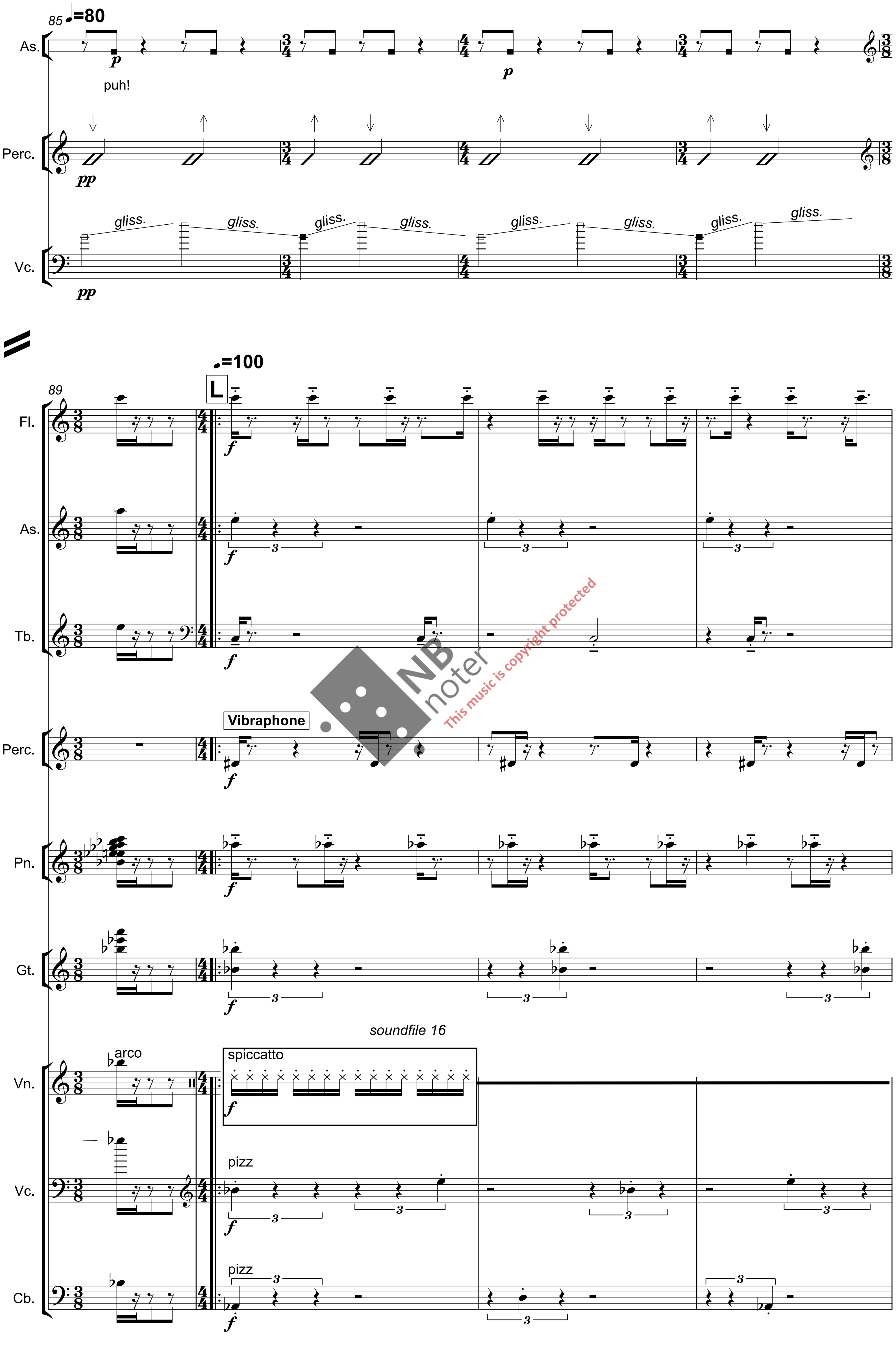
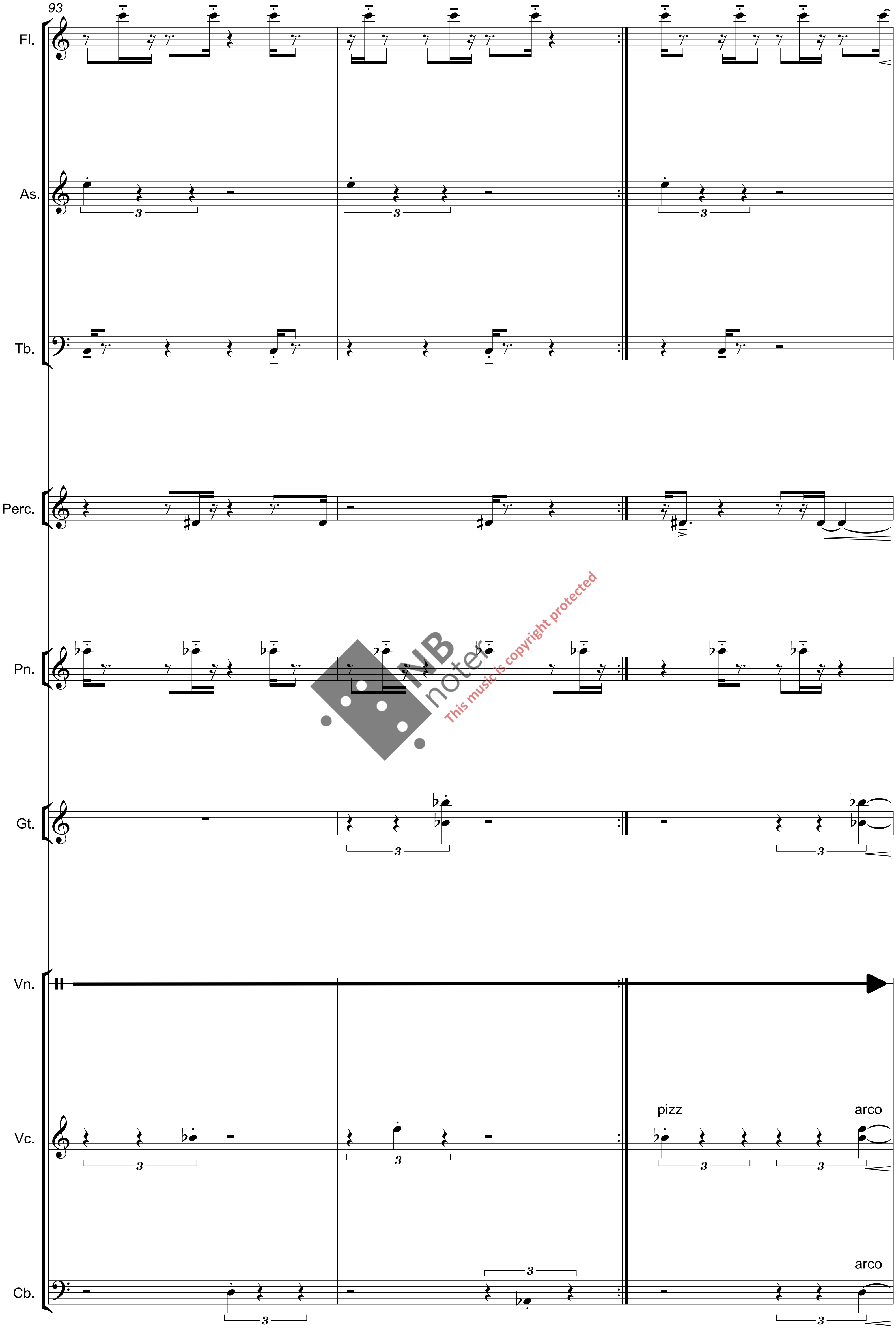
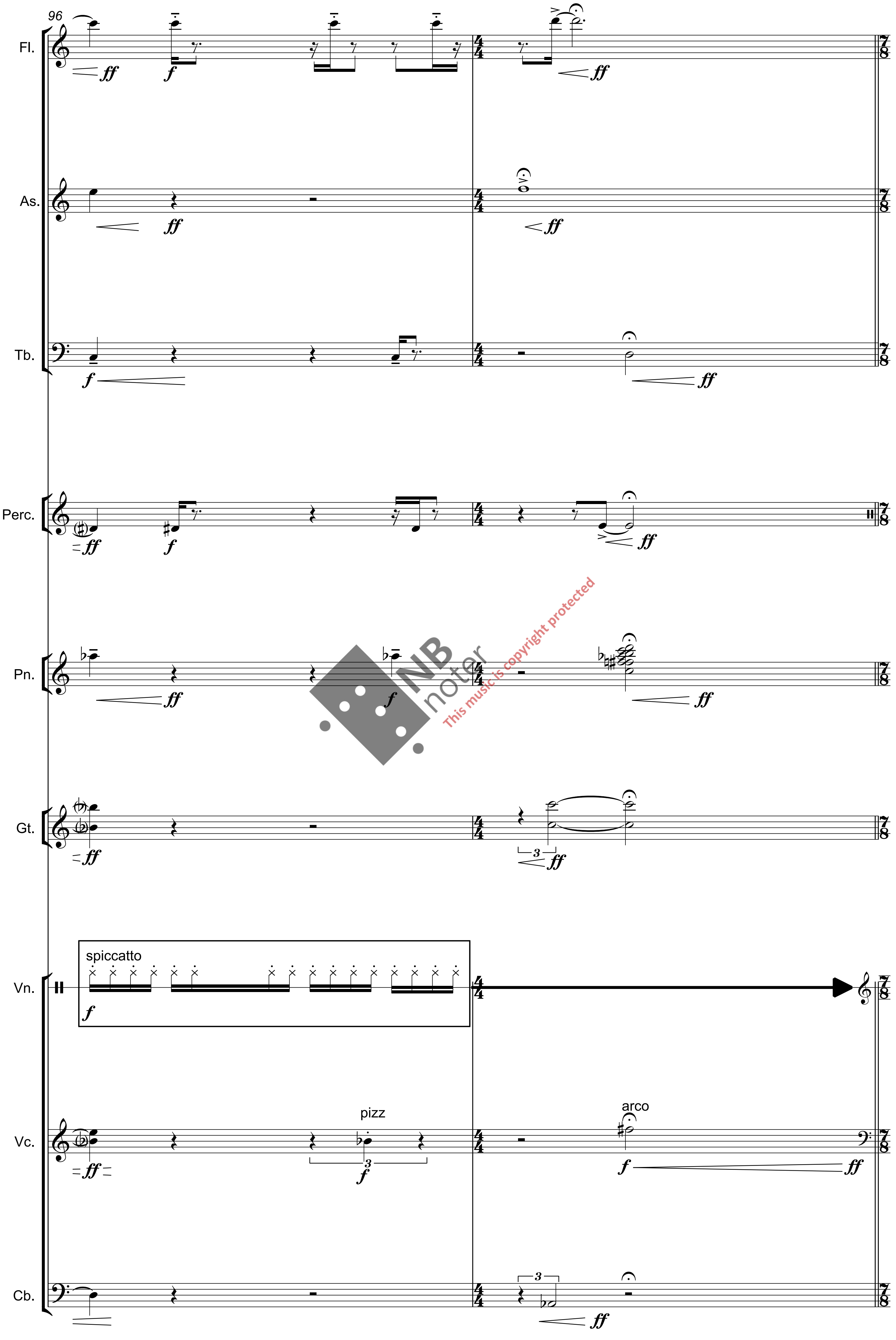
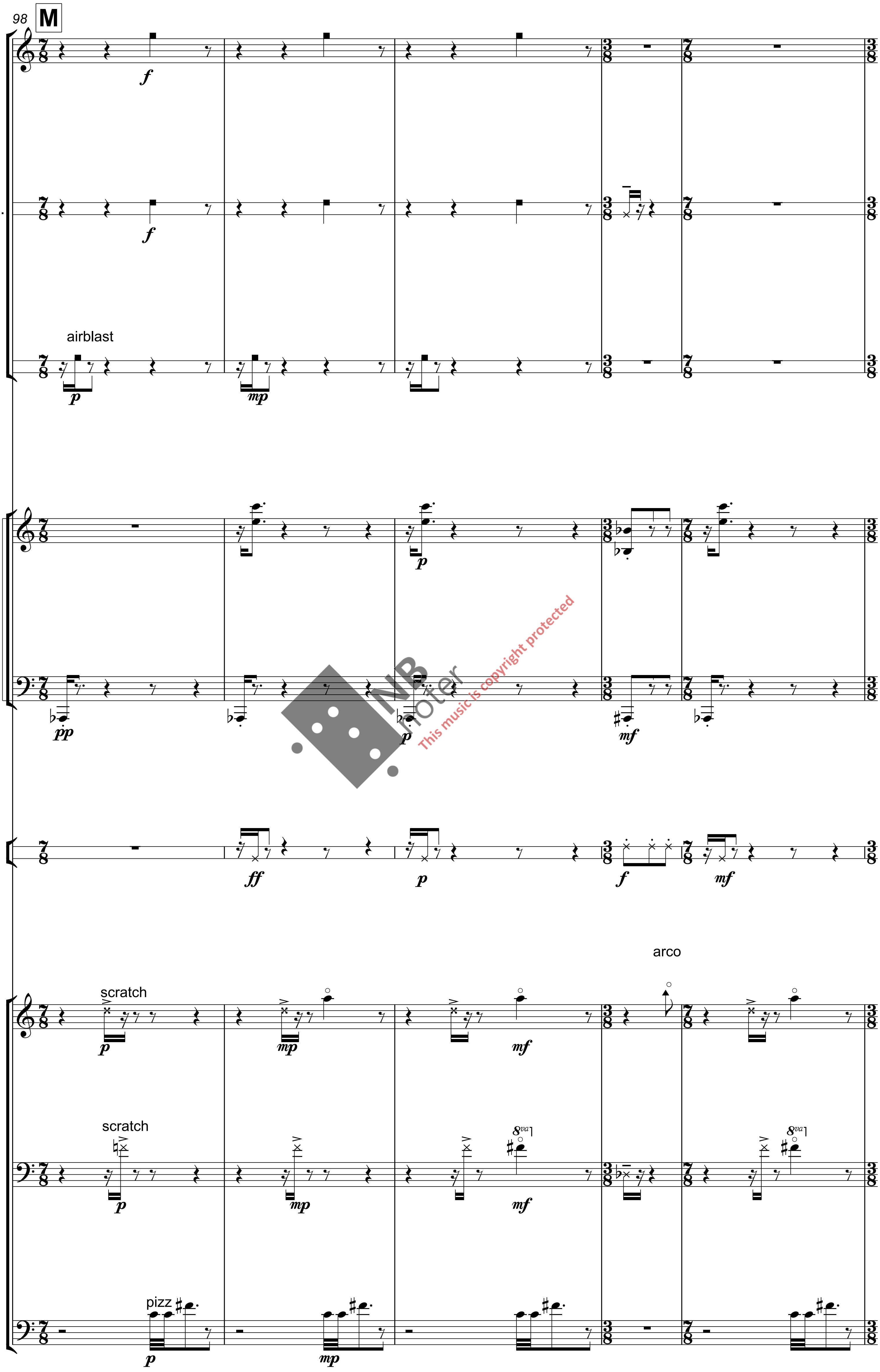

74
♩=60
very precise
Fl.
As.
as high as possible
Tb.
air blast
Perc.
Gt.
3
3
Vn.
spicc, no pitch
scratch
Vc.
arco
as high as possible
ff
scratch
Cb.
bittert, scratch
pizz


77
Fl.
Tb.
Gt.
f
3
Vn.
Vc.
Cb.
81
As.
p
ocean drum
Perc.

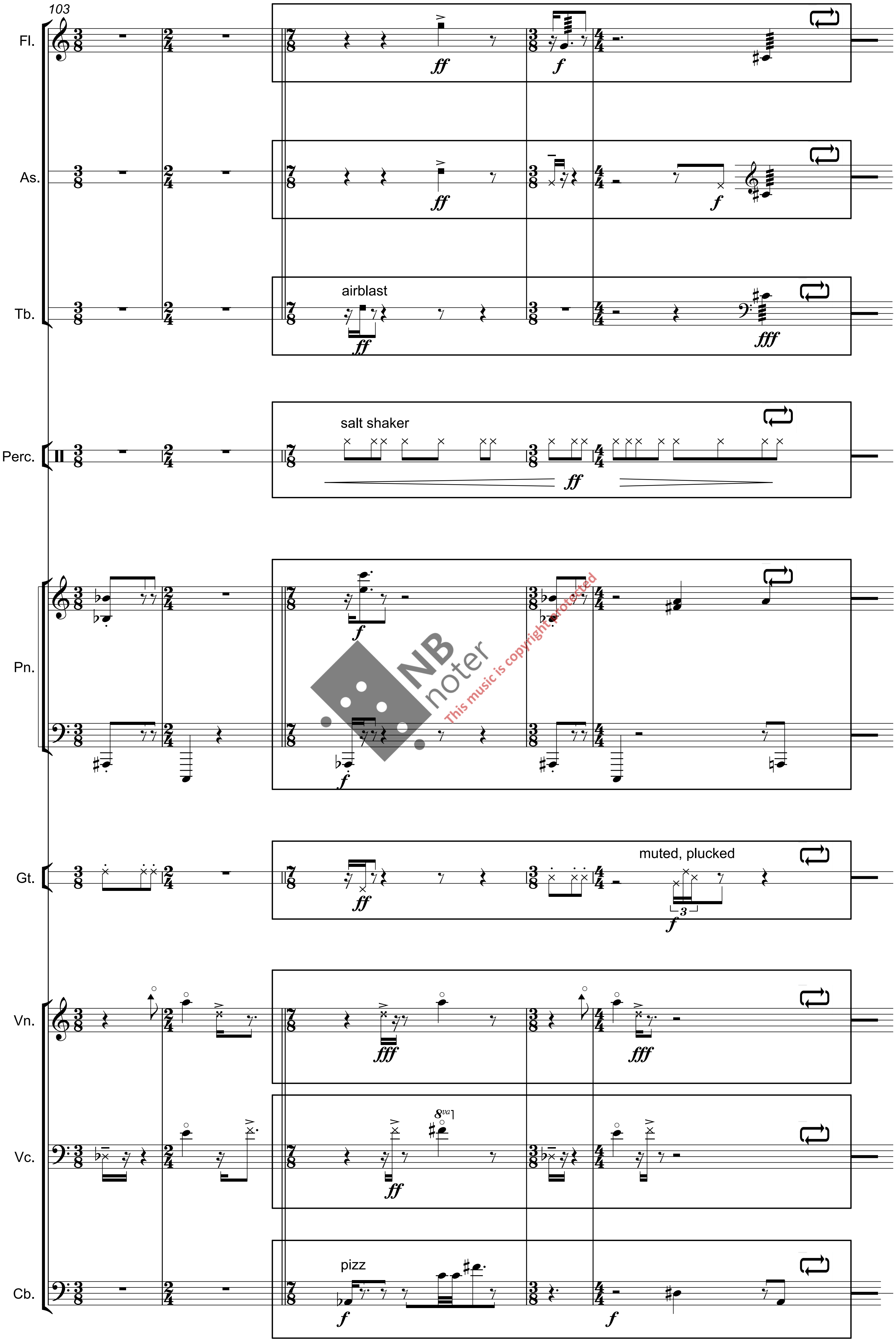

85
♩=80
As.
p
puh!
p
Perc.
pp
Vc.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
pp
89
♩=100
L
Fl.
f
As.
f
3
Tb.
f
Perc.
Vibraphone
f
Pn.
f
Gt.
f
3
soundfile 16
arco
spiccato
Vn.
f
pizz
Vc.
f
3
pizz
Cb.
f
3

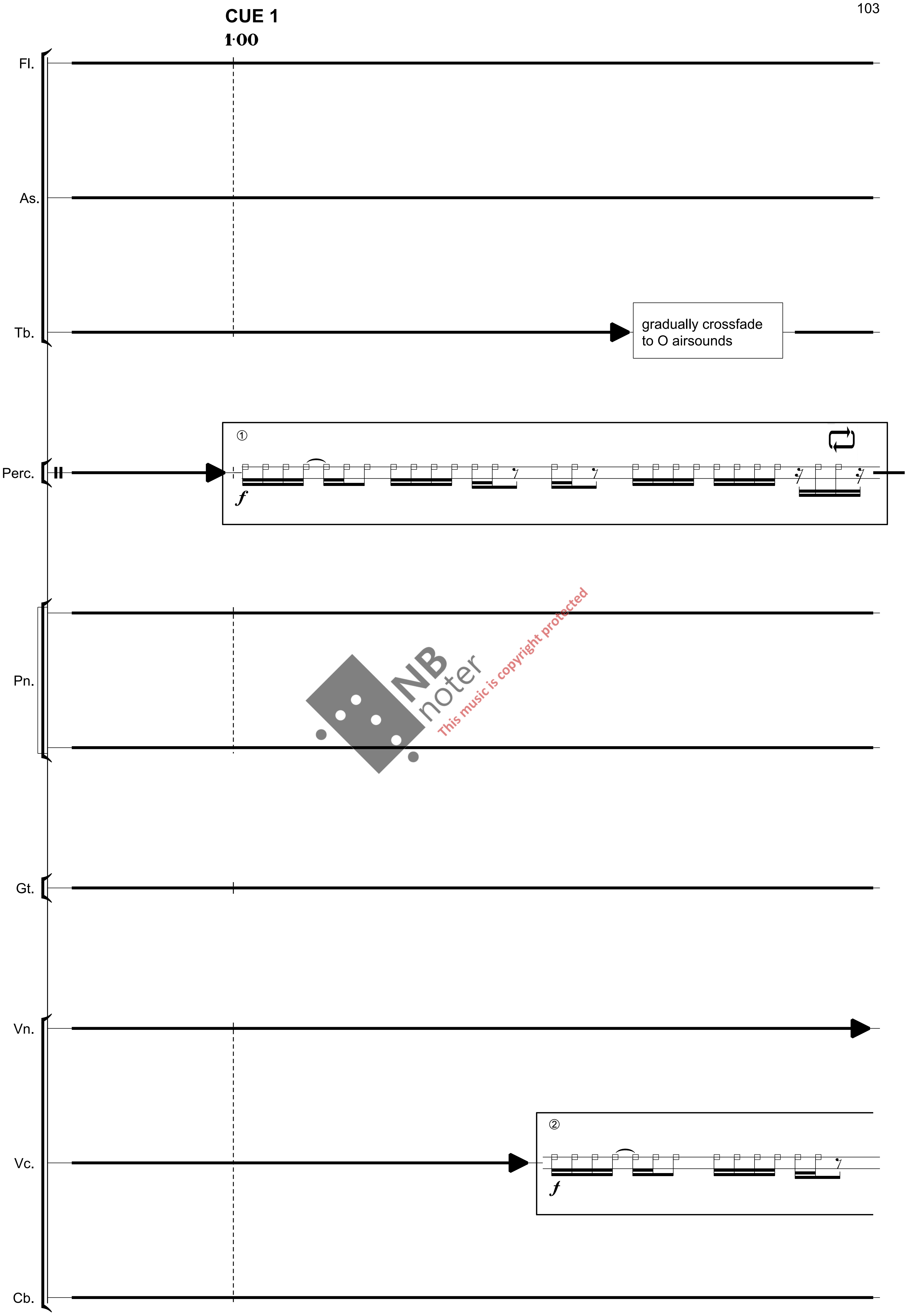

93
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
pizz
arco
Cb.
arco
3


96
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
ff
f
spiccato
pizz
arco
3


98
M
Fl.
As.
Tb.
Pn.
Gt.
Vn.
Vc.
Cb.
airblast
scratch
scratch
pizz
arco
8va
f
p
mp
pp
ff
mf

## 0·00 Cells are looped


103
Fl.
As.
Tb.
airblast
Perc.
salt shaker
Pn.
Gt.
muted, plucked
Vn.
Vc.
Cb.
pizz
ff
f
fff
3
8va


CUE 1
1·00
Fl.
As.
Tb.
gradually crossfade to O airsounds
Perc.
①
f
Pn.
Gt.
Vn.
Vc.
②
f
Cb.

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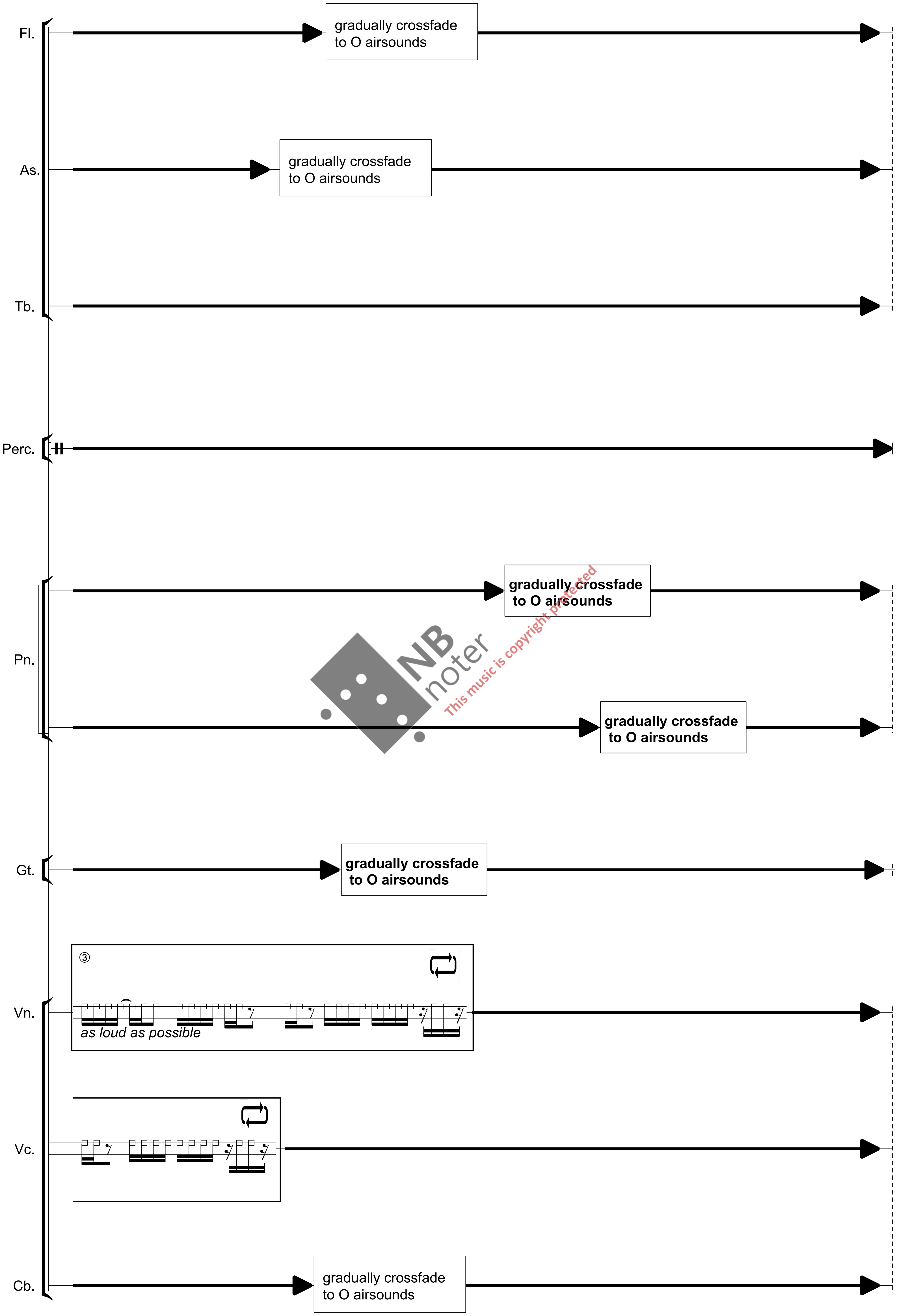
Fl.
gradually crossfade to O airsounds
As.
gradually crossfade to O airsounds
Tb.
Perc.
Pn.
gradually crossfade to O airsounds
gradually crossfade to O airsounds
Gt.
gradually crossfade to O airsounds
Vn.
③
as loud as possible
Vc.
Cb.
gradually crossfade to O airsounds

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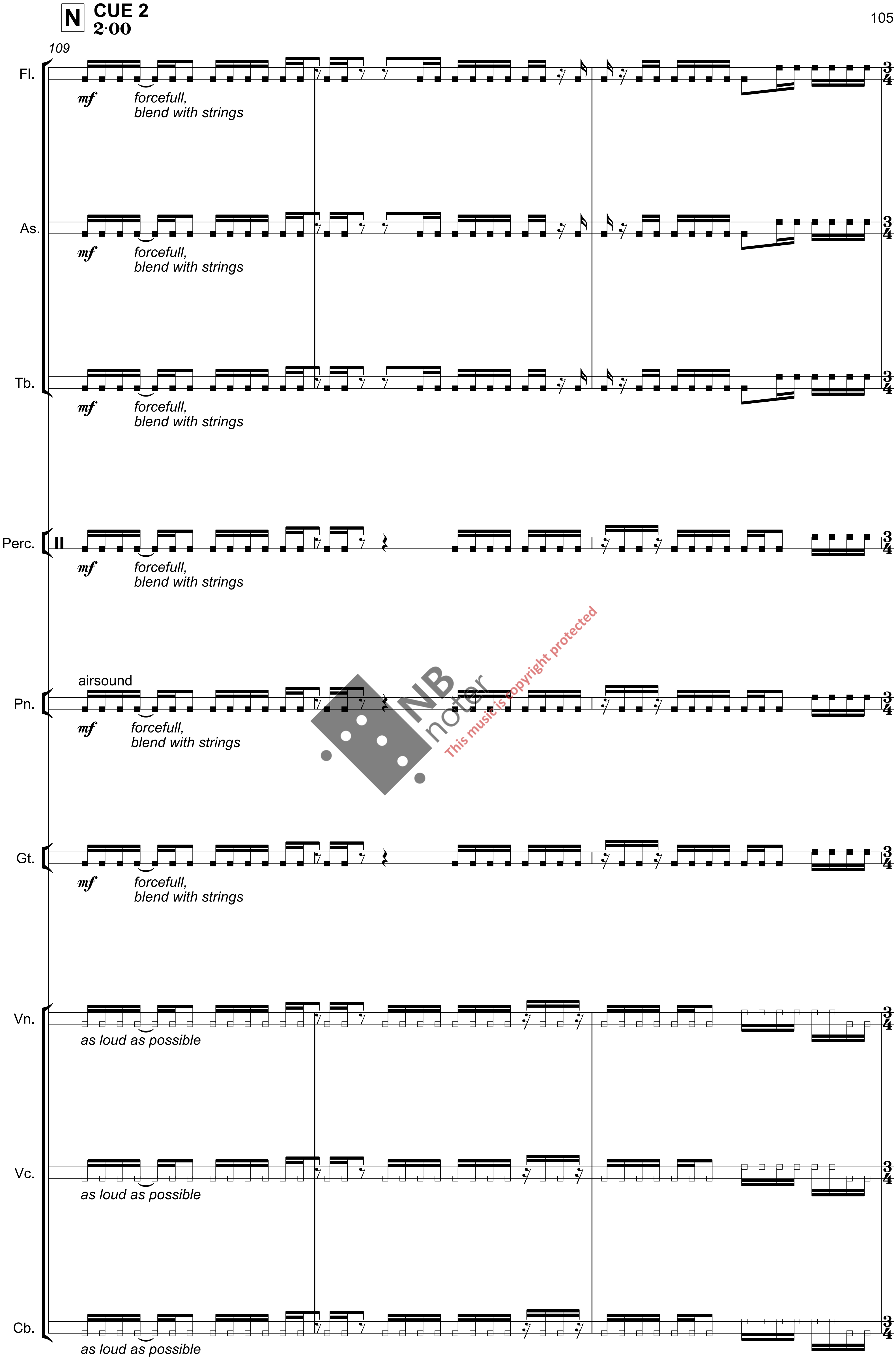
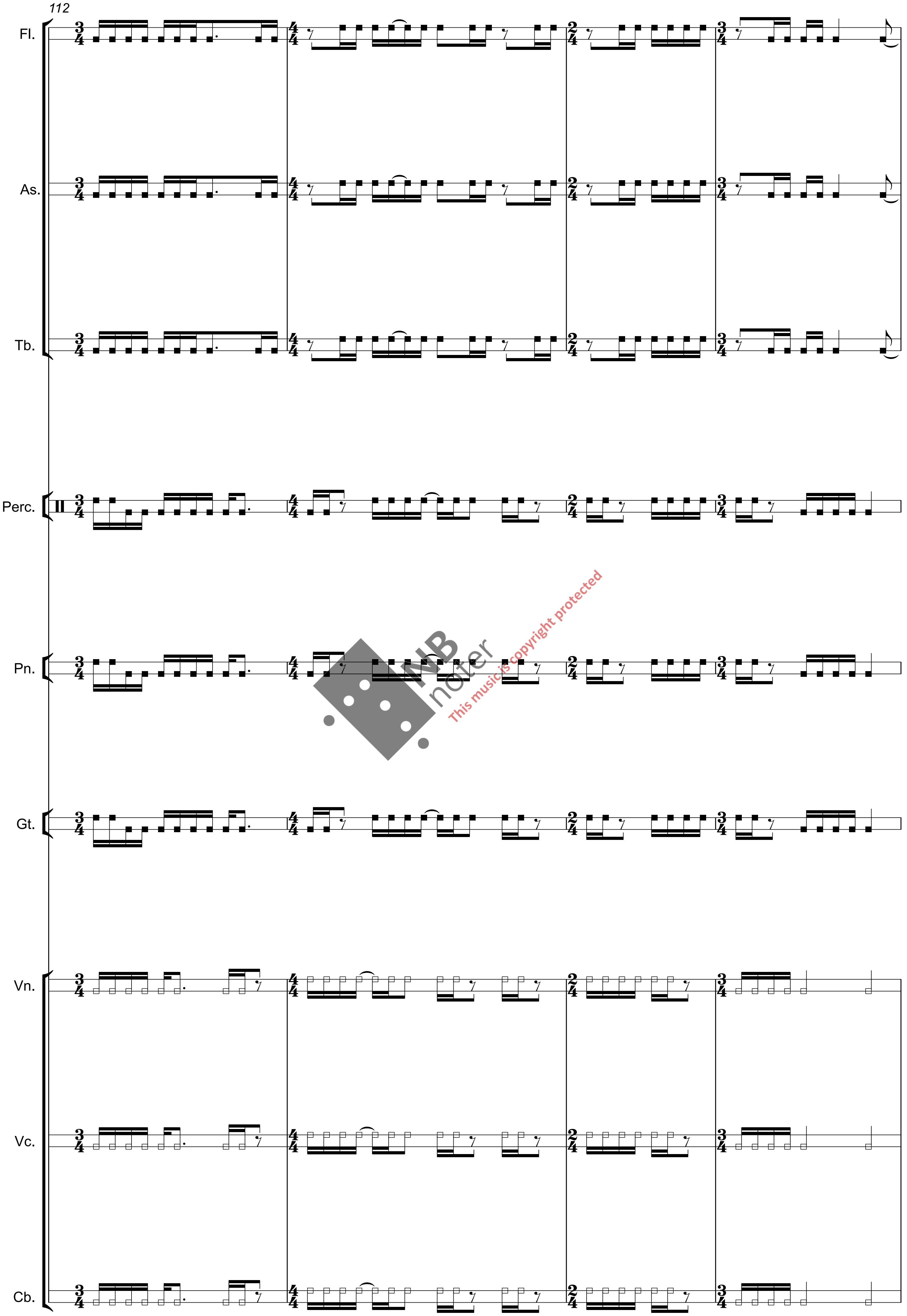
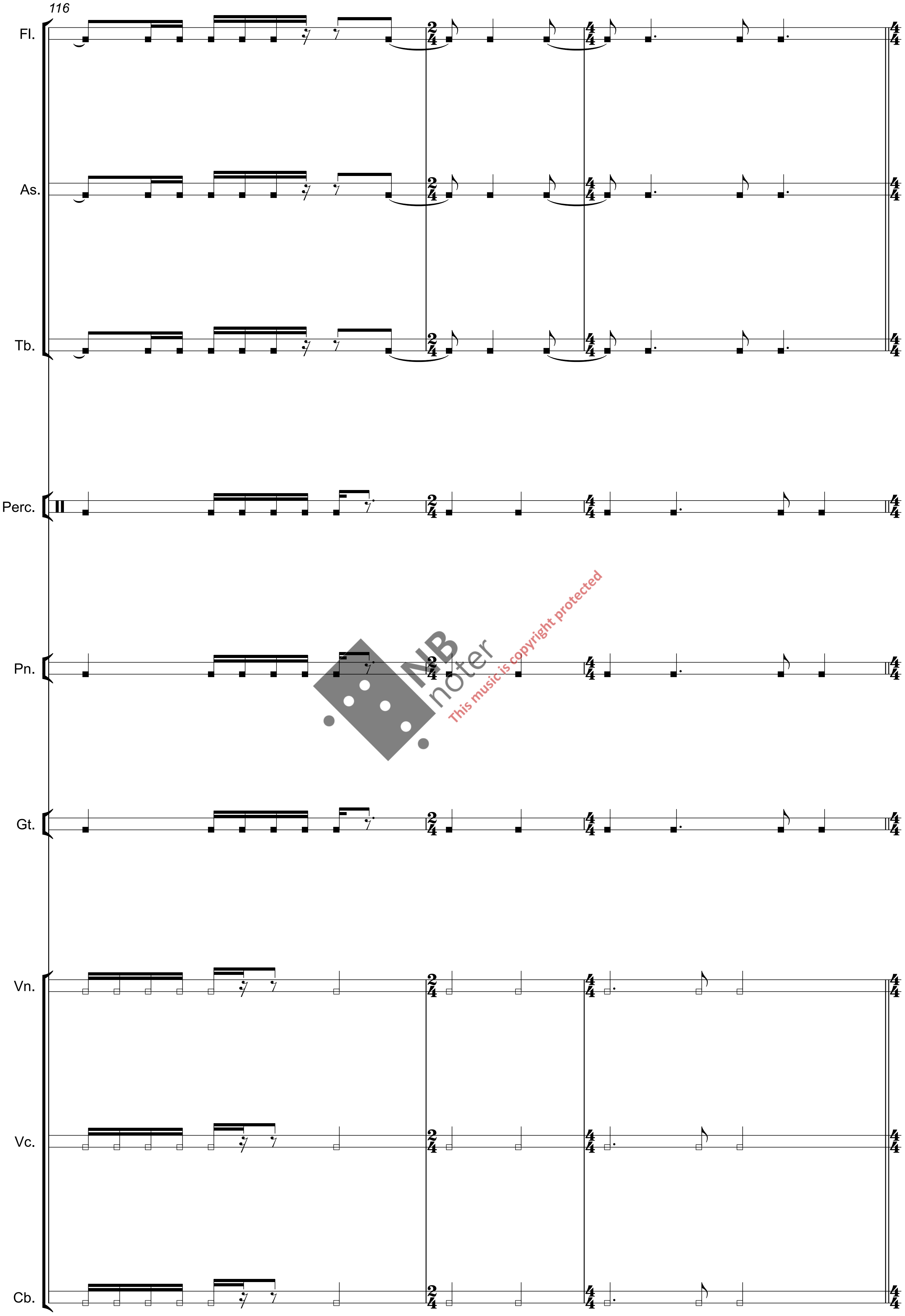
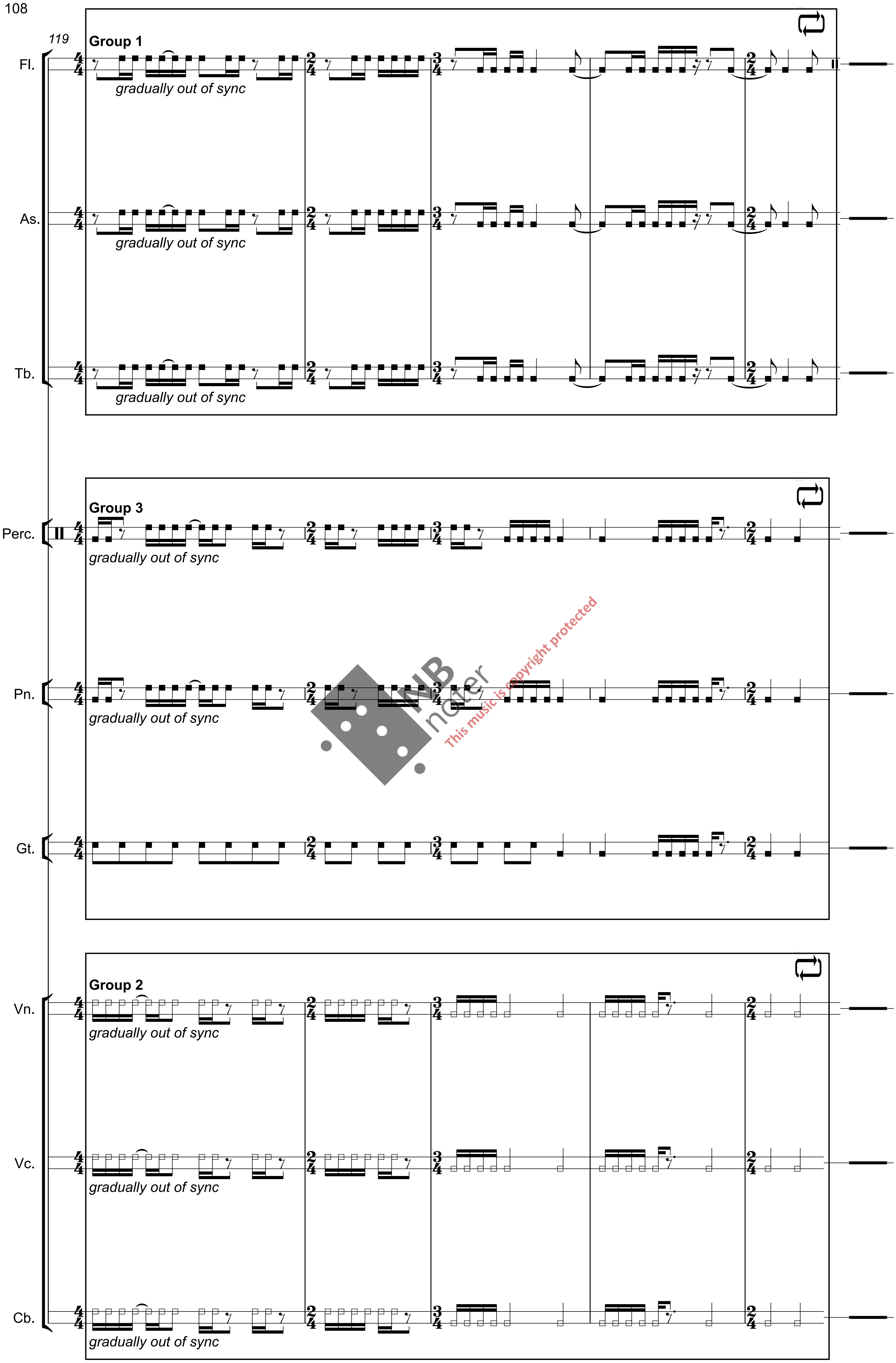
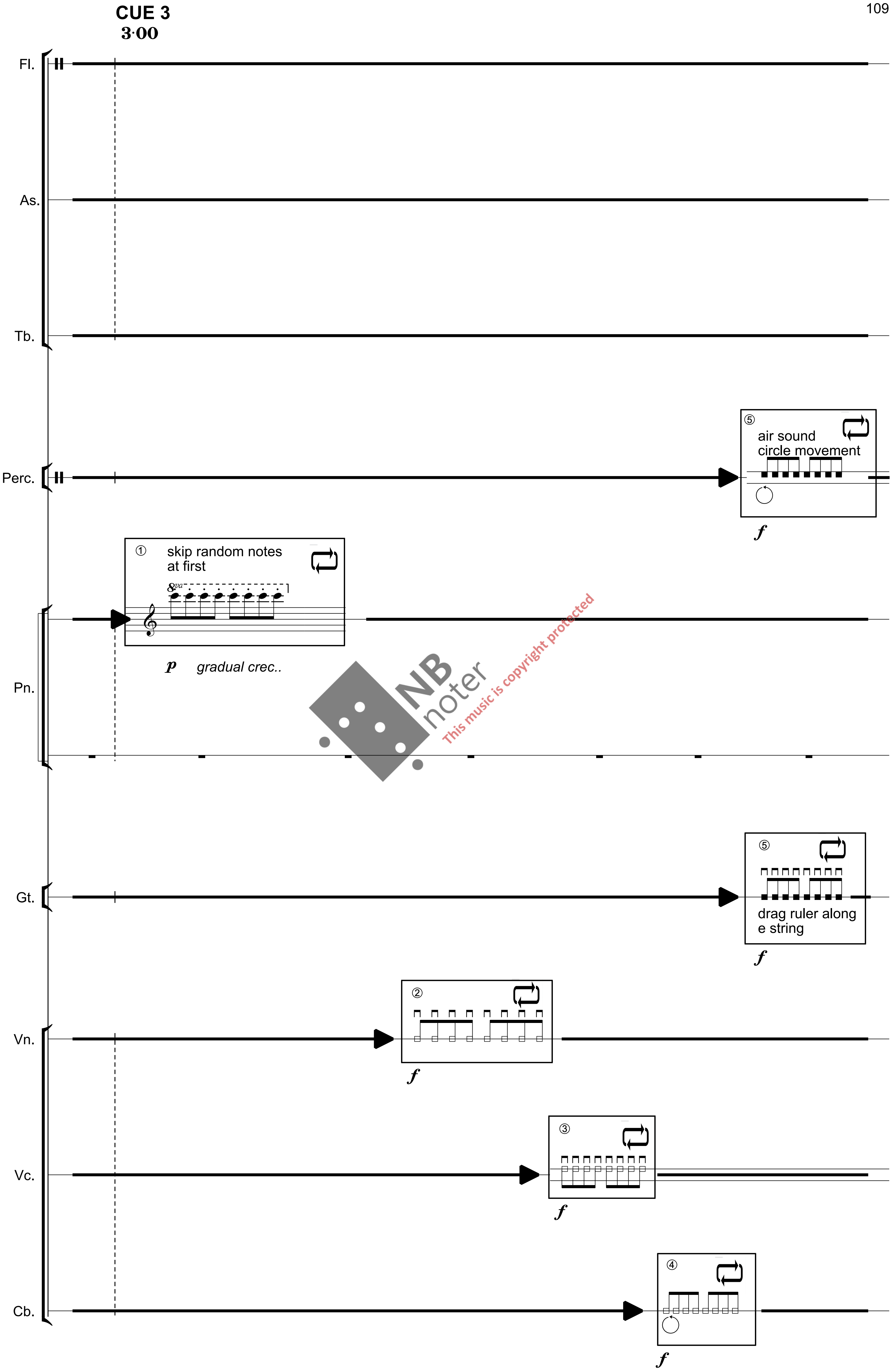

N
CUE 2
2·00
109
Fl.
mf
forcefull,
blend with strings
As.
mf
forcefull,
blend with strings
Tb.
mf
forcefull,
blend with strings
Perc.
mf
forcefull,
blend with strings
airsound
Pn.
mf
forcefull,
blend with strings
Gt.
mf
forcefull,
blend with strings
Vn.
as loud as possible
Vc.
as loud as possible
Cb.
as loud as possible
3/4


112
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.


116
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.


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.
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.
⑤
air sound
circle movement
*f*
Pn.
①
skip random notes
at first
8va
*p*
gradual crec..
Gt.
⑤
drag ruler along
e string
*f*
Vn.
②
*f*
Vc.
③
*f*
Cb.
④
*f*

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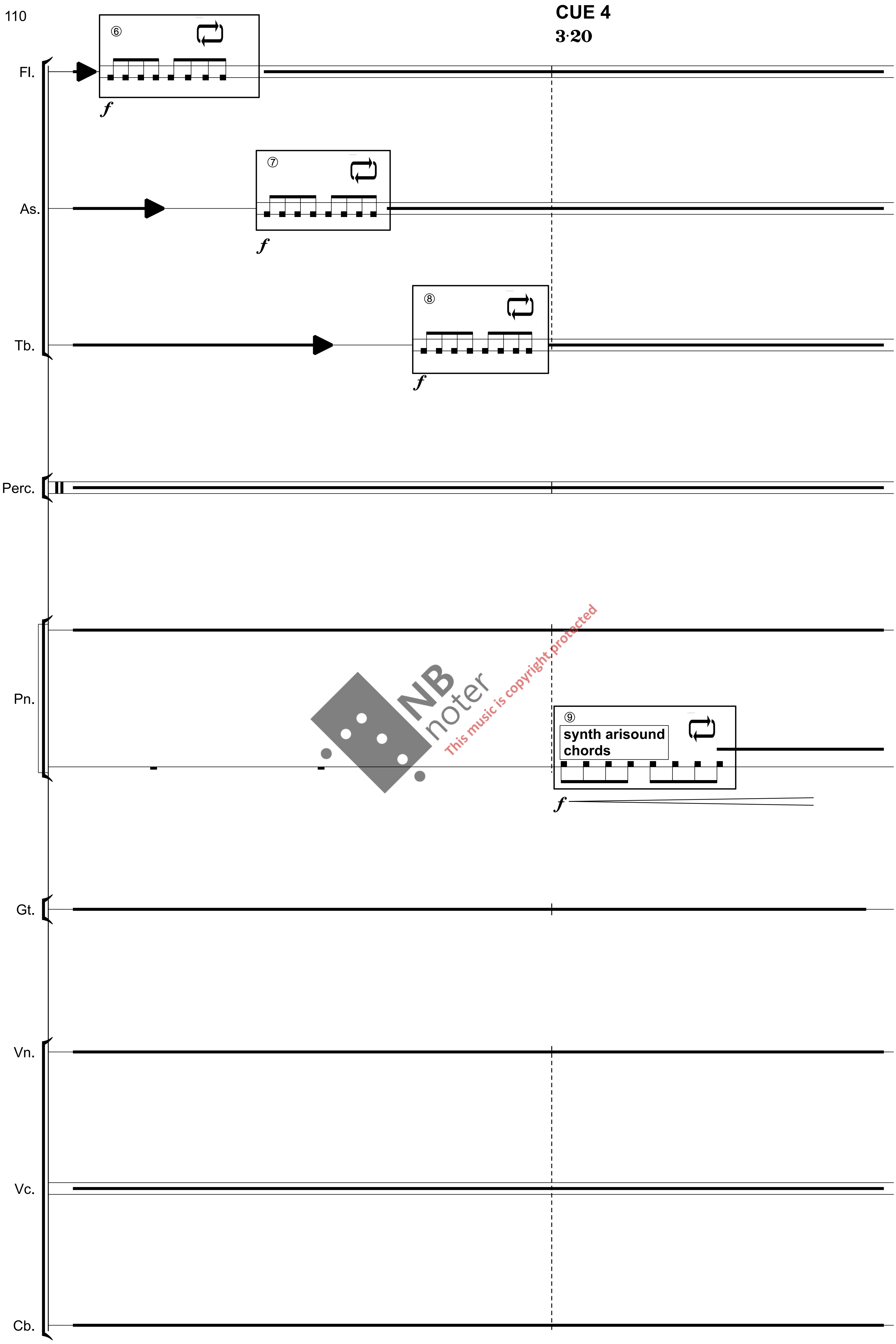
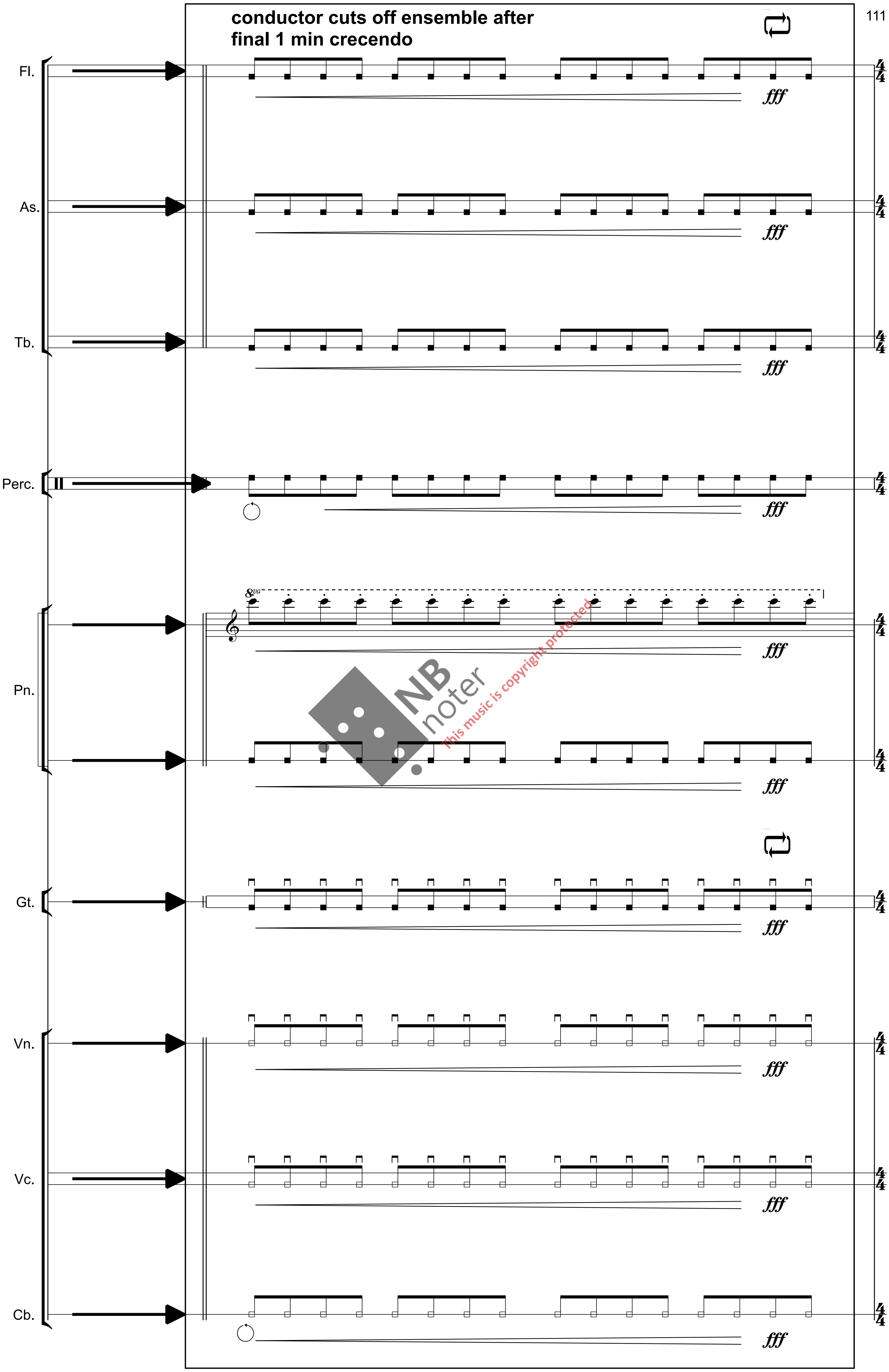
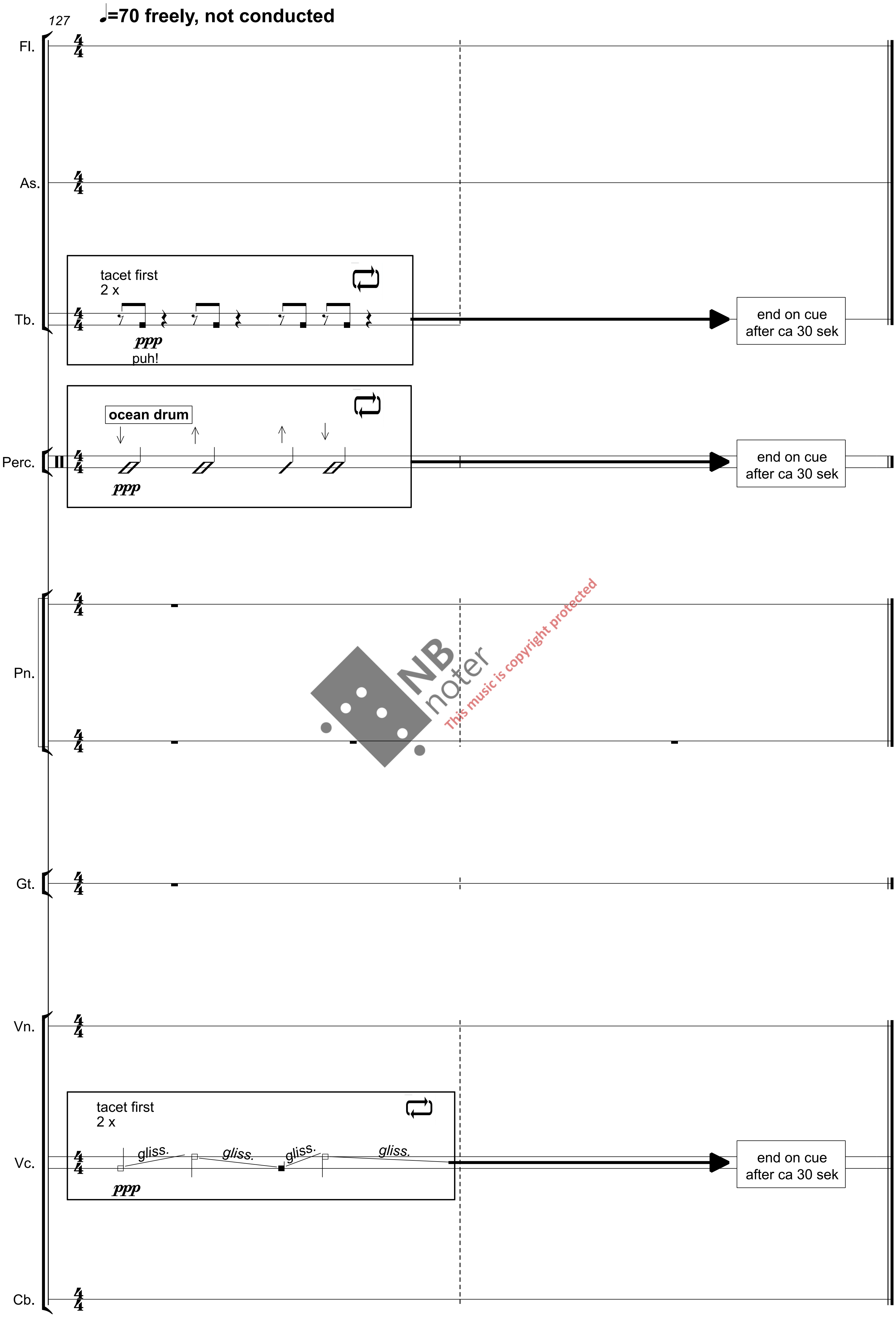
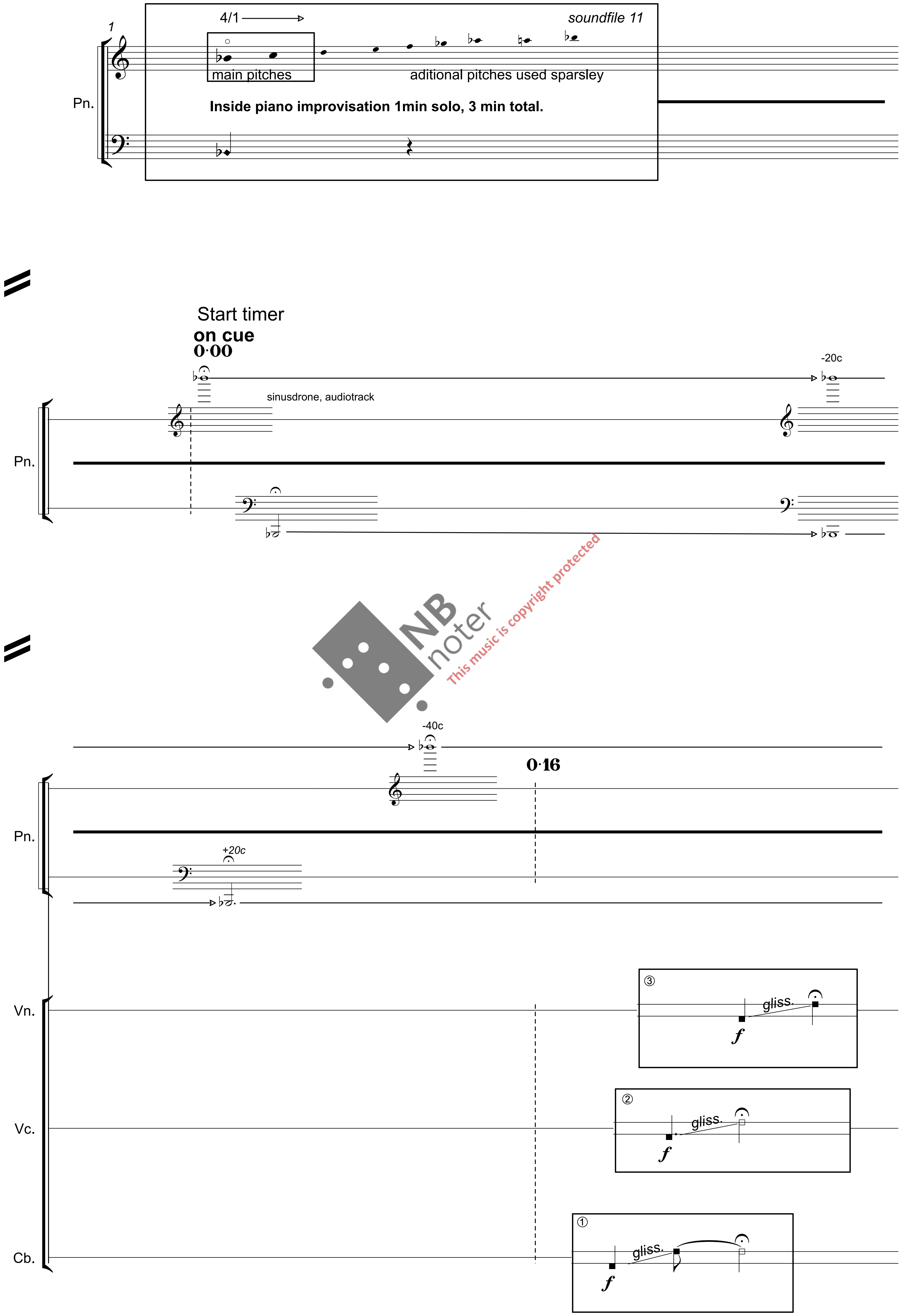
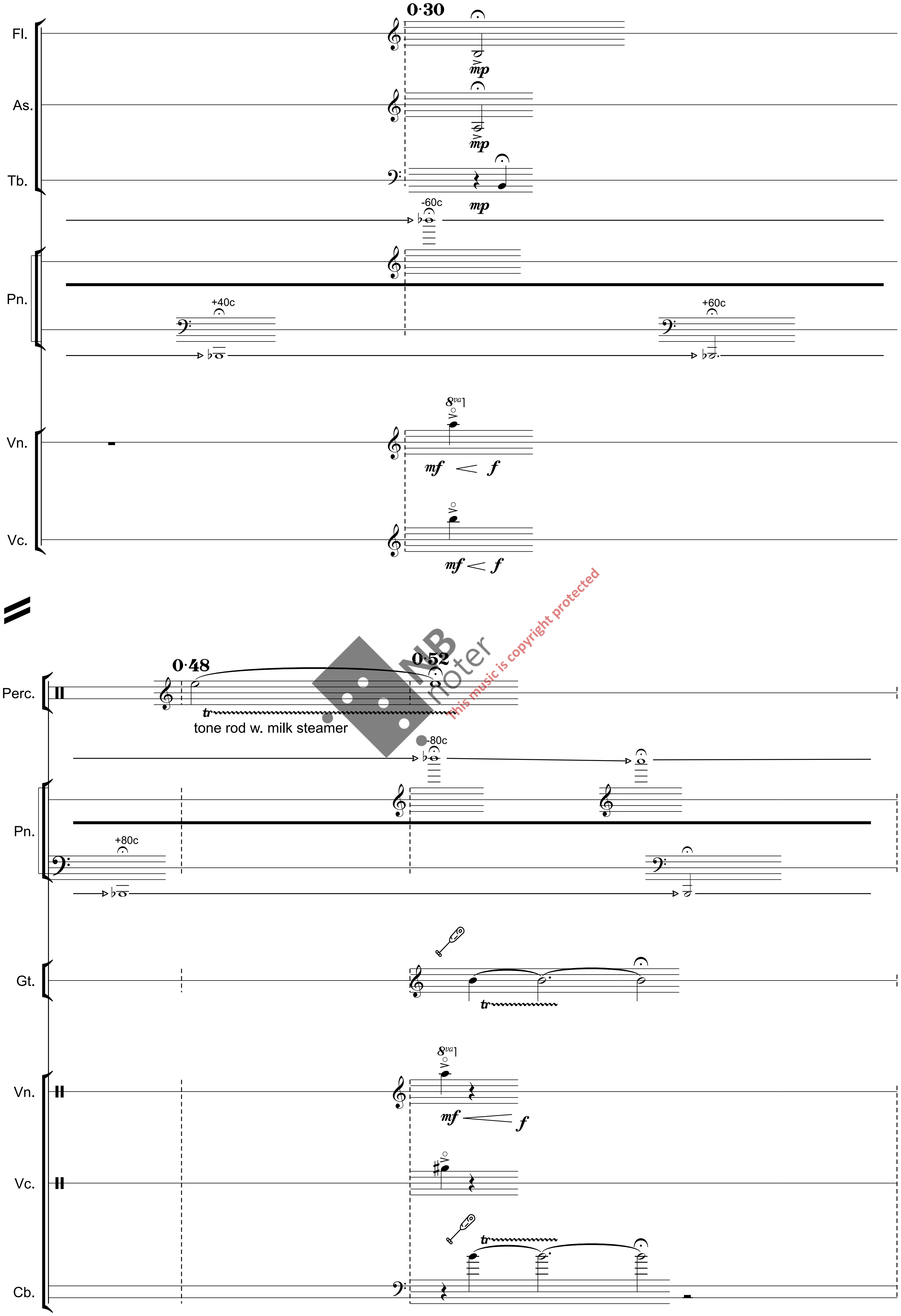

CUE 4
3·20
Fl.
⑥
*f*
As.
⑦
*f*
Tb.
⑧
*f*
Perc.
Pn.
⑨
synth arisound chords
*f*
Gt.
Vn.
Vc.
Cb.

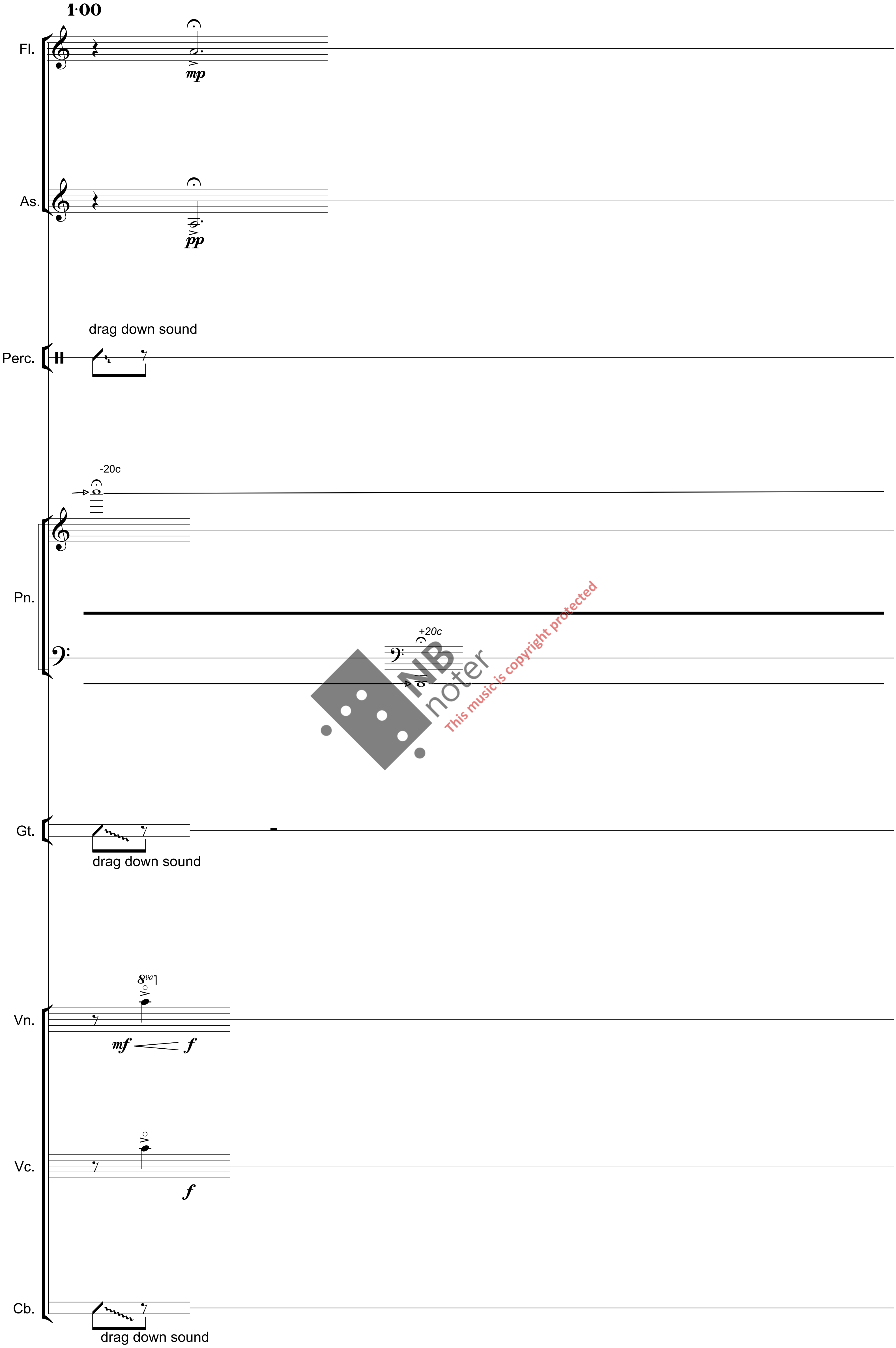

conductor cuts off ensemble after
final 1 min crecendo
Fl.
As.
Tb.
Perc.
Pn.
Gt.
Vn.
Vc.
Cb.
fff
8va


127
♩=70 freely, not conducted
Fl.
As.
Tb.
tacet first
2 x
ppp
puh!
end on cue
after ca 30 sek
Perc.
ocean drum
ppp
end on cue
after ca 30 sek
Pn.
Gt.
Vn.
Vc.
tacet first
2 x
gliss.
gliss.
gliss.
gliss.
ppp
end on cue
after ca 30 sek
Cb.

# 5. Umami (Airplane Bloody Mary)


1
Pn.
4/1
soundfile 11
main pitches
aditional pitches used sparsley
Inside piano improvisation 1min solo, 3 min total.
Start timer
on cue
0·00
-20c
sinusdrone, audiotrack
-40c
0·16
+20c
Vn.
Vc.
Cb.
③
gliss.
f
②
gliss.
f
①
gliss.
f


0·30
Fl.
mp
As.
mp
Tb.
mp
-60c
Pn.
+40c
+60c
8va
Vn.
mf
f
Vc.
mf
f
0·48
0·52
Perc.
tr
tone rod w. milk steamer
-80c
Pn.
+80c
Gt.
tr
8va
Vn.
mf
f
Vc.
tr
Cb.


1·00
Fl.
mp
As.
pp
drag down sound
Perc.
-20c
Pn.
+20c
Gt.
drag down sound
8va
Vn.
mf
f
Vc.
f
Cb.
drag down sound

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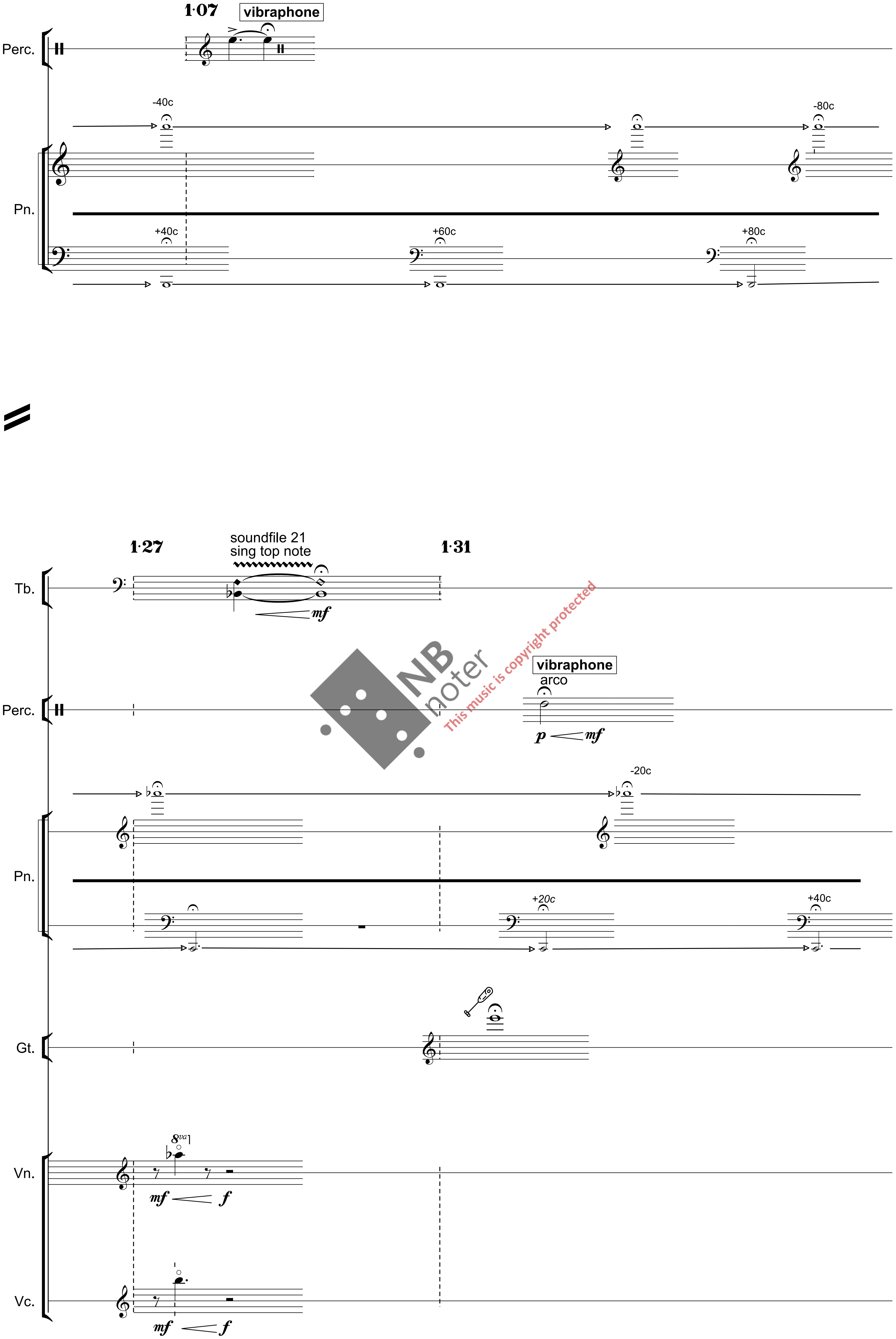
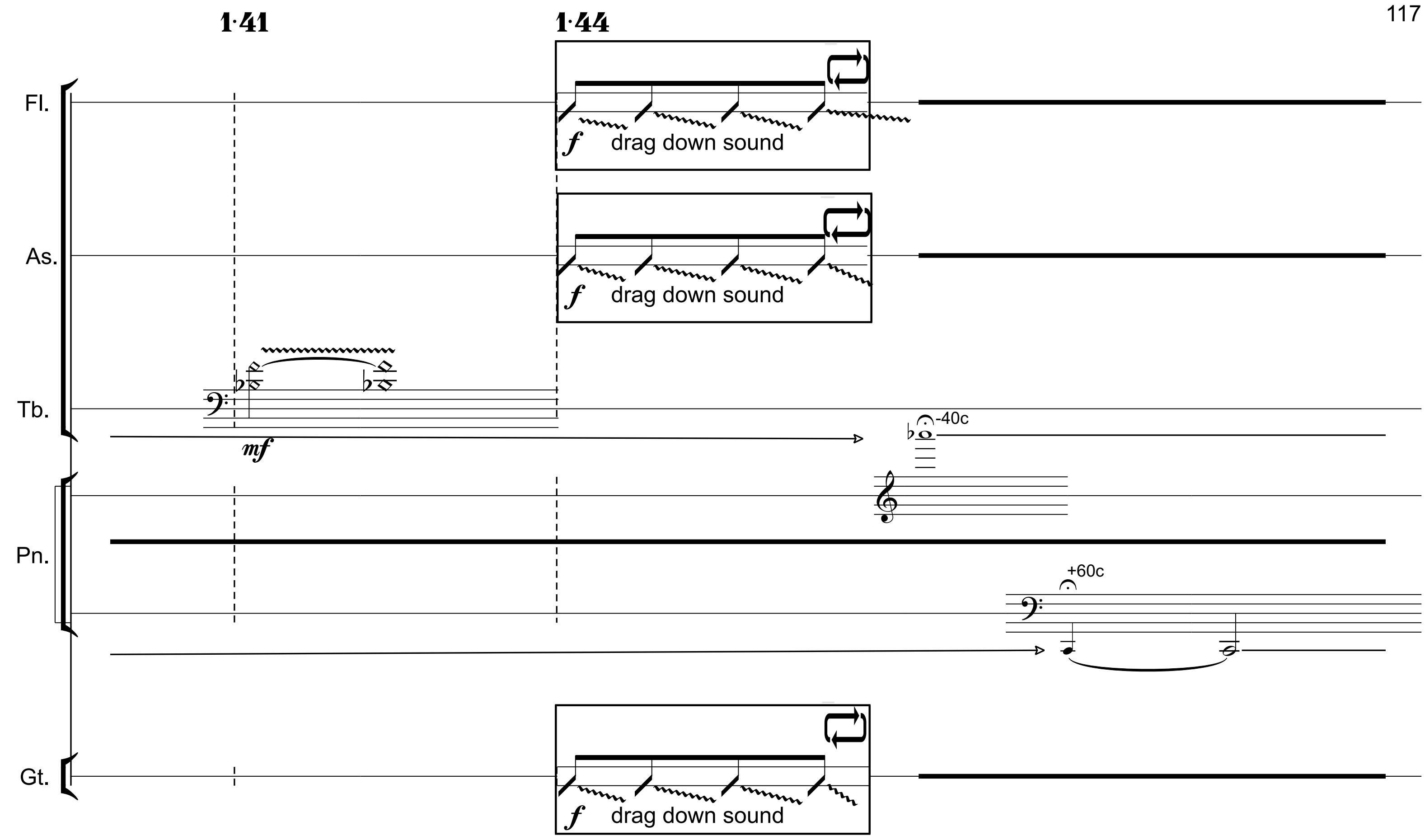
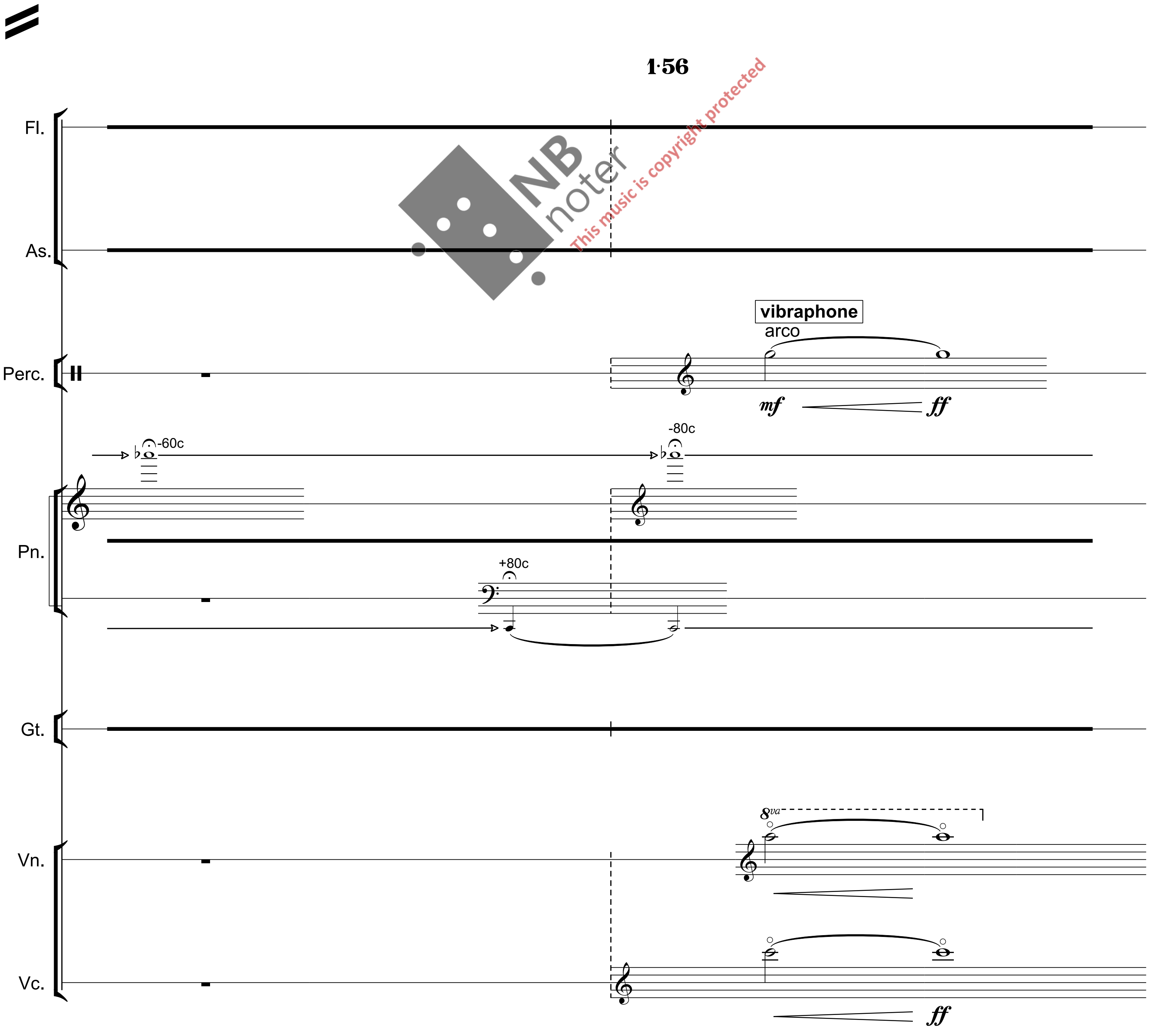
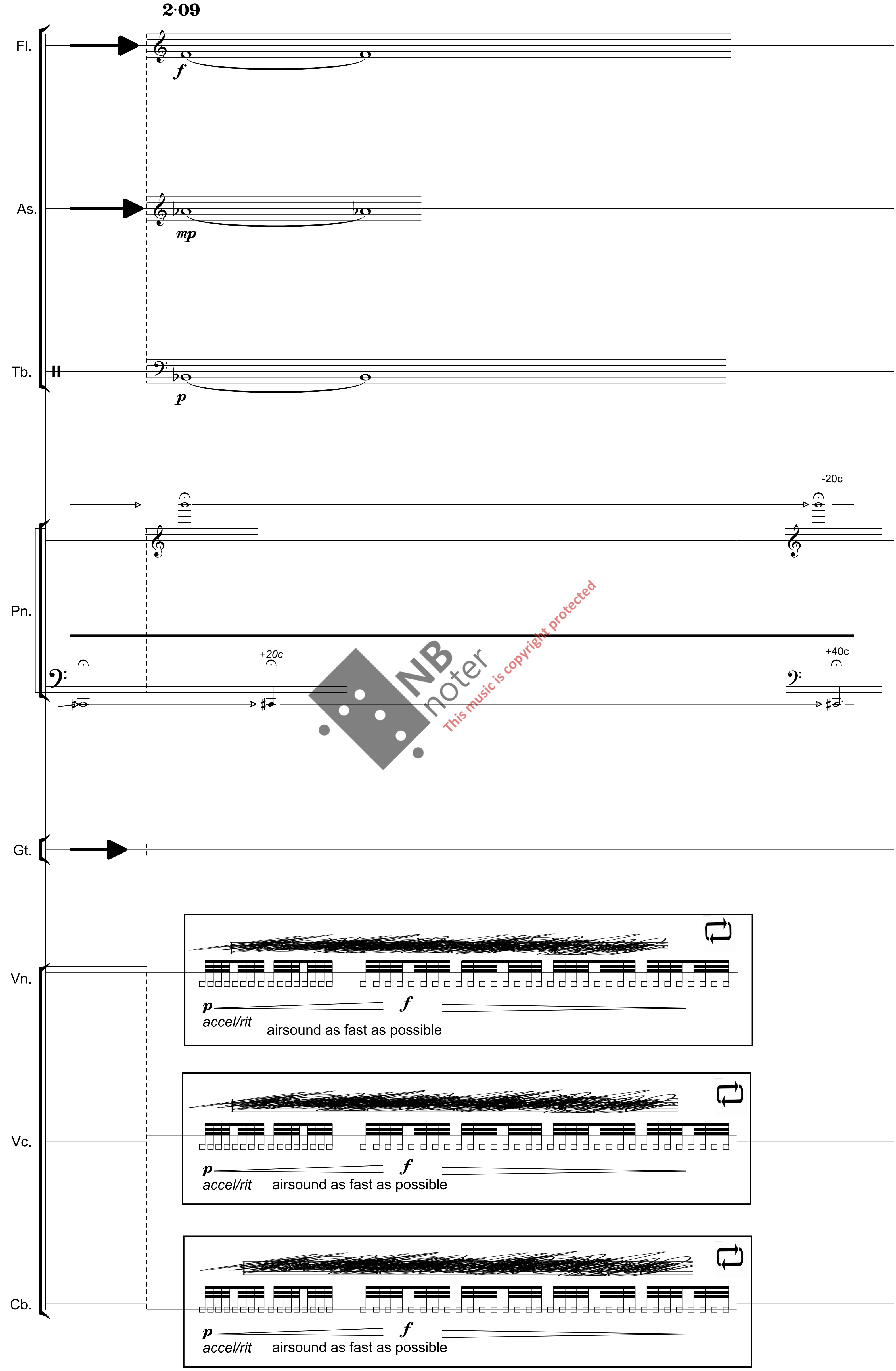
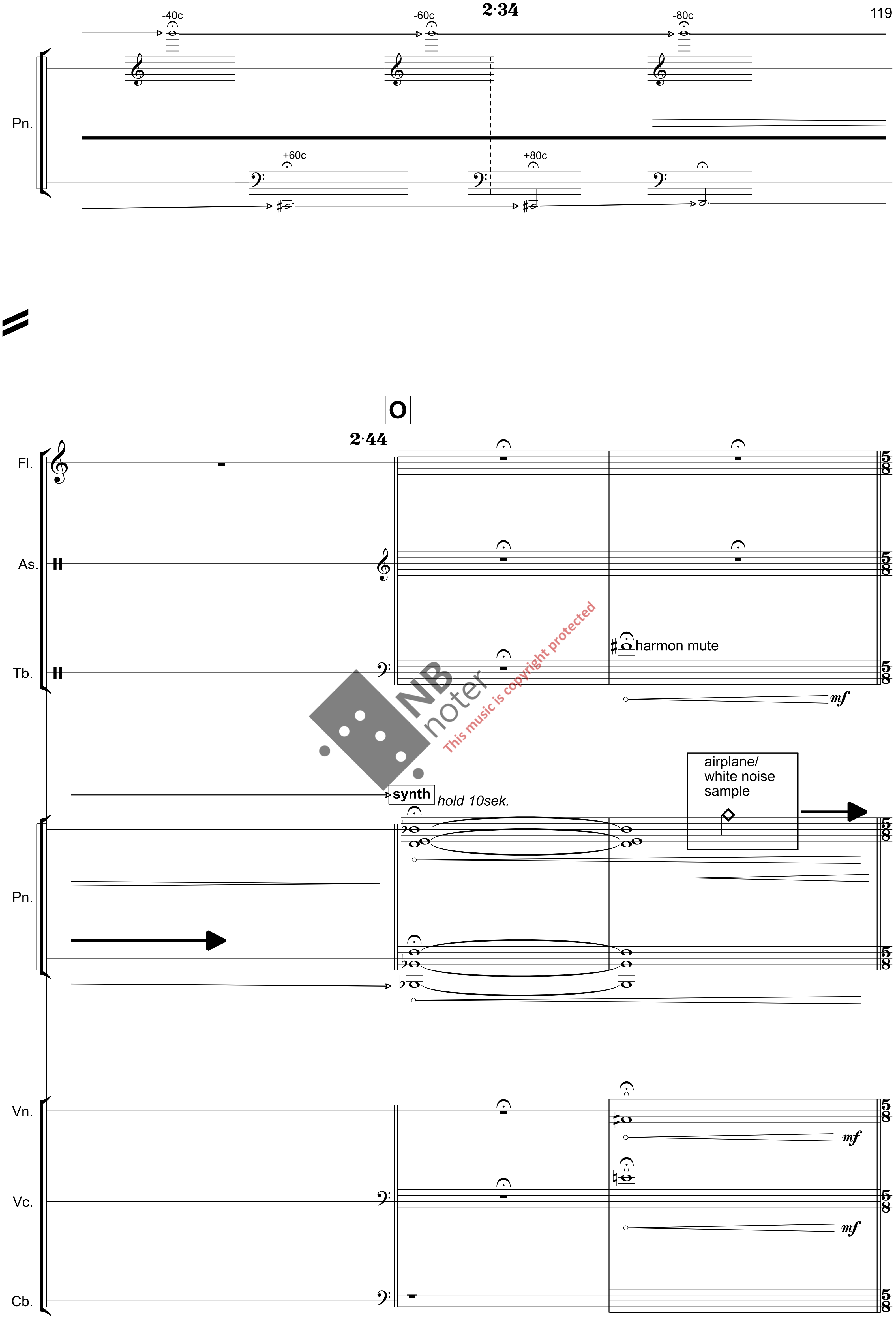

1·07
vibraphone
Perc.
-40c
-80c
Pn.
+40c
+60c
+80c
1·27
soundfile 21
sing top note
1·31
Tb.
mf
vibraphone
arco
Perc.
p
mf
-20c
Pn.
+20c
+40c
Gt.
8va
Vn.
mf
f
Vc.
mf
f


1·41
1·44
Fl.
As.
Tb.
Pn.
Gt.
f drag down sound
f drag down sound
f drag down sound
mf
-40c
+60c

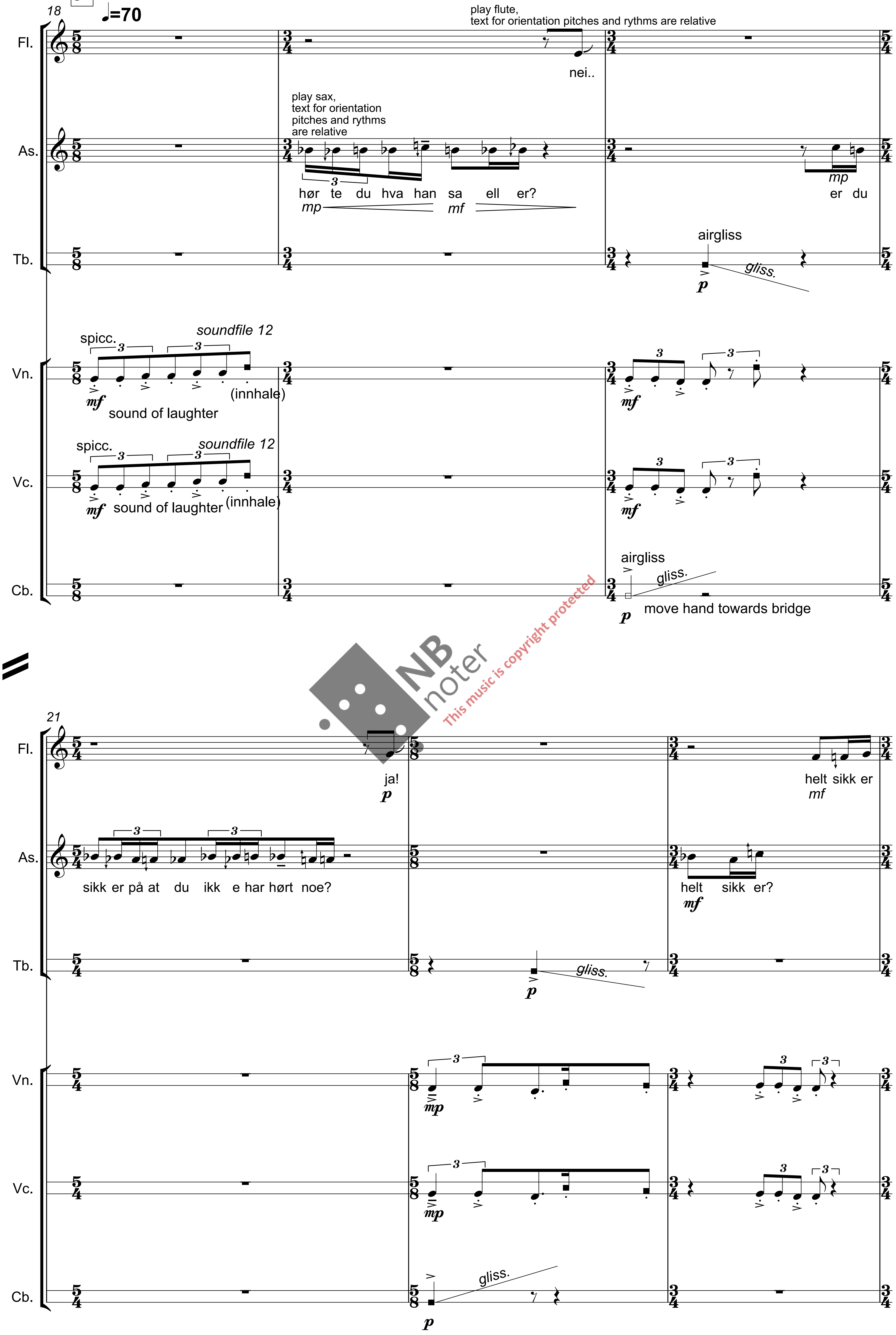

1·56
Fl.
As.
Perc.
Pn.
Gt.
Vn.
Vc.
vibraphone
arco
mf
ff
-60c
-80c
+80c
8va
ff


2·09
Fl.
f
As.
mp
Tb.
p
-20c
Pn.
+20c
+40c
Gt.
Vn.
p
f
accel/rit
airsound as fast as possible
Vc.
p
f
accel/rit
airsound as fast as possible
Cb.
p
f
accel/rit
airsound as fast as possible


-40c
-60c
2·34
-80c
Pn.
+60c
+80c
O
2·44
Fl.
As.
Tb.
harmon mute
mf
synth
hold 10sek.
airplane/
white noise
sample
Pn.
Vn.
mf
Vc.
mf
Cb.
5
8

## P waking up on airplane

♩=70


18
Fl.
As.
Tb.
Vn.
Vc.
Cb.
play flute,
text for orientation pitches and rythms are relative
nei..
play sax,
text for orientation
pitches and rythms
are relative
hør te du hva han sa ell er?
mp
mf
er du
airgliss
gliss.
p
spicc.
soundfile 12
sound of laughter
(innhale)
mf
move hand towards bridge
21
ja!
helt sikk er
sikk er på at du ikk e har hørt noe?
helt sikk er?
mp

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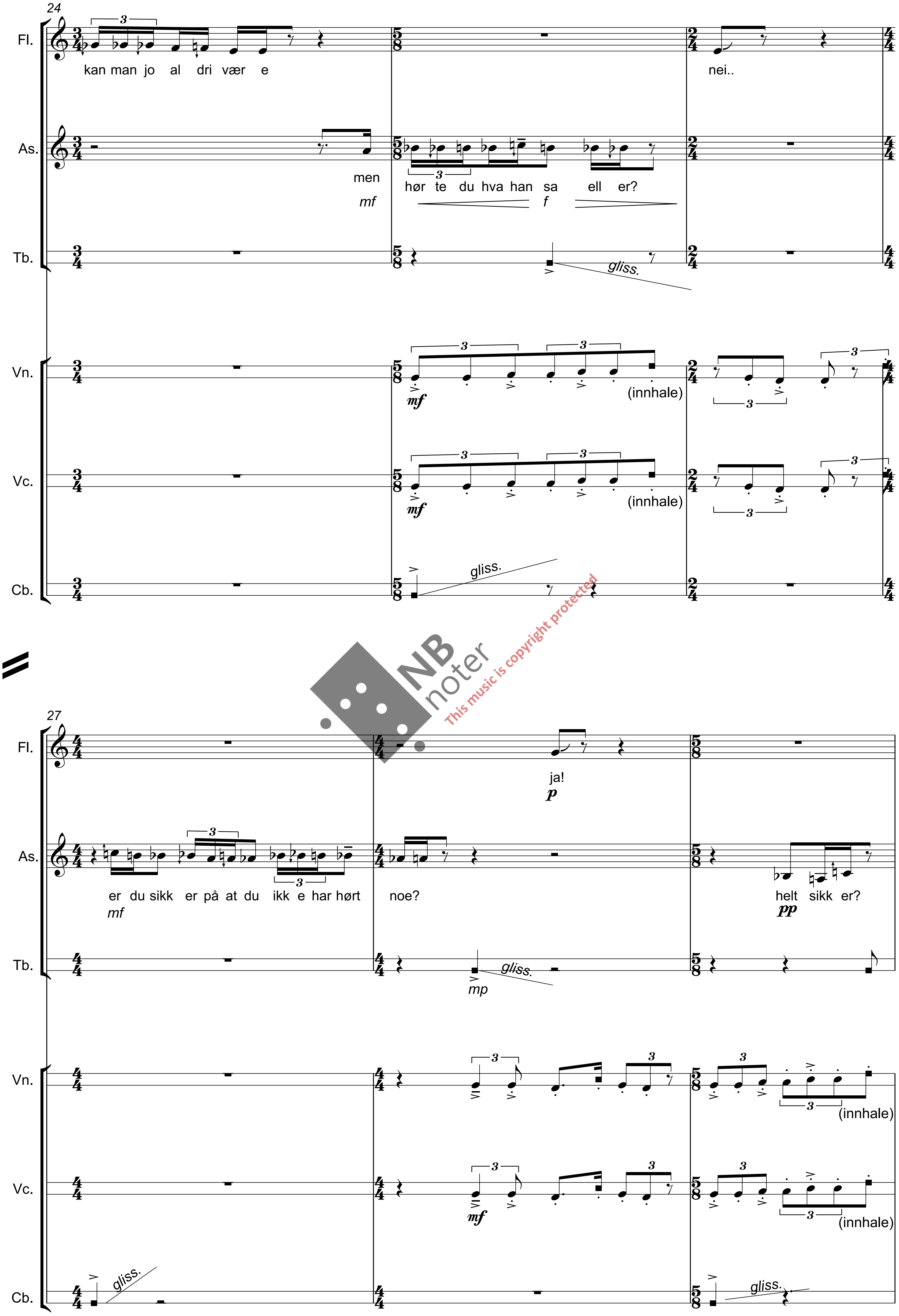
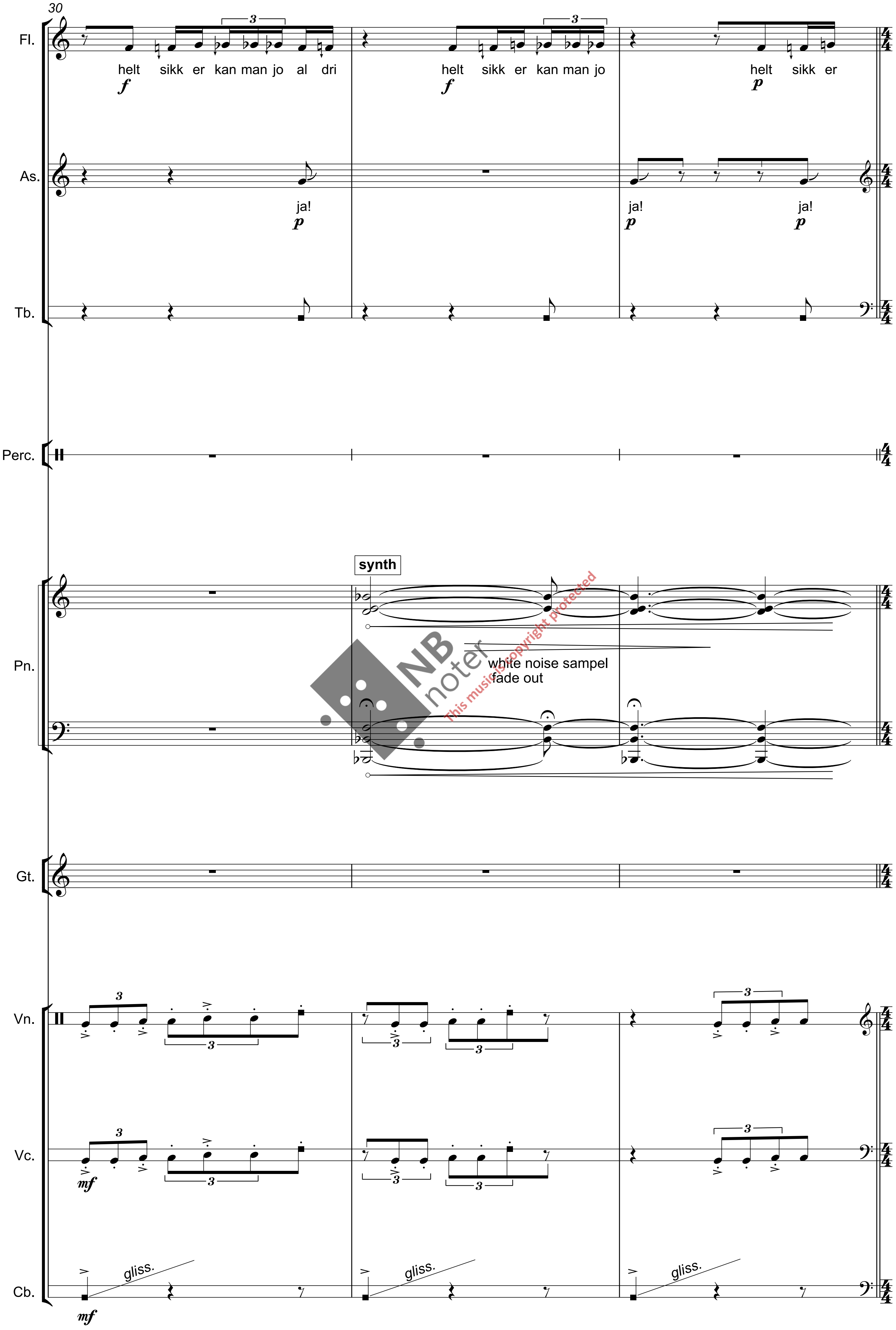
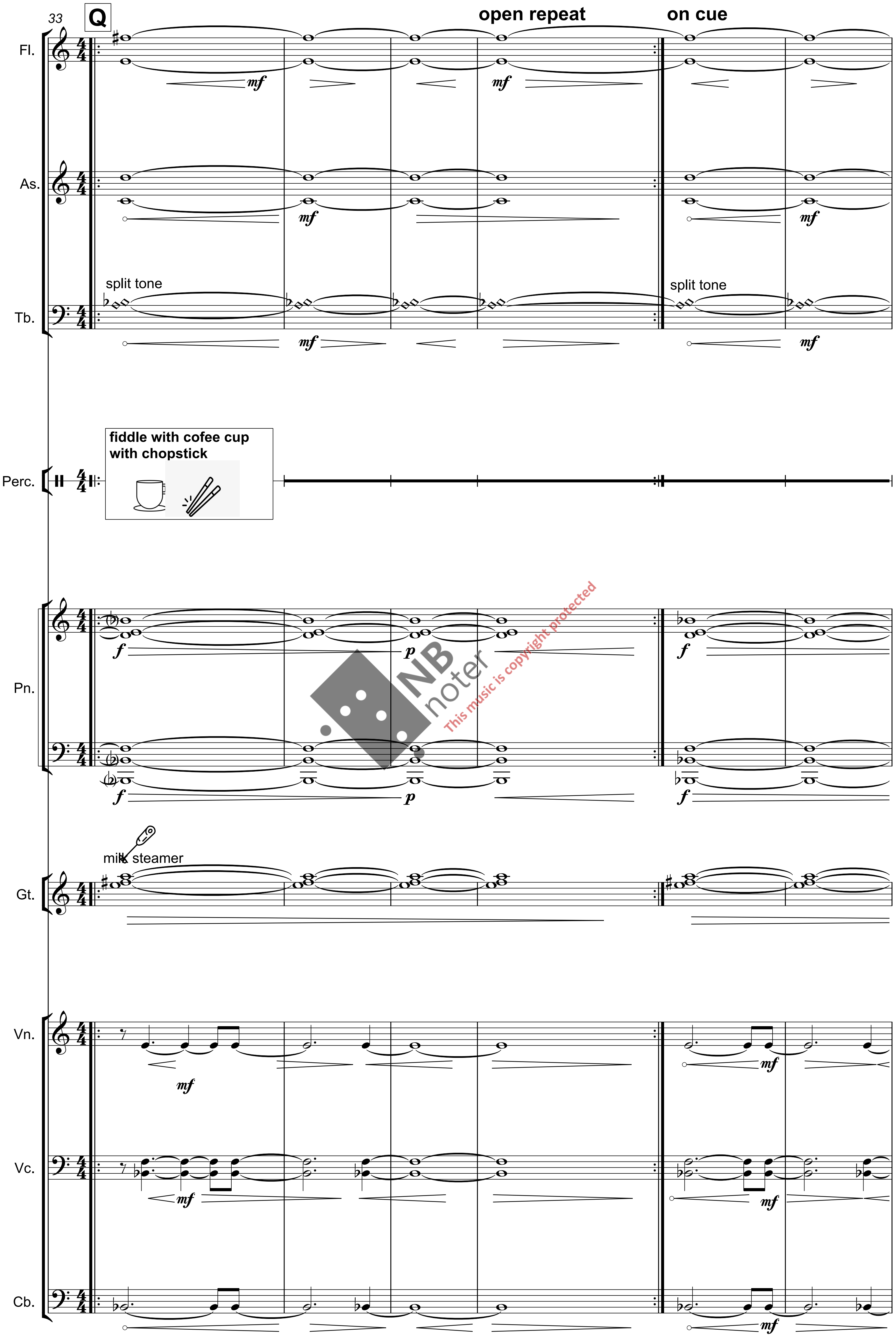
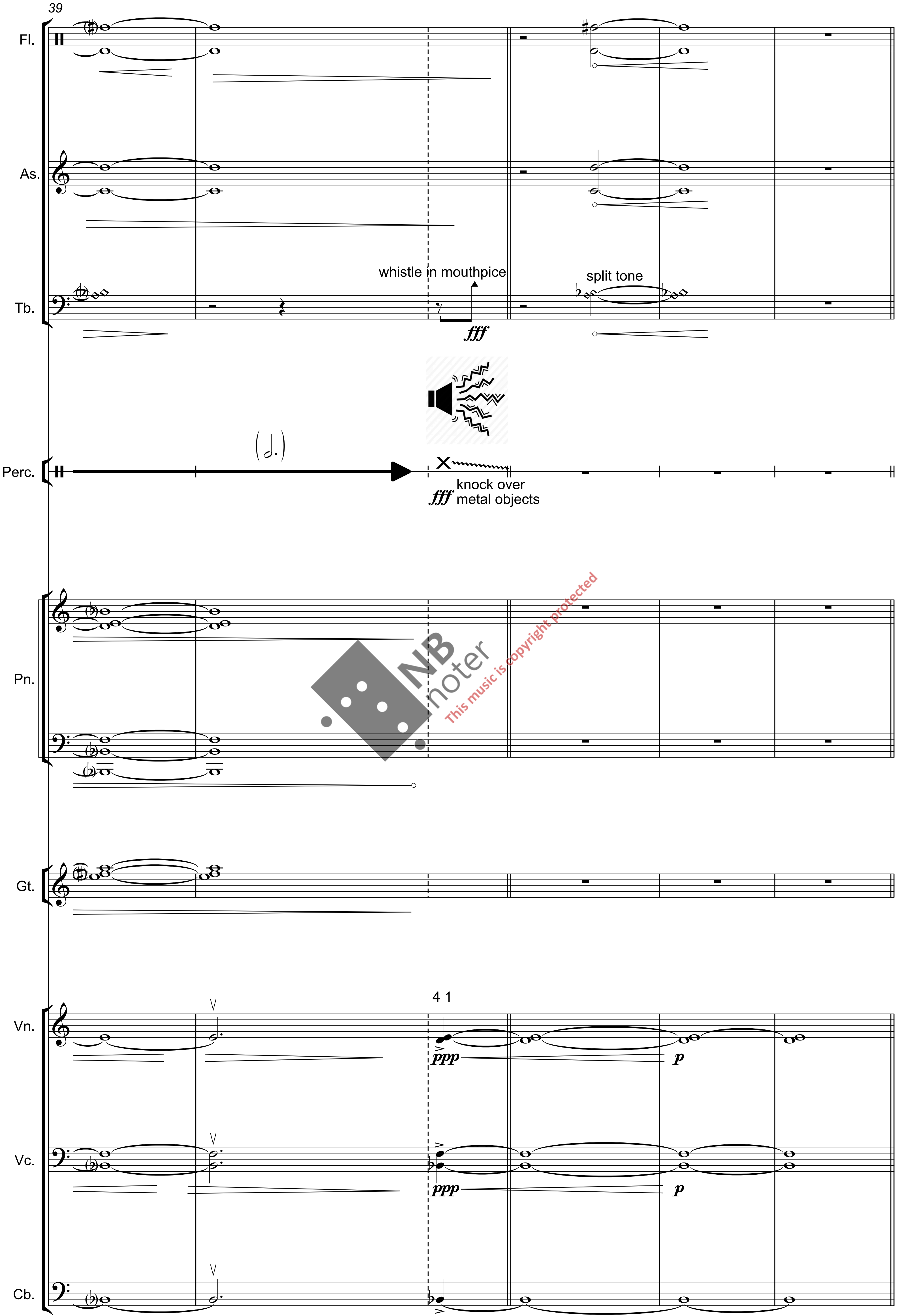
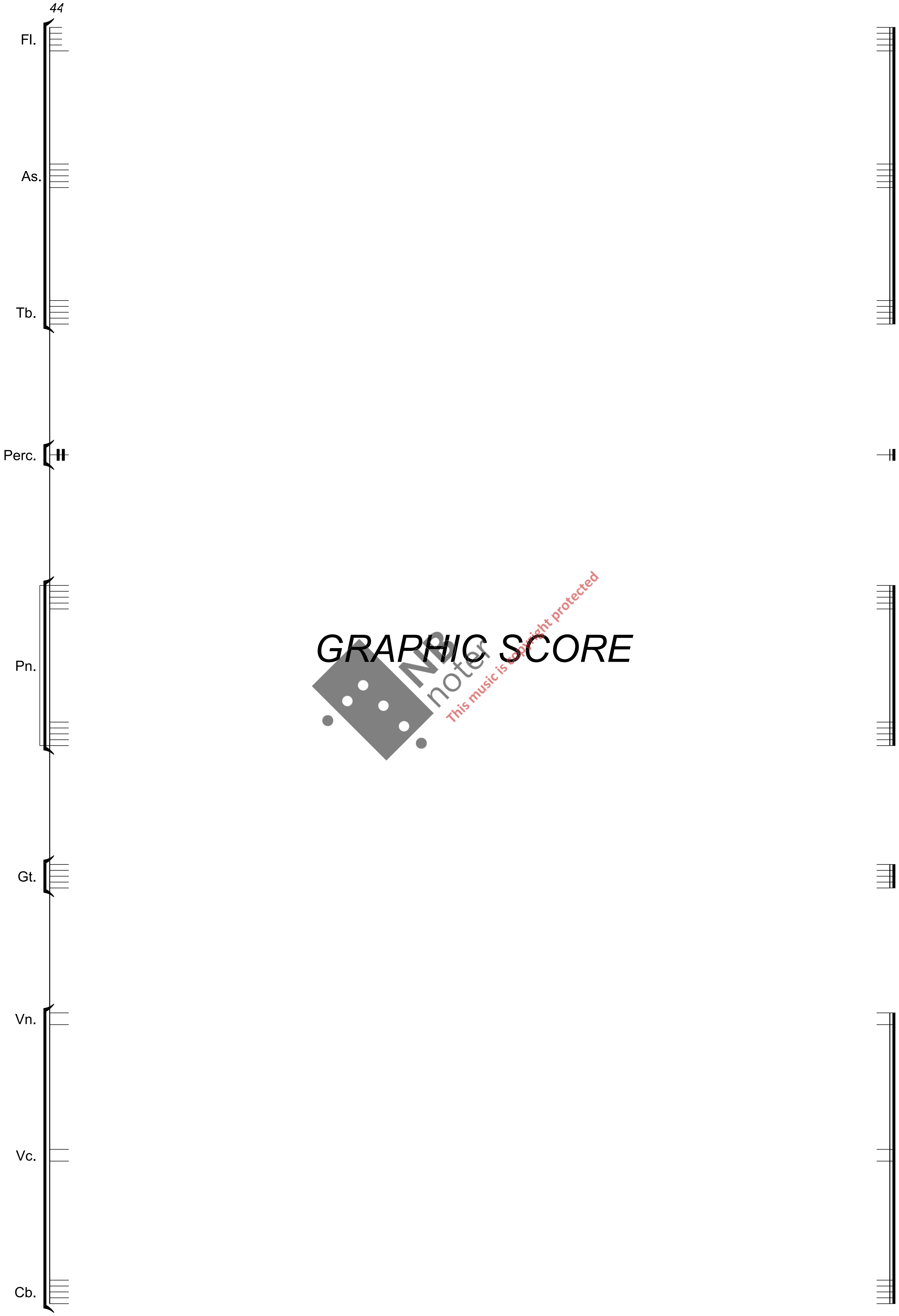

24
Fl.
As.
Tb.
Vn.
Vc.
Cb.
kan man jo al dri vær e
nei..
men
hør te du hva han sa ell er?
mf
f
gliss.
mf
(innhale)
mf
(innhale)
gliss.
27
ja!
p
er du sikk er på at du ikk e har hørt
noe?
helt sikk er?
mf
pp
gliss.
mp
(innhale)
mf
(innhale)
gliss.
gliss.


30
Fl.
helt sikk er kan man jo al dri
f
helt sikk er kan man jo
f
helt sikk er
p
As.
ja!
p
ja!
p
ja!
p
Tb.
Perc.
synth
Pn.
white noise sampel
fade out
Gt.
Vn.
Vc.
mf
Cb.
gliss.
gliss.
gliss.
mf
3


33
Q
open repeat
on cue
Fl.
As.
Tb.
split tone
split tone
Perc.
fiddle with cofee cup
with chopstick
Pn.
milk steamer
Gt.
Vn.
Vc.
Cb.
mf
f
p


39
Fl.
As.
Tb.
whistle in mouthpice
fff
split tone
Perc.
knock over metal objects
fff
Pn.
Gt.
Vn.
4 1
ppp
p
Vc.
ppp
p
Cb.
ppp
p


44
Fl.
As.
Tb.
Perc.
Pn.
GRAPHIC SCORE
Gt.
Vn.
Vc.
Cb.