

# Ten Dipoles

for Seldom Sene Recorders' Quintet  
&  
Ten Free Aerofones Installation  
by Horst Rickels & Ernst Dullemond

duration: 25 min



Aspasia Nasopoulou 2016

Notes:

**P** is the symbol for pressing the pedal in order to give air to the wooden pipes **Pa, Pe, Pd, Pb, Pf#**

**Mon** is the symbol for Motor on .Press the black switch. It moves the wooden pipes.

**E** is the symbol for pressing the black switch or pedal of the effects.

**Em1, Em2, Em3, Ecow, E birds** (m= metal)

Poff, Moff, Eoff indicate to close the pedals/switches

**Dim** :control the pedal of the effect Em1 Em2 Em3 with diminuendo

**V** is the symbol for the volume.

It controls the general volume of the installation

All positions are including a pipe, an effect and the switch for the motor

Not necessary to know by heart which pipe of effect you are using.

**Position 1**

Pf#,Em1, black switch for Motor

**Position 2**

Pa, Em3, black switch for Motor

**Position 3**

Pd, Em2, black switch for Motor

**Position 4**

Pe, Ecow, black switch for Motor + V

**Position 5**

Pb, Ebirds, black switch for Motor

-All entrances and exits of the pipes and the effects should feel natural and smoothly. Elaborated in accordance with the material you are playing. Can be a bit before or a bit after the indicated positions. Also it can be helpful in fast changes, to keep your feet on the pedals and smoothly close them as the pedal can regulate the air.

**Em3**.If it is entirely open the pedal has a periodic repetition of sound. If it is half pressed-therefore half open- then the sound is continuous.

**E birds** Can have from subtle to loud effect .

**Pf#** is quite loud pipe. You can control with the pedal how much you open it in accordance with the piece

order of entrances by positions: 5,4,2,1,3  
 (Pb, E birds/ Pe Ecow/Pa Em3/ Pf# Em1/Pd Em2)

# Introduction Ten Dipoles

Aspasia Nasopoulou  
 2016

**System 1 (Measures 1-6):**

- Pb Ebirds 5:** *Moff*, *E off*, *Mon*. (Pb let it play)
- Pa Em3 2:** *Pa let it play*, *E off*, *Moff*, *Em3*
- Pe Ecow V 4:** *E off*, *Moff*, *Mon*. (Pe let it play)
- Pf# Em1 1:** *Pf# let it play*, *Moff*, *E off*, *Mon*
- Pd Em2 3:** *Pd let it play*, *Moff*, *E off*, *Mon*

**System 2 (Measures 7-10):**

- Pb Ebirds 7:** *E birds*, *E off*
- Pa Em3 7:** *Mon*, *E off*, *Moff*, *P off*, *Pa*
- Pe Ecow V 7:** *Moff*, *E cow*, *V up*, *Mon*, *P off*
- Pf# Em1 7:** *Em1 by foot on the pipe rhythmically*, *E off*, *Em1 with the pedal*
- Pd Em2 7:** *Em2*, *Dim improvise*, *Moff*

12 *Moff* *P off*

Pb Ebirds

12 *Em3 half* *Mon* *Em3 full*

Pa Em3

12 *E cow*

Pe E cow V

12 *Dim up and down* *Em1 full*

P f# Em1

12 *E off* *P off*

Pd Em2

14 *E birds* *E off*

Pb Ebirds

14 *Moff* *Mon* *E off*

Pa Em3

14 *V up* *V down* *E off*

Pe E cow V

14 *P off* *Pf#* *Mon* *E off*

P f# Em1

14 *Mon*

Pd Em2

*improvise for ~ 40 secs  
and come back all together  
in measure 18. Signal the Ebirds*

introduction

17

Pb Ebirds

*E birds* *Mon* *E off* *Mon*

*Pb* *Moff*

17

Pa Em3

*Em3* *E off*

*Pa* *Mon* *Moff* *Mon*

17

Pe E cow V

*Pe* *Mon* *Moff*

17

P f# Em1

*Em1* *Dim* *E off*

*Pf#* *Mon* *Moff*

17

Pd Em2

*Pd* *Em1* *Dim* *E off*

*Mon* *Moff*

24

Pb Ebirds

*Moff* *P off*

24

Pa Em3

*Moff*

24

Pe E cow V

*Mon* *Moff* *V down* *Mon* *V up* *P off*

24

P f# Em1

*Mon* *Moff* *P off*

24

Pd Em2

*Mon* *Moff* *P off*

Positions in the score  
from top to  
bottom

5  
2  
4  
1  
3

positions in space

4 3 2 1  
Pe Pd Pa Pf#  
Pb

# Good /Bad

1

Aspasia Nasopoulou

~ 1:09

♩ = 48

soprano rafi

PEM

alto in f rafi

PEM

tenor rafi

PEMV

F basset livi

PEM

f contrabass livi

PEM

sop. rafi

PEM

alto in f

PEM

tenor rafi

PEMV

F basset livi

PEM

contrabass

PEM

30 8

sop.rafi

PEM

30

Pb

*mf*

*Poff*

Pb

*Poff*

30

alto in f

PEM

*f*

*E m3*

*Dim*

*E off*

30

tenor rafi

PEMV

*mf*

*f*

*Pe*

30

F basset livi

PEM

*Poff*

*E m1*

30

f contrabass

PEM

*mf*

*f*

41 8

sop.rafi

PEM

41

*mf*

41

alto in f

PEM

*f*

41

tenor rafi

PEMV

*Poff*

*f*

*mf*

41

F basset livi

PEM

*f*

*E off*

*mf*

41

f contrabass

PEM

*vib*

*f*

*mf*

*Poff*

*E m2*

*E off*

Detailed description of the musical score: The score is for a piece titled 'bad /good' on page 2. It features five staves: Soprano (sop.rafi), Alto in F (alto in f), Tenor (tenor rafi), F Bass (F basset livi), and F Contrabass (f contrabass). Each staff has a vocal line and a piano accompaniment line (PEM or PEMV). The score is divided into two systems, starting at measure 30 and 41. Dynamics include *mf*, *f*, *Poff*, *Pe*, *E m3*, *Dim*, *E off*, *E m1*, *vib*, and *E m2*. Articulations like accents and slurs are used throughout. The key signature has one flat (B-flat), and the time signature is 8/8.

47 8 *transition*

sop.rafi

47 PEM

47 *transition*

alto in f

47 PEM

*E m3 half open* *Dim E off Pa*

47 *transition*

tenor rafi

47 PEMV

*Pe*

47 *transition*

F basset livi

47 PEM

*f*

47 *transition*

f contrabass

47 PEM

*f*

60 8

sop.rafi

60 PEM

60 *E m3*

alto in f

60 PEM

60

tenor rafi

60 PEMV

60

F basset livi

60 PEM

60

f contrabass

60 PEM



# Even Odd

$\text{♩} = 86$

musical score for soprano, alto in f, alto in g, tenor, and basset in g. Includes dynamics like *mf*, *f*, *Dim*, *E off*, *Poff*, *f*, *Pe*, *E cow*, *Poff*, *E off*, *P f#*, *Poff*.

musical score for sop, E Bird, alto, alto in g, tenor, and basset ing. Includes dynamics like *f*, *mf*, *f*, *mf*, *P f#*, *Poff*.

17 8 sop

17 *f* *E bird* *E off* *P b*

17 alto

17 *f* *Pa* *Poff* *Em3* *Pd* *E off*

17 alto in g

17 *f* *Pe* *Poff* *Pe* *Poff* *Pe*

17 tenor

17 *f* *P f#* *Dim Poff*

17 basset ing

17 *f* *Pd* *Poff* *Pd*

26 8 sop

26 *mf* *f* *Poff*

26 alto

26 *mf* *f* *Poff*

26 alto in g

26 *Poff* *Pe* *Poff* *mf*

26 tenor

26 *mf* *f*

26 basset ing

26 *mf* *f* *Poff* *Pd* *M on* *soff*

33 8

sop

33

alto

33

alto in g

33

tenor

33

basset ing

33

40 8

sop

40

alto

40

alto in g

40

tenor

40

basset ing

40

42 8

sop *mf* *f*

42

alto

42

alto in g *Dim* *Dim off*

42

tenor *Em1 full sound* *Dim and open again the sound* *Em1 full sound*

42

basset ing

45 8

sop

45

alto *Em1* *Pa* *Poff* *E off*

45

alto in g *f*

45

tenor *E off* *Em1* *E off* *as much as possible legato and fast with energy* *Em1*

45

basset ing *Em2* *Dim* *E off* *M on* *Pd* *Em2* *Dim and open again the sound*

51 8

sop

51

51

alto

51

51

alto in g

51

51

tenor

51

51

basset ing

51

51

*Em3* *7* *7* *7* *7* *E off*

*f*

*E off* *E ml* *E off* *E ml*

*mf* *Em2 full sound* *E off* *Em2* *Pd*

4

55 8

sop

55

55

alto

55

55

alto in g

55

55

tenor

55

55

basset ing

55

55

*mf* *mf* *f* *E bird*

*mf* *mf* *f* *Em3* *7* *7* *7* *7*

*ff* *Pe*

*Dim* *E off* *E ml* *E off* *P fh*

*E off* *Em2* *E off Poff* *M off*

60 <sup>8</sup>

sop

*f*  $\text{> > >}$   $\text{> > >}$

*mf* as much as possible legato and fast with energy

*mf*

E bird E off E bird M on E off

60

alto

*f*  $\text{> > >}$   $\text{> > >}$

*mf*

Pa M on E off Poff

60

alto in g

Poff Pe Poff Pe M on

*mf*

60

tenor

Poff P f# Poff M on

*mf*

60

basset ing

Pd *mf*

65 <sup>8</sup>

sop

E bird E off P b

65

alto

*mf* Pa Em3 M on

65

alto in g

Pe

65

tenor

*mp* *f* Em1 E off P f#

65

basset ing

*mp* *f* Pd

This musical score page contains six systems of staves for different instruments. Each system includes a vocal line (Soprano, Alto, Alto in G, Tenor, or Bass) and a corresponding bass line. The score is marked with various dynamics and articulations.

- System 1 (Measures 68-73):** Features complex rhythmic patterns in the bass lines. Dynamics include *mf* and *Poff*. Articulations like *E off* and *M off* are present. The Alto in G part includes a triplet and a sixteenth-note figure.
- System 2 (Measures 74-79):** The Soprano line begins with a melodic phrase marked *f* and *mf*. The Alto in G part has a dense, rhythmic accompaniment marked *mf*. The Tenor and Bass lines have long, sustained notes with dynamics like *soft* and *M on*.

77 8

sop

*mp* *f*

77

alto

77

alto in g

*f*

77

tenor

77

basset ing

*mf* *M off* *vib + air*

77

83 8 3

sop

83

alto

83

alto in g

83

tenor

83

basset ing

*ord.* *transition* *(P f #) stays M on* *transition*

83



# One /Many

## 3

Score transposed

Aspasia Nasopoulou

~3:22

♩ = 96

1 Tenor in d

2 tenor in d

3 tenor in d

4 tenor in d

5 tenor in d

1 Tenor in d

2 tenor in d

3 tenor in d

4 tenor in d

5 tenor in d

1Tenor in d

20

*mp*

2 tenor in d

20

*mp*

*E m3*

*E off*

*Pa*

3 tenor in d

20

*mp*

*E cow*

*Pe E off*

*P off*

4 tenor in d

20

*P f# half open*

5 tenor in d

20

*mp*

*mp*

1Tenor in d

27

*mf*

2 tenor in d

27

*P off*

*Pa*

3 tenor in d

27

*mf*

4 tenor in d

27

*P off*

*mf*

*P f#*

5 tenor in d

27

*mf*

1Tenor in d

33 *f* *E birds* *E off*

2tenor in d

33 *mf* *f* *P off*

3tenor in d

33 *f* *Pe* *P off*

4tenor in d

33 *f* *P off*

5tenor in d

33 *f*

1Tenor in d

39 *f mp* *mf* *E birds*

2tenor in d

39 *f mp* *mf* *f* *E m3*

3tenor in d

39 *f mp* *mf* *f* *Pe*

4tenor in d

39 *f* *f mp* *mf* *f*

5tenor in d

39 *mp* *mf* *f* *sfz subito p* *f*

1 Tenor in d

52

play with bird technique

*E off* *Pb*

2 Tenor in d

52

play with bird technique

*Pa* *E off* *P off* *E m3*

3 Tenor in d

52

play with bird technique

*E cow* *E off* *P off*

4 Tenor in d

52

play with bird technique

*P f#* *P off*

5 Tenor in d

52

play with bird technique

1 Tenor in d

58

*E birds* *P off* *mf* *f* *E off*

*Pb*

2 Tenor in d

58

*E off* *E m3* *E off* *Pa* *P off* *E m3*

3 Tenor in d

58

*mf* *f* *P off* *E cow*

*Pe*

4 Tenor in d

58

*mf* *f* *Dim* *P off*

*P f#*

5 Tenor in d

58

*mf* *f*

1Tenor in d

65 *P off* *f* *E birds* *Pb*

2 tenor in d

65 *f* *E off* *Pa*

3 tenor in d

65 *E off* *f* *E cow* *Pe* *Vup/down/up* *E off*

4 tenor in d

65 *f* *P f#*

5 tenor in d

65 *f* *Pd*

1Tenor in d

73 *play with bird technique* *ord* *play with bird technique* *ord* *mf* *f* *E off* *Pb*

2 tenor in d

73 *play with bird technique* *ord* *play with bird technique* *ord* *mf* *f* *P off* *Pa* *P off* *P off*

3 tenor in d

73 *play with bird technique* *ord* *play with bird technique* *ord* *mf* *f* *P off* *Pe* *P off* *Pe*

4 tenor in d

73 *play with bird technique* *ord* *play with bird technique* *ord* *mf* *f* *P off* *P f#* *P off* *P f#*

5 tenor in d

73 *play with bird technique* *ord* *play with bird technique* *ord* *mf* *f* *P off* *Pd* *P off* *Pd* *P off*

1Tenor in d

83

83

*E birds*

*P off*

*(Ebirds ) stays*

transition

2 tenor in d

83

83

transition

3 tenor in d

83

83

*P off*

*V (improvise up/down few times)*

transition

4 tenor in d

83

83

*P off*

transition

5 tenor in d

83

83

transition

# Female/Male

4

Aspasia Nasopoulou

~1:34

Score

♩ = 92

soprano baroque 415

*E off*

*mf*

alto in G 460 Marvin,

*mf*

tenor in c 460

*mf*

alto in f 440

tenor in c 440

sop. bar. 415

*mf*

alto in g 460

*mf* *f* *mf* *f*

tenor in c 460

*mf* *f* *mf* *f*

alto in f 440

*f* *mf*

tenor in c 440

*f* *mf*

sop. bar. 415

15 8

15

*f* *P b M on* *P off M off*

alto in g 460

15

*mf* *P a M on* *P off M off*

tenor in c 460

15

*mf* *Pe* *M on* *P off* *M off*

alto in f 440

15

*f* *mf* *f* *mf*

*P f#* *M on* *P off* *M off*

tenor in c 440

15

*f* *mf* *f* *mf*

sop. bar. 415

22 8

22

*mf* *6* *3*

alto in g 460

22

*mf* *f* *vib*

tenor in c 460

22

*mf* *f* *3* *mf* *5* *5* *5*

*M on* *Pe* *P off*

alto in f 440

22

*f* *6* *8<sup>bb</sup> if too high*

tenor in c 440

22

*f* *6* *mf* *5* *5* *5*

*M on* *P d* *P off*



The musical score is arranged in systems for Soprano (sop. bar.), Alto in G (alto in g), Alto in F (alto in f), and Tenor in C (tenor in c). Each system includes a vocal line and a piano accompaniment line. The score is divided into two main sections: measures 27-32 and measures 33-38.

**Measures 27-32:**

- Soprano (sop. bar. 415):** Rests in measures 27-31, then a note in measure 32. Dynamics: *P b*, *P off*, *f*.
- Alto in G (alto in g 460):** *mf* (measures 27-28), *f* (measures 29-30), *mf* (measures 31-32). Features sixteenth-note patterns with triplets.
- Tenor in C (tenor in c 460):** *f* (measures 27-32). Features sixteenth-note patterns with triplets.
- Alto in F (alto in f 440):** Rests in measures 27-28, then *mf* (measures 29-30), *f* (measures 31-32). Features sixteenth-note patterns with triplets.
- Tenor in C (tenor in c 440):** *f* (measures 27-32). Features sixteenth-note patterns with triplets.

**Measures 33-38:**

- Soprano (sop. bar. 415):** *mf* (measures 33-34), *mp* (measures 35-36), *mf* (measures 37-38). Features sixteenth-note patterns with triplets.
- Alto in G (alto in g 460):** *mp* (measures 33-38). Features sixteenth-note patterns with triplets and vibrato (*vib*).
- Tenor in C (tenor in c 460):** *mp* (measures 33-38). Features sixteenth-note patterns with triplets and vibrato (*vib*).
- Alto in F (alto in f 440):** *mf* (measures 33-34), *f* (measures 35-36), *air* (measures 37-38). Features sixteenth-note patterns with triplets.
- Tenor in C (tenor in c 440):** *mf* (measures 33-34), *f* (measures 35-36), *air* (measures 37-38). Features sixteenth-note patterns with triplets.

**Piano Accompaniment Dynamics:**

- Measures 27-32:** *P b*, *P off*, *f*, *Pe*, *M off*, *P off*, *P f# M on*.
- Measures 33-38:** *M off*, *M on*, *Pd*, *M off*, *P off*.

sop. bar. 415

42 8

mf 5 mp 5 mf 5

alto in g 460

42 f

tenor in c 460

42 f

alto in f 440

mf mp f

Play Em1 rhythmically with your foot

tenor in c 440

mf mp Pd

sop. bar. 415

mf transition

alto in g 460

vib transition

tenor in c 460

vib transition

alto in f 440

vib transition

open the Em1 with the pedal

tenor in c 440

vib transition

Em2 P off

Score

# Still/moving

Marvin's instruments

5

Aspasia Nasopoulou

~ 3;25

♩ = 86

Musical score for the first system, measures 1-4. The score is in 4/4 time and features six staves: tenor, basset in g, basset in f, bass 1 in c, and bass 2 in C. The tenor part begins with a melodic line marked *mf*. The basset in g part has a rhythmic accompaniment marked *mf*. The basset in f part has a melodic line marked *mf*. The bass 1 in c part has a melodic line marked *mf* with a *short vib* marking. The bass 2 in C part has a melodic line marked *mf* with a *short vib* marking. The score includes dynamic markings (*mf*) and articulation markings (*short vib*).

Musical score for the second system, measures 5-8. The score continues with the same six staves. The tenor part has a melodic line marked *vib* and *straight*. The basset in g part has a melodic line marked *vib* and *straight*, with a *Pb Mon Ebird* marking. The basset in f part has a melodic line marked *vib* and *straight*, with a *Pe Mon* marking and a *V (improvise)* marking. The bass 1 in c part has a melodic line marked *vib* and *straight*. The bass 2 in C part has a melodic line marked *vib* and *straight*, with a *Pd Mon* marking. The score includes dynamic markings (*mf*) and articulation markings (*short vib*, *vib*, *straight*). The bass 1 in c and bass 2 in C parts have a *Em3* marking. The bass 1 in c part has a *Moff Poff* marking. The bass 2 in C part has a *Moff Poff* marking.

tenor

14 *f* *vib* *ord* *f*

basset in g

14 *f* *vib* *ord* *f*

14 *E off* *Mon*

basset in f

14 *f* *vib* *ord* *f*

14 *Mon*

bass 1 in c

14 *mf* *vib* *ord* *f*

14 *Mon*

bass 2 in C

14 *mf* *ord* *f*

14 *Mon*

tenor

21 *vib* *mf* *Moff*

21 *E birds*

basset in g

21 *vib* *mf* *Moff*

21 *Pa* *Poff* *Moff*

basset in f

21 *vib* *mf* *Moff*

21 *V (improvise)* *Moff*

bass 1 in c

21 *vib* *mf* *Moff*

21 *Pff#* *Pff#* *Poff* *Moff*

bass 2 in C

21 *vib* *f* *Moff*

21 *Moff*

The musical score is arranged in systems for tenor and four basses (G, F, C, C). Each system includes a treble and bass clef staff. Performance instructions include vibrato (vib), dynamics (mf, f), and articulation (Poff, straight). The bass in G part includes a key signature change to E minor (Em3) and a half-note chord (Em3 half). The bass in F part includes a triplet of eighth notes. The bass in C part includes a triplet of eighth notes. The bass in C part includes a triplet of eighth notes.

tenor

basset in g

basset in f

bass 1 in c

bass 2 in C

tenor

basset in g

basset in f

bass 1 in c

bass 2 in C

Annotations: *vib*, *Pb Ebird off*, *mf*, *Poff*, *Pa*, *Pe*, *f*, *f*, *Em3*, *Em3 half*, *E off*, *straight*, *mf*, *f*, *f*, *f*, *3*, *3*, *3*, *3*

still moving

Musical score for a band. The score is divided into two systems. The first system covers measures 42 to 48, and the second system covers measures 49 to 56. The instruments are tenor, basset in g, basset in f, bass 1 in c, and bass 2 in C. The tenor part features melodic lines with dynamics *f* and *Poff*. The bassets in g and f play rhythmic accompaniment with dynamic *f*. Bass 1 in c and bass 2 in C play a steady bass line with dynamic *f*. Performance notes include "Pb Mon Ebird", "Mbn", "V (improvise) Pe Mon", "Bj0m", and "Pd Mon". A note in the bass 2 in C part is marked "if too high".

tenor

53

53

basset in g

53

53

basset in f

53

53

bass 1 in c

53

53

bass 2 in C

53

53

tenor

62

62

basset in g

62

62

basset in f

62

62

bass 1 in c

62

62

bass 2 in C

62

62

The musical score consists of eight staves, each with a treble and bass clef. The staves are labeled on the left as follows:

- tenor
- basset in g
- basset in f
- bass 1 in c
- bass 2 in C

Each staff begins with a measure number '78' and a dynamic marking '8'. The score is divided into four measures by vertical bar lines. The following performance markings are present:

- tenor:** *transition* (between the first and second measures)
- basset in g:** *Mon* (above the first measure), *transition* (between the first and second measures)
- basset in f:** *transition* (between the first and second measures)
- bass 1 in c:** *transition* (between the first and second measures), *Poff* (above the first measure)
- bass 2 in C:** *transition* (between the first and second measures)

The notes in the score are represented by small black squares on the staff lines.



# Dark /Light

15

♩ = 92

garklein

Percussion

sopranino

soprano

contrabass in F paetzold

sub cb in C

garklein

Perc.

sopranino

soprano

cb in f

sub c.b. in C

garklein  
Perc.  
sopranino  
soprano  
cb in f  
sub c.b. in C  
garklein  
Perc.  
sopranino  
soprano  
cb in f  
sub c.b. in C

The musical score consists of two systems of staves. The first system begins at measure 32 and ends at measure 46. The second system begins at measure 47 and ends at measure 61. Each system includes a vocal line (garklein), a percussion line (Perc.), and four instrumental lines (sopranino, soprano, cb in f, and sub c.b. in C). The vocal lines are marked with 'air' and 'vib' (vibrato) throughout. The instrumental lines feature various time signatures, including 2/4, 3/4, and 4/4. Performance instructions include 'Pd' (pedal), 'P off' (pedal off), and 'Pe' (pedal effect). The score is written in treble and bass clefs, with dynamic markings and articulation symbols.

62

garklein

Perc.

sopranino

soprano

cb in f

sub c.b. in C

77

garklein

Perc.

sopranino

soprano

cb in f

sub c.b. in C

8vb if too high

Em1

Dim E off

ord

Pd

P off

vib

air

ord

vib

air

ord

P#

Pd

P off

Em2

Dim E off

garklein

Perc.

sopranino

soprano

cb in f

sub c.b. in C

garklein

Perc.

sopranino

soprano

cb in f

sub c.b. in C

The musical score is divided into two systems. The first system (measures 92-106) includes parts for garklein, Perc., sopranino, soprano, cb in f, and sub c.b. in C. The second system (measures 107-121) includes parts for garklein, Perc., sopranino, soprano, cb in f, and sub c.b. in C. Performance markings such as 'vib', 'air', 'ord', 'P off', 'Em3 half open', and 'Pa' are present throughout the score.

♩ = 82  
as possible legato

~1:30

basset 440

basset yamaha

bass peatzold in C

bass in C baroque

sub c.b.paetzold

basset 440

basset yamaha

bass peatzold in c

bass in C baroque

sub c.b.paetzold

basset 440

basset yamaha

bass peatzold in c

bass in C baroque

sub c. b. peatzold

basset 440

14 alternative if it will not work the high

basset yamaha

bass peatzold in c

bass in C baroque

sub c. b. peatzold

as possible legato

Sheet music for six instruments: basset 440, basset yamaha, bass peatzold in c, bass in C baroque, sub c.b.paezold, and basset 440 (repeated).

The score is divided into two systems, each with six staves. The first system covers measures 19-21, and the second system covers measures 22-24. Each instrument part includes a treble and bass clef staff.

**Measure 19:**

- basset 440:** Treble clef, *mp* (measures 19-20), *f* (measure 21). Fingerings: 6, 6, 5.
- basset yamaha:** Treble clef, *f* (measures 19-20), *f* (measure 21). Fingerings: 5, 6.
- bass peatzold in c:** Treble clef, *mp* (measures 19-20), *f* (measure 21), *mp* (measure 22). Fingerings: 6, 6, 5.
- bass in C baroque:** Treble clef, *f* (measures 19-20), *mf* (measure 21), *f* (measure 22). Fingerings: 5, 6, 5.
- sub c.b.paezold:** Bass clef, *f* (measures 19-20), *f* (measure 21), *f* (measure 22). Fingerings: 5, 6, 5.

**Measure 22:**

- basset 440:** Treble clef, *mf* (measures 22-23), *f* (measure 24). Includes annotation: *f* octave lower if it is too high. Fingerings: 8, 5, 6.
- basset yamaha:** Treble clef, *f* (measures 22-23), *f* (measure 24). Fingerings: 6, 5, 6.
- bass peatzold in c:** Treble clef, *f* (measures 22-23), *f* (measure 24), *mp* (measure 25). Fingerings: 6, 5, 6.
- bass in C baroque:** Treble clef, *f* (measures 22-23), *mp* (measure 24). Fingerings: 6, 6, 5.
- sub c.b.paezold:** Bass clef, *f* (measures 22-23), *mp* (measure 24). Fingerings: 6, 6, 5.

**Measure 23:**

- basset 440:** Treble clef, *f* (measures 23-24). Includes annotation: *E birds*.
- basset yamaha:** Treble clef, *f* (measures 23-24). Includes annotation: *Em3 half*.
- bass peatzold in c:** Treble clef, *f* (measures 23-24), *mp* (measure 25).
- bass in C baroque:** Treble clef, *f* (measures 23-24), *mp* (measure 25).
- sub c.b.paezold:** Bass clef, *f* (measures 23-24), *mp* (measure 25).

**Measure 24:**

- basset 440:** Treble clef, *f* (measure 24).
- basset yamaha:** Treble clef, *f* (measure 24).
- bass peatzold in c:** Treble clef, *f* (measure 24), *mp* (measure 25).
- bass in C baroque:** Treble clef, *f* (measure 24), *mp* (measure 25).
- sub c.b.paezold:** Bass clef, *f* (measure 24), *mp* (measure 25).

basset 440

basset yamaha

bass peatzold in c

bass in C baroque

sub c.b.paezold

basset 440

basset yamaha

bass peatzold in c

bass in C baroque

sub c.b.paezold



34 8 *transition*

basset 440

34 *Pb*

34 *P off*

basset yamaha

34 *transition*

34 *E m* *Pa* *E off* *P off*

bass peatzold in c

34 *transition*

34

bass in C baroque

34 *transition*

34

sub c.b.paezold

34 *transition*

34 *Pd Mon*

# straight bend

8

~2:55

♩ = 60

sopranino

soprano

contrabass 1 in f

contrabass 2 in f

sub c.b.

sopranino

soprano

c.b 1 in f

c.b 2 in f

sub c.b.

sopranino

soprano

c.b 1 in f

c.b 2 in f

sub c.b.

17 8

17

17 8

17 Pa M off P off

17 mp mf f f mf

17 P off M off Pe M on P off M off

17 3 6 3 mf f f mf

17 P f# M on

17 mp mf f mf

sopranino

soprano

c.b 1 in f

c.b 2 in f

sub c.b.

25 8

25 mp mp mp

25 8

25 mp mf mf

25 f mf mp Pa

25 f mf

25 P off M off M on Pe

25 mf

sopranino

soprano

c.b 1 in f

c.b 2 in f

sub c.b.

sopranino

soprano

c.b 1 in f

c.b 2 in f

sub c.b.

# Square/oblong

division of the 7/8:3/8+4/8  
♩ = 106

♩ = 82

Basset peatzold

Baas in C peatzold

contrabass 1 in F

contrabass 2 in F

sub contrabass

follow the same metric pattern

basset

Bass

contrabass 1 in F

contrabass 2 in F

contrabass

square oblong

19 8

basset

19

Bass

19 8

contrabass 1 in F

19

contrabass 2 in F

19

sub contrabass

26

basset

26

Bass

26

contrabass 1 in F

26

contrabass 2 in F

26

sub contrabass

34

basset

*mf* *f*

34

Bass

*mf* *f*

34

contrabass 1 in F

*mf* *f*

34

contrabass 2 in F

*mf* *f*

34

sub contrabass

*mf* *f*

41

basset

*mf* *f*

41

Bass

*mf* *mf* *f*

41

contrabass 1 in F

*mf* *f* *mf* *f*

41

contrabass 2 in F

*mf* *mf* *f*

41

sub contrabass

*mf* *f*

48 8

basset

*p* *f* *mp*

48

Bass

*p* *f* *mp*

48

contrabass 1 in F

*p* *f* *mp*

48

contrabass 2 in F

*p* *f* *mp*

48

sub contrabass

*p* *f* *mp*

56

basset

*f* *f*

56

Bass

*f* *f*

56

contrabass 1 in F

*f* *f*

56

contrabass 2 in F

*f* *f*

56

sub contrabass

*f* *f*



square oblong

64

basset

mf

64

Bass

mf

64

contrabass 1 in F

mf

64

contrabass 2 in F

mf

64

sub contrabass

mf

71

basset

(plus pitch)

f

71

Bass

(plus pitch)

f

71

contrabass 1 in F

f

71

contrabass 2 in F

f

71

sub contrabass

f

This musical score is for a piece titled "square oblong", page 6. It features five parts: basset, Bass, contrabass 1 in F, contrabass 2 in F, and sub contrabass. The score is divided into two systems, each with five staves. The first system covers measures 80 to 87, and the second system covers measures 88 to 98. The time signature is 2/4. The key signature has one flat (B-flat). The basset part starts with a melodic line in the right hand and a bass line in the left hand. The Bass part follows a similar pattern. The contrabass 1 and 2 parts have more complex rhythmic patterns, often involving sixteenth notes and slurs. The sub contrabass part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, *p*, and *mp*. Fingerings are indicated with numbers 5 and 6. The score includes various musical notations such as slurs, accents, and dynamic markings.

square oblong

This musical score is for a piece titled "square oblong" on page 7. It features six parts: Basses, Contrabass 1 in F, Contrabass 2 in F, and Subcontrabasses. The score is divided into two systems, with measures 95-102 in the first system and measures 103-103 in the second system. The basses and contrabasses play complex rhythmic patterns, often using sixteenth notes and sixteenth rests, with dynamic markings ranging from *f* (forte) to *mp* (mezzo-piano). The subcontrabasses play a more melodic line, often using triplets and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

**System 1 (Measures 95-102):**

- Basses:** Measures 95-102. Dynamics: *f*, *f*, *mp*.
- Contrabass 1 in F:** Measures 95-102. Dynamics: *f*, *f*, *mp*.
- Contrabass 2 in F:** Measures 95-102. Dynamics: *f*, *f*.
- Subcontrabasses:** Measures 95-102. Dynamics: *f*, *f*.

**System 2 (Measures 103-103):**

- Basses:** Measures 103-103. Dynamics: *f*, *mp*, *mf*, *f*.
- Contrabass 1 in F:** Measures 103-103. Dynamics: *f*, *mp*, *mf*, *f*.
- Contrabass 2 in F:** Measures 103-103. Dynamics: *f*, *mp*, *f*.
- Subcontrabasses:** Measures 103-103. Dynamics: *f*, *mp*, *mf*, *f*.

square oblong

musical score for bass instruments, including parts for basset, Bass, contrabass 1 in F, contrabass 2 in F, and sub contrabass. The score is divided into two systems, with measures 110-115 and 116-121. Dynamics include *mf* and *ff*. The first system features a 'square oblong' section. The second system includes transition markings and specific chord voicings: *Pb E birds Mon*, *Pa Em3 Mon*, *Pe E cow Mon*, *Pf# E m1 Mon*, and *Pd Em2 Mon*.

110 *mf* 6 6 6 6 6 6

110 *mf* 6 6 6 6 6 6

110 *mf* 6 6 6 6 6 6

110 *mf* 6 6 6 6 6 6

110 *mf* 6 6 6 6 6 6

116 *f* 6 6 6 6 6 6 *ff* transition

116 *f* 6 6 6 6 6 6 *ff* transition

116 *f* 6 6 6 6 6 6 *ff* transition

116 *f* 6 6 6 6 6 6 *ff* transition

116 *f* 6 6 6 6 6 6 *ff* transition

116 *f* 6 6 6 6 6 6 *ff* transition

*Pb E birds Mon*

*Pa Em3 Mon*

*Pe E cow Mon*

*Pf# E m1 Mon*

*Pd Em2 Mon*

# Limited Unlimited

10

Aspasia Nasopoulou

~2:29

♩ = 66

contra bass in F 1

Musical staff for contra bass in F 1, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

Musical staff for contra bass in F 2, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

contra bass in F 2

Musical staff for contra bass in F 2, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

Musical staff for contra bass in F 3, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

contra bass in F 3

Musical staff for contra bass in F 3, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

Musical staff for contra bass in F 4, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

contra bass in F 4

Musical staff for contra bass in F 4, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

Musical staff for sub contrabass, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

sub contrabass

Musical staff for sub contrabass, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

Musical staff for bass in F 1, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

bass in F 1

Musical staff for bass in F 2, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

bass in F 2

Musical staff for bass in F 3, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

bass in F 3

Musical staff for bass in F 4, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

bass in F 4

Musical staff for contra bass, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

contra bass

Musical staff for contra bass, 4/4 time. Features a melodic line with vibrato and air, and a rhythmic accompaniment of eighth notes.

contra bass in F 1

contra bass in F2

contra bass in F3

contra bass in F4

sub contra bass

contra bass in F 1

contra bass in F2

contra bass in F3

contra bass in F 4

sub contra bass

*11*

*13*

*vib*

*E off*

*Em3 half*

*Dim*

*E off*

*E m2*

*E birds*

*vib + air*

*V up*

*V down*

*Dim*

*E off*

18

contra bass in F 1

18

contra bass in F 2

18

contra bass in F 3

18 *vib*

contra bass in F 4

18 *vib*

sub contra bass

20

contra bass in F 1

20

contra bass in F 2

20

contra bass in F 3

20

contra bass in F 4

20

sub contra bass

*E m3*

*E off*

*V up/down*

*E m1*

*E off*

*E m2*

contra bass in F 1

22 *vib*

contra bass in F 2

22 *vib*

22

contra bass in F 3

22

contra bass in F 4

22

sub contra bass

22 *vib*

22 *E off*

*E m2*

29 *speaking*

contra bass in F 1

*mp* *p* *pp* *mainly air sound to N*

29 *Moff* *Poff Mon*

29 *speaking*

contra bass in F 2

*mp* *p* *pp* *mainly air sound to N*

29 *Moff* *Poff Mon* *E m3*

29 *speaking*

contra bass in F 3

*mp* *p* *pp* *mainly air sound to N*

29 *Moff* *Poff Mon* *V click OFF*

29 *speaking*

contra bass in F 4

*mp* *p* *pp* *mainly air sound to N*

29 *Moff* *Poff Mon*

29 *speaking*

sub contra bass

*mp* *p* *pp* *mainly air sound to N*

29 *Moff* *Poff Mon*