

Library Music No. 1: Penguins, etc.

flute, oboe, clarinet, trumpet, trombone,
tuba, keyboard, double bass, drumset

for Ensemble Musikfabrik

score

Simon Bahr
2023

Preface

Instruments

Flute | Oboe | Clarinet in Bb | Trumpet in C | Trombone | Tuba | Keyboard (Sampler) | Double Bass | Drumset

The score is not in C.

Dynamic markings are relative. (= Players should adjust so that the same dynamic marking results in a similar loudness for each instrument.)

Accidentals apply for the rest of the respective bar and for the same octave only.

Grace notes are to be played before the beat.

Glissandi are to be played as continuously as possible, except when indicated otherwise. (= Only play a chromatic glissando when indicated.)

Microtone accidentals indicate quarter tones (but don't have to be very exact).

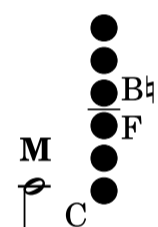
The piece should be conducted. (Usually.)

Flute

pizz. Play lip or tongue pizzicato, as percussive as possible.



Oboe



Multiphonics are indicated by an M above a note and a corresponding fingering.

The resulting sound should prominently feature the written pitch, while being as spectrally rich as possible.

Clarinet (in Bb)

soft
growl Growl into instrument to make the tone as distorted as possible while still remaining very soft.

slap (perc. only)

Play a toneless, short, percussive slap tongue.

Trumpet (in C) / Trombone / Tuba

air only
Produce an air sound with no identifiable pitch.

Keyboard

A full-range (88 keys) keyboard is required. A sampler file in sfz format is provided / can be requested. Each sample is filtered for low velocities and distorted for high velocities. When playing *f*, the sound should play back in a more or less unfiltered and undistorted form. Clearly audible distortion should occur when playing *ff* or *fff*. *mp* and below should produce a more silent, filtered version of the sound.

A high degree of rhythmical precision is required, as some samples have an inner rhythmicality that usually corresponds to the current tempo prescribed in the score. Notes with no articulation marks are to be held for the full note duration and played with mechanical precision.

Double Bass

Pizzicati should be played resting the thumb on the lowest string. No bow in hand. (= “jazz pizzicato”)

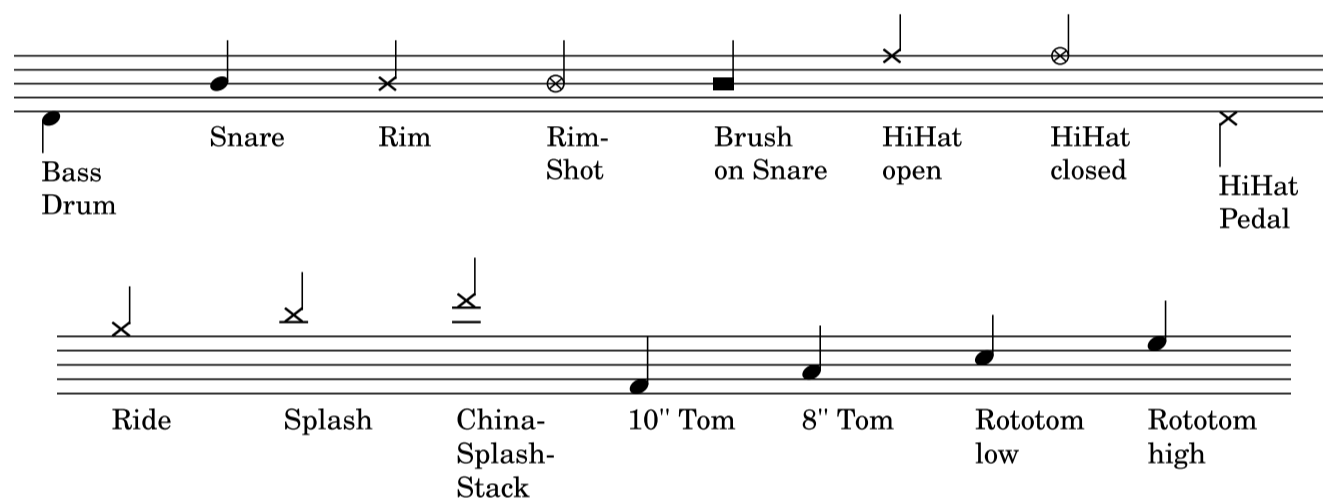
sul pont. / poco sul pont. / sul tasto: Move the bow close to bridge or fingerboard, but produce a clear pitch.

molto sul pont.: Play as close to the bridge as possible and produce a noisy sound that does not necessarily have a clear pitch.

Drumset

The drumset consists of:

- Bass Drum
- Snare Drum (12” suggested)
- HiHat (8” / as small as available)
- Ride Cymbal
- Splash Cymbal (8” / as small as available)
- China-Splash-Stack (8” suggested)
- 8” Tom & 10” Tom
- 2x 6” Rototom (tuned high and low, but both higher than 8” Tom)



Rim: Mute drumhead with stick or not, depending on what is comfortable.

Brush on Snare: Use an actual brush. Scrape snare slowly, producing an irregular crackling sound.

“cont. sim.”: continue similarly

Technical Requirements

The required equipment includes:

- (close) microphones for flute, oboe, clarinet, trumpet, trombone, tuba, double bass
- microphones for drum set (e. g. bass drum, snare, hihat, toms, 2 overheads)
- midi-keyboard (88 keys), including stand and piano stool
- laptop with player for sfz-samplerfiles
- PA (stereo) and mixing board
- music stands for nine musicians
- monitoring for nine musicians (as needed, especially keyboard and drumset)
- corresponding audio and midi-cables

Keyboard sends midi to computer/sfz-player. Computer/sfz-player sends audio (stereo) to mixing board/PA.

All other instruments are amplified.

Library Music No. 1: Penguins, etc. is based on music by Dennis Farnon, A. V. and others.

Simon Bahr, 2023

mail@simonbahr.de

♩ = 60

Flute
ff
f
ff

Oboe
ff
f
ff

Clarinet in Bb
ff
f
ff

Trumpet in C
ff
f
ff

Trombone
ff
f
ff

Tuba
ff
f
ff

Keyboard
ff
mf f ff
f
ff
f
fff

Double Bass
pizz.
ff
f
ff

Drumset
ff
f
p
f
p
f
p
f
ff
ff
ff

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Tp. *mf* *f*

Tbn. *mf*

Tba. *mf*

Key. *f* *mf* *f*

Db. *f*

Dr. *f*

9 **A2**

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

The score is divided into four measures. Measure 9 starts with a dynamic of *f* and includes a triplet in the Flute and Clarinet parts. Measure 10 features a dynamic of *p* with an octave (8) in the Oboe part. Measure 11 has a dynamic of *f* with triplets in the Flute, Oboe, and Trombone parts. Measure 12 includes dynamics of *fp* and *f* with triplets in the Trumpet, Trombone, and Tuba parts. The Keyboard part features a dynamic of *f* with triplets and a 4:3 ratio. The Double Bass part has a dynamic of *f* with triplets. The Drums part has a dynamic of *f* with triplets and a dynamic change to *fp* and *f*.

13

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

7

17 **A3**

Fl. *f* *mf* *f*

Ob. *mf*

Cl. *mf*

Tp. *f*

Tbn. *f*

Tba. *f* *mf* *f*

Key. *f* *mf* *f*

Db. *ff* *f* *mf* *f*

Dr. *ff* *mf* *f*

21

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

9

This section of the score covers measures 21 through 24. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tp.), Trombone (Tbn.), Tuba (Tba.), Keyboard (Key.), Double Bass (Db.), and Drums (Dr.). The music is in 4/4 time. The Flute part starts with a triplet of eighth notes marked *f*. The Oboe part has a triplet of eighth notes marked *f* and a dynamic change to *p* then *f*. The Clarinet part features a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Trumpet part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Trombone part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Tuba part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Keyboard part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Double Bass part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The Drums part has a triplet of eighth notes marked *f* and a dynamic change to *mf* then *f*. The section ends with a dynamic change to *ff*.

25

Key.

A4

This section of the score covers measures 25 through 28. It includes the Keyboard (Key.) part. The music is in 4/4 time. The Keyboard part starts with a triplet of eighth notes marked *f*. The section includes a dynamic change to *p* then *f*. The section ends with a dynamic change to *ff*.

29 ⁸

Key.

f *p* *ff*

Db.

pizz. *mf* *ff*



A5

33 $\text{♩} = 90$

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

mf *f* *ff* *fff* *f*

mf *f* *ff* *f*

39

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

f *mf* *f* *p* *f* *mf* *f* *fff* *ff* *f*

8 15

ff *f*

45 A6

Fl. *f* *f*

Ob. *f* *f* *mf*

Cl. *f* *f*

Tp. *mf* *f* *mp* *p*

Tbn. *mf* *f* *pp* *p*

Tba. *f* *mp* *p*

Key. *f* *mf* *f*

Db. *f* *mf* *f*

Dr. *mf* *f*

56

Fl. *f*

Ob. *M (sim.)*
mf *f* *(mf)*

Cl. *p* *f*

Tp. *mp* *ff* *f* *mf* *pp*

Tbn. *ff* *f* *mf* *mp* *pp*

Tba. *mp* *ff* *f* *mf* *mp* *pp*

Key. *mf* *f* *ff* *f* *mf*

Db. *mf* *f* *ff* *f* *mp*

Dr. *mf* *f* *ff* *f* *fp* *f* *mp*

62 **A7**

Fl.

Ob.

Cl.

Tp. *f*

Tbn. *f*

Tba. *f* *mf* *mp*

Key. *f* *p*

Db. *f*

Dr. *f* cont. sim.

68 **A8**

Fl. *p*

Ob. *p*

Cl. *p*

Tp. *p*

Tbn. *p*

Tba. *p*

Key. *f*

Dr. *p* *mp*

The musical score for measures 68-73 is arranged in a system with ten staves. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tp.), Trombone (Tbn.), Tuba (Tba.), Keyboard (Key.), Double Bass (Db.), and Drums (Dr.).

- Flute (Fl.):** Measures 68-73. Starts with a *p* dynamic. Features eighth-note patterns and triplet markings (3).
- Oboe (Ob.):** Measures 68-73. Mirrors the flute's melodic line with similar articulation and triplet markings.
- Clarinet (Cl.):** Measures 68-73. Similar melodic line to the flute and oboe, with triplet markings.
- Trumpet (Tp.):** Measures 68-73. Features eighth-note patterns with accents and triplet markings.
- Trombone (Tbn.):** Measures 68-73. Features eighth-note patterns with accents and a quintuplet (5) marking.
- Tuba (Tba.):** Measures 68-73. Features eighth-note patterns with accents and triplet markings.
- Keyboard (Key.):** Measures 68-73. Starts with a *f* dynamic. The right hand is silent, while the left hand plays a series of sustained chords on the piano.
- Double Bass (Db.):** Measures 68-73. Starts with a *p* dynamic, then moves to *mp*. Features a triplet (3) marking and a slur over the first few notes.
- Drums (Dr.):** Measures 68-73. Starts with a *p* dynamic, then moves to *mp*. Features a triplet (3) marking and a quintuplet (5) marking.

74

Fl. *(p)*

Ob. *(p)*

Cl. *(p)*

Tp. *(p)* *mp*

Tbn. *(p)*

Tba. *(p)* *mf*

Key.

8

Db. *(mp)*

Dr. *(mp)* *mp*

B

78 $\text{♩} = 60$

Fl. *mf* *p* *mf* *mp* *f*

Ob. *mf* *p* *mf* *mp* *f*

Cl. *mf* *p* *mf* *mp* *f*

Tp. *mf* *f* *fp* *f*

Tbn. *mf* *f* *fp* *f*

Tba.

Key. *p* *pp* *mp* *p* *mf* *f*

Db.

Dr.

82

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

cont. sim.

86 **B2**

Fl. *f pp* *mp* *p* *mf* *pp*

Ob. *f pp* *mp* *p* *mf* *pp*

Cl. *f pp* *mp* *p* *mf* *pp*

Tp. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf* *pp*

Key. *f* *p* *pp* *p* *mp* *p* *mf* *p*

Db. *f p* *mp* *p* *mf* *p*

Dr. *f p* *mp* *p* *mf*

90

Fl. *mp* 5 *p* 7:8 *mp* 7:6 *f* *p* *mp* *ff*

Ob. *mp* 5 3 3 *p* 7:8 *mp* 7:6 *f* *p* *mp* *ff*

Cl. *mp* 5 *p* 7:8 *mp* 7:6 *f* *p* *mp* *ff*

Tp. *mp* *ff*

Tbn. *mp* *ff*

Tba. *mp* *ff*

Key. *mp* 15 *p* *mf* 7:8 *mp* 7:6 *f* *p* *mf* *ff*

Db. *mp* *p* 7:8 *mp* 7:6 *mf* *p* *ff*

Dr. *mp* 3 3 7:8 *p* 7:8 *mp* 3 3 7:6 3 *mf* *p* 3 3 3 3 3 3 *ff mp* *ff*

94 **B3**

Fl. *p* *f* *mp* *f* *p*

Ob. *p* *f* *mp* *f* *p*

Cl. *p* *f* *mp* *f* *p*

Tp. *mf* *f* *mp* *f* *p*

Tbn. *mp* *f* *mf* *mp* *f* *p*

Tba. *p* *mp* *f* *mp* *f* *pp*

Key. *mf* *f* *ff* *f* *ff* *mf* *ff*

Db. *mp* *f* *mp* *f* *mp*

Dr. *mp* *f* *mp* *f* *mp*

98

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

Dynamic markings: *f*, *mf*, *ff*, *p*, *mp*, *fp*.

Articulations: *acc.*, *sl.*, *tr.*, *mf*.

Measure numbers: 98, 7.8, 7.6, 15.

B4

102

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

f *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

pizz. *f* *mf* *f*

f *mf* *f* *ff*

cont. sim.

The score is for a woodwind ensemble and percussion. It features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tp.), Trombone (Tbn.), Tuba (Tba.), Keyboard (Key.), Double Bass (Db.), and Drums (Dr.). The music is in 3/4 time and consists of 102 measures. The key signature is B-flat major. The score is divided into four measures. The first measure starts at measure 102. The woodwind parts feature triplets and dynamic markings of *f*, *mf*, *f*, and *ff*. The keyboard part features triplets and dynamic markings of *f*, *mf*, *f*, and *ff*. The double bass part features a pizzicato section and dynamic markings of *f*, *mf*, and *f*. The drum part features triplets and dynamic markings of *f*, *mf*, *f*, and *ff*.

106 **B5**

Fl. *mp* *mp* *p* *mf* *ff* *f*

Ob. *mf* *ff* *p* *f poss.* 8⁷

Cl. *p* *mf* *mp* *ff* *p* *f*

Tp. *mf* *ff*

Tbn. *mp* *p* *mf* *ff* *pp*

Tba. *mf* *ff*

Key. *p* *mf* *ff* *p*

Db. *arco* *p* *mf* *p* *mf* *ff* *sul pont.* *p* *ord.* *f* *sul pont.*

Dr. *mp* *mf* *ff* *mp* *f*

110

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

The musical score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tp.), Trombone (Tbn.), Tuba (Tba.), Keyboard (Key.), Double Bass (Db.), and Drums (Dr.). The score is divided into four measures, with a key signature change from 3/4 to 4/4 in the second measure. Dynamics range from fortissimo (ff) to pianissimo (ppp). The Flute part starts with a fortissimo (ff) dynamic and a forte (f) dynamic, followed by piano (p) and mezzo-piano (mp) dynamics. The Oboe part starts with fortissimo (ff) and mezzo-piano (mp), followed by piano (p) and fortissimo (ff). The Clarinet part starts with fortissimo (ff) and forte (f), followed by piano (p) and mezzo-piano (mp). The Trumpet part starts with fortissimo (ff) and mezzo-piano (mp), followed by fortissimo (ff) and pianissimo (ppp). The Trombone part starts with fortissimo (ff) and mezzo-piano (mp), followed by piano (p) and fortissimo (ff). The Tuba part starts with fortissimo (ff) and mezzo-piano (mp), followed by fortissimo (ff) and pianissimo (ppp). The Keyboard part starts with piano (p) and mezzo-piano (mp), followed by fortissimo (ff) and mezzo-forte (mf). The Double Bass part starts with fortissimo (ff) and forte (f), followed by piano (p) and mezzo-piano (mp). The Drums part starts with fortissimo (ff) and forte (f), followed by piano (p) and mezzo-piano (mp).

B6

114

Fl. *p* *f* *ff* *f* *p* *f*

Ob. *mp* *f* *ff* *f* *p* *f*

Cl. *p* *mp* *f* *ff* *f* *p* *f*

Tp. air only sim. *p* *mp*

Tbn. *pp* *ppp* pitch → air only sim. *p* *mp*

Tba. *pp* *ppp* air only sim. *p* *mp*

Key. *p* *ppp* *mf* *f* *p* *f*

Db. *p* *p poss.* *p* *p poss.* sim. *p poss.* *mp* *p poss.*

Dr. *p* *mp* *pp* scrape snare slowly with brush, producing an irregular crackling sound *p*

118

Fl. *mf* *p* *ppp* *pp* *p* *p* *f* *ff*

Ob. *mf* *ppp* *pp* *p* *p poss.* *ppp* *p* *ppp* *p* *f* *ff*

Cl. *mf* *p* *pp* *p* *pp* *ppp* *pp* *sim.* *p* *p* *f* *ff*

Tp. *p* *mp* *p* *mp* *p* *ff*

Tbn. *ord.* *pp* *air only* *ord.* *pp* *air only* *p* *ord.* *ff*

Tba. *p* *pp* *p* *mp* *p* *ff*

Key. *mp* *p* *pp* *mp* *ff*

Db. *p poss.* *mf* *p poss.* *mp* *p poss.* *ff*

Dr. *mp* *p* *ff*

B7

122 $\text{♩} = 90$

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Tp. *ff* *f*

Tbn. *f* *mf*

Tba. *f* *mf*

Key. *f* *mp* *ff* *mf*

Db. *f* *mf*

Dr. *f* *mf*

126

Fl. *ff* 3 *f* *ff* 3 3 *f* 3

Ob. *ff* 3 *f* *ff* 3 3 3 *f* 3

Cl. *ff* 3 *f* *ff* 3 3 3 *f* 3

chromatic gliss.

chromatic gliss.

chromatic gliss.

Tp. *ff* 5 3 *f* *ff* 3 3 *f* 3

Tbn. *ff* *f* *ff* 3 *f* 3

Tba. *mf* *f* *ff* *f*

Key. 15 *ff* *fff* *ff* *f* *ff* 3 3 3 *f* 3

Db. *ff* 3 *f* *ff* 3 3 *f* 3

Dr. *ff* 3 3 3 3 *f* *ff* 3 3 *f* 5 5

B8 $\text{♩} = 60$

130

Fl. *flz.*
ff *f* *fff* *p*

Ob.
ff *f* *p*

Cl.
ff *f* *mp*

Tp.
ff *f* *fff* *f* *mp*

Tbn.
ff *f* *fff* *p*

Tba.
ff *f* *mp*

Key.
ff *f* *mp*

Db.
ff *f* *mp*

Dr. *ff* *f* *mp* cont. sim.

134

Fl. *f* *mp* *rit.* $\text{♩} = 40$

Ob. *ff* *f* *mp*

Cl. *f* *ff* *fff* *ff* *f* *mp*

Tp. *f* *mp*

Tbn. *f* *f* *mp*

Tba. *f* *f* *ff* *fff* *as high as possible* *f* *mp*

Key. *f*

Db. *f* *mp*

Dr. *f* cont. sim. *mp* *ff*

C
♩ = 80

138

Key. *f* *ff* *f*

15

8

Db. *f*

Dr. *f*



142

Key. *f* *f* *mp*

15

8

Db. *f*

Dr. *f*

146

Fl. *pizz.* *mf* *sim.*

Ob.

Cl. *slap (perc. only)* *mf*

Tp.

Tbn.

Tba. *air only* *p*

Key. *mf* *mp* *mf* *mp* *mf* *f*

Db. *mp* *f* *mf* *arco* *p* *f* *p*

Dr. *mp* *f*

150

Fl. *(mf)*

Ob.

Cl. *sim.* *(mf)*

Tp. *air only* *p*

Tbn. *air only* *p* *sim.* *(ord.)* *p*

Tba. *sim.* *mp* *8*

Key. *mf*

Db. *pizz.* *f* *arco* *mf* *p* *mf* *f*

Dr. *mf* *fp* *fp*

154

Fl. *mp*

Ob. *pp*

Cl. *mp*

Tp. *sim.* *mp* *p*

Tbn. (air) *mp* *p* (ord.) *pp* *ppp* *pp*

Tba. *p* 8

Key. *mp* *p* 5 3 3 3 5 8

Db. *pp* 3 *pp* *mp* *p* *pp* 3 *p*

Dr. *pp* 3 *pp* 3 *pp* *pp* 3 *pp*

158

Fl. *p* *pp* *ppp*

Ob. *pp*

Cl. *p* *pp*

Tp. *ppp*

Tbn. (air) *pp* *ppp*

Tba. *p* *pp* 8 8

Key. *pp* 3 5 *ppp*

Db. *pp* *p* 3 3 *pp* *poco sul pont.* 3 *p* *sul tasto* *ppp* *ord.* 3 *ppp*

Dr. *pp* *pp* *pp*

162 **C4** (ord.)

Fl. *pp* (ord.) (pizz.) *pp* (ord.) (pizz.) *pp*

Ob. *pp* *ppp* *pp*

Cl. (ord.) (*pp*) *ppp* (slap) *pp*

Tp. (ord.) *pp* (air) *pp* *p* *pp*

Tbn. (ord.) *pp* *ppp*

Tba. *pp* *pp* (ord.) *pp* (air) *p*

Key. *mp*

Db. *pp* *pp* *p* *pp* *mp* *pp* *mp*

Dr. *pp* *pp* *p* *pp* *pp* *p* *pp*

170

Fl. (ord.) *p* (pizz.) *pp* (ord.) *p*

Ob. *mp* *ppp* *p*

Cl. (ord.) *p* *pp* (slap) *pp*

Tp. (ord.) *p* (air) *pp* (ord.) *pp*

Tbn. *p* (air) *pp* (ord.) *pp* *ppp*

Tba. *pp* (ord.) *pp* (air) *p* (ord.) *ppp*

Key. 8

Db. *pp* *mp > pp* *ppp* *mp > pp* *mp > ppp*

Dr. *pp* *pp* *p* *pp* *pp* *p*

C5

178

Fl. (pizz.) *pp* (ord.) *p* (pizz.) *pp*

Ob. *p* *pp* 3

Cl. (ord.) *p* *ppp* 5 3

Tp. (air) *p* *pp* (ord.) *p* (air) *pp* 3

Tbn. (air) *p* *pp* (ord.) *pp* *ppp* *p*

Tba. (air) *p* *pp* (ord.) *p*

Key. 8

Db. 5 3 *p* *pp* 3 5 *p*

Dr. (*p*) *pp* *pp* *p* *pp*

184 (ord.)

Fl. *p*

Ob. *p*

Cl. (slap) *pp* (ord.) *ppp* (slap) *pp* (ord.) *mp*

Tp. (ord.) *mp*

Tbn. *mp*

Tba. *p*

Key.

8

Db. *p* *pp* *mp* *pp*

Dr. *p* *p* *p* *pp*

190

Fl.

Ob.

Cl.

Tp.

Tbn.

Tba.

Key.

Db.

Dr.

ppp

p

mp

pp

mp

p

p

8

pp

p

196

Fl. *p* *pp* *ppp*

Ob. *pp* *mp* *pp* *ppp*

Cl. *pp* *mp* *ppp*

Tp. *p* *pp* *ppp*

Tbn. *p* *pp* *ppp*

Tba. *p* *pp* *ppp*

Key. hold until silence

Dr. *pp* *ppp*