

unquiet air

general notes:

Supply at least 5 balloons – one for each player, including conductor. Have a back-up supply, just in case!
During a performance, try and keep the balloon secretly hidden until the appropriate time.

A



this indicates a 180° arc or sweep of the outstretched arm(s) of the conductor at shoulder level from left to right. As the conductor's hand passes in alignment with the player, s/he begins the sound asked for.



indicates a sharp inhalation of air through the teeth.



as above, followed by a slowish release of air through the lips creating a soft whistling sound. This also indicates the second breath of the bar.



pause briefly, perhaps an additional natural breath, before moving on to the next bar.

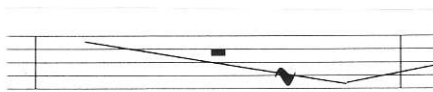
B



indicates a large down beat from the conductor signalling players to stop/start a particular sound or react appropriately to an instruction written in the score – see end of **D** too.



slide thumb and first finger fairly slowly up and down a string of your choice to create white noise.



as above, except every now and again (very occasionally), pluck the strings above the nut in a 'plinkety' way, briefly, quite softly, but audible.



indicates a 'Bartok' or slap pizz.

C



180° arc, all as above, but from left to right.

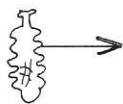
D



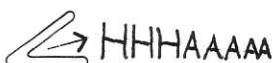
take your balloon, inflate it to a reasonable size; squeeze the neck of balloon with thumbs and forefingers, and randomly make as many squeaky sounds as can with the balloon during its deflation. Do this twice.



inflate balloon a 3rd time (1st time for players 2 & 4!) and all beat a rhythm with it (of your individual choice) on the strings of your bass (conductor, on the palm of hand) whilst sliding thumb and finger of other hand up and down a string as before.



on the direction of the conductor, simultaneously release your balloons towards the audience.



on the direction of the conductor, take a quiet deep breath and altogether, at the same time, issue forth a loud but voiceless exhalation of complete breath, slumping over bass in mock bow [conductor over stand]. Hold for five seconds...

for James, Alex, Noah & Jack

unquiet air

(a music theatre piece)
for double bass quartet and conductor

John Alexander

A

c. 8 seconds
arm sweep left to right

c. 3 secs.

c. 5 secs.

Conductor

Double Bass 1

Double Bass 2

Double Bass 3

Double Bass 4

fp

p sempre legato possibile

fp

* in this section, in each part from these points on, each player is in her/his own time from the first note to the double bar line. Each bar represents 2 normal breaths (breathing in and out, twice). Each collection of notes may be played in any rhythm, at any speed the individual player musically chooses. See general notes for explanation of other symbols.

c.

c. 5 secs.

c. 2 secs.

tacet

Db. 1

Db. 2

Db. 3

Db. 4

fp

p sempre legato possibile

p sempre legato possibile

fp

p sempre legato possibile

with passion

11

Db. 1

Db. 2

Db. 3

Db. 4

mf pizz. *mp* *pp* *p*

pizz. *mp* (see general notes) *pp* arco *p*

arco col legno (sec.)

3 3

Detailed description: This system covers measures 11 to 14. Part Db. 1 (Treble clef) starts with a melodic line in measure 11, followed by rests in 12 and 13, and a triplet in 14. Part Db. 2 (Bass clef) has a melodic line in 11, rests in 12 and 13, and a triplet in 14. Part Db. 3 (Bass clef) has a melodic line in 11, rests in 12 and 13, and a triplet in 14. Part Db. 4 (Bass clef) has a melodic line in 11, rests in 12 and 13, and a triplet in 14. Dynamics include *mf*, *pp*, *mp*, and *p*. Performance instructions include *pizz.*, *arco*, and *arco col legno (sec.)*. A rehearsal mark '11' is at the beginning.

15

Db. 1

Db. 2

Db. 3

Db. 4

ff *f* *p*

f *mf* *p*

mp *p*

mf *mp* *p*

(see general notes)

Detailed description: This system covers measures 15 to 17. Part Db. 1 (Treble clef) has a melodic line in 15, a crescendo in 16, and a decrescendo in 17. Part Db. 2 (Bass clef) has a melodic line in 15, a crescendo in 16, and a decrescendo in 17. Part Db. 3 (Bass clef) has a melodic line in 15, a crescendo in 16, and a decrescendo in 17. Part Db. 4 (Bass clef) has a melodic line in 15, a crescendo in 16, and a decrescendo in 17. Dynamics include *ff*, *f*, *mf*, *mp*, and *p*. A rehearsal mark '15' is at the beginning, and '(see general notes)' is at the end.

18

Db. 1

Db. 2

Db. 3

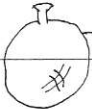
Db. 4

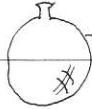
p *mf* *mf* *mp*

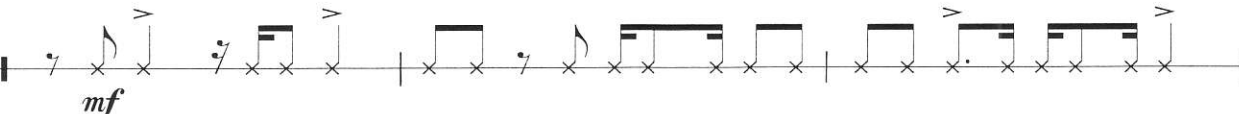
arco *mf* *pizz.*

3 3


Detailed description: This system covers measures 18 to 20. Part Db. 1 (Treble clef) has a melodic line in 18, rests in 19 and 20. Part Db. 2 (Bass clef) has a melodic line in 18, rests in 19 and 20. Part Db. 3 (Bass clef) has a melodic line in 18, rests in 19 and 20. Part Db. 4 (Bass clef) has a melodic line in 18, rests in 19 and 20. Dynamics include *p*, *mf*, and *mp*. Performance instructions include *arco* and *pizz.*. Rehearsal marks '3' are above the notes in measures 19 and 20. A rehearsal mark '18' is at the beginning.

C.  → sq! sq!

Db. 1  → sq!

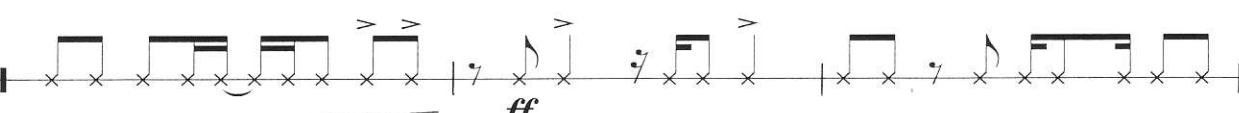
Db. 2 *mf* 


Db. 3 → sq! sq! sq! sq!


Db. 4 *f*  *mf*

C. sq! sq! sq!

Db. 1 sq! sq! sq! sq! sq!

Db. 2  *ff*

Db. 3 sq! sq!  *mf*

Db. 4  *ff*

C.  *mf*

Db. 1 sq! sq!  *mf*

Db. 2  3

Db. 3 

Db. 4  arco col legno

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(a music theatre piece)

for double bass quartet and conductor

John Alexander

A

C. *c. 8 seconds*
arm sweep
left to right

c. 3 secs.

c. 5 secs.

Db. 2

* in this section, in each part from these points on, each player is in her/his own time from the first note to the double bar line. Each bar represents 2 normal breaths (breathing in and out, twice). Each collection of notes may be played in any rhythm, at any speed the individual player musically chooses. See general notes for explanation of other symbols.

c. 5 secs.

fp

p sempre legato possibile

pizz. every 1 second (breathe normally) & begin to gently hum this pitch audibly and continuously, breathing as required, until the double bar line

(p)

conductor to decide length of collective pizzicato passage