Library Music No. 2:
Shanty Chunks for Choppy Seas

flute, violin, trombone, piano, keyboard, double bass, percussion

Simon Bahr

2025

Preface

Instruments

flute / bass flute | violin | trombone | piano | keyboard (synthesizer & sampler) | double bass | percussion / glockenspiel

General Remarks

Accidentals (also microtonal) apply for the rest of the respective bar and for the same octave position only.

Microtone accidentals should result in noticeably detuning the given pitch and do not have to be exact. If a precise value is helpful for you, you can think of them as sixths tone accidentals.

Dynamic markings are relative, meaning the same dynamic marking should result in a similar loudness for each instrument.

Glissandi are to be played as continuously as possible, except when indicated otherwise.

Horizontal arrows above the staff indicate a continuous transition from the playing technique of the first note to the playing technique of the last note.

The piece should be conducted.

Glissando & Pitch Modulation

The following indications are used for continuous pitch modulation, sometimes in combination with a glissando:

Modulate the pitch irregularly and expressively ad lib. within a maximum range of +/- 2 semitones, unless indicated otherwise.

Slide out towards the end of the note duration.

a wide, periodic vibrato (~ +/- 1 semitone)

Repeats

Some repeats include material that is varied in each cycle according to a given instruction. Generally speaking, you are free to play any note marked by such a line or replace it with a rest, as long as the result matches the instruction. Accidentals and dynamics still take effect even if the note they are attached to is not played. The instructions used in this piece are:

choose **n** each cycle	Choose the indicated amount of notes or chords in each cycle.
increase density	Increase the amount of notes or chords over the course of all cycles, starting with very few notes or chords.
nth (+ **n**th)	Play the material only in the indicated cycle or cycles.
vary ad lib.	Vary the notated material freely.
(add) solo ad lib.	Play a solo or add a solo to the written material. A solo does not necessarily have to be in the absolute foreground, but can be.

Flute

tongue or lip pizzicato

flutter tongue

key clicks

air sound with slight pitch

Trombone

tongue slap

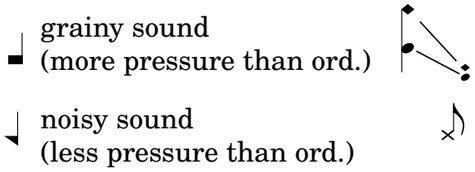
half-buzz

airy sound with audible pitch

growl

Violin & Double Bass

Only play vibrato where indicated.



grainy sound
(more pressure than ord.)

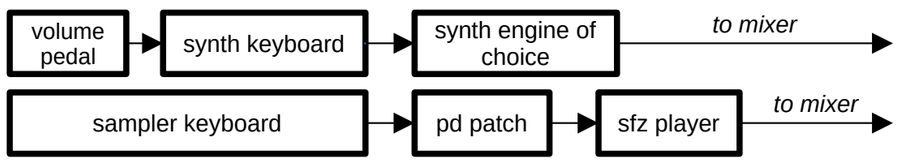
noisy sound
(less pressure than ord.)

glissando of artificial harmonic with constant distance between fingers (= seagull gliss.)

col legno battuto

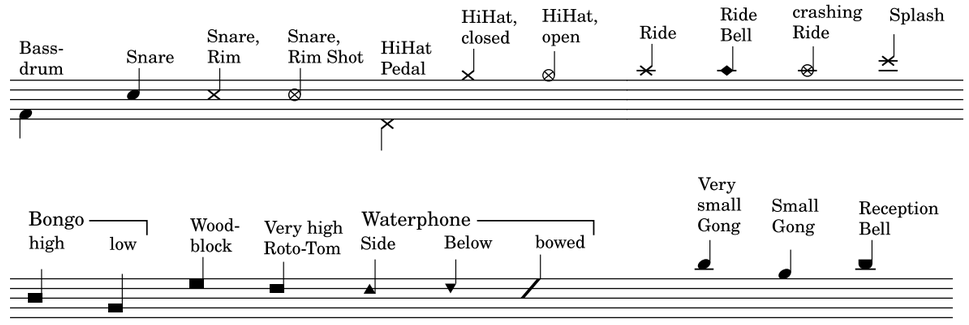
Keyboard (Sampler / Synthesizer)

The keyboard part consists of a sampler keyboard (full range, 88 keys) and a synthesizer keyboard (midi-note range 54–84) with pitch wheel and volume pedal. The synthesizer sounds are described approximately in the score and are up to you to choose. Samples are provided as wave-files (48 kHz, 24 bit) and are mapped onto the keyboard using an sfz-file (https://sfzformat.com). The midi output of the sampler keyboard should be rooted through the provided Pure Data patch (https://puredata.info) to the sfz player of your choice. The patch turns the highest note of the keyboard (C8) into a trigger for a series of one-shot samples throughout the piece. One-shots are numbered in the score and marked by an x-head. If anything goes wrong, you can stop the current one-shot using the lowest key of the keyboard (A0) and move back to the previous trigger using Bb7. Keep all files (especially audio and sfz) in the same directory.



Percussion

Where a **+** is written above a note, mute the cymbal after its notated duration.



Library Music No. 2: Shanty Chunks for Choppy Seas is based on music by Hans Conzelmann (alias Hans Eric), Manuel Landy, Hans Ehrlinger, Heinz Matschurat (alias Sven Björnson) and others.

Simon Bahr, 2025
mail@simonbahr.de

Flute / Bass Flute

♩ = 90
Flute

Violin

arco

Trombone

(slap)

Piano / Melodica

♩ = 90
Piano

Ped.

Synthesizer

♩ = 90
Saw Synthesizer

Sampler

Double Bass

♩ = 90

arco

Percussion / Glockenspiel

Percussion
(fast roll)

9

Fl.

(pizz.)

A2

Vn.

pizz.

arco

Tb.

(half-buzz)

Pno.

Synth.

Samp.

Db.

pizz.

arco

Perc.

15

Fl.

Vn.

Tb.

fast gliss. solo
ad lib.

Pno.

Synth.

Samp.

Db.

Perc.

21

A3

Fl.

Vn.

Tb.

A3

Pno.

A3

Synth.

Samp.

A3

Db.

Perc.

29

A4

Fl.

Vn.

Tb.

Pno.

A4

Synth.

Samp.

A4

Db.

Perc.

pizz.

arco

36

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

(flz.)

(more pressure)

(less pressure)

arco

A5

43

Fl.

Vn.

Tb.

Pno.

Ped.

A5

Synth.

Samp.

A5

pizz.

arco

Db.

Perc.

51

B

Tb.

(p)

mp

mf

Pno.

15

f

Samp.

1

15

Db.

(less pressure)

(p)

mp

mf

mp

(more pressure)

f

mp

Perc.

mf

60

Vn.

p

mp

Tb.

f

mf

f

Db.

f

mf

f

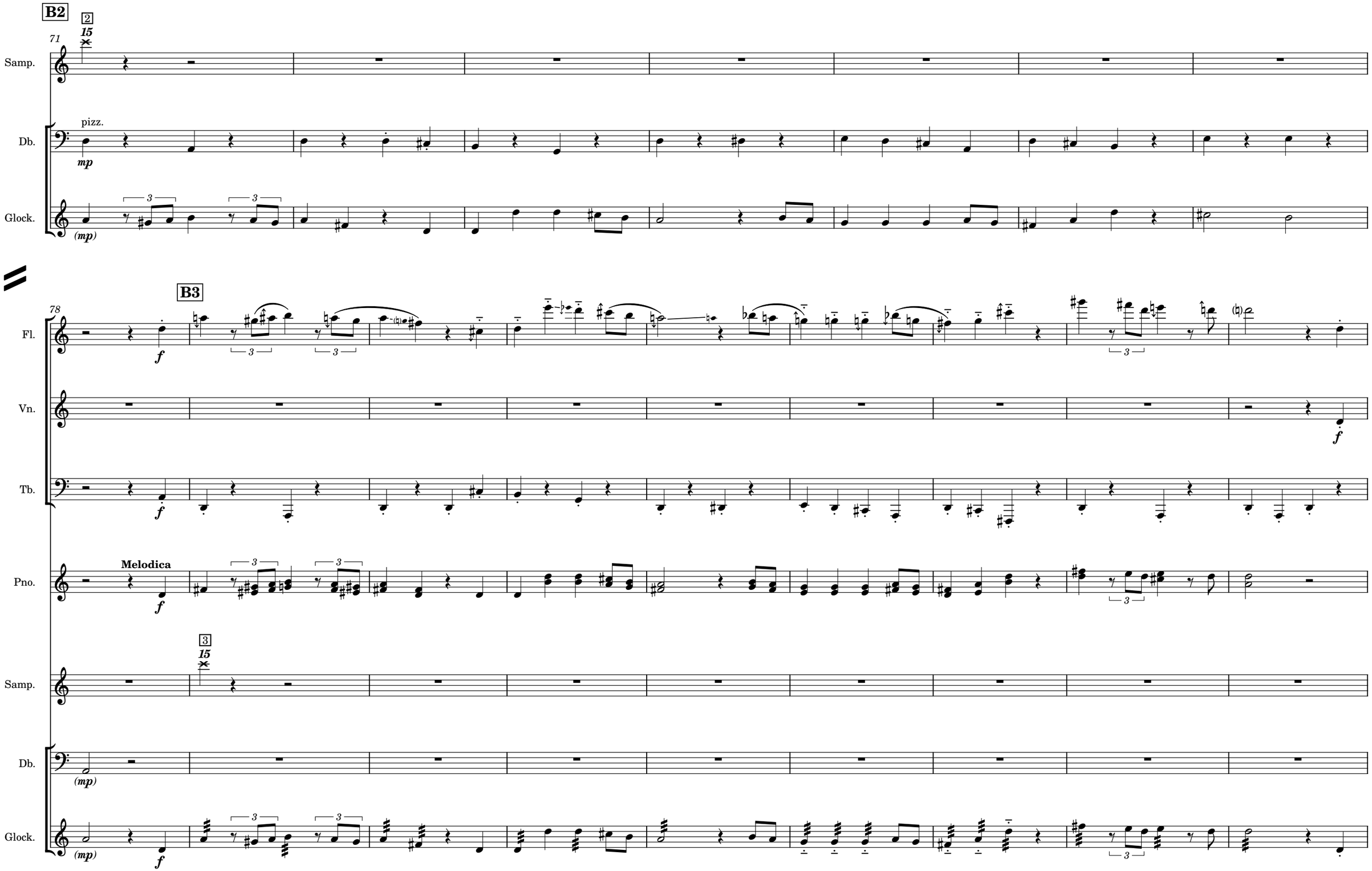
mf

f

Glock.

Glockenspiel

mp


B2
71
2
15
Samp.
pizz.
Db.
mp
Glock.
(mp)
B3
78
Fl.
f
Vn.
Tb.
Melodica
Pno.
3
15
Samp.
Db.
(mp)
Glock.
(mp)

87

B4

Fl.

(f) p f

Vn.

ppp f p mf

Tb.

(f) p mp mf

B4

Piano

Pno.

f p f mp

B4

Synth.

4
15

Samp.

pp p mp

B4

Db.

pp f p f

Glock.

(f) p poss.

Percussion

p f p f p f

95

Fl.

Vn.

vibrato

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

104

C

Fl.

Vn.

Tb.

poss.

C

Pno.

C

Synth.

5

15

Samp.

C

arco

Db.

Perc.

111

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

C2

pizz.

arco

Ped.

6
15

117

Fl.

Vn.

arco

fast gliss. solo
ad lib.

Tb.

Pno.

Ped.

Synth.

Samp.

Db.

Perc.

123

C3

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

131

C4

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

pizz.

arco

rit.

137

(rit.)

Fl.

Vn.

Tb.

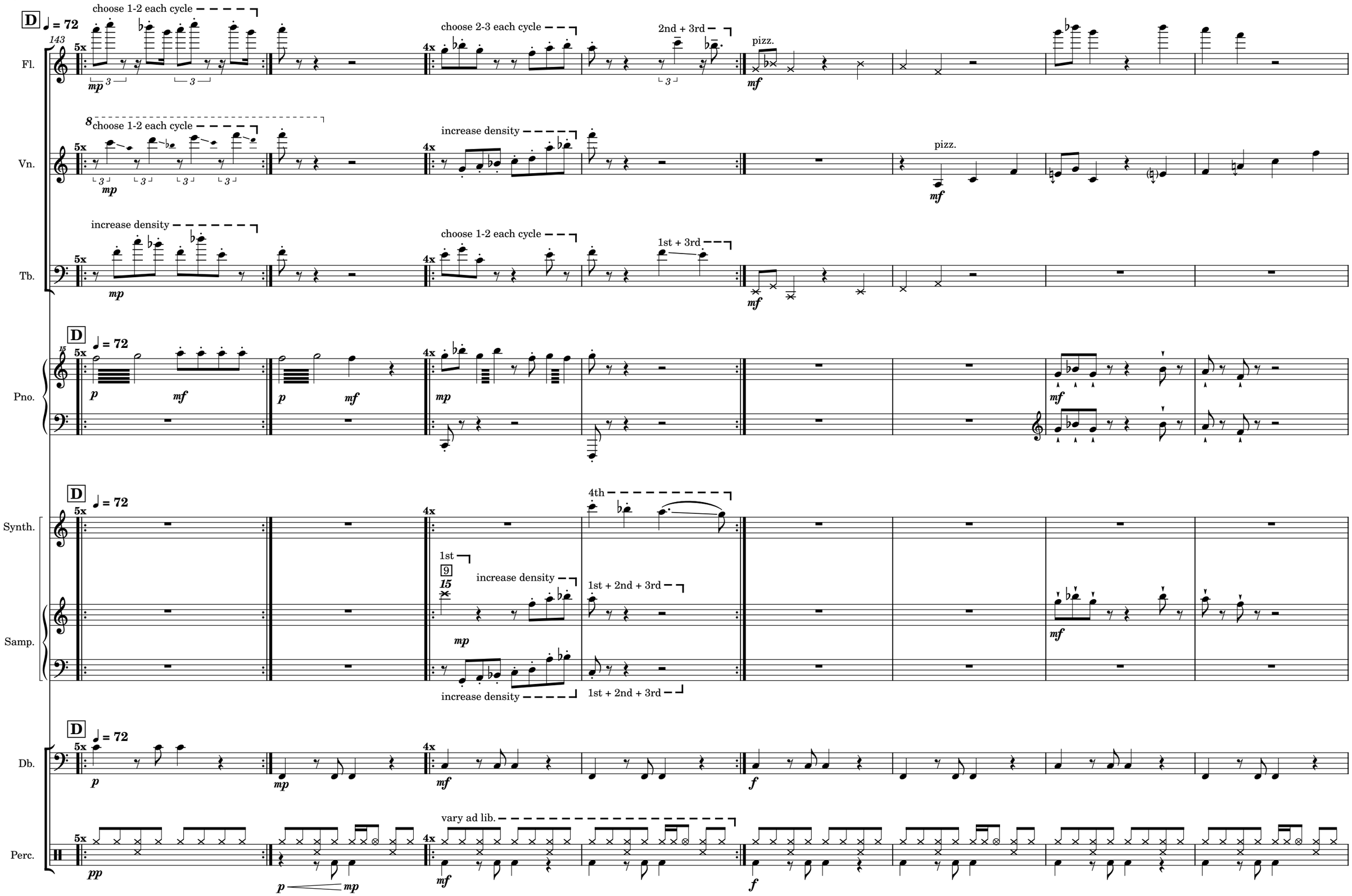
Pno.

Synth.

Samp.

Db.

Perc.


D
♩ = 72
143
Fl.
choose 1-2 each cycle
5x
mp
choose 2-3 each cycle
4x
2nd + 3rd
pizz.
mf
Vn.
8
choose 1-2 each cycle
increase density
pizz.
Tb.
increase density
choose 1-2 each cycle
1st + 3rd
Pno.
15
p
mf
mp
Synth.
4th
Samp.
1st
9
15
increase density
1st + 2nd + 3rd
Db.
f
Perc.
pp
vary ad lib.

D2

151

Fl.

f

mf

Vn.

arco

f

Tb.

f

mf

D2

15

Pno.

(mf)

D2

Synth.

Samp.

f

D2

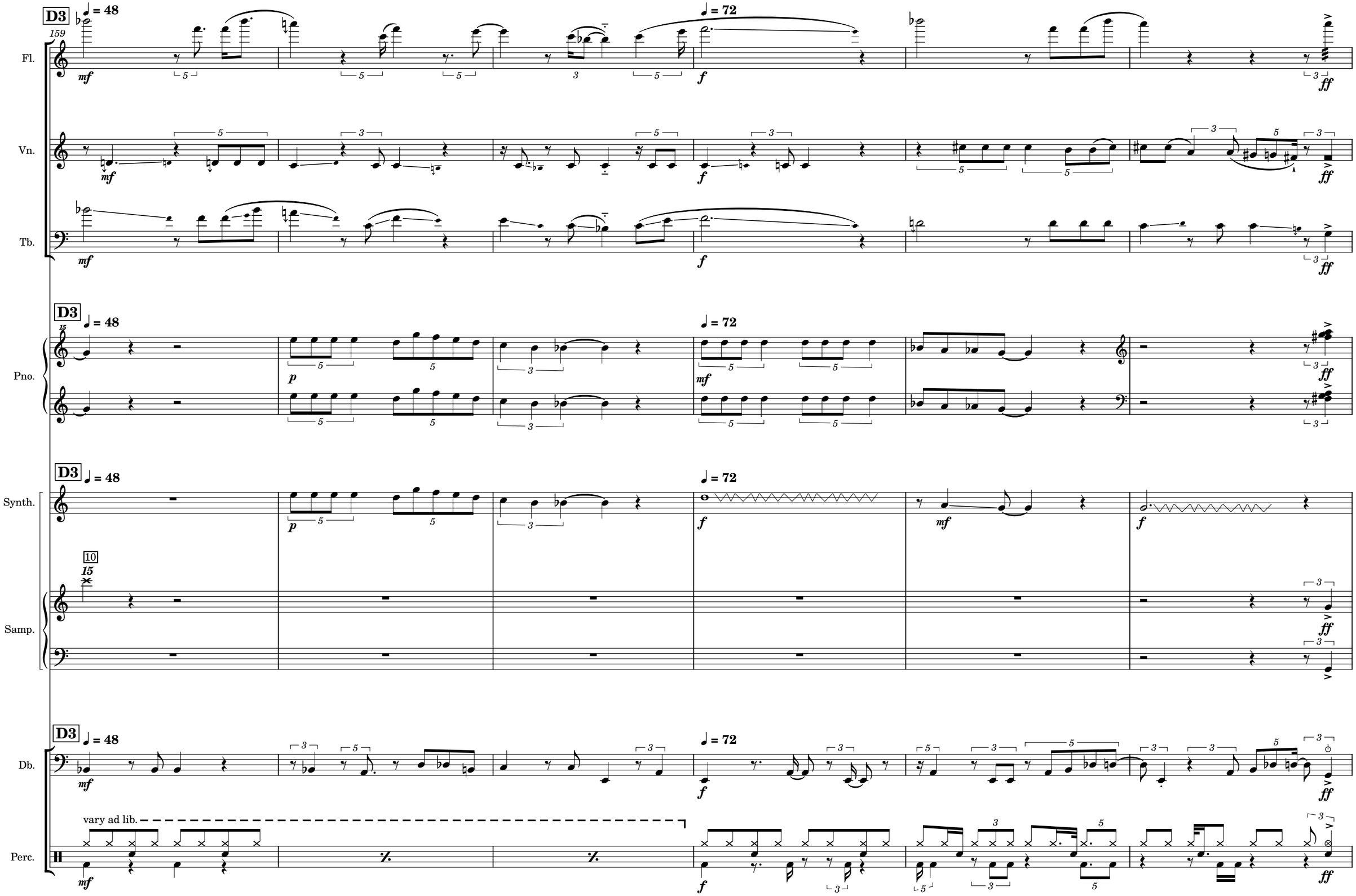
Db.

f

vary ad lib.

Perc.

(f)


D3
♩ = 48
159
Fl.
Vn.
Tb.
♩ = 72
mf
f
ff
Pno.
15
p
Synth.
Samp.
10
Db.
Perc.
vary ad lib.

D4

rit.

♩ = 60

165

Fl.

Vn.

Tb.

(airy)

D4

rit.

♩ = 60

Pno.

D4

rit.

♩ = 60

Synth.

Samp.

D4

rit.

♩ = 60

Db.

Perc.

171

E

Fl.

Vn.

Tb.

E

Pno.

E

Square Synthesizer

Synth.

11

15

Samp.

E

arco

Db.

Perc.

one hand only

one hand only

179

E2

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

one hand only

188

E3

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

= 72

= 60

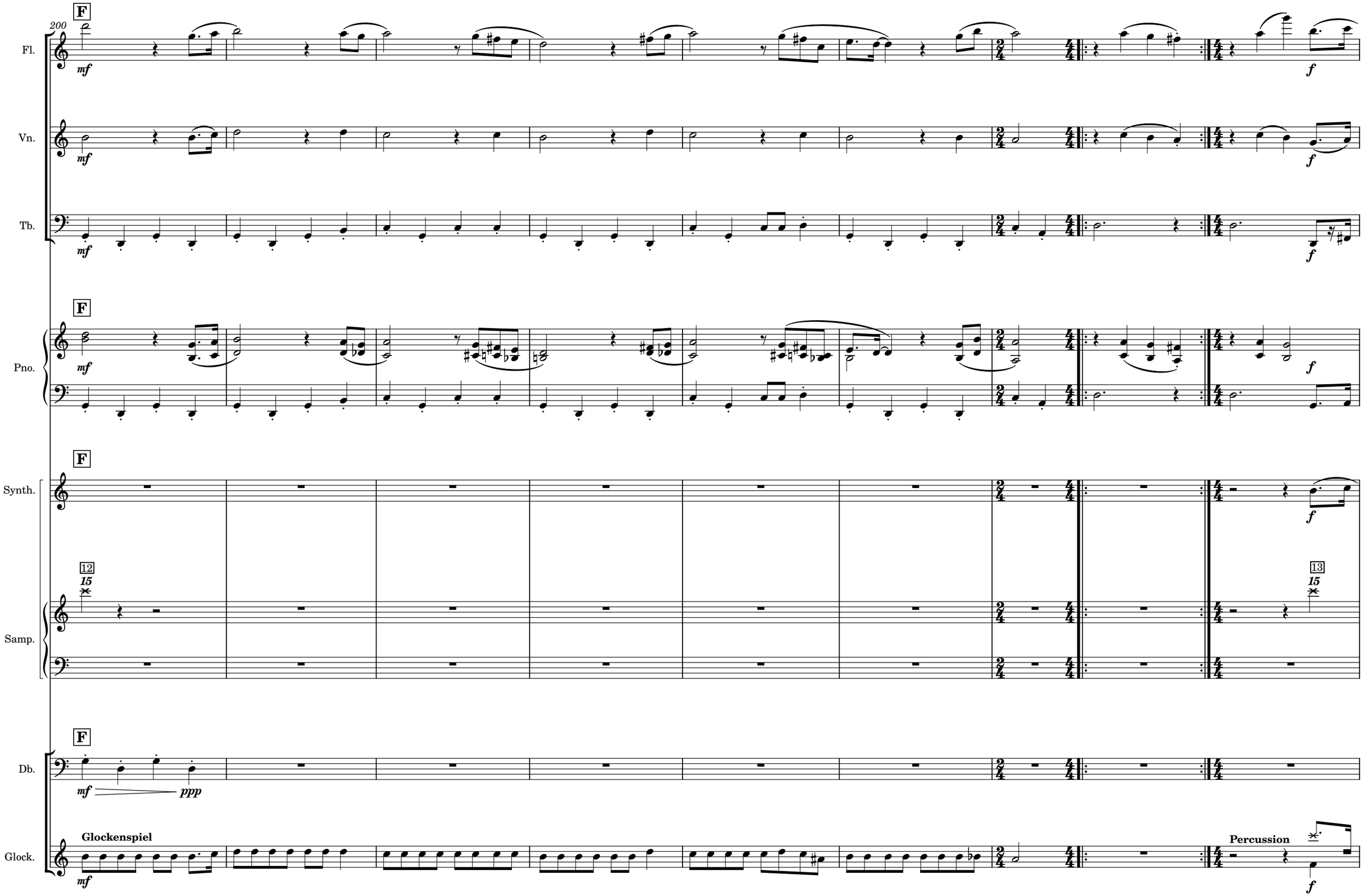
3x

solo ad lib., using Sampler and Synth

(solo ad lib.)

pizz.

arco


F
200
Fl.
Vn.
Tb.
Pno.
Synth.
Samp.
Db.
Glock.
Glockenspiel
Percussion
12
15
13
15

209

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

F2

pizz.

add solo ad lib.

3x

= 90

216

G

Fl.

Vn.

Tb.

(growl)

sul pont.

G

Pno.

G

Distorted Guitar Synthesizer*

Synth.

*square with added detuned saw at half volume, guitar-like slow decay plus envelope-following filter, heavy distortion

14

15

Samp.

G

arco

Db.

sul pont.

Perc.

one hand only

sim.

sim.

one hand only

Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

224

G2

3x

choose 2–6 each cycle

choose 1–2 each cycle

sul pont.

1st

15

16

one hand only

vary ad lib.

231

Fl.

Vn.

sul pont.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

G3

2nd

chrom.

fast gliss. solo
ad lib.

vary ad lib.

239

B. Fl.

Vn.

Tb.

Pno.

Synth.

Samp.

Db.

Perc.

rit.

(♩ = 60)

Bass Flute
(key clicks)

17
15

245

H ♩ = 60

rit.

♩ = 45

B. Fl.

(pp)

mp

Vn.

Tb.

p

pp

p

pp

p

pp

p

pp

H ♩ = 60

Mel.

Melodica

p

rit.

♩ = 45

H ♩ = 60

Synth.

Accordion Synthesizer*

rit.

♩ = 45

pp

*saw with added detuned square an octave above, slow attack and release, maybe add a little chorus

Samp.

H ♩ = 60

Db.

p

rit.

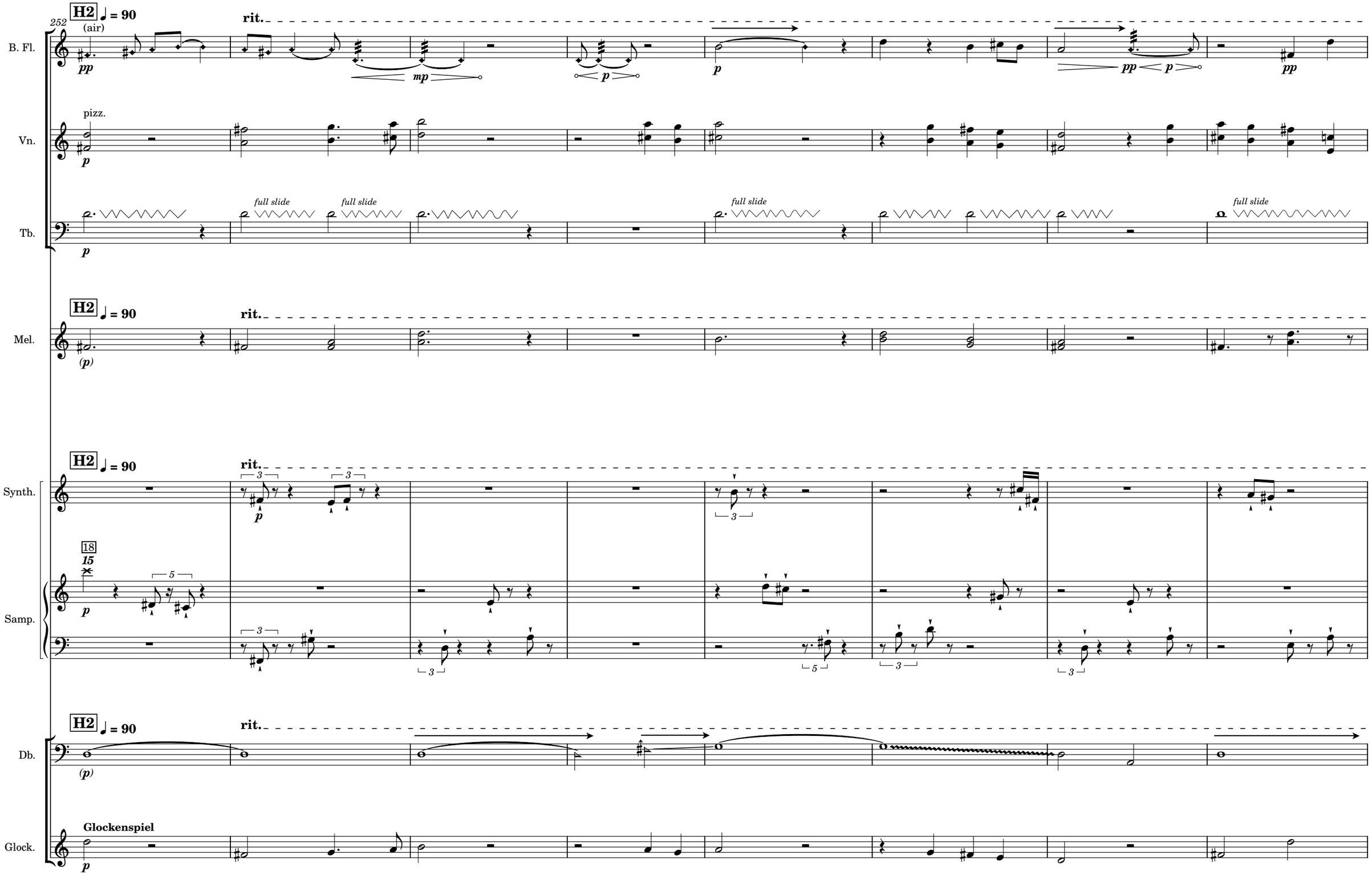
♩ = 45

Perc.

bow Waterphone ad lib.

pp

p


252
H2 ♩ = 90
(air)
rit.
B. Fl.
pp
mp
p
pp
Vn.
pizz.
Tb.
full slide
Mel.
(p)
Synth.
Samp.
18
15
Db.
Glock.
Glockenspiel

260

B. Fl.

Vn.

Tb.

Mel.

Synth.

Samp.

Db.

Glock.

(rit.) ♩ = 45 H3 ♩ = 90 rit. ♩ = 60

arco

Percussion
soft
mallet

bow Waterphone ad lib.

let ring

268

B. Fl.

H4 ♩ = 90 rit. ♩ = 45

Vn.

(seagull gliss.)

Tb.

H4 ♩ = 90 rit. ♩ = 45

Mel.

H4 ♩ = 90 rit. ♩ = 45

Synth.

Samp.

19

OFF

Db.

Perc.