

Brian Eno
Music for Airports
1/1

for prepared piano (four hands) and vibraphone

Jonathan Wall, 2010

Piano

1/1 is to be performed with a grand piano prepared as follows ("right" and "left" correspond to high and low, respectively):

- The damper and una corda pedals are to remain depressed for the duration of the piece; whether this is done mechanically or with the first pianist's feet is up to the performers.
- The notes G1, A1, G2, D3, G3 are muted by placing sections of rubber aquarium air line tubing close to the bridge. Notes using only one string should have the tubing woven through surrounding notes such that sufficient pressure is placed on the note being muted. On higher notes, short sections of the tubing should be wedged between the strings (on notes with three strings, the rightmost two strings should be used as the left string will not be struck). The tubing should mute the note, creating an effect similar to the technique described below.
- Medium-weight fishing line is to be tied to the leftmost string of the notes F#3, A3, B3, D4. Any nonslip knot, such as a bowline, is appropriate. The A and D are only used at the end of the piece and should be tied together and pulled to the to the end of the strings to reduce vibrations. The F# and B are used throughout the piece, but can also be tied together to facilitate bowing. The line should be long enough to hang over the side of the piano.
- If possible, the piano's lid, fallboard, and music stand should all be removed to give the players more space.

The first pianist performs seated at the keyboard, while the second performs inside the piano and at the vibraphone.

Extended techniques used by both pianists include:

- Muting, performed by placing a finger on the strings near one end. Muted notes (including those prepared with rubber tubing) are indicated in the first pianist's part by the symbol "+" . Notes to be manually muted are marked by stemless black noteheads in parentheses and the instruction "mute." When more than one note is being muted, a dashed line indicating duration is given above the staff.
- Pizzicato, performed by using the fingertips to pluck the indicated note and marked with the instruction "pizz." In the first pianist's part, the next note to be played normally is marked "(on keys)."
- 2nd partial harmonics, performed by touching the indicated note at the center of the string. The note being touched is indicated with a white diamond notehead and the instruction "touch node." The first pianist's part shows the note to be played along with the sounding pitch (an octave higher) in parentheses.
- Bowing, performed with a rosined violin bow on the fishing line tied to the given notes. The second pianist will have to practice to find a comfortable method of playing that produces the clearest tone possible.

- The sections performed by the second pianist on the vibraphone are signaled with the instruction "Move to vibraphone" and marked "Mallets" at the beginning of the section itself. The pianist is to continue at the vibraphone until the termination of the dotted line above the staff and the instruction "Move to piano."

Vibraphone

1/1 is written for a vibraphone with an extended bass range to accommodate the D3 bass note. If such an instrument is not available, this note may be played on a handchime (a percussion instrument similar to the handbell). If the handchime is to be used, the vibraphonist and second pianist should decide whether to ring it, drop the clapper by hand, or use a mallet; it is important that it sounds as much like a vibraphone as possible. The chime should not be bowed; bowed phrases using the D3 should there be played an octave higher.

The vibraphone's motor is to remain off, and the pedal should be depressed for the duration of the piece (as with the piano, this can be accomplished mechanically).

The instruction "Oscillate bowing" indicates that the performer should play with short, unsynchronized bowstrokes; otherwise all bowing should be as long and legato as possible.

General

Dynamics are usually not provided, but should remain soft (not necessarily quiet) throughout. The second pianist and vibraphonist should follow the tempo provided by the first pianist, who has some liberty with the tempo—generally, long notes can be made longer and short notes can be made shorter. The first pianist should be aware of the other players' particular choreographies, however, and must not rush into a section with the others unprepared.

Rests are not indicated in given in empty measures or in measures where a note is not being actively played (measures where the second pianist is only muting notes, for example).

The duration of the piece is around eighteen minutes.

Many thanks to Timothy Hambourger and David Eisenband for their assistance in preparing and performing this arrangement.

—Jonathan Wall, 2010

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♩ = 82

Piano 1

insert tubing (mute) pizz. (act. sound) pizz. (on keys)

8-----J 8-----J

Depress damper pedal and soft pedal throughout

Piano 2

attach fishing line touch node for 2nd partial mute

mute-----J 8-----J

Depress sustain pedal throughout

Vibraphone

Pno. 1

mute (on keys) mute

(on keys) mute-----J mute

Pno. 2

Bowed

mute pizz. 8-----J

Vib.

Mallets

306

Pno. 1

pizz.

ff

8-----|

Pno. 2

ff

Bowed

Vib.

3

ff

Mallet

Bowed

318

Pno. 1

8-----|

Pno. 2

Vib.

Mallets

Bowed

Mallet