



Aidan Plank

'Orgel Blue' for organ, clarinet, bass



**Winner Orgelkids Composition
Contest
2019**

**Category B
Do-organ ensemble**

3. Prize

Orgelkids

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Aidan Plank

A native of Oberlin, Ohio, bassist Aidan Plank enjoys performing a diverse range of music throughout Northern Ohio. He studied with bassist and composer David Morgan as well as with Kevin Switalski of the Cleveland Orchestra. Aidan is a graduate of Cleveland State University. Aidan has performed with Dan Wall, Joe Lovano, Judi Silvano, Joe Maneri, Janis Siegel, Frankie Avalon, Tierney Sutton, and many others. Aidan played baroque bass in the premier of Joseph-Nicolas-Panrace



Royer's *Le Pouvoir de l'Amour* (composed in 1743) in 2002 at Oberlin College as well as in the world premier of Randall Woolf and Robin Stranahan's 'pop-up' opera *Frozen Community*, produced by Real Time Opera in 2013. Along with enjoying playing in the Cleveland Jazz Orchestra, Aidan can currently be seen performing explorations of improvisation in duo with guitarist Daniel Lippel. Aidan teaches in the Jazz Studies program at Kent State University, as well as at Cuyahoga Community College's "Jazz Prep Program".

<https://aidanplank.com/>

Orgelkids Composition Contest

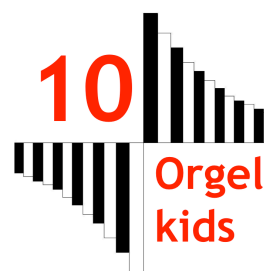
Aidan Plank won the third prize of the Orgelkids Composition Contest 2019, in category (B) Do-organ ensemble with:

Orgel Blue for organ, clarinet and bass

Orgelkids

Orgelkids 2009-2019

Orgelkids was celebrating its 10-year anniversary in 2019. But what is a party without music? That is why we've organized the Orgelkids Composition Contest. The goal is to collect and publish a collection of music suitable for the Orgelkids Do-organ (organ kit).



Because the Do-organ has a keyboard with only two octaves, its repertoire is limited. Therefore there is a need for special new compositions that fit on this organ. Appropriate arrangements of classic pieces are also needed. Fortunately, a lot of composers from all over the world have risen to the challenge to compose 48 new pieces specifically for the Do-organ. Now, on the occasion of our 10-year anniversary, Orgelkids is excited to publish the works for use in Orgelkids projects all over the world. Enjoy the music!

The instrument

The Do-organ has a keyboard with 2 octaves: c'd'-c''' (without cis'). Pitch a' = 440 Hz. The organ has two stops of wooden pipes: open (4') and covered (8'). The organ is winded by hand-operated bellows.

Three categories

Composers were invited to submit compositions in the following three categories:

1. Do-organ solo: simple works suitable for beginning players;
2. Do-organ as an ensemble instrument (e.g. in duet with large organ or ensemble with other instruments);
3. Classics on the Do-organ: adaptations of existing well-known melodies or (classical) compositions.

Jury

The international professional jury has been formed by cooperation with the various Orgelkids projects in the world: each country provides a juror. Our great thanks to our panel of international jurors: Wim van der Ros (chair) – Netherlands, Bart Wuilmus – Belgium, Jean-Willy Kunz – Canada, Annegret Schönbeck – Germany, Fredrik Hagstedt – Sweden, Chwen-Huei Tsai and Chih Chieh Lin – Taiwan, Damin Spritzer – USA.

Prizes for the winning compositions were made possible with a generous gift from Orgelkids, the Roger L. Danielson Soli Deo Gloria Fund and the Dutch Cultuurfonds.

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Orgel Blue

Swung Eighth Notes

Aidan Plank

♩ = 120

Clarinet

Organ

Bass

f

pizz throughout

The first system of musical notation for 'Orgel Blue' is in 4/4 time with a key signature of one sharp (F#). It features three staves: Clarinet, Organ, and Bass. The Clarinet staff begins with a forte (*f*) dynamic and a series of eighth notes. The Organ staff has two staves, with the upper staff playing eighth notes and the lower staff remaining mostly silent. The Bass staff also begins with a forte (*f*) dynamic and plays eighth notes. A 'pizz throughout' instruction is written above the Bass staff. The system concludes with a measure featuring an accent (>) over a quarter note in the Clarinet and Bass staves.

4

Cl.

Org.

B.

The second system of musical notation continues the piece. It features four staves: Clarinet (Cl.), Organ (Org.), Bass (B.), and a fourth staff. The Clarinet staff starts with a measure marked '4' and continues with eighth notes. The Organ staff has two staves, with the upper staff playing eighth notes and the lower staff playing a few notes. The Bass staff continues with eighth notes. The system concludes with a measure featuring accents (>) and an accent (^) over notes in the Clarinet, Organ, and Bass staves.

Cl.

Org.

B.

mf

mf

mf

Measure 8: Cl. has a whole rest. Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 9: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 10: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 11: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).

Cl.

Org.

B.

12

Measure 12: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 13: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 14: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).
Measure 15: Cl. has a half note (F4), quarter rest, and a half note (A4). Org. has a half note chord (F4, A4) and a half note chord (B3, D4). B. has a half note (F3), quarter note (G3), and half note (A3).

Cl.

Org.

B.

This musical system covers measures 15, 16, and 17. The Clarinet (Cl.) part begins in measure 15 with a melody in G major, featuring eighth and sixteenth notes. In measure 16, it continues with a more complex rhythmic pattern. In measure 17, it has a whole rest. The Organ (Org.) part, consisting of two staves, mirrors the Clarinet's melody in measure 15. In measure 16, it plays a rapid sixteenth-note scale. In measure 17, it plays a series of chords. The Bass (B.) part provides a simple harmonic foundation with whole notes in measure 15 and a half note in measure 16, followed by a whole rest in measure 17. A dynamic accent (>) is placed under the bass line in measure 17.

Cl.

Org.

B.

This musical system covers measures 18, 19, 20, and 21. The Clarinet (Cl.) part has a melodic line in measure 18, followed by rests in measures 19 and 20, and a final phrase in measure 21 marked with an accent (>). The Organ (Org.) part, with two staves, features a sixteenth-note pattern in measure 18 and rests in measures 19 and 20. In measure 21, it plays chords. The Bass (B.) part has a whole rest in measure 18, then enters in measure 19 with a half note, continuing with eighth notes in measures 20 and 21.

Cl.

Org.

B.

Λ

Musical score for measures 22-25. The Clarinet (Cl.) part features a melody in G major, starting with a quarter rest and a dotted quarter note. The Organ (Org.) part provides a harmonic accompaniment in G major, with a treble staff playing chords and a bass staff playing a bass line. The Bassoon (B.) part plays a melody in G major, starting with a whole rest and a quarter note. A fermata (Λ) is placed over the first measure of the Clarinet staff.

Cl.

Org.

B.

3

Musical score for measures 26-29. The Clarinet (Cl.) part features a melody in G major, starting with a quarter rest and a dotted quarter note. The Organ (Org.) part provides a harmonic accompaniment in G major, with a treble staff playing chords and a bass staff playing a bass line. The Bassoon (B.) part plays a melody in G major, starting with a whole rest and a quarter note. A triplet (3) is marked over the first measure of the Clarinet staff.

Cl.

Org.

B.

Measures 30-34. The Clarinet (Cl.) part is mostly silent with whole rests. The Organ (Org.) part features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The Bassoon (B.) part provides a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Cl.

Org.

B.

Measures 35-37. The Clarinet (Cl.) part enters with a melodic line of eighth and sixteenth notes. The Organ (Org.) part continues with a similar texture, featuring sixteenth-note runs and chords. The Bassoon (B.) part continues with eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Cl.

Org.

B.

Cl.

Org.

B.

Cl.

Org.

B.

p

Cl.

Org.

B.

p

f

f

Orgel Blue

Swung Eighth Notes

Aidan Plank

♩ = 120

Clarinet

Clarinet

$\text{♩} = 120$

f

5

5

mf

11

[illegible]

15

15

Measure 15: Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various accidentals (flats, naturals, sharps). It ends with a quarter rest.

20

20



26

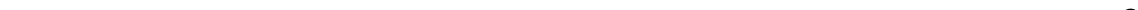
[illegible]

38

[illegible]

43

43



2

p

f

3

2

Detailed description: This is a musical score for a single staff, measures 46-50. The key signature is one sharp (F#). Measure 46 contains a series of eighth notes: F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, 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G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G-188, 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E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-292, F#-292, E-292, D-292, C#-292, B-293, A-293, G-293, F#-293, E-293,

Orgel Blue

Swung Eighth Notes

Aidan Plank

$\text{♩} = 120$

Organ

Measures 1-4 of the organ part. The right hand plays a melody of eighth notes, and the left hand provides a simple bass line.

5

Measures 5-10 of the organ part. The right hand plays a more complex melody, and the left hand provides a bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 9.

11

Measures 11-15 of the organ part. The right hand plays a complex melody, and the left hand provides a bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 11.

16

Measures 16-20 of the organ part. The right hand plays a complex melody, and the left hand provides a bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 16.

System 1 (measures 20-25): The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature is one flat (Bb).

26

System 2 (measures 26-30): The right hand continues the melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature is one flat (Bb).

31

System 3 (measures 31-35): The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature is one flat (Bb).

36

System 4 (measures 36-39): The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature is one flat (Bb).

40

System 5 (measures 40-43): The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note A4. The left hand provides a harmonic accompaniment with a half note G3, a quarter note A3, a half note B3, and a quarter note A3. The key signature is one flat (Bb).

44

3

Musical score for measures 44-47. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes in the final measure. The lower staff is in bass clef and contains mostly whole and half notes, with some rests.

48

Musical score for measures 48-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a triplet of eighth notes in measure 48, followed by eighth and sixteenth notes, and ends with a triplet of eighth notes marked with a sharp sign. The lower staff is in bass clef and contains mostly whole and half notes, with some rests. The system concludes with a double bar line.

Orgel Blue

Swung Eighth Notes

Aidan Plank

♩ = 120 pizz throughout

Bass

f

5

mf

11

17

24

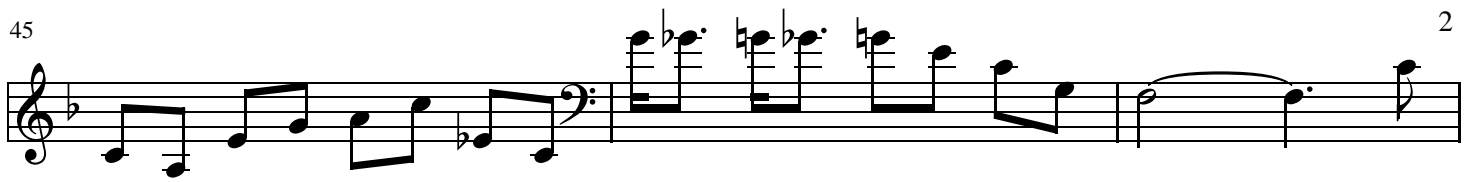
30

36

41

The musical score is written for a bass instrument in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo of 120 beats per minute. The piece is marked 'pizz throughout' (pizzicato). The score is divided into measures, with measure numbers 5, 11, 17, 24, 30, 36, and 41 indicated at the start of their respective lines. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The notation includes eighth notes, quarter notes, and half notes, often beamed together. There are several accents (>) and a breath mark (^) over a note. The piece concludes with a final measure marked with a double bar line.

45



2

48

