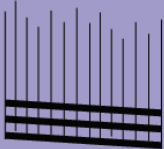


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Krókaleið (Detour)

An ecosystem of sounds

For Elja

Instrumentation:

Strins:

Violin

Viola

Cello

Double Bass

(5+ performers, free combination)

Woodwinds:

Flute (Any)

Clarinet in Bb / Bass Clarinet / Saxophone in Bb

Bassoon

(4+ performers, free combination)

Brass:

Trumpet in Bb

Horn in F

Trombone

(3+ performers, free combination)

Percussion:

(2+ performers)

Hljóðfæri: Bass drum, Crotales (2x octaves, Tom tom w. double tape, Guiro, Thin plastic container with thin edges that can be bowed (a pizzadough box works well, especially if it has been shrunk in a dishwasher), Cuica, Vibraslap, Ride cymbal, wine bottle + real cork, Moo box (a toy which makes a cow sound when turned upside down), Aluminium foil, Woodblock, Birdcall (the screw type, not blown)

Sticks, mallets and other tools: Milk frother or small vibrator, Superball, soft mallets, drumsticks, bow, coffee cup

Piano solo

Oboe solo (doubling on Cor Anglais)

About

Krokaleið is an ecosystem of sounds, for a large chamber ensemble without a conductor. Each performer is a single being in this ecosystem, going their own way at their own pace but reacting to their environment.

The number of instruments is quite arbitrary, but it is good to have at least 3-4 in each instrument group. The groups available are: Woodwind, Strings, Brass, Percussion. There are also solo parts for piano and double reeds.

Each part consists of 64 squares that all contain a specific gesture. Each performer makes their way through the piece, moving from one square to the next (it is possible to go to a connected block, either forward, back, up or down - but not diagonally) and follows the instruction in each block. Additionally, each performer must follow the basic rules related to the colored squares in each part.

Progressing through the piece

Red squares are starting and finishing squares. This is where every instrumentalist starts when they want to start playing. One performer starts at a time. It's a good idea to choose in advance who plays first. E.g. the youngest player or oldest etc. When one performer has completed at least one square, the next may begin. The instrument groups start playing in this order: Strings, Woodwinds, Percussion, Brass. When all strings have begun and have completed at least one yellow or blue square, the woodwinds can start, etc. Entry of solo instruments clarified later. The red squares must be avoided during the rest of the performance, but when the work is finished, everyone returns to a red square, each at their own speed. The player who started playing is the last to go to the red square and so on.

Yellow and blue squares are reaction squares. An instrumentalist can move to a yellow or blue square if they are on their path, but if anyone moves to such a square, other instrumentalists must also move there according to the following rule:

Yellow - only instruments within each instrument group

Blue - first within an instrument group, then the whole ensemble when the oboe has entered the piece. They are ignored and bypassed after the oboe has finished playing.

You cannot stop playing a yellow or blue square until the whole group has reacted and played it together for about 10 seconds. Then the instruments disappear one by one (the group can play longer than 10 seconds if they want) and continue their journey from that square.

Green squares are free squares where each instrumentalist can improvise, here you can use the material from the piece or you can use your own ideas. Therefore, you can play from other compositions here, as long as it is not copyrighted. You cannot enter a green square until all instrumental groups have entered.

Violet squares contain melodic fragments. They function like white squares, but they can NOT be used until the piano has played one of these fragments. After that they may be used for the remainder of the piece.

Double reed solo:

When all the instrument groups have started playing, and have completed at least two yellow or blue squares after the brass has entered, the double reed begins to make its way through the solo. The reed is used a lot on its own, and the musical material is mostly textural. The same instrument is not played the whole time: when you reach an Aulos square you should play two double reeds simultaneously until you reach the next Aulos square. Then the second instrument is put down and the soloist plays again on only one, and so on. Extra reeds are recommended for passages involving only reeds.

Piano: When the oboe has played through 2-3 yellow or blue squares, the piano can sneak in. The piano is actually a completely different character from all the other instruments. Everything the piano plays is semi-improvised and in a melodic, quasi-impressionist style. The piano part has various chords, melodic fragments, trills or interpretations, as well as blue and green squares. On a chord square, you can play the notes that are in each chord, in any order and in any octave. It is a good idea to pause for at least 8-10 seconds in each square. On melodic fragment squares, there are scales that can be played up and/or down the entire piano. The trill squares should be self-explanatory, then you can only play in the written octave. Squares with interpretations are passed through directly and that interpretation is superimposed on the performance, if the performer passes through a new interpretation square, that interpretation takes over from the last one, and so on. Notes written in Bass clef are pedal tones and can be continued after moving on to the next square, until a new Bass clef note is reached. The piano continues playing for the remainder of the piece.

When the piano has begun playing and gone through at least 2 blue squares, the oboist can exit the piece when they feel it is the right time to stop. Then the instrumental groups go one after the other in the same order they came in: first percussion, then brass, woodwinds, and finally strings. It is good that this happens gradually so that the piece fades out nicely. When all the strings have stopped, the piano may linger for a short moment, ending on a green square, not red. There can be a long silence at the end.

Performance

All squares contain some kind of gesture inspired by the sounds of frogs, birds, flies and various environmental sounds, both from natural and urban landscapes. Most squares contain instructions at the top, a symbol in the middle and a duration at the bottom. The instructions tell you how to use the instrument; The symbol tells you the nature of each gesture (e.g. Short or long, staccato, pitch, etc.); The duration first states how many times the gesture should be repeated until the next square and then how long the silence should be in between each repetition in seconds ("). Red squares only state the duration in seconds (e.g. 12-20" sec). Some squares are blank with only a duration in seconds. These are rests/silences for the stated duration.

The volume is always low, pppp-mp, except on yellow and blue squares, which are mf-ff. Be careful not to overpower other instruments. Red squares are always pppp-pp. Violet squares are mp. The oboe should be played slightly louder than other performers.

The rhythm is completely free, but the symbols may indicate a form of rhythm. The performer decides for themselves how to interpret the rhythm of each square. Since there is no conductor, the tempo is up to each performer and does not have to be consistent between performers.

Between squares is a timeless space that may or may not be silent. You can stop here to change instruments if required. Additional sounds that accompany it e.g. when a mouthpiece is removed, etc. can be heard, but there is no need to exaggerate them. Here you can also stop and think. This also applies before and after a silent square. The silence is absolute when you commence a silent square.

Example:

4.	Bow body  x2 – 10" between	Croak - ord  x3 – 4" between	1.
3.	Harm. sul A  x2 – 9" between	Post tasto E  x1	2.

Here the violinist is to play a “croak” sound (with heavy bow pressure) in the ord. area (between the bridge and the fingerboard). This can be played on any string. Two short croaks close together are played three times, with a four-second silence between each repetition of the three croaks. Then a decision is made to move to the next square below. The performer takes a stance and then plays the square when ready. There, the top of the fingerboard on the E string is played once, a long note (length of choice). Next, two long harmonics are played on the A string, one lower and the next higher. This is done twice, 9 seconds apart. Finally, the body of the violin is stroked twice in a long stroke, 10 seconds between strokes.

Key/Techniques

Oboe/Cor Anglais solo:

Reed sounds with (bell) wah: Play reed only. Cup hands around the reed and open and close for wah effect. Bell usage is also an option, remove the bell and place it around the reed cupping your hand over the bottom.

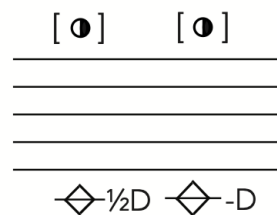
Reed crow: Play reed only, crowing while following lines for general pitch idea.

Reed gliss: Crow reed while moving it back and/or forth

Aulos on/off: Either add a second reed instrument or remove if you are already playing two. When adding Cor Anglais, it is recommended to use only the upper half for easier maneuvering.

L.h. note - r.h. trill: See woodwinds.

Multiphonics: They are written as below. Build your multiphonics around the notes given, with the upper icon symbolizing how much of the B key-hole is covered and the “D” symbolizing how much of the D key is used (notation based on Hollinger: Studie über Mehrklänge) The performer goes back and forth at will between the two without trilling for the duration of the square.



Strings:

Bow above finger: The bow is drawn across the top of the fingerboard, where the hand would be in the first position. The left hand is then lower on the fingerboard, near the bridge, and moves randomly.

Bow bridge: The bridge is bowed on its side, producing a high frequency.

Croak: Play with great pressure. The sound is reminiscent of a frog. A low pitched sound.

Post pont: Below the bridge, where the string is woven and fine tuning screws may be.

Post tasto: The small area at the very top of the fingerboard before the string winds around the tuning screws.

Ricochet gliss: The bow bounces rapidly on the string while the left hand makes a glissando.

Wavy gliss: Glissando but always going back a little. Follow the line in the picture with your left hand.

Woodwinds:

Air/Airy flutter: Lots of air, no audible pitch.

Deep voiced buzz: Voice used with lips to produce a low, deep buzz that resonates with the instrument. Free method.

Keyclicks: Blue field of woodwind instruments. Exaggerated, loud and just clapping, no blowing.

l.h. note - r.h. trill: rapid hand movement in both hands, left hand makes free notes while right trills. Sounds a bit like a Common snipe (Hrossagaukur - an Icelandic bird) when the l.h. glisses up or down. Sciarrino uses a similar technique in "Canzona di Ringraziamento"/"Il silenzio degli oracoli".

Multiphonics: Pitches are for guidance but can be played differently if it suits the player better. It is good to use similar lower notes at least.

▲/▼: Highest/lowest possible note. If used with voice, then sing along, follow the vocal line.

Flute:

Whistle tones: Follow lines for an idea of pitch. Very soft and delicate whistle-like sound. .

Clarinet:

Shakuhachi: Remove the mouthpiece and blow into the barrel (you can also remove the barrel if it is more comfortable) like on a shakuhachi flute: tilt the instrument to the side and blow into it diagonally (about 45° angle). A flute-like tone is heard.

Squeak: High-frequency squeak.

Subtones : Played very softly so the note is barely audible. The keys will make a sound - be careful not to confuse it with keyclicks from a blue square when heard.

Bassoon:

Bocal squeak: A squeaking sound when the bocal is moved around, produced when cork is rubbed against metal.

Reed crow: Detach the reed and blow. Follow the line.

Reed wah: Play the reed alone, with your free hand placed underneath and moving up and down to create a wah-wah effect.

Brass:

Air/Airy flutter: Lots of air, no audible pitch.

Force air through lips: Air forced through the mouth—thin, wispy sound.

Half valve: Where pitch becomes unclear, lines can guide an idea of pitch. Valves can be kept half-open or tuning slide removed.

Low buzz: Voice and/or lips used to produce a low, deep buzz that resonates with the instrument. Free method.

Mouthpiece smack: (Blue square for brass) With mouthpiece attached to instrument, strike with flat palm to produce a percussive sound.

Mouthpiece whistle: Remove mouthpiece and whistle through the larger opening at a 45° angle and find the area that resonates best. Finger placed over the narrower opening. For tremolo, the finger is raised rapidly up and down. Sounds like a thrush tweet.

Mute shake: Mute shaken loosely inside the bell, creating a rapid and soft percussive sound. Do not use metal mutes. A stop mute on a horn is ideal.

Split tone croak: The area between overtones where vibration occurs, sounds like a frog. Note of your choice. You can also use flutter if it is easier to find quickly.

Trill + vox: Trill the two written notes and sing a steady tone of your choice alongside.

▲/▼: Highest/lowest possible note. If used with voice, play the note described and follow the line for vocal pitch direction.

Trombone:

Harmon split tone + thumb tremolo: Find a good split tone with harmon mute inserted and tremolo using thumb valve.

Lip trill + multiphonic scream: Trill super fast with lips, while overblowing/screaming. Glissando with slide. The sound is sort of a frog/bird hybrid with doppler effect. (see this video for reference: <https://www.youtube.com/watch?v=IGwAt66xykE>)

* Asterisked squares:

For these, it is recommended to replace the mouthpiece with a clarinet or soprano/alto saxophone mouthpiece with a reed. However, a free method can be used if obtaining or securing the mouthpiece is difficult.

Low buzz: Low-frequency buzz produced with deeper mouthpieces (not soprano sax)

Squeak: High-frequency squeak.

Thin wispy sound: Weak sound in a high register controlled by the slide. A soprano mouthpiece works well here, others work too but may be harder to control.

Trumpet:

Bassoon reed + Harmon wah: Bassoon reed inserted into the mouthpiece or directly into the instrument. Uncontrollable pitches and a ducklike sound. Wah wah effect made with harmon mute.

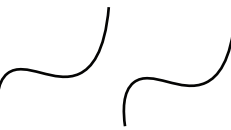
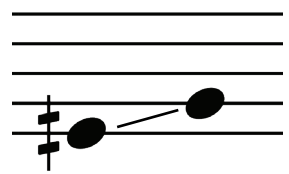
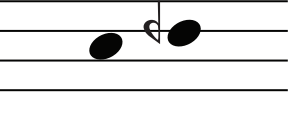
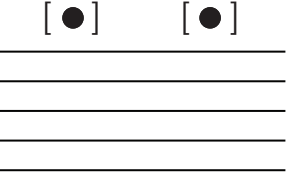
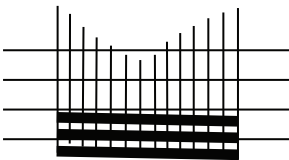
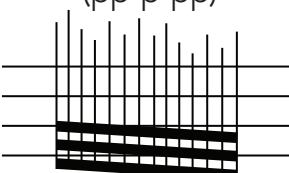
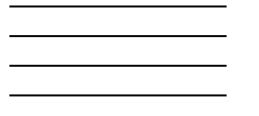
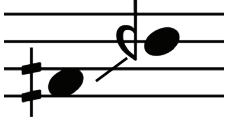
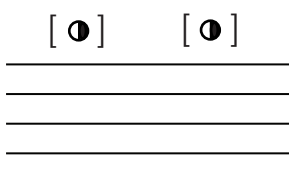
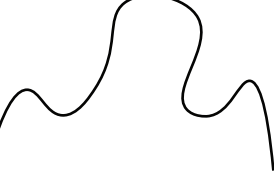
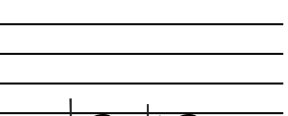
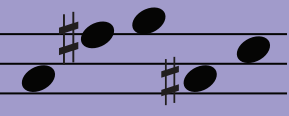
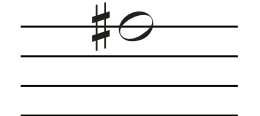
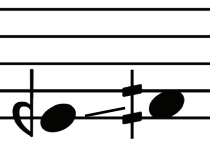
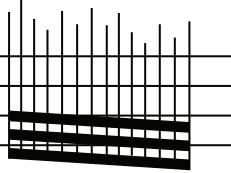
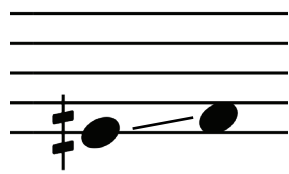
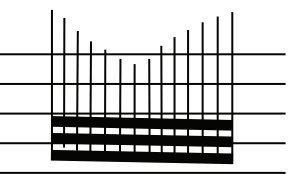
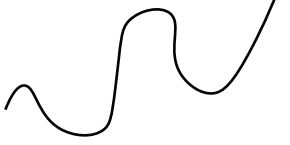
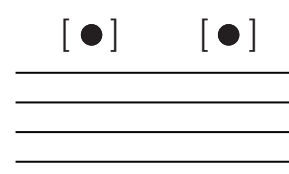
Reverse mouthpiece: Mouthpiece turned upside down and blown into the narrower end.

Percussion:

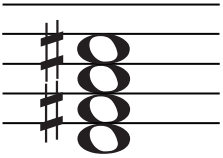
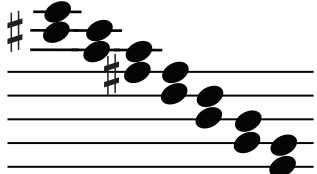
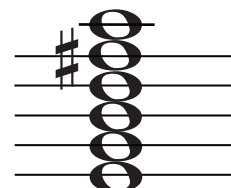
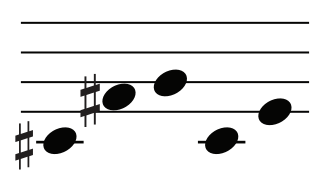
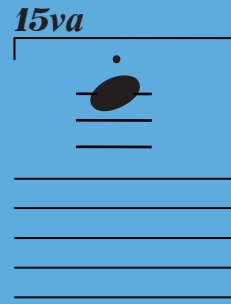
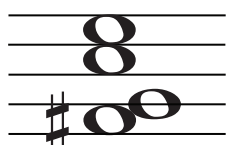
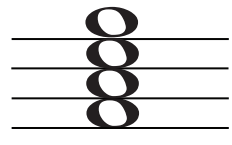
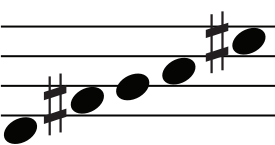
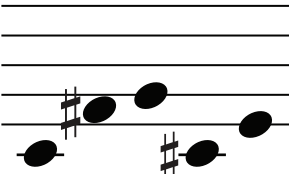
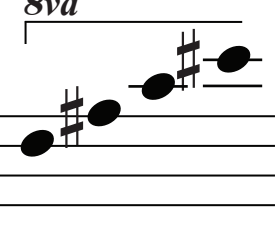
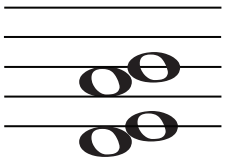
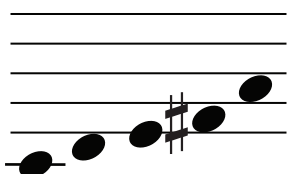
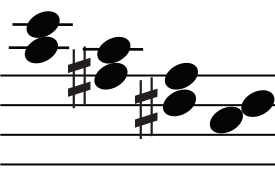
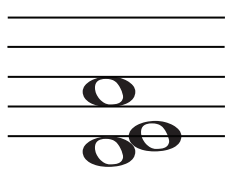
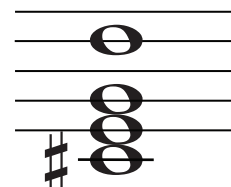
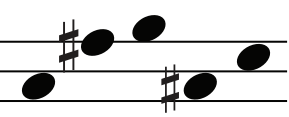
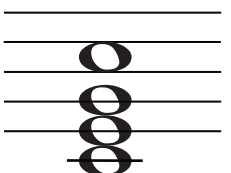
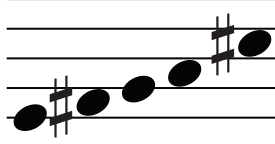
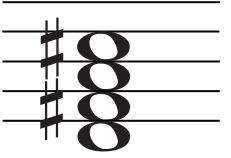
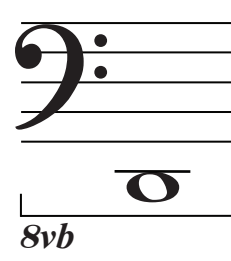
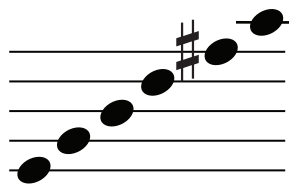
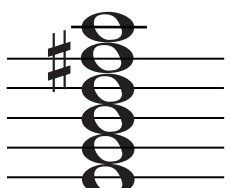
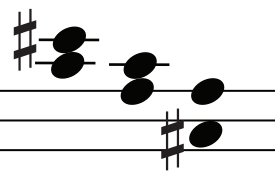
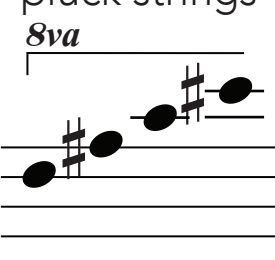
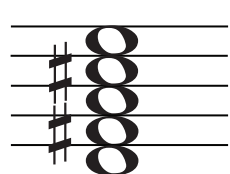
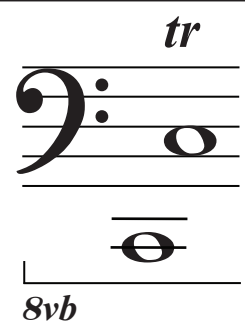
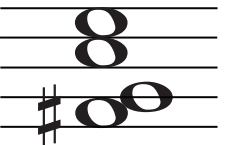
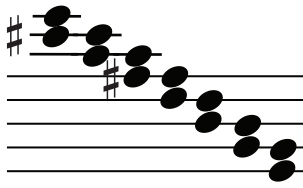
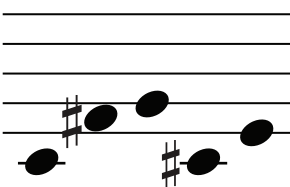
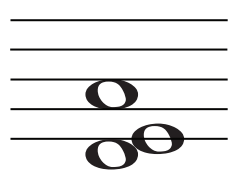
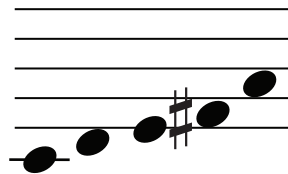
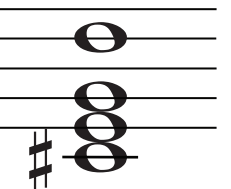
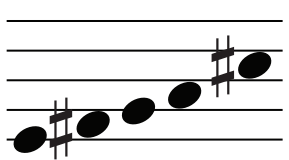
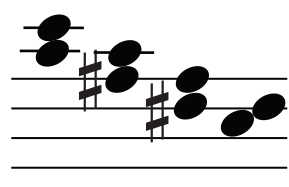
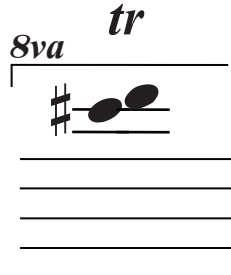
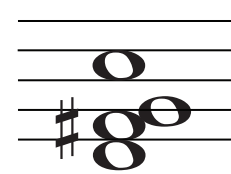
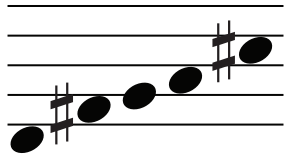
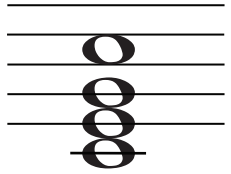
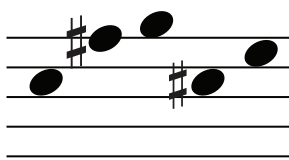
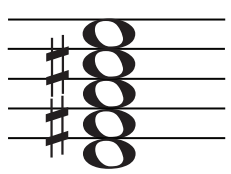
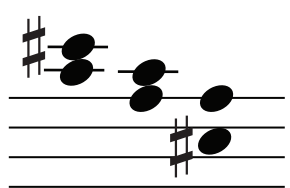
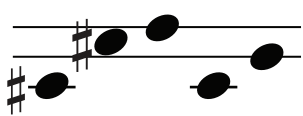
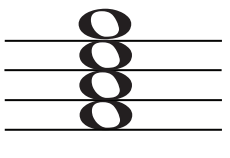
Wine bottle + cork friction: Use a proper cork. Dip in water for friction. Rub the cork on the outside of the wine bottle.

Double tape on tom w. cup: Double tape placed on both tom and coffee cup, creating a percussive friction amplified within the drum.

Oboe

Air - no reed  x2 – 8" between	Slap tongue no reed  x3 – 4" between	Reed crow  x5 – 5" between	9"	Reed sounds with bell wah 25 – 40"	 x4 – 3" between	<i>tr</i>   x3 – 2" between	Keyclick 
Flutter tongue air + no reed  x3 - 7" between	Reed sounds with wah 15– 22"	Flutter tongue air + no reed  x4 – 5" between	 $\flat \diamond \text{-}\frac{1}{2}\text{D}$ $\flat \diamond \text{-D}$ 25 – 40"	Free space	L.h. note - r.h. trill (pp-mp-pp)  x3 – 8" between	Reed crow 25 – 40"	4"
7"	L.h. note - r.h. trill (pp-p-pp)  x3 – 9" between	<i>tr</i>   x4 – 3" between	Double tounge  x3 – 6" between	Aulos on / off	7"	<i>tr</i>  (very fast)  x2 – 6" between	 x5 – 2" between
Flutter tongue  x3 – 4" between	Air - No Reed with tongue  x3 - 5" between	Air - with reed  25 – 40"	10"	Slap tongue no reed  x3 – 4" between	 $\diamond \text{-}\frac{1}{2}\text{D}$ $\diamond \text{-D}$ 25 – 40"	Reed sounds with bell wah 25 – 40"	6"
Reed crow  x4 – 7" between	Reed gliss 9"	Air - no reed  x4 - 4" between	Reed sounds with bell wah 25 – 40"	8"	Multiphonic trill 20 – 25"	<i>tr</i>   x3 – 5" between	
	<i>tr</i>   x4 – 3" between	<i>tr</i>  (very fast)  x3 – 5" between	Multiphonic trill 20 – 25"	Free space	Reed crow 25 – 40"	 x4 – 3" between	Triple tongue  x2 – 3" between
Free space	Reed crow 25 – 40"	Reed sounds with bell wah 25 – 40"	5"	 x3 – 4" between	Double tounge  x5 – 8" between	3"	Reed gliss 12"
Keyclick 	5"	L.h. note - r.h. trill (pp-mp-pp)  x3 – 4" between	Flutter tongue  x4 – 5" between	Reed crow  x3 – 5" between	 $\diamond \text{-}\frac{1}{2}\text{D}$ $\diamond \text{-D}$ 25 – 40"	Aulos on / off	Free space

Piano

				mysterioso			
espressivo				Free space		pluck strings 8va 	
					dolce		
	dolce						
			pluck strings 8va 		cantabile		
cantabile							
			espressivo				mysterioso
	Free space						

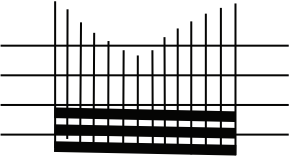
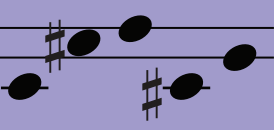
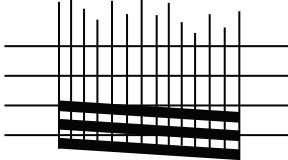
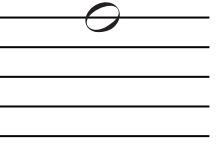
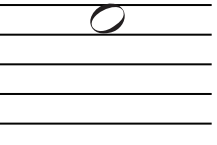
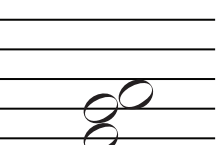
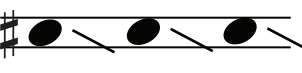
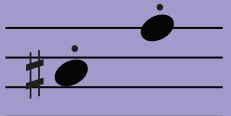
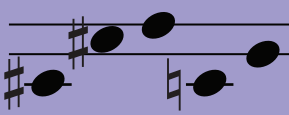
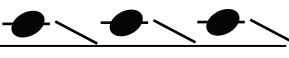
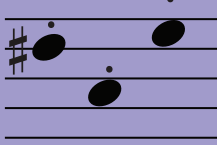
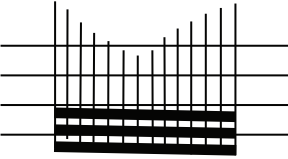
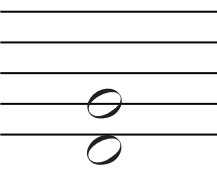
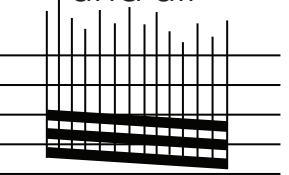
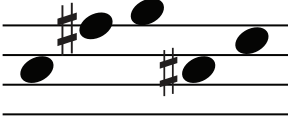
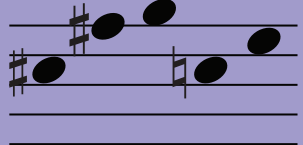
Flute

Air 15 – 30"	Deep voiced buzz x2 – 12" between	3x 8" between	I.h. note - r.h. trill (pp-mp-pp) x1		Tongue ram x6 – 3" between	5"	Keyclick
Airy flutter x5 – 6" between	15"	x8 – 3" between	7"	Free space	Sustain (no vibr.) x3 - 8" between	I.h. note - r.h. trill (pp-mp-pp) x3 – 5" between	x4 – 7" between
11"	x3 - 8"between	x3 - 5"between	Air x2 – 12" between	(Multiphonic) x2 -10"between	3"	Flutter x4 - 7"between	
Tongue ram	7"	Whistle tones 12 – 24"	Flutter x4 – 7" between	10"		L.h. note - r.h. trill (pp-p-pp) x5 – 9" between	7"
Flutter x3 – 10" between	I.h. note - r.h. trill (pp-mp-pp) x2 – 11" between	Tongue ram x7 – 4" between	x4 – 7" between	Sustain (no vibr.) x5 – 7"between	Tongue ram	Tongue ram x6 – 3" between	5x 6" between
15"	(Multiphonic) x4 -12"between	Flutter x5 - 9" between	L.h. note - r.h. trill (pp-mp-pp) x4 – 7" between		x5 - 6"between	(Multiphonic) x3 -9"between	x5 – 7" between
Free space		5"	(Multiphonic) x2 -13"between	Tongue ram x7 – 3" between	x5 – 8" between	8"	Whistle tones 7 – 11"
Keyclick	7"	3x 8" between	Airy flutter x3 – 10" between	I.h. note - r.h. trill (pp-mp-pp) x3 – 8" between	x3 - 8"between		Deep voiced buzz 3x – 3" between

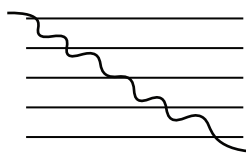
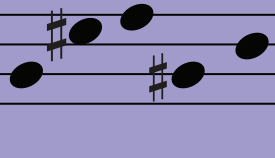
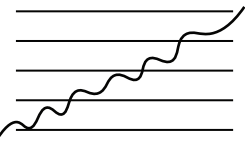
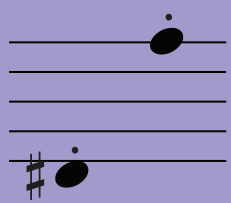
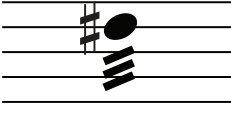
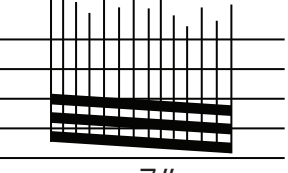
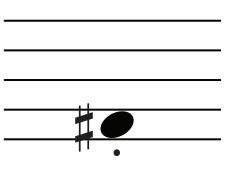
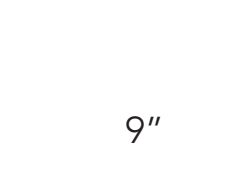
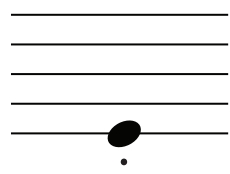
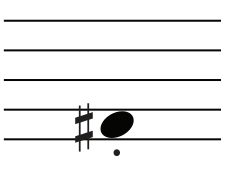
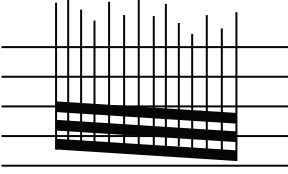
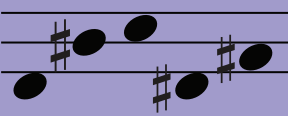
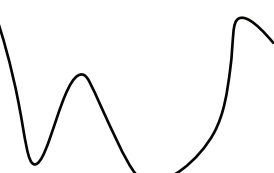
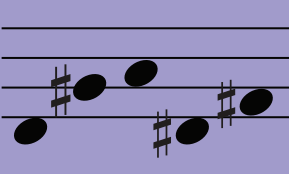
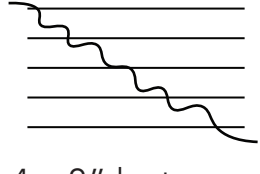
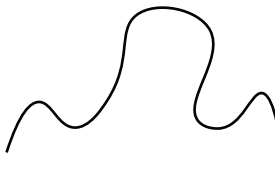
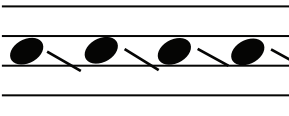
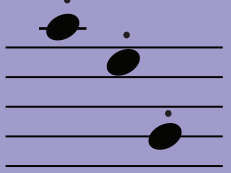
Clarinet in Bb / Bass Clarinet (Transposing part)

Air 15 – 30"	Deep voiced buzz x2 – 14" between	Shakuhachi x2 - 9" between	x4 – 5" between		Squeak x6 – 3" between	5"	Keyclick
Airy flutter x5 – 6" between	15"	L.h. note - r.h. trill (pp-p-pp) x2 – 11" between	7"	Free space	Subtones (ppp) x3 – 6"between	Sustain (no vibr.) x3 – 8" between	L.h. note - r.h. trill (pp-mp-pp) x1
11"	Sustain x4 – 6"between	x8 – 3" between	Air x2 – 12" between	Note + voice x3 – 4" between	3"		Note + voice V: N: x5 – 4" between
Tongue ram	7"	Airy flutter x4 – 7" between	Deep voiced buzz x3 – 11".between	Flutter x2 – 12" between	Squeak x5 – 7" between	x4 – 8" between	7"
8"	Shakuhachi x3 - 7" between	Tongue ram x3 – 12" between	L.h. note - r.h. trill (pp-mp-pp) x3 – 8" between	Note + voice V: N: x2 – 10" between	Tongue ram	Overblow x5 – 3" between	Flutter x4 – 7" between
	x2 – 10" between	x3 – 7" between	Overblow x4 – 4" between	(Multiphonic) x3 – 8"between	10"	Subtones (ppp) x4 – 4"between	x4 - 8" between
L.h. note - r.h. trill (pp-mp-pp) x2 – 11" between	(Multiphonic) x2 -13"between	6"		Tongue ram x6 – 3" between	Shakuhachi x4 - 7" between	15"	Air x4 – 11" between
Keyclick	7"	L.h. note - r.h. trill (pp-p-pp) x4 – 5" between	Squeak x4 – 9" between	Free space	Sustain x5 – 7"between	Note + voice x4 – 6" between	L.h. note - r.h. trill (pp-mp-pp) x3 – 5" between

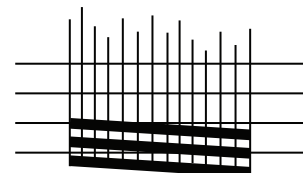
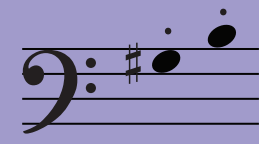
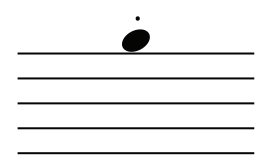
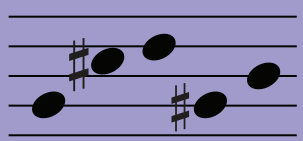
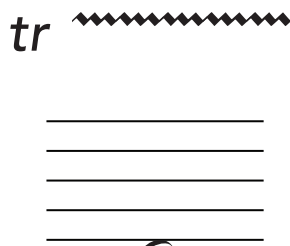
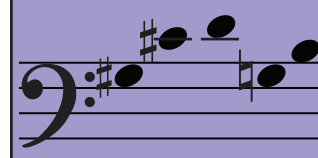
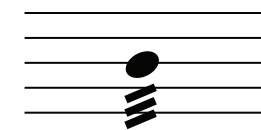
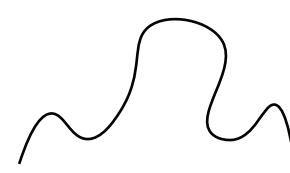
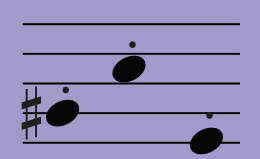
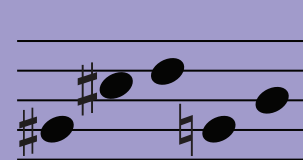
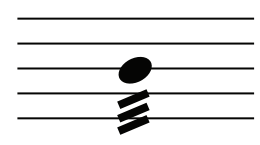
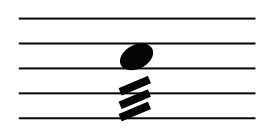
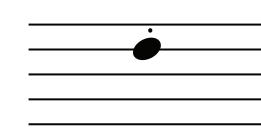
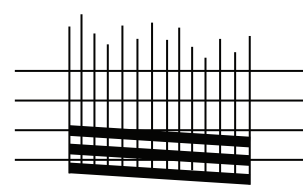
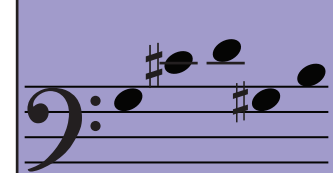
Bassoon

Air  15 – 30"	15"	Bocal squeak  x3 – 12" between	I.h. note - r.h. trill (pp-mp-pp)  x2 – 11" between	Tongue ram  x6 – 3" between		5"	Keyclick 
Airy flutter  x5 – 6" between	Deep voiced buzz  12 – 20"		3"	Free space	Key clicks and air  x3 – 6"between	 x3 – 8" between	9"
Tongue ram  x5 – 7" between	 x4 – 6" between	11"	Air - no reed  x4 – 7" between	Reed crow  x1	Flutter  x4 – 7" between	(Multiphonic)  x2 -10"between	Flutter  x2 – 7" between
Tongue ram 	Flutter  x3 – 11" between	Airy flutter no reed  12 – 20"	Deep voiced buzz  x3 – 11" between	Flutter  x2 – 10" between	 x3 – 9" between	Bocal squeak  x3 – 4" between	7"
	7"	Reed gliss x4 – 7" between	Tongue ram  x7 – 4" between	10"	Tongue ram 		Reed wah  x3 – 6" between
15"	 x4 – 5" between	(Multiphonic)  x4 -12"between	 x4 – 10" between		I.h. note - r.h. trill (pp-mp-pp)  x3 – 9" between	(Multiphonic)  x3 -10"between	Tongue ram  x3 – 8" between
Free space	Key clicks and air  x3 – 6"between	5"	Bocal squeak  x3 – 4" between	Flutter  x4 – 6" between		8"	Air  7 – 11"
Keyclick 	7"		Airy flutter  12 – 20"	Free space	 x5 – 7" between	Bocal squeak  x3 – 4" between	Reed crow  x3 – 7" between

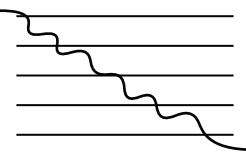
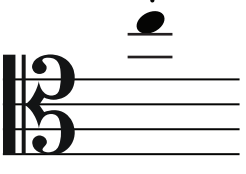
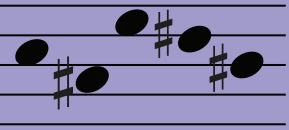
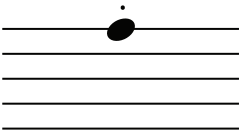
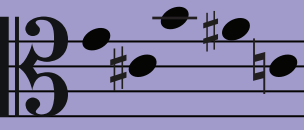
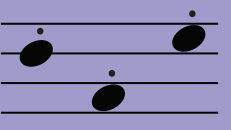
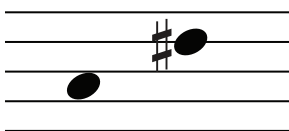
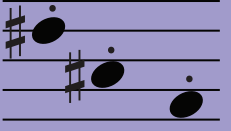
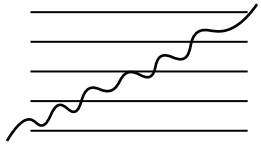
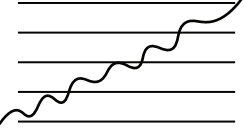
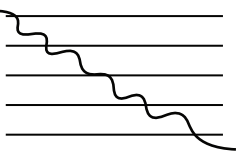
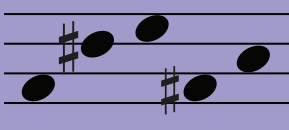
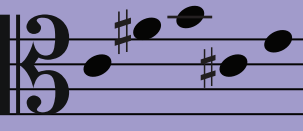
Trumpet in Bb - Transposing score

 8"	Tongue ram 	Tremolo-gliss  x2 – 10" between	Mouthpiece smack 		 x4 – 5" between	Half valve crow  x2 – 9" between	Tremolo-gliss + vibr.  x4 – 7" between
 x4 – 5" between	Suction sounds  x6 – 3" between	bisbigliando  x2 – 10" between	Mute shake  x4 – 4" between	Mouthpiece whistle + trem  x3 – 10" between	 5"	Bassoon reed + harmon wah  7"	11"
7"  x2 – 9" between	Half valve crow  x2 – 9" between	Split tone croak  x4 – 5" between	12" 	Air sounds  18-23"	Air sounds + flutter  x2 – 14" between	Note + voice N:  V:  x2 – 10" between	Suction sounds  x6 – 2" between
Mouthpiece smack 	Split tone croak  x3 – 9" between		Tongue ram  x6 – 5" between	Mouthpiece whistle  x4 – 10" between	Reverse mouthpiece  x4 – 7" between	Force air through lips  x5 – 4" between	Split tone croak  x4 – 5" between
4"  x4 -13"between	Harmon split tone + tremolo  x5 – 4" between	Force air through lips  x4 – 3" between	Free space	9" 	Mute shake  x5 – 2" between	 4x 13" - <i>pp</i>	Tongue ram 
 x4 -13"between	Note + voice N:  V:  x5 – 2" between	6" 	Bassoon reed + harmon wah  7"	Tremolo-gliss + vibr.  x3 – 8" between	bisbigliando  x3 – 8" between	 x2 – 11" between	Half valve crow  x2 – 11" between
 x3 – 8" between	Tremolo-gliss  x4 – 8" between	Split tone croak  x5 – 5" between	Harmon split tone + tremolo  x5 – 4" between	Half valve crow  x2 – 7" between	 x3 – 8" between	10" 	Air sounds  x3 – 11" between
Suction sounds  x4 – 7" between	Free space	11" 	Reverse mouthpiece  x3 – 9" between	Suction sounds  x5 – 5" between	 x5 – 5" between	Mouthpiece whistle + trem  x2 – 12" between	Air sounds + flutter  16-21"

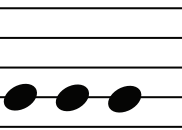
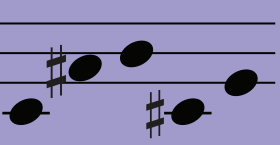
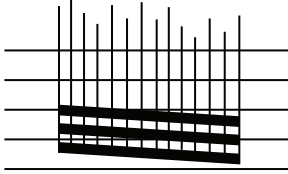
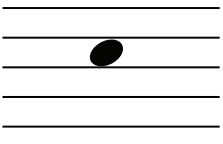
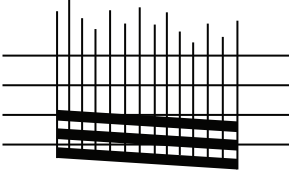
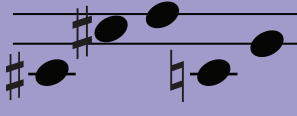
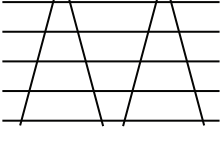
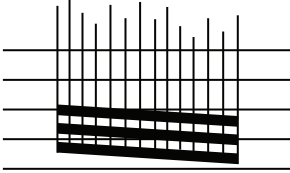
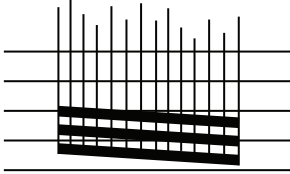
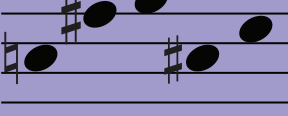
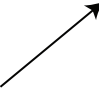
Horn in F - Transposing score

Force air in and out of lips  x3 – 10" between	Tongue ram 	Half valve  9"	Split tone croak  x3 – 4" between		 x4 – 11" between	Mouthpiece smack 	
8"	Stopping mute squeak  x2 – 10" between		Half valve crow  x2 – 8" between	Free space	5"  x2 – 6" between	11"	
Air sounds  18-23"	Split tone croak  x3 – 10" between	12"	Suction sounds  x5 – 5" between	 x2 – 6" between	Bisbigliando  x4 – 6" between	Force air through lips  x5 – 5" between	
Air sounds + flutter  x4 – 9" between	Stopping mute shake  x3 – 4" between	Mouthpiece whistle  x5 – 5" between	Mouthpiece whistle + trem  x3 – 12" between	Force air in and out of lips  x4 – 7" between	9"	Suction sounds  x6 – 2" between	Half valve crow  x2 – 11" between
4"  4x 13" between (pp)	Split tone croak  x4 – 5" between	Bisbigliando  x3 – 8" between	Half valve crow  x2 – 7" between	Stopping mute squeak  x4 – 8" between	 4x 13" between (pp)	Tongue ram 	
Half valve crow  x2 – 9" between	 x3 – 6" between	Mouthpiece smack 	6"	Suction sounds  x4 – 7" between	 x3 – 4" between	Bisbigliando  x3 – 8" between	
Force air through lips  x6 – 3" between	Bisbigliando  x3 – 8" between	Split tone croak  x4 – 7" between	 x3 – 12" between	Stopping mute shake  x5 – 2" between	Half valve  7"	10"	Mouthpiece whistle + trem  x3 – 12" between
 x2 – 6" between	Free space	11"		Suction sounds  x5 – 4" between	Mouthpiece whistle  x5 – 5" between	Air sounds + flutter  16-21"	Air sounds  x5 – 11" between

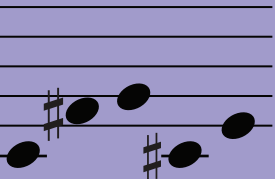
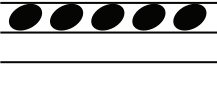
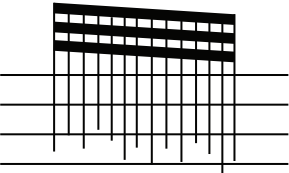
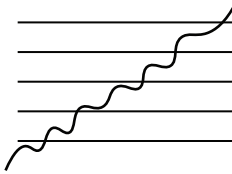
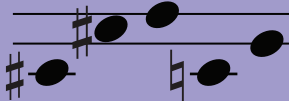
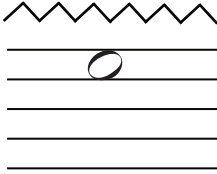
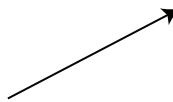
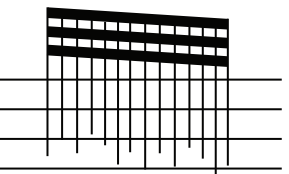
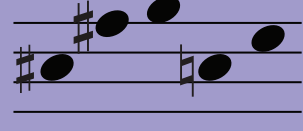
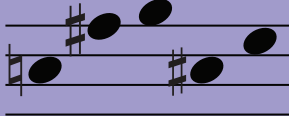
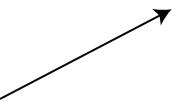
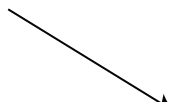
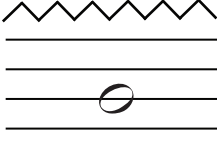
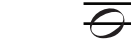
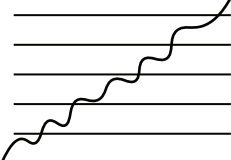
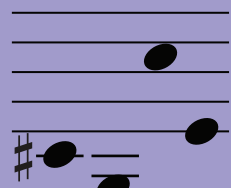
Trombone - *Score in $\text{B}\flat$ unless otherwise notated*

Squeak*  x5 – 5" between	Tongue ram  8"	Low buzz*  x4 8"btw. - <i>pp</i>	7"	Tremolo-gliss  x3 – 8" between	 x4 – 7" between	Thin, wispy, sound*  x3 – 8" between	Mouthpiece smack  11"
Split tone croak  x3 – 8" between	8"	 12"	Harmon split tone + thumb tremolo  x5 – 4" between	Free space	5"	 x4 – 11" between	 11"
 x3 – 6" between	Suction sounds  x2 – 13" between	12"	Half valve  x4 – 9"between	Suction sounds  x4 – 7" between	Helicopter  x4 – 7" between	Split tone croak  x4 – 5" between	11"
Air sounds  19–23"	Mouthpiece whistle  x5 – 5" between	Mouthpiece whistle + trem  x3 – 12" between	Tongue ram  x6 – 3" between	Mute shake  x4 – 3" between	 x4 – 8" between	Mouthpiece whistle + trem  x3 – 12" between	Thin, wispy, sound*  x2 – 11" between
4"	Air sounds + flutter  x2 – 15" between	Squeak*  x5 – 5" between	 x3 – 6" between	Split tone croak  x4 – 7" between	Lip-trill + multi-phonic scream  x4 – 8" between	9"	Tongue ram  10"
Mute shake  x3 – 8" between	Lip-trill + multi-phonic scream  x3 – 9" between	Mouthpiece smack  6"	6"	Tremolo-gliss  x3 – 8" between	 x6 – 3" between	Tongue ram  x6 – 3" between	Staccato  x4 – 13"btw. - <i>pp</i>
Split tone croak  x4 – 5" between	 x3 – 8" between	Helicopter  x3 – 8" between	Harmon split tone + thumb tremolo  x5 – 4" between	Half valve  x3 – 7"between	Mouthpiece whistle  x2 – 10" between	Low buzz*  x3 – 11"btw. - <i>pp</i>	10"
Low buzz*  x2 – 12" between	Free space	11"	Suction sounds  x5 – 5" between	 x3 – 7" between	8"	Air sounds (no flutter)  x2 – 10" between	Air sounds + flutter  18–20"

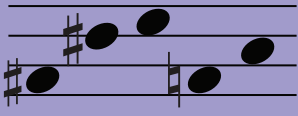
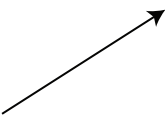
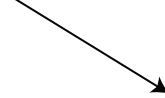
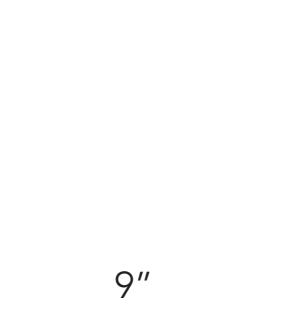
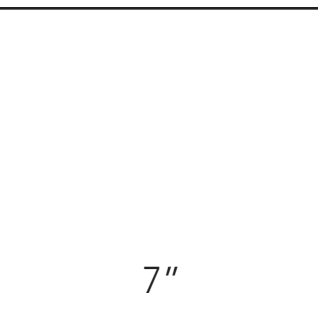
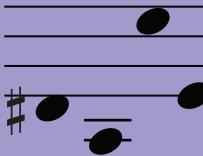
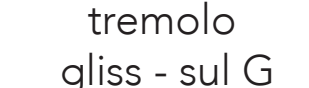
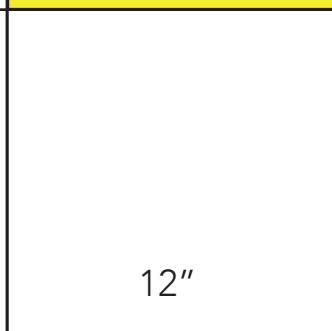
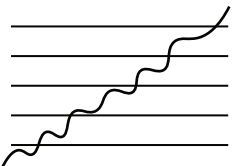
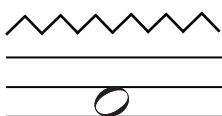
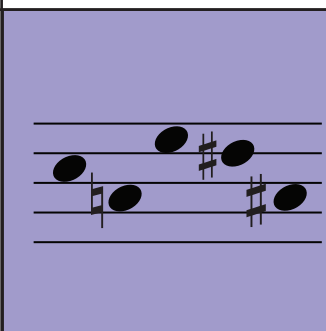
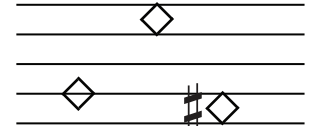
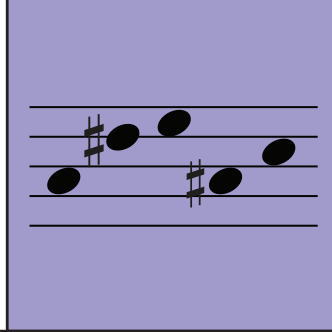
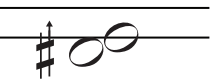
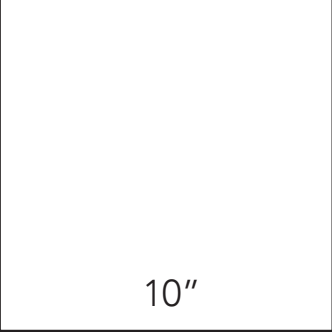
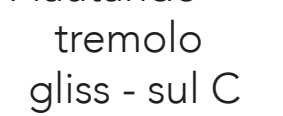
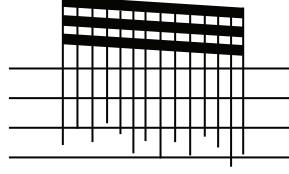
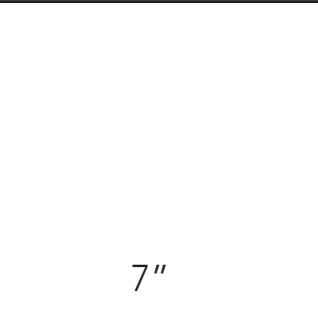
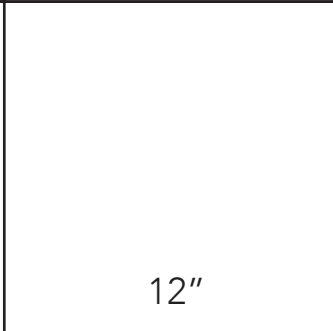
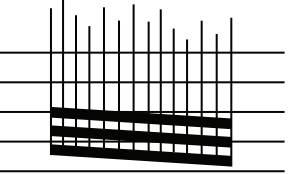
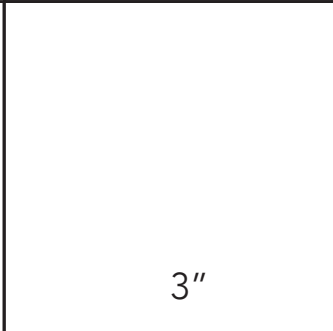
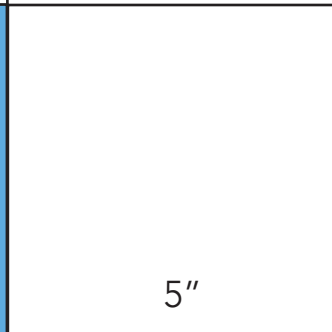
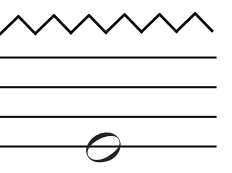
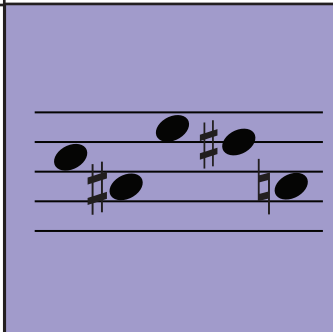
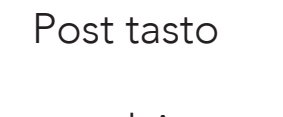
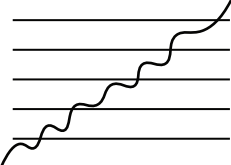
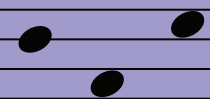
Percussion

Fingernails on bass drum  15 – 30"	Bass drum Superball ppp  12 – 20"	Cymbal  x3 – 7"btw - <i>ppp</i>	Guiro - medium stroke  x3 - 9" between	Crotales  x6 – 3" between	Muted bass drum hit  x3 – 6"between	Moo box  x3 – 6"between	Woodblock 
Softly shake aluminium foil  x4 – 7" between		Gently tap rim w/ drumstick  x5 – 7" between		Free space	Tom tom tap w. finger pressure  x3 – 6"between	Bowed crotales  x4 – 8" between	
Wine bottle blow  x3 – 11" between	Bowed crotales  3x 10"between	Tom tom superball  x3 - 5" between	Fingernails on bass drum  12 – 20"	Milk frother on tom edge  x3 – 9"between		Bird call  x3 – 9" between	Muted tom hit - pp  x9 – 2" between
Wine bottle + cork friction  11"		Softly shake aluminium foil  15-20"	Bass drum Superball ppp  x3 - 9" between		Double tape on tom w. woodbl.  8"	Crotales  7"	
Bow plastic  x4 – 4"between	Crotales  x5 – 7" between	Muted tom hit - pp  x7 – 4" between		Cymbal screech  x4 – 4" between	Wine bottle + cork friction  x5 – 7" between	Cuica  x5 – 7" between	Fingernails on bass drum  x5 – 6" between
	Guiro  x4 – 5" between	Vipraslap  x3 – 8" between	Bird call  x4 – 7" between	Wine bottle blow  x4 – 8" between	Moo box  x3 – 6"between	Bow plastic  x4 – 4"between	Gently tap rim w/ drumstick  x4 – 4" between
Free space	Cuica  x5 – 7" between		Tom tom tap w. finger pressure  x3 – 6"between	Tom tom superball  x4 - 9" between	Crotales  x2 – 11" btw. <i>ppp</i>		Muted bass drum hit  x6 – 3" between
Woodblock 		Double tape on tom w/ woodblock  x3 – 12" between	Guiro - slow stroke  x6 - 4" between	Milk frother on tom edge  x3 – 9"between	Cymbal w. soft mallet  x3 – 10" between	Vibraslap  3x – 8" between	

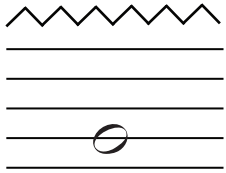
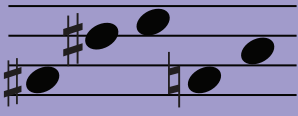
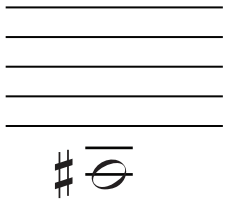
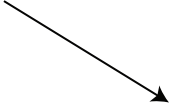
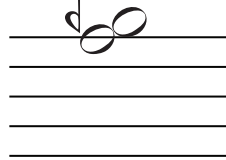
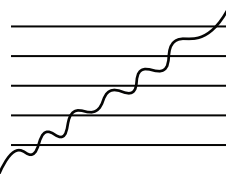
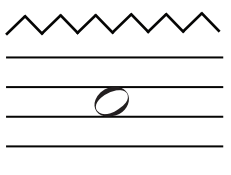
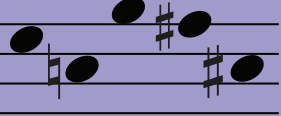
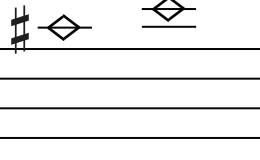
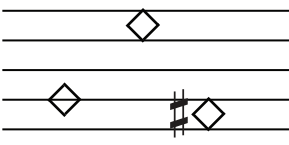
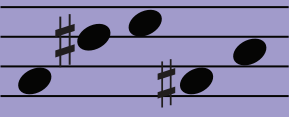
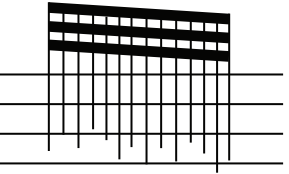
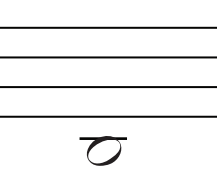
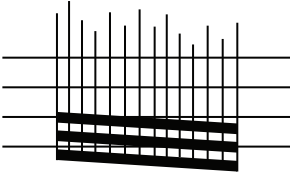
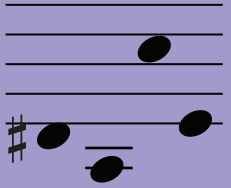
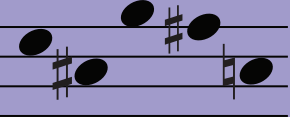
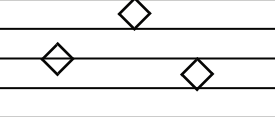
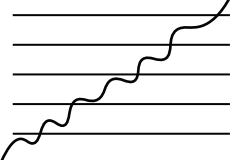
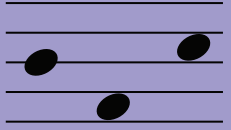
Violin

Bow body 12-20"	Croak - sul pont  x3 – 10" between	Sustain (no vibr.)  x5 – 8" between	Bow bridge  x5 – 10" between		Sustain (no vibr.)  x6 – 9" between	Pizzicato (no ring)  x3 – 5" between	Col legno batt. 
Post tasto E  x4 – 5" between	Bow body  x6 – 4" between	Harm. sul A  x3 – 6" between	Harm. sul E  x1	Free space	9"	Bow abv. fng. -sul G  x4 – 9" between	4"
7"	Post pont pizz 	Flautando + tremolo gliss - sul A x3 – 9" between	Wavy gliss sul D  x3 – 8" between	Croak - post pont  x4 – 5" between	Pizzicato  x5 – 12" between	Bow body  x2 – 10" between	Croak - ord  x3 – 4" between
Bow bridge  x3 – 8" between	12"		Croak - ord  x4 – 5" between	Flautando sul D s.p ↔ m.s.p.  13"	Ricochet gliss - sul G  x5 – 5" between	Harm. sul A  x2 – 9" between	Post tasto E  x1
Harm. sul D  x4 – 7" between	Bow abv. fng. -sul G  x3 – 7" between	Pizzicato (no ring)  x5 – 2" between	Sustain (no vibr.)  x3 – 8" between	10"	Flautando + tremolo gliss - sul G x4 – 6" between		Harm. sul E  x5 – 5" between
Free space		Ricochet gliss - sul G  x4 – 6" between	Seagull gliss - sul G  x1	Post pont pizz 	5"	Croak - ord  x7 – 3" between	Post tasto E  x3 – 7" between
7"	Flautando sul G s.p ↔ m.s.p.  x2 – 16" between	Harm. sul E x2 - 12" between	Sustain (no vibr.)  x5 – 8"between	Sustain w. vibr.  14" - <i>pp</i>	Wavy gliss sul G  x4 – 6" between	3"	Bow body  x6 – 4" between
Col legno batt. 	5"	Pizzicato  x5 – 2" between	Bow bridge  x4 – 7" between	Harm. sul A  x3 – 5" between	Post tasto E  x3 – 7" between	Flautando + tremolo gliss - sul E x3 – 9" between	Pizzicato  x3 – 6" between

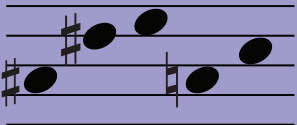
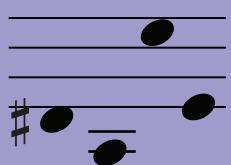
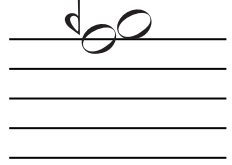
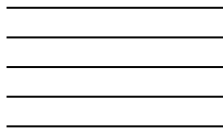
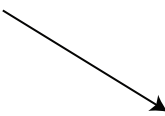
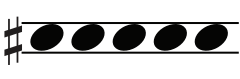
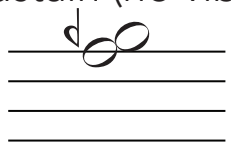
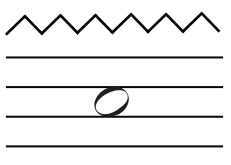
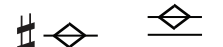
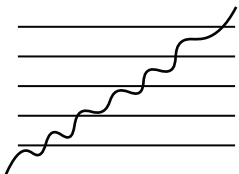
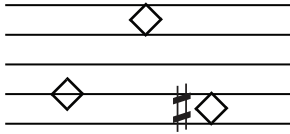
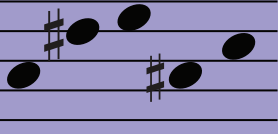
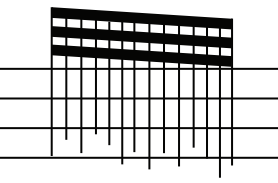
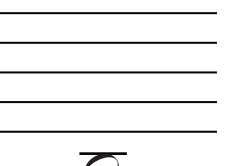
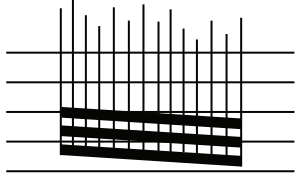
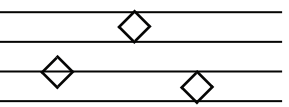
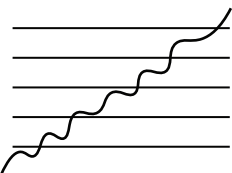
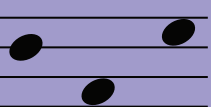
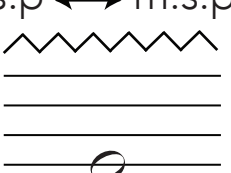
Viola - Score in

Post tasto A  x3 – 9" between	Croak - sul pont sul G  x3 – 3" between	Sustain (no vibr.)  x5 – 8" between	Ricochet gliss - sul G  x5 – 5" between		Harm. sul A  x1	Ricochet gliss sul G  x4 – 1" between	Col legno batt. 
Bow body  x6 – 4" between	Sustain w. vibr.  x3 – 14" between	Harm. sul D  x3 – 6" between	Seagull gliss - sul C  x1	Free space 	 9"	Sustain (no vibr.)  x5 – 8" between	 4"
 7"	Post pont pizz 	Pizzicato  x5 – 2" between	Bow bridge  x3 – 8" between	Croak - post pont sul C  x4 – 5" between	Pizzicato Mute str. w. r.h.  x3 – 4" between	Bow body  x2 – 16" between	Croak - ord sul C  x3 – 4" between
Flautando + tremolo gliss - sul G  x4 – 6" between	 12"	Wavy gliss sul C  x3 – 8" between	Croak - ord sul A  x4 – 5" between	Flautando sul G s.p ↔ m.s.p.  x1		sul A - let ring  x2 – 9" between	Post tasto sul A  x2 – 16"between°
sul G - let ring  x4 – 7" between		Pizzicato Mute str. w. r.h.  x5 – 2" between	Sustain (no vibr.)  x3 – 8" between	 10"	Flautando + tremolo gliss - sul C  x4 – 6" between	Croak - ord  x7 – 3" between	Bow body  18-23"
Free space 	Bow abv. fng. -sul C  x3 – 7" between	Ricochet gliss sul C  x4 – 6" between	Harm. gliss sul A  x3 – 8" between	Post pont pizz 	 5"	Bow body  x6 – 4" between	Post tasto A  x4 – 5" between
 7"	Croak - post pont  x8 – 3" between	Harm. sul A  x2 - 12" between	 12"	Sustain w. vibr.  x3 – 14" between	Bow abv. fng. -sul G  x3 – 7"between	 3"	Sustain (no vibr.)  x3 – 8" between
Col legno batt. 	 5"	Flautando sul C s.p ↔ m.s.p.  x2 – 15" between		sul G - let ring  x3 – 5" between	Post tasto sul A  x3 – 7" between	Wavy gliss sul G  x4 – 6" between	Pizzicato  x3 – 6" between

Cello - Score in

Post tasto A  x3 – 9" between	Croak - sul pont sul G  x3 – 13" between	Flautando sul C s.p ↔ m.s.p.  x1	Ricochet gliss - sul G  x5 – 5" between		Harm. sul A  x1	Harm. gliss sul A (high reg.)  x3 – 8" between	Col legno batt. 
Bow body  x6 – 4" between	Sustain w. vibr.  x3 – 12" between	Harm. sul D  x3 – 6" between	Seagull gliss - sul C  x1	Free space	9"	Sustain (no vibr.)  x5 – 8" between	4"
7"	Post pont pizz 	Sustain (no vibr.)  5x 8" - <i>pp</i>	Bow bridge (squeak)  x3 – 8" between	Croak - post pont sul C x4 – 5" between	Pizzicato Mute str. w. r.h.  x3 – 4" between	Bow body  x3 – 9" between	Croak - ord sul C  x3 – 4" between
Flautando + tremolo gliss - sul G x4 – 6" between	12"	Wavy gliss sul C  x3 – 8" between	Croak - ord sul A  x4 – 5" between	Flautando sul G s.p ↔ m.s.p.  x2 – 15" between		sul A - let ring  x2 – 9" between	Post tasto sul A  x1
sul G - let ring  x4 – 7" between		Pizzicato Mute str. w. r.h.  x5 – 2" between	Sustain (no vibr.)  x3 – 7" between	10"	Flautando + tremolo gliss - sul C x4 – 6" between	Croak - ord  x7 – 3" between	Bow body  18-23"
Free space	Bow abv. fng. -sul C  x3 – 7" between	Ricochet gliss sul C  x4 – 6" between	Harm. gliss sul A (high reg.)  x3 – 8" between	Post pont pizz 	5"	Bow body  x6 – 4" between	Post tasto A  x4 – 5" between
7"	Croak - post pont  x8 – 3" between	Harm. sul A  x2 - 12" between	12"	Sustain w. vibr.  x3 – 7" between	Bow abv. fng. -sul G  7"	3"	Sustain (no vibr.)  x3 – 8" between
Col legno batt. 	Pizzicato  x5 – 2" between	5"		sul G - let ring  x3 – 5" between	Post tasto sul A  x3 – 7" between	Wavy gliss sul G  x4 – 6" between	Pizzicato  x3 – 6" between

Double Bass - Score in -8

	Harm. sul A  x1	Ricochet gliss ↑ sul G x4 – 1" between	4"	Post tasto G  x3 – 9" between	Croak - sul pont sul A  x3 – 3" between	Pizzicato  x5 – 2" between	Ricochet gliss - sul E x5 – 5" between
Free space	9"	Sustain (no vibr.)  x5 – 8" between	Bow bridge  x3 – 8" between	Bow body  x6 – 4" between	Sustain w. vibr.  #  14" - pp	Harm. sul D  x3 – 6" between	Seagull gliss - sul G  x1
Croak - post pont sul D x4 – 5" between	Pizzicato Mute str. w. r.h.  x3 – 4" between	Bow body  x3 – 10" between	Croak - ord sul E  x3 – 4" between	7"	Post pont pizz  x5 – 8" between	Sustain (no vibr.)  x5 – 8" between	Col legno batt. 
Flautando sul G s.p ↔ m.s.p.  x2 – 10" between		sul A - let ring  x3 – 9" between	Post tasto sul A  x2 – 16" between	Flautando + tremolo gliss - sul D x4 – 6" between	12"	Wavy gliss sul G  x3 – 8" between	Croak - ord sul A  x4 – 5" between
10"	Flautando + tremolo gliss - sul C x4 – 6" between	Croak - ord  x7 – 3" between	Bow body 18-23"	sul G - let ring  x4 – 7" between		Pizzicato Mute str. w. r.h.  x5 – 2" between	Sustain (no vibr.)  x3 – 8" between
Post pont pizz 	5"	Bow body  x6 – 4" between	Post tasto A  x4 – 5" between	Free space	Bow abv. fng. -sul E  x3 – 7" between	Ricochet gliss ↑ sul E x4 – 6" between	Harm. gliss sul A (high reg.)  x3 – 8" between
Sustain w. vibr.  x2 – 14" between	Bow abv. fng. -sul G  7"	3"	Sustain (no vibr.)  x3 – 7" between	7"	Croak - post pont  x8 – 3" between	Harm. sul A  x2 - 12" between	12"
sul G - let ring  x3 – 5" between	Post tasto sul A x3 – 7" between	Wavy gliss sul G  x4 – 6" between	Pizzicato  x3 – 6" between	Col legno batt. 	5"	Flautando sul E s.p ↔ m.s.p.  15"	