

Route to Mute

Yu Oda

$\text{♩} = 88$

slap tongue with pitch

b.fl.

mp \rightarrow *f*

b.cl.

mp \rightarrow *f*

slap tongue with pitch

cjn

f *mf*

hrp.

8^{va} *f*

mute using pedals to produce buzzy sounds

secco

secco

pno.

5 clef!

2 highest notes muted

f *mf*

gtr.

f *mf*

$\text{♩} = 88$

col leg - let it bounce without pitch

vln.1

f *mf*

col leg - let it bounce without pitch

vln.2

f *mf*

col leg - let it bounce without pitch

vla.

f *mf*

col leg - let it bounce without pitch

vcl.

f *mf*

A

22

b.fl.

mp *f* *f*

b.cl.

mp *f* *f*

plaints

cjn.

mf

plaints

sh

hrp.

8^{va}

plaints

sh

pno.

mf

gr.

mf

plaints

sh

vln.1

f *mf*

plaints

sh

vln.2

f *mf*

plaints

sh

vla.

f *mf*

plaints

sh

vcl.

f *mf*

27

b.fl.

b.cl.

cjn.

sh

8va

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

f

mf

Detailed description: This page of a musical score covers measures 27 through 31. The instruments are arranged in a standard orchestral layout. Measures 27 and 28 are in 2/4 time, while measures 29, 30, and 31 are in 4/4 time. The woodwinds (b.fl., b.cl., cjn.) and strings (vln.1, vln.2, vla., vcl.) have melodic lines with accents and slurs. The piano (pno.) and guitar (gtr.) provide rhythmic accompaniment. The harp (hrp.) has a single chord in measure 29. Dynamics range from forte (f) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

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4

[illegible]

52

molto rit. A tempo

b.fl. *p* *mp* *p*

b.cl. *p* *fmp*

cjn. suf - - - fer wrong

hrp. i suf - - - fer wrong if still vibrating

pno. suf - - - fer wrong *pp*

gtr. suf - - - fer wrong dolce *f* *mf* *p* let ring

vln.1 suf - - - fer wrong *f* *pp* *mp* *pp* *ppp*

vln.2 suf - - - fer wrong *f* *pp* *mp* *pp* *ppp*

vla. suf - - - fer wrong *f* *pp* *mp* *pp* *ppp*

vc. suf - - - fer wrong *f* *pp* *mp* *pp* *ppp*

B

57

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vc.

wide vibrato

non vib

8^{va}

8^{vb}

mf

ff

pp

mp

pizz

mute immediately if indicated with staccato

64

b.fl. *mf* *p* *mf* *mf* *p* *mf* *p* *f* *mp*

b.cl. *mf* *mp*

cjn. *mf* *mp*

hrp. *mf*

pno. *mf* *mp* *f*

gtr. *mf* *f* *mp*

vln.1 *mf* *f* *pp*

vln.2 *mf* *f* *pp*

vla. *mf* *f* *pp*

vcl. *mf* *f* *mp*

non vib

pizz

arco

(col leg) (pizz)

8va

8vb

76 molto rit.

b.fl. *f* *p*

b.cl.

cjn. *f* *nough* *nough*

hrp. *mp* *f* *nough* *nough*

pno. *f* *nough* *nough* *clef!* *Red.*

gtr. *f* *nough* *nough* *let ring-...*

vln.1 *f* *p*

vln.2 *f* *p*

vla. *f* *p*

vcl. *f* *p* *arco*

C

A tempo (♩ = 88)

82 $\text{♩} = 60$

des - pairs

b.fl.

f

mf

b.cl.

f

mf

cjn.

f mp

hrp.

f

p

pno.

mp

Ped.

gtr.

let ring-----

mp

vln.1

mf *pp* *f* *ff* *pp* non vib

vln.2

mf *pp* *f* *ff* *pp* non vib

vla.

mf *p* *f* *ff* *pp* non vib

vcl.

mf *p* *f* *ff* *mp* pizz

87

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vc.

This musical score page contains measures 87 through 90. The instruments and their parts are as follows:

- b.fl. (Bass Flute):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- b.cl. (Bass Clarinet):** Similar to the bass flute, with eighth-note patterns in 4/4 and quarter-note patterns in 3/4.
- cjn. (Cello):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- hrp. (Harp):** Measures 87-88 in 4/4 time with a *mf* (mezzo-forte) dynamic, and measures 89-90 in 3/4 time with quarter-note patterns.
- pno. (Piano):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- gtr. (Guitar):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- vln.1 (Violin 1):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- vln.2 (Violin 2):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- vla. (Viola):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.
- vc. (Violoncello):** Measures 87-88 in 4/4 time with eighth-note patterns, and measures 89-90 in 3/4 time with quarter-note patterns.

The score is written for a full orchestra, with measures 87-88 in 4/4 time and measures 89-90 in 3/4 time. The key signature is one flat (B-flat major or E-flat minor). The dynamics range from *mf* (mezzo-forte) to *f* (forte).

91

vern'd me

b.fl.

b.cl.

multiphonics (overblow)

mf ff pp < f

cjn.

vern'd me too

f

hrp.

(8)

f

secco

pno.

too sh -

ff

gr.

too sh -

secco

ff

f

vln.1

vern'd me too sh -

ppp f ff pp < f

vln.2

vern'd me too sh -

ppp f ff pp < f

vla.

vern'd me too sh -

ppp f ff pp < f

vcl.

arco

vern'd me too sh -

ppp f ff pp < f

[illegible]

[illegible]

A tempo (♩ = 88)
from 4th beat

133

b.fl.

mf

my deep sighs still speaks

b.cl.

my deep sighs still speaks

cjn.

f *mp* *mf* *mp*

hrp.

secco

mp *mf* *mp*

pno.

f *mp* *mf* *mp*

gtr.

mp

vln.1

mf *p* *f* *mp*

vln.2

mf *p* *f* *mp*

vla.

mf *p* *f* *mp*

vc.

mf *p* *f* *mp*

F139 rit. $\text{♩} = 60$

b.fl. *pp* *mf*
 b.cl. *pp* *mf*
 c.jn. *mf* *ppp* *mf*
 hrp. *mf* *mp*
 pno. *mf*
 gtr. *ppp* *mf* *mp* *dolce*
 vln.1 *ppp* *f*
 vln.2 *ppp* *f*
 vla. *ppp* *f*
 vcl. *ppp* *f* *pizz* *mp*

food stamp
heel and toe

146

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

from 4th beat

pesante

food stamp
heel and toe

pesante

pp

f

mf

p

f

mf

f

mf

ppp

f

mf

pp

f

mf

arco

pesante

8va

Ped.

157

b.fl. over blowing *f* *fff* *p*

b.cl. *f* *p* *ff* *fff* *ff* *p*

cjn. *p* *f* *p* *f* *ff* *p* *ff* *p* *f* *p* *f*

hrp. *ff* *f*

pno. *ff* *f*

gtr. *ff* *dolce* *f*

vln.1 *p* *ff* *ff* *p*

vln.2 *p* *ff* *ff* *p*

vla. *p* *ff* *ff* *p*

vel. exaggerated bowing no pitch *p* *ff* *fff* *ff*

yet thou dost

163

b.fl. *f* *pp* *mf*

b.cl. *f* *pp* *mf*

cjn. *mf*

hrp. *mf* *mf*

pno. *mf* *Ped.* *mf*

gtr. *secco* *ppp* *f*

vln.1 *f* *mf* *ppp* *f*

vln.2 *f* *mf* *ppp* *f*

vla. *f* *mf* *ppp* *f*

vel. *mf* *ppp* *f*

Lyrics: I des - pair and when I hope when I des - pair and when I

[illegible]

$\text{♩} = 132 \text{ (or faster)}$

175

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

f

secco

immediate mute
no pitch

Detailed description of the musical score: The score is for measures 175 through 181. The tempo is marked as quarter note = 132 (or faster). The key signature has one sharp (F#). The parts are: b.fl. (bass flute) with a forte (f) dynamic and tremolos; b.cl. (bass clarinet) with a steady eighth-note pattern; cjn. (contrabassoon) with a steady eighth-note pattern; hrp. (harp) with a steady eighth-note pattern and 'secco' markings; pno. (piano) with a steady eighth-note pattern; gtr. (guitar) with a steady eighth-note pattern and 'immediate mute no pitch' markings; vln.1 (violin 1) with a steady eighth-note pattern and tremolos; vln.2 (violin 2) with a steady eighth-note pattern and tremolos; vla. (viola) with a steady eighth-note pattern and tremolos; vcl. (violin) with a steady eighth-note pattern and tremolos. The score includes various musical notations such as rests, notes, accidentals, and performance instructions.

[illegible]

K

A tempo (♩ = 88)

♩ = 56

196

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

p

mp

secco

sh

mp

Ped.

8^{va}

p

dolce / rubato

mp

K

sh

sh

sh

sh


poco rit. .


202

202

b.fl.

b.cl.

cjn. 

hrp. The harp part consists of two staves, both in bass clef. Each staff contains a whole rest in every measure of the eight-measure section. The word "secco" is written above the top staff at the end of the section, with a fermata symbol positioned above it.

The first system of the piano accompaniment consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The bass staff begins with a bass clef. Both staves are marked with a piano (p) dynamic. The music is written in a simple, rhythmic style, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes. The system ends with a double bar line.

[illegible]

vn.1

1 2 3 4 5 6 7 8

vln.2

via.

The image shows a musical score for a Viola (labeled 'via.') in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first measure contains a whole note G4 in the treble staff and a whole note G2 in the bass staff. The second measure contains a whole note A4 in the treble staff and a whole note A2 in the bass staff. The third measure contains a whole note B4 in the treble staff and a whole note B2 in the bass staff. The fourth measure contains a whole note C5 in the treble staff and a whole note C3 in the bass staff. The fifth measure contains a whole note D5 in the treble staff and a whole note D3 in the bass staff. The sixth measure contains a whole note E5 in the treble staff and a whole note E3 in the bass staff. The seventh measure contains a whole note F#5 in the treble staff and a whole note F#3 in the bass staff. The eighth measure contains a whole note G5 in the treble staff and a whole note G3 in the bass staff. The score ends with a double bar line.

vcl.

Yu Oda “Route to Mute” Performers Instruction

All musicians

- **Voice:** Regular notes indicated with lyrics on top are to be sung, not to be played with the instrument. Note that some you might have sections where you play the instrument and sing at the same time. Singing parts are not meant to stick out but should mix well with the rest. Choose the octave that you feel most comfortable with. These phrases are fragments of the voice melody from “If my complaints could passions move” by John Dowland, which the composition is based on: <https://youtu.be/GLcsmpDFtH4>
- **Fermata:** Triangle fermata is small stretch, circle one is normal hold, and square one is long pause.
- **Accidental:** It's written in the traditional manner, and accidentals are effective within a bar.

Bass flute & bass clarinet

- **Diamond notehead:** Slap tongue, with pitch but as little as possible.
- **“x” notehead:** Blow into the instrument to make the air sound.
- **Square notehead (with a big wave):** multiphonics(?) by overblowing the instrument with the fingering of the indicated note.
- **Arrow notehead:** foot stamping using your heel (down) and toe (up). The intended sound character is low and warm, more towards a bass drum than a snare, so avoid wearing high-heels or ones with hard outer soles.

Cajon

There are 3 different sounds assigned, and the cajon needs to be prepared:

- **High notes:** by hitting the upper part of the instrument, more with fingers.
- **Low notes:** by hitting the lower/middle part of the instrument, more with palms.
- **“X” notehead:** Place something like a sandpaper or similar material on the side(s) of the instrument, and slide nails/ fingers on them to produce a “white noise” like sound effect.

Harp

- **“X” notehead with tremolo mark:** Produce “buzzy” sounds by using the pedals (mostly two at the same time) to “mute” the strings.
- **“X” notehead with “sh”:** “sh--” air sound from your mouth, to imitate white noise like sound. For some, using teeth (“th”) might work more effectively.

Piano

- Needs to be prepared: 2 highest pitches are to be muted, no pitch at all. Indicated with **“X” notehead**.
- **“X” notehead with “sh”**: “sh--” air sound from your mouth, to imitate white noise like sound. For some, using teeth (“th”) might work more effectively.
- **Arrow notehead**: exaggerated pedaling up and down. Use the soft or sostenuto pedal with your left foot.

Guitar

- **Cluster with “X” noteheads**: Palm mute and play all the strings to create a percussive sound.
- **“X” notehead with “sh”**: “sh--” air sound from your mouth, to imitate white noise like sound. For some, using teeth (“th”) might work more effectively.
- **Big “X” notehead**: Hit the body of your instrument with your hand to produce a low and warm resonating sound.
- **Arrow notehead**: foot stamping using your heel (down) and toe (up). The intended sound character is low and warm, more towards a bass drum than a snare, so avoid wearing high-heels or ones with hard outer soles.
- **Harmonics** are written as sounding pitch.

Strings

- **Diamond notehead with tremolo mark**: col legno and let the bow bounce on the strings. White diamonds (most of the case) are to be muted, so just the percussive sounds and no pitch. Black ones are with the pitch and with resonance.
- **Small “X” notehead with “sh”**: “sh--” air sound from your mouth, to imitate white noise like sound. For some, using teeth (“th”) might work more effectively.
- **“/” notehead**: bow the body of the instrument.
- **Big “X” notehead**: Hit the body of your instrument with your hand to produce a low and warm resonating sound.
- **Arrow notehead**: foot stamping using your heel (down) and toe (up). The intended sound character is low and warm, more towards a bass drum than a snare, so avoid wearing high-heels or ones with hard outer soles.
- **Square notehead**: Exaggerated bowing with lots of pressure to create fully distorted sounds that the indicated pitch is no longer audible.