

# Route to Mute

Yu Oda

$\text{♩} = 88$

b.fl.      slap tongue with pitch  
*mp*  $\xrightarrow{\text{f}}$

b.cl.      slap tongue with pitch  
*mp*  $\xrightarrow{\text{f}}$

cjn       $\begin{cases} \text{II} & \text{I} \\ \text{I} & \text{II} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$

hrp.       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{secco}}$   $\xrightarrow{\text{secco}}$   
*mute using pedals to produce buzzy sounds*

pno.       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*2 highest notes muted*

gtr.       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*play all the strings with palm mute (no pitch)*

vln.1       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*col leg - let it bounce without pitch*

vln.2       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*col leg - let it bounce without pitch*

vla.       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*col leg - let it bounce without pitch*

vcl.       $\begin{cases} \text{I} & \text{II} \\ \text{II} & \text{I} \end{cases}$   $\xrightarrow{\text{f}}$   $\xrightarrow{\text{mf}}$   
*col leg - let it bounce without pitch*

6 air sound via instrument

b.fl. air sound via instrument

b.cl. air sound via instrument

cjn. air sound from mouth  
white noise imitation sh -

hrp. air sound from mouth  
white noise imitation sh -

pno. air sound from mouth  
white noise imitation sh -

gtr. air sound from mouth  
white noise imitation sh -

vln.1 air sound from mouth  
white noise imitation sh -

vln.2 air sound from mouth  
white noise imitation sh -

vla. air sound from mouth  
white noise imitation sh -

vcl. air sound from mouth  
white noise imitation sh -

12

rit. A tempo

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

17

b.fl.

b.cl.

cjn. *mf*

hrp.

pno. exg pedaling sostenuto w/ left foot *mf*

gtr. *mf*

vln.1 pizz bow body of instrument arco *mf*

vln.2 pizz bow body of instrument arco *mf*

vla. pizz bow body of instrument arco *mf*

vcl. pizz bow body of instrument arco *mf*

A

22

b.fl. *mp* *f*

b.cl. *mp* *f*

cjn. plaints

harp

pno. plaints *mf*  
Pend.

grtr. plaints *mf*

vln.1 *f* *mf*

vln.2 *f* *mf*

vla. *f* *mf*

vcl. *f* *mf*

27

b.fl.

b.cl.

cjn. *f* *mf*

sh

hrp.

pno. *f* *mf*

sh

gtr. *f* *mf*

sh

vln.1 *f* *mf*

sh

vln.2 *f* *mf*

sh

vla. *f* *mf*

sh

vcl. *f* *mf*

rit. A tempo

32

b.fl. *p* *f* *ppp* *mp* *f*

b.cl. *p* *f* *ppp* *mp* *f*

cjn. *pp* *mf*

hrp. *mf* *mf*

pno. *mf*

gtr. *f* dolce let ring- *mf*

vln.1 *f* pizz. *mf*

vln.2 *f* pizz. *mf*

vla. *f* pizz. *mf*

vcl. *f* pizz. *mf*

This page of the musical score contains six systems of music, each with multiple staves for different instruments. The instruments include bassoon (b.fl.), bass clarinet (b.cl.), cajon (cjn.), harp (hrp.), piano (pno.), guitar (gtr.), first violin (vln.1), second violin (vln.2), viola (vla.), and cello/bass (vcl.). The score features various time signatures such as 3/4, 5/8, and 3/8. Dynamic markings include *p*, *f*, *ppp*, *mf*, *mf*, and *dolce*. Performance instructions like "let ring-" and "pizz." are also present. The page number 7 is located in the top right corner.

38

b.fl.      b.cl.

*mf* or make love see

cjn. *mp* *mf* *mp* or make love see

hp. (8)-----J or make love see

pno. *mf* dolce or make love see

gtr. *mp* *mf* or make love see

vln.1 arco *mp* *mf* *mp* or make love see

vln.2 arco *mp* *mf* *mp* or make love see

vla. arco *mp* *mf* *mp* or make love see

vcl. arco *mp* *mf* *mp* or make love see

42

b.fl. b.cl. cjin. hrp. pno. gtr. vln.1 vln.2 vla. vcl.

secco

no pitch

no pitch

no pitch

no pitch

47

b.fl.

b.cl.

cjn. *f* *mp*

hrp. *mf*

pno. *mp*

gtr. *mp* *f* *mp* *f* *mp*

vln.1 *pizz* *arco* *mp* *f* *mp* *f* *mp*

vln.2 *pizz* *arco* *mp* *f* *mp* *f* *mp*

vla. *pizz* *arco* *mp* *f* *mp* *f* *mp*

vcl. *pizz* *arco* *mp* *f* *mp* *f* *mp*

This page of the musical score contains six systems of music, each with multiple staves for different instruments. The instruments include bassoon (b.fl.), bass clarinet (b.cl.), cajon (cjn.), harp (hrp.), piano (pno.), guitar (gtr.), violin 1 (vln.1), violin 2 (vln.2), viola (vla.), and cello (vcl.). The score is set in common time (indicated by '4') throughout. Measure 47 begins with a rest for all instruments. The first system (bassoon and bass clarinet) has rests. The second system (cajon) starts with a dynamic 'f' followed by 'mp'. The third system (harp) starts with a dynamic 'mf'. The fourth system (piano) features vertical strokes on the piano staff and horizontal strokes on the bassoon and bass clarinet staves. The fifth system (guitar) shows eighth-note patterns. The sixth system (string quartet) alternates between 'pizz' (pizzicato) and 'arco' (bowing) techniques. Dynamics such as 'f' (fortissimo) and 'mp' (mezzo-forte) are used throughout the score.

52

molto rit.

A tempo

b.fl.      b.cl.      cjn.      hrp.      pno.      gtr.      vln.1      vln.2      vla.      vcl.

*i*      suf      fer      wrong

*suf*      *fer*      *wrong*

*suf*      *fer*      *wrong*

*suf*      *fer*      *wrong*

*dolce*

*f*      *mf*      *p*

*f*      *pp*      *mp*      *pp*      *ppp*



64

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

b.cl.      *mf*

cjn.      *mf*

hrp.      *mf*

8va-----1  
*mf*

pno.      *mf*      *mp*  
*f*

gtr.      *mf*      *f*      *mp*

vln.1      *mf*

vln.2      *mf*

vla.      *mf*      pizz  
*f*      arco      non vib  
*pp*

vcl.      *mf*      (col leg) (pizz)  
*f*      arco      non vib  
*pp*      pizz  
*mp*

69

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

*8va*

*8vb*

*f*

*mp*

*f*

*mp*

*f*

*pp*

*non vib*

*pp*

*pp*

*non vib*

*pp*

*pp*

*(pizz)*

*f*

76

b.fl.      b.cl.      cjn.      hrp.      pno.      gtr.      vln.1      vln.2      vla.      vcl.

*molto rit.*

*nough*      *nough*

*nough*      *nough*

*nough*      *nough*

*f*      *mp*      *f*      *f*

*clef!*      *Leo*

*let ring--*

*nough*      *nough*

*f*

(8)      *p*

*f*

*p*

*f*

*p*

*f*

*p*

*arco*

*p*



87

b.fl.

b.cl.

cjn.

(8)

hrp.

pno.

grtr.

vln.1

vln.2

vla.

vcl.

91

b.fl. vern'd \_\_\_\_\_ me *pp* *f*

b.cl. multiphonics (overblow) *mf* *ff* *pp* *f*

cjn. vern'd \_\_\_\_\_ me too *f*

hp. (8) too sh - *f* secco

pno. too sh - *ff*

gtr. too sh - *ff* *f*

vln.1 vern'd \_\_\_\_\_ me too sh - *ff* *pp* *f*

vln.2 vern'd \_\_\_\_\_ me too sh - *ff* *pp* *f*

vla. vln.3 vern'd \_\_\_\_\_ me too sh - *ff* *pp* *f*

vcl. arco vln.4 vern'd \_\_\_\_\_ me too sh - *ff* *pp* *f*

D

96

b.fl. long  $\wedge$   $p$

b.cl. long  $\wedge$   $p$

cjn. long  $\wedge$   $p$   $mp$

harp long  $\wedge$   $p$  sh  $p$   $8vb$   $mp$

pno. long  $\wedge$   $p$  sh  $p$  clef!  $mp$

gtr. long  $\wedge$   $p$   $8va$   $mp$  let ring  $p$   $mp$

vln.1 long  $\wedge$   $p$  sh  $p$   $mp$

vln.2 long  $\wedge$   $p$  sh  $p$   $mp$

vla. long  $\wedge$   $p$  sh  $p$   $mp$

vcl. long  $\wedge$   $p$  pizz sh (arco)  $p$  let ring  $p$

102

b.fl.  $\frac{2}{4}$

b.cl.  $\frac{2}{4}$

cjn.  $\frac{2}{4}$

mp

sh -

hrp.  $\frac{2}{4}$

mp

pno.  $\frac{2}{4}$

(body hit)

p

ppp

(body hit) (body bow)

p

ppp mp

108

b.fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

b.cl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

cjn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

hrp.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

pno.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

gtr.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

vln.1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

vln.2  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

vla.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

vcl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{12}{16}$   $\frac{2}{4}$   $\frac{12}{16}$

This page of a musical score contains six systems of music, each with multiple staves. The instruments are grouped by measure number (108) and time signature (2/4, 3/4, 12/16, 2/4, 12/16). The first system features bassoon (b.fl.) and bass clarinet (b.cl.). The second system features a cajon (cjn.). The third system features a harp (hrp.). The fourth system features a piano (pno.). The fifth system features a guitar (gtr.). The sixth system features string instruments: violin 1 (vln.1), violin 2 (vln.2), viola (vla.), and cello/bass (vcl.). Various dynamics are indicated throughout, such as *mp*, *p*, and *mf*. Performance instructions like "with pitch" appear above some staves. Measure 108 consists of six measures of music, with the first three measures in 2/4, the next two in 3/4, and the final one in 12/16.

114

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

This musical score page contains six staves of music for various instruments. The instruments are grouped by a brace on the left side of the page. The top group includes the bassoon (b.fl.), bass clarinet (b.cl.), and cajon (cjn.). The middle group includes the harp (hrp.) and piano (pno.). The bottom group includes the guitar (gtr.) and three string instruments: violin 1 (vln.1), violin 2 (vln.2), and viola (vla). The bassoon and bass clarinet play eighth-note patterns primarily. The cajon has a steady eighth-note pulse. The harp and piano provide harmonic support with sustained notes and chords. The guitar and strings provide rhythmic patterns with eighth-note figures. The overall texture is rhythmic, with each instrument contributing to a complex polyrhythmic web. Measure numbers 114 and 115 are indicated at the top of the page.

E



A tempo ( $\text{♩} = 88$ )  
from 4th beat

133

b.fl. *mf*  
my deep sighs still speaks

b.cl.  
my deep sighs still speaks

cjn.  
secco  
*mp* *mf* *mp*

hrp. *mp* *mf* *mp*

pno. *f* *mp* *mf* *mp* *Ped.*

gtr. *mp* *V*

vln.1 *mf* *p-f* *mp* *V*

vln.2 *mf* *p-f* *mp* *V*

vla. *mf* *p-f* *mp* *V*

vcl. *mf* *p-f* *mp* *V*

**F**

139 rit.  $\text{♩} = 60$

b.fl.  $\text{bassoon}$   $\text{pp}$   $\text{mf}$

b.cl.  $\text{bass clarinet}$   $\text{pp}$   $\text{mf}$

cjn.  $\text{conga}$   $\text{mf}$   $\text{ppp}$   $\text{mf}$

hrp.  $\text{harp}$   $\text{mf}$   $\text{mf}$   $\text{mp}$

pno.  $\text{piano}$   $\text{mf}$   $\text{mf}$   $\text{mf}$

gtr.  $\text{guitar}$   $\text{dolce}$   $\text{ppp}$   $\text{mf}$   $\text{mp}$

vln.1  $\text{violin 1}$   $\text{fff}$   $f$

vln.2  $\text{violin 2}$   $\text{fff}$   $f$

vla.  $\text{cello}$   $\text{fff}$   $f$

vcl.  $\text{double bass}$   $\text{fff}$   $f$   $\text{pizz}$



152

b.fl. *p ff p*

b.cl. *p ff p f*

cjn. *f*

hrp. *mp f 8vb*

pno. *Led.*

grtr. *food stamp heel and toe*

vln.1 *f*

vln.2 *f*

vla. *f*

vcl. *f*

This musical score page contains ten staves of music for various instruments. The instruments include bassoon (b.fl.), bass clarinet (b.cl.), cajon (cjn.), harp (hrp.), piano (pno.), guitar (grtr.), violin 1 (vln.1), violin 2 (vln.2), viola (vla.), and cello (vcl.). The score is in 3/4 time throughout. The first section (measures 1-4) features bassoon and bass clarinet playing eighth-note patterns with dynamics *p ff p* and *p ff p f* respectively. The cajon (cjn.) and harp (hrp.) provide harmonic support. The piano (pno.) has a sustained note at *f*. The second section (measures 5-8) begins with a piano dynamic *mp* followed by *f*, with a 16th-note pattern on the harp. The third section (measures 9-12) includes a 'food stamp heel and toe' instruction for the guitar. The final section (measures 13-16) concludes with a piano dynamic *f*.

H

157

b.fl. over blowing f

b.cl. ff fff ff p

cjn. > p f p f ff p f f p f yet thou dost

hrp. ff 8vb f yet thou dost

pno. ff Ped. f Ped.

gtr. ff dolce f yet thou dost

vln.1 p ff ff p yet thou dost

vln.2 p ff ff p yet thou dost

vla. p ff p ff p yet thou dost

cel. exaggerated bowing no pitch p ff fff ff yet thou dost



molto accel.

169 hope thou makst me \_\_\_\_\_ = 60 hope in \_\_\_\_\_

b.fl. *p*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

b.cl. *p*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

cjn. *p*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

hrp. *mp* clef! *p* *pp* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

pno. *mp* *p* *pp* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

gtr. *p* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

vln.1 *p* *pp* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

vln.2 *p* *pp* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

vla. *p* *pp* *f*

hope thou makst me \_\_\_\_\_ hope in \_\_\_\_\_

vcl. *p* *f*

♩ = 132 (or faster)

175

This musical score page contains six staves of music for various instruments. The top two staves are for woodwind instruments: bassoon (b.fl.) and bass clarinet (b.cl.). The third staff is for a cajon (cjin.). The fourth staff is for a harp (hrp.), with specific performance instructions: 'secco' and 'x' markings under certain notes. The fifth staff is for a piano (pno.). The bottom four staves are for strings: guitar (gtr.), violin 1 (vln.1), violin 2 (vln.2), and cello/violoncello (vla./vcl.). The guitar staff includes a note instruction 'immediate mute ♫ no pitch'. The strings play eighth-note patterns, often marked with 'x' or wavy line symbols.

b.fl.

b.cl.

cjin.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

immediate mute  
♫ no pitch

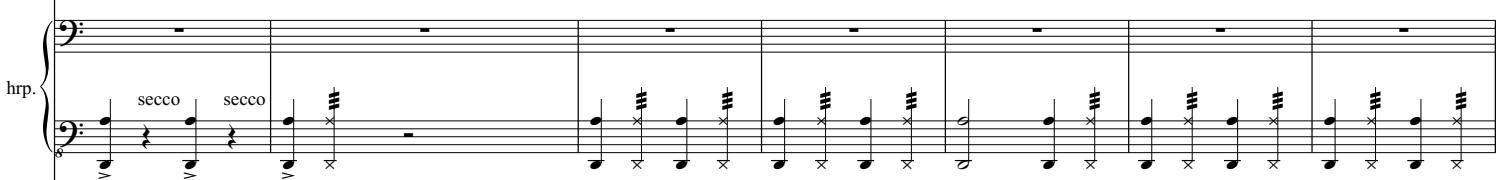
**J**

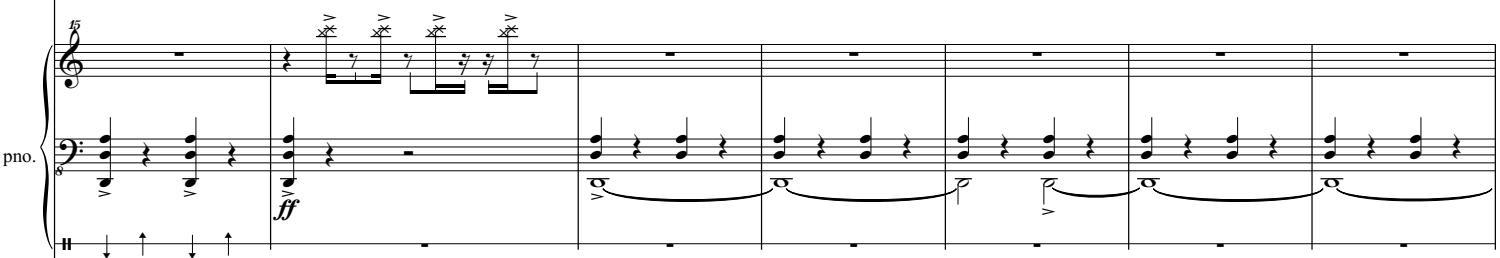
182

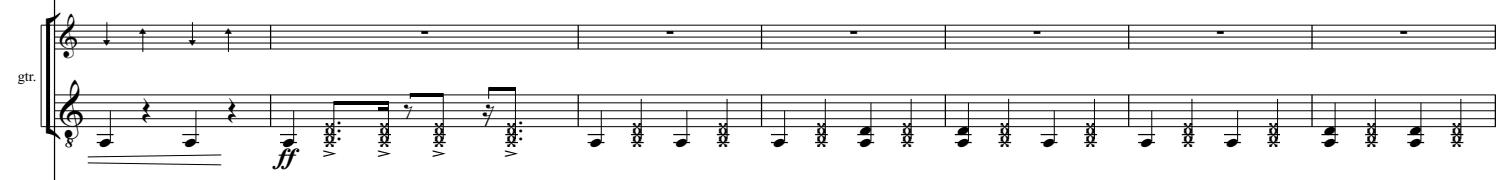
b.fl. 

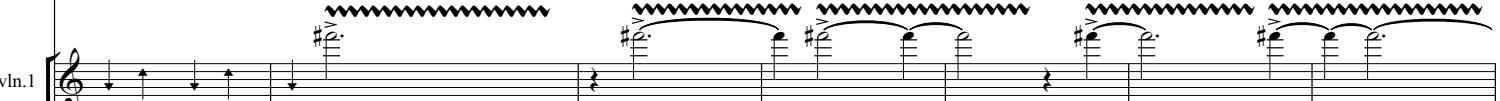
b.cl. 

cjn. 

hrp. 

pno. 

gtr. 

vln.1 

vln.2 

vla. 

vcl. 

exaggerated bowing  
no pitch

189

b.fl. ff

b.cl. ff mp ff

cjn.

hrp. p

pno. p

gtr.

vln.1 p ff p ff p ff p ff exaggerated bowing no pitch

vln.2 p ff ff p ff ff p ff ff exaggerated bowing no pitch

vla. ff

vcl. ff

**K**A tempo ( $\text{J} = 88$ ) $\text{J} = 56$ 

196

b.fl. wavy line

b.cl. wavy line

cjn.  $\text{J} = 88$   $\text{mp}$

hrp.  $\text{sh}$   $\text{secco}$   $\text{mp}$

pno.  $\text{sh}$   $\text{mp}$   $\text{piano}$

gtr.  $\text{sh}$   $\text{p}$   $\text{dolce / rubato}$   $\text{mp}$

vln.1  $\text{sh}$

vln.2  $\text{sh}$

vla.  $\text{sh}$

vcl.  $\text{sh}$

poco rit.

202

b.fl.

b.cl.

cjn.

hrp.

pno.

gtr.

vln.1

vln.2

vla.

vcl.

secco

**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.