

# relocating elk...by train

Karen Power

tape begins with tongue ram

0'00" 0'05" 0'08" 0'12" 0'20"

Tape

Bass Flute

Start clock

tongue ram - as harsh and dramatic as possible

sfz

softly singing with airtone underneath  
hmm.....hmm.....hmm.....mm

sfz mp mf

tape takes over from voice

0'26" 0'32" (8 seconds tape only) 0'40" 1'00"

Tape

Bass Flute

hmmmmmmmmmm

gliss.

mp f sfz

tongue ram

lip pizz

fff mp pp

air tones light and free, gradually becoming whistle tones (sparse)

(play as if you are eventually aiming for the final note / as a long phrase)

whistle tone

Sample page only

1'10" 1'14" 1'22" 1'30"

Tape

Bass Flute

remove bass flute from lips. once removed, begin humming without instrument. (Should sound as if you're just humming to yourself.)

Instrument back

D#

Embouchure glissando from held top note of multiphonic to a G

gliss.

lento vibrato

mp mf p mp pp mp

(This passage refers to the earlier air and whistle tone passage. This time using different types of pizz.)

**Although no rhythmic durations have been set for these pizz clusters, you should make sure to leave spaces for tape only where indicated.**

Tape series of pizz 1'40"↑

Tape only

Tape only 2'00"

Tape

Bass Flute

lip pizz- with breath

tongue pizz

*ff* *ff* *pp*

tape only 2'00" 2'10" 2'15" 2'25" 3'00"

Tape

Bass Flute

breath leading into pitch

airy tone

try to taper off the multiphonic so that only one note remains, and then breath only

move to and from multiphonics as smoothly as possible. Producing a soft pulsating effect.

*p* *mp* *p* *mp* *p*

tiny trill movement as smooth as possible

**Sample page only**

3'15" 3'30" 3'40" 4'00"

Tape

Bass Flute

Try to immitate the sense of pulsating in the tape

multiphonic just fades out leaving c-sharp

(this dynamic marking for all notes in this passage)

*mp* *mf* *mf* *mp* *p*