

Notes

Staff and Note heads



= The centre staff line indicates to look straight ahead.

In between the centre staff line and the upper staff indicates to look ca. 30 degrees to the right.

In between the centre staff line and the lower staff indicates to look ca. 30 degrees to the left.

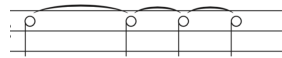
The upper staff line indicates to look ca. 80 degrees to the right, whilst the lower staff line indicates to look ca. 80 degrees to the left.



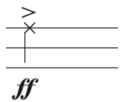
= Black note heads indicate closed mouth.



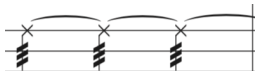
= Half-rounded note heads indicate half-open mouth (only used in bar 11-12).



= Round note heads indicate mouth wide open.



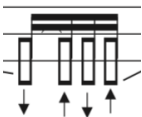
= Clapping the beak together fast and hard, causing the beak to make a short tremolo on its own.



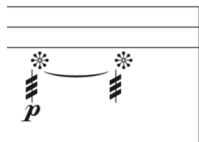
= Beak tremolo, played with the jaw. Let the beak bounce up from the lower teeth with a minimum of movement by the jaw.



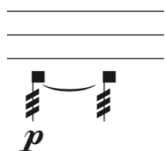
= Fast tremolo on the edge of the other players beak. Apart from measure 31, this occurs in an interlocking formation where player 2 bites the upper beak of player 1, while player 1 bites the lower side of player 2's beak. It is necessary that player 1 opens the beak wide a microsecond before player 2's action start.



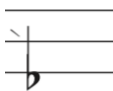
= Scraping with the chin on the other persons shoulder blade, where a resonating surface is placed.



= Hand whistle, attached to the thigh under the pants. Placed on right thigh of player 1 and left thigh on player 2.
The playing should be subtle, with a minimum movement.



= Knee whistle, attached on the inner side of knee and played by clapping the knees together.
A with the hand-whistle, play with a minimum of movement.



= Place the beak by the other players' right ear bell, before the ensuing action on the next beat.
The designation "right" is always from the perspective of the player who is playing.
The reverse symbol denotes the left ear.



= Bite the right ear bell of the other player, causing it to resonate.
The reverse symbol denotes the left ear.



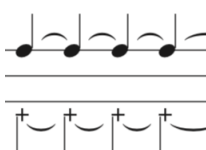
= Bite the right ear bell rapidly.



= Strike the bell that is placed on the other players' beak with a quick down-up motion of the lower jaw.



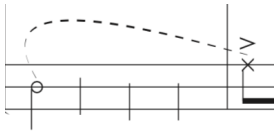
= Indicates that the other player is striking the bell on top of your beak, meaning that you must place your beak underneath his/hers.



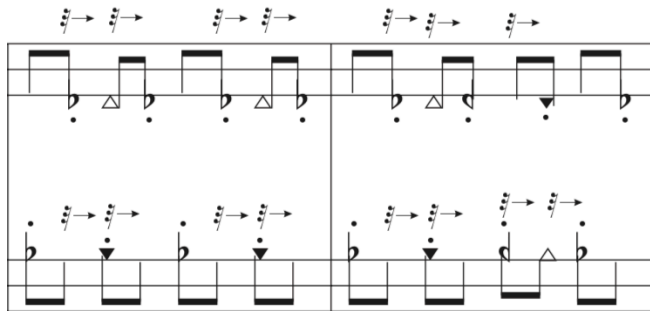
= A plus sign underneath the staff indicates to turn on the bird heart.

Movement

All head movements are instantaneous, without being hectic, unless a rounded arch shape is prescribed, as explained below.



= A stippled slur indicates an arch-like movement, performed by first tilting the head up fast so that the beak points towards the sky, and then turning and lowering it towards the designated arrival point.



= In section E, the two players strike each other's ear and beak bells interchangeably, which requires a high degree of coordination. For want of a better way to notate the implied movements at present, a small 32nd rest with an arrow above a note head indicates that as soon as the action on the beat has happened, one moves immediately to where the next action will happen. It is great if the head movements of the two performers can appear to be instantaneous and synchronised.

A $\text{♩} = 74$ **Diomedeidæ***Head movements as instantaneous
as possible without being hectic.*

Musical score for section A, measures 1-8. The score is written for two staves. The top staff contains a melody with eighth and sixteenth notes, often beamed together. The bottom staff contains a bass line with quarter and eighth notes. The time signature changes from 4/4 to 2/4 at measure 5 and back to 4/4 at measure 7. The measures are grouped by vertical bar lines.

B

11

Musical score for section B, measures 11-15. The score is written for two staves. The top staff features a melody with eighth notes and rests, marked with *f* (forte) and *p* (piano) dynamics. The bottom staff has a bass line with quarter notes and rests. The time signature changes from 4/4 to 2/4 at measure 13 and back to 4/4 at measure 15. Double bar lines with repeat dots are used to indicate repeated rhythmic patterns.

16

Musical score for section B, measures 16-19. The score is written for two staves. The top staff continues the melody with eighth notes and rests, marked with *f* and *p* dynamics. The bottom staff features a bass line with quarter notes and rests, marked with *ff* (fortissimo) at the beginning. The time signature is 4/4. A dashed line in the bottom staff at the end of measure 19 indicates a continuation or a specific performance instruction.

C

21

Arch-like movement, point the beak upwards fast, and lower it down slowly while turning.

28

D

35

41

Open beak a split of a second
before the downbeat.

48

E

55

Moving in a big arch from right side of
head to left side.

61

68

Staying on the right side,
moving the head up and down
in an arch-like shape.

Staying on the right side,
moving the head up and down
in an arch-like shape.

x4

F

75

Both players rest their beak
on the lower part
of the other players' neck.

Beak tilted down
against shoulder.

Both players rest their beak
on the lower part
of the other players' neck.

Gentle.

85

Beak tilted down against shoulder.

Both players rest their beak on the lower part of the other players' neck.

96

Arch-like movement, point the beak upwards fast, and lower it down slowly while turning.

Place the beak gently on top of that of player 1.

Place beak gently on top of that of player 2.

106

Place the beak gently on top of that of player 1.

ritardando