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SEHYUNG KIM

IGNITION

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for bass flute, bass clarinet, cello and double bass

Graz • 2014

Commissioned by „impuls“, www.impuls.cc
First performed in the framework of „Text in Sound“
11.08.2014, Graz
Text: Alexander Micheuz

ALEXANDER MICHEUZ

«*2 Tage Euphorie. Dekonstruktion eines akuten Zustandes***»**

1 Vorausgesetzte Energie

Ignition. Wer zündet das Triebwerk? Verspätet zündete ich das Triebwerk. Bin ich eine Rakete? Ich bin eine Rakete. Oder bin ich das Racket? Oder bin ich beides? Ich bin beides. Oder bin ich Spieler des Jahres? Ich bin Spieler des Jahres. Oder bin ich der Satz, das Aufschlagsspiel, das Netz, die Linie? Ich bin alles. Ich bin die Kommandozentrale, ich bin der Impuls, ich bin das Spielfeld, ich bin die im Detail ausformulierten, ausgeklügelten Spielregeln, ich bin die ausführende Hand. Ich bin die Menschheit. Bin ich die Menschheit? Was bin ich noch? Ich bin das Wasser, ich bin das Meer zwischen den Kontinenten, ich bin das Land, ich bin die Klippe. Ich bin der Regen, ich bin die Regel, ich bin der Coitus, ich bin der Erguss, ich bin die Eizelle. Was bin ich noch? Bin ich noch da? Ich bin da.

2 Das Kontrastmittel

Ich bin am Boden, ich bin kaputt, ich bin so entsetzlich kaputt. Ich bin zerstört, ich bin umflort vom Geruch des Verwesenden, des Gewesenen, geblendet vom Erbleichen der Leichen, ich bin das Ende, ich bin am Boden, fleischreißend verbeiße ich mich in den eigenen Eingeweiden; hier die Weinenden, dort das Kreisende, die Kreischenden, die Schreienden, die von mir weg Eilenden : soviel zur selbstmörderischen Tat.

3 Der euphorisierte Zustand

Hände verlieren, Kopf verlieren, Verstand verlieren, ist das schön
Sich dehnender Brustkorbumfang bis zum Aufplatzen der Operationsnaht, ist das schön
Beim Tanzen am elektrischen Seil verstauche ich mir nur das Bein, ist das schön
Mein Kopf verschwimmt im Auge des Betrachters aus Höhenangst, ist das schön
Am Schwebebalken zwischen den Klippen, ist das schön
Die Rotationsgeschwindigkeit um die eigene Achse nimmt besorgniserregend gesichtsverzerrende Züge an, ist das schön
Mein Kopf verschwimmt im Auge des wilden Orkans, ist das schön
Mein Kopf verschwimmt im Auge des unmittelbaren Geschehens, ist das schön
Ich habe keine Kontrolle mehr, ist das schön

4 Runner's High, floating in the sky, in nackter full mentaler Ekstase

Euphorisches Wortfeld, elektrisiert, flirrend, kleinstteilig, konsistent angeordnet, in einem mittig zentrierten Block aus Worten, dicht, unheimlich konzentriert:

SickAbstrichKonzentrischTunnelSicht
Simultan sich ereignendes Aufblicken
Und Absehen von sich
StreckDichClownMehrGehtNicht

Ich habe alle 25 Hände voll zu tun, mich zusammenzuhalten, die Gedanken voller Kopf
Ich werde gezogen, nein, ich ziehe mich, nein, es zieht mich etwas
Ich streife durch die Nacht, nein, es schiebt mich durch die sternenklare Dunkelheit

Ich esse exzessiv	Ich bin hellwach	Ich bin komatös
Ich schlafe nicht	Ich bin im Auge des Orkans	Ich trinke nicht
Ich fliege tief	Ich sehe nichts	Ich bin leer
Ich träume nicht	Ich esse tagelang nichts	Ich nehme wahr,
Ich renne schnell	Ich lache nicht	ich weiß nicht was
Ich streife durch die Nacht	Ich bezahle für alles	Ich schwebe schwer
Ich bin alarmiert	Ich reite durch den Tag	Ich bin nicht durstig

5 Remission

Nichts anderes, wie soll ich sagen, als mich überm Wasser schwerelos zu halten,
nichts anderes, wie soll ich sagen, als mich anzuhalten
nichts anderes, als, wie soll ich sagen, als mich selbst zu fassen
bin ich völlig aus der Form geraten
Ich verliere mich in Alliterationen ich fabriziere mich nur noch rhythmisch selbsttätig instinktiv ungeprüft primitiv assoziativ: saftig: sprachlich
Hyper, hyper, hypermanisch wie nie
wird es Nacht am Centrecourt, Flutlicht, Schlaglicht auf mich und den Rest der Welt und ihre Erscheinungen, good and evil vs. me:
Ich bin die sich unerbittlich bis zum Ende des Flutlichts durch Stromausfall clinchenden Akteure, die gerade jetzt, also erschöpft, auf ihren Pausenbänken sitzen und sich selbst verloren mit ihren verschwitzten weißen Handtüchern Luft zufächern, in den halben Minuten ihrer Pausenzeit, ich bin die Menschenhaut, die sich um den Globus spannt, ich bin auch die mit Messern bewaffneten Zuschauer auf den Rängen, die im Falle eines Spielabbruchs zum Einsatz kommen werden, an der Haut ritzen wollen, die mit ihren zugespitzten Messern werfen werden, später ergibt sich dadurch ein schreckliches Schlachtfeld, was zu verhindern ist, das, wie stillschweigend vereinbart, ist schließlich Aufgabe des Schiedsrichters, ich bin der Schiedsrichter, ich aber bin auch die Rakete. Welche Rakete? Die Rakete, die das Match verlassen wird, die Rakete, die das Spielfeld weit hinter sich zurücklässt, im Rauch, die alle Regeln durcheinander bringt am versengten Spielfeldrasen, die Rakete, die abgeht, wenn es niemand anders erwartet hat, der Start der Rakete, ein zeitlich genau getimtes, vorhersehbares Phänomen, diese Rakete, der jetzt alle völlig verdutzt und verdattert hinterher blicken, alle die mit Gaffer-Tape mundtot gemachten, geifernden Gaffer, die ihre Messer schon längst wetzen zwischen ihren Schleifbeinen, die Rakete, die alles hier zum Kippen bringt, diese Rakete, die bin ich.

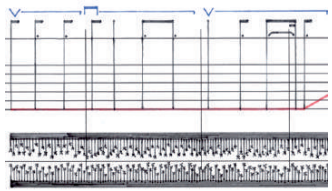
6 Abschwall, Ende und jetzt: Epilepsie

Ich bin die bis zum Erbrechen agile, pharmazeutisch angetriebene Maus im Haus, ich bin in der Falle, ich bin die Falle, ich bin der Kammerjäger, die Kammerjägerin, ich bin die harmlose Maus in meinem Haus, ich bin mir selbst in die tödliche Falle geraten, in die sogenannte Schlagfalle, in die kurz und kalt zuschnappende Schlagfalle, die Falle, die ich gewesen bin, mit meinem hart zuschnappenden Eisenmaul, jetzt bin ich eine Fliege, eine Fliege, die sich kurz auf den Mauskadaver gesetzt hat, in dem ich einkostümiert war, nun bin ich die Kadaver-Fliege, die anhebt zum Flug, zum Gleitflug durch den Schichtbetrieb, so bereite ich meinen Absprung vor, jetzt bin ich der Bungee-Jumper von der höchsten Brücke, schon bin ich der Fisch im Wasser, der nach mir schnappt, der an meinem Fuß nagt, während ich leblos treibe auf offenem Wasser, am sich weitenden Meer. Bin ich der Killer? Ich bin der Killer. Ist das die Leiche? Ich bin die Leiche.
Ich bin da. Bin ich noch da? Was bin ich noch? Ich bin die Eizelle, ich bin der Samenerguss, ich bin der Coitus, ich bin die Regel, ich bin der Regen. Ich bin die Klippe, ich bin das Land, ich bin das Meer zwischen den Kontinenten, ich bin das Wasser. Was bin ich noch? Bin ich die Menschheit? Ich bin die Menschheit. Ich bin die ausführende Hand, ich bin die im Detail ausformulierten, ausgeklügelten Spielregeln, ich bin das Spielfeld, ich bin der Impuls, ich bin die Kommandozentrale. Ich bin alles. Oder bin ich der Satz, das Aufschlagsspiel, das Netz, die Linie? Ich bin Spieler des Jahres. Oder bin ich Spieler des Jahres? Ich bin beides. Oder bin ich beides? Oder bin ich das Racket? Ich bin eine Rakete. Bin ich eine Rakete? Verspätet zündete ich das Triebwerk. Wer zündet das Triebwerk? Ignition.

Performing notes
Bass Flute
1. Vorausgesetzte Energie

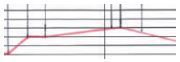
The staff system devided on 3 sections:

1. Breath control
2. Breath intensity
3. Fingering

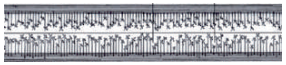


1. Breath control 

Basicly this parameter divided into 2 sections:
1. (ex)- inhale
2. Breath rhythm
Improtant, that the performer should ex- and inhale with a normal lip position. It means, that during the inhaling there should be only breath sound.
And vice versa: when the flutist exhaling, there should be normal sound

2. Breath intensity 

There are 6 different levels (dynamics) of breathing (from up to down):
1. extremely strong
2. very strong
3. strong
4. normal (usual)
5. weak
6. very weak

3. Fingering 

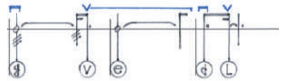
The notationt is approximate. All notes with a stems down should be played with a right hand. And all notes with stems up – with a left hand.
All notes with stems up should be performed as fast as possible with a randomly and very aggressively loud key clicks.
Sometimes the flutist could use the sustained octave key to play one octave higher. It is up to performer.

2. Das Kontrastmittel

The staff system devided on 2 sections:

1. Breath control
2. Phonetics

1. Breath control 



As in a previous movement, the breath control consists of 2 layers:

1. (ex)- inhale
2. Breath rhythm

But in this case the flutist should perform the whole movement with a closed embouchure (cover the embouchure hole with a lips).
The rhythm is notated conditionally, that indicates, that during this time, the performed should have a time to pronounce the given letter.
When the «tremolo» sign appears under the letter «R», the flutist should play ordinary frullato.
When the «tremolo» sign appears under the letter «G», the flutist should play the throat frullato (as a french «R»)
Try to keep the mouth and lip position of given letter even when you should inhale.

2. Phonetics 

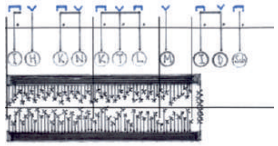
The latin letters in the circle indicate the exact letter which the performer should to pronounce into the instrument.
Important, that the letters should be pronounced in a german transcription.

3. Der euphorisierte Zustand

The third movement basicly is a mix between the 1st and 2nd movements. If in the first movement the breath was passiv but the fingers were active and in the second movement the breath was active and fingers were passive, this movement unites two previous movements together so, that the breath rhythm and fingers both are avtive.

The staff system devided on 3 sections:

1. Breath control
2. Phonetics
3. Fingering



1. Breath control

Basicly do the same as in the previous second movement – pronaunce the given letters into the instrument (closed embouchure).

2. Phonetics

The same as in the 2nd movement.

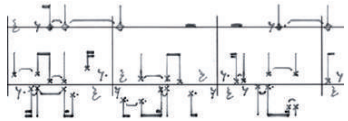
3. Fingering

The same as in the 1st movement: as fast as possible with a randomly and very aggressively loud key clicks.

4. Runners High, floating in the sky, in nackter full mentaler Ekstase

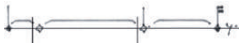
Before the playing the fourth movement the flutist should remove the headjoint from the bass flute.
During the whole movement whistle into the body of flute in a following position:





Basicly the staff system divided into 2 sections:

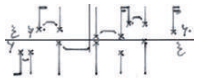
1. Whistling
2. Fingering

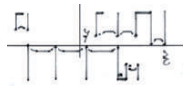
1. Whistling 

The whistling pitch is up to performer. It could be also be a unisono with a Bass Clarinet player.

1. Fingering

The notes that are in this movement are also approximate. So the pitch is up to the performer.
But better to klick those keys, that produce the less pitch but more a clicking sound.

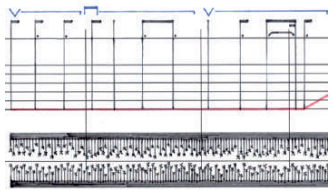
The notes with a cross heads should be play with clicking sound: 

The notes with a small heads should be without attaca (the normal pressed key): 

Performing notes
Bass Clarinet
1. Vorausgesetzte Energie

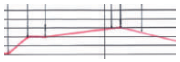
The staff system devided on 3 sections:

1. Breath control
2. Breath intensity
3. Fingering

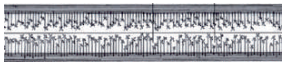


1. Breath control 

Basicly this parameter divided into 2 sections:
1. (ex)- inhale
2. Breath rhythm
Improtant, that the performer should ex- and inhale with a normal lip position. It means, that during the inhaling there should be only breath sound.
And vice versa: when the clarinetist exhaling, there should be normal sound

2. Breath intensity 

There are 6 different levels (dynamics) of breathing (from up to down):
1. extremely strong
2. very strong
3. strong
4. normal (usual)
5. weak
6. very weak

3. Fingering 

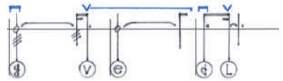
The notationt is approximate. All notes with a stems down should be played with a right hand. And all notes with stems up – with a left hand.
All notes with stems up should be performed as fast as possible with a randomly and very aggressively loud key clicks.
Sometimes the clarinetist could use the sustained thumb hole key to play one and half octave higher. It is up to performer.

2. Das Kontrastmittel

The staff system devided on 2 sections:

1. Breath control
2. Phonetics

1. Breath control 



As in a previous movement, the breath control consists of 2 layers:

1. (ex)- inhale
2. Breath rhythm

But in this case the clarinetist should perform the whole movement without mouthpiece and with a closed embouchure.
The rhythm is notated conditionally, that indicates, that during this time, the performed should have a time to pronounce the given letter.
When the «tremolo» sign appears under the letter «R», the clarinetist should play ordinary frullato.
When the «tremolo» sign appears under the letter «G», the clarinetist should play the throat frullato (as a french «R»)
Try to keep the mouth and lip position of given letter even when you should inhale.

2. Phonetics 

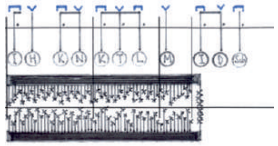
The latin letters in the circle indicate the exact letter which the performer should to pronounce into the instrument.
Important, that the letters should be pronounced in a german transcription.

3. Der euphorisierte Zustand

The third movement basicly is a mix between the 1st and 2nd movements. If in the first movement the breath was passiv but the fingers were active and in the second movement the breath was active and fingers were passive, this movement unites two previous movements together so, that the breath rhythm and fingers both are avtive.

The staff system devided on 3 sections:

1. Breath control
2. Phonetics
3. Fingering



1. Breath control

Basicly do the same as in the previous second movement – pronaunce the given letters into the instrument (closed embouchure; mouthpiece off).

2. Phonetics

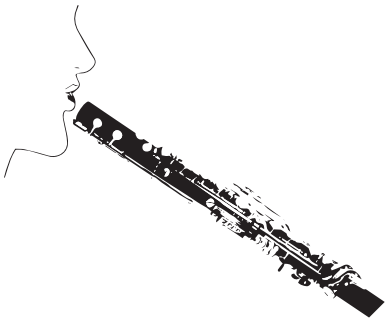
The same as in the 2nd movement.

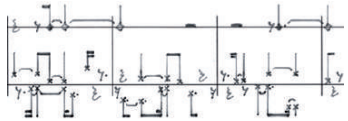
3. Fingering

The same as in the 1st movement: as fast as possible with a randomly and very aggressively loud key clicks.

4. Runners High, floating in the sky, in nackter full mentaler Ekstase

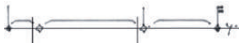
Before the playing the fourth movement the clarinet player should remove the neck assembly from the bass clarinet.
During the whole movement whistle into the body of clarinet in a following position:





Basicly the staff system divided into 2 sections:

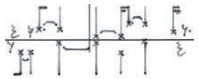
1. Whistling
2. Fingering

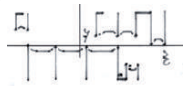
1. Whistling 

The whistling pitch is up to performer. It could be also be a unisono with a Bass Flute player.

1. Fingering

The notes that are in this movement are also approximate. So the pitch is up to the performer.
But better to klick those keys, that produce the less pitch but more a clicking sound.

The notes with a cross heads should be play with clicking sound: 

The notes with a small heads should be without attaca (the normal pressed key): 

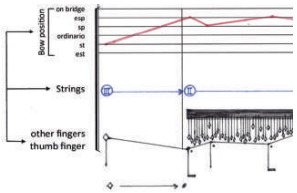
Performing notes

Cello / Double Bass

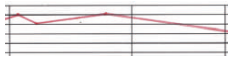
1. Vorausgesetzte Energie

The staff system devided on 3 sections:

1. Bow position
2. Strings
3. Fingering



1. Bow position



The are 6 different bow positions (from up to down):
1. play on the bridge
2. extreme sul ponticello
3. sul ponticello
4. normal position
5. sul tasto
6. extreme sul tasto

2. Strings



The romam numbers in the circle indicate the string on which the performer should to play.
Keep playing on the certain string until the next roman number.

3. Fingering



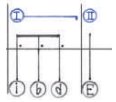
The notationt is approximate. All notes with a stems down should be played with a thumb finger.
All other notes with stems up should be performed as fast as possible with half pressed other fingers.

The following symbol means to move from the half pressed note to the normal pressed note: 

2. Das Kontrastmittel

The staff system devided on 3 sections:

1. Strings
2. Rhythm
3. Bow direction



1. Strings

The romam numbers in the circle indicate the string on which the performer should to play.
Keep playing on the certain string until the next roman number.

2. Rhythm 

The rhythm is notated conditionally. But it indicates, that during this time, the performed should have a time to draw a letter.

3. Bow direction 

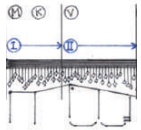
The letters are indicates that the performer should «draw» the given letters on the given string with a hard pressed bow.
During the performance, try to mute the strings with a left hand so, that the instrument doesn't resonance.

3. Der euphorisierte Zustand

The third movement basicly is a mix between the 1st and 2nd movements. If in the first movement the bow was passiv but the fingers were active and in the second movement the bow was activa and fingers were passive, this movement unites two previous movements together so, that the bow movement and fingers both are avtive.

The staff system devided on 3 sections:

1. Bow direction
2. Rhythm
3. Fingering



1. Bow direction

Basicly do the same as in the second movement – draw the given letters.

2. Rhythm



The same as in the 2nd movement.

3. Fingering



The same as in the 1st movement. Stems down - thumb finger. Stems up - other fingers.

4. Runners High, floating in the sky, in nackter full mentaler Ekstase

The fouth movement has 4 different parts. Basicly the staff system divided into 2 sections:

1. Strings
2. Fingering



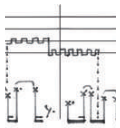
The notes that are in this movement are also approximate. So the pitch is up to the performer.
Also the notes that are at the first 10 bars could be on any strings – it is also up to the performer.

The notes with a cross heads should be play with attaca (tapping): 

The notes with a small heads should be without attaca (the normal pressed note): 

During playing first ten bars try to mute the strings with the right hand so, that they will not resonate.

From the bar 11 till the end of the piece the overpressure indicates on which strings the performer should play the notes:

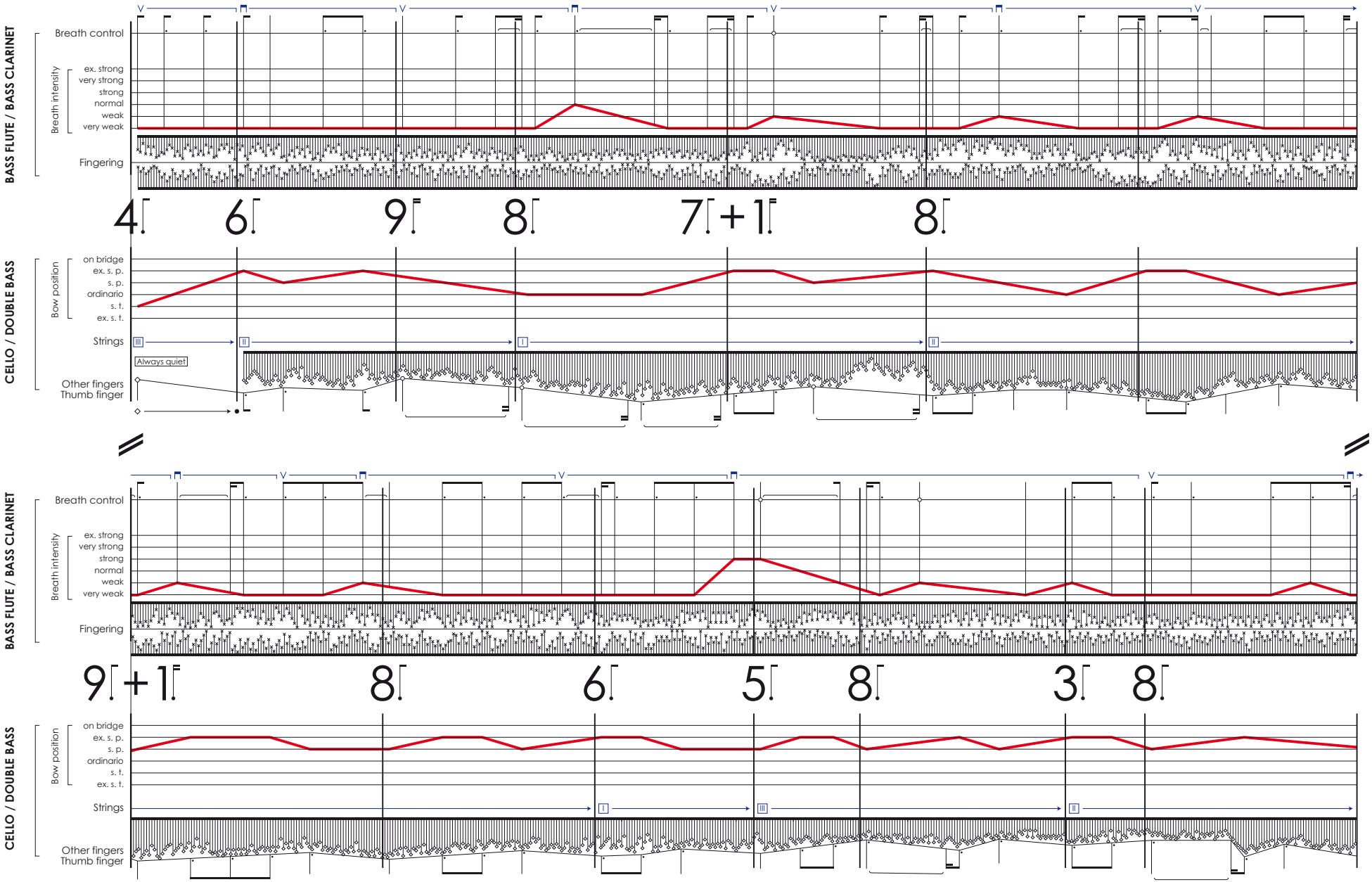


IGNITION

for bass flute, bass clarinet, cello and double bass

1. Vorausgesetzte Energie

Sehyung Kim
(2014 / rev. 2018)



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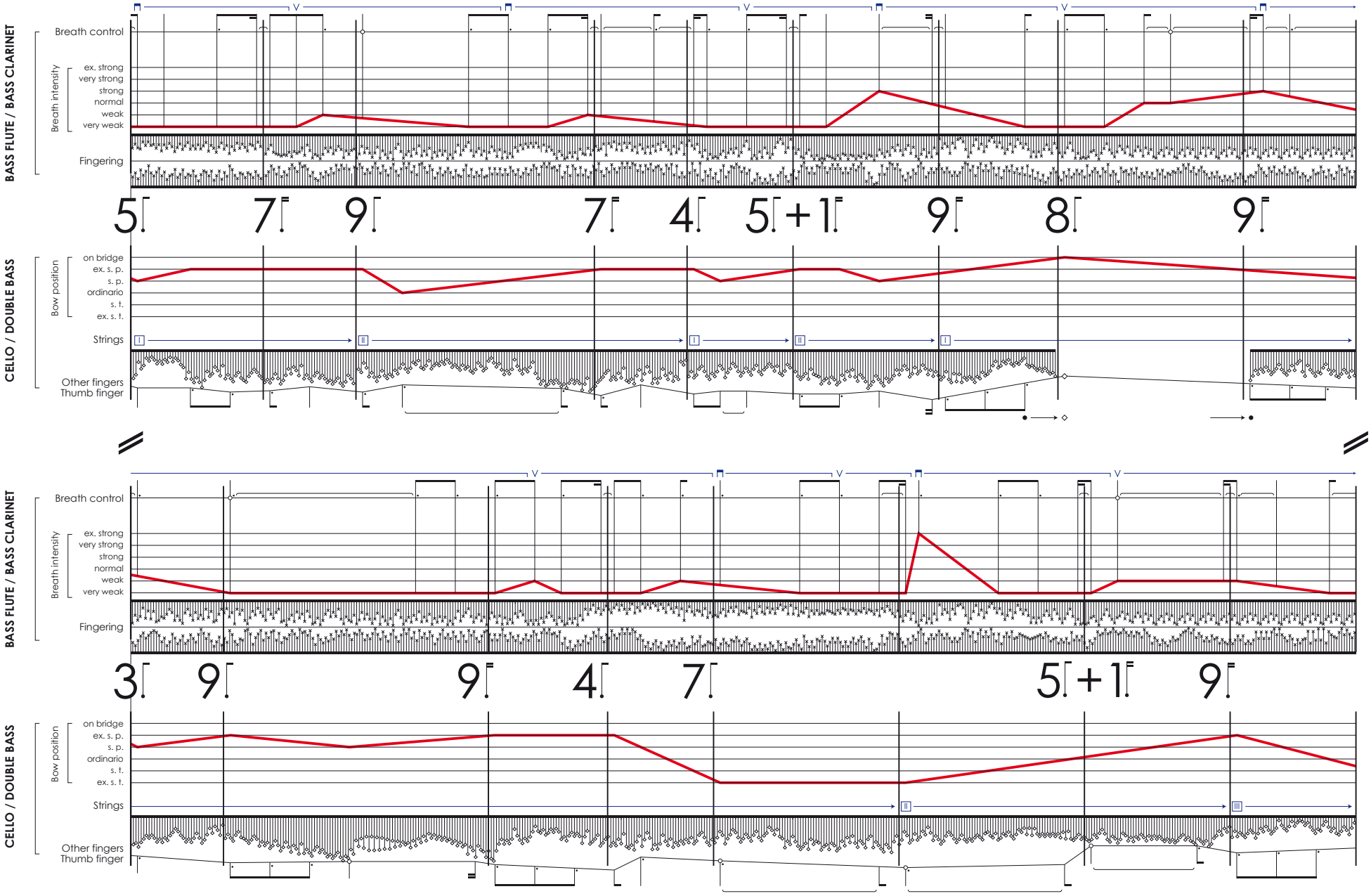
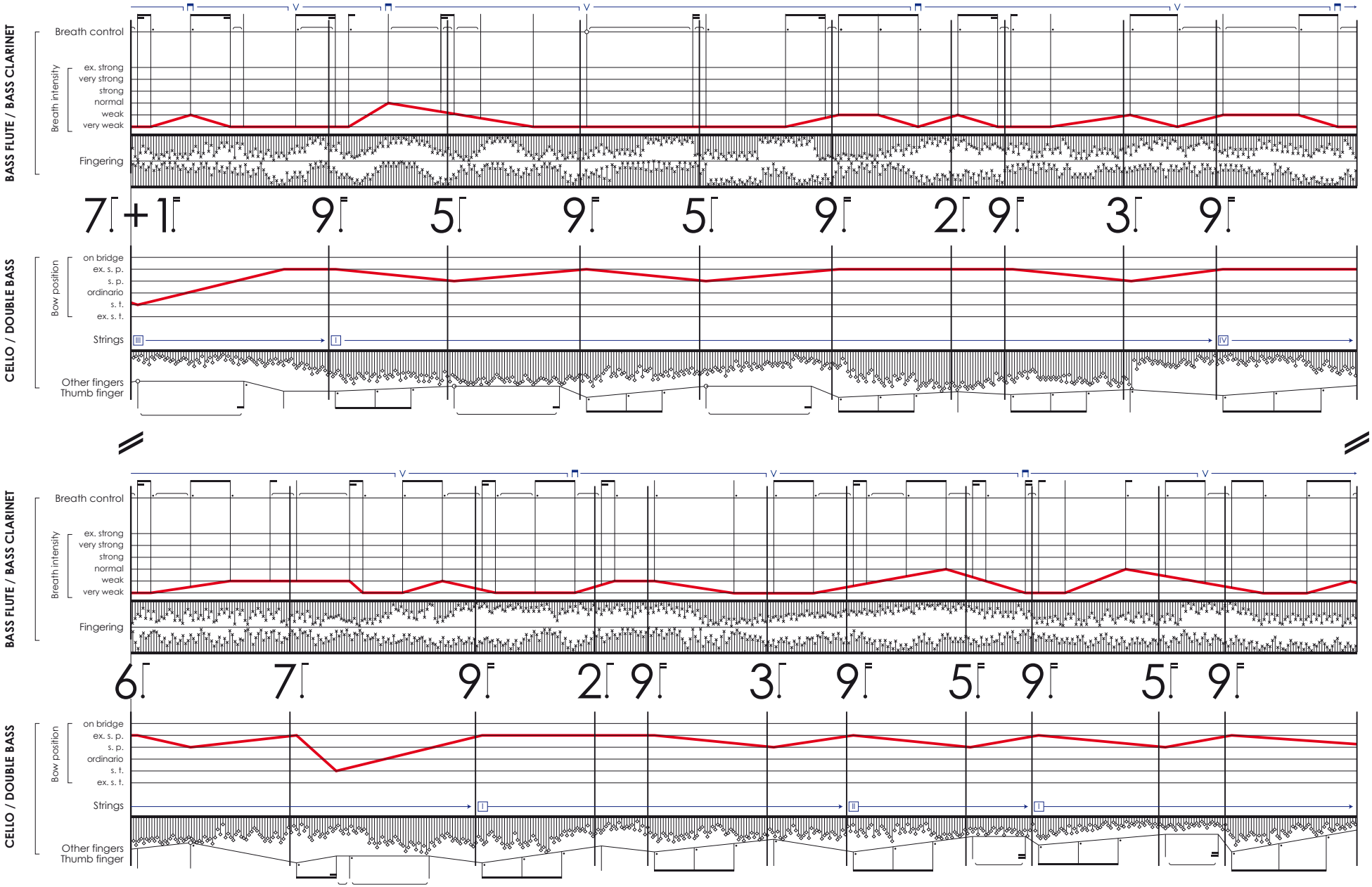
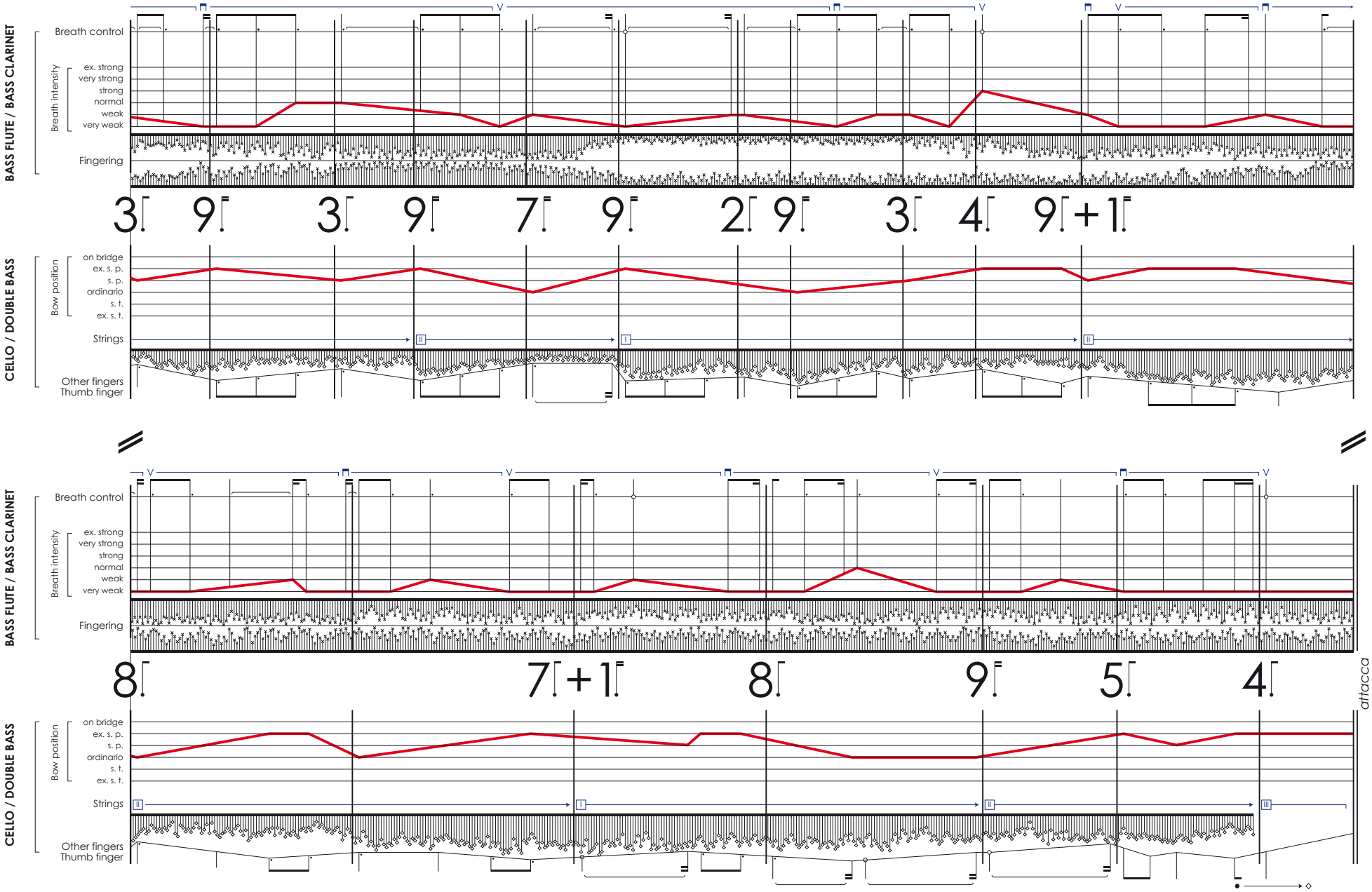
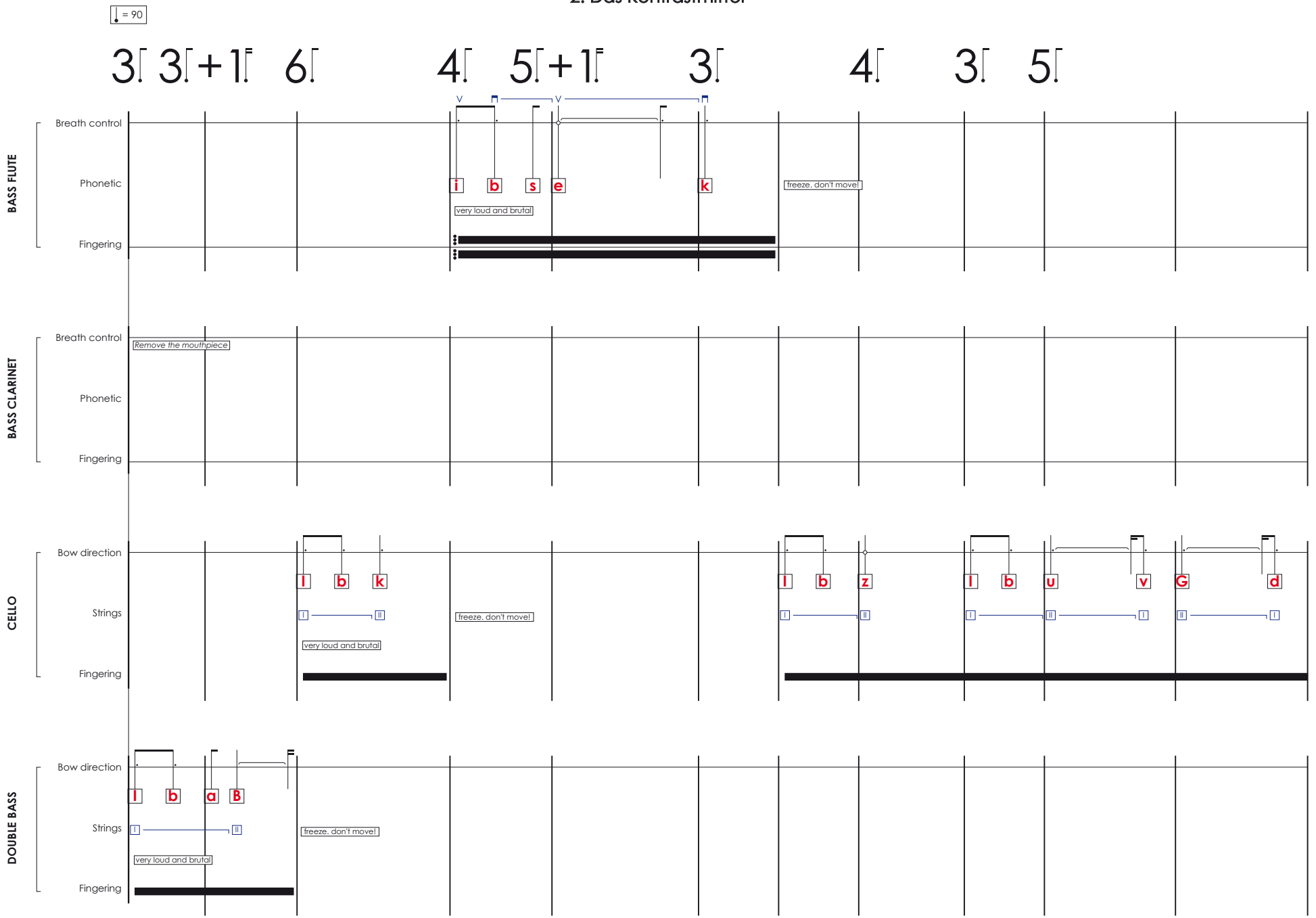
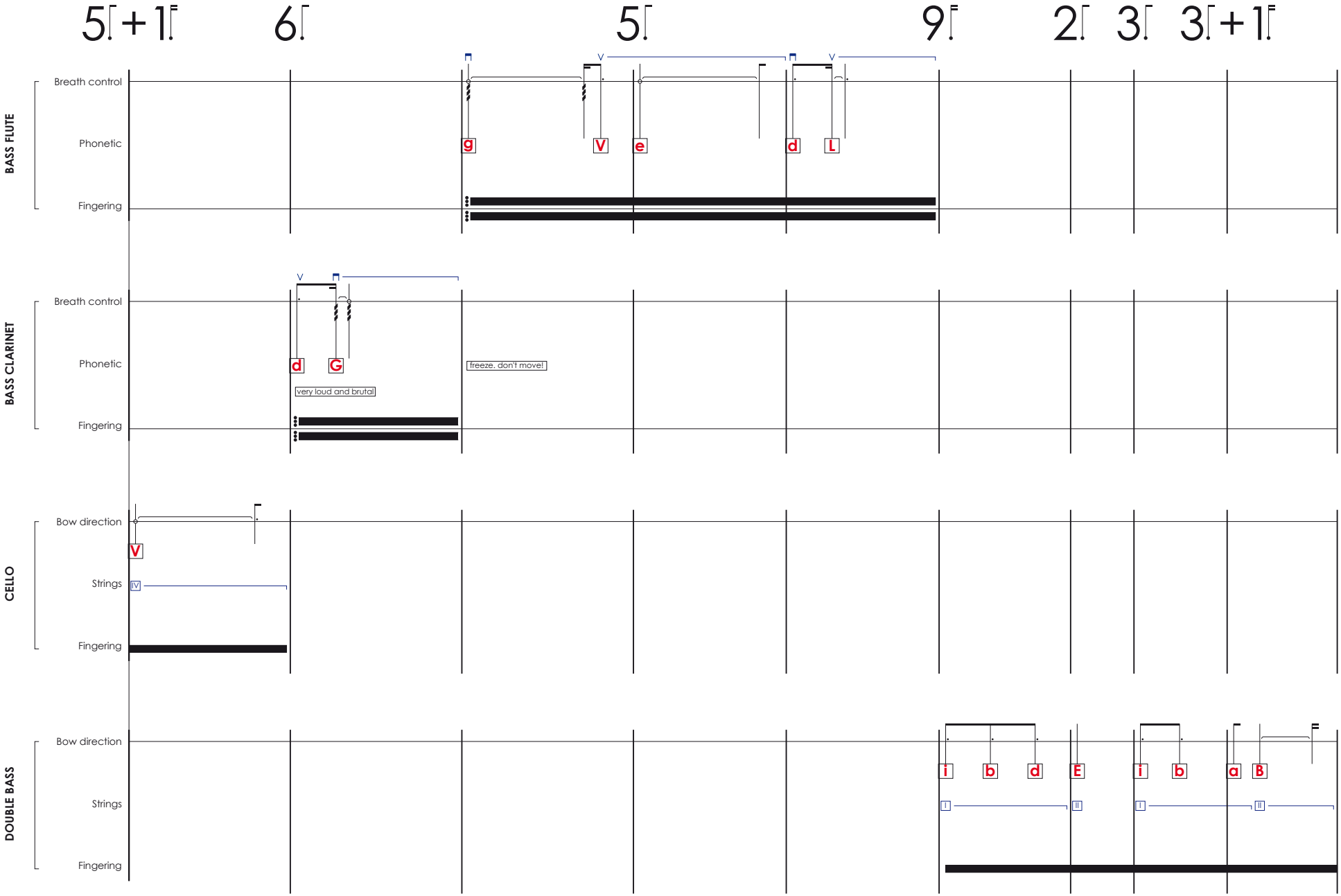

BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
5 7 9 7 4 5+1 9 8 9
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
Other fingers
Thumb finger
BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
3 9 9 4 7 5+1 9
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
Other fingers
Thumb finger

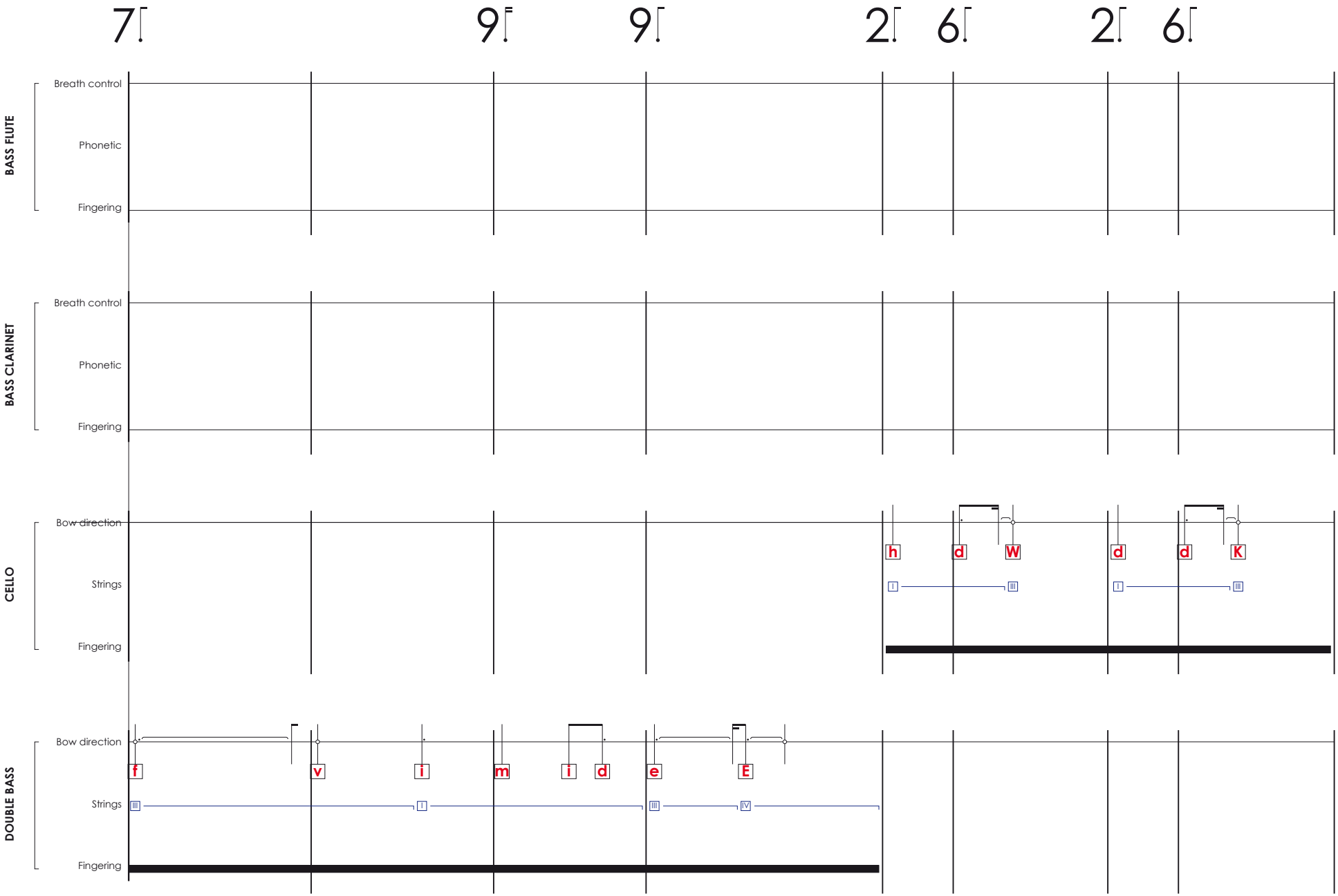

BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
7 + 1
9
5
9
5
9
2 9
3
9
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
III
I
IV
Other fingers
Thumb finger
BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
6
7
9
2 9
3
9
5
9
5
9
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
I
II
I
Other fingers
Thumb finger

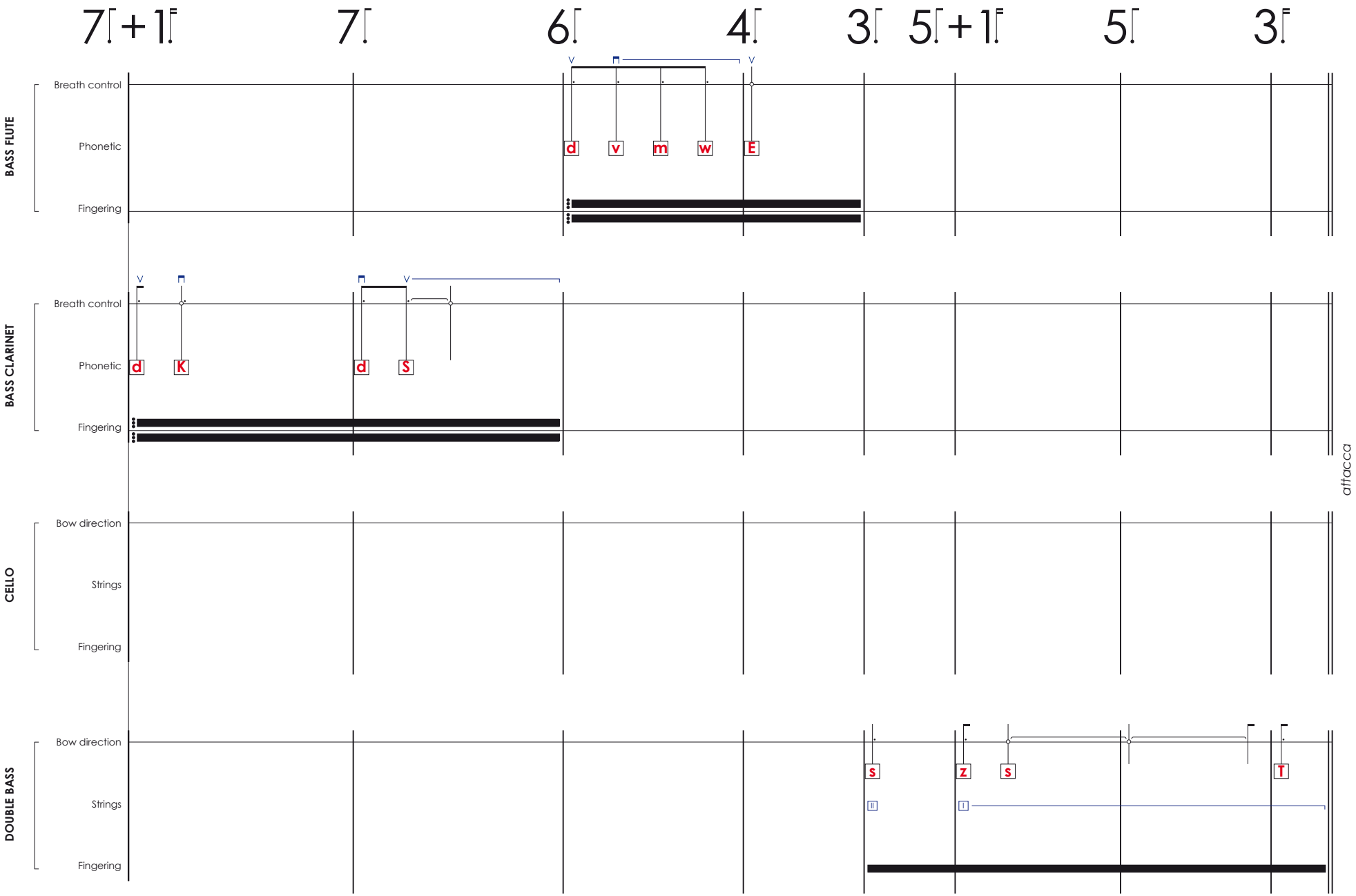

BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
3 9 3 9 7 9 2 9 3 4 9+1
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
Other fingers
Thumb finger
BASS FLUTE / BASS CLARINET
Breath control
Breath intensity
ex. strong
very strong
strong
normal
weak
very weak
Fingering
8 7+1 8 9 5 4
attacca
CELLO / DOUBLE BASS
Bow position
on bridge
ex. s. p.
s. p.
ordinario
s. t.
ex. s. t.
Strings
Other fingers
Thumb finger

2. Das Kontrastmittel

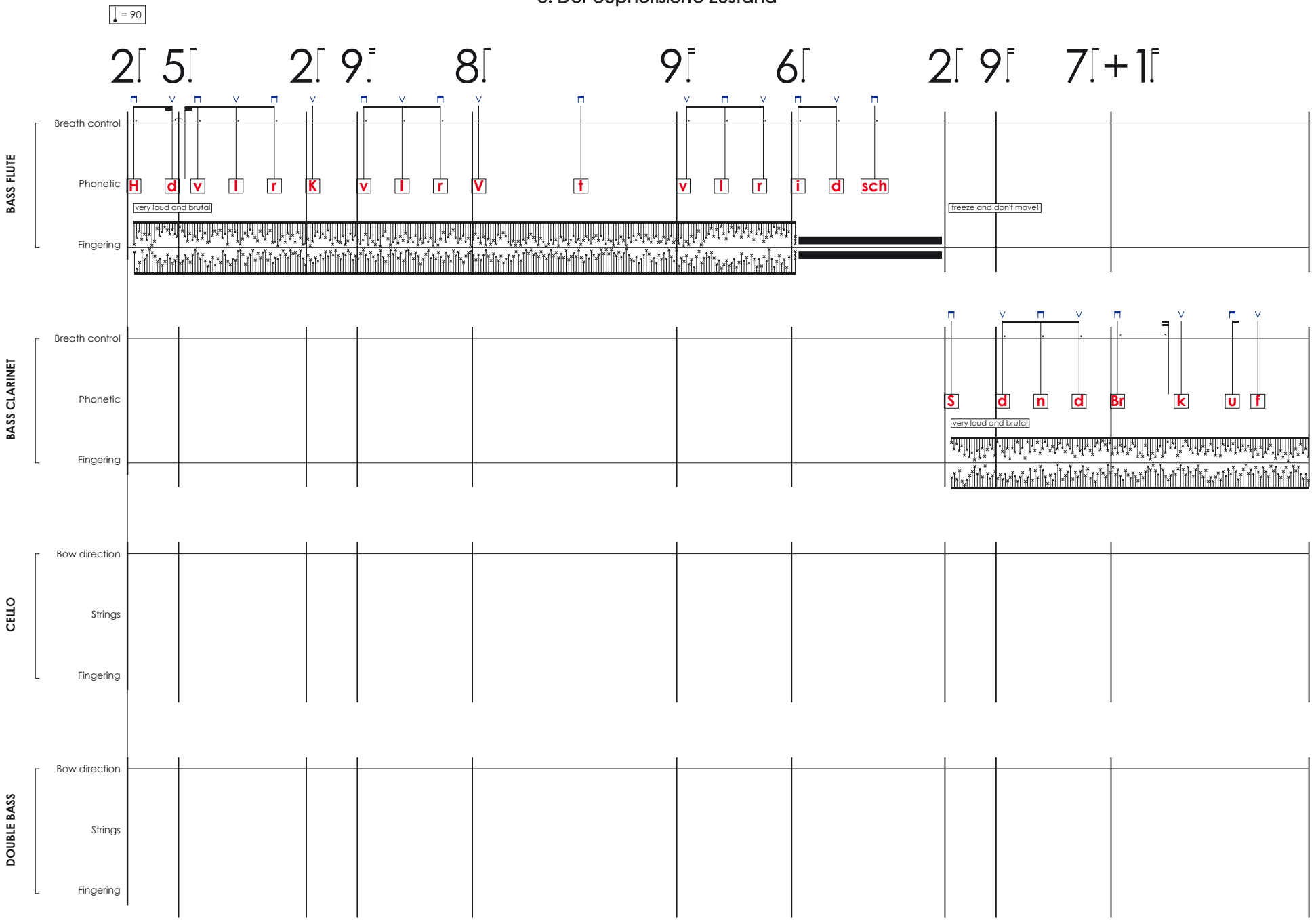


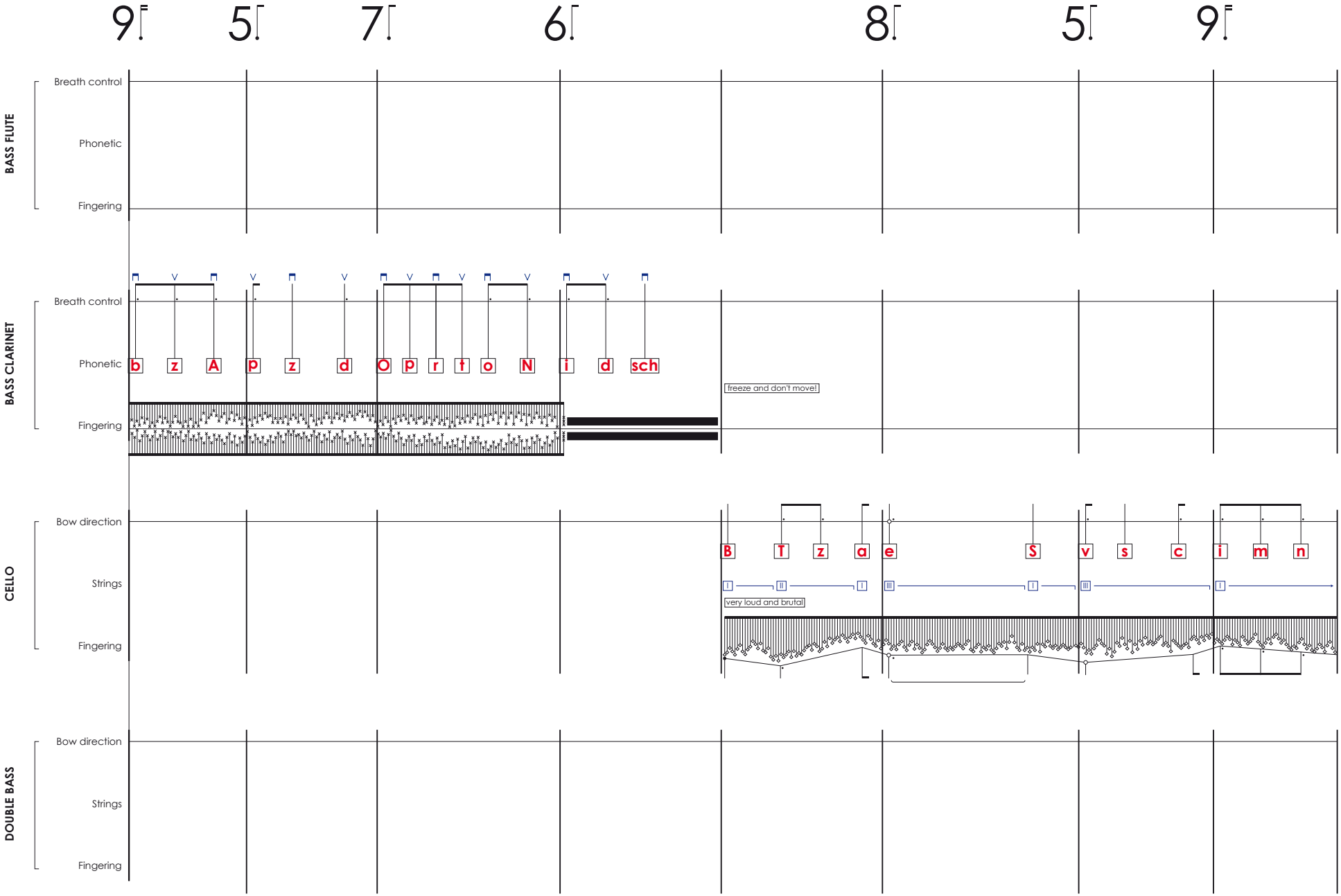

5 + 1
6
5
9
2
3
3 + 1
BASS FLUTE
Breath control
Phonetic
Fingering
g
V
e
d
L
BASS CLARINET
Breath control
Phonetic
Fingering
d
G
very loud and brutal
freeze, don't move!
CELLO
Bow direction
Strings
Fingering
V
IV
DOUBLE BASS
Bow direction
Strings
Fingering
i
b
d
E
i
b
a
B
I
II
I
II

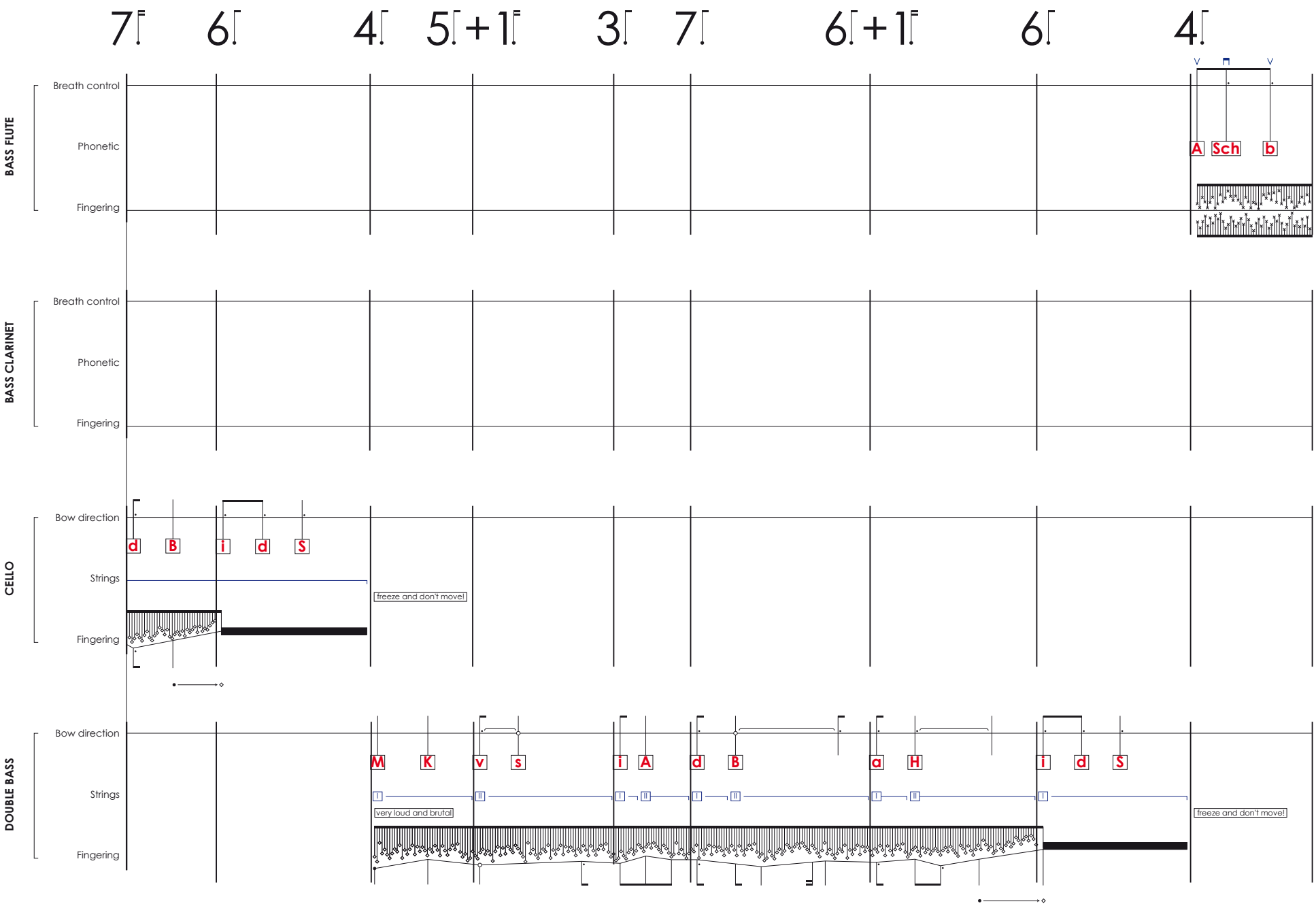

7
9
9
2
6
2
6
BASS FLUTE
Breath control
Phonetic
Fingering
BASS CLARINET
Breath control
Phonetic
Fingering
CELLO
Bow direction
Strings
Fingering
h
d
W
d
d
K
DOUBLE BASS
Bow direction
Strings
Fingering
f
v
i
m
i
d
e
E

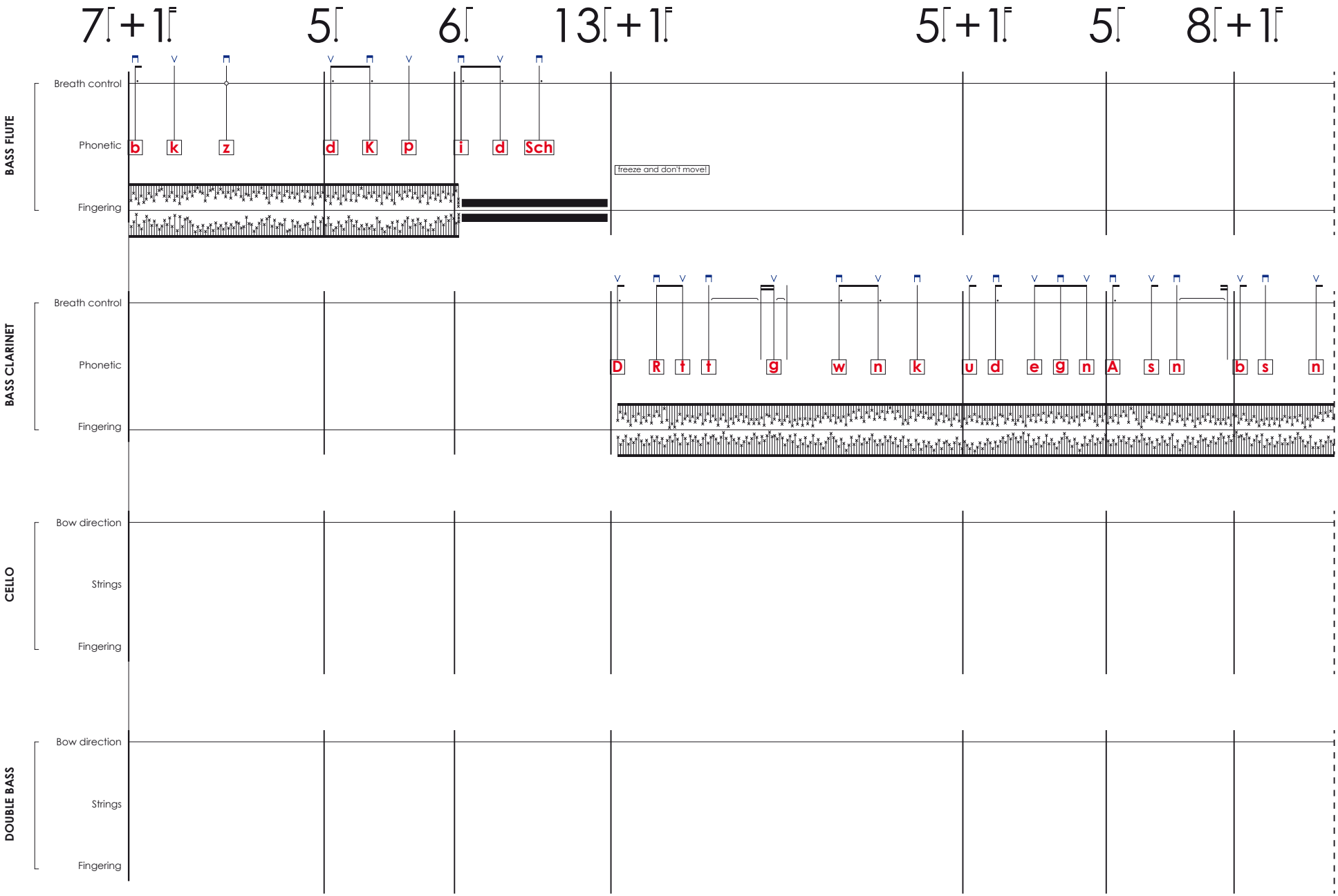

7/+1/
7/
6/
4/
3/
5/+1/
5/
3/
BASS FLUTE
Breath control
Phonetic
Fingering
d
v
m
w
E
BASS CLARINET
Breath control
Phonetic
Fingering
d
K
d
S
attacca
CELLO
Bow direction
Strings
Fingering
DOUBLE BASS
Bow direction
Strings
Fingering
s
z
s
T
II
I

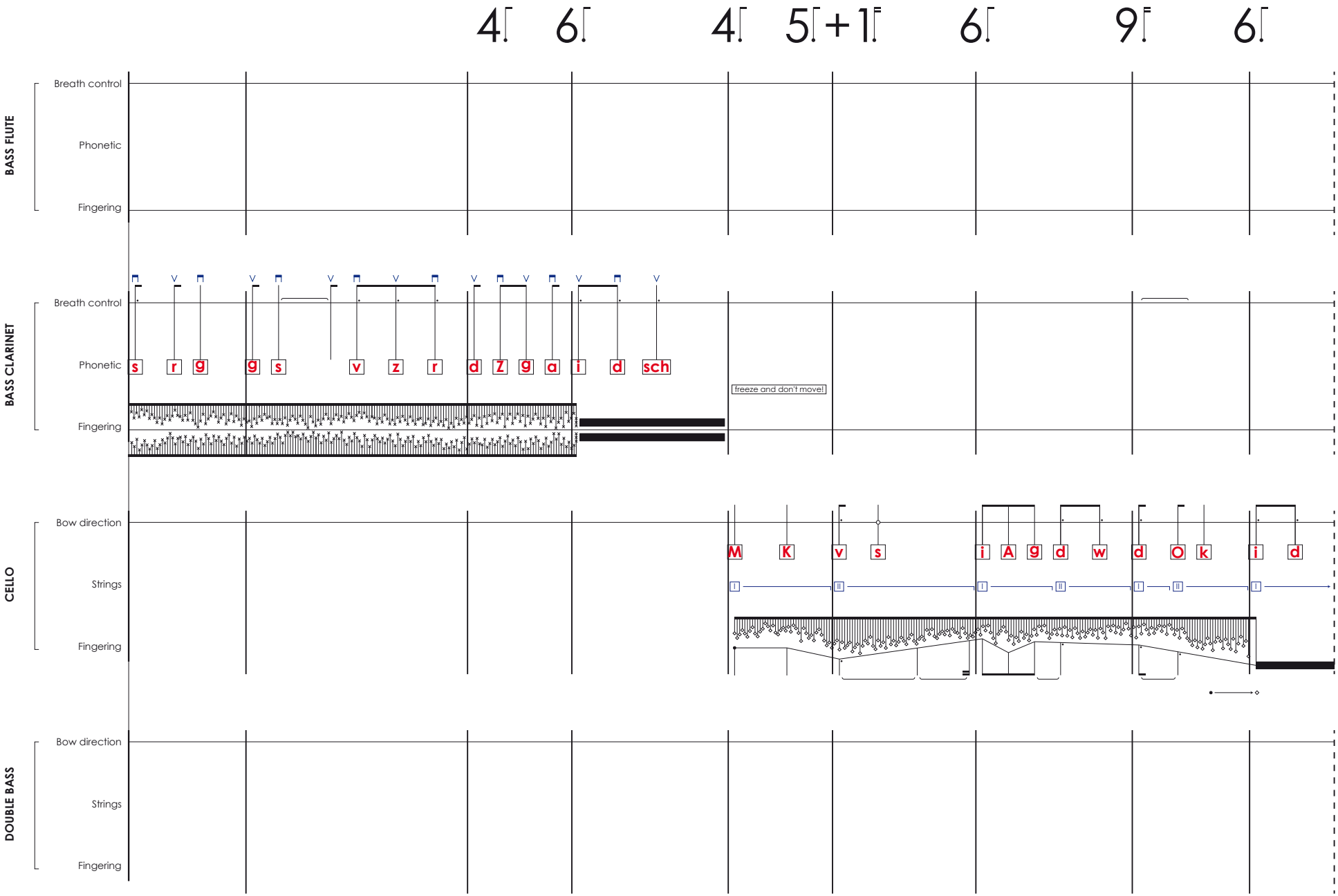
3. Der euphorisierte Zustand

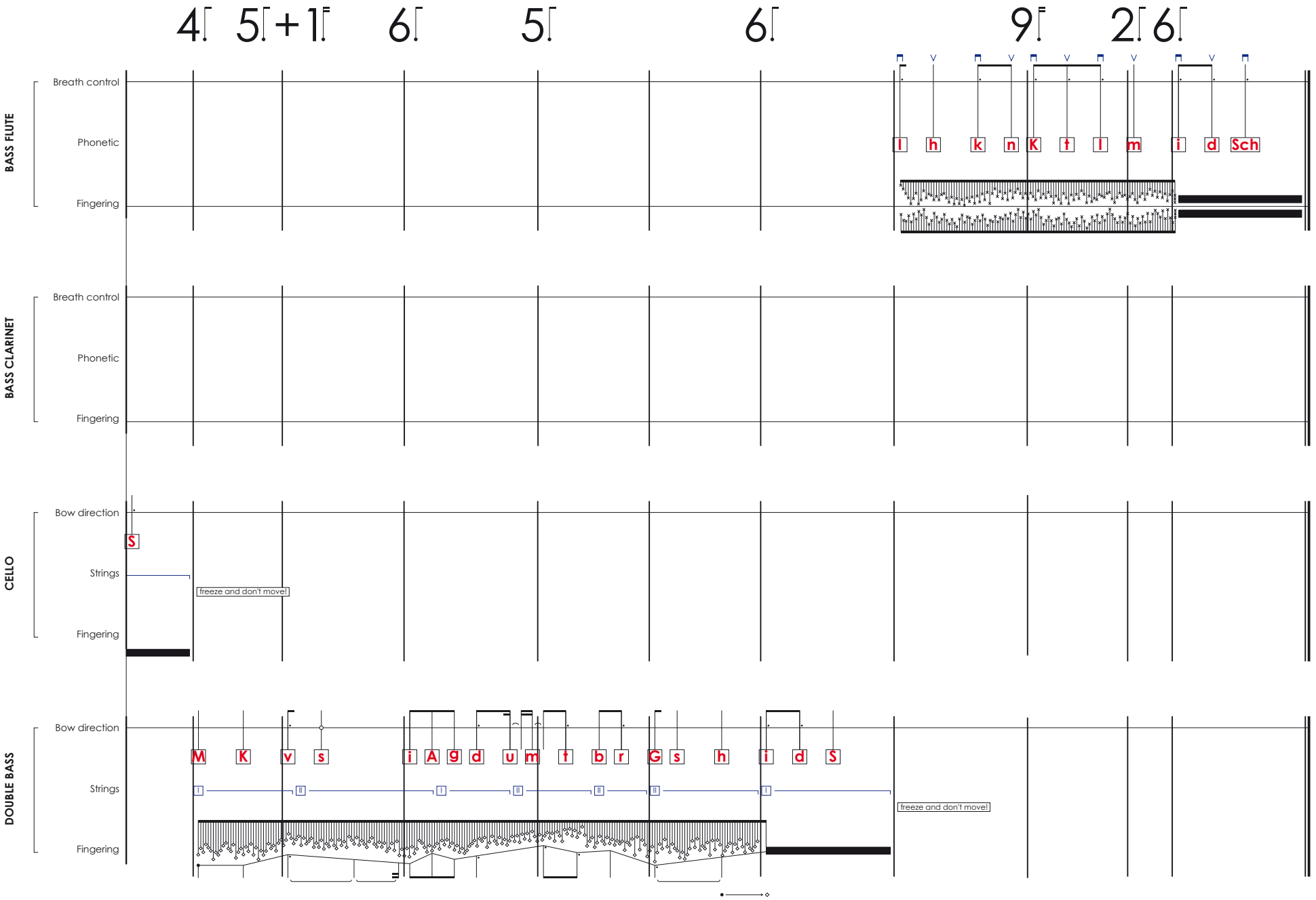



9
5
7
6
8
5
9
BASS FLUTE
Breath control
Phonetic
Fingering
BASS CLARINET
Breath control
Phonetic
b z A p z d O p r t o N i d sch
freeze and don't move!
Fingering
CELLO
Bow direction
B T z a e S v s c i m n
Strings
very loud and brutal
Fingering
DOUBLE BASS
Bow direction
Strings
Fingering

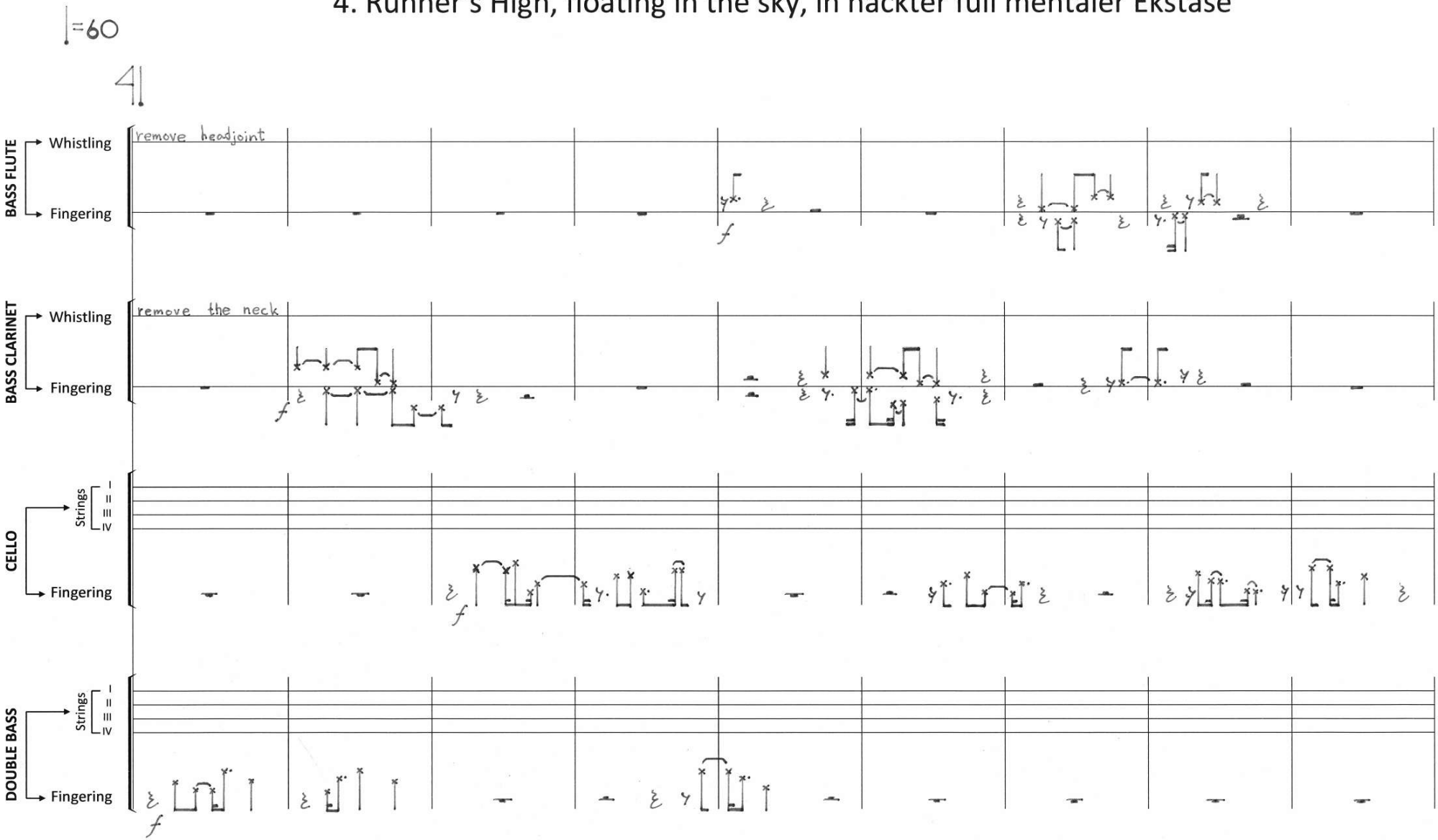

7
6
4
5+1
3
7
6+1
6
4
BASS FLUTE
Breath control
Phonetic
Fingering
A
Sch
b
BASS CLARINET
Breath control
Phonetic
Fingering
CELLO
Bow direction
Strings
Fingering
d
B
i
d
S
freeze and don't move!
DOUBLE BASS
Bow direction
Strings
Fingering
M
K
v
s
i
A
d
B
a
H
i
d
S
very loud and brutal
freeze and don't move!

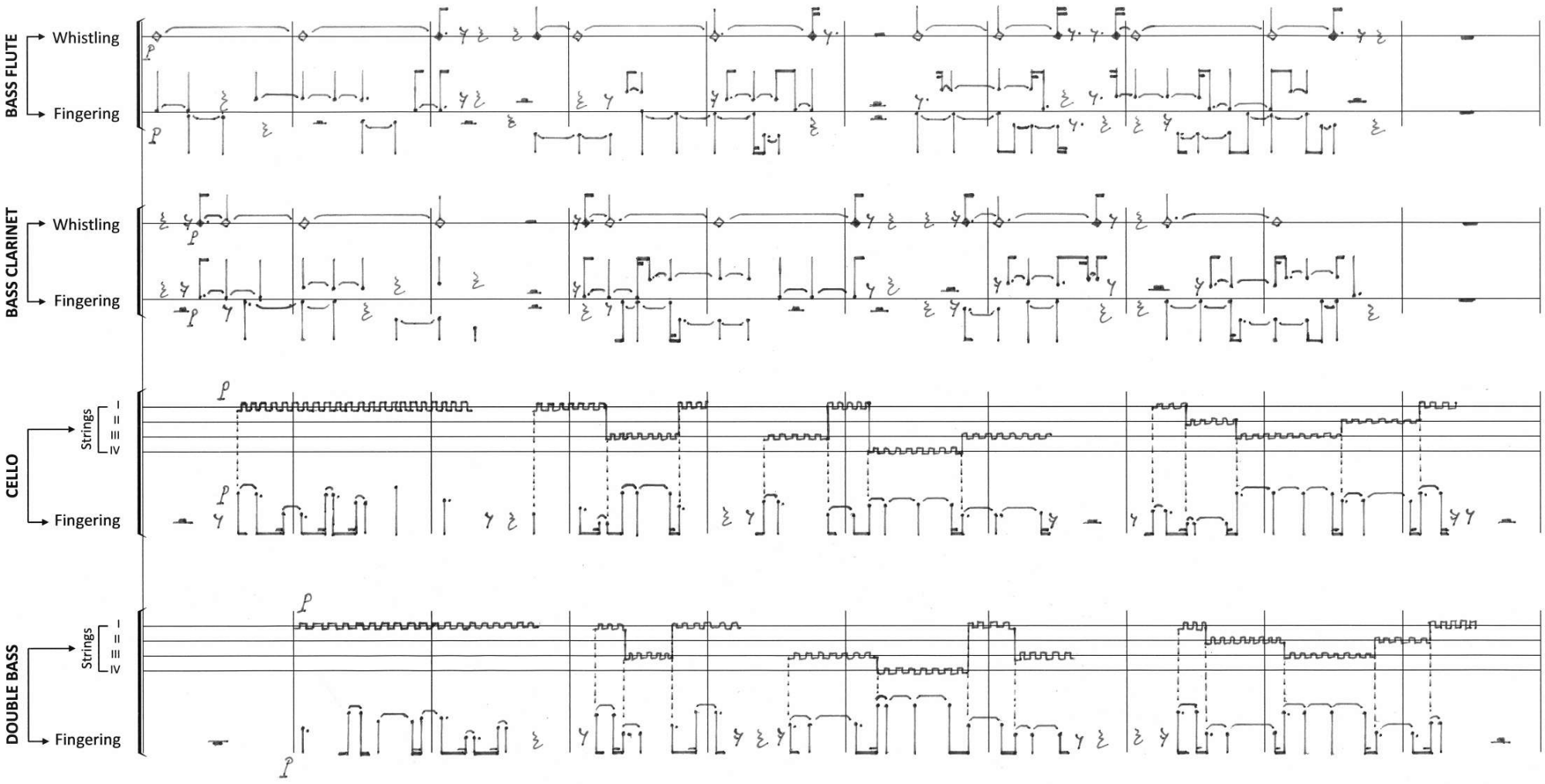

7 + 1
5
6
13 + 1
5 + 1
5
8 + 1
BASS FLUTE
Breath control
Phonetic
Fingering
b k z d K P i d Sch
freeze and don't move!
BASS CLARINET
Breath control
Phonetic
Fingering
D R t t g w n k u d e g n A s n b s n
CELLO
Bow direction
Strings
Fingering
DOUBLE BASS
Bow direction
Strings
Fingering

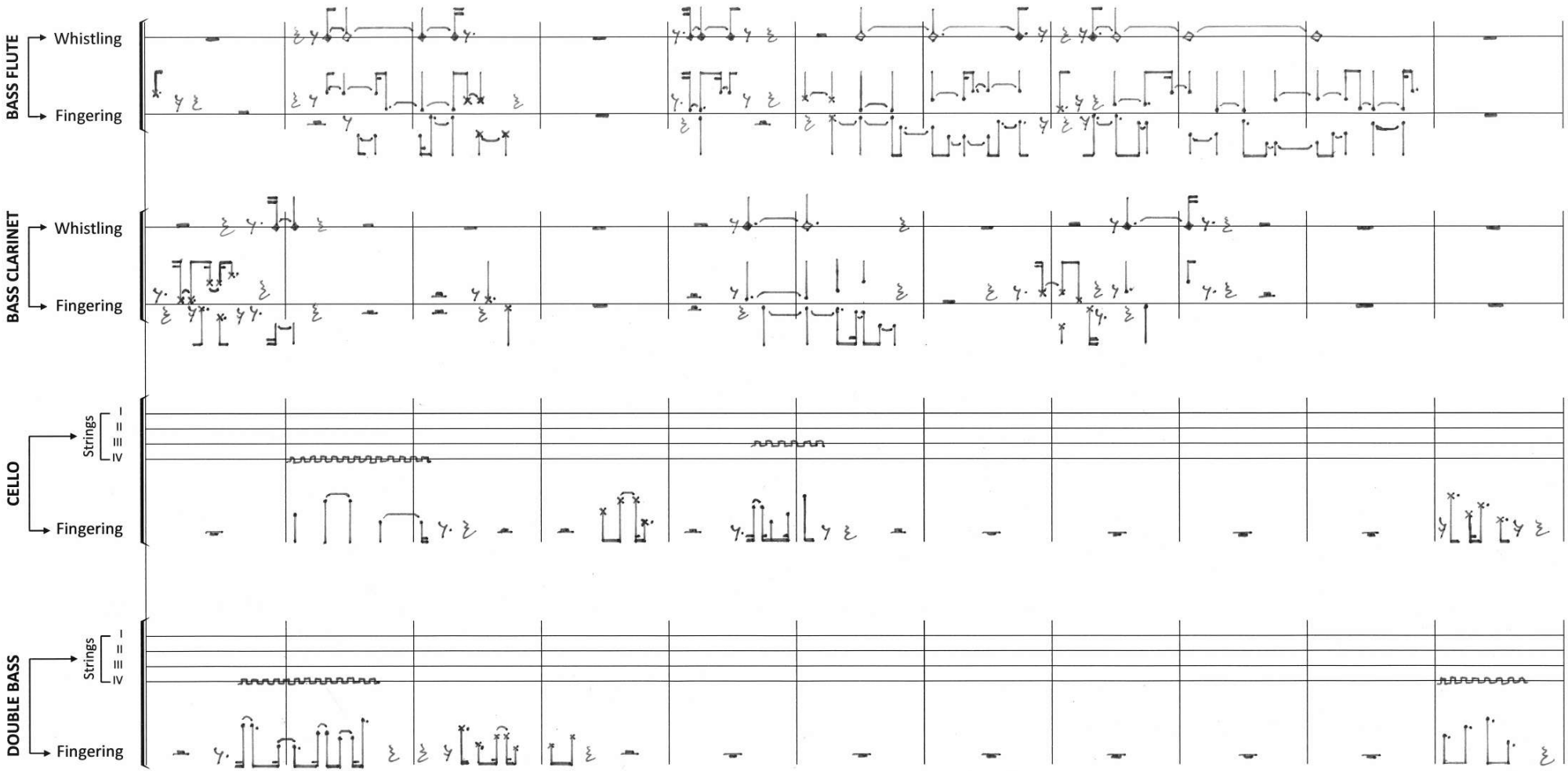

4/ 6/ 4/ 5/+1/ 6/ 9/ 6/
BASS FLUTE
Breath control
Phonetic
Fingering
BASS CLARINET
Breath control
Phonetic
s r g g s v z r d Z g a i d sch
freeze and don't move!
Fingering
CELLO
Bow direction
M K v s i A g d w d O k i d
Strings
Fingering
DOUBLE BASS
Bow direction
Strings
Fingering

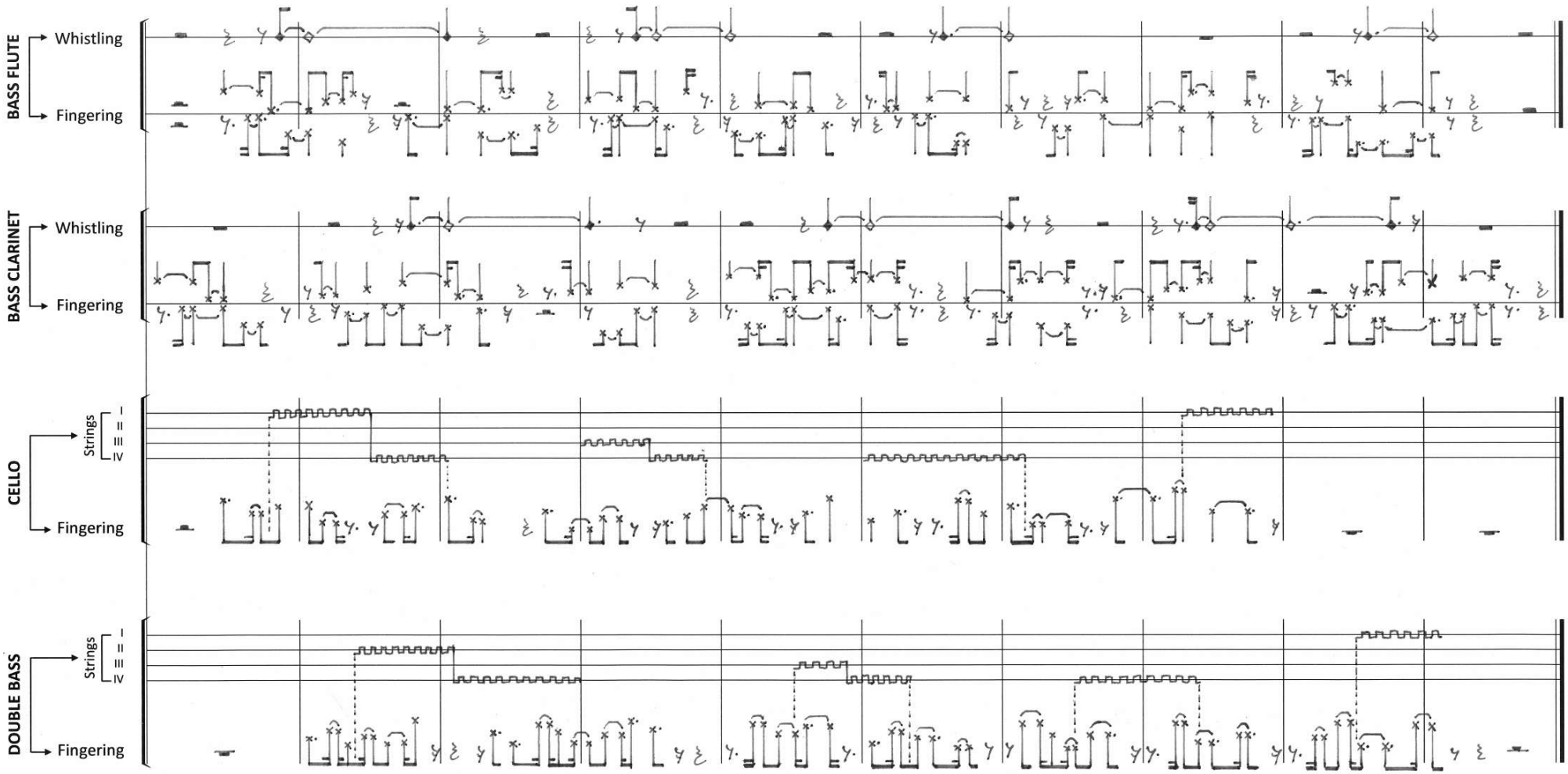

4 5+1 6 5 6 9 2 6
BASS FLUTE
Breath control
Phonetic
Fingering
l h k n K t l m i d Sch
BASS CLARINET
Breath control
Phonetic
Fingering
CELLO
Bow direction
Strings
Fingering
S
freeze and don't move!
DOUBLE BASS
Bow direction
Strings
Fingering
M K v s i A g d u m t b r G s h i d S
freeze and don't move!

4. Runner's High, floating in the sky, in nackter full mentaler Ekstase




BASS FLUTE
Whistling
Fingering
BASS CLARINET
Whistling
Fingering
CELLO
Strings
I
II
III
IV
Fingering
DOUBLE BASS
Strings
I
II
III
IV
Fingering


BASS FLUTE
Whistling
Fingering
BASS CLARINET
Whistling
Fingering
CELLO
Strings
I
II
III
IV
Fingering
DOUBLE BASS
Strings
I
II
III
IV
Fingering


BASS FLUTE
Whistling
Fingering
BASS CLARINET
Whistling
Fingering
CELLO
Strings
I
II
III
IV
Fingering
DOUBLE BASS
Strings
I
II
III
IV
Fingering