

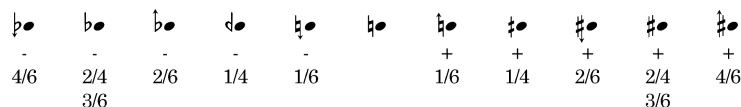
jouissance_c

- ***p***K

-2022-

.general

.accidentals



- glissando.

ord. - standard playing technique.

n.v. = non vibrato (**default technique** /unless otherwise specified.)

m.v. = molto vibrato.

- let ring/vibrate.

- damped.

.woodwinds

- blowing 'white' noise only, "breath/Aeolian" tone.

- ordinary tone with "breath/aeolian noise" combined.

- key noise/ key click.

- slap tongue - tooth notes

- tongue ram (fl.) *notated! (sounds a 7th lower)*

- aspirated blowing from distance (fl.)
A distance of c. 1–2 cm is maintained between the mouth and the embouchure hole, so that the pitches are recognizable as a shadowy colouring of the overriding breath sound.

- blowing (fl.)
The lips are placed around the embouchure hole, while the mouth is tightly formed to avoid overtones.

- Jet whistle (fl.)
An extremely hard, wild rush of air – emptying the lungs – directly into the embouchure hole with the lips curved around it, using the diaphragm and tongue to alter the "vowel".

- breath accent "en passant" (fl.)
While the player continuously blows, forming the vowel "u", he moves the flute or trumpet – relatively quickly – past the mouth in such a way that the air reaches the embouchure hole at the indicated rhythmic point, resulting – usually – in a short, extremely breathy appearance of the prescribed fingered note.

- frullato (ordinary tone). - frullato (ord.+ breath tone). - frullato (breath noise).

- any multiphonic with the specified fundamental tones, which is notated.

- gradually rhythmic accelerate.

- gradually rhythmic decelerate.

- cresc/dim. from-to silence.

- gradually change technique/possession.

- continual trajectory from ordinario to overblow / overpressure

.strings

- pizz. with left hand.

- without "tone" pitch on the bridge.
(approx. 85% noise, 15% tone pitch)

- bartók pizz.

- bow - overpressure possible. - bow - ordinary.

- ricochet

s.p. = sul pont. = sul ponticello

s.t. = sul t. = sul tasto

br. = on the bridge

a.s.t. = alto sul tasto

flaut. = flautando = without any vibrato and fragile bow pressure.

c.l. batt. = col legno battuto

c.l. tratt. = col legno tratto

bh.br. = behind bridge

- subharmonics

- small finger pressure - like a natural harmonic tone

- muted / muffled strings

fl. - flautando shift
This shift is often preceded by the technique of playing flautando at the left-hand finger, as described above. It should be carried out as a semicircular motion of the bow from the left-hand finger towards the bridge on violins and violas; the low string instruments, however, should use a circular down-bowed action.

o - unmuted strings



Bow arpeggio across the edge of the body and strings

duration approx. 6/7 min.

2022

.jouissance_C

Score in C

.pK

Flute $\text{♩} = 60$ 6.75s 13.5s 6.75s

Clarinet in A

Accordion

Piano (cca. 8s) ♯ - soft sound with Wire brushes on the strings

Violin $\text{♩} = 60$

Viola br. p

Violoncello f possible

Fl.

Cl. in A

frull.

Accord.

Pno

p possibile

wait for the clarinet overblowing

Vln

Vla

mp

Vc.

6.75s

6.75s

13.5s

[illegible]

B ♩ = 60

Fl. ¹³ *rit. independently* *dim. poco a poco* *keep your pulsation (the result of rit.)* *p* *dim.*

Cl. in A *rit. independently* *dim. poco a poco* *mf* *sf*

Accord. *ord.* *mf* *pp* *mf* *sfz* *mf*

Pno *p possibile* *fp* *mf* *pp mf* *sfz* *mf* *sounding* *9* *8ba*

B ♩ = 60

Vln *pizz.* *ff* *mf* *pp* *mf* *c.l. batt.* *arco* *m.v. pizz.* *ff* *p* *pp* *keep your pulsation (the result of rit.)*

Vla *sim.* *dim. poco a poco* *rit. independently* *p* *m.v. pizz.*

Vc. *sim.* *dim. poco a poco* *rit. independently* *mf*

20 $\text{♩} = 60$ D $\text{♩} = 60$ $\text{♩} = \text{♩}$

Fl. mp p possibile

Cl. in A mf pp $mf < f$ mf fp sf ff mp p possibile

Accord. pp $m.v.$ $pp < mf$ $n.v.$ $reg. combi$ $reg. combi$ mf mp p 3

Pno p possibile mp p $pizz.$

Vln $\text{♩} = 60$ $pizz.$ mf ff mf $m.v.$ ff $c.l. batt.$ $pizz.$ mp $fl.$ $\text{♩} = \text{♩}$ p $s.t.$ $br.$

Vla

Vc. $br.$ $s.p.$ $br.$ $br.$ mf ff mf $pizz.$ $s.p.$ $c.l. tratt.$ $c.l. batt.$ ff mf ff mp $fl.$ $c.l. batt.$ 3 $fl.$ p

[illegible]

[illegible]

$\text{♩} = 60$

37

Fl.

Cl. in A

Accord.

Pno

Vln

Vla

Vc.

$\text{♩} = 60$

p

pp

pp

f

p

f

key_cl

ff

mf

ff

mf

pizz.

br.->s.p.->br.
c.l. batt.

pp

mf

ff

flautando

mf

mf

br.->s.p.->br.
c.l. batt.

ord.

pp

mf

pp

s.p.

br. ord.

s.t.

ff

mf

40 G ♩ = 60

Fl. *cresc./dim. ad libitum*

Cl. in A *p* *mf* *mf < ff* *mf* *f* *fff*

Accord.

Pno *pp* *sfz* ♩ = 60

Vln *n.v. flautando* *m.v.* *n.v.* G *br.* *s.p.* *br.* *pizz.* *mf* *pp* *ff* *m.v.* *f* *br. arco* *s.p.* *br.* *s.p.* *br.*

Vla

Vc. *n.v. flautando* *m.v.* *p* *p*

44

Fl.

Cl. in A

Accord.

Pno

Vln

Vla

Vc.

p

mp

pp

pp

fp

pp

mf

ppp

pp

gliss.

n.v. flautando → m.v.

p

mp

ff

mf

ff

pizz.

c.l. batt.

pizz.

ppp

50

H

Fl.

I

sol

f *mf* *ff* *mf* *mf* *p possibile* *mf* *pp*

key_cl

bisbigliando

Accord.

mf reg_combi

Pno

rubbed with plectrum

H

n.v. flautando

m.v. n.v.

gliss.

I

ff

Vln

Vla

Vc.

[illegible]

[illegible]

65 K $\text{♩} = 120$ whistle tone

Fl. *p* *mf* *pp*

Cl. in A *pp* *mf* *pp*

Accord. *pp* *mf* *pp*

Pno *mf*

Vln K *pp* *f* pizz. *mf* *pp* c.l. batt. arco *mf* fl. *mf*

Vla *pp* arco *mf* fl. *mf*

Vc. s.t. arco *mf* s.t. ord. *ff* *mf* c.l. batt. *pp* arco *mf* fl. *mf*

70

Fl.

Cl. in A

Accord.

Pno

Vln

Vla

Vc.

G.P.

L

6.75s

flatt

flatt

f

pp

mf >

p

mf > *p*

p possibile

fpp

mf

pp

sf

mf

damp only D strings

p possibile

ff

ff > *mf* > *sf*

ord.

ff

mf

p possibile

s.p. → br.

c.l. batt.

quasi left hand pizz.

p

s.p. → br.

c.l. batt.

p possibile

3

75

Fl. *5* *pp* *mf* *sf* *sf* *p*

Cl. in A *5* *pp* *mf* *f* *p*

Accord. *sf* *sf* *p*

Pno *mf* *pp* *mf* *pp* *Y* - soft sound with Wire brushes on the strings

Vln *s.t.* *5* *ff* *ff* *br.* *l.h. pizz.* *br.* *l.h. pizz.* *p*

Vla *s.t.* *flautando* *5* *pp* *mf* *c.l. tratt.* *c.l. batt.* *arco* *p*

Vc. *pp* *mf* *mp* *sf* *p*

13.5s

27s