

**.jouissance\_f**

*.for ensemble and 4ch electronics*

**- patrik Kako -**

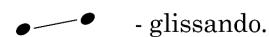
**-2023-**

.composed for Prague Modern and Echofluxx 23

# .general

## .accidentals

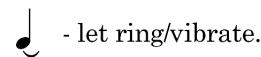
b•	b•	↑b•	d•	↓b•	b•	↑b•	♯•	♯•	♯•	♯•
-	-	-	-	-	-	+	+	+	+	+
4/6	2/4	2/6	1/4	1/6	1/6	1/4	2/6	2/4	4/6	3/6
3/6										



ord. - standard playing technique.

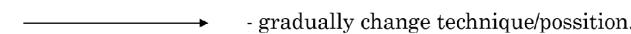
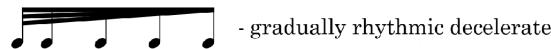
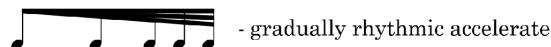
n.v. = non vibrato (**default technique** /unless otherwise specified.)

m.v. = molto vibrato.



◊ - damped.

↗-----→ repeat as fast as possible (if not written)



- continual trajectory from ordinario to overblow / overpressure

Cb. ♩

Fl. ♩      ♩ Fg.

Vla. ♩      ♩ Vcl.

www.patrikkako.com  
2023

## •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.

## •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
-  - 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.*
- - unmuted strings



Bow arpeggio across the edge of the body and strings

jouissance\_f

.pK

$\text{♩} = 60$

m1

Flute (fp) m1

Bassoon (fp) bh.br. → s.p.

Viola fp bh.br. → s.p.

Violoncello fp bh.br. → s.p.

Double Bass fp

Fl. pp pp

Bsn mf mf

Vla ord. arco pp

Vc. s.p. → s.t. s.t. → s.p.

D. B. 3 3 ord. s.t. → s.p. 3

Flute (fp) m1

Bassoon (fp) bh.br. → s.p. c.l. batt. ord. s.t. → s.p. c.l. batt. arco pizz. c.l. batt. molto s.p. arco

Viola fp bh.br. → s.p. mf s.t. c.l. batt. m.v. br. s.t. c.l. batt. molto s.p. arco

Violoncello fp bh.br. → s.p. mf 2 c.l. batt. pizz. c.l. batt. molto s.p. arco

Double Bass fp mf

Fl. pp pp

Bsn mf mf

Vla ord. arco pp

Vc. s.p. → s.t. s.t. → s.p. s.p. → s.t. → ord. s.t. → s.p. ord. s.p. 3 molto s.p.

D. B. 3 3 ord. s.t. → s.p. 3 fl. fl. fl. fl. fl. fl. fl. fl.

Musical score for orchestra and piano, measures 14 through m2. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc), Double Bass (D. B.), and Piano (Pf). The score shows various dynamics and performance instructions such as *pp*, *mf*, *fp*, *ff*, *slowly*, *s.p.*, *molto s.p.*, *c.l. batt.*, *arco*, *s.t. flautando*, and *n.v. ord.*

Musical score for orchestra and piano, measures 21-25. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc), Double Bass (D. B.), and Piano (Pf.). The piano part is on the right, with the left hand playing sustained notes and the right hand providing harmonic support. The strings play various techniques including pizzicato (pizz.), arco (arco), and bowing (br.). Dynamic markings include *fp*, *p*, *f*, *mf*, *tr*, *pp*, *mf*, *s.t.*, *s.p.*, and *c.l. batt.*. The flute has a prominent role with dynamic *fp* and various embouchure instructions like "possible". The bassoon provides harmonic support with sustained notes. The violins and cellos use a variety of bowing techniques. The double bass provides a steady bass line. Measure 25 concludes with a dynamic *fp* followed by *frull.* (trill) and *ord.* (ordinary).

Fl.  
Bsn  
Vla  
Vc.  
D. B.

26

B ♩ = 72

fp → mf tr  
mf pp  
pizz. arco c.l. tratt. arco br. s.t. c.l. batt. s.t. → s.p. arco pizz.  
s.t. s.p. s.t. c.l. batt. molto s.p. 3  
mf → mf sub. s.t. arco pizz.  
mf → mf sub. s.t. pp  
mf f pizz.

Musical score for orchestra and piano, page 168, measures 31-32. The score includes parts for Flute, Bassoon, Violin, Cello, Double Bass, and Piano. Measure 31 starts with a dynamic of *sfp* for Flute and Bassoon, followed by *mf*. The piano part has a dynamic of *f possibile*. Measures 32 begin with *slowly frull.* for Flute and *slowly* for Bassoon. The piano part has dynamics of *sfffff*, *sfffff*, *sfffff*, and *sfffff*. Measure 32 ends with a dynamic of *mf* for Flute and Bassoon, and *fp* for the piano. Measure 33 begins with *m.v.* for Flute and Bassoon, and *mf* for the piano. Measure 34 begins with *mf* for Flute and Bassoon, and *ppp* for the piano. Measure 35 begins with *n.v.* for Flute and Bassoon, and *ppp* for the piano. Measure 36 begins with *ppp* for Flute and Bassoon, and *pppp* for the piano.

37

Fl. *pp*

Bsn *mf*

Vla *mf* s.t. br. c.l. batt.

Vc. *mf* br. s.t. → br. ord.

D. B. *mf* s.t. *pp sub.* *pp sub.*

**D** ♩ = 52  
ord. 5 — 5 — 5 — 5 —

43

Fl. *f possibile* m3

Bsn *f possibile* *mf* *fp* *fp* *mf* *fp* *f possibile* *p*

Vla *ff* *pp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *pp* *mf*

Vc. *ff* *ff* *mf* *s.t.* *c.l. batt.* *molto s.p.* *mf* *f possibile* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

D. B. *ff* *ff* *mf* *s.t.* *c.l. batt.* *c.l. batt.* *mf* *f possibile* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

♩ = 60

Fl. *mf* m.v. *irregularly* frull. *f* possible *irregularly* *fp* *irregularly* *mf* *sf* *mf* *tr* *tr* **6+1**

Bsn *fp* *f* possible *irregularly* *fp* *fp* *mf* *sf* *sf* *sf* **6+1**

Vla *ord.* *br.* *molto s.p.* *irregularly* *br.* *irregularly* *s.t.* *pizz.* *arco* *pizz.* *s.t.* *arco* *c.l. tratt.* *arco* *arco* *ord.* *pizz.* *s.t.* *arco* **6+1**

Vc. *molto s.p.* *irregularly* *br.* *irregularly* *s.t.* *c.l. tratt.* *s.p.* *arco* *arco* *c.l. batt.* *c.l. tratt.* *molto s.p.*

D. B. *c.l. batt.* *f* possible *irregularly* *br.* *irregularly* *s.p. - s.t.* *s.p.* *arco* *ord.* *c.l. batt.* *pp* *(mf)* *arco*

Musical score for orchestra and piano, page 10, measures 54-60. The score includes parts for Flute, Bassoon, Violin, Cello, Double Bass, and Piano. The tempo is  $\text{♩} = 72$ . The score features complex rhythmic patterns with sixteenth-note figures, dynamic markings like *f*, *fff*, *mf*, *ppp*, and *p*, and performance instructions such as *pizz.*, *s.t.*, *c.l. batt.*, *arco*, *trem*, and *ord.*. The instrumentation varies between measures, with the piano taking a prominent role in some sections.

59

Fl. *f* *mf* *sfp* *mf* *pp* *f possibile* *p>pp* *mf* *f* *pp*

Bsn *mf* *ord.* *f possibile* *mf* *mp* *pp* *fp* *mf* *f*

Vla *s.p.-s.t.* *mf* *arco* *molto s.p.* *pizz.* *c.l. batt.* *pizz. arco* *br.* *s.p.* *pizz.* *s.p. arco* *ord.*

Vc. *mf* *s.p.* *ord. s.p.-s.t.* *pp* *s.p. arco* *ord.* *pizz.* *pp* *mf* *pp*

D. B. *pp* *mf* *6* *f possibile* *molto s.p.* *s.p.-ord.* *pp* *br.* *pp* *pp* *f* *mf*

*E* *♪ = 84*

65 *rit. poco a poco*

Fl. *rit. poco a poco* *p* *p* *m.v.*

Bsn *sfp* *sfp* *c.l. tratt.* *s.t. arco* *pp* *f* *pp* *mf* *pp possible*

Vla *fp* *mf* *rit. poco a poco* *c.l. batt.* *pizz.* *p* *s.p.* *br.* *pizz.*

Vc. *s.p.* *ord. c.l. batt.* *s.p. arco* *f* *mf* *6* *pp* *br.* *ord.* *m.v.*

D. B. *s.p. ord. c.l. batt. s.p. arco* *f* *mf* *6* *pp* *ord. → s.p.* *pp* *br.* *ord.* *m.v.* *pp possible*

*F* *♪ = 60*

72

Fl. *pp*  
*p* slow  
m.v.  
*sf mf*

Bsn *mf*  
*ppp*  
m.v.  
*mp*

Vla c.l. batt.  
*mf*  
c.l. batt.  
*pp*  
m.v.  
arco s.p.

Vc. *mf*  
slow  
m.v.  
arco  
c.l. batt.  
s.p. 6 → ord.

D. B. *s.p.*  
*mf*  
*ppp*  
*mp*  
*mf*  
*ppp*  
*ff*  
*ff*  
*ff*  
*ff*  
*ppp*

Fl. *b>*  
*p* possible

Bsn *f*  
*ff*  
*ff*  
*ff*

Vla arco  
*pp*

Vc. s.p. → s.t.  
*mf*  
m.v.  
*ff*

D. B. *m.v.*  
*ff*

*d = 72*

Fl. *pp*  
*f* → *pp*  
*p* <  
*f* possible  
*mf* → *pp*  
*p* <  
*mf*

Bsn *mf*  
*pp*  
*mf*

Vla pizz.  
*pp*  
arco  
*pp* *mf*  
arco pizz. c.l. batt.  
*pp*  
molto s.p.  
*f* possible  
*mf* → *pp*  
*p* <  
*f*

Vc. ord.  
*mf*  
molto s.p.  
*pp*  
arco  
molto s.p.  
*f* possible  
molto s.p.  
*pp*  
s.p. ord.  
*pp*  
*pp* s.p. *ff*

D. B. *mf*  
molto s.p.  
*pp*  
s.p. ord.  
*pp*  
*pp*  
*pp*  
*pp*

Fl. *tr*  
*3*

Bsn *3*

Vla *3*

Vc. *3*

D. B. *3*

Musical score for orchestra, page 83, measures 1-6. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc.), and Double Bass (D. B.). Measure 1: Flute and Bassoon play eighth-note patterns in 4/4 time. Measure 2: Violin and Double Bass play eighth-note patterns in 3/4 time. Measure 3: Violin and Double Bass continue eighth-note patterns in 3/4 time. Measure 4: Violin and Double Bass play eighth-note patterns in 3/4 time. Measure 5: Violin and Double Bass play eighth-note patterns in 3/4 time. Measure 6: Violin and Double Bass play eighth-note patterns in 3/4 time.

Musical score for orchestra and piano, page 168, measures 86-87. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc), Double Bass (D. B.), and Piano (Pf.). The key signature changes between G major and F# minor. Measure 86 starts with a forte dynamic (f) for Flute and Bassoon, followed by a dynamic transition section with various markings like mf, sfp, pp, and p. Measure 87 begins with a dynamic ff. The score features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Various performance instructions are present, such as 's.p. → s.t.', 'pizz.', 'c.l. batt.', 'arco', 'sfz', 'c.l. tratt.', 's.t. arco', 'trem', 'pizz. arco', and 'pizz.'. Measure 87 concludes with a dynamic mf.

Fl. *sf* — *ff* m.v.

Bsn *sf* pizz. arco pizz. arco

Vla molto s.p. *ff* *ff* pizz. arco

Vc. m.v. + arco pizz. arco *pp* *sfp* *ff* *mf* *f* possible

D. B. c.l. tratt. s.t. → s.p. ord. *pp* *sf*

Fl. *p* — *pp* ord. 6 m.v. *pp* *sf* *fff*

Bsn *mf* *pp* *pp* *p* *p* *mf* *mf* *fff* s.t. → bh.br. s.t. → bh.br.

Vla pizz. arco s.p. m.v. s.p. → br. s.p. pizz. arco s.t. → bh.br. s.t. → bh.br.

Vc. pizz. arco s.t. → ord. s.t. m.v. s.p. → br. s.p. → br. s.t. → ord. s.t. → bh.br. s.t. → bh.br.

D. B. *pp* *mf* > *pp* *mf* *mp* *mf* *pp* *mf* *mf* *f* possible *f* possible

Musical score for orchestra and piano, page 97, measures 97-100. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc), Double Bass (D. B.), and Piano (Pf.). The piano part is on the right, with the left hand playing sustained notes and the right hand providing harmonic support. The score features complex rhythmic patterns and dynamic markings such as *mf*, *sfp*, *pp*, *ff*, and *p*. Measure 97 starts with a flute solo. Measure 98 begins with a bassoon solo. Measure 99 starts with a violin solo. Measure 100 concludes with a cello solo. The score is set against a background of sustained piano notes.

♩ = 86  
fast -> molto rit.

Fl. 101 m.v. → n.v. f > p mf 5

Bsn m.v. → n.v. f > p fp sfz p sub. sfz f helicopter tong. 3 pp mf > pp sf m.v. 3 pp m3

Vla m.v. → n.v. s.p. → s.t. flautando br. pizz. c.l. tratt. → arco fl. ↗ pizz. 3 s.p. 3 arco 3 pizz. arco fast -> molto rit.

Vc. m.v. → n.v. s.p. → s.t. flautando br. ord. fl. ↗ s.p. → ord. 3 s.p. → ord. pizz. arco fast -> molto rit. arco

D. B. m.v. → n.v. s.p. → s.t. m.v. → n.v. arco flautando br. ord. fl. ↗ pizz. arco s.p. fast -> molto rit.

Musical score for orchestra and piano, page 168, measures 107-115. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (C. B.), Double Bass (D. B.), and Piano (Pno). The piano part is on the right, with the left hand playing sustained notes and the right hand providing rhythmic patterns. The strings play various techniques including pizzicato, arco, and slurs. Dynamics range from *f* to *pp*. Measure 107 starts with a piano dynamic *f*. Measures 108-109 show complex patterns with grace notes and slurs. Measure 110 begins with *mf*, followed by *c.l. batt.* and *c.l. tratt.* in measure 111. Measure 112 features *pizz.* and *arco s.p.*. Measure 113 includes *c.l. batt.* and *molto s.p.*. Measure 114 shows *br.* and *molto s.p.*. Measure 115 concludes with *arco br.*

Musical score for orchestra, page 111, measures 111-115. The score includes parts for Flute (Fl.), Bassoon (Bsn), Violin (Vla), Cello (Vc), and Double Bass (D. B.). Measure 111 starts with Flute playing eighth-note patterns in 4/4 time. Measure 112 shows dynamic changes between *p*, *sfz*, *f*, and *mf*. Measure 113 features a bassoon solo with various dynamics and articulations. Measure 114 includes instructions for string players: 'pizz.', 'pizz. c.l. batt. pizz.', 'c.l. batt.', 'molto s.p.', and 'pizz.'. Measure 115 concludes with a dynamic *ff*.

114

Fl. 3 6 pp → mf f = p f → p f → p f → p  
Bsn 6 f → p f → p f → p f → p  
Vla arco st. → ord. ord. → bh.br. mf → f arco pizz. ord. → s.p. → ord. br. ord. → bh.br. ord. → bh.br.  
Vc. arco s.p. 3 6 f → p f → p f → p f → p  
D. B. arco s.t. pizz. pizz. arco → s.p. arco ord. → bh.br. c.l. batt. c.l. batt. arco br. arco s.t. c.l. batt. arco  
Fl. ff > mf ff > pp ppp  
Bsn fp → mf f → p p molto  
Vla c.l. batt. s.t. arco br. 3 c.l. batt. p molto  
Vc. bh.br. + arco c.l. batt. c.l. batt. p molto  
D. B. p mf arco pp f molto s.p. p molto  
Fl. 2 5 p molto p molto p molto p molto p molto  
Bsn p molto  
Vla p molto p molto p molto  
Vc. p molto p molto p molto  
D. B. p molto p molto p molto

123

m5

*f*

helicopter

*ppp*

*sf*

*fp*

*f*

*pp*

*fp*

*ff*

*m.v.*

*f*

*ppp*

*mf*

*s.p.*

*pizz.*

*arco*

*ff*

*pp*

*f*

*possible*

*br.*

*mf*

*pizz.*

*fl.*

*fl.*

*ppp*

*mf*

*s.t.*

*c.l. tratt.*

*arco*

*mf*

*f*

*possible*

*br.*

*mf*

*s.t.*

*c.l. tratt.*

*fl.*

*fl.*

*ppp*

*mf*

*6*

*6*

*6*

*6*

*mf*

*fp*

*mf*

*f*

*possible*

*mf*

*mf*

*fp*

129

*f*

*ppp*

*m6*

*m6*

*f*

*ord.*

*pp*

*ppp*

*"fp"*

*mf*

*3*

*s.t.*

*bh.br.*

*arco br.*

*ppp*

*s.t.*

*bh.br.*

*ppp*

*s.t.*

*bh.br.*

*pp*

*mf*

*3*

*pizz.*

*c.l. batt.*

*f*

*arco br.*

*s.t.*

*c.l. batt.*

*arco br.*

*arco br.*

*ppp*

*s.t.*

*bh.br.*

*ppp*

*s.t.*

*bh.br.*

*pp*

*mf*

*3*

*c.l. batt. pizz.*

*f*

*arco br.*

*s.t.*

*c.l. batt.*

*arco br.*

*arco br.*

*ppp*

*s.t.*

*bh.br.*

*ppp*

*s.t.*

*bh.br.*

*pp*

*mf*

*3*

*ord.*

*s.p.*

*mf*

*ff*