

.jouissance_i

.patrik.kako

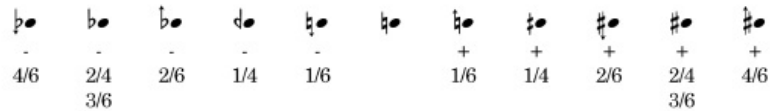
.2023

.patrik.kako

[illegible]

.general

.accidentals



- glissando.

ord. - standard playing technique.

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

m.v. = molto vibrato.

- let ring/vibrate.

- damped.

repeat as fast as possible (if not written)

- gradually rhythmic accelerate.

- gradually rhythmic decelerate.

- cresc/dim. from-to silence.

- gradually change technique/position.

- continual trajectory from ordinary to overblow / overpressure

.clarinet

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

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

- key noise/ key click.

- slap tongue

- lip glissando

- continual trajectory from ordinary tone to pitchless air.

- frullato (ordinary tone).

- frullato (ord.+ breath tone).

- frullato (breath noise).

- tooth sound - very high crack

.flute

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

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

- key noise/ key click.

- slap tongue (pizz.)

- Tongue Ram

- whistle tones

- continual trajectory from ordinary tone to pitchless air.

- frullato (ordinary tone).

- frullato (ord.+ breath tone).

- frullato (breath noise).

- jet whistle

- flageolet / harmonic tone

.accordion

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

- key clicks.

- transitory from half-opened register to open.
(or change the registers, from any "special" to ord.)

- please prepare some special register,
which will have some noisy/un-temperated sound.

- small descending glissando

.duration: 7 min.

.for Festival Asynchronie,
con. Peter Javorka

© .pK - 2023

.piano

✂ - pizzicato /with fingers (♩) - silently key pressing

✂ finger tapping (♩) pizz. with plectrum

♩ many flageolet
could sound multi-harmonics tones ♩ specificated harm. multiphonic

♩ low piano string rubbed with plectrum (vertically)

play with glass taken on the piano strings.



in glissando try to silently place the glass bottom corner, then move the glass as is notated.

♩ attack with the glass bottom on the strings
>

The special piano clefs indicate inside piano.

The space from the bottom to the top line provides a proportional space from the front beginning of the string to back end of the string; or left lowest key/string to the right highest key/string.



On the strings, (front-back) longitudinal.



On the strings (left-right).



From dampers to bridge.

Glass cup (the glass identification in the score).

2x5 inches, 5x13 cm



.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 tast

br. = on the bridge

a.s.t. = alto sul tast

fl. = 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 - should sound m7 lower

♩ - small finger pressure - like a natural harmonic tone

♩ - muted / muffled strings ○ -unmuted strings



- flautando shift / col legno tratto fl. 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.

.jouissance_i

Flute
 Flute part with dynamics *p*, *f*, *ff*, *fff*. Includes a "jet" instruction at the end.

Clarinet in Bb
 Clarinet part with dynamics *p*, *f*, *ff*, *fff*. Includes a "with voice" instruction.

Accordion
 Accordion part with dynamics *p*, *f*, *ff*, *fff*. Includes a "with microtones (if possible)" instruction.

Piano
 Piano part with dynamics *p*, *f*, *ff*, *fff*. Includes a "gliss with glass (bottom corner)" instruction and a "(sounded)" instruction. Specific notes are labeled: C#4, H3, C#4, H3, A3, G3.

Violin
 Violin part with dynamics *p*, *f*, *ff*, *fff*. Includes a "br." (breath) instruction and a "s.p." (sotto piano) instruction.

Violoncello
 Violoncello part with dynamics *p*, *f*, *ff*, *fff*. Includes a "br." (breath) instruction and a "s.p." (sotto piano) instruction.

Tempo and Key Signature
 Tempo: 72. Key Signature: one flat (Bb).

The musical score for "The Great Wall" by John Williams is presented for five instruments: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Piano (Pno), Violin (Vln), and Viola (Vc.). The score is in 3/4 time and includes dynamic markings such as *f*, *ff*, *mp*, and *fff*, as well as tempo changes and articulation.

The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The key signature is one flat (Bb), and the time signature is 3/4.

Instrument Parts:

- Flute (Fl.):** Features a melodic line with a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes. Dynamics range from *f* to *fff*. A "jet" marking is present in measure 10.
- Clarinet in Bb (Cl. in Bb):** Mirrors the Flute's melodic line, with dynamics ranging from *f* to *fff*.
- Piano (Pno):** Provides harmonic support with chords and moving lines. Dynamics range from *f* to *fff*. Specific chord markings include F3, Eb3, F3, C3, and Bb2, C3.
- Violin (Vln):** Features a melodic line with a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes. Dynamics range from *f* to *fff*. Articulation markings include "s.t." (staccato) and "s.p." (spiccato).
- Viola (Vc.):** Mirrors the Violin's melodic line, with dynamics ranging from *f* to *fff*. Articulation markings include "s.t." (staccato) and "s.p." (spiccato).

Tempo and Meter Changes:

- The score begins in 3/4 time.
- At measure 13, the time signature changes to 3/4.
- At measure 17, the time signature changes to 6/4.
- At measure 21, the time signature changes to 2/4.

Dynamic Markings:

- f* (forte)
- ff* (fortissimo)
- mp* (mezzo-piano)
- fff* (fortississimo)

Articulation and Performance Instructions:

- "jet" (measured breath)
- "s.t." (staccato)
- "s.p." (spiccato)
- "ord." (order)
- "molto s.p." (molto spiccato)
- "br." (breath)

This musical score is for the piece "The Great Wall of China" by John Williams. It is arranged for a chamber ensemble consisting of Flute (Fl.), Clarinet in Bb (Cl. in Bb), Accordion (Accord.), Piano (Pno), Violin (Vln), and Viola (Vc.). The score is written in 2/4 time and features a key signature of one flat (Bb). The tempo is marked "Allegretto" and the mood is "Moderato." The score is divided into three systems, each containing six staves. The first system includes a Flute part with a melodic line and a Clarinet in Bb part with a harmonic accompaniment. The second system includes an Accordion part with a harmonic accompaniment and a Piano part with a harmonic accompaniment. The third system includes a Violin part with a melodic line and a Viola part with a harmonic accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, pp, ff). It also includes a key signature change from Bb to C major in the second system. The score is a full orchestration of the piece, capturing the essence of the original composition.

The musical score for "The Fire of Love" by John Williams is presented for a full orchestral ensemble. The score is divided into six staves, each representing a different instrument: Flute (Fl.), Clarinet in Bb (Cl. in Bb), Accordion (Accord.), Piano (Pno), Violin (Vln), and Viola (Vc.). The music is written in a key signature of one flat (Bb) and features a complex rhythmic structure with time signatures of 3/8, 3/4, and 4/4. The score includes various dynamic markings such as *fff* (fortississimo), *f* (forte), and *ff* (fortissimo), as well as tempo changes indicated by "s.t." (subito) and "s.p." (subito più). The Flute and Clarinet parts are marked with "A" and "B" sections, indicating different musical themes. The Piano part features a prominent, rhythmic accompaniment in the right hand, while the Violin and Viola parts provide harmonic support and melodic lines. The overall mood is one of intense, passionate energy, reflecting the title "The Fire of Love".

[illegible]

[illegible]

D

Fl. *mp* *pp* *p* *molto* *f*

Cl. in Bb *p* *f* *molto* *f*

Accord. *mf* *p* *f* *mp* *molto* *f*

Pno *p* *f* *molto* *f*

Vln *p* *f* *molto s.p.* *molto* *f*

Vc. *mf* *p* *f* *mp* *p* *molto* *f*

[illegible]

[illegible]

[illegible]

[illegible]

49

Fl.

B. Cl.

Accord.

Pno

Vln

Vc.

G

pp

p

p

mf

p

f

p

mf

p

mp

mf

p

mf

p

fp

mf

p

f

p

mf

p

pp

mp

fp

mf

p

tap with finger

gliss with plectr.

br.

s.p. → br.

6:4

s.p.

br.

s.p. → br.

br.

molto s.p.

Fl. *fff* *ppp* *fff* *ppp*

B. Cl. *fff* *ppp* *fff* *ppp*

Accord. *mp* *fff* *fff* *ppp* *f* *p* *f* *pp* *p* *f* *pp* *f* *p* *f*

Pno tap with glass corner *fff* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vln *fff* *s.t.* *s.p.* *fff* *s.t.* *s.p.* *pp*

Vc. *mp* *p* *fff* *s.t.* *s.p.* *fl.* *fff* *6:4* *fl.* *7:4* *p* *ppp* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *p* *f*

I

$\bullet = 84$

2nd . . time . . poco . . a . . poco . . accel.

[illegible]

68

Fl.

B. Cl.

Accord.

Pno

Vln

Vc.

mf *p* *p* *f* *p* *f* *f* *p* *f* *p*

fp *mf* *p* *f* *p* *f* *ppp* *mf* *p* *pp* *fp* *fp* *f* *p* *mp*

mf *p* *f* *p* *f* *p* *f* *mf* *p* *pp* *f* *p* *f* *p* *mp*

p *mf* *p* *f* *p* *f* *ppp* *mf* *p* *pp* *fp* *fp* *f* *p* *mp*

br. *s.p.* *br.* *s.p.* *br.* *s.p.* *br.* *s.p.* *s.t.* *br.* *ord.* *br.* *s.p.*

5:4 *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

6:4

E-F1 *G#-A1* *G#-A1* *F-Gb1* *F1* *E1* *F1*

73

Fl.

B. Cl.

mf $\rightarrow$ p

p possibile $\rightarrow$ f

f p

Accord.

mf $\rightarrow$ p mf $\rightarrow$ p

fp mf $\rightarrow$ p pp mf $\rightarrow$ p

f pp f fp

Pno

F#1 G-Ab1 Ab1 F-Gb1 F1 F1 F1 F1 G#1 F#1 F1

mf $\rightarrow$ p mf $\rightarrow$ p

mf $\rightarrow$ p pp mf $\rightarrow$ p

f pp f p

Vln

Vc.

s.p. $\rightarrow$ br. s.p. $\rightarrow$ br.

s.p. $\rightarrow$ br. s.t. $\rightarrow$ br.

s.t. fl. br. $\rightarrow$ s.p.

s.p.

mf $\rightarrow$ p mf $\rightarrow$ p

fp mf $\rightarrow$ p pp mf $\rightarrow$ p

f pp f p

[illegible]

86 $\text{♩} = 72$ poco rit. $\text{♩} = 60$ L $\text{♩} = 40$

Fl.

B. Cl.

8^{ba}

ppp

p

f

p

p

Accord.

pp

p

ppp

f

p

Pno

8^{ba}

ppp

Vln

ord.

pp

p

p

molto

p

Vc.

ord.

pp

p

p

molto

p

[illegible]

[illegible]

$\text{♩} = 60$

101

Fl.

p *f* *p* *pp* *mp*

m2

N

To Cl. in Bb

B. Cl.

p *f* *pp*

Cl. in Bb

ossia: 8va lower

8va

Accord.

p *pp* *mp*

8va

A 6

Bb 6

Ab 6

gently swirls the corner of the glass

Pno

p *pp* *p*

8va

Vln

bh.br. → ord. → molto s.p.

p *f* *p* *pp* *mp*

s.t. fl.

6:4

5:4

Vc.

bh.br. → ord. → molto s.p.

p *f* *p* *pp* *mp*

s.t. fl.

5:4

5:4

105

Fl.

p 5:4 6:4 *ppp* 3:2 *ff* *pp* *ff* *pp*

Cl. in Bb

(8) *pp* 5:4 *ppp* 3:2 *mf* *pp* *ff*

Accord.

p 5:4 *ppp* 5:4 *pp* *ff sub.* *mf*

Pno

B 5 swirling around f 6-bb 6 *p* *ppp* 5:4 3:2 *ff*

8va

tap with the glass corner
the highest -> c 5

Vln

s.t. *p* 5:4 *ppp* 5:4 *pp* 6:4 3:2 *mf* c.l. tratt. arco s.p. ord. *pp* c.l. batt.

Vc.

s.t. *p* 5:4 6:4 *ppp* 5:4 *pp* 5:4 *mf* s.p. s.t. c.l. batt.

[illegible]

[illegible]

[illegible]

125

Fl.

Cl. in Bb

Accord.

Pno

Vln

Vc.

molto accel.

ff

f sub.

molto

p

mp

p

f

5:4

molto

Lip glissando

3:2

3:2

3:2

m.v.

m5

m3

ff

Ab4 - C5

5:4

5:4

molto

3:2

3:2

3:2

p

mp

p

s.t.

s.p.

ord.

f

molto s.p.

sim.

molto

br.

s.p.

pizz.

arco

m.v.

br.

fff

5:4

molto

f

molto s.p.

sim.

molto

br.

s.p.

pizz.

m.v.

arco

br.

fff

[illegible]

[illegible]

[illegible]

[illegible]