Like a Beautiful Woman with Dirty Clothes

Yu Oda
(2010)

Instrumentation

Alto Flute (G)
Bass Clarinet (Bb)
Percussion
- Vibraphone (with motor) Crotales (2 octave)
- Marimba (5 octave)

Piano
Violins
Violoncellos

*All the accidentals carrry over withing the measure.

General informatio

Composer: Yu Oda

Title: Like a Beautiful Woman with Dirty Clothes

Year: 2009 (revised in 2010)

Duration: 8'00"

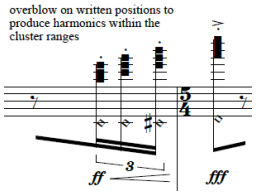
Contact: odayu21@hotmail.com

Performers' Note

Alto Flute

Accent mark note head: Slapped tongue. Regular note head with accent mark on top does not refer to slapped tongue; it is just a regular accent.

"X" note head: blowing the instrument to create breathy sound (noise). The amount of the pitch corresponds to the dynamic level: forte = more pitch, piano = less pitch, etc.

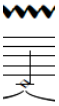


Diamond note head and cluster on top: Overblow the instrument violently on the finger position indicated with diamond note head to create harmonics more or less within the clustered range.

Bass Clarinet(Bb)

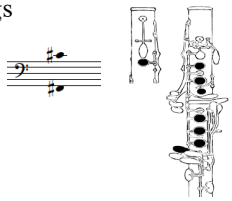
Accent mark note head: Slapped tongue. Regular note head with accent mark on top does not refer to slapped tongue; it is just a regular accent.

"X" note head: blowing the instrument to create breathy sound (noise). The amount of the pitch corresponds to the dynamic level: forte = more pitch, piano = less pitch, etc.



Diamond notehead with wavy line above: chew the reed on the Written fingering position to create the unstable distorted sound.

Multiphonics Fingerings (transposed)
For reference only:



Percussion

Set up (for reference only): Vibraphone on left, 5 octave Marimba on right, and 2 octaves of Crotales behind Vibraphone and Marimba, on the center.

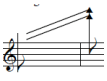
Mallets:

Medium mallet (2 pairs): the ones that can be used for both marimba and vibraphone. One can be harder or softer than another based on the performer's decision, but nothing too hard or soft.

Very hard mallets (1 pair): the ones for playing crotales.

Bow (2): for arco.

Special effects:

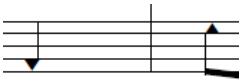


Using the otherside of the mallets (wood part), then slide on the keyboard to the higher.

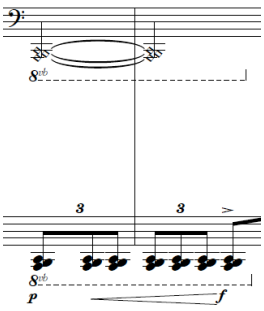
Use the wood part of the mallets to play the edge of the keyboard

Piano

X note head: hit the body (behind the keyboard) of the piano with hands (palm). The type of the sound to produce with this effect is indicated each time this appears.

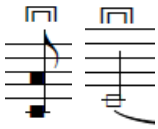


Arrow note head: Press down and up the middle pedal to create noisethis pedalling. In order to create noise, this pedalling should be stronger than the regular one.

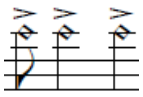


Play the indicated notes with regular note heads on the keyboard while touching(muting) the indicated strings indicated with diamond note heads inside of the piano.

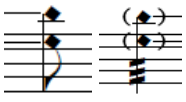
Strings



Square note head: exaggerated bow pressure to distort the sound, but still with the given pitch(s). If the note(s) are given in parenthesisthe pitches are completely distorted. The amount of the distortion corresponds to the dynamic level.
Double line down bow mark: exaggerated down bow.

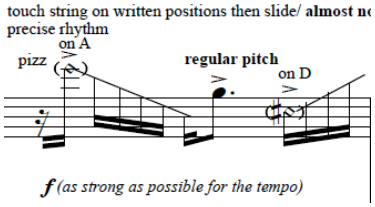


White diamond note head: place the finger on the written position without pressing down to the finger board and create the givn pitch(es) as clear as possible with regular bowing pressure. You may refer this effect as sort of Harmonics, but not in principle.
Accent on this notehead: Exaggerated and "squeaky noise".

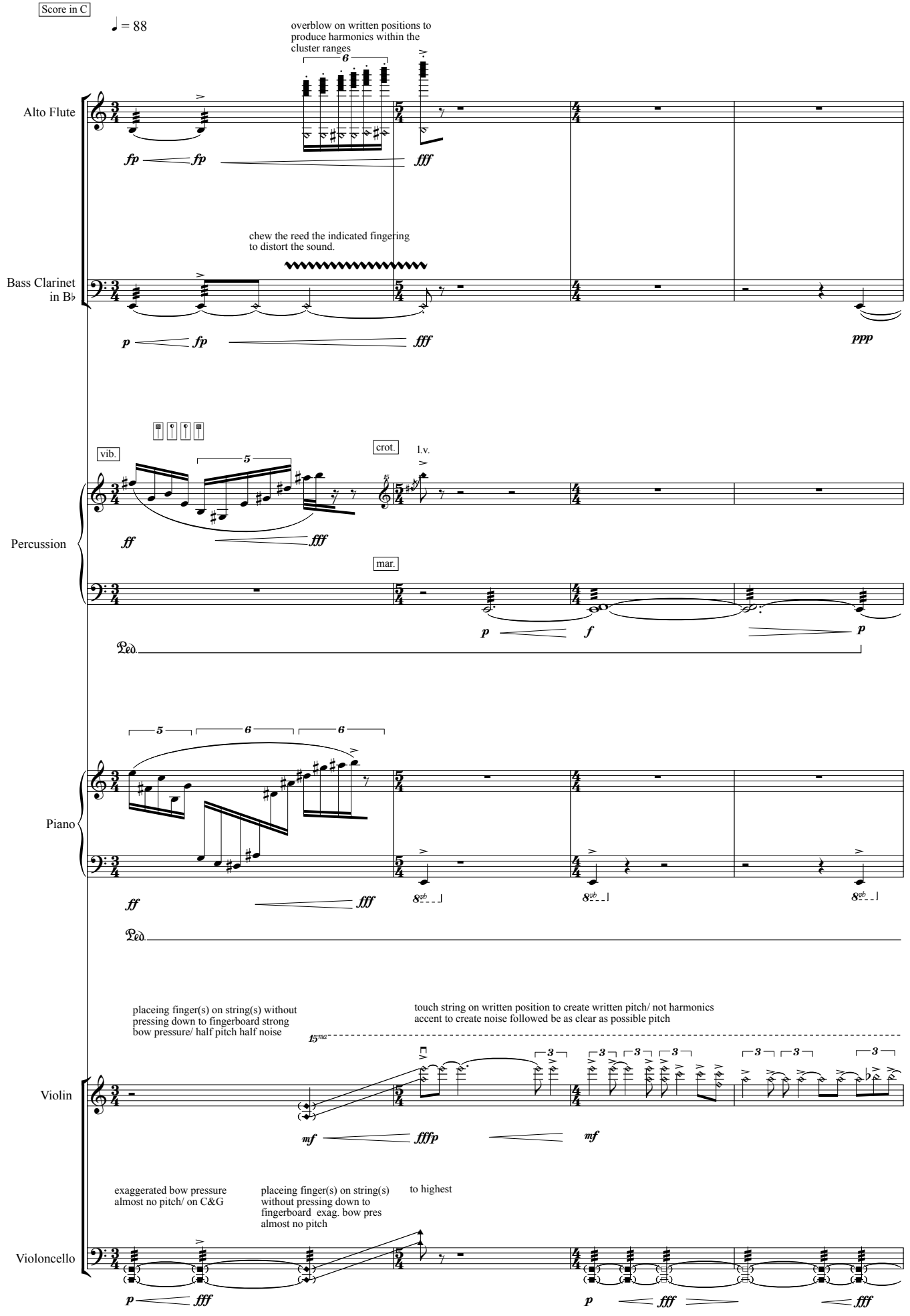


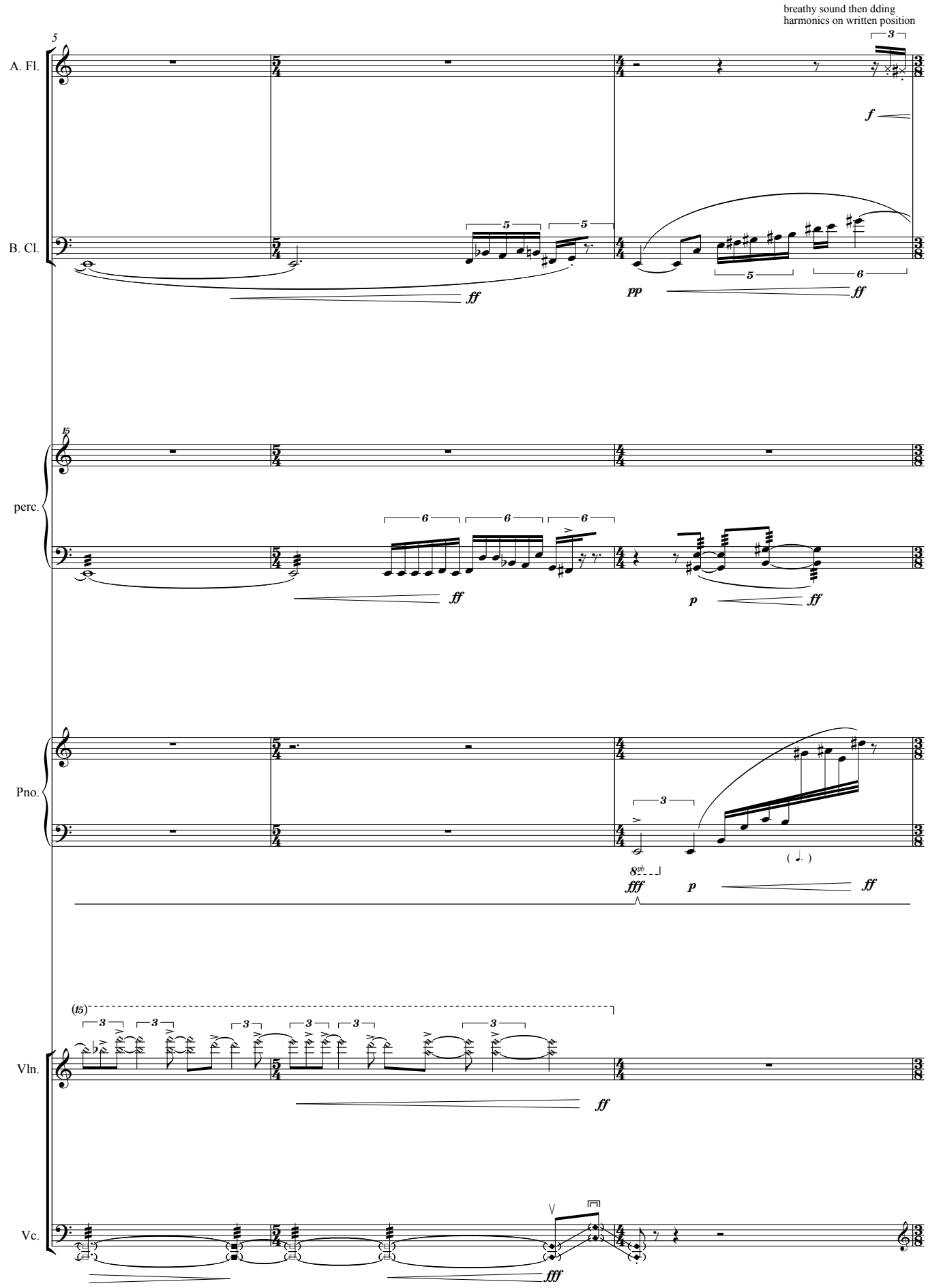
Black diamond note head: the same idea as the white diamond note head, but with stronger bow pressure, but still with the given pitch(s). If the note(s) are given in parenthesisthe pitches are completely distorted, and the fingering position does not have to be precise; it is more for the sound effect.

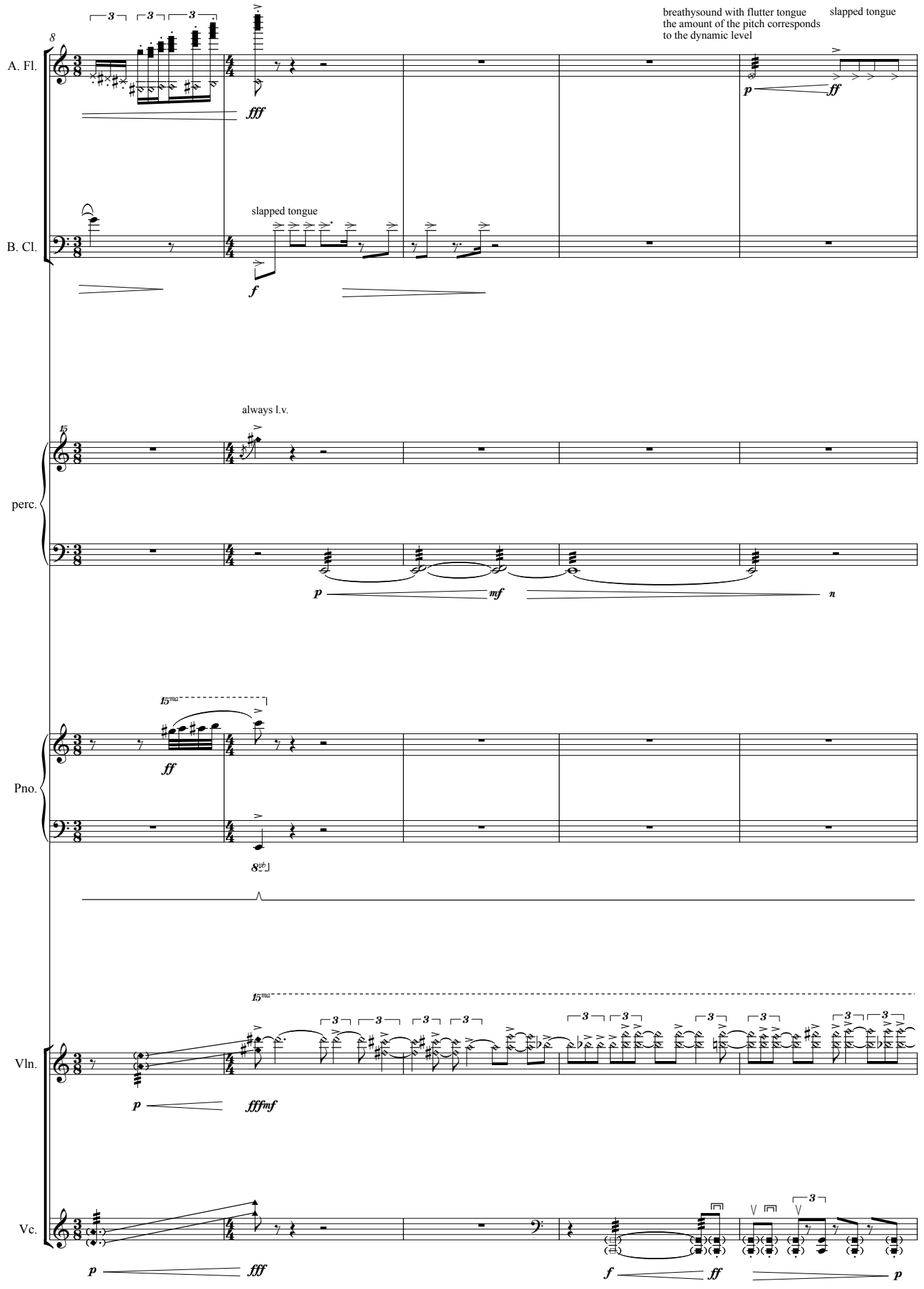
X note head (Vcl only): hit the body of the instrument with the hand (palm) to create warm and rounded sound with a lot of resonance. Use the part of the hand where there is more meat, in order to create warm and rounded sound.

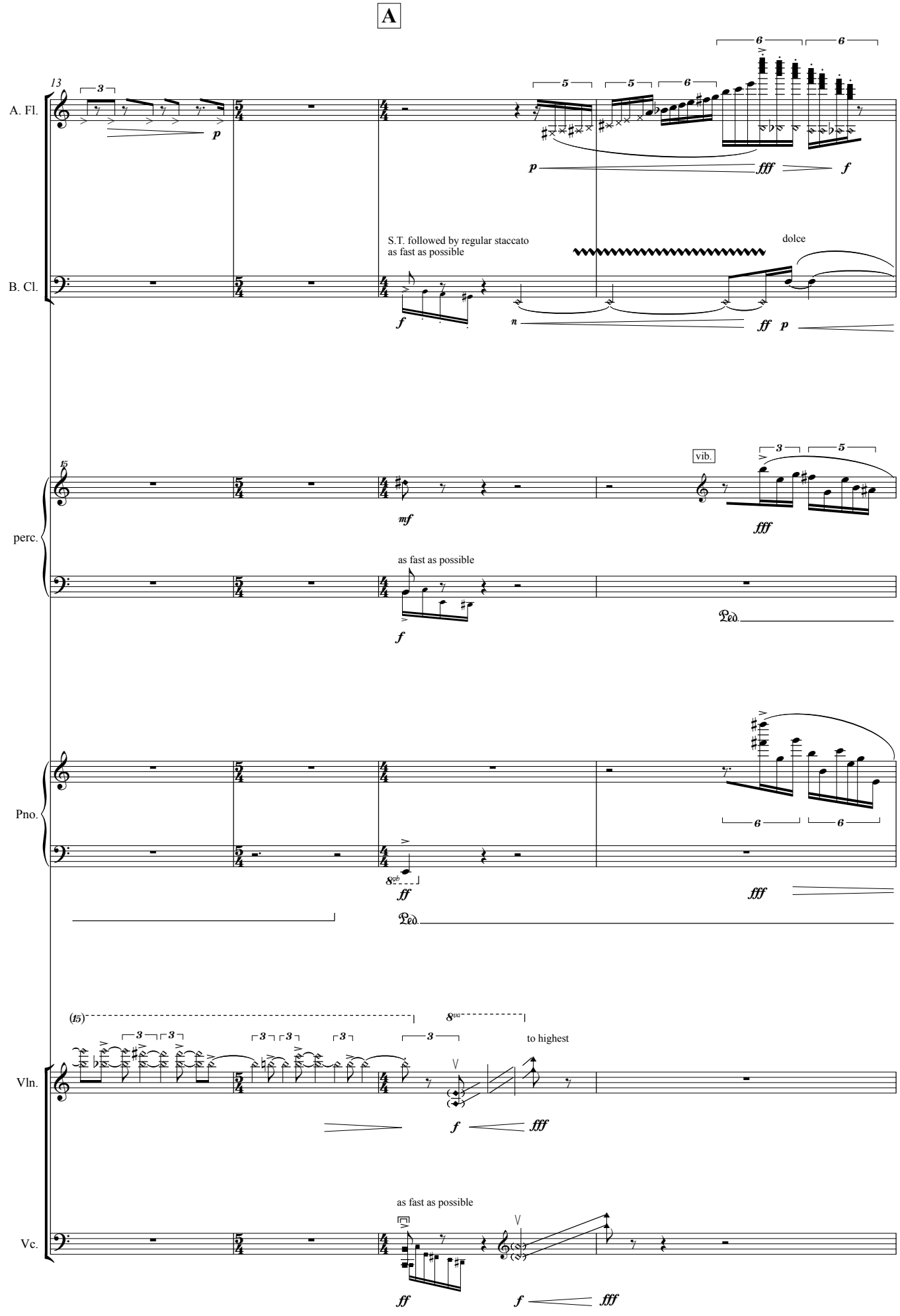


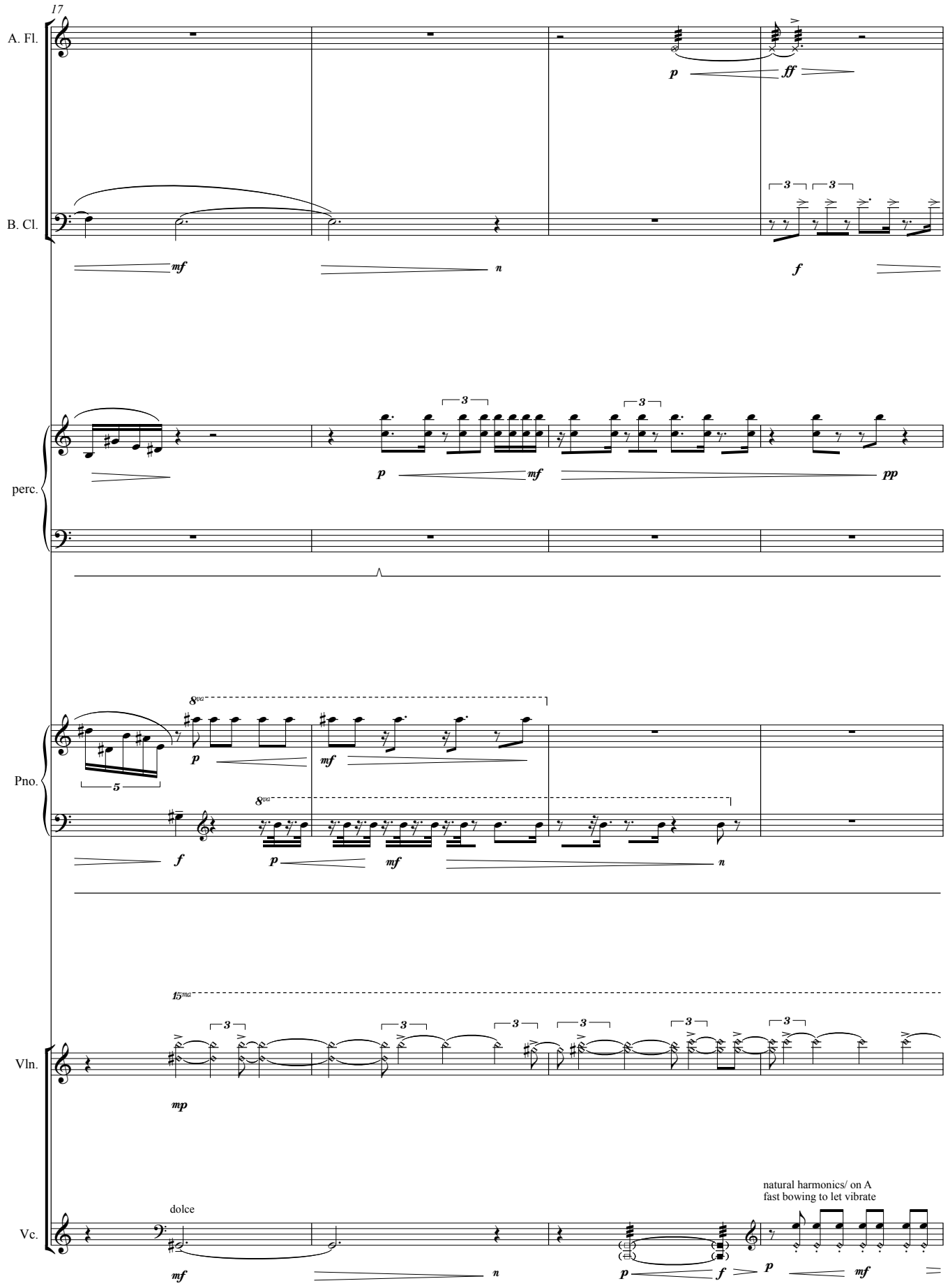
Keep plucking on the indicated rhythm (mainly 16th notes), while sliding the finger, on the indicated string and the position. On the black note head, press down the string to the finger board and create the clear pitch (regular pizz). Over all result of this effect should be mainly noise with accents and clear pitch once in a while. Pluck as strong as possible for the tempo.

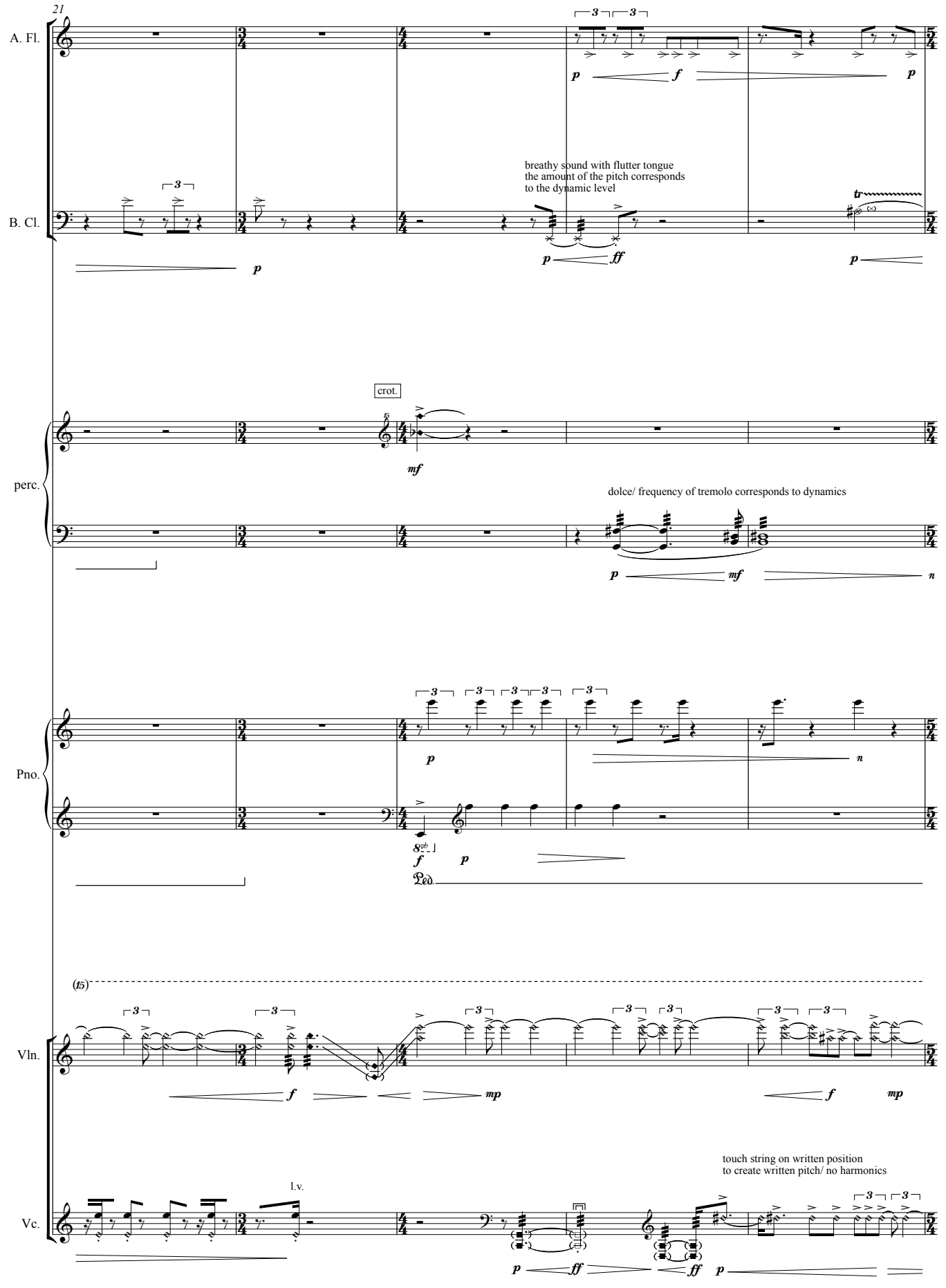

Score in C
♩ = 88
overblow on written positions to produce harmonics within the cluster ranges
Alto Flute
fp fp fff
chew the reed the indicated fingering to distort the sound.
Bass Clarinet in B♭
p fp fff ppp
vib.
crot.
l.v.
Percussion
ff fff
mar.
p f p
Ped.
Piano
ff fff
Ped.
placeing finger(s) on string(s) without pressing down to fingerboard strong bow pressure/ half pitch half noise
touch string on written position to create written pitch/ not harmonics
accent to create noise followed be as clear as possible pitch
Violin
mf fffp mf
exaggerated bow pressure almost no pitch/ on C&G
placeing finger(s) on string(s) without pressing down to fingerboard exag. bow pres almost no pitch
to highest
Violoncello
p fff p fff fff

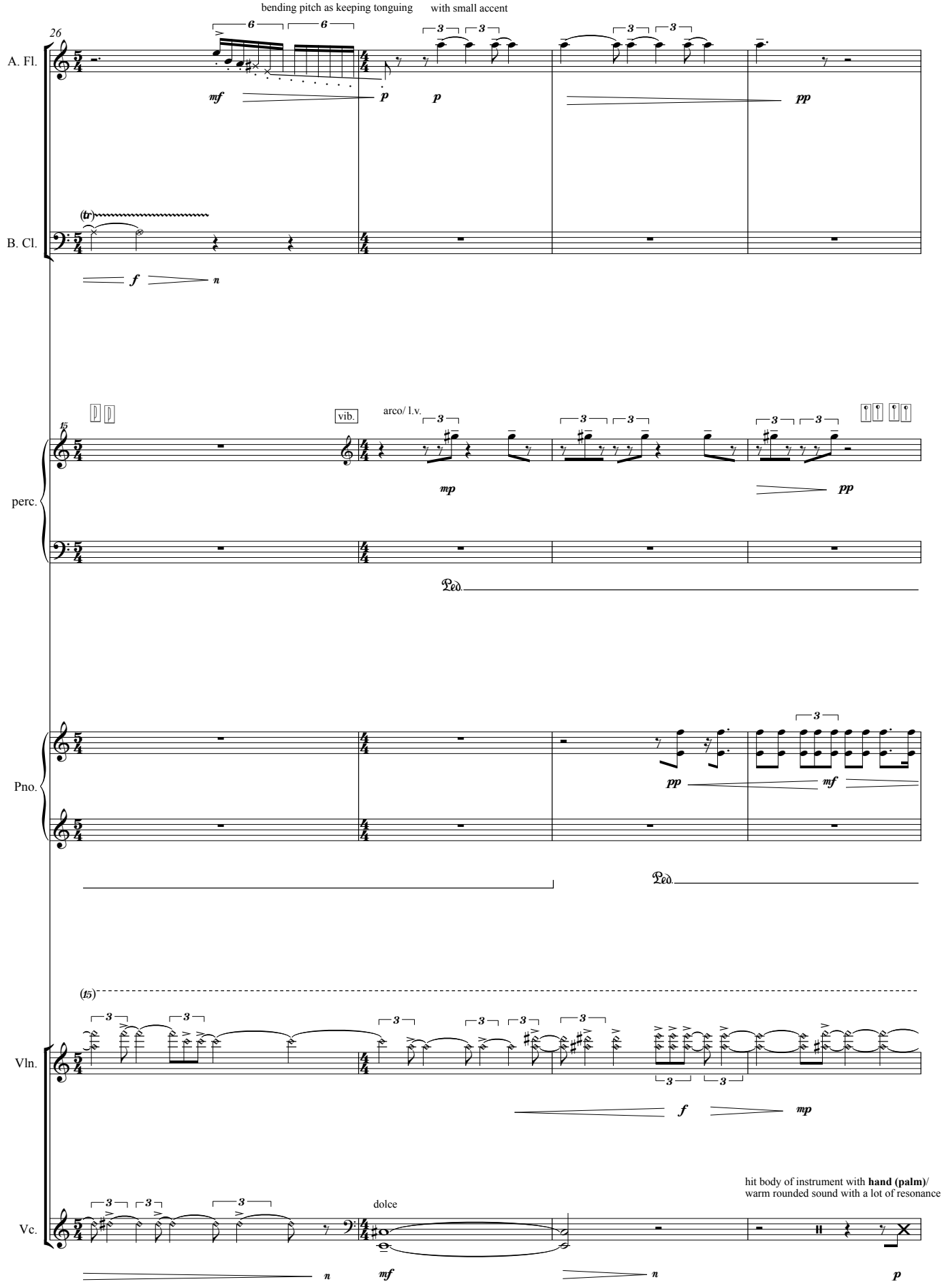

breathy sound then dding
harmonics on written position
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
ff
pp
p
fff
8vb

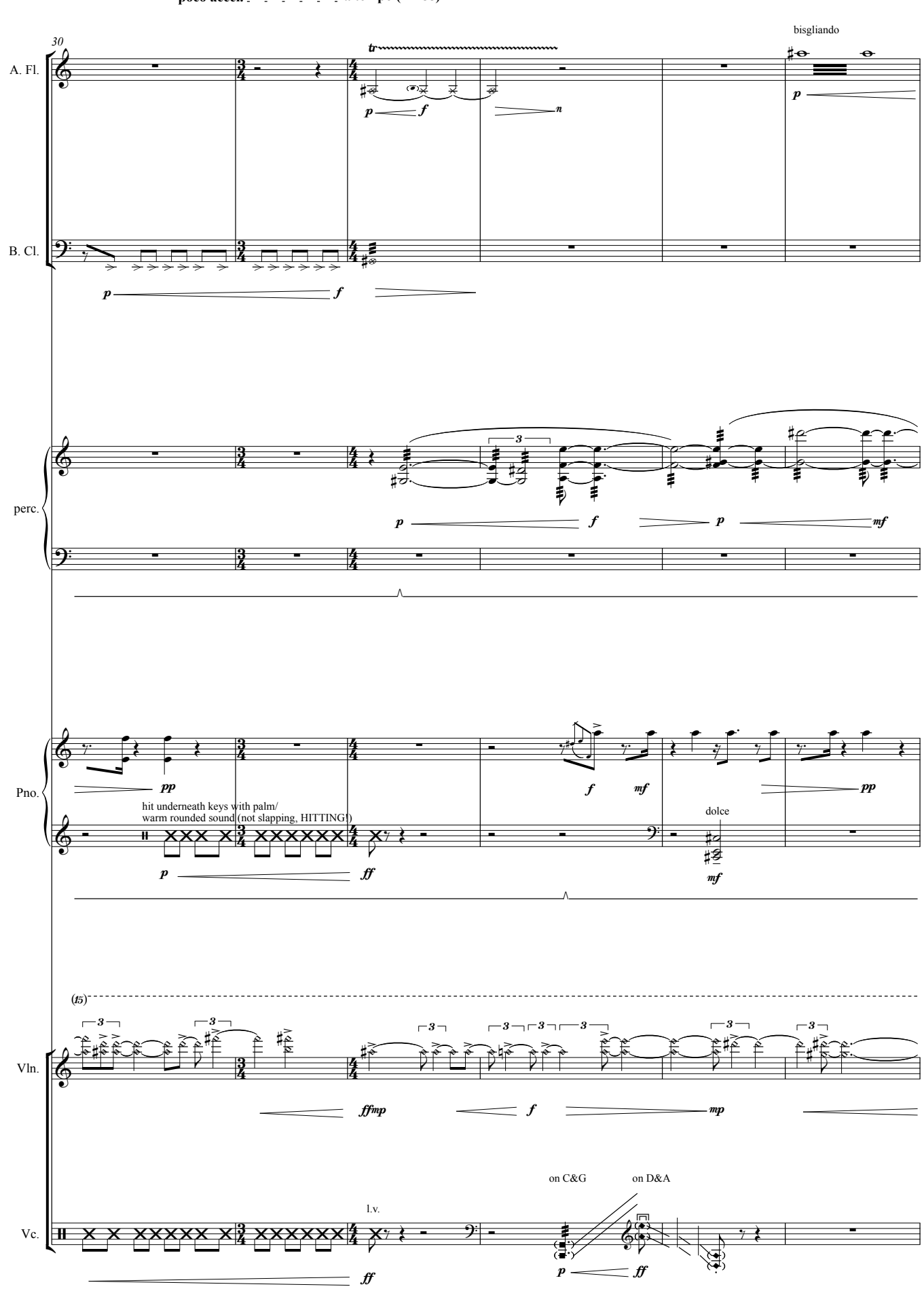

A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
breathysound with flutter tongue
the amount of the pitch corresponds
to the dynamic level
slapped tongue
slapped tongue
always l.v.
fff
ff
f
p
mf
fffmf

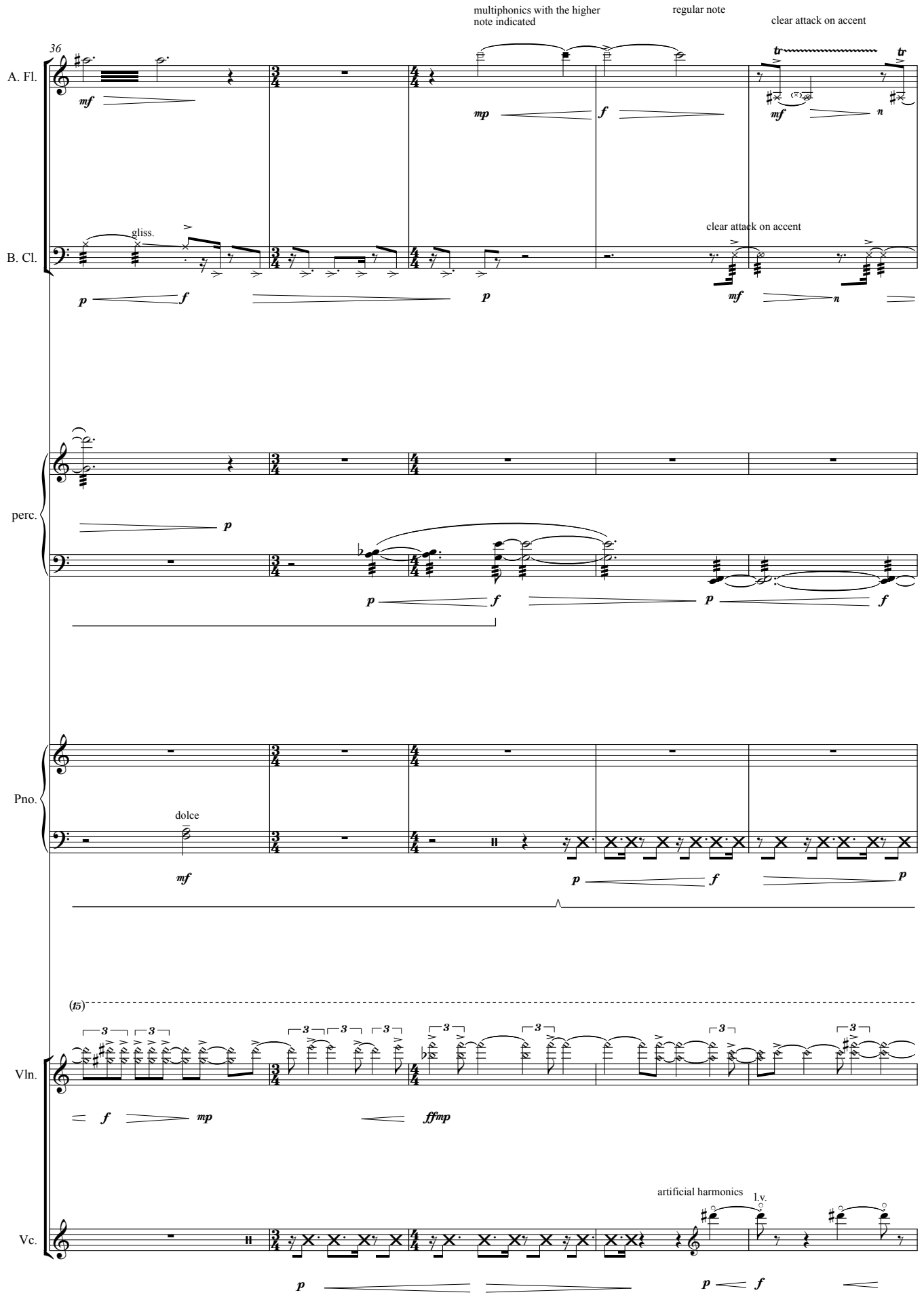

A
13
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
S.T. followed by regular staccato
as fast as possible
dolce
vib.
as fast as possible
Ped.
(t5)
8va
to highest
as fast as possible

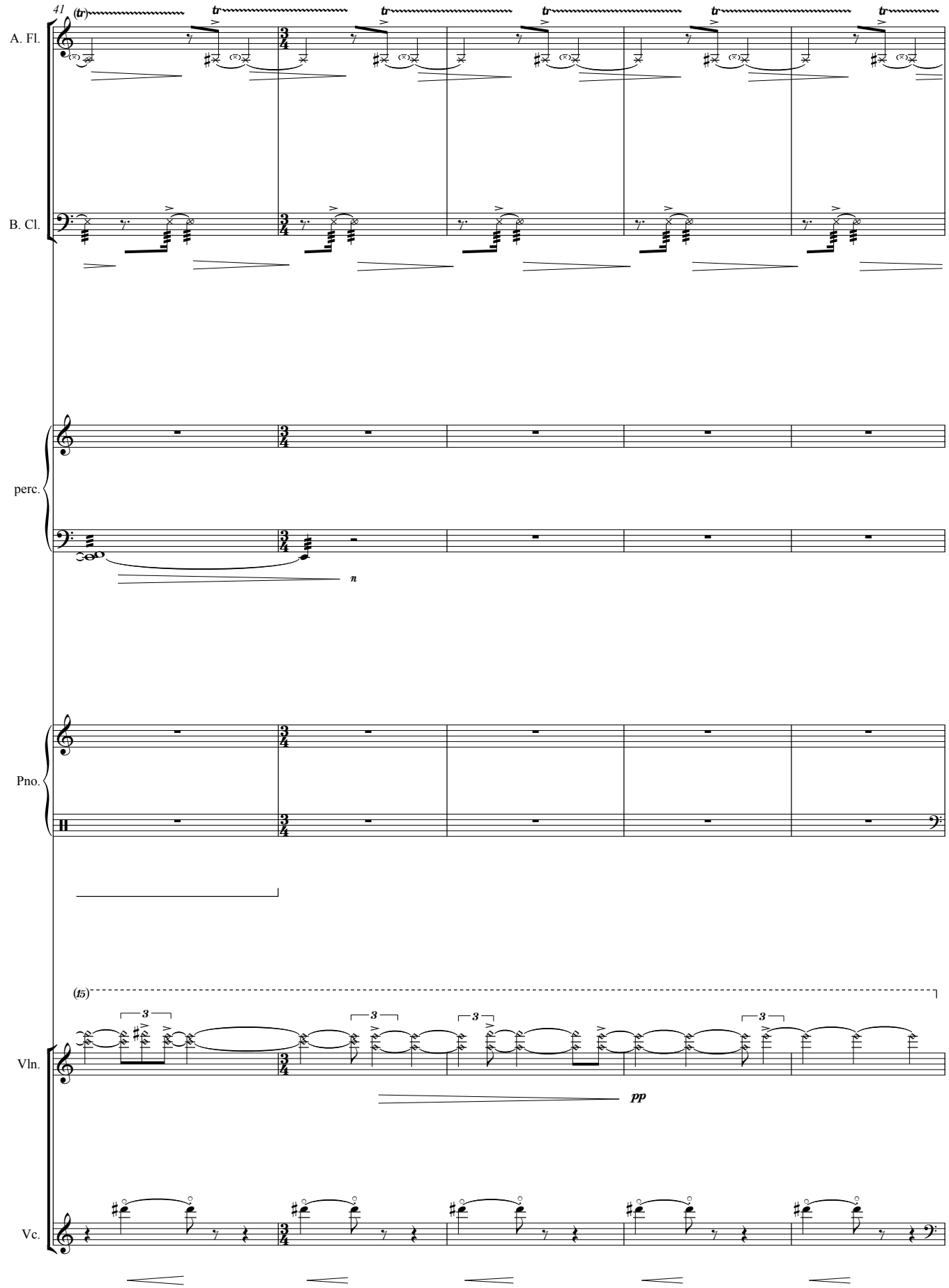

17
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
dolce
natural harmonics/ on A
fast bowing to let vibrate

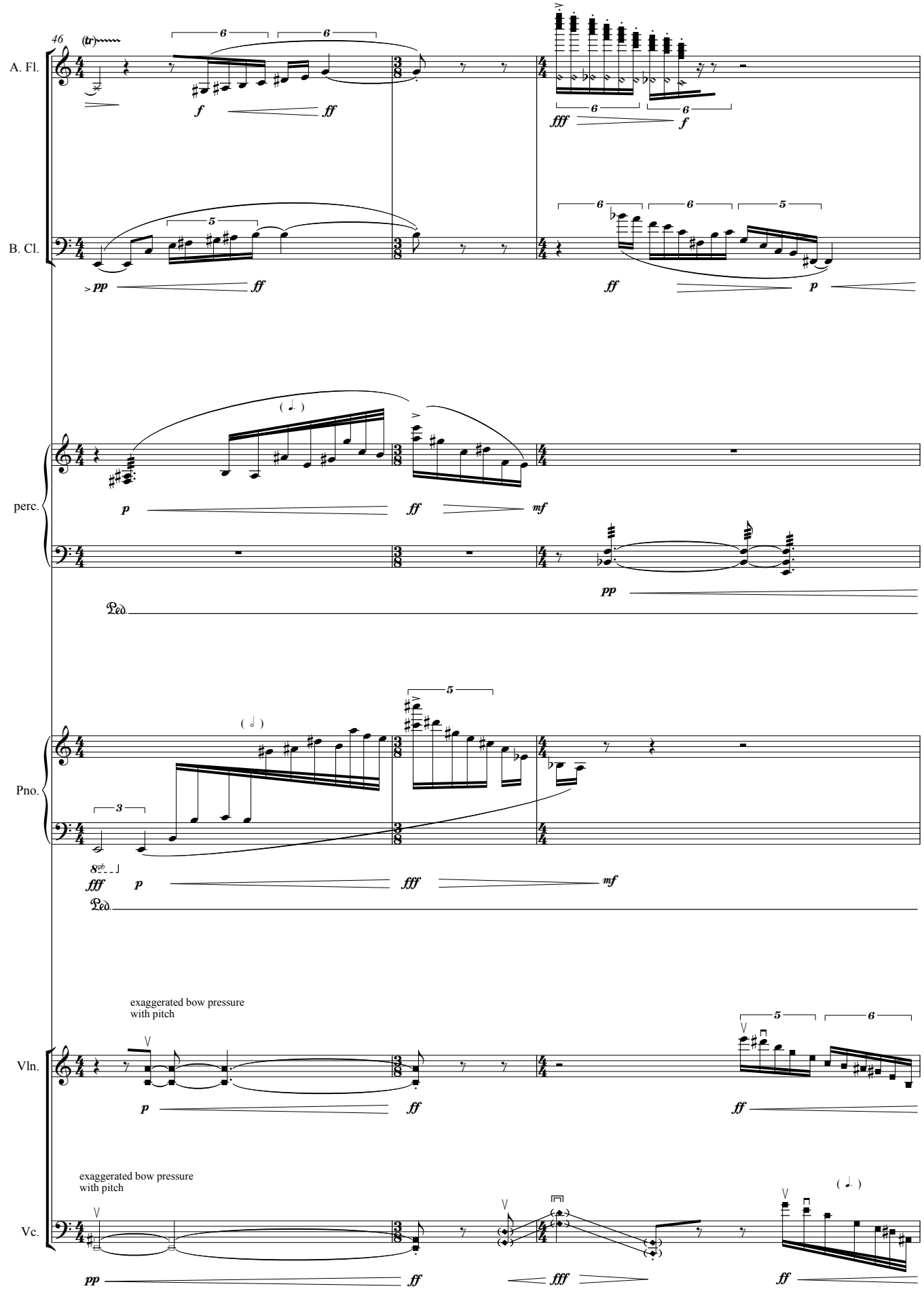

21
A. Fl.
B. Cl.
breathy sound with flutter tongue
the amount of the pitch corresponds
to the dynamic level
crot.
perc.
dolce/ frequency of tremolo corresponds to dynamics
Pno.
Vln.
l.v.
Vc.
touch string on written position
to create written pitch/ no harmonics


bending pitch as keeping tonguing
with small accent
26
A. Fl.
mf
p
p
pp
(tr)
B. Cl.
f
n
15
vib.
arco/ l.v.
perc.
mp
pp
Ped.
Pno.
pp
mf
Ped.
(15)
Vln.
f
mp
hit body of instrument with **hand (palm)**/
warm rounded sound with a lot of resonance
dolce
Vc.
n
mf
n
p

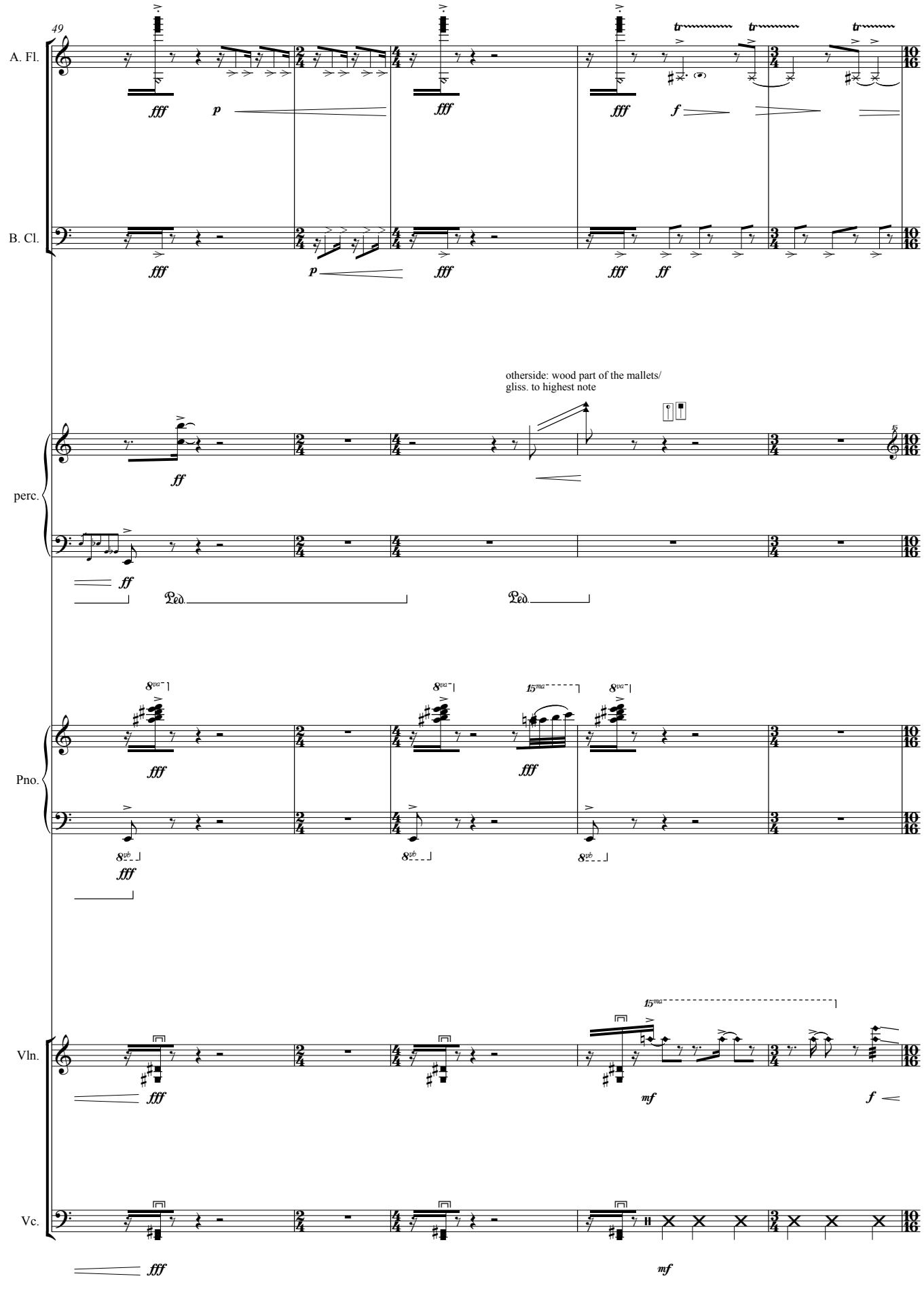

poco accel. a tempo (♩ = 88)
30
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
bisgliando
hit underneath keys with palm/
warm rounded sound (not slapping, HITTING!)
dolce
(t5)
l.v.
on C&G
on D&A

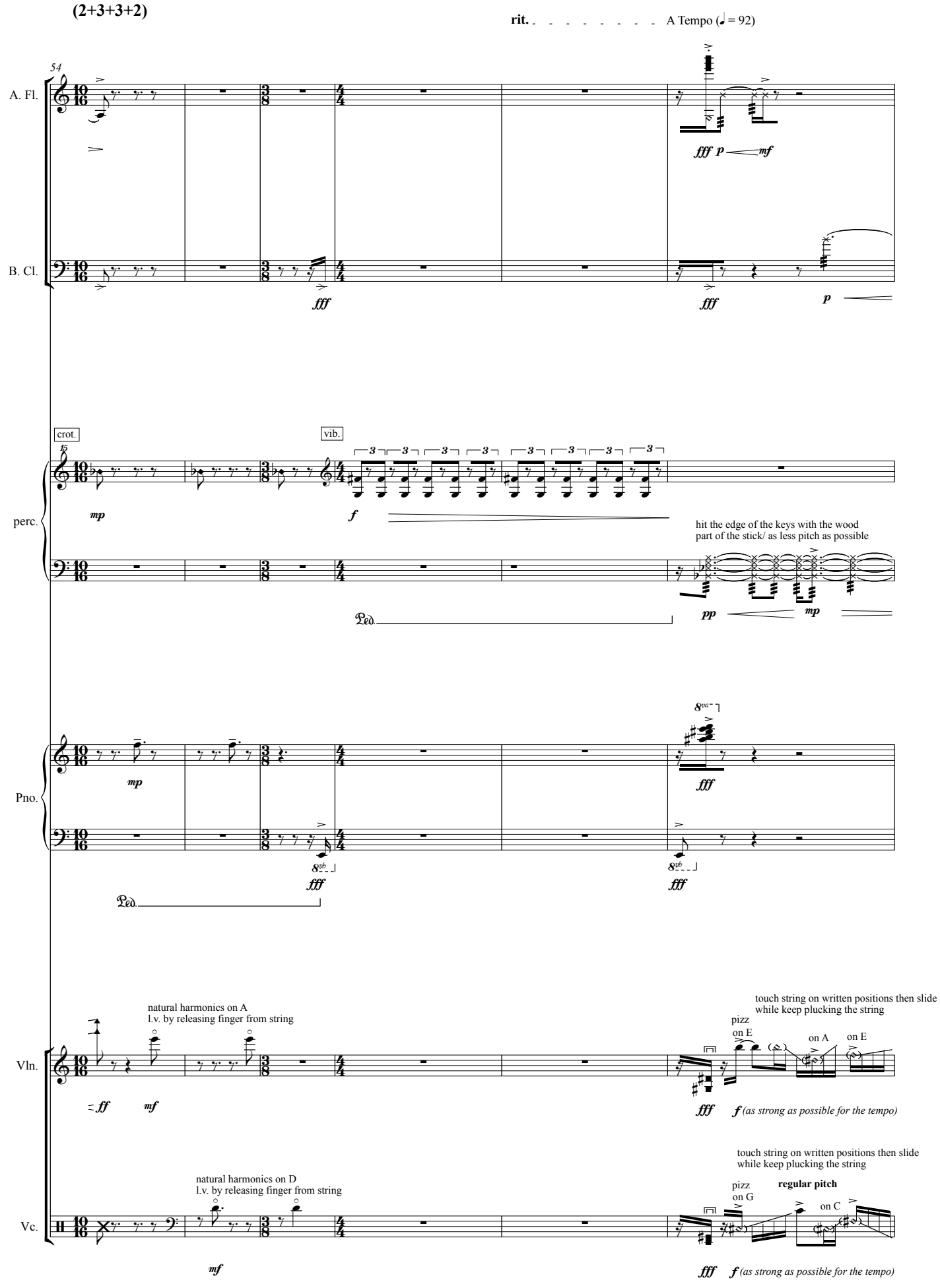

36
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
multiphonics with the higher note indicated
regular note
clear attack on accent
gliss.
clear attack on accent
dolce
(t5)
artificial harmonics
l.v.

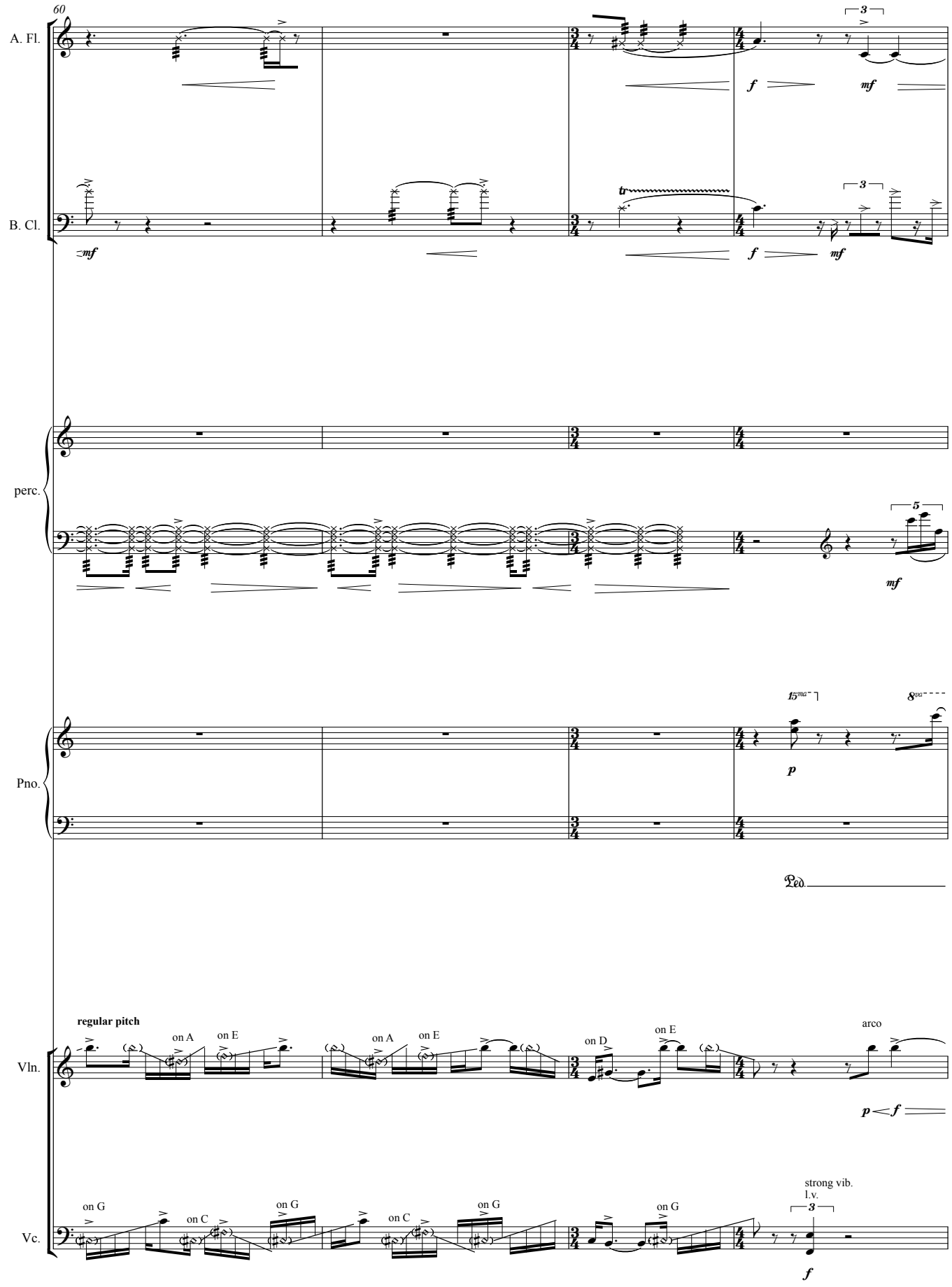

41
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
pp

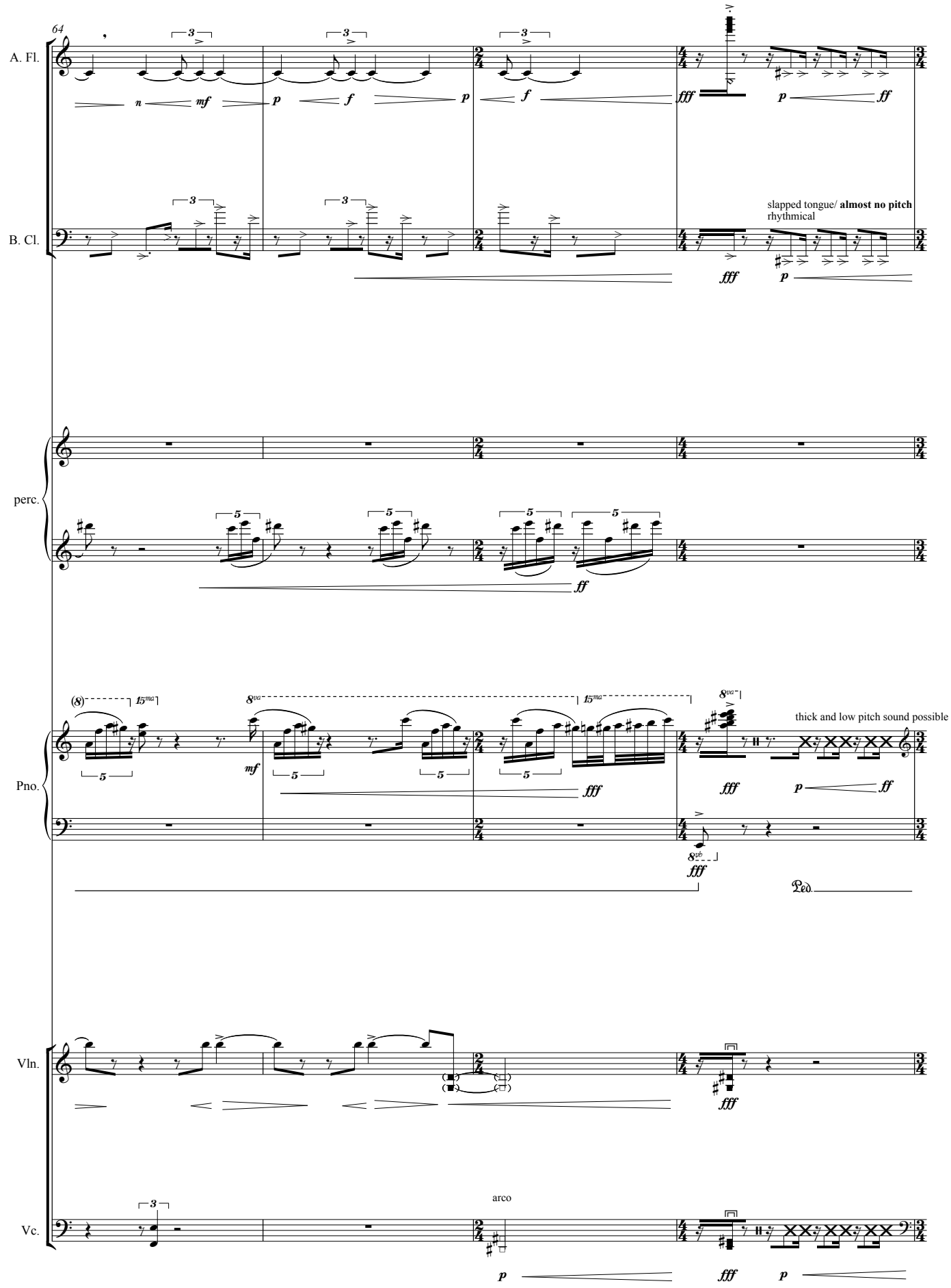

46
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
exaggerated bow pressure
with pitch
exaggerated bow pressure
with pitch

B ♩ = 92


49
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
otherside: wood part of the mallets/
gliss. to highest note
fff
p
f
ff
mf
Ped.
8va
15ma
8vb

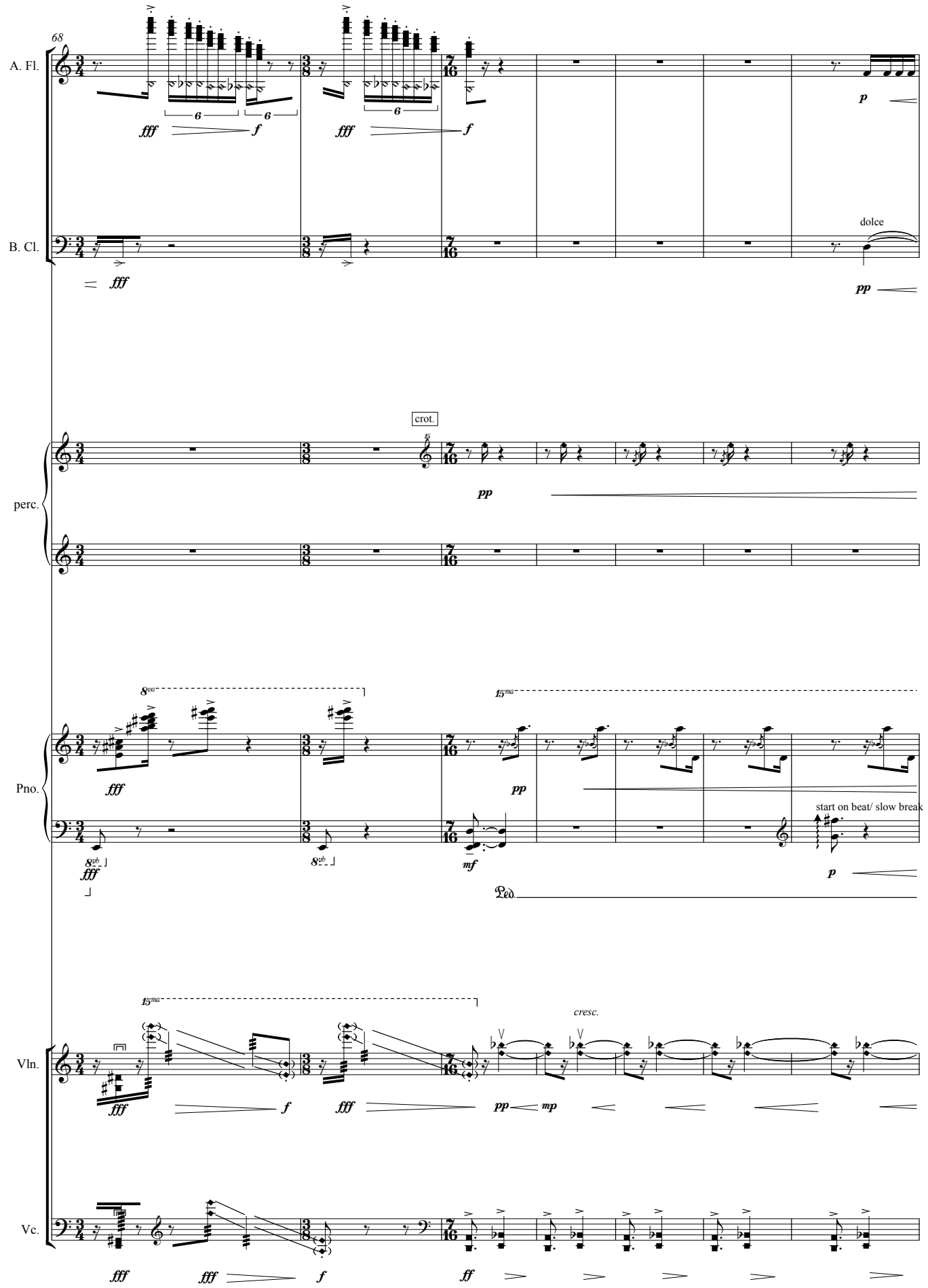

(2+3+3+2)
rit.
A Tempo (♩= 92)
54
A. Fl.
B. Cl.
fff
p
mf
crot.
vib.
perc.
mp
f
hit the edge of the keys with the wood
part of the stick/ as less pitch as possible
pp
Ped.
Pno.
8va
8vb
Vln.
natural harmonics on A
l.v. by releasing finger from string
ff
touch string on written positions then slide
while keep plucking the string
pizz
on E
on A
on E
f (as strong as possible for the tempo)
Vc.
natural harmonics on D
l.v. by releasing finger from string
touch string on written positions then slide
while keep plucking the string
pizz
on G
regular pitch
on C


60
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
regular pitch
on A
on E
on A
on E
on D
on E
arco
on G
on C
on G
on C
on G
on G
strong vib.
l.v.
Ped.

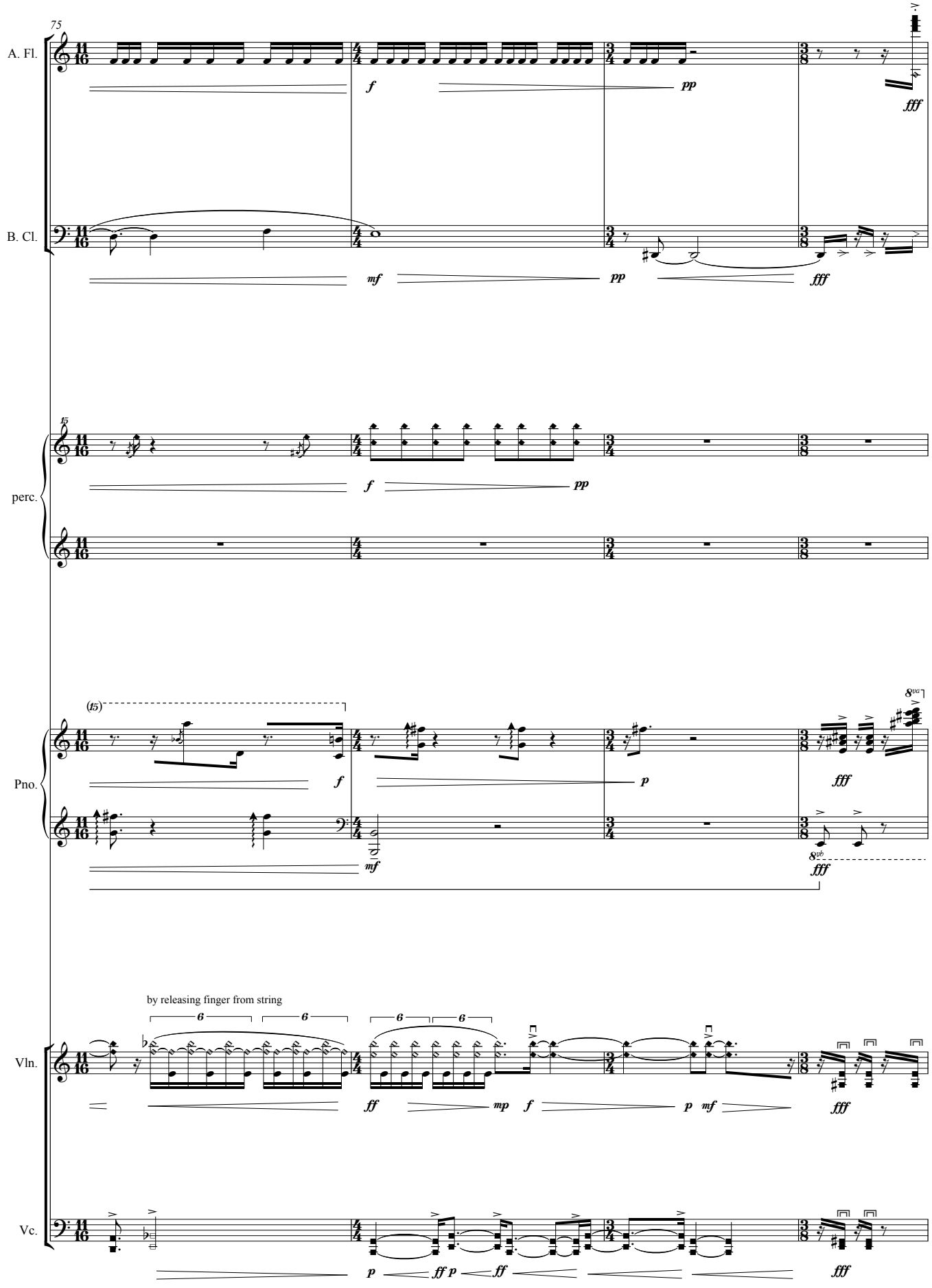

64
A. Fl.
B. Cl.
slapped tongue/ almost no pitch
rhythmical
perc.
Pno.
thick and low pitch sound possible
Ped.
Vln.
Vc.
arco

C

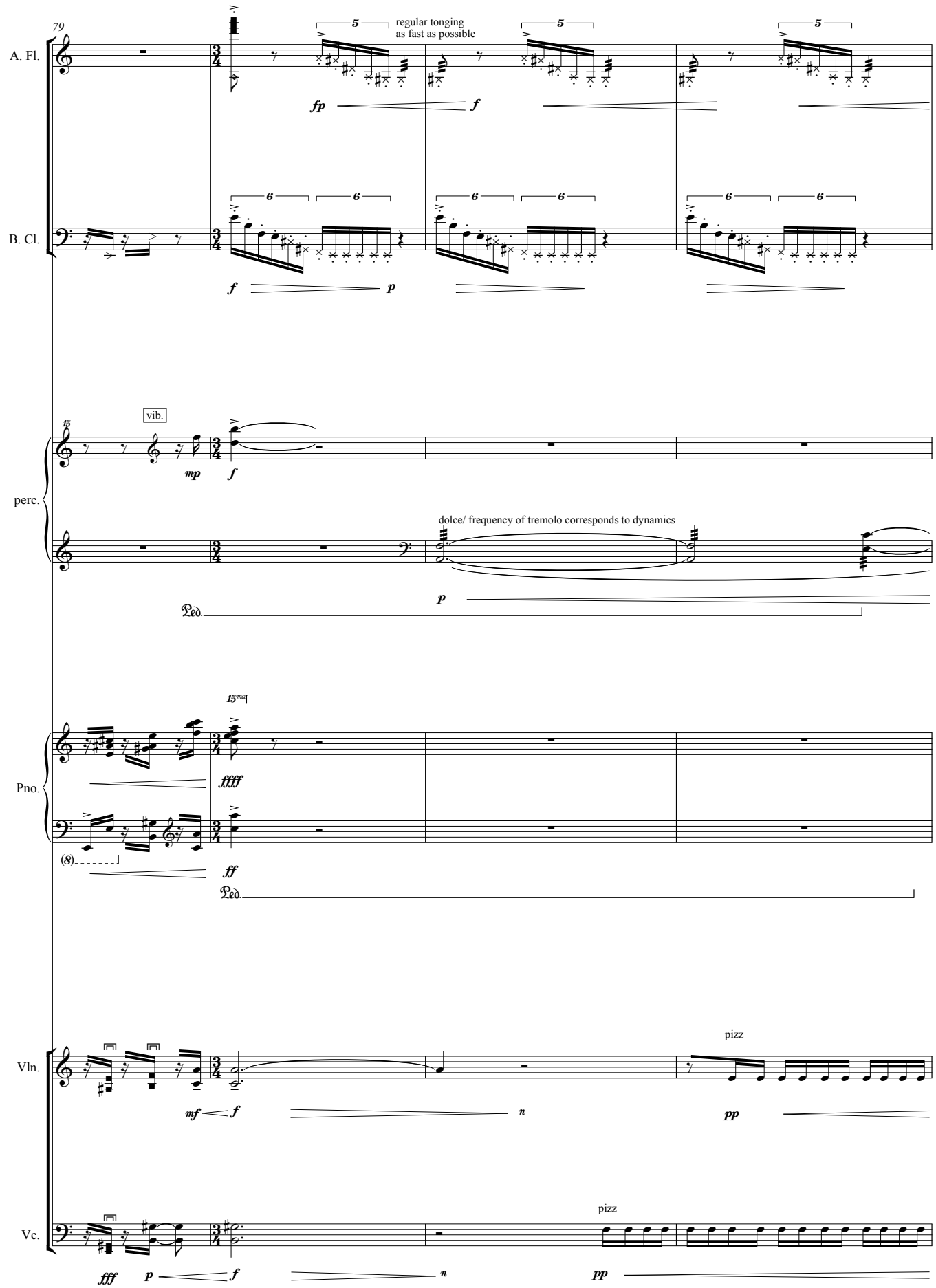
(3+4)

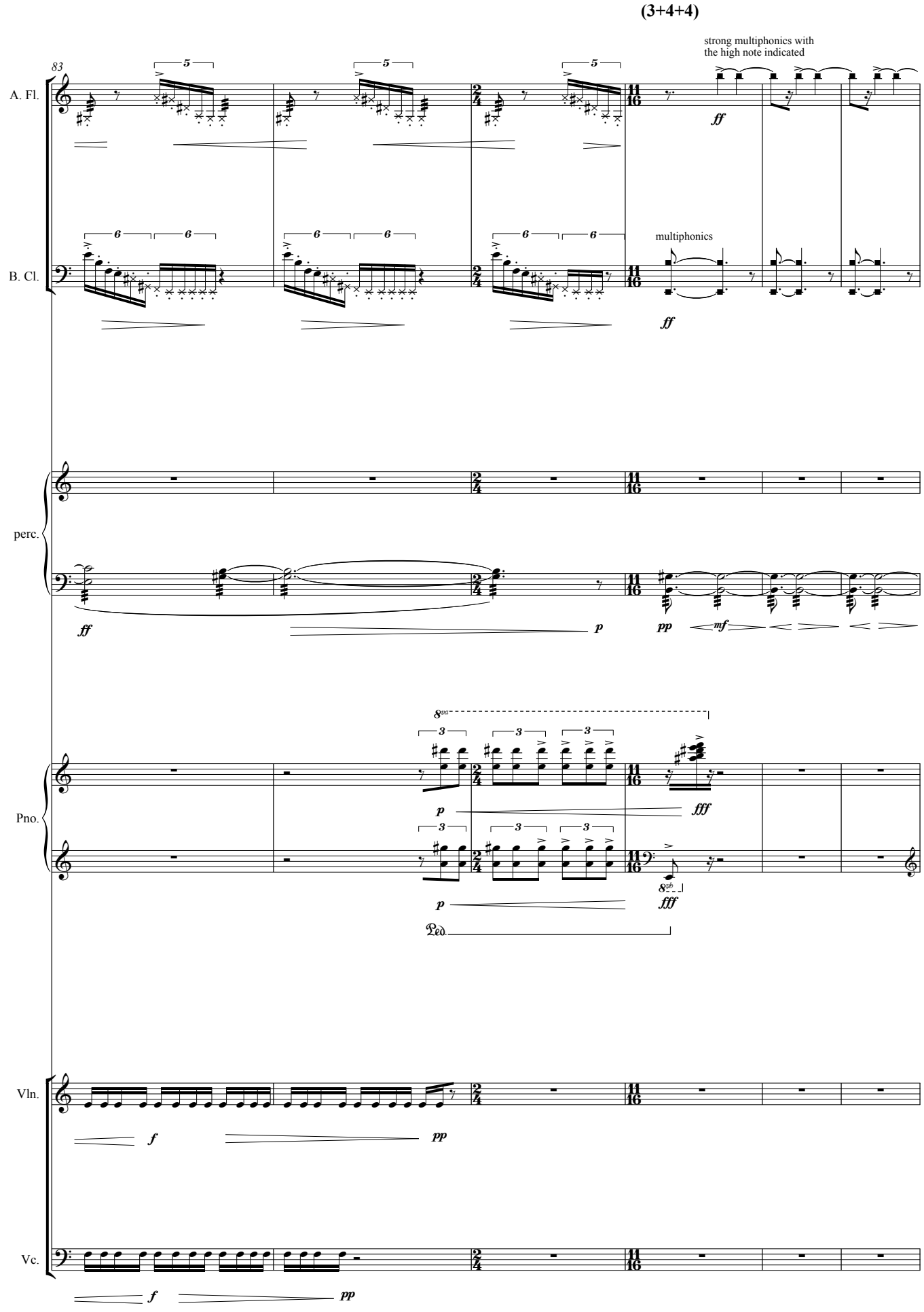

68
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
dolce
crot.
start on beat/ slow break
cresc.
Ped.

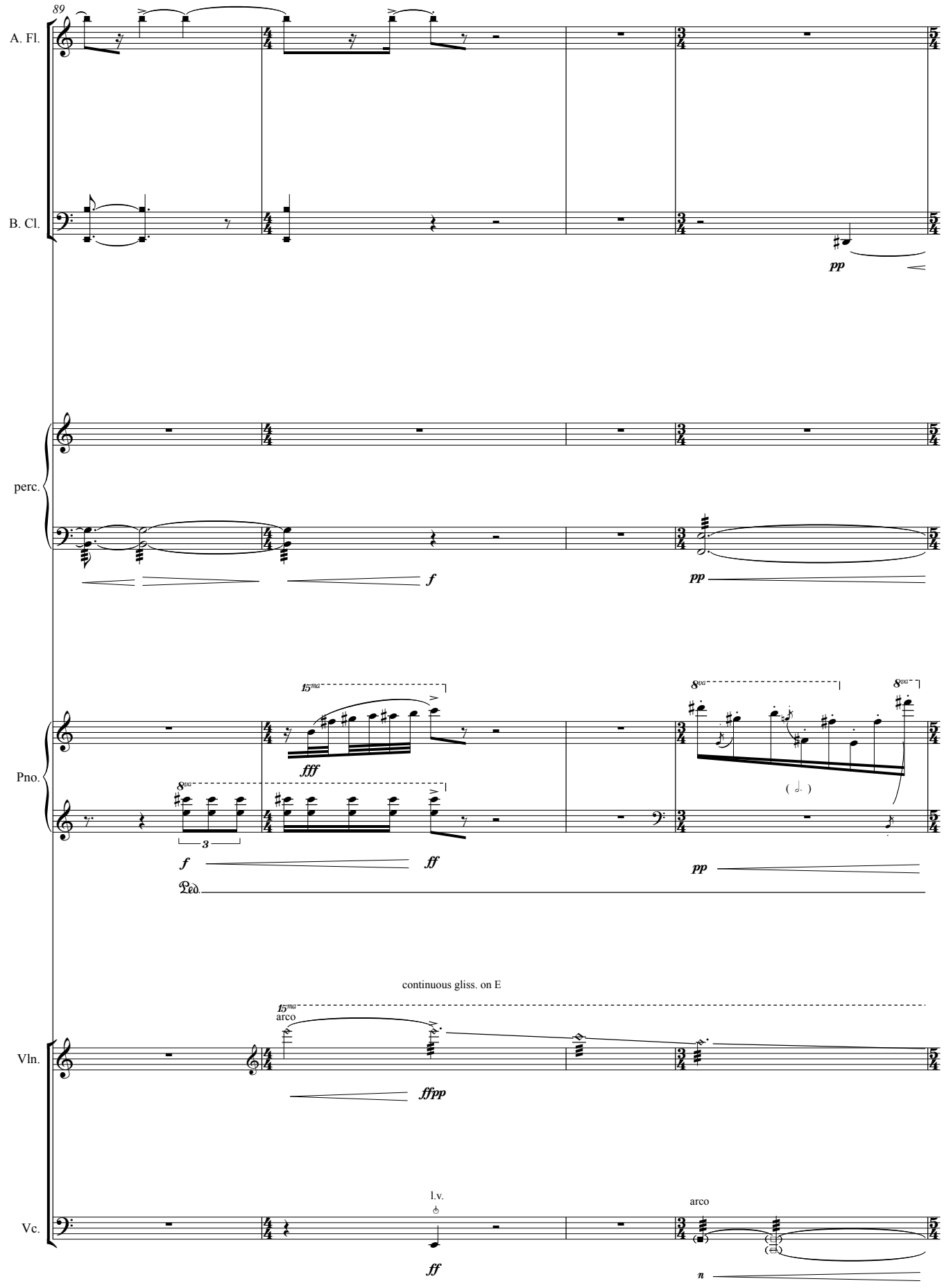
(3+4+4)

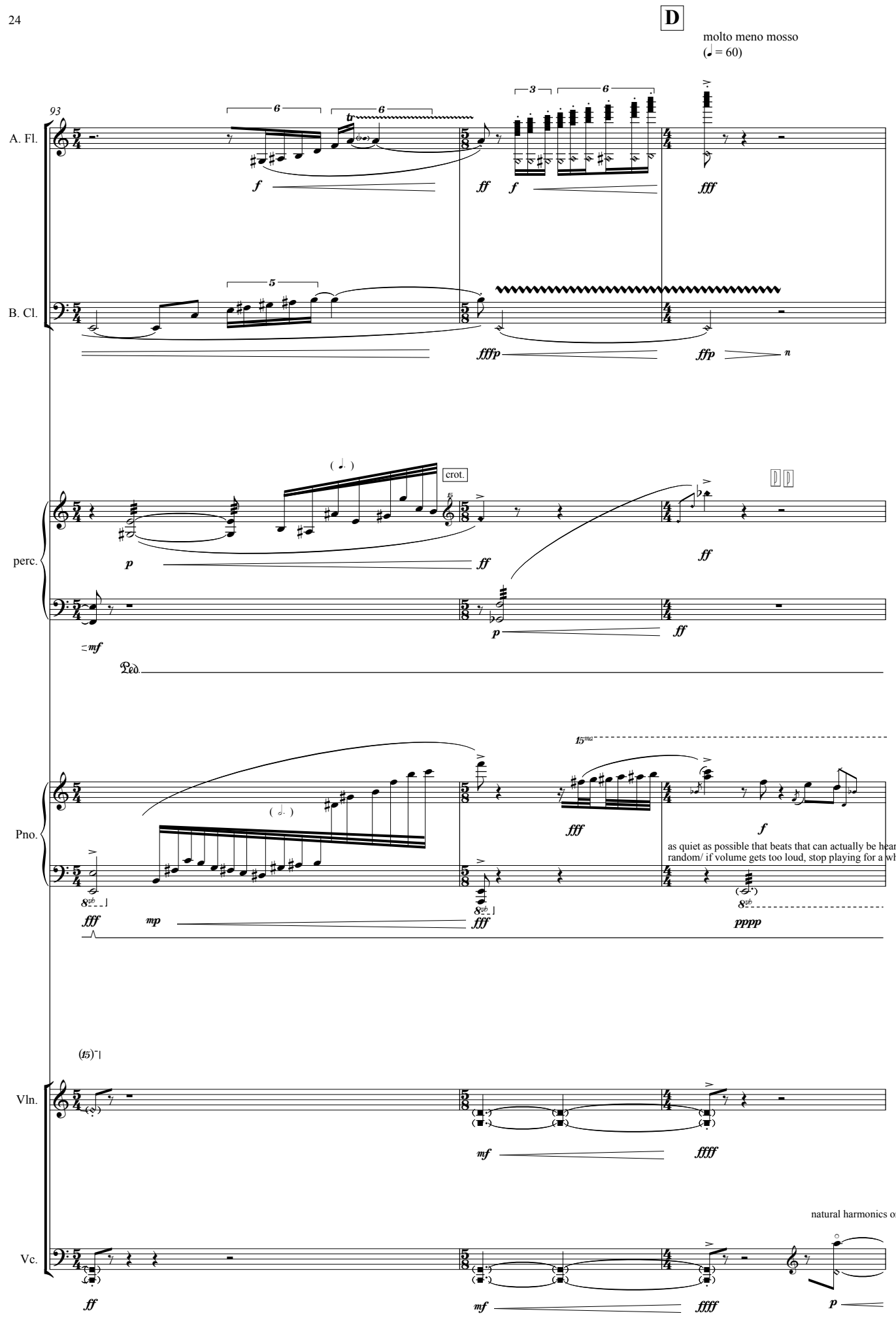


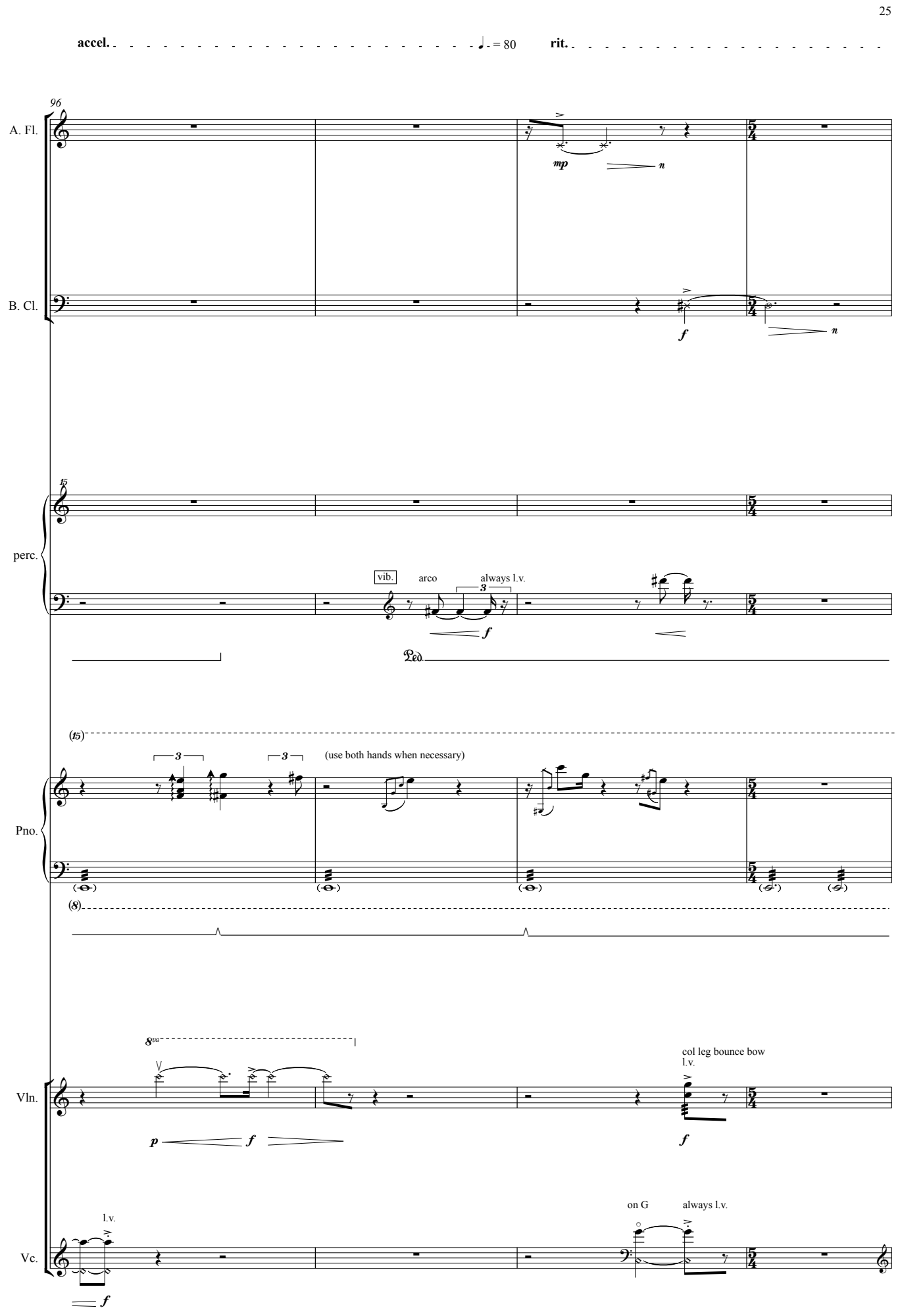
molto rit. A tempo (♩ = 92)

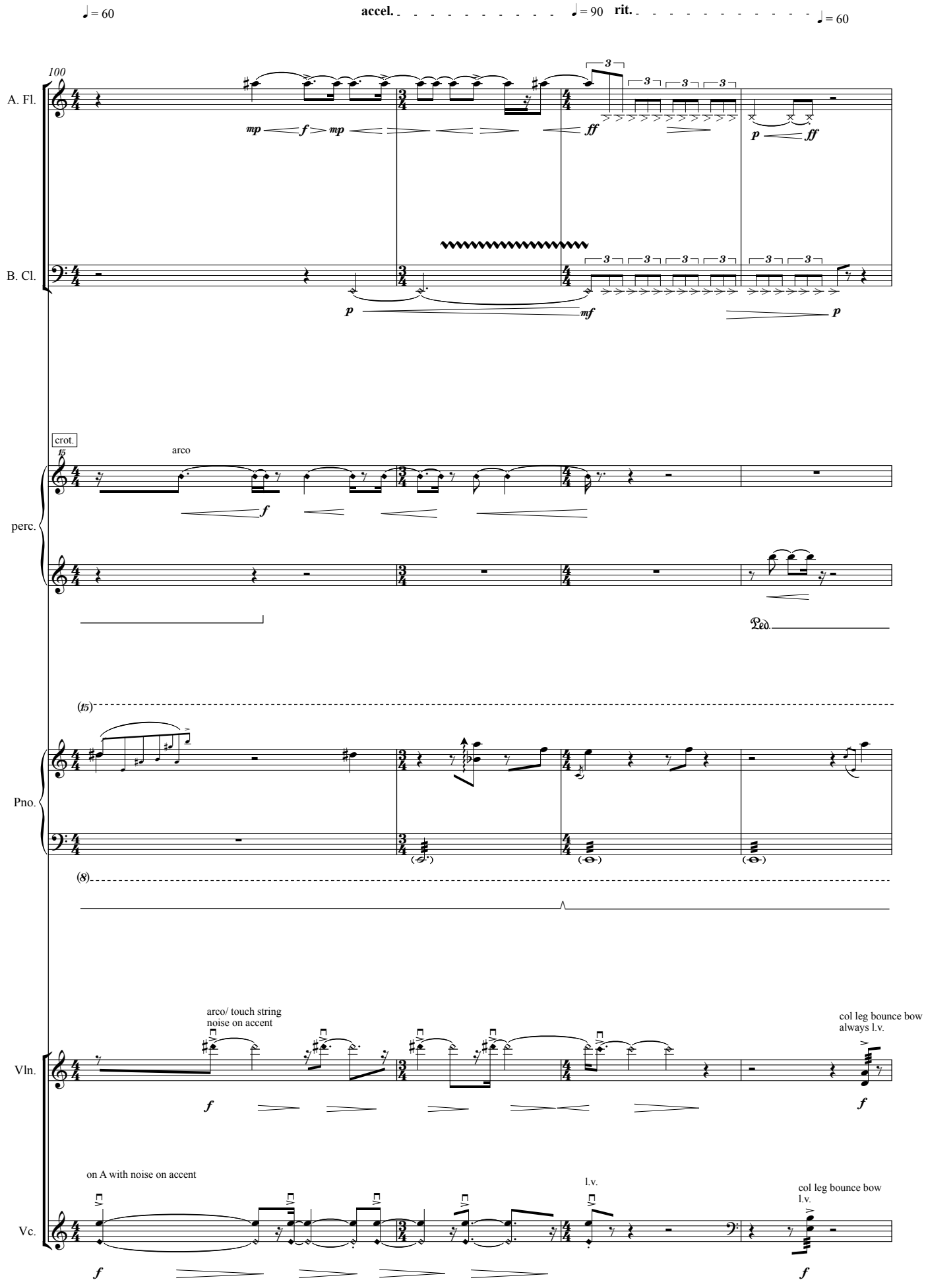



(3+4+4)
strong multiphonics with
the high note indicated
83
A. Fl.
B. Cl.
multiphonics
perc.
Pno.
Vln.
Vc.


89
A. Fl.
B. Cl.
pp
perc.
f
pp
Pno.
15ma
fff
8va
3
f
ff
Ped.
pp
(𝅗𝅥.)
continuous gliss. on E
Vln.
15ma
arco
ffpp
Vc.
l.v.
ff
arco
n


D
molto meno mosso
(♩ = 60)
93
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
crot.
Ped.
as quiet as possible that beats that can actually be heard is random/ if volume gets too loud, stop playing for a while
natural harmonics on A


accel.
♩. = 80
rit.
96
A. Fl.
mp
n
B. Cl.
f
n
15
perc.
vib.
arco
always l.v.
3
f
Ped.
(15)
Pno.
3
3
(use both hands when necessary)
(8)
8va
Vln.
p
f
col leg bounce bow
l.v.
f
Vc.
l.v.
f
on G
always l.v.


♩= 60
accel.
♩= 90
rit.
♩= 60
100
A. Fl.
mp
f
mp
ff
p
ff
B. Cl.
p
mf
p
crot.
arco
perc.
f
Ped.
(15)
Pno.
(8)
arco/ touch string
noise on accent
col leg bounce bow
always l.v.
Vln.
f
f
on A with noise on accent
l.v.
col leg bounce bow
l.v.
Vc.
f
f

poco accel. ♩ = 70 rit.

104

as fast as possible

flutter tongue

A. Fl.

B. Cl.

perc.

Pno.

Vln.

arco

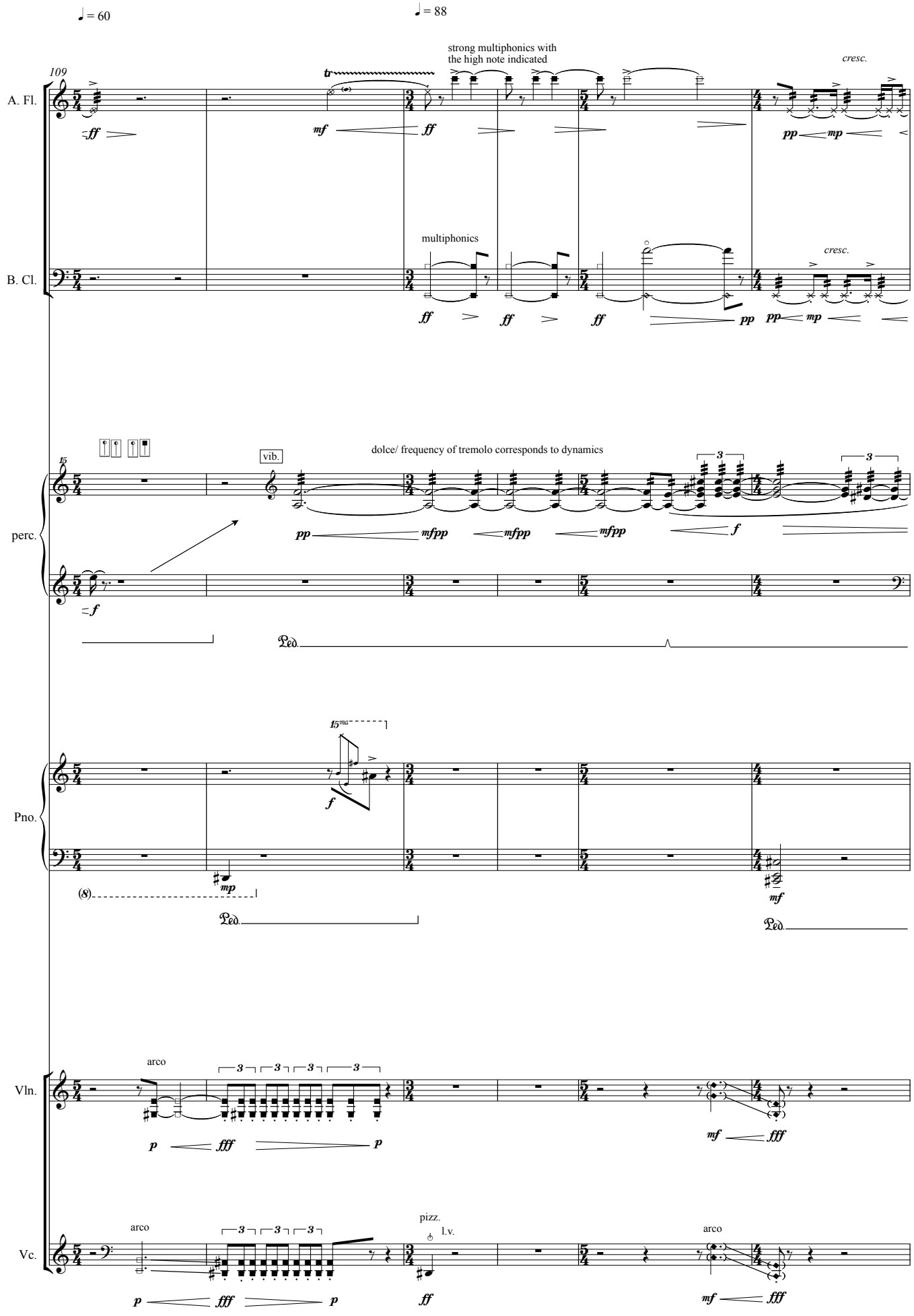
col leg

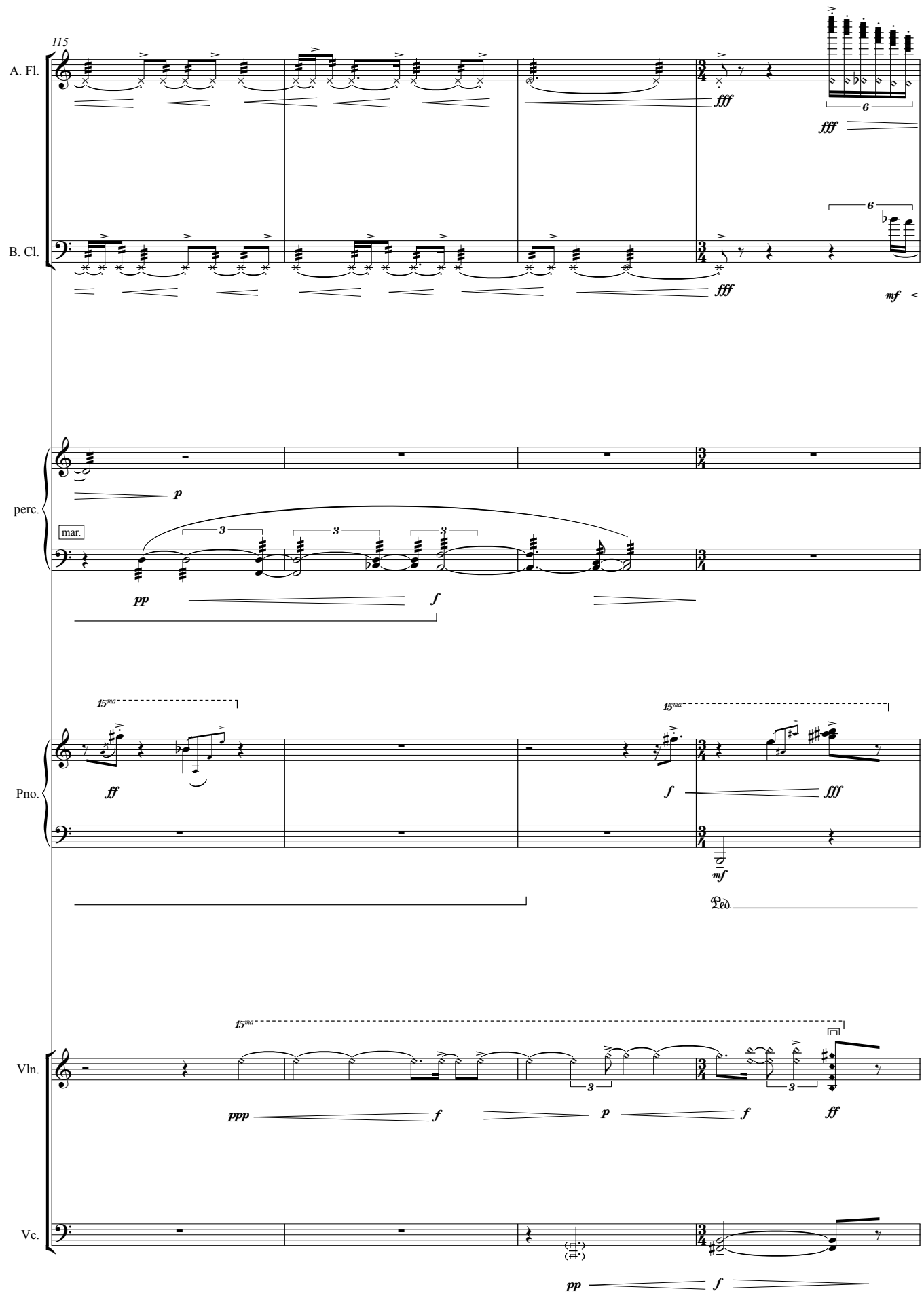
Vc.

arco/
natural harmonics on A

l.v.

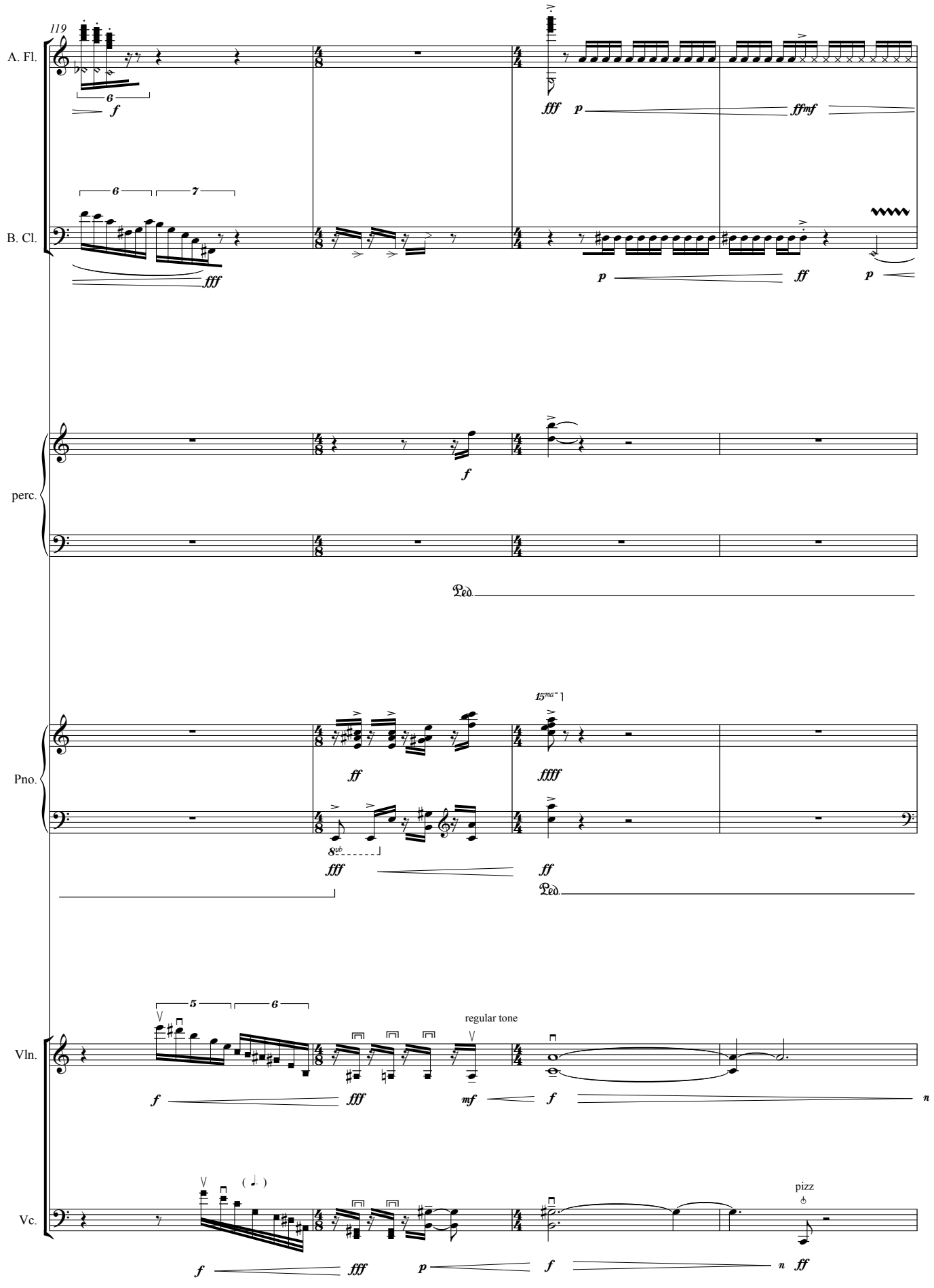
noise on accent

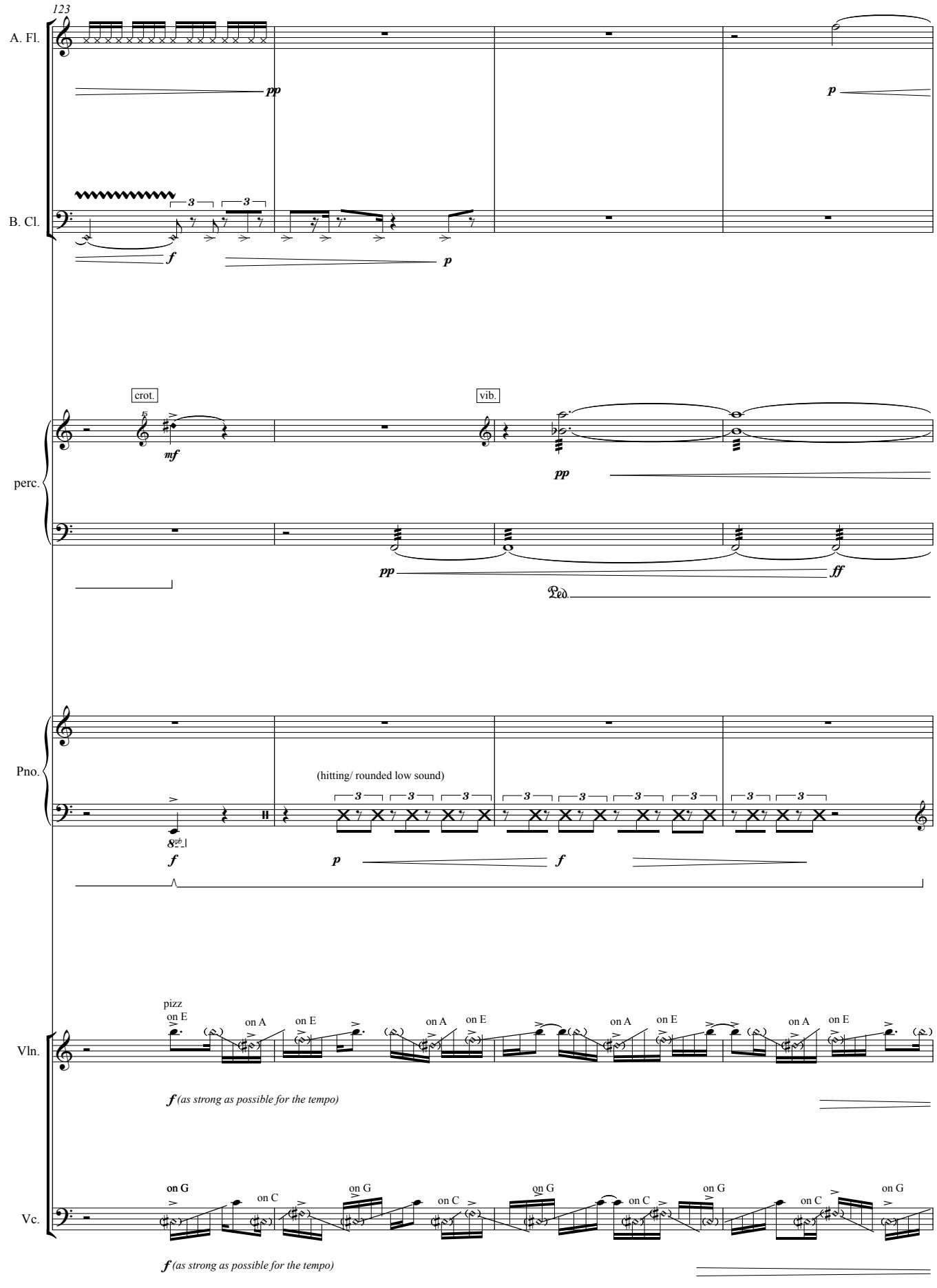

♩ = 60
♩ = 88
109
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
strong multiphonics with
the high note indicated
cresc.
multiphonics
vib.
dolce/ frequency of tremolo corresponds to dynamics
arco
pizz.
l.v.

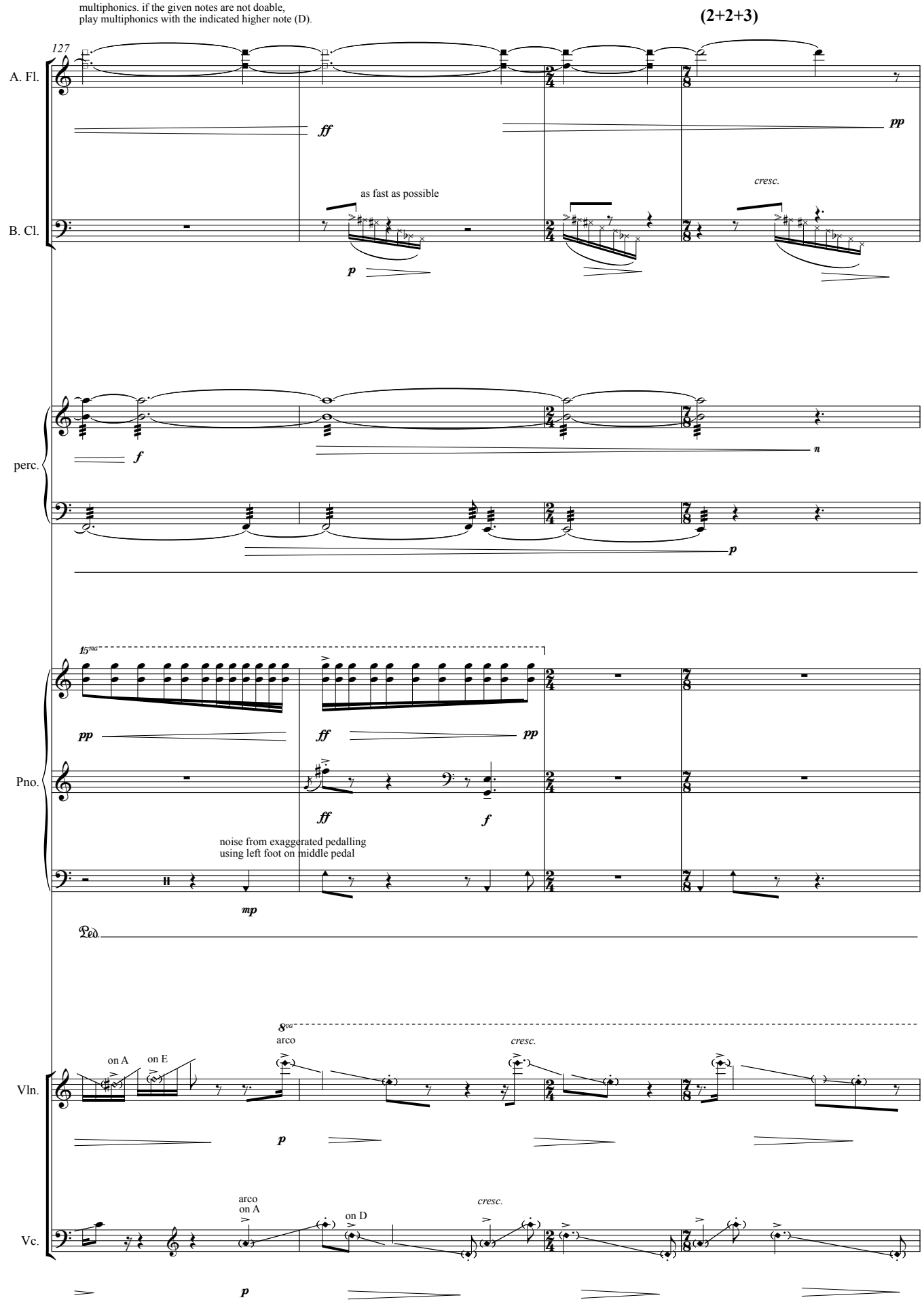

115
A. Fl.
B. Cl.
perc.
mar.
Pno.
Vln.
Vc.
fff
mf
p
pp
f
ff
ppp
15ma
Ped.

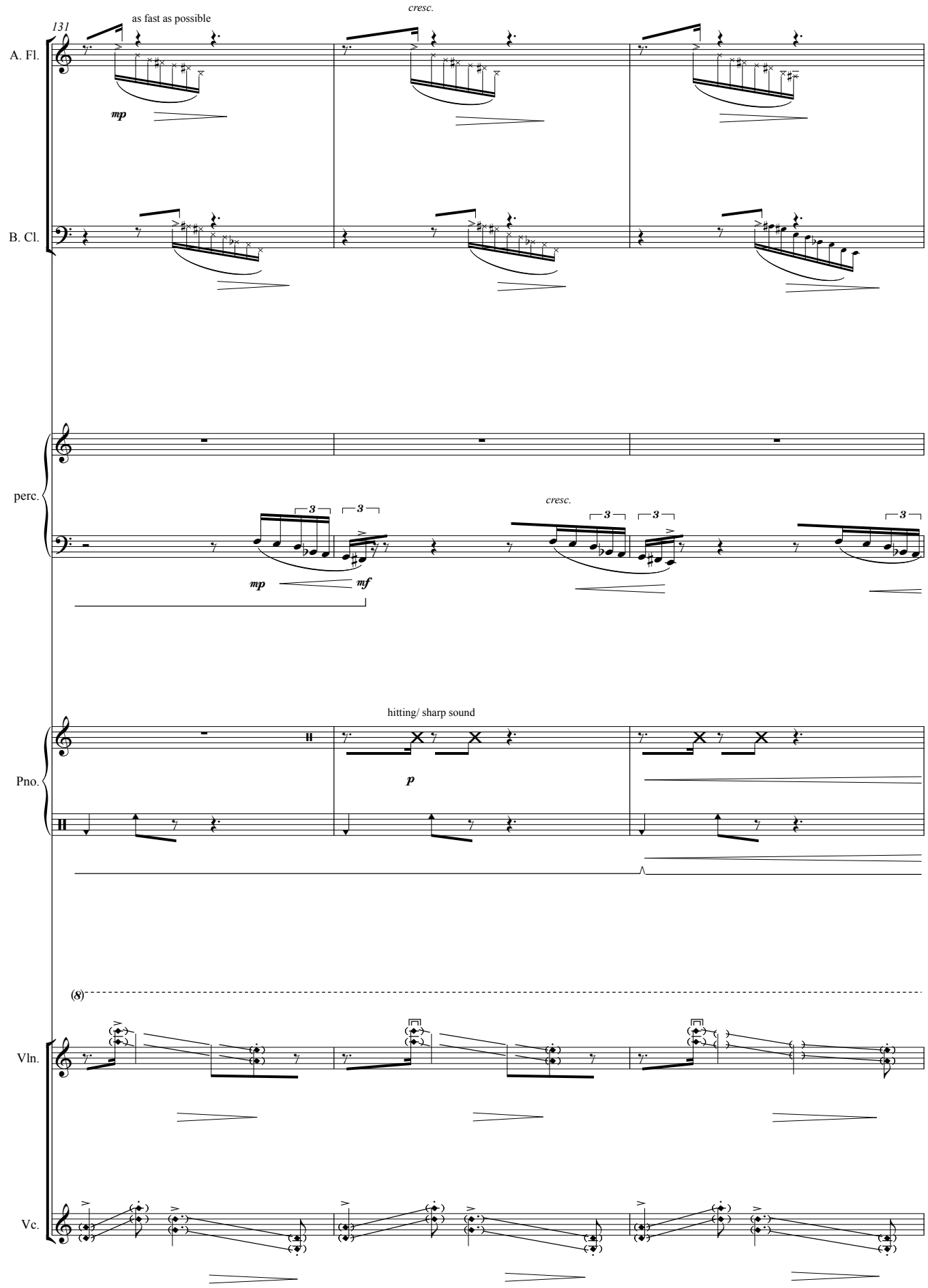
E

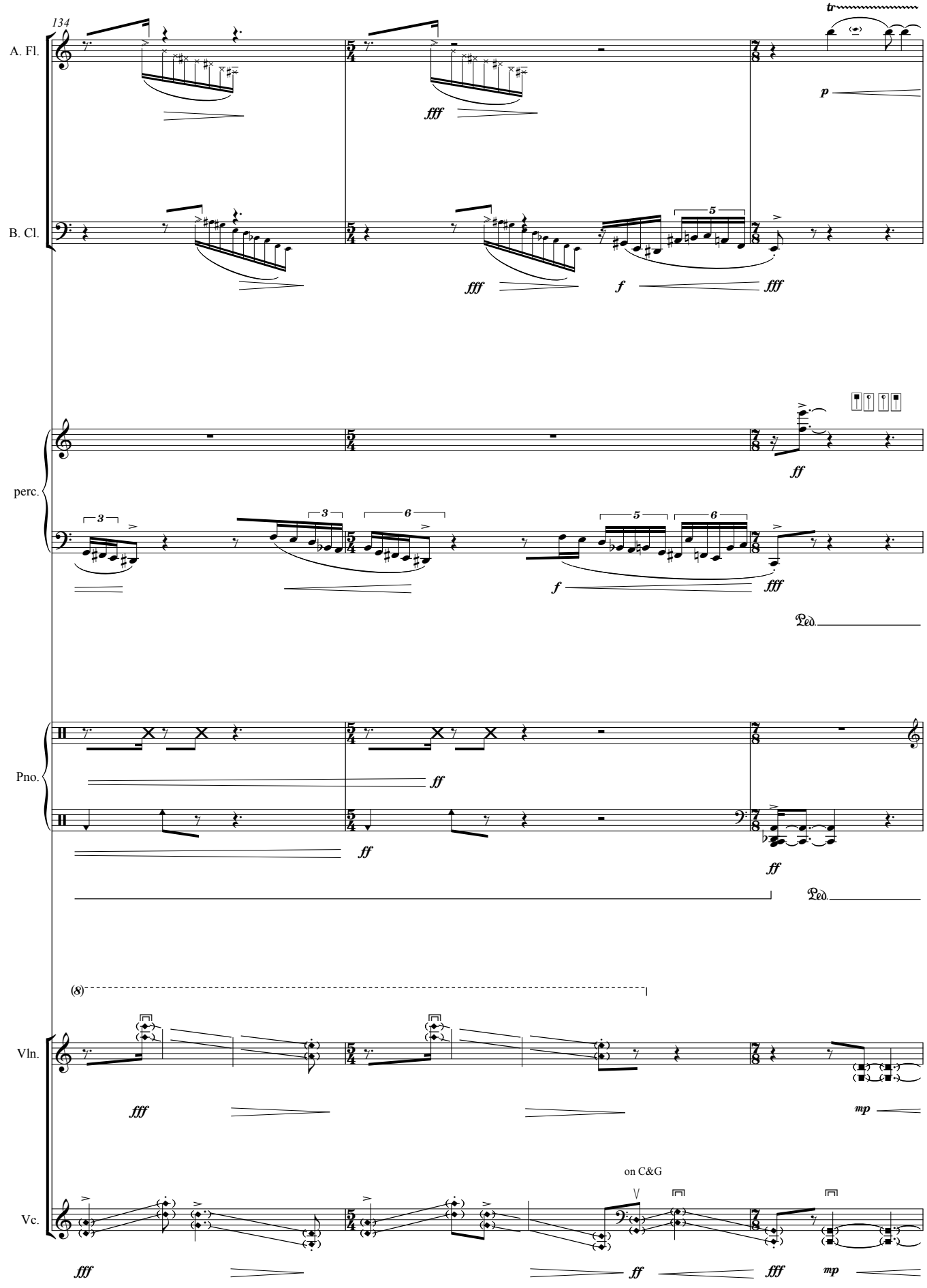
rit. **A tempo (♩ = 88)**

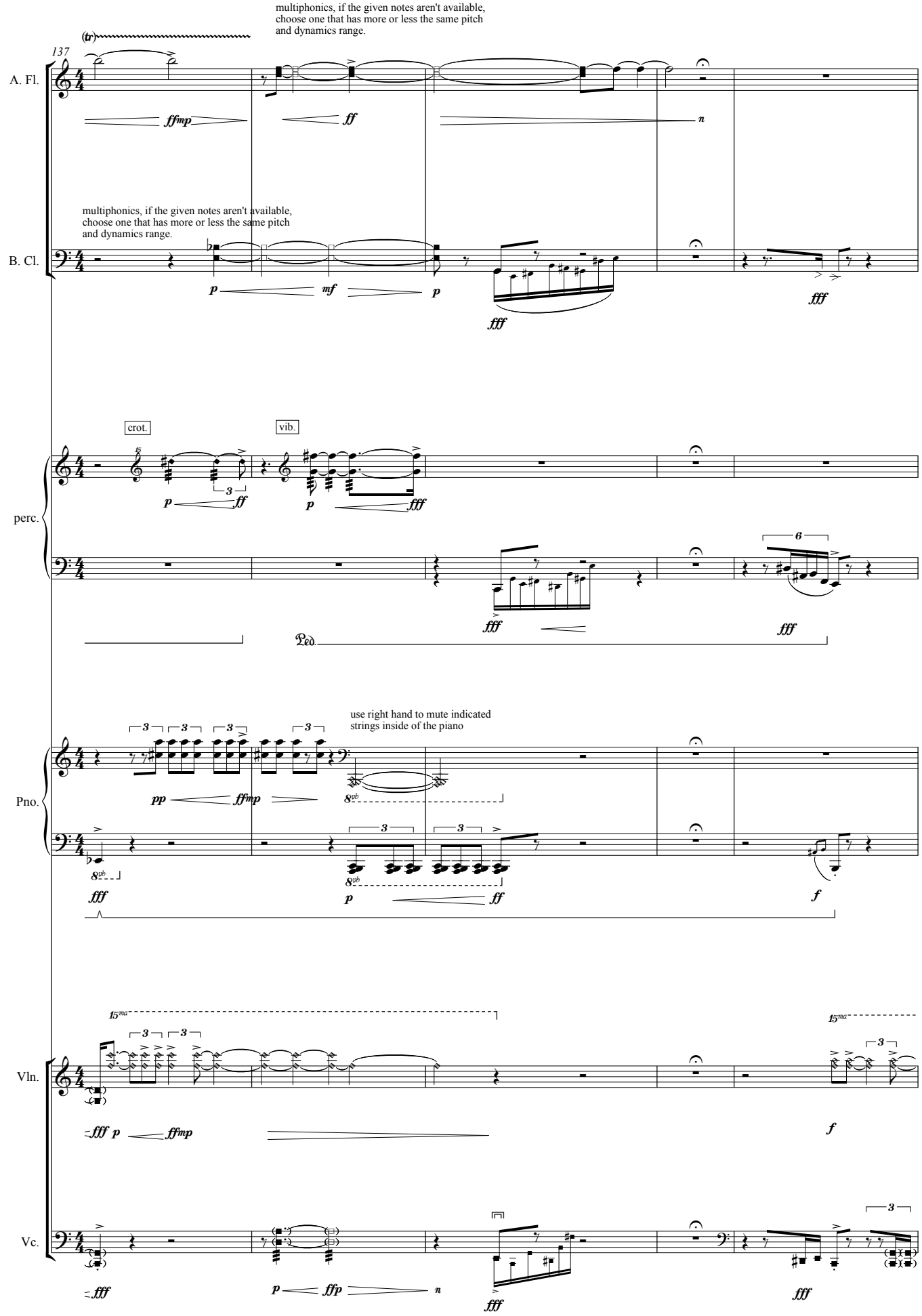


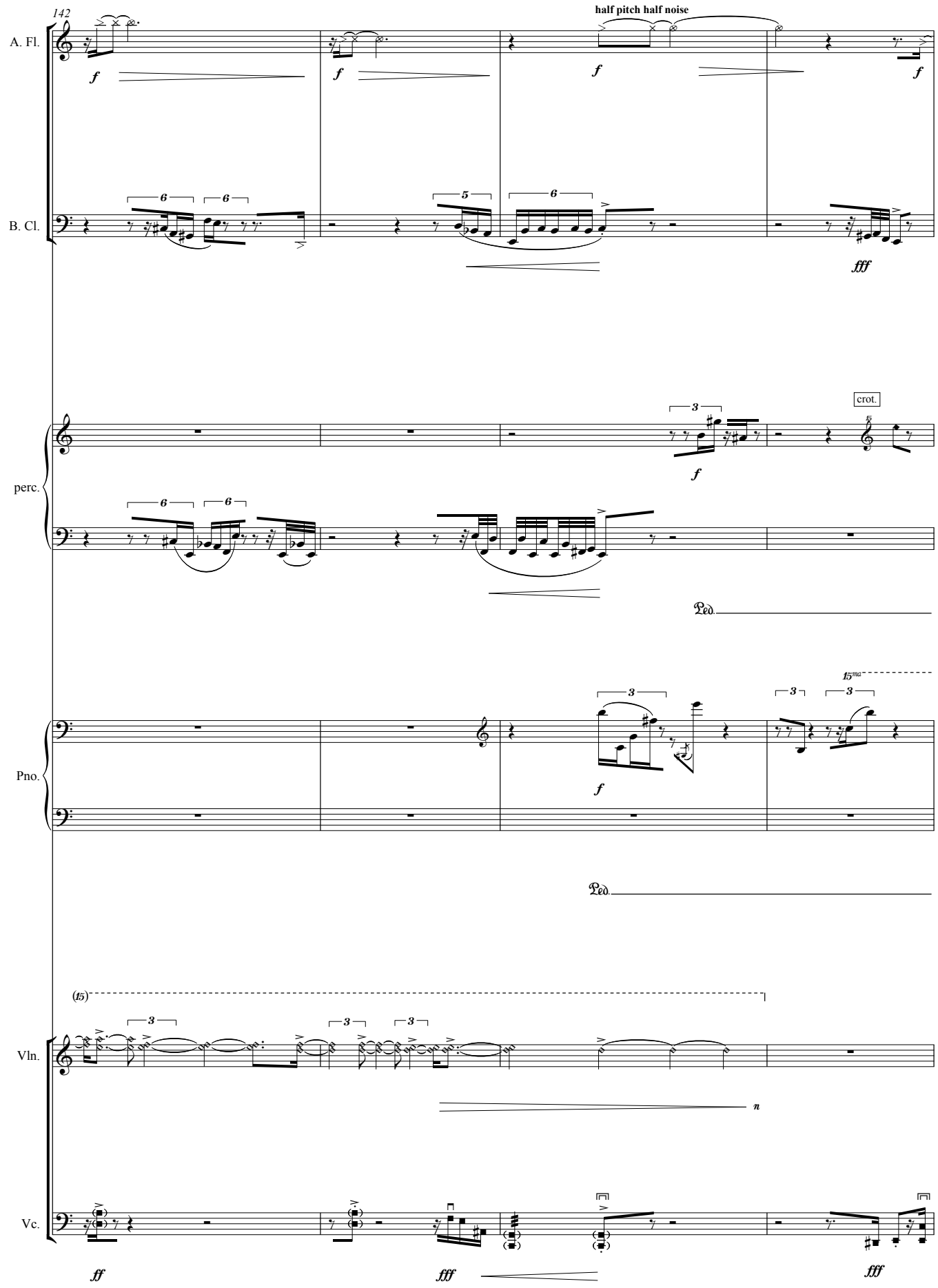

123
A. Fl.
pp
p
B. Cl.
3
3
f
p
crot.
vib.
perc.
mf
pp
pp
ff
Ped.
Pno.
(hitting/ rounded low sound)
8vb
f
p
f
Vln.
pizz
on E
on A
on E
on A
on E
on A
on E
on A
on E
f (as strong as possible for the tempo)
Vc.
on G
on C
on G
on C
on G
on C
on G
on C
on G
f (as strong as possible for the tempo)

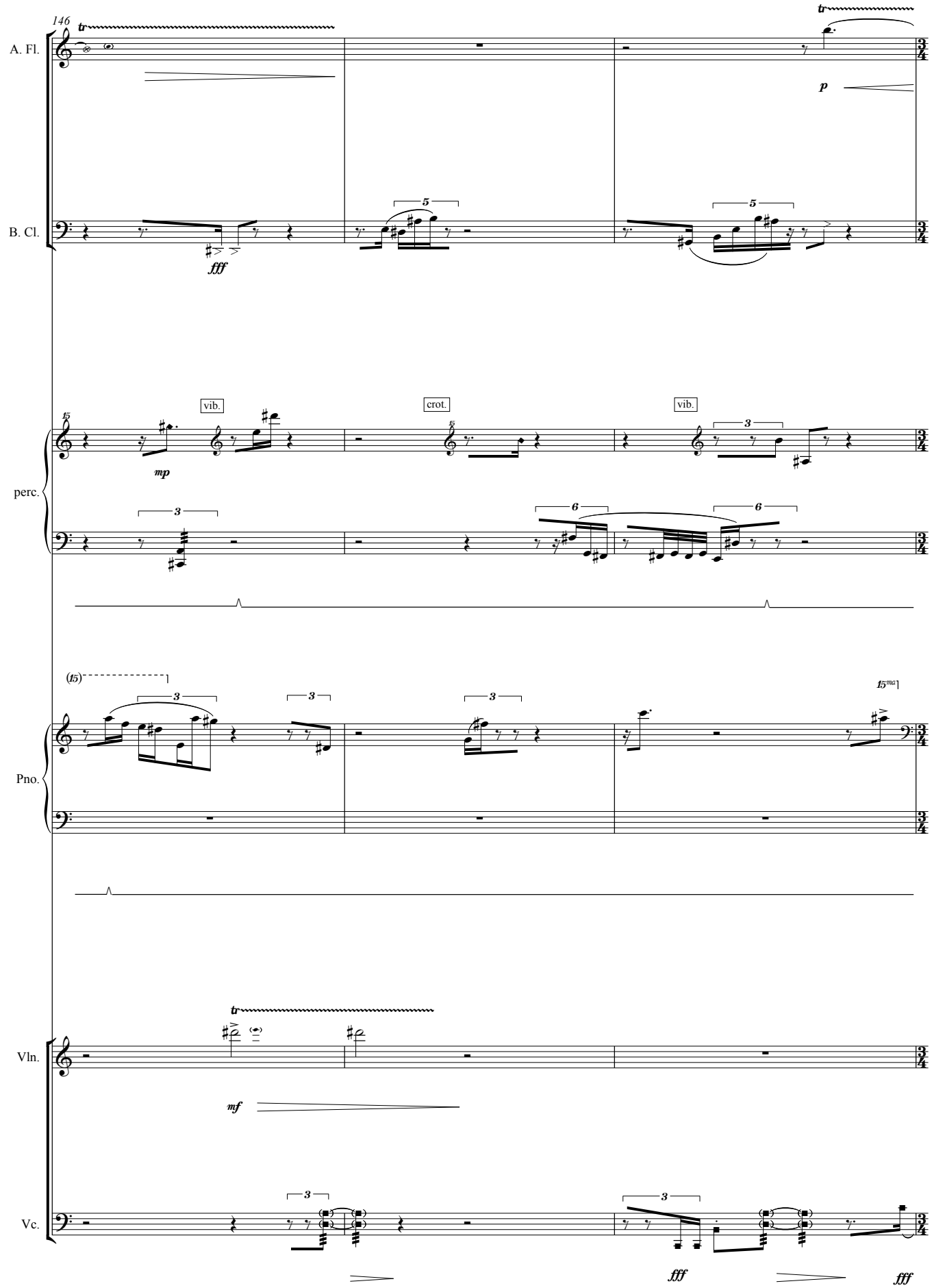

multiphonics. if the given notes are not doable,
play multiphonics with the indicated higher note (D).
(2+2+3)
127
A. Fl.
ff
pp
B. Cl.
as fast as possible
cresc.
p
perc.
f
n
p
15ma
Pno.
pp
ff
pp
ff
f
noise from exaggerated pedalling
using left foot on middle pedal
mp
Ped.
8va
arco
cresc.
Vln.
on A
on E
p
arco
on A
on D
cresc.
Vc.
p

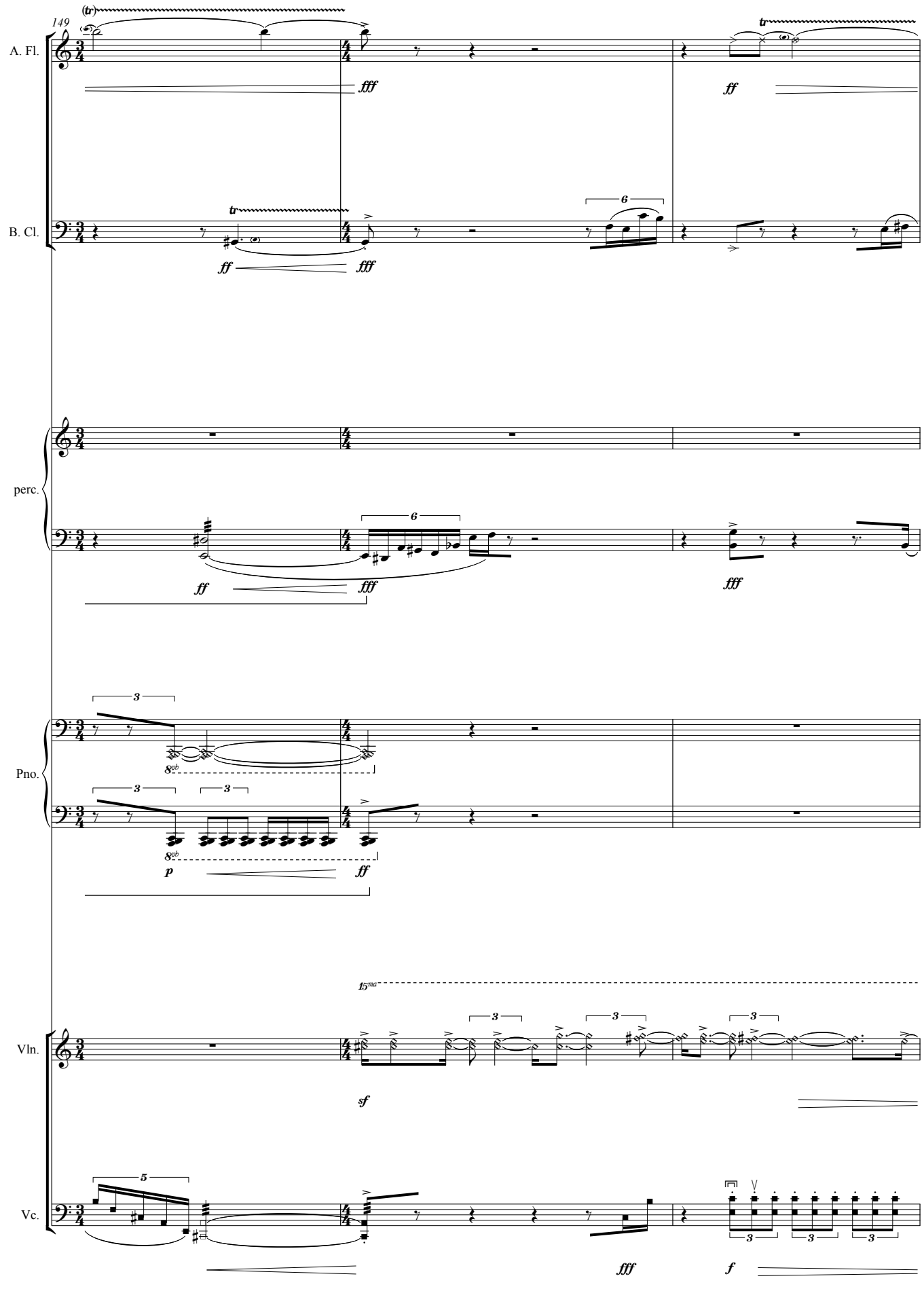

131
as fast as possible
cresc.
A. Fl.
mp
B. Cl.
perc.
3
3
mp
mf
cresc.
3
3
3
Pno.
hitting/ sharp sound
p
(8)
Vln.
Vc.

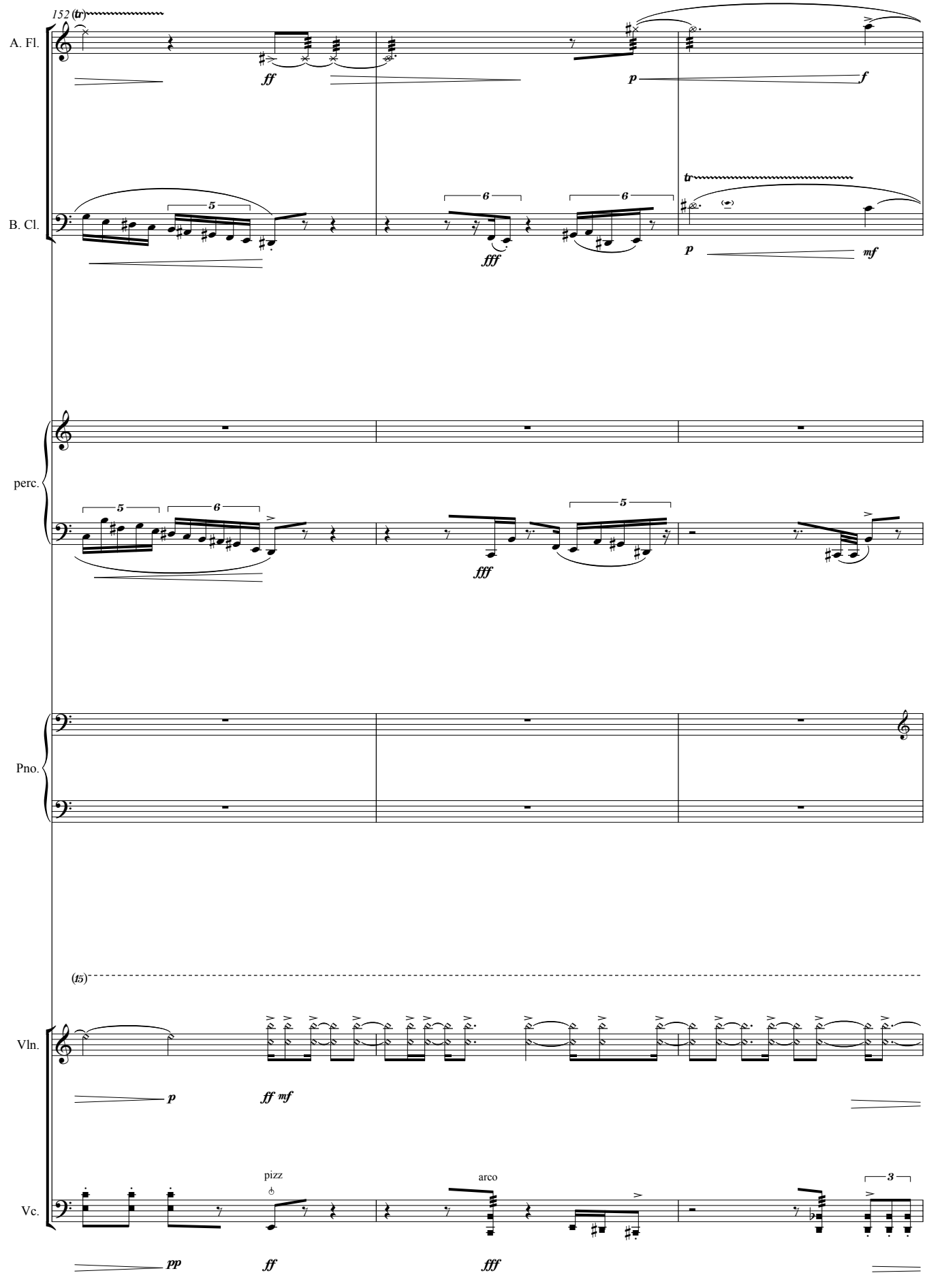

134
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
tr
p
fff
f
ff
mp
Ped.
(8)
on C&G

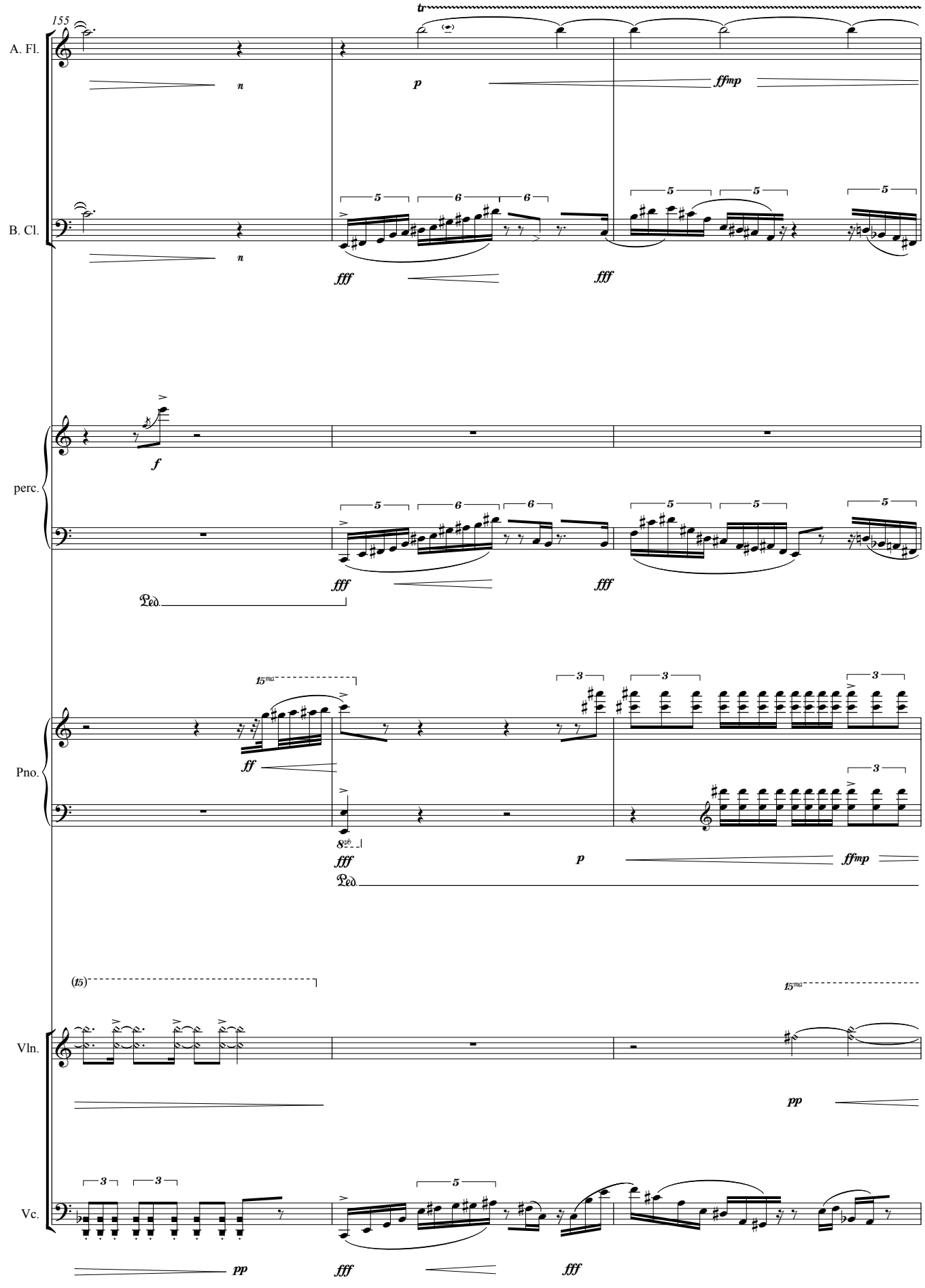

multiphonics, if the given notes aren't available, choose one that has more or less the same pitch and dynamics range.
(tr)
137
A. Fl.
ff mp
ff
n
multiphonics, if the given notes aren't available, choose one that has more or less the same pitch and dynamics range.
B. Cl.
p
mf
p
fff
fff
crot.
vib.
perc.
p
ff
p
fff
fff
6
fff
Ped.
use right hand to mute indicated strings inside of the piano
Pno.
pp
ff mp
8vb
fff
8vb
p
ff
f
15ma
Vln.
fff p
ff mp
15ma
f
Vc.
fff
p
ffp
n
fff
fff

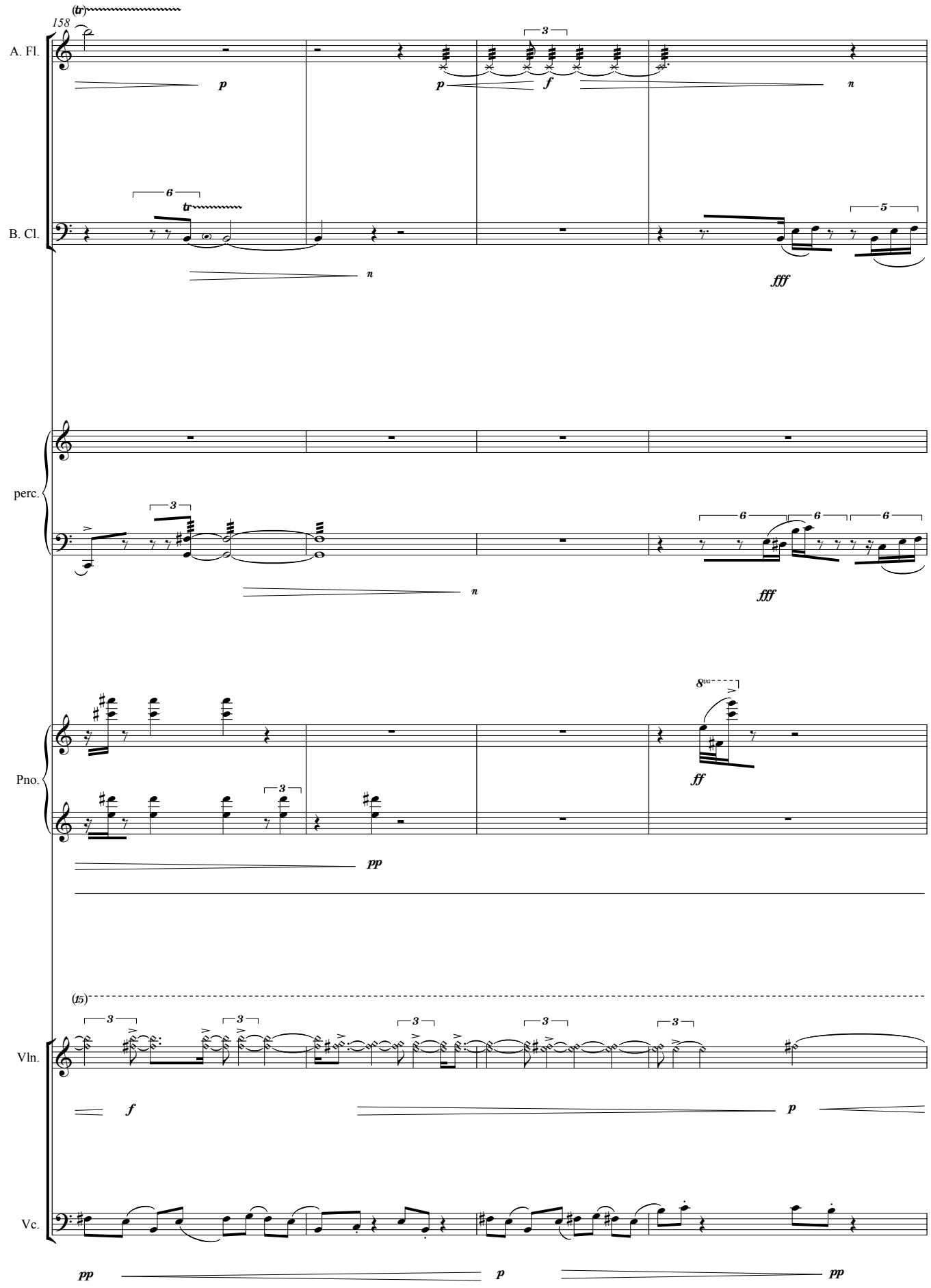

142
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
half pitch half noise
crot.
15ma
(15)
Ped.
f
fff
ff
n


146
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
vib.
crot.
vib.
15ma


149
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
fff
ff
sf
p
f

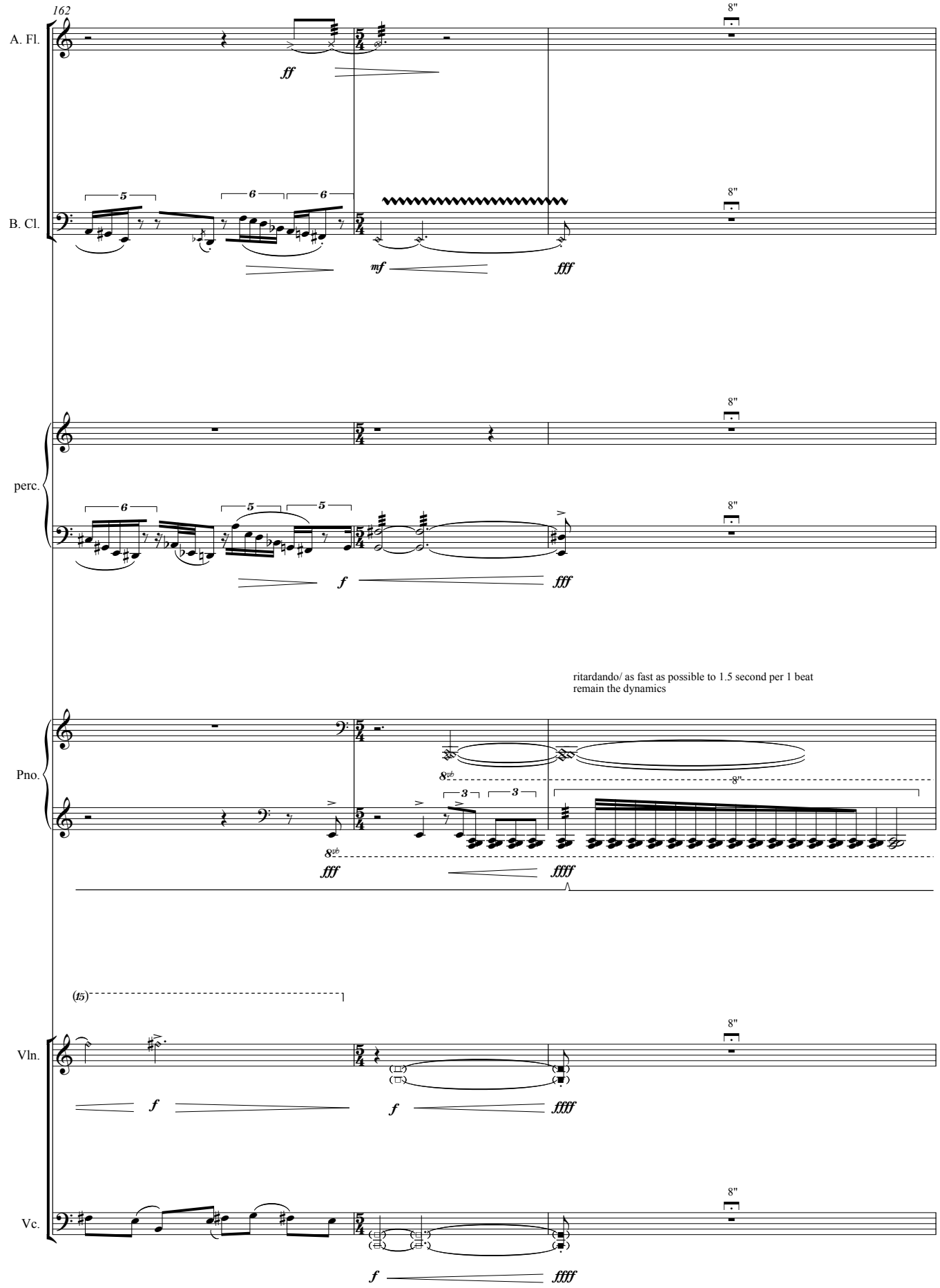

152 (tr)
A. Fl.
B. Cl.
perc.
Pno.
(t5)
Vln.
Vc.
pizz
arco

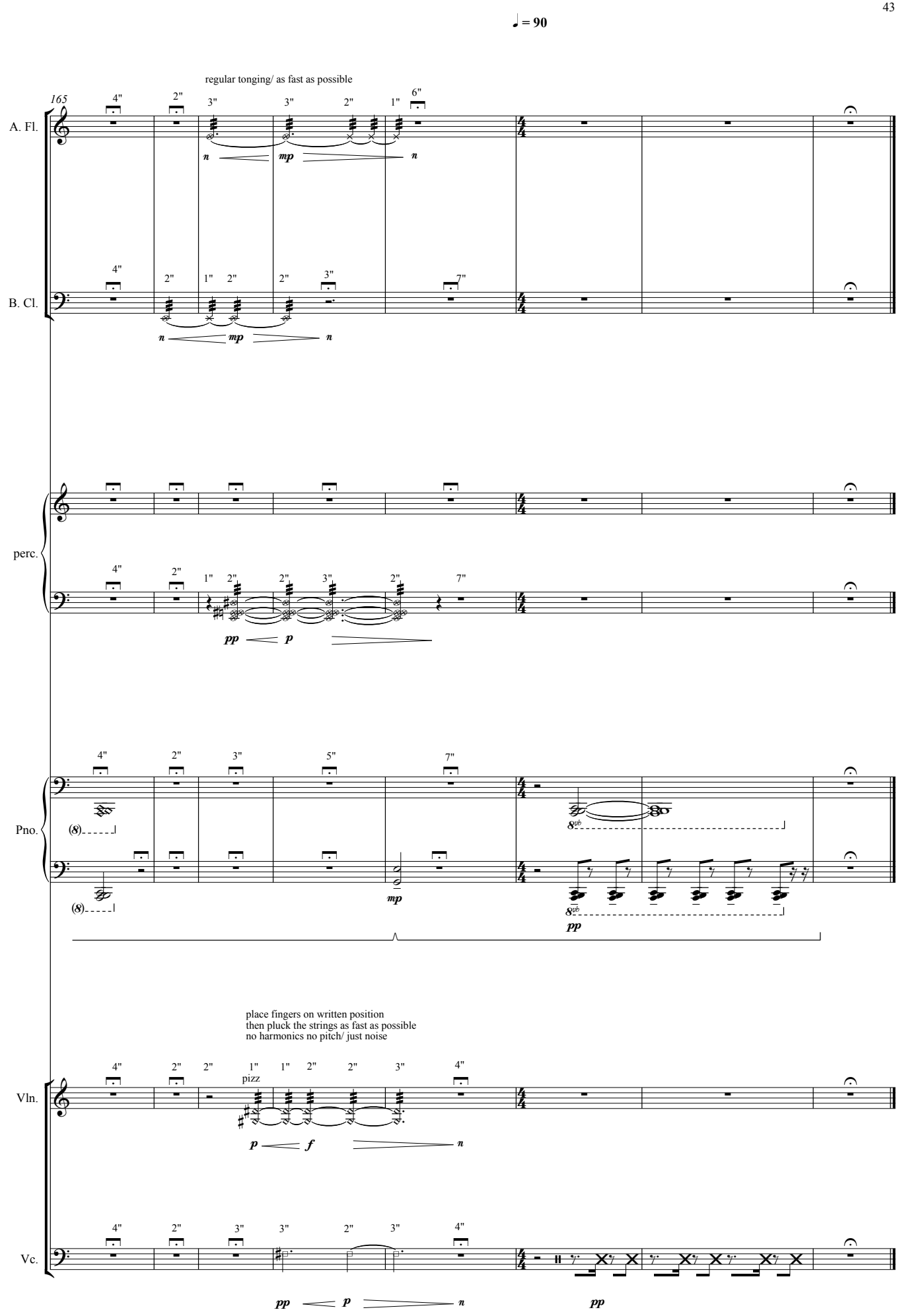

155
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
tr
n
p
ffmp
fff
f
Ped.
15ma
ff
8vb
(t5)
pp


158
(tr)
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
(t5)
8va

G

free meter: conductor gives cues
ONLY at the beginning of each measures




♩ = 90
regular tonging/ as fast as possible
165
A. Fl.
B. Cl.
perc.
Pno.
Vln.
Vc.
place fingers on written position
then pluck the strings as fast as possible
no harmonics no pitch/ just noise
pizz