

# **Like a Beautiful Woman with Dirty Clothes**

Yu Oda  
(2008-2009)

## Instrumentation

2 Flutes  
 1 - Flute and Alto Flute (G)  
 2 - Flute  
 Clarinet (Bb)  
 Bass Clarinet (Bb)  
 2 Percussionists  
 1 - Vibraphone (with motor) and Crotales (2 octave)  
 2 - Marimba (5 octave)  
 Piano  
 2 Violins  
 2 Violoncellos

\*All the accidentals carry over withing the measure.

## General informatio

Composer: Yu Oda  
 Title: Like a Beautiful Woman with Dirty Clothes  
 Year: 2008-2009  
 Duration: 7'30"  
 Contact: odayu21@hotmail.com

## Performers' Note - Special Effects

### Flute

Symbols:



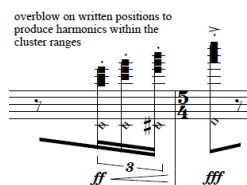
Flutter tong, unless indicated the other way.



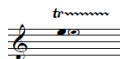
Accent mark note head: Slapped tongue. Notice that there are two levels of pitch level, half pitch half noise and almost no pitch. Regular note head with accent mark on top does not refer to slapped tongue; it is just a regular accent.



"X" note head: blowing the instrument to create breathy sound (noise). There also two levels of the amount of pitch in the sound, half pitch half noise, and almost no pitch.



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.



Unison trill (tremolo): alter rapidly (trill) between two different fingerings positions on the same note.

Multiphonics Fingerings:



1(thumb), 3, 4 / 1, 2



1(thumb), 3, 4 / 1, 1st trill, 2



1(thumb), 2, 3, 4 / 1, 1st trill, 2nd trill

### Clarinet & Bass Clarinet(Bb)

Symbols:



Flutter tong, unless indicated the other way.

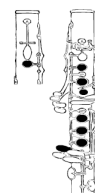
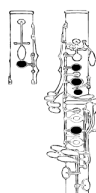
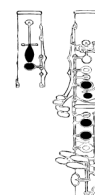
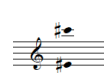


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"X" note head: blowing the instrument to create breathy sound (noise). There also two levels of the amount of pitch in the sound, half pitch half noise, and almost no pitch.

Multiphonics Fingerings:



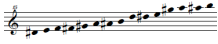
## Percussion

### 1. Vibraphone and Crotales


\*Vibraphone has to have the motor.


\*The range of Crotales have to be 2 octave.


Pitches of Crotales used in the piece:




Mallets:

 Medium mallet: to create warm and rounded sound (generally for the middle range)

 Hard mallet: to create sharp and clear sound. (generally for the high range)


 Metal mallet: to create a strong attack (for crotales)


 Bow: 2 of them are needed for this piece.


### 2. Marimba


\*It has to be 5 octave Marimba.

Mallets:

 Timpani mallet: very soft to create the sound almost without attack.

 Soft mallet: to create warm and rounded sound. (generally for the low to middle range).

 Heavy medium hard mallet: to create heavy and strong sound for the low range.

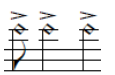
 Rubber mallet: to create sharp and clear sound. (generally for the high range).

## Violin



Square note head: exaggerated bow pressure to create noise. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch (mostly half pitch half noise for violins).

Double line down bow mark: exaggerated down bow.



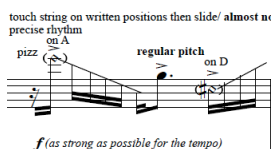
White diamond note head: place the finger on the written position without pressing down to the finger board and create the pitch as clear as possible with regular bowing pressure. This is NOT harmonics, unless it's indicated so. Accents on this note head should be exaggerated and "squeaky noise."



Black diamond note head: the same idea as the white diamond note head, but with stronger bow pressure. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch (mostly half pitch half noise for violins).



Note head in parenthesis: when a note head is given in parenthesis, it means fingering position does not have to be precise; it is more for the sound effect.



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. Play as strong as possible for the tempo.

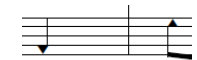
## Piano



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.



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.



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

## Violoncello



Square note head: exaggerated bow pressure to create noise. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch.

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 pitch as clear as possible with regular bowing pressure. This is NOT harmonics, unless it's indicated so.



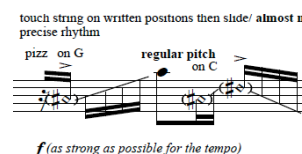
Black diamond note head: the same idea as the white diamond note head, but with stronger bow pressure. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch.



Note head in parenthesis: when a note head is given in parenthesis, it means fingering position does not have to be precise; it is more for the sound effect.



X note head: 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. Play as strong as possible for the tempo.

overblow on written positions to produce harmonics within the cluster ranges

overblow on written positions to produce harmonics within the cluster ranges

Flute

Flute

Clarinet in Bb

Bass Clarinet in Bb

Vibraphone

Marimba

Piano

Violin I

Violin II

Violoncello

Violoncello

♩ = 88

placing 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/ no harmonics accent to create noise followed by as clear as possible pitch

placing 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/ no harmonics accent to create noise followed by as clear as possible pitch

exaggerated bow pressure/ almost no pitch on C&G

exaggerated bow pressure/ almost no pitch on C&G







## B

21

Fl. *mf* *regular pitch to almost no pitch* *bending pitch as keeping tonguing*

Fl. *mf* *slapped tongue/ half pitch half noise* *n*

Cl. *p* *blow instrument/ almost no pitch to half pitch half noise to almost no pitch* *p* *f* *n*

B. Cl. *p* *ff* *blow instrument with flutter tongue/ almost no pitch* *slapped tongue*

Vib. *mf* *crotales*

Mar. *p* *mf* *n* *heavy and soft mallet/ dolce/ frequency of tremolo corresponds to dynamics*

Pno. *p* *f* *8<sup>va</sup> 1* *p* *n*

## B

Vln. I *f* *mp* *f* *mp* *3* *3* *3*

Vln. II *f* *mp* *f* *mp* *3* *3* *3*

Vc. *p* *ff*

Vc. *p* *ff* *p* *n* *touch string on written position to create written pitch/ no harmonics*



27

Fl. *> p*

Fl.

Cl. *half pitch half noise*  
*p f n*

B. Cl. *slapped tongue/ almost no pitch*  
*p f f*  
*flutter tongue/ half pitch half noise*  
*f*

Vib. *bow/ l.v.*  
*mp*  
*pp*  
*dolce/ frequency of tremolo corresponds to dynamics*  
*p f*

Mar. *dolce/ frequency of tremolo corresponds to dynamics*  
*p f*

Pno. *pp mf pp*  
*hit underneath keys with palm/ warm rounded sound (not slapping, HITTING!)*  
*p mf*  
*l.v.*  
*precise rhythm*  
*f mf*

Vln. I *f mp*  
*half pitch half noise*  
*p ffmp f*

Vln. II *f mp*  
*strong bow pres./ half pitch half noise*  
*p ffmp f*

Vc. *regular tone/ dolce*  
*mf n*  
*hit body of instrument with hand (palm)/ warm rounded sound with a lot of resonance*  
*p mf*  
*l.v.*  
*almost no pitch*  
*p ff*  
*touch strings on A&E almost no pitch*

Vc. *natural harmonics/ on A*  
*mf pp*  
*half pitch half noise*  
*mf n*

34

Fl. *regular pitch to almost no pitch*  
*bending pitch as tonguing*  
*mf* *p*

Fl. *slapped tongue/ half pitch half noise*  
*pp* *f* *pp*

Cl. *flutter tongue/ almost no pitch*  
*p* *f*

B. Cl. *slapped tongue/ almost no pitch*  
*p* *f*

Vib. *crotales*  
*pp* *mp* *pp*

Mar. *timp. mallet/ dolce*  
*p* *f* *pp*

Pno. *dolce*  
*mf* *mp* *warm rounded sound/ precise rhythm*  
*p* *f*

Vln. I *mp* *ffmp*

Vln. II *mp* *f* *mp* *ffmp*

Vc. *hit body/ warm rounded sound*  
*p* *f* *lv*

Vc. *col leg b*  
*p* *f* *almost no pitch*  
*pp*

[illegible]

**D**

poco più mosso (♩ = 92)

**D**

poco più mosso (♩ = 92)

[illegible]

E

58 To A. Fl.

Fl. *fff*

Fl. *mp* *fff* *mp* *fff* *p*

Cl. *p* *fff* *p* *fff* *p*

B. Cl. *fff*

Vib. *motor off* *p*

Mar.

Pno. *fff* *8va*

blow instrument with flutter tongue almost no pitch

flutter tongue/ half pitch half noise to regular tone/ clear pitch

half pitch half noise to clear pitch

E

Vln. I *fff* *f* (as strong as possible for the tempo)

Vln. II *fff* *f* (as strong as possible for the tempo)

Vc. *fff* *f* (as strong as possible for the tempo)

Vc. *fff* *f* (as strong as possible for the tempo)

touch string on written positions then slide/ almost no pitch  
precise rhythm

regular pitch

on A on D on A on D on A on D on A

touch string on written positions then slide/ almost no pitch  
precise rhythm

regular pitch

on E on A on E on A on E on A on E on D on E

touch string on written positions then slide/ almost no pitch  
precise rhythm

regular pitch

on G on C on G on C on G on C on G on G

touch string on written positions then slide/ almost no pitch  
precise rhythm

regular pitch

on D on A on D on A on D on A on D on A

pizz on A on D on A on D on A on D on A on D on A

63

flutter tongue/ almost no pitch to  
regular tone/ clear pitch, clear accent

(regular tone/ clear pitch only)

A. Fl. *Alto Flute*

Fl.

Cl.

B. Cl.

Vib.

Mar.

Pno.

Vln. I

Vln. II

Vc.

Vc.

slapped tongue/ almost no pitch  
rhythmic

slapped tongue/ almost no pitch  
rhythmic

slapped tongue/ almost no pitch  
rhythmic

slapped tongue/ almost no pitch  
rhythmic

bow/ clear accent by changing  
bow direction

thick and low pitch sound possible

arco exag. bow pres./  
half pitch half noise

arco increase bow pres./  
almost no pitch

half pitch half noise

strong vib.  
lv.

arco increase bow pres./  
almost no pitch

half pitch half noise

strong vib.  
lv.

arco increase bow pres./  
almost no pitch

half pitch half noise

hit body of instrument with hand (palm)/  
warm rounded sound with a lot of resonance

hit body of instrument with hand (palm)/  
warm rounded sound with a lot of resonance

The musical score for "The Great Wall" by Tan Dun is a complex orchestral work. It features a variety of instruments, including Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Vc.). The score is written in 4/4 time and is divided into measures. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *pp*, *p*, *mf*, *ff*). There are also performance instructions like "precise rhythm", "dolce", "start on beat/ slow break", and "touch string half pitch half noise to...". The score is a full orchestral score, showing the parts for all instruments and the piano.



**G****molto rit.** . . . . **A tempo** ( $\text{♩} = 92$ )

76

A. Fl. *f* *n* *ff* *f* *f*

Fl. *f* *n* *ff*

Cl. *pp* *ff* *f* *f*

B. Cl. *mf* *n* *p* *ff*

Vib. *f* *pp* *mp* *f*

Mar. *p*

Pno. *p* *p* *f* *ff* *ff* *ff*

slapped tongue/ almost no pitch

slapped tongue/ almost no pitch

regular tone/ clear pitch to  
breathy noise/ almost no pitch  
as fast as possible/  
no flutter tongue

clear pitch to almost no pitch

slow motor on

dolce/ frequency of tremolo corresponds to dynamics

(hitting/ rounded low sound)

**G****molto rit.** . . . . **A tempo** ( $\text{♩} = 92$ )

Vln. I *ff* *mp* *mf* *p* *mp* *p* *pp* *ff* *f* *ff* *f*

Vln. II *ff* *mp* *mf* *p* *mp* *p* *pp* *ff* *mf* *f* *n*

Vc. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *ff* *p* *f* *n*

Vc. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *ff* *p* *f* *n* *pizz* *pp*

clear pitch

clear pitch (with noise on accent) to...

...half pitch half noise

clear pitch at beginning  
then touch string/ half pitch half noise  
on A

regular tone

regular tone

regular tone

regular tone only

**(3+4+4)**

[illegible]

**I** molto meno mosso ( $\text{♩} = 60$ ) **accel.**  $\text{♩} = 80$  **rit.**  $\text{♩} = 60$

95

A. Fl. *regular tone*  
*mp* *f* *mp* *f*

Fl. *blow with flutter tongue/ half pitch half noise*  
*mp*

Cl. *almost no pitch*  
*mf* *f* *n*

B. Cl. *mf* *n*

Vib. *precise rhythm 1.v.*  
*ff* *p* *f* *p* *f* *mp* *f* *mp*

Mar. *timp mallet*  
*pppp almost silence*

Pno. *use both hands when necessary*  
*ff* *ff* *as quiet as possible that beats that can actually be heard is random/ if volume gets too loud, stop playing for a while*  
*pppp*

**I** molto meno mosso ( $\text{♩} = 60$ ) **accel.**  $\text{♩} = 80$  **rit.**  $\text{♩} = 60$

Vln. I *touch string, no harmonics/ clear pitch*  
*mf* *p* *f* *col leg bounce bow* *f* *arco/ touch string noise on accent* *f*

Vln. II *touch string, no harmonics/ clear pitch*  
*mf* *natural harmonics on A 1.v.* *p* *f* *col leg bounce bow* *f* *arco/ natural harmonics on E noise on accent* *f*

Vc. *touch string, no harmonics/ clear pitch*  
*mf* *natural harmonics on G 1.v.* *f*

Vc. *touch string, no harmonics/ clear pitch*  
*mf* *half pitch half noise* *p*

accel. . . . . ♩ = 90 rit. . . . . ♩ = 60

101

almost no pitch to half pitch half noise

flutter tongue/ half pitch half noise  
clear accent

A. Fl.

mp  $\rightarrow$  f  $\rightarrow$  mf  $\rightarrow$  ff  $\rightarrow$  p  $\rightarrow$  ff

unison trill

n  $\rightarrow$  f

as fast as possible/  
half pitch half noise to almost no pitch

flutter tongue/ half pitch half noise  
clear accent

pp  $\rightarrow$  mf  $\rightarrow$  <mf  $\rightarrow$  <mf =

Cl.

slapped tongue/ almost no pitch

ff 3 3 3 3 3 3 p

B. Cl.

slapped tongue/ almost no pitch

ff 3 3 3 3 3 3 p

Vib.

Lv.

< f mf  $\rightarrow$  ff

mp < f

3 p < f 3

crotales

p < f

Mar.

pp

pp

Pno.

(5)

(8)

accel. . . . . ♩ = 90 rit. . . . . ♩ = 60

Vln. I

f  $\rightarrow$  f  $\rightarrow$  f

p  $\rightarrow$  ff

Vln. II

(8)

Lv.

col leg bounce bow

f

Vc.

half pitch half noise

p  $\rightarrow$  ff

col leg bounce bow

f

3

Vc.

natural harmonics on A

3 Lv.

p  $\rightarrow$  ff

$\text{♩} = 88$

[illegible]

**K**

The musical score is for four parts: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Violin I and II parts have a complex melodic line with many slurs and ties. The Viola and Cello/Double Bass parts have a more sustained, harmonic accompaniment. The score includes dynamic markings such as ppp, pp, p, f, ff, and fff. There are also markings for 'almost no pitch' and 'regular tone'. The score ends with a final measure containing a descending scale in the Cello/Double Bass part.

rit. . . . . A tempo ( $\text{♩} = 88$ )

121 **L**

Fl. *regular tone* *almost no pitch*  
*p* *ff* *n*

Fl. *regular tone* *almost no pitch*  
*p* *ff* *n*

Cl. *regular tone* *almost no pitch*  
*p* *ff* *n*

B. Cl. *slapped tongue/ almost no pitch*  
*fff* *mp* *f* *mp*

Vib. *slow motor on* *crotales*  
*mp* *f* *mf* *motor off*

Mar. *pp*

Pno. *fff* *ff* *f* *p*  
*8<sup>va</sup>* *8<sup>va</sup>* *(hitting/ rounded low sound)*

rit. . . . . A tempo ( $\text{♩} = 88$ )

**L**

Vln. I *fff* *mf* *p* *mf* *n* *f (as strong as possible for the tempo)*  
*pizz. on A* *regular pitch* *on D* *on A* *on D*

Vln. II *fff* *mf* *f* *n* *f (as strong as possible for the tempo)*  
*regular tone* *regular pitch* *almost no pitch, precise rhythm* *touch string on written positions then slide/*  
*pizz. on E* *on A* *on E* *on A* *on E*

Vc. *fff* *p* *f* *n* *f (as strong as possible for the tempo)*  
*regular tone* *pizz. on G* *regular pitch* *on C* *on G* *on C*

Vc. *fff* *p* *f* *ff* *f (as strong as possible for the tempo)*  
*regular tone* *pizz. 1.v.* *pizz. on A* *on D* *regular pitch* *on A* *on D* *on A*





(2+2+3)

131

Fl. *pp*

slapped tongue followed by noise  
half pitch half noise

Fl. *mp* *mp* *mf* *f*

Cl. *mp* *mp* *mf* *f*

half pitch half noise

B. Cl. *mp* *mp* *mf* *f*

half pitch half noise

Vib. *n*

Mar. *n* *mp* *mf* *mp* *f* *mf*

hitting/ sharp sound  
*p*

Pno.

(2+2+3)

Vln. I *mf* *mf* *f* *ff*

Vln. II *mf* *mf* *f* *ff*

Vc. *mf* *mf* *f* *ff*

Vc. *arco* towards half pitch half noise *5* *mp* *mf* *mp*

[illegible]

**O**



150

**P**

Fl. *tr* *ff* *half pitch half noise* *f* *p*

Fl. *tr* *ff* *half pitch half noise* *f* *p*

Cl. *tr* *f* *slapped tongue followed by noise* *half pitch half noise* *almost no pitch* *p* *ff*

B. Cl. *tr* *ff* *ff* *6* *ff* *5* *6* *6* *ff*

Vib. *mf* *seco*

Mar. *ff* *ff* *ff* *5* *6* *ff*

Pno. *3* *8va* *p* *ff*

**P**

Vln. I *3* *sf* *p* *ff mf*

Vln. II *3* *sf* *p* *ff mf*

Vc. *3* *ff* *ff* *f* *3* *3* *3* *pp* *pizz* *ff*

Vc. *5* *tr* *ff* *almost no pitch* *half pitch half noise* *5* *ff*

[illegible]

160

half pitch half noise

almost no pitch

Fl.

*p* *f* *n* *f*

half pitch half noise

almost no pitch

Fl.

*p* *f* *n* *f*

Cl.

*mf* *p* *ff* *tr* almost no pitch

B. Cl.

*fff* *5* *6* *tr* almost no pitch

Vib.

*p* *ff*

Mar.

*p* *ff* *6* *5*

Pno.

*pp* *ff* *8va* *8va* *3* *3* *fff*

Vln. I

*pp*

Vln. II

*pp*

Vc.

*p* *pp* *ff* almost no pitch

Vc.

*p* *fff* almost no pitch



165

Fl.

8"

4"

2"

3"

almost no pitch

pp

regular tonguing/ as fast as possible  
almost no pitch

1"

2"

pp

regular tonguing/ as fast as possible  
almost no pitch

1"

2"

pp

B. Cl.

8"

4"

2"

almost no pitch

1"

2"

p

ff

Vib.

8"

4"

2"

3"

Mar.

8"

4"

2"

3"

Pno.

ritardando/ as fast as possible to 1.5 second per 1 beat  
remain the dynamics

8"

4"

2"

3"

(8).....

(8).....

**R**

no harmonics no pitch/ just noise

pizz

1<sup>st</sup>

place fingers on written position  
then pluck the strings as fast as possible  
no harmonics no pitch/ just noise

8<sup>th</sup>

4<sup>th</sup>

2<sup>nd</sup>

2<sup>nd</sup>

1<sup>st</sup>

8<sup>th</sup>

4<sup>th</sup>

2<sup>nd</sup>

2<sup>nd</sup>

1<sup>st</sup>

8<sup>th</sup>

4<sup>th</sup>

2<sup>nd</sup>

3<sup>rd</sup>

8<sup>th</sup>

4<sup>th</sup>

2<sup>nd</sup>

3<sup>rd</sup>

atempo (♩ = 90)

regular tonging/ as fast as possible  
almost no pitch

169

Fl. *mf* *n*

Fl. *mf* *n*

Cl. *mf* *n*

B. Cl. *n*

Vib. *n*

Mar. *n*

Pno. *mp* *pp*

atempo (♩ = 90)

Vln. I *n*

Vln. II *n*

Vc. *pp*

Vc. *pp* *p* *n*

half pitch half noise

warm and rounded sound with a lot of resonance