

Like a Beautiful Woman with Dirty Clothes

Yu Oda
(2010)

Instrumentation

Alto Flute (G)
Bass Clarinet (Bb)

Percussion

- Vibraphone (with motor) Crotale (2 octave)
- Marimba (5 octave)

Piano

Violins

Violoncellos

*All the accidentals carry over withing the measure.

General information

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

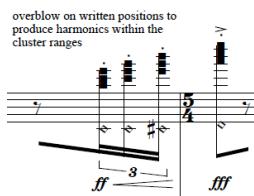
Alto Flute



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.



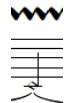
Diamond note head and cluster on top: Overblow the instrument violently on the finger position indicated with diamond note head to create harmonics more or less within the clustered range.



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.

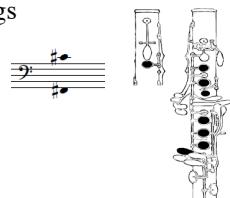


"X" note head: blowing the instrument to create breathy sound (noise). The amount of the pitch corresponds to the dynamic level: forte = more pitch, piano = less pitch, etc.



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 Crotale 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 crotale.



Bow (2): for arco.

Special effects:



Using the other side 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 noise this 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.



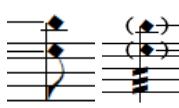
Strings



Square note head: exaggerated bow pressure to distort the sound, but still with the given pitch(s). If the note(s) are given in parenthesis the 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 given 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 parenthesis the 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.

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

pizz on A regular pitch on D

f (as strong as possible for the tempo)

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

 $\text{♩} = 88$

overblow on written positions to produce harmonics within the cluster ranges

Alto Flute

Bass Clarinet in B♭

Percussion

Piano

Violin

Violoncello

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/ not harmonics
accent to create noise followed be as clear as possible pitch

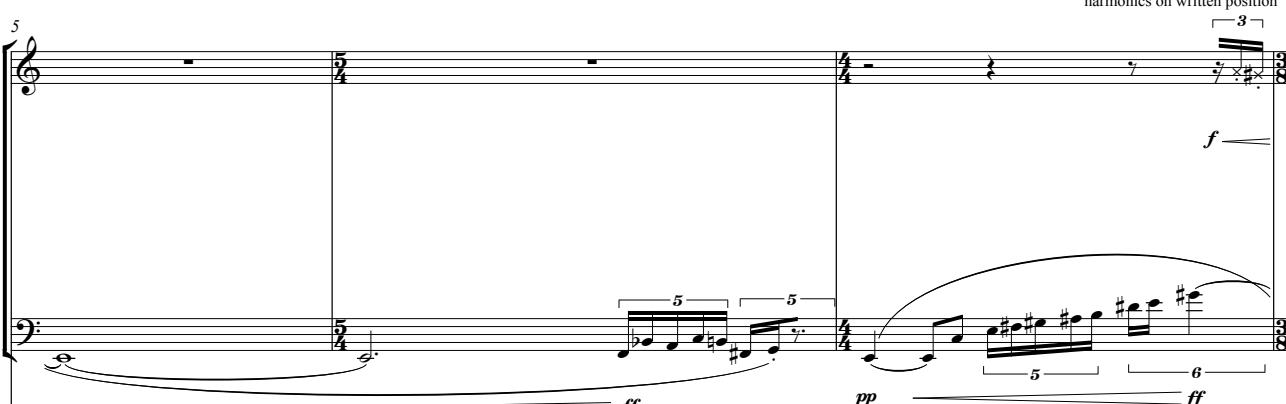
15^{ma}

exaggerated bow pressure almost no pitch/ on C&G

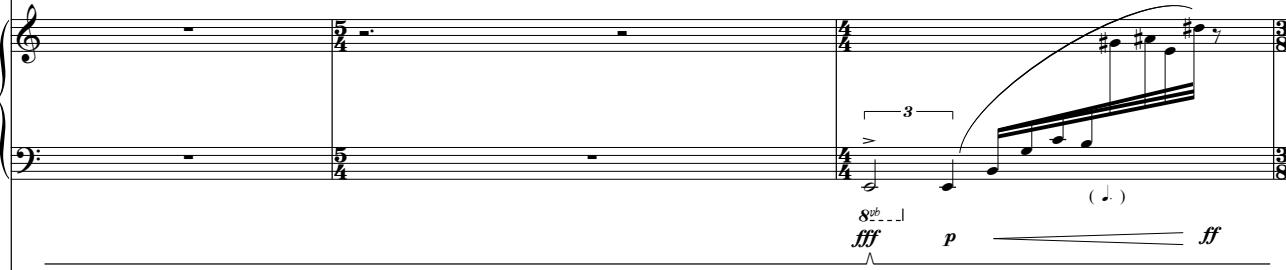
placing finger(s) on string(s) without pressing down to fingerboard exag. bow pres almost no pitch

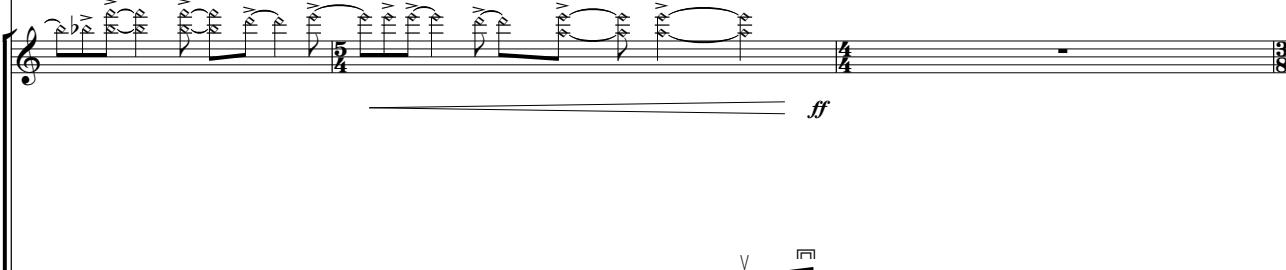
to highest

breathy sound then dding
harmonics on written position

A. Fl. 5 

B. Cl. 

perc. 

Pno. 

Vln. (15) 

Vc. 

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

breathysound with flutter tongue
the amount of the pitch corresponds
to the dynamic level

slapped tongue

always l.v.

ff

f

p ————— *ff*

p ————— *mf* ————— *n*

ff

82b

p ————— *fffmf*

p ————— *fffff*

f ————— *ff* ————— *p*

A

13

A. Fl.

B. Cl.

S.T. followed by regular staccato as fast as possible

dolce

perc.

vib.

as fast as possible

Pno.

ff

ff

ff

Vln.

(15)

8^{va}

8^{va}

to highest

f

fff

Vc.

as fast as possible

ff

f

fff

17

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

p *ff*

mf *n* *f*

p *mf* *pp*

5

8va *8va*

f *p* *mf* *n*

mp

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

perc.

[crot.]

mf

dolce/ frequency of tremolo corresponds to dynamics

p ————— *mf* ————— *n*

Pno.

p

f *p* *2d.*

(45)

Vln.

f *mp* *f* *mp*

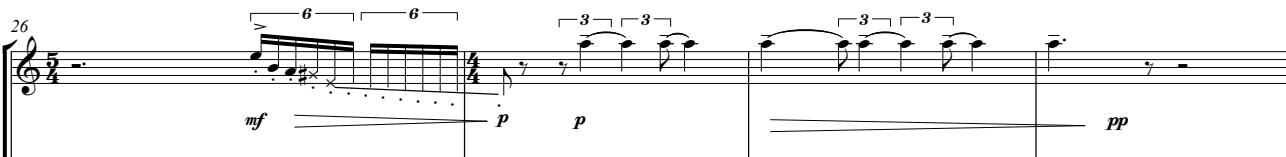
Vc.

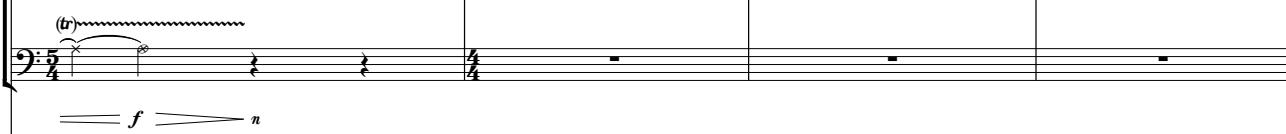
1.v.

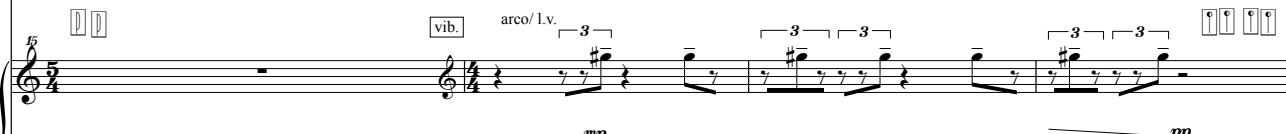
p ————— *ff* ————— *ff* *p* —————

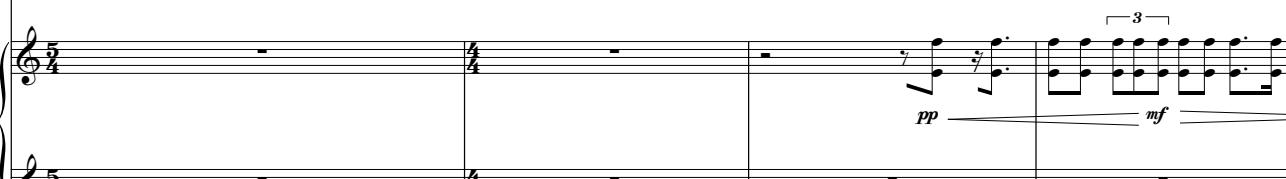
touch string on written position
to create written pitch/ no harmonics

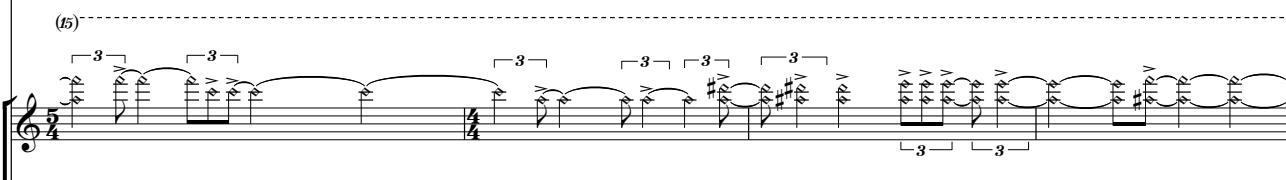
bending pitch as keeping tonguing with small accent

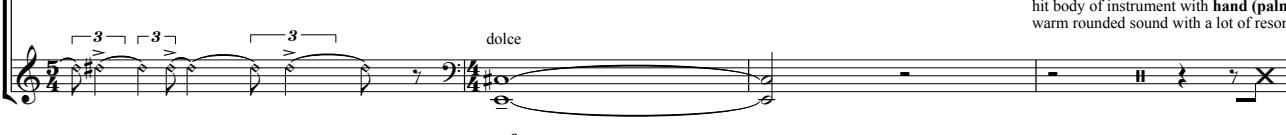
A. Fl. 26 

B. Cl. (tr) 

perc. 

Pno. 

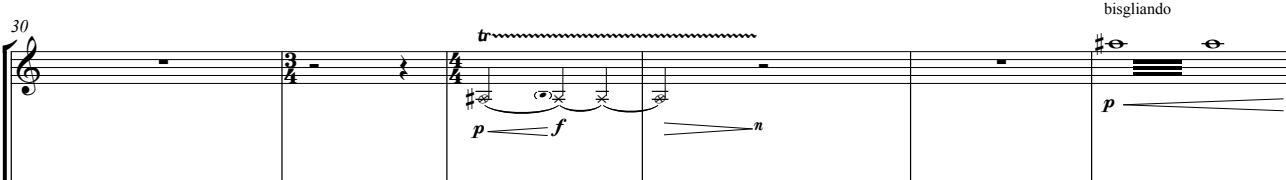
Vln. (15) 

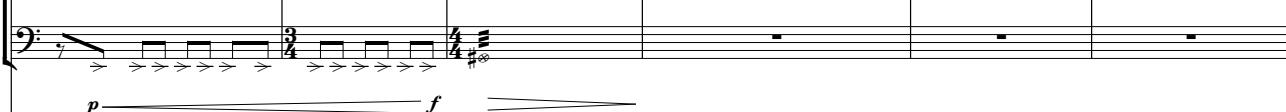
Vc. 

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

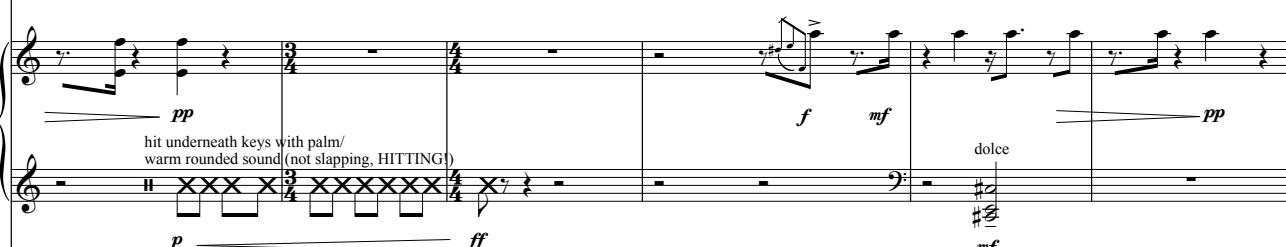
poco accel. a tempo ($\downarrow = 88$)

bisgliando

A. Fl. 30 

B. Cl. 

perc. 

Pno. 

hit underneath keys with palm/
warm rounded sound (not slapping, HITTING!)

multiphonics with the higher note indicated regular note clear attack on accent

A. Fl. The flute part consists of three staves. The first staff shows multiphonics with the higher note indicated, regular notes, and clear attacks on accents. The second staff shows a glissando (gliss.) and clear attacks on accents. The third staff is mostly blank.

B. Cl. The bassoon part shows a glissando (gliss.) and clear attacks on accents.

perc. The percussion part shows dynamic changes from p to f.

Pno. The piano part shows dolce dynamics and dynamic changes from mf to f to p.

Vln. The violin part shows dynamic changes from f to mp to ffmp and includes artificial harmonics. The section ends at measure 45.

Vc. The cello part shows dynamic changes from p to f and includes artificial harmonics.

41 (r) *tr* *tr* *tr* *tr* *tr* *tr*

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

(45)

This musical score page contains six staves. The top two staves are for woodwind instruments: A. Flute (soprano clef) and B. Clarinet (bass clef). Both staves show six measures of music with dynamic markings such as trills and accents. The third staff is for Percussion (perc.), the fourth for Piano (Pno.), and the fifth for Violin (Vln.). The bottom staff is for Cello (Vc.). Measure 41 starts with a dynamic (r) followed by six trills. Measure 45 begins with a dynamic (45) and features six eighth-note patterns in parentheses above the staff. The piano staff shows sustained notes. The violin and cello staves show rhythmic patterns with slurs and grace notes.

46 (tr)~~~~~

A. Fl.

B. Cl.

perc.

(.)

p ff mf

pp

Ped.

(.)

3 5

fff p fff mf

Pno.

exaggerated bow pressure with pitch

Vln.

Vc.

exaggerated bow pressure with pitch

5 6

ff

ffff

ffff

ffff

ffff

ffff

B

J = 92

(2+3+3+2)

rit. A Tempo (♩ = 92)

A. Fl.

54

B. Cl.

perc.

Pno.

Vln.

Vc.

natural harmonics on A
l.v. by releasing finger from string

touch string on written positions then slide
while keep plucking the string

pizz
on E
on A
on E

natural harmonics on D
l.v. by releasing finger from string

regular pitch
on G
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

p

15ma — *1* *8va* — — —

Ped. — — —

p < f — — —

on G

on C

on G

on C

on G

on G

strong vib.

l.v.

f

The musical score consists of six staves. The top two staves are for woodwind instruments: A. Fl. and B. Cl. Both play eighth-note patterns with grace marks. The A. Fl. staff includes dynamic markings *f* and *mf*. The B. Cl. staff includes dynamic markings *mf* and *f*. The third staff is for percussion, showing a continuous eighth-note pattern with grace marks and a dynamic marking *mf*. The fourth staff is for piano (Pno.), featuring a sustained note followed by a dynamic marking *p*. The fifth staff is for violin (Vln.), showing a melodic line with specific fingerings like 'regular pitch' and 'on A', 'on E', etc., and a dynamic marking *p < f*. The bottom staff is for cello (Vc.), showing eighth-note patterns with grace marks and dynamic markings *strong vib.*, *l.v.*, and *f*.

64

A. Fl.

B. Cl.

slapped tongue/ almost no pitch
rhythrical

perc.

Pno.

(8) *15ma* *8va* *15ma* *8va* thick and low pitch sound possible

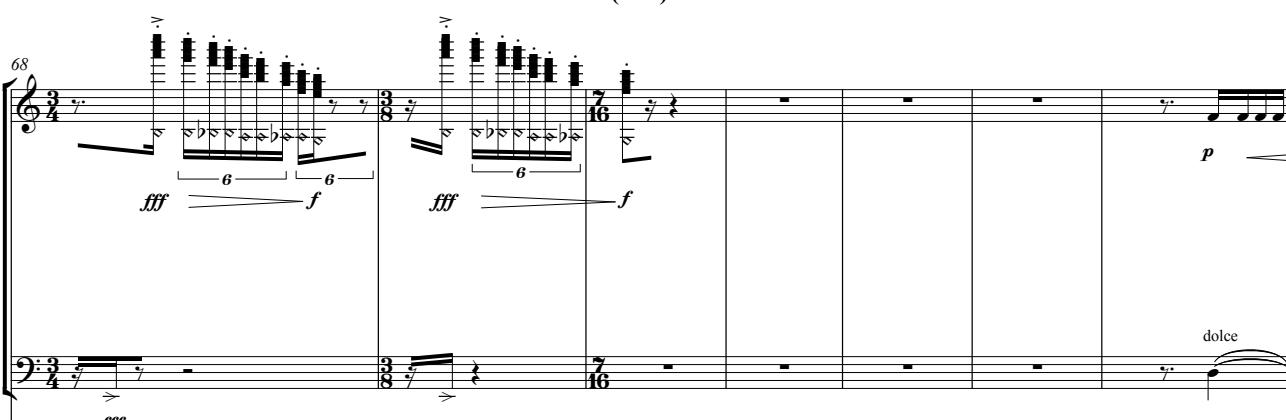
Vln.

Vc.

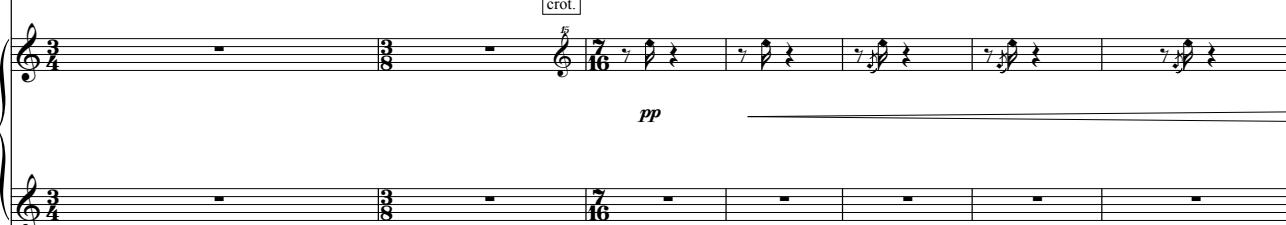
arco

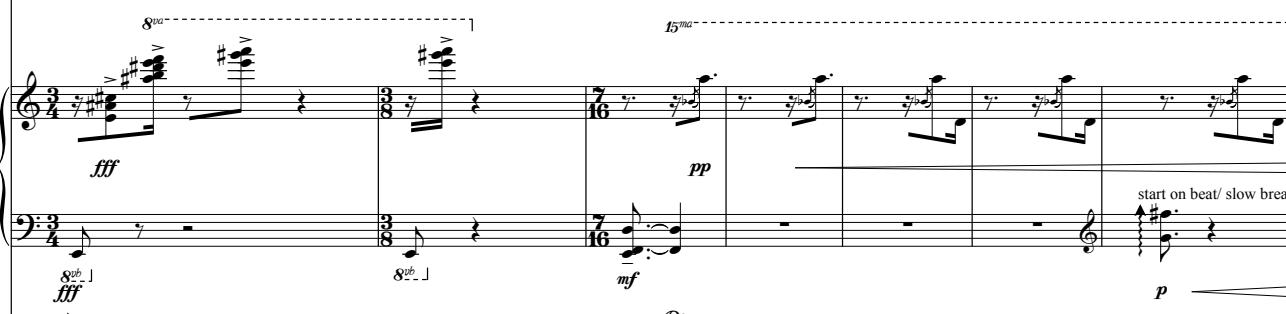
C

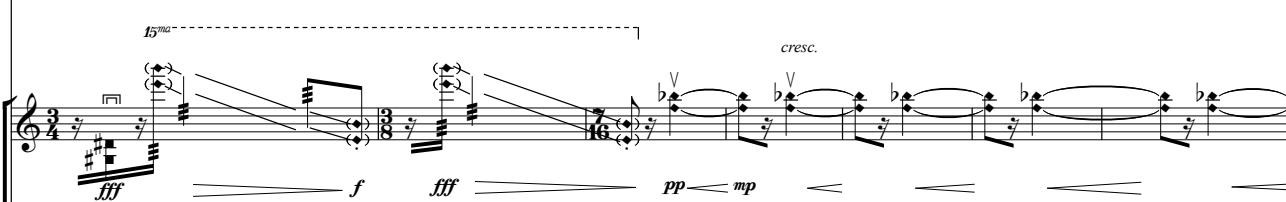
(3+4)

A. Fl. 68 

B. Cl. 

perc. 

Pno. 

Vln. 

Vc. 

(3+4+4)

75

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

by releasing finger from string

$\overbrace{6} \quad \overbrace{6}$ $\overbrace{6} \quad \overbrace{6}$

f pp fff

p fff

mf fff

ff mp f p mf fff

p ff p ff fff

molto rit. A tempo ($\text{♩} = 92$)

79

A. Fl. regular tonging as fast as possible

B. Cl. 6 6 6 6

perc. dolce/ frequency of tremolo corresponds to dynamics

Pno. ff

Vln. pizz

Vc. pizz

(3+4+4)

strong multiphonics with
the high note indicated

83

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

This page contains six staves. The first three staves (A. Flute, B. Clarinet, and Percussion) show complex rhythmic patterns with various note heads and rests. The Percussion staff includes dynamic markings ff, p, pp, and mf. The fourth staff (Piano) shows a series of eighth-note chords in 2/4 time, with dynamics p and fff. The fifth staff (Violin) shows a steady eighth-note pattern with dynamics f and pp. The sixth staff (Cello) shows a similar eighth-note pattern with dynamics f and pp.

Musical score page 89, measures 89-90.

A. Fl. (Measures 89-90): The flute plays eighth-note patterns in 4/4 time, transitioning to 3/4 time at the end.

B. Cl. (Measures 89-90): The bass clarinet plays eighth-note patterns in 4/4 time, transitioning to 3/4 time at the end.

perc. (Measures 89-90): The percussion section consists of two staves. The top staff shows sustained notes in 4/4 time. The bottom staff shows sustained notes in 3/4 time, with dynamics *f* and *pp*.

Pno. (Measures 89-90): The piano part includes two staves. The top staff has a dynamic *fff*. The bottom staff has dynamics *f*, *ff*, *Ped.*, and *pp*. Measure 90 includes performance instructions: *8va*, *8va*, *(d.)*, and *8va*.

Vln. (Measures 89-90): The violin part starts with a dynamic *ffpp* and a performance instruction *continuous gliss. on E*. It then transitions to *arco* in 4/4 time.

Vc. (Measures 89-90): The cello part starts with a dynamic *ff* and a performance instruction *l.v.* It then transitions to *arco* in 3/4 time.

D

molto meno mosso
($\bullet = 60$)

A. Fl. 93

B. Cl.

perc.

Pno.

Vln.

Vc.

15ma

as quiet as possible that beats that can actually be heard is random/ if volume gets too loud, stop playing for a while

15

natural harmonics on A

ff

mf

ffff

p

crot.

p

ff

p

ff

mf

ffff

p

ffff

p

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

96

accel. = 80 rit.

vib. arco always l.v.

(ts) (use both hands when necessary)

col leg bounce bow l.v.

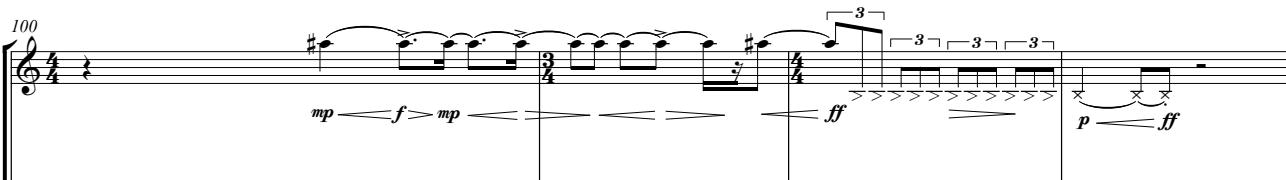
on G always l.v.

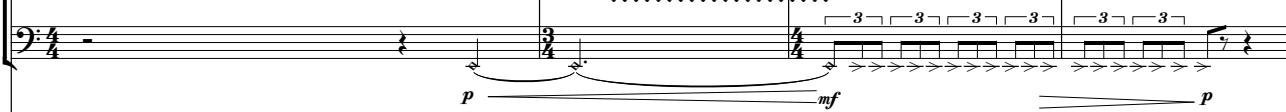
l.v.

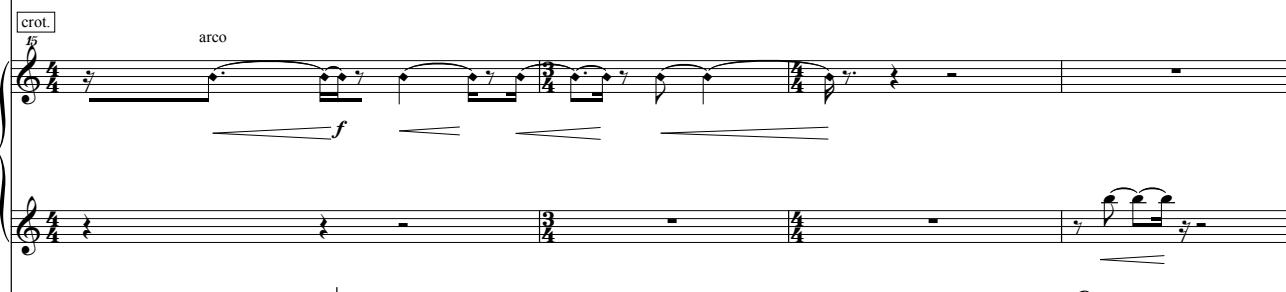
f

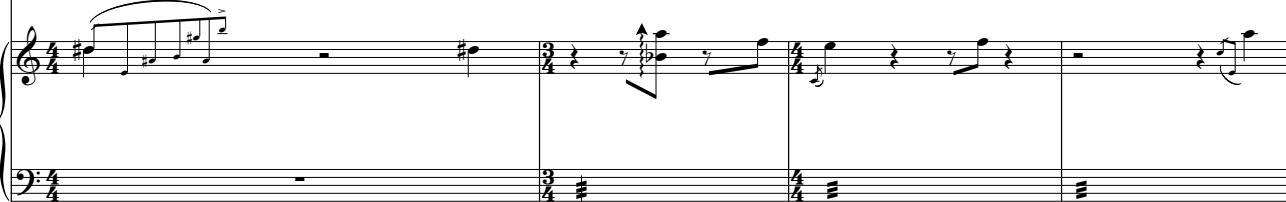
p f

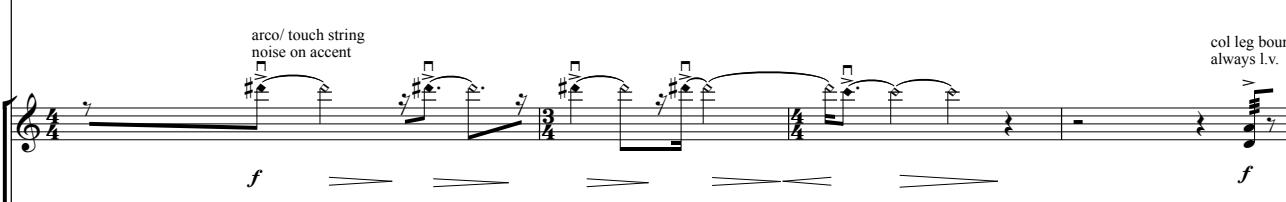
$\text{♩} = 60$ accel. $\text{♩} = 90$ rit. $\text{♩} = 60$

A. Fl. 100 

B. Cl. 

perc. 

Pno. 

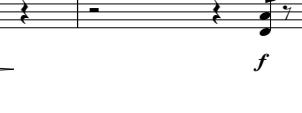
Vln. 

Vc. 

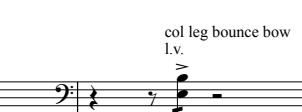
(15) 

(8) 

on A with noise on accent 

col leg bounce bow l.v. 

on A with noise on accent 

col leg bounce bow l.v. 

poco accel. $\text{J} = 70$ rit.

104

A. Fl. as fast as possible

B. Cl. flutter tongue

perc.

Pno.

Vln.

Vc.

105

(45)

(8)

arco
col leg
noise on accent
l.v.
natural harmonics on A

ff

$n \text{ --- } mp$

$\text{♩} = 60$ $\text{♩} = 88$

A. Fl. strong multiphonics with the high note indicated cresc.

B. Cl. multiphonics cresc.

perc. vib. dolce/ frequency of tremolo corresponds to dynamics

Pno. 15^{ma}

Vln. arco p — fff — p mf — fff

Vc. arco p — fff — p ff mf — fff

A. Fl. 115

B. Cl.

perc.

Pno.

Vln.

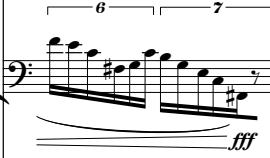
Vc.

Detailed description: This is a page from a musical score. It features six staves, each with a different instrument: A. Flute, B. Clarinet, Percussion, Piano, Violin, and Cello. The score is divided into two sections: measure 115 and measure 15^{ma}. In measure 115, the A. Flute and B. Clarinet play eighth-note patterns with dynamic ff. The Percussion and Piano provide harmonic support. The Violin and Cello remain silent. Measure 15^{ma} begins with a piano dynamic ff. The Violin and Cello then enter with sustained notes and eighth-note patterns, with dynamics pp, f, and ff. The Percussion and Piano provide rhythmic patterns. The score includes various performance instructions such as > (slurs), = (equality), and mar. (maracas). Measure 15^{ma} concludes with a dynamic mf.

E

rit. A tempo ($\downarrow = 88$)

A. Fl. 119 

B. Cl. 

perc. 

Pno. 

Vln. 

Vc. 

15^{ma}-1

regular tone

pizz δ

123

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

p

f

crot.

vib.

pp

mf

pp

ff

pp

f

(hitting/ rounded low sound)

8vb

p

f

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)

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.

B. Cl.

perc.

Pno.

Vln.

Vc.

as fast as possible

p

cresc.

f

n

p

Ema

pp

ff

noise from exaggerated pedalling
using left foot on middle pedal

f

mp

Reto

on A on E

arco

cresc.

on A on D

arco

cresc.

p

131 as fast as possible

A. Fl.

B. Cl.

cresc.

perc.

mp ——————

mfp

cresc.

Pno.

hitting/ sharp sound

p

(8)

Vln.

Vc.

134

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

(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)

A. Fl. 137

B. Cl.

perc.

Pno.

Vln.

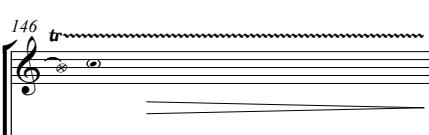
Vc.

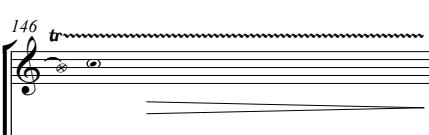
use right hand to mute indicated strings inside of the piano

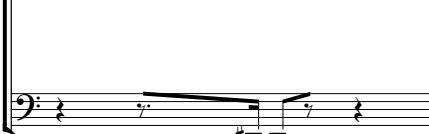
f

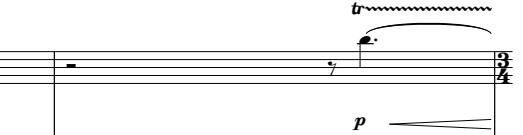
Detailed description: This page contains six staves of musical notation. The first two staves are for woodwind instruments (A. Flute and B. Clarinet) in 4/4 time. The Flute part includes dynamic markings ffmp, ff, and n. The Clarinet part includes dynamics p, mf, p, and fff. The third staff is for Percussion (perc.) in 4/4 time, featuring crotchet and eighth-note patterns with dynamics ff, p, fff, and fff. The fourth staff is for Piano (Pno.) in 4/4 time, with dynamic markings pp, ffp, 8vb, fff, p, ff, and f. The fifth staff is for Violin (Vln.) in 4/4 time, with dynamic markings fffp, ffp, and f. The sixth staff is for Cello (Vc.) in 4/4 time, with dynamics fff, ffp, n, and fff. Various performance instructions are included, such as 'multiphonics, if the given notes aren't available, choose one that has more or less the same pitch and dynamics range.' and 'use right hand to mute indicated strings inside of the piano'.

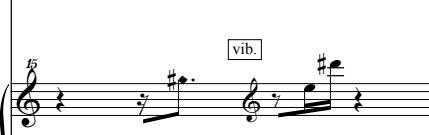
Musical score page 142. The score is divided into four systems by vertical bar lines. The first system features the A. Fl. (Flute A) playing eighth-note patterns with dynamic *f*. The B. Cl. (Clarinet B) plays sixteenth-note patterns with dynamics *f*, *fff*, and *crot.* The perc. (Percussion) part includes a dynamic *f* and a measure labeled *Reed*. The Pno. (Piano) part has a dynamic *f* and a measure labeled *Reed*. The Vln. (Violin) part has a dynamic *n* and a measure labeled *(ff)*. The Vcl. (Cello) part has dynamics *ff*, *ffff*, and *fff*. Various performance instructions like "half pitch half noise" and tempo markings like "15ma-----" are included.

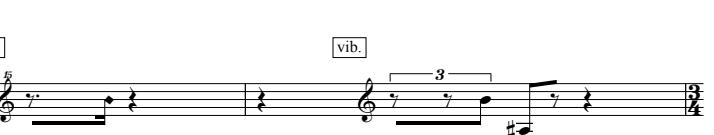
146 *tr.* 

A. Fl. 

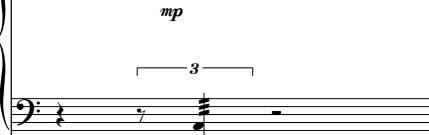
B. Cl. 

p 

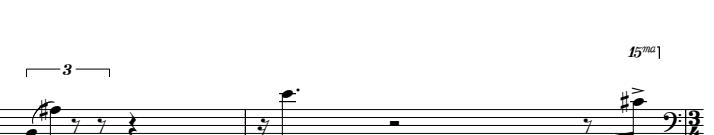
vib. 

crot. 

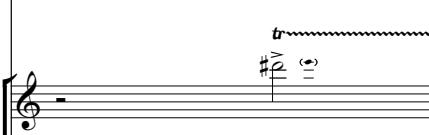
vib. 

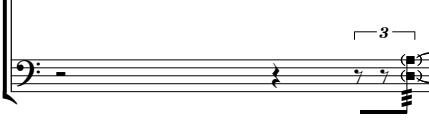
perc. 

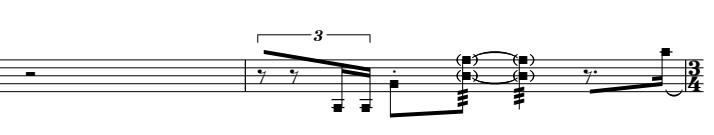
tr. 

(15) 

tr. 

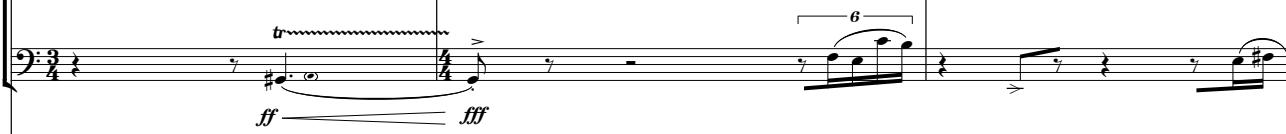
Vln. 

mf 

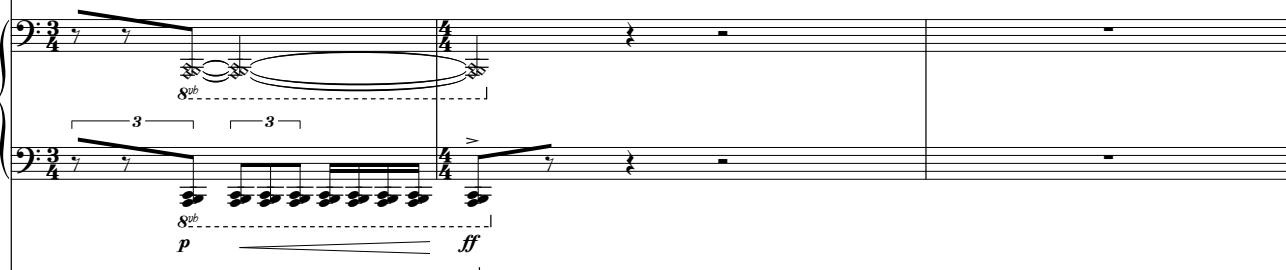
tr. 

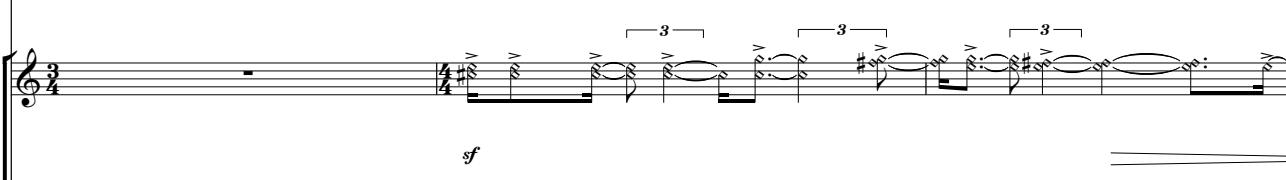
149

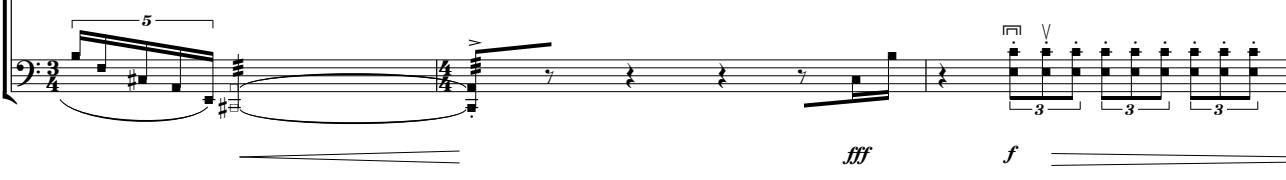
A. Fl. (tr) 

B. Cl. tr > 6 

perc. 

Pno. 3 8vb 3 3 p ff 

Vln. 15^{ma} sf 

Vc. 5 fff f 



152 (tr) ~~~~~

A. Fl. *ff* *p* *f*

B. Cl. 5 6 6 *fff* *p* *mf*

perc. 5 6 5 *fff*

Pno.

(15) -----

Vln. *p* *ff mf*

Vc. *pizz* *arco* 3 *pp* *ff* *fff*

Musical score page 155. The score includes parts for A. Fl., B. Cl., perc., Pno., Vln., and Vc.

A. Fl.: Dynamics: *n*, *p*, *ffmp*. Articulation: *trem*.

B. Cl.: Dynamics: *n*, *fff*, *fff*. Articulation: *5*, *6*, *6*, *5*, *5*, *5*.

perc.: Dynamics: *f*, *fff*, *fff*. Articulation: *5*, *6*, *6*, *5*, *5*, *5*. Pedal marking: *Ped.*

Pno.: Dynamics: *ff*, *fff*, *fff*, *p*, *ffmp*. Articulation: *15^{ma}*, *3*, *3*, *3*, *3*. Pedal marking: *8^{vb}*, *Ped.*

Vln.: Dynamics: *pp*. Articulation: *8^{vb}*.

Vc.: Dynamics: *pp*, *fff*, *fff*. Articulation: *3*, *3*, *5*.

158 (tr) 

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

G

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

162

A. Fl.

B. Cl.

perc.

Pno.

Vln.

Vc.

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

(15) ----- 1

$\text{♩} = 90$

regular tonging/ as fast as possible

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**