Joseph Klein

Icarus at the Cabaret Voltaire: part I (the RENDEZVOUS)

for two guitarists

dedicated to

Peter Yates and Matthew Elgart

(August-September, 1985)

Duration: c.7'

PRONUNCIATIONS

English:

Oh,	masticating	spew	urine
and	it	pink	fat
the	Bronx	wings	damn!
imbecile!	on	stench	no!

"...where is that s——(?)"
"Where are the bathrooms?"

French:

la fleur!	cœur	lui	sur
merde!	êtres	Dutoit	noir
jeu	râclette	bouche	non
reçu	châtier	goujat	

"Je cherche un soutien-gorge."

German:

Ach!	blasen	krieg	kauen
keine	grün	auf	bügeleisen
panik	spitz	bratsche	eiweiß
Mittwoch	und	schäcte	ich

"Ich muss mich immer übergeben."
"und die zeit vergeht..."

Italian:

non	ciao	saltaro	bagnato
vale	brutta	undici	melma
niente	rigatoni	Gennaio	poppare
ahi!	angiolo	macello	la

"Posso avere piselli invece di fagioli?"

NOTES

All chords are to be played in block style (i.e. non-arpeggio) unless otherwise indicated (by either ↓ or ↑.)

Accidentals apply only to those notes which they immediately precede, with the exception of repeated notes.

Performance instructions are enclosed in heavy boxes: instructions pertaining to both performers are placed between the two parts; those pertaining to Guitarist I are placed above, those pertaining to Guitarist II are placed below. Where synchronization of events is required, heavy arrows are used to specify their relative placements.

Words must be read in a natural speech-like manner (unless otherwise indicated), though the size and calligraphic design of the words must be taken into consideration. It is very important that the words be read with their correct respective pronunciations, in order to sound as authentic as possible.

In spatially notated sections, timings are given above the parts on a time line, which is scored at one-second intervals.

MISCELLANEOUS SYMBOLS

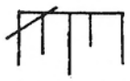
brief pause or break in sound/action

change from one mode of play to another

duration line (spatial notation)

continue (simile) for the duration of the wavy line

repeat material within repeat brackets for the duration of the line



play as fast as possible

fermata (relatively long)

fermata (relatively short)

play "more or less" the dynamic level indicated (e.g. "f±" = mf to ff, ad libitum)

glissando

repeated notes/chords

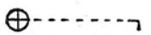
frenetic, jagged portamento, approximately following the contour of the line

highest pitch possible (off of fingerboard)

vocal utterance (exclamatory in nature); may be word, grunt, or any other vocal sound

downstroke (VI to I)

upstroke (I to VI)



hammer-ons

snap string, allowing it to rebound against fingerboard

allow string to "buzz" (finger on fret)

slap strings at the bridge, allowing pitches to ring on

arpeggio downward (VI to I) with muffled strings (no harmonics)

strike side of guitar body with hand (preferably thumb or knuckle)

strike front of guitar body with hand

play above the nut

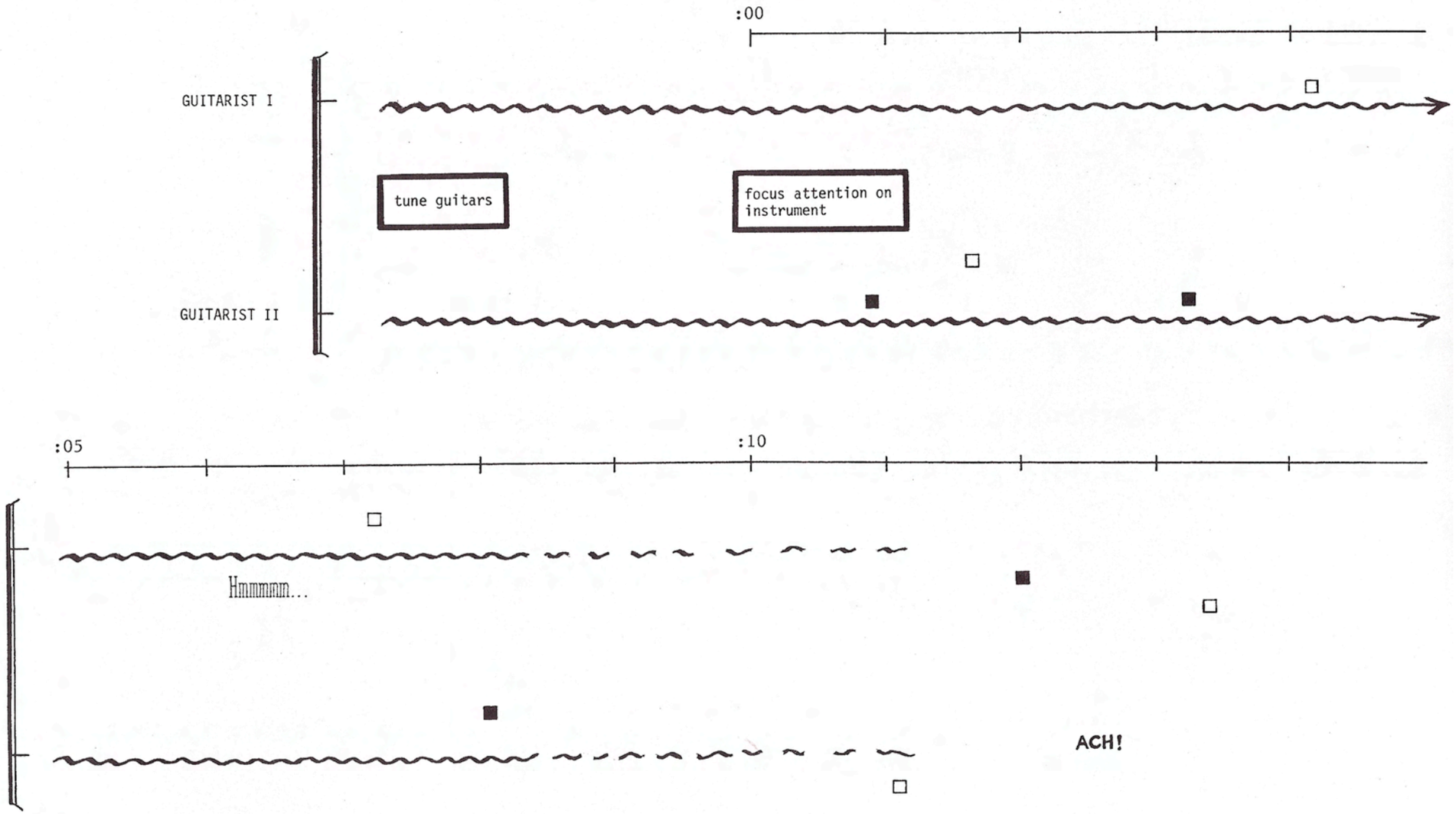
scrape along wound strings with fingernails (rapidly)

scrape along wound strings with fingernails (slowly)

foot stomp

Icarus at the Cabaret Voltaire: part II (the rendezvous)

Joseph Klein
(1985)



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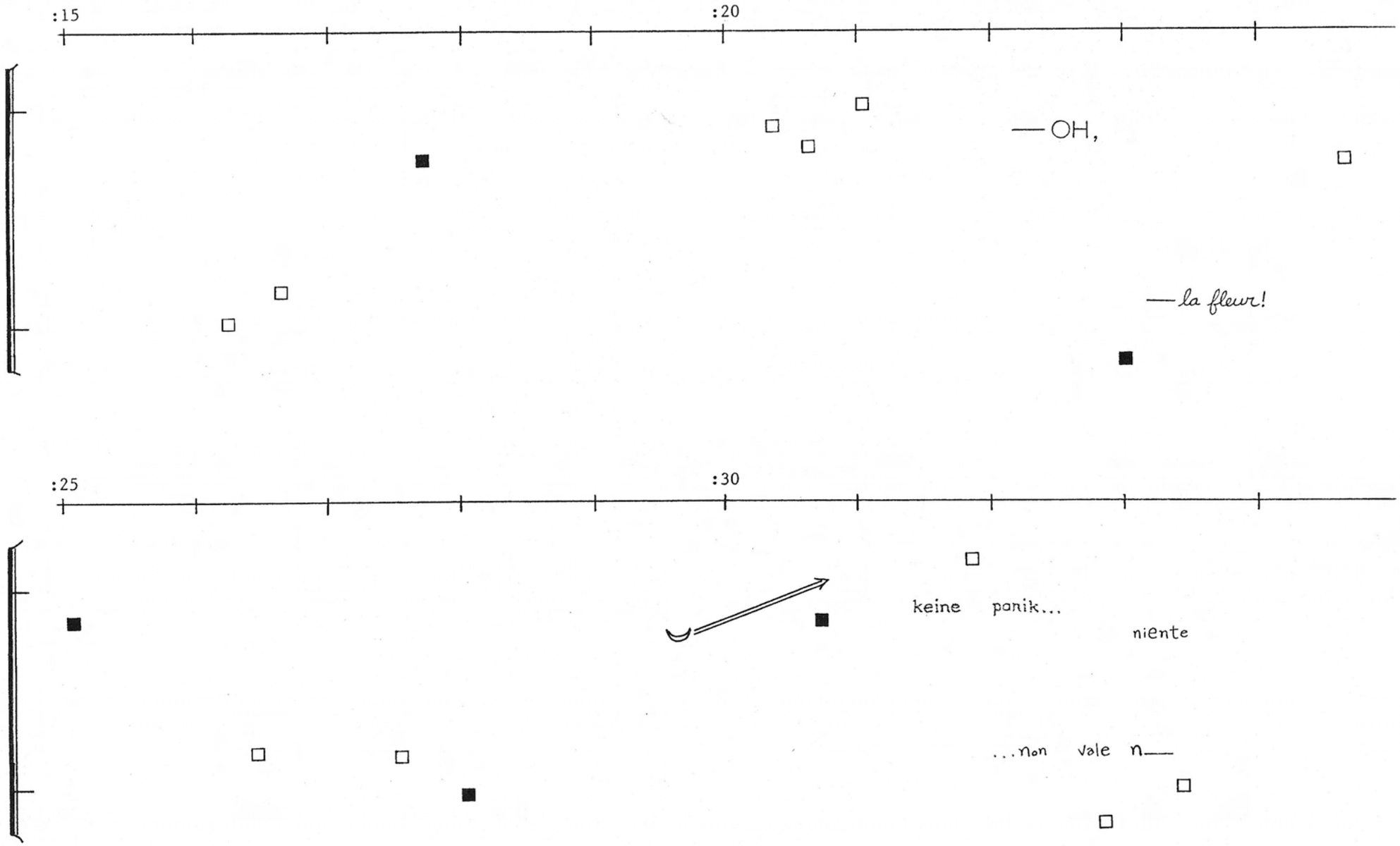
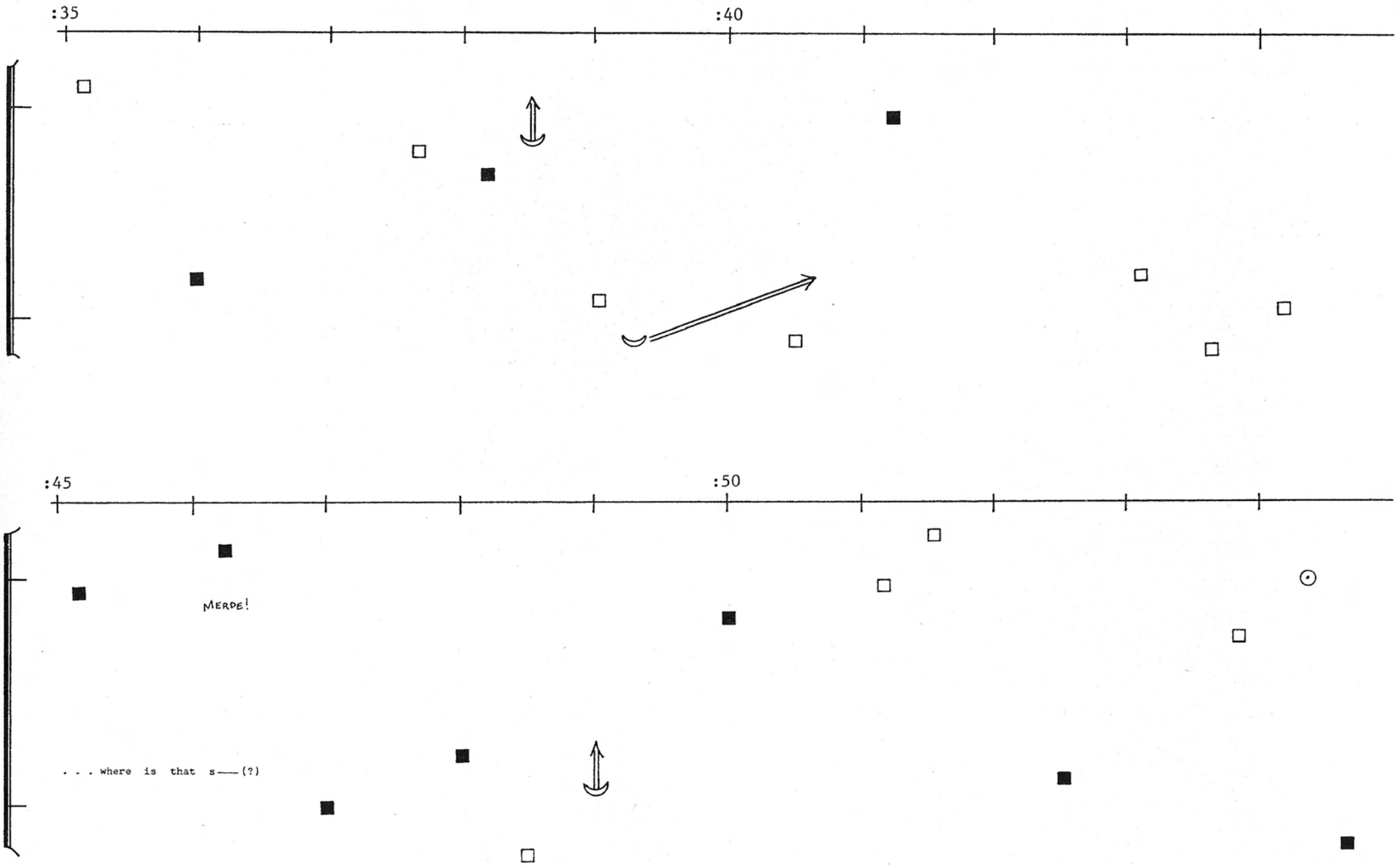
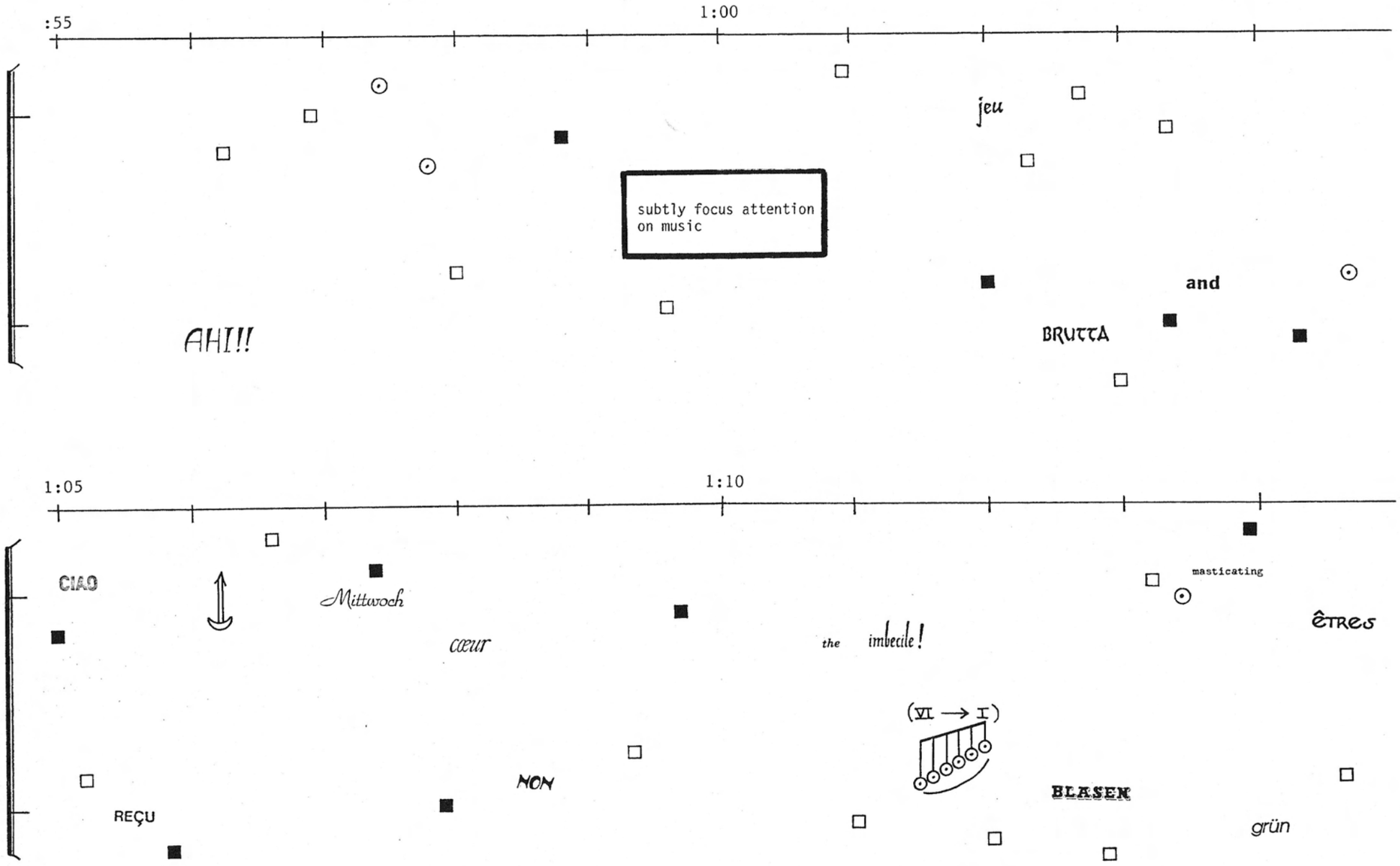

:15
:20
—OH,
—la fleur!
:25
:30
keine panik...
niente
...non vale n—

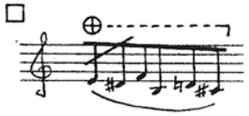

:35
:40
:45
:50
MERDE!
. . . where is that s——(?)


:55
1:00
jeu
subtly focus attention
on music
AHI!!
and
BRUTTA
1:05
1:10
CIAO
Mittwoch
cœur
the
imbecile!
masticating
êTRES
(VI → I)
MON
BLASEN
REÇU
grün

1:15 1:20

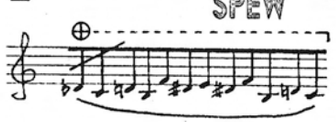
SPITZ BRONX UND on Krieg

IT châtier poppare râclette

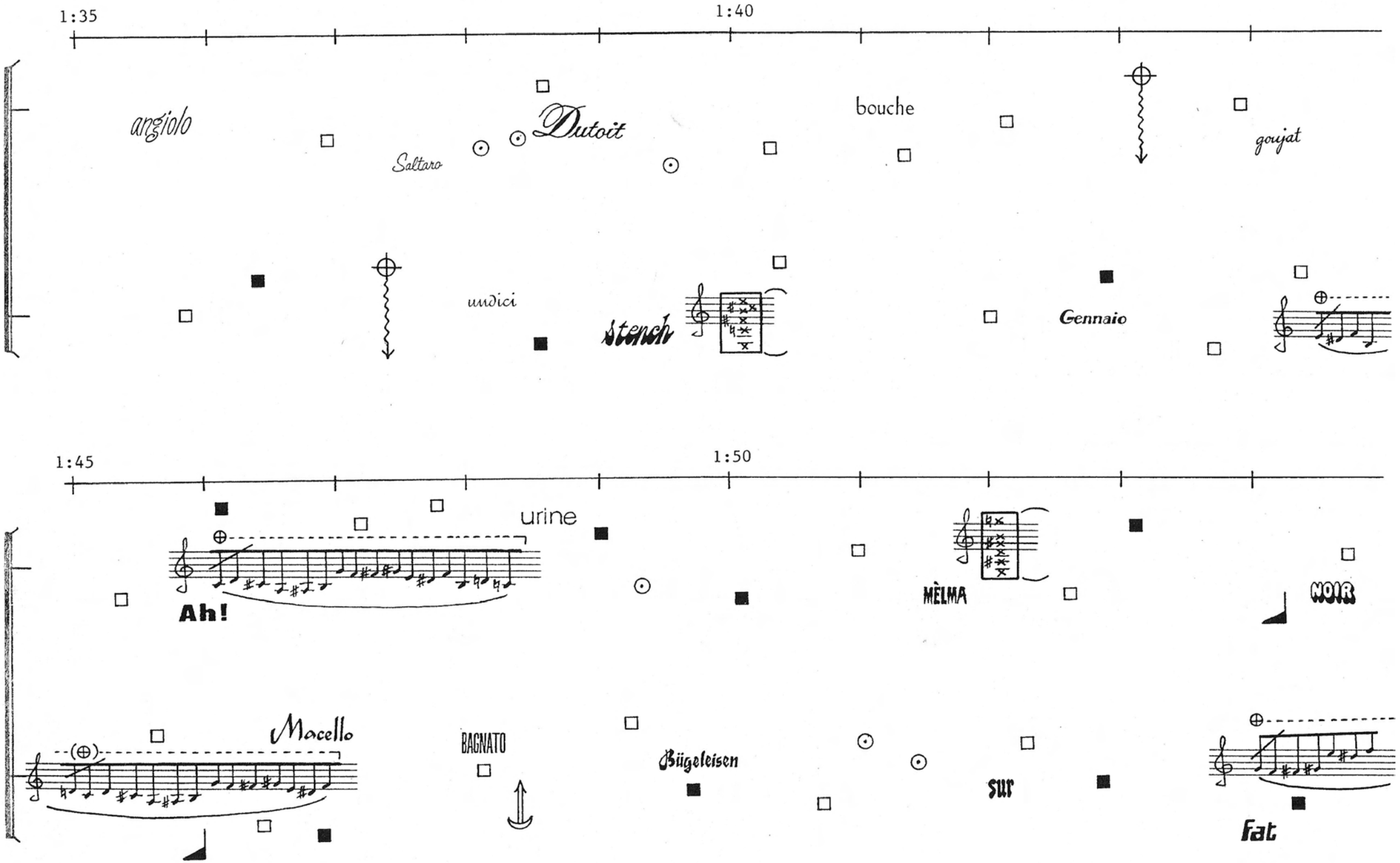


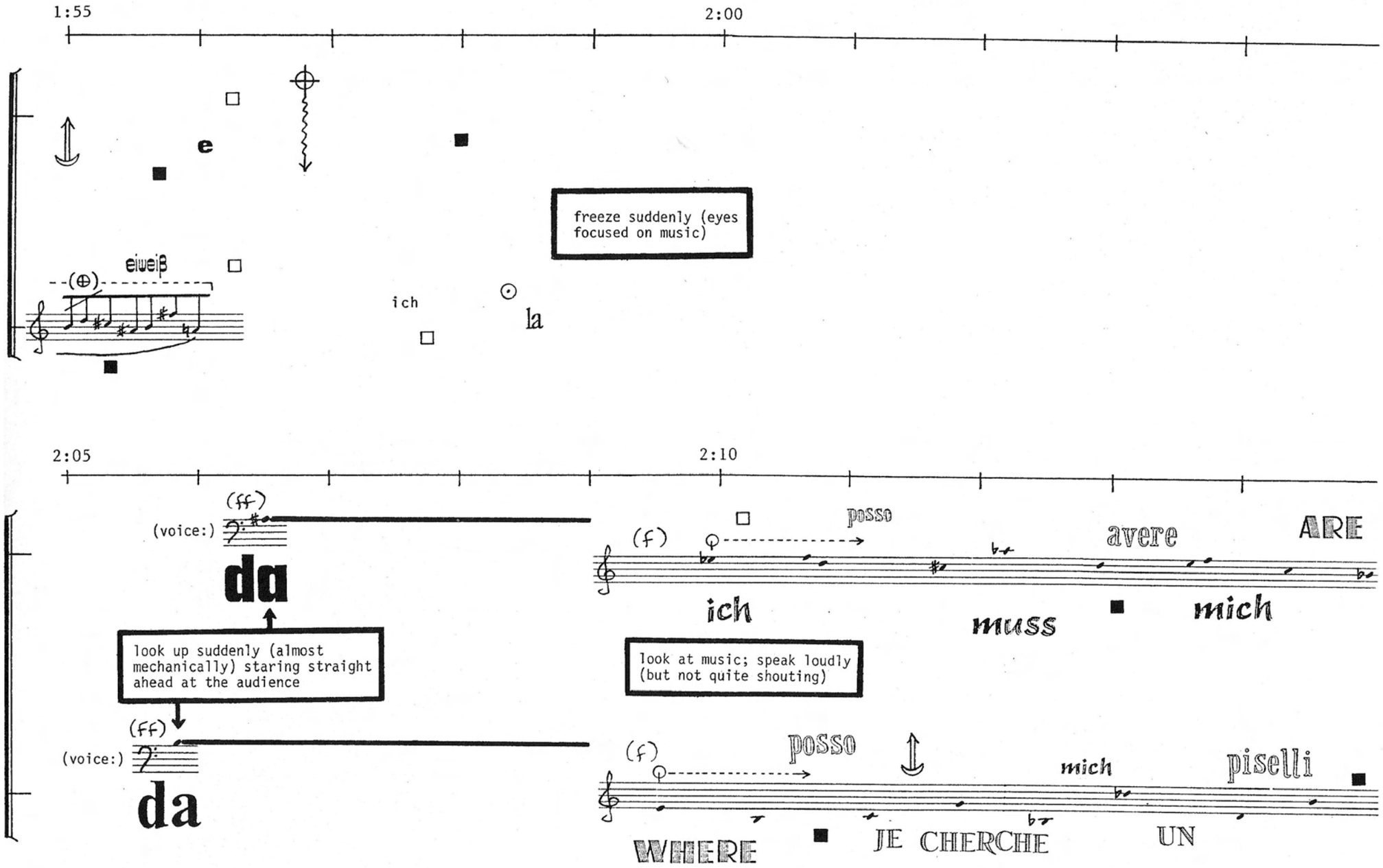
1:25 1:30

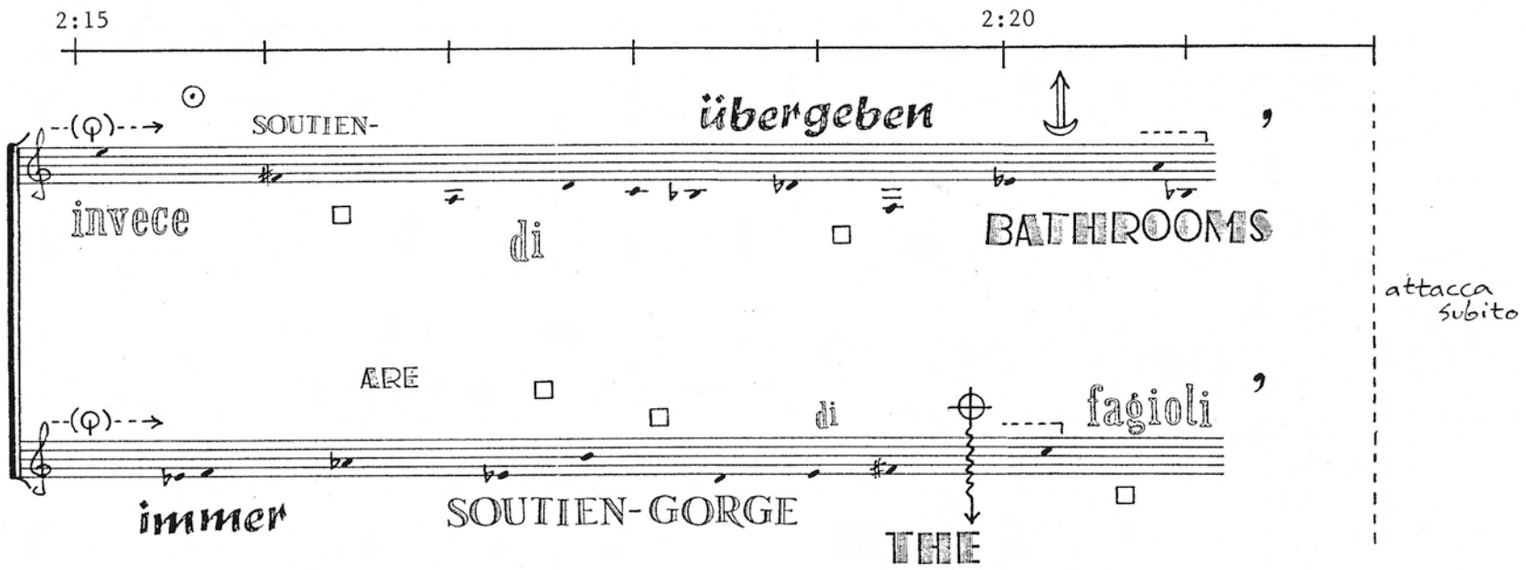
rigatoni SPEW Bratsche schäcte

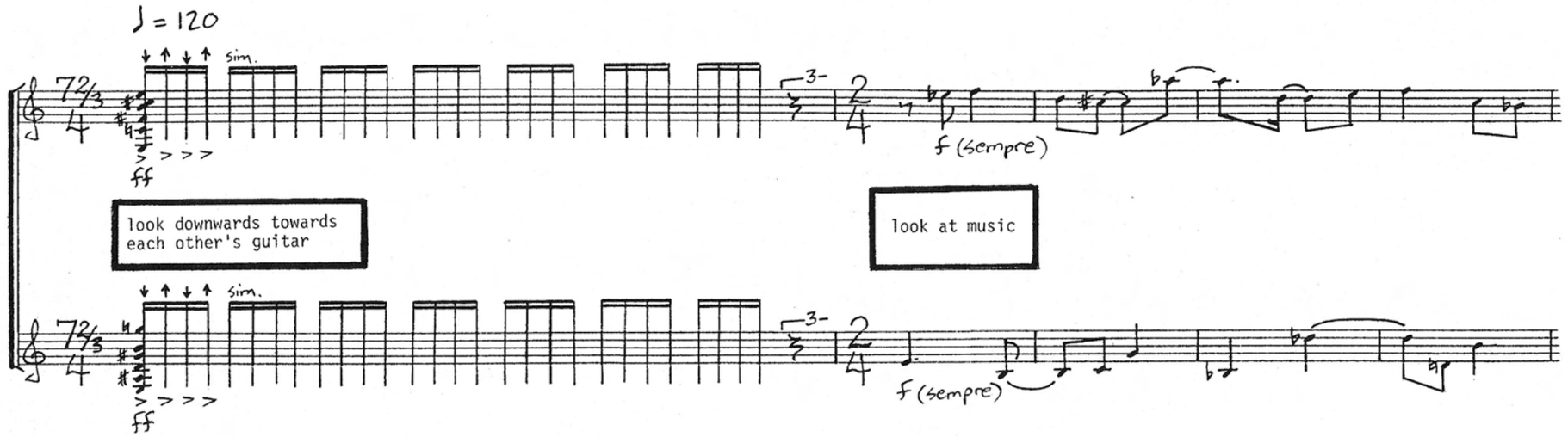


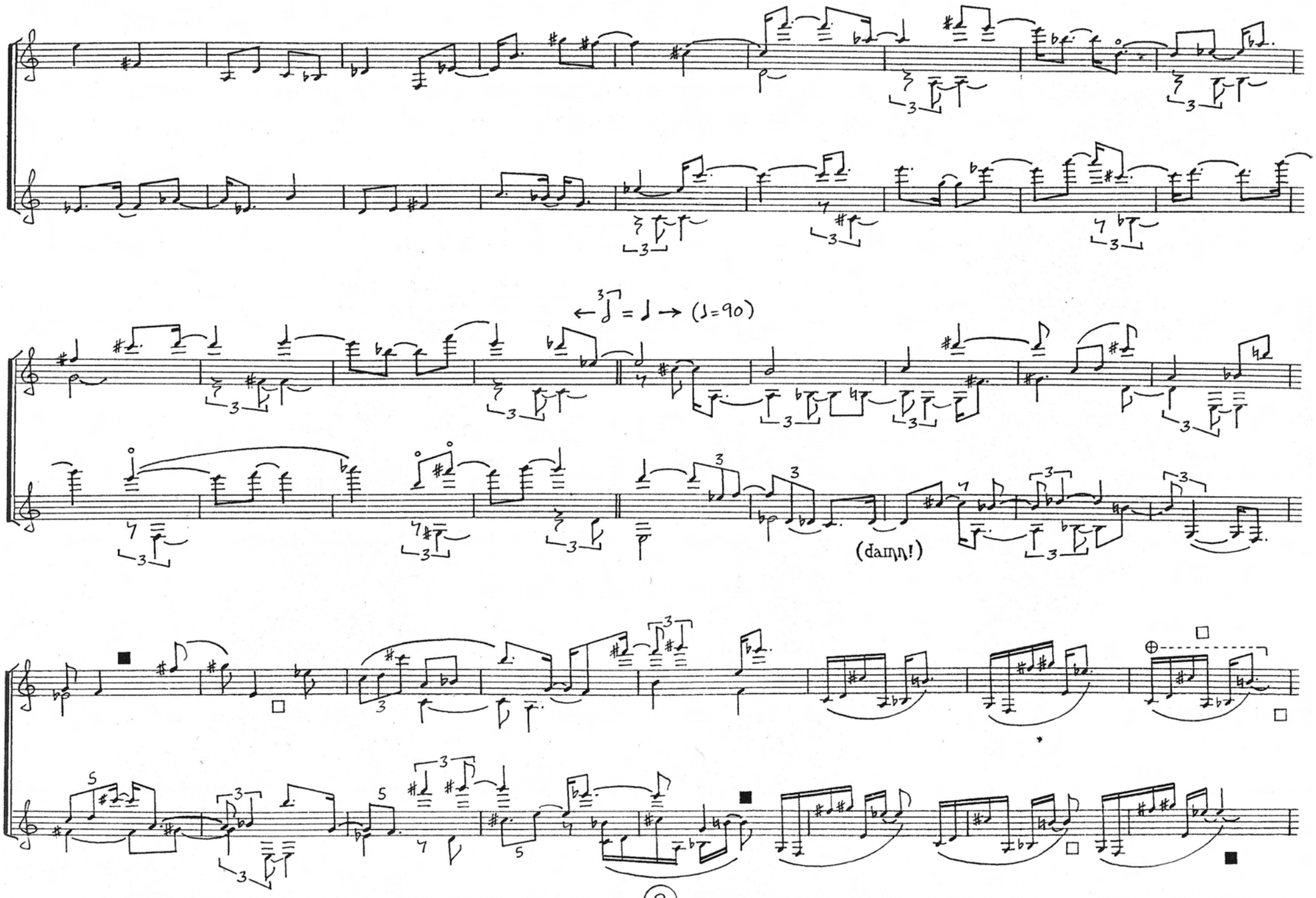
(hmmmm...) auf lui pink Wings kauen


1:35
1:40
angiolo
Saltaro
Dutoit
bouche
goujat
undici
stench
Gennaio
1:45
1:50
urine
Ah!
MÈLMA
NOIR
Macello
BAGNATO
Bügeleisen
sur
Fat


1:55
2:00
e
freeze suddenly (eyes focused on music)
eiweiß
ich
la
2:05
2:10
(ff)
(voice:)
da
look up suddenly (almost mechanically) staring straight ahead at the audience
(ff)
(voice:)
da
(f)
posso
avere
ARE
ich
muss
mich
look at music; speak loudly (but not quite shouting)
(f)
posso
mich
piselli
WHERE
JE CHERCHE
UN


2:15
2:20
SOUTIEN-
übergeben
invece
di
BATHROOMS
attacca subito
ARE
di
fagioli
immer
SOUTIEN-GORGE
THE


♩ = 120
sim.
ff
f (sempre)
look downwards towards each other's guitar
look at music

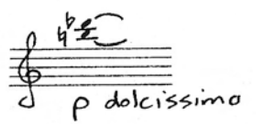

←3 = ♩ → (♩=90)
(damn!)

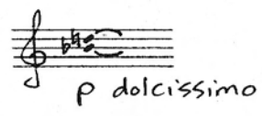
:00 :05

OOO!

AH!

:10 :15



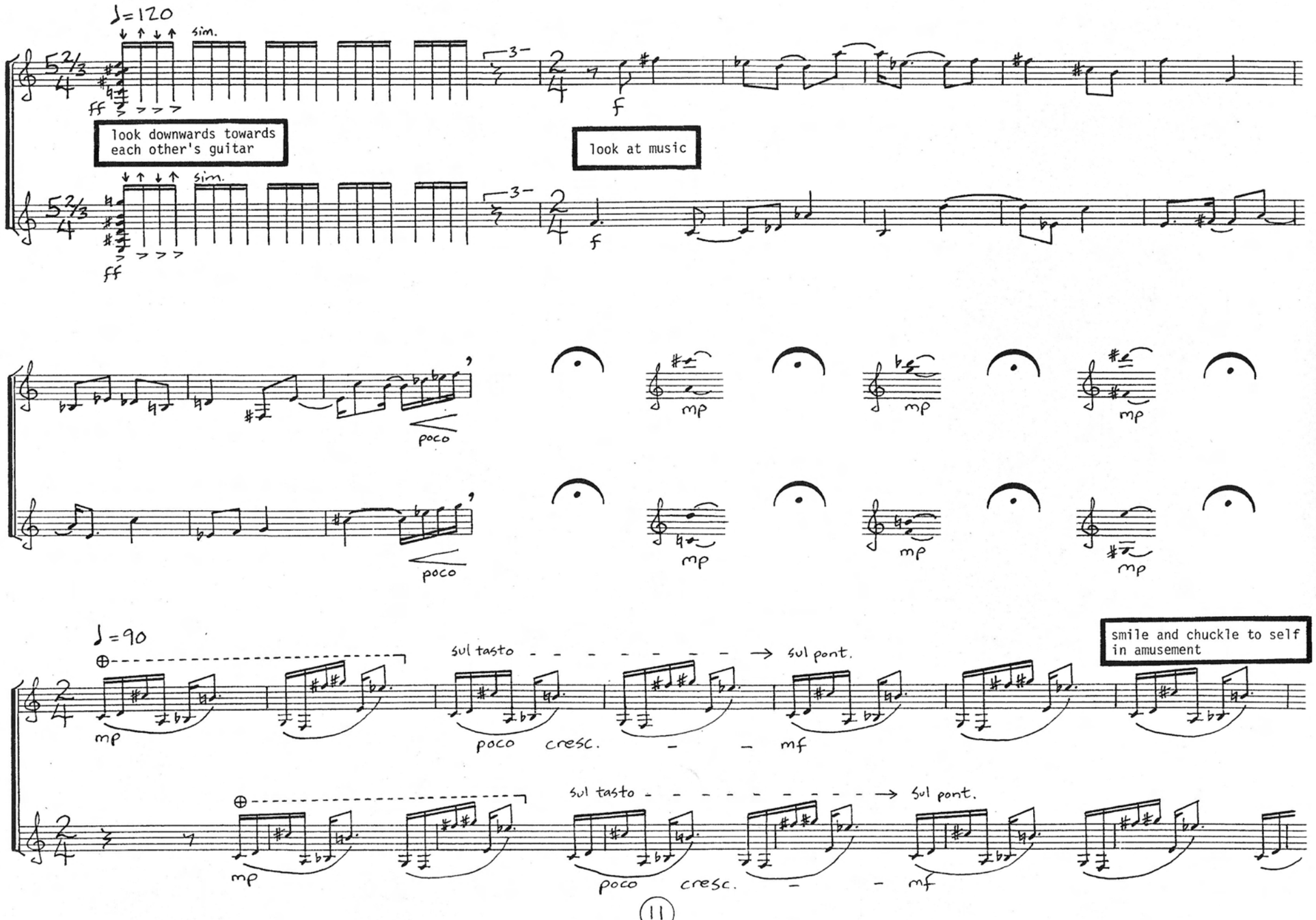


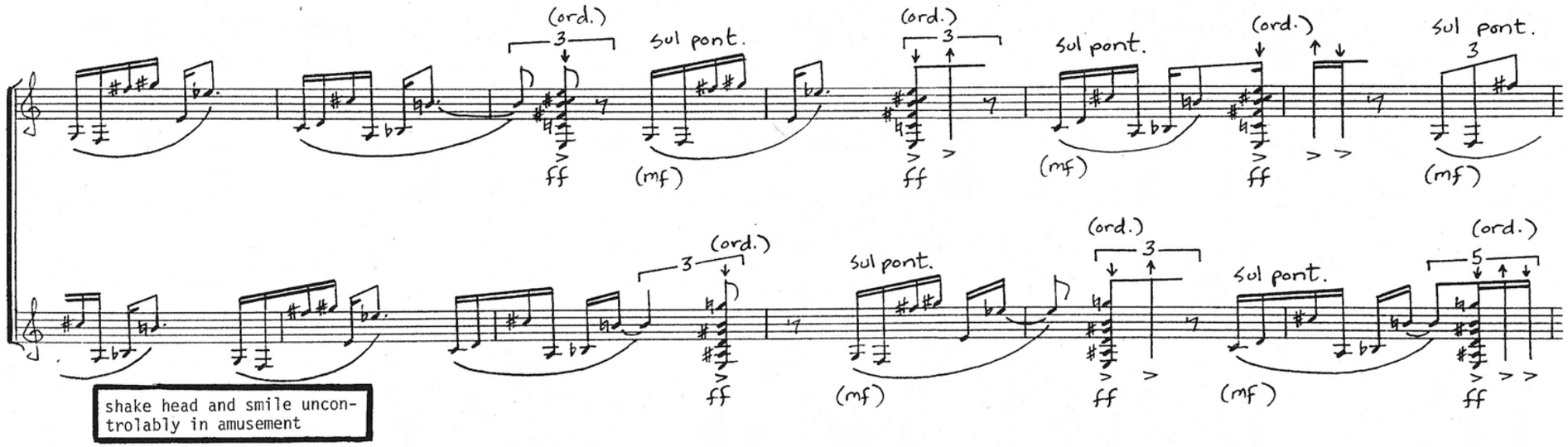
look upwards together (precisely and rhythmically) with heads directed towards and eyes focused on the far upper-right corner of the performance hall

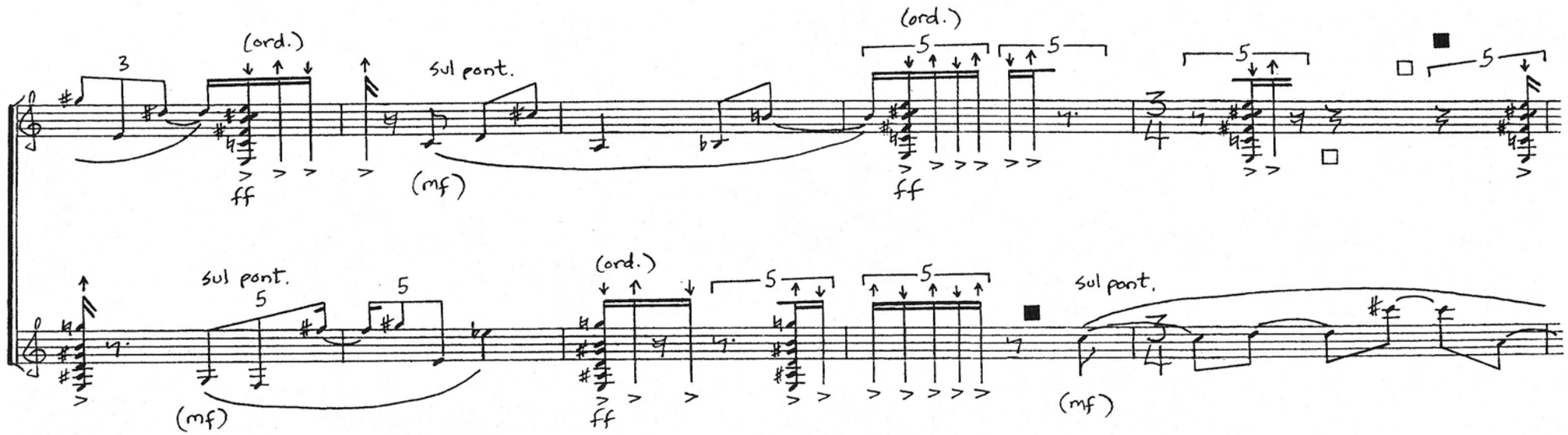
...then shout:

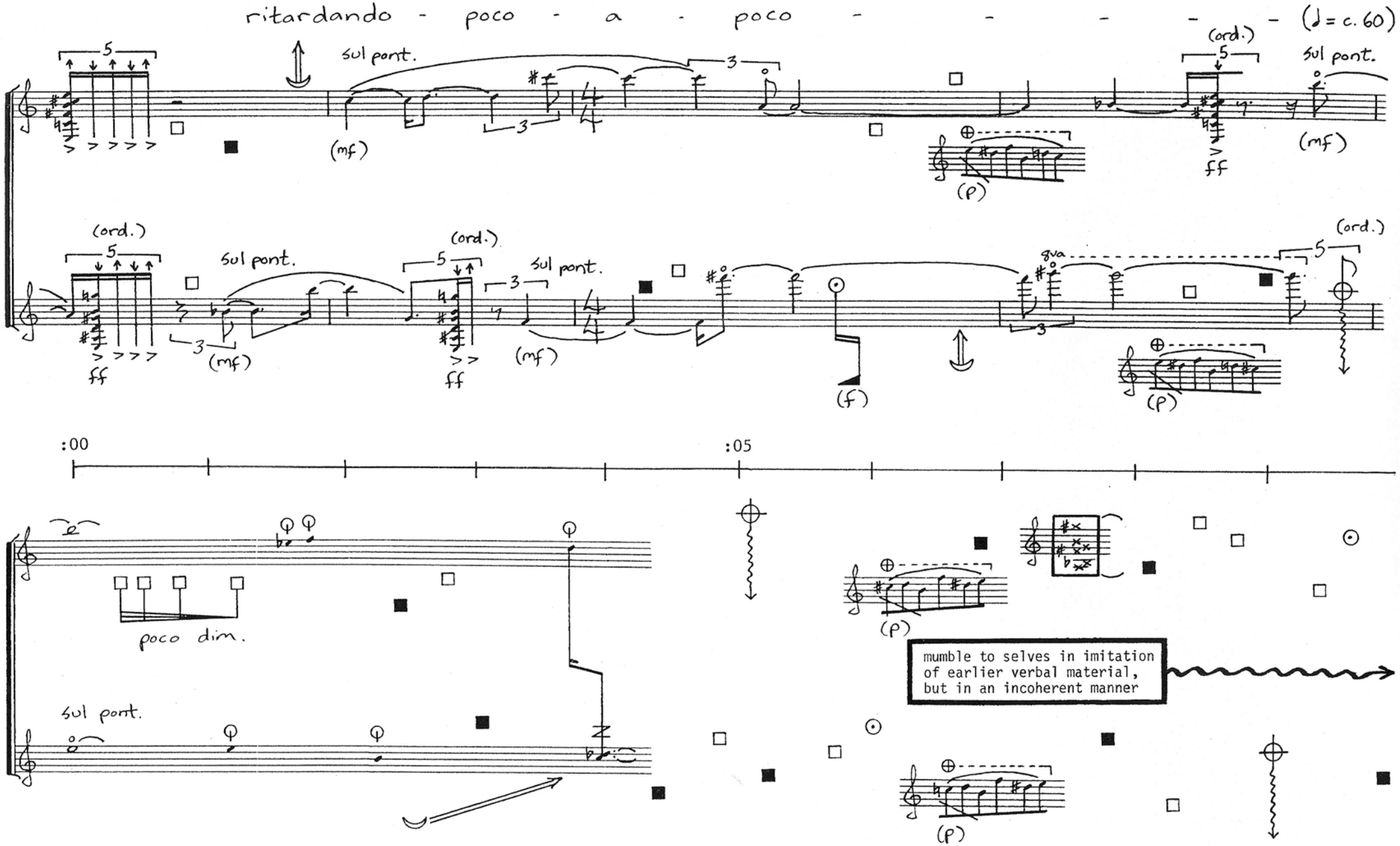
HA

HA

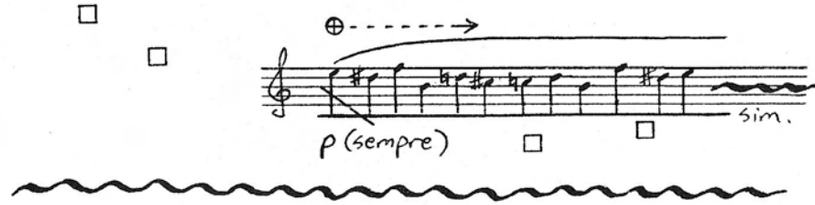

♩=120
sim.
look downwards towards each other's guitar
look at music
poco
mp
♩=90
sul tasto
sul pont.
poco cresc.
mf
smile and chuckle to self in amusement


(ord.)
sul pont.
(mf)
ff
shake head and smile uncontrolably in amusement

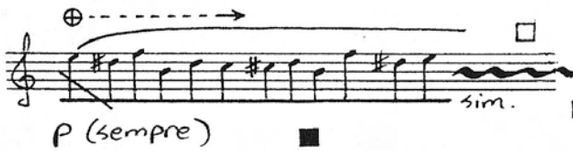

(ord.)
sul pont.
(mf)
ff


ritardando - poco - a - poco - - - - - (♩= c. 60)
sul pont.
(mf)
(ord.)
ff
(p)
(f)
8va
:00
:05
poco dim.
mumble to selves in imitation
of earlier verbal material,
but in an incoherent manner

:10 :15



subtly add right hand tremolo (sul ponticello sempre)



:20 :25

continue (simile), gradually transposing the seven-note chromatic pattern upward on the fingerboard

:30 :35

(port.)

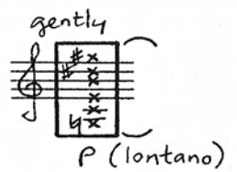
(end of fingerboard); continue past the finger board as far upward as possible

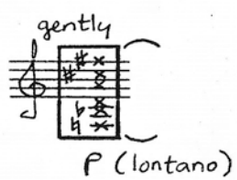
(port.)

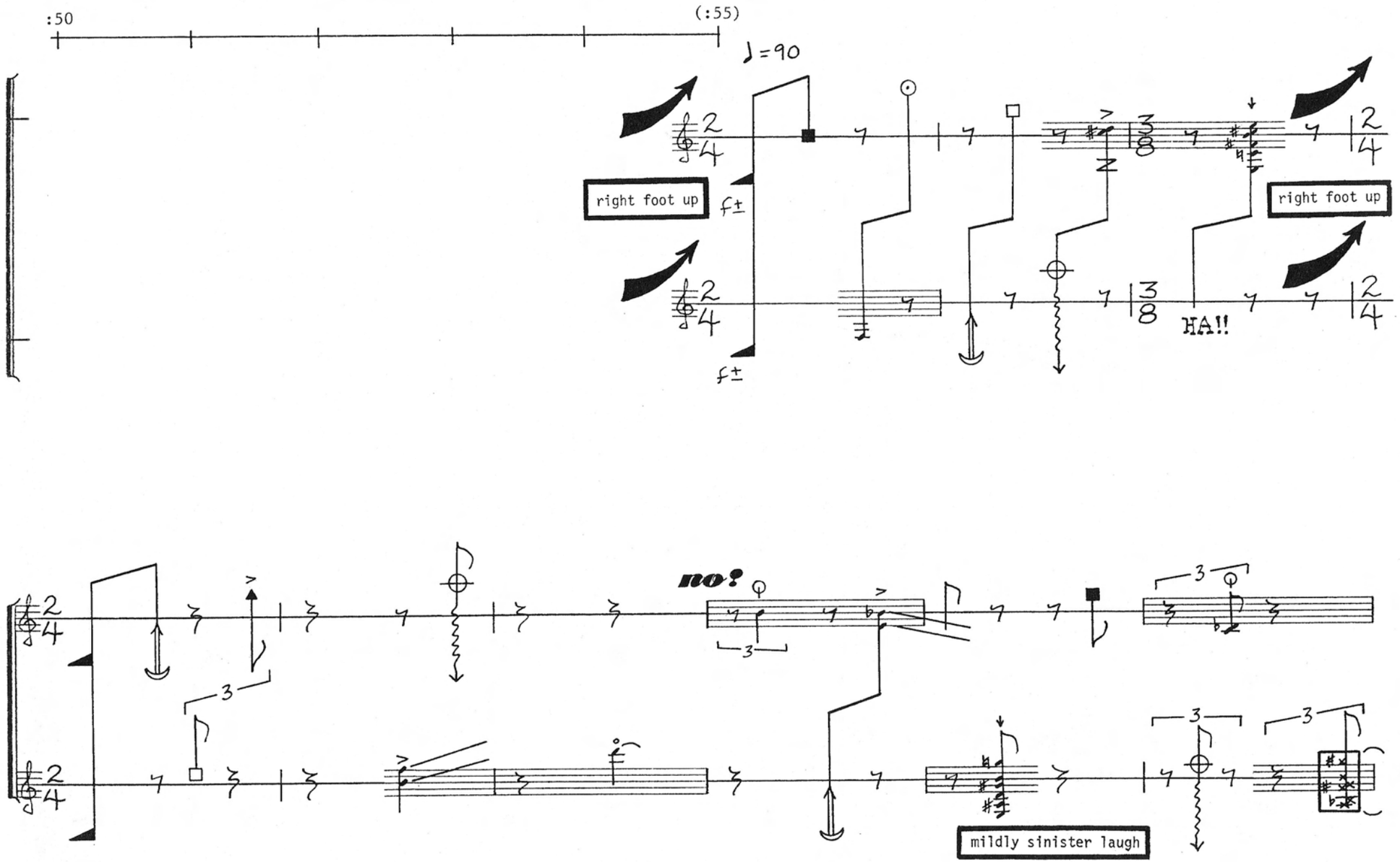
:40 :45

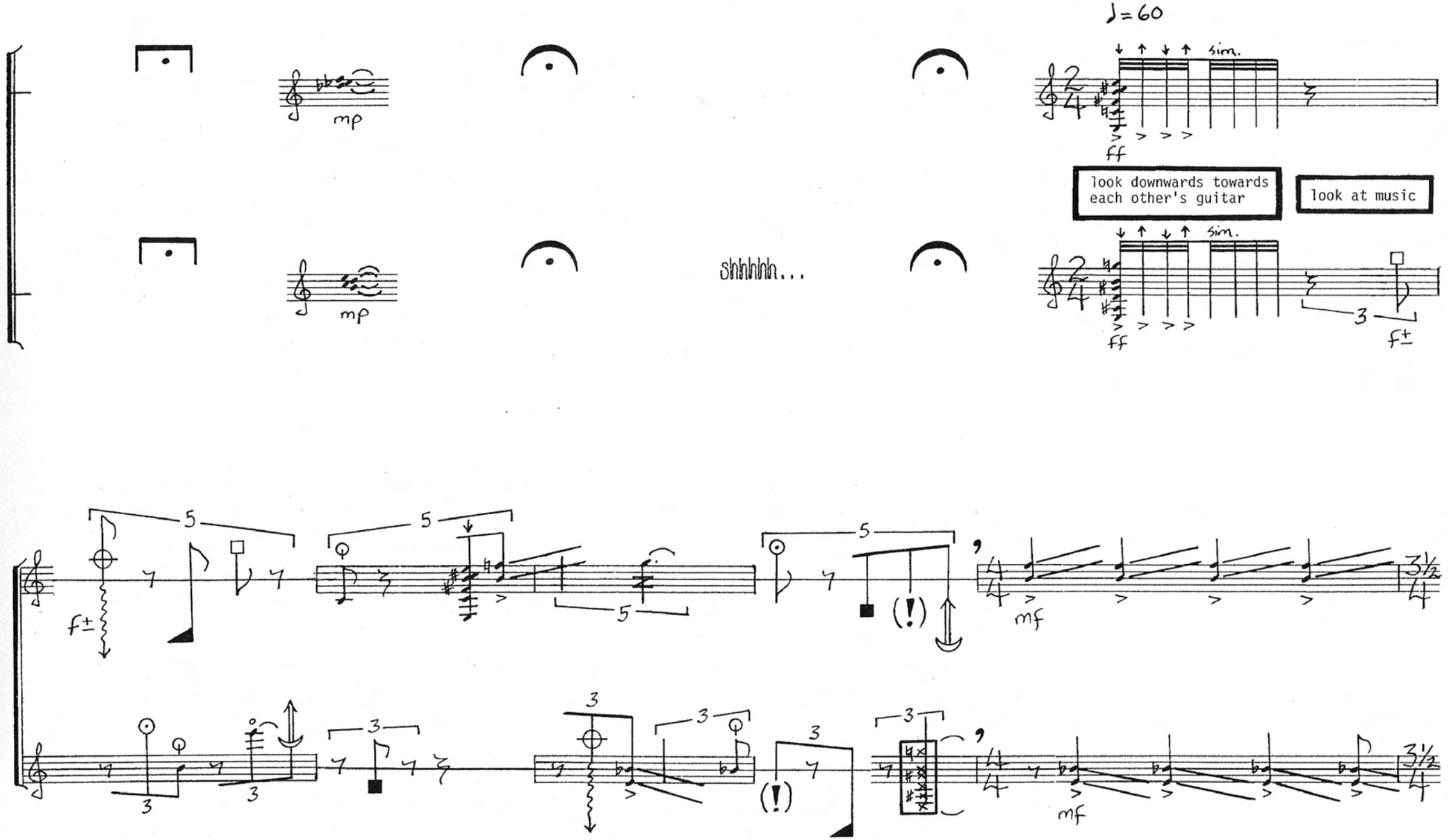
dim. - - n

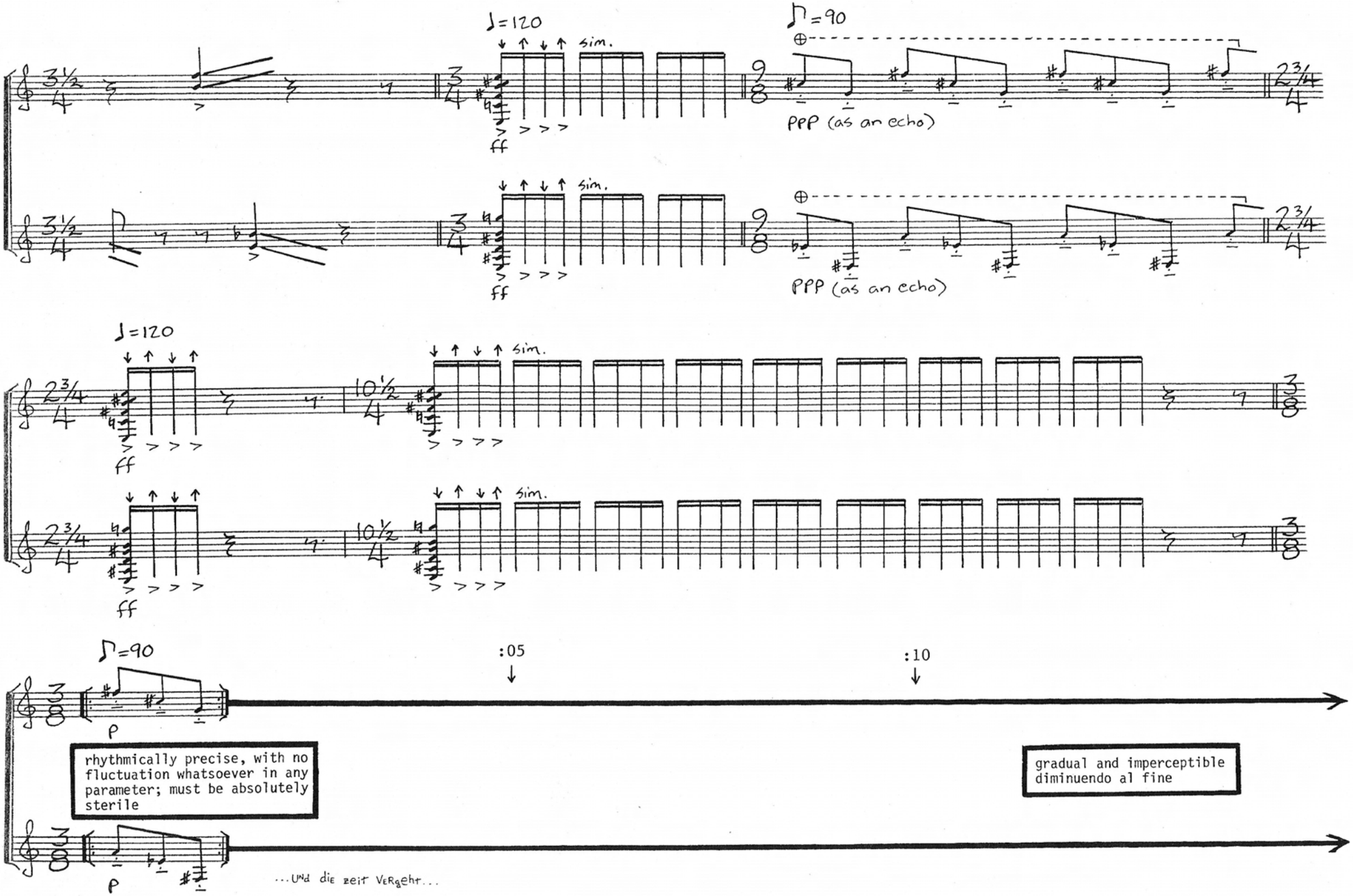
dim. - - n

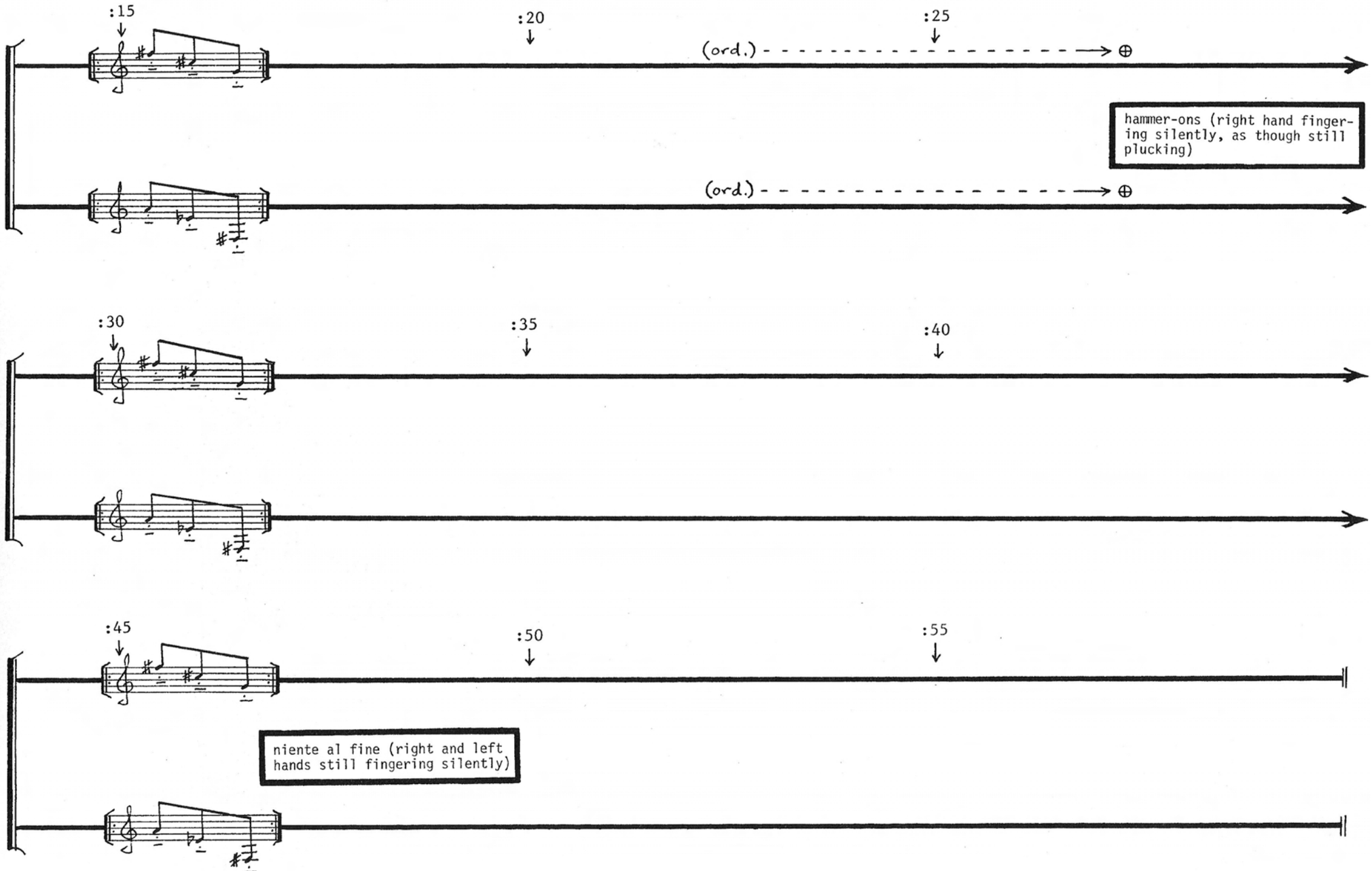





:50
(:55)
♩=90
right foot up
f±
right foot up
HA!!
f±
no!
mildly sinister laugh


♩=60
mp
mp
sim.
ff
look downwards towards each other's guitar
look at music
Shhhhhh...
sim.
ff
3
f±
5
5
5
f±
(!)
mf
3½
3
3
3
3
3
3
(!)
mf
3½


♩=120
sim.
ff
♪=90
PPP (as an echo)
♩=120
sim.
ff
♪=90
p
:05
:10
rhythmically precise, with no fluctuation whatsoever in any parameter; must be absolutely sterile
gradual and imperceptible diminuendo al fine
p
...Und die zeit Vergeht...


:15
:20
:25
(ord.)
⊕
hammer-ons (right hand fingering silently, as though still plucking)
(ord.)
⊕
:30
:35
:40
:45
:50
:55
niente al fine (right and left hands still fingering silently)