

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	schächte	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

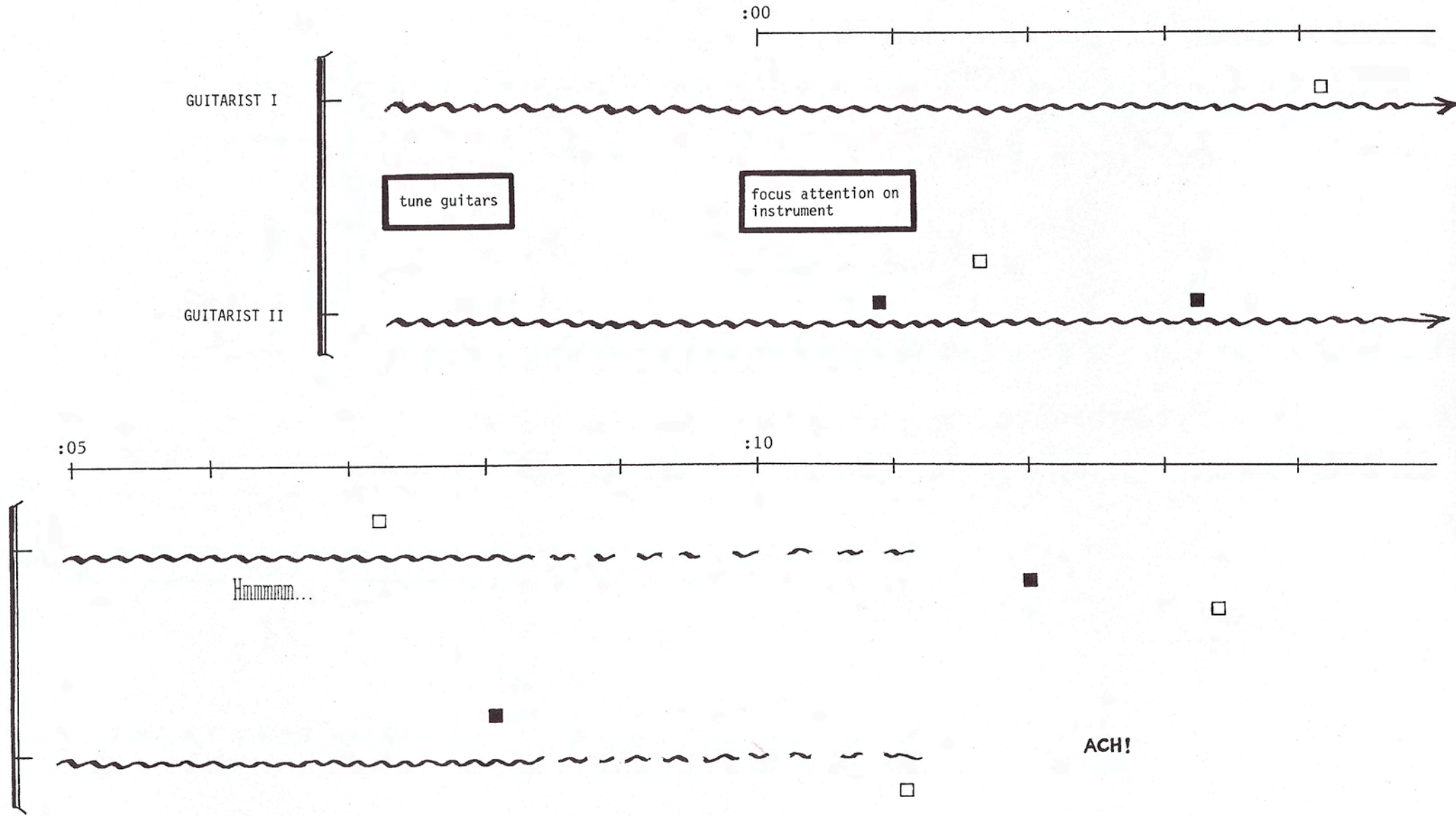
,	brief pause or break in sound/action
----->	change from one mode of play to another
—	duration line (spatial notation)
~~~~~>	continue (simile) for the duration of the wavy line
⌈ : : ⌋ →	repeat material within repeat brackets for the duration of the line
⌈ / / / / / ⌋	play as fast as possible
⌈ · ⌋	fermata (relatively long)
⌈ · ⌋	fermata (relatively short)
f±	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)
⌈ x x x x x ⌋	slap strings at the bridge, allowing pitches to ring on
⊕-----	arpeggio downward (VI to I) with muffled strings (no harmonics)

□	strike <u>side</u> of guitar body with hand (preferably thumb or knuckle)
■	strike <u>front</u> 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

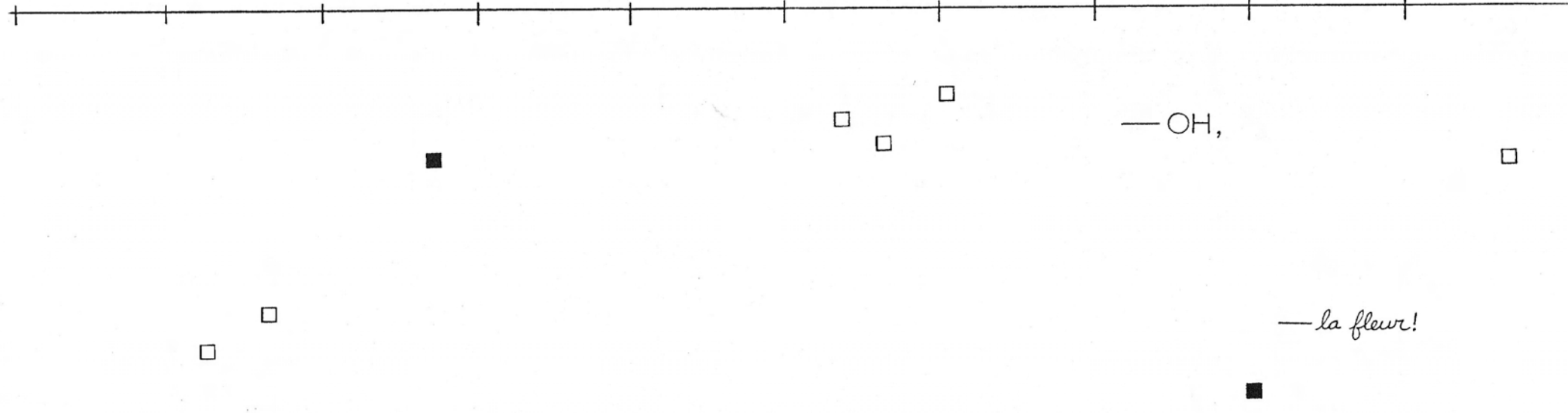
# Icarus At the Cabaret Voltaire: PART I (the RENDEZVOUS)

Joseph Klein  
(1985)



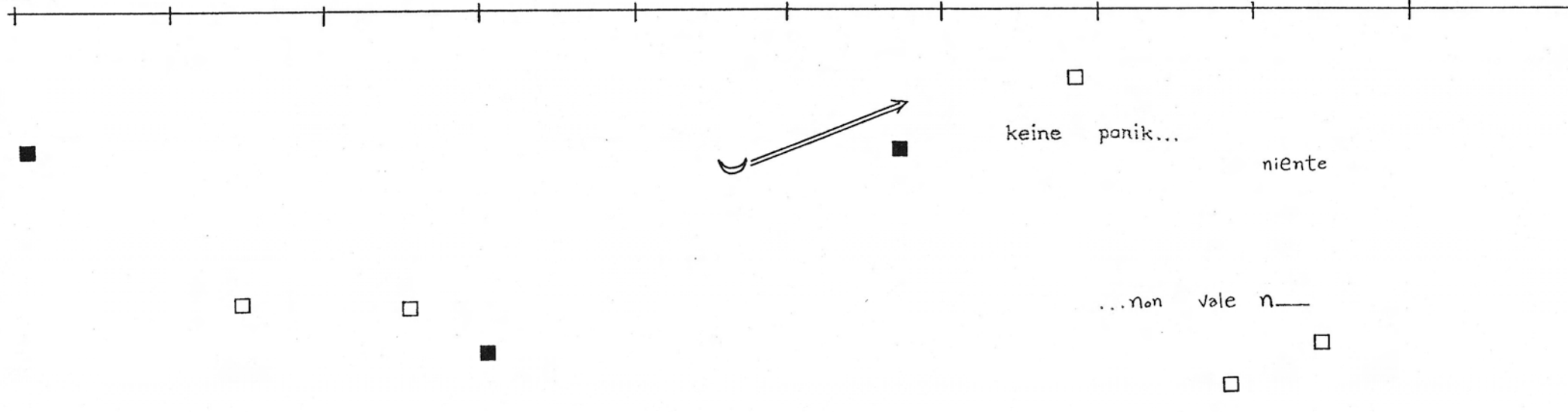
:15

:20



:25

:30



:35

:40



:45

:50



MERPE!

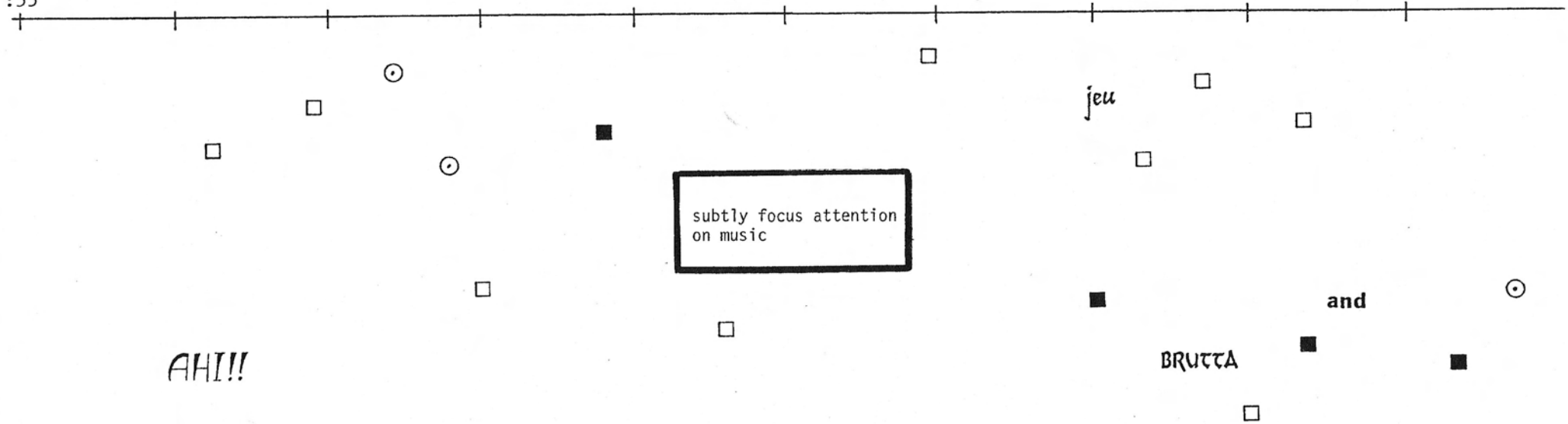


... where is that s— (?)



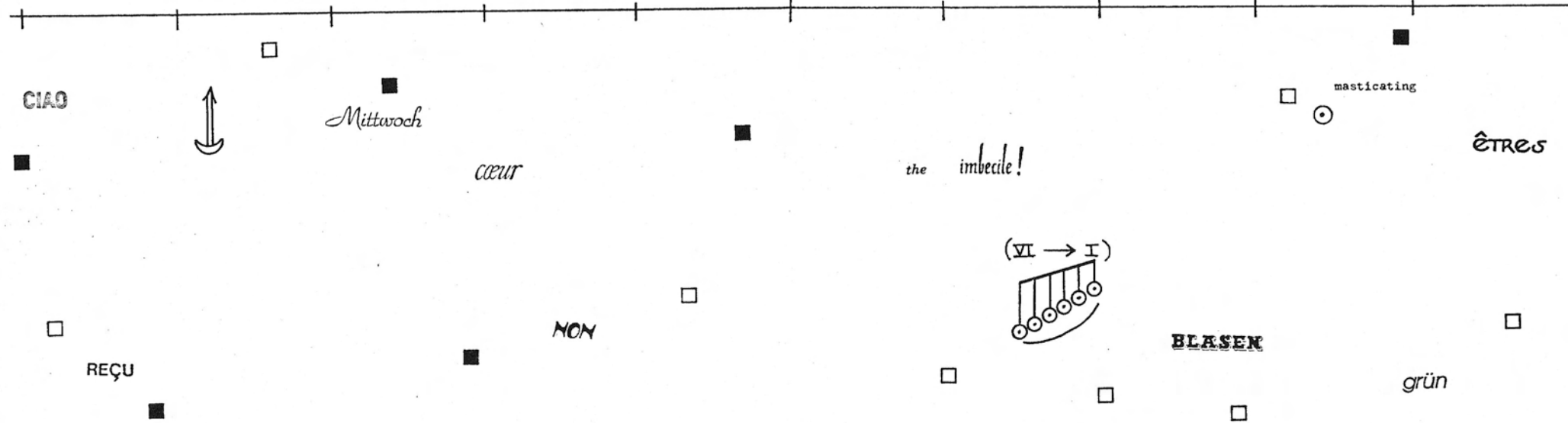
:55

1:00



1:05

1:10



1:15

1:20



SPITZ

BRONX

UND

on

Krieg

IT

châtier

poppare

vaclette

↑

1:25

1:30



rigatoni

SPEW

Bratsche

schichte

(hmmm...)

auf

lui

pink wings

kauen



1:35

1:40

angiolo

Saltero

Dutoit

bouche

goujat

undici

stench

Gennaio

1:45

1:50

urine

Ah!

MELMA

NOIR

Macello

BAGNATO

Bügeleisen

SUR

fat

1:55

2:00

eiweiß  
ich la

freeze suddenly (eyes focused on music)

2:05

2:10

(ff)  
(voice:) da  
da

look up suddenly (almost mechanically) staring straight ahead at the audience

(f) ich posso avere ARE  
muss mich  
mich piselli  
WHERE JE CHERCHE UN

look at music; speak loudly (but not quite shouting)

2:15 2:20

*invece* SOUTIEN- *übergeben* BATHROOMS

*immer* SOUTIEN-GORGE *fagioli* THE

*attacca subito*

$\text{♩} = 120$

*ff* *sim.* *f (sempre)*

look downwards towards each other's guitar

look at music

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melodic line with various accidentals and slurs. The bottom staff contains a bass line with triplets and other rhythmic markings.

Handwritten musical notation for the second system, consisting of two staves. It includes a tempo marking  $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩}=90)$  and a dynamic marking *(damp!)*. The notation features complex rhythmic patterns and slurs.

Handwritten musical notation for the third system, consisting of two staves. It includes various musical notations such as slurs, triplets, and square markers.

:00

:05

UH!

OOO!

:10

:15

*p dolcissimo*

*p dolcissimo*

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**

$\text{♩} = 120$

*ff* *sim.* *f*

Look downwards towards each other's guitar

Look at music

*poco* *mp* *mp* *mp*

$\text{♩} = 90$

*mp* *poco cresc.* *mf* *sul tasto* *sul pont.*

smile and chuckle to self in amusement

Handwritten musical score for the first system, consisting of two staves. The music features complex rhythmic patterns with triplets and quintuplets, dynamic markings of *ff* and *mf*, and "sul pont." instructions. A text box below the first staff contains the instruction "shake head and smile uncontrollably in amusement".

Handwritten musical score for the second system, consisting of two staves. The music continues with complex rhythmic patterns, including quintuplets and triplets, dynamic markings of *ff* and *mf*, and "sul pont." instructions.

ritardando - poco - a - poco - - - - - (♩ = c. 60)

Handwritten musical score for two staves. The top staff begins with a five-note chordal sequence marked "5" and "ord.", followed by a melodic line with "sul pont." and "mf" dynamics. The bottom staff also starts with a five-note chordal sequence marked "5" and "ord.", followed by a melodic line with "sul pont." and "mf" dynamics. Both staves feature various musical notations including triplets, slurs, and dynamic markings like "ff" and "(p)". A tempo marking "(♩ = c. 60)" is present at the end of the first staff.

:00

:05

Handwritten musical score for two staves. The top staff has a melodic line with a "poco dim." marking. The bottom staff has a melodic line with a "sul pont." marking. The score includes various musical notations such as slurs, ties, and dynamic markings. A boxed text annotation is present: "mumble to selves in imitation of earlier verbal material, but in an incoherent manner". There are also some scattered symbols like squares and circles on the page.



:10

:15

*p (sempre)* *sim.*

subtly add right hand tremolo (sul ponticello sempre)

*p (sempre)* *sim.*

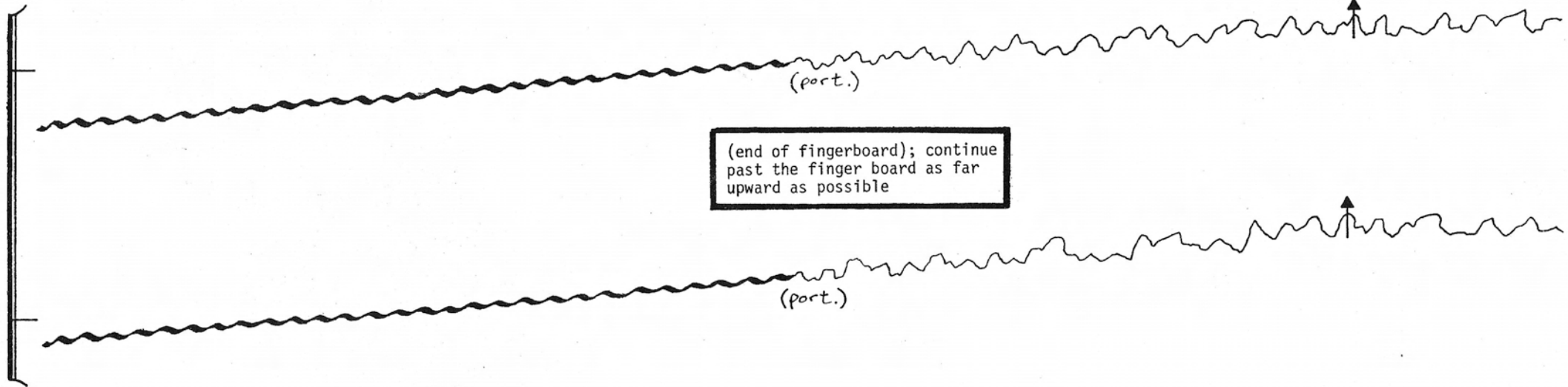
:20

:25

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

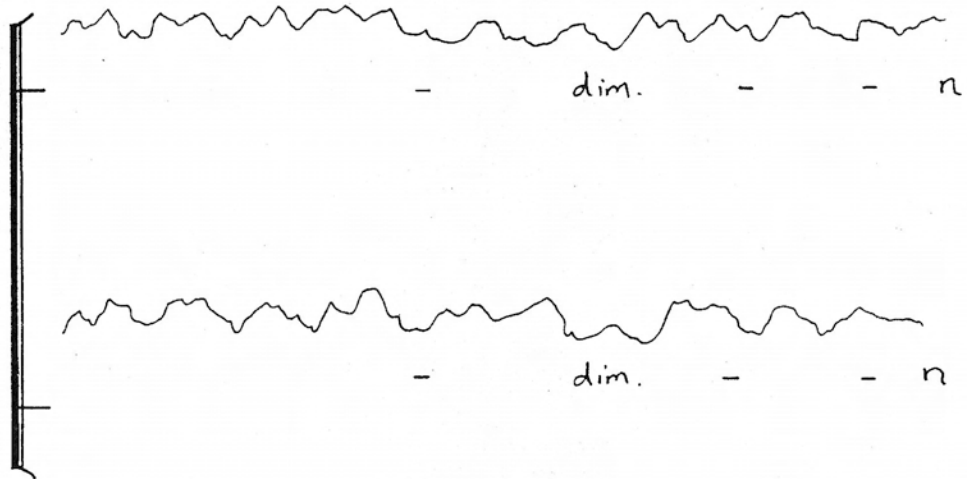
:30

:35



:40

:45



gently

P (lontano)

gently

P (lontano)

:50

(:55)

$\text{♩} = 90$

Handwritten musical score for two staves, measures 50-55. The score includes dynamic markings like *f±*, *HA!!*, and *right foot up* in boxes. It features various musical notations such as treble clefs, 2/4 and 3/8 time signatures, and rhythmic symbols like '7' and '8'. There are also large curved arrows and a wavy line with a downward arrow.

Handwritten musical score for two staves, continuing from the previous system. It includes dynamic markings like *no?* and *mildly sinister laugh* in boxes. The notation includes treble clefs, 2/4 time signature, and various rhythmic and melodic symbols.



Handwritten musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a few notes with a *mp* dynamic marking.



Handwritten musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a few notes with a *mp* dynamic marking.



shhhhh...



$\text{♩} = 60$

Handwritten musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a sequence of notes with dynamic markings *ff* and *sim.* (sustained).

look downwards towards each other's guitar

look at music

Handwritten musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a sequence of notes with dynamic markings *ff* and *f±*, and a triplet of notes.

Large handwritten musical score on a grand staff (treble and bass clefs). The score includes various musical notations such as triplets (marked with '3'), quintuplets (marked with '5'), and dynamic markings like *f±* and *mf*. There are also exclamation marks (!) and arrows indicating specific techniques or directions.

Handwritten musical score for two staves. The first staff begins with a treble clef, a 3 1/2/4 time signature, and a 3/4 time signature. It features a series of notes with dynamic markings *ff* and *sim.* (sostenuto), and a tempo marking  $\text{♩} = 120$ . The second staff begins with a bass clef, a 3 1/2/4 time signature, and a 3/4 time signature. It features a series of notes with dynamic markings *ppp* (as an echo) and  $\text{♩} = 90$ .

Handwritten musical score for two staves. The first staff begins with a treble clef, a 2 3/4/4 time signature, and a 10 1/2/4 time signature. It features a series of notes with dynamic markings *ff* and *sim.*, and a tempo marking  $\text{♩} = 120$ . The second staff begins with a treble clef, a 2 3/4/4 time signature, and a 10 1/2/4 time signature. It features a series of notes with dynamic markings *ff* and *sim.*.

Handwritten musical score for two staves. The first staff begins with a treble clef, a 3/8 time signature, and a *p* dynamic marking. It features a series of notes with a tempo marking  $\text{♩} = 90$ . The second staff begins with a treble clef, a 3/8 time signature, and a *p* dynamic marking. It features a series of notes with a tempo marking  $\text{♩} = 90$ . The score is annotated with *:05* and *:10* and arrows pointing to the right. Two text boxes are present: one on the left containing the text "rhythmically precise, with no fluctuation whatsoever in any parameter; must be absolutely sterile" and one on the right containing the text "gradual and imperceptible diminuendo al fine". Below the second staff, the text "...Und die zeit vergeht..." is written.

:15    :20    :25

(ord.) - - - - - → ⊕

(ord.) - - - - - → ⊕

hammer-ons (right hand fingering silently, as though still plucking)

:30    :35    :40

:45    :50    :55

niente al fine (right and left hands still fingering silently)