

**Pierre Jodlowski**

# **Something out of Apocalypse**

EDITIONS PIERRE JODLOWSKI  
[www.pierrejodlowski.com](http://www.pierrejodlowski.com)

# Something out of apocalypse

Duration : approx. 18 min. 40

## Instrumentation

- Accordeon & stereo soundtrack

## Notation

- All effects or specific techniques are notated directly inside of the score
- The different accordeon sounds are standardly notated
- The notation of electroacoustic part is focusing on most important sounds which can be helpfull for synchronization. When electroacoustic sounds are notated, the player can also engage body according to sound gestures in order to improve visual perception of the music

## Technicall Requirements

- amplification of accordeon : 2 proximity microphones such as DPA or close static mikes
- one mixer (8 in / 8 out / 4 aux) to be placed in center of concert hall
- 2 main loudspeaker with additional sub bass loudspeaker(s)
- 4 or 6 surround loudspeakers
- one stage monitor
- one computer with MAX/SMP program
- one audio interface with minimum 4 outputs
- one additional reverb module
- one headphone amplifier or specific headphone connexion (mono)

### CONNEXIONS :

- the 2 first outputs of the sound interface are connected to Main and surround loudspeakers (1 = LEFT / 2 = RIGHT)  
> the surround loudspeakers are used to create additional spatial effects - sound ingeneer controls mixing but generally the sound must mainly come from the 2 main loudpseakers
- the third output of sound interface is only use for click track, deliver to headphone through AUX 1
- the accordeon is amplified ONLY on MAIN loudspeaker
- the additional REVERB is used ONLY on accordeon sound and ONLY on MAIN loudspeakers via AUX 2 and 3 (usage of this REVERB is specified into score)
- the level of the stage monitor and click track must be adjusted according to performer's demand

### COMPUTER :

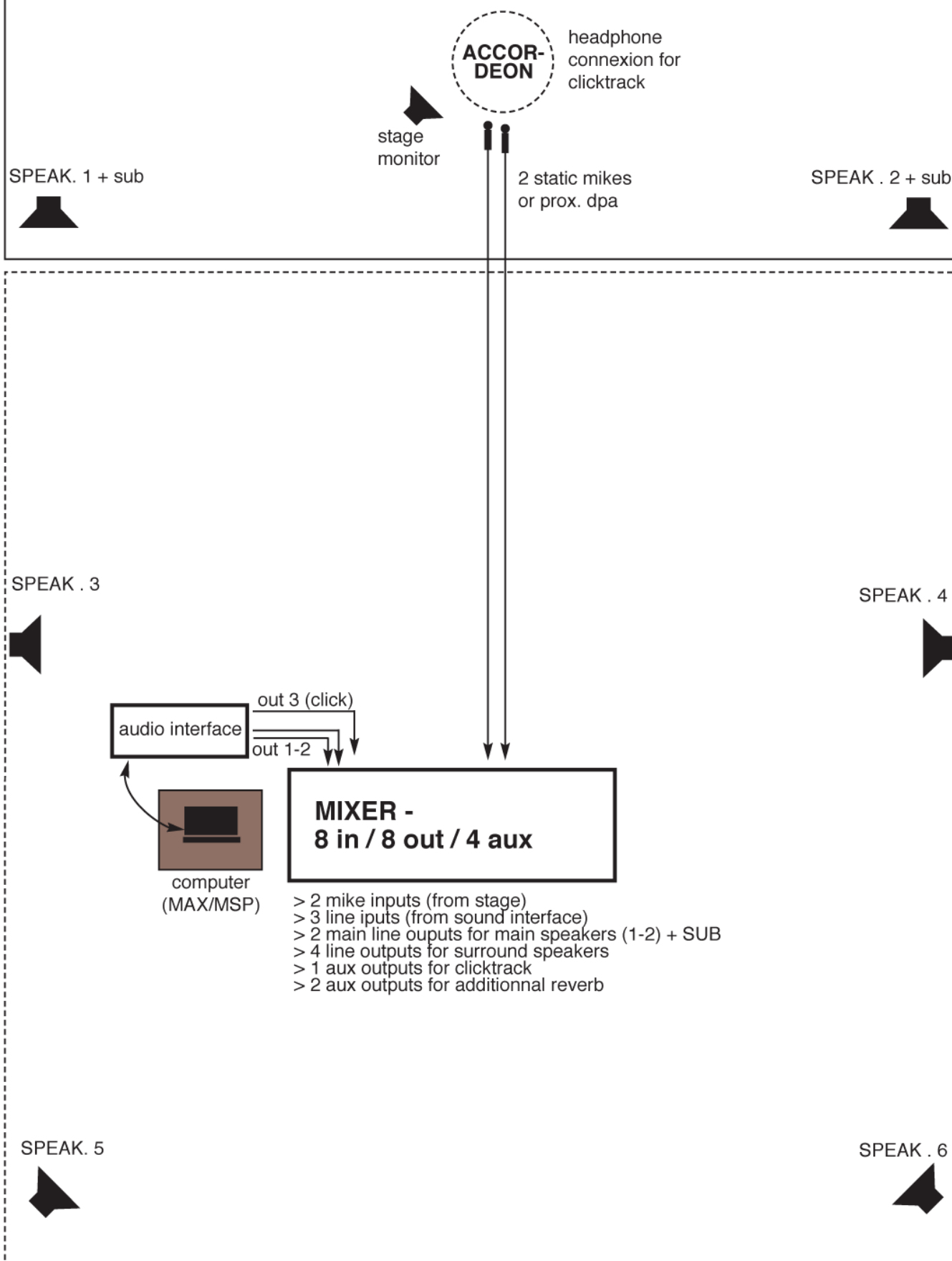
- use the MAX/MSP program and run the patch
- open the "infos" box to see details

### LIGHTS :

- the musician is lightened by standard central light (profiles or PC with COLD white)
- some additinal lights can be conceived in respect of general ambiance of the project (NO COLOR)

**TECHNICAL SETUP**  
**«SOMETHING OUT OF APOCALYPSE»**  
© Pierre JODLOWSKI - 2012

**STAGE**



# Something out of Apocalypse

Pierre Jodlowski

à Pascal Contet

**INTRODUCTION** : when musician is ready, fade out the main light on stage up to almost black and start soundtrack on the computer. After 1 minute and 10 sec., fade in slowly the main light on stage up to full power

♩ = 80

**A**

2 3 4 5 6

Tape

♩ = 80 ☹️

**A** *Direct, very intense*

*fff*

Accordion



7 8 9 10 11 12 13

Tape

Acc.

14 15 16 17 18 19 20 21

Tape

Acc.



22 23 24 25 26

Tape

Complex TEXTURE  
drums, machine gun,  
noises...

fff

B

B

Acc.

f

fff 8<sup>vb</sup>...

fff 8<sup>vb</sup>...



27 28

Tape

Acc.

fff 8<sup>vb</sup>...

fff 8<sup>vb</sup>...

fff 8<sup>vb</sup>...

29 30

Tape

Acc.

*fff*

*fff*

*fff*

*fff*

8<sup>vb</sup>

8<sup>vb</sup>



The musical score for measures 31 and 32 features two staves. The top staff, labeled 'Tape', is in bass clef and contains a large black arrow pointing right. The bottom staff, labeled 'Acc.', is in treble and bass clef. It contains complex rhythmic patterns with many beamed notes and rests. Dynamics include *fff* (fortissimo) and *quasi legato*. A large bracket spans measures 31 and 32. A dashed line with the number (8) is at the bottom left.



The musical score consists of two staves. The top staff, labeled 'Tape', is in bass clef and contains a large black arrow pointing right, spanning measures 33 and 34. The bottom staff, labeled 'Acc.', is in treble clef and contains two staves of music. The first staff of 'Acc.' has a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest in measure 33, followed by a half note chord (F#4, C#5) in measure 34, and a half note chord (F#4, C#5) in measure 35. The second staff of 'Acc.' has a key signature of two sharps (F#, C#) and a time signature of 2/4. It begins with a quarter rest in measure 33, followed by a half note chord (F#4, C#5) in measure 34, and a half note chord (F#4, C#5) in measure 35. The 'Tape' staff has a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest in measure 33, followed by a half note chord (F#4, C#5) in measure 34, and a half note chord (F#4, C#5) in measure 35. The 'Tape' staff has a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest in measure 33, followed by a half note chord (F#4, C#5) in measure 34, and a half note chord (F#4, C#5) in measure 35. The 'Tape' staff has a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest in measure 33, followed by a half note chord (F#4, C#5) in measure 34, and a half note chord (F#4, C#5) in measure 35.

4

36

Tape

Acc. *ff*

=

1  
8

♩ = 86

37

Tape

Acc.

=

4

39

Tape

Acc.

=

3  
8

40

Tape

Acc.

**4**  $\text{♩} = 94$

**2**

42 43

Tape

Acc.  $\text{♩} = 94$

**3** **4**

44 45

Tape

Acc. *ff*

46

Tape

Acc. *ff* 8<sup>th</sup>

$\text{♩} = 97$

47

Tape

Acc.  $\text{♩} = 97$

(8)

♩ = 102

48

Tape

Acc.

*p* *fff*



**D** synth. with progressive filter

49

Tape

50 51

*p* *f* *p* *f* *p* *f*

**D**

Acc.

*pp*

Quite free clusters and rhythms approx. notation (only right hand)



52 53 54

Tape

*p* *f* *p* *f* *p* *f*

Acc.

*mf* *pp*

55 56 57

Tape

Acc.

Clear

*mf* *p*



58 59 60

Tape

Acc.

Clear

*f* *p* *mf* *mp* *mf*



61 62

Tape

Acc.

Clear

*f* *mf*

63 64

Tape

Acc.

\* crescendo poco a poco, the C sharp, always clear and "out" of texture ; clusters more and more longer, still quite free  
The C sharp note can be performed by left hand (In this case, find a powerfull sound)



65 66

Tape

Acc.

Cresc...



67 68

Tape

Acc.

Cresc...

69 70

Tape

*p* *f* *p* *f*

Acc.

Cresc...

LEFT HAND

*ff*



71 72 73

Tape

Acc.

*fff*



74 75 76

Tape

Acc.

*ffff*

77 78 79 80 81 82 83

Tape

Acc.

**E**  $\text{♩} = 60$

piano

**E**  $\text{♩} = 60$

poco gliss

*ffff* *ff* *ff* *ff* *ff*

84 85 86 87 88

Tape

Acc.

**F**  $\text{♩} = 60$

**F**  $\text{♩} = 60$

*mp*

89 90 91 92 93

Tape

Acc.

94 95 96 97 98 99

Tape

Acc.

**G**  $\text{♩} = 102$

Tape

100 101 102 103 104

**G**  $\text{♩} = 102$   
completely nostalgic

Acc. *mf*

105 106 107 108 109

Tape

Acc. *fff* *mf*

110 111 112 113

Tape

Acc.

114 115 116 117 118

Tape *fff*

Acc. *fff*

**H**  $\text{♩} = 80$  Complex TEXTURE  
drums, machine gun,  
noises... 119 120 121 122

Tape

**H**  $\text{♩} = 80$  (add. some unstable pitch gliss. more like small bending)

gliss. *ff* gliss. *ff*

Acc.



123 124 125

Tape

Acc.



$\text{♩} = 92$

126 127

Tape

*fff*

$\text{♩} = 92$

Acc.

poco gliss *f* *fff* *f*

128

Tape

Acc.

*fff*

129

130

Tape

Acc.

$\text{♩} = 98$

131

132

133

Tape

Acc.

slightly unstable pitch (complex texture)

134

135

136

137

Tape

Acc.

SILENCE  
DON'T MOVE

I

♩ = 60

Soft TEXTURE, rumble and vinyl cracks, radio voice...

138 139 7 146 Extra metronome sound

Tape

Acc.

## REVERB ON ACCORDEON

147 148 149 150 151

Tape

soft and mysterious

*p*

(double hand tremolo)

*pppp* poco cresc. *mf*

Acc.

152 153 154 155 156

Tape

*mf* *p* *pppp*

Acc.

157 158 159 160 161

Tape

extremely cold and straight (can be splitted on two hands)

*f* *mf*

Acc.

162 163 164 165 166

Tape 

Acc. 




**REVERB OFF**

167 168 169

Tape *ff*

Acc. **violent**  
*fff*



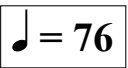
**2 6**  
**8 4**  **REVERB ON**

Soft TEXTURE, rumble and vinyl cracks, radio voice...

170 171 (TACET) 172 173

Tape *soft bass*

Acc. 

 **mysterious**



188 189 190 191 192

Tape

Acc.

(8)

193 194 195 196 197 198

Tape

Acc.

(8)

$\frac{2}{8}$   $\frac{3}{16}$   $\frac{4}{4}$

*ff*

199 200 201

Tape

Acc.

$\text{J} \quad \text{J} = 96$

*f*

*crazy espressivo*

202 203

Tape

Acc.

204 205 206 207 208

Tape

Acc.

*mf* → *ff* ad. lib dynamic between *mf* and *ff*, quite nervous *f*

(accidents for all the measure)

209 210 211 212

Tape

Acc.

*f*

213 214 215

Tape

Acc.

*mf* *fff*

bass synth.

216 217 218 219

Tape

Acc.

random gliss.

*f* → *ff*

220 221 222

Tape

Acc.

*f* → *ff*

223 224 225 226 227 228

Tape

Acc.

*fff* *ff*

2 4

229 230 231

Tape

Acc.

bass synth.

*mp*

3

232 233 234

Tape

Acc.

*fff* *mf* *ff*

3

235

Tape

236

237

tr

Acc.

*p* → *f*

238

Tape

239

240

Acc.

*mf*

241

Tape

242

243

244

245

Acc.

*ff*

*ffff*

3

2

246

Tape

247

248

249

250

Acc.

*f*

4

The musical score for measures 264-267 consists of two staves. The top staff, labeled 'Tape', is in treble clef and contains a single melodic line with various note values and rests. The bottom staff, labeled 'Acc.', is in grand staff (treble and bass clefs) and contains a complex accompaniment with many beamed sixteenth notes and rests. Measure numbers 264, 265, 266, and 267 are indicated above the 'Tape' staff.

268 269 270 271

Tape

Acc.



272 273 274 275

Tape

development of drums patterns and addition of samples and textures

Acc.



276 277 278

Tape

Acc.

*pp* *f* *pp*



279 280 281 282 283 284

Tape

2

♩ = 92

4

development of drums patterns and addition of samples and textures

Acc.

*ff* *fff*

(hands can be inverted for more power or different color)

285 286 287 288

Tape

Acc.

289 290

Tape

Acc.

291 292 293 294

Tape

Acc.

*fff*

295 296 297 298

Tape

Acc.

*fff*

299 300 301 302 L ♩ = 60

Tape

Acc.

L ♩ = 60



## REVERB ON ACCORDEON UP TO THE END

303 304 305 306

Tape

high synth patterns

Acc.

*pppp* *pppp*



307 308 309 310 311 312

Tape

Acc.

*pppp* *mf* *pppp* *mf*



313 314 315 316 317 318

Tape

Acc.

*pppp* *mf* *pppp* *mf*

319 320 321 322 323 324 325 326

Tape

Acc.

*pppp* *mf* *pppp* *mf* *f*



high synth patterns

327 328 329 330 331 332

Tape

Acc.

*f* *pp* *f* *pp* *f* *pp*

8<sup>vb</sup>



333 334 335 336 337


Tape

Acc.

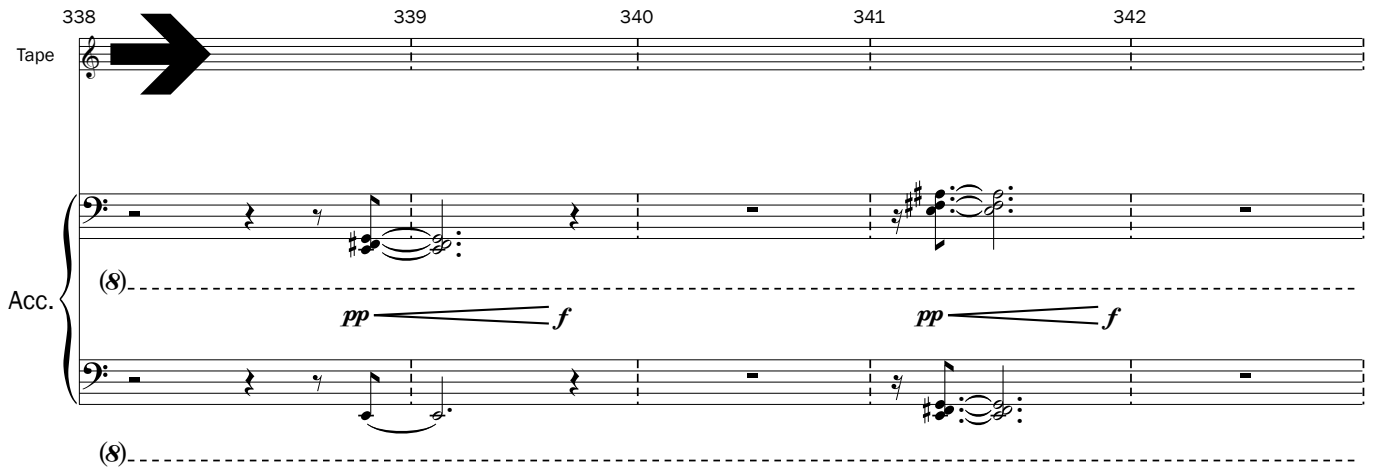
*f* *pp* *f* *pp* *f* *pp*

(8)


338 339 340 341 342

Tape 

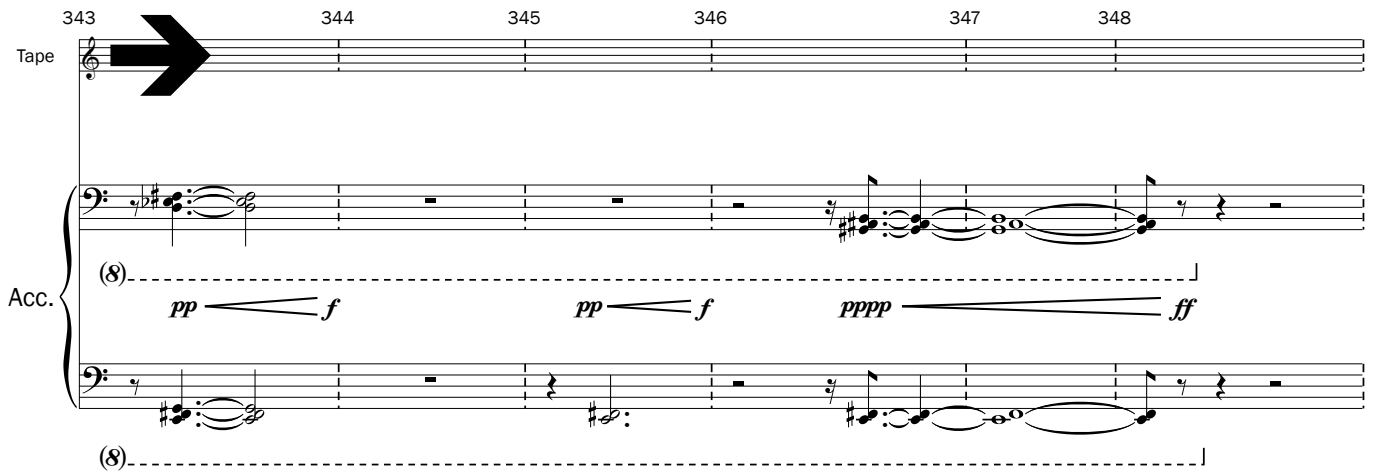
Acc. (8) *pp* *f* *pp* *f*




343 344 345 346 347 348

Tape 


Acc. (8) *pp* *f* *pp* *f* *pppp* *ff*




### FADE OUT LIGHTS SLOWLY UP TO DARK

vinyl cracks

349 350 351 352 353 354 355

Tape 

Stay calm, without movement...

Acc.

