

Malte Giesen

SCREENING
marketing research for ensemble and audience

(2013)

explications

general

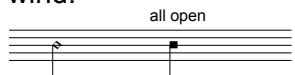
accidentals are valid for one bar. in addition to that, there are accidentals for intervals smaller than a half tone:

‡ † Quartertone higher/lower

Threequartertone higher

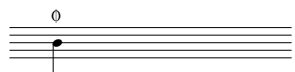
† † † † † slightly higher/lower

wind:

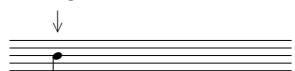
all open
 very airy sound, but still pitched /
pure air, with given fingering

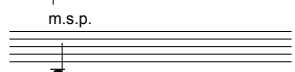
MF
 flattertongue / teeth on reed, very high /
Multiphonic of choice on given fundamental.

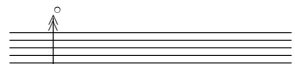
piano:


0
 Dampen the given string inside the piano with the other hand.

strings:

↓
 more pressure than normal, dirty, scratchy sound

m.s.p.
 molto sul ponticello

°
 very high harmonic

→ ↓
 increasing pressure during given duration

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2 = 120

3

2

A

Flute

Bass Clarinet in B \flat

Piano

Violin

Viola

Violoncello

pp

ppp

p

fff

p

p

f

m.s.p.

2

3

2

4 5 6

Fl. *f* *f* *pp*

B. Cl. *f* *pp* *pp*

Pno.

Vln. *mp* *pizz.*

Vla.

Vc. *arco* *ppp* *pizz.* *ff*

4

3

3

Fl. *f*

B. Cl. *f* "pizz." *ff* *pp*

Pno.

Vln. *ff* non vib. *pp*

Vla. *ff* non vib. *pp*

Vc. arco *mp* non vib. *sub. pp*

5 $\overset{\curvearrowright}{\text{—}} = 150$
5:4

3 $\text{—} \text{—} \text{—} \text{—}$

3 $\overset{\curvearrowright}{\text{—}} = 150$
5:4

10 11 12

Fl.

B. Cl.

Pno.

15 16

Vln.

Vla.

Vc.

2 3 3

Fl. 13 14 15

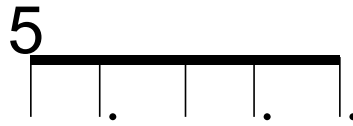
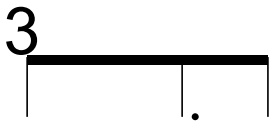
B. Cl. "pizz." 5 5

Pno.

Vln. pizz. *8va* *mf* *f* arco *ff*

Vla. m.s.p. *p* *ff*

Vc.



16 17 18

Fl.

B. Cl.

Pno.

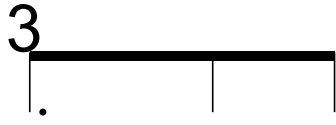
Vln.

Vla.

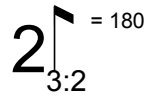
Vc.

f *ff* *ff* *ff* *ff* *mp* *ff* *ff* *arco*

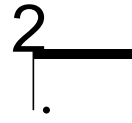
3



2 $\overset{\uparrow}{=} 180$
3:2



2



2 $\overset{\uparrow}{}$



19 20 21 22

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

sub. *pp*

pp

mf



Detailed description of the musical score: The score is for measures 19 through 22. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are mostly silent, with some notes in measure 22. The Piano (Pno.) part features a complex rhythmic pattern in measures 19 and 20, with a melodic line in the right hand and a bass line in the left hand. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts play sustained chords, with dynamic markings of *sub. pp* and *pp* in measures 19 and 20, and *mf* in measure 21. A crescendo hairpin is shown between measures 20 and 21.



3 = 140
7:6



23 24 25

Fl. *pp* *f*

B. Cl. *ff* *pp* *ff* "pizz." 5 5

Pno. *fff*

Vln. *pp* *ff* *pp* *ff* *f* pizz.^{8va}

Vla. *pp* *ff* *pp* *ff* *p* m.s.p.

Vc. *pp* *ff* *pp* *ff*

3

3

4

26 27 28

Fl. "pizz." 3 *p*

B. Cl. "pizz." 5 5 5 *ff* *pp* almost pure air *pp* *mp*

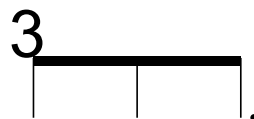
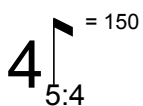
Pno. *p* *f*

Vln. *8va* *8va* arco *pp*

Vla.

Vc. hit with left hand on fingerboard *mf* 5 5

Detailed description: This page of a musical score covers measures 26, 27, and 28. The Flute (Fl.) part has a rest in measure 26, a quarter rest in measure 27, and a triplet of eighth notes in measure 28 marked "pizz." and *p*. The Bass Clarinet (B. Cl.) part features a complex rhythmic pattern in measure 26 with five groups of eighth notes, each marked with a "5" and a slur, with dynamics *ff* and *pp*. In measure 27, it has a rest, and in measure 28, it plays a triplet of eighth notes marked "almost pure air", *pp*, and *mp*. The Piano (Pno.) part has rests in measures 26 and 27, and a quarter note in measure 28 with dynamics *p* and *f*. The Violin (Vln.) part has eighth notes marked *8va* in measures 26 and 27, and a sustained note marked arco and *pp* in measure 28. The Viola (Vla.) part has a sustained note in measure 28. The Violoncello (Vc.) part has eighth notes with slurs and dynamics *mf* in measures 26 and 27, and a rest in measure 28. A performance instruction "hit with left hand on fingerboard" is written above the Vc. staff in measure 26.



Fl. 31

B. Cl.

Pno.

mf

Vln.

Vla. I.

Vc. I.

pp *pizz.* *f*

3¹

2
|-----|
2¹

2
|-----|

Musical score for measures 32-35, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 32, 33, 34, and 35 are marked at the top of the score.

The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are mostly silent, indicated by rests. The Piano (Pno.) part features a rhythmic pattern of eighth notes in the right hand, starting with a forte (*fff*) dynamic and a *Red.* (Reduction) marking. The Violin (Vln.) part has a single note in measure 34, marked with a piano (*p*) dynamic. The Viola (Vla.) and Violoncello (Vc.) parts are silent, indicated by rests.



36 37 38

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

ff

ff

fff

pp

fff

fff

3

2

2

Musical score for measures 41-43, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 41-43:

- Fl.:** Measure 41: Rest. Measure 42: Rest. Measure 43: *pp* (pizzicato) followed by *f* (forte).
- B. Cl.:** Measure 41: Rest. Measure 42: *pp* (pizzicato) followed by *ff* (fortissimo) with a five-fingered scale. Measure 43: Rest.
- Pno.:** Measure 41: Rest. Measure 42: Rest. Measure 43: Rest.
- Vln.:** Measure 41: *ff* (fortissimo). Measure 42: *mf* (mezzo-forte) with *pizz. 8va* (pizzicato 8va). Measure 43: *f* (forte) with *8va* (8va).
- Vla.:** Measure 41: *ff* (fortissimo). Measure 42: *p* (piano) with *m.s.p.* (messa sopra). Measure 43: Rest.
- Vc.:** Measure 41: Rest. Measure 42: Rest. Measure 43: *arco* (arco) followed by *sfz* (sforzando).

3



2



44 45

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

arco

ff

"pizz."

pp

ff

5

5

pp

f

mf

f

m.s.p.

p

8va

8va

3 | = 10 = 6"

3

3 |

B

46 47 * 48 49

Fl.

B. Cl.

ppp *mp*

15

Pno.

15

B

Bogenwechsel möglichst unhörbar

arco

pp

Vln.

pp

Vla.

flautando

ppp *mp*

Vc.

pp

*The conductor stops the ensemble, then a soundfile is played via the concert halls PA which explains, that due to shortenings in public funds for music and culture, the musicians and organizers have to focus strongly on the audiences' taste and for this reason, the ensemble will now play the same beginning but with an alternative development. After the two versions are performed, the audience is kindly asked to signalize their preference via hand sign.
-> recommence with B

3



4

4



50 50 51

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

pp *mf* *MF*

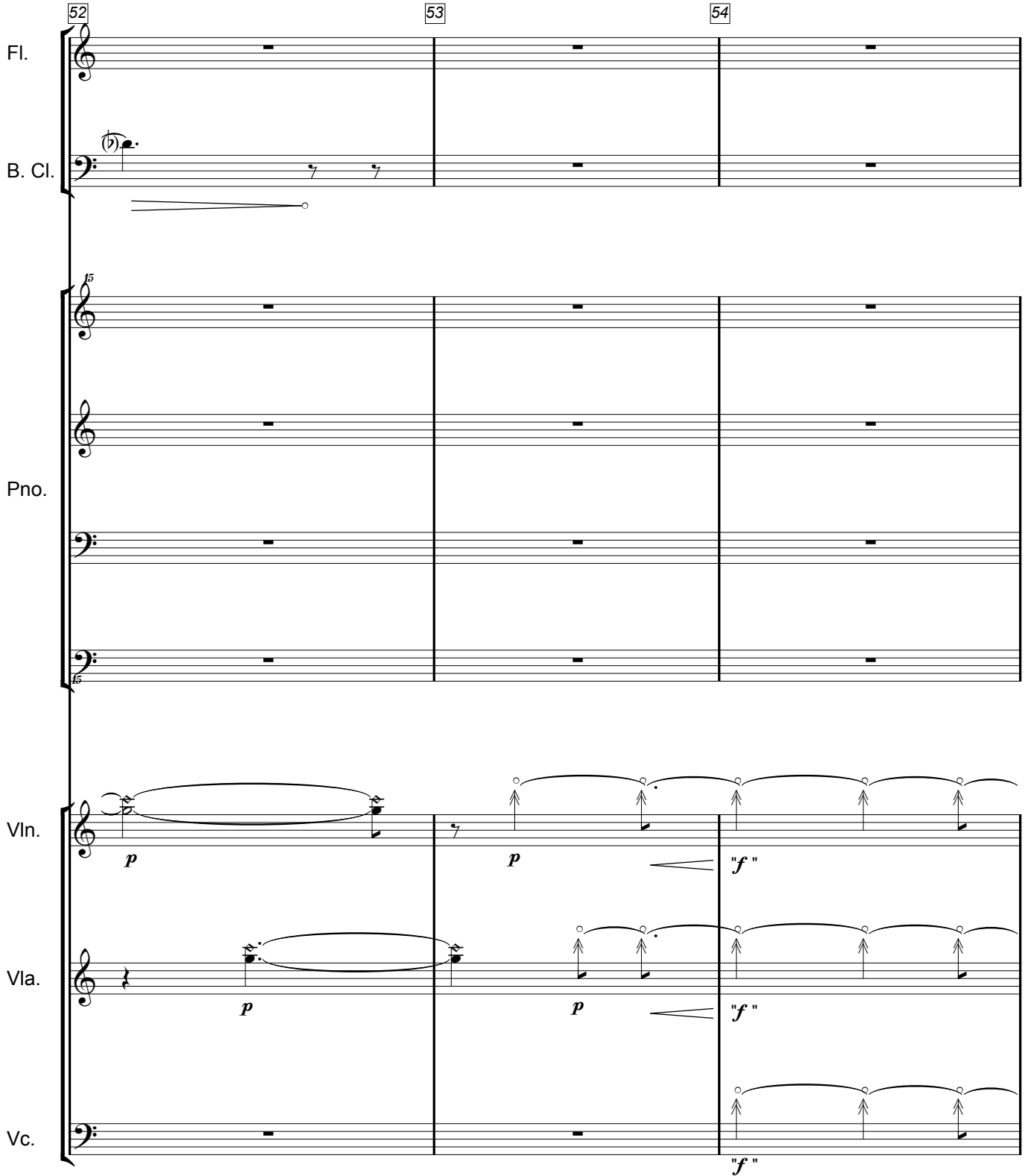
ppp *f* *mf*

mp *pp* *pp* *m.s.p.* *mf*

sfz

5¹

4  5¹



52 53 54

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

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

3 |

5

3:2

3:2

56 57

Fl. *ff*

B. Cl. *ff* *sfz* *ff*

if possible, otherwise the highest normal note

Pno.

Vln. *ff*

Vla. *ff*

Vc. *f* *ff* *ff*

rit.

5 |

3

3 |

58

59

60

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

ff

MF

ff

ff

ff

rit.

rit.

ff

rit.

♩ = 80

3



3

3



61

62

63

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

MF

MF

MF

Red

Red

a tempo accel.

3 = 60

3

3

Fl. *sfz* 64 65 66 *sfz*

B. Cl. *sfz* *pp*

Pno.

a tempo accel.

non vib.

Vln. *sfz* *ff* *pp*

Vla. non vib. *sfz*

Vc. *sfz* *ff*

3

3

3

= 120

73 *sfz* *pp* *ff* 74 75

Fl.

B. Cl.

ff *pp* *ff*

15 Pno.

16

Vln.

Vla.

Vc.

pp *ff* *ff* *pp* *ff*

♩ = ♩

5

4



76

77

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

ff *mp* *ff* *mp*

p *ff* *p* *ff* *p*

chromatic gliss

p *ff* *ff* *ff*

ff *mp* *ff* *mp*

p *ff* *p*

p *ff* *p*

4 $\text{♩} = 150$
5:4

4

4 $\text{♩} = 140$
7:6

4

78 79 80 81

Fl. *ff*

B. Cl. *ff*

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

4 $\text{♩} = 210$
7:4

3

4 $\text{♩} = 165$
5,5:4

82 83 84

Fl.

B. Cl. (e2)

Pno.

Vln.

Vla.

Vc. (e2)

Detailed description: This page of a musical score covers measures 82, 83, and 84. The score is arranged in a system with six staves. The top two staves are for Flute (Fl.) and Bass Clarinet (B. Cl.), both in treble clef. The middle section contains the Piano (Pno.) part, consisting of three staves (treble, middle, and bass clefs). The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all in treble clef. Above the staves, there are tempo and time signature markings: a 4/7:4 time signature with a tempo of 210 quarter notes, a 3-measure rest, and a 4/5,5:4 time signature with a tempo of 165 quarter notes. Measure numbers 82, 83, and 84 are indicated at the beginning of their respective measures. The music features complex rhythmic patterns, including triplets and syncopation, and various accidentals (sharps, flats, naturals) across all instruments.

3



4 = 140
7:6

3



85

86

87

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

4  4  5 



88 89 90 * (2')

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

*The piece is then being interrupted by a two-minute soundfile which consists of radio-commercials.

3 = 60 | . 5

91 92

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

The conductor turns to the audience (probably after applause) again and asks for its preference (hand signs).