Malte Giesen

SCREENING
marketing research for ensemble and audience

(2013)

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explications

general

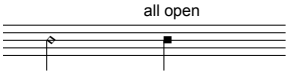
accidentals are valid for one bar. in addition to that, there are accidentals for intervals smaller than a half tone:

Quartertone higher/lower

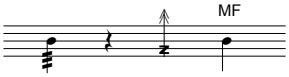
Threequartertone higher

slightly higher/lower

wind:

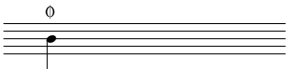


very airy sound, but still pitched /
pure air, with given fingering



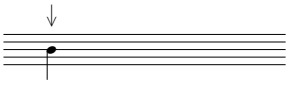
flattertongue / teeth on reed, very high /
Multiphonic of choice on given fundamental.

piano:

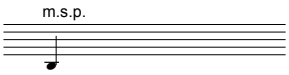


Dampen the given string inside the piano with the other hand.

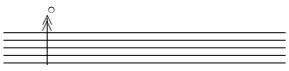
strings:



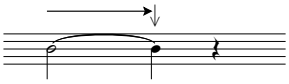
more pressure than normal, dirty, scratchy sound



molto sul ponticello



very high harmonic



increasing pressure during given duration

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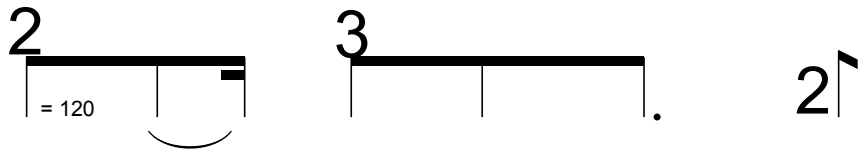
Malte Giesen, 2013



A

2

3

Flute

Bass Clarinet in B♭

Piano

Violin

Viola

Violoncello

pp

ppp

5

p

fff

m.s.p.

f

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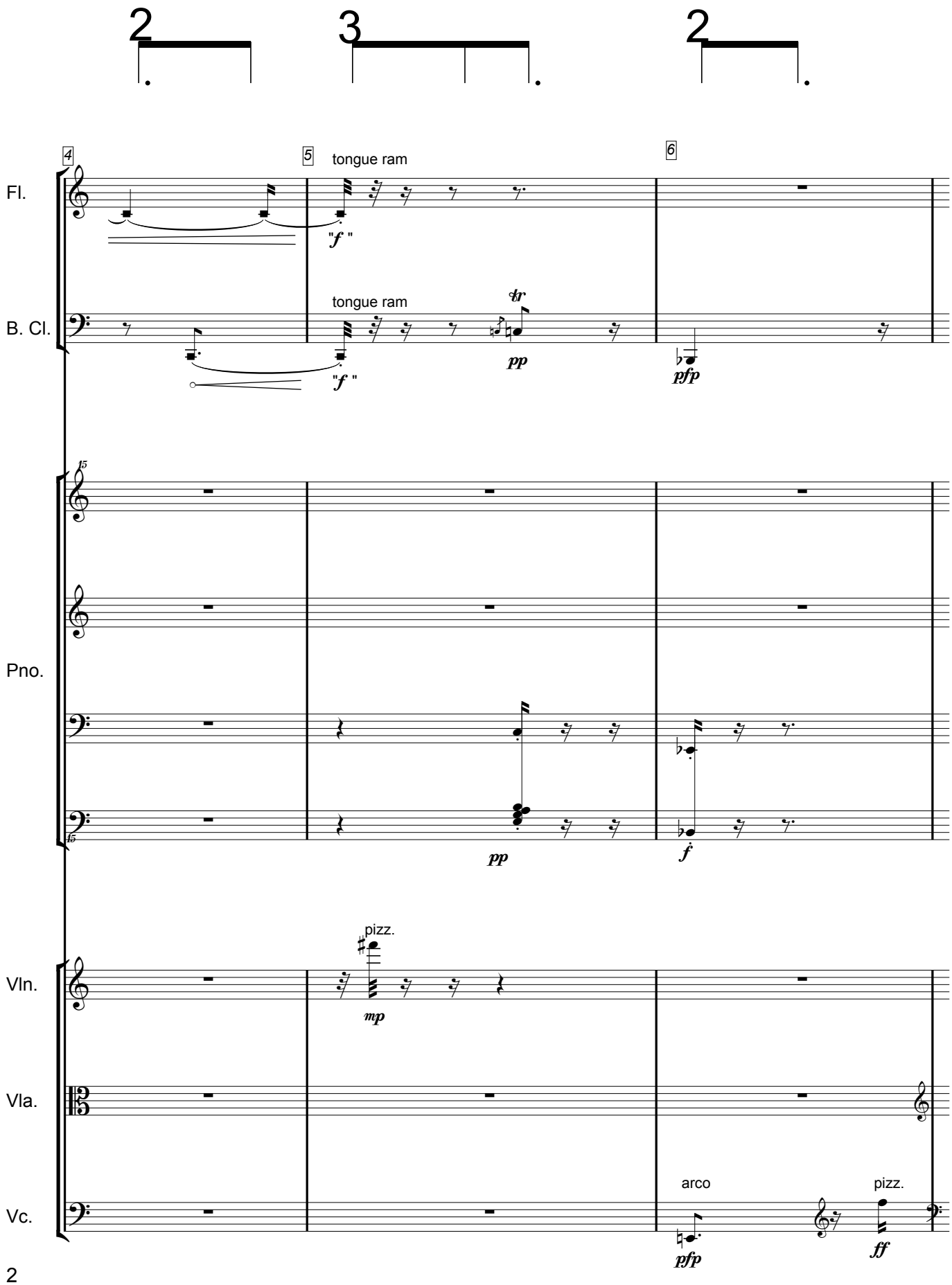
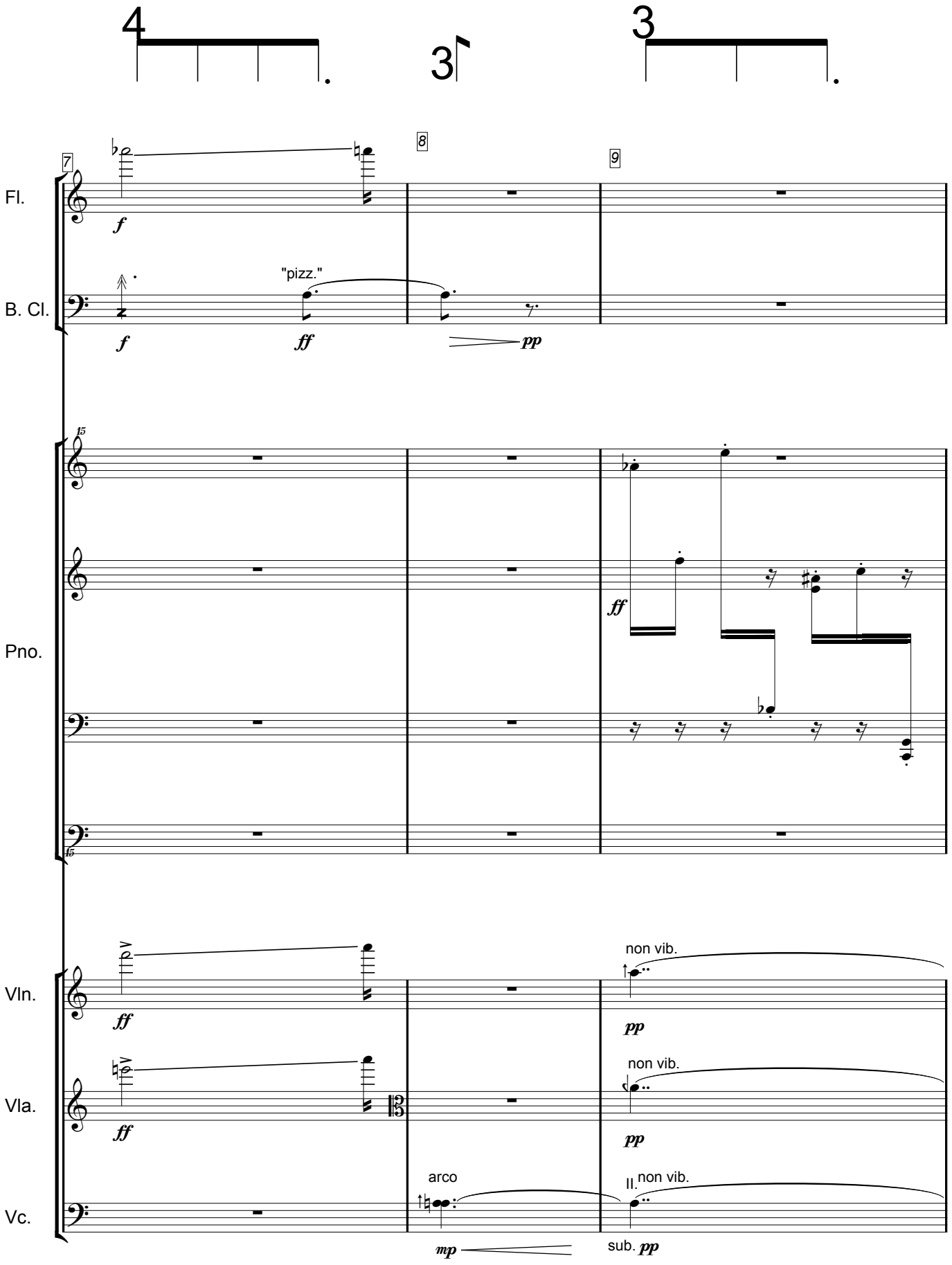
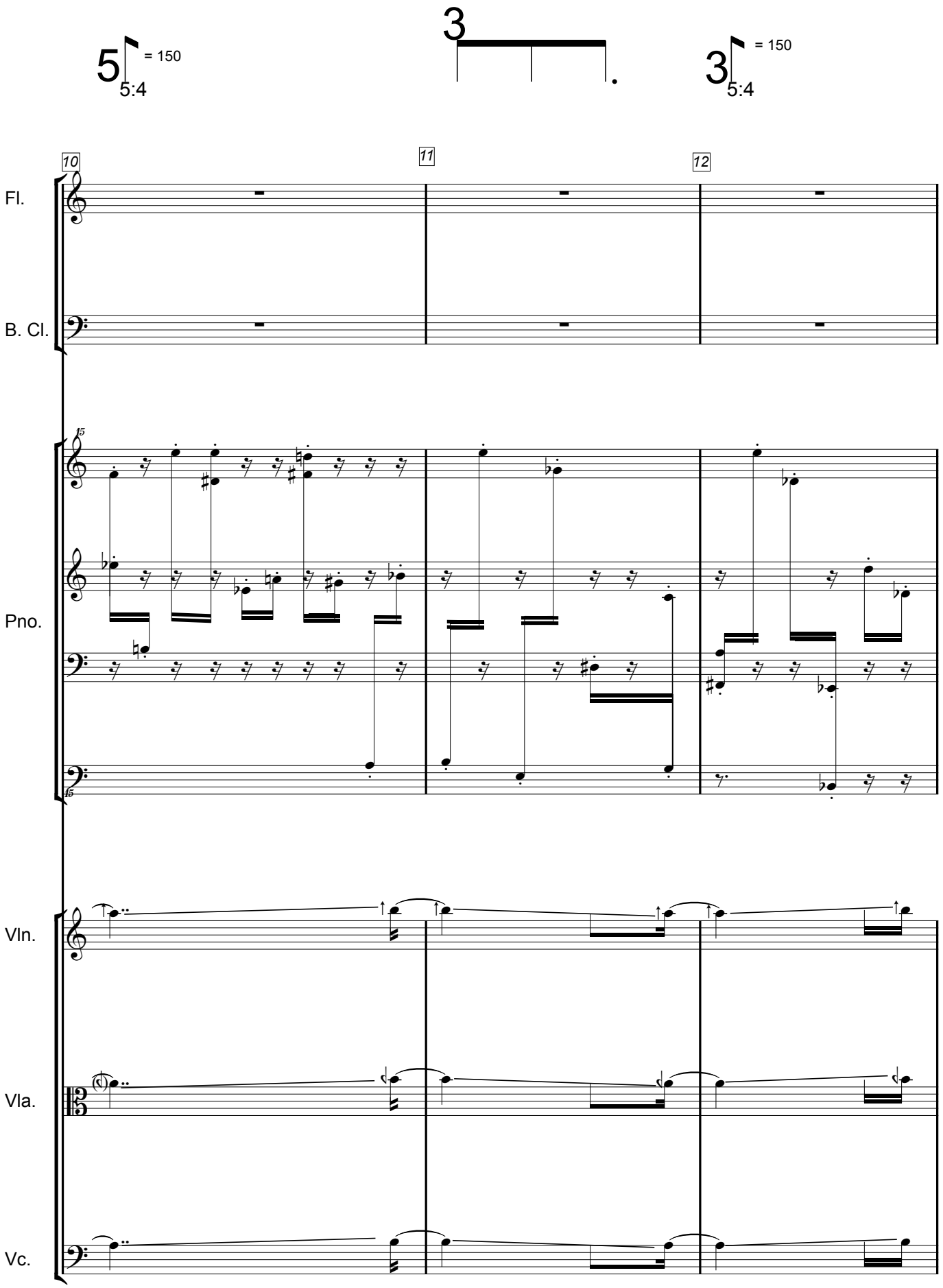
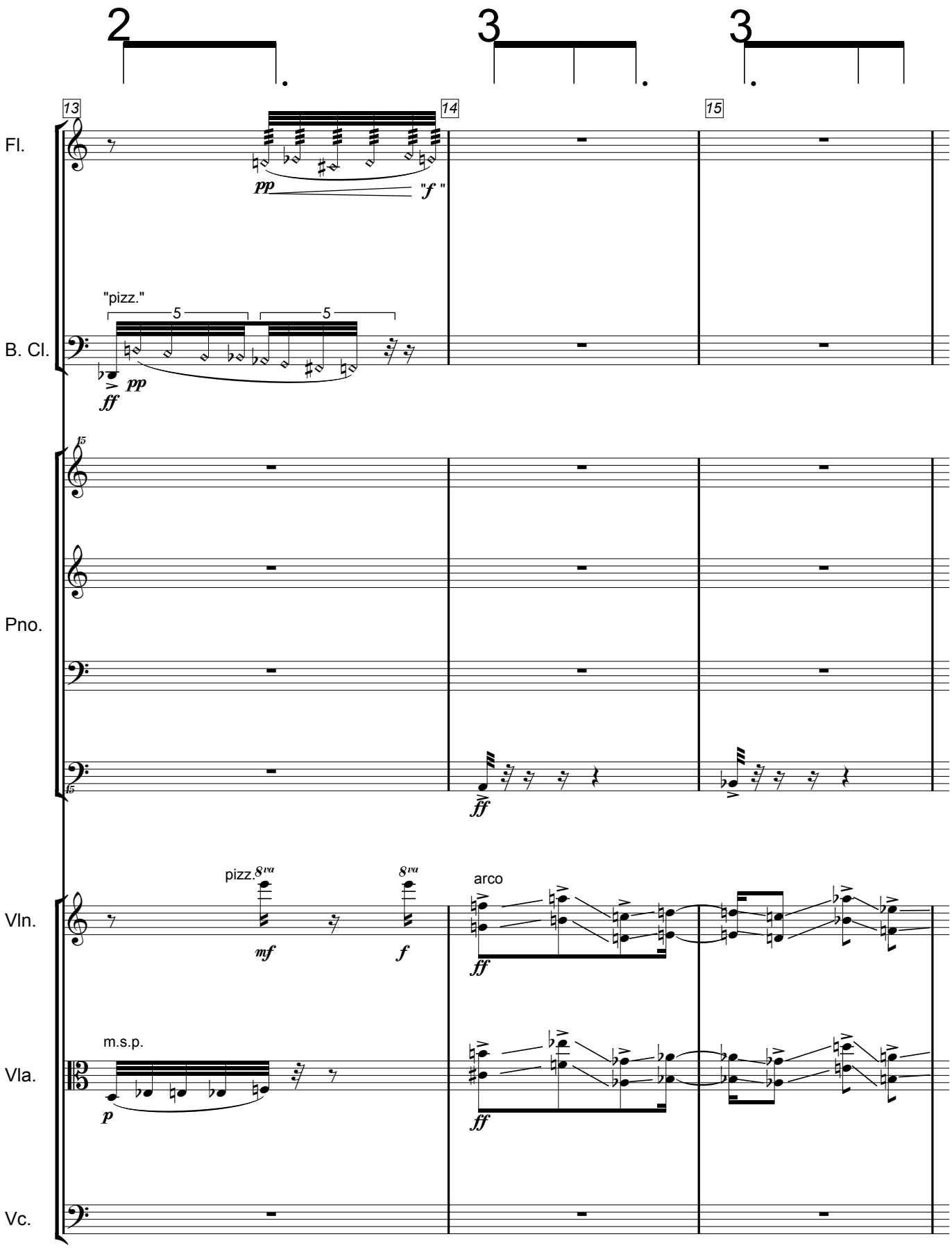
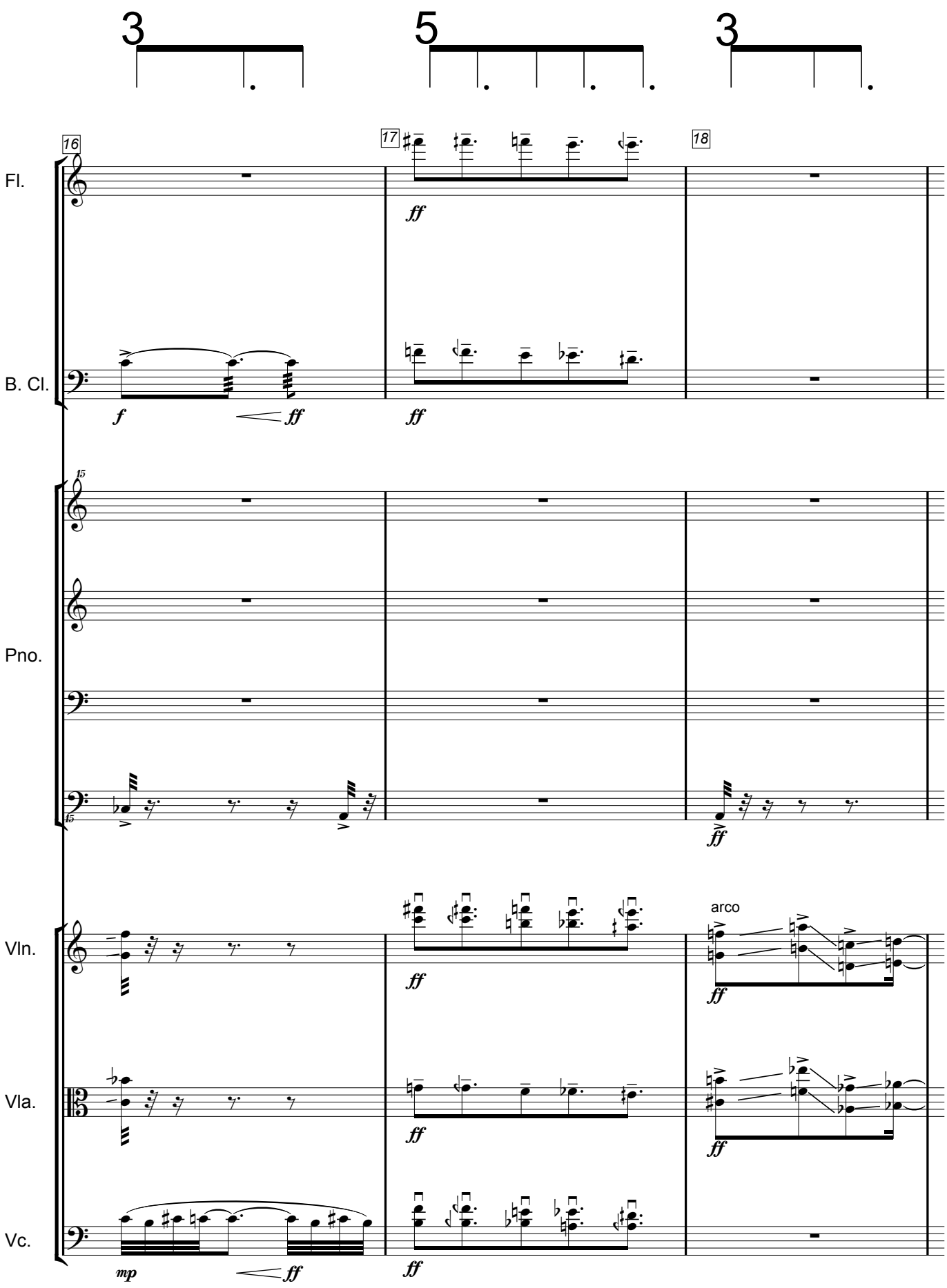
Duration: ca. 4 min.

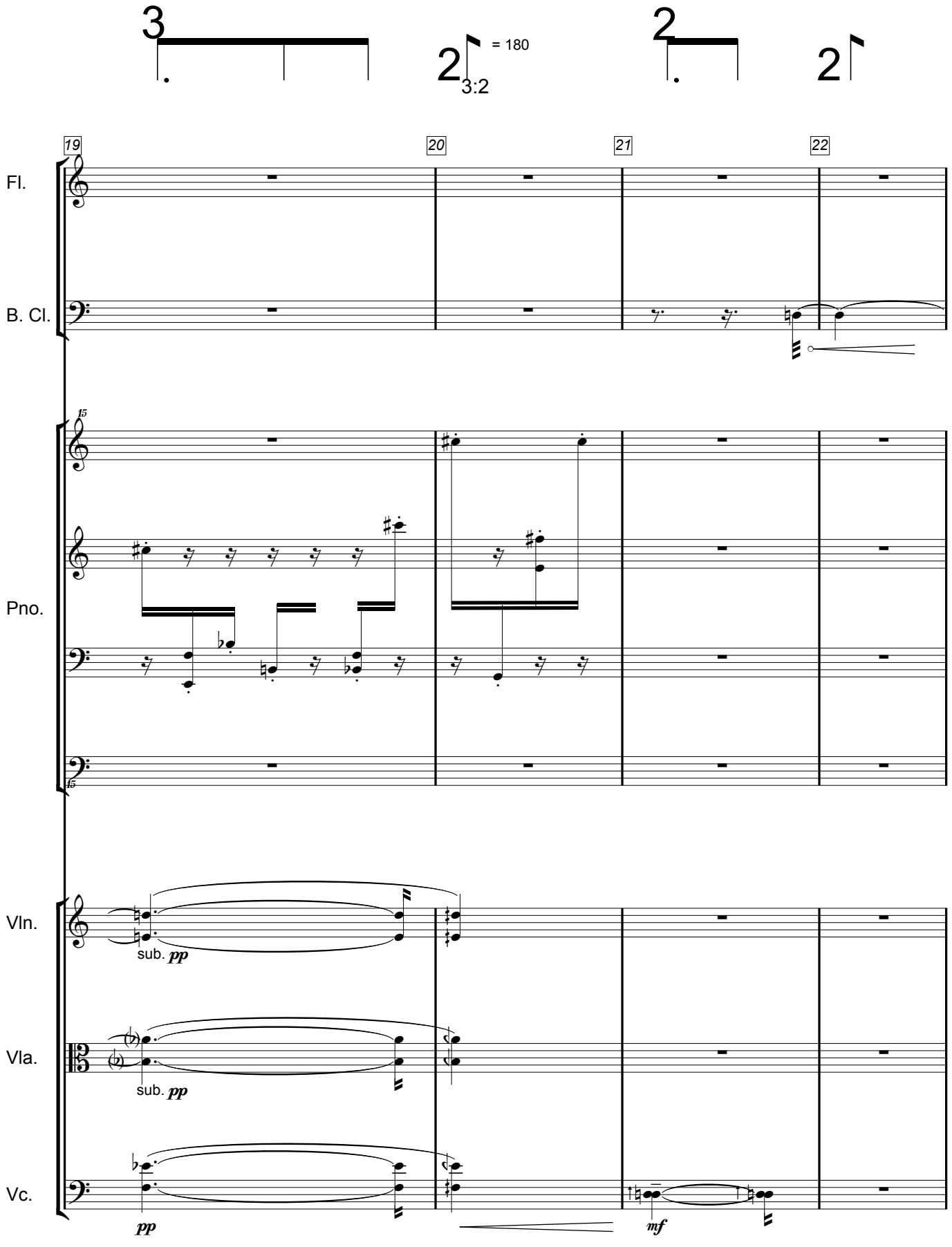

2
3
2
4
5
6
Fl.
tongue ram
"f "
B. Cl.
tongue ram
"f "
tr
pp
pfp
15
Pno.
pp
f
Vln.
pizz.
mp
Vla.
Vc.
arco
pfp
pizz.
ff

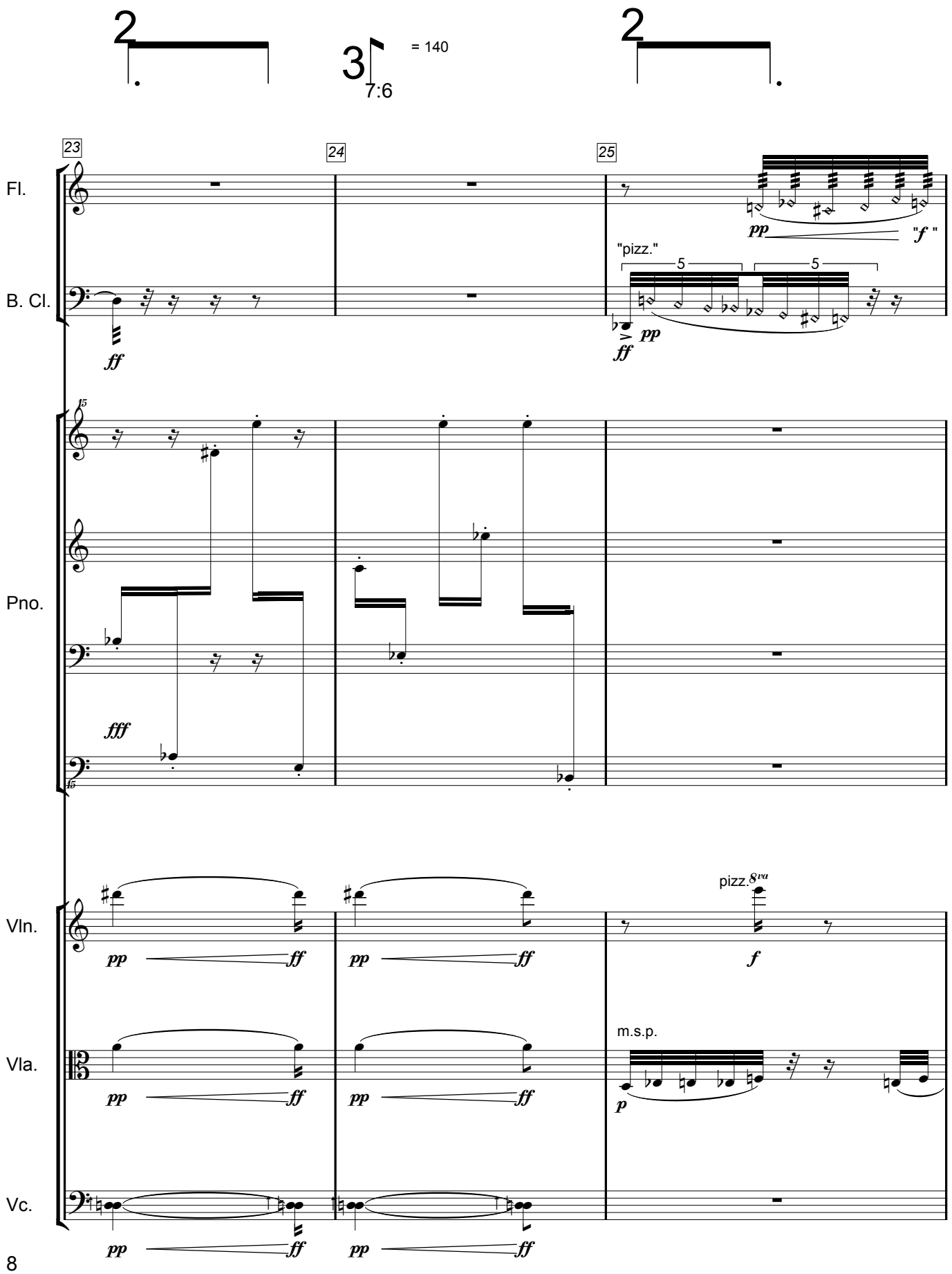

4
3
3
7
8
9
Fl.
B. Cl.
"pizz."
f
ff
pp
15
Pno.
ff
Vln.
non vib.
pp
Vla.
non vib.
pp
Vc.
arco
II.
non vib.
mp
sub. pp

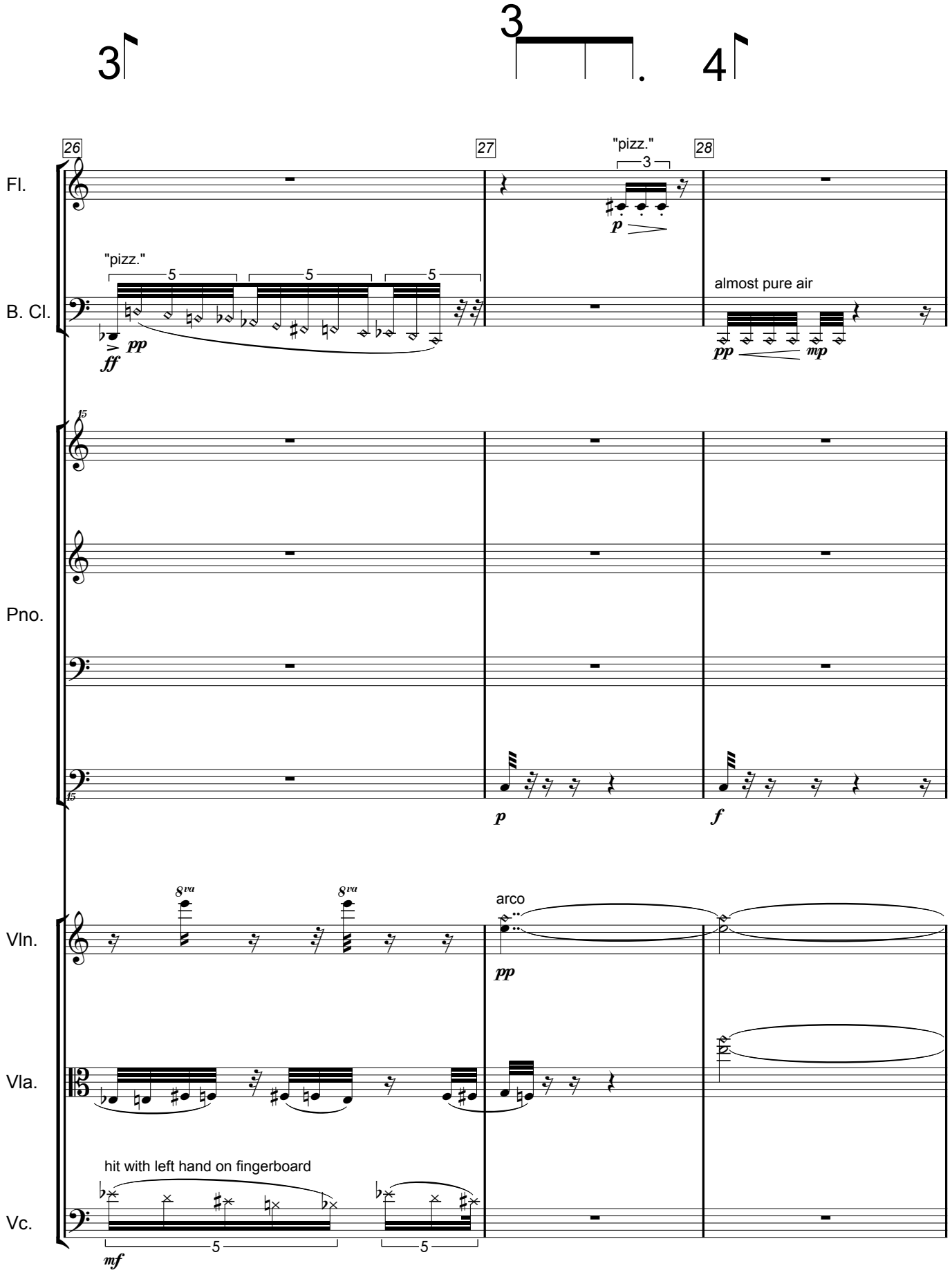

5
= 150
5:4
3
3
= 150
5:4
10
11
12
Fl.
B. Cl.
15
Pno.
16
Vln.
Vla.
Vc.

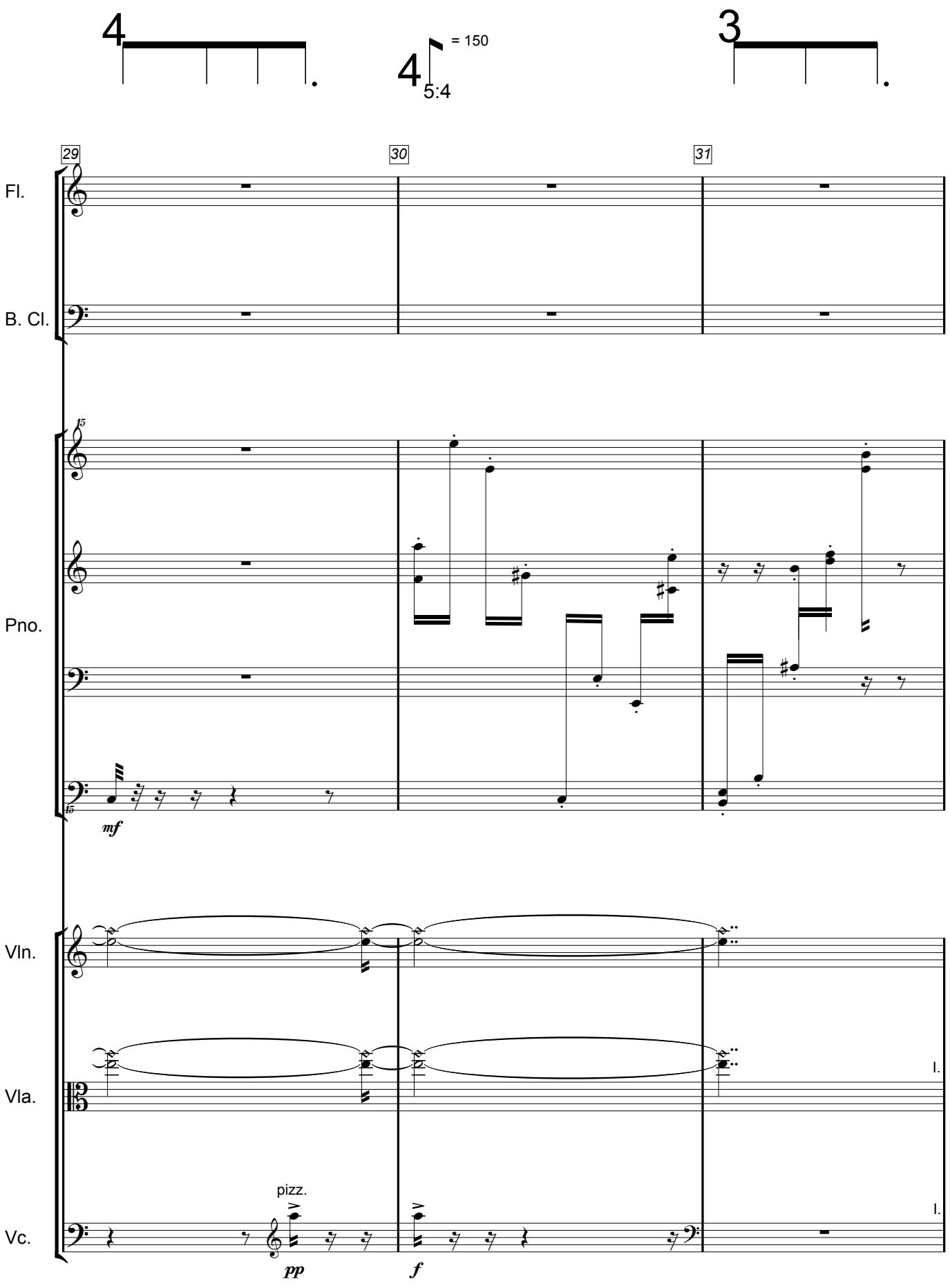

2
3
3
13
14
15
Fl.
pp
"f"
"pizz."
5
5
B. Cl.
pp
ff
15
Pno.
ff
pizz.8va
8va
mf
f
arco
ff
Vln.
m.s.p.
p
ff
Vla.
Vc.

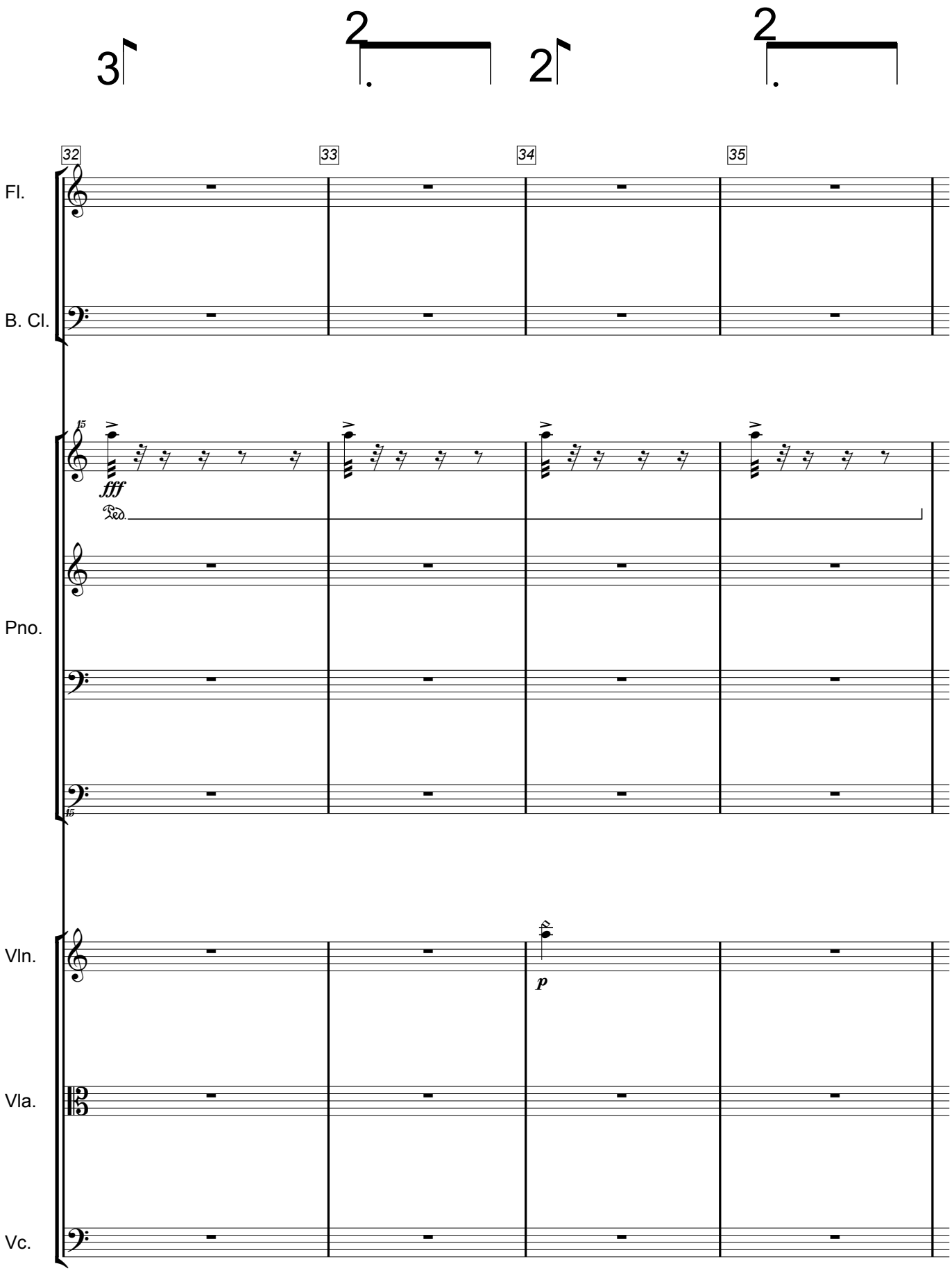

3
5
3
16
17
18
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
arco
f
ff
mp

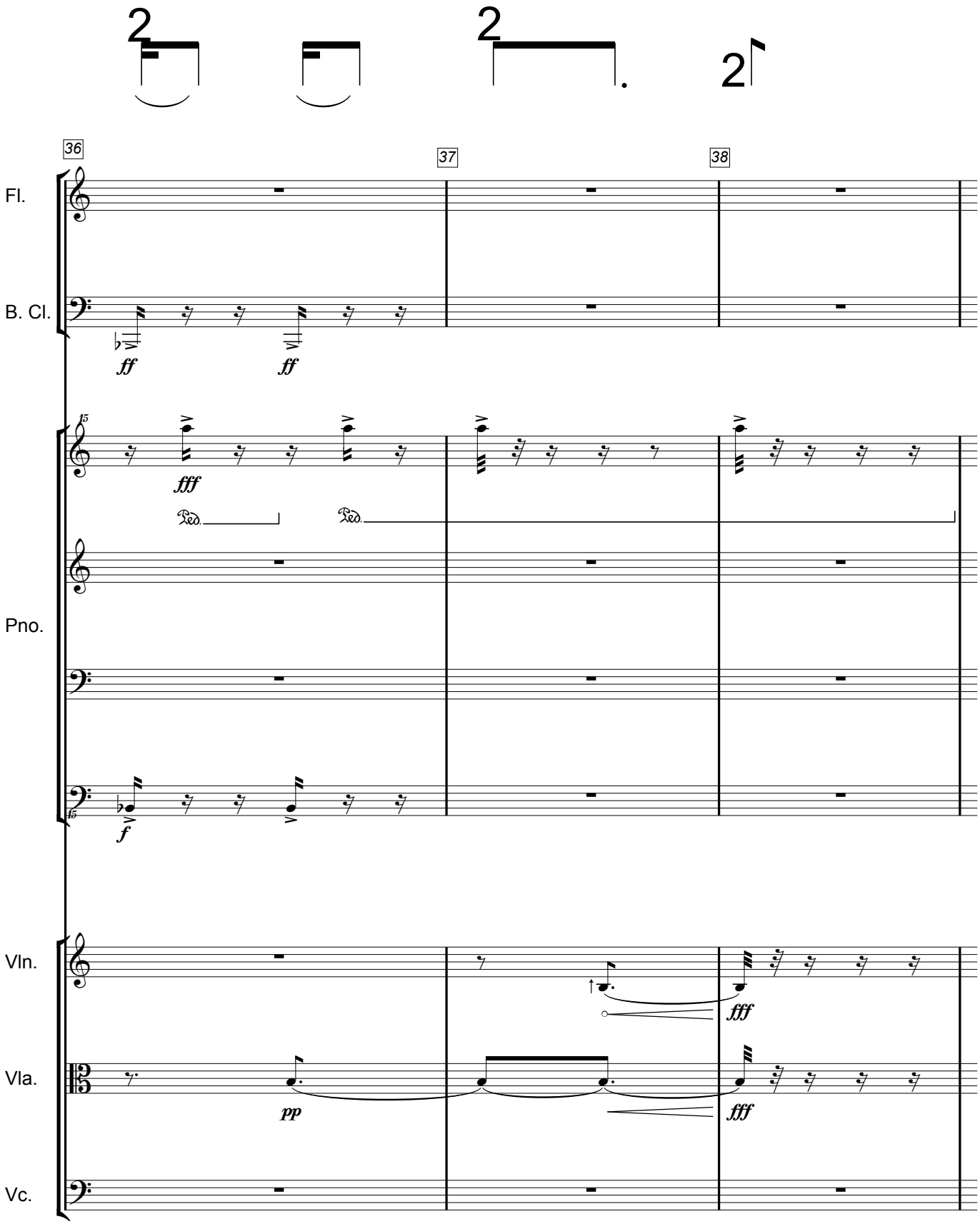

3
2
= 180
3:2
2
2
19
20
21
22
Fl.
B. Cl.
15
Pno.
15
Vln.
sub. pp
Vla.
sub. pp
Vc.
pp
mf

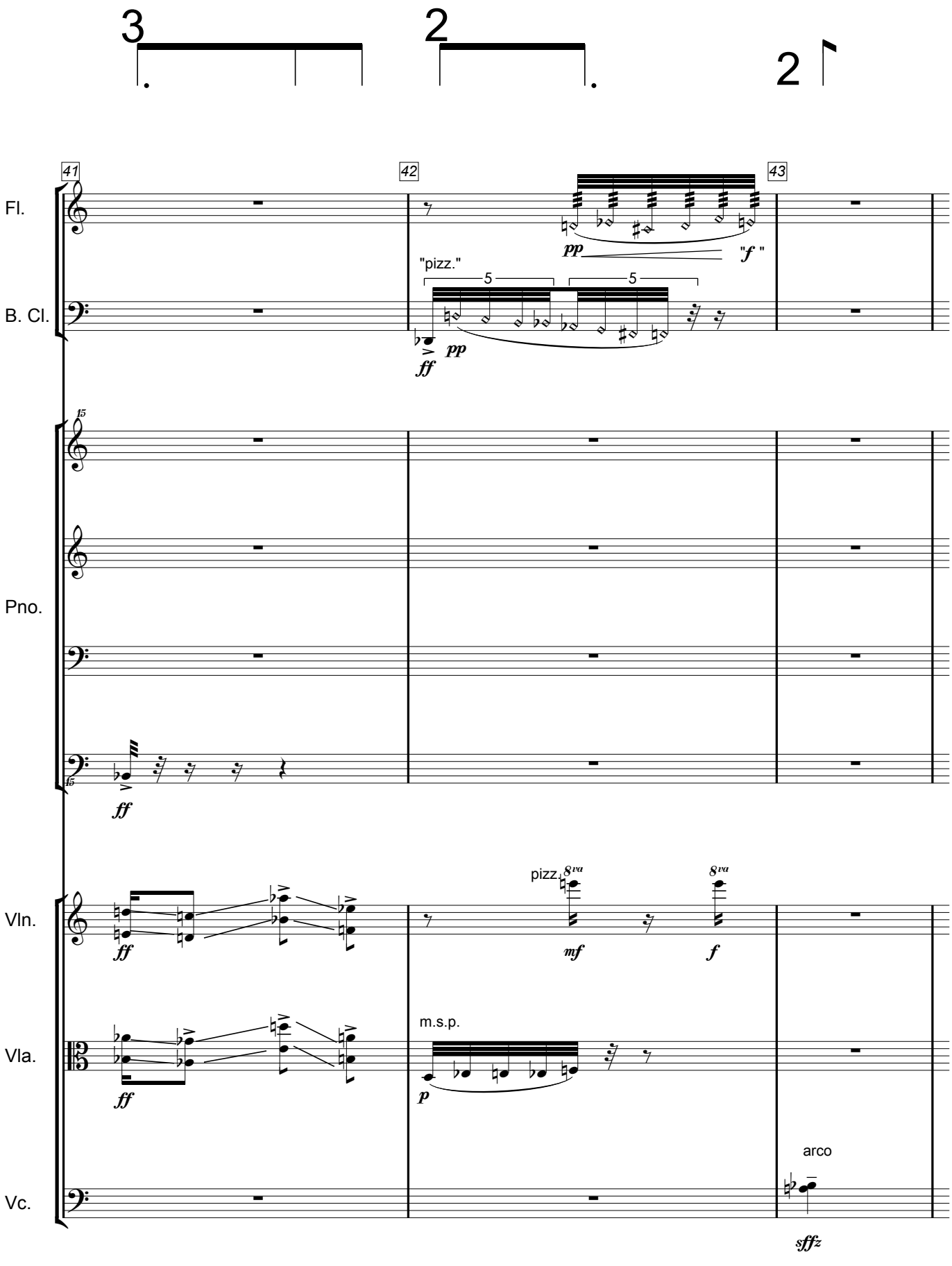

2
3
7:6
= 140
2
23
24
25
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
pp
"f "
"pizz."
5
5
ff
pp
fff
pizz.8va
f
m.s.p.
p

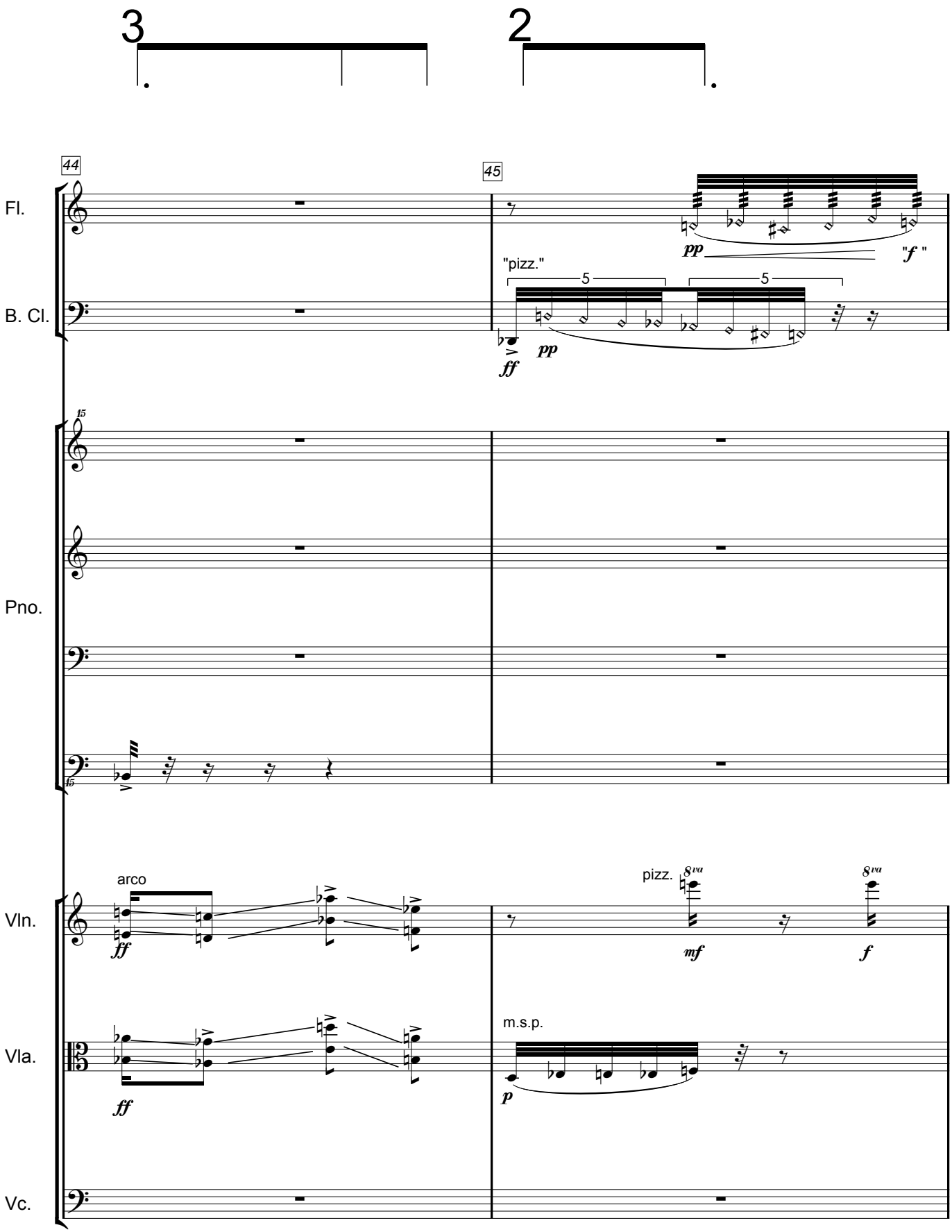

3
3
4
26
27
28
"pizz."
3
Fl.
"pizz."
5
5
5
B. Cl.
almost pure air
Pno.
Vln.
8va
8va
arco
Vla.
hit with left hand on fingerboard
Vc.
5
5

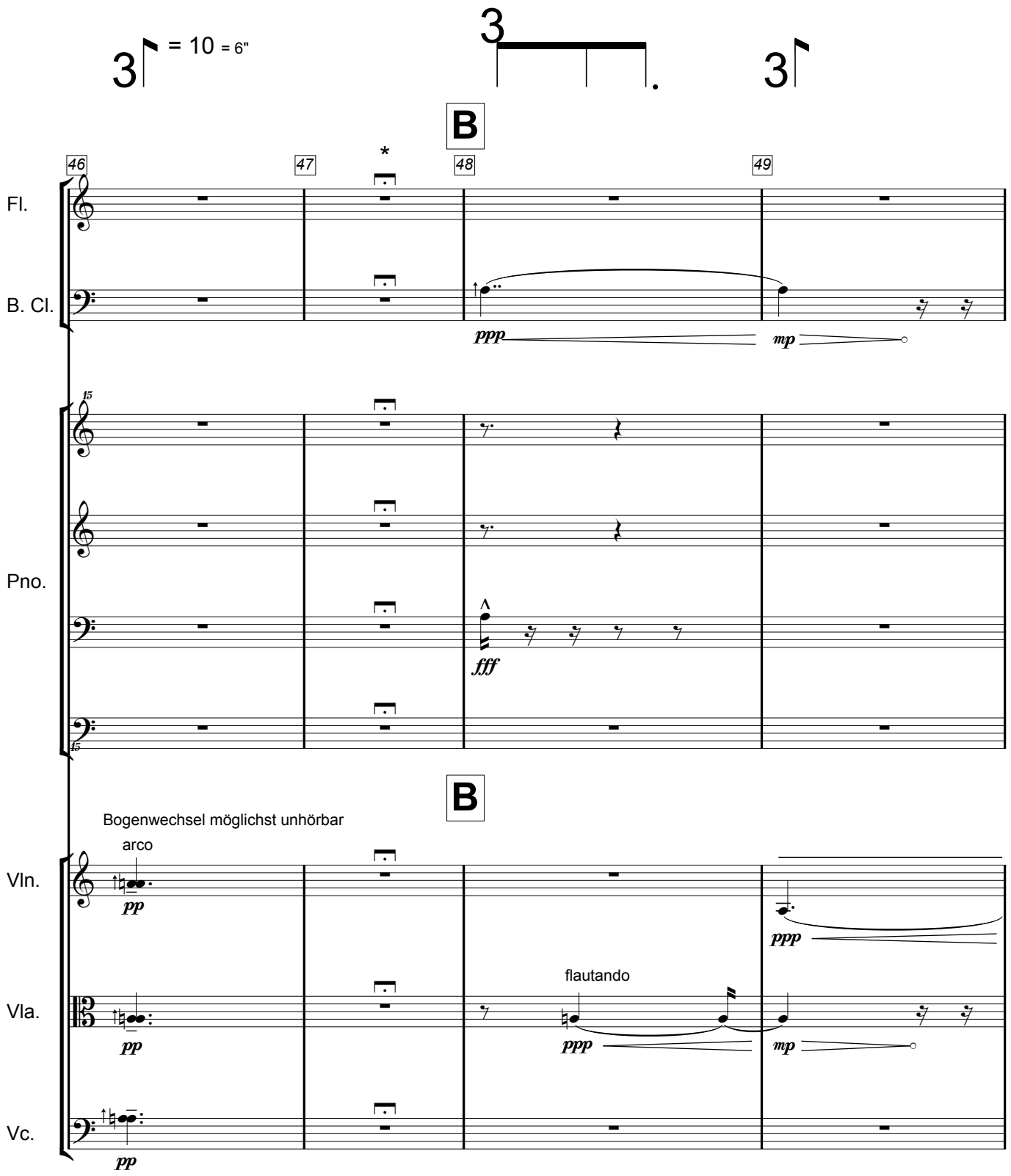

4
4
= 150
5:4
3
29
30
31
Fl.
B. Cl.
15
Pno.
15
mf
Vln.
Vla.
l.
Vc.
pizz.
l.
pp
f


3
2
2
2
32
33
34
35
Fl.
B. Cl.
15
fff
Ped.
Pno.
15
Vln.
4
p
Vla.
Vc.

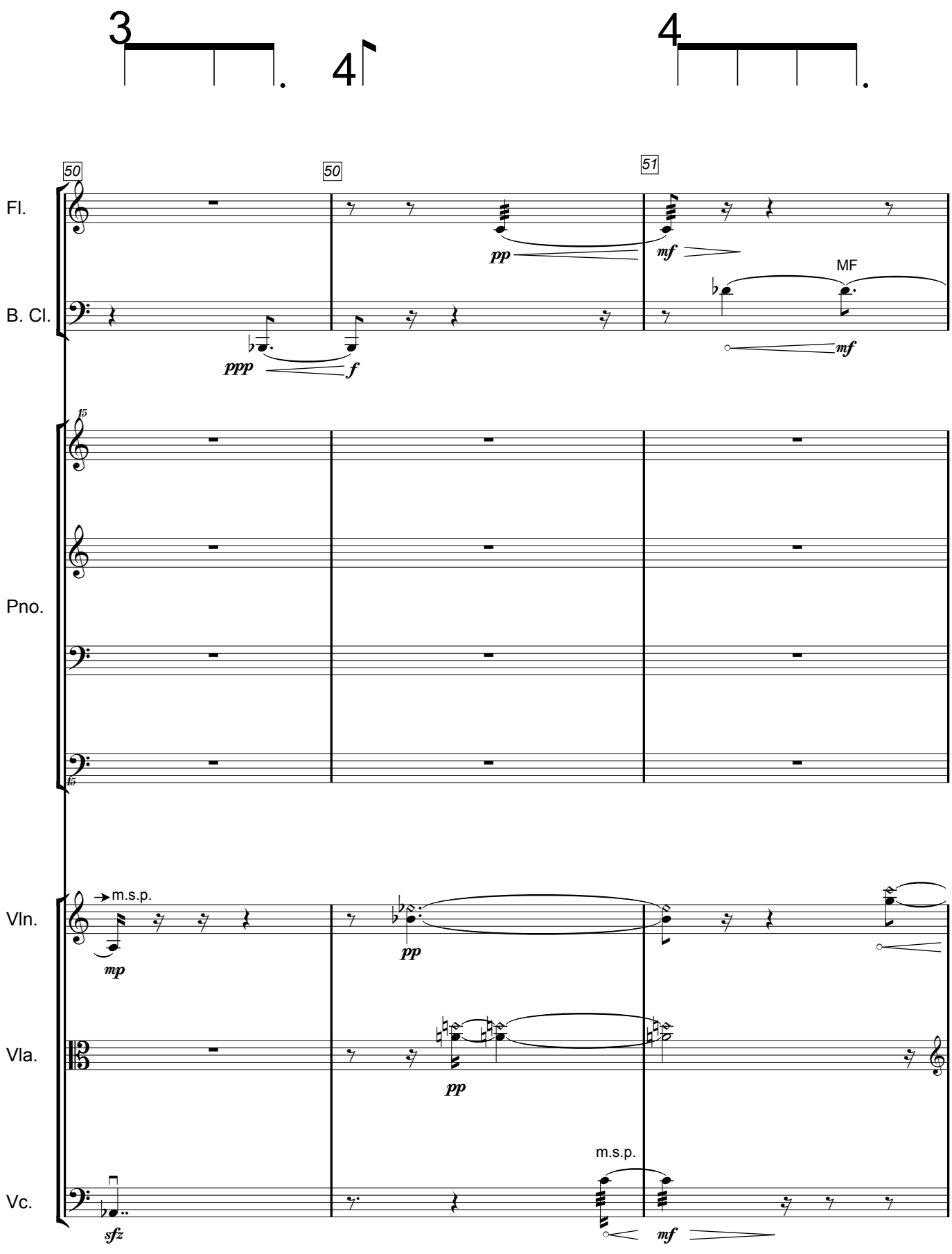

36
37
38
Fl.
B. Cl.
ff
ff
15
fff
Ped.
Ped.
Pno.
16
f
Vln.
fff
Vla.
pp
fff
Vc.

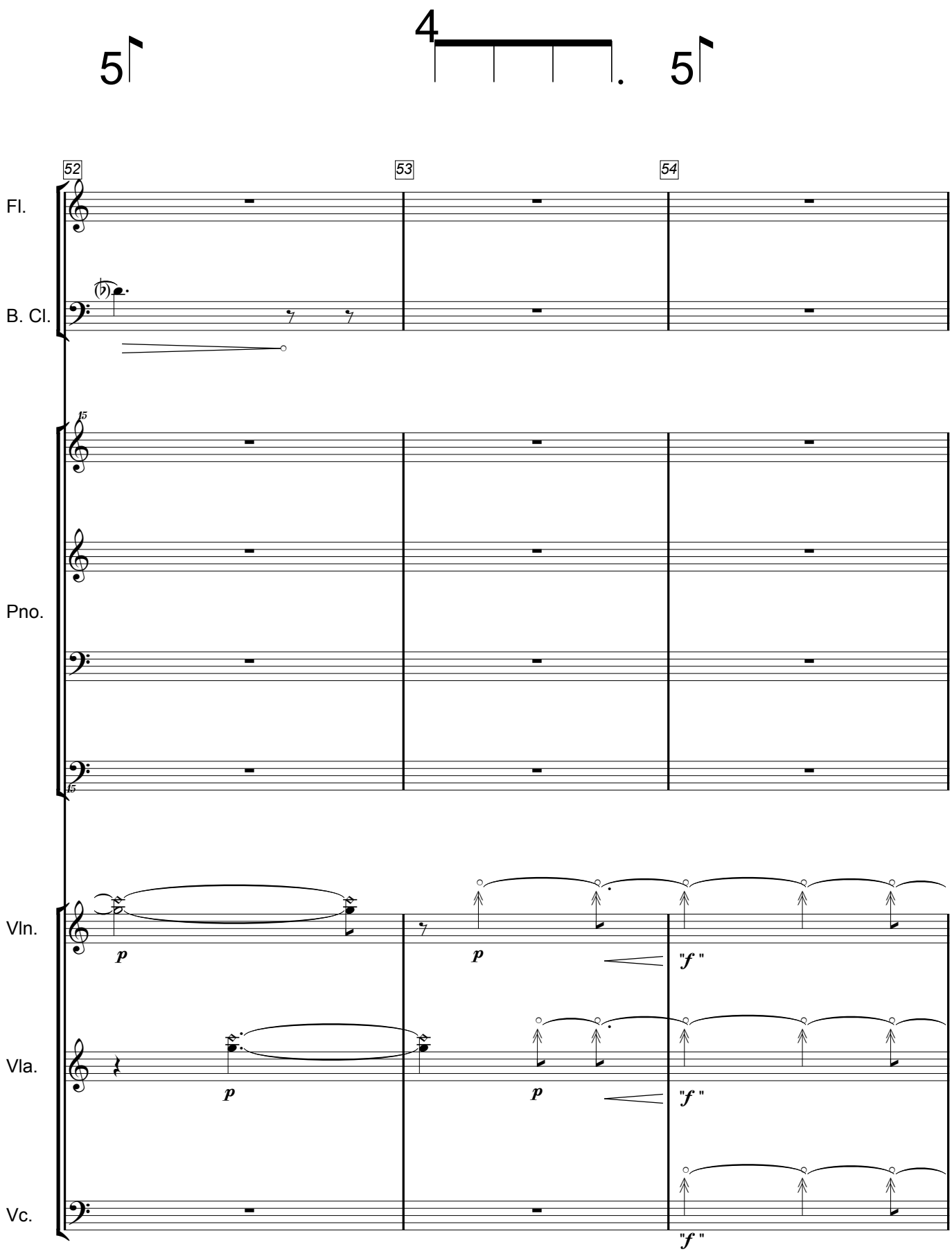

3
2
2
41
42
43
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
pp
"f "
"pizz."
5
5
ff
pp
15
ff
pizz.
8va
8va
mf
f
m.s.p.
p
arco
sffz

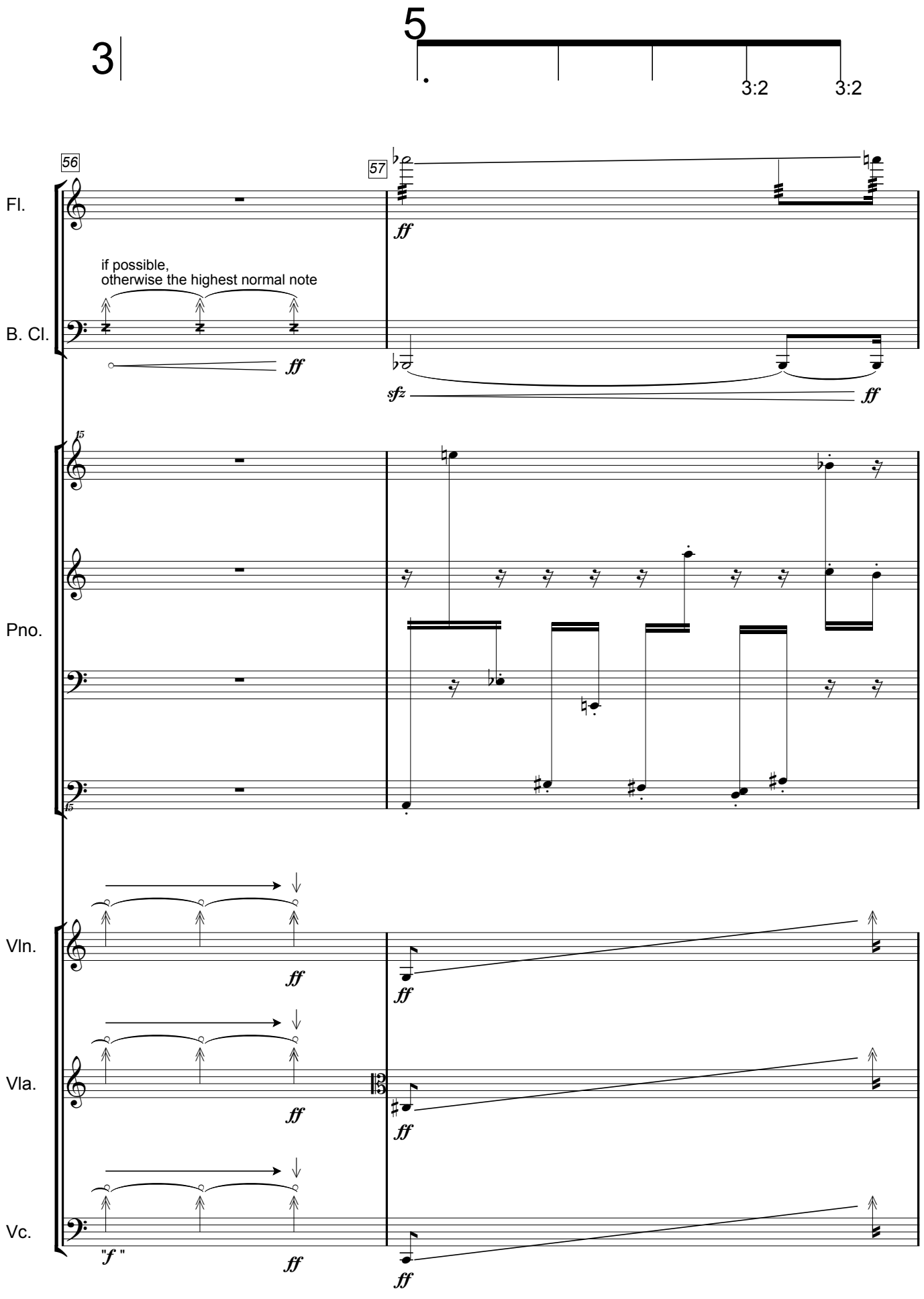

3
2
44
45
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
"pizz."
5
5
pp
"f "
ff
pp
15
arco
ff
pizz.
8va
mf
8va
f
m.s.p.
p
ff

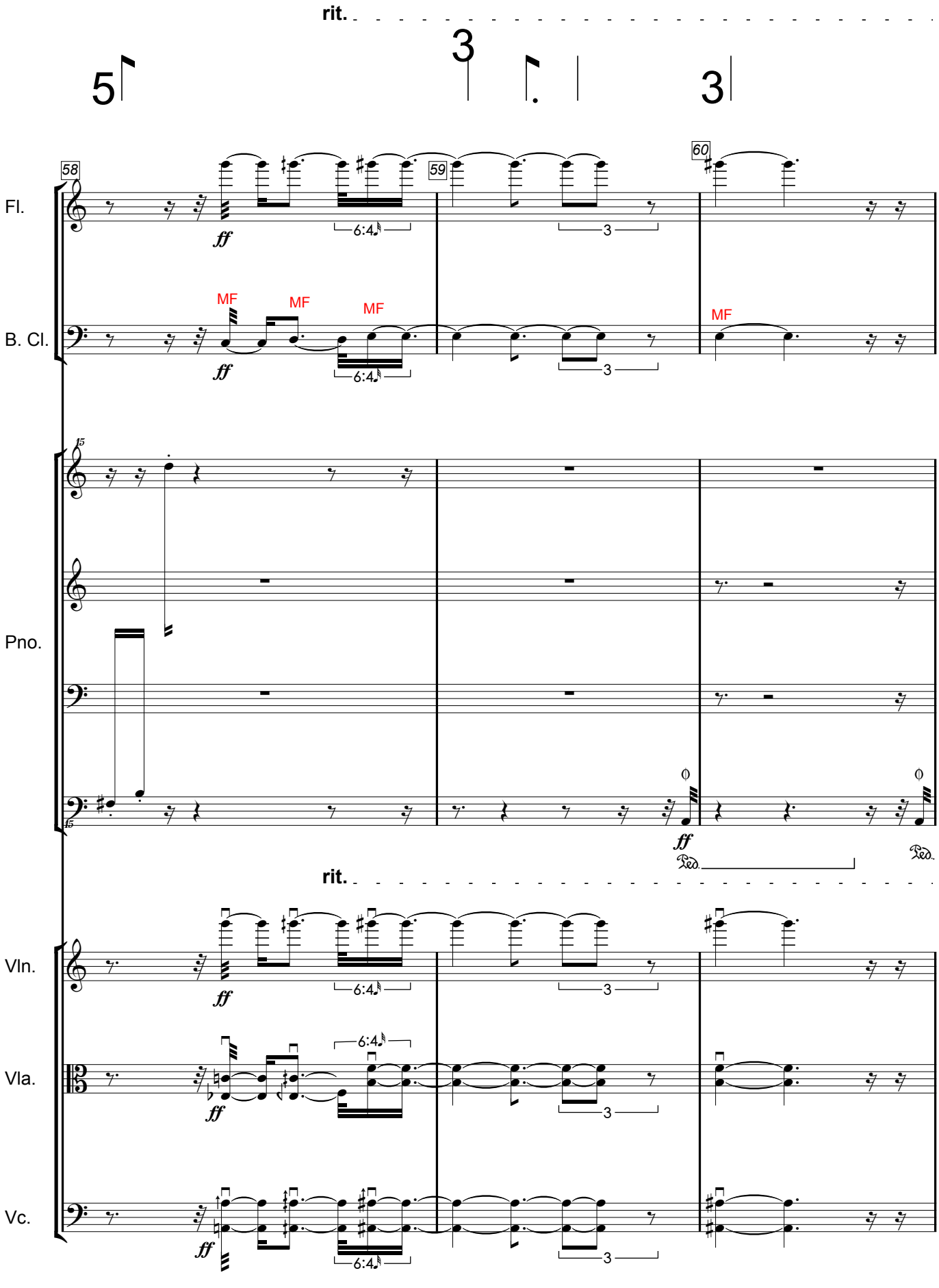


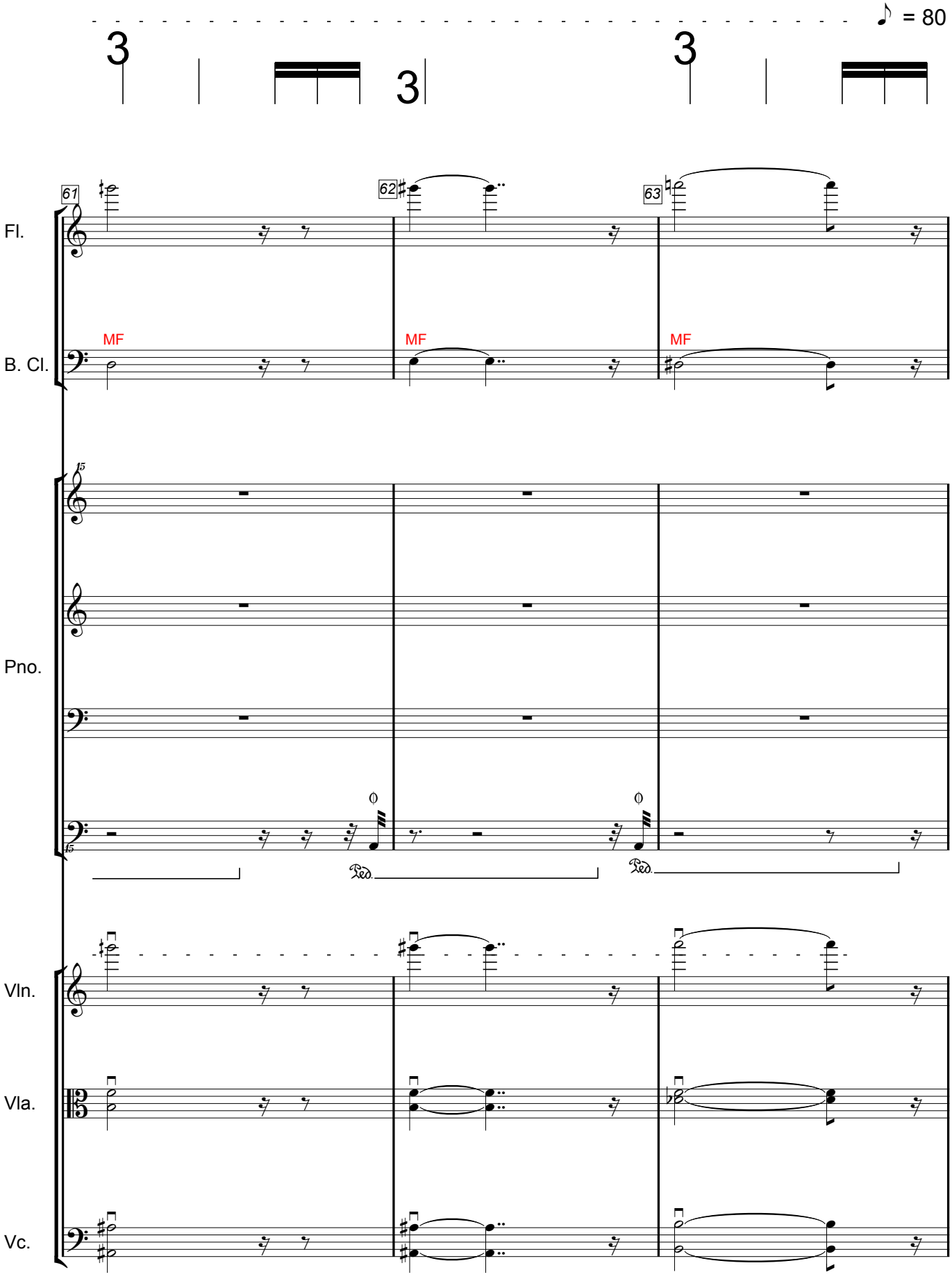
*The conductor stops the ensemble, then a soundfile is played via the concert halls PA wich explains, that due to shortenings in public funds for music and culture, the musicians and organizers have to focus strongly on the audiences' taste and for this reason, the ensemble will now play the same beginning 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

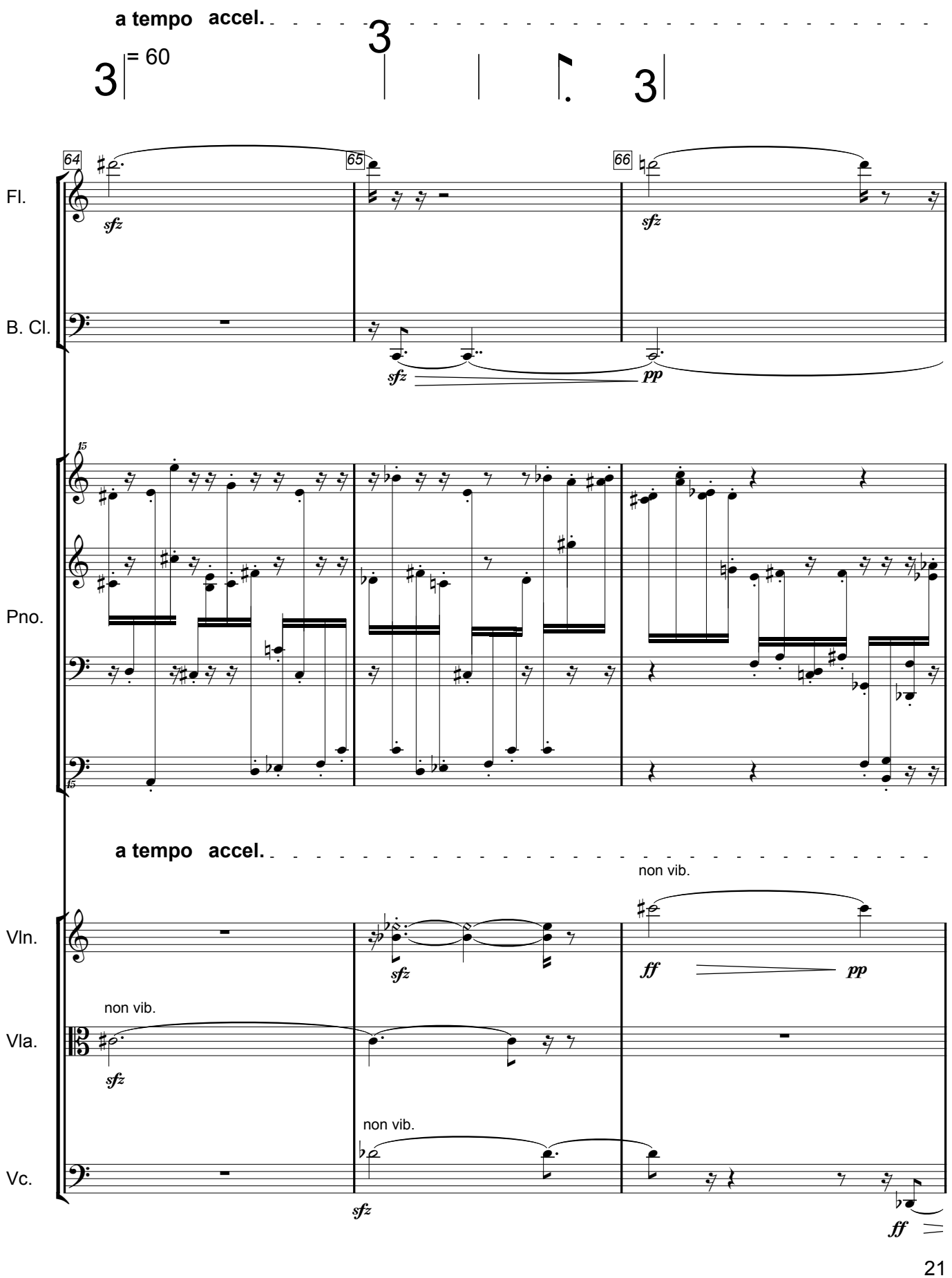

3
4
4
50
50
51
Fl.
B. Cl.
pp
mf
MF
ppp
f
mf
15
Pno.
15
m.s.p.
Vln.
mp
pp
Vla.
pp
m.s.p.
Vc.
sfz
mf

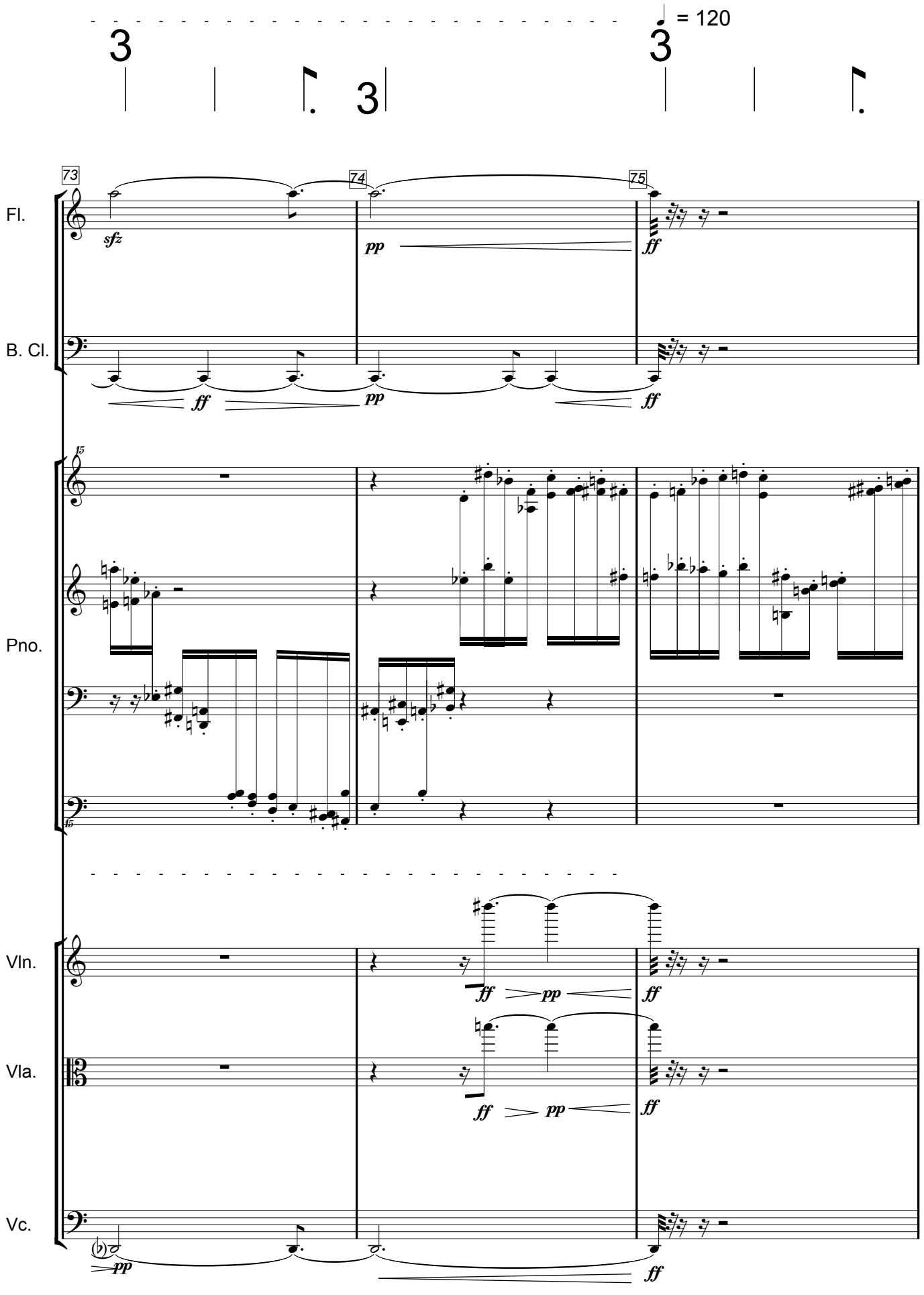

5
4
5
52
53
54
Fl.
B. Cl.
15
Pno.
15
Vln.
p
p
"f "
Vla.
p
p
"f "
Vc.
"f "

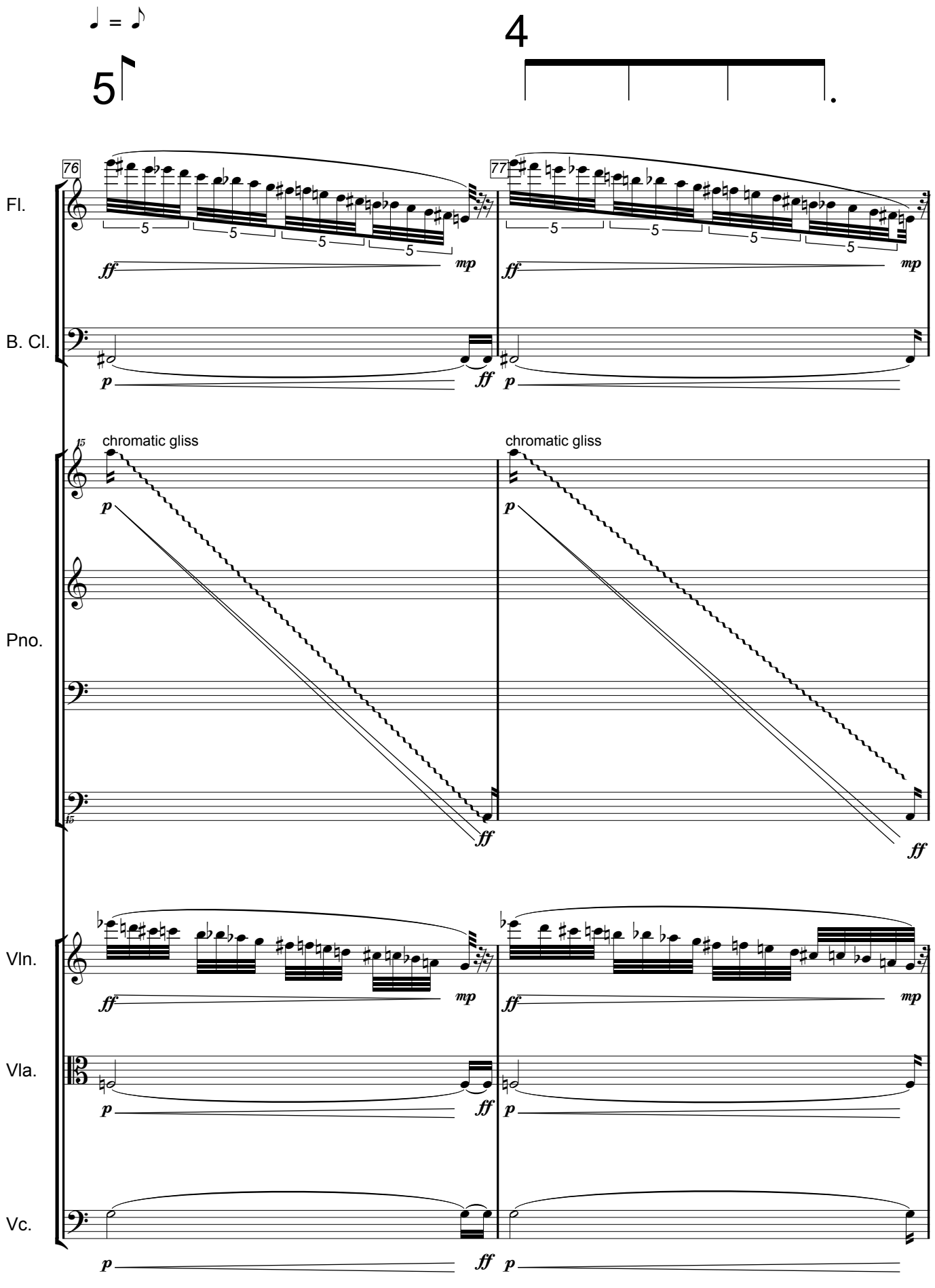

3
5
3:2
3:2
56
57
Fl.
ff
if possible,
otherwise the highest normal note
B. Cl.
ff
sfz
ff
15
Pno.
15
Vln.
ff
ff
Vla.
ff
ff
Vc.
"f "
ff
ff

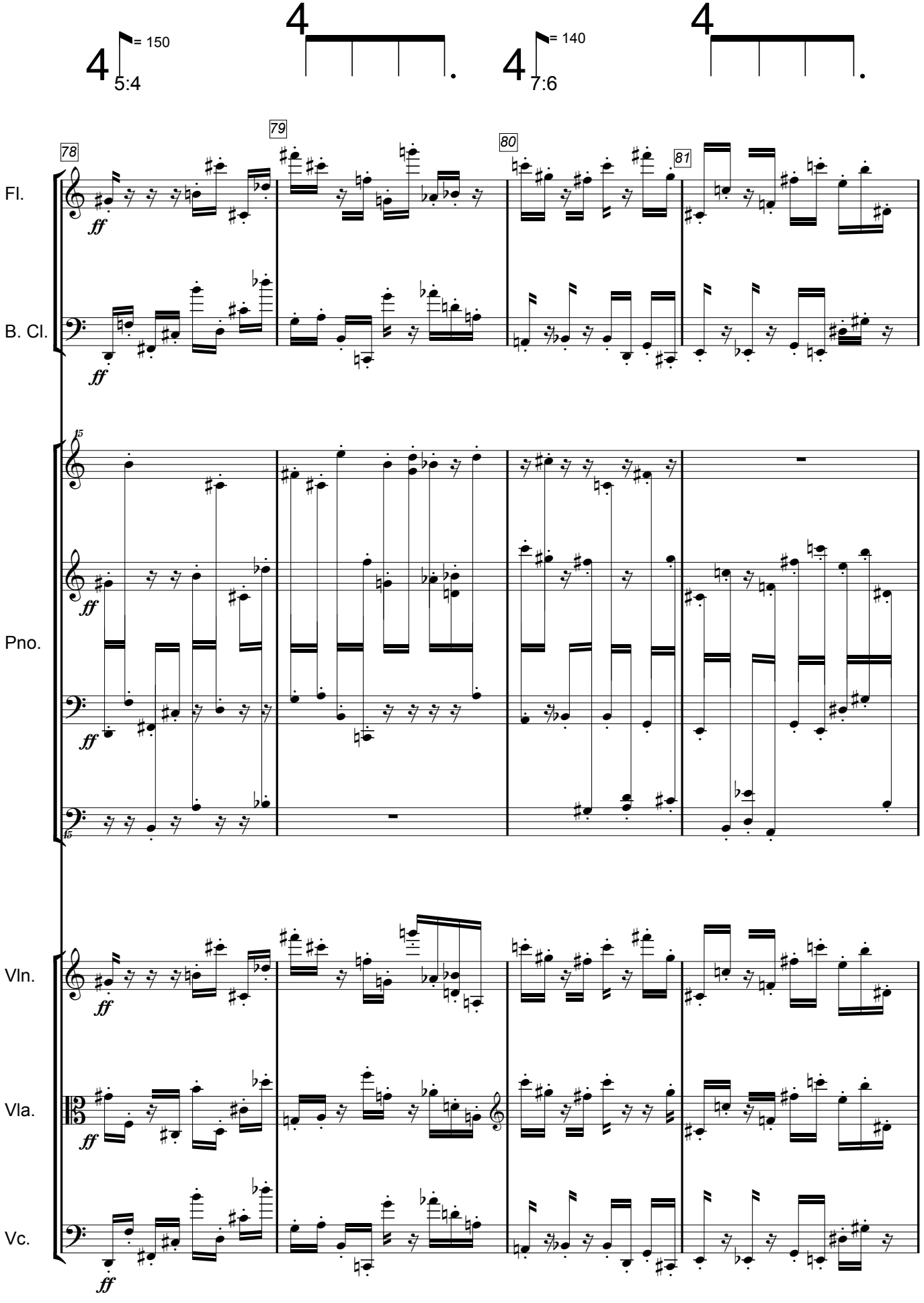

rit.
5
3
3
58
59
60
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
ff
MF
6:4
3
Ped.
rit.

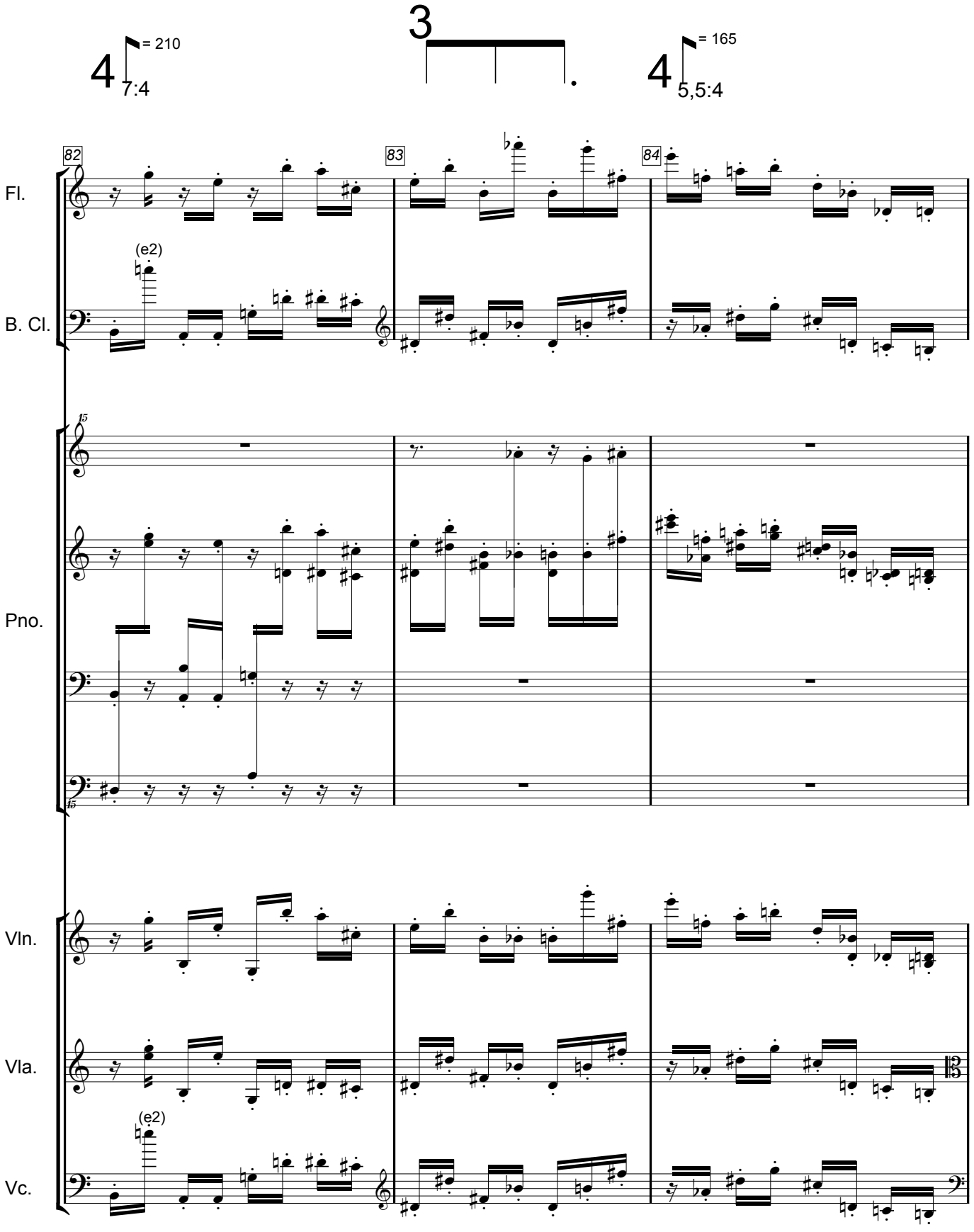

♪ = 80
3
3
3
61
62
63
Fl.
B. Cl.
MF
MF
MF
15
Pno.
Ped.
Ped.
Vln.
Vla.
Vc.

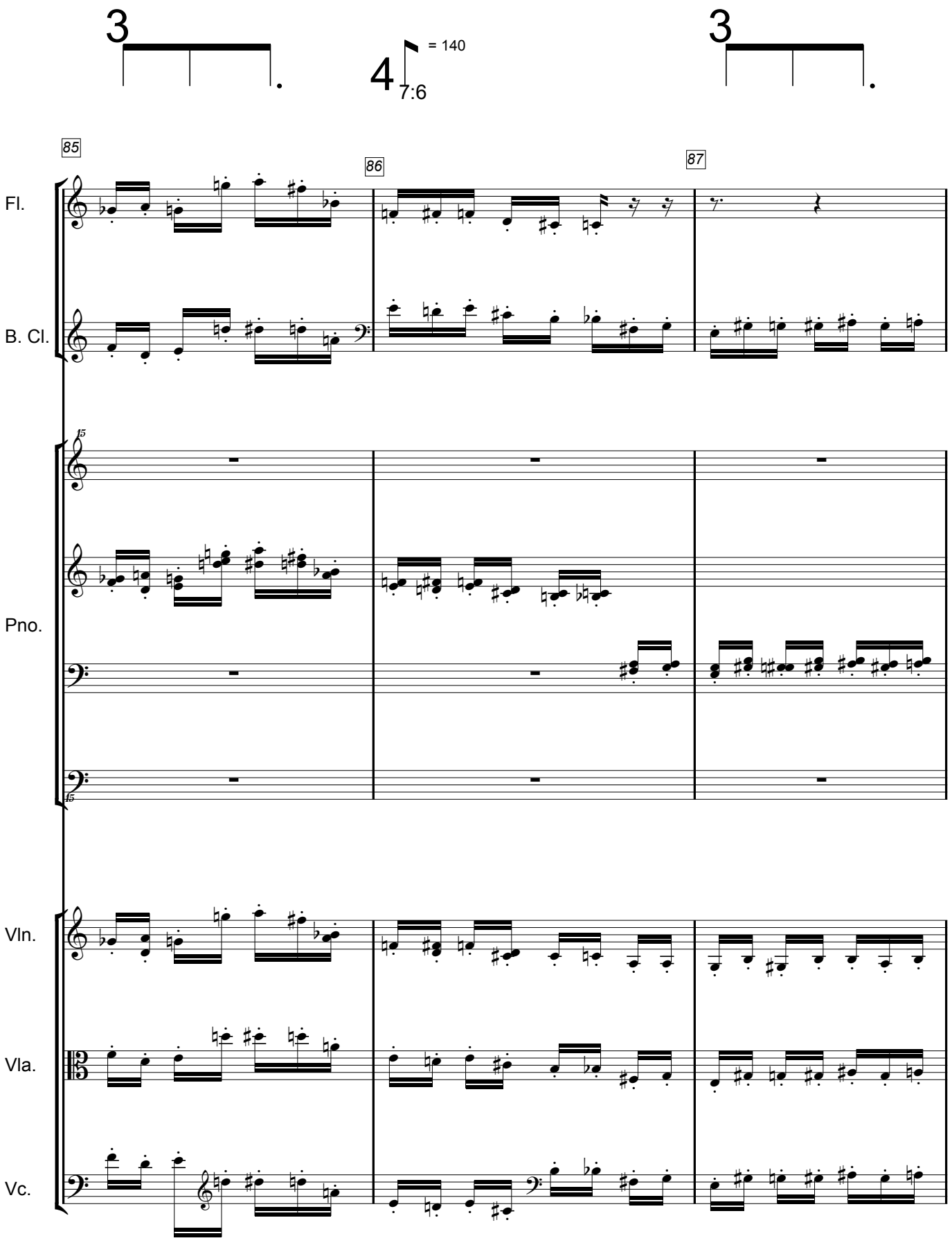

a tempo accel.
3
3
= 60
3
64
65
66
Fl.
sfz
sfz
B. Cl.
sfz
pp
15
Pno.
15
a tempo accel.
non vib.
Vln.
sfz
ff
pp
non vib.
Vla.
sfz
non vib.
Vc.
sfz
ff

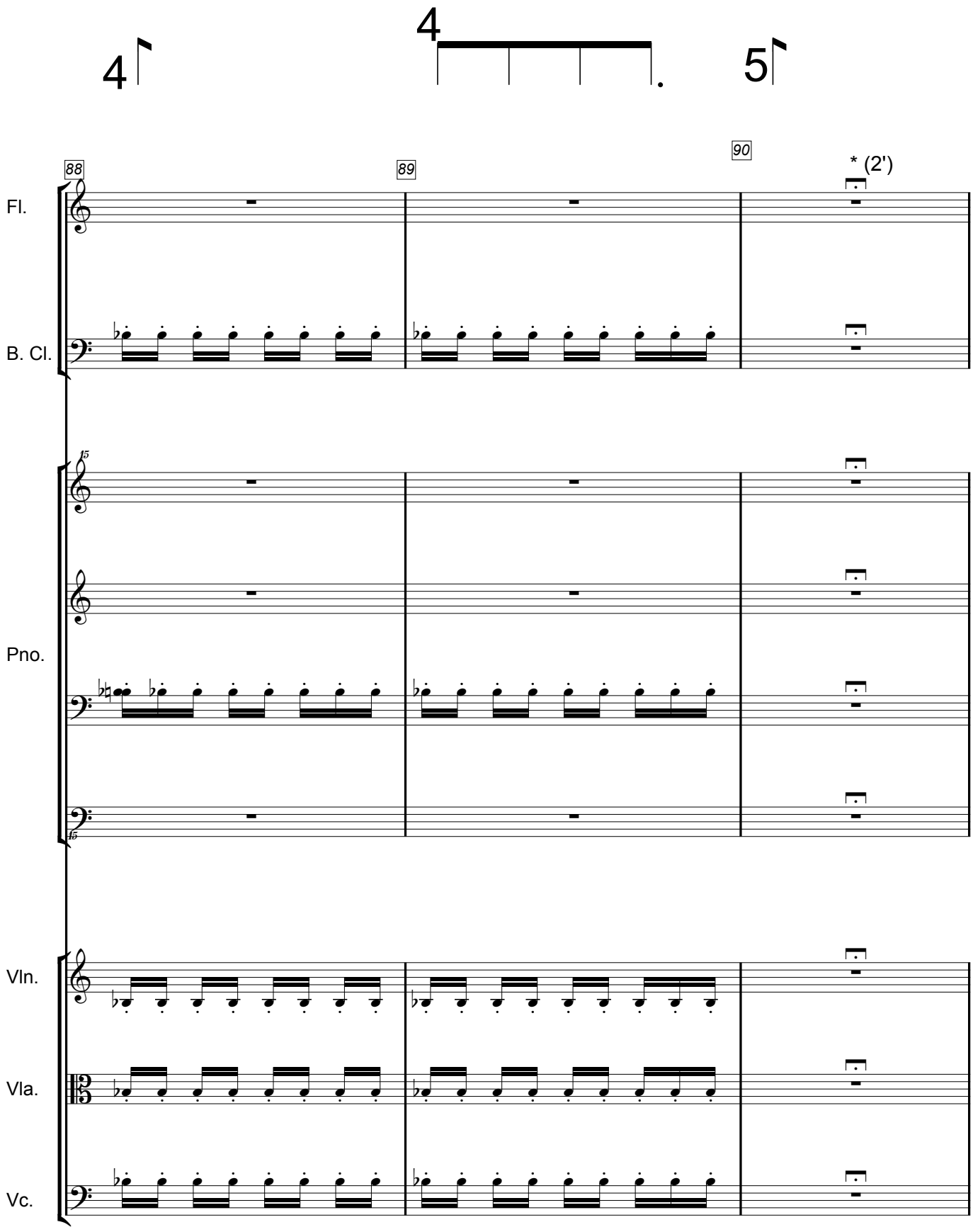

♩ = 120
73
74
75
Fl.
sfz
pp
ff
B. Cl.
ff
pp
ff
15
Pno.
Vln.
ff
pp
ff
Vla.
ff
pp
ff
Vc.
pp
ff


♩ = ♪
5
4
76
77
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
chromatic gliss
chromatic gliss
ff
mp
p

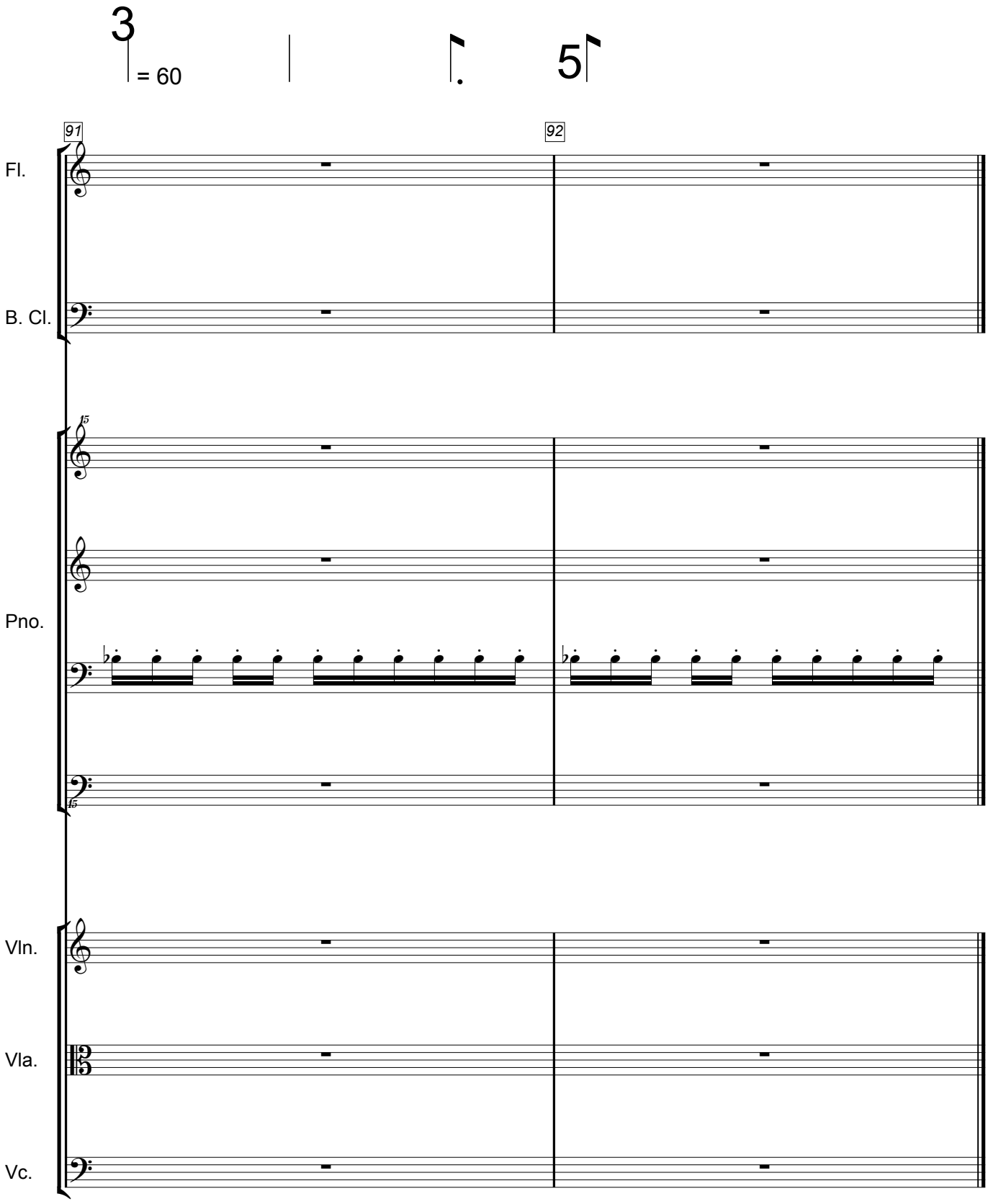

= 150
5:4
= 140
7:6
78
79
80
81
Fl.
B. Cl.
Pno.
Vln.
Vla.
Vc.
ff


4
= 210
7:4
3
4
= 165
5,5:4
82
83
84
Fl.
(e2)
B. Cl.
15
Pno.
Vln.
Vla.
(e2)
Vc.


3
4
7:6
= 140
3
85
86
87
Fl.
B. Cl.
15
Pno.
16
Vln.
Vla.
Vc.



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



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