

Malte Giesen

trio

(with remixed surface of Beethoven)

for string trio and tape

(2014)

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Explanations

To play in sync with the tape part, a clicktrack is required for at least the leading instrumentalist. The set of materials for this piece contains the score, parts, the tape part as an audiofile (2-channels), the click as a separate audiofile, an OMF1 including these two files and, for individual rehearsals, an audiofile including the tape part and the click in 100% and 75% of the original tempo.

To achieve a good balance between the string trio and the tape part, a slight amplification of the trio is recommended.

Stage setup:



s.p. = sul ponticello
m.s.p. = molto sul ponticello

1. Accidentals are valid for one bar each.
2. Dynamic indications: In some cases, the written dynamic does not indicate the physical result, but the relative energy being used for certain actions.

Microtones: + 1/8-tone, + 1/4-tone, 3/4-tone,

- 1/8-tone, - 1/4-tone

three different degrees of bowpressure, from slightly (still with pitch) to very strong (noise and undertones)

1. very high pitch, indetermined; 2. high pitch, indetermined
3. dampen the strings by covering the fingerboard with the palm of the hand
4. very strong, exaggerated vibrato

1. Glissando, where the ending pitch is hardly audible
2. Glissandos, which are to be played in one figure, like an exaggerated vibrato

1. Glissando, with a strong vibrato
2. Not a continuous glissando, but short accents within the given rhythm and the given glissando range

1. Glissando envelope, pitches approximately
2. rythmical value within the glissando indicates precise starting and ending point of the gliss. not to be emphasized!

1. slight glissando downwards or upwards, between whole-tone and minor 3rd (approximately)
2. a short and strong accent very close to the bridge results in a noisy, squeeking sound

fff

ord. → m.s.p.

transition from one position to another, in this case from normal position to molto sul ponticello

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Trio (with remixed surface of Beethoven)

Clicktrack starts 2 bars in advance

Malte Giesen, 2014

♩. = 106

Violin
Viola
Violoncello
Tape $\frac{6}{8}$

5

Vln.
Vla.
Vc.
Tape *fast loop*
mf

9

Vln.
Vla.
Vc.
Tape *fast loop*
mf

Duration: 8 min.

13

Vln. *ff*

Vla. *ff*

Vc. *f* IV. harm gliss. (♯)

Tape *f* NOISE *ff*

17

Vln. *fff* *ff* *fff* *f* *mf* sempre

Vla. *fff* *f* *fff* *f* *mf* sempre

Vc. *fff* *f* *fff* *f* *mf* sempre

Tape 15 16 4 granular 4 *mf*

♩ = ♩ = 106

21

Vln.

Vla. 5 6

Vc. 5 5

Tape

24

Vln. *f* *p* *f* *p* *balz.*

Vla. *sfz* *p*

Vc. *sfz* *p* *sfz*

Tape

27

Vln. *f* *p* *mf* *non vib.*

Vla. *sfz* *punta* *mf*

Vc. *p* *sfz* *p* *sfz* *mf*

Tape

30

Vln. *molto vib.* *pp* *p*

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

Vc. *m.s.p.* *mf* *f* *pp* *p* *flautando*

Tape *pp*

43

Vln. *ord.* *simile* *ff* *fff* *f*

Vla. *simile* *ff* *fff* *f*

Vc. *simile* *ff* *fff* *f* *m.s.p.*

Tape *fast forward* *f* *noise* *fff* *4* *scratch sound* *f*

46

Vln. *balz.* *grv* *f* *ff* *f* *p* *ff*

Vla. *pizz.* *arco* *f* *p* *ff*

Vc. *ord.* *pizz.* *arco* *f* *p* *ff*

Tape

49

Vln. *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Tape

51

Vln. *balz.* *flautando* *p* *f*

Vla. *pizz.* *arco*

Vc. *arco* *pizz.*

Tape 15 16 4 4

54

Vln. *f* *ff*

Vla. *f* *ff* (bow changing ad lib.)

Vc. *f* *ff*

Tape *f* *noise mp* 9:8 9:8 9:8

57

Vln. *ord. non vib.* *subito pp*

Vla. *ord. non vib.* *subito pp* *ppp*

Vc. *ord. non vib.* *subito pp*

Tape 9:8 9:8 9:8 9:8 *filter* *ff*

61

Vln. *ppp* *pp* *ppp*

Vla. *pp* *ppp*

Vc. 5

Tape

65

Vln. *p* *mp*

Vla. *p* *pp* *ff*

Vc. 5 *mp*

Tape 11/16 phasor pulse *f*

69

Vln. *f* *ff* *ffz*

Vla. ord. V *ff* *f* *ffz* *p* *f* *ff*

Vc. I. / II. *p* *ff* *f* *mf* *f*

Tape scratch phasor *f* *p*

73

Vln. *f* *mf* *pp* *p* *f*

Vla. *p* *f* *mf* *pp* *p* *f*

Vc. *f* *mf* *pp* *mp* *f*

Tape scratching sound *f* scratching sound *f*

77

Vln. *ff* *p* *ff*

Vla. *pp*

Vc. *sfz* *pp* m.s.p. ord. V

Tape scratch *f* loop

81

Vln. *sfz* balz. *pp* non vib *ff* *sfz* *ff*

Vla. *sfz* *pp* *ff* *sfz* *ff*

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

Tape loop scratching *3* sample scratch

85

Vln. m.s.p. ord. m.s.p. *sfffz* *ff* *p* *ff*

Vla. m.s.p. ord. m.s.p. *sfffz* *ff* *f* *ff*

Vc. m.s.p. ord. m.s.p. *sfffz* *ff* *f* *ff*

Tape sample scratching *f* sample scratching

89

Vln. *ff*

Vla. *ff*

Vc. *ff*

Tape loop scratch

93

Vln. *mf* *ff* m.s.p. *p*

Vla. *mf* s.p. m.s.p. *ff* *f* *ppp*

Vc. *mf* *f* *p* *f* *f* *ppp*

Tape

97

Vln. *s.p.* *mp* *pp* *mf* *non trem.*

Vla. *p* *ppp* *m.s.p.* *mf* *non trem.*

Vc. *p* *pppp* *m.s.p.* *mf* *non trem.*

Tape *sample scratching* *scratching* *granular* *granular*

p *f* *mf* *mf*

101

Vln. *freeze!* *no movement!* *f*

Vla. *freeze! no movement!* *f* *p* *f*

Vc. *freeze!* *no movement!* *f* *p* *f*

Tape *scratching* *scratching* *scratching*

f *p* *f*

104

Vln. *mf* *ff* *ff* *p* *ff* *p* *ord.*

Vla. *mf* *ff* *f* *p* *f* *p*

Vc. *mf* *ff* *s.p.* *pp* *p*

Tape *sample scratching* *f*

108

Vln. *pp* *ff* m.s.p. "ord." m.s.p. "ord."

Vla. *pp* *pp* *ff* l. "ord." m.s.p. l. "ord."

Vc. ord. m.s.p. s.p. *ppp* *ff* l. m.s.p. "ord."

Tape scratching *p* *mp* *p*

112

Vln. m.s.p. *f*

Vla. "ord." m.s.p. *f*

Vc. m.s.p. *f*

Tape scratching *f* sample scratching *mp*

116

Vln. *mf* *f* *ff* m.s.p. "ord."

Vla. *f* *ff* "ord." m.s.p.

Vc. *f* "ord." m.s.p.

Tape sample scratching *f*

132

Vln. m.s.p. ord. 5 3 m.s.p. m.s.p.

Vla. m.s.p. ord. 5 3 m.s.p.

Vc. m.s.p. ord. 5 3 m.s.p.

Tape 3/4 f 4 loop scratching

136

Vln. ord. 3 m.s.p. s.p. f p ff mp fp

Vla. ord. 3 m.s.p. s.p. f p ff mp fp

Vc. ord. 3 m.s.p. s.p. f p ff mp fp

Tape 3 3

140

Vln. p

Vla. < p >

Vc. pp

Tape pulse phasor mp

144 freeze! no movement!

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Tape high pulse scratching *f* sample grains *mf*

148 no emphasis on the beat

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Tape sample grains *f* *p* *mf*

152

Vln. *p* *pp* *pp*

Vla. *p* *p* *pp < p*

Vc. *p* *p*

Tape *p* *mp* gate pulse

156 *pp* *mf*

Vln. *pp* *mf*

Vla.

Vc.

Tape

160 *mp* *f*

flautando

Vln. *mp* *f*

Vla.

Vc. *mp* *f*

Tape 4/4 9/8 4/4

164 *pp* *mp* *f*

s.p. m.s.p. ord.

Vln. *pp* *mp*

Vla. *mp*

Vc. *pp* *mp*

Tape 4/4 9/16 4/4

4 gate pulse *mf* gate pulse build-up *f*

168

Vln. *f* *ff* *ffz* *f* *f* ord.

Vla. *ffz*

Vc. *ffz* *f* m.s.p.

Tape pulse phasor *ff*

172

Vln. *mp* *p* *f* *mf*

Vla. *mp* *f* *mf*

Vc. ord. m.s.p. *f < ff* *mf*

Tape

176

Vln. *f* *f* *p* *p* *ff*

Vla. *f* *p* *p* *ff*

Vc. *f* *p* *p* *ff*

Tape 5/4 4/4

180

Vln. *sordino* m.s.p. *pp* 11 8

Vla. *sordino* m.s.p. *pp* 11 8

Vc. *sordino* m.s.p. *pp* 11 8

Tape *fff* 4 4 11 8

184

Vln. *p* *ord.* *pp* *mp* *pp* *pp* *mf* *pp* 11 8 4 11 8

Vla. *p* *ord.* *pp* *mp* *pp* *pp* 11 8 4 11 8

Vc. *p* *ord.* *m.s.p.* *ord.* 11 8 4 11 8

Tape 11 8 4 4

188

Vln. *pp* *m.s.p.* *pp* *mf* *pp* 11 8 4 11 8

Vla. *pp* *m.s.p.* *mf* 11 8 4 11 8

Vc. *m.s.p.* 11 8 4 11 8

Tape

192

Vln. *mf pp pp mf p*

Vla. *pp* ord. *p* m.s.p. *p*

Vc. *pp p pp p* m.s.p. *p* ord. *p*

Tape

196

Vln. *p*

Vla. ord. *p*

Vc. ord. m.s.p. ord. *p pp*

Tape

200

$\text{♩} = 118$

senza sordino

Vln. *ff*

Vla.

Vc.

Tape MIDI-Beethoven *f*

204

Vln. *ff* V

Vla.

Vc.

Tape MIDI-Gliss.

208

Vln. *ff* V

Vla.

Vc.

Tape MIDI-Gliss.

212

$\text{♩} = \text{♩}$
= 118

Vln. *ff* molto vib.

Vla. *ff* molto vib.

Vc. *ff* molto vib.

Tape MIDI-Gliss.

216

Vln. $\text{♩} = 100$

Vla.

Vc.

Tape

MIDI-Loop Gliss. ff MIDI-Gliss. p

220

Vln.

Vla.

Vc.

Tape

p p p p p p

minus 10Hz minus 20Hz minus 30Hz minus 40Hz

226

Vln.

Vla.

Vc.

Tape

p p p p p p

minus 50Hz minus 60Hz minus 70Hz minus 80Hz minus 90Hz minus 100Hz