Malte Giesen

Tu m

for ensemble

(2013/14)

© 2014 by Malte Giesen

composed as a part of the project *Gebrauchsanweisung*
by ascolta and Benjamin Schweitzer

thankfully dedicated to ascolta

premiere: 11/19/2014, Wien Modern
conductor: Enno Poppe

Instrumentation:

Trumpet in C
Tenor Trombone
Violoncello
Electric Guitar
Percussion I
Percussion II
Piano/Sampler

Explanations

General:

1. accidentals:

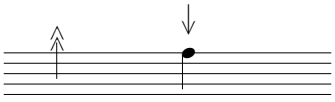
+ 1/4-tone + 3/4-tone

- 1/4-tone (- 3/4-tone)

accidentals are always valid for ONE Bar.
In some cases they are repeated within one bar for reasons of readability.

The Violoncello should be amplified to stay in balance with the others.

Violoncello:



1. very high pitch
2. a little more bow pressure, hard attack, slightly scratchy

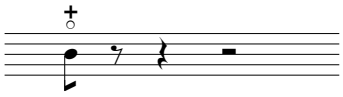
hard, "digital" cut at the beginning and the ending of a note,
stop bow on string

Trumpet + Trombone:

1. mutes:

the following mutes are required:

- Trumpet: wahwah/harmon-mute
- Trombone: wahwah/harmon-mute

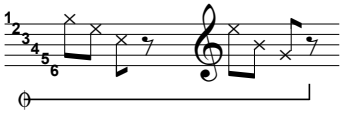


fast opening of the wahwah-mute within the rhythmical value

hard, "digital" cut at the beginning and the ending of a note,

Electric Guitar

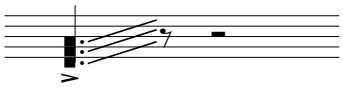
A standard 6-string (double or single-coil) electric Guitar with whammy bar, an ebow, a volume pedal and a FX-Bank including a Ringmodulator and different degrees of Distorsion and a bottleneck is required.



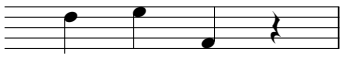
muted strings, pluck the given string with fingernail or plectr.

Piano/Sampler:

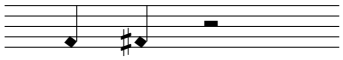
A sampler that can play the different soundfiles via a MIDI-Keyboard in different dynamics is required (e.g. Akai MPX16).



audible glissando with bottleneck on given strings, with pronounced attack of the bottleneck



normal sized note-heads: normal way of playing the piano



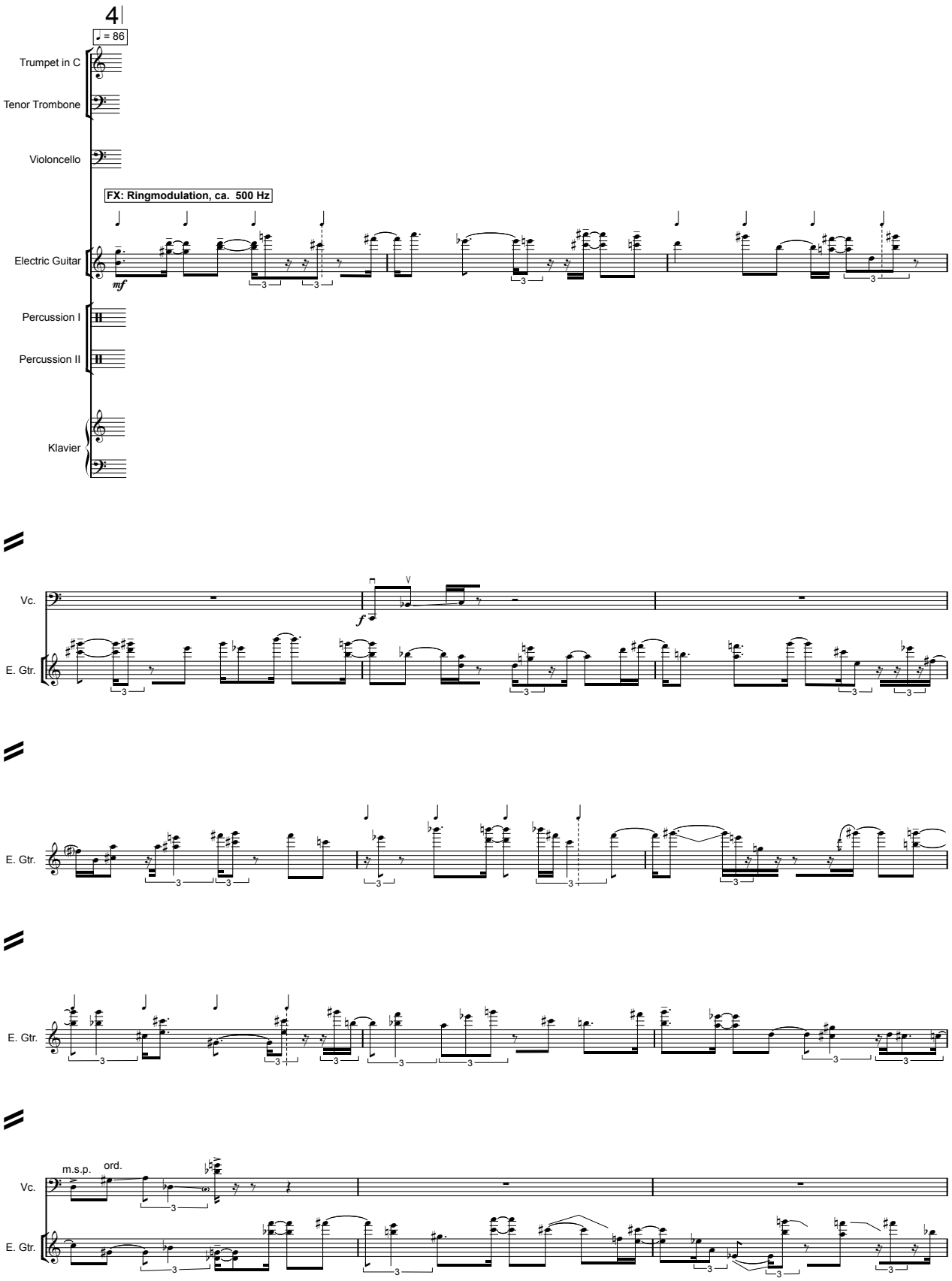
diamond-shaped noteheads: play on the MIDI-Keyboard

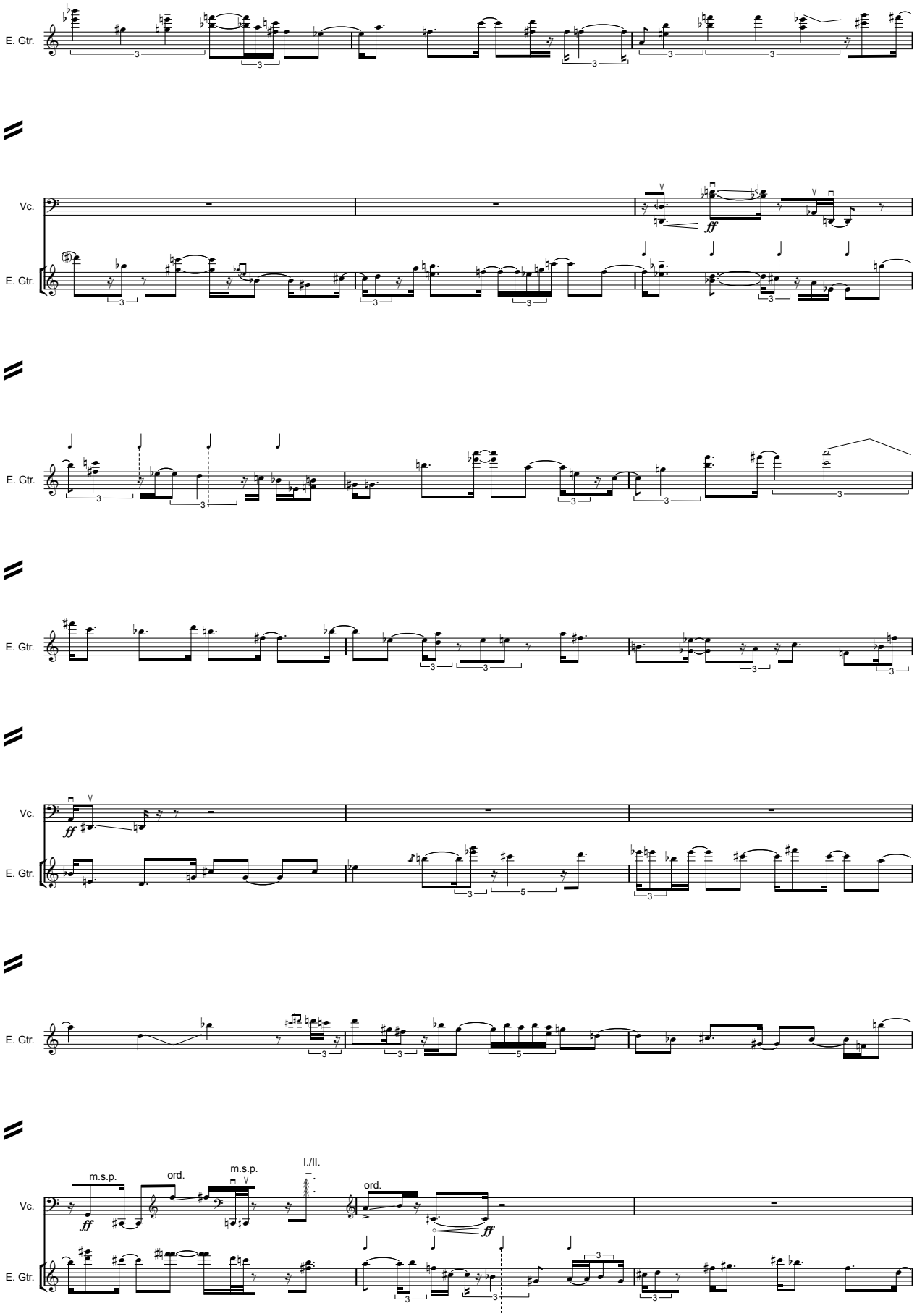
Percussion: see score

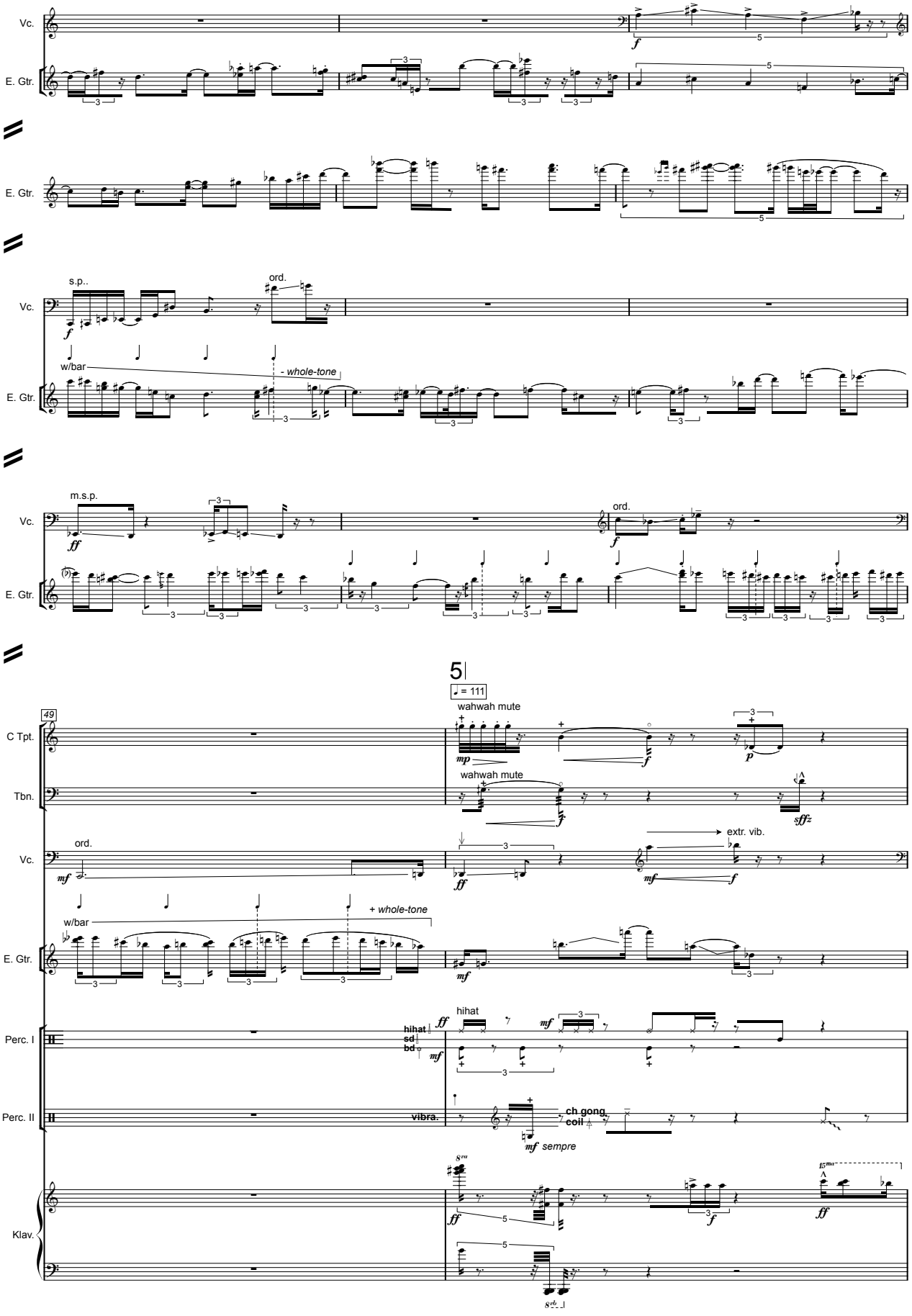
Tu m

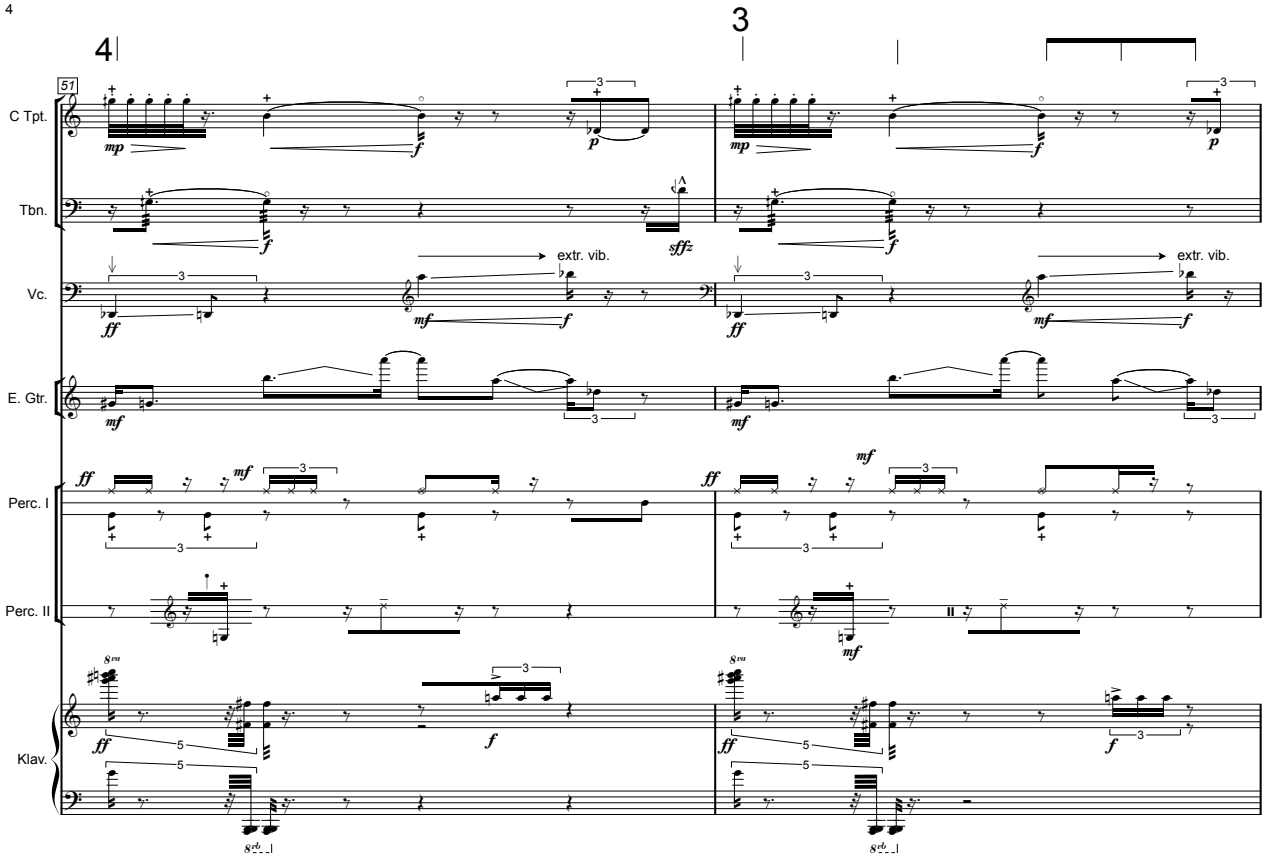
comissioned by and thankfully dedicated to ascolta

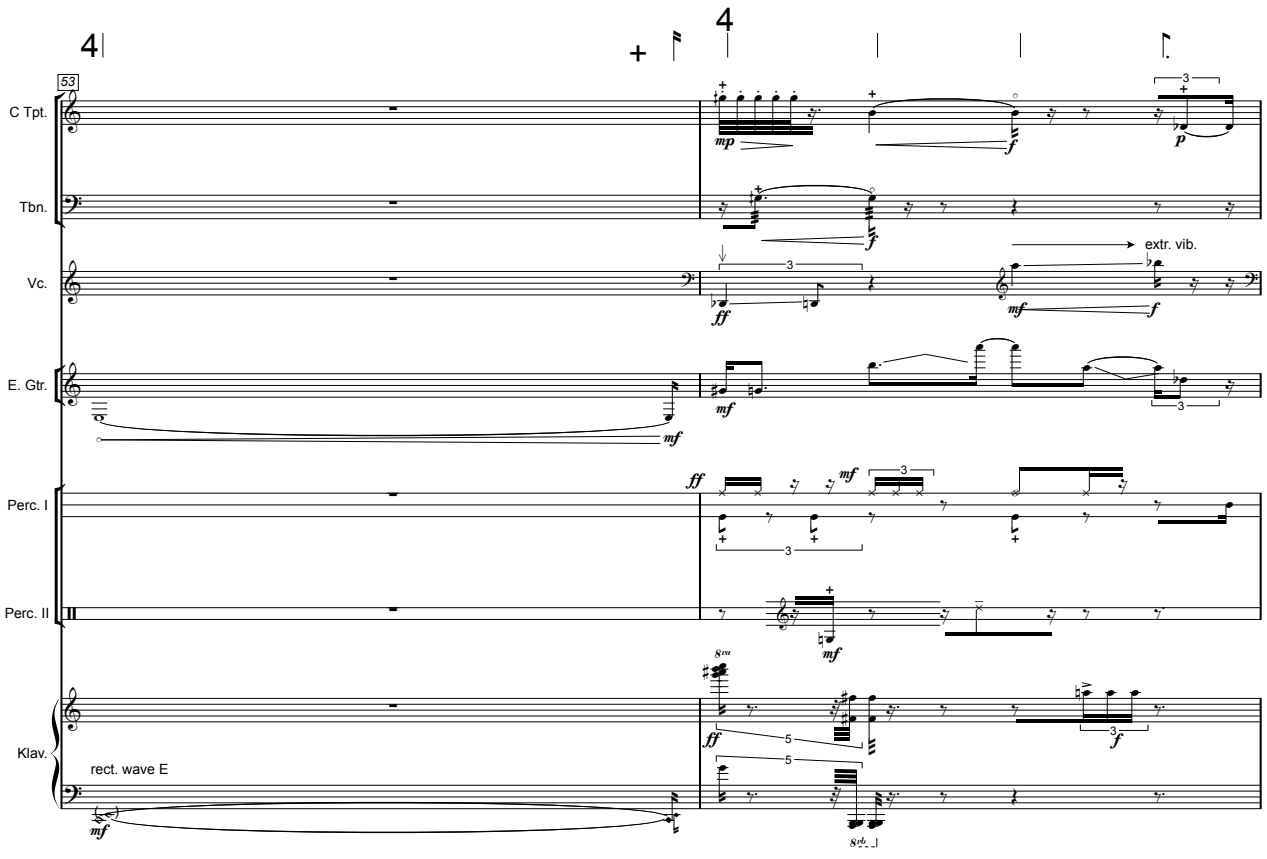
Malte Giesen, 2014

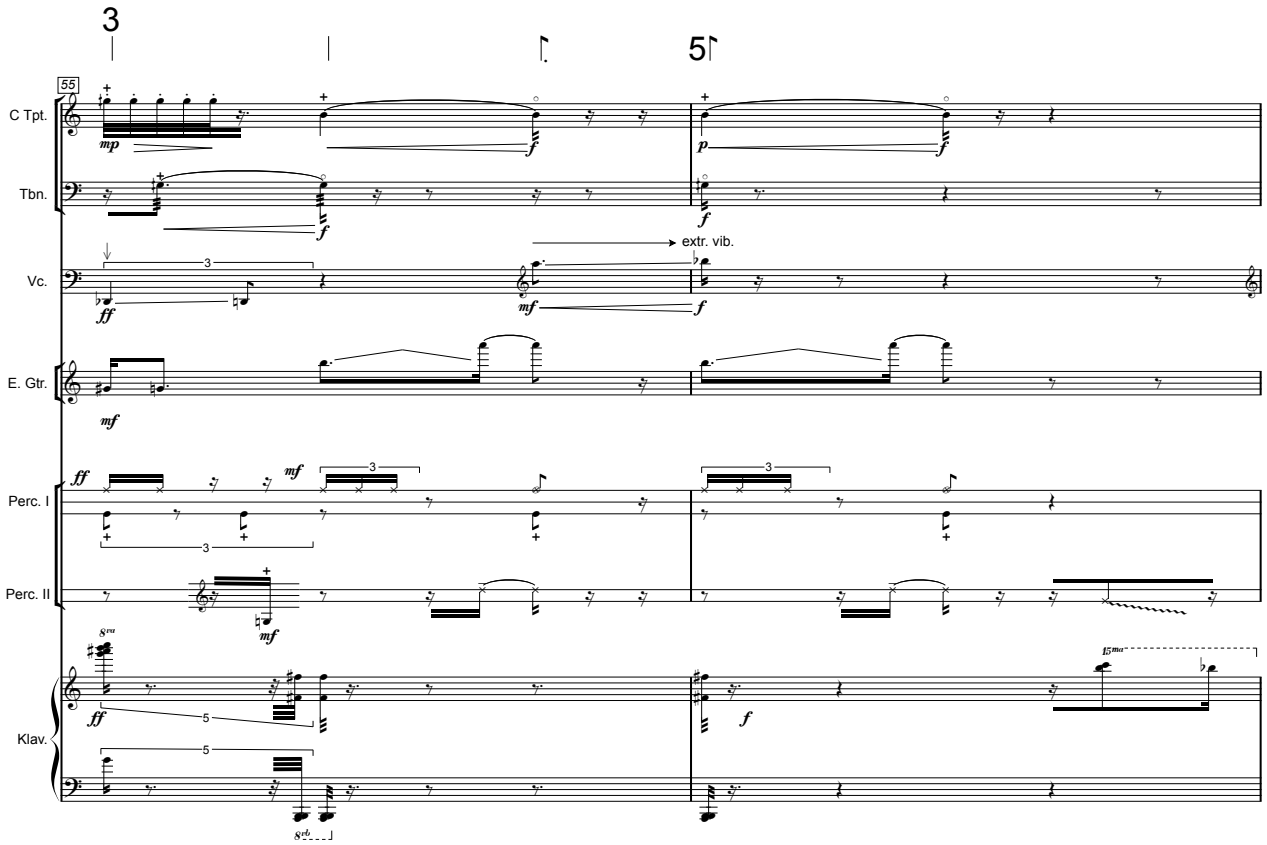


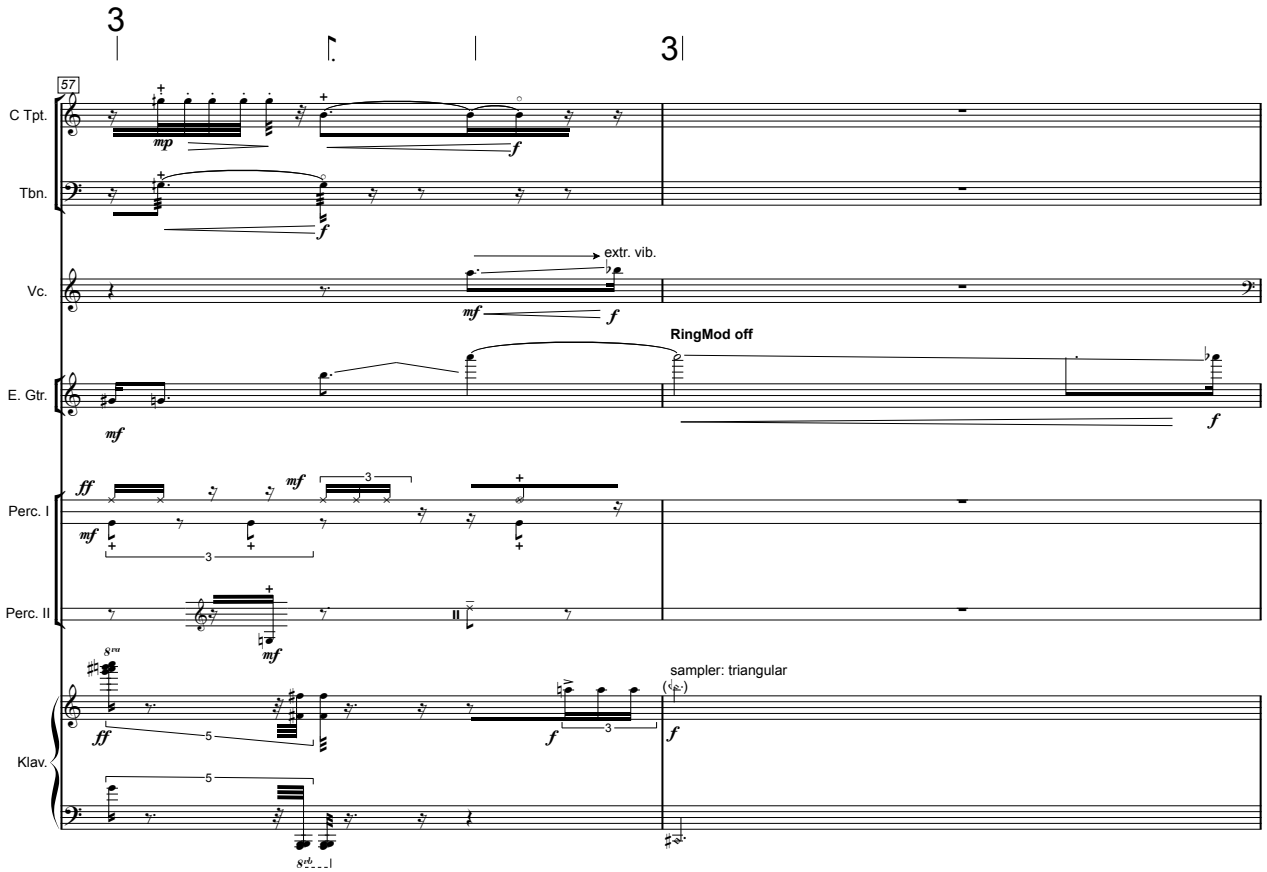

E. Gtr.
Vc.
E. Gtr.
E. Gtr.
E. Gtr.
Vc.
E. Gtr.
E. Gtr.
Vc.
E. Gtr.
ff
m.s.p.
ord.
m.s.p.
I./II.
ord.
ff

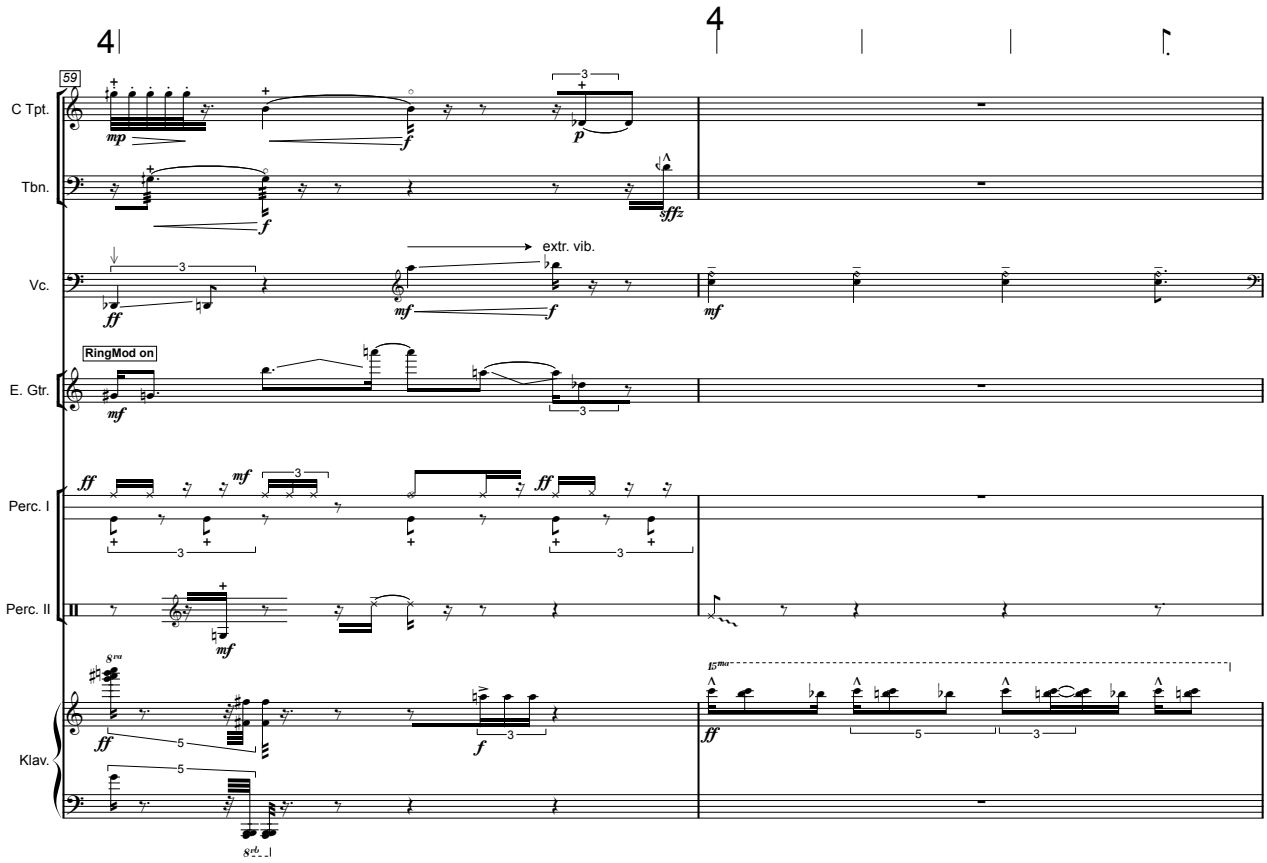

Vc.
E. Gtr.
E. Gtr.
s.p..
ord.
Vc.
w/bar
- whole-tone
E. Gtr.
m.s.p.
ord.
Vc.
E. Gtr.
5
♩ = 111
49
wahwah mute
C Tpt.
wahwah mute
Tbn.
ord.
extr. vib.
Vc.
w/bar
+ whole-tone
E. Gtr.
hihat
hihat
sd
bd
Perc. I
vibra.
ch. gong
coil
Perc. II
mf sempre
Klav.

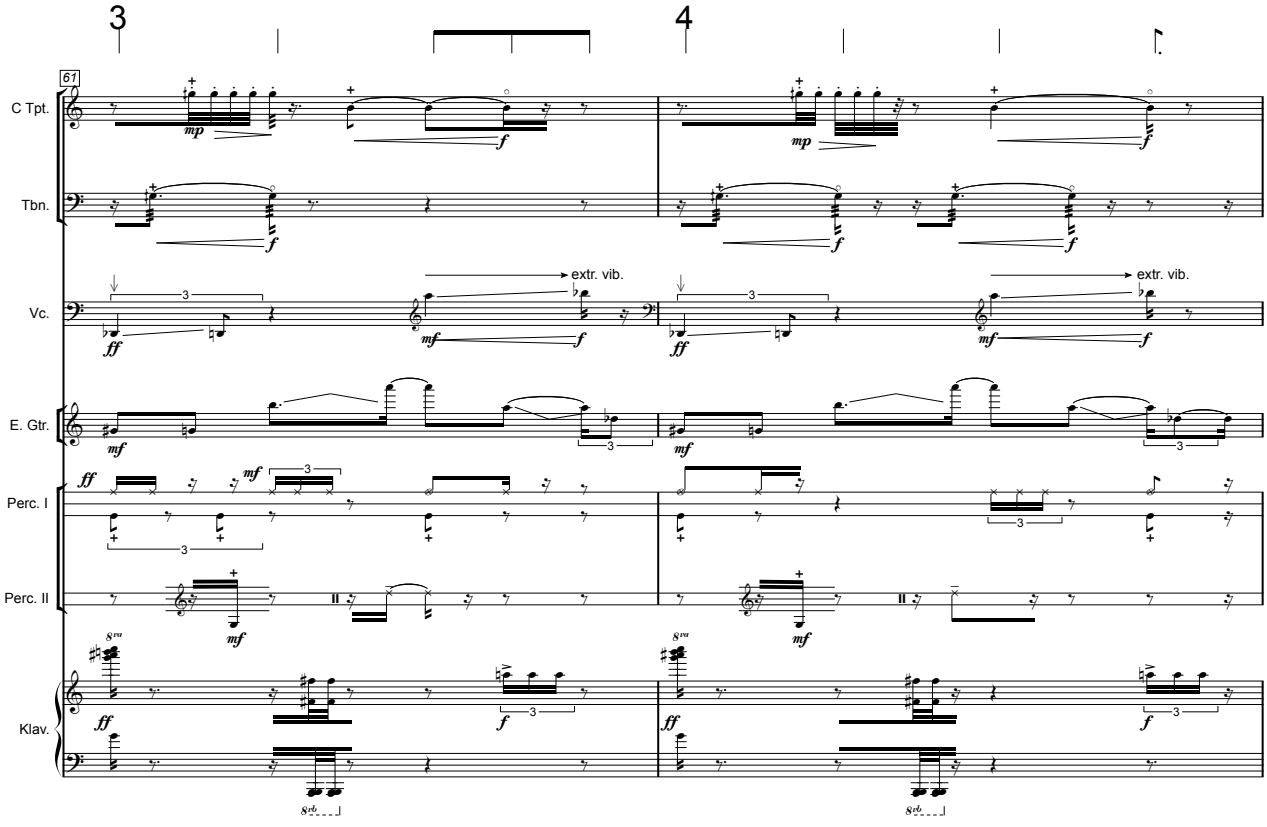

4
3
51
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
extr. vib.

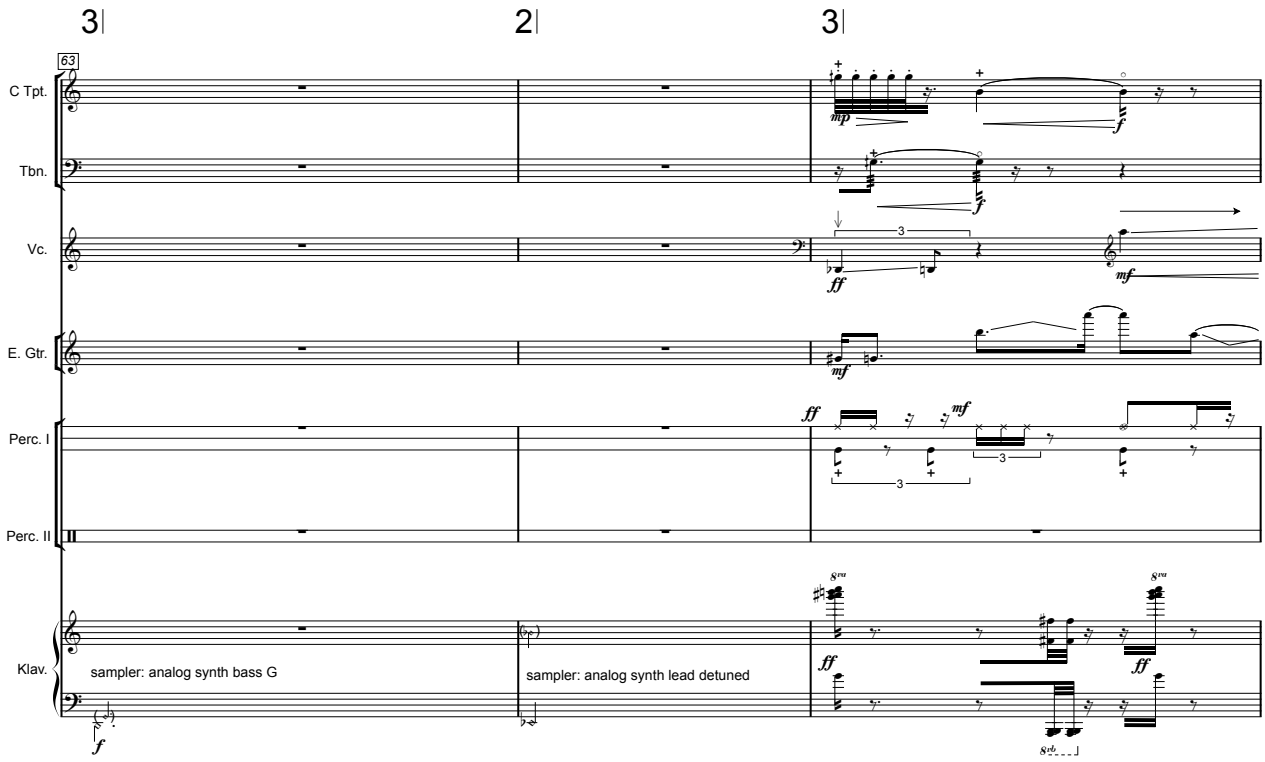

4
4
53
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
rect. wave E

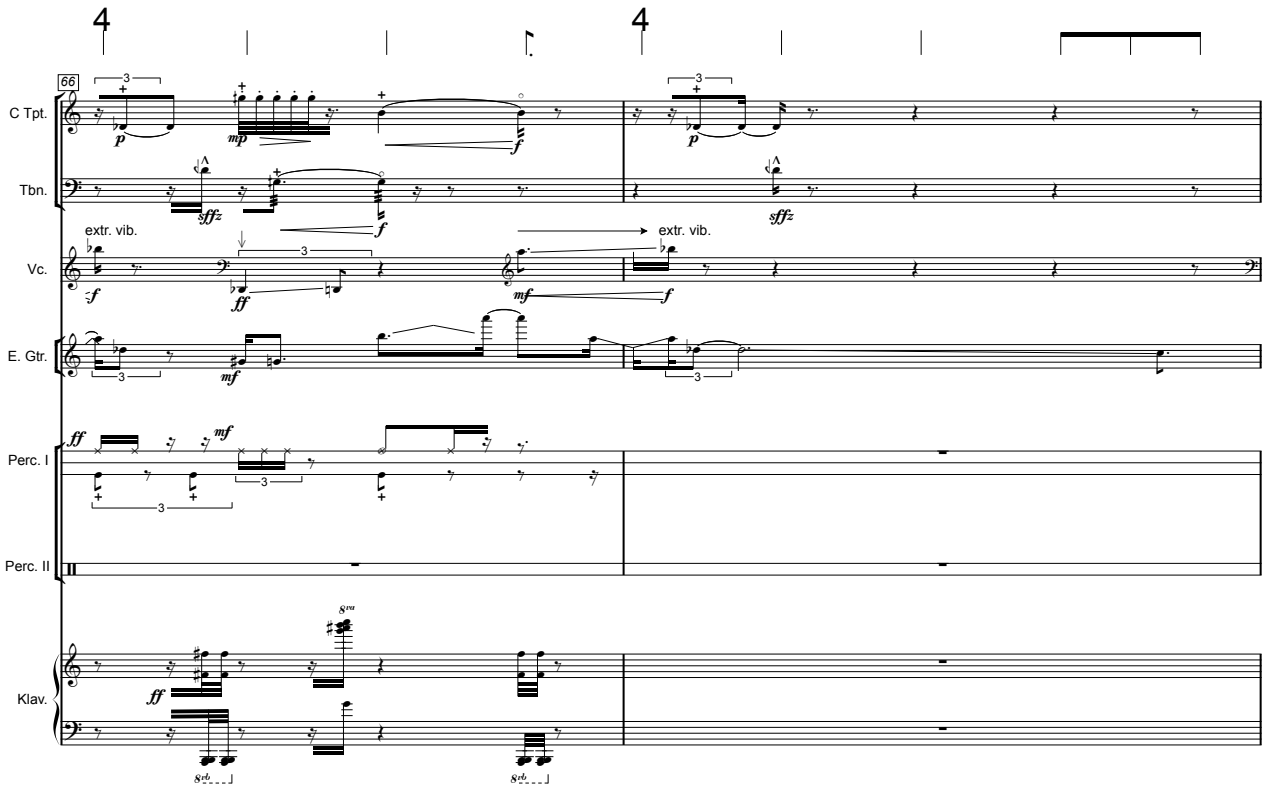

3
5
55
C Tpt.
Tbn.
Vc.
extr. vib.
E. Gtr.
Perc. I
Perc. II
Klav.

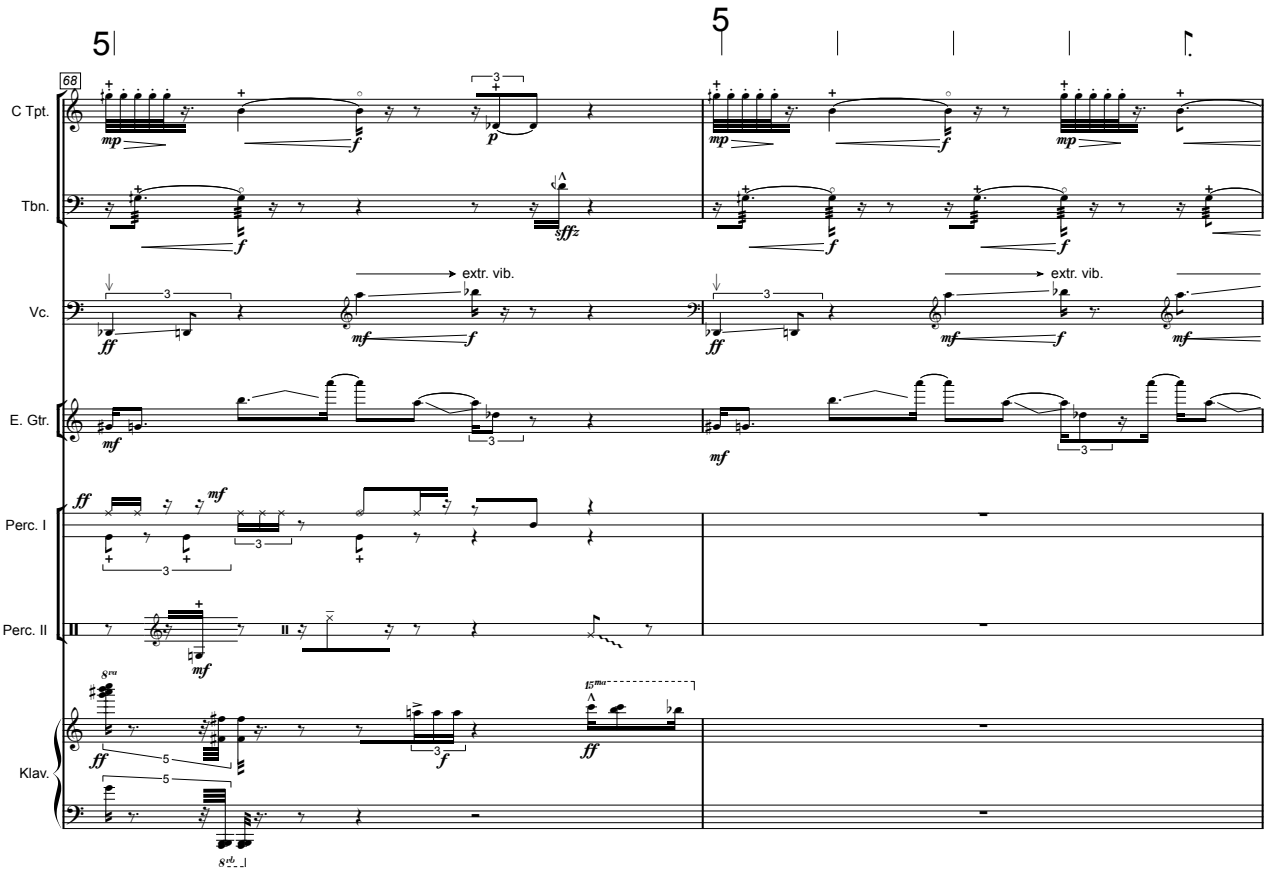

3
3
57
C Tpt.
Tbn.
Vc.
extr. vib.
RingMod off
E. Gtr.
Perc. I
Perc. II
sampler: triangular
Klav.

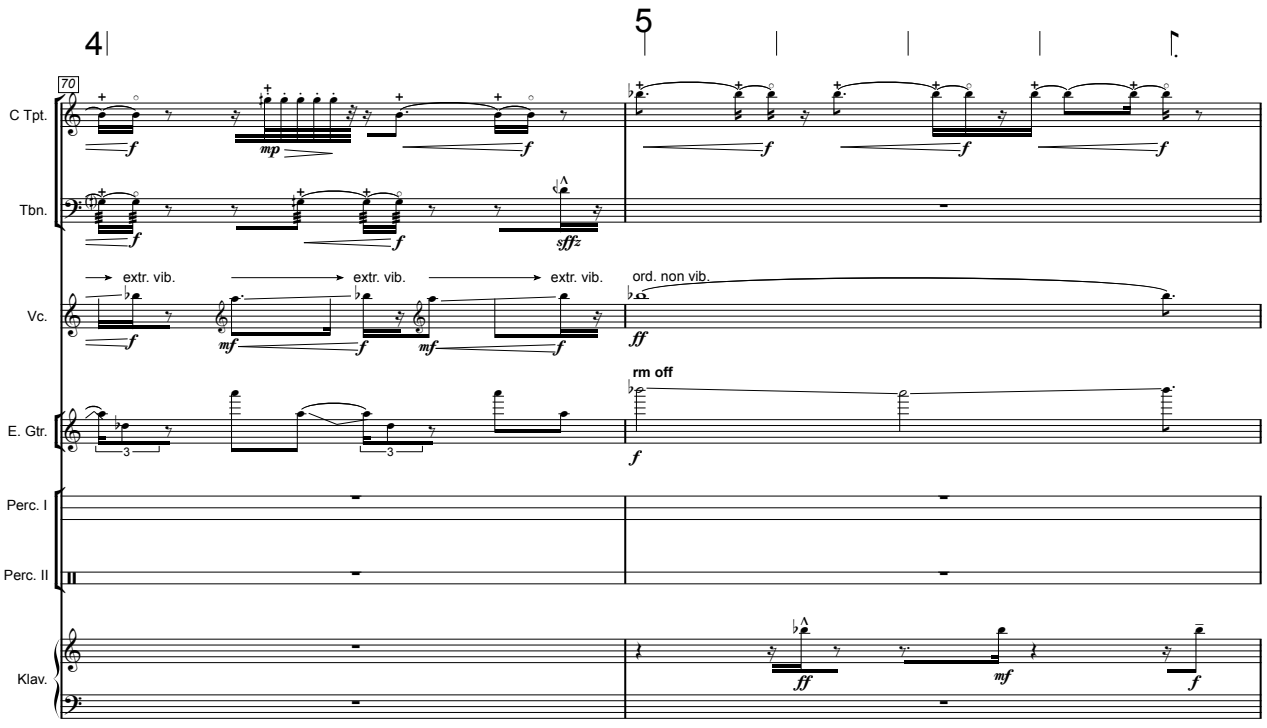

4
4
59
C Tpt.
Tbn.
Vc.
extr. vib.
RingMod on
E. Gtr.
Perc. I
Perc. II
Klav.

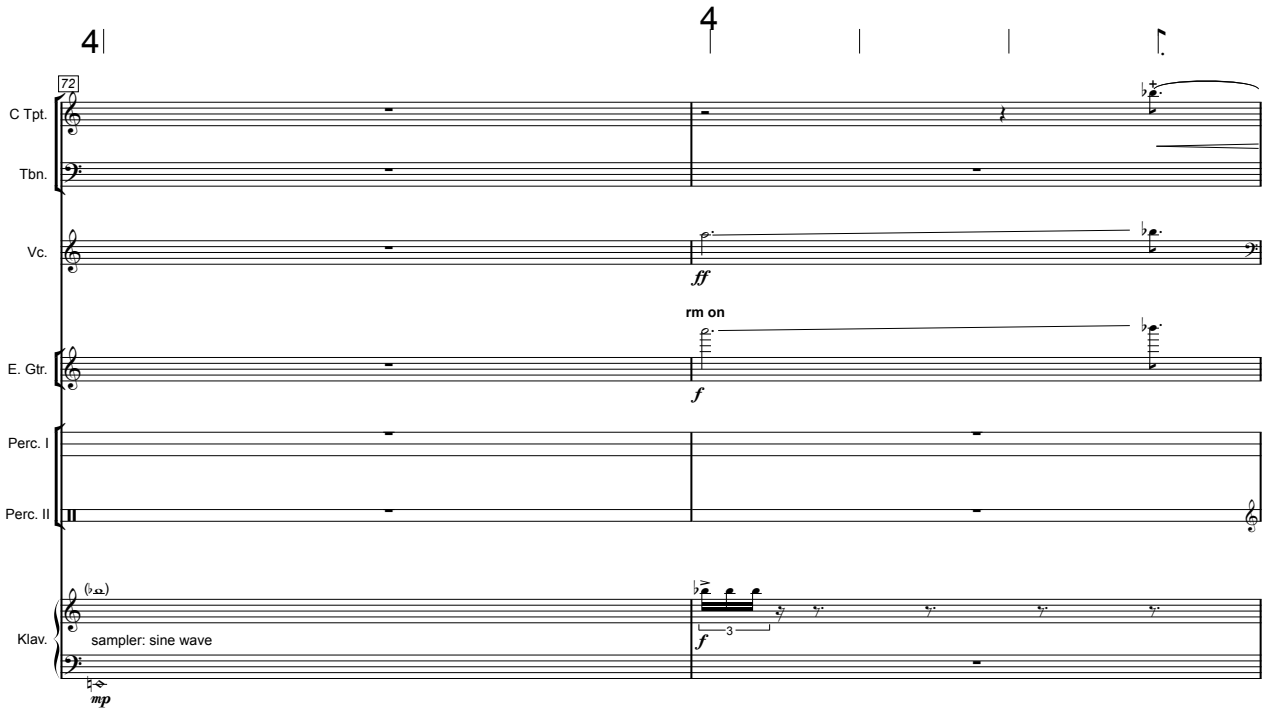

3
4
61
C Tpt.
Tbn.
Vc.
extr. vib.
E. Gtr.
Perc. I
Perc. II
Klav.

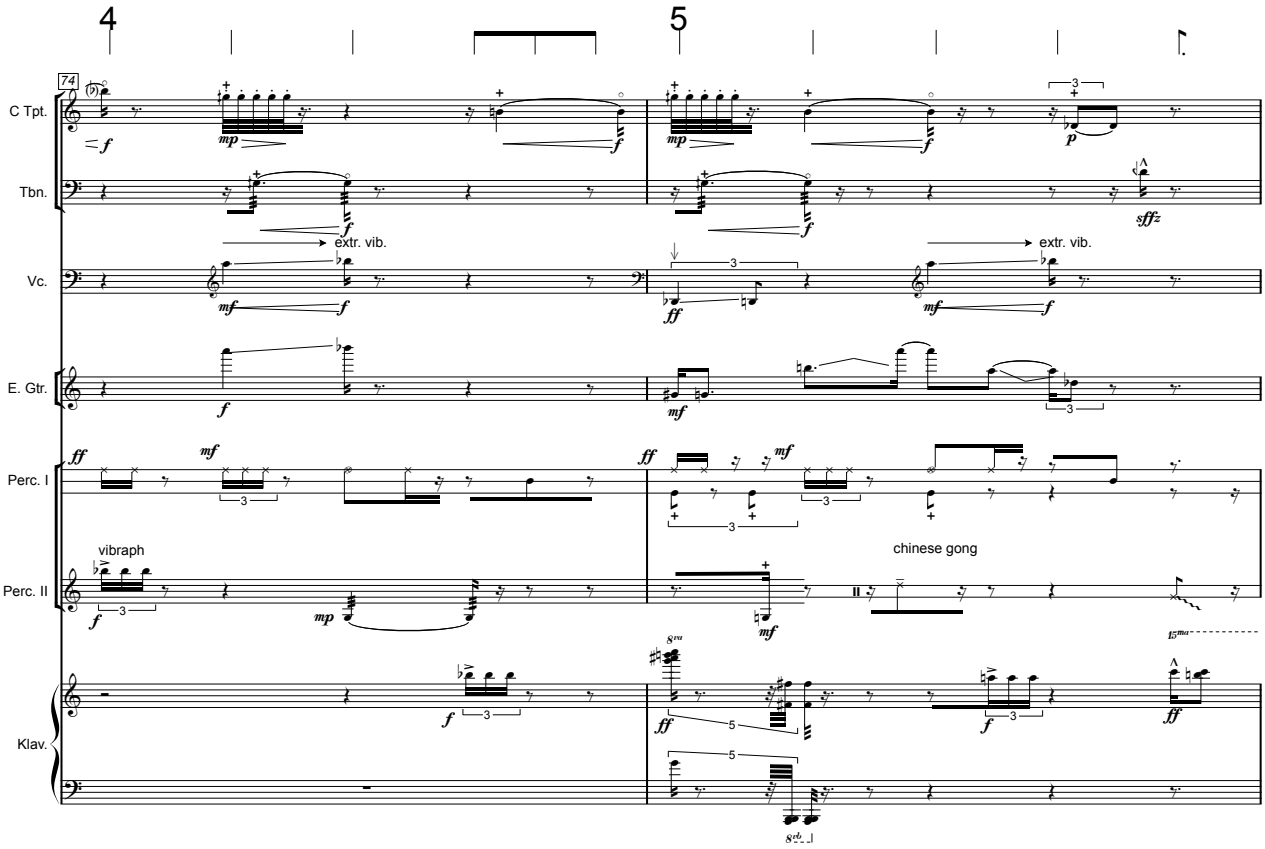

3
2
3
63
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
sampler: analog synth bass G
sampler: analog synth lead detuned

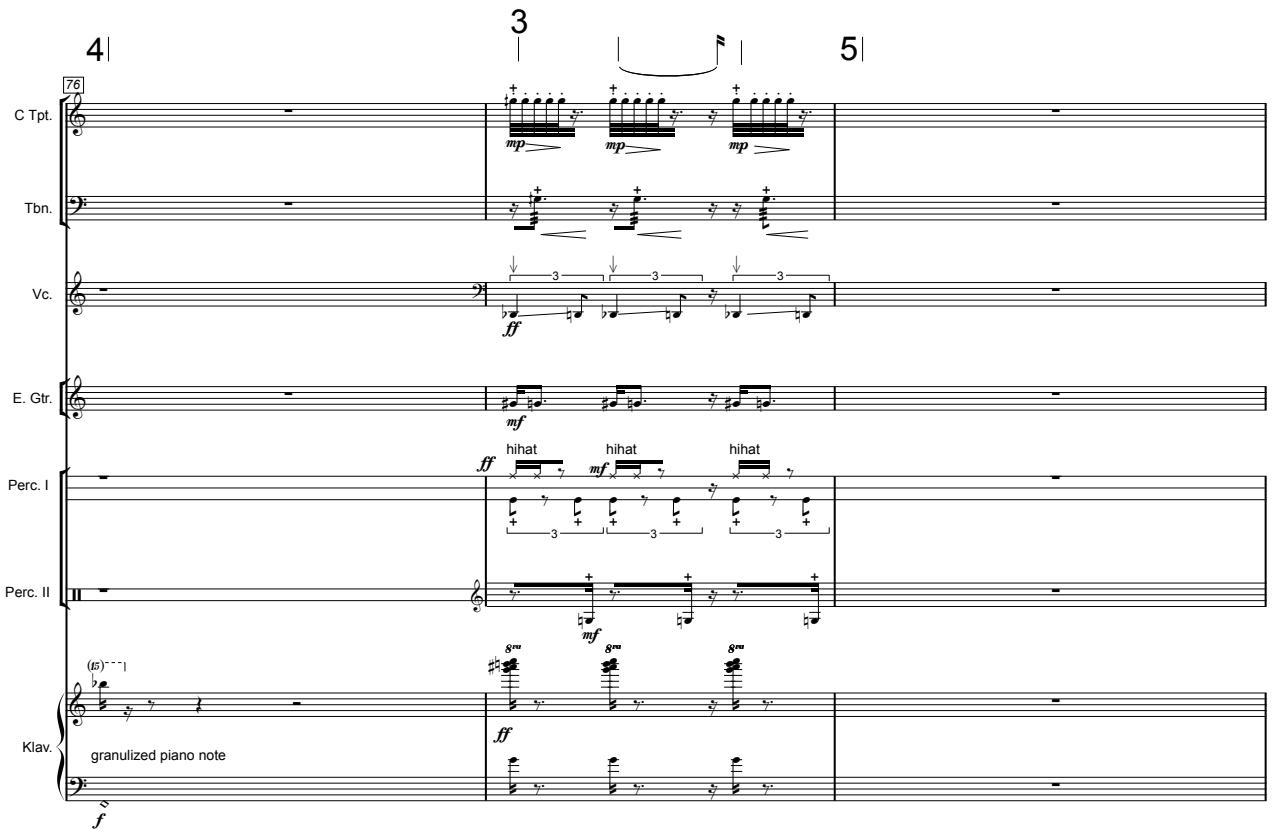

4
4
66
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
extr. vib.

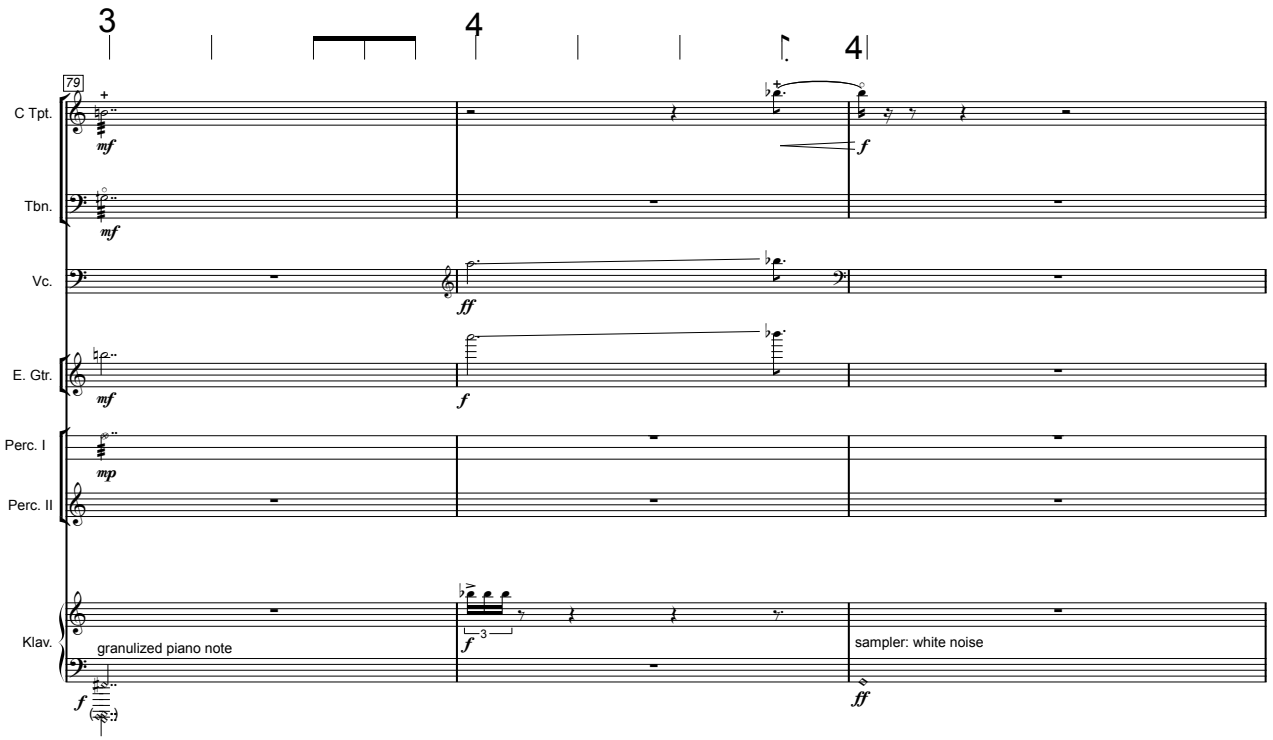

5
5
68
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
extr. vib.

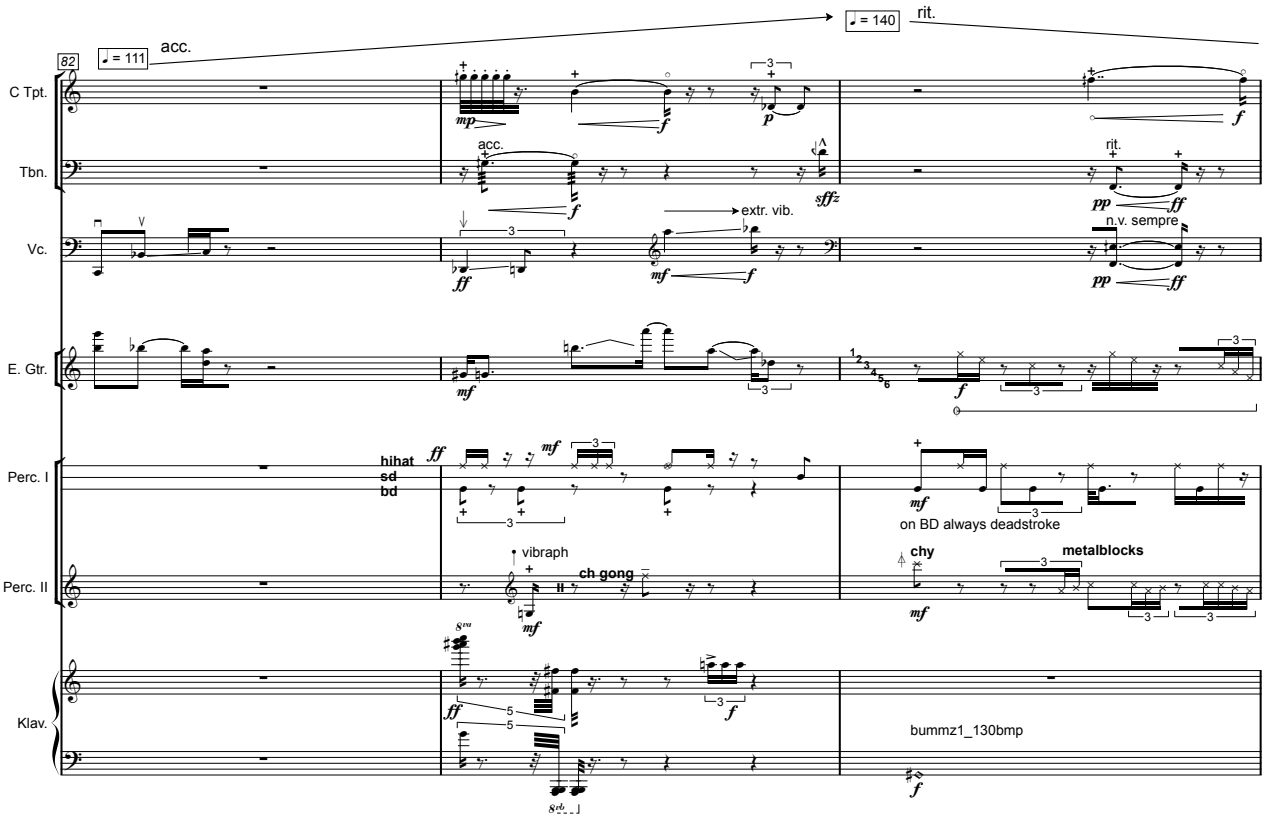

4
5
70
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
extr. vib.
extr. vib.
ord. non vib.
rm off

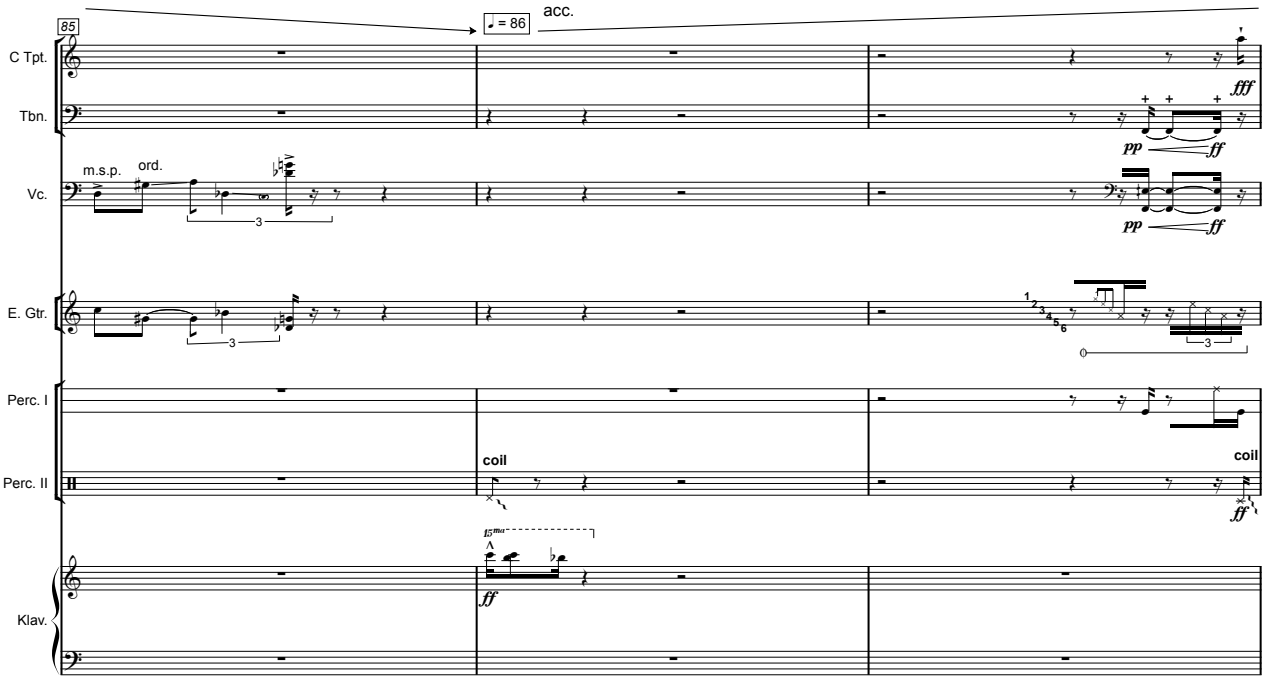

4
4
72
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
ff
rm on
f
sampler: sine wave
mp
f
3

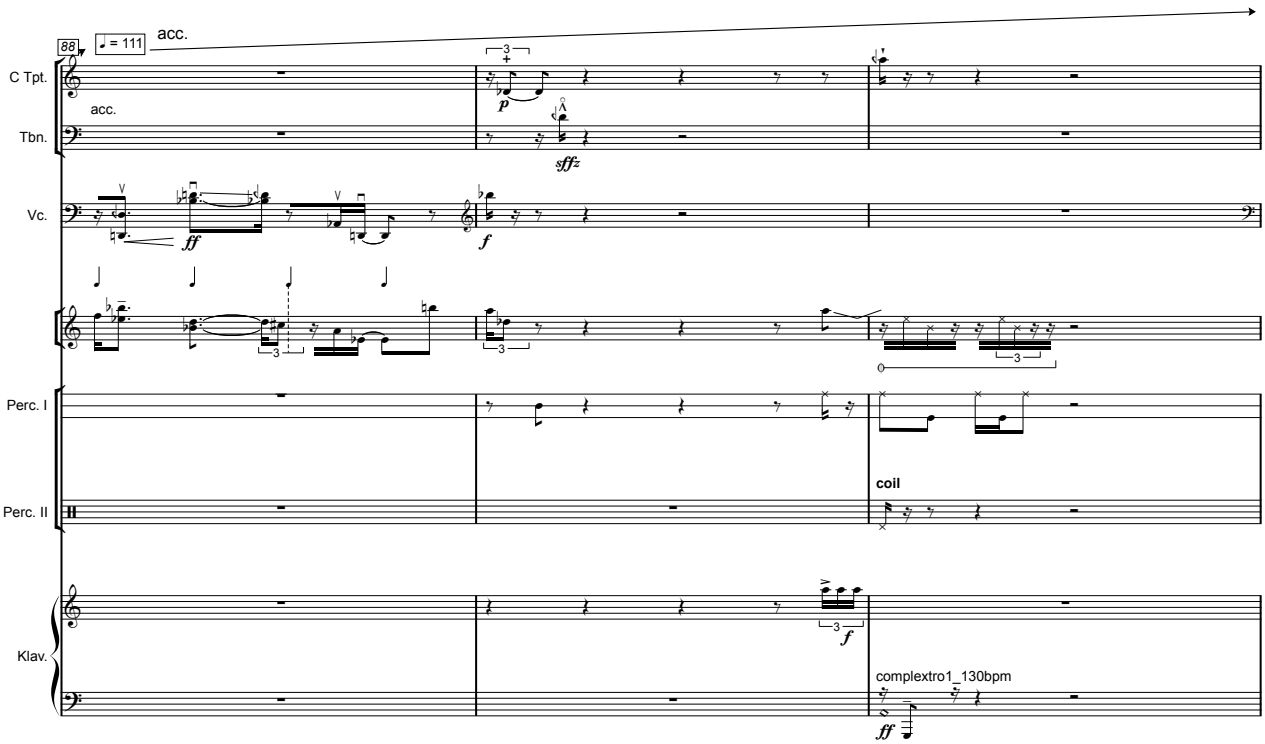

4
5
74
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
extr. vib.
extr. vib.
vibraph
chinese gong
sffz
mp
mf
ff
f
p
3
5

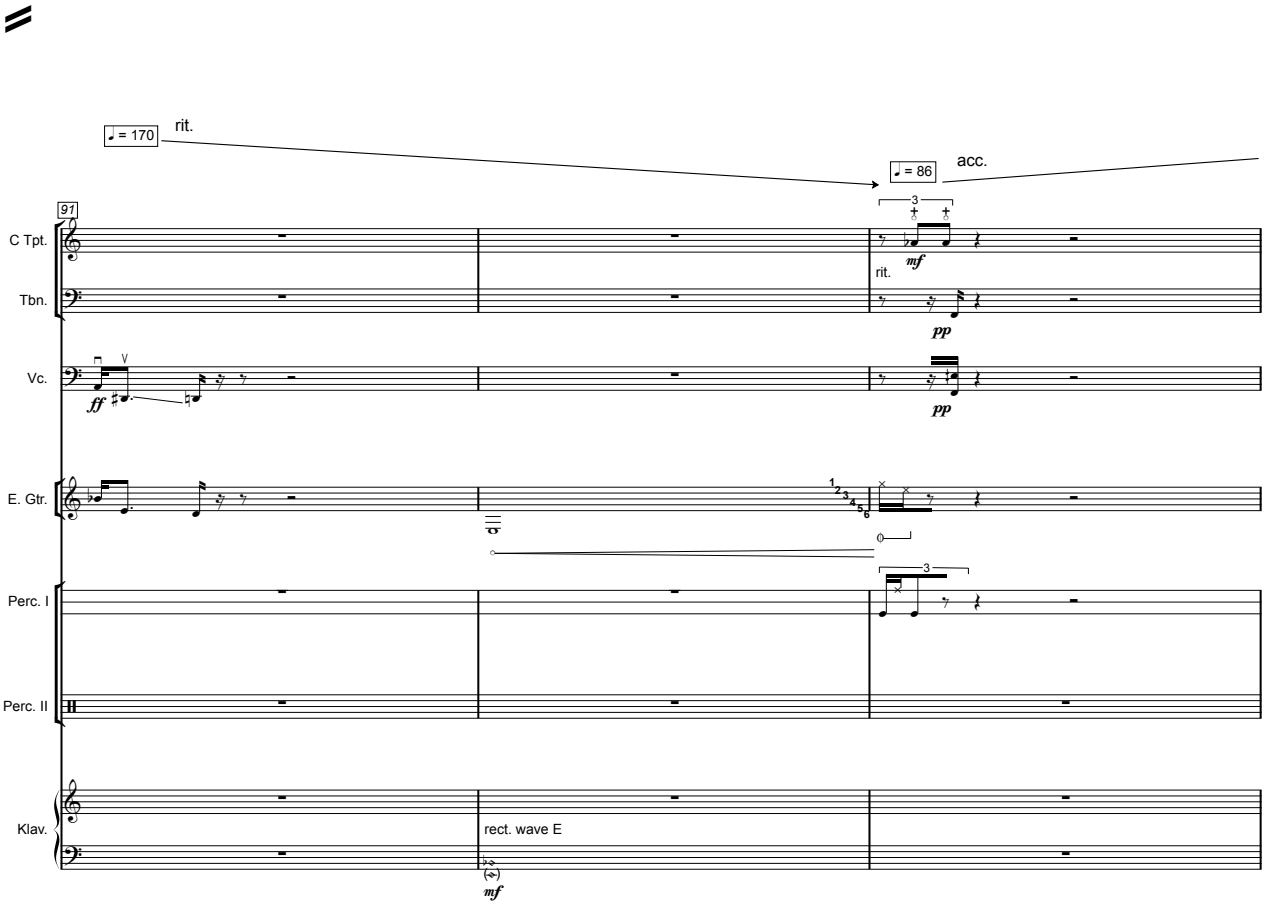

4
3
5
76
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
hihat
hihat
hihat
granulized piano note

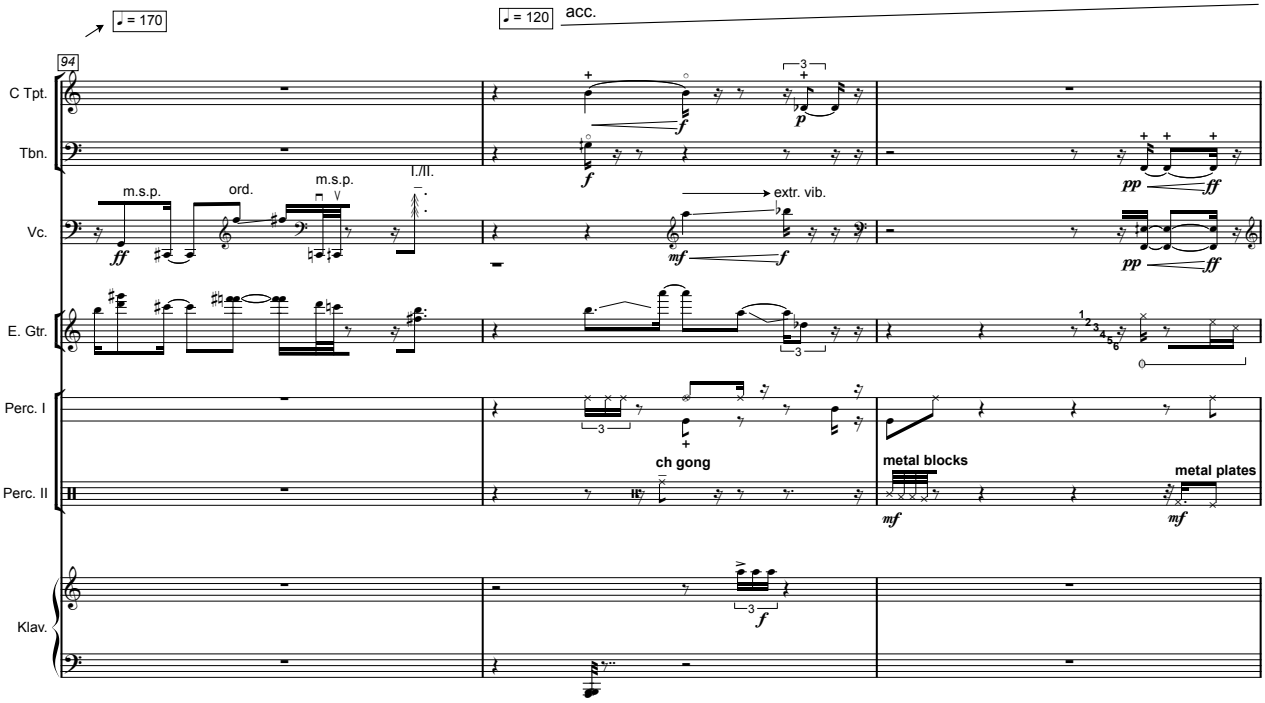

3
4
4
79
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
granulized piano note
sampler: white noise

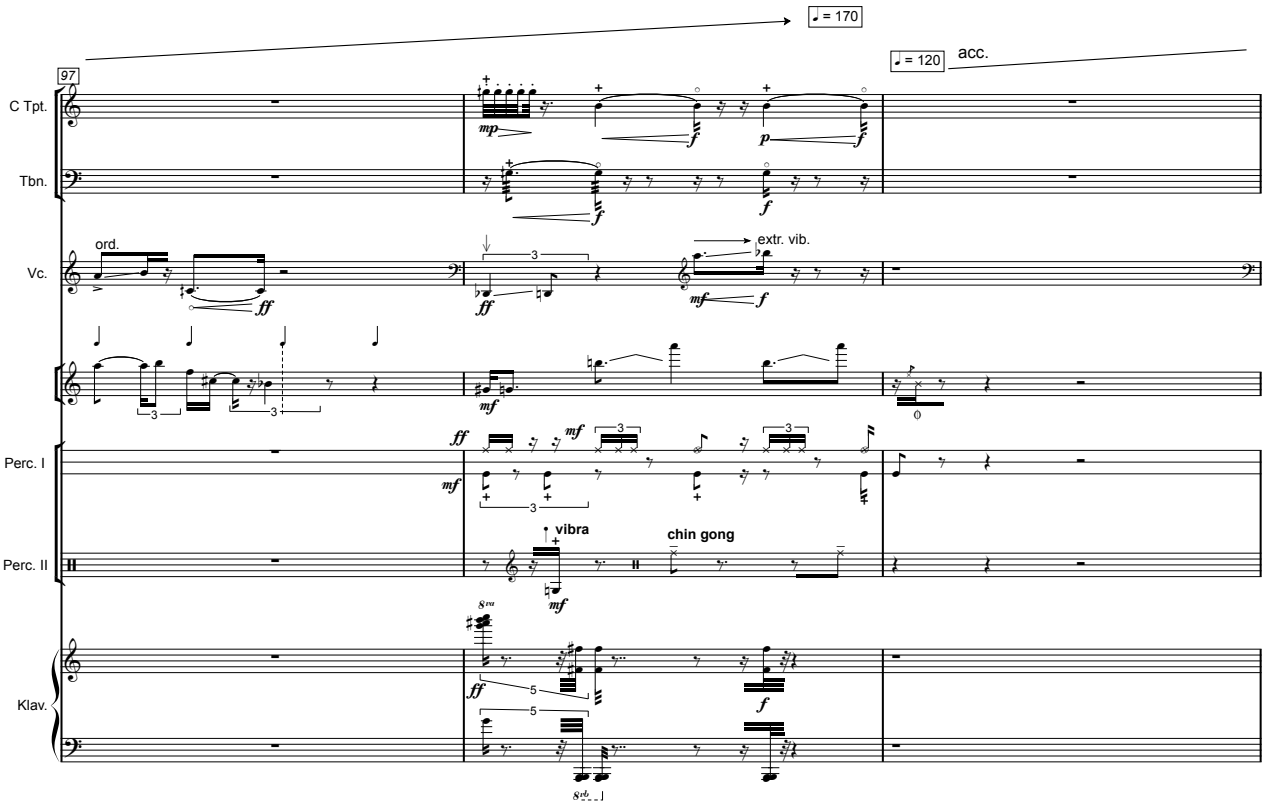

82
♩ = 111
acc.
♩ = 140
rit.
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
hihat
sd
bd
vibraph
ch gong
extr. vib.
n.v. sempre
on BD always deadstroke
chy
metalblocks
bummz1_130bmp

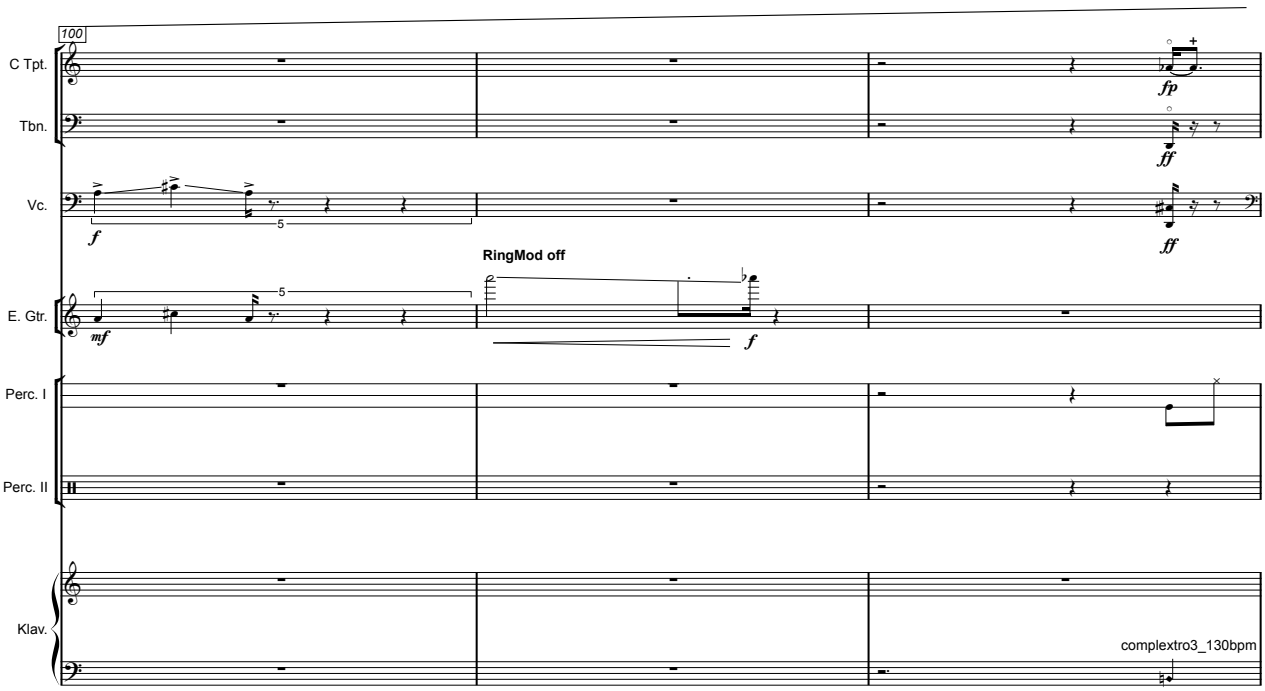

85
♩ = 86
acc.
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
m.s.p.
ord.
coil

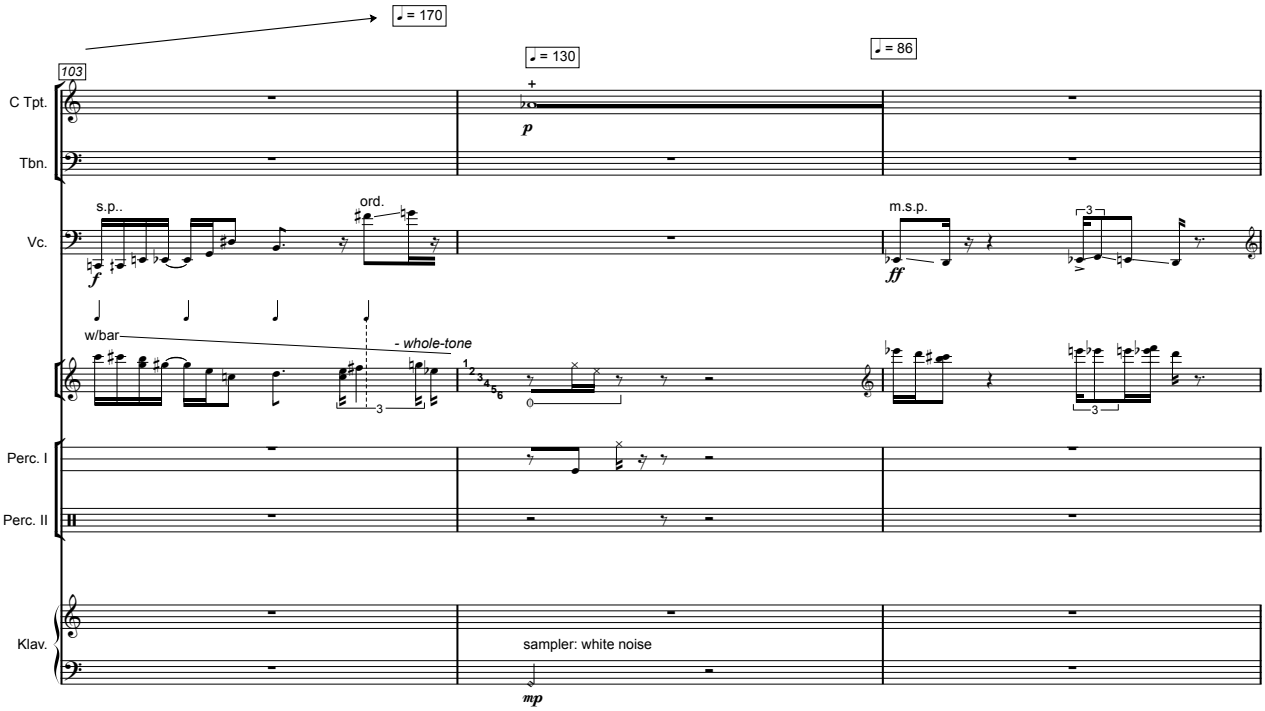

88
♩ = 111
acc.
C Tpt.
acc.
Tbn.
Vc.
Perc. I
Perc. II
coil
Klav.
complextro1_130bpm

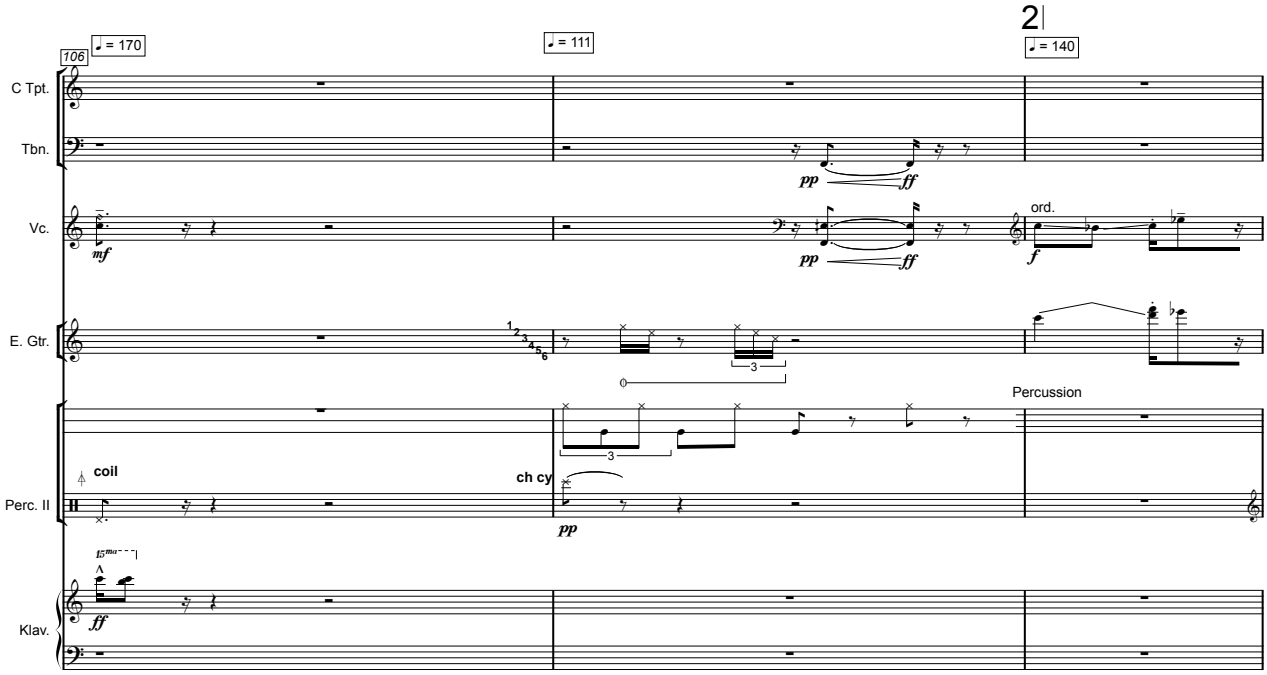

♩ = 170
rit.
♩ = 86
acc.
91
C Tpt.
rit.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
rect. wave E

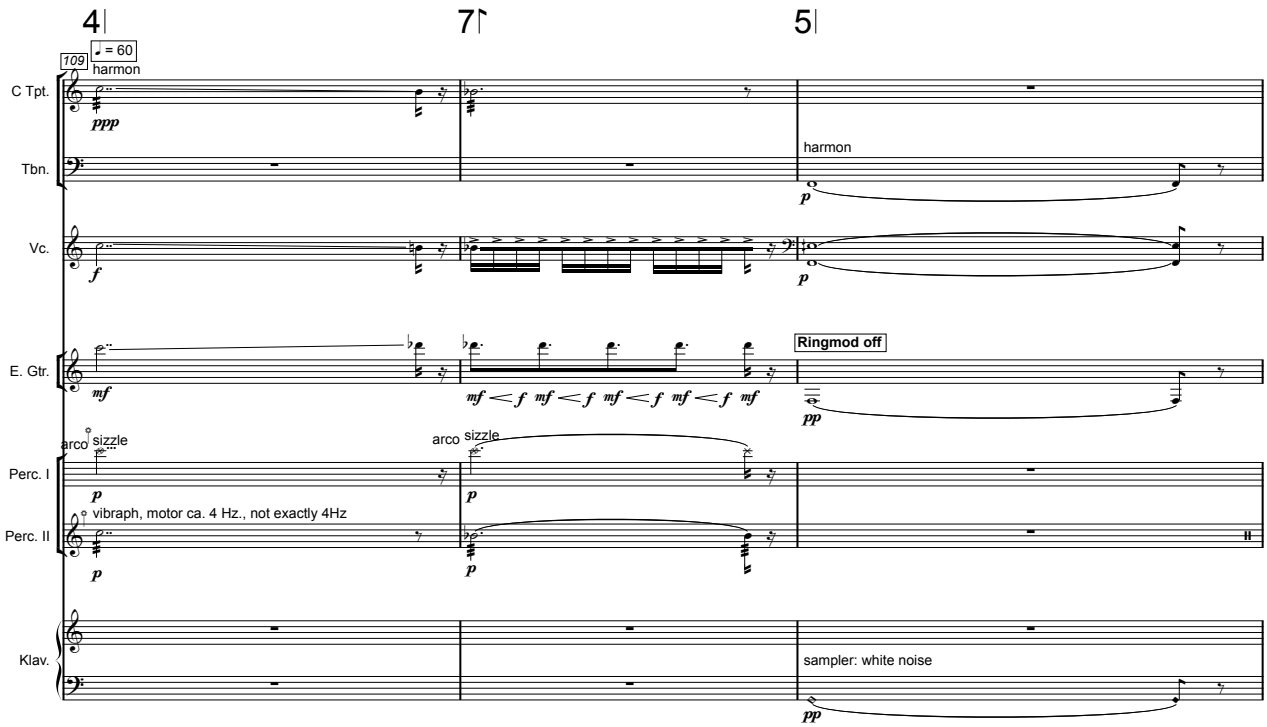

♩ = 170
♩ = 120
acc.
94
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
m.s.p.
ord.
m.s.p.
I./II.
extr. vib.
ch gong
metal blocks
metal plates

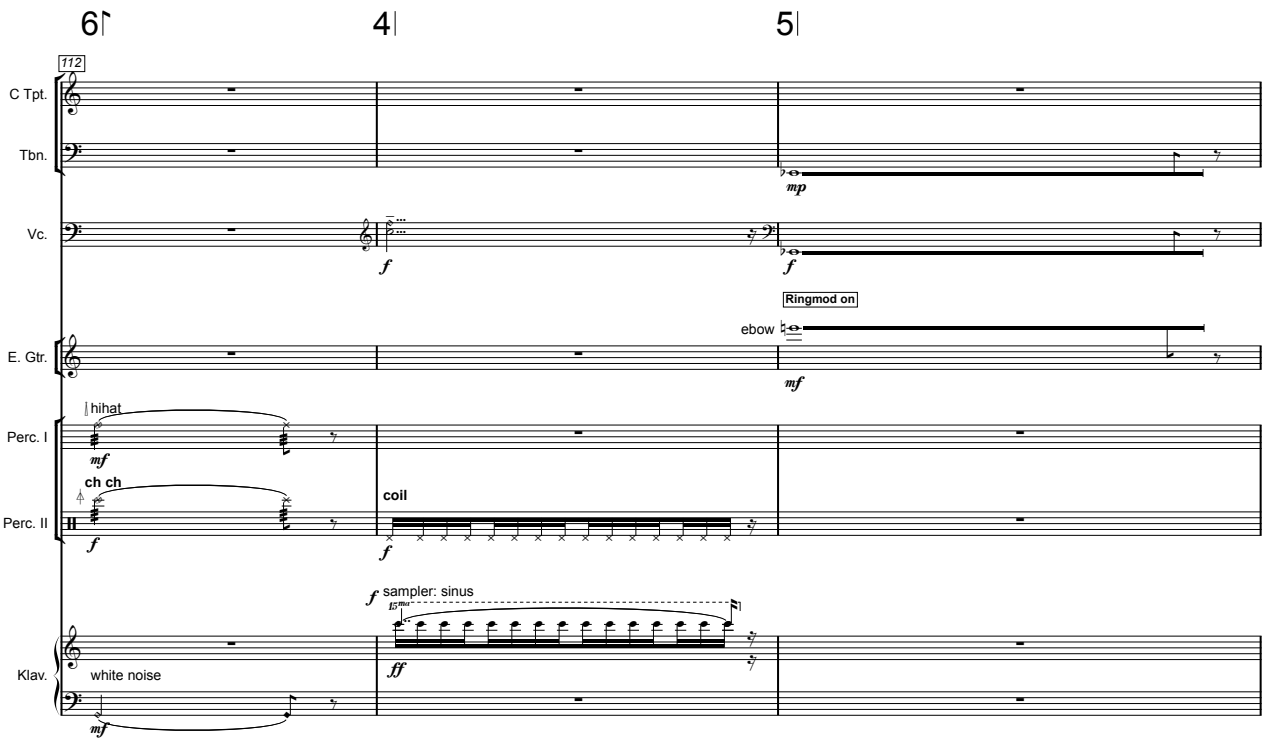

♩ = 170
♩ = 120
acc.
97
C Tpt.
Tbn.
Vc.
Perc. I
Perc. II
Klav.
ord.
extr. vib.
vibra
chin gong

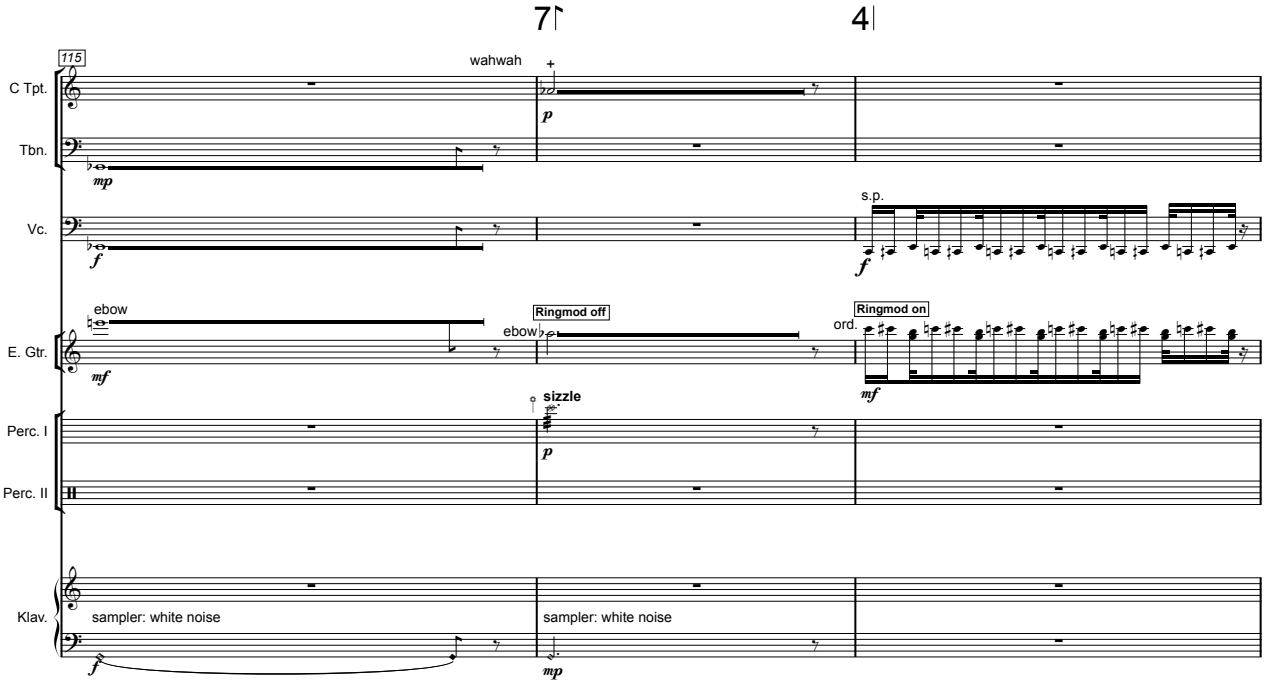

100
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
RingMod off
complextro3_130bpm

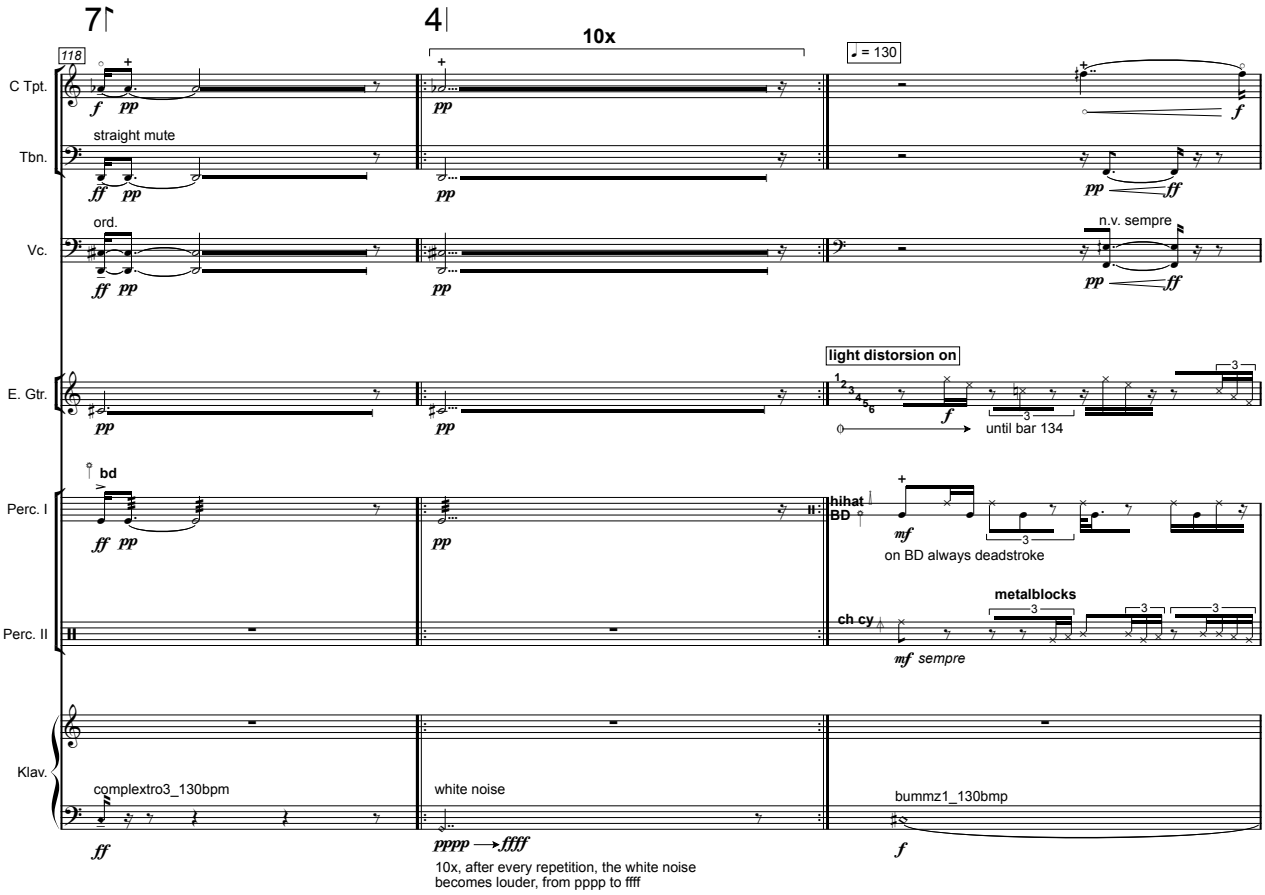

♩ = 170
♩ = 130
♩ = 86
103
C Tpt.
Tbn.
Vc.
Perc. I
Perc. II
Klav.
s.p..
ord.
m.s.p.
w/bar
- whole-tone
sampler: white noise

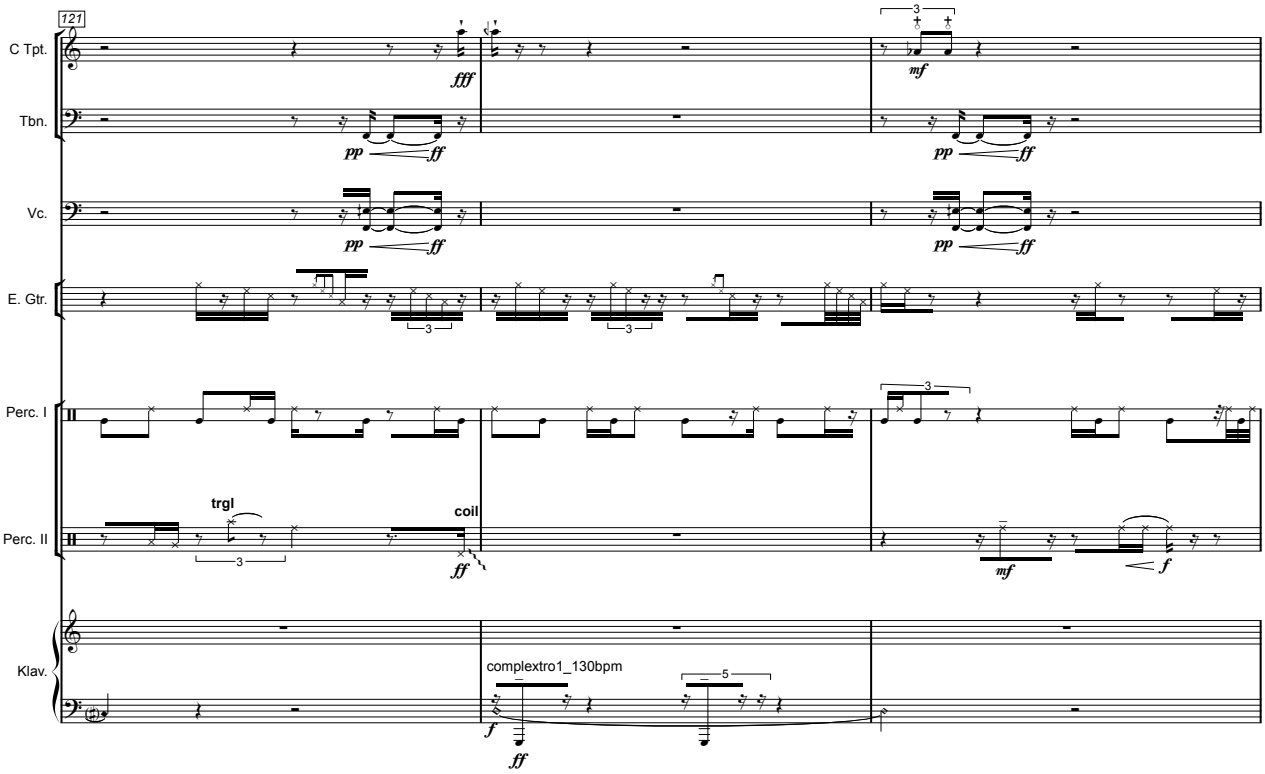

2
106
♩ = 170
♩ = 111
♩ = 140
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. II
Klav.
pp
ff
mf
ord.
f
Percussion
coil
ch cy
15ma

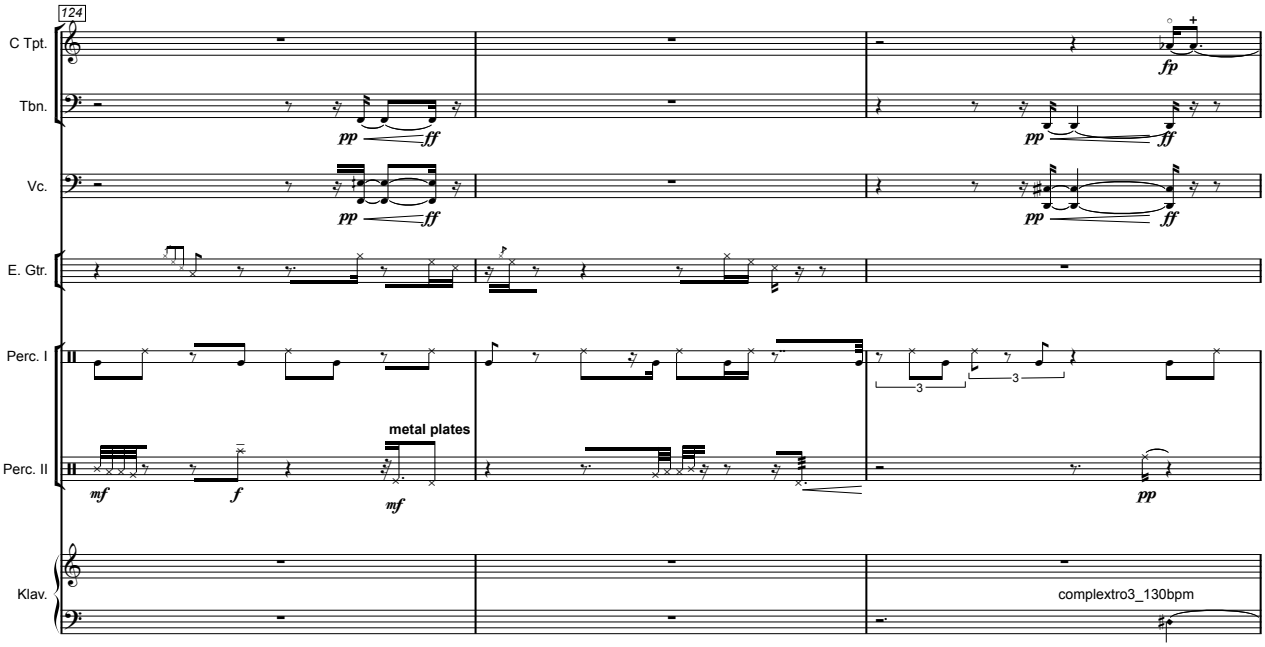

4
7
5
109
♩ = 60
harmon
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
ppp
p
f
mf
harmon
Ringmod off
arco
sizzle
vibraph, motor ca. 4 Hz., not exactly 4Hz
sampler: white noise

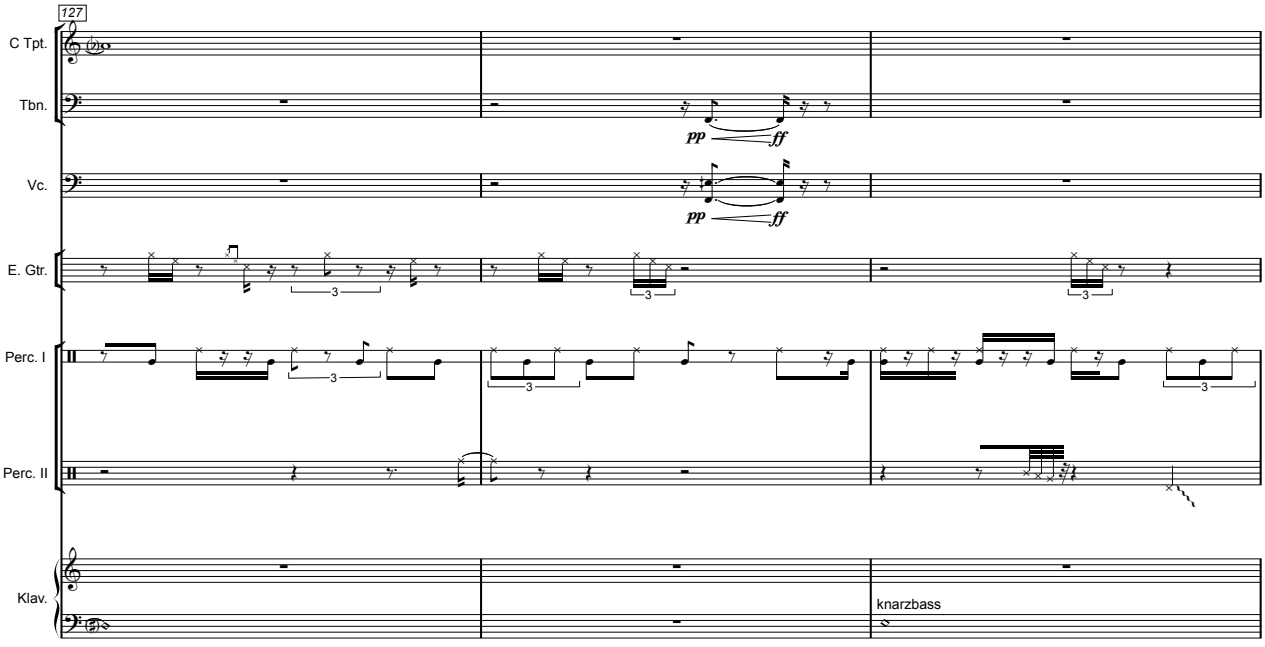

6
4
5
112
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
mp
f
Ringmod on
ebow
mf
hihat
ch ch
coil
sampler: sinus
15ma
ff
white noise

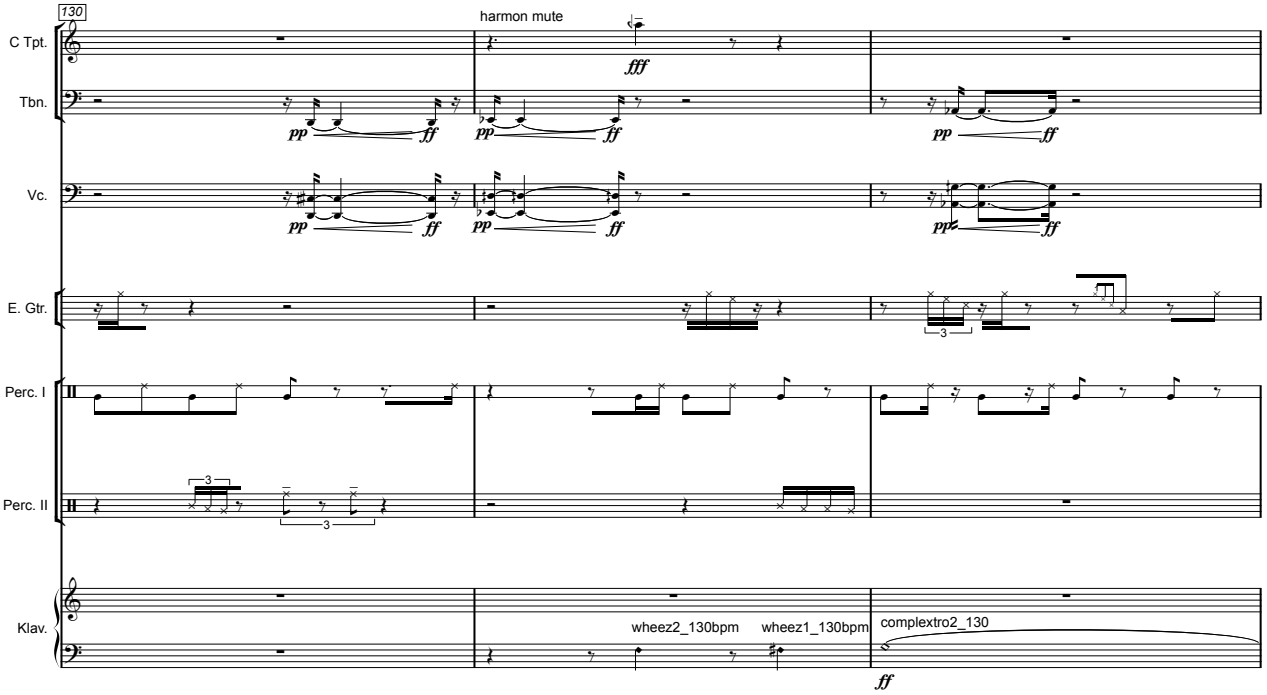

7
4
115
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
wahwah
p
mp
f
s.p.
ebow
Ringmod off
Ringmod on
ord.
mf
sizzle
sampler: white noise

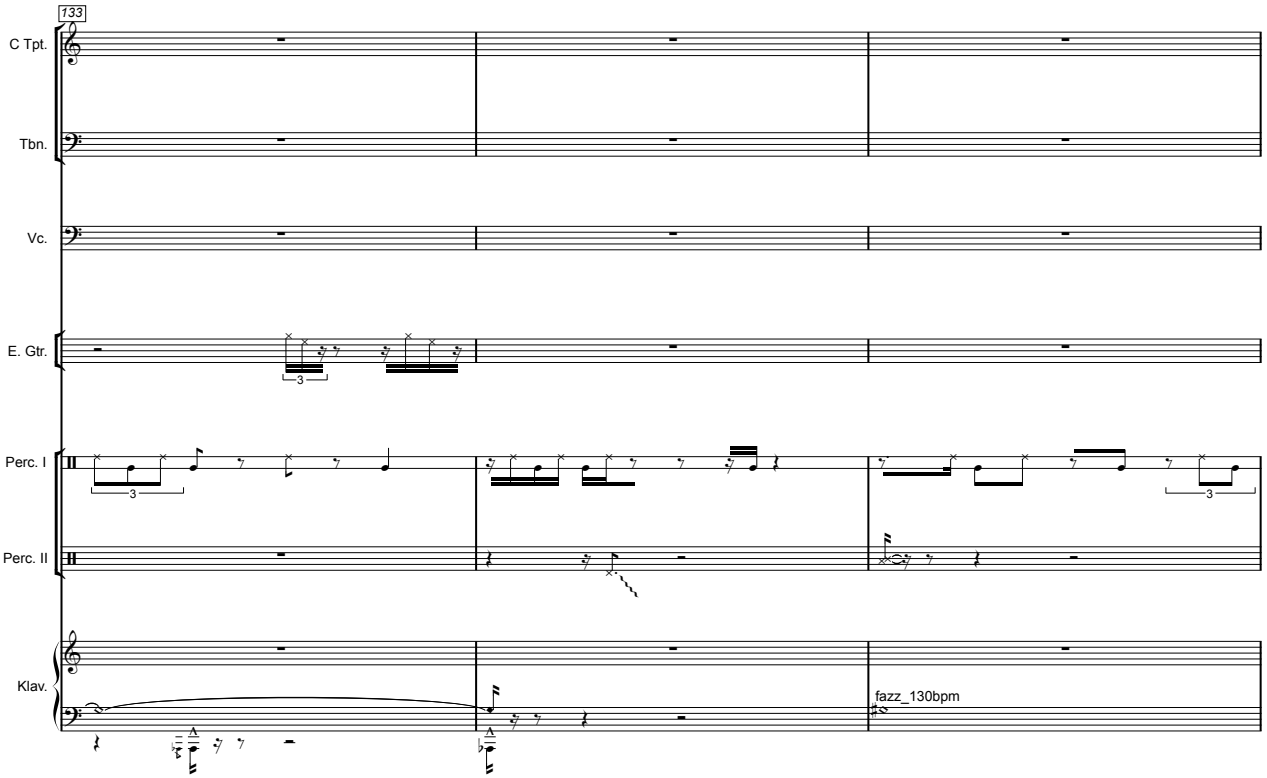

7
4
10x
118
♩ = 130
C Tpt.
Tbn.
straight mute
Vc.
ord.
n.v. sempre
E. Gtr.
light distorsion on
until bar 134
Perc. I
bd
hihat
BD
on BD always deadstroke
Perc. II
metalblocks
ch cy
sempre
Klav.
complextro3_130bpm
white noise
bummz1_130bmp
10x, after every repetition, the white noise becomes louder, from pppp to ffff

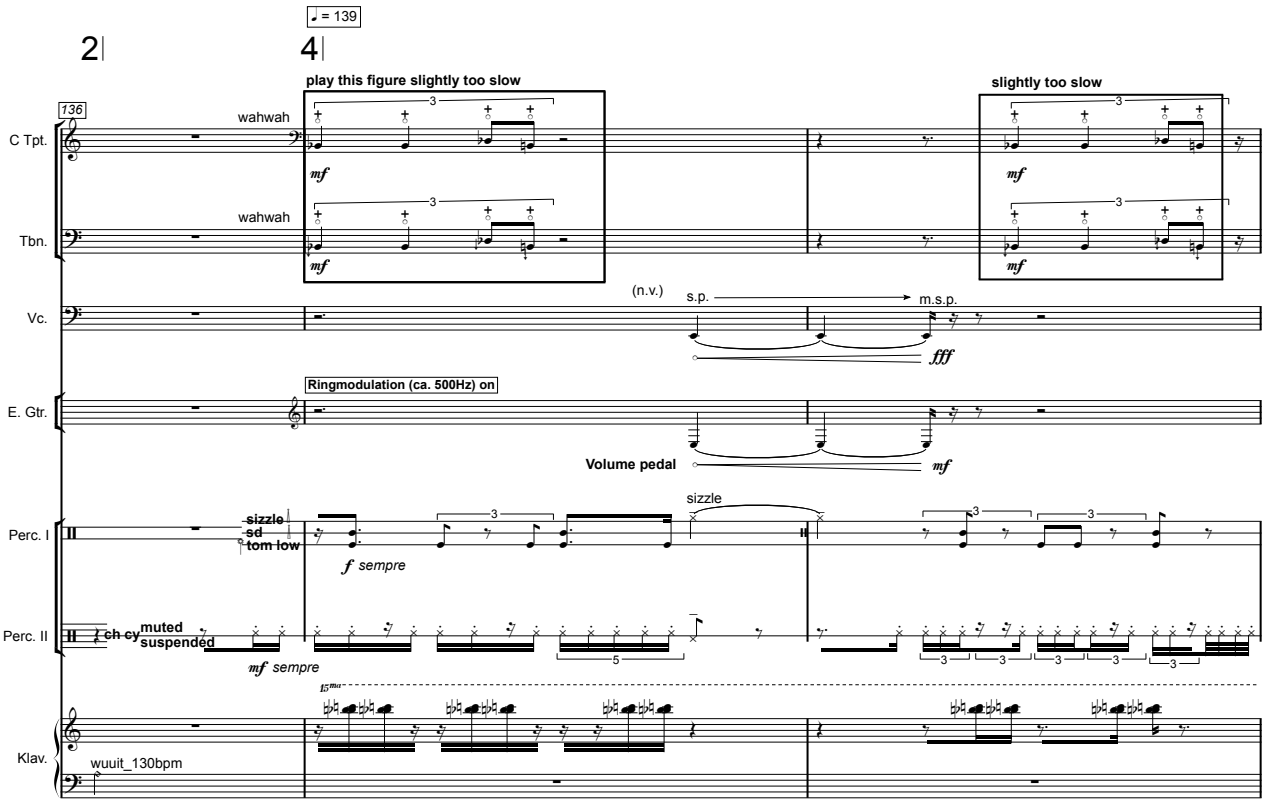

121
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
trgl
coil
Klav.
complextro1_130bpm

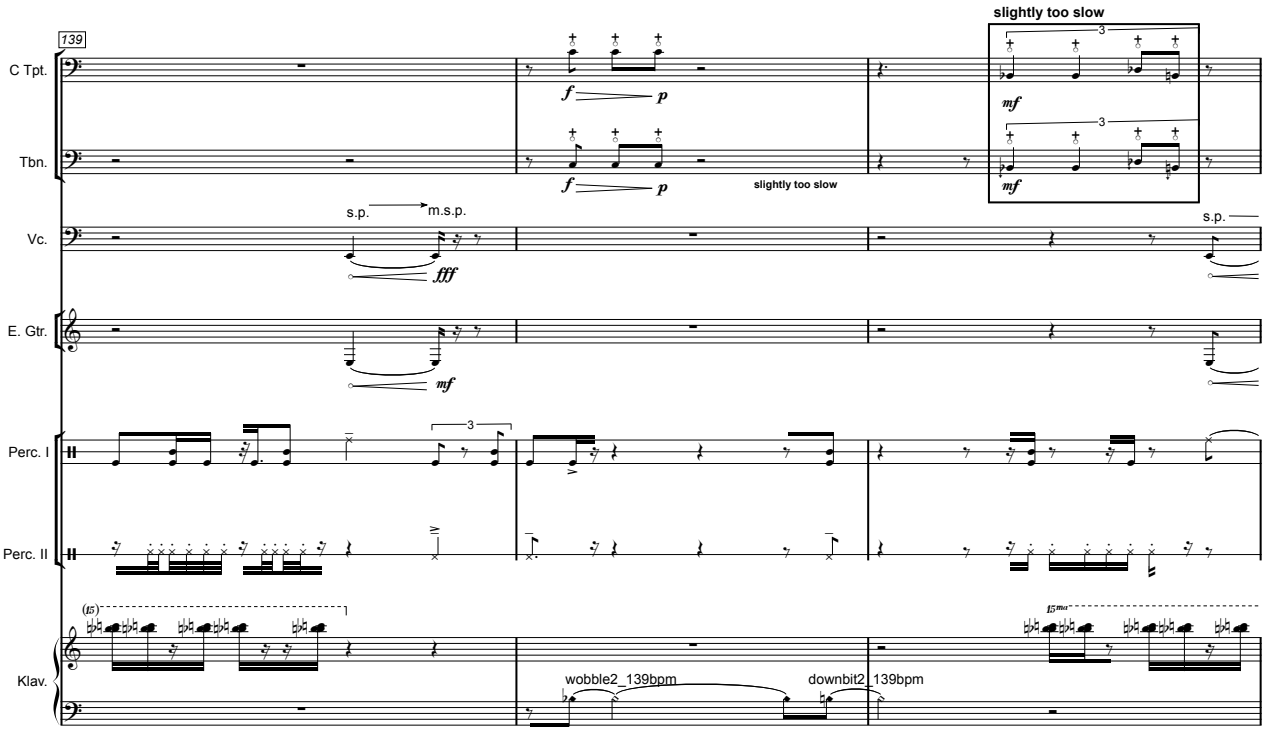

124
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
metal plates
complextro3_130bpm

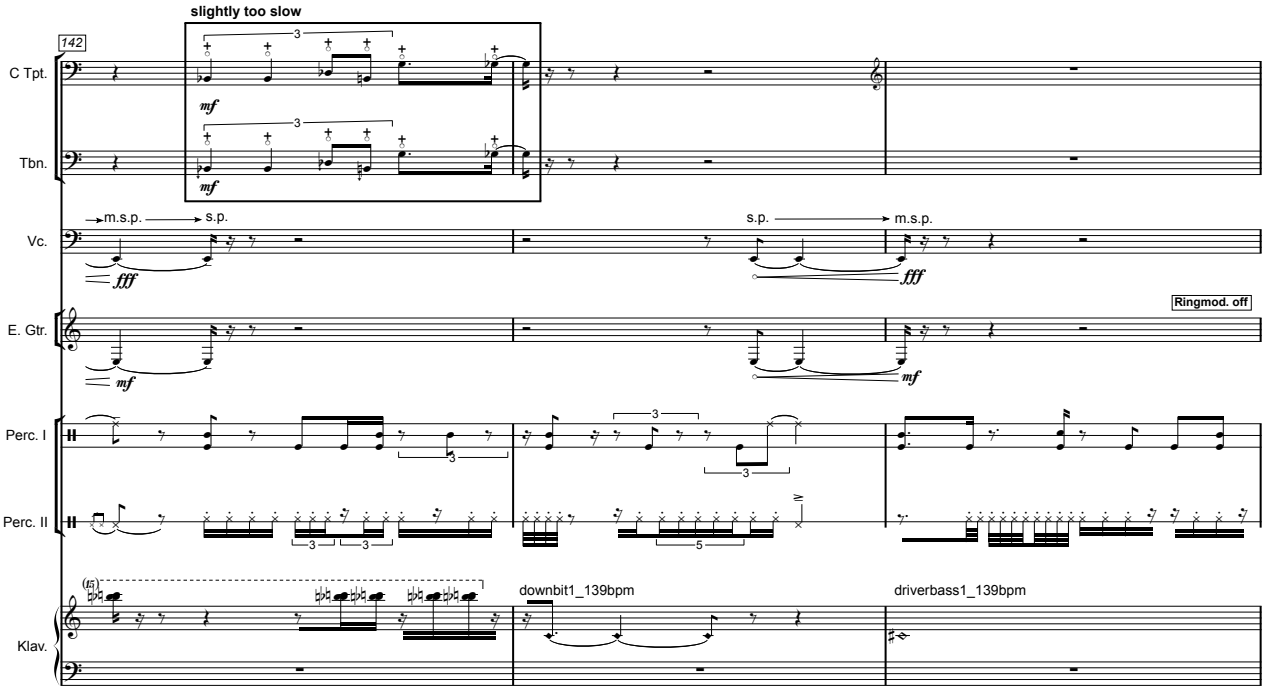

127
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
knarzbass

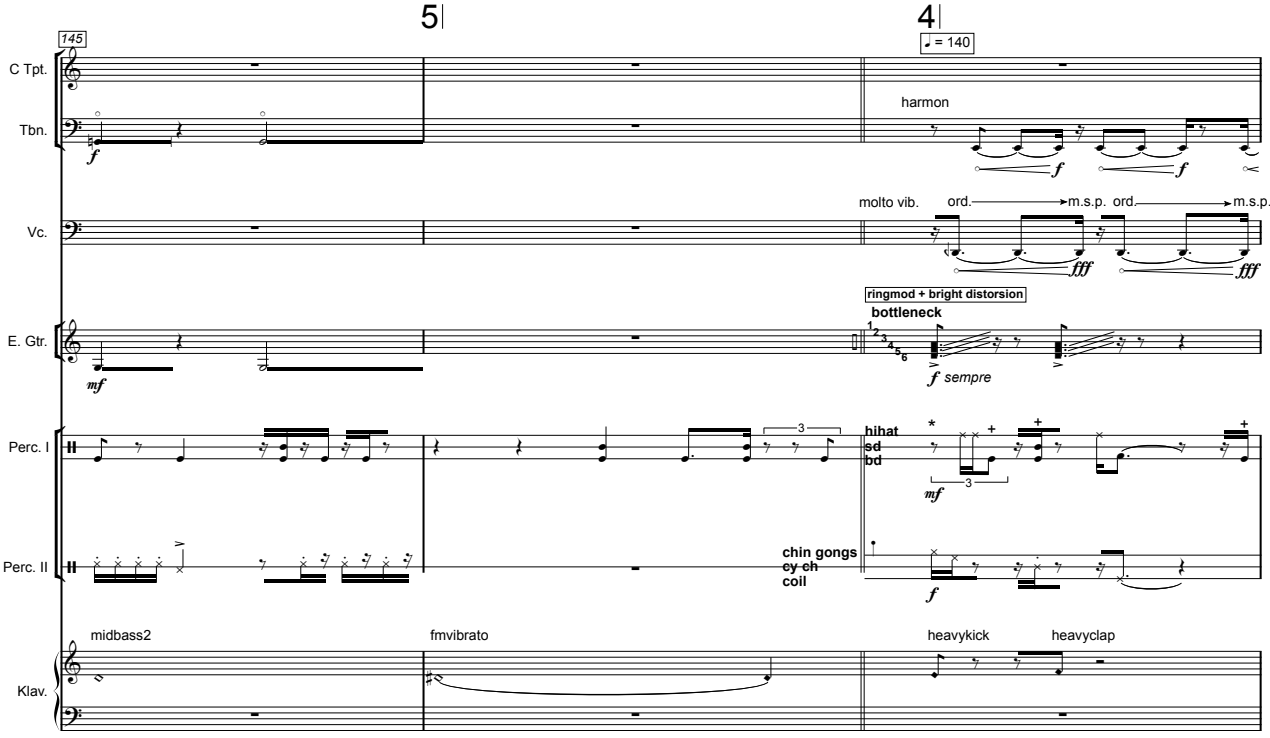

130
C Tpt.
harmon mute
fff
Tbn.
pp
ff
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
wheez2_130bpm
wheez1_130bpm
complextro2_130
ff


133
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
fazz_130bpm

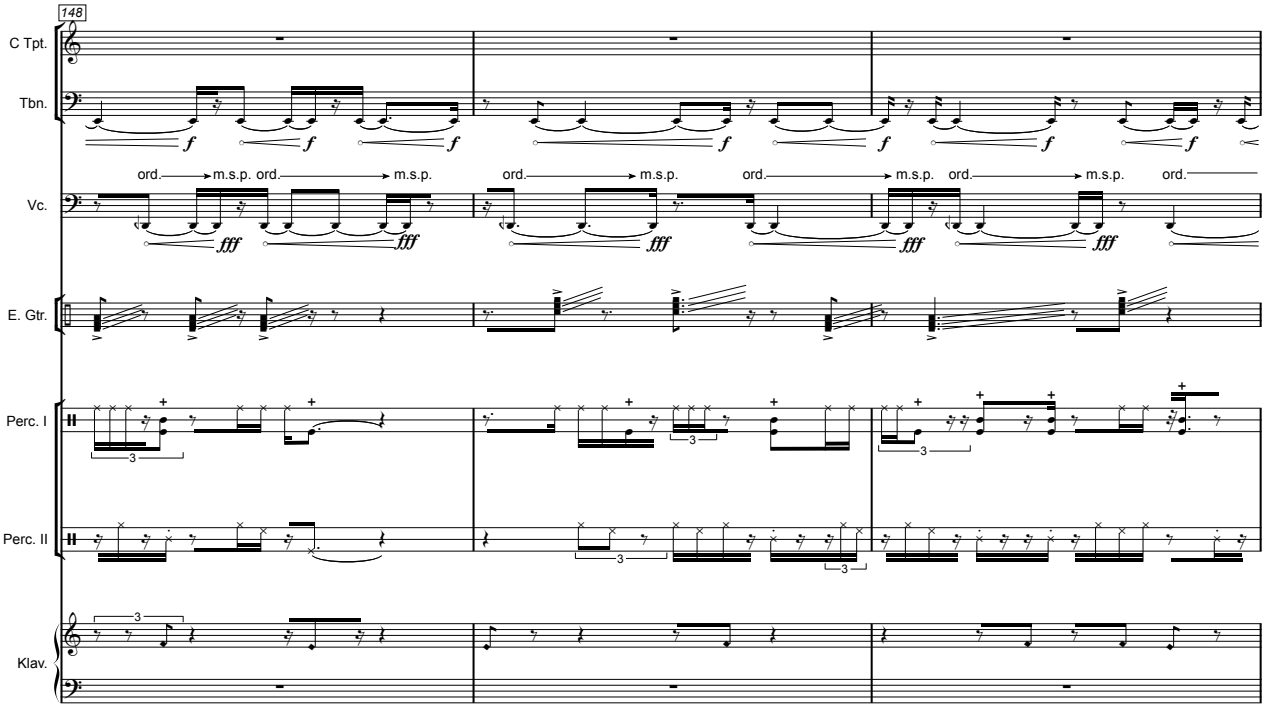

2
4
♩ = 139
136
play this figure slightly too slow
slightly too slow
C Tpt.
wahwah
Tbn.
wahwah
mf
Vc.
(n.v.)
s.p.
m.s.p.
fff
E. Gtr.
Ringmodulation (ca. 500Hz) on
Volume pedal
Perc. I
sizzle
sd
tom low
f sempre
Perc. II
ch cy
muted
suspended
mf sempre
Klav.
wuuit_130bpm

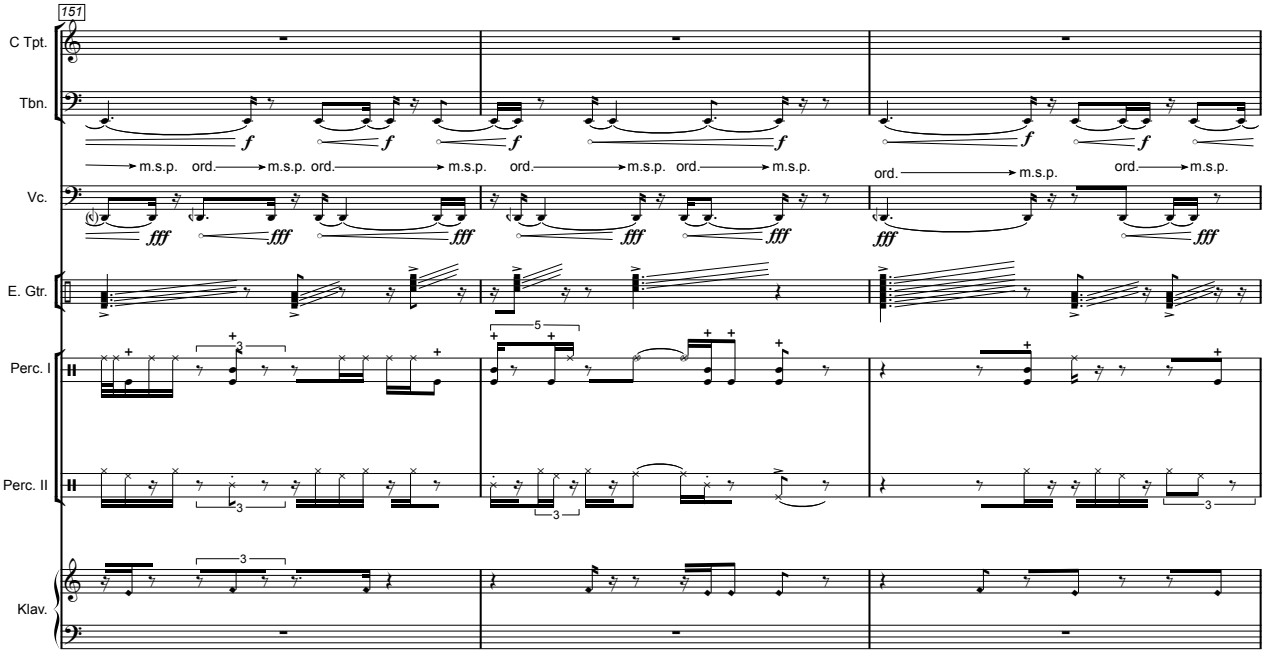

139
slightly too slow
C Tpt.
Tbn.
Vc.
s.p.
m.s.p.
fff
E. Gtr.
mf
Perc. I
Perc. II
Klav.
wobble2_139bpm
downbit2_139bpm

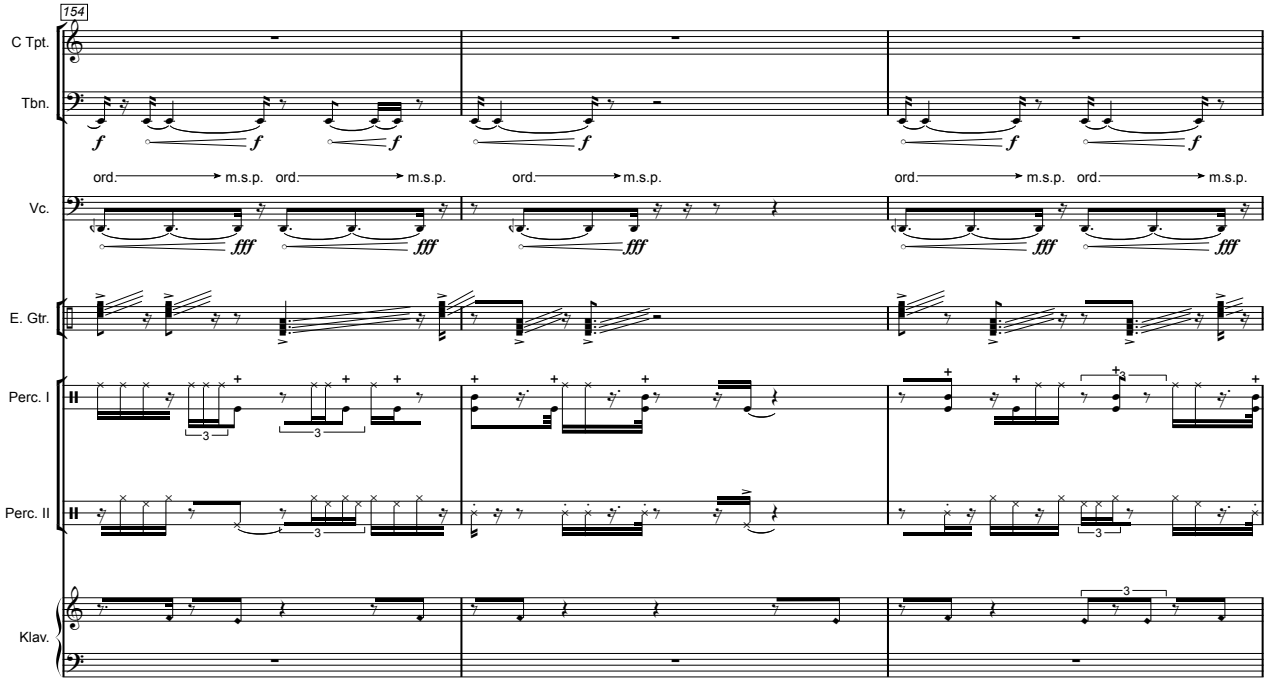


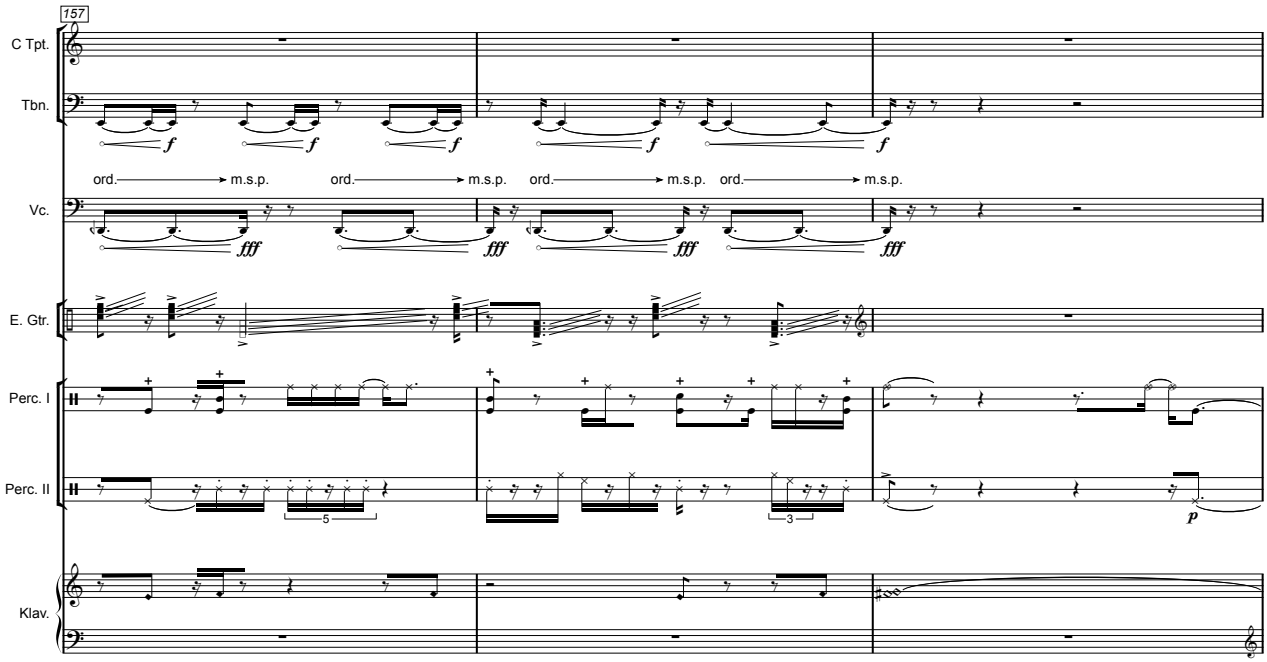


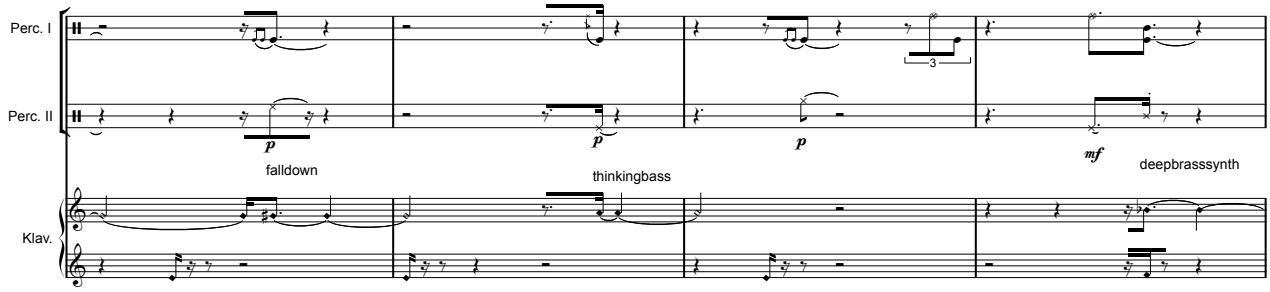
* you may use double or triple strokes to achieve fast repetitions on the hihat

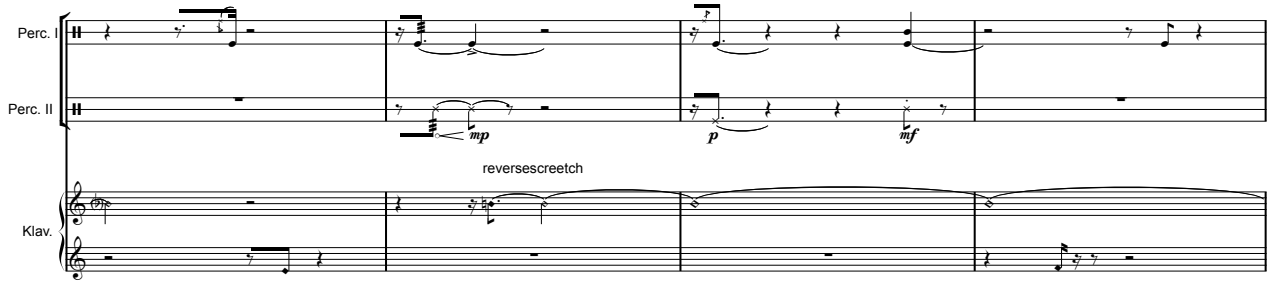

148
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
ord.
m.s.p.
f
fff

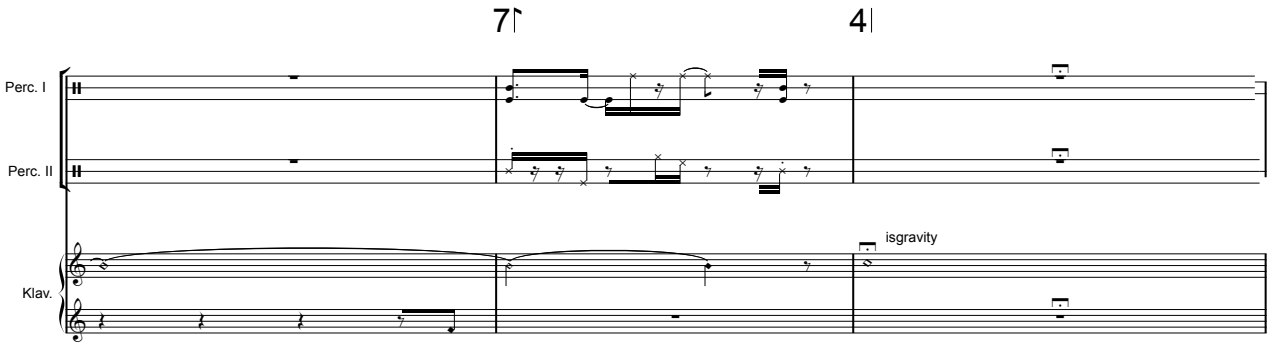

151
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
m.s.p.
ord.
f
fff

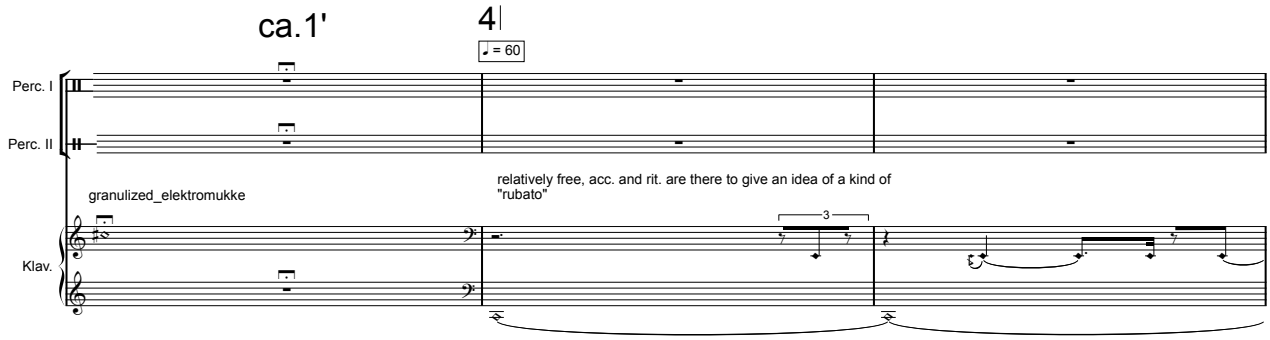

154
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
ord.
m.s.p.
f
fff

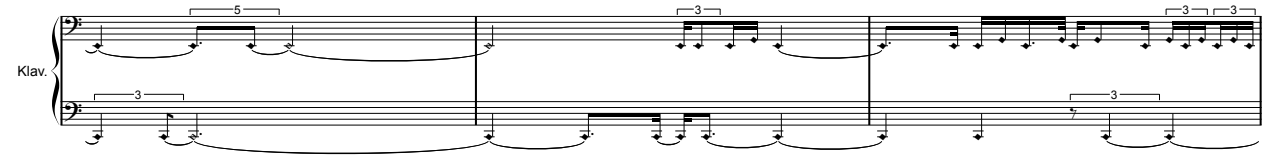

157
C Tpt.
Tbn.
Vc.
E. Gtr.
Perc. I
Perc. II
Klav.
ord.
m.s.p.
f
fff
p

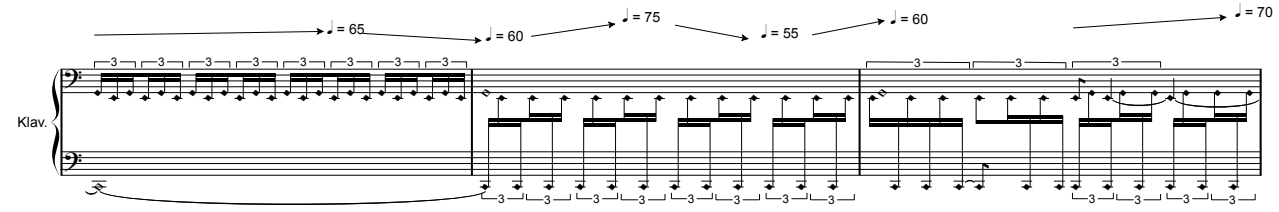

Perc. I
Perc. II
Klav.
p
p
p
mf
falldown
thinkingbass
deepbrasssynth
3

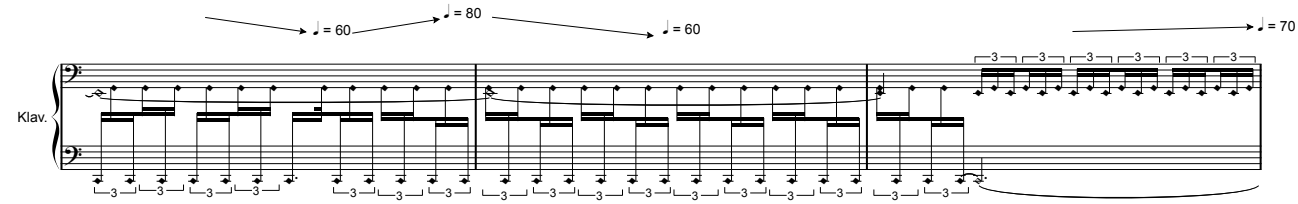

Perc. I
Perc. II
Klav.
mp
p
mf
reversescreetch

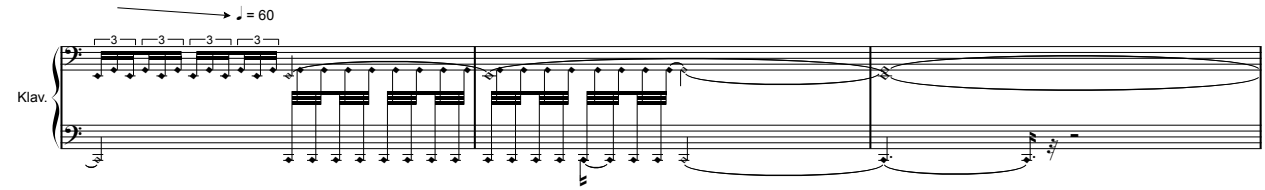
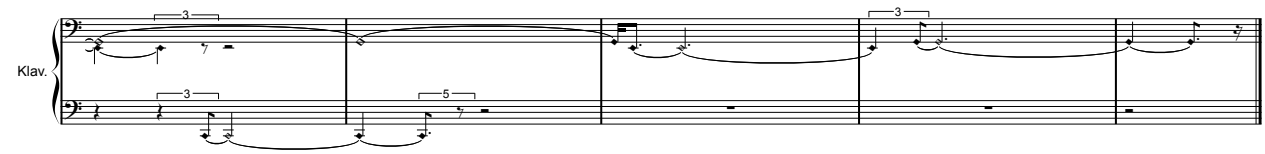

7
4
Perc. I
Perc. II
Klav.
isgravity


ca.1'
4
♩ = 60
Perc. I
Perc. II
Klav.
granulized_elektromukke
relatively free, acc. and rit. are there to give an idea of a kind of "rubato"
3









2