

Malte Giesen

Tu m

for ensemble

(2013/14)

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:

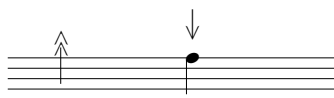
1. accidentals:

♯ + 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:

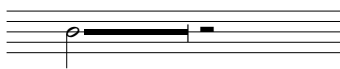
1. mutes:

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

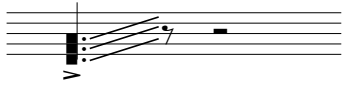
A standard 6-string (double or single-coil) electric Guitar with whammy bar, an ebow, a volume pedal and a FX-Bank including a Ringmodulator and different degrees of Distorsion and a bottleneck is required.



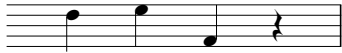
muted strings, pluck the given string with fingernail or plectr.

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

4 |

$\text{♩} = 86$

Trumpet in C

Tenor Trombone

Violoncello

FX: Ringmodulation, ca. 500 Hz

Electric Guitar *mf*

Percussion I

Percussion II

Klavier

Vc.

E. Gtr.

E. Gtr.

E. Gtr.

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

E. Gtr.

E. Gtr.



Vc.

E. Gtr.



E. Gtr.



E. Gtr.



Vc.

E. Gtr.



E. Gtr.



Vc.

E. Gtr.

Vc.

E. Gtr.

E. Gtr.

Vc.

E. Gtr.

s.p.

ord.

w/bar

- whole-tone

Vc.

E. Gtr.

m.s.p.

ord.

51

♩ = 111

wahwah mute

mp

f

p

C. Tpt.

Tbn.

wahwah mute

ord.

mf

ff

mf

f

extr. vib.

Vc.

w/bar

+ whole-tone

E. Gtr.

Perc. I

hihat

sd

bd

mf

ff

mf

mf

mf sempre

ch gong

coil

Perc. II

vibra.

Klav.

8va

8va

15ma

4 | 3 |

C. Tpt. *mp* *p*

Tbn. *f* *sffz*

Vc. *ff* *mf* *f* extr. vib.

E. Gtr. *mf*

Perc. I *ff* *mf*

Perc. II *mf*

Klav. *ff* *f* *8va* *8vb.1*



4 | 4 |

C. Tpt. *mp* *f* *p*

Tbn. *f*

Vc. *ff* *mf* *f* extr. vib.

E. Gtr. *mf*

Perc. I *ff* *mf*

Perc. II *mf*

Klav. *mf* *ff* *f* *8va* *8vb.1* rect. wave E

3 | | 5

55

C Tpt. *mp* *f*

Tbn. *f*

Vc. *ff* *mf* *f* extr. vib.

E. Gtr. *mf*

Perc. I *ff* *mf*

Perc. II *mf*

Klav. *ff* *f*

8va... 5 8va... 1

Detailed description: This block contains the musical score for measures 55 and 56. It features seven staves: C Trumpet, Trombone, Violoncello, Electric Guitar, Percussion I, Percussion II, and Piano. Measure 55 starts with a 3-measure rest for the trumpet and trombone. The trumpet and trombone play a melodic line starting in measure 56, with dynamics *mp* and *f*. The cello plays a rhythmic pattern with dynamics *ff*, *mf*, and *f*, including an 'extr. vib.' instruction. The electric guitar plays a melodic line with *mf* dynamics. Percussion I and II have complex rhythmic patterns with dynamics *ff* and *mf*. The piano accompaniment features a bass line with octaves (8va) and chords, with dynamics *ff* and *f*.



3 | | 3

57

C Tpt. *mp* *f*

Tbn. *f*

Vc. *mf* *f* extr. vib.

E. Gtr. *mf* RingMod off *f*

Perc. I *ff* *mf*

Perc. II *mf*

Klav. *ff* *f* sampler: triangular

8va... 5 8va... 1

Detailed description: This block contains the musical score for measures 57 and 58. It features the same seven staves as the previous block. Measure 57 starts with a 3-measure rest for the trumpet and trombone. The trumpet and trombone play a melodic line starting in measure 58, with dynamics *mp* and *f*. The cello plays a rhythmic pattern with dynamics *mf* and *f*, including an 'extr. vib.' instruction. The electric guitar plays a melodic line with *mf* dynamics, with a 'RingMod off' instruction. Percussion I and II have complex rhythmic patterns with dynamics *ff* and *mf*. The piano accompaniment features a bass line with octaves (8va) and chords, with dynamics *ff* and *f*, and a 'sampler: triangular' instruction.

4 | 4 |

59

C Tpt. *mp* *f* *p*

Tbn. *f* *fff*

Vc. *ff* *mf* *f* *mf* extr. vib.

E. Gtr. *mf* RingMod on

Perc. I *ff* *mf* *ff*

Perc. II *mf*

Klav. *ff* *f* *ff*

8^{va} 8^{vb} 1

8^{va} 1

Detailed description: This block contains the musical score for measures 59 and 60. It features seven staves: C Trumpet, Trombone, Violoncello, Electric Guitar, Percussion I, Percussion II, and Piano. The C Trumpet part starts with a *mp* dynamic and includes a triplet of eighth notes. The Trombone part has a *f* dynamic and a *fff* dynamic. The Violoncello part has dynamics of *ff*, *mf*, *f*, and *mf*, with an 'extr. vib.' instruction. The Electric Guitar part is marked *mf* and includes a 'RingMod on' instruction. Percussion I has dynamics of *ff*, *mf*, and *ff*. Percussion II has a *mf* dynamic. The Piano part has dynamics of *ff*, *f*, and *ff*, with an 8va instruction. Measure numbers 4 and 4 are written above the first two staves.



3 | 4 |

61

C Tpt. *mp* *f* *mp* *f*

Tbn. *f* *f*

Vc. *ff* *mf* *f* *ff* *mf* *f* extr. vib.

E. Gtr. *mf* *mf*

Perc. I *ff* *mf* *ff*

Perc. II *mf* *mf*

Klav. *ff* *f* *ff* *f*

8^{va} 8^{vb} 1

8^{va} 1

Detailed description: This block contains the musical score for measures 61 and 62. It features seven staves: C Trumpet, Trombone, Violoncello, Electric Guitar, Percussion I, Percussion II, and Piano. The C Trumpet part has dynamics of *mp*, *f*, *mp*, and *f*. The Trombone part has dynamics of *f* and *f*. The Violoncello part has dynamics of *ff*, *mf*, *f*, *ff*, *mf*, and *f*, with 'extr. vib.' instructions. The Electric Guitar part has dynamics of *mf* and *mf*. Percussion I has dynamics of *ff*, *mf*, and *ff*. Percussion II has dynamics of *mf* and *mf*. The Piano part has dynamics of *ff*, *f*, *ff*, and *f*, with an 8va instruction. Measure numbers 3 and 4 are written above the first two staves.

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

mp *f* *ff* *mf* *ff* *mf* *ff* *8va* *8va* *8va*

f *8va...]*

Detailed description: This block contains the musical score for measures 63, 64, and 65. The score is arranged in a system with seven staves. The top staff is for C Trumpet (C Tpt.), the second for Trombone (Tbn.), the third for Violin (Vc.), the fourth for Electric Guitar (E. Gtr.), the fifth for Percussion I (Perc. I), the sixth for Percussion II (Perc. II), and the seventh for Piano (Klav.). The piano part is split into two staves. Above the system, there are three bar lines with the numbers 3, 2, and 3 above them, indicating a 3/2/3 measure structure. Measure 63 starts with a box containing the number 63. The C Tpt. part has a melodic line starting in measure 63. The Vc. part has a melodic line with a triplet in measure 63. The Perc. I part has a rhythmic pattern with triplets. The Klav. part has a bass line and a lead line. Dynamics include *mp*, *f*, *ff*, and *mf*. There are also markings for *8va* and *8va...]*.



4 | 4 |

66

C Tpt.

Tbn.

Vc. extr. vib. *f* *ff* *mf* *f*

E. Gtr.

Perc. I

Perc. II

Klav. *ff* *8va* *8va...]*

Detailed description: This block contains the musical score for measures 66, 67, 68, and 69. The score is arranged in a system with seven staves. The top staff is for C Trumpet (C Tpt.), the second for Trombone (Tbn.), the third for Violin (Vc.), the fourth for Electric Guitar (E. Gtr.), the fifth for Percussion I (Perc. I), the sixth for Percussion II (Perc. II), and the seventh for Piano (Klav.). Above the system, there are two bar lines with the number 4 above them, indicating a 4/4 measure structure. Measure 66 starts with a box containing the number 66. The C Tpt. part has a melodic line with a triplet in measure 66. The Vc. part has a melodic line with a triplet and 'extr. vib.' markings. The Perc. I part has a rhythmic pattern with triplets. The Klav. part has a bass line and a lead line. Dynamics include *p*, *mp*, *f*, *ff*, and *mf*. There are also markings for *8va* and *8va...]*.

5 | 5 |

68

C. Tpt. *mp* *f* *p* *mp* *f* *mp*

Tbn. *f* *sfz* *f* *f* *f*

Vc. *ff* *mf* *f* *ff* *mf* *f* *mf*

E. Gtr. *mf* *mf*

Perc. I *ff* *mf*

Perc. II *mf*

Klav. *ff* *f* *ff*

extr. vib.

8^{va}

8^{vb} .1



4 | 5 |

70

C. Tpt. *f* *mp* *f* *f* *f* *f*

Tbn. *f* *sfz*

Vc. *f* *mf* *f* *mf* *f* *ff* *ord. non vib.*

E. Gtr. *f* *f* *rm off*

Perc. I

Perc. II

Klav. *ff* *mf* *f*

4 | 4 | | | |

72

C Tpt.

Tbn.

Vc.

E. Gtr.

Perc. I

Perc. II

Klav.

sampler: sine wave

mp

ff

rm on

f



4 | 5 | | | |

74

C Tpt.

Tbn.

Vc.

E. Gtr.

Perc. I

Perc. II

Klav.

vibraph

chinese gong

f

mp

f

ff

mf

f

ff

f

ff

extr. vib.

extr. vib.

8va

8va

15ma

4 | 3 | 5 |

76

C Tpt. *mp*

Tbn. *mp*

Vc. *ff*

E. Gtr. *mf*

Perc. I *ff* hihat *mf* hihat hihat

Perc. II *mf*

Klav. granulized piano note *ff*

f



3 | 4 | 4 |

79

C Tpt. *mf* *f*

Tbn. *mf*

Vc. *ff*

E. Gtr. *mf* *f*

Perc. I *mp*

Perc. II

Klav. granulized piano note *f* *ff* sampler: white noise

82 $\text{♩} = 111$ acc. $\text{♩} = 140$ rit.

C Tpt. mp f p f

Tbn. acc. f $sffz$ rit. pp ff n.v. sempre

Vc. ff mf f extr. vib. pp ff

E. Gtr. mf f

Perc. I hihat ff mf sd bd mf on BD always deadstroke

Perc. II vibraph mf ch gong mf ch mf metalblocks

Klav. ff f bumz1_130bpm f



85 $\text{♩} = 86$ acc.

C Tpt. fff

Tbn. pp ff

Vc. m.s.p. ord. pp ff

E. Gtr. f

Perc. I ff

Perc. II coil ff coil

Klav. ff

Musical score for measures 88-90. The score includes parts for C Tpt., Tbn., Vc., Perc. I, Perc. II, and Klav. Measure 88 starts with a tempo of $\text{♩} = 111$ and an *acc.* (accelerando) marking. The C Tpt. part has an *acc.* marking. The Vc. part has *ff* and *f* markings. The Perc. II part has a *coil* marking. The Klav. part has a *f* marking and a *complextro1_130bpm* marking. A long hairpin line indicates a gradual increase in dynamics across the three measures.



Musical score for measures 91-93. The score includes parts for C Tpt., Tbn., Vc., E. Gtr., Perc. I, Perc. II, and Klav. Measure 91 starts with a tempo of $\text{♩} = 170$ and a *rit.* (ritardando) marking. Measure 92 has a *rit.* marking. Measure 93 starts with a tempo of $\text{♩} = 86$ and an *acc.* (accelerando) marking. The C Tpt. part has *mf* and *pp* markings. The Vc. part has *ff* and *pp* markings. The E. Gtr. part has a *pp* marking. The Klav. part has a *rect. wave E* marking and a *mf* marking. A long hairpin line indicates a gradual decrease in dynamics across the three measures.

♩ = 170

♩ = 120 acc.

94

C Tpt.

Tbn.

Vc. m.s.p. ord. m.s.p. I./II. extr. vib.

E. Gtr.

Perc. I ch gong metal blocks metal plates

Perc. II

Klav.



♩ = 170

♩ = 120 acc.

97

C Tpt.

Tbn.

Vc. ord. extr. vib.

Perc. I vibra chin gong

Perc. II

Klav.

Musical score for measures 100-102. The score includes staves for C Tpt., Tbn., Vc., E. Gtr., Perc. I, Perc. II, and Klav. Measure 100 starts with a tempo marking of 100. The Vc. part begins with a forte (*f*) dynamic and a five-fingered scale. The E. Gtr. part also starts with *mf* and features a five-fingered scale. The Klav. part has a marking for 'complextro3_130bpm'. The Tbn. part has a *ff* dynamic marking. The C Tpt. part has a *fp* dynamic marking. A 'RingMod off' instruction is present above the E. Gtr. staff in measure 101.



Musical score for measures 103-105. The score includes staves for C Tpt., Tbn., Vc., Perc. I, Perc. II, and Klav. Measure 103 starts with a tempo marking of 170. Measure 104 has a tempo marking of 130. Measure 105 has a tempo marking of 86. The Vc. part includes markings for 's.p.', 'ord.', and 'm.s.p.'. The Klav. part includes a marking for 'sampler: white noise' and a *mp* dynamic marking. The Perc. I part has a 'w/bar' marking and a '- whole-tone' instruction. The C Tpt. part has a *p* dynamic marking. The Tbn. part has a *ff* dynamic marking. The Perc. II part has a *ff* dynamic marking.

106 $\text{♩} = 170$ $\text{♩} = 111$ 2 | $\text{♩} = 140$

C Tpt.
 Tbn.
 Vc.
 E. Gtr.
 Perc. II
 Klav.

mf *pp* *ff* *ord.* *f*

coil *pp* *ch cy* Percussion

ff



4 | 7 | 5 |

109 $\text{♩} = 60$ harmon

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

ppp *harmon* *p*

f *p*

mf *mf < f* *mf < f* *mf < f* *mf < f* *mf < f* *mf* *pp* **Ringmod off**

arco sizzle *p* arco sizzle *p*

vibraph, motor ca. 4 Hz., not exactly 4Hz *p*

sampler: white noise *pp*

6 | 4 | 5 |

112

C Tpt. - - - - -

Tbn. - - - - - *mp*

Vc. - - - - - *f* - - - - - *f*

E. Gtr. - - - - - *mf* **Ringmod on**

Perc. I | hihat *mf* ch ch

Perc. II *f* coil *f*

Klav. white noise *mf* *ff* sampler: sinus



7 | 4 |

115

C Tpt. - - - - - wahwah *p*

Tbn. *mp* - - - - -

Vc. *f* - - - - - *f* s.p.

E. Gtr. *mf* ebow **Ringmod off** ebow **Ringmod on** ord. *mf*

Perc. I - - - - - sizzle *p*

Perc. II - - - - -

Klav. sampler: white noise *f* sampler: white noise *mp*

7↑ 4| 10x ♩ = 130

C Tpt. *f pp* straight mute

Tbn. *ff pp*

Vc. ord. *ff pp* n.v. sempre *pp ff*

E. Gtr. *pp* light distortion on *f* until bar 134

Perc. I *ff pp* *mf* *mf* on BD always deadstroke

Perc. II *mf* sempre metalblocks

Klav. complextro3_130bpm *ff* white noise *pppp → ffff* bummz1_130bpm *f*

10x. after every repetition, the white noise becomes louder, from pppp to ffff



127

C Tpt. *fff* *mf*

Tbn. *pp ff* *pp ff*

Vc. *pp ff* *pp ff*

E. Gtr.

Perc. I *mf* *f*

Perc. II *ff* *mf* *f* *trgl* *coll*

Klav. complextro1_130bpm *ff*

124

C Tpt. *fp*

Tbn. *pp* *ff* *pp* *ff*

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

E. Gtr.

Perc. I

Perc. II *mf* *f* *mf* *metal plates* *pp*

Klav. complextro3_130bpm

Detailed description: This musical score block covers measures 124 to 126. It features six staves: C Trumpet, Trombone, Violoncello, Electric Guitar, Percussion I, and Percussion II. The C Trumpet part has a dynamic marking of *fp* at the end of measure 126. The Trombone and Violoncello parts both have *pp* and *ff* dynamic markings. Percussion II includes a section labeled 'metal plates' with dynamics *mf*, *f*, *mf*, and *pp*. Percussion I and Electric Guitar parts include triplet markings. The Keyboard part is labeled 'complextro3_130bpm'.



127

C Tpt.

Tbn. *pp* *ff*

Vc. *pp* *ff*

E. Gtr.

Perc. I

Perc. II

Klav. knarzbass

Detailed description: This musical score block covers measures 127 to 129. It features six staves: C Trumpet, Trombone, Violoncello, Electric Guitar, Percussion I, and Percussion II. The Trombone and Violoncello parts both have *pp* and *ff* dynamic markings. Percussion I and Percussion II parts include triplet markings. The Keyboard part is labeled 'knarzbass'.

130

harmon mute

C Tpt.

Tbn.

Vc.

E. Gtr.

Perc. I

Perc. II

Klav.

wheez2_130bpm wheez1_130bpm complextro2_130

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

fff

ff



133

C Tpt.

Tbn.

Vc.

E. Gtr.

Perc. I

Perc. II

Klav.

fazz_130bpm

♩ = 139

2 | 4 |

play this figure slightly too slow

slightly too slow

C Tpt. wahwah *mf*

Tbn. wahwah *mf*

Vc. (n.v.) s.p. → m.s.p. *fff*

E. Gtr. Ringmodulation (ca. 500Hz) on Volume pedal *mf*

Perc. I sizzle *f* sempre

Perc. II ch cymal muted suspended *mf* sempre

Klav. wuuit_130bpm



139 |

slightly too slow

C Tpt. *f* → *p*

Tbn. *f* → *p* slightly too slow

Vc. s.p. → m.s.p. *fff* slightly too slow

E. Gtr. *mf*

Perc. I

Perc. II

Klav. (15) wobble2_139bpm downbit2_139bpm

slightly too slow

142

C Tpt. *mf*

Tbn. *mf*

Vc. *fff* → m.s.p. → s.p. s.p. → m.s.p. *fff*

E. Gtr. *mf* Ringmod. off

Perc. I

Perc. II

Klav. *mf* downbit1_139bpm driverbass1_139bpm



5| 4|

145

C Tpt.

Tbn. *f* harmon

Vc. molto vib. ord. → m.s.p. ord. → m.s.p. *fff*

E. Gtr. *mf* ringmod + bright distortion bottleneck *f sempre*

Perc. I hihat sd bd *mf*

Perc. II chin gongs cy ch coil *f*

Klav. midbass2 fm vibrato heavykick heavyclap

♩ = 140

* 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.



151

C Tpt.

Tbn.

Vc.

E. Gtr.

Perc. I

Perc. II

Klav.

154

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

f *f* *f* *f* *f* *f*

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

fff *fff* *fff* *fff* *fff*

3 3 3 3 3

3



157

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

f *f* *f* *f* *f* *f*

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

fff *fff* *fff* *fff* *fff*

5 3

p

Perc. I

Perc. II

Klav.

p fall down

p thinking bass

p

mf deepbrassynth



Perc. I

Perc. II

Klav.

mp reversescreetch

p

mf



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"

Klav.

Musical notation for the first system, featuring a five-measure phrase in the right hand and a three-measure phrase in the left hand, both with slurs and fingerings.



Klav.

Musical notation for the second system with tempo markings: ♩ = 65, ♩ = 60, ♩ = 75, ♩ = 55, ♩ = 60, and ♩ = 70.



Klav.

Musical notation for the third system with tempo markings: ♩ = 60, ♩ = 80, ♩ = 60, and ♩ = 70.



Klav.

Musical notation for the fourth system with a tempo marking: ♩ = 60.



Klav.

Musical notation for the fifth system, concluding the piece with a double bar line.