

Jan Flessel

Studies for Piano Trio No.1
2017

3 depictions of Night

I

From Night to Light

II

To Listen and Hear at Night

III

Into the Darkness

Video

The Idea is to put another layer of Subtext to the topic of Pastorale, Nightmusic and Landscape Music. Additionally the players have another source for a very own interpretation of the Music-Piece. Like the performance and interpretation may change from concert to concert, the Video will change from ensemble to ensemble and reflect a more personal perspective by the performers.

The video has numerous parts which depict the performing players in different scenes. The scenes can be shot with any camera or smartphone preferably with HD (1080) capability, and be inserted to the Sampler and or Clicktrack depending on performance preference.

The composer can be contacted for instructions or, preferably to assist taking the shots.

The premiere was performed by Trio Gemini and the Video can be taken as reference, yet the content may change a lot with a different ensemble. Customization of the Video is highly encouraged. There are no restrictions, but the setting/location should be related to nature and forest, yet there can be shots from the city as well.

Technical Setup

Piano with sostenuto pedal

Microphones for the all instruments, 2 Piano, 1 Violin, 1 Violoncello

3 Loudspeakers

- each loudspeaker is closely placed to the Player

6 Channels

- 3 for Instrumental Amplitude adjustment (high eq, HP)

- 3 for Computer samples playback

1 Projector



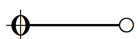
Pic.: Setup from the premiere

Performance Notes

Most special playing techniques are described directly in the bar where they appear.

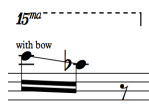
Strings

C G D A E over the notheads indicate which String to play

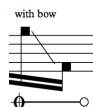


Mute-Line

Muteline - all 4 strings are to be muted f.ex by putting the left hand softly on the strings without pressing them down. Notated pitches or glissandi are to be performed with the bow/bowhand approximately at the position of the notated pitch.



with bow means that the glissando is to be performed with the bow



squared notheads indicate sounds without a specific pitch and will create mostly noise



u-shaped notes indicate bowing on the body of the instrument

Piano



chromatic cluster (here: from A1-A2)

3 depictions of Night

I. From Night to Light

Jan Flessel

♩ = 40-54

Violin

Violoncello

Piano

Microphones

Computer

The score is written for Violin, Violoncello, Piano, Microphones, and Computer. The tempo is marked as ♩ = 40-54. The music is in 4/4 time. The Violin part starts with a *ff* dynamic and includes a section marked *15^{ma}* with a 'with bow' instruction. The Violoncello part starts with a *pp* dynamic and also includes a *15^{ma}* section with a 'with bow' instruction. The Piano part features a right arm section with *pp* dynamics and a left arm section with *fff* dynamics. The Microphones part captures the instruments with *ff* dynamics. The Computer part includes a 'sampler Piano' section with a 'chromatic cluster over full keyboard' and *fff* dynamics, as well as *ppp* and *pp* dynamics in later measures. Pedal markings (Ped.) and 'Sost. Ped.' are used throughout the piano part. The score concludes with a *pp* dynamic and an *8^{va}* marking.

Vln. *mf* *ppp* *ff* *p* *ppp* *15^{ma}*
to the bridge with bow with bow
throw the bow and let it bounce

Vc. *pp* *pp* *ff*
6 overtone glissando

Pno. *ppp* *pp* *ff* *pp* *ff* *pp*
release ped, but not in total and press it again
15^{ma} *pp* *ff*
3 6

Mic *pp* *ff* *pp* *ff* *pp*

CPU *fff*

3

6

5

6

3

6

(15)

The musical score consists of five staves. The Violin (Vln.) staff has a treble clef and a 6/8 time signature, with a measure number '6' at the start. It features a melodic line with slurs and a dynamic marking of *p*. The Viola (Vc.) staff has a bass clef and includes a section marked 'on the bridge' with a dynamic of *pp*. The Piano (Pno.) part is split into two staves: the upper staff has a treble clef with a triplet of sixteenth notes marked *ppp* and a 'Sost. Ped.' instruction; the lower staff has a bass clef with a dynamic of *mf* transitioning to *ppp*, and a later section marked *p* with an *8^{va}* instruction. The Microphone (Mic) staff shows a dynamic of *pp* transitioning to *ff*. The CPU staff is empty.

8

Vln. *f* *ff* *ppp* on the fingerboard

Vc. *f* *ff* *ppp* on the fingerboard close to the bridge

Pno. *f* *ff* *pp* *p* *f* *pp* *8^{va}* *8^{vb}*

Mic

CPU *8^{vb}* *pp*

Detailed description: This page of a musical score, numbered 5, features five staves. The Violin (Vln.) and Viola (Vc.) staves begin with a measure marked '8'. Both play a descending triplet of eighth notes, starting with a forte (*f*) dynamic and reaching fortissimo (*ff*) before a hairpin crescendo to pianissimo (*ppp*). The Vln. staff includes the instruction 'on the fingerboard'. The Vc. staff includes 'on the fingerboard' and 'close to the bridge'. The Piano (Pno.) part consists of two staves. The right hand starts with a sixteenth-note triplet (*f*) and a sixteenth-note sextuplet (*f*), followed by a triplet of eighth notes (*pp*) and a triplet of sixteenth notes (*pp*). The left hand plays a triplet of eighth notes (*ff*) and a triplet of sixteenth notes (*pp*). The right hand then plays a half note (*p*) and a quarter note (*f*), with an *8^{va}* marking. The left hand plays a half note (*pp*) and a quarter note (*pp*), with an *8^{vb}* marking. The Mic staff shows a sustained note with a tremolo effect. The CPU staff has a vertical bar at the beginning and a *8^{vb}* marking at the end, with a *pp* dynamic below it.

11

Vln. *f* on the fingerboard → close to the bridge → 3 → on the fingerboard → close to the bridge → 3 → 3 → 3 → 3

Vc. *f* on the fingerboard → close to the bridge → close to the bridge → normal position *pp*

Pno. *f* 5 *f* 8^{va} *pp* 6 6 6 6 *ppp* 6 6 6 6 *Ped.* *Sost. Ped.* *Ped.*

13

Vln. *ff*

Vc. *ff* *15^{ma}*

Pno. *ff* *6* *6* *6* *6* *6* *6* *6* *15^{ma}*

Detailed description: This page of a musical score, numbered 7, features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin staff begins at measure 13 with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The Viola staff starts with a bass clef, a key signature of one sharp, and a dynamic marking of *ff*, with a *15^{ma}* (fifteenth) fingering indicated for a note in measure 15. The Piano part is written in grand staff notation (treble and bass clefs), starting with a key signature of one sharp and a dynamic marking of *ff*. It features several sixteenth-note passages marked with a '6' (sixteenth) and includes a *15^{ma}* fingering in the right hand. The score is enclosed in a dashed-line box at the top.

Vln. 14 *ordinario*
(15)
= *pp*
pp < > *pp* *ff* *pp*
3 *15^{ma} with bow*

Vc.
(15)
pp
pp < > *mf* *pp* *pp*
7.th 3

Pno.
(15)
6 *pp*
pp
8^{va} pizz. *pp*
on keys. *ppp*
3
glissando inside piano
15^{ma}
f < > *pp*
Sost. Ped.
3 *pp*
8^{va}

Mic
Cello *ppp*
Piano *pp* *ff* *ff* *ppp*
3 *ff*

CPU
15^{ma}
6 *mp*
g *g* *g* *g*
f
biterushed
3 *f*
biterushed (<)

This musical score page features five staves: Violin (Vln.), Viola (Vc.), Piano (Pno.), Microphone (Mic), and CPU. The Vln. staff begins at measure 17 with dynamics *pp*, *pp*, *sfz*, and *pp*, and includes performance instructions for 'legno' and 'fingerboard legno'. The Vc. staff has dynamics *pp* and *p*, with an '11.th' marking. The Pno. staff includes 'Sost. Ped.' and 'inside piano. harmonics' markings. The Mic staff shows dynamics *ppp*, *ppp*, *ppp*, *ff*, and *ff*. The CPU staff features 'biterushed' markings and dynamics *f* and *f*. The score concludes with a final *pp* dynamic in the Vln. staff and a *p* dynamic in the Pno. staff.

20 → hair → bridge → hair 10

Vln. → hair

Vc. → legno

Pno. inside piano, harmonics
Ped.

Mic

CPU

p *p* *pp* *ppp* *ppp* *ppp*

6 6 6 6 6 5 6 6

with bow

8va

legno

23

Vln.

Vc.

Pno.

Mic

CPU

pp

ppp

pp

mf

pp

6

6

6

6

6

6

5

6

6

6

6

5

3

3

8^{va}

inside piano, harmonics

8

26

Vln. *p* *pp* 6 6 6 6 3

Vc. with bow *ppp* *ppp* *pp* molto vib. very close to the bridge, approximate pitches, almost no bow pressure

Pno. *pp* *ppp* *ppp* *ppp* *ppp* *ppp* 15^{ma} glissando inside piano 15^{ma} on keys 15^{ma} on keys 15^{ma} glissando inside piano 15^{ma} glissando inside piano Sost. Ped. Sost. Ped. 3 6

Mic *pp* *ff* *pp* *pp* *ff* *ppp*

CPU *pp* 6

8^{va} 8^{vb}

Violin (Vln.) part: Measure 31 starts with a triplet of eighth notes. The second measure features a triplet of sixteenth notes marked *pp* with the instruction "with bow". The third measure is marked *p* with the instruction "with bow on the body of the instrument". The fourth measure contains a triplet of eighth notes marked *8va* with the instruction "with bow".

Viola (Vc.) part: Measure 31 features a triplet of sixteenth notes marked *ppp* with the instruction "very close to the bridge, approximate pitches, almost no bow pressure".

Piano (Pno.) part: The right hand has a triplet of sixteenth notes marked *15^{ma}* and *3* in the second measure, and a triplet of sixteenth notes marked *15^{ma}* and *3* in the fourth measure. The left hand has a triplet of sixteenth notes marked *15^{ma}* and *6* in the second measure, and a triplet of sixteenth notes marked *15^{ma}* and *6* in the fourth measure. Both hands use "Sost. Ped." (Sostenuto Pedal) in the second and fourth measures.

Microphone (Mic) part: Shows a sustained note in the first measure and a sustained note in the fourth measure.

36

Vln. *with bow* *3* *with bow*

Vc. *15^{ma}* *ppp*

Pno. *15^{ma}* *Sost. Ped.* *3* *15^{ma}*

Mic

II. To Listen and Hear at Night

1 $\text{♩} = 180$

Violin

Violoncello

Piano

Microphones

Computer

$\text{♩} = 180$

rainy streetway
highpass 0 %

trio 1 forward

trio 2 backward

The musical score is arranged in five systems. The first system includes Violin and Violoncello staves with dynamic markings *p*, *sfz*, and *pp*. The second system includes Piano and Microphones staves. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, and includes the instruction *Red.* under the staff. The Microphones part shows sustained chords. The third system is the Computer part, which includes a tempo marking $\text{♩} = 180$ and performance instructions: 'rainy streetway highpass 0 %', 'trio 1 forward', and 'trio 2 backward'. The Computer part consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line.

The musical score is divided into four systems. The first system (measures 17-20) features a Violin (Vln.) part with a 'bow on the body' technique in measure 17, followed by a 'with bow' section in measure 18 marked *ff* with a triplet. Measures 19 and 20 contain a complex 'ord.' (ordered) passage with triplets and sextuplets. The Viola (Vc.) part has a triplet in measure 17, a *f* dynamic in measure 18, and another triplet in measure 20. The Piano (Pno.) part includes a 'Ped.' (pedal) marking in measure 17, a quintuplet in measure 18, and a sextuplet in measure 20. The Cello/Double Bass (CPU) part is mostly silent, with a 'generator noise on G' instruction at the bottom.

21 18

Vln. *ff* 3 3 3 3 pizz. *ff* *p* arco

Vc. *ff* close to bridge on the body *ff* pizz.

Pno. *f* Red. 5

CPU *ff* Rain out in the fields

37 close to the bridge

Vln. *p* 6

Vc. 6 6 6 6 6 *ff* 6

Pno. *p* 6

CPU rolling suitcase on g

39

Vln. *ff*

Vc. *ff*

Pno. *pp* *f*

with bow

on the body

legno

glissando as high as possible

5

6

3

pouring coffee

dripping water

lion

squeeking door

train

fingerboard

ordinario

fingerboard

shot

train signal

mosquito

baby

Detailed description: This is a page of a musical score for a chamber ensemble consisting of Violin (Vln.), Viola (Vc.), Piano (Pno.), and Cello/Double Bass (CPU). The score is divided into two systems, starting at measure 39 and ending at measure 45. The Violin part features a series of sixteenth-note patterns, some marked with fingerings (6, 5) and dynamics (*ff*). It includes instructions like "with bow" and "glissando as high as possible". The Viola part has similar rhythmic patterns, with instructions "on the body" and "legno". The Piano part has a sparse texture with some sixteenth-note runs and a forte (*f*) chord. The Cello/Double Bass part provides a harmonic and rhythmic foundation, with various articulations and dynamics. The score includes numerous performance markings such as fingerings (5, 6, 3), dynamics (*pp*, *f*, *p*), and specific sound effects like "pouring coffee", "dripping water", "lion", "squeeking door", "train", "fingerboard", "ordinario", "shot", "train signal", "mosquito", and "baby".

III. Into The Darkness

The musical score is arranged in five systems. The first system includes E-Violin, E-Violoncello, and E-Piano. The second system includes Violin and Violoncello. The third system includes Piano. The fourth system includes Computer. The score is written in 4/4 time with a tempo of quarter note = 60. It features various performance techniques such as *legno*, *muted pizz.*, *glissando inside*, *sul tasto*, *arco*, and *bow on body*. Dynamics range from *ppp* to *ff*. Pedal markings include *Sost. Ped.* and *Ped.*. The Computer track includes video cues like "Video: d4 Black" and "Video: Black", and sound cues like "Sound(from fades): crescendo" and "Sound(from E-Trio): prerecorded sost. pedal these quite sound should be boosted by compressors, high noise".

E-Violin
Tempo: ♩=60
Techniques: *legno* (high as possible), *with bow*, *legno*, *muted pizz.*, *legno*, *ff*, *legno*, *ff*

E-Violoncello
Techniques: *bow on body*, *muted pizz.*, *legno*, *ff*, *legno*, *ff*

E-Piano
Dynamics: *p*, *ppp*, *f*, *pp*, *p*, *p*

Violin
Techniques: *muted pizz.*, *legno*, *high as possible with bow*, *muted pizz.*, *with bow*, *muted pizz.*, *ff*, *ff*, *pizz.*, *bow on body*, *p*

Violoncello
Techniques: *muted pizz.*, *sul tasto*, *legno*, *ff*, *ff*, *arco*, *ff*, *ff*

Piano
Pedal: *Sost. Ped.*, *Sost. Ped.*, *Ped.*, *ff*, *ff*, *Sost. Ped.*

Computer
Tempo: ♩=60
Cues: Video: f5 On each note one complete Sunset or fade; Video: d4 Black; Video: Black; Video: Black; Sound(from fades): crescendo; Sound(from E-Trio): prerecorded sost. pedal these quite sound should be boosted by compressors, high noise; Sound(from fades): crescendo

This musical score page, numbered 24, features seven staves. The top two staves are for Electric Violin (E-Vln.) and Electric Violoncello (E-Vc.), both in 4/4 time. The E-Vln. part includes markings for 'muted pizz.', 'f', 'pp', and 'legno'. The E-Vc. part includes 'muted pizz.', 'f', 'p', and 'legno'. The third staff is for Electric Piano (E-Pno.), with 'arco' and 'Sost. Ped.' markings. The fourth and fifth staves are for Violin (Vln.) and Viola (Vc.), with 'muted pizz.', 'legno', and various dynamic markings like 'f', 'ff', and 'p'. The sixth staff is for Piano (Pno.), with 'Sost. Ped.' markings. The bottom staff is for CPU, with a 'Video: Black' instruction. The score is filled with complex rhythmic patterns, including triplets, quintuplets, and nonuplets, and various articulation and performance instructions.

10

E-Vln.

E-Vc.

E-Pno.

Vln.

Vc.

Pno.

CPU

with bow

f

with bow

f

inside piano
very softly, maybe with a cloth

pp

pp

arco

inside piano
very softly, maybe with a cloth

muted pizz.

legno

legno

f

f

bow on body

f

arco

f

ff

This page of a musical score, numbered 26, features seven staves. The instruments are: E-Vln. (Electric Violin), E-Vc. (Electric Viola), E-Pno. (Electric Piano), Vln. (Violin), Vc. (Violoncello), Pno. (Piano), and CPU (Computer Processor). The score is in 4/4 time and includes various dynamic markings such as *p*, *ff*, *pp*, and *f*. Performance instructions include *arco*, *with bow*, and *ped*. Fingerings are indicated with numbers 3, 5, and 6. The E-Vln. and E-Vc. parts play a rhythmic pattern of eighth notes. The E-Pno. and Pno. parts feature complex chords and arpeggios. The Vln. and Vc. parts play a melodic line with some *15ma* (15th harmonic) markings. The CPU part consists of a simple harmonic accompaniment.

this part is more or less a microphone solo.
musicians play as quite as possible dynamics are
entirely made by the mics and or compression filters
every action has to start in "f" and then fade out

The musical score is arranged in seven staves from top to bottom: E-Vln., E-Vc., E-Pno., Vln., Vc., Pno., and CPU. The E-Vln. staff begins at measure 20 and features a 'legno' instruction with a *pp* dynamic. The E-Vc. staff includes 'arco' and dynamic markings *f* and *ff*. The E-Pno. staff has a 'far away' instruction and a *8^{vb}* dynamic. The Vln. and Vc. staves contain numerous performance techniques including 'on the body', 'legno', 'muted pizz.', 'with bow', and 'bow on body'. The Pno. staff includes 'pizz. inside piano' and '15^{ma}' markings. The CPU staff at the bottom features a 'Sound: Breathing out highly amplified' instruction and a *f* dynamic.

26

E-Vln. arco G 5th *p* G 5th 11.th *pp* 7.th

E-Vc. *p* *pp* 3rd

E-Pno. Sost. Ped. *ppp* Sost. Ped. *mf* *pp* *p* Sost. Ped.

Vln. arco G 6.th *p* 7.th *pp* *pp* arco 5th *pp* 10th *pp*

Vc. *p* *pp* *pp* *pp*

Pno. Sost. Ped. *ppp* Sost. Ped. *p* *pp* Sost. Ped.

arco 5 *f* *ff* *pp* *pp*

8^{va} 8^{va} Led. Led.

Sostenuto Pedals of E-Piano and Piano have to be mixed and amplified

CPU

Detailed description: This page of a musical score, numbered 28, contains seven staves. The top staff is for E-Vln., the second for E-Vc., the third for E-Pno., the fourth for Vln., the fifth for Vc., the sixth for Pno., and the seventh for CPU. The E-Vln. part features a melodic line with triplets and dynamics from *p* to *pp*. The E-Vc. part provides harmonic support with triplets and dynamics from *p* to *pp*. The E-Pno. part uses a Sost. Ped. (Sostenuto Pedal) and has dynamics from *ppp* to *pp*. The Vln. part includes arco and pizzicato passages with dynamics from *p* to *pp*. The Vc. part has a melodic line with dynamics from *p* to *pp*. The Pno. part features a complex texture with Sost. Ped. and dynamics from *ppp* to *pp*. The CPU part has a melodic line with dynamics from *f* to *ff*. The score includes various performance instructions such as 'arco', 'pizz.', and 'Sost. Ped.', and fingering/positioning markings like '3', '5', '8^{va}', and 'Led.'. A note at the bottom states 'Sostenuto Pedals of E-Piano and Piano have to be mixed and amplified'.

15^{ma}
D 14th

E-Vln. muted pizz. *p* *f*

E-Vc. pizz. *pp* arco 1st *f* arco 5th

E-Pno. *mf* Sost. Ped. *pp* Sost. Ped. Sost. Ped. *f*

Vln. arco muted pizz. *ff* arco 3 *pp* 7th

Vc. *p* > *pp* *pp* 3

Pno. Sost. Ped. *pp* Sost. Ped. Sost. Ped. *f* Sost. Ped. *pp* 8^{va}

CPU sustain sound inside piano

Detailed description: This is a page of a musical score for a string quartet and piano. It features seven staves: E-Vln., E-Vc., E-Pno., Vln., Vc., Pno., and CPU. The E-Vln. staff starts at measure 32 and includes a 15^{ma} (15th measure) bracket and a 'D 14th' marking. The E-Vc. staff includes 'pizz.' and 'arco' markings. The E-Pno. staff includes 'Sost. Ped.' markings and dynamic markings like *mf*, *pp*, and *f*. The Vln. staff includes 'arco', 'muted pizz.', and dynamic markings like *ff* and *pp*. The Vc. staff includes dynamic markings like *p* and *pp*. The Pno. staff includes 'Sost. Ped.' markings and dynamic markings like *pp*, *f*, and *pp*. The CPU staff includes the instruction 'sustain sound inside piano'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

38

E-Pno.

Vln.

Vc.

Pno.

CPU

The musical score consists of five staves. The E-Piano staff (top) has a treble clef and contains a triplet of eighth notes in the second measure. The Violin staff (Vln.) has a treble clef and features a triplet of eighth notes in the first measure, followed by a long note with a slur and a triplet of eighth notes in the third measure. The Viola staff (Vc.) has a bass clef and contains a triplet of eighth notes in the first measure, a long note with a slur and a triplet of eighth notes in the third measure, and a quintuplet of eighth notes in the fifth measure. The Piano staff (Pno.) has a grand staff (treble and bass clefs) and contains a triplet of eighth notes in the second measure, a triplet of eighth notes in the third measure, a triplet of eighth notes in the fourth measure, and a triplet of eighth notes in the fifth measure. The CPU staff (bottom) has a treble clef and contains a series of eighth notes with slurs. Dynamics include *pp*, *p*, *ff*, and *pp*. Performance markings include *Red.* and *ff*. A *Video: Black* box is located at the bottom right.

The image shows a page of a musical score with four systems of staves:

- Vln. (Violin):** Treble clef. Measure 44 starts with a 3rd finger triplets (3rd). Measure 45 has a fermata and a 'with bow' instruction. Measure 46 has a 5th finger note, a fermata, and a dynamic marking of *f*. Measure 47 has a triplet (3) and a dynamic marking of *pp*. Measure 48 has a triplet (3) and a dynamic marking of *p*.
- Vc. (Viola):** Bass clef. Measure 44 has a 5th finger triplet (5). Measure 45 has a 5th finger note, a fermata, and a dynamic marking of *p*. Measure 46 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 47 has a 6th finger note, a fermata, and a dynamic marking of *p*.
- Pno. (Piano):** Treble and Bass clefs. Measure 44 has a 5th finger triplet (5) and a dynamic marking of *ff*. Measure 45 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 46 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 47 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 48 has a 5th finger note, a fermata, and a dynamic marking of *pp*.
- Cell. (Cello):** Bass clef. Measure 44 has a 5th finger triplet (5) and a dynamic marking of *pp*. Measure 45 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 46 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 47 has a 5th finger note, a fermata, and a dynamic marking of *pp*. Measure 48 has a 5th finger note, a fermata, and a dynamic marking of *pp*.

47

Vln.

Vc.

Pno.

5

6

3

6

pp

Red.

CPU

49

Vln.

Vc.

Pno.

5

6

pp

8^{va}

Red.

CPU

Video: Black

51

Vln. *arco* 6 6 6 6 *pp*

Vc. *pizz.* *arco* 6 6 6 *p*

Pno. 5 5 5 5 *pp* *ff* 5 5 5 5

⊘.1

⊘.2

CPU

53

Vln. *arco* 5 5 5 5 *f*

Vc. *pizz.* *arco* 5 5 5 5 *f* *ff*

Pno. 5 5 5 5 *pp* 5 5 5 5 *ff*

⊘.1

⊘.2

CPU

55

Vln. *pp* *ff* pizz. arco *ff* *p* 5 5 5

Vc. *pp* *ff* *pp* 5

Pno. *pp* *ff* *pp* 5 5 5
ped.

34

Video: Black

Detailed description: This is a page of a musical score for a string quartet, covering measures 55 to 89. The score is written for Violin (Vln.), Viola (Vc.), Piano (Pno.), and Cello/Double Bass (CPU). The key signature has one sharp (F#). The Violin part (treble clef) begins at measure 55 with a series of whole notes, marked *pp*. At measure 63, it switches to a pizzicato (*pizz.*) texture, then to arco with a five-measure phrase marked *ff*. From measure 71, it plays a complex rhythmic pattern of eighth notes with a five-measure phrase marked *p*. The Viola part (bass clef) follows a similar pattern of whole notes (*pp*) from measure 55 to 62, then a pizzicato (*pp*) texture from measure 63 to 64, and an arco texture with eighth-note patterns (*ff*) from measure 65 onwards. The Piano part (bass clef) plays a consistent eighth-note pattern with triplets, marked *pp* until measure 62, then *ff* from measure 63 to 64, and *pp* from measure 65 onwards. The Cello/Double Bass part (bass clef) is marked "Video: Black" and contains no notation.

57

Vln. pizz. arco

Vc.

Pno. *f* *pp* *ff*

Video Solo

Video: Sound On. Trio sits in a practice room in complete darkness. On video start the light goes on. The pianist gets up and turns the light off.

Video: Sound On. Same Situation. light goes on. The Violinist gets up and turns the light off.

sound

[Video: Black]

E-Vln. ⁶² *pp* legno 5

E-Vc. *pp* legno 5

Vln. *pp* bow on body *pp* legno

Vc. *pp* bow on body [3] [3]

Pno. *ff* glissando, irregular, inside piano, with a cloth *15^{ma}*

Video: Sound On, Different Setting. Same Trio sitting in a forest, sunset time, calm

Video: Practice Room. Recording Session no sound. 'Loud' musical gestures

Video: setting: nature. calm, movement camera

Video: setting: practice room. just sitting calm, movement camera

Video: setting: 'dramatic' scene imitation of black and white scene but calm

Video: setting: practice room close up inside piano, violin, cello. calm

Video: setting: practice room Loud musical gestures

Video: setting: nature calm

Video: setting: fade out silent movie

Video: setting: fade in trio imitation

Video: Black

sound off

Video: Black

E-Vln. ⁷³

E-Vc.

E-Pno.

glissando, irregular, inside piano, with a cloth
Es^{mo}

Vln.

Vc.

legno

f

bow on body

pp

CPU

Video: Black

Video: setting:
nature/forest
empty
wind

Video: setting:
practice room
close up violin

Video: setting:
silent movie

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Vln. *f* with bow

Vc. muted pizz. *p* legno *ff* pizz. 15^{ma}

Pno. *pp*

Video: setting: Trio Playing with sound

Video: setting: silent movie

Video: setting: trio playing without sound

Video: setting: sunset

Video: setting: black room. no light someone lights a match

Video: setting: blows it out

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E-Vln. *with bow*

E-Vc. *bow on body*

E-Pno. *glissando, irregular, inside piano, with a cloth*
15^{ma} *glissando, irregular, inside piano, with a cloth*
15^{ma}

Vln. *legno* *3* *ff* *15^{ma}* *pizz.* *3* *15^{ma}* *pizz.*

Vc. *7.th* *A* *G* *14th.* *p*

Pno. *15^{ma}* *p* *5* *15^{ma}* *5* *pp* *5* *Red.*

Video: setting: flashlights, randomly
 Video: setting: white noise
 Video: setting: black room. no light someone lights a match
 Video: setting: blows it out
 Video: setting: Moon, clouds calm

CPU