

Tratado de imágenes (2009)

for clarinet, violin, piano and video track

(video track edited by the composer
images on the video track include original images as well as
excerpts from “La retour a la raison” -Man Ray-, “Regen” -Joris
Ivens- and “Ballet Mécanique” -Fernand Léger-)

Performance notes

Piano



Actions to be performed with bow hair on the string (to be prepared beforehand). Three bowhair locks are needed: one for the high C, one for the pair C-Db, and one (preferably unrosined) to be used on the frame



These notes must be muted, by pressing with the fingers between the tuning pins and the hammers. Pitch should still be audible.



All last high notes from the F on (except the high C) must be prepared by inserting pieces of cardboard or somewhat rigid weather-stripping in between the strings: the resulting sound should be dry and percussive somewhat akin to a woodblock.



Harmonics obtained by pressing a node on the strings with the left hand. Always use octave or octave-and-fifth harmonics unless otherwise indicated



Sandpaper blocks: rub two sheets of sandpaper together. One of them must be placed on (and somewhat fixed by means of tape to) the lowest strings of the piano, so the effect can benefit from the resonance of the pedal.



Rub superball on the body of the piano (choose any particularly resonant points, such as the keyboard lid or the inner metal frame). Once in the piece a percussion effect is called for, obtained by using the superball as a mallet on the metal frame.



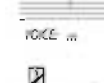
Tear a piece of paper (a stand with several pieces should be prepared for the performance)



Stomp: walk heavily on the spot (as if marching)



Inhale: audibly inhale (for example pronouncing 'sch')





Mumbling (at the end) try to mimic the sound of the superball on the piano. Everyone should perform one long, interrupted, descending gliss.

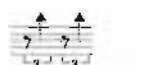



Play with the (unrosined) hair bows on the metal frame, (it yields no audible result). Respect the direction of bowing and use all bow with every tone, so that the gesture is visually clear.


Clarinet

- 

Slap tongue (no clear pitch should be audible)
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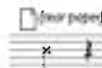
Air sounds: The clarinet should be held at a short distance from the mouth, so as to produce a high-pitched white noise. Though many times pitches are notated, only a relative pitch content is suggested (ranging from high to low).
- 


High squeak produced by playing with the teeth placed on the reed
- 


Kissing sound produced by lightly sucking on the reed (best done from the side)
- 

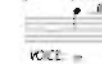
Fake playing: during the second and fifth sections, the clarinet player is asked to mimic playing, without producing any sound. Try to find sharp, rhythmical gestures that clearly reproduce the written rhythms.


Other actions


- 

Tear a piece of paper (a stand with several pieces should be prepared for the performance)
- 

Stomp: walk heavily on the spot (as if marching)
- 

Inhale: audibly inhale (for example pronouncing 'sch')
- 

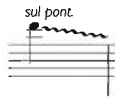
Mumbling (at the end) try to mimic the sound of the superball on the piano. Everyone should perform one long, interrupted, descending gliss.
- 

Singing a gliss (with the letter u) inside the instrument without embouchure while trilling on the keys (bisbigliando effect)
- 

Twice in the beginning the clarinet player is required to perform the gesture of lifting the clarinet (as brass players in the orchestra sometimes do). The first time the gesture should be clear enough, and the second time attention should be paid to the synchronization with the video

Violin

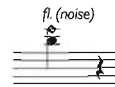
Bow actions



slightly irregular glissando (with a little vibrato), resembling the sound of the superball on the piano



playing with excessive pressure. The scratching should be done with a very slow bowing, so a relatively stable sound results. When done sul tasto a kind of "dolce" version is desired



Harmonics played flautato yield coloured noise

on bridge <>>>



Playing on bridge yields noise (bow slightly diagonally)

pp



Pizz

pizz damping the string (no pitch audible)

pp (short min like)

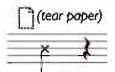


Bartok pizz. (only noise, no pitch)

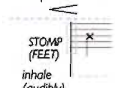


As high as possible (bowing position is automatically at least sul ponte)

Other actions



Tear a piece of paper (a stand with several pieces should be prepared for the performance)



Stomp: walk heavily on the spot (as if marching)



Inhale: audibly inhale (for example pronouncing 'sch')



Mumbling (at the end) try to mimic the sound of the superball on the piano. Everyone should perform one long, interrupted, descending gliss.



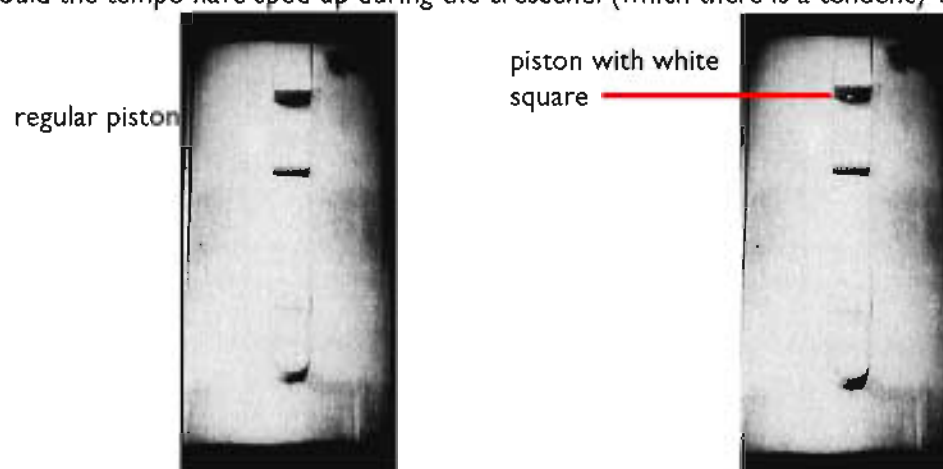
In the second and fifth parts this effect is called for. The violin player bows on the tailpiece flautando (no pressure and with great speed), producing no real audible result. The intention is to focus on the musician's gesture, so the focus would be rather on producing as big and rhythmically clear gesture as possible. As an alternative to bowing on the tailpiece, the player may finger a very high note and play with the bow on his/her finger.

General remarks

All players need a stopwatch that must be synchronized with the video four minutes before the beginning of the performance (using the countdown in the video track). The times notated on top of the score refer to these stopwatches and are notated in seconds only. The piano player should therefore begin playing at 4:00 minutes in his/her stopwatch.

The first section should be played from the parts, as all players play independently from one another, respecting only their stopwatch indications. These serve, during this first section, only as an orientation except on those parts otherwise indicated ("precisely on", or "with video"), where they must be painstakingly observed. In the rest of the piece the players must continuously refer to the stopwatch and respect the indications.

In the fourth section (page X, where the tempo changes to quarter note=100) the stopwatches are of no use. The tempo must instead be constantly inferred from the video (the one comes everytime the -left- piston finishes its upwards movement). In order to help the players keep the synchrony with the video at the end of this section (first system on page XIII), there is a very small hint in the video track that indicates the piano player when does he have to stand up for the first time after the crescendo. A small white square can be seen on top of the left piston (the one indicating the tempo) two beats before the piano player stands up (he sees the white square twice, and then has to stand up). The hint is small but if paid attention to, enough to correct should the tempo have sped up during the crescendo (which there is a tendency to).



Tratado de imágenes

Iñigo Giner Miranda

INDEPENDENTLY FROM EACH OTHER

♩ = approx. 60

Violin I: 00" (fl. noise), 04" (fl. noise), 08" (fl. noise), 12" (fl. → ord. tone), 16" (p), 20" (sul A, gliss., p), 24" (ord. tone, p), 28" (ord. tone, p), 32" (gliss., mf), 36" (fzpp), 40" (f), 44" (f), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

Clarinet in Bb: 00" (fl. noise), 04" (fl. noise), 08" (fl. noise), 12" (fl. → ord. tone), 16" (p), 20" (sul A, gliss., p), 24" (ord. tone, p), 28" (ord. tone, p), 32" (gliss., mf), 36" (fzpp), 40" (f), 44" (f), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

Piano: 00" (mp), 04" (pp), 08" (pp), 12" (pp), 16" (f), 20" (pp), 24" (pp), 28" (pp), 32" (pp), 36" (pp), 40" (pp), 44" (pp), 48" (pp), 52" (pp), 56" (pp), 00" (pp).

Violin II: 24" (ord. tone, p), 28" (ord. tone, p), 32" (gliss., mf), 36" (fzpp), 40" (f), 44" (f), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

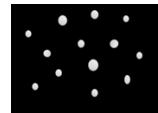
Clarinet II: 24" (ord. tone, p), 28" (ord. tone, p), 32" (gliss., mf), 36" (fzpp), 40" (f), 44" (f), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

Piano II: 24" (pp), 28" (pp), 32" (pp), 36" (pp), 40" (pp), 44" (pp), 48" (pp), 52" (pp), 56" (pp), 00" (pp).

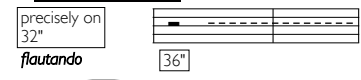
Violin III: 44" (f), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

Clarinet III: 44" (pp), 48" (arco, p), 52" (arco, p), 56" (arco, p), 00" (arco, p).

Piano III: 44" (p), 48" (ppp), 52" (pp), 56" (pp), 00" (pp).



(blobs fade in)



04" sul tasto
08" ord.
12" f
16" sul A gliss. c.l.t.
20" pp
24" mf
28" (mf)
32" precisely on flautando
36" pp

Vln. *mf* *mf* *p* *f* *mf* *pp* *<* *>* *<* *>* *mf* *(mf)* *pp*

Cl. *<* *>* *sfp* *poco* *p* *f* *pp*

Pno. 'scratch' *f* *mf* *mp* *mp* *pp* *f* *mf* *f* *(nail pizz.)*

* * *



27

Vid.

Vln. 48" *pp* 52" *fl. (noise)* 56" *p* 00" 04" *f* 08" *p* sul tasto

Cl. 46" (with video) *pp.* *pp* *pp* *pp*

Pno. *pp* *mf* *ppp* *pp*

* * *

4 34

Vid.

Vln. 12" *sul D* 16" 20" 24" 28" *fl.* 32" *ord.* 36" *fl.* 40" *(fl.-noisy-)*

Cl. *(change fingerings)* ① ② ③ 18" (with video) *pp* *ff* *pp* *f* *pp* *f* *pp* *f*

Pno. *mf* *p* *pp* *f* *pp* *p* *p* *p*



42

Vid.

Vln. 44" *f* 48" *pp* 52" *mp* *c.l.t.* *gliss.* 56" *ord. fl.* *p*

Cl. *air* *ord.* *mp* *pp* *pp*

Pno. 46" (with video) *ff* 50" *p* *p* *p*

46

Vid.

Vln. *pp* *c.l.t.* *gliss.* [00" *pp* [04" *ord.* *gliss.* [05" (with video) *p* [08" [12" *p* (slow vibrato) [16" *f* [20" *poco fl.* [24" (tear paper)

Cl. *ord.* → *air* *pp* *mf* *pp* *ff* (gradually lifting clarinet)

Pno. *pp* *p* *mf* *ord.* *b2.* *b2.* (circular motion)

Red. *



SYNCHRONIZED

53 $\text{♩} = 60$ (carousel) (film grain)

Vid.

Vln. [28" *sul tasto* *p* [36" *ord.* *ff* freeze [44" *Fl. on tailpiece/finger (inaudible), use at least a half bow on every note* [52" [56"

Cl. *air* *p* freeze (fake playing)

Pno. $\text{♩} = 60$ freeze Throughout this section musicians should strive to remain as motionless as possible ("freeze") when not playing *sim.*

61

Vid. (rain)

Vln. 00" 04" 08" 12" 19" (on bridge) 22" 24" 28" 32" 36" 40" on bridge

Cl. voice: 'sch' air (fake playing with sandblocks)

Pno. <mf> pp <mf> pp

72

Vid. (rain) (film grain) (carousel)

Vln. 44" 55" pizz (muted) 59" 05" arco sim.

Cl. (lifting clarinet) pp f pp f slap, two sounds (no clear pitch) pp (short, rain-like) mp

Pno. 15ma f pp (short, rain-like) mp f whistling p

79

Vid. (rain images) (film grain) (paper rolling) (film grain) (paper rolling) 7

Vln. [09"] [15"] pizz. (pizz.) [24"] arco [31"] [37"] (on bridge) [43"] [46"]

Cl. *p* *p* *f* voice: 'sch' *pp* 'sch' 'sch'

Pno. *ppp* subito *pp* (tear paper) *pp*



89

Vid. (water jet) (rain) (carousel, still) (moving) (piston) (carousel) (piston) (paper, still) (moving)

Vln. [49"] [51"] [59"] [04"] sul tasto [09"] ord. [11"] sul tasto [15"] ord. [17"] [20"] [26"] (sim.)

Cl. *ff* *p* *p* poss. teeth on reed *mp* *ff* (tear paper) *ff*

Pno. *ff* *f* *mp* (tear paper) *ff* *grv*

99 (rain images) (carousel images)

Vid.

Vln. ^{27"} pizz. ^{31"} ^{35"} (pizz) noise ^{39"}

Cl. *pp* *pp* sub. *slap* *pp* sub.

Pno. *mf* *pp* *pp* sub. *ord* ^{15^{ma}} *pp* sub.

*



103 (blobs appear) (blobs turn into 'rain')

Vid.

Vln. ^{43"} ^{47"} ^{51"} *ff* *ff* *sim.* ^{55"}

Cl. *ff* *ff* *sim.*

Pno. ⁽¹⁵⁾ *ff* *ff* ^{15^{ma}}

107

Vid. *(carousels)* *(piston)*

Vln. *59"* *01"* *arco* *gliss.* *06"* *sim.* *fl. (harmonic pressure)*

Cl. *teeth on reed (ossia: very high tone)* *sim.* *7'14"* *(tear paper)*

Pno. *(15)* *f* *ff* *7'14"* *(tear paper)*

♩ = approx. 100

Vid. *(sim.)*

Vln. *sul pont.*

Cl. *(leave cl. aside)* *(tear one piece of paper)*

Pno. *(superball)*

f *f* *p* *f* *f'* *f'* (= *f* violin)

118

Vid. *(piston fades out)*

Vln. *stand up* *sit down* *inhale (audibly)*

Cl. *(take cl.)* *stand up* *sit down* *inhale (audibly)*

Pno. *stand up* *inhale (audibly)*

ff *mf* *f* *f* *ff*

STOMP (FEET) *f*

124

Vid. (machine) (two pistons) (three pistons)

Vln. *p* *ff* *pp* *p* *ff* *p* *ff*

Cl. slap *mp* *mf* *ff* exhale inhale 'kiss' on reed *f* slap *mp* *ff* *pp* air (w. open mouth)

Pno. (begin as soon as possible) *f* *p* *ff* *ff*

15^{ma} 8^{va} *

135

Vid.

Vln. inhale (audibly) *f* *pp* poco a poco cresc. (violin AND feet) *f*

Cl. 'kiss' on reed *p* *pp* poco a poco cresc. (clarinet AND feet) *ff*

Pno. inhale (audibly) *f* clear *f* *ff*

pizz. (high, random note) *f* clear *f* *

STOMP (FEET) *ff*

STOMP (FEET) *ff*

STOMP (FEET) *ff*

143 (pistons move independently)

Vid.

Vln.

Cl.

Pno.

p *f* *p* *f* *p* *ff*

p *f* *p* *f* *p* *ff*

p *f* *p* *f* *p* *ff*

15^{ma}

p *f* *p* *f* *p* *ff*

p *f* *p* *f* *p* *ff*

147

(left piston) (middle piston) (right piston) (left) (right) (left/middle) (right) (left) (middle/right) (middle/left)

Pre-recorded musicians (mute) (V) (cl.) (pno.) (V.) (pno.) (d.) (V.) (V.) (cl.) (V.) (cl.) (V.) (cl.)

stand up sit down stand up sit down

stand up sit down stand up sit down

stand up sit down stand up

Fl. on tailpiece/finger (inaudible), use at least a half bow on every note

(fake playing)

59" 05" 11" 15" 19" 23"

09" 10"

p *f* *p* *f* *p* *ff*

p *f* *p* *f* *p* *ff*

p *f* *p* *f* *p* *ff*

159

Vid. (vl) (pno. pizz) (vl) (cl.) (pno. pizz) (vl) (pno. pizz) (vl) (cl.) (pno.) (cl.) (pno.) (vl) (cl.) (vl) (vl) (cl.) (vl) (cl.) (pno.) (pno.) (cl.) (vl) (vl) (cl.) (pno.) (pno.) (pno.) (pno.) (pno.) (pno.)

Vln. 27" 31" 35" 39" 43" 46" 51" (flautando) (pizz) 55" whistle: 59" ord. flautando

Cl. (take out mouthpiece) (tongue-ram) (air + fitz) (sung into clarinet) (tongue-ram) air (sung into clarinet) whistle: ord. (tongue-ram) whistle:

Pno. (sounding) (tear paper) 15^{ma} 15^{ma} whistle: 15^{ma} ord.

p *p* *ff* *ff* *mf* *f* *p* *mf* *mp*



168

Vid. (cl.) (vl) (pno.) (cl.) (pno.) (vl) (pno.) (cl.) (vl) (pno.) (cl.) (vl) (cl.) tutti (vl) (cl.+pno.)

Vln. 03" pizz 07" arco 11" 14" (random pitch) gliss. 17" 20" 23" 30" 33"

Cl. (sung into clarinet) (random pitch) gliss.

Pno. (superball on metallic frame) (rub superball on lid) (random pitch) gliss. VOICE: m mp VOICE: m mp VOICE: m mp

176 (clarinet player singing)

(video musicians act surprised, look for the sound source..)

(startled)

(fade-out)

Vid.

Vln.

Cl.

Pno.

u

i

f

mp

pp

superball

ppp

36"

39"

43"

51"

55"

59"

03"

06"

10"

fl. (noise)

pp

ff

ff

15 *ma*

f

fff

(close piano lid)

Detailed description: This page of a musical score contains video cues and musical notation. The video track (Vid.) shows a sequence of events: a clarinet player singing (176), video musicians acting surprised and looking for a sound source, a startled reaction, and a fade-out. The violin (Vln.) track features a series of notes with dynamic markings: *f* at the start, *pp* (pianissimo) at 59", and *ff* (fortissimo) at 03", 06", and 10". The clarinet (Cl.) track has dynamics *mp* (mezzo-piano) and *pp* (pianissimo) at 51" and 55", and *fff* (fortississimo) at 15" *ma* (marked). The piano (Pno.) track includes a 'superball' cue and dynamics *ppp* (pianississimo), *pp*, *f*, and *fff*. Time markers in seconds are provided for various cues: 36", 39", 43", 51", 55", 59", 03", 06", and 10".